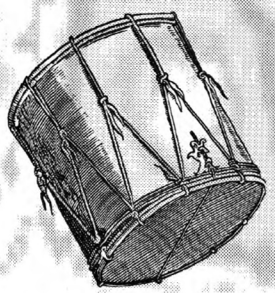
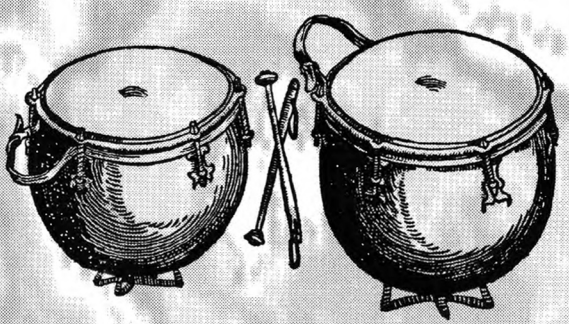
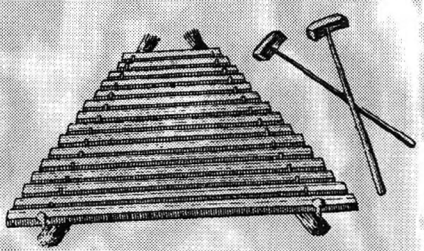
Historic Percussion

-A Survey







Second Edition

by

"Tabourot"

A Tactus Press Book

TO THE READER

Having an experienced person show you how to play is usually the best way to learn an instrument. But sometimes this isn't possible. You can't find a teacher—a common situation with ethnic or early instruments. Your budget won't stretch far enough for lessons. Or you have a teacher but he/she is ill or out of town—and you need help now. Maybe you want a handy reference so you can practice on your lunch hour or in your hotel room on trips.

That's the neat thing about books: No batteries are needed, and they're small enough to take anywhere!

With these things in mind, Tactus Press instruction books were designed for people who, for one reason or another, need to help themselves learn a percussion instrument. Planned with adult learners in mind, our books assume the ability to read music and a basic familiarity with the rudiments of music theory and history.

Our musical examples are taken from early music—medieval, renaissance, baroque and sometimes early classical—covering the period from about 900 A.D. to the early 1800s. This music was multi-cultural, multi-ethnic, involved all social classes and many different performing venues, and included many styles.

It is the purpose of the Tactus Press to explore historical questions about early percussion instruments and their role in music, promote excellence and encourage authenticity in early percussion performance practice. We hope that our publications reflect these aims.

In addition to its publications, the Tactus Press also offers services to anyone wishing to include early percussion classes in early music festivals, folk music camps etc. If you are interested in this service, please check the appropriate space on the order form at the back of this book and return it to:

Contents

Other Historic Drums and Tambourines

Early Pitched Percussion Instruments

Early Neutral Pitched Percussion Instruments of the Survey

Summary of the Survey Material for Improvisation and Reading, Thoughts on Practical Problems

Bibliography and Discography

LIST OF ILLUSTRATIONS AND EXAMPLES

FRONTISPIECE. Detail from *Psalterium Triplex, Rheims*, folio 1A, Ms. B.18, St. John`s College, Cambridge. Reprinted by permission of the Master and Fellows of St. John`s College.

217 - Reproduction of an illustration from a Psalter owned by the British Library (Harl. Ms. 603 f. 70)

Filippo Bonanni, *The Showcase of Musical instruments* (from *"Gabinetto Armonico" 1723*), with introduction and captions by Frank Llewellyn Harrison and Joan Rimmer. Plates 83, 98 and 142 and a detail of Plate 79 printed by permission of Dover Publications, Inc., New York, publishers of the 1964 English version.

21 - Thoinot Arbeau. *Orchesography* [1589]. Trans. Mary Stewart Evans. Introd. and notes by Julia Sutton. New York, Dover Publications, Inc., 1967. Printed by permission of Dover Publications, Inc., New York.

Various decorative and illustrative art came from *The Clip Art Book,* ed. Gerard Quinn. Avenel, NJ, Crescent Books, 1993.

Other decorative and illustrative material came from the following works in the Pictorial Archive Series by Dover Publications , Inc., New York.

Joseph Crawhall. *Pictorial Archive of Quaint Woodcuts in the Chap Book Style*, ed. Theodore Menten. Dover, 1974.

Edmund V. Gillon, ed. *Picture Sourcebook for Collage and Decoupage.* Dover, 1974.

Bob Giuliani. *Ready-to-Use Classical Music Illustrations* . Dover, 1990.

Carol Berlanger Grafton. *Ready-to-use Old-Fashioned Music Illustrations.*. Dover, 1990.

——————. *Ready-to-use Old-Fashioned Silhouettes.*. Dover, 1988.

——————. *Humorous Victorian Spot Illustrations.*. Dover, 1985.

Jim Harter. *Music, a Pictorial Archive of Woodcuts & Engravings.* Dover, 1980.

———. *Pictorial Archive for Collage and Illustration.*. Dover, 1978.

Clarence P. Hornung. *Handbook of Early Advertising Art ...* 3d. ed. 2 vols. Dover, 1956.

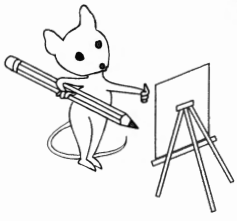
Ernst Lehner. *Alphabets & Ornaments.* Dover, 1952.

Tom Tierney. *Ready-to-use Illustrations of Hands.* Dover 1983.

All graphic design, page layout and special music notation by

OddHexatones

All other original artwork by Zachary`s Mouse.



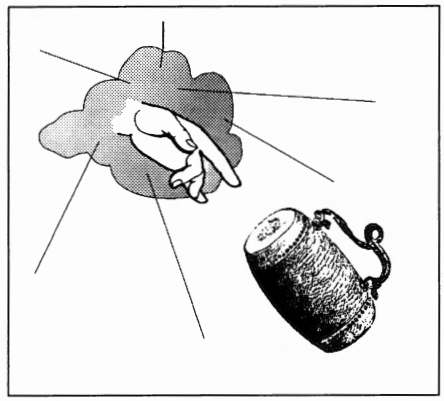
LIST OF MUSICAL EXAMPLES

CHARTS AND TABLES

IN THE BEGINNING

Why were so many ... drum books so thin? And why ... were there so few? Why were there shelves full of books about the violin and walls full of books about the piano but only a dozen or so about drums ... .? - Mickey Hart. *Drumming at the Edge of Magic, a Journey into the Spirit of Percussion.*

This book is a musical detective story. Somehow, between Charlemagne`s reign (A.D. 768-814) and George Washington`s era, an enormous amount of information about the way our European ancestors played drums, cymbals and other percussion instruments vanished. So did all the medieval European drums and tambourines, most of those from the Renaissance, and a lot of the Baroque ones.



In addition to the instruments themselves, most of whatever music they played also disappeared. Currently no European percussion music printed before the late sixteenth century—nearly six hundred years after the earliest known European music notation—is known to exist.

One of the strangest things about the whole situation is that from the Middle Ages through much of the last century, percussion instruments were part of what we would call the mass media. The sound of church bells, trumpets and drums often meant: "Attention! This is a public service announcement." Drums, fifes and trumpets were used as military and naval signaling devices. Brass fanfares, accompanied by timpani or their early ancestors, the Arabic *naqqara*, announced each course and introduced toasts at mealtimes in royal and noble households, especially during important banquets. Percussion instruments were part of plays, pantomimes, dancing, fun, relaxation and worship.

What if someone wanted to write a true musical detective story but found that most of the evidence had vanished centuries ago, all the witnesses had died, and that there had been wars, parties, parades, floods, earthquakes and assorted construction projects all over the scene? This, in fact, is exactly what happened. Perhaps one should first admit frankly that it wouldn`t be easy to carry out such a project. The next thing, if one were crazy enough to do it anyway, it to ask why—or whether—it is important to write such a book.

Within the past half-century many people have discovered that allowing music to drop into oblivion simply because it is old does not make sense. After all, many of us still live and work in old buildings because some of them are sturdy, useful and beautiful; the same can be said of much surviving antique furniture and everyday tools and implements. Why then should old music be left unplayed and unheard?

Many serious musicians and music lovers have found that music performed in medieval, renaissance and early baroque styles, on instruments or with vocal techniques as much like early ones as we can determine, has a special beauty, a clarity and brilliance of its own quite different from classical, romantic and modern music played on contemporary instruments.

As for early percussion instruments and their music, common sense dictates that any subject about which so little is known obviously needs exploring. What we will try to do in this book is think as clearly as possible about the ways people made, played, and thought about percussion instruments from Charlemagne`s to George Washington`s time. We have far fewer musical documents and physical artifacts to work with than are available for other instruments.

First, how do we know historic people played drums, cymbals, castanets etc., since so many of these items vanished along with their music and the sounds they made have turned to silence? For one thing, we have the study of images. Musical iconography is the study of images related to music. There is a wealth of iconographic evidence—paintings, book illustrations, sculpture and architectural decorations—showing that the percussion instruments we are familiar with, or their ancestral forms, have existed for centuries. There are also many literary references to them for the period we will be studying. These will at least give us a starting place.

The early music field currently concentrates largely on western European court and cathedral music. There has been some excellent, in fact awe-inspiring, scholarship by early music specialists, but sometimes the scene appears to be curiously lopsided. *What about people who were not kings, queens, knights and bishops who inhabited castles?* How many relatively obscure human pawns formed the first rank on the early musical chessboard? It seems that "important" people leave more records behind than "unimportant" people. Or do they? Perhaps ordinary people do in fact leave records, but people who collect and preserve records do not consider ordinary people worth noticing.

Whatever the reasons, aristocratic and cathedral music currently dominates the offerings of the early music field. Inevitably, the kinds of instruments which the affluent could afford in antiquity also dominate the repertoire. The results occasionally worry some prominent early music people. Joshua Rifkin, writing of "the demographics of the early music scene," observed that "Almost without exception, the prominent names today belong to harpsichordists and other instrumentalists, to vocal soloists, and to small orchestras built more or less along the eighteenth-century pattern of a string section plus a handful of winds... ." Rifkin points out that record companies have favorites which they feel will sell and prefer to avoid the effort and expense of "non-standard" ensembles.[1.]

Some good things may come of exploring the early musical environment of the non-rich, the non-famous, and "non-standard" musical ensembles. In a way, this book is almost a celebration of these musicians and this type of music. Some of these "unimportant" people may have contributed much to the development of percussion as a musical performing medium.

For example, modern drummers use a set of sticking patterns labeled rolls, flams, paradiddles etc. Where did these come from? Why are they like they are? Who transmitted them through the centuries?

Why in the thirteenth or fourteenth century was a song, *Dit des Taboreurs*, written? Attributed by French musicologist Roquefort to one Rutebeuf (fl. 1250-1280),[2.] this was a rather nasty "media hatchet job" apparently aimed at drummers. What did this song really mean?

Is there any reason to question the non-existence of printed or written percussion music before the late sixteenth century? The relative rarity of any early percussion music? If more exists, where is it? What does it look like? If it is so different from other music that it may have been overlooked or misclassified, why is it different?

One useful technique for trying to answer such question is to try to think like a medieval, renaissance or baroque person. This isn`t possible when one`s mind is cluttered with modern things—paper, pencils, plastic, printing presses, cassette players, etc. What we literally must do is develop the sort of common sense, the general store of everyday knowledge to which most people have access, which early musicians had.

Joseph Addison (1672-1719), who wrote for *The Tatler* and *The Spectator* in eighteenth century England, pointed out one obvious way to hear ancient sounds when he wrote of Roman musical instruments on Italian monuments.

> I could not forbear taking particular Notice of the Instruments that are to be seen in the Hands of the Apollo`s Muses, Fauns, Satyrs, Bacchanals and Shepherds, which might certainly give a great Light to the Dispute for Preference between the Ancient and Modern Musick. It would perhaps be no impertinent design to take off all their Models in Wood, which might not only give us some Notion of the ancient Musick, but help us to pleasanter Instruments than are now in use. ... .
>
> There is a great deal of difference in the Make, not only of the several kinds of Instruments, but even among those of the same Name. .... It is indeed the usual Fault of the Writers of Antiquities, to streighten and confine themselves to particular Models.[3.]

As Addison points out, we can make models, based on iconographic evidence from early works of art, which resemble ancient instruments as closely as possible and play them to hear how they sound under different conditions with various playing techniques. We can reproduce different models to see which styles produce the best sounds. We can also read what writers of the past have written about percussion instruments; we can examine and play the earliest known examples of actual percussion music.

When we cannot find the information we need, we may call expert witnesses, not just musicologists but medical doctors, folk and jazz musicians, taxidermists, veterinarians, metalsmiths. Weird? No! For our purposes an expert witness is anyone who can give us some reliable information to which we would not normally have access.

Sometimes, when we cannot find definite answers to questions, we have to speculate and theorize. These activities help us form working hypotheses, ideas which seem reasonable on

the basis of things we already know but which are not definitely proved. We will try to base hypotheses on solid things: actual experiments with copies of historic drums, things drummers have noticed about their instruments, the results of studies concerning the way people learn music (and just plain learn), historic letters and diaries.

The way people played percussion long ago may be involved with far more than music. It may have been affected by weather, raising livestock, the way people`s ears are arranged on the sides of their heads, the way we think about arithmetic and remember telephone numbers, invent computer languages, and recycle things. To figure out historic percussion, we may have to think about many more things than we expect.

So let`s begin at

The Beginning - The Drum Concept

> Why are umbrellas never found in ancient tombs? Vaughan was torn between two theories, 'one holding that the umbrella had not been invented at the time of the demise of the ancient tomb`s occupant, while the opposing theory is that the umbrella had been invented but had been borrowed by a friend.`—Russell Baker. "A Little Sanity, Please." *The Rescue of Miss Yaskell and Other Pipe Dreams.*

No one really knows who made the first drum or where and why they did so. (But why should astronomy have all the big bangs?)

Curt Sachs has observed that there are ancient associations of drums and food, and this may have had something to do with drum origins.[4.] One bit of linguistic evidence pointing to this is the fact that the twelfth century Middle High German word *sumber* was used for both a tabor drum and a grain measure.[5.] It is a matter of record that primitive peoples have been known to store grain in drums as well as in pots and baskets, and that the technology for constructing both is very similar.[6.]

Pottery, various cooking and food storage implements, and early drums may have been physically linked, been more or less interchangeable depending on the need of the moment, or been thought of similarly. A hide-covered hollow log would have worked as well as a clay pot for a drum resonator. Since at present the earliest known pottery specimens, burial urns found in the northern Ganges Valley, date from about 9,000 B.C., we will assume a later date for the first drum.[7.] In fact, James Blades writes that the earliest drum evidence is from approximately 2900-2700 B.C.[8.]

A dog who wants to store food buries its bones. Jungle cats leave their kills high in trees. But if you`re a person, you can`t take holes or trees with you on a week-long mammoth hunt. What cave people really needed was a portable hole, and that was exactly what some smart person eventually invented. A clay pot or tightly-woven, resin-smeared basket was an ideal portable hole in which to store grain. But how could they keep uninvited creatures from coming to dinner? Some inventive person may have decided to try tying pieces of leather over the tops of pots, thus creating Neolithic Tupperware. This would keep out rodents and large insects, and tighter ways of tying on the leather were devised to exclude smaller pests.

This custom was continued until fairly recently, since it is mentioned in the first American cookbook`s instructions on how "To keep Green Peas till Christmas."

> Take young peas, shell them, put them in a cullender to drain, then lay a cloth four or five times double on a table, then spread them on, dry them very well, and have your bottles ready, fill them, cover them with mutton suet fat when it is a little soft; fill the necks almost to the top, cork them, tie a bladder and a leather over them and set them in a dry cool place.[9.]

Someone may have noticed that these leather-covered pots had different sounds which varied according to the size and shape of the pot. Perhaps someone else thought that it might be fun to strike one—or two or more—while people sang and danced. And if the school of agricultural history which holds that popcorn was the first form of cultivated corn is correct, the first drum sound in the world may have been created from *within* the first drum when the *teosinte*, an ancestor of modern popcorn, which it contained began popping because it was sitting very near the campfire.[10.]

We can also wonder what happened when someone noticed that the deep sounds of these newly invented objects, especially when struck in recurring patterns, evoked unusual feelings—exhiliration, awe, mystery, religious ecstasy. We can imagine that the shamans might have found them especially interesting. But no one was there with television cameras and recording equipment on any of these musically momentous occasions so we will never know what really happened.

The traps one can fall into while theorizing have probably never been illustrated more deftly—and hilariously—than in David Macaulay`s *Motel of the Mysteries*, a painstakingly

illustrated account of a future archaeologist who stumbles onto a twentieth century motel, buried by some catastrophe, and assumes that it is the tomb of an important dignitary and his female consort. With the awe normally reserved for King Tutankhamen`s relics, the explorer writes of the motel`s parking lot and its contents, "In several of the spaces stood freely interpreted metal sculptures of animals. ... They were inscribed with such names as Cougar, Skylark, and Thunderbird ... . The importance of animal worship in Yank burial customs has never been more clearly illustrated."[11.] The musicological interpretations are especially relevant. Of a telephone the fictional archaeologist writes:

> This highly complex percussion instrument was played by holding one half of the instrument in each hand and banging them together in some pre-established rhythmic pattern. The impact would cause a small bell inside the larger of the two pieces to ring. Both halves were connected by a beautifully crafted coil which could miraculously reform itself into the identical number of loops after each playing.[12.]

A plumber`s plunger is described thus: "The instrument ... is probably of the percussion family, but as yet the method of playing it remains a mystery. It is, however, beautifully crafted of wood and rubber."[13.]

Even though Macaulay is obviously satirizing archaeology and related disciplines (and succeeding admirably), there may be some kind of profound lesson here for all of us about the nature and proper uses of evidence. We should all be skeptical, especially of our own theories—and remember to tell jokes regularly!

But, so that we will not scare ourselves out of exploring, we need to remember something Roman philosopher Lucius Annaeus Seneca (ca. 4 B.C. - A.D. 65) wrote: "It is not because things are difficult that we do not dare to attempt them, but they are difficult because we do not dare to do so."

1. Joshua Rifkin, "Whatever Happened to Heinrich Schutz?," OPUS 1:6(Oct., 1985), 13.

2. Achille Jubinal, *Jongleurs et Trouveres, ou choix de saluts, epitres, reveries ... des XIIIe et XIVe siecles ... .* D`Apres les manuscrits de la Bibliotheque du Roi (Paris: Librarie Grecque-Latine-Allemande-Anglaise, 1835), pp. 164-169; Samuel N. Rosenberg and Hans Tischler, eds., *Chanter M`Estuet: Songs of the Trouveres* (Bloomington: Indiana University, 1981), p. 552.

3. Joseph Addison, *Remarks on Several Parts of Italy, &c. in the Years 1701, 1702, 1703*, 2d edition (London: F. Tonson, 1718), pp. 246-248. Typography modernized.

4. Curt Sachs, *The History of Musical Instruments* (New York: Norton, 1940), pp. 32, 76.

5. Ibid., pp. 288-290.

6. Ibid., pp. 32-33.

7. "Oldest known pottery found," Austin AMERICAN-STATESMAN (July 23, 1986), A15.

8. James Blades, *Percussion Instruments and Their History*, Rev. ed. (London: Faber and Faber, 1984), pp. 151-153.

9. Amelia Simmons, *American Cookery*, in *The First American Cookbook, a facsimile of "American Cookery," 1796* (New York: Dover, 1984), p. 46. Typography modernized.

10. E. J. Kahn, Jr., "The Staffs of Life I—The Golden Thread," THE NEW YORKER (June 18, 1984), 59-60.

11. David Macaulay, *Motel of the Mysteries* (Boston: Houghton, 1979), p. 40.

12. Ibid., p. 60.

13. Ibid., p. 68.

14. Quoted in James Michener, *Iberia, Spanish Travels and Reflections* (New York: Random, 1968), p. 157.

SOME BASIC NOTATION TYPES

To observe something objectively means to see it as it would appear to an observer who has no prejudices about what he observes. ... The problem that went unnoticed for three centuries is that a person who carries such an attitude certainly is prejudiced. ... it is impossible to be without an opinion. An opinion is a point of view. The decision itself to study one segment of reality instead of another is a subjective expression of the researcher who makes it. It affects his perceptions of reality, if nothing else. Since reality is what we are studying, the matter gets very sticky here. - Gary Zukav. *The Dancing Wu Li Masters; an Overview of the New Physics.*

The lack of a set of basic primary sources for early percussion music has been an ongoing musicological problem. But there is no guarantee that early percussion music will look as we expect music to look. One needs fewer symbols to express duration and possibly intensity than to express duration, pitch, and relations between various series of pitches as in counterpoint. Therefore, we need a set of working hypotheses so that we will not flounder aimlessly instead of searching in an orderly fashion. If we discover that a hypothesis is erroneous, we can stop using it and replace it with another based on what we have learned.

Working hypotheses are in fact aids to learning. Cognitive psychology and artificial intelligence (AI) research have converged dramatically in the discovery that it is very difficult for a person with an empty mind to learn anything! Without a set of mental schemata (intellectual maps, diagrams, or pegs to hang new facts on), fresh information appears so disorganized that it does not make sense. Learning is heavily dependent on engaging the brain`s sense-making apparatus. The Dutch psychologist Adriaan de Groote observed this for chess players in 1946; it has since been confirmed for learning in algebra, physics and medicine by various researchers including Nobel laureate Herbert A. Simon.[1.]

Right now, what are the most solid available sources which can be used for planning early percussion parts? Since early percussion music as such is so scarce, perhaps we should expand the search just a little. Looking for percussion music so labeled as we would find in a modern orchestral score is unlikely to be useful given the relatively late development of orchestration.

It may be better to search for: 1. Clearly spelled out rhythm schemes; 2. Obvious references to known rhythm schemes; 3. Any kind of symbol—onomatopoeic, prosodic scansion mark, etc.—which would be useful for creating percussion parts. For example, Arbeau, who will shortly be explored in detail, gives drum tabulations for certain dances; such information could be applied to others of that type or metrically similar ones.

Some early imitative songs employ *onomatopoeia*, a logical rhythm notation technique used in both early percussion and early trumpet music. The use of nonsense syllables, bird calls etc. as a polyphonic vocal technique first developed during the fourteenth century, was brought into full bloom by Janequin in the sixteenth, and transplanted to outer space by The Bobs and Rockapella in our own century. Surely someone will object that an imitation of a drum part is not actual drum music. True. Nevertheless, the fact that certain songs were obviously intended to invoke a recognition of trumpet or drum music in the listener can teach us much about such music!

The uses of imitative song in finding clues to early instrumental performance practice can be underestimated. The purpose of imitative song is to entertain musically by mimicking various sounds, and for such a song to be effective, it must be a reasonably good imitation. One does not produce effective nightingale or cuckoo sounds by writing a part appropriate for a foghorn on the bass line!

Onomatopoeia is indeed a logical choice, especially since the rhythm processing part of the brain is in the language hemisphere.[2.] Early Arabic music in fact employed a fairly consistent onomatopoeic system.[3.]

Another notation possibility for unpitched percussion instruments would be prosodic scansion symbols (similar to the long and short diacritical markings in a modern dictionary). English prosodic symbols descend from classical Greek and Roman verse analysis. These consist of: Stressed — or /; unstressed - ◡ or • ; division between poetic feet - I; caesura (pause within a line) - II. [4.] These would logically be placed between lines. Marin Mersenne used them along with onomatopoeia to express rhythms.[5.]

Some examples of foot divisions and caesurae may be found in the manuscripts of the Chester Cycle of Mystery plays (1607) [6.], and the Towneley Cycle (ca. 1400-1450) [7.] Since these plays were designed as pageants to be presented outside the church sanctuary by various craft guilds, they would probably have had far more latitude in music and instrument selection than would have been possible with liturgical drama. Anything sung to a familiar tune or declaimed in a rhythmic fashion may have been an appropriate opportunity for a percussion accompaniment depending on the nature of the text. There would be several logical ways to write rhythm notation between staves or written beneath tablature or chord symbols.[8.]

A very simple, fast way to express relative time values would be a tally system as is used in informal counting and game score keeping. A more explicit variant of this is seen in a nineteenth century French musical shorthand system. The rhythm scheme employs a solid horizontal line for a whole note in four, or dotted half in three, with shorter lines for principal note divisions.

_____	whole note
___ ___ ___ ___	quarter notes
/ / / /	articulated quarters
. . . .	dotted quarters
, , , ,	quarter rests

These can be further subdivided into still smaller note values. The author, Adalbert de Rambures, also uses an onomatopoeic articulation system for reproducing the shorthand orally in which even rests are pronounced.[9.]

In later European music, simple ratios might be expected in rhythm notation. Thomas Mace, author of *Musick 's Monument, or a Remembrancer of the Best Practical Musick ...* teaches the reader musical time values by declaring that a semibreve (whole note) corresponds to a silver groat (valued at four pence for nearly four centuries); two minims (half notes) to two tuppence; four crochers (sic) a pence each; eight quavers or eighth notes eight half pence; and finally sixteen semiquavers (sixteenth notes) sixteen farthings (literally a fourth of a thing or one quarter-pence each).[10.] This could translate as follows into musical shorthand, using the crochet or quarter note (one pence) as the unit: 4 (whole note), 2 (half note), 1 (quarter), slashed one (eighth), one slashed twice (sixteenth).

Another coin-based system, but inverted so that musical notes represent coins, was used by the Scarborough town waits in the eighteenth century when recording the donations collected on their rounds between Martinmas and Christmas. A whole note equalled five shillings (60 pence); a half note two shillings sixpence (thirty pence); a quarter note one shilling (twelve pence) and an eighth note sixpence.[11.] These informal systems, although they may appear weird at first glance, are quite logical since western music rhythm notation is, like many things, based on simple ratios.

There is a school of thought in which only that which is explicitly spelled out is permissible, and this is frequently invoked in support of either a total absence of both winds and percussion or the restriction of these instruments to parts which are sufficiently dull to render both performers and audience comatose.

This viewpoint virtually ignores the fact that vagueness, especially regarding instrumentation, was a hallmark of early music except for keyboard or plucked string tablatures, in which cases the finger placement configuration would dictate a particular instrument. Orchestration as such did not begin to take shape until nearly the seventeenth century, and before that time even vocal and instrumental music were not always specified. Sloppy? Not necessarily. *How much sense would it make to have detailed instrument specifications if one were perfectly aware that within the next few months half the ensemble could be removed by the plague?*

If the people actually performing the music know that a certain part is to be reinforced with percussion, there would be no real reason to specifically label something which everyone takes for granted. (Do you write at the top of your grocery lists: "This is a grocery list."?)

1. E. D. Hirsch, Jr., *Cultural Literacy: What Every American Needs to Know* (Boston: Houghton, 1987), pp. 60-61.

2. George M. Robinson and Deborah Jo Solomon, "Rhythm Is Processed by the Speech Hemisphere," JOURNAL OF EXPERIMENTAL PSYCHOLOGY, 102:3 (1974), 508-511.

3. Henry George Farmer, *Sa 'adyah Gaon on the Influence of Music ...*, (London: A. Probsthain, 1943).

4. "Scansion," *New Encyclopaedia Britannica Micropaedia*, 15th ed. 1986, 10:499-500.

5. Marin Mersenne, *Harmonie Universelle; the Books on Instruments*, trans. Roger E. Chapman The Hague: Martinus Nijhoff, 1957), p. 555; *Harmonie Universelle* (1636), Edition facsimile ... (Paris: Editions du Centre National de la Recherche Scientifique, 1965), III, 55-56.

6. *The Chester Mystery Cycle: a Facsimile of British Library MS Harley 2124* with an introd. by David Mills (Leeds, U.K.: University of Leeds School of English, 1984), viii-ix, f. 42r.

7. *The Towneley Cycle: A Facsimile of Huntington MS HM1* with an introd. by A. C. Cawley and Martin Stevens (Leeds, U.K.: University of Leeds School of English, 1976), xxxi, f. 7v-12v; A. C. Cawley, ed., *The Wakefield Pageants in the Towneley Cycle, Old and Middle English Texts* (N. Y.: Manchester University/Barnes & Noble, 1975), p. xxxi.

8. Farmer, 1943, op cit., p. 82.

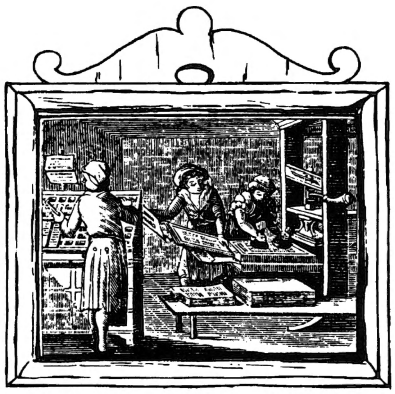
9. Adalbert de Rambures, *Abrege de la Methode Musicale Stenographique ou Manuel Pratique ...* (Paris: Regnier-Canaux, 1855), pp. 25-26. Newberry Library 4A 521.

10. Thomas Mace, *Musick 's Monument, or a Remembrancer of the Best Practical Musick ... a Facsimile of the 1676 London Ed.* (N.Y.: Broude, 1966), pp. 79-80.

11. Lyndesay G. Langwill, *Waits, Wind Band and Horn* (London: Hinrichsen Edition Ltd., 1952), p. 174.

Zo, Ludvig, vhat do you sink about zis?

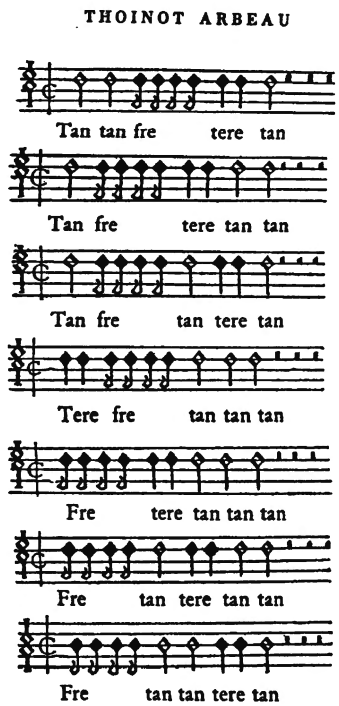
MORE NOTATION TYPES



The Renaissance brings us to what is currently accepted as the first known example of printed drum music. In 1589 Jehan des Preyz published a book on dancing titled *Orchesographie* by Thoinot Arbeau, Canon of Langres, also known by the anagram Jehan Tabourot. The manuscript is apparently lost. Written in the form of a dialogue between Arbeau and an imaginary pupil named Capriol, the book is a wealth of information on French renaissance dance. It is also the first known work to seriously explore early percussion performance practice and is a valuable source of information on early popular music.

The editor`s preface to the first edition notes that until the late seventeenth century there was no sharp dividing line between social and theatrical, amateur and professional dancing. Many court aristocrats were agile and expert dancers, and professional dancing as such is a comparatively recent development.[1.]

The drum music in *Orchesographie* was conventional music notation for its time and consists of basic beats, with examples of ways to improvise on these, which were used for various renaissance dances. Also given are some examples of French and Swiss military drum cadences. In addition to the normal music notation, underneath each staff with its printed drum music is a set of rhythm syllables: "tan" - for minims or half notes; "tere" for a subdivision of tan into two crotchets or quarter notes; "fre" for a subdivision into four quavers or eighth notes. It is significant that fre is not repeated for each of four eighth notes but that the rolled r is supposed to stand for an entire group of short notes.



Note heads are placed on either the middle staff line or the second from top line; half rests are used exclusively. Note stems generally point down on the middle line, always down on the two upper and always up on the two lower lines. This custom follows current notation practice and also conforms to stem configurations in the *Orchesographie* dance melodies.

The simultaneous use of both rhythm syllables and standard notation practice is interesting. Why was it done? Was it because the book was intended for dance instruction? Was it customary for dancing masters to speak such syllables when declaiming the rhythm of a dance? If not all the dancers read music, it would be easier to speak the actual sound of the rhythm than to explain the note values. Even if the dancers could read music, it would be quite a feat to do both at the same time!

Or was it because either Arbeau or his publisher decided that drum music, being music, should be written like other kinds of music? If they decided this, but it was not, in fact, standard practice at the time, rhythm syllables may have been added to facilitate a transition between what may have been an old way of expressing rhythm and the newer way. Onomatopoeia, or expressing sound with spoken syllables, is ancient, widespread and tenacious, being used at present for some types of ethnic music, for "scat" singing, and informal music-making of all kinds.

Gilbert Reaney has observed that "primitive" peoples often display considerable discrimination in the use of percussive sounds. [2.] Early percussion playing, when done by a competent player, may have been quite subtle, complex and sophisticated. The Iberian peninsula with its strong Moorish influence and the Italian city-states with their wide cultural and commercial contacts may have been particular areas of rhythmic and percussive sophistication.

Without the incessant pounding of canned music at almost explosive volumes, heard far too often for comfort in modern shopping malls and workplaces, people`s eardrums may

RELIGIOUS DRAMA AND DANCE

... what with the noise of their singing, and with the sound of their piping, and with the jangling of their Canterbury bells, and with the barking out of dogs after them, they make more noise than if the king came there away, with all his clarions and many other minstrels. - *The Examination of Master William Thorpe*, 1407. Quoted by Jean Adrien Antoine Jules Jusserand.

Along with austere monasticism, penances and hellfire sermons, there was much that was glitzy about medieval religion. The church permeated every aspect of life, and, in one of those odd human paradoxes, it was probably forced to provide fun in order to be taken seriously.

Preaching occasionally assumed the role of soap opera. Erasmus (1466?-1536) records hearing a Paris preacher who expanded the parable of the prodigal son to cover the forty days of Lent, adding incredibly minute details such as menus and travel itineraries on the flimsiest biblical pretexts. "`And because of that the ignorant multitude and the fat big-wigs considered him almost a god.`", Erasmus grumbled.[1.]

Another type of church-related medieval entertainment was the liturgical drama, which was probably the most spectacular. For many years the Quem quaeritis, a chanted dialogue trope portraying the women's visit to the tomb, attached to the Easter introit was considered the liturgical play. The earliest version of this is found in an Aquitanian troper ca. A. D. 933-936. More recent musicological opinion, however, casts doubt on this theory since the Quem quaeritis dialogue in fact appears in a variety of liturgical locations including some not actually part of the mass. Some even consider it a completely independent development which varied geographically.[2.]

Maurice Hussey distinguishes between various types. The *liturgical drama* proper was performed in Latin and in church; the *mystery play* was designed to teach religious doctrine. *Miracle dramas*, of which none survive in English, concerned the lives of saints, while the *morality play* revolved around the human struggle against sin.[3.] Both human characters and personified abstractions, like Greed, Lust and Vanity, peopled the morality play, of which one example is the anonymous sixteenth century work *Everyman*.

Edmund Bowles writes that during the twelfth century the liturgical drama moved outside the church itself to the town square, and that productions were managed by guilds with local clergy providing scripts and supervising. Coming attractions were announced in advance with a trumpet fanfare (French *le cri du jeu*, English *banns*) and preceded by processions in which religious confraternities carried the Sacrament through the town.[4.]

Medieval parades were often boisterous pageants. They were frequently held to honor dignitaries, although some worthies like the Spanish Duke of Medinasidonia brought their own drummers and shawm players, and the Constable of Spain, Miguel Lucas de Iranzo, was invariably accompanied by his trumpeters and drummers. Sometimes town bands performed. The earliest truly religious procession may have been the Fete-Dieu in 1244 in which the Sacrament was paraded through the streets, and the Corpus Christi procession was always the most elaborate. English records reveal a guild-sponsored event for their patron saint`s day in which the best looking boy and girl in town were selected and a parade held, followed by an evening party with ample ale at the guild hall.[5.] (*Could there be anything remotely medieval about football homecoming weekends?*)

Although strings and organ may have been favored for some religious parades[6.], some surviving pictures of parades show a great instrument variety including much percussion. One from the Pierpont Morgan Library (MS Facs. Abt. A.D. 1250), shows a square tambourine (recalling the Arabic *duff*), clappers or castanets, handbell, pipe, shawms and a bowed string instrument.[7.] Another from the Bodleian Library (Bod. Lib. Oxf. MS 264. *Romance of Alexander*.) shows a drum with a snare on the head played single-handed, naqqara carried on a child`s back and played from behind, handbells, horns, bowed and plucked strings, portative organ, shawm, and a dog carrying a hat for donations.[8.]

Before the show began, the cast and audience knelt and sang together *Veni Creator spiritus*, a hymn which has survived to the present. The musicians were led by a *regisseur* or *meneur du jeu*, who used a manuscript and staff to cue their entrances. [9.]

Heaven, the exact geography of which derives from such intrepid supernatural explorers as Dionysus the Areopagite

and Abbess Hildegarde of Bingen, required the use of stringed instruments and organ, although flutes and cymbals, suspended from above by gold chains, were also used. Strings were especially associated with Christ and the recorder, logically, with shepherds.[10.]

Hell and battle scenes were particularly associated with percussion instruments. Barrels filled with rocks and actual artillery could be used in addition to drums for maximum effect, and warriors were accompanied as well by triangle, bells and the tambourine, implying Middle Eastern influence. Relief from such wicked associations was probably provided by the privilege of having naqqara accompany trumpets when royalty appeared.[11.] Jeremy Montagu cautions us that it was not until the end of the Middle Ages that the trumpet, or *anafil* in Spain, was restricted to noble retinues.[12.]

Spanish miracle plays were transplanted to Mexico, and descendants of some of these medieval Spanish religious dramas survive in the American Southwest and are performed regularly, especially in connection with parish Christmas celebrations.[13.] The Christmas plays at San Jose Mission in San Antonio annually draw large crowds of both parishioners and people who simply enjoy these musical echoes from the Middle Ages.

The exact music used in early religious plays is controversial, although we know that the Quem quaeritis was sung, and that some surviving plays have stage directions specifying music without many details. Martial Rose wrote an excellent book on the medieval liturgical play cycle, *The Wakefield Mystery Plays*, the introduction of which makes many valuable suggestions about the selection of music.[14.] Another excellent guide is Fletcher Collins Jr.`s *The Production of Medieval Church Drama* (Charlottesville: University of Virginia, 1972) which makes suggestions for specific instruments.

For English plays, an excellent and inexpensive basic guide is Jo Anna Dutka`s *Music in the English Mystery Plays*. It includes a glossary of musical terms and an index to musical references in specific plays. As observed also by Richard Rastall, the medieval division between *haut* and *bas* (or "loud" and "still" in English usage) was not always strictly observed. Dutka notes that in the Coventry Shearmen and Taylors` play Herod requests both kinds of instruments.[15.]

The singing of a *Te Deum* often closed these plays,[16.] and various suitable hymns survive in such collections as *The Oxford Book of Carols* and *Musica Britannica*. Town minstrels participated in these productions, as we know from such documents as the Wakefield Burgess Court Rolls during Mary Tudor`s reign (1553-1558) which contain such items as: "Item payd to ye mynstrells xxd. ... payd to ye mynstrells of Corpus Christi playe iijs. ivd. ... . payd for ye Baner for ye mynstrells vjs. viijd.," and, apparently for the services of a bell-ringer, "Item payd for ye ryngyng ye same day vjd."[17.] The dignity of having a "baner" suggest that the "mynstrells" must have participated in one or more processions.

With such things in mind, it can be an interesting experience to read through one of these plays and allow one`s imagination to run loose. An old Cornish play, written down in 1611 and said to be substantially identical with British Museum Harleian MSS. No. 1867, concerns the creation story. The marginal stage directions and dialogue hint at various opportunities for music. In the opening scene, "God the Father must be in a cloude, and when he speaketh of Heaven, let the skie open."[18.] This naturally suggests harp music, or if none is available, a hammered dulcimer is equally ethereal.

When the angels Michael and Gabriel have speaking parts, trumpets are implied, which could be accompanied by naqqara.[19.] Early trumpet music is a particularly difficult musicological problem since, like early percussion music, so little is known to survive.

In the Baroque period it was standard practice to follow the lowest trumpet part when improvising timpani parts.[20.] For earlier periods we have far less information; nevertheless, one especially valuable source of information about the early trumpet is a paper by Vivian Safowitz.[21.]

Early trumpeters did not necessarily bleat repetitiously within the harmonic series at all times. Surviving records of the Battle of Agincourt (1415), include a request for indemnity from a military trumpeter who had lost two instruments, "one for war and one for peace," in the battle.[22.] The minstrel trumpet may have had a slide to permit more flexibility than was possible with the purely natural trumpet.[23.]

Two rare survivors are *Tuba Henrici* and *Tuba gallicalis*, both composed trumpet works from a fifteenth century monastery in Strasbourg, were contained in the Strasbourg Manuscript. This was destroyed in a nineteenth century fire and we have only the Coussemaker transcription as the earliest source.[24.] Although the Safowitz paper has a transcription of *Tuba Henrici* and other interesting early trumpet music, it is difficult to access. A more accessible work is Anthony Baines` *Brass*

Instruments, which contains the *Tuba Henrici* and is available in paperback. [25.] A long background roll or improvised rhythm which reflects that of the trumpet music would be a suitable accompaniment to these short fanfare-like pieces.

"Let Hell gape when the Father nameth it," presents an excellent opportunity for an ominous drum roll, while "The Devils go to Hell with a great noise," demands the most outrageous din possible. In Noah`s play, the incident of Tubal-Cain, reputed to be the first blacksmith, laughing at Noah logically requires an anvil background. [26.]

"Some good church songs to be sung at the altar... ." sounds a bit more sedate and may provide a good opportunity for the use of chime bells. All can enjoy creating a rousing finale at the end of the Epilogue:

> Minstrels, do you to us pipe,
> That we may together dance
> As is the manner of the sport.[27.]

Evidently later Cornish and English plays were relatively generous with stage directions; these apparently were uncommon earlier. The use of minstrels for final music and leading the cast offstage in procession may also have been a British practice.[28.]

In the author`s opinion there may have been musical "icons" which were normally expected in liturgical plays. The *Te Deum* and *Veni Creator spiritus* have been mentioned, and there may have been tunes with specific associations like the present-day *Hail to the Chief!* and *Happy Trails* which medieval audiences understood and expected in their church drama.

Martial Rose recommends both *Musica Britannica* and the *Oxford Book of Carols* as sources of music for liturgical plays, [29.] but Hussey considers *Musica Britannica* more authentic.[30.] The main objection to *Musica Britannica*, published by the British Royal Musical Ass`n., for many small schools, colleges and church parishes would be that the expense of acquiring it would make it difficult to justify, whereas the Oxford carol book is relatively inexpensive and more available. But if one lives in a large university town, the availability of *Musica Brittanica* should be less of a problem.

The line between sacred and secular was often blurred during the Middle Ages, and, as Huizinga points out, music was one of the most blurred areas. There was little or no stylistic difference between religious and popular music, and as has been mentioned in connection with the *cantus firmus*, popular tunes were often incorporated into liturgical music.[31.]

Despite occasional roarings from the pulpit about the wantonness of dancing, some of the early church fathers recognized that it could have a sacramental purpose. Basileios (A.D. 344-407), Bishop of Caesarea, hints at this: "We remember those who now, together with the Angels, dance the dance of the Angels around God, just as in the flesh they performed a spiritual dance of life and, here on earth, a heavenly dance."[32.]

Justin Martyr (ca. A.D. 100-163?), writes in his *Quaestiones*: "It is not for the little ones to sing alone, but rather together with musical instruments and dancing and rattles, just in the same way as one enjoys songs and similar music in church." Clement of Alexandria (ca.A.D. 150-ca.215) also refers to religious dancing in a circle.[33.]

In medieval Auxerre, and in many other places, things were literally another ballgame. The *pelota* or church ballgame, the rules of which are preserved in a 1396 decree, was followed by all participants singing the hymn *Victimi Paschali Laudes*, led by the dean and accompanied by the organ. A long chain of men danced a *tripudio* or 3-step dance around an inlaid labyrinth on the nave floor, and a feast was held afterwards. This custom prevailed for centuries.

The inlaid labyrinth pattern followed by the *tripudio* dancers had counterparts all over Europe, for example in Chartres and Amiens, although the one in San Reparatus Basilica, Orleansville, Algeria, is considered the oldest.[34.] Scottish music authority George S. Emmerson has observed that the intricate figures danced in the Celtic reel strongly resemble the designs seen in the elaborate borders of Celtic art, although the word "reel" is actually Gothic.[35.]

Christians in Tauste, Zaragoza, were taught a choral dance around the altar in 1313 by Rabbi Hacen ben Salomo, a medieval Jewish dancing master who was one of a band of fun-loving clerics in a tradition continued by Thoinot Arbeau, himself a Jesuit priest.[36.]

Because of the long Moorish influence, Spain was in the vanguard of European percussion history, but an aspect of Spanish religious music not normally discussed is the wealth of religious dancing by congregants. Such European religious dance was, in fact, most abundant in Spain and is generally still extant. Corpus Christi processions seem to have been a

special focus, and the boy dancers who played castanets in the cathedrals of Toledo and Seville were much marveled at. [37.]

1. Huizinga, 1949, op. cit., p. 277.

2. Mark Davenport, "The New York Pro Musica's *Play of Herod*: Research Issues Then and Now," *Early Music America* 1:2(Winter 1995), 28-29 and N6-28.

3. Maurice Hussey, *The Chester Mystery Plays; Sixteen Pageant Plays from the Chester Craft Cycle* (N.Y.: Theatre Arts, 1957), pp. vii-ix.

4. Edmund A. Bowles, "The Role of Musical Instruments in the Medieval Sacred Drama," MUSICAL QUARTERLY, 45:1(Jan., 1959), 70-72.

5. Edmund A. Bowles, "Musical Instruments in Civic Processions During the Middle Ages, ACTA MUSICOLOGICA, 33:2-4(1961), 147-149, 157-159.

6. Ibid., 157, 160-161.

7. Dorothy Hartley and Margaret M. Elliot, *Life and Work of the People of England; a Pictorial Record from Contemporary Sources*, The "People`s Life & Work Series," (London: B. T. Batsford, Ltd., 1931), I, 63, plate 16g.

8. Ibid., I, 71, plate 20 a, b.

9. Bowles, 1959, op. cit., 72.

10. Ibid., 73-77.

11. Ibid., 77-79, 83-84.

12. Montagu, 1976, op. cit., p. 41.

13. John Donald Robb, *Hispanic Folk Songs of New Mexico* ... (Albuquerque: University of New Mexico, 1980), pp. 3-12.

14. Martial Rose, *The Wakefield Mystery Plays* (London: Evans Brothers Ltd., 1961), pp. 40-47.

15. Jo Anna Dutka, *Music in the English Mystery Plays*, Early Drama, Art, and Music Reference Series, 2 (Kalamazoo: Medieval Institute Publications/Western Michigan University, 1980), pp. 92-93.

16. Bowles, 1959, op. cit., 82-83.

17. Rose, op. cit., pp. 18-19.

18. William Jordan, *The Creation of the World, with Noah`s Flood; written in Cornish in the Year 1611, with an English translation by John Keigwin*, ed. Davies Gilbert (London: J. B. Nichols, 1827), p. 2.

19. Ibid., pp. 22-25.

20. Smithers, 1973, op. cit., p. 79.

21. Vivian Safowitz, "Trumpet Music and Trumpet Style in the Early Renaissance" (Unpublished master`s thesis, University of Illinois, Urbana, 1965).

22. Ibid., p. 15.

23. Ibid., pp. 53-55, 71.

24. Ibid., pp. 80-81, 111.

25. Anthony Baines, *Brass Instruments, Their History and Development* (London: Faber & Faber, 1980).

26. Jordan, op. cit., pp. 18, 150, 166.

27. Ibid., pp. 180, 185.

28. Wilkins, op. cit., p. 137.

29. Rose, op. cit., pp. 46-47.

30. Hussey, op. cit., p. 159.

31. Huizinga, 1949, op. cit., pp. 156-157.

32. Basileios, Epist. ad I:2.Ib. 32, cod. 226. Paris, 1857, quoted in Backman, op. cit., pp. 24-25.

33. Justin Martyr, *Quaestion. et resp. ad Orthodoxos* (after M. Gerbertus, *De Cantu et Musica Sacra a prima Ecclesiae ...* .I.II. Typ. S. Blasianis, 1774.) quoted ibid., p. 19.

34. Ibid., pp. 66-73.

35. George S. Emmerson, *A Social History of Scottish Dance, Ane Celestial Recreatioun* (Montreal: McGill-Queen`s University, 1972.), p. 151.

36. Curt Sachs, *World History of the Dance*, trans. Bessie Schonberg (New York: Norton, 1937), pp. 299-300.

37. Backman, op. cit., pp. 77-85, 95-103.

JEWISH, BYZANTINE AND EARLY CELTIC RELIGIOUS MUSIC

After the destruction of the Temple, music was suppressed among Jewish congregations but slowly revived during the Middle Ages, especially for Purim and weddings. Synagogue music, although conservative, displayed local variations including the use of popular tunes, congregational singing and boys` choirs, which sometimes met disapproval.[1.] The organ, although it became a Catholic church fixture from the twelfth or thirteenth centuries, was disdained by Jews for several centuries as being too Christian.[2.]

Cymbals were known as an ancient Temple instrument. Tradition has it that there was much use of cymbals and other percussion instruments in the time of David and Solomon, but in the last century of the Second Temple this practice had declined to the use of one cymbal to mark pauses in the service. It was reputed to have an awesome sound audible for a great distance.[3.] One might wonder if this may have been a gong rather than a cymbal as we know it.

Biblical Jewish women played small hand drums. One expert, Alfred Sendrey, feels that much information on women musicians was omitted from records by later theologians who wanted to eliminate women from ritual dancing.[4.] A decorated drum, possibly with bells of some kind, was used at weddings and played by both sexes.[5.] Sendrey also feels that there may have been a large drum with a snare something like the *symphonia* described by Isidore of Seville, and there are records of a wedding and funeral drum made of clay which, although a snare is included in the description, may have been a type of dumbek.[6.]

Also recorded are spherical pellet bells with slits, used for everything from doorbells to repelling demons, possibly wood or bone clappers, and hand clapping for rhythmic accompaniments.[7.] Modern Yemenite Jews accompany dancing principally with clapping and singing, more rarely employing the tambourine or frame drum and dumbek.[8.]

Philosophical reasons for the early religious strictures against instrumental music were involved both with the Roman Catholic belief in alleged licentiousness connected with instrumental music and the Jewish concept that no instruments should be used in synagogues until the Temple with scripturally prescribed Levite musicians had been restored. One Babylonian rabbi went so far as to prohibit all secular music in his Jewish community, which put such a damper on social and festive occasions that it created both social and commercial stagnation. The ensuing economic crisis caused another rabbi to rescind the decree.[9.]

To resolve the tension between religious rectitude and the normal human inability to tolerate unrelieved austerity, instrumental music was restricted to celebrations like weddings. Even then, the breaking of a dish became mandatory to remind wedding guests of the destruction of the Temple. Stories are told of renowned Talmudic scholars who deliberately broke the most expensive dishes if the hilarity reached a level they considered indecorous.[10.] Still, liturgical instrumental music was not entirely unknown for occasions like synagogue and scroll dedications and weddings during the Middle Ages. This was also the period of the earliest *klezmorim.*[11.]

Medieval Jewish dance musicians or *klezmorim*, were in great demand for both Christian and Jewish weddings, although they did not perform on Saturdays.[12.] Along with the *klezmorim* or instrumentalists, *badchonim* or folksingers (called *marshalks* or *marshaliks* in Germany) entertained at weddings, often with extemporized songs, and Purim celebrations with jokes and music. Some of the humor was evidently quite literate with scriptural and Talmudic references.[13.] Through the German *Ashkenazim* (Eastern European Jewry), oriental poetic and musical forms mingled with German folk and religious song, although Sephardic (Iberian) Jewish music remained more traditionally oriental.[14.]

The Spanish Inquisition drove many Jewish musicians from Spain to other countries, frequently in Eastern Europe. The result was a synthesis of many national styles.[15.] Jewish-Christian social mixing was quite common, a fact attested by numerous records. Germans used Jewish musicians on their Sabbath, and church harassment temporarily abated in that area. [16.] Although sometimes oppressed from all sides—strait-laced rabbis, tax collectors, and various officials who frowned on Jews and non-Jews playing in the same bands—*klezmorim* understood the kind of music people liked to dance to and kept enough people happy to survive.[17.]

Dancing was a favorite pastime, and there were Jewish *tanzhausen* in France, Germany and possibly England. Spain and the East lacked dance halls since in those areas Jewish homes were more spacious.[18.] Mixed dancing being

considered sinful, medieval Jewish dancing was sexually segregated, although this view was sometimes ignored. It was fairly athletic and employed line and circle forms. Cymbals were used in women`s imitative dances.[19.]

It can be a serious oversimplification to view the Middle Ages or any other pre-electronic, pre-internal combustion era as a time when people lived in airtight cultural compartments and everything was very simple. Attempts to pigeonhole, box up and isolate human beings from each other have never worked very well, a failure which is probably to our credit. Theological ideas flowed fairly freely early in the Middle Ages; Thomas Aquinas and Meister Eckhardt studied Maimonides` *Guide for the Perplexed* and Leo Romano (Judah ben Moses, b. 1292), translated Aquinas, Augustine and Albertus Magnus.[20.]

There are also substantial records of considerable musical borrowing and lending of everything from liturgial music to lullabies over the opposition of both Christian and Jewish religious figures from the ninth to the seventeenth centuries.[21.] Medieval Jews often used Christian and Islamic musicians. By the end of the sixteenth century several European towns had Jewish orchestras, and as late as 1648 Sultan Ibrahim was using Jewish fiddlers and dancers.[22.]

In Russia the Eastern Orthodox Church followed the official early Byzantine practice of using exclusively vocal music except when the emperor, who brought his own brass band, attended services. Even portable organs were left outside the sanctuary.[23.] A band occasionally enlivened Christmas Eve rites, with the players standing behind the celebrants and accompanying singers. One imperial band included trumpet, horn, pipe and cymbal players.[24.] Early Orthodox thought frowned on all musical practices considered non-Biblical. One extremely austere faction, whose influence declined after the fourth century, even opposed monastic singing.[25.] Still, there was a limit on the amount of sanctity people could tolerate. Noble wedding processions accompanied the bride to the groom`s house with portable organs, tambourines and cymbals.[26.] Both Byzantine and Roman Christian music owed much to their common source, Jewish chant.[27.]

Russian minstrels, the *skomorokhi*, had a long fight for acceptance because of their former associations with old Slavic paganism.[28.] Bears, which often accompanied the *skomorokhi*, were observed for purposes of fortune telling and eventually became a trademark of popular entertainment along with the *gusli*, a stringed instrument.[29.] The Polish word *gusli* formerly referred to witchcraft, and the popular view of *skomorokhi* as witches and warlocks has extended to this century. As warlocks, *skomorokhi* were occasionally feared.[30.]

A story is told of a village near the Trinity-Saint Sergius Monastery in which a woman in a crowd being entertained by a group of *skomorokhi* refused to contribute to a donation being taken up for them and was promptly hexed by the minstrels, causing her to become very ill.[31.] (No doubt this story will delight modern musicians who have been berated by socialites for not wanting to contribute free music to "charity" balls.) Percussion instruments were evidently present in the demonic orchestra, as the eleventh-century monk Isaac of Kiev discovered when a group of demons tormented him with flutes, *gusli* and tambourines.[32.]

The fact that contemporary Coptic and various other eastern rites utilize cymbals and drums raises some questions about music of the early Celtic church. Celtic Catholicism had eastern ties and practiced some Jewish customs that the early Roman church found disturbing. The Irish church never broke with the pre-Christian bardic tradition, and there was a twelfth century revival of bardic education on the old Celtic pattern of twelve years of formal adult study.[33.] Although Latin was used in Celtic worship, it is well established that it incorporated Gallican, Eastern and Mozarabic forms.[34.] Was it accompanied by the exotic clash of cymbals? At present we do not know. According to Eugene O`Curry, finger cymbals were unknown to early Celtic Christian priests, but clapper bells evidently existed and animal bells (Irish name *cluig*) are described in the Brehon Laws (*Senchus Mor*).[35.]

1. Israel Abrahams, *Jewish Life in the Middle Ages*, New ed., ed. Cecil Roth (London: Goldston, 1932), pp. 275-277, 45.

2. Abraham Z. Idelsohn, *Jewish Music, Its Historical Development*({New York: Holt, 1929} New York: Dover,

THE BASICS

Some Historic British and American Military Music

All the following signals and beats are mentioned by Von Steuben and remained in American use until 1812. Camus discusses them in some detail in *Military Music of the American Revolution.* The military music of other countries has similar signal sets related to historic battlefield tactics, but actual tunes and beats vary geographically. Kastner`s *Manual General de Musique Militaire,* still in print, contains a valuable appendix of historic European signals. Military music did not become standardized overnight, even within individual countries.

Potter and Robinson describe modern military grip hand position. If the reader is accustomed to matched grip, it will be useful to practice the exercises recommended as a warmup from the Parker article in the bibliography using military grip until he/she is accustomed to it. (It`s a fine warmup no matter what grip you`re using.) Several books listed in the bibliography give the complete Camp Duty and basic signals.

Potter, Hazeltine, Robinson and Strube all concur that the drum was worn suspended around the neck instead of over the shoulder as in modern practice.

*Adjutant`s Call*- a signal included in Ashworth and Rumrille, which have similar drumbeats, and Lovering. It announces the beginning of a ceremony and consisted of the first part of the Troop. Simes states that the Adjutant`s Call is the first part of the Tattoo.

Assembly (To the Colors) - Often this beat used the same music as the Troop and was a signal for units to assemble and prepare to march. Included in Robinson under that title. See also Troop.

Church Call - See also Parley and Recruiting calls. These beats were sometimes used interchangeable. Included as such in Ashworth, Rumrille and Potter, which have similar versions, Clark and Lovering, and in Strube as the Surgeon`s Call. Clark`s and Lovering`s versions are similar and so short they are more like a signal than a beat.

Dinner Call- A tune called "The Roast Beef of Old England" in some version was almost universally used as a dinner call by British and American sources.

Drummer`s Call - A signal basically similar in Ashworth, Clark, Hazeltine, Lovering, Potter, Rumrille and Robinson, for assembling the musicians.

*Fatigue or Pioneers` March* - A signal for parties to perform camp chores. All American versions are basically similar and in duple time; Potter`s British version is in 6/8 and has a different drum part.

First Sergeant`s Call - A signal consisting of a roll (length depending on drum manual referred to), and three flams. A signal for all company sergeants to assemble with the adjutant to receive daily orders.

Front to halt - This signal—two flams, a full drag, a flam and another full drag—is in Hazeltine and Robinson.

Funeral March (Dead March) - Camus believes that this tune was "Roslin Castle," a tune now contained in the John Moon books from Colonial Williamsburg. Potter`s manual prescribes the 104th Psalm tune by William Croft (1708), for the Funeral March. The early German manual by Winters uses "O Haupt Voll Blut und Wunden." Drum parts, consisting largely of slow flams and a few rolls, are very simple in Potter, Rumrille and Strube. Holme mentions a Dead March.

General- A beat signifying that tents be struck and the whole group to prepare to march. The versions in Ashworth, Lovering, Potter, Rumrille, are fairly similar; Robinson`s is different. The first part of the General could also be a cease-fire signal; the General also substitutes for the Reveille. Holme writes that "A Generall is when all the drumes in a Regement beat together."

Grenadier`s March - Used as a salute during review ceremonies, it could also signal to advance. This march could be played either slowly or quickly and is still used in Britain. Ashworth, Rumrille and Potter all include it.

Long March - Both Von Steuben and Robinson wrote that it signaled the front to advance quicker. Ashworth and Rumrille include different versions.

March for the whole to move - Ashworth, Lovering and Potter agree that this was the same as the General. It was apparently discontinued once the actual march was under way.

Non-commissioned Officers` Call - two rolls and five flams are prescribed by Von Steuben, Ashworth, Hazeltine, Potter and Rumrille. Robinson includes an additional roll. This signaled all corporals and sergeants to report to the adjutant. Simes prescribes three rolls and nine flams.

Parley - See Church Call. This signal has a somewhat murky and controversial history, and for this reason a separate chapter on it has been included. All writers except Hazeltine and Robinson mention it. It announced the desire to negotiate with the opposing army. Holme mentions the Parley; Simes prescribes the Chamade.

Retreat- The signal played at sunset. Drumbeats vary widely. Potter`s consists of three rolls crescendo and decrescendo; Rumrille`s begins with Three Cheers. Other works by Americans are more varied and elaborate. There were evidently some optional tunes for the Retreat. Rumrille specifies "Lass of Ochram," "Pretty Maid," and "Polly Oliver." Holme mentions the Retreat.

Reveille - The morning wake-up call was probably far less elaborate in Von Steuben`s time than it became in early nineteenth-century drum manuals. It normally began with The Three Camps followed by various other beats and tunes: The Austrian, Dutch, Hessian and Scotch (also called Slow Scotch) Reveilles. The Scotch also appears in Potter, although the full Scots duty was dropped the year of Potter`s publication. Ashworth, Rumrille, and Strube contain the other Reveilles. Holme listed the Reveille.

Rogue `s March - This was used for drumming wrongdoers out of camp and in some places for second marriage ceremonies. It survived into the Strube manual after the American Civil War, although Robinson and Hazeltine omit it.

*Surgeon `s Call*- Strube includes this, and Clark`s manuscript specifies a church or doctor`s call similar to Lovering`s parley. May have been used as an old Parley signal. Strube uses the old Church Call for the Surgeon`s Call.

Taps- Ashworth includes a soft-loud repeated pattern similar to Potter`s as a signal for the front to march slower.

Tattoo - A signal for all to return to their tents for the night. Versions are slightly different; most begin with several rolls or Three Cheers. Ashworth and Lovering follow this with beats including many ruffs. Both Ashworth and Rumrille mention that favorite tunes may be used. Holme mentions the Tattoo.

To Arms- Potter gives a 6/8 beat for this command; Rumrille and Ashworth both give duple beats.

To Go for Provisions - See Dinner Call.

To Go for Water - All American sources agree with Von Steuben on two strokes and a flam for this signal.

To Go for Wood- All sources agree that this was a poing stroke and a 10-stroke roll.

To the Colors - See Assembly and Troop.

Three Cheers- This ceremony is mentioned by Hazeltine and Strube and normally consisted of three rolls.

Troop- Troop music was also used as a beat for the Adjutant`s call. It was a device for assembling the soldiers for rollcall and inspection. Potter specifies three strokes and three rolls crescendo and decrescendo. Rumrille prescribes Three Cheers plus some songs: "When War`s Alarms," "Doublings," "Phillis and Damon," "Charming Molly," "Dog and Gun," and "Tobacco Box." Ashworth and Rumrille also contain the "Duke of York`s Troop" with very similar drumbeats. The Troop was mentioned by Holme.

Some Tunes and Beats in Modern Drum Manuals

The following military music found in various early manuals can currently be located in several inexpensive and easily available books.

Marquis of Granby `s March in Moon 2.

Reveilles in Fennell.

Roast Beef in Fennell.

Roslin Castle in Moon 2.

Smith `s Hornpipe in Moon 3.

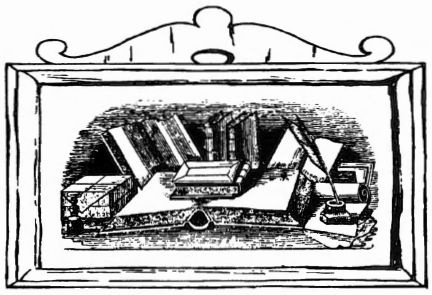
Soldier `s Wedding in Moon 3.

Swiss Guards March in Moon 2.

White Cockade in Fennell.

Yankee Doodle in Fennell. Fennell`s version is the familiar one as is Strube`s. Earlier versions differ.

VENERABLE READS



The following is a list of primary sources which are basic to early percussion study. Except for Arbeau and Von Steuben, most must be accessed through museums or research libraries. A few early American sources are available through Carroll's Drum Service and Cousin Sally Ann (see Where to Shop at end of this section).. In their original form only the Potter and Winters books are in relatively normal notation, although the Philidor MS should present few problems. The remainder of the sources have highly idiosyncratic notation systems which should prove a challenge to the curious and energetic.

Arbeau, Thoinot. *Orchesography* [1589]. Trans. Mary Stewart Evans. Introd. and notes by Julia Sutton. New York: Dover, 1967. The manuscript to the original having been lost, this version is based on a corrected copy of the 1888 Fonta "reprint" which contained various copyist`s errors. Labanotation for the dances was done by Mireille Backer and Julia Sutton. There are occasional errors in the translator`s notes for the 1948 edition, which are contained in the current one, and these are corrected by Julia Sutton. For a complete and accurate commentary, both Evans` and Sutton`s notes should be consulted.

Ashworth, Charles Stewart. *A New, Useful and Complete System of Drum-Beating ....* Washington, D.C.: no pub., 1812. [New York Public Library Mus. Res.-Amer *22-2919.] Fife music is notated normally.

Clark, Benjamin. *Drum Book 1797.* [Unpublished MS owned by the Massachusetts Historical Society.] No fife music.

Fisher, Thomas [Thomas Harper]. *Warlike Directions, or the Soldier`s Practice.* 2d. ed. London, Harper, 1643. [The British Library 534 a6 STCII 454:3.] The drum notation, contained on pp. 4-7 of this work, is for the Old English March contained in Walpole.

Hazeltine, David. *Instructor in Martial Music, Containing Rules and Directions for the Drum & Fife.* Exeter, N.H.: C. Norris and Co., 1810. [Newberry Library VM1270 H 42i.] This work contains written directions and onomatopoeic drum rudiment names exclusively. There is no actual music notation in the normal sense. Fife music in the manual is normal.

Holme, Randle III. *The Academy of Armory, A Storehouse of Armory and Blazonry ...* [ca. 1688]. Edited by I. H. Jeayes. Facsimile edition. London: The Roxburghe Club, 1905. [Humanities Research Center, University of Texas, Austin. q820.8 R811 No. 144.] Holme contains onomatopoeic drum rudiment names. An old English march from the time of Charles I is included.

Lovering, Levi. *The Drummers Assistant or the Art of Drumming made Easy.* Philadelphia: Bacon & Co., 1818. [Antiqarian Society of America Readex S44624. MWA copy.] No fife music.

Mersenne, Marin. *Harmonie Universelle, contenant la theorie et la pratique de la musique* [Paris, 1636]. Reprint edition. Paris: Centre National de la recherche scientifique, 1963. Mersenne`s handwritten music is included in the reprint as inserted leaves. The English translation by Roger E. Chapman (The Hague, Martinus Nijhoff, 1957) is also available.

Philidor MS 1163. Bibliotheque Municipale, Versailles. Copy made 1705. Fife and drum music are both included. Also contains many brass and timpani works and pieces for small oboe bands.

Pistofilo, Bonaventura. *Il Torneo ....* Bologna: presso Clemente Ferroni, M.D.CXXVII [1627]. [The Humanities Research Center, University of Texas, Austin. U800 A2 P58 1627 HRC.] John Florio`s *A Dictionary Italian & English ...* (London, T. Warren for Jo. Martin, Ja. Allestry, and Tho Dicas, 1659), is useful in translating Pistofilo.

Potter, Samuel. *The Art of Beating the Drum with the Camp, Garrison & Street Duty by Note.* London: Samuel Potter, 1815. [British Library b. 122.] Potter uses normal notation for both drum and the fife manual which form a set.

Robinson, Alvan, Jun. *Massachusetts Collection of Martial Musick, containing a plain, easy and concise introduction to the grounds of martial musick ...* , 1st and 2d ed. Hallowell: E. Goodale, 1818, 1820. Library of Congress Music 3080. This work, published about ten years after Hazeltine`s, closely parallels Hazeltine`s in general organization, terminology and exclusive use of onomatopoeic terms rather than music notation for drum music. Its chief interest to drummers is in the exceptionally clear exposition of the mental processes and musical orientation needed for normal military drum performance practice and his insistence on stylistically proper execution. The collection of fife tunes is exceptionally rich and includes some titles not found elsewhere in military collections known to the author.

Rumrille, J. L. and H. Holton. *The Drummer `s Instructor or Martial Musician.* Albany: Packard & Van Benthuysen, 1817. [New York State Library, N789.1 R93 Mss/Spec. Coll.] Fife music in written normally. Instructions for bass drum, which utilize simpler beating patterns, are included.

Simes, Thomas. *The Military Guide for Young Officers.* 2 vols. Philadelphia: Humphreys, Bell and Aitken, M.DCC.LXXVI[1776]. [Perry-Castaneda Library, University of Texas at Austin. AAAS copy. Microfiche Evans 15083.] Simes uses rudiment names to explain military signals. No notation.

Von Steuben, Frederick William, Baron. *Revolutionary War Drill Manual.* A facsimile reprint of the 1794 edition. N.Y.: Dover, 1985. Von Steuben refers to rudiment names in explaining military signals. No notation.

Walpole, Horace [Earl of Oxford]. *Catalogue of Royal and Noble Authors of England.* 2d. ed. London, 1759. 2v. The Old English March and a copy of Charles I`s warrant reviving it, attested by Arundell and Surrey and certified as a true copy of the original by Ed. Norgate, Windsor, is contained in I, 200-202. The notation for the march and preceding voluntary faces page 200.

Winters, George Ludwig, Wittwe. *Kurze Anweisung das Trommel-Spielen ...* . Berlin: Winters, 1777. [Library of Congress ANON-042. Microfilm music 5000. MT662.K95.] Notation is essentially normal. Some melodies are included.

A SPECIAL NOTE ON IMPROVISATION FOR MILITARY MUSIC

Alvan Robinson, Jr., author of a military music manual first printed in 1818, explains the mental process involved in executing drum music:

> As the drum is an instrument on which the time cannot be so equally and correctly measured as on most other instruments, the greatest caution should therefore be observed in the management of it. For this purpose, the performer should have a general knowledge of the airs, and marches calculated for the different beats of the drum, and their divisions of time ... . [1.]

A serious concern for style is shown elsewhere:

> The performer should always be particular in his performances, observing never to hurry or drag the time, as each are very detrimental to the beat, or march, and appear equally disagreeable to the observer. He should also be particular to beat the rolls as close as possible, and perform them correctly, and the strokes with life and energy; for in doing this, the rests between the strokes and rolls will consequently be longer, which will make it appear much more elegant and intelligible.[2.]

Although Robinson gives the most detailed exposition of the musical concerns of drummers, a similar concern for the quality of military drumming and a desire to raise the general level of performance runs through the authors` commentaries in all the early American manuals. There was intense concern with appropriateness for military use in signaling and movement synchronization—and also a little room left for some fun and creativity in certain "fancy beats." For Janissary music, do not fail to read the Ormrod article on the ruthe cited on page 150.

One of the most basic references available on improvising for military musicians is the *Haskell Harr Drum Method*, Book 2, pp. 100-101. This shows the exact effect the addition of drum rudiments has on simple rhythmic patterns. Obviously rolls prolong notes; flams create accents; ruffs both create accents and add a lilt.

Historical factors should be considered when planning military drum parts. Older ones were probably simpler. Arbeau`s onomatopoeic syllables—*fre, tere*—accompanying the written music show the possibility of things like flams, ruffs or short rolls. Other music including vocal music from this period shows similar onomatopoeia in military texts.

Although the counterhoop, which probably assisted the development of rudiments, appeared in the early sixteenth century, we do not know how long it had existed before actually being recorded in pictures. Still, it would probably be most logical to plan parts before 1600 based on single stroke patterns with occasional flams, ruffs and rolls for emphasis. From verbal descriptions long rolls were apparently known in Arbeau`s time.

In the seventeenth century, those rudiments mentioned by Holme such as the "dragg" and "diddle" can be added. Flam paradiddles, ratamacues and double and triple paradiddles, along with the flam accents, probably developed during the eighteenth century.

For the reasons discussed elsewhere in the rudimental chronology and national style material, the flamacue would probably be inappropriate in most music before 1850. Still, one cannot help but wonder what Alvan Robinson meant by "fancy beats!" To walk a line between violating military procedure and spoiling everyone`s fun, the best solution may be to save almost any archaic jazz drumming equivalents for the more musically lenient parts of the Camp Duty and for dancing. Since the Tattoo, Troop and Retreat were occasions on which military musicians were allowed to use various tunes of their own choice rather than prescribed signals, these would be the proper places for this.

General principles of improvisation common to most percussion instruments will be discussed in a later section of the book.

1. A. Robinson, op. cit., p. 8.

2. Ibid.

Fun & Games for Fife and Drum

Here are provided a set of the optional tunes (after Rumrille) which early military musicians could choose to play in certain parts of the Camp Duty. Also provided are some blank staves for the reader`s experiments. This will be more fun if there is a friendly fifer (or less authentically, a piccolo-playing friend) or oboist available.

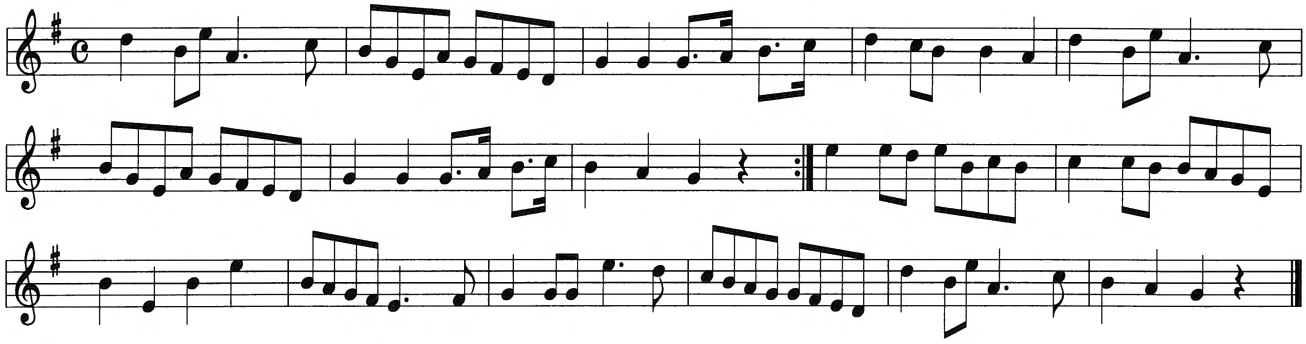
Rumrille and Holton wrote a pretty neat book. Alvan Robinson`s is almost an encyclopedia of early nineteenth-century top-of-the-charts material along with Hazeltine`s (see Venerable Reads and the Bibliography). Ashworth and Potter, being in extensive official military use, contain less recreational music, as does Strube, officially adopted in 1869. (Wouldn`t it be a better world if governments learned to have more fun!)

There are various games you can play with the music. Try the pieces in several historic styles: Renaissance, early baroque, late baroque, early classical. Remember, you`ll need different rudiment sets for each.

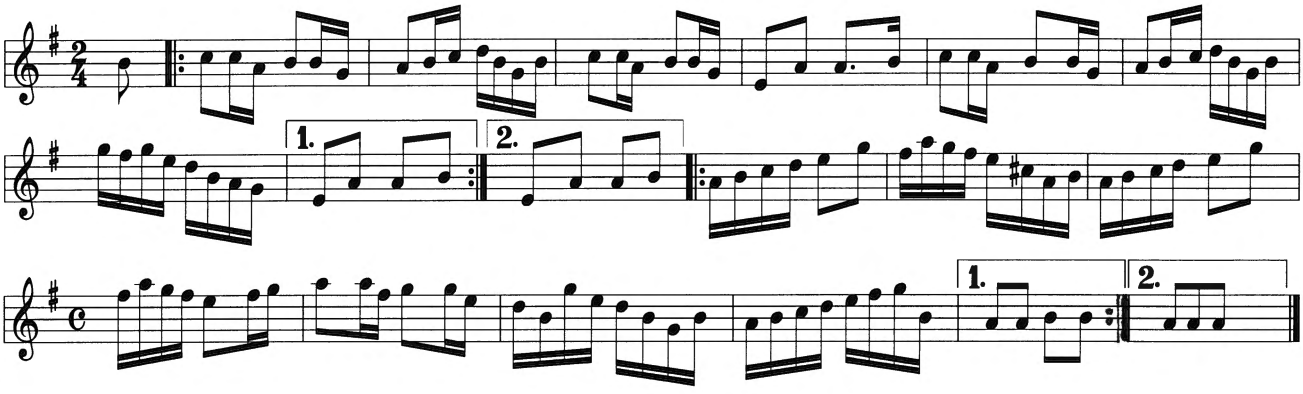
Now for some *real* fun. Have your friend articulate the groups of four sixteenth notes so that notes 1 and 3 are slightly lengthened and notes 2 and 4 slightly shortened. In the baroque period this was called *notes inegales*. Then play them a tiny bit more like a set of 6/8 triplets filled with a quarter and an eighth note—but not exactly! For the uninitiated, this is known as *swinging*.

Next play an occasional flamacue on phrase endings. Phrase endings have lots of possibilities. Half and whole notes are full of clock-space just waiting to be filled with interesting things. (Is any jazz happening yet?)

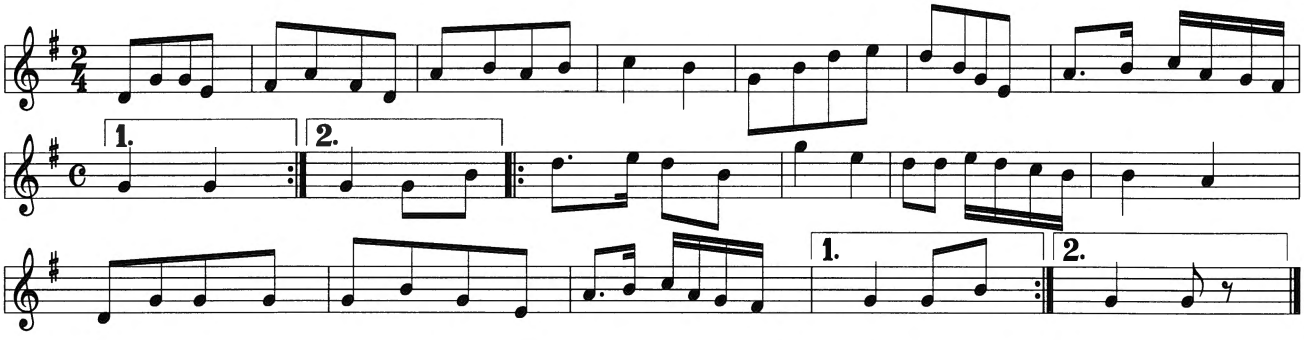
When Wars Alarms



Charming Molly



Tobacco Box



MALLET MUSIC

Here are a few things to try on your favorite mallet instrument. *Et Dodim* is a Sephardic tune after Pasternak. It likes to be played with a dumbek *dum-tek-a-tok*-ing or an Egyptian tambourine jingling and ringing in the background. You`ll find that the middle eastern scale, which includes Bb, Eb and F#, can be used in other Sephardic pieces.

Domnall na Greine is Celtic and means "Daniel of the Sun." If you like, swap off with a friend on bodhran.

Salterello, Lamento di Tristano and *LaRotta* are all medieval dances after McGee from manuscripts in the British Library as is *Nota*, which can be done as a duet. A bit of dumbek is prescribed for the *Lamento*, but you`re on your own for the remainder of the piece.

Mazel tov!

FRIENDLY, HELPFUL BOOKS AND SMORGASBORD

The author has listed nothing in the following list which has not been personally used and found helpful. Because of rapid changes, prices have been omitted. Most of the books are available in paperback. The majority are $25 or less—many considerably less—at the time of printing; the very few which are more than $25 are not prohibitively priced and all are well worth the money.

Ideally, a good teacher—one who can both play and verbalize their musical mental and physical processes well—is the best way to study any instrument. But good teachers of ethnic instruments can be very hard to find, and telephoning the nearest college is not always a good way to get information since many early and folk instruments are not part of the Official Curriculum. Groups like folk music and dance organizations and ethnic churches may be far better places to turn.

Basic Percussion

Cook, Gary. *Teaching Percussion.* New York, Schirmer/ Macmillan, 1988. An excellent all-around percussion manual from which learners as well as teachers can benefit. Recommended for people new to percussion who want to learn basics.

Drum Essentials. Brooklyn, Musicians Resources International, 1998. Calling itself "The little black book for drummers and percussionists," this is a valuable directory for places to get all things percussive from MIDI items to folk instruments. Useful and inexpensive.

Humphries, Richard. *The Pipe and Tabor Book.* Linton, Cambs., UK, R. & K. Humphries, 1989. Interesting to read and useful. Covers historical information as well as technique.

Kulb, David. *Percussion Crafts.* Paul Price Publicationa, 1979. An inexpensive and thorough guide to the care, repair and maintenance of basic percussion, sound effect and Latin instruments. Includes super-helpful sections on making different kinds of mallets and various types of soft cases. A must-have!

Lang, Morris and Larry Spivack. *Dictionary of Percussion Terms.* New York, Lang Percussion Inc., 1997. A fine inexpensive little book covering percussion terminology in many languages from conventional western European to Japanese, Polish, African etc. Another must-have!

Peters, Gordon B. *The Drummer: Man.* Rev. ed. Wilmette, IL, Kemper-Peters Publications, 1975. Although not all the information in this book is current, it is an inexpensive and very valuable reference on all kinds of percussion instruments. Including both orchestral and folk instruments, it takes a historical approach and includes valuable information for performing musicians such as frequently made mistakes and how to avoid them. A little classic!

Stone, George Lawrence. *Stick Control.* Randolph, MA: Stone, 1935.

———————. *Accents and Rebounds.* Randolph, MA: Stone, 1961. Both of these Stone books are unequalled for achieving hand equality and dexterity on the snare drum, especially for people switching grips. The hand flexibility it helps develop is also excellent for tabor drum.

"Tabourot." *Royall Drummes & Martiall Musick.* Austin, The Tactus Press, 1993. An introduction to early timpani and military instruments. Includes management of natural heads, repair and maintenance, history and performance practice.

Ethnic and Folk Instruments

Arbatsky, Yuri. *Beating the Tupan in the Central Balkans.* Chicago, The Newberry Library, 1953. Fascinating, anecdotal account of Arbatsky`s studies on the *tupan* (Turkish *davul*) with his Macedonian teacher. Includes many rhythmic variations. Ideally, the technique, not covered in detail, should be actually seen because it is quite foreign to Western drumming styles.

Cline, Dallas. *How to Play Nearly Everything.* New York, Oak Publications, 1977. The title is not kidding! Musical saw? Nose flute? Washboard? Jug? Bones and spoons? It`s all here—and more. A well-known performer on each instrument (No, I`m not afraid to use the word—lots of things can become instruments if used musically) has written each section. The section on kazoo adjustment is riveting.

DIRTY LINEN (periodical). P. O. Box 66600, Baltimore, MD 21239-6600. (410) 583-7973. Published bimonthly, this maga-

Widmann, Erasmus. *Twenty Dances from Musikalischer Tugendtspiegel* (1613). Ed. Thomas. London Pro Musica LPM GM10.

Music of the French Courts 1530-1650. Ed. Hopkins. MSP 4010.

Renaissance Wind Band Music of Guatemala. Early Music of Latin America I. Ed. Girard. MSP 4018.

Dances, Songs & Motets of Renaissance Poland. 2v. Ed. Hopkins. MSP 4012, 4015.)

Mallet Music

Brody, David, ed. *Fiddler's Fakebook.* Oak Publications. Many wonderful tunes from Great Britain with guitar chords added. OK63925.

Krassen, Miles, ed. *O'Neill's Music of Ireland.* A Celtic orgy! Nearly 250 jigs, reels, O'Carolan tunes. Oak Publications. OK63206.

McGee, Timothy J. *Medieval Instrumental Dances.* Indiana University ISBN 0-253-33353-9.

Pasternak, Velvel. *Jewish Wedding Music.* Tara Publications. Indispensable for wedding gigs. The dulcimer was a favorite *klezmer* instrument.

_____. *Sephardic-Oriental Songbook.* Tara Publications. What? Velvel Pasternak again? Why *shouldn't* we have Pasternak? Can he pick tunes or what!

All Kinds of Videos

Anders, Robin Adnan et al. *Percussion of the World* (videocassette). Melbourne, FL: Mid-East Manufacturing, Inc., 1991. An excellent basic introduction to dumbak, tambourine, tar, mazhar, tabla, bodhran, pandero and davul. A good buy and reasonably priced.

Beecher, Mark. *The Art of Ancient Rudimental Drumming 1300s to Present.* Vol. I. Havertown, PA, DePersico Designs, 1996 (Email: studio@depersico.com). An interesting and very informative video of many ancient national drumming styles featuring Mark in full period costumes. A useful historical booklet is included.

Gallardo, Richard. *Traditional and Contemporary Mexican Percussion Instruments.* Miami, CPP Media Group/Warner Bros. Publications, 1995. Once you get past a long lead-in of film clips of illustrious PASIC exhibitors (fun but not relevant), a very interesting video on ancient Mexican instruments such as the Mayan water drum as well as more modern ones begins. A must for those interested in making early Latin American music more authentic.

Mattioli, Paulo. *African Percussion - West African Djembe Drumming.* Topanga, CA, African Percussion. A careful, well-explained series of steps leads the beginner through the basic hand movements of jembe playing. Included is a set of basic West African traditional rhythms for many occasions with interesting background on their cultural significance.

Velez, Glen, with Layne Redmond. *The Fantastic World of Frame Drums* (videocassette). Brattleboro, VT, Interworld Music, 1990. A true virtuoso exhibition. Don't miss this one!

Good Listening

To do a proper discography would involve mailing each reader a copy of *Phonolog* each time it is printed. Since this is obviously impossible, and since recording media and availability change so often, we will simply share the names of some consistently good groups which show what can be done when early musicians take percussion seriously and use it musically.

Piffaro, Istanpitta (especially with the incomparable Glen Velez), Collegium Terpsichore and Ulsamer Collegium are, in the author's opinion, the best early dance ensembles now performing. Hesperus is exceptionally exciting and innovative. It uses less percussion than Terpsichore but does so very effectively, and its renditions are a joy to hear. The Rene Clemencic Consort recording of *Carmina Burana* (the original) is magnificent. (Orff fans, hold onto your chairs!). And for a real medieval church picnic try the New London Consort's *Feast of Fools.*

Also first rate: Baltimore Consort, Boston Camerata, Camerata Mediterranea, Ensemble Huelgas. Not all these utilize percussion. But after carefully reading the program notes to their albums and considering where it would be appropriate, why not add some of your own?

The San Antonio Vocal Arts Ensemble's recordings on the Talking Taco label of early Latin American music combine fine singing of authentic early works, often directly from the original manuscript, with tasteful and innovative use of instru-

ments including percussion. If you're into early Latin American music, don't miss these!

In any metroplex, at least one record store will probably have a good selection of early and ethnic recordings. Enjoy!

The Joy Of Shopping

The author owns no stock in any of the following businesses. They are all, for one reason or another, terrific places to shop. In person is ideal, but all these folks are very helpful over the telephone and by mail. Since prices can change so rapidly, no specific information on these is given. It is best to use stores accepting major credit cards since these have a grace period during which problems with merchandise can be resolved.

ANYONE CAN WHISTLE. P. O. Box 4407, Kingston, NY 12401. 1-800-435-8863. A feast of ethnic instruments, quality toy instruments, great musical fun. Catalog is a visual treat!

BON CAJUN INSTRUMENTS. Larry G. Miller, Rt. 1, Box 396, Iota, LA 70543. 318/779-2456. Larry handmakes great-sounding triangles in several sizes as well as Cajun spoons of both wood and metal. Catalog.

BOULDER EARLY MUSIC SHOP. 3200 Valmont Road, Suite #7, Boulder, CO 80301. 1-800-499-1301. Email rlh1939@aol.com. Web www.bems.com. Fast, friendly, and with a superb catalog of early music. Mainly basic early European instruments but good quality, reliable advice for novices.

CELEBRATION! 108 West 43rd Street, Austin, TX 78751. 512/453- 6207. Percussion instruments from all over the world—African, Native American, Indian, etc., specializing in drums and bells. One of the few places, along with the Colonial Williamsburg shop cited in the military section, which regularly stock brass pellet bells.

DOMBEK DRUMS MADE BY STAN IRVIN. 512/288-1191. Irvin's custom-made pottery dumbeks (frankly, there's no officially correct to spell the word in English) are, in the author's opinion, the best made. Tommy's Drum Shop carries Irvin dumbeks at good prices, but if you want to get one through your local dealer or mail order, call Stan.

EARTHSHAKING MUSIC. 1207-D Glenwood Avenue, Atlanta,GA 30316. 404/622-0707. Web www.earthshakingmusic.com. An excellent selection of ethnic instruments, books, music and videos.

GOLDEN ANVIL. Broussard, Wendel K. Rt. 1, Box 64B, Smithville, TX 78957. 512/237-4572. Does custom blacksmithing. Will make medieval style triangles with rings to order.

GROVER PRO PERCUSSION. 22 Prospect Street, #7, Woburn, MA 01801. 617/935-6200. Fax 617/935-5522. Grover manufactures tambourines with handmade offset zil sets of a style suitable for mid-to-late eighteenth century and later. All have natural heads. Different alloys are used; the most historic types are probably phosphor bronze and beryllium copper. Catalog can be requested or downloaded from the World Percussion Network.

HOUSE OF MUSICAL TRADITIONS. 7040 Carroll Avenue, Takoma Park, MD 20912. 301/270-9090. Email hmtrad@hmtrad.com. Web www.hmtrad.com. Good service on a variety of ethnic instruments and some fantastic bargains!

KELISCHEK WORKSHOP FOR HISTORICAL INSTRUMENTS. Route 1, Brasstown, NC 28902. 1-800-747-8755. Historical, ethnic and folk instruments, music, music software. Rapid, friendly service. Catalog.

LARK IN THE MORNING. P. O. Box 1176, Mendocino, CA 95460. 707/ 964-5569. Email larkinam@larkinam.com. Inexpensive catalog available. A musical feast! Instruments from all over the world, music, books, tapes. Specialize in ethnic items. Super for hard-to-get items. Also kits for many historic instruments including trumpets, many kinds of drums!

MUSIC INN. 169 West Fourth, New York, NY 10014. 212/ 243-5715. Early, ethnic instruments including Egyptian tambourines. Will do telephone orders. Prompt service.

REBEATS. 219 Prospect, P.O. Box 6., Alma, MI 48801. 517-463-4757, Fax 517-463-6545. Email Rebeats@rebeats.com. Web http://www.rebeats.com. Great selection of books, videos, natural heads and drum supplies.

SPEARS INSTRUMENT CO. c/o Lee Spears, Route 1, Box 408, Salisbury, NC 28144. 704/637-1334. Diatonic and chromatic handcrafted dulcimers, quality mallets, supplies. Catalog.

STEVE WEISS MUSIC. 2324 Wyandotte Road, Willow Grove, PA 19090. 215/659-0100 Fax 215/659-1170. Big catalog of instruments, books, music and videos, tastefully

decorated with a gong-playing gorilla named King Gong. Some great instrument and equipment bargains, good service.

TAOS DRUMS. P. O. Box 1916, Taos, NM 87571. 505/758-3796. Native American drums made by craftsmen in Northern New Mexico from native trees and natural hides. Several styles and many sizes available. A beautiful, good-sounding product. Catalog.

TOMMY`S DRUM SHOP. 1107 South Eighth Street, Austin, TX 78704. 512/444-DRUM. In general, a modern percussion store but carries some ethnic instruments. Consistently carries very high quality natural heads in many sizes, some pre-mounted (large ones need special ordering). Can rush if necessary. Excellent personal service, good prices. *Carries Irvin dumbeks!*

FOR INFORMATION ON CASTANETS AND MILITARY INSTRUMENTS, SEE RELATED SECTIONS OF THE BOOK.

"I`LL GET BY WITH A LITTLE HELP ... "

If learning on your own is too slow or intimidating, you may want to look for a good teacher. When you want to learn almost any non-official percussion instrument one place to start is a college music department. Ask the departmental switchboard operator if there is an ethnomusicology division. If there is, you may have gotten lucky. If there isn`t, there are a few other search techniques.

One of the best of these is the yellow pages. Do not restrict your search to musical headings! The most likely sources for traditional Spanish castanet instruction are ethnic churches or dance studios which teach flamenco. A dance studio or Eastern Orthodox church may also be able to help by referring you to middle eastern instrumentalists for tambourine, dumbek, finger cymbals, etc. If you already belong to a folk or traditional music group, things will probably be simpler because people in such groups tend to be efficient networkers for unconventional and folk instruments.

If you are still having trouble, the music organizations listed in this section may be able to refer you to competent instruction in your own area or at least furnish some helpful contacts.

Early Music America
11421 1/2 Bellflower Road
Cleveland, OH 44106
216/229-1685

An umbrella organization for individuals, organizations, ensembles, presenters, businesses in the early music field. Publishes journal, bulletin.

The Folk Alliance
P. O. Box 5010
Chapel Hill, NC 27514-5010
919/542-3997

This is a national clearinghouse for folk and ethnic music and dance organizations. If you have no idea how to locate an ethnic instrument instructor in your area, these people may be able to furnish some useful contacts.

Historic Brass Society
148 West 23rd Street, #2A
New York, NY 10011
212/627-3820
Email jjn@research.att.com

Although the name says brass, this is in fact a very valuable organization for historic percussionists as well. Their excellent annual Journal and Newsletter always contain well-documented, useful and informative material which relates to percussion and various historic musical styles which utilized it. Dues are inexpensive and worth every penny and more.

Percussive Arts Society
701 N. W. Ferris Avenue
Lawton, OK 73507-5442
405/353-1455
Email percarts@pas.org
Web www.pas.org

A wonderful world-wide organization for percussionists. Publishes a bimonthly magazine, PERCUSSIVE NOTES, with an interim newsletter.

World Folk Music Ass`n.
P. O. Box 40553
Washington, DC 20016
1-800-779-2226

Sponsors fairs, festivals, a large convention etc. A giant networking organization.

Surfing for Sounds

How to Use the Internet to Collect Music for Yourself and Your Friends to Play

The Internet is full of wonderful places to get music. Much of it is in the public domain. This means that you need not pay to use it. But it is best to check this, and good sites will provide this information. If you play it in public, it is always polite to give credit to the site where you found it.

It is well to remember that any list of good Web sites may become obsolete a few weeks after it is printed. But don`t despair. That`s what search engines are for!

A basic site for historic percussionists: http://www.ccsi.com/~bobs/histperc.html. Covers historic percussive topics from selecting baroque timpani to celebrating Kwanzaa. Also some musings on the problems of being a historic percussionist. *Email queries are welcome but the Webmaster is not responsible for doing school or college assignments.*

Want to Make an African Shekere? - Go to: http://www.wco.com/~sctierra/faq_v8b.html. There is an article titled "How To Make a Shekere" that covers it from finding a gourd to tying the strings so the beads won`t fall off.

How Do You Select Good Castanets? Where Do You Buy Them? - Go to: http://www.ccsi.com/~bobs/histperc.html. The information is right there.

Want Some Music for You and Your Friends To Play in Church? - Go to West Gallery Music: http://www.sgpublishing.co.uk/gm/gm.html. It`s full of interesting articles on the history of English church band music, and you can download lots of great tunes for you to play and your church choir to sing.

Want Some Folk Songs from a Particular Country? - You can`t do better than the Digital Tradition site: http://www.deltablues.com/AboutDigitrad.html. This site is indexed by country, so it`s easy to find things. Not all songs have both words and melody, but this site is being updated and enlarged almost daily.

Black Music History: http://www.colum.edu/cbmr/ This is the Center for Black Music Research at Columbia College, Chicago. You can become a member and get bulletins from them on interesting topics like Project Kalinda (Afro-Hispanic music) and information on black composers.

African Instruments: Try Eric Charry`s Home Page. It`s really good and has short articles on African kora harp, guitar, jembe etc. http://www.uncg.edu/~charrye/Afmus.html.

Latin Music: Like to tango? Sorry, but there isn`t enough paper in the world to print all the sites where you can get terrific tango music. Just give your search engine (Netscape, Yahoo, etc.) the term "tango" and your eyes will pop at what comes up.

Net search engines are the little engine that CAN! Just put in the term you want, like "norteno," "mariachi," "high life," etc. and watch it go!

Index

C

D