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Egypt: music performance, listening to music, and speech about music. Her interpretation takes into account concepts that have been central to urban music practice throughout most of the twentieth century (e.g., *turāth*, *asīl*, *min al-mashayikh*). Danielson analyzes Umm Kulthūm's life and musical career in light of broad cultural, social, and political developments, focusing particularly on the politics, economics, and social dynamics of live and mediated musical production. She studies music practice as part of social practice and the "star performer as a participant and constituent of both" (20).

The book details Umm Kulthūm's personal and artistic trajectory, including her apprenticeship with mentors and ascent in Cairo's artistic and social milieu, her musical style and personal idiom, her role in the production of new songs and the development of a song model, her interaction with musicians and audience, and her legacy.

Danielson characterizes the major musical styles and cultural formations that were fashioned jointly by Umm Kulthūm and her main composers and poets. She discusses their origins and their constituent elements and impact, and she relates these developments to similar trends in literature and other domains of culture. We learn about the "romantic style" created for her by al-Qasabgi's compositions set to Ahmad Rami's poetry; "musical populism" developed through the collaboration of the colloquial poet Bayram Al-Tunisi and the composer Zakariyyah Ahmad; "neoclassicism" as reflected in the *qasa'id* of the poet Ahmad Shawqi that were set to melody by Riyad Al-Sunbati; as well as her religious and nationalistic songs. Particularly valuable is Danielson's insightful analysis of the main characteristics of Umm Kulthūm's personal idiom, which helps to clarify the tools she used in the construction of musical meaning, including vocal power, color, range, breath control, ornamentation, melodic invention, and textual delivery.

Ethnomusicologists have generally neglected the study of the contribution of individual musicians. This book illustrates how an ethnomusicological approach to the life and artistic work of an outstanding musician can contribute to understanding the dynamics of music practice as part of social practice. Similar studies are needed if we are to aspire to an understanding of the dynamics of music as individual creation, as expressive culture, and as social and political process.

SALWA EL-SHAWAN CASTELO-BRANCO

**Herbst, Edward.** *Voices in Bali: Energies and Perceptions in Vocal Music and Dance Theater.* Music/Culture Series. Hanover, N.H. and London: Wesleyan University Press/University Press of New England, 1997. Foreword by Judith Becker; Afterword by René T.A. Lysloff. xxvii, 198 pp., photographs, musical examples, text transcriptions with translations, footnotes, glossary, bibliography, index, compact disc.

This compelling and innovative study of vocal and poetic expression in Balinese music and dance theater genres (*arja* and different forms of *topéng*

and *wayang* especially) offers a deeply informed — and often deeply moving — portrait of a soundworld of great aesthetic, metaphorical, and spiritual richness. Building on some twenty-five years of research, musical experience, and philosophical reflection, Edward Herbst successfully confronts an array of complex epistemological and musical challenges. He takes meticulous care to center his interpretation and exegesis in indigenous Balinese concepts and modes of discourse, what he terms “indigenous performance theory” (p. xx). The fundamental notion of *désa kala patra* (place-time-context) is employed as a contextualizing frame for exploring the interconnectedness of many domains: “spirit and acoustics, poetry in song, song in dance, dance in character, characters in myth/history, and myth/history in locale, ecology, and religion” (p. 1). The idea of *bayu sabda idep* — the aesthetic unity of energy (*bayu*), thought (*idep*), and expression (*sabda*) (p. 133) — also figures prominently.

*Désa kala patra* is a verbal construct, a multidimensional orientation matrix invoked by Balinese musicians, singers, dancers, and actors to achieve in their performances “a ‘sense of place’ on both a social and a metaphysical level” (p. 1). In keeping with his commitment to ground his work in Balinese categories of thought and practice (albeit often filtered through the lens of a highly reflexive presentation style indebted to the writings of John Cage [xix-xx]), Herbst uses *désa kala patra* as the basis of the book’s overall organizational scheme. *Désa kala patra* also serves as a metaphorical bridge between, on the one hand, the Balinese realms of musical/cultural/personal action and meaning that Herbst depicts, and on the other, a sensitive, dialogical narrative tracing his own odyssey toward a “sense of place” as a learner and participant within those realms.

In Herbst’s view, “the learning process is, in many ways, the music” (p. xviii). This is consistent with his statement that “My initial approach to any phenomenon is to see how it is generated rather than how it is organized” (p. 145). It is thus fitting that his accounts of his own music-learning experiences (mainly as a singer) largely orient the reader’s understandings of the beauties, complexities, transformative potential, and intricately layered and nuanced meanings of Balinese vocal performance forms, and of the texts and contexts that sustain them. The contemplative passages derived from field journals (interspersed throughout the work and set off from the “main” expository/interpretive text by different typefaces) provide especially compelling evidence of the value of Herbst’s epistemological agenda and of the reflexive writing strategies that support it. These portions of the book are filled not just with Herbst’s own words and experiences, but also with those of his Balinese teachers. Their voices are heard speaking eloquently both to the specific intercultural encounters at hand and to an indigenous theory of performance aesthetics accounting for everything from spiritual power to ecology.

*Voices in Bali* is enhanced by an abundance of excellent illustrative materials: a CD including nineteen musical selections, many representing genres not available on commercial recordings; meticulously transcribed musical examples (most corresponding to CD selections) that employ an innovative, modified Western notation suited to the intricacies of Balinese

tonal systems and vocal inflection; annotated transcriptions of Balinese song texts with English translations; and photographs evoking the experiential worlds described in the text. The book benefits from the insightful Foreword and Afterword provided by Judith Becker and René Lysloff, respectively.

My criticisms of *Voices in Bali* are fairly minor. Stylistically, Herbst's strategy of shifting between different textual modes generally works well, but at certain points — particularly in the opening chapters — the shifts seem too abrupt and are disruptive of the narrative flow. Additionally, the foreign terminology in the earlier chapters is rather dense. These two factors combine to make the beginning of the book a challenging read, and this may prove off-putting for some readers, non-specialists in particular. But the payoff renders the challenge worthwhile; patient readers who adjust to Herbst's unorthodox style will be amply rewarded as they become enveloped in the richness and depth of his scholarship. Chapter Ten is a bit problematic, in that it addresses issues of cultural/artistic modernity mainly on the basis of 1980 (or pre-1980) research. Many aspects of the discussion retain their relevance today, but others are outdated; for example, Herbst's call for Indonesian educational, arts, and media institutions to serve as cultural "resource managers" (p. 118) has been largely answered in the programs of institutions such as STSI (Sekolah Tinggi Seni Indonesia, the Government Conservatory of the Arts) in recent years, which Herbst does not acknowledge here.

Minor problems aside, *Voices in Bali* is an extraordinary book. Within its pages, Herbst has forged a path through the thorny terrain that has too often divided caring humanistic inquiry from rigorous scholarly investigation. The result is a work that is as impressive for its sensitivity to people's thoughts, feelings, and interactions as for what it reveals about a fascinating and profound musical world.

MICHAEL B. BAKAN

**Thompson, John.** *Music Beyond Sound: Transcriptions of Music for the Chinese Silk-String Zither.* Hong Kong: John Thompson, 1998. xxvi, 118 pp., illustration, tables, facsimile excerpts, musical transcriptions, Chinese translation.

This is the second book dealing with transcription in staff notation of pieces for the Chinese *qin* zither to be published within the last two years with English readers in mind, although it is also accessible to those who can read only Chinese. Thompson explores the *dapu* process of deciphering and interpreting *qin* tablature notation (*jianzipu*) by examining thirteen pieces from the fifteenth-century handbook, *Zheyin Shizi Qinpu*, with parallel texts in both English and Chinese printed on facing pages.

Bilingual features notwithstanding, this book is definitely not for the uninitiated. It is not an introduction to *jianzipu* or *qin* performance practice. In fact, it assumes that the reader has extensive knowledge of the conventions of *qin* tablature notation and the mechanics of *qin* perform-