

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"