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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.

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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.

Business itself is not neglected. In chapter 11 forms for cost calculation, marketing, and tables of materials needed for each instrument are presented; with German thoroughness even the cost of material wasted in the manufacturing process is included. The publication contains three oversized unbound charts showing linear profile drawings of the brasses, on which the proportions and locations of cylindrical and conical tubing are indicated. It is a surprise to learn that the B-flat trumpet contains 35mm more conical tubing than does the B-flat cornet. In addition to the mass of technological information for the manufacturing process, the book offers a chapter on acoustics, dealing not only with instruments but also with the acoustics of rooms and buildings, the anatomy for hearing of the human ear, and the documented comparison of variations in pitch beginning with the sixteenth century.

Still another chapter presents the history of the development of the instruments from ancient through contemporary times. Here the authors abandon for a moment the concise format for a comparatively long discussion of the ancient *lur*, and illustrate the technique for casting and joining the sections of this instrument (the technique would also apply to similar ancient instruments cast in bronze). This chapter ends with a history of the development of valves: English readers might prefer to learn about this subject in the longer and more copiously illustrated third chapter in Reginald Morley-Pegge's *The French Horn* (London: Ernest Benn, 1960), 20–25.

If the book has a weakness, it might be the quality of the illustrations in some of its sections. In the final chapter, dealing with percussion instruments, which contains information on repair rather than on the manufacture of the instruments, the illustrations appear to be old fashioned engravings taken from a turn-of-the-century drum catalog. The series of thirty-seven drawings of brasses showing the proportions and layout of the parts in final assembly that make up the greater part of chapter 8 also have an archaic look about them, and one is further struck by the fact that there is a general absence of modern devices for pitch correction. Only one of these instruments (a B-flat cornet with Perinet valves, illustration 150, p. 190) is shown with a finger ring for the third valve slide. Such devices, along with triggers or saddles for the first valve slide, are a necessity for pitch correction and are included on all modern cornets and trumpets of high quality. The drawings of the rotary-valved models also lack a correctional lever. None of the lower brasses is illustrated beyond four-valved models, nor is there any discussion of multi-

valved or compensating systems for the baritones and tubas, although the F-tuba with five or six valves appears in a simple list called "The Practical Brasses" in chapter 7, p. 104. Also absent is the modern bass trombone with one or two valves to change the pitch from B-flat to F or E, though it is described in chapter 3, p. 45. Either the East Germans are manufacturing archaic brasses, or these systems are omitted from the drawings and text for the sake of simplicity in this basic handbook.

A few errors are evident: in illustration 44, p. 33, both the keyed trumpet and keyed bugle are identified as keyed trumpets; on the chart of slide positions for trombones, page 44, the second harmonic in first position for the bass trombone should be F instead of G; and while the table of dimensions on p. 205 is for an F-tuba with four valves, the accompanying drawing on the opposite page shows a three-valved instrument.

Despite these criticisms, *Metallblasinstrumente* is a very useful book, for it contains a mass of accurate technological, acoustical, and historical data.

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The Glen Account Book: 1838–1853. Introduction and indexes by Arnold Myers. Edinburgh, Scotland: Edinburgh University Collection of Historic Musical Instruments, 1985. 253 pp.; 1 facsimile. ISBN: 0–907635–12–1 £17.00.

The *Glen Account Book* is the purchase ledger for the period from July 1838 through July 1853 of the Edinburgh firm begun in 1826 by Thomas Macbean Glen (1804–1873). This ledger survives in the handwriting of two persons: the first ten years of it, presumably, are in Thomas Glen's own hand; in 1848, John Glen, Thomas' eldest son, began to keep the account. No earlier or subsequent volume of the account ledgers has survived. The original document consists of 200 pages of varying and miscellaneous details concerning the instruments (new and used), repair supplies, parts, materials, music, and instruction books that were bought and sold during these fifteen years. Unfortunately, the book does not shed much light on Glen's own instrument making; but there are some references to his manufacture of strings, drums, brasses, woodwinds and of course, bagpipes. The accounts provide a glimpse into the British