

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