of music and two types of studio modes: "high fidelity" and "studio audio art." What is important is in the basic argumentation of what the values are like for each of the above-mentioned types and also what kind of sound consequences these values have in the way of performance.

The fourth chapter leads the reader back closer to anthropological discourse, concretely to the delimitation of the terms "self," "identity" (I like Turino's emphasis on its distinctive features: I show to whom I belong and to whom I don't) and "culture." He recommends that this term be replaced by two hierarchically arranged formulations: cultural formation (a group of people sharing most habits which constitute the "self" of individuals) and "cultural cohorts" (within the framework of the cultural formation of a group of people who develop and emphasize selected habits). In my experience the term and concept of cohorts are relatively widespread in American ethnomusicology.

The next three chapters are applications of the above-presented concepts. In the fifth chapter he describes the development of the approach of music in Zimbabwe in the 20th century: with massive influence of British colonial culture at the turn of the 20th century, along with the restructuralization of society, western values of presentational performance begin to advance, which also understandably influenced further development of local music. The sixth chapter begins with a very personal memory of the beginning of "folk revival" in the USA, in which the author participated as a teenager. In this connection he also describes two contexts of "square dancing": on one hand as an ordinary part of the community's social life in the most various parts of the USA and Canada (e.g., on Cape Breton), on the other hand with the participation of "white middle-class participants" in an urban setting; this context is strongly influenced by the very concept of folk revival. Both of these types of performance – although in different ways – fill the need of the members of their cultural cohorts. The seventh chapter describes various cases of the use of music by political movements, beginning with the German Nazis and ending with the American civil rights movement. The concluding chapter "For Love or Money" expressively summarizes the necessity for music for individual and collective integrity.

Music as Social Life is primarily intended for students of humanities and social sciences. However, I definitely recommend it to everyone who in today's noisy world still has the remains of his hearing because here it is again clear that – in the words of Congreve – "Music hath charms to soothe the savage breast, to soften rock, or bend a knotted oak."

Zuzana Jurková

Ingrid Monson: FREEDOM SOUNDS. Civil Rights Call out to Jazz and Africa.

New York: Oxford University Press, 2007, 402 pp., photographs, music illustrations, appendices.

Ingrid Monson describes *Freedom Sounds* as a "critical essay on the relationships among music, racism and society in a particular historical period..." (p. 23). It is that among a number of other things. And since Monson is an ethnomusicologist (among other things: she was a performer on trumpet for many years and is now a professor at Harvard University with a joint appointment in the Departments of Music and African and African-American Studies), this review will underscore the truly ethnomusicological nature of *Freedom Sounds*. Jazz is here treated as both a musical and a social phenomenon; the historical and the ethnographic are not merely accessory but essential to explaining the music.

An introductory chapter lays the groundwork for what is to follow: the boundaries of the study are clearly delineated; the larger issues that the book intends to address are outlined, and the conceptual framework within which events and issues will seek elucidation is presented. Monson sets her temporal focus on the period between 1950 and 1967. The major social forces that were to have a transformative effect on jazz—the civil rights movement, the cold war and anticolonialism—played particularly significant roles during that time. Three concepts undergird her narrative as it unfolds: 1) *discourse,* a property not only of "talk about music" but of the music itself; both have the capacity to mean; 2) *structure*, the sum total of laws, social categories, and systems that "define the terms of social experience" for social groups; and 3) *practice* , which "is about agency in everyday life, that is, the implementation of cultural ideas... through various kinds of social action" (p. 25). The consistent use of these concepts goes a long way to ensure coherence in this multi-part, multifaceted and difficult undertaking.

Complexity is immediately evident in some of the issues that have to be confronted: the festering wound that is racism in the United States with its repercussions in the social, political, economic and musical lives of both African Americans and non-African Americans in the States and abroad; the conflicts between self-interest on one hand and moral and aesthetic principles on the other, between jazz as a way to gain access to the world of high art and as a banner of black nationalism, between jazz as "colorblind or fundamentally black" (p. 71). These issues were frequently debated and acted upon in an atmosphere of great tension. Political events—regional, national, and international (with special emphasis on Africa)—often echoed, provoked or exacerbated conflicts. Because music was used as protest, as manifestation of activism in support of causes, as response to what was happening around it, music, inevitably, had to change.

Monson addresses these matters with a skillful interweaving of theory, biography, journalistic reports, and musical description, analysis and illustration. Interviews with key figures and reports of musical activities from one side of the racial divide are juxtaposed to those from the other side. Data were drawn from a multitude of sources: labor (musicians') unions, record companies, clubs, contractors, musicians black and white, writers on jazz, commentators and politicians as well as historical records and

extant literature. True to the concept of music as discourse, musical illustrations are both rendered in words as well as allowed to speak for themselves (through musical notation). The narrative traces the emergence of jazz from its status as a degraded and marginalized music to the elevated status of a valued American contribution to the world of music.

Prodigious research lends authority to the work. Monson's analysis reveals dynamic processes that are multiplex, a mix of mutual rejection and reciprocity; multi-directional, dialectical and recursive, a term that Monson uses "where a cultural resource borrowed from one group becomes indigenized and transformed over time and in that new state is borrowed back by the first group" (p. 103). The documentation is copious and meticulous, yet the book is readable and engaging.

Only in the eighth of its nine chapters does the book call for a level of musical expertise that can deal with the vocabulary and techniques of musical analysis. In what seems to have a synthetic intent, chapter 8 trains its spotlight on George Russell and his *Lydian Concept of Tonal Organization,* to illustrate "the quest for a theory of improvisation and a comprehensive musical system" that would systematize the practice of jazz and make it accessible to a wider public. At the same time, Monson uses the chapter to explore the linkages between the spiritual and the aesthetic that are to be found in African American music-making. Leaning on the work of Cornel West, she observes that "the belief of many musicians in the ethical, spiritual, and moral qualities of music...and simultaneously in modernity's values of progress, individual rights and self determination seems to be particularly tied to black music's view of what it is to be human" (p. 305).

This entails a big leap, difficult to justify in a few pages. Monson seems to acknowledge that much in a section called "Back to Earth" where she notes that "spiritual in the context of the black arts movement was often a code word for blackness" (p. 311).

Throughout the book, Monson maintains a careful balance and treats her subject with great sensitivity. But in the Coda she allows herself to voice what to this reader sounds like a personal and deeply felt plea. She argues for "a better interracial dialogue...[in which] non-African Americans think through the *particularity* of their own needs and expectations of [African American music]. No one's relationship to the music, after all, is universal; everyone comes to it from particular places on the social and historical map. To acknowledge this is the first step in learning to respect each other's differences" (p. 316). She ends by calling attention to "the ethical dimensions of this music history, and the pure pleasure and beauty of the musical sounds." (p. 321).

This is a book well worth reading for those interested not only in jazz and African American music but in the music of urban America and the history of the nation as a whole. It provides food for thought to those concerned with what makes a work ethnomusicological.

Adelaida Reyes