Having recently completed a six months' research trip to Angola, sponsored by the Junta de Investigacoes do Ultramar, Lisbon, I should like to provide some supplementary material on mbira names from there and fill one of the blank spots in our distribution map, published in the last Journal.

I found the mbira to be an important instrument in Angola, where it occurs in at least four varieties. Generic names in Angola usually belong to the -SANZHI group.

About the same time when I was working in Angola, Dr. Hugh Tracey visited South West Africa. He met the mbira in the north-eastern corner of the territory and found the following names: (a) Dingo, with 8 reeds, for the Kawango tribe (at Kutenda village, Okavango District). The same instrument was also called Thisambi and Kasani in another language. And (b) Nsanti, with 6 reeds and pentatonic tuning for the Kweriri tribe. Both varieties were board mbiras.

With this additional material from Angola and South West Africa we can now complete the southwestern corner of our distribution map. The -SANZHI area has to be widely extended. It covers all Angola and the north-eastern part of the Okavango district in South West Africa.

The -KEMBE area can be extended to cover all eastern and most of south-eastern Angola.

I have only traced one more of the other important roots in Angola: -LIMBA, which was, however, applied to a xylophone. The Valwena in eastern Angola have a xylophone with two slats over gourd resonators, called Zhinjimba.

The amount of material now at hand provokes some interesting observations: Looking into the three published lists we see that the name Likembe and its variants always denotes a box mbira. In fact, I have so far not discovered a single case in Africa where this rule was broken. (This does, of course, not imply the reverse. Not all box mbiras are -KEMBE.) Conversation with musicians in various parts of Central Africa has also confirmed this observation.

My next observation concerns the term Chisanzi: In Angola I found it used in two meanings: (a) in a wider sense, being the generic name for all forms of mbiras. Hence one can hear the expression "Chisanzi cha likembe", and (b) more frequently in a narrower sense denoting a 10-reeds board variant with a gourd resonator.

One strange observation which I had made in 1964 among the Mbimo (Central African Republic) suddenly gets an explanation:

The Mbimo play a box mbira of the usual type seen all over Northern Congo. In addition to its box resonator they hold it into a calabash. (See photograph in the last Journal). That is the reason why I had found the instrument to be known under two names in the Mbimo villages: Kembe and Sanji.

(Remarkable from the linguistic point of view is that in both names there are no prefixes. This might be ascribed to the fact that the Mbimo, although speaking a Bantu language, live exactly on the border of the sudanic languages, and already show a remarkable sudanic influence.)