

would like to think that once you have a school teacher who is interested enough to want to teach an exotic music you automatically have someone who will be prepared to take a little extra care in elucidating a new system that is far clearer than something that is neither one nor the other. To get this book's notation across in the Gambia itself, for instance, would probably be a hard task, as it requires an underlying knowledge of staff, yet only goes a short way towards using the rhythmic concept of pulse or (or density referent, or whatever it may be called by different writers), which is a principle actually understood by African musicians.

One of the great points about pulse notation is that it totally avoids rests, as well as all the other useless rhythmic and durational clutter of staff. I find it hard to read this music, because it is not quite one thing or the other. It might even have been better to stick consistently to standard staff. For instance the two pieces on pp.71 and 74 look almost identical to me in rhythm, yet they are written differently, one with rests, one without. Because pulse lines (or boxes) are not used it is difficult to know exactly where to put the variations, which are given for some pieces, into the main pattern, such as on p.129 where only the notes to be varied are given. A numbered notation from Roderic Knight is given on p.78 which is fine, but its readability is wasted because it is not printed, as Knight does himself, with equal space per pulse.

Just a few other quibbles — when the two hands play separately, this is shown by the different direction of the tail, up for RH, down for LH. But when they play simultaneously the two notes are joined with one common up-tail, and suddenly it looks like a chord played by the RH. Confusing! No indication is given at the beginning of any piece of its metric shape or length; the poor reader has to count through the varied symbols to find out. On p.69 symbols are given for anticipation and retardation of the pulse, which the author uses in three of the songs. Firstly, given that we are reading from left to right across the page, it seems to me that the arrows on the symbols are pointing the wrong way, but more importantly, are these really "flams" or "grace notes" as she claims? I doubt it; listening to the recordings these notes seem to fit exactly into the pulse system of the song in question, i.e. they do have a definite position.

These comments do not invalidate my overall admiration for the book; I can think of little else comparable that has been done in our field. It touches on many interesting ethno-musicological questions, which would well repay exploring further, but resists straying from its aim, which is as the author says, to introduce *balafon* music to the classroom, and to "broaden understanding and respect for the complexity and diversity of the music of the Gambia in particular, and Africa in general." This I think it does; we shall eagerly await Jessup's next word on the subject. My favourite bit of the book is the two cover photographs in colour. My pleasure in seeing the small boy (6 yrs) on the back was only increased when I discovered that he is already one of the Gambia's *jalolu*!

ANDREW TRACEY

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TRADITION AFRIKANISCHER BLASORCHESTER UND ENTSTEHUNG DES JAZZ, by Alfons Michael Dauer, 2 volumes, Akademische Druck- und Verlagsanstalt Graz. Volume 7 in the series Studies in Jazz Research edited by The International Society for Jazz Research and by The Institute for Jazz Research at the College of Music and Performing Arts in Graz, Austria, 1985. Text section: 240 pp, music, photographs and drawings. Notation section: 204 pp, 68 transcriptions of 51 music examples.

Since the beginning of the seventies, a change has occurred in research methodology concerning the early history of Afro-American music forms in the USA. This situation was only partially caused by general changes in field research techniques in Ethnology, Ethnomusicology, Africanistics, Sociolinguistics, as well as in the acquisition of usable historical field materials; it has been determined especially by a change in the European-American perspective concerning Africa. A culture world appeared from the "dark continent", whose history can be reconstructed

in often astounding detail from an abundance of internal and external source material derived from archaeology, oral traditions, written descriptions and iconology. The author of this work substantially contributed to research results obtained from the most differing African cultures, especially from present-day music cultures, during his employment at the Institut für den wissenschaftlichen Film (Scientific Film Institute) in Göttingen, Federal Republic of Germany, from 1965-1976, through his personal engagement in the organization, methodological direction and analytic evaluation of several filming expeditions, which this institute undertook to the Ivory Coast and Chad, among other countries in Africa.

In the 40's and 50's, as scientific research into the history of jazz was just beginning (cf. Fr. Ramsay Jr. and Ch. E. Smith 1939, Rudi Blesh 1946, R.A. Waterman 1948, 1952 etc.). Afro-American studies stood totally in the shadow of the cultural anthropologist, Melville J. Herskovits. Research relating to the early history of Jazz, Blues and other Afro-American music forms showed an amazing discrepancy in its methodology. At least the elite researchers worked with surprisingly precise historical methods where facts pertaining to the American continent were concerned, especially to the USA, incorporating available source material consisting of records, letters and written chronicles, pictures, as well as information from oral informants. This research emphasized the individual history of famous musicians and their creative contribution, thereby eliminating the stereotype of the anonymous "folk music" composer in Afro-Americana which had existed at the time of W.C. Handy's Blues publications. At the moment however, when connections and connecting lines from Blues and Jazz were mentioned in relation to Africa — often by the same researchers — they fell into a totally ahistorical means of observation, and took refuge in a growth expansion model of one tree with pronounced roots. These "roots" of Jazz and Blues were found someplace or other in Africa or "West Africa", were never more closely defined and were continually seen as static ahistorical things. Early researchers observed Africa primarily either from a panoramic view (cf. R. Blesh, "African music is the key that unlocks the secret of jazz", p.25) or frequently, also simultaneously through the glasses of a West African stereotype à la Herskovits (cf. Blesh... "for jazz regardless of the origins of its melodies, is a manner of playing derived directly from the music of the West African coast" loc. cit.). The multifarious Afro-American music forms from Mississippi to Louisiana, with their often very distinct traditions and completely different origins, were summarily traced back via their "roots" to the area of the Guinea Coast, that is, to peoples speaking Kwa languages, such as the Ewe, Ashanti, Fanti, Fõ and Yoruba.

A. M. Dauer has eliminated the panoramic perspective of Africa from Afro-American Studies in numerous earlier published articles and now in this in-depth work, as well as having done away with the divining rod's search for its "roots". What contrasts Dauer's approach with such ideologies is his completely equal treatment of both continents. When historical methods are valid for America, then they are likewise valid for Africa. African and Afro-American wind orchestras are examined by utilizing the same methods, transcribed, analyzed, compared to their respective place, as well as to their region, and set opposite one another. Suddenly, for that very reason, analogies and connecting lines are revealed to define traceable genetic-historical continuity, where, up until now, nothing had been seen. Research is no longer concerned with jazz connections to "West Africa" or to the "Congo", but with continuities among specific Afro-American music forms of the USA, for example, the Fife and Drum bands of Mississippi, Blues harmonica playing, the New Orleans Jazz of Bunk Johnson and specific forms of Western and Central African music from the 17th to the 19th centuries, which exist up to present times there, sometimes in markedly changed, sometimes in relatively constant form.

These connecting lines lead in the most divergent directions. The Blues tradition of the USA traces its origins to the Sahel Zone of Western and Central Sudan, from Senegal to Chad. The music of Louisiana at the turn of the 20th century, including the traditions later collectively termed New Orleans Jazz, can be traced to the Congo-North Angola area, partially to the area of Ghana, and moreover, to the area of Senegal-Guinée, sometimes via detours of secondary

proliferations of already existing Afro-American music cultures in the Caribbean. As recent field research in Africa clearly demonstrated, at about the same time as Brass Band Jazz began in Louisiana, analogous developments occurred in Africa due to the importation of brass band music from Europe, as well as from the Turkish-Egyptian area (for Southeastern Africa and Uganda cf. Kubik: *Musikgeschichte in Bildern*, 1982). In 1978 Mose Yotamu, a young Zambian, brought back with him previously largely unknown tape-recorded material from Ghana and the Ivory Coast, of a Ghanaian, Brookman Mensah, leading a representative Brass Band of the chief of a small town, Sankradiokro. This Sankro Brass Band (cf. Yotamu 1979) presents a creative blending of i) West African polyphonic techniques from the area of representative music for ivory horns and trumpets, ii) British brass band music of the 19th and early 20th centuries, as well as iii) a recent feedback from Ghana's Highlife music, which again incorporates material from Afro-Americana. Mr Brookman Mensah's Sankro Brass Band and similar groups still unknown to us from this cultural area belong to a music tradition in Africa which provides the closest parallels to something like early New Orleans Brass Band Jazz. A.M. Dauer devotes a detailed section to this analogous development from Ghana, strongly suggestive of Jazz, which emigrated to the interior of the Ivory Coast due to economic reasons, and provides the reader with detailed transcriptions of Yotamu recordings in the second volume of the book.

The task Dauer set for himself is unique, and must have demanded an almost unbelievable investment in time, research, tedious gathering of minute details, gaining access to not easily obtainable historical sources, as well as a tremendous amount of intense desk work. Most of the recognized historical source material known to us concerning African music is examined, and the African diaspora on the American side of the Atlantic is analyzed. Dauer, moreover, exhausts the historical resources pertaining to each specific tradition, as in the performance and function of the Ganyal Orchestra of the Sudan, in Chapter 5, whose origins as an instrumental combination he traced back, working from source material, to the middle ages in Central Asia. "The way to the West took place in a number of thrusts. The first thrust in post-classical antiquity occurred during the period of the Crusades, between the 11th and 13th centuries....In the Sarazeno-Sicilian Lordship one finds the earliest evidence of this instrumental combination on European soil: on the walls of San Angelo in Formis, Italy, as a threatening prophesy of the Last Judgement" (p.58). As Dauer demonstrates in his closing chapter, this Ganyal orchestral tradition especially, as well as the Algaita-Ganga complex from the same zone of Central Sudan, had as a "cultural extension" a considerable effect on Afro-Americans in the West Indies, Louisiana, Alabama and Mississippi, in the origination and development of their own orchestral music traditions.

What Dauer produces here no one else has thought of before. In Rudi Blesh's time, one had to show the reader a posed photograph in which two needy Africans with cornet and flügelhorn sat next to a xylophone player, in order to illustrate the "roots" of Jazz in Africa to him (cf. Blesh 1946: 80, opposite). With Dauer's present work, this type of "research relationship" may finally have had its day. In no case, however, should Dauer's work be misunderstood as an updated attempt to write a sort of "Black Music of Two Worlds" à la John Storm Roberts (1972): his work stands on an entirely different foundation.

One of the most important mechanisms of cultural change, which in recent years has gained a prominent place in cultural research, and is of the greatest importance in Afro-American research, as well as in research of present day African music forms, is evident in the **reinterpretation and substitution processes**. This means, cultural change whether internally motivated or externally stimulated, is very often carried out via a substitution. Familiar cultural categories are substituted by imported or newly developed internal categories which have developed between both cultures on the basis of analogy or identification. For example, when the familiar instrumentation of a music tradition is lost for specific reasons, possibly because the carriers of the tradition decide to leave or are forced to leave their homeland, the essential elements of this tradition are nevertheless not lost. As soon as possible they are reconstructed in

the new milieu with the means available and are thereby creatively newly formed.

In the Afro-American area, an entire series of individually made or industrially produced musical instruments were accepted as substitutes, that is, they replaced the no longer produceable, or available, or even socially ostracized instrumentation of a very specific African region and music culture. The mouth organ in the Blues and dance music tradition of Mississippi, especially in its tone and articulation, is clearly a substitute instrument for the oboe "Algaita" from the Sahel zone of Central Sudan; the mouth organ traditions of the Southern United States are in contact, via extensions, with a specific tradition of this area in Africa. Other instrumental substitutions such as the "washboard" instead of the scraper from the Congo-Angola area, have been recognised far longer in the literature. Substitution is not limited to individual instruments, but covers entire instrumental combinations, combining them with extended African techniques of orchestral playing. This process is recognizable in Africa as well as in Afro-America, especially in the example of the brass band.

During the period from 1850 to 1918, African populations in a number of places simultaneously came in contact with brass and woodwind music traditions of non-African origin. These splendid music forms with their shiny instruments and showy parades immediately created an irresistible attraction for young people, and were re-interpreted by them as symbols of status and prestige. At first, the youngsters formed the well known "second lines", as in New Orleans (cf. the photo by Wm. Russell in Blesh 1946) and shortly thereafter began imitating this tradition. Since the expensive, foreign instruments were far beyond the means of any bare footed, enthusiastic local musician, they used their own local kazoos and flutes as substitute instruments, re-creating an interpretation of the foreign idiom based on their own orchestral techniques. This new tradition outlasted the colonial masters, long after they had departed with all their pomp. From my own field studies I am familiar with a similar process of an identical historical nature. The Wombo flute orchestra of the Azande in Rafai, Central African Republic was first seen and described by the Duke of Mecklenburg in 1911 (cf. Mecklenburg 1912, Vol. 1, illustration 205). It existed as a well established local tradition when I went to the same city and made tape recordings in 1964. A.M. Dauer, in Ch.3 of his book, has transcribed and analyzed this music of a traditional Azande flute orchestra. The tradition which is evident here dates back to the Egyptian-Sudanese occupation of this African area from the middle of the 19th century when Egyptian-Sudanese representative and military bands were present, and their music was re-interpreted with local instrumentation and techniques. A further such tradition is evident in the Kwela music of South Africa in the 1940s and 1950s. It first appeared as an adaptation of the long standing pipe and flute ensemble traditions to a township-specialty for street entertainment and dancing. As American Jazz, Blues and Swing idioms had completed their round trip and returned to Africa with the mass media, the Johannesburg street boys incorporated their elements into the new tradition and thereby developed the very turbulent South African Jive. Dauer devotes a detailed section to this tradition, including transcriptions of Kwela pieces from South Africa and Malawi. Kwela, in its structural autonomy, and through its continued evolution into today's omnipresent "Jive", has been the most important "Jazz off-spring" that Africa had produced prior to the creation of its current popular music forms.

Dauer's work is so exceptional because it traces threads and fine historical ramifications making up the entire complex of traditions in African and Afro-American wind music, as well as utilizing a consistent and systematic methodological approach. The two volumes are not only a storehouse for students of African and Afro-American music, but for instrumentalists as well who, for example, may want to pursue the world history of the long, straight metal trumpets termed *Kakaki* by the Hausa, or the double-reed instrument called *Algaita*; also historians who study the cultural influence of central Asia and later that of Persia, Syria and Turkey on middle Europe, North Africa, the Sudan, and Western Africa, will find interesting and additional reference information; and especially of course all those who value an objective insight into the actual origination and developmental history of Jazz.

Dauer's book is a long pilgrim's journey and his research covers a wave of valuable data, insights, and the subsequently derived connections and corrections, as well as setting right old view points and eliminating stereotypes. What makes the book such absorbing reading is not the dry presentation of historical facts and events, which are obvious to the naked eye anyway, and which one can find stored in any better personal computer, but the tracing of fundamental structures based on long lasting associations and the tracking down of deep-seated retentions. The book is indispensable to all of us for those very reasons.

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(English translation by Nancy Huntress)

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LES SANZA, Collections d'instruments de musique, by François Borel. Musée d'Ethnographie, Neuchâtel, Switzerland, 1986. pp. 181

This careful and useful production consists of a catalogue of the 102 instruments classified under the heading 'Sanza' (including *likembe*, *mbira*, *marimba* etc.) in the Museum of Ethnography in Neuchâtel, individually and beautifully photographed for the most part of Jean-Jacques Luder, text by François Borel. The principles of classification used derive from the work of Hornbostel and Sachs (1914; 1929) and of Schaeffner (1936). The instruments were collected from Zaïre, Angola, Central African Republic, Cameroon, Ivory Coast, Gabon, Zambia, Mozambique, Tanzania, Uganda, Nigeria, Sierra-Leone and Niger thus pointing to the wide distribution of this class of instrument.

Turning to those with which I am most familiar, the Group IX instruments, which are mostly from Mozambique and Zambia, a few comments on the text:

The group is described as having 'irregular keyboards' (*clavier irrégulier*). Their key layouts are in fact not irregular at all, but follow a logic peculiar to each type of instrument that can also