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“specializes” in a single note, and one of whom beats time—and an orchestra comprised of monkeys.

Parody music was not only a subject treated in art, it was part of theatrical burlesques performed throughout most of the seventeenth century at court as part of the ballet offerings (e.g., the *Mondé renversé* of 1624). Such pieces appealed to an audience with highly developed tastes for the ironic. In one such performance, a particular entrée of buffoons was accompanied by “les hautbois . . . mal d'accord avec les violons,” a happy noise which provided music for the *faux pas* of dancers dressed as monkeys. The burlesques were also used to ridicule the enemies of the king.

Dancers costumed as musical instruments appeared too, as documented in a drawing by Gissey for *Les festes de Bacchus*. One figure personifying music appears with his head totally encased in a gigantic lute—his face breaking through the belly.

Mirimonde's book represents a significant contribution to a fledgling area of scholarly endeavor. While it should be pointed out that he discusses far more pictures than production costs will allow to be illustrated, there is nevertheless real value here in even the briefest citations. Part of the central worth of this monumental undertaking is its usefulness as a resource tool, fulfilling much the same need as Andor Pigler's classic reference work, *Barockthemen: Eine Auswahl von Verzeichnissen zur Ikonographie des 17. und 18. Jahrhunderts* (2d ed., 1974), with the added advantage of Mirimonde's detailed description of the musical contents of individual documents. The book is handsomely executed; plate quality is good. The majority of reproductions are of drawings and engravings.

RICHARD D. LEPPERT

Laurence Picken. *Folk Musical Instruments of Turkey*. London: Oxford University Press, 1975. xl, 685 pp.; 47 plates, musical examples, drawings, charts, maps. \$108.00.

Ever since my first encounter with Laurence Picken's incisive paper on Black Sea fiddling (*Proceedings of the Royal Musical Association*

80 [1954]: 73–86), I have hoped for a follow-up. Suddenly now, after twenty years of research in Chinese, Japanese, and Central Asian musics, he bursts forth with a major contribution to organology.

Organology is a small, ill-defined branch of ethnomusicology. Many musicians and scholars never heard of the word, and you will search in vain for it in the *Oxford English Dictionary* or the *Harvard Dictionary of Music*. Picken's monumental study of Turkish folk instruments contributes significantly to the fields of Turkish studies, material folk culture, and ethnomusicology in general, but in organology it should count as the most significant work since Curt Sachs's.

Originally commissioned for the Emsheimer-Stockmann series, *Handbücher der europäischen Volksmusikinstrumente*, Picken's Turkish work outgrew the magnitude of those slim volumes (Hungary, 148 pp.; Czechoslovakia, 188 pp.) and was published separately. All books in the series follow a uniform format, including Picken's. They are essentially instrument catalogs laid out according to the Sachs-Hornbostel classification scheme—analogue, Picken reminds us, to the Dewey decimal system and classifications in the biological sciences. Thus the main divisions of the book are: "Idiophones" (56 pp.), such as spoons and clapper bells; "Membranophones" (109 pp.), such as drums and kazoos; "Chordophones" (170 pp.), such as lutes and fiddles; and "Aerophones" (212 pp.), such as flutes, reeds, and horns. A fifty-two-page postscript delves into the theoretical questions of classification, evolution, distribution, and diffusion of instruments and their related ideas. A fourteen-page bibliography is followed by indexes of authors' names, geographical names, Turkish words and phrases, and a lengthy general index. These latter niceties are consistent with aids to the reader in the front matter; many readers will appreciate the guide to Turkish pronunciation and the designation of notes.

Each entry within the four main divisions is self-contained; the casual reader can open the book at random and become immediately engrossed in the details of a single instrument. Within each entry, Picken follows the Emsheimer-Stockmann format: (I) terminology—the various names, their cognates and relations throughout geography and history; (II) ergology and technology (how it is made);

(III) playing technique and musical possibilities (with many detailed drawings and photographs); (IV) repertory (including numerous extensive transcriptions); (V) use (in ensembles, etc.); and (VI) history and distribution (where Picken is really in his element).

The thoroughness of this job is breathtaking. As soon as I received this book, I looked up a question which had long puzzled me and which Sachs had failed to answer, namely, what is the purpose of the small holes in the bell of the *zurna* shawm? Filters for high-frequency partials, says Picken; they are called "djinn holes" (*cin deliği*) or "Satan holes" (*şeytan deliği*), he says. And there are photographs of the various *zurna* bells and their typical patterns of djinn holes. Home run first time at bat.

The next thing that delighted me were the extensive acoustical discussions, unusual for an instrument catalog. On page 208 the resonance of composite chordophones with box-resonators is compared to that of a drum: "The table . . . functions as a . . . membrane constrained . . . by the sides of a stiffer box." The next paragraph continues:

The periodically varying force applied to the bridge by a given string, when plucked or bowed . . . , is analogous to the current from an alternating-current generator (A) . . . , and the function of the resonator in the composite chordophone is analogous to an electrical circuit activated by an alternating current. The sounding lute can be represented by a circuit that includes a capacitor (C')—analogous to the elastic properties of the table and other wooden components, an inductor (L')—analogous to the momentum associated with motion of the table excited through contact with the bridge, a second inductor (L'')—analogous to the mass of the air in the immediate vicinity of any open soundholes and, in parallel with the last, a second capacitor (C'')—analogous to the compressibility of the air. In addition, the circuit includes various resistances representing the dissipation of energy in the system. . . .

In the case of lutes with a skin table, C' and L' will relate principally to properties of the skin. Their values may be modified by changing the position of the bridge, or by weighting the skin, for example.

Facing page 208 are plates of four X-radiographs demonstrating the comparative thicknesses of *saz* lute bodies, old and new (the two right-hand plates are inconsistently inverted though).

Picken's other careers as biologist and zoologist provide brilliant

support. He speaks precisely of the antlers of “the wild ungulate” used for *nefir* horns, the “*ulnae*” of eagles’ wings for double-reed pipes. His trained eye observes differences in grain patterns of *saz* bodies. The whole taxonomy discussion in the postscript is enlivened by frequent references to such parallels as the International Plant Index.

But is the information specific to Turkey reliable? One of the long-standing feuds in ethnomusicology pits the ethnic insider against the outsider. The perpetual argument of the insider is that the outsider didn’t grow up with it, thus he can never understand the deep feelings and the true meaning of the insider’s music. The insider finds the outsider’s basic knowledge poor and his mistakes ludicrous. To this the outsider invariably replies that the insider is so wrapped up in chauvinistic glorification of his own culture that all pretense of scientific objectivity is a sham. The insider, he says, lacks perspective. The simple resolution of this debate is to take our intellectual nourishment from both insider and outsider, savoring the respective strengths of each and reserving a healthy skepticism for their respective weaknesses.

I am an outsider to Turkish music; so is Picken. He has taken great pains to quote Turkish sources, written and verbal. Hundreds of informants aided: the small boys in the fields, the shepherds in the mountains, the musicians and craftsmen in the towns, and the scholars in the cities (such as Sadi Yaver Ataman, the dean of the Turkish musical folklorists). It was inevitable that a few sources would elude even Picken. The *Türk Musikisi Ansiklopedisi* [Encyclopedia of Turkish music] by Öztuna, the first volume of which appeared in 1969, would have been useful, as would have been *Türk Musikisi Kimindir?* [To whom does Turkish music belong?], reprinted in 1969, by the late great Turkish musicologist Saadetin Arel.

Looking at the section on the *saz* long-necked, fretted lute—rightfully allotted the largest number of pages (87)—I was delighted with the drawings of string looping, a comparison of present carvel-construction with a fourteenth-century source, and acute observations on the function of the tapering of the neck. Even to a fellow outsider, though, a few things rang false. The tuning “*misket*” (p. 231) does not derive simply from the dictionary meaning of that word, “mus-

catel grapes," but is the title of a famous song in the mode requiring that tuning. Under playing technique, Picken spells out exactly the *saz* player's characteristic ornaments (*çarpmalar*), but his omission of the various complex regional strumming styles, e.g., those of Ankara and Konya, is major. These are the kinds of problems facing every outsider, including me.

It is humanly impossible to include every single folk instrument in a given country at a given time. Although one of my favorites is not in Picken (the *havan* coffee mortar, beaten rhythmically at weddings), the inclusion of a luxuriant profusion of whirligigs, bull-roarers, and other homemade children's instruments more than compensates. Probably only an outsider could have mounted such an enormous effort at this time. Yet my fondest hope now is that a Turk will be inspired enough or angry enough with this book to go out and do likewise from the insider's viewpoint.

Since Picken and Oxford had so kindly eased the reader's way with indexes, lists, and so forth, I felt more keenly the absence of explanation in the preface for questions I consider basic. Take the title of the book, for example. The term "folk" is controversial and begs for definition here (232 pages later it is defined obliquely). Does it include gypsy, mehter, dervish, or religious music? If not, why not? Then, what is a "musical instrument"? And does "Turkey" refer to the Republic of Turkey? At what time? Including Cyprus? The Ottoman Empire? Central Asian Turks? I would find each of these questions challenging. But these are small carpings in comparison to Picken's great achievement; the dogs bark, but the caravan moves on.

Who will buy this book? The price, one hundred and eight dollars (at this writing), is not a misprint. Oxford University Press, in a grand manner befitting the largest publisher in the non-Communist world, seems to incline more and more to such lavish productions of scholarly works. The last such Oxford book was Eta Harich-Schneider's *History of Japanese Music* (1973), priced at a mere seventy-five dollars. With library budgets shrinking and publications' costs rapidly escalating, such generous reminders of the good old days seem doomed to extinction, like our American land-cruisers.

In the meanwhile, let us give one last hurrah for Oxford for taking

the financial risk of bringing us this treasure. And by all means let us thank Laurence Pickin for this immense labor of love, twenty-five years in the making, a masterpiece nonpareil. Dr. Picken, *tebrikler!*

KARL SIGNELL

The Brussels Museum of Musical Instruments Bulletin. Edited by René de Maeyer. Vol. 4 [Anniversary offering to the Ruckers Genootschap of Antwerp]. Buren, The Netherlands: Frits Knuf, 1974. Hfl 36.

In his introduction to the first volume (1971) of *The Brussels Museum of Musical Instruments Bulletin*, René de Maeyer stated, as the aim of the undertaking, "to account for the scientific activities of or in connection with the Museum, to discuss current problems of instrument making or musical acoustics, to report researches made in the field of folk music, to emphasize the significance of musical iconography, to contribute to ethnomusicology by the study of non-European instruments." One suspects from reading his introduction that Maeyer, who is the curator of the Brussels museum, hoped as well to achieve further awareness among the Belgian public of the existence of this marvellous collection; but it should not be inferred that the *Bulletin* is in the nature of puffery, for it has so far served as the forum for a considerable number of significant studies in organology. Except for volume 1 (volume 3 had not yet appeared at the time of this writing), each annual issue of the *Bulletin* has been turned over largely to the investigation of a single instrument: volume 2 (1972) was devoted mostly to the Jew's harp and volume 5 (1975) to the dulcimer.

Volume 4 of the *Bulletin* was published as a sort of *Festschrift* on the occasion of the fifth anniversary of the Ruckers Genootschap of Antwerp. It contains a catalogue of the exhibition put on in Antwerp by the Genootschap in the summer of 1974 (pp. 65–70), an account by its president, F. Aeby, of the achievements of the first five years of the Genootschap (pp. 11–15), appreciations by Gustav Leonhardt and Kenneth Gilbert, and an account by Hubert Bédard and Jeannine