Salvador, Bahia” (Milton Araujo Moura) addresses carnival’s seemingly unlimited capacity to globalize identities by evoking diasporic relationships and simultaneously to reify the local. As a tourist attraction it encourages movement, erotic and otherwise, between locals and foreigners, constantly generating new subjects for future parades.

Blackness as a defining, identifying feature is the subject of several articles, including “Songs of Oloodum: Ethnicity, Activism, and Art in a Globalized Carnival Community” (Piers Armstrong), “Fogo na Babilônia: Reggae, Black Counterculture, and Globalization in Brazil” (Osmundo de Araujo Pinho), and “Black or Brazil: Music and Subjectivity in a Global Context” (Ari Lima). Pinho suggests that youth consuming hip-hop and reggae in Brazil are doing so as a statement of rejection of the nation’s official cultural identity, substituting instead an allegiance with diasporic Africans (203), and creating an umbrella blackness, an Afro-Brazilian identity based on African origins and exclusion from hegemonic society. Lima, on the other hand, demonstrates the diversity of approaches, affiliations and representations of black subjectivity among the blocos afro (Afro-Brazilian carnival groups) in Bahia, Oloodum and Ilê Ayé, and the band Timbalada.

Other articles examine Brazilian funk (suffers from outdated material and no longer accurately represents the funk movement today), Mangue Beat and Chico Science, and Mestre Ambrosio, while others investigate the role of Carmen Miranda in the Brazilian psyche, and the centrality of music in foreigners’ imaging of Brazil since the film Black Orpheus.

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Peter Manuel’s monograph on Indo-Caribbean musical culture is a welcome addition to the small body of ethnomusicological literature on the Indian diaspora and to the handful of books on East Indian music in the West Indies. It complements Music of Hindu Trinidad: Songs from the India Diaspora by Helen Myers (Chicago: University of Chicago Press, 1998), whose work on Hindu songs in the Caribbean searches for connections with those in the Indian homeland. Manuel focuses on two genres—tan-singing (or local-classical music) and chutney (a local popular form)—that exhibit
few direct links with current music in India and express the distinctiveness of Indo-Caribbean musical culture. Beyond musical description and analysis, Manuel’s study is a historical exploration of this diasporic culture and of the dynamic processes of cultural persistence, creation, adaptation, modernization and globalization reflected in these two forms of diasporic musical expression.

As a scholar, researcher and writer, Peter Manuel is well qualified to have carried out this study. He has spent several years researching music in both India and the Caribbean. Manuel’s competence as a sitar player is less well known, and his selection for the accompanying CD of two tracks (36–7) presenting Indo-Guyanese music for which he provided sitar accompaniment is puzzling, given that contemporary Indo-Caribbean tan-singing ensembles no longer include the sitar (38).

The opening three chapters of the book are organized chronologically. The introductory chapter details the indentureship of Indian laborers to Trinidad, Guyana and Suriname between 1838 and 1917 following the emancipation of slaves in the British West Indies. Unlike the African slaves, East Indians were free to maintain and express their religious practices, language (Bhojpuri), and cultural traditions when they arrived in the New World. Manuel also discusses patterns of cultural continuity and syncretism evident since 1917, including the gradual decline of social institutions (caste, arranged marriage) and language, the homogenization of Hindu practices, and the creolization of the younger generations. The chapter concludes with a brief but crucial overview of Indo-Caribbean music culture, which provides the reader with an important frame of reference for Manuel’s musical and cultural analysis.

In Chapters Two and Three Manuel traces the development of tan-singing from its 19th-century roots in the Bhojpuri-speaking region of North India to its present-day Indo-Caribbean forms and styles. Obvious to those familiar with Hindustani music is the derivation of tan-singing’s terminology and genres in North Indian musical traditions: dhrupad, thumri, ghazal, etc. Less well known is the presence of these genres in popular and rural peasant culture of the colonial-era Bhojpuri region, evidence of which Manuel suggests occurred in temple and theatrical contexts. Manuel proposes that these “secondhand versions” of the court-based genres were the ones transmitted to the Caribbean that gradually evolved in their own distinctive manner (21). The lack of factual data—one of the author’s primary challenges in reconstituting this historical development—ensures that at least for the time being this hypothesis will remain unconfirmed; nevertheless, the suggestion is entirely plausible.

One of Manuel’s strengths in this historical portrait is his clear identification of key periods in which he closely relates musical developments
to the particular sociocultural and political histories of the East Indian immigrants. "The definitive formative period for tan-singing," he writes, accompanied an "awakening of modern ethnic consciousness" from the mid-1950s to 1960s (12), and the heyday of tan-singing occurred amid modern Indo-Caribbean cultural assertion and revival in the 1960s and 1970s.

Chapters Four and Five provide a closer examination of the roles of tradition and innovation in contemporary tan-singing aesthetics, and a "formal analysis of tan-singing" styles and subgenres respectively. The latter Manuel claims "may be overly technical for some readers," but it may also leave South Asianists wishing for more theoretical discussion (xvi). Confounded by several factors including the tan-singers' general unfamiliarity with Hindustani music theory and their flexible use of meter in performance, Manuel presents his musical analyses of the major local-classical subgenres as "a mixture of emic and etic incorporating some perspectives and concepts of Hindustani music, others idiosyncratic to tan-singing, and my own approaches grounded in the methodologies of Western ethnomusicology and musicology" (121). His comparison of Indo-Caribbean forms with their Indian namesakes, however, relies heavily on his own etic observations and in none of his subgenre discussions does he provide a full analysis of a complete song. Chapter Five would have benefitted from a master index linking the analytical discussions with the compact disk selections and the Hindi song texts in the end matter. A wonderful accompaniment to this text and sound recording nevertheless is Manuel's own video production "Tan-Singing of Trinidad and Guyana: Indo-Caribbean and Local-Classical Music" (2000: available from the author), which includes several song performances by singers discussed in the book.

In Chapter Six Manuel discusses the modern pop form chutney and the hybrid chutney-soca that arose in the 1970s, viewing these as "preeminent symbols of both Indo-Caribbean assertion and syncretic interethnic collaboration" (xv). Interestingly, in contrast to the distinctive Indo-Caribbean tan-singing, the chutney style with its Hindustani-Indian folksong themes and its lively dance accompaniment Manuel characterizes as "essentially Bhojpuri folk music" but creolized (180). Manuel, "Chutney and Indo-Trinidadian Cultural Identity," Popular Music 17:4, 21–45 (1998) Manuel is at his analytical best in interpreting the entrance of chutney into public culture and its distance of former social inhibitions in terms of the broader social transformations of the time creolization, cultural revival, and financial influence.

Manuel's concluding remarks on music and the dynamics of this diaspora culture are penetrating and insightful. He offers a succinct summary of the ways in which tan-singing and chutney embody the Indo-Caribbean saga. He situates Indo-Caribbean culture in relation to other local and glo-
bal hegemonies (Creole, Western, and Indian cultures), and finally presents an overview of the variety of Indo-Caribbean identities as expressed through musical tastes. Despite its historical gaps and music-analytical shortcomings, Manuel’s graphic portrayal of this Indo-Caribbean diasporic musical culture is an engaging and important contribution. and it lays the path for further in-depth studies on this and other Indian diaspora societies and their musical lives.

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Readers of *Ethnomusicology* are already familiar with the work of Adelaida Reyes whose Charles Seeger lecture (1997) appeared in this journal (1999). *Songs of the Caged, Songs of the Free*, based on fieldwork conducted intermittently beginning in 1982, is more comprehensive than her previous publications on Vietnamese refugees (1986, 1989, 1999). The subtitle, *Music and the Vietnamese Refugee Experience*, suggests the contextual and psycho-sociological emphasis of this definitive study of music in the post-1975 (the fall of Saigon) lives of selected groups of Vietnamese in two contrasting refugee camps in the Philippines and two contrasting resettlement locations in the United States. Although no four locations could reveal all the dimensions of music in the experiences of all Vietnamese refugees, those chosen for this study provide access to many issues of ethnomusicological significance.

Reyes begins with a challenge to ethnomusicology and ethnomusicologists: “Refugees barely cast a shadow on the ethnomusicological landscape.” She points out that, in contrast, historians and memoirists have been informed by, and novelists, filmmakers and other artists inspired by “the wounds, the scars, the epiphanies, and revelations of human strength and ingenuity” of refugees who now number approximately 14,500,000 (1). Reyes continues by discussing why ethnomusicologists should study refugees and their musics, relevant methodological issues, and how this study relates to current trends in ethnomusicology. Through presenting the field data as “illustration of exacting principles by well-chosen particulars” (Stephen Jay Gould, quoted in 1990), she provides insight on how the physical, social, cultural, and psychological contexts determined where, when, and why the refugees listened to and/or performed musics, and how they identified and valued them.