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so basic to Indian music. Thus, each of the miniatures Wade chose shows a stringed instrument—either a stick zither (in three instances) or a long-necked lute (in two instances, in one of which it is bowed). In two of the pictures (figs. 4 and 5), however, I believe that the player of the stringed instrument uses both his hands in a way that suggests melody—not a drone, as Wade avers. In the other cases, I find it possible that the instruments depicted could provide either a drone or a melody, as the performer wished—perhaps at different times during the same performance.

The field of iconography presents us with a slippery slope. We can learn much about musical instruments and their historical contexts from visual sources. But, whether we study evidence from India, the West, or elsewhere, we can be misled into creating false music histories.

In sum, this volume is an excellent accomplishment by top scholars. It promises to function as a mini-summa of knowledge to date about music in the larger Indian subcontinent and the diaspora. The book's vast scope and its incorporation of several hitherto muffled areas of inquiry stand to open new paths and repave old ones in both South Asian studies and ethnomusicology. One such path may well be organology, another the iconography of musical instruments. Both the myriad excellent features and the few deficiencies of this book will likely ignite fires of creative inquiry for many years to come.

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Karl Neuenfeldt, editor. *The Didjeridu: From Arnhem Land to Internet*. Sydney, N.S.W., and London: John Libbey & Company Pty Ltd/Perfect Beat Publications, 1998 (distributed by Indiana University Press). vii, 184 pp.: 8 color plates, 15 black-and-white photographs, 10 musical exx. ISBN: 1-86462-003X cloth; -0048 paper. \$45.00 cloth; \$29.95 paper.

What happens when a musical instrument considered sacred by its creators becomes globally appropriated even by those who had historically oppressed the original group? What is the process of globalization and what significance do the instrument and its sound hold for the different players and listeners? How is the instrument made a commodity and what myths and taboos are created in the process? What controversies stem from its removal from its original context? These probing questions concerning the diffusion and appropriation of music and instru-

ments, seldom addressed in such depth, are at the core of this insightful and balanced organological case study.

The didjeridu, a simple lip-vibrated trumpet made from a length of hollowed wood, fitted with a beeswax mouthpiece and painted with geometric and animal shapes, was probably first used by the Yolngu Aboriginal group in Arnhem Land in northeast Australia to accompany sacred song and dance. The Yolngu call the instrument *yidaki*; the English term *didjeridu* is probably an onomatopoeic attribution that imitates vocables sounded through the instrument while it is being played. By using circular breathing and various vocal and tonguing techniques, the player is able to produce a wide range of sounds, from rhythmic drones that emphasize different overtones to imitative animal sounds like growls and shrieks. Historically, the didjeridu is a male-oriented instrument associated with the identity of different Australian Aboriginal clans. Although it is a somewhat controversial practice, children and women also play the instrument, but only for “fun” music.

Traditionally the didjeridu is used to accompany sacred song and dances, but in the 1960s its “primal” sounds attracted the attention of Western musicians, including the world music and rock music recording industries, and New Age and neo-shamanic groups. As the instrument has entered the global venue each of these “outsider” groups has developed its own protocol and sense of appropriateness regarding the instrument’s use, rhythms, and special techniques. Subsequently, commercial interests (instrument dealers, makers, the tourist industry, and recording firms) have exploited this situation, promoting the instrument as Aboriginal art, a symbol of Australia, a symbol of reconciliation between European and Aboriginal populations, and a healing instrument capable of readjusting one’s *chakra* and linking one to the earth. Simultaneously, the didjeridu has emerged as a political symbol of Aboriginal determination. Diversification in turn has raised concerns about authenticity, ownership rights to musical ideas, and the appropriation of sacred musical materials and artistic designs. These complex issues, presented succinctly and cogently by thirteen authors voicing both Aboriginal and non-Aboriginal viewpoints that were gathered from fieldwork interviews and observations as well as from two Internet discussions, illustrate how the didjeridu is an “instrument of many voices” (p. 6).

The essays are presented logically and flow easily from one topic to the next. The book opens with a foreword offered by Mandawuy

Yunupingu, Australian of the Year in 1993, a Yolngu educator, political activist, and a member of Yothu Yindi (a popular music band), who explains the Yolngu historic view of the traditional use of their *yidaki*. In the following introduction, Philip Hayward and Karl Neuenfeldt outline the content and goals of the book and point out the different views and philosophies the reader will encounter. The first two chapters present Neuenfeldt's interviews with musician and social activist Kev Carmody and educator Mick Davison, who provide Aboriginal accounts of the contemporary use of the instrument. Carmody discusses the appropriateness of the didjeridu's use in different contexts and how the instrument became a political icon symbolizing pan-Aboriginality, while Davison explains how he uses the "didj" to take on issues of institutionalized exclusion, history, and attempts at reparation. In chapter 3 Fred Tietjen interviews David Hudson, promoter of Aboriginal culture and one of Australia's best players, who discusses the process of composition, influences on style and technique, and issues of authenticity, including the suitability of fabricating instruments from PVC pipe. The next three chapters (4–6) are theoretical and descriptive essays by ethnomusicologists: Steven Knopoff writes on style in traditional and contemporary popular Yolngu song, Peter Dunbar-Hall addresses continuation and innovation in popular music groups, and Linda Barwick documents gender taboos associated with the instrument. Chapter 7, by Neuenfeldt, examines the effects of tourist consumption when "culture-in-commerce and the commerce in culture intersect" (p. 108), while chapter 8 continues with the topic of commercialization, focusing on the recording industry in Shane Homan's interview with Charlie McMahon, "the first non-Aboriginal musician to introduce the didj drone within a rock context" (p. 124). "Alternate lifestyles'" use of the instrument is addressed by Patricia Sherwood in chapter 9. The concluding chapter, by Fiona Magowan, compares didjeridu playing in Aboriginal Australia, Great Britain, and Ireland and the influence the different styles have had on each other. Between chapters 6 and 7 and chapters 9 and 10 are transcriptions of two Internet "threads" of international chat groups—the first, edited by Neuenfeldt, on the topic of gender issues, the second on the appropriateness and advantages of different construction materials for the "du."

The book is a noteworthy introduction to the topic of didjeridu playing, its appropriation, and the study of an instrument and its sound as an icon with a polysemous identity. It contains useful bibliographies, photographs, and transcriptions, and the essays are articulate but short

—so short that at times the reader may wish for a more complete treatment of each topic. Throughout the book this reader was reminded of other situations in which the world and the pop music industry have fostered what Steven Feld has called “schizophonia.”¹ A section devoted to other instruments in similar situations, such as the Native American courting flute, Udu drums (Nigerian percussion vessels), or Tibetan singing bowls, would have broadened the discussion. I would also have liked additional information about the significance of certain symbols and colors used in decorating the instrument and more detail concerning traditional and contemporary Aboriginal construction methods. But these are minor criticisms: the book is recommended reading, especially for anyone interested in an organological study that examines the effects of appropriation and dissemination of music and musical instruments on both individual players and the global marketplace.

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Eric Montbel and Florence Gétreau, editors. *Souffler, c'est jouer: Chabretaires et cornemuses à miroirs en Limousin*. Saint-Jouin-De-Milly: FAMDT Éditions (Fédération des Associations de Musiques et Danses Traditionnelles), Collection Modal-Études, 1999. 158 pp.: 111 color illus., 113 black-and-white illus. ISBN: 2-910-432-19-X. 195 FF (paper).

This engaging book, written to accompany an exhibition of the same name at the Musée national des Arts et Traditions populaires in Paris in 1999, is addressed to both the general public and aficionados of the bagpipe. Consisting of eleven articles by seven authors, it presents the chabrette, the “three-voiced” bagpipe common to central France, tracing its origins, symbolism, and manufacture.

Editor Eric Montbel contributes five articles, dealing with the characteristics of the chabrette, its terminology, the symbolism of both the instrument and its decoration, some of the major instrument-makers, and the special case of the Saint-Yrieix workshop. The first article,

1. Feld presents this concept in two articles: “From Schizophonia to Schismogenesis: On the Discourses and Practices of World Music and World Beat,” in Charles Keil and Steven Feld, *Music Grooves* (Chicago: University of Chicago Press, 1994), 257–289; and “pygmy POP: a Genealogy of Schizophonic Mimesis,” in *Yearbook for Traditional Music* 28 (1996): 1–35.