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This book is a wonderful tool for teaching organology provided the following errors etc are corrected. Some are textual, some are in details of the drawings.

[8] Classification shows a misunderstanding of Hornbostel-Sachs System. Mechanical instruments are not a separate category but simply another way of playing instruments. The same applies to some electronic instruments: electric guitars are guitars, chordophones with electronic amplification (an added suffix) and so on. It is only those instruments whose sound is generated electronically that are electrophones (a class introduced by Canon Galpin (*Handbook of European Musical Instruments*), not by Hornbostel and Sachs).

14 Aerophones. Several of their 'blow hole' flutes have a whistle mouthpiece. There is no evidence that reed instruments 'originated in the East'.

15 Body shapes: Have you ever met a tube that was not hollow? This tautology reappears several times.
Pitch: Much of this is true only of flutes.

16 End-blown flutes: the two bone *qena* should be more notched.

18 Whistle flutes: Duct flutes is a better term. 'Fipple' should not be used because it is a meaningless term.
The drawing of the picco pipe is very inaccurate.

19 The tabor pipe was introduced in the 13th century, not the 12th. The drawing of an 18th century player is Provençal and his hand should be at the bottom of the pipe, not in the middle. The metal rings of the Basque *txistu* do not project but are flush with the wood.

20 Vessel flutes: signal whistle '3' looks like horn not wood, and so far as I know no animal with that sort of horn exists in South America.

21 Ocarinas have 10 finger holes, not 8 (to be strict 8 fingerholes and 2 thumbholes).
The whistling pots work when they are tilted.

22 Side-blown flutes: The off-centre embouchure flute is much more complex than the text suggests. See Anthony Baines *Woodwind Instruments* for details.

23 Fifes. The shapes of 1, 2, and 4 are inaccurate.
The physiology of the people in the drawings of players is often wrong; 'c' is not a Polynesian type.

25 Multiple flutes: '1' does not look like bone.

27 Panpipes: Surely '5' should have the upper ends of the tubes level and the lower ends in the V shape, not the reverse as here. It looks like this in the Horniman because it has to stand on the shelf!

28 Recorders: The consort is all modern instruments by Moeck. No renaissance bass had keys for L3 and R1; the holes were close enough together to be covered by the fingers and were tuned by their diameter to compensate for this.

29 The baroque recorder is also modern; original instruments seldom had double holes and never like these.

30 The bass recorder on the left is 18th century, not 17th, and is English, not Czech, made in London by Peter Bressan (it's in the Prague museum but that doesn't make it Czech). It does not have an unusually narrow bore; the windway or duct is much narrower than

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that of a modern bass but is typical of its period. The treble (American 'alto') on the right is 18th century, not 19th.
The 'changes in profile' illustrate cheap German school instruments and therefore do not show any progression from renaissance to baroque.

31 The drawing of the flageolet head is much simplified; there are more internal passages and chambers than this. The right hand flageolet is a modern folk instrument, not a toy. It is a tin whistle (all tin whistles come under the head of flageolet).

33 Orchestral flutes. The Hotteterre type was used from around 1680 to around 1700-1710, and no later.

34 The alto flute should be larger and the piccolo smaller.

35 The keyless Giorgi flute does not have enough fingerholes; there should be 11 (one is closed by the side of the forefinger and another by its tip; there are 2 thumbholes).

40 The chalumeaux are all modern reproductions (and bad ones – no originals had double holes, nor are they essential).

42 Bassethorn parts cannot be played on alto clarinets, which have a lowest written note of E whereas the bassethorn goes down to C. The shape of '3' is not decorative but practical so as to get the holes within reach of the fingers.
The *tárogató* should be on the next page; typologically it is a wooden soprano saxophone. Since it was invented in the late 1890s it cannot have been used at the première of *Tristan* in 1865! It has, however, sometimes been used subsequently for the *Holztrompete* part.

44 Shawms: Auletes (players of the Greek *aulos*) had a cheek strap, the *phorbeia*, not a chin strap, to prevent the cheeks distending, as they do with the Nigerian player on p. 45, when using circular breathing.

46 The reed, pirouette, and staple didn't look like that; they are all the wrong shape. The renaissance shawms are reproductions again. The little man at the bottom standing on his stool with the great bass shawm on a stand is a nonsense.

47 The *deutsche schalmey* was a baroque instrument, not renaissance, invented c.1680-1700.
The racket illustrated is the baroque type, with a conical bore; the renaissance racket was half the size with a cylindrical bore and had the reed in the centre (where the bell of the baroque racket is), not on a crook at the side as here.

48 The upper line of reeds is for cor anglais, not oboe. Oboe reeds have a staple to go into the instrument, whereas the cor anglais reed goes on to a short metal crook (American 'bocal').
The two-key oboe is 18th century, not 17th, and is very different from the Hotteterre model, which had a different body shape and had three keys. Again this one is a modern reproduction, of something c.1780, not 1680.

49 '2' is an oboe da caccia, not a cor anglais (American 'english horn'). I would not like to guess what '3' is.
The instrument on the right is a *taille*, not an oboe da caccia.

51 The right-hand instrument is a *contrebasse à anche*, not a sarrusophone; both are metal bass or contrabass oboes but the fingering systems are different, the bore is different (the sarrusophone is much narrower) and the sound is different.

52 Bassoons: the proportions of '2' are wrong; the wing and the bell are too long, the butt (American 'boot') is too short.

53 Below: no bassoon reed has a staple; it fits on to a crook (bocal).

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57 The Northumbrian bagpipe has 7 or 17 keys, according to type and date, not 9.

58 Simple trumpets: at the bottom, the shape of the South American trumpets is wrong: they are cylindrical, not conical, and the steps in length between each tube are much less. The 'Burmese' trumpet is Tibetan or Nepalese. I have no idea what 'f' on the opposite page is meant to be.

60 The three carnyx players are Danish, 1st-2nd century BC (this is repoussé work on the silver Gundestrop Cauldron in the museum in Copenhagen).
'1', '2', and '4' are too long. '1' was found in Turkey, '4' is now known to be a fake.

61 Only two Schnitzer looped trumpets exist; this one is in Vienna, and the other is in Verona.

62 '3' is a key bugle, not a key trumpet – the two instruments are quite different.

63 The lowest note on the trumpet is written F♯, not E. The highest note is well above top C.

64 Trombone: '3' is either wrongly drawn or a very poor modern reproduction.

65 Valve trombones may be easier to play but they don't sound like slide trombones. The trombone mouthpiece has changed shape considerably over the years.
I have never seen a valve trombone with correcting mechanisms, nor is one shown here. They are common on trumpets though again none are shown here save for one little-finger ring on the jazz trumpet at the top of p.63. Compensating valves systems were invented mainly in the late 19th century and two are illustrated (but not mentioned in text) on p.74/5, numbers 3 and 4.

66 Simple horns: The plural of shofar is shofarot, not shofarim. It is never played with a separate mouthpiece (it is ritually prohibited from being played so).

67 '5' is of mythan horn (a species of buffalo), not hide.

68 None of the horns on this page was played with a hand in the bell. '3' is now known to be a fake. That technique came in around 1760.

69 The top right-hand instrument is not a handhorn but a trompe de chasse (hunting horn). The upside-down instrument below it is a handhorn.
It is not true that 'players became very skilled at rapidly changing crooks' – they are probably misled by Wagnerian parts, which are for valve horn but are written for different crooks to help players 'auralize' the pitch.

70 The last four lines of the top paragraph are nonsense. The horn was a truly melodic instrument from Bach's time, and even more so by Mozart's.
The F side of a double horn is no wider than the B♭ side. High notes are only difficult because they come close together as harmonics on the 4-metre F horn, whereas the same pitches are lower, and thus more separated, harmonics on the 3-metre B♭. It is therefore easier to hit the right one without a 'near miss' on the B♭.
Wagner tubas (American 'tubens') are played with the same mouthpiece as the horn.

72 '1' is not a mute cornett but a bad modern reproduction straight treble cornett made by Steinkopf. '2' is a poor modern reproduction tenor cornett or cornone. The third of the little shadow drawings at the bottom of the page is a normal treble cornett.
The serpent had no keys initially, then three, then more (up to 13) but never two. The drawing of a player is not how the serpent was ever held.

73 The key bugle was widely popular and even as late as 1900 was preferred to the cornet (C.R.Day in the Royal Military Exhibition catalogue).

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‘5’ is a marching mellophone; the normal instrument looks like a french horn but is half the tube length and played right-handed, the opposite way from the horn.

74 The bass horn was indeed made of metal but was not this shape; ‘1’ is made of wood and is a Russian bassoon or *serpent forveille*.
Sax’s saxhorns normally had Berlin valves, not Périnet valves as here (and these are drawn too long, even for Périnet valves) and only this model had keys as well as valves.
‘3’ is a Besson cornophone, not an upright trombone.

75 Euphonium is as popular in UK as in USA and is essential to the brass and military bands.
‘7’ is a cornet, not a french horn.

78 Mouthorgans: The reed is normally near or at the bottom of the pipe, not at the top as in the top-right drawing.
The mouthpipes of ‘3’ and ‘4’ are both too long and both omit the gap in the pipes for the right forefinger to curve in and stop the holes in two pipes. The pipes of ‘2’ should be curved, not straight (curving back towards the mouthpipe); it comes from the Hmong people of Thailand.

82 Organs: the Utrecht Psalter dates from about 825, so it doesn’t show a 6th century organ.

83 The bible regal looked like one book, not two.
The little drawings are misleading – one never pushes the bellows down; one lifts them up and leaves the lead weight to push them down so that the pressure remains steady and is always the same.

91 It is misleading to say that with the musical saw two objects are rubbed together – a bow is not an object in that sense.

92 Stamping sticks: The problem with stamping tubes (bottom of the page) is the question are they idiophones or are they aerophones? what makes the sound, the tube or the contained air? My feeling is the air, especially the gourd such as ‘6’. I think they are struck aerophones.

97 Sistra don’t always have jingling discs, e.g. ‘1’ & ‘2’ which just have sliding rods. ‘6’ is a *kartal*, one of a pair that are struck against each other, i.e. both concussion sticks and sistrum with jingles. The three at the top of this page are pellet bells.
The angklung is always played in groups – each instrument is tuned in two, as here, or three octaves to a different pitch of the scale.

98 ‘4’ is a sistrum – the half coconut shells slide along the stick – and is a shark lure, not a fish hook.

99 All those on the left. except ‘3’, ‘4’, ‘8’ & ‘10’, are pellet bells.

100 There should be a basic distinction between pellet bells, which are rattles, and true (open) bells.

101 Is ‘5’ a multiple bell or a rattle? it clearly has six chambers, not three.
The aperture of ‘7’ is quite wrong – it should be almost closed like a slit drum.

104 The little picture at the top is grotesque; everything is wrong, size, scale, and a beam slung like that could not reach the bell, and if it could would strike it too high up on its side.

105 That’s not how the bells are attached to the stand on ‘2’ below – they have metal clamps, and it’s Chinese (also used in Korea in Confucian ritual).

106 The crescent-shaped instrument on the left is Burmese and Buddhist, not Hindu.
There are no gongs in Africa other than this Ethiopian one.
The bottom one is probably a votive imitation of a bell.

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'1' is a bronze drum, not a gong; the top is a diaphragm which vibrates similarly to a skin head (which is also a form of diaphragm).

107 Top left: the player is kneeling, not seated.

108 Gong ageng is the bigger; the other is gong suwukan.
The bonang (not 'bonnang') is tuned to a scale but there is no diatonic scale in our sense because there is no chromatic scale; it decorates, not accompanies, the melody.

109 The Javanese kempul (top left) are not 'in random order' and they are very carefully tuned, like the bonang to one of the two Javanese scales, pelog and slendro.

111 'a' below has much too shallow a rim; 'a' above is better.

113 While water is used for tuning, too much deadens the tone, not sustains it.
The description of the water drum is misleading.

114 The central bar on '2' should be divided, though more narrowly than that of '3'.

116 Top paragraph: New Hebrides drums are usually cut down and then planted in the earth on the dancing ground, rather than left as growing trees.
Lower paragraph: the ends of the *lali* are usually integral with the body, the wood hollowed out round them.
'5' is a xylophone bar, struck on the back, the hollow just a resonator (I was wrong in my description in *Man*, 1965:5).

117 The Andaman shields, '2' & '3', are stamped on, one foot on the ground, one on the shield.

118 Xylophones: they have it backwards: the longer the bar the lower the pitch is correct but the thicker or denser the higher. The pitch of a bar is <u>lowered</u> by thinning it under the centre.

119 '1' is the mine-workers substitute for the real instrument, made of floor boards and tin cans instead of the preferred wood and gourds. The proper ones have tapered ends to the bars.
'4' were traditionally a single straight row, rather than piano keyboard layout in two rows.

120 Top paragraph: African and Asian xylophones are equally accurately tuned – just differently. And more accurately than most Carl Orff xylophones.

124 If you play cymbals like 'a', you'll break them. 'b' is nearer but they do come together as they pass each other.

127 Bottom block: '2' is played with one in each hand, struck usually against the opposite shoulder, and is pu'ili, not pu-ilu..

132 The name 'jew's harp' or 'jew's trump' is the original in English; 'jaw's harp' is a modern aberration. A better name is 'trump' by itself.

133 Drawing at the top is held incorrectly; the fingers should be below so that the thumbs and sometimes the forefingers pluck the reeds.

134 Tubular bells (American 'chimes'): the text is correct, not the drawing; they are struck at the top, not in the middle.
Cymbals and triangle were used in the Middle Ages.
The glockenspiel (American 'orchestral bells') is played with very hard beaters.

135 The characteristic of the orchestral marimba is that the bars are thinner than those of the xylophone; xylorimbas are smaller than marimbas and are compromises between the two.
Triangles have been popular for a lot more than 200 years.

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140 Bottom: The body of a frame drum is not necessarily light; the only essential is that it is narrower than the radius of the head.

141 There is a number of other methods of skin attachment.
There are several other ways of tuning, too, and adding patches or pellets of wax, etc affects the pitch as well as the tone. The drawings of 'a' and 'b' have gone very wrong; the thongs or cords should be in pairs.
Friction drums are equally often played by rubbing a cord through the head, and not all stick friction drums pierce the head, many (e.g. the rommelpot) have the stick tied in a pocket in the skin. And they are never played by rubbing the stick between the hands, always by rubbing up and down the stick or the cord with one hand (often using a leather patch to avoid cutting the hand).

142 There is no evidence that tubular drums dated back to prehistoric times (though it is likely) whereas there is for kettledrums and goblet or waisted drums.

143 If the Russian tumyr is single-headed, why show it with two heads?
'Cylindrical' means in the shape of a cylinder, not a triangle.

144 Tabla are both kettledrums, one cylindrical, one bowl shaped. The cylindrical (top left, played with the right hand) is tuned, usually to the *sa* or tonic, the left is tuned only by hand-pressure as one plays.
'2' in the upper picture is from Morocco but something nasty has happened to the skin on the larger drum. All those in the top block are kettledrums.

145 All those in the top block are kettledrums, too.
'1' in the bottom block are goblet drums and are also found among the Yoruba in West Africa.

147 '5' (kaku) is inaccurately drawn and should be cylindrical.

148 '3' in the middle block is not a kalangu, which does not have bells attached.
Both the lower drawings of players are wrong. The upper should be held under the player's arm so that he can change pitch by squeezing the cords; the lower is played by holding the waist and twisting the hand so that the pellets swing and strike the heads.

151 '1', '2', and '3' in the centre block are kettledrums – it is the shape of the drum that counts, not the decoration.

152 Both the small drums at the top are goblets, as is '2' at the bottom – length does not alter shape.

153 With the possible exception of '6', all in the top block are waisted drums.

154 Top set: '1' is a rattle drum; it has maize kernels inside.
Bottom block: '4' is a pellet drum and is twisted, not shaken, so that the pellets swing and strike the heads as with the second on 148 above.

157 Lowest set are not Yugoslav; '2' is Turkish and '1' could be also though that pattern is used quite widely in the Near East.

158 Bottom: the 'crown' is a fine tuning device; the pedal (have you ever meet a pedal that was not a foot pedal?) acts on the tuning rods.

160 The tabor player is a side drummer (the Antwerp city drummer); the instrument to the right of him is Indian and not a tabor.

161 The flûte eunuque is played by singing into the large hole in the side of the tube, holding it so that it looks like a flute.

164/5 Hornbostel & Sachs definitions are better than these.

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166 Musical bows are also played by blowing on the string (either by mouth or by the wind) or on a quill attaching it to the bow and by scraping the wood of the bow.
A tuning peg is a considerable refinement.
Few if any African bows are plucked with a finger as in ‘a’, normally a tapping stick is used.
Bichordal musical bows are normal in Polynesia, not ‘unusual’.

167 Resonators are not held against the body for ‘extra effect’ but to resonate different harmonics by varying the size of the aperture.
‘3’ has its resonator upside down.
‘5’, ‘7’, and ‘8’ are stick zithers, ‘6’ is a bar zither.

169 ‘1’ has the bridge at the wrong angle and one sound hole is missing from the resonator.

172 ‘1’ is a bridge zither or harp zither.
‘4’ is a bow harp (the angle is greater than a right angle).
The Ugandan string and buzzing ring is not very accurately drawn.

173 ‘7’ is an arched harp.
The Liberian instrument at bottom right is a frame zither, not a harp.

174 Frame harps were used in the Greek Cycladic Islands in the neolithic period, but thereafter not again in Europe till about 800 AD.
‘1’ is a tomb model, not a real harp.

175 The Brian Boru harp (better called the Trinity College harp, from its present location) dates from the late 14th, early 15th century and did not belong to that king.
The diatonic harp was not used orchestrally – that was the arpa doppia and later the triple harp.

178 ‘3’ is better called a bridge harp.

179 ‘5’, ‘6’, and ‘7’ are not very accurately drawn.

180 Top block: ‘3’ has 4 strings and 5 pegs, and wrong neck/body proportions.
Lower block, ‘2’ is 6th century and very different from the modern biwa.

181 Surbahar should be bigger than sitar, not smaller.
The bridge is not moved to tune the tambura; the beads are moved for fine tuning.

182 In the top block, only ‘4’ has a flat back.

183 Upper block: ‘2’ has the wrong shape body.

184 The lute in this sense appeared in Europe in the 13th century – 10th century instruments were lutes in the Hornbostel & Sachs sense, but not lutes proper.
The description of tablature is Italian but the written example is French – the two are quite different.

185 No 16th century lute had 20 strings; this is a re-used body in late 17th, early 18th century state. The early 17th century lute had 13 strings in 7 courses (it is the number of courses that matters, not the number of strings).
The right-hand instrument is a form of mandolin.

186 Neither diagram is very characteristic.

187 ‘a’ has the pegbox at the wrong angle; why do ‘b’ and ‘c’ have a kink in the neck? ‘c’ has much too short a neck.
Both ‘2’ and ‘3’ are quite obviously Franciolini fakes.

188 The Neapolitan mandolin was not the classical instrument of the 18th century; that was the larger instrument on the left. The mediæval instrument illustrated is a gittern.

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188/9 None of the pictures shows the characteristic bent belly.

190 There is no distinction made here between the 16th and 17th century citterns, with a body deeper at the neck block than at the tailblock, and the 18th and 19th century guittars with parallel back and belly.

191 Upper block '3' is a stage prop.
Lower block '3' is claimed to be 15th century not 16th.

192 Top left is a citole, not a gittern, and is not in its original state; it was converted into a violin c.1580.
The guitar with 6 single strings was a 19th century development.
The guitar also often had a deep vaulted body and back; what defines the guitarra battente is the metal strings pinned to the bottom of the body, not tied to the bridge, and plucked with a plectrum.
The belly decoration of the large picture looks 19th century, not 17th, and even in the 17th century four courses would be very old fashioned rather than 6.

193 '4' appears to be a zither on a guitar body.
The walking stick is a zither, not a guitar (the high frets are on the wrong side for a guitar).

194 The Spanish guitar has changed greatly since the 16th century.

196 Bottom left has three strings because it is a sanhsien guitar, not a guitar banjo which would be strung as a guitar.

198 Top right: picture is a fiddel, not a viol.
Viol bows are narrower than modern violin bows, not 'broader'.

199 The treble viol has lost its frets and the bass has a gap in the fretting.
'1' is an 18th century quintern, not a 17th century tenor viol.
The lyra viol was not tuned like a lyra da braccio, which had a different number of strings, nor did it play second treble parts.

201 The tromba marina player is reversed; the bow should be in the right hand.

203 The top block are all tube zithers.
Nobody else thinks that the spike fiddle originated in Persia.

204 '1' sarindas don't often have sympathetic strings, and if they do they don't all cross the top surface of the bridge.
'3' but sarangis do have sympathetic strings, which are what the side pegs are for and the holes in the neck.
'5' is an Afghan rebab and is plucked not bowed.

205 The Javanese rebab does not have a soundhole in the belly.

206 The Greek lira, and probably the liritsa, should have a soundpost under one foot of the bridge, like the gadulka, which should be much wider bodied.
'4' should have a bridge.

207 Horn violins (better called phonofiddles) were used everywhere by street buskers.
The 'guitar violin' is not a hybrid but is a type of violin designed for an acoustic improvement by Chanot.

208 All the left hand drawings are poor.
'b' top right is grossly inaccurate.
'b' below is much too deep.

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There is no evidence that one string was always a drone (though it is clear that in some cases it was).

209 The fingerboard on the lira da braccio was no wider than that of any other fiddle; the left thumb may have been used to pluck the bourdon strings as on the mediæval fiddle.

210 The violin emerged before 1550, perhaps before 1500, and then had three strings, not 4.
The bow drawings are very poor.
The Stradivarius is in full modern state, exactly as the modern violin on the opposite page, so there is no contrast between them.

211 In pizzicato, the strings are not plucked between the thumb and forefinger.
The mute limits the vibration of the bridge, not the strings.

212 Paragraph top right: if they think the viola had to wait for Haydn or Mozart to have difficult parts, they haven't looked at Brandenburg 3 or 6.

213 Why has the 18th century cello got a tail spike?
The cello piccolo was not as small as that.

214 The double bass no more developed from the violone than the violin from the viol.

216 There is no indication to warn that '1' is a quarter the size of '2'.
'3' is a board zither, not a trough zither.

217 Madagascar is the country; Malagasy is the adjective meaning people or things that come from Madagascar.

218 Raft zithers with rattling pellets have them in a woven leaf compartment on the back, not in the tubes, which are usually full of their own pith.

219 'a' is a North Indian stick zither, 'b' is a South Indian lute; both are called vina but there is an organological difference between them. In the upper text, penultimate line, after 'a wood body' insert 'and is therefore a lute, not a stick zither'.
Middle paragraph headed Left: nothing that stops the strings can be a plectrum; a plectrum is something that plucks.

220 Zithers can be bowed as well as plucked.
The inlaid spots on the chin are to show where the string is touched (not stopped) to elicit natural harmonics.

221 Both the body and frets of the Borneo zither '1' are wrong.
The Korean komungo does not correspond to the chin, not if it has frets like that.

222 Delete 'Board zithers' and substitute 'Box zithers'.
Most European zithers are box zithers.....
The qanun reached Europe in the 13th century, not the 11th.
'd' the ala bohemica was, as the name suggests, popular in eastern Europe; it is very rare in the west.
The 17th century psaltery looks more like a dulcimer.

223 These are all box zithers also.

224 So are these.
'4' is never pegged like this with zither pins but with fiddle-like pegs vertically into the end; the strings are not grouped like this but are evenly spread. The bridges are wrong and the brays are missing.

226 Dulcimers are also box zithers. They first appear in Europe (with one early and doubtful exception) in the 16th century.
If '1', '2', and '3' have individual bridges, why is '2' shown wrongly with a bar bridge?

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227 '1' is wrongly drawn and '2' is so wrong as to be grotesque.

230 If the first successful harpsichords were made in Italy in the 1500s how is that we have so many illustrations, including that on the right, from the mid-1400s?
Drawings of jacks, tongues, and plectra are poor.
The two bottom drawings are worse – few harpsichords had 2-foot and 16-foot ranks.
The lute stop description is totally incorrect. In English, the lute stop is a separate rank that plucks the strings nearer to the wrest plank bridge (in Germany called the nazard). In German the lute stop has a buff leather pad pressed to the string (called harp in English, peau de buffle in French). In none is the jack moved away from the string.

231 It is very rash to suggest that the clavichord was far more popular in Germany than the harpsichord.
Bottom right drawing is very misleading since it shows the keyboards of a transposing double, used only in the earlier period in the Netherlands and Spain. It is also inaccurate.

234 When the 16th century Italians referred to spinetto, this was the instrument known elsewhere as the virginals. The spinet 'b' was an 18th century instrument and is inaccurately drawn – strings must relate to the keys.
The large instrument at the bottom is a muselaar, a centre-plucking virginals.
Virginals never had keyboards placed side by side; the smaller instrument was taken out of its drawer (235 top) and placed on top of the main keyboard so that the jacks of the main keyboard could push up the jacks of the smaller, sounding an octave higher.

235 The ottavina only fits into its drawer when not in use.
The middle instrument is a virginals, the bottom one is indeed a spinet.

236 Zumpe was not a pupil of Silbermann.

237 J.C.Bach may have popularised the piano in London, but he was not the first ever to play a solo recital on one.

240 Bass strings are copper wound to increase their mass, not their resonance.

241 'c' is too short for a concert grand.

246 The word 'mechanical' is misunderstood; Collins's action is no more mechanical than Steinway's. Mechanical means that the instrument is played by a machine, not a person. Thus only the barrel carillon is mechanical here.

248 Nor are nyckelharpa or hurdy-gurdy mechanical instruments; a wheel is simply a circular bow.
Bottom paragraph: the keys move sideways, they don't rise.

249 The Geigenwerk was not a harpsichord, nor was it mechanical.
I suspect the Link piano (these two are mechanical) had a rapid reiteration on the piano to produce a mandolin effect.

254 The electric guitar is still a string instrument, electronically amplified.

257 So is the electric violin.
Vibraphone bars are metal and on some the fans are rotated by clockwork and on others by an electric motor.

258 These are electronic; the previous are all either electronically amplified or, with the vibe, have an electric motor.

260 The ondes includes a tam-tam as well as the palme and normal speaker.

264/5 The use of the words 'folk' and 'simple' is unpleasant and often inaccurate. The first two 'simple' horns are compound and the 'folk' shawm is a professional musician's

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instrument. The same applies to the following pages, and often to some previous pages above.

271 The ranasringa ('7') are upside down.

278 The prehistoric instruments (first panel) are all European – other areas had prehistory too.

281 The large picture is late renaissance not mediæval.

282/3 There is little distinction here between renaissance instruments and baroque. Most of these are baroque and some (e.g. the baryton) are classical.

285 It is not true to say that 'around 1750 the continuo was abandoned'. There is plenty of evidence for its survival into the 19th century.

292 Time line: the double bass is as early as violin and cello; clarinet should come in 1700.
Lower text: classical orchestras often did have continuo.
Panel: the baroque orchestra had 2 oboe da caccia and 2 oboe d'amore (if any) and 2 bassoons and both baroque and classical probably had more basses.

294 Seating plans vary widely.

296 So does the order and constituents of marching bands.

300 This Japanese ensemble seems to include a Thai pi nai ('2') instead of a hichiriki, a Chinese sheng ('3') instead of a sho, and a Chinese pipa ('7') instead of a biwa.

301 The rebab player is not usually the leader of the gamelan (he may be the principal soloist but that's not the leader); the leader is more often the drummer. This is only half of a small gamelan, either slendro or pelog but not both, and there are no singers shown here.

304ff This is a very random list.
Andrea Amati was certainly not the violin's inventor – it existed before he was born. Were the Amati noble? It is doubtful.

305 This is not a Boehm flute.

308 Kirckmann normally used the nag's head swell and his rival Shudi the Venetian swell.
Liszt was not the first populariser of the solo piano recital, not by a century or two.

309 Neuschel was not responsible for the development of the trombone even if he did make the earliest surviving example – trombones existed long before his time. But it is a pity not to say that the player here is identified as a member of that family.

310 Sax said that he invented the saxophone to add string tone to the military band. It is demonstrable that it began as an ophicleide with a bass clarinet style mouthpiece.

315 The Galpin Society is not the publisher of Izikowitz's book; I merely recommended it to SR Reprints, who republished it.

It is very probable that other experts could add further corrections – if so, I shall be glad to receive them. *Nota Bene* that these corrections affect less than 10% of the entries – the other 90% make the book more than well worth having and using.

These corrections may be passed on to any other person, but only on condition that my name remains associated with them. Jeremy Montagu