

françaises une sanza à 14 touches de fer, chevalet postérieur et barre de pression rectilignes, chevalet antérieur en arc de cercle sur une planchette, à angles arrondis, cintrée de gauche et de droite, plus large en avant; la planchette est fixée sur une calabasse. Berne possède une sanza des nègres du Brésil rappelant le type de Loango, type *e*, en primitif et en petit.'

Is it possible to believe, as one must if Sachs's statement is accepted, that these American forms arose no earlier than the nineteenth century?

The word *mbila* is in itself very interesting. It is applied by certain tribes not only to the *sansa* but also to the xylophone, as Dos Santos noticed in his day. The Venda of the Northern Transvaal and the Tshopi of Portuguese East Africa both call their xylophones by this name. I have, however, reason to believe that the word *mbila* actually means the aggregate of the wooden slabs (or of metal tongues), and perhaps even the succession of sounds constituting the scale or mode to which the instrument is tuned.

(Communicated by PROFESSOR P. R. KIRBY, Professor of Music at the University of the Witwatersrand, Johannesburg.)

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