

music archive, such as Michael Baird's CD of the *segankula* (the same trough zither) and *lesiba* blown bow, *Lesotho Calling* (SWP 033) and his Historical Recordings by Hugh Tracey series, *Tswana and Sotho Voices* (SWP017), as well as Robin Wells' book (1999), *An Introduction to the Music of Basotho*, the archive is growing!

Andrew Tracey, International Library of African Music

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*Focus: Music of South Africa*, by Carol A. Muller, 2nd ed., Routledge, New York 2008 (1st ed. 2004), Focus on World Music Series, edited by Michael B. Bakan, 338 pp., 56 photographs, with audio CD.

In the words of the Routledge series description the book "provides an in-depth look at the full spectrum of South African music, a musical culture that epitomizes the enormous ethnic, religious, linguistic, class and gender diversity of the nation itself ... looks at how South Africans have used music to express a sense of place in South Africa, on the African continent, and around the world." Carol Muller, Professor of Music (Ethnomusicology) at the University of Pennsylvania and a South African, gets some of the way towards this big aim by building on close-ups arising from her experience, such as the songs "Mbube" and "Graceland", the music styles *isicathamiya* and *maskanda*, gumboot dance, "Coloured" jazz from Cape Town, and the independent Shembe church. If most of these topics concern Zulu music, this is natural considering her birth, education and experience in the Zulu coastal region of South Africa. All are described in hands-on (and feet-on) detail, with empathy, respect and perception. The more general introductory sections are excellent and inclusive, while the later parts focus on Muller's several special areas of research.

Written first in the 1990s, the tone of the book remains in some way stuck there, that time of sudden discovery by South Africans, at our belated "independence", that we were part of Africa and yet strangers to it, looking for identity and connections, even inventing a new South African kind of unity with which to face the world. Muller's teaching at the University of Pennsylvania since 1998 must have sharpened her awareness of these issues, continually teaching young Americans about a country that did not know what it was.

This is a book that is easy to teach from; indeed, much of it must have grown from lecture notes. Muller addresses her students directly in places. Topics are introduced in wide angle, then in plenty of detail, with quotes. The copious keywords are in bold, and gathered together at the end of each chapter. Recordings are provided on the CD. One is aware of the author's presence, which gives a personal, mediated mood. The screen of focus is contemporary music; elements of the old traditions appear through it, but are not enlarged on. May we hope that the author tackles a complete "Focus: Music of South Africa" someday, perhaps in a third edition, including all this plus the whole range of musical styles of the interior.

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