# African Music on LP

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## AN ANNOTATED DISCOGRAPHY

ALAN P. MERRIAM

EVANSTON
NORTHWESTERN UNIVERSITY PRESS
1970

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For Barbara

...whose grace delights my life

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# PREFACE

Resources for the study of African music take many potential forms, but discography is certainly among the more valuable and, at the same time, the most neglected of resources. Although scores, if not hundreds of thousands, of recordings of African music have been issued, no systematic collection of the discs themselves has been made, nor has there been more than an elemental beginning toward collection of the data concerning them.

It is not known when the first commercial recordings of African music were issued, though it certainly goes back to the early part of the twentieth century, when cylinders were made available for purchase by record companies in Germany and the United States. In Africa itself, commercial recordings were being placed on sale at least by the late 1920's.

The first such recordings issued were 10″ 78 rpm discs produced and sold both by international and local firms. It is impossible to make a reliable estimate of how many such recordings have been issued for the African and international markets, but the figure is quite probably more than 100,000 separate items, many of them issued locally in Africa. In 1951, for example, at least three record firms were in business in what was then Léopoldville, and to my own knowledge one of them had a catalogue listing 10,000 items. Almost every major city in Africa—and many minor ones—was the base for one or more such companies.

In more recent years, 10″ 78 rpm production has changed almost entirely to 7″ 45 rpm discs, which now serve the popular market. Scores of record companies are presently involved in this enterprise. International organizations press and market special series for sale specifically in Africa, and local African companies are beginning to follow suit, often issuing not only their own major labels but also individual and personal labels for any aspiring musician who has money and outlets for distribution. Some of these companies enter the market and exit from it within the span, literally, of several weeks' time, leaving behind them a few discs of which no permanent record is kept.

In addition to the enormous earlier flow of 10″ 78 rpm discs and the present outpouring of 7″ 45 rpm records, both major and minor companies have produced a steady flow of commercially issued 12″, 10″, and 7″ microgroove ('long-playing' or 'LP') records designed primarily, but not exclusively, for the non-African market. These have usually been of traditional African music, but more recently recordings of popular music have begun to appear, many of them directed toward African as well as non-African purchasers. Again the number of such records is almost impossible to estimate, though my belief is that, at minimum, 1,000 such LP recordings have been issued in the past fifteen to twenty years.

To the best of my knowledge, the only major attempt at a systematic listing of the last category of recordings noted above was made by Klaus P. Wachsmann, who included about fifty LP's in his *International Catalogue of Published Records of Folk Music*, published in London by the International Folk Music Council in 1960. Wachsmann organized his discography by country, and included brief informational annotations for all records listed. His is a pioneer work for which all students of African music must be grateful.

At the same time, the urgency of the situation is apparent. No project for the collection of the records themselves is currently under way, and the consequence of this failure to act is that an enormous amount of valuable historic music material is slipping through our grasp. The

value of the earlier 10″ 78 rpm records lies not only in general documentation, but also in the specific documentation of the development of such popular music forms as highlife. Further, as change does take place in African music, particularly in urban areas, documentation of all kinds of music takes on increasing importance. It is high time that an organized program of recovery be undertaken of such of these materials as can still be found.

If such a program cannot be mounted and sustained, however, our second most rewarding endeavor must be adequate documentation of these resources as they are issued. Today, archives throughout the world are attempting to keep up with the flow of published LP recordings, if nothing else, and a pooling of these resources should give us a reasonably good record of what has been published since approximately 1950. Even here, however, much of the current material on 7″ 45 rpm and 33⅓ rpm is being irretrievably lost, through lack of either collecting or documentation.

It is against this general background that the present discography has been undertaken. Listed and annotated here in some detail are 390 LP and EP recordings of African music (although the numbering goes to 389; item 94a was inadvertently omitted in the initial typing). Taken together with the 210 12″ LP recordings issued by the International Library of African Music in 'The Sound of Africa' series, we now have detailed information on 600 recordings comprising approximately 5,700 individual items of African music. It should be noted that the records in 'The Sound of Africa' series have not been included in this discography because of the detailed information available from the ILAM through its card classification system, its *Librarian's Handbook*, published in 1949 and now including updating inserts, and its catalogue.

Lest it be thought that the annotation of 600 items covers the bulk of the published material, it must be added that I currently hold fragmentary notations of approximately 150 additional LP and 300 EP recordings which were not included in this discography because of lack of basic information. I strongly suspect that even these additional known records come nowhere near completing the possibilities.

This discography includes materials released before the end of the year 1965. The list is not selected—all available items have been noted, even including those which are clearly pseudo-African in content, since they, too, are a part of what record companies consider to be their African lists. No private tape collections are noted; the materials listed are commercially issued records only. A few items for which only a verifiable title and record number could be obtained have been included in the hope that listing would bring forth further details. Almost all records included have at least been seen by the compiler; in some cases only a record jacket was available, but this applies to a minority of items. Approximately 80 per cent of the records have also been heard; where this is not so, an appropriate notation will be found in the listings.

The discography is organized around a listing of the record companies or producing organizations, arranged in alphabetical order. It should be noted that the addresses given for these companies or organizations are often tentative, and complete reliance should not be placed on them.

Within this basic grouping, the recordings are listed as individual items, following alphabetical and numerical order from lowest to highest. Thus in the Folkways listing, for example, all FR numbers precede FS numbers, and within the FR grouping, FR–8910 precedes FR–8942. In this ordered sequence, each individual item is given an identifying number which serves as the basis for all indexes.

Information concerning each item is given in a fixed order. The heading includes, in order,

the record company or producing organization, in abbreviated form; the record number, including alternate numbers; and the record title with subtitles or alternate titles where these are included on the record jacket. This information is followed in the main heading by the size of the record (7″, 10″, 12″), and its speed (33⅓ or 45 rpm). The item listed is always monaural unless stereophonic is specifically indicated. All records in the discography are microgroove. Dates of issue, where available, close the main heading.

This main entry for each record is followed by a paragraph of annotation concerning general information about the production; this material includes:

a) A statement concerning the kind of notes included in the package. In this connection 'cover notes' indicates that the notes are printed directly on the record jacket, while 'album notes' indicates that a booklet of some sort is included, whether it be separate or bound into the record album. If no notes are present, this fact is noted.

b) The language in which the notes are written.

c) The name of the author of the notes, or a statement that the author is unknown.

d) Indication, in a brief statement or statements, of the general content of the notes.

e) The presence of any song texts, either in the original or in translation, given in the notes.

f) The circumstances of recording, when available, and the names of all individuals associated with the recording and the production of the record.

g) Performing groups and individual artists when the entire record is performed by a single group or individual.

h) Individual listing of all photographs included in the album, and the name of the photographer, when available.

This general information is followed, in order, by three subheadings, not all of which are necessarily present for each item.

a) 'Type' refers to the type of music on the record taken as a whole and to the tribe if all bands represent the same one.

b) 'Cross-reference' refers to other issues of the same record which may have been made on the same or other labels under different numbers, or to portions of the same record issued elsewhere. It should be noted that the central annotation has always been taken from that issue of a record which was physically available to the compiler. Thus, for example, Item 58 (Contrepoint MC–20159) is fully annotated, while Item 239 (Musée de l'Homme LD–12), an identical pressing, is simply cross-referenced back to Item 58. Determination of which items would be annotated and which cross-referenced was a matter of chance, depending on which were available to the compiler. Cross-references are made in terms of item numbers, as is also the case in the indexes.

c) 'N.B.' refers to special remarks.

Following these three subheadings are the detailed annotations for the 2,716 bands included in the discography. These annotations are ordered under the side and band for the individual item under discussion, as follows:

a) Title of the song or instrumental piece, and translation of that title if included on the record or in the notes.

b) The tribe represented and the name of the specific performing group or individual, if given.

c) The language of the song text, if given.

d) The type of song or instrumental piece.

e) Music instruments used. In this listing the terminology, as specific as possible, is taken from the notes. Thus the instrument is listed by its original terminology, if available, with a loose typology given in parentheses. For example, in Item 7, Side I, Band 2, '*Guenbrit* (three-stringed lute)' is given, but on Side II, Band 1, the only listing is 'drums, gong,' because no more specific information is given in the notes.

f) Organization of singing group, if a singing group is used. In this case the sex of the performers carries through the annotation; 'male leader and chorus' indicates 'male leader and male chorus,' and other combinations are specifically noted, such as 'male leader and female chorus,' or 'female leader and mixed chorus.'

g) Annotation of stylistic characteristics of the music.

h) Specific information concerning the circumstances of recording, if given for the individual bands.

All the above information is indexed at the back of this book, and the reader is referred to the notes at the beginning of the indexes for further information.

Since all information has been taken directly from the records, albums, or notes, certain details vary from one entry to another—sometimes even from the main notes to the band information of the same entry. These variations take such forms as the use of an accent in one entry, but not on the same word in another entry; and differences in the spellings of personal, geographical, and tribal names—as well as some music instruments—from one entry to another.

*

A compilation of this sort can never be entirely the work of one person, and the present case is no exception. Foremost among my collaborators is Gerald T. Johnson, who acted as research assistant throughout almost the entire course of the project. Mr. Johnson listened to virtually all the recordings, and transferred the data to the basic data sheets. He is also responsible for the stylistic annotations in the vast majority of cases. Thomas M. Kiefer did some of the same work at the beginning of the project, but left for a teaching post and field research after a short period.

This work was carried out under the aegis of the Committee of Fine Arts and the Humanities of the African Studies Association. In 1963, the Committee received funds from the Ford Foundation through the Association which enabled it to undertake five research projects of a bibliographic and archival nature; these included an inventory of privately recorded African music, a survey of African visual art in American collections, a census of noncommercial films on Africa which at the time of this writing is in press, a survey of commercially issued films devoted to African subjects which has been published, and the present project. Grateful acknowledgment is made to the Ford Foundation for the funds which have supported this work over the past four years.

A large number of individuals have contributed through checking their own records, sometimes sending those precious records to me so that they might be annotated, answering questions, and otherwise giving of their time. I would be distressed if I have failed to include all these collaborators in the following list, but, given human frailty, I can only apologize in advance to any whose names have been omitted. These friends include Charles Adams, H. Levi Alvares, David Ames, Robert Black, Rose Brandel, Ann Briegleb, A. H. Clements, L. H. Correa de Azêvedo, C. de Nattes, Charles Duvelle, Irving Fogel, Michele Frank, Jean Gergely, Frank

Gillis, Theodore Grame, John Greenway, Judith and William Hanna, Don Hobens, James Hooker, Jo Inguanti, William Jones, Barbara Krader, Robert Lystad, William Malm, Bruno Nettl, Claude Phillips, Elisabeth Reed, Willard Rhodes, Gilbert Rouget, Nancy Schmidt, L. Mayne Smith, Allan Steckler, Robert Thompson, Hugh Tracey, Klaus Wachsmann, Naomi Ware, Richard Waterman, R. Wilmet, Mrs. Hobart Young, and A. G. Zantzinger.

My wife, Barbara, and my two older daughters, Virginia and Paige, have spent long hours reading proof, and their good cheer in the matter has been a never-ending source of joy to me. Cynthia would have helped too, but she is too young to read.

Bloomington, Indiana, and
Lake McDonald, Montana
11 November, 1967

A.P.M.

# Main Entries

# ÄARDVÄRK RECORDS

20 ROCKEFELLER PLAZA, SUITE 1024, NEW YORK, NEW YORK 10020

**1** **Äardvärk AALP–1347.** *Suzanna Folk Songs: Singing Sisters of Our Lady of Africa as Seen and Heard on the Ed Sullivan Show.* 12″ 33⅓ rpm. 1965.

Cover and album notes (4 pp.) in English; album notes introduced by Ramona Crehan; include brief introduction to White Sisters (cover notes), and short culture background comments for most selections (album notes). Song texts given for all selections except the Mass, with English translations for five texts. Recorded at Gotham Studios, 2 West 46th Street, New York City. Back cover, black and white photo of White Sisters at the recording session; one formal black and white photo of the performing group in album notes.

Type: Western 'folk' renditions of African traditional songs, and Christian religious; Mass using African music materials and instruments.

*Side I* Band 1: Suzanna! From Congo. Adapted traditional festive song. Drum, rattle, female chorus. Harmony, overlapping call and response, strophic, iterative, duple meter.

Band 2: W'otai moro. From Congo (Brazzaville). Adapted traditional. Drum, rattle, female chorus. Harmony, strophic, duple meter, Western.

Band 3: Tandale. From Congo. As in Band 2.

Band 4: Anni kuni. Berbers (Kabyles). Adapted traditional lullaby. Rattle, female chorus. Unison singing, duple meter, strophic.

Band 5: Ssemussajja. From Uganda. Adapted traditional. Drum, female chorus. Call and response, strophic, duple meter.

Band 6: Itwe. Adapted traditional 'travelogue' song naming towns and cities. Drum, sticks, female chorus. Strophic, harmony, duple meter.

Band 7: Nutuha. From Uganda. Adapted traditional legend song about national emblem, the crested crane. Drum, rattle, female chorus. Harmony, strophic, overlapping call and response, duple meter.

*Side II* Band 1: The Kyria-Rwanda Mass: Kyrie. From Rwanda. Text in Latin. Catholic Mass. Drum, female chorus. Unison, duple meter.

Band 2: The Kyria-Rwanda Mass: Gloria. As in Band 1.

Band 3: The Kyria-Rwanda Mass: Credo. From Rwanda. Text in Latin. Catholic Mass. Drum, rattle, female chorus. Triple meter, unison.

Band 4: The Kyria-Rwanda Mass: Sanctus. From Rwanda. Text in Latin. Catholic Mass. Drum, female chorus. Unison, triple meter.

Band 5: The Kyria-Rwanda Mass: Benedictus and Agnus Dei. From Rwanda. Text in Latin. Catholic Mass. Drum, sticks, female chorus. Unison, duple meter.

Band 6: Matondo tata nzambi. From Congo (Brazzaville). Christian hymn of praise and thanksgiving. Drum, rattle, female chorus. Strophic, harmony, duple meter.

Band 7: Bikira Maria. From 'Congo, East Africa.' Text in Kiswahili. Christian religious. Drum, rattle, female chorus. Strophic, duple meter, melisma, harmony.

Band 8: Maria yayu. From Banyamwezi of Tanganyika. Christian hymn of praise to the Virgin Mary. Rattle, drum, female chorus. Duple meter, alternative recitative and strophic, call and unison response.

Band 9: Ha ibada. Christian hymn of praise by Fathers Etiène Kaoze and Patient Kanyama-chumby. Drum, sticks, rattle, female chorus. Harmony, strophic, duple meter.

# AFRICAN-AMERICAN INSTITUTE

345 EAST 46TH STREET, NEW YORK, NEW YORK 10017

The following record was produced for the benefit of the Women's Africa Committee of the African-American Institute; it is the only record produced by this organization. It was never placed on general sale in record stores, and is available only at the above address.

**2** **African-American Institute, no number.** *Folk Music of Africa: Songs from the New Nations, Vol. I.* 12″ 33⅓ rpm. 1964.

Benefit record for the Women's Africa Committee, African-American Institute. Cover notes in English by Solomon Ilori; include discussion of three features of African influence in the Americas—tonal language, freedom of emotional expression, tonal and syncopated drumming. Edited by Steven Smolian; recording engineer, Robert Soodake. Cover, one black and white photo of African children playing, by David Gahr; three black and white photos of performers, Pete Seeger, Addiss and Crofut, and unknown (Frank Hamilton?).

Type: Traditional and arranged versions of African songs performed by Addiss and Crofut, or Pete Seeger, with participation by American audiences.

*Side I* Band 1: Bayeza kusasa bayeza. Addiss and Crofut. Popularized South African folk song. Two guitars. Popular American folk-singing style.

Band 2: Bambala drum. Bambala. Traditional drum rhythms. Fast, syncopated drumming from Congo (Kinshasa). Cross-reference: 119, Side I, Band 3; 141, Side IV, Band 1b.

Band 3: Water drums. From Gabon. Traditional drumming by a group of women who slap water with hands, producing rhythm patterns and tones. Recorded by Arthur S. Alberts.

Band 4: Talking drums. From Ghana. Traditional drum language. Two pressure drums. Male drummer reproducing speech tones. Recorded by Arthur S. Alberts. Cross-reference: 315, Side I, Band 5.

Band 5: Kyrie from the High Mass. From Congo (Brazzaville). Christian religious. Mixed chorus, drums. Repeated phrase by choir, translated into local dialect by drummer. Recorded by Arthur S. Alberts.

Band 6: Muezzin call to prayer. From Ghana. For annotation, see 315, Side I, Band 8.

Band 7: Kumbaya. Addiss and Crofut. Christian religious; early American missionary song, 'Come By Here.' Guitar, banjo. Harmony, strophic.

Band 8: Nana kru. From Liberia. Addiss and Crofut. Topical song about new marriage laws, composed by Howard Hayes. Guitar, banjo. Strophic, overlapping phrases, harmony.

Band 9: Ha ho ha. 'Bantu,' South Africa. Addiss and Crofut. Guitar, banjo. Harmony.

Band 10: Banuwa yo. Pete Seeger and the Song Swappers. Popularized Liberian folk song. Banjo, mixed chorus. Repeated phrase, harmony, some call and response.

Band 11: Watcha. Pete Seeger and American audience. Popularized South African folk song. Banjo. Multiple line harmony, repeated phrases.

*Side II* Band 1: Haway somagwaza. Addiss and Crofut. Popularized South African folk song. Guitar, banjo. Harmony, polyphony.

Band 2: Hey tswana. Pete Seeger and the Song Swappers. Popularized South African folk song. Banjo, mixed chorus. Repeated phrases, harmony, cumulative polyphonic effect. Cross-reference: 149, Side II, Band 2.

Band 3: Bakoga violin. For annotation, see 316, Side II, Band 7; cross-reference: 384, Side II, Band 7.

Band 4: Buzi harp. For annotation, see 315, Side II, Band 7a.

Band 5: Sansa. Ibo. Traditional. Sansa, drums, sticks, male chorus. Multiple meter.

Band 6: Zither. For annotation, see 316, Side I, Band 6c; 384, Side I, Band 6c.

Band 7: Highlife piano. From Senegal. Highlife. Piano, drum, rattle. Strophic, internally sometimes harmonic and sometimes call and response, Latin rhythms.

Band 8: Arabic violin. From Egypt. Traditional. 'Violin.' Highly ornamented, single melodic line, arhythmic.

Band 9: Camel driver's song. From Sudan. (Ibn el Badya.) Traditional. Male singer. Arhythmic, single melodic line, highly ornamented, melisma. Recorded by Addiss and Crofut.

Band 10: Love song. From Sudan. (Ibn el Badya and group.) Traditional. Harp, drums, accordion or concertina. Ornamentation, melisma, strophic. Recorded by Addiss and Crofut.

Band 11: Pygmy tune. From Congo (Kinshasa). Pete Seeger and Frank Hamilton. Reproduction of Pygmy hocketing. Two Western banjos. Hocketing.

Band 12: Wimoweh. Pete Seeger and American audience. Popularized South African folk song. Banjo. Harmony, polyphony.

# ATHENA RECORDS

ARIOLA SCHALLPLATTEN GMBH, GÜTERSLOH, GERMANY

**3** **Athena 53137G.** *Afrika tanzt und singt: Rolf Italiaander: Vom Tam-Tam zum Jazz.* 10″ 33⅓ rpm.

Album notes (1 p.) in German, by Rolf Italiaander; include discussion of the traditional (old) and popular (new) music of Africa. Each band introduced in German by Rolf Italiaander. Recorded in Senegal, Mauritania, Sudan, Nigeria, Ubangi-Tchari, Chad, Ghana, Tanganyika, Kenya, Angola, Belgian Congo, Republic of Congo, by Rolf Italiaander. Cover, black and white red-tinted photo of male drummer superimposed on photo of female dancers; small black and white photo of Rolf Italiaander

Type: Traditional and popular music.

*Side I* Band 1: Balancoulou. Traditional. Plucked chordophone, percussion (perhaps beating body of chordophone), female duet. Polyphony, strophic, triple meter, unison singing. Recorded in Casamance, Senegal.

Band 2: Tarr. Traditional death lament. Female solo voice. Ornamentation, through composed, monophony, tense vocal style. Recorded in Mauritania.

Band 3: Iange. Uli. Traditional. Handclapping, metal clapper or struck bottle, drum (variable pitch), female leader and chorus. Overlapping call and response, polyphony, litany, steady rhythm. Recorded in Sudan.

Band 4: Jagdlied der Miango. Miango. Traditional hunting song. Handclapping, drums, male leader and chorus. Overlapping call and response, polyphony, litany, steady rhythm. Recorded in Jos Plateau Nigeria.

Band 5: Tam-Tam Baya. Baya. Traditional. Drums, rattle, handclapping, male leader and chorus. Overlapping call and response, shouts, polyphony, litany, steady rhythm. Recorded in Ubangi-Shari.

Band 6: Rundtanz. Bornu. Traditional. Drum (struck with sticks), double-reed aerophone. Highly ornamented, litany, monophony. Recorded in Chad.

*Side II* Band 1: Ich würde gern beim Kenti-Tanz dabeisein. Highlife. Trumpet, drums, rattle, saxophone,

clarinet, male voice. Strophic, harmony, duple meter, Latin rhythms. Recorded in Ghana.

Band 2: Aufforderung zum Jazz. Popular dance. Trumpet, drum, saxophone, male chorus. Parallel harmony, strophic, harmony, duple meter, Latin rhythms. Recorded in Tanganyika.

Band 3: Mamma Lady. Popular. Guitar, male voice. Strophic, harmony, duple meter, spoken section. Recorded in Kenya.

Band 4: Quimbandas do ritmo. Popular dance. Guitar, rattle, male chorus. Strophic, harmony, duple meter, Latin rhythms. Recorded in Angola.

Band 5: Vorwärts im afrikanischen Jazz. Popular dance. Electric guitar, drum, male duet. Parallel harmony, strophic, harmony, Latin rhythms. Recorded in Belgian Congo.

Band 6: African-Jazz. Popular dance. Guitar, drum, saxophone, male duet. Strophic, harmony, parallel harmony, Latin rhythms, duple meter. Recorded in Congo (Brazzaville).

# ATLANTIC RECORDING CORPORATION

1841 BROADWAY, NEW YORK, NEW YORK 10023

**4** **Atlantic ATC–1296.** *Voodoo Drums.*
No information available; record may not be of African music.

# AUDIO FIDELITY, INC.

221 WEST 57TH STREET, NEW YORK, NEW YORK 10019

**5** **Audio Fidelity AF–1858.** *Music of the African Arab.*
No information available.

# BARCLAY

## Compagnie Française Phonographique Barclay

143 AVENUE DE NEUILLY-SUR-SEINE, PARIS 16, FRANCE

**6** **Barclay 86019.** *Musique Pygmée et Musique Nègre.* 12″ 33⅓ rpm.

Record not seen or heard. Following information from Wachsmann, 1960 (See Preface, p. ix): '*Bangombe* Pygmies, Bantou Negroes. 10 items: Rec. Claude Huchin, Exp. Phonothèque Nationale, Paris, Oubangui-Congo.'

# Disques BAM

# LA BOÎTE À MUSIQUE

133 BOULEVARD RASPAIL, PARIS 6, FRANCE

As of 1962, Disques BAM was the distributor in France of the recordings of SORAFOM; it is not known whether this relationship continues. BAM has also issued recordings in cooperation with the Musée de l'Homme, as well as recordings on its own.

**7** **Boîte à Musique EX–248.** *Anthologie de la Musique Populaire Marocaine—2. Folklore du Pays Chleu.* (Back cover: *Anthologie de la Musique Populaire Marocaine: Ballets et Troubadours du Pays Chleu.*) 7″ 45 rpm.

Cover and album notes (4 pp.) in French and Arabic, by Jean Mazel; include information on the location of the Berbers, the position of music in their culture, and the social context of some of the recordings. Partial texts of some songs translated into French. Recorded in Morocco by Jean Mazel; publiée sous le patronage du Service des Arts et du Folklore-Rabat. Cover, color photo of lute player.

Type: Traditional; Berber (Cheuch).

*Side I* Band 1: Ahouach des ida ou kensous. Drums, handclapping, female leader and chorus. Multiple meter, call and response, slight ornamentation.

Band 2: Chant de troubadour avec guenbrit par le Raïs Jemma. *Guenbrit* (three-stringed lute), male solo

voice. Slightly ornamented, strophic, lute follows vocal melody line.

Band 3: Danse Chleu de Marrakech. Three *guenbrit* (three-stringed lutes), *ribab* (bowed lute), *nouak* (metallic idiophone), male leader, female chorus. Call and response, litany, ornamentation, polyphony.

*Side II* Band 1: Ahouch de la Zaouïa de Timguilcht. Drums, gong, female chorus. Falsetto trills, overlapping, multiple meter.

Band 2: Solo de guenbrit par le Raïs Agourdam. *Guenbrit* (three-stringed lute). Through composed, quarter tones, very fast tempo.

**8** **Boîte à Musique EX–249.** *Anthologie de la Musique Populaire Marocaine—1: Rythmes du Moyen-Atlas.* (Back cover: *Anthologie de la Musique Populaire Marocaine: Rythmes et Poésie du Moyen-Atlas.*) 7″ 45 rpm.

Cover notes in Arabic; album notes (4 pp.) in French, by Jean Mazel; include information on the location of the Berbers, their housing and economy, and social context of some of the songs. Partial texts of some songs translated into French. Recorded in Morocco by Jean Mazel; publiée sous le patronage du Service des Arts et du Folklore-Rabat. Cover, color photo of mixed Berber chorus with three drums, by Jean Mazel.

Type: Traditional; Berber.

*Side I* Band 1: Tamawoueït du Moyen-Atlas. Text in Tamazirt dialect. Chant. Female solo voice. Through composed, long phrases sung in arhythmic, highly ornamented style.

Band 2: Final d'Ahihous (Itzer). Text in Tamazirt dialect. Drums, handclapping, two male leaders and female chorus. Call and response, triple meter, slight ornamentation, fast tempo, high falsetto trill-shouts.

Band 3: Trio de troubadours d'Itzer. Text in Tamazirt dialect. Male leader and chorus of two. Ornamentation, arhythmic, strophic, unison, male voices.

Band 4: Rythme traditionnel sur 10 bendirs. Drum rhythms. Ten *bendir* (drums). Multiple meter, high falsetto trills (signals?).

*Side II* Band 1: Ahidous d'Itzer. Text in Tamazirt dialect. Drums, female leaders, male responders. Males and females alternating verses, ornamentation, strophic.

Band 2: Solo de flûte pastorale. Instrumental. Flute. Ornamentation, through composed.

Band 3: Ahidous d'El Hajeb. Text in Tamazirt dialect. Drums, 'violin,' female and male solo voices, female chorus. 'Violin' in unison with lead voices, ornamentation, long phrase by leaders followed by alternating litanic responses by leaders and chorus.

Band 4: Duo de bendirs. Drum rhythms. Two *bendir* (drums). Multiple meter, medium tempo.

Band 5: Tamawoueït d'El Hajeb. Text in Tamazirt dialect. Female solo voice. Through composed, highly ornamented, tense vocal style.

**9** **Boîte à Musique EX–262.** *Danse de Leila de Moktar Medkouri.* 7″ 45 rpm.

Cover notes in French, English, and Arabic (probably by Jean Mazel); include brief statement that music typifies modern tendencies of Moroccan folklore. Composed by Moktar Medkouri. Recorded in Morocco by Jean Mazel. Cover, color photo of the dancer, Leila, and an accompanying orchestra of seven, including bass viol, two violins, lute, and drum; photo by Jean Mazel.

Type: Popular Arabic café music.

*Side I* Band 1: Leila's dance. Drums, tambourine, lute, flute, violins, viols, bass, singing group of at least seven. Strophic, ornamentation.

Band 2: Flute and lute. Flute, lute. Through composed, ornamentation.

*Side II* Band 1: Al Ouahada. Drum, tambourine, lute, bass, flute. Strophic, ornamentation.

Band 2: Lute solo. Lute. Through composed, ornamentation.

**10** **Boîte à Musique EX–264.** *Anthologie de la Musique Populaire Marocaine—3. Rif et J'Balas.* 7″ 45 rpm.

Cover and album notes (6 pp.) in French, English, and Arabic (probably by Jean Mazel); include discussion of mutual musical acculturation between Rifians and J'Balas resulting in similar music styles and instruments. Collection publiée sous le patronage du Service des Arts du Folklore de Rabat. Recorded in Morocco by Jean Mazel. Cover, color photo of five musicians, including three drummers and two *raïta* (clarinet) players, by Jean Mazel.

Type: Traditional.

*Side I* Band 1: Grand ensemble Rifain du Sheir Dou Aïssa. Rifian (Berber). Two *raïta* (clarinets), flute, *t'bol* (small drum) two *bendir* (drums), singing group of seven. Ornamentation, through composed.

Band 2: Lalla Bouïa. Rifian (Berber). Chorus of young girls. Highly ornamented, strophic, alternating strophes between halves of chrous.

Band 3: Trompe de guerre—appels. Rifian (Berber). Instrumental war call. War troop (flute lengthened by two cowhorns). Highly ornamented, through composed.

*Side II* Band 1: Procession de noces. J'Balas (Berber), Ghiatta. Wedding procession. *Raïta* (clarinet), drums. Ornamentation, through composed, steady rhythm for procession's walking speed.

Band 2: Vieille mélodie Arabe à la raïta. J'Balas (Berber), Beni Ouarein. Arabic. *Raïta* (clarinet), drums. Fast tempo, ornamentation, through composed.

Band 3: Kandil J'Bala. J'Balas (Berber), Beni Ouarein. Male solo voice. Highly ornamented, tense vocal style.

Band 4: Solo de Raïta du temps de Ramadan. J'Balas (Berber), Beni Ouarein. Instrumental. *Raïta* (clarinet). Highly ornamented, through composed.

Band 5: Danse de guerre. J'Balas (Berber), Ghiatta. War dance. Drums, *ratta* (clarinet), male chorus. Highly ornamented, through composed, very fast tempo.

**11** **Boîte à Musique EX–603.** *Anthologie de la Musique Populaire Marocaine—4. Les Hommes Bleus.* 7″ 45 rpm.

Cover notes in French and Arabic (probably by Jean Mazel). Recorded in Morocco by Jean Mazel. Cover, photo of two female dancers and male singers, by Jean Mazel.

Type: Folk music.

*Side I* Band 1: Danse et chant de la Guedra interprétés par la troupe de Lalla B'Chara (Goulimine). Guedra. Troupe de Lalla B'Chara. Drum, handclapping, female leader and small female chorus. Call and response, litany, some falsetto. Arranged by Goulimine (?).

Band 2: 'Chemra' chœur des hommes des Hamadas (Tissint). Hamadas. Chemra chorus. Drum, handclapping, male leader and chorus. Overlapping call and response, litany, steadily increasing tempo. Arranged by Tissint (?).

Band 3: Chant religieux des Reguibat par Ali oul R'Guibi. Reguibat. Religious. Male solo voice. Arhythmic, highly ornamented.

*Side II* Band 1: Deux 'Guedres' (Ho-Tcho) à développement violent (en l'honneur du Roi Hassan II). Guedra. Drum, handclapping, male leader and chorus. Overlapping call and response, litany, increase in tempo. Arranged by Ho-Tcho (?).

Band 2: Chant de fiançailles à plusieurs voix (Lalla B'Chara—Goulimine). Drum, handclapping, male leader and female chorus. Strophic, overlapping call and response.

Band 3: Mélopée amoureuse à bouche fermée par Mohamed Hamouad (Tarfaya). Love song. Drum, male solo voice. Arhythmic, highly ornamented, hummed.

**12** **Boîte à Musique LD–324.** *Musique Bantou d'Afrique Equatoriale Française: Mission Ogooué-Congo, 1946.* 10″ 33⅓ rpm.

Cover notes in French, author unknown; edited by Gilbert Rouget. Recorded, 1946, in Congo (Brazzaville) by André Didier, Pierre Gaisseau, Gilbert Rouget, and Noël Ballif. Collection du Musée de l'Homme. Cover, black and white photo of dancers; five black and white photos of musicians and instruments; photos by Noël Ballif and André Didier.

Type: Traditional.

Cross-reference: 240.

*Side I* Band 1: Danse des jumeaux. Mbeti. Twin-dance. Drums, rattle, female leader and mixed chorus. Triple meter, strophic, overlapping litanic phrases.

Band 2: Chanson du perroquet. Bougongo. Parrot song. Two *sanza* (plucked idiophones), female leader and chorus. Polyphony, litanic solo call and polyphonic response; litanic instrumental, multiple meter, rhythmic grunting.

Band 3: Harpe-cithare et chœur d'hommes. Mboko. Harp, male solo voice. Through composed and litany, polyphony, multiple meter.

Band 4: Chœur mixte, cloche de fer, trompe, hochet. Pomo. Iron bell, horn, rattle, male solo voice. Spoken litanic phrases.

Band 5: Solo de xylophone. Pomo. Instrumental. Xylophone. Polyphony, litany/through composed.

Band 6: Chant des piroguiers. Badouma. Paddlers' song. Male leader and chorus, sound of water. Overlapping call and polyphonic response, strophic.

Band 7: Solo de sanza. Badouma. Instrumental. *Sanza* (plucked idiophone). Monophony, through composed/litany, duple meter.

Band 8: Chœur de femmes. Okande. Drums, female leader and chorus. Solo call and polyphonic response, iterative.

Band 9: Orchestre de trompes d'ivoire. Koukouya. Drum, ivory horns. Polyphony, hocketing.

Band 10: Musique de fête. Koukouya. Festival music. Drums, iron bells, rattles, female chorus (?). High-pitched sustained squealing, litany.

*Side II* Band 1: Chant de levée de deuil, par Mondelendoumbe. Ngoundi. Mourning song. *Sanza* (plucked idiophone), unidentified idiophone, male leader and chorus. Through composed solo and strophic unison singing, overlapping, litany, polyphony, litanic *sanza*.

Band 2: Chant d'une femme peinte et parée. Boungomo. Drum, female leader and chorus. Multiple meter, strophic, solo strophe call with polyphonic chorus.

Band 3: Solo d'arc musical. Mboko. Instrumental. Musical bow. Through composed/litany.

Band 4: Orchestre de xylophones. Yassoua. Instrumental. Xylophones. Polyphony, strophic, multiple meter.

Band 5: Chant de levée de deuil, par Mondelendoumbe. Ngoundi. Mourning song. *Sanza* (plucked idiophone), unidentified idiophone, male leader and chorus. Polyphony, overlapping through composed solo call and strophic unison response, solo changed to litany on occasion.

**13** **Boîte à Musique LD–325.** *Musique Pygmée de la Haute Sangha: Mission Ogooué-Congo 1946.* 7″ 33⅓ rpm.

Cover notes in French, author unknown; edited by Gilbert Rouget. Recorded, 1946; in Congo (Brazzaville) by Gilbert Rouget and André Didier. Collection du Musée de l'Homme. Cover, black and white photo of dancers, by Noël Ballif.

Type: Traditional.

Cross-reference: 241.

*Side I* Band 1: Chant solo de femme Babenzele. Babenzele. Female solo voice. Yodeling, duple meter, strophic.

Band 2: Chant de femme Bangombe à deux voix. Bangombe. Female voices. Hocketing, heterophony, through composed/litany, yodeling.

Band 3: Yéli–solo et chœur des femmes Bangombe. Bangombe. Handclapping, female solo voice and chorus. Yodeling, hocketing, through composed/litany, heterophony.

Band 4: Sandzo. Danse rituelle de chasse, chœur des femmes, cris des chasseurs, tambours. Dance. Drums, handclapping, female chorus, male dancers. Overlapping, heterophony, through composed, cries of male dancers.

Band 5: Sandzo. Danse rituelle de chasse, chœur des femmes, cris des chasseurs, tambours. Dance. Drums, handclapping, female leader and chorus. Overlapping, through composed/litany solo and repeated litanic response, heterophony.

*Side II* Band 1: Attente de Edzingi. Religious. Struck wooden idiophone, handclappping, male leader and mixed chorus. Multiple meter, solo call and polyphonic response, overlapping.

Band 2: Danse autour de Edzingi. Religious dance. Four drums, female chorus, hunters' cries. Litany, polyphony, solo call and polyphonic response, overlapping.

Band 3: Danse autour de Edzingi. Religious dance. Four drums, handclapping, female chorus, hunters' cries. Falsetto rising shouts, overlapping sustained and repeated solo pitches with litanic solo, choral shouts, polyphony.

Band 4: Chœur pour l'agonie d'Edzingi. Sortie d'Edzingi. Religious. Drums, mixed chorus. Overlapping solo call and polyphonic response, litany.

## 14 Boîte à Musique LD–331. *Musique du Nord-Cameroun: Peuples Kirdi et Foulbé.* 10″ 33⅓ rpm.

Cover and album notes (4 pp.) in French, by Jacques Biltgen; include geographic location, ethnological differences between Kirdi and Foulbe, and music instruments used by each group. Recorded, 1956, in North Cameroun by Jacques Brugial. Enregistrements de l'Equipe Biltgen-Brugial, 1956. Cover, photo of man playing *goundi* (five-stringed harp); back cover, four photos of female Kirdi dancer, male Kirdi drummer, village, gathering of chiefs and entourage; photos by Claude Biltgen.

Type: Traditional.

*Side I* Band 1: Fête d'offrande des Moundang de Kaélé. Instrumental festival song. Drums, leg (?) bells, flute, shouts from dancers. Multiple meter.

Band 2a: Musique et chants de bienvenue par les jeunes filles de Rhumsiki. Instrumental, welcoming song. Drums, *goundi* (five-stringed harp), flute. Litany polyphonic overlapping of instrumental phrases.

Band 2b: Musique et chants de bienvenue par les jeunes filles de Rhumsiki. Welcoming song. *Goundi* (five-stringed harp), male solo voice. Polyphony, through composed, litanic harp background.

Band 3: Musique de fête chez le Lamido de Banyo pour la réception de ses notables. Festival song. Drums, oboe, male and female leaders and choruses. Ornamentation, call and response, through composed, polyphony. Recorded on the plateau of the Adamaoua.

Band 4: Danse de souhaits de marriage des jeunes filles Massa. Massa. Marriage song. Drum, rattle, female leader and chorus. Overlapping litanic call and response, polyphony, chorus in unison. Recorded in the region of Logone.

Band 5: Danse funèbre des femmes aux serpes pour l'enterrement d'un jeune enfant. Matakam. Funeral song. Drums, flutes, rattle, female leader and chorus. Hocketing flute and chorus, call and response, polyphony, multiple meter.

*Side II* Band 1: Musique pour la grande fête annuelle rassemblant à Maroua tous les Lamido du Nord-Cameroun. Instrumental festival song. Oboe, drums, horns. Increasing tempo, ornamentation, through composed, polyphony, syncopation.

Band 2: Danse de retour au village après les rites d'initiation des jeunes gens de Doukoula. Massa. Initiation song. Rattle, drum, male solo voice. Through composed, ornamentation. Recorded in the region of Lake Fianga.

Band 3: Danse des femmes de Mousgoum pour le retour des guerriers. Warriors' return. Drums, female leader and chorus. Falsetto trills, overlapping litanic call and response, chorus in unison, polyphony. Recorded in the village of Casesobus, region of Logone.

Band 4: Ballet des flutistes Foulbé de Guidill pour la visite d'un chef voisin. Foulbe. Instrumental. Drums, flutes or whistles. Hocketing flutes or whistles, polyphony. Recorded in the region of Garoua.

Band 5: Mélopée des baladins-chanteurs de Kaélé. Rattle, bowed lute, male leader and chorus. Litanic call and response, chorus in unison, lute, heterophony with voice.

## 15 Boîte à Musique LD–353. *Musique Touareg et Haoussa de la région d'Agadez.* 7″ 33⅓ rpm.

Cover and album notes (4 pp.) in French, by Jacques Biltgen; include cultural data on the Sahara, the origin and life of the Tuareg, and music instruments of the Tuareg and Hausa. Recorded in the Agadez region of Niger, Aïr Mountains of the Sahara Desert by Jacques Biltgen and Guy Royer. Color photo of male Tuareg sitting in doorway of hut; two black and white photos, one of young female, one of Hausa trader and male Tuareg; photos by J. Biltgen and G. Royer.

Type: Traditional.

*Side I* Band 1: Danses Touareg pour le guérison d'une folle. Tuareg. Dance for curing madness. *Tendi* (mortar and pestle covered with goatskin), drum, female leader and chorus. Alternating lines between leader and chorus, some ornamentation, melisma.

Band 2: Danses Touareg pour le guérison d'une folle. Same as Band 1.

Bands 3a–3b: Mélopée Touareg jouée à l'imzad. Tuareg. Instrumental. *Imzad* (single-stringed bowed lute), played by female. Arhythmic, ornamentation, single melodic line.

Band 4a: Chants de caravaniers. Tuareg. Caravan song. Male leader and chorus. Highly ornamented melodic phrases, some polyphony at ends of phrases.

Band 4b: Chants de caravaniers. Tuareg. Caravan song. Handclapping, male leader and chorus. Overlapping call and response, litany, slight ornamentation.

Band 5: Musique Haoussa. Hausa. Drum, *agaïta* (double-reed aerophone), male leader and chorus. Male leader alternates phrases with *agaïta* and chorus; polyphony, polyphonic drumming.

*Side II* Band 1: Fête Touareg dans l'Aïr. Tuareg. Festival song. *Tendi* (mortar and pestle covered with goatskin), handclapping, female leader and chorus. Litany, overlapping call and response, falsetto trills.

Band 2: Musique chez un notable d'Agadez. Hausa. Instrumental. Mandolin, viol, small drum. Ornamented phrases, syncopation.

Band 3: Chant de femme Haoussa avec accompagnement de violon. Hausa. *Agaïta* (double-reed aerophone), *imzad* (single-stringed bowed lute), female solo voice. Heterophony, slightly ornamented, quintuple meter.

Band 4: Chants d'enfants Touareg. Tuareg. Children's song. Handclapping, child leader and chorus. Overlapping call and response, litany, triple and duple meter.

Band 5: Musique de fête chez le Sultan d'Agadez. Hausa. Festival song. *Agaïta* (double-reed aerophone), *kakaki* (long metal trumpet), large drum, male solo voice. Changing tempo, litany, steady meter.

**16** **Boîte à Musique LD–376.** *Rythmes et Chants du Dahomey, No. 1: Sud et Centre Dahomey.* 7″ 33⅓ rpm.

Cover notes in French, by Gilbert Rouget. Song texts in Fon. Recorded by M. Adeyman Adeleke, Mlle R. Denisse, Gilbert Rouget. Collection Radiodiffusion Outre-Mer, Réalisation Radio Dahomey.

Type: Traditional and popular.

*Side I* Band 1: Tambours Yoruba, par le Groupe Apala. Yoruba. Traditional drum rhythms. Litany (tuned drums), multiple meter.

*Side II* Band 1: Danses royales d'Abomey, avec chant en langue vieux Fon. Fon. Traditional. Bells, rattle, female leader and chorus. Overlapping solo call and unison response, iterative.

Band 2: Musique populaire Fon. Fon. Popular. Flute, drums, male leaders and mixed chorus. Solo call and unison response, through composed, multiple meter.

**17** **Boîte à Musique LD–398.** *Basutoland: Musique du Fond des Ages. Folklore instrumental et choral des noirs Bantous du Basutoland (Afrique du Sud).* 7″ 33⅓ rpm.

Cover and album notes (4 pp.) in French by François Ellenberger and Percival R. Kirby, translated by F. Ellenberger; include considerable information about music instruments and some culture and history of the Zulu and Hottentot. Partial texts for some of the songs, some in original language and some in French. Recorded in Basutoland by François Ellenberger, with the assistance of Paul Ellenberger and S. Pinda. Mission du Centre National de la Recherche Scientifique, 1959. Cover, black and white photo of musical bow player, by François Ellenberger.

Type: Traditional.

*Side I* Band 1a: Le lesiba: l'épervier. *Lesiba* (mouth bow), played by Molelli Sebusi. Humming by player, some heterophony, litany.

Band 1b: Le lesiba: nong. As in Band 1a.

Band 1c: Le lesiba: sonnerie pour le bétail. *Lesiba* (mouth bow), played by Matsoso Sebusi. Humming by player, some heterophony, litany.

Band 2a: Chants anciens: battage du sorgho. Work song. Percussive sound made by threshing grain, male leader and chorus. Overlapping call and response, polyphony.

Band 2b: Chants anciens: chant de guerre *(mokorotlo)* Basuto. War song. Male leader and chorus. Overlapping call and response, polyphony.

Band 3: Joueur de lekolilo. Rakhomoso. Instrumental. *Lekolilo* (flute), played by male shepherd. Breathy flute, litany.

Band 4a: Le thomo: duo. *Thomo* (bow-harp), female leader and chorus. Polyphony, repeated litanic phrase on *thomo*.

Band 4b: Le thomo: chœur. *Thomo* (bow-harp), handclapping, female leader and chorus. Falsetto trills, polyphony, litany.

Band 4c: Le thomo: chant de guerre. War song. *Thomo* (bow-harp), male solo voice. Litany, polyphony.

*Side II* Band 1a: Le lekope: danse Bushmen. Bushman. Instrumental. *Lekope* (musical bow). Litany.

Band 1b: Le lekope: air. Bushman. Instrumental. *Lekope* (musical bow). Litany, using two tones.

Band 2: Chœur: danse de jeunes filles. Dance. Handclapping, young female leader and chorus. Overlapping call and response, litany, polyphony.

Band 3a: Le setolotolo: air du guérisseur. Healing song. Instrumental. *Setolotolo* (musical bow). Steady rhythm, litany, four tones.

Band 3b: Le setolotolo: berceuse. Singer, Amelia Letsitsi. Lullaby. *Setolotolo* (musical bow), solo female voice. Litany, three pitches on *setolotolo;* female voice creates some polyphony.

Band 4a: Chant solo par A. Letsitsi. Female solo voice. Strophic.

Band 4b: Same as Band 4a.

Band 5a: Solo de guimbarde. Performer, Nyakalla. Instrumental. Lekope des blancs (Jew's harp), played by female. Litany, using two pitches.

Band 5b: Same as Band 5a.
Band 5c: Same as Band 5a.
Band 5d: Same as Band 5a.

**18** **Boîte à Musique LD–409A.** *Afrique Noire: Panorama de la Musique Instrumentale.* 12″ 33⅓ rpm. 1965.

Album notes (5 pp.) in French, by Charles Duvelle; include material on the nature of African music and its cultural context and short explanations for each band concerning the manner of music production, who makes music, and the composition of the music groups and their music instruments. Recorded, 1956, 1958, 1961, 1962, and 1963, in Central African Republic, Upper Volta, Guinea, Dahomey, Rwanda, and Niger, by Charles Duvelle, Claude Ernoult, and Francis Péré. Production OCORA. Cover, black and white photo of two *griots* (drummer and single-reed aerophone player); 13 small black and white photos: 1) Xylophone and drum player (Azande); 2) Lobi drum and xylophone players; 3) Baya *sanza* player; 4) Three-drum ensemble and dancers (Bariba); 5) Two armpit pressure drummers; 6) Dompago drumming ensemble; 7) Mouthbow player (Gan); 8) Single-stringed plucked chordophone player (Songhai); 9) Female singer and single-stringed bowed chordophone player (Djerma); 10) Mbaka ten-stringed harp player; 11) Peul musical ensemble of flute and beaten calabashes; 12) Berba horn players; 13) Dendi 'clarinette idioglotte' player; photos by Charles Duvelle.

Type: Traditional.

*Side I* Band 1: Xylophones Azande. Azande. Instrumental. *Kponimbo* (xylophone, 13 keys, played by two men facing each other), *nzoro* (cattle bell), *gaza* (double-headed membranophone). Litany, repeated phrase with slight variations, fast tempo, triple meter. Recorded in Central African Republic.

Band 2: Sanza Baya. Baya. 12-keyed *sanza* (plucked idiophone) with half-calabash resonator and buzzing metals, male solo vioce. Vocal hummed softly, polyphony, multiple meter, litany. Recorded in Central African Republic.

Band 3: Xylophone Lobi. Lobi. Instrumental. *Elong* (14-keyed wooden xylophone with calabash resonators), *bambam* (double-headed membranophone). Litany, polyphony. Recorded in Upper Volta.

Band 4: Xylophones Malinke. Malinke (*griot*). Instrumental. Two 16-keyed xylophones with calabash resonators fitted with buzzing metal pieces. Through composed melody over litanic background at lower pitch; polyphony, multiple meter. Recorded in Guinée.

Band 5: Percussions Mahi. Mahi. *Ganssou* (metal bell with external clapper), *assanyan* (wicker rattle), *ganvikpan* (double metal bell with external clapper), two *tohoun* (water drums), *go* (calabash resonator), *koulou* (horn whistle). Polyphony, litany, multiple meter. Recorded in Dahomey.

Band 6: Tambours Bariba. Bariba. *Barakarakou* (pressure drum), *gon* (double-headed drum), male leader and chorus. Overlapping call and response, polyphony, litany, multiple meter. Recorded in Dahomey.

Band 7: Tambours Banziri sur pirogue. Banziri. Two *djouma* (single-headed open drums). Multiple meter. Recorded in Central African Republic.

Band 8: Orchestre Dompago. Dompago. *Soule* (double-headed stick-beaten cylindrical membranophone), *akrima* (single-headed hand-beaten open membranophone), *dounga* (pressure drum), *kankoun* (double bell with external clapper), *lale* (metal cattle bell), three *hillara* (wooden whistles). Multiple meter, litany, monophony. Recorded in Dahomey.

*Side II* Band 1: Arc-en-bouche Gan. Gan. *Kankarma* (mouth bow), male solo voice. Litany, monophony. Recorded in Upper Volta.

Band 2: Harpe et sonnailles Mbaka. Mbaka. *Ngombi* (ten-stringed plucked harp), struck bottle, rattle, male solo voice. Litany harp, through composed vocal, polyphony. Recorded in Central African Republic.

Band 3: Cithare Rwandaise. Rwanda. Instrumental. *Inanga* (trough zither). Through composed. Recorded in Rwanda.

Band 4: Luth monocorde Songhai. Songhai. Instrumental. *Kountigui* (plucked single-stringed lute). Monophony, litany. Recorded in Niger.

Band 5: Chant de femme accompagné à la vièle monocorde Djerma. Djerma. *Godie* (bowed single-stringed lute), solo female voice. Tense ornamented voice, through composed, instrument and voice often in unison. Recorded in Niger.

Band 6: Flûte Peul avec chant et percussion. Peul. *Serendou* (transverse flute), two *kakol* (half calabashes), male solo voice. Polyphony, overlapping flute and voice, through composed, ornamentation. Recorded in Upper Volta.

Band 7: Trompes Berba. Berba. Instrumental. Two *hieni* (transverse horn-trumpets), two *kienga* (struck metal rings). Litany, duple meter. Recorded in Dahomey.

Band 8: Clarinette idioglotte Dendi. Dendi. Instrumental. *Papo* (clarinette idioglotte). Litany. Recorded in Dahomey.

Band 9: Hautbois, tambour et chant Haoussa. Hausa. Instrumental. *Gangua* (double-headed membranophone), *alghaïta* (conical oboe). Ornamented, through composed, polyphony, tense voice. Recorded in Niger.

# CAPITOL RECORDS

1730 BROADWAY, NEW YORK, NEW YORK 10019

**19** **Capitol T1005.** *Kasongo!* 12″ 33⅓ rpm. 1957.

Cover notes in English, author unknown; include very brief discussion of some of the traditional music instruments represented on the record, and comment on the influence of Western music on African music. All songs in Lingala. Recorded in the Belgian Congo. Cover, orange-tinted black and white photo of Watutsi dancers, courtesy of Sabena Airlines.

Type: Popular.

*Side I* Band 1: Ntango n'akomi likolo (Embonga). *Likembe* (plucked idiophone), flute, drum, rattle, male leader and chorus. Duple meter, harmony, parallel thirds, overlapping solo call and harmonic response, Latin rhythms.

Band 2: Bino botuna bosele (Sebene). *Likembe* (plucked idiophone), violin, male leader and chorus. Harmony, duple meter, Latin rhythms, solo call and harmonic response, iterative.

Band 3: Marie (Biguine). Drum, violin, *likembe* (plucked idiophone), male leader and chorus. Harmony, duple meter, strophic, solo call and harmonic response, Latin rhythms.

Band 4: Tika koseka (Rumba). Guitar, kazoo-like gourds, male leader and chorus. Harmony, duple meter, strophic.

Band 5: Keba mama, keba! (Embonga). *Likembe* (plucked idiophone), bass, rattle, male leader and chorus. Harmony, strophic, solo call and harmonic response, triple meter, Latin rhythms.

Band 6: Eye bo (Rumba). Guitar, rattles, struck wooden idiophone (sticks?), male leader and chorus. Strophic, harmony, duple meter, Latin rhythms.

*Side II* Band 1: Etoiles des neiges (Rumba). Guitar, rattle, struck wooden idiophone (sticks?), male chorus. Harmony, duple meter, Latin rhythms, strophic, parallel thirds, some falsetto.

Band 2: Helene (Rumba). Two guitars, rattles, male leader and chorus. Strophic, harmony, Latin rhythms, triple meter.

Band 3: Kobata malamu (Rumba). Two guitars, rattle, struck wooden idiophone (sticks?), male solo leader and duet. Strophic, harmony, duple meter, Latin rhythms.

Band 4: Tembele Tembele (Sebene). Two guitars, rattle, struck wooden idiophone (sticks?), male solo voice. Harmony, duple meter, iterative, Latin rhythms.

Band 5: Maboka Marie (Rumba). Guitar, rattle, violin, struck wooden idiophone (sticks?), male solo voice. Latin rhythms, harmony, duple meter, strophic.

Band 6: Mono moni non dey (Sebene). Guitar, rattle, struck wooden idiophone (sticks?), male solo voice. Latin rhythms, parallel thirds, iterative, duple meter.

**20** **Capitol T10114.** *Music of the African Zulus!* 12″ 33⅓ rpm. ca. 1958.

Cover notes in English, author unknown; include brief discussion of modern musical influences on the Zulu. Partial text of Side II, Band 6 translated. Recorded in Johannesburg, South Africa. Cover, color photo of unidentified traditional female dancers; black and white photos of Little Kid Lex, The Globe Trotters, and unidentified female singer (probably Suzie or Grace); photos credited to Pictone, Johannesburg.

Type: Popular.

*Side I* Band 1: Drums of Africa. The Globe Trotters. Jazz drums, piano, bass, female trio. Harmony, slow tempo, litany, duple meter.

Band 2: New Year rock. Little Kid Lex. Pennywhistle. Pennywhistles, jazz drums, bass. Harmony, strophic, iterative, duple meter, dialogue at beginning.

Band 3: Seeta. Sesotho. Lefu Mokoena. 'Lyric describing the homeland,' traditional-modern. Concertina, male solo voice. Through composed, polyphony, litanic background on concertina.

Band 4: Tom Hark. Elias and his Jazz Flutes. Instrumental. Jazz drums, muted trumpet, saxophones, bass. Strophic, harmony, duple meter.

Band 5: K.B. Country Jazz Band. Instrumental. Pennywhistles, jazz drums, bass, guitar. Strophic, iterative, harmony, duple meter, spoken introduction.

Band 6: Skhanda mayeza. Suzie and Grace. Saxophones, jazz drums, trumpet, piano, bass, two female voices. Strophic, iterative harmony, duple meter.

*Side II* Band 1: Wambamba lomfaan. The Goli Sisters. Text in Zulu and Sotho. Piano, saxophones, jazz drums, bass, trumpet, female voices. Strophic, iterative, harmony, duple meter.

Band 2: A upinde mzala. The Sharpetown Swingsters. Trumpet, saxophones, jazz drums, bass, piano. Strophic, iterative, harmony, duple meter.

Band 3: Manyausa. The Globe Trotters. Text in Xhosa, dialogue in English. Piano, jazz drums, female chorus. Strophic, iterative, harmony, duple meter.

Band 4: Kamohlaba. Shanga. Jackson Nbobeni. Traditional praise song adapted to guitar. Guitar, male solo voice. Harmony, strophic, duple meter.

Band 5: Siya giya. The Melotone Brothers. Piano, jazz drums, bass, male vocal trio. Strophic, harmony, iterative, duple meter, overlapping call and response.

Band 6: Holom toe. The Globe Trotters. Piano, saxophone, bass, jazz drums, female trio. Strophic, iterative, harmony, duple meter. Part of lyrics translated in notes.

# LE CHANT DU MONDE

32, RUE BEAUJON, PARIS 8, FRANCE

While some relationship exists among Le Chant du Monde, Monitor, and Vanguard, its exact nature is not known.

**21** **Chant du Monde LD–M–8239** (number may have been changed in subsequent pressings to LDM–4254). *Au Cœur du Sahara avec les Touareg Ajjer.* 10″ 33⅓ rpm. 1961.

Cover notes in French, by José Pivin; include short history of Tuareg, noting ancestors and their conquest of Spain contrasted with poverty of present life; one or two paragraphs give information on cultural context of music of each band. Recorded by José Pivin. Cover, color photo of Tuareg man standing in a desert setting, by José Pivin.

Type: Traditional; Tuareg Ajjer.

*Side I* Band 1: Arrivée au campement. Sounds of arrival in camp.

Band 2: L'appel du tindé et chœur (Léhé Léhéllé). *Tinde* (membranophone of hide of she-goat with added cord of horse hair for timbre), handclapping, female leader and chorus. Overlapping call and response, multiple meter, litany, polyphony, falsetto trills.

Band 3a: Conversations et mélodies (conversations entre deux femmes: Aïcha). Conversation. Two female voices.

Band 3b: Conversations et mélodies (conversations entre deux femmes: Aïcha). Song. Two female voices. Unison, somewhat ornamented, litany.

Band 3c: Conversations et mélodies (conversations entre deux femmes: Aïcha). Song; same as 3b with drum added. Drum, handclapping, two female voices. Unison, somewhat ornamented, litany, isorhythmic drum pattern.

Band 4: Nouvel appel du tindé et chœur (Fatimata). Metal drums, handclapping, female leader and chorus. Overlapping call and response, polyphony, multiple meter, falsetto trills, litany, duple followed by triple meter.

*Side II* Band 1a: Soirées de l'Imzad (conversations—berceuse—Imzad). Conversation, lullaby. Female voices.

Band 1b: Soirées de l'Imzad (conversations—berceuse—Imzad). Lullaby. Female solo voice. Litany, monophony, duple meter.

Band 1c: Soirées de l'Imzad (conversations—berceuse—Imzad). War and/or love song, lullaby. *Imzad* (bowed chordophone, single-stringed?), male solo voice. Highly ornamented, monophony, through composed, voice and *imzad* often in unison.

Band 2a: Chants et histoires de Mahmouden (chants de piste—Mahmouden—Do Yéné—conversations). Traveling song. Handclapping, drum, male leader and chorus. High-pitched shouts, overlapping call and response, litany, monophony, unison.

Band 2b: Chants et histoires de Mahmouden (chants de piste—Mahmouden—Do Yéné—conversations). Traveling song. Male solo voice. Slow, highly ornamented, strophic.

Band 2c: Chants et histoires de Mahmouden (chants de piste—Mahmouden—Do Yéné—conversations). Traveling song. Handclapping, drum, male leader and chorus. Litany, overlapping call and response, monophony, high-pitched shouts.

Band 2d: Chants et histoires de Mahmouden (chants de piste—Mahmouden—Do Yéné—conversations). Conversation, traveling.

Band 3a: Fête de Djanet (appel du tindé—Sébéiba—chœurs des forgeronnes). Blacksmith; drum rhythms. Drum. Triple meter.

Band 3b: Fête de Djanet (appel du tindé—Sébéiba—chœurs des forgeronnes). Blacksmith. Drum, handclapping, mixed chorus. Litany, overlapping call and response.

Band 3c: Fête de Djanet (appel du tindé—Sébéiba—chœurs des forgeronnes). Blacksmith. Drums, kazoo-like instrument, male leader and chorus. High-pitched falsetto trills, polyphony, overlapping call and response, multiple meter, litany.

**22** **Chant du Monde LD–S–4256.** See 24.

**23** **Chant du Monde LD–S–4278.** *Tombouctou la Mystérieuse.* 10″ 33⅓ rpm.

Cover notes in French, by Maurice Bitter; include brief historical and ethnological information concerning Timbuktu, Mali. Translation of five songs into French. Recorded in Timbuktu by Maurice Bitter. Cover, color photo of man working iron, by Afrique-photo.

Type: Traditional; *griot.*

*Side I* Band 1: Sono Koulbaly n'Tie (L'homme riche). Bowed chordophone, membranophone, male solo voice. Highly ornamented, through composed, tense vocal style, voice and chordophone in unison or solo.

Band 2: Ai moussedi ye bani (Oh monsieur que je vous aime). Bowed chordophone, male solo voice. Highly ornamented, through composed, tense vocal style, bowed chordophone and voice often in unison.

Band 3: Bahadidie (chant de guerre). As in Band 1.

Band 4: Ai mama. As in Band 2.

Band 5: Ya rabi Baba (Oh Dieu, protège Baba). As in Band 1.

*Side II* Band 1: Bani Hachoum (descendant du prophète). As in Side I, Band 1.

Band 2: Alpha Abba Wanguara (nom et prénom de la famille des Wanguara). As in Side I, Band 1.

Band 3: Ai mama. As in Side I, Band 1.
Band 4: Chant de guerre ancien. As in Side I, Band 2.
Band 5: N'bagua (je l'aime). As in Side I, Band 1.

**24** **Chant du Monde LD–S–8246** (on face of album, LDM–8246; number may have been changed in subsequent pressings to LD–S–4256). *Au Cœur du Soudan.* 10″ 33⅓ rpm.

Cover and album notes (4 pp.) in French, by Ch. le Tanneur; include comment about the cultural context of the songs, short ethnographies of the Bobo, Peul, Bambara, and Songhai, and some translations of texts into French. Recorded, 1956, in the Soudan (Upper Volta?) by S. Ricci; 'enquêtes J. Capron, Ch. Le Tanneur.' Cover, color photo of African girls working with wool; four small black and white photos: 1) Children (Bobo-Oule) playing drums, 2) Sacrifice of a sheep to the crocodiles, 3) Fishing ritual (Foule Bobo), 4) People traveling along a road; photos by S. Ricci.

Type: Traditional.

*Side I* Band 1: Chant d'accueil. Bobo Oule griot. Praise song. Solo female voice. Through composed, monophonic, ametric.

Band 2: Air de fête. Bobo Oule griot. Instrumental celebration song. *Popi* (flute), *dumanu* (pressure drum), *enie* (small iron plaque rubbed by ring on left thumb of musician). Ornamentation, multiple meter, polyphony, through composed.

Band 3: Air de guitare lyre. Bobo. Instrumental. *Orozo* (five-stringed arc lyre with calabash resonator). Litany, polyphony.

Band 4: Balafon. Bobo griot. Instrumental. 14-keyed wooden xylophone with calabash resonators. Polyphony, ostinato polyphony.

Band 5: Chant de jeunes filles. Bobo. Female leader and chorus. Iterative, call and response, unison. Partial text translation in notes.

Band 6: Chanson pour Masan. Bobo griot. Ritual song. *Honi* (eight-stringed guitar with vibrators; body of instrument beaten by second player), *dumanu* (drum), male solo voice. Polyphony, multiple meter, through composed. Partial text translation in notes.

Band 7: Chanson pour Panmouri. Bobo griot. Praise song. *Honi* (eight-stringed guitar with vibrators; body of instrument beaten by second player), male solo voice. Polyphony, multiple meter, through composed. Partial text translation in notes.

Band 8: Balafon. Bobo. Instrumental. Xylophone. Litany, polyphony, multiple meter.

Band 9: Mare de wa. Bobo. Incantation during sacrifice of a sheep to sacred crocodiles. Male solo voice. Short phrase, monophony, arhythmic.

*Side II* Band 1: Fêtes rituelles du Zangué. Bobo. Ritual song. Drums, flute. Litany, high-pitched shouting, polyphony. Text in meaningless syllables.

Band 2: Guitare peul. Peul. Instrumental. 'Guitar' (plucked chordophone). Polyphony, through composed.

Band 3: Guitare à archet songhaï. Songhai. Instrumental. 'Guitar' (plucked chordophone with buzzing attachments). Compared in sound to the crickets and frogs heard at beginning; same melodic phrase repeated with slight variations.

Band 4a: Deux airs de flûte peul. Peul. Instrumental. Flute. Through composed, arhythmic, some ornamentation, monophony, variations on a short phrase.

Band 4b: Deux airs de flûte peul. Peul. Instrumental. Flute. Through composed, arhythmic, some ornamentation, polyphony, variations on a short phrase.

Band 4c: Un soir à Mopti, bruits d'oiseaux, école coranique. Sounds of birds and a Koranic school.

Band 5: Tro fla senani.... Bambara griot. Song about the horse. *Toutou* (three-stringed plucked chordophone), male solo voice. Spoken text, litany in instrument, varying tempo representing speed of horse's gallop. Partial text translation in notes.

Band 6a: Guitare à archet songhaï. Songhai. Instrumental. 'Guitar' (plucked chordophone with buzzing attachments). Fast tempo, tonal differences produced by moving sound box toward and away from performer's chest, polyphony, litany.

Band 6b: Chant et guitare peul. Peul. 'Guitar' (plucked chordophone), male solo voice. Litany, polyphony, multiple meter.

Band 7: Chant de jeunes filles bobo. Bobo. Two young girls. Heterophony, strophic.

Band 8: La loi des échanges. Bambara griot. Plucked and beaten chordophone, male solo voice. Strophic, polyphony, duple meter. Partial text translation in notes.

**25** **Chant du Monde LDM–4254.** See 21.

**26** **Chant du Monde LDM–8246.** See 24.

**27** **Chant du Monde LDY–4048.** *Chants et Danses d'Afrique: Guinée—Casamance, par Keita Fodeba et son ensemble africain.* 7″ 33⅓ rpm.

Cover notes in French, author unknown; very brief, general comments. Soloists, Achkar Marouf and Yansané Kerfala; guitarist, Kante Facelli. Cover, black and white photo of a Negro's head and arms superimposed on painted drawing of a drummer; artist, G. Justh.

Type: Popular.

Cross-reference: 34; 234.

*Side I* Band 1: Couri-couri. Dance. Guitar, rattle, drum, male chorus. Strophic, harmony, Latin rhythms, duple meter. Cross-reference: 34, Side I, Band 1; 234, Side II, Band 4.

Band 2: Aloa. As in Band 1. Cross-reference: 34, Side I, Band 3; 234, Side II, Band 5.

Band 3: Carolina. Casamance. Text in Créole portugais. As in Band 1. Cross-reference: 34, Side I, Band 5; 234, Side II, Band 6.

*Side II* Band 1: Téléphonista. From Guinée. Text in

'Soussou dialect.' Dance. Guitar, rattle, drum, male chorus. Strophic, harmony, Latin rhythms, duple meter, calypso. Cross-reference: 34, Side II, Band 3; 234, Side II, Band 7.

Band 2: Laïla. As in Side I, Band 1. Cross-reference: 234, Side II, Band 8.

Band 3: Saidouba. From Guinée. Text in 'Soussou dialect.' As in Side I, Band 1. Cross-reference: 34, Side II, Band 5; 234, Side II, Band 9.

**28** **Chant du Monde LDY–4049.** *Chants et Danses d'Afrique No. 3: Dahomey—Niger—Guinée; par Kante Facelli et son ensemble africain.* 7″ 33⅓ rpm.

Cover notes in French, author unknown; very brief, general comments. Cover, black and white photo of a Negro's face and hands superimposed on a color drawing in order to represent the man playing the guitar; artist, G. Justh.

Type: Popular.

Cross-reference: 34; 234.

*Side I* Band 1: Kadia-Blues. Kante Facelli and Collet Philip. Two guitars. Harmony, strophic, duple meter. Cross-reference: 34, Side II, Band 1; 234, Side II, Band 1.

Band 2: Kikalama. From Guinée. Dance. Guitar, drum, rattle, male leader and chorus. Strophic, harmony, Latin rhythms, duple meter, some call and response, calypsoid. Cross-reference: 34, Side II, Band 2; 234, Side II, Band 2.

Band 3: Kankan. From Guinée. Dance. Guitar, drum, rattle, male leader and chorus. Strophic, harmony, Latin rhythms, duple meter, some call and response. Cross-reference: 34, Side II, Band 4; 234, Side II, Band 3.

*Side II* Band 1: Mia bele. From Dahomey. Guitar, two male voices. Strophic, harmony, triple meter. Cross-reference: 34, Side I, Band 4; 234, Side I, Band 7.

Band 2: Soda. From Guinée. Kante Facelli, Achkar Marouf. Text in 'Soussou dialect.' Guitar, drum, rattle, two male voices. Strophic, Latin rhythms, calypsoid, harmony, duple meter. Cross-reference: 34, Side I, Band 2; 234, Side I, Band 8.

Band 3: M'batilaya. From Niger. Text in 'Yoruba dialect.' Guitar, drum, rattle, male leader and chorus. Strophic, harmony, Latin rhythm, duple meter, solo verses and harmony chorus. Cross-reference: 234, Side I, Band 9.

**29** **Chant du Monde LDY–4160.** *Sahara: 1—Chants des Touareg Ajjer.* 7″ 33⅓ rpm.

Cover notes in French, by José Pivin; include brief ethnological information concerning the Tuareg. Recorded in Algeria by José Pivin. Cover, color photo of musician and his instrument, by José Pivin.

Type: Traditional.

*Side I* Band 1: Malili. Tuareg. Handclapping, drum, rasp, female chorus. Ornamentation, unison singing, falsetto shrieks, unison call and solo response, litany.

Band 2: Berceuse. Tuareg (Kel Ohet). Lullaby. Female solo voice. Monophony, triple meter, litany.

Band 3: Almanin. Tuareg (Kel Iharir). Drum, girls' chorus. Litany, solo call and response, monophony.

Band 4: Le chameau qui boite. Tuareg (Imokharassen). Traditional. *Imzad* (bowed chordophone), male solo voice. Polyphony, ornamentation, through composed.

*Side II* Band 1: Lehe Lehelé. Tuareg (Kel Ohet). Drum, handclapping, female leader and chorus. Falsetto shrieks, overlapping solo call and unison response, litany.

Band 2: Chant de piste. Tuareg. Traveling song. Handclapping, male solo voice, and humming in background. Litany, shouts, chorus humming.

Band 3: Aliouen. Tuareg (Imokharassen). Drum, two female voices. Soloists alternate, overlapping, ornamentation, strophic.

Band 4: Do yéné. Tuareg (Kel Iharir). Drums, female leader and mixed chorus. Litany, solo call and unison response, overlapping, ornamentation.

**30** **Chant du Monde LDY–4166.** *Chants et Danses d'Afrique: 4. Bobo-oule.* 7″ 33⅓ rpm.

Cover notes in French, by Ch. le Tanneur; include brief, general comments on the Bobo and the individual recordings. Recorded, 1956, in Upper Volta by S. Ricci.

Type: Traditional; Bobo.

*Side I* Band 1a: Tambour an-an. Drum rhythms. Drum. Triple meter.

Band 1b: Ketak-ketak. *Honi* (eight-stringed chordophone, 'guitar'), struck wooden idiophone, male solo voice. Litanic chordophone, through composed, singing litanic, polyphony.

Band 2: Les filles sont jolies. Instrumental. *Totiro* (flute). Litany, monophony.

Band 3: Debere. Instrumental. *Orozo* (small 'guitar-lyre' with metal resonating pieces). Strophic, polyphony, triple meter.

Band 4: Chant d'accueil. 'Introduction of foreigners.' *Bimbiri* (membranophone), struck idiophone, male solo voice. Arabic, tense vocal style, through composed, ornamentation, vibrato on held notes.

Band 5: Guitare orozo. Instrumental. *Orozo* (small 'guitar-lyre' with metal resonating pieces). Strophic, monophony.

Band 6: Balafon. Instrumental. Xylophone. Through composed, ostinato polyphony.

*Side II* Band 1: Si quelqu'un voit une chose qui ne le regarde pas... *Orozo* (small 'guitar-lyre' with metal resonating pieces), male solo voice. Strophic, voice and instrument usually in unison, duple meter.

Band 2a: Travaux: pilage collectif du mil. Accompaniment to work rhythm. Handclapping, drum. Duple meter.

Band 2b: Travaux: piochage du mil. Work rhythms.

'Percussion,' male solo voice. Duple meter, rhythmic grunts.

Band 2c: Travaux: forgeron. Work rhythms. Drums, other percussive sounds (from work?), male voices. Triple meter, rhythmic grunts.

Band 3: Les femmes ne m'ennuient jamais. *Orozo* (small 'guitar-lyre' with metal resonating pieces), male solo voice. Instrumental litany in triple meter, vocal through composed, polyphony.

Band 4: Cérémonies annuelles du Do. Ceremonial song. Drums, rattles (or leg bells), handclapping, male leader and mixed chorus. Falsetto shrieks, multiple meter, strophic, some litanic call and response.

**31** **Chant du Monde LDY–4167.** *Afrique No. 5: Mpoti.* 1961. No information available.

**32** **Chant du Monde LDY–4176.** *Chants et Danses Pygmées: Moyen-Congo.* 7″ 33⅓ rpm.

Cover and album notes (2 pp.) in French, by C. Huchin; brief, general information about Pygmies and the individual recordings. Recorded in Moyen-Congo by C. Huchin and L. Demesse. Cover, color photo of two Pygmies.

Type: Traditional; Pygmy.

*Side I* Band 1: Danse Ebumba. Babinga. Dance. Drums, rattles (?), mixed chorus. Overlapping call and response, heterophony, hocketing, multiple meter, strophic.

Band 2: Evolvé. Babinga. Instrumental. Flute. Strophic, duple meter, monophony.

Band 3: Appels de chasse. Babinga. Antelope imitation for hunting.

Band 4: Abattage d'arbres. Babinga. Work song. Sound of chopping, two choruses at some distance from each other. Call and response, strophe by one group (male), followed by strophic response of other group (mixed or female), hocketing.

Band 5: Légende chantée. Babinga. 'Chanted' folk tale. Unidentified percussion, male leader and chorus. Through composed with litanic call and response sections, parallel harmony.

*Side II* Band 1: Chant de pagayeurs. Babinga. Work (paddling) song. Sounds of paddling, male leader and chorus. Call and response, litany.

Band 2: Arc musical. Babinga. Instrumental. Musical bow. Through composed/litany, overtones.

Band 3: Langage de trompe. Bakoulou. Signals. Signal horn, male speaker. Verbal calls followed by horn signals.

Band 4: Ekwose. Babinga. Instrumental. *Ekwose* (three-stringed 'harpe'). Litany, polyphony.

Band 5: Famille de tambours. Babinga. Drum rhythms. Drum. Changing meters, multiple meter.

Band 6: Danse Mobenga. Babinga. Dance. Drums, male leader and chorus. Call and response. N.B.: Band 6 is not separated from Band 5.

**33** **Chant du Monde LDY–M–4027.** *Chants d'Afrique: Cameroun, par Mouangué et son ensemble africain.* 7″ 33⅓ rpm.

Cover notes in French, author unknown; very brief, general information; include some texts in French. Performed by Mouangué and His African Ensemble, guitar by Kante Facelli.

Type: Popular; from Cameroun.

Cross-reference: 234; 342.

*Side I* Band 1: Sondi di bwea (Demain, c'est dimanche). Guitar, drum, male leader and chorus. Strophic, harmony, 6/4, call and response. Cross-reference: 234, Side I, Band 3; 342, Side I, Band 1.

Band 2: Tondo mba, a ndolo (Aime-moi, mon amour). Drum, rattle, male leader and chorus. Strophic, parallel harmony, call and response, multiple meter. Cross-reference: 234, Side I, Band 1.

Band 3: Bonaku b'a wunde Ndonga (Les gens de Bonaku sont venus à Ndonga). Guitar, male leader and chorus. Strophic, harmony, duple meter, slow and fast sections. Cross-reference: 234, Side I, Band 2; 342, Side II, Band 2.

*Side II* Band 1: Congo (Congo). Guitar, rattle, drum, male leader and chorus. Latin rhythms, strophic, harmony, fast tempo. Cross-reference: 234, Side I, Band 4; 342, Side I, Band 4.

Band 2: Binyo lo matate nyaka (Vous qui gardez les bœufs). Guitar, male leader and chorus. Strophic, humming background, harmony, slow tempo, duple meter. Cross-reference: 234, Side I, Band 5; 342, Side I, Band 3.

Band 3: Bele mama (Appelle Maman). Guitar, drum, rattle, male leader and chorus. Latin rhythms, strophic, harmony, call and response, duple meter. Cross-reference: 234, Side I, Band 6; 342, Side I, Band 2.

**34** **Chant du Monde LDZ–S–4275.** *Chants et Danses d'Afrique: Ensembles Keita Fodeba, Kante Facelli.* 10″ 33⅓ rpm.

Cover notes in French; brief, general information, discussion of Kante Facelli and his music, short band information. Cover, color photo of African girl, by Magnum.

Type: Popular.

Cross-reference: All bands on this record appear also on 27 or 28, and on 234.

*Side I* Band 1: See 27, Side I, Band 1; 234, Side II, Band 4.

Band 2: See 28, Side II, Band 2; 234, Side I, Band 8.

Band 3: See 27, Side I, Band 2; 234 Side II, Band 5.

Band 4: See 28, Side II, Band 1; 234, Side I, Band 7.

Band 5: See 27, Side I, Band 3; 234, Side II, Band 6.

*Side II* Band 1: See 28, Side I, Band 1; 234, Side II, Band 1.

Band 2: See 28, Side I, Band 2; 234, Side II, Band 2.

Band 3: See 27, Side II, Band 1; 234, Side II, Band 7.
Band 4: See 28, Side I, Band 3; 234, Side II, Band 3.
Band 5: See 27, Side II, Band 3; 234, Side II, Band 9.

**35** **Chant du Monde LDZ–S–4326.** *Les Chantfables du Cameroun.* 1963.

No information available.

# COLUMBIA RECORDS

799 SEVENTH AVENUE, NEW YORK, NEW YORK, 10019

**36** **Columbia CL–1412 (stereo CS–8210).** *Olatunji! Drums of Passion. Michael Olatunji.* 12″ 33⅓ rpm. ca. 1960.

Cover notes in English by Akin Akiwowo and Babatunde Olatunji; include two paragraphs on the area of Nigeria from which Olatunji comes, a discussion of the meaning of the drum in Africa, and two text translations into English. Male singer, Michael Olatunji. Cover, color photo of Michael (Babatunde) Olatunji.

Type: Popular.

*Side I* Band 1: Akiwowo 'Chant to the Trainman.' Drums and rattles, mixed chorus of nine members, and male solo voice. Litany, call and response, harmony, Latin rhythms.

Band 2: Oya 'Primitive Fire.' Drums (three male drummers), rattles, gongs. Multiple meter, Latin rhythms.

Band 3: Odun De! Odun De! 'Happy New Year.' Compositions by Olatunji based on hymns of the United African Methodist Church. Drums and rattles, mixed chorus, male solo voice. Strophic, multiple meter, harmony.

Band 4: Jin-Go-Lo-Ba 'Drums of Passion.' Drums and rattles, mixed chorus, male solo voice. Litany, unison, Latin rhythms.

*Side II* Band 1: Kiyakika 'Why Do You Run Away?' Text in English and ? Drums and rattles, mixed chorus, male solo voice. Harmony, strophic, Latin rhythms, call and response.

Band 2: Baba Jinde 'Flirtation Dance.' Drums, rattles, gong, mixed chorus with female lead. Multiple meter.

Band 3: Oyin Momo Ado 'Sweet as Honey.' Sansa (plucked idiophone), drums, rattle, mixed chorus, male solo voice. Litany, chorus with repeated phrases, Latin rhythms.

Band 4: Shango 'Chant to the God of Thunder.' Drums, rattles, gong, mixed chorus, male solo voice. Slow beginning with prominent falling releases, multiple meter, polyphony, leader and chorus overlapping.

**37** **Columbia CL–1634 (stereo CS–8434).** *Zungo! Afro-Percussion: Olatunji and His Percussion, Brass, Woodwind, and Choir.* 12″ 33⅓ rpm.

Cover notes in English, by Robert Ferris Thompson; include discussion of the cultural background of Yoruba music, and non-African music influences. One text translation in English, and one Yoruba text with English translation. Cover, color photo of Babatunde Olatunji, by Henry Parker; back cover, black and white photo of Olatunji playing and singing, by Don Hunstein. Performance group, conducted by Rayburn Wright, includes fourteen singers, three trumpets, one woodwind, one guitar, two bass, one trap drums, five African drums, one conga and timbale. Singer, Michael Olatunji.

Type: Popular.

*Side I* Band 1: Masque dance. Drums, trumpets, metal percussion, mixed chorus, male solo voice. Begins with drum rolls behind trumpet solo, parallel harmony, some call and response, multiple meter, overlapping litanic lines.

Band 2: Zungo. Drums, rattles, saxophone, mixed chorus. Begins with drum rolls and humming, litany, parallel harmony, gradual increase in tempo, multiple meter.

Band 3: Ajua. Drums, guitar, metal percussion, rattle, trumpet, flute, mixed chorus, male solo voice. Strophic, parallel harmony, Latin rhythms, gradual increase in tempo.

*Side II* Band 1: Esum buku wa-ya. Drums, guitar, trumpet, flute, mixed chorus, male solo voice. Iterative, parallel harmony, litany, multiple meter.

Band 2: Gelewenwe. Drums, bell, rattles, trumpets, male solo voice. Iterative, parallel harmony, duple meter, extended litanic parts of the strophe.

Band 3: Jolly Mensah. Bass, drums, guitar, flute, trumpet. Latin rhythms, litany, parallel harmony.

Band 4: Philistine. Drums, trumpets, guitar, mixed chorus, male solo voice. Parallel harmony, iterative, multiple meter.

**38** **Columbia CL–1866.** *Olatunji/Flaming Drums!* 12″ 33⅓ rpm. 1962.

Cover notes in English, by Dr. Akinsola Akiwowo; include brief commentary on the cultural or historical background of some of the songs, and partial text of one song. Arranged and conducted by Fred Karlin. Produced by John Hammond. Cover, 24 color photos of drumming, dancing, tambourine, a double-reed instrument, flute; back cover, black and white photo of Kwame (Michael) Olatunji; photos by Henry Parker.

Type: Popular.

*Side I* Band 1: Abana. Dance. Drums, rattles, flute, mixed chorus, male singer. Multiple meter, Latin rhythms, call and response, litany, parallel harmony.

Band 2: African Spiritual 'Osen Mawu Do' (The Law

that the Lord Acclaimed). Christian religious. Drums, rattles, trumpet, mixed chorus. Latin rhythms, harmony, multiple meter.

Band 3a: Uhuru 'Freedom!' Freedom song. Drums, alto saxophone, mixed chorus, male solo voice. Call and response, litany, unison singing, multiple meter.

Band 3b: Uhuru 'Freedom!' Freedom song. Drums, flute, oboe, bass. Ornamental oboe part, ornamental flute part, multiple meter.

Band 3c: Uhuru 'Freedom!' Freedom song. Drums, alto saxophone, mixed chorus, male solo voice. Latin rhythms, litany, unison singing, multiple meter.

*Side II* Band 1: Mystery of love. Olatunji. Drums, rattles, oboe, muted trumpet, male solo voice. Call and response between voice and oboe, litany, multiple meter, ornamented and semitonal oboe, monophonic.

Band 2: Adofo. Olatunji. Text in English and ?. Highlife. Drums, rattle, trumpet, alto saxophone, bass, male solo voice. Latin rhythms, strophic, duple meter, monophonic.

Band 3: Hail the King. Olatunji. Arranged Ghanaian 'King shout.' Drums, cymbals, flute, rattles, mixed chorus, male solo voice. Litanic call and response, unison, monophonic, multiple meter, litany.

**39** **Columbia CND–8002.** *We Insist.*

No information available; record may not be of African music.

**40** **Columbia CS–8210.** See 36.

**41** **Columbia CS–8434.** See 37.

**42** **Columbia KL–205 (also numbered ML–4942 and SL–205).** *The Columbia World Library of Folk and Primitive Music, Vol. II: African Music from French Colonies.* 12″ 33⅓ rpm. ca. 1955–56.

Series edited by Alan Lomax, with Robin Roberts, assistant. Album notes in English (2 pp.) by André Schaeffner; include brief cultural information for most bands (see individual bands below). Edited by André Schaeffner and Gilbert Rouget, Section de Musicologie, Musée de l'Homme, Paris. Recorded in 1931, 1939, 1946, 1948, 1950; acknowledgments to the recordings of the Musée de la Parole, University of Paris, at the Colonial Exposition, 1931; the expedition of Henri Clerisse to Madagascar in 1939; Ogue-Congo expedition to French Equatorial Africa in 1946, recordings made by André Didier and Gilbert Rouget; 'Paysans Noirs,' recorded, 1948, in Africa by André Didier; the expedition of Henri Lhote to the Sahara in 1948; and the expedition of Jean Rouch to the Niger in 1950. Fourteen small black and white photos, one each credited to Moreau and Fourrier, and twelve not credited; subjects as follows: 1) Ivory Coast drum, 2) Women's chorus Ubangi-Chari, 3) Vim Bandu–Cacanda musical bow–sanza–handclapping, 4) Dance and drummers, 5) Camel tournament, 6) Barra dancer, Madagascar, 7) Malinke harpist, 8) Madagascar, chorus of women with drums, 9) Okande masked dancer, 10) Nogundi bard playing his sanza and singing, 11) Kouyou drums and bells, 12) Pygmy drums, 13) Harp with three strings—Kouyou, 14) Pygmy dance.

Type: Traditional.

*Side I* Band 1a: Music for a camel tournament. Tuareg. Handclapping, *tindi* (a mortar converted into a drum), female voices. Female singer with chorus providing drone in unison, falsetto trill, through composed, triple meter, drone polyphony. Recorded, 1948, by Henri Lhote.

Band 1b: Song of exile. Orfela. Female solo voice. Ornamentation, monophony, through composed, ametric. Recorded, 1948, by Henri Lhote.

Band 1c: Song from In Salah. Harratin. Text in Arabic. 'Large frame-drum of North African type,' female voices. Call and response, multiple meter, drum (6/8), overlapping polyphony, litany. Recorded, 1948, by Henri Lhote.

Band 1d: Music for a camel tournament (II). Tuareg. Handclapping, *tindi* (see Band 1a), male chorus. Falsetto tremolo, litany, call and response, unison, duple meter (singing), multiple meter. Recorded, 1948, by Henri Lhote.

Band 2a: A muezzin call to prayer. Text in Arabic. Islamic religious. Unaccompanied male voice. Through composed, monophony, tense vocal quality, ametric. Recorded, 1948, in Banfora, Upper Volta, by André Didier.

Band 2b: Wedding song. Danakil. Handclapping, male leader and chorus. Overlapping call and response, polyphony, unison response, duple meter, strophic. Recorded, 1931, in Somaliland.

Band 2c: Song to make the camels drink. Work song. Male leader and chorus. Overlapping call and response, litany, unison response, duple meter. Recorded, 1931, in Somaliland.

Band 3a: Song of Tobaski. Sonray. Festival song for *Tobaski* (Moslem festival of the Sheep). Wooden idiophones, percussion rhythm. Multiple meter, shouting and trilling in background. Recorded, 1950, by Jean Rouch.

Band 3b: Flute players. Instrumental. Transverse flute duet. Polyphony, triple meter, call and response. Recorded, 1950, by Jean Rouch.

Band 3c: Bardic song. Dogon. Harp, male leader and chorus. Strophic, call and response, duple meter, polyphony. Recorded, 1950, in Bandiagara district, French Sudan, by Jean Rouch.

Band 3d: The hunt. Jerma. Instrumental. 'Violin.' Monophonic, highly ornamented, through composed, ametric. Recorded, 1950, in Niger Territory by Jean Rouch.

Band 3e: Song of religious possession. Jerma. Drum of half gourd overturned on sand or floating on water, 'violin,' male solo voice. Litany, voice and violin usually in unison, fast tempo, 6/4 meter. Recorded as in Band 3d.

Band 3f: Drum duet. Malinke. Drum rhythms with

some song. Two drums, male singers. Drumming, multiple meter, parallel harmony in singing, strophic. Recorded, 1950, in Karala, French Guinea, by Gilbert Rouget.

Band 3g: Song of praise. Malinke. Harp, male solo singer. Through composed, harp and voice often in unison, duple meter. Recorded, 1951, in Kouroussa district, French Guinea, by Gilbert Rouget.

Band 4a: Funeral song. Gwin. Female leader and chorus. Overlapping call and response, through composed, tense voice production, slight ornamentation, ametric. Recorded, 1948, in Banfora district, Upper Volta, by André Didier.

Band 4b: Whistle band. Wara. Whistles, female chorus. Litany, call and response, multiple meter. Recorded as in Band 4a.

Band 4c: Work song. Gwin. Agricultural work song. Male leader and chorus. Overlapping call and response, litany, through composed. Recorded as in Band 4a.

Band 4d: Song for rain. Gwin. Rattles, harps with bells, male leader and chorus. Litany, multiple meter, unison, polyphony, through composed. Recorded as in Band 4a.

Band 4e: Festive dance. Gwin. Drums, harps with large tin resonators, male chorus. Litany, multiple meter, unison singing, duple meter. Recorded as in Band 4a.

*Side II* Band 1a: Healing song. Sakalave. Handclapping, foot stamping, gunshots (to drive away evil spirits), separate male and female leaders and choruses. Call and response, polyphony, litany, through composed. Recorded, 1939, in southern Madagascar by the Clerisse Expedition.

Band 1b: Song of exorcism. Sakalave. Handclapping, female solo voice and chorus. Overlapping call and response, parallel harmony, duple meter, litany, multiple meter. Recorded as in Band 1a.

Band 1c: Song to bring good luck. Vezo (Sakalave). Drums, handclapping, mixed voices. Overlapping call and response, multiple meter, litany, parallel harmony. Recorded, 1939, in southwest Madagascar by the Clerisse Expedition.

Band 1d: Song of homage to the King. Ambilube. Praise song. Drums, male duet and mixed chorus. Parallel harmony, strophic, duple meter, multiple meter. Recorded, 1939, in Madagascar by the Clerisse Expedition.

Band 2a: Work song. Kabre. Male leader and chorus, unidentified idiophone. Parallel harmony, strophic, litany. Recorded, 1939, in Togo. N.B.: This is listed as the last selection on Band 1; it is actually the first selection on Band 2.

Band 2b: Porter's song. Bawanji. Praise song (to flatter the traveler). Male leader and chorus. Long introductory solo phrase, overlapping call and response, parallel harmony, litany, through composed. Recorded, 1946, in Gabon by Ogue Congo Mission.

Band 2c: Paddler's song. Okande. Work song. Male leader and chorus. Litany, call and response, duple meter. Recorded as in Band 2b.

Band 2d: Dance song. Badouma. Sanza, rattle, four bamboo stamping tubes, male leader and chorus. Litany, repeated instrumental pattern, polyphony, hocketing with instruments, some call and response singing, duple meter. Recorded as in Band 2b.

Band 2e: Dance with drum rhythm. Okande. Two extracts from traditional singing and drumming. Drums, bamboo strips, male chorus. Multiple meter, call and response, parallel harmony, litany. Recorded as in Band 2b.

Band 3a: Funeral song. Ngoundi. *Sanza* (plucked idiophone), two struck sticks, male leader and chorus. Overlapping call and response, through composed, litany, multiple meter, polyphony. Recorded, 1946, in Ouesso district, Middle Congo, by Ogue Congo Mission.

Band 3b: Dance song. Bongili. Two drums, two shakers, tree trunk on ground struck by five men with sticks, male leader and mixed chorus. Strophic, multiple meter, call and response, unison singing. Recorded as in Band 3a.

Band 3c: Dance. Koukouya. Three iron bells, three drums, male leader and mixed chorus. Multiple meter, polyphony, overlapping call and response, litany. Recorded, 1946, in Middle Congo, by Ogue Congo Mission.

Band 3d: Healing song. Kouyou. 'Zither harp' (strings from palm leaf fiber, three-toned), rattle, male leader and three male singers. Polyphony, some litany, some through composed, triple meter, multiple meter. Recorded as in Band 3c.

Band 3e: Funeral music. Koukouya. Drum, calabash into which musicians strike rattles and 'breathe' song, two male singers. Multiple meter, tense vocal style, polyphony, through composed and litany. Recorded as in Band 3c.

Band 4a: Hunting cries. Babinga (Pygmy). Hunting cries to drive game. Mixed group. Shouts, falsetto and normal. Recorded as in Band 3c.

Band 4b: Magic song. Babinga Bangombe (Pygmy). Female chorus. Hocketing, polyphony. Recorded as in Band 3c.

Band 4c: Djokobo. Babinga Babenzele (Pygmy). Dance song. Drums, handclapping, mixed chorus. Multiple meter, shouts and drumming mixed for rhythmic pattern. Recorded as in Band 3c.

Band 4d: Sandzo. Babinga Bangombe (Pygmy). Dance song. Drums, struck metal (bells?), mixed chorus. Polyphony, multiple meter, litany, overlapping. Recorded as in Band 3c.

Band 4e: Edjingi. Babinga Bangombe (Pygmy). Dance song. Drums, handclapping, mixed chorus. Polyphony, multiple meter, overlapping litany. Recorded as in Band 3c.

**43 Columbia KL–213 (also numbered KL–4950 and SL–213).** *The Columbia World Library of Folk and Primitive Music, Vol. X: British East Africa.* (Subtitle inside album: *Bantu Music from British East Africa.*) 12″ 33⅓ rpm. ca. 1955–56.

Series edited by Alan Lomax, with Robin Roberts, assistant. Album notes in English (cover and 3 pp.) by Hugh Tracey, African Music Society; include a discussion of the general characteristics of Bantu music in relation to Bantu cultures, and band information. Edited by Hugh Tracey. Cover, map of British East Africa. Ten black and white photos by Hugh Tracey, Ruanda drummers in action, including *Ntimbo* drums, Chopi xylophone orchestra, *'mbira, shona njari,* singing gourds, raft zither, eight-string thumb lyre, a dancer, linguistic map of South and East Africa.

Type: Traditional.

*Side I* Band 1: Manyanga drum rhythms. Nyamwezi. Composed by Kasomangila. Three drums, bells (leg?), three male drummers. Multiple meter. Recorded at Mwanza, Tanganyika.

Band 2: Ntimbo drum rhythms. Nyoro. Composed by Yohana Nyakayonga. The Ntimbo Royal Drummers, led by Yohana Nyakayonga. Changing meter. Recorded at Kikali, Hoima, Uganda.

Band 3: Nsiriba ya munange katego. Ganda. Entenga Royal Drummers. Drum tune. Fifteen *entenga* (tuned conical drums). Polyphony, multiple meter, strophic. Recorded at Lubili, Mengo, Kampala, Uganda.

Band 4: Mitamba yalagala kumchuzi. Zaramo. Dance. Five goblet drums, four cylindrical drums, tin rattles, male drummers and singers with male leader. Multiple meter, litany, strophic, unison.

Band 5: Sabata. Luba. Wedding song. Two *malimba* (xylophones), rattle, two drums. Polyphony, litany repeated background, through composed melody. Recorded at Elisabethville, Belgian Congo.

Band 6: Musingasinga yakora egali. Nyoro. Dance. *Ntara* (xylophone). Litanic phrasing with through composed melody. Recorded at Masindi, Uganda.

Band 7: Hinganyengisa masingita. Chopi. Dance *Timbila* (xylophone), male leader and mixed chorus. Polyphony, overlapping litanic and through composed instrumental phrasings, unison, strophic singing. Recorded in Mozambique.

Band 8: Kyenda ali mugenyi. Nyoro. Topical song. *Likembe* (plucked idiophone), male solo voice. Polyphony, litany, unison between vocal and *likembe*, duple meter. Recorded in Uganda.

Band 9: Shumba. Zezuru. Hunting song. 22-note *'mbira huru* (plucked idiophone), male solo voice. Litanic instrumental, polyphony, litanic vocal often in unison with *mbira*. Recorded in Southern Rhodesia.

Band 10: Harusi. Nyamwezi. Wedding song. *Malimba 'mbira* (plucked idiophone). Litany, polyphony. Recorded in Tanganyika.

Band 11: Kasadi Ngandu. Luba. Topical song. *Chisanzhi 'mbira* (plucked idiophone), male solo voice with male solo response. Litany, overlapping call and response, polyphony, humming, singing-instrumental unison. Recorded in the Belgian Congo.

Band 12: Citombe. Shona/Karanga. Dance tune. 18-note *njari 'mbira* (plucked idiophone). Litany, polyphony. Recorded in Southern Rhodesia.

Band 13: Chirombo weye nditerrere. Shona/Karanga. *Kalimba 'mbira* (plucked idiophone), female solo voice. Repeated litanic instrumental, strophic vocal, polyphony. Recorded in Southern Rhodesia.

Band 14: Teera machangwa. Shona/Karanga. *Chizambi* (friction bow), male leader and two male choruses. Polyphony, overlapping litanic phrasing in vocal. Recorded in Southern Rhodesia.

Band 15: Kwa ambuya asina keriya. Zezuru. Topical song. *Chipendane* (musical bow), male duet. Spoken vocal, later overlapping litanic phrasing, polyphony. Recorded in Southern Rhodesia.

Band 16: Okuzanyira ku nyanja. Ganda. Praise song. Three *ndere* (flutes), one cylindrical drum, three conical drums, male solo voice. Polyphony, multiple meter, falsetto cries, litany.

*Side II* Band 1: Manyanda. Chewa. Dance song. *Malipenga* (singing gourds, kazoo-like in structure), male leader and chorus. Strophic, solo call and parallel harmony response. Recorded in Nyasaland.

Band 2: Hehe song. Hehe. Humorous song. *Ligombo* (tube zither, tapping on gourd resonator), male solo voice. Through composed, monophony. Recorded in Tanganyika.

Band 3: Dale wangu. Tonga. Topical song. *Bangwe* (raft zither), male solo voice. Strophic vocal, litanic instrumental, polyphony, falsetto cries. Recorded in Nyasaland.

Band 4: Mugasha. Haya. Recited legend. *Nanga* (trough zither), male solo voice. Through composed vocal, litanic zither, polyphony. Recorded in Tanganyika.

Band 5: Naftali ouko. Luo. Praise song. *Thum* (eight-stringed lyre), *gara* (leg bells), male solo voice. Litanic lyre, litany/through composed vocal, polyphony. Recorded in Kenya.

Band 6: Wachonge. Bakusu. Fighting song. Two *litunga* (seven-stringed lyres), *luhengele* (inverted bowl), male solo voice and unison duet. Through composed vocal, polyphony, some call and response, vocal solo or unison. Recorded in Kenya.

Band 7: Pfeni nengoma. Ndau/Garwe. Story song. Male leader and chorus. Litany, overlapping solo call and unison response. Recorded in Southern Rhodesia.

Band 8: Teya-teya. Lozi. Sons of Barotseland Patriotic Society Choir. Story song. Male leader and chorus. Iterative call and response. Recorded in Northern Rhodesia.

Band 9: Pi mcinanga. Zezuru. Teacher Training College Choir. Story song. Rattles, male leader and chorus. Call and response, strophic, duple meter. Recorded in Southern Rhodesia.

Band 10: Kamwezi sensa muyaya. Nyamwezi. Humorous song. Goblet drum, male leader and mixed chorus. Falsetto cries, through composed solo voice alternates with solo call and unison response strophe, some trilling.

Band 11: Mong'a kobo. Southern Sotho. Work song. Male leader and chorus. Solo call and parallel harmony

response, humming, iterative, overlapping harmony. Recorded in Basutoland.

Band 12: Ali majengo. Haya. Paddling song. Conical drum, handclapping, male leader and chorus. Overlapping solo call and unison response, litany, some ornamentation. Recorded in Tanganyika.

Band 13: Samandoza-iwe. Shona/Ndau/Garwe. Dance song. Handclapping, male leaders and chorus. Overlapping solo call and unison response, iterative, heterophony. Recorded in Southern Rhodesia.

Band 14: Safari ya msanga-tifu. Giriyama. Dance song. *Kayamba* (raft rattle), handclapping, male leader and chorus. Solo call and unison response, ornamentation, iterative. Recorded in Kenya.

Band 15: Ufalume no jambo bora. Swahili. Dance song. Horn rattles, two cylindrical drums, horns struck with sticks, *zumali* (five-holed oboe), female chorus. Polyphony, multiple meter, unison, litany. Recorded in Kenya.

Band 16: Lugendo lwa halaka. Nyamwezi. Dance song. Three conical drums, one goblet drum, anklet bells, male leader and chorus. Strophic, call and response. Composed by Kasomangila Husen Ishla. Recorded in Tanganyika.

**44** **Columbia KL–4950.** See 43.

**45** **Columbia ML–4942.** See 42.

**46** **Columbia SL–205.** See 42.

**47** **Columbia SL–213.** See 43.

# COMMODORE RECORD COMPANY INC.

289 NEPPERHAM AVENUE, YONKERS, NEW YORK 10702

Commodore Records is no longer in business.

**48** **Commodore DL–30005.** *The Belgian Congo Records.* 12″ 33⅓ rpm. 1953.

Cover notes in English, author unknown; include short cultural background on each band, with most extensive commentary on circumcision rituals; two-sentence comment by George Herzog on the authenticity of the recordings. Recorded, 1935–36, in the Belgian Congo and Ruanda by the Denis-Roosevelt Expedition (Armand Denis, Leila Roosevelt).

Type: Traditional.

Cross-reference: 231; records identical except in order of the bands.

*Side I* Band 1: Choral songs of the Manbetu. Mangbetu. Male leader and chorus. Overlapping call and response, parallel harmony, litany, duple meter. Recorded in Rungu, Belgian Congo. Cross-reference: 231, Side I, Band 3.

Band 2a: Choral songs of the Babira. Babira. Male leader and chorus. Overlapping call and response, strophic, parallel harmony. Recorded in Ituri Forest between Mambasa and Irumu. Cross-reference: 231, Side I, Band 5a.

Band 2b: Choral songs of the Babira. Babira. Male leader and chorus. Overlapping call and response, litany, parallel harmony. Recorded in Ituri Forest between Mambasa and Irumu. Cross-reference: 231, Side I, Band 5b.

Band 2c: Choral songs of the Babira. Babira. Male leader and chorus. Parallel harmony, strophic. Recorded in Ituri Forest between Mambasa and Irumu. Cross-reference: 231, Side I, Band 5c.

Band 2d: Choral songs of the Babira. Babira. Male leader and chorus. Strophic, parallel harmony. Recorded in Ituri Forest between Mambasa and Irumu. Cross-reference: 231, Side I, Band 5d.

Band 3a: Bapere dance and Karumi's dance. Bapere. Drums, small iron bells, male leader and mixed chorus. Overlapping call and response, multiple meter. Cross-reference: 231, Side II, Band 6a.

Band 3b: Bapere dance and Karumi's dance. Bapere. Drums, reed horns. Litany, hocketing horns, duple meter, polyphony. Cross-reference: 231, Side II, Band 6b.

Band 4: Xylophone at Lubero. Instrumental. Xylophone, played by six men. Litany, polyphony, triple meter. Cross reference: 231, Side I, Band 4.

Band 5a: Mambuti Pygmy music. Bambuti Pygmy. Elephant feast song. Leader and mixed chorus. Litany, call and response, some hocketing. Cross-reference: 231, Side II, Band 5a.

Band 5b: Mambuti Pygmy music. Bambuti Pygmy. Instrumental. Flutes, drums. Hocketing, litany. Cross-reference: 231, Side II, Band 5b.

Band 5c: Mambuti Pygmy music. Bambuti Pygmy. Mixed chorus. Hocketing, litany, duple meter. Cross-reference: 231, Side II, Band 5c.

Band 6a: Batwa Pygmy dancers. Batwa Pygmy. Handclapping, female leader and chorus. Duple meter, overlapping call and response, litany. Cross-reference: 231, Side II, Band 1a.

Band 6b: Batwa Pygmy dances. Batwa Pygmy. Handclapping, leader and mixed chorus. Overlapping call and response, litany. Cross-reference: 231, Side II, Band 1b.

Band 6c: Batwa Pygmy dances. Batwa Pygmy. Handclapping, leader and mixed chorus. Overlapping call and response, litany. Cross-reference: 231, Side II, Band 1c.

*Side II* Band 1: Royal Watusi drums. Watutsi. Drum rhythms. Drums played by King of Ruanda and his provincial chiefs. Recorded at the Royal Court at Kigali, Ruanda. Cross-reference: 231, Side I, Band 2.

Band 2: Royal Watusi drums. Watutsi. Drum

rhythms. Drums played by King of Ruanda and his provincial chiefs. Recorded as in Band 1. Cross-reference: 231, Side II, Band 2.

Band 3a: Royal Watusi drums. Watutsi. Drum rhythms. Drums played by King of Ruanda and his provincial chiefs. Recorded as in Band 1. Cross-reference: 231, Side I, Band 6a.

Band 3b: Royal Watusi drums. Batwa Pygmy. Instrumental. Drums, calabash horns. Hocketing, litany, triple meter. Recorded as in Band 1. Cross-reference: 231, Side I, Band 6b.

Band 4a: Bahutu chant and dances. Bahutu. Struck wooden idiophone, rattle, solo voice. Multiple meter, short exclamatory responses. Cross-reference: 231, Side I, Band 1b.

Band 4b: Bahutu chant and dances. Bahutu. Handclapping, hand-beaten coarse skins, female leader and chorus. Overlapping call and response, litany, grunts from male dancers. Cross-reference: 231, Side I, Band 1a.

Band 4c: Bahutu chant and dances. Bahutu. Handclapping, hand-beaten coarse skins, female leader and chorus. Overlapping call and response, litany, grunts from male dancers. Cross-reference: 231, Side I, Band 1c.

Band 5a: Circumcision rituals: the ceremonial dances. Bapere Pygmy. Drums, male leader and chorus. Overlapping call and response, duple meter, multiple meter, litany. Cross-reference: 231, Side II, Band 4a. N.B.: Notes on cover for Bands 5 and 6 reversed.

Band 5b: Circumcision rituals: the 'circumcision bird.' Bapere Pygmy. Bull-roarer, male leader imitating cries of bird, and male chorus. Nasal cries, call and response, litany. Cross-reference: 231, Side II, Band 4b.

Band 5c: Circumcision rituals: the 'flagellation.' Bapere Pygmy. Drums, male leader and chorus. Multiple meter, call and response, litany, sounds of whipping, cheers of crowd. Cross-reference: 231, Side II, Band 4c.

Band 5d: Circumcision rituals: the 'stick orchestra' and the actual sounds in the forest during the circumcision. Bapere Pygmy. Orchestra of sticks, one per man, held under armpit and amplified by empty shell of large land snail. Litany, hocketing. Cross-reference: 231, Side II, Band 4d.

Band 6a: Circumcision rituals: the ceremonial drums of Chief Kokonyange. Pygmy. Drum rhythms. Drums. Multiple meter. Recorded during initiation in northern Ituri Forest, at Chief Kokonyange's and Chief Omande's villages. Cross-reference: 231, Side II, Band 3a. N.B.: Notes on cover for Bands 5 and 6 reversed.

Band 6b: Circumcision rituals: the ceremonial dance in Kokonyange's village. Pygmy. Drums, xylophones, iron bells, singing group faintly audible. Multiple meter. Cross-reference: 231, Side II, Band 3b.

Band 6c: Circumcision rituals: the circumcision dances at Omande's village. Pygmy. Drums, bells, male leader and chorus. Overlapping call and response, litany, multiple meter. Cross-reference: 231, Side II, Band 3c.

Band 6d: Circumcision rituals: the general sound in the forest during the actual circumcision at Kokonyange's. General clamor. Drums, talking, hocketing, shouting, whistling, bells. Cross-reference: 231, Side II, Band 3d.

# CONTINENTAL RECORDS

1800 FIFTH AVENUE, NEW YORK, NEW YORK 10035

Continental Records is no longer in business. While it is clear that this company issued item 49, it is probable that the Continental label listed in item 50 is from a different and separate South African company.

**49** **Continental CST–6019.** *Dinizulu Troupe Sings Songs of West Africa.*

No information available.

**50** **Continental ZB–8047.** *Dollar Brand Plays Sphere Jazz.* (Back cover: *The Dollar Brand Trio Plays Sphere Jazz.*) 12″ 33⅓ rpm.

Cover notes in English, by Mike M. Phahlane; include biographical data on Dollar Brand. Trio: jazz drums, bass, piano. Recorded in South Africa (?).

Type: Jazz.

*Side I* Band 1: Boulevard East. Composer, Brand.
Band 2: Khumbula Jane. Composer, Davashe.
Band 3: King Kong. Composer, Matshikiza.

*Side II* Band 1: Blues for B. Composer, Brand.
Band 2: Misterioso. Composer, Monk.
Band 3: Just you, just me. Composer, Green.
Band 4: Eclipse at dawn. Composer, Brand.

# CONTREPOINT

82, RUE MAURICE-GRANDCOING, VILLETANEUSE (SEINE), FRANCE

Contrepoint is a subsidiary label of Vogue. Address given here is that of Vogue. While some relationship among Contrepoint, Counterpoint, and Esoteric exists, its exact nature is not known.

**51** **Contrepoint MC–20015.** *Musique et Danses de l'Afrique Noire: Sonar Senghor et sa Troupe Africaine. Sénégal, Nigeria, Dahomey, Cameroun, Côte d'Ivoire, Guinée Française, Gambia Britannique.* (Back

cover: *Musique et Danses de l'Afrique Noire par Sonar Senghor et Les Siccos.*) 12″ 33⅓ rpm.

Cover notes in French, author unknown; information on individual bands, and biographical sketch of the performers. Recorded, 1952, in West Africa by Jerry Newman.

Type: Adapted traditional, and popular.

Cross-reference: Record identical to 60 and 100, except for Side II, Band 7, titled 'Medjo' here and 'Sammsamounn' on the other two records. For annotation, see 60.

N.B.: Cover only seen, record unavailable.

**52** **Contrepoint MC–20016.** *Musique d'Afrique du Nord: Maroc, Algérie, Tunisie.* 10″ 33⅓ rpm.

No cover or album notes. Recorded, July, 1953, in Algiers by Jerry Newman. Performed by Toraia Orchestra of Algiers.

Type: Café music.

Cross-reference: Identical material appears on 103, Side I, Bands 1–5, and Side II, Band 4, in different order.

**53** **Contrepoint MC–20045.** *Musique d'Afrique Occidentale: Musique des Malinke, Musique des Baoule.* 12″ 33⅓ rpm.

Cover notes in French, by Gilbert Rouget; include brief remarks on the Malinke and Baule, as well as band information. Recorded, 1952, among the Malinke and Baule by Gilbert Rouget, assisted by Jean Koroma. Cover, black and white photo of two unidentified flutists; back cover, six black and white photos as follows: 1) Three men playing xylophones and three women scraping metal tubes with long nails; 2) Male musician playing *seron;* 3) Male musician playing calabash water drums; 4) Three men playing drums, with female chorus; 5) Male musician playing five-stringed lyre; 6) Glaou, protecting spirit of the village; photos by Gilbert Rouget (?).

Type: Traditional.

Cross-reference: 61, 101.

*Side I* Band 1: Musique de fête. Malinke griots. Text in Malinke. Three *balafon* (xylophones), players have copper bells on wrist which tinkle as they play, metal tubes scraped with nails by women, female chorus. Unison, multiple meter, through composed, polyphony, ostinato polyphony among three *balafon.*

Band 2: Solo de harpe-luth. Malinke griot. Text in Malinke. *Seron* (large 19-stringed 'harpe-luth'), male solo voice. Through composed, polyphony, ametric, humming.

Band 3: Chant des louanges. Malinke griot. Text in Arabic. Islamic religious; prayer from Koran. *Kora* (21-stringed 'harpe-luth'), female solo voice. Through composed, ornamentation, ametric, polyphony.

Band 4: Batterie. Malinke. Drum rhythms. Water drum, two drums (membranophones). Litany, multiple meter.

Band 5: Fête de circoncision. Malinke. Circumcision rites. Drums (membranophones), flutes, female chorus. Unison, multiple meter, litany, heterophony.

Band 6: Danse des chasseurs. Malinke. Text in Malinke. Hunting song. Six-stringed 'harpe-luth' similar to *seron,* metal scraper, whistles, male leader and female chorus. Overlapping litanic call and response, polyphony, multiple meter.

Band 7: Danse des femmes. Malinke. Text in Malinke. Women's dance. Three drums, female leaders and chorus. Overlapping call and unison response, litany, polyphony, multiple meter.

*Side II* Band 1: Appel, entrée, danse de Glaou. Baule. Three bells, scraped metal tube, percussion calabash, sacred trumpet, male leader and chorus. Call and parallel harmony response, litany, multiple meter.

Band 2: Duo de flûtes. Baule. Instrumental. Two flutes played by males. Through composed, polyphony, hocketing.

Band 3: Solo d'arc musical. Baule. Instrumental. Musical bow, played by male. Through composed.

Band 4: Solo de xylophone. Baule. Instrumental. Six-keyed xylophone played by two males. Through composed, polyphony.

Band 5: Chœur d'hommes et harpe. Baule. Text in Baule. Drinking song. Five-stringed 'harpe-fourchue' (lyre?), male leader and chorus. Parallel harmony, strophic, multiple meter.

Band 6: Danse d'un guérisseur. Baule. Text in Baule. Healing dance. Metal ankle bells, metal gong, three tuned membranophones (drums), handclapping, male leader and mixed chorus. Overlapping call and parallel harmony response, polyphony, multiple meter, litany.

**54** **Contrepoint MC–20093.** *Dahomey: Musique des Princes.* 12″ 33⅓ rpm.

Cross-reference: 62, 102, and 237. For annotation, see 237.

**55** **Contrepoint MC–20097.** *Guinée Française, Musique Toma.* 12″ 33⅓ rpm.

Cross-reference: For annotation, see 236; records identical.

**56** **Contrepoint MC–20141.** *Pondo Kakou: Musique de Société Secrète: Côte d'Ivoire—Dahomey—Guinée.* 12″ 33⅓ rpm. 1959.

Cover notes in French, by Gilbert Rouget; brief description of Baule, information for individual bands. Recorded 'en Afrique' by Gilbert Rouget, with the assistance of Jean Koroma. Collection du Musée de l'Homme. Cover, black and white photo of battery of six drums, 'Grinpri'; back cover, two black and white photos: 1) La voix de la panthère; 2) Duo de bolon; photos by Gilbert Rouget.

Type: Traditional.

Cross-reference: 242.

*Side I* Band 1: Pondo Kakou. Baule. Ritual music for secret society. Struck metal gong, kazoo-like membra-

nophone, male duet with male chorus. Through composed/litany, some overlapping call and response.

Band 2: Grinpri. Baule. Drum rhythms. Six drums, bells. Multiple meter.

Band 3: Diourou. Baule. Ritual music for secret society. 'Harpe-fourchue' (lyre?), struck bottle, male leader and chorus. Overlapping solo call and parallel response, polyphony, litany, duple meter.

*Side II* Band 1: Batterie pour Ogoun Edeyi. Nago (Yoruba). Drum rhythms. *Kele, ogidan, akpossi* (membranophones), metal gong, mixed singing group. Shouting, multiple meter.

Band 2: Chœur de femmes pour Ogun Igbo-Igbo, Nago. Nago (Yoruba). Handclapping, membranophones (drums), male leader and female chorus. Overlapping solo call and unison response, through composed/litany, multiple meter.

Band 3: Sakara. Yoruba. Single-stringed bowed lute, *sakara* (membranophone), two struck calabashes, male leader and chorus. Solo call joined by chorus, through composed, ornamentation, some polyphony.

Band 4: Chant pour un voudoun. Goun. *Agidigbo* (five-stringed chordophone with metal buzzing elements), male solo voice. Litanic instrumental, through composed voice, polyphony.

Band 5: Les nessouhoue. Fon. Rattle, female leader and chorus. Solo call and unison response, through composed, monophony.

Band 6: Batterie Malinke. Malinke. Drum rhythms. Two membranophones (drums). Multiple meter.

Band 7: Chant de chasseur. Malinke griot. Hunting song. Six-stringed 'harpe-luth,' male solo voice. Litanic instrumental, through composed vocal, polyphony.

Band 8: Duo de harpes. Malinke. Instrumental. Two *bolon* (three-stringed harps, body struck). Multiple meter, polyphony, through composed/litany.

Band 9: Danse de femmes. Malinke. Dance. Two membranophones (drums), female leader and chorus. Iterative, multiple meter, solo call and parallel harmony response.

**57** **Contrepoint MC–20146.** *Dahomey: Musique du Roi. Guinée: Musique Malinké.* 12″ 33⅓ rpm. 1952.

Cover notes in French, by Gilbert Rouget; include discussion of ceremony represented on Side I, and contextual information for most bands. Recorded, 1952, at Karala, Guinée, and Porto-Novo, Dahomey, by Gilbert Rouget. Cover, black and white photo of female Malinke *griot* singing and beating a wooden block; back cover, two black and white photos: 1) Five queens singing and dancing in Porto-Novo; 2) *Griot* in the village of Koosa, district of Kourani-Gala, Guinée; photos by Gilbert Rouget.

Type: Traditional.

*Side I* Band 1: Musique du roi de Porto-Novo. Goun. Praise song. Two ivory trumpets, male leader and female chorus. Call and response, mostly spoken or chanted. Recorded in Porto-Novo.

Band 2: Musique du roi de Porto-Novo. Goun. Praise song. Bronze bell, hand-beaten calabash, drum beaten with bronze fan, male and female leaders and female chorus. Call and response, strophic, litany. Recorded in Porto-Novo.

Band 3: Zangbeto, musique des veilleurs de nuit. Goun. Cow horn sung into and blown, iron bells, pipes beaten with bolts, kazoo, male chorus. Overlapping call and response, polyphony, litany, falsetto shouts.

Band 4: Flûtes et chœur des Dossou-Yovo. Goun. Text in archaic Goun. *Mpété* (reed flutes), metal percussion, female chorus. Through composed, unison. Recorded in Porto-Novo.

Band 5: Chant satirique accompagné de cithare. Fon. *Toba* (10- or 12-stringed zither wrapped with bark for buzzing effect), percussive metal, handclapping, male leader and chorus. Solo call and unison response, through composed, rhythmic grunting. Recorded in Porto-Novo.

*Side II* Band 1: Deux tambours, rythme de mosso bara. Malinke. Drum rhythms. Two membranophones (drums). Heterometric. Recorded in Karala.

Band 2: Tambour d'eau et chœur, danse de femmes. Malinke. Two water drums (calabashes floating in water), two other drums, female leader and chorus. Overlapping call and unison response, polyphony, litany. Recorded in Karala.

Band 3: Moriba niansa, musique votive. Malinke. Handclapping, female leader and children's chorus. Litany, call and response, falsetto shouts. Recorded in Karala.

Band 4: Chant de chasseurs, par Alifa Diobaté. Malinke. Hunting song. Seven-stringed harp, scraped metal, whistle, male leader and chorus. Litany, call and response, polyphony.

Band 5: Berceuse, chantée par Madame Konde Kouyate. Griot. Lullaby. Female solo voice. Through composed, ornamentation, arhythmic.

Band 6: Solo de harpe-luth, par Mamadi Dioubate. Griot. 'Harpe-luth,' male solo voice. Through composed, polyphony, tense vocal style.

Band 7: Chanson de Siraba par Madame Konde Kouyate avec accompagnement de kora. Griot. *Kora* (21-stringed 'harpe-luth'), female solo voice. Tense vocal style, through composed, ornamentation.

Band 8: Orchestre de xylophones, dirigé par la balafonier Sidi Mamadi Dioubate. Griot. Three *balan* (18-keyed xylophones with calabash resonators) male musician, female chorus. Unison, ornamentation, through composed.

**58** **Contrepoint MC–20159.** *A.O.F. Ogoun dieu du fer. Chants d'Afrique Occidentale.* (Back cover: *A.O.F. Ogoun dieu du fer, Dahomey. Chants d'Afrique Occidentale Mauritanie, Sénégal, Côte d'Ivoire.*) 12″ 33⅓ rpm.

Cover notes in French, by Gilbert Rouget; discussion of *Osenla* ceremony during which Side I was recorded, and of religion dominant in areas from which

recordings of Side II originated; individual band information; a few text phrases translated into French. Recorded, 1952, in Dahomey, Mauritania, Senegal, and Ivory Coast by Gilbert Rouget in collaboration with Pierre Verger and with the aid of Jean Koroma. Collection du Musée de l'Homme. Cover, black and white photo of dance of priests before temple of Igbo Igbo, playing double iron gongs, by Pierre Verger; back cover, two black and white photos: 1) Blind singers of Tidjane sect; 2) Female singer in Saint-Louis du Sénégal; photos by Gilbert Rouget.

Type: Traditional.

Cross-reference: 239.

*Side I* Recorded at Ishede, Dahomey, during Osenla ceremonies.

Band 1: Ogoun, dieu du fer—salutations au gardien du sanctuaire—appels de *akposi*. Nago (Yoruba). Religious. Two forged iron gongs held in hand, drum. Rhythmic grunting.

Band 2: Ogoun, dieu du fer—salutations au gardien du sanctuaire—appels à des divinités. Nago (Yoruba). Religious. Double gong, two drums. Steady rhythms.

Band 3: Ogoun, dieu du fer—appels à des divinités. Nago (Yoruba). Religious. Drum, gongs, small bone whistle.

Band 4: Ogoun, dieu du fer—batterie et chœur—danse des prêtres de Ogoun. Three drums (one is *kele*), iron gongs, whistle, female leader and chorus. Multiple meter, overlapping call and response, polyphony, litany, marked falling release.

Band 5: Ogoun, dieu du fer—batterie et chœur—danse des prêtres de Ogoun. Three drums (one is *kele*), iron gongs, female leader and chorus. Multiple meter, overlapping call and response, polyphony.

*Side II* Band 1: Chant d'amour (Seïni kar). Maure. Singer, Mohammed Mbarek ould Manou. Text in classical Arabic. Love song. *Tidinit* (four-stringed lute played by ould Meni), percussion, male solo voice. Vocal ornamentation, microtones, melismatic, through composed. Recorded in Dakar.

Band 2: Chant de mendiante. Wolof. Begging song. Female solo voice. Vocal ornamentation, tense voice, through composed, arhythmic. Recorded in Saint-Louis.

Band 3: Chant de marabouts (Louanges du Prophète, composed by El Hadj Malik Sy). Wolof. Yatma 'Ndiaye, blind singer from Tidjane sect, and two other blind singers. Praise song. Three male voices. Vocal ornamentation, unison, through composed. Recorded in Saint-Louis.

Band 4: Chant de possession. Sarakolle. Possession dance. *Glou-glou* (armpit tension drum), female leader and chorus. Increasing tempo, overlapping call and response, polyphony, multiple meter. Recorded in Dakar.

Band 5: Chœur d'hommes. Konon. Wooden bell, lattice rattle, beaten iron blade, male leader and chorus. Polyphony, call and response, hocketing. Recorded in Keouleuta.

Band 6: Duo d'hommes. Adjioukrou. Drum, three male voices. Parallel harmony, alternating fast and slow tempi, through composed. Recorded in Orbaff.

Band 7: Chant de guerre. Ebrie. War song. Rattle, four drums, two male leaders and male chorus. Parallel harmony, polyphony, falsetto cries. Recorded in Anna.

Band 8: Chant de danse. Ebrie. Dance. Handclapping, rattle, two membranophones (drums), female leader and chorus. Overlapping litanic call and parallel harmony response, multiple meter. Recorded in Anna.

# CORAL RECORDS INC.

445 PARK AVENUE, NEW YORK, NEW YORK 10022

Coral Records is a subsidiary of Decca Records Inc., of New York.

**59** **Coral CRL-57280.** *Les Ballets Africains de Keita Fodeba.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; include personal histories of some of the performers. Recorded in France by Vogue P.I.P.

Cross-reference: For annotation, see 380; records identical, except for the title of Side II, Band 2, which is translated into English, 'Chant of Rejoicing,' on 59.

# COUNTERPOINT

## Counterpoint/Esoteric Records

1313 NORTH VINE STREET, HOLLYWOOD, CALIFORNIA 90028

While some relationship exists among Counterpoint, Contrepoint, and Esoteric, its exact nature is not known.

**60** **Counterpoint CPT-513 (stereo CPT-5513).** *African Tribal Music and Dances: Sonar Senghor Ak Sicco Yi.* (Back cover: *African Tribal Music and Dances: Sonar Senghor and his Troupe.*) 12″ 33⅓ rpm. ca. 1953.

Cover notes in English, author unknown; include information on Sonar Senghor and members of the group; band information of a general and popular na-

ture. Recorded, 1952, in West Africa by Jerry Newman.

Type: Adapted traditional, and popular.

Cross-reference: 51, 100. Side II, Band 7 is titled 'Sammsamounn' on this record, and on 100; on 51 it is titled 'Medjo.' This may be error in the notes, since all three albums are otherwise identical.

N.B.: In cover notes, the following instruments are 'used in this recording'; they are not identified with the particular bands: *tama, banta, tcha tcha, gamba, tin tin, baba, sabar.*

*Side I* Band 1: Sicco. 'Originated in French Guinea.' Drum rhythms. Drums, metal gong, sticks, bottles. Multiple meter, Latin rhythms.

Band 2: Toffi. From Ivory Coast. Traditional song sung to sicco (Latin) rhythms. Drums, metal gong, sticks, bottles, male leader and chorus. Call and response, Latin rhythms.

Band 3: Ibonga. From French Cameroon. Drum rhythms. Drums, metal gong, sticks, bottles. Multiple meter.

Band 4: Gboubi gnibi. From Senegal. 'Sentimental' song. Drums, male leader and chorus. Slow tempo, strophic.

Band 5: Dianka bi. Wolof. Love song. Drums, rattles, male leader and chorus. Parallel harmony, strophic, Latin rhythms, whistling.

Band 6: Sibi saba. From French Cameroon. Drum rhythms. Drums. Multiple meter, fast tempo.

Band 7: Sindhio. From French Guinea. Popular. Drums, male leader and chorus. Strophic, chorus in parallel harmony.

Band 8: Didrenouo. From Ivory Coast. War song. Drum, clashing sabres, male leader and chorus. Increasing tempo, Latin rhythms.

Band 9: Bonomiollo. From British Gambia. Love song. Drums, male chorus. Unison and parallel harmony singing, strophic, slow tempo, Latin rhythms.

*Side II* Band 1: Sammsamounn. From Senegal. Drum rhythms. Drums, sticks. Slow.

Band 2: Sougnou mbtaye. Wolof. Men's traditional drinking song. Drums, rattles, bells, sticks, male chorus. Parallel harmony, strophic, Latin rhythms.

Band 3: Ndolo. From Cameroon. Traditional story song. Drums, handclapping, male leader and chorus. Parallel harmony, call and response.

Band 4: Sabar. From Senegal. Drum rhythms. Drums, sticks. Multiple meter.

Band 5: Badunde ndonga. From Cameroon. Traditional paddlers' song. Drum, male leader and chorus. Call and parallel harmony response, litany.

Band 6: Changoo. From Nigeria. Text in Yoruba. Cult song. Drums, male leader and chorus. Call and response, strophic.

Band 7: Sammsamounn. From Senegal. Drum rhythms. Drum, sticks, bottle. Slow tempo, multiple meter.

Band 8: Mbatalaya. From Dahomey. Traditional story song. Drums, male leader and chorus. Call and parallel harmony response, tempo changes.

Band 9: Miva. From Togo. Drum rhythms. Drum, bell. Multiple meter.

**61** **Counterpoint CPT–529.** *Africa: Music of the Malinke and Baoule.* (Back cover: *Music of Occidental Africa.*) 12″ 33⅓ rpm.

Cover notes in English, translated from the French, written by Gilbert Rouget; for further information, see 53.

Type: Traditional.

Cross-reference: Record and cover notes identical to 53 and 101; photos the same but in different order. For annotation, see 53.

**62** **Counterpoint CPT–537.** *Music of the Princes of Dahomey: Festival of the Tohossou.* 12″ 33⅓ rpm.

Cross-reference: 54, 102, and 237. For annotation, see 237.

**63** **Counterpoint CPT–571.** *Afro Stereo.*
No information available.

**64** **Counterpoint CPT–5513.** See 60.

# CRESTVIEW

51 WEST 51ST STREET, NEW YORK, NEW YORK 10019

Crestview is the lower-priced label for Elektra Records.

**65** **Crestview CRV–805.** *Drum Fever: The High Life Music of Saka Acquaye and His African Ensemble.* (Back cover: *Drum Fever: The High-Life Rhythms of Saka Acquaye and His African Ensemble.*) 12″ 33⅓. ca. 1960.

Cover notes in English, by Kenneth S. Goldstein, with Saka Acquaye; general, brief, and popular discussion of African music, highlife, and band information; brief biography of Saka Acquaye. Recorded in New York City; recording engineer, David B. Jones. Cover, color photo of Negro male drummer and female dancer, by George Pickow/3 Lions; back cover, black and white photo of Saka Acquaye.

Cross-reference: For annotation, see 97.

# THE DECCA GRAMOPHONE COMPANY LIMITED

DECCA HOUSE, 9 ALBERT EMBANKMENT, LONDON SE1, ENGLAND

The Decca Gramophone Company Limited of London should not be confused with Decca Records Inc. of New York. The latter was formerly a subsidiary of The Decca Gramophone Company Limited, but is now a wholly independent American company. The trademark 'Decca' in the United States is now owned by Decca Records Inc, and thus the recordings of The Decca Gramophone Company Limited are sold in the United States under the London label, an associated company. Records which have not been repackaged on the London label are not available in the United States.

Other recordings in the Music of Africa series will be found under the London and Gallotone labels.

**66** **Decca LF–1084.** *Instrumental Music of Tanganyika: Songs of Tanganyika.* (Back cover: *Music of Africa Series No. 1: Tanganyika Territory.*) 10″ 33⅓ rpm. 1952.

Cross-reference: For annotation, see 218; records identical.

**67** **Decca LF–1120.** *Music of Africa Series No. 3: Drums of East Africa.* 10″ 33⅓ rpm.

Cross-reference: For annotation, see 220, records identical.

**68** **Decca LF–1121.** *Music of Africa Series No. 2: Kenya.* 10″ 33⅓ rpm.

Cross-reference: For annotation, see 219; records identical.

**69** **Decca LF–1169.** *Music of Africa Series No. 4: Congo Drums.* 10″ 33⅓ rpm.

Cross-reference: For annotation, see 221; records identical.

**70** **Decca LF–1170.** *Music of Africa Series No. 5: The Guitars of Africa.* 10″ 33⅓ rpm.

Cross-reference: For annotation, see 222; records identical.

**71** **Decca LF–1171.** *Music of Africa Series No. 6: The African Music Society's Choice: The Best Recordings of 1952. Winners of the Osborn Awards.* (Back cover: *The African Music Society's Best Music for 1952: Music of Africa Series—No. 6.*) 10″ 33⅓ rpm.

Cross-reference: For annotation, see 223; records identical.

**72** **Decca LF–1172.** *Music of Africa Series No. 7: Congo Songs and Dances.* 10″ 33⅓ rpm.

Cross-reference: For annotation, see 224; records identical.

**73** **Decca LF–1173.** *Music of Africa Series No. 8: The Music of Uganda.* 10″ 33⅓ rpm.

Cross-reference: For annotation, see 225; records identical though titles differ slightly.

**74** **Decca LF–1224.** *Music of Africa Series No. 10: African Music Society's Choice, Osborn Award. The Best Recordings of 1953 Part 1.* 10″ 33⅓ rpm.

Cover and album notes (1 p.) in English, by Hugh Tracey; good information concerning many of the ethnic groups represented on the record. Recorded in 1953. Black and white photo of two *mbira* players, photographer unknown.

Type: Traditional.

*Side I* Band 1: Musique de fête. Malinke. Singers, Sidi Mamadi, Sidi Karamon, Sidi Moussa. Festival. Three *balafon* (xylophones), three male voices. Xylophones: polyphony, litany/through composed; singing: unison, strophic. Recorded in Kankan, French West Africa, by Gilbert Rouget.

Band 2: Duo de flûtes. Baule. Instrumental. Two flutes. Through composed/litany, heterophony. Recorded at Atiegouakro, French West Africa, by Gilbert Rouget.

Band 3: Lagos street song. Yoruba. Benjamin Aderounmu, blind street singer. Pressure drum, male voice. Humming, through composed, monophony, multiple meter. Recorded in Lagos, Nigeria, by Nigerian Broadcasting Company.

Band 4: Nahawandi. Swahili. Instrumental. *Udi* ('Arab guitar') played by Bom Amberon. Through composed, polyphony. Recorded in Dar Es Salaam, Tanganyika, by Hugh Tracey.

Band 5: The meeting of the Niles. Sudanese. Sudan Broadcasting Service Orchestra. Orchestral piece by Buraie Mohammed. Violins, lute, flute, drums. Harmony (Eastern influenced), strophic, duple meter. Recorded in Khartoum by the Sudan Broadcasting Service.

*Side II* Band 1: Kyuma. Ganda. Royal Drum Band in the court of the Kabaka. Drum tune. *Entenga* (15 tuned drums). Multiple meter, changing meter. Recorded at Mengo, Uganda, by Hugh Tracey.

Band 2: Muyeka. Lonzo. Hunting dance song. Drum, two rattles, signal whistle, male leader and 12-man chorus. Multiple meter, through composed/litany, call and response. Recorded in Leopoldville, Belgian Congo, by Emissions Africaines de Radio Congo Belge.

Band 3: Mwana aboyi mama. Mulari. Mundanda Antoine and his group. Popular dance song. *Likembe* (plucked idiophone), guitar, clarinet, flute, bass. Whistling, parallel harmony, call and response, iterative, duple meter, polyphony.

Band 4: Yo-yo-yele Yo-yo-ye. Ekonda. Women's song. For annotation, see 316, Side II, Band 11.

Band 5: Salve Regina. Les Chanteurs à la Croix de

Cuivre. Religious; Christian hymn composed by Joseph Kiwele (Tabwa). Drums, young male chorus. Harmony, call and response, iterative, duple meter. Recorded at Elisabethville, Belgian Congo, by Hugh Tracey.

**75** **Decca LF–1225.** *Music of Africa Series No. 11: African Music Society's Choice, Osborne Award. The Best Recordings of 1953 Part 2.* 10″ 33⅓ rpm.

Cover and album notes (1 p.) in English, by Hugh Tracey (?); include ethnological information for many of the tribes represented on the record, as well as band information. Edited by Hugh Tracey. Recorded in 1953. One black and white photo of *mbira* player; photographer not credited.

Type: Traditional.

*Side I* Band 1: Upanga sorotani wali. Girivama. Leader, Kitsao Wakombe. Msego dance. Leg bells, raft rattles, male leader and chorus. Strophic, solo call and unison response, duple meter. Recorded at Kaya Jungo, Kalifi District, Kenya, by Hugh Tracey.

Band 2: Odhiambo odet. Luo. Singer, Ogalo Mirasi. Praise song. *Orotu* (bowed lute), male solo voice. Instrumental litany background, vocal through composed/litany. Recorded at Kisumu, Kenya, by Hugh Tracey.

Band 3: Awu mungoya. Gogo. Leader, Madeje Matango. Praise song (*nindo*). *Mulanzi* (flute), male leader and mixed chorus. Solo call and parallel harmony response, through composed, falsetto shrieks. Recorded at Dodoma, Tanganyika, by Hugh Tracey.

Band 4: Nuka nakayongo. Tonga. Leader, Job Koko. Drinking song. Drums, sticks, male leader and mixed chorus. Solo call and parallel harmony response, strophic, multiple meter. Recorded at Chalimbana, Northern Rhodesia, by the Central African Broadcasting Station.

Band 5: Nalowa uyondijana kwa leza. Tonga. Stephen Sibooli and his group. Topical dance song. *Kalumbu* (bow). Litany, parallel harmony between vocal and bow. Recorded at Mapanza, Northern Rhodesia, by the Central African Broadcasting Station.

*Side II* Band 1: Nkhondo ku Libya (The War in Libya). Bemba. Lament. Two male voices. Strophic, parallel harmony. Recorded at Lusaka, Northern R hodesia, by the Central African Broadcasting Station.

Band 2: Uthando kwabanye. Ndebele. Enock Mutawu. Instrumental. Zither. Strophic/litany. Recorded at Bulawayo, Southern Rhodesia, by the Central African Broadcasting Station.

Band 3: Chibudu. Chopi. Orchestral. *Timbila* (xylophone) orchestra. Strophic, polyphony, duple meter. Recorded at Mavila, Zatale District, Moçambique, by Hugh Tracey.

Band 4: Msungiso wasiwaka. Chopi. Orchestral. *Timbila* (xylophone) orchestra. Polyphony, strophic. Recorded at Roma Mission, Basutoland, by Hugh Tracey.

Band 5: Monene kobo. Sotho. Felix Ramosoeu and Sotho men. Work song. Litanic solo call and parallel harmony response. Recorded at Roma Mission, Basutoland, by Hugh Tracey.

**76** **Decca LF–1254.** *Music of Africa Series No. 12: African Dances of the Witwatersrand Gold Mines, Part 1.* 10″ 33⅓ rpm.

Cover notes in English, author unknown (Hugh Tracey?); include very brief background on the dances, and band information. Recorded in South Africa by Hugh Tracey. Cover, black and white photo of dancer in costume; back cover, black and white photo, 'Shangaan tribe,' of eight dancers in costume; photos not credited.

Type: Adapted traditional.

Cross-reference: 178, 195, 196.

*Side I* Band 1: Ngodo orchestral dance: Msitso movement. Chopi. Dance. 14 *timbila* (xylophones), male chorus (dancers). Through composed, litanic singing interspersed, polyphony. Cross-reference: 178, Side I, Band 1.

Band 2: Ngodo orchestral dance: Chibudu movement, (O ufumile mukoma). Chopi. Dance. 14 *timbila* (xylophones), sound of shields being struck on ground, whistle, male chorus (dancers). Through composed orchestral, litanic call and response singing, polyphony. Cross-reference: 178, Side I, Band 2.

Band 3: Ngodo orchestral dance: Mzeno movement (Hi ngabuta na muchizwe). Chopi. Dance. 14 *timbila* (xylophones), whistle, male chorus (dancers). Through composed orchestral, litanic call and response singing, polyphony, Cross-reference: 178, Side I, Band 3.

Band 4: Inzumba step dance: Ngeniso movement (Magijwana). Tswa. Dance. Four xylophones, three drums, leg rattles, male chorus. Through composed orchestral, litany, polyphony. Cross-reference: 178, Side I, Band 4.

*Side II* Band 1: Muchongolo pipe dance (Lirogho). Pedi. Dance. Ten end-blown flutes, male solo voice. Hocketing, through composed, polyphony, some falsetto singing. Cross-reference: 178, Side II, Band 1.

Band 2: Mutshongolo stamping dance (Nuyimiso). Shangaan. Dance. Whistle, handclapping, sticks striking shields, male leader and chorus. Overlapping call and response, iterative, parallel harmony, duple meter. Cross-reference: 178, Side II, Band 2.

Band 3: Kwaya mining and group singing dance (Pojo mtagati). Shangaan. Body percussion, male leader and chorus. Overlapping call and response, parallel harmony, frequently changing rhythms and meters. Cross-reference: 178, Side II, Band 3.

Band 4: Kwaya mining and group singing dance (Madumwa kalwa machongola). Shangaan. Horns, male leader and chorus. Overlapping call and response, litany, parallel harmony, alternating rhythms and rhythmic sections, frequently changing rhythms and meters. Cross-reference: 178, Side II, Band 4.

**77** **Decca LF–1255.** *Music of Africa Series No. 13: African Dances of the Witwatersrand Gold Mines, Part 2.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); brief background and band information. Recorded in the compounds of the Consolidated Main Reef and the Robinson Deep Mines, near Johannesburg, South Africa, by Hugh Tracey. Cover, black and white photo of dancer in costume; back cover, black and white photo of 'Sotho Tribe. Mohobelo. Striding Dance. The dance leader, Pamudze Chifa, in typical attitude'; photos not credited.

Type: Adapted traditional and traditional.

Cross-reference: 179, 197, 198.

*Side I* Band 1: Ndhlamu. Baca. Stamping dance. Male leader and chorus, stamping, handclapping. Overlapping call and response, litany, polyphony, parallel harmony, changing rhythm and meter.

Band 2: Malira. Zingili. Dance. Two friction drums, handclapping, male leader and chorus. Overlapping call and response, litany, steady rhythm.

Band 3: Ukuqala. Zulu. Dance. Bass drum, handclapping, male leader and chorus. Overlapping call and response, litany, steady rhythm, duple meter.

Band 4: Wo yo yo. Mpondo. Dance. Handclapping, male leader and chorus. Overlapping call and response, parallel harmony, litany, duple meter, nonsense syllables.

Band 5: Salukazana. Mpondomisi. Dance. Handclapping, whistle, male leader and chorus. Overlapping call and response, parallel harmony, litany, duple meter, steady rhythm. Cross-reference: 198, Side I, Band 1.

*Side II* Band 1: Muchongolo tumbling dance. Ndau. Dance. Drums, male leader and chorus. Multiple meter, overlapping call and response, litany.

Band 2: Umteyo shaking dance. Xhosa. Adapted traditional dance. Leg rattles, bells, concertina, whistle. Litany, polyphony, grunting. Cross-reference: 198, Side I, Band 2.

Band 3: Mohobelo striding dance—'muhadi.' Sotho. Dance. Male leader and chorus, stamping. Slow tempo, overlapping call and response, litany, hissing.

Band 4: Isicathulo gum-boot dance. Baca. Adapted traditional dance. Guitar, reed horn, handclapping, slapping boots, male leader and chorus. Shouts, steady background rhythm by guitar. Cross-reference: 198, Side II, Band 1.

**78** **Decca LK–4292.** *Something New from Africa.* 12″ 33⅓ rpm. 1959.

Cover notes in English, by Peter Clayton; discussion of the African, European, American, and jazz influences on the music in the album. Recorded in South Africa(?). Six black and white photos of Lemmy Special, of which four also include a guitar player and other musicians; photos not credited.

Type: Popular pennywhistle.

Cross-reference: May be related to 175.

*Side I* Band 1: Something new from Africa. Solven Whistlers. Kwela song, composed by Mokonotela. Pennywhistle, clarinet, bass, jazz drums.

Band 2: Kwela Joe. Specks Rampura. Kwela song, composed by Rampura. Pennywhistle, guitar.

Band 3: Zulu boy kwela. Toko Tomo and the Bachelors. Kwela song, composed by Hill. Jazz drums, guitar, piano, bass. Overlapping call and response.

Band 4: Lemmy's jump. Jimmy Pratt with Lemmy Special. Kwela song, composed by Mabaso. Pennywhistle, piano, jazz drums, cymbals, guitar.

Band 5: Little Lemmy kwela. Little Lemmy and Big Joe. Kwela song, composed by Hill. Pennywhistle, guitar, alto clarinet, jazz drums.

Band 6: Kwela blues. Solven Whistlers. Kwela song. Pennywhistles, guitar, jazz drums, bass. 12-bar blues.

*Side II* Band 1: Kwela no. 5. Little Lemmy and Big Joe. Kwela song, composed by Hill. Pennywhistle, alto clarinet, jazz drums, guitar.

Band 2: Solo jump. Specks Rampura. Kwela song, composed by Rampura. Guitar, pennywhistles, jazz drums.

Band 3: Rockin' in rhythm. Miriam Makeba, Jimmy Pratt, and Lemmy Special. Jazz, composed by Ellington, Carney, Mills. Pennywhistle, jazz drums, piano, bass.

Band 4: G-string kwela. The Blackjack Hitters. Kwela song, composed by Strike. Fiddle, pennywhistle, guitar, bass.

Band 5: Back to the shelters. Solven Whistlers. Kwela song, composed by Nkosi. Pennywhistles, jazz drums, guitar, bass.

Band 6: Six down. Alexandra Junior Bright Boys with Lemmy Special. Kwela song, composed by Mabaso. Guitar, pennywhistle, jazz drums, bass.

**79** **Decca LM–4547.** *African Suite for Strings.* By Fela Sọwande. 10″ 33⅓ rpm.

Cover notes in English by Fela Sọwande; explanation of the composition and the African elements in it; brief biographical notes about Fela Sọwande; short transcription of a theme. Performed by Trevor Harvey conducting the New Symphony Strings.

Type: Art music based on African themes.

*Side I* Band 1: Joyful day. Based on a melody by E. Amu.

Band 2: Nostalgia. Based on an original theme by Fela Sọwande.

*Side II* Band 1: Onipe. Based on a melody by E. Amu.

Band 2: Lullaby. Based on a southern Nigerian folk melody.

Band 3: Akinla. Based on a southern Nigerian folk melody.

**80** **Decca WAL–1001.** *E. T. Mensah and His Tempo's Band.* 10″ 33⅓ rpm. ca. 1953–55.

Cover notes in English, author unknown; indicate

history of the band, biographical information on E. T. Mensah, and some background for the music. 'Most of the titles featured in this long playing record are dressed up versions of African folk tunes...' Recorded in the Gold Coast. Black and white photo of E. T. Mensah; photo not credited.

Type: Popular.

*Side I* Band 1: Donkey calypso. Calypso. Trumpets, rattles, jazz drums, guitar, struck wooden block. Strophic, harmony, duple meter, Latin rhythms.

Band 2: Tea samba. Text in English. Samba. Trumpets, rattles, jazz drums, guitar, struck wooden block, male solo voice. Strophic, harmony, duple meter, Latin rhythms.

Band 3: Shemi ni oya. Highlife. As in Band 2.

Band 4: Laura. Text in English. Calypso. As in Band 2.

Band 5: Munsuro. Highlife. As in Band 2.

*Side II* Band 1: Sunday Mirror. Text in English. Highlife. As in Side I, Band 1.

Band 2: St. Peter's calypso. Calypso. As in Side I, Band 1.

Band 3: Obaayi fi Kumasi. Highlife. As in Side I, Band 2.

Band 4: Nkebo baaya. Highlife. As in Side I, Band 2.

Band 5: Stormy ass. Text in pidgin English. Calypso. As in Side I, Band 2.

**81** **Decca WAL–1019.** *Spots Rhythms: Red Spots Band.* 10″ 33⅓ rpm.

Record and cover not seen; information obtained from back cover of 85. Includes the following titles: 'Agyanka,' 'Masem ye yawo,' 'Ma ye wo den,' 'Oya kae me,' 'Bo hwe me,' 'Ma msei madzin,' 'Alee enye,' 'Me dofo christie,' 'Kantam anto,' 'Ma san maba.'

Type: Popular.

**82** **Decca WAL–1020.** *Onyina Hits: Onyina's Guitar Band.* 10″ 33⅓ rpm.

Record and cover not seen; information obtained from back cover of 85. Includes the following titles: 'Mene wo beko,' 'Odo ye owu,' 'Agyuma ye fo kuw,' 'Ye nya fahodi,' 'Beberebe ye musuo,' 'Me su fre onyame,' 'Odo akoda agyame,' 'Konkonsa ni be bere,' 'Sanbra Kate,' 'Rose.'

Type: Popular.

**83** **Decca WAL–1021.** *Black Beats Encores: Black Beats Band.* 10″ 33⅓ rpm.

Record and cover not seen; information obtained from back cover of 85. Includes the following titles: 'Amma mere wu,' 'Telephone lobi,' 'Sore be tie'm,' 'Nkome nkomo,' 'Owo ko no fe,' 'Srotoi ye mli,' 'Kasa bere'w,' 'Bu duru mana,' 'Gye ko didi,' 'Wonima menka.'

Type: Popular.

**84** **Decca WAL–1022.** *Tempos Melodies: E. T. Mensah and His Tempos Band.* 10″ 33⅓ rpm.

Record and cover not seen; information obtained from back cover of 85. Includes the following titles: 'Me da wo ase Ghana,' 'Guinea, Mali,' 'Gbaami anokwale,' 'Onipa,' 'Keyere mon,' 'Nigeria freedom,' 'Odo Pa,' 'Weeya-weya,' 'San bra,' 'Play samba merengue.'

Type: Popular.

**85** **Decca WAL–1023.** *Stars High Life: Stargazers Dance Band.* 10″ 33⅓ rpm.

No cover or album notes. Recorded in West Africa. Cover, color photo of lush green landscape.

Type: Highlife.

*Side I* Band 1: Obi nkabe mmami. Electric guitar, trumpet, jazz drums, bass, male solo voice and male duet. Strophic, Latin rhythms, duple meter, harmony.

Band 2: Obra aye me pasaa. Electric guitar, trumpet, jazz drums, bass, male solo voice. Strophic, Latin rhythms, duple meter, harmony.

Band 3: Sona ye ewuvone. As in Band 2.

Band 4: Mo ngyae me. As in Band 2.

Band 5: Dofo san bra. As in Band 2.

*Side II* Band 1: Kae me. As in Side I, Band 2.

Band 2: Akosua ayaa di. As in Side I, Band 1.

Band 3: Mber dzi adandan. As in Side I, Band 2.

Band 4: Die maye wo de. As in Side I, Band 2.

Band 5: Osu ara na mi su. As in Side I, Band 2.

**86** **Decca WAL–1024.** *Best of Republicans: The Republicans.* 10″ 33⅓ rpm.

Record and cover not seen; information obtained from back cover of 85. Includes the following titles: 'Ahoofe bra,' 'Awere hye'm,' 'Odo! E! sambra,' 'Lumumba de yie,' 'Akodom hene jimie,' 'Maye mobo, ma ye egyanka ba,' 'Dimpa na ohia.'

Type: Popular.

**87** **Decca WAL–1025.** *Broadway Hits Encores: Broadway Dance Band.* 10″ 33⅓ rpm.

Record and cover not seen; information obtained from back cover of 85. Includes the following titles: 'Bebere be yi,' 'Gyae su,' 'Nkae,' 'Bonsu,' 'Ashewo,' 'Kaw adze a maye,' 'Akye de ,' 'Meka,' 'Madze pa,' 'Odobra.'

Type: Popular.

# DECCA RECORDS INC.

445 PARK AVENUE, NEW YORK, NEW YORK 10022

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**88** **Decca DL-4243.** *African Rhythms: Guy Warren.*
No information available; title may be inaccurate.

**89** **Decca DL-7007.** *Arch Oboler's African Adventure: Actual Recordings of Songs, Ceremonial Music and Tribal Dances. Made on Field Expedition in Equatorial Africa.* 10″ 33⅓ rpm. 1953.

No cover notes; back cover consists of map of Africa with locations of recording of various bands noted. Recorded in Belgian Congo, Uganda, Ruanda-Urundi, Kenya, and Somalia, by Arch Oboler; technician in Africa, William D. Snyder. 'These recordings were made with the cooperation and assistance of Geoff Hutchinson, Kenya Information Office; G. M. A. Gayer, Director, Uganda Public Relations; and Father Fournier of the Society of Missionaries of Africa.'

Type: Traditional and popular.

*Side I* Band 1: Acholi royal dance. Acholi. Traditional dance. Drums, horns, handclapping, bells (leg?), mixed chorus. Overlapping call and response, polyphony, falsetto shrieks, iterative. Recorded in Uganda.

Band 2: Pigmy rawaneeka song. Batwa Pygmy (?). Traditional. Male leader and chorus. Overlapping solo calls, heterophony, long phrases, ametric. Recorded in Ruanda.

Band 3: Batutsi entrance dance. Batutsi. Traditional dance. Leg bells, male solo voice. Triple meter, litany, shouts. Recorded in Ruanda.

Band 4: Magnificat. Christian religious. Organ, children's choir. Western music. Recorded in Usumbura, Urundi.

Band 5: Bairu marriage dance. Bairu. Traditional dance. Flute, drums, rattles, female leader and chorus. Solo call and unison response, litany. Recorded in Belgian Congo.

Band 6: Giriama Crosby. Popular. Ukelele, male solo voice. Strophic, harmony. Recorded in Kenya.

Band 7: Baganda wife. Popular. Guitar, female solo voice. Strophic, harmony. Recorded in Uganda.

*Side II* Band 1: Digo wedding dance. Digo. Traditional wedding dance. Drums, rattles, double-reed instrument, male leader and female chorus. Overlapping call and response, polyphony, litany, high-pitched shrieks. Recorded in Somalia.

Band 2: Bachiga 'mabarisi.' Bachiga. Traditional. Drum, handclapping, male and female leaders, female chorus. Overlapping solo call and unison response, litany. Recorded in Uganda.

Band 3: Batwa lullaby. Batwa (Pygmy). Traditional lullaby. Female leader and chorus. Overlapping solo call and parallel harmony response, litany. Recorded in Ruanda.

Band 4: Bahororo song. Bahororo. Traditional. Drums, mixed chorus. Parallel harmony, strophic, duple meter. Recorded in Belgian Congo.

Band 5: Batoro song. Batoro. Adaptation of 'Battle Hymn of the Republic.' Drums, handclapping, female chorus. Steady rhythm, strophic. Recorded in Belgian Congo.

Band 6: Toro drums. Ntoro. Traditional drum rhythms. Drums, horns. Hocketing, strophic. Recorded in Uganda.

Band 7: Lake Bunyoni boatmen's song. Traditional paddlers' song. Male leader and chorus. Overlapping solo call and unison response, litany. Recorded in Belgian Congo.

Band 8: Bahima drinking song. Bahima. Traditional drinking song. Male leader and chorus. Overlapping call and response/through composed. Recorded in Belgian Congo.

Band 9: Acholi death dance. Acholi. Traditional funeral song. Rattles, drums, horn, male chorus. Solo call and unison response, iterative, high-pitched trills, occasional polyphony.

**90** **Decca DL-8216.** *Jungle Drums.*
No information available; record may not be of African music.

**91** **Decca DL-8446.** *Africa Speaks—America Answers: Guy Warren.*
No information available; title may be inaccurate.

**92** **Decca DL-9047.** *Africana Suite, Composed by Josef Marais for 'Too Late the Phalarope,' and: Songs of Spirit and Humor: Marais and Miranda.* 12″ 33⅓ rpm. ca. 1958.

Cover notes in English, by Josef Marais; include brief description of how music came to be written, concepts behind the writing, and achievement of special effects; English texts of four songs. Cover, color photo of Marais and Miranda playing guitar and *mbira* respectively; photographer unknown.

Type: Art music based on African and Afrikaans materials.

N.B.: Side II not considered here; consists of assorted folk songs.

*Side I* Band 1a: Work chant. Clarinet, bass clarinet, oboe, accordion, French horn, timpani, marimba, mixed chorus. Dirge, repeated phrase, harmony.

Band 1b: Hunger chant. Text in English. Marimba with chain lying across keys; otherwise as in Band 1a, male and female singers. Dirge, strophic, harmony.

Band 1c: Riches bring sorrow. As in Band 1b.

Band 2a: Birthday song. Text in English. Accordion, clarinet, male and female leaders and mixed chorus. Strophic, harmony, fast tempo.

Band 2b: The Stellenbosse Boys. As in Band 2a.

Band 2c: The Old Transvaal. As in Band 2a, except slow tempo.

Band 2d: There comes Oompy Kah-ly. Text in English. Accordion, handclapping, male and female leaders and mixed chorus. Barbershop quartet style, calypso elements, strophic, harmony.

Band 3a: Isibili (numbering song). Text in Zulu. Marimba with chains lying across keys, pochette viol, cricket rattle, male and female leaders and mixed chorus. Dirge, strophic, harmony.

Band 3b: Awake (Dance in the kraal). Handclapping, orchestra as in Band 1a, male and female leaders and mixed chorus. Polyphony, repeated phrases, harmony.

Band 4a: In the Boer homestead. Orchestra as in Band 1a. Harmony.

Band 4b: Finale. Orchestra as in Band 1a, mixed chorus. Harmony, repeated phrases, some litany.

# DEL-FI RECORDS INC.

6277 SELMA, LOS ANGELES, CALIFORNIA 90028

**93** **Del-Fi DFLP–1203.** *Masque d'Afrique.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; popular, sensational remarks on the 'present-day struggle between ancient superstition and the cultural influences of the outside world.' Music composed and directed by Bob Keene. Cover, color photo of naked girl in mouth of large black metal mask; photo by Phil Howard.

Type: Pseudo-African.

*Side I* Band 1: Night rain. Drums, rattle. Multiple meter, syncopation, Latin rhythms. Represents the sound of falling rain.

Band 2: Anticipation. Clarinet, drums, male and female voices. Latin rhythms, screams, grunts, shouts, jazz clarinet, melisma.

Band 3: The spell. As in Band 2.

Band 4: Council. Drums, rattle. Latin rhythms, multiple meter.

Band 5: The tryst. Clarinet, drums, female solo voice. Latin rhythms, jazz clarinet, melisma.

Band 6: Seduction. Clarinet, drums, male and female voices. Latin rhythms, jazz clarinet, melisma.

Band 7: Persuasion.Clarinet, drums, male and female voices. Jazz clarinet, melisma.

Band 8: Return. Clarinet, drums, male and female voices. Jazz singing and clarinet, melisma.

*Side II* Band 1: The voice of Africa. Drums, rattle, metallic clicks. Multiple meter.

Band 2: The muster. Clarinet, drums. Multiple meter.

Band 3: Uprising. Clarinet, drums, male and female voices. Grunts, shouts, screams, multiple meter.

Band 4: Impasse. As in Band 3.

# DORIAN RECORDS

1815 NORTH KENMORE AVENUE, HOLLYWOOD, CALIFORNIA 90027

**94** **Dorian LP–1015.** *Tanganyika Praises God: All African Seminary Choir of the White Fathers.* 12″ 33⅓ rpm. 1962.

Cover and album notes (2 pp.) in English, author unknown; brief account of Banyamwezi culture; historical account of Catholic-Banyamwezi contact; complete texts in original language and in English. Recorded, 1962, in Western Tanganyika by Rev. Joseph Ritter. Cover, black and white photo of choir; back cover, black and white photos of Father Ambrose Nhaliga and Brother Charles Nyamiti.

Type: Religious (Catholic Mass) using African traditional materials.

*Side I:* Swahili Mass, by Father Ambrose Nhaliga. Sung by choir of the Kipalapala Major Seminary in Tabora; text in Swahili.

Band 1: Twiza kukwisenga (We come to adore You). Unison, strophic, call and response.

Band 2: Bwana utuhurumie (Lord have mercy on us). Strophic, unison, litany, call and response.

Band 3: Gloria (Glory). Through composed, call and response, unison.

Band 4: Credo (I believe). Through composed, call and response, unison.

Band 5: Mtakatifu, Mtakatifu (Holy, holy). Through composed, call and response, unison.

Band 6: Mwana kondoo (Child lamb). Strophic, call and response, unison.

*Side II:* Nyamwezi Mass, by Brother Charles Nyamiti. Sung by choir of the Kipalapala Major Seminary in Tabora; text in Nyamwezi.

Band 1: Maria yayu (Dear Mary). Overlapping call and response, strophic, unison.

Band 2: Seb'utwitile kisa (Lord have mercy on us). Call and response, unison, litany.

Band 3: Gloria (Glory). Through composed, unison.

Band 4: Credo (I believe). Unison, strophic.

Band 5: Mtakatifu, Mtakatifu (Holy, holy). Call and response, unison, through composed.

Band 6: Kakolo ka ng'wa mungu (Small lamb of God). Call and response, unison, strophic.

# DOT RECORDS INC.

SUNSET AND VINE, HOLLYWOOD, CALIFORNIA 90028

**94a** **Dot DLP–3240.** *Chaino Africana: Spellbinding Primitive Rhythms by Chaino, Percussion Genius of Africa.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; popular and sensational remarks on Chaino and his music; brief popular band information. Produced, composed, and arranged by Kirby Allen. Back cover, black and white photo of Chaino playing drum.

Type: Pseudo-African.

*Side I* Band 1: Breathing bongos. Drums, bass, electric guitar. Fast tempo.

Band 2: Swamp girl. Drums, electric guitar, bass, male solo voice. Grunts, heavy rhythmic breathing, duple meter.

Band 3: Walking bongos. Drums, piano, guitar, bass. Jazz orientation.

Band 4: African jazz. As in Band 3.

Band 5: Congo serenade. Rattle, guitar, bongo, male solo voice. Strophic, harmony, duple meter.

Band 6: Bi-la. Saxophone, guitar, bass, drum, male solo voice. Grunts, harmony, duple meter, iterative, call and response.

*Side II* Band 1: Poko cha cha Cha-cha-cha. Drums, guitar, bass, male solo voice. Latin rhythms, shouts, strophic, duple meter.

Band 2: Slave girl. Drums, bass, mandolin, handclapping, male solo voice. Shouts, strophic, modulation, harmony.

Band 3: Bongo beat. Drums, bongos, guitar, bass. Duple meter, litany.

Band 4: Slave train. Bass, piano, drums, male solo voice. Grunts, litany.

Band 5: Afro cha cha. Cha-cha-cha. Guitar, drum, bass, piano, male solo voice. Grunts, heavy rhythmic breathing, harmony, litany, duple meter.

Band 6: Bongo stick boogie. Boogie-woogie. Piano, drum, bass. Strophic, duple meter.

**95** **Dot DLP–3372.** *Music Was Born in Africa: The Music of Modern Urban Africa.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; very brief, general comments on contemporary African popular music. Recorded in South Africa (?).

Type: Popular.

*Side I* Band 1: Music was born in Africa. Thandi Mpambani with Ben 'Sach' Masinga, Martin Stanford, Harmony Crotchets and Choir. Text in English. Piano, jazz drums, bass, saxophone, female leader and mixed chorus. Harmony, strophic, litanic choral phrase, close to rock and roll.

Band 2: Dinah. Ben 'Sach' Masinga. Western popular song with 'African' words. Piano, jazz drums, bass, electric guitar, male solo voice and male chorus. Harmony, strophic, arranged à la Modernaires of 1940s.

Band 3: Waye tshilo. African Mills Brothers. Calypso. Guitar, drum, bass, male leader and chorus. Strophic, harmony, humming, some overlapping call and response.

Band 4: Lindiwe. Ace Buya and Harmony Crotchets. Piano, drum, electric guitar. Strophic, harmony, humming, recitation with choral background.

Band 5: Peter's blues. Peter Makana. Pennywhistle song. Guitar, drum, pennywhistle. Strophic, harmony.

Band 6: Dubula mpana. Martin Stanford with Thandi Mpambani and Harmony Crotchets. Rock and roll. Drum, guitar, piano, male leader and chorus. Harmony, strophic.

*Side II* Band 1: Bana bana. Ben 'Sach' Masinga. Piano, solo male voice. Harmony, duple meter, strophic, some scat singing.

Band 2: Lerato. Shanty Town Dames. Electric guitar, drum, female chorus. Three-part harmony, strophic, recitation with humming background.

Band 3: Sondela. Martha Mdenge and Harmony Crotchets. Piano, bass, electric guitar, female leader, male leader and mixed chorus. Strophic, harmony.

Band 4: Khala zo'me. Bombing. Drum, mandolin or banjo, accordion, bass. Harmony, strophic, some litany.

Band 5: Notemba. Ace Buya and Harmony Crotchets. Piano, male leader and chorus. Strophic, harmony.

Band 6: Meadowlands. Nancy Jacobs and Her Sisters. Piano, drum, female leader and chorus. Bombing, harmony, strophic.

# DUCRETET-THOMSON

3 BIS AVENUE FRIEDLAND, PARIS 8, FRANCE

**96** **Ducretet-Thomson 320 C 126–127–128.** *Anthologie de la Vie Africaine: Moyen-Congo, Gabon.* Three-12″ 33⅓ rpm. 1958.

Album notes (100 pp.) by Herbert Pepper; include Pepper's philosophy behind the recordings, i.e., that all the sounds of life are closely related; each sound presented with extensive contextual material; complete texts of every verbal sound given in native language and in French; preface to notes by Léopold Sédar Senghor, 'Le Langage Intégral des Négro-Africains.' Recorded by Herbert Pepper in Congo (Brazzaville) and Gabon. Presentation organized to follow various phases of an individual's life. Edité sous le patronage de Conseil International de la Musique (U.N.E.S.C.O.). Cover, color photo of African mask; black and white photos: 1) En écoutant un enregistrement chez les Fang du Gabon; 2) Trompes Babembé, à figurations humains; 3) H. Pepper et son véhicule de tournée de l'Institut d'Etudes Centrafricaines; 4) Mwisou et sa fille Longa; 5) Orchestre d'enfants. De gauche à droite: un tambour sur cadre, un hochet en boîte de conserve; 6) Moundouki et sa poupée en bananier; 7) Jeu de mains Malaké; 8) Ronde, Ndoundou; 9) Jeu de pieds Mbounga; 10) Hochet double (Nsakala); 11) no caption; 12) Ndoulou et sa coquille; 13) Langage 'bracelets' de Bwanga; 14) no caption; 15) Bwanga entourée des membres de sa famille; 16) Mboyo et son bébé; 17) L'auteur chez les Pygmées Babinga Bangombé; 18) Delphine pétrissant son manioc; 19) Mvefame commandant sa section de danseuses; 20) Tambourinaire Kouyou et tambours (Angoko); 21) no caption; 22) no caption; 23) Piroguiers Vili; 24) Chasseur Bangombé à l'arbalète; 25) Chœur d'huilerie; 26) Le 'luthier' Masengo; 27) Edou-Ada-Luc musicien-poète; 28) Danseur sur échasses Bapoumou; 29) Masque gorille Bakwelé; 30) Kébékébé au repos; 31) Ngéma émettant un message; 32) Danse guerrière Akoma Mba; 33) Orchestre de Mendjang; 34) Danse Membé (cloche double dans la main d'une danseuse); 35) Danse Balouka (joueur de luth en second plan); 36) Danse Boumba (à genoux); 37) Danse marînga; 38) Membre de l'Ikéké et ses peintures corporelles; 39) Procession sur un chant de louanges à la drogue Liboga. Le prêtre fardé d'argile blanche tient à la main un hochet; 40) Louanges à la harpe sacrée; 41) Esprit masqué et tambours d'Okouyi; 42) L'abbé Raponda-Walker; 43) Village Vili; 44) En écoutant le récit de mythe de Tibola, fils de Dieu, chez les éléphants; 45) Pirogues et filets sur la côte Vili; 46) Tambour Vili (Ndoungou); 47) Biéré et sa harpe; 48) Tsamba chantant; 49) L'auteur chez les pygmées Babongo au campement de Swangi; 50) Olifants et tambours Koukouya; 51) Olanga va être enterré dans 200 pagnes; 52) Ingoba pleure sur le corps de son père Olanga; 53) Tombe Vili avec figuration de poisson, serpent et crocodile; 54) Les sept tambours d'Ikouma; 55) Ekombi la pleureuse; 56) Cérémonie du rite Moukala; 57) Chanteuse, banc frappé et tambours du rite Kondjo; 58) Figuration d'un magicien Babembe porteur de cloches en bois à plusieurs battants; photos by Herbert Pepper.

Drawings include: 1) Arc-en-terre (Kingwanda-Ngwanda); 2) Cithare d'ecorce (Kingwandikila); 3) Racleur (Mikwakou); 4) Bouteille 'flûtée'; 5) no caption (guitarist); 6) no caption (man blowing in fist); 7) no caption (paddler); 8) Trompe en corne; 9) Sifflet à appeler les chiens; 10) Luth Babembé; 11) Sanza Bacongo; 12) Ocarine Babembé; 13) Pluriarc Fang; 14) Kébékébé 'debout'; 15) 'Possédée' d'Ozila et ses sonnailles de chevilles; 16) Pluriarc Batéké et plectre en raphia; 17) Xylophone Mélane; 18) Objet funéraire du Mbiéri; 19) Tambour sur cône tronqué (Ngomo); 20) Tambour cylindrique sur pieds (Ikouma); 21) Tambour sur cadre (Malinga); 22) 'Fétiche' Batéké; 23) Pluriarc (à arcs unis par des liens en raphia); 24) Harpe d'Abandji; 25) Tambour d'Ivanga; 26) L'antilope Nkabi (tragelaphus); 27) L'antilope Sessa (céphalophe); 28) Le 'seigneur' Léopard; 29) Arc musical Bagne; 30) Tambour à friction (vue intérieure); 31) Nganga; 32) Hochet en calebasse; drawings by Xénia Yellachich. Back cover of album notes, map showing location of tribes and instruments on record.

Type: Traditional sounds, including music, of African life.

C–126, *Side I:* Scènes de l'enfance et de l'adolescence.

Band 1: Pleurs de nouveau-né et berçeuse. Vili. Lullaby. Female solo voice. Strophic, monophony.

Band 2: Orchestre d'enfants. Vili. Children's song. Drum, rattle, child leaders and chorus of children. Solo call and unison response, strophic, duple meter.

Band 3: Chant de fillette 'à laver un bébé.' Yombe. Song for washing a child. Solo female child's voice. Monophony, litany/through composed.

Band 4: Berçeuse à une poupée. Bangombe (Pygmy). Lullaby. Solo female voice. Yodeling, monophony, strophic.

Band 5: Chant de marche 'sous la pluie.' Koukouya. *Sansa,* boy leader and chorus. Solo call and unison response, litany, polyphony.

Band 6: Jeux d'adresse corporelle: de mains (de fillettes). Vili. Hand game song. Handclapping, girl leader and chorus. Overlapping solo call and unison response, iterative, duple meter.

Band 7: De ronde acrobatique (de fillettes). Vili (?). Game song. Female leader and girls' chorus. Solo call and unison response, litany.

Band 8: De pieds (de garçons). Vili (?). Game song. Handclapping, male leader and boys' chorus. Solo call and unison response, litany.

Band 9: Rhombe. Kouyou. *Ngwe* (bull-roarer).

Band 10: Arc-en-terre. Babembe. *Kingwanda-ngwanda* (earth bow), male chorus. Overlapping call and response, duple meter, litany.

Band 11: Cithare d'ecorce. Babembe. *Kingwandikila* (zither), male leader and chorus. Overlapping solo call and unison response, litany, duple meter.

Band 12: Racleur. Babembe (?). Two *mikwakou* (rasps), male leader and chorus. Solo call and unison or parallel harmony response, litany, triple meter.

Band 13: Chant religieux. Babembe (?). Religious song. Two *nsakala* (rattles), solo young female voice. Duple meter, monophony, strophic.

Band 14: Chant satirique. Babembe. Satiric song. Struck shell, female solo voice. Litany, duple meter, monophony.

Band 15: Chant d'amour. Fang. Love song. *Zamataba* (harp), solo young female voice. Litany, polyphony.

Band 16: Chant d'amour. Fang (?). Love song. Bottle flute, solo young female voice. Duple meter, litany/through composed, monophony.

Band 17: Chant à l'occasion de la baignade. Fang (?). Bathing. Drum, rhythmic water-splashing, female leader and young girls' chorus. Duple meter, solo call and unison response.

Band 18: Salutations de bracelets entrechoqués. Fang (?). Bracelets. Rhythmic rattling.

Band 19: Chœur précédant la danse de la tchikoumbi. Fang (?). Dance. Female leader and chorus. Solo call and unison response.

Band 20: Danse rituelle de la tchikoumbi. Fang (?). Ritual dance. *Bitsiatsia* (bells), two drums (membranophones), male leader and female chorus. Overlapping solo call and unison response, strophic, duple meter.

Band 21: Berçeuse pygmée. Babinga-Bangombe (Pygmy). Lullaby. Female solo voice. Strophic, monophony.

Band 22: Duo entre une mère et sa fille. Babinga-Bangombe (Pygmy). Female and young girl's voices. Yodeling, hocketing, heterophony, through composed.

Band 23: Chant 'à petrir la manioc.' Vili. Work song. Female solo voice. Through composed, monophony.

Band 24: Danse egnéngé ou 'de la jeunesse.' Fang. Dance. Five drums, whistle. Male leader and female chorus. Solo call and parallel harmony response, multiple meter, litany/through composed.

Band 25: Danse edenda. Kouyou. Dance. Two *angoko* (membranophones), handclapping, male leader and mixed chorus. Multiple meter, overlapping solo call and response, litany, iterative.

Band 26: Danse assiko-mendjang. Fang. Popular dance. Guitar, rhythm sticks, handclapping, female leader and mixed chorus. Litanic guitar background, strophic, call and parallel harmony response, duple meter.

*Side II:* Age adulte: le travail, la marche, le jeu.

Band 1: Appels à un passeur-piroguier. Babembe. Signals and paddling song. Male solo voice. Monophony, duple meter, strophic.

Band 2: Chant 'à mettre le pirogue à la mer.' Vili. Work song. Male leader and chorus. Solo call and unison response, litany,

Band 3: Chant 'à manœuvrer des billes de bois.' Vili (?). Work song. Male leader and chorus. Overlapping solo call and unison response, iterative.

Band 4: Complainte de pêcheur-piroguier. Kouyou. Lament. Male solo voice. Through composed/litany, monophony.

Band 5: Chœur de pêcheur-piroguiers marins. Vili. Paddling song. Male leader and chorus. Overlapping solo call and unison response, whistling call substituted.

Band 6: Chœur de femmes 'à cueillir des baies dans la fôret.' Babinga-Bangombe (Pygmy). Gathering song. Five female voices. Yodeling, hocketing.

Band 7: Appels aux chasseurs. Kouyou. Horn signal. Horn. Monophony. Series of short calls, followed by translation in Kouyou.

Band 8: Appels aux chiens. Babembe. Whistle signal. Whistle.

Band 9: Chant de départ pour la chasse. Kouyou. Hunting song. Male solo voice. Monophony, through composed/litany.

Band 10: Sifflements d'un chasseur. Kouyou (?). Whistle signals.

Band 11: Loulements de chien. Howling dog.

Band 12: Chant de retour de chasse. Kouyou (?). Hunting song. Male solo voice. Through composed/litany, monophony, yodeling.

Band 13: Chant sur le corps d'une panthère. Babinga-Bangombe (Pygmy). Hunting song. Handclapping, male solo voice. Litany, monophony, grunts.

Band 14: Deux chœurs de manœuvres, dans une usine d'huile de palme. Bapoumou. Work song. Solo voices, chorus of men and children. Ornamentation, melisma, iterative, overlapping solo call and parallel harmony response.

Band 15: Chez un luthier. Balali. *Sansa* (plucked idiophone), male solo voice. Polyphony, through composed/litany.

Band 16: Musicien-poète. Fang. *Mvet* (eight-stringed chordophone), male leader and mixed chorus. Through composed/litany.

Band 17: Chant de marche avec luth. Babembe. Traveling song. Five-stringed lute, male solo voice. Through composed with litany ending.

Band 18: Chant de marche avec sanza. Bacongo. Traveling song. *Sanza* (plucked idiophone), male solo voice. Solo call and sanza response, litany.

Band 19: Air de flûte ronde ou ocarina. Babembe. Instrumental. *Kitolori* (ocarina). Monophony, through composed.

Band 20: Chant de marche avec pluriarc. Fang. Traveling song. Pluriarc (six-stringed chordophone), male solo voice. Through composed, ornamented vocal, voice and instrument often in unison.

Band 21: Jeu Mbete. Bakwele. Game song. Small bell, male leader and chorus. Solo call and parallel harmony response, litany.

Band 22: Trois chœurs ikwara. Bapoumou. Dance. Two drums (membranophones), handclapping, male leader and chorus. Overlapping solo call and parallel harmony response.

Band 23a: Jeu du Kébékébé. Kouyou. Game song.

Male leader and chorus. Litany, solo call and solo response.

Band 23b: Jeu du Kébékébé. Kouyou. Game song. Two *angoko*, *endomba*, three *okimou* (all membranophones), *ekonga* (bell), handclapping, mixed chorus. Multiple meter, litany, shouting, polyphony.

C–127, *Side III:* Age adulte: langages musicaux, danses.

Band 1: Langage tambouriné. Talking drum demonstration. *Nkou* (wooden idiophone). Drumming and spoken message.

Band 2: Rythmes de la danse guerrière akoma mba. Fang. Dance. Two *nkou* (wooden idiophones), *mbeng* (membranophone), male leader and female chorus. Litany.

Band 3: Rythmes de la danse magique ozila. Fang. Dance. *Nkou* (wooden idiophone), *mbeng* (membranophone), bells, male solo voice. Litany.

Band 4: Mendjang. Fang. Instrumental. Five xylophones, voices of male xylophonists and dancers. Unison, litany, through composed, polyphony.

Band 5: Membe. Kouyou. Dance song. Two *angoko*, *obangi* (membranophones), *ekonga* (double gong), female leader and chorus. Strophic.

Band 6: Nsiawa, danse licencieuse. Bateke-Koukouya. Dance. *Ngwomi* (pluriarc), male solo voice. Litany instrumental, through composed vocal, polyphony.

Band 7: Balouka danse d'adresse. Babembe. Dance. *Ngonfi* ('luth'), handclapping, male leader and chorus. Litany instrumental, through composed/litany vocal, polyphony.

Band 8: Danse melane d'initiation au brieri. Initiation dance. *Melane* (14-keyed xylophone), male solo voice. Litany instrumental, through composed vocal, polyphony.

Band 9: Danse boumba de divination par le feu. Babinga-Bangombe (Pygmy). Divination dance. *Ndoumo*, *mokinda* (membranophones), *mbanzi* (rasp), *ngama* (basketry rattles), handclapping. Polyphony, overlapping litany, hocketing, multiple meter, some yodeling.

Band 10a/b: Ikouma, tambour vertical géant. Kouyou. Drum rhythms. *Ikouma* (membranophone). Duple meter, multiple meter.

Band 11: Ngomo, tambour horizontal. Babembe. Drum rhythms. *Ngomo* (membranophone). Multiple meter.

Band 12: Malinga, tambour sur cadre. Vili. Drum rhythms. *Malinga* (membranophone).

Band 13: Danse malinga. Vili. Dance. *Malinga* (membranophone), rattles, male leader and mixed chorus. Strophic, overlapping solo verse and unison response.

Band 14: Deux maringa, danse à l'accordéon. Pongwe. Modern dance. Accordion, *maringa* (membranophone), struck box, struck bottles, male leader and mixed chorus. Strophic, harmony, solo verse and harmony chorus response.

*Side IV:* Age adulte: la thérapeutique, la religion, la magie.

Band 1: Chant thérapeutique. Kouyou. Therapeutic song. Male solo voice. Through composed/litany.

Band 2: Chant didactique. Kouyou. Educational song. Voice of male initiate. Strophic, monophony.

Band 3: Incantations de magicien-guérisseur Bateke. Bateke. Incantations. *Ngwomi* (five-stringed pluriarc), *ntsiemo* (whistle), male solo voice. Polyphony, shouts, litany/through composed instrumental, through composed vocal.

Band 4: Incantations de magicien-guérisseur Yombe. Yombe. Incantations. *Nsambi* (pluriarc), male solo voice. Through composed, polyphony.

Band 5: Chant d'Adandji. Pongwe. Therapeutic song. *Ouombi* (harp), *soke* (rattle), female leader and chorus. Overlapping solo call and polyphonic response, litanic instrumental.

Band 6: Dansons ivanga. Pongwe. Religious dance. *Itimba*, *ngomwa*, *okende* (membranophones), female leader and chorus. Solo call and polyphonic response, strophic.

Band 7: 'O toi, mère chérie.' Pongwe. Religious. *Itimba*, *ngomwa*, *okende* (membranophones), female leader and chorus. Overlapping solo litanic/through composed call and polyphonic response.

Band 8: Prières préparatoires. Bahoumbou. Religious. *Soke* (rattle), male leader and chorus. Overlapping litanic call and unison response.

Band 9: Procession sur un chant de louanges à la drogue liboga. Bahoumbou. Religious praise song. *Soke* (rattle), male leader and chorus. Overlapping litanic call and unison response.

Band 10: Exhortations du prêtre à l'autel. Bahoumbou. Religious. *Soke* (rattle), male leader and chorus. Through composed/litanic overlapping solo call and response.

Band 11: Louanges à la harpe sacrée ngombi. Bahoumbou. Religious. *Soke* (rattle), *ngombi* (harp), male leader and chorus. Through composed/litany, shouts.

Band 12: Psalmodies. Bahoumbou. Religious. Male leader and chorus. Overlapping solo call and unison response, cries of the possessed, shouts, grunts.

Band 13: Un chef consulte un oracle. Bateke. Religious. Male and female solo voices. No song.

Band 14: Danse en l'honneur de l'esprit masqué okoukoué. Pongwe. Religious dance. *Ngomwa*, *itimba*, *okende* (membranophones), handclapping, male leader and chorus. Ornamentation, solo call and polyphonic response, through composed/litany.

Band 15: Avertissement aux femmes. Pongwe. Notice to women. Male solo voice. Recited.

Band 16a: Dialogue avec l'esprit okouyi. Galoa. Religious. Drums, male leader and chorus. Shouts, high-pitched extended notes, grunts, speaking through kazoo.

Band 16b: Chant de louanges au crocodile. Galoa. Religious. Drums, male leader and chorus. Overlapping solo call and polyphonic response, litany.

C–128, *Side V:* Age adulte: la littérature orale.

Band 1: Le léopard, la tortue et la rat fouisseur.

Pongwe. Folk tale song. Male solo voice. Short litanic song, monophony, duple meter.

Band 2: L'enfant et les poissons. Pongwe. Folk tale song. Male leader and mixed chorus. Overlapping solo call and polyphonic response, strophic.

Band 3: Le léopard et les antilopes nkabi et sessa. Vili. Folk tale song. Handclapping, male leader and mixed chorus. Narrated in solo call and unison response; song overlapping solo call and polyphonic response.

Band 4: Jeu de diction sur les nombres. Galoa. Verbal game. Two male voices. No song.

Band 5: Jeu de devinette. Fang-Ntoumou. Verbal musical game. *Bagne* (musical bow), male solo voice. Through composed vocal, litany instrumental, polyphony.

Band 6: Récit historique. Kouyou. Narrative story with responses. Male narrator and responders. Narrative in solo call and unison response.

Band 7: Légende de mavoungou et des anthropophages. Vili. Recited legend. No song. Narrative in solo call and unison response.

Band 8: Epopée d'ovang-obamo-ndong chez les immortels. Fang. Epic poem. *Mvet* (harp-zither), *bikara* (clashing tongs), poet, audience response. Litany instrumental, through composed vocal, polyphony.

Band 9: Mythe de tibola fils de Dieu chez les éléphants. Babinga-Bangombe (Pygmy). Recited myth. Handclapping, male solo voice and chorus. Overlapping litanic solo call and unison response, slow tempo; background for narrator.

Band 10: Palabre à un tribunal coutumier Vili. Vili. Judicial hearing. *Ndoungou* (membranophone), handclapping, plaintive, lawyer, accused. Overlapping solo call and polyphonic response, shrieks.

*Side VI:* Scènes sur la vieillesse, la mort, la naissance.

Band 1: Evocation et complainte de vieillard. Fang. Evocation and complaint. *Ngwoma* (eight-stringed harp), male solo voice. Spoken evocation, litanic harp, through composed vocal, polyphony.

Band 2a: Chœurs de femmes âgées. Galoa Twin song. Handclapping, female leader and chorus. Strophic, solo verse and parallel response chorus, multiple meter.

Band 2b: Chœurs de femmes âgées. Galoa. Folk tale song. Handclapping, female leader and chorus. Strophic, solo verse and parallel response chorus, multiple meter.

Band 3: Mélanges de thèmes anciens. Pygmy. Hunting songs. Male solo voice. Ornamentation, through composed, monophony.

Band 4: Chant d'annonce de la mort. Babongo Pygmy. Death song. Two *mouloumbou* (membranophones), handclapping, male leader and mixed chorus. Through composed, ornamentation, melisma, monophony, overlapping solo call and heterophonic response.

Band 5: Chœur de femmes et lamentations. Vili. Death lament. Female leader and chorus. Overlapping solo call and unison response.

Band 6: Danse funéraire. Babembe. Funeral dance. Stamping, female leader and chorus. Solo call and unison response.

Band 7: Musique funéraire. Koukouya. Funeral song. Ivory horn, bells, *ngoma*, two *mousi* (membranophones), male solo voice. Heterophony.

Band 8: Réflexions à l'occasion de funérailles. Kouyou. Male voices. Spoken.

Band 9: Pleurs de femme sur le corps du défunt. Kouyou. Death lament. *Endomba* (membranophone), *komiki* (sticks), male leader and chorus. Overlapping solo call and heterophonic response.

Band 10: Chœur de 'descent du corps dans la fosse.' Vili. Funeral song. Two *ngoma* (membranophones), male leader and chorus. Solo call and unison response, falsetto shouts.

Band 11: Paroles obscènes 'à chasser l'esprit du mort.' Vili. Funeral song. Male leader and chorus. Solo call and unison response, shouted.

Band 12: Manifestation de la secte à laquelle appartient le défunt. Kouyou. Funeral song. Six drums with legs, one conical drum, male leader and chorus. Shouts, litany, triple meter.

Band 13: Chant de pleureuse. Kouyou. Funeral song. Male solo voice. Ornamentation, litany, monophony.

Band 14: Chœur de cultivatrices à conjurer l'esprit de la terre. Koukouya. Ceremonial. Female leader and chorus. Overlapping solo call and unison response, litany, falsetto shriek.

Band 15: Pensées, conseils et chants à l'occasion d'une levée de deuil. Galoa. Ceremonial. *Ekamadinga* (membranophone), male leader and mixed chorus. Recitation, overlapping solo call and polyphonic response, duple meter.

Band 16: Chanson à boire 'de louange au vin de palme.' Galoa. Drinking song. Male leader and mixed chorus. Solo call and polyphonic response, through composed/litany.

Band 17: Danse de levée de deuil. Pongwe. Ceremonial dance. *Osumba* (friction membranophone), *obaka* (struck idiophone), male leader and mixed chorus. Solo call and polyphonic response, duple meter.

Band 18: Chœur sur un 'revenant.' Nkomi. Ceremonial. *Ngombi* (harp), two *ngomwa* (conical membranophones), female leader and mixed chorus. Strophic, solo call and polyphonic response.

Band 19: Incantations à l'occasion d'un accouchement. Babembe. Childbirth song. *Ngoma*, *moutsiangi* (membranophones), *moukwanga* (rattle), male solo voice. Through composed/litany, ornamentation, monophony.

# ELEKTRA RECORDS

51 WEST 51ST STREET, NEW YORK, NEW YORK 10019

Elektra Records is also the owner of Crestview, its lower-priced label.

**97** **Elektra EKL–167 (stereo EKL–267–X).** *Gold Coast Saturday Night: Saka Acquaye and His African Ensemble from Ghana*, 12″ 33⅓ rpm. ca. 1959.

Cover notes in English, by Kenneth S. Goldstein and Saka Acquaye; discussion of music acculturation in Africa, and the elements involved in urban African music styles. Recording engineer, David B. Jones. Cover, color photo of African girl holding umbrella; back cover, two black and white photos: 1) Saka Acquaye playing pressure drum; 2) orchestra used in the recording, including Saka Acquaye, drums, flute, tenor saxophone; Garvine Masseaux, vibes and drums; George Brooks, bass; Edward Cooper, trumpet, mellophone; Wilfred Letman, trumpet; Charles Earland, tenor saxophone; Walter Miller, guitar; Robert Crowder, Joseph Acquaye, Benny Parkes, Sunny Morgan, drums; photos not credited.

Type: Popular.

Cross-reference: 65, records identical.

*Side I* Band 1: Sugar soup. West African folk song adapted and arranged by Saka Acquaye. Drums, vibes, cymbals, trumpet, saxophone, handclapping, male leader and chorus. Call and response, multiple meter, Western harmony.

Band 2: Down the Congo. Adaptation of traditional song of Gonga tribe of Belgian Congo; theme song of a movie starring Paul Robeson. Drums, male leader and chorus. Call and response, litany.

Band 3: Saturday night. Highlife. Text in English and Ga. Vibes, drums, trumpet, saxophone, rattle, bass, male leader and chorus. Latin rhythms, strophic.

Band 4: Drum festival. Composed piece based on traditional rhythm patterns. Drums. Multiple meter.

Band 5: Concomba. Highlife, calypsoid. Drums, vibes, bass, guitar, trumpet, saxophone, rattle, handclapping. Latin rhythms, strophic.

Band 6: Beyond Africa. Composed by Saka Acquaye. Flute, drums, cymbals, bass, male leader and chorus. Strophic.

Band 7: Congo beat. Composed by Saka Acquaye. Drums, cymbals, trumpet, saxophone, vibes, bass, guitar, male leader and chorus. Sections of long, descending melodic lines, followed by litany and drumming à la Watusi. Intended to contrast music of rain forest Pygmies with that of Watusi.

*Side II* Band 1: Echoes of the African forest. Bass, 'bird whistling,' flute, 'animal sounds,' drum, trumpet, saxophone, guitar, male leader and chorus. Attempt to mirror sounds of African forest community from first rays of sunlight to twilight.

Band 2: Bus conductor. Highlife. Saxophone, trumpet, vibes, bass, guitar, drums, rattle, flute, male leader and chorus. Latin rhythms, strophic.

Band 3: Ebony. 'Blues,' slow dance number. Saxophone, trumpet, vibes, bass, guitar, drums, rattle, flute, male leader and chorus. Slow tempo, triple meter.

Band 4: Kenya sunset. Drums, vibes, flute. Slow tempo.

Band 5: Awuben. Highlife. Drums, saxophone, trumpet, vibes, bass, guitar, rattle, flute, male leader and chorus. Latin rhythms, strophic.

Band 6: Akudonno. Adaptation of traditional ballad by Saka Acquaye. Drums, saxophone, trumpet, vibes, bass, guitar, rattle, flute, male leader and chorus. Changing tempo, litany.

**98** **Elektra EKL–267–X.** See 97.

# EPIC RECORDS

799 SEVENTH AVENUE, NEW YORK, NEW YORK 10019

Epic is a subsidiary of Columbia Records.

**99** **Epic LF–18005.** *Songs of the Congo: Including the 'Missa Luba,' a Mass Sung in Pure Congolese Style*. 12″ 33⅓ rpm. ca. 1962.

Cover notes in English, author unknown; include cultural comment for some of the bands, and texts in native language and English for three secular songs. Black and white photo of 'The Troubadours of King Baudouin, Kamina, Belgian Congo'; photo not credited.

Type: Christian religious, and adapted traditional.

Cross-reference: For annotation, see 286; records present same performances, except that in Epic recording order of Missa Luba is changed to Kyrie, Sanctus, Benedictus, Agnus Dei, Gloria, Credo, and Bands 7–9 of 286, Side I, are omitted. Arranged traditional songs include only Bands 1–7 of 286, Side II, in same order. See also: 279, 291, 295.

# ESOTERIC

## Counterpoint/Esoteric Records

1313 NORTH VINE STREET, HOLLYWOOD, CALIFORNIA 90028

Earlier addresses for Esoteric indicate Eichler Record Corporation, 815 Broadway, New York , New York 10003. While some relationship among Esoteric, Contrepoint, and Counterpoint exists, its exact nature is not known.

**100** **Esoteric ES–513.** *African Tribal Music and Dances.* 12″ 33⅓ rpm. 1953.

Cover notes in English, by Jerry Newman; include information on Sonar Senghor and members of the group, band information of a general and popular nature. Recorded, 1952, in West Africa by Jerry Newman.

Type: Adapted traditional, and popular.

Cross-reference: Record identical to 51 and 60, except for Side II, Band 7, titled 'Medjo' on 51, and 'Sammsamounn' on 60 and on this record. For annotation, see 60.

**101** **Esoteric ES–529.** *Africa.* (Back cover: *Africa: Music of the Malinke, Music of the Baoule.*) 12″ 33⅓ rpm. 1956.

Cover notes in English, translated from the French, written by Gilbert Rouget; for further information, see cross-reference 53.

Type: Traditional.

Cross-reference: Record, cover notes, and photos identical to 53 and 61. For annotation, see 53.

**102** **Esoteric ES–537.** *Music of the Princes of Dahomey—Festival of the Tohossou.* 12″ 33⅓ rpm. 1955.

Cover notes in English, by Gilbert Rouget; include discussion of the festival of the Tohossou, and of stylistic similarities of various bands on the record; some English translations of song texts. Recorded in Abomey, Dahomey, by Gilbert Rouget.

Type: Traditional.

Cross-reference: 54, 62, and 237. For annotation, see 237.

**103** **Esoteric ES–547.** *Music of the Arab People. Morocco, Algeria, Tunisia. The Toraia Orchestra of Algiers.* 12″ 33⅓ rpm.

Cover notes in English, by S. Dajani; include about 230 words on Arabic historic expansion, 160 words on technical characteristics of the music and its relationship to other musical types; some song texts in English. Recorded, July, 1953, in Algiers, by Jerry Newman.

Type: Café music.

Cross-reference: Side I, Bands 1–5, and Side II, Band 4, make up 52 in different order.

*Side I* Band 1: Asmaousemara (The dark-skinned one). Singer, Anissa Zouina. Text in Arabic. Love song. *Kanoun* (plucked chordophone, zither?), *derbouka* (membranophone), *nwakess* (castanet), *tar* (tambourine), *kamanja* (single-stringed bowed lute), *aoud* (lute), female solo voice. Ornamentation, duple meter, strophic, unison singing.

Band 2: Ahsin (Beautiful one). Singer, Anissa Toraia. Text in Arabic. Love song. Orchestra as in Band 1, female solo voice and mixed chorus. Strophic with partial call and response, ornamentation, duple meter.

Band 3: Ya bay (Alas!). Leader, Anissa Zouina. Text in Arabic. Love song. Orchestra as in Band 1, female leader and male chorus. Strophic, unison singing, some polyphony, ornamentation, duple meter.

Band 4: Nar houbi techâal (The fire of love kindles). Leader, Anissa Toraia. Text in Arabic. Love song. Orchestra, voices, and style as in Band 3.

Band 5: Chatâaraban. Instrumental. Orchestra as in Band 1. Arhythmic introduction, changing meter, highly ornamented, polyphony.

*Side II* Band 1: Andetli warda. Leader, Anissa Zouina. Text in Arabic. Orchestra as in Side I, Band 1, female leader and male chorus. Unison singing, slight ornamentation, strophic, metered.

Band 2: Uotâaref men elihabek. Leader, Anissa Toraia. Text in Arabic. Orchestra as in Side I, Band 1, female leader and male chorus. Unison singing, slight ornamentation, strophic, metered, multiple meter.

Band 3: Bir ish tamal haâvash. Singer, Paul Turqin. Text in Turkish. Lament. *Kanoun* ('dulcimer'), drum, male solo voice. Slow tempo, voice and instrument in unison, ornamentation, tense vocal style.

Band 4: Ana ou anti ou anti ou ana (You and me, me and you). Singer, Anissa Toraia. Text in Arabic. Love song. Orchestra as in Side I, Band 1, female voice and mixed chorus. Slight ornamentation, strophic, unison singing, duple meter.

Band 5: Dalamouni habibi. Singer, Anissa Toraia. Text in Arabic. Orchestra as in Side I, Band 1, female voice and male chorus. Strophic, unison singing, ornamentation, multiple meter.

# FM RECORDS

Earlier information for this company indicates an address of Chas. M. Redman and Associates, 45 South 7th Street, Suite 735, Minneapolis, Minnesota 55402, but mail sent to that address is returned.

**104** **FM FM–301.** *George Anderson—Our Man in Africa.*

No information available; title may be inaccurate, and record may not be of African music. A connection may exist with item 352.

# FIESTA RECORDS

1619 BROADWAY, NEW YORK, NEW YORK 10019

**105** **Fiesta FLP–1358.** *New Sounds of Africa: Featuring Miriam Makeba, Spokes Mashiyane and Leo de Lyon.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; very brief remarks about new music types emerging in South Africa. Recorded in South Africa. Cover, color photo of Negro (South African?) dancers in Western dress; back cover, two black and white photos of other Fiesta record covers from Lebanon and India; photos not credited.

Type: Popular.

*Side I* Band 1: Uile ngoan'a batho. Miriam Makeba and The Skylarks with Spokes Mashiyane. Penny-whistle, jazz drums, bass, guitar, female voice and female chorus. Strophic, some overlapping call and response fixed harmonic progression.

Band 2: Kwela du du. Spokes Mashiyane and Leo de Lyon. Jazz drums, saxophone (Spokes Mashiyane), electric guitar, bass, rattle, male vocal effects (Leo de Lyon). Strophic, fixed harmonic progression.

Band 3: Phatha phatha. Spokes Mashiyane and His Golden Saxophone. Guitar, rattle, saxophone. Strophic, fast tempo, fixed harmonic progression.

Band 4: Mafeteng. Spokes Mashiyane and His Big Five. Two saxophones, jazz drums, trumpet, rattle, guitar. Strophic, fixed harmonic progression, medium tempo.

Band 5: Lenyalo le thata. Spokes Mashiyane and the Melody Sisters. Guitar, flute, jazz drums, bass, female trio. Strophic, fixed harmonic progression, some high falsetto trills, fast tempo.

Band 6: Phatha phatha No 2. Spokes Mashiyane and His Golden Saxophone. Guitar, saxophone, jazz drums, bass. Strophic, fixed harmonic progression, medium tempo.

*Side II* Band 1: Ndidliwe zintaba. Spokes Mashiyane, Miriam Makeba and The Skylarks. Flutes, jazz drums, guitar, bass, female leader and chorus. Fixed harmonic progression, medium tempo, strophic.

Band 2: Six and six. Spokes Mashiyane and Leo de Lyon. Saxophone (Spokes Mashiyane), jazz drums, rattle, bass, guitar, male solo voice. Sound effects (dog, etc.), harmony, strophic, medium tempo, fixed harmonic progression.

Band 3: Big five. Spokes Mashiyane and His Big Five. Two saxophones, jazz drums, bass, trumpet, male chorus. Medium tempo, fixed harmonic progression, strophic.

Band 4: Hula mahula. Spokes Mashiyane and the Melody Sisters. Two saxophones, jazz drums, bass, guitar, female vocal trio. Fixed harmonic progression, strophic, fast tempo, some litany.

Band 5: Morija special. Spokes Mashiyane and His Golden Saxophone. Saxophone, jazz drums, gong, two guitars, bass. Strophic, fixed harmonic progression.

Band 6: Kwela Zulu. Spokes Mashiyane and His Golden Saxophone. Saxophone, jazz drums, guitar, bass. Strophic, fixed harmonic progression.

# FOLKWAYS/SCHOLASTIC RECORDS

906 SYLVAN AVENUE, ENGLEWOOD CLIFFS, NEW JERSEY 07632

**106** **Folkways EFL–1405.** See 118.

**107** **Folkways FD–5441.** *Freedom Fighters of Algeria (F.L.N.): Sung in Arabic by Soloists with Soldiers Chorus and Native Orchestra.* (Title in notes preceded by *Songs of the F.L.N.*) 12″ 33⅓ rpm. 1962.

Album notes (3 pp.) in English, author unknown; consist of complete translations of all bands except Side II, Band 4, into English—original texts not given. Recorded, May, 1960, in Algeria by Paola Gobetti, Emilio Jona, Sergio Liberovici, and Michele L. Straniero. One black and white photo of unidentified dead men; photo not credited.

Type: Political.

Cross-reference: 215.

*Side I* Band 1: Inno della resistenza (Hymn of underground). Text in Arabic. Marching song. Male chorus. Unison singing. Cross-reference 215, Side I, Band 1.

Band 2: Racconto d'oggi (Story of to-day). Com-

posed and sung by Farid Aly, accompanied by instrumental group of Artistic Algerian Company. Text in Berber. Drum, flute, lute, cithar, violin. Strophic, ornamentation. Cross-reference: 215, Side I, Band 2.

Band 3: Oh! De Gaulle. Composed and sung by Djaafer Beck, accompanied by Artistic Algerian Company. Drums, flute, and choir. Strophic, some ornamentation, isorhythmic. Cross-reference: 215, Side I, Band 3.

Band 4: Non c'e altro Dio che Dio (There is no God but God). Sung by M'bareck Nouira with Children's Choir of House 'Yasmina.' Chronicle song. Strophic, isorhythmic, unison singing. Cross-reference: 215, Side II, Band 1.

*Side II* Band 1: L'Algeria si e' ribellata (Algeria rebelled). Composed and sung by Ahmed Wahby and Moundji, accompanied by Artistic Algerian Company. Flute, accordion, drum, and choir. Strophic, march rhythm. Cross-reference: 215, Side II, Band 2.

Band 2: Nostra Algeria (Our Algeria). Text in Arabic. Male chorus. Unison singing, march. Cross-reference: 215, Side II, Band 3.

Band 3: General De Gaulle. Orchestra of Artistic Algerian Company. Satiric song. Drum, flute, tambourine, male leader and choir. Couplets, comic vocal style.

Band 4: Musical signature of Voice of Algerian Republic, broadcasting station of the F.L.N. March. Drums, violins, male chorus. Unison singing.

## 108 Folkways FD–5442. *Angola Freedom Songs. Recorded by the UPA Fighters in Angola.* 12″ 33⅓ rpm. 1962.

Album notes (3 pp.) in English, author unknown; include discussion of the political problems of Angola by 'an un-named freedom fighter'; texts in English and the vernacular, one text in Portuguese. Recorded, 1961–62 (?), in Angola. Cover, black and white, red-tinted photo of men with rifles raised; photo duplicated in album notes; not credited.

Type: Political.

*Side I* Band 1: Kumpwaza. Male leader and mixed chorus. Shouted call and response.

Band 2: You who do not believe. Christian hymn (?). Male leader and mixed chorus. Western harmony, strophic.

Band 3: When we were born. *Sanza* (?) (plucked idiophone), male solo voice. Litany, polyphony.

Band 4: Portuguese, go away! *Sanza* (plucked idiophone), male leader and mixed chorus. Overlapping call and response, litany.

Band 5: Do you know Christ's name? Male leader and chorus. Solo call and harmony response, strophic, duple meter.

Band 6: Portuguese are arrested. Mixed chorus. Heterophony, overlapping, Western harmony, strophic, call, and response shouting.

Band 7: We do not want to be governed. Mixed chorus. Western harmony, duple meter, strophic.

Band 8: Don't be afraid. Male leader and mixed chorus. Strophic, Western harmony, solo call and harmony response.

Band 9: We are going to fight. Male chorus. Western harmony, strophic, duple meter.

Band 10: The country belongs to us. Male leader and chorus. Western harmony, strophic, solo call and harmony response, duple meter.

Band 11: Angolans who want freedom. Male leader and mixed chorus. Western harmony, strophic, duple meter, solo call and harmony response.

Band 12: Rallying cry. Male leader and mixed chorus. Shouted call and response.

*Side II* Band 1: Bugle alarm call. Bugle call repeated with slight variations.

Band 2: I want to be a soldier. Male leader and mixed chorus. Solo call and unison response, duple meter.

Band 3a: World's savior is knocking. Male leader and mixed chorus. Western harmony, solo call and harmony response, strophic, duple meter.

Band 3b: Soldier drills. Male solo voice leading drills as singing group approaches, sound of slapping guns.

Band 4: Spoken eyewitness account of Portuguese attack. No background information on cricumstances of the recording.

## 109 Folkways FD–5443. *The Freedom Songs of the Somali Republic.* 12″ 33⅓ rpm.

Album notes (4 pp.) in English, author unknown; include personal and cultural background of the two male singers; song texts in English and Somali. Recorded, January, 1962, in the Somali Republic by Chet Williams, assisted by Hassan Hussein and Mussa Callal. Black and white photo of Abdullah Kershi playing lute; four charcoal drawings of Somalians by a Somali artist; photo by UNESCO/Eric Schwab; drawings not credited.

Type: Political (called 'contemporary folk music' in album).

*Side I* Band 1: Dulkayaga. Words by Ahmed, music by Abdullah Kershi. Lute (Abdullah Kershi), drums and tambourine (Fatima Kenya, Fatima Dales, Duniiya), mixed chorus. Strophic, unison, lute and voices in unison.

Band 2: Madafan (The most important). Text in classical Somali. Composers, instruments, singing group, style as in Band 1.

Band 3: Lumumba. Words and music by Abdullah Kershi. Instruments and singing group as in Band 1. Ornamentation, unison and solo voices, strophic, metric.

Band 4: Wa mahad Aleh (Thank God). Instruments and singing group as in Band 1. Strophic, solo verse with unison chorus, lute and voices in unison, slight ornamentation, metric.

Band 5: Ogaada (Take care!). Words and music by Abdullah Kershi. Instruments and singing group as in Band 1, with addition of harmonica or accordion. Strophic, solo verse and unison chorus, lute and voices, in unison.

*Side II* Band 1: Walalaha. Handclapping, lute, tambourine, drum, mixed chorus. Ornamentation, solo verse and unison chorus, lute and voices in unison, strophic.

Band 2: Raqaat. Lute, drum, reed aerophone, female solo voice. Ornamentation, instruments and voice in unison, strophic.

Band 3: Alow. Composed by Abdullah Kershi. Leader, Ahmed Sherif. Lute, drum, tambourine, male leader and small male chorus. Ornamentation, lute and voices in unison, strophic, solo verse and unison chorus.

Band 4: Awee (Where?). Composed and sung by Ahmed Sherif. Lute, drum, tambourine, male solo voice. Ornamentation, lute and voice in unison, strophic.

Band 5: Alankaa (Blue blue flag). Words by Ismail Ahmed, music by Abdullah Kershi. Reed aerophone, lute, drum, tambourine, male solo voice and mixed chorus. Strophic, lute and voices in unison, ornamentation.

## 110 Folkways FE–503. See 134.

## 111 Folkways FE–4175. *The Demonstration Collection of E. M. von Hornbostel and the Berlin Phonogramm-Archiv: Die Demonstrationssammlung von E. M. von Hornbostel und dem Berliner Phonogramm-Archiv.* Two 12″ 33⅓ rpm. 1963.

Album notes (40 pp.) in English and German; include the following: 'Introduction' (pp. 1–2), Kurt Reinhard and George List; 'Ethnomusicology and the Phonograph,' 'Musikethnologie und Phonograph' (pp. 2–5), by George List; 'History of the Berlin Phonogramm-Archiv,' 'Zur Geschichte des Berliner Phonogramm-Archiv' (pp. 6–12), by Kurt Reinhard; 'The Demonstration Collection,' 'Die Demonstrationssammlung' (pp. 12–17), by George List; 'Notes on the Individual Recordings,' 'Erläuterungen zu den einzelnen Aufnahmen' (pp. 18–40); 15 music transcriptions; some text translations into English and German. For further details of recording, etc., see band information. Three black and white photos: 1) Recording Ovimvundu drummers by cylinder phonograph, Angola, 1929; 2) Carl Stumpf; 3) E. M. von Hornbostel; photos not credited.

Type: Traditional.

N.B.: Side II of Disc II is African.

Disc II, *Side II* Band 1: Cylinder 77. Traditional weeping song. Ewe. Two male voices. Parallel thirds and fifth, solo call and parallel harmony response. Recorded, 1905, at Misahoh, Togo, by Smend. For available transcriptions, see notes.

Band 2: Cylinder 82. Traditional instrumental and flute scale. Bamum. Nine flutes, rattles, *nga* (membranophone). Litany, possible hocketing, triple meter. Recorded, 1909, in Bamum, Cameroun, by Bernhard Ankermann.

Band 3: Cylinder 84. Drum communication. Drum, male solo voice. Drum message played on drum, spoken, sung as 'long distance' call, and whistled. Recorded, 1909, in Berlin, by Berlin Phonogramm-Archiv.

Band 4: Cylinder 86. Nkan (traditional funeral chant). Pangwe. Male leader and chorus. Call and unison response, monophony, litany, duple meter. Recorded, 1907, at Station Bebai, hinterland of Bata, Spanish Guinea, by Günther Tessman. Transcription, see notes, p. 37.

Band 5: Cylinder 91. Traditional boys' dance song. Bakongo (?). Xylophone, chorus of school boys. Overlapping call and response, litany, polyphony. Recorded, 1911, at Madzia Station, 32 miles west of Brazzaville, by K. E. Laman. For available transcription, see notes.

Band 6: Cylinder 95. 'Liembaethi.' Ngangala. Male leader and mixed chorus. Strophic, call and response, unison singing. Recorded, 1913, at Mission Station Kasindi, Angola, by Schachtzabel.

Band 7: Cylinder 98. Belly dance song. *Fhal* (flute). Recorded, 1903, at Tunisia, by Traeger. Transcription, see notes, p. 38.

Band 9: Cylinder 104. Rugindir (festive chant). Ruanda. Drums, female leader and chorus. Overlapping call and response, litany. Recorded, 1907, at Ruasa, Mulera, Ruanda, by Jan Czekanowski. For transcription, see notes.

Band 10: Cylinder 107. Traditional war chant of Elmoran, warrior caste. Masai. Male leader and chorus. Overlapping call and response, litany. Recorded, 1906, at Arouchka, 50 miles southwest of Kilimanjaro, East Africa, by Captain Seyfried. For transcription, see notes.

Band 11: Cylinder 116. Topical song deriding Europeans. From East Africa. Male leader and mixed chorus. Overlapping call and parallel harmony response, iterative. Recorded, 1908, in Mzobi, about 80 miles northwest of Lake Nyasa, East Africa, by Fr. Bachmann. For transcription, see notes.

## 112 Folkways FE–4201. *Music from Petauke of Northern Rhodesia, Vol. 1.* 12″ 33⅓ rpm. 1962.

Album notes (12 pp.) in English; include 'The Ethnography of the Nsenga of Petauke, Eastern Province, Northern Rhodesia,' by Raymond Apthorpe (pp. 1–4); 'The Music of Nsenga,' by John Blacking (pp. 4–6); and 'The Recordings,' by John Blacking (pp. 6–12); some texts in English translation. Recorded, 1961, in Petauke District, Northern Rhodesia, by John Blacking. Cover, green-tinted, black and white, photo of xylophone; ten black and white photos in notes, as follows: 1) Ulimba; 2) Jasi Njovu and Zangose Lungu play together at Cikundu; 3) Musicians at dance, Nyahwayo; 4) Seven-string zither, Sherodani Banda (Ceŵa) record-

ing at Mulipa; 5) Finishing Cilengo, Ngwena, Mulipa; 6) NYAU dance, masked dancer, Mulipa; 7) Manyani's drums for Mazya, Mulipa; 8) Instruments at Cikurion, Limba; 9) Finished Buffalo Cilengo, Mulipa; 10) Ulimba.

Type: Traditional; Nsenga.

Cross-reference: 113.

*Side I* Band 1: Two lullabies. Solo female voice for each. Strophic. English text given.

Band 2: Two counting songs. Children's game songs. Mixed chorus of children. Strophic.

Band 3: A story about the child of a polygamist, with a song. Story and song. Female raconteur and audience. Overlapping call and response, litany. Substance of story included in notes.

Band 4: Pounding song. Work song. Mortar sounds, female chorus. Litany, parallel harmony, grunting, falsetto trill, call and response. English text included in notes.

Band 5: Pounding song. Work song. Mortar sounds, female chorus. Litany, parallel harmony, call and response. English text included in notes.

Band 6: Pounding song. Work song. Mortar sounds, female leader and chorus. Solo call and parallel harmony response, falsetto trills. English text included in notes.

Band 7: Sung by Velenika Zulu (Lungu), an old woman. Solo female voice. Strophic. English text included in notes.

Band 8: Sorrow song. Composed by Sakala (Ng'oma) 'and based on a traditional melody.' Female leader and chorus. Unison, strophic, overlapping call and response, parallel harmony. English text included in notes.

*Side II* Band 1: Cimtali drum rhythms. *Mbalule, kelemu, gunda* (drums). Multiple meter.

Band 2: Cimtali dance song. Text in Cewa. Three drums, female leader and mixed chorus. Overlapping call and unison response, iterative, multiple meter, some nonsense syllables.

Band 3: Cimtali dance song. Text in Nsenga. Three drums, female leader and mixed chorus. Call and response, iterative multiple meter, some nonsense syllables.

Band 4: Nyau dance rhythms. Drum rhythms. Two *gunda, kerenge, gupagupa, mbalule* (five drums), *malaza* (leg rattles). Multiple meter.

Band 5: Nyau dance rhythms. Dance. Drums as in Band 4, mixed chorus. Trilling, litany, multiple meter. English text given in notes.

Band 6: Nyau dance rhythms. Dance. Drums as in Band 4, male leader and mixed chorus. Call and response, litany, multiple meter.

Band 7: Nyau dance rhythms. Dance. Drums as in Band 4, male leader and mixed chorus. Overlapping call and unison response, multiple meter.

Band 8: Topical song. *Pangwe* (seven-stringed board zither), solo male voice. Alternating singing and spoken narrative, litany, repeated zither pattern throughout, polyphony.

Band 9: A song about the steamer on Lake Nyasa. Tone poem. *Pangwe* (seven-stringed board zither), solo male voice. Spoken recitative followed by singing, litany, polyphony, repeated zither pattern and variations.

**113** **Folkways FE-4202.** *Music from Petauke of Northern Rhodesia, Vol.* 2. 12″ 33⅓ rpm. 1965.

Album notes (8 pp.) in English; include 'The Ethnography of the Nsenga of Petauke, Eastern Province, Northern Rhodesia,' by Raymond Apthorpe (pp. 1–4); 'The Music of Nsenga,' by John Blacking (pp. 4–5); and 'The Recordings,' by John Blacking (pp. 6–8); English text translations for most songs. Recorded, 1961, in Petauke District, Northern Rhodesia, by John Blacking. Cover, brown-tinted photo of two possessed (?) women and group of female dancers; six black and white photos (see cross-reference).

Type: Traditional; Nsenga.

Cross-reference: First two sections of notes identical to 112; six black and white photos identical to those listed as Nos. 1–6 on 112.

*Side I* Band 1a: Six tunes on a fourteen-note kalimba: The house which has no child. Instrumental. 14-toned *kalimba* (plucked idiophone), played by boy. Litany, polyphony.

Band 1b: Six tunes on a fourteen-note kalimba: Let us run from the rain. Same as Band 1a.

Band 1c: Six tunes on a fourteen-note kalimba: Good morning, mother of Booi. Same as Band 1a.

Band 1d: Six tunes on a fourteen-note kalimba: There are not many of you who are after women. Same as Band 1a.

Band 1e: Six tunes on a fourteen-note kalimba: The wife should kill a chicken, the husband a cow. Same as Band 1a.

Band 1f: Six tunes on a fourteen-note kalimba: Corn that is small gets dry soon; I have been chewing you for a long time. 14-toned *kalimba* (plucked idiophone), solo male voice. Song and *kalimba* often in unison, some polyphony.

Band 2a: Three melodies on a fourteen-note kalimba: Kakwela mota ya Daligeni (She went for a ride in Daligeni's motor-car). Instrumental. 14-toned *kalimba* (plucked idiophone) played by Ackson Zulu. Litany, polyphony.

Band 2b: Three melodies on a fourteen-note kalimba: Linda na wela zilako (Wait until I have opened up for you). Same as Band 2a.

Band 2c: Three melodies on a fourteen-note kalimba: Come, man, let's dance jive. Same as Band 2a.

Band 3: Song accompanied on fourteen-note kalimba. 14-toned *kalimba* (plucked idiophone) played by Gideon Bingaili, solo male voice. *Kalimba* and voice usually in unison, litany, some polyphony.

Band 4a: Two songs accompanied on a fourteen-note kalimba. 14-toned *kalimba* (plucked idiophone), solo

male voice. Singing and *kalimba* often in unison, litany, some polyphony.

Band 4b: Two songs accompanied on a fourteen-note kalimba. Same as Band 4a.

Band 5a: Two funeral songs. 12-toned *kalimba* (plucked idiophone) played by Simoni Zulu, female chorus. Litany, unison, polyphony.

Band 5b: Two funeral songs: Camba waya oyelele (Camba has gone, alas!). Ackson Lungu. 14-toned *kalimba* (plucked idiophone), solo male voice. Litany, voice and *kalimba* often in unison, polyphony.

Band 6a: Three versions of the same *sa*$\hat{w}$*a-sa*$\hat{w}$*a* melody. 13-toned *kalimba* (plucked idophone), male solo voice. Litany, polyphony, *kalimba* and voice in approximate unison.

Band 6b: Three versions of the same *sa*$\hat{w}$*a-sa*$\hat{w}$*a* melody. Same as Band 6a.

Band 6c: Three versions of the same *sa*$\hat{w}$*a-sa*$\hat{w}$*a* melody. Same as Band 6a.

Band 7: Music for Mpanda, or Dansi. Dance. Concertina, gazoo (voice-disguiser), drum, hoe.

*Side II* Band 1: Rhythms played on two one-note 'xylophones.' Rhythms. Two *limba* (one-note 'xylophones' with calabash resonators and mirlitons). Litany isorhythm.

Band 2: Song with limba accompaniment. Two *limba* (see Band 1), two drums, male and female leader and male chorus. Parallel harmony, multiple meter, trills, strophic, polyphony.

Band 3: A hunting song. *Ng'oma ikhulu* (chief drum), *limba* (see Band 1), *kalilaumba* (friction drum), one additional drum, male leader and mixed chorus. Overlapping call and response, parallel harmony, multiple meter, litany.

Band 4: A beer song. Same as Band 3.

Band 5: Song about Kalilaumba. *Ng'oma ikhulu* (chief drum), *kalilaumba* (friction drum), one additional drum, male leader and mixed chorus. Overlapping call and response, parallel harmony, multiple meter, litany.

Band 6: Solo for eight-note xylophone. Instrumental. *Ulimba* (eight-toned xylophone with spider web mirlitons), stamping block. Litany, isorhythm, multiple meter, polyphony.

Band 7: Song for female voices, accompanied on an eight-note xylophone. *Ulimba* (eight-toned xylophone), stamping block, girls' chorus. Parallel harmony, call and response, strophic, multiple meter, litany in *ulimba* pattern.

Band 8: Song for female voices, accompanied on an eight-note xylophone. *Ulimba* (eight-toned xylophone), stamping block, one additional drum, handclapping, girls' chorus. Parallel harmony, call and response, strophic, multiple meter, litany in *ulimba* pattern.

Band 9: Beer song. Drums, two male leaders and chorus. Iterative, parallel harmony, overlapping call and response, multiple meter, shouts and trills.

**114** **Folkways FE–4322.** *Music of the Mende of Sierra Leone.* 12″ 33⅓ rpm. 1965.

Album notes (6 pp.) in English, by Gary Schulze; include historical sketch of Sierra Leone; Mende ethnography; contextual band information. Recorded in Sierra Leone by Gary Schulze. Yellow-tinted, black and white photo of Mende girl with umbrella; five black and white photos, as follows: 1) A dance group, Bumpe Town; 2) Small Mende child in the village of Maisma; 3) Mende Poro initiates in the Kailahun District, 1962; 4) A Mende *Sowei*; 5) The *Nefali* devil; photos by Gary Schulze. Map of Sierra Leone; drawings of *kelei* (slit gong), *segbure* (rattle), and *sangbei* (drum).

Type: Traditional; Mende.

*Side I* Band 1: Mende song. Text in Mende. Female leader and chorus. Iterative, solo call and unison response. Recorded December, 1962, at Waiama.

Band 2: Mende work song. Text 'mostly made-up words which are not part of the Mende language.' Male solo voice. Through composed, monophony, ametric. Recorded at Waiama.

Band 3: Mende talking drum. Drum language. *Kelei* (slit gong), male solo voice. Through composed, multiple meter, polyphony. Recorded at Waiama.

Band 4: Muslim prayers. Text in Arabic. Islamic religious. Male leader and chorus. Through composed, call and response, chant, ametric. Recorded at Waiama.

Band 5: Salia koroma. Text in Mende. Accordion, male solo voice. Through composed, harmony (accordion), litanic instrumental phrases, polyphony.

*Side II* Band 1: Village dancing. Text in Mende. Dance. *Sangbei* (membranophone), *kongoma* (plucked idiophone), *segbure* (rattle), female leader and chorus. Multiple meter, call and response with unison or parallel harmony, litany. Recorded at Waiama.

Band 2: Mende Muslim song. Praise song for Prophet Muhammed. Female leader and chorus. Iterative, litany, overlapping solo call and unison response. Recorded at Waiama.

Band 3: Mende song. Text in Mende. *Sangbei* (membranophone), second membranophone (drum) unidentified, female leader and chorus. Overlapping solo call and unison response, litany. Recorded at Waiama.

Band 4: Village celebration. Islamic religious. *Segbure* (rattle), *sangbei* (membranophone), harmonica, male leader and female chorus. Overlapping solo call and unison response, litany, duple meter, polyphony. Recorded December 25, 1962, near Mano, Moyamba District.

Band 5: Nefali dance. *Sangbei* (membranophone), *segbure* (rattle), male voice(s). Litany, faint singing in background. Recorded, 1962, at Kenema Agricultural Show.

**115** **Folkways FE–4323.** *The Music of the Diola-Fogny of the Casamance, Senegal.* 12″ 33⅓ rpm. 1965.

Album notes (8 pp.) in English, by J. David Sapir; include ethnography of the Diola, brief general notes on the music of the Diola, and extensive discussion of the

cultural contexts of the individual bands. Recorded, October, 1960–December, 1961, in Senegal, by J. David Sapir. Cover, yellow-tinted, black and white photo of African man whistling through his hands; ten small black and white untitled photos: three of people working in fields, one of cover photo not cropped, one of male dancers, one of female dancers, one of male initiate in costume, one of male activities, and two of female activities during the *futamp* circumcision festival; photos not credited.

Type: Traditional; Diola-Fogny.

*Side I* Band 1: Individual praise singing. Extemporaneous praise song. Male solo voice. Descending phrases, verbal line followed by hummed line, ametric, monophony, strophic.

Band 2: Cultivating in peanut fields. Work song. Male chorus, whistle. Solo call and parallel harmony response, duple meter, strophic.

Band 3: Cultivating in rice fields. Work song. Male chorus, whistling through hands. Parallel harmony, iterative.

Band 4a: Bugur—Marriage celebration a) singing. Dance. Handclapping, clapped wooden blocks, drums, male leader and chorus. Iterative, solo call and unison response, multiple meter, monophony.

Band 4b: Bugur—Marriage celebration b) drumming. Same as Band 4a.

Band 4c: Bugur—Marriage celebration c) over-all crowd. Same as Band 4a.

*Side II* Band 1: Pre-circumcision dance celebration. Ceremonial dance. Iron rattles, slit drum, two membranophones, iron clapper, singers (faint). Multiple meter.

Band 2: Parade singing—at circumcision fete (Bitibit). Ceremonial parade song. Iron rattles or clappers, rifle fire, male leader and mixed chorus. Multiple meter, call and response, overlapping polyphony, parallel harmony.

Band 3: Parade singing—at circumcision fete (Tandiin). Ceremonial parade. Iron rattles or clappers, male leader and mixed chorus. Solo call and unison response, litany, multiple meter.

Band 4: Funeral singing (Guimal). Male leader and chorus. Overlapping solo call and unison response, polyphony, arhythmic.

Band 5: Funeral singing (Soutikin). Drums (membranophones), male leader and chorus. Overlapping solo call and unison response, polyphony.

Band 6: Funeral singing (Nynkiit). As in Band 5.

## 116 Folkways FE-4372. *Music of the Cameroons.* 12″ 33⅓ rpm. 1961.

Album notes (6 pp.) in English, author unknown; include brief background information on the Bafut, and band information for each selection. Recorded in the British Cameroons in 1959 by Robert and Pat Ritzenthaler. Twelve black and white photos: 1) Grasslands village; 2) The Fon of Bafut with a few of his wives; 2a) Secret society dancer with mask, cloak, and dance rattles; 2b) Orchestra at ceremony honoring the chief, village of Babungo; 3) Friction drums used only by one secret society of Bafut; 4) Xylophone player with boy replacing dislodged keys; 5) Orchestra with musical rasp players; 6) Musicians at funeral of chief, Bande village; 7) The coffee sifters sing at work; 8) Pit-harp; 9) Fulani and Tiv musicians; 10) Untitled (the authors with unidentified Africans); photos by Robert Ritzenthaler.

Type: Traditional.

*Side I* Band 1: Njung. Bamenda. Social song. *Njung* (xylophone), drum, flute, mixed chorus. Multiple meter, litanic xylophone, polyphony, call and unison response, litany.

Band 2a: Hail muma. Bamenda. Praise song. Rasp, gourd rattle, male leader and mixed chorus. Strophic, call and response, slow tempo.

Band 2b: Social song. Bamenda. Rasp, gourd rattle, male leader and mixed chorus. Litany, overlapping call and unison response, triple meter, multiple meter.

Band 2c: Social song. Bamenda. Drum, rasp, flute (?), female leader and chorus. Call and unison response, multiple meter, litany.

Band 3a: Bafut songs. Divining songs (?). Male solo voice. Strophic, monophony.

Band 3b: Bafut songs. Bafut. Divining songs (?). Male solo voice. Strophic, monophony.

Band 3c: Bafut songs. Bafut. Divining songs (?). Male solo voice. Nonsense syllables, monophony, litany.

Band 3d: Bafut songs. Bafut. Divining songs (?). Male solo voice. Strophic, monophony.

Band 4a: Ngwa. Bamenda. Dance song. Handclapping, female leader and mixed chorus. Solo call and unison response, multiple meter.

Band 4b: Ngwa. Bamenda. Dance song. Handclapping, female leader and mixed chorus. Overlapping solo call and unison response, litany, multiple meter.

Band 5: Drinking song. Bamenda. *Akange* (musical bow), leader and mixed chorus. Call and response, strophic, polyphony, ornamentation.

Band 6: Mansa. Bamenda. Funeral song. Five-stringed harp, male solo voice. Through composed, polyphony.

Band 7: Song for the Grass Ceremony. Bamenda. Ceremonial. Small drum, rasp, male leader and mixed chorus. Solo call and unison response, litany, multiple meter.

Band 8a: Lullabies. Bamenda. Hand-slapping, female solo voice. Monophony, strophic, triple meter.

Band 8b: Same as Band 8a. Monophony, strophic.

Band 8c: Same as Band 8b.

Band 8d: Same as Band 8b.

Band 9: Sanitree ('Sanitary'). Bamenda. Topical song. Female leader and chorus. Strophic, call and response.

*Side II* Band 1: Lambule munkunka. Bamenda. Fon's wives. 'Shaming song.' Female chorus. Heterophony, call and response, litany, duple meter.

Band 2: Njung. Bamenda. Fon's wives. Social song. Drums, rattle, rasp, female leader and chorus. Strophic, call and response, duple meter, falsetto shouting, ululation.

Band 3: Mansa. Bamenda. Fon's wives. Funeral song. Drums, female leader and chorus. Litany, call and response, multiple meter.

Band 4: Christian hymn. Bamenda. Fon's wife. Religious. Handclapping, female leader and chorus. Litany, call and response, duple meter.

Band 5: Njung. Bamenda. Instrumental. *Njung* orchestra 'with horns, drums, drone trumpet, and a musical rasp.' Through composed polyphony.

Band 6a: Coffee workers song. Bamenda. Work song. Sound of coffee beans being rattled in sifting box, male leader and chorus. Overlapping call and response, iterative.

Band 6b: Work song with leader. Same as Band 6a. Overlapping call and response, arhythmic, through composed verses with litany chorus.

Band 6c: Jamma-jamma. Same as Band 6a. Overlapping call and response, litany, duple meter.

Band 7: Pit violin. Bamenda. Pit harp, male solo voice. Litany, harp and voice in unison, duple meter.

Band 8: Fon's wives (two songs). Fon's wives. Drum, female leader and chorus. Overlapping call and response, duple meter, multiple meter, polyphony, litany.

Band 9: Fon's wives. Bamenda. Fon's wives. Handclapping, female leader and chorus. Call and response, duple meter, strophic.

Band 10: Social njung. Bamenda. Handclapping, female leader and chorus. Overlapping call and response, melismatic, duple meter, litany.

Band 11: Song of Welcome.

N.B.: There is one less band on the record than the number listed in the notes, and it is impossible to identify which band is missing. Band 11 has thus been arbitrarily omitted here.

Band 12: Nufum. Bamenda. Female leader and chorus. A few chanted phrases, followed by falsetto shrieks.

Band 13: Fulani. Fulani. Small drum, gourd rattle, four-holed flageolet. Through composed, triple meter. Played at 'Salla,' the end of Ramadan.

Band 14: Njung. Bamenda. *Njung* (xylophone), drum, horn, rattle or rasp, male chorus. Litany/through composed, polyphony, shouting.

## 117 Folkways FE–4402. (formerly P–402). *Music of Equatorial Africa.* 12″ 33⅓ rpm. 1950.

Album notes (4 pp.) in English; include 'Introduction,' by Harold Courlander, which deals generally with African and New World Negro music, and 'Notes on the Recordings,' by Gilbert Rouget, which gives contextual and some music information for each band. Partial song texts given in English translation for two songs. Recorded, 1946, in French Equatorial Africa by André Didier. Four black and white photos: 1) Playing the sansa; 2) Babinga drummers; 3) Kouyou musicians with zither-harp and rattles; 4) Babinga beating a cradle which acts as a wooden slit-log drum; photos not credited.

Type: Traditional.

*Side I* Band 1: Badouma paddlers' song. Badouma. Sound of paddling, male leader and chorus. Overlapping call and response, melisma. Cross-reference: 143, Side II, Band 2b.

Band 2: Badouma paddlers' song. Badouma. Dance song. *Sansa* (plucked idiophone), rattles, horns, male voices. Call and response, through composed, litany, polyphony.

Band 3: N'goundi song. N'goundi. Secret society song. *Sansa* (plucked idiophone), male solo voice and mixed chorus. Litany, through composed vocal, some hocketing.

Band 4: N'goundi girls' song. N'goundi. Satiric song. Handclapping, female leader and chorus. Overlapping solo call and unison response, hocketing, heterophony.

Band 5: Mboko song. Mboko. Musical bow, male solo voice. Strophic, voice and instrument in unison, monophony.

Band 6: Mboko riddle song. Mboko. Folklore. Zither-harp, wooden sticks, rattle, male (?) voices. Litany, through composed/litany.

Band 7: Okandi women's song. Okandi. Dance song. Three drums, female leader and chorus. Strophic, solo call and parallel harmony response.

Band 8: Yaswa marimbas. Yaswa. Instrumental. Three xylophones with calabash resonators. Heterophony, overlapping litanic phrases.

*Side II* Band 1: Bongili work song. Bongili. Sounds of pestle, female leader and chorus. Solo call and unison or parallel harmony response, iterative, heterophony.

Band 2: Baya dance. Baya. Dance song. Three drums, rattles, male leader and mixed chorus. Multiple meter, overlapping solo call and unison response, litany.

Band 3: Pomo perambulating chant. Pomo. Processional song. Antelope horn, iron bell, rattle, male leader and mixed chorus. Multiple meter, through composed/litany.

Band 4: Koukouya horns. Koukouya. Five ivory horns, drums, solo voice. Heterophony, through composed vocal, litanic instrumental.

Band 5: Babinga Pigmy chorus. Babinga (Pygmy). Ritual hunting song. Flute, handclapping, female chorus. Hocketing, heterophony.

Band 6: Babinga dance. Babinga (Pygmy). Social dance. Drums, male and female choruses. Hocketing, heterophony.

Band 7: Kouyou medicine song. Kouyou. Magical song to attract alligators. Horn, drums, sticks, handclapping, male leader and chorus. Heterophony, hocketing, overlapping solo call and hocketing response, duple meter.

Band 8: Kouyou women's dance. Kouyou. Twin song. Three drums, iron bell, female leader and chorus. Solo call and unison response, multiple meter.

**118** **Folkways FE–4405. (formerly P–405 and EFL–1405).** *Folk Music of Ethiopia.* 12″ 33⅓ rpm. 1951.

Album notes (4 pp.) in English, by Harold Courlander; include information about various cultural groups in Ethiopia, music instruments, subject matter of songs; texts of five songs given in English. Recorded in Ethiopia by Harold Courlander. Editor, Harold Courlander; production director, Moses Asch. Three black and white photos: 1) Playing the tcherawata; 2) Priest playing the dowel (stone 'bells' used to call worshipers); 3) Ethiopian wedding scene; photos not credited.

N.B.: Album originally issued in 1950 on 78 rpm records. First LP production uses title 'Ethiopia Folk Music' on cover, but album notes from 78 rpm album, titled 'Music of Ethiopia'; number on record is P–405, on front of cover, EFL–1405. New issue has different cover but same notes, with slight changes. Original album notes contain seven black and white photos: 1) Women and girls of Gura Valley; 2) Ethiopian bridal party; 3) Typical house in Ethiopian highlands; 4) Ethiopian herder playing wooden trumpet; 5) An Amhara musician playing the *tcherawata*, or one string violin; 6) Amhara performing ritual war dance; 7) Playing the *masonquo*. Photos 2 and 5 are used in new album notes; third photo is new.

Type: Traditional.

*Side I* Band 1: Oh my country. Topical. *Begenna* (harp), male solo voice. Litany, voice and harp in unison, duple meter. Cross-reference: 132, Side II, Band 5.

Band 2: Flute solo. Instrumental. *Shambukaw* (flute). Through composed, highly ornamented, monophony. Recorded in Gura Valley, Eritrea.

Band 3: Tcherawata solo. Instrumental. *Tcherawata* (single-stringed bowed lute). Monophony, through composed, ornamentation.

Band 4: I beg you, heart. *Begenna* (harp), male solo voice. Through composed, polyphony, arhythmic.

Band 5: *'Mbilta* solo. Dance. Three *'mbilta* (flutes). Heterophony, litany. Recorded in Gura Valley, Eritrea.

Band 6: Masonquo solo. Ballad. *Masonquo* (plucked chordophone), male solo voice. Litany, through composed, voice and instrument in unison, some polyphony.

*Side II* Band 1: Love song. *Tcherawata* (single-stringed bowed lute), *coboro* (double-headed drum), mixed leaders and chorus. Strophic, solo verses, polyphony, ornamentation. Recorded in Central Ethiopia.

Band 2: Song of praise. *Tcherawata* (single-stringed bowed lute), mixed voices. Through composed, ornamentation.

Band 3: Song to the Emperor. Praise song. *Tcherawata* (single-stringed bowed lute), male solo voice. Through composed, ornamentation, tense vocal style.

Band 4: Sudanese walking song (1). Sudanese. Traveling song. Drum, harp, male leader and chorus. Call and response, monophony, litany, isorhythmic, steady rhythm pattern.

Band 5: Sudanese walking song (2). Sudanese. Traveling song. Drum, harp, male leader and chorus. Call and polyphonic response, litany, isorhythmic. Recorded in Gura Valley, Eritrea.

**119** **Folkways FE–4427 (formerly P–427).** *Folk Music of the Western Congo.* 12″ 33⅓ rpm. 1952.

Album notes (8 pp) in English, by Leo A. Verwilghen; include background information on tribes of the western Congo and individual band information. Recorded in Congo (Kinshasa), by Leo A. Verwilghen. Editor, Harold Courlander. Black and white photos: 1) Bambala drummers; 2) Bapindi sansa player; 3) Bapende xylophone player; photos not credited.

Type: Traditional.

*Side I* Band 1: Babunda song. Babunda. Mixed chorus. Long-phrased call with litanic response, heterophony, falsetto shrieks, some overlapping.

Band 2: Bapende work song. Bapende. Handclapping, male leader and chorus. Solo call and unison response, litany. Cross-reference: 141, Side IV, Band 1a.

Band 3: Bambala drumming. Bambala. Drum rhythms. For annotation, see 2, Side I, Band 2. Cross-reference: 141, Side IV, Band 1b.

Band 4: Bambala drumming. Bambala. Drum rhythms. Drums, shouts. Multiple meter.

Band 5: Bambala litigation. Bambala. Drums, whistle, male leader and chorus. Call and response, litany, hocketing, heterophony, falsetto shrieks.

Band 6: Bambala talking drum. Bambala. Drum language. Slit-log gong. Cross-reference: 141, Side IV, Band 1c.

*Side II* Band 1: Bambala dance. Bambala. Dance song. Drums, rattles, mixed chorus. Hocketing, overlapping, litany, multiple meter, some overlapping call and response.

Band 2: Bapindi sanzas. Bapindi. Two *sanza* (plucked idiophones), two male voices. Multiple meter, through composed vocal, overlapping between vocal and instrumental phrases. Cross-reference: 141, Side IV, Band 2a.

Band 3: Bapindi sanzas. Bapindi. Two *sanza* (plucked idiophones), two male voices. Heterophony, multiple meter, overlapping between vocal and instrumental phrases.

Band 4: Bapindi hunting calls. Bapindi. Wooden horns. Cross-reference: 143, Side I, Band 1b.

Band 5: Bapende xylophone. Bapende. Instrumental. Xylophone played by two men. Litany/through composed, polyphony, multiple meter. Cross-reference: 141, Side IV, Band 2b.

Band 6: Bapende xylophone. Bapende. Same as Band 5.

Band 7a: Bapende and Bakwesi children's songs. Bapende/Bakwesi. Children's chorus. Overlapping solo and parallel harmony call and unison and parallel harmony response, strophic.

Band 7b: Bapende and Bakwesi children's songs. Same as Band 7a.

Band 7c: Bapende and Bakwesi children's songs. Same as Band 7a.

Band 8a: Babunda and Bayansi children's songs. Babunda/Bayansi. Handclapping, male leader and children's chorus. Overlapping solo call and unison and parallel harmony response, iterative.

Band 8b: Babunda and Bayansi children's songs. Same as Band 8a.

Band 8c: Babunda and Bayansi children's songs. Same as Band 8a.

Band 9: Basuku children's song. Basuku. Male leader and children's chorus. Overlapping solo call and unison response, litany.

## 120 Folkways FE–4428 (formerly P–428). *Songs of the Watutsi.* 12″ 33⅓ rpm. 1952.

Album notes (4 pp.) in English, by Leo A. Verwilghen; include some linguistic and cultural background (religion, marriage, dress, crafts, etc.), as well as band information; two text translations into English. Recorded in Ruanda by Leo A. Verwilghen. Editor, Harold Courlander; production, Moses Asch. Four black and white photos: 1) Watutsi dancer; 2) Watutsi warrior; 3) Watutsi princess; 4) Watutsi bard with harp; photos by Leo A. Verwilghen.

Type: Traditional; Watutsi.

N.B.: There is reason to believe that technical recording difficulties have resulted in improper speeds and pitch levels on the record.

*Side I* Band 1: Uwejeje Imana. Text in Kinyarwanda. War song. Female chorus. Overlapping call and response, slow tempo, polyphony, some unison. Dates from rule of King Kigeli IV Rwabugiri.

Band 2: Inka yi Abajiji (The cows of the Abajiji family). Text in Kinyarwanda. Cattle song. Female chorus. Overlapping call and response, polyphony, unison, litany. Dates from the time of Musinga.

Band 3: Exploits of Urwintwali. Singer, Muyunzwe. Text in Kinyarwanda. Warriors' song. Male solo voice. Humming, ornamentation, through composed, ametric, monophony.

Band 4: Ibabazabahizi. As in Band 3.

Band 5: Warriors of the Urwintwali. As in Band 3.

Band 6: Song of King Rwogera's era. Singer, Rusendezagekwe. As in Band 3.

*Side II* Band 1: Amahamba. Singer, Murunganwa. Text in Kinyarwanda. Cattle song. Male solo voice. Through composed, monophony, ametric, ornamentation.

Band 2: Ingandi mu milimba. Singer, Ruhumiliza. Text in Kinyarwanda. 'Harp' (trough zither), male solo voice. Through composed, monophony, ametric, voice and instrument in unison.

Band 3: Imigemba (The arrows). Ruhenzi on 'harp'; singers, Rwandoka, Ruhumiliza, Naho. Text in Kinyarwanda. Warriors' song. 'Harp' (trough zither), three male voices. Through composed, monophony, ametric.

Band 4: Ikigwiti. Ruhenzi. Text in Kinyarwanda. Warriors' song. 'Harp' (trough zither), male solo voice. Humming, triple meter, through composed, polyphony.

Band 5: Amararo (The encampments). Ruhenzi. Text in Kinyarwanda. Warriors' song. 'Harp' (trough zither), male solo voice. Through composed, some ornamentation, polyphony. Song from the time of King Muhigirwa.

Band 6: Munyangago (Hunting song). Text in Kinyarwanda. Hunting song. Male solo voice. Through composed, monophony, some ornamentation, ametric.

## 121 Folkways FE–4441 (formerly P–441). *Drums of the Yoruba of Nigeria.* 12″ 33⅓ rpm. 1953.

Album notes (5 pp.) in English, by William Bascom; include information concerning the ecology, social organization, and religion of the Yoruba, comments on musical relationship to Afro-American music, and band information. Recorded, 1951, in Oyo, Nigeria, by William Bascom. Editor, Harold Courlander. Fifteen black and white photos: 1) *Igbin* drum set; 2) *Gudugudu* drums, showing top and bottom, and the attached twisted leather thongs with which they are beaten; 3) *Bata* drum set; 4) Untitled (child playing drum); 5) Set of six *bata* drummers playing for Shango; 6) *Bata* drummers with *iya ilu, omele, kudi;* 7) Pressure drummers of the King of Oyo, in the palace (drums—*gangan, dundun, gudugudu*); 8) Restringing small pressure drum (*kanango*); 9)–14) Individual photographs of the six *bata* drummers; 15) Cover photo on notes of shekere players and pressure drummers in the palace of the King of Ife; photos by William Bascom.

Type: Traditional drumming; Yoruba.

*Side I* Band 1: *Igbin* drums. Religious drum music. *Igbin* (known also as *agba* and *apesi*), male cult members as drummers. Multiple meter. Recorded during annual festival of Orishanla in his principal temple at the house of Chief Ashipa of Oyo.

Band 2: *Igbin* drums. Same as Band 1.

Band 3: *Igbin* drums. Same as Band 1.

Band 4: *Igbin* drums. Same as Band 1.

*Side II* Band 1: *Dundun* drums. Talking drum language. *Dundun* drums (known also as *gangan;* pressure drums), male professional drummers.

Band 2: *Dundun* drums. *Dundun, kanango, gangan, kerikeri* (pressure drums), *gudugudu* (membranophone), male drummers. Drums played separately to show individual quality and style.

Band 3: *Dundun* drums. Drum rhythms for social dances. Pressure drums, *shekere* (calabash rattle), male leader and chorus. Multiple meter, call and response, through composed/litany.

Band 4: *Bata* drums: for Shango. Religious drumming. *Bata* drums (*iya ilu, omele, kudi*), three male drummers. Multiple meter.

Band 5: *Bata* drums: for Oya. As in Band 4.

Band 6: *Bata* drums: for Egungun. As in Band 4.

Band 7: *Bata* drums: for Shapana. As in Band 4.

Band 8: *Bata* drums: for Orishanla. As in Band 4.

Band 9: *Bata* drums: for Eshu. As in Band 4.

**122** **Folkways FE–4442 (formerly P–201).** *Music of the Falashas (Jews of Ethiopia).* 12″ 33⅓ rpm. 1950.

Album notes (6 pp.) in English, by Wolf Leslau; include cultural background of the Falashas, with emphasis on religion, and very brief band information; several responsive readings given in vernacular and English translation. Recorded in Ethiopia by Wolf Leslau. Eleven black and white photos: 1) Falasha woman carrying her child in typical Ethiopian fashion; 2) Falasha types; 3) Falasha priests with drum, gong; 4) Falasha weaver; 5) Tilling the soil; 6) Falasha blacksmiths; 7) Young Falasha carrying walking stick in typical Ethiopian fashion; 8) Displaying knife for sacrifice and 'offerings'; 9) Synagogue; 10) Falasha monks; 11) Falasha men; photos not credited.

Type: Jewish religious; Falasha.

*Side I* Band 1: Prayer for Passover. Gong, drum, male (?) chorus. Unison, through composed, highly ornamented, 5/4 percussion.

Band 2: Prayer for New Year. Male chorus. Unison, through composed, highly ornamented, arhythmic.

Band 3: Prayer for Passover. As in Band 2.

Band 4: Prayer 'Adonai' for Saturday. As in Band 2.

*Side II* Band 1: Prayer of Absolution. Gong, drum, male chorus. Unison, through composed, highly ornamented, 5/4 percussion.

Band 2: Prayer 'Adonai' for weekdays. Male chorus. Unison, through composed, highly ornamented, arhythmic.

Band 3: Responsive reading. Text in Geez and Amharic. Two male voices, one reading in Geez, the other in Amharic.

**123** **Folkways FE–4451 (formerly P–451).** *Bulu Songs from the Cameroons.* 12″ 33⅓ rpm. 1954.

Album notes (4 pp.) in English, by Edwin Cozzens; include brief introduction to the Bulu, description of music and music instruments, diagram of *mvet*, brief band information. Parts of some texts given in vernacular and English translation. Recorded in Cameroons by Edwin Cozzens.

Type: Traditional; Bulu.

*Side I* Band 1: Dance song. Male leader and mixed chorus. Overlapping solo call and parallel harmony response, litany,

Band 2: Secret society initiation song. Drums, horn, rattles, mirliton, male leader and chorus. Leader uses mirliton, multiple meter, overlapping litanic solo call and unison response.

Band 3: Folk tale. *Mvet* (harp), rattles, male leader and chorus. Multiple meter, strophic, parallel harmony, unison.

Band 4: Song of self-praise. Male leader and mixed chorus. Through composed, overlapping litanic solo call and parallel harmony response.

Band 5: Song of sorrow. Male leader and chorus. Falsetto, overlapping through composed/litanic solo call and parallel harmony response.

Band 6: Dance song. Male leader and mixed chorus. Overlapping litanic solo call and parallel harmony response.

Band 7: Dance song. Drums, rattles, percussion sticks, male leader and female chorus. Multiple meter, overlapping through composed/litanic solo call and unison response.

Band 8: Women's dance song. Handclapping, female leader and chorus. Strophic, solo call and parallel harmony response, duple meter, falsetto shrieks.

Band 9: Dance song. Drinking song. Handclapping, male leader and mixed chorus. Overlapping solo call and parallel harmony response, strophic, duple meter.

*Side II* Band 1: Song of self-praise. Rattles, male leader and chorus. Strophic, solo call and parallel harmony response, duple meter.

Band 2: Work song. Work song for house-building. Litanic solo call and parallel harmony response. Cross-reference: 143, Side I, Band 2d.

Band 3: Men's dance. Drums, sticks, handclapping, male leader and chorus. Multiple meter, solo call and parallel harmony response.

Band 4: Story song. Handclapping, male leader and chorus. Solo call and parallel harmony response, duple meter.

Band 5: Flute melody. Instrumental. Handclapping, rattles, flute. Litany, duple meter, monophony.

Band 6: War song. Flute, male leader and mixed chorus. Litany, overlapping through composed solo call and octave response.

Band 7: Sung to a groom. Wedding song. Male leader and chorus. Solo call and unison response, polyphony.

Band 8: Sung by the bride's relatives. Wedding song. Handclapping, drums, rattles, male and female leaders and mixed chorus. Solo call and unison response, polyphony.

**124** **Folkways FE–4457.** *The Pygmies of the Ituri Forest.* 12″ 33⅓ rpm. 1958.

Album notes (9 pp.) in English, by Colin M. Turnbull; include brief background information on the BaMbuti Pygmies, rather extensive band information, one music transcription. Recorded in Congo (Kinshasa) by Colin M. Turnbull and Francis S. Chapman. General Editor, Harold Courlander. Cover, black and white photo showing village scene; sixteen black and white photos: 1) Untitled (Pygmy woman); 2) Women and children; 3) Mundaka villager with harp; 4) Zither; 5) Pygmy playing musical bow; 6) Telling a legend; 7) Shredding vine for net twine; 8) Rolling vine for nets; 9)–11) Working on the nets: bottom picture shows man signaling by clapping elbow; 12) Starting on the hunt; 13) Making bark cloth; 14) Pounding manioc; 15) Meat-drying rack; 16) Forest camp showing typical Pygmy houses; photos by Colin M. Turnbull.

Type: Traditional; Bambuti.

*Side I* Band 1: Birds and crickets, bark cloth hammering. Sounds of the village and forest.

Band 2: Elephant hunting song. Hunting song. Mixed chorus. Hocketing.

Band 3: Spear song. Hunting song. Mixed group. Overlapping litanic phrases, heterophony.

Band 4: Net hunting song. Female leader and chorus. Solo call and unison response, hocketing, heterophony.

Band 5: Hunting cries of beaters. Hunting sounds and shouts.

Band 6: Honey gathering song. Gathering song. *Ngbenge* (clapping sticks), mixed chorus. Hocketing.

Band 7: Animal-dance song. Dance. Mixed chorus. Hocketing, solo call and unison response, heterophony.

Band 8: Old Pygmy telling legend. Narrative.

Band 9: Flute duet. Instrumental. Two four-holed end-blown flutes. Hocketing, heterophony.

Band 10: *Lukembi* and voice. *Lukembi* (plucked idiophone), male solo voice. Litany, multiple meter, polyphony.

*Side II* Band 1: Pygmy dance in Bantu village. Dance. Drums, male leader and mixed chorus. Whistling, hocketing, through composed/litany.

Band 2: Bachelor duet with *lukembi*. Courting song. *Lukembi* (plucked idiophone), two male voices. Overlapping solo phrases, heterophony, litanic instrumental phrases, litany/through composed vocal, some hocketing.

Band 3: Two initiation songs. Male chorus. Overlapping solo call and unison response, litany, through composed, heterophony.

Band 4: Song of the *Alima*. Female society song. Mixed chorus. Hocketing, solo call and unison response, heterophony.

Band 5: Song of the *Alima*. Female society song. Female leader and mixed chorus. Hocketing, unison call and solo response, strophic.

Band 6: Lusumba mocking song. Male society song. Unidentified percussion, male leader and chorus. Overlapping, unison call and solo response, strophic, heterophony.

Band 7: Lusumba fire dance song. Religious song. Male chorus. Hocketing, overlapping, heterophony, litany/through composed.

Band 8: Lusumba fire dance song. Religious song. Male leaders and chorus. Hocketing, solo call and hocketing response, heterophony, litany.

Band 9: Lusumba song sung on occasions of great importance. Struck idiophone, male leader and chorus. As in Band 8.

Band 10: Lusumba song sung on occasions of great importance. Male leader and chorus. Solo call and unison response, overlapping, litany, some soft parallel harmony.

Band 11: Song of devotion to the forest. Sacred song. Male leader and chorus. Hocketing, solo call and unison response, heterophony, litany.

## 125 Folkways FE–4462 (formerly P–462). *Wolof Music of Senegal and the Gambia.* 12″ 33⅓ rpm. 1955.

Album notes (7 pp.) in English, by David W. Ames; include cultural and recording background, music instruments, and band information. Recorded in Senegal and the Gambia by David W. Ames. Editor, Harold Courlander; production director, Moses Asch. Six black and white photos: 1) Muslim holy man with followers; 2) Wolof drummer playing tabala; 3) Naming ceremony; 4) Gewel playing halam; 5) Wolof drummers with two gɔrɔng and (center) sabar; 6) Wolof musicians with tabala and iron percussion instrument; photos by David W. Ames.

Type: Traditional; Wolof.

*Side I* Band 1: Secular praise song. Handclapping, gourd bowl, four female voices. Litany, unison, multiple meter.

Band 2: Wedding dance music. *Sabar* (drum) two *gɔrɔng* (drums), female leader and chorus. Multiple meter, call and response, litany.

Band 3: Samba gilajagi. Folk tale song. *Halam* (five-stringed plucked lute), male solo voice. Through composed, litany, tense vocal style, ornamentation, drone polyphony.

Band 4: Dance rhythms. Drum rhythms. *Tama* (drum), two *gɔrɔng* (drums), male solo voice. Multiple meter, litany, harsh shouting.

Band 5: Tara. Instrumental. Two *halam* (five-stringed plucked lute). Litany, through composed, polyphony, multiple meter.

*Side II* Band 1: Dance rhythms. As in Side I, Band 4.

Band 2: Ndei kumba. Humorous song. Handclapping, male leader and female chorus. Overlapping call and response, unison, litany, multiple meter.

Band 3: Dance music for naming ceremony. *Tama* (drum), two *sabar* (drums), two *gɔrɔng* (drums), mixed chorus. Multiple meter, shouting.

Band 4: Hasida (hymns). Islamic religious. *Tabala* (drums), iron struck idiophone, male chorus. Through composed, unison, ornamentation.

Band 5: Manka yira (praise song). *Halam* (five-stringed plucked lute), male solo voice. Spoken through composed phrases with litanic *halam* response, some polyphony.

## 126 Folkways FE–4465 (formerly P–465). *Folk Music of Liberia.* 12″ 33⅓ rpm. 1955.

Album notes (7 pp.) in English, by Packard L. Okie; include two pages of cultural and linguistic background (cultural groupings of Liberia), music instruments, and band information. Recorded in Liberia by Packard L. Okie. Editor, Harold Courlander. Map of Liberia. Three black and white photos: 1) Bassa musician with belly harp; 2) Mandingo balafon, seen from above; 3) Mandingo balafon, seen from below; photos by Packard L. Okie.

Type: Traditional and popular.

N.B.: Album packaged in 1955 and again in 1960; album notes in earlier issue apparently different from those in later one. Listing here from 1960 edition.

*Side I* Band 1: Mandingo. Mandingo. Islamic religious; sung in honor of Mohammed. Guitar, solo male and female voices. Litany, ornamentation, tense vocal style, through composed, polyphony.

Band 2: Kpelle bush cutters. Kpelle. Traditional work song. Sound of cutting bush, six male voices. Litany, hocketing, some call and response. Cross-reference 143, Side I, Bands 1a and 2a.

Band 3: Gio songs. Gio. Traditional work song. Slit-bamboo gongs, rattles, bells, whistle, male leader and chorus. Through composed solo call and litanic unison response, overlapping, heterophony, multiple meter.

Band 4: Bassa musical bow. Bassa. Traditional instrumental. Musical bow. Litany.

Band 5: Kpelle harp. Kpelle. Traditional. Harp, male solo voice. Litanic instrumental, through composed vocal, polyphony.

Band 6: Loma (Buzi) song with fanga drums. Loma (Buzi). Two *fanga* (pressure drums), male leader and chorus. Overlapping solo call and parallel harmony response, litany.

*Side II* Band 1: Gio song. Gio. Traditional snake society song. Percussion idiophone, male leader and chorus. Litany/through composed solo call and unison response, multiple meter, heterophony.

Band 2: Mandingo song with balafon. Mandingo. Islamic religious; traditional Moslem song. *Balafon* (17-keyed xylophone), male and female solo voices. Strophic instrumental, through composed vocal, polyphony.

Band 3: Bassa belly harp. Bassa. Traditional. Harp, chair struck with sticks, male solo voice. Multiple meter, litany instrumental, through composed/litany vocal, polyphony.

Band 4: Kru song. Kru. Popular song. Guitar, male solo voice. Strophic, harmony, duple meter.

Band 5: Kpelle band. Kpelle. Traditional independence day song. Horns, drums, struck idiophone, male chorus. Litany, unison, polyphony.

## 127 Folkways FE–4470. *Tuareg Music of the Southern Sahara.* 12″ 33⅓ rpm. 1960.

Album notes (7 pp.) in English, by Finola and Geoffrey Holiday; include a page devoted to culture history of the Tuareg, one and one-half pages to ethnological materials, and band information. Recorded among the Tuareg by Finola and Geoffrey Holiday. Editor, Harold Courlander. Four black and white photos: 1) Tuareg dance; 2) Playing the water drum; 3) Playing the tendi; 4) Men singing marriage song; photos not credited.

Type: Traditional.

*Side I* Band 1: Azale. Tamesguidda. *Tendi* (single-headed membranophone), water drum, female leader and chorus. Ornamentation, tense vocal style, overlapping call and unison response, duple meter.

Band 2: Tohimo dance. Tuareg. Dance song. *Tendi* (single-headed membranophone), water drum, female leader and chorus. Ornamentation, tense vocal style, overlapping solo call and unison response, duple meter, falsetto shrieks.

Band 3: Ezzel n'oufada aqua ettab ales ou n abaradh. Tuareg. Love song. *Imzhad* (single-stringed bowed lute) played by female, male solo voice. Through composed, ornamentation, tense vocal style, voice and instrument often in unison, some polyphony, falsetto shriek.

Band 4: Tarakemt. Tuareg. Love song. Male solo voice. Ornamentation, tense vocal style, strophic, monophony.

Band 5: Chikishikishin. Tuareg. Love song. *Imzhad* (single-stringed bowed lute) played by female, male solo voice. Tense vocal style, ornamentation, through composed, polyphony, falsetto shriek.

Band 6: Azel oua n kel owi. Tuareg. Instrumental. *Imzhad* (single-stringed bowed lute) played by female. Through composed, ornamentation, monophony.

Band 7: Song of the Enaden. Tuareg. Caste song. Male solo voice. Through composed, ornamentation, monophony.

*Side II* Band 1: Hunting song. Tuareg. Handclapping, male solo voice. Ornamentation, through composed, monophony.

Band 2: Camel song. Tuareg. *Tendi* (single-headed membranophone), water drum, female leader and chorus. Overlapping litanic solo call and unison response, iterative.

Band 3: Ilougan. Tuareg. Marriage song. *Tendi* (single-headed membranophone), water drum, handclapping, female leader and mixed chorus. Multiple meter, overlapping solo call and unison response, strophic, falsetto shriek.

Band 4: Wedding song of the kel issekeneren. Tuareg. *Tendi* (single-headed membranophone), water drum, female leader and chorus. Overlapping solo call and unison response, litany, heterophony, multiple meter, falsetto shriek.

Band 5: Arouia idaoua ouf emri. Tuareg. Wedding song. Drums, two male voices. Through composed, litanic rhythmic phrasing, overlapping solo call and solo response, falsetto shriek.

Band 6: Tazinkharet. Tuareg. 'Tuareg women and Harratin (Africans).' Dance song. Handclapping. Heterophony, through composed, shouts, grunts, ululation, rhythmic chanting.

## 128 Folkways FE–4476 (formerly P–476.) *The Baoule of the Ivory Coast.* 12″ 33⅓ rpm. 1956.

Album notes (11 pp.) in English, by Donald Thurow; include cultural and historical introduction to the Baule, role of music instruments, and band information. Recorded, 1954, in the Ivory Coast by Donald Thurow. General editor, Harold Courlander; produc-

tion director; Moses Asch. 12 black and white photos: 1) Baoule drummer; 2) Mask work at the Anougble festival in August at the chief's village of Sakasso; 3) Ivory horn and drum, heirlooms of the war between the Baoule and the Ashanti in the eighteenth century; 4) Dancing at the Anougble festival at Sakasso; 5) Mask for the Baoule god Botiwa surmounted by a figure of a snake eating a frog; 6) Masked dancer representing the god Goli; 7)–9) Construction of the xylophone and the finished instrument, played from both sides; 10) Kouacou Anougble, superior chief of the Baoule, watching the festival at the village of Sakasso; 11) Musicians playing horn and large calabash rattle for the Goli dance; 12) Min nouan dance—a woman wipes the perspiration from the face of a female dancer while a male performer continues to dance in the background; photos by Donald Thurow.

Type: Traditional; Baule.

*Side I* Band 1: Goli dance. Ceremonial dance. *Towa* (gourd), *goli ahoue* (antelope horn), male leader and chorus. Litanic solo and unison call and parallel response, heterophony.

Band 2: Kloro dance. Ceremonial song. Horn, rattles, male leader and chorus. Multiple meter, call and response, parallel harmony, polyphony.

Band 3: Heirloom instruments. Instrumental. Ivory horn, *klin sin* (drum), *goly klin* (drum). Short phrases.

Band 4a: Djourou harps. Instrumental. *Djourou* (five-stringed harp). Strophic, polyphony.

Band 4b: Djourou harps. *Djourou* (five-stringed harp), male solo voice. Polyphony, litany/through composed, duple meter. N.B.: Same song as Band 4a, but with voice added.

Band 5: Djourou harps. Same as Band 4b, except iterative, polyphony, duple meter.

Bands 6–7: Flute and drum. Instrumental. Flutes (six-holed wooden), drums. Litany, polyphony.

Band 8: Woman's song. Entertainment song. Two female voices. Parallel harmony, strophic.

Band 9: Min Nouan dance. Funeral dance. Drums, percussion sticks, ankle bells, leader and mixed chorus. Multiple meter, solo call and parallel harmony response, strophic, shouting.

*Side II* Band 1: Man's song. Topical song. Male leader and mixed chorus. Overlapping litanic solo call and parallel harmony response.

Band 2: Flute. Same as Side I, Bands 6–7.

Band 3: Anougble festival. Entertainment song. Drum, male duet and mixed chorus. Strophic, parallel harmony, call (duet) and parallel harmony response.

Band 4: Anougble festival. Entertainment song. Drum, rattle, leader and mixed chorus. Multiple meter, call and response.

Bands 5–6: Same as Band 3 except litanic instead of strophic.

Band 7: Xylophone. Entertainment instrumental. Xylophone. Iterative, polyphony.

Bands 8–9: Xylophone. Same as Band 7, except litany/through composed, polyphony.

Band 10: Xylophone. Same as Band 7 except multiple meter, polyphony, iterative.

Band 11: Xylophone. Same as Bands 8–9.

Band 12: Flute. Same as Side I, Bands 6–7.

Band 13: Vocal, with chorus. Female leader and mixed chorus. Shouted call and parallel harmony response, litany. N.B.: This is a vocal rendition of Band 12.

Band 14: Woman's song. Same as Side I, Band 8.

## 129 Folkways FE–4477. *The Topoke People of the Congo.* 12″ 33⅓ rpm. 1959.

Album notes (7 pp.) in English, by Pete L. A. van Hest; include cultural background on the Topoke, and brief band information for the individual selections. Recorded in Congo (Kinshasa) by J. Camps. Editor, Harold Courlander. Eight black and white photos: cover, untitled (Topoke man); 1) Women and girls playing a line game; 2) Small slit-bamboo drums or gongs, with large slit-log drum in background; 3) Musical bow; 4) Girl playing lilolo; 5) A small lukembi; 6) Playing the large signal drum; 7) The Topoke two-stringed flat zither; photos by J. Camps.

Type: Traditional; Topoke.

*Side I* Band 1: Bwale music. Ceremonial song after childbirth. Female leaders and chorus. Solo or parallel harmony call and parallel harmony response, iterative, duple meter.

Band 2: Lukembi tune. Instrumental. *Lukembi* (plucked idiophone). Litany background, through composed melody, polyphony.

Band 3: Men's worksong. Male leader and chorus. Overlapping call and response, litany, 5/4 meter.

Band 4: Play song. Game song. Chorus of women and children with leaders. Overlapping call and response, litany, duple meter.

Band 5: Girls' dance. Handclapping, female leader and chorus. Call and response, iterative, duple meter.

Band 6: Drum for girls' dance. Dance. Slit drums, female leader and chorus. Call and response, litany, duple meter, multiple meter.

Band 7: Palm fruit cutter's song. Work song. Sound of chopping out palm fruits, male solo voice. Monophony, through composed, arhythmic, ametric.

*Side II* Band 1: Hunting calls. Animal calls. Children's voices.

Band 2: Announcing a death. Drum rhythms. Wooden slit drum. Multiple meter, litany.

Band 3: Mourning. Mixed chorus. Heterophony, through composed.

Band 4a: Signalling: signalling on slit-log drum. Slit-log drum.

Band 4b: Signalling: signalling with the voice. Two male voices.

Band 4c: Signalling: horn signalling. Ivory horns played by two men.

Band 4d: Signalling: mouth signalling in imitation of trumpet. Voice signaling. Male voice.

Band 4e: Signalling: mouth signalling in imitation of flute. Voice signaling. Male voice.

Band 5: Gourd percussion. Percussion instrumental. *Lilolo* (gourd idiophone). Multiple meter.

Band 6: Musical bow. Drums, musical bow (indistinguishable), male leader and two male choruses. Call and parallel harmony response, iterative, multiple meter.

Band 7: Zither, with voice. Two-stringed zither, male solo voice. Call and response between voice and instrument, iterative, drone polyphony.

## 130 Folkways FE–4483. *Music of the Ituri Forest.* 12″ 33⅓ rpm. 1957 and 1961.

Album notes (10 pp.) in English, by Colin M. Turnbull; include cultural background of peoples of the area, extensive band information for the individual selections, some song texts in English. Recorded in the Belgian Congo by Colin M. Turnbull and Francis S. Chapman. Editor, Harold Courlander. Ten black and white photos: 1) Pygmy archer with bow; 2) Pygmy archer using bow and arrow as musical bow; 3) Five Pygmy boys shortly after circumcision initiation; 4) Pygmy man clapping bent elbow to send simple signals in forest; 5) Makata stick dance which accompanies initiation festival; 6) Pygmy children playing in stream; 7) Pygmy making bark cloth; 8) Illustrating legend with finger-clicks; 9) Pygmy making a seat of four sticks; 10) Pygmy women peeling sweet potatoes.

Type: Traditional.

*Side I* Band 1: Lukembi and voice. Banguana. Topical song. *Lukembi* (plucked idiophone), male solo voice. Falsetto, polyphony, strophic, duple meter.

Band 2: Drinking song. Banguana. Drum, *mgungu* (wooden slit gong), female leader and mixed chorus. Falsetto shrieks, overlapping call and response, litany, multiple meter.

Band 3: Board zither. Banguana. Instrumental. *Bapili* (thirteen-stringed board zither). Litany, triple meter.

Band 4: Religious song. Banguana. Drums, two male leaders and mixed chorus. Call and parallel harmony response, strophic, rhythmic grunts.

Band 5: Mgongo utule. Banguana. Rattle, female leader and chorus. Call and response, parallel harmony, strophic, triple meter.

Band 6: Dance music. BaMbuti (Pygmy). Dance. Clappers, *mgungu* (wooden slit gong), drum (membranophone), mixed chorus. Multiple meter, litany, heterophony.

Band 7: Gong signalling. Mabudo. Four gongs.

Band 8: Traveling song. Bambira, Banguana. Clappers, *mgungu* (wooden slit gong), drums (membranophones), male leader and mixed chorus. Overlapping call and unison response, litany, duple meter, shriek.

Band 9: Flute solo. BaMbuti (Pygmy). Instrumental. Four-holed flute. Monophony, strophic.

Band 10: Elephant hunting song. BaMbuti (Pygmy). Split stick, overlapping solos by two male voices, male chorus. Heterophony, hocketing, through composed. Cross-reference: 141, Side I, Band 8.

*Side II* Band 1: Musical sticks. Mixed Pygmy and non-Pygmy. Nine sticks, each played by different individual by means of wooden clapper, ankle bells, mixed chorus. Hocketing, litany.

Band 2: Initiation song. Pygmy. MaNdaka soloist; Pygmy chorus. Initiation song. Male leaders and chorus. Overlapping call and response, litany/through composed, duple meter.

Band 3: Alima song. Nkumbi. Girls' initiation song. Three female leaders and male chorus. Strophic, heterophony, hocketing, multiple meter.

Band 4: Lusumba song. BaMbuti (Pygmy). Initiation song. Male leader and chorus. Overlapping call and response, hocketing, heterophony, multiple meter.

Band 5: Lusumba song. BaMbuti (Pygmy). Initiation song. Male leader and chorus. Hocketing, call and response, heterophony, through composed/litany.

Band 6: Board zither. Bandaka. Instrumental. Board zither. Through composed, polyphony.

Band 7: Board zither. Bandaka. Instrumental. Board zither. Through composed, polyphony.

Band 8: Musical bow. Bandaka. Instrumental. Musical bow. Litany, monophony.

Band 9: Lukembi and voice. Bambira. Topical song. *Lukembi* (plucked idiophone), male solo voice. Litanic instrumental, through composed vocal.

Band 10: Guitar and voice. Mabudo. Popular song. Guitar, bottle struck with spoon, male solo voice. Strophic, harmony, duple meter.

## 131 Folkways FE–4487. *The Music of !Kung Bushmen of the Kalahari Desert, Africa.* 12″ 33⅓ rpm. 1962.

Album notes (3 pp.) in English, by John Phillipson; include background information on the Bushmen and Bushman instruments, no individual band information; description of Phillipson's personal field experiences. Recorded in Southern Africa by John Phillipson. Editor, Moses Asch. One black and white photo of Bushman children playing with musical bow; photo not credited.

Type: Traditional; !Kung Bushman.

*Side I* Band 1: Thumb (played) metal instrument. Instrumental. Plucked idiophone ('sanza' in notes). Litany, polyphony.

Band 2: Thumb (played) metal instrument. Instrumental. Plucked idiophone ('sanza' in notes), handclapping. Litany/through composed, polyphony.

Band 3: Thumb (played) metal instrument. As in Band 1.

Band 4: Thumb (played) metal instrument. As in Band 1.

Band 5: Children's song. Rattle, children's voices. Litany, monophony.

Band 6: Children's song. Rattle, plucked idiophone

('sanza' in notes), handclapping, children's voices. Litany, overlapping, heterophony.

Band 7: Children's song. Handclapping, children's voices. Overlapping, litany, heterophony.

Band 8: Children's song. As in Band 7, with addition of rattle; no handclapping.

Band 9: Children's song. Handclapping, plucked idiophone ('sanza' in notes), children's voices. Hocketing, heterophony.

Band 10: Children's song. As in Band 9.

Band 11: Children's song. As in Band 9.

Band 12: Bamboo fiddle. Instrumental. Bowed lute. Monophony, litany.

Band 13: Bamboo fiddle. As in Band 12. Through composed/litany, monophony.

Band 14: Dance music. Dance. Bowed lute, handclapping, plucked idiophone ('sanza' in notes). Polyphony, litany.

*Side II* Band 1: Thumb instrument. Instrumental. Plucked idiophone (?), sound of chopping (?). Litany, polyphony.

Band 2: Thumb (played) metal instrument. Instrumental. Plucked idiophone ('sanza' in notes). Through composed/litany, polyphony.

Bands 3–5: Conversation. No music.

Band 6: Women singing (with clapping). Handclapping, female chorus. Through composed/litany, sounds of talking, polyphony.

Band 7: Women singing (with clapping). As in Band 6, but hocketing, heterophony, litany.

Band 8: Conversation. No music.

Band 9: Men dancing around a fire. Dance. Handclapping, male chorus. Hocketing, overlapping, litany, heterophony.

Band 10: Men dancing around a fire. As in Band 9, with addition of rattle.

## 132 Folkways FE-4500 (formerly P-500). *Negro Folk Music of Africa and America.* Two 12″ 33⅓ rpm. 1951.

Album notes (6 pp.) in English. Foreword by Richard Alan Waterman includes brief discussion of African influence on American Negro music; introduction by Harold Courlander includes brief discussion of same subject; band information, author unknown. Editor, Harold Courlander. 'Recordings of Brazil and Trinidad from the collection of Dr. Melville J. Herskovits who reserves the right of their use to the contents of this album only; for other uses written permission from Folkways is required. The other recordings are from the record collection of Harold Courlander.'

Type: Traditional.

N.B.: Record 2 of this set is devoted entirely to New World Negro music. The following information refers to Record 1 only.

*Side I* Band 1: Ingane kamalume. Zulu. Drums, rattles, whistle, stamping, male leader and chorus. Solo call and unison and parallel harmony response, litany/through composed, overlapping, heterophony. Singer Recording, acquired in Durban in 1942.

Band 2: Shayisa inkasa. Zulu. Male leader and chorus. Overlapping solo call and unison response, litany/through composed, heterophony. Singer Recording, acquired in Durban in 1942.

Band 3: Music of boatmen. Badouma. Instrumental. *Sansa* (plucked idiophone), horn, rattles, stamping tubes. Multiple meter, litany, shouting. Recorded, 1946, at Ogoue-Congo Mission by André Didier.

Band 4: Orin muritala alhaji. Yoruba. Drums, male chorus. Unison, ornamentation, strophic, monophony, triple meter. Odeon-Parlophone Recording.

Band 5: Bara sanabo-bara. Ibo. *Sansa* (plucked idiophone), drums, male leader and mixed (?) chorus. Multiple meter, parallel harmony, solo call and parallel harmony response, strophic. Odeon-Parlophone Recording.

*Side II* Band 1: Traveling song. From Sudan. 'Harp,' drum, male leader and chorus. Overlapping solo call and unison response, litany, 'harp' in unison with voice. Recorded, 1942, in Eritrea by Harold Courlander.

Band 2: Festival song. From Sudan. 'Harp,' drum, handclapping, male solo voice and male respondent. Solo call and solo response, litany, polyphony. Recorded, 1942, in Eritrea by Harold Courlander.

Band 3: Bina Adamu. Swahili. 'Rebab' (bowed lute), drum, female solo voice and mixed chorus. Strophic, ornamentation, some polyphony, unison. Odeon-Parlophone Recording.

Band 4: Ballad. Tigrai. *Masonquo* (lyre), male solo voice. Tense vocal style, strophic, instrument and voice in unison. Recorded, 1947, in Eritrea by Wolf Leslau.

Band 5: Ballad. Amhara. *Begenna* (harp), male solo voice. Litany, instrument and voice in unison, monophony. Odeon-Parlophone Recording. Cross-reference: 118, Side I, Band 1.

## 133 Folkways FE-4502 (formerly P-502). *African and Afro-American Drums.* Two 12″ 33⅓ rpm. 1954.

Album notes (7 pp.) in English, by Harold Courlander; include discussion of the relationships between the drumming, songs, dance, and cultures of Africa and the New World; one transcription of a Juba rhythm from Haiti by George Herzog, not on record. Recorded in Africa and the Americas as noted below. Editor, Harold Courlander; production director, Moses Asch. Seven black and white photos: 1) Bambala drummer, photo by Leo Verwilghen; 2) Yoruba bata drummers, photo by William Bascom; 3) Watutsi drummers, Ruanda, photo by Leo Verwilghen; 4) Arada drummers, Haiti, photo by George E. Simpson; 5) Bunyoro signal drum, Uganda, photo by Ewing Galloway; 6) Bapindi drummer, Belgian Congo, photo by Leo Verwilghen; 7) Jazz drummer, U.S.A., Baby Dodds, photo by David Eisendrath, Jr.

Type: Traditional drumming.

N.B.: Only the materials recorded in Africa are included in the following listing.

*Side I* Band 1: Ruanda: the Watutsi. Watusi. Ceremonial drumming. Drums. Polyrhythmic.

Band 2: Ruanda: the Watutsi. As in Band 1.

Band 3: Equatorial Africa: the Baya. Baya. Dance drumming. Three drums, rattles, male leader and chorus. Overlapping call and response, litany, polyrhythmic.

Band 4: Equatorial Africa: the Badouma. Badouma. Dance. Bamboo stamping tubes. Polyrhythmic.

Band 5: Nigeria: the Yoruba. Yoruba. Harvest festival song. Drums, rattles, metal percussion, male leader and chorus. Overlapping call and response, polyrhythmic. Recorded by Moses Asch.

*Side II* Band 1: Nigeria: the Yoruba. Yoruba. Praise song. As in Side I, Band 5.

Band 2: Nigeria: the Yoruba. Yoruba. Religious drumming. *Bata* drums (membranophones). Polyrhythmic. Recorded by William Bascom.

Band 3: Congo: the Bambala. Bambala. Traditional drumming. Drum. Polyrhythmic. Recorded by Leo Verwilghen.

Band 4: Congo: the Bambala. Bambala. Signal drumming. Slit-log drum. Recorded by Leo Verwilghen.

Band 5: South Africa: the Zingili clan. Swazi and Zulu. Gold mines dance. Drums, metal percussion. Polyrhythmic. Recorded by Myron Zobel.

Band 6: Madagascar: the Mahafaly. Mahafaly. Flute song. Flute, drums. Polyrhythmic, ornamented flute melody. Recorded by William H. Willis, Jr., and Gates Davison.

## 134 Folkways 4503 (formerly FE–503). *Africa South of the Sahara.* Two 12″ 33⅓ rpm. 1957.

Album notes (13 pp.) in English, by Alan P. Merriam; include discussion of African music from standpoint of misconceptions about it, music characteristics, integration of music with culture, music instruments; band information including seven transcriptions. Editor, Harold Courlander.

Type: Traditional.

*Side I* Band 1: Zulu song. Zulu. Handclapping, male leader and mixed chorus. Call and response. Recorded by Laura Boulton.

Band 2: Swazi song. Swazi. Drum, male leader and chorus. Call and response, slow tempo, whistling, trilling. Recorded by Howard Coyle.

Band 3: Chopi timbila. Chopi. Instrumental. *Timbila* (xylophone) orchestra. Recorded by Myron Sobel.

Band 4: Amakwavi song. Amakwavi. Male leader and mixed chorus. Leader-chorus pattern, changes to choral recitation. Recorded by Myron Sobel.

Band 5: Bushman songs. Bushman. Male chorus. Polyphony, tense vocal style, glissandi. Recorded by Laura Boulton.

Band 6: Bushman songs. Bushman. Male leader and chorus. Strophic, tense vocal style, glissandi. Recorded by Laura Boulton.

Band 7: Bechuana songs. Bechuana. Leader and chorus. Polyphony. Recorded by Laura Boulton.

Band 8: Bechuana songs. As in Band 7.

Band 9: Bechuana songs. Bechuana. Two male voices. Polyphony, alternating voices. Recorded by Laura Boulton.

Band 10: Luchosi song. Luchosi. Drums, male leader and chorus. Call and response. Recorded by Laura Boulton.

Band 11: Gangele song. Gangele. Drums, male leader and chorus. Call and response. Recorded by Laura Boulton.

Band 12: Tutsi song. Tutsi. Rattles, female chorus. Alternating between groups, overlapping, canon. Recorded by Leo Verwilghen.

*Side II* Band 1: Tutsi drums. Tutsi. Drum rhythms. Six drums. Recorded by Leo Verwilghen.

Band 2: Twa song. Twa. Male leader and chorus. Heterophony. Recorded by Leo Verwilghen.

Band 3: Hororo flute. Hororo. Instrumental. *Umukuri* (four-holed flute), dancers' stamping. Burred tone, monophony. Recorded by Alan P. Merriam.

Band 4: Shi kasayi. Shi. *Kasayi* (17-keyed plucked idiophone). Monophony, rhythmic complexity. Recorded by Alan P. Merriam.

Band 5: Kivu Bambuti song. Bambuti (Pygmy). Three drums, two rattles, male leader and mixed chorus. Call and response. Recorded by Alan P. Merriam.

Band 6: Bambuti songs. Bambuti (Pygmy). Rhythm sticks, male leader and chorus. Hocketing. Recorded by Colin M. Turnbull.

Band 7: Bambuti songs. Bambuti (Pygmy). Rhythm sticks, male leader and chorus. Call and response, polyphony. Recorded by Colin M. Turnbull.

Band 8: Bambuti songs. Bambuti. Male leader and chorus. Call and response. Recorded by Colin M. Turnbull.

Band 9: Pende xylophone. Pende. Two xylophones, two male voices. Litany, fast tempo. Recorded by Leo Verwilghen.

*Side III* Band 1: Pindi sansa. Pindi. *Sansa* (plucked idiophone), male leader and chorus. Litany, call and response. Recorded by Leo Verwilghen.

Band 2: Sudanese harp. From Sudan. Harp, handclapping, male leader and chorus. Call and response. Recorded by Harold Courlander.

Band 3: Sudanese song. From Sudan. Drum, handclapping, male leader and chorus. Call and response. Recorded by Harold Courlander.

Band 4: Mahafaly song. Mahafaly. Rhythm sticks, harp or lyre, male solo voice. Instrument and voice in unison. Recorded by William H. Willis, Jr., and Gates Davison.

Band 5: Ibani song. Ibani. Sansa (plucked idiophone), hardwood clappers, drum, male leader and chorus. Litany, call and response. Odeon record.

Band 6: Yoruba song. Yoruba. Harp or lyre, rhythm sticks or handclapping, drum, male chorus. Odeon record.

Band 7: Bulu song. Bulu. Male leader and mixed

chorus. Overlapping call and response, litany, parallel harmony. Recorded by Edward Cozzens.

Band 8: Bambara song. Bambara. Two five-holed bamboo flutes, iron bell, two small drums. Recorded by Laura Boulton.

Band 9: Ewe song. Ewe. Two drums, shaken calabash (rattle), iron gong, handclapping, male leader and chorus. Recorded by Colin M. Turnbull.

*Side IV* Band 1: Acoli song. Acoli. Harp or lyre, male solo voice. Litany. Recorded by Colin M. Turnbull.

Band 2: Bakwiri song and musical bow. Bakwiri. Musical bow, male solo voice. Litany. Recorded by Laura Boulton.

Band 3: Mboko zither-harp. Mboko. Zither-harp, rhythm sticks, male solo voice. Litany. Recorded by André Didier.

Band 4: Makwa song. Makwa. Handclapping, two female leaders and female chorus. Recorded by André Didier.

Band 5: Boungomo song. Boungomo. Drums, female leader and chorus. Call and response. Recorded by André Didier.

Band 6: Babinga song. Babinga. Rhythm sticks, gong (?), male leader and chorus. Polyphony, yodeling. Recorded by André Didier.

Band 7: Wolof drums. Wolof. Drum rhythms. *Sabar, tama, hin, tabala* (membranophones). Recorded by David W. Ames.

Band 8: Wolof halam. Wolof. *Halam* (plucked chordophone), handclapping, drums, rattles, male leader and chorus. Litany, call and response. Recorded by David W. Ames.

**135** **Folkways FE–4504 (formerly P–504).** *Music of the World's Peoples.* Two 12″ 33⅓ rpm. 1951, 1953, 1955.

Album notes (8 pp., covering 135–138) in English, by Henry Cowell; include cultural context and band information. Editor, Harold Courlander. Album is a world sample, recordings made by various individuals.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side I* Band 1: Madagascar—Oay lalay e (Ohe aois!). Plucked chordophone ('harp'), girls' chorus with adult chorus. Overlapping girls' vocal and litanic adult phrases, polyphony, iterative, strophic.

*Side II* Band 2: Nigeria (Yoruba tribe). Drum language. Talking drums, male leader and chorus. Choral 'singing' conversation with signal drums background, ornamentation, solo call and unison response, through composed.

**136** **Folkways FE–4505 (formerly P–505).** *Music of the World's Peoples, Vol. 2.* Two 12″ 33⅓ rpm. 1953.

Album notes (8 pp., covering 135–138) in English, by Henry Cowell; include brief cultural context and band information. Editor, Harold Courlander. Album is a world sample, recordings made by various individuals.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side IV* Band 1: Western Congo: xylophone. Xylophone, male leader and others. Through composed/litany, polyphony. Recorded by Leo Verwilghen.

**137** **Folkways FE–4506 (formerly P– 506).** *Music of the World's Peoples, Vol. 3.* Two 12″ 33⅓ rpm. 1951, 1953, 1955.

Album notes (8 pp., covering 135–138) in English, by Henry Cowell; include cultural context and band information. Editor, Harold Courlander. Album is a world sample, recordings made by various individuals.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side II* Band 3: Dahomey. Dahomey. Struck metal idiophone, male leader and chorus. Overlapping solo call and unison response, litany, monophony.

*Side III* Band 4a: Zululand—instrumental. Zulu. Instrumental. Flutes, 'body harp.' Strophic, repetitive.

Band 4b: Zululand—instrumental. Zulu. Instrumental. Jew's harp. Litany, repetitive.

**138** **Folkways FE–4507.** *Music of the World's Peoples, Vol. 4.* Two 12″ 33⅓ rpm. 1951, 1953, 1955.

Album notes (8 pp., covering 135–138) in English, by Henry Cowell; include cultural context and band information. Editor, Harold Courlander. Album is a world sample, recordings made by various individuals.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side I* Band 1: Ituri Forest Pygmies. Drum, male leader and chorus. Solo call and unison response, polyphony, overlapping, litany. Recorded by Colin M. Turnbull.

**139** **Folkways FE–4508.** *Music of the World's Peoples, Vol. 5.* Two 12″ 33⅓ rpm. 1961.

Album notes (3 pp.) in English, by Henry Cowell; include some cultural context, and band information. Editor, Harold Courlander. Album is a world sample, recordings made by various individuals.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side I* Band 3: Southwest Africa. Drum, female leader and chorus. Fast tempo, solo call and polyphonic response, strophic. Recorded by Laura Boulton.

Band 6: Algeria—Adjouadi hadi qua jba. Two small drums, aerophone, male solo voice. Ornamentation, through composed/litany, polyphony. Recorded in South Oran.

*Side II* Band 1: Zulu—Si sinyoni (Evening Birds). Zulu. Male chorus. Fast tempo, duple meter, polyphony, some Western influence.

Band 5: Ethiopia—I beg you, heart. From Ethiopia. *Begenna* (plucked chordophone). Recorded by Harold Courlander.

*Side III* Band 3: Afrikaans—Dis te ver om te ry. Afrikaans. Pieter Rousseau with Die Koffiehuis Kerels. Popular. Accordion, guitar. Strophic, harmony, duple meter.

*Side IV* Band 1: Morocco—Sbaibi fel-mout (Part II). Arab. Flute, plucked chordophone, male solo voice and chorus. Ornamentation, litany/through composed, polyphony, voice and instruments mostly in unison.

## 140 Folkways FE–4525 (formerly P–525). *Man's Early Musical Instruments.* Two 12″ 33⅓ rpm. 1956.

Album notes (11 pp.) in English, by Curt Sachs; include some cultural context, and band information. Editor, Curt Sachs. Two black and white photos from Africa, including a Bambala drummer and a *sansa*. Album is a world sample, recordings made by various individuals.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side I* Band 3: Membranophones and idiophones: handclapping. Bulu. Handclapping, female leader and chorus. Solo call and polyphonic response, iterative.

Band 11: Membranophones and idiophones: slit drum. 'From the Congo.' Drum communication. Slit drum.

*Side II* Band 5: Membranophones and idiophones: xylophone. From Equatorial Africa. Instrumental. Wooden xylophone. Polyphony, through composed/litany, multiple meter.

Band 6: Membranophones and idiophones: sansa. 'Bantu.' *Sansa* (plucked idiophone), male singers. Polyphony, overlapping solo call and solo response, litany.

Band 9: Aerophones: horns. From Republic of Congo. Horn, male leader and chorus. Litany, polyphony.

*Side III* Band 2: Chordophones: musical bow. From Republic of Congo. Musical bow, male solo voice. Litany.

Band 7: Chordophones: bowl zither. Watutsi. Bowl zither, male solo voice. Polyphony, litany.

Band 9: Chordophones: lyre. From Ethiopia. Lyre, male solo voice. Strophic, humming.

*Side IV* Band 4: Chordophones: spike fiddle. From Ethiopia. Instrumental. Spike fiddle. Through composed/litany, monophony.

## 141 Folkways FE–4581. *Primitive Music of the World.* Two 12″ 33⅓ rpm. 1962.

Album notes (8 pp.) in English, by Henry Cowell; include brief introduction and some cultural information in band notes. Editor, Henry Cowell. Album is a world sample; see cross-references below.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side I* Band 8: Pygmies of the Ituri Forest: elephant hunting song. For annotation, see 130, Side I, Band 10.

*Side IV* Band 1a: Folk music of the Western Congo: Bapende chorus. For annotation, see 119, Side I, Band 2.

Band 1b: Folk music of the Western Congo: Drumming—Bambala Dance. For annotation, see 2, Side I, Band 2. Cross-reference: 119, Side I, Band 3.

Band 1c: Folk music of the Western Congo: Signal drumming. For annotation, see 119, Side I, Band 6.

Band 2a: Folk music of the Western Congo: Sansa and chorus, Bapende. For annotation, see 119, Side II, Band 2.

Band 2b: Folk music of the Western Congo: xylophone played by two men, Bapende. For annotation, see 119, Side II, Band 5.

## 142 Folkways FH–5588. *This Land Is Mine: South African Freedom Songs Recorded in Tanganyika, Africa.* 12″ 33⅓ rpm. 1965.

Album notes (6 pp.) in English, author unknown, but a portion, 'South Africa Defies the World—Again!' by Mary-Louise Hooper; include discussion of current political events in South Africa and some context information on the music. All texts given in original language and in English translation, partly by M. H. E. Manana. Production director, Moses Asch. Cover, red-tinted, black and white photo of African men in protest march (?); two black and white portrait photos: 1) The late Vuyisile Mini; 2) Chief Albert Luthuli.

Type: Political.

*Side I* Band 1a: Nkosi Sikeleli Afrika (God Bless Africa). Male and female chorus. Strophic, Western harmonies, duple meter.

Band 1b: Amandla, awethu! (Strength is ours). Male and female chorus. Shouting, litanic solo call and unison response.

Band 2: Sikhalela izwe lakithi (We protest for our land). Male and female chorus. Western harmony, duple meter, overlapping solo or unison call and harmonic response.

Band 3: U Sobukwe ufuna amajoni (Sobukwe wants freedom fighters). Female leader and mixed chorus.

Iterative, strophic solo call overlapping with litanic repeated harmonic response, duple meter.

Band 4: Umboso ka Verwoerd (Verwoerd's regime). Male and female chorus. Strophic, Western harmonies, duple meter.

Band 5: Tshotsholoza mandela. Female leader and mixed chorus. Strophic, overlapping solo call and harmonic response, duple meter.

Band 6: Ithemba endinalo inkululeko (The trust I have is in freedom). Mixed chorus. Western harmony, strophic, duple meter.

Band 7: Imayini yase (Coalbrook mine). Mixed chorus. Western harmony, strophic, duple meter, call and response section.

Band 8: Mayibuye Afrika (Come back Africa). Mixed chorus. Western harmony, strophic, duple meter, to the tune of 'Darling Clementine.'

*Side II* Band 1: E Tanganyika (In Tanganyika). Male or female leader and male chorus. Strophic, overlapping solo call and harmonic response.

Band 2: Izakunyatheli Afrika Verwoerd (Africa is going to trample on you, Verwoerd). Mixed chorus. Strophic, Western harmony, polyphony, duple meter.

Band 3: Dubula nge mbaymbayi (Shoot with cannons). Some handclapping, female leaders and male chorus. Strophic, Western harmony.

Band 4: We are the youth (Thinantsha). Some handclapping, male and female leader and mixed chorus. Strophic, Western harmony, duple meter.

Band 5: We the Africans (Thina sizwe). Male and female leader, mixed chorus. Strophic, Western harmony, triple meter, slow tempo.

Band 6: Oh Tanganyikans. Mixed chorus. Strophic, Western harmony, triple meter, slow tempo.

Band 7: The belt is mine or the vow is mine (Ibande nge lami). Female leader and male chorus. Solo call and harmony response, triple meter.

**143** **Folkways FP–731.** *The World of Man, Vol. 1: His Work . . . The Story, Music and Natural Sounds of People at Work . . . Their Animal Calls and Hunting Cries, Their Timbering, Weaving, Digging, Stonecutting and Housebuilding Songs.* 10″ 33⅓ rpm. 1956.

Album notes (6 pp.) in English, by Harold Courlander; include story of man's work throughout the world, accompanied by song; discussion of economies, social context of music; notes identical with spoken commentary on record. Edited by Moses Asch; commentary by Harold Courlander. Album is a world sample; see cross-references below. Cover, black and white photo of grain winnowing; photo not credited.

Type: Traditional.

N.B.: Only those bands from Africa are included in the following listing.

*Side I* Band 1a: Worksong music (Liberia). Kpelle. For annotation, see 126, Side I, Band 2.

Band 1b: Bapindi hunting calls. Bapindi. For annotation, see 119, Side II, Band 4.

Band 2a: Kpelle bush-clearing song. Kpelle. For annotation, see 126, Side I, Band 2.

Band 2d: Bulu house building song. Bulu. For annotation, see 123, Side II, Band 2.

*Side II* Band 2b: Badouma paddlers' song. Badouma. For annotation, see 117, Side I, Band 1.

**144** **Folkways FPX–151.** See 156.

**145** **Folkways FR–8910.** *Psalms Sung in the Cameroons by the Bamileke.* (On album notes: *Psalms of the Cameroons.*) 12″ 33⅓ rpm. 1964.

Album notes (5 pp.) in English, by John Phillipson; include very short background information; bulk of notes consists of phonetic approximations of texts of psalms and English version. Recorded, before 1959, in the region of Ewendo, Cameroons, and edited by John Phillipson.

Type: Christian religious; 'Bulu, Yaunde, or related tribe.'

Cross-reference: 338; notes there include more detailed information.

*Side I* Band 1: Psalm 117. Male leader and chorus. Overlapping call and unison response.

Band 2: Psalm 8. Male leader and chorus. Alternating phrases, unison.

Band 3: Psalm 104. Drums, male leader and chorus. Call and response, unison. Cross-reference: 338, Side I, Band 1.

Band 4: Psalm 47. As in Band 3. Cross-reference: 338, Side I, Band 3.

Band 5: Psalm 23. As in Band 3. Cross-reference: 338, Side I, Band 2.

Band 6: Psalm 98, Psalm 34, Psalm 147. Drum, rattle, male leader and chorus. Call and response, unison.

Band 7: Psalm 130. As in Band 6.

Band 8: Psalm 4. As in Band 6. Cross-reference: 338, Side II, Band 1.

*Side II* Band 1: Psalm 106. Drum, rattle, male leader and chorus. Call and response, unison. Cross-reference: 338, Side I, Band 4.

Band 2: Psalm 84. As in Band 1.

Band 3: Psalm 34. As in Band 1. Cross-reference: 338, Side II, Band 2.

Band 4: Psalm 147. As in Band 1. Call and response, harmony.

Band 5: Psalm 88. As in Band 1. Call and response, choral response constant, leader's phrase changes.

**146** **Folkways FR–8942.** *Sufi Ceremony—Rifa' Ceremony.* 12″ 33⅓ rpm. 1959.

Album notes (2 pp.) in English, by Professor Joseph Schacht and Kajar the magician; contain information about the origin and history of Sufi fraternities, associations for the achievement of religious enthusiasm and ecstasy by means of group exercises. Three text phrases given in Arabic and English. Recorded in South Africa

by Kajar the magician. Ten black and white photos depicting feats of anesthesia induced by trance; photos by Kajar the magician.

Type: Islamic religious.

*Side I* Band 1: Rifa' ceremony of the eleventh day of Rabi-L-Achien honoring Abdul Hadir Beker—Part 1. Sung by Islamic Refia Jamaa Sect of Malayan Mohammedans in the Union of South Africa (30 men led by Khalifa Abdullah). Text in Arabic. Eleven drums. Solo call and unison response, slight ornamentation, tense vocal style.

*Side II* Band 1: Same as Side I.

**147** **Folkways FS–3855.** *Dahomey Suite for Oboe and Piano.* 12″ 33⅓ rpm. 1959.

Album notes (11 pp.) in English, by Mieczyslaw Kolinski; brief discussion of each of the tribes represented in the recordings, and music theory and analysis of the songs used in the suite. Transcriptions of phrases from the nine traditional songs on which the suite is based, by Mieczyslaw Kolinski. Recorded in the United States and in Africa. Cover, black and white photo of Dahomean mask.

Type: Side I, Western art; Side II, African traditional.

*Side I* Band 1: Dahomey suite for oboe and piano, by Mieczyslaw Kolinski. Oboe, Lois Wann; piano, Mieczyslaw Kolinski. Based on the traditional songs of Dahomey included on Side II, and recorded by Melville J. Herskovits in Dahomey.

*Side II* Band 1: Dahomey. Dahomey. Gong, male leader and chorus. Litany, overlapping call and response, polyphony.

Band 2: Baoule. Baule. Goli dance. *Towa* (gourd), *goli ahoue* (antelope horn), male leader and chorus. Litany, overlapping call and response, polyphony.

Band 3: Yoruba. Yoruba. Drum, clicking sticks, male chorus. Unison, strophic, ornamented vocal style.

Band 4: Ibo. Ibo. Drum, sticks, *sansas* (plucked idiophones), male leader and chorus. Litany, call and response, harmony.

Band 5: Bulu. Bulu. Dance. Drums, sticks, rattles, male leader and female chorus. Overlapping call and response, litany, polyphony.

Band 6: Bapende. Bapende. Instrumental. Xylophones.

Band 7: Watutsi. Watutsi. Warrior's song. Harp, solo male voice. Litany.

Band 8: Zulu. Zulu. Male leader and chorus. Overlapping call and response, parallel harmony.

Band 9: Bambuti. Bambuti (Pygmy). Women's puberty song. Three female leaders and male chorus. chorus. Hocketing, polyphony.

**148** **Folkways FW–912.** See 149.

**149** **Folkways FW–6912 (formerly FW–912).** *Bantu Choral Folk Songs.* 10″ 33⅓ rpm. 1955 (?).

Album notes (18 pp.) in English, by Richard A. Waterman and Peter Seeger; include discussion of the African music system and difficulty of transforming it into Western notation. Texts given for all songs in English and original African language. Recorded in the United States by Moses Asch. Performed by Pete Seeger and the Song Swappers. Black and white, tinted photo of African man.

Type: Western versions of African songs learned from a book published in South Africa.

Cross-reference: For Side II, Band 2, see 2, Side II, Band 2.

N.B.: Titles include 'Babevuya,' 'Isileyi Sam,' 'Manamolela,' 'Abiyoyo,' 'Bayeza,' 'Hey, Tswana,' 'Somogwaza,' 'Bayandoyika,' 'Hey, Motsoala,' 'Here's to the Couple.'

**150** **Folkways FW–8710.** *Songs of South Africa.* 12″ 33⅓ rpm. 1961.

Album notes (4 pp.) in English, by Simon Ash; devoted to personal history of Simon Ash. Song texts given in Afrikaans and English. Performed by Simon Ash with guitar or banjo. Black and white photo of Simon Ash playing guitar.

Type: Afrikaans folk songs.

N.B.: Titles include 'Dis te ver om te ry,' 'Sarie Marrais,' 'January/February,' 'Daar kom die Alibama,' 'Siembamba,' 'Aai, aai, die witborskraai,' 'N'kosi sikulela,' 'Uina my ma,' 'Vay jou goed ein trek ferreira,' 'Moet nie huil nie,' 'Wanpellied,' 'Pollie ons gaan perel toe,' 'Daar kom die wa,' 'Suikerbossie,' 'Wat maak oom kalie daar?' 'Jan Pierewiet,' 'Vanaand gaan die volkies koring sny,' 'Hoe ry die Boere?,' 'So ry die trein.'

**151** **Folkways FW–8852.** *African Music.* 12″ 33⅓ rpm. 1957.

Album notes (12 pp.) in English, by Laura C. Boulton; include introduction to African music, band information, detailed information on music instruments. Recorded, ca. 1938, in West Africa, Sudan, and Cameroons by Laura C. Boulton, on the Straus West African Expedition of Field Museum of Natural History, Chicago. Re-issue of original set of 78 rpm records on the Victor label. Seven black and white photos: 1) Mrs. Boulton recording songs at Timbuktu; 2) Musicians with native harps, French Sudan: 3) Leader of native xylophone orchestra; 4) Musician playing harp or kora; 5) Tuaregs, Timbuktu; 6) Recording musical bow; 7) Royal musicians, Benin; first photo and two other unidentified photos on front cover; photos not credited.

Type: Traditional.

*Side I* Band 1: War song. Malinke. Instrumental. *Bulon bata* (harp), drums. Litany, multiple meter.

Band 2: Song of praise. Malinke. *Balafon* (xylophone) orchestra, male solo voice. Strophic instrumental, through composed ornamented vocal, polyphony.

Band 3: Song for chief. Bambara. Praise song. *Kora*

(harp), male solo voice. Humming, voice in unison with harp, polyphony, through composed/litany.

Band 4: Dance song. Bambara. Instrumental. Two *fle* (flutes), *chiningini mongo* (iron bell), two *perinkaba* (drums), three *dunka* (pressure drums). Through composed.

Band 5: War song. Tuareg. *Tehardent* (three-stringed lute), male solo voice. Litany, melisma, through composed, ornamentation, polyphony.

Band 6: Herding song, marriage song, lullaby. Tuareg. Water drum, mixed chorus. Through composed solo and unison, ornamentation, tense vocal style, monophony.

*Side II* Band 1: Wrestling match song. Bakwiri. Horn, male leader and chorus. Through composed solo call and unison shouting response, overlapping litanic call and unison response.

Band 2: Orphan's wail. Bakwiri. Musical bow, male solo voice. Litany, through composed, polyphony.

Band 3: Battle signals. Kru. Signals. Horn, male solo voice. Each horn signal followed by Kru translation and English translation.

Band 4: Ceremonial song for the Oba's wife and Oba. Bini. Rattles, drums, male leader and chorus. Multiple meter, solo call and unison or parallel harmony response, litany.

Band 5: Secret society dance song. Bini. *Bebe, samba, briz, jiagban, dadu* (drums), male chorus. Solo call and unison or parallel harmony response, litany, multiple meter.

Band 6: Secret society drums. Bini. Drum rhythms. *Bebe, samba, briz, jiagban, dadu* (drums). Recorded singly, then cumulatively, multiple meter.

**152** **Folkways FW–8859.** *Folk Music of Ghana.* 12″ 33⅓ rpm. 1964.

Album notes (3 pp.) in English, author unknown; include discussion of the two-way cultural-musical exchanges between Africa and the New World, cultural context for each band. Recorded in Ghana by Ivan Annan. Cover, purple-tinted, black and white photo of a hand beating a drum; black and white photo of African man with extensive and intricate scarification; sansa; photos not credited.

Type: Traditional.

*Side I* Band 1: Akonodey. Akan. Religious cult song. *Shekere* (calabash and cowrie rattle), drum, gong, bamboo joints (rhythm sticks), handclapping, female chorus. Multiple meter, strophic, alternating solo verse and chorus, parallel harmony.

Band 2: Adaawe (Women's play songs). Akan. Game song. Handclapping, female leader and chorus. Overlapping call and response, multiple meter, parallel harmony, litany.

Band 3: Ataa oblanyo (The young men). Akan. Gossip song. Handclapping, male leader and female chorus. Multiple meter, overlapping call and response, strophic, parallel harmony.

Band 4: Simpa (Amura and Fire Fire). Hausa. Drums, rattles, male leader and chorus. Multiple meter, call and response, parallel harmony, litany.

Band 5: Agbaja (Ewe, drums and chorus). Ewe. Religious. Drums, rattles, shaken gourds, whistle, handclapping, mixed chorus. Multiple meter, litany, parallel harmony.

Band 6: Agbaja (Drum chant). Ewe. Religious. Drums, rattles, female leader and mixed chorus. Chant, call and response, multiple meter.

Band 7: Agbaja (Percussions and ritual chants). Ewe. Religious. Drum, rattle, cow bells, female leader and mixed chorus. Unison, slight ornamentation, slow tempo speeded at end, multiple meter.

*Side II* Band 1: Kumi 'na gyaemi (Kill me or leave me). Ewe (?). Oath swearing song. *Ashwa* (plucked idiophone), finger bells, drum, male leader and chorus. Alternating strophes, parallel harmony.

Band 2: Gome (Mr. Jacobson). Gome. Wooden blocks, drum, male leader and chorus. Overlapping call and response, litany, polyphony, multiple meter.

Band 3: Gome (Janja). Gome. Wooden blocks, drum, male leader and chorus. Overlapping call and response, litany, multiple meter.

Band 4: Akora anuma (The early bird). Ashwa. Praise song to Kwame Nkrumah. Drums, bell, male leader and chorus. Strophic, alternating strophes between soloist and chorus, parallel harmony, multiple meter.

Band 5: Abosuah (Weep no more mourners). Ashwa. As in Band 4.

Band 6: Asafo (War songs). Instrumental. Drums, gongs, horns. Multiple meter.

Band 7: Asaaye. Sacred ritual. Drums, gong, female chorus. Multiple meter, overlapping call and response, litany, polyphony, unison.

Band 8: Kolomashie. Fishermen's song. Drums, gongs, male leader and chorus. Multiple meter, strophic, parallel harmony.

**153** **Folkways FW–8861.** *Tunisia Vol. I: The Classical Arab-Andalusian Music of Tunis.* 12″ 33⅓ rpm. 1962.

Album notes (8 pp.) in English, by Wolfgang Laade; include a history of Arabic music in the western Mediterranean, 'Instruments used in the Classical Tunisian music,' 'Rhythms,' 'Individual forms,' 'The nawbat malûf or Andalusian suite,' 'Literature on the Arab Andalusian music,' and 'Notes to the recordings'; numerous transcriptions. Recorded, 1960, in Tunisia by Wolfgang Laade. Cover, brown-tinted, black and white photo of Tunisian village; three black and white photos in notes: 1) Singing Tar-player of a popular orchestra; 2) Khemäis Tarnan of the 'Rashîdia' with his lute; 3) Nai player of a popular orchestra; photos by Wolfgang Laade.

Type: Traditional and popular; Arab-Andalusian.

*Side I* Band 1: Taqsîm Beyati, played on the nai.

Mr. Salâh al-Mahdi. Classical Arabic instrumental. *Nai* (six-holed end-blown bamboo flute). Arhythmic, highly ornamented, through composed, improvisation.

Band 2: Bashraf samâ'î in the mode Sîka. Classical Arabic instrumental. Two *'ud* (lutes), three violins, *rebab* (two-stringed bowed lute), violoncello, *tar* (tambourine), two *maqqârat* (copper kettle drums). Ornamentation, through composed, polyphony.

Band 3: Taqsîm Rasdu-dh-Dîl played on the 'ud. Classical Arabic instrumental. *'Ud* (lute). Through composed, polyphony, ornamentation.

Band 4: Bashraf samâ'î in Rasdu-dh-Dîl, played by a popular brass band. Classical Arabic. Two clarinets, two trumpets, alto horn, tenor horn, alto saxophone, *tabal* (drum), snare drum, Turkish cymbals. Ornamentation, through composed, mostly unison.

*Side II* Band 1: Taqsîm Sika, played on violin. Mr. Khaled Kaak. Instrumental. Violin. Highly ornamented, through composed, arhythmic, monophony, improvisation.

Band 2: Andalusian mawbah in the mode Sîka. Traditional. Orchestra as in Side I, Band 2, male chorus. Ornamentation, unison singing, alternating sections between orchestra and chorus, through composed, orchestra and voices in unison.

**154** **Folkways FW–8862.** *Tunisia Vol. 2: Religious Songs and Cantillations.* 12″ 33⅓ rpm. 1963 (?).

Album notes (8 pp.) in English, by Wolfgang Laade; include discussion of religious groups from which the music stems, and their practices; role of music in religion; band information. Recorded, 1960, in Tunisia by Wolfgang Laade. Three black and white, tinted photos of woman, group of male singers, bearded male; in notes, nine black and white photos: painting of a deceased Moslem leader, man playing *bandîr*, tomb, mosque, leader of a Negro religious group, three Negro musicians playing *chakchâgas*, circumcision doctor, Rabbi, synagogal lamp; photos by Wolfgang Laade.

Type: Islamic religious.

*Side I* Band 1: Muezzin's call to prayer. Soloist, Mahmûn Amara. Text in Arabic. Male voice. Arhythmic, highly ornamented, through composed, tense vocal style.

Band 2: Qorân, Sura No. 63, 'Al-Munafiqun.' As in Band 1.

Band 3a: Moslem sect Bû 'Alîya of Nefta: 'Salem a Nefta yel meshi' (Man, if you go to Nefta, bring my salute to Nefta, i.e., to the marabout!). Leaders: Lazhari ben Omara and Mohamed Tahâr. Text in Arabic. Two *bandîr* (tambourines), two male leaders, and two male voices as chorus. Alternate arhythmic and metric sections, ornamentation, unison, tense vocal style, occasional high-pitched trills by women.

Band 3b: Moslem sect Bû 'Alîya of Nefta: 'Ya ûled: menhû makhrûm' (Oh, my son, who is the lover [of the marabout]?). As in Band 3a.

Band 4: Muezzin's call to prayer. Soloist, Ali ben 'Alî Houidi. Text in Arabic. Male voice. Two pitches, ornamentation, tense vocal style, through composed, arhythmic.

*Side II* Band 1: Moslem sect Sûlamîya of Bèja. Text in Arabic. *Bandîr* (tambourine), four male voices. Antiphony, metric, ornamentation, unison.

Band 2: Negro cult: Stambali music from Bèja. *Chakchâgas* (iron castanets), one-stringed calabash fiddle, *tabal* (drum), male voices. Through composed, polyphony, unison, metered, trills by women.

Band 3: Negro cult: Negro cult music for the saint Sîdi Marzûg, type 'Msarha' from Nefta, Djerid. Two *benga* (drums), castanets, male leader and chorus. Call and response, litany, isorhythm.

Band 4: Jews from the island of Djerba; circumcision ceremony at the village of Hara Kebira, island of Djerba. Jewish circumcision. Male solo voice. Through composed, chant, unison, monophony.

**155** **Folkways FW–8863.** *Tunisia Vol. 3: Folk Music.* 12″ 33⅓ rpm. 1962.

Album notes (11 pp.) in English, by Wolfgang Laade; include materials on Tunisian history and song types as well as contextual band information. Recorded in Tunisia by Wolfgang Laade. Cover, green-tinted, black and white photo of Tunisian street scene; fifteen black and white photos including a wooden and a metal *gasba*, *bendîr*, *darabukka*, *zûkra*, *t'bâl*, a wedding, women of Ghebunten tribe, Beduin women, *mazûd*, *gasba*, male dancer, *darabukka fazai*, women singing wedding ritual songs, stick dancer, a bride on horseback.

Type: Traditional.

*Side I* Band 1: Wedding music, Kerkennah. Two *t'bâl* (drums), two *zûkra* (oboes). Ornamentation, through composed, melisma, *zagharat* (rapid tongue-trill).

Band 2: Wedding song. Kerkennah. Drums, *bendîr* (tambourine), female solo voice. Through composed, ornamentation, melisma, talking, duple meter.

Band 3: Halel hole. *Darabukka* (pot drum), two female voices. Solo call and response, iterative, ornamentation, monophony.

Band 4: Targes sid. Beduin (?). *Gasba* (flute). Tongue-trill, ornamentation, through composed/litany.

Band 5: Ragassi. Music for festive belly dance. *Magrûng* (clarinet with double pipes), handclapping, drumming on door, Negro male voices. Through composed/litany, duple meter after arhythmic beginning.

Band 6: Song praising Bourguiba. Political praise song. Male singer and two assistants. Ornamentation, through composed, solo call and unison response, monophony.

Band 7: Old syllabic wedding songs. Ghebunten. Female chorus. Unison, through composed, ornamentation.

Band 8: Wedding songs. Ghebunten. Flat wooden

kettle drum, male chorus. Antiphony between two groups, strophic, ornamentation, tongue-trilling.

Band 9: Ksim. Male solo voice. 'Syllabic chanting style of ancient Beduin poetry.' ornamentation, through composed, monophony.

Band 10: Makhul andara. From Kairouan. Urban folk music. *Mazûd* (bagpipe), *darabukka* (pot drum), *bendîr* (tambourine), male chorus. Duple meter, ornamentation, strophic.

Band 11: Love song (Burjila). Awîn (subtribe of Nefzâwa). Male solo voice. Ornamentation, through composed, monophony.

Band 12: Salhi. *Zûkra* (oboe), male solo voice. Trembling and quivering tones, ornamentation, through composed, some unison.

*Side II* Band 1: Love song. Merazig. Two male voices. Ornamentation, through composed, monophony, some unison.

Band 2: Lullaby. Female solo voice. Strophic, some ornamentation, monophony.

Band 3: Kibli. Male solo voice. Through composed, ornamentation, monophony.

Band 4: Zgara. Dance. *Gasba* (flute), *darabukka fazai* (jug-like drum). Litany, monophony, duple meter.

Band 5a: Children's play songs—'Ya haleil, ya haloul,' Five small girls. Triple meter, strophic, unison.

Band 5b: Children's play songs—'Ya hnoukhalti' (My uncle). Unidentified percussion, five small girls. Strophic, unison, duple meter.

Band 5c: Children's play songs—'Helli hilli hilli.' Five small girls. Litany, unison, duple meter.

Band 6: Targi. Labidi. Love song. Two male voices. Through composed, ornamentation, monophony, two voices alternate.

Band 7: Women's wedding ritual songs. Female leader and chorus. Arhythmic, unison or solo, ornamentation, through composed, some solo call and unison response, high tessitura, glottal cracks.

Band 8: Malsuma. Male solo and unison duet. Strophic, ornamentation, solo call and unison response, monophony.

Band 9: Shtiah. Dance. *Gasba* (flute), *bendirs* (tambourines). Ametric introduction changing to duple meter, monophony, ornamentation, litany/through composed.

Band 10: Rish. Krûmir. *Zûkra* (oboe), male solo voice. Litany/through composed, ornamentation, alternation between voice and instrument, monophony.

Band 11: Song of the Krûmir women. Krûmir. Two female voices. Ornamentation, alternation between voices, some unison, ametric, strophic.

**156** **Folkways FX–6151 (formerly FPX–151).** *Sounds of a South African Homestead.* 12″ 33⅓ rpm. 1956.

Album notes (10 pp.) in English, by Raymond Cowles; include information on music instruments, brief band information. Record contains sounds of South African birds and insects, as well as music bands noted below. Recorded in South Africa by R. B. Cowles. Three black and white photos of Zulu people.

Type: Traditional and popular; Zulu.

*Side I* Bands 1–6: Sounds of birds, insects, etc.

*Side II* Band 1: Curbstone musicians. Popular. Drum, accordion or concertina, male chorus. Strophic, duple meter, harmony. Adaptation of 'Red River Valley.'

Band 2: Curbstone musicians. Popular. Drum, accordion or concertina. Strophic, duple meter, harmony.

Band 3: Wenza umuntu. Traditional. Guitar, handclapping, two male voices. Overlapping solo call and solo response, litany, duple meter.

Band 4: Guitar solo. Popular instrumental. Guitar. Harmony, strophic.

Band 5: Wedding music. Guitar, mixed chorus. Strophic, harmony, overlapping phrases.

Band 6: Traditional songs. Guitar, flute, handclapping, mixed chorus. Harmony, strophic, duple meter.

Band 7: Jew's harp. Traditional instrumental. Jew's harp. Litanic phrases.

Band 8a: Wedding dance of the men. Traditional song. Handclapping, whistle, mixed chorus. Yodeling, shrieks, shouting, litany.

Band 8b: Wedding dance of the men. Traditional song. Handclapping, whistles, mixed chorus. Polyphony, litany, overlapping.

Band 8c: Wedding dance of the men. Traditional song. Handclapping, male leader and mixed chorus. Falsetto shriek, solo call and polyphonic response, litany.

Band 9: Beer drink. Traditional beer drinking song. Male leader and chorus. Solo call and unison response, through composed/litany, falsetto trilling (by women).

Band 10: Traditional recitations. Descriptions of battle. Male leader and mixed chorus. Solo call and unison response, falsetto trills.

Band 11: Ugumbo player. Traditional instrumental. *Ugumbo* (musical bow). Litany.

Band 12: Horn blowing. Traditional instrumental. Gourd horn. Signaling.

Band 13: Ox-wagon. Sound of whip and calls to oxen.

**157** **Folkways P–201.** See 122.

**158** **Folkways P–402.** See 117.

**159** **Folkways P–405.** See 118.

**160** **Folkways P–427.** See 119.

**161** **Folkways P–428.** See 120.

**162** **Folkways P–441.** See 121.

**163** **Folkways P–451.** See 123.

**164** **Folkways P–462.** See 125.

**165** **Folkways P–465.** See 126.

**166** **Folkways P–476.** See 128.

**167** **Folkways P–500.** See 132.

**168** **Folkways P–502.** See 133.

**169** **Folkways P–504.** See 135.

**170** **Folkways P–505.** See 136

**171** **Folkways P–506.** See 137.

**172** **Folkways P–525.** See 140.

# FONTANA RECORDS

745 FIFTH AVENUE, NEW YORK, NEW YORK 10022

Fontana Records is a division of Mercury Records.

**173** **Fontana MGF–27519 (stereo SRF–46519).** *African Highlife: Red Hot Rhythms of Modern Day Africa Played by Top Native Orchestras.* 12″ 33⅓ rpm.

Cover notes in English, by Ferris Benda; give brief background of highlife music. Recorded in Africa.

Type: Highlife.

*Side I* Band 1: Wiemo ablebi. The Black Beats. Drums, rattles, saxophone, trumpet, cymbal, male voices. Harmony, Latin rhythms, strophic.

Band 2: Akpeteshi. The Comets. Drums, saxophone, woodblock, guitar, rattle, cymbal, male voices. Harmony, strophic, Latin rhythms, solo verses, harmony chorus.

Band 3: Onam owo ntsi. The Chasmen Sunset Band. Saxophone, trumpet, drum, rattle, male solo voice. Strophic, Latin rhythms.

Band 4: Minsumo bo. The Ambassador Springboks. As in Band 3.

Band 5: Eka wo nko. The Happy Stars. Guitars, bass, rattles, mixed chorus. Parallel harmony, Latin rhythms, strophic.

Band 6: Me Rose. The Stargazers of Kumasi. Saxophone, trumpet, drum, guitar, rattle, wood-block, male voices. Strophic, Latin rhythms.

*Side II* Band 1: Ma ebaka ara nyin. The Black Beats. Guitar, cymbal, drums, trumpet, saxophone, male solo voice. Strophic, Latin rhythms.

Band 2: Kwateng da yie. The Comets. Guitar, saxophones, drums, rattles, cymbal, trumpet, male solo voice. Strophic, Latin rhythms.

Band 3: Amma ampoma. The Modern King Stars. Trumpet, drum, guitar, saxophones, rattle, male chorus. Parallel harmony, strophic, Latin rhythms.

Band 4: Yoo mene. The Ambassador Springboks. As in Band 3.

Band 5: Wiase afefede. The Happy Stars. Guitar, drums, rattles, mixed chorus with female lead singer. Harmony, Latin rhythms, strophic, some parallel harmony.

Band 6: Asamando. The Stargazers of Kumasi. Saxophone, trumpet, guitar, drum, rattle, male solo voice. Latin rhythms, strophic.

**174** **Fontana SRF–46519.** See 173.

# GALLO AFRICA, LTD.

161 PRESIDENT STREET, JOHANNESBURG, SOUTH AFRICA

Gallotone, besides issuing its own records, is affiliated with London Records and thus The Decca Gramophone Company Limited of London.

Other recordings in the Music of Africa series will be found under the Decca (London) and London labels.

Some of the Gallotone XEP numbers were apparently issued under XTR numbering; precise information is not available, but these numbers have been changed to XEP in subsequent pressings. The numbers listed below have been mentioned in various publications, but have not, in fact, been issued, except perhaps for some of the XTR numbers, as explained above. Music of Africa series Nos. 20 and 21 have not been issued.

| | | |
|---|---|---|
| GALP–1325 | XTR–7133 | XTR–7157 |
| XEP–7138 | XTR–7154 | XTR–7163 |
| XTR–7130 | XTR–7155 | XTR–7164 |
| XTR–7131 | XTR–7156 | |

**175** **Gallotone GALP–1015.** *Something New in Africa.*

No information available, except the following from record catalogue: 'A selection of original Kwela Recordings—Various Artists including Lemmy Special.'

Cross-reference: May be related to 78.

**176** **Gallotone GALP–1017.** *Music of Africa Series No. 14: The African Music Society's Choice—Osborn Award, Part 1.* 12″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); some cultural information in each band description. Recorded in Katanga Province, Belgian Congo, by Hugh Tracey.

Type: Traditional and popular.

Cross-reference: For annotation, see 229; content of records identical.

**177** **Gallotone GALP–1019.** *Music of Africa Series No. 15: The African Music Society's Choice—Osborn Award, Part 2.* 12″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); some cultural information in each band description. Partial text translations of two songs. Recorded by Hugh Tracey.

Type: Traditional.

*Side I* Band 1: Kazela kambelemba. Yao. Topical song. *Bangwe* (board zither), two male voices. Multiple meter, polyphony, overlapping, litany. Recorded at Kariba, Southern Rhodesia.

Band 2: Kupura kupika nakuldya nakundewa. Tumbuku/Henga. Pounding song. Rattles, female leader and chorus. Overlapping call and response, litany. Recorded at Women's Welfare Center, Mufulira Copper Mine, Northern Rhodesia.

Band 3: Kayuni. Tumbuku/Henga. Humorous song. Male leader and chorus. Litany, multiple meter, overlapping call and response, polyphony. Recorded at Mufulira Copper Mine, Northern Rhodesia.

Band 4: Cin'goma ca kubaruga. Tumbuku/Henga. Humorous song. Male leader and chorus. Litany, call and unison response, vocal imitation of drum sounds. Recorded at Mufulira Copper Mine, Northern Rhodesia.

Band 5: Chigwinini chikulo mana nawo. Tumbuku/Henga. Humorous song. As in Band 4.

Band 6: Katikalepuke, katikatobeke. Bemba. Text in Bemba and Swahili. Topical song. Guitar, bottle, male duet. Guitar in arpeggio style, multiple meter, parallel harmony, unison, strophic. Recorded at Mufulira Copper Mine, Northern Rhodesia.

*Side II* Band 1: Bata wasunga mulundu. Lala. Soloist, Edward Kalunga. Self-praise song. *Kankowele* (plucked idiophone), male voice. Recorded at Broken Hill, Northern Rhodesia.

Band 2: Monde yaya saina. Lozi. Self-praise song. *Kankowele* (plucked idiophone), two male voices. Parallel harmony, strophic and litany. Recorded at Wankie Colliery.

Band 3: Qubula inkosi. Zulu. Congregation of the Church of the Nazareth. Separatist hymn. *Izigulu* (bass drum). Slow, mostly unison, leader. Recorded at Nhlangakazi Ndwedwe, Natal, South Africa.

Band 4: Abafazi bemka. Xhosa/Mpondo. Party song. Female leader and chorus. Litanic solo call and parallel harmony response, polyphony, strophic. Recorded at Matshona School, Caba Location, Tabankulu District, South Africa.

Band 5: Umzikabwo uphelile. Xhosa/Gcaleka. Dance song. Handclapping, boys' and girls' chorus. Humming, roaring sound from back of throat, whistling, litany, polyphony. Recorded at Old Idutywa, Transkei, South Africa.

Band 6: Haopala pitsi. Southern Sotho. Work song. Male leader and chorus. Slow, parallel harmony, call and response, litany. Recorded in Matatiele District, South Africa.

Band 7: Mokorotlo. Southern Sotho. Praise chant and speeches. Male chorus. Slow, overlapping call and response, falsetto trills, polyphony. Recorded in Matatiele District, South Africa.

**178** **Gallotone GALP–1032.** *Music of Africa Series No. 12: African Dances of the Witwatersrand Gold Mines, Part 1.* 12″ 33⅓ rpm.

Type: Adapted traditional dance music.

Cross-reference: Album is an expanded version of 76, which see for annotations. Cover notes are identical, but this cover has color photo of an African dance group in costume, and omits photos included in 76. Specific cross-references, as well as added material, are noted below. Portions of the same album appear on 195 and 196.

*Side I* Band 1: See 76, Side I, Band 1.
Band 2: See 76, Side I, Band 2.
Band 3: See 76, Side I, Band 3.
Band 4: See 76, Side I, Band 4.
Band 5: Incaba no Ncomula (Come out of your cave, Ncomula). Swazi. Traditional. Male chorus. Slow tempo, through composed, polyphony, overlapping phrases, whistling.

*Side II* Band 1: See 76, Side II, Band 1.
Band 2: See 76, Side II, Band 2.
Band 3: See 76, Side II, Band 3.
Band 4: See 76, Side II, Band 4.
Band 5: Akanji gele malega (Go and get a razor). Nyanja/Chewa. Traditional. Handclapping, two drums, male leaders and mixed chorus. Through composed, call and response, polyphony, iterative, multiple meter.
Band 6: Mlembe special. Swati. The Star Brothers. Popular town dance. Two guitars, two pennywhistles. Strophic, harmony.

**179** **Gallotone GALP–1033.** *Music of Africa Series No. 13: African Dances of the Witwatersrand Gold Mines, Part 2.* 12″ 33⅓ rpm.

Cross-reference: Album is apparently identical with 77. Portions, or entire album, also issued on 197 and 198.

**180** **Gallotone GALP–1040.** *King Kong: All African Jazz Opera.* 12″ 33⅓ rpm. ca. 1960.

Cover notes in English, author unknown; include 'Story of the Play,' 'The Real King Kong,' and biographical notes on Todd Matshikiza and Pat Williams, as well as credits, cast, and band. Texts in English available. Music by Todd Matshikiza, lyrics by Pat Williams, book by Harry Bloom, directed by Leon Gluckman; principal parts played by Nathan Mdledle, Miriam Makeba, Joseph Mogotsi, Stephen Moloi, and Helen Gama.

Type: Western 'musical play.'

*Side I* Band 1: Sad times, bad times. Orchestra in all selections consists of clarinet, bass saxophone, two

tenor saxophones, alto saxophone, two trombones, three trumpets, jazz drums, bass, piano, and guitar. Mixed chorus. Western harmony, strophic.

Band 2: O those marvelous muscles. As in Band 1.

Band 3: King Kong. As in Band 1, with added male solo.

Band 4: Kwela Kong. Orchestra. Western harmony, strophic, in pennywhistle style.

Band 5: Back of the moon. Orchestra, female solo, male and female duet. Western harmony, strophic.

Band 6: Petal's song. Orchestra, female solo voice and male chorus. Western harmony, strophic.

Band 7: Damn him! Orchestra, male solo voice. Western harmony, strophic.

*Side II* Band 1: Strange things happen. Orchestra, female solo voice. Western harmony, strophic.

Band 2: Better than new. Orchestra, male and female solo voices and mixed chorus. Western harmony, strophic.

Band 3: Mad. Orchestra, male solo voices and chorus. Unison singing, Western harmony, strophic.

Band 4: Quickly in love. As in Band 1.

Band 5: In the queue. Orchestra, mixed chorus. Strophic, Western harmony.

Band 6: Wedding song. As in Band 2.

Band 7: Death song. Male solo voice and chorus. Dirge, overlapping call and response, Western harmony, strophic.

**181** **Gallotone GALP–1041.** *Music of Africa Series No. 16: Osborn Award 1958.* 12″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); include some contextual information for most of the bands. Recorded in Africa and edited by Hugh Tracey. Cover, color photo of four African women in traditional dress; photo by Kalahari Films.

Type: Traditional.

*Side I* Band 1: Musenga. Sena/Tonga. Ceremonial. Three *matebe/dza/mondoro* (drums), three male voices. Yodeling, through composed, multiple meter, polyphony. Recorded in Southern Rhodesia.

Band 2: Mwadzi itira. Ndau. Self-praise song. *Mbira* (plucked idiophone), solo voice. Litanic instrumental, strophic vocal changing to litany, polyphony. Recorded in Portuguese East Africa.

Band 3: Mkwaze mmodzi (Can I give cattle?). Nyanja/Chewa. Topical song. *Sansi* (plucked idiophone), male solo voice. Polyphony, through composed vocal, repeated instrumental. Recorded in Nyasaland.

Band 4: Kare-kare maporisa. Karanga/Duma. Humorous story with music sections. *Kalimba* (plucked idiophone), male solo voice. Litanic instrumental, through composed/litany vocal, voice and instrument in unison.

*Side II* Band 1: Mkazi wa mulomo (The talkative woman). Nyanja/Manganja. Instrumental. Two xylophones. Polyphony, through composed/litany. Recorded in Nyasaland.

Band 2: Lila-lila (Cry, cry). Nyanja/Chewa. Self-praise song. *Bangwe* (board zither), male solo voice. Polyphony, iterative, voice and instrument often in unison. Recorded in Nyasaland.

Band 3: Dzombe rija (My grasshopper). Nyanja/Chewa. Humorous song. *Karigo* (single-stringed lute), male solo voice. Through composed, polyphony, but voice and instrument often in unison. Recorded in Nyasaland.

Band 4: Ngoneni bakithi (What have I done?). Swazi. Self-praise song. *Makweyana* (musical bow), female duet. Strophic, grunting, polyphony, heterophony, unison.

Band 5: Indlaliso. Swazi. Chants to accompany military games or drills. Male leader and chorus. Overlapping litanic solo call and unison response, chanting or shouting.

Band 6: Tsuro wa siye mwana (The rabbit has left its child). Sena/Tonga. Pipes, rattle, drums, mixed children's chorus. Overlapping litany, multiple meter, heterophony.

Band 7: Nga-nga-nga, ndareka (Lift and drop). Nyanja/Manganja. Dance song. Nine tuned *likhuba* (drums), female leader and chorus. Iterative, litanic solo call and unison response, through composed/litany instrumental, polyphony. Recorded in Nyasaland.

**182** **Gallotone GALP–1049.** *Spokes of Africa.*

No information available, except that performer is Spokes Mashiyane.

**183** **Gallotone GALP–1110.** *Music of Africa Series No. 18: Music from the Roadside No. 1.* 12″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); include cultural information and commentary for most of the bands. Recorded in the Union of South Africa by Hugh Tracey.

Type: Traditional.

N.B.: Record not seen; information obtained from tape copy.

*Side I* Band 1: Ntsikana's bell. Xhosa. Zwelitsha Choir. Wedding song adapted for calling to Christian worship, arranged by Dr. John Knox Bokwe. Male leader and mixed chorus. Slow, harmony, call and response. Recorded in Kingwilliamstown.

Band 2: Malilela imango ingasiyo yabo (You are very envious of someone else's hair). Xhosa. Polyphony, strophic. Recorded in Kingwilliamstown.

Band 3: Itileni (The train). Xhosa. Song sung on way to dance. Male leader and chorus. Litanic overlapping call and response, polyphony. Recorded in Kentani District, Transkei.

Band 4: Abafazi bemka (The women are leaving). Mpondo. Party song. Female leader and chorus. Overlapping call and parallel harmony response, litany, polyphony. Recorded in Tabankulu District, Transkei.

Band 5: Ungewu. Baca. Walking song. Male leader and chorus. Strophic, overlapping call and response,

polyphony, humming, parallel harmony. Recorded in Mt. Frere District, Transkei.

Band 6: Mokorotlo. Sotho. Riding song. Male leader and chorus. Slow, overlapping call and response, polyphony, falsetto trills. Recorded in Matatiele District.

*Side II:* N.B.: This side of record not heard. Following is from cover information only.

Band 1: Haopala pitsi (No one can run in front of a horse). Sotho. Work song for braying skins. Male chorus. Recorded in Matatiele District.

Band 2: Sim'thiwakla (We applaud him). Zulu. Wedding song. Handclapping, foot stamping, mixed chorus. Recorded in Mahlabatini District.

Band 3: Akasa ngi baleli (He does not write to me any more). Zulu. Love song. *Makweyana* (musical bow), female solo voice.

Band 4: Incaba ka Ncofula (We captured the fortress of Ncofula). Swazi. Regimental song. Mixed chorus. Recorded in Lobamba, Swaziland.

Band 5: Ungabo phinduzibize ngami (Do not call yourself by name). Swazi. Loshisha Dlamini. Instrumental. *Umtshingozi* (two-holed flute). Recorded in Emkhuzweni, Swaziland.

Band 6: Two pounding songs. Shangaan. Work songs. Female chorus. Recorded in Guija District, Portuguese East Africa.

Band 7: Sounds of South African animals and birds.

Band 8: Wanga muthanga hadini (My husband does not worry me). Venda. Dance song. *Mbira* (23-toned plucked idiophone), three male voices. Recorded in Kruger National Park, South Africa.

**184** **Gallotone GALP–1113.** *Music of Africa Series No. 19: Songs from the Roadside No. 2—Rhodesia.* 12″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); include cultural, historical, or music information for bands. English translation or partial translation for six song texts. Recorded in Rhodesia by Hugh Tracey.

Type: Traditional.

N.B.: Record not seen; information obtained from tape copy.

*Side I* Band 1: Tshikona. Venda. Instrumental. 11 end-blown pipes, foot stamping. Hocketing, through composed.

Band 2: Guabi guabi. Ndebele. George Sibanda. Topical song. Guitar and voice. Strophic, harmony.

Band 3: Maulu, maulu, kakusike kummebe. Valley Tonga. Jimu Machinje and wife. Personal lament. *Mbira* (plucked idiophone), bell, male and female duet. Strophic, heterophony, accidental polyphony.

Band 4: Kwimbo lyetu. Lozi. Dance. 12-note xylophone, three drums, handclapping, whistles, male leader and chorus. Multiple meter, polyphony, litany, call and response.

Band 5: Monde yaya saina. Lozi. Love song. *Mbira* (plucked idiophone), two male voices. Parallel harmony, unison, strophic.

Band 6: Liyala. Lozi. Dance for the sick. Three drums, xylophone, rattle. Multiple meter, litany.

*Side II* Band 1: Shandula ngombe. Plateau Tonga. Humorous song. *Kalimba* (chordophone), male solo voice. Strophic. Voice and instrument follow same melodic line.

Band 2: Ma chiwerewere. Valley Tonga. Dance. Handclapping, female leader and chorus. Fast tempo, litanic call and response.

Band 3: Kulene mamama. Valley Tonga. Leader, Tenesi Mutanga. Mendicant's song. Handclapping, foot stamping, male leader and chorus. Overlapping call and unison response, polyphony, litany, multiple meter.

Band 4: Kazela kambelemba. Yao. Topical song. *Bangwe* (seven-stringed board zither), two male voices. Overlapping phrases, litany, polyphony.

Band 5: Pi mchinanga. Manyika. Story song. Male leader and chorus. Call and octave response, litany.

Band 6: Mdozofa. Ndau. Lament. *Chizambi* (friction bow), male leader and chorus. Overlapping phrases, litany, polyphony, multiple meter.

Band 7: Wana we pfumo chena. Karanga. Fighting song. Drum, male leader and mixed chorus. Overlapping call and response, litany, polyphony.

Band 8: Mande. Karanga. Dance song. Handclapping, drums, whistle, rattle, male leader and female chorus. Overlapping phrases, multiple meter, polyphony, litany.

**185** **Gallotone GALP–1221.** *Leon Gluckman's Wait A Minim!* (Back cover: *Original Cast Recording of Wait A Minim! The Original South African Musical.*) 12″ 33⅓ rpm. ca. 1962.

Cover notes in English, by Kendrew Lascelles; brief, tongue-in-cheek note on the show. Music arranged by Andrew Tracey; choreography by Kendrew Lascelles; original compositions by Jeremy Taylor; settings by Anthony Farmer. Cast: Kendrew Lascelles, Michel Martel, Jeanette James, Paul Tracey, Andrew Tracey, Zelide Jeppe, Marina Christelis, Jeremy Taylor. Cover, color photo of cast at the Intimate Theatre; black and white photo of Leon Gluckman.

Type: Folk, traditional, and original songs arranged for an all-white musical show.

N.B.: Only those items connected with Negro Africa are noted below.

*Side I* Band 6: Black-white calypso. Composed and performed by Jeremy Taylor. Text in English. Satiric song. Guitar, male solo voice. Strophic, duple meter, harmony. Satirizes Negro and white South African behavior.

Band 7: Little Sir Hugh. Barbadian folk song. *Timbila* (xylophone), in accompaniment.

*Side II* Band 2: Hammer song. American Negro folk song. *Mbira* (plucked idiophone) in accompaniment.

Band 5: Ayama. Arranged Nigerian folk song. Gui-

tar, two male, one female voices. Strophic, harmony, overlapping call and response.

Band 6: This is South Africa. Composed medley and dramatic dialogue. Guitars, melodica, pennywhistle, tea-chest bass. Male and female voices.

Band 7: Amasalela. Arranged Xhosa/Mpondo song. Four drums, rattle, clappers, bamboo scratcher, male leader and mixed chorus. Litany, overlapping call and response, parallel harmony.

**186** **Gallotone GALP-1251.** *Music of Africa Series No. 22: Music of the Northern Congo. I. Sudanic.* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue. Title may be slightly inaccurate. Tribes listed include Medje, Yogo, Abangba, Zande.

Cross-reference: Portions appear on 199.

**187** **Gallotone GALP-1252.** *Music of Africa Series No. 23: Music of the Northern Congo. II. Bantu.* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue. Title may be slightly inaccurate. Tribes listed include Buudu, Bira, Mangbele, Nande, Genya, Binza, Alur, Mbuti (Pygmy), Lokele.

Cross-reference: Portions appear on 200.

**188** **Gallotone GALP-1319.** *Music of Africa Series No. 24: Music of Uganda.* 12″ 33⅓ rpm.

Record not seen or heard; information from *African Music*, III, 3 (1964). Tribes listed include Soga, and Royal Bands of H. H. The Kabaka of Uganda.

Cross-reference: Portions appear on 201.

**189** **Gallotone GALP-1320.** *Music of Africa Series No. 25: Music of Tanganyika (Tanzania).* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue and *African Music*, III, 3 (1964). Title may be slightly inaccurate. Tribes listed include Gogo, Hehe, Sukuma, Haya, Zinza, Zaramo, Meru, Chaga, and Nyamwezi.

Cross-reference: Portions appear on 202.

**190** **Gallotone GALP-1321.** *Music of Africa Series No. 26: Music of Rhodesia I.* 12″ 33⅓ rpm.

Record not seen or heard; information from *African Music*, III, 3 (1964). Tribes listed include Karanga, Ndau, Zezuru, Garwe, and Sena/Tonga.

Cross-reference: Portions appear on 203.

**191** **Gallotone GALP-1322.** *Music of Africa Series No. 27: Musical Instruments. I. Strings.* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue. Area listed is central and east Africa.

Cross-reference: Portions appear on 204.

**192** **Gallotone GALP-1323.** *Music of Africa Series No. 28: Musical Instruments. II. Reeds (Mbira).* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue. Record devoted to *mbira* (plucked idiophone).

Cross-reference: Portions appear on 205.

**193** **Gallotone GALP-1324.** *Music of Africa Series No. 29: Musical Instruments. III. Drums.* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue. Record devoted to drums.

Cross-reference: Portions appear on 206.

**194** **Gallotone GALP-1326.** *Music of Africa Series No. 31: Musical Instruments. V. Xylophones.* 12″ 33⅓ rpm.

Record not seen or heard; information from Gallotone catalogue. Record devoted to xylophones; includes Chopi.

Cross-reference: Portions appear on 207.

**195** **Gallotone XEP-7012.** *Music of Africa Series No. 12: African Dances of the Witwatersrand Gold Mines, Part 1A.* 7″ 45 rpm.

Album not seen or heard.

Cross-reference: Made up of material from 76, but specific portions unknown. See also 178.

**196** **Gallotone XEP-7013.** *Music of Africa Series No. 12: African Dances of the Witwatersrand Gold Mines, Part 1B.* 7″ 45 rpm.

Album not seen or heard.

Cross-reference: Made up of material from 76, but specific portions unknown. See also 178.

**197** **Gallotone XEP-7014.** *Music of Africa Series No. 13: African Dances of the Witwatersrand Gold Mines, Part 2A.* 7″ 45 rpm.

Album not seen or heard.

Cross-reference: Made up of material from 77, but specific portions unknown. See also 179, 198.

**198** **Gallotone XEP-7015.** *Music of Africa Series No. 13: African Dances of the Witwatersrand Gold Mines, Part 2B.* 7″ 45 rpm.

Cover notes in English; brief description of dances. Recorded by Hugh Tracey. Cover, color photo of three African girls in a desert setting; photo by S. Sandler.

Cross-reference: 77, 179, 197.

*Side I* Band 1: For annotation, see 77, Side I, Band 5.
Band 2: For annotation, see 77, Side II, Band 2.

*Side II* Band 1: For annotation, see 77, Side II, Band 4.

**199** **Gallotone XEP-7130.** *Music of Africa Series No. 22: Music of the Northern Congo. I. Sudanic.* 7″ 45 rpm.

Record not seen or heard; information from *African Music*, III, 3 (1964). Title may be slightly inaccurate.

Cross-reference: Contains portions of 186.

**200** **Gallotone XEP–7131.** *Music of Africa Series No. 23: Music of the Northern Congo. II. Bantu.* 7″ 45 rpm.

Record not seen or heard; information from *African Music*, III, 3 (1964). Title may be slightly inaccurate.

Cross-reference: Contains portions of 187.

**201** **Gallotone XEP–7132.** *Music of Africa Series No. 24: Music of Uganda.* 7″ 45 rpm.

Record not seen or heard; information from *African Music*, III, 3 (1964).

Cross-reference: Contains portions of 188.

**202** **Gallotone XEP–7133.** *Music of Africa Series No. 25: Music of Tanganyika (Tanzania).* 7″ 45 rpm.

Record not seen or heard; information from *African Music*, III, 3 (1964). Title may be slightly inaccurate.

Cross-reference: Contains portions of 189.

**203** **Gallotone XEP–7134.** *Music of Africa Series No. 26: Music of Rhodesia.* 7″ 45 rpm.

Record not seen or heard; information from Gallotone catalogue. Title may be slightly inaccurate.

Cross-reference: Contains portions of 190.

**204** **Gallotone XEP–7135.** *Music of Africa Series No. 27: Musical Instruments. I. Strings.* 7″ 45 rpm.

Record not seen or heard; information from Gallotone catalogue.

Cross-reference: Contains portions of 191.

**205** **Gallotone XEP–7136.** *Music of Africa Series No. 28: Musical Instruments. II. Reeds (Mbira).* 7″ 45 rpm.

Record not seen or heard; information from Gallotone catalogue. Record devoted to *mbira* (plucked idiophone).

Cross-reference: Contains portions of 192.

**206** **Gallotone XEP–7137.** *Music of Africa Series No. 29: Musical Instruments. III. Drums.* 7″ 45 rpm.

Record not seen or heard; information from Gallotone catalogue. Record devoted to drums.

Cross-reference: Contains portions of 193.

**207** **Gallotone XEP–7139.** *Music of Africa Series No. 31: Musical Instruments. V. Xylophones.* 7″ 45 rpm.

Record not seen or heard; information from Gallotone catalogue.

Cross-reference: Contains portions of 194.

# GATEWAY RECORDINGS INC.

234 FORBES AVENUE, PITTSBURGH, PENNSYLVANIA 15222

**208** **Gateway GLP–1402.** *Africa Sings in Town and Country, Vol. 1. Authentic African Music.* 12″ 33⅓ rpm. ca. 1961.

Cover notes in English, by Lowell Johnson; include discussion of the background of the Bantu Theatre Company. Recorded in South Africa by the Bantu Theatre Company of Cape Town, South Africa. Production, Teda de Moor; supervision, Charles Segal; engineer, Minnie Rautenbach. Released through Charles Segal's Productions. Cover, pink-tinted, black and white photo of Jackson Hlongwane in dance costume.

Type: Mixed traditional and composed, from performances of the Bantu Theatre Company.

*Side I* Band 1: Two Zulu wedding dances. Zulu. Traditional. Leg bells, drum, handclapping, mixed chorus. Overlapping call and response, parallel harmony, polyphony, litany, unison. Spoken introduction.

Band 2: Dumelang. Basuto. Traditional greeting song. Mixed chorus. Strophic, harmony, humming. Spoken introduction.

Band 3: Shangaan canoe songs. Shangaan. Traditional paddling songs. Male leader and mixed chorus. Overlapping call and response, duple meter, litany. Spoken introduction.

Band 4: Hlubi dance song. Ama Hlubi. Traditional. Rattle, handclapping, male leader and mixed chorus. Overlapping call and response, polyphony, litany.

Band 5: Ai, my madam! Traditional melody, newly composed text in English and Xhosa (?). Mixed chorus. Harmony, strophic, duple meter. Spoken introduction.

Band 6: Look at your hand. Song composed for male choir competitions. Harmony, strophic, overlapping call and response, litany. Spoken introduction.

Band 7: Ikaya lam. Zulu. Traditional song of farewell. Mixed chorus. Iterative. Spoken introduction.

Band 8: Mother leave me, I am working for money. Popular. Mixed chorus. Harmony, strophic, iterative.

*Side II* Band 1: Ya-ya-ya. Popular dance song, composed by Jeffrey Sakai. Drum, bass, guitar, male quartet. Harmony, overlapping call and response, duple meter.

Band 2: The white goat. Xhosa (?). Popularized traditional. Drum, bass, male quartet. Harmony, duple meter.

Band 3: Xosa hoeing songs. Xhosa. Traditional work song. Leg rattles, mixed chorus. Overlapping call and response, polyphony, iterative, grunting.

Band 4: Sketch. Dramatic sketch. No music.

Band 5: Our country. Choir competition song com-

posed by Walter Tshabalala. Male choir. Harmony, Western choral arrangement, duple meter, strophic.

Band 6: Qhu-a-Qha. Xhosa (?). Traditional nonsense song. Male chorus. Harmony, strophic, duple meter, based on clicks.

Band 7: Sala kahle (Remain well). Zulu. Farewell song. Male leaders and mixed chorus. Strophic, humming, triple meter, Western harmony.

Band 8: Nkosi Sikelele iAfrika (God bless Africa). Freedom song. Mixed chorus. Duple meter, strophic, harmony, some call and response.

# IMPERIAL RECORDS INC.

6425 HOLLYWOOD BOULEVARD, HOLLYWOOD, CALIFORNIA 90028

**209** **Imperial LP-9044.** *Ukonu: African Nite Life.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; include brief, popular information on African music, African culture, and band information; some material on Ukonu. Cover, color photo of A. Ukonu; photo not credited.

Type: Popular.

*Side I* Band 1: Everybody goes for calypso. Calypso. Electric guitar, rattle, drum, male leader and chorus. Strophic, solo call and unison response, harmony, duple meter, Latin rhythms.

Band 2: Ghana ayeiko. Guitar, drum, struck idiophone, rattle, male leader and chorus. Strophic, harmony, duple meter, Latin rhythms.

Band 3: Drive her home. Drum, guitar, rattle, struck idiophone, male leader and chorus. Strophic, harmony, duple meter, Latin rhythms.

Band 4: Abiana. Drums, struck metal idiophone, male leader and chorus. Litanic solo call and unison response, multiple meter.

Band 5: I got my fingers crossed. Guitar, struck metal idiophone, rattle, drums, male solo voice. Strophic, harmony, duple meter, Latin rhythms.

Band 6: Anywhere you go. Guitar, drums, struck metal idiophone, male leader and chorus. Harmony, strophic, duple meter, Latin rhythms.

*Side II* Band 1: Obiutom. Guitar, rattle, drums, struck idiophone, male leader and chorus. Strophic, harmony, duple meter, Latin rhythms.

Band 2: Donkey city. Guitar, drums, rattle, struck idiophone, male solo voice. Strophic, harmony, duple meter, Latin rhythms.

Band 3: Talking drums. Drum rhythms. Drums, cymbals, struck metal idiophone. Multiple meter.

Band 4: Chusie baby. Guitar, drum, rattle, male leader and chorus. Strophic, harmony, duple meter, Latin rhythms.

Band 5: Mambo Africana. Drum rhythms. Drum, struck wood and metal idiophones, cymbals. Duple meter, Latin rhythms, multiple meter.

Band 6: Mulenga. Guitar, rattle, drum, flute, male solo voice and chorus. Strophic, harmony, duple meter, Latin rhythms, overlapping solo call and solo response.

# INFORCONGO

## The Belgian Congo and Ruanda-Urundi Information and Public Relations Office

3 RUE MONTOYER, BRUSSELS, BELGIUM

**210** **Inforcongo 099812 DE.** *Voix et Rythmes d'Afrique Centrale; Stemmen en Ritmen van Centraal Afrika.* 7″ 45 rpm. ca. 1959.

Cover notes in French and Flemish, author unknown; include brief band information. Recorded in Belgian Congo and Ruanda-Urundi. Cover, color photo of Royal Urundi drums and drummers.

Type: Traditional.

*Side I* Band 1: Chant et tambours Tshokwe zang en trommen. Tshokwe. Handclapping, whistle, *tshikuvu* (drum), other drums, male leader and chorus. Overlapping call and response, multiple meter.

Band 2: Sanza Tshokwe sanza. Tshokwe. *Sanza* (plucked idiophone), male solo voice. Polyphony.

Band 3: Chant Ngbandi zang. Ngbandi. Struck bottles, small bells, male and female leaders and mixed chorus. Overlapping call and response, polyphony, multiple meter.

*Side II* Band 1: Ruanda: tambours royaux—koninklijke trommen. Watutsi. Royal drums. Seven drums. Polyrhythm.

Band 2: Urundi : cithare—citer. Barundi. Trough zither.

Band 3: Urundi: tambours royaux—koninklijke trommen. Barundi. Royal drums. Twenty-four drums. Polyrhythm.

**211** **Inforcongo 6 FAB 28.** *Changwe Yetu.* 10″ 33⅓ rpm. ca. 1958.

Cover notes in French and Flemish, author unknown; include band information on instruments, dances, place of origin, and other cultural points. Recorded, 1958, at the Brussels World Fair.

Type: Traditional.

*Side I* Band 1: Luba. Luba. Topical song. Drums, male leader and chorus. Multiple meter, parallel harmony, solo call and polyphonic response.

Band 2: Pende. Pende. Instrumental. *Madimba* (seventeen-keyed xylophone). Polyphony, through composed.

Band 3: Tshokwe. Tshokwe. Dance song. Drums, handclapping, male leader and chorus. Solo call and polyphonic response, litany.

Band 4: Songe. Songe. Dance song. Drums, bell(?). Multiple meter.

Band 5: Hemba. Hemba. Dance song. Drums, bells, faint singing group. Multiple meter, polyrhythm.

Band 6: Likembe (sanza). From Leopoldville. Modern song transposed for likembe. *Likembe* (plucked idiophone), male solo voice. Strophic, triple meter.

Band 7: Jeunes sous-marins du Katanga. Popular. Guitar, handclapping, foot stamping, male and female leaders and mixed chorus. Strophic, duple meter, harmony.

*Side II* Band 1: Tambours royaux du Ruanda— Koninklijke trommen van Ruanda. Watutsi. Drum rhythms. Drums. Multiple meter, polyrhythm.

Band 2: Danseurs Intore du Ruanda—Intore—Dansers van Ruanda. Watutsi. Dance. Drums, small bells, male leader and chorus. Polyrhythmic, multiple meter, solo call and polyphonic response.

Band 3: Tambours royaux de l'Urundi—Koninklijke trommen van Urundi. Barundi. Drum rhythms. Twenty-four drums. Polyrhythm, multiple meter.

# IFAN

## Institut Français d'Afrique Noire

DAKAR, SENEGAL

**212** **IFAN 1–2.** *Musique Sosso et Malinké: Guinée Française.* 10″ 33⅓ rpm.

No cover or album notes. Gathered in French Guinea by Maurice Houis; recorded by P. Potentier. Edited with the cooperation of the Department of Ethnomusicology, Musée de l'Homme.

Type: Traditional.

N.B.: Labels reversed on recording.

*Side I* Band 1: Kairaba. Malinke. *Balafon* (xylophone), female solo voice. Ornamented and through composed voice, litanic/through composed instrument, polyphony.

Band 2: Toubaka. Malinke. Instrumental. *Balafon* (xylophone). Polyphony, through composed/litany.

Band 3: Sansilon. Malinke. Instrumental. *Balafon* (xylophone). Through composed, polyphony.

Band 4: Kama bourouma. Malinke. *Balafon* (xylophone), female solo voice. Through composed and ornamented voice, litanic instrumental, polyphony.

Band 5: Solo de kora. Malinke. Instrumental. *Kora* (twenty-one-stringed harp), male solo voice. Litany/through composed, polyphony, humming.

Band 6: Diaka. Malinke. *Kora* (twenty-one-stringed harp), male leader and chorus. Litanic instrumental, through composed, polyphony.

*Side II* Band 1: Mamba sano. Sosso. Flute, drums, handclapping, female chorus. Strophic, call and response, duple meter, polyphony, unison.

Band 2: Hawa yore. Sosso. Flute, drums, female chorus. Ornamentation, strophic, multiple meter, polyphony, unison.

Band 3: Mbalou. Sosso. Instrumental. Drums, flute, handclapping. Litany/through composed, multiple meter.

Band 4: Siga mfama. Sosso. Drums, female leader and chorus. Solo call and unison response, multiple meter, strophic.

Band 5: Histoire d'une orpheline. Sosso. Orphan's song. Drums, female leader and mixed chorus. Narrative followed by song, strophic, unison, duple meter.

Band 6: Mouniya. Sosso. Male leader and chorus, female solo voice and mixed chorus. Solo call and unison response, through composed.

**213** **IFAN 3–4.** *Chants et Musique Peul; Chants et Musique Maures.* 10″ 33⅓ rpm.

No cover or album notes. Recorded in Mauritania by P. Potentier. Edited with the cooperation of the Department of Ethnomusicology, Musée de l'Homme.

Type: Traditional.

*Side I* Band 1: Kento bowe. Peul. *Kerona* (lute). Ornamentation, through composed vocal, litany instrumental, polyphony.

Band 2: Solo de luth. Peul. Instrumental. *Kerona* (lute), unidentified percussion. Through composed, polyphony duple meter.

Band 3: Hafi yaya. Peul. Praise song. Unidentified plucked chordophone (*kerona?*), male solo voice. Ornamented voice, through composed, litany instrumental.

Band 4: Chant et musique pour l'inauguration d'un marché. Peul. Instrumental. Calabashes, bowed monochords. Litany, duple meter, polyphony.

Band 5: Diabali. Peul. *Kerona* (lute). Polyphony, through composed and ornamented vocal.

*Side II* Band 1: Seini kar. Maure. *Tobal* (membranophone), female solo voice. Ornamented vocal, through composed, monophony.

Band 2: Tehrar. Maure. Male solo voice. Ornamentation, through composed, monophony.

Band 3: Louanges au prophets. Maure. Praise song. *Tidinit* (plucked chordophone), male solo voice. Ornamentation, through composed vocal, polyphony (sometimes drone), ametric.

Band 4: Tebraa. Maure. *Tobal* (membranophone), male leader and female chorus. Strophic, solo call and unison response, triple meter.

Band 5: El byad. Maure. Male solo voice. Ornamentation, through composed, monophony.

**214** **IFAN MH–54 I–IV.** *Musique Maure par Ali ould Eide et Mneina mint Nana.* Two 10″ 33⅓ rpm.

Album notes (4 pp.) in French, by Gilbert Rouget; include information on the musicians, recording situation, music instruments, and band information. Recorded, July, 1952, in Saint-Louis-du-Senegal by Gilbert Rouget. Edited with the cooperation of the Department of Ethnomusicology, Musée de l'Homme. Black and white photo of Ali ould Eide et Mneina mint Nana; photo by Gilbert Rouget.

Type: Traditional; Maure.

*Side I* Band 1: Seini kar: chor tnait. 19th-century song. *Ardin* (eleven-stringed harp, body struck with fingers), *tidinit* (four-stringed lute), male and female voices. Ornamented vocal, through composed, ametric, polyphony, melismatic.

Band 2: Faghou tenedjouga: Tjanif. War song. *Tidinit* (four-stringed lute), male and female voices. Ornamented vocal, through composed, ametric, polyphony, melismatic.

Band 3: Suite de Tjanif sur le même theme: Tenedjouga. As in Band 1.

Band 4: Tehrar faghou: chor cheibani. As in Band 1.

*Side II* Band 1: Lebiadh: mondjalla, deiyet deyitein (chor). Considered to be true pre-Islamic Arabic music. *Ardin, tidinit* (see Side I, Band I), male and female voices. Ornamented vocal, through composed, ametric, polyphony, melisma.

Band 2: Lekhal. As in Band 1, but no *ardin*

Band 3: Beigi: mutekareb. As in Band 1.

Band 4: Beigi mutekareb suite. As in Band 1.

*Side III* Band 1: Kar tzerghif, mekke moussa. Song of joy. *Ardin, tidinit* (see Side I, Band 1), male and female voices. Ornamented vocal, through composed, ametric, polyphony, melisma.

Band 2: Akhebtounne tnait seddoum. Gun song. As in Band 1.

Band 3: Seini kar: chor memou jem. As in Band 1.

Band 4: Faghou srouzi: array srouza, tehrar seini babbara, chor dhlal. Warrior's song. As in Band 1.

*Side IV* Band 1: Lekhal niaoula ghana goufa (chor). *Ardin, tidinit* (see Side I, Band 1), male solo voice. Ornamented vocal, through composed, ametric, polyphony, melisma.

Band 2: Lebiadh djeinna. As in Band 1, but no *ardin;* male and female voices.

# INTERNATIONAL LIBRARY OF AFRICAN MUSIC

P.O. BOX 138, ROODEPOORT, TRANSVAAL, SOUTH AFRICA

The International Library of African Music has issued 210 12″ LP recordings of African music in The Sound of Africa series. Because these recordings have been so extensively documented and card-indexed in their original production, they are not included in this discography. Detailed information concerning the series can be obtained at the above address.

# ITALIA CANTA

VIA LAGRANGE 3, TORINO, ITALY

**215** **Italia Canta MP33/CRA/0014.** *Canti della rivoluzione algerina.* 10″ 33⅓ rpm. ca. 1960.

Cover notes (4 pp.) in Italian, author unknown; include chronology of French-Algerian relations since 1830, information on performing group and its instruments, and texts of all songs translated into Italian. Recorded, May, 1960, in Algeria by Paolo Gobetti, Emilio Jona, Sergio Liberovici, and Michele L. Straniero. Two political cartoons, cover photo of three Freedom Fighters, map of military operations in Algeria, drawn by Lionello Gennero.

Type: Political.

Cross-reference: For annotation, see 107.

*Side I* Band 1: See 107, Side I, Band 1.

Band 2: See 107, Side I, Band 2.

Band 3: See 107, Side I, Band 3.

*Side II* Band 1: See 107, Side I, Band 4.
Band 2: See 107, Side II, Band 1.
Band 3: See 107, Side II, Band 2.

**216** **Italia Canta MP33/CRA/0024.** *Canti del Congo Indipendente e l'Ultimo Discorso di P. Lumumba.* 10″ 33⅓ rpm. ca. 1961.

Cover notes (4 pp.) in Italian, by Romano Ledda; include chronology of events leading to Congolese independence, discussion of P. Lumumba, and translation of all song texts into Italian. Photo of Patrice Lumumba's eyes; four photos of Congo newspapers.

Type: Political.

*Side I* Band 1: MNC liberta. African Jazz Orchestra. Text in Lingala, by Joseph Kalabele. Drums, steel guitar, male solo voice and male duet. Strophic, harmony, Latin rhythms.

Band 2: Viva Lumumba. As in Band 1.

Band 3: Indipendenza Congolese. Beguen Band. Text in Lingala. Song. Drums, steel guitar, wind instruments (brass), electric guitar, male duet. Strophic, harmony.

Band 4: Nostro Congo. African Jazz Orchestra. Text in Kikongo. Song. Drums, electric guitar, rattles, male leader and chorus. Overlapping call and response, litany, polyphony, samba rhythm.

Band 5: Cha Cha—Congo. Likembe Geants Orchestra. Text in Lingala. Song. Guitars, drums, saxophone, clarinet, male leader and chorus. Cha-cha-cha, strophic, litany, harmony.

*Side II* Band 1: Ultimo discorso di Patrice Lumumba, in French. Speech.

# KAPP RECORDS INC.

136 EAST 57TH STREET, NEW YORK, NEW YORK 10022

**217** **Kapp KL-1274.** *The Many Voices of Miriam Makeba.* (Back cover: *Songs from South Africa, Brazil, The West Indies, The Congo, The Americas.*) 12″ 33⅓ rpm.

Cover notes in English, by Harry Belafonte; brief notes on Miriam Makeba, the songs, and some background information on sources. A production of Harry Belafonte Enterprises, Inc. Producer, Bob Ballard; conductor, Ralph Hunter; arrangements, Harry Belafonte. Cover, triple exposure photo in color of Miriam Makeba; back cover, black and white photos of Miriam Makeba and 'African Thumb Piano'; photos by Peter Perri.

Type: Popularized traditional songs.

N.B.: Only those songs of African origin are noted below.

*Side I* Band 1: Kilimanjaro. Hunting song and boot dance. Guitar, drum, rattles, handclapping, body slapping, female solo voice. Strophic, harmony.

Band 2: Zenizenabo. Warrior courage song. Seven tracks of Miriam Makeba's voice mixed together. Harmony, strophic, overlapping call and response.

Band 3: Ntjilo ntjilo. Trumpet, Hugh Masekela. Lullaby. Guitar, muted trumpet, female solo voice. Western folk song style, harmony, strophic.

Band 4: Umqokozo. Trumpet, Hugh Masekela. Children's game song. Guitar, rattle, muted trumpet, female solo voice. Harmony, humming.

Band 5: Ngola murila Trumpet, Hugh Masekela. Lullaby (?). Xylophone, bass, muted trumpet, female solo voice. Multiple meter, harmony.

Band 6: Thanayi. Trumpet, Hugh Masekela. Folk tale song. Guitar, drum, rattle, flute, bass, muted trumpet, female solo voice. Strophic, harmony.

*Side II* Band 1: Liwa wechi. Lament. Drums, rattles, female solo voice. Strophic.

Band 2: Nagula. 'Witch doctor song.' Seven tracks of Miriam Makeba's voice mixed together. Call and response harmony.

# LONDON RECORDS INC.

539 WEST 25TH STREET, NEW YORK, NEW YORK 10001

London Records is an associated company of The Decca Gramophone Company Limited of London. British Decca recordings are re-pressed on the London label for sale in the United States, since the trademark 'Decca' is owned in this country by Decca Records Inc. of New York.

Other recordings in the Music of Africa series will be found under the Decca (London) and Gallotone labels.

**218** **London LB-567.** *Instrumental Music of Tanganyika: Songs of Tanganyika.* (Back cover: *Music of Africa Series No. 1: Tanganyika Territory.*) 10″ 33⅓ rpm. 1952.

Cover notes in English, by Hugh Tracey; brief music context and descriptive information given for each selection. Recorded in Tanganyika by Hugh Tracey (?).

Type: Traditional.

Cross-reference: 66; records identical.

*Side I* Bands 1–2: Sauti yamalimba. Nyamwezi. Ngayamiso Kitunga. *Malimba mbira* (plucked idiophone).

N.B.: Cover notes list these as 'Items I and VII'; on the record they are Bands 1 and 2. Thus, the number of bands below agrees with the presentation on the recording, and not with the cover notes.

Band 3: Tukhongine tulauya. Hehe. Singer, Pancras Mkawawa. Mourning song. *Ligombo* (trough zither) and male solo voice. Alternating lines between instrument and voice.

Band 4: Lukiza (The angry man). Haya. Singer, Habib bin Seliman. Folk tale song. *Nanga* (trough zither) and male solo voice. Through composed, ornamentation.

Band 5: Nkete. Haya. Ceremonial song. *Makondere* (horns), drums, male leader and chorus. Call and response, litany.

Band 6: Enkoito drum rhythms. Haya. Five conical drums. Polyrhythmic.

Band 7: Orumbugu. Haya. Dance song for men. Five *enkoito* (drums), male leader and chorus. Call and response, litany.

*Side II* Band 1: Tandala limagawe. Nyamwezi. Greeting song. Four drums, male leader and mixed chorus. Call and response.

Band 2: Sinyenye mama. Nyamwezi. Divination song. Three drums, gourd rattles, female leader and chorus. Call and response, trilling.

Band 3: Ngwadila ngwiza wane. Sukuma. Dance song. Male leader and chorus. Call and response.

Band 4: Uhimila isekanakali nasukumbe. Sukuma. Dance song. Male leader and mixed chorus. Call and response.

Band 5: Eruko. Masai. Dance song. Male leader and mixed chorus. Call and response.

Band 6: Manini. Meru. Dance song. Leader and mixed chorus. Call and response.

Band 7: Mfwa kipanga. Meru. Dance song. Male leader and mixed chorus. Call and response.

Band 8: Awu mungoya. Gogo. Praise song. Male leader and mixed chorus. Call and response, alternation between groups.

## 219 London LB–826. *Music of Africa Series No. 2: Kenya.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey; very brief, general information concerning some of the ethnic groups found in Kenya, and Kenya geography; some further information in spoken introductions to each band. Recorded in Kenya and edited by Hugh Tracey.

Type: Traditional.

Cross-reference: 68; records identical.

*Side I* Band 1: Iong'ilo. Nandi. Dance. Handclapping, male leader and chorus. Call and response (in unison and in harmony), iterative, duple meter.

Band 2: Kapchinia. Nandi. Dance. Leg bells, male leader and chorus. Overlapping solo call and unison response, litany, iterative, duple meter.

Band 3: Polan. Nandi. Dance. Male leader and chorus. Overlapping solo call and response in unison and in parallel harmony, iterative, duple meter.

Band 4: Arap kapero. Nandi. Topical song. *Kipukandet* (five-stringed lyre), male solo voice. Strophic, polyphony, duple meter.

Band 5: Uro uro ee. Kipsigis. Milking song. *Kibugandet* (lyre), male solo voice. Strophic, monophony, triple meter.

Band 6: Kongoi maitoling. Kipsigis. Love song. *Chepkong* (lyre), male solo voice. Litany, polyphony, duple meter, some whistling.

Band 7: Bengeria. Kipsigis. Love song. *Kibugandet* (lyre), male solo voice. Iterative, polyphony, voice and lyre often in unison.

*Side II* Band 1: Chemirocha. Kipsigis. Humorous song. *Chepkong* (lyre), female leader and chorus. Iterative, solo call and parallel harmony response, duple meter.

Band 2: Odhiambo odet (The blue-eyed boy). Luo. Praise song. *Orotu* (bowed lute), male solo voice. Through composed/litany, polyphony.

Band 3: Chief Gideon Magak. Luo. Praise song. 'Thumb lyre,' *gara* (leg bells), male solo voice. Through composed, polyphony.

Band 4: Nanda mundani. Nyika-Kambe. Dance for boys and girls. *Kayamba* (castanets), male leader and chorus. Solo call and unison response, iterative, monophony.

Band 5: Yuno mwazonga. Nyika/Chonye. Dance for boys and girls. *Kayamba* (castanets), male leader and chorus. Solo call and unison response, strophic, monophony.

Band 6: Balozi na upanga. Nyika/Giriyama. Dance. Rattles, struck idiophone (unidentified), leg bells, male leader and chorus. Solo call and unison response, ornamentation, multiple meter.

## 220 London LB–827. *Music of Africa Series No. 3: Drums of East Africa.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey; very brief discussion of the nature of African drumming and of Watutsi dancers and their Hutu drummers and musicians; some further information in spoken introductions to each band. Recorded in East Africa by Hugh Tracey.

Type: Traditional.

Cross-reference: 67; records identical.

*Side I* Band 1: Wapezia aamabela. Nyamwezi. Greeting song. Drums, male leader and chorus. Multiple meter, strophic, parallel harmony.

Band 2: Enkoito drum rhythms. Nyoro/Haya. Five *enkoito* drums (membranophones). Multiple meter.

Band 3: Manyanga. Nyamwezi. Acrobatic dance. Drums, leg bells, signal whistle, male chorus. Multiple meter, shouts.

Band 4: Kyuma. Ganda. Drum tune. Fifteen *entenga* drums. Multiple meter, polyphony, litany.

*Side II* Band 1: (Drum rhythms—no title on record). Watutsi. Fifteen drummers. Fourteen drum rhythms, shouts, falsetto shrieks.

**221** **London LB–828.** *Music of Africa Series No. 4: Congo Drums.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey; discussion of basis of talking drum and the area in which the drumming on this record takes place; also information concerning the ethnic groups of Ruanda and their social relationships to one another. Recorded in the Belgian Congo and Ruanda by Hugh Tracey.

Type: Traditional drumming (signaling and dance).

Cross-reference: 69; records identical.

*Side I* Band 1: Congo drums. Lokele. Spoken explanation by Hugh Tracey and the Rev. W. Ford; two Lokele drummers, Sisiri and Kiokio. Talking drum demonstration.

*Side II* Band 1: Royal Tutsi drums. Watutsi. Drum rhythms. *Zirasuka, urukina, umuterero, imirindi, ikimanura, agariga, ikirushyo* (drums).

**222** **London LB–829.** *Music of Africa Series No. 5: The Guitars of Africa.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey (?); discussion of guitars and styles of guitar playing in Africa, and band information; portions of some texts included. Recorded in Africa by Hugh Tracey.

Type: Popular and folk.

Cross-reference: 70; records identical.

*Side I* Band 1: Kiss-cha-moto-moto. Luo. Text in Swahili. Popular. Guitar, male solo voice. Strophic, harmony, duple meter.

Band 2: Guabi guabi. Zulu Nde-ele. Performer, Sibanda. Folk. Guitar and male solo voice. Strophic, harmony, duple meter.

Band 3: Anagikafu ragitagi. Nubian (?). Popular. Guitar, male solo voice. Harmony, strophic, duple meter, Latin rhythms.

Band 4: Nyon anyona. Luo. Performer, Obiero. Popular. Guitar, rattle, and male solo voice. Strophic, some call and response, parallel harmony, Latin rhythms, harmony, duple meter.

*Side II* Band 1: Masanga. Luba/Sanga. Jean Bosco. Popular. Guitar, male solo voice. Strophic, harmony.

Band 2: Mama na mwana. As in Band 1.

Band 3: A desayo. Text in Ngala. Popular. Guitar, male leader and mixed chorus. Harmony, duple meter, call and response, iterative.

Band 4: Boyoka malinga. Popular. Guitar, male solo voice. Harmony, duple meter, strophic, words improvised.

**223** **London LB–830.** *Music of Africa Series No. 6: The African Music Society's Choice: The Best Recordings of 1952. Winners of the Osborn Awards.* (Back cover: *The African Music Society's Best Music for 1952: Music of Africa Series—No. 6.*) 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey; very brief explanation of the Osborn awards; no band information. Recorded, selected, and introduced by Hugh Tracey; recorded introductions spoken by Hugh Tracey.

Type: Traditional and popular.

Cross-reference: 71; records identical.

*Side I* Band 1: Masanga. Luba/Sanga. Composer and performer, Mwenda Jean Bosco. Popular love song. Guitar, male solo voice. Strophic, harmony.

Band 2: Ganga. Ganda. Historical song. *Ennanga* (eight-stringed harp), male solo voice. Through composed, polyphony, ametric.

Band 3: Sitima senda na moto. Mbunda. Traditional. *Kathandi* (plucked idiophone), male solo voice. Through composed, polyphony, ametric.

Band 4: Meria and Dzoli. Medje. Two love songs. *Neikembe* (plucked idiophone), male solo voice. Through composed, polyphony, litany instrumental.

*Side II* Band 1: Gita ri na Congo. Zande/Bandiya. Traditional praise song. *Kundi* (five-stringed harp), male solo voice. Litanic instrumental, through composed/litany vocal, polyphony, duple meter.

Band 2: Two flute tunes on the Nyamulera. Nande. Traditional instrumental. *Nyamulera* (flute). Monophony, strophic, humming.

Band 3: Nimuze tugwera gwere. Tutsi. Chief's song. Two male voices. Unison, strophic, duple meter.

Band 4: Nyon anyona. Luo. Popular love song. Four guitars, male voice. Strophic, some call and response, parallel harmony, duple meter.

**224** **London LB–831.** *Music of Africa Series No. 7: Congo Songs and Dances.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey; brief, general remarks on the Belgian Congo and its music; no band information. Recorded, selected, and introduced by Hugh Tracey; recorded introductions spoken by Hugh Tracey.

Type: Traditional.

Cross-reference: 72; records identical.

*Side I* Band 1: Avilongo. Genya. Canoe song. Drum, male leader and chorus. Parallel harmony, overlapping call and response, iterative.

Band 2: Lama. Tutsi. Lament. Handclapping, male leader and chorus. Call and response, iterative, triple meter, parallel harmony.

Band 3: La la la lise. Zande. Elephant song. Male leader and chorus. Call and unison response, litany, monophony.

Band 4: Kemai. Luba. Instrumental. *Chisanzhi* (plucked idiophone). Strophic, polyphony, duple meter.

Band 5: Amana. Bobwa. Topical song. *Lisanzo* (plucked idiophone), male solo voice. Multiple meter, polyphony, through composed/litany.

Band 6: Kufidi mpara bituta. Luba. Drinking song.

Handclapping, female leader and chorus. Overlapping call and unison response, multiple meter, strophic.

*Side II* Band 1: Yando. Buudu. Party dance song. Slit drum (idiophone), drums (membranophones), rattles, male chorus. Hocketing, litany, polyphony, multiple meter.

Band 2: Gbo. Yoto. Dance song. Slit drums (idiophones), drums (membranophones), rattle, double bells, male leader and chorus. Multiple meter, litany, overlapping call and parallel harmony response, falsetto trills.

Band 3: Luma. Mbuti (Pygmy). Flute song. Ten *luma* (flutes). Hocketing, litany, polyphony.

Band 4: Bamurangahe. Batwa/Tutsi. Tutsi dance song. *Makondere* (horns), drum. Through composed, multiple meter.

Band 5: Aku dewils. Zande/Bandiya. Zande dance song. *Kponingbo* (xylophones), male leader and mixed chorus. Polyphony, litany, overlapping call and response, multiple meter.

**225** **London LB–832.** *Music of Africa Series No. 8: Music of the Uganda Protectorate.* 10″ 33⅓ rpm.

Cover notes in English, by Hugh Tracey; brief culture history of Uganda; no band information. Recorded, selected, and introduced by Hugh Tracey; recorded introductions spoken by Hugh Tracey.

Type: Traditional.

Cross-reference: 73; records identical though titles differ slightly.

*Side I* Band 1: Mutitura. Nyoro/Toro. Dance song. *Emugudu* and *embutu* drums, handclapping, male leader and chorus. Solo call and unison response, iterative.

Band 2: Kyenda. Nyoro. Topical song. *Likembe* (plucked idiophone), male solo voice. Litany, voice and instrument often in unison, some polyphony.

Band 3: Kinyiri. Ganda/Soga. Topical song. Six *budongo* (plucked idiophones), male leader and chorus. Polyphony, through composed/litany, solo call and unison response, multiple meter.

Band 4: Musingasinga yakora egali. Nyoro. Dance song. *Ntara* (xylophone). Multiple meter, polyphony, litany.

Band 5: Luma. Nyoro/Toro. Instrumental. *Luma* flute ensemble with drums. Hocketing, litany.

Band 6: Akontaiba. Ganda/Sogo. Instrumental. *Ndere* (flutes), drums. Litany, monophony.

Band 7: Kikwabanga. Ganda. Instrumental. *Ndere* (flutes), drums, male voices. Polyphony, litany, falsetto shrieks, hocketing.

*Side II* Band 1: Irambi. Nyoro. Instrumental. *Makondere* (gourd horn). Hocketing.

Band 2: Ganga. Ganda. Historical song. Harp, male solo voice. Through composed, drone polyphony.

Band 3: The executioner. Ganda. Historical song. Harp, male solo voice. Nonsense syllables, through composed, polyphony, humming.

Band 4: Idi mambo (The eccentric). Ganda. Historical song. Drums, handclapping, female leader and chorus. Overlapping litanic solo call and unison response, duple meter.

Band 5: Katego. Ganda. Instrumental. *Madinda* (xylophone). Multiple meter, polyphony, strophic.

Band 6: Ekibuga ekigya bamunanika. Topical song. *Abandongo ba kabaka* (lute), flute, lyre, female (?) voice. Polyphony, litany.

Band 7: Nsiriba ya munanga katego. Ganda. Drum tune from folk song. Fifteen *entenga* drums. Multiple meter, litany.

**226** **London LB–1120.** *South African Folk Music.* No information available.

**227** **London LL–533.** *The Negro in Sacred Idiom (Organ Pieces by Fela Sọwande).* 12″ 33⅓ rpm. 1952.

Cover notes in English, by Fela Sọwande; discuss the composer's approach to composition and welding of African and New World Negro materials in these pieces. Three excerpts from scores are included. Organist, Fela Sọwande.

Type: Art music.

*Side I* Band 1: Kyrie. Melody ascribed to Rev. J. J. Ransome-Kuti of Ake, Abeokuta, Nigeria.

Band 2: Obangiji. Based on Yoruba sacred melody.

*Side II* Band 1: Go down Moses. Based on American Negro spiritual

Band 2: Yoruba lament. Based on Yoruba funeral melody.

Band 3: Joshua. Based on American Negro spiritual.

**228** **London LPB–431.** *Zulu Music and Songs (Authentic Zulu Record).* 10″ 33⅓ rpm. ca. 1952.

No cover or album notes, except for band titles and performing groups.

Type: Popular; Zulu.

*Side I* Band 1: Intombi Netfuzwa. Chorus, Evening Birds. Drum, concertina, male leader and mixed chorus. Strophic, some call and response.

Band 2: Makasane. Chorus, Evening Birds. Guitar, pennywhistle, metal percussion, mixed chorus. Alternating, overlapping.

Band 3: Noma kumnyama. Chorus, The Dundee Wandering Singers. Handclapping, guitar, mixed chorus. Harmony.

Band 4: Zindunduma. Chorus, Zulu Champions. Guitar, mixed chorus. Harmony.

*Side II* Band 1: Solata nje. Chorus, The Royal Amanzimtoti Entertainers. Calypso. Rattle, piano, mixed chorus.

Band 2: New Look Thanagan. Herman Magwaza and Calebchamane Songs. Two guitars. Calypsoid.

Band 3: Ulala kanjani. Gumedes Concertina Band. Concertina, drums, rhythm sticks.

Band 4: Madala. Gumedes Concertina Band. Trumpet, saxophone, drums, guitar.

**229** **London TW-91204.** *The Face of Africa: Tribal Music of the Belgian Congo, Drum Rhythms and Songs.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; include band information with some detail as to recording circumstances. International Series. Cover, color photo of Watutsi male dancers; back cover, black and white photo of face of African (Watutsi); photos courtesy Sabena Belgian World Airlines.

Type: Traditional and popular.

Cross-reference: 176; records identical.

*Side I* Band 1: Drum rhythms. Luba. Traditional dance. Five drums, double bell, rattle, whistle, mixed voices. Multiple meter, litany, overlapping call and response, polyphony. Recorded at Jadotville.

Band 2: Masenga wa bena nomba. Luba/Songe. Popular topical song. Guitars, bottle, rattle, whistle, male leader and chorus. Solo call and parallel harmony response, strophic, multiple meter. Recorded at Kolwezi Copper Mine.

Band 3: Muleka mwene yombwe. Luba/Songe. Popular topical song. Guitars, bottle, rattle, male leader and chorus. Strophic, solo call and parallel harmony response, duple meter. Recorded at Kolwezi Copper Mine.

Band 4: Mamwana kufiki munda. Luba/Hemba. Popular topical song. Guitars, bottle, male leader and chorus. Strophic, overlapping solo call and parallel harmony response, duple meter. Recorded at Kolwezi Copper Mine.

Band 5: Antoinette wa Kolwezi. Luba/Hemba. Popular topical song. Guitars, bottle, male chorus. Litany, strophic, unison, duple meter, polyphony. Recorded at Kolwezi Copper Mine.

Band 6: Mama Josefina. Luba/Hemba. Popular song. Guitars, bottle, male leader and chorus. Duple meter, polyphony, strophic overlapping call and response. Recorded at Kolwezi Copper Mine.

*Side II* Band 1: Kalubambu tambo abinbongo. Kanyoka. Traditional dance. Two xylophones, drums, rattles, male leader and mixed chorus. Litany, overlapping call and response, polyphony, multiple meter. Recorded at Jadotville.

Band 2: Imilishyo y'ingoma. Hutu. Eight drum rhythms. Recorded at Kipushi Copper Mine.

# LUMEN

## L. Schwann Verlag

4 DUSSELDORF 1, POSTFACH 7640, WEST GERMANY

**230** **Lumen AMS-12017.** *Chants Sacrés du Dahomey: Hanye.* (Back cover: *Archives Sonores de la Musique Sacrée. Chants Sacrés Chrétiens du Dahomey: Hanye.*) 7″ 33⅓ rpm.

Cover notes in French; 'renseignements communiqués par le R. P. Jean-Pierre Lintanf, O. P.'; include good but brief information on the Hanye. Series Musica Sacra, Section IX, La Musique en pays de Mission. Enregistrement: Radiodiffusion d'Outre-Mer. Band introductions spoken in French. Record label: Lumen Schwann. Cover, black and white photo of two African singers with rattles.

Type: Christian religious.

*Side I* Band 1: O comme il est évident que je dois publier la grandeur de la Mère de mon Juge. Text in French. Rattle, female leader and chorus. Through composed/litany, solo call and unison response, monophony.

Band 2: Le Seigneur est grand et immuable. Rattle, female leader and chorus. Through composed, solo call and unison response, monophony.

*Side II* Band 1: Trois Rois Mages guidés par une mystérieuse étoile. Rattle, struck gong, female leader and chorus. Multiple meter, metric changes, solo call and unison response, through composed/litany, monophony.

Band 2: Dans l'œuvre de notre salut, nul ne peut nous remplacer. Rattle, gong, female leader and chorus. Unison, multiple meter, through composed/litany, monophony.

Band 3: Un enfant appartient irrevocablement aux siens. Rattle, female leader and chorus. Solo call and unison response, through composed/litany, monophony, multiple meter.

# MAINSTREAM RECORDS

2 WEST 45TH STREET, NEW YORK, NEW YORK 10016

**231** **Mainstream 56021 or S/6021 (both numbers on record jacket; 56021 used on record).** *Primitive Music of Africa: Stirring Rhythms and Unusual Melodic Tunes as Played and Sung by the People of the Congo.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; include short cultural background on each band, with most extensive commentary on circumcision rituals; two-sentence comment by George Herzog on the authenticity of the recordings. Recorded, 1935–36, in the Belgian Congo and Ruanda by the Denis-Roosevelt Expedition (Armand Denis, Leila Roosevelt).

Type: Traditional.

Cross-reference: For annotation, see 48; records identical except for order of the bands.

N.B.: Record has been advertised as *Bahutu Chants and Dances* on Mainstream 56021, but apparently was never issued under this title.

**232** **Mainstream S/6021.** See 231.

# MERCURY RECORDS

35 EAST WACKER DRIVE, CHICAGO, ILLINOIS 60601

Mercury is a subsidiary of Philips Records (United States).

**233** **Mercury MG–20797.** *Hugh Masekela—Trumpet Africaine.*

No information available.

# MONITOR RECORDINGS, INC.

413 WEST 50TH STREET, NEW YORK, NEW YORK 10019

While some relationship exists among Monitor, Le Chant du Monde, and Vanguard, its exact nature is not known.

**234** **Monitor MF–373.** *The Voices and Drums of Africa: Monitor Presents the Exciting Ensembles of Keita Fodéba, Mouangué, Kanté Facelli.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; very brief, general comments on the musicians presented, and fragmentary translations into English of excerpts from eight songs. Record 'licensed from Le Chant du Monde.' Cover, color photo of Miango dancers at an annual dance in Northern Nigeria; photo by Olga Diamond.

Type: Popular.

Cross-reference: All bands on this record also appear on 27, 28, 33, or 34. See also 342.

*Side I* Band 1: See 33, Side I, Band 2.
Band 2: See 33, Side I, Band 3; 342, Side II, Band 2.
Band 3: See 33, Side I, Band 1; 342, Side I, Band 1.
Band 4: See 33, Side II, Band 1; 342, Side I, Band 4.
Band 5: See 33, Side II, Band 2; 342, Side I, Band 3.
Band 6: See 33, Side II, Band 3; 342, Side I, Band 2.
Band 7: See 28, Side II, Band 1; 34, Side I, Band 4.
Band 8: See 28, Side II, Band 2; 34, Side I, Band 2.
Band 9: See 28, Side II, Band 3.

*Side II* Band 1: See 28, Side I, Band 1; 34, Side II, Band 1.
Band 2: See 28, Side I, Band 2; 34, Side II, Band 2.
Band 3: See 28, Side I, Band 3; 34, Side II, Band 4.
Band 4: See 27, Side I, Band 1; 34, Side I, Band 1.
Band 5: See 27, Side I, Band 2; 34, Side I, Band 3.
Band 6: See 27, Side I, Band 3; 34, Side I, Band 5.
Band 7: See 27, Side II, Band 1; 34, Side II, Band 3.
Band 8: See 27, Side II, Band 2.
Band 9: See 27, Side II, Band 3; 34, Side II, Band 5.

# MUSÉE DE L'HOMME

## Département d'Ethnomusicologie

PALAIS DE CHAILLOT, PARIS 16, FRANCE

The Musée de l'Homme has issued recordings under three kinds of contractual agreements, as follows: 1) Some recordings are issued under the Musée de l'Homme label only; these include 235, 243, 244, 245, 246, and 247. 2) Some recordings are issued under both the Musée de l'Homme label and a commercial label;

these include 236, 237, 239, 240, 241, and 242. In these cases, the pressing issued under the Musée de l'Homme label is usually very small, i.e., in the neighborhood of 25–30 copies. 3) Some recordings are issued in cooperation with another institution; these include 214 and 238.

**235** **Musée de l'Homme LD–2.** *Fête pour l'Offrande des Premiers Ignames à Shango. Peuple Nago, Dahomey.* 12″ 33⅓ rpm.

Record not seen or heard. Following information from M. Gilbert Rouget. 'Batteries de bata, invocations à Shango, airs pour les différents orisha. Enregistré et édité par G. Rouget avec la collaboration de P. Verger (Adjaouèrè, Mission de l'Institut Français d'Afrique Noire, 1952).'

Type: Traditional.

**236** **Musée de l'Homme LD–4.** *Guinée Française, Musique Toma.* 12″ 33⅓ rpm.

Cover notes in French, by Simone Dreyfus-Roche; include brief background on location, culture, and ethnomusicological research among the Toma, as well as fairly extensive band information. Recorded in French Guinea by Pierre-Dominique Gaisseau, Jean Fichter, and Tony Saulnier; selection and montage by Simone Dreyfus-Roche. Cover, black and white photo of two men singing into pots; back cover, five untitled black and white photos; photos by Jean Fichter and Tony Saulnier.

Type: Traditional; Toma.

Cross-reference: 55; records identical.

*Side I* Band 1: Louanges des chefs Toma. Praise song. Female solo voice. Through composed, ornamentation, monophony.

Band 2: Chant de danse du masque angbai. Dance. Handclapping, bells, male leaders and female chorus. Overlapping solo call and unison response, litany.

Band 3: Musique de fête. Festival song. Drums, male leader and chorus. Strophic, solo call and parallel harmony response, multiple meter.

Band 4: Chants funèbres. Funeral song. Mixed voices. Hocketing, antiphony, polyphony, litany, duple meter.

Band 5: Chants funèbres. Same as Band 4.

Band 6: Musique de fête 'dingli.' Song to strangers. Drums, male leader and chorus. Polyphonic overlapping litanic phrases, through composed solo phrases, call and response.

*Side II* Band 1: Musique de divertissement. Social song. Harp, male solo voice, male chorus. Repeated litanic instrumental, through composed vocal, polyphony.

Band 2: Musique de divertissement. Social song. Harp, male chorus. Repeated litanic instrumental, through composed vocal in parallel harmony or solo, polyphony.

Band 3: Solo de tambour-xylophone. Instrumental. Rattles, drum/xylophone. Multiple meter, through composed.

Band 4: Musique de fête. Festival song. Drums, male solo voice and male duet. Through composed, parallel harmony, overlapping, ametric.

Band 5: Ceremonie d'excision. Excision song. Female leaders and chorus. Solo and parallel harmony call and unison response, slow tempo, litany.

Band 6: Chant de procession. Religious song. Bells, male leader and chorus. Solo call and unison response, iterative, polyphony, multiple meter.

Band 7: Musique rituelle pour l'initiation. Initiation music. Bells, wooden flutes, two male solo voices. Litany, polyphony, multiple meter.

**237** **Musée de l'Homme LD–5.** *Dahomey. Musique des Princes. Fête des Tohossou.* 12″ 33⅓ rpm. 1952.

Cover notes in French, by Gilbert Rouget; include background information on the Tohossou Festival, and detailed band information. Album notes (18 pp.) in French, by Pierre Verger; include more detailed information on the Tohossou Festival, as well as the following photos, by Pierre Verger, with captions in French and English: 1)–2) Dan bites its own tail; the symbol of continuity; 3) A baobab is the abode of Dan, the protector of a Tohossu; 4) Tohossu, an abnormal child, is considered to be a supernatural being; 5) Women dedicated to the Tohossus of the Dahomean kings; 6) Gonofo, the great fish-eating bird, is a title of Zomadonu, the first of the Tohossus of the kings of Abomey; 7) So Bragada, the king's guardian painted in the temple of Zomadonu; 8) The temple of Adomu, the third of the Tohossus; 9) Offering-ceremony to the Tohossus; 10) The dance called Nifossusso; 11) The dance called Whissegnikon; 12)–13) (color) The dance called Ablo, with the Tohossus wearing their bright-colored clothes; 14) Offering an ox to the Tohossus; 15) Part of the ceremony takes place behind a wall of clothes; 16) The Nessuhues, the reincarnated princes and princesses of Abomey, return from the Dido fountain; 17) Dance of the Nessuhues. Recorded at Abomey by Gilbert Rouget, in collaboration with Pierre Verger and with the assistance of Jean Koroma. Cover, black and white photo by Pierre Verger of a mural painting decorating one of the temples of Abomey dedicated to the Tohossou.

Type: Traditional; Dahomey.

Cross-reference: 54, 62, and 102.

*Side I* Band 1: Air de Zomadonou. Ceremonial. Three iron gongs, male solo with chorus. Slow tempo, strophic, call and response, unison, arhythmic.

Band 2: Batterie et chœur pour la première danse. Ceremonial. Three drums, three gongs, rattles, male chorus. Unison, slow tempo, multiple meter, strophic.

Band 3: Devises de Tohossou. Singer, Adomou. Ceremonial. Gongs, male solo voice. Slow tempo, arhythmic, litany, phrases of irregular length.

Band 4: Chœur 'Le chemin est libre.' Ceremonial. Gongs, drums, female leader and chorus. Slow, arhythmic, irregular phrases, call and response, litany.

Band 5: Batterie pour la danse Nifossousso. Cere-

monial. Drums, iron gongs, rattles. Slow tempo, multiple meter.

Band 6: Batterie et chœur pour la danse Botro. Ceremonial. Drums, gongs, rattles, handclapping, male chorus. Slow tempo, unison, multiple meter, through composed, shouting.

Band 7: Same as Band 6, but medium tempo.

*Side II* Band 1: Batterie pour la danse Niegpadoudo. Ceremonial. Drums, gongs, rattles. Multiple meter, acceleration and deceleration of tempo.

Band 2: Chœur pour la danse Whissegnikon. Ceremonial. Female leader and chorus. Recitation, call and unison response, litany.

Band 3: Chœur des princes, discours de Semassoussi. Ceremonial. Drums, male leader and chorus. Call and response, litany, unison, singing through hands around lips.

Band 4: Chant et danse des prêtres pour le sacrifice du taureau. Ceremonial. Drums, gongs, rattles, male leader and chorus. Litany, overlapping call and response, polyphony, multiple meter.

Band 5: Air du secret des Vodoun. Ceremonial. Iron gongs, female leader and chorus. Slow tempo, arhythmic, strophic, call and response.

Band 6: Rhythme asoukablo. Drum rhythms. Unison.

Band 7: Rhythme Niegpadoudo. Drum rhythms.

**238** **Musée de l'Homme LD–9.** *Bushman Music and Pygmy Music: Musique Bochiman et Musique Pygmée.* 12″ 33⅓ rpm. ca. 1958.

Cover notes in English and French, by Laura Marshall and Gilbert Rouget; include some material on dates and circumstances of recording, as well as background information on the Bushmen and Babinga Pygmies and their music. Album notes (36 pp.) in French and English; include 'Notes on the Music of the Bushmen compared to that of the Babinga Pygmies,' by Yvette Grimaud with the collaboration of Gilbert Rouget, translated by Jane Wenning. Detailed musical analysis, including seven major transcriptions, as well as transcriptions of scales and modes. Bushman music: Recordings of the Marshall Expedition (1953), Kalahari Desert, South-West Africa. Pygmy music: Recording of the Ogowe-Congo Expedition (1946), Middle-Congo, French Equatorial Africa. Published under the direction of Gilbert Rouget, by the Peabody Museum, Harvard University, Cambridge, Massachusetts, and Musée de l'Homme, Département d'Ethnomusicologie, Paris. Cover, black and white photo of Bushman curing ceremony; photo by Marshall Expedition.

Type: Traditional.

Cross-reference: 275.

*Side I* Band 1: Bushman, woman singing. Bushman. Female solo voice. Hocketing, monophony, through composed/litany.

Band 2: Pygmy, woman singing. Babenzele. Female solo voice. Yodeling, hocketing, strophic, monophony.

Band 3: Bushman, three medicine women singing. Bushman. Handclapping, one male and three female voices. Heterophony, hocketing, strophic.

Band 4: Same as Band 3.

Band 5: Pygmy Bangombe, women's choir (Yeli). Bangombe. Magic song. Handclapping, male and female choruses. Heterophony, hocketing, litany.

Band 6: Bushman, women's choir and medicine men, Giraffe I. Bushman. Ceremonial dance. Handclapping, ankle rattles, mixed chorus. Grunting, heterophony, hocketing, overlapping litanic phrases, falsetto shrieks.

*Side II* Band 1: Bushman, women's choir and medicine men, Giraffe II. Bushman. Ceremonial dance. Handclapping, ankle rattles, mixed chorus. Heterophony, hocketing, iterative.

Band 2: Pygmy Babenzele, mixed choir, drums (Djoboko). Babenzele. Dance. Three drums, handclapping, struck metal blade, male leader and mixed chorus. Hocketing, through composed/litany.

Band 3: Pygmy Babenzele, boys' and girls' choir (Elanda). Babenzele. Dance. Handclapping (boys), girls' chorus. Unison, litany.

Band 4: Bushman, choir of men and boys (Choma). Bushman. Boys' initiation song. Stamping, male chorus. Polyrhythm, litany.

**239** **Musée de l'Homme LD–12.** *Ogoun, Dieu du Fer; Chants d'Afrique Occidentale.* 12″ 33⅓ rpm. 1957.

Cross-reference: For annotation, see 58; records identical.

**240** **Musée de l'Homme LD–13.** *Musique Bantou d'Afrique Equatoriale Française: Mission Ogooue-Congo, 1946.* 10″ 33⅓ rpm. 1957.

Cross-reference: For annotation, see 12; records identical.

**241** **Musée de l'Homme LD–14.** *Musique Pygmée de la Haute Sangha: Mission Ogooué-Congo, 1946.* 7″ 33⅓ rpm. 1957.

Cross-reference: For annotation, see 13; records identical.

**242** **Musée de l'Homme LD–17.** *Pondo Kakou: Musique de Société Secrète: Côte d'Ivoire—Dahomey—Guinée.* 12″ 33⅓ rpm.

Cross-reference: For annotation, see 56.

**243** **Musée de l'Homme LD–17–1.** See 245.

**244** **Musée de l'Homme LD–17–3.** *Dahomey: Chants Rituels.* 7″ 33⅓ rpm. 1961.

Record accompanies the following article: Gilbert Rouget, 'Un chromatisme africaine,' *L'Homme*, I (1961), 32–46. Article contains transcriptions, photos, and detailed technical analysis of chromatism. Recorded, 1958–59, in Dahomey, by Gilbert Rouget.

Edité par le Departement d'ethnomusicologie du Musée de l'Homme avec le concours du C.N.R.S.

Type: Traditional religious; Dahomey.

*Side I* Band 1: Ouidah. Text in Ewe dialect. Handclapping, ankle bells (?), female duet. Unison, monophony, duple meter, through composed.

Band 2: Ouidah. Text in Ewe dialect. Handclapping, ankle bells (?), female duet. Unison, monophony, duple meter, through composed with litany ending.

Band 3: Ouidah. Text in Ewe dialect. Handclapping, female duet. Litany, unison, duple meter.

Band 4: Abomey. Text in Ewe dialect. Female chorus. Unison, monophony, duple meter, litany.

Band 5: Porto-Novo. Text in Ewe dialect. Female leader and chorus. Overlapping solo call and unison response, litany.

Band 6: Medetenu. Text in Ewe dialect. Handclapping, female chorus. Unison, litany, duple meter.

Band 7: Dodjibata. Text in Ewe dialect. Handclapping, female chorus. Unison, increasing tempo, litany.

*Side II* Band 1: Pira. Text in Yoruba dialect. Female leader and chorus. Overlapping solo call and unison response, arhythmic.

**245** **Musée de l'Homme LD–20 (formerly LD–17–1).** *Dahomey Porto-Novo: Invocations à Sakpata.* 7″ 33⅓ rpm.

No album or cover notes. Recorded, 1955, at Hon-mè by Claude Tardits with the assistance of C. Mededji. Montage by Suzy Vianès.

Type: Traditional.

*Side I* Band 1: Solo et chœur de femmes. Dahomey. Ceremonial. Handclapping (stick clapping ?), male or female leader and female chorus. Slow tempo, arhythmic, overlapping call and unison response, slight ornamentation, unison.

*Side II* Band 1: Same as Side I, Band 1.

**246** **Musée de l'Homme LD–45–3.** *République Islamique de Mauritanie. Chants de Femme par Nasserhalla mint Nghetmich. Chants Maures, Vol. I.* 7″ 45 rpm. 1960.

Cover notes in French, by Gilbert Rouget; include discussion of Arabic, Berber, and Negro influence on griot music, as well as the griot music style and references to other recordings of Mauritanian music and publications. Enregistrements de Radio-Mauritanie (SORAFOM) réalisés sous la direction de Claude Ernoult. Edités par le Département d'Ethnomusicologie sous la direction de Gilbert Rouget.

Type: Traditional.

*Side I* Band 1: Chant de femme par Nasserhalla mint Nghetmich. Mauritania griot. *Ardin* (harp with eleven to fourteen strings), female solo voice. Ornamentation, through composed, arhythmic, tense vocal style, polyphony.

*Side II* Band 1: Same as Side I, Band 1, with addition of male voice commenting and singing briefly between sections.

**247** **Musée de l'Homme LD–45–4.** *République Islamique de Mauritanie: Chants d'homme par ould Mèni et ould Manou. Chants Maures, Vol. II.* 7″ 45 rpm. 1960.

Cover notes in French, by Gilbert Rouget; include brief discussion of griot music, influence from Arabic music, and references to other recordings of Mauritanian music and publications. Enregistrements de Gilbert Rouget (Mission IFAN, 1952); édition du Département d'Ethnomusicologie.

Type: Traditional.

*Side I* Band 1: Chants d'homme. Mauritania griot. Singers, ould Mèni, Mohammed Mbarek ould Manou. *Tidnit* (four-stringed lute), two male voices. Ornamentation, through composed, melisma, tense vocal style, some polyphony and heterophony.

Band 2: Same as Band 1.

*Side II* Band 1: Same as Side I, Band 1.

**248** **Musée de l'Homme LD–45–5.** *Deux Chants Liturgiques Yoruba.* 7″ 45 rpm. 1965.

Plastic record accompanies the following articles: Gilbert Rouget, 'Notes et documents pour servir à l'étude de la musique Yoruba,' *Journal de la Société des Africanistes*, XXXV (1), (1965), 67–107; Claude Laloum, avec la collaboration de G. Rouget, 'La musique de deux chants liturgiques Yoruba,' *Journal de la Société des Africanistes*, XXXV (1), (1965), 109–39. Former article contains background information on Yoruba music; latter article contains music analysis of the songs on the recording, complete transcription for Side I, partial transcription for Side II, complete texts of both songs in Yoruba and French translation. Eight black and white photos in article: 1) *Iyá Ṣàngó*, chanteuse principale de l'*oriki*, à côté de l'autel—Adja Wèrè; 2) On entoure *Oya* qui vient de se manifester; 3) *Oya* danse; 4) *Sàngó* s'est arrêté de danser et contemple la scène avec bienveillance; 5) *Orobadade* danse au son du *bàtá;* 6) An ensemble of four *bàtá* drummers 'à Sakété' for the Shango festival; 7) A *bàtá* drummer 'd'Adja Wèrè'; 8) Three *bàtá* drummers 'd'Adja Wèrè'; photos by P. Verger.

Type: Traditional religious; Yoruba.

*Side I* Band 1: Chant pour Shango et Ọya. Text in Yoruba. Drum, female leader and chorus. Introductory ametric solo, followed by solo call and unison response, increasing tempo, duple meter.

*Side II* Band 1: Oriki de Shango. Text in Yoruba. Rattle, female leader and chorus. Slow tempo, duple meter, overlapping solo call and unison response.

# NEW SOUND

No address is available for this company.

**249** **New Sound NSL–1008.** *Lemmy Hit Parade No. 1: Lemmy Special.* 12″ 33⅓ rpm.

Cover notes in English; list song titles only. Cover, black and white photo of Lemmy Special.

Type: Popular; pennywhistle.

*Side I* Band 1: The mad kids. Electric guitar, pennywhistles, jazz drums, bass. Strophic, harmony, duple meter, iterative.

Band 2: Velani bafana. As in Band 1.

Band 3: Jazz kwela. As in Band 1.

Band 4: Fatamana. As in Band 1.

Band 5: Ao shomtwana. Saxophone, pennywhistles, jazz drums, bass. Strophic, harmony, duple meter, iterative.

Band 6: The blues. As in Band 1.

*Side II* Band 1: Mabusee. Electric guitar, pennywhistles, jazz drums, bass. Strophic, harmony, duple meter, iterative.

Band 2: Zwakala. As in Band 1.

Band 3: Double kwela. As in Band 1.

Band 4: Cha cha. Cha-cha-cha. Pennywhistle, cymbal, bass, electric guitar. Strophic, cha-cha-cha, rhythm harmony, duple meter.

Band 5: Loafers corner. Saxophone, pennywhistle, jazz drums, bass, electric guitar, male voices. Harmony, strophic, duple meter, iterative.

Band 6: Tsamaea. Electric guitar, bass, jazz drums, pennywhistle. Slow tempo, duple meter, strophic, harmony.

# OCORA

## Office de Coopération Radiophonique

46 RUE D'AMSTERDAM, PARIS 9, FRANCE

The Office de Coopération Radiophonique is the successor to the Société de Radiodiffusion de la France d'Outre-Mer. SORAFOM was created in 1956, OCORA in 1962.

**250** **OCORA E–2.** See 264.

**251** **OCORA OCR–11.** *République Centrafricaine.* 7″ 45 rpm. ca. 1962.

Cover notes in French, author unknown; include very brief band information. Recorded, 1962, in the Central African Republic, by Charles Duvelle avec le concours de Jean-Pierre Martin et Jacques M'Bilo de la Radiodiffusion Centrafricaine. Cover, black and white photo of musician and *ngombi* (ten-stringed harp); photo not credited.

Type: Traditional.

*Side I* Band 1: Musique Isongo. Isongo. *Ngombi* (ten-stringed harp), male solo voice. Through composed, melismatic, ametric. Recorded, April 27, 1962, at M'Baïki.

Band 2: Musique Goundi. Goundi. Rattle, sticks (?), leader and chorus. Yodeling, overlapping call and response, litany. Recorded, May 6, 1962, at Nola.

*Side II* Band 1: Musique Dakpa. Dakpa. Initiation. Two xylophones. Multiple meter, overlapping litany, polyphony. Recorded, May 18, 1962, at Grimari.

Band 2: Musique Mondjombo. Mondjombo. Narrative chant. Sanza (plucked idiophone), male solo voice and respondents. Overlapping call and response, multiple meter. Recorded, April 29, 1962, at Mongoumba.

**252** **OCORA OCR–12.** *Musique Centrafricaine.* 10″ 33⅓ rpm.

Album notes (8 pp.) in French, by Charles Duvelle; include materials on the music and its cultural context in the Central African Republic, as well as band information and partial translation of some texts into French; three transcriptions. Recorded, 1962, in the Central African Republic by Charles Duvelle avec le concours de Jean-Pierre Martin et Jacques M'Bilo de la Radiodiffusion Centrafricaine. Cover, color photo of 'Trompes Broto'; back cover, color photo of 'Jeune femme Banziri berçant son enfant'; inside front cover, color photo of 'Sifflets "mombété" et "mombéké"'; four black and white photos: 1) Xylophone 'Kalangba'; 2) Xylophone 'Lingassio'; 3) Chanteurs Babinga et harpe-cithare; 4) Emile Gbayola et sa sanza; photos not credited.

Type: Traditional.

*Side I* Band 1: Musique Bagandou. Bagandou. Instrumental. *Sanza* (plucked idiophone), xylophone (thirteen-keyed). Polyphony, through composed. Recorded, April 27, 1962, at Bagandou.

Band 2: Musique Babinga. Babinga (Pygmy). Handclapping, two male voices. Hocketing. Recorded, April 29, 1962, near Mongoumba.

Band 3: Musique Linda. Linda. Dance. Xylophone, male solo voice. Fast tempo, duple meter, through

composed/litany, multiple meter. Recorded, May 20, 1962, at Biadé.

Band 4: Musique Broto. Broto. Initiation. Horns. Polyphony, hocketing, litany. Recorded, May 19, 1962, near Bambari.

Band 5: Exemple de langage instrumental N'Dokpa. N'Dokpa. Drum language. Recorded, May 18, 1962, at Ngouli.

Band 6: Musique N'Dokpa. N'Dokpa. *Lingassio* (xylophone), *kalangba* (five-toned xylophone). Litany, polyphony. Recorded, May 18, 1962, at Ngouli.

Band 7: Musique Dakpa. Work song. Handclapping, two male voices. Overlapping solo call and solo response, litany. Recorded, May 18, 1962, at Grimari.

*Side II* Band 1: Chant Isongo. Isongo. Handclapping, female solo voice. Yodeling, monophony, through composed. Recorded, April 27, 1962, at M'Baïki.

Band 2: Musique Zande. Azande. Dance *Kponimbo* (xylophone), *nzoro* (metal bells), *gaza* (membranophone). Through composed/litany, polyphony. Recorded, June 5, 1962, near Bangui.

Band 3: Musique Babinga. Babinga (Pygmy). Hunting song. *Bogongo* (harpe-cithare), handclapping, two male voices. Litanic instrumental, through composed vocal, polyphony, overlapping, multiple meter. Recorded, April 29, 1962, near Mongoumba.

Band 4: Musique Dakpa. Dakpa. Song of courage. Struck half-calabashes, two male voices. Overlapping, litany, polyphony. Recorded, May 18, 1962, at Grimari.

Band 5: Chant d'enfants Bofi. Bofi. Children's song. Children's chorus. Solo call and polyphonic response, iterative. Recorded, April 30, 1962, at Boda.

Band 6: Musique Bianda. Bianda. *Sansa* (plucked idiophone), male solo voice. Through composed, polyphony. Recorded, May 14, 1962, at Berbérati.

**253** **OCORA OCR-13.** *Hymnes Nationaux Africains et Malgache.* (Back cover: *Hymnes Nationaux des États Africains et Malgache exécutés par la Musique de la Garde Républicaine de Paris sous la direction de François-Julien Brun.* 10″ 33⅓ rpm.

No album or cover notes except for listing of titles, composers, and arrangers on back cover. Pris de son: A. Charlin.

Type: National anthems.

N.B.: All bands listed below are marches, slow marches, or hymns; they are in duple meter, strophic, and use Western harmony. The band is a Western organization.

*Side I* Band 1: République Fédérale du Cameroun. Arranged by R. Richard.

Band 2: République Centrafricaine. Words by B. Boganda; music by H. Pepper; arranged by F.-J. Brun and R. Richard.

Band 3: République du Congo (Brazzaville)—'La Congolaise.' Words and music by G. Kibangui, J. Royer, J. Spadiliero, and J. Toundra; arranged by Dumestre.

Band 4: République de Côte d'Ivoire—'L'Abidjanaise.'

Band 5: République du Dahomey—'L'Aube Nouvelle.' Words and music by M. l'Abbé Dagnon; arranged by F.-J. Brun.

Band 6: République du Gabon—'La Concorde.' Words and music by F.-J. Brun.

Band 7: République de Haute-Volta. Arranged by F.-J. Brun.

*Side II* Band 1: République Malgache. Words and music by Norbert Raharisoa; arranged by R. Richard.

Band 2: République Islamique de Mauritanie.

Band 3: Marche.

Band 4: République de Niger.

Band 5: République du Sénégal. Words by L. Senghor; music by H. Pepper.

Band 6: République du Tchad. Arranged by P. Dupont.

Band 7: République Togolaise. Words and music by A.-C. Dasseh; arranged by F.-J. Brun.

**254** **OCORA OCR-14.** *Chants et Danses du Gabon: Veilée chez les Baloumbous.* 7″ 33⅓ rpm.

Cover notes in French, author unknown; very brief background on the Balumbu, and some cultural context for the bands. Enregistrement de la Radiodiffusion Nationale Gabonaise. Réalisation: Jean Guillard. Cover, black and white photo of women dancing; photo not credited.

Type: Traditional; Balumbu.

*Side I* Band 1a: Magnigo matambi. Secret society song. Drums, rattles, female leader and chorus. Overlapping solo call and polyphonic response, litany, duple meter.

Band 1b: Ossangui ogouga velé. As in Band 1a.

Band 1c: Mamiyo. Secret society song. Drums, rattles, female solo voice. Through composed/litany, monophony, ornamentation.

Band 1d: Ndoungoutchigo. Secret society song. Drums, rattles, female leader and chorus. Overlapping call and polyphonic response, litany.

*Side II* Band 1a: Mangoumba. Mourning song. Drum, handclapping, male leader and chorus. Overlapping solo call and polyphonic response, litany.

Band 1b: Dinguentza sagfouna. Love song. Drum, handclapping, female leader and chorus. Overlapping solo line with polyphonic litanic phrases.

Band 1c: Mouboti mwana akagoterirere. Mourning song. Drums, handclapping, male and female leaders and female chorus. Overlapping solo call and polyphonic response, litany.

Band 1d: Wandombiakassou. Story song (?). Drums, handclapping, female leader and chorus. Overlapping solo call and polyphonic response, litany.

Band 1e: Mbenivanda na mossingue. Secret society

song. Drums, handclapping, male leader and female chorus. Overlapping through composed solo call and litanic unison response.

**255** **OCORA OCR-15.** *La Musique des Griots: Sénégal.* 12″ 33⅓ rpm. ca. 1962.

Album notes (13 pp.) in French; include general introduction to Senegal and the Senegalese, by Georges Balandier; general remarks on the music by André Jolivet; and discussion of the griots and their role, as well as band information, by Tolia Nikiprowetzky. Recorded in Senegal by Tolia Nikiprowetzky. Cover, old map in color of Senegal from Bibliothèque Nationale; map showing location of Senegal; fourteen black and white photos: 1) Groupe M'Bagnick M'Boup; 2) Diallo Mayel; 3) Khalam Bappe; 4) Thiam Sy et son compagnon; 5) Amadou Coly Sall; 6) Joueur de kora; 7) Balla Diouf; 8) Paly-Yella; 9) Chanteuses Séréres s'accompagnent avec des gourdes; 10) Chanteuses toucouleurs avec 'paly-yela'; 11) Joueur de tama; 12) 'Sowrouba' et autres tambours à M'bour; 13) Bambo Camara et son aide; 14) M'Bana Diop et son ensemble; photos not credited.

Type: Traditional; griot.

*Side I* Band 1: Mansanni. Performer, Soudioulou Sissoko. Historical song. *Kora* (twenty-one-stringed harp).

Band 2: Chant accompagné de kora. *Kora* (twenty-one-stringed harp), male solo voice. Tense vocal style, strophic, ornamentation.

Band 3: Wong. War song. Eight-drum ensemble, solo voice. Tense vocal style, polyrhythm.

Band 4: Gourdes frappés. Instrumental. Gourds (struck idiophones). Rhythmic polyphony.

Band 5: Goumbe samba. Gourds (struck idiophones), female chorus. Parallel polyphony.

Band 6: M'Bare gale. Singer, Balla Diouf. *Riti* (single-stringed bowed lute), male solo voice. Tense vocal style, ornamentation.

Band 7: Tanor fatim coura. Historical song. Male voices. Call and response.

Band 8: M'Babor. Abdoulaye Nar Samb, Amadou N'Diayé Samb, Samba Diabare Samb. Praise song. Male leader and chorus. Call and response, parallel harmony.

Band 9: Tara. Amadou N'Diayé Samb, Samba Diabaré Samb. Historical song. Two *khalam* (plucked lutes).

Band 10: Morceaux de percussion. Instrumental. Drums, whistles. Rhythmic polyphony.

Band 11: Morceaux de percussion. As in Band 10.

Band 12: Samba Bour N'kaye. Topical song. Drums, male leader and female chorus. Call and response, isorhythmic drum patterns.

*Side II* Band 1: Inchallah. Mariam Koyaté. Topical song. *Khalam* (plucked lute), female solo voice. Tense vocal style, ornamentation, through composed.

Band 2: Lele. Amadou Coly Sall. Love song. *Molo* (single-stringed plucked lute), male solo voice. Tense vocal style, ornamentation.

Band 3: Pièce instrumentale jouée au molo. Amadou Coly Sall. Instrumental. *Molo* (single-stringed plucked lute).

Band 4: Pekane. Diallo Mayel. Story song. Male solo voice. Tense vocal style, fast tempo.

Band 5: Yela. Instrumental. Gourds (struck idiophones). Polyrhythm.

Band 6: Yela. Praise song. Stamping gourds, male leader and female chorus. Call and response.

Band 7: Morceaux pour deux khalams. Thiam Sy et son compagnon. Instrumental. Two *khalam* (plucked lutes).

Band 8: Morceaux pour deux khalams. As in Band 7.

Band 9: Alioune iba n'diaye. M'Bana Diop du Oualo et son ensemble. Praise song. Drums, *khalam* (plucked lute), female leader and chorus. Call and response, strophic.

**256** **OCORA OCR-16.** *Musique Kabrè du Nord-Togo.* 10″ 33⅓ rpm.

Album notes (5 pp.) in French, by Raymond Verdier and Anne-Marie de Lavilleon; brief background materials on the Kabrè and their music, as well as individual band information; four transcriptions. Recorded in Togo by Raymond Verdier. Cover, color photo of man playing lithophone; back cover, color photo of group of men with bows and arrows; two black and white photos: 1) Groupe d'initiés dansant; 2) Maison familiale de Kabrè; photos not credited.

Type: Traditional; Kabre.

*Side I* Band 1: Lithophone. Instrumental. Struck idiophone of four or five pieces of basalt. Polyphony, multiple meter, heterometric, litany.

Band 2: Deux chants de femmes. Work song and hunting song. Female leader and chorus. Overlapping solo call and unison response, litany.

Band 3: Xylophone. Instrumental. Four-keyed xylophone. Polyphony, multiple meter, heterometric, through composed/litany.

Band 4: Enterrement. Funeral song. Drums, bells, male chorus. Faint litanic vocal, multiple meter.

Band 5: Danse de funérailles. Funeral music. Drums, flutes. Polyphony, iterative.

Band 6: Séance de divination. Divination song. Bells, female (?) leader and male chorus. Solo call and unison response, litany, monophony.

*Side II* Band 1: Danse de la pluie. Fertility song. Whistles, drums, horn. Polyphony, litany.

Band 2: Chant et sifflets. Whistles, male solo voice and male solo response. Overlapping solo call and solo response, litany.

Band 3: Chant de chasse. Hunting song. Drums, male leader and chorus. Litany, solo or parallel harmony call and solo or parallel harmony response, falsetto shrieks.

Band 4: Chant des efala. Initiation song. Rattle, male leader and chorus. Overlapping solo call and solo response.

Band 5: Danses des Kondana. Initiation instrumental. Drums, struck idiophones, wooden horn. Triple meter, polyphony, litany/through composed, shouts.

**257** **OCORA OCR-17.** *Musiques Dahoméennes.* 12″ 33⅓ rpm. 1965.

Album notes (8 pp.) in French, by Charles Duvelle; include band information only. Recorded, 1962–1963, in Dahomey by Charles Duvelle 'avec le concours de Michel Bakinde, Patient Chagas, and Janvier Houangni, de la Radiodiffusion du Dahomey.' Cover, color photo of Masque 'Yorouba'; back cover, color photo of 'Téké'; eighteen black and white photos: 1) Sakara; 2) 'Igba'; 3) 'Sanza aguidigbo'; 4) 'Toba'; 5) 'Margouol'; 6) Hochets en calebasse 'bouanrou'; 7) Orchestre Dompago; 8) Arc musical 'tiéporé'; 9) Orchestre Dendi; 10) Orchestre Tanéka; 11) 'Téké'; 12) 'Téké'; 13) Téké (bâtons téké bora); 14) Xylophone sur cuisses 'kénnou'; 15) Hochets en calebasse 'bouanrou'; 16)–18) 'Wourou'; photos by Charles Duvelle.

Type: Traditional.

*Side I* Band 1: Musique Nago. Nago. Social song. *Médjo, yahilou, omélé* (membranophones), *igba* (rattle), *aguidigbo* (five-keyed sanza), *godié* (single-stringed bowed lute). Slow tempo, litany/through composed. Recorded, January 26, 1963, at Sakété.

Band 2: Musique Nago. Nago. Leader, Akanssa Sikirou. Social song. Same instruments as in Band 1, male leader and chorus. Solo call and unison response, polyphony, slow tempo, through composed. Recorded, January 26, 1963, at Sakété.

Band 3: Musique Fon. Fon. Praise song. *Hanhyégan* (gong), *hanhyégo* (rattle), female chorus. Through composed, unison, monophony. Recorded, January 17, 1963, at Djiné.

Band 4: Musique Mahi. Mahi. Two *hanhyé* (raft zithers), two *gan* (metal bells), two *assan* (rattles). Litany, polyphony. Recorded, January 20, 1963, at Monkpa.

Band 5: Musique Mahi. Mahi. Leader, Aïkpe Enéhou. Instruments as in Band 4, handclapping, male leader and female chorus. Solo call and unison response, polyphony, through composed with strophic sections, multiple meter. Recorded, January 20, 1963, at Monkpa.

Band 6: Musique Mahi. Mahi. Funeral music. *Ganssou* (metal gong), *ganvikpan* (double metal gong), *assanyan* (rattle), *koulou* (whistle), *go* (calabash), two *tohoun* (water drums). Litany, polyphony. Recorded, January 19, 1963, at Savalou.

Band 7: Musique Somba. Somba. Harvest song. *Fantanroufè* (transverse flute), *tatchiota* (metal rings), male leader and chorus. Ornamented vocal, overlapping solo call and unison response, through composed with strophic and litanic sections, falsetto shrieks. Recorded, January 4, 1963, at Bérésingou.

Band 8: Musique Tanéka. Tanéka. Work song. Three *sahouri* (transverse flutes), *gangagou* (membranophone), two *gbéssi* (metal bells). Polyphony, through composed/litany. Recorded, January 2, 1963, at Tanéka Koko.

Band 9: Musique Bariba. Bariba. Leader, Lafia Maré. Funeral song. *Bouanrou* (calabash rattle), handclapping, male leader and chorus. Litanic solo call and unison response, overlapping. Recorded, December 24, 1962, at Parakou.

*Side II* Band 1: Musique Dompago. Dompago. Circumcision song. Three *nantéressi* (transverse flutes), two *kélélessi* (metal bells). Polyphony, litany/through composed, duple meter. Recorded, January 2, 1963, at Dompago.

Band 2: Musique Yowabou. Yowabou. Historical song. *Tiéporé* (musical bow), male solo voice. Litanic instrumental, through composed vocal, polyphony, some vocal ornamentation. Recorded, January 4, 1963, at Kotopounga.

Band 3: Musique Dendi. Dendi. Praise song. Two *gangan* (membranophones), two *hara* (pressure membranophones), male solo voice. Through composed, ornamentation, monophony, tense vocal style. Recorded, January 10, 1963, at Alédjo.

Band 4: Musique Tanéka. Tanéka. Harvest song. *Kanengou, kananengou* (transverse trumpets), *moulou* (double metal gong), two *gangangou* (membranophones). Litany/through composed, polyphony. Recorded, January 2, 1963, at Tanéka Koko.

Band 5: Musique Bariba. Bariba. Enthroning song. *Barakarankou* (pressure membranophone), *gon* (membranophone), male leader and chorus. Solo call and unison response, through composed, monophony, falsetto shrieks. Recorded, December 27, 1962, at Parakou.

Band 6: Musique Bariba. Bariba. Agricultural song. *Kénnou* (four-keyed xylophone). Litany/through composed, polyphony, multiple meter. Recorded, December 28, 1962, at Bankpérou.

Band 7: Musique Bariba. Bariba. Funeral song. *Gourou* (whistle), *bouanrou* (rattle), male leader and mixed chorus. Overlapping solo call and unison response, litany, rhythmic high-pitched shouts, duple meter. Recorded, December 26, 1962, at Témé.

**258** **OCORA OCR-18.** *Valiha Madagascar.* 12″ 33⅓ rpm. 1964.

Album notes (20 pp.) in French, by Charles Duvelle; include detailed description of various forms of the *valiha*, as well as construction and techniques of performance; background material on Madagascar; detailed band information; and eleven scales. Recorded, July-August, 1963, in Madagascar by Charles Duvelle and Michel Razakandraina of la Radiodiffusion Nationale Malgache. Cover, color photo: Deux valihas tubulaires en bambou. Thirteen black and white photos: 1) Tombeau Mahafaly; 2) Valiha tubulaire en bambou, à 16 cordes métalliques; 3) Vali-

ha tubulaire en bambou, à 20 cordes métalliques; 4) Valiha tubulaire en bois, à 18 cordes métalliques; 5) Valihas tubulaires en bambou, à 16 cordes métalliques, hochet 'faray'; 6) Valiha tubulaire posé sur résonateur, lokanga, hochet; 7) Valiha tubulaire posé sur résonateur, lokanga, hochet; 8) Valiha sur caisse en bois, à 18 cordes métalliques; 9) Valiha sur caisse en tôle, par Rakotozafy; 10) Valiha tubulaire en raphia, par Sylvestre Randafison; 11) Valihas tubulaires en bambou, par le groupe Maurice Halison; 12) Valiha 'chromatique' par Maurice Halison; 13) Valiha tubulaire posé sur résonateur; photos by Charles Duvelle.

Type: Traditional and art music.

*Side I* Band 1: Musique Merina. Merina. Performer, Rabefotsy. Traditional. Sixteen-stringed *valiha* (tube zither). Harmony, polyphony. Recorded, July 7, 1963, at Talakimaso.

Band 2: Musique Merina. Merina. Singer, Jean-Baptiste Ralaibozaka. Traditional. Twenty-stringed *valiha* (tube zither), male solo voice. Harmony, polyphony, strophic. Recorded, July 6, 1963, at Antanambao.

Band 3: Musique Merina. Merina. Performers, Ratovo Ramiarinkatovo and Razafintsalama. Traditional song composed in second half of 19th century by King Radama II. Two sixteen-stringed *valiha* (tube zithers). Polka rhythm, strophic. Recorded, August 5, 1963, at Ambohimandroso.

Band 4: Musique Sakalava. Sakalava. Traditional. Eighteen-stringed *valiha* (tube zither), *faray* (rattle), male and female voice. Descending lines, strophic, humming. Recorded, July 10, 1963, at Analalava.

Band 5: Musique Sakalava. Sakalava. Traditional historical song. Handclapping, sixteen-stringed *valiha* (tube zither), *faray* (rattle), male voice. Harmony, ornamentation, humming. Recorded, July 15, 1963, at Nossi-Bé.

Band 6: Musique Bara. Bara. Traditional song for curing the possessed. Ten-stringed *valiha* (tube zither), *lokanga* (six-stringed bowed lute), *katsa* (rattle), female voice. Litany, ornamentation, harmony. Recorded, August 11, 1963, at Sakaraha.

Band 7: Musique Antanosy. Antanosy. Contemporary composition by Refama. Fourteen-stringed *valiha* (tube zither), *kasa* (rattle), *lokanga* (five-stringed bowed lute), two male voices. Unison, litany, overlapping call and response. Recorded, August, 8, 1963, at Fort-Dauphin.

Band 8: Musique Betsimisaraka. Betsimisaraka. Traditional curing song. Eighteen-stringed *valiha* (tube zither), male solo voice. Litany, polyphony. Recorded, July 19, 1963, at Tamatave.

*Side II* Band 1: Samy faly (Chacun est heureux), par Rakotozafy. Composer and performer, Rakotozafy. Art song. Twenty-four-stringed *valiha* (tube zither). Changing meters, strophic, alternating single melodic lines with harmonic sequences.

Band 2: Hitako ianao anito (Je vous vois maintenant), par Rakotozafy. As in Band 1.

Band 3: Diavolana (Clair de lune), par Sylvestre Randafison. Composer and performer, Sylvestre Randafison. Art song. Seventeen-stringed *valiha* (tube zither). Strophic, Western melody and progression.

Band 4: Marofotsy, par Sylvestre Randafison. As in Band 3.

Band 5: Mokatejy. Performer, Sylvestre Randafison. Composed for piano by King Radama II. Art song. Eighteen-stringed *valiha* (tube zither). Strophic.

Band 6: Ny fitiavako anao (L'amour que j'ai pour toi), par Maurice Halison. Performers, Maurice Halison, Alphonse Rakotoarison, and Freddy Ranarison. Art song. Two seventeen-stringed and one nineteen-stringed *valiha* (tube zithers). Strophic.

Band 7: Ombimanga voatora-defone (le zebu blessé par une lance), par Maurice Halison. Art song. Violin, bass, nineteen-stringed *valiha* (tube zither), guitar. Strophic, major, portamento.

Band 8: Kalo takariva (Chant au crépuscule), par Maurice Halison. Performer, Maurice Halison. Art song. 37-stringed chromatic *valiha* (tube zither).

Band 9: Ny afindrafindrao tsy azo avela (On ne peut se passer de l'afindrafindrao), par Maurice Halison. Art song. Nineteen-stringed *valiha* (tube zither), *sodina* (flute), guitar, bass, drums. Inspired by English quadrilles of 19th century.

## 259 OCORA OCR-19. *Rwanda Rwacu: Hymne National de la République Rwandaise.* 7″ 45 rpm. ca. 1965.

Cover notes in French; include titles and performing group only. Front cover shows flag and coat of arms of Rwanda.

Type: National anthem.

*Side I* Band 1: Rwanda Rwacu. Sung by the Chorale Abanyuramatwi of Gitarama. Male chorus. Unison, strophic, duple meter.

*Side II* Band 1: Rwanda Rwacu. Played by la Musique de la Garde Républicaine de Paris (Western brass band). Orchestration by R. Richard; directed by J. F. Brun. Strophic, duple meter, Western harmony.

## 260 OCORA OCR-20. *Niger: La Musique de Griots.* 12″ 33⅓ rpm. 1964.

Album notes (8 pp.) in French, by Tolia Nikiprowetzky; include brief introduction concerning the griot role, and fairly detailed band information. Recorded, February and March, 1963, in Niger by Innocent De Campos. Documents recueillis par Tolia Nikiprowetzky de l'OCORA avec le concours de la Radiodiffusion Nationale et du Haut Commissariat à l'information de la République du Niger. Cover, color photo: Joueurs de 'garaya.' Eleven black and white untitled photos of musicians and instruments represented in Side I, Bands 3, 4, 5, 6, 7, 8; Side II, Bands 4, 5 (2), 6, 7; photos by Hassan Yacouba.

Type: Traditional.

*Side I* Band 1: Sambalga. Sonrai. Praise song. *Godjié* (single-stringed bowed lute) played by Yankori, female solo voice (Amsata Gaoudalize). Through composed, highly ornamented, polyphony.

Band 2: Chant de travail pour les cultivateurs. Djerma. Work song. Four male voices. Overlapping call and response, highly ornamented.

Band 3: Chant de louanges en l'honneur des chefs qui se sont succedés dans la région. Djerma. Praise song. Three *ganga* (membranophones), *alghaïta* (double-reed aerophone), male solo voice. Highly ornamented, polyphony.

Band 4: Zataou. Djerma. Magical song. *Godjié* (single-stringed bowed lute), calabash beaten with wooden brush, male voices. Polyphony, ornamentation.

Band 5: Babaï. Maouri. Invocation song. *Gogué* (single-stringed bowed lute), two *djandama* (calabash rattles), male voices. Ornamentation, polyphony.

Band 6: Babaï. Maouri. Invocation song. *Gouroumi* (three-stringed plucked lute), male solo voice. Ornamentation, polyphony.

Band 7: Idina mariana. Ader. Blacksmith's song. Four *zari* (struck iron rings), male voices. Overlapping call and response, polyphony, multiple meter.

Band 8: Agali. Ader. Agricultural song. Four *douma* (single-headed membranophones), male leader and mixed chorus. Overlapping call and response, polyphony, multiple meter.

*Side II* Band 1: Chant pour les cultivateurs. Hausa. Agricultural song. Five *ganga* (membranophones), male leader and chorus. Overlapping call and response, ornamentation, polyphony.

Band 2: Bako. Hausa. Praise song for hunters. Six *garaya* (two-stringed lutes), five calabash rattles, male leader and female chorus. Overlapping call and response, polyphony, multiple meter.

Band 3: Extrait de 'Sara.' Hausa. Song in honor of dead chiefs. Seven *ganga* (membranophones), *alghaïta* (double-reed aerophone), two *kakaki* (iron trumpets), *lougué* (struck metal tubes).

Band 4: Dinari. Beri-Beri. Ceremonial song. *Alghaïta* (double-reed aerophone), two *ganga* (membranophones), *trombel* (membranophone). Ornamentation, multiple meter.

Band 5: Chant pour les forgerons. Hausa. Blacksmiths' song. *Gogué* (single-stringed bowed lute), male solo voice. Ornamentation, polyphony.

Band 6: Mamani. Beri-Beri. Dance song. *Gounda, kollo* (membranophones), female soloist and chorus. Ornamentation, overlapping call and response, polyphony.

Band 7: Musique pour la danse. Beri-Beri. Dance music. *Alghaïta* (double-reed aerophone), three *ganga* (membranophones). Ornamentation, polyrhythm, multiple meter.

**261** **OCORA OCR-24.** *Musique Malgache.* 12″ 33⅓ rpm. 1965.

Album notes (8 pp.) in French, by Charles Duvelle; include general information on music in Madagascar, and detailed band information with one scale transcription. Recorded, 1963, in Madagascar by Charles Duvelle avec le concours de Michel Razakandraina de la Radiodiffusion Nationale Malgache. Cover, color photo of two men playing stick zither; thirteen black and white photos: 1) Flûtes et tambour Merina; 2) Flûte 'sodina'; 3) Cithare 'lokanga voatavo'; 4) Orchestre des Mpilalao; 5) Mpilalao; 6) Accordéon et hochet tubulaire; 7) Kokolampo; 8) Kokolampo; 9) Sifflets à bec 'kiloloka'; 10) Sifflets à bec 'kiloloka'; 11) Xylophone sur jambes 'katiboky'; 12) Arcs musicaux 'jejolava.' Trompe 'antsiva'; 13) Chanteurs de 'beko'; photos by Charles Duvelle.

Type: Traditional.

*Side I* Band 1: Musique Merina. Merina. Theatrical music. Three *sodina* (vertical flutes), *langorona, amponga* (membranophones). Polyphony, through composed/litany. Recorded, August 5, 1963, near Tananarive.

Band 2: Musique Sakalava. Sakalava. Praise song. Handclapping, female leader and chorus. Solo and polyphonic call and polyphonic response, litany, overlapping. Recorded, July 12, 1963, at Nossi-Be.

Band 3: Musique Betsileo. Betsileo. Story song. Two *lokanga voatavo* (stick zithers), two male voices. Overlapping litanic solo call and solo response, polyphony, iterative. Recorded, July 27, 1963, at Fianarantsoa.

Band 4a: Musique Merina. Merina. Theatrical song. Two *lokanga* (Western violins), *langorona, amponga* (membranophones), handclapping, leader and mixed chorus. Spoken introduction, polyphony, ornamentation, melisma, solo call and polyphonic response, through composed/litany. Recorded, August 3, 1963, at Avaradrano.

Band 4b: Musique Merina. Merina. Theatrical song. *Bandonéon* (accordion?), *langorona, amponga* (membranophones), handclapping, male leader and female chorus. Spoken introduction, solo call and unison response, litany, shouting, polyphony, litany/through composed instrumental. Recorded, August 3, 1963, at Avaradrano.

Band 5: Musique Betsimisaraka. Betsimisaraka. Accordion, two *kaiamba* (rattles). Through composed/litany, polyphony. Recorded, July 20, 1963, at Tamatave.

Band 6: Musique Antankarana. Antankarana. Lullaby. Harmonica à touches, guitar, rattle, *farara* (aerophone), female solo voice. Polyphony, strophic, duple meter. Recorded, July 16, 1963, at Anivorano.

*Side II* Band 1: Musique Antandroy. Antandroy. Curing song. Handclapping, male leader and mixed chorus. Overlapping litanic solo call and unison response, heavy rhythmic breathing. Recorded, August 12, 1963, at Ambovombe.

Band 2: Musique Masikoro. Masikoro. Social song. Seven *kiloloka* (flutes), male leader and chorus. Heterophony, hocketing, overlapping solo call and poly-

phonic response, strophic. Recorded, August 13, 1963, at Maromiandra.

Band 3: Musique Vezo. Vezo. Circumcision song. Female leader and chorus. Iterative, unison call and solo response, overlapping. Recorded, August 13, 1963, near Tulear.

Band 4: Musique Masikoro. Masikoro. Instrumental. *Katiboky* (five-keyed [?] xylophone). Polyphony, iterative. Recorded, August 16, 1963, at Tandrokosy.

Band 5: Musique Masikoro. Masikoro. Circumcision song. *Antsiva* (horn), handclapping, female leader and chorus. Overlapping solo call and polyphonic response, litany. Recorded, August 14, 1963, at Analaiva.

Band 6: Musique Masikoro. Masikoro. Two *jejolava* (musical bows), *antsiva* (horn), handclapping, whistle, male leader and mixed chorus. Overlapping solo call and polyphonic response, litany, polyphony. Recorded, August 16, 1963, at Marovoay.

Band 7: Musique Antandroy-Antanosy. Antandroy-Antanosy. Hand-beaten large tin can, male solo voice. Monophony, iterative, duple meter. Recorded, August 10, 1963, at Betioky.

Band 8: Musique Antanosy. Antanosy. Work song. Male solo voice. Through composed, ornamentation, ametric. Recorded, August 8, 1963, at Anka.

Band 9: Musique Mahafaly. Mahafaly. Praise song. Two male voices. Ornamentation, overlapping phrasing, polyphony, litany/through composed. Overlapping litanic solo call and solo response. Recorded, August 10, 1963, near Betioky.

**262** **OCORA OCR-25.** *Musiques du Cameroun: Bakweri, Bamileke, Bamoun, Beti.* 12″ 33⅓ rpm. 1965.

Cover notes in French give recording information and band titles. Album notes (8 pp., separate brochure), in French and English, by Tolia Nikiprowetzky; include band information. Documents recueillis par Tolia Nikiprowetzky (February, 1965) de l'O.C.O.R.A., avec le concours de la Radiodiffusion Nationale et du Commissariat Général à l'Information de la République Fédérale du Cameroun. Prise de son, Jacob M'Biangue, Maurice Chatchueng-Tamo, Jacques Moureux; montage, Michel Vuylsteke. Cover, color photo: Masque Bamileke; photo by Hoa-Qui.

Type: Traditional.

*Side I* Band 1: Obama ondoua ebini. Beti. Praise song. Five *mendjan* (four-, ten-, and eleven-keyed xylophones), two tubular bamboo rattles. Polyphony, through composed with litanic background. Recorded, February 23, 1965, at Yaoundé.

Band 2: Yeya naya. Bamileke. Social control song. Ankle bells, male leader and mixed chorus. Overlapping solo call and polyphonic response, iterative. Recorded, February 10, 1965, at Buéa.

Band 3: Kufo. Bamileke. Funeral and secret dance music. Three double gongs, eight bells with internal clappers, two membranophones. Multiple meter, through composed/litany. Recorded, February 15, 1965, at Bafoussam.

Band 4: Yaya kam. Bamileke-Bafang. Twin song. Female leader and chorus. Overlapping solo call and unison response, iterative. Recorded, February 9, 1965, at Victoria.

Band 5: Ndanjé. Bamun. Royal dance. Sixteen-keyed xylophone, two rattles, two membranophones, (drums), male leader and chorus. Multiple meter, through composed/litany, some overlapping call and response, polyphony. Recorded, February 15, 1965, at Bafoussam.

Band 6: Mendou Mbgwana. Bamun. Dance music. *Mvet* (four-stringed 'harp-zither'), wooden scraper, rattles, male leader and mixed chorus. Litanic repeated instrumental, polyphony, multiple meter, voice through composed, overlapping. Recorded, February 15, 1965, at Bafoussam.

*Side II* Band 1: Nekian. Bamileke. 'Rites de passage' dance. Four membranophones (drums), male leader and chorus. Singing through pinched nostrils, litanic solo call and unison response. Recorded, February 15, 1965, at Bafoussam.

Band 2: Chambanla. Bamileke-Bafoussam. Song of honor. *N'toum* (membranophone), *djan* (seven-keyed xylophone), *fok* (bamboo horn), whistle, calf bells, female leader and chorus. Overlapping solo call and polyphonic response, litany, duple meter. Recorded, February 10, 1965, at Buéa.

Band 3: Nkuivu popandoum. Bamileke-Bangoulap. Mourning song. *N'tu* (slit drum), *n'kak* (membranophone), *n'cha* (tubular bamboo rattle), ankle bells, female leader and mixed chorus. Overlapping litany/through composed solo and polyphonic response. Recorded, February 15, 1965, at Bafoussam.

Band 4: Malé. Bakweri. Funeral music. *Litembé, mouloumba moussali, issimba* (membranophones), male leaders and mixed chorus. Overlapping solo call and polyphonic response, litany. Recorded, February 10, 1965, at Buéa.

Band 5: N'doung-Sim. Bamileke-Bandjoun. Social song. *N'kak, n'tem* (membranophones), three *tchoua-n'doung* (bamboo rattles), nine *n'doung* (bamboo whistles). Polyphony, multiple meter, through composed/litany, hocketing. Recorded, February 17, 1965, at Douala.

Band 6: Lali. Bamileke-Bamengoum. Secret war dance. *N'ket, n'to* (membranophones), four double gongs, three metal rattles. Polyphony, multiple meter, litany. Recorded, February 15, 1965, at Bafoussam.

**263** **OCORA SOR-1-2.** *Les Dogon.* Two 10″ 33⅓ rpm.

Album notes (16 pp.) in French; preface (2 pp.) by Germaine Dieterlen includes brief background on the Dogon and their music; remaining pages devoted to photographs with extensive captions, including some band information, and loose translations into French of eight song texts. Recorded in French Sudan (village

d'Ireli) by François Di Dio. Editor, Claude-Jean Mayeur. Eighteen black and white photos: 1) Village d'Ireli—Falaises de Bandiagara; 2) Dogon men; 3) Women with calabashes; 4) Men pounding grain; 5) Chanteurs de Sanga—plateau de Bandiagara; 6) Danse rituelle des guérisseurs; 7) Men interring a body; 8) Men announcing a funeral; 9) Male musicians with iron gongs; 10) Les femmes saluent la couverture des morts; 11) Dans la foule. Un groupe de danseurs; 12) Man with bullroarer; 13) Male dancers; 14) Men donning costumes; 15) Dance scene; 16)–17) Masked men; 18) Male; photos by Nicole Menant.

Type: Traditional; Dogon.

N.B.: In copy seen, labels are reversed.

*Side I* Band 1: Salut Dogon—Ia po. Two male solo voices. Overlapping litanic solo call and solo response.

Band 2: Chant de femmes. Drums, handclapping, female leader and chorus. Overlapping litanic solo call and unison response.

Band 3: Chant d'hommes. Drums, rattle, male leader and chorus. Solo call and response, polyphony, strophic.

Band 4: Chant d'agriculteurs (femmes). Agricultural song. Drum, female leader and chorus. Solo call and unison response, through composed/litany.

Band 5: Chant d'agriculteurs (hommes de Bandiagara). Agricultural song. Drum, male leader and chorus. Solo call and unison response, overlapping, litany, ornamentation.

Band 6: Chant de femmes. Drum, female leader and chorus. Litany, solo call and polyphonic response.

Band 7: Pilage du mil du Dogon. Male leader and chorus. Through composed, solo call and unison response, duple meter.

*Side II* Band 1: Kouwa eloum vohé. Drum, male leader and chorus. Strophic, unison, monophony.

Band 2: Hé! Hé! Yaoulé mi obé ma hé! Drums, male leader and chorus. Overlapping litanic solo call and polyphonic response, duple meter,

Band 3: Salut à la nouvelle mariée! Marriage song. Drums, male leader and chorus. Strophic, unison, multiple meter.

Band 4: Popo yapilenou po vo. Drums, male leader and chorus. Overlapping litanic solo call and unison response, duple meter, multiple meter.

Band 5: Chant des guérisseurs. Healing song. Sansa (plucked idiophone), male leader and chorus. Overlapping litanic solo call and unison response, duple meter, polyphony, litanic instrumental.

Band 6: Chant des guérisseurs. Healing song. Sansa (plucked idiophone), flute, male leader and chorus. Strophic, unison, polyphony.

Band 7: Chant des guérisseurs. Healing song. Sansa (plucked idiophone), struck bottle (?), male leader and chorus. Polyphony, solo call and unison response, through composed vocal, litanic instrumental.

*Side III* Band 1: Annonce des funérailles. Funeral song. Handclapping, drums, bells, mixed chorus. Multiple meter, shouting, falsetto shrieks.

Band 2: Ha he yo. Drums, bells, male leaders and chorus. Overlapping solo call and unison response, falsetto shrieks.

Band 3: Assam vohe hogo mine. Drum, male leader and chorus. Through composed, solo call and unison response, some ornamentation, falsetto shrieks.

Band 4: Yapanoune daga. Drums, male leaders and chorus. Solo call and polyphonic or unison response, through composed, falsetto shrieks.

Band 5: Oune koliya hembe. Drums, two male voices. Strophic, monophony.

Band 6: Ande bem kabile yo boi. Rattle, male leader and chorus. Litany/through composed, solo call and unison response, monophony, falsetto shrieks.

*Side IV* Band 1a: Chant des andoumboulou. Struck idiophone, male solo voices. Harsh whispering vocal style, through composed, monophony, duple meter, falsetto shrieks.

Band 1b: Le dama. Rattle, unidentified reed aerophone, male solo voice. Monophony, through composed, ametric.

Band 2: Le rhombe. Instrumental. Bull-roarer.

Band 3: Sortie des masques. Drum rhythms, speaking and shouting.

Band 4: Danse du kanaga. Male chorus. Unison call and unison response, overlapping, litany.

Band 5: Danse du sirigué. Drums, male chorus. Singing faint, falsetto shrieks.

## 264 OCORA SOR-3 (number on album, E-2).

*Danses et Chants Bamoun.* (Inside cover: *Une Musique de cour Africaine: Danses et Chants Bamoun.*) 10″ 33⅓ rpm. ca. 1959.

Cover notes (3 pp.) in French, by Louis C. D. Joos; include cultural and music information for the Bamoun, as well as individual band information. Recorded, July 27, 1957, at the Palais de Foumban, Cameroun, by Michel Houdry. Realisation de la Radiodiffusion du Cameroun. Cover, blue-tinted, black and white photo of African man; six black and white photos: 1) Seidou, 17e sultan des Bamoun (lunettes) surveille les danses; 2) L'aigle de bronze fut l'étendard de Njoya comme de Napoléon; 3) Le 'Sanzi,' piano africain, fait de lamelles de bois fixées sur un boîtier creux; 4) La Princesse Mbenmounye, fille du sultan Njoya chante la grandeur de son père; 5) Le 'Mvet' est la lyre camerounaise, instrument des chants épiques; 6) La porte de la ville de Foumban...; photos by Jean Glenat.

Type: Traditional; Bamoun.

N.B.: Two printings of this record are known; they are identical except for the design and printing of the record label.

*Side I* Band 1: Chant de victoire. War song. Rattles, male leader and chorus. Overlapping, litany, heterophony.

Band 2: Chant épique sur les rois Bamoun. Praise song. Rattles, male leader and chorus. Overlapping, litany, heterophony.

Band 3: Chant de jeunes gens. *Mvet* (harp), male solo voice. Through composed vocal, litany harp, multiple meter.

Band 4: La danse ndangié. Praise song. Two sansa (plucked idiophones), *mvet* (harp), two rattles, male solo voice. Through composed vocal, litanic instrumental, multiple meter.

Band 5: La danse banzié. War instrumental. Two drums, rattles, bells. Multiple meter.

*Side II* Band 1: Danse de njoya. Rasp, drum, mixed chorus. Heterophony, multiple meter, through composed.

Band 2: Musique pour la pendaison d'un ministre. Legal song. Drum, rattle, male solo voice. Triple meter.

Band 3: Danse de nsangou. Rattles, rasp, female chorus. Heterophony, through composed, melisma.

Band 4: Musique tikar. Sansa, calabash drums, male and female solos and duets. Through composed vocal, litany instrumental, polyphony.

Band 5: Danse des princes et des princesses de la famille royale. Royal song. Drums, rattles, bell, male chorus. Hocketing, heterophony, overlapping litanic solo call and unison response, multiple meter.

**265** **OCORA SOR-4.** *Rythmes et Chants du Niger.* 7″ 33⅓ rpm. ca. 1962.

Cover notes in French, by Charles Duvelle; brief discussion of music of various ethnic groups in Niger. Album notes (2 pp.) in French, by Charles Duvelle (?); include brief band information for each selection and two song texts in French translation. Recorded in Niger by Charles Duvelle. Cover, black and white photo of Sonrai (?) musician playing *kountigue* (?); photo not credited.

Type: Traditional.

*Side I* Band 1: Chant de louanges Sonrai. Sonrai. Praise song. *Kountigue* (single-stringed lute), handclapping, male solo voice. Tense vocal style, ornamentation, instrument solo or in unison with the voice, monophony, strophic.

Band 2: Chant de cultivateur Sonrai. Sonrai. Praise song, and recitation of genealogy. Male solo voice. Tense vocal style, ornamentation, through composed, monophony, arhythmic.

*Side II* Band 1: Musique Haoussa. Hausa. Praise song. *Godié* (single-stringed lute), male solo voice. Through composed, ornamentation, instrument solo or in unison with voice.

Band 2: Musique Tamachek. Griot. *Teharden* (three-stringed chordophone), handclapping, male solo voice. Duple clapping pattern, polyphony, through composed/litany.

**266** **OCORA SOR-5.** *Niger.* 7″ 45 rpm.

Cover notes in French, author unknown; contain band information and partial translation into French of two texts. Enregistrements de la Radiodiffusion du Niger. Cover, black and white photo of drummer; photo not credited.

Type: Traditional.

*Side I* Band 1: Solo de flute Peuhle. Peul. Flute, Moussa Marou. Instrumental. Monophony, through composed, ornamentation.

Band 2: Oh ere lalle. Peul. Handclapping, calabashes, male leader and chorus. Overlapping solo call and unison response, litany.

Band 3: Chant Djerma. Djerma. Praise song. Double reed aerophone, female solo voice. Through composed, ornamentation, vocal/instrumental unison, ametric.

*Side II* Band 1: Chant Haoussa. Hausa. Praise song. Five drums, male leader and chorus. Solo call and unison response, overlapping, monophony, through composed/litany.

Band 2: Chant Touareg. Tuareg. Exorcism song. Handclapping, drums, female leader and chorus. Overlapping solo call and unison response, litany, monophony.

**267** **OCORA SOR-6.** *Côte d'Ivoire: Musique Baoulé.* 10″ 33⅓ rpm.

Album notes (5 pp.) in French, by Charles Duvelle; include brief introduction to the Baule and some ethnographic context for the music; one music transcription illustrating use of parallel thirds. Recorded in the Ivory Coast by Charles Duvelle. Front cover, black and white photo of Baule musicians; back cover, green-tinted, black and white photo of village; five black and white photos: 1) Trompe 'Awé' et calebasses 'Toha' (same as front cover photo); 2) Trompe 'Awé' et 'Gooli'; 3) Sistres 'Krinhdié,' tambours 'Korotomou,' 'Pendre' et 'Kogou'; 4) Calebasses 'Toha'; 5) Trompe 'Awé' et calebasses 'Toha'; photos by Charles Duvelle.

Type: Traditional; Baule.

*Side I* Band 1: Zébénan—avant l'arrivée de 'Gooli.' Funeral song. *Toha* (calabash rattle), mixed chorus with leader. Alternating lines, parallel harmony.

Band 2: Zébénan—annonce de l'arrivée de 'Gooli.' Funeral song. *Toha* (calabash rattle), *awé* (side-blown animal horn), costume struck with whip, mixed chorus with leader. Alternating lines, parallel harmony.

Band 3: Zébénan. Funeral song. *Toha* (calabash rattle), *awé* (side-blown animal horn), mixed chorus with leader. Alternating lines, parallel harmony.

Band 4: Zébénan—départ de 'Gooli'. As in Band 3.

Band 5: Congonossou. Funeral song. Drums, *krinhdié* (sistrum), male leader and chorus. Hocketing.

Band 6: Congonossou. As in Band 5.

Band 7: Congonossou. As in Band 5.

Band 8: Congonossou. As in Band 5.

*Side II* Band 1: Congonossou. As in Side I, Band 5, with addition of alternating lines.

Band 2: Congonossou. As in Band 1.

Band 3: Congonossou. As in Band 1.

Band 4: Brikro. *Awé* (side-blown animal horn), *krinhdié* (sistrum), male leader and chorus. Call and response, parallel harmony.

Band 5: Brikro. As in Band 4.

Band 6: Brikro. As in Band 4.

**268** **OCORA SOR–7–8.** *Musique Maure.* Two 10″ 33⅓ rpm.

Album notes (4 pp.) in French, author unknown; include discussion of Maure music and poetry relationships, 'les instruments,' and 'les interprètes.' Réalisation, Jacques Chaminade et Jean Guillard avec la collaboration de Mohameden Ould Sidi Brahim. Front cover, color photo of male and female musicians and instruments; back cover, black and white photo of female musician and harp; six black and white photos: 1) T'bâl; 2) Arc musical, Degemma et Neffara; 3) Ardine et Tidnitt; 4) Sidaty Ould Haba; 5) Hamedou Ould Meida; 6) Jeiche Ould Mohamedou; photos not credited.

Type: Traditional; Maure.

*Side I* Band 1: Karr. *Tidnitt* (plucked lute), *t'bal* (drum), male solo voice. Ornamentation.

Band 2: Fagho. War song. Same instruments as Band 1, male solo voice, followed by second male solo voice. Ornamentation.

Band 3: Sennima. Love song. *Ardine* (harp), *t'bal* (drum), female solo voice. Highly ornamented.

*Side II* Band 1: Leibteit. Instrumental. *Ardine* (harp), *t'bal* (drum).

Band 2: Senni Karr. Same instruments as Band 1, male solo voice. Ornamentation.

*Side III* Band 1: Senni Fagho. *Ardine* (harp), high-pitched solo voice. Ornamentation.

Band 2: Lekhal. *Tidnitt* (plucked lute), *t'bal* (drum), male solo voice.

*Side IV* Band 1: Lebiad. Love song. Same instruments as Side III, Band 2, two female voices.

Band 2: Begui. *Ardine* (harp), *t'bal* (drum), female solo voice.

**269** **OCORA SOR–9.** *Nord Cameroun: Musique Fali.* 10″ 33⅓ rpm.

Album notes (4 pp.) in French, by Jean Gauthier; include very brief sketch of the Fali, and general remarks on Fali music. Recorded at N'Goutchoumi, Cameroun, by Jean Gauthier. Front cover, color photo of man blowing horn; back cover, color photo of women dancing; inside front cover, color photo of 'Danse des hommes autour des tambours sacrés (ici Tondji M'dom) lors d'enterrement.' Four black and white photos: 1) N'Goutchoumi. Sifflets d'écorce n'bono; 2) N'Goutchoumi (Nord Cameroun); 3) Cultivateurs de montagne (environs de N'Goutchoumi); 4) Chef des jeunes gens de N'Goutchoumi; photos not credited.

Type: Traditional; Fali.

*Side I* Band 1: Béro mé hidùm ghé se him di ghébù. Funeral song. Drums, *kewal* (wooden whistles), male or mixed chorus. Hocketing, yodeling, falsetto shouts, litany, duple meter.

Band 2: Pùlkùm pùlkùm kimùn ban. Text in Kangou. War song. Drum, male or mixed chorus. Overlapping solo calls and unison response, duple meter, multiple meter.

Band 3: Chant d'amour. Love song. *Kidingding* (six-stringed stick zither), male chorus. Overlapping solo call and polyphonic response, duple meter, iterative, fast tempo.

Band 4: Covia O. Satiric song. Drum, male or mixed chorus. Overlapping solo call and unison response, duple meter, litany.

Band 5: Lara lara daouniré. Love song. *Kidingding* (six-stringed stick zither), male or mixed chorus. Overlapping, call and response, polyphony, duple meter.

Band 6: Yéyé yawala. Work song. Drums, whistle, male leader and chorus. Solo call and unison response, duple meter.

*Side II* Band 1: Solo de flûte. Instrumental. *Feïgam* (four-holed flute). Triple meter, litany, monophony.

Band 2: Kole mom bolba a go a baïtshi. Clan song. *Kidingding* (six-stringed stick zither), male leader and chorus. Overlapping solo call and unison response, triple meter, polyphony.

Band 3: Djinamo. Tshina yawaré. Satiric song. Drums, whistle, male leader and chorus. Overlapping solo call and unison response, iterative, duple meter, multiple meter.

Band 4: Duo de flûtes. Instrumental. Two *feïgam* (four-holed flute). Hocketing, polyphony, quintuple meter.

Band 5: Donam d'joy a kalmétù be vini N'Goutchoumi. Story song. Drums, male leader and chorus. Overlapping solo call and unison response, hocketing, multiple meter, quintuple meter.

Band 6: Télù djawari im rané. Twin song. Drums, whistle, male leader and chorus. Overlapping solo call and unison response, iterative, multiple meter.

**270** **OCORA SOR–10.** *Haute-Volta.* 10″ 33⅓ rpm.

Album notes (8 pp.) in French, by Charles Duvelle; include information on Upper Volta peoples, music, and music instruments, as well as some contextual band information. Recorded in Upper Volta by Charles Duvelle. Front cover, black and white photo of two men playing music instruments; back cover, black and white photo of man and woman; ten black and white photos: 1) Orchestre du Naba de Tenkodogo; 2) Bend Naba et Bila Balima; 3) Xylophone Bambara; 4) Boumpa; 5) Flûte traversière 'lon-

toré'; 6) Bobal; 7) Arc musical 'kankarma'; 8) Luth 'kondé'; 9) Chanteur Boussance; 10) Sanza koné; photos by Charles Duvelle.

Type: Traditional.

*Side I* Band 1: Orchestre du Naba de Tenkodogo. Mossi. Drums, male solo voice. Through composed, monophony.

Band 2: Bend Naba et Bila Balima. Mossi. Drums, male solo voice. Through composed, monophony.

Band 3: Xylophone Bambara. Bambara. Instrumental. Litany/through composed, polyphony.

Band 4: Boumpa. Boussance. *Boumpa* (aerophone), male solo voice. Litany, voice and instrument in unison, duple meter.

Band 5: Flûte 'lontoré.' Yarkatenga. Instrumental. *Lontoré* (flute). Through composed/litany, monophony.

Band 6: Bobal. Peul. Instrumental. *Bobal* (jew's harp). Litany/through composed.

*Side II* Band 1: Arc musical. Mossi. *Kankarma* (musical bow), male solo voice. Litany, monophony, voice and instrument in unison.

Band 2: Xylophone Lobi. Lobi. Xylophone, metal rattles, male solo voice. Polyphony, through composed.

Band 3: Luth 'kondé'. Mossi. Traditional instrumental. *Kondé* (lute). Through composed/litany, polyphony.

Band 4: Chanteurs Boussance. Boussance. Female and male solo voices. Ornamentation, through composed/litany, monophony.

Band 5: Sanza 'koné.' Garango. Instrumental. *Koné* (plucked idiophone). Litany/through composed, polyphony.

# OPERATION CROSSROADS AFRICA

150 FIFTH AVENUE, NEW YORK, NEW YORK 10011

The following record, produced for the benefit of Operation Crossroads Africa, is the only record issued by this organization. It was never placed on general sale in record stores, and is available only at the above address.

**271** **Operation Crossroads Africa K–100.** *Music Malawi: A Report on Operation Crossroads Africa—Nyasaland 1962.* 12″ 33⅓ rpm. 1963.

Cover notes in English, by Russell D. Kroeker; include brief contextual information for individual selections, and a general background paragraph on political change ir. Africa. Recorded, 1962, in Nyasaland, by Russell D. Kroeker. Color, cover reproduction of a Poto-Poto painting by Obebando.

Type: Political, popular, and traditional.

*Side I* Band 1: The Boys Home, Mpemba. Pennywhistle music. Two flutes, rattle, guitar, bass.

Band 2a: Reception at Chileka. Political. Drums, female leader and chorus. Call and response.

Band 2b: Reception at Chileka. Leader, Kamuzu Banda. Political. Handclapping, male leader and mixed chorus. Call and response.

Band 2c: Reception at Chileka. Political. Handclapping, drums, whistles, leader and mixed chorus. Call and response.

Band 3a: Music—Nyasaland. Pennywhistle song. Pennywhistle, guitar.

Band 3b: Music—Nyasaland. Guitar solo.

Band 4a: Wel-en-se-kay. Political. Handclapping, guitar, female solo voice. Falsetto.

Band 4b: Wel-en-se-kay. Political. Seven small girls with leader. Call and response.

Band 5: The Nyasaland Police Band. Popular dance song. Saxophone, drums, trumpets, rattles, other. Latin rhythms.

Band 6: The dedication ceremony. Two short speeches.

Band 7: The Blantyre School girls. Traditional social song. Tambourine (?), female leader and chorus. Call and response.

*Side II* Band 1: Chitaganya chata. Political. Two guitars, female leader and mixed chorus. Overlapping call and response.

Band 2: Water. Popular American song. Drums, guitars, rattles, female leader and mixed chorus.

Band 3: Anyone else but you. Popular American song. Handclapping, guitars, female leader and mixed chorus.

Band 4: What have they done? Political. Handclapping, guitar, male chorus.

Band 5: Yellow bird. Popular Caribbean song; calypso. Guitar, male leader and mixed chorus.

Band 6a: Tribal songs. Zulu (?). Love song. Two female voices. Parallel harmony.

Band 6b: Tribal songs. Text in Chinyanja. Traditional. Handclapping, male solo voice.

Band 7a: The dance festival. Ngoni. Traditional dance song. Metal bells, male leader and chorus. Call and response.

Band 7b: The dance festival. Chirwa. Traditional dance song. Drums, horn, female chorus.

Band 7c: The dance festival. 'People from Port Herald.' Instrumental solo. *Parimba* (xylophone).

Band 7d: The dance festival. Yao. Traditional dance song. Drums, leader and mixed chorus. Litany.

Band 7e: The dance festival. Yao. Traditional. Drums, whistles, male leader and mixed chorus. Call and response.

Band 8: Interviews. With senior students at the Blantyre Secondary School.

# PASTORALE ET MUSIQUE

No address is available for this company. However, Pastorale et Musique and Uni-Disc appear to be different labels used by the same company, with Uni-Disc the major label.

**272** **Pastorale et Musique PM–17048M.** *Messe des Bayanzi.* 7″ 45 rpm.

Cover notes in French, author unknown, include very brief remarks on the Mass, brief band information, and fragments of some texts in the original and in French translation. Adaptation and direction, Père Bernard Van den Boom, Chœur de Misay-Banningville, Congo (Leopoldville).

Type: Christian religious.

*Side I* Band 1: Kyrie. Adapted Bayanzi melody. Drum, rattle, male chorus. Spoken solo call and unison response, Western harmony, solo call and harmony response, duple meter, strophic.

Band 2: Gloria. Adapted Bayanzi dance melody. Drum, rattle, struck gong, male chorus. Western harmony, parallel harmony call and harmony response, strophic, duple meter, spoken solo call and unison response.

Band 3: Sanctus: E santu, santu, santu e—Santu Eh! Melody from paddling cadence of Congolese fishermen. Drum, rattle, struck gong, male chorus. Spoken solo call and unison response, Western harmony, iterative, duple meter.

*Side II* Band 1: Credo. Drum, rattle, struck gong, male chorus. Adapted Bayanzi dance song. Spoken solo call and unison response, Western harmony, duet call and harmony response, strophic, triple meter.

Band 2: Agnus Dei: Kimene ki Nzambi! Adapted Bayanzi women's mourning song. Drum, rattle, struck gong, male chorus. Spoken solo call and unison response, Western harmony, solo call and harmony response, strophic.

**273** **Pastorale et Musique PM–25005.** *Les Piroguiers du Congo: Chorale Sainte-Anne du Congo.* 10″ 33⅓ rpm. 1964.

Cover notes in French, author unknown; include brief account of the Chorale, band information, and parts of texts of five songs translated into French. Recorded, 1963, in France, by André Charlin. Choir directed by Emile Oboa. Cover, color photo of two members of the choir; photo by Claude Fachard.

Type: Christian religious and popular arrangements of traditional African melodies.

*Side I* Band 1: Suzanna. Popular. Handclapping, male chorus. Call and response, Western harmony.

Band 2: Nwana Nzensi lalea. Lullaby. Male chorus. Western harmony.

Band 3: Domini yansula. Boy Scout song from Congo. Handclapping, male chorus. Overlapping call and response, Western harmony.

Band 4: W'otai moro. Lament. Male chorus. Strophic.

Band 5: Tandale. Folk song. Handclapping, male chorus. Call and response.

Band 6: Mbel'ingoba. Secular. Male chorus. Call and response.

Band 7: Ngando. Story song. Handclapping, male chorus. Call and response.

*Side II* Band 1: Lelo eyenga ya biso. Christian religious. Male chorus. Call and response.

Band 2: Toyi kotala yo Jesus. Christian religious; hymn. Male chorus.

Band 3: O kati ya buta. Christian religious; hymn. Male chorus.

Band 4: Yaka mokosoli. Christian religious; lenten hymn. Male chorus.

**274** **Pastorale et Musique. PM–30112M.** *Les Martyrs de l'Ouganda: Oratorio Africain de Joseph Kyagambiddwa.* 12″ 33⅓ rpm. 1965.

Cover notes in French, by J. de Benoist p.b.; include band and background information on the composer and the oratorio. Album notes (12 pp.) by Joseph Kyagambiddwa; contain complete text of oratorio in French. Complete texts in English and Luganda, plus complete score and composer's comments available in libretto: *Uganda Martyrs African Oratorio.* Music and libretto by Joseph Kyagambiddwa. (Rome: Casimiri-Capra, 1964). Recorded, October 18, 1964, in Rome, by Pierre Beauchesne. Back cover, black and white photo of Joseph Kyagambiddwa; photo by Y. Tourigny, W. F.

Type: Christian religious; based on African music style.

*Side I* Band 1: Notre père qui est aux cieux. Text in Luganda. Art music. Drum, mixed chorus.

Band 2: Au nom du père. As in Band 1, with omission of drum.

Band 3: Il était une fois. As in Band 1.

Band 4: Ce fut un grand jour. As in Band 1.

Band 5: Frères croyants. As in Band 1.

Band 6: Pourquoi vont-ils me tuer? As in Band 2.

Band 7: Joseph Mukasa. As in Band 1.

Band 8: Saint Charles Lwanga. As in Band 1.

Band 9: Le jeune Kizito. As in Band 1.

Band 10: Il était une fois un chef. As in Band 2.

Band 11: Bénis soient-ils. As in Band 1.

*Side II* Band 1: Vous qui vous faites conduire. Text in Luganda. Art music. Drums, mixed chorus.

Band 2: Sur le chemin de la croix. As in Band 1.

Band 3: Celui qui ne connaît pas Dieux. As in Band 1, with omission of drums.

Band 4: Sainte Marie. As in Band 3.
Band 5: Je vous le demande. As in Band 1.
Band 6: Adieu. As in Band 3.
Band 7: Soif. As in Band 3.
Band 8: Frères. As in Band 3.
Band 9: Soyez félicités. As in Band 1, with addition of rattle.
Band 10: Ceux qui sont déjà morts. As in Band 1.
Band 11: Oh Martyrs! As in Band 1.

# PEABODY MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASSACHUSETTS 02138

**275** **Peabody Museum LD–9.** *Bushman Music and Pygmy Music: Musique Bochiman et Musique Pygmée.* 12″ 33⅓ rpm.

Cross-reference: For annotation, see 238; records identical.

# PHILIPS RECORDS

35 EAST WACKER DRIVE, CHICAGO, ILLINOIS 60601

The Philips Corporation is a far-flung enterprise which issues records in Europe, the British Isles, Africa, the United States, and other world areas. The address given above is for the United States. Separation of the following listings by country of issue has proved impossible; it is probable, however, that items 276–286 and 291 were issued either in Europe or England, and items 287–290 and 292–294 primarily for African consumption. Items 295–298 were issued in the United States.

**276** **Philips 420004–PE.** *Afro Rhythm Parade, Vol. 4, Featuring Ghana's Teddy Osei and His Comets.* 7″ 45 rpm.

Cover notes in English, author unknown; include band titles. Recorded in West Africa.

Type: Popular.

N.B.: Record jacket not seen; information obtained from tape copy.

*Side I* Band 1: Monka—'Forget about it.' Highlife. Trumpet, drums, claves (rhythm sticks), electric guitar, maracas, gong, male lead singer and chorus. Overlapping solo call and harmonic response, iterative, duple meter, Latin rhythms.

Band 2: Owu asei me fie. As in Band 1, except strophic instead of call and response and iterative.

*Side II* Band 1: Pete-pete. Handclapping, electric guitar, maracas, gong, drums, male lead singer and chorus. Latin rhythms, harmony, duple meter, iterative, overlapping solo call and harmonic response.

Band 2: Dabi wobekae me—'A man's good deeds are not appreciated as long as he is alive.' Highlife. Electric guitar, claves (rhythm sticks), maracas, drums, gong, trumpets, male solo voice. Latin rhythms, harmony, duple meter, strophic, multiple meter.

**277** **Philips 421–929PE.** *Christmas in Congo.*
No information available.

**278** **Philips 421–930PE.** *African Rhythms.*
No information available.

**279** **Philips 428–138PE.** *Missa Luba.*
No information available.
Cross-reference: 99, 286, 291, 295.

**280** **Philips 428–139PE.** *Chansons Populaires du Congo.*
No information available.

**281** **Philips 428–149PE.** *Songs from the Congo, No. 4.*
No information available.

**282** **Philips 428–150PE.** *Songs from the Congo, No. 5.*
No information available.

**283** **Philips 428–161PE.** *Songs and Sounds from Congo, No. 1.*
No information available.

**284** **Philips 428–162PE.** *Songs and Sounds from Congo, No. 2.*
No information available.

**285** **Philips 428–177PE.** *Songs and Sounds from Congo, No. 3.*
No information available.

**286** **Philips P–08711L.** *Missa Luba: Songs of the Congo Including Missa Luba, a Mass Sung in Authentic Congolese Style.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; include history of Les Troubadours du Roi Baudouin. Chorus (Les Troubadours) led by Father Guido Haazen. Cover, small black and white photo of the chorus and priests leaving a Sabena airliner; back cover, four small black and white photos of a Congolese boy, a

Congolese drum, the chorus and Father Haazen, three boys singing and playing two drums; photos not credited.

Type: Christian religious, and arranged traditional.

Cross-reference: 99, 279, 291, 295.

*Side I* Band 1: Missa Luba: Kyrie. Congolese. Leader, Joachim Ngoi. Text in Latin. Christian religious; based on traditional song, *kasala*, from Ngandajika. Drums, rattle, male leader and chorus. Harmony, overlapping call and response, litany.

Band 2: Missa Luba: Gloria. 'Improvised in the Kiluba style of the Katanga.' As in Band 1.

Band 3: Missa Luba: Credo. Elaborated from a *kasala*, traditional song from Ngandajika. As in Band 1, with addition of *kyondo* (signal drum), *kikumvi* ('tom-tom').

Band 4: Missa Luba: Sanctus. 'Inspired' by a Kiluba farewell song. As in Band 1.

Band 5: Missa Luba: Benedictus. As in Band 1.

Band 6: Missa Luba: Agnus Dei. 'An elegiac chant from Bena Lulua.' As in Band 1.

Band 7: Missa Luba: Ave Maria. As in Band 1.

Band 8: Mbali kule (Gloria in Excelsis Deo). As in Band 1.

Band 9: O Jesu Christe. As in Band 1.

*Side II* Band 1: Dibwe diambula kabanda. Luba. Arranged traditional marriage song. Drums, rattles, male leader and chorus. Overlapping call and response, multiple meter, polyphony.

Band 2: Lutuku ya bena Kanyoka. Kanioka. Arranged traditional song. Drums, rattles, male leader and chorus. Arhythmic, litanic call and response, polyphony, multiple meter.

Band 3: Ebu bwale kemai. Luba. Arranged traditional marriage song. Drums, rattles, male leader and chorus. Overlapping litanic call and response, polyphony.

Band 4: Katumbo. Luba. Arranged traditional dance song. Drum, male chorus. Litanic call and response, polyphony, multiple meter.

Band 5: Seya wa mama ndalamba. Luba. Arranged traditional marriage song. Drum, rattle, flute, male leader and chorus. Overlapping litanic call and response, polyphony.

Band 6: Banana. Luba. Arranged traditional soldiers' song. Drums, male chorus. Strophic, some litanic call and response, polyphony.

Band 7: Tshinaminai. Luba. Arranged traditional work song. Drums, rattle, male chorus. Litanic call and response.

Band 8: Kamiole. Luba. Arranged children's song. Male leader and chorus. Strophic, call and response, parallel harmony.

Band 9: Katende. As in Band 8, except litanic overlapping call and response, polyphony, parallel harmony.

Band 10: Kilio. As in Band 8, except plucked chordophone included.

Band 11: Kamuyambi. Luba. Arranged children's song. Drum, rattle, male leader and chorus. Overlapping litanic call and parallel harmony response, polyphony.

Band 12: Daina. As in Band 11, except sticks instead of rattles.

## 287 Philips P-13400R. *Catchy Rhythms from Nigeria.* 10″ 33⅓ rpm.

Cover notes in English, by F. de Beun; include partial texts in language of the songs, and translations, as well as band information. Cover, color photo of fishermen; nine black and white photos, including three of dancers, two of Bobby Benson, one each of Steven Amechi, J. O. Araba, Eric Onugha, and J. O. Oyeshiku; cover photo by A. L. Tesselhoff.

Type: Popular.

*Side I* Band 1: Taxi driver, I don't care. Bobby Benson and His Combo. Highlife. Drums, rattle, wooden blocks, saxophone, male voices. Strophic, harmony, call and response.

Band 2: Igbo kannga. Steven Amechi and His Empire Rhythm Skies. Text in Ibo. Adaptation of traditional Nigerian dance of Onitsha region. Trumpet, saxophone, drums, rattle, wood blocks, male solo voice. Rumba, strophic.

Band 3: Iyawo ma pa mi. J. O. Araba and His Rhythm Blues. Juju. Guitar, drum, rattle, male leader and chorus. Strophic, harmony.

Band 4: Owo ki ise fun enikam. Eric Onugha and His Eastern Aces. Text in Yoruba. Highlife. Drums, rattles, saxophone, trumpet, male solo voice. Strophic, Latin rhythms.

*Side II* Band 1: Nylon dress. Steven Amechi and His Empire Rhythm Skies. Highlife. Drum, rattle, guitar, saxophone, trumpet, male solo voice. Strophic, calypso.

Band 2: Ariwo. Chris Ajilo and His Cubanos. Popularized *woro* (fire-dance) from Egun-country. Piano, drums, rattle, saxophone, bass, male leader and chorus. Call and response, multiple meter.

Band 3: Oro re o repete. J. O. Oyeshiku and His Rainbow Quintet. Juju. Banjo, toy flute, guitar, drum, male leader and chorus. Harsh vocal style, parallel harmony, strophic.

Band 4: Gentleman Bobby. Bobby Benson and His Combo. Calypso. Drums, rattle, trumpet, saxophone, male solo voice. Latin rhythms, strophic.

## 288 Philips P-13401R. *Catchy Rhythms from Nigeria, Vol. 2.* 10″ 33⅓ rpm.

Cover notes in English, by Frans de Beun. Cover, color photo of drummer, drums, and rattle; eight black and white photos, including two of record album covers, and the following artists: the Ishie Brothers, Victor Ola-lya, Joe-nez, Ganiyu Kale, Sammy Akpabot, 'Baby-Face' Paul; cover photo by Frans de Beun.

Type: Popular.

*Side I* Band 1: Cool cat's invitation. Yoruba. Victor Ola-lya and His Cool Cats. Highlife. Drums, rattles, saxophones, trumpet, male solo voice. Duple meter, Latin rhythms, strophic.

Band 2: Onyeoma Rosa. Ibo. Ishie Brothers. Love song. Guitar, banjo, cigarette tin used as *wiri-wiri* (rattle), male vocal trio. Call and response, Western harmony, litany.

Band 3: Save for a rainy day. Sammy Akpabot and His All Stars. Calypso. Saxophones, drums, rattle, male solo voice. Latin rhythms, strophic, parallel harmony.

Band 4: Olowofuja sawa. Julius O. Araba and His Rhythm Blues. Rattles, drums, guitar, male leader and chorus. Call and harmony response, strophic.

Band 5: Omolanke. Yoruba. Victor Ola-lya and His Cool Cats. Highlife. Drums, rattles, saxophones, trumpet, male leader and chorus. Call and harmony refrain, Latin rhythms, strophic.

*Side II* Band 1: Iyawo-ile. Ganiyu Kale and His Guinea Mambo Orchestra. Drums, rattles, bass (?), male leader and chorus. Call and parallel harmony response, strophic.

Band 2: Mafara, kusa da sokoto. Ishie Brothers. Text in Hausa. Guitar, banjo, cigarette tin used as *wiri-wiri* (rattle), male vocal trio. Harmony, Latin rhythms, strophic.

Band 3: Ayakata. Ibo. 'Baby-Face' Paul and His Top-Toppers. Highlife. Saxophones, drums, rattles, guitar, trumpet, male solo voice. Strophic, parallel harmony.

Band 4: Nsonma nnem. Joe Nez and His Trio. Calypso. Guitar, rattle, bass, male leader and chorus. Strophic, harmony.

Band 5: Mumude. Victor Ola-lya and His Cool Cats. Text in Yoruba. Highlife. Saxophones, drums, rattles, trumpet, male voices. Call and harmony response, strophic.

**289** **Philips P–13402R.** *Freedom Fanfare: Band of the Nigerian Police.* 10″ 33⅓ rpm.

Cover notes in English. Recorded in Nigeria. Band conducted by James H. Hempstead. One black and white photo of the Nigerian Police Band; photo not credited.

Type: Western marches, and highlife.

*Side I* Band 1: Nigerian National Anthem. Brass instruments and drums.

Band 2: Police call and Fall in. Bugle call.

Band 3: Sylvia. March. Brass instruments and drums.

Band 4: Highland warpipes. March. Drums, bagpipes.

Band 5: Old Calabar. March. Brass instruments and drums.

Band 6: Tso-o boi. March. Drums, rattles, male leader and chorus. Call and parallel harmony response, litany.

Band 7: Chiribiribin. Waltz. Brass instruments and drums.

Band 8: Drummers call. March. Drums. Western drum rolls.

Band 9: Police march. March. Brass instruments and drums.

*Side II* Band 1: Freedom salute. Bugle call. Western harmony.

Band 2: Nike nike. Highlife. Drums, rattles, trumpets, saxophone, male voices. Strophic, parallel harmony, Latin rhythms.

Band 3: Ropope. Highlife. Drums, rattles, trumpets, saxophone. Latin rhythms, strophic.

Band 4: Calabar. Highlife. Drums, rattles, trumpets, saxophone. Latin rhythms, strophic.

Band 5: Uta. Highlife. Same as Band 4.

Band 6: Hausa farewell. Bugle call. 'Played on departure or retirement of notable and long-serving Police Officers.'

**290** **Philips P–13403R.** *Olaiya's Victories.* 10″ 33⅓ rpm.

Cover notes in English; autobiography by Victor Olaiya. All songs by Victor Olaiya and His All-Stars Orchestra. Cover, black and white photo of Victor Olaiya; four black and white photos of record covers; photos not credited.

Type: Highlife.

*Side I* Band 1: Lafia we awani. Drums, guitar, rattle, male leader and chorus. Strophic, call and harmony response, Latin rhythms.

Band 2: Pambotoriboto. Trumpet, drum, rattle, guitar, male leader and chorus. Call and polyphonic response, strophic, Latin rhythms.

Band 3: Ya bonsa no. 2. Saxophone, trumpet, drums, rattle, guitar, male solo voice. Latin rhythms, strophic.

Band 4: Adelebo tanwoku. Saxophone, trumpet, drums, rattle, guitar, male leader and chorus. Litany, overlapping call and response.

Band 5: Anyin ga na. As in Band 4, except Latin rhythms, strophic.

*Side II* Band 1: Moonlight highlife. As in Side I, Band 5.

Band 2: Olaiya's incantation. Guitar, drum, rattle, male voices. Humming, talking, Latin rhythms.

Band 3: Mr. Judge. Guitar, drum, rattle, saxophone, trumpet. Strophic, Latin rhythms.

Band 4: Ewa...! As in Band 3.

Band 5: Kiriji. As in Band 3.

**291** **Philips P–14023R.** *Missa Luba and Christmas in Congo.* 10″ 33⅓ rpm.

Record not available for examination.

Type: Christian religious.

Cross-reference: Recording of Missa Luba on Side I apparently identical to 286, except Bands 7–9 omitted

on this record. Side II made up of Western arrangements of 'Silent Night,' 'Gloria in Excelsis Deo,' Brahms' 'Lullaby,' and 'Kimya,' a Swahili song. See also 99, 279, 295, 296.

**292** **Philips P–382295F.** *Bob Cole and His Combo.* 7″ 45 rpm.

Recorded in West Africa.

Type: Highlife; 'Fanti.'

N.B.: Record jacket not seen; information obtained from tape copy.

*Side I* Band 1: Kyere me adze. Trumpets, electric guitar, drums, maracas, gong, male solo voice. Latin rhythms, harmony, strophic, duple meter.

*Side II* Band 1: A pata nyi. Drums, maracas, claves (rhythm sticks), electric guitar. Latin rhythms, harmony, strophic, duple meter.

**293** **Philips P–382304F.** *Victor Ola-lya and His All Stars.* 7″ 45 rpm.

Recorded in West Africa.

Type: Highlife; 'Yoruba.'

N.B.: Record jacket not seen; information obtained from tape copy.

*Side I* Band 1: Lafia we lawani. Electric guitar, drums, maracas, claves (rhythm sticks), gong, male leader and chorus. Iterative, solo call and harmony response, duple meter, multiple meter.

*Side II* Band 1: Kiriji. Saxophones, trumpet, drums, maracas, claves (rhythm sticks), male leader and chorus. Overlapping solo call and harmonic response, iterative, duple meter, Latin rhythms.

**294** **Philips P–382357F.** *Victor Ola-lya and His All Stars.* 7″ 45 rpm.

Recorded in West Africa.

Type: Highlife.

N.B.: Record jacket not seen; information obtained from tape copy.

*Side I* Band 1: Pambotoriboto. 'Maringa (Yoruba).' Trumpet, drums, gong, maracas, claves (rhythm sticks), male lead singer and chorus. Strophic, harmony, duple meter, Latin rhythms.

*Side II* Band 1: Moonlight highlife. Saxophones, trumpet, drums, gong, maracas, claves (rhythm sticks), male solo voice. Latin rhythms, strophic, duple meter, harmony.

**295** **Philips PCC–206 (stereo PCC–606).** *Missa Luba: A Mass Sung in Pure Congolese Style and Native Songs of the Congo, Sung by Les Troubadours du Roi Baudouin.* 12″ 33⅓ rpm. 1964.

Album notes (8 pp.) in English; include 'On Hearing the Missa Luba,' by Studs Terkel, and 'The Missa Luba' by Ray Van Steen; comment on the history of Missa Luba, and general remarks on Congolese independence and the influence of Western missionary activities on African music.

Type: Christian religious, and arranged traditional.

Cross-reference: For annotation, see 286; records present same performances, except that this record omits Bands 7–9 of Side I and Bands 8–11 of Side II of 286. See also 99, 279, 291.

**296** **Philips PCC–207 (stereo PCC–607).** *Christmas in the Congo: Les Troubadours du Roi Baudouin.* 12″ 33⅓ rpm.

Album notes (5 pp.) in English; include 'Christmas in the Congo,' by Fela Soremekun, and 'The Troubadours du Roi Baudouin,' by Fernando Casablanca; discussion of Africans' attitudes toward Christmas, activities at Christmas, and brief history of the formation of the singing group. All selections arranged by Father Guido Haazen. Numerous green- and magenta-tinted, black and white drawings; artist not credited.

Type: Christian religious.

Cross-reference: 291.

*Side I* Band 1: Siku kuu (Holy Night). Male chorus. Strophic, harmony.

Band 2: Lullaby (Brahms). As in Band 1.

Band 3: Kimya. As in Band 1.

Band 4: Abe wanene. Drums, male chorus. Litany, harmony, some call and response.

Band 5: Mbambale. Drums, male chorus. Harmony, strophic, spoken section.

Band 6: Mankeva. Drums, male chorus. Harmony, litanic solo call and harmony response.

Band 7: Tambwe dishinda. Drums, male chorus. Overlapping solo call and harmonic response, polyphony, litany.

*Side II* Band 1: Lutuku ina mudinga. Drums, sticks, male chorus. Overlapping solo call and harmonic response, litany.

Band 2: Oh siekeni wee mama. Drums, male chorus. Unison call and harmony response, strophic.

Band 3: Munafika. Drums, rattle, male chorus. Strophic, harmony.

Band 4: Emelina ee. Drums, male chorus. Overlapping unison call and harmony response, harmonic section, strophic.

Band 5: Siku moja. Drums, male chorus. Strophic, harmony, some litanic call and response.

Band 6: Mwendele baki binda. Drums, male chorus. Call and response, harmony, strophic.

Band 7: Lelo nguba. Drums, rattle, male chorus. Overlapping call and response, harmony, litany.

Band 8: Kabundi. Drums, rattles, male chorus. Strophic, harmony.

Band 9: Wa buta. Drums, male chorus. Overlapping call and response, harmony, litany.

**297** **Philips PCC-211.** *Missa Bantu: Mass of the First Sunday after Easter Sung By Les Sœurs Blanches, Chorus of the Congolese Sisters of Katana (Kivu).* 12″ 33⅓ rpm.

Album notes (5 pp.) in English, by C. J. McNaspy, S. J.; include brief comment on the performers, and more extensive remarks on the music style of the Mass. All selections adapted and arranged by Sister Lucrèce. Recorded in Bukavu Cathedral, Congo, 'by the mayor of the town.' Eleven lavender-tinted, black and white drawings of the White Sisters; artist not credited.

Type: Christian religious.

*Side I* Band 1: Introitus. Text in Latin. Organ, female chorus. Gregorian chant, sixth mode, unison, through composed.

Band 2: Kyrie. Text in Greek. Drum, female chorus. Overlapping phrasing, iterative, unison.

Band 3: Gloria. Text in Latin. Drum, female chorus. Overlapping phrasing, Western harmony, unison, through composed/litany, overlapping call and response.

Band 4: Graduale. Text in Latin and Hebrew. Organ, female chorus. Gregorian chant, seventh mode, melisma, unison.

*Side II* Band 1: Credo. Text in Latin. Drum, female chorus. Parallel harmony, overlapping unison call and unison response, through composed.

Band 2: Offertorium. Text in Latin. Organ, female chorus. Gregorian chant, unison, through composed, polyphony.

Band 3: Sanctus—Benedictus. Text in Latin. Drum, organ, female chorus. Overlapping call and response, through composed/litany, harmony.

Band 4: Ave Maria Stella. Text in Latin. Drum, gong, female chorus. Litanic overlapping phrasing, some harmony.

Band 5: Agnus Dei. Text in Latin. Drum, gong, female chorus. Litanic overlapping phrasing, harmony.

Band 6: Communio. Text in Latin. Organ, female chorus. Gregorian chant, sixth mode.

Band 7: Deo Gratis. Text in Latin. Organ, female chorus. Gregorian chant.

Band 8: Alleluja. Text in Latin and Hebrew. Organ, female chorus. Harmony, overlapping phrasing, through composed.

**298** **Philips PCC-214 (stereo PCC-614).** *African Concert: Sung by the Troubadours of King Baudouin.* 12″ 33⅓ rpm.

Album notes (14 pp.) in English, author unknown; include texts in original language and English translation of all songs, as well as brief historic sketch of the formation of the choir. Translations by Lorenzo Turner. Selections arranged by Father Guido Haazen. Numerous brown and yellow woodcuts, by Laura Volkerding.

Type: Christian religious, and choral arrangements of traditional songs.

*Side I* Band 1: Ah ibada—A hymn to martyrs. Arrangement of traditional song with new text by Stefan Kaoze. Drums, male chorus. Strophic, harmony, multiple meter.

Band 2: Tantum ergo. Text in Latin. Christian religious song using traditional musical materials. Drums, male chorus. Overlapping call and response, harmony.

Band 3: Kengeleni, kengeleni—To the bells, to the bells. Text in Swahili. Choral version of traditional boys' satiric song. Male chorus. Harmony, litanic call and response.

Band 4: Ngandu ku luembe—The crocodiles. Choral version of traditional dance song. Drums, male chorus. Overlapping call and response, harmony.

Band 5: Mulopwe balala—A song of death. Choral arrangement of traditional Kiluba death song. *Kyondo* and *kikumvi* (signal drums), male chorus. Overlapping call and response, polyphony, multiple meter.

Band 6: Ne nkansu—A work song. Choral arrangement of traditional work song. Drums, rattles, male chorus. Call and response, polyphony.

*Side II* Band 1: Pio, pio, pio—The train whistle. Text in Swahili. Choral arrangement of traditional song. Drums, rattles, male chorus. Harmony, strophic, changing tempo.

Band 2: Kamimbi—Bird of beautiful plumage. Choral arrangement. Two *madimba* (xylophones), male chorus. Overlapping solo call and harmonic response, polyphony.

Band 3: Maningi daba—Trouble. Choral arrangement of traditional dance song. Drums, male chorus. Harmony, strophic, humming.

Band 4: Baba yake na Kipempe—Kipempe's father. Choral arrangement of traditional song. Drums, rattles, male chorus. Strophic, harmony, some call and response.

Band 5: Mikomba. Text in Tshiluba. Choral arrangement of traditional religious song. Drums, rattles, male chorus. Harmony, call and response.

Band 6: Salibona—A march. Text in Swahili. Choral arrangement of marching song. Drums, rattles, male chorus. Harmony, strophic, some call and response.

Band 7: Kansempe—The little magic bird. Choral arrangement of traditional hunter's song. Drums, rattles, male chorus. Call and harmony response, falsetto shouts, multiple meter.

**299** **Philips PCC-606.** See 295.

**300** **Philips PCC-607.** See 296.

**301** **Philips PCC-614.** See 298.

# RCA FRANCE

No address is available for this company.

**302** **RCA France 75377.** *Jazz Chez les Zoulous No. 1.* 7″ 45 rpm.

Cover notes in French, by Raymond Mouly; include brief discussion of influence of jazz on Southern Africans, and band information. Recorded in Johannesburg.

Type: Pennywhistle.

*Side I* Band 1: Stadig. Spoken introduction in Afrikaans. Pennywhistles, bass, drums, guitar. Strophic, harmony.

Band 2: Dad Ende. As in Band 1, with shuffle rhythm, some boogie-woogie, blues form.

*Side II* Band 1: Ou dhladhla. As in Side I, Band 1, with addition of male chorus.

Band 2: Inkonjana. As in Band 1.

**303** **RCA France 75378.** *Jazz Chez les Zoulous No. 2.* 7″ 45 rpm.

Record not seen or heard; information from 302. Includes 'Candi,' 'Danse de Minuit,' 'J. Z.,' and 'Fafi.'

# RCA VICTOR

155 EAST 24TH STREET, NEW YORK, NEW YORK 10010

**304** **RCA Victor LPM-1864.** *The Guy Warren Sounds: Themes for African Drums.* (Title reversed on back cover.) 12″ 33⅓ rpm. 1959.

Cover notes in English, by Guy Warren; include popular band information, one song text in English. Recorded, May 22–23, 1958, in New York City; engineer, Ernest Oelrich; producer, Lee Schapiro. Cover, color photo of Negro drummer; back cover, black and white photo of Guy Warren playing pressure drum; photos not credited.

Type: Popular.

*Side I* Band 1: Ballad for giraffes. Drums, talking drum, male leader and chorus. Latin rhythms, multiple meter, litany, overlapping call and response, polyphony, parallel harmony.

Band 2: Waltzing drums. Drums, trombone. Multiple meter.

Band 3: Blood brothers. Text in Arabic and Hausa. Drums, male voices. Multiple meter, litany.

Band 4: Love, the mystery of. Composed by Guy Warren. Drums, trombone, male leader and chorus. Harmony, litany, overlapping call and response, polyphony, multiple meter.

Band 5: The talking drum looks ahead. Jazz. Bass, vibraphone, pressure drum. Multiple meter, harmony.

*Side II* Band 1: The Lady Marie drum suite, Part 1. Composed melody using Watutsi ceremonial rhythm. Flute, two conga drums, bass drum, male solo voice. Multiple meter, litany, shouts and screams.

Band 2: The Lady Marie drum suite, Part 2. Composed melody using Watutsi ceremonial rhythm. Flute, jazz drums, bass drum, male solo voice. Multiple meter, litany, shouts.

Band 3: My story. Trombone, drum, rattle, male solo voice. Iterative, strophic, litany, multiple meter, shouts, grunts, crying.

**305** **RCA Victor LPM-2267 (stereo LSP-2267).** *Miriam Makeba.* (Back cover: *Miriam Makeba with the Belafonte Folk Singers.*) 12″ 33⅓ rpm. 1960.

Cover notes in English; include a story on Miriam Makeba from *Time* magazine, February 1, 1960, and a short discussion of her talent by Harry Belafonte, as well as very brief band information. Recorded in New York City; engineer, Bob Simpson; producer, Bob Ballard. Conducted by Milt Okun. Guitar, Perry Lopez. Cover, color photo of Miriam Makeba; photo not credited.

Type: Popular.

N.B.: Only those items of African interest are noted below.

*Side I* Band 1: The retreat song (Jikele maweni). Text in Xosa. Arrangement of Xosa warriors' song of defeat. Drums, guitar, bass, flute, female solo voice and male chorus. Ballad, harmony.

Band 3: The click song. Text in Xosa. Arrangement of traditional wedding song. Guitar, bass, handclapping, female solo voice and male chorus. Ballad, harmony.

Band 4: Umhome. Text in Swazi. Traditional lament. Female solo voice. Quarter tones, slides, ballad.

Band 5: Olilili. Arrangement of traditional lullaby-lament. Female solo voice and male chorus. Call and response, harmony, ballad.

Band 6: Lakutshn, ilanga. Arrangement of traditional song. Electric guitar, bass, female solo voice. Ballad, harmony.

Band 7: Mbube. Chad Mitchell Trio. Text in Zulu. Bombing. Bass, female leader and male trio. Call and response, overlapping phrases, harmony, iterative.

*Side II* Band 3: Nomeva. Text in Xosa. Arrangement of traditional love song. Bass, guitar, female solo

voice and male chorus. Overlapping call and response, harmony, iterative.

Band 5: Sadura. Text in Xosa. Arrangement of traditional song. Guitar, rattle, bass, female solo voice. Ballad, harmony.

Band 7: Iya guduza. Text in Zulu. Arrangement of traditional song. Guitar, bass, triple track recording of solo female voice. Ballad, harmony.

**306** **RCA Victor LPM–2750 (stereo LSP–2750).** *The World of Miriam Makeba.* 12″ 33⅓ rpm. 1963.

Cover notes in English, by Adam Barnes; include a brief sketch of Miriam Makeba's career. Recorded in New York City; engineer, Mickey Crofford. Orchestra conducted by Hugh Masekela. Front cover, color photo; back cover, black and white photo; both of Miriam Makeba; photos not credited.

Type: Popular.

N.B.: Only those items of African interest are noted below.

*Side I* Band 1: Dubula. Drum, rattles, bass, female leader and male chorus. Ballad, harmony.

Band 3: Pole mze. Highlife. Guitar, drum, rattles, bass. Double track female solo voice. Ballad, harmony.

Band 5: Kwedini. Pseudo-African work song. Percussion sticks, female solo voice and male chorus. Litany, harmony, overlapping call and response.

*Side II* Band 1: Umhome. Bass, drum, guitar, female solo voice. Litany, harmony, iterative.

Band 2: Amampondo. Guitar, drum, bass, clappers, female solo voice. Ballad, harmony.

Band 5: Into yam. Guitar, drums, bass, rattles, female leader and male chorus. Overlapping call and response, harmony.

**307** **RCA Victor LPM–2845 (stereo LSP–2845).** *The Voice of Africa: Miriam Makeba.* 12″ 33⅓ rpm. 1964.

Cover notes in English, by Hugh Masekela; include brief comments on African music and its relationship to African politics, Miriam Makeba's singing, and brief band information. Recorded in New York City; engineer, Bob Simpson. Arranged and conducted by Hugh Masekela. Front cover, color photo; back cover, black and white photo; both of Miriam Makeba; photos not credited.

Type: Popular.

N.B.: Only those items of African interest are noted below.

*Side I* Band 1: Nomthini. Adaptation of love song. Guitar, wooden percussion, female solo voice. Ballad, harmony.

Band 3: Langa more. Arrangement of traditional wedding song. Guitars, bass, drums, female and male leaders and male chorus. Ballad, overlapping call and response, harmony.

Band 6: Qhude. Arrangement of traditional wedding song. Guitar, bass, drum, female leader and mixed chorus. Ballad, harmony, overlapping call and response.

*Side II* Band 1: Mayibuye. Highlife. Electric guitar, drums, trumpet, female solo voice. Ballad, harmony, Latin rhythms.

Band 2: Lovely lies. Song from Johannesburg. Guitar, bass, female solo voice. Ballad, harmony.

Band 3: Uyadela. Highlife. Electric guitar, drums, bass, trumpet, female solo voice. Ballad, harmony.

Band 4: Mamoriri. Arrangement of traditional wedding song. Rattle, electric guitar, bass, drum, female solo voice. Ballad, harmony, Latin rhythms.

Band 5: Le fleuve. Text in French. West African song. Drum, guitar, bass, female solo voice. Ballad, harmony.

**308** **RCA Victor LSP–2267.** See 305.

**309** **RCA Victor LSP–2750.** See 306.

**310** **RCA Victor LSP–2845.** See 307.

# REPRISE RECORDS

8380 MELROSE AVENUE, HOLLYWOOD, CALIFORNIA 90069

**311** **Reprise R–6001.** *Primitive Percussion: African Jungle Drums.* 12″ 33⅓ rpm.

Cover notes in English, by Thurston Knudson; include brief introduction and band information. Performed by Thurston Kundson, Milton Holland, Roy Harte, Hugh Allison, Winston Muldrow, and Adinortey Pumplampu. Black and white photo of African percussion instruments; photo not credited. Cover design by Barbara Peters.

Type: Popular reproductions of African drumming.

*Side I* Band 1: War drums of the Egyptian Sudan. *Ngoma* (membranophone), metal cowbell, large open skin drum, *bata* (membranophone), three skin drums, *dudu* (pressure drum), hollow log slit drum, *toéré* (sticks on woodblocks), metal gong. Multiple meter.

Band 2: Jungle telegraph. Reproduction of 'drum messages.' Giant log drum, contralto woodblocks.

Band 3: Cameroun fantasy. Reproduction of drum rhythms from Cameroun. *Ngoma, bata* (membranophones), *balypso* (plucked idiophone).

Band 4: Hausa song of the sentinel. Reproduction of Hausa song. *Bongote* (membranophone), *cabaza* (metallic gourd), *ngoma* (membranophone), large

oblong rosined rub-drum, male chorus. Call and response, litany, unison.

Band 5: Tunisian courting dance. Reproduction of drum rhythms from Tunisia. Three membranophones. Syncopation.

Band 6: Malinke flute, bell, and drum. Reproduction of Malinke song. Bamboo flute, *ngoma* (membranophone), cowbell. Slow tempo, multiple meter, through composed.

*Side II* Band 1: Watusi wedding dance. Reproduction of Watutsi dance rhythms. *Ngoma*, two *bata* (membranophones), large open skin drum, log drum, rattle. Multiple meter, fast tempo.

Band 2: Exorcism of demons. Reproduction of rhythms from Angola. *Ngoma* (membranophone), *cabaza* (gourd rattle), *chocalho* (rattle), *cuica* (friction drum), two *bata* (membranophones). Multiple meter, fast tempo.

Band 3: Uganda spirit-placation. Reproduction of rhythms from Uganda. Three skin drums, *ngoma* (membranophone), *cuica* (friction drum), bull-roarer. Slow tempo, strophic.

Band 4: Swahili boat song. Reproduction of Swahili song. *Ngoma* (membranophone), three skin drums, *toéré* (contralto woodblock), three male voices. Multiple meter, slow tempo, call and unison response, litany.

Band 5: Kikuyo goat-herd's siesta. Reproduction of Kikuyu song. Bamboo flute, *ngoma* (membranophone), *toéré* (contralto woodblock), rattle. Multiple meter, slow tempo, strophic.

Band 6: Zulu welcome. Reproduction of Zulu song. Log drum, two *toéré* (contralto woodblocks), rattlebells, *ngoma*, *bata* (membranophones), three skin drums, large open skin drum. Call and response drumming, multiple meter, medium tempo.

**312** **Reprise R-6111.** *Duke Ellington Presents the Dollar Brand Trio.* 12″ 33⅓ rpm. 1963.

Cover notes in English, by Jack Lind; consist of an article from the November 21, 1963, issue of *Down Beat*, presenting biographical information on Dollar Brand and the Trio. Trio includes Dollar Brand, piano; Johnny Gertze, bass; and Makaya Ntshoko, jazz drums. All songs composed by Dollar Brand. Cover, black and white photo of Dollar Brand; photo not credited.

Type: Jazz.

*Side I* Band 1: Dollar's dance.
Band 2: Kippi.
Band 3: Brilliant cornes.

*Side II* Band 1: Jumping rope.
Band 2: Ubu suku.
Band 3: The stride.

# RESONANCES

6 RUE DE L'ORATOIRE, PARIS 1, FRANCE

**313** **Résonances No. 9.** *Scènes de la Vie Dogon (Soudan Français), Les Trésors de l'Art Musical Populaire.* 12″ 33⅓ rpm.

Record not seen or heard. Following information from Wachsmann, 1960 (see Preface, page ix): '*Dogon*. 28 items: children's songs, marriage, seasonal, occupational, therapeutic, funerary music. Seed shell rattle/sagaru, iron bell/gangana, ginnu; wooden gong/koro, transverse flute/kele, side-blown trumpets/ka, ogo buru; harp-lute/gingiru, skin drums of wide variety. Rec. Collection G. Calame-Griaule and B. Calame.'

# RITMO

No address is available for this company.

**314** **Ritmo ?** *Le Gip: Voodoo Drums and Chants.*

No information available; record may not be of African music.

# RIVERSIDE RECORDS

## Orpheum Productions Inc.

235 WEST 46TH STREET, NEW YORK, NEW YORK 10036

Riverside Records, formerly owned by Bill Grauer Productions, Inc., is now owned by Orpheum Productions, Inc.

**315** **Riverside RLP-4001.** *The Field Recordings of African Coast Rhythms: Tribal and Folk Music of West Africa, Recorded in French Guinea, Gold Coast,*

*Ivory Coast, Upper Volta, and Liberia.* 12″ 33⅓ rpm. 1953.

Cover notes in English, author unknown; 'based on material by Alberts, Melville J. Herskovits and Richard A. Waterman'; include background material on African music, as well as band information. Recorded, 1949, in West Africa, and edited by Arthur S. Alberts. 'Portions of this LP are from the 78 rpm, 3-album set, "Tribal, Folk and Cafe Music of West Africa."' Cover drawing by Paul Bacon.

Type: Traditional.

*Side I* Band 1: Spirit songs of the Baoule bush. Baule. Calamity song. Square and round membranophones, gong-gong, rattles, handclapping, mixed chorus. Multiple meter, strophic, parallel harmony.

Band 2: Celebration song. Baule. Handclapping, drums, gong-gong, rattles, mixed chorus. Call and response, litany, parallel harmony, multiple meter.

Band 3: Gold Coast drums—Barrel drums and gong-gong. Drum rhythms. Barrel drums, gong-gong. Multiple meter. Recorded near Accra.

Band 4: Prince's dance. Dance. Drums. Multiple meter. Recorded near Accra.

Band 5: Gold Coast talking drums. Drum language. Two pressure drums. Cross-reference: 2, Side I, Band 4.

Band 6: Anansi. Ashanti. Text in Twi. Folk tale song. Pressure drums, male duet. Parallel harmony, strophic, multiple meter.

Band 7: Moslem songs of the Gold Coast Northern Territory—Battle song. Islamic. Handclapping, male leader and chorus. Call and response, litany, duple meter.

Band 8: Moslem songs of the Gold Coast Northern Territory—Muezzin's song. Islamic religious. Handclapping, male leader and chorus. Call and response, litany/strophic, duple meter. Cross-reference: 2, Side I, Band 6.

Band 9: Moslem songs of the Gold Coast Northern Territory—Mossi chant. Mossi. Handclapping, male leader and chorus. Duple meter, litany/strophic, call and response.

Band 10a: Gold Coast children's folk and war songs and Mano fish song. Ashanti (?). Text in Twi. Children's song. Drum, 'clinking instrument,' mixed chorus. Overlapping call and response, parallel harmony, strophic/litany, multiple meter. Recorded near Accra.

Band 10b: Gold Coast children's folk and war songs and Mano fish song. Ashanti (?). Text in Ga. Children's song. Drum, 'clinking instrument,' mixed chorus. Strophic, unison, duple meter, multiple meter.

Band 10c: Gold Coast children's folk and war songs and Mano fish song. Same as Band 10b, except call and response, parallel harmony, strophic/litany, duple meter.

Band 10d: Same as Band 10c: except call and response, litany/strophic, unison.

Band 10e: Same as Band 10d.

Band 10f: Same as Band 10c, except strophic, parallel harmony, multiple meter.

Band 10g: Gold Coast children's folk and war songs and Mano fish song. Mano. Fish song. Male leader and male children's chorus. Litany/through composed, overlapping call and response, multiple meter.

Band 11: Pagan dance. Bambara. Dance song. Five *balaphon* (xylophones), two membranophones ringed with castanets, female solo voice. Strophic, tense vocal style, ornamentation, unison, parallel harmony. Recorded 'in the pagan quarter of Bobo-Dioulasso, Upper Volta.'

Band 12: Pagan dance. Bambara. As in Band 11, except litany, tense vocal style, ornamentation, duple meter, unison, fast tempo.

*Side II* Band 1a: Songs to Allah. Islamic religious. *Balaphon* (xylophone), male soloists. Litanic instrumental, call and response, tense vocal style, ornamentation, melisma, through composed, polyphony, ametric. Recorded at Bamako, French Soudan.

Band 1b: Bambara dance. Bambara. As in Band 1a, except litanic instrumental, strophic vocal, polyphony, ornamentation.

Band 2a: Mossi Emperor's court music—'In praise of the Moro Naba.' Mossi. Court music. *Rebec* (single-stringed bowed lute), male voice. Tense vocal style, ornamentation, nasality, through composed, polyphony, ametric, arhythmic. Recorded at the palace of the Moro Naba, Ougadougou.

Band 2b: Imperial drums. Mossi (?). Drum rhythms. Hourglass and calabash drums.

Band 3a: Kissi flute music—'Welcome to the white chief.' Kissi. Flutes, drums with iron rings, male solo voice. Flutes in unison, call and response between vocal and flutes, unison, iterative, monophony. Recorded at Kissidougou.

Band 3b: Ancient Kissi dance. As in Band 3a, with addition of multiple meter.

Band 4: Soudanese wandering minstrels—'Kahira.' Griot (?). *Kora* (twenty-one-stringed plucked harp), guitars, male and female solo voices. Strophic, polyphony, unison or solo singing. Recorded near Kissidougou.

Band 5: Soudanese minstrels—'Doubajabija.' Griot (?). *Kora* (twenty-one-stringed plucked harp), solo voice. Litanic instrumental, vocal through composed, polyphony, ametric.

Band 6: Malinke love song. Malinke. Plucked chordophone, male and female voices. Solo call and unison response, strophic, tense vocal style, ornamentation. Recorded near Macenta, French Guinea.

Band 7a: Buzi (Loma) harp songs—'Woman refuse the ring.' Buzi (Loma). 'Triangular harp,' male solo voice. Litanic instrumental, litany/through composed vocal, polyphony.

Band 7b: Same as Band 7a.

Band 8: Mano work song. Mano. Work song. Hammer and chisel, male leader, helper, and chorus. Overlapping litanic solo call and solo or unison response, duple meter. Recorded at Ganta, Liberia.

Band 9: Fanti jamboree. Fanti. Square drums, male

leader and chorus. Multiple meter, iterative, overlapping solo call and parallel harmony response. Recorded on Marshall Island off Liberia.

**316** **Riverside RLP–4002.** *Voice of the Congo: Tribal Music of Central Africa.* (Back cover: *Voice of the Congo: Music of the Belgian Congo and Ruanda-Urundi.*) 12″ 33⅓ rpm. 1953.

Cover notes in English, by Alan P. Merriam; include brief information on the peoples represented in the album, remarks on the characteristics of the music, and band information. Recorded, 1951–52, in the Belgian Congo and Ruanda-Urundi by Alan P. and Barbara W. Merriam; edited by Alan P. and Barbara W. Merriam. Cover design by Hal Zamboni.

Type: Traditional and some popular.

Cross-reference: 384.

*Side I* Band 1a: Bashi men's social dance songs. Bashi. Traditional. Drums, side-blown antelope horn, male leader and chorus. Overlapping solo call and unison response, litany. Recorded at Lwiro.

Band 1b: Bashi men's social dance songs. Bashi. Traditional. Drums, side-blown antelope horn, male leader and chorus. Overlapping solo call and unison response, iterative, falsetto shrieks. Recorded at Lwiro.

Band 2: Bashi girls' song. Bashi. Traditional work song. Female leader and chorus. Overlapping solo call and unison response, litany. Recorded at Kasheke.

Band 3: Lobertina. Bashi. Singer, Michael Fefe. Topical song. *Kasayi* (plucked idiophone), three drums, two rattles, male solo voice. Multiple meter, call and response, iterative, polyphony. Recorded at Kasheke. Cross-reference: 319.

Band 4: Bashi nzenze and voice. Bashi. Traditional social song. *Nzenze* (stick zither), rattles, tapping on gourd resonator, male solo voice. Litany instrumental through composed/litanic vocal, polyphony, multiple meter.

Band 5: Bashi *mulizi*. Bashi. Traditional cattle herder's song. *Mulizi* (end-blown flute), larynx sound. Litany, polyphony.

Band 6a: Trough zithers—Bashi, Bahutu, Barundi. Bashi. Traditional topical song. *Lulanga* (eight-stringed trough zither), male solo voice. Litany, polyphony.

Band 6b: Trough zithers—Bashi, Bahutu, Barundi. Bahutu. Traditional *inanga* song. *Inanga* (eight-stringed trough zither), male solo voice. Litanic repeated instrumental, iterative vocal, polyphony, duple meter.

Band 6c: Trough zithers—Bashi, Bahutu, Barundi. Barundi. Traditional praise song. *Inanga* (eight-stringed trough zither), male solo voice. Whispered vocal, litanic instrumental, through composed. Cross-reference: 2, Side II, Band 6.

Band 7a: Barundi work songs. Barundi. Traditional. Male leader and chorus. Litany, solo call and unison response.

Band 7b: Barundi work songs. As in Band 7a.

Band 8: Barundi girls' song. Barundi. Traditional marriage song. Handclapping, female leader and chorus. Litany, overlapping solo call and unison response, triple meter.

Band 9: Batwa *ikembes*. Batwa (Pygmy). Traditional instrumental. Three *ikembe* (plucked idiophones). Polyphony, litany, triple meter, grunting.

Band 10a: Lullabies—Bahutu-Barundi; Ekonda. Bahutu-Barundi. Traditional. Female solo voice. Litany, monophony.

Band 10b: Lullabies—Bahutu-Barundi; Ekonda. Ekonda. Traditional. Female solo voice. Strophic, monophony.

Band 11: Ruanda musical bow. Bahutu. Traditional topical song. *Umunahi* (musical bow), male solo voice. Ornamentation, through composed, polyphony.

Band 12: Bahutu girls' song. Bahutu. Traditional praise song. Handclapping, female leader and chorus. Overlapping, litany, solo call and unison response.

*Side II* Band 1: Royal drums of the Abatutsi. Abatutsi. Traditional ceremonial drumming. Six drums. Polyrhythm, multiple meter. Cross-reference: 319.

Band 2: Abatutsi *ibiririmbo*. Abatutsi. Traditional cattle song. Two male voices. Ornamentation, tense vocal style, through composed.

Band 3: Abatutsi girls' song. Abatutsi. Traditional social song. Handclapping, female leader and chorus. Overlapping solo call and unison response. Cross-reference: 319.

Band 4: Abatutsi traditional song. Abatutsi. Historical song. Male solo voice. Ornamentation, hummed introduction, through composed, some micro intervals.

Band 5: Batwa male voices. Batwa. Traditional praise song. Handclapping, male leader and chorus. Overlapping call and response, strophic, polyphony.

Band 6: Batwa horns and drums. Batwa. Traditional instrumental. Three drums, ten side-blown gourds. Hocketing.

Band 7: Bakoga violin. Bakoga. Traditional. *Ndingiti* (single-stringed bowed lute), male solo voice. Ornamentation, melisma, strophic, polyphony. Cross-reference: 2, Side II, Band 3.

Band 8: Bahema harp. Bahema. Traditional proverbial song. *Ndongo* (seven-stringed harp), drums, male solo voice. Litanic instrumental, through composed vocal, polyphony.

Band 9: Bambuti elephant-hunting song. Bambuti (Pygmy). Traditional hunting song. Male leader and chorus. Hocketing.

Band 10: Bambuti *ikembe*. Bambuti (Pygmy). Traditional instrumental. *Ikembe* (plucked idiophone). Litany, polyphony.

Band 11: Ekonda women's song. Ekonda. Traditional religious song. *Boyeke* (notched-stick rasp), female leaders and chorus. Polyphony, parallel harmony, call and response, modulation, litany, duets, trios, full chorus. Recorded at Iboko. Cross-reference: 74, Side II, Band 4.

Band 12: Ekonda. Ekonda. Traditional religious

song. Two *boyeke* (rasps), *lokombi* (five-stringed plucked lute), clay jug, male solo voice and chorus. Polyphony, litany, multiple meter, call and unison response.

Band 13: Ekonda *lokombi*. Ekonda. Traditional boasting song. *Lokombi* (five-stringed plucked lute), male solo voice. Litany instrumental, through composed vocal.

Band 14a: Modern Congo songs. Bashi. Modern children's song. Children's chorus. Unison, strophic, duple meter.

Band 14b: Modern Congo songs. Bangala. Popular. Guitar, beer bottle struck with pocket knife, male quartet. Strophic, harmony, Latin rhythms, duple meter.

Band 14c: Modern Congo songs. Bangala. Singer, Joseph Massele. English translation of text. Popular. Guitar, male solo voice. Strophic, harmony, duple meter.

**317** **Riverside RLP–4003.** *The Field Recordings of New Songs of the African Coast: Modern Cafe Music of Liberia and the Gold Coast.* 12″ 33⅓ rpm. 1954.

Cover notes in English, author unknown; 'based on material by Alberts, Melville J. Herskovits, and Richard A. Waterman'; include background material on African music, notes on circumstances of recording, and band information. Portions of some texts given in English. Recorded, 1949, in Liberia and Gold Coast, and edited by Arthur S. Alberts. 'Portions of this LP are from the 78 rpm. 3-album set, "Tribal, Folk and Café Music of West Africa."' Cover by Hal Zamboni.

Type: Popular.

*Side I* Band 1: You be sorry for me. Ibo. Text in pidgin and English. Calypso. Guitar, scraper, male leader and chorus. Strophic, harmony, parallel harmony, unison, calypsoid, duple meter. Recorded in Accra, Gold Coast.

Band 2: My son, I send you to school. Ibo. Text in pidgin and English. Guitar, scraper, male leader and chorus. Strophic, unison, parallel harmony, duple meter. Recorded in Accra, Gold Coast.

Band 3: Soldier's lament. Ibo. Text in Ibo. Guitar, scraper, struck bottle, male leader and chorus. Strophic, duple meter, unison, polyphony. Recorded in Accra, Gold Coast.

Band 4: Love is slow but sure. Ewe. Rumba. Guitar, sticks, drums, male leader and chorus. Latin rhythms, iterative, solo call and parallel harmony response, multiple meter. Recorded outside Accra, Gold Coast.

Band 5: Dagomba (I found my love). Text in Twi. Samba. Guitar, sticks, male or female leader and male chorus. Call and harmony response, strophic, duple meter. Recorded near Accra, Gold Coast.

Band 6: Chicken is nice. Composed and played by Howard B. Hayes. Text in English. Piano, male and female voice. Harmony, strophic, triple meter. Recorded in Monrovia, Liberia.

Band 7: Nana Kru. Composed and played by Howard B. Hayes. Text in Krio. Topical song. Piano, male and female voice. Harmony, strophic, duple meter, call and response. Recorded in Monrovia, Liberia.

Band 8: Bush cow milk. Composed and played by Howard B. Hayes. Text in English. Piano, male and female voice. Harmony, strophic, duple meter. Recorded in Monrovia, Liberia.

Band 9: People! Go mind your business. The Greenwood Singers. Text in English. Guitar. Harmony, duple meter, strophic, call and response. Recorded in Monrovia, Liberia.

*Side II* Band 1: Gbanawa. The Greenwood Singers. Love song. Guitar, trumpet. Strophic, harmony, duple meter, call and response. Recorded in Monrovia, Liberia.

Band 2: Jebo, na uhn fa sah. The Greenwood Singers. Text in Vai dialect. Guitar. Strophic, harmony, duple meter, call and response. Recorded in Monrovia, Liberia.

Band 3: Hold me tight. The Greenwood Singers. Text in English and Krio. Guitar. Harmony, strophic, duple meter. Recorded in Monrovia, Liberia.

Band 4: Kokoleo-ko (Chicken crowing for a day). The Greenwood Singers. Text in English. Love song. Guitar. Harmony, strophic, duple meter. Recorded in Monrovia, Liberia.

Band 5: All fo' you. The Greenwood Singers. Text in English. Harmony, strophic, duple meter. Recorded in Monrovia, Liberia.

Band 6: Rhumba, O! The Greenwood Singers. Rumba. Guitar. Harmony, strophic, duple meter, iterative. Recorded in Monrovia, Liberia.

Band 7: Marry me and close de door (For de single boys they are passing by). Text in English. The Greenwood Singers. Guitar. Strophic, harmony, duple meter. Recorded in Monrovia, Liberia.

Band 8: You promised to marry me. The Greenwood Singers. Text in English. Guitar. Strophic, harmony, triple meter. Recorded in Monrovia, Liberia.

**318** **Riverside RLP–4006.** *Ekonda: Tribal Music of the Belgian Congo.* 12″ 33⅓ rpm. 1956.

Cover notes in English, by Alan P. Merriam; include ethnographic introduction to the Ekonda, and fairly detailed band information. Some texts translated into English. Recorded, 1952, in the Belgian Congo by Alan P. and Barbara W. Merriam; edited by Alan P. and Barbara W. Merriam. Cover design by Gene Gogerty; cover photo of Ekonda woman by Barbara W. Merriam.

Type: Traditional.

Cross-reference: 385.

*Side I* Band 1: Bobongo. Ekonda. Religious song-dance cycle. *Boyeke* (rasp), twelve male voices. Unison, call and response, parallel harmony, polyphony, increasing complexity throughout.

*Side II* Band 1: Nsi (fish). Ekonda. Social dance

song. *Boyeke* (rasp), male leaders and chorus. Iterative, polyphony, overlapping call and response.

Band 2: Nakobeka. Ekonda. Riddle song. *Boyeke* (rasp), *bojeke* (rattle), female duet. Litany/through composed, parallel harmony, polyphony.

Band 3: Bokungu (a type of tree). Ekonda. Religious. *Boyeke* (rasp), male leaders and chorus. Leader and chorus, overlapping, litany, parallel harmony.

Band 4: Ntole bayintu. Ekonda. Singer, Boto Laurent. Song to gather workers. *Boyeke* (rasp), male solo voice. Monophony, through composed.

Band 5: Ekoto mboloko. Ekonda. *Lokombi* (five-stringed plucked lute), male solo voice. Through composed/litany vocal, litanic instrumental.

Band 6: Lela-lela (Cry, cry). Ekonda. Religious. Two *boyeke* (rasps), *lokombi* (five-stringed plucked lute), *menda* (clay pot aerophone), male leader and chorus. Overlapping solo call and unison response, litany.

Band 7: Bongo. Ekonda. Social dance song. *Boyeke* (rasp), *lototi* (reed trumpet), male leader and chorus. Overlapping solo call and solo or parallel harmony response, through composed/litany.

Band 8: Ikokole (slit drum). Ekonda. Dance song. *Boyeke* (rasp), *ikokole* (slit drum), male leader and chorus. Solo call and parallel harmony response, through composed/litany.

Band 9: Boloi (group). Ekonda. Dance song. *Boyeke* (rasp), *bojeke* (rattle), female leader and chorus. Parallel harmony call and parallel harmony response, litany.

Band 10: Iyeli. Batua (Pygmy). Porters' song. *Boyeke* (rasp), male leaders and chorus. Overlapping, litany, heterophony, polyphony.

Band 11: Bilimi. Batua (Pygmy). Supplication song. *Boyeke* (rasp), male leaders and chorus. Iterative, overlapping call and response, polyphony, parallel harmony.

**319** **Riverside SDP-11.** *History of Classic Jazz.* Five 12″ 33⅓ rpm. 1956.

Cross-reference: Side I, Band 1, consists of Royal drums of the Abatutsi. Abatutsi girls' song, and Lobertina. For annotation, see 316, Side II, Bands 1 and 3 and Side I, Band 3, respectively.

# ROULETTE RECORDS INC.

1631 BROADWAY, NEW YORK, NEW YORK 10019

**320** **Roulette R-25274.** *Drums! Drums! Drums!—Olatunji.* 12″ 33⅓ rpm.

Cover notes in English, author unknown; include brief information on Olatunji, partial texts in original language and English translation. Recorded in the United States. Cover, five color photos of Olatunji; photos not credited.

Type: Popular.

*Side I* Band 1: Aiye mi re. Drums, rattles, gong, flute, male leader and mixed chorus. Latin rhythms, strophic.

Band 2: Dakun—dide kia. As in Band 1.

Band 3: Sahara samba. Highlife. Drums, rattle, trumpet, gong. Fast samba, Latin rhythms.

Band 4: Me no di aye (Batakota). Drums, rattle, gong, flute, male leader and chorus. Litany, multiple meter, harmony, polyphony.

*Side II* Band 1: Ljoye. Flute, drum, gong, rattle, male leader and mixed chorus. Changing tempo, unison, melisma, multiple meter.

Band 2: Eyanu. Text in Egun. Flute, drum, gong, rattle, male leader and mixed chorus. Strophic, harmony, multiple meter, falsetto whooping.

Band 3: Mojuba. Flute, drum, gong, rattle, male leader and mixed chorus. Strophic, leader and chorus.

# SORAFOM

## Société de Radiodiffusion de la France d'Outre-Mer

*See* OCORA, Office de Coopération Radiophonique.

# SOCIETY FOR ETHNOMUSICOLOGY

WESLEYAN UNIVERSITY, MIDDLETOWN, CONNECTICUT 06457

**321** **Society for Ethnomusicology JA-1, 2.** *A Hukwe Song With Musical Bow:* 'Du. 7″ 33⅓ rpm. 1964.

Issued as a supplement to the journal *Ethnomusicology*, Vol. VIII, No. 3, September, 1964. Issue devoted to 'Symposium on Transcription and Analysis: A Hukwe Song with Musical Bow,' with introduction by Nicholas M. England, and transcriptions and discus-

sion of the transcriptions by Robert Garfias, Mieczyslaw Kolinski, George List, and Willard Rhodes. Recorded, July 30, 1959, in South West Africa by Nicholas M. England, during Peabody Kalahari Expedition, 1959; from Marshall Collection, Reel 1, No. 2.

Type: Traditional.

N.B.: Side II devoted to Navaho corn-grinding songs.

*Side I* Band 1: A Hukwe song with musical bow: 'Du. Hukwe (Bushman). Singer, Kafulo. Song for self-pleasure. *'te* (musical bow), male solo voice. Polyphony, through composed.

# SPANISH MUSIC CENTER

319 WEST 48TH STREET, NEW YORK, NEW YORK 10036

**322** **Spanish Music Center SMC-1058.** *Safari of One: Primitive Rhythms on African Thumbpianos and West Indian Drums.* 12″ 33⅓ rpm. ca. 1960.

Cover notes in English, by Gabriel Oller; include very brief discussion of recording session and brief band information. Recorded, June, 1959, on Long Island, New York, by Gabriel Oller. Sansa played by Robert Farris Thompson, Jr. Cover, orange-tinted, black and white photo of Robert Farris Thompson, Jr., and drum; photo not credited. Design by Bob Blansky.

Type: Traditional, played by non-Africans.

N.B.: Only selections of African material are noted below.

*Side II* Band 1b: Canto Natibi. Drums, Multiple meter.

Band 2a: Safari of one. *Sansa* (eight-keyed plucked idiophone from Central African Federation). Polyphony, through composed/litany, multiple meter, fast tempo.

Band 2b: Ostinato. *Sansa* (plucked idiophone from Rhodesia). Slow tempo, litany, monophony.

Band 2c: Interlude in Zanzibar. *Sansa* (four-keyed plucked idiophone, 'of indeterminate origin, probably the east coast of Africa'). Multiple meter, polyphony, through composed/litany, tapping on wooden part of instrument.

Band 3a: Sansa sorcery. *Sansa* (from Brazzaville). Polyphony, multiple meter, through composed/litany.

# STINSON RECORDS OF CALIFORNIA

P.O. BOX 3415, GRANADA HILLS, CALIFORNIA 91344

**323** **Stinson SLP-89.** *African Folk Music—Traditional Songs from Nigeria.* 12″ 33⅓ rpm.

Cover notes in English, consist of titles only. Album heard only from tape copy.

Type: Popular.

*Side I* Band 1: Arukarabo (Festival song). Drums, gong, oboe (?), male duet. Strophic, parallel harmony, Latin rhythms.

Band 2: Ikot na ro (Farming song). Highlife. Drums, trumpet, saxophone, piano, oboe (?), male chorus. Strophic, parallel harmony, Latin rhythms, Western harmony.

Band 3: Ogarageu (Wrestling song). Gong, drums, saxophone, oboe (?), male duet. Strophic, unison, humming, Latin rhythms, multiple meter.

Band 4: Kpim kingi kingi (Special ritual song). Sticks, drums, gong, oboe (?), male leader and chorus. Call and response, Latin rhythms, parallel harmony.

Band 5: Je je kule (Trouble-maker's song). Rattle, piano, oboe (?), flute, gong, male leader and chorus. Litanic call and response, strophic, parallel and Western harmony, Latin rhythms.

Band 6: Eyinba enyi (War chant). Drum, gong, oboe (?), male leader and chorus. Drone polyphony, litany, call and response.

*Side II* Band 1: Amanzere (Song to drive away evil spirits). Drums, gong, oboe (?), male leader and chorus. Litanic overlapping call and response, polyphony, harmony.

Band 2: Abumzele (Song for a new chief). Saxophone, trumpet, oboe (?), flute, drum, rattle, piano, male leader and chorus. Unison, harmony, litanic call and response, strophic.

Band 3: Ikari (Festival song). Gong, drums, male leader and chorus. Strophic, grunting, call and response, Latin rhythms.

Band 4: Mbe kwe kwe (Song for a new bride). Oboe (?), drums, rattle, saxophones, piano, male leader and chorus. Strophic, harmony, call and response, Latin rhythms.

Band 5: Gara ahia (Marketer's song). Oboe (?), saxophone, gong, drum, piano, male leader and chorus. Call and response, strophic, Latin rhythms, parallel and Western harmony.

Band 6: Ebuba (War chant). Oboe (?), gong, drums, male leader and chorus. Latin rhythms, drone polyphony, overlapping call and response, litany, polyphony.

# STRAND

An address from 1950 locates Strand at 1314 Callohill Street, Philadelphia, Pennsylvania 19107, but mail sent to this address is returned.

**324** **Strand 1024.** *Wende Horst—Africana.*
No information available; record may not be of African music.

# TAMPA

No address is available for this company.

**325** **Tampa TP-4.** *Night of the Spectre—Chaino.* (Back cover: *Eyes of the Spectre Featuring Chaino.*) 12″ 33⅓ rpm.

Cover notes in English, author unknown; include personal history of the performer.

Type: Pseudo-African.

*Side I* Band 1: Whistling bongos. 'Ritual fire dance of Princess Neetye.' Drums, whistling.

Band 2: Soo-din-ese. 'Semi-samba beat of French West Africa.' Drums, bongos. Multiple meter, Latin rhythms.

Band 3: Bongo samba. Drums, bongos. Latin rhythms.

Band 4: Toomba-lero. *Toomba* (drum), rattle. Latin rhythms.

Band 5: Soo-mak. Drums, flute, bongos. Grunts, shouts.

Band 6: Don't you do it. Drums, rattle, male solo voice. Grunts, sighs, chant.

*Side II* Band 1: Boo-bam. Drums, rattle, and 'African equivalent of the xylophone,' a series of eighteen bamboo drums. Latin rhythms.

Band 2: Voodoo bamboos. Drums, *boo-bam* (bamboo drum xylophone). Latin rhythms.

Band 3: Calypso Trinidad. Calypso. *Toomba* (drum), rattles, oil drum, male solo voice. Latin rhythms, grunts, shouts.

Band 4: Seis ocho. Drums, rattles, rasp. Multiple meter, grunts, shouts.

Band 5: Afro-Cuban. Drums, male solo voice. Latin rhythms, wordless singing.

Band 6: Jungle maze bongo. Bongos, drums. Latin rhythms, shouts, whoops.

# TEMPO INTERNATIONAL

8766 HOLLOWAY DRIVE, HOLLYWOOD, CALIFORNIA 90069

Records from Tempo International were issued to be sold only at the New York World's Fair and in the countries of Ghana and Guinée; they have never been available in the United States generally. Five thousand covers and pressings were made of each record, and 'in most instances' the Republics of Ghana and Guinée sold all copies pressed. The reorders were not sufficient to warrant preparing new covers, according to Tempo International, and thus soft stock covers were substituted. 332 and 336 were issued in a two-pocket album.

**326** **Tempo 7007.** *New Sounds from a New Nation: The Republic of Ghana.* 12″ 33⅓ rpm. 1961.

Cover notes in English, author unknown; very brief mention of Ghanaian political emergence, ethnic regions, and music instruments, as well as song titles and performing groups. Recorded in Ghana. Producer, Leo Sarkisian. Front cover, black and white photo of African horsemen; back cover, black and white photo of 'The City of Accra, Capitol [*sic*] of Ghana'; photos not credited. Cover design by James Shade.

Type: Traditional and popular.

*Side I* Band 1: Mesome no medane no (I serve him and depend on him). Ashanti. Manhiya Addenkum Group of Kumasi led by Afua Abasa. Popular. Drums, rattles, male leader and mixed chorus. Parallel harmony.

Band 2: Menan m'ani m'ani (Strutting proudly in front of others). Ashanti. Popular. Drums, rattles, same group as in Band 1. Leader and chorus, parallel harmony.

Band 3: Yebe su wo dabi (We shall weep for you sometime). Ashanti. Kwame Boakye and His Ensemble of Kumasi. Popular. Drums, guitar, wooden clappers, male leader and chorus. Strophic.

Band 4: Akoo kofi wie blofo (A sparrow speaks English). Ga. Traditional. Drums, metal percussion, rattles, female leader and mixed chorus. Litany, call and response.

Band 5: Etsi banku ni ebee (She prepared porridge but it wasn't well cooked). Ga. Traditional. Drums, rattles, metal percussion, female leader and mixed chorus. Leader and chorus.

Band 6: Ga dance rhythms. Ga. Traditional drum rhythms. Drums, rattles.

Band 7: Luri chamoa nwaleh mera (Song for the chief, signifying his dignity). From the Northern

Region. Kukkuluko Group of Tumu led by Gariba Issale. Traditional. Drums, *sansa* (plucked idiophone) or xylophone, gongs, male leader and mixed chorus.

*Side II* Band 1: Xylophone solo. From the Northern Region. Xylophone.

Band 2: Medley of two songs: Anyina kilanba (Come quickly, father), and Bwonsen balagesebamav (Some strings to tie the dead body). From the Northern Region. Gyampana Group of Navrongo. Drums, flute, male leader and chorus.

Band 3: Zogulana tambo (Achievements of a village chief). From the Northern Region. Saaka Gonje Ensemble of Tamale. Traditional. Rattle, horn, mixed chorus. Litany.

Band 4: Talking drums of Ghana. From the Eastern Region. Master Drummer Adu Dako of Accra, and others. Drum language.

Band 5: Ao! Nori loloto (Ah! My beloved brother). From the Volta Region. Traditional female choral group of Golokwati. Popular. Drums, rattles, female leader and chorus.

Band 6: Okyir ehi (No jealousy). From the Western Region. Boase Wombi No. 4, Asafo Company. Traditional. Drums, whistle, gongs, male leader and chorus. Strophic, polyphony.

Band 7: Wombo no aviwa mu, gyakye oewu ampa (Give her a grand send-off, Gyakye, our lady is dead indeed). From the Western Region. Yamoransa Anansesemfo Group of Cape Coast led by Opanyin Kweku Mpraim. Traditional. Drums, rattles, male leader and chorus. Overlapping call and response.

**327** **Tempo 7008.** *Sons Nouveaux d'une Nation Nouvelle: Présentation Haute-Fidélité; Les Rhythmes de l'Ouest Africain.* 12″ 33⅓ rpm. ca. 1961.

Cover notes in French, author unknown; include description of Guinée, acknowledgments, and very brief band information. Recueil musical composé et enregistré sous la supervision de Leo Sarkisian; recorded in Guinée. Cover, black and white photo of group of musicians performing; back cover, black and white photo of 'Conakry, Guinée'; photos not credited.

Type: Traditional.

*Side I* Band 1: Youssoure. Region of Dinguiraye. Handclapping, struck calabash, female leader and chorus. Solo call and unison response, duple meter, litany.

Band 2: Untitled. Region de Faranah. Religious. *Balafon* (fifteen-keyed xylophone). Duple meter, polyphony, through composed.

Band 3a: Untitled. Guerzé. Drum rhythms. *Bala*, two *kolibala* (membranophones). Multiple meter.

Band 3b: Untitled. Village Niambala (Guerzé?). Drum rhythms. Four membranophones. Multiple meter.

Band 3c: Danse populaire Guerzé. Guerzé. Drums, rattles, male leader and chorus. Duple meter, solo call and polyphonic response, litany.

Band 3d: Untitled. Guerzé. Drum rhythms. Multiple meter.

Band 3e: Traditional dance. Guerzé. Four *yougbe toulou* (horns), two drums (membranophones). Hocketing, duple meter, multiple meter, litany, polyphony.

Band 3f: Koula'oule. Guerzé. Warriors' dance. Drums, rattle, gong. Multiple meter.

Band 3g: Untitled. Guerzé. Drums, male leader and chorus. Solo call and unison response, through composed, multiple meter.

Band 3h: Chant du diable. Two *koko* (wooden drums), gong, male leader and chorus. Solo call and polyphonic response, litany, duple meter.

Band 3i: Zino langla (Jeune éléphant male). Guerzé. Three *tamban* (membranophones), female leader and chorus. Solo call and polyphonic response, strophic, multiple meter.

Band 4: Chant folklorique Malinké. Malinké. 'Luth Africain,' male solo voice, female chorus. Duple meter, through composed, polyphony.

*Side II* Band 1: Kakilambé. Baga. Popular. Three drums, six castanets, bottle, male leader and female chorus. Triple meter, solo call and polyphonic response, through composed, some litany, falsetto shouts.

Band 2: Lélé. Foulah. Popular. Single-stringed bowed lute, struck calabash, flute, male solo voice. Polyphony, triple meter, through composed.

Band 3: Danse du Feu. Malinke. Four drums, male leader and female chorus. Overlapping solo call and unison response, litany, multiple meter.

Band 4: Ah malissadio. Malinke. Legend song. Guitar, female solo voice. Duple meter, polyphony, strophic, ornamentation.

Band 5: Kébendo. Kissi. Popular dance. Guitar, flute, bottle, drum, *Congo'ma* (plucked idiophone?), male solo and duet voices. Latin rhythms, duple meter, harmony, strophic.

**328** **Tempo 7009.** *Sons Nouveaux d'une Nation Nouvelle: La République de Guinée.* (Subtitle: *Edition Spéciale, Série I. 2 Octobre 1961. 3ème Anniversaire de l'Indépendance Nationale.*) 12″ 33⅓ rpm. 1961.

Cover notes in French, author unknown; include information on l'Ensemble Instrumental Africain de la Radiodiffusion Nationale, which performs all selections on the record, and some of its individual members. Notes identical to 329. Receuil musical composé et enregistré sous la supervision de Leo Sarkisian... en collaboration avec Mr. Libasse Diop (Radiodiffusion National). Front cover, black and white photo of drummer and dancers; back cover, black and white photo of l'Ensemble Instrumental Africain de la Radiodiffusion Nationale; photos not credited.

Type: Traditional and popular.

*Side I* Band 1: Toutou diarra. Traditional court

song. *Kora, konni* (plucked chordophones), male leader and chorus. Duple meter, polyphony, strophic.

Band 2: Solo de kora—par M'Bady Kouyaté. Traditional instrumental. *Kora* (plucked chordophone). Polyphony, through composed, litany, multiple meter, triple meter.

Band 3: Alpha yara. Traditional historical song. Xylophone, drums, flute, guitar, female chorus. Triple meter, unison, polyphony, strophic.

Band 4: Diarra denke. Malinke. Traditional instrumental. *Konni, kora* (plucked chordophones), played by Mama Niang and M'Bady Kouyaté. Duple meter, strophic, polyphony.

Band 5: Keme bourama. Xylophone, drums, flute, *kora, konni* (plucked chordophones), guitar, solo voice and female chorus. Duple meter, unison, polyphony, strophic, ornamentation.

*Side II* Band 1: Tara. Traditional. As in Side I, Band 5.

Band 2: Sakhan nan konyi be. Traditional instrumental. *Balafon* (xylophone), played by Sory Kouyaté, Diarraba Kandé, and Djigui Diabaté. Triple meter, polyphony, through composed, some litany.

Band 3: Maniamba. Legend song. Guitar, flute, drum, *kora, konni* (plucked chordophones), xylophone, female chorus. Duple meter, unison, strophic, polyphony.

Band 4: Maramba. Kassonke. Popular song. *Konni* (plucked chordophone), played by Mama Niang. Duple meter, polyphony, strophic.

Band 5: Douga. Mandingo. Warriors' song. Flutes, drum. Duple meter, strophic, polyphony.

**329** **Tempo 7010.** *Sons Nouveaux d'une Nation Nouvelle: La République de Guinée.* (Subtitle: *Edition Spéciale, Série II. 2 Octobre 1961. 3ème Anniversaire de l'Indépendance Nationale.*) 12″ 33⅓ rpm. 1961.

Cover notes in French, author unknown; include information on l'Ensemble Instrumental Africain de la Radiodiffusion National, which performs all selections on the record, and some of its individual members. Notes identical to 328. Receuil musical composé et enregistré sous la supervision de Leo Sarkisian... en collaboration avec Mr. Libasse Diop (Radiodiffusion National). Front cover, black and white photo of musician playing harp; back cover, black and white photo of drummer and dancers; photos not credited.

Type: Traditional.

*Side I* Band 1: Koulandian. Modern song. Flutes, xylophones, drums, female chorus. Polyphony, unison, strophic.

Band 2: Diaka. Instrumental. *Kora* (plucked chordophone), played by M'Bady Kouyaté, rhythm sticks. Polyphony, through composed, multiple meter.

Band 3: Mo benni ibara e. Topical song. Flute, xylophone, drum, gongs, female leader and chorus. Polyphony, unison, strophic, duple meter.

Band 4: Laguya. *Konni* (plucked chordophone), played by Mama Niang. Duple meter, through composed, polyphony, ornamentation, some litany.

*Side II* Band 1: Diandjo. Malinké. Funeral song. *Balafon* (xylophone), played by Sory Kouyaté, Diarraba Kandé, Djigui Diabaté. Duple meter, polyphony, through composed.

Band 2: Gnalen gbassa. Malinké. Historical song. Drums, xylophones, gongs, male leader and female chorus. Strophic, polyphony, unison, duple meter.

Band 3: Malan Sambouya. Mandingo. *Kora* (plucked chordophone), played by M'Bady Kouyaté. Duple meter, litany, polyphony.

Band 4: Alou kele bila. Drums, xylophone, flute, gong, female chorus. Polyphony, unison, strophic, duple meter.

Band 5: Badara. Mandingo. Warriors' song. *Konni* (plucked chordophone), played by Mama Niang. Polyphony, through composed, some litany, duple meter.

**330** **Tempo 7011.** *Sons Nouveaux d'Une Nation Nouvelle: La République de Guinée.* 12″ 33⅓ rpm. October 2, 1962.

Paper cover only; contains very general notes (8 lines) in French concerning music instruments. Recorded in Guinée. Distributed by Ministère de l'Information et du Tourisme.

Type: Traditional instrumental.

*Side I* Band 1: Kedo (Solo de Kora). *Kora* (plucked chordophone). Litany/through composed, polyphony.

Band 2: Sily (Solo de balafon). *Balafon* (xylophone). Through composed, polyphony, multiple meter.

Band 3: Toutou (Solo de konni). *Konni* (plucked chordophone), drum or struck sound box of chordophone. Litany, polyphony.

*Side II* Band 1: Deoula (Solo de kora). *Kora* (plucked chordophone). Polyphony, through composed, litany, multiple meter.

Band 2: Sakodou (Solo de balafon). *Balafon* (xylophone). Polyphony, through composed, litany, multiple meter.

Band 3: Fama denke (Solo de konni). *Konni* (plucked chordophone). Monophony, duple meter, litany.

**331** **Tempo 7012.** *Sons Nouveaux d'Une Nation Nouvelle: La République de Guinée.* 12″ 33⅓ rpm. October 2, 1962.

Paper cover only; contains very general notes (8 lines) in French concerning music instruments. Recorded in Guinée. Distributed by Ministère de l'Information et du Tourisme.

Type: Traditional instrumental.

*Side I* Band 1: Boloba (Solo de kora). *Kora* (plucked chordophone). Through composed melody over litanic pattern, polyphony, multiple meter.

Band 2: Kemé bourama (Solo de balafon). *Balafon* (xylophone). Through composed, litany, polyphony, multiple meter.

Band 3: Allah laké (Solo de kora). *Kora* (plucked chordophone). Multiple meter, polyphony, through composed, litany.

*Side II* Band 1: Tabara (Solo de kora). As in Side I, Band 3.

Band 2: Leyoro (Solo de konni). *Konni* (plucked chordophone), drum or struck body of chordophone. Litany, monophony.

Band 3: Tinko mory (Solo de balafon). *Balafon* (xylophone). Multiple meter, polyphony, through composed, litany.

**332** **Tempo 7013.** *Sons Nouveaux d'Une Nation Nouvelle: La République de Guinée.* 12″ 33⅓ rpm. October 2, 1963.

Paper cover only; contains very general notes (10 lines) in French concerning the Tempo series. Recorded in Guinée. Performed by the Orchestre Danse de Gueckedou. Distributed by Ministère de l'Information et du Tourisme.

Type: Popular.

*Side I* Band 1: Sewara (bolero). Electric guitar, rattle, drums, trumpet, male chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 2: Bar kebendo (cha-cha-cha). Drums, electric guitar, trumpets, rattle, male chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 3: Liberation (Rythme Africaine). Electric guitar, drum, xylophone, trumpets, rattle, male chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 4: Bessawa (bolero). Electric guitar, trumpet, rattle, drums, male leader and chorus. Strophic, harmony, Latin rhythms, duple meter.

*Side II* Band 1: Mousso (cha-cha-cha). Drums, electric guitar, rattle, muted trumpet, male leader and chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 2: N'di wa-Ifé (beguine). Electric guitar, rattle, drums, trumpets, male chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 3: Mama (bolero). Trumpet, drum, rattle, electric guitar, male leader and chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 4: Kele magny (cha-cha-cha). Electric guitar, drum, rattle, male leader and chorus. Strophic, harmony, Latin rhythms, duple meter.

**333** **Tempo 7014.** *Sons Nouveaux d'Une Nation Nouvelle: La République de Guinée.* 12″ 33⅓ rpm. October 2, 1963.

Paper cover only; contains very general notes (10 lines) in French concerning the Tempo series. Recorded in Guinée. Performed by the Orchestre Danse de Gueckedou. Distributed by Ministère de l'Information et du Tourisme.

Type: Popular.

*Side I* Band 1: Plan triennal (calypso). Trumpets, xylophone, electric guitar, rattle, drum, mixed chorus. Harmony, strophic, Latin rhythms, duple meter.

Band 2: Kebendo (rythme kebendo). Trumpets, drum, rattle, electric guitar, male chorus. Harmony, strophic, Latin rhythms, duple meter.

Band 3: Soumbouyaya (beguine). Trumpets, drums, rattle, electric guitar, male leader and female chorus. Iterative, harmony, call and response, Latin rhythms, duple meter.

Band 4: Sabouya (cha-cha-cha). Trumpet, electric guitar, rattle, drum, male leader and mixed chorus. Harmony, strophic, Latin rhythms, duple meter.

*Side II* Band 1: Yagou sagou (calypso). Trumpets, drums, rattle, electric guitar. Strophic, harmony, Latin rhythms, duple meter.

Band 2: Horé lele (rythme Africaine). Electric guitar, drums, rattle, trumpet, male solo voice. Iterative, call and response, Latin rhythms, duple meter.

Band 3: N'na gnalen (bolero). Electric guitar, drums, rattle, female leader and male chorus. Strophic, harmony, Latin rhythms, duple meter.

**334** **Tempo 7015.** *Sons Nouveaux d'Une Nation Nouvelle: La République de Guinée.* 12″ 33⅓ rpm. ca. 1963.

Paper cover only; contains no information. Presumably recorded in Guinée. Performed by Orchestre de Beyla. Presumably distributed by Ministère de l'Information et du Tourisme.

Type: Popular.

*Side I* Band 1: Presentation (calypso). Drums, rattle, saxophone, trumpet, female solo voice and male spoken dialogue. Strophic, harmony, Latin rhythms, duple meter.

Band 2: Yarabi (cha-cha-cha). Muted trumpet, saxophone, drum, rattle, male chorus. Harmony, strophic, Latin rhythms, duple meter.

Band 3: Lele (rythme Africaine). Muted trumpet, saxophone, drum, rattle. Multiple meter, strophic, harmony, Latin rhythms.

Band 4: Din ye kassila (cha-cha-mambo). Trumpet, saxophone, drum, rattle, female solo voice. Strophic, Latin rhythms, harmony, duple meter.

*Side II* Band 1: Wonkaha douba (cha-cha-cha). Muted trumpet, saxophone, drum, rattle, male chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 2: Seneiro (rythme Africaine). Electric guitar, drum, rattle, male and female duet. Strophic, harmony, Latin rhythms, duple meter.

Band 3: Wassoulou (rythme Africaine). Drum, rattle, electric guitar, muted trumpet, saxophone, mixed chorus. Multiple meter, Latin rhythms, litany, polyphony, unison.

Band 4: Maniamba (rythme Africaine). Saxophones, drum, rattle. Strophic, harmony, Latin rhythms, duple meter.

**335** **Tempo 7016.** *Sons Nouveaux d'Une Nation Nouvelle: La République de Guinée.* 12″ 33⅓ rpm. October 2, 1963.

Paper cover only; contains very general notes (10 lines) in French concerning the Tempo series. Recorded in Guinée. Performed by Ensemble de Bemba Traore et l'Orchestre de Kissidougou. Distributed by Ministère de l'Information et du Tourisme.

Type: Popular.

*Side I* Band 1: Mandan yamo. Rattle, guitar, flute, drum, female and male duet. Strophic, harmony. Latin rhythms, duple meter.

Band 2: Sebo foula l'Onu. As in Band 1.

Band 3: Parti ylo. As in Band 1.

Band 4: Lele. As in Band 1, with omission of guitar.

Band 5: Tanban kalio. Drum, guitar, bottle, flute, female and two male voices. Strophic, harmony, Latin rhythms, duple meter.

*Side II* Band 1: He yamaye (calypso). Trumpet, drum, woodblock, male chorus. Strophic, harmony, Latin rhythms, duple meter.

Band 2: Unité Africaine (cha-cha-cha). Muted trumpet, saxophone, drum, rattle, male solo voice. Strophic, harmony, Latin rhythms, duple meter.

Band 3: Yanfa (rythme donkoura). Two saxophones, drum, rattle, male duet. Strophic, harmony, Latin rhythms, duple meter.

Band 4: Sekou à l'Onu. Drum, rattle, trumpet, saxophone, guitar, female and two male voices. Strophic, harmony, Latin rhythms, duple meter, bolero.

**336** **Tempo 7017.**

The existence of this record is known, but no information is available.

# 20TH FOX RECORD CORPORATION

1721 BROADWAY, NEW YORK, NEW YORK 10019

**337** **20th Fox. Fox–3047.** *Heartbeat of the Congo.*

No information available.

# UNI-DISC

31 RUE DE FLEURS, PARIS 6, FRANCE

Uni-Disc appears to be the major company which includes the Pastorale et Musique label.

**338** **Uni-Disc EX–33137.** *Psalmodies Camerounaises.* (Back cover: *Psalmodies Camerounaises En Langues Ewmondo—Bassa—Bamileke.*) 7″ 33⅓ rpm.

Cover notes in French, by Abbé Jules Cheruel; include list of band titles and very brief general background information. Album notes (8 pp.) in French, by R. P. Luitfried Marfurt, Grand Séminaire d'Otele; include background and musical discussion of the psalms, as well as texts of all selections in African languages and French. Interprétés par le Chœur des Séminaristes du Grand Séminaire d'Otele (Cameroun). Direction, P. Luitfried Marfurt, O.S.B. Collection: Radiodiffusion d'Outremer. Enregistrement: Radiodiffusion du Cameroun. Collection Ferveurs du Monde No. 1.

Type: Christian religious; 'Bulu, Yaunde, or related tribe.'

Cross-reference: 145.

*Side I* Band 1: Psaume 104. For annotation, see 145, Side I, Band 3.

Band 2: Psaume 23. For annotation, see 145, Side I, Band 5.

Band 3: Psaume 47. For annotation, see 145, Side I, Band 4.

Band 4: Psaume 106. For annotation, see 145, Side II, Band 1.

*Side II* Band 1: Psaume 4. For annotation, see 145, Side I, Band 8.

Band 2: Psaume 34. For annotation, see 145, Side II, Band 3.

Band 3: Psaume 133. Male leader and chorus. Antiphonal, litany, solo call and unison response.

Band 4: Psaume 110. Drums, rattle, male leader and chorus. Iterative, overlapping solo call and unison response, multiple meter.

Band 5: Psaume 5. As in Band 4.

**339** **Uni-Disc EX–33239.** *République Islamique de Mauritanie.* 7″ 33⅓ rpm.

Cover and album notes (12 pp.) in French, by Monique Amiel; include description of capital city of Nouakchott, gross topographic information, description of a traditional game, principal domesticated animals and plants, education of children, formal Islamic education, use of railroads, modernization of Port-Etienne. Recorded in Mauritania. Collection 'Visages d'Afrique.' Colored geographic map of Mauritania, showing flora and fauna; ten color illustrations

of the people and landscape of Mauritania, including cover portrait; illustrations by J. P. Pecheur.

Type: Traditional; Maure.

*Side I* Band 1: Seinir kar. *Tobols* (hemispherical drums), female solo voice. Ornamentation, strophic. From region of Adrar.

Band 2a: La députation de Taizega. Tale with music background, told in French. Plucked chordophone. Arhythmic, ornamentation, through composed.

Band 2b: Same as Band 2a.

Band 2c: Same as Band 2a, except single-stringed bowed lute instead of plucked chordophone.

*Side II* Band 1a: Same as Side I, Band 2c.

Band 1b: Same as Side I, Band 2a.

Band 2: Tehrar. Song of nostalgia. Male solo voice. Highly ornamented, through composed, arhythmic, tense vocal style.

Band 3: Louanges au Prophète. Islamic religious. *Tidnit* (plucked chordophone), male solo voice. Highly ornamented, through composed, arhythmic, tense vocal style.

**340** **Uni-Disc EX-33241.** *République du Gabon.* 7″ 33⅓ rpm.

Cover notes in French, by Marie-Colette Mainé; album notes (12 pp.) in French, by Florence Houlet; include vital statistics of Gabon, Dr. Schweitzer and his hospital, culture of the inhabitants, the airlines in Gabon, Pygmies, Gabon's mineral resources, and information about its music. Recorded in Gabon by H. Pepper. Collection 'Visages d'Afrique.' Cover, color illustration of Gabon woman; illustrated map of Gabon; other illustrations of arrival of first Europeans, Gabon countryside, worker chopping down tree, people at airport, Pygmies, how mining products are transported; illustrations by J. Pecheur.

Type: Traditional.

*Side I* Band 1: Chœurs d'elombo. Myene. *Ngobi* (eight-stringed harp), female leader and chorus. Litany, strophic vocal, polyphony.

Band 2: Danse akoma mba. Fang. Dance. *Okouko* (wooden drum), *mbeng* (vertical membrane drum), female leader and chorus. Overlapping call and response, polyphony, litany, multiple meter.

Band 3: Arc musical moungongo. Harp similar to *ngobi* (eight-stringed harp), *moungongo* (musical mouth bow). Polyphony.

Band 4: Musique de mokoudji. Bapoumou. Handclapping, drums, female leader and mixed chorus. Some arhythmic, ornamentation, overlapping call and response, litany, polyphony, falsetto trilling.

*Side II* Band 1a: La légende des Aïeux. Pygmy. Folklore; Tale, related in French by Moro Bitty, explains small stature of Pygmies; interspersed with music. Drums. Multiple meter.

Band 1b: Same as Band 1a, except singing. Hocketing, falsetto.

Band 1c: Same as Band 1b.

Band 1d: Same as Band 1b.

Band 1e: Same as Band 1a.

Band 1f: Same as Band 1b, with addition of handclapping.

# UNIVERSE

No address is available for this company.

**341** **Universe Uni-508.** *City Quads—Music from Africa.*

No information available.

# VANGUARD RECORDING SOCIETY INC.

71 WEST 23RD STREET, NEW YORK, NEW YORK 10010

While some relationship exists among Vanguard, Le Chant du Monde, and Monitor, its exact nature is not known.

**342** **Vanguard VRS-7023.** *Music of Africa (The Cameroons)—Albert Mouangue and His African Ensemble.* 10″ 33⅓ rpm.

Cover notes in English, author unknown; include paragraph on the history of Cameroon and two paragraphs on African music and the influences on it from Latin America. Recorded in France. Cover, black and white photo of Negro man; photo not credited.

Type: Popular.

Cross-reference. 33; 234.

*Side I* Band 1: For annotation, see 33, Side I, Band 1; cross-reference: 234, Side I, Band 3.

Band 2: For annotation, see 33, Side II, Band 3; cross-reference: 234, Side I, Band 6.

Band 3: For annotation, see 33, Side II, Band 2; cross-reference: 234, Side I, Band 5.

Band 4: For annotation, see 33, Side II, Band 1; cross-reference: 234, Side I, Band 4.

*Side II* Band 1: Odedi no moni mwam (The spend-

thrift woman). Guitar, drum, rattle, male leader and chorus. Strophic, duple meter, parallel harmony.

Band 2: For annotation, see 33, Side I, Band 3; cross-reference: 234, Side I, Band 2.

Band 3: Etande bunya bo (There was a day). Guitar, drums, rattle, male leader and chorus. Strophic, Latin rhythms, parallel harmony, duple meter.

Band 4: Endale longe (Endale is living). Guitar, drums, rattle, male leader and chorus. Strophic, overlapping call and response, parallel harmony, polyphony, Latin rhythms.

**343** **Vanguard VRS–7032.** *An Adventure in Rhythm: Cameroons to Caribbean.* 10″ 33⅓ rpm.

Cover notes in English, author unknown; include a short paragraph of Cameroon history, general background on Latin American influences on African music, and band titles. Recorded in France. Performed by Albert Mouangue and His African Ensemble; solo guitar, Kanté Facelli. Cover, black and white photo of Paul Klee's 'Trois Fenêtres.'

Type: Popular.

*Side I* Band 1: The swallow has insulted me (Dibong'a ma loa mba). Text in dialect of Douala, Cameroons. Drums, rattle, male leader and chorus. Strophic, call and response, polyphony.

Band 2: The robes of mourning (Le b'angwa nde, lo benga bangwa). As in Band 1, except no call and response.

Band 3: The morning of payment (Okasi moni). Guitar, drum, rattle, male leader and chorus. Strophic, polyphony.

Band 4: Eyidi is dishonored (Eyidi a masambwa). As in Band 3, except drums only.

*Side II* Band 1: Love me, my love (Tondo mba, a ndolo). As in Side I, Band 1.

Band 2: The brother-in-law is a little self-satisfied (Osi b'anga moyo mulelama). Guitar, drums, male leader and chorus. Strophic, polyphony.

Band 3: Your brother is better than you (Muna nyongo a bukite oa). As in Side I, Band 3, with addition of call and response.

Band 4: Each day we march on the beach (Bynya tengo). As in Side I, Band 1, but no call and response.

# VERVE RECORDS

1540 BROADWAY, NEW YORK, NEW YORK 10036

**344** **Verve VRV–2104.** *Jungle Mating Rhythms (Chaino).*

No information available.

# VOGUE

## Productions Internationales Phonographiques

82, RUE MAURICE-GRANDCOING, VILLETANEUSE (SEINE), FRANCE

Vogue has issued a number of recordings in cooperation with the Musée de l'Homme, on both the Vogue and the Contrepoint labels. Contrepoint and Vogue Afrique are owned by Vogue. The company also issues its own materials on all three labels.

**345** **Vogue EPL–7255.** *Mélodie Tam-Tam des Ballets Africains de Keita Fodéba.* 7″ 45 rpm.

Cover notes in French, author unknown; include eight lines of popular information. Performers include: Koyah Marof and Kanté Facelli, guitars; Ambroise and Yousané André, maracas; and Raphaël Wigbert, tam-tam. Série Médium. Cover, black and white photo of African musicians playing drum, maracas, and guitar; photo by Ingi.

Type: Popular.

Cross-reference: Probably taken from 380.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Kalekati, Brazzaville, Congo.

Band 2: Minko-Sodia, Baoulé, Dahomey. Avec chœur d'hommes.

*Side II* Band 1: Aloa, Casamance.

Band 2: Nimoutaiba, Basse-Guinée.

**346** **Vogue EPL–7256.** *Bakary Sissako et Daouda Diabaté, Cora, des Ballets Africains de Keita Fodéba.* 7″ 45 rpm.

Cover notes in French, author unknown; include fifteen lines on the griot performers. Performers include: Bakary Sissoko, chanteur et cora; Daouda Diabaté, cora; Ambroise, maracas; Raphaël Wigbert, tam-tam. Série Médium. Cover, black and white photo of cora player; photo by Ingi.

Type: Popular.

Cross-reference: Probably taken from 380.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Boundessa, Casamance (Louanges

de Diaba-Mory, un grand chef de la Casamance). Avec chœur de femmes et d'hommes.

Band 2: Sidiyela, Casamance (Chant funèbre de la Casamance). Avec chœur de femmes et d'hommes.

*Side II* Band 1: Alalake, Malinké, Guinée. (Fatalité). Avec chœur de femmes et d'hommes.

Band 2. Diaka.

**347** **Vogue EPL–7257.** *Kouyaté Kandia, Chanteur et Guitare, des Ballets Africains de Keita Fodéba.* 7″ 45 rpm.

Cover notes in French, author unknown; include eleven lines on Kouyate Sory dit Kandia. Performers include: Kouyaté Kandia, chanteur et guitare; Koyah Marof et Kanté Facelli, guitares; Raphaël Wigbert, tam-tam; Maninka, maracas. Série Médium. Cover, black and white photo of Kouyaté Kandia; photo by Ingi.

Type: Popular.

Cross-reference: Probably taken from 380.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Nina, Haute-Guinée. (Chant d'amitié). Guitares, tam-tam, et chœur de femmes.

Band 2: Toubaka, Guinée. (Chant d'adieu Malinké). Maracas, tam-tam.

*Side II* Band 1: Malissadio, Soudan. (Chant d'amour soudanais). Avec chœur de femmes et d'hommes.

Band 2: Chant de réjouissance. Maracas, tam-tam, et chœur de femmes et d'hommes.

**348** **Vogue EPL–7701.** *Echos du Cameroun, Vol. 1, Charles Lembe.*

No information available.

**349** **Vogue EPL–7721.** *Les Ballets Africains de Keita Fodeba, Vol. 4.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief, general band information. Série Médium. Cover, color reproduction of a Poto-Poto type painting.

Type: Popular (?).

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Gnagua (folklore) Mandingue.

Band 2: Famba (folklore) Mandingue.

*Side II* Band 1: Mariama (folklore) Mandingue.

Band 2: Bamba N'diaye (folklore) Mandingue.

**350** **Vogue EPL–7722.** *Les Ballets Africains de Keita Fodeba, Vol. 5.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief, general band information. Série Médium. Cover, color reproduction of a Poto-Poto type painting by Mane bouras (?).

Type: Popular (?).

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Nakale douma (folklore) Malinké.

Band 2: M'bara maloya (folklore) Malinké.

*Side II* Band 1: Assa kankanka (folklore) Malinké.

Band 2: Nankouda (folklore) Malinké.

**351** **Vogue EPL–7723.** *Les Ballets Africains de Keita Fodeba, Vol. 6.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief, general band information. Série Médium. Cover, color photo of male drummer and female listener.

Type: Popular (?).

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Elongame (folklore) chant d'amour (Cameroun).

Band 2: Cumasi mocambo (folklore) créole soussou.

*Side II* Band 1: Abama (folklore) créole Sierra Léone.

Band 2: N'balia (folklore) soussou.

**352** **Vogue EPL–7743.** *Georges Anderson Accompagné par Hubert Degex et Son Orchestre.* 7″ 45 rpm.

Cover notes in French, author unknown; very brief remarks on Georges Anderson, '...un jeune Camerounais.' Série Médium. Cover, photo of Georges Anderson; photo by André Nisak.

Type: Popular.

Cross-reference: A connection may exist with item 104.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Le vent est sale (Anderson-Vandal).

Band 2: Thesy (Anderson).

*Side II* Band 1: Ma bien-aimée voudrait (Anderson-Haddad).

Band 2: Le bateau (Anderson-Vandal).

**353** **Vogue EPL–7763.** *'Echos du Mali.' Sacko Monkontafe Accompagné par Diabati Mamadou et Sissoko Dialy Mady.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief remarks on Sacko Monkontafe, 'une jeune chanteuse originaire du Soudan...' Série Médium. Cover, black and white photo of Sacko Monkontafe; photo by André Nisak.

Type: Arranged traditional.

*Side I* Band 1: Macki. Xylophone (?) and plucked chordophone, female solo voice. Polyphony, through

composed, repeated litanic chordophone, ornamented vocal.

Band 2: Mari. As in Band 1.

*Side II* Band 1: Bamboujou n'thyr Mali. As in Side I, Band 1.

Band 2: Douga. As in Side I, Band 1.

**354** **Vogue EPL–7835.** *Echos d'Afrique Noire, Vol. 1: Kante Manfila.* 7″ 45 rpm.

Information from jacket of 355. Selections listed: 'Cha cha cha 61,' 'N'tato senero,' 'Yarabi,' 'Cani.'

Type: Popular.

**355** **Vogue EPL–7836.** *Echos d'Afrique Noire, Vol. 2: Kante Manfila.* 7″ 45 rpm.

Cover notes in French, author unknown; brief remarks on Kante Manfila and band information. Série Médium. Cover, color photo of Kante Manfila; photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Koumenfe maimouna (arr. Manfila).

Band 2: Issarana (Folklore—arr. Manfila) 'chant d'amour guinéen.'

*Side II* Band 1: Nanfoule (arr. Manfila) 'chant des captifs qui se révoltent.'

Band 2: Kala (folklore) 'chant dédié à certains commerçants.'

**356** **Vogue EPL–7837.** *Echos d'Afrique Noire, Vol. 3: Kante Manfila.* 7″ 45 rpm.

Cover notes in French, author unknown; brief remarks on Kante Manfila and band information. Série Médium. Cover, color photo of Kante Manfila; photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Miyabelle (Arr. Manfila) 'chant Baoulé.'

Band 2: Makale (Arr. Manfila) 'mélodie populaire guinéenne.'

*Side II* Band 1: Kaira (Arr. Manfila) 'chant de louanges guinéen.'

Band 2: Mangue (folklore—Arr. Manfila) 'chant populaire guinéen.'

**357** **Vogue EPL–7838.** *Echos d'Afrique Noire, Vol. 4: Ousmane M'Baye.* 7″ 45 rpm.

Cover notes in French, author unknown; brief remarks on Ousmane M'Baye (guitarist), and some band information. Série Médium. Cover, color photo of riverbank foliage; photo by Colette de Nattes.

Type: Popular.

*Side I* Band 1: Caravana (M'Baye). Drum, guitar, male chorus with solo. Strophic, harmony, slow tempo, humming, Latin rhythms.

Band 2: Oussou (M'Baye). Drum, guitar, male voices. Strophic, harmony, duple meter, Latin rhythms.

*Side II* Band 1: Narona (M'Baye). Drum, guitar, male solo voice. Strophic, harmony, duple meter, Latin rhythms.

Band 2: Soce (M'Baye). Drum, guitar, male duet. Strophic, harmony, duple meter, Latin rhythms.

**358** **Vogue EPL–7839.** *Echos d'Afrique Noire. Vol. 5: Ousmane M'Baye.* 7″ 45 rpm.

Cover notes in French, author unknown; include brief remarks on Ousmane M'Baye (guitarist and singer), and some band information. Série Médium. Cover, color photo of baobab tree; photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Nia fatimata (M'Baye).

Band 2: Midiou branco (M'Baye).

*Side II* Band 1: Baobab (M'Baye).

Band 2: Mininouss les enfants (M'Baye).

**359** **Vogue EPL–7840.** *Dansons la Rumba... avec le Ry-Co Jazz, Vol. 1.* 7″ 45 rpm.

Cover notes in French, author unknown; include brief background information on the Ry-Co Jazz Orchestra. Série Médium. Performers include: Freddy, composer, singer; Penda Gracia, contrebass; Justin Bécaud, guitar; Maurice N'Diaye, saxophone; and Billa Casino, toumba. Cover, color photo of the Ry-Co Jazz Orchestra (?); photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Gariophona (J. Bécaud) rumba.

Band 2: O moni Freddy (Freddy) rumba.

*Side II* Band 1: Yo bolingo no ngaï (Freddy) rumba.

Band 2: Cherie okela ngaï (Gracia) rumba.

**360** **Vogue EPL–7841.** *Dansons le cha cha cha... avec le Ry-Co Jazz, Vol. 2.* 7″ 45 rpm.

Cover notes in French, author unknown; include brief band information. Série Médium. Orchestra personnel presumably as noted in 359. Cover, color photo of Ry-Co Jazz Orchestra (?); photo by Vogue-Afrique.

Type: Popular.

*Side I* Band 1: Benguela ngaï Freddy (Casino). Guitar, maracas, drum, male duet. Latin rhythms, duple meter, cha cha cha, harmony, litany.

Band 2: Caramba da ma vida (Casino). As in Band 1.

*Side II* Band 1: Me na mora (Freddy). As in Side I, Band 1.

Band 2: Cunvana (J. Bécaud). As in Side I, Band 1, with addition of saxophone.

**361** **Vogue EPL–7842.** *Dansons avec... le Ry-Co Jazz, Vol. 3.* 7″ 45 rpm.

Cover notes in French, author unknown; include brief band information. Série Médium. Orchestra personnel presumably as noted in 359. Cover, color photo of Ry-Co Jazz Orchestra (?); photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Mambo ryco (Gracia) mambo.

Band 2: La pose (Casino) rumba.

*Side II* Band 1: Maria otchiona (Casino) mérengué.

Band 2: Rodelina (Freddy) boléro.

**362** **Vogue EPL–7843.** *Dansons avec... le Ry-Co Jazz, Vol. 4.* 7″ 45 rpm.

Cover notes in French, author unknown; include brief band information and a list of performers, as follows: Penda Gracia (contrebasse), Justin Bécaud (guitare), Bilia Casino (toumba), Maurice N'Diaye (saxo), et Freddy (chef d'orchestre et chanteur). Série Médium. Cover, color photo of Ry-Co Jazz Orchestra (?); photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Oya lelo (Casino) rumba.

Band 2: Buambo (Freddy) mérengué.

*Side II* Band 1: Ry-Co band (Gracia) calypso.

Band 2: Bebe (J. Bécaud) cha cha cha.

**363** **Vogue EPL–7844.** *Dansons avec... Ry-Co Jazz, Vol. 5.* 7″ 45 rpm.

Cover notes in French, author unknown; include brief band information. Série Médium. Orchestra personnel presumably as noted in 362. Cover, color photo of Ry-Co Jazz Orchestra (?); photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Maria de mi amor (Freddy) cha cha cha.

Band 2: Mambe (Freddy) santa.

*Side II* Band 1: Motema mua ngaï (Casino) bolero.

Band 2: Veronika (J. Bécaud) rumba.

**364** **Vogue EPL–7845.** *Dansons avec... le Ry-Co Jazz, Vol. 6.* 7″ 45 rpm.

Cover notes in French, by Freddy; include brief band information. Série Médium. Orchestra personnel presumably as noted in 362. Cover, color photo of girl playing guitar; photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Cherie na ngaï (Casino) merengue.

Band 2: Sabina (Gracia) merengue.

*Side II* Band 1: Motema, dit Therese (Gracia) rumba.

Band 2: Matelot (J. Bécaud) rumba.

**365** **Vogue EPL–7985.** *Echos d'Afrique Noire, Vol. 6: Kante Manfila.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief band information. Série Médium. Played (guitar) and sung by Kante Manfila. Cover, color photo of man with guitar (Kante Manfila?) and girl; photo by Vogue-Afrique.

Type: Popular.

*Side I* Band 1: Une petite (Manfila). Guitar, drum, rattle, male solo voice. Latin rhythms, harmony, strophic.

Band 2: Yomikero (Manfila). Guitar, male solo voice. Latin rhythms, harmony, strophic.

*Side II* Band 1: Makale 2 (Manfila). Guitar, drum, rattle, male solo voice. Latin rhythms, harmony, strophic.

Band 2: Djenne (Manfila). As in Band 1.

**366** **Vogue EPL–7986.** *Echos d'Afrique Noire, Vol. 7: Kante Manfila.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief band information. Série Médium. Cover, color photo of man with guitar (Kante Manfila?); photo by Vogue-Afrique.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Climats de Guinée (Manfila).

Band 2: N'Bogne (Arr. Manfila).

*Side II* Band 1: Toure nou seyfoulaye (Arr. Manfila).

Band 2: Paillotte (Manfila).

**367** **Vogue EPL–7987.** *Echos d'Afrique Noire, Vol. 8: Kante Manfila.* 7″ 45 rpm.

Cover notes in French, author unknown; include very brief band information. Série Médium. Cover, color photo of two poses of man with guitar (Kante Manfila?); photo by Vogue-Afrique.

Type: Popular.
N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: N'be sogouma (Arr. Manfila).
Band 2: Bandian (Arr. Manfila).

*Side II* Band 1: Mamaya (Arr. Manfila).
Band 2: Gnemirilima (Manfila).

**368** **Vogue EPL–7988.** *Dansons... avec le Ry-Co Jazz, Vol. 7.* 7″ 45 rpm.
Cover notes in French, author unknown; include very brief band information. Orchestra personnel presumably as noted in 362. Série Médium. Special Danse. Cover, color photo of four musicians (Ry-Co Jazz?); photo by Vogue-Afrique.
Type: Popular.
N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Viva Ryco (J. Bécaud) cha cha cha.
Band 2: Bossele (Gracia) Boléro.

*Side II* Band 1: Pachanga (J. Bécaud) Pachanga.
Band 2: Bolingo pussanaka (Casino) Rumba.

**369** **Vogue EPL–7989.** *Dansons... le twist avec le Ry-Co Jazz, Vol. 8.* 7″ 45 rpm.
Cover notes in French, author unknown; very brief band information. Orchestra personnel presumably as noted in 362. Série Médium. Special Danse. Cover, color photo of four musicians (Ry-Co Jazz?) and a dancer (?); photo by Vogue-Afrique.
Type: Popular.
N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Twistez! (Freddy) Twist.
Band 2: Docteur (Freddy) Twist.

*Side II* Band 1: Charité (Freddy) Twist.
Band 2: Fleur fanée (Freddy) Rumba-Bolero.

**370** **Vogue EPL–7990.** *Dansons... avec le Ry-Co Jazz, Vol. 9.* 7″ 45 rpm.
Cover notes in French, author unknown; very brief band information. Orchestra personnel presumably as noted in 362. Série Médium. Special Danse. Cover, color photo of four musicians (Ry-Co Jazz?); photo by Vogue-Afrique.
Type: Popular.

*Side I* Band 1: Independance Senegal (Casino). Cha-cha-cha. Guitar, drum, rattle, male voices. Strophic, harmony, Latin rhythms.
Band 2: Benguela N'gaï Freddy (Casino). As in Band 1.

*Side II* Band 1: Loin des parents (J. Bécaud). As in Side I, Band 1.
Band 2: Bolingo 'Amour' (Freddy). Rumba. As in Side I, Band 1.

**371** **Vogue EPL–7991.** *Dansons... avec le Ry-Co Jazz, Vol. 10.* 7″ 45 rpm.
Cover notes in French, author unknown; include very brief band information. Orchestra personnel presumably as noted in 362. Série Médium. Special Danse. Cover, color photo of girl and drum; photo by Vogue-Afrique.
Type: Popular.
N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Akolela (Arr. de Casino) cha cha cha.
Band 2: Casino (Casino) Boléro.

*Side II* Band 1: Marie-panda (Gracia) cha cha cha.
Band 2: Gariophona (J. Bécaud) Rumba.

**372** **Vogue EPL–7992.** *Dansons... avec le Ry-Co Jazz, Vol. 11.* 7″ 45 rpm.
Cover notes in French, author unknown; include very brief band information. Orchestra personnel presumably as noted in 362. Série Médium. Special Danse. Cover, color photo of four musicians (Ry-Co Jazz?); photo by Vogue-Afrique.
Type: Popular.
N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Kumbele (Casino-Freddy) cha cha cha.
Band 2: Mwana na N'gaï (J. Bécaud) rumba.

*Side II* Band 1: Marie-Pedro (Gracia) rumba.
Band 2: Bonne-Année (Gracia) merengue.

**373** **Vogue EPL–7993.** *Albert Mouange, Vol. 1.*
No information available.

**374** **Vogue EPL–7994.** *Albert Mouange, Vol. 2.*
No information available.

**375** **Vogue EPS–1288.** *Aimable en Afrique.*
No information available.

**376** **Vogue EXTP–1026.** *Afrique, Vol. 1—Dahomey: Musique des Revenants.* 7″ 45 rpm.
Cover notes in French by Gilbert Rouget; include brief information concerning Yoruba funerary ceremonial and parts of ceremonial represented on the various bands. Recorded, 1952, in Ouidah, Dahomey, by Gilbert Rouget and Pierre Verger. Mission de l'Institut Français d'Afrique Noire, Collection du Musée de l'Homme. Série Contrepoint (folklore) série artistique. Cover, black and white photo of two dancers in costume, by Pierre Verger.
Type: Traditional; Yoruba.

*Side I* Band 1: Chœurs et tambours ogbon. *Ogbon* (drums), male leader and chorus. Solo call and unison response, litany/through composed, monophony.

Band 2: Chant des mariwo. Male leader and chorus, a coin struck against a bottle. Through composed, monophony, solo call joined by unison chorus.

Band 3: Iwi Egungun. Male leader and chorus. Mostly through composed solo voice, some litanic call and response, monophony.

Band 4: Acclamations des femmes. *Ogbon* (drums), female leader and chorus. Solo call and polyphonic response, litany.

*Side II* Band 1: Souhaits du revenant à la famille. Leg bells, handclapping, male chorus. Through composed, rough vocal speaking, then overlapping litanic solo call and unison response.

Band 2: Acclamations des femmes. *Ogbon* (drums), male leader and mixed chorus. Solo through composed/litany, with some unison response, multiple meter, polyphony.

Band 3: Discours et chant du revenant. *Ogbon* (drums), coin struck against a bottle (?), male leader and chorus. Rough through composed solo voice, followed by overlapping solo call and unison response, litany.

## 377 Vogue EXTP-1029. *Afrique, Vol. 2: Guinée, Senegal, Dahomey.* 7″ 45 rpm.

Cover notes in French by Gilbert Rouget; brief information for each band. Recorded, 1952, in French Guinea, Senegal, Dahomey, by Gilbert Rouget. Mission de l'Institut Français d'Afrique Noire (1952), Collection du Musée de l'Homme. Série Contrepoint (folklore) série artistique. Cover, black and white photo of Sidi Mamadi Dibaté, 'balafonnier de Kankan,' by Gilbert Rouget.

Type: Traditional.

*Side I* Band 1: Musique de fête. Malinke griot. Instrumental. Three *balafon* (xylophones), bells. Polyphony, through composed/litany.

Band 2: Musique de parade. Malinke. Two *bolon* (three-stringed harps), metal bells, male and female solo voices. Through composed, multiple meter, call and response, polyphony.

Band 3: Musique de circoncision. Malinke. Two drums, bells, male leader and chorus. Multiple meter, solo call and unison response, litany.

*Side II* Band 1: Chant de travail. Konon (Kono). Work song. Bells, male solo voices. Through composed with shouted responses, monophony, ornamentation.

Band 2: Chant religieux. Wolof. Singer, Yatma 'Ndiaye. Praise song. Three male voices. Ornamentation, through composed/litany, solo call joined by other singers, monophony.

Band 3: Chant historique. Fon. Historical song. *Mpété* (flute), female voices. Ornamentation, polyphony, through composed, voices and flutes in unison.

## 378 Vogue EXTP-1031. *Afrique, Vol. 3: Batteries Africaines.* 7″ 45 rpm.

Cover notes in French by Gilbert Rouget; brief annotations of each band on record. Recorded in French Guinea, Ivory Coast, and Dahomey, by Gilbert Rouget. Mission de l'Institut Français d'Afrique Noire, Collection du Musée de l'Homme. Série Contrepoint (folklore) série artistique. Cover, black and white photo of 'Batterie pour Ogoun Edeyi,' by Gilbert Rouget.

Type: Traditional.

*Side I* Band 1: Pour faire danser les femmes. Malinke. Dance. *Gui dounou* (water drum), two other drums. Regular litanic drum pattern.

Band 2: Pour faire danser les jeunes gens. Malinke. Dance. Two drums (membranophones). Multiple meter, changing rhythm patterns, litany.

Band 3: Pour faire danser un masque. Konon. Dance. One pressure drum, two wooden drums (idiophones). Multiple meter, changing rhythm patterns, litany.

*Side II* Band 1: Pour ouvrir la cérémonie de Lohou. Adioukrou. Ceremonial. Two drums (membranophones). Multiple meter, changing rhythm patterns, litany.

Band 2: Pour une fête de chefs. Baule. Festival. Six drums (membranophones), metal gong. Multiple meter, changing patterns, litany.

Band 3: Pour saluer une divinité. Nago (Yoruba). Religious. Two *bata* (membranophones). Triple meter, changing rhythm patterns, litany.

Band 4: Pour la cérémonie de Ogoun Edeyi. Nago (Yoruba). Ceremonial. *Kele, ogidan, akpossi* (membranophones), iron gongs, singing group faint in background. Shouting, steady rhythmic pattern, multiple meter.

## 379 Vogue EXTP-1032. *Afrique, Vol. 4: Mauritanie, Guinée, Dahomey, Côte d'Ivoire.* 7″ 45 rpm.

Cover notes in French by Gilbert Rouget; brief annotations of each band on record. Recorded 'in Africa' by Gilbert Rouget. Mission de l'Institut Français d'Afrique Noire, Collection du Musée de l'Homme. Série Contrepoint (folklore) série artistique. Cover, black and white photo, 'Le *seronfo* Mamadi Dioubaté,' by Gilbert Rouget.

Type: Traditional.

*Side I* Band 1: Chant d'amour. Maure. Sung by Mohamed Mbarekould-Manou. Text in classic Arabic. Plucked chordophone, male solo voice. Ornamentation, through composed, polyphony, ametric.

Band 2: Solo de harpe-luth. Malinke. Sung by Mamadi Dioubaté. *Seron* (nineteen-stringed 'harpe-luth'), male solo voice. Through composed, ornamentation, polyphony.

Band 3: Chant de fête. Yoruba. Sung by Adjado. Festival. *Sakara* (membranophone), two struck cala-

bashes, single-stringed bowed lute, male leader and chorus. Through composed, call and unison response, duple meter.

*Side II* Band 1: Cérémonie du Lohou. Adioukrou. Ceremonial. Drums (membranophones), male leader and chorus. Drum calls and unison responses, solo vocal call and polyphonic response, through composed/litany.

Band 2: Solo de xylophone. Baule. Instrumental. Xylophone, played by two men. Litany, polyphony.

Band 3: Arc musical et chœur. Ebrié. Musical bow, rattle, male voices. Call and response between bow and polyphonic chorus, litany.

**380** **Vogue LDM-30040.** *Les Ballets Africains de Keita Fodéba.* 12″ 33⅓ rpm.

Cover notes in French, author unknown; include personal histories of Keita Fodeba, Bakary Sissoko, Daouda Diabaté, Kouyaté Sory dit Kandia, and a brief note titled 'Mélodie Tam-Tam.' Série Médium. Cover, black and white photo of eight performers; photos by Lefor-Openo.

Type: Popular.

Cross-reference: 59; records identical except title of Side II, Band 2, translated into English on 59. See also 345, 346, 347.

*Side I* Band 1: Nina—Haute-Guinée (Chant d'amitié). Kouyaté Kandia, chanteur et guitare; Koyah et Facelli, guitares; Yousané, maracas; Raphaël, tam-tam; et chœur de femmes. Iterative, overlapping call and response, duple meter, harmony.

Band 2: Boundessa—Casamance (Louanges de Diaba-Mory, un grand chef de la Casamance). Bakary Sissoko et Daouda Diabaté, cora (harp); Maninka, maracas; Raphaël, tam-tam; et chœur de femmes et d'hommes. Latin rhythms, multiple meter, call and response, harmony, some ornamentation, litanic cora background.

Band 3: Minko-Sodia—Baoulé-Dahomey (Des soldats africains loin de leur terre natale, expriment en chantant leur mal de pays). Mélodie tam-tam, Koyah Marof et Facelli, guitares, et chœur d'hommes. Strophic, harmony, triple meter, overlapping call and response.

Band 4: Toubaka—Guinée (Chant d'adieu Malinké). Kouyaté Kandia, chanteur et guitare; Maninka, maracas; Raphaël, tam-tam. Latin rhythms, through composed, tense vocal style, harmony.

Band 5: Sidiyela—Casamance (Chant funèbre de la Casamance). Bakary Sissoko, chanteur et cora (harp); Daouda Diabaté, cora; et chœur de femmes et d'hommes. Litanic cora background, call and response, multiple meter, polyphony.

Band 6: Aloa—Casamance (Chant de l'amour du pays natal). Mélodie tam-tam, Koyah Marof et Kanté Facelli, guitares; Maninka et Raphaël, tam-tam; André et Ambroise, maracas. Minor key, increasing tempo, strophic, harmony, duple meter.

*Side II* Band 1: Alalake—Malinké-Guinée (Fatalité). Bakary Sissoko, chanteur et cora (harp); Daouda Diabaté, cora; Ambroise, maracas; Raphaël, tam-tam. Litanic cora background, through composed, tense vocal style, polyphony.

Band 2: Chant de réjouissance. Kouyaté Kandia, chanteur et guitare; Maninka, maracas; Raphaël, tam-tam; et chœur de femmes et d'hommes. Strophic, overlapping call and unison response, duple meter, harmony.

Band 3: Kalekato—Brazzaville-Congo. Mélodie tam-tam, Koyah Marof et Facelli, guitares; André et Ambroise, maracas; Raphaël, tam-tam. Strophic, harmony, unison or solo, overlapping call and response, Latin rhythms, duple meter.

Band 4: Diaka. Bakary Sissoko et Daoudé Diabaté, cora (harp); Ambroise, maracas; Gougoufana, tam-tam. Litanic cora, through composed vocal, polyphony.

Band 5: Malissadio—Soudan (Chant d'amour soudanais). Kouyaté Kandia, chanteur et guitare; et chœur de femmes et d'hommes. Polyphony, through composed, ornamentation, overlapping call and response.

Band 6: Nimoutaiba—Basse-Guinée (Chant de jeunes filles en souvenir des amants absents). Mélodie tam-tam, Koyah Marof et Kanté Facelli, guitares; Ambroise et André, maracas; Raphaël et Maninka, tam-tam. Strophic, minor key, unison and solo, harmony, increasing tempo.

**381** **Vogue LDM-30082.** *Les Ballets Africains de Keita Fodeba, Vol. 2.* 12″ 33⅓ rpm.

Cover notes in French, 'd'après Jean Silvant'; include brief history of the performing group and its leader, Keita Fodeba. Performers include: Kanté Facelli, Diabaté Daouda, Diéli Magan, Fanta Diali, Fanta Kamissako, Kanté Manfila, Hawa, Darius Alfrédine, Diélibakari Sissoko et l'accompagnement vocal des Ballets Africains. Série Médium. Cover, black and white photo of dancers; photo by Petraroli.

Type: Popular.

N.B.: Information from jacket only. Record not heard.

*Side I* Band 1: Kossa yambé—Chant d'amour Ivoirien. Soliste, Fanta Kamissako.

Band 2: Soundiata—Louange à l'Empereur du Manding. Chant, Diéli Magan; accompagnement au cora (harp); Diabaté Daouda.

Band 3: Sara—Hommage à Sara, la plus belle fille du village. Chant de la Guinée, interprété par Kouyaté Dieli Magan.

Band 4: M'Boré—'En souvenir de mon séjour à Boke.' Guitare et chant, Kanté Facelli; accompagnement vocal des Ballets Africains.

Band 5: Kenssa—Chants populaires guinéens. Guitares, Kanté Facelli et Kanté Manfila. Chant, Fanta Diali et Hawa.

Band 6: Minko Soya (Création Kanté Facelli)—du

tableau 'La Culture' de Kanté Facelli. Arrangement vocal et guitares, Kanté Facelli. Soliste, Darius Alfrédine. Vocal, Ballets Africains.

Band 7: Alalaké—Chants soudanais. Joueur de cora, Diabaté Daouda.

Band 8: Toutou Diara—Dédié à Toutou Diara (Soudan). Joueur de cora, Diabaté Daouda.

*Side II* Band 1: Malaké 55—En souvenir de ma grettée sœur Fanta Diabaté. Guitare et chant, Kanté Facelli.

Band 2: Sori—Dédié à un des fils de l'Almami Samory. Chant, Diéli Magan; accompagnement au cora (harp); Daouda Diabaté

Band 3: Malaké 58—Souvenirs de Kissidougou. Guitares, Kanté Facelli et Kanté Manfila.

Band 4: Les métiers—Chants des métiers du Dahomey. Soliste, Darius Alfrédine. Guitare, Kanté Facelli.

Band 5: Sakhodougou—Chant soudanais. Chanteur, Diéli Magan.

Band 6: Kédo—Dédié à un guerrier de la Casamence. Chant et cora (harp), Diélibakari Sissoko.

Band 7: Dioula Diékéré—Chant de la Casamence. Chant, Diélibakari Sissoko.

**382** **Vogue LDM-30087.** *Musique Africaine de Ruanda-Urundi.* 12″ 33⅓ rpm.

Cover notes in French, author unknown; include discussion of roles of and relationships between various ethnic groups in Ruanda-Urundi, as well as band information. Recorded by Roger Barbaglia. Music from the movie 'Le Royaume des 1.000 Collines.' Cover, color photo of Batwa court dancers; five black and white photos: 1) Leader of Tutsi dancers; 2) Tutsi women; 3) Court dancers with Tutsi chief; 4) Pygmy mother and child; 5) Muhutu peasant women; photos by Roger Barbaglia.

Type: Traditional.

*Side I* Band 1: Chansons intimes du kraal mututsi (burundi): chant du leopard. Watutsi. Instrumental. *Likembes* (plucked idiophones). Overlapping patterns.

Band 2: Chansons intimes du kraal mututsi (burundi): chant de la perdrix. Watutsi. Instrumental. *Likembes* (plucked idiphones). Overlapping patterns.

Band 3: Autres chansons intimes (burundi): berceuse pour l'enfant du roi. Watutsi. Lullaby. Female leader and chorus. Litany, overlapping call and response, rhythmic grunting.

Band 4: Autres chansons intimes (burundi): hora hora, bora, mmh! Watutsi. Lullaby. Female leader and chorus. Litany, overlapping call and response.

Band 5: Autre chansons intimes (burundi): salutations. Watutsi. Women's greeting song. Female solo voice. Strophic, arhythmic.

Band 6: Autres chansons intimes (burundi): rengaine. Watutsi. Song of parting. Female solo voice. Strophic, arhythmic.

Band 7: Autres chansons intimes (burundi): chant avec répons. Watutsi. Song to King's warriors and dancers. Two female voices. Overlapping call and response, hocketing, litany, polyphony, falsetto, yodeling.

Band 8: Autres chansons intimes (burundi): chant de mariage. Bagogwe. Marriage song. Female leader and chorus. Overlapping call and response, polyphony, litany.

Band 9: Chants Bahutu: chant à l'occasion d'un mariage. Bahutu. Marriage song. Female leader and chorus. Overlapping call and response, litany.

Band 10: Chants Bahutu: muraho-we! Bahutu. Greeting song. Handclapping, female leader and chorus. Unison, litany, polyphony, overlapping.

Band 11: Chants Bahutu: aka buguso. Bahutu. Game song. Female leader and chorus. Strophic, litany, overlapping call and response.

Band 12: Chants Bahutu: rugeri-nyange. Bahutu. Female leader and chorus. Strophic, litany, overlapping call and response.

Band 13: Chants Bahutu: chants d'improvisation. Bahutu. Handclapping, female leader and chorus. Improvisation, litany, overlapping call and response, polyphony.

Band 14: Unidentified. Bahutu. Handclapping, female leaders and chorus. Polyrhythm, litany, overlapping call and response, polyphony.

Band 15: Chants Bahutu: chant d'encouragement. Bahutu. Boys' work (hoeing) song. Hoes striking ground, male leader and chorus. Overlapping call and response, litany, polyphony, trilling.

Band 16: Chants Bahutu: caciuria. Bahutu. Dance song. Handclapping, foot stamping, male leader and chorus. Litany, overlapping, polyphony.

Band 17: Chants Bahutu: ngomba mudende. Bahutu. Praise song. Handclapping, foot stamping, male leader and chorus. Multiple meter, overlapping call and response, litany.

Band 18: Chants Bahutu: linda. Bahutu. Song of complaint to chief. Handclapping, male leader and chorus. Call and response.

*Side II* Band 1: Chants Batwa: un potier et sa femme. Batwa (Pygmy). Work song. Male and female duet. Improvised, ornamentation, polyphony, through composed.

Band 2: Chants Batwa: chant de réception chez les batwa impugnu. Batwa (Pygmy). Greeting song. Handclapping, female leader and chorus. Polyphony, humming.

Band 3: Musique de la cour du Mwami (roi): harpiste muhutu. Bahutu. Instrumental. *Inanga* (seven-stringed 'harp'), male solo voice. Litany, polyphony.

Band 4: Musique de la cour du Mwami (roi): 2e harpiste—joueur d'ibubura mutwa. Batwa. Instrumental. *Ibubura* (musical bow), male solo voice.

Band 5: Musique de la cour du Mwami (roi): récit du baptême de saint jean baptiste et le voyage de saint paul. Batwa. *Sansa* (plucked idiophone) or plucked chordophone, male solo voice. Through composed, arhythmic vocal, litanic instrumental.

Band 6: Musique de la cour du Mwami (roi): récit des hauts-faits du roi rwabugiri et de son armée. Historical. Plucked idiophone or chordophone, male solo voice. Through composed, unison, talking.

Band 7: Musique de la cour du Mwami (roi): sketch humoristique, les imangwa. Humorous sketch. Plucked idiophone or chordophone, male solo voice. Instrumental reproduction of speech patterns, spoken.

Band 8: Grandes fêtes populaires: gahene, soliste, et les tambourineurs du mwami. Watutsi. Festival drums. Multiple meter, polyrhythmic.

Band 9: Grandes fêtes populaires: les 'ibyivugo.' Praise. Male solo voice. Spoken.

Band 10: Grandes fêtes populaires: orchestre des olifants batwa. Batwa (Pygmy). Dance accompaniment. Ivory horn, drums, leg rattles, male solo voice. Hocketing.

Band 11: Grandes fêtes populaires: danses. Watutsi. Dance. Leg rattles, male dancers. Polyrhythmic.

Band 12: Grandes fêtes populaires: orchestrion. Batwa. Dance. Ivory horns, drums, male voices. Hocketing.

**383** **Vogue V–45826.** *Marche du Bataillon du Sénégal.* 7″ 45 rpm. ca. 1962.

Cover notes consist of four verses of the march in French; author unknown. Orchestre d'harmonie sous la direction de Jean Avignon.

Type: Western march.

*Side I* Band 1: Marche du Bataillon du Sénégal, version chantée. Orchestra, mixed chorus. Strophic, Western harmony, unison singing.

*Side II* Band 1: Marche du Bataillon du Sénégal, version pour défilés avec tambours et clairons. Orchestral version. Strophic, Western harmony.

# WASHINGTON RECORDS

## Orpheum Productions Inc.

235 WEST 46TH STREET, NEW YORK, NEW YORK 10036

Washington Records is a subsidiary of Riverside Records.

**384** **Washington WLP–703.** *Voice of the Congo: Tribal Music of Central Africa.* 12″ 33⅓ rpm. ca. 1960.

Cross-reference: For annotation, see 316; records identical, except that Washington issue has black and white, uncredited, cover photo of African men playing end-blown flutes and drum.

**385** **Washington WLP–709.** *Ekonda: Tribal Music of the Congo.* 12″ 33⅓ rpm. ca. 1960.

Cross-reference: For annotation, see 318; records identical, except that Washington issue has black and white, uncredited, cover photo of African man standing in front of thatched houses.

# WESTMINSTER RECORDS

275 SEVENTH AVENUE, NEW YORK, NEW YORK 10001

**386** **Westminster 5332.** *Bedouin Tribal Songs from Oran I.* 1957.

No information available.

**387** **Westminster 5353.** *Bedouin Tribal Songs from Oran II.* 1957.

No information available.

**388** **Westminster 5354.** *Bedouin Tribal Songs from Oran III.* 1957.

No information available.

**389** **Westminster WF–12006.** *Fighting Songs of the Algerian Rebels.* 1958.

No information available.

# Indexes

THE EIGHTEEN INDEXES WHICH FOLLOW ARE BASED ON THE INFORMATION GIVEN in the individual entries; that is, the index of record companies is followed by indexes of album titles, language of album or cover notes, and so forth. The only body of information in the individual entries not covered in an index is that concerned with the content of cover or album notes. No means of indexing this could be found, and in any case the information is retrievable through recourse to other indexes.

All indexes are based upon information which can be obtained from the record, the record jacket, or notes. While it is a temptation to infer, for example, that a band of Yoruba song must have a Yoruba text, and thus to list that language in Index VII, the temptation has been rigorously avoided. Logic, in a work of this sort, is no substitute for empiricism.

References in all cases are to entry numbers, and not to page numbers. Thus the notation 'Africa, 101' in Index II, for example, refers to entry 101 in the Main Entry section, and not to page 101. In a more complex notation, such as 'Alberts, Arthur S., 2 I–3–6, II–4; 315; 317' in Index IV, the references are as follows: '2,' Main Entry number; 'I,' side one of the record; '3–6,' bands three through six; 'II,' side two of the record; '4,' band four; '315,' Main Entry number; '317,' Main Entry number. In written form, the reference would be as follows: 'Arthur S. Alberts is associated in one of the ways noted in the title of the index with record number two, side one, bands three through six, and side two, band four. He is also associated with the entire production, in one of the same capacities, of records 315 and 317.' In sum, references are always to a Main Entry, and are as specific as necessary.

Since spellings of certain words, such as tribal and geographical names, vary from one record or album to another, these spellings are reflected in the several indexes by listing all pertinent main entries under one spelling and showing the variations in parentheses. In some cases, where the spelling variant seems obvious (for example, insertion or omission of accents or capital letters), the parenthetical information has been omitted.

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