

is to be regarded as the baseline of East African culture, its remnants simply cannot be recognised in Buganda and Bunyoro." However, the author stresses that comparison between ancient Egyptian and sub-Saharan societies can be a valuable interpretive technique. "The point is that although historical continuity between ancient Egypt and sub-Saharan Africa cannot be presupposed, comparative analysis may still yield productive results." (p.199)

This book is a marvellous blend of the author's field experience — serving him as an intellectual yardstick — and his very comprehensive knowledge of the relevant literature acquired during the long period of "fieldwork deprivation" after 1972. For me, reading Ray's book is a journey into the depths of the human mind. I think no one who is attached to Buganda or interested in Kiganda culture should skip this book.

Gerhard Kubik, Vienna

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ZENTRALAFRIKA: MUSIKGESCHICHTE IN BILDERN, by Jos Gansemans and Barbara Schmidt-Wrenger, VEB Deutscher Verlag für Musik, Leipzig, 1986, Band I, Musikethnologie, Lieferung 9, 210 pages, 238 pictures (partly in colour), map, musical transcriptions and other text illustrations, ISBN 3-370-00150-0.

As the author of two other volumes in the "Musikgeschichte in Bildern" devoted to sub-Saharan Africa, "East Africa" (1982) and "West Africa" (1989), I know what it means in terms of investment of time and energy, and the inevitable frustrations, to produce one of these comprehensive and large-sized books. The present review is not the place, of course, for delving into the history of the series, but since the series was discontinued after the collapse of the German Democratic Republic in 1989 — with one manuscript (Kubik/Malamusi: "Southern Africa") now lying for years dormant on a bookshelf — it is only fair to say in an 'obituary' that "Musikgeschichte in Bildern" under the editorship of Werner Bachmann was a success, and, of course, a parading show-piece of the productivity of the "First State of Workers and Peasants on German Soil".

Political sarcasm aside, it is also appropriate to remember that working with the Deutscher Verlag für Musik for prolonged periods ensured the likely prognosis of getting a heart-attack. When I wrote "East Africa", the editor used to rewrite every paragraph I had written in little bits, sending me back his versions of my versions at intervals of a week, to be countered by my revised version of his version, etc., endlessly, until one day I had enough of it and wrote to him: "You are making mince-meat out of my manuscripts" — an unimaginable accusation for someone in the former German Democratic Republic.

Jos Gansemans and Barbara Schmidt-Wrenger will probably have their own stories to tell about work on the GDR production line for their volume "Central Africa" which I am reviewing here. I am delighted to see that they did not abandon much of the terrain I had won in 1982, and that their volume fairly fits into the trilogy "East", "Central" and "West" Africa, in its overall concept, so that some continuity

between the three Africa volumes is noticeable.

Like the other volumes, "Central Africa" is the result of a collective endeavour. There are two main authors and six further contributors. The lion's share in text writing was with Jos Gansemans of the Musée Royal de l'Afrique Centrale, Tervuren, with no less than 43 entries, most of them covering a full page. Next is Barbara Schmidt-Wrenger with 18 entries of picture interpretation; and in addition there is her introduction. The other contributors include Simha Arom, Geneviève Dournon, Benoît Quersin, Pierre Sallée, Paul van Thiel and Daniel Vangroenweghe. The bibliography is comprehensive and informative.

Due to Jos Gansemans' base at the Musée Royal de l'Afrique Centrale, we can now enjoy in this book the luxury of some unique photographic documents from the Museum's archives and from individuals who have worked in close cooperation with it. Much of the fieldwork photography, however, comes from the two principal authors, Gansemans and Schmidt-Wrenger, as well as from Simha Arom, Benoît Quersin, Pierre Sallée and Paul van Thiel.

Some of these photographs were published before in other contexts, and it is tempting, therefore, to compare. Obviously, the originals must have been of the highest quality, all the more surprising then that they are so poorly reproduced in this book. What happened there in Leipzig? A breakdown of the machinery, or what? Because I remember that the editor, Herr Bachmann, used to reject categorically any photographs that were not brilliant. Whatever it may be, it should be suggested to the Japanese publishers, who have undertaken the task of translating meticulously all the volumes of the "Musikgeschichte in Bildern" into Japanese, that they should contact authors beforehand and work from their original photographs.

The introduction to the volume by Barbara Schmidt-Wrenger is informative, but I find it too short and it also starts with a wrong signal. Right with her first words she already rushes at the pictures, saying: "Für den Bildteil des vorliegenden Bandes wurde ein kombiniertes..." etc. (For the picture part of the present volume we have chosen a combined... etc.) That implies that there should be another part of the book, besides the picture part. This is not the way for a good start. First, you introduce the reader to the geographical areas, the people and their musical cultures, and then you begin to talk about the pictures and how you have arranged them. A future edition — if that ever happens — will need an introduction to this introduction.

The discussion of the plates begins with a welcome probe into archaeological sources, written by Gansemans, summarizing the results of excavations of various bell types at sites in Zaïre and Zambia (by archaeologists such as Hiernaux, Vogel, etc.) giving their radio-carbon datings (p.12-13) and some thoughts on the chronology. The next pages by the main author, are devoted to 16th and 17th century sources (Cavazzi, Merolla and others) about musical activities in the Kingdom of Koongo. The historical copperplate engravings are then compared (pp. 20-23) with, for example, Giovanni Antonio Cavazzi's original field paintings (reproduced only in black-and-white) from the so-called *Manoscritti Araldi*, in private possession in Italy, and known to ethnomusicologists since Ezio Bassani's 1978 publication.

Then Gansemans discusses internal Zaïrean object sources, sculpture from the Kuba and Cokwe showing musical instruments in action (18th to 19th centuries). Shifting to another region, Gabon, he aptly discusses the earliest European iconographic source on Gabonese harps, pluriarcs, etc.: the illustrations in Michael Praetorius' *Syntagma musicum*, 1620. These are compared with some 19th century sources from the same area (pp. 26-27).

Musical ethnography covers most of the book, beginning with the next page (28) and introducing the reader and viewer to a wide variety of musical activities in different contexts, e.g. court music, among different peoples such as the Kuba, Pende, Cokwe, Lunda, etc. from southern Zaïre. Throughout the main part of the book there is a tendency, however, towards some rather abrupt leaps across vast geographical areas and quite distinct cultures, from Lunda to the Azande, from the Azande (Zaïre) to the Nkore (Uganda). This is, of course, a consequence of the general idea behind the layout of the book. The work is organised loosely according to projective topics: "Prehistorical finds", "Iconographic documents from the 16th to the 19th centuries" and — beginning with 20th century ethnography — "Court music", "Music in the cycle of the life and the year", "Music and work", "Music in cult and religion", "Music and dance", "Instruments" (e.g. "Traditional chordophones", "Tuned idiophones", "Trumpet and flute playing"), "Drum language", "Ensemble music making", "Music of the pygmies" and finally, "New tendencies".

If this is supposed to be a taxonomy, or even any kind of order, then many readers will have difficulty detecting its logic. Sometimes the order proceeds from the notion of "cultural context", then from the idea of a "life cycle" and a "yearly cycle"; suddenly the principle is "instruments", then it is not quite instruments, such as a "drum language"; the next abstraction whether instruments are played in ensembles, and suddenly the principle of order is a segregate called "pygmies" (!) to be followed by "new tendencies".

I, for one, cannot see any consistency in this, and in addition, many of my colleagues and I are getting increasingly tired these days of the sort of descriptive "music-from-cradle-to-grave" approach of some ethnomusicologists vis-à-vis rural communities, centred on the catch-words "life-cycle" and "yearly cycle". In this context, two striking absences in this book are probably symptomatic: (a) Not a single African voice speaks out in these pages. Either African contributors were never invited, or they gratefully abstained. (b) 20th century innovative developments, especially in Zaïre, are virtually neglected. The three plates on "new tendencies" provided by Schmidt-Wrenger are a meagre attempt at compensation, and cannot dispel the reader's impression that the majority of the authors were hostile towards that subject.

Apparently, however, the contributors felt comfortable within such a framework, and each picture description in itself is literally packed with information. If anything, that is the great virtue of this book, making it an important source work. I am delighted to read Jos Gansemans' historical and ethnographic analysis of his field data, as well as the results of the good work Barbara Schmidt-Wrenger has done among the Cokwe of Zaïre, or the work carried out by Simha Arom among the

pygmies of the upper Sangha river (Central African Republic) and by Paul van Thiel in Nkore (Uganda). Generally, all these authors have over the years adopted field research methods that are paying increasing attention to concepts and terminologies expressed in the local languages, working with informants who can write down names in acceptable spellings, and in some cases (e.g. Paul van Thiel) working from a basis of (the researcher's) personal language proficiency. The intensity of the descriptive ethnographic data and the unique picture documents are what makes this book an indispensable reference volume for the Central African region.

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CAPOEIRA, SAMBA, CANDOMBLÉ: AFRO-BRASILIANISCHE MUSIK IM RECÔNCAVO, BAHIA, by Tiago de Oliveira Pinto, Staatliche Museen Preußischer Kulturbesitz (Veröffentlichungen des Museums für Völkerkunde Berlin, Neue Folge 52, Abteilung Musikethnologie VII), Berlin, 1991, 264pp., ill., bibl., index.

This study by Brazilian-born and Berlin-based ethnomusicologist Tiago de Oliveira Pinto is a major piece of ethnographic work, a milestone of Brazilian ethnomusicology and a model exemplary of the new ethnomusicology emerging from a young generation of scholars working in Germany today.

The focus of Pinto's book is the core musical genres capoeira, samba and candomblé currently performed in the Recôncavo, the rural hinterland of the city of Salvador de Bahia in North-eastern Brazil. Although Pinto recognises and in part analyses the intertextuality of capoeira, samba and candomblé, he treats each of these genres separately. Thus the book is divided into six chapters, three of which are devoted to these genres. While the two opening chapters deal with the history and ethnography of the Recôncavo and basic concepts of Afro-Brazilian performance respectively, chapter 6 is concerned with children's musical activities.

Chapter 3, the first of the three core chapters, offers a detailed analysis of the main components of capoeira, the ingenious African-derived blend of martial art, dance and music. Thus, Pinto provides painstakingly detailed descriptions of the historical background of capoeira, its musical instruments *berimbau* (musical bow) and *caxixi* (rattle), and of the types of rhythmic patterns (*toques*) and improvisational techniques used in performance. A brief discussion of the motional structure of capoeira and the transcript of an interview with the eminent capoeirista Mestre Vavá conclude this part of the book. Throughout the chapter Pinto illustrates his analysis with numerous transcriptions, photographs and line drawings that basically leave no aspect of musical structure and playing technique undocumented. In addition, musical terminology, questions of etymology and capoeira song lyrics are subject to comprehensive scrutiny.

In Chapter 4, Pinto turns his attention to the samba, the quintessential genre of Brazilian national identity. There are numerous regional and local variants of the samba in Bahia and elsewhere in Brazil, the most common type in the Recôncavo