

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

experience. Her research, divided into two main stages, stretches over more than 15 years and her sensitive approach to the documentation is evidence of the relationships she had developed in the field. Although she begins by noting the difficulty she had “trying to confine the diversity of a people’s musical practices in one book, even ten...” (2017: ix), her personal approach and that of her co-researchers certainly offer, if not a definitive overview of the music, dance and drama of the people, a very thorough one.

Divided into eight chapters, the book first deals with the historical contextualisation of the various music cultures (2017:1–23), including a discussion on the influence of the Christian missionaries, the South African apartheid era and the armed struggle for independence which took place from 1966 to 1990. What makes all of this fascinating is that Mans examines these momentous events by way of the music of the Aawambo (or Oshiwambo-collectively speaking) people.¹ She makes reference to the Finnish missionary, Martti Rautanen’s work, “*Ambomaan Kokoelama*”, which shows that in the 19th century there were Aawambo musical instruments similar to those which are used today (12), and, she speaks of the cultural troupe “Ndilimani”, brought to life in the 1980s which, among others, used Oshiwambo as the language of protest during the struggle for independence.

In Chapter Two Mans analyses the use of music in rural, daily life. She meticulously documents the difference between songs (*iiyimbo*) and other musical sounds used to soothe the burden of performing chores all day. A discussion regarding women and children’s roles and music used in the household includes not only depictions of work, play and grooming but also a recipe or two (28–29), while chapter three deals with music traditions of the men and their roles as cattle owners, migrant workers and fathers. Ismael Sam, one of Mans’ co-researchers from Windhoek, weaves his narrative into this chapter.

The next section deals with stories reported by elderly women regarding older traditions that have been abandoned due to the influence of the missionary churches. Mans clarifies, “...the early twentieth century, puritan missionaries and white colonists convinced the increasing number of Christian Aawambo to slowly relinquish these events, which came to be seen as ‘heathen’ ” (55). The voices of the Aawambo women reporting on these memories is enhanced by historic and more contemporary photographs as well as drawings of costumes, discussions of the musical instruments used and simple rhythmic notation of the music performed (53–82).

Musical play is discussed in the next chapter, through the experience of, and with direct comment from Munyama, a co-researcher and dancer who was exiled from Namibia at an early age. Playing is the most common form of musical practice among the Aawambo and infers music and drumming; bodily actions (such as clapping); dance and rules of play (85). Various forms of playing are represented, again with rhythmic notation and comment on structure and social circumstance. Mushaandja, born in

¹ Mans writes, “There is, in fact, no such language as Shiwambo. The term is merely a locally coined term for the related languages spoken by Aandongga, Aakanyama, Aankwambi, Aankwaluudhi, Aambalanhu and smaller Aawambo groups of people” (2017: ix).

rural northern Namibia but swept into urban life in Katutura, shares with Mans the next section on myths and metaphors. The lure of stories is prevalent all over Africa (and indeed the world) and in the Oshiwambo-speaking community, the performance of storytelling comes in different forms. Mushaandja writes (102):

Indigenous storytelling has historically been performed at different family and community rituals such as *oohungi* (gathering at night), *iidhano yeengombe* (cattle festivals), *iikhokolola* (traditional court proceedings), *ohango* (weddings), *iiyugo* (children's pre-initiation ceremony), *oosa* (mourning periods), and many other form of social gatherings.

He concludes that although contemporary society has changed the way these stories are disseminated, the internet has created a welcome arena for poets to publicise their work and there is, indeed, a revival reflecting the growing interest in different customary practices embedded in the rituals and rites of storytelling.

A discussion of any genre of music would not be complete without discussing urbanisation and the effects thereof. Vranckx, another contributor, who lived in Europe for most of her life and at the time of writing studied anthropology and musicology, discusses hybrid realities in Oshiwambo music. She documents music during the struggle and after independence as well as the styles with which contemporary musicians experimented. These styles include kwaito, reggae, Shambo, oviritje and even "Damara Punch" (128).

Finally, before a chapter with examples of notation, Mans discusses Oshiwambo music from a theoretical position. This, in my opinion, is vital to a comprehensive analysis of a music. Mans talks to musical categories and repertoires and very importantly, scrutinises the music by looking at micro-organisation, tonal qualities, melodic intervals, rhythmic patterns, movements and instruments and finally, aesthetics and values: a serious and well-informed analysis which will benefit any scholar of southern African musics in their quest to better understand the music from this region of the world.

As an education specialist I viewed this research from that approach and was delighted by the detail and structure of the analysis of the musical arts of the Aawambo people of Namibia that Mans and her co-researchers offered. This book is presented in an accessible yet scholarly fashion which can be used as a tertiary text book but can also be appreciated as a wonderful documentation of a fascinating world of musical arts not usually available to many.

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