

likely it is when using mystical explanations of misfortune to ascribe them to rural rather than urban causative agents.

Finally, the fourth division on Rural Links in Urban Settlement is a rather mixed group of papers on urban ethnicity, independent women in low-income urban areas and the control of urban residence. The whole tends to stress the continuing involvement of most tribesmen in their rural area of origin.

Due no doubt to some constitutional technicality of the International African Institute, the whole of a lengthy Introduction is repeated in French to the extent of another 45 pages, while the text of the papers is entirely in English.

The book can be recommended to students of African migration.

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African Hymnody In Christian Worship : A Contribution to the History of Its Development By A. M. Jones. Gwelo, Mambo Press, Occasional Paper, Missio-Pastoral Series No. 8, 1976, 64 pp., Rh\$0,65.

In most mission work, wherever performed, there are certain areas of activity which become isolated and not very well known, although tremendous effort is put into them. Such a sub-field of mission work in Africa is church music and its relationship to the societies in which the work is carried out.

So far there has been no general analysis of the use and history of church music in Africa; this is all the more surprising in that there is outstanding evidence of such music activities having taken place for more than half a century in different parts of Africa within some mission societies.

Therefore it is a most encouraging sign of progress that the excellent Mambo Occasional Papers series has brought this aspect to the foreground by devoting an issue to the general historical background of the development of church music in Africa. The author of the booklet could not have been better chosen: A. M. Jones is one of the pioneers in this field, and has followed the progress of it with thoroughness and zeal.

In his Introduction Jones stresses the fact that the subject matter is of such vastness that 'no one person can possibly know all'. Nevertheless, an effort has been made to cover the most important steps of development in Africa south of the Sahara.

The booklet is divided into three chapters. In the first one the author outlines briefly, but effectively, the approach of mission societies to music in worship in the initial stages, namely that the African converts should sing as in Western Christianity.

Jones points to three main reasons why such an approach was adopted: (i) converts entered a new stage in their lives through Christian baptism and 'therefore pagan associations with their old life must be banished' (p.8); (ii) African Christians would not allow African music in church due to 'heathen associations of the tunes' (p.9); and (iii) African music was not considered to be sufficiently artistic for sacred use in church as it was understood to be 'primitive' (p.10).

All this was disputed from the 1930s onwards when the arguments in favour of the introduction of African music into Christian worship were raised. Missionaries, who favoured the idea of introducing indigenous music into worship, then argued for an adaptation technique in which Christian

texts should be worked out for existent secular tunes. Africans, however, often rejected the use of their own indigenous music in worship, but this was mainly due to the indoctrination carried out by mission societies which had been active for nearly 50 years. Furthermore, from the early twentieth century, when evolutionary ideas on the part of anthropologists (who were mainly missionaries) were emphasized, the belief that African music lacked artistic value developed; the basis for this belief, however, was to a large extent due to the content and meaning of the secular texts of the tunes, and not due to proper musicological concepts.

In the second chapter, Jones points to the growing awareness by some missionaries of acceptance of African languages, and how they were treated completely wrongly in most Western hymns which had been transliterated. Some missionaries also became aware of the tonal character of African languages, which, in turn, raised a few voices to encourage the composition of new tunes for new texts — in other words a new hymnody was advocated in the proper sense of the word as opposed to the adaptation technique previously so widely recommended.

Although Jones's paper 'Hymns for the African' (in *Evangelisation: Report of the General Missionary Conference of Northern Rhodesia Held in Broken Hill*, Lovedale, S.A., Lovedale Press, 1931, 49-70), seemed to have created a veritable explosion in church music activities throughout Africa, the adaptation technique was still firmly adhered to in most areas. It was not until 1946 that Frère Basil joined A. M. Jones in pointing to the problems inherent in adapting African secular tunes to Christian texts. He also recommended the establishment of 'a school of music for Africans where they can . . . develop new music in their own idiom for church use' (p.32).

In the third chapter Jones briefly outlines the more important developments and results achieved not only in the established churches but also in some of the independent churches.

Jones's frequent use of the ambiguous term 'free rhythm' in this last chapter, however, is used without a clear definition of what is meant. In the same chapter the term 'African genuine style' is also used in such a manner that one would interpret this term as a style where rhythmic and melodic idioms of African origin are ingeniously blended with Western harmony elements; yet this is an interpretation which Jones criticizes when commenting on H. Weman's *African Music and the Church in Africa* (Uppsala, Svenska Institutet for Missionsforskning, Studia Missionalia, 1960): 'The limitation of this approach is that he [Weman] considers music for African Christian use should be a *fusion* of African and European styles' (p.51). But this is exactly what most African church music of today is all about — a rich blend of idioms from both Africa and the West which is usually termed 'Neo-African' music.

Nevertheless, this booklet is a milestone in the discovery of a history of African church music, and one hopes that others will add further knowledge to what Jones has presented in such a personal and inspiring manner.