



---

More Reed Makers

Author(s): William Waterhouse

Source: *The Galpin Society Journal*, Vol. 38 (Apr., 1985), p. 144

Published by: [Galpin Society](#)

Stable URL: <http://www.jstor.org/stable/841290>

Accessed: 07/12/2013 14:21

---

Your use of the JSTOR archive indicates your acceptance of the Terms & Conditions of Use, available at <http://www.jstor.org/page/info/about/policies/terms.jsp>

JSTOR is a not-for-profit service that helps scholars, researchers, and students discover, use, and build upon a wide range of content in a trusted digital archive. We use information technology and tools to increase productivity and facilitate new forms of scholarship. For more information about JSTOR, please contact support@jstor.org.



*Galpin Society* is collaborating with JSTOR to digitize, preserve and extend access to *The Galpin Society Journal*.

<http://www.jstor.org>

## MORE REED MAKERS

DOBRTZ A bassoon reed with this stamp came with the Stanesby Senior bassoon. Dobritz played at the Ancient Concerts in London in 1826 and 1829.

H Three bassoon reeds stamped 'H' came with a bassoon I have recently acquired marked 'Viennen à Paris'.

WILLIAM WATERHOUSE

## CLARINET FINGERING CHARTS

I would like to correct one fingering mistakenly given in the text of my article 'Clarinet Fingering Charts, 1732–1816' (*GSJ* XXXVII, p. 28). The *eb'''* in O. Shaw's *For the Gentlemen* (Dedham, 1807) should be written as, ST 23 4 *Eb*. In addition, another fingering chart for the five-key clarinet was found to contain more fingerings. It is part of a manuscript collection of popular tunes and fingering charts entitled, 'Silas Dickinson's Book' (c.1800), in the Music Division of the New York Public Library. This chart of one page appears to be handwritten, and is called 'A Scale of the Natural Notes for the Clarinet'. It includes fingerings from *e* to *d'''* without any accidentals. Two unique fingerings found in this source are the following:

<i>c'''</i>	ST	2	4	5	
<i>d'''</i>	ST	2	3	4	5

For a general description of this manuscript and an examination of one of its trios, see J. La Rue, 'Handle's Clarinet', *Music Review*, volume 21, no. 3 (August 1960): 177–78.

A most interesting remark concerning double holes on the clarinet was written about 1770 by Johann Ernst Altenburg, in his manual for trumpet and kettledrum players. He stated:

The clarinet . . . can also be played chromatically, since it is provided with all half tones, and can thus modulate to a multitude of keys and play along in them. This may have motivated some composers to write special concertos and sonatas for [this instrument].<sup>1</sup>

This is the earliest known documentation of the use of more than one double hole for the clarinet. It suggests that instruments similar to the J. C. (?) Denner three-key clarinet at Berkeley (with third, fourth, sixth and seventh hole positions doubled) may have been constructed during the 1760s.

It is somewhat ironic that seven fingering charts for the four-key