

*Journal of the
American Musical
Instrument Society*

VOLUME XXIV • 1998



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and Vincent Tibaut, in its discussion of early representations of the instrument and its players. Of particular interest for its detail is a description by Alain and Marie-Christine Anselm of the harpsichords in the collection of Yannick Gaillou, which provides a wealth of information on each instrument, including measurements, provenance, and restoration efforts. Nicole Lallement and Brigitte Devaux provide the first installment of a descriptive catalog of all the paintings in the Louvre which contain musical subjects, covering those by seventeenth- and eighteenth-century Italian painters.

An extremely informative but short article by Alain Anselm, "Little Prelude to the Study of French Harpsichords of the Seventeenth Century," lists in chronological order forty-four surviving seventeenth-century harpsichords, along with makers' names and where they worked, dates of the instruments, the number of manuals, and present locations. The author also summarizes what can be derived from the list concerning geographic and chronological trends and what remains to be learned.

The authors associated with the first volumes are for the most part closely linked to Parisian organological activities. The yearbook will benefit from a wider range of authors and views once it has established itself.

Both volumes are lavishly illustrated, and the general presentation is first-rate.

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Robert A. Green. *The Hurdy-Gurdy in Eighteenth-Century France*. Bloomington: Indiana University Press, 1995. xii, 109 pp.: 8 black-and-white illus., 11 musical exx. ISBN: 0-253-20942-0. \$14.95.

To many Americans, the name "hurdy-gurdy" conjures up the image of a street musician turning the crank of a musical contraption strapped to his chest, accompanied by a small monkey wearing a red fez and holding a cup to beg for coins. However, the term also applies to a less familiar instrument that bows strings with a wheel, as in a *Geigenwerk*, and frets melody strings with key-operated tangents, as in a clavichord. The earliest examples, called *organistrum* or *symphonia*, date from the tenth century, were often shaped like a long box, and were held across the laps of two people; later versions, some still pop-

ular today, more closely resemble lutes or guitars. The eighteenth-century French hurdy-gurdy or *vielle* (or *vielle à roue*, fiddle with a wheel) contained a rosined wooden wheel that rubbed six strings: four were drones often tuned in unison, and two were melody strings with a compass of about two chromatic octaves. The player used one hand to depress the keys and the other to turn the crank, adjusting the speed of the wheel to express dynamics (faster to make it louder, slower to make it softer). The nasal sound of the wheel-rubbed strings and the bagpipe effect of the drones produce a timbre that has had a significant role in European folk music.

For most of its thousand years, the hurdy-gurdy was in the hands of blind beggars and common folk, playing tunes and accompanying voices in homes and in taverns and on the street. However, from time to time it led two lives. In the eleventh and twelfth centuries it was used by the church: surviving cathedral carvings such as that of Santiago de Compostela in Spain depict clerics playing the *organistrum*. It was also used for teaching, since not only did it have a timbre that would be heard above voices, but it easily played organum by having keys simultaneously fret two or more strings tuned at the fifth and octave, producing parallel fifths. In the eleventh to thirteenth centuries it was played by minstrels at royal feasts and respected by troubadours. After that the hurdy-gurdy belonged primarily to the peasants until the eighteenth century, when the French nobility picked it up. Focusing on this era, Robert Green sets out to demonstrate that its more refined technique, classical repertory for the chamber, and intricate workmanship placed the hurdy-gurdy among the ranks of art music instruments. He departs from other historians who would explain the hurdy-gurdy's court life as one based on fashion or fad rather than on its qualities as a musical instrument. To demonstrate its artistic depth, he brings together its history, music, construction, and performance practices, and, in so doing, provides a well-rounded book with diverse appeal.

In the first chapter Green gives a concise but informative historical background showing the social rise of the hurdy-gurdy from the hands of beggars to the lap of the queen, from grinding out common songs for the street to playing delicate sonatas for the chamber, from having a plain body with unrefined melody strings to being ornately carved with a voice whose sound approached that of a viol. In the second chapter he presents the general stylistic features of French chamber music that lent themselves well to the hurdy-gurdy: the independent solo or melody line, a descendant of the seventeenth-century *air*; and a mingling of Italian

genres and French dance styles (exemplified in François Couperin's *Les Goûts Réunis*). Period music for the hurdy-gurdy divides into soloistic airs and concerted works, the latter being more numerous. Green gives a general overview of musical forms used for the hurdy-gurdy, then discusses the music of ten prominent composers: Joseph Bodin de Boismortier, Michel Corrette, Jacques-Christophe Naudot, Charles Bâton, Michon, Jean-Baptiste Dupuits, Jean François Boüin, Ravet, Buterne, and Prudent. In addition to a summary of their works, Green comments on the music, labeling Dupuits' five publications as the "pinnacle" in terms of technical demands and musical quality. He also discusses the ways composers allowed for the harmonic limitations of a drone instrument while attempting to achieve harmonic interest, and gauges their varying degrees of success in avoiding rhythmic monotony. Chapter 2 concludes with detailed descriptions of four eighteenth-century methods for the hurdy-gurdy: an anonymous work of 1732, revised in 1742, with Bâton a possible contributor; *Principes pour toucher de la vièle* by Dupuits, 1741, aimed at the serious student; *La Vielleuse habile* by Boüin, 1761, a simpler approach for the musically untrained; and *La Belle vielleuse* by Corrette, 1783, mostly a digest of Boüin's method with a new section on tuning.

Chapter 3, entitled "Musical Interpretation and Performance Practice" seems almost a method in itself, drawn both from period books and from Green's experience as a performer. It goes into only enough detail, however, to clarify sound and performance, giving brief sections on tuning, dynamics, the articulated bow stroke known as *coup de poignet*, the player's approach to rhythmic inequality or *notes inégales*, ornamentation, and special techniques such as double stopping, turning the wheel twice as fast to produce a buzz, and disabling the drone. Concerning its use with continuo, Green explains that while many works were written to include harpsichord, composers had to prevent the hurdy-gurdy's articulation and ability to sustain from covering the accompanying instrument through the use of careful dynamics and smaller hurdy-gurdies. Chapter 4, which consists of a twenty-five-page list of sources from the second half of the seventeenth century to the middle of the eighteenth, provides an annotated repertory of music used by the hurdy-gurdy.

Readers who wish to know the complete history or who want a thorough "how to" book on playing the hurdy-gurdy may be left unsatisfied by the brevity of some sections of the book. More definitive volumes containing extensive iconography have already been written, however, for example, Marianne Bröcker's two-volume work, *Die Drehleier: ihr Bau*

und ihre Geschichte (2nd, rev. ed. Bonn–Bad Godesberg: Verlag für systematische Musikwissenschaft, 1977), in which she combed the musicological literature for references to the hurdy-gurdy's construction and history, and Susann Palmer's history, *The Hurdy-Gurdy* (London: David & Charles, 1980). Instead, Green approaches the subject equally as musicologist and performer and tries to convey the sound of the instrument by presenting its capabilities and effects in light of the music and the musical style. Green has pursued his interest in eighteenth-century French music for the hurdy-gurdy by learning to play the instrument, applying methods from the period treatises. Through experimentation and experience he has developed what he considers a satisfying and pleasing sound that serves the music well. (Green has become a regular performer and has made a recording, *French Music for Hurdy-Gurdy*, released in 1993 by the Early Music Institute at Indiana University [FOCUS 932].)

The book itself is clearly written and produced; musical examples and photographs of instruments further illuminate the text. Green has done a service by providing this multi-faceted overview of an instrument that has been too long underestimated or ignored. Perhaps the hurdy-gurdy will enjoy a revival in this country, and we will find ourselves paying compliments with the common seventeenth-century saying "Ils accordent bien leurs vielles," or "they tune their hurdy-gurdies well."

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Sterling Scott Jones. *The Lira da Braccio*. Bloomington: Indiana University Press, 1995. 121 pp.: 2 black-and-white photographs, 10 diagrams, 4 facsimis. ISBN: 0-253-20911-0. \$22.50.

As a champion of another unjustifiably ignored string instrument, the pardessus de viole, I appreciate Sterling Scott Jones's intention of presenting the public with a comprehensive, well-documented, and practical handbook on the lira da braccio. Indeed, according to the author, the lira da braccio deserves even more attention than the pardessus: "Although it is one of the most frequently depicted instruments in paintings and drawings of the Italian Renaissance, particularly during the early sixteenth century . . . it is one which we know least about . . . because so few instruments have survived and because