

This is an interesting and ingenious theory that seems to have some experimental verification. However, your reviewer would like to know just how much vibrato content exists in quick passages and would the same effects then be noticeable. A further thought is this: if you consider a violinist playing a note with a vibrato, is it not a physical impossibility for him to go to his new note without finishing his vibrato motion in the most favourable direction and further, beginning the vibrato on his new note in that same favourable direction? This would surely be a set of *invariable* conditions.

Altogether this paper is a most convincing support for the use of modern graphing technique, not the least benefit to be derived therefrom is knowing "what happens between the notes".

H.S.

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AFRICAN SONG SAMPLER. Antioch College, Yellow Springs, Ohio, United States of America. 1958.

This little booklet of 32 songs is the fruit, with additional sources, of an 'African Music Workshop Evening' held at Antioch College in May 1957, at which a number of African students contributed songs from various parts of Africa.

In the form of a group-singing book, it seems, like some other folk song books, to ring of the kind of sentimentalism that is characteristic of the modern folk song revival especially in Britain and the United States. With such statements as . . . "folk music communicates directly the common experiences and feelings of all people", and again, "Music . . . is unrestricted by cultural conflicts and misunderstanding", the tone of international fellowship is set. The second statement I would question, for in the Sampler itself, which is obviously intended for people brought up in a Western musical tradition, many of the songs have been 'adapted' both in the rhythm, and I suspect in the melodies also, some set to four-part harmonies, and in one case quite new countermelodies invented, all with the probable intention of making them more acceptable to the Western ear. This must also be one of the reasons why the selection contains so many songs of town origin, another being that these are probably just the kind of songs sung by most educated Africans who visit the United States. I would also question whether some of the verbose English translations convey the simple spirit of the original texts.

Singers will find a few good songs, such as the rather epigrammatic West African ones, but it should not be taken as a representative sample of African song as a whole; there is much more variety than these pages would suggest. While agreeing with the Antioch College editors that there are few better ways of promoting good attitudes towards African people than by an understanding of their music, I feel that this collection gives a rather watered-down impression of the genuine article.

A.T.N.T.

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RHYTHMES DU MONDE—Le Bulletin des Missions. Revue trimestrielle, 32e année, 1958, Tome VI, No. 1, Nouvelle Série: Abbaye de St-Andres, Bruges, Belgium.

This number of *Rythmes du Monde* contains the texts of lectures delivered to the missionary section of the 3rd. International Congress of Sacred Music. There are eight main articles, and the authors are primarily concerned with the problem of developing Christian music in accordance with different musical traditions. It is evident that Roman Catholic missions have already done much work in this field, and have achieved considerable success.

There are articles on Islamic, Asian and Indonesian music; but most of the journal is devoted to discussion of African and African-derived music.

Frère Basile, of Roma, Basutoland, in a French version of the article in *African Music*, Vol. I., No. 00, laments the appearance of music which is neither African nor European, but points out that African Christians are generally opposed to anything that suggest a return to pagan music, since they are more concerned with the associations of traditional music than with its inherent musical qualities.

Reports from other parts of Africa show that Christians prefer Gregorian chants which are closely related to traditional African modes. In some regions, however, it appears that even Gregorian chants are not easily adopted by Christian congregations: the Father Superior of the Mission at Mkumbi, in Southern Rhodesia, says that his congregations usually "murder" the plainsong melodies.

Nevertheless, several successful attempts have been made to produce new liturgical music on traditional African lines. A *Kyrie* and *Gloria* have been composed in Ngambay on three tones, following the three tones of the language. Several Masses have been written, some with drum accompaniment, and two attempts have been made to incorporate African choreography into religious drama. One writer admits that in most of the Masses "truly African rhythms and harmonies are often neglected, and only the melodies preserve the general flavour of indigenous songs." One hopes that these experiments are a prelude to the *musical* development of traditional African music, and not merely a series of adaptations

(as in the Ngambay example) designed primarily for socio-religious ends. Even if intensive research shows that in all parts of Africa melodies follow the tonality of the words, the music must surely be freed now and then from the bondage of the words and allowed to develop purely as music. We need to know much more about the rhythmic and harmonic structure of African music, and whether in fact melodies always follow the tonality of the words, what tolerances are allowed and what concessions are made to purely musical expression.

Louis Achille, in a most interesting article on Negro Spirituals, discusses their genesis, and asks why such religious music sprang up in America but not in French Africa, and why Protestant evangelization in America paved the way for these new musical forms, whilst Roman Catholic evangelization in the Antilles and elsewhere led to no such development. He suggests that Anglo-Saxon colonisation was more separatist than the French system, which was based on the assimilation of the indigenous peoples, and that Roman Catholic discipline and the use of plainchant in liturgy left little opportunity for initiative in liturgical matters.

In Africa today, however, it appears that the Roman Catholics are ahead of the Protestants in the Africanization of liturgical music: it remains to be seen whether Roman Catholic congregations will follow the lead given by their priests, and throw up new styles of religious music as vital as those that have appeared in Protestant America.

J.B.

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ETHNOMUSICOLOGY, Journal of the Society for Ethnomusicology, Vol. II, No. 1—3 (January, May and September, 1958).

These are the first three issues of the new Journal, which supercedes the *Ethnomusicology Newsletter*. Dr. Alan P. Merriam and his associates are to be warmly congratulated on a very handsome publication, which is well-printed and a pleasure to read. Each number contains articles, book and record reviews, a current bibliography, notes and news and correspondence, thus keeping readers in touch with the great variety of work being done by ethnomusicologists. There are no articles in Nos. 1-3 devoted solely to African music.

J.B.

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MUSIQUE CENTRE-AFRICAINE—Extrait du Volume "Afrique Equatoriale Francaise" de L'Encyclopédie Coloniale et Meritime—by Herbert Pepper, 20pp.

Dr. Pepper describes briefly the music and musical instruments of Central Africa, illustrating his text with photographs and musical transcriptions. He does not always specify whose music he is discussing, but one has the impression that he must be covering a large area in which there are presumably many different styles of music, each related to the society and culture of which it is a part.

Although the article was not written for a scientific journal, one wonders what useful purpose is served by such a vague and general description. The distribution of the instruments is not discussed; none of the transcriptions has any metronome markings, and most are so fragmentary that they give little idea of the patterns of the music; and the layout of the text is most confusing, so that one's eye must constantly jump from column to column and up and down the page. It is quite clear that Dr. Pepper has an unrivalled knowledge of the music of Central Africa and it is unfortunate that his style has been so cramped by his editors: he should have been given much more space to discuss Central African music, or alternatively have been allowed to discuss the music of one society in detail.

Nevertheless, he does manage to unite his facts within the loose framework of a thesis which may best be described in his own words:—

1. "African instrumental music follows the melodic pattern of ordinary conversation . . . Thus all aesthetic considerations are excluded, and instruments act as mechanical means of reproducing the exceptionally musical qualities of the language."

2. "Thus speech-tone influences the music, but it does not altogether explain its tonal system, which . . . must be sought in the realms of Nature."

The first part of this thesis is most strikingly illustrated by the "music" of the message-drums, and by the drumming at the *Mumpa* divination ceremony (which Dr. Pepper describes in detail), where each rhythm is a musical comment on what is happening.

The basis of the music's tonal system is to be found in the harmonic sounds which can be obtained from trumpets and musical bows. Dr. Pepper further shows how the scale of each instrument is based on the natural harmonic series, and he even quotes a *sanza* hand-piano whose scale is an exact reproduction of the harmonics 6-12 of the fundamental *Mi*.

We would like to know, however, whether in fact all the rhythms and melodies of Central Africa