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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publisher has chosen to retain certain typescript elements from the original thesis (specifically the appendix listing historical references, as well as a few of the figures).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

sections of tubing. Adolph Sax was capable of making either device; but what he put on his saxhorns were valves, not keys.

Even if most people care little about what these devices on an instrument do when you push them, a reader interested enough in music to read Dr. Hamm's book ought not to be led astray by inaccurate use of terminology. And the already confusing array of musical-instrument terminology ought not to be further confused by the momentary carelessness of otherwise distinguished writers.

Beth Bullard has sent the following addition to her review on pp. 128–31.

Since this review was written, the Library of Congress undertook an extensive search to fill a newly created position for a curator of the Dayton C. Miller Flute Collection. As of October 8, 1984, Catherine Folkers, flutist and maker of historical instruments, began work in that capacity.

Corrigenda. The following typographical errors in vol. 9 (1983) of this *Journal* should be corrected: on both p. 92 (line 20) and p. 93 (line 16), the word *hold* should read *hole*.