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Among the most useful facets of the book, in this reviewer's opinion, are its scholarly documentation of bibliographic material and its tables and appendices. The tables include information on the instrumental output of representative piano manufacturers in England, France, Germany, and America during various time periods as well as statistics regarding awards given, countries exhibiting, and types of piano entered in the Great Exhibition (1851) and the Vienna Exhibition (1873). The three appendices consist of a "List of Piano Makers since 1851," "Estimates of production . . . 1850-1970," and "Exotica" (unconventional pianos). It should indeed be refreshing to those who are interested in the piano's history to have available a book which traces the development of the instrument from this perspective.

KEITH G. GRAFING

J. Bunker Clark. *Transposition in Seventeenth Century English Organ Accompaniments and the Transposing Organ*. Detroit Monographs in Musicology, no. 4. Detroit: Information Coordinators, Inc., 1974. 230 pp.; 20 black-and-white plates; inventory index. \$10.00.

The premise of J. Bunker Clark's *Transposition in Seventeenth Century English Organ Accompaniments*, which grew out of a dissertation, is based on a single phenomenon: the usual pitch of the church organ in early seventeenth-century England was about a fifth lower than that of the choir. Thus the organist often had to transpose the accompaniment for the convenience of the singers. Many of these organ accompaniments (some already transposed) still exist, most of them as manuscripts. Perhaps Clark's most significant contribution here is to provide a detailed inventory of these organ books and an accompanying index.

Clark's first chapter demonstrates similar pitch differences on the Continent. While the author acknowledges in his foreword that "specific questions concerning pitch standards . . . are still not satisfactorily resolved," he relies heavily on Arthur Mendel's estimates of pitches in Schlick and Praetorius, using vocal ranges as his basis. Mendel's estimates, however, were shown to be erroneous by W. R.

Thomas and J. J. K. Rhodes in their article "Schlick, Praetorius and the History of Organ-Pitch," which appeared in *The Organ Yearbook* in 1971 (2:58-76). Though Thomas' and Rhodes's article was published after the completion of Clark's book, it is cited in a footnote.

That this first chapter suffers from an apparent weakness in logical continuity is partly due to the fact that there is not yet sufficient evidence to estimate accurately any particular modern pitch equivalent. Some of the examples cited entail too many variable or unsubstantiated factors to be considered solid evidence. Despite the lengthy discussion, the author admits that he "was not able to determine the existence of even approximate pitch standards in relation to our own that seemed consistent throughout the periods." What he does demonstrate, however, is that an accurate account of the history of musical pitch has yet to be written, and it is probably still too soon to do so.

The second chapter, "The English Transposing Organ," is more straightforward. The term "transposing organ," however, may be less than accurate in describing an instrument pitched at a different level from a more "normal" pitch. This unhappy choice of a term is all the more confusing in view of the fact that many of the two-manual Flemish harpsichords often labeled "transposing" actually employed two different keys to play the same string(s). John Caldwell, in "The Pitch of Early Tudor Organ Music" (*Music and Letters*, LI [1970], 156-63), explores the possibility, not considered by Clark, that English organs at both pitch levels (a fifth apart) existed simultaneously. He further theorizes that both were incorporated as the two divisions of a single instrument in the early seventeenth century, thus constituting a real organ counterpart to the Ruckers "transposing" harpsichord.

"Transposition in the Manuscripts," the third chapter, is a discussion of the English organ accompaniments, most of which were transposed a fifth higher and can be identified by a C-clef replacing the more usual F-clef in the lower staff and a G-clef substituting for the C-clef in the upper. With these clef substitutions the original notes could be left intact. A large part of this chapter attacks the problem of performing the transposed accompaniments within the limited keyboard range (usually C-a'), for many of them do exceed

the normal compass. Clark considers some examples and several possible solutions. It is plausible and even quite likely that in Morley's *Verse Service*, one example cited, the chorus sections were played on the Great at 10-foot level, while the verse sections were accompanied by a 5-foot stop on the Choir, rather than alternating transpositions up a fifth and down a fourth, as the manuscript would indicate. Less convincing, though, is the theory that the accompanist employed various transpositions in quick succession, using both hands simultaneously at different pitch levels on the Great and Choir (e.g., in Richard Farrant's "When as we sat in Babylon"). Apparently, Clark developed such solutions to avoid "intersections" of the two hands on the same manual, but, as every organist knows, this would not be an unusual situation in a vocal accompaniment. The author remarks that the need for these transpositions ceased toward the end of the seventeenth century when the C key finally played the pitch C, but he doesn't venture to explore how or why the transition was made.

The rest of the book is certainly the more valuable and less obsolescent portion. It describes twenty-two organ books and lists the exact contents of each, including key signatures, indications for transposition, range (curiously omitted in the Richard Ayleward Organ Book), addition of ornaments, occasional registration and dynamic indications, and other useful information supplied by the copyist. Fortunately, the author has retained the old orthography in this inventory but not in the accompanying index.

There is no general index or bibliography, but twenty plates are included: seven of organ cases and thirteen of manuscript examples, some of which are too faintly reproduced to be useful.

Despite the drawbacks summarized above, Clark's *Transposition* is well worth the reader's efforts. The index of organ books it contains, surely representing countless hours of labor, is solid and factual, and no musician who studies or performs Tudor church music can afford to be ignorant of it.

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