

PHILIPPINES

MACEDA, JOSÉ. *Drone and Melody: Musical Thought in Southeast Asia* [ドローンとメロディー, 東南アジアの音楽思想]. Edited and translated by Yūji TAKAHASHI. Tokyo: Shinjuku Shobō, 1989. 249 pages. Illustrations, musical examples, bibliography. Hardcover ¥4400; ISBN 4-88008-127-2. (In Japanese)

This book consists of eleven papers about the music of Southeast Asia by Professor José Maceda, and 2 appendices. The author is a well-known ethnomusicologist and composer, and dean of the Faculty of Music in the University of the Philippines. There are many ethnomusicologists for the music of Asia, but not many specialists for the music of Southeast Asia, especially of the Philippines. It was a matter for regret that we could not get a definite book by him before this one, so finally we have here a chance to learn his fundamental idea about the music of Southeast Asia.

The book contains a brief message to Japanese readers from Maceda, then eleven chapters of translations of works by Maceda:

- I Sources of Musical Thought in Southeast Asia
- II Classicism in the Music of Southeast Asia
- III Music of Southeast Asian Peoples
- IV Music and Musical Expression in Southeast Asia
- V Music in the Philippines
- VI Aspects of Research on Gongs and Gong-related Instruments in Asia
- VII Drone and Melody in Philippine Musical Instruments
- VIII A Concept of Time in the Music of Southeast Asia
- IX Elements for a New Music in Southeast Asia
- X A Primitive and a Modern Technology in Music
- XI Inventions, Drones, and Populations as Elements for a New Music in Asia

The two appendices consist of a long treatment of Maceda and his music, by Francisco F. Feliciano, and a short essay on musical instruments in Southeast Asia, by Yūji Takahashi.

The eleven papers by Maceda have been presented or published at different times and different places between 1972 and 1986, and it is easy to feel there is no balance from chapter to chapter. For instance, chapter 1 is short and simple, being mostly a general treatment only, but chapter 8 is a very detailed paper with a lot of examples of music, because the former comes from *Final Reports of the Third Asian Composers' League Conference-Festival* held in Manila in 1975, while the latter is a contribution to *Ethnomusicology*, a professional magazine. Still, it is a very good thing that all the chapters have not only been carefully selected by the editor, but are also well arranged, leading from the general survey to the modern concept, so we can easily grasp the author's fundamental idea, that of "drone and melody."

Asia naturally has its own principles for the construction of music, different from those of Western music. Although many ethnomusicologists have produced various opinions prior to this, Professor Maceda's theory that the ingenious combination of the two musical elements—"drone and melody"—form the basic principle of the music of Asia, especially Southeast Asia, is a remarkable one. According to his idea, "drone" is not only a sustained sound, but also a constantly repeating phrase of one or more pitches, so it may be understood that "drone" has the character of ostinato. As a composer, he applies the "drone and melody" idea to such works of his as "Ugnayan," "Udlot-Udlot," and so on, and these works are an extension of

the various ensembles of vocal and instrumental music in Southeast Asia.

Nowadays our beautiful earth is facing one crisis after another, for instance, acid rain, air pollution, increasing carbon dioxide, and so on, and here we see the limits of Western industrial civilization. Professor Maceda mentions this in chapters 10 and 11 and says that now is the time to discuss new methods to harmonize nature and industry. The study of the music of Asian peoples may provide us with solutions for this problem, because Asian peoples have lived for a long time as a part of nature and have never been hostile to nature.

Professor Maceda's method of research is authentic and orthodox, yet the result is very vivid and modern. Although he has some misunderstandings about Indian music and contemporary anthropology, this book is very valuable for learning about the music of Southeast Asia, and probably is the only book about the native music of the Philippines that is available in Japan.

Midori D. HIMENO
Shōwa College of Music
Atsugi, Kanagawa

INDONESIA

RÖSSLER, MARTIN. *Die soziale Realität des Rituals. Kontinuität und Wandel bei den Makassar von Gowa (Süd-Sulawesi/Indonesien)* [The social reality of ritual: Continuity and change among the Makassar of Gowa]. *Kölner Ethnologische Studien*, 14. Berlin: Dietrich Reimer Verlag, 1987. xiii+405 pages. Maps, diagrams, appendices, glossary, bibliography. Paper DM 48.—; ISBN 3-496-00920-9. (In German)

This book (a dissertation) aims at clarifying the ritual system in a Makassar village, by exploring the different ways in which ritual is being used to express social change and to solve conflicts among an upland ethnic group. The dissertation is based on research conducted on Sulawesi Island in 1984-85. The author spent eleven months in a village with approximately 800 inhabitants who had been resettled to allow a throughroad to be built in 1970. He was accompanied by his wife. Her dissertation has also been published (Birgitt Röttger-Rössler: *Rang und Ansehen bei den Makassar von Gowa*, *Kölner Ethnologische Studien*, 15).

This book is divided into three parts. The first is informative. It helps serve as a background for the understanding of the theory: V. Turner's "symbolism action" and van Velsen's "extended-case method" and "situational analysis." Although a number of situations are presented diachronically, the structural framework is fixed, and past events are interpreted in terms of present norms.

Part one also deals with the historical development of the region. From the seventeenth century the coastal areas of South-Sulawesi were gradually Islamized, and the coastal Makassar had become followers of the new religion, while those Makassar people who occupied the hinterland were only marginally influenced by Islam. A decisive change has taken place since 1945, with the policy of Pancasila. The first principle, "Belief in One God," requires special consideration. It implies among other things that religion (Islam) is conceived as a decisive factor in nation building. Although a complete study of the traditional religion of the upland Makassar is lacking, Rössler does not try a reconstruction of former conditions but concentrates his analysis on present-day forms of belief. The author gives a comparative overview of the