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natural modes of a long pipe.) Most of these papers are highly mathematical and would be rewarding only to the specialist. Only Neville Fletcher's paper on nonlinear interactions in organ flue pipes attacks directly the problem of a physical basis for the tone color of a wind instrument. The qualitative agreement with observation gives encouragement to the approach taken, but it is fair to state that in this area musical acousticians are still groping.

The serious student or professional in musical acoustics, and those who wish to pursue the acoustical behavior of instruments in more depth of detail than the *Scientific American* tutorial papers permit, will find Kent's volume an up-to-date account of the state of knowledge in this field. The book will also serve as a valuable reference foundation for future work.

JOHN W. COLTMAN

Bernhard Bröchle and Kurt Janetzky. *Kulturgeschichte des Horns: Ein Bildsachbuch / A Pictorial History of the Horn*. English text by Cecilia Baumann. Tutzing: Hans Schneider, 1976. 303 pp. plus 17 color and 257 black-and-white plates. DM160.

Although a lot of delightful material is offered in this book, one has trouble figuring out what it is really about. Even the title is an enigma, thanks to the many meanings of the word *horn* and the difference between the German and English renditions.

In a lengthy foreword, the authors seem to be describing their work as a history of the French horn told with instruments, works of art, documents, and quotations. The first part of the book, however, includes almost every kind of lip-vibrated animal horn, conch shell, or pottery instrument known—the horn in its broadest meaning. By the seventeenth century, instruments with fingerholes are excluded, and during the eighteenth century those not two-thirds conical are left out. By the nineteenth century, the scope of the work has narrowed to the French horn and the post horn. Although the French horn survives this thinning to reach its modern form in the final pages,

the post horn does not. No mention is made of the post horn offspring which now populate the Western world's military bands.

Not having found a good beginning for the history of the French horn, the authors have treated the common beginnings of all lip-vibrated wind instruments. Displaying a weakness for nice pictures and a good story, they have also included such distant relatives as the Scandinavian lur, the oliphant, and Russian one-note horns. The incomplete story of the post horn is another addition which adds to the book's color but not its focus.

Another promise the book fails to fulfill is the provision of comparable measurements for each illustrated instrument. I was particularly disappointed to see how seldom air column length is given (seventeen times out of a possible seventy).

Technically, the book has some unforgivable errors which must be noted. In the foreword, a fanciful account of the discovery of conch horn blowing is marred by the statement that "a sharp blast of air . . . sets the walls of the shell into rapid vibration." I suspect that even in the primeval swamp it was the air column that was set vibrating with perhaps a little sympathetic help from the walls.

Both the authors and the translator are to blame for the confusing terminology for keys and valves. Although their bibliography lists Baines's *Musical Instruments through the Ages* and R. Morley-Pegge's *The French Horn*, they obviously have never read the sections having to do with valves. I have little difficulty with "Viennese valves" although Vienna valves is customary and also shorter. I suppose it is not incorrect to call Stölzel, Berlin, and Périnet valves all piston valves, but they are easily identified and important enough historically to deserve proper identification. It is definitely incorrect and very confusing in either language to call rotary valves "cylindrical valves." Piston valves are also cylindrical. On page 197 the phrase "mit drei Klappen," referring to an *Inventionshorn*, is translated "with three stops." It is customary in English to call "Klappen" keys, as in key bugle or clarinet keys. Certainly the word *key* is overburdened with meanings in English, but if *stop* is an improvement, the translator fails to explain how.

With the few exceptions noted above, the English text is excellent. Seldom are authors blessed with such a knowledgeable and sympa-

thetic translator as Cecilia Baumann. As explained on the flyleaf, she is not only an eminent linguist but also a horn player of surprising attainments.

In spite of its minor deficiencies, the book is magnificent in its portrayal of horns and horn playing. Demonstrating that the horn has been intertwined in a large number of society's cultural, recreational, and institutional activities, it views it as an instrument that has added a spice all its own to the flavor of European culture. I regret only that another one hundred pages were not added to complete the picture—only a few more horns such as the zink, serpent, bugle, and cornet remain to fulfill the promise of the title.

ROBERT E. ELIASON

Clifford Bevan. *The Tuba Family*. New York: Charles Scribner's Sons, 1978. 303 pp. plus 26 black-and-white plates. \$27.50.

Clifford Bevan, who runs MGP, a small British publishing company that specializes in music for wind instruments, is a former orchestra manager and tuba player for the Royal Liverpool Philharmonic Orchestra. His book, *The Tuba Family*, published by Charles Scribner's Sons as one of a number of books devoted to musical instruments and questions of performance practice (Anthony Baines, Elizabeth Cowling, Robert Donington, and Harvey Turnbull are among the authors), contains a great deal of valuable information which is not otherwise readily available in English to the average low brass player.

Essentially, the book is a vast potpourri of information, ranging from the usual speculation about the supposed sixteenth-century origins of the serpent to the use of the tuba in contemporary American and British jazz circles, from a select listing of music for tubas with the current publishers' addresses to the problems of making a tuba mute, and so on.

All of this is good. It is obvious that Mr. Bevan has combined the practical knowledge which he has gained as a tuba player with a substantive knowledge of the historical development of the instru-