

*Journal of the  
American Musical  
Instrument Society*

VOLUME XXIII • 1997



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## CONTRIBUTORS

**John Koster** has been Conservator and Associate Professor of Museum Science at the University of South Dakota's Shrine to Music Museum since 1991. Previously a professional harpsichord maker, in 1990–91 he held an Andrew W. Mellon fellowship at the Metropolitan Museum of Art in New York. His book, *Keyboard Instruments in the Museum of Fine Arts, Boston* (1994), the first comprehensive catalogue of its kind in English, was awarded the American Musical Instrument Society's 1997 Bessaraboff Prize. He is currently completing a book on *Early Netherlandish Harpsichord Making from its Beginnings to 1600*.

**Henry M. Johnson** is Lecturer in Ethnomusicology in the Music Department at the University of Otago in Dunedin, New Zealand. After completing his doctorate on the Japanese *koto* at the University of Oxford in 1993, he was Visiting Researcher in the Department of Music at Kyoto City University of Arts and Japan Society for the Promotion of Science Postdoctoral Fellow. His previous research in Japan, from 1990 to 1992, was undertaken as a Japanese Government Mombusho Research Scholar. His research areas include Japan, Indonesia, India, the British Isles, and the Pacific islands, and he has theoretical interests in organology, anthropology, and music analysis.

**Patrizio Barbieri**, a former professor of electronics, now teaches musical acoustics, applied acoustics, and music theory at the University of Lecce. He also gives a regular course on early organs at the Gregorian University of Rome. He has published one book and about fifty articles on topics related to historical keyboard instruments, musical temperament, and modal and harmonic theories.

**Jeffrey L. Snedeker** received his D.M.A. from the University of Wisconsin at Madison in 1991 and currently teaches studio horn, music history, and brass literature and pedagogy at Central Washington University in Ellensburg, Washington. A member of the Historic Brass Society's Board of Directors, he is also an associate editor of the *Historic Brass Society Journal* and co-director of the HBS's annual Early Brass Festival. An internationally-recognized performer on natural horn, he has recently released a recording of French music for horn and piano, including a set of salon pieces performed on a two-valved instrument, using techniques consistent with the teachings of Joseph Meifred.

# *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, previously unpublished 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 to: Dr. Thomas G. MacCracken, Editor, AMIS JOURNAL, 12108 Vale Road, Oakton, VA 22124. The deadline is October 31 preceding the calendar year of publication, but manuscripts are welcome at any time; if the next issue is already filled, they will be considered for a later issue. Upon receipt, the article is reviewed by members of the editorial board and sometimes also by outside readers with expertise in its particular subject area before a decision is made to accept it. Thereafter, the editor will work closely with the author in all matters relating to information, accuracy, and content. Decisions concerning style and presentation will be made by the editor.

In preparing manuscripts for submission, the following guidelines should be observed:

- Follow the 14th edition of *The Chicago Manual of Style* (Chicago and London: University of Chicago Press, 1993) in all respects, using the examples presented in Chapter 15 for footnote and bibliographical citations. It may also be helpful to consult recent volumes of the JOURNAL for additional information and models.
- Provide one-inch (2.5 cm) margins at both sides and top and bottom of every page; leave the right margin unjustified. Use a typeface with large, clear characters (10-pitch, 12 point) and easily visible punctuation marks and endnote numbers. For book and journal titles use either an italic font or underlining.
- **Double-space everything**, including notes, lists of captions, text, block quotations—everything, without exception.
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- Quotations in foreign languages should be translated in the text; if the original language for a block quotation is to be included, place it either just below the translation or in a footnote.
- Indicate the places where musical examples or tables will appear in the text. These should be numbered, in separate series, and each one placed on its own page with a title at the top. Musical examples should be submitted as camera-ready copy; an extra charge will be made for converting handwritten examples to printable form.

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After an article is accepted, the author will be asked to supply an additional copy on a 3.5-inch floppy diskette. This may be formatted either for IBM-compatible computers (in DOS or Windows) or, preferably, for Macintosh; if a word processing program other than Microsoft Word or WordPerfect is used, a generic (ASCII) version should also be included.

**Book Reviews.** The JOURNAL reviews only books that have musical instruments themselves as the principal subject. Reviews are ordinarily between 750 and 1000 words long, but length is negotiable. Reviewers normally receive a copy of the book reviewed. Suggestions for books for review or of possible new reviewers are always welcome. Reviews are normally solicited by the review editor. Those interested in reviewing books are invited to write to: Carolyn Bryant, 5206 Chandler Street, Bethesda, MD 20814.





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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 following locations:

- 1972 Smithsonian Institution
- 1973 Museum of Fine Arts, Boston
- 1974 Stearns Collection of Musical Instruments, University of Michigan
- 1975 New York University
- 1976 Shrine to Music Museum, University of South Dakota
- 1977 Salem College
- 1978 Yale University
- 1979 University of Chicago
- 1980 Metropolitan Museum of Art
- 1981 Vancouver Centennial Museum
- 1982 Oberlin College
- 1983 Henry Ford Museum
- 1984 Arizona State University
- 1985 Boston
- 1986 Shrine to Music Museum, University of South Dakota
- 1987 Colonial Williamsburg
- 1988 Kenneth G. Fiske Museum, Claremont Colleges
- 1989 New York City
- 1990 Schubert Club Museum
- 1991 Moravian College
- 1992 San Antonio
- 1993 Nashville
- 1994 Elkhart
- 1995 Museum of History and Art, Salt Lake City; Brigham Young University
- 1996 Shrine to Music Museum, University of South Dakota
- 1997 Washington, D.C.

**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 Academic Services, P.O. Box 529, Canton, MA 02021, tel. (781) 828-8450, fax (781) 828-8915, e-mail: [acadsvc@aol.com](mailto:acadsvc@aol.com).

**FRIENDS** Members who contribute \$100 or more to the Society, in addition to their regular membership dues, receive special recognition in that year as Friends of the American Musical Instrument Society.

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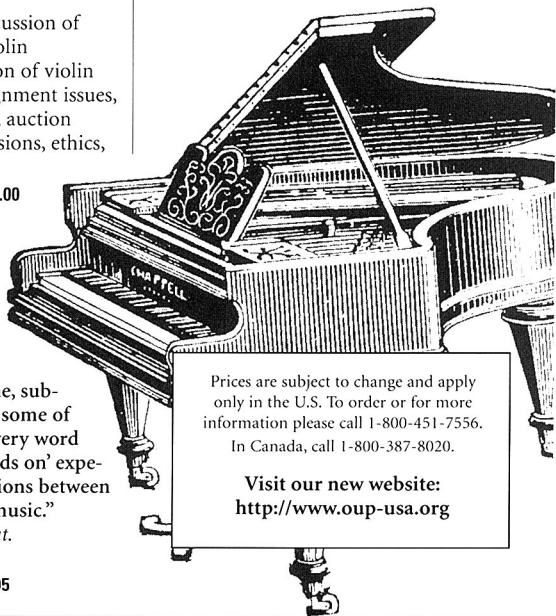
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**The Journal**, published annually, contains articles, reviews, notes and queries on all aspects of musical instruments. Back numbers and an index are available.

**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.

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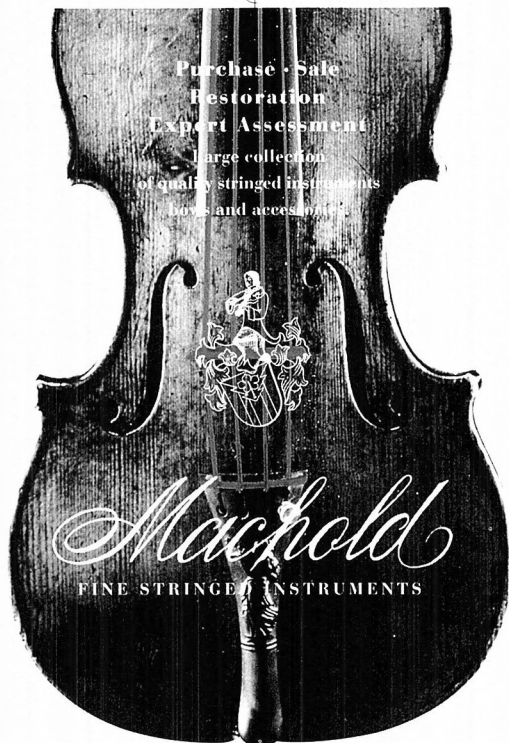
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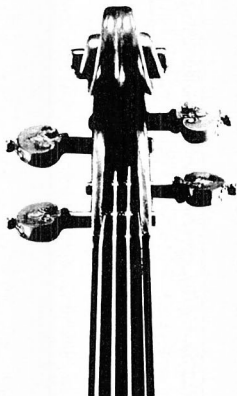


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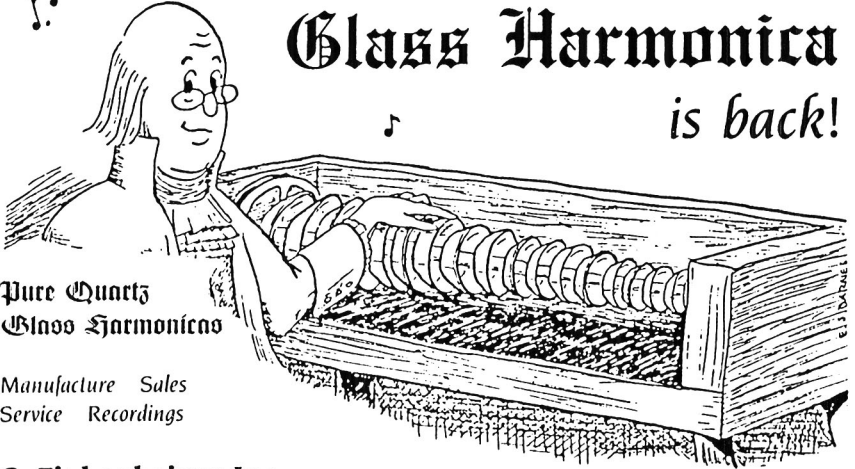


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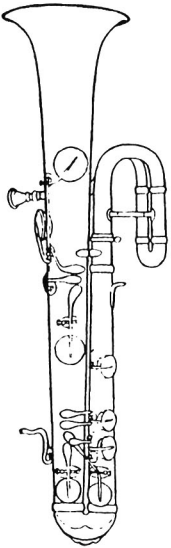
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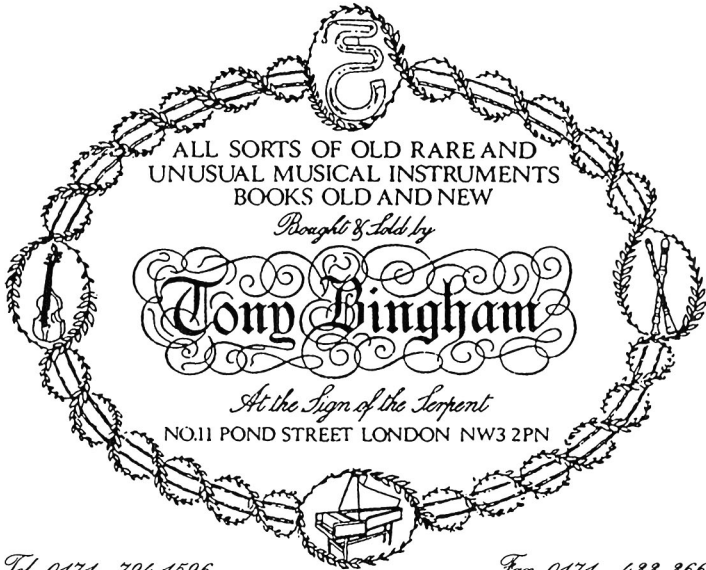
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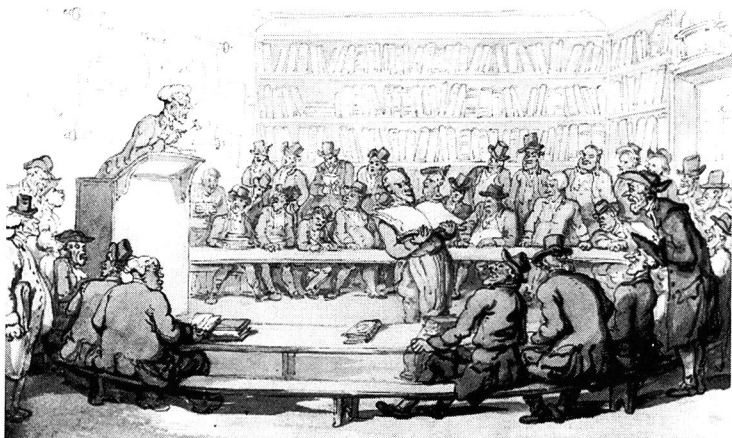
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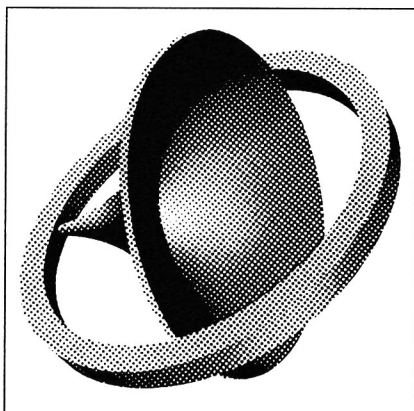
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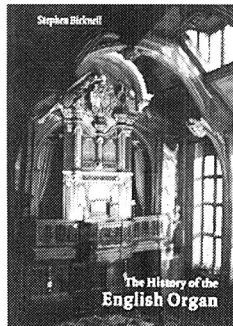
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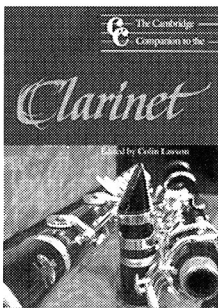
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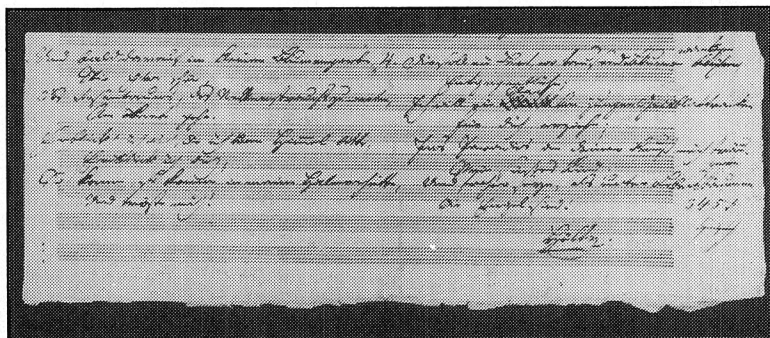
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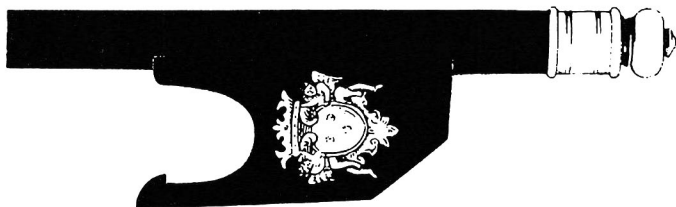
Autograph musical manuscript signed, *Frz. Schubert M[ano prop]ria*, [in my hand], two sides. [May 1815.]

Schubert has written out sixteen bars of double staves of Jägerlied (Rifleman's Song), adding the text of Karl Theodor Körner between the staves. At the top is the notation *Mutig, freudig* (hearty, joyful), as well as an indication for performance by *2 Stim. o. 2 Hörner* (2 voices or 2 horns). On the reverse side, Schubert has penned two 8-line stanzas of a poem by Ludwig Hölty. These verses were presumably used for another song of the composer's, now lost.

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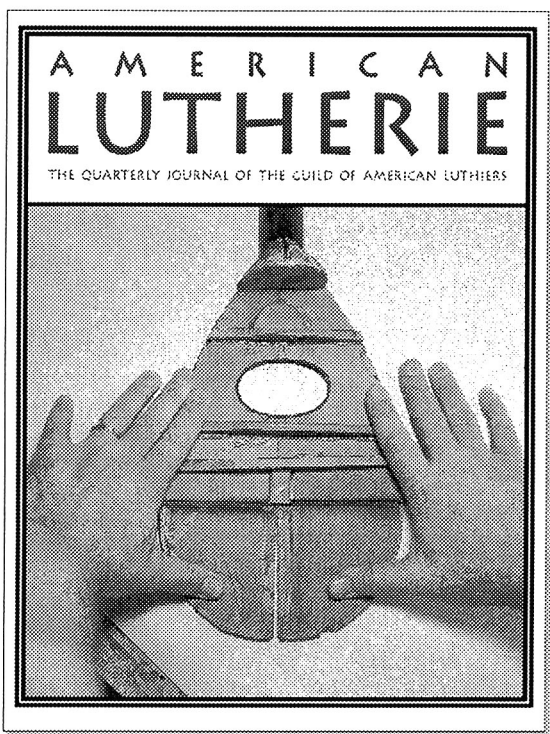
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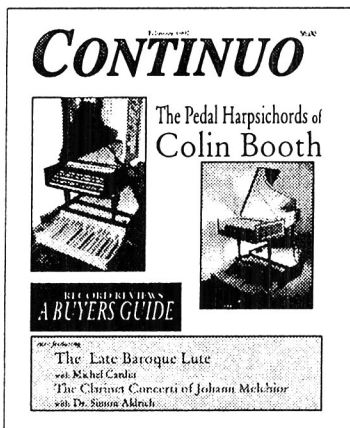
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