his translation of Tasso's *Aminta*. See the massive discussion in Joaquín Arce, *Tasso y la poesía española* (Madrid, 1973, pp. 157-304).

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Charles Jacobs. *Francisco Correa de Arauxo*. The Hague, Netherlands: Martinus Nijhoff, 1973. Pp. x, 99. Guilders 37.50.

Although one always welcomes a small and concise study of a major musical figure in the Renaissance, this reviewer finds little value in Jacobs's essay on Correa de Arauxo, the leading Spanish organist between Cabezon and Cabanilles and a musician whose works bridge the styles of the Late Renaissance and Early Baroque periods. The book has two parts: 38 pages of verbal commentary and 53 pages of musical transcriptions, divided by 7 pages of facsimiles from Correa's *Facultad Orgánica* (1636).

The commentary is marred by the occasional typographical error and persistently awkward sentence structure. For example: "Examination of Correa's use of some of the other proportions he employs for the often flamboyant rhythmic patterns in the *Facultad* reveals further confusion, upon Correa's part, concerning the legitimate way to label the proportion" (p. 9). In the biography Jacobs offers a résumé of research conducted by other scholars, but its organization is purely his own. A moment of light-hearted humour emerges inadvertently from two non-sequitur statements: one describing a payment, in the form of six hens, made to Correa for some music, and the other presenting his alleged death date. The reader might infer that Correa died from a surfeit of chickens. The sections on Registration, Forms and Fingerings offer interesting material of a practical and stylistic nature. Some of the conclusions drawn in the sections on Dissonance and Ornamentation are thought-provoking, but their importance is tangled up in an unruly undergrowth of unnecessary verbiage and incomprehensible quotations from the *Facultad*. In two other sections, Tempo, Proportions and Conducting, Phrasing, Jacobs presents a confusing mish-mash of historically-derived principles and his personal editorial practices; it is impossible to extricate these two aspects easily given the redundant and illogical combination of factual and critical material. The section on the Modes is poor inasmuch as Jacobs draws conclusions based on a random selection of theorists and derived, not from their original texts, but rather from secondary sources, some of which have been superseded by more recent research. Misconceptions are here aggravated by misinformation.

The musical transcriptions are good, accurate for the most part and easy to read. A comparison with S. Kastner's transcription of the entire *Facultad* (*Monumentos de la Música Española* VI 1948 and XII 1952) reveals only minute and unimportant differences. Hence one is prompted to wonder about the reason for the selected transcriptions made by Jacobs. For the enthusiast of Spanish organ music, Jacobs's book can function as a handy item, but for the scholar of Renaissance music it provides as much relevant and original research as it does irrelevant and mistaken information.

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