

AFRICAN MUSIC: A BIBLIOGRAPHICAL GUIDE TO THE TRADITIONAL, POPULAR, ART, AND LITURGICAL MUSICS OF SUB-SAHARAN AFRICA, by John Gray, Greenwood Press, New York, 1991, xii + 499pp, 3 appendixes, 4 indexes.

John Gray's *African Music* is a truly outstanding achievement. The work of an experienced bibliographer, Gray's bibliography is likely to become the standard reference tool on African music for the next decade or so. With a staggering 5,802 entries, *African Music* supersedes all previously available bibliographies in scope, in the clear organisation of its data, and of course in its up-to-dateness.

African Music is organised into six sections. The first two, fairly brief sections list some 300 works on "Cultural History and the Arts" and "Ethnomusicology". Section 3, "African Traditional Music", is by far the largest section and deals with the "local village or rural musics of West, Central, Southern and East Africa". (p.xi) There are two sub-sections here, the first offering a fairly exhaustive listing of "General Works" on such topics as African Rhythm, African Musical Instruments, and the Teaching of African Music. This is followed by "Country and Regional Studies", the core of Gray's bibliography. The entries are grouped by country, with further subdivisions according to ethnic group. The materials assembled here on some 178 pages are so complete that if you do not find it here, it does not exist.

Section 4, "African Popular Music", lists no less than 1763 works on African popular music, making *African Music* the most comprehensive bibliography of the sounds of modern Africa to date. The subdivisions are the same as in Section 3, except that Gray has most usefully added an enormously comprehensive section on "Individual Musicians". With its 1200 or so entries from Abeti to Zaiko Langa Langa, this section is a veritable treasure house that probably covers everything that has been written on African pop music up to 1990.

Sections 5 and 6 deal with "African Art Music" and "African Church Music" respectively. Both sections, however, are comparatively small, and in my view should have been incorporated in the two main sections.

Three appendixes provide useful additional information of a more general nature. Thus, Appendix I, "Reference Works", lists general bibliographies such as periodical indexes and national bibliographies. Appendix II, "Archives and Research Centers", contains information on institutions in North America, Europe and Africa. Appendix III, finally, provides a somewhat basic Selected Discography of both traditional and popular music recording, grouped by country, but as Gray points out, for more comprehensive information interested readers should turn to Ronnie Graham's *The Da Capo Guide To Contemporary African Music* (London 1988) or one of the discographies devoted to African traditional music listed in Gray's Appendix I.

The materials in each of the six sections are broken down into the following categories: books, book sections, dissertations, theses and unpublished papers, journals, articles, and media materials. Four indexes on Ethnic Group, Subject, Artist and Author conclude the work.

Gray's accuracy is impressive, even if there are a few errors — as might be expected in a work of such extraordinary proportions. Thus, Spokes Mashiane (p.345) would be more properly spelled Mashiyane, and he was not just a "South African penny whistler", but one of the chief exponents of the 1960s *kwela* music. And there are some omissions too. The Berlin Museum of Ethnography, for instance, with its Division of Ethnomusicology — the former Phonogrammarchiv — is missing from Gray's list of Archives and Research Centers, although this institution is the oldest of its kind and holds major collections of African musical instruments and recordings of African music.

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AFRICAN MUSIC: A PAN-AFRICAN ANNOTATED BIBLIOGRAPHY, by Carol Lems-Dworkin, Hans Zell Publishers, London, 1991, xvii + 382pp, 2 indexes.

This work, although offering about a third of the information provided in Gray's work, reviewed above, and published in the same year, nevertheless has the advantage of being annotated with the author's largely positive comments. Thus its aim is rather different. Instead of lists of opaque book names which may mean little to an inexperienced reader, this bibliography can be extremely beneficial to all readers who would like guidance through the field, giving an idea of what the author considers of value and why. The annotations are so useful that I could have wished for *every* entry to have had them.

Andrew Tracey, International Library of African Music

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MUSIC IN HUMAN LIFE: ANTHROPOLOGICAL PERSPECTIVES ON MUSIC, by John E. Kaemmer, University of Texas Press, 1993, ISBN 0 292 74314 9, 245pp, b/w plates, musical examples, diagrams, glossary, index.

Despite the development of ethnomusicological theory during the last three decades, there is still a tendency to apply the conventions of Western musicology in cross-cultural music study, and to treat music history as a succession of musical styles existing virtually independent of social processes. By contrast, Kaemmer shows that anthropological perspectives on music point to many important social ramifications of music making. This approach is holistic, and it links economics, politics, religion, language and the arts.

Unlike some traditional musicology, the holistic approach is not value free in terms of the exigencies of contemporary social life. It especially points to music-making as a life skill, and to its socially inclusive and cooperative nature which militates against selfish social tendencies. As such the holistic approach draws renewed attention to the myopic marginalisation of education through expressive