

Sociedad de la Entrada

Renaissance Fife and Drum Book



By David Poulin

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Renaissance Music

Along with the many other facets of the Renaissance there was a ‘music explosion’ in which new types of music played on new kinds of instruments sprang up all over Europe. The technical development that made this possible was the invention of the printing press.

Written music was traditionally the private reserve of a wealthy, educated elite. All of this changed, however, with Johann Gutenberg’s invention of printing via moveable type around 1460. Printing revolutionized the world of information in the late fifteenth century no less than the computer has during the late twentieth century. Hundreds of copies could be quickly produced once the type of a book had been set. By 1500, thirty thousand individual works had been published, most out of printing shops in Venice and Rome. The first printed book of music appeared in Venice in 1501, and to this important event can be traced the origins of the “music business” of today. Mass production drastically reduced the cost of the individual book, putting notated music within the reach of the banker, merchant, and shopkeeper as well as the bishop and prince. What is more, the new consumers lured to the market by a lower-cost product wanted a more immediately accessible sort of entertainment. They wanted music they could learn to sing and play in their homes – music in a simpler, more chordal, more tuneful style.¹

This type of music was called the madrigal. It started in Italy around 1530 and spread throughout Europe like a wild fire. The first collection in England was printed in 1588 and by 1620 “more than a thousand collections of madrigals, each containing approximately twenty pieces, were printed...”² In Spain, the first printing press was set up in 1473.³ Coincidentally, the development of the martial fife and drum paralleled the expansion of secular music. With all this ‘musical madness’ there were bound to be scores of fife and drum books printed, and perhaps they are still ‘out there’ somewhere in dusty archives – the ones that survived, that is.

In searching for the music I found a few printable selections online. The best ones were written by Thoinot Arbeau. It later turned out that he was also the best source for period drum rudiments. His book, *Orchesography*, was first printed in France in 1589 so it is a very close source to the time which we are portraying. The book is primarily about Renaissance dance but there is a section on the “Military Dance” which is what he calls the maneuvering of men by fife and drum. Arbeau was the most popular French composer of the latter 1500s in France. He wrote under the pen name of Jehan Tabourot. Interestingly, he was a clergyman but his passion was in lay music.⁴

Other songs were found in contemporary recordings. Surprisingly, there seems to be a vast amount of written (and recorded) music of the Renaissance. During the Middle

¹ Craig Wright, *Listening to Music*, Wadsworth, a division of Thomson Learning, Inc, 2000, 87.

² Wright, *Listening to Music*, 87-88.

³ J. H. Elliot, *Imperial Spain 1469-1716*, Penguin Group, first published by Edward Arnold, 1963, 128.

⁴ Thoinot Arbeau (Jehan Tabourot), *Orchesography*, Translated by Mary Stewart Evans, Introduction and notes by Julia Sutton, and Labanotation section by Mirielle Backer and Julia Sutton, Dover Publications, Inc., NY, 1967.

Ages there had always been popular music of the lower classes but not on this scale and never written down...and it was not of the type belonging to the newly emerging middle classes. Some of Piffaro's anonymous bagpipe tunes may reflect the preference of the lower classes. Most bagpipe tunes readily transpose into fife tunes, and vice versa, so I relied on them (Spanish gaitas) to help give us the correct flavor of Spanish Renaissance fife and drum.



The Military Fife and Drum

The Swiss are generally credited with being the first to use military fifes and drums but actually they had been used since the Crusades. Europeans got the idea from the Saracens who in turn got them (at least the transverse flutes) from the Chinese.⁵ James Blades, in his *Percussion Instruments and their History*, notes that the first reference to a Swiss Fife and Drum Corps is in 1332.⁶ This development remained relatively unnoticed until the Swiss achieved spectacular military successes in the late 1400s, after which, every nation began to adopt the use of military fifes and drums. The main development by the Swiss was to use the field music to move formations of men (generally companies of 100-250 men) in perfect step. This was a critical factor in their military successes, and all of Europe began to adopt the same style of fighting. In point of fact, however, the Swiss had simply revived the ancient Greek pike formations such as Alexander the Great's phalanxes used. These formations were controlled by a drum and a shrill

Greek instrument called a tibia (it was made from a bone). They often supplemented these instruments with a chant a chant, referred to as the Greek 'paean.' Naturally, The Swiss are also credited with developing drum rudiments and giving them to the French. Perhaps this occurred when the French '*Phiffres et Tabourins*' was created circa 1500.⁷ The Spanish and other countries followed suit shortly after. The drum had become a necessary accoutrement to Renaissance Warfare. "The drum, no less than the pike or arquebus and musket, was a defining modernity of Renaissance infantry war."⁸

The drawing above is shown in Thoinot Arbeau's *Orchesography*. In this picture, the drummer is using what is called a 'Tabor.' This was a medieval drum of varying sizes that was held by one hand and played by the other. The larger ones were worn like side drums. Note that the snares are on the batter head. Smaller tabors could be played

⁵ Donald E. Mattson and Louis D. Walz, *Old Fort Snelling, Instruction Book for Fife, With Music of Early America*, Minnesota Historical Society, St. Paul, 1974, 4.

⁶ James Blades, *Percussion Instruments and Their History*, Frederick A. Praeger, Inc., Publishers, New York, NY, 1970, 210.

⁷ Ardal Powell, *Long Military Flutes of the Sixteenth Century*, <http://www.enterag.ch/anne/renaissanceflute/mfb/militaryflutebasel.html>

⁸ Thomas F. Arnold, *The Renaissance at War*, Smithsonian Books, 2005, 87; published in association with Cassell Wellington House, London, UK.

with one hand while the other held a three-hole pennywhistle. This was a popular form of entertainment since it was cheaper than hiring two musicians. Although this drawing is undated it appears that the subject is wearing early to mid-16th century clothing: hose, trunk hose or slops, and sleeved doublet. Sometime in the 1300s the tabor developed into the side drum. The English began to use the word drum (Drom, Dromme, Drum) in order to differentiate it from the tabor. The French called the tabor a tabour, tabor, tabouret, tamborin and the drum a tambor or tambour.⁹ The Spanish called the drum a tambor. Unlike the tabor the drum was beaten with two sticks thus the styles of playing became completely different. Eventually drums began to be made with counterhoops and adjustable slides which allowed the drum to be highly tensioned. This allowed the style of playing to expand greatly.

I searched online, but there was very little information about Renaissance fifeing and drumming. However, there was one really good article which talked about the subject “Long Military Flutes of the Sixteenth Century.”¹⁰ This article is a very excellent view of a very obscure subject. However, the author focuses on the huge style of drum about 2-2.5 feet in diameter and very long flutes. These large drums are about the size of our bass drums today. They had to be ceremonial in nature since it would be very difficult to maneuver in the field with them. For lack of a better name I call them ‘boomer drums.’ Over the years drummers continued to try to get the same big sound from smaller, more manageable drums.

When you look back at the scans on the “Military Flutes” website you will notice that almost all the boomer drummers are resting the left hand on top of the drum and are



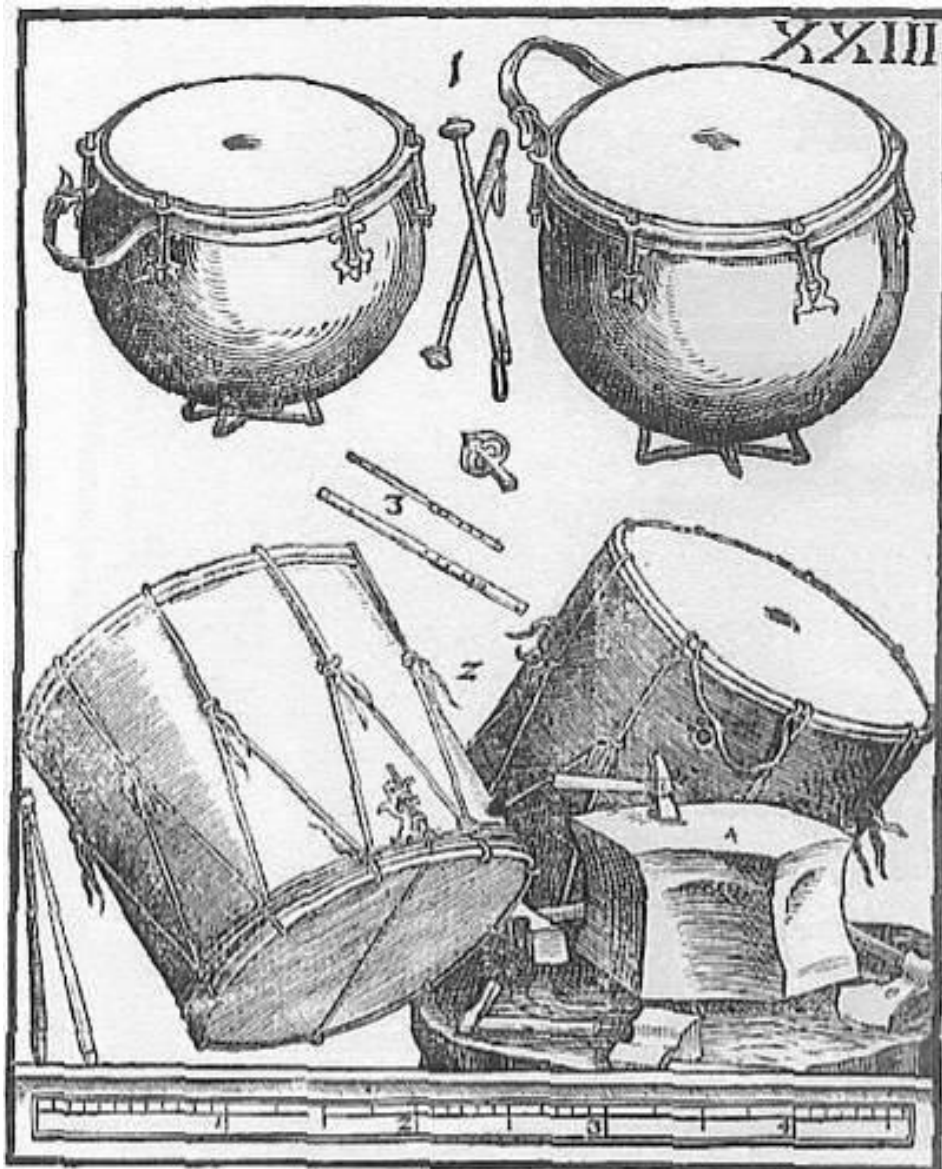
using a wide swing with the right hand (and vice versa for left-handed drummers). Perhaps the purpose of the wide swing is to get an extra heavy accent beat – it would almost be unavoidable. At any rate, the left hand would have been very weak since the wrist could only swing straight down and not to the side as our modern drummers do. The sound of the beat must have been something like: ‘BOOM ta-ta, BOOM ta-ta, BOOM ba-da-ba-da-ba-da, BOOM ta ta...’ ...something like that. I’m sure the sound of several such drummers playing in tandem would be amazing – something we are not quite used to hearing – bass drums with a slight buzz on them. In Spain the boomer drums were called ‘cajas de guerra’ (boxes of war).

The picture to the left, sent by Gina, appears to be circa 1550, based on the clothing. We cannot be sure of the nationality but the number of cuts in the

⁹ Blades, *Percussion Instruments*, 205 & 209.

¹⁰ Powell, *Military Flutes*.

clothing points to German or Swiss because other nations were more conservative in that area. Apparently the Germans went especially crazy with that. Again we notice here that the drum is quite small – pretty much the size of our American Civil War drums. The drummer has the modern fingering for holding the sticks. There is no wide swing and therefore he could be playing rudiments or an early form of rudiments. The fifer has his hands too far to the end of a very long fife, if it is a fife. No fife that fingers like that exists today. It is tubular rather than barrel shaped and appears to be without ferrules. It could be a flute. At his side he has a case for different types of instruments of various lengths - perhaps fifes or flutes in different keys. I believe this picture was flipped because both of them are playing left-handed which would have been quite unusual and perhaps was even discouraged as the left hand was considered to be ‘sinister.’



Michael Praetorius' woodcut of fifes, side drums, and kettle drum, from his *Syntagma Musicum*, written in three volumes from 1614 to 1620.

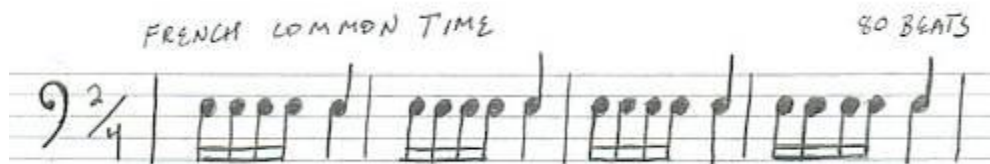
Tambores

The only way to get a similar drum to the boomers shown on the drawings (not custom made) would be to take a 24-30" bass drum and strap it on your hip, or have one custom made. These drums had gut snares on the bottom head tied to a metal holder – apparently a J-hook (Praetorius' drawing shows one snare). The heads were skins stretched over flesh hoops held down by counter hoops which in turn were held and tensioned by ropes. Tensioning was established by pulling down the leather 'ears' or 'flaps' which were smaller than those used in the 17-1800s. Thus the drums were constructed in the same fashion as our mid-nineteenth century drums (3-400 years later). The boomer drummers used heavy sticks - most of which were shorter than we use but some appear to be standard length. As can be seen above, some of the drums of the period were quite small, and some of them were a similar size to our own drums. Regardless of the size, however, the construction is exactly the same.

French Rudiments

Thoinot Arbeau's *Orchesography* of 1589 describes four drum rudiments: 'Tan,' a single beat; 'Tere,' two beats, and 'Fre,' four beats.¹¹ The fourth rudiment is described, not written, as hitting the drum "with both sticks at once"¹² – the ancestor of the flam. The music is written with eight beats to the measure (8/8); each measure representing one 'pace' which is two steps. This corresponds easily to our modern 2/4 time. In the most basic beat the drum plays five eighth-note taps and then rests for the last three eighth-notes. The men step with the left foot on the first beat and then with the right foot on the fifth beat (which is a 'flat' flam). The soldiers must begin to march on the left foot yet the drum accents the right foot. This is backwards for us because we are used to emphasizing the step of the left foot. The editor of Arbeau's book, Julia Sutton, estimates that the common time was normally played at the rate of 80 beats per minute.

Arbeau's basic beat for French infantry:



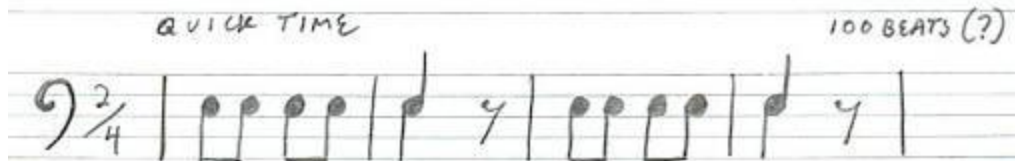
According to Arbeau, triple time (6/8) is accomplished by the stepping of the left foot on the first beat and the right foot on the fourth beat. Arbeau's Triple Time:



In his description of Quick Time the left foot steps on the first beat, the right on the third and the left on the fifth (in 8/8 time). Then the drum rests while the right foot steps again. Arbeau's Quick time:

¹¹ Arbeau, *Orchesography*, 20-22.

¹² Arbeau, *Orchesography*, 20.



Arbeau states that varying the beat with the different rudiments makes the march more interesting; however, varying the rudiments at will can only be done by one drummer. As soon as there are two drummers they have to play a prepared beat so most countries developed a standard beat which they called *The March*. A prominent feature of this time period is the lack of symmetry in the drum beat. Even as late as 1673 examples of drum beats have little or no symmetry, while our 19th century beats usually rely on 32 measures in the AABB binary format, and less often in the AABA strophic format. Arbeau also mentions the use of texture, with the drummer employing lighter taps as well as heavy hits that sounded like the discharge of harquebuses. Although the last three counts of the common beats are usually rests, Thoinot states that if the beat continues beyond the step of the right foot it must continue for some time. “The fifth note must always be a minim [a single beat], unless they wish to repeat the rhythm two or three more times, in which case the three rests occur only at the end.”¹³ Arbeau’s reasoning for resting after the second step is so that the soldiers will be able to keep time, otherwise they will become confused and will go out of step. It is important to emphasize the simplicity of martial drumming in this time period. Folk drummers may have been free to play anything they wanted but martial drummers, by the very nature of their function (of keeping the men in step), had to be very conservative.

A complete mystery to me is the ‘Fre’ which is four beats in the space of an eighth note. It is essentially a four beat roll which starts on the downbeat. If a drummer were to play four Fres in a row and a flam on the step of the right foot this would mean that he would play a seventeen-roll in the space of what we usually play a nine-roll. Here is an example of Arbeau’s use of a mix of Tan, Tere, and Fre:



This seems impossible even with double-sticking which perhaps was not used in this time period. James Blades believes double-sticking could have been used but Arbeau does not mention it. According to Blades the first written source that clearly illustrates double-sticking was printed in 1777.¹⁴ However a Spanish manual of 1769 clearly illustrates double-sticking in a piece call La Oración (The Prayer). There is a verbal source describing a double beat in 1636, Marin Mersenne’s *Harmonie Universelle*.¹⁵ As Blades notes, double-sticking requires reasonably good tension on the drum head or the sticks won’t bounce properly. He believes that many rudiments we are familiar with were handed down from the Middle Ages. Four Teres and a Tan do make a nine roll, so it’s possible that Teres could be a notation of double-sticking and therefore makes sense,

¹³ Arbeau, *Orchesography*, 22.

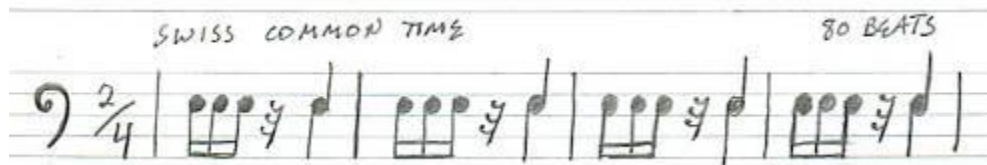
¹⁴ Blades, *Percussion Instruments*, 212, footnote 1.

¹⁵ Blades, *Percussion Instruments*, 222.

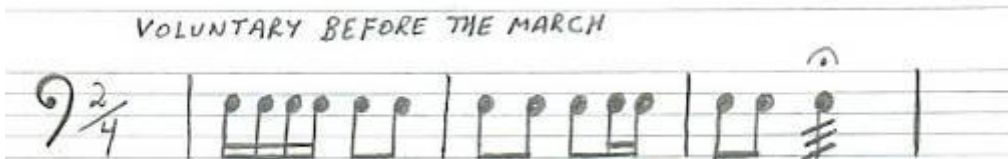
but the Fre still does not unless it was a ‘buzz’ of sorts. Otherwise a Fre can only be played if the drum beat is very slow. However Blades notes that the French played faster than the English which only deepens the mystery.¹⁶ In Arbeau’s notations the Fre always starts on a downbeat, never as a lead-in. Blades states that the first written lead-in notes are shown in Pistofolo’s *Il Torneo* (Italian - 1621) when he speaks of three and five rolls. Pistofolo’s March:¹⁷



This is a very nice march, showing a modern symmetry, such as we are used to in drumming today. Arbeau’s description of the Swiss march:



Another English work by an anonymous author in 1643, *Warlike Directions of the Soldier’s Practice*, refers to half-ruffs and ruffs which could be the same as Pistofolo’s three and five rolls. That anonymous author also complained that “When pipe and fifes were made to accompany the drum, the precise beat of the latter fell into neglect.”¹⁸ His complaint about sloppy drumming is echoed by fife and drum music instruction authors all the way up into the American Civil War and beyond. More importantly, we can guess by this statement that sometime between 1589 and 1643, fifes and drums began to play tunes on the march and drummers began to ad lib with the tunes. I take it he refers to folk tunes instead of noodling since fifers had been already noodling for over a hundred years. In addition, the above author hoped to standardize English drumming “as in all other Nations.” Thus, it is apparent that each nation had its own particular form of *The March*. His sheet music has been lost, however, it was much later that an English author, Horace Walpole, wrote down in his *Catalogue of Royal and Noble Authors* (1759), the *Old English March* referred to above, also called *The Voluntary Before the March*.¹⁹



Notice that Arbeau’s injunction not to play after the 2nd beat of the measure was not followed in either example above. We cannot be sure whether Arbeau is ‘old-fashioned’ compared to Pistofolo and Walpole or if each nation had a completely different tradition, which is possible.

¹⁶ Blades, *Percussion Instruments*, 214.

¹⁷ Transposed by James Blades.

¹⁸ Blades, *Percussion Instruments*, 218.

¹⁹ Transposed by James Blades.

Here are some simple common beats according to Arbeau's formulae.

MARCH #1

MARCH #2

MARCH #3

MARCH #4

More generic marches.

MARCH #1



MARCH #2



PLAY FOUR TIMES

Common Spanish Drum Terms:

Drum = tambor or caja de guerra

Drum corps = banda de tambores

Drum head = parche de tambor

Drum stick = baqueta or palillo

Drum beat = toque de tambor

Drum calls or signals = toques de guerra (calls of war)

Drums = tambores

Drumming = tocar el tambor

Drum major = tambor mayor

Drummer = tambor, baterista, or tamborilero

Drum beats = toques de tambor

La Battalia

The following beat comes from *La Battalia* – Heinrich Ignaz Franz Biber *Battalia á 10* that was written in 1673 in imitation of the fifes and drums on the battlefield.²⁰ It is of a late date for what we are doing but the drum style doesn't seem to have changed much in this period – a very interesting non-symmetrical beat. In Spanish it would be called La Batalla referring to the fighting formations of the units and the call to push forward.

BATTALIA

The musical notation is written on six staves, each beginning with a bass clef and a 2/4 time signature. The notation consists of rhythmic patterns of eighth and sixteenth notes, often beamed together, and rests. A '7' symbol is used to denote a specific rhythmic value or pattern in several measures. The notation is handwritten and appears to be a transcription of a drum beat.

²⁰ Powell, *Military Flutes*.

Pifanos

As mentioned above, the transverse flutes, ancestors of the modern fife are believed to have originated in China.

The forerunner of the fife is an instrument known as the cross flute or transverse flute. Recorded history reveals references to cross flutes in China as early as the 9th century B.C. By the 10th and 11th centuries A. D. they had made their way via Byzantium to Europe, where they became prominent in the folk music of many areas east of the Rhine River. With the adoption of the cross flute by German and Swiss peasants, the names Zwerchpfeiffen (cross pipe) and Sweitzerpfeiffen (Swiss fife) appeared, marking the beginning of the term “fife.” From Switzerland and Germany the instrument spread rapidly throughout Europe during the later Middle Ages.

...In 1534 the use of the fife was prescribed by regulation for French troops – two fifes and two drummers for each company of a thousand men – and during the same period fifers were brought to England for the king’s band. By 1539 the English citizenry played fifes and drums at Christmas festivities...²¹



This detail from an oil painting titled *La Fuente de la Eterna Juventud* by Lucas Cranach the Elder (1472-1553) shows a military fifer and drummer (note the swords) playing as people danced.²² This illustrates that at a very early date fifers and drummers also performed non-military functions.

Francis Markham, in his *Five Decades and Epistles of War* (1622) refers to the fife as “...an instrument of pleasure, and not of necessity...”²³ Thoinot Arbeau describes

²¹ Mattson and Walz, *Old Fort Snelling*, 4.

²² Manuel Olmo Vadillo, *La Flauta en el Arte, Flautas Militares de los siglos XVI y XVII*.

it as “a little transverse flute with six holes, used by the Germans and Swiss, and, as the bore is very narrow, only the thickness of a pistol bullet, it has a shrill note.”²⁴ The drawing by Praetorius shows two Swiss fifes of 12” and 15.” Interestingly, the modern 16” black PVC fifes just about fits the bill – they are tubular rather than barrel-shaped with short ferrules similar to those shown in the picture.

As reported in the “Long Military Flutes” article, early fifers ‘noodled’ – played a free form style of high quick notes along with the drummer’s beat. Arbeau states, “Those who play them [flageolets or fifes] improvise to please themselves and it suffices for them to keep time with the sound of the drum.”²⁵ But what would be the purpose of having the fifes noodle along as the drums played a beat during a battle? It could have been an attempt to imitate the Greek tibia - perhaps the Swiss started noodling and everyone else began doing it too. But if there is a practical reason for it, I can only think of one possibility. During a battle while men are screaming, guns and canons are firing, and horses are charging by, it might be difficult to hear the low tone of a drum. The shrill noodling may have been done in order to bring to the attention of the company that the drummer is playing a signal. Another possibility is that the noodling of one company could have identified it from another. Thus the men would know that the drum call was for them. Other than that, noodling would have no practical purpose.

An example of Arbeau’s Noodling:



Many of the pictures in the “Military Flutes” article show more than one fifer playing, apparently off-duty. How much noodling could anyone stand from several fifers? They couldn’t keep it up very long, and at any rate, it would sound terrible and uninteresting. Also, many of the pictures show that fifers had several different fifes or flutes of differing lengths. This means that they are tuned to different keys or octaves. Why would fifers need fifes in different keys if they were just noodling? They wouldn’t.

If you go back to the first picture in the “Military Flutes” article (shown below), you will see that the fifers have different kinds of instruments. It’s possible to guess by their lengths what they are. The fellow in front with his back to us has a very large instrument that appears to be a bass flute. It must have taken a lot of wind to blow. The fifer on the left has an instrument that looks to be about 24 inches long. That would be a flute. It is difficult to tell what the fellow in the back is playing but it is one of the larger forms – a flute or bass flute. But the guy on the right is definitely playing a fife. He also has a case for different sized instruments. Either this group playing the melody in

²³ Blades, *Percussion instruments*, 217.

²⁴ Arbeau, *Orchesography*, 39.

²⁵ Arbeau, *Orchesography*, 39.

different octaves or they are playing a harmony. They do not look frantic so it must be a sweet song to listen to. I believe they are definitely not noodling. They are playing tunes. Probably folk tunes as we usually play today.



Most 19th century F&D manuals say that the drum beats came first and the fife parts came second. I suspect this is drum major miss-information. The only case where the drums could have come first is in the case of signals and marches where the fifers were originally just noodling and then, perhaps, eventually formed tunes to match. But noodling is from the 15-1600s. Most modern F&D tunes come from folk music. That means the tunes were written first and the drummers had to match up drum beats to them – or, a fife tune happened to conveniently fit an existing drum beat. I believe very few tunes were actually written to fit a drum beat (although some were, for example, possibly *Empty Pockets* from the B&E book²⁶). Therefore for most fife tune/drum beat combinations in US tradition today, the fife tune came first – and most of those tunes came from dance music. But noodling was so long ago that we have forgotten this fact and it became folklore. Just guessing.

Common Spanish Fife Terms:

Fife = Pífano

Fifers = Pífaneros

Fife Major = Pífanero Mayor

Fifes = Pífanos,

Fifer, Pífanero

Fifing = Tocar el pífano

²⁶ George B. Bruce and Daniel D. Emmett, *Drummer's and Fifer's Guide*, Firth & Pond, NY, 1862.

Duties of the Field Music

We know from the *Orchesography* and other sources that there were drum signals, though we have no description of them. Arbeau writes, “The sound of these various instruments serves as a signal and warning to the soldiers, to break camp, to advance, to retreat, and gives them heart, daring and courage, both to attack the enemy and to defend themselves with manful vigour.”²⁷ After training in the use of their arms and in the movement of the various formations the men were schooled in the drum beats, especially “‘a Battail’ by which the soldier was ‘to understand the continuous or pressing forward in order of bataille without lagging behind, rather boldly forward in the place of him that falls dead or wounded, before thee.’”²⁸ The fighting formation, which could be comprised of several companies, was called the ‘Battalia’ (Batalla) Pistofolo also describes the duties of the drummer: “The drummer... must be a man of spirit, and an expert player, conversant with the style of every nation and every ‘sonata’ in war, corresponding to reveille; assembly; dismiss; march; halt; call to arms; disperse; open and close ranks; retreat; burial of the dead; the soldier in all cases to obey the beat of the drum.” Niccolo Machiavelli, in his *Art of War* (1560), states that “the drum commands all things in battle, proclaiming the commands of the officer to his troops.” Garrard in his *Arte of Warre* (1591) writes that “according to the stroke of the drum, the soldier shall go, just and even, with a gallant and sumptuous pace.” “Markham (1622) refers to the duties of the drummer in sounding the discharge or breaking up of the Watch – The Summons – March – Retreat – Troups - and a Battalion or Battery...”²⁹ In addition to these duties the Field Music was called on to play for funerals and for Parley with the enemy. In fact it was the drummer who was sent out to initiate the parley as he was expected to be an exceptional individual with many talents and qualities. Another duty of the field music was to “beat the drums to summon attention” for gathering men during recruitment efforts.³⁰

Francis Markham (1622) states that when the day was done, the drummer and fifer would retire to their tent “wherewith to heal the minds and cares of his hearers... [because there was] ...no more sweet and solemn melody than that which the drum and flute afforded.”³¹ I interpret this to mean that since he said ‘flute’ and not fife (‘phiph’ as he refers to it) he means that they would play popular melodies for the benefit of the company, thus instruments of other types and keys were required. Since fifes are not sweet they must have been playing flutes and/or bass flutes. As noted above, sometime between 1589 and 1643 fifers began to play tunes to the marching drum, and the drum beat became ‘corrupted’ because the drummers were following the fife tunes rather than the other way around.

Later during the Thirty Years’ War 1618-1648 it was customary to assign one company drummer to the Alferes presumably for guard duty and one to the signaling for the troops under the direction of the senior sergeant.³²

²⁷ Arbeau, *Orchesography*, 20.

²⁸ Keith Roberts, *Matchlock Musketeer 1588-1688*, Osprey Publishing, Oxford, UK, 21.

²⁹ Blades, *Percussion instruments*, 217-200.

³⁰ Ignacio & Ivan Notario Lopez, *The Spanish Tercios 1536-1704*, Osprey Publishing, Oxford, UK, 18.

³¹ Blades, *Percussion Instruments*, 217.

³² Vladimir Brnardic, *Imperial Armies of the Thirty Years’ War (1)*, Osprey Publishing, Oxford, UK, 17.

Spanish Field Music

In 1496 Ferdinand the Catholic took direct control of Spain's Army Castile y Aragon. He re-organized the Spanish companies into units of 500 men because the existing companies were not strong enough. These companies needed better coordination so they were then grouped into formations of Coronelia (Colonels) composed of twenty companies. These Colonels included units of cavalry and artillery as well as infantry. The European battlefield was slowly changing from dominant Cavalry power to massed Infantry power utilizing pikes, crossbows, and muskets. Even at this early date these companies included a fifer and a drummer.³³ The wars with France in Italy were already in progress as they had begun in 1495. Spain's General of the Army in Italy was "El Gran Capitán," Gonzalo de Córdoba. By 1505 Córdoba had trained his army in the Swiss style of fighting with pikemen, mosqueteros, and roderos (sword and buckler men) supporting each other in battle, with the field music performing vital functions in the maneuvering of the troops.³⁴ At this time the Spanish were the best swordsmen in the world and were the only ones who were successful at breaking up enemy pike formations on a regular basis. Their style of fighting was an adaptation from the Italian fencing techniques. It was called 'la destreza,' meaning 'the skill.'



In 1519, Emperor Charles V of Hapsburg, who became Carlos I of Spain, hired a company of German Halberdiers to serve as Royal Guards, known as Alabardos

³³ *Los Tercios Espanoles*, geocities.com/CapitolHill/8788/tercios.htm

³⁴ Terence Wise, *The Conquistadores*, Osprey Publishing, Oxford, UK, 2000, pages 6-7.

Tudescos (German Halberdiers). They brought with them a fifer and a drummer.³⁵ This drawing, above, of the German Guard musicians is based on “a classical representation” by a fellow named Barado.³⁶ It is often mistaken as a drawing of Spanish musicians. Several variations of this picture can be found. Their clothing is made of alternate red and yellow colors. Incidentally, Carlos I is the one who introduced the Cross of Burgundy flag to Spain in memory of his grandmother, Mary of Burgundy. This flag was adopted in some form by all Spanish military formations.

In 1519, the same year that the German Guards came to Spain, Hernan Cortes was landing on the coast of Mexico and beginning his campaign there. He brought with him a fifer named Benito de Berger and a drummer called Canillas. They are noted as playing assembly to begin to march. They must have normally played while on the march, for it was notable on one occasion when they did not play. A large force of Spaniards, under the command of a man named Narvaez, which came to Mexico to oppose Cortes brought “kettle drums,” and “tambourines,” as well as fifes. The kettle drums may have been real kettle drums or ‘cajas de guerra’ (boomer drums) and the tambourines may have been smaller side drums or tabors.³⁷



The drawing above, from a book by Bernadino de Escalante, shows Spanish soldiers L-R: a drummer (tambor), a fifer (pifanero), a sergeant (sargento), and an Alférez

³⁵ Serifin Maria de Soto, *History of the Troops of the Royal House of Spain*, http://www.alabarda.net/figconme/fig/2007/figconme7_1.htm

³⁶ José Antonio Crespo-Francés y Valero, Mercedes Junquera, *Juan de Oñate y el Paso del Río Grande, El Camino Real de Tierra Adentro (1598-1998)*, Ministerio de Defensa, 1998.

³⁷ Bernal Diaz del Castillo, *The Discovery and Conquest of Mexico*, Da Capo Press, Cambridge, MA, 287-291. Kettle drums are made with round bottoms and must have legs attached or be set on a stand to play (see Pratorius’ drawing on page 6). Sometimes two of them were tied together and set over a horse as done by the Turks during the Crusades, though I have never read of the Spaniards doing so - that is why I suspect they were cajas de Guerra; or, they may have been actual kettles slung over the shoulder or around the neck (note the straps on page 6).

or Abandero (ensign). The sashes are an indication of rank; the embroidery at the end of the sashes appears to be different for each, but perhaps that was not significant. Apparently the fifer has no rank. Note the gaudy clothing.³⁸ Up until the mid-1600s the Spanish did not have uniforms or standard equipment but they wore sashes to indicate their nationality in battle, apparently crimson for the enlisted men and red for officers.³⁹

In order to coordinate the Spanish companies even better in battle, in 1534 the Spanish army was reorganized into ‘Tercios’ (Thirds) of 3,000 men each commanded by a Maestro del Campo (Field Marshal). This system was based on the earlier Roman Tertiary Legions that had served in Spain. The Tercio was further divided into three ‘Colonels’ of four companies each. Each Company had 250 men commanded by a Captain who was assisted by a fifer and a drummer; by the 17th century Tercios had ten companies of 100 men each. There was also a trumpeter for the Tercio. It’s possible that calls intended for the entire Tercio were made by the trumpeter while calls for the various companies were made by the fife and drum. The Tercio musicians were under the charge of a General Tambor (Drum General) who was required to select and train them. He was armed with a small iron spear. Not only was he required to know all the Spanish Toques (calls) but he also had to know all the calls of the enemy including French, German, English, Scottish, Wallonian, Gascon, Turkish, and Moorish so that he could interpret them for the Field Marshall. Like the rest of the army, musicians did not wear any type of uniform. The drums were painted medium blue with red rims, sometimes with an imperial crest, or differently, according to the whim of the commander. Musicians were paid three escudos per month and the Drum General was paid ten.⁴⁰ The tercios in Flanders in the 1570s, and 80s, had two drummers and one fifer per company, and they were paid three ducats each (when they did get paid).⁴¹ Oñate’s group did not have any fifers and drummers although a trumpeter is mentioned. However, the Presidio de Santa Fé (1610), would have obtained field music at the earliest opportunity.

The Spanish Toques de Guerra

Several online articles describe that the edition of “Toques de Guerra” (Calls of War) which was republished in Spain in 1939 by the Radio Nacional De España⁴² contains drum rudiments and fife modes which date back to the 15th and 16th centuries including some influence from the Spanish Madrigals, such as used by Joaquin Rodrigo, the famous Spanish composer.⁴³ However, it turns out that this book was based on an earlier work by Manuel Espinosa in 1761.⁴⁴ Spanish musicologists believe that the 1761 manual is an authentic compilation of fife and drum music in use at that time in the Spanish army while the 1769 book appears to be inspired by the former book, but it is

³⁸ http://www.saint-george.info/images/costume/costume_spanish_soldiers.jpg.

³⁹ René Chartrand, *The Spanish Main 1492-1800*, Osprey Publishing, Oxford UK, 2006, 18.

⁴⁰ *Los Tercios Espanoles*, geocities.com/CapitolHill/8788/tercios.htm

⁴¹ Arnold, *The Renaissance at War*, 78.

⁴² Juan Moreno Tejada, *Toques de Guerra, Conforme a la edición grabada en Madrid en 1769*, Radio Nacional de España, Burgos 1939.

⁴³ *Joaquin Rodrigo, Concierto Madrigal, Concierto Andaluz, Los Romeros*, Academy of St. Martin-in-the-Fields, Neville Mariner, Philips.

⁴⁴ Manuel Espinosa, *Libro de la Ordenanza delos Toques de Pifanos y Tambores, Que se toca, Nuevamente en la Infanteria*, 1761. This manual can be found in the Biblioteca Nacional in Madrid. I was able to obtain a copy courtesy of Miguel del Barco Diaz, Spanish Napoleonic reenactor drum major.

more of a concert work in that it has clarinet music added.⁴⁵ The drum beats are also somewhat modified.

In searching for music from Spanish sources I was fortunate to contact Miguel del Barco Diaz who is a Napoleonic reenactor Drum Major and Renaissance and Classical music organist. His reply is paraphrased here for clarity.

Up to now, I could only find music from the 18th century, not earlier. The earliest is a manuscript from 1761 in the National Library of Madrid which contains the Spanish line infantry regulation sounds from the early 18th century up to the end of the Spanish Independence War (Napoleonic Wars in Spain). I don't know anything about the Spanish group that went to Santa Fe, NM, in 1998 but I very much doubt that they played original military music from 1598. As far as I know, no one has found any source from this time. But it is possible that the military music of the period is in the instrumental pieces of the period, for example, in the Spanish Renaissance organ music which commonly includes "Batalla," a kind of piece which recreated the military sounds and songs, but without specification of usage or kind of music. This is a theory but I think it's possible because I found many examples of military music with titles in an English Virginal (a keyboard instrument of the 16th and 17th centuries) manuscript such as soldier songs, marches, regulation sounds, etc. of the English Civil War. But, as I said, I haven't found any Spanish military music from before the 18th century. Another problem is the instruments and composition of the music band in the Spanish Army of 1598. They probably played transverse flutes not fifes.⁴⁶

Miguel's theory of the Batalla is echoed by battle works similar to Biber's Battalia which were very common during the Renaissance.

The Renaissance heard battles evoked in descriptive madrigals and chansons (Clement Janequin's "Bataille de Marignan," Guillaume Costeley's "Guerre de Calais"), and by the later sixteenth century, Italian musicians such as Annibale Padavano and Andrea Gabrieli were composing instrumental battle pieces with detailed imitative effects. Though statistically less numerous than battle scenes in painting, such instrumental battle pieces remained consistently popular across the following two centuries, and while the stylistic framework would change with the times, the underlying objects of musical imitation remained fairly constant.⁴⁷

The drum rudiments are not delineated in either the 1761 or 1769 books, but by picking through the music it is possible to isolate the most common ones. A 'Ta' is a lead-in note which is used before a down beat, 'Tan' is a single beat, 'Plan' is a flam, 'Ra' is a ruff, and 'Rau' is a 4-note roll (like the skeleton of a 7-roll). Moving on to the

⁴⁵ Rebellion Digital, *Antes, Ahora y Siempre* (Before, Now, and Always), http://memoriahistorica.rebeliondigital.es/Antes_ahora_y_siempre

⁴⁶ From an email conversation with Miguel del Barco Diaz of Spain.

⁴⁷ *Symphonic Battle Scenes*, Lorin Maazel, Conductor, Breitkopf & Härtel Wiesbaden/Liepzig, 1995.

rolls there is a ‘Rau’ which is a four-note skeleton of a seven roll, and it is used exactly as a seven roll – as a lead-in to a down beat. However, it is not usually used at the beginning of a phrase but rather in the interior of the phrase. There is also the skeleton of a nine-stroke roll. Finally, there is a ‘Redoblo Largo’ (long roll) which is a seventeen stroke roll. It covers all of the first measure and ends on the first downbeat of the second measure using double-sticking. It’s possible that in the earliest days it was not customary to use double-sticking except when playing the long roll which is impossible without it. Miguel del Barco describes the traditional tempo of Spanish field music to be 75 beats per minute for common time (Compás Regular), and quick time (Compás Redoblado) as 120bpm.

The Quarto-centennial

During 1998, New Mexico was celebrating its quarto-centennial – four hundred years of colonization dating from the Entrada by Juan de Oñate in 1598. The Spanish Vice President at that time, a Mr. Alvarez and his wife, came from Spain to attend the ceremonies along with ten reenactors of the Spanish military. I did not go myself but Roberto reported that there were two drummers (tambors), two fifers (pifaneros), two gunners (harquebuceros), two pikemen (piqueros), and two cavalrymen (caballeros). Vice President Alvarez gave the City of Santa Fé a reproduction of the flag that Oñate brought with him – on one side was the picture of the Virgin Mary and on the other was the coat of arms of King Phillip II. The Spanish fifers and drummers who came at that time were playing specific tunes and beats. It has to be assumed that they learned them from an historical source. They told Roberto Valdez that they were reenacting the dress and music of the year circa 1580.⁴⁸



Spanish drummer (left) and fifer (right), visitors from Spain during the Quatro-centennial celebration in 1998. (photos courtesy of Roberto Valdez)

⁴⁸ Roberto Valdez, New Mexico Historian and Living History Interpreter.

Musica de Toques

The following beats are interpretations from the earliest Spanish sources available, the Toques of 1761 and 1769. Because of the conservative use of rudiments by the Spanish and careful accentuation of the marching cadence in the 18th century, I believe the Toques are based on much earlier tradition. I have simplified these beats in an attempt to resemble the possible roots of the 18th century beats.

LA GENERALA - THE GENERAL 1761/1769

LA BANDD - THE PROCLAMATION 1761/1769

LA LLAMADA - THE CALL 1761

LA FAGINA - FATIGUE CALL 1761/1769

LA BANDERA OTROPA - FLAG OR TROOP 1769

LA MISA - THE MASS 1761

LA ORDEN - THE ORDERS 1769 (SIMPLIFIED)

LA RETRETA - THE RETREAT 1761/1769

LA DIANA - REVEILLE



La Generala – the signal to assemble for the march, drill, inspection, or other functions.

La Asamblea – (not shown above) the Long Roll, was played for the troops to assemble with arms.

El Bando – played to publish orders and proclamations.

La Llamada – played for soldiers standing nearby to pick up arms from their stacks; also played when the doors of a fort are to be closed.

La Fagina – played when troops must go to work details.

La Bandera o Tropa – played after assembly when the troops must form into battalions; also played when a flag is taken from or returned to the HQ.

La Misa – used as a signal for the soldiers to gather to hear orders (also was used as a church call).

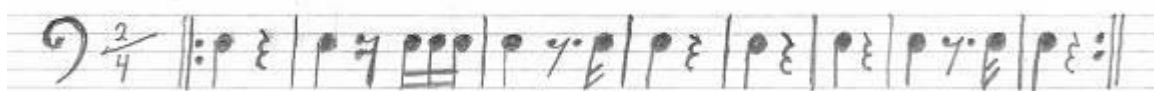
La Orden – this call is played for the soldiers to go to their respective units.

La Retreta – this is the signal for the troops to return to their quarters; or when on the march to come about and perform a retreat (I take this to mean they countermarch).

La Diana – Reveille.

La Marcha – this beat taken from *La Asamblea* 1761 can be used as a good means of getting the men into step by emphasizing the step of the left foot. Once this is achieved a more complicated beat can be played.

LA MARCHA



El Ataque

DRUM

FIFE

Roberto Valdez heard the Spanish fifes and drums play this during the Quarto-centennial. He hummed it to me and I wrote it down. I believe this tune was played when a pike company advanced on the attack. In imitation of the Greek paeon, the men may have chanted "San-tiago, San-tiago, San-tiago..." (Saint James) as they stepped forward en masse in the fencing style. The English chanted "St. George." The heavy beat is on the left foot which is the important step in the attack. The right foot steps on the third beat. Arbeau describes the French as playing two quick beats per measure which he describes as "dedan," "dedan," "dedan," etc. He writes this as two beats per measure so he must mean there is a beat for each stepping of the foot. The later Spanish beat called Calacuerda, meaning to advance with charged bayonets, may have been evolved from an early form of pike attack beat. *Calacuerda* (1761) or *Ataque* (1769) are assigned a 2/4 beat but are both played as a 6/8. The men would step with the left foot on the first beat and with the right on the fourth beat. An earlier form of these beats could be Arbeau's "Triple Time." The whole point of the drum in the attack is to both, excite the men to fervently press the 'push of pikes,' and to maintain stepping in time. If using a 6/8 beat the fife should noodle or adapt the above tune. The beat must continue until a halt is called.

CALACUERDA / EL ATAQUE

TRIPLE TIME

80 BEATS

Marching Tunes

These eight tunes are all based on historical sources. I believe that, just as we do, the ancient Spanish would have wanted to hear popular folk tunes on the march and in camp. Most of these are dance tunes, which seems appropriate. The drum beats are based on theory.

1. Alemán

ALEMÁN

FIFE

The musical score for 'Alemán' is written in 3/4 time with a key signature of one sharp (F#). It consists of six staves. The first three staves are for the Fife, and the last three are for the Drum. The Fife part is in treble clef, and the Drum part is in bass clef. The melody is a simple, rhythmic tune with a repeat sign at the end of each line. The drum part consists of a steady, rhythmic pattern of eighth and sixteenth notes.

Allemande – the tune from the Carl Scheit Recording – an Allemande (German) was a Renaissance dance.

2. Alli in Midbar

FIFE

DRUM

Piffaro recording: "Source edition: arrangement of the traditional melodies by Piffaro." This is a song that imitates Moorish music, possibly to commemorate a Spanish victory. To play the grace notes, position for a "D" with the third finger of the right hand raised, then drop it to get the full "D."

3. Baile a Finale

BAILE A FINALE

PIFFARO RECORDING

FIFE

The image shows a handwritten musical score for 'Baile a Finale'. It consists of six staves. The first four staves are for the Fife, written in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The first staff begins with a treble clef, a sharp sign, and a 6/8 time signature. The music is a lively melody with eighth and sixteenth notes. The fifth and sixth staves are for the Drum, written in bass clef. The drum part consists of a steady eighth-note pattern. The score ends with a double bar line and repeat dots. The title 'BAILE A FINALE' is written at the top left, and 'PIFFARO RECORDING' is written at the top right. The word 'FIFE' is written above the first staff, and 'DRUM' is written above the fifth staff.

‘Baile a finale (The Last Dance) - Piffaro Recording; “Source/edition: traditional Galician tune edited and arranged by Piffaro.” A very nice and lively tune and symmetrical in the modern style.

4. Espanyoleta

ESPANYOLETA
PIFFARO RECORDING
PIFFARO ANONYMOUS



ESPANYOLETA
DRUM



‘Espanyoleta’ (Spanish Woman) - Piffaro recording; “Source edition: arrangement of the traditional melodies by Piffaro.” This is a bagpipe (gayta) tune, possibly a dance. It was played slowly on the recording but it sounds good at 90 bpm also.

5. Gayta

<p>GAYTA FIFE</p>	<p>PIFFARO RECORDING ANONYMOUS</p>
	
<p>GAYTA DRUM</p>	
	

A Gayta is a Spanish bagpipe (thanks to Roberto Valdez for the translation) - Piffaro recording: “Source edition: arrangement of the traditional melodies by Piffaro.” This tune and Espanyoleta are played in a medley by Piffaro. Although Piffaro plays them slowly, both of these songs have been written here for a 6/8 marching beat played on a fife, which changes the character of the song somewhat, but it is what fifers and drummers have to do to make their genre work.

6. Pavane (Pavana) – “Belle Qui Tiens Ma Vie”

PAVANA THOINOT ARBEAU

FIFE

DRUM

REPEAT

‘Pavane’ – from Thoinot Arbeau sheet music: WIMA: Werner Icking Music Archive, <http://icking-music-archive.org/index.php> – a great tune, also found in Thoinot’s *Orchesography*.⁴⁹ A Pavana (Pavane in French) is a dance and the word means “to strut.” These are slow moving and graceful dances and the music is played quietly. The sheet music of this song had a simple drum beat (boom ta-ta, boom ta-ta, etc.) obviously written for tabor; but I thought any marching drummer would get bored with that and would jazz it up a bit. It is interesting to note that the Medieval/Renaissance custom of naming a song after the type of dance that goes with it has continued in use in New Mexico for four hundred years, i.e. Cuña, Chote, Valse, Polka, etc.. Unfortunately, this can lead to several tunes all having the same name and you have to hum a few bars to identify it. On the other hand, whatever song it is, everyone instantly knows which dance is used.

⁴⁹ Arbeau, *Orchesography*, 60.

7. Villana

VILLANELLE FIFE

DRUM

‘Villanelle’ (Village Woman) - Carl Scheit recording, played on the guitar – another renaissance dance piece. Villanelle (or Villana in Spanish) could also be the name of a Spanish Dance.

8. Villano

VILLANO - FIFES ANONYMOUS

Handwritten musical score for 'Villano' in 3/4 time, featuring five staves of music. The first four staves are in treble clef, and the last two are in bass clef. The score includes a key signature of one sharp (F#) and a 3/4 time signature. The music consists of a melody and a drum accompaniment. The drum part is labeled 'DRUMS' and 'PLAY TWICE'.

'Village Man' - Piffaro recording; "Source edition: arrangement of the traditional melodies by Piffaro." It can be played as a quickstep at 90 bpm or slowly for a slow march or trooping the line or for playing a concert during as inspection at 60-70 bpm. This would have been a popular tune of the country folk, rather than the rich or middle class.

Field Music Tactics

Compared to the later eras, the music tactics are fairly simple. We will use extracts from the compilation of tactics by Nicholas Worthington in 1992 called *The Captains Companion*. Worthington and several companions constructed a tactics manual for use by Spanish reenactors/interpreters, complete with an interpretation of the English commands. Their work is based on several European drill manuals of the period and other authentic sources. The *Theorique and Practike of Modern Warres* by Robert Barrett (1598) is especially appropriate since Barrett had served in the Spanish army. What follows here is a short extraction of music responsibilities during the evolution of the drill. When a necessary evolution of the music is not mentioned the most reasonable guess has been included. These interpretations are inserted in *italics*.

Commands

In this period, drill commands are commenced upon the spoken word and are not commenced by a drum beat.

Assembly

To assemble the men the drummer will play la Assemblia (the Long Roll). A fife will noodle along with the drums. The music will stop at the option of the drummer, ideally when all of the men have reached formation.

Formation for Drill

If assembling for a drill the music will form behind the troops. They may be dismissed if music is not desired during the drill. The sergeant will align the troops as desired.

Formation for the March

When the company is assembling, the music will form to the right of the line (fifer to the drummer's right). The color guard will be to their right. This way, when a command to 'right face' is given the company will be in the formation to march. The Drummer can pivot while the Fifer steps back to his or her right. If there are several fifers and drummers they will form in two ranks, fifers behind the drummers. When the command is given to 'right face' all will pivot in place leaving the drummers in a file on the left and the fifers in a file on the right.⁵⁰ The Captain will proceed to the front before giving the order to march.

If the company is forming in a road instead of on the parade ground the music will form up behind the leader and after the color guard. The color guard should have one flag and two guards at least. The pike box should be formed three abreast and as deep as required. Sergeants should form at the front of the box and corporals at the rear. The 'shot' and 'small arms,' if any, should march before or behind the pike box at the commander's will.

⁵⁰ Vladimir Brnardic, *Imperial Armies of the Thirty Years' War (1)*, Osprey Publishing, Oxford, England, 2009, 47. This formation is illustrated by Darko Pavlovic. It is based on a woodcut by Jacob Sutors from Baden, which was published in his book on swordsmanship from 1612.

The March

To begin the march “Preparen a Marchar” is commanded. When the command “Adelante” (forward) or “Marchar” (march) is given, the drum beats *La Marcha*. The cadence is normally meant to be about 75 beats per minute; but the manual specifies that the speed can be varied as desired.

After playing a cadence, the fife will play a tune along with the drum, switching from drum to fife-and-drum, and back to drum, etc. Our marching sequence will be “March #1,” “Pavana,” “March #2,” “Aleman,” “March #3,” “Espanyoleta,” “March #4,” and “Baile a Finale,” then “Battalia” to start a new round. Another suitable sequence of fife tunes would be “Villana,” “Villano,” “Gayta,” and “Alli in Midbar.” This marching round can be repeated as required and will work well for street parades.

Route Step

The command to “Sesguen las Picas” (slope pikes) is the command to begin the route step. The drum continues to beat the cadence on the left foot only, however, the men are not required to keep step but must keep their formation. The fife will not play at this time and if it is a long march or the ground is rough the drum will also cease.

To Resume the March

When the command is given to “Lleven las Picas,” this is the command to return to a marching cadence. The drum performs as in beginning the march, playing three left-foot taps, then beginning a cadence. *The fife will play when it is appropriate.* Halting the march is done by voice command only, but two quick taps can emphasize the left step and then the right.

Maneuvers

If, when on the march, the pike box is ordered to face right or left to go into fighting position, the music must wheel to the rear of the box. This will take some practice. After field maneuvers, if the box is ordered to face right or left for marching the music must move back to its position in the front of the column. Generally speaking, the music was used for the advantage of the pikes, not for the ‘shot’ or the ‘small arms’ who were often in fighting in skirmish formation. Therefore, as a rule the music will remain near the pike box. If the box is moved in preparation for or during a battle, the drum will beat “La Marcha”, i.e.: if the formation must march forward, face right or left, march or countermarch a number of paces, etc. *A cadence can be played if the box must advance for some distance. Sometimes the music may be ordered to play while the company is standing, otherwise they will remain silent.*

The Attack

Upon the command to “Carguen las picas” (charge pikes) the pikemen lower their pikes and automatically step forward with the left foot in the fencing stance. Musicians just stand. Then, if the company will not stand in place, the commander will give the command “Forward” (*Adelante o Marchen*). The drums and fifes begin playing *Ataque* immediately, with the first beat matching the step of the left foot as the men move forward. The timing is critical since the heavy beat of the drum (the first beat of one, two, three, four...) marks the stepping of the left foot forward. The third beat marks the

fall of the right foot, & etc. It is the music that helps the pike box to move as one formation in order to deliver a massed and powerful attack. The shot generally moves to the flanks and keeps pace with the pikes. The music will continue to play as long as the advance is pressed and even when the battle is engaged; and continues until a retreat or halt is called.

March in Retreat

There is no music noted for this maneuver, however in order to avoid confusion and a rout, it is just as important to keep formation when retreating as when advancing, perhaps more so. Therefore, a drum should be used. The Retreat is done slowly (more slowly than attacking) and the drum can beat once for each step (right, left, right, left...) until ordered to halt. In retreat the column brings the left foot back to the right on the first beat and then the right foot back on the second & etc. Even though battles are noisy, the lack of "attack" music and the tempo of the retreat would notify the men that the attack is no longer being pressed. It is said that Spanish Tercios were never given the order to retreat, but it makes sense that in some tactical situations the command would come in handy.

Pursuit

If, however, the enemy retreats, the order "Alto" (halt) is given and the music ceases. It was not a common practice in those days for infantry to pursue a fleeing enemy since it could potentially cause more damage than good. The English command was "Havoc," thus the famous saying: "Cry havoc and let loose the dogs of war" (Shakespeare). The Spanish command is "Deguelo," meaning 'no quarter.' There is no music for this command (that we have found) and the musicians will not participate in pursuit but will remain with the commander, ready to play *Asamblea* when required.

Skirmish Line

Skirmish lines generally consisted of the 'small shot' (the more maneuverable calivermen or arquebuceros) and/or the 'small arms' (swordsmen or halberdiers) in a formation called "the forlorn." They may be moved forward or to the flanks when marching in enemy territory. During skirmish the Rodeleros (buckler men) generally stood in front of the shot to protect them during reloading. The use of Rodeleros with bullet-proof shields continued up through the Thirty Years' War (1618-1648). The commands to form and un-form in skirmish are given verbally and no music is used.

Reforming the Company

If the company is scattered and must be reformed, the drum can beat the Assembly, the fife will noodle and the music will stop at the option of the drum, hopefully when all or most are in position.

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