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densed history of individual stops; I know of no other source where one can so handily find descriptions of, say, *Baarpijp* and *Bärpfeife*, or of *Bourdon*, *Rohrflöte*, and their many derivatives. Except for this section, the book is better for gaining an overview than for ready reference. It can also be a useful guide when touring organs in Europe, although that is certainly not its primary intention. A full bibliography is included.

The wide-page layout and printing are handsome, and the reproduction of the plates is generally good. The emphasis of the plates is on the cases. A work of this kind, which lays the groundwork for future study, is bound to have errors, especially when there is a necessary reliance on secondary sources, but there seem to be remarkably few errors in this instance. It is apparent throughout that the author has personally examined many of the instruments and has a musician's appreciation of their sounds.

Peter Williams's *The European Organ 1450–1850* was first published in 1966 by B. T. Batsford, London. The same author's recent *A New History of the Organ* (Bloomington and London: Indiana University Press, 1980) in no way invalidates it, since the new book is a relatively brief survey from antiquity to the present and does not contain the detail of this study. The present edition of *The European Organ*, with the imprint of Indiana University Press, is identical with the original Batsford edition. It remains the most valuable work of its kind currently available; if one could own only one book on the organ, it should be this one.

ARTHUR LAWRENCE

James Tyler. *The Early Guitar: A History and Handbook*. Early Music Series, vol. 4. London: Oxford University Press, 1980. 176 pp.; frontispiece plus 29 plates. \$22.95 (paperback).

The publication of this book is noteworthy for several reasons: it is the first serious volume addressed solely to the thorny and circuitous histories of the vihuela, the four-course guitar, and the baroque guitar; it combines musicological research and invaluable source listings with practical solutions for performance; and it is written by a contemporary lutenist-guitarist whose reputation as a scholar and performer give it immediate credibility.

Roughly one-third of the book is devoted to historical discussion, while the remainder is a handbook of performance notes and technical in-

formation. Tyler sets forth his goal in the short introduction: "It is the aim of this book to provide a useful and practical guide to the background, roles, and playing styles of the early guitar, and to present a survey of surviving guitar music from c. 1546 to the end of the eighteenth century."

This weighting of material in favor of practical matters is exactly what is needed, since much of the disparate information currently available on them remains academic. A case in point involves the tuning of the four-course guitar, specifically the tuning of the *bourdons* (extra basses). According to Daniel Heartz,¹ the bourdons were tuned an octave lower than their companion strings, which gave the instrument an enormous range of two octaves and a whole tone. Tyler asserts (pp. 25–34) that the main tuning was actually a "re-entrant" one which made the bourdons fall considerably higher in pitch and put the instrument's tuning in a logical sequence of evolution leading to the tuning procedures of the five-course guitar. While Heartz's conclusions may be true for some instruments, probably the larger ones, Tyler's information is more convincing and works for a greater body of the repertoire. His experimentation with this instrument in performance has enabled him to translate the confusing treatises of the sixteenth century into viable language onstage. The fruits of Tyler's years of wrestling with problems of transcription and performance are manifest throughout the book.

The Early Guitar is divided into nine chapters. The first three constitute "Part I: History" and are devoted respectively to the vihuela, the four-course guitar, and the five-course (or Baroque) guitar. These chapters are not exhaustive treatments, but carefully worded summaries of the latest research. There are footnotes to assist the avid reader who may wish to delve deeper.

The last six chapters cover the critical items of tuning and stringing, tablature, technique, ornaments, the guitar as continuo instrument, and other guitars and related instruments. This information falls under the general heading of "Part II: Handbook." I consider this part of the book to be its strongest suit. It is an invaluable listing and codification of essential material. Again, its aim is to be adroit, rather than comprehensive. Occasional quotes from treatises or instruction books appear, showing exactly how a statement was made. Distinct and legible musical examples are given to illustrate certain of Tyler's explanations.

1. Daniel Heartz, "Parisian Music Publishing under Henry II: A Propos of Four Recently Discovered Guitar Books," *Musical Quarterly* 46 (1960): 448–67.

The presentation is clear, orderly, and most helpful.

Four appendices and a bibliography, totalling together forty pages, conclude the book with impressive data. The first appendix is an extensive list of primary sources containing music for solo guitar up to ca. 1800. The second appendix is a list of composers who published books of *alfabeto* for accompanying vocal music. The third appendix is a list of sources for eighteenth-century vocal music accompanied by guitar. The fourth appendix lists available facsimile editions of guitar tablatures. Concluding the work is a fourteen-page bibliography which includes all the important articles and texts on Tyler's subjects.

Tyler's book is a pioneer effort bringing together a refined sampling of the latest research and thinking about early guitars. His investigations bring us closer to the shrouded repertoires of these little-known instruments, enabling us to make much more sense out of the music and to develop performance techniques which should help to vindicate their previous popularity. As one reads through the work, it becomes more and more obvious that a twentieth-century guitar is no vehicle for this music. The tablatures and performance techniques of previous times were tailored to fit those instruments specifically. While the title, *The Early Guitar*, is completely appropriate for the book, indicating a generic kindred among types, this overview cannot, and should not, obscure our perception of each instrument's individuality. I suspect that instrument makers will delight in the new orders for vihuelas, four-course, and five-course guitars which a practical application of Tyler's book necessitates.

The Early Guitar is essential reading for serious guitarists and is also highly recommended for historians and devotees.

CLARE CALLAHAN

Malou Haine. *Adolphe Sax (1814–1894): Sa vie, son oeuvre et ses instruments de musique*. Brussels: Editions de l'Université de Bruxelles, 1980. 283 pp.; numerous illustrations. 480 FB.

Malou Haine's book brings together an impressive amount of material about the life and career of Adolphe Sax. It is certainly the most all-inclusive study of Sax to date, and should help future researchers greatly in evaluating the work of this innovative, versatile, and controversial man.

In her introduction Mlle. Haine describes the difficulties in gathering