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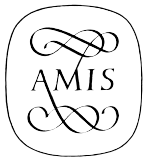

bands during the Civil War, but also reveals something about their place and importance in the communities from which all of these musicians came, and to which they returned after the war. It is an excellent book, important to the library of every music historian and well worth the $9.95 price.

ROBERT E. ELIASON

The following communication has been received from Albert R. Rice.

In his excellent article, "Johann Sebastian Bach's Pitch Standards: The Woodwind Perspective" in this *Journal* 11 (1985), Bruce Haynes suggests (p. 64 and note 59) that it was the recorder or oboe to which J. C. Denner and his colleague Johann Schell referred in their 1696 application to the Nuremberg council for a *Meisterrecht* to make for sale the "French musical instruments . . . which were invented about 12 years ago in France."

Herbert Heyde has found an important document, the 1687 *Römhilder Kammerrechnungen,* associated with the *Kapelle* of Duke Heinrich of Sachsen-Römild (who reigned from 1680 to 1710), which verifies the demand in Germany for two new "French" instruments, the "hautbois" and the "chalimo." It records the following instruments ordered from Nuremberg: "ein Chor Chalimo von 4. stücken" and "ein Chor Hautbois bestehend in 5. stücken."[1] If these instruments were ordered from J. C. Denner, as Heyde suggests, then they were probably among the earliest German-made instruments at French chamber pitch. The document also seems to support Doppelmayr's assertion in 1730 that J. C. Denner was responsible for improving the chalumeau.[2]

Haynes states that Bach apparently wrote no music for the clarinet, and that no clarinets by Leipzig makers are known to survive (p. 74, note 106). While it is true that neither the chalumeau nor the clarinet seems to have been available in Leipzig during the early eighteenth century, there is extant at least one two-keyed clarinet by Gottlieb Crone of Leipzig, whose instruments include a trumpet dated 1744 and a jagdhorn dated 1750.[3]

1. Herbert Heyde, *Historische Musikinstrumente im Bachhaus Eisenach* ([Weimar]: Bachhaus Eisenach, 1976), 193. The document is found in the Staatsarchiv Meiningen, according to information received from Heyde in correspondence.

2. Cf. Colin Lawson, "Chalumeau," *The New Grove Dictionary of Musical Instruments* 1:328.

3. Lyndesay G. Langwill, *An Index of Musical Wind-Instruments,* 6th ed. (Edinburgh: The Author, 1980), 34. Crone's clarinet is in the Rijksmuseum of Amsterdam: see *Historische Blaasinstrumenten: De Ontwikkeling van de Blaasinstrumenten vanaf 1600* (Kerkrade: Haags Gemeentemuseum, 1974), 28.

Albert R. Rice has also sent the following communication.

In the article in this Journal 11 (1985) by Peter J. Bukalski and myself, "Two Reed Contrabasses (*Contrabassi ad ancia*) at Clarement," p. 115, it is stated in note 1 that Curtis W. Janssen developed the nation's first course for the training of musical supervisors. According to E. B. Birge, *History of Public School Music in the United States,* 2nd ed. (Washington: M.E.N.C., c. 1937), pp. 115 and 139, Julia Ettie Crane began training music supervisors in 1884 at the Normal Music Institute at Potsdam, New York.

The Editorial Board invites comment on the following communication from John W. Coltman.

I would like to add my strong support to the recommendation by Arnold Myers in "Pitch Notation: A Plea to End Confusion," *Newsletter of the American Musical Instrument Society* 14 no. 2 (June 1985): 5. I hope that the Editorial Board of this *Journal* will see fit to use the standard notation adopted by the U.S. A. National Standards Institute.

As most musicologists are aware, in the past a variety of systems have been used to designate the octave in which a given note falls (such a designation is a requirement, for example, in describing the range of notes that a particular instrument covers). Often it is uncertain just what note an author intended, since the same symbol may have different meanings in different systems.

The "Helmholz" system presently used by the *Journal* employs a mixture of upper and lower case letters, double letters, and superscript primes, e.g. *GG, D, c, a', b'''*, etc. The clumsiness of this system, its lack of clarity to the uninitiated, and its susceptibility to printer's errors are well known.

The U.S.A. National Institute in 1960 adopted as standard a simple system in which capital letters are used for all notes, with numerical subscripts running from 0 upwards to designate the octave. Thus the lowest C on the Piano is C_1 (the lowest A is A_0) and middle C is C_4, each note above the C in any octave carrying the same subscript.

Thus A_4 is the A above middle C, and is A–440. The occurrence of the 4's in the A_4 equals A–440 provides an easy way to remember the basis of the system.

The system is easy to interpret, simple to pronounce and type (the subscript may be placed on the same line if necessary without loss of clarity), and free from the ambiguities that plague the older systems. Especially

convenient is the ease with which intervals can be calculated. For example, the flute with its range from C_4 to C_7 has a range of three octaves (7–4).

The U.S.A. National Standard system is now in widespread use in literature dealing with musical acoustics, both in this country and abroad. *The Galpin Society Journal* has adopted it within the last few years and uses it exclusively. The *Journal of the American Musical Instrument Society* would, by adopting this system, be doing a favor not only to its present readers, but especially to those in the future who will refer to its articles for research information.