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Makers of instruments not being entered individually, an index to those cited in the course of articles is included at the end of the book, showing the entries in which their names appear.

One would expect this book to be primarily concerned with instruments of our own ('Western') traditions. One would also certainly expect due attention to those of further afield ('non-Western'). Here the editor acknowledges great reliance on the right to draw freely — be it verbatim or not — on the expert contributions to the NCCM on the music of different major world regions or cultures. Some general observations on the instruments of each, along with a list of those which are entered individually, will be found under: AFRICA, AMERICAN INDIAN, CHINA AND KOREA, INDIA, JAPAN, MIDDLE EAST, PACIFIC ISLANDS, and SOUTH-EAST ASIA. Correct orthography in foreign instrument names is not always strictly followed, diacritics being omitted in many cases (e.g. *viola*) where the word is well known in English without them.

The contents of this one-volume Companion are necessarily selective, with a series of a controlled total number calculated to provide a guide to names and terms most likely to be met in literature, musical or general. As the offspring of a larger Companion the book in no way sets out to be compared with Sibyl Marouse's comprehensive Dictionary of almost 30 years ago or the invaluable three-volume *New Grove Dictionary of Musical Instruments*. Rather, the present work provides a run-down of the sort of things that a musical instrument can be — or better said its fellow Karl Beckwith in the title of his work of 1934 on the Americas), 'musical and other sound instruments', subscribing to a long tradition (a general