

*Journal of the
American Musical
Instrument Society*

VOLUME XII • 1986



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have made the book more accessible to the general public, which I take to include undergraduate and most graduate students.

My principal reservations³ about the book concern its coverage of secondary literature and the sufficiency of its annotations. With regard to secondary literature, book reviews in particular are underrepresented. This shortage is nowhere more critical than in the case of musical instrument catalogues, where reviews have helped to establish current standards of description and evaluation. Moreover, some articles relating to important instruments in certain collections have been overlooked.⁴ One expects a more complete survey of the literature in such a specialized bibliography. Regarding annotations, there are simply too few. It would be useful to know, for example, that volumes six and eight of the *Bulletin of the Brussels Museum of Musical Instruments* (Coover item no. 297) concern bagpipes, and that Anthony Baines reviewed both in the *Galpin Society Journal* 35 (1982): 162–64.

James Coover's control of the sources of this bibliography is truly remarkable, and he has produced a useful guide to research. However, the problems inherent in the organization of the main sections and the insufficient general index detract from the book's value particularly to the non-specialist.

JAMES M. BORDERS

3. My confidence in the complete accuracy of the entries was occasionally shaken by errors in citation. For example: *Art Review* for *Scottish Art Review* (Coover item no. 560); *Die europäischen Musikinstrumente im Germanischen Nationalmuseum Nürnberg* for *Verzeichnis der europäischen Musikinstrumente . . .* (Coover item no. 1128); and an incorrect page reference for Cary Karp, "Baroque Woodwinds in the Musikhistoriska Museet," *Galpin Society Journal* 25 (1972): 9–96, rather than 80–86 (Coover item no. 1431).

4. For example, Jürgen Eppelsheim, "Das Denner-Chalumeau des Bayerischen Nationalmuseums," *Die Musikforschung* 26, no. 4 (1973): 498–500.

Mantle Hood. *The Evolution of Javanese Gamelan. Book 2, The Legacy of the Roaring Sea*. International Institute for Comparative Music Studies, Berlin; Pocketbooks of Musicology, 63. Wilhelmshaven: Edition Heinrichshofen, 1984. (U.S. Distributor, C. F. Peters Corporation) 211 pp.; 15 black-and-white plates. Paperbound, \$11.00.

"For nearly 2,000 years, the most powerful symbol of Javanese authority has been the gamelan. . . . [I]n the late 19th century, gamelan and the related arts . . . sparked the spirit of revolution, leading to Indonesian inde-

pendence." These statements in the opening paragraph of the second book of Mantle Hood's trilogy on the evolution of the Javanese gamelan (p. 9) set the tone for its contents.

Hood views history "not as a chronology of social events but as an accumulative record of values" (p. 13). Discussions of values (such as *epic identity*, which is central to Hood's interpretation of the thrust for independence) are intertwined with a generally diachronic organization of material. Book Two is concerned primarily with the history of gamelan from the time of the colonization of Java by the Hindus. Hood's theory of the origin of the gamelan was presented in Book One, and a generative grammar for Javanese music is promised for Book Three.

Hood briefly describes the musical instruments depicted on the immense eighth-century Buddhist stupa, the *Borobudur*, which he considers both the "first significant source of documentation for the performing arts in Indonesia" (p. 24), and "musical evidence of social unrest" (p. 13). There are many representations of early Indian instruments, none of the Javanese gamelan as an ensemble (a few of its less important instruments are depicted out of context), and one large relief (at the bottom of the monument, which in stupa architecture signifies low status) of instruments and dance of the common man. According to Hood's thesis, the comparative absence of the gamelan is deliberate neglect (p. 38); he speculates that the "types of musical instruments, their manner of depiction and their number supply a kind of 'negative' evidence . . . [of] powerful but latent political implications associated with the music of the Javanese nobility" (p. 26).

Hood notes that later the gamelan became an intrinsic part of Hindu-Javanese ceremonies, and that still later it was accepted in Islamic contexts. He considers the representations of gong chime instruments in reliefs at Angkor Wat as evidence of Javanese influence on mainland Southeast Asia prior to the Majapahit Empire (late thirteenth to sixteenth centuries), and devotes considerable attention to comparing certain aspects of Balinese gamelan (which, from Bali's colonization by this empire, retains more of some aspects of Hindu-Javanese culture than now exist in Java) to several Javanese gamelan. He proposes a late fifth- or early sixth-century date (pp. 86–87) for the making of a gamelan called gamelan Majapahit, located in Tenggarong, Kalimantan (Borneo), and finds "convincing circumstantial evidence" for a twelfth- to fourteenth-century date (prior to the adoption of Islam) for the making of the gamelan Sekati (p. 96), which is integral to the celebration of *Sekaten* (the Islamic Holy Week), arguing that both of these gamelan must have been renamed to suit changed circumstances.

A significant contribution to available knowledge of Javanese gamelan is

the presentation in English translation of portions of the manuscript of the palace of the Sultan of Yogyakarta that Hood was permitted to microfilm in 1958. Although not written until late in the nineteenth century, the manuscript not only provides a basic prescription for performance practice but also constitutes a repository of relevant oral history and tradition. This material, extensively quoted and discussed in the text, occupies five appendices (pp. 126–84).

Appendix V is of particular interest to organologists. It identifies twenty-three gamelan, including the one to which the trilogy refers, His Royal Highness the Venerable Roaring Sea (translated in Book One as His Royal Excellence the Venerable Roaring Sea) by name; tonal system, *i.e.*, whether *pélog* or *sléndro* (in some cases spelled *suréndro*); occasions for which each is to be played; which king ordered it to be made and in what year; and, for the few not to be housed in this palace, the intended location, *e.g.*, the residence of the Crown Prince, or, on loan, the palace of the Prime Minister.

The palace manuscript lists the specific instruments in twenty-two of the twenty-three gamelan, but unfortunately for readers of this book, the lists are omitted, and only the total number of instruments in each ensemble is given. As originally ordered to be made, these gamelan ranged from eight to forty instruments; a few were subsequently enlarged by a later king. The largest number of instruments in one gamelan is fifty-three, and the total number of instruments is more than six hundred.

Of the fifteen figures (the last one is numbered 17, but there is no 8 or 9), figures 5, 6, and 7 are especially relevant to organology. These are reproductions of drawings in the palace manuscript of a *rebab* (two-stringed bowed lute), a *kenong* (a type of horizontally-mounted, bossed pot-gong that is used both singly and in sets), and four types of *tabuh* (beaters). The beaters are identified (as are component parts of the instruments) in Javanese script, from left to right, as beaters for the *gambang* (xylophone), *bonang* (another of the types of horizontally-mounted, bossed pot-gong sets), *saron*, and *gong*, though they are also used for the other idiophones of similar type.¹

Because of frequent references to Book One (1980), analytically-inclined readers will want both books at hand. The inconvenience of the lack of a glossary, and the numerous inaccuracies in quotations, citations, and

1. I am indebted to Hardja Susilo, who also made the initial translation of the whole palace manuscript for Hood, for translating the beater identifications for readers of this review.

spelling present problems similar to those in Book One (reviewed in this *Journal* 11 [1985]: 192–95).

Though many scholars will disagree with some of Hood's conclusions, it is quite fascinating to follow him as he explores the relatively small amount of firm evidence and seeks relationships to substantiate his belief in a longer history and a more significant social role for the Javanese gamelan than most scholars have ascribed to it.

BARBARA B. SMITH

Laurence Picken, ed. *Musica Asiatica*. Vol. 4. Cambridge, England: Cambridge University Press, 1984. vi, 270 pp.; 46 black-and-white illustrations. \$49.50.

This volume, the fourth of a five-volume series, considerably broadens the scope and extends the amount of material included in the earlier volumes of *Musica Asiatica*. Although previous issues dealt almost exclusively with early Oriental historical musicology (a collective total of eighteen articles with only two outside this context), four of the seven articles in the present volume are concerned with organological subject matter dealing with contemporary, or at least twentieth-century, material. And three of these have areas other than East Asia as their principal focus.

Laurence Picken is the author of three of the articles in the book and co-author of two others. In an earlier book commemorating Picken's seventieth birthday,¹ the editors stated that their intention was to reflect the three primary concerns which have occupied the major part of his scholarly interest: his perception of musicology as true science, his principal interest in Far-Eastern historical musicology, and his great interest in music of many other diverse types. The articles in this volume are most certainly consistent with these concerns.

The first article, by Jonathan Condit, completing his survey (to 1600) of Korean scores of mensural notation, is not within the scope of this review, nor is Picken's article "Music for a Lion-Dance of the Sung Dynasty." The remaining five articles deal with musical instruments in diverse ways and in a variety of highly interesting formats.

In the article, "The Making of a *Khāen*: the Free-Reed Mouth-Organ of

1. D. R. Widdes and R. F. Wolpert, eds., *Music and Tradition: Essays on Asian and Other Musics Presented to Laurence Picken* (Cambridge: Cambridge University Press, 1981).