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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.

The book, which contains excellent drawings, photographs, and other illustrations, also has five articles—added at the end as appendices—that are most informative: “The Americas,” “The Latin American Orchestra,” “Changing Styles in Light Music,” “Use of Percussion in Education,” and “Inventions and Patents.”

In the introduction to “The Americas,” which describes the music of early cultures both northern and southern, the author points out that many ancient instruments that have changed little over the centuries are to be found in Latin American dance orchestras and have in the last few years attracted the attention of composers. In “The Latin American Orchestra” the author presents the percussion instruments used as a continuation of the earliest musical activity (described in “The Americas”) rather than as merely the more modern product of a dance-oriented society. The characteristic rhythms of the various instruments in the band are also described here.

Although the author evidently has an ethnocentric hierarchy of music in mind when he refers to “serious music” and less serious “light music” in “Changing Styles in Light Music,” he does recognize some contributions made by popular music, such as style and frequent application of counter-rhythms, as well as polyrhythms.

In “Percussion in Education” the author has compiled an excellent bibliography of authors interested in school percussion-group training, and in “Inventions and Patents,” where patents taken out between 1897 and 1962 are discussed, both instruments and devices related to percussion are included.

A final appendix is the “Glossary of Principal Terms,” which includes an extensive list of names for percussion instruments in English, Italian, French, German, and Russian (the Spanish, Asian, African, or Arabic terms through which most of the names of the instruments were derived are not given).

Before the next edition of this work appears, we hope, someone will devise a reliable method of documenting the vocalization of rhythm patterns used for training drummers in Africa, India, and Latin America. Perhaps by then we will also be fortunate enough to have a computer program and a method that will assist Mr. Blades in providing us with a chapter on the interplay of rhythm patterns, polyrhythms, and improvisation.

I highly recommend this book as a source of information pertaining to percussion instruments. It is by far the most accurate work on percussion available.

JOSEPH H. HOWARD