

from memory -- admittedly not precise tests. Other texts have been taken from letters written to the author by corresponding informants. Many of the narratives in the book are reprinted from a column in the weekly Nebraska Farmer. Stories were submitted to a liar's contest sponsored by the paper which lasted from December 6, 1924 to February 28, 1925. The prolific response to the column demonstrates widespread interest in a regional yarnspinning tradition, yet the extent to which any single narrative is a traditional Plains story is not conjectured. Nor is there any reference to other such lying contests from which folklore has been gleaned, such as the Norwegian Skipper Tales described in Gustav Henningsen's "The Art of Perpendicular Lying" (Journal of the Folklore Institute, 1965). Literary works by Mari Sandoz and Mark Twain provide another source for tall tales of the Great Plains included in Shingling the Fog.

Although the format of the book is not convenient for a comparative use in the study of the tall tale genre, it does provide a full and rich impression of the windy in frontier folklore. Welsch also conveys his appreciation for the Plains country and the people who live there. Furthermore, the book is fairly interesting reading matter, diverting for both the folklorist and the "Booster".

Jazzforschung-Jazzresearch 2. Edited by Friedrich Koerner and Dieter Glawischnig.

Essays, reports, small contributions, reviews in German and English. Graz, Austria: Universal Edition Press, 1970. No price given.

Reviewed by Juerg Solothurnmann

This is the second yearbook published by the Austrian Institut fuer Jazzforschung (Institute for Jazz Research) in Graz and the International Society for Jazz Research. It contains essays, reports, small contributions, and book reviews in German or English, all of varying value.

Josef Kotek (Praha) recalls in "Eine Generation im Banne des Jazz" (A Generation under the Spell of Jazz) the early days when Europe got in touch with this new music called jazz. He especially analyzes relations between "serious" and jazz music in Bohemia from the beginnings till 1935. Apart from being very informative, this historical article shows again how the European intellectuals felt about jazz as the symbol of something fresh and revoltingly new as opposed to the fin-de-siècle atmosphere in the arts and social life. While Americans like Gershwin tried to make jazz more "cultivated," the young Czechoslovakian composers tried to create a new democratic style (Gebrauchsmusik) based on jazz. It seems that only the lack of information about what jazz really was and the arrival of fascism prevented a further development of this trend.

"Black Light and White Shadow: Notes for a History of American Negro Music" by Ernest Borneman is actually excerpts of a larger work, which the author has planned for several years. Borneman always had peculiar ideas but also a provocative way of thinking in regard to Afro-American music. Thus, his contribution contains a lot of interesting viewpoints and information, but also opinions which reveal a considerable amount of ignorance about newer

results of research (both in African and Afro-American music), as they draw on partially one-sided material. Here are some major points of Borneman's notes. If there once existed arguments about "Negro music" between the sociologists following E. F. Frazier and the Africanists and anthropologists following M. J. Herskovits, then Borneman's approach indicates a new discussion between folklorists (jazz as a traditional music) and musicologists (jazz as an art music). Because Borneman tends to the first side, he fails to discover the value of advanced jazz styles. In the chapter about African music he acknowledges only A. A. Jones but, nevertheless, makes some interesting observations about fieldwork and the relations between language and music. In regard to the roots of Afro-American music he presents nothing new but, at one point, a clear comparison between the Mediterranean (Catholic) and the northern (Protestant) origins of slavery that caused the stringently different features of black music in Latin and North America. Apart from pointing out some remote sources, the chapter about the blues contains little new information. More interesting is the short history of the jazz rhythm section, though it fails to discuss both modern percussion and piano styles. However, what Borneman writes about boogie-woogie is very good. All in all, a very controversial (although partly inadequate) contribution of some value when studied with caution.

Drawing on the most Western of all jazz performance groups--the big band--Juergen Hunkemoeller (GFR) sketches a model of how to isolate the unifying characteristics of jazz music. His article "Analytische Untersuchungen zur Kontinuität des Big-Band Jazz" (Analytical Examinations about the Continuity of the Big Band Jazz) investigates recordings by Fletcher Henderson, Count Basie, and Duke Ellington. It's a good assessment though it could be achieved as well with a less bombastic vocabulary, which is not necessarily a positive influence of newer trends in German musicology.

The most interesting and valuable contribution stems from Ekkehard Jost (Berlin). "Zur Musik Ornette Colemans" (Towards the Music by Ornette Coleman) is a very remarkable analysis of some of Coleman's recordings between 1958 and his return from the sabbatical in 1966. This article should be studied by every serious student of jazz tendencies in the sixties and seventies. Jost points to some valid insights into psychological and formal matters of so-called free improvisation. One only wishes his contribution were more elaborated in this book.

The rest of the yearbook contains Reports and Small Contributions and Book Reviews. Both include essays by name contributors but differ very much in quality. The critiques about American jazz writers show sometimes a great lack of objectivity. Instead of exhausting themselves with futile arguments and polemics, they should attempt to collaborate and, after all, avoid the same injustice that Americans might have done and do to European researchers: to discard nearly everything of the "opposite" side.