

PREFACE

Someone should invent a new word. To use the term 'Indonesian' to include both the peoples in the Malay Archipelago and also the people of South East Asia is to stretch it beyond its normal connotation, as it is usual to restrict it to the former. To stretch it still further to refer to the peoples both of the mainland and of the islands before they were influenced by India would be too great a liberty were there another word available. But there is not: and yet, as I shall need frequently to refer to them collectively, a single reasonably short word had to be chosen. In default of a better one, I have used the word 'Indonesian' in this broad sense.

It is becoming realised nowadays, that the complexity of African cultures needs for its historical unravelling the cooperative contribution of divers disciplines—anthropology, history, linguistics, ethnomusicology, to mention but four. Thus the specialist in one field has of necessity to come to terms with the weight of evidence offered by other disciplines if he is to avoid working in a partial vacuum.

Whether he is by nature musical or not, the scholar in things African is invited to recall that music is part of the very fibre of the African and thus has a claim on his attention. Further, I believe that African musical practices will prove to be of no little value in helping to solve some of our problems.

In a book which makes a far-reaching proposition, it is only fair to the reader to give him every chance to verify its statements where they depend on published material. The problem posed by the considerable number of references—which makes it unworkable to quote them in full every time—has been solved by giving each entry in the Bibliography a number printed in bold-faced type. This number is used in the footnotes where it also appears in bold type. I realise this detracts from the immediate value of the footnotes, but it seemed the only reasonable course.

To the late Dr. Jaap Kunst I wish to pay special tribute firstly for his kindness in making available to me his large collection of xylophone tunings. Secondly, for drawing my attention to the fact that the tunings given in Olga Boone's *Les Xylophones du Congo Belge* have in many cases, for simplicity, been reduced from

the original tuning to numbers divisible by five. This procedure greatly distorts the real tuning, with the result that these figures cannot be used by the investigator.

To many of my colleagues in various departments of this School I am much indebted for their unfailing courtesy and readiness to help a regretfully pertinacious seeker of information, and in particular to Professor A. N. Tucker and Professor J. Berry for their advice and criticism, and to Miss Winifred Large who is responsible for nearly all the photographs.

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