

gerated. Certainly residents (Indian as well as non-Indian) of Montana, Wyoming, and North Dakota will want to consider making Frey's accounts required reading in all public schools of the state.

But it is Frey's interpolated tellings of myth that will captivate most readers, and emphasize once again that much of the cohesion of Crow culture, much of its resolve to stick together and survive sundry potential destructions comes from the solidarity of networks of individuals and clans (in the manner, as their origin and other "world-view" myths metaphorically tell, of correspondence with the processes of driftwood lodging into interconnected bundles of floating but maneuverable strength).

Books like Frey's *The World of the Crow Indians* promise to further unify inside/outside, past/present, Native-American/Euro-American perspectives.

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**Luvenia A. George. *Teaching the Music of Six Different Cultures*. (Danbury, CT: World Music Press, 1987) 236 pp., \$14.95 paper.**

With the recent appearance of more authentic ethnic music in music curriculum series, as well as the spreading influence of the Orff approach to music education based on indigenous and "primitive" musics and even the proliferation of commercial music influenced by non-Western styles, the appetite of music teachers has been well-whetted for additional source material on ethnic music. In this revised edition of Luvenia George's 1976 book, we have an extraordinary resource that now makes it inexcusable not to have an enriched music program in our schools.

The book opens with a chapter which suggests many apt ways to discover elements common to all music through brief exposures to a great variety of styles. The six chapters that follow are each devoted to the music of a non-Western culture—African, black American, American Indian, Jewish, Hawaiian, and Mexican/Puerto Rican. In parts of the country, especially urban centers, where we also need to learn about the cultures of Asian, Caribbean, and Central and South American immigrants, it seems a shortcoming that George's updated book barely touches on these groups. One hopes, however, that it will inspire others to similar efforts in these areas.

The author accepts the fundamental principle that the primary purpose of music education is to make possible *esthetic experiences* (vis a vis information *about* music) through cultivating awareness and sensitivity to elements that comprise music. She then advocates that the most

effective way to develop this sensitivity is through *doing* music, making and recreating it, and therein also experiencing both the personal and communal expression of another culture. While George approaches each chapter with a cogent summary of the relation of the music to its particular culture and makes good use of films to correlate the two, her primary focus, and rightfully so, is on musical content. This is not to say that the school curriculum could not be greatly enriched by more detailed input from cultural anthropology as an interdisciplinary endeavor. But it is the author's succinct description of salient characteristics of each type of music that is especially valuable here to the uninitiated teacher. Wisely limiting the number of characteristics of each style for study by the students, she goes on to enumerate activities which often employ a "discovery" approach, although some are clearly more "teacher-directed," e.g., her Guided Listening Lessons. The chapters conclude with extensive bibliographies and lists of films and authentic recordings, annotated from her informed experience.

George's suggestions for involving students in the music are varied and imaginative and are obviously the work of an experienced and successful teacher. That the author understands adolescent students is apparent from the design of activities that invite them to "think about" music as well as to enjoy particularly the rhythmic interest of the musics represented. The wide range of technical knowledge required among the activities makes it possible for teachers of varied backgrounds to approach selected ones on their own.

Throughout the book Luvenia George shows a sensitivity to the diversity within each culture, to the danger of stereotyping musical styles, and to the dynamic quality of music that is always changing as it encounters other influences. Furthermore, this book is not a prescription in any sense. Rather it gives specific and clear suggestions while allowing every teacher to make choices, adapt, respond, explore, and learn about the rich musical life of our nation of nations.

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**Beryl Gilroy. *Frangipani House*. Caribbean Writers Series 37. (Portsmouth, NH: Heinemann, 1986) 109 pp., \$7.00 paper.**

*Frangipani House* is basically a portrait of Mama King, a patient in a Caribbean nursing home. She reveals much of her past in her reveries as she watches out her window from her hospital room. "Matron think I do nothing . . . but thinking is hard work . . . And everybody think my mind empty, my head empty, and my heart empty. I see people, dead and gone,