songs of primitive peoples are in many respects more limited than the 'great' music of the modern West, but, as indicated earlier, the West bought its expansion at the price of what one might call cultural irrelevance. One cannot put a comparative value on an Eskimo song and a symphony, because one first must ask the questions, "valuable to whom?" and then "valuable for what?" Though Sachs has dealt throughout the book with specific musical elements in a supra-cultural way, he is careful to reinforce the concept that aesthetic aims and standards are different for each culture. "Music is not a universal language. Even the Westerner has to learn his own musical idiom as if it were a foreign tongue. . . . White man is convinced he stands on the peak of the world— including our music, of which we are so rightfully proud. He should learn to realize that, . . . we can be as primitive in other peoples' eyes as they appear to ours" (p. 219). On page 221 he adds that musical depth "is a matter of social and personal empathy and beyond the reach of musical science."

All this does not mean that Sachs advocates a cultural relativity. On page 221 he states "Neither do I praise the past, nor do I chide the present. I do not exalt the Primitive or despise the Westerner. I do not want to exchange what we possess for what we have lost; I do not trade the B minor Mass for an Eskimo melody; I am a denizen of this world and of this time as much as my most critical reader. I write without nostalgia, without mourning for the paradise lost that Rousseau's age beheld in the pristine purity ascribed to dawning culture. The phenomena I mention are facts, not dreams." Thus Curt Sachs wrote his own last testament. His pleas for inter-cultural awareness are reinforced by the daily political and sociological events of our times. Sachs's personal counsel will be sorely missed, but the legacy of his general attitude towards music as a worldwide phenomenon should serve as an important guideline for music research in years to come.

Certainly the last chapter of this last book should be required reading for all students of music as well as some of their teachers.

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The work in hand is a topical encyclopedia consisting of nearly 50 articles, together with a group of appendices. The latter include glossaries of technical terms, performing media, and musical terms in foreign languages, a biographical dictionary that gives the dates of birth and death for a host of composers and performers, and a bibliography. The volume is part of a growing set that is to cover many fields of knowledge, and the set itself is freely adapted from the Fischer Lexikon. Rudolf Stephan's volume on music was entrusted to nine translators. Several articles have been enlarged by the addition of material of interest to the English-speaking public; the aforementioned appendices and two entirely new articles dealing with the History of Western Music (written by Jack Sacher) and with Jazz (written by Bert Konowitz) have been added.

This encyclopedia has apparently been designed with the musical amateur and student in mind. The individual articles are usually longer than in other volumes of similar size, and they each take in a wide range of material. There is, for example, one main article dealing with most instruments. An extensive index enables the reader to locate material within the body of a long article. No doubt a highly useful and interesting volume could be created according to the plan thus far described, but the present volume is unfortunately a very poor one, open to severe reproof on many counts.

In the first place, the book was not
proof-read with care. Obvious boners, such as, “Theoretically, the row (or ‘series’) has to compromise [sic] all 12 tones in order to assure maximum variety...” should have been caught. The musical symbols required on pp. 268, 269, and 271 for the article on Rhythm are missing. The article on Mass promises an example of a two-part Kyrie, Cunctipotens genitor, but furnishes instead a comparison between an excerpt from the Credo of the Mass of Tournai and its plainsong counterpart.

Although this reviewer did not have access to the German original, he strongly suspects that many of the translations are incompetent. Certainly, the English “choral” is not the equivalent of the German “Choral,” used in the sense of plainsong (cf. pp. 148 and 324). While some articles are straightforward and intelligible, many are stylistically ludicrous.

Often one is uncertain whether the faults of a given passage should be attributed to the original author or to the translator. Consider this description:

“After several unsuccessful attempts to devise a horn whose pitch could be changed, the valve horn was built in 1816, with a complete chromatic range. Although its most frequent tuning is in F, French horns tuned in D, E flat, B [sic], and A have at times been requested by composers. In orchestras they are generally used in pairs (since Beethoven, generally in fours; in the later and larger orchestras, in groups of 8). The first (or first, third, fifth, and seventh) are tuned high, the second or second, fourth, sixth, and eighth are tuned low. The horn in F has a range from B to E. French horn chromatics, once produced primarily by ‘stopping’ the bell with the hand, are today made easier by the use of keys and the substitution of sections of piping (‘crooks’).

One also fears for the inexperienced reader who is informed that the harpsichord’s “metal strings... are plucked by plectra... , attached to the end of the resonance chamber opposite the keys.”

The number of errors in this volume is intolerable. One reads, for example, that “Among the important composers of the Medieval motet were Franco of Cologne (eleventh or twelfth century) and Petrus da Croce [sic] (thirteenth century).” Further, “it was only in the fourteenth century that complete settings of the Ordinary reappeared in all parts of Western Europe” (italics mine). We are told that in Ockeghem’s “famous Prolation Mass in four parts, only two parts are notated; the other two are derived by the subtraction of the shorter time-values of one part from those of the other...”

Finally, the interior organization of many articles is poor. Topics are often taken up in an order that belies their relative importance. In the section dealing with Renaissance music, for example, the instrumental music of Paumann, Willaert, Giovanni Gabrieli, Frescobaldi, Tomkins, Bull, and Taverner is discussed before the first mention of Ockeghem, Obrecht, Josquin, and Isaac. In many articles technical terms are employed with insufficient definition, or without any definition at all.

In the opinion of this reviewer, Music, A to Z offers no inducement to the instructor to separate the trash from the useful for his students. The book is a positive menace to the novice.

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RIEMANN'S STUDY OF polyphonic theory, conceived in 1878 and first published twenty years later, has long served as a kind of Ariadne’s thread through the labyrinth of Coussemaeker’s Scriptorum.