

several occasions, where he was able to make some private recordings.

"The first item on the tape was Bosco's celebrated "Masanga" (which besides its wide popularity in the 1950s on Gallotone GB1700 and on Decca LPs 1170 and 1171 in the "Music of Africa" series, lent its theme for inclusion in Sir William Walton's *Johannesburg Festival Overture*, of 1956). Bosco's 1974 rendering of this song is set a whole-tone lower than his original performance, and the tempo is a shade slower, but it has lost none of its fine artistry over the intervening quarter of a century. The remaining eight items were titled as follows (as noted down by Dr. Schicho): "Bibi Teresa", "Jikita sokucomale", "Mukwenu vadima malimi", "Watoto wawili", "Usianze kusikitika", "Masimango", "Kila muntu ana penda kwako" and "Bayama". Five of these are clearly identifiable with previous commercial recordings made by Bosco between 1952 and 1962 (as listed in my 1962 article) but three of them I was not able to recognise (unless "Bibi Teresa" is the same as "Teresa walala", on Gallotone GB1726). My stay was unfortunately too short to allow more detailed investigation, but it is to be hoped that Dr. Schicho will later publish his findings regarding these treasures.

"One point that emerges, however, from the fact that Bosco's 25-years-later rendering of "Masanga" differs hardly at all from his original version, is that I was perhaps incorrect in applying the term 'improvisation' to his music in my analytical articles of 1961 and 1962 ('The guitar improvisations of Mwenda Jean Bosco', *African Music*, II/4 and III/1). If his songs retain essentially their same form and substance in subsequent performances they should of course be classed as 'compositions' rather than 'improvisations'. It would be interesting to find out, however, whether Bosco, in continuing to reproduce his earlier songs virtually in their original form, may have been influenced to any extent through listening to his old recordings of them.

* * * * *

NEW BOOKS ON AFRICAN MUSIC IN GERMAN

The Ethnomusical Department of the Museum für Völkerkunde, West Berlin, has just published a reader on African music containing the most important German language publications on this subject since 1945, 432 pages, illustrated with black and white and colour photographs, sketches, drawings and transcriptions, with two cassettes (two hours), housed in the back cover, of recordings of hitherto unpublished African music: *Musik in Afrika* (Ed. Artur Simon), West Berlin 1983. The contributors are: Alfons M. Dauer, L. Gerhardt, H. Jungraithmayr, Gerhard Kubik, Artur Simon and H. Wängler. It can be obtained from Musikethnologische Abteilung, Museum für Völkerkunde, D-1 Berlin 33/Dahlem, Arnimallee 23/27, West Berlin, Fed. Rep.. of Germany.

* * * * *

Another volume on African music, probably the first of its kind, has been published by the Deutscher Verlag für Musik, Leipzig (GDR), *Musikgeschichte in Bildern: Ostafrika* (Music history in pictures: East Africa) by Gerhard Kubik, Leipzig 1982. The volume (ca. 200 pages, colour and black and white photographs) gives a detailed account of the history of music and dance in East Africa on the basis of written and pictorial sources from the past to the present. Individual chapters deal with: Amhara music of Ethiopia, the former court music of Buganda, the *siwa* horns of the Kenyan coast, migration of musical instruments such as harp and lyre, musical history of Tanzania, musical history of the Nyasa/Ruvuma culture area, the impact of 19th. century military music in East Africa and popular music in East Africa after 1945. This volume can be ordered from: VEB Deutscher Verlag für Musik, Postschliessfach 147, DDR-701 Leipzig, Karlstrasse 10, German Democratic Republic.

* * * * *

REVIEW SECTION IN THE NEXT NUMBER