

are mere reflections of the "music" of ordinary speech, and what allowances, if any, are made for aesthetic instincts. Must all African music be pregnant with meaning? Is it inconceivable that African musicians should create abstract patterns of sound, as they create patterns in basketry and painting? We need much more evidence before we can accept Dr. Pepper's contention that "all aesthetic considerations are excluded".

Furthermore, although we do not doubt the relation between the nature of the harmonic series and the scales used in Central African music, we would like to know how the instruments are tuned, and what are the exact frequencies of the notes. If, for instance, the *sanza* quoted is tuned from the highest to the lowest tone (as is sometimes the case with similar instruments in other parts of Africa), then it is unlikely that the instrument-maker is thinking, even sub-consciously, in terms of the harmonic series of the fundamental *Mi*. The reviewer has found elsewhere in Africa that even good musicians are sometimes unaware of the musical potentialities of, say, a stretched string, until they try to play on a musical bow a transcription of a song that they already know. A group of musicians from the Zambezi Valley, when given a demonstration of the musical potentialities of their transverse wooden trumpet, were astonished to hear so many different sounds, but dismissed them as unnecessary since the instrument was never required to produce such sounds. While it is scientifically important to see if and how African scales are related to the harmonic series, it is also necessary to know how the musicians tune their instruments and to what extent they are conscious of the tonal structure of their music. There may be within a single society a certain type of national music (such as music for horn or flute ensembles), whose tonality serves as a model for all other music performed in that society; hence the need for studying independently the musical traditions of a number of societies before launching on comparative surveys.

J.B.

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"MUSICAL INSTRUMENTS, HORNIMAN MUSEUM", published by the London County Council, pp. 109., 16 plates.

The Horniman Museum is one of the few Museums which has specialised in the collection of musical instruments. It is, therefore, a pleasure to welcome their small handbook describing and illustrating instruments in their collection.

The descriptive matter has been excellently laid out by the author, Mrs. Jean Jenkins, B.A., the ethno-musicologist on the staff of the Museum and she has followed a classification system broadly adopted from that of Dr. Curt Sachs of Idiophones, Membranophones, Aerophones and Cordophones.

The Handbook has 16 excellent plates and 6 descriptive maps, together with a bibliography of books and articles on music and musical instruments including ethnographical works with chapters on music.

Having seen the collection myself in the Horniman Museum, the Reviewer can warmly recommend a visit to Members of the African Music Society. Several examples of African musical instruments in the collection will make them feel at home.

H.T.

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"PANORAMA GRAMMATICALE ZANDE" by Fr. Imco and Fr. Gero

This little work, privately produced and circulated in roneocod form primarily for the use of the author's fellow-missionaries, covers 76 foolscap pages of double-spaced typing. Begun by Fr. Errico, on the basis of a typescript grammar by Fr. Cisco, it was revised, enlarged, re-arranged and furnished with tone-marks by Fr. Gero, who completed his main task in November 1957, but who added some subsequent matter in January 1958. The grammars by Lagae and Gore were consulted in preparing this sketch; and, though it is admitted that it contains much less than do the larger grammars, it is also claimed that, here and there, something will be found that the more fully-fledged works do not contain.

Intonation plays a highly important part in Zande; and hence we are given, not only some description of the intonation-system of the language, but also, throughout, some indication of the intonation of every word cited in the examples, while at the end of the work there is a 26-page list of homographs or quasi-homographs differentiated by intonation. The description of the intonation-system is, like that of the vowel- and consonant-systems and of the length- and stress-systems, not as clear, systematic and exhaustive as we would have had a right to expect in a more ambitious effort; and the tone-marking is deliberately kept skeletal, for the sake of simplicity, and shows in the majority of cases only the most critical tones. We are given to understand, however, that it is possible to make one-self understood in the language even while not employing all the tones proper to a given word; and this would constitute a further justification—and a stronger one than the desire to be simple—for indicating only the critical tones. In this connection, too, it is of special interest to note that, through three tone-levels—high, middle and low—are described, and indicated, or even actually marked, in the examples given through-