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Andreas Stein and two reconstructions made after fifteenth-century treatises—none really suitable for performing the major repertoire fit for the clavichord.

The first volume of Magnano proceedings, issued in 1994, concluded with Bernard Brauchli's twelve-page "Comprehensive List of Iconographical Documents on the Clavichord" covering the fifteenth to twentieth centuries, and each subsequent volume, including the ninth, has included extensive addenda. Volume five and now volume ten conclude with updated comprehensive lists, this latest of twenty-eight pages compiled by Brauchli with the collaboration of Uta Henning. These lists, which include illustrations of recent discoveries, are, needless to say, valuable finding aids for researchers even if the occasional item (e.g., the earliest printed representation of a clavichord, in a Netherlandish block book of about 1460, as illustrated in an article by this reviewer in *Early Keyboard Journal* 18 [2000]) has escaped the compilers' net or if a few items might not be clavichords (e.g., the instrument clearly with the jack rail of a virginal in a Venetian depiction of about 1700 reproduced on p. 270). The usefulness of the list would have been enhanced by the provision of more references to publications or internet resources with reproductions of the images.

Despite these few quibbles, the two latest volumes of the Magnano proceedings maintain the promise and momentum of the previous eight. Certainly the entire series, most of which is still in print, belongs in the libraries of institutions affording any attention to organology and in the personal collections of all those seriously interested in early keyboard instruments.

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Sumi Gunji and Henry Johnson. *A Dictionary of Traditional Japanese Musical Instruments: From Prehistory to the Edo Period.* Tokyo: Eideru Kenkyūjo, 2012. 350 pp.: many line-drawings, bibliography, classification index. ISBN 978-4-87168-513-9. ¥14,286 (\$158, cloth).

This book lists alphabetically what appears to be every known name for a Japanese musical instrument from around 8000 BC to 1868 AD (there is a useful table of Periods and Eras with their dates in the front). While many are alternative names or pronunciations of certain Japanese

characters (the *kanji* can often be read in different ways), or references from early texts to an instrument for which there are no precise details surviving, the majority are for instruments and sound makers of all sorts, from agricultural animal and bird scarers through hunters' lures, toys (many of these highly entertaining), and folk instruments, to those of Japanese high culture. Almost wherever possible there are detailed descriptions, listing the *Name* (in Roman script and Japanese *kanji*). Etymology of the name, *Use* (briefly), *Other Names* (which cross-refers to other entries in that other name), *Classification* in the MIMO version of Hornbostel & Sachs System, *Construction* (in considerable detail, usually with dimensions), *Performance* (often with very full details of playing technique), *Context* (what it is used for, the musical genre and how it is used), *History* (often its original use and, where appropriate, how it came into a musical genre and when), *Related Instruments* (such as other instruments of similar type, e.g., other forms of biwa or shamisen), and *Further References* (bibliographic). In many cases there are marginal line drawings, with interior and cross-sections, with parts named or numbered to a list of names, and often supplemented with reproductions of historical illustrations.

The lists of names of parts can be a slightly odd mixture of English terms (e.g., "belly") and Japanese terms for which translations are usually, but not always, given in the text. Some knowledge of Japanese custom is assumed (for example the names of Japanese musical genres, the traditional positions of posture, etc.). Idiosyncratic also is the numbering of finger holes of wind instruments; in descriptive text these are normally described from the playing end (this is always stated as such, to prevent any confusion), but for line drawings and fingering charts (of which there is a useful quantity) they are numbered from the distal end. This is logical from the playing point of view, for to produce a scale one does normally open holes from the bottom, but nevertheless we do usually number the uppermost hole as 1, the next as 2, and so on down. Also the word "thumbhole" is never used, but always as "finger-hole [*sic*] on the underside" (rather than "at the back" or "rear").

Although one of the authors is a native English-speaker, some usages are also slightly odd. Cymbals (*batsu*) have their holding cords "attached to" the top of the boss, rather than through a hole in it (the hole is shown in the line-drawing). A jews harp (that name is never used; the French term *guimbarde* is used instead) (*biyabon*) is taken "in" the mouth and plucked. More seriously, with the shawm (*charumera*), "One

end of the metal pipe joins the narrow end of the wooden pipe, while the other end is attached to a straw reed." Is it really straw or is it some rather more durable plant stem? Why not use the normal technical term "staple" for the metal pipe? Surely the reed sits on the staple rather than being "attached" to it. Lastly, on its line-drawing, the "Reed" points to the staple and not to the reed. Gongs, kane, and other terms, are "brimmed plates;" while there is no set terminology for such instruments, "rim" or sometimes "flange" is more usual for the turned-down part than "brim."

However, none of these usages (and there are others that could be cited), save perhaps for the question of "straw," detracts from the clarity of the descriptions, for a moment's thought allows one to work out what is meant. In only a very cases (e.g., the takezutsu, a struck bamboo tube) would one be grateful for further information—in that case whether the ends of the tube are open or closed. There is a vast range of instruments here, many of which nobody outside specialists in Japanese organology would ever have heard of, such a stone whistle (*iwabue*), natural or artificial, dating back to the archaeology of the earliest Jōmon period, or a tuning device (*itchiku*) consisting of a bamboo tube into which twelve free reeds are inserted, with twelve holes in four rows of three around the tube, into each of which one blows to sound the relevant reed. These two are cited just as examples of instruments on contiguous pages that can fascinate the reader, turning pages by chance, as inevitably one does with any dictionary or encyclopedia.

As suggested initially here, the descriptions of the more important art-music instruments are extremely detailed. As just one random example, that of the *kotsuzumi*, the hourglass drum of *nō* and *kabuki*, includes its parts (with their Japanese names), the materials of which it is made, the decorations of the body, the dimensions, the playing position in the different styles of music, how the drum is held, the different modes and places on the head of striking it and which and how many fingers are used for each, and so on. The playing techniques of string and wind instruments are described in even more detail. Constructional details are often also fascinating; despite having examples in my own collection of the flutes used in *gagaku* and *nōgaku*, I had never known that these instruments were made in separate sections, the joints hidden under the bindings of bark twine, nor had I really believed the legend, confirmed here as truth, that some of them are turned inside out so that the internal wall of the bore is formed by the harder external cortex of the bamboo, rather than the softer natural interior.

This book is highly recommended, not only, as must be obvious, to anyone interested or involved in Japanese music, but to anyone who is fascinated by the variety of ways in which sound is produced by human ingenuity.

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Anthony Hammond. *Pierre Cochereau: Organist of Notre-Dame. Eastman studies in music*, vol. 91, Rochester: University of Rochester Press, 2012. 346 pages, 29 black-and-white photos, 10 tables, 41 figures, 92 musical examples, hardbound, ISBN: 978-1580464055, \$85.

Pierre Cochereau (1924–1984) was the titular organist at Notre-Dame Cathedral in Paris from 1955 to 1984. During that tenure he became one of the world's most famous and widely-traveled concert organists, oft-recorded and extensively broadcast, as well as a leading music educator. Hammond's book is the first English-language study of Cochereau's life and work.

The first chapter is a biography of Cochereau. He was born in Paris, the only child of a prosperous shoemaker, which ensured Pierre's financial security throughout his adult life. The father planned for his son to continue the family business, yet recognized Pierre's musical gifts and supported his study of violin and piano, the latter with Marguerite Long (1933–36).

Cochereau had his first encounter with a pipe organ on June 2, 1937; from the moment he first touched its keyboards, he knew he had to become an organist. Fatefully, that was the very day the organist at Notre-Dame Cathedral, Louis Vierne, died at the organ console during a concert. Cochereau began organ studies with Marie-Louise Girod, organist at the local Protestant church. In 1940 Pierre's father took his son to the Paris Conservatoire, where aptitude tests confirmed the youth's extraordinary musical gifts, and the school's General Secretary advised the father that it was his duty to ensure that these gifts were fully nurtured. Cochereau went on to continue his organ study with Paul Delafosse, the choir director at Saint-Roch church in Paris. When the church's titular organist, André Platz, died suddenly the following year, Cochereau assumed his duties. He continued organ study with André Fleury, then, after a year of legal studies instigated by his father, in 1943, entered the Paris Conservatoire. There he did not begin organ study immediately; in