

**Readings in Ethnomusicology.** Two collections of papers presented at Ethnomusicology Symposia 2010 and 2011. Mitchel Strumpf and Imani Sanga (eds.). University of Dar es Salaam, Dept. of Fine and Performing Arts. 153pp.; 193pp.

Mitch Strumpf's annual Ethnomusicology Symposium series is getting into its stride with six symposia already under its belt. Papers presented at the 2010 and 2011 meetings have been published in journal form, showing off very varied papers, grouped under such headings as history, education, older/contemporary traditions, influences, instruments, and Prof. J. H. Nketia studies. Prof. Nketia himself gave the keynote address in 2011. Among his thoughts he reasserted his view that African music is a *unitary body* of distinct traditions with both shared and unique features – absolutely correct in my view, although not shared by all scholars of African music. These headings give no more than hint at the wide range of topics and the large representation of African and world scholars and performers at these Symposia. It is becoming the most popular professional event in African ethnomusicology, with no lack of live performance, to the pleasure of those of us who know its importance at musical gatherings.

Continuing at this high level, there is every chance that the series will achieve the goal expressed in the article by Charles Nyakiti Orawo (p.25, 2010 volume: "African intellectual life should become not only a *recipient* but a *donor* of world knowledge; the universities of Africa must ... discover and proclaim a loyalty to the *values of indigenous African society* both to and for itself as well as for the rest of the world" (my emphasis)).

The topics of the articles, 38 in all, are too many to mention. To pick out some of particular interest to me: Makwa on *Gisu* initiation ritual and 'making men', Uganda; Wiggins on the *Gyil* xylophone of the Nandom, Ghana; Mukhavele on the situation of music and instruments in Mozambique; Ondieki on the *Zilizopendwa* popular style in Kenya; Omari on Swahili slang in Bongo Flewa popular music in Tanzania.

The production quality is excellent in all but one respect – the undervaluing of the visual examples. The photos, music examples, maps, are nearly all too small, and too few, to be of any use, and are very poorly reproduced. One hopes that the funders – the Embassies of USA and France, and the Goethe Institute – can be persuaded to make it possible for Strumpf and Sanga to raise quality of the illustrations to the level it very much deserves.

—Andrew Tracey, ILAM