

*Journal of the  
American Musical  
Instrument Society*

VOLUME XXII • 1996



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## CONTRIBUTORS

**Sam Quigley** is widely regarded as an expert performer and scholar of Javanese gamelan music. He received his B.A. and M.A. in musicology from Wesleyan University and was Keeper of Musical Instruments at the Museum of Fine Arts, Boston, from 1985 to 1995. Long an advocate of automated museum operations, he is now in charge of computerizing curatorial information for that museum's entire collection. His most recent publication, "Gong Smithing in Twentieth-Century Surakarta," appeared in the Fall 1995 issue of *Asian Art and Culture*. Quigley has served on the AMIS Board of Governors since 1991.

**Cecil Adkins** is a Regents Professor of Music at the University of North Texas, where he taught musicology and directed the early music program. Dr. Adkins has published many books and critical editions, most recently with Alis Dickinson, *A Trumpet by Any Other Name: A History of the Trumpet Marine* (Buren: Frits Knuf, 1991). His article "Oboes beyond Compare: The Instruments of Hendrik and Fredrik Richters," this JOURNAL 16 (1990): 42–117, received the Society's 1992 Densmore Prize.

**Ardal Powell** has practiced for eleven years as a maker of historical flutes, as a partner in Folkers & Powell. He holds an M.A. in English Literature from the University of Cambridge and a Certificate in Baroque Flute Performance from the Royal Conservatory in The Hague. In 1993–94 he was a Fellow of the National Endowment for the Humanities Program for Independent Scholars. He is presently working on a new article on the flute for the seventh edition of the *New Grove Dictionary of Music and Musicians*.

**Pamela Poulin** received her Ph.D., M.A., and B.M. degrees from the Eastman School of Music of the University of Rochester. She is presently a member of the music theory faculty at the Peabody Conservatory of Music. Her articles have appeared in the *Bach-Jahrbuch*, *Mozart Jahrbuch*, *Music & Letters*, *Music Review*, and the *College Music Symposium*; her edition and translation of J. S. Bach's *Vorschriften und Grundsätze . . .* (1738) was published by Oxford University Press in 1995.

# 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 Dr. Thomas G. MacCracken, 12108 Vale Road, Oakton VA 22124.

The Board of Governors of the  
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Vermillion, South Dakota, May 18, 1996

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### NEWSLETTER

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The American Musical Instrument Society (AMIS) is an international organization founded in 1971 to promote the study of the history, design, and use of musical instruments in all cultures and from all periods.

# 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; Elkhart; Salt Lake City; and the Shrine to Music Museum.

**PUBLICATIONS** AMIS publishes the annual scholarly *Journal* and the *Newsletter*, issued three times annually, which provides the membership with information on worldwide activities, book lists and comments, and short articles of general interest.

**MEMBERSHIP** Membership in AMIS is open to both individuals and institutions. Dues are \$35.00 annually (including institutions); dues for student membership are \$20.00 (students must submit proof of current enrollment). All members, except spouse members (who may vote), receive the *Journal* and the *Newsletter*, as well as all mailings concerning the activities and organization of the Society. Payment should be sent (along with a membership application for initial membership) to Dr. Albert R. Rice, AMIS Membership Registrar, 6114 Corbin Avenue, Tarzana CA 91356-1011.

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## 26th Annual Meeting

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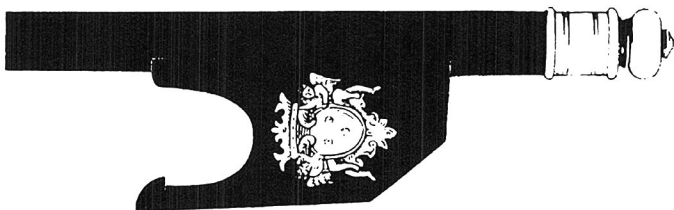
**15–18 May 1997**

The Program Committee welcomes proposals, not only on the theme, but also for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and from all periods. Individual presentations should be limited to 20 minutes in length. Please send three copies of a typed abstract, not to exceed 250 words in length, accompanied by a short biography of 75 words or less, and a list of any required audio-visual equipment, by 1 October 1996, to:

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*A Yankee Lyre: Musical Instruments by American Makers.* Exhibition catalogue, 1985. Instruments by 19th-century makers. \$5.00.

*Catalogue of the Pedro Traversari Collection of Musical Instruments,* Casa de la Cultura, Quito, Ecuador, 1978. \$10.00.

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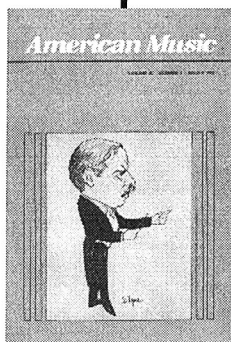
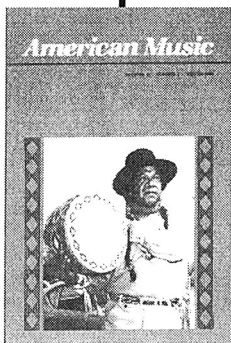
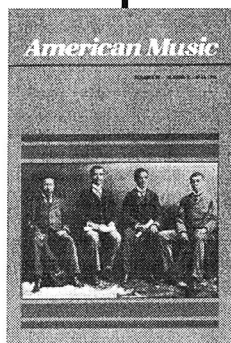
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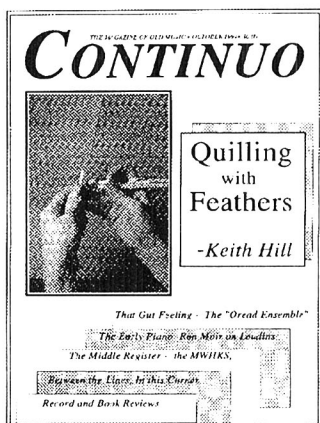
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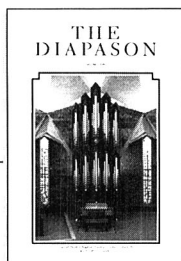
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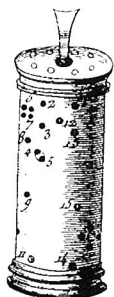
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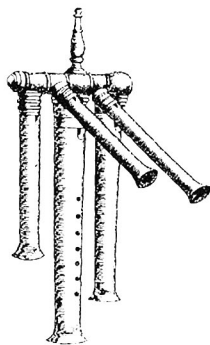
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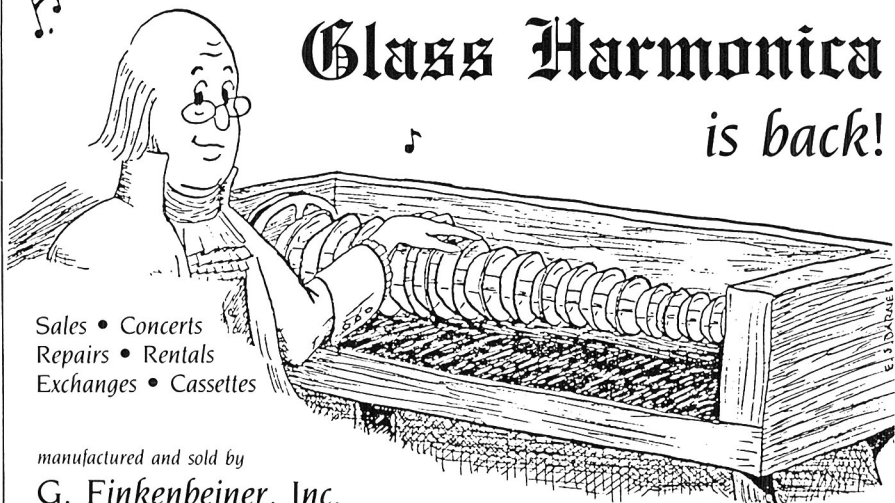
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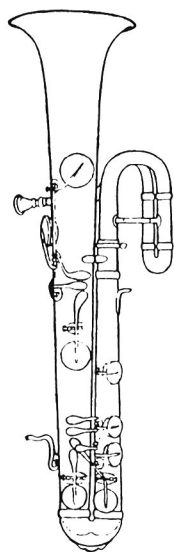
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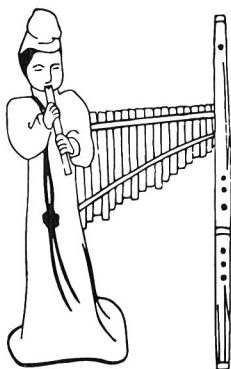


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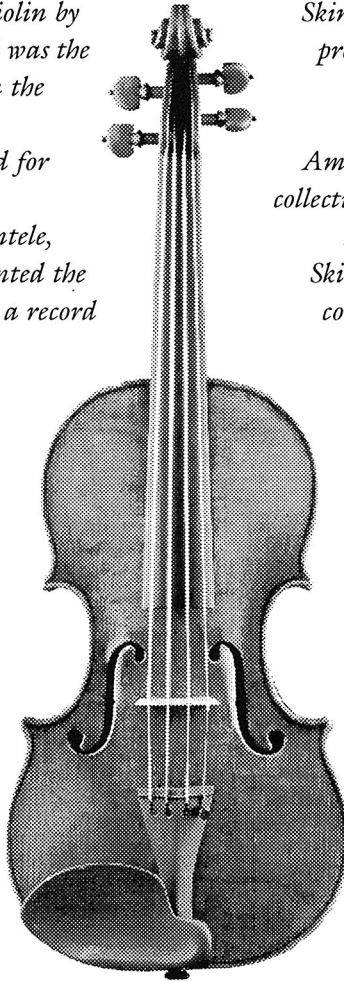
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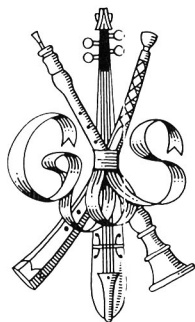
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**The Journal**, published annually, contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an index are available.

**A Research Grant** is offered to assist in study, in anticipation of an article suitable for inclusion in the Journal.

**A Bulletin** is issued three times a year, publicising future activities, reporting on recent ones, placing notices from members and containing requests for information.

**Visits** are organised to instrument collections, many not normally accessible, in Great Britain, Europe and beyond. The curators of important collections in museums, universities and conservatories world wide, often allow visiting groups of members the privilege of seeing workshops, stores and conservation departments in addition to the collections. From time to time, members are invited to visit the homes of private collectors.

**The Annual General Meeting** is held in the U.K. in the Summer.

**Membership** is open to all and is international. Institutions may enrol and enjoy all rights of representation.

**Further details may be obtained from the Secretary,**  
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*We'd also like to thank and congratulate all who have worked so hard and well to bring a healthy AMIS to the quarter-century mark.*

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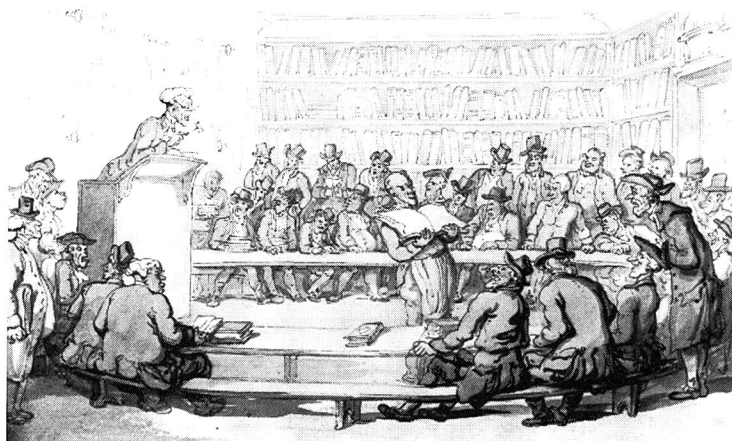


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Thomas Rowlandson, *A Sale at Sotheby's*, circa 1790

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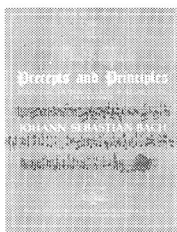
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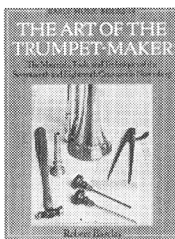
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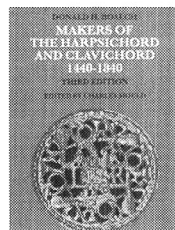
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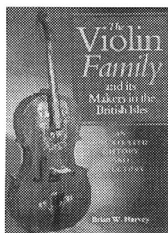
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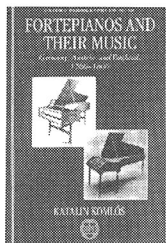
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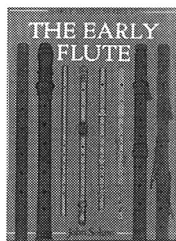
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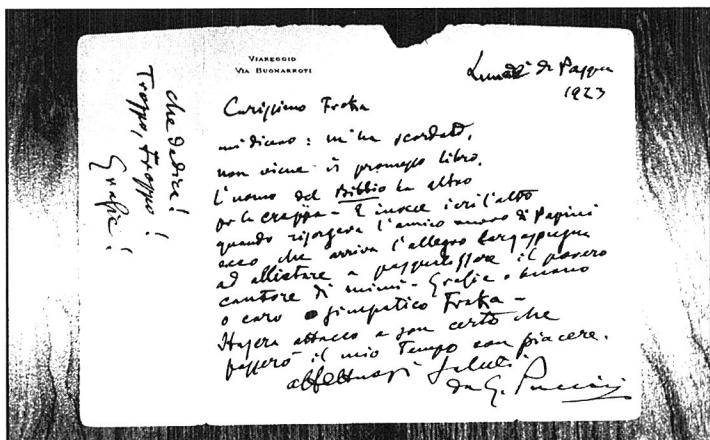
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