

Gray's accuracy is impressive, even if there are a few errors — as might be expected in a work of such extraordinary proportions. Thus, Spokes Mashiane (p.345) would be more properly spelled Mashiyane, and he was not just a "South African penny whistler", but one of the chief exponents of the 1960s *kwela* music. And there are some omissions too. The Berlin Museum of Ethnography, for instance, with its Division of Ethnomusicology — the former Phonogrammarchiv — is missing from Gray's list of Archives and Research Centers, although this institution is the oldest of its kind and holds major collections of African musical instruments and recordings of African music.

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AFRICAN MUSIC: A PAN-AFRICAN ANNOTATED BIBLIOGRAPHY, by Carol Lems-Dworkin, Hans Zell Publishers, London, 1991, xvii + 382pp, 2 indexes.

This work, although offering about a third of the information provided in Gray's work, reviewed above, and published in the same year, nevertheless has the advantage of being annotated with the author's largely positive comments. Thus its aim is rather different. Instead of lists of opaque book names which may mean little to an inexperienced reader, this bibliography can be extremely beneficial to all readers who would like guidance through the field, giving an idea of what the author considers of value and why. The annotations are so useful that I could have wished for *every* entry to have had them.

Andrew Tracey, International Library of African Music

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MUSIC IN HUMAN LIFE: ANTHROPOLOGICAL PERSPECTIVES ON MUSIC, by John E. Kaemmer, University of Texas Press, 1993, ISBN 0 292 74314 9, 245pp, b/w plates, musical examples, diagrams, glossary, index.

Despite the development of ethnomusicological theory during the last three decades, there is still a tendency to apply the conventions of Western musicology in cross-cultural music study, and to treat music history as a succession of musical styles existing virtually independent of social processes. By contrast, Kaemmer shows that anthropological perspectives on music point to many important social ramifications of music making. This approach is holistic, and it links economics, politics, religion, language and the arts.

Unlike some traditional musicology, the holistic approach is not value free in terms of the exigencies of contemporary social life. It especially points to music-making as a life skill, and to its socially inclusive and cooperative nature which militates against selfish social tendencies. As such the holistic approach draws renewed attention to the myopic marginalisation of education through expressive

culture that pervades so many world societies shaped by modern scientific views and economic patterns.

Kaemmer's densely written work brings together numerous facts readily comprehensible by musicologists as well as social scientists. The author defines basic concepts in anthropology and ethnomusicology. These concepts are applied from a cross-cultural musical perspective which draws on recent case studies carried out by researchers in twenty world cultures (including the Americas, Africa, Asia, Australia and Indonesia). In addition, Kaemmer refers to Western historical and contemporary musical cultures, as well as the former Soviet Union. In doing so he warns against ethnocentrism in musicology and musical attitudes.

The book is divided into eight chapters: 1) "Sciencing" about music, 2) The sociocultural matrix: social factors and 3) Conceptual factors, 4) Musicianship, 5) Meaning in music, 6) Uses and functions of music, 7) Change and continuity, 8) Music in modern life. Kaemmer deals with fundamental scientific concepts and models. He discusses basic societal types, and relates their structure to patterns of music making. Other topics include categories of musical events, the status of musicians, music as a means of communication, and change and continuity in music making. Kaemmer's discussions of these topics may be applied to the study of musical cultures not included in this book. As such the book ought to go a long way towards broadening musicological perceptions and alleviating the dire shortage of easily accessible teaching material for tertiary educational use.

Kaemmer achieves his objective by establishing a myriad of important connections between general social behaviour and aspects of music making. However, because his project is located within the framework of macro anthropological perspectives and categories, he sometimes posits these connections in a somewhat mechanistic way, with unintentional emphasis on the reflective qualities of music making. Unless these qualities are integrated with the shaping influence of music making, the full potential of holism may not be realised.

The obvious problem with the term 'music' is that it drags with it the ideological baggage of Western culture, in particular the popular conception that music is most useful for entertainment. Thus there arises an understandable desire to prove that music has wider social relevance by linking it to ritual, dance and drama. For many Africanists, any separation of these concepts is unthinkable. For example, the well known term *ngoma* may be broadly interpreted as representing the concept of music. However, it is essentially a term which constitutes music making and other cultural patterns as a seamless whole. Thus one of the dangers of the holistic approach to African music is the attempt to join together that which is actually not separate. Consequently, terms like 'link', 'association', 'intertwine' and 'effect' may be useful to explain the interrelationships between music making and social processes. However, their unqualified use may also obscure the essence of the cultural patterns in which music making is rooted.

The holistic approach to music ideally should simultaneously show that music making not only fits into a society's world view, but that it also constitutes it; that

ritual meaning is not only reflected in song, but that the act of singing also generates ritual meaning; that social norms not only influence musical behaviour, but that musical behaviour can also shape the course of social history; that social structure not only influences musical sound, but that musical sound also has physiological and psychological effects on humans; that music making is not so much the result or product of human activity as it *is* human activity; that society not only has a positive or negative influence on musical behaviour, but that musical behaviour also can promote social unity or division. In other words, although there is a clear need for social theory to be applied to traditional musicology, it is important that this endeavour is not merely a categorical explanation of the social uses and functions of music making. The danger of this approach is that it may obscure the actual intricate and subtle interplay of numerous social and musical factors which ultimately constitutes social reality.

Although Kaemmer provides examples of how musical interaction develops into social norms, this fundamental sociological concern unfortunately is not fully and pervasively developed. As sociocultural matrixes shape musical behaviour, so they also become the context for the *re*-creation of society through music making. Thus the anthropology of music is arguably not only dedicated towards unifying diverse musicologies. Because music making is a cultural resource that allows societies to evolve, the anthropology of music is ideally also geared towards developing social theory. The musical study of society has a clear role to play in the social sciences where the importance of expressive culture as a unit of social analysis is regularly underestimated.

Jaco Kruger, University of Venda

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A HANDBOOK OF MUSICAL AND OTHER SOUND-PRODUCING INSTRUMENTS FROM EQUATORIAL GUINEA AND GABON, by Åke Norborg, Musikmuseets, Stockholm, No 16, 1989, pp.469.

Åke Norborg's handbook on musical instruments in Equatorial Guinea and Gabon consists — in addition to a historical ethnographic introduction — of three more parts, of which one is dedicated to types of instruments and one to musical ensembles, as well as a concluding section which concerns itself with matching instruments to ethnic groups.

By far the most extensive section is the one on individual instruments and types of instruments, which, in fact, really is the book. Åke Norborg has obtained his information from the literature extant and the study of objects from various collections. In the preface he emphasises that this is not to be considered a monograph, but a "reference book". Following more or less the classification scheme of von Hornborstel and Sachs he presents the individual types of instruments. For each type there is a short description with applicable literature, a discography and, when possible, references to photos in publications.