

The last chapter is a survey of the various areas where attempts have been made to develop African hymnody. The Church of Scotland in Nyasaland (Malawi) appears to be the first, since they encouraged use of African tunes from the beginning of their work at the end of the last century. Later a few hymns of African origin were included in various hymnbooks, mostly in South Africa and Nigeria. More recently the Roman Catholic Church has actively encouraged African composers to prepare liturgical music, and the All-Africa Church Music Association, although now defunct, is seen as having been instrumental in encouraging African composers of many denominations. The survey covers material through 1969.

Jones does not refer to the importance of developments outside the activities of church musicians themselves. It might have been helpful to point out that the official abandonment of the Latin Mass by the Roman Catholic Church gave a significant stimulus to development of liturgical music in the African idiom. The growth of African nationalism has also played a more significant part than Jones has attributed to it. Another development, perhaps omitted because of modesty, is that Jones' analysis of African rhythms has helped Africans and non-Africans alike to see the intrinsic artistry in African music.

Two features of this book give it a unique and important place in the literature on church music in Africa. In the first place, the author himself was a pioneer in the use of African music in the church, and he gives extensive descriptions of his own early efforts. A second important feature is that the book appears to have been written for the utilization of African Christians, presumably to encourage them to develop their own hymnody.

The writing style is clear and free of academic jargon, and has adequate documentation of numerous references to other authors. The non-African reader might need supplementary background, since the book assumes some knowledge of what are and are not characteristics of African music. A minor error occurs on page 55, where a reference to *Africa Praise* should read: "pages 299-303".

All in all, this book provides an excellent and useful summary of much previously obscure material.

JOHN E. KAEMMER

IBIBIO MUSIC IN NIGERIAN CULTURE by Samuel Ekpe Akpabot, Michigan State University Press, 1975, pp. 102, \$7.50.

Akpabot's book is difficult to review because as you read through it you can never be sure about what is his own observation and what is the fruit of somebody else's research.

I did not trust my eyes when I opened on page 5 and found a well-known illustration taken from my article on Azande harp music (*African Music*, Vol. III, no. 3, 1964, pp. 43, 47, 57) showing the mnemonic pattern *Wili pai sa sunge* which my little friend Samuel Ouzana used for tuning his *kundi* harp. Akpabot does not acknowledge the source, and I presume he also did not send a cheque to Ouzana (c/o Mission Catholique Zemio, Central African Republic).

The main chapters of his book deal with the following topics: "The Ibibios and their origin", "Ibibio musical instruments and their functions" (here he distinguishes "Instruments with melodic functions" and "Instruments with rhythmic functions"), "Masquerade music" (*Ekpo*, *Ekpe* and *Obon*), "Orchestras with special functions" (*Uta*, *Oko* and *Ikon*), "Music of social control" (*Mbopo*, *Ebre* and other women's societies), "Choral patterns" (*Mkpok Eto*, *Adiagha Mma*) and "Ibibio instrumental rhythms".

At the start the author tells readers that "This is a study of Ibibio music as seen through the eyes of an Ibibio" (p. 9) and writes "A cardinal rule was to bypass European musical concepts and avoid any interviews and performances that were obviously not authentic" (p. XXIII). But on page 13 he writes that "A xylophone with only four slabs tuned to the notes, C, D, D sharp, E was found". On page 14 he says that "all the other xylophones examined were tuned to the pentatonic scale". (Incidentally, where on earth is there anything like *the* pentatonic scale?) On page 63 he talks about a "strict organum style" of "harmonies in Ibibio music" and so on. Throughout the book he uses Western musical terminology and persistently compares Ibibio musical traits with

Western music (even referring to Bartok, Schönberg and Stravinsky; compare p. 8/9, p. 64). Rhythm, melody, harmonies, scale, orchestral music, parallel fourths and fifths, organum, a *capella*, *sprechstimme*, these categories and others form Akpabot's descriptive musical vocabulary. On page 80 he says that the "woodblock rhythm" combines "three Greek rhythmic modes most commonly found in African music: the *iambic* – short, long; the *trochaic* – long, short; and the *spondee* – long, long". On page 64 he writes: "When the music is at its highest point, one or two members of the group may decide to enrich the music even further by holding the tonic and dominant notes in a kind of drone so reminiscent of the instrumental drone in Bartok's string quartets".

Akpabot's photographs present little evidence of authentic performance situations. On the contrary, almost every picture in the book is posed, instruments are standing in some room or are lined up in open air display, people dress up for the author to be photographed, gazing into the camera, and there are everywhere these nameless, anonymous faces.

While the book contains some interesting information on masquerades (pp. 25-37) female puberty customs and women's societies (pp. 48-60) the reader would like to know those people whom Mr. Akpabot says he interviewed in greater detail than is given in the acknowledgements. One would also like to know the *places*, *time* and *circumstances* of the interviews and exactly what they said (in quotation marks) and not only be given 98 pages of mean-value descriptions and summary statements about Ibibio culture.

The neglect to indicate sources is a major deficiency of this book. Another is that the author once again indulges in petty criticism of various musicologists born outside Africa. Though criticism is a healthy institution within any human enterprise, in his case it is beginning to be tiresome and counterproductive because all too often is it based on misreading the authors. (Compare, for instance, what he has to say in "A re-assessment of some popular theories on African music", *Proceedings of the Lusaka International Music Conference*, June 1971, published Lusaka 1974.)

His attack on The Rev. Dr. A.M. Jones, p. 66, is merely opportunistic and even libellous. He does not understand Jones, and he does not understand Bemba music of Zambia. And further, he does not know how to quote: those *fractions* of sentences he attributes to Jones are altogether *deformed*, and they were taken from page 39 and not 27 of Jones' article "African Rhythm", *Africa*, Vol. XXIV, No. 1, January 1954. Finally, what he says against the Sachs' classification of musical instruments (p. 11) is a platitude.

I have a feeling, after reading this book, that Mr. Akpabot's soul is much more at home in the sounds of Bartok, Schönberg and Stravinsky than in the music of African communities with all the exigencies of doing field-work there, and he might perhaps consider as his next work to write about those composers or some related subject in the rich realm of Western Historical Musicology.

GERHARD KUBIK

AFRICAN MUSIC AND ORAL DATA, A catalog of field recordings 1902-1975 by Ruth Stone and Frank Gillis, Indiana University Press, Bloomington and London, 1976, pp. 412.

This imposing volume represents the completion of one part of an exhaustive five-part bibliographic project originally organized by the Committee of Fine Arts and the Humanities of the African Studies Association in 1964. The authors' debt to Professor Willard Rhodes, who initiated the project twelve years ago, has surely been more than repaid by the scholarly care with which the catalogue has at last been brought to publication. I avoid the word "completion" here because, as the authors state, the computerized organization of the survey allows for the continual updating and correction of listings. As Professor Merriam notes in his foreword, this conception of the project as "never ending" is an important advance in bibliographic technique which largely compensates for the tendency of bibliographies to be out of date at their moment of publication.

Merriam also discusses another unique aspect of the catalogue; its listing of "noncommercial" collections of African music. With the aid of carefully constructed questionnaires the compilers have elicited information about personal collections in private hands as well as listings of