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discussion and development of this increasingly important aspect of ethnomusicology.

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Theory of African Music. Gerhard Kubik. 2010. (Chicago Studies in Ethnomusicology) Chicago and London: University of Chicago Press. Vol. I: 463 pp., Vol. II: 359 pp., transcriptions, photographs, illustrations, bibliography, further recommended readings, list of musical examples, index, two CDs. Paper, \$30.00 ea.

When introducing students to the musics of Africa, I generally begin by stating "there is no African music," for the size of the region and diversity of cultures and musical systems defy generalizations about what African music is and how it works. Reading Kubik's two-volume *Theory of African Music* forces one to rethink this anti-generalist stance. Following five decades of intensive field research in most countries of sub-Saharan Africa and its diaspora, Kubik repeatedly deduces structural consistencies in the music of peoples across broad geographical reaches. He states, "all the papers published here touch on theoretical issues ultimately concerning African music as a whole" (Vol. I, 7). I regret not having read Kubik's two volumes while curating the African collection at MIM (Musical Instrument Museum, Phoenix), as the text offers in-depth information on the naming, classification, performance techniques, repertoires, and histories of hundreds of musical instruments within dozens of African cultures. Kubik takes us on a journey through organological, musical, linguistic, and cultural systems across the continent. So far-reaching are these two volumes that they provide African music scholars with essential tools to progress from being area specialists (as most of us are) to African generalists.

The geographical and cultural scope of *Theory of African Music* is what one would typically expect from a multi-authored collection. Ordered according to regional emphasis, Kubik lists coverage in the volumes as "southern Uganda (Ganda/Soga), central and south-western Tanzania (Gogo, Pangwa, Kisi, etc.),

southern Malaŵi (urban musical cultures), eastern Angola (Nganagela/Cokwe), Central African Republic (Zande, Banda, Nzakara, etc.), Shaba Province of Zaïre [D.R.C.] (guitar music of the 1950s), Gabon, northern Congo and south-western Central African Republic (Fang, Mpyemɔ̃, etc.), Yoruba culture of Nigeria, Ewe/Fõ culture in Togo . . . the !Kung' (San speakers), Nsenga, Shona, Lozi, etc." (Vol. I, 6). That the musical traditions of many of these Lusophone, Francophone, and even former British colonies are underdocumented in English adds to the importance of these volumes. Kubik makes frequent reference to culture zones outside those named above, along with the African diaspora where he has also undertaken significant research. While Kubik excludes Arabic-speaking North Africa as "belonging to a Euro-Asian rather than African culture world" together with the music of European settler communities, he makes no mention of island cultures (Madagascar, Mauritius, The Seychelles, Comoros, Cape Verde, etc.), which are now routinely included in African studies across disciplines. Notwithstanding, Kubik employs an intra-African (and occasionally transatlantic) comparative approach across an enormous geographical and cultural expanse, constituting a significant body of work by a remarkable man.

In what might be labeled—though with no derogatory implication—"guerilla ethnomusicology," Kubik traveled to Africa in the 1960s often on very low budgets, crossing regions which would be impossibly dangerous to traverse in current times. In one foray alone, he journeyed on foot and hitchhiked through twelve African countries in East, Central, and West Africa from October 1959 to October 1960 with one rucksack and a Stuzzi Magnette 671 B tape recorder, which met its end in Nigeria and forced Kubik to revert to pencil and paper (Vol. II, 151). In another field trip in the mid-1960s, he took four months to travel by autobike from Oshogbo in southwest Nigeria to the eastern Central African Republic, stopping occasionally to patch up his tires with iron or copper wire while "inventive men" repaired the motor (Vol. I, 91). As one who has made the hair-raising car journey from Lagos to Oshogbo countless times since 1999, I find Kubik's adventures unimaginable. His pioneering spirit constantly emerges not only in his description of field experiences, but in his endless curiosity about and creative approach to the analysis of the materials collected.

Kubik chose not to engage with the ethnographic literature before entering a cultural zone for the first time, in order to avoid the biases of previous ethnographers. Venturing far beyond Hood's vision of bi-musicality, Kubik appears to have initiated most of his fieldwork projects by seeking musical instruction on whatever instrument he could get his hands on, be it a lamellaphone, lute, drum, harp, xylophone, musical bow, or a vocal lesson. Working from this most musical basis, Kubik repeatedly portrays a remarkable depth of understanding of many diverse musical traditions. He routinely studied local languages and mined the indigenous terminology to penetrate the theoretical

thinking of musicians, though later ethnomusicologists became better known for employing the same method (Berliner 1978; Chernoff 1979; Keil 1979; Feld 1982). Kubik also made copious visual and audiovisual recordings to which the reader is directed as archival sources for future research. Presented “as a reader in African musicology,” the essays in *Theory of African Music* are persistently interdisciplinary, drawing from human geography, archaeology, linguistics, psychology, dance ethnography, literary criticism, visual anthropology, philosophy, and religious studies.

There are five long chapters (each averaging around eighty pages) in each volume. Only two chapters and the introduction were written specifically for the 2010 volume (Chapter 6, “The Cognitive Study of African Musical ‘Rhythm,’” and Chapter 9, “Genealogy of a Malawian Musician Family”). Material within the remaining eight chapters was originally published in the 1960s, and Volume I was initially published by Noetzel in 1994 as a single-volume *Theory of African Music*. While some chapters reproduce earlier papers in their entirety (e.g., Chapters 1 and 4 on Luganda xylophones), others group different articles which concern the same culture or research area. For example, Chapter 5 is concerned with three different research questions in eastern Angola while Chapter 3 compares multi-part singing and tonal systems across Central, East, and Southern Africa). Kubik has kept revisions to a minimum, although two chapters and one chapter section are considerably enlarged by including unpublished field data and additional text in order to “represent more recent emphasis” in his research. Chapter prefaces written in 1988–91 link the subsections of older papers into cohesive chapters. Although one can dip into any chapter in isolation, Kubik has compiled the collection into a linear structure, which is primarily chronological and designed to be “simple to more complex” (Vol. I, 7). Kubik’s notion of “simple” is actually quite advanced, taking the reader into various detailed musical analyses which require concentration and focus, particularly for subject beginners or undergraduate (ethno)musicologists. The second volume is concerned with “more advanced enquiries,” including some rather philosophical concerns. Kubik incorporates many different styles of musical examples, including 75 tracks (in total) on two accompanying CDs; an array of approaches to musical transcriptions designed to exemplify the analytical angle and/or to best suit the music under study (including staff notation which is often modified, different cipher notations, and graphic representations); dance notation that he designed himself; dozens of photographs; interesting field drawings and diagrams illustrating performance practice, organology, and kinship; tables (including cents measurements of tuning systems); and maps. Kubik engages a diverse range of research interests across chapters, such as organology and performance practices, while focusing more narrowly on one set of concerns in specific chapters such as tonal systems in Bantu, Nsenga, and Shona cul-

tures (Chapter 3); composition techniques in Luganda xylophone traditions of Uganda (Chapter 4); concepts about movement and sound among the Mbwela in Eastern Angola (Chapter 5, section 2); oral literature analysis among the Yoruba (Chapter 8); instrumental tuning systems (Chapter 5, section 3); and the genealogy of a family of Malaŵian musicians (Chapter 9).

The original articles reproduced (though with some updating) in Chapters 1 and 4 analyze performance practices and compositional techniques for the Kiganda *amadinda* and *akadinda* xylophones in Uganda. These articles were originally the object of some scholarly controversy. Published in 1964 and 1969, respectively, Kubik's analyses of compositional processes on these two instruments were in some respects at odds with Wachsmann (1952, 1956), Kyagambiddwa (1955), and most particularly Cooke (1970). According to Kubik, the xylophone repertoires are instrumentally composed and generate melodic structures into which texts can be inserted. Cooke's 1970 article presented a vigorous challenge to Kubik's assertion by maintaining that *amadinda* and *akadinda* pieces are composed from songs, and that "inherent rhythms," among the focal points of Kubik's analysis, are "to a large extent, a coincidental feature of the process" (77). Cooke concluded, "I doubt if any musicologists could use Kubik's 102 transcriptions for anything more than superficial musicological analysis unless they had—as I was fortunate to have—a number of recordings of songs of the same name, some of them sung by the same musicians with whom Kubik studied" (79–80). When Kubik republished his 1969 article as Chapter 4 in the first edition of *African Music Theory* (1994), he inserted a new section called "The Song Contained in the Instrumental Versions." (See p. 284 in both editions.) Perhaps in response to Cooke and to subsequent research, Kubik acknowledges "the relationship between instrumental parts and vocal melody." Referring to the view expressed by the Muganda musician/scholar Ernest Sempebwa, Kubik here seems to accept that the *amadinda* pieces were originally derived from *en-nanga* harp versions of songs and were then transferred to the xylophone, but he does not actually shift his position that the xylophone pieces are instrumentally composed, using the methods explained earlier in the chapter. These two distinct composition processes are not reconciled in the text that follows. The conflict between whether *amadinda* and *akadinda* pieces are initially vocally composed using the relative speech tone, word rhythms, and cyclical length of Luganda songs (Cooke) or are more abstractly constructed with instrumental methods (Kubik) may ultimately be resolved when we hear more from Baganda xylophone composers themselves.

Chapters 6 ("The Cognitive Study of African Musical 'Rhythm'"), 7 ("African Music and Auditory Perception"), and 8 ("Àlò—Yoruba Chantefables: An Integrated Approach towards West African Music and Oral Literature") overlap most closely with my own research interests. Kubik's explanation of rhythmic

terminology and his examination of sub-Saharan rhythmic concepts, including timelines across Chapters 6 and 7, is among the best I have read anywhere. These chapters, which also summarize the work of other scholars, certainly constitute a useful introduction to African rhythm for subject outsiders. I share Kubik's interest in vocables and recognize many of my independent findings, such as nasalized vowels representing a temporal lengthening or syllabic nasals designating a rest, as well as plosives (such as *p*, *t*, *k*) representing harder sounds while liquid and fricative consonants (such as *l* and *ɣ*) designate softer timbres. However, Kubik does not mention how consonants link with pitch, and gives no attention to vowels and how they indicate amplitude and therefore stress and metric placement cross-culturally—principles I see at work in many of his examples. (See Hughes 2000:97 and Villepastour 2010:96–105 for research on solfège and vocable systems.) Kubik's exposition on vocables is neither wrong nor complete.

In Chapter 8, Kubik presents an impressive body of data about a form of Yoruba oral literature, *Àlò*. He also offers an excellent analysis of the text and its relationship to melodic contour. Sadly, the chapter is marred by Yoruba spelling mistakes, outdated orthography, diacritical errors, and a poor decision to only enter tone marks where the pitch is ambiguous to a literate Yoruba speaker, as one sees in Nigerian newspapers. All four of these issues too frequently interfere with Kubik's analysis whereby tones in the transcriptions are at odds with those in the explanatory text. Such problems can often be caused by our dependence on even educated Yoruba speakers who are not always well versed in diacriticals, or may be the result of problems at the typesetting stage. Notwithstanding, this is a valuable and data-rich chapter, including eight substantial, full-length transcriptions with Yoruba and English lyrics and their accompanying narratives in English. Six tracks on the second CD are dedicated to this chapter.

Far from merely recycling theoretical approaches from his predecessors and contemporaries, Kubik is frequently imaginative in his analyses. His application of Freudian and Jungian models to some of his investigations adds an interesting dimension to the internal cultural logics of his respondents. For example, in Chapter 5, Kubik walks us through a *mukanda* initiation among the Angolan Mbwela (Vol. I, 349–60). Drawing from his own experience as an initiate and aide to the initiations of others, Kubik employs Freud's theory of the unconscious (1955) and also touches on Jung's theory of symbols (1974). It seems important to point out that Freud was not concerned with cultural expression of the psyche and was certainly not engaged with cross-cultural psychological phenomena, whereas Jung, who features less in the analysis, worked with archetypes cross-culturally and traveled to east Africa in the course of his research. Typical of his era, Jung had ideas about the "primitive mind" deriving from Levy-Bruhl and

evolutionary anthropology. It might have been prudent for Kubik to distance himself from this historical encumbrance.

The final chapter (written in 1981–84) is particularly engaging and innovative in its analyses of African concepts of space and time. Besides considering temporality (or its absence) across many African language groups, Kubik employs visual anthropology methods to analyze *tusona* ideographs among the Luchazi people of northwestern Zambia and eastern Angola, consequently linking visual spatial concepts with African music. It is Kubik's reference to interlocking weaving techniques in textiles toward the end of the chapter that I find most compelling. Interestingly, art historian Robert Farris Thompson was exploring similar textile-music resonances around the same time, describing them as "rhythimized textiles" in his *Flash of the Spirit* (1983). While Thompson focused more broadly on a shared aesthetic of irregularity in the two media, which he dubbed "staggering of accented elements" and "visual syncopation" (211), Kubik approaches the vision-sound parallel by exploring numerical relationships. He relates the Luchazi ideograph designs and Namibian textile designs with various music cultures in Angola, Namibia, Uganda, Mozambique, and Zambia by relating the mathematical patterns of the visual forms to musical cycles, hocketing, parallel intervals, phrasing, and accentuation. This volume thus concludes with an intriguing, relatively untreated line of inquiry, encouraging future ethnomusicologists to seek out new frontiers in theorizing African music.

In closing, *Theory of African Music* is monumental and falls into the "must read" category for (ethno)musicologists, most particularly Africanists. Beyond the enormous quantity of information, data, and analytical approaches, the overwhelming strength of these volumes is Kubik's lateral savvy. His breadth of knowledge and depth of understanding is unequalled in African music scholarship. Kubik also leaves a legacy of fascinating yet unexplained "musical riddles" to stimulate our curiosity (Vol. I, 15–19). How is it that the multipart singing of the Baule in The Ivory Coast employs the same tonal system of triads within an equiheptatonic scale as the Ngangela, Chokwe, and Luvala in Angola? How can one explain the almost identical xylophones and performance practices among the Makonde and Makua in northern Mozambique and the Baule and Kru in The Ivory Coast and Liberia? And why do almost all sub-Saharan Africans dance in counterclockwise processions? Kubik may have left these riddles to others, though we look forward to his future publications with anticipation.

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