

REVIEWS

Francis Johnson, 1792-1844: Chronicle of a Black Musician in Early Nineteenth-Century Philadelphia, by Charles K. Jones. Bethlehem, PA: Lehigh University Press, 2006. 330 pages. ISBN-10: 0934223866; ISBN-13: 9780934223867. Price \$57.50.

Many HBSJ readers will remember the collaboration of Charles K. Jones and Lorenzo K. Greenwich II that resulted in the two-volume set *A Choice Collection of the Works of Francis Johnson*. Charles Jones died in 2005 before seeing the publication of this current volume. It was finally ushered into print by his wife, Trudy. The book is an absolute “must read” for anyone interested in nineteenth-century Americana, African American history, or early American band and popular music. The strength of the work lies in its use of primary sources and as a result, it breaks through many common stereotypes and inaccuracies of the folklore surrounding Johnson and his circle. For example, previous writers (including myself) have stated that Johnson was thought to have been born in Martinique. Jones found Johnson’s baptism records in Philadelphia and he reproduces the document on page 34. This point is central to Jones in establishing the case for Johnson’s rightful claim to the long list of “firsts” as a native-born African American musician. Jones methodically explores the community relationships and environment that provided employment and patronage for Johnson’s musical efforts and enlightens us on the details of military, civic, and church music of this era in Philadelphia.

Francis Johnson was America’s first international musical superstar. He was the first black American musician to publish sheet music, to give formal concerts, to tour widely in America and in Europe, and he was responsible for an entire school of black Philadelphia musicians. Johnson’s band played important engagements, such as balls that celebrated the return of Lafayette to America, a command performance for Queen Victoria, sophisticated “Concerts à la Musard” for the Philadelphia social set, and summer performances in America’s finest resorts, such as Saratoga Springs. Johnson toured to Toronto, Canada, and Detroit, Ann Arbor, Cleveland, Louisville, and St. Louis.

Why has such an important musician almost been forgotten today? Johnson’s instrumentation was out of date soon after his death. The reconstruction of Johnson’s ensemble music is a problem because none of the original manuscripts are known to have survived. The bulk of his work exists in simplified piano editions that were published to make his music accessible to a wide market of amateur pianists. Published band scores were not common until after Johnson’s death. Some of his piano pieces have cues for the various band instruments and provide information on the instrumentation and texture of Johnson’s ensembles. Newspaper accounts and programs give enough details to reconstruct his instrumentation. Johnson may have been one of the first Americans to solo on the high E_b keyed bugle, an instrument that is cued in many of his marches and quick-steps.

Johnson’s work falls in the cracks between popular and art traditions and represents what even the most sympathetic scholars would consider to be backwaters rather than

mainstream. The focus of scholarship has been directed at analysis of the major figures in the European art music tradition. Ironically, Johnson's published music is clearly in the style of these Western traditions, showing almost no African American elements that are currently associated with black folk music or jazz. Accounts of Johnson's performances, however, hint that he and his ensemble were playing more than what was on the printed page.

Racism was a factor in downplaying Johnson's fame and importance until recently. In his lifetime, Johnson seemed to have risen above the racism that he encountered, but there is no doubt that he was willing to express his strong abolitionist feelings and racial pride in his music. His *Recognition March on the Independence of Haiti* and the eloquent, deeply moving song *The Grave of the Slave* are both notable examples of his sense of identity as an African American. Johnson's music students were white and black and he was the first musician to integrate white and black musicians on stage, an innovation that did not escape criticism or even violence. Johnson's virtuosity and the obvious professionalism of his ensemble kept him in demand in the Eastern United States despite many unpleasant incidents.

Jones divides Johnson's life into four basic periods: his first three decades, his prolific fourth decade of 1823-32, the European adventures of his fifth decade, and his final years. In an appendix, Jones documents 254 of Johnson's compositions and identifies another thirty that are mentioned in various accounts, but remain to be located. Other useful appendixes include a timeline of Johnson and his contemporaries, a chronological listing of the ensembles and bands with which Johnson was associated, Johnson's publishers, a listing of his holographs, and an 1842 court transcript concerning an unfortunate incident in St. Louis. There are black-and-white illustrations of sheet music, musicians, and so forth, but many are poorly reproduced; an index of the illustrations would have been a useful addition. While the strength of the primary source material has already been mentioned, the work is not as strong on its selection of modern scholarship. The information on the keyed bugle and its inventor, Joseph Haliday (endnote 52), was taken from the fifth edition of *Grove's Dictionary of Music and Musicians* of 1954 and an article by Hugh McGausland in an issue of *Country Living* from 1950. One would hope that work on these topics might have been updated since then. The book also does not contain any reference to the Chestnut Brass Company's tribute to Johnson: a compact disc of the *Music of Francis Johnson and His Contemporaries* recorded by Chestnut Brass and Friends, using period instruments and arrangements by Jay Krush.

There is also no mention of an exhibition on nineteenth-century black life in Saratoga, New York that devoted a major section to Johnson, who entertained with his ensemble at the resort there for a number of summers. Moreover, a renamed street, "Johnson Place," now honors Johnson in his old neighborhood in Philadelphia.

These small quibbles aside, this is an important work that serious students of this era will need to own. We owe Charles Jones and Mrs. Trudy Jones a hearty thank you for this labor of love and respect for a great American musician.

Ralph Dudgeon

Prehistoric Music of Ireland, by Simon O'Dwyer. Stroud: Tempus Publishing Ltd., 2004. 160 pages. £19.99 ISBN 0 7524 3129 3 www.tempus-publishing.com

Tempus have produced a number of outstanding monographs by leading researchers in the various fields of archaeology and *Prehistoric Music of Ireland* is no exception. O'Dwyer has done more for music archaeology in Ireland than anyone. If not quite alone in the field, his work is the most wide-ranging and is characterized by hands-on experience as an instrument maker and performer. To lovers of wind instruments, and especially to lovers of metal wind instruments, this book will open up a whole new world of musical exploration and expertise, going back thousands of years, exhibiting variety of form and sound, as well as beauty of design.

The book is structured chronologically, following the old conventions of Stone, Bronze, and Iron ages as they are applicable to Ireland. Perhaps the strongest section is that on the Bronze Age horns and rattles, for which O'Dwyer, along with Peter Holmes, has been the leading researcher and exponent. These horns and rattles constitute the single largest group of Bronze Age musical instruments from anywhere in Europe. They are almost unique to Ireland, there being only three other examples, one from Scotland and drawings of ones (now lost) from England and Scandinavia, but their significance is unquestionably international. O'Dwyer discusses the evolution of the casting techniques involved; the value of the instruments to society; the decorative designs; the playing techniques and, finally, gives details of specific original instruments. Where a section of an instrument is absent, as with the large end-blown horn from Clogherclemin, the suggested length and character of the missing mouthpiece section is discussed with practical intelligence.

Such detailed study is only occasionally expressed in terms of measurements and scientific analysis. The approach here is reader-friendly, leading us towards an understanding, not of what was played (which we can never know), but what was at least possible and likely. As we all know, instruments have a way of imposing their own realities upon musicians, and these are no exceptions. Most of this work has been done with reconstructions but, as some of the original instruments are still playable, O'Dwyer has been able to verify their potential in a variety of forms and it is interesting that some of the originals are more responsive than the modern reconstructions.

Equally important is O'Dwyer's study of the Iron Age Loughnashade trumpet. This is an iconic object. Its terminal disc with its beautifully crafted classic La Tène motif is frequently reproduced in books on Celtic art and culture. Here, however, for the first time, we have not only an informed discussion of it as a musical instrument, but a reappraisal of its assemblage. Previously the instrument has been assembled and displayed in a "C" shape. O'Dwyer proposes an "S" shape, and his reasoning is highly persuasive. He also suggests that the terminal disc has an acoustic function—a suggestion backed up by acoustic experiment during reconstruction and by subsequent acoustic analysis. Chapter 9, entitled "Reconstruction of Instruments," gives fascinating detail on this and the reconstruction of the Ard Brinn trumpet, and demonstrates the range of O'Dwyer's methodological approach. For instance, one of the consequences of a flat terminal disc as opposed to the

flared bell is that the sound waves cannot escape so easily from the end of the instrument. If blown with sufficient force, the waves catch up on each other, creating a shock wave of such violence that it could cause serious damage to your ears at close quarters.

The Ard Brin trumpet, on the other hand, has no terminal plate, nor any flared bell. Rather, its first section is cylindrical and the second gently conical, the whole riveted with exquisite skill with approximately 1,000 rivets, nearly all of which still perform their original function to perfection without any leaks. The trumpet is 2485mm in length and produces a clean, reasonably well-focussed harmonic series with a mellow rounded tone with a wide dynamic range.

The variety of types of bronze instrument found in Ireland is further indication of the quality of craftsmanship and the level of interest in what were, of necessity, highly expensive and time-consuming instruments to make, but the story does not stop there, for a book entitled *Prehistoric Music of Ireland* does not confine itself to bronze instruments—on which point gratitude to the Historic Brass Society should be expressed for its acceptance of bronze as proper matter for its *Journal*. I therefore do not hesitate to refer to equally fascinating sections in O'Dwyer on the reconstruction of the wooden Began horn, not unrelated to my own work on the River (not Loch) Erne horn. There is also the first musicological discussion of the stunning find in Co. Wicklow (Ireland) of six well-preserved wooden pipes, approximately four thousand years old, whose function almost certainly has to have been musical. O'Dwyer discusses some of the possible ways these pipes might have been sounded.

In addition to the studies of specific types of instruments, and individual instruments, O'Dwyer takes a look at music in Gaelic mythology as presented in the Tain Bo Fraoch. This archetypal Celtic tale, in the genre of the cattle raid, has its roots equally in Scotland and Ireland and is full of fascinating detail. Is it fancy on the part of its anonymous author to suggest that thirty warriors died of rapture on hearing King Ailill's horn players performing healing music for Fraoch? Fancy or no, the whole tale demonstrates unequivocally that music was deeply respected and, far from being simply functional, had aesthetic influences and emotional powers over its listeners that we might well envy today.

It has to be said that O'Dwyer's approach includes a fair degree of speculation, but this is not intended to be a conventional academic book. Some readers will recall the excellent article by Peter Downey in this *Journal* (vol. 5, 1993) covering similar ground, and may feel the absence of adequate references and supporting material in O'Dwyer. Others will want to question some of O'Dwyer's broader assertions. However, though his style is not rigorous, he frequently goes into considerable detail, and the quality of his observation can be outstanding. His speculations have frequently stimulated others to look at their material anew and if, as in the opening chapter on the Stone Age, the treatment is sketchy, that does not diminish the strength of the material elsewhere.

The Index, Glossary and Bibliography could have been more extensive, but my chief complaint is at the absence of citations of sources. However, in character with Tempus' parallel publications, *Prehistoric Music of Ireland* is generously illustrated with 23 color and

84 black-and-white plates. The text is given space to breathe, the quality of the paper and binding are good and the price is reasonable.

Finally, I think it only proper to confess to having been credited by O'Dwyer in the Acknowledgements as having kept him on an even keel. Even keel or no, little enough attention has been given to musical instruments in past archaeological studies, and practically none to how they might have sounded. In producing this handsome book, Tempus are to be congratulated. As for O'Dwyer, the quality of his research, enthusiasm, reconstruction work, and observation have made of this a ground-breaking publication for which he too deserves high praise.

John Purser

Raymond Monelle. *The Musical Topic: Hunt, Military, and Pastoral*. Bloomington, Indiana: Indiana University Press, 2006. xi, 304 pages. ISBN 10: 0253347661; ISBN 13: 9780253347664. Price \$60.

The Western musical tradition is one that at various times and in various genres is richly steeped in musical “topics.” As defined by Raymond Monelle in this impressive study—his third monograph dealing with musical signification—the topic is “a musical convention whereby a certain stylistic habit refers to an aspect of the social and cultural world, independently of the actual context, and through that aspect to changing historical facts and finally to universality of human behavior and feeling” (p. 165-66). It is familiar to us in numerous instances—the French overture’s stylistic signification of regality, the march’s and fanfare’s heroic evocations, the horn call’s emblematic summoning of the noble virility of the hunt, to name but a few—and though recurrent in late eighteenth-century repertoires, it persists in art music and also is fundamental to much film music, as well. The modern engagement of topics embodies (at least) a tripartite endeavor: mining the repertory to locate the topical events, investigating the socio-cultural analogues that bring specificity to the topic’s meaning, and finally, providing a theoretical understanding of how topics work. Recent literature furthering this engagement includes important studies by Leonard Ratner (1980, 1992) and Kofi Agawu (1991). Monelle’s *The Musical Topic* offers a study that though focused on three topics—the hunt, the military, and the pastoral—maintains an unflagging breadth of discussion in taking up the tripartite scheme of theory, social matrix, and musical repertory.

There is much that is impressive here. One cannot but admire the range of reference in social, literary, and musical contexts. Monelle moves with ease from Gherardello da Firenze to Strauss, Ligeti, film scores, and the theme to the television series *Kojak*; he draws on an array of literary reference—Antiquity and Wordsworth both receive their due; and to these riches, Monelle brings the counterpoint of a finely detailed discussion of hunting and soldiering. The picture that emerges is not one of simple signification, and in treating the

complexities, the book becomes especially interesting. For example, our inclination is to see *signifiers* arise out of practical, “real” usage, to be borrowed by composers in treating the associations of that practical reality. Monelle compellingly alerts us to ways in which that inclination is wrong: the *signified* is generally far distant from the contemporary realities of eighteenth-century hunting, warfare, or rural life, for instance. And the musical borrowing is not necessarily in the direction one would suspect, as forms of hunting horns and music move from the theatre to the field, as forms of marches move from chamber music to the military, and not the other way around. Additionally, Monelle allows his semiotic units to move subtly between the simple binary poles of *signifier* and *signified*. Consider his careful positioning of the Baroque horn:

The baroque hunting horn was poised between musical expression and practical utility. Less effective than the oxborn as a signaling tool, it was more evocative of the splendor and exhilaration of the hunt. Thus, the signifier of the hunt topic was already halfway to being its own signified. It was implicated in the imaginative recreation of the hunt as a cultural unit. It may well have originated as a theatrical instrument. Such was baroque culture; the world was a stage (p. 41).

Similarly, Monelle treats the funeral march as a signified, not a signifier. Rarely practical, the funeral march may be a musical topic, but it is one that “*begins* as an evocation.” The same idea again echoes in Monelle’s discussion of the musette—never an actual shepherd’s instrument, its use in the hands of French nobility occupies then a middle ground between *signifier* and *signified*.

Some of the theoretical language itself is also complex, though Monelle can turn a fine phrase to keep the reader engaged. This dismissal of Christoph Sturm’s *Betrachtungen über die Werke Gottes in der Natur* (1772) is one to savor: “The style is asphyxiatingly prosaic and moralistic. Nature is generalized, rendered abstract, and interpreted consistently in a spirit of sanctimonious pulpity.” Indeed. And who can resist the description of Richard Strauss as “the old confectioner”?

There are occasional missteps in the text. The use of the Brahms Horn Trio, Op. 40, to demonstrate the influence of the valved horn is wrong-headed, as the Trio, despite some challenging notes, is famously for natural horn. The assertion that the B \flat orchestral trumpet “somewhat resembles” the tone quality of the long, cavalry trumpet might raise a skeptical eyebrow or two, as well. In the main, however, *The Musical Topic* is a richly textured, wide-ranging, detailed account of musical signification. It belongs on the shelf where we keep works of significance.

Steven Plank

COMMUNICATIONS

John Humphries, in his excellent article on W. Brown & Sons (*HBSJ* 18, 1-15), shows a cornet presented to William “Billy“ James in 1928 that his son, the famous horn player Ifor James, started on at age four before later switching to the horn (Figures 7 and 8). Humphries was apparently unaware that Ifor donated this instrument, together with considerable documentation, to the Bad Säckingen Trumpet Museum, shortly before his death in 2004. The following information is an English translation of the information in the Museum’s electronic catalogue. Readers are referred to the Museum’s new director, Johannes Brenke, for further information.

34225 Cornet in B \flat

W. Brown & Sons (1851 – 1952). London 1928. Serial number 16432. Three Périnet valves. “THE / Brilliantone / Class A / W. BROWN & SONS / BAND / INSTRUMENT / MANUFACTURERS / KENNINGTON ROAD / LONDON / 16432 // PRESENTED BY THE MAKERS. / CRYSTAL PALACE / SEPT 1928”. Brass silver-plated and then gold-plated; richly ornamented with engravings of roses. Equipment: extra B-flat leadpipe (silver-plated, did not belong to the instrument in 1928); three mouthpieces (also not original), two of them marked “T. REYNOLDS 3” and “REYNOLDS 1”; the upper half of the third mouthpiece’s rim is flattened; leather-covered case. Remark: Was presented as a gift to William “Billy” James (1894-1979), first cornetist in the Carlisle St. Stephen’s Brass Band, after the band won the British Championship in 1927 with the test piece *The White Rider* by Denis Wright.

Literature: John Humphries, “W. Brown & Sons: A Nearly Forgotten Name in British Brass Making,” *Historic Brass Society Journal* 18 (2006): 1-15; *The British Brass Band*, ed. Trevor Herbert (London: Oxford University Press 2000), 294: “Even the distinguished french horn player, Ifor James, originated as a cornet player with Carlisle St. Stephen’s Band.” See also pp. 72, 254, 338.

Provenance: Presented as a gift to the Museum on 1 March 2004 by James’ son Ifor James (30 August 1931- 23 December 2004), who began to play it at the age of four and only later changed to the horn.

34225a Documentation to No. 34225 consisting of:

- a photo of William James and his wife Ena Mitchell (a famous soprano), ca. 1950
- five photos of the instrument from various angles
- a photo of Ifor James playing the instrument (now displayed with the cornet = Figure 8 of the above-mentioned article by Humphries)
- a cassette tape recording of Denis Wright’s *The White Rider*, recorded by the BBC on the day after the Championship (originally on four 78 rpm records), conducted by William Lowes (whose brother Burt played first trombone in the band); followed by an interview program of the BBC broadcast 70 years later (1997—see call no. 34225c)

Provenance: Presented as a gift to the Museum on 1 March 2004 by Ifor James.

34225b Further Documentation to No. 34225

- a large photo of the band with the New Gothic trophy it had won in the Championship; the members' names are written in ink on the back
- a photo of the most important band members, including conductor Lowes and first cornetist James, taken in 1927 on the terrace of the Crystal Palace; their names are written in ink on the back
- three columns of a newspaper review telling of the band's enthusiastic reception back home
- invitation, with an inserted photo of the band, after its second success in the Crystal Palace in 1929 (Reception of St. Stephen's Band in celebration of their success at Crystal Palace, 1929; Dinner given by supporters of the band at the Silver Grill, Carlisle on Monday, 14 October 1929).

Provenance: Sent afterwards by Ifor James on 5 August 2004

A further tidbit of information is that the Brown F trumpet depicted in Figure 15 of Humphries' article belonged to me before it entered the Utley collection. I bought it around 1970 from Phil Parker's Brass Studios in London. Parker offered me the choice of two F trumpets, the other a Boosey & Hawkes. I chose the Brown instrument because the name was less well-known. Jean-Pierre Mathez played it in my brass ensemble's frequent performances of Goffredo Petrassi's Ottetto di ottoni in the 1970s, since Petrassi's fourth trumpet part switches constantly between C and F trumpets

34225c: Protocol of a BBC Program with Interviews, 1997 (70 years after winning the 1927 Championship in the Crystal Palace)

First Denis Wright, *The White Rider* (set piece in 1927)

Then the BBC program (1997):

(MUSICAL EXAMPLE)

- The brass band was founded in 1910 in a Bible class of St. Stephen's Church, Carlisle.
- Rev. J. C. Kemclow (curate) owned used instruments and offered the church as a rehearsal room.
- Robert West (born c. 1900) became a member at age 10 (approx.). There were no sponsors; the members kept the group alive through their membership fees.
- William ("Bill") James, Ifor's father—who became a member together with the children of the director, William Lowes (Uncle Bert was first trombonist)—talks about Lowes' family. Many of the members had previously been in Salvation Army ensembles, a fact that

influenced the group's sound. Under Lowes' influence the group strived for an organ-like sound.

(MUSICAL EXAMPLE)

- Short bio of Wm. Lowes: conductor, piano tuner, violinist in the evenings at Her Majesty's Theater; music director at the theatre, as well as of opera, choir, and musical societies.
- According to the testimony of his daughter, Irene Butcher, music meant everything to him.
- Rehearsals were held on Sunday mornings and Wednesday evenings (Bill James, the band's secretary, was the conductor).
- Bill James called Lowes a "brilliant conductor" and "performer" who transformed the realm of the brass band sound into a more musical way of playing.
- Ina Mitchell (James' wife, a famous singer) said that with this transformation a new era of brass bands began, one with a more orchestral sound; this was completely new and conquered London by storm. The entire brass band world was thus transformed, and the "big boys" (i.e. the highly subsidized groups) also began to work in this way.

(MUSICAL EXAMPLE: Cyril Jenkins' tone poem *Victory* from the 1929 Competition, which the band also won.)

- Robert West: "This explains the beginnings of the Cumberland Federation Competitions, then those held in Glasgow. The band had no uniforms! Because there were no sponsors! And thereby no distractions. Beginning six weeks before the Competition the test piece was rehearsed daily (twice on Saturdays, three times on Sundays). The band consisted wholly of amateurs."
- Bill James then adds a remark.

(MUSICAL EXAMPLE: John Peel)

- Robert West: "When they boarded the train for London (at 3:51 AM), there were no overnights: away on Friday, back on Saturday. The winners, however, were required to make a recording on Sunday morning before the return trip. This relatively unknown band was received marvelously by approx. twenty thousand listeners."
- Mrs. James: adds something.

MUSICAL EXAMPLE: from 1927, with listeners' reaction at the end

- Mrs. James: "The euphonium player had to be back home already on Sunday. Percy Shaw, from the Black Dyke Mills Band, was engaged as a replacement: he cost more than the entire band earned from the concert! Stanley Little was also missing from half of the concert."

- Little Lowes was fourteen years old and sat on an orange box when he played his trombone solo. The band telegraphed its good fortune back to Carlisle. During the trip home there were practical jokes but no sleep! The train arrived in Carlisle at 5:30 AM and was greeted by several hundred fans.
- Mayor: welcome greeting.

(MUSICAL EXAMPLE: “John Peel,” after three cheers)

- Mr. & Mrs. Lowes did not return until Friday and were received by thousands.
- Irene Butcher: explains what happened then: big celebration.
- Mayor: praises Lowes.

(MUSICAL EXAMPLE: “For He’s a Jolly Good Fellow” [sung])

- Two weeks later the band gave a concert of an hour’s duration on the market square, attended by an audience of 3900 listeners.
- Ina Mitchell makes a remark.

MUSICAL EXAMPLE

- Sign-off: That was seventy years ago!

NB. The original four 78 rpm discs were transferred by Ifor James to a cassette tape that is now in the Sound Archive of the Trumpet Museum (without call no.).

Edward H. Tarr

GUIDELINES FOR CONTRIBUTORS

The Historic Brass Society invites submissions of articles for its annual *HBS Newsletter* and annual *HBS Journal*.

1. The HBS publishes articles based on any aspect of brass instruments of the past—from antiquity through the twentieth century and representing cultivated, vernacular, and non-western traditions. The *Journal* also publishes English translations of significant primary sources that shed light on brass instruments and their use, and it includes in-depth bibliographies and reviews. Most articles in the *Journal* are between 4000 and 6000 words long; shorter submissions (including brief reports of discoveries) are always encouraged, and longer ones may be considered as the subject and treatment warrant. Articles submitted to the *Journal* will be read by at least two expert referees who will advise the editor and board on acceptance or rejection. Contributors should aim for a concise, fluid style of English presentation that will be accessible to a broad audience of academics, performers, and interested amateurs. The HBS reserves the right to edit submissions for style and may return them to the author for extensive revision or retranslation.

2. The *HBS Newsletter* seeks material of a more informal and practical nature, but the HBS holds the same goal of clear, concise writing for its *Newsletter* as it does for its *Journal*. Material appropriate for the *Newsletter* includes: interviews with leading people in the field, instrument collections, instrument making, performance techniques, organizing ensembles, reports on early brass instrument makers, news of the early brass field such as symposia, workshops, concerts, recordings, instrument collections, teaching activities, and reviews of early brass books, music publications, and recordings.

3. Authors submitting *Journal* articles should submit six copies of the article along with a 3.5-inch floppy disk or CD in Microsoft Word® for Macintosh® or Windows,® or in “rich text” format. Authors submitting material for the *HBS Newsletter* should include three copies of their article in one of the formats listed above. Authors from countries in which access to reproduction facilities is severely limited may submit a single copy.

4. Accompanying graphics such as photographs, line drawings, etc. must be submitted as camera-ready artwork or graphic files on disks; TIF format is preferred for graphic files. Musical examples must be either computer-typeset, engraved, or submitted as Finale® files on a 3.5-inch floppy disk or CD. The number and size of graphics will be limited by our space requirements.

5. Material should be double spaced on 8.5" X 11" paper. Authors are requested to place only one character space after every sentence and punctuation mark. Endnotes and bibliographic formats should conform to the guidelines given in *The Chicago Manual of Style*, 14th ed. (Chicago and London: University of Chicago Press, 1993).

6. Musical pitch names and designations should conform to the system given in the *New Harvard Dictionary of Music* (Cambridge: Harvard University Press, 1986), p. 640.
7. Upon acceptance of the article, authors will be assigned an editor who may suggest revisions based in part on the referees' reports and in part on consideration of style. All revisions and changes should result from the ensuing dialogue between author and editor. When they have reached agreement on all revisions, the editor will send the author a revised version of the article. At this time any last-minute corrections should be made in consultation with the editor. Later the author will receive proofs in type, but the only changes allowable at this point will be corrections of any mistakes made during the typesetting process itself.
8. The *HBS Newsletter* is published in June and submissions are due March 1. The *HBS Journal* is published in August and submissions are due the previous October 1.
9. Material should be sent to: The Historic Brass Society, 148 West 23rd Street #5F, New York, NY 10011 USA. FAX/TEL (212)627-3820, E-mail: president@historicbrass.org