

**ORCHESTRAL SNARE DRUM PERFORMANCE:
AN HISTORICAL STUDY**

A Monograph

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by

Guy Gregoire Gauthreaux II

B.M.Ed., Northeast Louisiana University, 1978

M.M., Northwestern University, 1979

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ABSTRACT

Today, we differentiate snare drum performance into one of two broad styles, usually referred to as orchestral and rudimental. Since all early examples of orchestral snare drum literature are rudimental or military in nature, the evolution of present-day orchestral snare drum performance from its military origin deserves careful study. The objectives of this monograph were to investigate: the function of the snare drum prior to its use in the orchestra, the origins of the use of the snare drum in the orchestra, and the developments of orchestral snare drum performance practice.

This study concluded that the movement of the snare drum into the orchestra was accomplished primarily from Military associations. This fact, along with significant organological information, is well documented in the abundant iconographical evidence from as early as the sixteenth century.

The delay of the snare drum in becoming a member of the orchestra was due in great part to its association with “military field music” and not with the Janissary Corps, as noted by many scholars. In “military field music”, the snare drum provided signals for troops engaged in combat and in other military maneuvers.

This study also found that during the eighteenth century, the snare drum was considered both a folk and military instrument. As such, its use in the orchestra was limited, and drum parts were not often written. In 1706, the snare drum appeared in the opera Alcione, by Maria Marais. This monograph concluded that the opera orchestra played an important role in developing orchestral snare drum performance during the late eighteenth and nineteenth centuries.

In order to accomplish the third objective of this monograph, musical examples from the standard symphonic and operatic repertoires were selected and studied on the basis of their musical and stylistic content with respect to the writing for the snare drum. This investigation examined the constant line of development of orchestral snare drum performance from its origin in the medieval tabor of the twelfth and thirteenth centuries to Konsertpáttur Fyair Litla Trommu og Hljömsveit, a concert piece for snare drum and orchestra written by Askell Másson in 1982.

CHAPTER I

INTRODUCTION

The snare drum has been a regular member of the percussion section since its introduction into the orchestra around the beginning of the nineteenth century. Its delay in becoming a member of the orchestra was due in great part to its association with “military field music,” in which it provided signals for troops engaged in combat or in other military maneuvers.¹ The history of with respect to its emergence in the snare drum performance symphony orchestra has never been completely investigated. The significance of the lack of research in this area has been emphasized by Rey Longyear:

Several writers, with varying degrees of success, have attempted to trace the evolution of the snare drum. Much less attention, however, has been given to the domestication of this instrument: the history of its being brought from the drill field and route march into the concert hall. This topic is a frontier of musical research and involves not only the history of the instrument but also some aspects of military sociology, the drama, and the changing attitudes of audiences between 1780 and 1830.²

There has been no significant study of the snare drum with respect to its “military” origins since the publication of the preceding statement. Moreover, scholarly research focusing on the evolution of a military style of drumming into what we today refer to as orchestral snare drum performance is virtually non-existent.

The acceptance of the snare drum into the orchestra occurred, for the most part, at the same time the batterie of percussion instruments appeared. Confusion surrounds this particular aspect of the snare drum’s history. Most scholars agree that a common thread linking the snare drum to the other percussion instruments in the batterie, the bass drum, cymbals, and triangle, does not exist. In support of this theory, a detailed discussion of the exclusion of the snare drum from Janissary music appears at the conclusion of Chapter II.

¹ Rey M. Longyear, “The Domestication of the Snare Drum,” Percussionist 3 (November 1965): 1–2.

² Ibid.

During the eighteenth century, the snare drum was considered both a folk and military instrument. As such, its use in the orchestra was limited, and drum parts were not often written down.³ As early as 1706, Marin Marais used a form of the snare drum in the orchestration of his opera Alcione. Marais calls for the tambourin⁴ to roll continuously, in an effort to produce the sound of a storm. Much confusion surrounds the term tambourin. In Italian and German, it is occasionally used to denote tambourine. However, considered as a large tabor, the tambourin was known to have a depth of seventy centimeters (27.3 inches) and a diameter of thirty-five centimeters (16.65 inches).⁵ Traditionally, this instrument was played with one stick and was usually restricted to simple rhythmic sequences.⁶ Since the tambourin Marin Marais used in Alcione was required to produce a roll, two sticks would have obviously been needed.

The utilization of the snare drum by composers from the eighteenth century to the present day varies a great deal from the strictly military style found in Ludwig van Beethoven's "Battle" Symphony⁷, to the solo found in Gioacchino Rossini's opera, La gazza ladra⁸ to Carl Nielsen's unique use in his Symphony No. 5, Op. 50. Rolf Lieberman's Geigy Festival concerto, Für Basler Trommel und grosses Orchester; eine Fantasie Über Basler Themen (1958) and Askell Másson's Konsertpáttur Fyair Litla Trommu og Hljömsveit (1982) represent the culmination of more than two centuries of development for orchestral snare drum performance. Lieberman and Másson are indeed responsible for establishing the snare drum as a featured solo instrument in the orchestral repertoire of the twentieth century.

³ Ibid.

⁴ See page 13 for a list of terms most frequently used to describe the instruments in the snare drum family. Included in this list are terms associated with the snare drum found in early as well as more recent sources. These include drum, military side drum, piccolo snare drum, side drum, snare drum, tabor and so forth; translations into Italian, French, and German are included with Russian transliterations provided as well.

⁵ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. "Tambourin (ii) (de Provence)," by James Blades.

⁶ Composers using the term tambourin in their compositions have included Jean-Philippe Rameau in Les Fetes d'Hébé (1739), Pierre-Montan Berton in Aline (1803), and Georges Bizet in L'Arlésienne (1872). Those twentieth century composers using the term tambourin de Provence include Darius Milhaud in Suite française (1944), Aaron Copland in Appalachian Spring (1945), and Roger Sessions in his Third Symphony (1962).

⁷ The "Battle" Symphony, as Beethoven called it, is also referred to as Wellington's Victory or the Battle of Vittoria, Op. 91.

⁸ The modern repertoire now includes two solo concert pieces for the snare drum, namely, the Geigy Festival concerto, Für Basler Trommel und grosses Orchester; eine Fantasie Über Basler Themen by Rolf Lieberman (1958) and Konsertpáttur Fyair Litla Trommu og Hljömsveit by Askell Másson (1982).

No doubt these changes were prompted by many different and seemingly unrelated circumstances. While examining the musical examples, one should also consider the life of the composer together with other cultural, social and economic conditions. In a short thesis entitled, "A Study of the Factors Which Have Influenced the Evolution of Orchestral Instrumentation," Ralph C. Ritchie cites specific influences which affected the evolution of the orchestra. These include the influence of vocal music, the classic style, the publishing business, patronage, virtuoso performers, and various mechanical factors.⁹ An awareness of these and other important factors directly affecting the development of the snare drum will help us to understand how the role of this instrument has changed over the years.

During the first half of the twentieth century, the snare drum was treated as a source of numerous sounds through the manipulation of the playing area of the drum, by playing with different sticks and implements as specified by the composer, or both. This rather novel use of the drum, while interesting, is not unique to the percussion family. Composers of the twentieth century have written unusual and unidiomatic techniques for all the instruments of the orchestra.

The evolution of the snare drum from an instrument with strong "military" origins to an instrument considered a regular member of the orchestra took place at a time when most of the other instruments of the orchestra had either already undergone this change, as in the case of trumpets and kettle-drums, or were never truly associated with outside institutions or other unusual influences. The orchestra, by virtue of its upper class association and aristocratic influences, received a rather crude outside instrument from the military and transformed it, both physically and stylistically over a period of time, into an acceptable "indoor" instrument. The result was a new instrument, the orchestral snare drum. Many of its early characteristics had since disappeared. This change did not happen over night, rather, it took place over a period of several hundred years and continues even today.

During this time, the size of the drum changed drastically, from a large field drum with dimensions of up to twenty-four inches in diameter, to a much smaller concert snare drum of only fifteen inches in diameter. The depth of the drum decreased by similar proportions. From nearly twenty-four inches, the depth of an orchestral snare drum diminished to just five and one-half inches (a mere three inches for the piccolo snare drum). Similarly, the materials used in the construction of the instrument

⁹ Ralph C. Ritchey, "A Study of the Factors Which Have Influenced the Evolution of Orchestral Instrumentation" (Masters Thesis, Northwestern University, 1941), p. iii-iv.

were refined and altered, producing an instrument capable of blending (perhaps unintentional) with the colors of the orchestra. Over a long period of time, wood shells, gut snares, calf skin heads, and rope tensioning gave way to metal shells, wire snares, plastic heads, and a uniform tensioning system. These innovations played an important role in the development and creation of a new instrument: the concert snare drum. This instrument would not be used military ceremonies like its predecessor, but was designed and intended for indoor playing of a more refined nature, one which is far removed from its original martial ancestry.

Importance of the Study

Often percussionists are not well equipped to interpret snare drum parts encountered in orchestral literature. This lack of understanding can be traced to their prior musical training. Young percussion students usually spend the majority of their early musical life learning to execute rhythms and rudimental sticking patterns. Consequently, very little time is spent with stylistic concerns. As a result, the student advances as a musician without any stylistic knowledge of the snare drum. In order to educate percussion students in the area of snare drum performance, interpretative skills must also be addressed.

Two distinct styles of drumming have evolved over the years. These styles are known by many names but are usually referred to as rudimental and orchestral. Each style was developed for a specific purpose, namely outdoor and indoor playing, respectively. In nineteenth and twentieth century orchestral literature, an understanding of only one style of drumming would be insufficient in interpreting the composer's intent. By understanding the similarities and differences of both rudimental and orchestral drumming, the percussionist will be better equipped to make the necessary interpretive decisions.

Purpose of the Study

Since all early examples of orchestral snare drum literature are rudimental or military in nature, the evolution of present-day orchestral snare drum performance from its military origin deserves careful study and prompts the question: How did present-day orchestral snare drum performance evolve? To determine this, a survey of orchestral works which include the snare drum in their instrumentation is

necessary. The word “orchestral,” used in the context of this discussion, is a broad reference to several distinct sub-genres within the orchestral medium. These sub-genres include, but are not limited to, works from operas, incidental music, cantatas, “battle music,” “social” or “functional” music, the standard orchestral repertoire, chamber music, and snare drum concerti. Although chamber music did not play an important part in the early development of orchestral snare drum performance, some twentieth century works, including Histoire du Soldat (1918) by Igor Stravinsky, Façade (1923) by William Walton, and Sonata for 2 Pianos and Percussion¹⁰ (1938) by Béla Bartók, have become part of the standard chamber repertoire. These compositions, which contain unique and challenging parts for the snare drum, deserve careful attention and are discussed during the latter part of Chapter III.

Objectives of the Study

There are three fundamental objectives of this monograph.

1. To investigate the function of the snare drum prior to its use in the orchestra.
2. To investigate the origins of the use of the snare drum in the orchestra.
3. To examine the developments of orchestral snare drum performance practice.

Procedures of the Study

To accomplish the first objective, a discussion concerning an early predecessor of the snare drum, the tabor, was conducted. Brief references to other types of drums that eventually led to the development of the present day snare drum were also included. In addition, primary sources containing information concerning the snare drum prior to its use in art music were used. Emphasis was placed on early European manuscripts dealing with the snare drum and its military associations since, during the course of this study, it was determined that the use of the snare drum was predominately limited to that institution.

¹⁰ Transcribed as Concerto for 2 Pianos and Orchestra and performed by Béla and Ditta Bartók with the New York Philharmonic on Jan 21, 1943.

The second and third objectives were accomplished through an analysis of the use of the snare drum in specific compositions. The presence of the snare drum in seven orchestral sub-genres, namely, operas, incidental music, cantatas, “battle” and “outdoor” music, social or functional music, the standard orchestral repertoire, and chamber music was studied. In addition, the use of the snare drum as a solo instrument was examined in two concerti for the instrument. Contributions relevant to the various techniques necessary for execution were acknowledged and discussed. The utilization of the snare drum in specific works and how this usage affected the long evolution of snare drum performance practice was also analyzed and studied.

Delimitations and Limitations of the Study

Before this study could begin, certain limitations had to be determined. The pages that follow discuss these limitations as well as relevant considerations used in the selection of the musical examples.

In practice, the instruments of the percussion family are divided into two distinct groups. The first is made up of those instruments always requiring a fixed pitch. The second encompasses instruments that either do not require fixed pitches or, according to the intentions of the composer, may or may not require fixed pitches. The snare drum belongs to this second group. For the purposes of this monograph, a snare drum or side drum¹¹ is defined as a cylindrically shaped drum made of wood or metal with a calfskin or plastic head on both ends. The diameter of the drum varies from twelve to twenty-four inches while the depth may range from three to twenty-four inches. The top head is called the batter head and the bottom head the snare head. Stretched across the snare head are eight or more strands of gut, wire, or nylon called snares.¹²

Drums not considered part of the snare drum family are not addressed in this monograph because their appearance in the orchestra does not follow the same path as the snare drum. Specifically,

¹¹ Precise and unambiguous terminology is essential for the accuracy of this study. Certain names have changed over a period of time and these discrepancies are addressed as they are encountered in the course of this monograph.

¹² The medieval tabor, an early predecessor of the snare drum, is pictured in numerous paintings, drawings, and sculptures with only one snare.

for the purposes of this monograph, the tenor drum is not considered a member of the snare drum family. Some scholars may disagree with the preceding statement. According to Sibyl Marcuse, the tenor drum appeared in military bands and was replaced by the snare drum in the nineteenth century.¹³ James Blades, on the other hand, cites the appearance of the tenor drum in military bands as late as the nineteenth century.

Though in principle one of the most ancient and universal of all drums, the true tenor drum as known in military circles made a comparatively late appearance. In England, France and Germany, it first appeared in the military band from the early 19th century.¹⁴

The tenor drum traditionally does not have snares stretched across the bottom head as is the case with the snare drum. This distinguishing feature often causes confusion, most notably in the nomenclature used by composers to identify the instruments of the percussion section. One common mistake is to request a tenor drum when a field drum (which traditionally has snares) is the instrument obviously desired. Several well known composers who have used incorrect nomenclature to describe percussion instruments are Samuel Barber, Sergey Prokofiev, Dmitri Shostakovich, Richard Strauss, Igor Stravinsky and Richard Wagner.¹⁵

This monograph focused on selected instrumental musical examples from the standard symphonic and operatic repertoires.¹⁶ These examples were selected on the basis of their musical and stylistic content with specific reference to the snare drum. For this reason, the selection process commonly was not limited to pieces commonly known or to those frequently appearing on excerpt lists. Works which exhibit an important link in the development of orchestral snare drum performance, but which are not generally considered difficult or popular, were also investigated.

¹³ Sibyl Marcuse, *Musical Instruments: A Comprehensive Dictionary*, s.v. "Snare Drum."

¹⁴ *The New Grove Dictionary of Music and Musicians*, 1980 ed., s.v. "Drum, 4. Tenor Drum," by James Blades.

¹⁵ Arthur Press, *Classical Percussion* (Music Minus One MMO 4065), p. 5.

¹⁶ Even though band music was omitted from this monograph, a study of the use of the snare drum in band literature merits further investigation. Because band (and wind ensemble) literature developed under circumstances that differ from those affecting orchestral literature, and more importantly because it includes music intended for marching, its exclusion was necessary.

Compositions containing short or extended solo passages for the snare drum were carefully analyzed in an effort to detect even the slightest trace of early military customs or traditions. Likewise those works found to exhibit little or no military-type style connotations were also studied.

Special attention was also directed to those works containing specific instructions (from the composer) relative to the performance of a specific passage. Indications of instrument placement, sticks, beaters, mallets, playing area, special effects (the striking of sticks together), and so forth, were considered important in the development of snare drum performance practice.

Definition of Terms

Many foreign terms are frequently encountered in the study of music. The following list of foreign terms includes those words most often used in referring to the snare drum. Related instruments, implements, and other common words associated with the snare drum during the past three centuries have been included along with their translations.

The languages most commonly encountered in orchestral percussion music are Italian, French, German, and Russian. Their forms (along with the English translation) have been included on the following page for future reference to avoid any misunderstanding.¹⁷

¹⁷ Russian terms have been transliterated.

<u>English</u>	<u>Italian</u>	<u>French</u>	<u>German</u>	<u>Russian</u>
at the edge	sul bordo	au bord	am Rand	U óbrucha
Brush (wire)	Spazzola Scouolo di fil di ferro	Brosse en fil de métal Balai métallique	Stahlbürste Drahtbürste	Métllochka
Covered (muffled)	Coperto (coperti) pl	Couvert(e) (couvertes) (Voilé)	Bedeckt Gedämpft	S surdí- noi
Dampen (short)	Secco	étouffé sec	Dämpfen	Súkho
Drum	Tamburo	Tambour	Trommel	Barabán
Military Side Drum	Tamburo militare	Tambour militaire	Militär- trommel	Voénnyi Barabán
Percussion	Percussione	Percussion	Schlagwerk	Udárnye- instruménty
Piccolo Snare Drum	Tamburo piccolo (or Tarole)	Tambour Petit		
Side Drum	Tamburo	Caise claire	Kleine Trommel	Mályi Barabán
Snare Drum	Tamburo	Caisse claire	Kleine Trommel	Mályi Barabán
Stick	Bacchetta	Baguette Mailloche	Schlagel Stock	Pálka, Pálochka
Strike (beat)	Colpite	Frappez (Blouser to beat)	Schlage	Udárit'
Switch	Verga	Verge	Rute (Ruthe)	Metlá
Tabor	Tamburo di Provenza	Tambourin de Provence	Tambourin	Provan sál'skii barabán
Tambourine	Tamburino Tamburo basco Tamburello	Tambour de Basque	Tamburin Schellen- trommel	Tamburín
Tenor Drum	Tamburo rullante	Caisse roulante (tambourin)	Rührtrommel Wirbelttrommel Tenortrommel	Tsilindrícheskii barabán

All other foreign terms encountered in this monograph are defined in the context of the related text. Standard definitions of research terms are also used unless otherwise indicated in the text.

Organization of the Study

Chapter I contains the Introduction to this Study. It consists of the Importance of the Study, Purposes of the Study, Objectives of the Study, Procedures of the Study, Delimitations and Limitations of the Study, Definition of Terms, and the Organization of the Study.

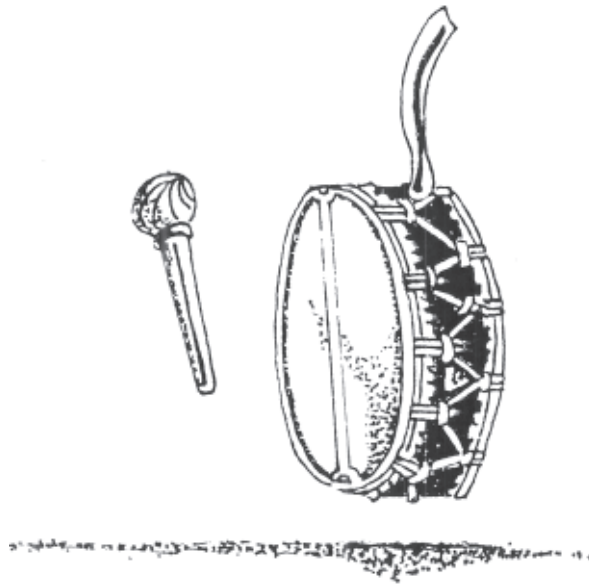
Chapter II traces the origin and use of the snare drum prior to becoming a member of the orchestra. Early manuscripts dealing with the snare drum as a folk instrument and a military instrument were consulted since the use of the snare drum was predominately limited to these institutions.

Chapter III focuses on the development of orchestral snare drum performance, that is, its emergence in the orchestra. A careful analysis of early works utilizing the snare drum make up a great part of this chapter. The analysis of these and later works utilizing this instrument provide an understanding of the changing styles that led to our present day snare drum performance practice.

Chapter IV contains the Summary, Conclusions, and Recommendations drawn from this study.

CHAPTER II: REVIEW OF RELATED LITERATURE AND MATERIALS

The origin of the snare drum¹⁸ can be traced to the medieval tabor, which is clearly represented in early thirteenth and fourteenth century art as a rope-tensioned drum with one or more snares, usually on the head that was struck.¹⁹



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Figure 1. Rope-tensioned tabor

The sketch in Figure 1 represents the tabor as it appeared during this time. A photograph of a sculpture by Agostino di Duccio (Church of S Francesco, Rimini–1454) depicts two angels playing a rope-tensioned tabor (left) and a pair of nakers (right).²⁰ The performer appears to be striking the drum directly on the snares.²¹

¹⁸ Sometimes referred to as the side drum.

¹⁹ *The New Grove Dictionary of Music and Musicians*, 1980 ed., s.v. “Drum: 3. Side,” by James Blades.

²⁰ *Ibid.*

²¹ This technique is not used on the snare drum because the snares are placed under the bottom head while the percussionist strikes the top head.

Abundant iconographical evidence can be found to support the theory of striking the tabor directly on the snares. Another example is a painting by Fra Angelico of Florence (1386–1455) entitled Christ surrounded by Angels, (National Gallery of London). A photograph of this painting appears in James Blades book, Percussion Instruments and Their History.²² Discernible in this painting is a tapered drum stick complete with a bead, much like the one used today. A pipe can be seen in the performer's right hand.

Unlike the sculpture by Agostino di Duccio mentioned above, the painting by Fra Angelico depicts both a tabor and "pipe,"²³ played by the same individual. There is written reference to this practice as early as c.1260 where Aegidius of Zamora in his Ars musica, mentions in a discussion of the tympanum, "If a pipe (fistula) is joined thereto, it renders the melody sweeter."²⁴ Another thirteenth century reference to the pipe and tabor appears in a poem by Colin Muset where he mentions the flaihtel played "avec le tabor."²⁵ Philip Heseltine²⁶, in the preface to the English translation of Jehan Tabourot's²⁷ Orchesography: A Treatise in the Form of a Dialogue of 1589, also tells us:

Pipe and tabor is a very ancient combination of instruments, and its use, under the name of whittle and dub, survived in certain parts of England until the beginning of the present century.²⁸

²² James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 208+.

²³ The pipe is a fipple flute with three (or four) holes played with one hand. It is referred to as a flute a trois trous and Provençal galoubet in France and as Schwegel and Tammerinpfeife in Germany.

²⁴ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. "Pipe and Tabor," by Anthony C. Baines.

²⁵ *Ibid.*

²⁶ Philip Heseltine used the pseudonym "Peter Warlock" in the 1925 English translation of Tabourot's Orchesography.

²⁷ Jehan Tabourot used the pseudonym "Thoinot Arbeau" in his writings. Scholars often refer to him as Arbeau.

²⁸ Jehan Tabourot, Orchesography: A Treatise in the Form of a Dialogue, transl. Cyril W. Beaumont (London: C.W. Beaumont, Printer and Bookseller, 1925), p. xiv.

The chief function of the pipe and tabor was to provide music for dancing. Anthony C. Baines, in his article “Pipe and Tabor,” found in The New Grove Dictionary of Music and Musicians, emphasizes this and other functions of this unique combination of instruments:

Dance music was always the pipe and tabor’s principle function, as is shown by many old miniatures. Two particularly good medieval scenes of people dancing to it are reproduced by Gérold (Histoire de la musique, Paris, 1936, pp. 288, 328). It is also shown being used to provide music for jugglers and performing animals, and being played in the military bands of nobleman at tournaments²⁹ and other occasions; the tabor is often clearly shown being beaten on the snare. In the 16th and 17th centuries the pipe and tabor remained popular and widespread, economically providing a one-man band for dances.³⁰

He also includes a photograph from a sixteenth century miniature from the anonymous German Freydal MS in his article. This photograph portrays a pipe and tabor accompanying a round dance. All participants, including the pipe and tabor player, are dressed similarly and equipped with swords. This particular example is worthy of mentioning because the player has the drum and pipe suspended from the right hand. In every other case (except the painting by Fra Angelico), the drum and pipe are suspended from the left hand.

The title page of William Kemp’s, Nine Daies Wonder, written in 1600, depicts a dancer and a “pipe and tabor” player. The drum in this case differs considerably from the one pictured in Christ surrounded by Angels by Fra Angelico. Figure 2, from Kemp’s work, illustrates the drum and pipe suspended from the player’s left hand while the right hand plays the drum. This particular drum is double headed with rope-tensioning. It does not appear to have a snare stretched across the top head as in previous examples.

²⁹ Emphasis on early manuscripts dealing with the snare drum and its military associations will be necessary since the use of the snare drum was predominately limited to that institution. Indeed, other uses for this instrument are known. Most notably, research indicates the use of the tabor, the direct predecessor of the snare drum, in certain countries as a folk instrument. In addition, a side drum is pictured accompanying a basse danse in a woodcut from Liber cronicarum by Hartmann Schedel. For the most part, this is more the exception than the rule. In an effort to present all facts concerning the history of snare drum performance, a brief discussion concerning its use as a folk instrument appears in Chapter II.

³⁰ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. “Pipe and Tabor,” by Anthony C. Baines.

Kemps nine daies vvonder.

Performed in a daunce from
London to Norwich.

*Containing the pleasure, paines and kinde entertainment
of William Kemp betweene London and that Citty
in his late Morrice.*

Wherein is somewhat set downe worth note; to reprooue
the flanders spred of him: many things merry,
nothing hurtfull.

Written by himselfe to satisfie his friends.



LONDON

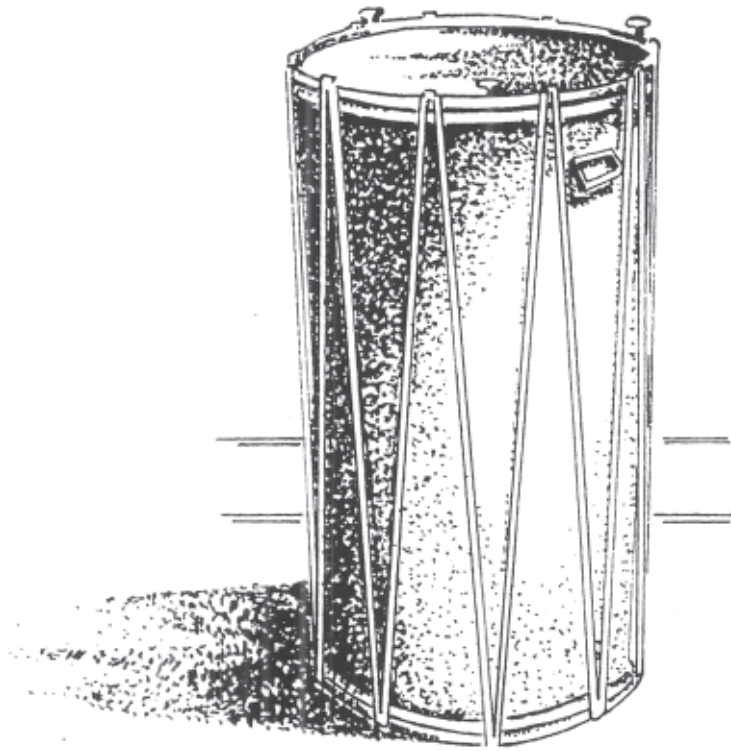
Printed by E. A. for Nicholas Ling, and are to be
solde at his shop at the west doore of Saint
Pauls Church. 1600.

Figure 2. Title page from Nine Daies Wonder by Kemp

Strong contrast to the drum pictured above is found in the photograph labeled “Pipe and tabor, English, 19th century (Victoria and Albert Museum, London)” accompanying the article by Anthony Baines.³¹ The size of the tabor in this photograph is somewhat smaller than the drum shown in Figure 2, but is very similar in size to the example in Figure 1, which is representative of those used during the fifteenth century. The difference in size, both in diameter and length, appears to be common throughout iconographical evidence. This is mainly due to the fact that both small and larger drums developed

³¹ Ibid.

around the same time. A few early tabors still exist today in the Provence and in Gascogne of France.³² Other larger tabors have evolved into various drums known today as Tambourin (de Provence), Tambourin de Gascogne, and Tambourin à corde. For comparison, Figure 3 represents the Tambourin (de Provence). Another instrument which is not a drum at all is the Tambourin de Béarn. Because it is struck by a stick, it has retained the name “Tambourin.”³³



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Figure 3. Tambourin (de Provence)

³² “The rustic Tabor or Tambourin (as distinct from the very different tambourine), must have been one of the earliest ‘local colour’ instruments to be admitted to the orchestra, since that of the Paris opera, as early as 1750, had a tambourinaire attached to it, and so had that of the Comédie Italienne. A teacher of galoubet (three-holed pipe) and tambourin, Alphonse Chateauminors, settled in Paris from 1772, made the instrument fashionable, and wrote a ‘method’ for it. It still appears, generally to add a touch of Provençal colour, as in Bizet’s *L’Arlésienne* music and Wallace’s tone-poem *Villon*. Stravinsky’s use of it in *Petrouchka* is effective.” from Percy Scholes, *The Oxford Companion To Music*, 10th ed. rev. and reset, s.v. “Percussion 4. History (c).”

³³ This “string” drum consists of six thick gut strings stretched over a wooden soundbox. It is not a descendant of the tabor, but is actually a string drum used as an accompaniment to the pipe in southern France during the Renaissance. This combination of pipe and string drum is still in use today in and around the Basque country.

As mentioned in the previous quotation, drums were used in certain military bands at tournaments. Specific references to the use of military drumming in these tournaments will be discussed later in this chapter utilizing Bonaventura Pistofilo's book, Il Torneo . . . (1627) and Mars His Triumph by William Barriffe (1639).

One should take care not to confuse the previously discussed "pipe and tabor," a unique combination of instruments with folk origins, with the "fife and drum". Both the "pipe and tabor" and the "fife and drum" are mentioned separately by Tabourot in his Orchesographie et Traicte en Forme de Dialogue par Leguel Toutes Personnes Peuvent facilement apprendre & Practiquer l'honneste exercise des dances. Generally speaking, the "fife and drum" was associated with military functions. Their limited use as folk instruments is briefly described later by Howard Brown.

In contrast to the "pipe," the "fife" is a small cylindrical transverse flute, with a narrow bore and a sound that is loud and shrill.³⁴ It has six brass or metal ferrules on either end. Because of the number of finger holes, this instrument required the use of both hands. The drummer, in this instance, was free to use both hands as well. This situation required two performers instead of one, which was the case with the "pipe and tabor".

According to James Blades, the tabor began to appear in larger forms during the thirteenth century. This was due in part to the influence on armies of western Europe by the customs of their oriental foes. The association of the fife and drum is recorded as early as 1332 in the *Chronicles of Basle*.³⁵ By the fifteenth century, the enlarged tabor along with the fife, had formed the first organized type of military band in England. This, according to James Blades, was inspired by the Swiss fife and drum and was as positively received by the nobility as were the kettledrums of the Hungarian Cavalry at a later time.

³⁴ Modern fifes have a conical rather than cylindrical bore and are equipped with six keys. They are usually pitched in B^b.

³⁵ James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 210.

The military functions of the fife and drum are well documented in numerous European books dealing with military history. According to Howard Mayer Brown:

In the later Middle Ages and the Renaissance, fifes and drums played for foot soldiers while trumpets and drums were reserved for cavalry. By the late 15th century fifes were associated especially with Swiss mercenary foot soldiers, who evidently introduced the instrument to much of western Europe . . .

The musical duties of the military fifes were to play for marching and also to give the soldiers signals during battle.³⁶

In contrast to their military duties, Howard Brown asserts that there are various sources (mainly pictorial) supporting the use of the fife and drum in non-military functions as well. It is interesting to note that the fife and drum, like their predecessors the “pipe and tabor,” also accompanied dancing, “especially outdoor dancing, among all social classes.”³⁷ During the dialogue,³⁸ in Tabourot’s Orchesography concerning bands of musicians playing the tibia³⁹ and hautboys (oboes), Capriol asks, “Can the large drum⁴⁰ be used for recreative dances?” Arbeau answers, “Yes, certainly with the said hautboys, which are noisy and screeching, and are blown with force.”⁴¹

As mentioned earlier, iconographical evidence of the fife and drum accompanying a basse danse⁴² can be found in the woodcut from Liber cronicarum by Hartmann Schedel, dating from 1493.⁴³

³⁶ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. “Fife,” by Howard Mayer Brown.

³⁷ Ibid.

³⁸ Many books written during the sixteenth century were written in dialogue fashion, that is, presenting material and information through a series of questions and answers, usually between two characters. In Orchesography, the characters are Capriol and Arbeau.

³⁹ According to Tabourot, the tibia derives its name from early instruments fashioned from the thigh and shin bones of cranes. It is a flageolet or small flute sometimes called a pipe and was often used in place of the fife.

⁴⁰ Earlier in the dialogue, the large drum is described as “a wooden cylinder about two and a half feet in length, closed on each end with parchment skins fixed with two bands, about two feet in diameter, and bound with cords so that they are as tight as possible...”

⁴¹ Jehan Tabourot, Orchesography: A Treatise in the Form of a Dialogue, transl. Cyril W. Beaumont (London: C.W. Beaumont, Printer and Bookseller, 1925), pp. 25, 42, and 50.

⁴² Other “recreative” dances utilizing the tabor included Pavanes, Branles, and Courantes.

⁴³ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. “Fife,” by Howard Mayer Brown.

Many interesting details are apparent in this woodcut. First of all, the drum appears to be a two headed, rope-tension side drum and is carried at a forty-five degree angle. The player has two tapered sticks complete with a beaded tip. The sticks are held with the right and left hand assuming the same positions as in today's "traditional" grip. In addition, the left wrist appears to carry the weight of the drum. The size of the drum is quite small compared to today's standards, but closely approximates the size of tabors represented in numerous paintings and drawings from this period of history. The use of the snare drum in accompanying stylized dances of the fifteenth and sixteenth century appears to have had a direct influence on the use of the snare drum at social functions in accompanying dance music of the nineteenth and twentieth centuries.

The utilization of snares on the tabor is documented as early as the sixteenth century in Orchesography (1589) by Tabourot:

First, I must inform you that in the likeness of the drum of which we have spoken above, a little one has been fashioned called the tabor, or small hand drum, about two feet long and a foot in diameter, which Isidorus calls a Half-Symphony, on the skin extremities of which twisted threads are placed, while on the big drum a double cord is placed across one of the skins only.⁴⁴

In addition, Tabourot states that the music of the fife was improvised by the player and the sound of the drum served as a bass instrument, primarily because it had no definite pitch or tone. It was clear to Tabourot that a drum with snares ("twisted threads" or "double cords") produced an indeterminate tone or pitch and thus "it accords with everything as I have told you. . ."⁴⁵

⁴⁴ Jehan Tabourot, Orchesography: A Treatise in the Form of a Dialogue, transl. Cyril W. Beaumont (London: C.W. Beaumont, Printer and Bookseller, 1925), p. 46.

⁴⁵ Ibid., . 43.

The indication by Tabourot that more than one snare was stretched across the drum head is one of the earliest written statements documenting this fact. Tabors, depicted in early iconographical sources, had only snare, usually placed on the head to be struck. In Marin Mersenne, in his Harmonie universelle, include a detailed description of snares placed on the bottom drums used in sixteenth and early seventeenth century France:

... and that below which is held by the string AB which traverses the diameter, and which is called the bell of the drum, which is made of two strings, or a single cord bent double, and when it has crossed the skin, it is made to pass through a hole, so as to fix it with a pin, which makes the pitch of the drum rise or fall further, according as one draws it or pushes it.⁴⁶

The illustration of the snare drum found in Mersenne's book includes two snares and a primitive snare release mechanism. A more detailed discussion of Mersenne's book, an illustration of the snare drum with a "single cord bent double," and his discussion concerning the snare drum in general is included later in this chapter.

How or why the tabor, which was played with one stick, evolved into the side drum, played with two sticks, is a difficult question to answer. Complicating this problem is the fact that pipe and tabor continue in use today in some parts of Europe.

A form of the pipe and tabor is found in Basque music, a folk-type music popular in the provinces politically divided between north-eastern Spain and southern France. In Basque music, which has ethnic origins in Iberian, Celtic, Ligurian, Dravidian, and Caucasian cultures, these instruments are referred to as the txistu (a fipple flute fashioned from a conical tube with a cylindrical bore and three finger holes) and the tamboril (a small drum similar in size and shape to the tabor. A typical ensemble would consist of two txistu (with tamboril), one txistu aundi (large fipple flute), and an atabal (bass drum).⁴⁷

⁴⁶ Marin Mersenne, Harmonie universelle, transl. Roger E. Chapman (The Hague, Netherlands: Martinus Nijhoff, 1957), p. 551.

⁴⁷ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. "Basque music," by Gaiza De Barandiaran.

Aside from the fact that the tabor did survive in its original form despite years of changes, the drum used with the fife seems to have evolved from the tabor. The question remains, “Why did the player begin using two sticks?” One need only look at the major differences between the “pipe” and “fife,” that is, the fact that the former required only one hand to play, while the later required both hands. Likewise, the tabor, which required only one hand, began to be depicted (as early as 1493) as a drum played with two sticks. One can only make value judgments as to why and how this evolution occurred. Since the answer to this question cannot be found in written sources, iconographical research would be the next logical avenue. A careful study of the thousands of pictures, drawings, woodcuts, sculptures, and so forth which exist today may very well yield the answer to this question. Such an undertaking would provide an excellent topic of advanced percussion research for someone with access to such materials. This area is of interest to the author, but its inclusion in this monograph, while extending beyond the scope of the topic, does not warrant the space necessary at this time.

Evidence of a larger drum, carried in a horizontal manner similar to our present day snare drum, can be seen in a photograph of an early sixteenth century English painting found in Percussion Instruments and Their History by James Blades.⁴⁸ As depicted in this painting⁴⁹, the tabor is being struck with one stick while the performer plays a pipe with the other. The tabor, which is considerably larger than those from earlier periods, is suspended from the left wrist. Because of this, the left arm actually functions in two capacities: to carry and finger the pipe, and to carry the tabor. The right hand’s only task was to play the tabor.

The medieval tabor had no definitive dimensions; the diameter was sometimes greater than the depth and vice versa. It was, however, a double headed drum. It should be noted that unlike the tabor, the side drum was always played with two sticks and by the late sixteenth century, the snares were positioned below the bottom head and not above the top head, as had been the case in medieval tabors.

⁴⁸ James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 144+.

⁴⁹ Labeled “Pipe, tabor and dulcimer, etc. English-early sixteenth century. By courtesy of the Trustees of the British Museum.”

The fact that little music was written for the drum during the Middle Ages and even later is not surprising. A good deal of Medieval music was unwritten. Music from this period flourished as much by ear as by eye and percussion playing was usually assimilated by rote. The small amount of printed music for the side drum that has survived is associated with its military functions, and consists mainly of instructions for the instrument's use in signaling and pace-making, with little said regarding its performance practice.

A perfect example of a side drum from the late sixteenth century is portrayed by Cogniet in a portrait of Pierson la Hues, the city drummer of Antwerp.⁵⁰ Many pertinent details are visible, including counter-hoops, flesh-hoops, and the use of rope tensioning with more than sixteen loops. The drum is suspended at a forty-five degree angle and the player is holding the sticks in the "traditional" manner, as many still do today.⁵¹ Because an efficient method of uniform tension had yet been established, the tension of the head was probably very loose. It is difficult to determine whether rolls were performed as single stroke or double stroke rolls, but evidence does exist to support the fact that both were probably used. In addition, the size of the snare drum in this painting far exceeds those in use today.

The earliest example of music for the snare drum can be found in Tabourot's Orchesography, printed in 1589. In this treatise on dance, which is written in the form of a dialogue, Tabourot describes the side drum as a pace-making instrument, by which a body of soldiers could march in unison, or attack and retreat without confusion or disorder. It is interesting to note that as early as 1589 in a treatise devoted to the art of dance, the drum is depicted strapped to a soldier. This in itself is evidence of an already strong association between the snare drum and the military. The illustration in Figure 4 reveals this drum played by the soldier and depicts the drum carried at a forty-five degree angle, much the same as today.

⁵⁰ This painting hangs in the Musée Royal des BeauxArts, Antwerp.

⁵¹ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. "Drum: Side," by James Blades.

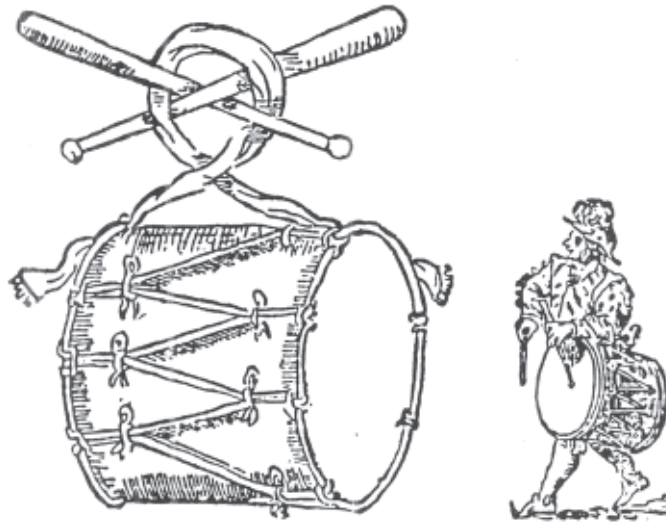


Figure 4. Sixteenth century drum

Of particular interest is the modified “traditional” grip employed by the soldier in this drawing. The left hand is positioned with the palm facing the drum head and the back of the hand facing away from the drum. In addition, the entire weight of the drum is suspended from the left wrist by means of a make-shift sling. The tapered sticks have large beads and are positioned above the center of the head. This rope-tensioned drum is also equipped with two leather ears for each rope, unlike traditional rope-tensioned drums which have only one ear per rope.⁵² In his treatise, Tabourot illustrates seventy-six pace-making rhythms. These rhythms are made up of three specific beatings, which he refers to as Tan (or Plan), Tere, and Pre.

You are well aware that a crochet is equal to two quavers, and that a quaver is equal to two semi-quavers, hence, during the time of one crochet, two quavers or four semi-quavers can be beaten and, to understand this better, let us call the sound of a crochet, which is made with one tap of the stick, Tan or Plan. And let us call the sound of two quavers which are made with two taps of the sticks, Tere, and the sound of four semi-quavers, made by four taps of the sticks, Fre.⁵³

⁵² Jehan Tabourot, *Orchesographie et Traicte en Forme de Dialogue par Leguel Toutes Personnes Peuvent facilement apprendre & Practiquer l’honneste exercice des dances* (Langres: lehan des preyz Imprimeur & Libraire, 1588), p. 7.

⁵³ Jehan Tabourot, *Orchesography: A Treatise in the Form of a Dialogue*, transl. Cyril W. Beaumont (London: C.W. Beaumont, Printer and Bookseller, 1925), p. 28–29.

Simply stated, these beatings represent one, two and four taps of the sticks, respectively. Figure 5 contains the conversion of these terms into standard notation.

- Tan = one tap of the stick (in 2/4 meter = one eighth note)
- Tere = two taps of the stick (in 2/4 meter = two sixteenth notes)
- Fre = four taps of the stick (in 2/4 meter = four thirty-second notes)

Figure 5. Conversion of Tabourot's terminology

Five simple beatings from Tabourot's treatise are illustrated in Figure 6. The first beating contains five Tan, while the next four contain four Tan and one Tere.⁵⁴ Unfortunately, there are no clues as to the actual sticking patterns used to perform these beatings, that is, which were to be played by the left hand, and which were to be played by the right.



Figure 6. Tabourot's beats utilizing Tan and Tere

⁵⁴ Ibid., p. 10.

During the course of the dialogue, Tabourot infers that the drummer could, for variety, substitute two eighth notes or four sixteenth notes for a quarter note. In addition, he explains that the last note of the beat should always be a quarter note followed by three rests. Tabourot indicated that the last quarter note (or “minum”) was to be played by both sticks together. This, in effect, was an early use of the “flam”.⁵⁵ Triple time is also discussed, along with common time and reference is made to which foot should hit the ground on each note of the beating. Included in Tabourot’s treatise are numerous variations in which a drummer would execute the three beatings previously discussed.

Figure 7, taken from Bradley Spinney’s Encyclopedia of Percussion Instruments and Drumming represents four of Tabourot’s seventy-six tabulations. These four rhythms depict combinations consisting of four Tan’s and one Fre. The left hand column shows the notation as it appears in Tabourot’s treatise. The middle and right column is a transcription into present day notation, provided by Bradley Spinney. In this diagram, the letters L.F. and R.F. (added by Spinney) refer to the left foot and right foot, respectively. As stated in the previous paragraph, each beating in Figure 7 ends with a minim (struck with both sticks) and is followed by three rests.⁵⁶

⁵⁵ According to Bradley Spinney in his Encyclopedia of Percussion Instruments and Drumming, 1955 ed., s.v. “Arbeau (Thoinot).”, the emphasis created by this flam enabled soldiers to count the “paces” and to estimate how far they had marched (one pace was roughly the span of two arms extended or five geometrical feet; there are two thousand such paces in a league).

⁵⁶ Encyclopedia of Percussion Instruments and Drumming, 1955 ed., s.v. “Arbeau (Thoinot).” Bradley Spinney includes transcriptions of twenty beatings from Arbeau’s original seventy-six.

Arbeau's 16th Century Notation	Modern Alla Breve (♩)	Modern 2/4
<p>I.</p> <p>Tan tan tan fre tan</p> <p>L. F. R. F.</p>	<p>L. F. R. F.</p>	<p>L. F. R. F.</p>
<p>2.</p> <p>Tan tan fre tantan</p> <p>L. F. R. F.</p>	<p>L. F. R. F.</p>	<p>L. F. R. F.</p>
<p>3.</p> <p>Tan fre tantantan</p> <p>L. F. R. F.</p>	<p>L. F. R. F.</p>	<p>L. F. R. F.</p>
<p>4.</p> <p>Fre tantantanTan</p> <p>L. F. R. F.</p>	<p>L. F. R. F.</p>	<p>L. F. R. F.</p>

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Figure 7. Combinations of four Tan and one Fre

In his treatise, *Syntagma musicum*, originally published in 1618, Michael Praetorius depicts a sketch of both side drums and kettle drums, drawn to scale, in which many specific details are discernible. This sketch can be found in Figure 8.

Features evident in this illustration are: rope-tensioning, a single snare below the bottom head equipped with a release mechanism, counter and flesh hoops, a vent hole surrounded by metal studs, a drum sling, and a pair of snare drum sticks in the lower left hand corner. The difference in size between the diameter and the depth has changed somewhat from previous examples. In Figure 8, the depth and diameter are both approximately fifty-nine centimeters. In an earlier example (Figure 1), the diameter was more than twice the depth. From this comparison we can conclude that a change in diameter and depth would have substantially altered the sound characteristics of the drum. This particular fact should be considered when music requiring percussion instruments from as early as the sixteenth century is performed. The fine nuances of sound and timbre available from period instruments are difficult to duplicate on modern day drums.

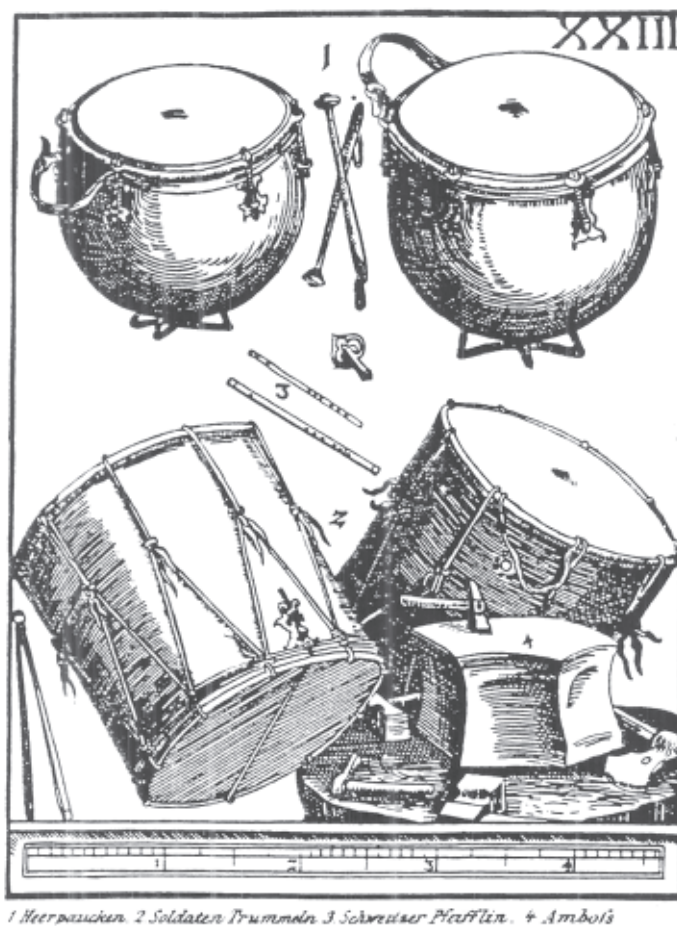


Figure 8. Plate XXIII from Syntagma musicum by Praetorius⁵⁷

⁵⁷ Michael Praetorius, *Syntagma Musicum* (Wolfenbüttel: 1619); reprint ed. (Kassel: Barenreiter, 1920), Volume II, Plate XXIII. (Volume II consists of descriptions and plates (woodcuts) of various instruments in use during the seventeenth century and is organized in two parts accordingly. The title for Part 2 (woodcuts) is *Theatrum Instrumentorum seu Sciagraphia Michaëlis Praetorii C. Darunnen Eugrbtkucge abruß und . . .*

Another useful source of early military drumming is the Italian manuscript Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell 'ordine Militare, et Accademico . . . by Bonaventura Pistofilo, which dates from 1627. In this treatise, Pistofilo states "... nella quale adoperandosi Trombe, Tamburi, ed altri strumenti, accio seruino per la voce di chi comanda, per cio nel seguente Capitolo si trattere delle voci, strumenti bellici."⁵⁸ (Of all the instruments used from ancient times to give commands, the trumpet and drum still survive). Pistofilo attributes this to their quality of sound and their versatility (they were suitable both on horseback or on foot). He reminds us:

The drummer should generally be witty, lively, practical, and experienced. He should have the ability to play in the style of all nations and should be familiar with all the different "sonatas" used in war, such as the one used in reveille, assembly, dismiss retreat, burial of the dead, ordering, and entering into battle.⁵⁹

Even though this treatise is devoted to the law of the tournament, several pages are devoted to the art of drumming, including examples of actual drum music. Whereas Jehan Tabourot used Tan, Tere and Fre to define certain rhythmic units, Pistofilo used ta, pa and ta ra ra as vocalization syllables for his rhythms.⁶⁰ A page from Il Torneo . . . is illustrated in Figure 9. Stems down denote the right hand and stems up denote the left hand. This is particularly significant because it is one of the earliest books to designate specific snare drum sticking.

⁵⁸ Bonaventura Pistofilo, Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell 'ordine Militare, et Accademico... (Bologna: Presso Clemente Ferrone, 1627), p. 108.

⁵⁹ *Ibid.*, p. 111.

⁶⁰ Writers have used numerous syllables over the centuries to express their rhythms. Marin Mersenne used the syllables baton rond to signify single strokes and baton rompu to signify double strokes, that is, two taps from one stick. He used baton meslé to designate the combination of single and double strokes. Some years later, an anonymous German tutor written in 1777 used the terms Tau, Lau, and Lau to represent quarter, eighth, and sixteenth notes, respectively.

Ciascheduno de' sopradetti ordini, com' ancora de' gl' infra scritti, si vederà l' uno servire pel Tamburino, e l' altro pel Cavaliero, accioche il primo sappia, come debba usare hor la destra, ed hor la sinistra bacchetta, e quando tosto, e quando lentamente battere; e l' altro intenda non solo il modo, e' l' tempo del suo ennonere de' passi, ma ancora del suo caminare, e del tempo del fermarsi, il che tutto si vederà più a basso chiaramente specificato, e dimostrato.

Hò posto poi prima le regole pel Tamburino, perciocche dal suo battere il Cavalier si governa, ed è notato prima gli ordini all' Italiana, della Spagnuola, perciocche facendo essi Italiani professione, quando non sieno gl' inventori, d' essere moderatori delle inventioni altrui, rimobino ancora ad essere prima rudisi, e seguitati.

Ordine di quattro tempi d'ordinanza all' Italiana, da offeruarsi nel battere dal Tamburino.

Primo tempo. Secondo tempo.

ta pa ta pa ta ta pa ta pa ta

Terzo tempo. Quarto tempo.

ta pa ta pa ta pa ta ta pa ta pa ta pa ta

Regola al Cavaliero per caminar' a tempo delle battute del sopradetto ordine.

Primo tempo. Secondo tempo.

+ 1 2 3 4 5 Ter-

Figure 9. Early drum music—Pistofilo, 1621⁶¹

The lower line of music (Regola al Cavaliero per caminar' a tempo . . .) is for the knight, while the upper two lines of music are for the drummer. The “+” under line three reminds the knight not to step out on this beat, but to wait until the note with the number “1” below it.

Figure 10 depicts lines one and two from Figure 9 above transcribed into contemporary notation. Note how accents in the transcription correspond directly to the dots in the original version.

⁶¹ Bonaventura Pistofilo, *Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell' ordine Militare, et Accademico...* (Bologna: Presso Clemente Ferrone, 1627), p. 122.



Figure 10. Transcription of early drum music⁶²

Pistofilo also discusses the need for drummers to know the beats and styles of several nations:

Because the knights entering the field can be from different nations, and since the mercenary soldiers used often follow different disciplines, a wide range of formations exist when entering the battle field. These include crosses, triangles, half moons, and so forth. The drummer has to be proficient in the beats and styles of all prominent nations, including Italy, Spain, France, Germany, Poland, and Turkey.⁶³

Because Pistofilo's book is not readily available to the general public, the entire chapter dealing with the military drum, entitled, De' Tamburi e di simili voci di Strumenti da Guerra is included in Appendix A.⁶⁴ In addition, a translation of the text into English and a transposition of the musical examples into modern notation is included in Appendix B. This appendix provides the reader with an excellent description of the function of the snare drum at jousting tournaments and exhibitions during the early seventeenth century in Italy. Pistofilo's book is the only Italian work from a handful of predominantly seventeenth century sources that actually describes, in writing, the use and function of the snare drum prior to its use in the orchestra. Other sources include Orchesography (1589) by Jehan Tabourot,

⁶² The transcription into modern notation was provided by the author.

⁶³ Bonaventura Pistofilo, Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell 'ordine Militare, et Accademico... (Bologna: Presso Clemente Ferrone, 1627), p. 113.

⁶⁴ There are to date only five copies of this work in the United States. Those libraries acknowledging a copy in their collection include Newberry (Chicago), Harvard, Yale, New York Public Library, and The Folger Shakespeare Library (Washington, D.C.).

Military Discipline: or the Young Artillery Man (1639) by William Barrieffe, Harmonie Universelle (1636) by Marin Mersenne, and The academy of armory, or, A storehouse of armory and blazon . . . (before 1688) by Randle Holme.

According to James Blades, Maurice Cockle, in his book A bibliography of English military books up to 1642 and of contemporary foreign works tells us: “Il Torneo is the earliest work in which I have seen military music written. Careful examination of Cockle’s book, which is an exhaustive annotated bibliography, reveals no such quote concerning Pistofilo book. The entire entry from Maurice Cockle’s book is as follows:

Bologna. 1627. Pistofilo, Bonaventura. Il Torneo. Clemente Ferroni. Quarto. Engraved tp. and portrait of author; then a, b, A-ZZZ6 in 4/8, including 117 copperplates, numbered, and 4 pp. of drum music. Colophon dated 1626. This is probably the ed. of 1626, mentioned by Ayala, sent out with a new title page. All the law of the tournament is comprised in this book. The plates represent knights in armour. Copies. B.M.; Ashburnham.⁶⁵

Although the statement made by James Blades is probably true, it apparently comes from some other source. Maurice Cockle’s book does not give us much information concerning the drum itself, however, the frontispiece, or title page contains an excellent picture of a military snare drummer in playing position. Figure 11 illustrates this drummer standing on the left. Several important details visible in this drawing include beaded sticks, a rather large rope-tensioned drum, the presence of the “traditional grip,” a sling across the shoulder, and a separate playing area for each stick.

⁶⁵ Maurice James Draffen Cockle, A bibliography of English military books up to 1642 and of contemporary foreign works ed. H. D. Cockle (London: Simpkins, Marshall, Hamilton, Kent and Co., Ltd., 1900), p. 236.

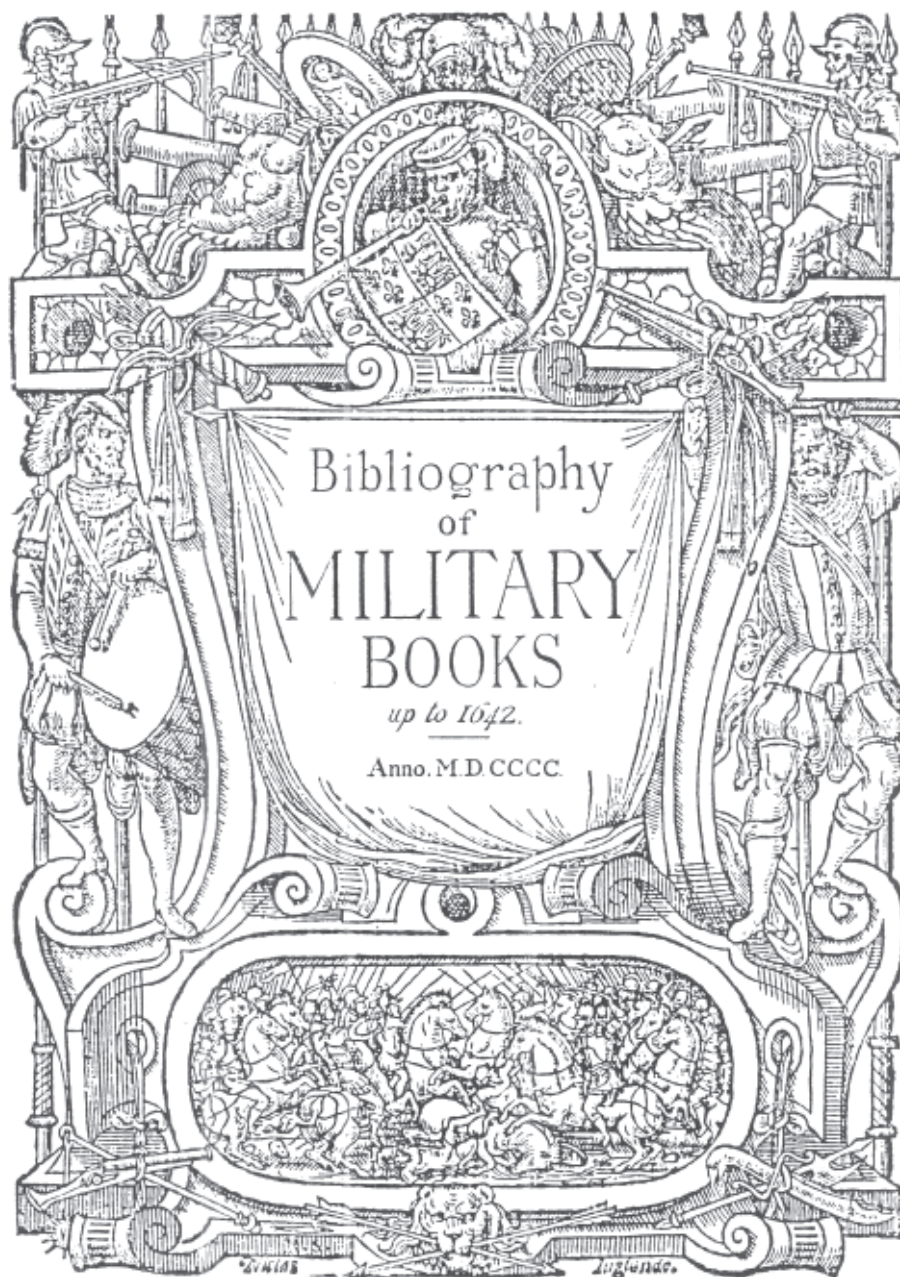


Figure 11. Frontispiece from Bibliography of Military Books by Cockle

A bugle player, another important military musical instrument, is also included in this drawing and appears centered near the top of the page, also in playing position. Of all the people pictured on this page, the drummer and bugler are the only two not carrying weapons. Some sources dealing with military musicians confirm that drummers and buglers very rarely were issued weapons.⁶⁶

⁶⁶ Pistofilo, on the other hand, indicated that the drummer traditionally carried a sword and dagger.

Another seventeenth century source citing the use of the drum in military maneuvers is found in William Bariffe's book entitled, Military Discipline: or the Young Artillery Man, written in 1639 and published in London. As the title suggests, the text of this book contains information and instructions on the use of artillery guns in England. Discussions concerning military discipline and strategy are included as well. At the end of this book are several "addenda" or chapters that were included in subsequent printings. One such addition is "Mars His Triumph. or, The Description of an Exercise performed the XVIII of October, 1638 in Merchant-Taylors Hall By Certain Gentlemen of the Artillery Gardon." In this chapter, every detail of the military exercise was precisely and meticulously recreated, including where everyone was standing, what they were wearing, and what they said or did. The function of the snare drum in this instance was very important to these maneuvers judging from the numerous times they were called upon to play. Every part of the exhibition was preceded by the beating of the drum. Each beating was different and relayed a special message to the troops indicating their next maneuver. Unfortunately, there are no actual musical examples of the snare drum beatings performed throughout the exercise. Several references to the names of the "calls" used are included and there are a few musical examples of the "calls" played by the fifes.⁶⁸

At the conclusion of the exercise, the drummers were instructed to loosen the ropes on their drums, rendering them unplayable and thus indicating the end of exhibition: "Unbrace your Drums, and let the warlike Phife no more distinguish twixt pale death and life."⁶⁹ The custom of "slacking the drums" is similar in function to the tradition of firing guns or canons at military ceremonies in which heads of State or other official leaders are in attendance. The firing or "emptying" of weapons was and still is a gesture of rendering oneself "defenseless," intended as a sign of peace and friendship.

⁶⁸ James Blades, in his Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 21, indicates this to be the earliest example of fife music written in an English work.

⁶⁹ William Bariffe, "Mars His Triumph. or, The Description of an Exercise performed the XVIII of October, 1638 in Merchant-Taylors Hall by Certain Gentlemen of the Artillery Gardon" (London: I.L. for Ralph Mab, 1639), p. 47. an addendum to "Military Discipline: or the Young Artillery Man, 2nd ed., newly rev. and much enlg. (London R.O. for Ralph Mab, 1639). The page number cited above refers to "Mars His Triumph . . .," a separate chapter of forty-eight pages, that is, along with the other addenda, paginated separately from the rest of the book.

A description of the beginning of “Mars His Triumph” (subtitled, “The Sacarens March and Names”), indicates the presence of other instruments as well:

Next marched into the hall, Captain Mulli Aben-Achmat with his Saracens in great state, their musik was a Turkey Drumme, and a hideous noise making pipe (made of a Buffolas horn:) . . . ⁷⁰

A drawing of the snare drum from the seventeenth century is found in a French treatise by Marin Mersenne, entitled Harmonie Universelle (1636) (Figure 13). In this book, Marin Mersenne gives us a sketch of a side drum very similar to the one illustrated by Michael Praetorius, again with similar proportions in both diameter and depth; in this case, fifty-nine centimeters, or about thirty inches.

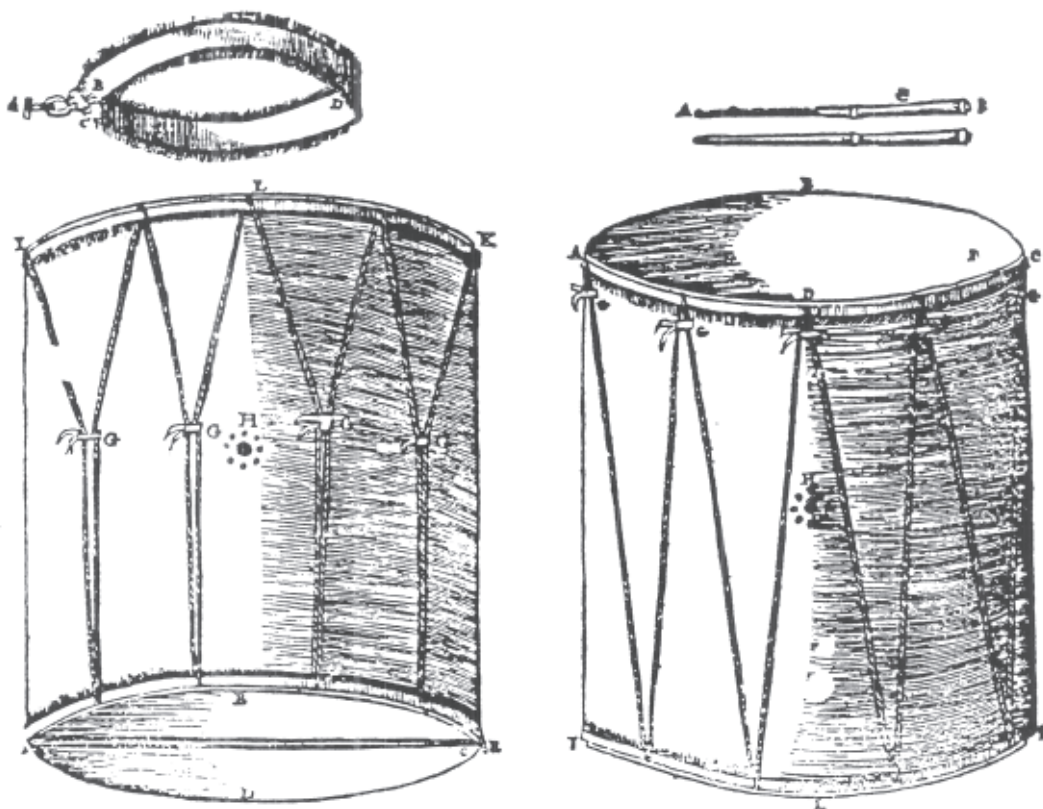


Figure 13. Seventeenth century drum

⁷⁰Ibid., p. 2.

Mersenne tells us that there are two snares stretched across the bottom head, or more precisely, one strand bent double. Note, by the position of the “ears”⁷¹, that the drum on the left is pictured as if under tension, while the drum on the right is shown in a relaxed or slack position.

A comparison of Mersenne’s drum to that pictured earlier by Praetorius (Figure 8) indicates several similarities. The size ratio between diameter and depth appear to be nearly identical. Both drums utilize rope-tensioning and appear to have flesh⁷² and counter hoops⁷³. The vent holes present on each drum vary only in location and each illustration depicts a drum sling. The sling in Mersenne’s illustration is completely detached from the drum.

The snare drum sticks that appear in these drawings are somewhat different in design. Michael Praetorius illustrates a tapered stick complete with a small bead at the tip. On the other hand, Mersenne’s drawing shows a tapered stick (which may be sectionally constructed) without a bead at the tip. One should keep in mind that this comparison represents only two artist’s renditions of snare drum and its equipment. Although it is possible for important details to be unintentionally misrepresented paintings, sculptures, and other art objects, one can conclude from the above comparison, that all drums and equipment present around this time period (1616–1636) were similar in many respects.

⁷¹ The leather tabs attached to the ropes that, when moved up or down, would increase or decrease the tension of the drum heads.

⁷² The flesh hoop refers to the actual drum head wrapped around a thin, circular piece of wood or metal. It is held in place by a counterhoop.

⁷³ The counterhoop is a wooden or metal “ring” that presses the drum head (flesh hoop) against the shell (rim) of the drum. Until the early nineteenth century, these counter-hoops were held in place by a system of ropes (rope-tensioning).

Batons du Tambour François. Les batons se appellent
 1. Baton rond 2. Baton rompu. 3. Baton meslé.

Baton rond se fait par un seul baton frappé sur les deux mains.

Baton rompu se fait quand chaque baton frappe deux fois de suite. C'est un double de chaque main.

Baton meslé est quand chaque baton frappe deux fois de suite sur une main, c'est un double de chaque main.

Le premier baton se frappe sur la main droite, le second sur la main gauche.

Intime c'est la mesure simple.

Double.

La mesure.

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Figure 14. Drum beats—Mersenne, 1636

Mersenne also discusses early examples of various beats employed by the side drummer. He refers to three distinct types of beats. The first, baton rond signifies single strokes; the second, baton rompu refers to double strokes; that is, two taps from one stick. The third beat is called baton meslé; it is merely a combination of the first two.

R R L L R R L L R

baton mesle
R L R L R R L L R L R L R R L L R L R L R R L L R R L L R R L L R R L L R L R L R R L L

R L R L R L R R L L R R L L R R L L R R L L R R L L

(L R R L L R R L) R (L R R L L R R L) R (L R R L L R R L) R (L R R L L R R L) R R R

L R R L L R L L R R L L R L L R R L L R L L R R L L R L

Double
L R R L L R R L L R R L L R L L R R L L R R L L R R

L L R R L L R R L L R R L L R L

(L R R L L R R L) L (R L R L R L R) R R L R L R L R L R L R R R R R R R R R R R

R L R

R L R L R L L R R L R L R L R R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R L R

Figure 15. Transcription of Figure 14⁷⁵

⁷⁵ The transcription and translation was provided by the author

In a document dated 1643, entitled Warlike Directions or the Soldier's Practice, we have evidence of a series of symbols giving instructions for beating the drum with single strokes from the right and left hand, the spacing of the beats, and the use of the "full" and "half ruff".⁷⁶ Francis Markham in his Five Decades and Epistles of warre (1622) referred to the duties of military drummers in sounding the discharge or breaking up of the Watch.⁷⁷

Randle Holme in his The academy of armory, or, A storehouse of armory and blazon . . . (before 1688) gives us both a drawing of a military drummer (Figure 16) and a detailed discussion concerning the duties of the drummer in the military:

18. He beareth Argent, a Drummer beating of his drume all proper. The Drummer hath no other military weapons but a sword and belt except his drume and sticks be Armes.

In every company there is to be two drums at the least, and over them all a Drum Major, in each regiment.

The Drum Major is to be lodged neere or in the Sergeant Majors Lodgings; it being his place to give instructions to the rest, and to take into his custodie the enimyes drumes that enter the campe, or garrison, and may with his staffe correct the drums which faile of their duty.⁷⁸

⁷⁶ James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 218.

⁷⁷ Francis Markham, Five Decades of Epistles of Warre (London: Auguftine Matthews, 1622), p. 63.

⁷⁸ Randle Holme, The academy of armory, or, A storehouse of armory and blazon . . . 2nd vol. Randle Holme . . . ed. Isaac Herbert Jeayes . . . (London: Roxburghe club, 1905), p. 153–54.



Figure 16. Military drummer from *The academy of armory . . .* by Holme⁷⁹

⁷⁹ Ibid., p. 222+.

In addition to the military commands and other assigned duties required of the drummer, Randle Holme lists “Terms used by Drummers in their drum beating:”

The severall Beates or points of warre are these, which are so many Military signs for the souldier to walk or guide his actions by, and are termed semivocall signes . .

1. A Generall is when all the drumes in a Regement beat together. 2. A call. 3. A Troop. 4. A Voluntary before the March. 5. A March. 6. A Preparative. 7. A Challenge. 8. A Battalia. 9. A Retreit. 10. An Allarum. 11. A Parlae. 12. A Ta-to. 13. A Turn out. 14. A Revally, or Trevally, and ruvalley. 15. A Dead March⁸⁰.

The maner of which beatings is performed by single and double, quick and slow, down right and rowling blows, for which they have these terms. A Roofe. A Rowle. A right and left. A Flam. A Draff. An Almon rowle. A Diddle, and Pou, Rou, tou, poung.⁸¹

An excellent source of seventeenth, eighteenth and nineteenth century military calls and signals is the Manuel général de musique militaire a l’usage des armées français by George Kastner. Examples of drum and bugle calls, as well as marches, used by military units throughout Europe including France, Italy, Belgium, Prussia, Austria, Bavaria, Hannover, and England are represented in this book. Some of the snare drum parts included in this book are attributed to Jean-Baptiste Lully, André Danican-Philidor, Jacques Philidor “le cadet,” and Martin Hotteterre. Many of the musical examples in this book date from the reign of Louis XIV. Numerous examples of the actual snare drum parts from works originally appearing in the Philidor Collection of 1705⁸², a large corpus of military music from the seventeenth century, make Kastner’s manuscript an invaluable source for information concerning military music. Twenty-four plates are also included illustrating musical instruments used by the military.⁸³ Percussion instruments

⁸⁰ The drum was usually given the instructions con sordini which meant to cover the drum with a cloth. (Pistofilo mentions this practice in his Il Torneo . . . Originally, it meant to cover the crest of coat of arms which was painted on the shell of the drum. Over the years, and through much misunderstanding, the drumhead is usually covered with a cloth with the snares turned “off.”

⁸¹ Randle Holme, The academy of armory, or, A storehouse of armory and blazon . . . 2nd vol. Randle Holme . . . ed. Isaac Herbert Jeayes . . . (London: Roxburghe club, 1905), p. 222+.

⁸² The hand-copied edition of the Philidor Collection (written specifically for the Library of Congress by one of its copyists between 1918 and 1932), does not appear to be an exact copy of the original. This edition, which contains thirty-five of the original fifty-four volumes, does not indicate composer or instrumentation (in the original, most are scored for oboes in four parts). This edition does not contain any of the snare drum parts referred to by Kastner in his book, Manuel général de musique militaire a l’usage des armées français. With the exception of the Library of Congress card catalog, which lists only major section highlights, the author was unable to locate a detailed index to the thousands of works contained in this collection.

⁸³ Most of the illustrations contained in Kastner’s book appear to be facsimiles from: Michael Praetorius, Syntagma Musicum (Wolfenbüttel: 1619); reprint ed. (Kassel: Barenreiter, 1920), Volume II.

found in these illustrations include the Grosse Caisse, ancien modèle (bass drum with rope tensioning system), Grosse Caisse, nouveau modèle (bass drum with single rod tensioning system), Tambour ou Caisse claire, ancien modèle (snare drum), Caisse roulante, ancien modèle (tenor drum), and Cymbales.

Figure 17 contains four military signals from Kastner's book (the Infanterie der Koen. Grossbritannisch Hannoverschen Armée used by the De L'Infanterie Hanovrienne around 1821). Included are "Attention," "Retreat," "Halt," and "Cease Fire."⁸⁴ Often times drum signals were grouped together to form longer pieces. An example of grouping signals also appears immediately after the "Cease Fire" in Figure 17 (No. 10 Pour Sortir). In the last example, "Pour sortir," played when a General left a ceremony or function, the number "2" appears above several quarter notes without explanation. Judging from other symbols used throughout this appendix, the "2" probably was an indication for some type of short roll (possibly doubling "2" strokes to produce a five-stroke roll).

Later, during the nineteenth century, numerous manuals concerning drum and bugle calls were issued throughout Europe and the United States. For the most part, however, military drumming was taught by rote. In addition to the many rudiments, the drummer had to memorize all of the calls and their appropriate functions. Some of the calls were played alone and some together with the fifes. This tradition existed until the fife and drum were, for the most part, replaced by the bugle, which is still in use today.

⁸⁴ George Kastner, Manuel général de musique militaire Usage des armées français (Paris: F. Didot, 1848), p. 54. The page number above refers to a separate appendices, entitled "Batteries et Sonneries de L'Armée Française," which is paginated separately from the rest of the book. A complete explanation of the pagination arrangement of Kastner's book appears as a footnote entry in the "Selected Bibliography" of this monograph under "Books" (see Kastner, George on page 138).

No. 1 Attention. Achtung.



No. 4 Retirez vous. Retiriren.



No. 5 Halte. Halt



No. 8 Cesser le feu. Aufhoren mit Feuern



No. 10 Pour sortir. (Generale). Zum Ausrucken (General Marsch).



Figure 17. Nineteenth century military drum signals

There is very little evidence concerning the tuning of the snare drum during its tenure as a military instrument. An anonymous German tutor, written in 1777, indicates the pitch to be “D” in the bass clef while Jean Jacques Rousseau⁸⁵ asserts that the drums accompanying the fifes, pitched in “G,” should be tuned “as near as possible in “G” and the snare drum accompanying the wind band should be tuned to “D.”⁸⁶

Figure 18 is an example from a warrant issued by Charles I in 1632, which includes the “Voluntary before the March” in its original notation.⁸⁷ Horace Walpole documents this warrant in his book, A Catalogue of the Royal and Noble Authors of England, With Lists of the Works and describes how the manuscript was found:

As we have few memoirs of this Lord, I shall be excused for inserting a curious piece in which he was concerned. It is a warrant of Charles the first, directing the revival of the English march; as it is still in use with the foot. The M.B. was found by the present Earl of Huntingdon in an old chest, and as the Parchment has at one corner, the arms of his Lordship’s predecessor, then living, the order was probably sent to all Lords lieutenants of Counties.⁸⁸

This warrant also makes reference to the beating of this march as early as 1610 in Greenwich.⁸⁹ Its transcription into modern notation follows in Figure 19.⁹⁰ It is interesting to note that another copy of this warrant, found in the previously mentioned book, The academy of armory. . . by Randle Holme,

⁸⁵ This philosopher and author is credited with commencing the famous dispute known as the “guerre des bouffons” of 1752.

⁸⁶ In addition to tuning, James Blades describes in detail the suspension of the drum and makes an interesting observation concerning the origin of “braids” worn over the shoulder by present day band members.

When not in use on the march it was customary for the side drum to be carried on the player’s back. The drag-ropes, the ornamental cord hanging from beneath the drum, was passed over the head and the slack taken up by it being rolled round the drumsticks until the drum rested firmly on the back, held in position by pressure of the sticks on the chest. In certain cases the sticks were “housed” in a metal receptacle attached to the carriage straps. (With some regiments a pair of miniature drumsticks were affixed to the Drum-major’s uniform.) from James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), pp. 298–300.

⁸⁷ Horace Walpole, A Catalog of the Royal and Noble Authors of England, With Lists of the Works, 2nd ed. (London: R. and J. Dodsley, 1759), 1:200–02. (Due to an obvious publishing error in the copy contained in the Folger Shakespeare Library, Washington, D.C., the actual musical example of the “Voluntary” is not located with the warrant in Vol I, between pages 200–202, but is instead included in an unrelated article found in Vol. II, between pages 202 and 203.)

⁸⁸ Ibid.

⁸⁹ Ibid.

⁹⁰ James Blades, Percussion Instruments and Their History, rev. and enlg. (London: Faber and Faber, 1984), p. 220.



Figure 18. "The Voluntary Before the March"

contains discrepancies in both the wording of the warrant and, more importantly, in the notation of "The Voluntary before the March." For the purposes of this monograph, the example of the "Voluntary before the March" contained in Figure 18 represents the work as it appears in Horace Walpole's book. This decision was based primarily on the exacting detail in which he describes the discovery of the actual warrant manuscript and because scholars usually cite Walpole when referring to the warrant.

The use of the snare drum for military purposes was not limited to land; it also proved helpful in naval routines. On board ship it was concerned with action-calls (those manuevers necessary to navigate a sailing ship), burials at sea, flogging and "walking the plank."⁹¹

⁹¹ One of the most famous drums from this time is Sir Francis Drake's drum. Just before his death, legend has that Sir Francis Drake told his sailors to hang the drum at Plymouth, and if it were beaten in a time of danger, he would return. Sir Henry Newbolt used this theme to write the following poem: "Take my drum to England, hang et by the shore, Strike et when your powder's runnin' low, If the Dons sight Devon I'll quit the port o' Heaven, an' drum them up the Channel as we drummed them long ago." It should be noted that the beat of a drum was used during the month of August, 1914 and again when the Kaiser came to surrender in 1918. Drake's drum is owned by members of the Meyrick family and is under the care of the Plymouth Corporation. It is on display at Drake's old home, Buckland Abbey. from James Blades, *Percussion Instruments and Their History*, rev. ed. (London: Faber and Faber, 1984), p. 216–117.



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Figure 19. Transcription of Figure 18

In addition to the beating of military signals, the drummer was often called upon to perform additional duties unrelated to the art of drumming. Civic duties, some of which are still in use today, include replacing the town crier's handbell with the "town drum."⁹² Ralph Smith, in his *Military Collections* tells us:

All captains must have dromes and phiphers and men to use the same, who should be faithful, secret and yngenious, of able personage to use their instruments and office, of sundrie language, for often tymes they be sent to parlie with their enemies, to summon their forts and towns, to reddeme and conducte prisoners, and diverse other messages, which of necessitie require languages; if such dromes or phiphers should fortune to fall into the hands of their enemies, no gift or force should cause them to disclose any secrete that they know; they must often practice their instruments, teache the company their sound of the march, allarme, approche, assalte, battell, retreat, skirmish, or any other calling that of necessity should be known.⁹³

The preceding quote, while written by Ralph Smith and included in his *Military Collections*, is found in Chapter IV ("Of Military Music") in a book entitled, *Military Antiquities Respecting a History of the English Army from the Conquest to the present time* by Francis Grose. The title page from this book, shown in Figure 20, depicts a snare drum and two timpani prominently displayed in the foreground. This book contains ten pages of information concerning military music in general, and an additional illustrative page is devoted to "Instruments of Military Musick," depicting in great detail a small timpani, large timpani, snare drum, and tambourin. This page, included in Figure 21, also contains a two foot scale and three wind instruments.

The snare drum's association with military units could indeed be a frontier of musical research all its own. Misconceptions surrounding specific historical facts which relate to the snare drum should be addressed. In an effort to stay within the limits and scope of this monograph, a brief discussion concerning the military influences of other members of the percussion section (and the misconceptions surrounding them) will be necessary.

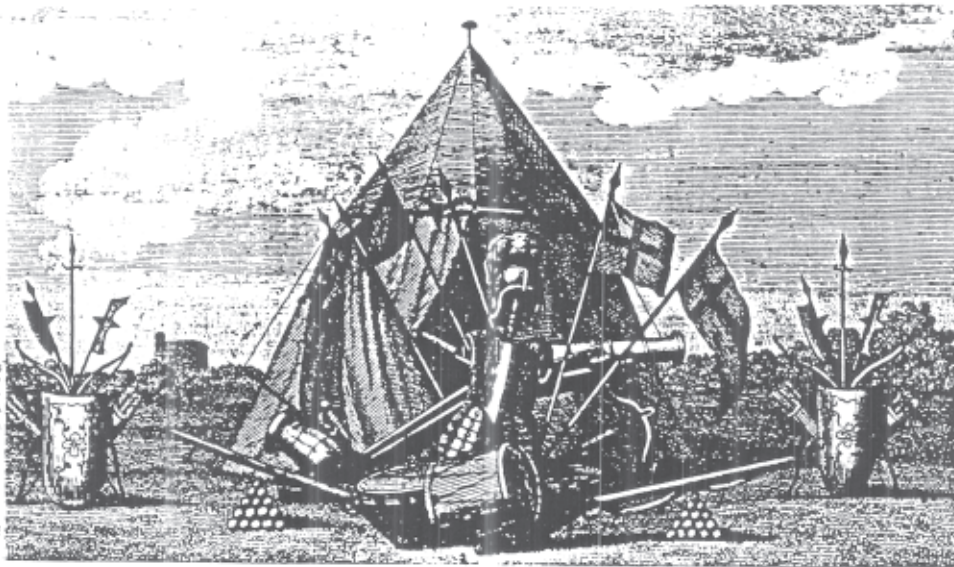
⁹² *The New Grove Dictionary of Music and Musicians*, 1980 ed., s.v. "Drum," by James Blades.

⁹³ Francis Grose, *Military Antiquities Respecting a History of the English Army from the Conquest to the present time*, 2 vols., new ed. (Piccadilly, London: I. Stockdale, 1812), 2:43.

MILITARY
ANTIQUITIES
RESPECTING
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FROM
THE CONQUEST TO THE PRESENT TIME.

By Francis Grose Esq. F. A. S.

A new Edition with material additions & improvements.



VOL. II.

Figure 20. Title page from Military Antiquities . . . by Grose

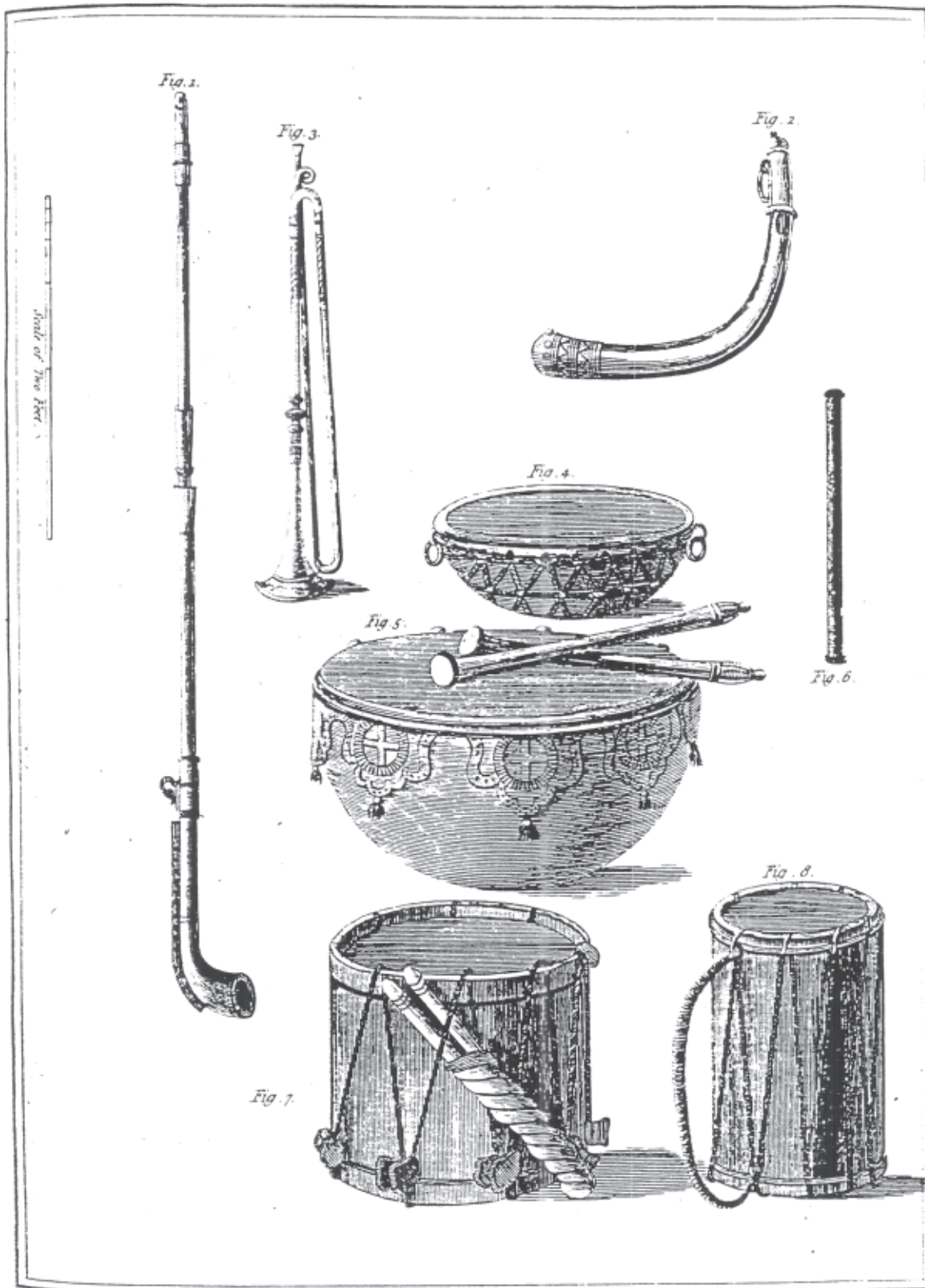


Figure 21. "Instruments of Military Musick" from Military Antiquities . . . by Grose

As was discussed in Chapter I, the snare drum made its appearance into the orchestra roughly at the same time as the other members of the batterie. In the eighteenth century, the influence of “Turkish music” of the Janissary Corps⁹⁴ is known to have been a determining factor in the acceptance of the bass drum, cymbals and triangle into the orchestra.⁹⁵ Extensive discussions on the purpose of the Janissary Corps, its influence on military and orchestral instrumentation (both wind and percussion), as well as other pertinent facts concerning percussion innovations can be found in sources dealing with both military and historical subjects. However, the snare drum, which was associated with military field music at this time, was not a regular member of the Janissary Corps.

In Kurt Reihard’s article “Turkey: Janissary Music,” a photograph of a miniature from Surname-i Vehbi (The Festival book of Vehbi) illustrates the “March of the mehter” (military band).⁹⁶ This painting, from the Topkapi Sarayi Museum and Library in Istanbul, depicts eight “duval” (bass drums) pictured along with six “boru” (trumpets), six pairs of “zil” (cymbals), and three pairs of “kös” (kettledrums). This particular miniature may have led some scholars to arrive at this misconception. The “duval” does resemble the side drum in its method of carriage, however, the presence of a switch in the left hand together with a curved beater in the right hand clearly distinguishes it from the side drum in use during this time.⁹⁷ To further illustrate this conclusion, Kurt Reinhard states: “Several of these instruments were adopted by European orchestras soon after the Turkish wars, above all the large bass drum, “türkische Trommel.”⁹⁸

⁹⁴ Sometimes referred to as the “mehter.”

⁹⁵ In addition, the “çagana” (Turkish crescent or Jingly Johnny) was also used in Janissary music by the seventeenth century.

⁹⁶ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. “Turkey: Janissary music,” By Kurt Reinhard.

⁹⁷ Ibid.

⁹⁸ Ibid.

Edgar Gangware, in his dissertation “The History and Use of Percussion Instruments in Orchestration,” concludes:

The positive result of the Turkish influence on the orchestras of the nineteenth century was that percussion instruments as an entire section were then accorded a place in instrumental ensembles. Not only the timpani, but now a variety of percussion instruments of numerous timbres were available for the composers to use in various ways.⁹⁹

Throughout his dissertation, Edgar Gangware discusses the advances of the various instruments contained in the batterie, that is, the bass drum, cymbals, triangle, tambourine, snare drum, tenor drum, and Turkish crescent or Jangling Johnny. His conclusions are based on the premise that it was the influence of the Janissary music that afforded these instruments their place in art music. He traces the history of each of these instruments in some detail. It is interesting to note that only a few short sentences are devoted to the snare drum and its questionable relationship to the Janissary influence. Because Edgar Gangware did not cite the source of his information regarding the snare drum in Janissary music, his assumption remains at best, unresolved.¹⁰⁰ Later in his dissertation Gangware asserts:

During the past century, both the snare or side drum and the tenor drum have been used with extreme caution in the orchestra. While the snare drum has been used to some extent throughout this entire time, the tenor drum has been used very little, with the exception of an occasional use in the opera orchestra. Although the snare drum was formerly used in the opera orchestras, it is presently often used with effect in the standard symphony orchestra.¹⁰¹

What is at question here is not the snare drum’s long association with the military, but more specifically, whether that association included military bands. The snare drum was used primarily with foot soldiers in the field and its origin as such is traceable. The presence of the snare drum in military bands during the early eighteenth century seems unlikely since neither written nor iconographical evidence supporting this theory has been found.

⁹⁹ Edgar Gangware, “The History and Use of Percussion Instruments in Orchestration” (Ph.D. dissertation, Northwestern University, 1962), p. 206.

¹⁰⁰ Each source consulted on the topic of Janissary music, the Janissary Corps, and Turkish music, contained no reference to the snare drum.

¹⁰¹ Edgar Gangware, “The History and Use of Percussion Instruments in Orchestration” (Ph.D. dissertation, Northwestern University, 1962), pp. 216–217.

Written and iconographical evidence supports the use of the bass drum, triangle, tambourine, cymbals, and Turkish crescent in the military bands and orchestras during the eighteenth century. Examples of the use of “Janissary” instruments in orchestral works can be found in many works including Christoph Willibald Gluck’s La rencontre imprévue of 1764, Wolfgang Amadeus Mozart’s Die Entführung aus dem Serail of 1782 and in Die Ruinen von Athens of 1812, the Battle Symphony of 1813, and the last movement of Symphony No. 9 of 1824 by Ludwig van Beethoven.

CHAPTER III: REVIEW AND ANALYSIS OF SELECTED MUSICAL EXAMPLES

In the preceding Chapter, the use of the snare drum for military purposes was discussed in some detail. From this military association, the snare drum eventually appeared in concert orchestras. A study of orchestral snare drum performance, particularly its emergence in the orchestra, can best be accomplished through an examination of specific works from the orchestral repertoire. A careful analysis of early works utilizing the snare drum will shed some light on the changing styles that led to present day orchestral performance practice.

In Chapter II, it was established that the snare drum was primarily associated with military functions during its early years of development. It is this association (which continues even today) that led composers of the eighteenth and nineteenth centuries to include the snare drum in works containing some type of military association.

The snare drum did not gain wide spread acceptance as an orchestral instrument until the end of the nineteenth century. Prior to this time, the emergence of the snare drum as an orchestral instrument was accomplished through several orchestral sub-genres including opera, incidental music for dramas, cantatas, battle pieces, socially stylized dance music (waltzes), and standard symphonic orchestral works. Examples from each of these areas will illustrate the presence of the snare drum in early orchestral works.

The first genre to play an important role in the domestication of the snare drum was opera. As was mentioned earlier, the snare drum was considered both a folk and military instrument during the eighteenth century. As such, its use in opera orchestras was limited, and drum parts were not often written down.

One of the earliest works to call for the snare drum is the opera Alcione, written by Marin Marais and premiered in Paris on February 18, 1706. In this work, Marais utilized the snare drum in the tempest scene to imitate the sound of a storm. He calls for the “tambourin” to roll continuously, in an effort to produce the sound of thunder and rain.

Even though this opera is cited as one of the earliest compositions to use snare drums, it should be noted that Marais did not use it in a strict military sense, which would have been in keeping with its normal association. Instead, he used several snare drums to produce a particular sound effect, in this

case, the sound of a storm. The use of several players in this instance was in keeping with military tradition, where it was common for players to double the same part, however, its use as a sound effect was way ahead of its time. This is, none the less, one of the earliest examples of the use of the snare drum in the orchestra. In operatic music, this was also one of the earliest attempts at stage realism.¹⁰² During this passage in the score, the violins, string bass, bassoons and bass continuo all intermittently play running eighth, sixteenth, and thirty-second notes, many times over on a repeated tone.

Figure 22 is an example taken from a “skeleton score” which illustrates another instance in *Alcione* where the snare drum is called upon to play. There is no indication as to how many drums are to be used in this rather brief passage which consists of four equally spaced notes.

3. Air des Matelots Acte III.

En réponse le chœur Répond à ce chœur page 114
 Le chœur la première cadence dans le second chœur

Tambourin

Figure 22. *Alcione* by Marais

¹⁰² Baker's Biographical Dictionary of Musicians, 7th ed., s.v. "Marais, Marin."

The snare drum was used quite infrequently in the orchestra for more than a century from 1706 until 1810.¹⁰³ One notable exception is the presence of a Tambour and Tambourin in the opera Iphigénie en Tauride, Tragédie en Quatre Actes, . . . by Christoph Willibald Gluck. This masterpiece, premiered on May 18, 1779, established Gluck as a superior opera composer. His use of percussion in this opera includes timpani, triangle, cymbals and two apparently different snare drums. His use of these two snare drums was quite simple and sparse. The first reference to the snare drum is found in Act I, Scene III, No. 9 with the appearance of the term Tambour in the score.¹⁰⁴ The rhythm consists of constant eighth notes in two-four meter with the cymbals (Cimbales) playing on each downbeat (a similar passage occurs in No. 12 seven pages later in the score). Gluck calls for a Tambourin in a subsequent movement marked “Meme mouvement” and writes a simple rhythm consisting of quarter notes in four-four meter for four measures.¹⁰⁵ Gluck’s use of the Tambourin in this instance may have been an attempt to score for the instrument relative to its earlier usage, since simple rhythms for the tabor were common when used as an accompanying instrument with the pipe.

As mentioned earlier, the snare drum appeared in very few orchestral scores between Marais’s Alcione and Beethoven’s Egmont. During this period (1706–1810), however, the snare drum was used extensively and nearly exclusively by the military.

Gioacchino Rossini is widely credited with re-introducing the snare drum to the orchestra. He is also known as one of the earliest composers to elevate the snare drum to the status of a solo instrument. He gained the nickname “Tamburrossini” because of his contributions to the snare drum. In the overture to his opera La gazza ladra, written in 1817, the snare drum opens the piece with two rolls.¹⁰⁶ Although

¹⁰³ The snare drum was used in orchestras during this time, however, most parts played were not written down. Some composers merely indicated when the drums were to play and usually did not provide written parts. Notable examples include George Friedrich Handel’s Music for the Royal Fireworks (1749) and Ludwig van Beethoven’s incidental music to Egmont (1810). Both of these examples are discussed in detail later in this chapter.

¹⁰⁴ Christoph Willibald Gluck, Iphigénie en Tauride, Tragédie en Quatre Actes . . . (Paris: Au Bureau du Journal de Musique, 1779), p. 53.

¹⁰⁵ *Ibid.*, p. 65.

¹⁰⁶ According to James Blades, “In Britain, in both Theatre and Concert Hall the introductory drum roll is occasionally mistaken for the solo roll preceding the National Anthem.” from James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 298.

he did not indicate a dynamic marking in the original score, he did indicate “Tamburo 1 and 2”.¹⁰⁷ An excerpt from the autographed manuscript appears in Figure 23. Some scholars believe Rossini may have

The image shows a page of handwritten musical notation for an orchestra. The staves are arranged vertically and labeled on the left with instrument names in Italian: Violine, Viola, Clarinetto, Flauto, Corno, Corno, Tromba, Fagotto, Trombone, Timpani, Violoncello, and Double Bass. The notation includes various musical symbols such as notes, rests, and dynamic markings. There are some handwritten annotations in the lower staves, including 'simul. canto' and 'ad lib.'.

Figure 23. *La gazza ladra* by Rossini

¹⁰⁷ Gioacchino Antonio Rossini, *La gazza ladra*. Melodrama per musica del Sig. Mo. Gioacchino Rossini (Firenze: Dalla copisteria Meucci al canto agli Aranci, n.d.), p. 1.

intended the drums to be placed at either ends of the orchestra, or to place one “out of the orchestra” or offstage. In modern performances, one player usually plays the first roll at a fortissimo level and the second roll at a pianissimo level. Following this introduction is a march-like passage similar to the pacemaking beatings that were previously discussed in Tabourot’s treatise. In nearly every case, the snare drum plays a variation on five minims (the equivalent of three beats in our modern notation) followed by a quarter rest. This can best be seen in Figure 24, taken from a modern version of the snare drum part.

A prolific French opera composer active in Paris during most of the nineteenth century also used the snare drum in many of his works. Daniel-François-Esprit Auber wrote and staged more than forty-five operas in Paris between 1813 and 1869. His fame reached its height with the premiere of Masaniello, ou la muette de Portici¹⁰⁸ in 1828 at the Opéra in Paris. This work is said to have laid the ground work for French grand opera, along with Giacomo Meyerbeer’s Robert le Diable and Rossini’s Guillaume Tell.¹⁰⁹ Although well known for his contribution to grand opera, he is also regarded as the founder of the French comic opera, while his romantic opera, Fra Diavolo, has become a standard work as well.

¹⁰⁸ This opera is usually referred to as Masaniello, although the title page simply reads, La muette de Portici.

¹⁰⁹ Baker’s Biographical Dictionary of Musicians, 7th ed., s.v. “Auber, Daniel-François-Esprit.”

Maestoso Marziale

SOLO

ff pp p f

SOLO

pp *f* *ff* *f*

All^o

16 34

63

2 3 4 5 6 7 8

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Figure 24. La gazza ladra by Rossini¹¹⁰

¹¹⁰ Carl E. Gardner, The Gardner Modern Method for the Instruments of Percussion, rev. and engl. ed. (New York: Carl Fisher, Inc., 1938), p. 68.

A portion of the snare drum part from Masaniello, ou la muette de Portici appears in Figure 25. In the overture to the opera Masaniello, Auber utilizes a very familiar rhythm in the snare drum part. Two years later, in 1830, he used a very similar part in the overture to the opera Fra Diavolo.

The opening passage, which is found on pages thirty and thirty-one of the original score, contains “five stroke rolls”, indicated by thirty-second notes or primary notes. Later, near the end of the third to last system, these same rolls are notated with grace notes now with a full quarter rest between each. The intended effect is, in this particular case, the same and would be executed identically.

This is very similar to the beating found in the incidental music to Egmont by Ludwig van Beethoven (see Figure 30). It is in the nature of military beatings used in hundreds of compositions and still used today in simple pace-making cadences.



Figure 25. Masaniello, ou la muette de Portici by Auber

Immediately following the rhythmical, march-like passage illustrated in Figure 25, the snare drum switches to a long roll lasting five and one-half measures. During this roll, the function of the snare drum changes drastically from a pace-making instrument associated with military maneuvers, to that of a more musical function.¹¹¹ Auber's use of the snare drum in both styles is notable at this time in the development of a new performance practice for the snare drum. Similar instances exist in other operas by him.

In Auber's Fra Diavolo ou l'hotellerie de Terracine, we see a similar type of rhythm and notation. A closer look will reveal that the rhythm has indeed been altered slightly in the fifth measure. This does not make it more difficult from a technical standpoint, but can cause problems for the unsuspecting performer. The percussion instrumentation for this opera is virtually the same as in Masaniello, except that the snare drum in this case is referred to as a Tambour de régiment. There are some who question whether the opening motive, as shown in Figure 26, should be played as an open double stroke roll (measured) or as a closed concert roll.

The author believes that Auber intended these played in an open, measured fashion for two reasons. First, the notation used indicates a precise rhythm, in this case, four thirty-second notes followed by either a quarter note or an eighth note. Secondly, as noted earlier, this rhythm is firmly rooted in military tradition and its execution is thus dictated by tradition.

On the other hand, one may question whether the written rolls (quarter notes and whole notes with three slashes), which occur throughout, should be played open or closed. Considering the drums available during the early nineteenth century and those in existence today, some interpretation is in order. It is widely known that an open roll played on a large field drum with loose calf skins will ultimately sound more like a closed roll than a measured roll. Therefore, the execution of rolls is (or should be) more often than not decided by the instrument rather than the performer. An open roll on a crisp, metal concert snare drum will produce an extremely precise and rhythmical sound probably very distant from the composers original intent.

¹¹¹ The Percussion instrumentation for this opera is, in fact, very similar to a military band, including Timbales, Triangle, Cimballes et Grosse-caisse, and Caisse de Regiment.



Figure 26. Fra Diavolo ou l'hotellerie de Terracine by Auber

In addition to the two works mentioned above, the snare drum also has an extensive part in two lesser known operas by Auber. These are Le phittre (1837) and La Fianede du Roi De Garbe (1864). In Le phittre, the composer also calls for Tambourin, which is not a snare drum, but in fact a tambourine. The original score is confusing in its terminology, however, careful study of the percussion parts should clear up any misunderstanding.¹¹²

A rather novel use of the snare drum is found in yet another opera by Auber, entitled, Le Serment ou les Faux monnoyeurs and written in 1832. Figure 27 illustrates the passage in question.

With an asterisk (*) in the score, Auber writes, "Les notes qui ont les queues en bas indiquent qu'il faut frapper sur le tambour, et celles haut, sur la baguette."¹¹³ This is an indication for notes with a "tail" on the bottom to be struck on the drum, and those with a "tail" on top to be hit on the stick. If this

¹¹² All passages scored for Tambour de régiment with stems up and down should be played by the cimballes et gross-caisse (bass drum and cymbles.)

¹¹³ Daniel François Esprit, Le Serment ou les Faux monnoyeurs (Paris: H. Troupenas, 1832).

is the case, a flam would apparently have been played where both stems up and stems down eight notes appear on the downbeat in several measures. Taking Auber's note into account, this would have to be done with one hand striking the drum and one hand striking the stick. This was possibly done much the same as we execute a "rimshot" today. Since later in the piece, rolls are indicated with slashes and symbol "tr.," it is possible to conclude that the thirty second notes may have been intended to be played "hand to hand" and not bounced. Bouncing these four notes as in a roll would make the "flam" extremely difficult to execute. Playing the four notes as in a single stroke roll would thus make playing the flam more precise, provided the overall tempo remained reasonable.



Figure 27. Le Serment ou les Faux monnoyeurs by Auber

Figure 28 is a transcription of the original part in contemporary notation.

The image shows a transcription of a snare drum part. It consists of five staves. The first staff begins with a dynamic marking 'ff' and contains a melodic line with slurs. The subsequent four staves are rhythmic patterns, each with a sequence of 'R' and 'L' characters below the staff indicating the hand used for each stroke. The fifth staff ends with a dynamic marking 'ff'.

Figure 28. Transcription of Figure 27

La Fiancée du Roi De Garbe is one of Auber's last operas. The snare drum (*Tambour de régiment*) is utilized in less military-like fashion in its obvious lack of pacemaking rhythms. Instead, the presence of long rolls, and sudden bursts of short rhythmical ideas (eighth note and two sixteenths or two sixteenth and an eighth) coupled with numerous support rhythms portray the snare drum as a more supportive instrument used for emphasis and color.

Not all of Auber's operas call for the snare drum. In *La part du diablo*, written in 1843, the composer uses timpani, triangle, cymbals and bass drum. The snare drum in this instance, is left out. Likewise, *La Neice ou le Nouvel Eginhard* (1823), is scored only for timpani.

In another part of Europe during the nineteenth century, other composers were also using the snare drum in opera orchestras. Ferencz Erkel, the creator of Hungarian national opera, was active in Budapest, Hungary as the founder and director of the Budapest Philharmonic Concerts (1853) and as the first piano professor at the National Musical Academy. He also composed the Hungarian National Anthem. The first truly national Hungarian opera, *Hunyady László*, was written by him and premiered in

1844. It received almost three hundred performances in the first fifty years of its existence. The Overture zur over hunyady László für orchester, published in Leipzig in 1844, is scored for two timpani, bass drum and cymbals, triangle and two Tamburi. At the first entrance of two snare drums, Erkel writes, “Eine militärtrommel rechts, die andere links im orchester.”¹¹⁴ This is apparently an indication for the military drums to be placed “on the right” and “on the left” of the orchestra. The two drums rarely play at the same time, but rather alternate half note rolls tied to an eighth note which occurs at the end of each four measure phrase. There are eight phrases in this section, which occurs later on page eighty-two of the score. It is difficult to determine where Ferencz Erkel got the idea to separate the drums and have them alternate rolls in such a fashion. Perhaps he attended a concert where Rossini’s La gazza ladra was performed. He may have otherwise known of the following practice used on military maneuvers.

For reasons of security, a company of troops would split up and spend the night in several different camps. The drummer in each camp would play a passage and wait for the neighboring camp drummer to repeat it or embellish it as a sign that all was well. In early America, there were occasionally three such camps and this maneuver would require three drummers. The rudimental snare drum solo known as “Three Camps” or “Points of War” was originally used for this particular function.¹¹⁵

The second genre to play an important role in the development of orchestral snare drum performance was incidental music. This music was intended to be used in connection with a play. Many works written as incidental music, especially during the nineteenth century, have taken on an independent existence. Examples include Franz Schubert’s for von Chézy’s Rosamunde, Fürstin von Zypren, Felix Mendelssohn’s for A Midsummer Night’s Dream, Edvard Grieg’s for Ibsen’s Peer Gynt, Gabriel Faurés and later Jean Sibelius’s for Maeterlinck’s Pelléas et Melisande. Three compositions from this genre which contributed substantially in the development of orchestral snare drum performance include Ludwig van Beethoven’s Egmont, Carl Maria von Weber’s Preciosa, and Georges Bizet’s L’Arlésienne.

¹¹⁴ Ferencz Erkel, Nyitány hunyady László Operához nagy zene karra (Budapest and Leipzig: Rózsavölgyi és Társa, 1844), p. 37.

¹¹⁵ From a lecture by William F. Ludwig, Jr. on Revolutionary drumming given on January 24, 1988 at the Percussive Arts Society Day of Percussion (Maryland/Delaware) held at Towson University, Baltimore, Maryland.

In 1810, Ludwig van Beethoven finished the incidental music to Egmont, a dramatic play by Goethe. There are two instances in which the snare drum is used in this work. At the end of Act 4, No. 8, there is an indication for an on-stage snare drum roll to occur during Egmont's dream.¹¹⁶ Here Beethoven writes, "Trommel auf dem Theater. etwas langsam und von weitem" (Drum on the stage, somewhat lingering and far away). This example is shown in Figure 29.

The second use of the snare drum in Egmont occurs during a portion of narration by Egmont, directly preceding the finale to the play, the Triumphant Symphonie. In the score, the composer indicates, "Die Trommel wird stärker gerührt." In this instance, the snare drum is used again on-stage during the dialogue to signal the approach of an army. Although no specific music is written for the snare drum, in most recordings, the pace-making beat used here is reminiscent of the beatings of Tabourot.



Figure 29. Egmont by Beethoven¹¹⁷

¹¹⁶ The indication "on-stage" in this instance should be interpreted as somewhere other than in the orchestra pit. This usually meant placing the drum on stage behind the curtains. The desired effect was the sound of a drum far away.

¹¹⁷ Ludwig van Beethoven, "Egmont, Op. 84," Werke (Leipzig: Breitkopf and Härtel, 1862–1888), Series 2, Vol. 12.

Zigeuner-Marsch (nach einer ächten Zigeuner-Melodie)
Moderato, ma tutto ben marcato

60

Clar.

Fag.

Cor.

Triangel und Kleine Trommel (Tambura)

60

65

Fl.

Ob.

Clar.

Fag.

Cor.

Timp.

Triangel und Kleine Trommel (Tambura)

65

70

75

70

75

Figure 31. Preciosa by Weber

Moderato

Piccoli

Clarinetti in A

Fagotti

2 Corni in E
auf dem Theater
in einem

2 Corni in E

2 Corni in E

2 Corni in E

Triangl. Tamburin
Schellen, Kleine Trommel

Violini

Violen

Soprani

Alti

Tenori

Bassi

Bassi

Picc.

Clar.

Triangl.
Tamb.
Schell.
Kl. Tr.

Viol.

Vle.

Bassi

Figure 32. Preciosa by Weber¹²⁰

¹²⁰Carl Maria von Weber, Preciosa (Berlin: Schlesinger'sche Buch and Musikhandlung, n.d.).

As was mentioned earlier, the term tambourin has been used by several composers, including Marais and Weber to indicate a type of large snare drum. This is, of course, a large tabor with snares. If the snares are on the top head, it is usually called a “Tambourin de Provence,” after the area in which it was widely used. In the discussion of works by Marais and Weber, however, the parts require the use of two sticks, unlike the early tabors. Georges Bizet, on the other hand, calls for a tambourin “without snares” in his incidental music to L’Arlésienne, a play by Daudet premiered in October of 1872. In this work, the snare drum part can be effectively performed with only one hand. Figure 33 represents the snare drum part from L’Arlésienne.

The third genre which influenced the acceptance of the snare drum as an orchestral instrument was the cantata. In addition to opera and incidental music, the cantata, another voice-dominated genre, utilized sizable orchestras.

Carl Maria von Weber, cited earlier for his use of the snare drum in the incidental music to Preciosa, also used this instrument in his cantata, Kampf und Sieg, written and premiered in Prague on December 11, 1815. This work, composed in the wake of Waterloo, is by far Weber’s largest cantata. It is also unusual in that it contains no arias. Weber felt the drama of the battle and victory could be kept moving if the aria form was omitted.

All^o deciso Tempo di marcia 7 A 7 1st Vns. 8 Tamb. All^o vivo e deciso

ff riten. *pppp* cresc. poco a

10 11 12 13 14 15 16 17 18 19 20 C 1 2 3 4 5

> poco cre - - - - - do. *mf* cre - - - - -

6 7 8 9 10 11 12 13 14 15 16 D 1 2 3 4 5

> -scen - - - - - do. cresc. *f* cresc.

6 7 8 9 10 11 12 13 14 15 16 E 1 2 3 4 5

> *ff*

6 7 8 9 10 11 12 13 14 15 16 F 1 2 3 4 5

> *fff*

6 7 8 9 10 11 12 13 14 15 G 12

H TAMB. 1 2 3 4 5 6 7 12

pp

I TAMB. 1 2 3 4 5 6 7 8 J 9 10 11 12 13 14 15 16

> *pp* cre - - - - - do.

K 17 18 19 20 21 22 23 24 25 26 27 L 5 M 1 2

> sempre cresc. *ff* *ff*

3 4 5 6 7 8 N 1 2 3 4 5 6 7 8 O

> *fff*

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 P 16 17 18 19 20

> *fff*

21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 FINE

Figure 33. L'Arlesienne by Bizet

Weber calls for a Tamburo militare in No. 5 entitled Krieger-choir (“Oestreichischer Grenadiermarsch”). In this instance, the snare drum and piccolo play a duet for sixteen measures at the dynamic level of pianissimo (Allegro Vivace). An eight measure snare drum solo marked Vivace later appears in No. 6 entitled Krieger-choir (“Feindlicher Marsch”). The two examples mentioned above contain simple pace-making rhythms similar to those used in military functions.

In No. 7, Schlacht (Allegro moderato) and No. 9, Erneute Schlacht (Allegro feroce), Weber utilizes simple quarter note patterns and simple embellishments including flams, rolls, and accents.¹²¹ Weber’s use of the snare drum, except for the fact that it appears in a cantata, is not unusual. He exploits the dynamic range of the snare drum and writes idiomatically for it as well. Additional percussion instruments used in this cantata include timpani, bass drum, triangle and cymbals.

Although the cantata genre as a whole contains only isolated uses of the snare drum, the inclusion of Kampf und Sieg does fall within the scope of this monograph and is included here accordingly.

The fourth genre considered important in the development of the snare drum as an orchestral instrument is “battle” and “outdoor” music. Probably the best example of the snare drum’s use in the orchestra with a strict military association is found in a “Battle” piece by Ludwig van Beethoven, entitled, Wellington’s Victory. This particular genre was very popular during times of turmoil and Wellington’s Victory, written in 1813, was very successful during this time as well. It was performed on many concerts as the feature number and was on the program at the premieres of many of his other orchestral works.

In Wellington’s Victory, Beethoven makes full use of the military from both the English and French. He calls for four snare; two for the English side and two for the French side. Each drum duo is called upon to play a pacemaking march for their respective army.

Figure 34 is taken from the score of Wellington’s Victory and represents the drum (Trommeln) and bugle (Trompeten) signals of both the English and French Armies.

¹²¹ Carl Maria van Weber, Kampf und Sieg (Berlin: Schlesinger, 1870), p. 15–37.

According to the composer, these marches are to be played as if approaching from a distance and repeated at will with crescendo (possibly adding players as the volume increases). The English march is played in a slow deliberate manner. As this drum march continues, a trumpet call (in E \flat) is sounded, signaling the troops to prepare for battle (that is “to boots”). At the conclusion of the call, the orchestra plays a march to the popular tune “Rule Britannia.” When the English march is finished, the same procedure is followed to ready the French side. According to Beethoven, the French march was played much faster than the English, as was customary at this time.¹²²

WELLINGTONS SIEG
oder
die Schlacht bei Vittoria.
von
L. VAN BEETHOVEN.
 Dem Prinz-Regenten von England Georg August Friedrich gewidmet.
 Op. 91.

ERSTE ABTHEILUNG.
Schlacht.

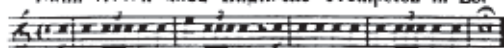
Trommeln und Trompeten an der englischen Seite.

Englische Trommeln zuerst allein.



NI. Dieses Trommeln wird eine Weile piano nach und nach immer stärker, nämlich von *crescendo poco a poco* bis zum *ff* fortgesetzt. — Leidet es der Platz, fängt man von der äussersten Entfernung an, und nähert sich immer mehr und mehr.

Dann treten dazu Englische Trompeten in Es.



Hierauf folgt der Marsch: **Rule Britannia.**

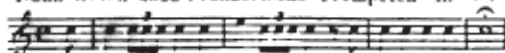
Trommeln und Trompeten an der französischen Seite.

Französische Trommeln zuerst allein.



NI. Dieses Trommeln wird eben so wie an der englischen Seite eine Weile piano, nach und nach immer stärker, nämlich von *crescendo poco a poco* bis zum *ff* fortgesetzt. — Leidet es der Platz, fängt man eben auch von der äussersten Entfernung an, und nähert sich immer mehr und mehr.

Dann treten dazu Französische Trompeten in C.



Hierauf folgt der Marsch: **Marlborough.**

Figure 34. Wellington's Victory, by Beethoven

¹²² As early as 1627, Pistofilo also tells us “The French custom, as far as the beat of the ordinance is concerned, is faster. More specifically, the French take two steps for each measure, and pause after each.” from Bonaventura Pistofilo, *Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell'ordine Militare, et Accadmico . . .* (Bologna: Presso Clemente Ferrone, 1627), p. 117.

Again the identical trumpet call is played to ready the French side, this time in C, and the orchestra then plays a march to the equally popular French tune, “Malborough.” At the conclusion of this march, each trumpet sounds the military signal à cheval which means “to horse.” Again, the French call is played in C very fast and the English in E^b very slow. The à cheval, illustrated in Figure 35, signals the beginning of the battle.



Figure 35. à cheval from Wellington’s Victory by Beethoven

The à cheval is one of five principal military calls or field pieces referred to by Johann Ernst Altenburg in his Versueb einer Anleitung zur heroisch-musikalischen Trompeter-und Paukerkunst of 1795. Many composers used bugle and drum calls in their works, often times in an effort to evoke some sort of military mood.

In the bass aria “Grosser Herr, o starker König” from his Christmas Oratorio, Johann Sebastian Bach employed a trumpet signal drawn upon the à cheval melody. This same signal was used earlier by Heinrich Ignaz Franz von Biber (1644–1704) in the trumpet part of one of his violin sonatas. Georges Bizet also used the à cheval in his opera, Carmen, produced in 1875. According to Squire, Farmer and Tarr, “Bizet probably did not know a Spanish call, and was in any case writing for a French audience, so he borrowed for his purpose the French cavalry à cheval.”¹²³ The French “Retraite” was used by Hector-Louis Berlioz in his La damnation de Faust of 1846, while Daniel-François-Esprit Auber had used the French “boute-selle” earlier in the overture to Fra Diavolo in 1830. And finally, the Austrian “Retreat,”

¹²³ The New Grove Dictionary of Music and Musicians, 1980 ed., s.v. “Military calls,” by William Barclay Squire, Henry G. Farmer, and Edward H. Tarr.

used by the cavalry in that country, is found in the opening of Franz von Suppé's Leichte Kavallerie of 1866.

Beethoven employed other percussion instruments in portraying the battle scenes of his works. During the course of Wellington's Victory, he also utilized the percussion section in providing the sounds of battle in addition to their regularly assigned parts. There are two "ratsche" or rattle parts. These are played on ratchets, with one for the English and one for the French side. These instruments are supposed to represent the sound of rapid gunfire. For the canon shots on each side, he specifies two large bass drums. This is in addition to the one already in the percussion section. The parts these canons are to play are denoted in the score with blackened circles for the English army and open circles for the French army. The composer indicates both "canons" and "rifles" are to be kept offstage, out of the orchestra, and separated (that is one on each side of the orchestra).

Beethoven utilizes the snare drum, as well as Janissary instruments, in nearly all of his works written for "outdoor" performances¹²⁴; Polonaise für Militärmusik and Ecossaise für Militärmusik both written in 1810, and Wzei Märsche für Militärmusik¹²⁵ written in 1809. Another "outdoor" march by Beethoven, Marsch (Zapfenstreich) für Militärmusik¹²⁶, similarly makes use of the snare drum. The snare drum parts in these works are extremely simple, consisting of single strokes, short rolls, and long rolls. The function of the snare drum in these works can best be described as accompanimental. That is to say, the contribution of the snare drum is not as important to the melodic, harmonic, or rhythmical ideas of these works as are the other instruments, most notably the woodwinds and brass. Rey Longyear, in his article on the domestication of the snare drum, suggests two theories for Beethoven's reluctance in

¹²⁴ Although Beethoven did not always indicate string parts in his music for outdoor performances, his use of the snare drum in these compositions deserves consideration. Beethoven's outdoor music was usually performed by the wind and percussion sections from the orchestra on concerts and the string section may have been present to play other works. Because Beethoven's use of the snare drum in other orchestral works previously mentioned illustrates his awareness of the instrument and its capabilities, the inclusion of a discussion of these works is justified.

¹²⁵ This was the first of three marches Beethoven wrote for the evening tattoo of the Bohemian army. It later found a place among a collection of Prussian infantry marches as a "March für das Yorck'sche Korps."

¹²⁶ The Tatoon was originally a military call sounded in the evening to signal the local tavern keepers to close shop, and the soldiers to repair to their quarters. The word seems to be derived from taptoo, or putting the tap to the keg and selling no more liquor that evening. In Germany, the bung (Zapfen) was replaced in the barrel, and a chalk line (Streich) was drawn across the bung by the guard so that it could not be opened without evidence of tampering." from: Norman Smith and Albert Stoutamire, Band Music Notes, rev. ed. (San Diego: Kjos West/Neil A. Kjos, Jr., Publisher, 1979) p. 19.

The image displays a page of a musical score for 'Polonaise für Militärmusik' by Ludwig van Beethoven. The score is arranged in two systems. The first system includes parts for Flauto piccolo, Oboi, Clarinetti in A, Corni in D, Tromba in D, Tamburo grande, Tamburo militare, Triangolo, Cinelli, Fagotti, and Contrafagotto. The second system continues the orchestration with various woodwind and string parts. The notation is dense, featuring complex rhythmic patterns and dynamic markings typical of Beethoven's military music.

Figure 36. Polonaise für Militärmusik by Beethoven

incorporating more difficult passages for the snare drum. First, he believes the snare drum parts may have been doubled and needed to be simple in order to achieve precision. Secondly, the player, if only one was used, may very well have improvised from the written part.¹²⁷ The snare drum parts in question are illustrated in Figures 36, 37, and 38. They are taken from the Polonaise, the Eccossaise and the Zwei Märsche, respectively.

¹²⁷ Rey Longyear, "The Domestication of the Snare Drum," Percussionist (November 1965), p. 2.

The image displays a page of a musical score for 'Eccossaise für Militärmusik' by Beethoven. The score is arranged in a system of ten staves, each labeled with an instrument or part. From top to bottom, the staves are: Fauto piccolo, Oboi, Clarinetti in A, Corni in D, Tromba in D, Tamburo grande, Tamburo militare, Triangolo, Cinelli, and Contrafagotto. The music is written in a 2/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The percussion parts (Tamburo grande, Tamburo militare, Triangolo, and Cinelli) show a consistent rhythmic accompaniment throughout the piece.

Figure 37. Eccossaise für Militärmusik by Beethoven

The snare drum is referred to as either Tamburo militare or Tamburo piccolo in these three work for military band.¹²⁸

Paul Hindemith composed his Symphonia Serena for Orchestra, a four-movement work written and premiered by the Dallas Symphony Orchestra in 1946. The second movement, entitled, “Geschwindmarch by Beethoven—Paraphrase for Symphonia Serena,” is scored only for wind instruments¹²⁹ and takes the form of a vigorous paraphrase of Ludwig van Beethoven’s Zwei Märsche für Militärmusik, mentioned above.

¹²⁸ Other percussion instruments present in these works are Tamburo grande (Bass Drum), Cinelli (crash cymbals), and Triangolo (triangle).

¹²⁹ This movement can and is often performed by wind ensembles since strings are not required in the second movement.

Allegro.

Figure 38. Zwei Märsche für Militärmusik by Beethoven

The wind parts contain fragments of the melody, first introduced against an energetic woodwind accompaniment, followed by an altered presentation of the theme in compound meter. Despite his treatment of the winds, the percussion parts (timpani, glockenspiel, and snare drum) are extremely simple and straight forward. The timpani are tuned to F and D \flat , the glockenspiel part is limited to seven pitches, and the snare drum part is actually very typical of Beethoven's writing for the instrument. Hindemith utilizes only a few basic rhythms in the snare drum part, including quarter, eighth, half, and whole notes. Rolls are indicated by the symbol "tr" in both the timpani and snare drum part.¹³⁰ Figure 39

¹³⁰ Three slashes were used by Beethoven to indicate the snare drum rolls in the original march.

contains an excerpt from the snare drum part taken from the second movement of Hindemith's *Symphonia Serena* for Orchestra.¹³¹

The image displays five staves of musical notation for a snare drum part. Each staff begins with a treble clef and a common time signature (C). The notation consists of rhythmic patterns of eighth and sixteenth notes, often with trills (tr) indicated above the notes. Dynamic markings are placed below the staves: the first staff starts with *f* and ends with *p*; the second staff starts with *p* and includes a *cresc.* marking; the third staff starts with *mf* and ends with *p*; the fourth staff starts with *f*; and the fifth staff ends with *ff*. Section markers J, K, and L are placed above the staves. Trills are marked with 'tr' above the notes.

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Figure 39. *Symphonia Serena* for Orchestra by Hindemith

The fifth area of interest in this discussion of orchestral snare drum performance involves a look at a more social or functional type of music. For this genre, waltzes by Joseph Lanner and Johann Strauss, Jr. were selected.

During the eighteenth and nineteenth centuries, military bands flourished throughout Europe and America. In addition to their military duties, these bands were often called upon to provide entertainment for troops, usually in the form of dances or concerts. This use of military bands eventually ex-

¹³¹ A traditional transcription of Beethoven's *Zwei Märsche für Militärmusik*, authentically edited for modern instruments, has been made available by H. Robert Reynolds. In this case, the snare drum part very closely resembles that of the original.

tended to concerts held in town squares and halls.¹³² With this in mind, the presence of the snare drum in the examples that follow should not seem surprising.

Composers of this time had heard the snare drum military bands playing music designed for entertainment. Several examples of music from the eighteenth century written in triple meter (3/8 and 3/4) and intended for military bands are included in George Kastner's Manuel général de musique militaire à l'usage des armées français of 1848. Pieces in triple meter were rarely used in military maneuvers requiring marching and were often used as short concert pieces, much as they are today.

The main difference between military and nonmilitary use of the snare drum in social or functional music, lies in the rhythmic treatment of the snare drum. As expected, the role of the snare drum in military works of this nature involve intricate parts and constant rhythms usually with little or no resting. In the discussion of the waltzes by Lanner and Strauss that follows, the function and use of the snare drum has been significantly altered. The snare drum is now used only occasionally and then only as an instrument of color or dynamic reinforcement.

Josef Lanner was a violinist, conductor, and composer of over 200 waltzes. His compositional output gives him, and Johann Strauss, Sr. rightful credit in creating the Viennese waltz. It is apparent in this particular genre that most signs associated with military drumming have begun to disappear.

In Die Badner Ring'In, Opus 64 (1832), Lanner utilizes the snare drum, (tamburo petit), not as a military instrument, but rather as an instrument of reinforcement, during important accented passages and phrases involving crescendos as well as decrescendos. In a few instances, as in the example shown in Figure 40, the snare drum is used both as a solo and supportive instrument.

In another waltz, entitled Die Romantiker, Opus 167 (1841), Lanner's use of the snare drum entails supporting a sustained crescendo and emphasizing accented passages. This is also an early example of using the snare drum for "coloristic purposes" rather than its original role, that is, of rhythmic support. A short excerpt from this composition is found in Figure 41.

¹³² In an effort to sustain their occupation, civilian trumpeters and drummers regularly organized guilds and often refused membership to military musicians.

Introduction

The musical score is titled "Introduction" and is for the piece "Die Badner Ring'ln" by Lanner. It is arranged for a full orchestra. The instruments listed on the left are: Flauto, Oboe, Clarinetto I in E, Clarinetto II in A, Fagotto, Corno I II in E, Tromba I II in E, Trombone, Tamburo petit and Tamburo grande, Violino I, Violino II, Violino III, and Contrabasso. The score is written in 3/4 time. The woodwinds and strings have dynamic markings of *f* (forte) and *p* (piano). The snare drum part (Tamburo grande) has a specific rhythmic pattern with accents and slurs, and is marked with *pizz.* (pizzicato).

Figure 40. Die Badner Ring'ln by Lanner

The snare drum is found in numerous waltzes by another well known composer of this genre. Johann Strauss, Jr., in his Emperor Waltz, Op 437 ("Kaiser-Walzer"), wrote for the kleine trommel. This is a perfect example of knowing when not to play a passage exactly as it is written.

Introduktion.

The musical score is titled "Introduktion." and is arranged for a full orchestra. The instruments listed on the left are: Piccolo, Flauto, Oboe, Clarinetto I in C, Clarinetto II in A, Fagotto, Corno I in F, Corno II in F, Tromba I in F, Trombone, Tamburo piccolo, Tamburo grande, Violino I, Violino II, Viola, and Violoncello e Contrabbasso. The score consists of 16 staves. The top five staves (Piccolo to Fagotto) are in treble clef, while the bottom five staves (Violino I to Violoncello e Contrabbasso) are in bass clef. The middle two staves (Corno I and II) are in bass clef. The percussion staves (Tamburo piccolo and grande) are in 2/4 time. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *f*, *pp*, and *ppp* are indicated throughout the score.

Figure 41. Die Romantiker by Lanner

In measure nineteen of the first waltz, the eighth note occurring on the upbeat of count one is not played as written. According to Anthony Cirone:

For almost every instrument there exists numerous instances when the execution of the written notation must be altered to achieve the authentic style, or performance practice, of the period. A knowledge and understanding of these stylistic changes will develop as the player gains experience through listening to good recordings and live performances and by performing these parts with an orchestra.¹³³

Cirone suggests that the eighth note in question receive a value “somewhere between a triplet and sixteenth note,” and should be played closer to beat two than written. This phenomenon occurs in several “Vienese” waltzes and should be interpreted accordingly.

The frequency of snare drum parts in social music was a strong factor influencing the acceptance of the snare drum as an orchestral instrument. As the instrument was used more and more in performances, especially as in the examples above, its military association was slowly, but not entirely forgotten. It is perhaps in this area of music that the snare drum actually began to be utilized consistently as a color instrument.

For the most part, percussion instruments were used to evoke particular atmospheres (i.e. the Orient and the military), and were but rarely used as abstract timbres and colors until the later 19th century when the Impressionist school came into being. Debussy and Ravel used the percussion instruments as color, but colors which played an integral part in a larger canvas. That is to say the percussion section became a functioning part of an orchestra that was made up of a color palette and thus became a section within the orchestra rather than one imposed upon it.¹³⁴

Composers other than Debussy and Ravel also began to realize the many different timbres the snare drum could contribute to their “palette” of orchestral colors. The premature coloristic use of the snare drum, to some extent, foreshadowed the impressionistic movement that was to flourish primarily in France during the last decade of the nineteenth century. One will recall the use of the snare drum as a

¹³³ Anthony Cirone and Joe Sinai, *The Logic of It All* (Menlo Park, California: Cirone Publications, 1977), p. 96.

¹³⁴ Morris Goldenberg, *Modern School for Snare Drum with a Guide Book for the Artist* (New York: Chappell and Co. Inc., 1955), p. 70.

color or “effect” instrument as early as 1706 when Marin Marais used the snare drum in his opera, Alcione, to produce the sound of a storm.

The sixth category of music to be studied is the standard orchestral repertoire. As you will recall from Chapter I, the third objective of this monograph was to examine the developments of orchestral snare drum performance practice. In order to accomplish this objective, a brief¹³⁵ analysis of works within the standard orchestral repertoire was necessary.

There are numerous examples of the use of the snare drum in the standard orchestral repertoire. This fact in itself supports the idea that the five genres discussed earlier (opera, incidental music, cantatas, “battle” and “outdoor” music, and social or functional music) played a major role in cultivating the acceptance of the snare drum in the standard orchestral repertoire. However, it is in this last category that we find snare drum parts that are both firmly rooted in military traditions and those which are completely void of any type of association, be it military, folk-like, or otherwise.

An early work that deserves special recognition for its contribution to orchestral snare drum performance is Music for the Royal Fireworks. Written in 1749 by Georg Friedrich Handel, this composition makes reference to the use of side drums only in the score. Written snare drum parts were not provided by Handel. Tradition has it that the first performance, more than twelve side drums were used. This use of several drums to some extent, anticipated Hector-Louis Berlioz’s use of percussion in his Grande Messe des Morts in 1837, some eighty-eight years later. In A Treatise on modern instrumentation and orchestration; to which appended the Chef d’orchestre, Berlioz discusses his preference for several snare drums in orchestral works:

Drums . . . are rarely well placed otherwise than in large orchestras of wind instruments. Their effect is the better and the nobler . . . as they are more numerous; a single drum . . . has always appeared to me mean and vulgar. . . . But eight, ten, twelve, or more drums, executing in a military march rhythmical accompaniments, or crescendo rolls, prove magnificent and powerful.¹³⁶

¹³⁵ A detailed discussion or analysis of every work containing a snare drum part with some or all of the military-like characteristics would take up an enormous amount of space.

¹³⁶ Hector-Louis Berlioz, A Treatise on modern instrumentation and orchestration; to which appended the Chef d’orchestre, trans. Mary Clarke, new ed., rev. and ed. Joseph Bennett (London: J. Alfred Novello, 1882), p. 231.

In Chapter II, the military associations of the snare drum were outlined and discussed in great detail. These associations occupy a significant place in the discussion of snare drum parts from the standard orchestral repertoire.

For the purposes of this monograph, a snare drum part has military associations if at least one of the following exists: (1) a major portion of the snare drum part contains steady, march-like rhythms (the passage may or may not contain embellishments and there is an obvious absence of syncopated rhythms), (2) a major portion of the rhythms found in the snare drum parts resemble those found in early sources dealing with military drum music. These early sources include works discussed in Chapter II by George Kastner, Marin Mersenne, Bonaventura Pistofilo, John Philip Sousa, Jehan Tabourot, and Horace Walpole. These sources contain military snare drum calls, “ordinances,” and marches from French, Italian, Belgian, Prussian, Austrian, Bavarian, English, and American military units.

Nineteenth and twentieth century works with snare drum passages containing substantial military associations as defined above include Franz von Suppé’s Pique Dame, Hector Berlioz’s Rákóczi March (1846), Anton Titl’s Der Tambour der Garde, Peter Tchaikovsky’s 1812 Overture Solennelle (1880) and Slavonic Marsch (1876), Nikolay Rimsky-Korsakov’s Capriccio Espagnol (1886), and Scheherazade (1887), Claude Debussy’s “Fetes” from Trois Nocturnes (1900), Zoltán Kodály’s Háry János Suite (1926), Dmitri Shostakovich’s Symphony No. 1 (1926), Sergey Prokofiev’s Lieutenant Kijé (1933), Peter and the Wolf (1936), and Symphony No. 5 (1944), William Schuman’s Symphony No. 3 (1941), George Antheill’s Symphony No. 5 (1948), Serge Prokofiev’s Symphony No. 7 (1952), Dmitri Shostakovich’s Symphony No. 10 (1953), and Piano Concerto in F, Op. 102 (1957), and Charles Ives’s The Gong on the Hook and Ladder or Firemen’s Parade on Main Street (1960).¹³⁷ Brief excerpts from each of the works above are illustrated in Figures 42 through 60. The resemblance to early military drum beatings previously discussed in Chapter II can be seen in each of these excerpts. Tempo, dynamic, phrase and interpretive markings that appear in the following excerpts were taken from actual snare drum parts. When discrepancies in these markings were found in different published snare drum parts, the markings appearing in the original score were used.

¹³⁷ Every example listed has been analyzed or cited in numerous pedagogical sources including snare drum method books, percussion texts and orchestral excerpt lists.



Figure 42. Pique Dame by Suppé



Figure 43. Rákóczi March by Berlioz

f Solo

p

etc.

Figure 44. Der Tambour der Garde by Titl

pp

Figure 45. 1812 Overture Solennelle by Tchaikovsky

p

mf

Figure 46. Slavonic March by Tchaikovsky



Figure 47. Capriccio Espagnol by Rimsky-Korsakov'



Figure 48. Scheherazade by Rimsky-Korsakov'

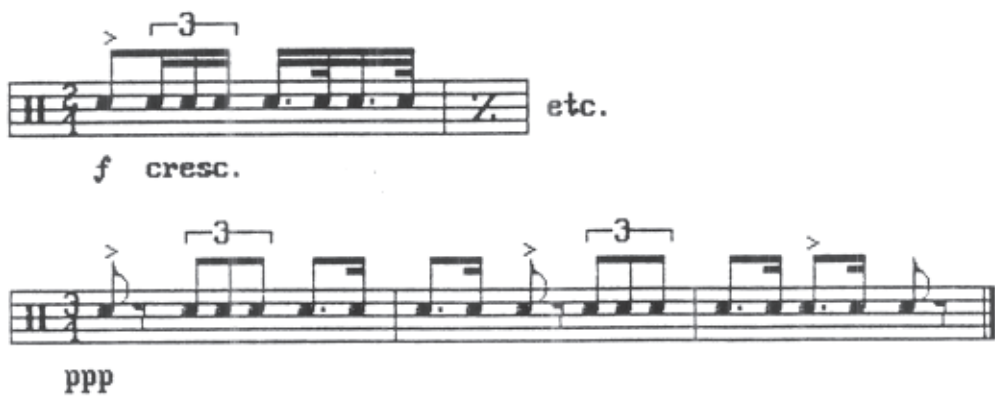


Figure 49. "Fetes" from Trois Nocturnes by Debussy



Copyright 1928 by Universal Editions
Figure 50. Háry János Suite by Kodály

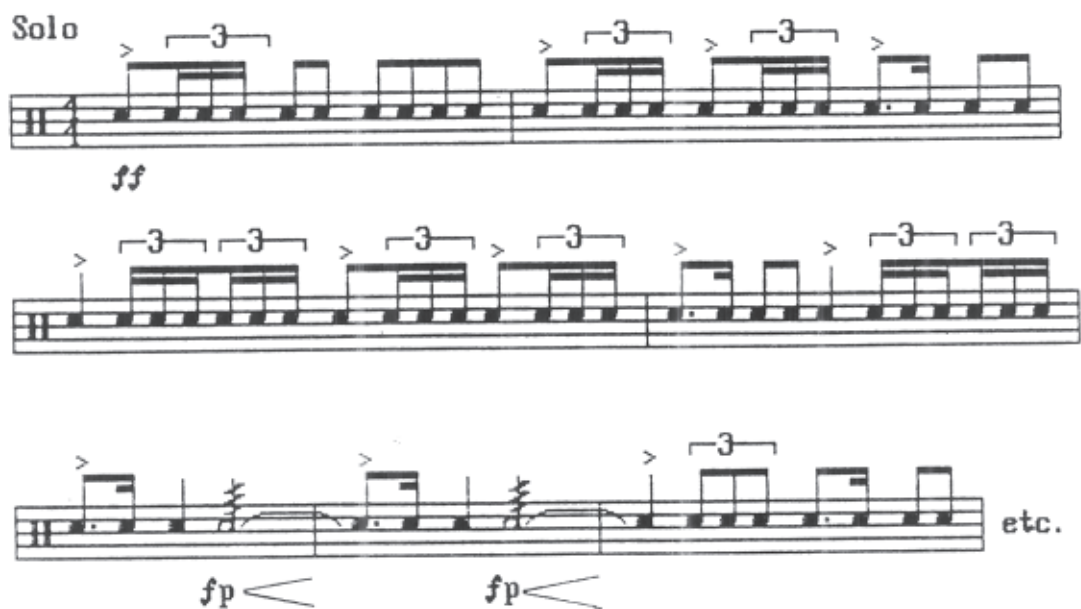


Copyright 1926 by Leeds Music Corporation
Figure 51. Symphony No. I by Shostakovich



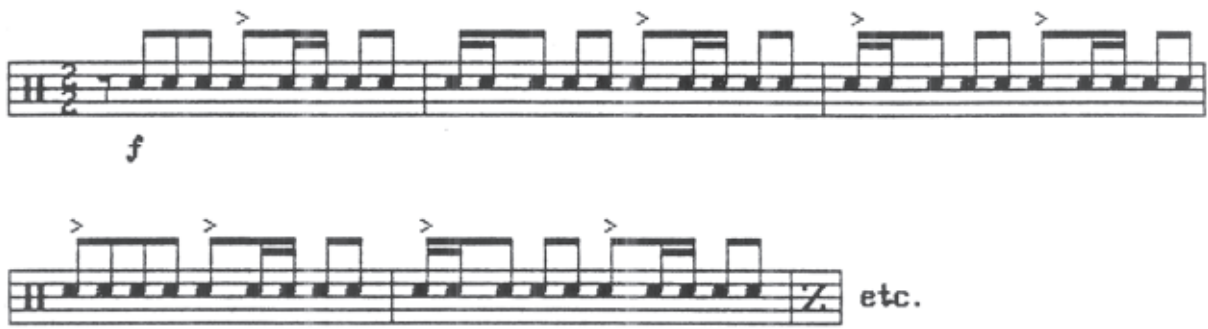
Copyright assigned 1946 to Boosey and Hawkes, Inc.

Figure 52. Lieutenant Kijé by Prokofiev



Copyright 1936 by Editions Gutheil

Figure 53. Peter and the Wolf by Prokofiev



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Figure 54. Symphony No. 5 by Prokofiev



Copyright 1942 by G. Schirmer

Figure 55. Symphony No. 3 by Schuman

mf accel.

cresc. etc.

Copyright 1948 by Leeds Music Corporation

Figure 56. Symphony No. 5 by Antheil

p

etc.

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Figure 57. Symphony No. 7 by Prokofiev



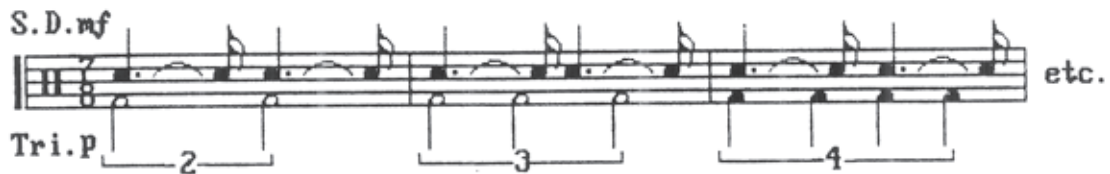
Copyright 1957 by Leeds Music Corporation

Figure 59. Piano Concerto in F, Op. 102 by Shostakovich



Copyright 1953 by Leeds Music Corporation

Figure 58. Symphony No. 10 by Shostakovich



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Figure 60. The Gong on the Hook and Ladder or Firemen's Parade on Main Street by Ives

Although all of the preceding examples contain some evidence of military associations, many of these same works contain other passages which do not contain military-like rhythms. An excellent example is Nikolay Rimsky-Korsakov's Scheherazade. This composition contains passages considered military and folk-like. In addition, some sections of the snare drum part do not fall into either the mili-

tary or folk-like categories. Excerpts from these folk and “neutral” passages are contained in Figures 61 and 62, respectively.

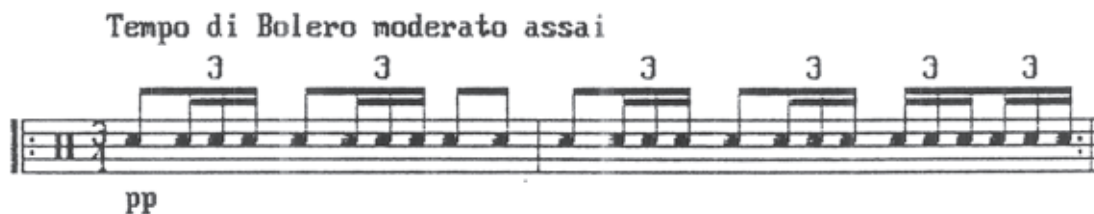


Figure 61. Scheherazade by Rimsky-Korsakov'



Figure 62. Scheherazade by Rimsky-Korsakov'

As we discussed in Chapter II, the snare drum was also used as a folk instrument prior to its appearance in the orchestra. An excellent example of the use of the snare drum primarily as a folk instrument in the standard orchestral repertoire of the twentieth century is found in one of Maurice Ravel's most recognized compositions, Bolero, produced in Paris in 1928. As depicted in Figure 63, the snare drum plays what is essentially a two measure folk dance rhythm. This incessant pattern, which is repeated one hundred and sixty-nine times during the course of the piece, begins very softly and crescendos during the entire piece.



Copyright 1929 by Editions Durand and Cie of Paris.

Figure 63. Bolero by Ravel

There are many compositions which contain military, folk, and sometimes no apparent associations. When composers score for a particular emotion or setting, the atmosphere can be changed or altered by subtle differences in timbres. The snare drum, with its many timbres, can be used to imitate the sound of an approaching army, a medieval folk-dance, or to provide rhythmic and dynamic support when needed. All of these functions result in a snare drum part that does not always fall into a specific category. Previously mentioned works with multi-associated parts include Nikolay Rimsky-Korsakov's Capriccio Espagnol and Scheherazade, Zoltán Kodály's Háry János Suite, Dmitri Shostakovich's Symphony No. 1 and Symphony No. 10.

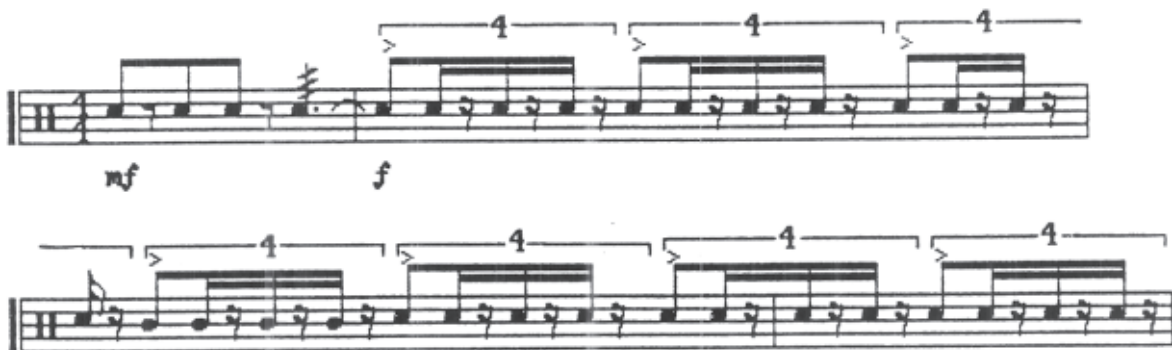
Those compositions containing snare drum parts which seem to bear little or no resemblance to previous associations include Mili Balakirev's Islamey (1908), Alexander Borodin's Prince Igor (1869–90), Maurice Ravel's Alborada del Gracioso (1905), Charles Ives's "Putnam's Camp" from Three Places in New England (1903–14) and Symphony No. 4 (1910–16), Ernest Bloch's Schelomo (1916), Serge Prokofiev's Symphony No. 6 (1945–47), Leonard Bernstein's Age of Anxiety (Symphony No. 2) (1949), Benjamin Britten's The Turn of the Screw (1954), John Addison's Carte Blanche, and Carl Stockhausen's Kontakte (1960), Spiel für Orchester, and Trans. Brief examples of the writing for the snare drum in some of the works listed above follow immediately in Figures 64 through 72. The styles utilized in these works are as varied as they are diverse.



Figure 64. Islamey by Balakirev



Figure 65. Prince Igor by Borodin



Copyright 1914 by Theodore Thomas Co.

Figure 66. "Putnam's Camp" from Three Places in New England by Ives



Copyright 1965 by Associated Music Publishers, Inc.

Figure 67. Symphony No. 4 by Ives



Copyright 1949 by Leeds Music Corporation

Figure 68. Symphony No. 6 by Prokofiev

pp

etc.

Copyright 1918 by G. Schirmer, Inc.

Figure 69. Schelomo by Bloch

with brush

p

etc.

Snare drum with brushes

p

etc.

Copyright 1950 by G. Schirmer, Inc.

Figure 70. Age of Anxiety by Bernstein



Copyright 1956 by Oxford University Press

Figure 71. Carte Blanche by Addison

with side drum sticks



Copyright 1966 by Boosey and Hawkes

Figure 72. The Turn of the Screw by Britten

Other twentieth century works by well known composers that contain snare drum parts worth mentioning include Edgard Varèse's Hyperprism (1923), Benjamin Lees's Symphony No. 3 (1975) and Collage; for String Quartet, Wind Quintet and Percussion (1978), and Michael Colgrass's Déjà Vu for Percussion Quartet and Orchestra (1978).

In 1944, the foremost Hungarian composer, Béla Bartók completed the highly successful Concerto for Orchestra.¹³⁸ The second movement, entitled "The Joke of the Couples," begins with a snare drum solo that represents the culmination of many years of evolution for orchestral snare drum performance. This passage, illustrated in Figure 73, is completely void of the characteristics originally present in early music for the snare drum. There are no flams, ruffs, rolls or steady march-like rhythms. Bartók also calls for a clear snare drum (snares off) throughout. Most professional performers agree that the best

¹³⁸ Concerto for Orchestra was commissioned by Koussevitzky and performed by him in Boston that same year.

way to execute this passage is to apply a special sticking pattern to it. Most play the accented notes with the left hand and the non-accented notes with the right. The opposite sticking would work just as well for some performers. Playing the accents with one hand provides the distinction needed. Likewise, beating the repeating sixteenth notes with one hand allows for a even, flowing sound. This technique is applicable to numerous other compositions with similar problems. The underlying purpose of the snare drum in this instance is an active rather than passive one, both rhythmically and melodically. Bartók's use of different playing areas (center and edge) is also a noteworthy development. This technique, which represents another attempt at expanding the tonal capabilities of the snare drum, was also used in 1968 by Elliott Carter in his Eight Pieces for Four Timpani.

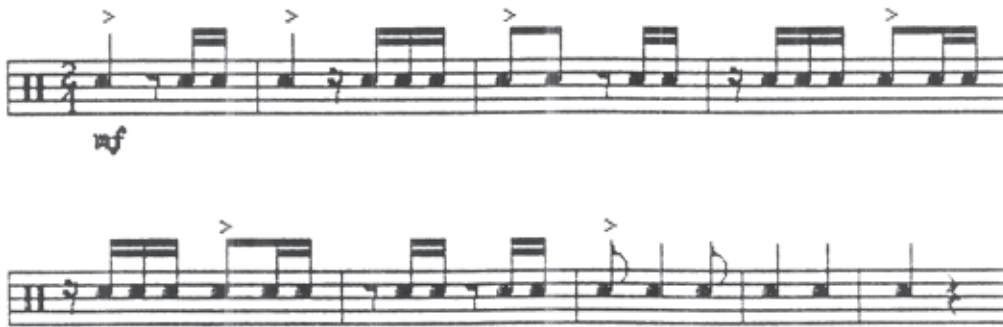


Figure 73. Concerto for Orchestra by Bartók

An example of a composer's unique use of the snare drum in the orchestral repertoire is found in Carl Nielsen's Symphony # 5. This symphony, premiered in Copenhagen in 1922, is the best-known work written by this outstanding Danish composer. It displays immense instrumental color. The writing for the snare drum requires all the artistry of a professional performer. Between rehearsal numbers thirty-four and thirty-five, the snare drum plays a simple, straight forward passage, at a constant tempo of 116, while the orchestra plays at a different tempo. The dissention between tempi is intentional at this point with the role of the snare drum being a sort of antagonist. The rhythms present in the snare drum part at this point, as seen in Figure 74, resemble a simple march. This treatment of the snare drum in a cadence-like passage was in keeping with the traditional function of the instrument. This is still done today in many compositions. However, beginning at rehearsal number thirty-five, the snare drum is called

upon to play a written cadenza. It should be quite free and far removed from the orchestra's tempo and, according to Arthur Press, "it should be a veritable showcase for your technique."¹³⁹ This type of writing for the instrument is not in keeping with early pace-making associations. After rehearsal number thirty-six, the snare drum continues the cadenza *ad libitum*. This section allows the player a great deal of freedom. A passage where the snare drummer improvises, either on previously stated material or on new material, is extremely rare in the traditional orchestral repertoire. This is an excellent example of the limits composers have sought to expand in the use of the snare drum.



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Figure 74. Symphony No. 5 by Nielsen

¹³⁹ Arthur Press, *Classical Percussion* (Music Minus One MMO 4065), p. 24.

Many prominent percussionists have written out cadenzas for Nielsen's Symphony No. 5. Arthur Press, in his Music Minus One project, Classical Percussion, believes it is more practical to write a cadenza before hand than to improvise one on the spot. He wrote a cadenza for the passage in question following a discussion with Michael Tilson Thomas, who was guest conducting the Boston Symphony, of which Press is a member. Thomas preferred "short, rapid, staccato outbursts rather than sustained or repetitive passages."¹⁴⁰

Another work by Carl Nielsen, Koncert for Klarinet og Orkester. Op. 57, makes extensive use of the snare drum. The snare drum part is so important in this work that it is often times performed on recitals and concerts with clarinet, piano (in place of the orchestra) and snare drum. The snare drum part consists of intricate rhythms, a large range of dynamics, and occasional ostinato passages. An example from this composition appears in Figure 75.

The seventh genre which played an important role in the development of orchestral snare drum performance is chamber music. Although this area does not contain a wealth of passages utilizing the snare drum, the fact that the snare drum is included at all in works by reputable composers indicates at least a passive acceptance of the instrument in art music. Four notable compositions which deserve mentioning include Igor Stravinsky's Histoire du Soldat (1918), William Walton's Façade (1923), Béla Bartók's Sonata for Two Pianos and Percussion (1938), and Charles Wuorinen's Chamber Concerto for Oboe and Ten Players (1965).

Stravinsky calls for several different percussion instruments to be played by one percussionist in Histoire du Soldat. The complete instrumentation with winds includes clarinet, bassoon, cornet a pistons, trombone, violin, double bass, two side drums of different size without snares, snare drum without snare, snare drum with snares, bass drum, cymbals, tambourine and triangle. The only instance where he calls for "snares on" occurs in the field drum part to "Marche Royale" between rehearsal number fourteen and fifteen (only five measures). This passage is written in two-four time and consists of simple rhythms coupled with two and four note grace notes.

With the instrumentation mentioned above, the influence of jazz in Stravinsky's compositions is highly visible, especially during this period of conflict. The percussion set-up in this work very closely

¹⁴⁰ Ibid.



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Figure 75. *Koncert for Klarinet og Orkester* by Nielsen

resembles the drum set in use during the second decade of the twentieth century. Stravinsky admitted that early American jazz rhythms greatly influenced him in *Histoire du Soldat* and *Ragtime*, both composed in 1918.

The specific effects of jazz and the drum set on the development of orchestral snare drum performance in general deserves considerably more space than the focus of this monograph can allow. It is obvious, however, in the work discussed above that the medium of jazz had a profound influence on both the instrumentation and rhythmical complexities of a few compositions.

In 1920, William Walton finished *Façade*¹⁴¹, scored for speaker, flute, clarinet, alto sax, cello, trumpet, and percussion. The percussion list provided by Walton includes side drum, loose cymbal,

¹⁴¹ William Walton makes use of the musico-dramatic technique called melodrama in this work. In compositional and organizational techniques, it is similar to the incidental music discussed earlier by Ludwig van Beethoven, Carl Maria von Weber, and George Bizet.

triangle, tambourine, castanets, two wood blocks, sticks, and wire brushes. One of the most demanding aspects of this piece lies in the execution of stick changes while muffling the cymbal and triangle.

Also of great importance in the execution of this work is the instrument set up. A detailed discussion of nearly all twenty-one movements and a well thought-out set up is included in James Holland's book, Percussion.¹⁴²

William Walton makes use of standard snare drum timbres and novel sounds including rim shots and playing on the rim. It should be noted that the instrumentation of this work, like that of Stravinsky's Histoire du Soldat, resembles that of the early American jazz groups (with the exception of the cello).

Béla Bartók premiered his Sonata for Two Pianos and Percussion in Basle in 1938 after some thirty-six rehearsals. Béla and his wife played the two piano parts, which were later changed to fit a subsequent arrangement with orchestra (the two percussion parts were not altered, however). Many performers familiar with this composition agree that it requires four very experienced players. It should have been called a quartet instead of the inferred two pianos with percussion accompaniment. One percussionist plays timpani with two snare drums, triangle, tambourine and cymbals while the second percussionist plays xylophone, two snare drums, bass drum, triangle, tam-tam, and cymbals. Although much more contemporary than Stravinsky's Histoire du Soldat, this composition made extensive use of the snare drum throughout. Up until the World War II, these two compositions, as well as Walton's Façade, dominated the chamber repertoire with respect to the snare drum.

In 1965, Charles Wuorinen finished his Chamber Concerto for Oboe and Ten Players. This work, commissioned by the Koussevitzky Music Foundation and composed for Josef Marx, is scored for solo oboe, tuba, xylophone, marimba, vibraphone, glockenspiel, timpani, and three percussionists. The three separate percussion parts are divided into distinct sound masses consisting of skin (drums), wood, and metal instruments, respectively. Each percussionist is assigned to one of the three sound masses for the duration of the composition. The drum sound mass includes bass drum (deep and medium), field drum,

¹⁴² James Holland, Percussion (New York: Schirmer Books, 1978), p. p. 206–229. The percussion part to Façade as contained in Holland's book (which includes sixteen of the twenty-one movements) differs significantly from the percussion score provided by Morris Goldenberg in his Modern School for Snare Drum (only five movements are included here). Percussionists preparing to perform this composition should make every effort to consult the original score for the correct interpretation. Façade was originally written in 1923. A revised edition for an augmented orchestra was issued by the composer in 1942 (Goldenberg cites a 1938 copyright date).

tenor drum, medium drum, small drum, snare drum, bongos (four), and tambourine. The list of wood and metal instruments is equally as long.

The use of the snare drum in this particular work is quite different from previous applications of composers from the nineteenth and twentieth centuries. The snare drum does not occupy a prominent place in the orchestration as it did in Suppé's Pique Dame or Nielsen's Symphony No. 5. Instead, the snare drum is only one drum in a series of drums that vary in relative pitch from the very deep bass drum to the high pitched bongos and tambourine. It is merely one voice within the range of a larger instrument. The configuration of several different percussion instruments intended to be played by one performer has subsequently been referred to as, "multiple percussion."

The advent of multiple percussion has been used by many composers of the twentieth century. The chamber pieces discussed earlier by Stravinsky, Bartók and Walton all utilize this concept. Darius Milhaud wrote Concerto pour batterie e petit orchestre in 1930. This was the first concerto featuring multiple percussion as a solo instrument. The batterie includes timpani, snare drum, tenor drum, tambour provencale, suspended cymbal, bass drum and cymbals, tam-tam, triangle, wood block, metal block, tambourine, castagnettes, ratchet, and slapstick. The snare drum is used primarily as a melodic instrument¹⁴³ with the tenor drum and tambour provencale. Occasionally, Milhaud combines the snare drum with the timpani or the suspended cymbal, metal block and wood block in a similar fashion.¹⁴⁴

Another composition by Milhaud that makes extensive use of the "multiple percussion" concept is his Creation of the World (1923). Leonard Bernstein likewise paired the snare drum and tenor drum together in his Overture to "Candide" (1956)¹⁴⁵ and The Age of Anxiety (1949)¹⁴⁶. Benjamin Britten combined the snare drum (without snares), suspended cymbal, tenor drum and bass drum in a recurring melodic passage in The Rape of Lucretia (1946).

¹⁴³ Darius Milhaud, Concerto pour batterie e petit orchestre (Wien: Universal-Edition A.G, 1930), measures 20–23.

¹⁴⁴ Ibid., measures 96 and 97, respectively.

¹⁴⁵ Leonard Bernstein, Overture to "Candide" (New York: G. Schirmer, 1955), measures 232–54.

¹⁴⁶ Leonard Bernstein, The Age of Anxiety; Symphony No. 2 for Piano and Orchestra (After W.H. Auden) (New York: G. Schirmer, 1960), Variation 5, "The Epilogue."

Outside the confines of the orchestral percussion section, the snare drum has been honored with a full fledged concerto, written by Rolf Lieberman and entitled, The Geigy Festival concerto, Für Basler Trommel und grosses Orchester; eine Fantasie über Basler Themen. This concerto, written in 1958 for the Geigy¹⁴⁷ Bicentennial celebrations held in Basle, features the Basle drum, a large, double-headed snare drum with a metal shell, rope-tensioning and catgut snares. A drum of this type produces a sound with “peculiar vitality and undertones.”¹⁴⁸ Rolf Lieberman utilized the style of drumming that was popular in the Swiss town of Basle during the preceding centuries. A brief excerpt from a discussion centering around the history of Basle and its music, found in the full score to this concerto, is included below:

The first reference to the drums and pipes of Basle is in the 14th century records which mention their use in military campaigns. Swiss mercenaries—some 2.5 million, went into foreign service between the 15th and 19th centuries—introduced the music of their drums and pipes into every country of Europe and even as far afield as India and America. Although the city of Basle itself had no regiments serving under foreign flags, the officers of the merchant guilds, in whose hands lay the defense of the city’s territory, acquired military experience in Swiss regiments abroad and brought back with them their drum and pipe marches.¹⁴⁹

Over the years, the playing of the drum and pipes gradually lost its military significance and the guilds themselves became the center of the city’s social life. Erasmus of Rotterdam in 1529 said in a letter to his friend Valerius: “In Basle the drums are heard not only in war but at weddings and on holidays too, indeed even in the churches, and to their sound the children run in the streets and the young bride dances.”¹⁵⁰

The Geigy Festival concerto is divided into four movements entitled, “Introduzione” (Adagio-Allegro), “Maestoso” (Andante), “Scherzo e Trio” (Allegro), and “Finale” (Vivace) and is about twelve minutes in length.

¹⁴⁷ The Geigy Company is a world-wide chemical firm founded in Basle by Johann Rudolf Geigy in 1758. Notable contributions to heavy chemical and pest control products include the first manufacture of synthetic aniline dyes in 1859 and the creation of the insecticidal DDT preparations during the first half of the twentieth century.

¹⁴⁸ Rolf Lieberman, Geigy Festival concerto, Für Basler Trommel und grosses Orchester; eine Fantasie über Basler Themen (Wien: Universal Edition, 1958), score notes.

¹⁴⁹ Ibid.

¹⁵⁰ Ibid.

The orchestration consists of a full string section and triple winds (flutes and piccolos, oboes, clarinets, bassoons, trumpets, and trombones), four horns, tuba, and piano. The percussion batterie consists of piatti, tam-tam, gran cassa, and campanella in Sib (cymbals, tam-tam, bass drum and bells). In addition eight timpani (due esecutori) are called for in the score.

Figure 76 contains an example of the snare drum cadenza which begins five measures before rehearsal number eleven and ends seven measures after rehearsal number thirteen. The notes indicated by stems down contain the backbone or melody of this passage. These notes actually make up complete measures according to the indicated meter. The notes indicated by stems up are grace notes or embellishments. These notes do not fit metrically into each measure. One measure before rehearsal number eleven is a perfect example of this technique. According to the program notes:

The drum marches played on these occasions have particular fascination as a result of very slight decelerations and accelerations within the rhythmic pattern and the transfer of the accent from the left to the right foot and from the strong to the weak beat. In addition they show many other ornamentations unknown in the usual drum marches.¹⁵¹

¹⁵¹ Ibid.

An excellent example of these “other ornamentations” can be seen at rehearsal number thirteen.

The image displays a musical score for a Cadenza, rehearsal number 13. The score is written on a single staff with a treble clef and a key signature of one flat. The tempo is marked as $\text{♩} = 7\frac{1}{2}$. The score begins with a dynamic marking of f and p . Rehearsal number 11 is marked with a box containing the number 11, and rehearsal number 12 is marked with a box containing the number 12. The score includes various dynamic markings such as ff , mf , f , and p . The tempo is marked as $\text{♩} = 8\frac{1}{2}$ at rehearsal 11 and $\text{♩} = 80$ at rehearsal 13. The score features complex rhythmic patterns, including triplets and sixteenth notes, and is characterized by frequent slurs and accents.

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Figure 76. Geigy Festival concerto by Lieberman

Lieberman uses several folk tunes throughout the concerto in both the solo and accompaniment. The opening canon is from the Basle folk-song “Z’Basel an mym Rhy” which is immediately followed by the pipe call “Pfeifertagwacht.” The drummer follows with his own “Tagwacht,” taken from a historical air. The march, called the “Morgenstreich,” is played by the solo drummer to the accompaniment of the

orchestral timpanist. Centuries before, this march was used as a signal calling the Basle militia to the arms inspection. Variations on this march follow the original statement. The finale is preceded by the so-called “Retraite,” another traditional military drum call. In the finale, the orchestra and drum alternate entrances and augment each other.

Other composers have written marches for the drums and pipes of Basle. Hans Huber wrote two marches in 1892 and 1901, as did Hermann Suter in 1912 and 1922. The tradition was continued by Conrad Beek in 1944 and by Walther Geiser in 1951. Frank Martin utilized pipe and drum themes from Basle in his Der Cornet (1942–43) and Basler Totentanz (1943). Deliciae Basilienses (1946), by Arthur Honegger, also uses drum and pipe themes that are known to have come from Basle. The significance of Lieberman’s composition is measured by the use of the Basle drum for the first time as a solo instrument in a large symphony orchestra.

The word “concerto” which appears in the title, is a little misleading. The snare drum is not treated in the traditional concerto form, as one might expect from a work with such a title. This may have been intentional on the part of the composer. After all, this instrument is limited in its melodic capabilities and, in this case, must rely most heavily on intricate rhythms and sudden dynamic changes to achieve any measure of variety. The predominant characteristic of the nineteenth century concerto that is very obvious in this work is the overtly virtuosic technique required by the soloist. In this respect, the treatment of the “Basle Drum” is authentic. Despite its infrequent entrances, the presence of the drum does evoke a specific style that is obviously modeled after the Swiss mercenary drummers.

A second concerto, or “concert piece”¹⁵² for the snare drum, entitled Konsertþáttur Fyrir Litla Trommu og Hljómsveit¹⁵³ was written in 1982 by the Icelandic composer Askill Músson. Born in 1953, Músson later studied composition with Patrick Savill and percussion with James Blades. He has subsequently been associated with the Ballet of the National Theatre in Reykjavík, the Iceland Broadcasting Service, the Iceland League of Composers, the Iceland Confederation of Artists, and the Ung Nordisk Musik (a Scandinavian music festival). His compositions include orchestral, chamber and solo pieces, as

¹⁵² Although the translation provided by James Blades in his book, Percussion Instruments and Their History (page 482) is “Concerto,” Askill Músson’s English translation, according to his “List of Works” (personal letter of June 24, 1988) is “Konzertstück” or “Concert Piece.” Because this composition is essentially a single movement work, the latter designation is considered more appropriate.

¹⁵³ Konzertstück for Snare Drum and Orchestra.

well as works for voices.¹⁵⁴ His many works for the theatre include the incidental music to the plays “Bell of Iceland” and “Salka Valka” by Halldor Laxness, “The Wish” by Johann Sigurjónsson, and “Death of a Salesman” by Arthur Miller.

In a letter to the author, Askill Másson offers some brief comments concerning his Konsertpáttur Fyair Litla Trommu og Hljömsveit:

This work was written over a period of ten weeks, from June–August in 1982. It is based on a rhythmic pattern which spans in its entirety over the metres 3/4-3/4-3/4-2/4-3/4 (sometimes presented in the diminution of 7/4) and a tone row that mirrors around its middle (the pitches A, C, D, E flat, F, A flat) and which is never transposed throughout the entire work. Premiered in Rnkjavík in September 1982¹⁵⁵, with Roger Carisson¹⁵⁶ as soloist with the Iceland Symphony Orchestra, conducted by Gudmundur Emilsson, this work is dedicated to Roger Carlsson who has performed most of my works that include percussion as a token of gratitude for his devotion to my music.¹⁵⁷

The rhythmic patterns mentioned by Másson in the preceding quote are illustrated in Figure 77. The first example represents the pattern in its entirety while the second example is one of the diminutive versions.



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Figure 77. Rhythmic patterns by Másson

¹⁵⁴ Compositions by Askill Másson are available in photostat copies through the Iceland Music Information Centre, Freyjugötu 1, P.O. Box 978, 121 Reykjavík, Iceland. (Tel. (35401) 12322).

¹⁵⁵ Ung Nordisk Musik Festival, Háskólabíó, Reykjavík, Iceland, September 25, 1982.

¹⁵⁶ A percussionist from Sweden.

¹⁵⁷ Askill Másson, 24 June 1988, personal letter.

This single movement work makes use of several recognizable snare drum “styles” previously discussed in this monograph. These include brief sections utilizing Swiss Basle drumming, traditional march-like passages, special sound effects, syncopated rhythms, crushed rolls, and cadenzas. The composite style of Másson’s work is quite different, seemingly opposite, from the style Lieberman captured in his concerto for this instrument. Twentieth century terms widely used to describe works similar in style to Másson’s Konsertpáttur Fyair Litla Trommu og Hljömsveit are “orchestral,” “concert,” and “contemporary”. Characteristics of this “orchestral” style include unmeasured, (“crushed” or “concert”) rolls¹⁵⁸, intricate rhythms often mixed with embellishments, unexpected accents or short rhythmical outbursts, extensive dynamic contrast, cadenzas, and special effects.

Másson’s use of special effects for the solo snare drum include rim shots, “snares off” and rubbing the sticks together while one stick touches the snare drum head (this unique application is similar in sound to a muffled flexatone). His writing for the percussion section is no less varied. During the extended snare drum cadenza (snares off section), Másson achieves a unique sound much like that of water droplets from the orchestral percussion section through the blending of temple blocks, claves, and crotales.

The cadenza sections are extremely effective. This is a result of the manipulation of rhythmic patterns previously stated by the orchestra or snare drum and by the introduction of idiomatic techniques unique to the snare drum. The use of the “open-close-open” technique, usually exclusively reserved for the execution of rudiments, enhances the already virtuosic technique required for the cadenza.

An example of the writing for the snare drum, as found in Másson’s Konsertpáttur Fyair Litla Trommu og Hljömsveit is included in Figure 78.

¹⁵⁸ As opposed to measured or “rudimental” rolls (i.e. five stroke, nine stroke, double stroke, and so forth).

mf

R.H. (Tremolos played by "quivering")
L.H.

etc.

R.H. (Flat on rim "Latin style")
L.H.

mf

etc.

f R R L R L R L R L

etc.

Detailed description: The image shows a series of musical staves for snare drum performance. The first staff is a single line with a dynamic marking of 'mf'. The second staff shows a right-hand (R.H.) part with tremolos played by 'quivering' and a left-hand (L.H.) part with triplets, marked 'etc.'. The third staff shows a right-hand (R.H.) part with a 'Latin style' flat on the rim and a left-hand (L.H.) part, marked 'mf'. The fourth staff continues the R.H. part, marked 'etc.'. The fifth staff shows a right-hand (R.H.) part with a dynamic marking of 'f' and a rhythmic pattern of 'R R L R L R L R L', with accents (>) above the notes. The sixth staff continues this pattern. The seventh staff continues the pattern. The eighth staff continues the pattern, marked 'etc.'.

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Figure 78. Konsertpáttur Fyair Litla Trommu og Hljömsveit by Másson

According to Askill Másson, "The Concert Piece for Snare Drum and Orchestra is now an obligatory piece for a diploma in percussion performance at all the Royal Schools in Denmark, and in Sweden it is either the Concert Piece or Prím."¹⁵⁹ Prím (Prime) is a composition by Askill Másson for unaccompanied snare drum. This seven minute work was completed in January of 1984 through a grant from the Composer's Fund of the Iceland State Broadcasting Service. Gert Mortensen, the Danish percussionist to whom this solo is dedicated, performed it in 1984. According to Másson:

"Its name stems from the idea that forms its basis; the first fifteen prime numbers (1, 2, 3, 5, 7, 11, 13, 17, 19, 23, 29, 31, 37, 41, 43).

The piece is wholly based on the rhythmic pattern that these numbers give when one uses 32nd-part notes as a basic unit. Having written a Concertpiece for snare drum and orchestra, this composition is to some extent a further exploitation into the possibilities of the snare drum as a individual solo instrument."¹⁶⁰

¹⁵⁹ Askill Másson, 24 June 1988, personal letter.

¹⁶⁰ Ibid. (As of the completion of this monograph, neither of the two works discussed above are available to the public on recordings. The Konsertpáttur Fyair Litla Trommu og Hljömsveit is expected to be released in the near future on the Swedish label BIS in compact disc format. Likewise, Prím is scheduled to be released on a compact disc, featuring other works by Másson, on an Icelandic label before the end of 1988.)

Chapter IV: SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

Summary

The purpose of this monograph was to trace orchestral snare drum performance utilizing an historical study approach. The three specific objectives of this study were: (1) to investigate the function of the snare drum prior to its use in the orchestra, (2) to investigate the origins of the use of the snare drum in the orchestra, and (3) to examine the developments of orchestral snare drum performance practice.

In Chapter II, the function of the snare drum prior to its use in the orchestra was discussed in detail. The use of the snare drum's immediate predecessor, the medieval tabor, was outlined from as early as the thirteenth century. Numerous examples of iconographical evidence were included or referred to in order to provide a constant and direct relationship to our present-day snare drum. This study found that the use of the snare drum was predominately limited to military associations. For this reason, emphasis was placed on early manuscripts dealing with the snare drum and its military associations. Research did indicate, however, that the snare drum was and still is used in certain countries as a folk instrument.

Perhaps the most interesting question yet to be answered is how or why the tabor, which was played with one stick, evolved into the side drum, which is played with two sticks. Complicating this is the fact that the pipe and tabor continue in use today in some parts of Europe. Aside from the fact that the tabor did survive in its original form despite years of change, the drum used with the fifes did evolve from the tabor. In order to reach a logical conclusion concerning the change from one to two sticks, one need only look at the major differences between the "pipe" and "fife". The former required only one hand to play, while the latter required two hands. Likewise, the tabor, which required only one hand, began to be depicted (as early as 1493) as a drum played with two sticks. One can only speculate as to how and why this evolution occurred. Several written sources indicate that the "pipe and tabor" were performed by a single player simply for economical reasons. Since a definite answer to this question can not be found in written sources, iconographical research is the next logical avenue.

A careful study of the hundreds of pictorial representations which exist today may well yield the answer to this question. Such an undertaking would provide an excellent area of advanced percussion

research to a person with access to such materials. Although this area is of interest to the author, its inclusion in this monograph, while extending somewhat beyond the scope of this study, did not warrant the necessary space.

An analysis of the musical examples contained in Jehan Tabourot's Orchesographie . . ., Bonaventura Pistofilo's Il torneo . . ., Marin Mersenne's Harmonie Universelle and Georges Kastner's Manuel général de musique militaire . . . provided invaluable information concerning the specific use of the snare drum in military functions. The detailed sketches of snare drums appearing in the books by Tabourot, Praetorius, Mersenne, Kastner and others are also very significant in an organological study of the snare drum.

It was found that through the centuries, the size of the snare drum underwent a series of changes. The size of the medieval tabor was rather small. By the end of the sixteenth century, this size had increased to enormous proportions. By the end of the eighteenth century, its size had decreased considerably. In L'Arlésienne, Bizet wrote for the Tamburin, an instrument similar in size to the large tabor and playable with one stick. This instance marks the return to the large instrument popular in earlier times.

Developments which took place in the actual manufacturing of snare drums are also important factors to consider in the study of orchestral snare drum performance. In addition to those changes discussed in Chapters II and III, James Blades has compiled a list of recent "Inventions and Patents." His list includes rod tensioning, shallow snare drums, leg rests, telescopic side drums, shell-less side drums, skins coated with a collodion solution (similar to india-rubber), metal heads, quick-release snare mechanisms, snares under the batter or snare head (or both), and snares made of gut, wire, or wire-covered silk.¹⁶¹ By far the most significant of these inventions was the introduction of threaded tension rods. This single development enabled drummers to achieve a much tighter head and subsequently allowed for quicker stick response¹⁶², eventually leading to advances in snare drum performance evident in our modern orchestral repertoire.

The remaining portion of Chapter II dealt with the specific use of the snare drum in military maneuvers. Numerous historical sources dealing with military events were examined. The wealth of

¹⁶¹ James Blades, Percussion Instruments and Their History, rev. ed. (London: Faber and Faber, 1984), p. 471–72.

¹⁶² The introduction of threaded tension rods in the manufacture of drums is generally attributed to Cornilious Ward in 1837.

information on the subject of martial music reinforces the strong association between the snare drum and the military. It was concluded that the snare drum was used primarily within the confines of the military during the years preceding its emergence into the orchestra. As a result of this finding, it was necessary to discuss the history of orchestral snare drum performance as it pertained to specific military associations. It would be incorrect to assume that the snare drum was used exclusively in every military function and in every country. The military use and function of the snare drum varied considerably from one country to the next.

Outside the confines of its military duties, pertinent information indicated the use of the snare drum in other capacities, specifically, in the accompanying of various dances. The passage of time also caused changes in the use and function of the snare drum. This is also true of other instruments used in military and non-military organizations including timpani, triangle, tambourine, bass drum, and trumpet. It is interesting to draw a correlation between the use of the snare drum by composers from one country to the use of the snare drum by the military of that same country.

Because a composer's output was and is often directly related to social, economic, and cultural influences, the presence of the snare drum in military organizations was a major influence that had a profound effect on their compositional output. One need only survey the number of compositions in a "military vein," such as Franz Joseph Haydn's "Military" Symphony and Mass in Time of War, Wolfgang Amadeus Mozart's C major Piano Concerto (K467) and the aria "Non piú andrai" from his Marriage of Figaro. Although the snare drum is not used in these works, the presence of specific motives and ideas which indicate the influence of the military is obvious. This was especially evident during times of war and conflict.

The conclusion of Chapter II discussed the notion of the snare drum evolving from Turkish music or Janissary Corps. As stated in Chapter II, the influence of "Turkish music" of the Janissary Corps was known to have been a determining factor in the acceptance of the bass drum, cymbals and triangle into the orchestra. An extensive study concerning the purpose of the Janissary Corps, its influence on military and orchestral instrumentation (both wind and percussion), found that in sources dealing with both military and historical subjects, the snare drum, which was associated with military field music at this time, was not a regular member of the Janissary Corps. What was at question here was not the snare drum's long association with the military, but more specifically, whether that association included mili-

tary bands. Written and iconographical evidence supports the use of the bass drum, triangle, tambourine, cymbals, and Turkish crescent in military bands during the eighteenth century. Abundant evidence exists in numerous sources supporting the use of the snare drum with foot soldiers “in the field.” In support of this association, the history of the snare drum and its use “in the field” was discussed in some detail in Chapter II. To this date, no written or iconographical evidence has been found to support the theory that the snare drum was in fact a member of the Janissary Corps that influenced the military bands and orchestras of Europe.

In order to accomplish the second and third objectives, a study of several important orchestral works reflecting the use of the snare drum was necessary. This study, contained in Chapter III, provided the necessary means to adequately trace the development of orchestral snare drum performance from the battlefield to the stage. A discussion concerning various influences on composers of the eighteenth and nineteenth centuries with respect to their writing for the snare drum was included in Chapter III.

The emergence of the snare drum as an orchestral instrument was accomplished through several orchestral sub-genres, namely, opera, incidental music for dramas, cantatas, “battle music,” “social” or “functional” music, standard orchestral repertoire, chamber music, and solo concerti. Examples from each of these areas illustrated the presence of the snare drum throughout a broad-based orchestral repertoire.

In studying the use of the snare drum in the operas of Daniel Auber, one begins to notice a developing trend. This composer displayed new ways of scoring the snare drum utilizing its sustaining qualities and rhythmically supportive features. The treatment and exploitation of the snare drum and its timbre by Auber more than likely encouraged the acceptance of this instrument by other composers (and audiences) who heard his music.

The use of the snare drum by composers of incidental music was almost entirely relegated to passages with military or pacemaking characteristics. The most notable exception was Bizet’s folk-like use of the snare drum in his incidental music to L’Arlésienne. The technique required for this piece is the same as that used during the thirteenth and fourteenth centuries. In this work, the technical capacities required to play the snare drum seem to have regressed to earlier levels of performance, specifically those requiring one hand rather than two.

Perhaps the most obvious treatment of the snare drum (and trumpet) in a military function by a

composer of the nineteenth century occurred in Beethoven's Wellington's Victory. There is no question as to Beethoven's intent. The entire piece is a battle reenactment from beginning to end. The smallest details were thought out in advance, including military field calls, cadences, rapid gunfire, canon shots, and so forth. This use of martial music is not isolated. The use of military field calls by other composers was quite popular and was also discussed.

The presence of the snare drum in the fifth genre, "social" or "functional" music, marked a clean break with previous military associations. Lanner did not utilize the snare drum as a military instrument in his waltzes, but rather, used it as an instrument of reinforcement during important accented passages and phrases involving crescendos and decrescendos. Within the context of these waltzes, the snare drum, in a few instances, appeared as a solo and supportive instrument. As the instrument was used more and more in compositions, its military association was slowly, but not entirely, forgotten. Composers began to realize that through its many different timbres, the snare drum could add to their palette of orchestral colors. The use of the snare drum as a color or special effect instrument dates back to 1706 with Marin Marais's use of the snare drum in his opera, Alcione.

The sixth category of music to be studied was the standard orchestral repertoire. There are numerous examples of the use of the snare drum in the standard orchestral repertoire. This fact in itself supports the idea that the five genres discussed earlier (opera, incidental music, cantatas, "battle" music, and "social" or "functional" music) played a major role in cultivating the acceptance of the snare drum in the standard orchestral repertoire. The list of works which contain notable snare drum parts in the standard orchestral repertoire is quite lengthy. Every example included in Chapter III from the standard orchestral repertoire has been analyzed or cited in various pedagogical sources including snare drum method books, percussion texts and orchestral excerpt lists, however, the inclusion of this information was necessary in order to accomplish the third objective. The purpose of this study was not to study all possible instances where the snare drum was found in an orchestral piece, but to select those works that exhibited some measure of contribution to the development of orchestral snare drum performance. The existence of a substantial snare drum part void of strict military associations was an indication that the snare drum had indeed been accepted on the merits of its contribution as an orchestral rather than military instrument.

Béla Bartók's Concerto for Orchestra begins with a snare drum solo that represents the culmina-

tion of many years of evolution for orchestral snare drum performance. It is completely void of the characteristics originally present in early music for the snare drum. There are no flams, ruffs, rolls or steady march-like rhythms. The underlying purpose of the snare drum in this instance is an active rather than passive one, both rhythmically and melodically. The utilization of the snare drum in this composition indicates a change in the function of the snare drum in orchestral music over the years.

Chamber music was also discussed in Chapter III. Although this area does not contain a wealth of passages utilizing the snare drum, the fact that this instrument is included at all in works by reputable composers indicates at least a passive acceptance of the snare drum in yet another area of art music.

The last discussion of Chapter III involved the use of the snare drum as a solo instrument. As was stated earlier, the snare drum has been featured as a solo instrument in two orchestral works. The first was written by Rolf Lieberman, a Swiss composer and is entitled, Geigy Festival concerto, Für Basler Trommel und grosses Orchester; eine Fantasie über Basler Themen (1958). The second work featuring the snare drum was written by Askell Másson, an Icelandic composer, and is entitled Konsertpáttur Fyair Litla Trommu og Hljömsveit (1982).

The existence of two solo concert works for the snare drum indicates that some composers have added the snare drum to their list of solo instruments. Although the Geigy Festival concerto is written in the style of early Swiss mercenary drumming, the treatment of the snare drum as a solo instrument in Másson's Konsertpáttur Fyair Litla Trommu og Hljömsveit signifies a separation from the military stigma that this instrument has so long been associated with. There is no doubt that the snare drum will always be called upon to provide pace-making rhythms in compositions. This duty is an important part of the heritage and tradition of the snare drum that should be preserved and utilized. However, the developments of orchestral snare drum performance during the last two centuries, as evident in the works discussed in this monograph, ensure that this instrument will be utilized in many other ways as well. The creativity of composers, the musical and technical levels of performers, and the constant developments and innovations provided by manufacturers will guarantee the continued utilization of the snare drum with traditional and unidiomatic applications in future orchestral compositions.

Conclusions

The findings of this study support the following conclusions:

1. The origin of the snare drum is traceable to the medieval tabor.
2. During the sixteenth and seventeenth centuries, the snare drum was used primarily as a military instrument. The use of the snare drum as a folk instrument is also documented during this time period.
3. Sufficient iconographical evidence exists to ascertain the type and size of snare drums used from the sixteenth century to the present. This indicates that a value judgement can be made regarding the type and size of drums a composer would have had access to during his period of composition. Likewise, based on the evidence available, a percussionist can effectively select a specific snare drum for a particular work. This selection process will allow the sound originally intended by the composer to be reproduced centuries later on modern instruments now capable of providing a wider range of tonal and dynamic responses.
4. The snare drum played an important role in the military, primarily with assignments to early regimental foot soldiers and infantrymen.
5. Because the snare drum was used primarily with foot soldiers, its movement into the orchestra was accomplished from this specific area.
6. The use of the snare drum by Italian knights during the seventeenth century is discussed in great detail in Bonaventura Pistofilo's Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell 'ordine Militare, et Accademico . . . In the chapter entitled, "About Drums and Similar Voices of War," the importance of the snare drum in providing beats and rhythms for officers during actual combat or in military exercises and ceremonies is clearly illustrated.
7. Based on written and iconographical sources, the snare drum should not be considered a member of the Janissary Corps.
8. The opera orchestra played an important role in the development of orchestral snare drum performance. Composers contributing to this development include Marin Marais, Gioacchino Rossini, Daniel-François-Esprit Auber, Ferencz Erkel, Thomas Arne, Aleksandr Borodin, Benjamin Britten,

Giacomo Meyerbeer, Franz Suppé, and Richard Wagner. In Rossini's La gazza ladra . . ., the snare drum was utilized in both solo and accompaniment roles. The use of the snare drum for special effects occurred as early as 1706 with the completion of Marais's Alcione. The technique of playing on the head, on the stick, and on both the head and stick simultaneously was found in Auber's Le Serment ou les Faux monnoyeurs, while Erkel used two different snare drums in the overture to his opera, Hunyady László.

9. The military influence associated with the snare drum was retained when this instrument began appearing in the orchestra. As a result, composers capitalized on the military associations of the snare drum.

10. The military association of the snare drum should be considered when interpreting a passage from an early orchestral composition. The technique required to correctly perform a passage, the history of the military drummer's duties, and an understanding of the development the manufacture of the instrument itself should all be contributing factors in this process.

11. There are two solo concert works for snare drum and orchestra. They are Rolf Lieberman's Geigy Festival concerto, Für Basler Trommel und grosses Orchester; eine Fantasie über Basler Themen (1958) and Askill Másson's Konsertpáttur Fyair Litla Trommu og Hljömsveit (1982).

Recommendations

On the basis of the findings of this monograph, the following recommendations are offered:

1. A careful study of the effects of the Janissary Corps on our modern percussion section should be considered. An attempt should be made to determine the history of performance practice for each instrument involved, including, bass drum, tambourine, triangle, and Turkish crescent.
2. A study investigating how or why the tabor, which was played with one stick, evolved into the side drum, which was played with two sticks, would be a welcome addition to percussion research. Because of the lack of written information regarding this period in history of the snare drum, a great deal of this research would focus primarily on iconographical sources.
3. A study of the history of the snare drum in band music should be considered. This should encompass wind ensemble literature, concert band literature, and marching band music. The scope of each one of these three areas may very well constitute a separate study in itself.
4. An annotated percussion excerpt list from wind ensemble and concert band repertoire has been needed for some time and would prove invaluable to the music educator and percussionist. Helpful performance comments on each excerpt would enhance the educational value of such an undertaking. From the standpoint of an educator, the compilation of this information should include excerpts for the snare drum, bass drum, cymbals, triangle, tambourine, bells, xylophone, vibraphone, chimes, and timpani.¹⁶³
5. Since so many discrepancies exist in the terminology surrounding the snare drum and percussion instruments in general, a study of this topic offering solutions and recommendations would be a welcome addition to percussion research.
6. A study of the history of the “machine,” that is, the playing of a bass drum and crash cymbals by one performer would make an interesting research paper. This technique, often referred to as “attached cymbals,” was and still is used in many parts of the world. Mozart wrote for this combination of instruments while Berlioz found resulting tonal sacrifices unappealing.

¹⁶³ This project was begun by the author during the preparation of this monograph. The first annotated book will include mallet excerpts (bells, xylophone, marimba, vibes, chimes, and celesta).

7. A study investigating the effects and influences of the drum set on snare drum performance in general should be considered. Likewise, a study of this nature should also address the effects and influences of the snare drum on the drum set.

8. The history of multiple percussion and how this concept has affected specific percussion instruments would make an excellent topic for research.

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¹⁶⁷ The 1947 date appears on the title page directly under the title. It is not clear whether this is the composition/premiere date or the actual publishing date. In addition, a copyright stamp labeled: Library of Congress April 12, 1956 appears on the inside of the title page.

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¹⁸⁵ The page number arrangement of this book is as follows: Book I (pp. 1–219); Book II (pp. 222–329); Book III (pp. 331–82); “Instruments employés dans la musique Guerrfere, et dans la musiqub triomphale des peuples de L’antique” (Plates I–XXVI); Appendices: “Batteries et Sonneries (pp.383–91); “Batteries et Sonneries de L’armée française” (pp. 1–55); “Pieces Justificatives” (one page, no number); “Errata” (one page, no number).

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APPENDIX A

“De Tamburi: E di simili voci di Strumenti da Guerra” from Bonaventura Pistofilo’s Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell ’ordine Militare, et Accademico . . . (Bologna: Presso Clemente Ferrone, 1627).



DE' TAMBURI, E di simili voci di Strumenti da Guerra.

E Cosa certa, che nella natura non si dà cosa, che assolutamente per se stessa possi stare, e che non habbia bisogno, o non si vaglia pel suo essere di qualche strumento, fuor che'l primo essere, il quale diremo esser Iddio, che semplicemente è avanti il non esser, potremo dir ancora, che l'ufficio del comandare non si possa fare senza l'aiuto di strumento, che sia (per air così) interprete della mente, e volontà di chi comanda.

Di questi strumenti ne considero di tre specie, di Vocali, di Semiucali, e di Muti.

Per lo strumento vocale, s'intende l'huomo, perche mediante la voce, e questa mercè delli Strumenti naturali, lingua, palato, e labbra, ordina, e comanda, quanto vuole, ed intende.

Ancora per vocali s'intenderanno le parole, e tutte le voci semplici, le quali sieno per loro stesse significatrici di qualche cosa. Parimente le Leggi, gli Ordini, li Capitoli, le Constitutioni, i Decreti, li Scritti, Lettere, e simili, e tutto quello, che per Ministri, o terza persona si comanda.

Lo strumento semiucale sarà il suono di qualche strumento, per mezzo del quale altri comandano, ed altri ubbidiscono, si com'è il fischio del Piloto, tutti gli strumenti, che servono per le danze, le Trombe, e Tamburi, ed ogn' altro strumento adoperato in Guerra, i tirri dell' Artigliaria, di archibusi, il suono delle Campane, e simili, e questi mediante l'udito.

Il Muto sarà poi qual si voglia altro strumento, che dal moto, o dal segno, mediante la vista l'huomo intende i significati, ed i comandamenti, si com'è il bastione del Capitano, l'Insegna, che portano gli Alfiere a piè, e le Cornette a cavallo, a quali ubbidiscono i Soldati,

com'

com' ancora il fuoco, il fumo, quando per mezzo d'essi vien manifestato qualche cosa, e come fu la bacchetta, con la quale il Padre Tarquinio troncando la sommità de' papaueri, significò al figliuolo, come gouernar si douesse con li Gabbij, e simili altri esempj.

Tutte queste tre specie di voci strumentali in questa occasione del barrearè posson' esser vsati; ma fra gli altri faranno quelli, che per vso di guerra fra Soldati erano già adoperati, e che hora più si costumano, e queste sono le semiuocali, cioè le Trombe, Tamburi, Piffari, Naccare, Corni, Zuffali, Bacini tintinanti, Timpani, Ciaramelle, Staffette, Cimbali, e Cetere.

Anticamente tutti li detti strumenti erano adoperati in guerra rispettiuamente da diuerse nationi, ma di poi s'è fatta elezione della Tromba, e del Tamburo, come quelli, che per la qualità del suono, e simpatia, pare, che l'uno sia più conforme alla natura dell'huomo, e l'altra del Cavallo, come per l'ageuolezza di adoperargli a cavallo, e a piè, e sono sia' hora per li migliori, e più propj stati giudicati.

Li Tamburi, e le Trombe dunque faranno in questa occasione più adoperati, li primi detti Tamburi a mio giudicio dalla voce greca *θαυμασιον*, che significa render marauiglia, e spauento; o forsi è voce Tedesca, corrotta da Trumbe, che significa Tamburo, si come sono molti altre voci, quando già gli Alemanni soggiogaro l'Italia, e tale inuentione portarono: e la voce Tromba par dai greco *τρομικον*, ouer più tosto dalla voce ebraica Terunga, che denotano amendue similmente metter timore, e tremore, conforme a quello, li clanget tuba in Ciuitate, & Populus non expauescet? Amos iij. e questa credo fuisse la principal intentione di chi li cominciò a metter in vso in guerra, onde per consequenza si veniu a dar animo a' suoi.

In due occasioni s'adoperano quà questi strumenti, Nelle comparse, che fanno i Cavalieri in Campo. E nell'atto del combattere.

Nelle comparse, perche sono diuerse l'inuentioni, che si possano fare, perciò secondo quelle potranno li Cavalieri valersi di tutte le
 sorte

forte de' Strumenti soprannominati, e della quantità, che a lor piace, & ad essi s'aspetterà il trouarlo.

Ritrouandosi Trombe, Piffari, e Tamburi, le Trombe precederanno sempre nell'ordine, e li Piffari alli Tamburi, mentre che però di queste due ultime ne fussero più di vno per forte, altrimenti cammineranno del pari.

Essendo molti quelli, che sono destinati in seruigio della persona del Caualiere a diuersi officij, come s'è detto altre volte, nell'accompagnarlo. i Piffari andaranno auanti nell'ordine delle file (posposto l'Araldo) seguiranno li Tamburi, poi gli Armaiuoli, in oltre li Paggi, finalmente i Padrini, all'ultimo il Caualiere, e doppo lui possono esser' altri, come dirò a suo tempo.

Finita la comparsa, tutti si ritirano a i luoghi destinati dal Sig. Maestro di Campo, e per seruigio del combattere, egli si serue di quelli, che a lui piace, e della quantità, che vuole, deono però tutti questi esser informati benissimo della maniera, che vogliono tener i Caualiere nella battaglia, potendosi offeruar varij modi, come si dirà a suo luogo.

Dee esser il Tamburino per ordinario huomo di Spirito, viuace, pratico, ed esperto, Dee saper toccar secondo lo stile di tutte le Nationi, e tutte le sonate necessarie in vna guerra, si com'è la Diana, la Raccolta, Il far alto, Il fermarsi, Marciare, Cambiare, Bandire, l'ordinanza, fora fora Capitano, Dar all'armi, Scaramucciare, Serrare battaglia, Allarga battaglia, Star in battaglia, Inuitar il nemico a battaglia, Rispondere alle chiamate, Volta faccia, Trottare, Galoppare, Correre, Schiamare, la Battaglia, la Ritirata, a Vituperio, a Morte, l'Allegrezza, Far fassine, e Sepelire i Morti, perche la maggior parte delle dette sonate, conuerrà ancora toccare in questa occasione della Barriera, come si dirà, e molte si praticheranno in riguardo delle Inuentioni.

Il vestir loro sarà a gusta del Caualiere, il quale si governerà secondo

condo l'Inventionè; per ordinario portano vna banda cinta a trauerso, o ad armacollo, del color dell' Impresa, Spada, e Pugnale in modo, che non impedisca l'esercizio suo, Capello con piume del medesimo colore; e se si armassero di petto, e di scbiena, comparirebbero a vso di guerra. alcuni cuoprano la cassa del Tamburo di qualche bel drappo, a me non piace, perche gli si impedisce il suono naturale.

Circa alla quantità, per seruigio della comparsa, meno di due per Cavalier, o quadriglia non dourebbero essere, e nel numero del più, quanti ad essi piace.

Per seruigio del combattere, percioche all' operationi di ciò dimostro due modi, come si vedrà nel Secondo Libro nel Capitolo del Presentarsi vn Cavalier in Battaglia, e nel seguente di quello. Nel primo, non deono essere più di vno, o due per parte, cioè vno, ouer due dalla banda del Mantentore, ed altrettanti da quella de' Venturieri, percioche la moltitudine potrebbe cagionar disordine, mentre non facilitassero il tutto con la diligenza, e studio.

Nel secondo modo, purchè vi sia vn Capo Tamburino, al quale gli altri ubbidiscano, la quantità non nuoce.

Delle Toccate di Tamburo in ispecie.

Toccherò superficialmente questa materia, per non allongarmi, poiche nel Secondo Libro secondo l'occasione le specificherò meglio. noterò solo qui in generale, che in tre occasioni interuengono i Tamburi. Nella pubblicazione de' Cartelli, Nella comparsa, e Nel combattere.

Nella pubblicazione de' Cartelli, mentre li Tamburi accompagnano l'Araldo, toccano il Marciare. Quando l'Araldo parla, e distribuisce essi Cartelli, quelli tacciono. Nel partirsi dell'Araldo, ritornano alla Marciata.

Nella comparsa, che allhora si passeggia, o si riconosce il Campo, succedono diuerse toccate, conforme la variatione dell' operationi da farsi,

farfi, percioche, quando il Cavaliero è tenuto di fermar l'ordine nel camminare, il Tamburo tocca la ordinanza. Dovendosi fermare, come quando aspetta la risposta per l'Araldo dell'entrata nel Campo, o che si recita cosa alcuna, il Tamburo tocca, Il fermarsi.

Quando sarà il tempo, che'l Cavalier inarbori la sua Picca, e si fermi, il Tamburo toccherà, Il far alto.

Finito il passeggio, che'l Cavalier dovrà andare al suo Padiglione, il Tamburo tocca la Raccolta, o continua la ordinanza, secondo l'ordine, c'hanrà hauuto.

Al tempo del distribuire i Cartelli. Quando si fa la elestione dell'armi. Quando si ha occasione di trattare co' SS. Giudici, o col Sig. Maestro di Campo, deono i Tamburi tacere.

E perche non deono mai li Tamburini, ne in guerra, ne in altre occorrenze toccare, ne variar sonata senza riceuere l'ordine dal suo Capo, così ne meno in questa occasione esso Tamburo si mouerà a cosa alcuna se non gli viene imposto dal Sig. Maestro di Campo, o da altri, a chi e' l'è tenuto ubbidire.

Potend'essere, sì come auuicne quasi sempre, che li Cavalieri, rispettuamente, nelle lor compai se rappresentino esser ciascheduno di varie Nationi, ed ancora forzandolo spesso l'ordine dell'Inuentione, e concedendolo la quantità de' Cavalieri Venturieri, e la comodità del sito, che auanti, che si entr' in battaglia, o nell'ordine del combattere, o doppo l'abbattimento e folla, com' ancora nel partirsi dal Campo, si habbia a fare, ed a formare diuersi ordini di battaglie a vso di guerra, come far lumache, croci, triangoli cumij, meze lune, b scie, squadroni in quarte sogge, e simili. percio il Tamburo dovrà esser pratico in tutte le toccate, come io disse da principio, e secondo lo stile almenno delle Nationi più comune, come all' Italiana, alla Spagnuola, Francese, Viuona, Telesca, Polacca, e Turchesea; benchè que' più rarisima si serue de' Taballi.

Quel tanto dovrà far de' pai, venendo l'hora del combattere, e nel

P

seguir-

seguito della battaglia, e del variare le battute, secondo l'occasione, tanto nel primo combattimento, quanto al tempo della folla. sarà notato breuemente nel Secondo Libro, nel quale si tratta delle *astioni* Capitolo per Capitolo.

Considerationi intorno al battere la Ordinanza.

Essendo la Ordinanza la più necessaria toccata, che possa far uir Tamburino in questa, Et ogn' altra occasione, acciò i Cavalieri ne' passeggi possino con facilità caminare a tempo di Tamburo (cosa, che per l'addietro molto nō si attendema, per la difficoltà di poterlo offeruare) ne commettino errors, da esser notati fina da chi non sà, perciò io dò la sotto notata regola, che seruirà per instruzione a Cavalieri, ed a Tamburini stessi, per operare con quella giustezza di tempo, che si richiede.

Ma prima che ueniamo all' atto pratico, deesi sapere, che l' tocco dell' Ordinanza è composto di tre cose, Di ordine, Di tempo di Tamburo, e Di battute.

L'ordine contiene più tempi di tamburo, e'l tempo più battute di bacchetta.

L'ordine è di cinque, ouer di sette tempi secondo l' uso Spagnuolo, all' Italiana per ordinario di quattro; ne Francesi, ne Alemanni offeruano fine d' ordine, ma bene di tempo, come di sotto si dirà.

E' detto, Ordine, perciò che doppo il numero serminato de' suddetti tempi, il tamburo si ferma, per l' occasione del nostro passaggio in ordinanza, lo spazio di una battuta e mezzo musicale. e secondo l' uso militare due battute e mezzo, per le ragioni, che sotto si diranno, e poi si ritorna da capo a medesimi tempi, e battute, secondo l' ordine principiato.

Il Tempo di Tamburo è composto di cinque battute di bacchetta, conforme allo stile Spagnuolo, Francese, Italiano, ed Alemanno, ma alla Svizzera di quattro, ciascuna delle quali battute importa qua-

è una meza battuta musicale, che secondo le note della musica, è nominata minima, come si vedrà la dimostrazione più a basso.

È questo Tempo, perciocchè essendo composto di battute cinare, ed intelligibili, il Cavaliere in questa occasione dee aggiustar ciaschù movimento del passo in compagnia dell' armi al tempo delle dette battute, ed offeruarle, con quella medesima regola, che nel danzare la gagliarda il tempo del suono d'ogni strumento s'offerua.

Secondo la pratica Spagnuola, Napolitana, ed Italiana per ogni tempo, il quale (come s'è detto) è di cinque battute, il Soldato fa, conforme allo stile militare, tre passi andanti, offeruando il tempo del piede il piè in terra alla prima, terza, e quinta battuta, ma li nostri Cavalieri terranno in ciò altr'ordine, come si dirà.

Fra le soprannominate Nationi, vi è questa differenza nel battere, che l'Italiano batte più largo dello Spagnuolo, e facendo battute doppie, o di minime, o di crome, o di semicrome, quelle sono continuate. Lo Spagnuolo batte alquanto più presto, ed in luogo della battuta, si serve spesso de' trilli, o de' gruppi, come vogliamo dire; Il Napolitano s'accorda assai con essi; non porta però quel trillo più tempo, di quello faccia la battuta semplice, come si potrà comprendere dall'infra scritte dimostrazioni, poste in forma di note musicali. Conuengono poi in questo, come fanno l'altre Nationi ancora, che l'ultima battuta delle cinque, che fa compimento al tempo, data con la bacchetta destra, battono più forte, ed ancora finito ciascuno tempo, o'l tamburo si ferma, quanto possa importare meza battuta musicale, ouero dà una battuta di bacchetta con la sinistra, ma non così forte, come l'altre, la quale non più vale, che il tempo della detta meza battuta, chiamata fra Musici, Minima, la quale appunto porta tutto tempo quanto che'l Soldato alza il piè da terra; e bench' il tamburo raddoppia le battute, non dee però mai allongare, o abbreviar il tempo già cominciato, perciocchè nel finire il tempo, ouero l'ordine, i Cavalieri si tronaràbbero (mercé della poca pratica del Tambu-

rino) a far li passi fuori del tempo.

S'è detto di sopra, che'l Soldato, massime il Capitano, più d'ogn' altro, per ogni tempo di tamburo suol fare tre passi, aggiustando di porr' il piè in terra alla prima, alla terza, ed all'ultima battuta; per offeruare il detto tempo giustamente, o terrà la regola, che più di sotto si darà a' Cavalieri, ouero la seguente, cioè la sciar prima passar vacante, cioè senza muouerfi, un tempo intero di cinque battute, e perche di poi il Tamburo tocca vna battuta di più con la barchetta sinistra, come v'sano spesso gl' Italiani; ouero si ferma (come s'è detto) vna meza battuta, secondo lo stile Napolitano, ed ancora Spagnuolo, cioè tanto, quanto egli farebbe vn' altra battuta di barchetta, come ho detto, in quel tempo il Soldato alza l'piè la terra, ond' egli viene poi per appunto a posarlo, per formar' il primo passo, quando il tamburo comincia l'altro tempo (casi che i Tamburino, o per ignoranza, o per malitia non variasse l'ordine, e la misura del tempo, che è tenuto) in questa maniera si viene a far tre passi interi, che importano tre alzate di piè la terra, e tre posate; quanto che contiene un giusto tempo di tamburo, computando il suddetto fermarsi, ouero la battuta di più.

La suddetta vltima regola nõ può esser tenuta da' Cavalieri nell'ordinanza nostra per seruirio del torneare, percioche douèdo essi (secondo l'uso, che si offerua hora nelle buone Corti da gl'intendenti in que l' esercizio) fermarsi sempre, doppoauer fatti quattro passi (attione, che già non era in uso) ouero (secondo vn' altra regola mia, come vedremo) cinque, per lo spazio d'vna battuta, e mezo musicale, il detto spazio non hauendo in se alcuna dimostratione di distinzione, ne di giustezza intelligibile all'orecchio, ma esser lo tutto rimesso hora all'arbitrio del Tamburino, il quale però dourebbe hauere il suo giusto metodo, come si mostrerà, e s'offerua fra' Soldati; non potendo perciò esser dal Cavaliero intieramente offeruato, ragione di commettere molti errori, è necessario, ch' altre regole; ed or-

fini noi offeruiamo, come si vedrà di sotto.

Li Francesi, quanto alla regole del battere la suddetta ordinanza sono assai più stretti, perciocche per ogni tempo fanno due passis e quello finito si trattengono un poco, come gli altri.

Li Alemanni s'accordano con gl'Italiani nel batter largo, e nel tempo, ma nella forma, dal primo tempo in fuori, sempre raddoppiano con trilli di crome, o di semicrome, o con battute continuate.

Li Suizzeri, il lor tempo è di quattro battute; battono similmente stretto, e per ogni tempo fanno un passo.

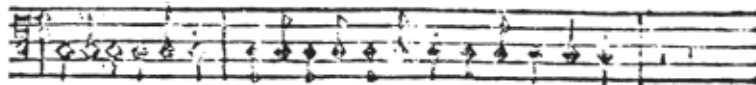
Benche tutte le Nationi sieno fra di loro in qualche cosa varij nel battere l'ordinanza, offeruono nondimeno (massime nel principio d'ogni ordine) di distinguere'l tempo, facendolo intelligibile più che si possa, o col fermarsi fra un tempo, e l'altro ouer con le battute, battendo largo, e distinto, ne trapassano molti tempi che alla medesima distintione non ritornino, e questo per ricordare al Soldato l'ordine, la misura, e'l tempo.

Stante la sopradetta variatione fra le Nationi, si sarebbe potuto formare ad arbitrio un tal'ordine, e battuta di tamburo, che hauesse seruito a' Cavalieri nel lor passeggio (dandole titolo d'ordinanza) senza curarsi di secondare l'uso militare delle Nationi, purchè li Cavalieri potessero camminare, ed operare a tempo quel tanto hauessero praticato di voler fare, ma pericche questo non sarebbe a' Cavalieri un procurare d'imparar in finta battaglia quel che si richiede sapere, e deono praticare nella vera, perciò ho posto, come si vedrà più a basso, le solite battute d'ordinanza, e fate da Spagnuoli, e da gl'Italiani; dādo quegli auuertimenti, e regole, che necessaris mi sono parute all'intentione nostra del Barreare, con le quali cerchiamo d'accomodare noi all'uso già per tanti anni addietro praticato, secondo la regola militare, e l'uso a noi, e così formare à mio giudicio una regola certa, ed universale, e non che si veda ogni giorno nuova inuentione, o confusione.

Or-

Ordine di due tempi d'ordinanza all' Italiana, da offeruarsi nel battere dal Tamburino.

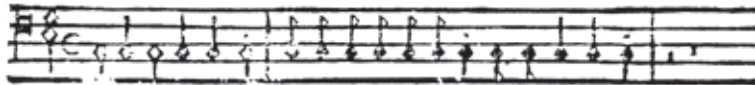
Primo tempo. Secondo tempo.



ta pa ti ta pa ta ta pa ta pa ta pa ti ta pa ta pa ta

Regola al Cavaliere, come debba il sopradetto ordine di due tempi offeruar nel caminare.

Primo tempo. Secondo tempo.



♣ 1 2 3 4

Vn'altr'ordine di due tempi d'Ordinanza all'Italiana, differente di battute dal sopradetto, da offeruarsi nel battere dal Taniburino.

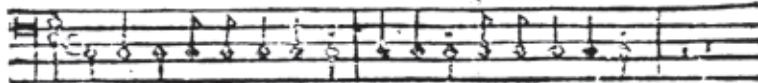
Primo tempo. Secondo tempo.



ta pa ta ta pa ta pa ta ta pa ta ta pa ta pa ta

Come debba il Cavaliere offeruar'il giusto tempo, secondo la battuta della sopradetta ordinanza.

Primo tempo. Secondo tempo.



♣ 1 2 3 4 Ho

P R I M O.

119

Ho posto li predetti due ordini di due tempi d'ordinanza all'Italia, per dar ad intendere a Cavalieri, e a Tamburini, come si possono mutar le battute, e andar parimente a tempo.

Ordine di due tempi d'ordinanza, con battute alla Spagnuola, da offeruarsi dal Tamburino nel battere.

Primo tempo.

Secondo tempo.



tà patà tararà tararà tararà tararà tararà tararà tararà tararà

Il present'ordine, com'ancora l'antecedente, sono forsi li più accomodati all'intelligenza del Cavaliero, per la osservazione del giusto tempo, che qual si sia altro.

Osservazione al Cavaliero per caminar a tempo di Tamburo, conforme alle battute de' sopradetti due tempi.

Primo tempo.

Secondo tempo.



Oltre le osservazioni, che si daranno, notasi hora quella linea, la quale co' punti collega più note, perciocchè ella dimostra, quando debba'l Cavalier principiar' a leuare'l piè da terra, o a calarlo, per batterlo di poi alto, omer posato in terra per appunto in quella nota, nella quale essa linea termina, che ha'l gambo allo' nsù, omero allo' ngiù, per la osservazione del giusto tempo del tamburo.

Con-

Considerationi intorno alle presenti battute d'ordinanza.

Nomino le sudette due specie d'ordini l'una all'Italiana, e l'altra alla Spagnuola, perciocchè assai conformi, o poco differenti dallo stil loro mi son paruto; e se ad alcuno forsi parrà che in qualche parte io errassi nel battere, pel vario modo, che alcuni tengono, non errando nel tempo, lascerò (in riguardo delle regole, che si dimostreranno) libera facoltà a tutti l'accomodarli al detto uso; o come meglio conosceranno.

Ho tralasciate le maniere del battere dell'altre Nationi, sì per non allongarmi come, perche dalle presenti regole il Cavalier facilissimamente può quelle ordinarle al suo passeggio.

Si vede notato, li sopra detti ordini esser di due tempi, e gl'infra scritti di quattro; acciòchè il Tamburino, quã lo non voglia stare sempre in un medesimo termine di battuta, possa mutarla, senza alteratione d'ordine di misura, ne di tempo; ed ancora per aprirgli la strada a poterle variare, secondo l'uso, senza far far errore al Cavaliere nella giustezza del camminare.

Parimente si vedrà notato, li sopra detti ordini contenere quattro passi, da farsi dal Cavaliere, auanti che si fermi, e li sequenti di cinque, come si dichiarerà più a basso, perciocchè in detta maniera ho procurato di ridurre le solite battute del tamburo (senza partirmi dallo stile dell'ordinanza) al comune uso delle più principali Corti, doue s'esercita il torneare, qual è del fare i Cavalieri, mentre passeggiano il Campo; quattro passi andanti, e poi fermarsi alquanto, e così andar continuando fin' al fine del detto passeggio; con l'altro modo, è stata mia intentione di accomodar i passi alla maniera del battere l'ordinanza quasi di tutte le nationi, le quali, al fine d'ogni tempo si fermano chi più, e chi meno, ouero danno una battuta di più con la bacchetta sinistra, auanti che principiano l'altro tempo.

Ala

P R I M O.

121

Ciascheduno de' sopradetti ordini, com' ancora de gl' infra scritti, si vedrà l' uno seruire pel Tamburino, e l' altro pel Cavaliero, accioche il primo sappia, come debba usare hor la destra, ed hora la sinistra bacchetta, e quando tosto, e quando lentamente battere; e l' altro intenda non solo il modo, e' l' tempo del suo muouere de' passi, ma ancora del suo caminare, e del tempo del fermarsi, il che tutto si vedrà più a basso chiaramente specificato, e dimostrato.

Hò posto poi prima le regole pel Tamburino, percioche dal suo battere il Cavalier si gouerna, ed è notato prima gli ordini all' Italiana, della Spagnuola, percioche facendo essi Italiani professione, quando non sieno gl' inuentori, d' essere moderatori delle inuentioni altrui, uenghino ancora ad essere prima uisiti, e seguitati.

Ordine di quattro tempi d'ordinanza all' Italiana, da offeruarsi nel battere dal Tamburino.

Primo tempo. Secondo tempo.

ta pa ta pa ta ta pa ta pa ta

Terzo tempo. Quarto tempo.

ta pa ta pa ta ta pa ta ta ta pa ta pa ta

Regola al Cavaliero per caminar' a tempo delle battute del sopradetto ordine.

Primo tempo. Secondo tempo.

1 2 3 4 5 Ter-

Terzo tempo.

Quarto tempo.

♣ 1 2 3 4 5

Ordine di quattro tempi d'ordinanza alla Spagnuola, da offeruarsi nel battere dal Tamburino.

Primo tempo.

Secondo tempo.

ta pa ta pa ta tarara pa ta tarara tarara

Terzo tempo.

Quarto tempo.

ta pa ta pa tarara tarara ta tarara pa ta pa ta tarara tarara

Regola al Cavaliere per offeruare camminando la battute della sopradetta ordinanza.

Primo tempo.

Secondo tempo.

♣ 1 2 3 4 5

Terzo tempo.

Quarto tempo.

♣ 1 2 3 4 5

Offici

Osservationi al Tamburino intorno alli sopradetti ordini,
e toccate d'ordinanza.

LE Note bianche, nominate fra Musici, Minime, dinotano, che il Tamburo dee battere largo.

Le Note nere, dette, Semiminime, significano, che il Tamburo dee battere il doppio più stretto dell' antecedente.

Le Note nere, col rampino nella sumità del gambo, chiamate Cromme, mostrano, che quelle si deono toccar il doppio poi più stretto delle dette Semiminime.

Le Note, che hanno il gambo allo' ngiù, rincontro alle quali di sotto è notato, ta, insegnano, che quella tal nota dee si battere con la bacchetta della mano destra; ed all' opposto quelle col gambo allo' nsù, con la sinistra.

Nel principiar il tempo, secondo la ordinanza alla Spagnuola, doue si vedono quelle Note unite vna col gambo allo' ngiù, e l' altra allo' nsù, mostrano, che si deono toccare con amendue le bacchette quasi nello stesso tempo, ma prima è la destra.

Quel Punto, che nel fine d' ogni tempo si vede sopra la Nota, mostra, che si dee terminar esso tempo con vna battuta più gagliarda dell' altre.

Quel segno di meza battuta posto intra due linee fra il primo, e' l' secondo tempo, significa, che il Tamburo si dee trattenere senza battere, quanto importa vna delle suddette note bianche, cioè, quanto farebbe vna battuta con la bacchetta sinistra, battendo largo.

E quella nota sola posta fra due linee tra il terzo, e' l' quarto tempo, il Tamburo la dee battere con la bacchetta sinistra, non tãto forte.

La battuta, e mezo posta nel fine d' ogn' ordine, mostra, che il Tamburino dee rimaner di battere quel intervallo di tempo, che quella dimostra, cioè quanto che faceffe tre battute larghe sopra tre note Minime.

Il segno, 3. posto sopra alcune note nell'ordinanza Spagnuola, mostra, che sopra tal nota farà un trillo, o doppio (come dicono essi) composto di tre battute, cioè di due Crome, ed una Semiminima, come si vede notato nell'ordine di due tempi alla Spagnuola.

Sia poi finalmente per auvertimento a' Tamburini di battere largo sempre, e di non variare l'ordine, e la misura principata.

Offruatione a' Cavalieri intorno alli sopradetti ordini d'ordinanze.

LA \ddagger segnata sotto la prima nota, significa, che il Cavaliere la prima battuta del Tamburo die lasciar andar vacante senza muoversi, douendogli fermire per aspettar il tempo di alzar il piè da terra, per principiar il primo passo, che sarà alla seconda battuta, altrimenti è impossibile, se non per fortuna, l'osservar il giusto tempo in quella prima battuta, perciocche non potendo ciò seguire, se prima non s'è udito il suono, e quando la botta s'è sentita, è già passato il tempo.

Ad ogni tempo di Tamburo douendosi formar due passi gravi, o al più due passi, e mezzo, secondo gli ordini già detti, sappiasi, che ad ogni passo si ricercano due battute larghe di Tamburo, le quali rappresentano i due moti naturali, che si fanno nel voler far un passo, cioè uno nell'alzar il piè da terra, e l'altro nel porrelo; però s'auvertirà, che le note, che hanno la gamba allo'nù, serouono per auiso al Cavaliere, che nel sentirle toccar, il piè si dee ritonar per aria alzandosi, o già si ritorna in alto, e quelle, che hanno il gambo allo'n giù incontro al numero aritmetico, in quella battuta lo dee porre in terra.

Li numeri Aritmetici significano i passi, di che è composto ciascun'ordine.

Delli predetti ordini alcuni sono di quattro passi, ed altri di cinque, come si vede.

Quelli

Quelli di quattro passi, s' il Cavalier principiarà l'ordine col piè sinistro, lo terminerà col destro, posandolo naturalmente alquanto avanzato, e mantenuto leggiero, e poi si fermerà; e così pel contrario; ed in questa guisa anderà alternatamente camminando, e posando a suo tempo, benché ancora in queste di quattro passi si potrebbe cominciare sempre col piè sinistro, come si dirà ancora nel Secondo Libro, dove si tratterà del passeggio del Campo. mentre che dopo il quarto passo fatto col destro, si rimetterà definitivamente il piè sinistro innanzi, fermandolo in positura, come prima.

In quelli di cinque passi, se darà principio all'ordine col sinistro piede, non potendo far di meno ancora di non terminar il detto ordine similmente col medesimo piede; per non haver ad operare sempre nello stesso modo, offeruarà il Cavalier nel fine dell'ordine (nel quale egli si dee sempre fermare alquanto, per dar un'occhiata pel Campo, come si dirà a suo luogo) di mutar con gratia, e maestà positura de' piedi. cioè, che ritrouandosi haver all'ultimo passo sopra detto il corpo contrapesato sopra il piè destro, nel girar l'occhio, e'l capo insieme verso la destra parte destra, per rimirar il Campo, verterà nello stesso tempo col corpo a contrapesarsi (sola col girar de' detti piè, accompagnandolo l' corpo) sopra la sinistra gamba, così rimanendo la destra leggiera, darà poi principio all'ordine col piè destro: in questa maniera alternatamente succedendosi, si viene ad operare ancora sempre hora con l'un piè, ed hora con l'altro; e se dal passare da una positura all'altra, il piè, che all'ultimo dee rimaner leggiero, si leuarà alquanto da terra, e subito poserà, per accompagnar il moto del corpo, ouero percuoterà leggiermente essa terra, non renderà se non molta gratia, e si darà spirito all'attione.

Quella battuta, e mezo musicale, che si uede nel fine di ciaschedun'ordine, serue per auuertimento al Cavalier, che all'ora dee per quell'interuallo di tempo, che il Tamburino parimente tace, fermarsi dal camminare, ma in vece di questo andar mirando il Campo.

Questo

Questo fermarsi hora, che fanno li Cavalieri in questo lor passeggio nel fine d'ogni ordine, non s'è imparato da' Soldati nel loro marchiar in ordinanza, perche nol fanno, ma percioche è paruto a moderni Cavalieri barreanti, che apporsi gratia, e trattenimento, rispetto al passeggio ancora, che non paia tanto breue: si come è breue il sito del Campo, nondimeno quando ad alcuni piacesse in questo di seguitare l'uso antico, e militare insieme, cioè di non fermarsi, come già si faceva, si com'ancora in alcune Corti si continua il costume, conuertà ancora, che'l Cavaliere per servizio del detto suo passeggio habbia più Tamburi, divisi almeno in due squadre, lontane l'una dall'altra, venendo da più file di persone tramezzate, si come si costuma nelle compagnie de' Soldati, accioche quando l'uno nel fine del tempo, ouer dell'ordine tace, l'altro cominci, e così non si potrà dire, che li Tamburi si fermino, come si costuma al presente, ma sarà necessario di più, che fermandosi essi, taccino per lo spatio di vn tempo intiero, si come è solito di farsi fra Soldati, che importa due battute, e mezo delle nostre musicali, se il Cavaliere nel suo camminare vorrà offermare il tempo, e la misura giusta.

Essendo finalmente il fine d'una gloriosa battaglia la Vittoria, e questa manifestandosi per i Premij, e Spoglie, che s'acquistano, e per gli honori, che si riceuono, come vere testimonianze della gloria, per tanto nel seguente Capitulo si trattarà de' Premij.



DE

APPENDIX B

The following is an English translation of “De Tamburi: E di simili voci di Strumenti da Guerra,” a chapter from Bonaventura Pistofilo’s Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell’ordine Militare, et Accademico . . . (Bologna: Presso Clemente Ferrone, 1627), pp. 109–126.

Assistance in this translation was provided by Professor Camilla Tortorelli, Italian Department, Georgetown University, Washington, D.C. Because Pistofilo’s original manuscript was written in Renaissance Italian, the English translation that appears below required paraphrasing. The transposition of the musical examples into modern notation are provided by the author.

In the original manuscript, Pistofilo briefly discusses the drum and other instruments in a section that directly precedes the chapter mentioned above. Two paragraphs from this section appear at the beginning of this translation and serve as an introduction.

. . . We will speak in the appropriate place of drums, trumpets, artificers, and others, that serve the knight. We will also speak of those things that the knight uses for grandeur and greater appearance, or because it is the latest fashion or invention, such as wild animals, beasts, monsters and so forth. In the following chapter we will speak of voices and the instruments of war. In doing so we will consider all the actions and rules that are adhered to in these tournaments. For this reason, we will also discuss the maxims (rules of conduct) of a field battle in which trumpets, drums and other instruments are used to aid the commandant.¹⁹⁰

DRUMS AND SIMILAR VOICES OF WAR¹⁹¹

It is certain that the office of commanding cannot be done without the help of an instrument to interpret the mind and the will of the commander.

There are three kinds of instruments: vocal, semivocal, and mute. The vocal instrument is the man. Through his voice (using his tongue, palate and lips), he orders commands as he pleases. Vocal

¹⁹⁰ Bonaventura Pistofilo, Il torneo di Bonaventura Pistofilo Nobile Ferrarese dottor di legge e cavaliere. nel Teatro di Pallade dell’ordine Militare, et Accademico . . . (Bologna: Presso Clemente Ferrone, 1627), p. 108.

¹⁹¹ *Ibid.*, p. 109–126.

instruments are also the laws, the orders, the constitution, the decrees, the writing, the lectures, and so forth, of a people.

The semi-vocal instrument is the sound of any given instrument. Some instruments command while others obey, such as the pilot's whistle, big instruments used in dancing, trumpets and drums, and every other instrument used in war (artillery shots, archibuses, and so forth).

The mute instrument is the only instrument that signifies understanding through motion, sight or light. These include the captain's baton, the captain's insignia, and fire or smoke used to give signals.

All types of instruments and voices can be used, but the most frequently used are the semi-vocals which include trumpets, drums, shawms, nakers, horns, whistles, timpani, wind or pan pipes, cover drums, and so forth. In earlier days, all these instruments were used in war by different nations. Later, only the trumpets and the drums were chosen because of their quality of sound and all-purpose use both on foot and on horse, thus making them the most predominately used instruments. The etymology of the word drum comes from the Greek Tambu, which means wonder and fear. It may also be a German term derived from Trumbe, which means drum. The word trumpet comes either from Greek or Hebrew. In both languages the word is closely related to fear.

These instruments are used primarily when the horseman appears on the field, or later during fighting. When the knight appears, he may have several intentions, therefore, different instruments are used to discern and make clear those intentions. When there are trumpets, wind pipes, and drums, the trumpets always proceed the other two. Once the trumpets begin, the drums and wind pipes are then allowed to join in.

When accompanying the knight, the pipes go first, followed by the drums, the henchmen, the messengers, the godfathers, and finally the knights. At the end of the parade, each member returns to his designated area and awaits orders.

The drummer should generally be witty, lively, practical, and experienced. He should have the ability to play in the style of all nations and should be familiar with all the different "sonatas" used in war, such as the one used in reveille, assembly, dismiss, march, halt, call to arms, disperse, open and close ranks, retreat, burial of the dead, ordering, and entering into battle. The soldier should, in all cases, obey the beat of the drum.

The drummers will dress according to the knight's wishes. They generally wear a chest strap with

the knight's colors and a hat containing many uniformly colored feathers. In addition, the drummer carries a sword and a dagger. The top of the drum is covered with a fine cloth, which sometimes limits the drum's natural sound.

There should be no less than two drummers for each knight or squadron. For the purpose of fighting, there should not be more than one or two drummers per squadron. A large number of drummers can cause disorder. The number of drummers can exceed the norm if there is a chief drummer the others obey.

THE BEATS OF THE DRUM

I will discuss this topic briefly, because it will be dealt with in detail in my second book.¹⁹² I will, however, mention that the drums are generally used on three occasions: during the ordering of the commands, upon entering the battle field, and during actual fighting.

In the ordering of the commands, the drums beat a march as an accompaniment to the herald. When the herald speaks, the drums stop. The drums resume beating the march when the herald stops speaking.

The drum has several uses in relation to the different activities when entering the battle field and becoming acquainted with it. Once the knight gives the command, the drums beat the ordinance. When the knight is ready to reveal his sword, the drum beats *il far alto* ("the raise"). The drums must be silent when the knights distribute the orders, choose their weapons, or when there is a discussion with the field commander. The drummer must never, whether it be in war or peace, play the drum or change its tone without the permission of his commander. The drummer is not allowed to play unless commanded by his superior or other authorities he has been instructed to obey.

Because the knights entering the field can be from different nations, and since the mercenary soldiers used often follow different disciplines, a wide range of formations exist when entering the battle field. These include crosses, triangles, half moons, and so forth. The drummer has to be proficient in the

¹⁹² There is no indication that a second book was ever written, however, prior to writing *Il Torneo . . .*, Pistofilo did write *Oplomachia di Bonaventura Pistofilo* (Sienna: H. Gori, 1621).

beats and styles of all prominent nations, including Italy, Spain, France, Germany, Poland, and Turkey. In the second chapter, we will discuss the drummer's function during the actual fighting.

COMMENTS ON THE BEAT OF THE ORDINANCES

The ordinance is the most important beat because it allows the knight to walk to the beat of the drummer. This was often something that was difficult for a knight to do. For this reason, I will state the following rules which will be useful in teaching the knight and the drummer how to act according to the required beats.

Before getting to the heart of the matter, one must know that the beat of the ordinance is composed of three disciplines: order, measure, and beats. The order has several measures, and each measure has several beats. The order is composed of five or seven measures, according to the Spanish style. The Italian style is generally made up of four measures. It is called order because after completion of the measures, the drummer stops for the interval of one and one-half musical beats. According to military use, the drummer would stop for two and one-half military beats.¹⁹³ The original pattern is then resumed.

The measure of the drum is composed of five beats of the drum stick, according to the Spanish, French, Italian and German styles. The Swiss style, however, requires only four beats. Each of these beats is equivalent to one and one-half musical beats, called minima (eight notes)¹⁹⁴. Because this tempo¹⁹⁵ (measure) is composed of clear and simple beats, the knight must regulate both his step and the movement of his arms to the tempo of the beats. He should also observe the same rules of dancing when following the sound of instruments.

¹⁹³ Apparently, within the context of this chapter, military beats were calculated differently than musical beats. Military beats usually contained an extra count. This extra count was observed by the knight so he could raise his foot off the ground before beginning an exercise).

¹⁹⁴ Pistofilo apparently used the correct notation for his musical examples but did not use the most accepted terminology of his day. For example, while Pistofilo called an eighth note a minima, the Italian term was croma (Pistofilo used crome to denote thirty-second notes!). All note values contained within parentheses in this translation, i.e. (sixteenth notes), or (sixty-fourth notes), represent the values as they pertain to the transposed musical examples in modern notation.

¹⁹⁵ Although the word tempo in Italian literally means "time," Pistofilo's use of the words tempo and tempi occasionally do not fit this definition. He apparently used these words interchangeably to mean time or pulse, measure, rhythm, pattern, and so forth.

According to the Spanish, Neapolitan, and Italian styles, each measure consists of five beats. The soldier takes a total of three steps in each measure, placing his foot on the ground on the first, third and fifth beat. The knight, however, observes another pattern.

There are differences in the beats among the many nations. The Italian style is longer than the Spanish, and uses double beats or beats di minima (eight notes), di crome (thirty-second notes), and semi crome (sixty-fourth notes). The Spanish style moves at a faster rate and often employs trills or rolls. The Neapolitan style is very similar to the Spanish, however, it does not use trills or rolls (therefore, it uses a simple Spanish beat). All the nations agree that the last note of the measure is struck with the right stick and played louder than the rest. In addition, when the measure is finished, when the drums stop for half a musical beat, or when the drum gives another beat with the left stick (but not as loud as the others), the drummer should not extend or shorten the measure already started, even if he decides to double the beat. Otherwise (at the end of the measure), the knights will end up marching out of sync since the value of this drum beat is equivalent to half a musical beat or minima (eight note), as it is referred to by musicians. This should equal the time needed for a soldier to raise his foot off the ground.

We already mentioned that the soldier and the captain must take three steps for each measure of the drum, placing their foot on the ground on the first, third, and last beat. In order to execute this procedure correctly, the soldier should either follow the knight or remain still for one full measure. The drummer will then either beat an extra beat with the left drum stick (in the Italian style), or stop for half a beat in the Spanish and Neapolitan style. At that moment, the soldier should raise his foot. He lowers it when the drummer begins the next measure. In this way, the soldier takes three full steps, keeping in rhythm with the beat of the drum, including the extra beat.

This last rule cannot be applied to the knight because he has to stop after four of five steps. According to another rule, the knight should stop for one and one-half musical beats. It is very difficult for the knight to recognize the time interval between musical beats. For this reason, it is up to the drummer to lead the knight. Since the knight cannot follow the drummer to perfection, another rule is necessary.

The French custom, as far as the beat of the ordinance is concerned, is faster. More specifically, the French take two steps for each measure, and pause after each. The Germans agree with the Italians on the slower beat. In addition, they always double with trills of crome (thirty-second notes) or semi crome (sixty-fourth notes) with continuous beats in the second measure. The Swiss measure is composed

of four beats. Since they take only one step per measure, the drummer beats quickly. Even if the nations defer slightly on the playing of the ordinances, they all agree on the fact that the measure should be played as clear as possible. To do that, the drummer should either stop before each measure, or use largo (eight notes) and clear beats. All of this is done to remind the soldier of the order and the measure.

Since there are different rules among nations, it is possible that arbitrary beats of the drum were formed for the marching of the knights without adhering to any specific nations's military use. Because the knights cannot learn this through practice, I thought it would be necessary to consider the military systems which existed and still exist today. In this way, it may be possible to make a universal law which will limit the amount of problems that arise in the future.

A TWO MEASURE ORDER IN THE ITALIAN STYLE OF ORDINANCE TO BE FOLLOWED BY THE BEAT OF THE DRUMMER

First measure Second measure

R L R R L R R L R L R L R R L R L R

A RULE TO THE KNIGHT ON HOW TO FOLLOW THESE TWO MEASURES IN MARCHING

First measure Second measure

1 2 3 4

ANOTHER TWO MEASURE ORDER IN THE ITALIAN STYLE OF ORDINANCE DIFFERENT IN THE BEATS FROM THE FORMER WHICH THE DRUMMER HAS TO FOLLOW

First measure Second measure

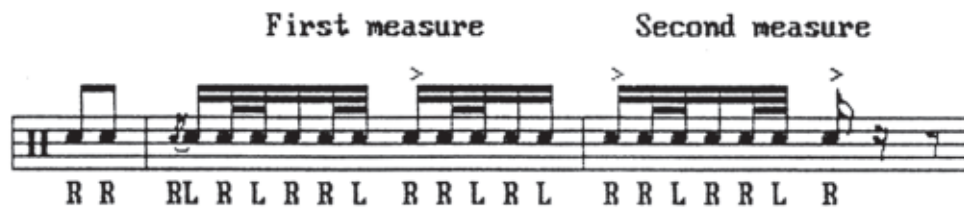
R R R R L R L R R L R R L R L R

HOW THE KNIGHT SHOULD FOLLOW THE RHYTHM OF THE ABOVE MENTIONED ORDER



I wrote the two previous orders in the Italian ordinance style, to illustrate how the drummer and the knight can change the beat and march in any way according to the rhythm.

A TWO MEASURE ORDINANCE WITH SPANISH BEATS WHICH THE DRUMMER HAS TO FOLLOW



This order, and the previous one, are perhaps easier than any orders for the knight to follow in the correct rhythm.

ADVICE TO THE KNIGHT TO MARCH FOLLOWING THE RHYTHMS OF THE DRUM ACCORDING TO THE BEATS OF THE ABOVE MENTIONED MEASURES



Apart from the observations I will give later, we notice that the dotted line which connects several notes in the previous example indicates when the knight should raise his foot or lower it (or keep it suspended, or plant it). On the note in which the dotted line terminates, the stem may be up or down.

COMMENTS ON THE ORDINANCE BEATS

I mentioned the two kinds of orders, in the Italian and Spanish style, because they are very similar. If someone thinks that I am mistaken, I will allow him the freedom to follow in his own way. I did not mention the style of the beats of the other nations, because I wanted to be brief.

You noticed that the above mentioned orders are of two measures (and the subverse of four). Knowing this, the drummer can change beats without changing the order of the measure or rhythm. This allows the drummer to modify his playing slightly, according to his needs, without causing the knight to err in his procedure.

We noticed that the above mentioned orders have four steps which the knight must take before he stops. The following orders, which contain five steps, are used more often in the courts where jousts are held. The knights follow the same orders when they enter the battle field (four steps forward, followed by a pause). This is repeated until they cease marching. All nations at the end of each measure

stop (some more, some less), or the drummer follows with one more beat with the left drumstick before beginning another measure.

Each of the above mentioned orders, along with written orders, correspond to either the knight or the drummer. In this way, the drummer can learn when to use his right or left drum stick and at what pace he should beat. At the same time, the knight can learn the rhythm of his steps (or procedures) and the interval between measures.

I began by outlining the drummer's rules so that the knight could follow his lead. I also mentioned the Italian orders before the Spanish orders, because the Italians, although not always the inventors, seem to correct and modify other inventions. For this reason, they must be heard first.

A FOUR MEASURE ORDER IN THE ITALIAN STYLE OF ORDINANCE TO BE FOLLOWED BY THE DRUMMER

The image displays a four-measure drum order in the Italian style, presented as a musical score on a single staff. The notation uses a treble clef and a common time signature (C). The first measure is labeled "First measure" and contains three beats: a quarter note (R), a quarter note (L), and a half note (R) with an accent (>). The second measure is labeled "Second measure" and contains three beats: a quarter note (R), a quarter note (L), and a half note (R) with an accent (>). The third measure is labeled "Third measure" and contains four beats: a quarter note (R), a quarter note (L), a quarter note (R), and a quarter note (L). The fourth measure is labeled "Fourth measure" and contains five beats: a quarter note (R), a quarter note (L), a quarter note (R), a quarter note (L), a quarter note (R), and a half note (R) with an accent (>). The drumsticks are represented by vertical lines with flags, and the notes are placed on the staff to indicate their rhythmic value.

First measure Second measure

R L R L R R L R L R

Third measure Fourth measure

R L R L R R L R L R L R L R R L R L R

THE RULE TO THE KNIGHT TO ALLOW HIM TO MARCH IN RHYTHM TO THE ABOVE MENTIONED ORDER

First measure Second measure

1 2 3 4 5

Third measure Fourth measure

1 2 3 4 5

A FOUR MEASURE ORDER IN THE SPANISH STYLE OF ORDINANCE TO BE FOLLOWED BY THE DRUMMER

First measure Second measure

RL L R L R R L R L R R L R R L R

Third measure Fourth measure

RL L R L R R L R R L R L R L R L R R L R R L R

THE RULE TO THE KNIGHT TO ALLOW HIM TO MARCH IN RHYTHM TO THE ABOVE MENTIONED ORDER



ADVICE FOR THE DRUMMER ON THE ABOVE MENTIONED ORDERS AND ORDINANCE BEATS

The white notes, called minime (eighth notes), tell the drummer to beat slowly¹⁹⁶. The black notes, called semi-minime (sixteenth notes), tell the drummer to beat twice as quickly as the white notes. The black notes with a small tail, called crome (thirty-second notes), are to be beaten twice as quickly as the semi-minime. The notes with stems down should be played with the right drumstick, and those with stems up with the left.

The two united notes, one with its stem down and one with its stem up, that occur at the beginning of the measure of the Spanish ordinance, tell the drummer to beat both drumsticks almost simultaneously while taking care to beat the right slightly before. The dot that appears above the last note, at the end of the measure, is an indication to terminate the measure with a strong beat. The sign of a half-beat (two lines), which appears between two lines and is located between the first and second measures, tells the drummer to pause for the duration of a slow beat (with the left drumstick). The lone note which appears between two lines and is located between the third and fourth measures, indicates that the drummer must beat this note lightly with the left drumstick.

¹⁹⁶ Also called *largo*.

The one and one-half count rest at the end of each order indicates that the drummer must refrain from beating for an interval which is equivalent to three slow beats over three minima notes (one and one-half counts). The small “3” placed over some notes in the Spanish ordinance indicates that a trill should be played during that note. The trill is composed of three beats, that is, two crome (thirty-second notes) and one semi-minima (sixteenth note), as seen in the two measures of the Spanish ordinances. The drummer is warned to always beat slowly, and not vary the order or measure already begun.

ADVICE TO THE KNIGHTS ON THE ABOVE MENTIONED ORDERS OF ORDINANCE

The “+” placed under the first note signifies that the knight should not move on the drummer’s first beat. The knight should use this first beat to raise his foot. In doing so, he takes his first step on the second beat. If the knight steps on the first beat, he will not be able to follow the correct rhythm. For every measure of the drum, two steps, or at most two and one-half steps, should be taken. For each step there are two slow beats which represent the two natural movements required to take a step. The first step involves raising the foot while the second step is for lowering it. It must be advised that the notes with upright stems help the knight to know when he must raise his foot. Likewise, the notes with their stems down tell him when to lower his foot.

The Arabic numbers below the ordinances for the knight indicate how many steps are contained in each ordinance. Of the above mentioned orders, some contain four steps while others require five. In the orders with four steps, the knight begins on his left foot and ends up on his right. Once he has stopped, he then begins on his right foot. In doing this, he alternates his march, even though he could just as well always begin on his left.

In the orders with five steps, the knight begins on his left foot and always ends on the left foot. To avoid repetition, the knight shifts his weight from his right foot to his left foot at the end of each order (or when a pause is required). This enables him to begin the next order on his right foot. By following this process, the knight can alternate his march on every order.

The one and one-half musical beats at the end of each order exists to warn the knight that, while the drum is silent, he should stop and view the field. This custom of stopping between each order is followed by the knights, but not by the common soldiers. If, however, one wishes to follow the old

custom which does not call for frequent pauses, it will be necessary for the knight to have many drummers. They will have to be divided into two different groups, each separated by a reasonable distance. These groups should be equally spaced within the marching soldiers. This is done so that when one group of drummers stops, the other group can begin immediately, without causing any pauses. When one group does stop, however, it must cease beating for two and one-half beats, thus allowing the knight to follow the rhythm.

Since the object of every battle is victory, and the prizes which follow a victory are a testimony to glory, I will speak of prizes in the next chapter.

VITA

Name: Guy Gregoire Gauthreaux II

Date of Birth: April 16, 1956

Place of Birth: Thibodaux, LA

Education: Master of Music in Percussion Performance, Northwestern University,
Evanston, Illinois, 1979
Bachelor of Music Education (Instrumental), Northeast Louisiana University,
Monroe, Louisiana, 1978