

first side of the disc. The music is in no other way different from that which has been made known throughout the world by Keita Fodeba's "Ballets Africaines". In fact, on side two we find mainly music from the Senegal which seems to be performed by Fodeba's ensemble.

We wonder whether these pseudo-folk arrangements are not primarily made for the non-African auditorium. Nevertheless the existence of this type of music cannot be ignored and there can be no doubt that its careful study would bring to light some interesting results. It offers the opportunity to study musical acculturation problems in *statu nascendi*, and it also enables the musicologist to study the changes that have already taken place in this field since the origin of European influenced African Music. This is more interesting since the original indigenous styles are still in existence and largely documented on tapes or records and can thus be consulted for comparison. One must indeed remind the respective institution and sound Archives not to omit from the collection the current styles of music as otherwise big gaps can result which sooner or later will give every reason to deplore the neglect.

CHRISTOPHORUS CLP 75 483, MAKADANGANGA. One 10-inch mono disc. Available from Christophorus-Verlag Herder, Herman-Herder-Strasse 4, i.B. D78 Freiburg West Germany. Price DM 16,—.

Boris Konietzko, a dealer in African Arts and Artefacts, has spent many years travelling in Africa. During these years he has learned to understand many African languages and has recorded African music of every description. This Christophorus record is an impressive example of how a representative selection of African Music from the Congo and West Africa, can be successfully edited, from the collection of a single person, onto a 10-inch disc.

The 13 items on the disc are all very interesting and of a sufficient length. There is a song sung by Bena Kosh women from the Kasai at a woman's delivery of a child, a circumcision song of the Warega, Luba wedding music, a spider story of the Bena Kosh, a ceremonial Hausa dance in praise of a sultan, a girls' dance of the Yoruba, the dance of a Malinke Moslem priest, a thanksgiving dance of Peul woman, etc.

The recording quality is good. This disc is highly recommended to students of African Music.

HARMONIA MUNDI HMO 30.733, MUSIQUES AFRICAINES: CHANTS ET DANSES DE CENTRAFRIQUE. One 12-inch mono disc of good sound quality. Available from Harmonia Mundi, S.A. Capital 280.000, F-04 Saint Michel de Provence, France.

This disc of regional documentations is recorded by Simka Arom during research carried out for the Département des Arts et traditions Populaires of the Musée Boganda of Bangui. Arom's article "Creating a wider Interest in Traditional Music" (proceedings of a conference held in Berlin in co-operation with the International Music Council, 12th to the 17th of June, 1967, by the International Institute for comparative music research and Documentation, Berlin) shows that remarkable activity in the musical sphere has developed in the Musée Boganda. Documentation on tapes of the traditional forms of music has made laudable progress. The record reviewed here is the first commercially available disc resulting from the Bangui collections.

The explanatory notes are very brief giving only the type of song, the language and the title (as for instance, "Complainte Ngbaka 'Siti oh'"). This is a very serious omission which to some extent diminishes the value of the disc.

The tribes represented are the Ngbaka, Sabanga, Dendi, Dakpa, Gbannu, Lito, Runga, and the Ba-Benzele pygmies. The musical styles are fairly well known from earlier records like Herbert Pepper's (Still Unique) "Anthologie de la Vie Africaine" (Ducretet Thomson 320c 126/127/128), "Musique Pygmées et Musique Nègre" (Barclay 86.019), "Musique Bantou d'Afrique Equatoriale Française" (Boite à musique LD 324), "Music of Equatorial Africa" (Folkways P402) and some earlier French 78 r.p.m. records, while in the Barenreiter UNESCO collection there is even a whole 12-inch L.P. with music of the Ba-Benzele as a fine musical monograph (BM 30 L 2303). Here is a fair amount of material from one area, however large, which will almost provoke comparison to the related recordings.

The record contains examples of sufficient length which are strictly authentic traditional forms of Equatorial African music.

MUSIQUE DE TOUS LES TEMPS 44/45: MUSIQUES AFRICAINES: Book with 7-inch 45 r.p.m. disc. Published by Harmonia Mundi Company.

"Musiques Africaines" forms volume 44 45 (February-April, 1967) of the periodical "Musique de tous les temps". The book, written in France, is profusely illustrated with examples of African sculpture and has a map of West Africa on the inside dust cover.

A poem by Leopold Sédar Senghor is followed by a brief article on African Culture by Ch. Wentick, an introduction to African Music (10 pp.) by Lawrence Barony, an analytical study of the Duala drum language by Marius Schneider (6 pp. plus 22 musical transcriptions) and . . . Simkha Arom's commentary notes to the music of the accompanying disc which is a selection of the recordings contained on the 12-inch disc reviewed above. Thus, to know more about the music on the large disc one is forced to buy the small one with the book. This has, nevertheless, the additional bonus of Schneider's interesting article which shows that the drum music of the Duala is an instrumental reproduction of their tonal language.

W.L.