

interpretation modeled on Africans' own standards of order" (p.154). "It is not easy to be evil... when music is playing" (p.167). "While other peoples have focused the main force of their philosophical and religious energies on such issues as love, suffering or fate, Africans have devoted their greatest attention to the relationships of time and presence... people are constantly alert and ready to recognise each other, and they become extremely sensitive to the way they participate" (p.164).

The climax of the book is the description of the occasion when Chernoff mastered the "beating" of the Kondalia dance (p.139), a perfect moment in existence, when everything was seen with the clarity of perfection; looking, watching, seeing correlate with the intense aural awareness of the musicians and everybody else present. "At the moment when I saw all their faces clearly, I shifted directly into a complicated style. Ibrahim almost fell over backwards..." (p.139). I challenge anyone who has had the experience of learning African musical performance to give a better description of one of those typical 'high points' which can occur, sometimes inexplicably, in any kind of African music.

This brings me to my only serious objection to the book which is that in spite of the instinctive sympathy which one feels with it, one cannot tell to what extent Chernoff's philosophical thought coincides with African thinking. We need more direct evidence, more direct African contributions on the subject. I say this even in spite of the wonderful long quotes from Ibrahim Abdulai, one of Chernoff's main drum teachers, on p.101 ff and others. These too have to be reinterpreted and re-presented, and here I feel Chernoff does not give enough attention to other African thinkers, such as to musicological colleagues. In a sense he is outside the normal area reserved for 'ethnomusicology' which is one of the reasons that Alan Merriam, in his review in "Ethnomusicology" Sept. 1980, had such difficulty in perceiving the book's thrust. Part of his conclusion reads, "In order to understand its point of view, the reader must forget labels, and simply slip inside, perhaps much as he would with a good novel. I am not sure that this is a book to be analyzed as much as it is to be absorbed."

I certainly recommend strongly that it should be absorbed by any outsider attempting to understand African music, and culture besides. Its value to Africans may be less, perhaps because the hieroglyphics on their end of the stone read out in plain to them; they already have a fundamental awareness of what Chernoff has discovered for himself. But I expect that the most lasting value of Chernoff's steps towards unscrambling the code of African aesthetics will only come out as we start to see the vindications and the refutations which his book must inspire.

ANDREW TRACEY

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MUSIK IN AFRIKA: Artur Simon (ed.). Essays by Alfons Dauer, Ludwig Gerhardt, Herrmann Jungraithmayr, Gerhard Kubik, Artur Simon and Hans-Heinrich Wängler. Staatliche Museen Preussischer Kulturbesitz, Museum für Völkerkunde, Berlin, 1983. German text, 432 pp. 52 black and white, 11 colour photographs, transcriptions, drawings, two stereo cassettes.

Es ist eigentlich ein Wagnis, den Ausdruck „afrikanische Musik“ zu verwenden; denn es gibt keine afrikanische Musik, sondern nur viele afrikanische Musikarten.

It is actually a risky undertaking to use the term "African music" because there is no African music, rather many types of African music .

So the point is made, and so begins Gerhard Kubik's article "Musikgestaltung in Afrika" (Musical structuring in Africa), the first contribution in *MUSIK IN AFRIKA*, a collection of twenty articles in German, previously published (between 1961 and 1977), on the compositional characteristics of African musical arts, and on the way these arts are used as expressions of African culture.

Perhaps the greatest positive attribute of *MUSIK IN AFRIKA*, and there are many, is that it is at once specific and general; it brings together the observations of six noted scholars who focus their research on the detail as well as the broad generalities of African music. Included are specialised studies under titles such as "Lieder der Gonja (Ghana)" (Songs of the Gonja (Ghana)) by Alfons Dauer, "Die Amadinda-Musik von Buganda" (The Amadinda music of Buganda) and "Sozialisierungs-prozess und Gesänge der Initianden in Mukanda-Schulen" (The socialization process and songs of the initiates in Mukanda schools) by Gerhard Kubik, and "Dahab — ein blinder Sänger Nubiens Musik und Gesellschaft im Nordsudan" (Dahab — A blind singer of Nubian music and society in Northern Sudan) by Artur Simon; as well as studies under more general titles such as "Musikgestaltung in Afrika" (Musical structuring in Africa) by Gerhard Kubik, "Musiklandschaften in Afrika" (Musical regions of Africa) by Alfons Dauer, and "Funktion und Bedeutung der musikalischen Tonhöhe in afrikanischen Sprachen" (Function and meaning of musical pitch in African languages) by Herrmann Jungraitmayr.

The primary objective of *MUSIK IN AFRIKA*, we are told in the introduction, is to answer questions on the form and compositional structure of African music. This the editor has achieved by selecting articles that allow the reader to realize the integrated relationships that exist among African musical sounds, movements, and speech within specific African cultures, and by bringing to our attention the relationships evident between African social traditions and musical practices. This collection offers unique statements on African music and culture. Editor Artur Simon states he has found these articles very useful in teaching courses in these areas. As a teaching text, at least in German speaking areas, it would appear *MUSIK IN AFRIKA* could be used very effectively.

The book is divided into four major sections, providing a neatly perceived outline of the study — even if there is quite a bit of overlapping of materials and, perhaps, an unclear progression towards the obvious goal, understanding African music, which is presented in Section IV. The sections are:

I *MUSIK UND GESTALTUNG* (Music and form) — Articles on the structure of African music with emphasis on a linguistic approach.

II *MUSIK UND BEWEGUNG* (Music and movement) — Four articles that consider style and technique in African dance movement, and offer methodological suggestions for, specifically, the use of film in African dance analysis.

III *MUSIK UND GESELLSCHAFT* (Music and society) — This section includes various approaches to the study of music and society: a) music as an element of ritual events, i.e. the study of music in the Mukanda initiation school, and in spirit possession ceremonies, b) music as an element of religion, i.e. a study of Islam and music in Africa, and c) music as an individual musician's means of expression, i.e. Dahab, the blind Sudanese singer.

IV *MUSIK UND VERSTEHEN* (Music and understanding) — Here Gerhard Kubik contributes two extremely enlightening articles on understanding African musical cultures through *patterns* of movement, speech and musical sounds. Kubik's interest in a psychological approach to understanding African music also comes out in his discussion of the inherent, cognitive patterns observed in various African musics. His major contribution (73 pages) "Kognitive Grundlagen afrikanischer Musik" (Cognitive foundations of African music) revised from his 1977 *MUSICOLOGICA AUSTRIACA* article and now, to our great pleasure, offered to a wider audience, ties together much of the information presented throughout the book, and articulates, in Kubik's scholarly manner, his carefully derived insights on African

music.

The study of the evolving sound impressions created from pattern relationships of pulse, metre, movement, text, etc., or *gestalt* as Kubik so often refers to this, is one of his time-tested ways of analysing and perceiving African music in a manner in which African performing musicians intend their music to be perceived. Kubik has been researching African and African-derived music through gestalt analysis from his early studies of the Buganda *amadinda* and *akadinda* xylophone in 1959 and in this article he brings together much of his perceptive realizations. Material presented here is based on carefully collected evidence, in most cases firmly backed by statements and observations of African musician-informants. Further substantial evidence to assist our understanding is given in eleven transcriptions, some by Kubik and some by other eminent scholars, that clarify and support his observations.

To enable the reader to experience some of the music and linguistic examples, two stereo cassettes are included and encased in the back cover of this handsome book. The excerpts on these cassettes are also represented within the text, in most cases, by transcriptions, photographs and/or drawings. Gerhard Kubik and Artur Simon contributed the greatest number of the sixty-seven musical examples; the quality of the recordings is generally excellent. Lists of the books, articles, films, and published recordings referred to in the text are also included. The majority of the films mentioned are available from the Institut für den Wissenschaftlichen Film, Göttingen, W.Germany.

Although *MUSIK IN AFRIKA* presents an integrated approach to understanding African music as an element of African culture, the involvement that music has with other elements of culture, I feel, is unfortunately not investigated sufficiently enough. Integration of music with the visual arts, for example, is only superficially mentioned, providing little recognition for the fact that the patterning of lines or colours within African designs is clearly as significant as the patterning of speech or movement, and likewise, that the visual arts are at least as closely associated with music as any of the other cultural areas highlighted. The study of social or ritual patterning, if included, might have brought our perception of African music to a deeper level.

In his brief introduction to the book, the editor, Artur Simon, traces the history of the study of African music from Hornbostel's "Wanyamwesi Gesänge" (*Anthropos* 4, 1909) through the first issue of *AFRICAN MUSIC*, the journal of the International Library of African Music (1954). Unfortunately, two important survey works on African music, Nketia's *THE MUSIC OF AFRICA*, 1974, and Bebey's *MUSIQUE DE L'AFRIQUE*, 1969 — works considered valuable explorations of African music just one decade ago — are left unmentioned. The significance of these works should not be minimized. However *MUSIK IN AFRIKA*, I feel, goes one step beyond these, providing more in-depth detailed investigations drawn from the varied backgrounds and disciplines of the noted scholars represented. While generalities are made in *MUSIK IN AFRIKA*, these are based on carefully researched information that covers a broad continental view of music in sub-Saharan Africa, including some of the finest of Gerhard Kubik's vast amount of work in West, Central, and East Africa, and Artur Simon's studies in the Sudan and other Islamic areas.

MUSIK IN AFRIKA may deservedly be called a collection of 'the best of the scholarly writings on African music written in German.' Why the publisher found it necessary to limit the collection solely to previously published articles authored by German and Austrian scholars and written in German, is not made clear. Certainly however, this is a work that clearly demonstrates the high level of German scholarship in African studies, and African musical arts in particular. In a similar way it also demonstrates areas not sufficiently focused upon, for example, as noted, the integration of music and visual arts. As to this, one wonders if the outline of the book was developed first and articles selected later, or if it came about following the availability of articles that fitted the criterion of 'German-previously published.'

MUSIK IN AFRIKA is a true compliment to German scholarship in the field of African music. What must now logically follow is a work prepared as magnificently as this, that would include the most perceptive writings and recorded examples, produced by the international community of African music scholars — especially some of the fine studies by African musicologists. Such a publication, following the quality presentation of MUSIK IN AFRIKA would truly demonstrate that the field of African music scholarship has reached a new dimension.

MITCH STRUMPF

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MUSIKGESCHICHTE IN BILDERN — OSTAFRIKA. Vol. No. 10, Ethnomusicological Series of VEB Deutscher Verlag für Musik, Leipzig, 1982. By Gerhard Kubik with the co-operation of Jim de Vere Allen, Margot Dias, Ashenafi Kebede, Artur Simon and John Wembah-Rashid, general editor Werner Bachmann, pp.250, 170 photographs colour and BW, diagrams, music. DDR 48.00 Mark, Order No. 518 211 9.

This certainly ranks amongst the finest, most informative and exciting volumes not only in the context of this particular series, but also in the field of ethnomusicological studies in general. A first and perfunctory glance at the title "Music in East Africa" may well lead to a misunderstanding, and it is only when looking at the actual contents that one becomes aware of the truly enormous task the editor set for himself. "Music in East Africa" covers indeed the entire region from Ethiopia in the North down to Mozambique in the South. Consequently one finds detailed information on topics as widely differing as liturgical music in the Coptic church, court music in Uganda and music in the cultural region of Nyasa-Ruvuma. A major part of the various articles comes from the pen of Dr G. Kubik, undoubtedly the foremost expert on African music. One cannot help admiring the truly incredible amount of field trips and subsequent analysis of the collected material that has been done by Dr Kubik and his collaborators.

Considering the wealth of information contained in this volume, it is quite impossible to deal with each of its chapters in detail. Nevertheless, a few observations may be justified. One of the first points which comes to one's notice is the importance of the many migrations in the history of the African continent which affected large regions of Africa and led to a constant inter-mingling of different peoples, cultures and traditions. This fact becomes especially obvious in the detailed discussions on "historic and recent migrations of musical instruments", but also plays a major part in the variety of musical traditions found in Tanzania where Dr Kubik's research proved the existence of at least eight different "style regions". A chapter of particular interest is undoubtedly the detailed analysis and description of the court music of Buganda. It is one of the many tragedies in the long history of Africa that political radicalism destroyed a traditional form of music-making that represented one of the greatest achievements of African culture. It is in this chapter too that the author elaborates on the cypher system first developed by Evaristo Muyinda in Kampala in order to notate Kiganda music. Using the same system Dr Kubik then discusses in detail a particularly famous example of Ugandan court music in a version for amadinda.

However, research is by no means limited to past traditions and to historic developments; it also includes the influence of 19th century European army bands and the emergence of new developments since 1945. These latest developments are discussed under four sub-headings: the rise of political songs with a nationalistic content; the emergence of a new Christian church music; the formation of official music and dance ensembles as sponsored by the state; and the rise of a new East African "pop" music.

The various highly fascinating chapters mentioned so far form only the first and relatively