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The American Musical Instrument Society (AMIS) is an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods.

ACTIVITIES AMIS holds annual meetings with symposia, papers, and performances of interest to members. Meetings have been held at the Smithsonian Institution; the Museum of Fine Arts, Boston; the University of Michigan, Ann Arbor; New York University; the University of South Dakota; Salem College, Salem, N.C.; Yale University; the University of Chicago; the Metropolitan Museum of Art; and the Vancouver Centennial Museum.

PUBLICATIONS AMIS publishes the annual scholarly *Journal* and the *Newsletter*, issued three times annually, which provides the membership with information on worldwide activities, book lists and comments, and short articles of general interest.

MEMBERSHIP Membership in AMIS is open to both individuals and institutions. Dues are \$18.00 annually (including institutions); dues for student membership are \$10.00 (students must include proof of current enrollment). All members receive the *Journal* and the *Newsletter*, as well as all mailings concerning the activities and organization of the Society. Checks, or bank drafts, payable in U.S. dollars through a U.S. bank to the American Musical Instrument Society, Inc., should be sent (along with a membership application for initial membership) to the AMIS Membership Office, USD Box 194, Vermillion, SD 57069.

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A Dictionary of Early Music:

From the Troubadours to Monteverdi
Jerome & Elizabeth Roche

Early music, here defined as that of the era from the Middle Ages, through the Renaissance, and ending in the early Baroque, has tended to receive short shrift from general dictionaries. The recent growth of interest and scholarship makes possible this dictionary. Of the thousand or so entries, about a hundred deal with instruments. Line drawings of modern reconstructions are included where they can help to clarify the written descriptions. Some seven hundred entries are composers, and the remaining two hundred deal with technical terms, musical forms, major manuscripts and printed sources, music publishers, and theorists and writers on music.

Fall 1981 250 p. Figs.

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The Early Guitar: A History and Handbook

James Tyler
(Early Music Series 4)

The author, a well-known scholar and performer on his instrument, discusses the history of the guitar in its various forms, the different types of guitar tablature and playing techniques, performance of the special ornaments found in early guitar music, and the role of the guitar as a continuo instrument. The four appendices list all known sources, printed and manuscript, and all available facsimile editions of early guitar music from c. 1546 to the end of the eighteenth century. There is an extensive bibliography. This is both a practical handbook and a musicological study and will be of great interest to performers and scholars alike.

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Pythagoras at the Forge is the most voluminous and illustrative work on the history, technology, and development of European and American musical instruments to appear in over forty years. With a scholarly text, black and white, and color photographs of the highest quality (printed by The Meriden Gravure Company), essential measurements, line drawings, fingering charts, and comparison tables, the Catalogue describes more than three hundred and fifty sixteenth- to twentieth-century musical instruments from one of the world's great collections.

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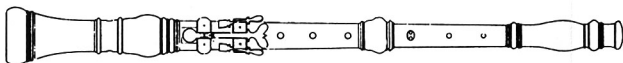
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