

disabled musicians, he could not have suggested as he does in his review, that the general attitude towards South African "town music" is hostile. "There are those who frown on this kind of music" he writes "but I am not among them". "Music changes," he pontificates, "people produce the sounds they like, and nothing can stop them". If only he knew how those changes had been made over the years and who had helped the African musicians to produce "the sounds they like" and the ones that pay, the many philanthropists, the clergy, the Welfare Societies, the Youth Clubs, the Musicians and Artists Associations, the Theatrical Producers and Dramatists, as well as the gramophone companies,* he could not have allowed himself the luxury of patronising their efforts as if it had been left solely to the perspicacity of an ethno-musicologist to discover the virtues of this "new" music for the first time. Nor would he have laid himself open to correction on the question of what is and what is not traditional in the music of the many peoples of South Africa, for example, by suggesting that zithers, harps and lyres were the natural instruments of the Sotho.

It is good to hear that Mr. Merriam appreciates South African "town music" and that the jazz element which has been injected into it is not found lacking. So, to invert his opening sentences — There is more to the study of African music in South Africa than the popular musics of the town dance bands especially in the rural areas where new music is constantly being developed and from which South African "town music" derives most of its drive and joy.

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FOLCLORE MUSICAL DE ANGOLA

Angola Folk Music

Collection of Magnetic Tapes and Discs

Vol. I. Povo Quioco. Chokwe People. Lisboa 1961.

After many years of devoted research into the folk music of Angola, the Cultural services of the Companhia de Diamantes de Angola have published their first volume of transcriptions taken from the text of songs recorded on magnetic tape. This volume reflects only the work done by them on the music of the Chokwe Tribe. Much additional work both in the field and at their Museum at Dondo in North Eastern Angola has already been undertaken and will form the subject of additional volumes.

The present publication on which every care and thought has been expended is printed in both Portuguese and English in approximately Medium Quarto size (11½ x 16") with 60 illustrations, several of them in full colour. There are also maps of the region with full particulars concerning the locality of each recording and other details.

The whole work is accompanied by copies of the magnetic tapes themselves taken from the master tapes now stored at the headquarters of the Companhia de Diamantes at Lisbon.

The quality of both tapes and transcriptions deserves the highest praise, and reflects not only the devoted and continuous work on the part of the field staff but in still greater degree the foresight and generosity of the person behind the whole research, Dr. Júlio de Vilhena, one of the Directors of the Company.

This Journal would like to be able to comment in detail both on the music collected and the descriptions provided as soon as this can be undertaken by a qualified authority. In the meanwhile from what we have already heard of the music and seen of the accompanying detail we can state that without question this publication far exceeds in all round quality anything which has so far been published on the folk music of a single region. The Directors of the Companhia de Diamantes and their research team are to be congratulated most sincerely. If only other great industrial organisations would

* See "African Music from the point of view of the Record Industry" page 41.

follow their example what remarkable progress could be made in the future study and practise of music in Africa.

In their opening introductory notes the editors make this statement.

“The Cultural Services of the Companhia de Diamantes de Angola have the honour and pleasure of placing at the disposition of the studios the present volume, which accompanies the magnetic tapes relating to the folk-music of the Chokwes, who live in the Lovu region. Both this documentary and the collection of recordings to which it refers are merely the first of a series which the Services named above propose to distribute in order to make known the music, not only of the Chokwes, but also of the other peoples who live in the Lunda, Upper-Zambese, and Upper and Lower-Cuando regions of the Overseas Province of Angola.

The feelings of satisfaction and honour to which we referred above are based on the hard work that an undertaking of this nature represents for all concerned, beginning, evidently, with that carried out in the bush in collecting the songs and registering the words.

Detailed elements of that work are given in the first part of the present volume and for the reasons there stated; but we cannot omit to mention here the name of the Head of the Dundo Museum Folk Music Collecting Mission, who during the last ten years has carried out this arduous mission through innumerable difficulties, such as journeys made in distant regions, over bad ground, unfavourable conditions found in campin sites, the difficulty of uniting all the necessary elements for the successful conclusion of a task requiring so much time and patience. We refer to Manuel Pinho da Silva. Without the love for his work, of which he gave proof in this mission, and the physical strength which he spent generously, the Dundo Museum would have been unable to contribute in the way it is doing today to the spreading of the folk-music of the regions mentioned. We wish to refer also to the collaboration given by his wife, who accompanied him in these voyages.”

We feel sure that every member of the African Music Society would like to add their congratulations to all concerned in this work, who have been content to work quietly for many years on end without publicity or outside recognition. It must be most satisfactory to them to see their work handsomely published in this dual form, on tape and in print.

H.T.T.

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TO BE PUBLISHED SHORTLY

AFRICAN MUSIC; A BRIEFLY ANNOTATED BIBLIOGRAPHY, compiled by Darius L. Thieme, Library of Congress, Reference Dept. Music Division, 1963. XXVI, 55p., map, author, tribal, and linguistic-area indexes. Includes 513 articles in 144 periodicals and serials, and 84 books, and covers the period (generally) 1950-1963. Available from Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20540, at 45 cents (U.S.A.) a copy.