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less success during the third quarter. In the Winchester years, Graves' woodwinds excelled, and the manufacture of noteworthy brasses emerged. The following two decades in Boston, devoted solely to the production of brasses, were less fruitful, less imaginative, and less successful.

The historical research for the creation of this publication involved the study of many pertinent records in New England and personal interviews with a genealogically-minded descendent. For musical sources, Eliason depended on a fine representation of Graves' production throughout the half-century of manufacture. The pamphlet includes information on the family, the firm, and the present ownership of extant instruments. The essay on the history of the enterprise is well illustrated and includes an evaluation of the place of Graves' instruments in relation to those of contemporaneous manufacture. Its value is enhanced by the relative neglect of coverage on instruments of American manufacture in the standard works on the subject. Eliason must be congratulated on another well-written, exemplary study, which provides much useful information to curators, collectors, and students of musical instruments.

ROBERT AUSTIN WARNER

E. A. K. Ridley. *Wind Instruments of European Art Music*. Foreword by David M. Boston. Photographs by Bernard Brandham. London: Inner London Educational Authority, 1974. 107 pp. plus 20 black-and-white plates. Available from Horniman Museum and Library, Forest Hills, London SE23 3PQ. 45p.

Walter Nef. *Alte Musikinstrumente in Basel / Instruments de musique anciens à Bâle / Ancient Musical Instruments in Basle*. Photographs by Peter Heman. Basle: Stiftung für das Historische Museum Basel, 1974. 47 unnumbered pp., incl. 20 plates, 15 in color. No price given.

Ridley's handbook to the Horniman Museum's collections of wind instruments concerns itself with "wind instruments proper" according to the Hornbostel-Sachs classification and thus includes

pipe organs but not reed organs, in which there is no enclosed body of vibrating air. Bagpipes are also excluded "for reasons purely of convenience": there are none in the Adam Carse Collection, and since they range from sophisticated instruments of art music to simple folk types, it is difficult to determine where to draw the line with them. Aside from these cases, the author has avoided problems related to schemes of classification and has aimed at "accuracy and intelligibility." This small volume presents a concise and knowledgeable account of the nature and types of European wind instruments, an excellent discussion in nontechnical terms of their acoustic principles, a good general history of wind instruments, and detailed information on various particular types. A complete listing of the Adam Carse Collection, donated to the Horniman Museum in 1947, is arranged in chronological order of acquisition, and this is followed by a catalogue of all European wind instruments now in the museum, listed systematically by category, with dimensions, catalogue number, and information as to whether they are in the Bull Collection, the Adam Carse Collection, or the General Collection. The twenty black-and-white plates include a judicious selection of ninety-two representative instruments from all types except organs. Finally the author provides a useful list of books for further reading and an index.

Nineteen seventy-eight will mark the centennial of the opening of the exhibit of musical instruments in the Historical Museum at Basle, Switzerland, so the appearance of *Ancient Musical Instruments in Basle* with trilingual text is especially timely. Six of some forty instruments originally on display in 1878 are portrayed in the fine full-page plates, together with twenty-seven others from the collection which now numbers eight hundred. A foreword, giving a brief history of the collection, is followed by twenty plates, fifteen in handsome color, placed opposite short descriptive essays in German, with abridged versions in French and English. Instruments illustrated include a Basle drum dated 1571, two trumpets by Jacob Steiger dated 1578, a sixteenth-century Swiss organ, a fiddle, a rebec and kit, two cornetts and serpent, a chitarra battente by Giorgio Sellas (1641), sopranino and alto recorders by J. C. Denner, a viola da gamba by Joachim Tielke, three horns, clavichord,

organ, hurdy-gurdy, oboe, oboe d'amore and tenor oboe, an elegant spinet by J. H. Silbermann, pedal harp, two jew's harps and cases, a "jingling Johnny," four flutes (one a rare instrument with two keys), and a Stein fortepiano. A minor flaw which the sharp-eyed reader may notice is that the photograph of the four flutes was reversed—making them appear to be designed for left-handed players.

DALE HIGBEE

Don E. Teeter. *The Acoustic Guitar: Adjustment, Care, Maintenance and Repair*. Norman: University of Oklahoma Press, 1975. 200 pp. \$20.00.

Don Teeter has written a truly remarkable book. It is unusually complete and gives detailed instructions on most phases of guitar repair and refinishing as well as describing the tools, jigs, and fixtures that can be made to facilitate the work. It is lavishly illustrated with excellent photographs and sketches. The style is breezy and not stilted. By the time you have finished the book you will feel that you know Don personally. After having read many books on guitar construction and repair, some of which were misleading and even erroneous, I approached Teeter's book with some skepticism. I found to my surprise that it is correct in the largest degree. Many things are brought out in it that desperately needed saying and had never been written before. It also includes a fine exploded view of a guitar, and it explains the sound production of the acoustic guitar, though I do not agree with Teeter's assessment of the difference between a classic and a flamenco guitar.

The chapter on tooling—slanted towards the use of most modern power tools, a true economic necessity for today's repair shop—is complete and well written. The device for drawing up the patches from the inside to repair cracks is excellent. It has evolved from a simple dowel with a hone in it to several versions of the one shown in the book. Among specialty tools, however, the fret miter box could be improved by making the upper part of the slot fit the saw blade closely and providing relief at the bottom for the set of the saw teeth, the saw entering from the side. And the strut jack,