

studied of "Western" or "European" music, whether in its more popular or more highly evolved forms. This is particularly interesting in the sections on Japan, where the national genius for wedding eclecticism to conservatism has, in music as in much else, led to a bewildering variety of styles and combinations; and in the association of Turkish music with that of Iran rather than of Arabia. In both of these countries acculturation appears to have occurred at a level other than that of folk-music, and has accentuated the growing distance between the intelligentsia and the populace served by the streams of stylistically somewhat unvaried music emanating from Radio Ankara and Radio Tehran.

The question of musical acculturation is thoroughly and economically handled in the terminal section of *Neue Musik*. The author emphasizes the importance of compatibility (*Vereinbarkeit*), following Merriam, but makes the additional point that this does not remain static, but is itself subject to temporal change, so that native musical evolution may itself facilitate, or make less likely, the acceptance of influences from outside. Acculturation is a two-way process: acceptance of the "new" can often mean its reduction to and confinement within the limits of the "old". There may be compensation and adaptation in the employment of essentially local techniques of instrumentation or performance. Musical change may occur for non-musical reasons: as traditional functions decay so do the musical forms, associated with them. Resurgence of national or local consciousness, sometimes due to the activities of single individuals, can have considerable bearing on the selectivity of the acculturation process.

It is possible to regret, in a Journal devoted to African music, that the information in the African section is somewhat sparse and superficial; but to expect comprehensiveness in any one part would scarcely be fair. The arrangement of the superabundant material has been so competent that one can only marvel that so much has been fitted into so small a compass. The clear style and well-expressed purposes of the author succeed admirably in serving to convey neither more nor less than was intended.

The second book is, likewise, modest and well arranged. A bibliography may be criticized for its omissions, but a bibliography which has no pretensions, and whose scope is explicitly a limited one, can only be commended for its clarity.

G. T. NURSE.

**MBIRA MUSIC OF RHODESIA**, performed by ABRAHAM DUMISANI MARAIRE. 12-inch Stereo LP, with 12 page booklet — "Mbiras and Performance in Rhodesia" by ABRAHAM DUMISANI MARAIRE, introduction by ROBERT KAUFFMAN. University of Washington Ethnic Music Series, UWP-1001, ROBERT GARFIAS, General Editor, University of Washington Press, Seattle and London, 1971.

A unique and enlightening production. To take the recorded part of it first, Side 1 consists of performances of four traditional Shona mbira songs, and Side 2 of four songs composed by Maraire in the traditional style. As an introduction to a musical style, as indeed it has already been to many American music students whom Mr. Maraire has been teaching in the last few years, it is excellent. The songs are learned from, or in the style of, Jege Tapera, a *karimba* mbira player who taught for some years in Bulawayo at the Kwanongoma College of African Music (and about whom an article by the present reviewer appeared in *African Music*, Vol. 2, No. 4). Maraire's playing and singing remind me vividly of old Tapera. His performance, however, seems to be in a more deliberate form, not so flowing as the old man's. Perhaps this merely reflects the more conscious approach of the trained musician and composer.

What is of maximum interest to the student of African music is the written part — "Mbiras and performance in Rhodesia". Much as I would like to reproduce the whole thing, I will have to limit myself to merely describing it. Kauffman says in his introduction, "We have . . . assumed that an uninvolved, detached, and objective view is somehow more accurate and scholarly. Actually, the inside view may well be more relevant than the detached approach, and this is the view that has most often been neglected, particularly in African studies." What we have here is the first "inside view" of any literate mbira player on his music, and in a mere nine pages Maraire adds a whole chapter to our knowledge of the mbira and its music.

He starts with a description of the traditional way of making iron and forging it into mbira reeds, then describes his own particular type of mbira, the *nyunga nyunga*. (This incidentally is a type that I have generally heard named *karimba*, *mbira*, *chisansi* or some other more general name; the *nyonganyonga* as I have met it is a large type of mbira with 30 reeds or more played by the Barwe and Sena of Mozambique). He gives Shona terms for the notes, for 'tonic', for 'octave', and then starts to describe the sound of the mbira. From this point he reveals himself as a sensitive musician very much personally linked to his mbira. He obviously knows its sound, its overtones, its "echoes", the "overlapping tones", from long hours of communication with it. The next section 'The structure of *nyunga nyunga* songs' introduces an abstracted pattern of the sequence of performance of an mbira song: Preparation, beginning, basic pattern, development, variations, successful completion, basic pattern, ending, tail. This is only a guide; not all these steps are necessarily present every time. He describes the kind of feelings that mark each stage, and continually stresses one point — that the mbira gives him back at least as much as he puts into it.

"To me a *mbira* is a lively instrument. It amazes me whenever I hear all these different things coming out without any change in my way of playing. This is not because I am playing different patterns without knowing what I am doing, but because, as I give the *mbira* more, I get more from it . . . What more can one say of such an instrument but that it is a friend indeed?"

It is obvious that what he is referring to here is the concept of inherent patterns. It is valuable to have this confirmation from an African musician of such an important concept in African music, that was first described on paper by Kubik (*African Music*, III, 1).

The final section gives the texts of the eight songs, with translations and personal explanations of what he was thinking at the time of playing. Among other sidelights he shows how, as in many other African songs, much more meaning is conveyed than the straight translation of the words would indicate.

And how much more meaning the music on the record must have for those who hear it for the first time, because of Maraire's explanation! This must be the only record of its kind in existence, and by its very appearance it demands more. How much of his rationalisation of Shona music theory is true for other Shona musicians must still be determined, but in the meantime it is very refreshing to have a glimpse for a change of the "inside view" of African music.

ANDREW TRACEY.

SHONA LITURGICAL SERIES: 29 small LP records. Mambo Press, P.O. Box 779, Gwelo, Rhodesia, 70c each. For easier reference the records are listed here under two headings:

MASSES:

1. Proper of the Mass (S. Ponde, W. Makumbe, A. Shamu, A. Nyika), four Kyrie, Gloria.
2. Credo (Ponde).
3. Nuptial Mass (Shamu, Ponde).
4. As in 1, 2, 3, but for teaching purposes.
5. As in 1, 2, 3, but for teaching purposes.
6. Easter Story (S. Mashoko), with mbira.
7. The Prodigal Son, End of Jerusalem (Mashoko), with mbira.
8. Nuptial Mass (Ponde).
9. Offertory, Christmas. Introit, Passiontide. Gradual, Easter. Gradual, Pentecost. Gradual, after Pentecost. Offertory, after Pentecost (Ponde).
10. Mass in Advent (Nyika).
11. Last Sunday after Pentecost (Nyika), Mass of the Dead (Nyika, Ponde).
12. Mass of the Sacred Heart (Makumbe), with drum.
14. Mass of the Angels (Shamu), with drums.
15. Mass of Our Lady (Shamu), with drums.
16. Mass of All Saints (Shamu, Ponde), with drums.
17. Palm Sunday (Makumbe, Nyika, Shamu).
18. Maunday Thursday (Makumbe, Ponde), with drums.
19. Good Friday (Mashoko, Nyika, Shamu).
20. Easter Vigil (Nyika, Ponde, Shamu), with drums.
21. Easter Vigil (Makumbe, Shamu), with drums.

VARIA:

13. Credo, Ave Verum (Makumbe), Tantum Ergo (Ponde), with drums.
- 22  
to  
27. Children's Songs.
- 28a,  
28b. The Passion according to St. John (Mashoko), with mbira.

This Shona liturgical series is an important breakthrough in African church music. It is the concerted efforts of five young African composers who were encouraged to write in an idiom uninhibited by western influence. The majority of the tunes used are borrowed from Shona traditional sources. That the composers have shown discernment and taste in their adaptations is certain, for the outcome has been African music at its best and as such it has swept over Rhodesia with the intensity and magnitude of a forest fire.

The leader of the group of composers is Stephen Ponde whose "MISSA SANDE 1" (cf. *African Music*, 1968) was first recorded on one LP record in 1966. Ponde's influence is strongly felt especially in the earlier records, but as the series developed so did the individuality and style of the composers.

The recordings, all by training college and mission choirs conducted by the composers, if of a somewhat uniform interpretation are quite satisfactory, but they do not give the effect a large, massive congregation would obtain.

Credit must be given to the church leaders, and in particular to Father J. Lenherr, who took a special interest in Ponde's music in the early sixties and who, since his return from a music-study leave, has now assembled a group of twelve composers, and more are expected to join the group. Three of the 'veterans', S. Ponde, W. Makumbe and A. Shamu, were awarded substantial prizes in a competition organised by the Lumko Liturgical Centre in 1966, and open to African composers anywhere below the equator. All this augurs well for church music in Rhodesia, for it has now taken the lead in the right direction anywhere on the continent.

DR. THE REV. BROTHER BASIL, S.C.