

Wilson and Boyer's papers are the most significant of the theoretically oriented essays, but the others are by no means unimportant. Portia Maulsby argues persuasively that it is West African concepts rather than elements that have survived in American black music. Mellonee V. Burnim, basing her article on fieldwork data gathered in two black churches in southern Indiana, discusses gospel music as a music complex embodying ideology, aesthetics, and behavior. More than just a musical genre, gospel music, in Burnim's view, is a vehicle of black American expression. Loretta Burns analyzes the surface, linear structure of blues lyrics but suggests that there is also an underlying thematic structure that reveals the "essential meaning and function of the blues" (p. 236). Burns is arguing against those who maintain that blues lyrics are always of secondary importance to the music. The problem with Burns's suggestion is that she is monistic when it seems most likely that the blues have many essential meanings and functions.

While some may dismiss several of the theoretical articles as rehashing old material, no one can honestly make that criticism of the primarily descriptive essays. George L. Starks, Jr., looks at children's songs on the South Carolina Sea Islands; Doris McGinty discusses black musical activity in Washington, D.C., 1843-1904, presenting much evidence that the nation's capital was a mecca of black musical talent and activity; and Irene Jackson's consideration of black musical activity in the Episcopal church is certainly a groundbreaking work, for previous researchers have focused almost exclusively on the so-called folk (read literalist, relatively unstructured) churches. The final two essays, Stephen E. Henderson's study of the blues poetry of Sterling Brown and Lorraine M. Faxio's account of Afro-American activities under the Works Progress Administration, treat matters that have received little or no consideration from previous scholars.

Here, then, is a book that is useful and often interesting. It provides insights into Afro-American music and offers theoretical ideas that await further research and refinement. Although some contributions are of greater significance than others, none is without value. Furthermore, whatever its faults, the book serves a very useful purpose because royalties from its sales go to Howard University to promote research and study of black music and musicians. Considering this worthy cause, one hopes that sales of *More Than Dancing* and its companion volume are large.

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**Jazz in Canada: Fourteen Lives.** By Mark Miller. Toronto: University of Toronto Press, 1982. ISBN 0-8020-2476-9. Pp. x, 245. \$18.95 (Canada).

**Annual Review of Jazz Studies 2.** Edited by Dan Morgenstern, Charles Nanry, and David A. Cayer. New Brunswick: Transaction Books, 1983. ISBN 0-87855-906-X. Pp. 218. \$15.00.

Mark Miller begins his engagingly written and informative study by asserting that "the history of jazz in Canada is not the history of a music, but of

musicians; not of a style, or styles, but of an activity. The music and its styles have come from without, to be taken up, in time, within" (p. vi). The book's title is therefore apt and evidently carefully chosen; it is *Jazz in Canada*—not *Canadian Jazz*, which Miller believes (and I tend to concur) does not exist, as yet anyway, as a definable musical tradition.

Miller adopts a method and format relatively familiar in jazz monographs: a series of biographical essays on individual musicians, relying heavily on material from interviews with the subjects themselves and other informants. His choice of musicians is bold and imaginative. He eschews the obvious candidates, e.g., Oscar Peterson, Maynard Ferguson, and other internationally successful Canadian-born or Canadian-based jazz musicians, and presents instead the stories of fourteen relatively obscure and regional figures, some of whom cannot even be heard on currently available commercial recordings. Miller offers several criteria for his selections. They "have been chosen for the periods, the scenes, the situations, and the styles that they represent. They have been chosen also on the basis of their artistic excellence and the innovative qualities of their styles relative to those current in Canada. They have been chosen, too, for their stories: jazz musicians are interesting characters, and their lives colorful, often darkly so. These are among the most interesting characters and colorful lives, for it is in the shadows, not before the footlights, that legends grow, and many of these men have taken on, if not purposefully cultivated, such status" (p. vii).

Each essay ranges from twenty to twenty-five pages in length; all are eminently readable. Miller has done an excellent job of turning his field notes, tape transcripts, personal opinions and insights, and available published source materials into well-organized, engrossing, penetrating, and humane accounts. The "lives" presented are among the most richly informative published accounts on "the jazz life" that I have encountered and should remind us all that jazz constitutes an incredibly broad stream of human endeavor. The story of jazz is as much the story of the figures profiled here—living out their artistic and professional lives in obscurity in an inhospitable climate (figuratively as well as literally)—as it is the story of their more famous counterparts south of the border. The value of the work is further enhanced by the inclusion of complete discographies for all the musicians profiled and an introductory chapter that outlines in ten concise pages the highlights of the history of jazz in Canada.

The *Annual Review of Jazz Studies* is described by its editors as "the only publication in the English language devoted to scholarly research on jazz and related musical forms. . . ." While this statement gives short shrift to the substantial English-language component of the Austrian scholarly journal *Jazz Research/Jazzforschung*, it is otherwise, unfortunately, true. For serious jazz scholars the *Annual Review of Jazz Studies* and the aforementioned *Jazz Research/Jazzforschung* remain the central serial publications.

To give a brief overview of the contents of *Annual Review of Jazz Studies 2*, I can do no better than quote the editors themselves, who state:

This second annual volume, like its predecessor, is devoted largely to studies of individual jazz artists. Three articles analyze performances of

three modern giants, Thelonious Monk, John Coltrane, and McCoy Tyner. Two essays offer appreciations of pivotal changes in the music of Count Basie's band in the 1950s and of an innovative, but not forgotten, drummer of the 1920s, Vic Berton. Discography and bio-discography, traditional areas of jazz scholarship, are represented by a study of Joe Sullivan, while the emergent field of oral history here offers an extended interview with Al Tinney, a central participant in the after-hours Harlem scene at the birth of bop. And review essays include a detailed examination of the 28-volume *Giants of Jazz* series issued by Time-Life and reviews of three recent jazz books.

While all eight of the articles are informative and carefully edited, two stand out in terms of conceptual richness and the elucidation of musical processes. These are Barry Kernfeld's extensive (60 pp.) "Two Coltranes" and Paul Rinzler's almost as extensive (41 pp.) "McCoy Tyner: Style and Syntax." Both authors provide complete and immaculately copied transcriptions of multi-chorus solos—seven in Kernfeld's paper and five in Rinzler's—and thoughtful, detailed analyses of these solos.

In Kernfeld's case the aim of the paper is to demonstrate that there were two Coltranes: "a clichéd reproducer" (p. 7) who sometimes mechanically relied almost exclusively on a fixed bag of formulas in creating his improvisations and an "inexhaustible creator" (p. 7) who was a master of motivic improvisation (i.e., the production of "new, unique, coherent, logical melodies" [p. 59] and "continuous variation" [p. 46] generated from a simple initial motive). Kernfeld's presentation is a bit dense and cumbersome and involves the reader in flipping back and forth between text, transcriptions, and tables, but the effort is well worth it, and the case well made. Framing the article is an excellent eight-page introduction reviewing the salient literature on "the analysis of melodic coherence in improvisation" and "some methodological problems" and a speculative conclusion in which Kernfeld briefly remarks on motivic and formulaic aspects of some other Coltrane performances, on the conditions (e.g., tempo and harmonic rhythm) that prompt one or the other strategy, and on a preliminary resolution of "the conflict between the two Coltranes" (p. 61).

One of Rinzler's aims in his article on McCoy Tyner is to show how each of the five songs he deals with "presents a different problem in applying modality and pentatonicism to jazz, and [how] each improvisation is a unique solution" (p. 110). Rinzler also addresses "matters of syntax, or how the basic grammatical units are used and how they relate to each other" (p. 110). He concludes by ranking various types of improvisation in terms of their potential for creating syntax over and above that already given by changes and chorus length (p. 133). They are, in order of increasing potential: melodic embellishment, change-running, improvisation over a modal structure (motivic improvisation), change-running in conjunction with motivic improvisation, and "careful selection of melodic patterns" (p. 134).

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