

*Journal of the
American Musical
Instrument Society*

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CONTRIBUTORS

Jayson Dobney is Curator of Musical Instruments at the National Music Museum in Vermillion, South Dakota. During the academic year 2003–04 he held a fellowship in the Department of Musical Instruments at the Metropolitan Museum of Art, and in spring 2004 received his Master of Music degree from the University of South Dakota with a thesis on “Innovations in American Snare Drums 1850–1920.” He has received two Gribbon Awards from the AMIS and has twice presented papers at annual meetings of the society.

Nancy Groce is a folklorist and ethnomusicologist at the Smithsonian Center for Folklife and Cultural Heritage. She is the author of several books on organology, including *The Hammered Dulcimer in America* (Washington, DC: Smithsonian Institution Press, 1983).

William E. Hettrick has served AMIS as editor of this JOURNAL, member of the Board of Governors, president, and editor of the Newsletter. His publications include critical editions of music of the sixteenth through the nineteenth centuries, arrangements for recorder quartet, articles on musical instruments and composers of Germany and Austria, and an edition of Martin Agricola’s *Musica instrumentalis deudsch* (1529 and 1545). Dr. Hettrick is professor of music at Hofstra University, where he teaches music history and directs the collegium musicum.

Robert Howe has played bass oboe since 1986 and heckelphone since 1996. He has published on organology in *The Double Reed*, *The Galpin Society Journal*, this JOURNAL, *Larigot*, and *National Review*, and has given presentations at meetings of the American Musical Instrument Society, the International Double Reed Society, and the North American Heckelphone Players’ Association, of which he is a founding member. He received a Galpin Society Research Grant in 2002.

Peter Hurd studied oboe with Viginia Liebold, Harvey McGuire, John Mack, and Jerry Sirucek. He is president of Olympic Carillon International, carillon architects and builders. Hurd became fascinated with the heckelphone as a teenager and eventually founded the North American Heckelphone Players’ Association in 2001.

John Koster received the A.B. with honors from Harvard College in 1971 and was for many years a professional harpsichord maker in the Boston

area. Having held an Andrew W. Mellon Senior Fellowship at the Metropolitan Museum of Art in 1990–91, he is now Conservator and Professor of Music at the National Music Museum at the University of South Dakota. He is the author of numerous articles and reviews appearing in this JOURNAL, *The Galpin Society Journal*, *Early Keyboard Journal*, *Musique-Images-Instruments*, *Early Music*, and elsewhere. His book *Keyboard Musical Instruments in the Museum of Fine Arts, Boston* (1994), the first comprehensive catalog of its kind in English, was awarded the AMIS's Bessaraboff Prize in 1997.

Darcy Kuronen has worked since 1986 at the Museum of Fine Arts, Boston. As the MFA's curator of musical instruments, he oversees one of the country's oldest and most noted public collections of instruments, with over 1100 examples from all time periods and regions of the world. Most recently, he organized the critically acclaimed exhibition *Dangerous Curves: Art of the Guitar* (October 2000–February 2001), celebrating the diversity of guitar design over the past four centuries with 130 rare instruments from private and public collections. He is also author of the exhibition's award-winning catalog of the same name.

Amanda Maple is music librarian and head of the Arts and Humanities Library at Penn State University. Also an organist and harpsichordist, she has degrees from Augusta College, Florida State University, and Columbia University, and has published books and articles on various aspects of music librarianship.

Arnold Myers read physics at St. Andrews University and completed his doctorate at the University of Edinburgh with research into the application of acoustical techniques for the study of historic brass instruments. He is the director of the Edinburgh University Collection of Historic Musical Instruments, and edits an ongoing catalog of the collection which has been in publication since 1990. He served two terms as the Vice President of CIMCIM (the International Council of Museums committee concerned with musical instrument collections), and he has contributed articles to *The New Grove Dictionary of Music and Musicians*, 2nd ed. and *The New Dictionary of National Biography*.

Harrison Powley is Professor of Music at Brigham Young University in Provo, Utah, where he teaches music history and serves as Head of Musicology in the BYU School of Music. He earned his Ph.D. from the

Eastman School of Music of the University of Rochester and was a Fulbright Scholar in Vienna. He is presently editing seven timpani concerti by Georg Druschetzky for A-R Editions. He recently completed his second term as president of the American Musical Instrument Society.

Howard Schott, the author of the catalog of keyboard instruments in the Victoria and Albert Museum and of numerous articles in *The New Grove Dictionary of Music and Musicians* and *The Harvard Dictionary of Music*, wrote frequently for several journals, including *Early Music*. His critical edition of the keyboard music of Froberger, the product of his doctoral research at Oxford, remains in print, as does his *Playing the Harpsichord*, now in its fourth edition and translated into German. He died on June 23, 2005, while this volume was in press.

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 (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.
- Place footnotes on separate pages at the end of the article. Since the JOURNAL does not usually include separate lists of sources with articles, complete bibliographical information on all publications cited should appear in the first footnote in which they are mentioned.
- Quotations in foreign languages should be translated in the text, with the original normally appearing in a footnote; alternatively, for block quotations the original may be placed just below the translation.
- Musical examples and tables should be numbered (each in its own series) according to the order in which they are first mentioned in the article. Each one should be placed on its own page with a title, rather than being inserted into the main text. Musical examples should be submitted either as camera-ready copy (preferably pre-sized to the JOURNAL's page margins), or as electronic files in EPS, TIFF,

or Acrobat PDF format; an extra charge will be made for converting handwritten examples to printable form.

- The JOURNAL welcomes illustrations. Since the author is responsible for acquiring them, they remain his or her property and will be returned. It is the author's responsibility to obtain permission—for both print and electronic publication—from the owners of original paintings, photographs, and other illustrative material, some of which may be under copyright protection. Copies of all permissions should be received by the editor no later than six weeks following an article's acceptance for publication.

If photographs and diagrams are submitted as hard copy, each one should be on a separate page, with small items glued to a blank white sheet. Photographs should be clear glossy prints, preferably black-and-white although color prints are also acceptable. (There may be an additional charge for conversion from slides or other transparencies.) Diagrams must be of draftsman quality and camera-ready.

Alternatively, such material may be submitted in electronic form. In this case, it must conform to the publisher's technical specifications, which may be consulted on line at <http://www.areditions.com/journals/info/FileSub.html>. Briefly, this means it should be in an appropriate format, such as Quark Express, Photoshop EPS or TIFF, Adobe Illustrator EPS, or Acrobat PDF; please inquire before sending any JPG files. Scans should be at 300 dpi for grayscale images and a minimum of 900 to 1200 dpi for line art. Each art file should contain only one art example, comprising a single page; captions should be supplied as part of the article's text and not included with the art files. All art files should be submitted on disk rather than by e-mail, accompanied in each case by a hard copy printout for reference and review.

Regardless of the method used for submission, number the hard copy of each figure on the back, in a series separate from the numbering of any musical examples or tables, and indicate which direction is up unless there is no possibility for ambiguity. List figure captions on a separate page or pages and include complete source information for all illustrations, such as location and institution, inventory number, and credits for photographers and previous publishers.

After an article is accepted, the author will be asked to supply an electronic copy of the text, either on a disk or as an e-mail attachment, preferably in Microsoft Word. (This may also be included as part of the original submission, in addition to the three required hard copies, but is likely to be rendered obsolete by subsequent editorial requests for revisions.) Files may be formatted either for Windows or Macintosh computers; 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 books on subjects concerning the construction, history, sociology, and conservation of instruments, and questions of performance practice related to particular instruments. Reviews are ordinarily between 750 and 1000 words long, but length is negotiable. Reviewers normally receive a copy of the book reviewed. Suggestions of 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: Janet K. Page, Scheidt School of Music, University of Memphis, 3775 Central Avenue, Memphis, TN 38152 (e-mail: jpage2@memphis.edu).



The Board of Governors of the
American Musical Instrument Society
records its pleasure in designating

IVAN MAČÁK

the recipient of the 2004

CURT SACHS AWARD

in recognition of his outstanding leadership
as curator of musical instruments in the Slovak National Museum
and as first director of its Music Museum;
his courageous advocacy of a humanistic approach to organology;
his distinguished contributions to
documentation and interpretation of folk instruments,
exhibitions of musical instruments in diverse cultures,
and music iconography;
and of his commitment to reviving traditional instrument making
in Slovakia.

Winston-Salem, North Carolina, May 22, 2004

Organization and Membership

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WEBSITE

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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	1989	New York City
1973	Museum of Fine Arts, Boston	1990	Schubert Club Museum
1974	Stearns Collection of Musical Instruments, University of Michigan	1991	Moravian College
1975	New York University	1992	San Antonio
1976	Shrine to Music Museum, University of South Dakota	1993	Nashville
1977	Salem College	1994	Elkhart
1978	Yale University	1995	Museum of History and Art, Salt Lake City; Brigham Young University
1979	University of Chicago	1996	Shrine to Music Museum, University of South Dakota
1980	Metropolitan Museum of Art	1997	Washington, D.C.
1981	Vancouver Centennial Museum	1998	Kenneth G. Fiske Museum, Claremont Colleges
1982	Oberlin College	1999	Vassar College
1983	Henry Ford Museum	2000	Lisle, Illinois
1984	Arizona State University	2001	University of North Carolina at Asheville
1985	Boston	2002	Museum of Fine Arts, Boston
1986	Shrine to Music Museum, University of South Dakota	2003	Oxford, London, Edinburgh
1987	Colonial Williamsburg	2004	Winston-Salem
1988	Kenneth G. Fiske Museum, Claremont Colleges		

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 \$45.00 annually (institutions \$60.00); dues for student membership are \$20.00 (students must submit proof of current enrollment); dues for spouse members are \$10.00. Members in all categories residing outside North America should add \$10.00 for foreign postage. 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 AMIS Business Office, c/o The Guild Associates, Inc., 389 Main Street, Suite 202, Malden, MA 02148, tel. (781) 397-8870, fax (781) 397-8887, e-mail: amis@guildassoc.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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to be held at the
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The Program Committee invites proposals for papers, lecture-demonstrations, performances, and panels on a broad range of topics relating to the history, design, and use of musical instruments in all cultures and at all periods. Proposals related to acoustic, electronic, or mechanical instruments in the gambling and entertainment industries will be especially welcome. Papers are limited to 20 minutes, followed by time for questions and discussion.

The deadline for the receipt of proposals is January 15, 2005. Please send three copies of a typed abstract of up to 250 words, accompanied by a brief biography and a list of required audio-visual equipment, to:

Edwin M. Good, Program Co-Chair
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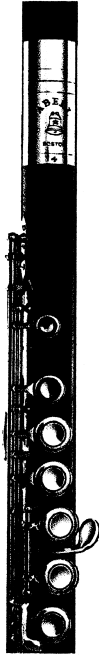
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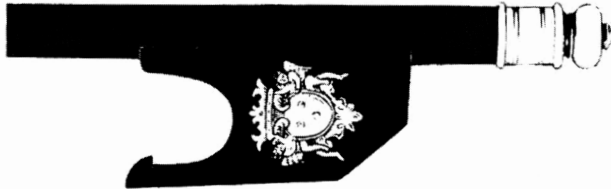
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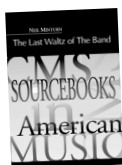
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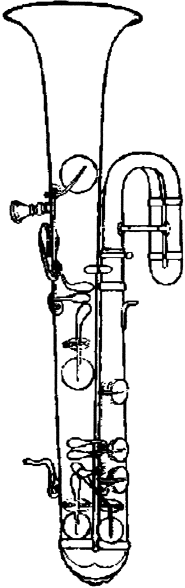
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