
REVIEWS

MUSICS OF THE WORLD'S CULTURES: A SOURCE BOOK FOR MUSIC EDUCATORS, editors: Barbara Lundquist & C.K. Szego with Bruno Nettle, Ramon Santos and Einar Solbu, published by the Callaway International Resource Centre for Music Education (CIRCME) for the International Society for Music Education (ISME), 1998. 234 pp. Copies available from Email: c.smith@reading.ac.uk.

It is my pleasure to review ISME's publication *Musics of the World's Cultures: a Source Book for Music Educators* since I argued for such a focus in ISME for the last fifteen years. In 1984 I sent a proposal to the ISME Board which began: "I wish to propose the establishment of a commission concerned with investigating materials and methodologies which could embrace the world's musics in education". No response was received. In 1986 I again submitted my proposal through ISME's president. The results was that ISME's Board appointed the Working Party on "World Music in Multicultural Music Education" in 1987. In 1988 the various ISME commission chairpersons met with ISME Board representatives about the idea of a new commission, but the meeting drew no final conclusions, and the Board once again postponed a final decision. Einar Solbu, current president of ISME, was asked to pursue the questions raised and to present proposals to Board before June 1989. In our correspondence I suggested input from Nettle, Lundquist, Nketia, McAllester and other leaders in the field. In 1990 Solbu wrote that "the Executive of ISME seem to be in favour of establishing an advisory panel on world music". This book is the outcome of that panel and is due to the hard work of well-known and highly respected people in the field of musics of the world's cultures – Bruno Nettle, Chair of the Advisory Panel, Barbara Lundquist, Chair of the editorial committee working with Kati Szego and Patricia Shehan Campbell as consulting editor. A prime mover was Einar Solbu.

This Source Book fulfills its four objectives. The first two are: 1) to initiate rethinking of music education policies and curricula, nationally and locally; 2) to provide a rationale for developing music curricula in culturally pluralistic societies, and to adjust existing music curricula in culturally homogeneous societies. Sections I and II feed both objectives.

Section I is ISME's policies on musics of the worlds cultures in music education. The policy begins with "basic assumptions", but the first is problematic. 1 (a) begins by accepting the fact that the world of music is "a group of discrete musics, each with a unique style...". The very next sentence, however, reads: "Western art music is simply one of these musics, but because it has achieved widespread respect and an almost universal geographical distribution, it appropriately plays a special role in the world's music education". Since there are deep historical and political reasons why western music plays a "special role in the world's music education", which arose not just by accident and chance but by design and intention, this statement must be questioned. The history of South African music education is but one case in point. Further why does ISME focus on one particular style of Western music – i.e. art music in 1 (a), 2 (a) and 3 (b)? ISME should rethink this aspect of their first assumption.

Section II is three different perspectives on musics of the world's cultures. Nettle explores the ethnomusicologist's perspective. One wishes he had gone further and mentioned or encouraged ethnomusicologists to play a more active role in making available ideas and musics for music educators. From Solbu's performance (perhaps a misleading term) perspective the varied answers to his penetrating questions from musicians of different

backgrounds speak volumes. One example – Kouame Sereba, a musician from the Ivory Coast, responded to the question: “How should I approach the song I borrowed?” by raising the problem of authenticity in African music. The varied answers also emphasize the spirituality and humanness of music and music making, and the value of reaching out to others through song. From Lundquist’s music education perspective six notions are presented which will help students “make sense of the world of human music-making and utilize the knowledge and skill this expanded experience yields.” All students and teachers should read this. Touching only on the first notion, we read: “Analyse one’s perspective on music”. In addition to Lundquist’s insightful comments, this implies the activity of developing one’s philosophy of music education which is an on-going and ever-changing activity at the core of basic music education.

Lundquist then directs the reader to Section III which is “seven case studies in music education”. This and the remainder of the book speak to objectives three and four: 3) to encourage music educators, organisations, and institutions to develop materials suitable for teaching music of their culture in other societies; and 4) to inspire music educators to use musical materials from other cultures in their own. Readers discover a workshop of North Indian Music, a multicultural program in The San Francisco School, Willie Anku’s model of “Teaching Creative Dynamics of African Drumming: a cross-cultural teaching approach”, along with ideas from music educators in Argentina, the Philippines, Norway and Sweden in Section III.

Section IV is an invaluable selection of “exemplary resources for a diverse audience of music educators”. The editors do not recommend reading materials “dating from the early part of this century and before, in isolation”; thus these publications are recent. They serve as an initial component of an electronically accessible database. Ways of using the Internet conclude the text.

This is a most significant contribution for the diverse audience of music educators with wide open minds and ears, particularly in formal education but also for community music/arts educators. It will furnish a basis and pattern for their own approach to the musics of the world’s cultures. It is one more stone for the long road to greater appreciation, understanding and celebration of cultural diversity.

Elizabeth Oehrle, University of Natal, Durban

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VIDEOS OF AFRICAN AND AFRICAN-RELATED PERFORMANCE: AN ANNOTATED BIBLIOGRAPHY, by Carol Lems-Dworkin, Evanston, Ill.:Lems-Dworkin Publishers 1996, xx-331pp, US\$57.00, paper.

This wide-ranging, exhaustive directory of videos, splendidly illustrated in black-and-white by Dean Alexander, represents a valuable resource for anyone teaching or conducting research in the very broad area covered. In addition to information on 1,396 items, the volume includes a valuable Introduction providing context for the entries, a User’s Guide, several Indexes (Names, Subject, Distributors), Appendixes and Notes.

“Performance” is defined very broadly, beyond music, dance and drama to include religion, carnivals, folklore but also many aspects of daily life deemed performative. On the other hand, “acting”, that is theater, Lems-Dworkin writes, “was not the culturally specific kind of performance I was looking for” (p.xiii). The topics and the descriptions suggest the