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my use of pitch designations and states that "... throughout the book [I] give c as middle C instead of c' as is more commonly encountered." Passing over the number of scholarly journals that employ the system of pitch designations used in my book, let me leave your querulous reviewer with the following from Professor Apel's *Harvard Dictionary of Music*: "As regards the indication of different octaves, there exists no uniform practice. . . . The method (3) [that employed in my book] is, perhaps, the simplest and most logical."

Frederick Crane. *Extant Medieval Musical Instruments: A Provisional Catalogue by Types*. Iowa City: The University of Iowa Press, 1972. xiv, 105 pp. \$6.95.

Frederick Crane's *Extant Medieval Musical Instruments* is one of those extraordinary books which immediately becomes indispensable, even if one never dreamed of needing such a work before actually having it in one's possession. It lists, according to a simple and comprehensible version of the Sachs-Hornbostel classification scheme, virtually all the known examples of musical instruments (including noisemakers of various kinds) to survive into modern times from the Migration Period (ca. A.D. 400) to 1500, excluding only those instruments dated "ca. 1500" that correspond closely to acknowledged sixteenth-century types and the very numerous *ranglar*, bells, jingling ornaments, and horn whistles known to be preserved in various collections, and it provides more than adequate references even to these.

The sheer number of instruments involved is quite amazing. As Professor Crane points out in his lucid introduction, one's normal assumption is that few medieval instruments still exist; actually, the world's archaeological and other museums possess a truly enormous number of objects that may be described as instruments. Professor Crane lists, for example, no less than 131 bone flutes, 60 "classic" oliphants, and 79 Jew's harps, and his total would have been much higher had he elected to list the *ranglar*, bells, ornaments, and whistles already mentioned. Even with these exceptions, the total comes to well over five hundred items. This is an

impressive number, and if only a relatively small proportion are examples of the instruments associated with art music—most of these being made of wood would have been far more perishable than the generally humbler ones made of metal and bone—there are nonetheless many more such instruments than one would have thought, including at least parts of some forty-one organs.¹ It is in the area of instruments intended for the performance of art music, regrettably, that the body of material to be studied seems to have been most liberally salted with fakes and misdated items, a fact of which Professor Crane is, of course, aware. His decision, in spite of this, to include all items described in the literature as medieval (even though he himself doubts this attribution in many cases) is to be commended, since it will doubtless help to shed light into this area and to compel a reexamination of the methods by which such dates are established.

Professor Crane's book is much more than its modest title implies. In addition to listing the instruments, many of them are described in considerable detail, and each listing contains a full bibliography. In addition, most of the fifty sections devoted to the various instrument types have been provided with a brief yet informative introductory essay. But *Extant Medieval Musical Instruments* is not merely an eye-opening compendium-cum-bibliography, since it makes possible for the first time getting back to the instruments themselves as the primary objects of study—a tendency already evident in other areas of instrument studies—instead of relying wholly on treatises and pictures. (This point is made in Professor Crane's introduction, but it deserves special emphasis.) One unfortunate limitation in getting back to the instruments listed, however, is that no index of the museums and private collectors possessing them has been provided; it is strongly to be hoped that future editions will contain one. A further cavil might be raised over the use of pen-and-ink drawings rather than photo-

1. The last of these, made in 1494 by Lorenzo Gusnaschi of Pavia, is in the Museo Civico Correr in Venice rather than Musée Instrumental in Brussels as suggested on page 70. It is the subject of articles by Luisa Cervelli and Marco Tiella in Volumes XIV and XVII (1969 and 1972), respectively, of the *Bolletino dei Musei Civici Veneziani*.

graphs in the section devoted to illustrations of thirty selected examples. A drawing is always selective in detail, and in spite of the greater clarity that a drawing may impart to essentials, it ultimately may prove to be less valuable, since the draftsman may well overlook or obscure just the feature that a later scholar may wish to concentrate on.

It is certainly to be hoped that the publication of this invaluable study will cause museums and private collectors to reexamine their holdings with a view to identifying additional instruments and that they will also be led to make the existence of their unpublished instruments known; furthermore, one may hope that scholars will promptly take up the challenge posed by the suggestions for important areas of future study in Professor Crane's introduction. In the meantime, his book belongs in the library of everyone seriously involved in instrument studies.

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