

The Editors can justifiably take pride in the achievement manifested in these three volumes, for bringing the series to fruition marks what is probably the single most important ethnomusicological study to emerge from Scotland this century so far. In a review of Volume II, I made the observation that it would have been instructive to have had a set of accompanying discs, perhaps of selected performances, to demonstrate aspects of waulking songs (pitch variance, rhythm, texture) that are lost in conventional notation and are not dealt with in the analysis. Readers can be referred, however, to examples of commercial sound recordings of waulking available from various sources (e.g., Ocora OCR 45; Tangent TNGM 110, 111; cf. Porter 1979). In his Introduction to Volume II of the series, J.L. Campbell refers to the similarity of layout (texts apart from the tunes) to that of the Bartók and Lord *Serbo-Croatian Folk Songs* (1951). Those who consult these three volumes of matchless Highland song material would probably agree that the similarity does not end there, but continues in the quality and value of the material that has been so affectionately and painstakingly analyzed by the Editors.

JAMES PORTER
UNIVERSITY OF CALIFORNIA
LOS ANGELES

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Bastos, Rafael José de Menezes, *A Musicológica Kamayurá: Para uma antropologia da comunicação no alto Xingu*. Brasília: Fundação Nacional do Índio, 1978. Bibliography, 241 pp.

This is an innovative and interesting book about the "music-logic" of the Kamayurá Indians, a Tupi-speaking group living in the Upper Xingu region of the state of Mato Grosso, Brazil. It is based on the author's M.A. dissertation in Anthropology at the University of Brasília, and is the fruit of some five months of fieldwork.

The reader should be advised: Kamayurá music-logic is not the same as Kamayurá music: the sounds, structures, and performance context of actual musical events are not analyzed in this book. Instead, close attention is devoted to Kamayurá categories of sound, of musical instruments, and of music. These are presented in taxonomic form, as the result of an ethnoscientific investigation. The author argues that music provides a kind of common language in the Upper Xingu region, which is famous in Brazilian ethnography for the homogeneity of its cultures and the heterogeneity of their linguistic stocks. The proposition is original; its communication is hampered by a very dense style and the innate difficulty of keeping native categories in an unfamiliar language straight as one reads.

Mr. Bastos devotes the first chapter, "Introduction," to a description of the Xingu region, the Kamayurá, and some facets of ethnomusicological theory. His discussion of the last is impaired by a simplistic approach to the field, and is not as sensitive as his ethnographic work. In the second chapter, "Something About Kamayurá Knowledge," he discusses Kamayurá categories of hearing and understanding, of the relationship of the past to the present, and of suffixes of relationship. He establishes the importance of hearing and sounds for the Kamayurá, which supports his contention about the importance of music in their society. In Chapter Three, "Kamayurá Music-Logic," he analyzes the category

maraka, which might be translated as "music," and presents a taxonomy of musical types. This is the heart of the book, and by far the longest chapter. Chapter Four, "Kamayurá Socio-Music-Logic" is devoted to a discussion of the place of music and ritual and the relationship of mythic time to present time. Mr. Bastos is extremely suggestive in this analysis, and a number of ethnographers familiar with the region have found this chapter to be of considerable interest. In the conclusion Mr. Bastos argues that since there is a common Xingu culture without a common language, perhaps the system of communication which they share is music. This last is presented as a hypothesis for posterior verification.

Two issues are raised by this book. The first is the adequacy of "ethnoscience," or the study of native categories and taxonomies, as an exclusive research tool in ethnomusicology; the second is the extent to which this book succeeds in presenting us with the Kamayurá's music-logic.

The analysis of native categories of auditory phenomena does correct a long history of analyses of Brazilian native music without any attention to the native thought about it. Mr. Bastos is therefore very original in his emphasis. Through his analysis of categories of sound, he can show that music is only one of a large number of discrete auditory stimuli, and that it can itself be divided. The taxonomic model he uses, however, tends to separate categories that may be similar along some dimensions, and may not be as useful as his discussions of the categories themselves. Although Chapter 3 is the heart of the book, many will find his observations in other chapters more interesting for an understanding of Kamayurá music.

In this book, Mr. Bastos has presented us with a music logic. But he does not ever show in detail the way these categories appear in a concrete situation. It is easy to get lost in the Kamayurá terms and their different levels of contrast. The resulting taxonomy is logical internally, but one longs for a concrete analysis which would reveal how these categories are used in musical performances.

Mr. Bastos is in the process of completing a second study of Kamayurá music, based on further fieldwork undertaken with a better command of the Kamayurá language and a focus on musical performances. Students of native Brazilian music can all look forward to the results of that research. In *A Musicológica Kamayurá* Mr. Bastos has presented us with a very original study of sound categories which should be an excellent basis for further work. I recommend this book to those interested in using this methodology; it is essential reading for those interested in Brazilian native music. A good command of Portuguese is essential.

ANTHONY SEEGER
INDIANA UNIVERSITY

Deschênes, Donald. *C'était la plus jolie des filles: Répertoire des chansons d'Angéline Paradis-Fraser*. Montréal: Les Quinze, 1982, 236 pp., paper.

In recent years, the mainstream of French Canadian folk song research has tended to concentrate on aspects of the songs' texts, in particular their thematic contents and versification schemes. One can consider this tendency to have reached a climax in the monumental publications of Conrad Laforte.¹

By contrast, Donald Deschênes' latest book, *C'était la plus jolie*, marks a significant treatment of some generally overlooked aspects of French Canadian folk song, most especially the position of the individual carrier of the tradition. Deschênes focusses his attention in this publication on a single Gaspesian singer, Angéline Paradis-Fraser. He presents an outline of Mme Fraser's life, changes that have taken place in the communities where she has lived, possible formative influences on her singing, the style of her performances, and the types of songs in her repertoire with special attention to historical, thematic, prosodic and musical features of the pieces. In this way, the author provides an account of often neglected aspects of the tradition as a whole from the vantage-point of an individual performer.

The format adopted in the book is that of a song collection with a general introduction