

towards understanding what actually happens. Musicologists not versed in linguistics may find the terminology and symbols disconcerting, but they provide a metalanguage which can be quickly learnt from the explanations provided. Our only doubts are those voiced by Besmer himself, that the method has not been carried far enough. Obviously practical considerations made further investigation of so complex an event impossible for one observer, but this does not invalidate comment on the theoretical aspect. The test of any generative model is its ability, as Dr. Besmer claims, to generate, and this in turn depends both on completeness of the operational rules and what is fed into it. Thus the examples of "musical and linguistic (textual) lexicon, providing the items for substitution in terminal strings of analysis" (p. 62) depend for generative success on performers who know how to produce them, i.e. the vocal timbre to adopt in praise-singing, or the mode of striking the drums. One has only to visualise a group of western trained musicians attempting to "generate" the music from the data provided to realise the deficiency of formal analysis. In short, the model can only be worked by people who know how to work it and for whom, in consequence, it is unnecessary.

A more formidable criticism, now recognised by scholars in linguistics, is that structural analysis tends to treat components in isolation rather than investigate relations between them. Dr. Besmer attempts to overcome this through different levels of analysis, through insistence on song as "process", and in his musical transcriptions of excerpts. But a purely structural model, while showing the relationship, for example, between solo and chorus figures, does not anticipate chorus reactions to variations in intensity, tempo or phrasing by the soloist. In short, it postulates an ideal-soloist-ideal-chorus relationship which, since it never exists in reality, needs to be supplemented by non-structural variables whose significance in both speech and musical communication is becoming increasingly recognised. What, for example, is the effect of those verbal exchanges which pass between musicians in actual performance? What signals – verbal, instrumental or facial – are given which result in a phrase assuming one texture rather than another? In our concern with the structure of performance we tend to overlook that equally important question – why do performances differ? This is not to deprecate Dr. Besmer's significant contribution so much as to suggest how far we have to go and that we now need, as scholars of linguistics have already found, a method of analysis by which structure is subsumed into an overall ethnography of performance.

K.A. GOURLAY

LEAD US, LORD, a collection of African hymns. Compiled by Howard S. Olson, Augsburg Publishing House, U.S.A., 1977, pp. 22, \$1.50.

This small collection of twenty 'African' hymns with words in English is intended to let English-speaking churches experience singing African tunes. All but five of the melodies are from Tanzania (representing twelve different tribes), the others from Ethiopia, Uganda, Kenya and Zambia.

The hymns are cast in the typical African 'Call and Response' form: half of them are in unison and half have harmony which is mostly such as Africans would use – parallel thirds or fourths. Both harmony and rhythm suggest that the original African versions have been 'edited' – in fact what we have is largely 'quasi'-African music. For instance the Bemba (Zambia) tune to the Lord's Prayer contains not only the parallel thirds always used by the Bemba, but parallel fourths and a dominant seventh – the two latter are simply not Bemba harmony. Similarly the Gogo tune to 'Shout to the Lord with Joy', while having plenty of parallel fourths, which is genuinely African, also contains several tritone fourths – and their inversion, diminished fifths. This, I suggest, is quite impossible as examples of true African harmony.

Again, the rhythm seems to have been 'edited' for practically all hymns are cast in European triple or duple time. Now it is indeed possible to find genuine African tunes in these forms but they are rare. In fact almost all African tunes could not be sung by Europeans because their rhythm is so completely unlike ours, usually consisting of a melody in what Curt Sachs called 'additive' rhythm, controlled by a handclap in 'divisive' rhythm. There are no handclaps in this

collection but one welcomes the drum accompaniment to the hymn 'We Have From the Lord Received Grace' which is based on a Swahili text. This drum rhythm is, in fact, not typical drumming, but is beating out the absolutely typical additive clap-pattern which is so widespread in Africa that I always call it the 'Standard Clap'.

The music is in Staff notation and the whole booklet is beautifully printed. It will, at any rate, give English-speaking congregations some idea of what African music is like, though it will not be the real genuine article.

A.M. JONES

To be reviewed in the next number:

"The soul of mbira", by Paul Berliner, Univ. of California Press, Berkeley and Los Angeles, 1978.

"African rhythm and African sensibility", by John Chernoff, Univ. of Chicago Press, 1979.

CONTRIBUTIONS TO AFRICAN MUSIC

Contributions to this Journal from all sources are welcomed by the Editor. We publish articles under the following general headings, but contributions, in English or French, on all aspects of African music and arts are considered.

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Sociology	The place and function of music in African society and African culture. The contents of songs, their social setting, meaning in music. The use of music in modern industrial townships, compounds, in broadcasting. Taste in music among African people of different social classes and economic standards.
Linguistics	The relationship between tone, stress and melody in speech and music, lyrics and poetry.
Musicology	The structure and form of African music, both vocal and instrumental, together with the technique of manufacture and performance upon instruments.
Dancing	The place of dancing in African society and its effects upon musical structure. The modern use of indigenous and other forms of dancing as a recreation in industrial centres.
Aesthetics	The appreciation of African music as an art form.
Allied Arts	The study of other African arts, mural design, pattern making, sculpture, in their relationship to the aural patterns of music.
Religious	The use and adaptation of African music for religious purposes both indigenous and foreign.
Afro-American	The connection between the music of this continent and African-derived musics elsewhere.