

*Journal of the
American Musical
Instrument Society*

VOLUME XV • 1989



Copyright by the [American Musical Instrument Society](#).
Content may be used in accordance with the principles of fair
use under [Section 107 of the United States Copyright Act](#).
Content may not be reproduced for commercial purposes.

Bach's violone? Dreyfus concludes that Bach used three different models, depending upon the availability of the instruments and the style of the music. He comes to the striking conclusion that the violone played sometimes at pitch, and sometimes an octave below.

The appendices are generous and useful as well. Included is a lengthy, and seemingly complete, catalog of original performance parts for Bach's vocal works, a list of Bach's continuo parts arranged by date of performance, and copious notes citing the important Bach studies pertaining to the various subtopics. Some of the original parts are supplied in facsimile or in modern reconstruction. These are very helpful, and we can only wish that more could have been supplied. The author's charts, illustrating the various relationships among his materials, are clear and helpful.

Bach's Continuo Group started life as a Ph.D. dissertation, and it is good to have it circulated here to a broader audience. It reads easily, is carefully researched, and opens up wonderful new vistas for Bach performance practice. The book is very detailed yet not at all pedantic. I predict that it will be quoted frequently by the next generation of Bach performers and scholars. It is an important contribution to Bach studies, beyond any doubt.

GORDON SANDFORD, University of Colorado at Boulder

Meredith Alice McCutcheon. *Guitar and Vihuela: An Annotated Bibliography*. RILM Retrospectives, 3. New York: Pendragon Press, 1985. xlv, 353 pp.; 6 facsimiles, 7 black-and-white illustrations. ISBN: 0-918728-28-2 \$64.00.

Guitar performers and researchers who have been frustrated with the lack of a guide to works on the history of the guitar now have a major bibliographical reference, thanks to Meredith McCutcheon.

The introduction cites, first, historical documents that address the nebulous etymology of the guitar and vihuela, and second, sources of information about music for these instruments. Since some of the works cited in chapter 1, "General Histories and Dictionaries," are histories of plucked instruments, such instruments as the mandolin and lute may be discussed in them as well as the guitar and vihuela. Chapter 2, "National Histories," includes literature from various countries on the history of the guitar (most of the entries are published in the United States).

The third chapter, "Histories of the Renaissance Period," is divided into four main sections: general surveys; musical forms; tablature studies; and individual composers, performers, theorists, publishers, and authors. The late Renaissance was a golden age for fretted instruments: although the lute was the pre-eminent instrument, there is a wealth of guitar and vihuela music; and much information about the six-course vihuela, the four-course guitar, and the five-course guitar is available.

The increasing use of keyboard instruments instead of the lute, guitar, vihuela, and other fretted instruments, and the variety of fretted instruments (some known by more than one name) in use during the baroque period tend to obscure the history of the guitar. But McCutcheon guides the researcher with a well-organized list in chapter 4, "Histories of the Baroque Era," that includes articles that trace both significant individuals and developments in performance techniques and instrument construction. In chapter 5, "Histories of the Early Six-String Guitar," are found lists of sources of information for the guitar of the late 1700s to the 1800s. Many of the articles are about prominent guitar composers and performers from that time: Aguado, Carcassi, Carulli, Giuliani, Sor, and others. Also included is information about the *terz guitar*, a small, high-pitched guitar used in the early 1800s. Information about the guitar from the time of Francisco Tarrega (1852–1909) to that of Segovia and up to the present is given in chapter 6. Influential performers and composers are highlighted in biographies, analytical articles, and interviews.

The seventh chapter, "Iconographies," is first subdivided historically, then by artist. Although literature on vihuela and guitar iconography is limited, Degas, Manet, Picasso, Watteau, and many others have left us their representations of the guitar. Whether it is shown as a central subject or as a "prop," the art work may give the viewer insight into the instrument's use or design. Chapter 8, "Design and Construction," provides the researcher with sources of information on the historical, technical, and scientific aspects of the design and construction of the guitar and vihuela. Luthiers from the sixteenth century to the present are documented in the articles.

The annotations in Appendix I, a list of periodicals, indicate the mailing addresses of most publishers and identify U.S. and Canadian libraries that hold particular periodicals. The substantial Appendix II lists solo music, methods, and ensemble music for guitar and vihuela printed between 1535 and 1800. This information is arranged alpha-

betically by author in the first section and chronologically in the second section. A well-arranged index completes the book.

The occasional full-page black-and-white reproductions of illustrations and art works are a welcome addition to the text. The annotations are well written and the abbreviations (listed in a table at the front of the book) are logical and easy to use. There is no bibliography of modern editions of music from 1800 to the present, but it is not one of the aims of this book to provide that kind of information (in the second section of the introduction, McCutcheon does mention several reference works that list published music from 1800 to the present).

The author, whose work reflects substantial organizational ability and dedication, has provided a valuable bibliography of information about the guitar and vihuela and the individuals associated with them.

GARY R. MOEGE, Central Missouri State University

Heinz Bahnert, Theodor Herzberg, and Herbert Schramm. *Metallblasinstrumente*. 2nd ed. Wilhelmshaven: Heinrichshofen, 1986. 254 pp.; 220 black-and-white illustrations, 3 tables, 3 folded sheets. ISBN: 3-7959-0466-8 DM48.

Metallblasinstrumente is a handbook primarily intended for use in teaching apprentices about brass instrument manufacture and in repairing brass and percussion instruments. The authors are affiliated with a division of the East German state musical instrument industry, VEB Blechblas und Signalinstrumente, centered in the city of Markneukirchen, where brass instruments have been manufactured for more than two centuries.

The book presents a wealth of information about its subject in a concise format. The nature of the subject dictates that many pages are devoted to charts or graphs pertaining to carefully worked out dimensions, alloys (of brass and German silver), the tempering of the metals (depending on their use in a particular section of the instrument), the uses of solders, and radii and thickness of metal tubing along with the attendant mathematical formulae. The apprentice is provided with a list of necessary tools, both hand and mechanical. Detailed sections are provided for the most difficult tasks in the manufacturing process—bell making and the assembly of rotary and Perinet valve mechanisms. Additional divisions deal with mouthpieces and mutes and the protection, storage, and handling of brasses.