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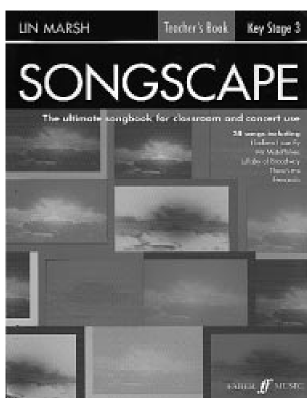
Reviews

Songscape. The Ultimate Songbook for Classroom and Concert Use compiled by Lin Marsh. London: Faber Music, 1999. Teacher's Book, 72 pp, £19.95, Pupils' Book, 49 pp, £2.50.

If you still believe, as I do, that singing is at the heart of the curriculum, then you will be ever involved in the search for new and suitable resources. This collection, including some new original songs by Lin Marsh, is a good-hearted attempt at finding new things and re-introducing some very old favourites that may encourage singing in more than one part in the secondary school, without presenting too many technical obstacles. Aimed more at teachers working in the extended curriculum, much of the mainly two-part writing is in thirds, simple descant or canon, and the term 'backing vocals' is used liberally. It contains optional performance and rehearsal notes, with



specific singing tips and some background to the pieces. There are ideas for show choir or music theatre extension and there are some well-established pieces by Andrew Lloyd Webber (from 'Cats' and 'Starlight Express'), Abba and Anthony Newley as well as songs from other world cultures. Rounds as old as 'Fie, nay Prithee John' reappear, as does 'By the Waters of Babylon', and even a racy number by Thomas Arne in which aristocrats discuss the guilty party in a maid's pregnancy – not the kind of thing we used to get in the National Song Book! No doubt this theme could be taken up in personal and social education lessons.

The teachers' book has easy enough piano accompaniments of roughly Grade VI+ (ABRSM) standard, and includes instrumental cues. Chord charts, which are also included in the vocal line only pupils' book, help to make the collection flexible. Altogether a useful and varied collection inclining to the more sentimental musical show song and, although a little lacking in humour and fizz, is likely to prove popular with school concert audiences. Lin Marsh's own songs are written very practically, exploring the Claude-Michel Schönberg formula and choosing social conscience subjects. Alongside lyrics on children leaving to escape hostile families she provides a rather non-committal war-scene song and an effective, if gushing, song on the death of the Princess of Wales whose words feel a touch questionable now 'you showed us how to give and how to share . . .' Not the ultimate answer to a teacher's prayer, but a useful resource.

GEORGE ODAM

New Music Matters 11–14 (2) by Chris Hiscock and Marion Metcalfe. Oxford: Heineman, 1999. Teacher's Resource Pack, 119 pp (for loose-leaf file), £20.99; Students' Book, 64 pp, £5.99; Audio CD, £20.99; & CD-ROM, £26.50.

Since I was much involved in bringing the first of this kind of publication into British schools, I will come straight to the point and congratulate warmly Chris Hiscock and Marion Metcalfe on the concept and excellent quality of their new materials. Much of what is produced here has a familiar feel to me and these *New Music Matters (2)*

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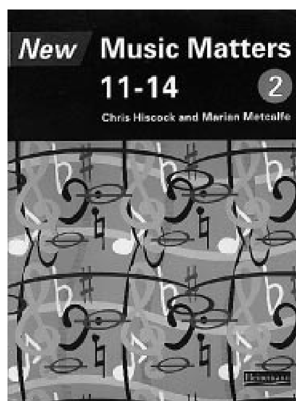

materials have extended from the old black-and-white photocopiable materials in a file with supporting tapes to a full colour, well-illustrated student book, backed up by CD recordings but still providing photocopiable materials in the older style via the Teacher's Resource. The CD Rom provides downloadable files for Logic, Micrologic and Cubase, containing one sequencer file for each project plus supporting text files with teaching notes, pupil activity sheets and screen guides. The spread and detail of these materials is quite magnificent.

A phrase common to many Ofsted music reports is 'too heavily reliant on published materials', and the thinking behind this needs to be questioned. The official line appears to be that teachers must always be producing their own materials and using their own resources, constantly varying their materials and staying ahead of the game. My view is that what is most important in the end is how well the teacher teaches, rather than what they teach. In the last analysis, it is not what is taught but how it is taught that provides the kind of stimulus that will drive students on to explore for themselves and build up skills and attitudes through imitation and admiration which will last them a life-time.

No materials will ever make a poor teacher into a good one, but resources of this kind provide stimulus – first of all for the teachers themselves and secondly to ensure a width and catholicity of input with which pupils and parents alike should be delighted. There is always a danger of materials outstaying their welcome, and we all will remember examples of this from our earliest schooling in a variety of subjects. Investment in resources in secondary schools is still lamentably low, and we do not nationally have the same attitude towards recycling and renewing materials as do many states in the USA. Our educational publishers would be all the more healthy if we did, and Heinemann are to be congratulated on sticking to and developing their product in what is a relatively small market of teachers with little money to spend. Chris Hiscock and Marion Metcalfe have cornered the British market at secondary level and I have, more than once, heard inspectors, advisers and HMI complain of the omnipresence of their materials. However, pupils do not often move from school to school, and any Year 8 pupil absorbing a fraction of the detail given in *New Music Matters* will be well on the way to musical understanding.

These new resources for Year 8 contain challenges in all areas of the music curriculum, well suited to the age-group and contributing significantly to pushing up standards of expectation. The materials do not hedge their bets and never patronise pupils. The design of the student book is very familiar to me, and contains liberal use of colour boxes to draw students' attention to salient points, and features stimulating illustrations, both photographic and graphic designs and materials which review and test learning. It has an uncompromising dedication to the use of traditional music notation as the central way of communicating, whilst also providing examples of other notations in a very practical fashion. I am delighted to see the high expectations of both teachers and pupils that this underwrites. There has been much talk of ditching music notation in schools based on a lack of agreement on what the function of notation is in the secondary classroom. Without it we would be unable to make reference to the intricacies and technical wonders in certain types of music and these authors provide, through just such an exploration, a pathway into musical experience for any pupil motivated to take it. I am sorry that they still use only the English nomenclature, since I still am certain that fractional terminology is more logical, better for learning and more universally applicable.

Although there is only a tentative commitment to singing in the classroom, the contents provide a spectrum from fifties rock 'n' roll to the Baroque concerto via British and Japanese folk music. There is plenty of practical material for instrumental performance in the classroom and an excellent section on accompaniment styles across a rich selection of examples. Composing and improvising exercises are

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built in throughout, with back-up support materials ready to be photocopied.

At the heart of the teacher's materials is an entirely practical and extraordinarily helpful section on assessment and record keeping. If newly qualified teachers take this advice and example to heart and really do this job to the best of their ability, they should never worry that they are relying too heavily on Heinemann to provide them with primary resources. The best practice will always derive from the musical experience, interest and preference of the teacher, which is, I guess, how these materials have come into being in the first place. The best teachers will always want to generate some of their own materials, to give their stamp and provide their own spin on things, but even they will be grateful for a resource like this which brings together such a diverse collection which might take a life-time of searching and a heavy investment in recordings. I look forward to the next edition to see how they tackle Year 9 and whether they can encourage more individual work in composing.

This is a forward-looking publication written by a team with vast practical experience in the classroom, whilst encouraging the best practice in a reasonably equipped music department. It assumes that electronic keyboards and pitched percussion instruments are available, alongside standard classroom percussion and at least one suitably loaded computer. Stock chord progressions are experienced and manipulated in the first of six projects, this time based on the energetic, naïve and raw popular music of the 1950s. (It is hard to believe that it's now fifty years on, and that a similar study for me at school would have been represented by Gilbert and Sullivan!) The techniques learnt are then tried and tested in a completely different musical context, based on a variety of songs and exploring accompaniment techniques and generating melodies from chord sequences. Work on rondos is followed by experience of compound time, featuring English folk music, which is then sharply contrasted by textures and timbres in the music of Japan. A breadth of traditional Japanese music is mixed with the more recent East–West fusion orchestral writing of Takemitsu, and the final move is into the inevitable Baroque music featuring the predictable Vivaldi in his Lute Concerto in D. The materials end with an appendix providing statements of expected outcomes, and newly qualified teachers especially should find this an invaluable aid.

This is work of quality which could form the basis of a very effective curriculum and allow that bit more time and energy for organising the activities in the extended curriculum which most secondary specialists desperately need.

GEORGE ODAM

'Fortissimo'! by Roy Bennett. Cambridge University Press, 1996. Teacher's resource Book, 182 pp, £35.00; Students' Book, 258 pp, £10.95; 2 CD-ROM and 2 Audio CDs, £65.00.

Roy Bennett is a vastly experienced writer of classroom materials and, in the past, his work has been mainly focused on the development of traditional musical analysis and aural skills aimed at older secondary pupils. He has always expected a high level of decoding of Western notation and has been devoted throughout to the promotion of enjoyment of the Western European 'classical' tradition. His new and very comprehensive Key Stage 4 text book departs from the old formats, and he and Cambridge University Press editors and designers have taken a long hard look at American and German models of school materials. Just like Heinemann's *Music Matters (2)*, the *Fortissimo* students' book, large, glossy and thick, is in full colour and makes generous use of full-colour illustrations. It features library photographs of instrumentalists from a variety of world cultures, modern paintings, mood pictures and double-page photomontages, as well as diagrams and liberal numbers of musical examples in notation. Colour boxes abound and the information is packed tight into each page. As I noted with reference to *New Music Matters (2)*, this is not an unfamiliar presentation.

Early in the book, and placed opposite a glamorous colour photo of eighties rock, we find a whole page of notation grids starting with a semibreve at the top and running down to demi-semiquavers, their fractional names also included. This opposition gives something of a clue to the basis of this highly detailed and solid exploration of music, and students who have been prepared well at Key Stage 3 should be able to omit or gloss over the chapters on basic chord structures, major, minor and pentatonics, timbre, music with a drone, rondo form and using ostinatos.

The materials are produced progressively,

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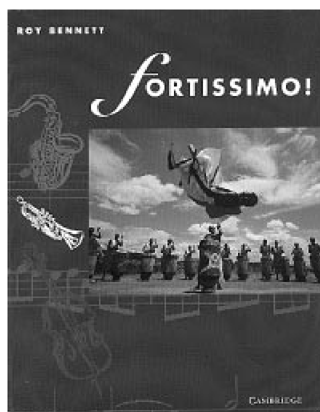

but there is a suggestion that teachers select what they need. *Fortissimo* is aimed at fourteen to sixteen-year-olds taking GCSE, but schools which have a strong programme for KS3 to 4 may wish to start using the book in Year 9. Much space is taken up in the teacher's resource book by helpful black-and-white copy masters, but they are produced by a very crude music notation programme called 'Notate', and it is unfortunate that this represents a large ICT initiative by the publishers. The bit-mapped note heads are accentuated by a similarly bit-mapped bold front, heading each piece. The poor quality of these graphics betrays the high design aspiration of the rest of the text. Dotted notes can hardly be distinguished from non-dotted ones and spacing is crudely mathematical. The proportions of tail to note head do not encourage quick reading and eighth-note tails are tiny. Teachers are enjoined to purchase this software and to use it with their students 'continually consolidating and widening their knowledge and practical experience of staff notation'. Fortunately, the students' own text book uses a much more sophisticated system and the musical quotations used here are clear and readable. This is a major fault in what is otherwise a remarkable achievement.

There are three CDs containing ample musical examples from a wide variety of resources, including an eclectic selection of examples from major world cultures. At the end of each chapter, Roy Bennett lists extensions to the listening examples through a very thorough and helpful linked listening list referring to the tape cassette recordings of his previous publications. The quality and breadth of the recorded materials is extraordinary, and I was particularly impressed by the genuine integration Roy Bennett makes of his examples from many world cultures. He has chosen, amongst obvious ones (African drumming and Indian sitar music), many less well-known but nonetheless enchanting examples from Korea, Thailand, Japanese gagaku, Bulgaria, South Africa and Polynesia. There is an excellent balance within Western art music between recent and ancient, and present British composers are represented alongside the second Viennese school, jazz, swing and blues. I could happily sit and listen to the CDs for pleasure and it is highly likely that they will entertain and intrigue me on long car journeys for some time to come. For young teachers entering the profession, nothing could be a better experience to widen their music repertoire and make them thoroughly familiar with the examples they will be using in class.

The materials overall are pretty demanding and aim at a high level of understanding. In aspiration, they match the best hopes of the writers of the National Curriculum to raise standards so that by Key Stage 4 students have enough skills and techniques to make their own exploration and be ready for 'A' level. The resource materials are written and designed with good knowledge of the techniques used by GCSE examination writers, and there is plenty of opportunity for examination practice built in. Materials of the level of demand and breadth of *Fortissimo* are commonly offered as university-level courses in modular degrees in the United States, and I would certainly recommend these materials to those teachers and lecturers working in further and higher education with students who wish to take up a study of music without a great deal of prior background and experience. If your student does not read music easily or play an instrument fluently they could easily be lost. *Fortissimo* compares very well with much of the material used by the Open University in Arts Foundation courses and demonstrates a firm step forward in raising standards of music teaching in our schools.

A weakness is perhaps in the actual pedagogical application, and the teacher's resource book is not at all helpful in this, in contrast with the approach of Hiscock and Metcalfe, whose work more obviously comes straight from the chalk-face of state-maintained schools. There is little help in assessment techniques and resources beyond the obvious listening materials which have the answers given. It is difficult to know whether these materials should best be used

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in teacher-directed whole-class lessons, or whether they might be used by individuals. There are many references to 'the rest of your class' and 'form a group of four' etc. which suggest the former, but the intensive interaction between written materials and the sound tracks call for much individual choice and interaction. When students are instructed thus, 'On your own, or with three other musicians, compose a rondo', there is some confusion about just how this may be achieved in either case. But this is a problem in methodology which few of us, if any, have yet managed to solve. For the composing side of such an advanced and demanding curriculum to work really well, this sort of thing will need attention in future publications.

These materials, which have been available for three years now, will already be proving their worth in the classroom. They represent a major achievement by both writer and publisher and are likely to be a main-stay of many teachers for years to come.

GEORGE ODAM

Traditional African and Oriental Music
by Ottó Károlyi. Penguin Books, 1998. 291 pp, £7.99.

Had this book been produced by an unknown publisher, at 'library-only' price and at a time when there were already numerous, well-established competitors vying for the music teacher's attention, it could be passed over in embarrassed silence. As it is, Penguin Books has a strong distribution network and an attractive pricing policy, and there remains a generally perceived need within educational circles for accessible classroom material on world musics. From its title, Károlyi's book appears to contribute to such ends; in fact, it seems likely to do more harm than good.

Chapter one is concerned with African music. Károlyi identifies two fundamental characteristics: there is no written but only an aurally transmitted tradition; and African music is largely functional (p. 3). Reading Károlyi's account of aural transmission we find, in fact, almost nothing about aural transmission, what it is or how it works. Rather, Károlyi informs us that, 'The lack of written (notated) documentation of African musical tradition, . . . makes it extremely difficult, if not impossible, to ascertain a historical perspective' (p. 4). Károlyi seems here to be setting up aural transmission and historical thinking as alternatives. But is this really a useful move? Historical perspectives can themselves be passed on through aural transmission. People often have historical views of their own music-making (if we but ask them); song texts preserve historical references; and musical practices reveal much about past social situations.

A moment's thought also reveals the false comparison within the author's claim that while African music is functional, we may listen to Western art music 'engulfed in private reveries' (p. 5). If Western art music facilitates reverie, then logic suggests it is every bit as 'functional' as the African music that facilitates dance. The difference is not one of function versus abstraction but simply of the kind of function. In fact, there are African genres dedicated to contemplative listening as well as others in which communal participation is not permitted. Not only do Africans contemplate and specialise, but Westerners also engage in mass, participatory music. We too dance the night away in rhythmic manner; we too join our voices in collective singing at birthday parties, weddings and funerals. Arguably, these are more representative expressions of present-day Western cultural practice than individual, seated reverie at classical concerts.

Károlyi proceeds to consider the element of rhythm. Two pages are given to 'God Save the Queen', as notated in various rhythmic and pitch incarnations (pp. 8–9), an example deployed to illustrate the central role of rhythm in all music. Selection of the national anthem of Africa's supreme colonial power seems insensitive. Would we open a book on Israeli folk music with a discussion of that well-known theme from Haydn's 'Emperor' Quartet? (I assume Károlyi is not switching into postmodern mode and employing examples that go against the grain of his own text.) Moreover, given that there is little room in a book of this size for actual examples of African musics, would it not make more sense in educational terms to feature one such example instead?

Having opened his book, rather like a concert in the good old days, with a performance of the National Anthem, Károlyi then indulges in various pages listing symbols of Western music theory and notational symbols. These symbols may help us in our evaluations of African music, but they may not necessarily reflect the ways in which Africans (musicians or otherwise) traditionally conceptualise their own music (supposedly Károlyi's aim). The author never even once acknowledges that there could be

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divergences between the theory (theories) of African music(s) and that of Western art music. Instead, we are baldly informed that, 'Having established some fundamental rhythmic principles, all of which are used by African musicians, we will now examine a few characteristically African rhythmic practices' (p. 12). Readers familiar with such diverse styles as jazz, Norwegian *hardingfele*, *flamenco* or Indonesian *gamelan* will know that the standard metrical hierarchies of classical Western music are not universals, which is to say that while comparison with familiar models of musical organisation can be informative we cannot assume that musicians going against such patterns are necessarily syncopating or engaging in polyrhythm – their means of dividing and stressing a succession of musical units may, potentially, be as simple as ours, but distinct from it in certain fundamental characteristics. If this is so, Africans do not necessarily rely on some 'instinctive' (p. 15) or 'inborn' 'metronome sense' (p. 16). This long-discredited argument is exhumed by Károlyi as part of his distasteful attempt to construct Africans as different in nature from Europeans.

The sentence cited above ('Having established . . .') illustrates another dismaying feature of the chapter (and book) as a whole. Károlyi's writing is outstanding in its use of the crass generalisation. (Yes, I know this is a crass generalisation.) 'African music tends to be on the fast side' he tells us (p. 16), or, 'The selection of melodies in Fig. 17 is of indigenous expressions' (p. 19). In Károlyi's view of the world, 'Africans' do this or 'Africans' do that. Which ones? I find myself wondering: men, women, old, young, professional musicians, postmen, farmers, convicts, huntsmen, herdsmen . . . The list goes on and on, even before we ask whether the hundreds of distinct African cultures are all musically identical. Károlyi's examples are typically identified only as 'African', or rounded down to merely a people, which leads one to wonder what, at a similar level of abstraction, an 'Asian' melody looks like, or an 'English' rhythm? Too often, we are not even given to know whether we are looking at examples of instrumental or vocal music, let alone provided with song texts or specifics of which kinds of instruments are being performed in these extracts. This is not simply crude, it is bad scholarship. Do Africans have no individuality? Do their instruments all sound alike? Are there no significant differences in melodic style from one place, time or genre to another? Do African song texts not matter for much? Is this really the impression we want to give to people new to the study of non-Western musics?

The remainder of Károlyi's description of African music amounts to a rehash of over-generalised examples and long-challenged theories. Attention on the author's part to the scholarly literature would have led to a more useful discussion. By the way, an ostinato rhythm cannot 'induce trance and ecstasy' (p. 16). Try this at home if you don't believe me! It might induce boredom, and annoyance among your neighbours, but not trance and ecstasy. In sum, this chapter, at its best, turns back the clock half a century. Rather than trying to find out what Africans actually are and how they differ one from another, Károlyi's account inscribes Africans only as the reverse image of Europeans: ahistorical communalists armed with an inborn rhythmic sense. The specific music they play or sing is not important, in that Africans engage in music-making only insofar as it aids the functioning of their undifferentiated lives. One does not have to have carried out ethnomusicological research in Africa to realise that this portrait is a sham.

This 'orientalist' depiction of others (i.e. they are interesting only insofar as they differ from us) characterises the whole book. For instance, Károlyi argues (blissfully ignorant of the facts) that Chinese music is rhythmically 'square', thanks partly to Confucius, who 'was against all dramatic effects such as crescendo, decrescendo and, above all, loudness and speed'. It does not take a Ph.D. in sinology to realise that if Confucius was against something there must have been plenty of it around – how else did he know what 'dramatic' music sounded like? Neither does it take a Ph.D. in ethnomusicology to realise that what one philosopher wrote down some two-and-a-half millennia ago and what millions of Chinese have actually done since then may also differ. Few of us today would see Plato as exerting much influence on, say, the rhythmic procedures of the Spice Girls. (It is possible that he might have known what they really, really wanted, however.) Károlyi gives a second reason for Chinese rhythmic 'squareness':

> Curt Sachs . . . suggests that one of the reasons [for the dominance of $^{2}_{4}$ in the Far East] may be the less accentuated differences between the sexes. He states:

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> 'The body of "Yellow" man is hairless, short, and often graceful, light-footed, and slim; and . . . the eastern dancer . . . has ideals of motion which in closeness and restraint are very similar to those of the female sex'. Plato, as ever, perspicaciously observed in his *Laws*, 'Both sexes have melodies and rhythms which of necessity belong to them . . . The grand, and that which tends to courage, may fairly be called manly; but that which inclines to moderation and temperance may be declared in both law and ordinary speech to be a more womanly quality' (p. 149).

Have we not hit rock bottom here? Chinese music, says Károlyi, through the rhetorical glove-puppets of Sachs and Plato, is effeminate, a natural consequence of the Chinese man's androgynous body. I can assure any readers that the Chinese are perfectly able to distinguish one sex from another. (Their impressive population suggests a certain success in this regard.) Furthermore, they, or at least those whom I have heard discuss such matters, do not agree with Sachs that Chinese men and women look more alike than Western men and women. I have even heard one or two Chinese men complain that Western women look very much like Western men. Notions of sexual difference are clearly culture-specific: hairiness is not next to manliness in the eyes of Confucius' descendants.

Where Africans were constructed as functionally driven, ahistorical, metronomic communalists with no individual culture or personality (which to me sounds fairly akin to depicting them as animals), the Chinese are set up as asexual and philosophically repressed. Again, we find Károlyi inscribing deep differences between the non-Westerner and the Westerner. If the Africans were all body, the Chinese are essentially all mind – it is only us fortunate Europeans who have the benefit of both, it seems.

Despite the author's good intentions, Károlyi's book is, in sum, very probably the worst book on traditional and oriental musics currently available. Written by someone who has neither conducted his own research nor bothered to read that of professionals, it has neither new information nor new perspectives, and its content is arbitrary and very often inaccurate. Its key message is that non-Europeans are different in kind from Europeans. If it has a utility at all, it is in providing a negative example as to how one might write about world musics and cultures. Such an example could be of use to teachers working out their own ways of teaching musics from around the world. For those who have bought this book in good faith, however, I note that supermarkets regularly recall food products that somehow bypassed the quality control department. Let us hope Penguin will do likewise: if you have bought this book and find it disappointing, demand a refund. This book does not contain what its title suggests; it might be more accurately entitled *Traditional Orientalist Views of "Africans", "Orientals" and Not Much of Their Music*. Few of us require such a book.

JONATHAN STOCK

If you can walk, you can dance by Marion Molteno. London: Shola Books, 1998. 410 pp, £9.99.

It is not often that the editor of a journal about musical education gets the opportunity to review a novel. However, this is quite appropriate in the case of *If you can walk, you can dance* because music, and how it is learnt (and taught) form one of the main themes, if not *the* central theme of the book.

The book tells the story of a young white South African, Jennie de Villiers, who belongs to a group of dissidents fighting apartheid in the late 1960s. The group falls foul of the authorities; some are imprisoned, but Jennie escapes arrest and flees first to Swaziland and, later, to England. An unschooled lover of music since childhood, Jennie has never had the opportunity to play an instrument or to learn notation. However, her appetite for making music is aroused when she hears an old Swazi man playing an *mbira*. He gives her the instrument to take overseas. While in London Jennie befriends a young Scottish composer, Neil, who is, at first, her musical mentor and, later, her lover. Neil espouses a totally new musical philosophy, derived from the ideas of Cage, the Scratch orchestra and radical non-European notions about the nature of time, sound, silence and human interaction that emerged during the 1970s. Jennie tunes in easily with these ideas and her contact with Neil shows her to have extraordinary promise as a musical *animateur*.

After studying for a degree at the School of Oriental and African Studies, Jennie takes up a job in Zambia, where she continues to develop her skills initiating and working with African musical groups. After a long separation and numerous crises in both their personal and professional lives, Neil joins

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Jennie in Zambia and they become lovers. A change of policy by the authorities allows her to go back to South Africa, where she returns and stays with her parents in Bloemfontein. The novel ends with the aftermath of her father's sudden death during her stay.

Molteno writes her first-person narrative throughout in the present tense, which conveys a kaleidoscope of fleeting impressions. The drama comes mainly from the contrasts as Jennie moves between environments: from the dull grey skies of England to the sunshine and bright colours of Lusaka. Much of the 'action' takes place within the mind of this gifted and introspective young woman who has such an extraordinary ability to respond to others and to draw music out of them. I can imagine many teachers sighing with envy at Molteno's compelling accounts of the vitality and responsiveness of Jennie's musical groups that seem to create miraculous worlds of sound and rhythm using the slenderest resources. Idealistic as these descriptions are, they ring true, largely through the authenticity of the insights that they convey:

> I don't know, I just love it. Each step pulls me on to the next one, trying to feel how the rhythm works. It's amazing how doing it changes your perception. I've discovered it's the up movement that needs the real muscle action, so that's what you feel as the beat, even though it's the downbeat that makes the sound. *So the main beat's internal – what you hear is its echo*. (p. 197, reviewer's italics).

'If you can walk, you can dance. If you can talk, you can sing.' Molteno has derived her title from a Zimbabwean proverb. One might add, 'if you can feel, you can think'. For this is, above all, a novel of *ideas* not only about politics and human relationships, but also about how cultures interact. The fact that Jennie is not a trained musician is shown as an advantage. 'In your illiterate state you're a natural musical creator', Neil says to her early in their acquaintance. Her lack of a conventional background opens her mind in some unexpected directions, too. At one point she goes to a 'conventional' viola tutor, who teaches her to read notation. 'The apparently boring exercises weren't tedious because I could see they were helping my fingers and arms to produce the kind of sounds my ear was asking for.' Molteno has created a character who is so observant, empathetic and life-enhancing, that one can forgive the self-absorption of a narrative that focuses so intensely on her inner state.

Novels can be brilliant at creating worlds where the ordinary becomes extraordinary and where the most unlikely juxtapositions of disparate people and events may occur. It is in these collisions that subtle, unfamiliar and often disturbing ideas can be conveyed, without readers being necessarily aware that authors are working to this end. Through reading Hermann Hesse we come across the ideas of Jung, through reading Iris Murdoch we meet existentialist philosophy. David Lodge's bizarre tragi-comic novel *Therapy* is an admirable introduction to the theology of Kierkergaard. On one level, *If you can walk, you can dance* is an exemplary primer conveying the thoughts of luminaries such as John Miller Chernoff, Christopher Small and the late John Blacking. It persuades us that industrialisation, advanced technology and Western political systems, whether capitalist, socialist or 'third way' are simply not enough for the spiritual well-being of humanity. We have much to lose if we cannot also embrace those traditional patterns of human interaction which African musical cultures reflect so vividly.

The novel ends with Jennie singing her bereaved, grieving mother to sleep.

However, like the 'fade' at the end of a commercially edited recording of African music, we know that this is not really the end. After all, the notion of 'ending' relates to assumptions about the nature of time which Molteno's novel challenges both in its content and in the way it is written. (That other cultures do not share these assumptions is shown by the fact that the word *kal* in Urdu means both 'yesterday' and 'tomorrow', as Molteno points out in one of her many provocative asides.) Life will continue whether or not Jennie is re-united with her beloved Neil. The closing pages convey no sense of finality, of the resolution of dissonance that one finds at the end of nineteenth-century time-bound works of art, whether novels, symphonies or operas. This is certainly a novel for the twenty-first century. Read it!

PIERS SPENCER

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Khyal: Classical Singing of North India. Video Cassette with accompanying booklet by Martin Clayton and Veena Sahasrabuddhe. Open University, Ethno VC1.

Wayang Golék: Performing Arts of Sunda (West Java). Video Cassette with accompanying booklet by Martin Clayton and Simon Cook. Open University, Ethno VC3.

The videos are priced at £85 per pack and are available directly from Open University Worldwide Ltd: Tel: 01908 858785, Fax: 01908 858787, or may be ordered online from their Website: www.ouw.co.uk/videos.

These videos are intelligent and well-produced introductions to two significant but very different musical traditions. If Khyal singing is centrally solo virtuoso improvisational music which uses a small group for accompaniment and support, then the Sundanese gamelan is overwhelmingly ensemble music with a high quality of ensemble playing, each member playing a specified part as its highest goal. If, in the northern Indian raga, the music itself is the centre of attention, the Sundanese gamelan is a 'mere' accompaniment to the wonderfully visual stick puppet theatre, the Wayang Golék. If the learning of Khyal is a formal arrangement with the student as a sort of apprentice to the guru, then the learning of the gamelan is 'primarily through repeated exposure, rather than through formal teaching'.

One point of contact that comes through strongly is the importance of family tradition in the passing on of these two musics. Most of the Gamelan Galura who perform in the video are members of the Rasta family. We learn that Veena Sahasrabuddhe learnt her art from her father, and we observe that her daughter is one of her students and part of her accompanying group.

The usefulness of these videos and their very good accompanying booklets is that they present an introduction to the music together with the sights and sounds of the music played in its appropriate setting, a middle-class concert in Pune (notice the look of the soloist when two people arrive during the performance and break her concentration) and a country performance of the puppet theatre near Bandung with its food sellers and family audience. Each video and booklet has two sections. The Khyal booklet has a teaching text and activities to accompany the video (in good OU style) followed by an uncompromising essay on Khyal and its presentation by Veena Sahasrabuddhe. The booklet carries the health warning that this essay makes use of a technical vocabulary and 'will be of more interest to readers with some prior knowledge of Indian music'. Personally, I found it good to read the singer's perspective on the music even if I did have to look up quite a few of the specialist terms (the only way to learn a language is to use it!). The two sections of the booklet relate closely to the two sections of the video, the first a descriptive account of the music, making use of teaching sessions, direct talking to camera and performance extracts, the second a complete performance of Raga Rageshree (a mode close to the Mixolydian but without the fifth of the scale). The material is particularly helpful in helping us to understand how the raga develops through its different stages.

In contrast, the first part of the Wayang Golék video is much more about the puppet theatre than its accompanying music, whereas the second part illustrates in fascinating detail how the polyphony of the gamelan is built up. The first part of the booklet is a general introduction, the second relates closely to the illustrated music.

One area that seems to have been missed in the contextual information is that of gender issues. The gamelan players all seemed to be men but there was a woman singer with the group. The Khyal singer and her apprentices were women, the tabla and harmonium players were men but the woman singer was clearly in charge. Both groups played to mixed audiences although children were not present in the Indian concert. The Indian performers are Hindus, and such female display would not be permitted by some other religious groups.

The material is accessible on many levels. As its OU origin suggests it was initially aimed a non-specialist undergraduate audience but I do not think these videos would be out of place in schools or universities. All music libraries and resource centres should obtain copies. Let us hope for more such high-quality and fascinating products from the OU.

VIC GAMMON

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The Voice of the People. A Series of Anthologies of Traditional Music edited by Reg Hall. 20 CD set, Topic Records, TDSC 651–670 (1998). Obtainable from Topic Records, 50 Stroud Green Road, London N4 3EF.

A Century of Song, EFDSS CD02, English Folk Dance and Song Society, 1998, obtainable from The English Folk Dance and Song Society, Cecil Sharp House, 2 Regents Park Road, London NW1 7AY. £12.99 + £1 p&p.

You can always tell someone who lacks up-to-date understanding of the type of music on these CDs because they will talk of 'folk song' and 'folk music'. Specialists in this area will talk of traditional music or vernacular music. This may seem like quibbling, but behind the use of particular terms and the baggage they carry with them is a whole history of discussion, argument and understanding. Add to this the fact the English particularly seem to have a problem with acknowledging and understanding their own indigenous traditions and we begin to understand why many people in music education prefer to have a drawer marked 'folk music' which they feel they know about and never have to open.

Whilst the EFDSS CD is a modest sampling mostly from the riches of the Vaughan Williams Memorial Library celebrating one hundred years since the formation of the Folk Song Society in 1898, the Topic anthology is a real millennium project, monumental in scale. It has been compiled by Reg Hall, one of the radical voices of the folk music revival and latterly a post-doctoral fellow at Sussex University (where the History department, note *not* the Music department, has something of a tradition of work in this area).

Unsurprisingly the EFDSS record consists mostly of English material whereas the Topic collection is a non-nationalistic British and Irish collection. Perhaps the former is still carrying on some of the heritage of earlier 'folk song' promoters like Cecil Sharp and in fact the record contains six cylinder recordings made by early collectors including Vaughan Williams and Grainger. In the Topic collection the criteria for selection (which are not overtly stated) seem to have more to do with certain styles of performance than with national identity.

A Century of Song has great musical and historical interest but *The Voice of the People* is quite simply the most thoroughgoing and wide-ranging collection of traditional music of these islands that will ever be produced. It can be criticised (some people, for example, do not much care for its thematic organisation) but it will not be bettered. As such, it is essential listening for those who have any wish to understand 'the music of the countries and regions of the British Isles'. Be prepared, there are twenty CDs, getting on for 500 tracks of the real thing, ordinary people singing old songs, mostly unaccompanied, and playing dance music. Judged by conventional musical standards some are good, some not so good and some brilliant. Whether these are the standards to judge them by would get us in to too long an argument for this review.

The Voice of the People is the definitive collection of British traditional music, the source from which to develop educational projects, the place to start to develop the beginnings of a real understanding of this field. Libraries and music departments should make it widely available.

VIC GAMMON

Philosophical Perspectives on Music by Wayne D. Bowman. New York and Oxford: Oxford University Press, 1998. 488 pp, no price supplied.

What is the nature and value of music? This, nothing more and nothing less, is the question that Wayne Bowman considers. Philosophical questions have typically aroused discussion for centuries, and this is no exception. Bowman introduces us to conceptions of music from ancient Greece to contemporary postmodernists.

Bowman has arranged his material under different themes: music as imitation, as idea, as autonomous form, as symbol, as experienced, as a social and political force, and the last chapter is dedicated to pluralist perspectives. As one might expect, such headings are too narrow to do justice to complex philosophical theories. For example, the chapter 'Music as Idea' contains a discussion of Arthur Schopenhauer's view that music's exceptional place among arts is based precisely on the fact that music has nothing to do with ideas. On the whole, however, Bowman's method of treating his material is well considered.

The scope of discussion is admirable. About twenty different views of music are given a thorough presentation. The large body of material has created some problems, too. Bowman has a somewhat stereotypical conception of philosophical traditions. 'Mind

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is not led around on a leash by nature, as strict empiricism would have it', he writes (p. 75). This is quite misleading. In his *Essay*, John Locke wrote that in the intellect there is nothing that has not come from the senses. But as Leibniz already asked in his *New Essays* (a commentary to Locke's): What about the intellect? Leibniz found Locke's conception of intuitive and demonstrative knowledge quite rationalistic. George Berkeley's notion of consciousness was rather close to that of Descartes. It is hard to find an empiricist for whom 'consciousness . . . consisted largely of mechanical responses to sensory impressions' (p. 257) or who was 'steadfastly sceptical' about the existence of any innate and self-evident truths (p. 125).

Space and time are not concepts in Immanuel Kant's *Critique of Pure Reason* as Bowman claims (p. 75). It is very odd to say that 'space, time and causation are . . . cognitive schemata' (p. 76). Space and time are *a priori* forms, causality is a category (not a concept), and schemata are mediators between concepts (and categories) and objects. A systematic distinction between pure reason and pure understanding is also missing.

It is a pity that Bowman has not been more careful in these general philosophical characterisations. It is certainly not beyond his competence, because in discussing Kant's treatment of aesthetic experience he gets closer to the original text and gives us an interesting, thorough and informative description of the issue. The same holds for his treatment of Schiller, Hegel and Schopenhauer.

The chapter 'Music as Symbol' concentrates on theories according to which music is symbolic and cognitively significant. The well-known theories of Susanne Langer and Nelson Goodman, who share a Kantian background, are lucidly summarised. Jean-Jacques Nattiez is discussed as an example of the semiotic approach. Bowman starts from Ferdinand de Saussure. This type of semiotics is a closed and rigid system. He then complains that 'the rigorous aspirations and rule-governed nature of semiotics is ill suited to the ambiguity, the multiplicity of potential meanings, the indefinite variability, and the diversity of musical phenomena and practices' (p. 239). Nattiez seeks help from C. S. Peirce, but unfortunately both Nattiez and Bowman fail to recognise the full strength of Peircean semiotics in answering the challenge. Peirce's semiotics cannot be understood adequately if his pragmatistic principles are ignored. According to Peirce, habits of action are beliefs, and from the semiotic point of view they are final interpretants. This approach enables one to relate symbolic activity to cultural and historical practices in a way that remains unnoticed by Nattiez and Bowman. The term 'signifier-signified-interpretant relationship' (p. 241) expresses the confusion between totally different philosophical background assumptions of the semiotic systems of Saussure and Peirce.

The neglect of pragmatism becomes evident also in the chapter 'Music as Experienced'. One might expect that some space would be given to John Dewey's *Art as Experience*, not to mention contemporary pragmatists like Richard Shusterman who has, among other things, written about music, too.

Bowman discusses the bodily basis of experience with the help of Maurice Merleau-Ponty and Mark Johnson. His viewpoint is, however, that of sense experience. Merleau-Ponty's motor intentionality is not mentioned, and Johnson just seeks corporeal roots of abstract thought. By reversing the viewpoint 'body in the mind' to the opposite, 'mind in the body', he might have got further in his presentation of embodied cognition. That is, bodily action is not just a result of thinking and nor does it just effect the quality of sense experience. In a way, it is thinking. Spinoza already noted that when one moves one's hand along a round object, the movement belongs to the idea of a circle. *Mutatis mutandis*, one thinks about music in playing an instrument. The hand also thinks, not just the brain.

A pragmatist approach is also suitable for analysing social and political dimensions of music. Theodor Adorno concentrates on the analysis of culture industry and commodification and fetishisation of music. Jacques Attali writes about music's political economy. But there are other aspects, too. Pragmatist aesthetics emphasise art's connections to life and social action in general, like Heide Göttner-Abendroth's matriarchal aesthetic (see p. 367). And it is not necessary to profess pluralism in order to stress the divergent character of musical practices. In other words, a pragmatist approach seems to be suitable for a kind of general framework for analysing many aspects of music which in Bowman's presentation seem to be more or less disconnected.

Despite these reservations, Professor

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Bowman has largely achieved his goal: to present different views about the nature and value of music. *Philosophical Perspectives on Music* is a unique source book for anyone interested in the nature of music.

PENTTI MÄÄTTÄNEN

Musicians' Injuries. A Guide to their Understanding and Prevention by Nicola Culf. Guildford: Parapress Ltd. 106 pp; £7.95, or mail order at £6.50 from Parapress, Tunbridge Wells, TN3 0LE.

As the title suggests, this excellent slim volume concerns itself with musicians' injuries, mainly overuse injury or RSI. Sadly, this seems to be an increasing problem amongst instrumentalists, commonly causing pain and loss of coordination. In some cases, it seriously affects the ability to continue playing. The book is divided into readable chunks with easily accessible information. There are plenty of references and useful addresses as well as simple but informative illustrations. The text is directed towards helping teachers and players understand more fully what the many causes of injury can be. It aims to help develop healthy practice habits, understanding of efficient muscle use and a better awareness of the body. The section on anatomy is particularly useful for understanding how the nerves and muscles work.

Culf helps people to look at ways of approaching their problems, whatever their severity. Different disciplines work for different people, so the author encourages them to have Alexander lessons and mentions in passing, feldenkreis, yoga, tai chi, massage, healing, osteopathy, physiotherapy and chiropractice. There are brief sections on particular instruments and their problems. The author goes into more detail about the guitar, having been a guitarist herself. Prevention, Culf emphasises, is better than cure. She talks about developing a natural technique, in itself a complex issue, as many teachers profess to teach 'a natural technique'. Most musicians are under a great deal of stress; stress and tension are probably the biggest factors preventing musicians from reaching their true potential. 'By freeing the body from unnecessary tension and developing a more natural technique, not only is there less risk of injury but performance will, almost certainly, improve as well', Culf writes. A great deal is made of mental attitude, indeed learning scores away from the instrument is recommended, a practice I think is extremely useful. Culf writes, 'The musician must change the faulty habits that led to the injury in the first place'.

This thoughtful book is a good contribution to the literature, helping musicians to tackle their injuries. I would happily recommend it to students and teachers as well as to music libraries. It is a book that, alongside practical help, could be especially useful in helping musicians to prevent new problems and to cope with those already established.

JUDITH KLEINMAN

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