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***Sounding the Depths: Tradition and the Voices of History***. 2011. Victor Grauer. Self-published via CreateSpace. Illustrations at <http://soundingthedepths.blogspot.com/>. 294pp.

It started with Alan Lomax—the author is a former student of his and a colleague in the development of Cantometrics. While comparative cultural studies were going out of fashion several decades ago, Cantometrics was scornfully passed over by the ethnomusicological world because of the impressionism of the evaluators and lack of in-depth analysis of individual musics. Grauer has found a way to take some of its data and concepts, and to re-establish that there are world-wide traces and trails in music. He enlarges on this with newly observed data – tellingly on Pygmy and Bushman music – and synthesises them with the revealing new facts on early man now tumbling out of genetics to create a better picture of the spread of early mankind, worldwide human inter-relatedness and migration routes out of Africa.

Grauer asks the enduring question in Pygmy and Bushman music studies: do they or do they not share the same root? Grauer comes down strongly that they do, and that this musical style was the music of the first modern humans who left Africa. Particularly interesting are the refinements in the route followed by the first out-of-Africa humans, both around and splitting off from the shores of the Indian Ocean. The major factor one learns here is what is called the 'bottleneck', the discontinuity in genetic evidence between India and the East, supposedly caused by the vast ash cloud from the explosion of Mt. Toba in Sumatra in c. 74,000 BC, which must have wiped out all humans living to the NW of Sumatra. Grauer adds musical evidence to support the theory.

Perhaps as a way of foiling the only partially deserved curse on Cantometrics, Grauer's writing is informal, even casual. The text is peppered with cautions like "in my opinion", "I suppose", "it is possible to speculate that ...". The book was first released as a 'blog book'; the printed version is self-published, and all the musical and video illustrations and nearly all the diagrams and maps are only to be found on <http://soundingthedepths.blogspot.com/>. Moreover none of the audio examples work! (Oct 2012) This alone makes the book annoying to read. But excitement comes, for this musicologist, from plenty of hard new facts. Who would have thought, after the demise of Cantometrics, that our discipline could provide hard data for the earliest spread of mankind? Perhaps there is still a place for musical intuition.

The hardest facts are from genetics, which can now show deep relationships between groups of humans and give an indication of when they split from each other. Next are those from archeology, which always need to be carefully interpreted. The historical facts of musical style on the other hand are seen as soft, subjective, not quantifiable, and are therefore discounted when it comes to real science. But why discount the links of style that any musician can hear among peoples widely separated around the world? Cantometrics was ahead of its time; the fashion is changing from the post-modern overconcentration on local studies. Grauer shows that music, combined with genetics, has important insights into human history to reveal.

—Andrew Tracey, ILAM

*Ethnomusicology in East Africa. Perspectives from Uganda and Beyond. Selected papers from the 1st International Symposium on Ethnomusicology, Makerere University, Kampala, 2009.* S. Nannyonga-Tamusuza and T. Solomon (eds.). 2012. Kampala: Fountain Publishers. 255pp.

The result of cooperation between Makerere University and the Grieg Academy, University of Bergen, Norway, this first issue contains fifteen articles under these headings: 'Klaus Wachsmann's legacy: Uganda and beyond', which pays full tribute to the initiator of musical research in Uganda; 'Music, religion and ritual in East Africa', with some well-informed articles on African, Christian and Muslim music; and 'Music and politics in a global and postcolonial era', with thoughtful articles on present day issues under themes such as politics, creativity, popular, postcolonial. When I saw the title "What is African music?...", I groaned, thinking it an overworked question but it turned out to be a view of Africa as seen by Norwegians, by one of the editors. Other articles include the concept of the 'hatching' of manhood initiates among the Bagisu and the compromising of musical creativity caused by digital technology. The book is not numbered No 1 in a series, but one hopes that it will become that after further Symposia. The initiative is welcomed.

—Andrew Tracey, ILAM