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James Tyler and Paul Sparks. *The Early Mandolin*. Early Music Series, 9. Oxford: Clarendon Press, 1989. x, 186 pp.; 13 black-and-white illustrations, 30 musical examples. ISBN: 0-19-318516-4. \$49.95.

One can only applaud publication of a book of this sort. It sheds new light in a darkened nook of the earlier history of Western music. This sort of production takes a lot of work and is of interest to a relatively narrow audience. But those interested in early music should be grateful for the compilation of such an important reference work.

This book is actually a combination of two works. The first is a look by James Tyler at the mandolino, and the second is a study of the mandoline by Paul Sparks.

The mandolino, the earlier instrument, is quite clearly an outgrowth of the lute family. It is small, bowl backed, generally with a sickle-shaped pegbox, strung with gut, and has four to six courses, often doubled, tuned in fourths. This instrument has also been known or misidentified by the names mandola, mandora, soprano lute, pandurina and other hybridizations.

The mandoline, developed ca. 1740, is quite similar to the Neapolitan mandolin today. It has a bowl back, guitar-type peghead (with friction pegs), and four double courses tuned in fifths. The top has a bend at the bridge to add strength and string tension.

One of the main differences between today's model and the one that Mozart and Beethoven composed for is that the fret board was still on the same plane as the top, like a lute. This instrument was generally metal strung and played with a plectrum ostrich quill, cherry bark, raven quill, or tortoise shell. The top had an inset pick guard.

Both authors thoroughly discuss the history and construction, and what is known of makers, dealers, teachers, composers, and virtuosi of the instruments—the culture surrounding these instruments. They cover practical instruction for today on how to play the instrument, lists of current supply houses and makers, published music, existing examples, etc.—a thorough compilation of information pertaining to these instruments. There are also discussions of related and similar instruments.

This is a fine addition to the reference library. If a criticism is to be made, it is a request for modern photographs of ancient instruments which would not only broaden the appeal of this book but would deepen the information provided to the specialist. There are a number of period illustrations and it is a very good thing to gather them together here, but

these are really of more use in authenticating existing examples and illustrating the mode of dress of the musicians than describing the instrument in detail. As a maker, curious about technicalities, this writer grows impatient with the quaint glyphs in which the body points north and the neck northwest. There is, however, one photograph included of two incredibly ornamented eighteenth-century mandolinos.

In summary, this is an excellent and welcome volume. It has a very nice and pleasing appearance.

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Nelly van Ree Bernard. *The Psaltery: An Annotated Audio-visual Review of Different Types of Psaltery.* Buren, The Netherlands: Frits Knuf, 1989. 167 pp.; 39 color photographs, 17 black-and-white photographs, 28 facsimiles, 22 line drawings, 40 musical examples, analog audio cassette with 24 musical examples. ISBN: 90-6027-616-7 (soft cover) 66 Dutch guilders; ISBN: 90-6027-609-4 (soft cover with cassette); ISBN: 90-6027-614-0 (cloth), 88 Dutch guilders; ISBN: 90-6027-610-8 (cloth with cassette); ISBN: 90-6027-615-9 (cassette).

The Psaltery is a chronological review of a selected group of seven types of instruments that were played between the tenth and the eighteenth centuries. A modern twentieth-century psaltery designed by Nelly van Ree Bernard is presented as the last example. The author has reconstructed (between 1975 and 1986) each type of psaltery discussed in the book and then plays the instruments on the accompanying cassette tape, demonstrating the various ways to play each model. The examples chosen for this study, which does not claim to include every known type of psaltry, are representative of the most common forms played during the Middle Ages and later: a four-stringed tetrachord, four diatonic models (the *canon entero*, the *medio canon*, the *citara*, and the *ala entera*), a semi-chromatic octochord, and two chromatic psalteries (the *salterio "Minguet"* and the author's new design for a chromatic psaltery).

Before the reconstructed models are introduced, a brief history of the psaltery in Europe is presented. The definition of the word psaltery is given in its broadest and narrowest senses, noting the many names given to the instrument in various parts of the world. The general construction of the psaltery is covered, pointing out elements common to most mod-