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treatment of many aspects of its history is too general. Perhaps eight years is not a long enough gestation period for a subject as rich as the history of the cornett. Yet the more original contributions, the newly published ordinances and the list of cornett players, will make this work a useful addition to a research library collection.

KENTON T. MEYER

Kenton Terry Meyer. *The Crumhorn: Its History, Design, Repertory, and Technique.* *Studies in Musicology*, no. 66. Ann Arbor: UMI Research Press, 1983. xxi, 273 pp.; 91 figures, 4 tables. \$44.95.

Kenton Meyer's book is a revision of his 1981 thesis for the University of Iowa. Its general similarity in subject and scope to Barra Boydell's *The Crumhorn and Other Renaissance Windcap Instruments* (Buren: Frits Knuf, 1982; reviewed by Meyer in this *Journal* 9 [1983]: 138–43) makes comparisons of the two works inevitable. Unlike Boydell's book, Meyer's is concerned primarily with the crumhorn itself, related woodwinds being mentioned only in passing. Both works demonstrate prodigious bibliographic research on the part of their authors. Although between the two there is a large overlap in the body of historical references cited, each author has been able to find a significant number of examples apparently unknown to the other. With a bibliography containing almost twice the number of entries that Boydell's has, Meyer perhaps has the edge here (although direct comparison is hampered by the differing criteria used to include or exclude particular references). Boydell's prime contribution, on the other hand, has been the organization and interpretation of the data to define temporal and geographical limits and to categorize the types of crumhorns and their development; in this respect Meyer seems to have been less successful.

Boydell's text consists largely of annotated lists of historical references in chronological order, followed by summary and conclusions. Meyer, by contrast, has relegated his list of historical references to an appendix, allowing his main text to be expository in style; the result is certainly more congenial for most readers. He has chosen to organize his book according to a plan established by Ernst Emsheimer and Erich Stockman for ethnomusicological treatises: the six chapters discuss etymologies, design, playing technique, repertory, use, and history and distribution; they are followed by notes, appendix, bibliography, and index.

The opening chapter, on etymologies, discusses in turn all of the words

that may have been used to refer to crumhorns. These include, besides variants of the German word *Krummhorn* itself, other words that describe its characteristic shape: Italian *storto*, French *tournebout*, Latin *lituus* (from the similarity in shape to the ancient trumpet with this name), and Spanish-Portuguese *orlo* (if indeed this word is derived from German *Horn*, as has been suggested). As he indicates, some of these were at times used to refer to other instruments with bent shape or even redoubled bore, such as cor-
netts, trombones, or bassoons. Another class of words that, according to Meyer, were used to designate the crumhorn contains descriptions of its tone quality instead of its shape. This class includes French *douçaine*, Spanish-Portuguese *duçayna*, Italian *dolzaina*, and English *doucet*—all words that derive from Latin *dulcis*, meaning soft or sweet.

From the outset we see that Meyer has been somewhat more accepting than Boydell of some traditional views. Boydell questioned the long-accepted identification of *orlos* specifically with the crumhorn, suggesting instead that it was a general term for double-reed woodwinds, derived from Greek *aulos*. He also rejected both Sachs's identification of the *douçaine* and *dolzaina* with the crumhorn, and Kinsky's identification of *douçaine* and *dolzaina* with Praetorius's *Corna-Musa* (straight, muted "crumhorn"), since evidence of the windcap (characteristic of both crumhorn and *Corna-Musa*) dates from the end of the fifteenth century at the earliest, while *douçaine* and some of its cognates were first recorded in the thirteenth. In addition, he noted the rather late first appearance (1520) of the Italian cognate *dolzaina*, which suggested to him that this term referred to an improved or extended instrument, possibly with redoubled bore. Meyer, on the other hand, contends that *douçaine* and *dolzaina* were used in the sixteenth century as general names for soft-toned reed instruments, including the crumhorn. He shows that *douçaine* in particular was used by French writers reporting on performances in countries where crumhorns were definitely in vogue, suggesting that it might more specifically have referred to the crumhorn. Evidence other than that of the philological sort for the use of crumhorns in France and on the Iberian peninsula is, however, lacking, as he admits.

Meyer's chapter 2, on crumhorn design, discusses the physical features of the instrument as depicted in iconographic sources and as found in extant examples. Information on the latter has been assembled from published descriptions and museum reports. We might appropriately question a few points raised in the discussion. First, concerning the acoustical effect of the crumhorn's curve (p. 38): given the comparatively gentle rate of cur-

vature, it would seem that the “flairing” effect he mentions is in itself of negligible importance. Of much greater acoustical significance is the mechanical effect of the curve in angling the bell upwards and outwards, since radiation from the bell is highly directional. Second, I believe that Meyer has misinterpreted Burghmair’s well-known woodcut of shawm, sackbut, and crumhorn players (*Triumphzug Maximilians I.*, plate 20; Meyer’s fig. 5, p. 40) as depicting a bass crumhorn played by the second figure from the left; I see instead the top portion of an *Altpommer*, with the crumhorn bell belonging to the (partially obscured) instrument played by the central figure. If a bass crumhorn was intended, where is the windcap? Third, where are the windcaps of the “gently curved crumhorns” supposedly being shown in figure 8, p. 46? Why should we take these instruments, with neither windcaps nor characteristic J-shape, for crumhorns? Fourth, details of ornamentation and construction of the Munich crumhorn (Bayerisches Nationalmuseum, Mu 127) shown in figure 7, p. 45, suggest a date considerably later than the one quoted (ca. 1600), if indeed the instrument is at all authentic (Boydell considered it a fake). Fifth, it should be made clear that the attribution of the Berlin crumhorns to Hans Creutzer must remain quite tentative, since the brand mark found on them can be read “HG” as well as “HC” (see Meyer’s fig. 39, p. 76). References to Creutzer as the known maker of these instruments would therefore appear incautious.

Next to his bibliographic findings, perhaps Meyer’s most valuable contribution is his discussion of playing technique and repertory. Unlike Boydell, Meyer shows a correct understanding of Agricola’s fingering chart for bass crumhorn, which involves underblowing the bottom four notes in order to extend the range (Boydell had misinterpreted the chart as a garbled explanation of the use of the lower extension keys and sliders found on many extant basses). Examining the body of surviving pieces that specify crumhorns, Meyer demonstrates how this technique—along with transposition, as suggested by Praetorius—is essential in fitting the parts to the sizes of crumhorns commonly available at the time. Other writers, as he points out, have proposed less satisfactory solutions—the use of nonstandard sizes of crumhorns or the substitution of altogether different instruments for some parts. The chapter on repertory concludes with a helpful discussion of factors to be considered in adapting other pieces for crumhorns, again stressing the use of appropriate transposition and Agricola’s technique of underblowing.

The next chapter, on the use of the crumhorn, presents a picture of the instrument’s function in society drawn from archival evidence relating to musicians’ duties and skills, makeup of musical establishments, and ac-

counts of performances. Much of this information is available only in disparate foreign secondary sources, and it is especially valuable to have the relevant passages assembled and summarized in English. Meyer is in complete agreement with Boydell's finding that crumhorns were associated primarily with professional musical establishments, since little or no evidence has been found to document their use by amateurs.

The final chapter, on history and distribution, returns to some of the more controversial issues introduced in the opening chapter on etymologies. The bladder pipe has long been accepted as the direct ancestor of the crumhorn. Meyer agrees with Boydell in rejecting this view, but on somewhat different grounds: Meyer's objection centers on the variety in types of bladder pipes, while Boydell's centers on the different social milieu of that instrument. Even more controversial, however, is the relationship of the crumhorn to the *douçaine*. Meyer points to the similarity in musical and social function of the two instruments as evidence that the one developed from the other. While this conjecture is in itself reasonable enough, it still does not confirm the sixteenth-century use of the crumhorn (with wind-cap) in France, Spain, Portugal, or England—countries in which *douçaine* and its cognates survived, but from which direct physical evidence linking them to the crumhorn is lacking.

Most readers will appreciate Meyer's presentation of English translations of historical references in the main body of the text, relegating transcriptions of the originals to the notes. However, the translations themselves vary in quality. Meyer has occasionally fallen into some of the traps that exist for the unwary translator of early German. For instance, for Praetorius the word *billig* meant "just" (or "justly") and had not yet acquired its modern connotation of "inexpensive." Thus, on p. 25, line 31, the translation should read, "therefore they could justly be called quiet, soft crumhorns" (instead of "therefore they could justly be called inexpensive quiet, soft crumhorns"); on p. 119, lines 19–20, it should read, "so it would be nonetheless just to advise an instrument maker . . ." (instead of "so it would be nonetheless inexpensive to advise an instrument maker . . ."). In the quotation from Thomas Stoltzer given in note 18, p. 196, the word *halben* is part of the construction *des . . . halben* ("on account of . . .") and should not show up in the translation (p. 128, penultimate line) as the adverb "half." (In addition, Meyer has inexplicably chosen to break off this quotation one clause too soon; see Boydell, pp. 31 and 105.) A similar genitive construction with *halben* occurs in the quote from Martin Agricola in note 28, p. 194, line 4 (translated incorrectly on p. 111).

In his review, Meyer takes Boydell to task for the annoying physical lay-

out of his book, since the reader is forced to skip about throughout the work in order to find notes, illustrations, and cross references. By interspersing figures in the body of text, placing them where they are most relevant, Meyer has largely avoided this problem in his own book. However, it is not totally without fault in this regard: running heads on pages give the name of the current chapter, while the notes refer to chapter numbers; if one happens to forget the number of the chapter one is reading (not an unusual occurrence, in my experience), one has to look backwards to determine this number before the proper series of notes can be located. It is unfortunate, too, that the publisher has chosen to retain certain typescript elements from the original thesis (specifically the appendix listing historical references, as well as a few of the figures). Together with the lack of clarity of a few of the photographic reproductions, these are minor flaws in an otherwise visually attractive presentation.

Written from a different perspective and presenting additional historical data, Meyer's book represents a valuable complement to Boydell's study. Despite my own reluctance to accept some of Meyer's interpretations and conclusions, I found that his book offers many worthwhile insights into the place of the crumhorn in Renaissance musical life.

HERBERT W. MYERS

The following communication has been received from Robert E. Eliason.

The terminology of musical instruments is often confusing in its names both for instruments and for their various parts. Several centuries, different languages, and a moderate amount of inconsistency have left us with what seems at times to be an impossible hodgepodge. Because of this, organologists may be oversensitive; but even so, it is disappointing to see some of the terms that are relatively well defined misused in a recent publication by an important author.

Charles Hamm's new book, *Music in the New World* (New York: W. W. Norton, 1983), is an excellent contribution to American musical history; but on page 283, through either typographical error or mental lapse, he used "keyed" when he means (I hope) "valved."

Organologists are fairly consistent in defining keys on wind instruments as levers that open or close holes in the side of an instrument, or at least move other levers that do. Valves are also consistently defined as mechanisms that divert the air column of a wind instrument to longer or shorter