

documents. Examining these administrative and legal aspects would not only further substantiate the central theme of “extension” but also situate Keith’s study within broader scholarly conversations about how colonial subjects complicated and redefined concepts of citizenship across the empire.

Overall, the book makes a significant contribution to the historiography of the French empire—and more broadly, of empires—by bridging the often-separated fields of Indochinese experiences in France and French colonial practices in Indochina. Keith’s research is especially valuable for scholars interested in the transnational dimensions of nation-building, reminding us that such processes cannot be fully understood within isolated national frameworks but must also be situated within the broader terrain of imperial interactions. Although the book would benefit from greater contextualization for readers less familiar with the period, sharper conceptual clarity regarding the notion of “extension” and more attention to the administrative aspects of mobility, it nonetheless provides an exceptionally rich foundation for future research. For its archival breadth, methodological innovation and conceptual provocations, *Subjects and Sojourners* will serve as an essential resource for scholars interested in the histories of sojourning and cross-border mobility and their impacts on empire- and nation-building in both colonial and postcolonial contexts.

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DOI: 10.1355/sj40-3n

Traditional Musical Instruments of Malaysia: Forms, Materials, Function. By Patricia Matusky. University Malaya Press, 2023. 168 pp.

It is rare to find well-researched and comprehensive resources on Malaysian traditional music such as the book under review. Matusky’s

earlier co-authored book with Tan Sooi Beng, *The Music of Malaysia: The Classical, Folk and Syncretic Traditions* (2017), covered some Malaysian traditional music, dividing it into five types: major theatrical forms, major dance forms, percussion ensembles, vocal music, and instrumental music. Matusky's newest book builds on this earlier publication and is a good reference for anyone interested in Malaysian traditional instruments.

In the preface, Matusky mentions that she uses the established Hornbostel-Sachs system of classifying musical instruments (Hornbostel and Sachs 1961; Lee 2019) as the basis for organizing her discussions. (The system is defined and summarized in the appendix.) The introduction elaborates on how the classification of musical instruments has evolved over time, starting in the late nineteenth century with the works of the Belgian curator Victor-Charles Mahillon, who was influenced by the *Natya Sastra*, an Indian theoretical treatise on music and other performing arts dating from around 200 BCE to 200 CE. In this ancient work, musical instruments were categorized according to the sound-producing method, which the Hornbostel-Sachs system has refined through more detailed and broader categorizations.

Chapter 1 introduces the forms, materials and function of the instruments, while chapter 2 discusses percussion instruments made from metal, such as gongs. Chapter 3 covers instruments made from wood, bamboo and clay, such as plucked bamboo, concussion bamboo sticks, percussion bamboo tubes and many other interesting instruments. In chapter 4, Matusky writes about instruments made from animal skins, mainly drums, which are important in traditional Malaysian music and come in many shapes and sizes. Chapter 5 is about string instruments such as lutes, zithers and plucked harps. Finally, wind instruments such as the flute, horn/trumpet, reed pipe and mouth organ are discussed in chapter 6. All these instruments are unique to the localities in Malaysia that they are associated with, and the collection is a wonderful treasure trove to dive into.

The classification based on the Hornbostel-Sachs system is useful for indexing the traditional musical instruments of Malaysia, given

that it is a widely used and recognized framework. From a critical perspective, however, it seems inadequate: Malaysia is culturally diverse, and the instruments Matusky presents also originate from different cultures, so perhaps an updated or multi-classification framework that is constructed on this premise would be more analytically useful. The influences of different cultures from the Middle East, India, China, Indonesia and other surrounding areas are evident in the instruments used in Malaysia, and such influences should be taken into account in their classification. For example, the Persian scholar Al Farabi (*Kitab al-Musiki al-Kabir* [Great Book of Music], 10th century) identified five classes of instruments: human voice, bowed strings and winds, plucked strings, percussion, and dance (Sawa 1999). In Indonesia, Javanese taxonomy defines eight groupings in oral transmissions and five groupings in literary form (Kartomi 1990). Traditional Chinese instruments are classified into eight categories: silk, bamboo, wood, stone, metal, clay, gourd and skin. These are other examples of instrument classification that can be engaged with for future analytical frameworks (Rowell 1992).

Matusky's extensive experience in the field with instrument makers and observations of the local processes of manufacturing have been the impetus for writing the book. The inspiration also came from years of teaching undergraduate and graduate students how to understand Malaysian musical genres and instruments technically and systematically. It is also worth noting that the impressive photographic illustrations are from the author's own documentation during fieldwork in peninsular Malaysia as well as Sabah and Sarawak for nearly forty years. The intricate line drawings in the appendix were provided by graphic designer artists with whom Matusky has collaborated over many years. These strengths make Matusky's book a valuable contribution to the global literature on musical instruments, specifically the profile of traditional instruments in Malaysia and Southeast Asia.

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