

*Journal of the
American Musical
Instrument Society*

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CONTRIBUTORS

Bernard Brauchli is a well-known performer on the clavichord, an instrument which he has done much to promote. For more than ten years he was a member of the faculty of the New England Conservatory of Music and was director of the Cambridge Society for Early Music. In 1992 he returned to Europe, where he currently continues his musical activities, which include those of director of the Festival *Musica Antica a Magnano* in northern Italy.

Eric Charry holds B. Mus. and M. Mus. degrees from the New England Conservatory of Music and a Ph.D. from Princeton University. He is assistant professor of music at the University of North Carolina at Greensboro, where he directs a West African music ensemble. As holder of a fellowship from the Social Science Research Council, he spent two years doing research in Senegal, The Gambia, Mali, and Guinea. Dr. Charry studied the *kora* with Djimo Kouyate in the U.S., Amadou Bansang Jobarteh in The Gambia, and Sidiki Diabate in Mali.

Herbert Heyde holds a doctorate in musicology from the University of Leipzig. He was curator at the Musikinstrumenten-Museum in Leipzig from 1964 to 1973. Since 1992 he has lived in the United States, where he has been associated with the Trumpet Museum of the Streitwieser Foundation in Pottstown, Pennsylvania, and the Shrine to Music Museum, where he is now assistant curator. His many books include *Historische Musikinstrumente im Bachhaus Eisenach* (Eisenach, 1976), *Historische Musikinstrumente der Staatlichen Reka-Sammlung am Bezirksmuseum Viadrina Frankfurt (Oder)* (Wiesbaden, 1989), and the forthcoming *Musikinstrumentenbau in Preußen*.

Beryl Kenyon de Pascual is a musicologist and musical instrument consultant normally resident in Spain. She has served on the Galpin Society Committee (Board of Governors) and has published numerous articles in English and Spanish-language journals, including the *Galpin Society Journal*, *Early Music*, *Music and Letters*, and the *Revista de musicología*. She researches Spanish and foreign musical instruments, instrumentalists, and instrument makers in Spain between 1550 and 1850.

Laurence Libin is the Frederick P. Rose Curator of Musical Instruments at the Metropolitan Museum of Art. With his wife, Kathryn Shanks Libin, he is currently studying the economics of music in Moravian communities of eighteenth-century Pennsylvania. He is well-known as a contributor of articles and reviews for such periodicals as this JOURNAL, *Early Music*, and the *Journal of the American Musicological Society*; he is the author of *American Musical Instruments in The Metropolitan Museum of Art* (New York and London, 1985).

Akio Obuchi is an engineer specializing in acoustical measurements for oil well evaluation services. He is currently a department head for the Schlumberger Engineering Center in Tokyo; from 1971 to 1982 he was a research engineer for Pioneer Electronics. He has built harpsichords since 1969 and has completed several different styles of historical Italian, French, and Flemish harpsichords and virginals. He also plays the baroque violin. Mr. Obuchi holds the B.S. and M.S. in mechanical engineering from Nihon University in Tokyo.

Benjamin Vogel is an associate professor at the Institute of Musicology, Warsaw University, and is currently on leave in Lund, Sweden. He has held the positions of research associate at Indiana University and research fellow at the Institute for Advanced Studies in the Humanities at Edinburgh University. For many years he has specialized in the history of the Polish piano industry and has contributed many articles on that subject to Polish music journals and the *Galpin Society Journal*. Dr. Vogel is the author of three books on Polish musical instruments and is co-author of a forthcoming dictionary of Polish musical instrument terminology.

JOURNAL OF THE AMERICAN MUSICAL INSTRUMENT SOCIETY

GUIDELINES FOR CONTRIBUTORS: A SUMMARY

The AMIS JOURNAL welcomes articles representing original research on topics of interest to scholars, collectors, curators, and performers. These subjects concern the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. Contributions must consist of new material or original interpretations. Articles may be submitted in languages other than English, but it is the author's responsibility to provide an English translation if the article is accepted for publication.

To be considered for publication in the JOURNAL, an article should be submitted in triplicate. After an article is accepted, the author will be asked for an additional copy on IBM-compatible computer diskette. The following guidelines should be observed:

1. For all footnote and bibliographical citations, follow the examples presented in chapter 15 of *The Chicago Manual of Style*, 14th ed. (Chicago and London: University of Chicago Press, 1993).
2. Justify the **left** margin only and use a typeface with large, clear characters (10-pitch, 12-point) and easily visible punctuation marks.
3. **Double-space everything:** notes, bibliography, lists of captions, text, block quotations.
4. Provide one-inch margins on all sides of every page.
5. Quotations in foreign languages should be translated in the text; if the original language for a block quotation is to be included, place it below the translation.
6. Place footnotes and a bibliography of primary and secondary sources on separate pages at the end of the article.
7. Indicate the places where examples or figures will appear in the text. Tables should be set up with the headings and format that the JOURNAL uses.
8. The JOURNAL welcomes illustrations. Since the author is responsible for acquiring them, they remain his property and will be returned. We also remind all authors that it is their responsibility to obtain publication permission from the owners of the original paintings, photographs, and other illustrative material, some of which may be under copyright protection. Copies of all permissions should be submitted within six weeks after the article is accepted. Each photograph or diagram should be on a separate page; small items should be glued to a blank white sheet. Photographs should be clear black-and-white glossy prints; diagrams should be of draftsman quality and camera-ready. Each figure should be numbered on the back. Captions for figures should be listed on a separate page and should include complete sources of all

illustrations (location and institution, inventory number, and credits for photographers and publications).

9. Tables and musical examples are numbered separately. Place each one on a separate page, with the title at the top. The captions should be listed on a separate page.

Book Reviews. The JOURNAL reviews only books that have musical instruments themselves as the principal subject. Suggestions for books for review or of possible new reviewers are always welcome. Reviews are normally solicited by the book review editor. Those interested in reviewing for the JOURNAL are invited to write to the Book Review Editor: Dr. Kenton T. Meyer, Library, Curtis Institute of Music, 1726 Locust Street, Philadelphia PA 19103.

A more detailed list of the JOURNAL's "Guidelines for Contributors" may be obtained from the Editor: Dr. Martha Novak Clinkscale, Department of Music, University of California, Riverside CA 92521-0325.

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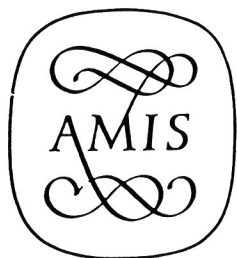
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The American Musical Instrument Society

ACTIVITIES AMIS holds annual meetings with symposia, papers, demonstrations, and performances of interest to members. Meetings have been held at the Smithsonian Institution; the Museum of Fine Arts, Boston; the University of Michigan; New York University; the Shrine to Music Museum; Salem College; Yale University; the University of Chicago; the Metropolitan Museum of Art; the Vancouver Centennial Museum; Oberlin College; the Henry Ford Museum; Arizona State University; Colonial Williamsburg; the Kenneth G. Fiske Museum; the Schubert Club; Moravian College; San Antonio; Nashville; and Elkhart.

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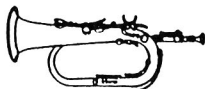
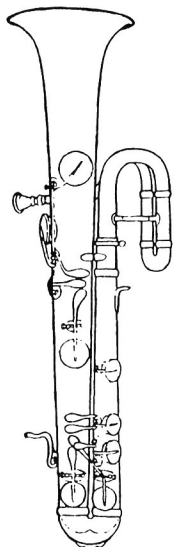
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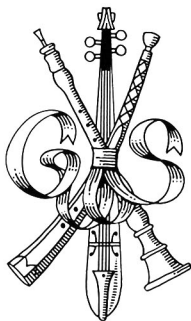
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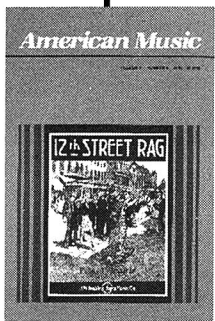
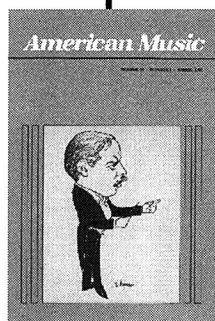
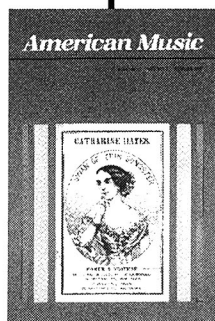
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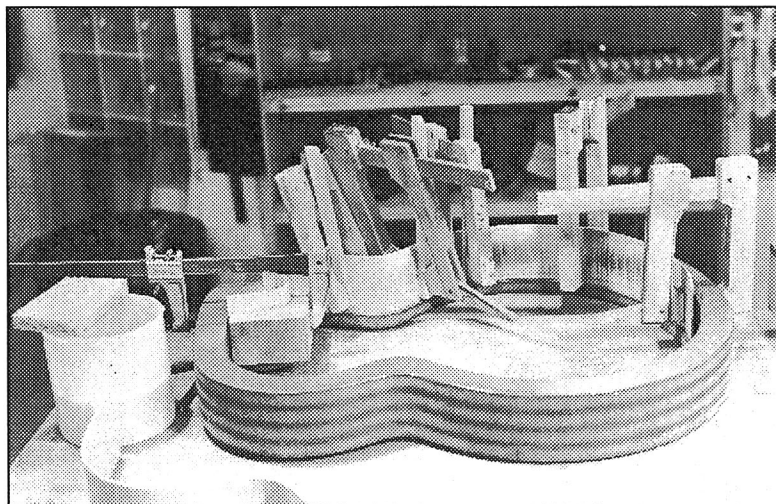
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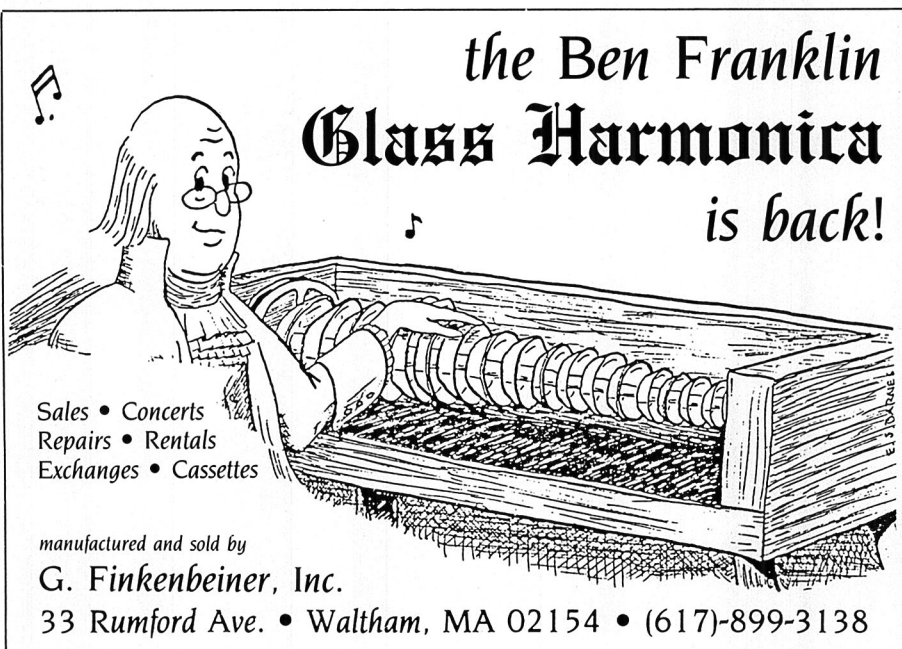
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