

MEHRSTIMMIGKEIT UND TONSYSTEME IN ZENTRAL- UND OSTAFRIKA. Bemerkungen zu den eigenen, im Phonogrammarchiv der Österreichischen Akademie der Wissenschaften archivierten Expeditionsaufnahmen. GERHARD KUBIK. Communication No. 83 of the Phonogram Archive Commission of the Austrian Academy of Sciences. Vienna, 1968.

This short study of part-structures and tonal systems derives from the many intensive first-hand investigations into the music of east and central Africa carried out by the author during the past ten years. In it he examines the scales and the types of harmonic progressions found in the music of several tribes, notably in Tanzania, Angola and the area to the north-west of the Congo, and comes to some noteworthy conclusions, one at least of which appears to be important enough to merit the status of an original discovery. These are set out in the second section, described as "a structural examination of the homophonic multipart-forms" (strukturelle Untersuchung der homophonen Mehrstimmigkeitsformen).

The author demonstrates that there is in many instances, a significant interdependence between tonality and harmonic structure. Those tribes of the region discussed which employ a pentatonic scale do not produce three-part music, and harmonize only in unison, octaves, fourths and fifths, with a few isolated but structurally necessary thirds, whereas three-part harmonies and linked thirds are characteristic of tribes whose scales are heptatonic. The explanation for this can be found in a kind of span-process (*Überspringverfahren*), by which a note is associated harmonically with the note next but one to it in the melodic scale. In the case of pentatonic scales the process occurs only once for each note, and as a rule only two parts are possible; but in heptatonic scales a double spanning can take place, giving the potentiality of either two or three parts. The possibility of a choice between two contrasting notes in a double span-process leads in some kinds of three-part music to contrary motion; and since this tends to contradict the principles of linguistic tone, it seems probable that it only occurs among peoples in whose languages tone is of limited significance. Occasionally the span-process may lead to unpleasing combinations of notes and as a result of this there is a certain liability of pitch in some notes of some scales, sometimes giving the impression that the scale contains more notes than it in fact does.

The arrangement of the notes in musical instruments consequently presents, with such a scheme of contrasts, something of a problem; which has been solved by placing the notes in harmonic agreement in apposition, and those in melodic sequence in series.

The arguments for these conclusions are logically and lucidly presented, and the illustrations and examples are clear and well-chosen. It is in the first section of the work that a few statements which may be contested can be found. To claim that "a particularly strong overlay and intersection of heterogeneous forms of harmony" (*eine besonders starke Überlagerung und Überschneidung heterogener Harmonieformen*) can "be regarded as a diagnostic symptom of particularly vigorous migrations" (*kann als ein diagnostisches Merkmal für besonders lebhaftige Wanderungen angesehen werden*) is to claim too much; cultural influences of this nature are not necessarily exercised by people in numbers sufficient to constitute a migration; there are instances (for example, Thomasite Christianity in India) where such prestations have been borne by remarkably few carriers. It seems premature at the present stage to assert quite so conclusive a meaning for musicological findings in isolation; particularly when we can see from the antecedent table that, despite the correlation claimed between language and style of music, the musical differences between the Sukuma and the Nyamwezi appear to be so much more significant than the linguistic.

Such superficial faults do not in any way diminish the worth of a work which, within its limited size, could scarcely be expected to deal comprehensively with its subject. It is unfortunate that the author has no first-hand knowledge of Zambia, and that the bulk of his work in Malawi was done after the pamphlet had gone to press; a more careful handling of the directional impetus of musical influences might have resulted from greater familiarity with the types of intertribal contact occurring in those countries. But his more important findings seem difficult to controvert, and represent an important contribution to musicological studies in Africa.

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"THE AFRICAN XYLOPHONE". LOIS ANDERSON. *African Arts/Arts D'Afrique*. August, 1967.

This survey of African xylophones concentrates on East Africa. Xylophones are known in Uganda, Tanzania and a small part of Kenya. The Tanzanian names are *rimba*, *marimba*, *vilangwe* and *vilango* in north-eastern parts of the country and *mangolongondo* and *mbira* in the south-east. In Uganda various types of xylophone are known under the names *entaala*, *entara*, *endiga*, *entama*, *embaire*, *amadinda*, *akadinda*, *miruli*.

Six- and seven-tone tuning systems occur in Tanzania and Kenya, five-tone systems in Uganda. In two areas of Uganda four-tone and six-tone systems are found.

An important part of Lois Anderson's article is the distribution map of xylophone types in East Africa adding detail to Olga Boone's work. In addition she enumerates six playing styles in Uganda: 1. Lake-Kyoga style; 2. Soga style; 3. Gwere style; 4. Padhola style; 5 and 6. Two distinct styles among the Ganda.

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