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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).

North-East Thailand," Picken, C. J. Adkins, and T. F. Page give us a brief description of a visit in 1972 to a small mountain village in the area where this aerophone is crafted. A detailed discussion of the instrument follows, and after a short presentation on the etymology of the instrument's name, an exhaustive description is given of the materials used in its construction, including even the appropriate coins that are melted down to produce the bronze reeds. Next we learn of the method of constructing the *khāen*, which consists of reeds, pipes, and a windchest. Included are careful descriptions of the work done by native craftsmen and discussions of the successive steps involved in producing the instruments, as well as numerous photographs, drawings, and tables. Finally, methods of sound production and tuning are considered, as is the geographic distribution of subtypes.

Picken's interest in the organology of this area is further exemplified in his article, "The Sound-producing Instrumentation of a Village in North-East Thailand." In this instance he visited another small rural village "to invite the inhabitants to make every kind of musical and sound-producing instrument known to them, whether in child or adult use." He describes in detail the results of this highly entrepreneurial exercise, while pointing out that many of the instruments may soon be only of historical interest, as they are being replaced by transistor radios "dispensing urban 'pop' from Radio Bangkok." He then gives detailed physical descriptions of the instruments created in this large-scale, short-term project; clear photographs and several printed musical examples are included.

The remaining article by Picken, "Instruments in the Orchestra from Pyu (Upper Burma) in 802," is a revised and updated commentary on an earlier translation of a document of the period describing the instruments and their tunings. This article, of interest mainly to specialists, concerns instruments for a troupe of thirty-five singers and dancers presented to the Chinese throne.

Roger Blench's "The Morphology and Distribution of Sub-Saharan Musical Instruments of North African, Middle Eastern, and Asian Origin" offers "a preliminary survey of those instruments which may have been introduced by Arabs, or from Asia by other intermediaries." After pointing out principal areas of contact (the southern edge of the Sahara and the East African coast), the author discusses various influxes of Asian peoples, giving the approximate historical periods of their visits or immigrations. The main portion of the highly detailed and scholarly account consists of physical descriptions, photographs (only five, somewhat unclear, compared to the seventeen in the *khāen* article—more would have been welcome), methods of construction, African names, and functional uses for thirty idiophones, membranophones, chordophones, and aerophones. The Horn-

bostel-Sachs classification numbers given are helpful, as are indications of the areas from which each instrument is thought to have come. A clearly drawn map of Africa showing the locations of peoples and regions identified in the text is included, and there is a comprehensive bibliography.

In the article "Anatolian Drum and Shawm Come to a Greek Smuggler's Village" by Michael Fortescue and Picken, the reader is transported into the realm of vivid and dramatic historical narrative: scholarly details are relegated to the authors' detailed footnotes. The body of the article is Fortescue's perceptive translation of a chapter from the historical novel *Basil the Albanian* by Stratis Myrivilis, which deals with an event in the Young Turk Revolution of 1908. The narrator is a young boy, and the location is an island near the Anatolian coast. The excerpt is of musical and folkloric interest because of vivid descriptions of the sounds of the *darvul* (drum) and *zurna* (shawm) and their psychological effect on the listeners and the colorfully-described dancers:

Those huge drums and shawms produced a wild and monotonous sound, deep and intoxicating. It befuddled a human brain to hear it and it filled [us] with a melancholy that enchanted us. It made one grip stones until one's hand went numb with pain, weep, and cry out to heaven with enthusiasm. [The sound] entered the brain, ignited the blood. One no longer cared for violins and lutes to quench the heart's unbearable sorrow. It would have been the old strains of blood which awoke within [us] and missed the ancestral rhythms.

The combination of a gripping prose narrative with informative footnotes (which should be read only when *rereading* this exciting description of wild music and dance accompanied by the drinking of *raki* and the sound of gunshots) makes for compelling reading.

With the exception of this last article, this book will likely be only interesting skimming for the general reader lacking a specialized interest in the areas covered; but it is a valuable work for specialists and for those interested in a reference source done with thoroughgoing, comprehensive, and detailed scholarship.

ROBERT WASHBURN

Howard Schott, ed. *The Historical Harpsichord: A Monograph Series in Honor of Frank Hubbard*. New York: Pendragon Press, 1984. xii, 125 pp.; 2 black-and-white plates, 5 figures, 3 tables. \$27.50.

After the death of Frank Hubbard in 1976, Robert Koff and Gustav Leonhardt presented a concert for the benefit of a "Frank Hubbard Memorial Committee," the proceeds of which were to fund a suitable memo-