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unfamiliar with ophicleides would be helped by being told that the instrument is "bassoon shape in form."

Reading this book, as well as most of the current English-language books about musical instruments, one is reminded of a point of view recently articulated by Nicholas Tawa in *The Sonneck Society Newsletter* (Summer 1979) that musicologists are perhaps a hundred years behind the times in relation to the work of their colleagues in the humanities, have unadventurous imaginations, leave human factors unconsidered, make social context secondary, and, most unforgivably, are boring. Indeed, *The Tuba Family* contains a wealth of information. It deals with an area of interest which has long needed attention, and it certainly is recommended by this reviewer for purchase by individuals and libraries interested in the history and use of brass instruments. But even as that is said, this reviewer doubts that reading the book will excite very many brass players to take an active interest in the history and development of their instrument. This is a criticism directed not at this work alone, but at almost all of the English books about instruments (excluding those better characterized as photo essays), all of which parade their rather dreary lists of well-worn information in pedantic fashion.

One would hope that those doing research in the history of musical instruments might follow, instead, the example provided in Robert Eliason's splendid monograph, *Graves & Company: Musical Instrument Makers* (Dearborn, Mich.: Henry Ford Museum, 1975), eventually providing the kind of background information which will allow music historians of the future to add flesh to the skeletal histories of musical instruments which currently grace our shelves.

ANDRÉ P. LARSON

Monique Brandily. *Instruments de musique et musiciens instrumentistes chez les Teda du Tibesti*. Musée royal de l'Afrique centrale, Tervuren, Belgium. Annales, Série in-8°: Sciences humaines, no. 82. Tervuren: Musée royal de l'Afrique centrale, 1974. xii, 260 pp.

Mme Brandily has produced an excellent study of the musical instruments, performance practices, and the integration of music in

society of the Teda of northern Chad. The work is divided into three parts, with introductory matter, a conclusion, a bibliography, and appropriate indices. Part I (120 pages) deals with the instruments, discussing them by organological category (chordophones, membranophones, aerophones, and idiophones); part II (10 pages) is devoted to the musicians; and part III (55 pages) covers the use of musical instruments in society.

The study is based upon data gathered during two field trips to Chad in 1961 and 1965, and a follow-up trip to an adjacent area in southern Libya in 1969. It is well documented and illustrated and shows throughout a careful attention to detail and precise, clear description. Included are sixty-five excellent photographs by the author and her husband, Max-Yves Brandily; numerous tables, diagrams, sketches, and charts; textual transcriptions; and some musical notation.

The Teda inhabit a forbidding area of Africa; there is very scant rainfall, and the geography and climate do not lend themselves to commerce or bounteous agricultural production. Consequently, the Teda lead an ascetic, nomadic way of life in which virtually everything is functional, or may be so considered (in the sense that "luxury" or nonessential possessions and activities are minimal). The introductory photographs show a stark contrast between the physical environment (sheer cliffs and escarpments, the desert, and a little vegetation) and living beings (camels, a donkey, and a few inhabitants). These give a vivid presentation of the "context" in which the musical instruments are used, in a way that words could not duplicate. One's appreciation of the creative and artistic activity of the Teda is heightened by this brief introduction to their surroundings.

Parts I and III, dealing with the instruments and their use in society, present the major contributions of this work to ethnomusicological study. Constructional detail is covered precisely and appropriately illustrated. For instance, the method of attaching the neck of the *kələli* lute to the body, and of covering the body with a camel hide, is described in copious detail in the text and is clearly illustrated with eighteen photographs and four sketches. Playing technique, too, is given excellent coverage: there is, for example, a superb illustration of a leaping attack used by a drummer when playing a *digidəl* rhythm

on the *naɲara* drum (p. 107) as well as a seven-page textual description of the attack, which includes details of apprenticeship tutelage.

Comparisons are made of the usage of certain instruments and objects with the roles of individuals within society and with various prohibitions and permissions that concern objects of material culture. Objects associated with the forge (including the *kidi* drum for example) are specifically interdicted for women, as is the *kiiki vielle*. In fact, all musical instruments are traditionally reserved for men with the exception of the *yondo*, a struck idiophone played by prostitutes. Here, a parallel is drawn between the *kidi* drum, played only by blacksmiths, and the *yondo* idiophone, reserved for prostitutes.

Forty-eight pages are devoted to a discussion of the function of musical instruments. We learn, for instance, that the *naɲara* and *kwɛlli* drums are used both on occasions that occur cyclically and on special or exceptional occasions. An example of cyclic use is the drum signal given to announce the beginning and ending of the period for collecting dates. Special or exceptional occasions include announcing the going and returning of a war party, the beginning of a circumcision rite, and the coronation of a chief.

An important asset of the work is the author's ingenuity in designing good graphic illustrations. One (p. 193), for instance, shows two similar triangles, joined by a central axis, indicating the complex interrelationships between spoken and written language, thought, music, and figurative representation. Another (p. 216) shows four classes of people (and three subclasses), represented by two ovals superimposed upon a divided circle. The musical instruments used by these classes are indicated within the figures by different shadings and markings. The value of graphics is that they can show at a glance complex interrelationships and subdivisions that might become obscured in a textual presentation.

On balance, the work provides us with valuable insight into Teda society and shows how an ethnomusicological study can contribute to the understanding of a variety of factors within a culture. We see that the musical instruments used and the repertoire performed varies for different classes, sexes, and occupations. We see how unusual modes of performance (for instance, the frenzied playing manner used in the *digidel* rhythm previously referred to) violate norms of

behavior, and how functional usages of the instruments and their music are emphasized. Finally, we find plentiful data for comparison with those for neighboring peoples having similar musical instruments—for example, those in Niger and Nigeria. We must await a thorough analysis of the music, however, to see whether precise correlations can be drawn between behavior and performance on the one hand and, on the other, musical factors such as tension, melodic line, attack, and vocal mannerisms.

DARIUS L. THIEME

G. Craig Caba. *United States Military Drums, 1845–1865: A Pictorial Survey*. Harrisburg, Pa.: Civil War Antiquities Ltd., 1977. v, 145 pp. plus 194 black-and-white plates. \$7.50. (Available from the author at 2520 Lamb's Gap, Enola, Pa. 17025.)

The bulk of G. Craig Caba's *United States Military Drums* is a descriptive catalogue of seventy-six representative drums, mostly from state historical and private collections (one belongs to an AMIS member). The drums are by both unknown makers, who are assigned to regions of the country, and thirty-four identified makers (New England, eleven; New York, six; Pennsylvania, nine; Maryland, four; New Jersey, two; and Ohio and Illinois, one each). Many of the makers mentioned are familiar ones—William Hall, D. C. Hall, Thaddeus Firth, George and John Stratton, John C. Haynes, and J. W. Pepper, among others—but many unfamiliar names are also included in a ten-page, 315-entry "Directory of Drum Makers and Dealers" compiled by the author. Although such a list can never be truly complete, I can add only three names that it omits: William Schmidt (New York City), Daniel Griswold (Livingston County, New York), and the Philadelphia Klemm Brothers' Pittsburgh shop, which apparently made drums during this period. The Pepper, Christman, Pfaff, Firth & Sons, and Lyon & Healy firms also had drum shops or manufactories, although the directory lists them merely as music stores or military goods suppliers. The dates provided for the