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*Wer sich selbst und andre kennt,
Wird auch hier erkennen:
Orient und Occident
Sind nicht mehr zu trennen.
Sinnig zwischen beiden Welten
Sich zu wiegen, lass' ich gelten;
Also zwischen Ost und Westen
Sich bewegen sei's zum besten!*
(GOETHE, 'Epigrammatisch')

x

ETHNOMUSICOLOGY

A study of its nature, its problems, methods and representative
personalities to which is added a bibliography

by

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Third much enlarged edition of 'Musicologica'



THE HAGUE
MARTINUS NIJHOFF
1959

TO KATY
WHO KNOWS WHY

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PREFACE TO THE FIRST EDITION

This booklet hardly needs a preface; the contents, I think, speak for themselves. It contains a short and carefully brought up to date résumé of all that I, as a private University Lecturer in Amsterdam, have tried to teach my pupils.

It is intended as a general introduction to ethnomusicology, before going on to the study of the forms of separate music-cultures.

I sincerely hope that those, who wish to teach themselves and to qualify in this branch of knowledge, will find a satisfactory basis for selftuition in the matter here brought together.

Regarding the possibility of a new edition, any critical remarks or information as to possible desiderata would be very gratefully received.

J. K.

PREFACE TO THE SECOND EDITION

My request for critical remarks and desiderata has not been ignored. My sincere thanks to all who took the trouble to let me know what they missed in my booklet. Through their collaboration the contents have undergone a considerable improvement and enlargement as compared to the original edition issued in 1950 by the Royal Tropical Institute, Amsterdam, under the title 'Musicologica'.

I have taken care to add many particulars from non-European sources, with the result that now the book is no longer so Europe-centric as it was.

Furthermore, I have done my best to mention in a special bibliography all the more important ethnomusicological publications, with the exception of those issued in the Russian, Arabic, Chinese, Indonesian, Javanese, Sundanese and Japanese languages and in the languages of the Indian subcontinent. Besides, inserted are only books and articles specialized in the field of ethnomusicology, and not the (numerous) reports and studies on ethnology in general, in which are included some (often important) data

concerning the music of the peoples treated. Nor are inserted articles containing too many faulty data and those that are quite antiquated or too superficial. Admittedly, often I had to make a rather subjective choice; it has already become an impossibility to give a really complete bibliography. For many more titles I may refer the reader to the lists found in the works marked by an asterisk, especially – for the musics of Asia – to the excellent and comprehensive bibliography by RICHARD WATERMAN c.s. (4307)¹; for Indonesia to 2399, 2417 and 2418; for India to 43; for Negro Africa to 4196 and 2853; for China to 4531a, and for American Indian music (but only till 1909) to 4088.

Finally, I feel impelled to thank Messrs MARTINUS NIJHOFF for the great care they have given to my booklet and the patience they have shown in regard to my wishes.

Amsterdam, 1st January, 1955.

J. K.

¹ Figures printed in bold type refer to the publications contained in the bibliography on p. 79
et seq.

PREFACE TO THE THIRD EDITION

The second edition was soon exhausted, so now I have the opportunity to add many new (and many abusively omitted old) titles, and to correct some mistakes.

The capitals A–M behind many titles in the bibliography, representing resp. eight Dutch libraries, one Belgian, two English, one Danish and one German, indicate where the publications thus marked can be found. As far as the library of the British Museum (represented, by the capital I) is concerned, only books and pamphlets have been indicated in this way; publications in periodicals may easily be found by consulting the *British Union Catalogue of periodicals* by JAMES D. STEWART, MURIEL E. HAMMOND and ERWIN SAENGEN (London, 1955 onward). For publications in periodicals to be found in the libraries of the U.S.A. and Canada, the reader should consult WINIFRED GREGORY, *Union list of serials in libraries of the U.S.A. and Canada* (New York, 2/1943).

As for my own publications, I have omitted – as I have done in the second edition – those which have served as preliminary studies only and which therefore are no longer required, being incorporated, often in a better form, in the publications referred to in this bibliography. This bibliographic list, now containing about 5200 entries, goes up to September 1st, 1958. For publications of a later date I may refer to the bibliographies, issued three times a year in the periodical 'Ethnomusicology' of the 'Society for Ethnomusicology' (1134) (of which everybody interested in this field of study should be a member, as well as of the 'International Folk Music Council').

In preparing this new edition I, again, owe many thanks to many people, in the first place to Miss MAUD KARPELES, hon. secr. of the Intern. Folk Music Council, who purified the text from idiomatic blunders and 'hollandisms' and gave many a good hint; to Miss MARIJKE CHARBON, who made, on her own initiative, that very useful Index of periodicals; to Miss EVA-BRITT HELLIESEN, assistant at the Royal Library, Copenhagen; to Miss ELISABETH SMIT, ass.-librarian at the Library of the University, Groningen; to Dr. OLGA BOONE, curator at the Congo Museum, Tervueren, Belgium; to Dr. G. D. VAN WENGEN of the Rijksmuseum voor Volkenkunde, Leyden; to professor MARIUS SCHNEIDER, head of the Institute of Musical Sciences, Cologne, and his assistant ROBERT GÜNTHER; to Dr. D. A. GROSHEIDE, librarian of Utrecht University; to Miss MARIANNE REYERS, assistant at the Library of the Department of Cultural and Physical Anthropology of the Royal Tropical Institute, Amsterdam, and to my assistant FELIX VAN LAMSWERDE. Many others also, who, I hope, will not resent their being not mentioned here *nominativum*, can be sure of my lasting gratitude.

Amsterdam, 1st September, 1958.

J. K.

*N.B. The author wishes to appeal to the clemency
of his readers should they occasionally stumble on an inaccuracy: it was found impossible
to check each separate item of the generously submitted contributions.*

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'Wer die dominierende Stellung der Musik in primitiveren Kulturzuständen, die Vielheit ihrer Formen, die überraschenden Ähnlichkeiten und Unterschiede, wer den Zusammenhang der darauf bezüglichen Untersuchungen mit den allgemeinsten Fragen nach den Ursprüngen und Formen menschlicher Zivilisation, nach der Entwicklung und Ausbreitung der Menschenrassen bedenkt, für den bedarf die Wichtigkeit der Erforschung aussereuropäischer Musik für die allgemeine Ethnologie und Geschichte des Menschen- geschlechts keines Beweises. Auch jeder Psychologe, jeder Ästhetiker, der aus dem Bannkreis der Gelehrtenstube und der Selbstbeobachtung hinausstrebt, um seinen Horizont durch objektive Untersuchung menschlichen Denkens und Fühlens in andern Zeiten und Räumen zu erweitern, sieht bier fruchtbare Aufgaben vor sich. Je unaufhaltsamer europäische Kultur in fremde Erdteile eindringt und abweichende Formen, wenn nicht sogar ihre Träger, zum Absterben zwingt, um so mehr ist es an der Zeit, jene Formen zu sammeln und zu studieren.'

CARL STUMPF

The study-object of ethnomusicology, or, as it originally was called: comparative musicology, is the *traditional* music and musical instruments of all cultural strata of mankind, from the so-called primitive peoples to the civilized nations. Our science, therefore, investigates all tribal and folk music and every kind of non-Western art music. Besides, it studies as well the sociological aspects of music, as the phenomena of musical acculturation, i.e. the hybridizing influence of alien musical elements. Western art- and popular (entertainment-) music do not belong to its field.

The original term 'comparative musicology' (*vergleichende Musikwissenschaft*) fell into disuse, because it promised more – for instance, the study of mutual influences in Western art-music – than it intended to comprise, and, moreover, our science does not 'compare' any more than any other science.

The importance of this, still young, science of ethnomusicology for our own musical culture is as yet insufficiently realized in wide circles which really ought to be better informed. There is among Westerners an inclination to regard all exotic music, even in its highest forms, as nothing more than either expressions of inferior, more primitive civilizations, or as a kind of musical perversion. It is not sufficiently realized that Western music, after all, is based on older forms which are identical with – or, at any rate, comparable to – those found today outside Europe and 'European' America. Neither is it generally understood that, as far as the higher musical forms of expression of the Asiatic civilized nations are concerned, their extremely refined

specialization renders them difficult to grasp for us Westerners, who are equally specialized, but in a different direction. The differences are frequently felt as deficiencies, and strike the hearer more forcibly than the elements which both types of music have in common.

The position, after all, is that each race, each population group has its own manner of musical expression, and this special manner strikes a different race or people, on first acquaintance, as strange. This manner of expression, characteristic of a race or people, is not only bound to its specific psychic structure, but is also physiologically conditioned. The problems which this situation raises constitute a field of investigation *par excellence* of ethnomusicology. WILHELM HEINITZ (1649–1684) in his article *Musikwissenschaft und Völkerkunde* (1680), formulated this principle – with real German thoroughness – as follows: ‘In Wirklichkeit kann es eine grundlegende Musikwissenschaft nur geben, wenn man die musikalische Gestaltung ansieht als korrelativ bedingte Transgredation seelisch-körperlicher Bewegungsprozesse, die kategorisch ihr subjectives Gleichgewicht finden in dem funktionellen Bezugssystem biologischer Dynamik.’ (i.e.: Actually, there cannot exist any well-founded musicology unless one regards musical formation as a correlative conditioned transposition of psychophysiological motorial processes, which categorically find their equilibrium in the organic-functional relative system of biological dynamics). We in the Netherlands have a simpler interpretation of the condition laid down in this pronouncement, namely that ‘elk vogeltje zingt zoals het gebekt is’, i.e. each bird is known by its song.

Ethnomusicology, as it has developed as an independent science during the last seventy years, counts only a relatively small number of investigators as its principal exponents. It is usual to regard the British mathematician and philologist A. J. ELLIS as its founder (fig. 1).

ALEXANDER JOHN ELLIS – whose original name was SHARPE – was born in 1814. His real subject was phonetics, his main work being *Early English Pronunciation with special reference to Shakespeare and Chaucer* (1868–1889, in 5 vols.). But it is through his musical investigations that he still lives in the memory of later generations (1870–1882). A remarkable fact, when one takes into account that ELLIS was known to be totally tone-deaf.¹

The two works which have remained the best known of his writings are *The History of Musical Pitch* (1880/’81), very much worth while, but difficult to obtain, and then the work to which he owes the designation ‘Father of ethno-musicology’: *Tonometrical Observations on some existing*

¹ On the personality of ELLIS see 2411.

non-harmonic Scales, (1884), revised and enlarged a year later, and published, under the title of *On the Musical Scales of Various Nations*, in the 'Journal of the Society of Arts'. In 1922, ERICH VON HORNBOSTEL gave an excellent German translation of it in the first volume of the 'Sammelbände für vergleichende Musikwissenschaft' (1924).

ELLIS, in his treatise – originally an address with demonstrations – gives an account and the results of his tone-measurements, made on a large number of exotic instruments with fixed scales and on string- and wind-instruments tuned by experts, and preceded by a survey of some theoretically known Arabian and Indian scales. He was assisted in his measurings by the musically gifted ALFRED JAMES HIPKINS (1826–1903) (1841–1844).

ELLIS concludes with a summary of what their investigation taught them, in which he says: 'The final conclusion is that the Musical Scale is not one, not 'natural', nor even founded necessarily on the laws of the constitution of musical sound so beautifully worked out by HELMHOLTZ, but very diverse, very artificial, and very capricious' (1082, p. 526).

In more than one respect ELLIS and HIPKINS did pioneering work with their investigation. Not only because they at last opened the eyes of European musicologists to the fact there could exist, apart from Western scale constructions, other ones built on totally different principles, which, by ears accustomed to them, were experienced as normal and logical, but they were also the first to apply a method of representing intervals which, since then, has found general acceptance, because it offers the Westerner advantages far exceeding all other methods of presentation.

I should like to go into this point in some detail. *The pitch of a tone* is determined by the number of vibrations, i.e. the number of movements made by some part of the material which is made to sound (string, key, aircolumn, tongue, membrane etc.), during one second: the so-called c.p.s. (= cycles per second) or double vibrations (in French: *vibrations doubles* (v.d.), in German: *hertz* (H.)), counting the swing to both sides as a single movement. An interval is expressed by a fraction, of which the vibration figures of the two tones bordering the interval are the numerator and denominator.

In certain cases this fraction will, of course, be a simple one; thus, the octave may be represented by the fraction $2 : 1$, the perfect fifth by $3 : 2$, the perfect fourth by $4 : 3$ – which is to say that the higher tone of each of these pairs forming the intervals has, respectively, 2 , $1\frac{1}{2}$ and $1\frac{1}{3}$ times as many vibrations as the lower.

When, however, the vibration figures of two tones have no largest common divisor, the numerator and the denominator remain unsurveyable large numbers. The so-called Pythagorean comma, i.e. the excess of twelve successive leaps of a perfect fifth over seven octaves, for instance,

has to be expressed by the fraction $(\frac{3}{2})^{12} : 2^7 = 531441 : 524288$, or, which may be easier to grasp, by the decimal fraction 1,0136. Often, it is also impossible, without the aid of intricate computations, to determine which of two intervals is the larger; for instance, the fact that the intervals 799 : 634 and 592 : 470 are equally large, can hardly be realized at first sight.

It has been attempted in different ways to simplify this presentation of intervals; in the first place by the use of logarithms. By this method the ratios are reduced to a single figure. This method also removes the complication of the increase of the number of vibrations in respect to the same interval towards the treble (each next-higher octave having twice the number of vibrations of the preceding one).

Although this does, indeed, facilitate the getting of a mental picture of a given ratio, the result is not yet quite satisfying. For, it still remains impossible to see at a glance what the relation is between a given interval and the tone-distances in common use in European music – which, after all, to Westerners, constitutes the basis of all musical determination of intervals.

For this reason another method was adopted; namely, that of dividing the octave, theoretically, into a large number of very small equal parts, as units in which to express the size of intervals. Thus, for instance, the French physicist SAVART (1791–1841), who, because \log_2 is 0.301(03), proposed a division of the octave in 301 intervals of equal size (called, after him, *savart*). In the 19th century this interval-representation in *savarts* has also been accepted by other investigators, but later on it was generally superseded by other systems, among which I may mention one that, for obvious reasons, uses the *milli-octave* (M.O.) ($\sqrt[1000]{2}$) as a unit. By applying this M.O.-system it is possible, without further mathematical computations, to form a mental image of, at any rate, some of the most important intervals; as, for example, the tempered tritone of 500 M.O., the tempered major third of 333, and the tempered sléndro-interval of 200 M.O. Other intervals, on the other hand, do not convey much to the mind when expressed in M.O.; which means that we cannot directly compare their size with that of the intervals already known to us; – the fifth, for instance, which is such an important interval, being rendered by the completely meaningless figure 583.

Now it is ELLIS' great merit to have proposed and put into practice, in this *cents* system, a manner of representation that creates the possibility of immediate comparison with all our western scale-steps. For he took – it was the egg of Columbus! – the tempered European semitone as unit of measurement, and divided this into 100 equal parts called *cents* ($\sqrt[100]{2} = \sqrt[1200]{2}$).

The expression of intervals in *cents* is sufficiently accurate, both theoretically and in practice (cf. below p. 11).

The only remaining difficulty is that the conversion of intervals into *cents* is rather a time-devouring task which, moreover, is not everybody's job, as it requires the knowledge and manipulation of logarithmic tables.

A logarithm table for the conversion of ratios (and therefore of intervals) into *cents* and *vice versa* is given by ELLIS himself in his treatise, referred to above: *On the Musical Scales of Various Nations* (p. 487). A description of the same process is also to be found in Appendix XX of the second edition (from 1885) of ELLIS' translation of HELMHOLTZ' *Lehre von den Tonempfindungen (Sensations of tone)* (1874); in VON HORNBOSTEL's German translation of ELLIS' treatise¹, and, in a slightly different and perhaps clearer form, originating from T. B. W. SPENCER, in A. H. FOX STRANGWAYS, *The Music of Hindostan* (1883), pp. 115 and 116. In the treatise *Vorschläge für die Transkription exotischer Melodien* (1895), written in collaboration between OTTO ABRAHAM (1882-1885, 1889, 1895, 1931) and ERICH VON HORNBOSTEL, one will find this same kind of table, but in a slightly simplified form.

In the first four publications mentioned, also a second – arithmetical – procedure is given which, besides, is reproduced in GROVE's *Dictionary of Music and Musicians*, 3rd. ed., vol. II, p. 718a, and in CURT SACHS, *The Rise of Music in the Ancient World, East and West* (3567, p. 28). This second process, however, is not so accurate as the other one, apart from its taking more time.

Here follows ELLIS' exposition of the two processes:

'If of the two numbers expressing the interval ratio, 3 times the larger is *not* greater than 4 times the smaller, multiply 3,477 by their difference, and divide by their sum to the nearest whole number, adding 1 to the result if over 450. Thus, if the ratio is 4 : 5 (where 3 times 5 the larger number = 15, is less than 4 times the smaller number = 16), the difference is 1, and sum 9, and dividing 3,477 by 9, the result is 386, the *cents* required.'

If the ratio is greater than 3 : 4 and less than 2 : 3, multiply the larger number by 3, and the smaller by 4, proceed as before, and finally add 498 to the result. Thus for 32 : 45, multiply 45 by 3, and 32 by 4, giving 128 : 135, difference 7, sum 263. Then $7 \times 3,477 : 263$ gives 92, and 92 + 498 gives 590, the *cents* required.

Lastly, if the ratio exceeds 2 : 3, multiply the larger number by 2 and the smaller by 3, and proceed as in the first case, adding 702 to the result. Thus for 5 : 8, take $3 \times 5 : 2 \times 8$ or 15 : 16; difference 1, sum 31; then

¹ 1924, p. 8, note 1.

$3.477 : 31 = 112$, and this added to 702, gives 814, the required number of cents.

This process is sometimes very convenient, but tedious when a large number of results have to be obtained. In this case, those who can use logarithms, will find the following table very simple, and it will give the result to one-tenth of a cent.

TO CONVERT LOGARITMHS INTO CENTS AND CONVERSELY

cents	log.	cents	log.	cents	log.	cents	log.
100	.02509	10	.00251	1	.00025	.1	.00003
200	.05017	20	.00502	2	.00050	.2	.00005
300	.07526	30	.00753	3	.00075	.3	.00008
400	.10034	40	.01003	4	.00100	.4	.00010
500	.12543	50	.01254	5	.00125	.5	.00012
600	.15051	60	.01505	6	.00151	.6	.00015
700	.17560	70	.01756	7	.00176	.7	.00018
800	.20069	80	.02007	8	.00201	.8	.00020
900	.22577	90	.02258	9	.00226	.9	.00023
1000	.25086						
1100	.27594						
1200	.30103						

Subtract the logarithms of the pitch numbers or of the numbers of their ratio. Thus for 32 : 45, log. 45 = 1.65321, log. 32 = 1.50515, difference .14806, the next least log. in the table, .12543, gives 500 C. Subtract this from former log., result. 02263, next least .02258, giving 90 C., total 590 C. to the nearest cent as before. We can now, if we wish, go a step farther, and subtracting the two last logs, we get .00005, which in the last column corresponds to .2 C. Final result 590.2 C. It is, as a general rule, unnecessary to go beyond the nearest whole number of cents'.

This second process also, though easier to manipulate than the other, remains for non-mathematicians a rather thorny path. Fortunately, ERICH VON HORNBOSTEL has obliged the musicological world by once and for all making the necessary computations and combining these in a handy table. Since then there is not one musicologist left who knows how to handle a logarithm table

On VON HORNBOSTEL's table, the size of all intervals formed by tones between 340 and 809 v.d. may be found at a glance.

I believe that I work in the spirit of VON HORNBOSTEL by here reproducing (on p. 232) his table - which has been of such great help to our

science, but which has hitherto been concealed in a somewhat inaccessible periodical (1923) – together with its author's commentary:

'The reduction of logarithms, even when done with the aid of the familiar tables, suggested by ELLIS, is always a boring and time-devouring affair. The methods described by ELLIS and T. B. W. SPENCER, i.e. the direct conversion of ratio figures into *cents* without the use of logarithms, are both complicated and inaccurate. It is possible, however, to make the whole business much easier by means of a very simple expedient. This is the computation, once and for all, of the ratios between all integers from n to $2n$, and n into *cents*. We shall then find that the *cents* figure for the ratio between any two numbers $p : q$ (between n and $2n$) is equal to the difference between the *cents* figure for $p : n$ and $q : n$, since $q/n : p/n = q/p$. The criterion for the choice of n must be the degree of accuracy needed in the computations, and further the absolute magnitude of the numbers most generally involved. The table attached hereto is intended to serve the need of the acoustic specialist who wishes to determine vibration figures chiefly in the middle register, say, between 400 and 800 v.d., neglecting, as a rule, interval differences of 5 C. in the lower, and 2 C. in the higher part of this register. Numbers outside the range covered by the computation should first be either multiplied or divided (octave transposition) by $2n$; for this reason it was thought desirable to extend the range of the table over more than one octave; it covers – without thereby becoming unwieldy – a minor tenth (1500 C.).¹ The tens of the vibration figures are placed right and left, the units above and below in the margin. Finding the *cents* figures is simplified by means of group-lines and different letter-types.

Here follow a few examples to illustrate the manner of using the table.

I. CONVERSION OF NUMERICAL RATIOS INTO CENTS

(1) Having measured the vibration figures 435 (a') and 652 v.d., we wish to find the *cents* figure (z) for the ratio. For 652 we find in the table 1126 C.; for 435, 426 C.; so $z = 1126 - 426 = 700$ C. (tempered fifth).

(2) Given 290,3 : 435, wanted z . The smaller number has to be brought within the range of the table by octave transposition: $z \times 290,3 = 580,6$; we then get, instead of the interval wanted, its extension into the octave: $1200 - z = 926 - 426 = 500$; $z = 700$ C. (The value for 580,6 is found by interpolation). Or, direct: $z = (1200 + 426) - 926 = 700$ C.

(3) What is the *cents*-number that corresponds to the perfect fifth $2 : 3$?
Answer: $2 : 3 = 400 : 600$; $z = 983 - 281 = 702$ C.

¹ The cents-figures are further on printed in *italics*.

II. CONVERSION OF CENTS INTO RATIOS

- (4) What is the numerical ratio that approximately corresponds to the tempered fifth 700 C.? Answer: $1500 - 700 = 800$; 700 C. $\sim 540 : 809$.
(5) Which tone (n) is the tempered major third (400 C.) of $c' = 256$ v.d.? Answer: $256 \times 2 = 512$; $708 + 400 = 1108$; $n = 645 : 2 = 322.5$ v.d.
(6) By how many vibrations does the perfect major third (386 C.) differ from the tempered one at the beginning of the one-lined octave? Answer: $400 - 386 = 14$ C.; 708 (table value for $c'' = 512$ v.d.) + 14 = 722; $(516 - 512) : 2 = 2$ v.d.

III. TRANPOSITION

- (7) Find the interval 443 : 541 based on 613 v.d. (N.B. All numbers in these problems are prime-numbers). Answer: $804 - 458 = 346$ C. (one of the 'neutrals' that occur so often in exotic music, i.e. an interval between a major and a minor third); $1020 + 346 = 1366$; $443 : 541 = 613 : 749$.
(8) Calculate a cycle of fifths of 678 C. (too small by a Pythagorean comma = 22 C.), downwards from the Chinese diapason (pitch-tone) 732 v.d., gathering all the tones within the range of a single octave. To this end we alternately go down 678 C., and upward by $1200 - 678 = 522$ C.; $1327 - 678 = 649$; $649 + 522 = 1171$, etc.; we then get: 732, $494\frac{1}{2}$, 669 v.d., etc.
(9) Calculate the Siamese scale of seven equal steps as from 378 v.d.: $1200 : 7 = 171.43$ C.; $183 + 171.43 = 354.43$; $354.43 + 171.43 = 525.86$; ... 697.3; 868.7; 1040; 1311.6 C. Result: 378; $417\frac{1}{2}$; 461; 509; 562; 620; 685 v.d.
(10) Enlarge a curve by the ratio 509 : 571. What parameter p^2 does the point $p^1 = 601$ get in the new scale? Answer: $897 - 698 = 199$; $986 + 199 = 1185$; $p^2 = 674\frac{1}{2}$.

In 1939, Prof. R. W. YOUNG has given, in his pamphlet *A table relating Frequency to Cents* (4456), a method of calculation, starting from the equally tempered scale on $a' = 440$ c.p.s. This table insures great accuracy, but appears to me to be rather difficult for a non-mathematically trained musicologist to manipulate.

Another, very practical method of converting intervals into *cents* and *cents* into intervals, a method that eliminates all cyphering, has, some years ago, been offered and described by Professor M. REINER of Technical College, Haifa, in his article *The Music Rule* (3369) and by Dr. E. GERSON-KIWI of the Conservatory of Music, Jerusalem (fig. 26), in her treatise *Towards an exact transcription of Tone-relations* (1401).

In the last named treatise Mrs. GERSON says:

'A decisive step in this direction (i.e. the direction of avoidance of lengthy and troublesome logarithmic or arithmetic calculations) has recently been done by the construction of a technical device, worked out by M. REINER (of Technical College, Haifa), and called the 'Music Rule'. Generally, logarithmic calculation can be facilitated by using the slide rule. In a similar way, the Music Rule consists of two separate double-scales the first of which (A-B) confronts the vibration numbers (scale A) in *hertz* with the respective *cent*-numbers (or *ellis*) (scale B) in a way, that any required pitch can be read off directly, without calculation. The second double-scale (C-D) confronts the *ellis*-number (scale C) with the main musical intervals (scale D) (p 234, fig. 64).

The scale A represents the tones c' — c'' with frequencies of 264 to 528 *hertz*. Each division on scale A is equivalent to 2 *hertz*, and each division on scale B to 10 *ellis*. (As for other octave ranges one has to multiply or divide the figures of scale A by 2 (or adding or subtracting 1200 on scale B).) Now shift the C-scale against the A-scale, until the base-line of the C-scale is opposite the vibration number of the lower tone of the interval to be measured. Then read directly from the C-scale, opposite the vibration number of the higher tone of the interval to be measured, the size of that interval expressed in *ellis*'.

Another recent contribution in this field, made by the Hamburg musicologist HEINRICH HUSMANN, excels in that it meets all possible demands of exactness and is especially useful for those unaccustomed to intricate calculations. His publication has been issued under the title *Fünf- und siebenstellige Centstafeln zur Berechnung musikalischer Intervalle* (2003).

Then there is FRITZ BOSE's system (430). It closely resembles that of Prof. REINER, mentioned above.

And recently, CURT SACHS has shown us in his book *Our musical heritage* (3578), p. 12 ff., a simple and easy way of interval calculation.

* * *

How is the pitch of a tone measured? For this, some or other measuring instrument is indispensable. However sharp one's musical ear may be, however firmly one may be convinced of the infallibility of one's 'absolute pitch', without a measuring instrument it is impossible to objectivate one's auditory experience more accurately than by recording, say, $a' +$; 'between e and f' , or, as regards intervals, 'a fourth on the small side', 'fifth-like intervals'; 'about $\frac{3}{4}$ of a tone', and so on.

Our organ of hearing, moreover, has an unconscious inclination to 'correct' tones and intervals that do not fit in with our own familiar tonal

system, in such a way that they will appear to fit in with it. Hence the mistaken idea on the part of musically gifted, retired officials from Indonesia that the Javanese sléndro scale can be truly played on the five black keys of the piano. In other words: without recourse to a measuring instrument it is absolutely impossible to fathom the nature, the structure of an exotic scale and to communicate it to others.

In the course of time, the sciences of phonetics and musicology have developed and obtained the use of a large number of such measuring instruments. Of these, it may broadly be asserted that their precision is in inverse proportion to their usefulness in 'field work', which after all, demands that the instrument shall be easily transportable, of a simply manipulated construction, and able to stand a certain amount of knocking about. It should further, for preference, not be too expensive to buy and maintain: musicologists do not, as a rule, excel as possessors of earthly riches, and only a very few are privileged to receive adequate financial assistance from scientific institutions or interested private persons.

In a modernly equipped laboratory it is possible to perform tone-measurements with amazing accuracy. The so-called 'electric eye' allows of determinations of pitches down to particles of vibrations. Other instruments are, for instance, tuning forks with adjustable weights that change the pitch as they are shifted, and with a scale-division on the prongs; APPUNN's tonometer (sequences of reed-pipes); tuning- or pitch-pipes; slide- or piston-pipes (i.e. with an air-column of adjustable length) with scale-division (e.g., the Tonvariator of W. STERN, that made by Messrs. PHILIPS, and other types); the 'Schwebungstongenerator' (heterodyne tone generator) of W. LEHMANN¹; VON HORNBOSTEL'S 'Reisetonometer' (a small wind instrument with freely vibrating reed, adjustable air-column length and graduation scale indicating pitches). We further know the method followed by E. W. SCRIPTURE (enlargement and analysis of gramophone curves)², the oscilloscope method of GRÜTZMACHER and LOTTERMOSER³, the so-called 'soot method' of MARBE⁴, METFESSEL's method of phonophotography (2866), the chromatic stroboscope as described by R. W. YOUNG and A. LOOMIS⁵ and the ingenious photographic method used by OLAV GURVIN (1560). ELLIS, in his classic investigations, used a – very extensive – series of tuning forks⁶.

My own experience has taught me that, as regards field work, the most

¹ WERNER LEHMANN, *Helv. Phys. Acta* 6, p. 18 ff. (1933).

² E. W. SCRIPTURE, *Researches in Experimental Phonetics* (1906). Cf. also STUMPF, *Die Anfänge der Musik* (3995), p. 80/81.

³ 'Akustische Zeitschrift' 1937, p. 247 ff.; ibid. 1938, p. 183 ff.

⁴ 'Zeitschrift für Psychologie', Vol. 49, p. 206 ff.

⁵ In 'Journal Acoust. Soc. Amer.' X, p. 112 ff. (1938). See about this apparatus also FRITZ A. KUTTNER (2445) and MILTON E. METFESSEL (2867).

⁶ ELLIS, 1082, p. 486.

satisfactory instrument is the old, well-tried monochord, fitted with a proper graduation scale. This instrument embodies a generally acceptable compromise: (1) fairly great precision; (2) easy transportability; (3) it is practically unbreakable; (4) has good resistance to climatologic influences; (5) is quickly and easily operated, (6) the cost of purchase is small and cost of maintenance nil (fig. 59).

The results obtained with the monochord may in most cases be deemed sufficiently accurate for musicological purposes. Instrumental tone-sequences – such as played, for instance, on the melody-instruments of Javanese, Balinese or Siamese orchestras – show slight internal differences in pitch which are not intended, and, therefore, do not require the use of a more precise measuring-instrument.

Among the sources of errors in measurements such as these, we must mention in the first place the investigator's organ of hearing, since there are limits to its precision. He bases himself on the sharpness of his musical ear:

(a) when, in tuning the string of the monochord to a calibrated tuning fork, identity of tuning is attempted between a vibrating metal rod and a string; (in this, the difference in tone-quality (timbre) is a disturbing factor);

(b) in equalizing the pitch of the monochord string with that of the tone to be measured (here, too, there is usually difference in both material and timbre).

There are further the following unfavourable factors:

(c) *always* the relative inaccuracy of the graduation scale attached to the monochord, and

(d) *sometimes* the extra source of error arising as soon as a tone has to be measured which lies outside the register covered by the monochord. For in this case one has to have recourse to the next higher or lower octave; and the equalization of the tone to be measured with its octave on the monochord – as has been proved empirically – cannot be effected with the same precision that can be obtained in equalizing two tones in the same octave-register.

In causing to correspond, first, the tones of the tuning fork and the monochord string, and, later, that of the latter with the sound-source to be measured, attention should be given to the 'beats' which are heard as soon as the two tones approach each other. When the beats have disappeared, equality has been attained. If beats are still audible, their number per second should be estimated as nearly as possible. This number is equal to the difference between the respective numbers of vibration per second of the two tones.

It is further advisable to repeat, if possible, the measurements after

some time. It will then be seen that the results slightly differ here and there. One may be better disposed at one time than at another; I have also noticed that the state of the weather (extreme moisture or drought, excessive heat or cold) may influence either the investigator's hearing, the instrument to be measured or the monochord in some way or other; the sources of error mentioned above may make themselves felt, now in this, now in that direction. It is, therefore, advisable, to measure twice, with an interval of some days in between, to add the results of both measurements and divide the sum by 2, or, better still, a third measurement is made with the hope that this will confirm the relative accuracy of one of the two preceding ones.

* * *

Ethnomusicology could never have grown into an independent science if the gramophone had not been invented. Only then was it possible to record the musical expressions of foreign races and peoples objectively; it was no longer necessary to make do with notations made by ear on the spot, which notations, however well-intended, usually fell short in every respect – i.e. both rhythmically and as regards pitch. And in addition it now became possible to incorporate the style of performance – that extremely important element – into the subject-matter of the investigation.

Truly, it is not only the intervals and the rhythm which, next to the special musical forms, are characteristic of the manifestations of a race. The manner, the style, of performance is at least as important. One must have heard them to realize this to the full extent: the mobile, amazingly fast *melos* of the pygmies, sung with a high head-voice; the passionately 'pinched' vocal sound of the Japanese and Chinese actors; the nasalized melodics of the Indonesian women; the pathos in the vocal rendering of the American Indians; the vital jollity as well as the sonorous seriousness of the Negro singing – one must have heard them to realize to the full the degree to which a race is characterized by its style of interpretation. More and more this is being acknowledged and understood. An important treatise in this special field is WERNER DANCKERT's *Musikwissenschaft und Kulturreislehre* (193). I would further mention, in the same connexion, GEORG HERZOG's article *The Human Musical Style* (1902); VON HORNBOSTEL's review in 'Baessler Archiv' (1947); VON HORNBOSTEL and LACHMANN, *Asiatische Parallelen zur Berbermusik* (1956); EICHENAUER, *Musik und Rasse* (1958); WILHELM HEINITZ' articles *Die vergleichende Musikwissenschaft im Dienste der Völkerkunde* (1965), *Die vergleichende Musikwissenschaft als Instrument der Stil- und Rassenkunde* (1966), *Was kann die vergleichende Musikwissenschaft zur Indogermanenfrage beitragen?* (1968), *Die Erforschung rassischer Merkmale aus der Volksmusik* (1969) and *Rassische*

Merkmale an afrikanischem Musikgut (1683); G. WALDMANN, *Musik und Rasse* (4269); BÉLA BARTÓK's *Rassenreinheit in der Musik* (278); HERBERT HÜBNER's study *Die Musik im Bismarck-archipel* (1987); ROBERT LACH, *Das Rassenproblem in der vergleichenden Musikwissenschaft* (2472); MARIUS SCHNEIDER's *Geschichte der Mehrstimmigkeit (passim)* (3734); by the same author: *Die musikalischen Beziehungen zwischen Urkulturen, Altpflanzern und Hirtenvölkern* (3745), and par. V of his contribution *Die Musik der Naturvölker* (3773), FRITZ BOSE's *Klangstile als Rassenmerkmale* (424) and *Messbare Rassenunterschiede in der Musik* (438b); and, finally, E. KLUSEN's article *Der Stammescharakter in den Weisen neuerer deutschen Volkslieder* (2248).

Ethnomusicology derives still further advantages from the invention of the gramophone. The phonographic method makes it possible to collect vastly more material in the available – usually awkwardly restricted – time, than formerly, when everything heard had to be noted down then and there – a very troublesome and wearying task. At the same time, too, the strain on the patience of the players and singers is reduced to a minimum. Formerly, whenever the melody to be recorded was very complicated, these people would be asked to repeat it many times over, if possible in bits at a time; a proceeding which, in actual practice, mostly amounted to starting right from the beginning over and over again (since the repetition of a passage in the middle of a piece, as one may imagine, causes considerable difficulty). Now, on the contrary, the players can usually content themselves – and the recorder – with 'doing their stuff' once only.

As in the case of tone-measurement, so with the sound-recording there exist a number of different apparatuses, and here, too, the same applied until recently, i.e. that the technically best method proved less useful in practice, owing to the size, weight, fragility and costliness of the apparatus demanded by it.

Until World War II, therefore, – at any rate when dealing with a territory where conditions had remained more or less primitive (lacking for instance motor roads and electric current), and especially in difficult mountainous or wooded parts where carriers were the only possible means of transport – the general opinion was that the old-fashioned springdriven phonograph with wax-cylinders, recorder and reproducer, such as the 'Edison-Amberola' and the 'Excelsior', was the proper instrument for this purpose.

Since then, this situation has undergone a remarkable change, as everybody knows. Various electromagnetic systems, by which the pieces are recorded on metal wire or on a metallized paper or plastic strip or band (called 'coated tape'), have summarily caused all other recording methods to become antiquated. For a survey of various systems in existence I refer the reader to S. J. BEGUN, *Magnetic Recording*¹. The new apparatuses not

¹ New York/Toronto, 1951.

only enable us to obtain an infinitely better rendering – hardly, if at all, inferior to the original performance; they also allow of uninterrupted recording lasting, if desired, several hours; their manipulation is simple; they are readily transportable and not very vulnerable or fragile, and, last not least, their purchase price, although higher than that of the phonograph or gramophone, is not an unsurmountable obstacle, whereas their cost of maintenance is even less. The only thing most of them require is the presence of a power source. If there is no local electric network to which the recording apparatus (which also reproduces the sound) can be connected, one has to have a transportable power source at one's disposal.

However, recently several new types of tape recorders have appeared, especially suited for research in areas without electric power. This type of recorder, made both in the United States and in Germany and Switzerland, is powered by dry cell batteries (for the microphone) and has a mechanical drive. The weight and the bulk have been reduced sizably. According to reports this new type is greatly facilitating field recording.

For the spoken word, the wire- and tape-recordings are equally satisfactory; for the recording of music it appears that a tape-apparatus is preferable, the more so as it seems that wire-recording has a 'constitutional' drawback in so far that the wire is subject to the danger of getting tangled.¹

Now whatever apparatus the field worker may have at his disposal, one thing is certain: on arriving in the locality of his researches, he will often find himself faced with a certain diffidence and even suspicion on the part of the population. He will not always find someone who is immediately eager or even prepared to play or sing to the visiting stranger with his mysterious-looking instruments. The general – quite understandable – tendency is 'to wait for the cat to jump'.

All the same, my experience is that it is not so difficult to get the people to sing, or dance, unless abnormal circumstances – such as, in North-Nias, the fear of the Christian mission's hostility to the ancient folk-song and -dance – have gained the upper hand over the people's natural curiosity and willingness to perform. The well-tried recipe: first to perform a tune oneself, say, a European folk-song or a piece on the violin, or to execute a Western folk-dance, has often worked wonders among the Indonesian peoples in whose midst I have made my investigations. They didn't like to be left behind; they, too, wanted to let you hear or show you something of their own – and this the sooner, once they found that every performance was followed by some little reward.

¹ See on the question, which recording equipment one should buy, also the article by ALAN P. MERRIAM (2854) and the Manual, edited for the I.F.M.C. and the R. Anthropol. Inst. by MAUD KARPELES (2144a). – For historic data concerning the recording of sound I may refer to ROLAND GILATT, *The story of the gramophone from tin/oil to high fidelity* (London, 1956).

As regard these rewards: a systematic record of the preference on the part of a given population group for particular objects would be most useful. The old Dutchmen – crafty traders as they were – realized the desirability of this policy right from the start, and acted accordingly. The *Corte Verclaeringhe per CORNELIS DE HOUTMAN van de Landen ghenaeamt Oost Indien ofte Conquisten van Portugal* – the report of a study trip to Portugal in preparation of 'D'Eerste Schipvaert' of 1595-'97 – already contains a lengthy list of articles which, from Portuguese experience, were readily accepted by the peoples of the Archipelago in exchange for their products¹.

For those who contemplate making a study trip to Nias or to Flores, the following suggestions may prove useful.

I found that, in Nias, the people were most impressed by necklaces of 'gold' beads (which were made of coloured glass); the red coral necklaces, which, in my eyes, were much prettier, found but scant favour there; and neither did flashlights, unless they were longer than two batteries. In Flores, on the contrary, they sniffed at the 'golden' beads, whereas the red corals were all the rage. They also fell violently in love with a rather complicated type of pocket-knife, while the smaller flashlights were also much in favor. Tobacco, in the form of lumps of chewing tobacco, and cigarettes, as well as chocolate drops and sweet biscuits, proved a universally appreciated reward; I could not bring a sufficient store of these to satisfy all demands. In South-Nias, the 'Bensdorp' flat round chocolate drops were at first taken to be some sort of money, as they were wrapped in silver paper.

A most important factor for the success of a musicological expedition is *some* knowledge of the language current in the territory of your investigation. You should at least know a sufficient number of words and expressions to enable you to ask a person to sing at the right moment and in the right way, or that will be helpful in establishing a friendly contact with the person you are talking to. In Nias, for example, a set of fourteen terms have helped me through many difficulties and smoothed my way towards obtaining the goodwill of the population. I was able to say 'yes' (*la'u*) and 'no' (*lö'ö*); express thanks (*sauhagöö*); welcome somebody (*ya'ugö*; literally: ('is that) you?') and say good-day (*yahö*); express my admiration for a fine song- or dance-performance (*söchi-söchi* = 'fine, fine!'), and my affection by a friendly tap on the shoulder while pronouncing the word *sijahuhu* (= 'friend'). Singing into the horn of the phonograph was directed by the words *löna* ('not yet'), *taborogo* ('start'), *honögö* ('stop, silence'), *alio* ('quick'), *balo'i* (North Nias) or *bese'o* (Central Nias) (= 'wait

¹ See: J. C. M. WARKSINCK, *De wetenschappelijke voorbereiding van onze eerste schipvaart naar Oost-Indië* (inaugural address), 1936, p. 9.

a moment'), *é bua ñ liu* ('louder!'); while I was able to express sympathy with the experimental persons at the end of the singing or dancing, by asking in kind, thoughtful tones: *érégé dödö?* or *marusé?*, meaning 'are you tired now?'.

For the rest there is needed a little tactful handling, a lot of patience, a smile at the right moment, and the sympathy which will enable you to detect whether your informants' initial shyness is giving way to some sort of confidence, whether he is getting tired and in consequence a little irritable or easily distracted, and whether the psychological moment has arrived to show a little generosity – in short, intuition and tact, one either has them or has them not, but they are indispensable if satisfactory results are to be obtained.

* * *

The first phonograms of exotic music to benefit our science were made by Dr. WALTER FEWKES in 1889, from the singing of the Passamaquoddy and Zuñi Indians. These records were passed on for analysis and elaboration to Dr. B. I. GILMAN of Harvard University, and this led to the publication of his study *Zuñi Melodies* (1438), which paper has served as example to many later treatises based on phonographic material.

Once the importance and necessity of phonographic recording was generally realized, many larger and smaller phonogram-archives came into being; the oldest established being in the U.S.A. Some American universities now have extensive collections. The American stock of phonograms was estimated in 1933 at about 17,000 different records, including Honolulu. The majority of these are recordings of American Indian vocal music, and are mostly, as far as I know, on cylinders.¹

Since then the important and rapidly growing collection of records of the Library of Congress, Washington D.C., the majority of which were recorded by means of the most modern apparatuses, have been added to these as well as the splendid collection, brought together by GEORGE HERZOG, formerly at Columbia University, New York, and afterwards transferred by him to the Anthropology Department of the University of Indiana, Bloomington (Ind.), where he is now teaching.

This material has been gathered, studied and still is studied by a number of meritorious ethnomusicologists. I already mentioned the names of FEWKES, GILMAN and GEORG HERZOG (1702–1750). Next to them worked FRANCES DENSMORE (fig. 11) (855–949), HELEN H. ROBERTS (fig. 28) (3430–3451), EDWARD SAPIR (3648, 3649), FREDERICK R. BURTON (554),

¹ See: 'Zeitschrift für vergleichende Musikwissenschaft', Vol. I (1933), p. 58.

CHARLES K. WEAD (4315-4317), ROSE BRANDEL (468-470a), GERTRUDE P. KURATH (1225, 1226, 2419-2438), WILLARD RHODES (3399-3405a), ALAN P. MERRIAM (fig. 43) (2845-2860), DAVID MCALLESTER (2797-2802), E. R. CLARK (686), RICHARD A. WATERMAN (1701, 4307-4312) and many others. After 1933 American ethno-musicology received a fresh impetus when, owing to the rise of National-socialism in Germany, SACHS (fig. 3) (1913, 3526-3579g), VON HORNBOSTEL (figs. 12 and 18) (1882-1963) and BUKOFZER (fig. 31) (533-538) came to the United States and were called to university chairs. In 1952 MANTLE L. HOOD (fig. 44) from the University of California, Los Angeles, came to Europe and specialized in Indonesian music (1877-1879).

French Canada, also, boasts a large and excellent collection of phonograms of French-Canadian, English-Canadian and (more than 2600) Canadian-Indian folksongs, brought together by M. MARIUS BARBEAU (fig. 19) (233-242, 1360) and housed in the National Museum of Canada at Ottawa.

As far as Europe is concerned, the best known and most important collections were found in Vienna and Berlin. Of these two, the Viennese one – the property of the Academy of Sciences – is the older. Its establishment dates from about 1900; apart from a few thousand speech- and language-phonograms, it contained, in 1933, about 1500 music records.¹ The Academy issued many ethnomusicological studies, based on its phonogram collection. Of those I may mention the publications by EXNER and PÖCH (1139), TREBITSCH (4139-4141), FELBER (1217-1222), VAN OOST (3066-3069), MURKO (2934, 2935), BIRO (361), IDELSOHN (2018, 2020), LACH (fig. 17) (2460-2462, 2480-2485, 2493), NADEL (2956, 2960), GRAF (1488), JANSKY (2067) and TRUBETSKOY (4152). Recently Dr. WALTER GRAF has been appointed as its director.

The Berlin archives – which were destroyed or, at least, dispersed without the slightest chance of getting them together again², during the second world war – were much larger. They were established in 1902, at the instigation of the great physiologist and psychologist CARL STUMPF (fig. 2), and were at first – until 1932 – housed in the Psychological Institute of the University of Berlin, and later in the Staatliche Hochschule für Musik; after 1933 they have been incorporated with the collections of the Museum für Völkerkunde³.

STUMPF, as far as his musical work is concerned, lives on in the grateful remembrance of ethnomusicologists not only on account of having founded this richest and best organized of all European phonogram archives,

¹ Ibid., p. 15.

² Dr. EINSHIMER told me that four crates with about 1300 cylinders have been recovered; the rest, packed in 20 crates, the Russians took with them and, therefore, it is lost for Western science.

- See also KURT REINHARD (3376).

³ Since 1948 some young musicologists, in the first place KURT REINHARD (3370-3388b) and HANS HEINZ DKÄGEK (1007-1009a), try to revive this Berlin centre by lecturing at the recently founded 'Freie Universität' and rebuilding the phonogram-archives.

but also as the man who, in collaboration with Dr. OTTO ABRAHAM (1882-1885, 1889, 1895, 1931), made the first musicological phonographic records in Germany (from the music of the Siamese court-orchestra which was performing in Berlin at the time), and also as the author of that masterly treatise *Tonsystem und Musik der Siamesen* (3993), of a larger work, *Anfänge der Musik* (3997), and a number of other publications (3984-3999).

However, the extraordinary growth of the Berlin phonographic archives is not so much due to STUMPF's work, but rather to that of his pupil and younger friend ERICH M. VON HORNBOSTEL - *facile princeps* among all those who have made ethnomusicology the chosen subject of their study. Under his direction the phonographic collection grew rapidly, until, in 1933, when VON HORNBOSTEL left Berlin, it comprised no less than 10,000 records.

VON HORNBOSTEL - at first with the co-operation of Dr. OTTO ABRAHAM, later alone - published a series of brilliant studies, based on the analysis and transcription of the phonograms acquired by the Berlin Archives, and dealing with the musical expressions of peoples from all parts of the world (1882-1963, 2509, 2510, see also 2373 and 3579b). Unfortunately these studies are scattered over countless periodicals and accounts of travels, often difficult to obtain. The author never got as far as publishing that part of his life's work in a single volume of 'Collected Musicological Essays'; only his articles dating from before 1908 may be found together in the first volume of the 'Sämmelbände für vergleichende Musikwissenschaft'.¹

The marvellous clarity of mind and wellnigh infallible intuition with which VON HORNBOSTEL penetrated into the - at the time practically virgin - field of exotic musical cultures will rarely be equalled. He was for all of us a shining example and unattainable ideal.

The remarkable thing is that his greatest service to the science of ethnomusicology was probably the fact that he put forward a theory which might be considered untenable - that is, if later investigators, MANFRED F. BUKOFZER (534, 535, 537) and KATHLEEN SCHLESINGER (3719), who have attempted to disapprove it, (though with, in my opinion, unsufficient arguments) are right - but which has, at any rate, succeeded in bringing clarity into certain very thorny problems in connexion with the structure of, and possible relationship between, instrumental scales of different peoples living remote from each other, and of both former and present times. I am of course referring to VON HORNBOSTEL's famous hypothesis of the cycle of blown fifths, which the reader no doubt knows by name. For the content of this hypothesis, and the criticism levelled at it, I may refer those interested to my brochure *Around Von Hornbostel's theory of the cycle of blown fifths*

¹ A complete bibliography of VON HORNBOSTEL has been published in Newsletter No. 2 (Aug. 1954) of the Society of Ethnomusicology (1134).

(2394) and to the articles by HANDSCHIN (fig. 12) (1593) and LLOYD (2639).

VON HORNBOSTEL trained a number of talented pupils, several of whom worked for some years as his assistants. I would mention GEORG HERZOG (fig. 4ca) (1702-1750), now a prominent authority on North American Indian Music and attached to the University of Indiana, (as an anthropologist), and ROBERT LACHMANN (fig. 20) (2496-2515) who specialized in the Japanese Noh- and the Arab and Berber music, and to whom we owe one of the cleverest and best written ethno-musicological publications, i.e. *Musik des Orients* (2502). There is further WALTER WIORA (fig. 29), author of several elaborate and dependable essays on Central European folk-music, its nature and methods of investigation (4394-4420a); the prolific HANS HICKMANN (fig. 30), an authority in the field of Egyptian and North African music (1753-1840c); HEINRICH HUSMANN (2000-2008a), and the many-sided MARIUS SCHNEIDER (fig. 24) (2785, 3734-3774b) who, in the first place, has occupied himself with typology of melodies and their transformation in the course of history, in the different cultures, races or by migration (3744, 3747, 3749, 3768, 3773); further with the formation of tonesystems (3767a), music philosophy (3769), symbolism in music (3750, 3752, 3753, 3756, 3764, 3770), sound-languages (3748, 3755), talking drums (3761), multipart music (3734) and the spreading of musical forms (3739, 3745, 3746, 3757). Also MIECZYSŁAW KOLINSKI (fig. 22) (2282-2292) may be reckoned among VON HORNBOSTEL's pupils, as well as FRITZ BOSE (415-438a and 4492).

But his sphere of influence did not and does not confine itself to his direct pupils. Among those who have been inspired by his personality and publications I may mention, for instance, HEINRICH SIMBRIGER (3839, 3840), MANFRED F. BUKOFZER (533-538), SIEGFRIED NADEL (2954-2961), and myself (2358-2418).

VON HORNBOSTEL confined himself chiefly to 'home-work'. Most of his 'field-work' was done in the beginning of his career, among the Pawnee Indians. It is probable that his physique would not have stood the strain of much field-work. In other ways, however, he possessed all the necessary qualities for it, especially tact and intuition, and it is indeed to be regretted that circumstances finally forced him to work mainly at home. This was a pity - in the first place for himself. For it is precisely the variation between the two so diametrically opposed operations, in the field and in the study, which can make the life of an ethnomusicologist so rich and so eminently worth living. The man to whose lot it falls to be permitted the study of our science from both angles, may, indeed, consider himself lucky. He lives a 'double life' in the right sense of the word; on the one hand a life of adventure: enjoying contact with strange peoples, experiencing the enchantment of penetrating into less known regions; on the other hand his scientific

and esthetic inclinations find satisfaction in thorough, far-reaching analysis of the material collected, which, moreover, is so much more alive for him, having gathered it himself, than for others who receive the records, musical instruments and comments by mail or investigate them in a museum.

However, experience teaches us that the position is often different in that the two aspects of ethnomusicological investigation must necessarily be kept apart. A. H. FOX STRANGWAYS (fig. 7) (1282-1290, 2515) the author of *Music of Hindostan* (1283) - that work beyond praise - in an opening article entitled *East and West* in the first volume of the 'Zeitschrift für vergleichende Musikwissenschaft', gave the following qualification of the two categories of ethnomusicologists: 'The workers are in two classes. There are those who have the health, energy and personality, provided they have the time and the means, to go and collect material. It is hard to say which of these is the most important, but the right personality is the rarest. Without the willing co-operation of the singers and dancers they will do little, and that willingness is only to be bought with unfeigned sympathy, inexhaustible curiosity, lively gratitude, untiring patience and a scrupulous conscience. It is easy to fake a tune till it fits a theory. It is easy to be content with a dozen specimens, and not to plough on and get the thirteenth which would have been worth them all. It is easy to think that it is we who confer the honour by collecting and recording, until a singer says, as she said to me, that she is not going to deliver her soul to a piece of wax which may get broken in the train.'

And there are those who sit at home and shift and sort. Material comes in from diverse places and very various minds. How much credence are we to attach to each? How are we to fill the lacunae? How reconcile contradictions? What advice is to be given to young collectors? The bare facts are not of much use without the ideas on which to string them, and the natural enthusiasm of the collector benefits by being set in the proper proportions'.

In addition to the American and German phonogram-archives we should also briefly mention the French ones. Extensive collections of ethnomusicological records are in the possession of various organizations, particularly the 'Société d'Anthropologie', the 'Musée de l'Homme', the 'Bibliothèque musicale du Musée de la Parole et du Musée Guimet'¹ and the 'Phonothèque Nationale'.² They are chiefly on discs, i.e. made according to the gramophone process invented by BERLINER, in which the recorder

¹ See 3951.

² In 1952 Unesco published a catalogue of the collection of the last named institute (123). It contains no less than 4564 numbers. In the same year appeared, under the auspices of the Ciap, SIMONE ROCHE's Catalogue of the collection of the Musée de l'Homme (3458).

does not, as in the case of the EDISON phonograph, move vertically, cutting deeper and less deep cuts into the sensitive wax cylinder, but is moved in a horizontal plane on a circular wax plate. (The Viennese archives, until recently, employed an intermediate form between phonograph and gramophone: with the former it had the variable depths of groove in common, with the latter the wax plates).

In Budapest there is the large collection of phonograms chiefly consisting of Hungarian and Rumanian folk music; it comprises over 30.000 records, collected for the greater part by the late BÉLA BARTÓK (fig. 9) (256-283) in collaboration with ZOLTÁN KODÁLY (fig. 10) (261, 265, 266, 283, 2267-2272).

The Musicological Institute at Stockholm (director: Dr. ERNST EMSHEIMER) (fig. 26) (1091-1101), also possesses a collection of discs containing, among others, a series of valuable Mongolian and Caucasian records, whilst the Archives of Dialect and Folklore, Uppsala, contain a large collection of records of all Swedish provinces, including Lappland.

Further the phonogram archives of Leningrad must be mentioned, containing, it appears, mainly records of the music of the peoples living inside the borders of the Soviet Union. The scientific output of the Russian ethnomusicologists since the war is considerable. Because of their publications being written only in the Russian language and apparently not available for investigators on this side of the iron curtain, with a few exceptions they have not been included in the bibliography on p. 79 ff. Many of them, however, one can find in the bibliography of Asiatic musics by WATERMAN c.s. in 'Notes' (4307).

Many other national institutes also – for the greater part after World War II only – try to preserve on tape or wire the inheritance of traditional folk songs and folkdance melodies of their countries. So, for instance, in France (Paris) the 'Musée National des Arts et Traditions populaires' (CLAUDET MARCEL-DUBOIS (fig. 31) and MAGUY ANDRAL); in England (London) the 'Music Department of the B.B.C.' (MARY SLOCOMB, PETER KENNEDY) and the 'British Institute of Recorded Sound' (HYATT KING, PATRICK SAUL); in the Netherlands (Amsterdam) the 'Netherlands Section of the International Folk Music Council' and the 'Codification Committee' of the 'Raad voor de Nederlandse Volkszang' (Father ELIS. BRUNING, JAAP KUNST, P. J. MEERTENS, JOP POLLmann, WILL D. SCHEEPERS, MARIE VELDHUYZEN); in Scotland (Edinburgh) the 'School of Scottish Studies of Edinburgh University' (STEWART F. SANDERSON); in West-Germany (Regensburg) the 'Schallarchiv des Institutes für Musikforschung' (FELIX HOERBURGER) (1858) and in Freiburg i/Br. the 'Deutsches Volkslied-Archiv' (ERICH SEEMANN, WALTER WIORA (fig. 29)); in Italy (Rome) the 'Centro Nazionale Studi di Musica popolare' (GIORGIO NATALETTI); in

Yugoslavia the 'Serbian Academy of Sciences' in Beograd (MIODRAG VASILJEVIC) (fig. 41) and the Folkloristic Institutes at Zagreb (VINKO ŽGANEĆ (fig. 35), ZORAN PALČOK), Sarajevo (CVJETKO RIHTMAN (fig. 36)), Skopje (GIVKO FIRFOV, EMANUIL CUČKOV), and Ljubljana (FRANCE MAROLT (†), VALENS VODUČEK (fig. 35)), e.t.q.

As for the study of folk music behind the Iron Curtain, I might quote the composer and musicologist ANDREY OLKHOVSKY, who, in his recent book *Music under the Soviets*¹, says: 'The organisation of Soviet folklore studies is concentrated chiefly in the Institutes of Folklore, attached to the All-Union and Republic Academies of Sciences and in the folklore departments of a number of conservatories (e.g. those of Moscow, Kiev, Kharkov, and Minsk). The most important work in the study of the theoretical problems of folk music has been done by a group of collaborators of the folklore department of the All-Union Academy of Sciences in Leningrad, particularly YE GIPPIUS and Z. EWALD; by K. KVITKA, a member of the folklore department of the Moscow Conservatory who specialized in the study of Ukrainian folklore; by the Kiev Institute of Folklore (especially Prof. HRINCHENKO); by the Kiev Conservatory (BEREGOVSKI), and by the Kharkov Conservatory (STEBLYANKO).'

At the time of writing it seems that the central position taken up by the Berlin phonogram archives until the second world war, will in future, at least partly, be occupied by the 'Archives internationales de musique populaire', established at Geneva under the auspices of the UNESCO and the CIA(T)P (= Commission Internationale des Arts et Traditions populaires). This institution is under the direction of Professor CONSTANTIN BRAILOIU (figs. 12 and 37) (458-467), formerly co-worker of BÉLA BARTÓK and, next to ZOLTÁN KODÁLY, the authority in the field of Rumanian and other East European musical folklore.

On reading an enumeration of the contents of the phonogram archives,² many will have wondered whether the large gramophone companies have not made very considerable contributions towards the work of recording what is still alive and being played in the way of exotic music. The answer to this question, it must be said, is rather disappointing; these companies, being run as they are on a purely commercial basis, have not rendered so much service to ethnomusicology as could be expected. The reason for this is threefold:

(a) the records of exotic music, which they have made, have usually been on sale only in the country in which the music was collected;

¹ New York, Praeger, 1955.

² A general survey also in: *Musique et chansons populaires* (ed. by the Intern. Inst. f. Intellectual Co-operation), Paris, 1934, in *Folklore musicale* (ed. by id.), Paris, 1939, and in the recent catalogue, edited for the Intern. Folk Music Council by NORMAN FRASER (1298).

(b) these companies were prepared to supply copies of the records in question elsewhere on condition that at least 25 copies were taken simultaneously, a condition which hardly suited the convenience of most musicologists or even museums;

(c) they usually only produced records when they had reason to expect them to be sold in quantities; in other words, they usually pandered completely to the – often regrettable – taste of the larger public and sought shy of the rarer musical expression-forms which are important by virtue of their being ancient, but (possibly for that very reason) no longer generally current, let alone popular. They also avoided, if possible, making records exceeding the limit of one side of a disc. There are but sporadic exceptions: Columbia has recorded Javanese vocal plays (*langendrya*) at Surakarta in the Mangku Nagaran in their entirety; the Karl Lindström Concern published an album of records, selected and with a commentary by VON HORNBOSTEL, containing examples of Japanese, Chinese, Balinese, Siamese, Javanese, Sundanese, Indian, Persian, Egyptian and Tunisian music. And if the war had not intervened to spoil my own plans, I should have been given opportunity to produce, in collaboration with the Netherlands Indian Radio Omroepmaatschappij (NIROM), 60 large, double-sided records with examples of all the musical scales used in Java and Bali; of the sound produced by, and the manner of playing all instruments used by the native musicians in these islands, and of all types of orchestras and all forms of compositions.

If the gramophone companies had only heeded the examples mentioned above, they might have rendered inestimable services to the science of ethnomusicology. Now, they will have to hurry: for as fast as the recording processes are being perfected, the musical expressions eligible for reproduction are, under the influence of western civilization and the intensification of world traffic, declining in purity and musical value. In the course of the years much that was once beautiful and remarkable has gone to perdition, without a trace or record remaining. Moreover, instead of giving (or selling) to a scientific institution the matrices of recordings which, after some years, have been deleted from their catalogues (often containing music that can no longer be found, even by field-workers), these companies usually have destroyed them, and so, also in this way, much irreplaceable material is lost for ever.¹

¹ 'The gramophone companies had noteworthy classical renderings but of these even the master records had been subsequently destroyed. For the policy of the gramophone companies subsequently developed a new commercial outlook which had a bad effect on our art. On the one hand, they began to employ for renderings a bizarre background of a variety of instruments, and on the other, flooded the market with cheap cinema tunes and song hits' ... (V. RAGHAVAN, 3302, p. 79).

'The preparation of a catalogue of recorded music in India is, in a way, a distressing task, for the best of the music recorded has been destroyed without any regard for its artistic value.'

Further, the gramophone companies should always assure themselves of the cooperation of a specialist who is familiar with the music to be recorded – as Odeon, very luckily, did at the time, in Bali, where the gifted painter-musician WALTER SPIES acted as their advisor. This measure would not only ensure a correct and varied choice of recordings, but would also lead to a greater likelihood of the records turning out truer to reality. To give an example of this latter point: existing records of Javanese gamelan music which include the vocal element often allow the voice to be far too prominent, as if it were a solo with accompaniment, while in reality the solo- and choral voices are nothing more than equivalent elements in an otherwise instrumental tonal texture; in other words, the singers ought not to have been placed right in front of the microphone.

By utilizing the knowledge and advice of a musical specialist it will also be possible to prevent the titles on the records from containing such an annoyingly large number of spelling mistakes.

Fortunately, in this regard also, the last years have shown a noticeable improvement. We have already mentioned the widely known album 'Musik des Orients', issued by the Karl Lindström Concern, Berlin. ERICH VON HORNOSTEL chose for it from among the records, published in previous years (more for commercial, rather than musicological purposes) by Odeon and Parlophon.¹

After Worldwar II, however, there resulted, in the nick of time, from the fertile collaboration of ethnomusicologists with gramophone- or broadcasting companies a number of splendid collections. Of those I will cite the following:

a) issued by the American Columbia (799, 7th Avenue, New York) under the general editorship of ALAN LOMAX:

SL. 204. Ireland (rec. and ed. by SEAMUS ENNIS);

SL. 205. French Africa (regions: Hoggar, Fezzan, Upper Volta, Somaliland, Niger Territory, French Sudan, French Guinea, Madagascar, Togo, Gabon, Congo) (tribes: Ambilube, Babinga Babenzélé Pygmies, Babinga Bangombe Pygmies, Babinga Pygmies, Badouma, Bawanji, Bongli, Dankali, Dogon, Gwin, Jarma, Kabre, Koukouya, Kourroussa, N(o)gundi, Okande, Sakalava, Somali, Sonray, Tuareg, Vezo, Wara) (ed. by ANDRÉ SCHAEFFNER (fig. 14) and GILBERT ROUGET (fig. 34));

SL. 206. England (ed. by PETER KENNEDY);

SL. 207. France (and Corsica) (instr.: barrel organ, accordeon, hurdy-gurdy, bag-pipe (*biniou*), *musette*, tamburine, *galoubet*, oboe, clarinet, *bombarde*) (ed. by CLAUDIE MARCEL-DUBOIS (fig. 30) and MAGUY ANDRAL));

Some of the most important recording companies were and still are mainly foreign concerns and have no responsible artistic adviser.

If the sales of a record fail to reach a certain figure during a three-monthly period, the record is automatically destroyed. . . . Almost all the records of musicians of the past generation have been destroyed.' (ALAIN DANIELOU, 815, Foreword).

¹ Recently Decca has re-issued this collection on two L.P. records (No. DX 107).

- SL. 208. Australia and New Guinea (regions and tribes: Arnhemland, Melville and Bathurst Island, Djuan, UnPELLI, Karkar, Tami, Wabaga, Orokaiva, Yule Island, Gerebi, Kunimaipa, Fuyuge, Lake Murray region etc.) (instr.: *didjeridu*); (ed. by A. P. ELKIN, with contrib. by Father ANDRÉ DUPÉYRAT and the Australian Broadcasting Coy.);
- SL. 209. Scotland (regions: Hebrides, Barra, Lewis, Uist, Skye, Mull, Islay, Coll; Shetlands; Highlands, Lowlands) (ed. with the assistance of the MACLEANS of Raasay, HAMISH HENDERSON and WILLIAM MONTGOMERIE);
- SL. 210. Indonesia (islands: East- and West-Guinea, Aru Islands, Babar, Manuwoko, Kai Islands, Banda, Ambon, Bali, Borneo (Dayak) and Java) (instr.: New Guinea: flute, jew's harp; Moluccos: gongs, drums, *gambus*; Borneo: *jerupai* shawm with free tongue), drums, gongs, *sapoh* (lute); Bali: gamelans Angklung, Gong, Gambuh and Jogéd; gender wayang, flute, jew's harp; Java: the different instruments of the gamelan (ed. by J. KUNST);
- SL. 211. Canada (tribes: French Canadians, English Canadians, Iroquois, Kwakiutl, Huron, Seneca, Cayuga, Scots-Gaelic, Caribou Eskimo) (ed. by MARIUS BARBEAU) (fig. 18);
- SL. 212. Venezuela (tribes: a.o. Puinabe, Maquiritare, Guaharibo, Kalina, Yayuro, Piaroa) (instr.: bark horns, pan-pipes, bamboo horns, bull-roarers, nose-flutes, grass-oboe's, *birimba*, *bandola*, *cuatro*, *maracas*, harp, stamping tubes, musical bow, guitar, drums (a.o. *mina*)) (ed. by JUAN LISCANO);
- SL. 213. British East Africa (tribes: Bukusu, Chewa, Chopi, Ganda, Girimaya, Haya, Hehe, Karanga, Luba, Luo, Ndaú/Garwe, Nyamwezi, Nyoro, Shona/Karanga, Shona/Ndaú/Garwe, Sotho, Swahili, Zaramo, Zezuru) (instr.: drums, *sanza* (*mbira*), musical bow, flutes, zithers, lyres) (ed. by HUGH T. TRACEY) (fig. 23);
- SL. 214. Japan, Ryu-kyu's, Formosa, Korea) (peoples and tribes: Japanese, Vunun, Saisett, Pyuma, Ami) (instr.: *shamisen*, *koto*, *shakuhachi*, *jue*, *taiko*, *shirabe* or *shime-daike*, *tzusumi*, *kane* or *surigane*, *samshin*, mouth-harp, *junggo*, Korean vertical flute, Korean transversal flute, harp) (rec. and ed. by GENJIRO MASU);
- SL. 215. India (tribes and peoples: a.o. Gond) (instr.: *shahnai*, *dholak*, *jhori*, *nagara*, *dukkar*, *kasavar*, *do-tara*, *chang*, *ekatara*, *karatala*, *tippera*, *vina*, *sarangi*, *svaramandala*, *tampura*, *tabla*) (rec. and ed. by ALAIN DANIELOU);
- SL. 216. Spain (provinces: Galicia, Asturias, Santander, Leon, Castilla, Andalucia) (instr.: a.o. bagpipe, castanets, drums, tamburine, guitar, *payeche* (scratched skillet), *ximbomba*, *rabel*, *pandero*, *banduria*, *oud*) (ed. ALAN LOMAX);
- SL. 217. Yugoslavia (regions: Croatia, Slovenia, Macedonia, Bosnia, Herzegovina, Montenegro, Serbia) (instr.: *tamburiza* orchestra, different types of bagpipe (*dude*, *gajde*, *diple*), *sopele*, *gusle*, *dvojnice*, *tapan*, *tambura*, *frula*, *kaval*, *daire*, *kemane*, *darbuka*, *oud*, *mandola*, *def*) (rec. by PETER KENNEY; notes by ALBERT LORD);
and by the same firm: 'Dancers of Bali' (instr.: gamelan Gong, gamelan Angklung, gender wayang) (notes by COLIN MCPHEE) (ML 4618);
- b) issued by the American Indian Soundchief: a series of 78 and 33 rpm records 'Songs of the Redman' (tribes: Arapaho, Caddo, Canada Chippewa, Cherokee, Cheyenne, Chippewa, Choctaw-Chickasaw, Comanche, Creek-Seminole, Crow, Geronimo Apaches, Kiowa, Montana Plain Cree, Navajo, Otoe, Pawnee, Ponca, Sioux, South Dakota Oglala Sioux, Taos Pueblo, Wichita, Zuñi Pueblo) (for more particulars see 1134 No. 9);
- c) issued by the Argo Record Company Ltd. (George Street, London W 1): two L.P. records 'Music from Bali', played by the gamelan from Pliatan, South Bali, under the direction of ANAK ANAK GDE MANDÉRA (instr.: *gamelan Gong*, *gamelan Angklung*) (ARS 1006 and 1007) = B.A.M., Paris, Nos. L.D. 017 and 018;

- d) recorded and edited by Arthur S. Alberts: *Tribal, Folk and Café Music of West Africa* (3 albums) with text and commentary by MELVILLE J. HERSKOVITS, DUNCAN EMRICH, RICHARD A. WATERMAN and MARSHALL W. STEARNS (Field Recordings, New York, 1950);
- e) issued by the *Barclay Disques*, Paris: 'Musique pygmée' (rec. by the Ubangi-Congo Expedition) (No. 86.019);
- f) issued by the 'Boîte à Musique', (133 Boulevard Raspail, Paris): a series of Central African music, recorded by the Ogowé-Congo Mission (Messrs. A. DIDIER and GILBERT ROUGET) (regions: Middle-Congo, Gabon, Ogowé, Upper-Volta, as well Negro- as Pygmee-music) (instr.: a.o. *sanza*, musical bow, harp-zither, drums, trumpets, *marimba*); and further:
 L.D. 014. 'Musique traditionnelle de l'Inde';
 L.D. 015. 'Musique religieuse de l'Inde' (both collected by DEBEN BHATTACHARYA);
 L.D. 310. 'Chants folkloriques du Bengale' (sung by LOKENATH BHATTACHARYA);
 L.D. 314. 'Musique de la haute forêt amazonienne' (rec. by FRANCIS MAZIÈRE) (tribes: Boni and Oyana);
 L.D. 326. 'Tribus Proto-Indochinoises Mois' (rec. by FRANTZ LAFOREST; notes by id. and L. BERTHE) (tribes: Bahnar, Dié, Maä, Sedang, Yarai) (instr.: bamboo xylophone (*tatung*), bar-zither (*bro* or *tingning*), hydraulic bamboo carillon (*lang kua*), bamboo zither (*roding*), gong (*gok*); drum (*gorr*), small gongs (*tong-tieng*), small cymbals (*rong ruyh*), mouth-organ (*kom boät*), jew's harp (*loong*), handclapping-bamboos (*pah pung*));
 L.D. 331. (M.) *Musique du Nord-Cameroun* (tribes: Foulbe, Kirdi, Lamido, Massa, Matakam, Moundang) (instr.: *aguita* (wooden trumpet), *kakaki* (long metal trumpet), *goundi* (harp); drums, flute, horns) (rec. and notes: JACQUES and CLAUDE BILTGEN and JEAN BRUGIAL);
- g) issued by the Capitol firm: *Music of Belgian Congo* (Kasongo) (T 10005);
- h) issued by 'Chant du Monde' (32, rue Beaujouan, Paris 8e): 'Mongolie/Sin-kiang' (tribes: Mongolians, Uigurs, Kazaks) (instr.: *ma ya li*, *tam po-euhr*) (LDY 4039) (rec. by CLAUDE ROY);
 Grèce No. 2. Egina (rec. by DESPINA MAZARAKI, MELPO MERLIER, LOUIS BERTHE and PIERRE GOUGUIDIS; notes by LOUIS BERTHE) (instr.; violin, *lauto*, *santuri* (beaten zither, derived from the Persian *santur* and played like the Basque *tun-tun*));
 Chansons populaires du Vietnam (notes: NGUYEN-NGHE) (LDY 4.046);
- i) issued by the 'Club Français du Disque': Rythmes et Mélodies de Turquie (instr.: different kinds of *saz*, *tulum* (bagpipe), *durbuk*, *mey* (shawm), *zurna*, *kemence*) (rec. and notes: BLAISE CALAME);
- j) issued by the Colosseum firm:
 No. 174. Caucasus (Azerbaijan);
 No. 175. Caucasus (Georgia, Armenia);
 No. 198. Central Asia (Turkmenia, Uzbekistan);
- k) issued by the Commodore firm: *Music of Belgian Congo* (Comm. 30005);
- l) issued by 'Contrepoint' (52, rue Hauteville, Paris 10e):
 MC 20.045. *Music of the Malinké and the Baoulé tribes, Upper Guinea, French West Africa* (instr.: a.o. *balafon*, harp, flute) (rec. by GILBERT ROUGET with the aid of JEAN KOROMA);
 MC 20.093. *Music of Dahomey* (rec. by GILBERT ROUGET, in collaboration with PIERRE VERGER);
 MC 20.103. 'Chants et danses folkloriques d'Arménie et du Caucase';
 MC 20.110. 'Musique populaire de l'Inde du Nord' (rec. by DEBEN BHATTACHARYA);
 MC 20.112. 'Borneo' (tribe: Pniihing) (instr.: *suling*, *sapeh*, gongs, drums) (rec. by PIERRE IVANOFF);

- MC 20.113. 'Bali' (rec. by PIERRE IVANOFF);
 MC 20.119. Tibetans of Sikkim (rec. in 1953 by the expedition-BOURGUIGNON and ed. by GILBERT ROUGET);
 MC 20.137. Brésil (tribes: Gorotire, Kubenkranken, Kwikuru, Yaulapiti, Kamayura, Kayapo, Kaingang) (rec. and notes by SIMONE DREYFUS-KOCHE);
 MC 20.138. Brésil (music of the Negroes of Bahia) (instr.: musical bow (*birimbau*), flat drum (*pandeiro*), bamboo scraper (*reco-reco*), rattling instrument (*caxixi*)) (rec. and notes by SIMONE DREYFUS-KOCHE);
 MC 20.146. Dahomey (musique du roi) et Guinée (tribe: Malinké) (instr. *seron* (harp-lute), *kora* (other type of harp-lute), drums, *balafon*, a.o.) (rec. and notes: GILBERT ROUGET);
 EXTP 1033 and 1034. Musique Persane (instr.: *tar*, *tabla* (drum)) (rec. and notes: NOËL BALLIF);
 m) issued by the Cook Laboratories Inc. (101, 2nd Street, Stamford (Conn.) U.S.A.) 'The Japanese Koto' (LP 1132);
 n) issued by the Discothèque Contemporaine (Place St. Jean 5, Brussels): a set of eight 78-records of Copt music (rec. during the Congress of Arab music, Cairo 1932) (Nos. HD 14-21);
 o) issued by the Disques Africavox: a series of 78-records from all parts of the French African Empire: Niger-Sudan (tribes: Haussa, Songhai-Zerma, Sarakolé, Bambara, Seououfo); French Guinea (tribes: Bambara, Malinké, Toma); Upper-Volta (tribes: Senoufo, Dioula, Gwin); Ivory Coast (tribes: Baoulé, Ebrié, Kono); Senegal (tribes: Wolof, Lébou, Peul); Mauritania (Moors); Dahomey (tribes: Yoruba, Goun, Fon); Togo; Cameroons; French Equatorial Africa (Middle-Congo: tribes: Kuyu, Balali, Batéké, Mbochi, Ngundi; Ubangi-Chari-region (tribes: Baya, Bugongo); Gabon (tribes: Baduma, Bawanji, Boungomo, Okandi));
 p) issued by Ducretet-Thomson (41, rue Washington, Paris 8e) an 'Anthologie de la musique classique de l'Inde' (performers: MOHIN UDDIN DAGAR, AMIN UDDIN DAGAR, RAVI SHANKAR, MISHRA SHYĀM LĀL, NĀRĀYĀN DĀ MISHRA, D. R. PARVATIKAR, RADHA SHIRI RĀM, S. VIDYA, BĀLĀ SARASVATI, T. VISVANATHAN, MŪTTU KUMARAM, CHATURLĀL, ALI AKBAR KHAN, MUDI KONDAN C. VENKATARAMA IYER, D. K. PATTAMAL, DEVAKOTAI NĀRĀYĀNA IYENGAR, KALYĀNA KRISHNA BHAGAVATAR, RAGHUNĀTH PRASANNA, NANDAN PRASĀD, P. R. BĀLA-SUBRAHMANYAM, K. PICHIAPPA, KAMALĀ KRISHNAMURTI, K. GANESHAN, BUDALUR KRISHNAMURTI SHASTRI) (instr.: *shahnai*, *sitar*, flute, *sārangī*, *vīṇā*, *mṛḍangga*, *tablā*, *sarode*, *nāgasvara*, *gottuvādyam*); (rec. and notes by ALAIN DANIELOU); further: 'A travers la Grèce' (No. 260 V 062);
 q) issued by Electra, Stratford: 'Voices of Haiti' (L.P. Ekl 5) (rec. by MAYA DEREN);
 r) issued by Elektra Records (361, Bleecker Str., New York 14): Steelband music from Trinidad (EKL 139);
 s) issued by the English Columbia: a series of 78-recordings, mostly from South-India, among which:
 GA 731. (performer: RAJARATNAM PILLAI) (instr.: *nagasvara*, *ottu*, *tavil*);
 GE 980. (perf.: VEENAI DHANAM) (instr.: *vina*);
 GE 6173. (singer: PATTAMAL);
 GE 6240. (singer: id.);
 GE 6347. (singer: MADURA MANI IYER);
 GE 17505. (perf.: ABDUL KARIM KHAN)) (instr.: *vina*) (North India!);
 A 106. (singer: RAMANUJA IYENGAR) (instr.: violin, *mṛḍangga*);
 LBE 30. (singer: SUBRAHMANYA IYER) (instr. violin, *mṛḍangga*);
 t) issued by the English Decca: a series of L.P.-records, collected by HUGH T. TRACEY (fig. 23);
 LF 1084. Songs and instrumental music of Tanganyika (tribes: Nyamwezi, Hehe, Haya; instruments a.o. *sanza*, *ligombo* (zither), *nanga* (trough zither), *enkoiito* drums);

- LF 1120. The drums of East Africa (tribes: Nyamwezi, Nyoro/Haya, Ganda, (Wa)tu(t)si; instruments a.o. *enkiito* drums, *entenga* drums);
- LF 1121. Kenya (tribes: Nandi, Kipsigi, Luo, Nyika/Kambe, Nyika/Chonye, Nyika/Girimaya; instruments a.o. *kibukandet* (lyre), *cheppong* (lyre), *oruto* (lute), *ihum* (lyre), *gara* (leg bells), *kayamba* (castanets), rattles);
- LF 1169. Talking and Royal Tutsi (Watusi) drums; (tribes: Tutsi, Lokele);
- LF 1170. The guitars of Africa (tribes: Swahili, Zulu/Ndebele, Nubi, Luo, Luba/Sanga, Ngala);
- LF 1171. The African Music Society's choice (tribes: Luba/Sanga, Ganda, Mbunda, Medje, Zande/Bandiya, Nande, Tutsi, Luo; instruments a.o. guitar, *ennanga* (harp), *kathandi* (sanza), *neikembe* (id.), *kundi* (harp), *nyamulera* (flute));
- LF 1172. Congo songs and dances (tribes: Genya, Tutsi, Zande, Luba, Bobwa, Buudu, Yogo, Mbuti Pygmies, Batwa, Zande/Bandiya; instruments a.o. *chizanshi* (xylophone), *lisanzo* (id.), drums, rattles, flutes, *kponingbo* (xylophone));
- LF 1173. Music of the Uganda Protectorate (tribes: Ganda, Nyoro/Toro, Nyoro, Ganda/Soga, Bamba; instr.: drums, *mbira*, xylophone, flute, calabash-horn, harp, lyre);
- LF 1224. Music of the Malinké, Baoulé, Yoruba, Swahili, Sudan, Ganda, Lonzo, Mulari, Ekondo, Tabwa;
- LF 1225. Music of the Girimaya, Luo, Gogo, Thonga, Bembe, Ndebele-Zulu, Chopi, Sotho (Basutoland);
- u) issued by the Esoteric firm:
- Eso 513. Tribal music and dances of Africa;
- Eso 537. Music from Dahomey;
- Eso 547. Arabian music;
- Eso 2004. Indians of the Upper Amazon;
- v) issued by Ethnic Folkways (Folkways Records and Service Corp.) (117 W. 46th Street, New York 36, (N.Y.)):
- FE 4401 (P 401). Music of the Sioux and the Navajo (rec. and notes by WILLARD RHODES);
- FE 4402 (P 402). Music of Equatorial Africa (tribes: Baduma, Baya, Bongili, Kukuya, Mboko, Ngoundi, Okandi, Yaswa) (rec.: ANDRÉ DIDIER; notes: GILBERT ROUGER);
- FE 4403 (P 403). Drums of Haiti (rec. and notes: HAROLD COURLANDER);
- FE 4404 (P 404). Folk and traditional music of Turkey (instr.: *cura*, *baglama*, *bozuk*, *meydan sazı*, *astık saz* (5 different kinds of *saz*), *qanun*, *kemençe* (bowed lute with 3 strings), *husik* (castanets), *zil* (fingerbells), *zurna*, *kaval*, *darbuka*, *davul* (large drum)) (notes: TARIK BULUT);
- FE 4405 (P 405). Folk music of Ethiopia (and Eritrea) (instr.: *begenna* (harp), *tcherawata* (fiddle), *m'billa* (flute), *masonquo* (lyre), drum) (rec. and notes: HAROLD COURLANDER);
- FE 4406 (P 406). Music of Indonesia (Java, Minangkabau, Batak, Bali, Malaya) (notes: R. SUWANTO);
- FE 4407 (P 407). Folk music of Haiti (rec. and notes: HAROLD COURLANDER);
- FE 4408 (P 408). Folk music of Palestine (Bokhara, Palestine, Yemen, Persia) (instr.: *doyra*, *tar*, *durbukhi*, *ganun*) (rec. Dept. of Folk music Anthrop. Inst. of Israel; introd. by RAPHAEL PATAI; notes and transcriptions by MIECZYSŁAW KOLINSKI);
- FE 4409 (P 409). Folk music of India (Punjab, Bengal, Rajasthan, South India) (instr.: *esraj*, *sitar*, flute, *gopijantra*, *dholak*, *surangi*, *pakhavaj*, *kartal*, *vani*, *mrđangga*, *shahnai*, *tabla*, *baya*, *tappu*) (notes: HAROLD COURLANDER);
- FE 4410 (P 410). Cult music of Cuba (Lucumi, Abakwa, Kimbisa, Djuka, Arara) (rec. and notes: HAROLD COURLANDER);

- FE 4411 (P 411). Music of Spain (Navarre, Galicia, Asturias, Catalonia, Majorca) (notes: EMILIO DE TORRE);
- FE 4413 (P 413). Indian music of Mexico (tribes: Yaqui, Seri, Huichol, Cora, Tzotzil) (instr.: *huehuettl*, harp, flute, drum, violin, rasping sticks, water drum, music bow (*mitote*)); (rec. HENRIETTA YURCHENCO; notes: GORDON F. ECKHOLM and HENRIETTA YURCHENCO);
- FE 4414 (P 414). Folk music of France (Berry, Normandy, Provence, Orleans, Bretagne, Vendée (Poitou), Anjou, Corsica, Angoulême) (instr.: *hurdy-gurdy*, *tambourine*, *fluviol* (*txistu*, *galoubet*), *tamboril* (*tun-tun*), *bagpipe*) (notes: PAUL ARMA);
- FE 4415 (P 415). Music of Peru (Aymara, Quechua, Mestizos) (notes: HARRY TSCHOPIK);
- FE 4416 (P 416). Music of the Russian Middle East (Azerbaijan, Armenia, Uzbekistan) (notes: HENRY COWELL);
- FE 4417 (P 417). Negro Folk music of Alabama. I. secular (rec. and notes: HAROLD COURLANDER);
- FE 4418 (P 418). Negro Folk music of Alabama. II. religious (rec. and notes: HAROLD COURLANDER);
- FE 4419 (P 419). Folk music of Rumania (rec. BÉLA BARTÓK; notes: HENRY COWELL);
- FE 4420 (P 420). Music of the American Indians of the Southwest (Navajo, Zuñi, Hopi, San Ildefonso, Taos, Western Apache, Yuma, Papago, Walapai, Havasupai) (rec. and notes: WILLARD RHODES);
- FE 4421 (P 421). Music of South Arabia (Bedouin, Yemenite Jews) (rec. and notes: WOLF LESLAV);
- FE 4422 (P 422). Traditional and classical music of India (instr.: *dholak*, *tabla*, *sitar*, *sarinda*, *algoza*, *tambura*, *gharagar*, *nugara*) (performers: TURAYUK M. RAJAGOPALA SARMA, KUMARI SHYAMALA, D. K. PATTAMAL, DATTO-PANT, KUMARI JUTHIKA RAY, and T. N. RAGARATHNAM PILLAI) (notes: HAROLD COURLANDER);
- FE 4423 (P 423). Music of Southeast Asia (Thailand, Viet Nam, Laos, Cambodia, Burma, Malaya) (notes: HENRY COWELL);
- FE 4424 (P 424). Folk and classical music of Korea (notes: KYUNG Ho PARK);
- FE 4425 (P 425). Folk music of Pakistan (rec. Government of Pakistan);
- FE 4426 (P 426). Spanish and Mexican Music of New Mexico (rec. and notes: J. D. ROBB);
- FE 4427 (P 427). Folk Music of the Western Congo (tribes: Bambala, Bunda, Kwesi, Pende, Pindi) (instr.: talking drums, *sanza*, horns, rattles, marimba's) (rec. and notes: LEO A. VERWILGHEN);
- FE 4428 (P 428). Songs of the Watutsi (rec. and notes: LEO A. VERWILGHEN);
- FE 4429 (P 429). Folk music of Japan (instr.: a.o. *samisen*, *koto*, *surigane*) (rec. and notes: EDWARD NORBECK);
- FE 4430 (P 430). Songs and Pipes of the Hebrides (rec. and notes: POLLY HITCHCOCK);
- FE 4431 (P 431). Religious music of India (a.o. Vedic chant) (instr. a.o. *ghungarus*, *karatali*) (performers: T. M. KRISHNASWAMI IYER, P. R. BALASUBRAHMANYAM, pandit AMARNATHA MISRA, SRI TARAPADA KUNDU, Swami D. R. PARVATIKAR, pandit RAMJI SHASTRI DRAVIDA, SHYAM LAL, and KANHAIYA LAL) (rec. and notes: ALAIN DANIELOU);
- FE 4432 (P 432). Songs and dances of Haiti (rec. and notes: HAROLD COURLANDER);
- FE 4433 (P 433). Maori songs of New Zealand (rec. by the New Zealand Broadcasting Service; notes: HARRY TSCHOPIK and ULRIC WILLIAMS);
- FE 4434 (P 434). Folk music of Yugoslavia (rec. LAURA BOLTON; notes by id. and M. S. FILIPOVIĆ);
- FE 4435 (P 435). The Black Caribs of Honduras (rec. by PETER KITE SMITH; notes: DORIS STONE);

- FE 4436 (P 436). Burmese folk and traditional music (instr. a.o. *patt waing*, *maung saing*, *saung*, *pattala*, *kim si daw*, *shwe-bo*, *do butt*, *o zi*) (notes: MAUNG THAN MYINT);
- FE 4437 (P 437). Spain: flamenco music of Andalusia (introd. and notes: GILBERT CHASE);
- FE 4439 (P 439). Tribal music of Australia (Arnhemland) (instr.: *didjeridu*) (rec. and notes: A. P. ELKIN);
- FE 4440 (P 440). Religious songs and drums in the Bahamas (rec. and notes: MARSHALL W. STEARNS);
- FE 4441 (P 441). Drums of the Yoruba of Nigeria (instr. a.o. *dundun*, *gungan*, *igbin*, *kanango*, *kerikeri*, *gudugudu*, *bata*, *shekere*) (rec. and notes: WILLIAM BASCOM);
- FE 4442 (P 442). Music of the Falashas (instr.: gongs, drums) (rec. by WOLF LESLAU);
- FE 4443 (P 443). Music of the Ukraine (instr. a.o. *duda* (bagpipe), *balalaika*) (notes: HENRY COWELL);
- FE 4444 (P 444). The Eskimos of Hudson Bay and Alaska (tribes: Aevilikmiut, Okomiuut), (rec. by LAURA BOULTON; notes by id. and HENRY COWELL);
- FE 4445 (P 445). Songs and dances of the Flathead Indians (rec. by ALAN P. and BARBARA W. MERRIAM; notes: ALAN P. MERRIAM);
- FE 4446 (P 446). Music from Mato Grosso (tribes: Camayura, Chavante, Iwalapeti, Kayabi) (rec. by EDWARD WEYER; notes: HARRY TSCHOPIK);
- FE 4447 (P 447). Folk music of South Asia (Nepal, Pakistan, Kashmir, India);
- FE 4448 (P 448). Folk music of the Amami islands (instr.: a.o. *jyabisen* (primitive *shamisen*) (rec. and notes: DOUGLAS G. HARING);
- FE 4449 (P 449). Japanese Buddhist rituals (rec. and notes: DOUGLAS G. HARING);
- FE 4450 (P 450). Music of Cape Breton Island (Nova Scotia) (Gaelic songs);
- FE 4451 (P 451). Music of the Bulu of Cameroon (rec. and notes: EDWARD COUZENS);
- FE 4453 (P 453). Folk music of Jamaica (rec.: EDWARD SEAGA);
- FE 4454 (P 454). Folk music of Greece (Epirus, Rhodos, Cyprus, Naxos, Peloponnesos, Macedonia, Pontus) (instr.: Pontic lyre (*kemence*), Cretan lyre, lute, bagpipe (*gaida*, *askaulos*, *tzambuna*, *askomandura*), *pipiza*, *santuri*, *kanonion*, clarinet (*suravli*, *tzamara*, *phiamboli*, *pithkiavli*), drums, horns) (rec.: JAMES A. NOTOPOULOS; notes: G. A. MEGAS);
- FE 4458 (P 458). Indian music of the Upper Amazon (tribes: Campa, Cocoma, Conibo, Shipibo) (rec.: HARRY TSCHOPIK; notes by id. and WILLARD RHODES);
- FE 4460 (P 460). Temiar dream songs of Malaya (rec. and notes: D. NOONE);
- FE 4461 (P 461). Jamaica cult rhythm (rec. and notes: GEORGE EATON SIMPSON);
- FE 4462 (P 462). Wolof music of Senegal and Gambia (rec.: DAVID AMES);
- FE 4464 (P 464). Indian music of the Canadian plains (tribes: Assiniboin, Blackfoot, Blood, Cree) (rec.: KEN PEACOCK);
- FE 4465 (P 465). Music of Liberia (tribes: Bassa, Gio, Kpelle, Kru, Loma, Mandingo) (instr.: drums, slitdrums, musical bow, *balafon*) (rec.: PACKARD L. OKIE);
- FE 4466 (P 466). Music of the Philippines (tribe: Hanunoo) (instr.: *gitgit* (3-stringed bowed lute), *kudyapi* (6-str. plucked lute), *lantuy* (flute), *agung* (gong), *tangkup*, *pitú* (whistles), *kudlung* (bamboo idiochord), *batiwtiw* (id.), *kalutang* (musical sticks) (notes: HAROLD CONKLIN and José MACEDA);
- FE 4467 (P 467). Folk dances of Greece (Epirus, Cyprus, Crete, Naxos, Peloponnesos, Macedonia, Pontus) (instr.: bagpipe, Cretan lyre, a.o.) (rec.: JAMES A. NOTOPOULOS; notes: SPYROS PERISTERES);
- FE 4469 (P 469). Kurdish folk songs and dances (Iraq) (instr.: *juzale* (double

- clarinet) and *tapil* (drums)) (rec.: RALPH S. SOLECKI, LAWK, BESTA, and HAIRAN);
- FE 4471-4474 (P 471-474). Negro folk music of Alabama III-VI (rec. and notes: HAROLD COURLANDER);
- FE 4476 (P 476). The Baoule of the Ivory Coast (instr.: horns, whistles, flutes, harp, gourd, *balafon*, rattles, drums) (rec. and notes: DONALD THUROW);
- FE 4480. Arabic and Druse music (Palestine) (instr.: *shabbabi*, *yaraoul*, *durbakki*) (rec.: SAM ESKIN);
- FE 4482. Folk music of French Canada (rec.: LAURA BOULTON, SAM GESSER and from the Archives of the National Museum of Canada; notes: MARIUS BARBEAU, *Biou*, prince EUGÈNE a.o.);
- FE 4483. Music of the Ituri forest (tribes: Bandaka, Banguna, Bira, Mandaka, Mbudo, Mbuti) (instr.: drums, slitdrum, clappers, boardzither, guitar, musical bow, flute) (rec. and notes: COLIN T. TURNBULL and FRANCIS S. CHAPMAN);
- FE 4500 (P 500). Negro folk music of Africa and America (tribes and countries: Anglo-Egyptian Sudan, Baduma, Erithrea, Ethiopia, Ibo, Yoruba, Zanzibar, Zulu; Brazil, Colombia, Cuba, Haiti, Puerto Rico, Trinidad, U.S.A.) (rec. by MELVILLE J. and FRANCES HERSKOVITS, ANDRÉ DIDIER, HAROLD COURLANDER, WOLF LESLAU, EMMA COURLANDER, RICARDO E. ALEGRIA, Odeon, Singer and FUENTES) (notes: HAROLD COURLANDER);
- FE 4501A/D (P 501A/D). Folk music of the Mediterranean (Algeria, Sardinia, Albania, Syria, France, Egypt, Morocco, Italy, Tunis, Greece, Turkey, Spain, Serbia, Libya and Palestine) (instr.: beating sticks, double clarinet, oboe, drum, guitar, *oud*, *qanun*, *rebab tamburiza* orchestra, violin, accordeon, tamburine, fife (*galoubet*, *fishialetto*)) (selection and notes: HENRY COWELL);
- FE 4502A/D (P 502A/D). African and Afro-American drums (Watusi, Baya, Yoruba, Madagascar, Bambala, Mahafaly, Haiti, Virgin islands, Puerto Rico, Jamaica, Cuba, Bahamas, Surinam, Brazil, Trinidad, U.S.A.) (notes: HAROLD COURLANDER and MIECZYSŁAW KOLINSKI);
- FE 4503 (P 503). Africa South of the Sahara (tribes: Amakwavi, Babinga, Bambara, Bashi, Bechuana, Boungomo, Bulu, Bushmen, Hororo, Ibani, Kwiri, Mahafaly, Makwa, Mbuti, Mboko, Pende, Pindi, Sudan, Twa, Wolof, Yoruba, Zulu) (ed.: HAROLD COURLANDER);
- FE 4504 (P 504). Music of the world's peoples (Madagascar, Caucasus, Greece, Japan, Nigeria, India, Russia, U.S.A., Ireland, France, Bali, Arabia, Tahiti, Tibet, Iceland and Spain) (instr. a.o. *harp*, *koto*, *sho*, *sanai*, *esraj*, *jalatarang*) (selection and notes: HENRY COWELL);
- FE 4505 (P 505). Music of the world's peoples, vol. II (Serbia, Iran, Albania, China, Congo, Finland, French Canada, Ukraine, Chile, Italy, Kashmir, Australia, Cuba, Azerbaijan, Palestine Jews, Sioux) (selection and notes: HENRY COWELL);
- FE 4506 (P 506). Music of the world's peoples, vol. III (American Northwest Indians, Argentina, Brazil, Bulgaria, Dahomey, Egypt, England, Hungarian Gypsies, Mexico, Peru, Philippines, Puerto Rico, Serbia, Thailand, Trinidad, Turkey, Vietnam, Zulu,) (selection and notes: HENRY COWELL);
- FE 4520 (P 520). Folkmusic from Italy (Albanian villages in Southern Italy, Calabria, Campobasso, Capri, Frosinone, San Paolo Matese, Sardinia, Sicily) (instr.: *brocca*, *cornamusa*, flute, guitar, jew's harp, *organetto*, *zampogna*, *zufolo*) (rec.: WALTHER HENNING);
- FE 4525 (P 525). Man's early musical instruments (instr.: foot stamping, hand clapping, tapping sticks, cymbals, pounding bamboos, beaten pots, rattles, scrapers, slit drum, finger drum, water drum, frame drum, hollow log drum, drum chimes (*patt vaing*), gong chimes (*chaing vaing*), bells, xylophone, sanza, jew's harp, trumpets, horns, oboe, clarinet,

- double clarinet, bagpipe, accordéon, vertical flute, transverse flute, whistle flute, one hand flute, panpipe, nose flute, ground harp, musical bow, arched harp, stick zither, tubular zither, bowl zither, *langleik*, lyre, long lute, *samisen*, banjo, guitar, *gusla*, *surinda*, *hu ch'in*, spike fiddle, lira, Hardanger violin, hurdy-gurdy, gender wayang, Burmese orchestra, Siamese orchestra, Rumanian orchestra, *cobla*) (compiled and edited by CURT SACHS);
- FM 4000 (P 1000). Hungarian folk songs (instr. a.o. *bagpipe*) (rec. BÉLA BARTÓK; notes: HENRY COWELL);
- FM 4003 (P 1003). Songs and dances of Great Lake Indians (tribes: Algonquians (Meskwaki), Chippewa (Ojibwa), Ottawa, Iroquois (Onondaga, Cayuga, Tutelo)) (rec. and notes: GERTRUDE P. KURATH);
- FM 4007 (P 1007). Lappish joik songs from Northern Norway (rec.: WOLFGANG LAADE and DIETER CHRISTENSEN);
- FM 4008 (P 1008). Songs and dances of Norway (instr. a.o. *Hardanger fiddle*, *langleik*) (rec. by Norwegian Performing Rights Soc.; notes: O. M. SANDVIK);
- FM 4009 (P 1009). Lithuanian folk songs (rec. and notes: JONAS BALYS);
- FM 4011 (P 1011). The big drum dance of Carriacou (rec. and notes: ANDREW C. PEARSE);
- FW 6808 (FP 8). Calypso, meringues, native music (Caribbean);
- FW 6812 (FP 12). Chinese classical instrumental music (instr.: *ehr-hu*, *p'i-p'a*, *hsiao*, *t'i*, *yangchung*, *yuan*, *sin se*) (rec.: RAYMOND WONG; notes: HENRY COWELL);
- FW 6815 (FP 15). Songs of Mexico;
- FW 6817 (FP 17). Scottish bagpipe tunes, played by Pipe Major JOHN MACLELLAN;
- FQ 8366 (FP 66). Classical music of India (perf.: NAZIR ALI JAIRAZBHON; introd.: RICHARD WATERMAN);
- FW 8801 (FP 80/1). Songs and dances of Turkey (instr.: clarinet, violin, drum, *cura*, *darbuka*, bagpipe (*tulum*), *baglama*, *saz*, *zurna*, *duval*, flute, *kaval*, *kemence*) (rec.: LAURA BOULTON);
- FC 3576 (FP 76/1). Folk songs and dance tunes of the Netherlands (coll., harmonized, annotated, sung and played by JAAP KUNST, acc. by ERNST WOLFF);
- FE 4438 (FP 438). Cajun songs from Louisiana;
- FW 6802 (FP 802). Foli songs and dances of China;
- FW 6805 (FP 805). Songs and dances of Yugoslavia (Bosnia, Hercegovina, Serbia, Macedonia, Croatia, Montenegro, Slovenia) (instr.: *gusle*, *tapan*, *zurla*, *frula*, *kaval*, *gajde*, *dude*) (rec. and notes: LAURA BOULTON);
- FW 6806 (FP 806). Songs and dances of Armenia (instr.: *duduk*, *tar*, *kemenche*, *qanun*);
- FW 6811 (FP 811). Haitian folk songs;
- FW 6814 (FP 814). Songs and dances of Greece;
- FW 6820 (FP 820). Russian folk songs;
- FW 6830 (FP 830). Songs and dances of the Basques (instr.: *txistu*, *tun-tun* a.o.);
- FW 6834 (FP 834). Folk music of Honduras (instr.: *marimba*) (notes by DORIS STONE);
- FW 8850. Indian music of the Southwest (tribes: Apache, Hopi, Mohave, Navajo, Papago, Pima, San Ildefonso Indians, Santa Ana Indians, Taos, Zuñi) (rec. and notes: LAURA BOULTON);
- FW 8851. Music of Indians of Mexico (tribes: Zapotecs, Otomi, Yaqui, Maya) (rec.: LAURA BOULTON);
- FW 8852. African music (French Sudan, Southern Nigeria, Cameroon) (tribes: Bambara, Bini, Kwiri, Kru, Malinké, Tuareg) (instr.: drums, lute, musical bow, rattles, *bala/on*) (rec.: LAURA BOULTON);
- FW 8821. Yemenite Passover, the Hagadah (rec.: SAM ESKIN; notes: THEODOR GASTER);

- FW 6840 (FP 840). Caribbean dances (Virgin Islands, Martinique, Guadeloupe, Trinidad, Antigua, Curaçao) (instr.: steelband, a.o.) (rec.: LISA and WALTER LEKIS);
- FW 6865 (FW 865). Steelband. Trinidad Panharmonic Orchestra;
- FW 6916 (FP 916). Folk music of the S.S.R. Middle East (Georgia, Tadzhik, Daghestan, Kazak, Azerbaijan, Kabardinian, Tatar Tadjik) (instr.: *doira*, *dombra*, *dutar*, *duduk*, *kaval*, *kobuz*, *nagara*, *nai*, *tambur*, *zurna*) (notes: HENRI COWELL);
- FW 6957 (FP 957). Yaqui dances (instr.: harp, violin, rattle) (rec.: SAMUEL B. CHARTERS; notes: JEAN ZEIGER);
- FW 8811. Caribbean rhythms (San Andres) (instr.: mandolin, guitar, *maraca*, horse's jaw, 'tub'-stringbass) (rec.: THOMAS J. PRICE);
- FG 3502. 'My life in recording Canadian Indian folklore' (by MARIUS BARBEAU);
- FR 8975. Mushroom ceremony of the Meztec Indians of Mexico (rec. and notes: V. P. and R. G. WASSON);
- w) issued by His Master's Voice; some fine 78-records, mostly from North India, among which:
- N 5961. (instr.: *tabla*, *tampura*, *sarangi*, *kattyavana vina*) (performer: MANAHAR BARVÉ);
 - N 5994. (instr.: flute) (perf.: D. AMEL);
 - N 6687. (singer: KAMALA (JHARIA));
 - N 6982. (instr.: *vichitra vina*, *tabla*) (perf.: ABDUL AZIZ KHAN);
 - N 14564. (instr.: *shahnai*, *duggi*) (perf.: BISMILLAH);
 - N 15906. (instr.: two-headed drum, *sarangi*) (perf.: KHAN SAHIB AHMADJANA THIRAKHAVA);
 - N 16764. (instr.: *sarode*, *tabla*) (perf.: ALI AKBAR KHAN);
 - N 16781. (instr.: *sarode*, *tabla*) (perf.: id.);
 - N 18219. (instr.: violin, *mrđangga*) (singer: SM. N. C. VASANTHAKOKILAM) (South India!);
 - N 20027. (instr.: *sarangi*, *tabla*) (singer: RAVINDRA SHANKAR);
 - HQ 2. (instr.: *sarangi*, *tabla*) (singer: BAI KESARBAI KERKAR);
 - HQ 83. (instr.: *sarangi*, *tabla*) (perf.: BUNDU KHAN);
 - N 16622. Thibetan instrumental and vocal music;
further some L.P.-recordings, of which I mention:
ALPC 2, a really superb rendering of North Indian music, performed by ustad ALI AKBAR KHAN (*sarode*), pandit CHATUR LAL (*tabla*) and SHIRISH GOR (*tampura*), and preceded by an introduction by JEHUDI MENUHIN;
ALPC 7, a no less excellent recording of the *sitar* playing of RAVI SHANKAR, acc. by CHATUR LAL (*tabla*) and PRODYOT SEN (*tampura*);
OALP 7504 and 7505. Music of the Australian aboriginal (tribes of Arnhem-land) (instr.: beating sticks, *didjeridu*) (rec. and notes: A. P. ELKIN);
- z) issued by the Malaya Broadcasting Corporation: a collection of music from the Plé-Témiar, a small tribe of forest nomads in Pérak (rec. by the protector of aborigines, the late H. D. NOONE) (presumably = Ethnic Folkways No FE 4460 (P 460));
- y) issued by 'Musica Viva', Cairo, more than 200 78-record of Egyptian and Sudanese (Shilluk) folk music and of an Ethiopian Mass;
- z) issued by 'Musique Monde' (29, rue Vernet, Paris): Chants Kalina (of the Coast-Caribs) and chants Oayana (from the Upper Marowijne (= Maroni), Dutch or French Guyana) (red.: G. CHARPENTIER);
- aa) issued by 'Pacific' (Paris): Chant religieux du Râab de Tlemcen (chanté en Yiddish) (Morocco) (No. CO 9009);
- bb) issued by the Period firm (304 East, 74th Street, New York 21):
No. 1611. Armenian and Caucasian music;
No. 1612. Music from Borneo;
No. 1613. Music from Bali;

- cc) issued by the Philips Concern (Baarn, Holland): 'Begdja, the Gamelan boy (a story of the Isle of Java, written and told by JAAP KUNST, with musical illustrations by the Study Group for Gamelan Music 'Babar layar') (N 00165 L); 'Féerie sud-Marocaine' (rec. and notes: JEAN MAZEL) (N 76.048 R);
- dd) issued by the Reeves Sound Studios Inc., New York: 6 records of African music, made by the DENIS/ROOSEVELT African Expedition (tribes: Man(g)betu, Babira, Bapere, Mbuti, Batwa, Watu(tsi), Bahutu) (instr.: the Royal Watusi drums, trumpets, xylophones, beating sticks a.o.);¹
- ee) issued by the Riverside Records (125, La Salle Str., New York 27 (N.Y.)):
- RLP 4001. African Coast rhythms (tribes: Ashanti, Fanti, Ga (all Gold Coast), Ba'ule (Ivory Coast), Buzi or Loma, Mano (both Liberia), Bambara, Mossi (both Upper Volta), Kissi, Malinké (both French Guinea)), (instr.: drums, *balafon*, *gong-gong*, *rebec*, *kora* (harp), Kru-harp) (rec.: ARTHUR and LOIS ALBERTS; notes: MELVILLE J. HERSKOVITS and RICHARD A. WATERMAN) (this record is partly a dubbing from the album mentioned under d));
- RLP 4002. 'Voice of the Congo' (instr.: trough zithers, *umunahi* (musical bow), Royal Tutsi drums, *ndingiti* (one-stringed violin), *ndongo* (7-str. harp), *boyeke* (scraper), *lukombe*, *menda* (blown jug)) (tribes: Bashi, Batwa, Ekondo, Hema, Hutu, Koga, Mbuti, Ngala, Rundi, Tutsi) (rec.: ALAN and BARBARA W. MERRIAM; notes: ALAN MERRIAM);
- RLP 4006. Music of the Belgian Congo (tribe: Ekondo);
- ff) issued by the Stinson Records:
- SLP 50. Folk and devotional music of India (singer: SANGITHA VIDWAN BALAKRISHNA) (notes: HANS STEFAN SANTESSON);
- gg) issued by the Tempo firm:
- TT 2252. Drums over Afghanistan (tribes: Pashtun, Parsi) (instr.: drums (resp. *daira*, *dholak*, *dumbek*, *tabla*), kettle drums (*dum tek*), plucked lute (*rebob*), *sarangi*, *sitar*, *dilruba*, *zurna*, triangle) (rec.: LEO SARKISIAN);¹
- hh) issued by 'Vitadisc', Port of Spain, Trinidad: many steelband- and Calypso-recordings, among which some outstanding, as, for instance, TC 134 and TC 148;
- ii) issued by 'Vogue' (54, rue Hauteville, Paris 10e):
- LDM 30.051. Espagne I (Baleares: Majorca, Ibiza) (rec.: ALAN LOMAX);
- LDM 30.052. Espagne II (Jota Aragonaise and folk dances from Majorca) (rec.: ALAN LOMAX);
- MC 20.147. Afghanistan and Iran (tribes: Afghans (Pashtun), Kurds, Tadjik, Turkmenes, Uzbek) (rec.: J. C. and S. LUBTCHANSKY);
- LDM 30.057. Gavotte de Bretagne;
- jj) issued by Westminster (375, 7th Avenue, New York 1):
- WL 5332/4. Bedouin tribal songs from Oran;
- XWN 2210. Music of India (perf.: GAURANG YODH (*sitar*) and DINESH PATEL (*tabla*));
- XWN 18096. EDRIC CONNOR sings calypso;
- WP 6037. JEAN RITCHIE sings songs from Kentucky (instr.: dulcimer);
- XWN 2209. Music of Bali (gam. *Gong*, gam. *Angklung*) (leader: ANAK AGUNG GDÉ MANDÉRA);
- WP 6055. Music of Kazakhstan, Kirghizia and Georgia;
- kk) issued by the World Collection of Recorded Folk Music (p/a Unesco, Avenue Kléber, Paris 16e) (editor: CONSTANTIN BRAILLOU in collaboration with Unesco): albums with music resp. from:
- I. the Haussa, German Switzerland, Scotland, Rumania, Italy;
- II. Caribou Eskimo, (incl. Aivilikmiut, Padleirmiut), France, Serbia, the Spanish Jews, Greece;

¹ Re-issued by the Commodore firm as a L.P. record (DL 30.005).

- III. Tuareg, Ireland, Turkey (Anatolia), Sardinia, Hindostan (Benares) (instr.: bagpipe, *kaval*, *saz*, *launeddas*, a.o.);
- IV. Fulah (Peul), Rumania, Flanders, Esthonia, Bosnia (instr.: *sazakual* (flute), musical bow, carillon, jew's harp, bagpipe, bowed bow, *gusle*, *dvojnice*, *tamburiza*);
- V. Formosa (tribes: Bunun, Tsarisen, Sazek), England (Somerset, Oxfordshire, Northumberland, Norfolk, Wales), Bulgaria, Ukraine, Russia (distr. Pskoff) (instr.: beakflute (flûte à bec), bagpipe, *gadulka*);
- VI. Japan, France (Brittanny), Belgium (Wallonia), Austria (Tirol), Ethiopia (Amhara, Kerker);
- VII. Middle Congo (tribes: Ngundi, Babinga), Ivory Coast (tr.: Ba'ule), France (Basques), Norway, Formosa, China (Canton), Algeria (Kabyls);
- VIII. Georgia (West-), Corsica, Macedo-Rumanians (Greece), Portugal (Beira-Baixa), Germany (Suebia, Bavaria, Saxony, Wolga-Germans, Czechoslovakian Germans) (instr.: drum, flute, violin, bagpipe);
- II) issued by **IRAMA**, the Indonesian Music Company Ltd.:
 - LPI 17501. Javanese gamelan music (region: Jogjakarta) (notes: Mr. KAWAT);
 - LPI 17500. Music of (South-)Bali (gamelan Gong, cond. by Tjokorda Mas) (notes: Mr. KAWAT);
 - LPI 17503. Sundanese music (regions: Chiantjur, Sumedang) (performers: Ibu HADJI RESNA and ADJENG) (instr.: *kachupi*, *suling*, *tarawangsa*) (rec. and notes: BERNARD IJZERDRAAT).

Also a number of scientific institutions have, during the past few years, issued some collections of exotic records.

So, for instance, the Musée de l'Homme, to which the musicological world owes the publication, first of a large series, on 78-records, of Malgassian music (recorded by the CLERISSE mission); then, at the end of 1949 another, still larger one, containing music, instrumental and vocal, of Negro- and Pygmee-tribes from French Central Africa, recorded by Mr. A. DIDIER during the Ogowé-Congo Mission (1946); in 1950 an album of Rumanian folk music, recorded by CONSTANTIN BRAILOIU; in 1952 an album of African music, this time especially from the Hoggar, Fezzan, Adrar des Iforas, Tamasna and In Salah (peoples: Tuareg and Arabian) (instr.: *amzad* (bowed lute)) (rec. by HENRI LHOTE and ALAIN JOSET; notes by ANDRÉ SCHAEFFNER and GILBERT ROUGET); in 1953 an album with music of the Upper Orinoco (tribes: Guarahibo, Maquiritare, Piaroa and Puinave), recorded by PIERRE GAISSEAU; notes by SIMONE DREYFUS-ROCHE (E 1-5); and another from the Niger (tribes: Haussa and Songhai/Zerma) (rec. by J. ROUCH and R. ROSFELDER; notes by GILBERT ROUGET); further a record from Dahomey (tribes: Fon, Goun) (rec. by GILBERT ROUGET); another from the Sudan, rec. by Mrs. DIETERLEN; notes by SIMONE DREYFUS-ROCHE (Nos 1 and 2); yet another, from the same region, rec. by Mrs. PIQUES; notes by SIMONE DREYFUS-ROCHE in 1954 and following years an album with music of the Upper Amazone (tribes: Iawa, Bora) (rec. by BERTRAND FLORNOY; notes by SIMONE DREYFUS-ROCHE) (L.D. 3); another album with music of French Guinea (tribe: Toma) (rec. by PIERRE GAISSEAU, JEAN FICHTER and TONY SAULNIER; notes by SIMONE DREYFUS-ROCHE) (L.D. 4); yet another of the singing of the Yayuro-tribe (Southern Venezuela) (rec. by H. LE BESNERAIS; notes by SIMONE DREYFUS-ROCHE (L.D. 1); Musique Bantou d'Afrique Equatoriale Française (tribes: Baduma, Bongili, Bongongo, Boungomo, Kukuya, Mbeti, Mboko, Ngundi, Pomo, Yassua) (rec. by A. DIDIER; ed. by GILBERT ROUGET) (L.D. 13); Musique pygmée de la Haute Sangha (tribes: Babinga, Babinga Babenzélé, Bangombé) (rec. by A. DIDIER; ed. by GILBERT ROUGET) (L.D. 14); Musique des Indiens du Rio Xingu et des Kaingang de Santa Catarina (rec. and notes by SIMONE DREYFUS-ROCHE) (L.D. 15); Popular North Indian music (rec. by DEBAN BHATTACHARYA; ed. by GILBERT ROUGET) (L.D. 8); Malaya, songs of the Semang and Sakai and songs from New Caledonia, rec. resp. by JEANNE CUISINIER and MAURICE LEENHARDT (Z. 1); Pondo kakou, musique de société secrète (tribes: Ba'ule and

others from French Guinea and Dahomey) (MC 20.141); Bushman music (rec. by the MARSHALL expedition 1953) and Pygmy music (rec. by the Ogowé-Congo expedition 1946) (tribes: !Kung Bushmen, Babinga pygmies) (notes by GILBERT ROUGET and YVETTE GRIMAUD; transcr. by YVETTE GRIMAUD) (L.D. 9).

Of the Phonothèque Nationale, Paris (123) I may mention an interesting 78-recording from New Caledonia (Nos. 3970 and 3972).

The Intern. Library of African Music issued, among others, in 1957 African dances of the Witwatersrand Goldmines (Nos. LF 1254 and 1255) (tribes: Bacca, Mpondo, Mpondonisi, Ndau, Sotho, Xhosa, Zingili, Zulu) (for commentary see 4126).

Also the Library of Congress, Washington, caused many collections of exotic music to be made, of which I will mention the records, made of Zuñi and Sioux Songs and Dances (recorded by CHARLES HOFFMANN); of Iroquois songs (vol. VI, recorded by WILLIAM N. FENTON); of Indian and Negro Folk Music of Venezuela (vol. XV, recorded by JUAN LISCANO and CHARLES SEEGER); of Seneca Music (vol. XVII, recorded by WILLIAM N. FENTON); of Brazil (Afro-Bahian Religious Songs) (vol. XVIII, recorded by M. J. HERSKOVITS); of Mexico (vol. XIX, recorded by HENRIETTA YURCHENCO).

This Library has issued a series of L.P. records which were copied from the original recordings on wax-cylinders, made many years ago by FRANCES DENSMORE (855-949). These contain some hundreds of songs from different American Indian tribes: vol. XXII (Chippewa), XXIII (Sioux), XXIV (Yuma, Cocopa, Yaqui), XXV (Pawnee and Northern Ute), XXXI (Papago), XXXII (Nootka and Quileute), XXXIII (Menominee, Mandan, and Hidatsa). To each of those volumes is added an excellent commentary written by FRANCES DENSMORE herself. This series has been followed in 1954 by yet another, recorded and with notes by WILLARD RHODES, containing American Indian music from the Northwest (Puget Sound) (tribes: Lummi, Makah, Quinault, Skokomish and Swinomish) (L 34); Kiowa (L 35), Indian songs of today (L 36), Delaware, Choctaw, Creek and Cherokee (L 37), Great Basin, Paiute, Washo, Ute, Bannock and Shoshone (L 38), Plain-Indians: Comanche, Cheyenne, Kiowa, Caddo, Wichita and Pawnee (L 39), Sioux (L 40), Navaho (L 41), Apache (L 42), Pueblo: Taos, San Ildefonso, Zuñi, Hopi (L 43).

The Kokusai Bunka Shinkokai (= Society for International Cultural Relations), Tokyo, issued in 1949 an album of Japanese music, containing music of all kinds (*gagaku*, Buddhist chant, *noh*-music, *biwa*-, *hoto*-, *samisen*-music and many folk songs), with notes by KASHO MACHIDA (2686);

the Peabody Museum of Harvard University in 1952 an album 'Navajo Creation Chants' (notes by DAVID MCALLESTER) (2799);

the 'Institut Français d'Afrique Noire' (Dakar, Sénegal, A.O.F.) two albums, i.e. Musique Sosso et Malinké (Guinée Française) (instr.: *balafon*, *kora*, drums, flute) (rec.: MAURICE HOUIS and P. POTENTIER), and Musique Maure et Peule (resp. from Mauritania and French Guinea) (instr.: *kerona* (lute), gourd-rattles, one-stringed bowed lute, *tobol* (drum), *tidinit* (string-instrument)) (rec. P. POTENTIER).

With regard to recordings of Asiatic music I may also refer to the Survey of recordings of Asiatic music in the United States (4308) and the Catalogue of recorded classical and traditional Indian music (815); for South African recordings to the large collection brought together under the auspices of the African Music Research, since 1946, by the Hon. Secretary of the African Music Society, the indefatigable HUGH T. TRACEY (23, 4115-4136); for Negro music in general to GAY's recent discography (1378), for the Belgian Congo to PIERRE DENYS' discography (950) and for Australia and New Guinea to the article in 'Oceania' by A. P. ELKIN (1063a).

In recent times the number of ethnic records has increased in such a way,

that it has become almost impossible to mention them all in a booklet like this one. Fortunately, they are for the greater part incorporated in the catalogue made for the International Folk Music Council and Unesco by NORMAN FRASER (1298)¹. For the Americas see also DUNCAN EMRICH (1090).

Starting with No. 8 of September 1956, the Society for Ethnomusicology regularly gives in its periodical lists of recently issued ethnic recordings (1134).

* * *

The transcription of exotic phonograms is one of the most difficult and intricate tasks which ethnomusicological research has ever put before its devotees. BÉLA BARTÓK says about this task: 'Although perfection cannot be attained in transcribing . . . folk music, we must always endeavour to approach an ideal of perfection . . . We should never tire of improving and changing our methods of work in order to accomplish this task as well as is humanly possible' (282, p. 20). Often, in the beginning, one finds oneself faced with apparently unsurmountable difficulties, inextricable rhythmic constructions, indeterminable tones.

Each individual investigator will invent his own method, manners and expedients. I only recount my own experiences in this field of work, where each is free to surmount the difficulties according to his own personal insight.

It is best, when proceeding to transcribe a phonogram, to start early in the morning; the fresher one feels, the sharper one's hearing, the greater one's patience, and the more subtle one's acoustic imagination. I would remind those who are blessed (or cursed) with 'absolute pitch' that fatigue causes the inner norm of hearing to rise; in other words, that, when one is tired, as at the end of a long day's work, one is inclined to hear everything slightly sharper (up to half a tone) than it sounds in reality.

When transcribing from flat gramophone records, one should, if at all possible, obtain the use of an electric gramophone with a pick-up; this obviates repeated interruption and rewinding of the mechanism, and in addition ensures constancy of speed, and, with that, of pitch.

One need not stress that the room in which transcription takes place can never be too quiet; the slightest outside sound distracts the ear and the mind; more or less 'musical' sounds even make transcription totally impossible. This is another reason why transcription should preferably be done in the very early morning, when most mortals are still asleep.

The gramophone, phonograph or recorder should be placed at one's left hand. Before setting anything on paper – apart from the title of the piece to be transcribed and the number of the phonogram – play the whole record

¹ to which supplements will from time to time be issued.

once through, so as to get a general impression of the piece, and to know whether to put a treble- or a bass-clef at the beginning of the stave. (Ultimately, one generally transcribes in the treble-clef as far as possible, if necessary with a note to the effect that everything sounds one octave lower or higher). Another advantage of this preliminary hearing is that it gives one an opportunity to learn something of the tonality, the rhythm and the general structure.

We then start on the actual work of transcription. We first play a few tones – say, a melodic fragment, somewhat rounded-off for preference, of a few seconds length – and endeavour to write this down at the right pitch and in the correct rhythm. We repeat this first attempt a few times, until we are perfectly sure that the transcription approximates melodically and rhythmically as closely as possible to the real thing, after which we take a step forward, also of a few tones, each time again playing the record right from the beginning and taking great pains to check up whether what has already been written down tallies with what one hears. The result will frequently be only an approximation – be it a rather close one – to reality. For, most exotic peoples use tonal sequences and intervals differing from those of us Westerners; and rhythmically, too, they often do things that strike us as incomprehensibly complicated and inimitable. The difficulty in this, moreover, is to know *what* is essential in what we have heard, and *what* is due to imperfection of the singer's voice or the player's instrumental technique, or his rhythmic feeling. In the case of primitive peoples we may say: the way they perform a piece is the way it is intended; there is usually no standard model, no norm hallowed by tradition; what is played or sung is the emotion, rendered audible, of that particular person at that particular moment; a subsequent performance by the same player or singer of the same piece would turn out differently in many respects, because the performer's emotion at that moment would be different, for instance, it would be experienced either more or less intensely.

However, even apart from this difficulty, there is another, more or less akin to it: how far should the precision of the transcription be allowed to go? It is possible, by applying a mechanical-visual method of sound-registration (e.g., by recording the sound-curves on a rotating cylinder) to carry the exactitude of a transcription to a point where one cannot see the wood for trees, so that the structure of the piece transcribed has got completely out of hand. In my own view, the transcription by ear, in European notation, as nearly exact as possible, combined with the measurement of the actually used intervals is nearly always sufficient for ethnomusicological purposes. In that case, however, it is to be recommended, when publishing the results, to give some sort of account, by way of introduction to, and justification of, the transcription. For this

purpose, I myself use the following method. On a set of horizontal lines, each representing the sound-continuum, I place (a) on one of them the tone-points of the European tempered scale (either all, or only those used in the transcription of the piece in question), and (b) on the other(s) the tone-points of the scales actually used by the performers of the piece transcribed. One of the tonal points of each of the respective scales is made equal to the other(s), and, therefore, placed on the same point on both (or, as the case may be, all) lines; and these corresponding tone-points are then connected by a vertical dotted line. From the other tone-points on the lines of the measured scales also vertical dotted lines, intersecting the European scale-line, are either raised or dropped, to show the extent to which the tones – and with those, the intervals – of the piece transcribed deviate from the European tones approximating them in the transcription. In addition, the sizes of the intervals are given in *cents*, and vibration figures of the scale-tones are also added.

The example on p. 233, fig. 62, in which a comparison is drawn between the Javanese pélog- and sléndro- and the European tempered chromatic scale, may clarify this.

Accidental, involuntary deviations in pitch may be indicated in the transcription itself by some mark or other above the notes to which they belong.

Apart from the exact rendering of pitch and rhythm, it may reasonably be expected that a good transcription gives as many indications as possible with regard to the style of interpretation. Experience has shown that the marks used for this purpose in our European notation are inadequate to this end.

This led OTTO ABRAHAM and ERICH VON HORNOSTEL to the publication of their treatise *Vorschläge für die Transkription exotischer Melodien* (1895).

In spite of this, unification of the transcription is still far from being attained; and so, the CIAP finally convened, in July 1949, a conference of specialists at Geneva, with instructions to effect, if possible, this unification. Naturally the recommendations formulated at this conference possess no legal sanction and cannot be enforced; it remains to be seen whether ethnomusicologists in general will be prepared to avail themselves in future of the transcription-rules recommended by the conference.¹

The musicologist's skill in transcribing must, of course, have attained a certain level of faithful interpretation if his rendering is to satisfy us. As we said before, practice plays a considerable part. I further believe that having 'absolute pitch' can be a factor of great utility in this work. Its possession, however, is no *conditio sine qua non*; those who do not enjoy this faculty – and they constitute the majority, also among the musically

¹ One will find a summary of the results, attained by this conference, in the CIAP-Information No. 15/16 of Nov./Dec. 1949 and in a brochure, issued by the same institution in 1952 (3044).

talented – have generally developed their relative hearing to a far finer pitch than their 'absolute' colleagues, and are able, it seems, to arrive at most acceptable results also by this means.

But for either of them the all-important thing is to have a perfectly open mind as regards the piece to be heard and transcribed. One must be on one's guard against the temptation to presuppose or imagine the presence, in exotic phonograms, of the particular rhythmics and the equality of bar-length typical of most Western music, or of involuntarily hearing the strange melody 'harmonically', i.e. as if it were based on unplayed harmonies.

For the sake of legibility, however, it is advisable to put a bar-line in those places where the rhythm seems to call for one (roughly, always before a prominent accent or 'down-beat'), as well as vertical dotted lines whenever the 'bars' created thereby contain complicated rhythmic formations – in order to indicate the more elementary rhythmic units. Greater melodic periods might be closed by a double bar-line.

No doubt one will frequently feel, when tackling the same phonogram some days later, an inclination to distribute the bar-lines differently. The reason for this is the fact that accentuation in the music of many exotic peoples is much weaker than that in Western music; in some cases this accentuation is put into it by the investigator, because we Westerners seem to feel the need of making what is heard more comprehensible by 'phrasing' it in some way or other.

When dealing with vocal records one should also try to get hold of the text which, especially in the case of the primitives, is anything but easy unless one masters the native language (as many missionaries do), so as to understand the words sung in spite of their being recorded only indistinctly by the phonogram. To ask for the text just sung, *after* the performance, will generally prove futile; for the texts are very often improvised during the performance itself. This difficulty is not present to the same extent in the case of peoples on a higher cultural level, for in their case one frequently has to deal with existing, standardized texts. But even there it is necessary to collate the text with the vocal tune on the spot (that is, if one has been able to put the melody approximately on paper during recording), since the manner in which the words are distributed over the notes usually deviates considerably from the way in which we Westerners would proceed. A correct knowledge of the text will often have influence on the manner in which one thinks the melody should be phrased.

The complexity and arbitrariness of the rhythm of some exotic melodies may be evident from the example on p. 234, fig. 63, which I transcribed some years ago from a phonogram taken in Central Flores. When in addition, the voice moves in intervals deviating from our own Western ones (which was *not* the case in the district in question), it is easy to imagine the trouble

that must be taken before the melody has been faultlessly caught 'in the little cage of our musical staves' – as the late Father HEERKENS (1639), an authority on Florinese music, expressed it.

Recently many difficulties in the realm of rhythm have been eliminated by the ingenious contraption, constructed and used by Father A. M. JONES (2093, p. 59 ff.), whilst in regard to melody (and rhythm also), OLAV GURVIN's photographic method (1560) and SEEGER's Melograph (3797, 3800) deserve to be broadly known, as well as, in regard to the difficulties in general to be met with when transcribing phonograms of non-Western music, the clever article by ZYGMUNT ESTREICHER (fig. 12), *Une technique de transcription de la musique exotique* (1133).

I have further found – especially in the case of vocal, but also in string-instrumental performances – that the 'corresponding' tones are not quite stable. Moreover, the entire pitch is, on occasion, gradually raised or lowered in the course of the performance. In such cases it may be advisable to indicate this alteration of pitch in the transcription by inserting the vibration figures above different notes whose pitch could readily be determined (i.e. often those with a fairly long time-value).

This peculiarity is, for that matter, by no means a monopoly of exotic musical expressions. Western vocal music, including that sung by really good singers, knows similar deviations from the theoretical scale, as is clearly evident from the tone- and interval-measurements made by OTTO ABRAHAM from the performance of a song by a well-trained European singer.¹

It may be apposite at this point to say a word or two about the fairytale of the 'simple ratios', which, according to the opinion of many, characterize the European tonal system as the perfect and chosen one. STUMPF², indeed, was able to prove that intervals which are heard and felt to be perfectly true by musically trained European ears, are precisely the ones that escape all attempts at representing them by one of the simple ratios in question; their constituent tones have only approximately such ratio; in reality, consonant intervals felt to be perfectly true proved to be slightly greater than those which could be represented by the simple proportions (while the subjective tendency to enlarge them increased in accordance with the size of the consonant intervals).

There are yet other deviations from this numerical simplicity to be noted in musical practice, apart from those just mentioned.

Thus, European music has for some centuries known the so-called 'equal' (better: 'proportional') temperament, i.e. the 12 steps into which the

¹ Dr. O. ABRAHAM, in 'Psychologische Forschungen', vol. 4, p. 1 ff. (1923).

² *Maassbestimmungen über die Reinheit consonanter Intervallen* (in collaboration with M. MAYER) (3991).

space within one octave has been divided, have been made perfectly equal. The result of this was that nothing whatever was left of that simplicity of the vibration ratios, with the sole exception of that of the octave itself.

Again, one tone, i.e. the tone preceding the tonic in the scale, is always taken sharp when, in melodics, the tonic immediately follows it; this tone (the 'leading note') is sung or played on a string-instrument in such a way that it forms, with the tonic that follows it, an interval considerably smaller than a semitone. The same applies to the tones that have a leading note function in respect to the tonic immediately below it, and in respect to the dominant.

Generally speaking, moreover, the seconds and sevenths in our tone-system are in themselves fairly unstable as it is. Professor BALTH. VAN DER POL, a Dutch acoustic specialist, in his published lecture *Muziek en elementaire getallentheorie*¹, quotes in this connexion the composer and theoretician PAUL HINDEMITH, who declares as follows: 'Die Sekunden und Septimen sind stärkeren Schwankungen unterworfen als alle anderen Intervalle; sie kommen in Melodik und Harmonik in den mannigfältigsten Größenabstufungen vor'. (i.e. 'The seconds and sevenths are subject to greater fluctuations than all other intervals; they occur in melodies and harmonies in the most multifarious dimensions').²

In the summary of his above-mentioned address, Professor VAN DER POL declares: 'The correct relative pitch of any given note depends entirely upon the organic melodic and harmonic relation between that note and those surrounding it. Thus, two modulations, e.g., from C to G, may quite well lead to two different pitches of the respective G's, according to the respective constructions of the two modulations. Ideally speaking, this fact alone creates certain *a priori* necessary variations in pitch, which are conditioned by the organic interconnexion'.³

Further, a good piano tuner invariably tunes the high register of a piano a trifle sharp, since it would give a flat impression if it were theoretically tuned correctly.

It should be perfectly clear from the above that Western musical practice is also far from adhering to the simple quantitative proportionalities of the so-called 'natural' intervals (which, as we know, are identical with those of the harmonic overtones).⁴

But even assuming that European music should actually have adhered strictly to this structure, which it postulates as the natural, as its credo, so to speak – i.e. the scale structure based on the principle of consonance –

¹ 'Archives du Musée Teyler', vol. 9, p. 597 ff. (p. 528), 1942.

² PAUL HINDEMITH, *Unterweisung im Tonsatz* (Mainz, 1937), vol. I, p. 95.

³ *Op. cit.*, p. 532.

⁴ *Vide* also, on this question, YVES CHARDON, *Essais à propos de la justesse attractive* ('La Revue Musicale', vol. XIII, p. 166 ff.), 1932.

even then the fact remains that other peoples have taken quite different principles as their starting point in constructing their tonal system; or, rather – since these words, in effect, represent the course of affairs in reverse order of sequence (i.e., as if the scales came first and the music afterwards), and, moreover, attribute to the whole process a far too conscious and purposive character – that their musical expressions often appear to rest upon entirely deviating foundations: foundations which, in the last analysis, would sometimes seem to derive essentially from a *non-musical* source.

In many primitive musical expressions we may distinguish a number of 'Gerüsttöne' ('skeletal tones'), which are more or less consonant with respect to one another, and form the larger intervals (octaves, fifths, fourths); these are then subdivided by intermediary, not quite constant tones. In this subdivision, what is important is not so much the size of the intervals, but rather the *direction* (rising or falling) of the melodic line. To use a felicitous comparison of the musicologist ROBERT LACHMANN, it is something like the sketching of dance-steps: their direction and order of sequence, not the precise length of the steps, is what matters (2502, p. 10). Nevertheless, as VON HORNBOSTEL ascertained, it appears that the smaller intervals thus formed do divide the 'skeletal' intervals according to ratios found in intervals which are formed according to the consonance principle (2366, p. 14/15, note 24).

As one of the, in effect, non-musical elements referred to above, we may mention the visual-esthetic feeling which demands, for example, that the stops on a flute shall be placed at equal distances from each other, or – as on some bamboo flutes – always in the middle of each internode; or, again, that strings shall be subdivided in a certain manner according to some hieratic standard.

This latter point leads us to another non-musical element, namely the sanctity of a given standard of measurement or a given number. The fact that so many scales contain either 5 or 7 steps to the octave is sometimes attributed to the sanctity of the numbers 5 and 7. This belief in the holiness of certain numbers is found in large parts of the world; in the majority of cases it is the number 7. COMBARIEU, in his *Histoire de la Musique* (731, vol. I, p. 39), asserts this in respect of the Chinese, the Hindus, the Chaldeans (Babylonians), the Phoenicians, the Greeks, the Persians, the Arabs and the Turks. In the Indian archipelago, too, this special position of the number 7 is upheld. Dr. A. C. KRUYT, in his treatise *Meusa, een bijdrage tot het dynamisme der Bar'e-sprekende Toradja's en enkele omwonende volken*¹, gives several examples of this. And as regards the sanctity of a linear measure I refer the reader to VON HORNBOSTEL's important article *Die Maassnorm als kulturgechichtliches Forschungsmittel* (1941).

¹ Second part ('Bijdragen Taal-, Land- en Volkenkunde', Vol. 75 (1919), p. 36 ff. (114 ff.)).

Conceptions such as these hold that there is – or rather, that there ought to be – a relation between a tonal system and the structure of the universe; the harmony of the spheres must be reflected in the harmony of music. Also the contradistinction between the two basic principles of Life – i.e. the male and female principles, *Yang* and *Yin* – finds expression in certain scale systems, as, for instance, in the Chinese tonal system.

Tone systems resting on foundations other than the consonance principle often generate melodies which are essentially unsusceptible to harmonization, unless the deviation from the scales based on the consonance principle is so slight as to be negligible in practice, as in the case of the European tempered chromatic scale.

In contrast to this, West-European melodies are always susceptible to being harmonized; even the seemingly monodic West-European folk-music, in so far as it is not modal, is usually based on unsung and unplayed simple harmonies, and in this forms a sharp contrast with other, non-European, as well as many East-European, tunes, which in many cases are purely and simply melodic.

This, however, does not say that there exists no non-European multi-part music. On the contrary, Javanese and Balinese orchestral music – to mention only some very conspicuous examples – are there to prove the opposite. But this multi-part music is not a harmonic one; it knows of no teaching of the construction of chords; its harmony has, one might say, a more or less incidental character. Often we have to do with so-called 'heterophony', a term which, in this meaning, was first used by STUMPF¹. This heterophony is the result of the playing around, and making variations on, a nuclear theme by different instruments simultaneously. Besides this heterophony we often find multi-part music, based on 'overlapping' and so leading to primitive forms of polyphony, even real canons (2401).

Exotic music which gives the impression of being built entirely on the consonance principle, and in which, therefore, real fifths, fourths and thirds (including the notorious 'interlocking' and 'pendular' thirds) are heard, may be found, for instance, in places where a negroid element plays a rôle in the miscegenation, as, of course, in Negro Africa, but also in large parts of New Guinea (2402), in the districts Nagé and Ngada in midwest Flores (2383), and in Melanesia (cf., for instance, 1911).

* * *

About the beginning of the 20th century the gradually gathered fact-material had become already so extensive and variegated, that examination

¹ It may be noted that the term heterophony is used, in later years, again in the sense which it, apparently, originally had in PLATO's famous *locus* of the dialogue 'Laws' (812 D). Cf. J. HANDSCHIN, *Musikgeschichte* (Bale, 1948), p. 61.

could be made regarding its serviceableness for investigation as to racial and cultural relationship.

Of the elements brought into question may be mentioned, in addition to the already discussed characteristics of musical expression (p. 12/13):

- a) identity of scale systems, both as regards structure (identity of intervals), and as regards absolute pitch (identity of diapason) (cf. 1903, 1941 and 2394);
- b) identity of melodies or of melodic fragments (cf. 1258, 2339, 2412 and 4405);
- c) concurrence in structural melodic characteristics¹;
- d) preference for certain rhythms, intervals and tone-successions²;
- e) the occurrence in different regions of the same, exceptionally formed, musical instruments³;
- f) the occurrence of musical instruments concurring not only in their essentiality, but also in typical details, which are absolutely unnecessary for the sound-production.⁴

A difficulty in connexion with these data is that it is often impossible to ascertain whether the stated concurrences find their origin in original race-relationship, or in later cultural influences. MARIUS SCHNEIDER's dictum 'Die Vortragsart ist ein Rassekriterium, der Vortragsstil ein Kulturkriterium' (3745) (i.e. the kind of expression is a racial, the style a cultural criterium) will not always help us sufficiently in drawing the borderline between those two elements.

The pioneers in this field were WILHELM TAPPERT, the author of *Wandernde Melodien* (4052), OSKAR FLEISCHER in his respectively from 1900 and 1902 dating treatises *Ein Kapitel vergleichender Musikwissenschaft* (1257) and *Zur vergleichenden Musikforschung* (1258) and ERICH VON HORN-BOSTEL who published an article in 1911, titled *Ueber ein akustisches Kriterium für Kulturzusammenhänge* (1903). The time, had however, apparently not yet come for such speculations; neither TAPPERT's and FLEISCHER's, nor VON HORN-BOSTEL's treatises found any response. But when later, about 1921, the last mentioned divulged his hypothesis over the structure of the oldest pan-pipe- and xylophone-tuning, the later much

¹ Cf., for instance, the 'tiled' melodies of the Mamberamo Papuas and of some N.W. Australian tribes (2366, 2402).

² For instance the preference for the tritone, combined with ternary rhythms, of the East-Florinese, the South Nias-tribes and the Angami-Naga's and probably yet other peoples with a megalithic culture (2383, p. 35 ff.).

³ F.i. those strangely formed metal instruments, which, in Java, are called *kemanak* (fig. 53) and do also occur in Central Africa (fig. 54) and N.E. Siberia (cf. J. KUNST, *De Toonkunst van Java* (2370), p. 131/132 = id., *Music in Java* (2399), p. 181/182).

⁴ Cf., for instance, the 'pointed' flute (German: Spitzblöte) of Central Timor, called *fuku* (fig. 55), which is identical with the *dunda* of the province of Sokoto (N. Nigeria) (fig. 56), also in its accessories. (Cf. 2308, p. 9 and figs. 42 and 43).

contested 'Blasquintentheorie' (i.e. theory of blown fifths), the activity, also of other investigators, was roused.

In this connection I may mention the Frenchman GEORGES DE GIRONCOURT, who in his book *La Géographie musicale* (1445), an enthusiastically written synopsis of the differences in musical expression among the peoples of the world, time and again points out the common elements that suggest a (? racial, ?cultural) relation, a subject which he, in other publications¹, worked out at a later date.²,³.

* * *

How did music come into being? Theories galore have been propounded to explain this phenomenon; one might almost say, as many theories as there have been investigators of the problem.

Articles summarizing the various hypotheses may be found in, among other works, STUMPF's *Die Anfänge der Musik* (3995), and G. RÉVÉSZ'

¹ *Recherches de Géographie musicale en Indochine* (1448); *Recherches de Géographie musicale au Cambodge et à Java* (1449), and others.

² It is regrettable that the writer usually does not take into account possible differences in scale-structure; with a few exceptions he writes everything in European staff-notation without further diacritical signs or tone-measurements. After all that has already been mentioned, it will not be necessary to point out how this method of work, which reminds one of that used in the pre-phonographic period, can suggest concurrence, that in reality is not there, and miss relations, that exist.

Though we must conclude – from the fact that Mr. DE GIRONCOURT speaks (in a laudatory manner) of other investigators in the same field (at least in his later writings) – that he was acquainted with their work, still he calls himself 'le créateur d'une nouvelle science, "la géographie musicale" (i.e. the creator of a new science, "musical geography"). This creation of his is then said to have taken place in 1927 in the November number of the periodical 'La Géographie' and during a lecture, held on May 25th 1928 for the 'Société de Géographie', Paris.

Although Mr. DE GIRONCOURT in the eyes of other ethno-musicologists occasionally seems to be a little bit adventurous in his conclusions, part of his work, in the first place his study *Motifs de chants cambodgiens* (1447) and his *Recherches de Géographie musicale en Indochine* (1448) – the latter illustrated with a wealth of excellent construction-drawings of complicated bamboo instruments – is worthy of our full attention.

³ Some other articles and books in this field, not yet mentioned on p. 45, are (in chronological sequence): PAUL DEMIÈVILLE, *La Musique Came au Japon* (850); J. KUNST and C. J. A. KUNST-VAN WELY, *De Toonkunst van Bali* (2360), especially par. 13; HERBERT HÜBNER, *Die Musik im Bismarck-Archipel* (1987); J. KUNST, *De l'origine des échelles musicales javano-balinaises* (2365); CURT SACHS, *Geist und Werden der Musikinstrumente* (3553); ERICH VON HORNBOSTEL and ROBERT LACHMANN, *Asiatische Parallelen zur Berbermusik* (1956); HANS WIESCHHOFF, *Die afrikanischen Trommeln und ihre ausserafrikanischen Beziehungen* (4373); J. KUNST, *Oude Westersche liederen uit Oostersche landen* (2369); id., *Ein musikologischer Beweis für Kultursammenhänge zwischen Indonesien – vermutlich Java – und Zentral Afrika*; id., *A musicological Argument for cultural Relationship between Indonesia – probably the isle of Java – and Central Africa* (2372); WERNER DANCKERT, *Wandernde Liedweisen* (795); CURT SACHS, *Les Instruments de musique de Madagascar* (3561); HENRY GEORGE FARMER, *Reciprocal Influences in Music 'twixt the Far and Middle East* (1185A); SHIGEO KISHIBE, *On the origin of the P'i-p'a* (2238); CURT SACHS, *The History of Musical Instruments* (3564); FRITZ BOSE, *Klangstile als Klassenmerkmale* (424); J. KUNST, *A hypothesis about the origin of the gong* (2395); WALTER WIORA, *Alpenländische Liedweisen der Frühzeit und des Mittelalters im Lichte vergleichender Forschung* (4400); id., *Zur Frühgeschichte der Musik in den Alpenländern* (4398); id., *Europäischer Volksgesang* (4405); J. KUNST, *Kulturhistorische Beziehungen zwischen dem Balkan und Indonesien* (Engl. ed.: *Cultural relations between the Balkans and Indonesia*) (2408 and 2412).

treatise *Der Ursprung der Musik* (3394). The latter author gives the more detailed and extensive survey of the theories put forward.¹

(1) There is, first of all, the hypothesis, which originated under the influence of Darwinian thought, that singing is an expression whose origin is purely sexual, just as the singing of birds is supposed to be closely related to their sex life. This assumption, however, is contradicted (*a*) by the fact that many birds sing quite as lustily outside the mating season, and (*b*) by the absence of any reason why human call-notes should precisely have to adopt the form of a melody with fixed and transposable intervals. (Recent animal-psychologic investigations, for that matter, have rendered plausible the theory that the purpose of the bird's song is to mark the boundaries of each individual bird's 'power-domain').

(2) Another theory is that of 'imitation', i.e. the imitation of the bird's song. Against this it may be argued that nowhere in the world do we find any primitive people singing in the manner of any species of bird (although many primitive peoples, especially hunting tribes, intermix their songs with bird cries) (1905). And further, that the very nature of the bird's song completely differs from that of human singing, i.e. it represents purely 'unmittelbare und zwangsmässig entstandene Reaktionen biologischer Zustände des Tierindividuums' (i.e. direct, compulsively originating reactions to certain biological states of the individual animal)². It is 'ein vererbtes, entwicklungsunfähiges, unveränderliches, starres Ausdrucksmittel' (i.e. an inherited, rigid, unchangeable means of expression, incapable of development)³, invariably sounded by the same individuals at the same pitch. (Professor RÉVÉSZ, in common with STUMPF, considers the transposability of music one of its typical and fundamental characteristics, the two others being, according to him, the existence of fixed intervals and their use in all sorts of tone-combinations in different rhythmic patterns).⁴

(3) A third hypothesis is the so-called 'rhythm-theory', which holds that music generated from rhythmic movements, especially from those performed while working⁵. The great protagonist of this theory is CARL BÜCHER, the author of the well-known book *Arbeit und Rhythmus* (530). Both STUMPF and RÉVÉSZ reject this theory; the latter, among other things, on the ground that music could hardly have generated from actions which

¹ Cf. also J. HANDSCHIN, *Musikgeschichte* (1589), p. 29 ff.; CH. S. MYERS (2950), and SIEGFRIED NADEL (2955).

² RÉVÉSZ, *op. cit.*, p. 70.

³ RÉVÉSZ, *op. cit.*, p. 70.

⁴ See also ALEX. V. ARLTON, *Songs and other sounds of birds* (131); GARSTANG, *Songs of the birds* (1366); ERICH M. VON HORNBOSTEL, *Musikpsychologische Bemerkungen über Vogelgesang* (1905); ROBERT LACH, *Eine Studie über Vogelgesang* (2464); id., *Der Ursprung der Musik im Lichte des Tiergesanges* (2471); F. SCHUYLER MATTHEWS, *Field book of wild birds and their music* (2790); W. B. OLDS, *Bird-music* (3060); HEINZ TIJESSEN, *Musik der Natur* (4092). The last named author makes an exception for the 'amsel' (black bird), who, according to him, is a real creative artist.

⁵ STUMPF, *op. cit.*, p. 20; RÉVÉSZ, *op. cit.*, p. 72.

themselves are soundless. It is, of course, certain, that music proved capable of lightening communal labour once it had come into existence; as it happens, however, really primitive peoples do not know any such common labour necessitating rhythmic movements that might lead to the production of working songs. And even at present the number of such working songs is only small among more primitive peoples; much smaller, for instance, than that of their magico-religious songs and dance melodies.

(4) A fourth hypothesis derives music from sounds uttered under the stress of emotion.¹ These sounds, however, are too spontaneous, too instinctive; they are too much in the nature of unchangeable reflex-expressions of affective states to be able to lead to the creation of vocal music, which precisely presupposes a psychic state that has risen above the primary affects.

(5) Professor RÉVÉSZ also rejects the theory according to which vocal music arose from the lulling of an infant.¹ This 'singing' is either produced quite unconsciously and instinctively, or – even at an early stage – melodic; in that case, however, it is undoubtedly pre-influenced by the singing of older persons, or by the child's hearing instrumental music.²

(6) Finally, there is the theory of 'the melody of speech'.³ This hypothesis, too, according to both STUMPF and RÉVÉSZ, is untenable. The laws of sound governing speech are completely different from those of music. Speech – and this surely is the main contra-argument – knows no fixed intervals; the movement of its tones depends exclusively on the person's mood prevailing at the moment of speaking. In contradistinction to this point of view, see sub (8).

(7) Both the authors cited above, as well as Father SCHMIDT, conclude as the most plausible explanation, that it is the *call* from the distance, of one human being to another, which should be regarded as the origin of vocal music⁴. I am fully inclined to agree with this hypothesis; indeed, as early as 1922, and without being aware of the content of the existing treatises at the time, I myself (in a paper on *Het Volkslied*, published in the Flemish periodical 'De Muziekwarande') mentioned, more or less in passing, the call as being the 'germinal cell' of folk-song.

(8) However, one more hypothesis, recently suggested by MARIUS SCHNEIDER (3768, p. 6/7), must be mentioned here, i.e. a common origin

¹ RÉVÉSZ, *op. cit.*, p. 73.

² See on children's singing also HEINZ WERNER, *Die melodische Erfindung im frühen Kindesalter* (4359), FRITZ BREHMER, *Melodieauflassung und melodische Begabung des Kindes* (498); BRUNO NETTL, *Notes on infant musical development* (2995); id., *Infant musical development and primitive music* (2996), and W. PLATT, *Child Music* (3197).

³ STUMPF, *op. cit.*, p. 14 ff.; RÉVÉSZ, *op. cit.*, p. 74; vide also WILHELM SCHMIDT, S.V.D., *Ueber WUNDT's Völkerpsychologie* ('Mitteilungen der anthropologischen Gesellschaft in Wien', vol. 33, p. 356 ff.).

⁴ STUMPF, *op. cit.*, p. 26; WILHELM SCHMIDT, *op. cit.*; RÉVÉSZ, *op. cit.*, p. 75.

of speech and music from ancient sound-languages (typical, for instance, for many Negro tribes and for the Chinese) ¹.

Whatever may have been the origin of vocal music, once we come to the now existing, most primitive, purely vocal melodics, we find that it obeys certain human, physiologically and psychologically explainable laws, while, on the other hand, there is not yet any question of real tonal systems. Such systems do not come into being until a people's culture has at its disposal musical instruments on which tonal *sequences* can be produced; these, however, do not make their appearance until a relatively late stage of development. It is true that prehistoric flutes, made of bone, have been excavated here and there in Europe, with fingerholes or stops, on which tones of different pitch can be played; but these stops appear to have been placed more or less arbitrarily; the intention of the makers evidently did not go further than to try to produce *different* tones, *not* tones having a pitch intentionally determined beforehand. But even supposing that it had been possible to play a consciously intended scale on these prehistoric flutes, this would not amount to much, since, notwithstanding their relatively great age, these flutes are already the products of a fairly high form of civilization, developed some hundreds of thousands of years later than the period at which we may assume that the first 'music' was heard on earth.

There is no doubt that vocal music is infinitely more ancient than instrumental music (although, according to some Africa explorers, the mountain gorilla's are in the habit of beating with sticks on (?hollow) trees) ².

As regards the origin of instrumental music, there exists a thought-provoking article entitled *Anfänge der Musik* by CURT SACHS (3549) ³, the great scholar on musical organology, one-time professor at Berlin, now at New York.

Professor SACHS points out that vocal and instrumental music originated from two totally different spheres, and must have existed side by side

¹ See also KÜTTNER, *Die verborgenen Beziehungen zwischen Sprache und Musik* (2442), and on tone languages in general: KENNETH L. PIKE (3187).

² We may assume that BONNET-BOURDELAT's communication in his *Histoire de la Musique* (1715), to the effect that 'the monkeys in New Guinea play the flute', is not based on the author's own observation (there being no monkeys at all in New Guinea) – unless it was meant as a hardly flattering appreciation of the personality of the Papuans. – In regard to musical capabilities of monkeys see also J. A. BIERENS DE HAAN, *Discrimination of musical tempi by a young chimpanzee* ('Archives Néerlandaises de Zoologie' VIII, p. 393 ff.), Leyden, 1951, from which article it appears that a chimpanzee can be made to discriminate between tempi as close to each other as Andante and Adagio, and H. MUNRO FOX, *The personality of animals* (American Pelican Books edition), April 1947, where we read on p. 52 about playing chimpanzees: 'At first a pair, then the others of the apes joined and circled round a tree, marching in orderly fashion. Then they trotted, stamping with one foot and putting the other down lightly, thus beating a rhythm. Sometimes their heads bobbed up and down in time with the stamping feet.' – See further also GEORGE HUXCOX, *Do animals have music?* (1736).

³ The same subjectmatter is also dealt with in the Introduction of the same author's *Geist und Werden der Almusikinstrumente* (3553).

for a very long time, with hardly any mutual connexion. For, as is convincingly evident from customs and traditions still found today all over the world, instrumental music, taken as a whole, derives from the world of magic ritual; vocal music, although in later periods certainly also used for magical purposes (incantation!), originating as we suppose, from the *call*, will have been, in the first instance, discharge of affects.

We modern Westerners are able to imagine ourselves in the emotional world of the primitive mind only to a small degree; most readily, maybe, during our dreams. In the waking state, we are too analytically-minded; we have become too intellectual. Being, thinking, experiencing, feeling: these are categories which we shall not easily confuse. But the primitive hardly, if at all, makes these distinctions. He lives far more subconsciously, and infinitely more from an inner unity of being. His distinction between Ego and the outer world, too, is more vague; macrocosmos and microcosmos do not, as in our own case, confront him with analogies and parallelisms; they rather appear to him as identical.

On this level of consciousness, the aim of all actions is the preservation of life.

SACHS, in a masterly and fascinating pericope, has explained this in a convincing manner; he supports his argument with a wealth of documentary evidence, mainly derived from the history of the development of two musical instruments; the drum and the flute.

These two instruments, for that matter, are not by any means the most ancient that man learned to fabricate when he awoke to consciousness – however early in the history of human development they may have appeared on the scene. The oldest instruments were found by man on his own body; stamping and clapping of hands must have provided the first 'instrumental' accompaniment to the dance.¹ Also beating on one's buttocks – an illustration of which may still be seen on an ancient Greek vase (3553, Table I, fig. 3) – will have provided the rhythmic background to certain dances (fig. 45).

We may remark in this connexion that primitive man has the greatest difficulty – nay, often finds it totally impossible – when singing, to refrain from making other physical movements. I have repeatedly noticed this during my fieldwork in New Guinea. But even we, cultured as we are, sometimes catch ourselves gently moving our head to and fro when hearing certain melodies, or find, when playing ourselves, that we cannot keep our torso still. This, surely, is the last – evidently ineradicable – rest of the irrepressible inclination of the primitive (who, thank God, still slumbers in everyone of us!), to let himself go when hearing rhythmic sounds, and join in with them with his whole being.

¹ VIDE also 3680.

Even when a people has already reached a high level of culture, this inclination may still be present to a marked degree. We can see this, for instance, on some ancient Egyptian sepulchral paintings which have come down to us, and on which the singers are invariably depicted as gesticulating; the basic signification of the ancient Egyptian word for singing is *playing with the hand*, and is represented by a hieroglyph in the form of a lower arm with a hand (see fig. 45). From these, at first quite involuntary, movements there later grew a kind of sign-language, in which a given gesture expressed a certain interval, or, at any rate, the direction in which the melody was expected to move. This is the famous *cheironomy* of the ancient Egyptians, which served to replace, in this way, a probably non-existing musical script that thus remained unnecessary, and from which, it seems, the early Christian neum-notation ultimately developed in later centuries (3544, p. 9). The Vedic recitations, too, it appears, used to have a cheironomic accompaniment.

The musical instruments – apart from those directly placed at man's disposal by nature, such as rattles made from the outer shells of fruits – which we have sound reason to regard as the most ancient, represent, as it were, the objectivation and intensification of the clapping hands, stamping feet, beating of rolls on the performer's buttocks; in brief, of the 'music' produced by the body; technically put, they are extensions of bodily organs, just as, in another field of human activity, the fork is an extension of the hand and fingers, the spoon of the scoping hand, and the hammer of the fist. They are the instruments which we class as beating-sticks, stamping tubes, clappers etc. From these, in the course of untold thousands of years, there originated those countless instrumental forms we know today, the majority, of course, not for the purpose of serving the cause of Beauty, but with the aim of obtaining possession of instruments charged with magical power; others, also, as accompaniment to the (originally magico-religious) dance.

It was once again SACHS who gave us a concise and striking account of this development in his book *Die Musikinstrumente* (3529, p. 9). He puts forward the plausible theory that man learned how to increase the sound of stamping by performing it on a flat piece of wood, a rudimentary plank, instead of on the bare soil, and suggests how the result was found to be still further improved by digging a cavity underneath the plank. (An instrument of this kind is still found among the negritos (negroid pygmies) in the Andamans (Bay of Bengal); among some South-American Indian tribes, and among the North-Papuas). Or – another evolution – the stamping leg was replaced by a bamboo stamping tube (such instruments are still found, among other places, in the Indian archipelago, in East Africa, the Pacific, and in South-America).

From the clapping of hands there arose, by way of extension-forms of bodily organs, the countless different types of clappers, beating sticks, beating tubes, 'cymbals', and, finally, gongs; and from the 'snapping' of the fingers – ultimately, via many more primitive forms – the castanets. The beating of the player's buttocks was refined and the sound made louder by using a stick instead of the bare hand, and another stick, a tube, or a flat piece of wood in stead of the performer's body. It must then have become obvious that hollow objects make so much louder noises than solid ones, and further, that smaller and shorter objects produce higher tones than larger and longer ones. Gradually, the players must have taken pleasure in the alternation of high and low sounds; at first, however, without striving to obtain a particular pitch or tuning. This may have led to that peculiar subdivision into two or three groups, which were identified with the two sexes or the family relationships. The largest instrument, with the deepest sound, would then be designated as the 'man'; a smaller, higher-sounding one, as the 'woman', and the smallest and highest of all as the 'child'. Of this, too, the present time still provides many examples. As we already have noted above, the Chinese still know, *in musicalibus*, the contradistinction *yang* – *yin* = male – female. But also the Sundanese in West Java distinguish, in their panpipes, between *indung* = mother and *anak* = child; and all over Java and Bali we find 'male' and 'female' drums, gongs and kenongs. (A curious thing is that, in the latter islands, the instrument with the largest dimensions and the deepest sound is experienced by the people as female, and the smaller one with the higher pitch, as male).

In the beginning, instruments of different pitches were probably manipulated each by a different player; later on, as people learned how to combine them, a single player could handle the lot equally well, or even better.

The observation that a stamping plank sounds better when a hole is dug underneath, finally leads to the discovery that a beaten soundtube or -rod also sounds better when a calabash-gourd is placed under it. In this evolutionary direction lies the development of the later xylophones and metallophones, which either have a separate sound-body under each key or sound-kettle (as, for instance, on the Javanese and Balinese *gender* and the African *marimba*, derived from it), or a common sound-box under the entire range of keys (as in the case of the Javanese *saron*).

No doubt the wind instruments developed much later than the very simple instruments of the kinds discussed so far, as they do not constitute an extension of bodily organs.

Perhaps the most ancient form was a simple bamboo tube. The incidental discovery that it issued a tone, when the wind blew against it, may have been the incentive to produce the aircurrent by mouth. A combination

of such tubes of different lengths again produced the pleasant alternation of high and low tones. At first, each tube will probably have been blown by a separate individual (as is the case to this day with the West Florinese *hoi*, a set of loose pipes, but which belong together) (fig. 58); later on, these tubes were combined into a one-man instrument, and with this the pan-pipes were born (fig. 57).

The players further learned how to produce both high and low notes on one and the same tube, by the discovery of the 'stops' or fingerholes – an invention which, no doubt, was hailed at the time as a stroke of genius. And the difficulty of blowing into an uncut tube was overcome by fashioning some sort of mouth-piece, at first by a simple small notch in the upper edge of the tube (a modern example of this is the West-Javanese *chalintu*); afterwards by constructing, by some means or other, a slit which should drive the whole of the air blown into the tube against a sharp edge – which, as we know, is the origin of the sound produced by a flute.

A similar development may be observed in the case of the 'reed'-instruments or glottophones.

The most ancient and simplest example of this group of musical instruments is surely the blade of grass which is held tightly between the thumbs of both hands, as we all know from the days of our youth. Then follows a tube with a folded blade stuck in the top opening, or a pair of reedleaves, tied together and stuck on top of a tube; or, again, a tube into which, by means of a slightly oblique, either up- or downward cut, a so-called beating reed has been fashioned. (In the first case we are dealing with a 'free' aerophone, i.e. a so-called 'interruption'-aerophone; in the last case, with a clarinet; in the other cases, with simple types of the oboe family).

In the East (and for that matter also in Europe until the 17th century), the players of these oboe- and clarinet-forms manage to get a continuous sound out of these instruments, by taking the entire mouthpiece into their mouth. They breath through the nose, and feed the air into the tube by pressure of the cheeks, just enough to cause the instrumental 'reeds' to keep vibrating, also during inhalation. At a later stage, the mouth is replaced as air-reservoir by a calabash-gourd (we think here of the well-known snakecharmer's shawm of India Proper), and later still, by a flexible animal skin, sewn together in the form of a sack. This, then, leads to the development of the bagpipes, and, still later, to the church organ.

Of the trumpets – these are the instruments, in which the lips of the player function as a double reed – the oldest forms were also, without doubt, stout bamboo segments. Such bamboo trumpets are still to be found, for instance, in New-Guinea. The wooden ones, which presuppose a fairly well developed boring- and cauterizing-technique, must surely belong to a later period.

We see from all this how important was the rôle played by bamboo in the generation of the most ancient musical instruments; clappers, beating sticks, slit-drums, xylophones, flutes, clarinets, oboes, trumpets: they were all originally fabricated out of bamboo.

Of hardly lesser importance, it appears, was the calabash-gourd, which was especially used for all kinds of rattles, and as sound-intensifying body or as air-reserve.

The above considerations lead us to the assumption that the first musical instruments were invented and developed in tropical or subtropical regions.

The two materials mentioned must also have provided the means of producing the oldest types of drums; for the other materials: the hollowed out tree-trunk and the earthenware vessel – though already existing in ancient times – belong to a later cultural-historical period than those from which the drum originated. SACHS suggests that the drum was invented from calabash- or coconut-shells containing victuals, which were protected against dust, loss, decay, or insects by covering them with a tight-fitting bladder or skin.

But calabash and bamboo fulfilled their most important musical function in the creation – in a much later period – of the first string instruments. Probably the most ancient, but, especially in Indonesian cultural regions, to this day still perfectly vital form thereof, is the bamboo zither, with its string(s) 'lifted' out of the tube-wall. It was at first one-stringed and used alone; later – as in the case of the wooden or bamboo keys of the xylophone and of the flute (see above) – it was combined into series: the so-called raft-zithers (fig. 49).

In a later phase, the string lifted out of the tube-wall is replaced by a stretched string made of another material, at first – and here and there (for instance, in the Nicobar Islands) even today – of rattan; this turns it from an idiochord into a heterochord. A parallel development transforms this bamboo zither from a monochord into a polychord instrument i.e. one with more than one string. In order to lay the instrument down flat, it is cut in half along its longitudinal axis, a proceeding which, later on, leads to the long-drawn zither forms of China (*k'in*), Japan (*koto*) and Further India (*mi gyaung*, the crocodile zither of Burma and the Siamese *chaké*, which although closely akin, has lost its crocodile shape). This sliced bamboo zither still survives in a primitive, still idiochord, but already poly-chord form in Flores and Timor (fig. 48).

Another chain of development sees the fixing of a resonator – again, of course, a calabash – to the bamboo tube; and along this line there develop the instruments that culminate in the royal instrument which, in North India, is called *bin* (fig. 47), and in South India *vina*.

In addition to all these, a large number of stringed instruments are

gradually developed from the hunter's bow, whose string, when the arrow is shot, produces a humming sound; this development proceeds, via different stages during which the mouth serves as sound-intensifier. Later on a calabash is added which evolves into the actual body of the instrument.

The primitive 'musical bow' (fig. 52), which is still found in the most unlikely corners of the world, and which has been the subject of a considerable literature, particularly the writings of HENRY BALFOUR (fig. 8) (210), TOBIAS NORLIND (fig. 5) (3039), PERCIVAL R. KIRBY (fig. 21) (2214, 2223, p. 171 ff., 2225), and CAMP and NETTL (fig. 42) (570), also survives in the mythology of many peoples: Apollo is an archer and at the same time the god of music; Shiwa, too, is both archer and Lord of the musical bow; the Japanese godhead Ameno Kamato constructs a string instrument from a number of hunter's bows (cf. the African *lu(n)komba*) (fig. 52)¹.

The musical bow with resonator is the common ancestor of all higher developed forms such as harps, lyres and lutes. Their manner of playing varies greatly; some are beaten with a small stick, others are plucked. Stroking the strings ('bowing') is the youngest playing method. There are some indications, that the use of the bow was first practiced in Central Asia (Mongolia) and, if that is true, a long period must have elapsed² before the use of the bow reached West Europe.

Thus far our bird's eye view of the development of musical instruments.

* * *

Before proceeding now to give an exposition of the system of classification designed by SACHS in collaboration with his colleague VON HORNBOSTEL, following the Belgian musicologist VICTOR MAHILLON, which system constitutes a most successful attempt to arrange in logical order all those instrumental forms, I will first give the reader a brief general survey of the subjectmatter.

One of the features of civilization in its later phases of development is a certain inclination to classify the available material and to construe some kind of system on the basis of this classification. As far as I am aware this has been done, in respect of musical instruments, three times: i.e. in China, in India and in modern Europe.

The Chinese classification is based on the material from which the instruments are chiefly fabricated. This classification includes eight groups:

¹ *Vide* also J. MAES, *Les Lukombe ou instruments de musique à cordes des populations du Kanai -Luc Léopold - Lukénie* (2702).

² See, however, our figure 50, on which apparently a bow is used. It is regrettable that no one knows in which period this prehistoric painting was made. It was found by G. W. Stow in the Maluti Mountains of Basutoland and copied *in situ*. Cf. PERCIVAL R. KIRBY, *The Musical Instruments of the Native Races of South Africa* (2223, p. 193 ff. and front picture). Perhaps it is very old; perhaps made by Bushmen only recently.

kin (metal), *che* (stone), *t'u* (earthenware), *ko* (skin), *hién* (strings), *p'o* (calabash), *chu* (bamboo), and *mu* (wood) (3895, p. 25; 750, p. 80). But however attractive, owing to its simplicity, this classification has never been adopted by Western scientists, because, after all, several instruments are made from a variety of materials, from the combination of which the instrument in question acquires its suitability to produce sound.

On the contrary, the old Indian classification in four groups: *ghana* (cymbals, gongs etc.), *avanaddha* (drums, tamburines etc.), *tata* (string instruments) and *gushira* (wind instruments), which is already to be found in the *Nâtya-sâstra*, – that large encyclopedic work, attributed to the great BHÂRATA and dating from before our era, – strongly appeals to the Western mind. When, as late as 1880, Europe at last arrives at a classification of its own, fulfilling all reasonable demands, it appears to base itself on exactly the same principles as this ancient Indian one.

Until that year, a hopeless confusion generally prevailed in this respect, also in professional circles. In that same year there appeared the extensive *Catalogue descriptif et analytique du Musée instrumental du Conservatoire de Bruxelles*, from the pen of the then Conservator of that museum, the musician and instrument-maker VICTOR MAHILLON (1841–1924). In this work, a logical system of classification, comprising all instruments housed in the Brussels museum, was for the first time put into practice (2707).

However, owing to the relatively small number of exotic instruments present in the said museum, the system, in the state it was published at the time, was still far too much concerned with European musical instruments alone, with the result that, on the one hand, certain features were given a relatively too important place in the subdivisions (e.g., whether or not they had a keyboard), while, on the other hand, distinct groups had been formed which, seen from a more general point of view, were not logically coördinated (as, for example, the division of aerophones into (a) reed-, (b) mouth-hole-, (c) polyphous instruments with air-reservoir, and (d) funnel-mouthpiece-instruments). It further appeared, when more exotic instruments gradually became known, that several of them could find no place in this system.

With these facts in mind, VON HORNBOSTEL and SACHS proceeded, while preserving the main lines of the system, to extend it in such a way as to ensure that it would cover all instrumental forms known to them at the time, as well as any others which, although not yet discovered, might quite possibly be extant. VON HORNBOSTEL and SACHS, indeed, succeeded in bringing the task they had set themselves to a most felicitous conclusion, making use of the decimal system of DEWEY (1913).

But although we had, at last, an excellent system of classification at our disposal, there was still a long way to go before it was generally used

in literature and in the existing museum catalogues. We still find, in many museums, completely unacceptable headings and subdivisions, in which, for instance, the mouth-organ (a wind-instrument) and the mouth-harp or jew's (= ? jaw's) harp (an instrument with vibrating lamella) are united in one and the same group, or in which the most dissimilar forms, such as drums and gongs, are classed together under the heading 'percussion-instruments'.

It is further usual to add, in addition to the group of Percussion-instruments, another two groups, viz. String-instruments and Wind-instruments. However, various other types of instruments cannot be brought under those headings and these are usually put collectively in a questionable fourth category 'Miscellaneous'!

In the subdivisions there prevails an even worse anarchy. A large number of curators and ethnologists do not know the difference between clarinets, oboes and flutes, while an oboe, if it happens to possess a 'bell' (soundfunnel) made of tin or other metal, is often listed as a 'trumpet'.

In connexion with this, it may be remarked that the indication of the native names is frequently anything but helpful, since the same names are used for different instruments in different places, and sometimes even in one and the same region. Thus, in a large part Central Africa, the name *marimba* is given to a xylophone, while in the Congo-basin it is also frequently used to designate quite a different lamella-instrument, usually called *sanza*. The *chelempung* is, in West Java, a bamboo idiochord with either one or two strings; in Central Java it is a form of heterochord zither with 13 double strings. But in Siak (Central Sumatra) it is a metallophone consisting of a range of either 5 or 10 small horizontally placed gongs! In Siam, the name *klu'i* is given to wind instruments of the most divergent character, etc. etc.

But where musicologists were completely at a loss was in the case of the Aeolian harp – a stringed instrument played by the wind – and in that of the piano and the cembalo, which, although stringed instruments, are beaten by means of small hammers, and therefore perhaps ought to be filed with the percussion group.

A further point to be noted is the customary subdivision of orchestral wind instruments into the 'brass' and the 'wood-wind' groups, a most peculiar and, surely, equally unsatisfactory classification, since several instruments of the 'brass' group – particularly the more ancient ones – used to be made of wood (in some cases ivory), e.g. the 'Zinken' (a primitive type of cornet), the 'Serpents' and the Bass-horns, whereas, on the other hand, many of the 'wood-wind' group are often – or always – made of metal (flutes, saxophones, sarrusophones, etc.).

Not only in the museum catalogues, but also in the musicological liter-

ature, we find, even to this day, years after the creation of such a logical system of classification, the queerest subdivisions. As one of the most appalling examples we may mention STEPHEN CHAUVENT's beautifully edited book *La Musique Nègre* (629), in which this author follows a twofold classification, namely (a) 'les instruments de rythme' (according to him, these are the drums, the horns ('trompes'), signalling whistles ('sifflets') and rattles ('hochets')), and (b) 'les instruments de musique proprement dits' (i.e. genuinely musical instruments). It would be hard to think of a more unsatisfactory classification.

However, the majority of musicologists today adhere to the system proposed by MAHILLON, SACHS and VON HORNBOSTEL. A few, who, for some reason or other, do not or only partly agree with this, apply a classification of their own, for example GEORGES MONTANDON in his *Généalogie des instruments de musique et les cycles de civilisation* (2907), and ANDRÉ SCHAEFFNER (3676–3692) the leader of the musicological department of the Musée de l'Homme at Paris, in his treatises *D'une nouvelle classification méthodique des instruments de musique* (3677); *Note sur la filiation des instruments à cordes* (3678) and in his book *Origine des instruments de musique* (3681). TOBIAS NORLIND, in his excellent *Systematik der Saiteninstrumente* (3039, 3040), has practically adopted in its entirety the classification of SACHS and VON HORNBOSTEL (without the decimal system), except for the fact, that he unites the idiophone and the membranophone groups¹ under the heading *autophones* (3041) and has carried the subdivisions much further. The above-mentioned, antiquated division into three classes – still followed at as late a date as 1904 by HENRY BALFOUR in his *Musical instruments from the Malay Peninsula* (214) and again, in 1929, in his *Music* (218) – is deficient not only in its failure to comprise all instrumental forms, but also in its lack of homogeneity: on the one hand it places the method of playing as the criterion (i.e. in regard to the percussion- and wind-instruments), and on the other the material which primarily is made to sound (i.e. as regards the group of stringed instruments).

MAHILLON's classification, on the contrary, puts forward only one single criterion for the division into the main groups, namely, the material which is made to sound in the first instance. This author distinguishes four main classes of instruments, i.e.:

- (a) *Autophones*, whose material itself produces the sound, without being previously stretched in any way whatever;
- (b) *Membranophones*, made to sound by means of a skin or membrane stretched over the instrument;
- (c) *Chordophones*, made to sound by means of stretched strings;

¹ These terms will be discussed in the next alinea.

(d) *Aerophones*,

in which it is not the material from which they are made, but, in the first instance, the air – in most cases the column of air inside the instrument – that is made to sound.

This main classification has been taken over by SACHS and VON HORN-BOSTEL. The only alteration they made in the above nomenclature was to replace the term *autophone* by *idiophone*, in view of the fact that we are accustomed, in our technical terminology, to associate the prefix *auto* with the concept of movement under a mechanism's 'own' power, i.e. automatic action.

Each of the above four main groups has naturally been subdivided. In this subdivision, however, there is not the same unity of criterion as seen in the main groups. The idiophones are classed and arranged according to the playing method; the membranophones, in the first instance, also according to the playing method, but further according to shape; the chordophones are first split into two groups, i.e. that of the simple, and that of the composite instruments, and they are further classified according to shape; in the case of the aerophones we first find a division into 'free' aerophones and wind instruments proper, after which the latter group is again subdivided according to the manner in which they are blown. In this subdivision; therefore, homogeneity of criterion is again conspicuous by its absence. VON HORN-BOSTEL and SACHS, of course, intended this to be so; indeed, they say, in their Introduction: 'Da wir absichtlich die verschiedenen Gruppen nicht nach einem einheitlichen Prinzip untergestellt, sondern den Einteilungsgrund allemal der Eigenart der Gruppe angepasst haben, so sind Gruppen von gleicher Rangordnung im System durchaus nicht immer koordiniert'. (i.e. Since we purposely refrained from subjecting the various groups to some homogeneous principle, and, on the contrary, adapted the basis of our subdivisions in each case to the typical character of the group in question, certain sub-groups of the same order of precedence are not always coördinated in our system) (1913, p. 558).

None the less, MONTANDON rather frowned upon this inequality of criterion in the subdivisions, and, accordingly, in his own system subdivided all groups according to one, the playing method.

ANDRÉ SCHAEFFNER finds that he cannot agree in every respect with either MAHILLON-VON HORN-BOSTEL-SACHS' or MONTANDON's classification. As regards the former, he considers the group of the idiophones not homogeneous enough. Taking MONTANDON's definition as his starting point – which says that the idiophones include ... 'tout corps, dont la vibration est le fait de leur carcasse et non de membrane, de corde ou principalement de l'air (2907, p. 47) (i.e. each instrument, in which the vibration is caused by the body, and not by a membrane, a string or,

primarily, the air) – SCHAEFFNER points out that, in that case, instruments such as the African *sanza* have, in effect, been mistakenly classified with the idiophones. For here, it is the plucked metal or wooden tongues and not the body – a flat piece of wood or a sound-box – that constitute the primarily sounding material. (These instruments with ‘hard’ tongues also led Professor A. E. CHERBULIEZ, the Zürich musicologist, to distinguish, in addition to the four main groups, as classified by MAHILLON-SACHS-VON HORNBOSTEL, a fifth, which he calls the *linguaphone* group. With this group CHERBULIEZ classes, for instance, besides the *sanza*, the mouth-harps, and the imitation drum of the Javanese *kowangan* (2399, p. 200, and fig. 92)).

According to SCHAEFFNER the same applies – be it in a lesser degree – to many East-Asiatic and African xylophones and their family. Here also, it is not the body (a wooden box, a wooden frame with bamboo tubes, c.q. with calabash-gourds) that sounds in the first instance – although it does function secondarily – but another part of the instrument, *viz.* the keys.

As regards MONTANDON’s system, SCHAEFFNER’s special grievance is the use of the general criterion of the playing method all along the line. For, he says, if we do that, then we must class a plucked lute with a different group from that of a bowed lute, despite of the fact that the two are constructed exactly alike; one and the same instrument may quite well have started its career as a plucked one, and developed only centuries later into one played with a bow, for example the ancient Celtic *crotal* (Latin: *chrotta*). And what is one to do about the guitar, which, as occasion may demand, is made to sound in glissandi, by beating the sound-box, or plucking the strings? And what about the violin, which, though mostly played with a bow, is also plucked from time to time? And what are we to do with the bamboo idiochords, some of which are plucked, whereas others are beaten with a stick?

Taking all this into consideration, SCHAEFFNER finally preferred to design a classification system of his own. This – two-part – system distinguishes:

- (a) instruments whose primarily vibrating material is a solid;
- (b) instruments whose primarily vibrating material is a gas, namely, the air.

The first group, in its turn, is split into two, *viz.* (1) the sub-group characterized by ... vibration d’un corps solide, non susceptible de tension, et à intonations invariables ou indéterminables’, and (2) the sub-group characterized by ... vibration d’un corps solide tendu, à intonation variable’.

In 1936 he made this subdivision threefold: from the first sub-group he detached as an independent one a sub-group ‘corps solides flexibles’, among which, he, for instance, classified the *sanzas* and the mouth-harps (3681, p. 371 ff).

There is certainly much to be said for this classification of SCHAEFFNER; it cannot be denied that it is logical. Nevertheless, in my opinion his objections to MAHILLON's system do not hold water; there is not the slightest reason, for instance, to take that definition of MONTANDON as a standard; after all, it is neither the sound-box of a xylophone nor that of a *sanza*, in short, not the body of those instruments, but the keys themselves which comply with the criterion of being able to produce a tone without having been previously stretched, as a string or a membrane is. And although a homogeneous criterion for the main groups is desirable, it is, in my opinion, a matter of complete indifference whether one waives this desire, purely from considerations of expediency, in the case of the subdivisions, providing always that they are consistent within the range of each subgroup, that is, neither overlap nor leave part of the field uncovered.

In 1948 a new, very detailed, classification system was proposed by HANS HEINZ DRÄGER in his brochure *Prinzip einer Systematik der Musikinstrumente* (1007). It is constructed on the foundations laid by MAHILLON, SACHS and VON HORNBOSTEL, but attempts to achieve a greater homogeneity in the criteria. The utility of this system will have to be proved in practice, but, personally, I think it is too detailed to be easily handled. The already existing systems are quite serviceable, and this new one will probably have difficulty in getting a foothold.

In my work, in common with WALTER KAUDERN in his *Musical Instruments in Celebes* (2178), K. G. IZIKOWITZ in his *Musical and other Sound-instruments of the South American Indians* (2044), CLAUDIE MARCEL-DUBOIS in her *Instruments de Musique de l'Inde ancienne* (2732), and HANS HICKMANN in his large Catalogue (1757), I have thought best to adhere to MAHILLON's system, as perfected by VON HORNBOSTEL and SACHS; my own experience being that only in extremely rare cases does it let the investigator down. Only, when dealing with modern European organology, one has to add a supplementary group, namely that of the *electrophones*, of which, during the last decades, many different types have been created (for instance, the *Trautonium*, MARTENOT's *Ondes sonores* e.t.q.).¹

It was CURT SACHS who first made an attempt to order and classify the infinite variety of sound-instruments from the cultural-historical angle. In his book *Geist und Werden der Musikanstrumente* (3553), a masterly, authoritative and comprehensive work, he has succeeded in laying down the main lines of investigation, thus creating a firm basis for subsequent workers to build upon with confidence. In a later work, *The History of Musical Instruments* (3564), SACHS once again ordered and arranged the

¹ In his article *Musikanstrumenkenkunde* (1009a), HANS HEINZ DRÄGER gives a clear survey of the classification problem as it now stands.

entire organological material, starting from a somewhat different standpoint, but with every sign of still deeper and more mature insight.

In the first-named work, the Berlin musicologist enumerates four ways along which we may come to a classification as intended by him, namely:

(a) the purely musicological way, in which the guiding principle is the greater or lesser development of an instrument. Here, however, we are faced with unsurmountable difficulties: where are we to look for the evidence of this higher development? In the volume of tone? In the reduction of the size of the intervals? In the greater purity and refinement of the tone-quality? In the increasing possibilities to produce rhythmic or dynamic variety? And again, is it possible to test the degree in which each of these elements is present in each particular case by trying an instrument found in a museum, and without the coöperation of a player who is familiar with its manipulation?

(b) the 'ergological' method, in which account is taken of the qualities showing the degree of craftsmanship needed to fabricate it;

(c) the classification according to the 'Kulturkreise' (i.e. cultural regions) in which the instrument is found, as FROBENIUS, GRAEBNER, FOY, ANKER-MANN and Father WILHELM SCHMIDT have adopted;

(d) the theory that the further an instrument is found from its centre of origin, the older it is. One could call it the geographical method. This method can be applied only by the ethnomusicologist who, in the controversy 'Entlehnung oder Völkergedanke' (i.e. assimilation or pluri-genesis) has voted for 'assimilation'. And, as SACHS rightly remarks, the evidence of migration, and adoption by other peoples, of different instrumental forms is so overwhelmingly convincing, that musicologists can hardly be expected to be other than adherents of the 'Entlehnung' theory. One of the primary reasons for rejecting the idea of plurigenesis (i.e. the independent appearance of the same instrument in different regions) is the presence, in so many cases, of perfectly identical, *non-essential* features of the instruments in question.

On the ground, therefore, of geographic diffusion, but also and unmistakably guided here and there by the 'Kulturkreislehre' (i.e. cultural regions-doctrine) of the Viennese ethnological school, as well as taking into account, where necessary, the structure and craftsmanships shown by the various instruments, SACHS – aided by his phenomenal knowledge of facts, both in the field of the actual organology and that of comparative linguistics (he began his career as a man of letters and as historian of art) – was able to put some order into the instrumental chaos. He divides his subject-matter into three main parts, namely, the Stone Age, the Metal Age and the Middle Ages. The first period is again subdivided into no less than 12, the metal age into 7, and the middle ages into 4 periods.

What strikes one in this is that, generally speaking, the most ancient strata comprise a wider field than the later ones – resembling what happens when a stone is thrown, into water: the first circles – i.e. the outer ones – cover the greatest area. My late colleague J. S. BRANDTS BUYS (471–490), who made a most meritorious study of the music of Central Java and Madura, spoke of this phenomenon and the conclusions which were drawn from it, as the ‘fairy circle theory’.

There are many things which point to the probability that this wealth of instrumental forms for the greater part owes its existence to two very ancient cultural centres, namely, the Egyptian-Mesopotamian centre and the ancient Chinese. Also there are a few indications which suggest that, behind these two civilizations, there must have been a still more ancient one from which they both originated, and which was probably located somewhere in Central Asia.

* * *

In this booklet many ethnomusicologists of great merit have not yet been mentioned, because it so happened that they did not fit into the scheme followed in its composition. For instance the Finnish musicologists OTTO ANDERSSON (83–94) and A. P. VÄISÄNEN (4167–4179a); the French investigators Father AMIOT (1779!) (70), ALEXIS CHOTTIN (644–663, 1783), ALAIN DANIELOU (808–818a), RODOLPHE D'ERLANGER (1116–1119), JOANNY GROSSET (1534, 1535), RAOUL and MARGHÉRITE D'HARCOURT (98, 309, 1599–1607, 1929, 2489, 2490), Mrs. HUMBERT-SAUVAIGEOT (1995, 1996, 4110), VICTOR LORET (2657–2660), LOUIS LALOY (2526–2531), A. MACHABEY (2678–2684), NOËL PÉRI (3158), GILBERT ROUGET (1524, 3498–3502), a.o.; the Mongol princess NIRGIDMA DE TORHOUT (4110); the Turkish musicologists ADNAN AHMED SAYGUN (3665–3668) and RAOUF YEKTA (4452, 4453); the Swiss SAMUEL BAUD-BOVY (fig. 13) (294–300); the Angelsaxon scholars PHYLLIS ACKERMAN (13), EDWIN G. BURROWS (547–552a), CHARLES RUSSELL DAY (834–838), HERBERT A. POPLEY (3217), HENRY GEORGE FARMER (1156–1210, 3456), EMANUEL WINTERNITZ (4393), COLIN MCPHEE (2803–2817), A. C. MOULE (2923–2926), FRANCIS PIGGOTT (3183–3185), LAURENCE PICKEN (3174–3181), and many others; the Danes ERIK DAL (fig. 33) (780–783a) and NILS SCHIØRRING (fig. 4) (136, 3703–3705); the Dutchmen J. A. VAN AALST (1), A. A. BAKE (fig. 22) (170–198c, 1289), J. P. N. LAND (487, 2533–2537) and CASPAR HÖWELE (1867); the African experts K. P. WACHSMANN (fig. 36) (4254–4262) and HERBERT PEPPER (3135–3152); the Indian scholars N.V. BHATKHANDE (353–355), ANANDA COOMARA-SWAMY (739–743), C. S. AIYAR (34–41), SRI PADA BANDOPADHYAYA (226–229), V. RAGHAVAN (3252–3308c), K. V. RAMACHANDRAN (3314–3320a),

Pandit RATANJANKAR (3348–3357), P. SAMBAMURTHY (3605–3623a) e.t.q.; the Japanese SHIGEO KISHIBE (2238–2241, 4138), GENJIRO MASU (2779, 2780), TARO OTA (3091), K. SUNAGA (4003), HIDEO TANABE (4041, 4042), KIYOSI TAKANO (4035, 4036), S. TANAKA (4046) a.o.; the Chinese EN SHAO WANG (4288) and KUANG CHI WANG (4289–4292); the Siamese PHRA CHEN DURYANGA (1026, 1027) and H. E. NAI V. VICHITR-VADAKARN (4229); the Burmese U KHIN ZAW (4477–4478a); the Bulgarians STOYAN DJOUDJEFF (985–990), IVAN KATSCHULEV (2150–2155), RAINA KATZAROVA (fig. 38) (2156–2176), VASIL (STOÎN 3958–3965) a.o.; the Yugoslavs VLADIMIR DJORDJEVIC (979–984), MIODRAG VASILJEVIC (fig. 41) (4198–4201), CVJETKO RIHTMAN (fig. 35) (3422–3424a), GIVKO FIRFOV (1245–1248a) a.o.; the Rumanian TIBERIU ALEXANDRU (51–54a); the Australian experts HAROLD E. DAVIES (830) and A. P. ELKIN (1063–1063b); the Maori specialist JOH. C. ANDERSSEN (77–80); the Hungarians ZOLTAN KODÁLY (fig. 10) (261, 265, 266, 283, 2267–2272) and LASZLO LAJTHA (fig. 46) (2520–2525); the Belgians OLGA BOONE (392, 393) and PAUL COLLAER (719–728a); the Korean scholar CHUNG SIK KEH (2186); the Cuban investigators FERNÁNDO ORTIZ (3073–3080) and EDUARDO SANCHEZ DE FUENTES (3627–3634); the Uruguayan LAURO AYESTARAN (155, 156); the Mexicans CARLOS CHAVEZ (633) and GABRIEL SALDIVAR (3591); the Brazilians LUIZ HEITOR CORRÊA DE AZEVEDO (157–161), Mrs. ONEYDA ALVARENGA (63–67) and RENATO ALMEIDA (60); the Argentine CARLOS VEGA (4207–3213); the German Japan-specialists ETA HARICH-SCHNEIDER (1612–1618a) and HANS ECKARDT (1044–1050a), and many others who, I hope, will not resent my omissions.

A variety of subjects, too, some of them most important, have been hardly, if at all, touched upon in the above. Thus, for example, the different tonal systems and scale systems in practical use in the world¹, the various melodic formulae and tonal patterns so characteristic of many non-European musical cultures (as in the ancient Greek *nomoi*, the Japanese *No*-music, the *raga's* of India Proper, the Hebrew *nigûn*, the Javanese *paket*, and the Persian-Arab *maqamat*); the forms of multi-part music²; problems of metre and rhythm³; the cultural-historical currents in so far as they

¹ For the demonstration of the structure of exotic scales there has been developed at the Royal Tropical Institute, Amsterdam, a polychord, provided with 12 graduated scales, moveable bridges and tuning pegs, which can duplicate any kind of scale of known vibration numbers (fig. 60). It is available for any serious musicologist at a moderate price (address: Royal Tropical Institute, Department of Anthropology, Linnaeusstraat 2A, Amsterdam Oost).

² See, for instance: 113, 324, 405, 550, 1524, 1747, 1794, 1822, p. 97 ff., 1899, 1965, 2104, 2209, 2213, 2302, 2401, 2499, 2625, 2999, p. 77 ff., 3174, p. 239, 3176, 3327a, 3423, 3424, 3428a, 3551, 3635, 3730, 3731, 3734, 3739, 3757, 3954a, and 4123.

³ In regard to rhythm, West-European musicians and musicologists are inclined to forget that the greater part of the white race is decidedly inferior to many non-European peoples, especially the African negro-peoples. Ample evidence of this may be found in 1384, 1432, 2093 II, 2104, 3523, and 4310. – For intricate (East-)European rhythmic structures, I may refer the reader to 120, 462, 464, 771, 985, 987, 2921, 3023, 4199, and 4200. – For problems of metre and rhythm in general, see: 75, 467, 645, 1504, 1868, 2008b, 2401, 2943, 2944, 3576, 3577, 3774a, 4033, 4274, 4372, and 4381.

found expression in music¹; problems of style² and form³; the various exotic musical scripts⁴; music and magic⁵; music in its relation to work⁶, music and philosophy⁷, psychology of music⁸, music as a sociological factor⁹, music and religion¹⁰, music and medicine¹¹, classification of melodies¹², music and mission¹³, music and language¹⁴, melodic typology¹⁵, etc., etc.

For a more general and systematic exposition of the objects, technical means and subject-matter of ethnomusicology I may refer the reader to ROBERT LACH, *Die vergleichende Musikwissenschaft, ihre Methoden und Probleme* (2478); WILHELM HEINITZ, *Vergleichende Musikwissenschaft* (1659); ROBERT LACHMANN, *Musik des Orients* (2502); CURT SACHS, *Vergleichende Musikwissenschaft* (3554); BÉLA BARTÓK, *Pourquoi et comment receuille-t-on la musique populaire* (281); FRANK HOWES, *Man, Mind and Music* (1972); WILL G. GILBERT, *Buiten-Europese muziek* (1435); A. A. BAKE and MAUD KARPELES, *Manual for Folksong Collectors* (187); GLEN HAYDON, *Introduction to Musicology* (1632, p. 216 ff.); FRITZ BOSE, *Musikalische Völkerkunde* (432); BRUNO NETTL, *Music in primitive culture* (2999); the chapter 'Music' in 'Notes and Queries on Anthropology' (6th ed., p. 315 ff.) (3045), and, for a standard example, how an investigation into the music of a 'primitive' people should be made, for instance, to the

¹ See p. 46 note 3, and, for instance, 2238 and 2240.

² See 424, 793, 800, 1676, 1702, 1944, 1956, 1987, 2472, 2978, 2979, 3734, 3743, and 3745.

³ See, for instance: 1703, 2288, 2602, and 3446.

⁴ See for Babylonia: 3546, 3548, 3568, 3570a; for Sumeria: 1341, Chapter IV; for Egypt: 1812, 1822, p. 48 ff.; for Hellas: 1397a, p. 129 ff., 3545 and 3547; for Arabia: 2440a, 2534, 2537, 3491, p. 2733; for India: 41a, 641, 811 II, 1535, p. 300 ff. and 324, 3520, 3844, 3846; for Tibet: 3892; for Java: 474, 489, 2399, p. 346 ff.; for Bali: 2360, par. 5 (p. 47 ff.); for Japan: 1050a (figs 2, 5, 6 and 15), 1617, 2498 and 3184, p. 124 ff.; for Okinawa: 3516; for China: 750, p. 156 ff., 1555, p. 4/5, and 114 ff., 1919, 2255, 2603, 3174, p. 239 ff., 4000, 4011, 4144, 4146, 4290, 4549b; for Vietnam: 2519, p. 46 ff.; for Khwarizm: 318a; for Persia: 2534; for Byzantium: 1373, p. 547 and 553 ff., 4339; for the Hebrews: 348a, 4358a, p. 6 25, and for the Mexican Aztecs: 3046. For a general survey see: 827, 1408, 3557a, 4085, 4430, and 4432.

⁵ See, for instance: 128, 154a, 219, 285, p. 53 ff., 445, 529, 533, 730, 873, 891, 1062, 1225, 1459, 2119, 2419, 2421, 2422, 2425, 2545, 2571, p. 65, 2585, p. 91 ff., 2741, 2870, 2871, 2933, 3201, 3334a, 3446, p. 37, 3487, 3491, p. 2800, 3518, 3529, p. 21 ff., 3670, 3771, 3892, 4007, 4437, 4447, 4449, and 4498.

⁶ See the famous book by CARL BÜCHER, *Arbeit und Rhythmus* (530), and, for instance: HEINITZ (1660), RAMÓN Y RIVERA (3327), and VARAGNAC (4190).

⁷ See: 55, 507, 1532, 1974, 2531, 3170, 3510, 3769, 4144, 4265, and 4358.

⁸ See: 46, 611, 1439, 1590, 1598, 1905, 1931, 1932, 1972, 2067, 2324, 2325, 2440, 2936, 3063, 3081, 3395, 3376, 3777, 3780, 3793, 3984, 3988, 3396, 4222, and 4312.

⁹ See: 328, 375, 1972, 2056, 2275, 2406, 4319, and many others, for instance: 1038, 1478, 1532, 1478, 2274, 2473, 3836, 3871, 4130, 4286, 4287, and 4434.

¹⁰ See, for instance: 445, 942, 1062, 1099, 1315, 1525, 1532, 1547, 1698, 1717, 2066, 2285, 2392, 2663, 2666, 2675, 2737a, 2860, 3114, 3487, 3517, 3820, 3898, and 4370.

¹¹ See, for instance: 119, 873, 890, 936, 937, 940, 943, 2421, 2422, 2683, 3005, 3081, 3780, 3859a, and 4007.

¹² The classification of European folk songs owes much to ILMARI KROHN (2332); see also: 267, 303, 1653, 1661, 2294, 2565, 2954, 3243, 3594, 4178, and 4497.

¹³ See: 2392, 3517, and 4349.

¹⁴ See, for instance: 1710, 2442, 2984, 3187, 3748, 3755, and 3925.

¹⁵ See: 1053, 2289, 2603, 3744, 3747, 3749, 3751, 3760, 3872, and 3873.

excellent study by HELEN H. ROBERTS and MORRIS SWADESH on the songs of the Nootka Indians (3451).

As said above, SACHS gives a generously ample survey of the development of music and musical instruments in the course of the past millennia, in the two brilliant monographs, repeatedly cited in the foregoing pages: *Geist und Werden der Musikinstrumente* (3553) and *The History of Musical Instruments* (3564) and also in his book – no less recommendable – *The Rise of Music in the Ancient World, East and West* (3567), while for the nomenclature of musical instruments his *Reallexikon der Musikinstrumente* (3528) – published as early as 1913, but not by any means out of date – may be consulted with much benefit.

Most of the publications mentioned in these pages deal with problems and subjects of a general nature. But also for the study of the music of certain particular parts of the world, a large number of monographs are available to those interested. Most of them the reader will find listed alphabetically in the Bibliography, p. 79.

Index I gives the subjects treated and the instrumental names mentioned in this book; Index II the names of the countries, regions and peoples the music of which has been studied and/or recorded; Index III the names of authors, collectors and musicians; Index IV a list of periodicals, containing ethno-musicological publications. The numbers in brackets refer to the corresponding numbers of the publications found in the bibliography; the numbers in italics to the pages of this book.

ADDENDA

- p. 25, sub a): KL. 5173 . Northern and Central Italy and the Albanians of Calabria (rec. and notes: ALAN LOMAX and DIEGO CARPITELLA);
KL. 5174. Southern Italy, Sicily, Sardinia (instr.: a.o. *launeddas*) (rec. and notes by id.);
- p. 26, sub f): L.D. 333. Musique Polynésienne (islands: Society Islands (Maupiti, Moorea, Tahiti), Marquesas (= Tiki), Fatu Hiva) (instr.: guitar, beating sticks, handclapping) (rec. by FRANCIS MAZIÈRE);
- L.D. 337. Musique d'Afghanistan (instr.: *daira*, *santur*, *tampura*, flute, *zerberali*, *cetar*, *tabla*, *robab*, *delroba*, *tanbur*, *rithak*) (rec. and notes: ALAIN DELAPRAZ).
- p. 34, sub ii): MC 20.124 Gitans. Pèlerinage aux Saintes Maries de la mer (rec. by DEBEN BHATTACHARYA, ass. by FRANCIS HÉRÉTIER);
- p. 35, to add: mm) issued by the RADIODIFFUSION DE LA FRANCE D'OUTRE-MER: (46, rue d'Amsterdam, Paris IX) two L.P.-recordings 'Les Dogon' (instr.: gourd-drums, hourglass shaped drums, *guig-nerou* (small guitars with neck-bells), iron bells, trumpets, bull-roarers) (rec. by FRANCOIS DI DIO, notes by GERMAINE DIETERLEN).
- nn) issued by the Yugoton firm (Ethnophilia): five 78-records of folk music from the Croatian littoral and Istria (instr.: *sopele*) (rec. and notes by NEDJELJKO KARABAĆ).

TRAINING POSSIBILITIES FOR ETHNOMUSICOLOGISTS

An inquiry into the training possibilities for students of ethnomusicology in different countries provided the following results:

BELGIUM

'En fait, les études ethnomusicologiques n'ont pas encore fait leur entrée, jusqu'ici, dans les Universités belges. La *musicologie* est, en somme, une branche relativement toute nouvelle dans ce domaine, et son enseignement s'attache principalement à l'histoire de la musique européenne de l'occident, telle qu'elle est exposée dans les manuels classiques (RIEMANN, ADLER, SMIJERS, Handbuch der Musikwissenschaft, etc.). Depuis que l'*ethnomusicologie* a pris une place exceptionnellement importante dans le monde entier, on tend cependant à attirer l'attention des étudiants sur son existance et sur son intérêt. Mais cela ne se fait que d'une façon assez sporadique et superficielle, notamment quand le professeur se trouve dans la nécessité (*sic!*) de s'occuper des origines de la musique ou plus spécialement, de la chanson populaire. Mais il est sans conteste qu'à l'avenir ces 'embryons' ne manqueront pas de se développer. Comment pourrait-il en être autrement, quand on est témoin de l'action d'un homme comme M. PAUL COLLAER, qui a si profondément pénétré dans ce domaine, et qui fait tant pour en faire comprendre l'importance par des conférences et par des colloques, comme ceux de Wégimont, si intelligemment organisés par M^{me}. CLERCX-LEJEUNE, mon ancienne élève, qui m'a succédé à la chair de musicologie de l'Université de Liège?

Le cycle ethnomusicologique, qui a eu lieu à l'Institut des Hautes Etudes de Belgique, est, de son côté, un témoignage significatif de l'intérêt croissant qui s'attache à cette nouvelle discipline. Mais vous le voyez, il n'y a encore, là, qu'une esquisse préparatoire. Ce qu'il faudrait, c'est pouvoir faire du travail de séminaire, sous la direction permanente d'un spécialiste comme PAUL COLLAER. J'ai le ferme espoir que son esprit d'entreprise l'amènera, un jour ou l'autre, à mettre sur pied un centre d'études de cette espèce. Mais encore faudra-t-il trouver, sur place, des éléments assez sérieux pour poursuivre ces études en dehors de tout amateurisme. Les trouvera-t-on? — that is the question!'

CHARLES VAN DEN BORREN

CZECHOSLOVAKIA

'An den Universitäten der Tschechoslowakei wird Ethnomusicologie eigentlich nicht gepflegt, obwohl unser Land einen grossen Reichtum an Volksliedern und Volksmusik aufweist. Nur für die Hörer der Musikwissenschaft und der allgemeinen Volkskunde werden 1-2 Stunden wöchentlich (2 Semester) eine Einführung in die Ethnomusikologie mit praktischen Beispielen (hauptsächlich als gewisse Schulung für eventuelle Sammeltätigkeit) eingerichtet. Wenn die Hörer ein Thema aus dem Gebiete der Volksmusik für ihre Diplomarbeit wählen, dann beschränkt sich die Arbeit meistens auf musikhistorische oder volkskundliche Fragen des Landes'.

KAREL VETTERL

DENMARK

'At the University of Copenhagen it is possible to study ethnomusicology as a special subject for the Master of Arts degree (about the same as German Dr. Phil.) and for the candidatus magisterii-examination (teachers in music at the gymnasium and other highschools). I am lecturing this subject but only as a part of my other duties. Some people have already passed examination in ethnomusicology, e.g. in Kafir-music, Central-Asian music, Yugoslav music, Faerör-music a.s.o.'

It is a pleasure for me to announce you that it has been possible to form a (small) institute or centre for ethnomusicology in connection with the Music Department of the Danish Folklore Archives. Address: Torvegade 47, Copenhagen. It will open about September 1958'.

NILS SCHIØRRING

FRANCE

'Il n'y a pas à la Sorbonne, pour l'instant, d'enseignement spécialisé de l'ethnomusicologie (j'espère que cela viendra un jour), mais l'ethnomusicologie tient depuis plusieurs années une place importante dans l'enseignement de l'histoire de la musique comme l'un des éléments essentiels de la discipline générale de 'philologie musicale' qui se développe chaque année davantage. Sous ce rapport il m'est permis de vous citer en référence la première partie (la seule polycopiée) de mon cours intitulé 'Formation et transformations du langage musical'.

Il y a en outre, à l'Institut de Musicologie, depuis cette année, un séminaire d'études d'ethnomusicologie qui groupe des étudiants déjà expérimentés. Il travaille à la mise au point d'une méthode d'analyse des enregistrements d'ethnomusicologie et à l'établissement d'une fichier analytique de ces enregistrements. Il est dirigé par moi-même et par M. BRAILOIU, en

liaison avec le Musée de l'Homme, et se place dans le cadre du '3ième Cycle' actuellement en formation à la Sorbonne pour la préparation au Doctorat'.

JACQUES CHAILLEY

GERMANY I
(Cologne)

'Voraussetzung für das Studium der Ethnomusikologie ist das Abitur einer Realschule oder eines Gymnasiums. Die Studenten müssen einen kompletten Lehrgang in allgemeiner Musikgeschichte, Akustik und vergleichender Musikwissenschaft hören (Naturvölker, Hochkulturen, Instrumentenkunde). Ferner müssen sie teilnehmen an drei Seminaren (je zwei Semester pro Seminar) und einem 'privatissime' Seminar (1-2 × wöchentlich) zum Abschreiben von Bandaufnahmen und Schallplatten während der ganzen Studienzeit. Jedes Jahr muss ein Referat abgehalten werden über ein von mir gestelltes Thema. Als Nebenfach muss Ethnologie studiert werden.'

Man kann aber auch als Hauptfach Ethnologie nehmen und Musikethnologie im Nebenfach studieren. Dann braucht man keine allgemeine Musikgeschichte. Der Titel ist Dr. Phil.

Ich habe viele Hörer unter den Kandidaten für Kirchen- und Schulmusik, die an der Hochschule für Musik studieren, aber gleichzeitig 6 Semester an der Universität studieren müssen, um später an einem Gymnasium auch andere Nebenfächer unterrichten zu können'.

MARIUS SCHNEIDER

GERMANY II
(West-Berlin)

'Für die Freie Universität gelten dieselben Bedingungen wie für alle Universitäten in Westdeutschland. Nur die Universitäten im sowjetisch besetzten Teil Deutschlands und in Ost-Berlin haben eigene Regelungen des Studienganges, die von denen in Westdeutschland erheblich abweichen. .

Das Studium der Musik-Ethnologie ist an der Freien Universität kein eigenes Studienfach, sondern ein Teilgebiet des Faches Musikwissenschaft. Der angehende Musikethnologe ist also verpflichtet, das gesamte Gebiet der Musikforschung zu studieren. Er muss sich zu diesem Zweck in der philosophischen Fakultät immatrikulieren lassen. Das Fach Musikwissenschaft gilt als ordentliches Studienfach und selbständiges Hauptfach. Der Ordinarius dieses Faches ist hier wohl überall ein Musikhistoriker. Der Dozent für Musikethnologie ist Professor Dr. KURT REINHARD, zugleich Leiter des Phonogramm-Archivs beim Völkerkunde-Museum in Berlin-Dahlem.

Voraussetzung für die Zulassung zum Studium der Musik-Ethnologie:

zunächst dieselbe wie für das Studium aller Fächer der philosophischen Fakultät, nämlich ein Abschlusszeugnis (Abiturium) eines Gymnasiums, bzw. in Berlin Oberschule wissenschaftlichen Zweiges mit 13 Klassen. Dazu noch wie für alle Studierenden der Musikwissenschaft Nachweis ausreichender Kenntnisse in praktischer und theoretischer Musik.

Studiengang: im Hauptfach Musikwissenschaft Teilnahme an Vorlesungen und Übungen aller Teilgebiete. Für die Zulassung zu den Seminar-Übungen sind Aufnahmeprüfungen erforderlich:

- a) in das Pro-Seminar, wobei vor allem Kenntnisse in den musikalischen Fertigkeiten geprüft werden, die zum Studium der Musikgeschichte notwendig sind, wie Harmonielehre und Kontrapunkt und das Spielen einfacher Partituren vokaler und instrumentaler Musik u.a.;
- b) für das Hauptseminar, wobei bereits musikwissenschaftliche Kenntnisse und Fertigkeiten geprüft werden, wie z.B. musikgeschichtliche Daten und Zusammenhänge, das Übertragen von Musikdenkmälern aus alten Drucken und Handschriften u.a. Im Hauptseminar werden die Studierenden zu eigenen Forschungsarbeiten angehalten; es werden schriftliche Arbeiten und mündliche Referate verlangt. Das Teilgebiet Musikethnologie ist ein Pflichtfach für alle Studierenden der Musikwissenschaft. Diejenigen, die sich hierauf spezialisieren wollen, arbeiten intensiver in den Übungen des Phonogramm-Archivs mit und treten mit eigenen Versuchen der Übertragung von exotischer Musik usw. hervor.

Als Nebenfächer wählen die Studierenden der Musik-Ethnologie meist Völkerkunde, Philosophie und Psychologie. Das Studium ist zeitlich nicht begrenzt, doch wird es allgemein nicht weniger als 4 Jahre dauern können.

Der Abschluss kann erfolgen durch Erlangung des Titels eines Magisters der freien Künste (Mag. Art. libr.), der dem Namen mit den beiden Buchstaben M.A. nachgesetzt wird, oder durch Erlangung des Doktorsgrades (*Dr. phil.*) der dem Namen vorangestellt wird. Die Würde dieses M.A. wird nach mindestens 8 Semestern verliehen, wenn der Kandidat in einer schriftlichen Hausarbeit, die innerhalb von 3 Monaten angefertigt sein muss, die Fähigkeit zu selbständiger wissenschaftlicher Arbeit und in jeweils 4-stündlichen Klausurarbeiten sowie mündlichen Prüfungen im Hauptfach und in zwei gewählten Nebenfächern die Beherrschung des Stoffgebietes nachgewiesen hat. Für die Erlangung des Doktorsgrades ist eine umfassende wissenschaftliche Dissertation vorzulegen, die gedruckt werden muss, und es wird ein Examen im Hauptfach Musikethnologie und Musikgeschichte sowie in zwei Nebenfächern nach Wahl, z.B. Völkerkunde, Geographie, Anthropologie, Philosophie, Psychologie usw. verlangt'.

FRITZ BOSE

GERMANY III
(Hamburg)

'Um Musikethnologie in Deutschland zu studieren, muss man sich für allgemeine Musikwissenschaft einschreiben. Musikethnologie als Hauptfach gibt es nicht in Deutschland, sondern sie gilt als Teilgebiet der Musikwissenschaft. Um sich auf der Universität einzuschreiben gelten die üblichen Bestimmungen für die Zulassung zum Universitätsstudium, d.h. der Student muss das Reifezeugnis einer deutschen Oberschule vorweisen.'

Der Student muss insgesamt mindestens 8 Semester studieren, und zwar allgemeine Musikwissenschaft, Systematik und vergleichende Musikwissenschaft, Seminararbeit einbegriffen. Will er sich für die Musikethnologie spezialisieren und auf diesem Teilgebiet promovieren, dann gilt für die Universität Hamburg ferner die Bestimmung, dass er als erstes Nebenfach obligatorisch Völkerkunde studieren muss. Die Wahl des zweiten Nebenfachs steht ihm frei.

Um zu promovieren reicht der Student, der vergleichende Musikwissenschaft als Arbeitsgebiet wählt, seine Dissertation der Fakultät ein. Die mündliche Prüfung erfolgt in Hamburg durch den Fachvertreter der Musikwissenschaft (Prof. Dr. HUSMANN), den Spezialisten der Musikethnographie (Dozent Dr. HICKMANN), den Völkerkundler für das erste Nebenfach (Prof. Dr. TERMER) und den Vertreter des zweiten Nebenfachs. Nach der Promotion erhält der Doktorand den Titel eines Dr. phil.' HANS HICKMANN

HUNGARY

'A l'Université de Budapest, dès 1949 jusqu'à 1954, fonctionnait un cours de la musique populaire hongroise, attaché à la chaire de l'Ethnographie. Le but de ce cours facultatif était de faire connaître aux étudiants de l'ethnographie la musique populaire du pays, mais sans études approfondies, – en conséquence, sans aucun examen.'

A l'Ecole Supérieure de Musique de Budapest on a créé en 1951 une Section de Musicologie. Cette section était divisée en trois sous-sections dont chacune était autonome et a donné des diplômes aux élèves qui ont passé l'examen du dit cours avec succès. Les trois sous-sections étaient les suivantes: a) cours d'histoire, b) cours de théorie et esthétique, c) cours de la musique populaire.

La sous-section 'musique populaire' a fonctionnée dès octobre 1951 jusqu'à juin 1956. La durée du cours était cinq ans. Il y avait un concours d'entrée et des examens à la fin des semestres et à la fin de l'année. Tout élève qui s'est présenté à ce cours a dû avoir l'oreille musicale et certaine connaissance théorique. M. ZOLTAN KODALY a eu des cours théoriques et pratiques sur les problèmes de la musique populaire hongroise, moi-même j'ai eu la pratique

que de la notation musicale, systématologie et ethnomusicologie. En surplus, les étudiants ont dû suivre des cours de l'histoire de la musique, de l'harmonie et contrepoint analytiques, chant grégorien, paléologie et solfège. L'Ecole Supérieure de Musique a eu des cours, où les élèves pouvaient suivre des études préparatoires pour les trois cours de la musicologie'.

LASZLO LAJTHA

NETHERLANDS

'The student at a Dutch University who wants to make ethnomusicology the ultimate aim of his studies, has the choice between two different ways of approach.

The most normal proceeding is to matriculate in the Department of Arts and Letters of a Gymnasium or Lyceum (the nearest equivalent of the English Grammarschool, take out one's leaving-certificate and then enter one of the four Universities including a chair of musicology (i.e. Amsterdam, Utrecht, Leyden, or Nijmegen) there to concentrate on the study of general musicology. After the B.A. examination (Dutch: candidaatsexamen) the student could take up ethnomusicology together with cultural anthropology by way of side-subjects, graduate and then take his doctor's degree by writing a thesis on an ethnomusicological subject. This degree (Dutch: Doctor in de Letteren en Wijsbegeerte) is comparable to the Ph. D. of English and American universities.

The Amsterdam Municipal University has since 1952 been entrusted with a lectureship in ethnomusicology. Moreover, the Department of Cultural and Physical Anthropology of the Royal Tropical Institute (2A, Linnaeusstraat, Amsterdam Oost) houses an ethnomusicological bureau with a comprehensive library and an all-compassing collection of sound-recordings.

An alternative procedure leads via the study of cultural anthropology, facilities for which are offered in the Universities of Amsterdam, Utrecht, Leyden and Nijmegen. Grammarschool education in both departments (Art and Letters, as well as Science) is the only prerequisite. After the relevant B.A. examination, graduation must cover the obligatory side-subject: Cultural anthropology of a non-European region, to be studied in conjunction with another side-subject, in the present instance of course ethnomusicology. Students are recommended also to take up general musicology, though the subject is not listed in the curriculum as an obligatory item. Like in the first case, the thesis for the doctorate will deal with an ethnomusicological subject.

The degree to be conferred is, also in this case, that of *D. litt.* The Netherlands Academic Charter does not provide for a specific doctorate in Musicology, let alone in Ethnomusicology'.

JAAP KUNST

NORWAY

'Besondere Ausbildung für Ethnomusikologen gibt es bei den norwegischen Universitäten (Oslo und Bergen) nicht. Nur an der Osloer Universität gibt es zwei Möglichkeiten zur Musikausbildung: 1) 'Magistergrad' (Mag. Artium); 2) Musik als 'Bifag' (Nebenfach des 'Lektor'-Examens) für Philologen, das die Lehrberechtigung zum Musikunterricht an höheren Schulen gibt. Nun sind sowohl die 'Magistergrad'-Studierenden, wie auch die 'Bifag'-Studierenden zur Teilnahme an verschiedenen Kursen verpflichtet, darunter an einem zwei-Semester-Kurs (jede Woche drei Stunden) in norwegischer Musikgeschichte, (der mir anvertraut worden ist). Ein – zwar nicht unbedeutender – Teil dieses Kursus ist norwegischer *Volksmusik* gewidmet, wodurch den Studenten eine Einführung in die verschiedenen vokalen und instrumentalen Typen gegeben wird. Nur wenig berührt wird primitive und orientalische Musik als Einleitung des Kursus in allgemeiner Musikgeschichte (Professor OLAV GURVIN). Es gibt also keine "training facilities" für die Ausbildung der Ethnomusikologen als solche, nur mehr oder weniger zufällige praktische Einführungen in volksmusikalische Typen (besonders einheimische).

Die Personen, die Volksmusik zu studieren wünschen, haben keine besonderen Ausbildungsmöglichkeiten. Dass wir, die wir uns mit Volksmusik beschäftigen, meistens an der Musikabteilung der Universität ausgebildet wurden, deren Unterricht sich auf die *kunstmusikalische* west-europäische Tradition stützt, mag, meiner Meinung nach, eine verhängnisvolle Entwicklung der volksmusikalischen Forschung bedeuten, denn ich habe den Eindruck, dass das Verständnis für prinzipielle Erörterungen volksmusikalischer Fragen nicht bei den Musikologen, sondern eher bei den Ethnologen und Ethnographen zu finden ist. Die ethnologische Universitätsausbildung gibt aber ihrerseits keine besondere *volksmusikalische Orientierung*.

LIV GRENI

RUSSIA

'Folklore-musicologists are not trained in our Universities. In this country, the subjects concerning musical folklore and which are included in the specialized musicological curriculum, are taught as part of musical theory in a conservatory. Such conservatories admit the most gifted pupils who have passed through a college of music of the ten years course type. There are also schools with a seven years course; these schools give an elementary musical training, but do not prepare their pupils for admittance to a conservatory.

The folklore-musicologist who completes his training at a conservatory, must then matriculate. After this, the most gifted among them become

aspirants for preparatory scientific research work for a period of three years. They are then required to write and defend a dissertation. If this is successfully accomplished, the aspirant receives the degree of Candidate (Bachelor) of Arts.

As you will see from the above, the system here differs considerably from that in use in your country'.

G. SCHNEERSON

SWEDEN

'Das Abitur an einem Gymnasium (sog. halb- oder ganz-klassische 'Linie') wird sowohl für das Studium der Musikwissenschaft als auch der Ethnologie vorausgesetzt. Der weitere Ausbildungsgang ist dann in grossen und sehr allgemeinen Zügen folgendermassen:

Der junge Student hat zunächst einen Kandidatenaufsatz über ein bestimmtes, mit dem akademischen Lehrer zu vereinbarendem Thema zu schreiben, der eine gewisse Fähigkeit zu wissenschaftlichem Denken aufweisen soll und in einem Seminar zur Diskussion gestellt wird. Gleichzeitig muss sich der Kandidat in seinem Hauptfach und zwei wahlfreien Nebenfächern mündlichen Tentamina unterziehen.

Nach Ablegung des Kandidatenexamens mit dem Titel *fil. kand.* pflegt der Student einen grösseren Aufsatz, die sog. Lizentiaten-abhandlung zu schreiben, die ihn etwa 2 bis 4 Jahre kostet und die unter Beweis stellen soll, dass er zu selbständigem wissenschaftlichem Denken befähigt ist. Wird die Abhandlung angenommen, so erhält er den Titel *philosophiae licentiatus (fil. lic.)*, einen Titel, der ungefähr dem deutschen Doktorgrad entsprechen dürfte. Viele begnügen sich mit demselben, sofern sie nicht die akademische Laufbahn ergreifen wollen. Diese setzt eine recht umfangreiche Dissertation voraus, eine Arbeit, die, trotz Stipendien, die bewilligt werden können, viele Jahre in Anspruch nimmt und die Aermsten oft in recht erhebliche Schulden zu versetzen pflegt. Die Abhandlung wird öffentlich zur Diskussion gestellt. Die Fakultät ernennt einen Hauptponenten, der Doktorand seinerseits einen eigenen. Fernerhin kann jeder, der an der öffentlichen Doktorsdisputation teilnimmt, als Extra-ponent auftreten. Für die Beurteilung der Doktorarbeit, für die es verschiedene Gradierungen gibt, pflegt im allgemeinen das Gutachten des Fakultätsponenten den Ausschlag zu geben. Fällt diese Begutachtung günstig aus, so kann der Doktorand unmittelbar zum Dozenten ernannt werden, und er erhält das Recht, an der Universität Vorlesungen zu halten. Andernfalls muss er sich mit dem Titel *philosophiae doctor (fil. dr.)* begnügen, und auf die akademische Laufbahn verzichten.

Dies ist – wie gesagt in grossen Zügen – der Gang der akademischen Aus-

bildung in Schweden. Besondere Forderungen an den Studenten der Musikethnologie haben sich noch nicht herauskristallisiert. Instrumentenkundliche Arbeiten setzen bekanntlich nicht notwendig das Studium der Musikwissenschaft voraus, hingegen aber das Studium der Ethnologie. Bei anderen Arbeiten empfiehlt sich naturgemäß die Kombination des Studium der Ethnologie mit demjenigen der Musikwissenschaft, gleichviel ob der Betreffende anfangs die Ethnologie oder die Musikwissenschaft als Hauptfach wählt.

Ich muss darauf aufmerksam machen, dass es hier bisher nur sehr wenige gibt, die sich musikethnologisch spezialisiert haben. Sie lassen sich mit Hilfe einiger weniger Finger aufzählen'.

ERNST EMSHEIMER

UNITED KINGDOM I

'To my shame I have to tell you that there is no training of ethnomusicologists in any University in the United Kingdom. Furthermore, there is no training in any other institution either.'

In Cambridge, for example, a distinguished visitor might be asked to give a public and popular lecture. But though the Faculty Board is just beginning to think of the possibility of including such a course in the distant future, it is unlikely to happen for another ten years.

So far as I am aware, Professor FARMER, for example, has never had the opportunity of teaching the field in which he was expert. I myself have never given even a single lecture at the invitation of the Music Faculty here.

It is deplorable, and the anthropologists look like doing something about the situation before the musicologists get round to doing so. The professor of Anthropology has considered the possibility of instituting a joint diploma in Ethnomusicology, combining instruction in the Music School and the Department of Anthropology. Perhaps now that Wachsmann is fixed in England, we shall see something of the kind.

I am sorry the survey turns out to be a void'.

LAURENCE PICKEN

UNITED KINGDOM II (London)

'Although ethnomusicology is not yet officially recognized as a degree-subject, the School of Oriental and African Studies of the University of London takes an active interest in the matter as testified by the appointment of the Reverend A. M. JONES as a lecturer in African music and the

existence of a section for musicological research in the Department of India, Pakistan and Ceylon under my supervision with the assistance of Mr. JAIRAZBHOY who has been specially appointed to further research in this subject.

The possibilities of making this a subject for degree studies are earnestly explored by the authorities of the School of Oriental and African Studies and the University.

The extra-mural department has arranged a series of six lectures on the history and scope of ethnomusicology scheduled for the beginning of session 1958-59' at the British Institute of Recorded Sound.'

A. A. BAKE

U.S.A. I

'Since I am more or less camped in the wild, I cannot give you all the data I could wish in answer to your question about requirements for ethnomusicologists. Courses offered you have, from Nettl's compilations in a couple of the past issues of 'Ethnomusicology' (No. 3, p. 5, No. 6, p. 10, No. 8, p. 6, No. 11, p. 18, vol. II No. 2, p. 88).¹ These courses are, in effect, the training facilities offered in this country. If you are thinking of opportunity to learn exotic instruments and equipment for accurate tuning to their scales etc., the only place I know of, that has this sort of thing, is U.C.L.A., where Hood is carrying on your own good work.

'Requirements for ethnomusicologists' suggests degrees specially in that field. Unless U.C.L.A. has such a degree I don't know of any institution that has one. The degrees amongst us, who are ethnomusicologists, are in anthropology and music with a specialty somehow developed in ethnomusicology. I don't know of a 'Department of Ethnomusicology' in this country.

The usual procedure is for a student in anthropology, who shows interest in this field, to get special training from a man in the department, if they have one, who can prepare him to do field work and write a dissertation in the subject. If the student is in music, he takes courses in anthropology. Rather than departments, we have individuals scattered about in a few institutions who encourage people to go into the field: MERRIAM (North-western), HERZOG (Bloomington), RHODES (Columbia), WATERMAN (Wayne), HOOD (U.C.L.A.). MERRIAM is compiling a bibliography on M.A. and Ph.D. dissertations in ethnomusicology. From this he could tell you what institutions are actually producing active workers in the vineyard.

As for Wesleyan University (really a small liberal arts college), the facilities and requirements are informal and adapted to the condition of the

¹⁾ See hereafter p. 168. No. 2993 of the Bibliography.

student. For the course I give, there is an extensive record collection of folk and ethnic music, a museum of exotic instruments which the students can use and are expected to familiarize themselves with, and recording equipment. Some of the students have had an opportunity to learn techniques of recording in short field sessions. We haven't the equipment to go into the physics of scale and tuning, but are now building a laboratory where this can be done. We hope to obtain one of Seeger's melographs also'.

DAVID P. MCALLESTER

U.S.A. II
(University of California)

A. Los Angeles (U.C.L.A.)

'Training in ethnomusicology at the U.C.L.A., begins with a thorough education in the history, theory, and practice of western art music. An introduction to folk, primitive, and non-western art music along with the basic principles of ethnomusicology is given in a one year undergraduate course: *Musical Cultures of the World*. Through the interdepartmental folklore program under the direction of Dr. WAYLAND D. HAND additional undergraduate courses may be taken in *Folklore*, *Folk song*, *Research Methods and Field Collecting*, as well as studies in German, Italian, American, and Spanish folk materials.

The graduate program in ethnomusicology in the Department of Music is under the direction of Dr. MANTLE HOOD. Seminars in *ethnomusicology*, *ethnomusicological bibliography*, and graduate courses in *folklore* are available. Advanced students may do special research under the guidance of any of four music faculty members directly concerned with the field or specialists from other departments. There are performance study groups in Javanese and Balinese *gamelan*, and Japanese court-music (*gagaku*). Practical studies in other musics are encouraged whenever instruments and instructors are available. Native experts are invited to teach and study on the campus and field work in the environs or overseas is required of all researchers.

Special University facilities for ethnomusicological research include a world instrument museum, an expanding library of tapes, records, and oriental reference materials, and a special laboratory containing such equipments as a Stroboconn, a polychord, and a Seeger Melograph.

A more detailed discussion of the U.C.L.A. program may be seen in 'Ethnomusicology' No. 11 (Sept. 1957) pp. 2-8).¹⁾

WILLIAM MALM

¹⁾ See hereafter p. 134. No. 1879 of the Bibliography.

B. Berkeley

'In view of the rapid development of facilities for ethnomusicology on the Los Angeles campus and in accordance with the general policy of the University of California not to duplicate special fields on each campus, the Berkeley campus is not attempting to develop an extensive program in, or comprehensive facilities for, ethnomusicology. However, there are a number of tape recording collections on campus: ALFRED L. KROEBER, Professor Emeritus of Anthropology, is working on a collection of California Indian music which he recorded on wax cylinders in the early 1900's; the Museum of Anthropology possesses a relatively large collection of tapes which it is expanding continually; Professor MARY HAAS in the Linguistics Department has access to some tapes of California Indian music. During the fall semester 1957, WILLIAM R. BASCOM, Director of the Museum of Anthropology, conducted a special studies course in ethnomusicology for several advanced undergraduates majoring in anthropology'.

HARRIET NICEWONGER

U.S.A. III
(University of Indiana, Bloomington)

'Courses are offered regularly in Folk Music, Primitive Music, Comparative Musicology, and Oriental Music. These courses are given by myself, except Oriental Music, which is given by Prof. WALTER KAUFMANN. All except Comparative Musicology and Oriental Music (which are given in the Music School) are offered in the Department of Anthropology, but are available to students of other Departments or schools of the University. Occasionally the Seminar of the Department of Anthropology is devoted to Ethnomusicology. The second semester this coming year I am introducing a new course, devoted to Transcription of Exotic Melodies. Students can also register for Research in Comparative Musicology in order to receive more attention and time in the guidance of their research projects. A student with a basic interest in Anthropology, Folklore, or Musicology, can receive an M.A. or a Ph.D. degree with a topic in Ethnomusicology.'

Among the rich resources available at Indiana University to a student of Ethnomusicology may be mentioned the Archives of Folk and Primitive Music, with some 10,000 recordings; my own collection of recordings in Ethnomusicology, with some 3000 recordings, and my extensive bibliography and collection of manuscripts. There is also the collection of Musical Instruments in the Museum of Anthropology, which contains the collection of ERICH M. VON HORNBOSTEL and of myself.'

GEORGE HERZOG

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This bibliography contains two categories of books and articles:

- a) works concerned with music and musical instruments of non-Western peoples;
- b) many (but certainly not all) publications on ancient and early European music and musical instruments and on Western folk music. (Song collections without important commentary, for instance, are, as a rule, omitted.)

Publications of a more general character (e.g. reports of travels, ethnological expeditions and missionary activities) which often contain interesting data on music and musical instruments, musicians and the rôle of music in tribal life, are, as a rule, not included. These can easily be located by referring to the extensive bibliographies found in works marked by an asterisk. Nor are inserted publications in the Arabic, Hebrew, Chinese, Japanese, Indonesian, Javanese and Sundanese languages, and in the languages of the Indian subcontinent.

A capital A behind a title indicates, that the publication in question is included in the private library of the author (for the time being housed in the Royal Tropical Institute, 2A Linnaeusstraat, Amsterdam Oost), which, on request, is accessible to everybody interested in this field of study. Similarly

- B. represents the Library of the Royal Tropical Institute;
- C. the Music Library of the Municipal Museum, The Hague, 41 Stadhouderslaan;
- D. the Institute of Musical Sciences, Utrecht, 5 Brigittenstraat;
- D¹. the Library of Utrecht University;
- E. the Institute of Musical Sciences, Amsterdam } both 59, 1ste Jacob
- F. the Public Music Library, Amsterdam } v. Campenstr.;
- G. the Library of Leyden University (incl. the Rijksmuseum voor Volkenkunde, the Africa Institute, the Institute-Kern, the Museum of Antiquities, the Department of 'Keel-, Neus- en Oorheelkunde' of the Academic Hospital, the Zoölogical Laboratory, the 'Prentenkabinet', the Museum of Natural History, the Institute of Theoretical Physics and the Laboratory of Anatomy);
- H. the Library of Groningen University;
- H¹. the Institute of Musical Sciences, 34 Oude Boteringestr., Groningen;
- I. the Library of the British Museum, London;
- J. the Library of the Horniman Museum, London SE 23, Forest Hill;



- K. the Royal Library, Copenhagen;
 L. the Institute of Musical Sciences
 L¹. the Library of the University
 L². the Library of the Ethnographical Museum (Rautenstrauch-Joest-Museum)
 L³. the Seminary of Ethnographical Studies
 L⁴. the Seminary of Oriental Studies
 L⁵. the Library of the Museum of East-Asiatic Art
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Fig. 1. A. J. ELLIS (1814-1890)¹



Fig. 2. CARL STUMPF (1848-1936)



Fig. 3. CURT SACHS (b. 1881)

¹ Since the identity of the above portrait was uncertain, an appeal has been made to one of ELLIS's younger contemporaries, namely BERNARD SHAW. I believe I may rightly reproduce his testimony in *facsimile*.



Fig. 4. NILS SCHIØRRING (b. 1910)



Fig. 5. TOBIAS NORLIND (1879-1948)



Fig. 6. JOHANN SEBASTIAN BRANDTS BUYS
(1879-1939)



Fig. 7. A. H. FOX STRANGWAYS (1859-1
(Courtesy Mr. Jerome Dessain)



Fig. 8. HENRY BALFOUR (1863-1939)
(Courtesy Messrs. LAFAYETTE Ltd., London)



Fig. 9. BÉLA BARTÓK (1881-1945)



Fig. 10. ZOLTÁN KODÁLY (b. 1882)



Fig. 11. FRANCES DENSMORE
(1867-1957)



Fig. 12. ERICH M. VON HORNBOSTEL (1877-1935) (l.) with JACQUES HANDSCHIN (1886-1956)



Fig. 13. CONSTANTIN BRAILOIU (b. 1893) (l.) with LÉON ALGAZI. At the background, from left to right: ZYGMUNT ESTREICHER, CLAUDIE MARCEL-DUBOIS and SAMUEL BAUD BOVY



Fig. 14. JAAP KUNST (b. 1891)



Fig. 15. ANDRÉ SCHAEFFNER (b. 1895)



Fig. 16. A. O. VÄISÄNEN (b. 1890)



Fig. 17. ROBERT LACH (b. 1874)



Fig. 18. ERICH M. VON HORNBOSTEL (1877-1935)



Fig. 19. MARIUS BARBEAU (b. 1883)



Fig. 20. ROBERT LACHMANN (1892-1939)



Fig. 21. PERCIVAL R. KIRBY (b. 1888)



Fig. 22. MIECZYSŁAW KOLINSKI (b. 1901)



Fig. 23. ARNOLD A. BAKE (b. 1899)



Fig. 24. HUGH T. TRACEY (b. 1903)



Fig. 25. MARIUS SCHNEIDER (b. 1903)



Fig. 26. ERNST EMSHEIMER (b. 1904)



Fig. 27. EDITH GERSON-KIWI



Fig. 28. HELEN H. ROBERTS



Fig. 29. WALTER WIORA (b. 1906)



Fig. 30. HANS HICKMANN (b. 1908)



Fig. 31. CLAUDIE MARCEL-DUBOIS



Fig. 32. MANFRED F. BUKOFZER
(1910-1955)



Fig. 33. ERIK DAL (b. 1922)



Fig. 34. GILBERT ROUGET (b. 1902)



Fig. 35. VINKO ŽGANEČ (l) (b. 1890)
and VALENS VODUŠEK (b. 1912)



Fig. 36. CVJETKO RIHTMAN (b. 1902)



Fig. 37. KLAUS WACHSMANN (b. 1907)

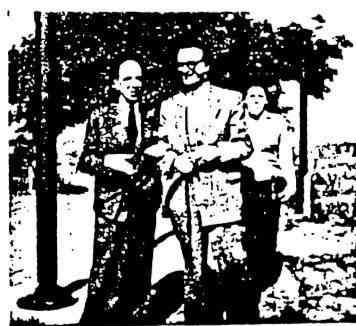


Fig. 38. (from l. to r.): CONSTANTIN BRAILEANU
(b. 1893), AHMED ADNAN SAYGUN (b. 1907)
and RAINA KATZAHOVÁ



Fig. 39. MARIAN (b. 1908) and JADWIGA SOBIESKI



Fig. 40. LÁSZLÓ LAJTHA (b. 1892)
and ALBERT MARINUS (b. 1886)



Fig. 40a.
GEORGE HERZOG
(b. 1901)



Fig. 40b.
O. M. SANDVIK
(b. 1875)



Fig. 41. MIODRAG VASILJEVIĆ
(b. 1903)



Fig. 42. BRUNO NETTL (b.
1930)



Fig. 43. ALAN P. MERRIAM (b. 1923)



Fig. 44. MANTLE HOOD (b. 1911)



Fig. 45. Buttock-'music' on a ancient Greek vase



Fig. 46. Ancient Egyptian orchestra

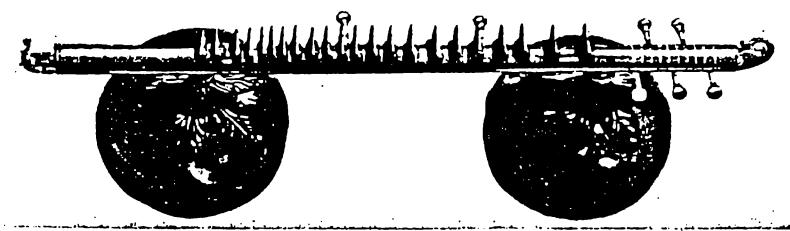


Fig. 47. North Indian *bihu* (after HIPKINS)



Fig. 50. Prehistoric *lu(n)komba*. Drakensberg (Basutoland) rock-painting (after Stow). (Courtesy Mr. P. R. KIRBY and the Trustees of the South African Museum)



Fig. 51. Modern *lu(n)komba*

Fig. 52. Musical bow from South Africa (after PERCIVAL R. KIRBY)



Fig. 53. Javanese *kemanak*

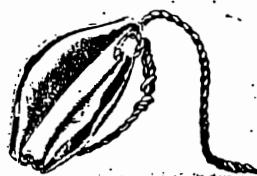


Fig. 54. „Kemanak“ of the
Pangwé, West Central Africa
(after VON HORNOSTEL)



Fig. 55. *Fuku* of the Atoni,
Central Timor



Fig. 56. *Dunda* from Sokoto,
North Nigeria



Fig. 57. Pan-pipe
(Central Timor)



Fig. 58. Unconnected pan-pipes (*hoi*)
(West-Flores)

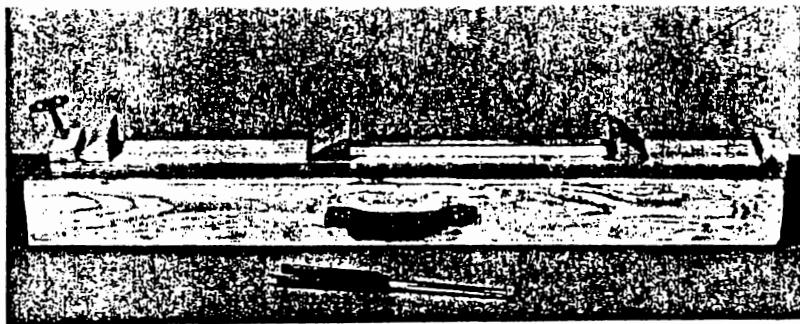


Fig. 59. Monochord with scale division

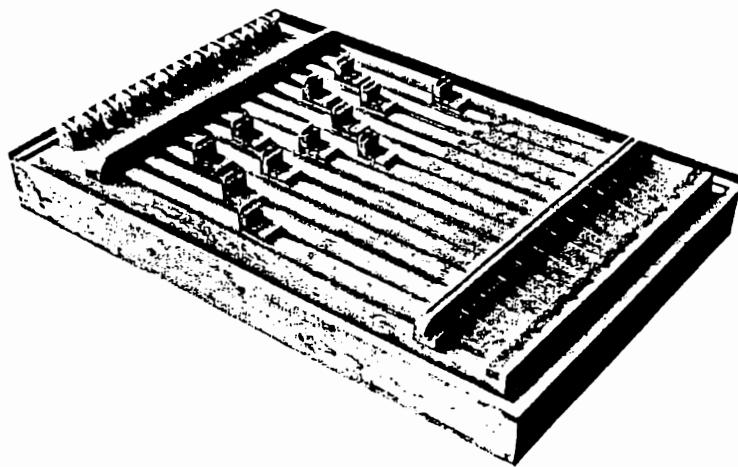


Fig. 60. Dodecachord provided with 12 graduated scales, moveable bridges and tuning pegs, which can duplicate any kind of scale of known vibration numbers

Fig. 61. The cents-table of Von Hornbostell.

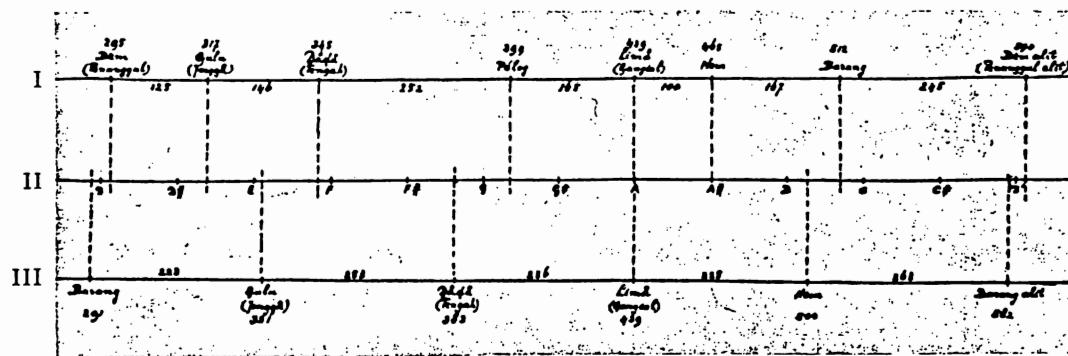


Fig. 62. Schematic representation of the Pélog- and Sléndro-scales, compared to the European tempered chromatic scale (II). (The pélog- and sléndro-scales (resp. I and III) are those of the Gamelan Kyahi Kanyut Méssem, Mangku Nagarān, Solo)

$\text{J} = \pm 112$ PRECENTOR AND UNISONO CHORUS

Fig. 63. Transcription after a phonogram of a Florinese melody (*lagu Soga*)

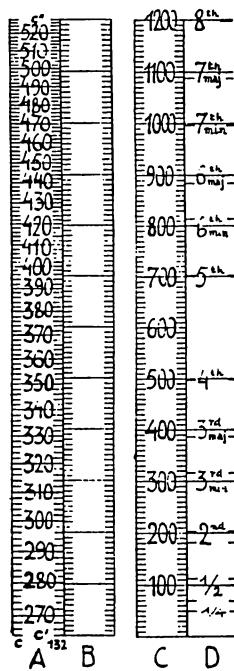


Fig. 64. The Music Rule of
Prof. M. REINER

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