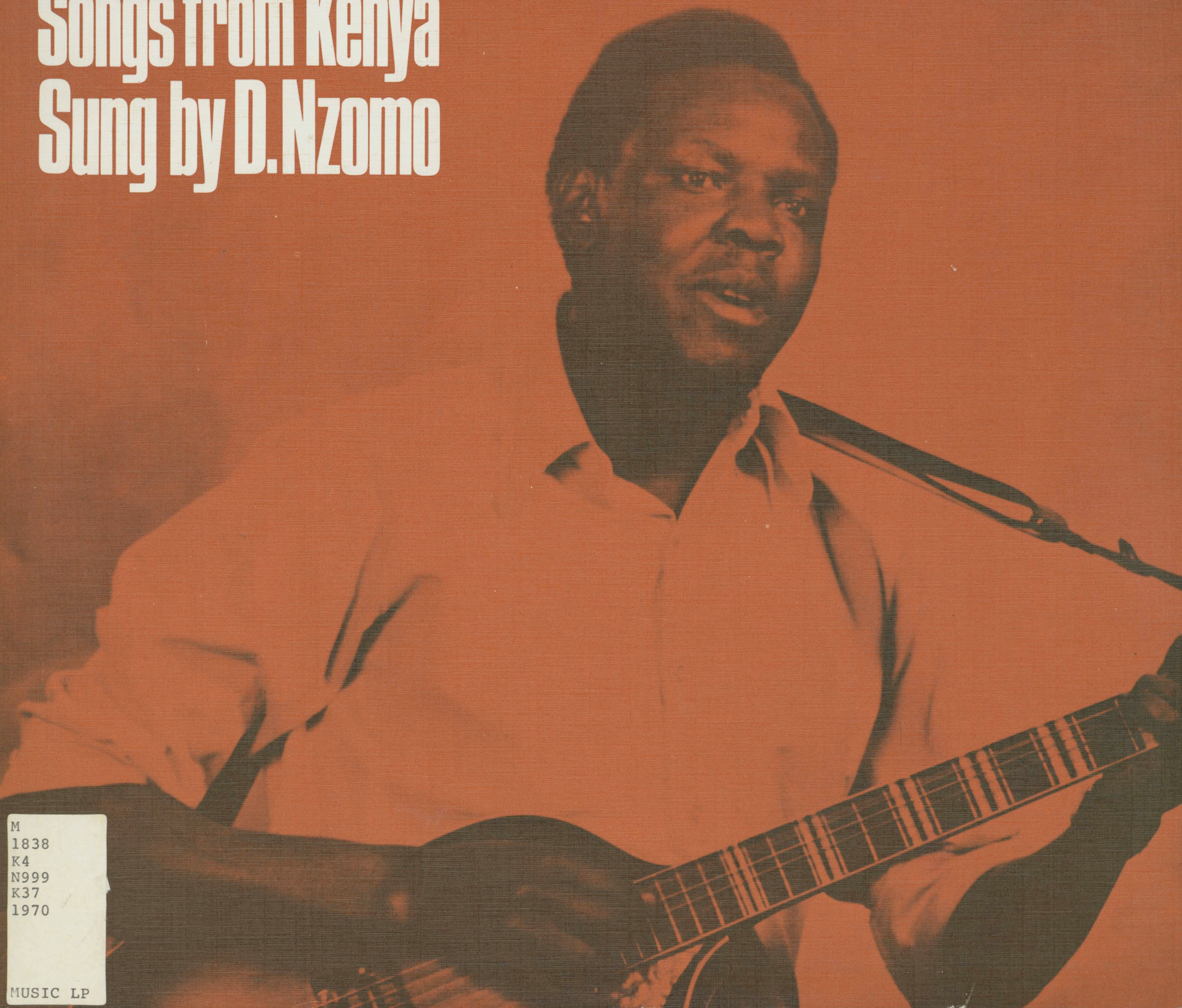


African Rhythms Songs from Kenya Sung by D. Nzomo

ASCH RECORDS AH 8503



M
1838
K4
N999
K37
1970

MUSIC LP

ASCH RECORDS AH 8503

African Rhythms Songs from Kenya Sung by D. Nzomo

KIPENZI CHANGU
(Ki-Swahili)
FUNGA MACHO
(Ki-Swahili)
KATINDO
(Ki-Kamba)
THELWA NI KYEVA
(Ki-Kamba)
NZEMBELUKYE
(Instrumental)
TWIKA WAKWA
(Ki-Kamba)
ALUSI
(Ki-Kamba)
YOU MUST TELL ME
KENYA
(Ki-Swahili)
OSAI NGETHI
(Instrumental)

Library of Congress Catalogue
Card No. 70-751268

© 1970 ASCH RECORDINGS,
43 W. 61st ST., N.Y.C., U.S.A.

COVER DESIGN BY RONALD CLYNE

ASCH RECORDS AH 8503

African Rythms Songs from Kenya

by D. Nzomo

HOW COME!

At break of each new day,
We need to do more and new things
But the days go so very, very fast.

At completion of each deed,
We are spurred to do other things
So be it with the creation of this album.

For those who have not seen any of the albums of "Songs from Kenya" or have but have not had the time to read the accompanying descriptive notes, it may be useful to mention briefly how the bulk of these songs came into being and to acquire their present form.

During late 50's, I led a group that staged concerts around my country - Kenya, East Africa - where theaters differed from place to place; at places, it was in the open air, and at other places, it was in community welfare halls that had neither stage equipment nor the stage itself. Consequently, stage setting proved to be quite a task and took sometime that would otherwise have been disapprovingly noticeable and boring to audiences. This would have been especially noticeable during the time of changing stage set-up in between scenes and plays. So as to hold the attention of the audiences during these stage-setting periods, I tried singing some of the tunes I was using for entertaining at wedding parties, get-together parties and local dances, in addition to the ones that were contributed and sung by other members of the group, and they proved to be very entertaining. As time went by, I played them on different keys, giving them a twist here and there until they acquired their present form.

As will be found, the themes are described individually. This album has some relatively recent songs that were written for specific purposes.

The titles of the songs are immediately followed by the language in which the song is sung. The key in which the song is written and played as well as guitar chords are also indicated.

D. Nzomo.

SIDE I, Band 1

KIPENZI CHANGU G.

GI-SWAHILI

KI- PE- NZI CHA- NGU U-CHA- NSA- M - KE
SA -SA MI -MI WA- KO NI- TA -KU- PE- NYA
NA KU-KU -TU -NZA MPA-KA KU-FA KWA- TNGU

1. Kipenzi changu uchangamke, sasa mimi wako
Nitakupenda na kukutunza, mpaka kufa kwangu.
2. Silie tena uchangamke, sikuachi kamwe
Taabu za maisha nitakinga zote, utaishi salama
3. Silie kamwe tulia kimya, na machozi kausha
Mie nakuahidi nitakupenda, mpaka kufa kwangu.

In my society, courtship and marriage, traditionally went along with very interesting and therefore frequently talked about social phenomenons of community life. After the formalities of engagement and payment of dowry, the young man had the liberty to take his betrothed at his convenience if he did not want to wait for the formal "give-away" by the girl's parents. The girl would render as much resistance as possible (and was expected to) thereby forcing the young man to wait for the formal "give-away." If the young man outwitted the girl and managed to take her at his convenience, there was an impromptu welcoming ceremony during which the bride was anointed. Normally, the girl

would be sobbing and the young man would console her to the best of his know how. This song contains consoling promises whereby the young man is promising to be faithful and to shoulder all the hardships of living till death.

SIDE I, Band 2

FUNSA MACHO *h*

KI-SWAHILI

FU - NSA MA - CHO NI - O - NDO - KE
 NI - KO SA - FA RI - NI SA - SA
 NE - NDA ZA - NSU SO - MA NGA - MBO SI -
 - JU - I LI - NI NI - TA - RU - DI

1. Funga macho niondoke, niko safarini sasa, Usinisahau kamwe, nitakukumbuka siku zote.
2. Kipenzi changu kwaheri sana, nasikitika kukwacha Nenda zangu soma ngambo, sijui lini nitarudi.
3. Nitakwandikia barua, kukujuza zangu habari, Kipenzi usinisahau, sijui lini nitarudi.

The theme of this song was conceived at the time of departure from Kenya to United States. It was prompted by the touchy and tender farewell scenes that were often characterized by tears of both joy and grief - joy for the young men that had secured a place in a university abroad and a seat in the plane, and grief for the girl friends that were being left behind. Precisely, the young man is telling his beloved:- "Close your eyes so that I may part; goodbye sweetheart; I am going abroad, but don't discard me even though I do not know when I shall return."

SIDE I, Band 3

KATINDO *F*

KI-KAMBA

TWOO-KA MAI-O - NI MA-KU MWE - NDWA YU NI - WA-TWA
 WA KAU KA-TI-NDU TU - NA-TI - NDAA - TUI
 KWA-MBI-LA KU-TI NDA WA-TWI-KA MU
 KA WEE-NE TUI KWA-MBI-LAU KU-TU - LA
 KAU KA-TI-NDU TU - NA-TI - NDAA TUI -
 KWA-MBI-LA KU-TI - NDA KAU KA-TI-NDU TUI
 KWA-MBI-LA TUI Bb KWA-MBI-LA KU-TI - NDA
 KAU KA-TI-NDU TUI KWA-MBI-LA TUI KWA-MBI-LA KU-TI - NDA

1. Twooka maioni maku mwendwa yu niwatwawa
 Kau katindo tunatindaa tuikwambila kutinda
 Watwika muka weene tuikwambila ukutula
 Kau katindo tunatindaa tuikwambila kutinda
 Kau katindo tuikwambila, tuikwambila kutinda
 Ai katindo tuikwambila, tuikwambila kutinda
 Katindo tuikwambila, tuikwambila kutinda.

2. Anake aa mukutwaana nimukumbika nai tu
 Twilitu tula twanake nimuvathite twoonthe

Kiu kitindo ndikwambila, ndikwambila kutinda
Ai kitindo ndikwambila, ndikwambila kutinda
Kitindo ndikwambila, ndikwambila kutinda

SIDE I, Band 4

THELWA NI KYEVA D

KI-KAMBA

THE-LWA NI KYE-VA MWA-NA WA TA-TA

KYE-VA NI KYA-KI TA-TA KO WAI NEYA

I-NDU NA A-NDU SYO-NTHE WI NA-SYO

KYE-VA NI KYA-KI WE NDWI THI-NA WI NA-WO

NDWI-THI-NA WI NA-WO WE THE-LWA NI KYE-VA

MWA-NA WA TA-TA MA-THI-NA MA NTHI-NO NI

MA NTHI-NO NI MA NTHI-NO MA-THI-NA

Handwritten musical score for "Ma Nthi No" in G major, 2/4 time. The score consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). The melody is: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (half). The second staff has a bass clef and the same key signature. The melody is: D3 (quarter), C3 (quarter), B2 (quarter), A2-G2 (beamed eighth notes), F#2 (quarter), E2 (half). The lyrics "MA NTHI-NO NI MA NTHI-NO NI MA NTHI NO" are written below the first staff. The lyrics "MA - LI MWA NO MA - LI" are written below the second staff. There are some handwritten annotations: "5" above the first staff, "A7" above the second staff, and "D" above the third staff. A double bar line with repeat dots is at the end of the second staff.

- Ref: Ndyi thina wi nawo
Ndyi thina wi nawo
We thelwa ni kyeva
Mwana wa tata
Mathina ma nthi ino
Ni ma nthi ni ma nthi ino
Mali mwa no mali

2. Thayuni waku we ndwaithwa na thina
Mamutha maku oonthe me thayu
Salukya wone we kwi syonze nyingi
Kyeve ni kyaki we

This is an early composition embodying a philosophical aspect of our communal life that is to the effect that so long as one has all his limbs in a perfect shape - and is of sound mind - one should not worry (should expell all worries)

SIDE 1, Band 5

NZEMBELUKYE S.

INSTRUMENTAL

Handwritten musical score for "The Rose Tree" on four staves. The first staff is the melody in G major, 4/4 time, starting with a treble clef and a sharp sign. The second staff is the bass line, also in G major, 4/4 time, starting with a treble clef and a sharp sign. The third and fourth staves are empty, likely for a second melody or bass line. The score is written on lined paper with a vertical margin line on the left.

This is one of my earliest compositions solely for entertaining at wedding parties, get-together parties and local dances, at a time when the guitar was becoming a very popular instrument and when any kind of dancing was being strongly suppressed.

SIDE II, Band 1

Handwritten musical notation for SIDE II, Band 1. The title is "TWIKA WAKWA". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The lyrics are: MU-MBI TUA-THI - MI - E MU-NTHU TWA-KO - MA NIE YI - LA NA - KU - KU - LI - LYE U - TWI - KE WA - KWA WA - WO TWI - KA WA - KWA NSA - KU - SU - VI - A WE KA - TI - NDA NGOO - NI.

Ref. Twika wakwa, ngakusuvia,
We katinda ngooni.

1. Mumbi atuathimie, munthi u twakomanie,
Yila nakukulilye, utwike wakwa wawo,

Ref.

2. Twika wakwa wawo, utindae ngooni yakwa,
Ngatinda ngooni yaku, we katinda ngooni

Be mine only
Dwell in my heart
I will care for you.

In my society, it is permissible to marry more than one wife. In accordance with traditional customs, the man may be in total agreement with his wife (wives) and she (they) may decisively influence the choice or even help in the courtship process. This song is a humorous proposal to a second, third, etc., etc., wife.

SIDE II, Band 2

ALUSI C

Handwritten musical notation for SIDE II, Band 2. The title is "KI-KAMBA". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The lyrics are: A - LU - SI YE - NYU YE - THWA YI MUU - O MU - STAE KA VI - SI KA - TWI - KE MU - NYA - NYA - WA NI - MWE - WOU I - NYWI NI - MWE - WOU I - NYWI NI - MWE - WOU I - NYWI I - NYWI I - NYWI.

1. Alusi yeenu yethiwa yi Muuo
Musyae Kavisi Katwike Munyanyawa

Nimweewou inywi, nimweewou inywi,
Nimweewou inywi inywi inywi

2. Alusi yeenu yethiwa yi Muuo
Musyae kelitu nako katwike Mwendwa

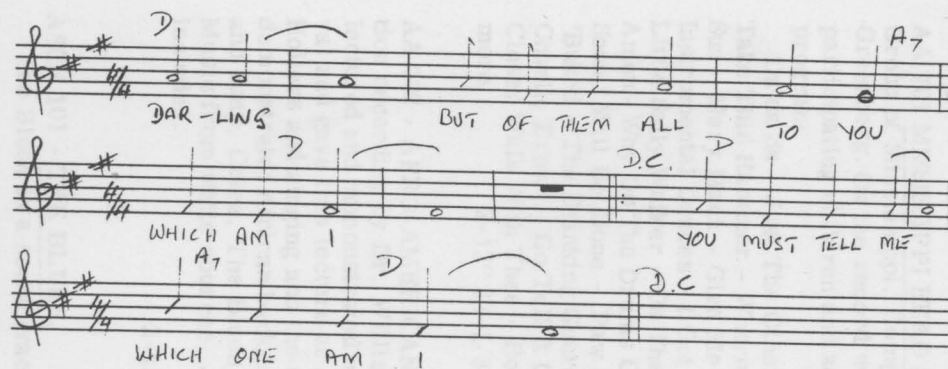
Nimweewou inywi, nimweewou inywi,
Nimweewou inywi inywi inywi

My early entertainment engagements were at local get-together parties, dances and wedding parties. It was therefore, only logical to make songs to fit the various occasions. This one is for wedding parties, dedicated to the bride and bridegroom. The context is to the effect that due to the pleasure and peaceful atmosphere at the occasion, should their first born be a boy, he will become my friend and if it is a girl, she will become my lover.

SIDE II, Band 3

YOU MUST TELL ME D.

Handwritten musical notation for SIDE II, Band 3. The title is "YOU MUST TELL ME D.". The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a single staff. The lyrics are: EVE - RY BO - DY'S A SWEET HEART A BA - BY ORA.



Ref. You must tell me,
Which one am I?) D.C.

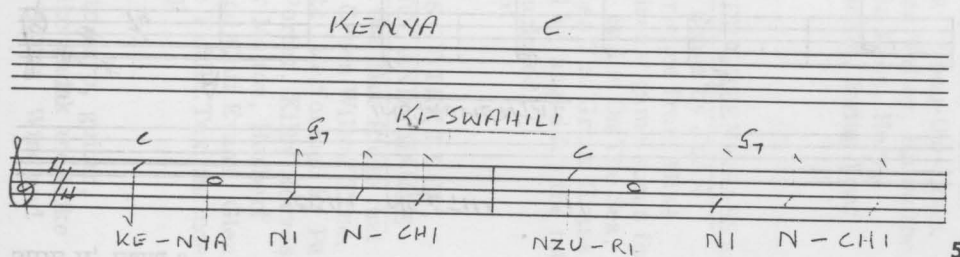
1. Everybody is a Sweetheart, a Baby, or a Darling,
But of them all, to you, which am I?
2. I said to her she must also tell me
But of them all, to her, which am I?

The gradual process through which I became acquainted with some aspects of American ways of life includes some experiences that, though seemingly trivial in American culture, are of such great significance as to stand out as corner stones in the process of acculturation. I was greatly shocked by the frequency with which my American acquaintances used such tender words as:-

"Honey, Sweetheart, Darling, Baby, etc., etc."

Being unaccustomed to such frequent and seemingly generous (and perhaps unmeant) use of such words, I lost many "a would have been girl friend," mainly because I did not and could not, without affectation, use such words so freely. The frustrating experiences gave rise to the theme of this song, which I think speaks for itself.

SIDE II, Band 4



1. Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapendeza watu wote
Hata wao wazungu
2. Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapendeza watu wote
Hata wao wahindi
3. Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapendeza watu wote
Hata wao warusi
4. Kenya, ni nchi nzuri, ni nchi
Kenya, ni nchi nzuri, nzuri
Huwapendeza watu wote
Duniani kote

Written exclusively for entertaining at the time of celebrating Kenya's independence, an English translation would be:

Kenya is a good country (climate wise)
It appeals to and attracts Europeans (Westerners)

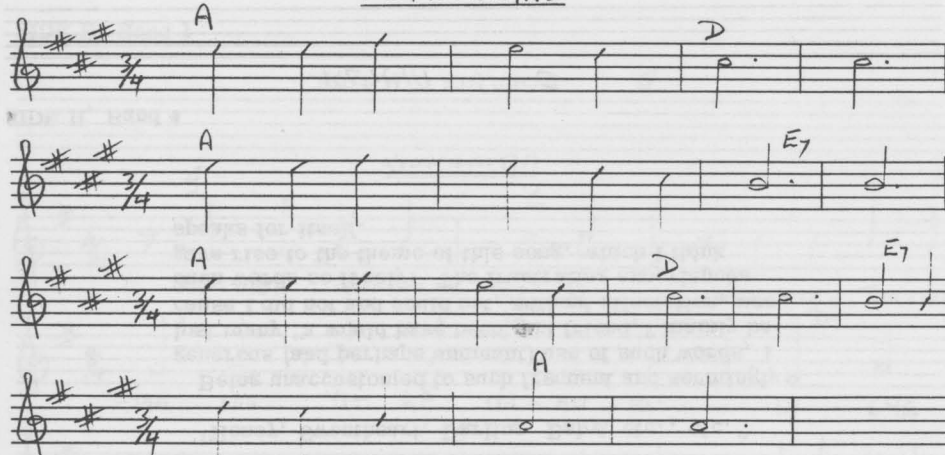
Kenya is a good country (commerce wise)
It appeals to and attracts Asians (business people)

Kenya is a good country (socially and politically)
It appeals to and attracts Russians (non-westerners)

Kenya is a good country (all round)
It appeals to and attracts everybody.

OSAI NSETHI A

INSTRUMENTAL



This is a relatively recent arrangement of a traditional tune.

Asch Records

AA 1 - THE ASCH RECORDINGS 1939-1947 BLUES GOSPEL AND JAZZ VOL. 1 RECORD 1. Compiled and Edited by Samuel B. Charters.

Many of the recordings to be heard on these discs are among the rarest of collector's items. Produced and released during the period when radio was beginning to effect record sales adversely, many of these choice selections were "lost." All lovers of the blues and jazz will find this collection of immeasurable historic value as well as a musical treat.

Leadbelly (Defense Blues; Keep Your Hands Off Her); Champion Jack Dupree (Too Evil To Cry); Josh White (Careless Love); Lonnie Johnson (Drifting Along Blues); Brownie McGhee (Pawnshop Blues); Sonny Terry (Lonesome Train); The Gospel Keys (Precious Lord; You've Got To Move); The Thrasher Wonders (Moses Smote The Water); Sister Ernestine Washington with Bunk Johnson's Jazz Band (Does Jesus Care?; Where Coud I Go But To The Lord?). 1-12" 33-1/3 rpm, notes \$5.95

AA 2 - THE ASCH RECORDINGS 1939-1947. BLUES GOSPEL AND JAZZ VOL. 1, RECORD 2. Compiled and Edited by Samuel B. Charters.

Muggsy Spanier; Pee Wee Russell; Omer Simwon Trio; James P. Johnson; Joe Sullivan and Sidney Bechet; Art Tatum; Coleman Hawkins; Stuff Smith; Mary Lou Williams; Jazz At The Philharmonic.

1-12" 33-1/3 rpm, notes \$5.95

Both above records available in two-record set as:

2-12" 33-1/3 rpm, notes \$11.90

AA 3 - THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2, RECORD 1. Compiled and edited by Moses Asch and Charles Edward Smith, notes by C.E. Smith.

This is a brilliant cross-section of the American scene and now made available for the first time. Much of this material has been known to only a few record collectors up to now, but here we have recordings which will serve to enrich the living traditions of American folk music.

Leadbelly (Huddie Ledbetter), vocal w. 12-string guitar; Burl Ives, vocal w. guitar; Alan Lomax,

vocal w. guitar; Pete Seeger, vocal w. 5-string banjo; Woody Guthrie, vocal w. guitar; Cisco Houston, vocal w. guitar; Brownie McGhee, vocal w. guitar; Bess Lomax and Group, vocal w. instruments; Pete Seeger and Group, vocal w. instruments; Bess Lomax and Group, vocal w. instruments; Josh White, vocal w. guitar; Les Paul, vocal w. instruments; Frank Warner and Group, vocal w. instruments; Ralph Page, singing-caller w. instruments; Woody Guthrie, fiddle and Group, instruments; Tiny Clark, caller, w. Mr. Siller, fiddle, Mrs. Siller, piano; Country Dance Orch.

1-12" 33-1/3 rpm notes

AA 4 - THE ASCH RECORDINGS 1939-1945. FOLK SINGERS VOL. 2, RECORD 2. Compiled and edited by Moses Asch and Charles Edward Smith, notes by C. E. Smith.

Richard Dyer-Bennet, vocal w. guitar; Andrew Rowan Summers, vocal w. dulcimer; John Jacob Niles, vocal w. dulcimer; Cratis Williams, unaccompanied vocal; Texas Gladden, unaccompanied vocal; Hobart Smith, vocal w. guitar; Texas Gladden and Hobart Smith, vocal and fiddle; Bascom La-Mar Lunsford, vocal w. 5-string banjo; George Edwards, unaccompanied vocal. Dock Reese, unaccompanied vocal; Hobart Smith, piano; Champion Jack Dupree, piano; Sonny Terry, falsetto voice and harmonica; Woody Guthrie, Cisco Houston, others, instrumental; Woody, Cisco and Sonny, harmonica and 2 guitars; Rev. Gary Davis, guitar; Baby Dodds, drums.

1-12" 33-1/3 rpm, notes

Both above records are available in two-record set as:
AA 3/4 2-12" 33-1/3 rpm, notes

AA 701 MISSISSIPPI HEAD START. Child Development Group of Mississippi. Compiled and Edited by Polly Greenberg. On the record we hear a cross-section of the participating children and adults in a typical learning program.

Da da da - Just The Other Day - Good Morning - Take This Hammer - Where Is Theresa - When Mr. Sun - Mary Mack - Give Me That Old Time Religion - Instrumental Dances - I Got A Mother - Bear Hunt - Little Sally Walker - On The Battlefield - Amen, Amen - Why Do The Drums Go - All Of God's Children Soon I Will Be Done - Paw Paw Patch - We've Been 'Buked - The Drinking Gourd - Little Old Lady - Charlie Brown - Go Tell It On The Mountain - Just A Closer Walk With Thee - Beat One Hammer and many more.

2-12" 33-1/3 rpm, notes in box

AA 702 - AFRO-AMERICAN MUSIC. A demonstration recording by Dr. Willis James. Dr. James lectured and demonstrated at the Newport Folk Festival and gave this lecture at Atlanta University. Hollers and singing and the use of ethnic records demonstrate; African background, Rhythm, Speech and Song, Cries, The Blues, Jubilee Songs, Negro Music from white sources, Jazz. Complete text included.

2-12" LP boxed \$11.90

ASCH 101 - THE BLUES.

The Blues is a sound track from the film by Samuel

Charters. You hear the blues: singing, talking, guitar and harmonica playing, as part of the lives of men like Memphis Willie B.; J.D. Short, born and raised in Mississippi - now living in St. Louis; Furry Lewis and Gus Cannon from Memphis; Baby Tate from Spartanburg, South Carolina; Sleepy John Estes from Brownsville, Tennessee; and Pink Anderson of Spartanburg, who has already started his six year old son out singing and playing the blues.

Sleepy John Estes plays the blues in front of his sharecropper's shack: "What I made out of myself is a crying shame." Well, the blues may move him out of his shack, because Sleepy John has been "discovered." Furry Lewis says: "The blues is true." Will success spoil Sleepy John Estes? 1-12" 33-1/3 rpm, notes

AHS 751 - LATIN AMERICAN CHILDREN GAME SONGS RECORDED ON LOCATION BY HENRIETTA

YURCHENKO. Notes and Translation by Henrietta Yurchenko. Assisted by Peter Gold and Peter Yurchenko. In Latin America, as throughout the world, there are two kinds of children's songs: those taught by their elders or their teachers, and those learned at play. This collection includes both types. The first group includes such gems as Mambru, Las Tres Cautivas, etc. The second group includes Spanish Christmas Carols and songs heard every day during school recess, in the back yards and streets of the villages and towns all over Mexico and Puerto Rico. Text Included *Stereo 1-12" 33-1/3 rpm LP \$5.95

AHS 823 - SQUARE DANCE WITH SOUL with Rev. Fred. Doug. Kirkpatrick and the Hearts. Booklet contains complete illustrated dance inst. with an introduction by Rev. Kirkpatrick. Loop-the-Loop, In and Out the Window, Red River Valley, Raise the Roof, Stay With Me, Take a little Peep, Hurry (5&3) Soul Cindy, Kick in the Middle, Swing Your Thing.

1-12" Stereo LP, notes

AH 752 - MARCHING ACROSS THE GREEN GRASS and other American Childrens Game Songs by JEAN RITCHIE - An audio-visual experience from Miss Ritchie's treasure chest of Childrens' game songs that include such favorites as Sailor, Sailor On The Sea, Train A-Comin', Marching Across The Green Grass, Open The Window and others. All arranged for the total involvement of the child. Text included.

1-12" LP

AH 3831 - BALLADS AND SONGS OF THE BLUE RIDGE MOUNTAINS PERSISTENCE AND CHANGE Twenty-one songs and ballads of the Blue Ridge that includes favorites Pretty Polly, Green Willow Tree, Barbry Allen, Lonesome Day, etc. Performed by Paul Joines, Sarah Hawkes, Granny Porter, Kilby Reeves, Polly Joines, Spud Gravely, Ivor Melton, Herbert Delp, Ruby Vass, Glen Neaves and Cliff Evans. Glen Smith and Wade Ward playing the Fiddle. Text included.

1-12" LP

AH 3902 - KILBY SNOW with auto harp, guitar, banjo etc. acc. by Jim Snow, Mike Hudak and Mike Seeger, Molly Hare, Greenback Dollar, Wind and

Rain, Budded Roses, Sourwood Mt., Cannonball, Mean Woman, Auto Harp Special and 10 other folk songs and tunes including Shady Grove. Elaborate notes by Mike Seeger, ill.

1-12" LP notes

AH 3903 - DOCK BOGGS vol. 3 Recorded and edited with elaborate notes by Mike Seeger, 28 Dock Boggs Specials with interview includes, Davenport, Dying Ranger, Ommie Wise, Sugar Blues, Cumberland Gap, etc.

1-12" LP notes

AH 8503 - KENYA FOLK SONGS by David Nzomo includes songs in Swahili, Kamba, languages and instrumentals. These African Rhythms are very singable and fun to sing along with. Text and music notations.

1-12" LP -

AH 9110 - UNDERSTANDING AND APPRECIATION OF THE ESSAY by Prof. Morris Schreiber who had produced for Folkways Records the famous Understanding and Appreciation of Poetry and many others, now appears on the ASCH label exclusively. Includes: The Art and Range of the Essay, The Essay as a Literary Type, How the Essay Evolved, Style in the Essay, Modern Masters of the Essay, etc. Complete text included.

1-12" LP -

AH 9572 - NOH PLAY-KAGEGIYO and KYOGEN PLAY-SHIDOHOGAKU recorded at performances by Jacob Feuerring. Heavy Noh play and light Kyogen are introduced in the notes by famous Japanese dancer Ayako Uchinyama with Japanese text.

2-12" Boxed set, notes

AS 9831 - THE ELEPHANT CALF or the Provability of Every Contention. Musical extravaganza by Bertolt Brecht, adapted by Eric Bentley. Original cast of the Isaiah Sheffer production, music by Arnold Black. In a whimsical trial the prosecutor proves the defendant guilty of murder even though the victim is present in court. Anti-war, anti-Establishment songs by Bentley include THE SUPERNATIONAL ANTHEM, DEAR OLD DEMOCRACY, THE UNCOMMITTED, other. Complete Text.

1-12" LP

Asch Mankind Series

ETHNIC SERIES

AH 4126 - THE FOUR VEDAS. Introduction and Notes by Prof. J. F. Staal. Recordings by John Levy and J. F. Staal.

Consists of a body of hymns (the Rgveda) sacrificial formulas (the Yajurveda), chants (the Samveda) and magical formulas (the Atharvaveda), which together constitute the four Vedas. The whole of this broad anthology has been handed down by word of mouth. Rgveda, Black Yajurveda, White Yajurveda, Samaveda and Atharvaveda, The Nambudiri Tradition, and Vedic Ritual. English and complete transliteration, illustrated notes.

2-12" LPs

AHM 4151 - FASOLA - SACRED HARP SINGING

recorded by Amelia & Frederic Ramsey, Jr., with very detailed illustrated notes of the history of the shape note singing and about each piece. 53 most important Sacred Harp Songs includes Liverpool, Fillmore, New Jordan, Manchester etc.

2-12" boxed set notes

AHM 4210 - SONGS OF THE WESTERN AUSTRALIAN DESERT ABORIGINES. Recorded by R. A. Gould.

Kangaroo Cycle-Bloodletting, Novice, Mimicry, Dance Songs Kangaroo & Dingo, Sacred Songs, Rain and Tingari Cycle Songs, Women's Songs. Complete illustrated notes.

1-12" LP

AHM 4212 - MUSIC OF GUATEMALA. Recorded and Edited by Jacques Jangoux. From San Juan Laguna, Chirmia and Drum. From San Pedro Laguna, Marimba and Clarinet, Chirmia and Drum. From Jocotan, Small Marimba. From Todos Santos, Whistling and Childrens Songs, Humming, Marimba and Songs. Complete Notes.

1-12" LP

AHM 4221 - MUSIC OF THE IDOMA OF NIGERIA

rec. by Prof. Robert G. Armstrong with notes that include/in special/transcribed phonetics the words of each song with their English equivalents. Aleku Chants. Ichicha Songs, Onugbo and Oko, Ucholo Nehi (The Great Ceremony) of Oturkpo-Idoma, Prays, sponsored by the Inst. of African Studies. Univ. of Ibadan, Nigeria and UNESCO.

1-12" LP notes

AHM - 4222 - EWE MUSIC OF GHANA Recorded and edited by S. K. Ladzekpo Yewe Cult Dance, Funeral Durge, Kpegisu, Ga Dance, Gadzo Dance, Atsiagbek r Dance, Brittania Hatsistsia, Adzida-Afawu, Adzida.

1-12" LP notes

AHM 4252 - MUSIC OF THE PLAINS APACHE

(KIOWA). Recorded and edited by John Beatty. Childrens' Wolf, Turtle, Turkey and Puppy songs; lullabies; Peyote songs; church songs; snake and buffalo dance songs; 4 hand game solo complete notes.

1-12" LP