

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

be traced historically (see my article "The original African mbira?", *African Music*, 5/2, 1972). Unfortunately in museum instruments it is not always possible to perceive this, due to their condition. All the instruments described under Group IX can probably be ascribed to one of the types discussed in this article, which could be done with even more safety if what remains of the original tunings could have been recorded in the book.

The 'square cross section' of the pressure bar is a feature which identifies instruments from this area, as also the method of holding it down not with wire, but with solid or bifurcated rivets, the type of decoration on the pressure bar and keys, the presence of a protective metal plate on the back, and so on. But the primary method of identification, and this is true for the players too, remains the layout of the keys. The zone which Group IX comes from could be described as central Mozambique, approximately from the Zambezi to the Buzi rivers, and from Tete to the coast, and the peoples concerned are primarily the Barwe, Gorongozi, Sena and Nyungwe.

No. 76, described as being of 'Tshopi' origin from Maputo, is in fact a *mana embudzi* type, found mainly at the Tete end of the above area. The Chopi do not play, and say they have never played an instrument of the lamellophone family. Their well-known xylophone, however is called *mbila* (plur: *timbila*), linguistically the same word as *mbira*, the name used for the lamellophone in parts of the above area. (The other general name here is *nsansi*, note not 'sansa', the name mistakenly taken down by Livingstone in this area, which, having been spread by the publication of his travel diaries, became the name by which the world knows this African instrument, viz. the title of the book under review).

The keyboard of No.79 is not in fact 'divisé en deux parties', but just a matter of 2 or 3 keys missing! The instrument could be a *nyonganyonga* type, played by the Barwe, Gorongozi and Sena peoples.

Apart from the care in presentation and the quality both of the photographs and the instruments they show, a valuable bonus of this well-documented catalogue is the clear descriptive system used and the publication of the technical terms in French for the taxonomy, body parts, etc of the lamellophone.

ANDREW TRACEY

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IKOLI HARCOURT WHYTE, THE MAN AND HIS MUSIC: A CASE OF MUSICAL ACCULTURATION IN NIGERIA by Achinivu Kanu Achinivu, 2 vols. Beiträge zur Ethnomusikologie, No.7. Hamberg: Verlag der Musikalienhandlung, Karl Dieter Wagner, 1979. Vol. 1: 456 p., music; vol.2: 194 p., music, texts.

"African musicologists are surely better equipped to handle their own music". (p.29). With these words ends the *Introduction* to Achinivu's two-volumed Ph.D thesis submitted in 1978 to the Freie Universität Berlin and written under the supervision of the late Kurt Reinhard. I do not know any Africanist who would not subscribe to this statement and probably agree about its *de jure* rightfulness. For an Africanist like myself who went through the same school under the same teacher just a few years earlier and who writes from a country in Africa where racist ideology still dictates that Africans are ill-equipped to look after themselves, it is hard and may appear unjust to contradict such a statement. Achinivu's book, however, bears testimony to the contrary, despite the fact that its author hails from Nigeria.

This is all the more regrettable since ethnomusicologists interested in urban African music have begun to assess the role and work of such eminent musicians and composers as Ephraim Amu (Agawu 1984, July 1983), Reuben T. Caluza, Benjamin Tyamzashe, or J. Mohapeloa, and Achinivu is certainly correct that the "awakened interest in African music" has unduly given a great deal of attention to "elements of music...musical instruments...but very little, if anything at all, has been written on any of the very many talented African composers". (p.11) Indeed, to the