

One of Father Carroll's greatest achievements is his success in breaking down local prejudice towards the use of African art in the churches. Ironically this was at first rejected as a return to "idol worship" by many Nigerian Christians.

In the analysis of Yoruba religion with which he opens the book Father Carroll is rather cautious. He successfully debunks some of the wilder views that have been expressed by others on the subject, but one somehow misses the inspired enthusiasm with which Frobenius and Verger have written about this culture.

The description of the experiment carried out with local carvers is modest and sober, but perhaps a little too much on the defensive. Many of the arguments in which Father Carroll involves himself seem to be settled one way or another by the photographic documentation itself.

One of the most valuable aspects of this book is the author's first-hand knowledge of Yoruba carving techniques and materials and some of his conversations with the artists — all of them unique in the vast literature of African art. This is a document that is indispensable for any student of African art or religion.

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NOTES AND NEWS

The Eleventh Annual Meeting of the Society for Ethnomusicology was held in New Orleans, Louisiana, December 26-30, jointly with the American Musicological Society and the College Music Society. Co-hosts for the meeting were the Music Department of Newcomb College and the Inter-American Institute for Musical Research of Tulane University.

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The Nineteenth Conference of the International Folk Music Council will be held from Friday, July 28 to Thursday, August 3, 1967, at Ostend, Belgium, by invitation of the Belgische Radio en Televisie and the Kursaal of Ostend.

The themes of the Conference will be:

- (1) The Concept and Practice of Folk Music, including Dance, in the Twentieth Century.
- (2) Techniques in the Study of Folk Music.
- (3) Performing Styles in Folk Song, Instrumental Music and Dance.

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I just want to inform you that I am back in Rhodesia. For the next months or even years I will go on with my studies of indigenous music in Rhodesia. At the same time I shall be working with Mr. Ponde and others to create new forms of indigenous church music based on the traditional style. I am not engaged in actual mission work, since I am a trained musician and composer with Swiss diplomas (Musikakademie Zuerich) as music-teacher and composer. For five years I was teaching music at a boys' college in Switzerland when I was appointed musical adviser for our mission-fields. 1961-62 I did research in Rhodesia (Gwelo Diocese); 1962-63 I was back in my teaching job in Switzerland. In 1964 studies in Ethnomusicology were undertaken at UCLA (two semesters and one summer-course). From February till October, 1965, I did research in Formosa and gave a start to indigenous church music in our mission there. An article on "The Musical Instruments of the Taiwan-Aborigines" will be published in the Bulletin of the Institute of Ethnology, Academia Sinica, Taipei, this year. For the next months I'll be busy with tutoring African composers, but later on I hope to be able to come to South Africa.

Father J. Lenherr.

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The Sociedade de Lisboa in its magazine *Geographica* of April, 1966, has published an excellent short article by Margot Dias from the Centro de Estudos de Antropologia Cultural on the instruments and the musical instruments of Moçambique. This fifteen page article largely consists of photographs and descriptive matter. Many of the musicians photographed in Southern Moçambique are recognizable by name by those of us who have worked in that region, particularly the excellent photograph of the late Komukomu leader of the *timbila* orchestra of Regulo Filipe Bangusa in Zavalá.

It is understood that copies of this article can be obtained from Sociedade de Geografia de Lisboa, Rua das Poartas de St. Antao Lisboa 2, Portugal.

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Extract from a paper "The Arts in the New Africa" delivered by Dr. Gerald Moore, of the University of Sussex, at the Conference of the African Studies Association of the United Kingdom, 21st-24th September, 1966:

"Demas Nwoko, who is artistic director at the Ibadan Arts Theatre, has begun experiments in the redesigning African musical instruments for use on the stage. For this purpose an instrument needs not

only a strong enough tone (which many traditional instruments lack) but a clean and beautiful shape which will express itself distinctly to all corners of the theatre. Yet there are clear advantages, if dance and music are to be used in a fully-integrated way, in keeping the musicians visible upon the stage. Eastern drama has gained as much as Western drama has lost by maintaining this practice. Here African drama seems likely to follow the Eastern example.

"Music itself is also the subject of some of the most interesting activity in recent African art. The traditional Ethiopian orchestra plays without a conductor, without properly developed harmonies, and with all the different instruments sounding continuously throughout the piece. At the Creative Arts Centre in Addis Ababa, led by Tesfai Gessessa, music has now been composed for this same orchestra in which, under the guidance of a conductor, groups of instruments enter at various times and erect much fuller and more complex harmonies. The effect is to produce music of infinitely greater range and variety from the same group of instruments, whilst retaining the characteristically Ethiopian sound of each. Again, in West Africa thinking has now moved beyond the rather sterile debate between uncompromising Westernizers and equally uncompromising preservers. Experiment in composing new music for African instruments proceeds side-by-side with the universalising study of musicology on one hand and intensive research into traditional music on the other. Less theory and more practice is beginning to produce music which is technically new yet profoundly African in feeling, in precisely the same way as a good oil painting or a novel like *Things Fall Apart*. African music may now be poised to move beyond its familiar functions of enhancing a social situation such as dancing, expressing a ritual, or invoking the participation of a god or spirit, into that most difficult of all musical functions, arousing our consciousness of an experience outside the occasion of the music altogether."

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MISNAMING OF THE AFRICAN MBIRA

From time to time we find that the false name "Sanza" or "Sansa" for the African Mbira still persists in quarters where they have not had the opportunity of hearing its correct title. The name *Sanza* for the African plucked reed instrument, the *Mbira*, which has over a hundred different African names, was incorrectly given to it by Mr. Charles Livingstone, brother of David Livingstone. No such instrument is known in Africa under this name. We are keen to establish the genuine name "*Mbira*" for this unique African instrument and to avoid the incorrect "*Sanza*" in future.

The last misprinting of the name was brought to our attention in the *Journal of the Music Box Society of Great Britain*, Volume II, No. 8, 1966, page 416; which also prints an illustration of the fan-shaped *Mbira* from Malawi but, unfortunately, upside down as no doubt the printers were not aware of how the instrument was played.

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East Africa and Rhodesia
23rd June, 1966

Dr. Banda, Prime Minister of Malawi, is reported to have rebuked Africans who sang political songs to religious tunes, saying that the practice was wrong "even if the songs are about me."

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Mr. Frank McEwen, director of the Rhodes National Gallery in Salisbury, Rhodesia, has been appointed president of the U.N.E.S.C.O. Commission of Planning for Art Education in Africa.

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PRELIMINARY REPORT OF TWO MONTHS' RESEARCH IN ANKOLE

by BENEDICTO MUBANGIZI

My research area includes all the ten county divisions (*amashanza*) of Ankole and the county of Rujumbura in north Kigezi.

Up to now I have recorded different types of music, especially dances, in the counties of Igara, where I reside, Sheema, Bunyaruguru and Rujumbura. By chance I recorded at Kakyeka in Mbarara some music of Rwampara and Kashaari. All items are recorded at 3 $\frac{3}{4}$ IPS, with supplementary information on cards. They are of IRU music with the exception of four items of HIMA music performed by Iruor partly by Hima.

As the Hima form the minority of the Ankole population, it has not yet been possible for me to get any group of these to perform music for my recording in the abovementioned counties which are predominantly populated by Iru. However, I hope to get much of the Hima music when I visit Nyabushozi, Kajara and Kashaari, where Hima are mainly found.

I have recorded this music by arrangement through friends, and also through officials, especially during practice for the "Heart Beat of Africa" competitions in Ankole. All groups of music performers have shown their willingness to contribute to my music research, except once in Bunyaruguru, where they refused when I had just begun to record their dance music.

Finding that, in most cases, Administrative chiefs could help me in arranging groups of music performers for my recording work, I have seen the Kihimba (head of Administrative chiefs) of Ankole about this, and he has kindly produced a circular to be sent to all county and sub-county chiefs in the whole kingdom of Ankole asking them to help me with my music research arrangements.

A few days between those spent on arrangements and real recordings, as well as going for oral information, are devoted to analysing the recorded music.

I have several note books, each set for a certain traditional type of music, such as *Ekitaaguriro*, *Entooro*, *Entogoro*, etc. In each book I write all the words (in stanza form) of each recorded song belonging to that type of music, giving the number of tape and number of item where found in my recordings.

When I have studied the text and found out what it is about, then I go out for more or better information about the same song or songs, such as names of historical persons and places, the order of that music performance, accompaniment for such type of music, etc.

I have done a few transcriptions of the melodies. I shall best do this later by arranging to stay quietly in one place for several days periodically within this year and sometime after my research year.

From this small study that I have so far made of the music, I find that where by chance I recorded music performed by young people, there are certain defects of inefficiency, such as singing dry melody without the usual beautiful ornaments which are a characteristic of this traditional music, distorting the rhythmic and tonal structure of the language, or mixing up facts in the case of historical songs. I find also that most music is performed just artificially for my recording or for official competitions. Such music as that of marriages and religious ceremonies no longer plays any part in the social life of Banyanf kore. So, I see that during this limited time of one year I should do transcription on a small scale and devote more time to recording and rescuing much of this music which is likely to die away completely in the near future.

My research is financed by a grant from the Nuffield Foundation and is being supervised by Mr. Peter Cooke of Kyambogo Teachers' Training College. I received encouragement from Father Paul van Thiel w.f. and Professor John Blacking, of the University of the Witwatersrand, who was visiting Professor in African Music at Makerere University College in 1965. (See *African Music*, 3(4), 1965, p. 17 and pp. 14-16).

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COMPUTER HELPS RESEARCH

A young musician and folk singer, Brian Bebbington, who is also a computer programme expert with a large firm in Johannesburg, South Africa, has recently devised a successful method of setting out in graph form the tunings of any African scale whose note pitches are known in vibrations per second.

To do this he first programmed the whole of the logarithmic conversion table and when the computer was fed the necessary details of pitches instantaneously set out the graph of the scale to plus/minus five cents (1 semitone = 100 cents). This could be more accurate still if the computer on which he is working had a wider type bar. The present one has a width only necessary for the 120 spaces required to represent each ten cents within the tempered semitones of the octave, and this is what limits the graphs present accuracy to the nearest whole decimal. However since the tolerance is within a tenth of a semitone this may well be accurate enough for most practical purposes. It is hoped that this computerised product will be useful in future to field research musicologists, who have their scales on tape, which can first be assessed by a Strobe-conn or tuning forks, and then passed into the computer as a list of vibration numbers.

Such a service may yet be available to members of the Society in the not too distant future.

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LETTERS TO THE EDITOR

From: FATHER J. LENHERR, Bondolfi Mission, Fort Victoria, Rhodesia.

I am busy with training some of our teachers so that they will be able to compose in a style which is genuinely African, at least basically. It is discouraging to see how teachers treat their language when composing tunes, and it is certainly no progress to put the lukewarm harmonies of our Western hymns of the 19th century to traditional tunes.

I hope to succeed in compiling a collection of children's games and songs which could be used in school. At the same time it would be an interesting study on the educational music in Shona tradition. But it will take me at least a whole year or more to complete this task.

Our mission is situated near the old Chibi-road on the border of the Victoria Reserve, 16 miles south of Fort Victoria. Since we have a Teacher training college here, there is ample opportunity for me to try out traditional and new songs for their educational value.

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From: C. MILLIGAN, Catholic Mission, P.O. Box 127, Louis Trichardt, N. Transvaal.

"We have just opened a new Mission Station near Sibasa in Vendaland, and I have been appointed to it in order to see what I can do about bringing Venda music into the church. I expect a lot of the trial and error process before anything is achieved. I shall let you know how I fare and if anything is produced I should be delighted to let you have it for the magazine. Just don't expect too much too soon"