

*Journal of the
American Musical
Instrument Society*

VOLUME XVII • 1991



Copyright by the [American Musical Instrument Society](#).
Content may be used in accordance with the principles of fair
use under [Section 107 of the United States Copyright Act](#).
Content may not be reproduced for commercial purposes.

Ki Mantle Hood. *The Evolution of Javanese Gamelan. Book 3: Paragon of the Roaring Sea.* International Institute for Comparative Music Studies, Berlin. Pocketbooks of Musicology, ed. Richard Schaal, 64. Wilhelmshaven: Heinrichshofen (distributed by C. F. Peters, New York), 1988. 390 pp.; 2 black-and-white plates. ISBN: 3-7959-0282-7. Paperbound, DM 29,80 / \$30.25.

In 1986, during a conference on Indonesian music at the Expo in Vancouver, B.C., a representative of the Indonesian government awarded Mantle Hood the title "Ki," an honor bestowed on teachers, in recognition of his introduction of Javanese music to American academia. The author's name appears as Ki Mantle Hood in Book 3, *Paragon of the Roaring Sea*, of the trilogy, *The Evolution of Javanese Gamelan*. Although the intent of Book 3 is to document "principles governing musical composition and improvisation" (p. 19) and there are only scattered references to the instruments, the Glossary and References Cited are for all three books, so this brief review supplements those of Books 1 and 2 (in this *Journal* 11 [1985]: 192-95 and 12 [1986]: 158-61).

The Glossary is divided into "Concepts" and "Terms." The gamelan instruments appear under two of the six concepts: "Principal Colotomic Instruments" and "Melodic Instruments." This is a functional grouping within which organological types appear as subdivisions: gongs and drums within "Principal Colotomic Instruments"; and gongs, metal-keyed instruments with individual resonators, metal-keyed instruments with trough resonators, a xylophone with through resonator, a plucked zither, a two-string bowed lute, and an end-blown bamboo flute within "Melodic Instruments." Gongs, including different kinds of sets of horizontally-mounted gong kettles with central boss, contribute to the colotomic and melodic functions. The names of some of the specific instruments are also entered in the section of "Terms."

The References Cited should be helpful; however, a considerable number of items are missing—even a publication by the author is among the six missing from the twenty sources cited in Book 2. Furthermore, incorrect spelling of names of authors and titles of publications, although they may not greatly inconvenience readers who are already well acquainted with the literature on Javanese music, pose an unfortunate obstacle for non-specialists who, after reading these books, may desire to learn more about this fascinating music and its culture.

BARBARA B. SMITH
University of Hawaii