

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).

Spencer goes on to claim that through the practice of "descriptive and normative theomusicology" he can reconcile the profane—the "demonic," secular black popular music—with black sacred music as "salvational," and develop a "spiritual archaeology to excavate an ethics that is indigenous to black culture" (73-74). He gives examples from folk, pop, and classical black music, concentrating on the work of William Grant Still in the last category. However, he fails to address issues of acculturation, but rather argues that it is the "black church's guardianship of biblical interpretation that is an essential source of black cultural normativity" (72). Spencer contends that application of theomusicology to black music leads one to extract an ethics indigenous to black culture, African American culture, that can put an end to the estrangement created by the usual opposition of the sacred and secular, because researching with theomusicology reconciles this opposition and therefore resolves the tension in a positive way.

Nancy J. Martin-Perdue and Charles L. Perdue, Jr. **Talk about Trouble: A New Deal Portrait of Virginians in the Great Depression.** Chapel Hill: University of North Carolina Press, 1996. Pp. xvii + 380, bibliography, index. \$39.95 cloth, \$19.95 paper.

Gregory Hansen

The numerous state writers' projects of the 1930s have long been important but underutilized resources for folklorists and social historians. The materials collected under the Work Projects Administration's (WPA) projects often preserved life histories and were used to develop guides to various states' histories and cultures. They remain valuable documents that deserve more scholarly attention. Nancy Martin-Perdue and Charles Perdue have provided one model for using these types of materials. *Talk About Trouble: A New Deal Portrait of Virginians in the Great Depression* uses WPA life histories with photographic illustrations from the Farm Security Administration and the Virginia Writers' Project to present a portrait of rural and urban social history at the close of the 1930s.

Their study is arranged in two parts. The first section is titled "Narrating Experience." Its four chapters consist of excerpts from the WPA materials that describe changes in Virginians' folkways, women's experiences at home and in the workplace, men's experiences on the farm and in the factory, and narratives by African Americans in which they describe facets of their experiences in Virginia. The second section, "Making a Living," is essentially a study of occupational folklife within the agricultural, commercial fishing, and manufacturing industries. The book includes a well-written introduction that