

short part of the volume under discussion. The major part is taken up by a wealth of pictorial evidence, mostly in the form of excellent photographic material. Altogether 170 pictures are listed, but many more are added, together with explanatory drawings in the course of the detailed information that accompanies each picture. In this way one can study an enormous selection of musical instruments, often photographed from various angles and with special consideration for important details. On many occasions the material is brought to life by pictures which show the actual playing of, for example, a harp, a flute, a fiddle, etc. or which relate a group of instruments to the performance of a dance. Ensembles in particular feature most prominently, stressing the communal aspect of African music, and on many occasions the pictures convey the peculiarity of movement that forms such an essential part in the context of African music.

A detailed bibliography of almost 20 pages and a glossary of African terms form the concluding chapters in a book that can be regarded as a truly unique contribution to ethnomusicological research. May it find the wide market it deserves and may it cause many readers to discover treasures the existence of which they may not have known before starting their journey into the land of music in East Africa.

RUPERT MAYR

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AMADU BANSANG JOBARTEH; MASTER OF THE KORA, Eavadisc EDM 101,
Cambridge Audio-Visual Ethnomusicological Archive, 1978.

This record has been produced by the Cambridge Audio-Visual Ethnomusicological Archive in association with the visit of Mr. Jobarteh to England in 1978. At the same time a teaching film on the technique of *kora* playing was prepared, and apart from its general interest to African musicologists, it should act as an adjunct to the teaching film by demonstrating some of the repertoire available to a student of the *kora*.

The *kora* is undoubtedly the most frequently recorded African melody instrument, both because of the immediately attractive sound and because of the accessibility and articulation of its players. There is, in fact only one piece on this record which is new on disc: *Jula Faso* (B4). This should not deter potential purchasers, however, because Mr. Jobarteh has a highly individual technique different from most of the other musicians previously recorded, and because some other versions of these pieces are unsatisfactory. The emphasis on this record is on a virtuoso performance style, which might be expected from a musician who frequently records for the Radio, and it is worth comparing this performance style with the sound of a *kora* actually recorded in the context of village events (see, for example the recordings of Jali Bai Konte included in the anthology '*Music from the Gambia*', Vol. 1. Folkways FE 4521).

The notes on this record are more complete than on any of the other records I have seen. They were prepared by Lucy Duran, who studied under Mr. Jobarteh in the Gambia, and was instrumental in arranging his visit to England. They include both historical notes on the origin of the various items in the repertoire and explanations of the musical structure of the pieces. The four principal tunings of the *kora* are all included on the record and their characteristics clearly set out. It would be nice to see the *kumbengo* or ostinato patterns which underlie each piece set out in the text, as this might give the listener a better chance of making sense of the *birimintingo* improvisations.

Altogether an important addition to our knowledge of the styles of *kora* playing.

ROGER BLENCH