

It is obvious that what he is referring to here is the concept of inherent patterns. It is valuable to have this confirmation from an African musician of such an important concept in African music, that was first described on paper by Kubik (*African Music*, III, 1).

The final section gives the texts of the eight songs, with translations and personal explanations of what he was thinking at the time of playing. Among other sidelights he shows how, as in many other African songs, much more meaning is conveyed than the straight translation of the words would indicate.

And how much more meaning the music on the record must have for those who hear it for the first time, because of Maraire's explanation! This must be the only record of its kind in existence, and by its very appearance it demands more. How much of his rationalisation of Shona music theory is true for other Shona musicians must still be determined, but in the meantime it is very refreshing to have a glimpse for a change of the "inside view" of African music.

ANDREW TRACEY.

SHONA LITURGICAL SERIES: 29 small LP records. Mambo Press, P.O. Box 779, Gwelo, Rhodesia, 70c each. For easier reference the records are listed here under two headings:

MASSES:

1. Proper of the Mass (S. Ponde, W. Makumbe, A. Shamu, A. Nyika), four Kyrie, Gloria.
2. Credo (Ponde).
3. Nuptial Mass (Shamu, Ponde).
4. As in 1, 2, 3, but for teaching purposes.
5. As in 1, 2, 3, but for teaching purposes.
6. Easter Story (S. Mashoko), with mbira.
7. The Prodigal Son, End of Jerusalem (Mashoko), with mbira.
8. Nuptial Mass (Ponde).
9. Offertory, Christmas. Introit, Passiontide. Gradual, Easter. Gradual, Pentecost. Gradual, after Pentecost. Offertory, after Pentecost (Ponde).
10. Mass in Advent (Nyika).
11. Last Sunday after Pentecost (Nyika), Mass of the Dead (Nyika, Ponde).
12. Mass of the Sacred Heart (Makumbe), with drum.
14. Mass of the Angels (Shamu), with drums.
15. Mass of Our Lady (Shamu), with drums.
16. Mass of All Saints (Shamu, Ponde), with drums.
17. Palm Sunday (Makumbe, Nyika, Shamu).
18. Maunday Thursday (Makumbe, Ponde), with drums.
19. Good Friday (Mashoko, Nyika, Shamu).
20. Easter Vigil (Nyika, Ponde, Shamu), with drums.
21. Easter Vigil (Makumbe, Shamu), with drums.

VARIA:

13. Credo, Ave Verum (Makumbe), Tantum Ergo (Ponde), with drums.
- 22
to
27. Children's Songs.
- 28a,
28b. The Passion according to St. John (Mashoko), with mbira.

This Shona liturgical series is an important breakthrough in African church music. It is the concerted efforts of five young African composers who were encouraged to write in an idiom uninhibited by western influence. The majority of the tunes used are borrowed from Shona traditional sources. That the composers have shown discernment and taste in their adaptations is certain, for the outcome has been African music at its best and as such it has swept over Rhodesia with the intensity and magnitude of a forest fire.

The leader of the group of composers is Stephen Ponde whose "MISSA SANDE 1" (cf. *African Music*, 1968) was first recorded on one LP record in 1966. Ponde's influence is strongly felt especially in the earlier records, but as the series developed so did the individuality and style of the composers.

The recordings, all by training college and mission choirs conducted by the composers, if of a somewhat uniform interpretation are quite satisfactory, but they do not give the effect a large, massive congregation would obtain.

Credit must be given to the church leaders, and in particular to Father J. Lenherr, who took a special interest in Ponde's music in the early sixties and who, since his return from a music-study leave, has now assembled a group of twelve composers, and more are expected to join the group. Three of the 'veterans', S. Ponde, W. Makumbe and A. Shamu, were awarded substantial prizes in a competition organised by the Lumko Liturgical Centre in 1966, and open to African composers anywhere below the equator. All this augurs well for church music in Rhodesia, for it has now taken the lead in the right direction anywhere on the continent.

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