to me that the chapter on the functions of music and musicians would have been better placed after a
discussion of music in the life cycle, which in turn should have been integrated with the chapter on
musical education. There is also some uncertainty about the author's distinction between the uses and
functions of music and Dan society. In particular, it is not always clear to what extent the nine different
categories of musicians cited by the author in chapter 10 correspond with the folk taxonomy; whether
or not a single musician may perform in more than one capacity; whether they are recruited as
musicians from or for each group and, if the latter, from what groups they come. Dr. Zemp shows clearly
that although musicians may seek fame and glory through the exercise of their skills, most of them are
basically farmers and only part-time specialists in music; that the possibility of earning money from
coffee-growing has diminished the number of professionals (pp. 242-244); and that the choice of a
or not a single musician may perform in more than one capacity; whether they are recruited as
musicians

I look forward to further analyses of Dan music by Dr. Zemp. Finally, it should be noted that the Dan
musical tradition is very much alive and needs no artificial conservation. As the Dan proverb says,
"the village without music-makers is not a place where a human being can stay".

JOHN BLACKING

*Principles governing the construction of the Silimba, a xylophone type found among the Lozi
of Zambia*, by Atta Annan Mensah.

*Ghanaian xylophone studies*, by Mitchel Strumpf.

'Oral notation of some West and Central African time-line patterns', by Gerhard Kubik.

'Fieldwork in African music', by John Blacking.

All in *Review of Ethnology*, published by E. Stiglmayr, Institut für Völkerkunde der Universität Wien,
Universitätsstrasse 7, A-1010 Vienna, Austria, respectively Vol. III, no. 3, Vol. III, no. 6, Vol. III,
no. 22 and Vol. III, no. 23.

In these four very interesting and nubbly articles we have more evidence that Engelbert Stiglmayr's
Review of Ethnology is turning out to be a very useful publication. The associate editors are Anna
Hohenwart-Gerlachstein, Gerhard Kubik and Emmerich Stiglmayr.

To describe these four articles briefly — in the first Mensah offers accurate observations from two
informants on the tuning process of the *silimba* xylophone, concentrating on the maker's objectives,
or basic principles, as revealed by his actions and comments during the process. Amongst other
conclusions, *silimba* makers rely on 'regional' rather than absolute pitch, and the testing fragments of
music used to check pitch seem to be important determinants of melody and harmony in the *silimba*
repertoire.

The second is an extract from 'Ghanaian xylophone studies', a method course for learning to play the
Ghanaian xylophone, Institute of African Studies, Legon, Ghana, and covers briefly the function,
construction and tuning of the xylophones of the Lobi, Dagarti and Sisala peoples of northwest Ghana.
These xylophones are similar in appearance to the better known Malinke instruments of Guinea, but
are pentatonic. Five basic melody patterns are given, using the cipher notation first developed by
Gerhard Kubik for the xylophones of the Ganda.

I should mention that the author has his acoustics mixed at one point, where he says "If the sound of
the gourd is flat he will make the size of the top hole smaller ..." and *vice versa*. It actually works the
other way round.

In the third, Gerhard Kubik considers the verbal phrases that are used as mnemonic patterns, indeed
as a kind of 'oral notation', for expressing the rhythm of the various 'time-line patterns' that are found
in such similar ways in many parts of Africa, such as, typically, the 'kon kon kolo kon kolo'
(*xxxxxxx*) pattern used in the Yoruba *dunun* drum set. He reaches the interesting conclusion that the
speech sounds of these phrases convey much more than the mere rhythmic values; they also "reflect
the intrarhythmic and timbre-sequence structure of a musical complex more efficiently in the context
of African musical cultures than can be achieved by using staff notation" and can be "a guide to finding
out how the musicians conceive the patterns they play".

In the fourth, John Blacking discusses some of his experiences and the techniques he used in his
fieldwork in Africa, valuing some of the concepts, rejecting certain kinds of approach, and overall
stressing his viewpoint that the analysis of musical sound must be treated as part of the analysis of
the cultural and social system.

ANDREW TRACEY