

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.

## STEPHEN M. PONDE

In 1956 Stephen Magwa Ponde was asked to compose the music to some of the lyrics of a play which the students of Gokomere Secondary School were planning to perform. After classes Ponde wandered off into the bush and composed — without pencil and paper.

This was Stephen Ponde's first attempts at composing. Since then he has created a wealth of melodies and rhythms in the praise of God and as a service to the Christian community. The nineteen hymns on this record are only a portion of the composer's repertory; and only a few of his hymns have been written down in staff notation (*Misa Sande I, Nguwa inotvera Musi wo-Mweya I and II*, published by Mambo Press, Gwelo).

Born in 1932 in the Chilimanzi district in the Rhodesian Midlands, Stephen Magwa Ponde received most of his primary education at Serima Mission. He attended secondary school at Gokomere and trained as a teacher at the same place from 1956-57. He has been in the teaching profession ever since.

In 1961-62 Ponde assisted Father Joseph Lenherr, a musicologist, in a research into traditional Shona music. It was largely due to the encouragement of Fr. Lenherr that Stephen Ponde came to his own as a composer of African church music. He later attended a church music workshop at the Ecumenical Centre in Mindolo, Kitwe. In recognition of his outstanding achievements as composer, musicians from all parts of Africa elected him Vice President of the All-Africa Church Music Association in 1965.

The real "jury" of Ponde's compositions are, however, not the professional musicians or musicologists. His hymns are judged first and foremost by the congregation in which he worships and by the old and young people among whom he lives.

Within the span of a few years, Stephen Ponde's compositions have been carried into all corners of Rhodesia. The people have passed their verdict: They sing his hymns and love them."

Two minor observations may be added to this introduction. These hymns are not based upon traditional folk *tones* so much as upon adaptations of folk *styles* which is perhaps more important. It is this factor which ensures easy participation by the congregation. The second point is that the quality of this work by Stephen Ponde will most certainly be acclaimed, not only by congregations, but by professional musicians and musicologists alike. The composer and his mentor, Father Joseph Lenherr, are to be sincerely congratulated.

The record can be obtained direct from the publishers, Link Records, Box 7 Salisbury, Rhodesia, at the current local price for LP discs.

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## LETTERS TO THE EDITOR

From: DAVID RYCROFT, School of Oriental and African Studies, London University.

At long last, academic musicology is taking some active notice of 'other peoples' music. Aspects of Indian, Middle Eastern, and possibly Chinese and Burmese musics will be on the curriculum — in a small way at first — as well as African: first as occasional courses, but later within the B. Mus.

Ethnomusicology is also gaining a small foothold within Anthropological studies here — so far only at University College, London — where I at present deliver two lectures a year: one rather general appetite-whetting, one to first-year undergraduates, illustrated by sound-films, tapes etc., and one to second-years who are specialising in Primitive Technology. Classification and recognition of instrument-types is the basic thing here, but I try to demonstrate clearly the fallacy of hoping to deal with instruments when they are divorced from their context and the intentions and musical values of their users. I hope the allocation of time to this subject may eventually be extended. They are talking about doing so, and having a paper set on the subject, within the Prim. Tech. syllabus.

An anthropology student at Oxford is doing her B. Litt. thesis on "Problems of ethnomusicology". She has been attending A. M. Jones' occasional course at SOAS also. Tony King is at present Research Fellow in African Music here, and will be taking on teaching shortly. He is likely to specialise on Nigerian music particularly. (My own curriculum is 'Zulu music and praise poetry' — apart from Degree and occasional language courses.)

The colloquia of the Ethnomusicology Panel of the Royal Anthropological Institute, held fortnightly, have been going well, with a regular attendance of about 20. The idea of dealing with specific applications of music, like narrative song, work-songs, etc., and comparing examples from various cultures, contributed by different collectors, was a new venture and seems popular, though it is often difficult to find any unity in the diversity presented.

The series of talks at the Africa Centre this term has been very well attended, averaging about 60, and has covered a wide range of material from many different angles. Andrew and Paul Tracey gave the first one in this series, just before they left for the U.S.A., and it was an outstanding success, combining accurate information with entertainment in the true Tracey manner! Dr. Brian Wood's 'Flutes and other instruments of Nigeria' was presented by means of colour slides of music-making, with the sound on tape, and samples of some instruments. (He is a medical doctor and amateur flautist who spent time in Nigeria.) Jeremy Montagu brought a large collection of instruments for his talk, and demonstrated them, plus tape and record examples. He is now secretary of the Galpin Society, since Eric Halfpenny has taken on the editorship of the Journal. Clausen gave an anthropology-orientated account