

Identifying Sunda influence on selected musical instruments in use among the Nkoya people of Zambia in the 20th c. CE

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1. Introduction

During the last two decades, much of my research has converged (van Binsbergen 2017, 2019) on the question of the extent of *Sunda influence upon the modern cultures of sub-Saharan Africa* – i.e. the impact of the westbound expansion of peoples and cultures and languages from South East Asia to South Asia and Africa, from the Early Holocene (10 ka BP) on (cf. Oppenheimer 1998; Dick-Read 2005; van Binsbergen 2006, 2007a, 2007b, 2008, 2010, 2014c, 2019b). The present argument is an instalment in that research. Musical instruments are conspicuous man-made objects, whose culturally defined sound qualities, functioning within an established musical and ceremonial tradition, and practicability of handling and storage, impose considerable constraints upon their possible range of variation. When the older, diffusion-orientated anthropology was obsessed with tracing the origin and spread of specific culturally embedded object, it stands to reason that musical instruments were often proposed as ‘index fossils’ of transregional and transcontinental continuities. In the case of Africa and Asia, the work of Jones (1964) has particularly stressed the xylophone as indicative of westbound Indonesian influence – not only do the instruments show great similarities between sub-Saharan Africa and South East Asia, but also is their tuning unexpectedly similar. Later research has further contributed to these findings, e.g. the fact that the oldest attestation of a remotely xylophone-like instrument was in a Bronze Age grave in China dating 2000 BCE (Anonymous, Xylophone). The splendid work by Blench (2012), where lexical patterns are combined with ethnographic distributions and archaeology, has particularly brought out understanding of Asia / Africa continuities in the musical field much further. However, the interest in the distribution of instruments is a much older concern of musicologists. Here the name of Curt Sachs has dominated the field. His encyclopaedic compendia on musical instru-

ments, and dance forms, although obsolete in many details, still continue to inspire researchers today. In my approach to musical instruments in the Sunda context I shall particularly rely on the distributional data which he brought together relatively early in his career, in his 1913 book entitled *Real-Lexikon der Musikinstrumente*.

Here a dilemma arises that is familiar in the study of ethnographic distributions in space and time: if one wishes to do justice to all available attestations (and many of these have come within easier reach since the recent digitalisation of academic libraries and journals) one faces the diminishing returns of ever more efforts for ever fewer additional data, which due to different methodologies of collecting and classification may not even be very well comparable. Since my aim in the present argument is exploratory rather than conclusive, I take the risk of missing out a few additional attestations for the great advantage of using what is patently a reliable source applying the same methodology to all listed cases. Others with more patience and less pressed for time (I am presently beyond the end of my formal career, and have ten books to finish before I die) are welcome to improve upon the provisional analysis, with deliberately limited data, which I am presenting here.

The point of departure in my approach to possibly Sunda phenomena is, as so often, my knowledge of the culture and society of the Nkoya people of Zambia, whose principal ethnographer / historiographer I became in the early 1970s, and who have been at the centre of my scientific and personal interest ever since. The Nkoya have a very rich musical culture (Brown 1984), which from the early 19th. c. CE onward has also become the standard at the many non-Nkoya royal courts in Western and to a limited extent even Central Zambia, among the Soli and the Sala, where influence of Nkoya royals and elephant hunters has been considerable (van Binsbergen 1992, 2015: 159 *f*, and in press (b)). I take it that the Nkoya's dominant musical position (which stands in striking contrast to their otherwise low socio-political status as a so-called 'subject tribe' of the Lozi king, who resides 200 km. to the west in what used to known as Barotseland, now Zambia's Western Province) owes much to the hypothetical fact – painstakingly reconstructed by me over the decades, though – to the effect that the Nkoya kings and their musicians are the heirs to what was once, less than a millennium ago, a local South-Asian-derived kingdom or set of kingdoms, generally associated with the latterday Lunda culture and political network, and – like Great Zimbabwe and Mapungubwe, much further south in Southern Africa – largely under Buddhist influence (van Binsbergen 2017). Inevitably, Nkoya musical life went through a period of decline in the second half of the twentieth century CE, when the life of many adults had acquired a temporary urban aspect interchangingly with shorter or longer stays in the village; when urban churches began to supplant the rural forms of ritual and entertainment the Nkoya migrants had taken with them to town where they would always remain a small minority; and when even in the villages rural life was less and less articulated by spontaneous musical events marking life-crisis events (puberty rites and funerals), illness (catered for by healing cults), as well as the ceremonial court life of the several royal courts – even when after Independence (1964) these came to be state-subsidised. However, Nkoya musical life obtained a new lease of life when the spontaneous, organic musical performance was gradually supplanted by the deliberate, orchestrated performance, mainly in the context of the pan-Nkoya Annual Festival of the Kazanga Cultural Society, which was founded in the early 1980s (van Binsbergen 1992; 1999). The unfortunate flipside of this development is that it reduced the majority of the Nkoya, once competent and self-confident performers in their own right, to passive consumers of performed or recorded Nkoya music.



Fig. 0a. The essential elements of the Nkoya royal orchestra: *chilimba* (xylophone, here of the portable, royal type) and *mukupele* (hour-glass drum), here in action at the Kazanga Annual Ceremony, 2011



The picture shows two *mukupeles*, one *chilimba*, while the standing musician plays the ordinary narrow tall drum (*ngoma*). At the time the Nkoya kings no longer possessed kettle drums *mawoma*). These were confiscated – at the now

Kawoma stream (after which the ex-colonial district capital Mankoya was renamed Kaoma in the late 1970s) – in 1860 by the Nguni-speaking Kololo from South Africa who had taken over the Luyana kingdom (as a result of which present-day Lozi is still a Nguni language similar to Ndebele, Zulu and Tswana). Even after the Luyana kingdom's restoration under Sepopa the *mawoma* had never been returned to the Nkoya kings nor have they been allowed to be replaced, despite repeated requests on the part of the Nkoya kings. Only in 1994 did the defiant Nkoya king Mwene Mutondo have a kettle drum made once more following the time-honoured pattern, including its most horrific details (van Binsbergen 1999).

Fig. 0b. The royal orchestra of the Nkoya king Mwene Kahare in 1977

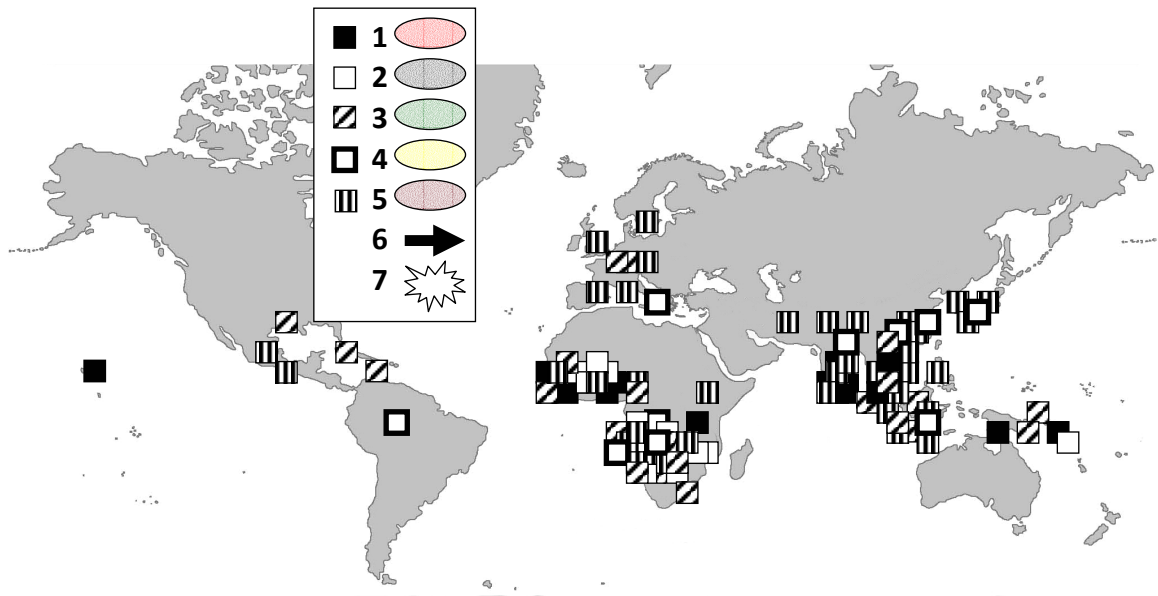
Not all musical instruments among the Nkoya today have a counterpart in the distribution lists of Sachs. He does adequately document the hourglass drum, the thumb piano, xylophone, grater, and gong – but the large kettle drums¹ (*mawoma*) which are among a Nkoya king's most cherished paraphernalia must be left out of our present analysis; the same is true for the tall, narrow drum (*ngoma*) that constitutes the main instrument outside the royal setting: in healing cults, hunting cults, social gatherings, etc.; and for the *ngoma ntambwe*, the string drum – that was no longer conspicuous in Nkoya life in the second half of the twentieth century CE, but whose mysterious, deep throbbing sound still conjures up archaic mysteries such as once surrounded especially male puberty rites (which the Nkoya abolished effectively in the early 20th century, thus greatly reducing their similarity with their circumcising neighbours in Western Zambia such as the Luvale, Mbunda, Luchazi and Chokwe; cf. van Binsbergen 1992, 1993). Finally, Nkoya musical life prominently features further idiophones, which have to be left outside our present analysis, notably rattles made out of the spherical wood-like fruit shell of the *rushaka* snuffbox-tree² which is indigenous to the *dambo* wetlands / riverbeds of Nkoyaland. Where such fruits are not available, e.g. in town, a replacement may be improvised from a carefully opened small tin of condensed milk, into which a stick for a handle has been pressed along with a few fruit kernels or very small pebbles. In the informal intimacy of the home also a half-empty matchbox may be used with surprising efficacy. Rhythmic use of idiophones also includes two hand-held short sticks which are clapped together (Fig. 0c)

I mapped Sachs's distribution data in a world map, and obtained a number of distributional patterns, which also lend themselves fairly well for the provisional reconstruction of trans-continental interactions.

For the analysis of global distribution data concerning ethnographic / mythological traits, I have gradually developed, in two decades of research in comparative mythology, a specific methodology, whose discussion is outside our present scope, but which is set out in detail and applied to the global study of headhunting in my comparative study of that topic (van Binsbergen 2014b).

¹ Sachs's 1913 does mention kettle drums in South East Asia, e.g. the Thai *klon* (1913: 220), specimens of which I have also seen at the Thai National Museum, Bangkok, 2010, but for a systematic analysis more is required.

² (*Oncoba spinosa*; van Wyk 2013. The Nkoya believe that the Zambian capital Lusaka, named after the Sala headman Lusakaas, c. 1900 CE, ultimately derives its name from this fruit.



SOURCE: SACHS 1913; LEGEND:

- | | | |
|---|---|---|
| 1. <i>mukupele</i> / hourglass drum | 4. rasp, grater | 6. proposed transcontinental transmission |
| 2. kahandi / thumb piano, zanza | 5. ngongi / gong and bell ,
contentiously conflated for the
present purpose | 7. proposed origin |
| 3. chilimba, chijimba / xylophone,
marimba | | |

Fig. 1. Global distribution of selected musical instruments as found among the Nkoya people of Zambia

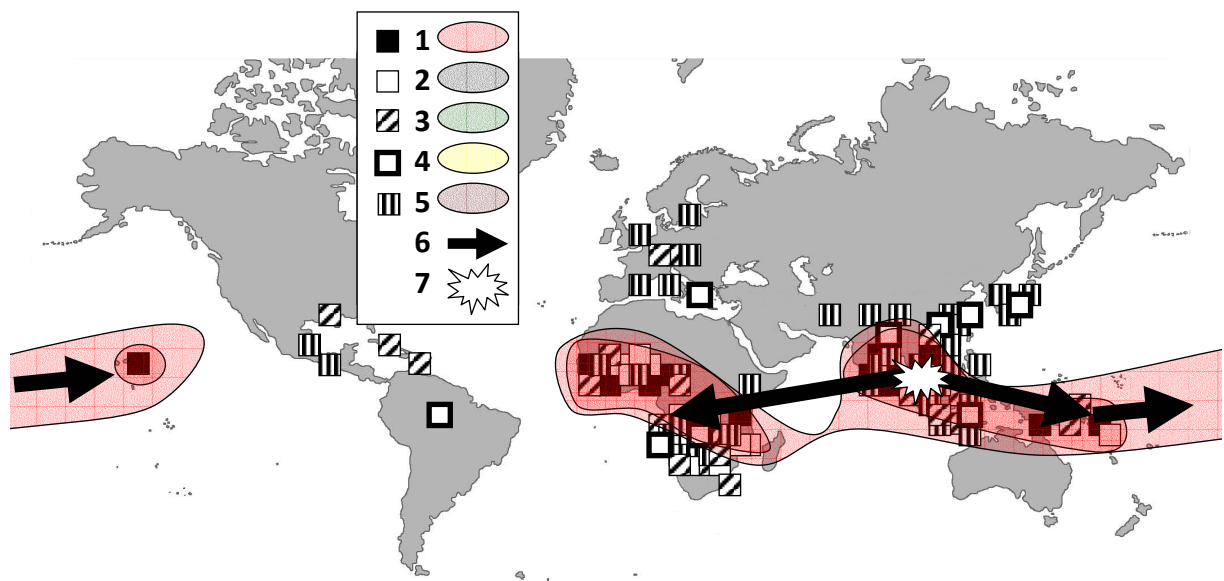


(a)



Fig. oc. (a) *Rushaka* rattles from Southern Africa, prepared to be worn tied to the lower legs when dancing (author's collection); (b) Nkoya youths using hand-held rattles and clappers at the eve of the funeral of the Nkoya elder Mr Tebulo Shinyama, Kalingalinga informal residential area, Lusaka, Zambia, September 1977

2. *The mukupele hourglass drum (legend code 1)*



Source and Legend: as Fig. 1.

Fig. 2. Global distribution of the *mukupele* hourglass drum

Especially on the basis of the similarities between the Nkoya *mukupele* (even though it is double-faced) and the famous Dong Son bronze drums of Vietnam, the proposed historical reconstruction of Fig. 2 appears to bring out the transcontinental connections of the *mukupele* adequately. I am satisfied that the Sunda effect is unmistakable in this case.

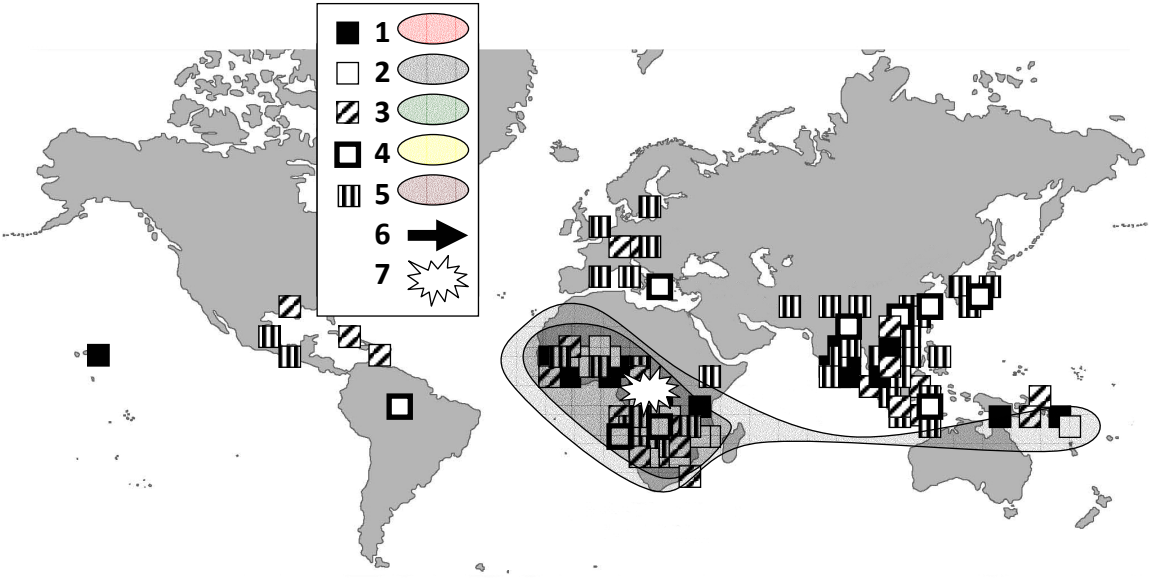
Let us proceed to consider the thumb piano.



Source: https://en.wikipedia.org/wiki/Dong_Son_drum#/media/File:Tambour-song-da2.jpg, with thanks
 The similarity with the Nkoya *mukupere* drum (which however is two-sided) goes so far that the small metal eye rings are reproduced in wood on the Nkoya items

Fig. 2a. Drum from Sông Đà, Vietnam. Dong Son II culture. Mid-1st millennium BCE. Bronze.

3. The kahandi thumb piano (legend code 2)



Source and Legend: as Fig. 1.

Fig. 3. Global distribution of the *kahandi* thumb piano



Author's collection. For decades, this *kahandi* was a favourite instrument of the royal orchestra of Mwene Kahare. At the king's instigation it was given to me³ at the conclusion of my first extended spell of rural fieldwork among the Nkoya (1973-1974) by the then leader of the orchestra, who most reluctantly parted with it. The instrument (greatest dimension 18 cm) was locally built in the early 20th c. CE. Note the resonator (arrow) made out of the paper-like material of a spider's nest. This detail has hidden cosmological associations, since the Western African High God Nyambi, who is also known among the Nkoya, has spider connotations (full references in van Binsbergen 2020), while a Nkoya popular etymology of Nyambi's name would be 'speaker (cf. *Ng-amb-ela*, 'Speaker' as political office); the One who Creates through the Spoken Word', from the verb *ku-amba*, 'to speak' (in actual fact, the proper etymology of the name Nyambi is less straight-forward, and probably non-Nigercongo, and may be related to the hypothetical spread of yam (cf. *N-yam-bi*?) cultivation along Sunda lines, see van Binsbergen in press (d)). The metal thongs of the *kahandi* are wrought from ordinary manufactured carpenter's nails brought to the right shape and pitch. A modern braided nylon string attaches the instrument to its standard sound box, made out of a locally grown pumpkin; the same plant provides the sound boxes of Nkoya xylophones, and containers for fluids. When playing, the *kahandi* hovers over the sound box, at varying distances, thus continually changing the volume and pitch of the sound, The cushioning qualities of a flexible top lining greatly enhances this effect. A few days after the instrument had been given to me, my adoptive younger brother Mr Laxon Shiyowe, of Shumbanyama village, Kazo valley, Kaoma,⁴ therefore took the initiative to give the sound box a hitherto missing – top lining of vegetal fibres, sewn on with the aid of a series of ca. 30 holes burned in the rim of the sound box. I was surprised to find (in an antiques shop at the Vrijdagmarkt, Gendt, Belgium, 2013) a few earthen pots from the Isle of Lombok, Indonesia, upon which exactly the same technique had been used – admittedly a trait suggestive of Sunda connections even in the case of the *kahandi* which, on distributional grounds, I am inclined to consider an authentic African invention.

Fig. 3a. A high-quality Nkoya *kahandi*, built early 20th c. CE

The distribution pattern of Fig. 3 suggests that the thump piano is an African (Niger-Congo-speaking > Bantu-speaking) invention;⁵ the Melanesian attestation (Sachs 1913: 429) is

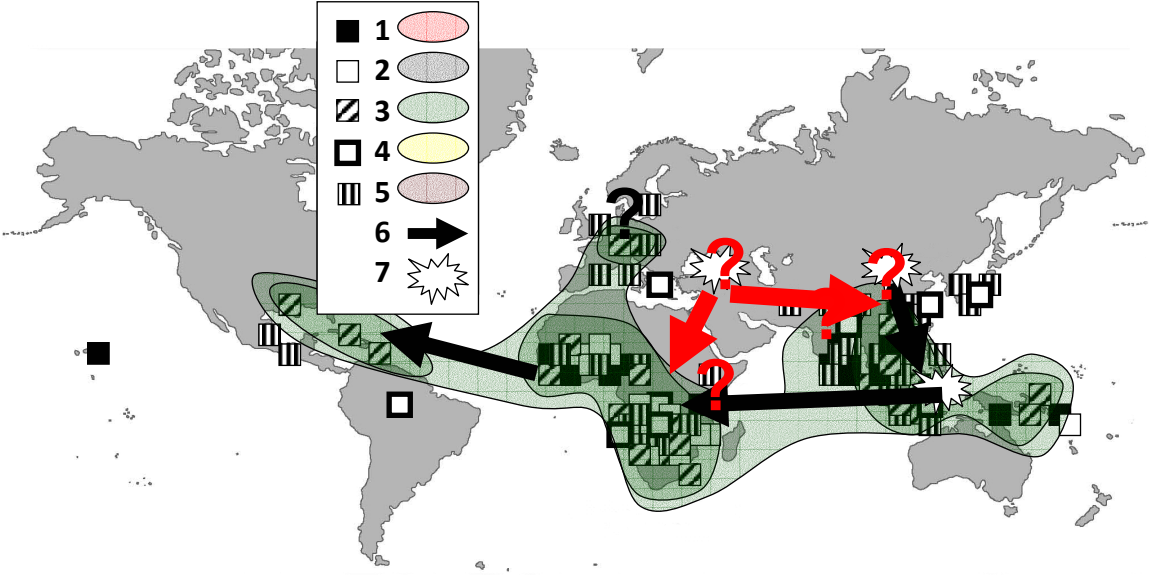
³ In anticipation of the adoptive status of *Mwanamwene* / royal child, which he would subsequently bestow upon me, allowing me to inherit, at his death in 1993, his royal bow and claim to a considerable stretch of land.

⁴ This person was the protagonist in the case 'The son who made amuck' in one of my first papers on the Nkoya (van Binsbergen 1977). Later, in the mid-1980s, while hunting in the deep forest, he was attacked by a lioness, struggled with her and strangled her, after which he had to spend weeks in a shelter at the village outskirts in order to recover under quarantine from the physical and spiritual injuries such a unique, miraculous victory is considered to produce from the Nkoya perspective.

⁵ Interestingly, Sachs 1913: 303 mentions a thumb piano (locally called *pokido*) with a human skull as sound box,

probably a red herring: there a prototype is allegedly found in the form of a large nut shell in which triangular tongues have been cut). My 2010 suggestion attributing a Sunda origin to the *kahandi* now seems premature and must be rejected.

4. The *chilimba* xylophone (legende code 3)



Source and Legend: as Fig. 1.

Fig. 4. Global distribution of the *chilimba* xylophone



at nightfall at the Kazo *matapa* wet gardens where king Mweneahare Kabimba had temporarily retired for agricultural work

Fig. 4a. The Nkoya court musician John Kawayile ceremonially plays the royal xylophone (1977)

from the Lokele people on the Aruwimi River (a tributary of the Congo River in North East Congo).

Daß Altmeyb.



Source: van Binsbergen 2014 and references cited there

Fig 4b. Holbein Jr's depiction of an early xylophone in the early 16th c. CE

It is difficult to interpret the distribution pattern of Fig. 4 in historical terms. However, when so many Chinese things seem to have come from West Asia (a point heatedly argued – and contested – for agricultural implements, writing, astronomy, astrology, the *I Ching* system, even the Chinese language),⁶ why not the xylophone? Perhaps it was a West Asian invention and transmitted both to China and to South Central Africa by the same Pelasgian⁷ mechanism. But such

⁶ The problem is far too big and controversial to be discussed in passing here. Cf. van Binsbergen 2012; Leser 1928; by contrast, Needham with Wing, especially vol. I, 1956, stresses the impressive flow of inventions from the east to the west across Eurasia. Meanwhile, the most adequate answer to the question 'why not the xylophone?' would be: because to the extent to which present-day North Atlantic culture traces its roots to West Asia (via Ancient Greece), affirmation of West Asian impact on China is potentially Eurocentric and hegemonic.

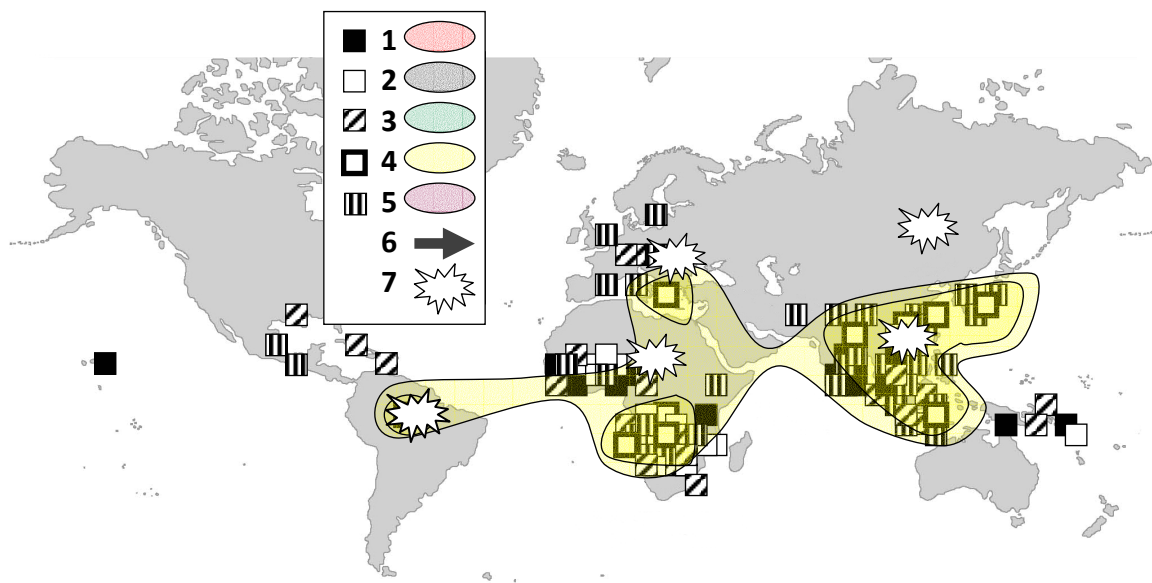
⁷ According to my Pelasgian Hypothesis (van Binsbergen & Woudhuizen 2011; van Binsbergen 2011d; in press (a)) a major cultural package, to be designated Pelasgian – but not to be identified with the speakers of the so-called Pelasgian, Indo-European language as identified by van Windekens (1951, 1960) and Hester 1965 – emerged in West Asia during the Neolithic, spread to the Mediterranean in the Bronze Age and underwent further transformations there, then spread both continentally and transcontinentally in all four directions from the Late Bronze Age onward. The distinction between a Pelasgian and a Sunda explanation is not so clear-cut. Why should West Asia have emerged as an epicentre of cultural renewal in the Late Neolithic, to such an extent that from here an unmistakable initial impetus was exerted on the formation of the Early Dynastic state and civilisation in Egypt (Rice 1990)? The invention of agriculture occurred throughout the Extended Fertile Crescent ranging from China to Saharan Africa, and therefore could hardly have been a distinctive feature of West Asia. The invention of metallurgy might have explained why yet West Asia made the difference. However that may be, the time frame coincides with the hypothetical moment of arrival, at the Persian Gulf, of Sunda elements in West Asia (after – still hypothetically – passing along, and possibly fertilising, the Indus Valley), and that in itself could have been the main factor in West Asia's cultural renewal. In that case Oppenheimer (1998) was more right than I was prepared to give him credit for in 2007a.

a sequence would be entirely conjectural – West Asian archaeology has yielded several musical instruments, e.g. the famous Lyre of Ur, but so far no proto-xylophone, apparently. My reconstruction takes into account (beyond Sachs’s data) the Early Bronze Age Chinese attestation, which was still unknown to him. By and large we are brought to surmise that the African xylophone follows a South East Asian (but perhaps a West Asian) prototype. The one Central European attestation reflects the Early Modern representation of a xylophone by Hans Holbein in his famous set of *Death Dance* woodcuts. Since in the early 16th c. CE it was mainly the Portuguese who had explored the West African coast, we may safely assume that Holbein based his drawing on a West African import – then being in the process of becoming localised into a Central-European cultural environment.

Thus, regardless of unknown possible antecedents of the xylophone in West Asia, also for this instrument we may conclude to a decisive Sunda effect in its African distribution. Such is also suggested by the fact that, at a distance of c. 5000 kms, the balangi xylophones of Sierra Leone (Sachs 1913: 28) are practically indistinguishable from the Nkoya ones – as if both are under the influence of an external prototype. Already in the early 20th c. the Africa-Indonesian / Oceanian connection of the xylophone was a moot point (Sachs 1913: 254): it was denied by Ankermann (n.d.) but von Hornbostel (e.g. 1933; cf. the much discussed von Hornbostel & Sachs classification,), like Jones (1964) much later, found that in both continents the tuning was almost identical, and this settled the case.

5. The grater (legende code 4)

We now turn to the grater. I have loosely indicated several possible geographic origins, for I believe that the distributional pattern suggests the grater to be a very old instrument, which has survived and surfaced in various regions due to a common Palaeolithic origin. Among the Nkoya I have only seen it being used in funerary settings, which also suggests a time-honoured ancestral context.



Source and Legend: as Fig. 1.

Fig. 5. Global distribution of the grater



Author's collection; purchased in Lusaka, Zambia, 1972. The instrument (greatest dimension 60 cm) consists of a shaft of palm wood, carefully hollowed out so as to form a sound box; the several dozen parallel grooves along most of the sound box's circumference are played by moving the stick along them with some pressure, which produces a monotonous, rasping sound. When not in use the stick is kept inside the sound box, access to which is provided by a hole at the end (here indicated by an arrow).

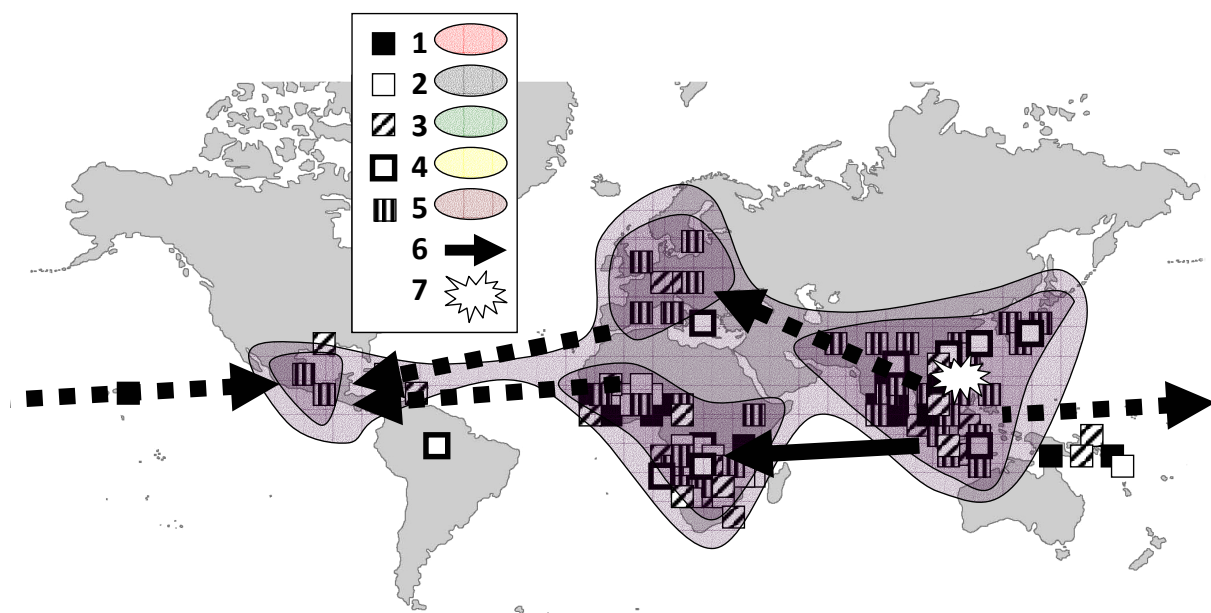
Fig. 5a. A grater from Western Zambia

Although the global distribution of the grater does display the seemingly characteristic Sunda shape (major attestations both in Asia and in Africa), yet for this instrument I find no compelling reason to assume a Sunda effect upon its transcontinental spread.

6. The *ngongi* 'gong /king's bell' (legende code 5)

We shall finally discuss the *ngongi* or royal bell. Among the Nkoya, the royal bell (*ngongi*, plur. *zingongi* pron. *thingongi*) is among a king's or headman's most cherished possessions, even more so than the other musical instruments. It features in several throne names and praise names (cf. van Binsbergen 1992). Such bells, ideally made locally out of wrought iron the raw material for which used to be mined in the riverbeds in this ferrite-rich part of the African Plateau, are widespread among the kingdoms of the savannahs and denser forests of South Central, Central and West Africa (Vansina 1969, where also the African distribution is mapped but without any suggestion as to transcontinental backgrounds; also cf. Fagan 1961). Such royal bells are – as far as I know – not attested in Africa prior to early Modern times with their (attestation-generating!) European expansion, which early on included Christian missions. Metal bells meanwhile have been a prominent part of the religious scenes of both Christianity (since the beginning of the Common Era) and South Asian Hinduism and Buddhism (since, at the latest, the 1st mill. BCE). In this light it is not a reproachable sign of underestimating African independent cultural initiative when I postulate a transcontinental origin for the African bells. Their oldest attested form is Chinese bronze bells from the Shang Dynasty (2nd mill BCE); these Chinese bells's possible connection with South Asian forms is outside my competence. Very small metal bells (κουδούνια, according to Villing; the word is not in Liddell *et al.* 1897) were in common use in Ancient Greek religion (Villing 2002, who also provides an excellent

bibliographic overview). Metal bells were also attested in Roman religion (Latin: *tintinnabula*); their simple shape is reminiscent of the much later African forms. This Western usage probably predated the moment when Hinduism came in actual contact with the West through Greek philosophers travelling east, and especially through Alexander the Great's (late 4th c. CE) reaching the Indus and conversing there with Hindu sages. However, I very much doubt whether Graeco-Roman bells were at the origin of African royal bells. Buddhist influence, in particular, reached Ethiopia around the beginning of the Common Era, when pious legends of the infancy of Jesus merged with the well-known *Jataka* legends of Buddha's infancy and earlier incarnations (Aryasūra & Kern 1943; Budge 1923). Ethiopia was also one of the starting points of the expansion and consolidation of the institution of kingship in sub-Saharan Africa (e.g. Wainwright 1949a, 1949b), and the Buddhist influence on sub-Saharan Africa has been gradually recognised in recent years (e.g. van Binsbergen 2017). Against this background I propose that the African bells mainly have a South or East Asian, Buddhist background. This is not to deny the extensive impact which Ancient Egypt has had on the institution of kingship in sub-Saharan Africa (the subject of an extensive but contentious literature; for an introduction see van Binsbergen 2011c and references cited there, as well as my book in the press (b)); however, from Ancient Egypt no musical instruments are known that are even remotely similar to the royal bells of sub-Saharan Africa – the *sistrum* (a hand-held percussion instrument with movable metal strips as sound producers) is the closest that comes to mind.



Source and Legend: as Fig. 1.

Fig. 6. Global distribution of the *ngongi* gong / chief's bell

Another, important reason why king's bells among the Nkoya should preferably be given an Asian background is linguistic. The Nkoya word for 'gong' is certainly not Nigercongo > Bantu > Nkoya in etymology. In Sinotibetan we find (Starostin & Starostin 1998-2008, 'Chinese characters' and 'Austic etymology'):

<p>Proto-Sino-Tibetan: *jonH (~-ua-, -r-, -t) , 'drum, gong'</p> <p>Burmese: <i>jwanh</i> to drum.</p> <p>Kachin: <i>jun²-mar²</i> a gong.</p>

but no higher level etymology (Sinotibetan < Sinocaucasian < *Borean⁸) is presented, and I suspect that the Sinotibetan protoform is best considered a loan from nearby Austroasiatic. For the word *gong* does occur as a protoform in the Katuic and Bahnaric language clusters of Vietnam and immediately adjacent areas:

Proto-Austro-Asiatic: *gɔːŋ, ‘gong’

Thai: gh1oːŋ.C gong

Proto-Katuic: EK *gɔːŋ

Proto-Bahnaric: *gɔːŋ

Khmer: gɔːŋ

Proto-Monic: M kaŋ IV?

This corroborates the impression I had already formed on the basis of the formal correspondences between Vietnamese ancient Dong Son drums and those of the Nkoya: that important elements of the Nkoya culture of kingship derive, Sunda fashion, from continental South East Asia, especially Vietnam. This is also in line with the fact that, in the fields of socio-political organisation and mythology, considerable parallels may be noted between the Nkoya and Austroasiatic speaking parts of South and South East Asia.



The bells are played by the king himself, in honour of the arrival of his brother’s adopted son, the present author (Njonjolo Royal Establishment, Kaoma, 2011). The eland tail in the king’s hands is the royal fly whisk. The blue object is a baseball cap which the king was wearing but has taken off out of respect of the ancestors who are being addressed by playing the bells.

Fig. 6a. The royal bells of the Nkoya king Mwenekahare

⁸ *Borean is the name given by some pioneers of long-range linguistics, Fleming (1991) and Starostin (Starostin & Starostin 1998-2008), to the highest level of consensual historical-linguistic reconstruction currently available. *Borean consists of a hypothetical language form supposed to have been spoken in Central to East Asia by the Upper Palaeolithic (c. 25 ka BP). Systematically based on a large number of similarities found in the reconstructed proto-lexica of the world’s major macrophyla (largest units of linguistic classification), over a thousand lexical protoforms have been reconstructed for *Borean, as a basis for further analysis.

7. Conclusion

Succinctly, and with the use of only a restricted data set, I have tried to explore the transcontinental continuities of five of the principal musical instruments to be found among the Nkoya people of Western Zambia in the course of the second half of the 20th c. CE. For the grater we could not find a Sunda connection – this seems to be a very ancient instrument, whose Upper Palaeolithic antecedents predate any Sunda expansion. The thumb piano would appear to be an authentically African invention without major Sunda influence. For the hourglass drum, the xylophone, and the gong or bell, however, Sunda effects provide the best explanation for their latterday global distribution.

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SPECIMENS OF NKOYA MUSIC: Thanks to the activities of the Kazanga Cultural Society and the Zambia Broadcasting Corporation, there is no lack of recordings of Nkoya music, showing the various instruments in action, usually in accompaniment of song and dance. Much can be found on <https://www.outube.com>. Here also the following productions of my hand may be found:

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