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presentation. Both Munrow's and Montagu's offerings are exemplary publications in the early music field.

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This reviewer's brief acquaintance with David Munrow in 1971 revealed a musician of humility, wit, and consummate dedication. Munrow's death in 1976 brought a brilliant, brief career to an end which is lamented by everyone who was touched by him.

James Blades and Jeremy Montagu. *Early Percussion Instruments from the Middle Ages to the Baroque*. Early Music Series, 2. London: Oxford University Press, 1976. x, 72 pp. \$9.95.

Jeremy Montagu. *Making Early Percussion Instruments*. Early Music Series, 3. London: Oxford University Press, 1976. xiv, 49 pp. \$9.95.

Two authors who have both contributed substantially to our knowledge of early percussion instruments and their performance have produced, in *Early Percussion Instruments from the Middle Ages to the Baroque*, a useful volume dealing with the history and organology of these instruments. While most of the historical material is derived from Blades's uniquely important study, *Percussion Instruments and Their History* (2d ed.; London, 1974), this new work is ideally suited to professional performers and amateurs alike. It manages to strike a nice balance between history and practice and should be read by every practitioner who has occasion to play early music requiring percussion.

Blades, who is responsible for the historical material in the volume, begins with a discussion of makers, setting the stage as it were by a quotation from Shakespeare—who was referring to kettledrums, by the way. Surely a citation from the medieval period—from Joinville's *Histoire de St. Louis* or Chaucer's *Canterbury Tales*, for example—would have been far more representative of the clangor of the period. While numerous sources and illustrations are provided, expert advice from a musical iconographer would have resulted in better examples than many of those selected. Oxford Bodleian Library ms.Laud.misc.

751 (fols. 113, 123, 127v, 143v, 157v, and 182) and MS.973 at the Biblioteca Comunale, Perugia (fol. 2), provide good illustrations of nakers.

Blades's remarks on the timpani commence with a reference from 1542 during the reign of Henry VIII, although the instruments had been in use for over a century (cf. Benoit de Toul, *L'origine de la très illustre maison de Lorraine* [Paris, 1705], p. 425, for a description of "such drums like large cauldrons that were carried on horseback" in 1547). Blades then jumps suddenly to the early eighteenth century, not mentioning the timpani's metamorphosis from an outdoor, ceremonial "cavalry" instrument to a more sophisticated member of an indoor orchestra. He uses Benevoli's *Festmesse* as a point of departure, now thought to have been written in 1682 by either Biber or Hofer, and he does not refer to other important composers such as Schmelzer, Lully, Vejvanovský, Philidor, or Speer. Moreover, tuning to the lower dominant was not as ubiquitous as the author suggests; rather, the smaller drum was more often tuned to the upper dominant.

Perhaps the best treatment of any instrument from the point of view of text, pictures, and musical examples is that of the side drum. Concerning the triangle, earlier citations than those to its use by Haydn, Mozart, and Beethoven would have kept the text more properly chronological. As for the tambourine, though it was illustrated frequently in the hands of angels and as a rustic instrument—as Blades point out—it was also often depicted providing rhythmical accompaniment to female dancers, especially in Italian frescoes. (Just how it was held and played is shown in MS.9961, Bibliothèque Royale, Brussels, fol. 57, for example.) Concerning cymbals, a word of caution is in order: one must be extremely skeptical of vernacular references to *cymbala*, inasmuch as this term often meant bells.

Finally, tuned percussion instruments are described: dulcimer, xylophone, and chime bells. The first reference to the xylophone by Arnold Schlick (1511), *hultze glechter*, may not be "wooden percussion" as Blades suggests but rather "wooden clatter," the noun being a corruption of *Gelächter*, according to Curt Sachs (*Reallexikon der Musikinstrumentenkunde* [Berlin, 1913], p. 188). Saint-Saëns' *Danse macabre* (1874) is of course mentioned but not Ferdinand Kauer's *Sei Variazioni*, which had included the xylophone in the orchestra already by c. 1810, even giving it a set of solo variations. Chime bells,

too, were used in ways Blades does not mention: they regularly accompanied the singing of the *Te Deum* in liturgical procession and mystery plays.

Montagu, who is responsible for the discussion of performing techniques in the volume, bases his text on his own experience as a performer. For the convenience of pipe-and-taborers, he describes how to play the drum with one hand, and provides an appendix on piping technique. He wisely points out that one must match the size of the tabor to its surroundings, and he gives careful and detailed attention to methods of beating, adjusting the snare, proper beaters, and early rhythmic figures.

Turning to the tambourine, Montagu points out the proper way of holding and striking the medieval form of the instrument at its bottom, with one's fingers on the vellum side. This is but the first of many such examples that show how practical the text is for the performing musician. Several paragraphs are devoted to the thorny question of the pitch of medieval makers. The fact that these tiny kettledrums were always depicted in pairs prompts the author to suggest that each instrument had a contrasting tone. Thus, one drum, furnished with an air hole at its bottom, could provide a ringing tone to be used for accented notes; the other holeless, and therefore duller-sounding, drum could be used for the unaccented notes. Since we have absolutely no way of knowing how the medieval naker sounded, however, one approach is as good as another. This reviewer prefers the use of two drums both with holes in their bottoms, producing identical, ringing sonorities, one "tuned" low and the other high.

Turning to the Renaissance, the author singles out the side drum, timpani, dulcimer, and xylophone for discussion. He presents an interesting hypothesis that since the various words from which "drum" is etymologically derived appear only after 1500 and are onomatopoeic in origin, it is arguable that the strokes resembling the word "drum" were introduced only at the end of the fifteenth century, and that only single strokes should be used in music prior to that period.

The pages dealing with Renaissance and Baroque timpani represent the only disappointment in this otherwise valuable book. Contrary to what Montagu infers, from pictures we do in fact have a

good idea of the kettledrum's appearance and construction from about 1485 onwards. Not all of them were shallow, especially those intended to be mounted on horseback rather than stood on the ground. Furthermore, the size of a pair differed in diameter by several more inches than Montagu states, judging from the dozen or more pairs in museums (cf. this reviewer's article "On Using the Proper Timpani in the Performance of Baroque Music," this *Journal*, 11 [1976], 58). It is slightly misleading to refer to the "normal early eighteenth-century practise of adapting the lower trumpet parts," since it was the *lowest* part that served as the basis for the embellished timpani music, according to J. P. Eisel's *Musicus autodidactus* (Erfurt, 1738), p. 66.

In his discussion of Baroque performance practice Montagu provides no original musical examples from the period, nor does he mention specifically the so-called *Schlagmanieren*, or repertory of ornaments, strokes, crossbeatings or "tonguings" (a term borrowed from the trumpeter's art), rolls, and final cadences comprising the stock in trade of every kettledrummer. Both playing techniques and rhythmic formulas were handed down from master to apprentice and either performed from memory or used as the basis for extended improvisation. The rhythmic formulas, probably first published by J. E. Altenburg in *Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst* (Halle, 1795), pp. 128ff., would have provided a wonderful and hitherto untapped source for students to practice in mastering the techniques required for performing Baroque music. Finally, unless one is using modern timpani, it is erroneous to state that the tonic will always fall on the smaller, or "high," drum; in fact, the larger drum was often tuned to the tonic while the high drum was tuned to the dominant or subdominant.

In *Early Percussion Instruments* Blades and Montagu have provided us with a basic work to be studied by all those interested in, or involved with, early music. Certainly it is important enough to warrant a second revised edition that, one hopes, will be with us for some time to come.

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Making Early Percussion Instruments grew out of Jeremy Montagu's concern as a performer for the unavailability of authentic reproductions of early percussion instruments. He draws information from

pictures and carvings of the period, modified appropriately by the practicalities of modern-day performance requirements. In some cases extant originals, along with their dimensions, are mentioned as reference points. The detailed instructions seem adequate enough but suffer for want of diagrams for those amateur builders who do not have an instrument at hand for comparison. Indeed, this reviewer is of the opinion that the most practical advice is the author's alternate suggestion to adapt and rebuild existing instruments rather than starting from scratch.

The first subject addressed is shells. For tabors Montagu recommends bending thin sheets of wood around a cylindrical form by steaming. For nakers or timpani he admits that bowls are probably best left to the skills of a metalworker. Since, as he points out, an inwardly folded rim must be provided for both strength and easy movement of the skin, the large bowls manufactured by kitchenware firms are unsuitable. Perhaps Duff or Hinger in the United States, Potter in England, or Hochrainer in Vienna could be persuaded to supply copper kettles without fittings on special order. Otherwise, modern twenty- and twenty-three-inch drums with thick calfskin heads might be an answer.

Drum heads are discussed next, and happily Montagu recommends the authentic use of calfskin rather than the nearly ubiquitous plastic heads. His advice to buy an old timpani skin and bathe it by scrubbing it with soap in cold water is novel and shows his eminently practical approach throughout this book to such questions.

Another chapter deals with fittings, such as snares, jingles, and buffs. Montagu observantly notes that in the medieval tambourine or timbrel, unlike in its modern counterpart, the jingles are always depicted in parallel groups of two pairs. His statement that the naker always had a snare, however, cannot be confirmed by either written or pictorial evidence; in fact, a case can be made that the absence of a snare was the primary distinction between the naker and the shallow tabor.

In the discussion of beaters, a scale drawing or template would have helped those individuals ambitious enough to turn their own sticks on a lathe. Rather than making new beaters, this reviewer took two pairs of ordinary timpani sticks, removed the felt, and left them with a purveyor of women's leather sandals and handbags, who

covered the small knobs at the ends with chamois and belting leather respectively; both pairs have served successfully in performances of Baroque "indoor" music.

Finally, two chapters are devoted to the so-called miscellaneous percussion instruments, such as triangles, xylophones, and dulcimers. With Orff instruments and folk dulcimers so readily obtainable, however, it would probably be more advisable to adapt a modern instrument than to construct, for example, a xylophone.

Making Early Percussion Instruments is a very practical book, full of useful ideas for those with sufficient courage, the requisite skills, and the proper tools. While those musicians unfamiliar or awkward with tools will no doubt find it rather difficult to fashion a drum from the ground up with only this little book as a guide, Montagu does provide all the information required to rebuild and adapt modern percussion instruments with modest resources and a minimum of effort. Until drum manufacturers themselves meet this challenge the field is wide-open to the musician-craftsman. As Montagu suggests, authentic instruments are essential for the performance of early music, and their construction can be fun as well.

EDMUND A. BOWLES

Herbert K. Goodkind. *Violin Iconography of Antonio Stradivari: 1644-1737*. Larchmont, N.Y.: Herbert K. Goodkind, 1972. 780 pp.; 1,500 illustrations; 5 indexes. \$150 (available from the author, 25 Helena Avenue, Larchmont, N.Y. 10538).

Until recently, the two most significant works about the violin maker Stradivari were *Antonio Stradivari: His Life and Work* by the Hill brothers, and *How Many Strads?* by Ernest N. Doring. Now joining this select company is the *Violin Iconography of Antonio Stradivari* by Herbert K. Goodkind.

The Hill book was published in 1902 in a deluxe edition of 1,000 copies at £5 (\$25); a French edition appeared in 1907, and a second, "popular," English edition in reduced size, in 1909. These editions have long since been collector's items, and a first edition brings from \$300 to \$400 at auction. Fortunately, the Dover reprint of 1962—with a new preface by Sidney Beck and a much better index prepared