

BOOK REVIEWS. (Cont'd.)

(continued from previous page)

painstaking research and meticulous attention to detail.

The book is splendidly illustrated—there are photographic plates showing musicians and dancers in action, and black-and-white diagrams demonstrating the relative positions of all participants at actual performances of the elaborate Chopi orchestral dances (many of which comprise 10 to 12 lengthy episodes). I was particularly interested in the chart comparing the just and tempered versions of our European scale systems with the Chopi scales, and also in the page of themes by the composer Gomukomu. Recently I have been playing two-piano transcriptions (by the American, Colin McPhee) of Balinese music, and the resemblance in the rhythm, contrapuntal texture, and instrumentation between the music of these widely-separated races is surely not a mere coincidence. I should say that Chopi musicians would afford much pleasure and profit to anyone even mildly interested in the ethnological aspect of music.

Australia Makes Music is by a prominent Australian musician, who, as a performer on both violin and viola, has played under most Australian and internationally-famous visiting conductors. One feels that she discusses impartially the state of all types of music in her country.

Following a foreword by the noted musicologist Bernard Heinze comes a brief survey covering a century and a-half of music in Australia. I found the chapter on aboriginal music and instruments most absorbing. The short and pithy biographical sketches of Australian composers, conductors, concert artists, and makers of musical instruments, are invaluable from a programme organiser's point of view, and yet are equally informative and entertaining for any interested reader who may wish to acquire factual and concise knowledge of these musical personalities so frequently heard in our concert and broadcast programmes.

Some 10 pages at the end of the book list Australian choral societies (complete with conductors' names) and give a comprehensive selection of recordings of Australian works of all types—orchestral, instrumental (solo and ensemble), vocal (solo and concerted), and brass and military band.

—Bessie Pollard

SCIENCE FOR EVERYMAN

ELECTRICITY and WIRELESS FOR BEGINNERS. Both by C. L. Bots, Harrap's "Torch Books." Prices, 8/6 and 7/6.

THESE books are among the first of what is intended to be a series devoted to the fundamentals of various sciences and their applications. As such they will be very welcome, for they are carefully designed to bridge the gap between earnest ignorance and a suitable text-book.

Electricity covers a great part of the elementary theory of the subject in a simple, non-mathematical manner, and this is followed by a useful account of the applications of electricity in the home. Some of the practices described are not in line with New Zealand practice, but the alert reader will readily discover these. The author's diagrams are clear and well figured. Occasionally his passion to make everything clear is carried to rather ridiculous lengths,

as on page 241 we find: "The spiral markings on a screw are called the thread." Surely that is common knowledge!

Wireless for Beginners is the third edition of a work first published in 1933. While it is true that fundamentals have changed little, the constant reference to models of 16 years ago and diagrams of a similar vintage tends to "date" badly. This is unfortunate, as the exposition of principles is thorough, the diagrams clear, informative and not cluttered by unessential detail, and the extra chapters covering recent work in television are a good summary of British work in this field. It may be something of a disadvantage to the New Zealand reader that most of the British sets described are practically unknown here. Nevertheless, the reader is taken by easy stages from a contemplation of "the parts" to some sound ideas on quite difficult matters.

—J.D.M.

ACKNOWLEDGMENTS

THE SPIKE: GOLDEN JUBILEE NUMBER (1899-1949). Published by the Victoria University College Students' Association, editor R. W. Burchfield. Price, 5/-.

NEARLY everybody who has been a student at V.U.C. will want to buy a copy of this memorial number of the students' magazine. The editor's aim was to record the latest and newest thoughts of all Victorians still "alive and accessible," and if he has not succeeded in this he has still produced something fitting to the occasion. There is a little looking forward as well as the expected flavour of nostalgia, and the six broadcast talks on personalities, law, sport, authorship, etc., are not always mere records of events. The literary contributions, by Eileen Duggan, Douglas Stewart, P. S. Wilson, W. H. Oliver, and others, have not assumed undue proportion, while the standard of production is what one expects from the Caxton Press, whose imprint is on the title page.

—P.J.W.



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ZB BOOK REVIEW on July 10 will be chaired by W. J. Scott (above) and the books reviewed will be: "March of the Moderns," by William Gaunt (reviewed by A. R. D. Fairburn), "Alphabetical Order," by Daniel George (J. H. E. Schroder), "World Without Visa," by Jean Malaquais (Professor H. Winston Rhodes), and "The Church Looks at Herself," by Martin Davidson (Rev. P. O. C. Edwards).