

does confront hundreds of African peoples today, if only their statesmen and thinkers will give time to weighing it. We do not mean that contemporary art should be discouraged, or cease to be encouraged in those fitted for it. But we do believe that Africans are still largely unaware of the immense value of their tribal art to the world and of the danger that the African values which it represents may soon become fossilized in the world's museums."

Forever silenced musical instruments might share the same fate if they escaped the white-anting of decay through neglect of African music. The principal in both cases is the same, and this small volume is a valuable addition to the real understanding of the plastics arts in Africa.

H. T.

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MUSIK IN RWANDA by ROBERT GUENTHER. Musée Royal de L'Afrique Centrale, Tervuren, Belgique, Annales — Serie IN-80 Sciences Humaines — No. 50, 1964.

Robert Guenther's book is a monography on Rwanda music, based on the study of musicological literature and of tape material recorded by Prof. Jaques J. Maquet, 1954/55.

In the preface the author thanks his teacher Prof. Dr. Marius Schneider for the methodical training he received from him and states that "primary sources of sound examples form the basis of the (present) investigations."

In the introduction he praises his teacher's contributions to the study of Central African music, as well as that of authors like Rose Brandel and Alan P. Merriam. On page 4 he states that "for every study of the music of Central Africa one will have to consult Schneider's 'History of Polyphony'."

On page 8 he deals with the "possibility" of transcription and says that "in the first place the state of recordings decides on the possibility of transcribing."

In the main chapter he analyses one by one 38 selected recordings of TWA, HUTU, FUIERO and TUSSI music, made by Maquet. The basis of the analysis are his transcriptions of the recordings, which cover almost three-quarters of the thickness of the book.

The transcription of vocal music is done *without any text* and therefore has to be regarded both inadequate and incorrect, since the character of vowels and consonants in African languages influences the sound of the notes, the phrasing, and the *rhythm* in African music.

In the instrumental playing there is *no indication as to how the transcriptions should be played*. All we are offered are just "sound examples" ("Klangbeispiele" in the author's own frequent expression) and not Rwanda music. What we should like to know, however, is not what it sounds to the author's European ears in his study far away from the scene, but what the Rwanda musicians are *doing*.

Moreover, most of the transcriptions are produced in a faint, unclear and badly arranged handwriting, which would not deserve such expensive and paper-wasting printing.

Guenther's well-trained method of research has to be considered unscientific and outdated by present standards of musicological research in Africa. Therefore, we cannot consider as satisfactory, the *results* of his analysis and the statements in his summary (both in German and French), since they are based on the analysis of his own subjective perception images of Rwanda music.

A charming and authentically African part of the book is the set of 10 photographs of Rwanda musicians by Prof. Maquet.

G. K.

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"DOZE CANCOES DA LUNDA", *Commentarios, transcriçoes e harmonizaçao de professor maestro Hermino do Nascimento*; 1962, in-quarto, 84 pp., Companhia de Diamantes de Angola, Rua des Fanqueiros, No. 12, 2°, Lisbon. (No price given).

This is a first class graphic publication, a choice of twelve topical songs from Luanda, in Angola, preceded by excellent commentaries, short ethnomusical notes, and harmonized for concert rendition. The whole treatment is evidently aiming at a European audience and Western in its approach. No doubt that, with the phonetic affinity of Latin languages to African languages generally, and with the modern free style accompaniment in which they are presented, they should have a good reception overseas.

Except in a few passages, whenever the chorus answers the soloist the chorus does it at a bare horizontal third, *ostinato* fashion. This seems to be a concession to the audience in mind. All in all, a pleasing publication. But its greater merit lies in the transcriptions which have a genuine African flavour and, so far as this reviewer can judge, are technically correct.

BROTHER BASIL.

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"DOMINE NON SUM DIGNUS", Filiberto Giorgetti, F.S.C.J., 1963: a motet with both African and Latin texts; Editrice Nigrizia, via Meloncello 3/3, Bologna, Italy. (No price given).

Once again Father Giorgetti displays his expert versatility, this time in a little gem of a motet paraphrasing the short Latin text "Domine non sum dignus". Except for the Latin text, all is his: the paraphrase in Zande, the tune in African tonality, and three different accompaniments: the first, according to the principles expounded in his treatise "Musica Africana", the second in Western style, and the third for African drums.

Instead of the usual repetition *ad infinitum*, the author uses a simple device which, as it was given to this reviewer to judge *in situ* years ago, seems infallibly to electrify the singers: the repetition in a

higher and then in a lower key, alternately on a cadence brought about by the tune, and thus with no difficulty in the transition.

This motet should be well received anywhere in Africa or overseas, since it preserves the African tonality and style throughout and at the same time satisfies the requirements of a fine composition for Western ears.

BROTHER BASIL.

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"MISSA SANDE I", by STEPHEN PONDE, 6 pages, 1962, clapping indicated for practice only; the Catholic Mission Press, Gwelo, Rhodesia. (No price given).

This Mass follows the pattern of the "German Mass", so called because the German bishops pioneered the singing of the Kyrie, Gloria, Credo, Sanctus and Agnus Dei by the faithful in a shorter form and in the vernacular. Here, from the beginning throughout, the *cantor* and *schola* alternate with the *turba* in a more or less canonical form, and a second voice accompanies one fourth or one fifth lower. No attempt is made at polyphony, the flow of the African rhythm superseding it completely.

The theme of the Kyrie is strongly reminiscent of a Gregorian theme in the Ionian mode and it recurs occasionally in the Credo, the Sanctus and the Agnus Dei. The advantage of a free translation of the Latin text allows the author to limit his themes in the Gloria and the Credo, and the congregation cannot but profit by this. The Sanctus and the Agnus Dei are in greater contrast, the one exuberant and triumphant, the other subdued, almost a psalmody.

We recommend this short and easy work to prospective composers of church music as a model of good taste in the right direction. In its modest way it adds up considerably to the meagre repertoire of genuine African church music.

N.B.—These notes were already written when this reviewer was unexpectedly given the opportunity to hear "Missa Sande" sung at two different places near Fort Victoria: first, at Gokomere, when two drums (locally made from the "mukashu" tree) and rattles were used; the congregation packed in the big granite church did not show any sign of being annoyed or distracted; the second time, at Bondolfi Mission, where the young composer, unaware of the presence of visitors, was leading the large congregation, the drums were silent because it was Lent. If church music is meant to assist prayer, as it should, the relaxed yet prayerful attitude of the congregations in both Gokomere and Bondolfi speaks for itself.

BROTHER BASIL.

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RECORDS

"MISSA ZANDE", by FR. F. GIORGETTI, F.S.C. Discoteca Comboniana, Editrice Nigrizia, via Meloncello 3/3, Bologna, Italy. Recorded by the choir of Missione Africane di Rebbio, directed by P. S. Benedetti and (drums) Prof. Bionda Lonello. 7-inch L.P.

"MISA BABA YETU" (Mass "Our Father") by STEPHEN MBUNGA. *Musica Verba*, available at the Benedictine Seminary of Peramiho, Tanzania, where it was recorded. 7-inch L.P.

It would be presumptuous to expect of these small records the perfection and flamboyancy of studio recordings, but the contrasts between the two works recorded are striking; further, they are basically much closer to one another than a first audition might lead one to think, and also to Stephen Ponde's "MISSA SANDE I", reviewed above.

In "MISSA ZANDE", the over-all effect will be pleasing generally to Western ears: the voices have a crystalline quality and the ease with which these Italian boys sing *foreign* tunes in a foreign language is remarkable; the difficulty in drumming African rhythms has been partially by-passed with the introduction of chimes; those who are familiar with "MISSA LUBA" from the Congo might miss here, it is true, the somewhat boisterous accompaniment of the drums, but it should be remarked that in "MISSA LUBA" the drums are, especially in the Kyrie, using rhythms markedly reminiscent of rhythms used in certain African dances whose character and suggestiveness are far from leading to Christian worship. All in all, the performance might be a simple confirmation of the appraisal this reviewer made of Fr. Giorgetti's Masses in this Journal some years ago: "Were it not for their appellation they could easily be mistaken for any odd product of our times or for another anonymous X-century author, while a gregorianist would be puzzled yet delighted". But we added, "The fact is that Zande themes are pervading all through", and we concluded: ". . . if a demonstration were ever needed to show the affinity of African music with Gregorian chant, Fr. Giorgetti's Masses would be it". (Journal of AMS, Vol. 2, 1959, p. 91). Still, the crisp, spontaneous rendition proper to an African group of singers is missing and this does not do justice to the music itself. If, as it has been so pertinently said, "to make Bantu sacred music without Bantu rhythm makes no sense whatever", (Dr. S. Mbunga, in "CANON LAW AND BANTU MUSIC", p. 157), likewise to sing or play Bantu music, sacred or otherwise, deprived of its proper rhythm is to deprive it of its essential character.

Father Mbunga's "MISA BABA YETU" follows the pattern of the "German Mass", where the congregation sings, in response form and in the vernacular, the paraphrase of those parts which in a Missa Cantata are usually left to the schola. Although it is anterior to his book, this Mass seems meant