

**The Art of Clarinetistry: The Acoustical Mechanics of the Clarinet as a Basis for Music Performance.** By William H. Stubbins. Ann Arbor, Michigan: Ann Arbor Publishers, 1965; 310 pp.; \$8.50.

*The Art of Clarinetistry* is the most recent publication of Professor William Stubbins whose career as teacher, acoustician, and performer provides a wealth of material to be shared with the reader. Professor Stubbins states, "*The Art of Clarinetistry* is 'playing the clarinet,' to be sure, but it is much more than that alone." The reader will immediately discover that this thought pervades the textual material which, in itself, should be recognized as the distillation of the author's experiences and philosophies. This personal approach is also underscored by the cover illustration, a reproduction of a Stubbins original, "The Clarinet Player."

The book is attractively bound and printed, but does contain numerous typographical errors, the possible hazard of a first edition. Many graphs and illustrations illuminate the text. Those included in the chapter on reed-making are particularly illustrative of the too-little-practiced art.

The twelve chapter headings indicate the author's breadth of subject coverage as well as the reason for the subtitle. Chapters 1 and 12 are titled "The Art of Performance" and "M musicianship, Phrasing of Music," respectively. Both are relatively brief, and, in contrast to the factual presentations of the intervening ten chapters, present Mr. Stubbins' basic philosophies relating to man and the art of music.

The second through the twelfth chapters follow a logical discussion sequence dealing with the phenomenon of sound, the acoustics of the clarinet,

reed-making, a historical summary of the instrument's development from the acoustician's viewpoint, measurements of the clarinet, and technical essentials to be mastered by the performer. A major portion of the acoustical evolution chapter deals with the "S-K mechanism," its function and design. The "S-K mechanism" was invented in 1952 through the collaborated efforts of Professor Stubbins and Frank L. Kaspar, artist, woodwind repairman, and mouthpiece maker. The object was to correct the design of the clarinet's speaker key as well as to improve production of the third and fifth vibrational modes of the clarinet's acoustical system. Positive results of this invention are evident to anyone testing the mechanism. The "S-K's" theory and practical application are clearly described, and detailed measurements are provided. However, at no point is found reference to the derivation of the term, "S-K." This might be corrected in future editions.

As might be expected, two of the book's longest chapters relate to what has often been referred to as "the heart of the clarinet," its combination reed-mouthpiece-ligature, tone-generating system. The Bernoulli theorem of mechanics is described as this system's basis for performance. Critical relationships between this action in conjunction with other physical properties of a clarinet mouthpiece, the venturi (air-flow channel of the windway), the facing, the bore design, and the use of ligature are explored for the purpose of achieving the most physically efficient results.

"The Craft of Reed-Making" chapter clearly describes the author's reed-making procedures beginning with the raw cane tube and continuing through the completion of the voiced reed. A slightly varied approach in comparison to other writings on this subject is recommended for the reader's study.

It further illustrates the adage that "there's more than one way to skin a cat!"

One of the primary performance problems of the wind instrumentalist concerns intonation accuracy. A detailed discussion of this subject begins with explanations of just, Pythagorean, and equal temperament systems. It continues with a description of the human auditory response, and concludes with an acoustical summation of the clarinet's intonation determinants.

With *The Art of Clarinetistry* Professor Stubbins furnishes the student, the teacher, and the performer a volume unique for its comprehensive and scientific treatment of a facet of music performance. It represents a valuable contribution by a well-qualified author to an area in need of considerable qualitative growth.

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**Language of the Specialists.** Edited by Mario Pei. New York: Funk and Wagnalls, 1966; 388 pp.; \$7.50.

This is a collection of glossaries in twenty specialized fields from astronomy and anthropology to medicine, computers, and space research. The idea is that the book will be of particular help to those writing speeches and articles or who must correspond with specialists outside their own field. Twenty-two authors contributed the chapters: Marve H. and Michele F. Cooper cooperating on the "Painting and Sculpture" and Tad K. Krauze and Leah Glass on "Sociology." Each word list is introduced by a short essay on the origin of words in that particular specialty.

The fact that the music word list contains less than one hundred items indicates what an abbreviated glossary this is. If the others are no more

representative, and glances at "theatre," "psychology," and "architecture" indicate that they may indeed be somewhat cursory, one tends to question the value of the book. Yet a music educator's examination of a field such as "biochemistry" or "electronics" indicates the worth. In an area in which the user is a complete tyro the work has value; in a subject in which one knows his way around reasonably well it may not be of great use.

A few other observations may be helpful. The contributors all seem to be in love with the words with which they deal. There is considerable emphasis on word derivation which is most interesting and undoubtedly reflects the editor's profession as a philologist. It was also noted that some important words used in the introductory essays do not appear in the word lists, a condition which may detract from the usefulness of the volume.

CHARLES L. GARY

**I Am A Composer.** By Arthur Honegger. Translated from the French by Wilson O. Clough in collaboration with Allan Arthur Willman. New York: St. Martin's Press, 1966; 141 pp.; \$4.95.

Arthur Honegger's star seems to be somewhat on the decline at the present time, even though he was the most esteemed of *Les Six*. The serialists, whom he criticizes, have passed him by. Honegger had a stylistic relationship to "The Six" because of a French cultural background since he spent the greater part of his professional life in Paris; at the same time he is the least Gallic of this group. He believed that continuity and symphonic development are not things of the past, and consequently he is the most "symphonic" of the French composers of