

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."

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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

underlying principle is that of the variation with its natural consequence of "transformations" of the thematic material. The music of the Tussi, he maintains, illustrates this admirably, since he has found it particularly rich in variations. Here again one is tempted to find analogies with oriental musics.

And in the examples in which voices are associated with musical instruments, Dr. Gunther's study, together with its comprehensive footnotes and indexes, occupies 128 pages of the book. These are followed by 10 clear and well-chosen photographs of Rwanda instrumentalists, all but one of which were the work of the distinguished French ethnomusicologist, Jacques J. Maquet. The remainder of the volume consists of the transcriptions, in European musical notation, of the various recordings. These are printed on very heavy art paper, folded in such a way that when opened out they can be referred to while the printed verbal text is being read. This procedure was essential because of the frequent cross-references to these transcriptions in the text.

The whole publication has been sponsored by the Royal Museum of Central Africa of Tervuren in Belgium, and forms part of its important series of Annals, being No. 50 of the Quarto Series, 1964.

PERCIVAL R. KIRBY.

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PROFESSOR P. R. KIRBY

An excellent bibliography of the works of Professor Percival R. Kirby, a pioneer in the field of African music studies in South Africa, has recently been published by the Johannesburg Public Library, compiled by Valerie Bryer, B. Mus. as part of her fulfilment of the requirements for the Diploma in Librarianship.

The bibliography contains 42 references to letters, articles and papers submitted to various conferences of Ethno-musicological interest and to one major work, the well known "The Musical Instruments of the Native Races of South Africa." London, O.P.U. 1934. (Second edition, 1953.)

There is reference also to three compositions based upon indigenous themes, including 'A Sotho Lament', 'A Tonga Lullaby' and 'A Venda Dance Song' in printed form, and to one in manuscript 'Four Little Songs of the Cape Malays'.

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RECORD REVIEW

MISSA SHONA I. — 12" LP. — by STEPHEN M. PONDE. Link Records in association with Mambo Press Rhodesia.

In this record we have a most significant move forward towards a satisfactory Shona hymnody by a Catholic composer who has a keen appreciation of the integrity of his own language. The record consists of the Missa Shona in eight parts, Introit, Kyrie, Gloria, Gradual, Creed, Offertory Hymn, Sanctus and Agnus Dei, and in addition eleven other hymns.

A fellow countryman of Stephen Ponde on hearing the recording for the first time was delighted and also, for the first time, could comprehend every word sung, with only two or three exceptions where the composer had allowed himself to slip back into the bad old ways of false stress, such as in the Sanctus, he expressed his unqualified approval.

This, we feel, is so important an advance that we quote in full the introduction printed on the sleeve of the record.

"The African church hymns on this disc have not been recorded for the tourist or the student of African culture. The initiative for making this record came from the African people themselves. They heard the hymns, liked them and felt that they should become a common bond that unites the widely scattered christian communities. This record has therefore been made in the spirit of service to the christian community of Rhodesia.

These hymns are, at the same time, evidence of the deep roots which Christian faith has taken in the hearts of the Shona people. They are a proof that Christianity is as African as it is European, or rather that it is "all things to all men" (1 Cor. 9, 22).

Music experts have pointed out that the Shona people occupy a special place in the musical culture of Bantu Africa; and the music of these hymns has been drawn from their rich heritage. Not that these hymns are traditional Shona tunes to which words of the Bible and the Liturgy have been fitted. They are original creations of a gifted composer. But like church music in other parts of the world, they are based on traditional folk tunes and an expression of the musical genius of the people.

One of the characteristics of African singing is the pattern of alternating between a leader (*mwambi*) and the choir (*vabumiri*). This structure coincides with the ancient forms of liturgical singing. The antiphonal style of the Psalms, the repetitions of the litanies (like the *Kyrie*) and the responsorial form of the liturgy go well with the structure of traditional Shona music.

The composer of these hymns uses the drum with great discrimination. He makes use of it if, in his judgement, a drumbeat can convey a particular sentiment. But often he leaves the drum out — as, in fact, much of the African singing is done without drum accompaniment. The same applies to the other instrument, the rattle (*boibo*), that is being used in some of the hymns.