

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