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Fleischer and his next generations; the Goldt family–Joachim’s sister-in-law’s relation; and finally Hinrich Kopp who is connected to Tielke through the production of citterns and the similar style of his carvings.

Using the book is facilitated by a chronological list of all pieces from the Tielke shop, an extensive list of the literature quoted, an index of public collections and their instruments, an index of names, and a two-page English summary. Noteworthy is a remark on p. 426 promising information about instruments that will turn up after the appearance of the book (consult www.tielke-hamburg.de or the website of the Museum für Kunst und Gewerbe Hamburg).

This publication is more than a second edition, it is a completely new book, well organized and wonderfully produced, with fascinating organological observations and detailed, richly-illustrated descriptions of all existing works from the Tielke shop. Congratulations to the authors, and the book is warmly recommended to all friends of early musical instruments and the decorative arts.

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Amanda Villepastour. *Ancient Text Messages of the Yorùbá Bàtá Drum: Cracking the Code*. Burlington, VT: Ashgate Publishing Company, 2010. 173 pp. + xviii preliminaries; 11 black-and-white photos; 1 diagram with photos of instruments; 5 line drawings; 7 tables; 74 musical exx.; 42 tracks on accompanying CD. ISBN 978-0-7546-6753-7. £27 (cloth).

In this book, Amanda Villepastour makes available a valuable bank of knowledge about one of the world’s most complex drumming traditions: that of the Yorùbá *bàtá* ensemble, which “speaks” in drum language. Villepastour’s impressive contributions, the results of a decade of field-work, are especially laudable in that she documents a practice that not only is relatively unknown, but one that is dying out, though it dates back at least five hundred years. Its derivative, *batá* [sic] drumming in Cuba, is better known and more extensively written about than the parent tradition in Africa. For Villepastour’s research, carried out mainly in Nigeria, her primary collaborators are two men with impressive credentials for the task at hand: a master Yorùbá drummer with unusually strong hereditary links to both the musical and ritual traditions of *bàtá* drumming (Rábiù Àyándòkun), and an engineer and computer scientist with a

doctorate in Information Science, whose focus of research combines information coding theory with linguistics as well as music ('Tundé Adégbolá).

The core Yorùbá *bàtá* ensemble consists of three drums, to which other drums may be added. The lead drum, the main "speaker" of the group, is the large double-headed, conical-shaped drum called *iyáàlù*, literally "mother drum." It hangs from a strap around the player's shoulders and is positioned horizontally. The larger drumhead of the *iyáàlù* is played by striking it in various ways with one hand, normally the right one, while the smaller drumhead is struck with a flexible rawhide beater held in the other hand. Both drumheads are equipped with brass bells around parts of the rims. A slightly smaller version of the *iyáàlù*, without bells, is the *omele abo* ("female accompanying drum"), which is positioned and played in the same manner as the main drum; though it can also "speak," it has only a supporting role in the ensemble. The third drum, likewise without bells, the *omele akọ* ("male accompanying drum"), consists either of a smaller single conical-shaped drum or two of these attached together. Whether single or double, this instrument is referred to as one drum. It is suspended vertically from the shoulders of the player, with the larger drumheads positioned above and the smaller ones pointing downward. Only the larger drumheads are played, conga-style, but with rawhide beaters instead of the hands. This drum serves solely a rhythmic purpose and does not speak. A deeper-pitched, large, single *iyáàlù bàtá* drum (with bells), the *ẹjìn*, can be added to the ensemble; it plays only a rhythmic role. The larger head of each drum in the *bàtá* ensemble has a small circle of tuning paste applied to its surface.

Yorùbá *bàtá* drummers are men. In the past, *bàtá* drumming was used for warfare and for religious ceremonies. This art can still serve spiritual and ritual purposes today: to contact deities (*òrìṣà*) of Yorùbá indigenous religion and to put certain worshippers into trance, in order that deities may "inhabit" their bodies during ceremonies. However, these practices have lost power and frequency, owing to *òrìṣà* religion's having been, in large part, supplanted by Islam (from the late sixteenth century) and Christianity (from the mid-nineteenth century). At present almost all *bàtá* drummers are Muslims. Thus, *bàtá* drumming now tends toward more secular uses.

Bàtá communication is achieved by means of drum strokes that mainly mimic but also partially encode human speech. *Bàtá* drummers make their instruments speak by imitating vowels and consonants when striking on the drumheads, within the sonic world of the three tonal in-

flections of the Yorùbá language. Since *bàtá* drums have only two heads, however, many linguistic sounds must be denoted by a set vocabulary of drum stroke combinations. Villepastour finds the vowel sounds produced on a *bàtá* drum to be consistent with universal acoustic linguistic principles (pp. 48–51).

The *bàtá* drum's surrogate speech is often obscured by its drummers' further encoding Yorùbá language in various ways, disordering or adding syllables [or both], for example, such as one experiences with pig latin in English, so that only knowledgeable persons can understand it. At the most secret level is the code used by *bàtá* players themselves, known as *enà bàtá*, a kind of code talking achieved by their translating the words of the *bàtá* drums—that is, the Yorùbá words were transferred to drum language—into the spoken syllables (or vocables, c.f. *bols* in North Indian drumming) that match the sounds that the drums themselves make, when producing those Yorùbá words. What results is an oral music notation for a machine language, according to Villepastour, which, nevertheless, still refers back to spoken Yorùbá. As she explains,

Many drumming traditions use vocables and mnemonics, but I have not heard of another system that employs drum vocables for a spoken language. [. . . This] is one of the things which distinguishes the Yorùbá *bàtá* as such a unique and remarkable tradition. Not only does the drum encode speech, but Yorùbá speakers also mimic the drum as part of a two-way process (p. 116).

An example of *enà bàtá* (p. 113): The word for “father” in Yorùbá is *bàbá*. Translated into *bàtá* drum language, this word as played on the drum, is “pronounced” *jàjá*. Translated from drum language into drum *enà*, or the spoken imitations of the sounds made by the drum strokes, the same word is vocalized as *kàkà*. A *bàtá* drummer, hearing the spoken syllables, *kàkà*, would understand them as denoting the Yorùbá word, *bàbá*, meaning father. Why this translating of a translation? Villepastour posits several possible answers, including the role of *enà* in educating the next generation of *bàtá* drummers, as a pedagogical device, and keeping *bàtá* drummers together as a special, marginalized society, whose members take pride in having a complex, secret language all their own. I suggest that this secret coding could also provide job security for *bàtá* practitioners.

Villepastour identifies two basic modes of *bàtá* drum speaking: direct speech mode, in which the drumming follows the rhythm of the words as they would be vocally rendered, without a regular pulse (but note that words are never delivered both vocally and percussively at the same time

by drummers), and musical speech mode, in which the words are drummed over a danceable rhythmic pattern. The three most important repertoires interpreted by a *bàtá* ensemble are: praise poetry (*oríkì*), proverbs (*òwe*), and devotional rhythms (*ìlù òrìṣà*), of which each Yorùbá deity (*òrìṣà*) has its own. The three genres may merge into each other temporarily.

The CD that accompanies the book is central to Villepastour's presentation and analysis of her data. It provides recorded excerpts, played by her primary mentor, Àyándòkun, who has overdubbed himself on all drums in the ensembles. The brass bells have been removed from drumheads in order to enhance clarity of the drum speech. Thus, rather than being representative performances, these examples are pedagogical demonstrations for purposes of the book. They, along with Villepastour's transcriptions of them, using a notational system devised partly by her, are the heart of the book. From them and from her own training in *bàtá* drumming, Villepastour is able to extrapolate and articulate a highly sophisticated "Grammar of the *Bàtá's* Speech Surrogacy System" (pp. 52–66). She then offers a comparison of this system with those of two other Yorùbá drums: the *dùndún*, an hourglass-shaped tension drum, and the *omele méta*, a newcomer to the *bàtá* family (pp. 73–90). Unlike the traditional *bàtá* drums, both these drums can imitate the three tones of Yorùbá language, the *dùndún* because its pitch is governed by the flexible strings that tighten or loosen the head as the arm presses and releases the tension, and the *omele méta* because, inspired by Cuban congas, it consists of three small *bàtá* drums joined together and held like the double-drum version of the *omele akp*, each head of which produces a different pitch. These drums therefore can mimic spoken Yorùbá more exactly and thus be easier to play and understand in listening than are traditional *bàtá* drums, a key to the increasing popularity of the former in contrast to the waning use of the latter.

Aspects of this book can make it a difficult read, such as the ambiguous nature of some of the notated examples, especially in relation to the performances they transcribe. Were Villepastour to publish a revised edition, which I hope she will do, here are some suggestions: (1) Clarify the notation vis à vis the recorded examples. (2) Provide better illustrations of the instruments so that all their morphological features are clearly visible and they are shown in context, i.e., being played in an actual ensemble *in situ*. (3) Provide a glossary. (4) Link the list of CD examples (pp. xv–xvi) to the pages on which they are discussed in the text and

the pages on which their transcriptions and translations are given. (5) Clarify ambiguous terminology in the text such as use of the term *ìyáàlù* for both the main *bàtá* drum and the main *dùndún*. (6) Clarify, as needed, captions on the notated examples so they coordinate with the recorded music. These include Ex. A II. 1., p. 132, in which two drum ensembles are scored together, whereas these are actually heard separately, *seriatim*, on the CD; and Ex. 3.7., p. 82, for which the caption lists “*dùndún* and *bàtá*,” whereas the referenced recordings are of *bàtá* first and *dùndún* later.

Nevertheless, this book is a tour de force. It is a welcome resource for organologists, ethnomusicologists, and drummers; and it also offers much of interest to linguists, anthropologists, and persons involved in African Studies.

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Barbara Owen. *The Great Organ at Methuen: From its Celebrated Arrival in Nineteenth-Century Boston to the Present.* OHS Monographs in American Organ History, no. 7. Richmond, VA: OHS Press, 2011. xiii, 397 pp: 172 illustrations (157 black and white, 15 color), 1 table, 8 appendices. ISBN: 978-0-913499-40-5. \$39.99 (hardbound).

Barbara Owen's scholarship is widely known and respected through her numerous books about the pipe organ and countless articles in many publications; perhaps best known is *The Organ in New England*, published by Sunbury Press in 1979. Her latest book, *The Great Organ at Methuen*, not just for organists and organ historians, is a fascinating history of one of America's most loved organs, its triumphs and trials over nearly 150 years in two cities.

The first section, consisting of eight chapters, chronicles the developments that led to the commissioning of the organ for the Music Hall of Boston, Massachusetts. Owen begins with the movers and shakers of Boston, coalescing in the conscious need to build a large auditorium for musical and other cultural events, much like concert halls then found across the Atlantic Ocean. Music Hall opened on November 20, 1852, with a concert attended by 2,500 people. Choral and instrumental programs were featured initially, and the hall was used for lectures and religious meetings. Studios were provided for teaching and other activities.