

Perhaps as a way of foiling the only partially deserved curse on Cantometrics, Grauer's writing is informal, even casual. The text is peppered with cautions like "in my opinion", "I suppose", "it is possible to speculate that ...". The book was first released as a 'blog book'; the printed version is self-published, and all the musical and video illustrations and nearly all the diagrams and maps are only to be found on <http://soundingthedepths.blogspot.com/>. Moreover none of the audio examples work! (Oct 2012) This alone makes the book annoying to read. But excitement comes, for this musicologist, from plenty of hard new facts. Who would have thought, after the demise of Cantometrics, that our discipline could provide hard data for the earliest spread of mankind? Perhaps there is still a place for musical intuition.

The hardest facts are from genetics, which can now show deep relationships between groups of humans and give an indication of when they split from each other. Next are those from archeology, which always need to be carefully interpreted. The historical facts of musical style on the other hand are seen as soft, subjective, not quantifiable, and are therefore discounted when it comes to real science. But why discount the links of style that any musician can hear among peoples widely separated around the world? Cantometrics was ahead of its time; the fashion is changing from the post-modern overconcentration on local studies. Grauer shows that music, combined with genetics, has important insights into human history to reveal.

—Andrew Tracey, ILAM

*Ethnomusicology in East Africa. Perspectives from Uganda and Beyond. Selected papers from the 1st International Symposium on Ethnomusicology, Makerere University, Kampala, 2009.* S. Nannyonga-Tamusuza and T. Solomon (eds.). 2012. Kampala: Fountain Publishers. 255pp.

The result of cooperation between Makerere University and the Grieg Academy, University of Bergen, Norway, this first issue contains fifteen articles under these headings: 'Klaus Wachsmann's legacy: Uganda and beyond', which pays full tribute to the initiator of musical research in Uganda; 'Music, religion and ritual in East Africa', with some well-informed articles on African, Christian and Muslim music; and 'Music and politics in a global and postcolonial era', with thoughtful articles on present day issues under themes such as politics, creativity, popular, postcolonial. When I saw the title "What is African music?...", I groaned, thinking it an overworked question but it turned out to be a view of Africa as seen by Norwegians, by one of the editors. Other articles include the concept of the 'hatching' of manhood initiates among the Bagisu and the compromising of musical creativity caused by digital technology. The book is not numbered No 1 in a series, but one hopes that it will become that after further Symposia. The initiative is welcomed.

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