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behavior, and how functional usages of the instruments and their music are emphasized. Finally, we find plentiful data for comparison with those for neighboring peoples having similar musical instruments—for example, those in Niger and Nigeria. We must await a thorough analysis of the music, however, to see whether precise correlations can be drawn between behavior and performance on the one hand and, on the other, musical factors such as tension, melodic line, attack, and vocal mannerisms.

DARIUS L. THIEME

G. Craig Caba. *United States Military Drums, 1845–1865: A Pictorial Survey*. Harrisburg, Pa.: Civil War Antiquities Ltd., 1977. v, 145 pp. plus 194 black-and-white plates. \$7.50. (Available from the author at 2520 Lamb's Gap, Enola, Pa. 17025.)

The bulk of G. Craig Caba's *United States Military Drums* is a descriptive catalogue of seventy-six representative drums, mostly from state historical and private collections (one belongs to an AMIS member). The drums are by both unknown makers, who are assigned to regions of the country, and thirty-four identified makers (New England, eleven; New York, six; Pennsylvania, nine; Maryland, four; New Jersey, two; and Ohio and Illinois, one each). Many of the makers mentioned are familiar ones—William Hall, D. C. Hall, Thaddeus Firth, George and John Stratton, John C. Haynes, and J. W. Pepper, among others—but many unfamiliar names are also included in a ten-page, 315-entry "Directory of Drum Makers and Dealers" compiled by the author. Although such a list can never be truly complete, I can add only three names that it omits: William Schmidt (New York City), Daniel Griswold (Livingston County, New York), and the Philadelphia Klemm Brothers' Pittsburgh shop, which apparently made drums during this period. The Pepper, Christman, Pfaff, Firth & Sons, and Lyon & Healy firms also had drum shops or manufactories, although the directory lists them merely as music stores or military goods suppliers. The dates provided for the

makers are good only within the context of this book, for they terminate in 1865 and do not reflect a given firm's full history.

Interspersed among the descriptions of the drums are essays on the organization and equipping of the state militia (the substance of the United States Army until the mobilization of the 1860s), the construction of drums in the eighteenth and nineteenth centuries, and the drums of the various service organizations and of the Confederacy. These intelligently written and thoughtfully documented essays demonstrate the importance of music to the military for uplifting morale and conveying commands to soldiers in camp or in the field. In the daily routine of army life, the drum was a focal point for regimental esprit and élan, and for discipline and order.

The catalogue proper is organized by region, state, and maker. The only dimensions it gives for each drum are of diameter and height of shell. The kinds of woods and metals used are also tentatively identified. Although the colors of rims are often worthy of comment, they and the types of ropes and thugs (leather ears used for tensioning the ropes) are mentioned only if they are thought to be original or if they are particularly decorative. It is frustrating that the mechanisms for straining and tensioning the snares go unmentioned; this will disappoint any drum buff who wants to restore and play early percussion instruments.

The focus of this study is less the structure of military drums than the decoration of them for use in regiments. Simple decorations—circles, squares, or triangles—were formed by the heads of tacks used to close the seams of shells and rims. Makers employed both imaginative and idiomatic combinations of these figures and created the “tack drum.” Some drums were treated as billboards for scenic or symbolic paintings, the most common of which, the “Arms of the United States” with the central figure of an eagle, created the genre of the “eagle drum.” Most specimens in the catalogue are of this type. Caba scrutinizes each specimen's decorations for evidence of artistic skill and for license or conservatism in interpreting the “Arms.” The intensity of adjectives he uses to describe these paintings conveys well the spirit of martial patriotism they were expected to evoke from their contemporaries, and that fervor is not lost on readers today. Admittedly, when the book is read cover to cover, these adjectives begin to

pale—how many different things can be said about seventy-six nearly identical objects? This does not detract from the vividness of the entries when read a few at a time!

Indeed, the verbal descriptions are more vivid than the illustrations given of almost every entry. Reproduced in halftone, they are much less handsome than the drums they represent. The interesting photos of drums in contemporary military settings also lack the clarity of line so characteristic of early photos, tintypes, or ambrotypes.

Herein lies the dilemma facing the compiler of a catalogue, for if the descriptions are sufficiently detailed and the illustrations sufficiently elegant to satisfy the collector or curator attempting to identify or establish the authenticity of an instrument, or a craftsman making replicas of early instruments, then the cost of production will become too great. But if these things are restricted and if too little scholarly apparatus is provided, the catalogue will verge on the conversational or anecdotal. Although there is a public for both types of work, Caba addresses a readership that lies between the two groups, and therefore his work will satisfy neither.

One further problem is Caba's emphasis on decorated drums. This distorts the evidence of old photographs which suggest that decorated drums may have been in the minority. Caba himself observes that many drums "lacked any military decoration or inscription whatsoever, except for common brass tack designs traditionally mounted on drums by the manufacturer."

The book also contains two statements that are misleading. On page 1 it is said that, in comparison with common soldiers, musicians received superior rank and pay. Leaders and a few brigade bandsmen did carry the pay of lieutenants or sergeants, but most bandsmen and company musicians were ranked and paid at the level of privates. Only the pay of "African undercooks," as the regulations designated them, was lower. On page 69 the presence of metal pull-down hooks or clamps is cited as a way of assigning a drum a date from late in the war. The change to this mechanism from the holes for ropes traditionally drilled into the counterhoops (rims) was not, however, such a sudden one. Additionally, because the rims, ropes, and leather heads and ears were subject to frequent breakage or damage, the metal hooks could be added at any time repairs were made.

Overall, though, the book is a model of care in proofreading and documentation. We can only constructively urge its expansion and refinement in subsequent editions, in order to explore more fully this otherwise untouched field.

LLOYD P. FARRAR

Jean Jenkins, ed. *International Directory of Musical Instrument Collections*. Buren, The Netherlands: Frits Knuf Publishers, for the International Council of Museums, 1977. ix, 166 pp. Hfl44.

The *International Directory of Musical Instrument Collections* has a long history. I learned in 1961 that an international survey of instrument collections was planned, but a manuscript directory listing the results of that survey was not completed until 1972, and another five years were to elapse before it was finally published. Some of the information, which was undoubtedly out of date when it was assembled, is even more so now. Nevertheless the *Directory*, representing a major international cooperative effort, is a valuable source of data on 687 collections (which are defined as containing "at least twenty instruments, or, if slightly less, instruments of outstanding importance and interest") in ninety countries, plus 7 collections in Canada and 9 in the United States that were not included in the Music Library Association's *Survey of Musical Instrument Collections in the United States and Canada* (1974). It will be of value to museum curators, individual collectors, scholars, and anyone interested in musical instruments.

Jean Jenkins, Keeper of Musical Instruments at the Horniman Museum in London, offers a brief history of the ICOM (International Council of Museums) *International Directory* in her three-page introduction, but she offers no numerical analysis of data, and there is no index. I gleaned the numbers of collections and countries surveyed by doing a little counting myself, and I was interested to learn that only a single collection is reported from each of thirty-six countries, 2 collections are included from each of eleven countries, while ten more