

Much of the book centers on the musical repertory of transplanted North Indian genres, including traditional Bhojpuri folk songs and North Indian classical music, but Myers also covers syncretic popular musics that Indo-Trinidadians produce and consume, such as calypso, soca, and chutney. Myers provides numerous texts, translations, and transcriptions, allowing indigenous music practitioners to express the meanings of the songs in their own words. This is probably the greatest strength of this book: Myers allows the voices of Indo-Trinidadians to come through in compelling dialogues with little mediation while carefully invoking her own researcher subject-position as a player within the ethnographic drama unfolding before her. In adopting the narrative mode in much of her writing, she articulately reminds us of the humanity of the people under study and the story they wish to tell.

Myers provides much musicological information about the songs, such as analyses of wedding songs in Chapters Eight and Nine and *bhajans* (hymns) in Chapter Fourteen. What is most useful, however, is the glimpse Myers provides into the layers of narratives generated in song contexts, texts, and subtexts. These speak directly to the intense negotiation and contestation of identity on the island and across the Indian subcontinent.

Music of Hindu Trinidad has a wealth of information in its nineteen chapters, its illustrations, and its accompanying compact disc, which comprises twenty-nine selections recorded between 1974 and 1991. The sound recordings help bring the field to us, enlivening our connection to the book and allowing a privileged entry into the lives of the people profiled. This book, which straddles a broad spectrum of Indo-Trinidadian musical expression, is unique, warmly written, and deserving of serious consideration for study.

JAYENDRAN PILLAY

Chang, Kevin O'Brien and Wayne Chang. *Reggae Routes: The Story of Jamaican Music*. Philadelphia: Temple University Press, 1998. x, 246 pp., photos, notes, bibliography, index.

The subject matter and layout of *Reggae Routes* is clearly intended to appeal to an audience whose interest in Jamaican popular music has been affected by its recent circulation in global markets.

The book is divided into two major sections. The first briefly addresses Jamaican musical history and is subdivided chronologically according to stylistic development. Here (and throughout the rest of the book) the authors discuss Jamaican music in a distracting, often colloquial manner. The second section presents a list of the authors' choices for best Jamaican recordings. The entries are grouped by decade, with each recording given a brief anecdotal commentary that provides the reader with a limited sense of how it relates to Jamaican culture. The book's appendices include radio charts for the years 1960-96 and a brief history of Rastafarianism. Each section features several black-and-white photographs. Additionally, numerous sidebar essays sketching a variety of musical and

extra-musical aspects of Jamaican culture are found throughout the volume.

Reggae Routes is one of many popularly-oriented books on the history of Jamaican music to be published recently and is similar to Barrow and Dalton's *Reggae: The Rough Guide* (a slightly earlier and more successful contribution) in both content and layout. In total, *Reggae Routes* is an unambitious but occasionally insightful gloss of Jamaican popular music history written by aficionados. It will appeal mainly to enthusiasts and is of limited use for serious scholarship.

References cited

Barrow, Steve and Peter Dalton
1997 *Reggae: The Rough Guide*. London: The Rough Guides.

DANIEL T. NEELY

Ward, Brian. *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*. Berkeley: University of California Press, 1998. xi, 600 pp., b/w photographs, notes, bibliography, index.

Just My Soul Responding, by historian Brian Ward, is an extremely welcome, but frustrating, addition to the growing literature on music and racial relations in American popular music. Ward, who has deep ties to civil rights activists of the 1960s, especially those in SNCC (Student Non-Violent Coordinating Committee), thoroughly documents the relationship of popular music performers and entrepreneurs to the civil rights movement and the concomitant changes in African American consciousness. Beginning in 1954 with the Chords' hit "Sh'boom" and ending with Jesse Jackson's speech at the Wattstax festival in 1972, Ward weaves a chronological narrative around four basic themes: 1) authenticity in African American music, 2) the relationship between, on the one hand, the civil rights and Black Power movements, and on the other, performers and the music industry, 3) black entrepreneurship in music, and 4) gender politics and African American popular music.

Ward provides much new information garnered from civil rights records, oral history collections, interviews with activists, African American newspapers, government statistics on the music industry, and industry publications such as *Cashbox* and *Billboard*. His principal aim is to correct the "conventional wisdom" of post-Black Power analyses of the civil rights years. This perspective, in Ward's view, has confined notions of black musical authenticity to a restricted set of repertoires that do not match actual African American listening habits of the period. It has also overstated the role of independent labels and black deejays in the development of black popular music in the fifties, oversimplified the issue of white exploitation, and unjustly denied the possibility of white influence on the aesthetic choices of African American musicians.