

Margot Dias' article makes one very interested to read more about her intensive research accomplished in the last ten years in Portuguese overseas provinces, which are very fertile areas for music research, since — in contrast to many other places — traditional African music is fully alive there.

GERHARD KUBIK

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“NDWIYO DZECHECHI DZEVU” (HYMNS OF THE SOIL). Music Edition. Edited by John E. Kaemmer. Church Music Service, P.B. 636E, Salisbury, Rhodesia, pp. 56. 1966. 2s.

This is a new publication of the very active ALL AFRICA CHURCH MUSIC ASSOCIATION. The collection comprises 43 samples of African Church Music, given in staff notation together with sol-fa names. The texts are in Shona and, frequently, in its dialect-forms. Eleven of these hymns have already been published in 1963 under the same title.

The specific approach to creating African Church music, chosen by R. A. Kauffman when starting his work in 1961, consisted in arranging traditional tunes for use in church (cf. A.A.C.M.A. Journal, July 1966, p. 3). Such arrangements are found in Nos. 1-3, 11, 15, 18, 22, 25, 26, 28, 29, 37, 41, as far as I can make out myself, even if they are not specified as such. Such a transcription may consist merely of a new text put to an existing tune (No. 25) or of a Western harmonization of such a tune (Nos. 26, 28, 37) but it may show too some originality (Nos. 1 and 2).

Of the compositions proper, those by A. Maraire show the greatest amount of imagination and technical skill. I would regard the Nos. 32, 33, 12 and 24 as successful creations in an indigenous church music style. Others fall short of such expectations, either because they rely too exclusively on traditional and/or Western harmonies (Nos. 5, 10, 16, 34, 36) or because they are based merely on a rhythmic recitation that lacks the subtlety and finesse of its traditional form in “murevereri” parts (Nos. 27 and 42).

In spite of these critical remarks, I would regard this collection as valuable and very useful to all the Christian churches in Africa. Whoever has worked in this field, is aware of the fact that many steps are needed to create a truly indigenous church music, and, in the case of culture contact, the notions of right or wrong are certainly not applicable.

I would like to add two suggestions:

- (1) It would have been more accurate to base the time signature for the Nos. 17, 21 and 34 on quarter notes than in eighth notes.
- (2) It would be very useful to give the duration time of each piece in minutes and seconds to indicate the ideal speed, since a watch is easily available for song-leaders.

J. LENHERR.

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YORUBA RELIGIOUS CARVING. Pagan and Christian Sculpture in Nigeria and Dahomey. by KEVIN CARROLL. Foreword by WILLIAM FAGG, GEOFFREY CHAPMAN. 172 pp. £4 10s.

More than any other mission in Africa, the Catholic Church has tried to understand African culture and has consciously attempted to relate the new religion to local ideas. Father Tempel's famous book *Bantu Philosophy* immediately comes to mind, and Father Haazen's *Missa Luba*. What these Belgian fathers have done in the fields of philosophy and music Father Kevin Carroll is trying to achieve in the field of the visual arts. His purpose is to use local talent and tradition in order to produce a new Christian art in Nigeria that will be adapted to local needs. He takes his lead from the Vatican's *Constitution on Sacred Liturgy* which states that “The Church has not adopted any particular style of art as her own; she has admitted styles from every period according to natural disposition and circumstances of her peoples.”

Father Carroll believes that traditional Yoruba woodcarving — though its style was evolved in a pagan setting — is perfectly suitable to be adapted for Christian use. He points out that this is a humanistic art, that much of it illustrates daily Yoruba life and that there is no reason why even a pagan carver could not illustrate the life of Christ if given the stories.

His views have not gone unchallenged, but Father Carroll did create a workshop in which he employed young Yoruba carvers trained in the pagan tradition and used them to produce crucifixes, madonnas, Christmas cribs, church doors, decorated screens and so on. His three main artists all had different backgrounds: George Bandele was in fact a nominal Christian, but Lamidi Fakeye was brought up a Muslim and Otoro of Ketu had never left the pagan tradition. Yet all three were willing to work for the church.

The book is richly illustrated and gives many charming examples of their work, at the same time comparing it to the work of the great carvers of the past, like Areogun and Gbamboye. The new Christian work has been compared unfavourably with the old pagan work; but in fact Father Carroll makes no exaggerated claims for his carvers and points out with good reason that but for his efforts and the contract work supplied by the church, these carvers might not be working at all. Moreover, if they have not produced great Christian art, but merely agreeable decoration, this is still preferable by far to the sentimental imported oleum prints and plaster *kitsch* madonnas that are still found in far too many African churches and which, tragically, are often preferred by the local congregations.

One of Father Carroll's greatest achievements is his success in breaking down local prejudice towards the use of African art in the churches. Ironically this was at first rejected as a return to "idol worship" by many Nigerian Christians.

In the analysis of Yoruba religion with which he opens the book Father Carroll is rather cautious. He successfully debunks some of the wilder views that have been expressed by others on the subject, but one somehow misses the inspired enthusiasm with which Frobenius and Verger have written about this culture.

The description of the experiment carried out with local carvers is modest and sober, but perhaps a little too much on the defensive. Many of the arguments in which Father Carroll involves himself seem to be settled one way or another by the photographic documentation itself.

One of the most valuable aspects of this book is the author's first-hand knowledge of Yoruba carving techniques and materials and some of his conversations with the artists — all of them unique in the vast literature of African art. This is a document that is indispensable for any student of African art or religion.

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## NOTES AND NEWS

The Eleventh Annual Meeting of the Society for Ethnomusicology was held in New Orleans, Louisiana, December 26-30, jointly with the American Musicological Society and the College Music Society. Co-hosts for the meeting were the Music Department of Newcomb College and the Inter-American Institute for Musical Research of Tulane University.

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The Nineteenth Conference of the International Folk Music Council will be held from Friday, July 28 to Thursday, August 3, 1967, at Ostend, Belgium, by invitation of the Belgische Radio en Televisie and the Kursaal of Ostend.

The themes of the Conference will be:

- (1) The Concept and Practice of Folk Music, including Dance, in the Twentieth Century.
- (2) Techniques in the Study of Folk Music.
- (3) Performing Styles in Folk Song, Instrumental Music and Dance.

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I just want to inform you that I am back in Rhodesia. For the next months or even years I will go on with my studies of indigenous music in Rhodesia. At the same time I shall be working with Mr. Ponde and others to create new forms of indigenous church music based on the traditional style. I am not engaged in actual mission work, since I am a trained musician and composer with Swiss diplomas (Musikakademie Zuerich) as music-teacher and composer. For five years I was teaching music at a boys' college in Switzerland when I was appointed musical adviser for our mission-fields. 1961-62 I did research in Rhodesia (Gwelo Diocese); 1962-63 I was back in my teaching job in Switzerland. In 1964 studies in Ethnomusicology were undertaken at UCLA (two semesters and one summer-course). From February till October, 1965, I did research in Formosa and gave a start to indigenous church music in our mission there. An article on "The Musical Instruments of the Taiwan-Aborigines" will be published in the Bulletin of the Institute of Ethnology, Academia Sinica, Taipei, this year. For the next months I'll be busy with tutoring African composers, but later on I hope to be able to come to South Africa.

Father J. Lenherr.

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The Sociedade de Lisboa in its magazine *Geographica* of April, 1966, has published an excellent short article by Margot Dias from the Centro de Estudos de Antropologia Cultural on the instruments and the musical instruments of Moçambique. This fifteen page article largely consists of photographs and descriptive matter. Many of the musicians photographed in Southern Moçambique are recognizable by name by those of us who have worked in that region, particularly the excellent photograph of the late Komukomu leader of the *timbila* orchestra of Regulo Filipe Bangusa in Zavalá.

It is understood that copies of this article can be obtained from Sociedade de Geografia de Lisboa, Rua das Poartas de St. Antao Lisboa 2, Portugal.

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Extract from a paper "The Arts in the New Africa" delivered by Dr. Gerald Moore, of the University of Sussex, at the Conference of the African Studies Association of the United Kingdom, 21st-24th September, 1966:

"Demas Nwoko, who is artistic director at the Ibadan Arts Theatre, has begun experiments in the redesigning African musical instruments for use on the stage. For this purpose an instrument needs not