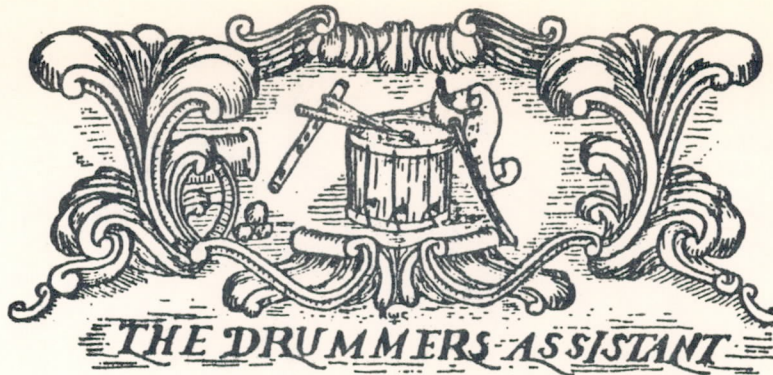


THE DRUMMERS ASSISTANT

VOLUME IV

SPRING, 1965

NUMBER 1



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SPRING, 1965

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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-

"SCORCHED EARTH" OF THE REVOLUTION

OR

ROSLIN CASTLE AT GENESEE CASTLE

By - Dr. D. G. Watkins

In the Genesee River Valley of Western New York State, hard by Route 20-A, there stands a giant oak tree in the midst of a carefully tended roadside rest area. Passing motorists flash by the shrine with its bronze plaques and neatly printed benches without realizing that here the ground was once crimson stained with the blood of two colonial soldiers. Lashed to this very tree, Lieutenant Thomas Boyd and Sargent Michael Parker met death undaunted in the line of duty after lingering torture at the hands of Seneca Indians on September 14, 1779.

Old residents of this Wyoming County town of Cuylerville are quick to retell the blood chilling episode of the martyrdom of these riflemen from the First Pennsylvania regiment, yet few are able to relate the specific links in the chain of events that brought the martyrs to their deaths at the might Genesee Castle. On this site, also known as "Little Beard's Town", stood one hundred and thirty log houses in the midst of carefully tended fields of green corn, squash, cucumbers, beans, melons and potatoes. Splendid orchards, heavy with apples, plums and pears attested to the agricultural skills of these proud and powerful "Keepers of the Western Door" of the Iroquois Confederacy. Large numbers of horses, cows, pigs and chickens were, likewise, living proof of their skills in animal husbandry. These sights were not new to Boy and Parker however, for they had seen such villages almost daily during the months of August and September.

They had gazed in awe at the bounty of the land and at the dwellings of the red-skinned people. Houses with square timbered walls, plank floors, glazed windows and shingled roofs topped by chimneys were evidence of an old and well established culture.

They had aided in the destruction of a steadily increasingly number of similar Indian towns which had fallen to a powerful Colonial army that was referred to everafterward by the Iroquois as "The Long, Blue Snake." They had helped to destroy orchards, slaughter livestock, burn cornfields and houses in a scorched earth policy which was conceived by General George Washington and expedited by General John Sullivan's expeditionary force in the Summer of 1779.

At the outbreak of hostilities with England in 1775, the residents of the State of New York totaled 180,000. Great numbers of Scottish expatriates labored as farmers in the fertile valley of the Mohawk River. Their crops of grain and herds of livestock

were truly the storehouse of the colony. Although their agricultural interests were similar, their political views were quite dissimilar and they were accordingly divided into three principal groups:

1. The PATRIOTS who yearned for freedom and the right to govern themselves.
2. The LOYALISTS or TORIES who wished to remain loyal to the crown; and lastly, a group which today might be called -
3. The NEUTRALISTS. These folk were quite content with contemporary living conditions and wished only to be allowed to work their land or tend their shops in peace and prosperity. They cared little who purchased their crops and wares so long as they were adequately reimbursed.

The Patriots of New York were incensed by the great number of Loyalists in their midst and consequently set upon them with a program of terrorism and arson that forced nearly all to seek refuge in nearby Canada, during 1775-76.

Two short years later many of these once-harassed men returned from Canada, via Fort Niagara, in raiding parties as Col. John Butler's Tory Rangers and Sir John Johnson's Royal Greens. Allied with the Indian residents of the Genesee and the Finger Lakes regions they represented an awesome and powerful force which laid waste to the frontier settlements of New York and Pennsylvania in a series of gory and brutal raids. The most infamous of these were the Wyoming and the Cherry Valley massacres of 1778. Prime targets of the torch and the scalping knife were the farms and homes of the Patriots and Neutralists whose crops supplied Colonial forces.

The Continental Army, meanwhile, was plagued by a shortage of manpower due to desertions and the failure of short term enlistees to repledge because of an understandable desire to return home in order that family and hearth be protected from the Tory-Indian menace. Likewise, Colonial Quartermasters found beef and wheat increasingly difficult to obtain from the once lush Mohawk Valley as the deprivations of the enemy raiding parties increased in intensity and ferocity.

It was against this continuing threat of crippling raids that General Washington directed his thoughts and efforts in the Winter of 1778-79. In a bold and daring plan he directed that four thousand men, approximately one-third of his beleaguered Continental Army, be prepared for an expedition under the command of General Sullivan to strike a death blow into the very heart of the Indian country during the following Summer.

Fifteen hundred men, under General James Clinton were to journey overland from a marshaling point in Albany to Otsego Lake and thence by bateaux and barge to Tioga Point, which is the confluence of the Chemung and the Susquehanna rivers. Twenty-five hundred additional men, under General Sullivan, were to gather at Easton, Pennsylvania; cross the Pocono Highlands to the headwaters

of the Susquehanna and then be transported down that body of water to the Tioga rendezvous. The component units of the expedition were as follows:

COMMANDER-IN-CHIEF: Maj. Gen. John Sullivan

FIRST BRIGADE: Brig. Gen. William Maxwell
First New Jersey Regt. - Col. Matthias Ogden
Second " " " - Col. Israel Shreve
Third " " " - Col. Elias Dayton
Spencer's New Jersey Regt. - Col. Oliver Spencer

SECOND BRIGADE: Brig. Gen. Enoch Poor
First New Hampshire Regt. - Col. James Cilley
Second " " " - Col. George Reid
Third " " " - Col. Henry Dearborn
Sixth Massachusetts Regt. - Maj. Daniel Waring

THIRD BRIGADE: Brig. Gen. Edward Hand
Fourth Pennsylvania Regt. - Lt. Col. William Butler
Eleventh " " " - Lt. Col. Adam Hubley
The German Battalion - Maj. Daniel Burchardt
Artillery Regt. - Col. Thomas Proctor
Detachment of Morgan's Rifles - Maj. James Parr
Independent Rifle Company - Capt. Anthony Selin
Wyoming Militia - Capt. John Franklin
Independent Wyoming Company - Capt. Simon Spaulding

FOURTH BRIGADE: Brig. Gen. James Clinton
Second New York Regt. - Col. Phillip vanCortlandt
Third " " " - Col. Peter Gansvoort
Fourth " " " - Lt. Col. Frederic Weissenfels
Fifth " " " - Col. Lewis Dubois
Artillery Detachment
from Lamb's Regt. - Capt. Isaiah Wool

Suprisingly, many historians fail to emphasize the impact of this campaign on the course of the Revolution; yet a study of the action confirms its decisive nature. In December 1778 Washington wrote, "Our affairs are in a more distressed, ruinous and deplorable condition than they have been since the commencement of the war. The congress are fully sensible to the importance of success in this expedition, and the fatal mischiefs which would attend a defeat. We should perhaps lose an army and our frontier would be deluged with blood." Therefore Washington's orders to Sullivan were as follows:

"The immediate object of the expedition is the total destruction and devastation of all Indian Lands. Parties should be detached to lay waste to all settlements around with instructions to do it in the most effectual manner, that the country may not be merely overrun but destroyed."

Thus it was that Boyd and Parker had witnessed the marathon destruction of the Iroquois lands.

September 13, 1779 found them with a loyal Oneida chief, Hanyerri, plus twenty-six other riflemen scouting in advance of the main army for the most advantageous route over which to attack the storied Genesee Castle. At the head of Conesus Lake, Boyd's party fell into a cleverly laid ambush composed of twelve hundred Tory Rangers, Indians and British Regulars, who had been hastily summoned from Fort Niagara. Although the scouts staged a desperate and heroic struggle, they were hopelessly outnumbered. Seventeen men, including the Oneida, were killed at the site of the ambush, ten others, one of whom was the incomparable Tim Murphy, fought their way out of the encirclement while Boyd and Parker were taken prisoner. After being marched to the Castle, they were interrogated by British officers and then given to the blood-thirsty Senecas who hungered for an opportunity to put to death these men who had helped ravage their homelands.

The following description of the tortures inflicted upon these hapless prisoners is taken from the pages of General Sullivan's personal diary of the expedition. "The riflemen had been bound to a small oak and tortured in a most fiendish manner. Their ears had been severed, their eyes gouged from their sockets, their tongues torn out, knife and tomahawk wounds covered their trunks and limbs. Through an opening in their bellies their bowels had been fastened to the tree and they had been dragged around it until they were completely drawn. At length they were beheaded."

This gruesome scene awaited Sullivan's men on the morning of September 15 as they entered the deserted town. The bodies of the Pennsylvanians were buried with full military honors beneath a mound, still visible today, near the great oak.

The Reverend William Royer, a chaplain with the expedition, stated in his journal of the campaign that Col. Thomas Proctor's Artillery Regiment's band of music played the touching air of "Roslin Castle" at Graveside. "The soft and moving notes. . . . cast a hush upon the regiment and awakened pity for their comrades."

Following destruction of all buildings, crops, orchards, and livestock plus an estimated twenty thousand bushels of stored corn; the army faced eastward and began its return march.

And so, today, still standing on the banks of the Genesee is one of the most significant but least appreciated landmarks of our War for Independence. An inscription aptly states, "Afar their bones may lie but here their patriot blood baptised the land for all and widened freedom's flood."



The Colonial Band of Musick



(From Corr's "Musical Miscellany) - (1796)





Lt. Owen Gordon in uniform of Lambis Artillery and Dr. Donald G. Watkins in uniform of the First Pennsylvania Rifle Regt.(BAR) at the "Torture Tree" in the Genessee River Valley.

A HISTORY OF DRUMMERS, BUGLERS, AND FIFERS
IN THE UNITED STATES MARINE CORPS

Reprinted from "Manual For Field Musics"
U.S.M.C. 1935 (2nd Revision, 1942)

Courtesy of -
Col. John Magruder
USMC

The drum and fife were the official instruments on which calls were beaten and marches played for the first 100 years of the Marine Corps, and since fifing has been revived by the Fessenden Fifes of the Fourth Regiment, a chapter has been devoted to instruction in this inspiring form of music and a number of the old Marine Corps fife and drum pieces have been included.

Drums and fifes are among the oldest forms of military music.

The drum was used in the ancient civilization of Egypt, Persia, and Greece. The Romans introduced the drum into Western Europe and Britain, and it was carried by the English during the Crusades. The drum, being a loud instrument, was used to beat calls for military formations, to signal commands, and to "beat the charge." Its rhythmic beat was also admirably adapted for regulating the movements of soldiers on the line of march.

The fife was formerly called the Swiss flute. This name was given it after the battle of Marignano in the year 1515, on which occasion the fife was first employed in war by the Swiss troops. The fife was first introduced into England as early as 1557, but was first used together with the drum for martial music by the British guards, on order of the Duke of Cumberland in 1747, and thence adopted by other English regiments of infantry. It was from association with the British troops on duty in America that our colonial militia learned the art of drumming and fifing. Drums and fifes were the only musical instruments used by our military and naval forces during, and for many years after, the Revolutionary War.

The first drummers and fifers in the United States Marine Corps were enlisted as members of the First and Second Battalions of American Marines authorized by Congress on November 10, 1775. On their drums was painted a rattlesnake, and under it, the inscription, "Don't Tread On Me." This motto survives today on the drums of the Marine Corps. The records also show that two drummers and one fifer were generally part of each ship's Marine Guard in our early Navy.

It was on July 11, 1798, that President John Quincy Adams approved a bill that authorized the Marine Corps to enlist a drum major, a fife major, and 32 drummers and fifers. Some of these musicians were sent on recruiting duty; some fell in battle on board our frigates in the French naval wars, while a sufficient number were retained in Philadelphia under Drum Major William Farr to form a military band of Marines. This organization was the nucleus of the famous United States Marine Band, the oldest organization of its kind in the country.

For the next century following the Revolutionary War, drummers and fifers played their part in making Marine Corps history. They served with distinction at Tripoli, in the War of 1812, in campaigns against the Indians in Florida, and in the storming of Chapultepec. In the Civil War the stirring music of the fife and drum arose to probably its greatest heights, and many memorable tunes were written during those four long years of war.

About 1875 the Army discontinued the use of the fife and adopted the bugle. This was due to the influence of the Franco-Prussian War, which changed the formations of troops in the field from closed to extended lines. As it was difficult to control such organizations by voice, the bugle was adopted and used to signal commands. In 1881 the Marine Corps also did away with the fife and adopted the bugle in its place. This change was fought by the grizzled old fifers of the Marine Corps who tried in every way to continue to use their fifes. A music school was established at the Marine Barracks, Washington, D.C., for their instruction, but they still protested, claiming they had enlisted as fifers, not as buglers. Finally the old Colonel in command directed that no fifer would be permitted to reenlist without a written agreement that he would learn to blow a bugle.

In former years the captain of each naval vessel prescribed the calls blown on his ship and Marine drummers and fifers were required to know the various pieces prescribed. For example, ANNIE LAURIE might be played for morning colors, and AULD LANG SYNE for retreat. Even in recent years on some battleships, officers' mess call in the evening was signaled by the playing of the tune, THE ROAST BEEF OF OLD ENGLAND on fifes and drums. It was not until 1892 that the Navy issued instructions making all bugle calls uniform and standard. Drums continued in use in the Marine Corps for some years after the fifes were done away with but gradually became obsolete following the World War. Within the last few years the American Legion has organized drum and bugle corps in its many posts and thus brought into prominence this stimulating type of martial music.

In 1927 the Fourth Regiment of Marines, serving on expeditionary duty in China, was closely associated with a number of British battalions in the defense of Shanghai. These organizations still use the fifes and drums, and their music so inspired the commanding officer of the Fourth Regiment that he organized a drum and fife corps of Marines. Instruction was graciously given by the drum major of the First Battalion of the Green Howards who were billeted near the Marines. As a token of appreciation for our assistance in the defense of Shanghai, the American units of the Shanghai Volunteer Corps presented the Fourth Regiment with a set of drums and fifes known as the Fessenden fifes in honor of Mr. Sterling Fessenden, Chairman of the Shanghai Municipal Council.

Besides the insignia of the Fourth Marines, the drums are decorated with the regimental badges of the Shanghai Volunteer Corps and the Green Howards, with the inscription, "They made it possible for us to play them;" thus forging a bond of friendship between these three organizations.

(Pull-Out Section)

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



LONG ROLL.

The first lesson of the pupil, after learning the position of holding the drum and sticks, will be the *Long Roll*, or as it is more familiarly called, *Da-da, Ma-ma*. The upper beats (or notes) are made with the *left hand*, and the lower ones with the *right hand*, commencing with the left very slow, and gradually increasing in velocity until closed down to a roll. The first stroke of each hand should be made somewhat lighter than the second, (the second being designated by a mark >). The learner

should be careful and not raise the sticks too high after having brought the roll to a close; he should also beat in the centre of the head, within a circumference of about two inches. He must have patience and not be too anxious to hasten this lesson, as the several rolls that follow, and of which he is to become master, depend in a great measure on the manner in which he has perfected the *Long Roll*.

CUT ALONG THIS EDGE

Da-da.
Ma-ma,
Slow, - increase, - faster - and - faster,
close - the - roll. - De - crease.
slow - er, - and - slow-er, open - the - roll.

ROLL OF 5 STROKES

After learning the Long Roll, the pupil will commence the 5 stroke roll ; it is beat from hand to hand, the last stroke (which is a single one) being made a little harder than the four preceding, until brought to a close. This and the following lessons are written without regard to time ; the mark thus : || indicates the finish of a roll or beat.



N. B. This and all the succeeding Rolls must be brought to a close, and then 'opened.'

ROLL OF 7 STROKES.

Beat the same as the 5 stroke roll, from hand to hand, only while learning ; but when two or more occur together in any beat, always begin the rolls with the left hand and end with the right.

**ROLL OF 9 STROKES.**

Like the previous rolls, beat from hand to hand, changing alternately when two or more come together in any beat.

**ROLL OF 11 STROKES.**

Observe the same directions as at the 5 or 9 stroke roll, changing from hand to hand alternately.

**ROLL OF 13 STROKES.**

Beat this roll from hand to hand.

**ROLL OF 15 STROKES.**

This roll is beat from hand to hand.



N. B. The following rolls are very seldom used, except in passages where no pause occurs ; and the only way to give them effect, is to drop at once on the drum head with an open 'flam beat.' It is as well for the pupil to perfect himself in them, after having learned the lessons which immediately follow ; but for the present they are not really essential to the progress of the learner.

ROLL OF 8 STROKES.**ROLL OF 10 STROKES.**

NOTE.—The Roll of 10 strokes is used in the 3 camps, (*Reveille*) but never beat from hand to hand, (except as a lesson) the same as the 7's and 5's, when two or more occur.

THE FLAM. (close.)

It is necessary that the pupil pay particular attention to the directions of the author, in regard to the position of the sticks to make a flam. In fact, the learner can never make an accomplished drummer, unless his rolls and flams are well executed. Flams and 7 stroke rolls are brought in requisition more than any other strokes, and consequently should be properly made ; to do which, the pupil will see that his sticks are placed in the proper position before striking the drum. The left hand stick must be raised to a level with the chin, the right (or flam hand) two inches from the drum ; both sticks are to reach the drum head *at the same time*. The stick that is most distant striking a hard blow, and the nearer one falling on the head very light ; to do which, do not raise the near hand, but merely turn the wrist so as to allow the point of the stick to touch the head. Afterwards, he will reverse the sticks, and observe the same

directions for the other hand, and so continuing until he is thoroughly acquainted with the lesson. The stroke marked thus ♪ is to be made light, and the one marked ♫ must be made heavy.

Slow. - - faster, - - beat - - as - - close - - as - you - can.

N. B. "The flam, is in drumming, what the 'appoggiatura' is in other musical compositions, viz: a grace note, (or "stroke.") Some practitioners have accomplished a "FLAM ROLL!"

THE RUFF.

THE RUFF (like the flam) precedes the principal note or beat, and when well performed, gives it a martial finish. It is made by placing the left hand stick near the drum-head, then make two strokes with the same hand and prevent them bouncing as much as possible, then give one hard stroke with the right, and change from hand to hand observing the same rule. The first two strokes sound lighter than the third, though all are made with equal force, and quick from the start. The Ruff is indicated thus: ♪

Beat from hand to hand, and give every tap its distinct sound.

THE SINGLE DRAG.

The Single Drag is made by giving two strokes with the left hand, one stroke with the right, and one hard stroke with the left. It is always beat from hand to hand, and requires the utmost caution to prevent falling into the 5 stroke roll

THE DOUBLE DRAG.

The Double Drag is beat from hand to hand, and is made by giving two strokes with the left hand, one with the right, two with the left, one with the right, and then one hard one with the left.

HALF AND FULL DRAGS.

The learner will make himself perfect in the following example of the Half Drag before he proceeds to the Full Drag, for the simple reason that there is the difference of only one stroke between each; the latter having one extra, which makes it a Full Drag. By following this advice, they can both be acquired better and much quicker than by practicing them alternately before either is learned.

HALF DRAG.

FULL DRAG.

RATAMACUES—Single, Double and Treble.



The single 'Ratamacue' is always used in the single and double Drags, such as "Pease upon a Trencher" (Breakfast call,) and "Roast beef" (Dinner call,) The double and treble ratamacues, are used more particularly for "fancy beats" in quick-step time.

SINGLE RATAMACUE.

DOUBLE RATAMACUE.

TREBLE RATAMACUE.

CUT ALONG THIS EDGE


directions for the other hand, and so continuing until he is thoroughly acquainted with the lesson. The stroke marked thus  is to be made light, and the one marked  must be made heavy.



Slow. - - faster, - - beat - - as - - close - - as - you - can.

N. B. "The flam, is in drumming, what the 'appoggiatura' is in other musical compositions, viz: a grace note, (or "stroke.") Some practitioners have accomplished a "FLAM ROLL!"

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Beat from hand to hand, and give every tap its distinct sound.

THE SINGLE DRAG.

The Single Drag is made by giving two strokes with the left hand, one stroke with the right, and one hard stroke with the left. It is always beat from hand to hand, and requires the utmost caution to prevent falling into the 5 stroke roll



THE DOUBLE DRAG.

The Double Drag is beat from hand to hand, and is made by giving two strokes with the left hand, one with the right, two with the left, one with the right, and then one hard one with the left.



HALF AND FULL DRAGS.

The learner will make himself perfect in the following example of the Half Drag before he proceeds to the Full Drag, for the simple reason that there is the difference of only one stroke between each; the latter having one extra, which makes it a Full Drag. By following this advice, they can both be acquired better and much quicker than by practicing them alternately before either is learned.

HALF DRAG.



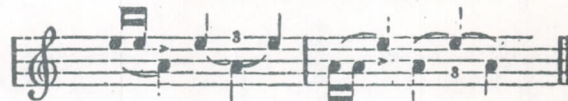
FULL DRAG.



RATAMACUES—Single, Double and Treble.

The single 'Ratamacue' is always used in the single and double Drags, such as "Pease upon a Trencher" (Breakfast call,) and "Roast beef" (Dinner call,) The double and treble ratamacues, are used more particularly for "fancy beats" in quick-step time.

SINGLE RATAMACUE.



DOUBLE RATAMACUE.



TREBLE RATAMACUE.



CUT ALONG THIS EDGE

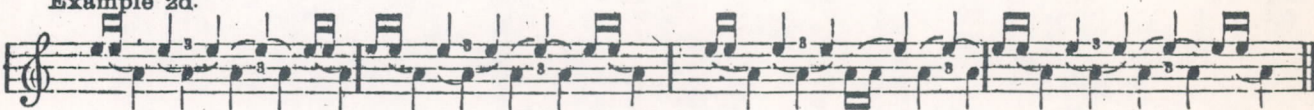
COMPOUND STROKES. Continued.

The following beats are composed of 'half drags,' 'taps,' 'single ratamacues,' &co., and are usually put in the beginning of the 2d part of a fancy Quirk-step.

Example 1st.

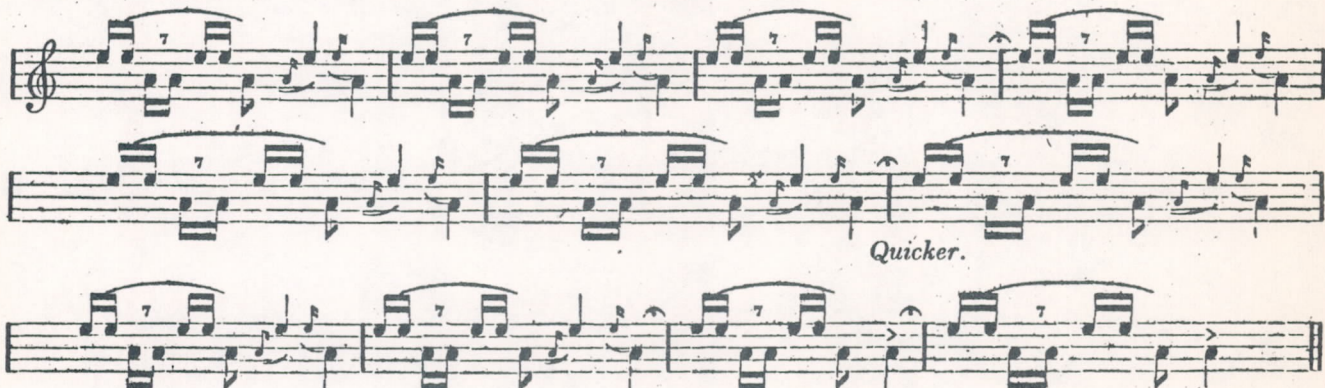


Example 2d.



DRUMMER'S CALL. (Scott's Tactics.)

[Inserted here as a lesson, and to familiarize the learner with the 'Duty.'] This call is beat by the 'Drummer of the Guard, at the Guard-house, to assemble the other drummers on parade, (in this instance it is styled the 1st call,) who repeat the same on the parade ground in front of the flag-staff, and is then styled the 2d call; the troops immediately 'fall in' on their respective grounds, to answer to 'Roll call.'



DRUMMER'S CALL. (Ashworth's.)

Formerly beat in the army, and now used in the U. S. Navy; the learner must commit the one appropriate to the branch of the 'Service' to which he is attached.



Twice through.

THE ASSEMBLY. (2d Call.)

Beat to assemble the troops for parade or drill.



Repeat at option.

CUT ALONG THIS EDGE

The Chinese American Continental Fifers & Drummers

By - Vic Wing
New York Regimental
Fife & Drum Band

Drums and Fifes, a music that embues people with the 'Spirit of 76'. I am grateful that I am part of the fife and drum world. It has hit me so well, that I have dreamed, not only of playing and teaching the fundamentals of the fife, but to start a fife and drum corps here in the Village of Chinatown, New York.

Motivations for this were to give the younger generation of Chinese Americans the opportunity to learn of the past history of our great country, the United States of America, through the playing of music on instruments that were used at the Battles of Breed's Hill and Lexington, etc. By making these youngsters aware, at least, of the fine traditions that helped our men at the battlefields of the Civil War and the American Revolutionary War, I felt that an ancient fife and drum corps would be more appetizing to them as well as a credit to the Chinese community.

My dream started taking shape in 1954, when I played the fife with the Wah Kue, Chinese Public School, modern fife, drum and bugle corps.

In 1958, at the age of 19, I was accepted into the Saint Benedict's Senior Fife and Drum Corps, now the NY Regimental Fife and Drum Band. Under the excellent instruction of John McDonagh, I was given the experience and knowledge to play a more intricate fife. This lead to techniques that have enabled me to instruct the youngsters in the basics of music theory and fife playing. Still a member of the NY Regimental Fife and Drum, though now on sick leave, I have still the opportunity to learn, and thus give others what I've learned of the fife and the ancient world of the fife and drum.

Armed with what was taught me, I answered a call from the True Light Lutheran Chinese School to start a fife corps. Mr. Shuck Seid, the principal of the Chinese school, asked me to form the corps in March of 1961.

Realizing that this was my dream come true, I immediately requested that a drum line be added as well as a color guard. Long roads of setbacks were ahead of the group. Today the future looks good.








The present fife line boasts of six boys and five girls. I hope to limit the fife line to boys in the future. The drum line has four "old timers" and two new members. Two snare drummers and two bass drummers are coming along fine. The color guard consists of eight girls, ranging in age from seven years to twelve years. Miss Louise Liew (pronounced Lau) is present Drum Major.

The meeting and practice place is the True Light Chinese Lutheran Church building - 195 Worth Street, New York City. Time of practice is every Saturday morning - 10:A.M. The name of the group is - The Chinese American Continental Ancient Fifers and Drummers of True Light Chinese School. The teaching staff at present consists of Mr. Joseph Wilburn - Drill Master; Mr. George Martine - Drumming Instructor and yours truly, Vic Wing on fife instruction. Mr. Shuck Seid is now General Director as well as Acting Moderator of the Corps. Pastor Ernest Kunech is Moderator.

On Sunday, February 7, 1965, The Chinese American Continental Ancient Fifers and Drummers wound their way through the streets of NYC's Chinatown to help herald the New Year of the Serpent - 4663.

In closing, thank you for your attention and one question. Is it true that.....the wonderful world of Ancient Fife and Drum is finally coming to NYC's Chinese Community? I humbly think so.

#####

<p>  </p> <p> GET </p> <p>  The Fifer's Delight  </p> <hr style="width: 10%; margin: 0 auto;"/> <p>  All the standard National Airs & Fife & Drum Corps pieces </p> <p>  124 different tunes -- 64 pages </p> <p>  Arranged for teaching young fifers, from the ridiculously simple to "challenge" level </p> <p>  Beautifully printed, with plastic binding -- lays flat </p>	<p> \$2.50 <small>(ppd, Sales Tax Incl)</small> </p> <p> Equip Your Corps! \$2 ea., for 10 or More! </p> <hr style="width: 10%; margin: 0 auto;"/> <p> RALPH SWEET <small>32 So. Maple, Hazardville, Conn. 06036</small> </p>
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A HISTORY OF THE ODELL M. CHAPMAN CONTINENTAL DRUM CORPS

A PROLIFIC WINNER OF NUMEROUS PRIZES

CONNECTICUT the only state in the whole union that can, at any time when requested, produce a whole complete drum corps, from any town or hamlet on short notice.

Connecticut has always been a traditional state and believes in perpetuating its cherished traditions. Drum Beats based on the Bruce and Emmett system or the Gardner Strube system, will be accepted as a rock foundation for a successful drum corps.

When Chapman first learned to handle a pair of drum sticks, he was taught by Ralph Parmalee, who used to play with the drum corps, of the Connecticut River Valley section of Connecticut. Chapman was a member of Mystic Valley Drum Corps and Parmalee its instructor. Later Chapman was a member of Cheesebros Drum Corps for many years located at Stonington, Conn. When Chapman moved to Willimantic, Conn. in 1916. The first fall election produced a small group of old men with deep barrel drums and a couple of fifers. They had been hired by the victorious party to celebrate the winning of the election. This group of men were the remaining members of several different drum corps - namely, Nathan Hale, Mansfield, one laid claim to Moodus, Hebron and the Windhams.

Armistice Day, Nov. 11th, 1918, this same group of men turned out to celebrate Armistice Day and the group was increased by the presence of Chapman. That evening these men were invited to Chapman's home, where plans were perfected to form an up-to-date ancient corps and the name decided upon was the Thread City Continental Drum Corps. This new organization was very active for a couple of years, suddenly a dispute over baton swinging occurred at one of the field day contests, Chapman had been the drum major of this organization and its organizer. Chapman withdrew from the Thread City Corps, bringing with him one fifer and a bass drummer. With the assistance of this lone fifer and bass drummer, Chapman started building up a new corps of fresh recruits. This time with Chapman on the snare drum. In about three months we were in very good shape but very timid and with limited repertoire, only two tunes.

Thread City Corps was a powerful corps, eight fifers, twelve 19" x 19" snare drums and four bass drums. The corps had a carrying sound of twelve miles. The new Chapman Corps had six fifers, two 19" x 19" and one 20" x 20" snare drums and one full barrel bass drum.

Both rival corps were hired to take part in a large parade that had a counter march as part of it. As Chapman has previously said, his new corps was a bit timid and did not intend to play while passing the old corps on the counter march, they had decided to mark time only on the counter march.

The Thread City Corps was fast approaching the Chapman Corps with their terrific thunder. The Sargent Fifer of the Chapman Corps could not resist the temptation and called back to Chapman, "What do you say, Chap?" "Alright," Chapman said, he had just time to listen to find out what the Thread City Corps was playing, it being halftime beat, Chapman announced his decision with straight 6/8 and give it hell and the fun commenced. Thread City's Drum Major dropped his baton on the ground, the fifers swung over to our tune, it being one of theirs, and the drums section sounded like a flock of wild geese, the Chapman Corps came through the ordeal without blinking an eyelash. By-standers applauded frantically. With this feat accomplished so easily the Chapman members could not believe themselves.

So the Chapman Corps had been tested, and proved to be composed of the right material, and entered in open field-day contests from there on. This Corps was an outstanding prize winning organization from early entries in contests. Perhaps the best record attained was at Boston, the corps could not attend as a body, so a delegation of three went to Boston, Chapman, Bourey and Lamarehe. This time Chapman on the bass drum and the two boys on the snare drums.

Entered as a plain drum corps in the contests. Results, won Mayor James M. Curleys grand prize for best playing. 1st for bass drumming, 1st for snare drumming and 1st prize for corps coming the greatest distance. Three men four 1st. prizes. The success of the Chapman Corps was above the average. Frank S. Faneher joined the corps as CHIEF MUSICIAN (about fall of 1922) and under his leadership the performance of the corps was outstanding, as many as forty-five prizes was won in nine contests in one season. Fancher increased his laurels as well, attaining his one hundred eighty-sixth first prize individual snare drumming while with the Chapman Corps. In the meantime, Chapman Corps had several sets of second-hand uniforms, one set from Cheshire Corps, one set of red Continentals discarded by the Putnam Phalanx Drum Corps. Thread City Corps was by this time getting weaker day by day in personnel, finally the two rival Corps united as one in 1922 and now the Chapman Corps was wearing the uniforms of the Thread City Corps which Chapman organized Nov. 11th 1918. The headquarters for the Chapman Corps was in the old town hall on Church St., in the center of the city.

Several years passed, Fancher accepted an offer from a mid-western drum firm to demonstrate their product. During his years as Chief Musician of the Chapman Corps, many thanks were extended to him.

The Chapman Corps had their own bus, it being a Reo speed-wagon with a sixteen passenger bus body. Each year, the Chapman Corps would make its annual spring pilgrimage to Ozro Hanks in Mansfield. During the winter months new recruits were added to replace membership losses. Ozro Hanks' place afforded an opportunity to break in the new members in marching tactics. Ozro and his uncle Henry - surviving members of the old Mansfield Corps - would entertain the Chapman Corps with their old time drum beats. Uncle Henry was about eighty years old with long white whiskers; Ozro was about ten years younger. They would drum until exhaustion caught up with them.

The Chapman Corps was so proficient that it not only played the true ANCIENT style to perfection, it also had ~~time~~ to play modern band tunes, waltzes and played fife and drum music for square dances, all of this and more was included in their repertoire.

Looking back over the years and reviewing the records where-in the drum corps "yea olde days" - would be judged as best by its ability to drum hard and loud enough to put out the old fashioned kerosene chandeliers or crack the ceiling of a building, or could be heard the most miles. Perfection of the art has entered into this traditional music so that in this day and age the Chapman Continental Drum Corps could give you a true unique conception of "The Spirit of 76 Martial Music."

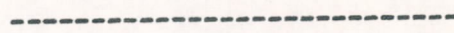
The Odell M. Chapman Continental Drum Corps, as far as known, holds the record for playing over the airways from station W D R C, W T I C, W E A K, etc. - 1930 and 1931 Sunday afternoon programs, under the direction of Major Chapman.

A drum and fife corps can be made to be likeable and a pleasure to listen to.

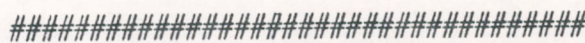
INSTRUMENTS USED BY THE CORPS

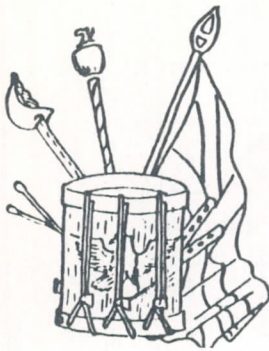
Fifes used by the Chapman Corps were special design. Designed by Chapman and were made in two sections of Grindella wood metal lined and in key of CORRECT Bb.

Snare Drums were Chapman Colonial pattern 16" x 16" and bass drums were Chapman three quarter barrel style 26" dia. by 18" wide, special felt head bass sticks.



Perhaps one of the best records for the Chapman Corps was a delegation of three including the writer, went to Boston to represent the corps, results three men, four first prizes, as playing as a straight drum corps, 1st for unit playing, 1st for snare drumming, 1st for bass drumming and 1st for longest distance.





CORAS CORNER

"BEYOND THE PALE"

LETTERS TO THE EDITOR

(Irving A. Block - LaPorte, Ind.)

I feel that a few remarks are in order on George Carroll's comments on Bill Pace's article in Winter edition of "THE DRUMMERS ASSISTANT", 1964;???????

The 19th century references on the Bass Drum (Rumrille & Holton, 1817-- Col. Hart 1862---British Drum Major's Manual (1904) do not show rudimental bass drum. The above reference indicates a large beater in the right hand to mark the time and a small stick in the left hand to beat "fill in" patterns. The present 2 stick bass drums may have its origin in the Irish Lambeg Drum beater on certain holidays, with cane beaters.

I disagree with the remark that the "Swiss, German, and French have little in common with Ye Olde Ancient Style." The author....broadly speaking says that the ancient system of field drumming can be nailed down to an "open" style of snare drumming.

In Basle, Switzerland the standard drum is still the 18th century type with a deep brass shell - 15-3/4" x 15-3/4". In the 18th and 19th centuries - the Swiss soldiers were mercenary troops as were others. The European armies borrowed ideas from each other. This includes the music.

In 1754 the Swiss used a Reveille beating which later developed into the Double Drag. The French drummers use the English Flam and Stroke which they call "The English Stroke". In 1805 the French were using the Flam Accent in the Austerlitz Beat (only regiments who took part in the Austerlitz Campaign were allowed to use this.) The Flam Accent was also used in Old Republican March (1793). Then there is the Royal March of Musketeers (1675) which was played on tenor drums and oboes. This beat is played today with paradiddles. It might be possible that this was done in the 17th century. Napoleon I had his drummers play a Single Drag Reveille. (Katzner Manual of Military Music 1848).

Getting back to American drumming, the Dutch Reveille (Ashworth) had its origin in the Prussian Manual of 1775.

To The Color
Recall Detachments
Double Quick Time
Commence Firing
Halt
March in Retreat
Cease Firing
Assembly Call(Old Assembly in 3/4)
(The 3/4 version is of French origin)
Drummer's Call

In conclusion, I close with listing of drum rudiments held in common by Great Britain, France, Switzerland and the U. S.

1. Long roll (double stroke)
2. Stroke rolls----- 3-5-0-7-1-9-10-11
3. Paradiddles (single)
4. Single drags
5. Double drags
6. Lesson 25 or Preparative for Firing.
7. Flams (closed)
8. Flam and stroke
9. Flams (open)

Irving Block -

If I did not make myself clear in my article, I meant simply that the sound of "Ancient Drumming" as practiced today is vastly different from that of any other country or style. I think you would agree with that.

I entirely agree that this style has roots in Europe and that many of the same and some similar rudiments are employed.

As Berlioz is known to have introduced soft-headed beaters into orchestral drumming, early in the 19th century, is it not possible that bass drums, which go back to the reign of Queen Anne, were played with solid sticks, as were the tympani of that era? Can anyone say with veracity how old the two-stick style of rudimental bass-drumming is? Many old prints of bass drummers plainly show two sticks of apparently equal size being brandished over the player's head.....GPC

(Dan Porter - Berrien Springs, Michigan)

I have carefully studied the drum beats you offer in books one and two of your Ancient Martial Music and I believe that you have come closer than anyone else in compiling a composite of beats that represents the

the early effort. I cannot agree with Bill Ludwig that the Bruce and Emmet and the Gardner A. Strube books should be the bible of drumming. I would concede that they might be chapters in the book but there were other books in use prior to their issue that had a wide influence and are properly chapters in that same book.

Dan Porter -

Many thanks, Mr. Porter. I wholeheartedly agree with you about Bruce and Emmett and Strube.....GPC

(Benjamin Emerick - Uxbridge, Mass.)

I have just had the pleasure of receiving my latest issue of the DRUMMERS ASSISTANT, and I have read it with great interest as usual. I think this represents a fine effort on the part of you and your helpers in this enterprise which I am sure has done much to further the cause of ancient martial music in our country.

However, there is one certain section of this latest issue which has caused a few disquieting thoughts.

I refer to the section on fifes in the article on the Brigade of the American Revolution. As I am not an associate of this group, perhaps these regulations as set forth in this section will never directly affect our group, but irrespective of this, I feel it necessary to comment. I refer to the taboo, against the use of metal fifes and Fifes in "C". I would like to refer to one fife in particular. In the Hancock Clarke House in Lexington, Mass., repository of Wm. Diamond's Drum, is also located a fife purported to have been the property of, and played by Jonathan Harrington, fifer at the Battle of Lexington.,,,

I have not personally handled or played this fife but by its appearance, such as the size of the finger holes and their close proximity to each other, I would venture to say that is definitely a "C" fife.

I further believe that as many of our fife tunes are written in lower octaves, I think that they were in many cases meant to be played on a "C" fife instead of a "B" flat.

As regards metal fifes, if my memory serves me correct, there is one on display at the museum of the Saratoga Battlefield which appears to be made of cast iron, and which was purportedly picked up on the site of Army Headquarters at Van Schaik's Island, which incidentally, is mentioned in accounts of our own Capt. James Buxton. This would seem to indicate that perhaps metal fifes of some type would not be out of character with a Revolutionary type drum corps, after all.

As to the section on drums, I do agree with the section on the following items, such as, No wire snares, No feet, No rods, nor any

chrome plated hardware, and No plastic heads. However, there the agreement ends. I am not convinced that there were any set rules for the size of the drums in the Continental army which were adhered to strictly, therefore, I would feel that any size drum, except one ridiculously small, such as a child's toy, would qualify. I have yet to run across a Revolutionary drum which is like some of the exaggerated ones in use by some corps today. I am referring to the "long john" drums perhaps 22 inches or longer seen in places today. Most historical snare drums I have seen were in the 14x10 or 12 size, and I do not recall seeing any over 18 inches in depth, except one Dutch Naval Drum, owned by Mr. Norman Flayderman which was very deep. This drum supposedly dated back from the 1500's.

I have seen old drums at Fort Ticonderoga, Bennington, Gettysburg, Saratoga, Varnum Continental's Armory, Kentish Guard's Armory, West Point, Sturbridge Village, Lexington, Concord, numerous collectors and antique shops not to mention other parades and musters and I do not recall seeing any of these real deep drums represented to me as authentic Revolutionary Drums. Therefore, it seems that limiting drum sizes is also rather arbitrary.

Keep up the fine work.

Ben Emerick -

I agree with your feeling that many drums used today seem to be quite long for the late 18th century. That is precisely why I made the rule in the Brigade, "shell to be within two inches in depth from the width." This would rule out extremely deep or shallow drums. I do not specify which exact sizes these have to be, but cite examples only.

Your theory about "C" fifes is most interesting and would seem to be very logical, However, I remember seeing a deposition where "Brigade Fife Majors would come to the Conductor's (Q.M.'s) tent to sort out fifes as to the sizes and keys." This, along with other evidence would tend to show that a number of different keys were used.

As soon as someone comes up with a convincing replica of a metal fife, I will certainly be vocal in seeing that it is adopted.

My reason for choosing the Bb rather than the C fife as a matter of practicality, rather than history, I freely admit. Most fifers own and like the Bb, and it has stood the test of time from a musical standpoint. I feel it is well to choose an instrument that is both authentically made and easily available, which the Bb is, and the c is not.

My reasons for rather pendantic rules which seem to bely what was originally done organization-wise, is to make Brigade fifers and drummers playable with each other on Brigade functions, when they come to one spot from other parts of the country.

I don't think there are any rules in the Brigade music intended otherwise.....GPC

HW thinks our photos of old drums are not of very good quality and I quite agree.

This has been a sore point with me since the D.A. was started, and there does not seem to be any answer but a regular printed publication.

With the system we now use, some good "contrasty" black and white photos reproduce very well, but those that are shaded, or color photos, are not always what we would desire.

On our present subscription basis, we can't do much better, however, except to plug for more subscribers so we can get the costs down, and go over to printing, rather than off-set. In the meantime, we'll do the best we can with what we get.....GPC

IB is disappointed because I don't answer my correspondence. I really would like to give full replies to all letters, and get them out within a reasonable time of the receipt of the same; but unfortunately, I do not have the time in my overworked schedule to permit this. Things are not looking up. I receive a great deal of correspondence from many countries and am hard put to keep up. I will try to use the D.A. to answer as many queries as possible.

I want to make clear that I appreciate the interest and comments of all my correspondents, and in fact, could use more contributors to the D.A.....GPC

THE MUFFLED DRUM

KARL F. SCOTT, 1429 SPRINGMILL ROAD, GLADWYNE, PENNA.

Author of "A DANDY CIVIL WAR FIFE AND DRUM CORPS"

published in Vol. 1, No. 4 and Vol. II, No. 1

HAS YOUR CORPS BEEN SOUTH LATELY???????

Colonial Williamsburg's Fifes and Drums would like to invite you to a contest to be held here on the 4th of September, this year.

We will do our level best to provide you with a good time, should you decide to come, and I feel sure that no better setting for an Ancient Muster could be found than the 18th century capitol of Virginia.

As well as the usual contest for complete corps, individual fifing, snare and bass drumming, both senior and junior, there will be tours through the Historic Area and of the Craft Shops. Free admittance to the movies "The Patriot" and "The Music of Williamsburg" as well as free busses.

Let me know by postal card if you intend to come, and we will make arrangements accordingly.

George P. Carroll, D.M.
DRAWER C
WILLIAMSBURG, VIRGINIA, 23185

ADVERTISEMENTS OF NOTE

A BOOK EVERY DRUMMER SHOULD READ:

"Drums Through the Ages, The Story of Our Oldest and Most Fascinating Musical Instruments," by Charles L. White. \$7.50 plus tax, postpaid.

A new and novel approach to the study of Drums and Music. Solves many problems of the drummer. Will stimulate and vitalize a renewed interest not only in Drums, but in Music generally. It is a MUST for Music Educators, Percussionists, Music Lovers, Musicians. Invaluable for Music Appreciation.

Order from the publisher: The Sterling Press, 1150 Santee Street, Los Angeles 15, California. Make checks payable to DRUMS THROUGH THE AGES.

WHERE TO FIND IT

Chapman special ball tip drum sticks for those deep drums. Made to order. Write for particulars!

One Chapman Colonial pattern snare drum size 15" dia. x 15" deep. Steam bent rock maple shell. Price \$60.00, F.O.B., Newport, R. I. ODELL M. CHAPMAN, IVY GABLES, 123 BLISS ROAD, NEWPORT, RHODE ISLAND.

THE ANCIENTS "HALL OF FAME"



This picture is that of Frank S. Fancher, Worlds Champion Drummer, Chief Musician of the Chapman Continentals for nine years and during this time he added to his laurels 186 first prizes at individual snare drumming.

IRVING BLOCK ENJOYS 'SPIRIT OF '76' IN '65

By - Douglas Sinclair
(H-A Staff Writer)

Just as Latin is no "dead language" to a priest, the generally passe avocation of playing the fife and drum is no small part of Irving Block's life---for, like his clerical counterpart, he has devoted much of his life to the study of it that it has become his means of expression.

Block, 81 Franklin Court, has spent 38 of his 46 years learning, playing, collecting and preserving the martial music of America's historic past---and he's done so with enthusiasm.

"I guess I'm sort of a nut on this," Block says. "I get started explaining this stuff and I don't know when to quit."

"This stuff" includes a suitcase of fifes from America's colonial and Civil War past and from Europe; three "ancient style" drums, one of which is a copy he built; a library of written drum music dating as far back as 1589; and, another library of recorded marching music from almost everywhere.

"I can't afford to go around collecting every old drum I see like some collectors do," Block says, "so only a few articles in collection are rare enough to make a museum curator jealous. But their true value is in the dedicated study they represent."

Both in St. Louis, Mo., in 1918, his family moved to Omaha, Neb., where, at eight, Block took up drumming. At 15, as a high school freshman, he was one of four drummers in the nation awarded a "First Division" rating in solo competition.

Block was in Omaha University on a music scholarship when World War II interrupted his study. He joined the army in 1941 and was sent to Europe. After the war, he entered Columbia University, where he graduated in 1948 with a Master's Degree in music and music education, majoring in percussion instruments.

A music teacher in LaPorte county schools for the past six years, he is now music instructor at Coolspring township elementary school.

"I play almost all instruments well enough to teach elementary school pupils," Block says, "but, professionally, I'm a drummer."

Thus, his hobby parallels his profession---and he is no dilettante in either. While, professionally he appears January 26 at the American Conservatory of Music as a soloist drummer in the Chicago Artists association series, he has already attained what he considers an equal honor in his favorite pasttime---recognition as one of the leading authorities on American "ancient style" drumming in a book by Robert Goute of France, one of Europe's leading authorities.

While he confesses that an instruction book for drum teachers, submitted for publication five years ago and returned, was a professional failure, his 1963 "Interpretation of Ancient Drumming" was serialized in *Drummer's Assistant*, an esoteric quarterly published in Williamsburg, Va., where the imperatives are authenticity and historic accuracy.

And, since 1945, Block has coupled his professional ability with his knowledge of history in demonstration lectures at La Garde Republicaine in Paris, Columbia University, Wartburg and York Colleges and before many other groups, recently including La Porte's Kiwanis club.

He is equally qualified to render an authoritative, 1776-Boston "Yankee Doodle" on the fife and to discuss the idiosyncrasies of the French marching cadence compared to that of the Swiss--or even the evolution of the bugle as a military instrument of summons.

Hanging on a wall in his living room is a Nazi bugle Block acquired when he was with American occupation troops in 1945. It still works---a fact which, without much prompting, Block demonstrates adequately enough to muster almost any old soldier at breakfast. The same enthusiasm has led him to join marching units wherever he has resided, from the Omaha Technical High School band of 1936 to the army's Fourth Cavalry band of 1943---and to the 1965 Berrien Springs Drum corps with its plumed three-corner hats, buttoned black leggings, ruffled white collars and blouses with tails, a uniform Block dons proudly.

His wife, Celia, a teacher at Washington School in LaPorte, plays no instrument, but is quick to volunteer bits of history, say, the year a French march was composed for Napoleon's self-coronation. Their daughter Janet, 17, a senior at LaPorte High school, plays the clarinet and, of course, the fife.

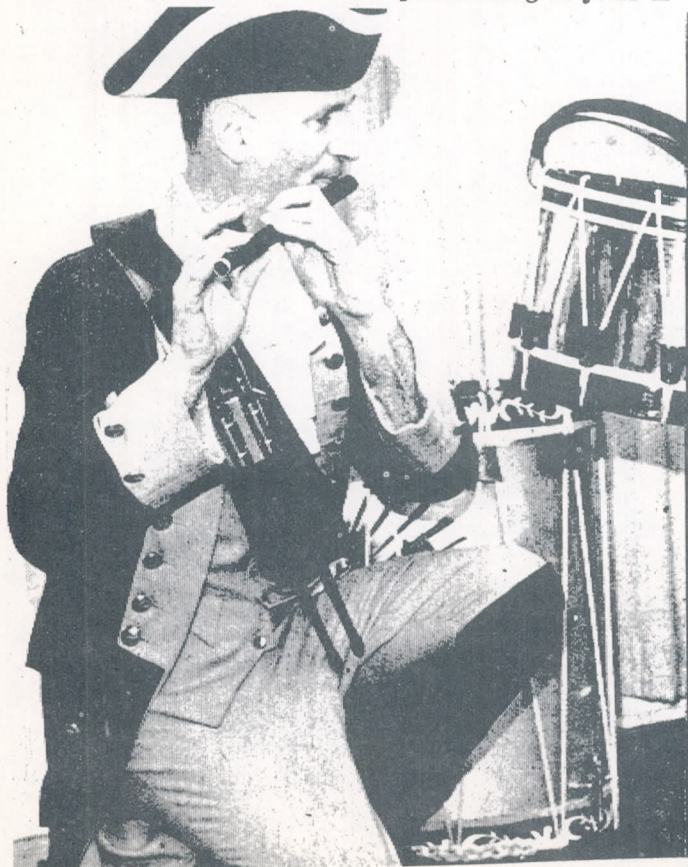
Block is likely to be found almost any evening answering a correspondent with similar interests, or building another "ancient style" drum, or just listening to "my collection of band music heard all over Europe."

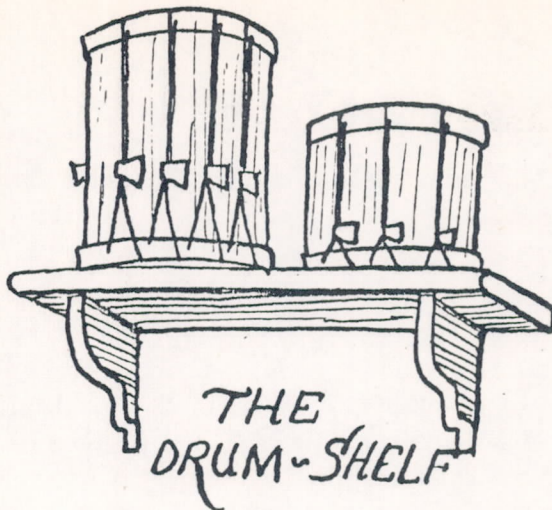
Come, the open windows of summer, the music might be heard over a good share of LaPorte---for Irving Block has tandem stereophonic speakers in his living room where he is likely to listen to the Swiss Drum Corps, the French Air Corps band, or the marches of goosestepping 1935 Germany--all in full volume and all in full pursuit of his profession and hobby.

SPIRIT OF '76 in '65 — Irving Block, a devotee of American heritage, plays a fife, left, and a colonial drum he made, right, pieces from a collection he has acquired during 38 years in

music. His uniform is copied after those worn by the colonial army during the Revolution.

(Herald-Argus photos)





By - John Fortier

CIVIL WAR DRUM

(Photo-Courtesy of Leslie Jensen)

The instrument shown below is now on exhibit in the Information Center of the Shiloh National Military Park.

The shell is brown with red hoops. The sticks appear to be of hickory or persimmon with very large heads or buttons.

As may be seen, the drum appears as part of a display featuring Sergeant John Clem. The Drummer Boy of Shiloh, who served with regiments from Ohio and Michigan in the western campaigns of the Civil War, and later became a West Point cadet and officer in the regular army.



U.S. ARMY BUGLE CALLS, THEIR ORIGIN AND HISTORY

Courtesy of - U. S. Army Band

The origin of the bugle dates back to ancient times, with the forerunners of the present day instrument first being used for military purposes by the armies of Gideon and Saul. The military calls in present use by various nations were also used in some form or other as far back as the time of Julius Caesar. The first authenticated instance of a battle command being given by a trumpet call was at Bouvines, in 1214, when trumpets sounded the signal for the victorious French charge.

The oldest trumpet calls preserved in notation are to be found in a composition published in Antwerp in 1545 - "La Bataille" describing the battle of Marignano in 1515.

The bugle calls used in the military service of the United States are the result of the contact of the Continental Army with the soldiers and armies from Europe during the Revolutionary Period. As a result, the English and French influence predominates. During this period the military signals were given by the drum and were called "beats". However, the cavalry (dragoons) used a trumpet (bugle) in a few of their mounted regiments during this time, and up to and including the War of 1812. During this post-Revolutionary period many of the French (and English) calls and beats, were transferred and absorbed into the United States Army.

Prior to the Civil War, both Cavalry and Artillery units used bugles, but the Infantry continued the system of using drums for formation "calls". During the period of the Civil War, these drum calls were changed to bugle calls and remained as such until 1867. Up to this time (1867) each arm and branch of the Army had its own set of "Sound Signals" - (drum beats and bugle calls) which "system" had many shortcomings and was the cause of much confusion.

In 1867, General Upton was authorized to prepare a net set of military tactics for Army Instruction, embodying changes made necessary as a result of the Civil War. He requested Major Truman Seymour (later General) of the Fifth U. S. Artillery, to prepare a new system of calls, the object being to provide uniformity in all arms and branches of the service. (Exceptions were specific calls peculiar to the Cavalry and Field Artillery).

Major Seymour, a soldier of both artistic and musical tastes, did a thorough job, choosing the new calls from among those then in use in the Infantry and Cavalry. He discarded some, revised others, and finally selected the set of calls, both practical and musical, that have remained in use up to the present time.

TATTOO: Originated during the Thirty Years War(1618-1648), and called the "Zapfenstreich". At 9:00 P.M., when the call was sounded, all bungs (Zapfen) had to be replaced in their barrels, signifying the end of the nightly drinking bout. A chalk line(Streich) was then drawn across the bung by the guard so that it could not be opened without evidence of tampering. "Tap-to" thus became "Tattoo". (See "Taps")

In the United States Army, "Tattoo" is the longest call, consisting of 28 measures, but is still far short of the elaborate ceremony used in the British and German services. The first section of eight measures is the same as the French call "Extinction des Feux", (Lights Out) and was at one time used for "Taps" in our army. This French call was composed for the Army of Napoleon, and was the Emperor's favorite. The last section of 20 measures of our "Tattoo" is taken from the British "First Post", and comes originally from an old Neopolitan Cavalry call, "Il Silencio".

Prior to the adoption of the present "Tattoo" in 1867, two other versions were in use, the first during 1835-61, and the second during the Civil War.

TAPS: The origin of "Taps" is in itself most interesting and unique. General Daniel Butterfield of the Army of the Potomac, composed the call in July 1862, for use in his own brigade, supposedly to replace the three volleys fired at military funerals so the Confederates would not know a funeral was taking place. Soon thereafter, it replaced "Tattoo" (at that time the French call "Lights Out") as the last call of the day. Its use gradually caught on and became quite popular throughout the Union Army.

When Major Seymour prepared the present set of bugle calls in 1867, he apparently did not know of General Butterfield's version, since the music was not changed to its present notation until 1874, when it first appeared in the Infantry Drill Regulations.

Reference to the word "Taps" has been found as early as 1861, and is variously explained, one version being that it originally was soldier slang for "Tap-To", as "Tattoo" was first spelled, and "Tap-To" in the Infantry was sounded on a drum - thus "Taps". (See "Tattoo")

The earliest official reference to the mandatory use of "Taps" at military funeral ceremonies is in the U. S. Army Drill Regulations of 1891. Its unofficial use as a finale to the firing salute had been customary since its inception in 1862. (In the British Army, "Last

Post" has been sounded over soldier's graves after interment since 1885, being prescribed in "Standing Orders" since that year.)

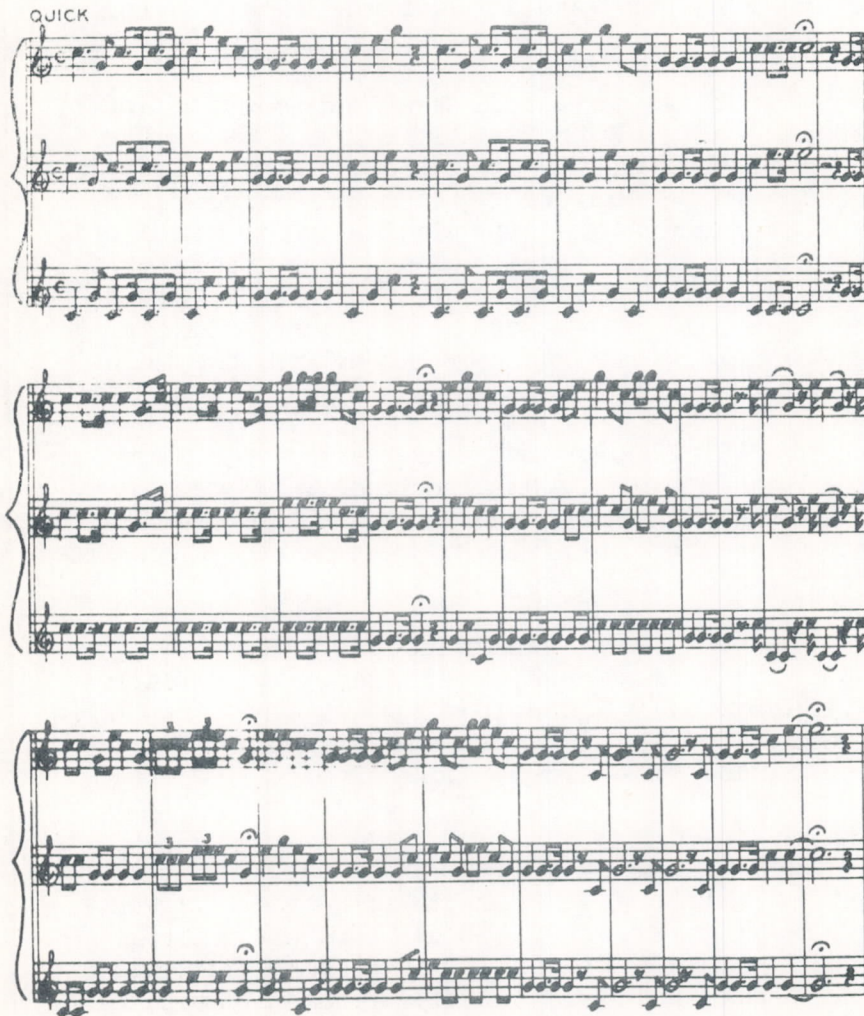
The Use of the Bugle in the Rev.

Available source of information concerning military music of the period of the Revolutionary War continuing up to and including the period of the War of 1812, reveal that only a very few of the mounted regiments of that time used the bugle. Probably not more than 8 or 10 in all, direct mention is made of 2 or 3; the others being inferred, from the fact that a few marches of that time dedicated to various mounted organizations contain short passages (2 or 8 measures) for the bugle.

"MODERN TATTOO" - U.S. MARINE CORPS.

109

QUICK



VERY QUICKLY



TO HORSE

Sounded as a signal for all mounted men to saddle horses and fall in mounted under arms with the least possible delay at a designated place. In extended order this signal is used to mount. (For mounted organizations only.)

A CALL TO ARMS !

At New Windsor Cantonment, late camp of His Excellency, General George Washington's Army, will be held on August 8th, 1965, a combination Sporting Day, Musket and Cannon Sheet, and a Muster of Musick.

The Brigade of the Revolution will hold the following 18th century sports for Ladies, Gentlemen and others:

CANNON BALL TOSS
HOOP, FOOT AND BAG RACES
QUOITS (HORSESHOES)
ENGLISH PENNY PITCH
PIE EATING CONTEST
BARRELL LINING-UP
TUG OF WAR

Demonstrations of: CONTRA-DANCING
SHOT-CASTING
CUDGELING
and possibly A GREASED POLE CLIMB
REVOLUTION MANUAL OF ARMS

Contest will also be held for musket and cannon shooting. (The latter to be confined to Brigade Members, for safety reasons) and excellence in the playing of drums, large and small, and fifing, for which suitably engraved presentation fifes and drum sticks are being made.

Prizes of: CLAY PIPES
ROCK CANDY
TRI-CORN HATS
BARS OF SOAP
SCORE CARDS
BAGS OF VIRGINIA TOBACCO
MINIATURE HORSESHOES will be awarded for winners of
the sundry sports.

The day will begin with a Grand Parade and Flag Raising, then various sports, shooting, entertainments and contests, at the end of which will be a RETREAT, and after that a seminar for the musicians and, lastly A FIFE AND DRUM JOLLIFICATION.

The holding of this grand sports day will largely depend on the response of Fife and Drum Corps.

If you would make tentative plans to attend, kindly mail a Postal Card to Lt. George P. Carroll, Inspector of Musick, B.A.R., Drawer C, Williamsburg, Virginia, 23185, at your earliest convenience.

WATCH THIS JOURNAL FOR FUTURE ANNOUNCEMENTS and details as to registration, etc.

THE MILITARY HERALDRY SOCIETY

The Military Heraldry Society was formed in 1951 as a focal point for collectors of cloth formation signs, shoulder titles and patches, sleeve insignia and any other such badges of military formations throughout the world. The Society publishes a free quarterly illustrated bulletin with world coverage of this subject for the dissemination of information and to assist members to contact each other. A membership list is issued each year in order to facilitate correspondence. All members are encouraged to use the bulletin by sending information or queries and advertising their requirements.

The President of the Society, Lt. Col. H. N. Cole, O.B.C., T.D., F.R. Hist. S., is a leading authority and the author of several books on military heraldry.

The Military Heraldry Society maintains a permanent display at the Imperial War Museum in London.

Membership of the Society is world-wide and includes museums. On a basis of area membership there are European and American representatives on the Committee. New members are welcome whether they actually collect or only wish to keep themselves informed about this wide field of interest. At present there is no entrance fee and the annual subscription of 98¢ entitles the member to receive the bulletin, attend any meetings which are usually held in London, and allows free use of the Society's Library.

Anyone interested in the Society is invited to write to the Publicity Officer, The Military Heraldry Society, c/o 36, Myddleton Road, Ware, Hertfordshire, England, for further details.

PROPOSAL FOR A CONNECTICUT ARCHIVES OF FIFE
AND DRUM MUSIC

Purpose:

To collect, preserve and make available to interested groups and individuals the music and traditional lore of the ancient fife and drum corps with particular emphasis on those corps located in the Connecticut River valley and surrounding areas and states. Included in this program will be the recording of verbal and musical lore, current musical renditions, photographs, periodical clippings, articles, magazines, music, physical artifacts, and all other materials relevant to the history, lore, and present practice of ancient fife and drum corps.

The Advisory Board:

The governing body of the Archives will consist of:

1. One representative of a functioning Fife & Drum Corps.
2. One representative of the active collectors working in the field.
3. The Director of the Laboratory for Ethnumusicology.
4. The Archivist.
5. One or more other individuals chosen by the Board.

All members of the Board shall serve without remuneration, for a period determined by the majority of the Board.

The Archives Staff:

All staff members will be recruited by the advisory board and will serve without remuneration in excess of expenses. Members of the Board can also comprise the Staff.

1. Field Representatives:
 - a. To be a member of a functioning Fife & Drum Corps.
 - b. To interpret the purpose and work of the Archives to the Fife and Drum community.
 - c. To make contacts with prospective informants and donors.
 - d. To work closely with the collectors.
2. The Collectors:
 - a. To carry out field work necessary to gain material for the functioning of the Archives.
 - b. To work closely with the Field Representatives to gain material which they feel is of particular importance.
 - c. While material will be accepted subject to the approval of the Archivist from all individuals, the above mentioned tasks will be the duties of those collectors officially connected with the Archives.

3. The Archivist:
 - a. To have charge of the physical property of the Archives; to maintain this property in good condition.
 - b. To see that all the material of the Archives is made readily available for the use of individuals and groups.
 - c. To commission all technical work necessary for the Archives to fulfill their purpose.
 - d. To act as corresponding secretary of the Advisory Board and the Archives.
 - e. To set all standards regarding admittance of material to the Archives in consultation with the Advisory Board when he so wishes.
 - f. To keep an accurate record of all expenses incurred in the operation of the Archives and to make these available to members of the Advisory Board.

Collecting and Ethical Considerations:

1. All Archives material is to be acquired with the consent of owners and informants, where practicable.
2. Within keeping with the purposes of the Archive, any restriction which the donors place on their material will be respected.
3. All material which is part of the Archives will be made available to any person desiring it's use for purely educational, scholarly or recreational purposes providing that this distribution and use does not conflict with the restrictions placed on the material by the contributor. Under no circumstances will this material be used for the personal profit of any individual or group of individuals, and the Archives is authorized to copywrite any material in it's possession, if this is in keeping with the agreement made with the informant and is necessary to protect it from unethical use as determined by the Advisory Board.
4. The cost of making material available will be borne by the individuals requesting the use of the material. No charge will be made for the examination of any Archives material on the premises of the Archives.

Financial Considerations:

The costs inherent in operating this Archives (ie. recording tape, equipment, storage space, and all other expenses determined necessary by the Advisory Board and approved by the Director of the Laboratory for Ethnomusicology) will be borne by the Laboratory for Ethnomusicology of Wesleyan University for a period of one year from the date of the first expenditure. A complete record of these expenditures will be kept by a member of the Advisory Board, and this sum will be considered as a loan-in-aid to be paid back in installments as agreed upon.

During the first year of operation, the Advisory Board is charged with the duty of soliciting funds to continue this project and make payments on the loan. Active financial support will be solicited from Fife and Drum Corps members as well as all other possible sources. A member of the Advisory Board will be charged with the responsibility of keeping the Financial records of the Archives and presenting reports to periodic meetings of the Advisory Board.

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK

Being a compendium of tunes from the French and Indian War, The American Revolution and The War of 1812. With settings for 1st and 2nd Fifes, Snare Drum and Bass Drum, transcribed by the author.

This work can be obtained from -

Drum Major - George P. Carroll
Colonial Williamsburg Fifes and Drums
Williamsburg, Virginia

Price per copy - \$2.00

FELLOW FIFE AND DRUM CORPS!!!

Please send all news of interest to:

"THE DRUMMER'S ASSISTANT"

Williamsburg, Virginia

THE DRUM MAJOR OF THE ROYAL REGIMENT OF ARTILLERY - 1840

Courtesy - Military Band Historical
Research Society.

DRUM MAJOR R.A.

CAP. Black; red plume

COAT. Scarlet; blue collar, lapels,
cuffs, turn-backs. Gold lace,
and epaulettes.

ORNATE BELT. Blue, edged red. Brass
fittings. Black and brass
drum-sticks. Gold tassel.

WORD-BELT. White

SASH. Crimson

WORD, STAFF. Black and brass.
Gold cord.

TROUSERS. Blue; gold lace.

BUTTONS. Brass

(see full page photo on next page.)



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FOR THE EXPRESS PURPOSE OF
PRESERVING AND PRESENTING THE
MARTIAL MUSIC OF OUR HISTORIC PAST

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