

LES COLLOQUES DE WEGIMONT (Cercle International d'Etudes Ethno-Musicologiques) edited by PAUL COLLAER (Elsevier, Bruxelles, 1956).

This remarkable collection of papers on musicological topics forms the report of the first series of discussions held at Wégimont, in Belgium, on 19th—16th September, 1956, under the presidency of Madame Suzanne Clercx-Lejeune, Professor of Musicology at the University of Liège. Some fifteen specialists presented papers at the meeting, all of them being distinguished scholars.

The collection is prefaced by a short introduction by Suzanne Clercx on the general subject of musicology. This is followed by a paper by André Schaeffner on "Musical Ethnology or Comparative Musicology?" which contains a fascinating description of the author's statistical analysis of all the musical instruments found by him among the Dogon people, together with the facts relating to their use by either sex, the status of the performers, and the occasions of their employment. Such meticulous observation and recording of details is beyond all praise, and affords a model for all other workers in similar fields.

Manfred Bukofyer's paper on "Observations on the Study of non-Western Music" (the only one of the collection in English) is a brief but very significant contribution extracted from his comprehensive study of "The Place of Musicology in American Institutions of Higher Learning." He draws attention to the fact that, in the past, such institutions limited their studies "to the patterns of European thought from antiquity to the present day," while generally ignoring the culture and wisdom of the Far East. But he stresses the fact that recent events have compelled the West to recognise that the limitation alluded to was a serious error, for the second World War has forced the West to realise that "Anthropological Musicology" is of immense importance. Bukofyer's paper is both welcome and provocative.

Paul Collaer's essay on the present state of knowledge of auditory perception, vocal utterance and musical memory, though extremely interesting, is less directly concerned with topics usually studied by readers of AFRICAN MUSIC, though the specialist researcher will find much of value in it.

On the other hand Marius Schneider's study of "The Intellectual and Psychological Foundations of Magical Song", although it covers the practices of many and widespread cultures, suggests a fruitful field which researchers in African musics would do well to cultivate.

Constantine Brailoiu deals with the rhythms of childhood, and some of the children whose music he studies are Africans. Claudie Marcel-Dubois gives us an excellent essay on "French Musical Ethnography," a great part of which is taken up by an exhaustive description of the "Tambourin de Provence" and its partner, the "Galoubet." These instruments, the French counterparts of the Elizabethan "Pipe and Tabour" are, unlike the latter, not only still in current use in the south of France, but have been improved recently by the application of modern methods of manufacture and the use of modern materials.

The essay by Walter Wiora on the problem of the old German "Ballade" is perhaps outside the interests of most of the readers of the present Journal; but that of Gilbert Rouget on the form of music among peoples who rely on oral tradition and not on musical notation deals in considerable detail with African practices, notably those of the Middle Congo, and deserves careful study.

Laszlo Lajtha's paper on "False Intonation in Popular Music," Liv. Greni's "On the Vocal Tradition in Norwegian Folk-Music," and Paul Collaer's on "The Friction Drum (Rommelpot) in Flanders," will possibly be of less interest to our readers than some of the other studies in the volume; but it is worth while having an authoritative article on the "rommelpot" in view of the fact that the name of this instrument has for years been erroneously attached to the Hottentot drum through an early mis-reading of Peter Kolb's famous description of the Cape (Nürnberg, 1719), and since the error has been perpetuated in the Afrikaans language.

Jean-Noel Maquet gives us a valuable article on "Music among the Pende and the Tshokwe" illustrated by several excellent photographs of instruments and a number of useful transcriptions of musical performances. Details of tuning of xylophones and "Sansas" are also listed by him.

The volume is rounded off by notes on and transcriptions of sixteen songs of the Ainu of Japan and on recordings made in Crete, as well as a series of reviews of recent works and a most valuable list of recordings of the musics of various countries, of which those relating to the Belgian Congo are particularly full and will be of great use to many of our readers.

The whole volume is a model of what such reports should be, and we await with some impatience the appearance of the next in the series.

Percival R. Kirby.

* * * * *

NOTE SUR LES INSTRUMENTS DE MUSIQUE CONGOLAISE, by JEAN-NOEL MAQUET, Bruxelles, 1956.

This paper is an extract from a larger work on the musical instruments in the De Jonghe Museum which was submitted by the author as a thesis for a degree in musicology in the University of Louvain. The thesis contains a minute description of a gross of instruments housed in the aforesaid Museum.

In the introduction the author, while admitting that research on the musical instruments of the Congo has been carried out for a very long time—indeed from 1902—does not hesitate to point out that it is still premature to attempt a complete survey of the instruments of that area, since neither all of them

nor their distribution are yet fully known; but he considers that it will be useful for future researchers if he places before them what has been learned up to the present.

Mr. Maquet therefore gives us a documented outline of the work accomplished by some fifteen authors, after which he discusses afresh the classification of the instruments. Of special interest is his close analysis of the various types of xylophone, with and without resonators, as they are found in the Congo, together with particulars of their distribution; and of the instruments commonly called "sansas", among which he notes specimens with tongues of copper and brass, as well as of iron.

The author's description of various types of flutes is, unfortunately, rather "sketchy", and gives us little information as to their use or the nature of the music performed upon them. True, he refers to the works of other researchers, which doubtless amplify his own observations; but without referring to these one cannot obtain any clear idea of the instruments which he describes. This is notably the case in his account of the pan-pipes, although in this instance he does give an example of the music played upon the instrument. And in discussing the transverse flute he alludes to the measurement theories of the late Erich von Hornbostel and of Curt Sachs, saying that it is desirable that these should be verified so far as the Congo flutes are concerned. But he makes no attempt at such verification.

The paper, as the author himself frankly states, is a rapid review of the musical instruments of the Congo, and therefore one can hardly expect to find in it the details for which one longs. For these one must await the complete study.

A series of five Plates contains a large number of clear line drawings of instruments; but in the nature of the case the performers are not depicted. A bibliography of eighty nine works is a useful addition, and also a list of recordings of music performed on various instruments in the Congo.

Percival R. Kirby.

* * * * *

LES INSTRUMENTS DE MUSIQUE AU BAS-CONGO ET DANS LES REGIONS AVOISINANTES: Par BERTIL SODERBERG. Stockholm: Ethnographical Museum of Sweden, monograph series, publication No. 3, 1956. Pp. 284; 26 plates; 25 text-diagrams; 1 map. 60 kroner.

(Reprinted with the kind permission of the Editor of Africa, the Journal of the International African Institute.)

In the writing of this detailed and carefully produced ethnographical study, the author has been able to combine experience in the field as a missionary of the Svenska Missionsförbundet and as holder of a bursary from the Institut d'Etudes Centrafricaines (Brazzaville) with some years of study during a term of office at the Royal Ethnographical Museum of Stockholm. He has thus had the advantage of being able to do research work in the area described (under conditions of acceptance by the people because of his position amongst them) and also of having facilities for library and museum studies. The result is a further valuable contribution to the growing number of ethnographical monographs on Africa being produced in Sweden.

In a short introductory chapter the author delimits the area of his study and gives a brief account of the history and geography of the Lower Congo, together with a description of the peoples living there. Then follow chapters in which the musical instruments of the region are described under the successive heads; idiophones, membranophones, cordophones, and aerophones. There is a concluding chapter treating of the ornamentation of the instruments found and also of the appearance of musical instruments, in the plastic art forms of the region. The appended bibliography of some 500 items is noteworthy in giving many Swedish papers which are not commonly available to musicologists. In the 26 plates there are 155 photographs of musical instruments described in the text and of African musicians using them.

Included in the description of each instrument is an account of the role played by it in Lower Congo tribal life. The author has not, however, attempted to describe the music associated therewith; he rightly maintains that a discussion of note frequency, melodic intervals, rhythm and musical phrasing belongs to the domain of musicology rather than ethnography. He also excludes from the present study all European instruments imported into the Lower Congo within recent years because "they are not incorporated into the indigenous civilization" (p. 14). On the other hand, he is ready to recognize European influence on some of the instruments he describes as culturally indigenous to the area (trumpets, bells).

The classification generally adopted is that of von Hornbostel and Sachs: *Systematik der Musikinstrumente* (1914). The author points out, however, that some of the instruments found in this area are difficult to fit into classificatory systems. He ranges hand-clapping, for instance, under concussion idiophones, the sounds made by girls and women beating the water-surface while bathing under percussion idiophones, and the remarkable instrument known as the *nkumbi* (Weeks' Hunting Fetish Drum) is described as essentially a scraping stick (idiophone par râpement).

For some of the instruments described, the author is content to give an account of the form met with in the Lower Congo area. He realizes, however, that a knowledge of the form and function of these instruments outside the area studied could throw light on their nature and use within the area and so he gives, in most cases, a summary of such information available in the literature consulted.