



VOLUME V

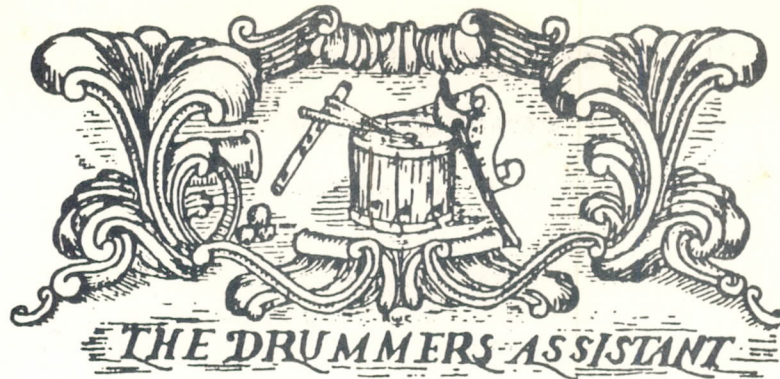
SPRING, 1966

NUMBER 1



ZWERCH-PFEIFFER.

Ich mache grossen Muth mit meiner kleinen Pfeiffe
 biß mancher ligt gestreckt, wie ein geprellter Fuchs,
 daß aber mich kein Feind bei meinen Wam's ergreiffe
 sich jeh auf tausend weg, als ein scharffsichtiger Lux
 weit weg, ist trefflich gut vor schiesen und verletzen
 der Marquetender kan am besten mich ergötzen.



VOLUME V

SPRING, 1966

NUMBER 1

"Headquarters, Williamsburg, Mar. 27, 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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OLD GUARD FIFE AND DRUM CORPS

By Pvt. Richard L. Penelton

Photos by SSgt. James P. Hansen

A near miracle has been accomplished at Fort Myer with the organization of 'The Old Guard's' Fife and Drum Corps. Less than four weeks ago only eight men in the group of 34 had ever played a musical instrument. Today they all can.

The going has not been easy for these men. It has meant long hours of hard work. It has meant learning to play instruments which are more or less obsolete in this modern Army. It has meant doing next to the impossible--- and they have done it in record time.

The beginning of this Fife and Drum Corps dates back to Feb. 23, 1960, when orders came down from MDW establishing such a unit. The corps was attached to the 1st Battle Group, 3d Infantry, and further attached to Honor Guard Company. Tentative plans called for having the corps ready to participate in the first Ceremonial Retreat Parade of the season on May 1.

1st Lt. Henry G. Watson, executive officer of Honor Guard Company, was assigned additional duties as officer-in-charge, of the corps. He and Sp5 George P. Carroll, of The United States Army Band, immediately began interviewing prospective members throughout the MDW area. On March 24 the Fife and Drum Corps submitted its first morning report. Sixteen men were accounted for. By April 4 the number had swelled to 36. Two men have been dropped since then, bringing the present number to 34. The Fife and Drum Corps is authorized 10 drummers, 15 fifers and 10 buglers in addition to a drum major. At present the corps is short one drummer and one fifer.

The task of teaching the infantry soldiers (for that is what they were) to play the instruments was given to three outstanding members of The U. S. Army Band. Sp5 Robert Sheppard was assigned the fifes, Sp4 Roland Lauziere the bugles, and Sp5 George P. Carroll the drums. Sp5 Carroll is also the technical advisor on music and drill for the corps. More about him can be found in today's POST PERSONALITY story.

The bandsmen have done a remarkable job in their teaching; the soldiers have done a superb job in their learning. To date the fifers know four numbers: 'Yankee Doodle,' 'Malbrook,' 'Reveille,' and 'Duke of York's Troop.' The buglers know 'The Old Guard,' 'No Slum Today,' 'Pay Day,' and 'You're In the Army Now.' The drummers can beat 'Army 2-4,' 'Fancy 6-8,' 'Standard 2-4,' and the proper drum beats for each of the numbers played by the fifers and buglers. They also know all the camp duty calls from the Revolutionary period to the present as done by drums alone, drums and fifes, and drums and bugles.

All the tunes are authentic and are played as they were in the 1770's. 'Yankee Doodle,' for instance, sounds the same as it did on June 17, 1775, when a drummer boy beat to the tune at the battle of Bunker Hill. It was

one of the drummers and fifers top favorites. Massed fifes and drums also played the number when Gen. Cornwallis surrendered to Gen. George Washington at Yorktown on October 19, 1781. There are many sets of lyrics to 'Yankee Doodle,' but no one knows the tune's origin. The tune 'Malbrook' dates as far back as 1707 when, as a farcical jingle, it lampooned the Duke of Malbrook.

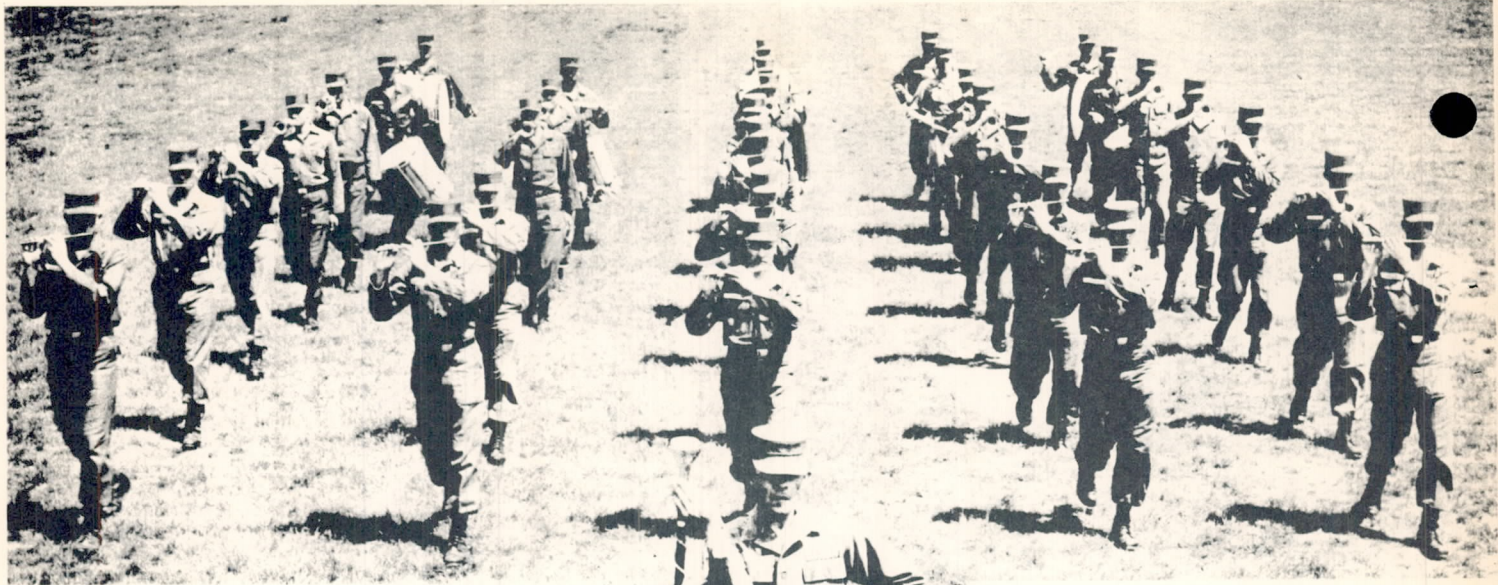
"The Duke of York's Troop' was popular from 1780 to 1814 in both America and Great Britain. It is slow, dignified and gay in nature. The soldiers nicknamed it 'The Ladies Parade', possibly because it was usually in 3/4 time. Members of the Fife and Drum Corps have been practicing the march and are able to execute it with precision. It is something to watch.

The Fife and Drum Corps hopes to bring 'rudimental drumming' back to the modern Army. The Army set the standard for such drumming about the time of the Civil War. Since then it has slowly disappeared. During the days of the Continental Army it was the drum---instead of the bugle---which sounded the military signals. The drum sounded the call to arms, woke the soldiers in the morning, sounded taps in the evening, sounded the call to assemble, and countless other tasks which have since been assigned to the bugle. The corps hopes to bring some of this tradition back.

A spokesman said the men have the knowledge and skills necessary to develop into the most authentic Revolutionary period type fife and drum corps in the country. They have the proper drills and music which Sp5 Carroll has acquired through extensive research. There are many ancient fife and drum corps in the New England states, but few, if any, have as much authentic material. The snare drums, for instance, are the hand-made rope tension type, the same kind used during the Revolutionary War period. They are larger than the snare drums of today and their sides are of wood. Wound rawhide is used for the snares. The bass drum is also different. The sticks are larger and heavier.

The Fife and Drum Corps is the first ancient war field music corps of its type since the Civil War. This season the men will wear tropical worsted and summer blue uniforms, but it is hoped that later they will be outfitted in the Colonial garb of the Revolutionary period. The men of the Fife and Drum Corps may seem proud when they fall out for Sunday's parade. They have a right to be, for when they march on the field they are bringing back to this Army a tradition long overlooked.

Fife And Drum Corps Revives 'Old Army' Tradition



1st Drill Uniform of
Old Guard Fife and
Drum Corps.



THE OLD GUARD FIFE AND DRUM CORPS TODAY

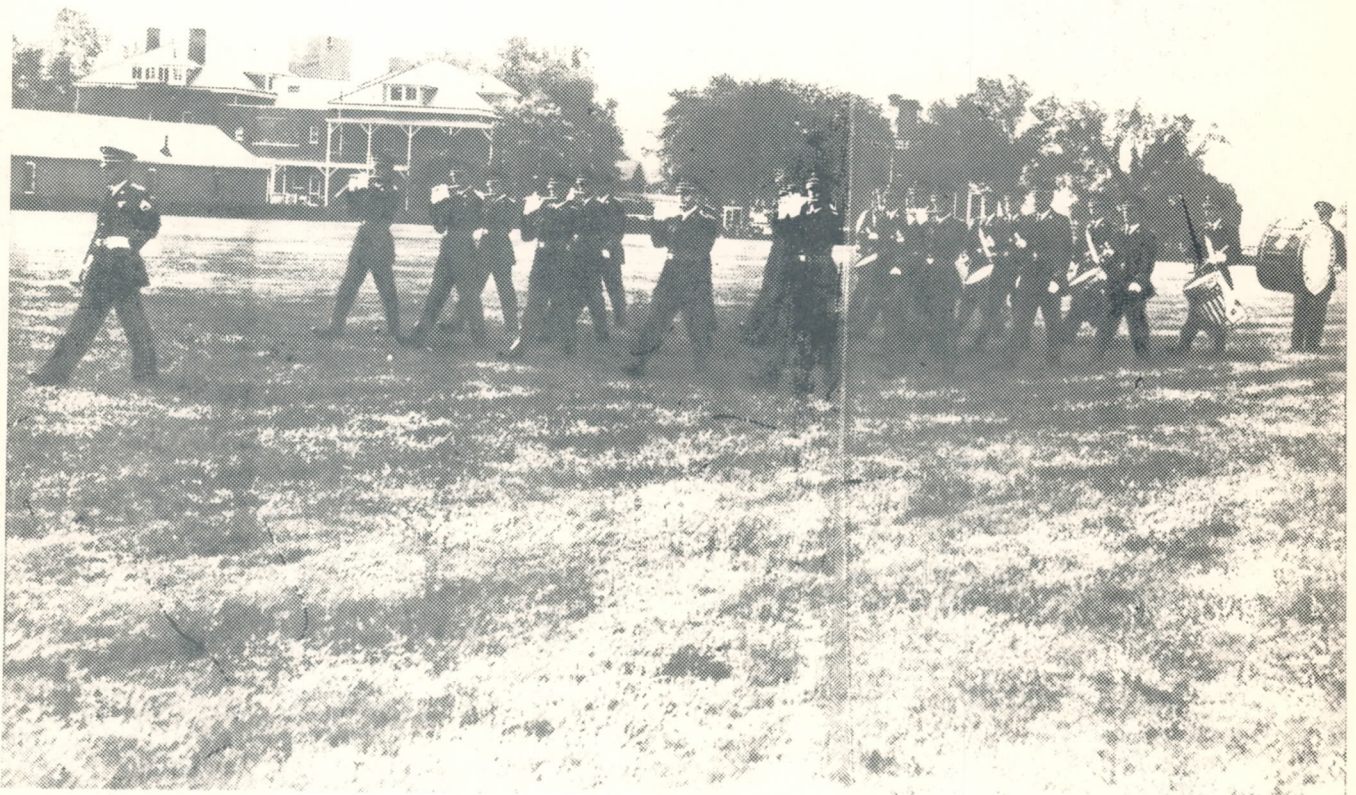
By 1st Lieutenant James C. Riccobono

The Old Guard Fife and Drum Corps is the only unit of its kind in the United States Army. The black hats, white wigs, waistcoats, breeches and stockings, and the red coats which the men wear are typical of those worn by the fifers and drummers of General Washington's Continental Army. The Corps' Drum Major wears a large fur and leather helmet, the Light Infantry Cap, as a badge of distinction. He is armed with an Espontoon, both an infantry weapon and insignia of rank, which is used to pass on orders and commands to the men of the Corps.

The Old Guard musicians play wooden, 6-hole fifes with no mechanical parts and handmade, rope-tensioned drums. Both of these instruments are similar to those used in the War of Independence. The bugles are of a type originally used by the light infantry to summon men to battle.

The music played by the Corps is based on the early tunes of our American heritage. The tunes for the fife and bugles and the beats for the drums were acquired through diligent research in the files, books, and papers located in the Library of Congress, the Smithsonian Institute, and the Mount Vernon Library. Among the most popular played by the Corps are: "The World Turned Upside Down", reputedly played by the British when they surrendered to Washington at Yorktown; the well-known "Yankee Doodle"; "The Downfall of Paris", composed in honor of the fall of the Bastille during the French Revolution; "White Cockade", played by a wounded fifer at Concord; and "Stoney Point", composed in honor of the capture of Stoney Point, N. Y. by General "Mad Anthony" Wayne.

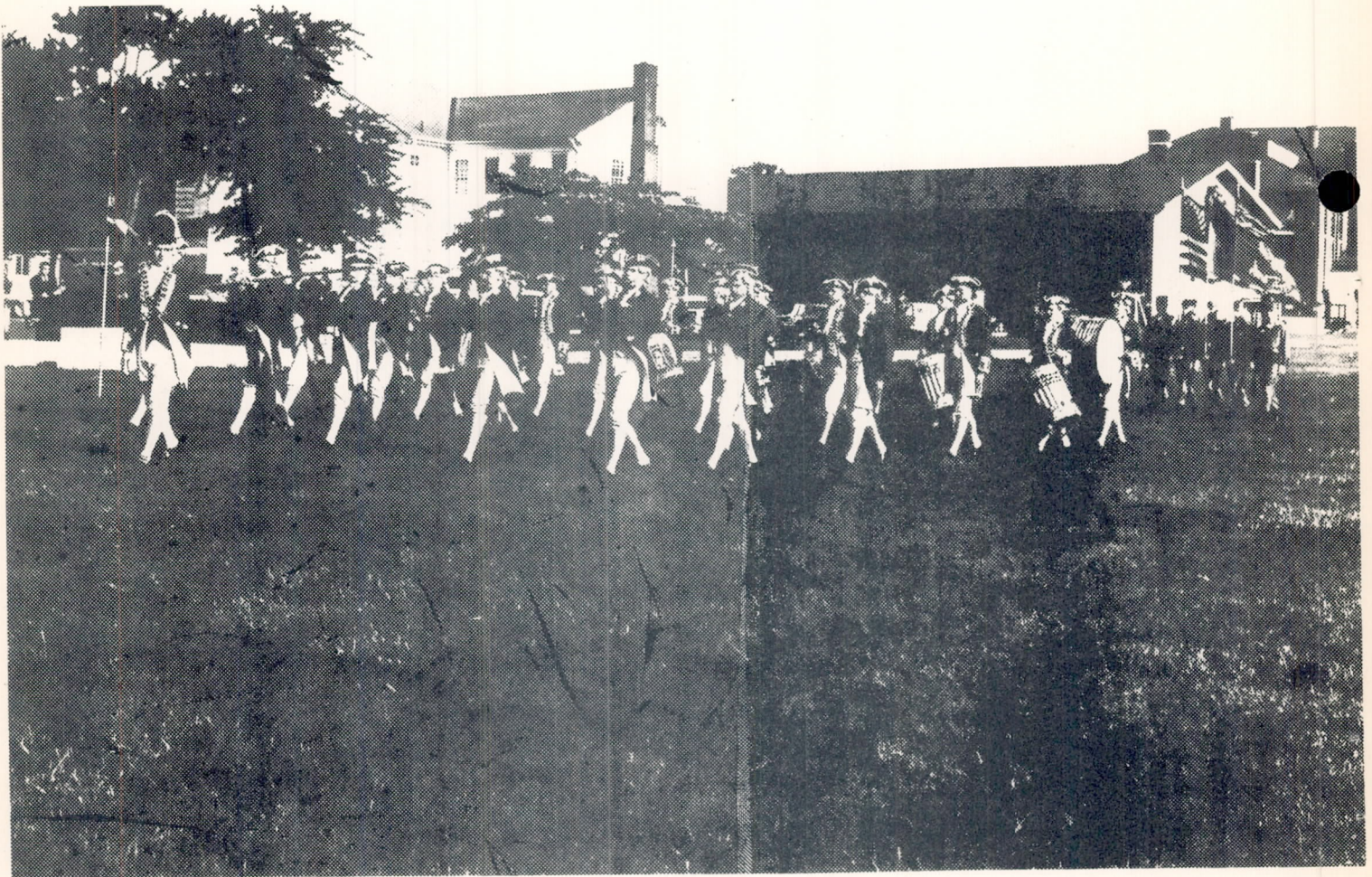
The drill used by the Old Guard Fife and Drum Corps was set down by Baron Friederich von Steuben, the Prussian general who trained Washington's Revolutionary Soldiers. In his "Regulations for the Order and Discipline of Troops in the United States:", sometimes referred to as "Steuben's Regulations", and "The Blue Book", von Steuben outlined his drill techniques.



JULY, 1960. WHEN THE CORPS WAS 5 MONTHS OLD. IN ARMY DRESS BLUES.

Although modern Army marching cadence is 120 steps per minute, the Old Guard Fife and Drum Corps marches at the old cadence of 90 steps per minute. The Corps also marches the slow stately "troop step" of 60 steps per minute to troop the line and as a salute to the reviewing party.

Since its founding in March, 1960, the Old Guard Fife and Drum Corps has established for itself a notable record of performance both nationwide and in the Washington, D. C. and surrounding areas. One of the highpoints of the Old Guard unit's short but active career came when it marched in President John F. Kennedy's Inaugural Parade. These Fort Myer infantrymen became the first authentic Army fife and drum corps to march in an inaugural since the capital was moved to Washington, D. C. in the 18th century. The Corps has performed several times on nationwide television broadcast to include the "Today Show" and the "Mitch Miller Show." Special performances at such events as the 76th Anniversary of the Statue of Liberty, Memorial Day Services at Gettysburg, Independence Day Show in Philadelphia, and Military Pageants at Mount Vernon are other highlights in the Corps history. Also, in April, 1964, the Corps toured Europe for one month with an extended series of shows in Berlin, Germany.



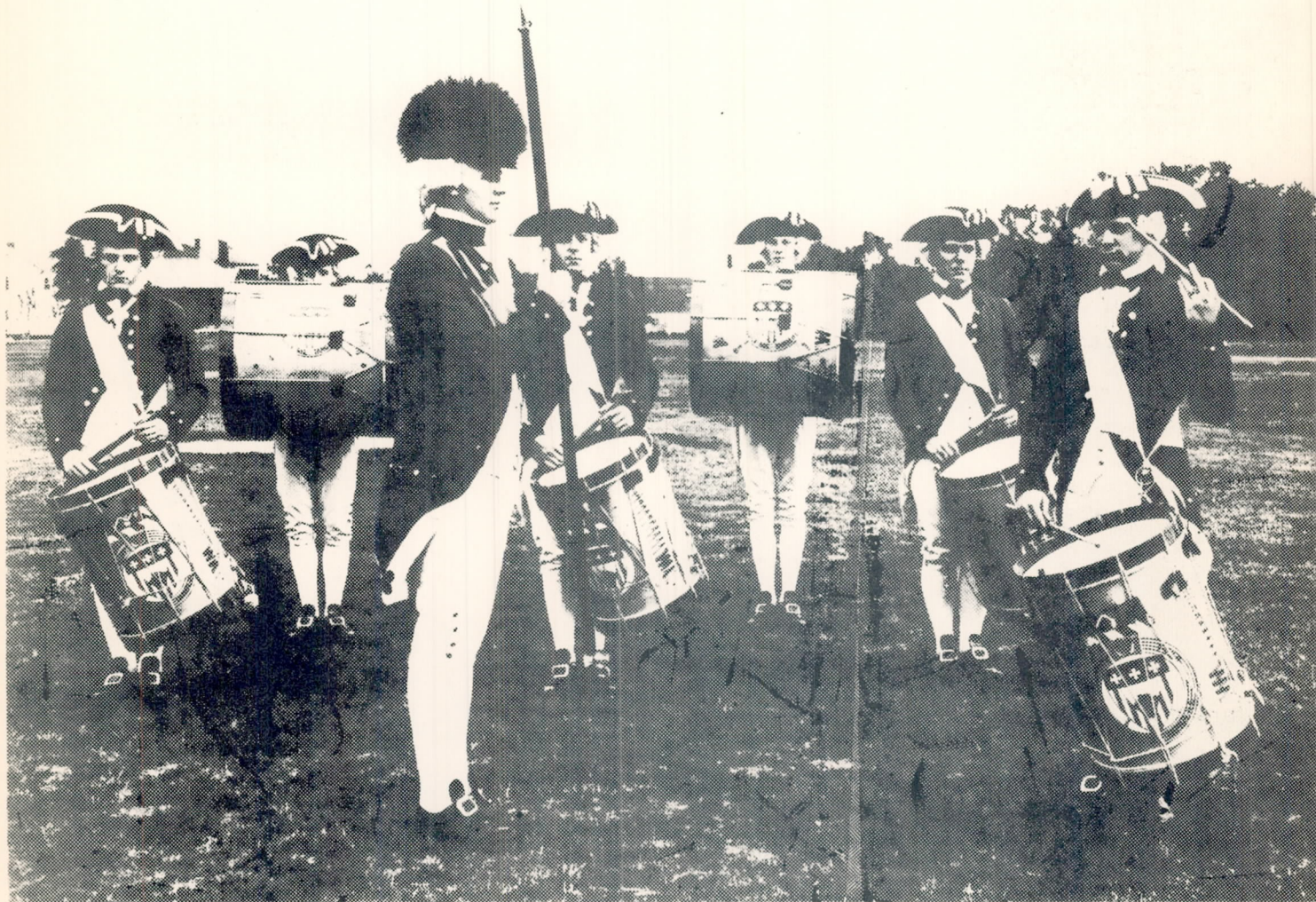
PREPARING FOR DEEP RIVER, 1961, IN BORROWED UNIFORMS.

With the 3rd Infantry's performance at "Prelude to Taps" during the Cherry Blossom Festival and "Torchlight Tattoo" during the Summer Season the Old Guard Fire and Drum Corps rounds out its extensive variety of ceremonies.

1ST PARADE OF ORIGINAL CORPS IN THEIR OWN DRESS



1965 DRUM SECTION SHOWING HISTORIC SOISTMAN DRUMS WITH REGIMENTAL INSIGNIA AND BATTLE HONORS. (CROSSED BATON & BAYONET ARE FROM THE BATTLE OF CERRO GORDO WHEN DRUM MAJOR BROKE HIS STICK LEADING BAYONET CHARGE. UNIT WAS LATER PRESENTED WITH FAMOUS CHAPULTEPEC BATON MADE FROM CHOPPED DOWN MEXICAN FLAGPOLE.)



EARLY AMERICAN FIFE & DRUM RECORDINGS (CONCLUSION)

An item to add to the previous listing of cylinder records is:

BYRON HARLAN

Edison 8192: THAT FIFER OF THE OLD DRUM CORPS

On flat-platter type recordings, we'll start with the Zonophone 9" records. These were made by the Universal Talking Machine Mfg. Co.

ZONOPHONE CONCERT BAND

Zon-o-phone 5116: TONE PICTURES OF THE 71st REGT. LEAVING FOR CUBA (with FD effects)

NAT. G. DRUM & FIFE CORPS

Universal Zonophone C.5217: SPIRIT OF '76 (descriptive)

MALE VOICES

Standard 3381: A CALL TO ARMS (descriptive with FD)

12th REG.N.Y. NATIONAL GUARD DRUM & BUGLE CORPS(with fifes)

*Standard 3381: SQUAD RIGHT-MARCH.(This unit was under the leadership of the renowned Drum Major William Martin, and "Squad Right" is one of his own compositions.)

FIFE AND DRUM CORPS

*Oxford 39582: GARRY OWEN and THE CAMPBELLS ARE COMING

*Oxford 39583: BRITISH GRENADIERS AND JOHNNY COPE

The "Standard" and "Oxford" labels were later taken over by the Columbia Gramophone Co. The above records preceded by the asterisk * were later reissued on the "Columbia" label, as will be shown.

12th REGT. N.Y.N.G.

Columbia A983: SQUAD RIGHT-MARCH

FIFE AND DRUM CORPS

Columbia A1654: GARRY OWEN & CAMPBELLS ARE COMING/BRITISH GRENADIERS & JOHNNY COPE

KAPELLE DES INFANTERIE REG. #24 WIEN

Columbia E1360: ZAPFENSTREICH (the German "Tattoo" performed with both band and "trommler und pfeifer". Recorded before 1910)

FIFE, DRUM, & BUGLE CORPS (recorded in 1917)
(arranged and compiled by Charles A. Prince, Musical Director for Columbia)

Columbia A2592: ON TO VICTORY MARCH, pt. 1 (includes "The Campbells are coming", "When Johnny Comes Marching Home", "Captain Jinks of the Horse Marines", "Oh, Carry Me Back", and "Coming Through the Rye") / ON TO VICTORY MARCH, pt. 2 (includes "Girl I Left Behind Me", "Dixie", "Bluebells of Scotland", and "Rally 'Round the Flag")

LEN SPENCER AND D&R MILITARY BAND/ D&R MILITARY BAND

D&R 3688: ROOSEVELT'S INAUGURAL PARADE (descriptive with FD) / THE IRISH KING-MARCH (with FD quickstep and fife obligato)

DRUM, FIFE, & BUGLE CORPS

Victor 5110: SECOND REGIMENT N.G.N.J. MARCH

ARTHUR PRYOR'S BAND

Victor 16021: A DAY AT WEST POINT (descriptive with piccolo & Drum)

HARLAN & STANLEY (duet with orch., fife, and drum)

Victor 16416: MARCHING THROUGH GEORGIA

VICTOR DRUM, FIFE, AND BUGLE CORPS (Walter Rogers, Dir.)

Victor 16104: MY MARYLAND MARCH

Victor 16154: WAR SONGS MARCH

Victor 16418: AMERICAN HISTORY MARCH

VICTOR MILITARY BAND (descriptive origins with piccolo & Drum)

Victor 17583: DIXIE/YANKEE DOODLE (inc. what was claimed to be "the oldest printed version". The piccolo & drum rendition is identical to that listed as "British, 1775" in the "Drummer's Assistant" for April 1962.

The above listed Victor records were recorded prior to 1914, with the possible exception of #17583. The data available to the writer indicates that Victor records with five digits in the issue number, those whose first three figures were "176" made their appearance in 1914.

FIELD MUSIC N.Y. 7th REGT. N.G. (Feb. 1917)

Victor 18299: ARMY 2-4 MARCH (tunes inc. "Flowers of Edinborough" and "Blackberry Blossoms") / QUICKSTEP 6-8 MARCH (inc. "Bonnie Briar Bush" and "Steady Step")

The tune listed as "Steady Step" is a bugle & drum march by John Philip Sousa and can be seen in his "Book of Instruction for the Field-Trumpet and Drum", 1886. The drummers of the N.Y. 7th Regt. were under the leadership of the renowned Sanford "Gus" Moeller.

WILLIAM STERLING BATTIS (reading with descriptive effects)

Victor 35555: RISING OF '76/ PAUL REVERE'S RIDE

SONS OF VETERANS OF THE CIVIL WAR FIFE & DRUM CORPS

Gennett Electrical Transcription 1059: SPIRIT OF '76 (Village Quickstep/
Yankee Doodle)
" " " 1060: JAYBIRD/ Medley "Jaybird", "Village QS",
"Yankee Doodle"

These Gennett Electrical Transcriptions were recorded in 1931 or 1932. In the attempt to trace the group making these records, the writer contacted Irving Block who played in the Sons of GAR Vets FD Corps of Rockford, Ill. A tape of a portion of VILLAGE QUICKSTEP was sent to Mr. Block who advised that, while the fife parts were about identical with the Rockford GAR Corps version, the drum part was different. An alternative possibility is that this group could have been men from Camp Zeke, Ohio, mentioned by Frederick Fennell as the source of much of his early experience with FD Corps. The drum part to YANKEE DOODLE is practically identical with that used by Fennell's group on his "Music for Fifes & Drums", Mercury MG50111.

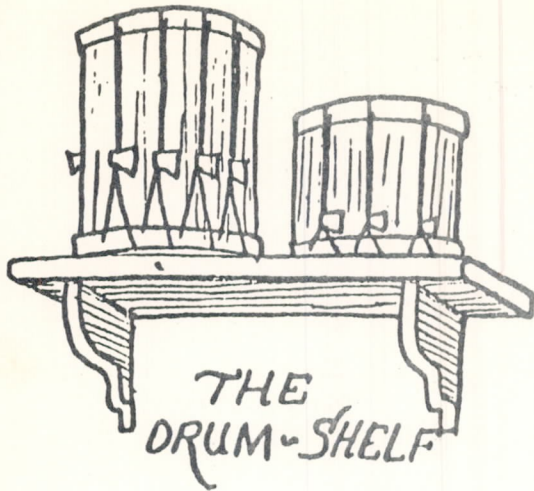
GRAND MILITARY BRASS BAND (intro. by FD)

Musica M9034: SEDAN MARSCH/ MARSCH DER DANZIGER

The above music is obviously German but the record was made in the USA, date unknown. The fifes & drums play the traditional German FD signal to march in company column followed by their 6/8 "Drummer's Call". Variations of this may be heard on many German military band recordings.

This winds up my series on early American FD recordings. I've covered the period up to approximately the end of World War II. No doubt there are others of this period plus foreign items that I'm unaware of, and I'd certainly like to hear about them. There are some recordings with short passages of FD effects that I've deliberately omitted as not worth the trouble.

By - Jerry Heermans
Oregon Blues Brigade
Fife & Drum Corps



DRUM (War of 1812)

Photos Courtesy of:

Dr. D. G. Watkins
Arcade, New York

SHELL: Diam. 26"
Depth. 21"
Circumf. 83"

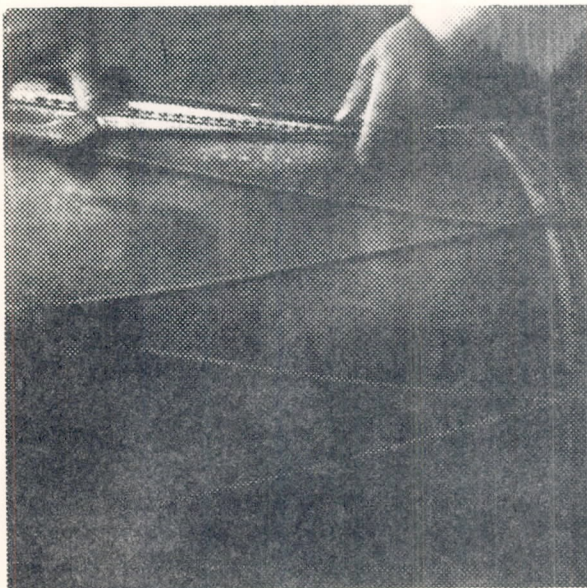
RIM: Depth. 1-3/4"
Circumference 84 1/2"

Total depth of drum including rims: 24 1/2"

The rims are red while the barrel is a light brown stain. Rims appear to be oak and barrel or shell ash. On the shell is a painted design depicting an American Eagle with a shield at his feet. Over the top of the eagle are fourteen (14) stars (+).

The shell exhibits a repair of long standing, namely five (5) internal pieces of hand forged iron approximately 2" x 3/4" x 1/8" which are fastened to the shell by copper rivets and seams (?) to bind up a cleft which extends approximately two-thirds of the circumference of the shell on a line equidistant from the heads.

A strap of canvas webbing with hand sewn leather ends attached to the shell by hand forged eye bolts and rings. This is 35" x 1".



Aaron Bushnell Esquire
Colonel of the 7th Reg. of Inf^y in the State of Connecticut
To Aaron Stevens - Gent. - Greeting

Whereas you are appointed Drum Major of the Regt aforesaid
Reposing special trust & confidence in your fidelity, Cour-
age, care & good conduct I do by virtue of the Laws of
this State, constitute & appoint you to be Drum Major of
S^d Regt. You are therefore to take the musicians of the S^d
Regt into your care & charge as their Drum Major carefully
& diligently to discharge that office & trust according to the Rules
& discipline of War, ordained and established by the laws of this
State - And they are hereby commanded to obey & respect you accor-
dingly - And you are to obey all such orders & directions as from time
to time you shall receive, either from me or from any of your
superior officers pursuant to the trust hereby reposed in you
Given under my hand and seal
{ at Say Brook this 29th day of Aug^r 1825 }

Aaron Bushnell

AARON BUSHNELL, ESQUIRE

Colonel of the 7th Reg. of Infantry in the State of Connecticut

To Aaron Stevens - Gent. Greetings

Whereas you are appointed Drum Major of the Regiment aforesaid. Reposing special trust and confidence in your fidelity, courage, care, and good conduct, I do by virtue of the Laws of the State, constitute and appoint you to be Drum Major of said Regiment. You are therefore to take the musicians of the said Regiment into your care and charge as their Drum Major, carefully and

Starting with this issue, we, in serial form, reprint the biography of Daniel Decatur Emmett by the late H. Ogden Wintermute, with the kind permission of Miss Wintermute.

FOREWARD

In the recollections of my childhood there is a clear picture of my riding up North Main Street in a phaeton on one of our Sunday drives. As we approached the intersection of Mansfield Avenue, the figure of a stately old gentleman appeared walking toward us exactly in the middle of the highway. I shall never forget the man's attire. On his head was a turban type of cap, over his shoulders a horse blanket worn like a cape, belted in at the waist with a rope, the ends of which dangled in front like a monk's belt. He was walking with great dignity, using a gnarled sapling for a cane.

I asked my father excitedly, "Who is that?"

He answered with an amused smile, "That's Uncle Dan Emmett, an old showman who lives out on the Mansfield Road."

"But why does he dress so funny?" I questioned.

"Well, it's like this," he explained. "Uncle Dan was on the stage for so many years that he can't get over his desire to attract attention. That's why he dresses differently from other people and walks in the middle of the road."

"But is he one of our relatives? Is he my Uncle Dan," I continued.

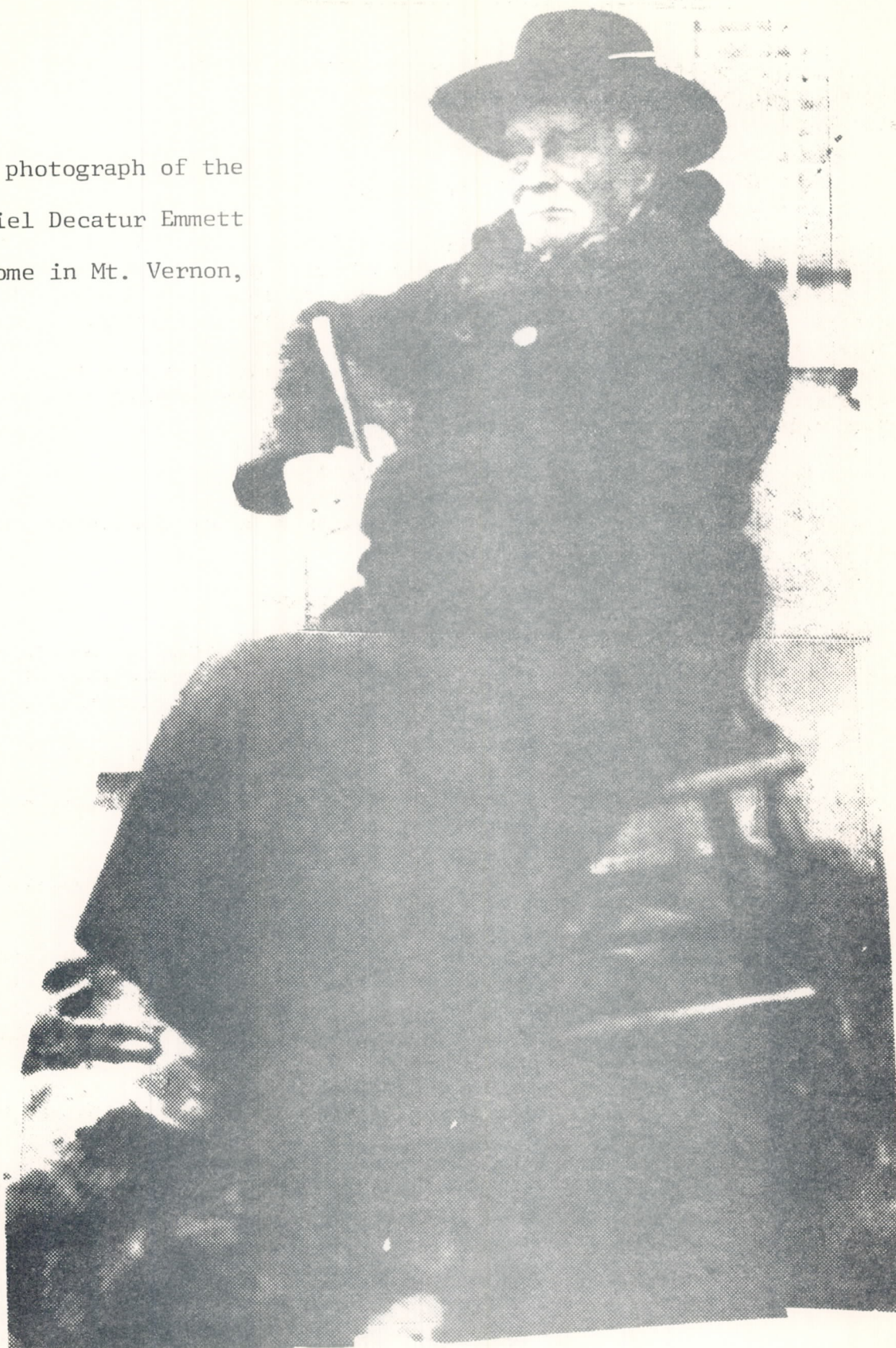
"No," answered my father, "but he's a town character and everybody calls him Uncle Dan."

After that whenever I saw the old gentleman pass, I would call out, "There goes Uncle Dan."

A little later my father came home with tickets for a minstrel show that the Elks were staging. He said we were all going because Uncle Dan was in it. That was my first introduction to the theatre. I was fascinated by the music, the dancing, but most of all by the purple satin suits worn by the Negro men. Purple forever after was to be my favorite color.

However, the episode that stands out most vividly was the finale when Uncle Dan walked on the stage, and the orchestra began to play DIXIE. Everybody stood and cheered. I looked up at my mother and she was crying. I looked at Uncle Dan and he too stood there crying. All around me people were in tears. Although I couldn't understand what it was all about, the whole incident left a deep impression.

A recent photograph of the
late Daniel Decatur Emmett
at his home in Mt. Vernon,
Ohio.



(Photo - Courtesy D. Garverick, Mt. Vernon, Ohio)

After I learned to read I was always searching the newspapers for more shows. There was UNCLE TOM'S CABIN, THE LION AND THE MOUSE, EAST LYNNE, and Al. G. Field's and Vogel's Minstrels. To many of these I was taken. I decided very early that I liked the theatre.

This led to my collecting old theatre programs and pictures of matinee idols. I was especially pleased when a picture of Lizzie Evans was given to me. She was born on South Mulberry Street in the house next to Dan Emmett's birthplace. The photograph was taken as she appeared on Broadway in the melodramas, FOGG'S FERRY.

From collecting programs my interest shifted to things which had belonged to Uncle Dan. It seems one can't collect such items without delving into the life of the person who owned them. I began to question some of the older people in our community who knew Emmett well. Soon I discovered that although Uncle Dan had been dead only a few years, there was a great deal more conjectured information than real facts. Some have even maintained that he was Negro.

With the restoration of Dan Emmett's birthplace as a memorial, it has seemed the prop time to give a true picture of the colorful life of this Midwestern boy who became one of America's immortal writers of songs.

INTRODUCTION

It is safe to say that every citizen in this great democracy tingles with a spirit of national consciousness at every measure of our most typical American song, DIXIE. Half of the nation stands in reverence for its sentiments and stirring strains, and the other half is roused to cheers and wild applause by the pioneer spirit expressed in its vivacious melody. Although everyone knows DIXIE, comparatively few are familiar with the life of its composer, the Ohio frontier minstrel man, bard, and writer of songs, Daniel Decatur Emmett.

The American public can not wholly be censured for not knowing the name of Emmett, for his life was not spent in seeking praise or recognition; in fact the last of his life was spent in obscurity, and he left no formal autobiography. A man who can be completely absorbed by reading, writing, composing, and by the drama of his own thoughts is not usually interested in holding his name before the public.

Some who have made a precursory review of the life of Emmett have questioned the source of his originality and genius. With only the most rudimentary educational advantages and no formal musical training, how could a man express himself in poetry and song? The renowned scientist Boveri has said, "Music is the fourth great want of our natures. First, food, then raiment, then shelter, then music." If this be true, one may well be born in a wilderness and still be swayed by rhythm and song. Perhaps if Daniel Emmett had been given academic training, he might have lost all the spontaneity and zest that fills his many compositions.

To be sure, America has many inspiring patriotic songs - Yankee Doodle, The Star Spangled Banner, The Red, White, and Blue, and America. These are all sung to foreign tunes. DIXIE is strictly an American composition filled with the youthful spirit of a new way of life.

The purpose of this review of the life of the composer of DIXIE is to perpetuate the name of Daniel Decatur Emmett, founder of minstrelsy, comic matinee idol of the middle decades of the nineteenth century, and composer of ballads that have taken their place among the best folk songs of our people.

(To be continued in next issue)

MUSIC ON THE MALL

The following is a program of military music presented at the Smithsonian Institute last summer.

BAND MUSIC OF THE EIGHTEEN-SIXTIES

*played on instruments of the period
from the Smithsonian collections*

Thursday, June 24, and Sunday, July 4

1 9 6 5

*on the Madison Drive Terrace
of the Museum of History and Technology
at 8:30 p.m.*

SMITHSONIAN INSTITUTION

THE MUSIC

The music you will hear tonight is taken from the band books of the Third New Hampshire Regiment which was stationed at the Hilton Head Garrison in the Port Royal, South Carolina, area from 1861 to 1865. The original band of 22 musicians, under the direction of Gustavus W. Ingals, played not only for military functions but also for religious and social events. Most of the tunes in this book were arranged by the fine bandsman Claudio S. Grafulla, bandmaster of the Seventh Regiment of New York; several of the remaining tunes were arranged by Ingals and William E. Gilmore.

THE INSTRUMENTS

The instruments used in the concert are all nineteenth-century instruments now in the Smithsonian collections. Most of the brass instruments, fitted with rotary string valves, are saxhorns which are characterized by a tube, similar to a bugle, with a wide conical bore that expands considerably near the bell. Some are formed into instruments with a circular shape (helicons), some with the bell upright, others with the bell forward, and still others with the bell pointing back over the shoulder of the player so that the sound would carry better to the marching troops behind. The over-the-shoulder horns, more popular in the United States than in Europe, were used by both the Union and Confederate troops. The ranges used this evening include the E flat soprano (lead), B flat soprano, E flat alto, B flat tenor and baritone, and E flat bass (tuba).

THE MUSICIANS

The band musicians, organized especially for this performance, are under the direction of Robert Sheldon, a graduate of the Eastman School of Music. While at Eastman Mr. Sheldon was a member of the Eastman Wind Ensemble, a group that recorded many of these same pieces in 1960-61 under the direction of Dr. Frederick Fennell to whom goes the credit for rediscovering these unusual arrangements now among the collections of the Library of Congress.

PROGRAM

Hail Columbia

Grafulla's Seventh Regiment Drum Corps Quickstep

Rachell Waltzes

Come Where My Love Lies Dreaming

Port Royal Gallop

Cavalry Quickstep

Marveilleuse Hymn

Listen to the Mocking Bird

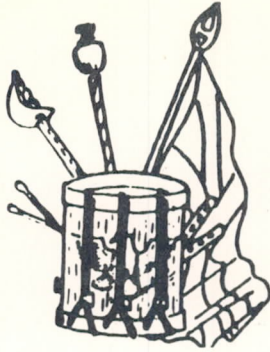
Palmyra Schottisch

St. Patrick's Day in the Morning

Cape May Polka

Hurrah Storm Gallop

Star Spangled Banner



CORPS CORNER

By - George P. Carroll

PROMOTIONS FOR THE COLONIAL WILLIAMSBURG FIFES & DRUMS

TO SERGEANT MAJOR: Wayne Nunn

TO SERGEANT: Kirk Puffenberger, Tommy Tankersley
and Roger Hill.

TO CORPORAL: Michael Brown, Mark McBride, Pat
Brown, William White.

TO FIFER OR DRUMMER: Frank Pipenhagen, Harry Dalby,
Larry Fentriss.

TO PRIVATE: Gregory Kyte, Van Bartlatt, Wm. Ervi,
Randy Walker, Robert Page, John Chohany,
Keel Choi, Thomas Jenkins and Robert
Lorrigan.

WELCOME TO NEW RECRUITS

Mark Morin, Jeffry Morecock, Mark Carter, Tommy Burruss,
Jimmy Barbour, Wm. Swindler, Stephen Holloway, Gregg
Johnson, Lionel Feix, John Flaughter, C. Priem, Erick Davidson,
Jr., David Walton.

IN MEMORIAM

FRANK FANCHER, passed
away Feb. 1, 1966.
See D.A., Vol. IV, No. 1,
page 26, "Ancients
Hall of Fame," Spring
issue.

ODELL CHAPMAN, passed
away Jan. 21, 1966.
See article D.A., Vol.
III, No. 4, Winter
issue.

"POP" MURPHY. The
Grand Ole Fifer of
the Colonial Greens
and father-in-law
of Pat Cooperman,
passed away Jan. 13,
1966. His loss will
be felt by all.

*The
Company
of
Fifers
&
Drummers*



MINUTES OF MEETING
SUNDAY, MARCH 6, 1966
AT PINE CREEK FIRE HOUSE, FAIRFIELD, CONNECTICUT

The meeting was called to order at 2:00 P.M. by Chairman K. Dalling of Fairfield. First order of business was a discussion concerning the function of various officers to be elected, followed by the election of officers. The following officers were elected:

Chairman	William Pace of New York Regimentals
President	Edward Olsen of Ancient Mariners
Vice President for Corps Relations	Kenneth Dalling of Fairfield Fife and Drum Corps
Vice President for Public Affairs	Thomas Lazor of Ancient Mariners
Secretary	William F. Gallagher of Lancraft
Treasurer	Robert Carins of Minutemen
Vice President for New England	David Clark of Westbrook
Vice President for Middle Atlantic Area (Pennsylvania, N.J. & New York)	Frank Grossman of Bethpage Colonials
Vice President for Southern Area	George Carroll of Colonial Williamsburg
Vice President at Large	Thomas Burke of Germantown

The meeting recessed at 3:00 P.M.

The meeting was again called to order at 3:25 P.M. by President-Elect E. Olsen, and the following business was transacted:

A moment of silence was observed for the passing, since the last Company meeting, of two famous Old Timers; Frank Fancher who died February 1, 1966 and Odell Chapman who died on January 21, 1966.

1. Appointments

President Olsen appointed E. Classey chairman of the Music Committee, and the Reverend K. Kinner of Bishop Seabury Corps as Chaplain of the Company

2. Reports

- (a) Secretary - None
- (b) Treasurer - Treasurer R. Carins reported a balance on hand of \$422.30
- (c) Music Committee: Chairman Classey reported that the Committee had received a communication from J. Heermans of the Oregon Blues containing several fife songs not often heard in this area. Copies of the music were offered to Company members.

3. Old Business

Motion was made and seconded that all Corps whose dues are now paid or are postmarked by Friday, March 11, 1966, midnight, be "Charter Members" of the Company. Motion carried.

A vote of thanks to K. Dalling and the Fairfield Fife & Drum Corps for the splendid cooperation and help they have extended to the Company during its first year of existence.

*** G. Carroll of Colonial Williamsburg expressed the opinion that membership in the Company ought to be limited to fife and rope tension snare and bass drum corps. A motion was made and seconded that the Company state its purpose as being organized for the perpetuation of American fife and rope tension snare and bass drum martial music. A lively discussion ensued! Several expressed the opinion

that "Early American Martial Music" would be more descriptive than "Fife and Rope Tension Snare and Bass Drum" martial music, for the reason that several members of the Company would not comply with the latter. At the President's suggestion, the second to the motion and the motion were withdrawn and the matter was referred to the Executive Committee.

4. New Business

President E. Olsen announced the formation of a new "archives" Committee and stated its function as mainly to contact Old Timers and making tape recordings and notes of their conversations and reminiscences of the old days.

The meeting recessed at 4:05 P.M. for the purpose of holding Committee meetings.

The meeting was called to order again by President E. Olsen at 5:00 P.M. and the following Committee reports were heard:

1. Music Committee

Chairman E. Classey reported that the Committee discussed publishing uniform versions of several songs and divided the songs into three classes: "Standards", "Contemporaries" and "Historicals".

- (a) Standards - would include such songs as the "Down-fall of Paris", "Hell on the Wabash", "Grandfather's Clock" and "Old Saybrook". It was noted that there are presently several versions of this type of song and the Committee will come up with one version to be published by the Company.
- (b) Contemporaries - include such songs as "Drums & Guns", "Crown Point", "Yorktown" and "Corn Likker". The Committee decided that these should be played as written.
- (c) Historicals - such as "Yankee Doodle", "Tecumsch", "Baltimore", and "Seven Stars." These songs, the Committee felt, should be played as written.

2. Public Affairs Committee

Chairman T. Lazor reported that the Committee had prepared three typical press release forms that he would send out to the Public Relations directors of the various Corps. He also suggested that if a Corps did not have a Public Relations director it should appoint one, and he emphasized the importance of personal contacts with local newspapermen as being advantageous to a Corps' public relations.

Chairman Lazor also announced the plans of the Committee to publish a Company newsletter which ^{would} seek out and search opportunities for fife and drum corps." He stated the expectation that the newsletter would be a great source of information to the various corps subscribing and that as an editorial feature there would be a swap column where fifes, drums, photographs, music, etc. could be passed from one to another.

In discussing the newsletter, George Carroll of Colonial Williamsburg announced that his organization was making every effort to publish the "The Drummer's Assistant" on time and of a better quality of print. He agreed to distribute muster posters to his circulation list and pointed out that matters for publication in "The Drummer's Assistant" should be received by him approximately three weeks prior to his mailing date. He announced that his next mailing date is March 30, 1966 and his Summer mailing date is June 30, 1966. Mr. Carroll commented that he would be willing to print any newsworthy items about Drum Corps including music.

3. Junior Corps Committee

Acting*chairman, F. Grossman of Bethpage Colonials stated that the Committee had agreed that the senior vote only rule of the Company prevail. At the solicitation of Chairman W. Pace, Mr. Grossman agreed to write a memorandum about organizing and promoting a Junior Corps which would be made available to Company members.

* Since no chairman was formally appointed at the meeting, the "chairman" of this and the next Committee are referred to as "acting" chairman.

4. Muster Committee

Acting chairman, K. Dalling, reported the following:

- (a) A uniform registration form for musters will be worked out by the Committee.
- (b) The use of a bullhorn, "a la Bill Pace at the World's Fair" was recommended.
- (c) It was suggested that Corps invited to "Invitation Musters" respond one way or another as soon as possible after receipt of the invitation.
- (d) The use of a program as a means for raising funds was suggested. It was also pointed out that a late communication respecting whether a Corps will attend would probably mean that it would not be listed in the program if one is to be published.

At this point invitation cards to the Fairfield Muster were passed out among the various Corps present.

5. Archives Committee

Chairman E. Olsen stated that the Committee members had discussed "taping" Old Timers, examining libraries and newspaper morgues for information, and that his Committee will set up a procedure to follow in gathering information of the old days and send it on to the various Corps.

New Business (continued)

Chairman W. Pace brought to the attention of the meeting a letter received from the Loyalty Day Parade Committee of Milford, Connecticut in which cash prizes were offered for various participating Corps. The cash prize for an "M & M - Drum & Bugle - Modern Corps" was \$300 and the cash prize for an "Ancient" Corps was \$75. Mr. Pace suggested that the Secretary correspond with the chairman of this Parade to advise him that the "Ancient" Corps, particularly the members of the Company, do not regard themselves as inferior or second class citizens and will not turn out for prize money alone. A lively discussion ensued, some suggesting that the matter be ignored, others suggesting that a terse, clear statement of the Company's position be made known to the Loyalty Day Parade Committee. A motion was made and seconded that the Secretary send a

letter to the Chairman of the Loyalty Day Parade Committee of Milford, Connecticut advising him of the Company's position in this matter. Motion was carried.

A consensus of the members present indicated that a meeting time of 2:30 instead of 1:30 would be much more convenient. It was therefore decided that the next meeting of the Company would begin at 2:30 P.M.

W. Gallagher of Lancraft stated that the Lancraft Fife and Drum Corps clubhouse in North Haven is available to the Company for its use without charge.


W. Pace suggested that prior to the next meeting, the various committees meet and accomplish their work instead of waiting until the general meeting of the Company to get something done. It was suggested that the Committee Chairmen send a notice of the Committee meeting to the Secretary who would make the information available to all Company members.

The date of the next meeting was set for Sunday, June 5, 1966. It was also decided that the Company continue to meet on a quarter-annual basis.

T. Lazor announced that at the Fairfield Muster, if there were no objections, the Company would sponsor a flea market at which fifes, drums, photographs, music, etc. would be swapped. The idea was well received and there were no objections.

The meeting adjourned at 5:40 P.M.

Respectfully Submitted:


William F. Gallagher
Secretary

March 21, 1966

*The
Company
of
Fifers
&
Drummers*



MINUTES OF
EXECUTIVE COMMITTEE MEETING
HELD SUNDAY, MARCH 6, 1966
AT PINE CREEK FIREHOUSE, FAIRFIELD, CONNECTICUT

The meeting was called to order by Chairman, W. Pace at 6:15 P.M.

It was decided that the next meeting would be held at the Lancraft Hall in North Haven and that the executive committee meet that day at 12:30 P.M., two hours before the general Company meeting.

T. Lazor was given authority to use \$200 of the Company's funds to set up the printing and publication of the "Newsletter".

Chairman Pace requested full reports from Committee Chairmen within two weeks.

The meeting adjourned at 6:30 P.M.

Respectfully Submitted:

A handwritten signature in cursive script that reads "William F. Gallagher". The signature is written in dark ink and is positioned above the printed name and title.

William F. Gallagher
Secretary

March 21, 1966

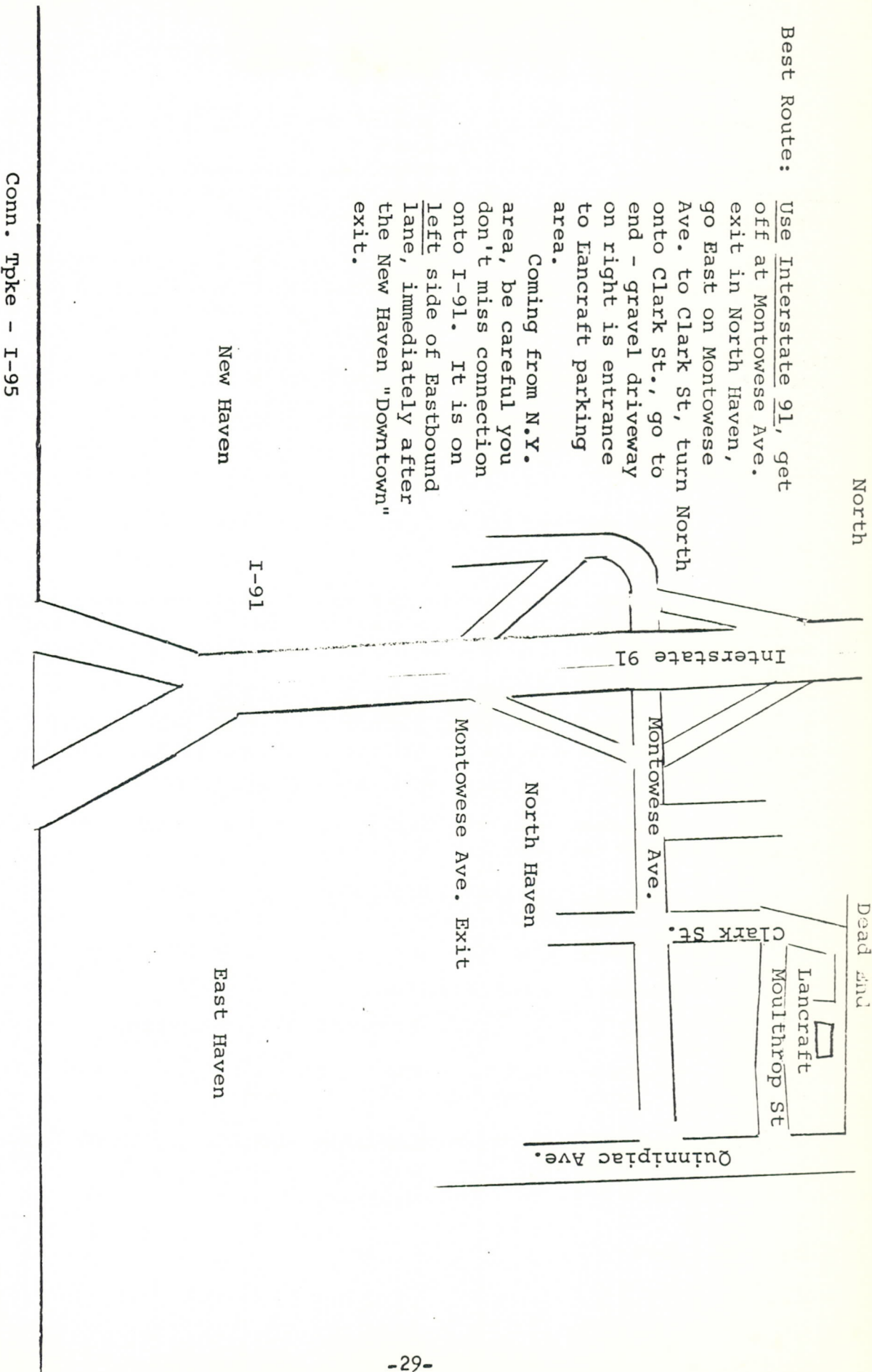
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Conn. Tpke - I-95


Excerpt of letter to Mr. Gallagher, Secretary, refers to the proposal of George Carroll.

"I would like to amend the minutes of the meeting to read as follows:



"George Carroll of Colonial Williamsburg expressed the opinion that membership in the Company should be limited to Corps using the fife and rope-tensioned snare and bass drums.

"The motion that was made I do not recognize as I had no intention of 1)changing the stated purpose of the Organization or, 2) the by-line at the bottom of the Company's letter form. What I would want to make clear, and would still like to see, is membership in the Company limited to those organizations using the above stated instruments. I felt I made myself quite clear on this subject in the meeting, but apparently it was not received the way it was intended."





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---	---

(Pull-Out Section)

By - Geo. B. Bruce
and
Dan D. Emmett

26

The following practices are particularly recommended to the student, as they are intended to introduce G# and D#. The pupil will also find the lower C#, which is made exactly as upper C#, it frequently occurs in this work.

QUICK MARCH.

The first Quick March practice consists of three staves of music. The key signature has one sharp (F#) and the time signature is 6/8. The melody is written on a single treble clef staff. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.

QUICK MARCH.

The second Quick March practice consists of three staves of music. The key signature has one sharp (F#) and the time signature is 6/8. The melody is written on a single treble clef staff. The first staff contains the first six measures, the second staff contains the next six measures, and the third staff contains the final six measures, ending with a double bar line.

VINTON'S HORNPIPE.

Vinton's Hornpipe practice consists of four staves of music. The key signature has one sharp (F#) and the time signature is 2/4. The melody is written on a single treble clef staff. The first staff contains the first four measures, the second staff contains the next four measures, the third staff contains the next four measures, and the fourth staff contains the final four measures, ending with a double bar line.

CUT ALONG THIS EDGE

A SAMPLE OF DOTTED NOTES.

THE SEA SHORE.

Musical notation for 'THE SEA SHORE' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is composed of eighth and dotted eighth notes, with a final double bar line.

QUICK STEP.

Musical notation for 'QUICK STEP' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features eighth and dotted eighth notes, with a final double bar line.

QUEEN OF HEARTS.

Musical notation for 'QUEEN OF HEARTS' in G major, 2/4 time. It consists of four staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody includes a trill (tr) on the first note. The piece concludes with a first ending and a second ending, both marked with '1st. time.' and '2nd. time.' above the notes.

The pupil having mastered the foregoing Exercises, can now proceed to "DUTIES OF THE CAMP."

CUT ALONG THIS EDGE

CAMP DUTY

The pupil must now proceed to learn the several 'calls,' and also their uses, and the proper time and places at which they are to be played. They are called, when combined, "CAMP DUTY." At a certain signal, all the Field Music (Drummers and Fifers), assemble at 6 o'clock, A. M., (or earlier in some seasons), and play the following pieces, which are connected by rolls of the Drum, and are called

REVEILLE.

The leading Drummer gives the 'stick tap' signal, when all commence the

THREE CAMPS, OR POINTS OF WAR.

The musical score is arranged in five systems, each with two staves: FIFE (top) and DRUM (bottom). The key signature is one sharp (F#) and the time signature is 2/4. The score is divided into three main sections: 1st CAMP, 2d CAMP, and 3d CAMP. Each section begins with a melodic line for the FIFE and a rhythmic line for the DRUM. The DRUM part includes stick tap markings (TAP, 5, 10) and dynamic markings (f). The score concludes with a final drum roll.

CUT ALONG THIS EDGE

SLOW SCOTCH.

Andante.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a forte (*f*) dynamic. The lower staff is in bass clef and features a complex accompaniment with frequent sixteenth-note patterns and trills (*tr*). Dynamics in the lower staff include *f*, *p*, *f*, *p*, *f*, *p*, *f*, *p*, and *f*.

The second system continues the melody in the upper staff and the accompaniment in the lower staff. Dynamics in the lower staff include *p*, *f*, *p*, and *f*.

The third system continues the melody in the upper staff and the accompaniment in the lower staff. Dynamics in the lower staff include *p*, *f*, *p*, and *f*.

The fourth system continues the melody in the upper staff and the accompaniment in the lower staff. Dynamics in the lower staff include *pp*, *f*, and *pp*.

The fifth system continues the melody in the upper staff and the accompaniment in the lower staff. Dynamics in the lower staff include *ff*, *pp*, *ff*, and *pp*.

The sixth system concludes the piece. The upper staff ends with a double bar line. The lower staff continues with accompaniment, including a final flourish, and ends with a double bar line. Dynamics in the lower staff include *f* and *pp*.

CUT ALONG THIS EDGE

AUSTRIAN.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a quarter rest followed by a series of eighth and sixteenth notes. The lower staff is in bass clef and features a complex rhythmic accompaniment with many sixteenth notes. Fingering numbers 7, 5, 5, 9, and 9 are placed below the notes in the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melody from the first system. The lower staff continues the accompaniment. Fingering numbers 5, 8, 5, 5, 5, and 9 are placed below the notes in the lower staff.

The third system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. Fingering numbers 9, 8, 5, 5, 5, and 9 are placed below the notes in the lower staff.

The fourth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. Fingering numbers 9, 9, 5, 5, and 6 are placed below the notes in the lower staff.

The fifth system of musical notation consists of two staves. The upper staff continues the melody. The lower staff continues the accompaniment. Fingering numbers 9, 9, 5, 8, and 6 are placed below the notes in the lower staff.

CUT ALONG THIS EDGE

DAWNING OF THE DAY.

Moderato.

The first system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line starting with a quarter note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, G5, and A5. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth-note chords. The first measure has a '7' below it, and the second measure has a '9' below it. The system ends with a double bar line.

The second system continues the piece. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a rhythmic accompaniment with eighth-note chords. The first measure has a '7' below it, and the second measure has a '9' below it. The system ends with a double bar line.

The third system continues the piece. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a rhythmic accompaniment with eighth-note chords. The first measure has a '9' below it, and the second measure has a '7' below it. The system ends with a double bar line.

The fourth system continues the piece. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a rhythmic accompaniment with eighth-note chords. The first measure has a '7' below it, and the second measure has a '9' below it. The system ends with a double bar line.

The fifth system continues the piece. The upper staff has a melodic line with eighth notes and quarter notes. The lower staff has a rhythmic accompaniment with eighth-note chords. The first measure has a '9' below it, and the second measure has a '7' below it. The system ends with a double bar line.

CUT ALONG THIS EDGE

HESSIAN.

Allegro.

7 6 5 5 9 5 6 5

9 6 6 9 5 5

9 5 6 9 6 5

7 6 6 9 6 6

7 7 7 6 5

CUT ALONG THIS EDGE

DUSKY NIGHT.

Allegro.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a complex accompaniment with many sixteenth notes, including some beamed triplets. There are small numbers '7' and '9' below the lower staff.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the accompaniment with similar rhythmic patterns and some beamed notes.

The third system of musical notation consists of two staves. The upper staff shows a melodic phrase with some rests. The lower staff features a more active accompaniment with many sixteenth notes and some beamed eighth notes.

The fourth system of musical notation consists of two staves. The upper staff has a melodic line with some slurs and accents. The lower staff continues the accompaniment with a steady rhythm of sixteenth notes.

The fifth system of musical notation consists of two staves. The upper staff shows a melodic line with some rests and a final cadence. The lower staff features a more active accompaniment with many sixteenth notes and some beamed eighth notes.

CUT ALONG THIS EDGE

RUSSIAN.

Allegro.

The first system of music for 'RUSSIAN.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment with frequent sixteenth-note patterns. There are fingerings '0' and '5' indicated below the lower staff.

The second system of music for 'RUSSIAN.' continues the two-staff format. The upper staff has a melodic line with some slurs. The lower staff has a complex rhythmic accompaniment. Fingerings '0' and '5' are shown. The word 'STICK' is written below the lower staff in several places, indicating where to place the stick on the drum.

The third system of music for 'RUSSIAN.' shows the continuation of the piece. The upper staff has a melodic line that ends with a double bar line. The lower staff has a rhythmic accompaniment with 'STICK' markings. There are also some plus signs '+' above notes in the lower staff.

THE DUTCH.

Allegro.

The first system of music for 'THE DUTCH.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. It contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment with frequent sixteenth-note patterns. There are fingerings '7' indicated below the lower staff.

The second system of music for 'THE DUTCH.' continues the two-staff format. The upper staff has a melodic line. The lower staff has a rhythmic accompaniment with '7' fingerings. There are also some accents (>) above notes in the lower staff.

Allegro.

The third system of music for 'THE DUTCH.' shows the continuation of the piece. The upper staff has a melodic line. The lower staff has a rhythmic accompaniment with 'p' (piano) markings below notes. There are also some accents (>) above notes in the lower staff.

CUT ALONG THIS EDGE

NOTE.—In the quick Scotch, which follows, the Author has (to avoid confusion) written it in the same time as that of the slow Scotch ; but the pupil *must play it quick*, as intended.

QUICK SCOTCH.

Presto.

A seven roll, instead of five, must be made, if possible, throughout.

CUT ALONG THIS EDGE

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