

THE DRUMMERS ASSISTANT

VOLUME II

WINTER, 1963

NUMBER 4



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"Headquarters, Williamsburg, Mar. 27th, 1776"

"They are to Practice the young Fifers and Drummers between
the Hours of 11 & 1 O'Clock"

- ANDREW LEWIS ORDERLY BOOK

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I.

THE ANCIENT'S HALL OF FAME

With this issue, the Drummer's Assistant commences a new department in which it is hoped to bring to the attention of the newer generation of corpsmen some of the illustrious figures in field music activity, both those that are still with us, and as a tribute to those who have passed on.

Although ancient types are not given to "beating the drum" for publicity, what could be more fitting than to honor those people who have given so much to keeping alive the military music of this

nation's past.

It may be very well for old timers to reminisce about the times and people that have been, but it would be a great shame if the names, stories and activities of both present and past corpsmen should be lost to posterity.

There is another dimension to history, and that is the happenings of today which could be of considerable interest to future historians. Let us not deprive them of a chance to know our generations of fifers and drummers within living memory, and send in some articles about interesting figures in your corps or someone that you have known and think should not be forgotten.

Remember, if we ourselves do not record our sphere of field music, no one else will do it for us.

The first article in this department will honor Mr. Charles J. Soistman, famed fifer, drum-maker, drummer, teacher and musician of Middle River, a suburb of Baltimore, Md.

"Buck", as he is called by all who know him, is never reluctant to "talk drums" upon any hour or occasion, and if you happen to be in the Baltimore area, he is never too busy to receive calls and visits from interested people. His address is 29 Bengies Road, Baltimore, Maryland, and the telephone number is MU 7 - 0774.

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Charles J. Soistman, Jr., of Middle River, is one of the few in the country today who make reproductions of antique drums.

His gaily decorated instruments are used at such places as Colonial Williamsburg and by such organizations as a 2d Army drum corps.

A professional drummer ever since he was 15 years old - he is now 57 - Mr. Soistman is the fourth generation of his family to work on the instruments. His great-grandfather made drums for the Union Army in the Civil War, his grandfather made them for other organizations, and his father repaired them.

He himself has played them "everywhere from the Oasis Night Club to the Symphony"; he was for some years the leader of the 5th Regiment Band. Today, mementoes of both his career and his family crowd the backyard workshop where he turns out drums for customers scattered across the land from Connecticut to California.

Mr. Soistman's interest in Colonial drums was aroused in 1946, when he went to a convention with fellow members of the 5th Regiment Veterans Corps. There he met men of the Noah Webster Ancient Fife and Drum Corps of West Hartford, Conn., who used rebuilt drums. "That was all it took to get me started."

Before he could equip his own first corps with drums of antique

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types, however, he had to learn the details of both their construction and their use, and this turned out to be a five-year task. Every two weeks or so during this time he went to New York to see the late Sanford A. (Gus) Moeller, another maker of such reproductions.

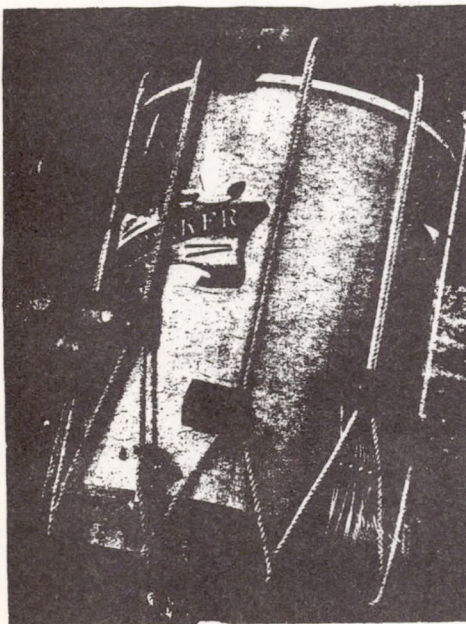
Old music that was needed, and other items of interest, were found on trips to the Library of Congress.

By 1951 Mr. Soistman had turned out his first drums, and formed the Monumental City Ancient Fife and Drum Corps, which marched in Colonial costume in many Baltimore parades until the loss of its younger members to the draft forced it out of existence.

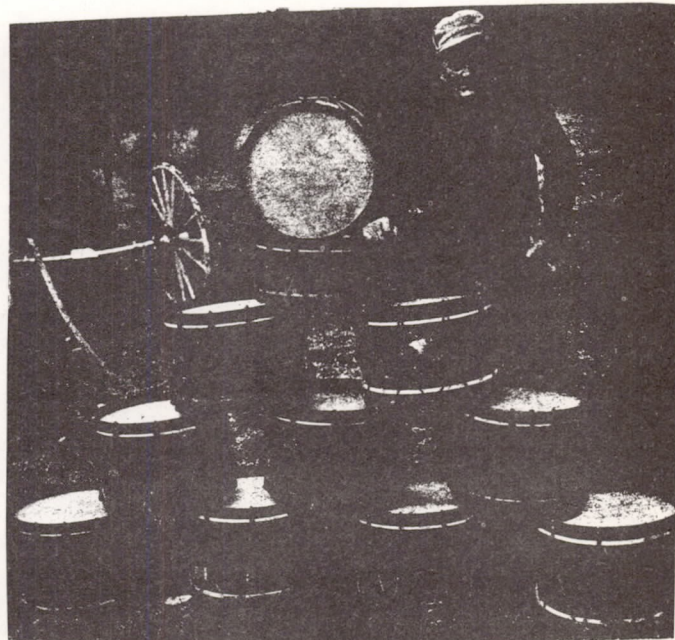
About the time this corps took its first steps at a Colonial cadence more than twenty steps a minute slower than the present-day rule, Mr. Soistman received his first outside order, from the 2d Army Pipe Band. Its leader, Warrant Officer Warren Schaefer, had become dissatisfied with the modern drums the band was using. He asked Mr. Soistman to make a set according to the old design.

Mr. Soistman has lost count of the number of similar instruments he has since turned out.

His Colonial snare drums are about 21 inches deep and 17 inches across the head - about 9 inches deeper and 3 inches wider than modern drums. Another obvious difference is the system of cords and leather "ears" around the sides. Their function, to keep proper tension on the drumheads, is now generally performed by metal rods. The snare, snubbed tight across the bottom by brass fittings, is heavier on the old drums, too.



Adjustable leather "ears" regulate the tension on old-style drumheads.



Drums that were used by the 1st and 5th Maryland regiments in the Civil War. They were given to Mr. Soistman; he put them back into condition. He is perhaps the only man in the country restoring antique ones.

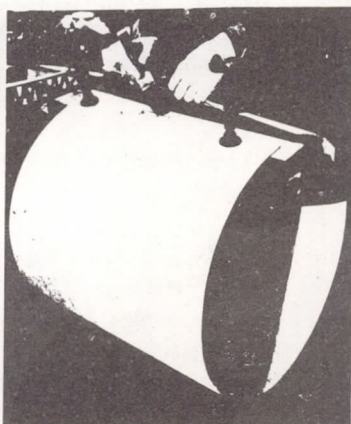
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Mr. Soistman says the changes, paralleled in the bass drum, are due in part to the development of new materials and to the quickening of the marching step. The longer drums would probably have banged against the legs of the drummer too much.

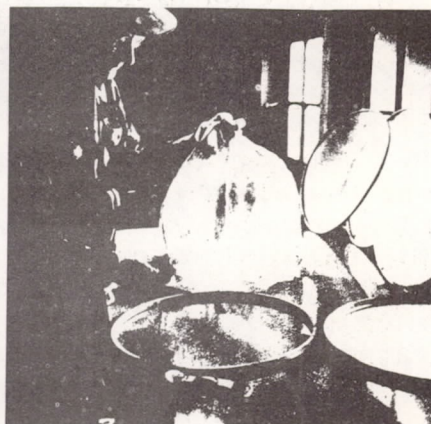
Mr. Soistman makes only one concession to the development of modern materials; he uses birch plywood in place of solid ash for the drum's midsection. Bent in a machine that melts the glue between the layers of wood and then allows it to dry again, the plywood has less tendency to crack than do solid boards.



To form the barrel of a drum, a sheet of birch is fed slowly through a hot roller.



With a wooden strip and a special adhesive the ends of the barrel are joined.



The drumheads are calfskin. When wetted and shaped on its hoop, this shrinks smooth and tight.

Mr. Soistman hand-paints the decorations on the drums, - eagles, bands of royal red and blue, regimental insignia complete with battle decorations. Sometimes he paints the owner's name in a decorative scroll on the portion of the drum that will hang next to the body.

The old-style drums have a deeper, heavier sound than most of those made today, Mr. Soistman says, due in part to their size and in part to the heavier snares. They also require a different playing technique - a movement of the whole arm rather than a flick of the wrist.

Though Mr. Soistman is not sure how long it takes him to make a drum, he feels that they keep him in his workshop too long to give him a profit at the price he charges, about \$250.

"I wish you could sell things this cheap today," he says wistfully while looking over a collection of orders, bills and receipts for drum parts his great-grandfather, Charles F. Soistman, furnished

the Union Army. They show sales to the Thomas A. Scott Regiment of Pennsylvania Volunteers, the 10th Maine and the 4th Wisconsin, through a Baltimore music store.

Family markings can be seen on a number of the old drums in his workshop and home, but Mr. Soistman can't always be sure whether the marks are those of his grandfather or his father.

Two drums serve as tables in his home.



A fife and drum duet. The instrument Mrs. Soistman is playing is English, of about 1763. Right, a drum made into a table.

Next to a bed is a bass drum built of staves like a barrel, which is at least 200 years old. Mr. Soistman says the composition of a coat of arms painted on the side - it contains a rose, a lion and a unicorn - indicated to an expert that this drum was built no later than 1763. . . . Mottoes in Latin and French, and one in English which gives a clue to its use, also adorn the side of this drum. The words "Loyalty and Friendship" indicate that the drum was probably used by Royalists during the Revolutionary War, he says.

Mr. Soistman chuckles over the way he obtained this drum, which he first saw, dirty and in bad repair, in the shop of a New York man who provides instruments for theatrical, radio and television performances. The man asked Mr. Soistman if the drum could be fixed, and was told that it was in bad condition. Mr. Soistman, who had spotted its potential immediately walked out with it as a gift.

A snare drum for which he has a sentimental attachment sits beside a chair in his living room. This drum once belonged to Ferdinand Czarnowski, who for more than 50 years was a drum major of the 5th Regiment, a post held by Mr. Soistman before he became leader of the band at the beginning of World War II. Down to his retirement from that unit in 1943, his military and musical careers had been parallel for most of his life.

Mr. Soistman was born at what was then 722 German Street, now Redwood Street. He played in a small band while a student at St. Peter's School.

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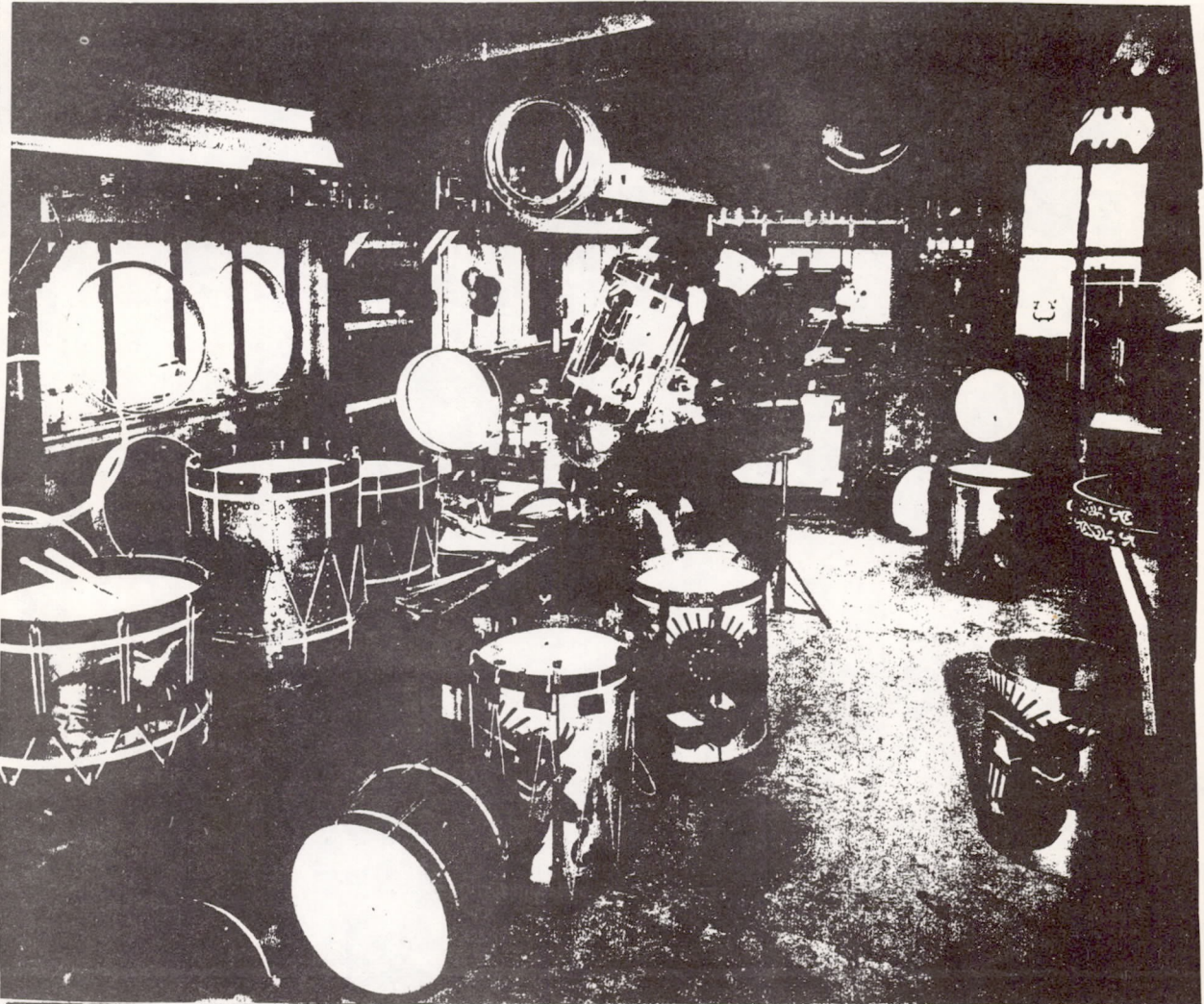


Charles J. Soistman, Sr., with drums of the Revolutionary War type that he makes. The 2d Army, the Old Guard at Fort Myer and Colonial Williamsburg are among organizations using them.

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Though he joined the Musicians' Union and the National Guard when 15, he had carried a drum in public long before.

One of the pictures in his collection shows him as a uniformed mascot carrying a drum, during a summer encampment of the regiment, when he was only 7 years old.

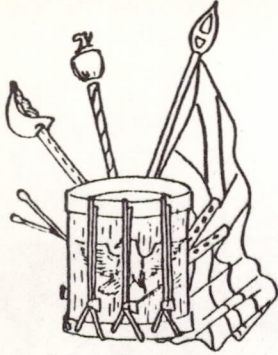


Charles J. Soistman, Jr. who makes reproductions of antique drums, in the workshop at his Middle River home. Colonial Williamsburg and a 2d Army drum corps are among the users of his instruments.

This article originally appeared in the Baltimore Sun Magazine of January 20, 1963, and is by DeWitt Bliss and Richard Stacks.

"ANCIENT BELT"

By - ED OLSEN
ANCIENT MARINERS CORPS



CORPS CORNER



GUILFORD ANCIENT MARINERS

Designed to fill a long-neglected void within the framework of "Ancient". . . or traditional, American martial music. The Guilford Ancient Mariners, upon its inception, chose the early American Navy as its theme. The fact that Guilford is a seaport town, with a long history of shipbuilding, and companion maritime pursuits, it is felt that the corps' "early" American Navy uniform is more than appropriate.

The musical selections, favored by the Mariners, are the timeless sea "chanties" so long associated with the merchantment but, and this fact is not generally known, forbidden to the man-of-war's men of the fledgling fleet. This is not to say that these salty selections were unknown to these sea-going fencibles. . . they were sung, and chanted, between watches, in the fetid forecabin. But what is of even greater import is that they rapidly found their way into the music pouches of the nautical fifers and drummers of the day.

Though not usually associated with the sea...early history cites countless examples of the usage of fife and drum aboard fighting ships and ashore, in company with the temporarily "beached" sailor...For instance, the following...Feb. 22, 1796: "This day was the celebration of the birth of Gen. Washington. The vessels hoisted their colours, the Fort, and all the Workhouses which had proper poles. The Seamen in jolly sort went up and down the streets with Flags, Drums, fifes, and the Boatswains' calls, accompanied with crowds of children"...much, it might be added, in the fashion of a present-day parade featuring the Guilford Ancient Mariners.

Herman Melville, in "White Jacket," tells of raising the anchor "to the tune of the fifer" and Dudley Pope imparts the knowledge that the capital ships of the English, Spanish and French navies went into the battle of Trafalgar with fifes and drums straining to be heard above the din of subsequent carnage... Indee, the English ship Bellerophon was known to enter the affray to the tune of the "Downfall of Paris"...a fife selection still kept alive by the present-day "Ancients" who will be gathered at Fairfield on the 22nd of June.

An engagement, still green in the memory of the Mariners, was their appearance, last fall, at Newport, R.I., at which time they performed at the grand ball honoring the Australian challengers, during the America's Cup Race. So well received was their demonstration of the timeless tunes of the sea that a high Australian official was later heard to remark that he had never; before the Mariner's performance; regretted the fact that his ancestors had been "on the wrong side" during the Boston Tea Party. Included also, during this weekend soiree, was a sea-going serenade to the thousands of pleasure craft anchored in Newport Harbor...a musical cruise that lasted several hours and assured the Mariners of a permanent place within the memory of the famed old port.

Appearing in the June, 1963, issue of "Holiday" magazine, the Mariners cut a rakish swath with their pikes, shell jackets, striped shirts and buckled shoes. The uniforms are as authentic as tireless research can make them. Though the corps adopted as its theme, the early navy...unfortunately the seamen were not issued prescribed uniforms until 1817. During the days of the "Continental Navy" and on up to 1817, however, clothing was carried in a single locker, aboard ship, known as the slop chest. When the men needed clothing, or other necessary items, it was issued to them and charged against their pay. The Clothing, which was bought in quantity, was usually of a like quality, cut and style. It is upon this latter hear that the Mariners have based their uniforms while also acknowledging the variety of styles, throughout the fleet, by the adoption of the various types of headgear favored by the 17th and early 18th century seamen.

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"BEYOND THE PALE"



WOLFF FLUTE BAND
Belfast, Ireland



THE LAGAN VILLAGE FLUTE
BAND OF ULSTER, IRELAND

Photographed by Joe
Duffy, Colonial Williams-
burg Interpreter while
home on vacation.

III.



BY - ERNEST JOHNSON

THE WILLIAM A. MCKINZIE PRESENTATION DRUM

By - FRED BENKOVIC
Milwaukee, Wisc.

On the 4th of March, 1864, when the 78th Regiment, Illinois Volunteer Infantry, was on duty in Rossville, Georgia, Private William A. McKinzie, drummer boy of Company B, was presented with a fine new drum by his comrades. The writer is the proud owner of that particular drum.

William McKinzie was a resident of LaPrairie, Illinois, and when he was mustered into the Union Army at Quincy, Illinois, on September 1st, 1862, he was²eighteen years old, five feet, nine inches tall, and had sandy hair and blue eyes. ³McKinzie enlisted in the 78th as an Infantryman, but soon was pressed into service as a drummer. The 78th Regiment was on duty in Kentucky and Tennessee at that time, and while Companies B and C were on a scout into Kentucky in December of 1862, the entire force was surprised and captured by Confederate General John Morgan. Both Companies were parolled, but were not exchanged until October of 1863, when McKinzie re-joined his Regiment. The 78th then served with Sherman, and accompanied Uncle Billy on the Great March, the Atlanta campaign, on to Savannah, and through the Carolinas. When the war ended, the regiment marched to Washington, D.C. and stepped off down Pennsylvania Avenue as part of the great Western Armies in the Grand Review on the 25th of May, 1865.

The McKinzie presentation drum is constructed in the classic American Military style, with the rope passing through the angled holes in the rims. The leather tension tugs, however, are entirely different than any the author has seen before. They are enamelled white leather, with two large German silver snaps, so that the tugs could be immediately removed from the rope in case of a need for repair.

The snare fastening on this drum are non-regulation, also.

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A metal holder containing an adjustable tightening screw is screwed onto the left side of the drum, and a leather piece holding the eight gut snares is fastened onto the right rim side.

The painted decoration and identification on the front of the drum is a very fine piece of art work, both as to rendering and design. The regimental designation banner is dark blue, edged in gilt, and ended in gilt rococos. The lettering inside, "78th Illinois Vol. Infty" is in fancy gold letters. The center panel is shield-shaped, edged in gold or gilt scroll work. It has a light blue background with a brown eagle holding a red, white, and blue federal shield. A banner in the eagle's beak reads, "stand by the national Union". Green palm, or palmetto fronds appear at bottom of left side of shield, with a laurel spray at the right bottom. This same decoration is repeated much larger to the left and right of the center panel. Two buff colored banners finish off the bottom design, the one at the left reading, "March 4th", and on the right, "1864". The presentation panel is oval, made of silver, and is 2-7/8th inches long, and 1-1/2 inches high, made with engraved and black enamelled designs and letters, as follows: "Presented to William A. McKinzie, Co. B, 78th Ill. Vol. Infantry, Made by E. G. Wright and Co. Boston."

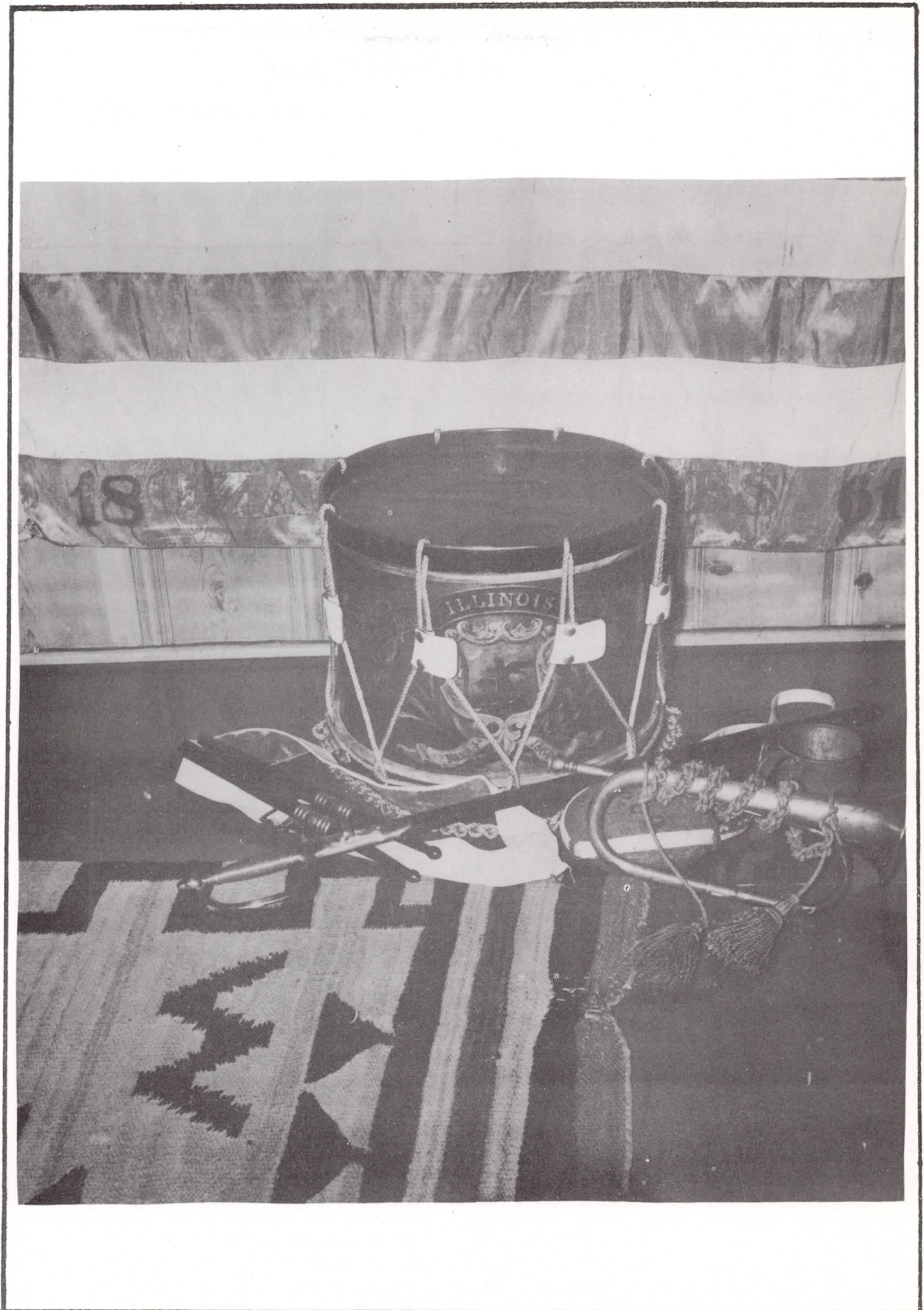
The maker's label appears inside the shell, pasted opposite the sounding hole. It reads: "E. G. Wright and Co., 18 and 19 Howard Place, Boston, Massachusetts (across from the old South Church). Manufacturers and importers of musical instruments, specializing in brass instruments, snare and bass drums, and repairing." A long list of instruments parts and their prices is included. The writer has seen several brass horns with the E. G. Wright stamping and has one in his personal collection. All appear to be of their own manufacture, and all are well made.

The vital statistics of the drum are as follows: Height overall, 14½ inches. Diameter of rims, 17-3/4 inches. Width of rim, 1-3/8 inches. Snares, eight, gut, Leather tighteners, eight, white enamelled leather, with two snap buttons on each. Rope has been replaced. Fragments of original rope show it was linen, as was nearly all early drum rope. Heads are original, though they are punctured in spots.

References:

1. Frederick H. Dyer's Compendium of the War of the Rebellion, Des Moines, Iowa, Dyer Publishing co., 1908, Vol. III, pp 1079-1080. Research by Alan Emanuel, Anaconda, Montana.
2. Reference Report, Illinois State Historical Library, 15 December, 1957. Report indicates that McKinzie was mustered out June 27, 1865, as a musician.
3. LeRoy DePuy, Asst. State Archivist, Illinois State Archives, Springfield, Illinois. Report of Adjutant General of Illinois, Springfield, Illinois, 1901, Vol. 5, p. 23.

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IV.

THE MILITARY HUNTING SHIRT

By - WAYNE MICHAEL DANIELS

During the American Revolution, an interesting repetition and variation of pullover garments appeared in contemporary records and publications. Referred to variously as frocks, hunting shirts, rifle frocks, and rifle shirts, they appear to fall into three categories of garment despite the conflict in terminology.

The oldest garment under discussion is the frock which originated in Europe in the Middle Ages and had even earlier beginnings in other areas. The paintings of Pieter Bruegels show the Flemish peasants in the fields wearing linen frocks. Farmers and workmen have worn such garments since time immemorial.

A frock is a simply fashioned garment, with the rectangular back and front pieces amply wide. The sleeves are large and blousy, gathered at the cuffs and the shoulders. It was a pullover garment with a simple slit in the front, long enough to allow the frock to pass over the head. The hem of the frock generally reached to half way down the thighs. Frocks were usually made of heavy homespun linen called tow cloth, and sometimes of homespun wool or linsey woolsey.

The farmers smock was closely related to the frock of the same period. The major difference was that the smock had a dolman or raglan sleeve and was made even wider than a frock. The excess fabric at the front and rear of the neck was taken in with smocking stitches until the garment fitted the neck properly.

Frocks and smocks were worn universally when farming. In the summer were worn with a minimum of clothing underneath them. They were loose and free and about as cool as a summer work garment could be. In the winter, all sorts of clothing was worn beneath them to keep warm. In either case they were intended to be exclusively an outer garment. Since even businessmen and professional men were often farmers as well, they wore frocks to protect their better garments in the fields and on journeys over dusty or muddy roads. Perhaps it is because frocks were so commonly used that there are so few contemporary mentions of them. The commonplace and the mundane is rarely written about.

The first known mention of a frock in military use during the Revolutionary War was at Charlestown Common just prior to the Battle of Bunker Hill in 1775.

"(Capt.) John Chester of Wethersfield, Connecticut, had just finished dinner when he heard the alarm, and was on the road when Captain Daniel Putnam, Israel's son, galloped up. Chester hailed him: what was happening? "The regulars are landing at Charlestown," Putnam shouted, and as he kicked his horse and rode off, Chester turned and ran to his tent, picked up his musket and

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ammunition, and hurried over to the church where his company was quartered. Ordinarily these men were quite proud of their new blue uniforms - they seem to have been one of the few units in Cambridge that were properly turned out - but it suddenly occurred to someone that those blue suits, trimmed with red, were going to be mighty conspicuous. "We were loath to expose ourselves by our dress," Chester said, so they pulled on dingy "frocks and trousers" over their uniforms and prepared to march.'

Of Course, frocks were not limited to covering uniform coats. On the contrary, it appears that they were as common as military hunting shirts and possibly more so. It is interesting to note that there were ample frocks at Cambridge to cloth a full company. Most probably these frocks were part of the company's issue, and were used as a fatigue or marching garment with, or with out the company's regimentals. In relation to this, consider the instructions of Colonel Buckner of the 6th Virginia Battalion in 1776.

"The Captains of the 6th Battalion, together with the other officers, are immediately to provide themselves with Hunting Shirts, short and fringed; the men's shirts to be short and plain, the Sergeant's shirts to have small white cuffs and plain; the Drummers' shirts to be with dark cuffs. Both Officers and Soldiers to have hats cut round and bound with black; the Brims of their Hats to be 2 inches deep and cocked on one side, with a Button and Loop and Cockades, which is to be worn on the left. Neither men nor Officers to do duty in any other Uniform. The Officers and Soldiers are to wear their hair short and as near alike as possible."

The "Hunting Shirts" worn by the 6th Battalion, and many other Virginia units as other records indicate, are possibly frocks, as the use of "cuffs" suggests.

In contrast to frocks, Hunting shirts appear to be largely, if not entirely, an American device. Their exact origin is, unfortunately, uncertain. They may have evolved from one of several garments of the eighteenth century, particularly the frock, or a plain country coat.

The first widespread use of a hunting shirt appeared at the first half of the eighteenth century in western Pennsylvania. That colony had been settled at an early date and its eastern area was populated by Palatine Germans, Swiss, and English Quakers. When the first major immigration of Scots-Irish began, they found that their temperament and way of living was the complete antithesis of the Germanic and Quaker farmers, so the great majority of them moved into the Pennsylvania back country.

These Scots-Irish are described as being,

"...fiercely independent and stubbornly beligerent. It is said that when the break came with England, there was not even one Tory to be found among the Scotch-Irish. They despised the Indians,

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seeing them only as heathens to be exterminated. Naturally the Indians reciprocated and raided them, early and often. A state of war existed so continuously that children born into it accepted it as the normal condition of life..."³.

This singular way of life extended from the Green Mountains south through western New York, Pennsylvania, and Carolina by the mid century. The French and Indian War, culminating shortly thereafter, added momentum to these western conflicts, and left only a surface peace.

Today's popular image of these first American westerners clad in their fringed hunting jackets is correct. The jacket was made of linen tow cloth, wool, or linsey woolsey. It opened down the front in a double breasted fashion with one half overlapping the other. It was closed with a waist cincture or a narrow belt, the overlap forming a convenient large cache in the front. The jacket was quite long, reaching down to the kneecaps. A single cape or cape and collar finished the top and were fringed as was the hem, front slit and often other portions of the garment. This hunting jacket appears to have no direct European prototype, and is therefore usually labeled as an American garment. Although a fatherless child, this civilian hunting jacket is itself the parent of the military hunting shirt. There are various schools of thought on the actual process of adaption and the reasoning behind it, but the direct relationship is undeniable.

By the outbreak of the American Revolution, the hunting jacket was generally well known throughout the colonies and was viewed by many as an excellent, economical means of uniforming new recruits. General Washington held this opinion and he attempted to obtain quantities of them for the Continental Army. Practicality in the field was another consideration. The First Maryland Regiment, one of the best uniformed and equipped units at the offset of the war, doffed their scarlet regimental coats in favor of claret colored hunting shirts by 1776. A final consideration, that may have been given too much emphasis in the past, was to give the impression that a unit was composed of riflemen when it actually was not. These ferocious men and their accurate long rifles had induced a healthy respect amongst the King's officers and men.

Which of these considerations had the most weighty effect on the adoption of the garment is mute, but the adoption as well as the adaptation of it is certain. It became a pullover shirt, like the frock, with a one piece front, and a slit at the center for getting it over the head. This opening could be closed with a cross laced linen tape, leather thong, or sometimes a button. The single cape of the hunting jacket became two, with the top one smaller than the bottom. The use of fringe is somewhat uncertain. The hunting shirt most commonly copied is at Washington's Headquarters, Newburgh, New York. Unfortunately, this shirt is extremely ornate with rows of fringe in every possible place. The sleeves are carefully roll gathered into the cuff, and each roll is stitched down the length of the arm. This military hunting

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This military hunting shirt was almost certainly worn by an officer and is quite similar to one that Daniel Morgan is depicted as wearing. The common soldiers hunting shirt was probably simple, ungathered, cuffless, and bore little if any fringe. All the military hunting shirts appear to have been made of linen of various qualities, with small clothes or other garments worn beneath for warmth when desired. In any event, they were cheap, distinctive, and functional uniform garments and successfully filled a great need.

A distinction of terminology can be drawn, in that the garment of the westerners was a true jacket, opening down the front and made of a heavy fabric, while the garment of the line soldier was a shirt made of a lighter textile. By referring to them as a hunting jacket and military hunting shirt respectively, an accurate verbal differentiation can be drawn between the two.

Toward the end of the Revolution, from 1779 to 1783 considerable efforts were made to re-uniform the standing army, particularly the Continental Line. New regulation uniforms began to replace hunting shirts, frocks, hunting jackets and other assorted garments, both civilian and military. Today there are precious few of these garments left; indeed, far fewer than houses or furniture of the same era, but like architecture and furniture design these garments mark a stage in the development of the American culture.

LT. WAYNE MICHAEL DANIELS

The Inspector General
Brigade of The American Revolution

- ¹Richard M. Ketchum, *The Battle for Bunker Hill*. Garden City, New York: Doubleday, 1962, pp.101-2.
- ²Charles A. Campbell, ed., *The Orderly Book of That Portion of the American Army stationed at or near Williamsburg, Va., Under the Command of General Andrew Lewis...*, Richmond, 1860, p.14.
- ³Edwin Tunis, *Colonial Living*. New York: The World Publishing Co., 1957, p.101.

V. "AN ANCIENT MUSTER IS A GATHERING-THING"

By - Robert O'Brien

Reprinted from -
The Middletown(Conn.) Press
July 30, 1962.

Member of New York
Regimental Fife &
Drum Band. (while he
was in Deep River)

The shrill of fifes with air did
fight
And wrestled ears on whirling
heads
The beat of drums did thunder
run
To summon home brave heroes
dead.
Back home to hear on Muster
day
The stirring songs that once
they played
And view the ancients grand
parade
From secret shadows, silent
shade.
The bold and brave that played
these tunes
That echo now on older moons
Are glad their music has not
fled
To other worlds as they when
dead.
Gay hornpipes, jigs and reels
still bring
A swaggering strut to everything
That lives and laughs and loves
and sings,
A strut that even humbled kings.
So fifers fife and drummers
drum
Your songs 'til hell and earth
are done
Then send your message to the
sun
And worlds that from where
heroes come
Now play with pride, proud
heads held high
And march as conquerers of a
king,
You too are brave as they that
gave
You reasons for this gathering-
thing!

VI.

A FAMOUS CIVIL WAR FIFE & DRUM BOOK -

"THE DRUMMERS' AND FIFERS' GUIDE" - 1862

(Part 2) (Pull-out Section) By - Geo. B. Bruce and Dan D. Emmett

HAIL TO THE CHIEF. Salute for a General. Beat in the common time.

Musical notation for 'Hail to the Chief' in common time, featuring a melody with a key signature of one sharp (F#) and a common time signature. The piece consists of four staves of music.

SLOW MARCH.

Musical notation for a 'Slow March' in common time, featuring a melody with a key signature of one sharp (F#). The piece consists of four staves of music.

SLOW MARCH.

Musical notation for a second 'Slow March' in common time, featuring a melody with a key signature of one sharp (F#). The piece consists of four staves of music.

FANCY QUICK STEPS.

When this mark (*) is placed over any drum note, it signifies that you must play that note by striking the left hand stick with the right hand.

No. 1. "Dedekiti."

JACOBS

Musical notation for 'Dedekiti' in 2/4 time, featuring a complex melody with a key signature of one sharp (F#). The piece consists of five staves of music, including a section marked 'p. c.' (pizzicato).

CUT ALONG THIS EDGE

THE DRUMMER'S ASSISTANT

No. 1. "Chobang."

Musical score for No. 1 "Chobang." consisting of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melody in the upper staff and a complex rhythmic accompaniment in the lower staff. A "D.C." (Da Capo) instruction is present in the second system.

No. 2. "Far-down."

Musical score for No. 2 "Far-down." consisting of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melody in the upper staff and a complex rhythmic accompaniment in the lower staff.

No. 3. "Downstro."

Musical score for No. 3 "Downstro." consisting of two systems of two staves each. The first system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The music features a melody in the upper staff and a complex rhythmic accompaniment in the lower staff.

CUT ALONG THIS EDGE

THE DRUMMER'S ASSISTANT

CUT ALONG THIS EDGE

No. 5. "Capt. Whiting's."

WALCH.

No. 6. "Col. Andrew's."

WALCH.

THE DRUMMER'S ASSISTANT

No. 7. "Ancient and Hon. Artillery."

F. KENDALL

Musical score for No. 7, "Ancient and Hon. Artillery." by F. Kendall. The score is in 2/4 time and G major. It consists of two systems of two staves each. The first system shows the melody in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the melody and accompaniment. The piece concludes with a double bar line.

No. 8. Post's.

Musical score for No. 8, "Post's." by F. Kendall. The score is in 2/4 time and G major. It consists of two systems of two staves each. The first system shows the melody in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the melody and accompaniment. The piece concludes with a double bar line.

No. 9. "Red Kendall's."

F. KENDALL

Musical score for No. 9, "Red Kendall's." by F. Kendall. The score is in 2/4 time and G major. It consists of two systems of two staves each. The first system shows the melody in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the melody and accompaniment. The piece concludes with a double bar line.

No. 10. "Governor's Island."

Musical score for No. 10, "Governor's Island." by F. Kendall. The score is in 2/4 time and G major. It consists of two systems of two staves each. The first system shows the melody in the treble clef and a rhythmic accompaniment in the bass clef. The second system continues the melody and accompaniment. The piece concludes with a double bar line.

* STICK.

CUT ALONG THIS EDGE

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CUT ALONG THIS EDGE

No. 11. "Newport"

No. 12. "Sixth Infantry"

WALCH.

THE DRUMMER'S ASSISTANT

EDITOR'S NOTE:

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK, being a compendium of tunes from the French and Indian War, The American Revolution and the early days of the Independence of this country. Volumes I and II now available at \$2.00 per copy. All checks to be made payable to George P. Carroll, Colonial Williamsburg, Inc., Williamsburg, Virginia, 23185.

THE DRUMMER'S ASSISTANT rate for a regular subscription for a Corps or Individual is \$5.00 for four(4) issues, and there is a special subscription rate for a member of a Corps holding a regular subscription of \$2.50 for four(4) issues. Also, the 1962 Volume I, Numbers 3 and 4 are available at \$1.25 per issue. We regret to announce that Volume I, Numbers 1 and 2 are no longer available.

VOLUME III - ISSUES NUMBER 1 - 2 - 3 - 4

<u>NUMBER</u>	<u>NEWS DEADLINE</u>	<u>PUBLICATION DATE</u>	<u>MAILING DATE</u>
1	1-31-64	3-15-64	3-31-64
2	4-30-64	6-15-64	6-30-64
3	7-31-64	9-15-64	9-30-64
4	10-30-64	12-15-64	12-31-64

VII.

1st. FOOT GUARDS
POST REVOLUTIONARY WAR - LATE EIGHTEENTH CENTURY
Drummer and Private

CAP, HAT. BLACK. Red and White plume.
White cords.

COAT. Red. Blue collar, cuffs, wings,
lapels. White lace.
(white and blue for Drummer)
Pewter buttons.

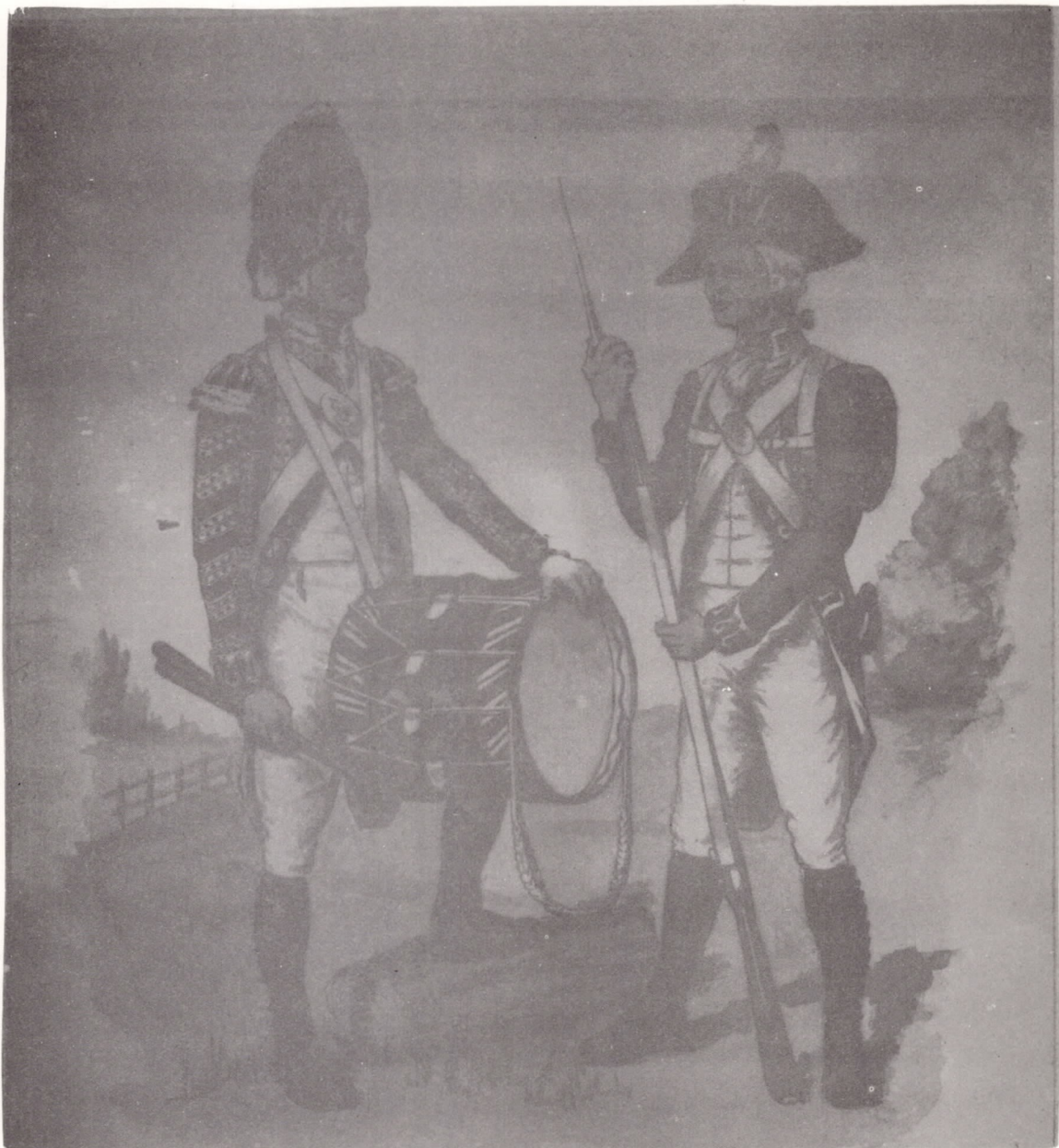
BELTS, WAISTCOAT, BREECHES. White.

GAITERS. Black.

DRUM. Blue. Yellow design.
Tricolour hoops.

(see photograph next page)

THE DRUMMER'S ASSISTANT



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PRESERVING AND PRESENTING THE
MARTIAL MUSIC OF OUR HISTORIC PAST

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