

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 musical 'career' is partly conditioned by family background and/or other social forces (p. 251). But he does not attempt to show whether the recruitment of musicians is non-random or in some way related to the class structure of the society. In this respect, the third part of the book does not constitute a truly sociological analysis. One has the impression also that much of the discussion is based on the general statements of informants and descriptions of particular musical events, rather than the continuous observation of groups interacting in a series of musical situations.

These are minor criticisms that are possible only because this is such an excellent book and because 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 forms in many parts of Africa, such as, typically, the 'kon kon kolo kon kolo' (x.x.xx.x.xx.) pattern used in the Yoruba *dundum* 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, revaluing 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