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My major criticism of the book is the uneven length of its entries. Small firms often receive only two or three sentences, while a major firm like Fender receives fifty pages. (Perhaps this unevenness is inevitable, owing to varying quantities of primary data.) Curiously, the Fender entry is a reprint of an article, made from an interview, that previously appeared in *Guitar Player* magazine; and a short appendix listing a "few particularly interesting patent documents" appears to have been tacked on as a subjectively selected afterthought. Despite these lapses, the book accomplishes its stated goals by providing the reader with a readable year-by-year description of the history and development of the modern American guitar.

The volume is lavishly illustrated: all but three or four of the more than sixty instrument makers' entries are accompanied by photographs. In addition to detailed photographs of the instruments themselves, Wheeler provides us with a wonderful collection of illustrations showing the history, use, and manufacture of guitars. Photographs of makers at work, factory buildings, and unusual advertising materials, as well as patent drawings, movie clips containing guitars, and serial-number charts all enliven the text. (My favorite illustration is a reproduction of a chart showing the custom colors in which 1960 Fender electric guitars could be obtained; selections include "Lake Placid Blue Metallic," "Foam Green," "Surf Green," and "Fiesta Red.")

Wheeler's *American Guitars* certainly constitutes one of the largest collections of guitar-related material presently assembled in a single book. Despite its popular tone and some unevenness in its text, *American Guitars* provides scholars with enough solid information and visual documentation to recommend it as a much-needed roadmap through the wilderness of the modern American world of guitars.

NANCY GROCE

William Waterhouse. *The Proud Bassoon*. Edinburgh: Edinburgh University Collection of Historic Musical Instruments, 1983. 51 pp.; 15 black-and-white plates. £5 (plus £1 overseas postage; prepaid orders in £ sterling only, from Edinburgh University Collection of Historic Musical Instruments, Reid Concert Hall, Bristo Square, Edinburgh EH8 9AG, Scotland).

This catalog was designed as an accompaniment to the Edinburgh International Festival 1983 Exhibition showing the development of the bassoon over the centuries and featuring the William Waterhouse Collection of bassoons and related items. The exhibition, mounted at the Edinburgh Uni-

versity Collection of Historic Musical Instruments, was shown August 17 to 31, 1983.

Waterhouse's text is both informative and readable in its account of the development and construction of the bassoon, its detailed descriptions of all the instruments exhibited, and its lists of reeds, pictures, music, and documents relating to the history of the bassoon.

Twenty-eight of the thirty-four exhibited instruments are included in the plates, where they are clearly shown in both front and back views. Of particular significance are two of the earliest surviving eighteenth-century English bassoons and no fewer than four rare "Boehm" bassoons. No crook is displayed with an instrument or documented unless there is no doubt that it belongs to the instrument in question. Modern reproductions of those early instruments for which original specimens are not available are also included. Unfortunately, there are no illustrations of the miscellaneous items relating to the bassoon that were exhibited. It would have been most helpful to have had reproductions of the iconographical sources mentioned, for many are extremely rare and historically significant.

The Proud Bassoon is a wonderful tribute to an instrument with a long and distinguished history from its beginnings early in the sixteenth century up to the present day. This catalog is a valuable reference book, for it contains information not available elsewhere. Performers, musicologists, enthusiasts, and librarians should find this book most interesting.

BEVERLEY A. ERVINE

James Blades. *Percussion Instruments and Their History*. Rev. ed. London: Faber and Faber Ltd., 1984. 511 pp.; 193 black-and-white plates; 68 text figures. Paperbound, \$32.

This is essentially a corrected rather than a revised edition of *Percussion Instruments and Their History*; it has a new two-page "Additional Bibliography and Discography" and a number of small corrections (dates, names of instruments, and typographical errors), and a photograph of the University of Illinois Percussion Ensemble has been substituted for one showing the tensioning mechanism for Cornelius Ward's bass drum. The organization of the work remains the same: the first half covers the use and history of percussion instruments throughout the world, from rattles to makers and kettledrums, while the second half deals with the European orchestra in the Classical and Romantic eras, the playing techniques of modern percussion instruments, and their use in contemporary music.