

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