

HUMBI EN HANDA – ANGOLA. Recording and commentary by Gerhard Kubik. One 12” 33 $\frac{1}{3}$ rpm disc, 1973. Belgisches Radio en Televisie 6803 044 (No. 9 of a series issued by the Koninklijk Museum voor Midden-Afrika, Tervuren). Notes in German and Flemish, with summaries in French and English, 80 pp., music, photos.

While the aims behind the Tervuren series of records seem admirable, in some cases the treatment falls behind in the matter of scientific rigour. I have a communication from the author of this record as follows:

“My notes in German on the recordings were so shortened (and all the illustrations on playing technique removed) that what remains appears indeed very superficial. And most of the photographs were printed *side-wrong* so all my musical bow players are now left-handed. The German original text has few misprints. A serious one is only found on page 21, 3rd paragraph where it should read: Es sind: 1 und 3 (Oktave), 2 und 4 (Quart), 3 und 5 . . . The word “Quart” was omitted. And *onkiti*, page 5, 5th paragraph, not: nonkiti. But the English translation is a terror . . .”

So much for the hazards of having records published!

The English and French translations are only résumés of the German (and Flemish) notes. Nevertheless, they contain enough musical information to be able to place the little-known Humber and Handa on the musical map. The notes are, in fact, the most interesting part of the document, hinting at far distant connections of this music with a Hamitic origin south and west of Lake Victoria, and with the slave-derived music of Brazil, even Cuba. The predominant musical instruments are stringed, i.e. an 8-string bow-lute and three types of bow, together with two types of drum. The name of the gourd-resonated bow, which can be fingered up a tone at one end, is *mbulumbumba*, cognate with the *burumbumba* mentioned by Ortiz for Cuba, and played with a technique similar to the *berimbau* of Brazil. The *pwita* friction drum, with the small head (20 cm.) typical of this part of Africa, produces a similarly varied sound as the Brazilian *cuica*. The scattered !Kung groups of the area are represented by two items, both Handa-influenced, one of which is an interesting sham stick-fight, controlled, at least in part, by commands on a drum.

The musical material is largely hexatonic, with vocal polyphony in neutrally-tuned thirds. A characteristic of the performances with bow is the humming and harsh throat noises which feature throughout – in one song I was reminded of the Tutsi whispering songs. The recordings and balance are good, if not particularly hi-fi. The notes on song titles and texts, however, are very sparse; one wonders if this is because of the Tervuren editors' preference for purely musicological data, as evidenced by the notes to several of the other records in this series.

ANDREW TRACEY

MUSIK DER GÖTTER, GEISTER UND MENSCHEN by Wolfgang Laade. Die Musik in der mythischen, fabulierenden und historischen Überlieferung der Völker Afrikas, Nordasiens, Amerikas und Ozeaniens. Eine Quellensammlung. Coll. d'études musicologiques, Vol. 58, Valentin Koerner, Baden-Baden 1975, 344 pp., 28 ill.

The book in question is a collection of stories which contain musical information. It is a by-product of W. Laade's ethnomusicological work up to this point, without claim to completeness in either motifs or ethnic groups. It contains 302 narratives, seventy of them from African states: Algeria, Senegal, Guinea, Nigeria, Cameroon, Zaïre, Angola, Zambia, Tanzania, Uganda, Sudan, Ethiopia and South Africa. The stories have been reproduced in partly abbreviated form and are amplified and commented on by Laade in footnotes with remarks drawn from his own field research. The stories, however, are often a generation older than his comments. They are drawn without exception from available publications, particularly Frobenius (Atlantis series 1921-29). Thirty stories come from this collection. Others are Gardi (1954), Laye (1928), Meinhof (1921), Edwards (1961), Seidel (1896), Westermann (1921, 1938), Zemp (1971), Himmelheber (1951), Spieth (1911), Rattrey (1956), Schönhärl (1909), Herskovits (1938), Dennet (1910), Mockler-Ferryman (1882), Talbot (1912), Ademola (1962), Lane (1954), Mary Smith (1965), Wieschoff (1933), Schwab (1914), Sieber (1932), P.W. Schmidt (1933), Karutz (1929), Werner (1927), Held (1904), Lorenz (1914), Kootz-Kretschmer (1929), Rother (1932), Kebede (1969), Jabavu (1960) and Woldmann (1938). Fourteen stories were originally published in English and have been trans-