

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.

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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

vigorous presence and importance of music throughout African and African-American life. The types of music and the use of music in the videos varies. In general scenes from life as performance, music serves as background, in others the musical performance is center stage.

The volume covers videos (but not films) currently available for rental or purchase. The materials deal with sixty-eight countries of Africa (all of Africa) and the African Diaspora. They come in many different languages and were produced for a range of purposes, and presumably, with a range of skills. Each item is given not only title and description but also information on availability, video format, distributor and cost.

The entry descriptions are most often based on publishers' catalogues, since it was manifestly not possible for the author to view all of the items; they therefore vary in length, detail and perhaps usefulness. They are clearly distinguished from those written by Lems-Dworkin herself. Here, for example, is part of her entry for Les Blank's 1978 video *Always For Pleasure*: "Magnificent *bouillabaisse* of various New Orleans musical traditions. Considerable coverage is given to Mardi Gras celebrations in the Black community, especially 'Black Indian' component...Music is everywhere...Superlative photography."

In sum, this is a fine treasure trove of materials, that fills an important niche. There is no other compendium of this sort available. Lems-Dworkin is also the author of *African Music: a Pan-African Annotated Bibliography* (London: Zell, 1991).

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THINKING IN JAZZ: THE INFINITE ART OF IMPROVISATION, by Paul Berliner, Chicago Studies in Ethnomusicology, University of Chicago Press, 1994, pp. 883 (music texts 250pp)

This is an impressive work running into some 900 pages, including an Appendix of 250 pages, 50 pages of endnotes, and a 15 page bibliography. The author's intention is to "unravel the mystery" of jazz by gaining access to "the private inner world of jazz performance". This is done by interviewing musicians, most of them relatively unknown, about how they learnt their craft and how they practise it. The material is organised into eighteen chapters, each dealing with a specific aspect of the jazz musician's growth and work.

The musicians speak about their childhood environments in which they were first introduced to jazz and other African-American musical styles. They talk of "hangin' out" with other musicians in the neighbourhood, of entering into casual apprenticeships with older musicians, and of adopting mentors. Then they discuss what it is to improvise, to work in groups, and to perform professionally. They relate revealing and musically pertinent anecdotes about their experiences, and through their voices and Berliner's own astute comments, there emerges a vital and intriguing picture of the world of jazz, in which there is enormous richness and diversity.

Particularly impressive is the Appendix, in which he provides transcriptions and notated musical illustrations and examples of points that are made in the main body of the text. For the musicologist or serious scholar, this appendix is the nitty-gritty of the whole affair. There are examples of song-forms, of different ways in which melodies might be interpreted (even before the solo), examples of chord-voicings, chord alterations and substitutions, often taken from actual performances. There is a comparison of two solos on *Dippermouth Blues*, the one by King Oliver, the other by Armstrong. There are examples of the way jazz players quote