

and baby taxis (motorized rickshaws). He turns to pottery and religious sculpture in the villages, yet does not forsake the motifs and themes he found in the city's arts. Moving on to engraved brass vessels, Glassie extends his sketch of thematic and symbolic content. Through this widely roving exploration of art and art-making, he discusses the overlaps and the distinctions between the Hindu and the Muslim worlds that coexist in Bangladesh. He provides an outstanding discussion of the actual people who fill the various religious, social, artistic, or economic roles we often find so easy to project onto the world.

In the end, he ties the themes together, introducing more art forms (cane mats, sari weaving, and boatmaking) and discusses, both generally and specifically, Bangladeshi style. Throughout the book, there is a balance between the symbolic and the pictorial, the functional and the decorative, and Glassie periodically plots this balance along a continuum that he believes underlies all of Bangladeshi art. With its excellent photographs and thorough discussions, this book should appeal to anyone interested in art, history, Bangladesh, folklore, or human beings in general.

Ruth M. Stone, ed. **Africa: The Garland Encyclopedia of World Music, Volume 1.** New York and London: Garland Publishing, 1998. Pp. v + 851, glossary, photographs, compact disk, notes, index, guides to publications, recordings, films, and videos. \$150.00 cloth.

Lisa Gilman

The *Garland Encyclopedia of World Music* is a new series that provides general and specific information about musical practices throughout the world. It is divided into ten volumes, nine of which focus on geographic regions, including Africa, the United States and Canada, and South East Asia. The tenth is a general volume entitled, *The World's Music: General Perspectives and References*. The first volume, *Africa*, edited by Ruth M. Stone, is an important resource for scholars of African music, African culture, and music in other parts of the world. As compiling a volume representing all the musical practices in Africa is impossible, Stone strategically organizes the volume to cover a wide range of topics, cultural groups, and geographic regions without attempting to define or make claims for one African music. Included under the rubric of African music are those styles that might be labeled "traditional," "indigenous," "popular," "syncretic," "western," and "art," providing a rich overview of the diversity and depth of contemporary

musical practices in Africa. The list of contributing authors is impressive, including many scholars at the forefront of African Ethnomusicology and Musicology, such as the editor Ruth M. Stone, J. H. Kwabena Nketia, Gerhard Kubik, Kay Kaufman Shelemay, Atta Annan Mensah, and Jacqueline Cogdell DjeDje.

The volume is divided into three sections. The four essays in the first section entitled "Introduction to African Music" focus on issues relevant to music and music scholarship across the continent. Essays in the second section, "Issues and Processes in African Music," cover a wide range of topics including theories about the organization of sound, the cultural significance of performances, and issues relating to social and cultural change. Included in this section are Kay Kaufman Shelemay's "Notation and Oral Tradition," Andrew Kaye's "The Guitar in Africa," and Kazadi wa Mukuna's "Latin American Influences in Zaire."

The third section, "Regional Case Studies," provides overviews and some focused studies on musical practices in designated geographic regions. Recognizing that current political boundaries do not correlate with cultural ones, Stone divides the continent into regions rather than countries. These regions are West, North, East, Central, and Southern Africa. She includes North Africa because she disagrees with the common tendency of scholars to separate North Africa from Sub-Saharan Africa. She contends that because there is a long history of travel and migration across the desert, peoples from North and Sub-Saharan Africa have influenced each others' cultural practices and so should all be considered when trying to understand contemporary African music. For most of the regional sections there is an introductory essay that delineates some of the musical forms, instruments, and musical characteristics of that region. In addition, there are essays about specific musical practices or cultural groups within the region. For example, within the subsection on Southern Africa, there is an introduction by John E. Kaemmer as well as Kenichi Tsukada's article "Harmony in Luvale Music in Zambia" and David B. Coplan's article "Popular Music in South Africa."

The organization of the volume nicely balances the consideration of issues applicable to music throughout the continent with those relevant to specific musical forms, cultural groups, or geographic regions. Several of the contributing authors, however, fail to establish this difficult balance within their essays. In some articles, authors make generalized claims about African music which are only relevant to those musical traditions with which the author has conducted research or about which scholarship is already available. Parts of the volume are thus misleading and could have negative repercussions for those interested in different African musical forms who do not have the background to discern the reliability of stated generalizations.

The volume also includes a compact disc providing audio examples of several of the musical forms discussed and analyzed. At the end of the volume are several valuable resources: "A Guide to Publications on African Music," "A Guide to Recordings of African Music," and "A Guide to Films and Videos."

This volume's wide scope, quality of contributions, and range of perspectives is useful for any student of African music or culture and of Ethnomusicology. Add to this the color photographs, musical examples, bibliographies, and discography, *Africa: The Garland Encyclopedia of World Music, Volume 1* makes an invaluable contribution to the study of African music.

Jon Michael Spencer. **Re-Searching Black Music**. Knoxville: University of Tennessee Press, 1996. Pp. xvii +154, index. \$25.00 cloth.

Diane Thram

The latest in a stream of publications since 1987, this book marks Spencer's ninth, and seems to have been written to promote his term "theomusicology" as a designation for a discipline devoted to the study of black music. Theomusicology integrates an interdisciplinary approach with Music serving as the "baseline discipline" (as advocated by Samuel Floyd of the Center for Black Music Research), and from its inception has borrowed thought and method from Sociology, Psychology, Anthropology, and Philosophy and their musicological correlates. However, Spencer's argument is that the researcher of black music must also include Theology in order to address adequately the fusion of sacred and secular that permeates black art forms.

Adding Theology to the list of disciplines is necessary because "theology can help the re-searcher overcome the unwillingness of the social science musicologies to learn from certain valuable traditions that are 'nonscientific,'" such as storytelling (38). Noticeably missing from Spencer's list is Ethnomusicology, even though this discipline deals very effectively with the "valuable traditions that are 'nonscientific.'" In his view, the ethnomusicologist's treatment of religion is too narrow or conservative. He says, "unless it is sacred music the ethnomusicologist hardly recognizes the presence of religiosity" (34). Spencer dismisses the ideation of Ethnomusicology and the sociology, psychology, and philosophy of music saying it "is always suggestive of the religious, but the religious needs to be made explicit since social scientists and philosophers have sought to forget religion, to be completely rid of the sacred except as an artifact" (37). Further, the practice remains that of the privileged studying the music of poor societies. He cautions that these disciplines are "steeped in the European worldview, while black music is largely the product of a different or alternative worldview" (37-38).