

In contrast, Father Weghsteen's contribution is, in part one, a mixture of questionable material and, in part two, quite good ethnomusicography. The mixture, on what is purported to be African Music, should have been left aside altogether, since in the words of the editor "the author was unable to give the desirable attention to his notes." Of the fifteen musical transcriptions given, six (Nos. 1, 8, 9, 10, 11, 14) seem genuine, but the remaining nine leave one perplexed over the melodic line, or over the accompanying voice in thirds throughout, including the part of the soloist; what with several inaccurate or false assertions concerning rhythm, syncopation, the melody, cadences and "harmony" . . .

The good part of it consists of the descriptions, accompanied by 25 precise line drawings, of the musical instruments and their use in tribal life. This comes as a valuable addenda to the study of Father Pauwels, who is also the editor of Father Weghsteen's notes.

BROTHER BASIL.

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WATOTO WA MUNGU, Benedictine Fathers, Peramiho, Ndanda Mission Press, via Lindi, Tanganyika. 218 pp., paper back. No price given.

This being a teachers' guide for religious instruction in Primary Schools, the fifty-two hymns disseminated in the text might appear only incidental to teaching, but knowing the importance given to singing in religion classes in African schools generally, one cannot minimize the impact these hymns may have on children and adults as well. Moreover, it is refreshing to discover that thirty-four of these hymns are African in structure, all composed by Father Stephen Mbunga: they are reminiscent enough of his "Misa Yetu" reviewed in this Journal last year, and here again Dr. Mbunga tries to crystallize his concepts of a genuine African church music as expounded in his excellent book "Canon Law and Church Music" (cf. Journal, Vol. 3, 1963), and his efforts are rewarding. A certain uniformity of forms, however, would be avoided by allowing more freedom of response between cantor and turba: a good example in point is No. 48, "Dhambi".

The remaining eighteen hymns, all Western or westernized tunes with African words added, alike to similar hymns which have been used long enough now as some kind of ill-fitting false teeth, the African smile does not need them at all, and the sooner they go the better.

BROTHER BASIL.

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MESSA ZANDE in Style Modale Africano: Filberto Giorgetti, F.S.C. Voice partition and organ accompaniment, with chimes and trumpets ad libitum. Editrice Nigrizia, Via Meloncello, 3/3, Bologna. No price given.

One may well imagine that, aware of the ease with which Italian boys could sing has Zande Mass (cf. Journal, 1964) and desirous of complying with the new regulations concerning the singing of the mass in the vernacular, the author saw that the next step was to set this work to an Italian text. In any case, it was a natural step to take, for the original Zande themes used have an undeniable plainsong flavour. But it is not a mere warmed-up dish which is offered, for the added organ accompaniment as well as the second voice in the response of the congregation is based on African drum chords and is meant to illustrate the principles developed in the author's "AFRICAN MUSIC—Its Technique And Its Acoustics." Few modern ears will find any of these chords really aggressive.

Short organ preludes and transitions may be given to chimes or trumpets, but it seems to us that such devices can only mar the simplicity, the relaxed flow and the haunting charm of the melodic line so convenient to congregational singing for which this Mass is destined. This, however, in no way minimizes the intrinsic merit of the work: in the difficult problem of adaptations Father Giorgetti has gone full circle with outstanding success.

At this point, a footnote might not be altogether irrelevant, at least with the psycho-musicologist: some years ago, less than one year after this writer had written a Mass on the Latin text for an African choir he received Fr. Giorgetti's Mass in the original version, only to discover that the main theme recurring in both Masses was the same theme. Yet, some thirty years and thousands of miles had separated the two composers.

BROTHER BASIL.

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A SELECT BIBLIOGRAPHY OF MUSIC IN AFRICA, by L. P. J. GASKIN, compiled at the International African Institute, under the direction of Professor K. P. WACHSMANN, Institute of Ethnomusicology, African Studies Centre, University of California, Los Angeles. London International African Institute (1965). 83 pp. (45s. net).

This well organized, up-to-date, and quite complete bibliography has been eagerly awaited for some time by all African specialists. It should be a helpful tool to any library, museum, or institute which might have the need to consult a basic reference source on African music, musical instruments, or dance.

The organization is as follows: general sources (encyclopaedias and dictionaries, history and pre-history, tribal music—general, and classification), Africa (general), African music geographically arranged, musical instruments (general, geographically arranged, and instrument types), dance (general and geographically arranged), catalogues, bibliographies, periodicals, and abbreviations. The indexes include authors names, and geographic and ethnic entries.

Although there are no annotations, the *select* part of the title can generally be relied upon. Included in each citation is the number of pages, or the specific part of the book where information is to be located, and mention if an illustration is a pertinent aspect.

Admittedly there are certain omissions. For example, several articles in *Music in Ghana*, Vol. 2, are not included. Also, as the introduction points out, the field of Afro-American music was excluded and the pursuer is referred to the works of F. Ortiz. Likewise, materials written in the vernacular are omitted.

Undoubtedly, some specialists in specific areas of Africa will feel that the bibliography is not inclusive enough in their particular area, but that is not really its purpose. It will remain now for these same specialists to write their own bibliographies and then the sources of African music will only be the richer for it. To quote from the introduction: "It is to be hoped that local initiative will lead to the compilation of bibliographies of works on music in African languages."

ANN BRIEGLEB, *Librarian*,
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"MUSIC IN RWANDA", a contribution to the Ethnomusicology of Central Africa by Dr. ROBERT GUNTHER. Tervuren, Belgium, 1964.

In the foreword to this elaborate study of music in Rwanda the author points out what is now universally realised, namely that throughout Africa great changes both in political and social life have taken place and are continuing to take place. In his study he has endeavoured to display certain aspects of these changes as reflected in the musical practices of the peoples who reside in Rwanda which, being situated in the very heart of the continent, is, as he puts it, the vortex of many migrations, and consequently affords us a view of the cultural peculiarities of various ethnically different tribes.

Dr. Gunther's monograph was of necessity based upon the analysis of recorded material. At the outset, however, he admits that the recordings available to him were made by various individuals in different areas, and were, in the nature of the case, not of his own choice. Because of this he had to confine himself to a detailed analysis of the structure of the music contained in those recordings, since he realised that to arrive at a really adequate comparison of the various styles utilised by the different tribes could not be achieved by an examination of them alone, but must wait until much more field work has been completed.

Yet in spite of the obvious handicaps which are inevitable when such a work as the present one is dependent solely upon recorded material, unsupported by considerable experience in the field, Dr. Gunther has been able to transcribe, in European musical notation, the music to which he listened, as accurately as it was possible for him to do under the circumstances, and then to analyse it with meticulous care. And of the various recordings utilised by him in his study it is pleasing to note that a goodly number of them, indeed the majority available to him, were made by Hugh Tracey and issued by the International Library of African Music.

The author is confident that his analyses of the recordings reveals what is common to the musics of the different tribes living in Rwanda and what divergences exist between them. He also considers that it is possible to deduce the influences that have been brought to bear upon these musics and thus to establish criteria whereby to decide to what extent they are the result of development on the spot or of the adoption of foreign idioms.

He very rightly stresses the importance of the influence of speech, or, more precisely, speech-tone, on the musics of the Rwanda peoples; though in the absence of verbal texts the reader is not in a position to determine the actual extent of that influence. Dr. Gunther, however, points out that, in the vocal music of all the tribes in the area, there is a universal tendency for solo singers to utilise a *parlando* style. This, of course, is what one would naturally expect to hear under the circumstances. He goes even further in discussing Tussi songs; for he maintains that the closer these songs are to the language of the singers, the more independent in their metre and the freer are their rhythmic structures.

Again, he notes that at times the music of the Tussi "recalls the Orient". This, also, is not surprising, in view of the fact that a form of the "bar-zither", an instrument which undoubtedly came from the Malay Archipelago, is found in Rwanda.

He also considers that the question of Arab influences poses a serious problem. In his opinion the occurrences of intervals less than a semitone in the musics to which he listened is more the result of a *portamento* of the voice than of any deliberate attempt to utilise definite microtones.

But what is vitally important is Dr. Gunther's pronouncement that the "scale", in the majority of the recordings studied by him, is basically pentatonic in character, though at times extended to a hexatonic or even a heptatonic type.

From the harmonic point of view it is interesting to note the occurrence of what appears to be the basis of "quartal" harmony, a phenomenon which, contrary to the general opinion, is believed by Joseph Yasser (1938) to have been characteristic of medieval music in Europe.

Another significant point is the author's statement that, in the relatively complex vocal polyphony of the Tussi people, syncopation rarely occurs.

Still another important conclusion arrived at by Dr. Gunther is that "thematic development", as it is known to European musicians, is completely foreign of those of Rwanda. In place of it he finds that the