

began with a survey of the musical instruments of Uganda, the results of which were published in Part II of *Tribal Crafts of Uganda* (Trowell and Wachsmann, 1953)—a very useful work.

But, since the inception of Scheme 233, hundreds of recordings of folk-music have been made, and the present paper deals generally with conclusions arrived at by Dr. Wachsmann from the examination of this material.

The paper abounds in significant remarks, particularly the section on "Some Characteristics of Music in Uganda," from which I quote a couple. One of these, which contains a truth which ought to be obvious to anyone who really thinks about the subject, is:

"Uganda might claim, not only geographically but musically, a place between West Africa and the Orient."

The second is equally significant. It is:

"Of course the music of Africa, with all the diversity of its peoples and their histories, can no more be a uniform concept than the music of the 25 Uganda tribes can be reduced to a common formula."

Both these statements put in a nutshell two of the major problems in the study of African music.

Among Dr. Wachsmann's conclusions, which are, be it noted, based on thorough examination both in the field and in the study of a great mass of folk-music, are several which well deserve to be underlined. In discussing the tuning of native musical instruments, a matter which was carefully investigated, Dr. Wachsmann, although expressing the opinion that the native musicians obviously had in their minds "ideal tunings" to which they endeavoured to attain, adds significantly what has always been true in all countries and in all ages, "of course folk musicians do not think physics," and consolidated this statement by the still more important one: "As to standard pitch, none has been found."

The whole paper is in many respects quite provocative, and therein lies a good deal of its value. For if a serious attempt is made to answer the questions raised by Dr. Wachsmann, we shall be well on our way to a far better understanding of the true nature of African musics, particularly those of the central nations of the continent.

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THE KALELA DANCE; ASPECTS OF SOCIAL RELATIONSHIP AMONG AFRICANS IN NORTHERN RHODESIA, by J. Clyde Mitchell (*The Rhodes-Livingstone Papers No. 27*), Manchester University Press (preface dated June, 1956).

This is a remarkable study of an unusual type of tribal dancing which occurs on the Copperbelt of Northern Rhodesia, and which has achieved overwhelming popularity there.

In sharp contrast to the somewhat consciously costumed social dances which are regularly seen on the Witwatersrand, the *Kalela* dance of the Copperbelt natives would appear to the ordinary observer as rather prosaic in character.

The Bisa team of dancers who were studied by Clyde Mitchell were, as is usual in this dance, attired in complete European costume, and they executed their movements to the accompaniment of an ensemble of three drums made from large oil-containers with "heads" of cowhide.

All the nineteen dancers in the team, with the exception of the "King" or leader, were young men, and, in spite of their smart attire, none were of the "lower professional" class.

At one point in the dance the drumming ceases and the participants sing a song, of which Clyde Mitchell recorded fourteen stanzas in 1951. These stanzas, sung in the Bemba of the Copperbelt, in which many anglicisms occur, are both witty and topical, and hence tend to be dropped after a time and replaced by others.

Their significance, however, is undeniable, for they reflect in the frankest manner the life led by these people on the Copperbelt, and, moreover, they indicate, by their almost Chaucerian omission of references to tribal life and their concentration on that of urban areas, the changing nature of the social outlook of the people. For, as Clyde Mitchell points out, the precursors of the *Kalela* dances were "a sort of pantomime of the social structure of the local European community", and that they are symbolical of the fact that in these days, prestige among the native peoples depends upon the closeness with which they follow the European way of life. Having come to this significant conclusion, Clyde Mitchell supports it with a fully documented analysis of the whole social picture of which the *Kalela* dance forms a part, an analysis which is well worth careful study.

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