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an "Art Vibrato," a *Zungenwirbel* performed as a string of thirty-second notes for the duration of the tone that is marked.

There is more to a post horn than meets the eye and ear, and it is probable that more detailed studies of this instrument will follow. For the present, however, those with interests in this area of brass history will be given much to think about and will applaud Hiller and Heinrichshofen Verlag for displaying the instrument in its social and artistic context in an elegant and sensitive way.

The text is in German, but since a large part of the volume is music and pictures, it is valuable to non-German speakers. The text is not footnoted, but the references that are given are clear and the bibliography and literature lists are accurate. The book is a worthy acquisition for college, university and conservatory libraries. The price of 68 DM (well under the price of a modern Fürst-Pless horn) also makes it possible for individuals who have special interest in the subject to own their own copy.

RALPH DUDGEON

Thomas Vennum Jr. *The Ojibwa Dance Drum: Its History and Construction*. Smithsonian Folklife Studies, 2. Washington, D.C.: Smithsonian Institution Press, 1982. 320 pp.; 107 black-and-white illustrations. Paperbound, \$7.50.

This volume is by the general editor of the Smithsonian Folklife Studies series, which was established in 1978 by the Smithsonian Office of Folklife Programs "to document, through monographs and films, folkways still practiced (or recreated through memory) in a variety of traditional cultures." The studies derive from more than ten years of field research in connection with the program's annual Festival of American Folklife. In his preface, Vennum discusses the scope of the program, which includes a broad spectrum of traditional folkloric topics ranging from customs, rituals, music, and dance to such areas as crafts, food preparation, centuries-old technologies still practiced, and the production of home-made utilitarian objects still preferred by American Indians (the term used in the text rather than the frequently encountered "Native Americans"). Each study consists of a monograph and a film designed to complement each other,

but each is complete in itself as well. The monographs present historical information in profuse detail and descriptions of folk technologies accompanied by photographs, drawings, and bibliographies, while the films "add a living dimension by showing events in progress and traditions in practice, the narrative being provided mostly by the tradition-bearers themselves." (This reviewer has not had an opportunity to view the films.)

As J. Richard Haefer of the School of Music, Arizona State University, points out in his brief foreword, although nearly all North American Indian cultures utilize at least one type of drum in their ceremonial activities, little is known of the function and use of the instrument in many of these societies. Haefer points out that the volume under review does much to fill this gap through its comprehensive and exhaustive study of the Ojibwa dance drum and its use by Great Lakes and Plains Indian peoples.

During his studies Vennum enjoyed the collaboration of an Ojibwa drum maker/singer, William Bineshi Baker, Sr., who is also the principal narrator in the film. A transcription of the soundtrack of the film, *The Drummaker*, is included in the book.

The main body of the book consists of two principal sections in logical sequence. The first moves from general considerations of Ojibwa society and its musical culture to the more specific history of the dance drum and its function and the decline of the drum dance in recent years. Careful documentation is given in an account of the geographic location of Ojibwa migrations and settlements in the eighteenth and nineteenth centuries, and of the influence of the westward expansion of the "white man," culminating in the eventual establishment of reservations for the outnumbered and outgunned natives. Reservation life brought about changes in life patterns for the Ojibwas and resulted in cultural and material impoverishment. Stating that "it was in this climate that the Drum Dance was born," the author elucidates in carefully documented detail the importance of the role of the drum in maintaining ethnic identity among the Ojibwas. From early childhood to funeral rites, the drum played a constantly influential role in the life of an individual. These ritualistic activities are described in rich detail by the author in a most vivid fashion.

The decline of the drum dance since the 1930's is discussed as a phenomenon of the times related to a generational gap (*plus ça change, plus c'est la même chose!*). However, a note of optimism is sounded as Vennum expresses the hope that today's Indian youth will seek a rapprochement with their elders and, in a popular movement to retain their ethnic identity, revive the earlier commitment to building, playing, and dancing and singing with the drums they were once instructed to make by the Great Spirit.

The second section of Vennum's monograph deals in a highly specific (although not highly technical) manner with the construction of the drum proper. It deals with each step of the building and decoration of the instrument. A discussion of each stage of the drum maker's work is preceded by a discussion of the general practices of Ojibwa drum making, including evolutions of style and regional variations, with speculations concerning the origins of certain items and practices. Carefully detailed subsections follow, describing the construction of the frame (from washtubs, barrels, tree sections, and, later, galvanized tubs and other such available materials) and drumhead (usually the hide of cow, moose, or horse—deer being insufficiently strong), with graphic descriptions of the preparation of the animal hide and of the sizing for proper fit to the frame. The author's collaborator expresses a preference for a two-year-old Holstein cow or bull, Angus hides being too heavy! Descriptions of the lacing procedure are supplied with precise illustrations of the steps in splicing the lacing.

In succeeding paragraphs the author deals with decorations to the instrument, which serve both functional and visually operative roles. These include the skirt, a rectangular cloth flounce which surrounds the entire drum, sometimes decorated with metal brooches; the belt, highly decorative and often beaded, with edges of silk, grosgrain or satin ribbon; and the tabs, four in number, which traditionally face the northeast, northwest, southeast and southwest when the drum is positioned for ceremonial use. Pendants that hang from the drum are also described. Descriptions of drumhead decorations, usually in the three principal ceremonial colors of red, blue and yellow, follow. The author discusses the symbolism of the colors, which are employed in various designs and patterns. Finally, the accessories to the drum—pipes and tobacco boxes, legs for the drum, drumsticks, and drum covers—and their use are considered in some detail.

The remainder of the book contains several appendices; a glossary of Ojibwa terms; a key to sources mentioned in abbreviated form in the text; endnotes that mostly identify sources, but occasionally extend text quotes; and a thorough and extensive bibliography of sources on the Ojibwa and their music.

As for appraising the merits and/or deficiencies of this exceptional volume: one can only applaud such a conscientious and dedicated accomplishment, which, while thoroughly scholarly in the best sense of the word, also generates a strong affective response in the reader. A compelling subjective admiration for the music making of the Ojibwas is evoked largely by the skillful interweaving of contemporary accounts, authentic and credible descriptions by the author, and appropriate illustrations. Some readers

may lament the absence of an index, but this book seems more a gripping narrative to be read in a linear fashion than a reference to be used for checking discrete bits of information (though these are certainly discoverable). The Smithsonian Institution Press is to be commended for this extremely valuable contribution to the greater understanding and appreciation of America's rich and complex multi-cultural heritage.

ROBERT WASHBURN

The following communication has been received from John Henry van der Meer:

I am afraid I made a rather bad slip in my article on "The Typology and History of the Bass Clarinet" in this *Journal* 13 (1987): 87. In the Anton and Michael Mayrhofer bass clarinet (or perhaps, as some think, low basset-horn) in the Stadtmuseum, Musikinstrumentenmuseum, at Munich, the part with the 360° coil was not made by gluing together two symmetrical sections of wood, but by boring the section and then, after sawn cuts had been made nearly all the way through the tube, bending it, thus permitting the original straight tube to be bent in the desired coil; a leather covering was finally applied: see Philipp T. Young, "A Bass Clarinet by the Mayrhofer of Passau," this *Journal* 7 (1981): 36–46, especially figures seven and eight. The technology applied in making the instrument in question, therefore, does not differ from that applied in making curved *cors anglais* and curved basset-horns in the usual tunings.

The following communication has been received from Albert R. Rice.

John Henry van der Meer's article "The Typology and History of the Bass Clarinet" in this *Journal* 13 (1987) provides a valuable overview of the history and diversity of construction of the bass clarinet during the eighteenth and nineteenth centuries. It will serve as a reliable guide for these otherwise obscure instrument types and as the basis for further research. A few aspects of this admirable study may be enlarged upon and corrected, however, to further enhance our knowledge of the subject.

In describing the fingering of the bass clarinet and the resulting pitches Van der Meer states that "all bass clarinets, like clarinets, have an open E key for the left fourth finger, which, when overblown, makes possible the