

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.