

music of the counterculture" (195). Tribe does not let the reader know how and if their version was radically different from the original; it would be important to know if The Stoneman Family arranged the tune in a bluegrass style. We come out of the book knowing more about the married lives of the family than we do about the music they made.

The book does serve the Stoneman's purpose of preserving their life histories. Their tale is undeniably a touching one. Unfortunately, we are forced, rather than encouraged, to seek out their recordings in order to recognize their musical abilities. A better book could have been written had Tribe not held so closely to the Stonemans' original vision. It is significant that "Appalachian family" comes before "music" in the book's subtitle.

Christopher Alan Waterman. *JùJù: A Social History and Ethnography of an African Popular Music*. Chicago: University of Chicago Press, 1990. Pp. xii + 277, photos (color/black and white), maps, musical transcriptions and texts, appendix, glossary, bibliography, index. \$16.95, accompanying cassette available separately.

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*Jùjú*, a popular music of the Yoruba of southwestern Nigeria, while effectively evoking traditional values, finds expression in a fascinating blend of "Yoruba praise singing and drumming, guitar techniques from soul music, Latin American dance rhythms, church hymns, country-and-western melodies, pedal steel guitar licks and Indian film music themes" (2). In his study of *jùjú*, Waterman takes the reader on a fifty-year journey exploring the "relationship of music, identity, and power in a modernizing African society" (1). Waterman's aim is to illustrate how music both reflects and plays a role in shaping patterns of social identity, and he attempts to show how economic and political networks articulate and influence local social and cultural processes of musical performance. Taking a social anthropological approach to the study of *jùjú* music, Waterman highlights themes exploring the relationship of continuity and change; the social construction of culture; the role of style in the enactment of identity; and the ideological role of popular culture (3).

The first four chapters of the book center on the cosmopolitan city of Lagos, focusing on the socio-historical forces which gave rise to *jùjú* and the genres preceding it. Waterman traces the transformation of *jùjú* from the trio and quartet palmwine guitar tradition of contemplative listening music to the social dance style of music performed by groups of eight to ten

musicians, involving Yoruba drumming and praise singing. Each genre is represented on the accompanying audio cassette which nicely complements the text and musical transcriptions found in the book. The emergence of the *jùjú* musician as mediator, prophet, and philosopher is also explored through an examination of *jùjú* lyrics which comment on social and political events, combining insightful perceptions with a deep knowledge of Yoruba proverbs.

The World Wars, Nigerian Independence, the Nigerian civil war, and the Oil Boom resulted in social schisms between rich and poor and expanded economic networks linking Lagos to Europe and North America. These political, economic and social factors are seen as key elements in the various transformations of *jùjú*, most notably in the reinforcement of *jùjú*'s economic dependency on the patron-client relationship; the addition of amplified instruments and talking drums; and the use of radio, television, and records in the dissemination of *jùjú*. In the context of the heterogeneous urban environment created by migration and the political, economic and social conditions shaping Nigerian society, *jùjú* musicians are seen to be "culture brokers" who, through a syncretic style of music deeply grounded in Yoruba values and sentiments, link the two extremes of Lagosian society, "clerks and laborers, immigrants and indigenes, the modern and the traditional" (80) and in doing so symbolically articulate modern Yoruba identity.

Waterman's experience as a professional popular musician and ethnomusicologist is evident in the remaining chapters of the book in which he provides an ethnography of *jùjú* music and musicians in the city of Ibadan. He describes the musical life in Ibadan and the hierarchical economic organization of *jùjú* ensembles, placing *jùjú* performance contexts in hotel night clubs, open-air bars, dance halls, and the "*àrìyá*." While Waterman discusses Nigerians' positive and negative attitudes towards *jùjú* performance venues such as night clubs, perceived as frequented by those whose behavior is questionable, he focuses on the live performance of *jùjú* in the context of the *àrìyá* which is class, gender, and intergenerational inclusive and which is viewed positively by society in general. Waterman describes the *àrìyá* as a neotraditional celebration which follows important life cycle events such as naming ceremonies, weddings, house warmings, business launchings and funerals (224). In the *àrìyá* context, *jùjú* musicians continue the tradition of praise singing and the upholding of Yoruba images of social order within the patron-client framework.

Waterman discusses the aesthetic and social dynamic of *jùjú* performance at the *àrìyá*, stressing the essential components of *jùjú*, for example timbre, vocal quality, musical form and structure, and harmonic and rhythmic motifs. Further *jùjú* performance elements such as call-response, surrogate speech phrases of the talking drum, interlocking support patterns

of the tenor guitars, and the "spraying" of cash as a sanctioned response to praise singing and drumming, are brought to life through the written and aural documentation of a fifteen-minute *jùjú* performance at an *àrìyá* in the form of a Muslim funeral celebration. The audio cassette, text transcription and photographs, combined with a description of the performance, provide an excellent opportunity to synthesize the concepts Waterman has been discussing. It is especially interesting to hear the talking drum proclaim proverbs, sense the interaction of musicians and audience, and in general to experience the essential aural dimensions of *jùjú* performance. In describing Yoruba aesthetics, Waterman adds another appreciated dimension to his analysis by describing and using indigenous expressions and terms to articulate Yoruba musical qualities and concepts.

In order to avoid misinterpretation of Yoruba pitch sense it would have been helpful if Waterman had discussed Yoruba concepts of tuning in his discussion of aesthetics. The stringed instruments (guitars, mandolins etc.) and the dulcetone heard on the audio cassette may be considered "out of tune" to the average western listener, yet are essential to the elements of contrasts in timbre (buzzing, rattling, dense sonic texture, slightly nasalized high-tessitura vocal style etc.) that are part and parcel of the *jùjú* aesthetic. African American jazz musicians were often misunderstood and criticized by those outside their culture for their "out of tune" instruments, when in reality, within the African American aesthetic framework, what was heard was the desired tuning. Likewise, Waterman, in failing to discuss instrument tunings in the context of *jùjú* aesthetics, may be opening the genre to criticism by those not familiar with alternative understandings of pitch aesthetics resulting in their categorization of *jùjú* musicians as having poor concepts of pitch.

Waterman concludes his study with a reiteration of the inherent relatedness between Yoruba musical and social order, stating that *jùjú* style is a metaphor of social order. That is, *jùjú* style is painted as a musical metaphor which portrays an "imagined community" and "embodies the ideal affective texture of social life and the melding of new and old, exotic and indigenous, within a unifying syncretic framework" (221). Despite his inferences that *jùjú* music plays a role in the reproduction of hegemonic values, Waterman is reluctant to conclude that *jùjú* is supportive of social inequity, contending that *jùjú* "simultaneously legitimizes inequality" and "argues that all actors may become wealthy and powerful" (227).

Waterman's study of *jùjú* music is both comprehensive and intensive combining an interdisciplinary approach to social history with a detailed ethnography of the study of musical change within a musical genre and cultural tradition. This book will be of particular value to those interested in studies related to musical expressions within the African diaspora since

Waterman includes in his examination an investigation of Cuban, Brazilian, and African-American influences on *jùjú* music's syncretic style. Those investigating the idea of cultural continuity and change, with respect to the underpinnings of traditional values inherent in modern musical expressions, will also find this book useful as it traces the transformation of *jùjú* through its early forms into a modern African popular music that continues to embody traditional elements and sentiments. Waterman's study of *jùjú* sheds new light on notions of the nature and creation of cultural identity and its anchoring in modern musical expression as well as the reciprocal effects of environment and musician on the spinning out and development of musical genres.

In effect, Waterman provides a window into *jùjú*, as a social dance and praise song genre, which constructs modern Yoruba identity and grounds it in deep Yoruba values and sentiments. In commenting on the power of *jùjú* musicians to create and reinforce hierarchies yet at the same time bridge them, he concludes his study with the remarks that despite the progressive hardening of class boundaries,

Yoruba musicians may retain the power to chasten and dethrone irresponsible leaders, and to foster among their people the sense of national and regional purpose upon which Nigeria's future in an inequitable world economic order so crucially depends (228).

Clearly Waterman sees *jùjú* musicians as playing an essential role in the continued creation of Yoruba identity through the mirroring of society within patterns of popular musical performance and at the same through their explicit shaping of these same social and historical processes that directly influence them.

William Bright. **A Coyote Reader**. Berkeley: University of California Press, 1993. Pp. xxiv + 202, introduction, bibliography, index. \$30.00 cloth, \$13.00 paper.

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William Bright's *A Coyote Reader* is much like the archetypal trickster whose nature it attempts to illuminate: eclectic, hard to pin down, and capable of providing many unexpected insights. The book, a collection of essays, poems, myths, and other narratives about Coyote in his many guises, is valuable for the material within its covers alone. However, Bright