

In contrast, Father Weghsteen's contribution is, in part one, a mixture of questionable material and, in part two, quite good ethnomusicography. The mixture, on what is purported to be African Music, should have been left aside altogether, since in the words of the editor "the author was unable to give the desirable attention to his notes." Of the fifteen musical transcriptions given, six (Nos. 1, 8, 9, 10, 11, 14) seem genuine, but the remaining nine leave one perplexed over the melodic line, or over the accompanying voice in thirds throughout, including the part of the soloist; what with several inaccurate or false assertions concerning rhythm, syncopation, the melody, cadences and "harmony" . . .

The good part of it consists of the descriptions, accompanied by 25 precise line drawings, of the musical instruments and their use in tribal life. This comes as a valuable addenda to the study of Father Pauwels, who is also the editor of Father Weghsteen's notes.

BROTHER BASIL.

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WATOTO WA MUNGU, Benedictine Fathers, Peramiho, Ndanda Mission Press, via Lindi, Tanganyika. 218 pp., paper back. No price given.

This being a teachers' guide for religious instruction in Primary Schools, the fifty-two hymns disseminated in the text might appear only incidental to teaching, but knowing the importance given to singing in religion classes in African schools generally, one cannot minimize the impact these hymns may have on children and adults as well. Moreover, it is refreshing to discover that thirty-four of these hymns are African in structure, all composed by Father Stephen Mbunga: they are reminiscent enough of his "Misa Yetu" reviewed in this Journal last year, and here again Dr. Mbunga tries to crystallize his concepts of a genuine African church music as expounded in his excellent book "Canon Law and Church Music" (cf. Journal, Vol. 3, 1963), and his efforts are rewarding. A certain uniformity of forms, however, would be avoided by allowing more freedom of response between cantor and turba: a good example in point is No. 48, "Dhambi".

The remaining eighteen hymns, all Western or westernized tunes with African words added, alike to similar hymns which have been used long enough now as some kind of ill-fitting false teeth, the African smile does not need them at all, and the sooner they go the better.

BROTHER BASIL.

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MESSA ZANDE in Style Modale Africano: Filberto Giorgetti, F.S.C. Voice partition and organ accompaniment, with chimes and trumpets ad libitum. Editrice Nigrizia, Via Meloncello, 3/3, Bologna. No price given.

One may well imagine that, aware of the ease with which Italian boys could sing has Zande Mass (cf. Journal, 1964) and desirous of complying with the new regulations concerning the singing of the mass in the vernacular, the author saw that the next step was to set this work to an Italian text. In any case, it was a natural step to take, for the original Zande themes used have an undeniable plainsong flavour. But it is not a mere warmed-up dish which is offered, for the added organ accompaniment as well as the second voice in the response of the congregation is based on African drum chords and is meant to illustrate the principles developed in the author's "AFRICAN MUSIC—Its Technique And Its Acoustics." Few modern ears will find any of these chords really aggressive.

Short organ preludes and transitions may be given to chimes or trumpets, but it seems to us that such devices can only mar the simplicity, the relaxed flow and the haunting charm of the melodic line so convenient to congregational singing for which this Mass is destined. This, however, in no way minimizes the intrinsic merit of the work: in the difficult problem of adaptations Father Giorgetti has gone full circle with outstanding success.

At this point, a footnote might not be altogether irrelevant, at least with the psycho-musicologist: some years ago, less than one year after this writer had written a Mass on the Latin text for an African choir he received Fr. Giorgetti's Mass in the original version, only to discover that the main theme recurring in both Masses was the same theme. Yet, some thirty years and thousands of miles had separated the two composers.

BROTHER BASIL.

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A SELECT BIBLIOGRAPHY OF MUSIC IN AFRICA, by L. P. J. GASKIN, compiled at the International African Institute, under the direction of Professor K. P. WACHSMANN, Institute of Ethnomusicology, African Studies Centre, University of California, Los Angeles. London International African Institute (1965). 83 pp. (45s. net).

This well organized, up-to-date, and quite complete bibliography has been eagerly awaited for some time by all African specialists. It should be a helpful tool to any library, museum, or institute which might have the need to consult a basic reference source on African music, musical instruments, or dance.

The organization is as follows: general sources (encyclopaedias and dictionaries, history and pre-history, tribal music—general, and classification), Africa (general), African music geographically arranged, musical instruments (general, geographically arranged, and instrument types), dance (general and geographically arranged), catalogues, bibliographies, periodicals, and abbreviations. The indexes include authors names, and geographic and ethnic entries.