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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-

els as well as typical variations. Stringing and tuning are then explained, followed by an overview of playing methods. The playing techniques discussed include only plucking and striking with hammers; bowing, a technique possible on certain psalteries and currently popular at traditional music events in North America, is not considered in this review.

The psaltery developed from a monochord, through diatonic and semi-chromatic models, to a fully-chromatic instrument. The addition of a keyboard led to the birth of the harpsichord, while the psaltery itself continues to be developed today in Europe and many other places in the world. *The Psaltery* focuses on certain European types that trace this development, each type having been reconstructed from Nelly van Ree Bernard's in-depth study of a large mass of historical illustrations and written information. The specific sources for each model are given in the descriptions. Most of the original source material is from Spain, where the author grew up. The exact tunings for these early instruments have often been lost, and the author has painstakingly created hypothetical tunings for some of the models. These tunings were determined from intense study of the musical examples extant from each time period. For example, in order to establish a likely tuning for the *canon entero*, the author states that she studies the "compass and mode of more than 400 cantiga melodies." After making working drawings for each of the models, Van Ree Bernard had two German instrument makers build the psalteries. She then set out to reconstruct the playing methods used, recording many of the musical examples on the accompanying cassette. It is the recorded music that brings to life this study of the psaltery.

In the discussions of the specific types of psalteries a consistent format is employed: first the name of the model with a "type" number assigned by van Ree Bernard (e.g. "Tetrachord, type NvRB-24") followed by the names of the persons who designed and constructed the model and the dates of construction; next the "shape, sources, period" from which the model was reconstructed; then the "Result: case, roses, bridges, stringing, range, tuning"; "Employment, music, voices"; "Playing methods: position of the instrument, techniques, playing areas"; and ending with "Musical examples" (with the dates of the recording). This consistency in presentation greatly facilitates the comparison of the eight models.

In addition to presenting in meticulous detail the technical information on each of the reconstructed models, van Ree Bernard also includes the actual sound of the music. Most of the twenty-five selections recorded on the accompanying cassette are also notated in the back of the

book. Each musical example is discussed at the end of the section on the technical aspects of the instrument, detailing the position in which the psaltery is being held and the method by which it is being played. The resulting variations in sound quality and harmonic accompaniment possibilities are called to the listener's attention.

One of the most exciting aspects of this audio-visual presentation, however, is that van Ree Bernard goes beyond presenting the music to the reader as a listener—she gives the music to the reader as a musician. In two instances she details how to play the psaltery in an instructional sense. She provides musical exercises and specific playing techniques for one of the oldest models presented in the book (the medieval *canon entero*) and the newest (her own chromatic psaltery). Since there is little certainty on the exact methods of playing the *canon entero* (and since the newest model is her own creation) the instruction is presented as a series of exercises to explore possible playing techniques. Always willing to acknowledge that much of the information is hypothetical, van Ree Bernard has not been shy about presenting her own methods of playing. She has made educated guesses based on her research, and as such, her methods and conclusions deserve full consideration. She has resurrected the lost music played on these early instruments, given it new life through her own playing techniques, and returned it unselfishly as a gift for others to enjoy with her. There is more than sufficient specific guidance to assist the musician in gaining a basic proficiency on each instrument and sufficient general suggestions to allow the musician to continue to explore the psaltery independently.

Of course, learning to actually play these instruments requires a working model. This profound necessity is not overlooked, for included in the book is a full-page working drawing for each of van Ree Bernard's designs. A note at the end of the book states that all the working drawings are available on a 1:1 scale from the publisher. (One should note, however, that the written text on these drawings appears to be in Dutch.) Details concerning innovations (such as removable bridges) in her designs are explained thoroughly in the main text for each model, with specific examples of how to use these new features. Also included in the book are precise instructions on making the accessories used in playing: the *dediles*, goose quills, and hammers.

Of interest to any musician is the section on "Elaboration of Medieval Melodies for Diatonic Psaltery," which follows the instructional section

for the *canon entero*. In this section the author presents suggestions for improvisation, composition, and variations that could be applied to many forms of music. Further enlightenment is given for the chromatic salterio "Minguet" through a translation (with facsimile) of a 1754 Spanish instruction manual and a translation only of a 1770 Italian work containing "recommendations" for playing (beginning with the proverbial admonishment to sit up straight). Both give added insight into the popular styles of playing the psaltery during the eighteenth century with much of the information being applicable to modern psaltery, dulcimer, or zither players.

The considerable amount of supplementary material at the back of the book greatly enhances the understanding of the main text. First there is a section of color photographs, including a clear close-up of each reconstructed model. Other photographs show the author demonstrating the various playing methods discussed in the text. (One especially delightful photograph has van Ree Bernard juxtaposed next to a thirteenth-century illustration of a citara player, both players posed in an identical manner.) The photographs are followed by the full-page working drawings of the eight reconstructed psalteries. Next is the program of music on the accompanying cassette (also included as an insert with the tape itself), followed by the music notations (including most, but not limited to the selections on the cassette). A summary (in both English and Dutch) precedes the index, list of illustrations and notations, bibliography, discography, and acknowledgements.

With this audio-visual production, every aspect of the psaltery is covered: the history, the construction of the eight instruments and their accessories, the written music, the sound of each model, and the playing techniques used to effect those sounds. Nelly van Ree Bernard sums up: "In this review I have presented my personal approach to the fairly detailed iconographic and written data from earlier times, concerning the construction of the psalteries as well as the interpretation of the music played on those instruments. With the help of historical material I have tried to create something new in which constructions and melodies of days long past are interwoven with those of the present time."

She has succeeded. *The Psaltery* is a comprehensive study worthy of a place in the libraries of scholars, luthiers, musicians, and historians alike.

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