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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

no written music for the instrument has been found except for a short section added in 1540–45 to an earlier lute manuscript” (p. 1). In comparison, the pardessus, with more than a hundred extant examples and shelves full of published works in the Bibliothèque nationale, is nearly a household word.

Of the ten surviving liras da braccio, only two or three are unaltered. The earliest, dating from 1511, is the extremely well-known and well-endowed example modeled on a female torso by Giovanni d’Andrea, presently in the Kunsthistorisches Museum in Vienna. Another lira da braccio in its original state is an undated instrument made by Giovanni Maria da Brescia, now located in the Ashmolean Museum at Oxford. A third, anonymous, instrument in the Instrument Museum of Brussels also appears to be unchanged. The other surviving instruments no longer have their original necks, fingerboards, or pegboxes.

In contrast to this dearth of actual instruments, the author has found ninety-seven examples of the lira da braccio in works of art, most often woodcuts, paintings, and engravings. Ninety-four are, if not of Italian origin, by Italian artists, the three exceptions being a watercolor by Johann Melchior Bocksberger, a painting by Jan Bruegel the Elder, and a woodcut in Michael Praetorius’s *Syntagma musicum*. These ninety-seven images, together with the ten extant instruments, are the focus of Mr. Jones’s careful research. In twenty-five pages of charts, each with an interpretive paragraph, he explores these instruments in painstaking iconographic detail. A partial list of topics covered includes: number of strings on and off the fingerboard; number of corners (the four-cornered violin-like shape is most common); shape and position of sound holes, bridge, and bow; hand position on bow in relation to bow length; type and date of iconographic examples; and religious, mythological, or secular subject matter and sex of player (most players are male or are female-appearing angels).

The rest of the book furnishes a variety of historical, anecdotal, or practical information about the instrument, from early citations in primary sources by such authors as Mersenne, Rognoni, Vincenzo Galilei, Ganassi, and Castiglione. Also included are checklists of extant instruments and iconographic sources; charts of comparative sizes (of existing instruments) and shapes (of iconographic ones); charts showing chords and fingerings based on tunings from Lanfranco and Praetorius; and, finally, some arrangements by the author of appropriate works of music, as well as transcriptions of the few surviving examples in a late sixteenth-century manuscript from Pesaro, with facsimiles. A list of modern mak-

ers and a bibliography of modern sources from the 1920s through the 1990s complete the volume. Printed neatly but without frills and bound in soft cover, the book is easy to read and to play from.

The first of my few quibbles can be answered easily: I'm sure economy is the reason that only one photo of an original instrument and one (black-and-white) reproduction of a sixteenth-century painting are included. Many, though not all, of the 105 remaining examples appear in line drawings, and two early works of art are also drawn schematically by an unknown artist. Still, I missed being able to view the instruments in context and evaluate such qualifying expressions as "medium bow length" and "medium bridge arch" for myself. The author states that such characteristics "had to be judged intuitively" (p. 28), but I would have liked to support his intuition with my own.

I also wish that Mr. Jones had given us more guidance in the area of performance practice. As one of the few modern players of the *lira da braccio*, his experience would be invaluable. Does he use his thumb or thumb nail on the two strings off the fingerboard? How did he decide what *musica ficta* and chord inversions to use in his arrangements? Did he change the melody of Arcadelt's "O felici occhi miei" (bars 27–29, 33–34, and 36–40) for reasons of voice leading, personal preference, or sixteenth-century common practice? How exactly would the bow be held so that "the tension can be altered with the fingers, a technique requiring some practice" (p. 57)? How did he come to the conclusion that "chords were lightly stroked rather than sustained" (p. 51), and how then would some of his more polyphonic musical examples be played? Why is the G-major fingering chart on pages 74–76 bristling with parentheses while a similar passage in the E-major chart on page 68 has none?

A performer is encouraged to leave the audience asking for more. A scholar, however, should not treat his readers in the same way. More access to visual information would help confirm his scholarly conclusions; more insight into his editorial process would aid us in understanding his musical decisions. This is one of those rare cases where more actually would be more.

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