

existent. Euba himself acknowledges things could have changed as at the time of the publication in 1990 and that “the information contained in this book [...] represents [his] appraisal of the subject up to 1974” (1990: 23). An update is therefore necessary before making any generalisations in a book published 40 years later.

In all, the book, *African Drumming* is very informative and has something to offer every reader. It can be seen as a general review of drumming, touching on aspects from the physical to the spiritual, social to religious, different contexts including work, recreation and politics, traditional to modern settings, ancient and contemporary times. While its insights could serve as an in-depth study of any of the different aspects, the book could also serve as a model for any study relating to African music in general. *African Drumming* is a useful resource for researchers and scholars of African music, performers, educators and anyone interested in African drumming and dance.

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Oliver Mtukudzi Living Tuku Music in Zimbabwe. Jennifer W. Kyker. 2016. Bloomington and Indianapolis: Indiana University Press. 25 images, 3 transcriptions, bibliography, index, 290 pp.

Jennifer Kyker’s rendering of Oliver Mtukudzi’s prolific musical output, with its unique ‘Tuku music’ beat, stands somewhere between biography and music ethnography, but leans toward the latter. This is due to her careful contextualization of Tuku’s lifeworld as a singer, song writer, guitarist and arranger in Zimbabwe and her analysis of the inferred meanings of his song lyrics through presentation of interview data from Tuku himself, the musicians in his band, and many diverse others living in Zimbabwe and

its diaspora. Based on fieldwork specifically for this book conducted for 18 months in 2008–2009 and experience of Tuku music gained through her considerable time spent in Zimbabwe in the 1990s, Kyker outlines Tuku's career from its origins in the 1970s through the troubled times since Zimbabwe's independence, thus charting Mtukudzi's rise to become a super star at home and an internationally recognized Afro-pop artist on concert stages around the world.

The book begins with a description of the 2008 Harare International Arts Festival (HIFA) held soon after the national elections in 2008, which was themed, as is the book's introduction – “The Art of Determination” – a theme particularly appropriate in the midst of the country's on-going crises. This sets the tone for her analysis throughout of how Tuku's music addresses political realities despite his insistence that his music is not political. One learns a good deal about Shona cultural values through Kyker's analysis of one after the other of Mtukudzi's songs for how his lyrics offer up multiple interpretations that people relate to on a personal level, and that always somehow manage to embed the Shona concept of *hunhu*.

Defined as a concept of moral personhood, the final section of the Introduction is devoted to how Kyker's various interlocutors, including Mtukudzi, understand *hunhu* variously as: “self discipline”, “an expression of love shared with others”, “a philosophy of mutual social obligation”, “respect for others”, the idea that “a person is a person through others” (17). *Hunhu* for all intents and purposes is synonymous with the Xhosa/Zulu concept of *ubuntu* made famous by Nelson Mandela, although Kyker never makes the comparison. She goes on to talk about how Tuku's songs appeal to the “social imaginary” and how he is an expert story teller who emphasizes dialogue – a pillar of *hunhu*. His emphasis on dialogue extends to Tuku's style as an arranger in the way he sets up conversations among his band members. Kyker clearly demonstrates from one chapter to the next how Tuku's commitment to “singing *hunhu*” (18) has been consistent throughout his exceptionally long musical career. This is because, she contends, Tuku sees himself as the *husahwira* (ritual friend) of the nation; and as such, it is his duty and role both to entertain and to transmit the values encoded in living in accord with *hunhu*. In Chapter 1, “Hwaro, Foundations” Kyker shows through the example of the Shona ritual dance, *mafue*, just one of many *ngoma* song, drum, dance genres, how Mtukudzi's music with its metaphorical lyrics is always grounded in Shona cultural practices and therein lies its broad appeal.

In the remaining chapters of her book, each containing images of album covers relevant to the songs being discussed, Kyker outlines Mtukudzi's career decade by decade starting in Chapter 2 with the 1970s, the liberation war and his turn to what was termed “trad music” at the time. His inspiration came from his rural home, Dande, and the *ngoma* traditions he grew up with. In Chapter 3 Tuku's solidification of his dialogic style is discussed as having emerged as a result of the breakdown of “trad music” and confusion over how to label his music during the first post-independence decade of the 1980s. Tuku's classic hit song, “Neria” is analyzed in Chapter 4 along with the circumstances of how it was written as the theme song for a film about

problems surrounding female inheritance among the Shona. Mtukudzi's forays into gospel music and theatre in the 1990s are also reported on as diversions that were basically unsuccessful because they took him away from "the musical imaginaries of *hunhu* listeners had come to expect in his songs" (28). Chapter 5 outlines Tuku's return to his roots in Dande with his release of *Tuku Music* (1998) and his return to success through compositions grounded in *ngoma* sounds and the concepts of *husahwira* and *hunhu*.

Politics and music in Zimbabwe and Tuku's most controversial song, "Wasakara"/"You are Worn Out" released on *Bvuma-Tolerance* (2000) are given an in-depth analysis in Chapter 6. How Tuku's reluctance to allow that this song is a political commentary brought considerable criticism and questioning of his commitment is reported on through commentaries of listeners and fellow artists and Kyker's reading of the post-colonial struggle. Although Mtukudzi's seeming inability to take a stand politically appears to be an attempt to butter both sides of his bread, in that he is known to have played concerts for both Mugabe's ZANU-PF, and the opposition's MDC, Kyker's telling in Chapter 7 of his activism in the struggle against HIV/AIDS and the support for young musicians he offers through the cultural center he founded called Pakare Paye are somehow redeeming. In the final chapter of the book Kyker discusses Tuku's reception among Zimbabweans living in the diaspora and how his music bonds them through its musical imaginaries of what it means to live according to *hunhu* and the images of home his signature up-lifting sounds evoke.

Kyker has given us a comprehensive, well researched, clearly written, carefully contextualized account of Tuku music and the socio-political circumstances in Zimbabwe that gave rise to it. This book is an example of a music ethnography with a broad appeal because it is a very accessible read that is not bogged down in jargon or over-theorizing. Rather, the book gives a clearly elucidated account of the career of Oliver Mtukudzi, a singular artist whose life work exemplifies the concept of *hunhu* it is grounded in.

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The Changing Faces of Aawambo Musical Arts. Minette Mans. 2017. Switzerland: Basel Afrika Bibliographien. 56 b&w figures (photographs, sketches), 24 transcriptions, glossary, bibliography, index, 188pp.

One does not often have the opportunity to review a book that one reads with relish from cover to cover. Minnette Mans' approach to documenting her extensive research on the musical arts of the Aawambo people in Namibia is delightfully intimate and reads like a narrative through which the voices of her co-researchers, Ismael Sam, Shishani Vranckx, Trixie Munyama and Jacques Mushaandja, are expertly woven.

Born in Namibia, Mans' appreciation of the music cultures of different Aawambo groups in the northern and central parts of the country stems from a life-time of