

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.

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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.

It becomes conspicuous how little the music cultures of the region (above all, the Fañ) have been ethnomusicologically dealt with up to now. The literature which concerns itself directly with this topic is often a publication from before 1960, and most of whose authors were not ethnomusicologists, so that much of the information is not only out of date, but also missing musical details. Typical examples for this can be found in the writings of Gunter Tessmann, referred to often by Norborg. Tessmann was a renowned ethnologist, botanist and zoologist with only limited musical knowledge. Most of his descriptions of musical traditions are correspondingly thin. In his comprehensive work on the Fañ and their neighbours ("The Pangwe") Tessmann therefore turned over a chapter on the music to Erich von Hornborstel. But Hornborstel — like Norborg an "outsider" — limited himself largely to morphological descriptions of the instruments brought, and he transcribed and analysed some samples of singing which Tessmann had recorded with an Edison phonograph. He also added the transcription of a xylophone accompaniment to which Norborg refers, which, however (due to the research conditions), seems to contain errors and whose notation is out of date.

Apart from these problems, the information which one can often draw from the older literature is valuable, seeing that many musical traditions have fallen into obscurity or have survived in modified forms. From the musical standpoint the references to ethnographic recordings are more productive. Above all the works of Herbert Pepper and Pierre Sallée must here be mentioned, each of whose authentic recordings are accompanied by booklets containing extensive commentary on musical structures, playing techniques and lyrics.

Åke Norborg's handbook offers an abundance of facts which have been put together with careful and scientific seriousness. The systematic methodology and (not least) the detailed drawings of the individual instrument types make rapid access to the information possible. Because of this the usefulness of this work — especially if one (such as this reviewer) works with collections of African musical instruments — can hardly be overestimated. Nevertheless the question arises as to whether it would not be more meaningful with traditional musical instruments to proceed along ethnic, instead of political, lines. The Fañ, for example, live not only in Gabon and Equatorial Guinea, but also in the forest area of Cameroon. On the other hand, Åke Norborg registers, thanks to his demarcation, parallels in instruments of various ethnic groups — for example the Fañ and the Pygmies (see p.194), which first developed in this century and which possibly arose due to the modern political order.

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MAKING MUSIC: MUSICAL INSTRUMENTS IN ZIMBABWE PAST AND PRESENT, by Claire Jones, Academic Books, Harare, 1992, 183pp, photos, transcriptions, diagrams.

Making music is a teacher's handbook intended as a source of information for Zimbabwean music teachers both at primary and secondary levels who want to make their music lessons constructive, practical, informative, interesting and relevant to young Zimbabweans.

Although the focus of the book is on instruments (in particular those indigenous to Zimbabwe) and their construction, a big effort is made to put the information into its social and historical context.

A prefatory glossary clarifies technical words used in the main body of the text and the appendices provide information in concentrated form on the science of sound and the reading of the tablatures used in the book.

There are extensive notes at the end of each chapter, acknowledgements to both researchers AND performers and a bibliography which gives teachers ample opportunity both to check the accuracy of the information and to further their own research.

The strength of the book lies in its thoroughness and attention to accurate detail, understandable considering the author's background in science education. When it comes to *mbira*, for example, there is a full description, with line drawings and measurements, of how to make a *karimba*; there are descriptions of all the major *mbira* (and less widely-known ones) found in Zimbabwe with various names, playing techniques for each instrument and its social uses. This approach is followed through for each of the major instruments.

The different ethnic groups in Zimbabwe are given balanced representation. It is surprising how many Ndebele names the author has unearthed especially as Ndebele traditions are largely vocal and the focus of the book is on instruments. Every attempt has been made to find terms in as many of the languages as possible for each instrument and the materials used in constructing them. Most of the time we have at least the Shona and Ndebele terms but there are also Tonga, Ndau, Sena, Zulu, Kalanga and Chopi names as well.

The book has some weaknesses. The editing is sometimes poor and the typographical errors and inconsistencies in the book are numerous. Many of the line drawings are good but the photographs are grey and indistinct; for example on p.66 the string in the *chipendani* picture is hardly visible. The photography is generally