

occasional asides in order to explain a foreign phrase or to give credit to the simpler and possibly more "acceptable" African melodies. This is done with a clear sense of the status of African musical idiom which the author considers may have a certain primal merit but can only be treated as a stepping stone to higher things.

The tenor of the book can be appreciated in the writer's own words where he discusses Music Festivals (p. 25):

"Much can be done through the wise choice of European music to be sung at festivals *to establish good taste*. This does not mean that the music has to be difficult. There is a great deal of very good music which is *quite easy* to sing."

Easy European music, in good taste, and always with one end in view, that the river dividing black from white must be crossed, sooner or later — by them.

This is a pity as there is much good material in the book which would be necessary instruction in any musical manual. As it is there is a constant feeling in every chapter, in spite of several excellent admonitions to improve the performance and quality of the indigenous idiom, that the only standard of musical merit must be European in its orientation, that the development of African music must ultimately include Western harmonies, and that African modality will some day give place to the more "civilised" tempered scale. This hybrid destiny may be on its way for some of Africa's music. Who can say how much will be affected by East or West?

There are some strange lacunae in the work. No mention is made of African crossed rhythms which are basic to most African compositions of merit and to much African ensemble playing; and only slight reference is given to the possibility of there being complex forms of African counterpoint and polyphony; and the few examples of indigenous musical instruments he gives are of the simplest, and ignore the wide range of xylophones, mbiras, tuned drums and horn bands, examples of all of which can be heard within a short distance from, if not within, the borders of Kenya itself.

The author does, in fact, advocate research into the complexities of the whole range of African musics:

"There can be few more urgent needs in the musical world in Africa today, than for as many musicians as possible to give their minds to discovering all they can about the traditional music of the country, its songs, musical instruments, systems of tonality, rhythmic patterns and its form."

He concludes that:

"some of this music is likely to disappear without trace in a generation or two, or become so influenced by music from other parts of the world, that it will be difficult to re-discover the original idiom in all its strength".

Apart from the fact that most European music also disappears without trace in a generation or two, this small book will undoubtedly fill a gap in the shelves of useful handbooks and, we hope, will be the forerunner of several more.

H. T.

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"AFRICAN SCULPTURE", by William Fagg and Margaret Plass. 160 pp., fully illustrated with photographs. Studio Vista. London. 18/-.

Here is a modest little volume, only 5" by 7½", which tells more about African sculpture in a comprehensive and understandable way than any previous art work on the subject which has come our way.

The script is continuous and the examples of carving or bronzes are illustrated on the same page as the descriptive text in every case. Throughout the whole anthology the joint authors give one complete confidence in the integrity of their judgement, their wide experience and their extensive background knowledge of both the British Museum and the University Museum, Philadelphia.

It is a great relief to find that all the examples presented are featured for the first time and that the authors have avoided what they call the usual "cannibalizing" of earlier illustrated works on the subject.

Their introduction is a small masterpiece of common sense in a field which has long been muddled by the romanticism of false imagination and the curio trade. One would like to quote whole paragraphs as the work has so large a bearing upon its sister study, that of indigenous music. If only music could be illustrated by photographs it would be grand; as it is, musicians will envy the ease with which the joint authors make their points and demonstrate their conclusions. There are naturally a few directions in which this book might have been improved but only few. The main difficulty I think, is in obtaining photographs of sufficiently high quality to bring out the full genius of the sculptors and carvers.

In most cases I find that photographs taken on the spot are better and more revealing than those taken in an alien land or a photographer's studio where the lighting has indicated the taste of a technician rather than the homely light under which the works were created. In this the authors suffer the same limitations as the music research worker with an inadequate recording apparatus or the after effects of poor acoustic reproduction by the mono-aural device of gramophone or radio. In each case the object of study cannot be fully appreciated in the round. This however does not detract from the comprehensiveness of the book which is well demonstrated in the final paragraph of their introduction which reads:

"Rarely in human history can a people have been confronted with an overt and conscious choice between having an art of their own — their greatest contribution to the richness of human culture—and adopting one from abroad, from a supposedly 'higher' civilisation. Yet this choice

does confront hundreds of African peoples today, if only their statesmen and thinkers will give time to weighing it. We do not mean that contemporary art should be discouraged, or cease to be encouraged in those fitted for it. But we do believe that Africans are still largely unaware of the immense value of their tribal art to the world and of the danger that the African values which it represents may soon become fossilized in the world's museums."

Forever silenced musical instruments might share the same fate if they escaped the white-anting of decay through neglect of African music. The principal in both cases is the same, and this small volume is a valuable addition to the real understanding of the plastics arts in Africa.

H. T.

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MUSIK IN RWANDA by ROBERT GUENTHER. Musée Royal de L'Afrique Centrale, Tervuren, Belgique, Annales — Serie IN-80 Sciences Humaines — No. 50, 1964.

Robert Guenther's book is a monography on Rwanda music, based on the study of musicological literature and of tape material recorded by Prof. Jaques J. Maquet, 1954/55.

In the preface the author thanks his teacher Prof. Dr. Marius Schneider for the methodical training he received from him and states that "primary sources of sound examples form the basis of the (present) investigations."

In the introduction he praises his teacher's contributions to the study of Central African music, as well as that of authors like Rose Brandel and Alan P. Merriam. On page 4 he states that "for every study of the music of Central Africa one will have to consult Schneider's 'History of Polyphony'."

On page 8 he deals with the "possibility" of transcription and says that "in the first place the state of recordings decides on the possibility of transcribing."

In the main chapter he analyses one by one 38 selected recordings of TWA, HUTU, FUIERO and TUSSI music, made by Maquet. The basis of the analysis are his transcriptions of the recordings, which cover almost three-quarters of the thickness of the book.

The transcription of vocal music is done *without any text* and therefore has to be regarded both inadequate and incorrect, since the character of vowels and consonants in African languages influences the sound of the notes, the phrasing, and the *rhythm* in African music.

In the instrumental playing there is *no indication as to how the transcriptions should be played*. All we are offered are just "sound examples" ("Klangbeispiele" in the author's own frequent expression) and not Rwanda music. What we should like to know, however, is not what it sounds to the author's European ears in his study far away from the scene, but what the Rwanda musicians are *doing*.

Moreover, most of the transcriptions are produced in a faint, unclear and badly arranged handwriting, which would not deserve such expensive and paper-wasting printing.

Guenther's well-trained method of research has to be considered unscientific and outdated by present standards of musicological research in Africa. Therefore, we cannot consider as satisfactory, the *results* of his analysis and the statements in his summary (both in German and French), since they are based on the analysis of his own subjective perception images of Rwanda music.

A charming and authentically African part of the book is the set of 10 photographs of Rwanda musicians by Prof. Maquet.

G. K.

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"DOZE CANCOES DA LUNDA", *Commentarios, transcriçoes e harmonizaçao de professor maestro Hermino do Nascimento*; 1962, in-quarto, 84 pp., Companhia de Diamantes de Angola, Rua des Fanqueiros, No. 12, 2°, Lisbon. (No price given).

This is a first class graphic publication, a choice of twelve topical songs from Luanda, in Angola, preceded by excellent commentaries, short ethnomusical notes, and harmonized for concert rendition. The whole treatment is evidently aiming at a European audience and Western in its approach. No doubt that, with the phonetic affinity of Latin languages to African languages generally, and with the modern free style accompaniment in which they are presented, they should have a good reception overseas.

Except in a few passages, whenever the chorus answers the soloist the chorus does it at a bare horizontal third, *ostinato* fashion. This seems to be a concession to the audience in mind. All in all, a pleasing publication. But its greater merit lies in the transcriptions which have a genuine African flavour and, so far as this reviewer can judge, are technically correct.

BROTHER BASIL.

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"DOMINE NON SUM DIGNUS", Filiberto Giorgetti, F.S.C.J., 1963: a motet with both African and Latin texts; Editrice Nigrizia, via Meloncello 3/3, Bologna, Italy. (No price given).

Once again Father Giorgetti displays his expert versatility, this time in a little gem of a motet paraphrasing the short Latin text "Domine non sum dignus". Except for the Latin text, all is his: the paraphrase in Zande, the tune in African tonality, and three different accompaniments: the first, according to the principles expounded in his treatise "Musica Africana", the second in Western style, and the third for African drums.

Instead of the usual repetition *ad infinitum*, the author uses a simple device which, as it was given to this reviewer to judge *in situ* years ago, seems infallibly to electrify the singers: the repetition in a