

VOLUME V FALL, 1966 NUMBER 3



Frompette

Vann man mein Tra. ra ra hört in dem Feld erschallen.

So lachet der Soldat. es wüchset Geist und Muth.

man sieht das Kühne Hertz selbst. voll Courage wallen.

es mehret sich der Durst. nach heisen Feindes - Blut;

bein König Fürst noch Herr pflegt ohne uns zu leben.

wir mussen ihrem Hof, Lust. Staat und zierde geben.



VOLUME V

FALL, 1966

NUMBER 3

"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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#### DANIEL DECATUR EMMETT

By - H. Ogden Wintermute

#### CHAPTER TWO

#### EMMETT'S EARLY EXPERIENCES IN SHOW BUSINESS

Young Dan Emmett was nineteen years old when he was discharged from the army. Since his running away from home had caused somewhat of a breach between himself and his family, he was reluctant to return home. Two fields of work might offer him a livelihood. He could find work in a printing office or sign up with a professional band. After a month of travelling around aimlessly, he landed in Cincinnati. In those days, Cincinnati was the great show town of the Middle West. Here he joined Sam Stickney's one-ring wagon circus which showed in Ohio towns in the summer and then moved south during the winter to show in Kentucky, Tennessee and Georgia. With this company he was hired as a burnt-cork character and musician. The following year he became associated with Miller's Caravan as a drummer. Since this tent show carried a good Eastern band, he soon felt the need of learning to read music more proficiently by note. This group gave him the challenge he needed, for while he was with them he worked diligently on the violin and banjo. It was not long before he built a reputation for being one of the best all-round



THE STONE HOUSE, ADJOINING THE FARM
OF ROBERT MILLS, WAS THE HOME OF REV. JOHN
EMMETT, REVOLUTIONARY SOLDIER, WHO PURCHASED
THE PROPERTY OF 200 ACRES: ON MIDDLE RIVER,
AUGUSTA COUNTY, VIRGINIA, ON JANUARY 21,1794.
DANIEL DECATUR EMMETT, SON OF ABRAHAM EMMETT,
AND THE GRANDSON OF REV. JOHN EMMETT, WAS BORN
IN KNOX COUNTY, OHIO, ON OCTOBER 29, 1815.

(PHOTOGRAPHS WERE TAKEN IN 1895 BY THE REQUEST OF DR. EDWARD C. MILLS, COLUMBUS, OHIO.)

musicians on the road. During the next seven years he was connected with the shows of Welshman, Joe Sweeney, Spaulding and Rogers, Seth Howe, and Dan Rice. His winters were spent travelling through the South, and it was here he learned to love "the land o' cotton." He lost no opportunity to study the speech, songs, and mannerisms of the Southern Negroes. He practiced imitating them on every possible occasion. His sympathetic portrayals of Negro characters made many believe he was a colored man. To corroborate this idea, they would note his swarthy complexion; however, they failed to make account of his blue Irish eyes. His mother's people, the Zerricks, were very proud of the fact

that Indian blood ran through their veins; in fact, the oil portrait of his mother, done by a travelling artist, reveals many Indian characteristics.

In the winter of 1843, Dan Rice, Frank Brower, Billy Whitlock, Dick Pelham, and Dan Emmett found themselves wintering in New York City. They all put up at a cheap boarding house on Catherine Street and set out to see what



the town might offer them. Their main rendezvous was the Branch Hotel on the Bowery where the bookers and big showmen of the day congregated. There was a stage in one end of the ballroom, and here various acts were performed each evening for the approval of these leaders in the entertainment world. After watching these acts for several evenings. Emmett decided that it was time to give them something of a different character. Immediately the four began to practice their routine for a real "down south" Negro skit. Dan Rice bowed out of the picture, for he felt the idea was too novel to be successful. Emmett himself designed the clothes for the act, which added greatly to the success of the venture. Their outfits included white trousers, striped calico shirts, and blue swallow-tailed calico coats. Not only their attire but also their combination of instruments was completely original. Frank Brower played the bones; Dick Pelham, the tambourine; Billy Whitlock, the banjo; and Dan Emmett, the violin.

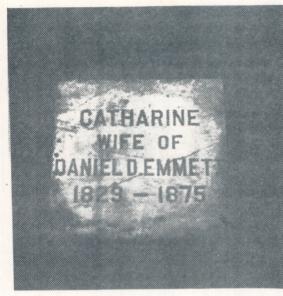
On the evening they were booked to appear, Nathan Howe, the leading circus man of his time, was present along with a large group of theatre managers. When Emmett's Ethiopian Quartet first appears in these ridiculous costumes the crowd began to scoff. The performers took their places solemnly and began the opening chorus. By the time this had been finished, the crowd had become quiet and attentive. Later, in describing the event, Emmett put it this way: "Brower's funny song made them howl with delight, Whitlock's voice had a like effect. I then sang one of the original songs and the room went into an uproar of applause."

The performance proved so popular that it was booked immediately at the Chatham Theatre. Their first appearance was a benefit show for Dick Pelham. "The house was crowded and jammed with our friends," said Emmett, "and Dick, of course, put ducats in his purse." The manager asked the group what they were going to name their new performance. Daniel said he had searched the dictionary for a suitable title and finally decided they were minstrel men. For this reason he gave his show the name, Virginia Minstrels. They played for weeks in various theatres of New York and then toured the leading towns and cities of the country. The venture proved everywhere to be a great financial success. Finally, after some years of travelling about in America, they came to the conclusion it would add to their prestige to play for a season in London.

Their first booking was the Adelphia Theatre in the Strand, and here they cleared expenses. Then they toured the United Kingdom, playing in all the leading cities of England, Ireland, and Scotland. In Dublin, Emmett witnessed the liber-

ation of Daniel
fortunately, because
not able to appreciate
the group had to
Scotland. Emmett
for a while, picking
could get it, and at
enough for his passage

On his return, prise, he found that companies had been minstrels were rapidly popular form of enterhis enthusiasm for had been considerably experiences in the the next few years settle down as a His routine was to of New York during the traveling caravans



O'Connell. Unthe English were Negro wit and humor, disband in Glasgow, stayed in England up work where he last made money back home.

much to his surseveral minstrel
formed and that
becoming the most
tainment. Since
burnt-cork comedy
dampened by his
British Isles, for
he was content to
theatre musician.
play in the theatres
winter and joind the
in the summer.

Finally, in the spring of 1857, he was engaged by Bryant's Minstrels at 472 Broadway to act as a musician and composer of comic and Negro melodies and plantation walk-arounds. He continued with the Bryants until the end of the War between the states in 1865.

(to be continued)

# ADVERT ISEMENT

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are now available and will be sold by PAT COOPERMAN, 134 Overlook St., Mt. Vernon, N. Y. and "BUCK" SOISTMAN, 820 Gladway Road, Baltimore, Maryland until the supply is exhausted.

Due to limited facilities, it is not known when these will again be reprinted, as is the case with the Bruce & Emmett book and the Carroll Collection, Volume Two.



SUDBURY ANCIENT FIFE AND DRUM CORPS

The Sudbury Ancient Fife and Drum Corps was started in 1964 by Mr. Fred Stone of Sudbury who was the only rudimental drummer there. He was with the United States Army in World War I and World War II and was a National Champion and founder and Director of the Marlboro National Corps. He was also the Director of the first Sudbury Band back in 1906 and with the Mass. 186th Militia Band.

The Sudbury Fife and Drum Corps was started for the purpose of drumming the newly formed Minute Company to Concord to meet with the British at the bridge in 1965. The Corps was continued by "Captain" Dick Moore and Drum Sergeant Bob Johnson. They have organized and directed, and instructed as well, the Corps until it now consists of 22 members - 10 fifers and 12 drummers.

In the 1965 March to Concord, the Corps consisted of only 7 members -

6 drummers and 1 fifer; however, in the 1966 March to Concord, the Corps will consist of 22 members.

The members of the Sudbury Corps are:

## DRUMMERS

Drum Major Robert Johnson

Captain Dick Moore

Drum Corporal Francis Bacon

Pvt. Greg Rice

Pvt. Harold Ward

Pvt. Michael Madore

Pvt. John Moore

Pvt. Mark Gould

Pvt. Bruce Llain

Pvt. Dave Jacobs

Pvt. Eddie Paradise

Pvt. Richard Spiller

Pvt. Richard Bonnard

Pvt. Micky Wiles

Pvt. Brad Benson

## FIFERS

Fife Sgt. Bobby Bodecker

Pvt. John Quigley

Pvt. Danny Madore

Pvt. Mark Markert

Pvt. Gary Bahlkow

Pvt. Mike Walker

Pyt. John Kahler

Pvt. Jeff Benson

Pvt. Forrest Cheney

Pvt. Byron Bausk

Pvt. John Fitzgerald

#### HUNTINGTON

In February of 1938 at Endicott High School, New York, a contest was held among the members of that school's Fife and Drum Corps for an original composition for fifes and drums.

The tune "Huntington", with fife part by Colin Sterne and drum part by Francis Goss, was chosen as the best selection and presented at the Annual Concert that year.

With the kind permission of those two gentlemen, we hereby present this tune which has become a corps perennial.

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Fifes











NATIONAL ARCHIVES, Record Group 93, #21127 A Return of Coopers Work done at the Ordnance yard in Colnl Benjamin Flower Department. Comsy Genls Milty Stores under the direction of Lieutnt Henry Stroop for the Month of Jany 1780

Two days work making Pens for Barrels

Two do at Ax Handles

One & ½ days work at making Sledge handles & hammers do

made 148 lining Hoops for Drums

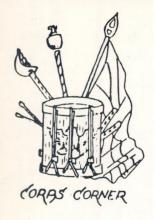
do 143 flesh hoops for do

do 54 binding do for do

The above Work perform'd by 2 Men, One hir'd the other Enlisted

Lost Time of the Hir'd Man 32 days

(provided by Marko Zlatich)



By - - George Kusel

# PROMOTIONS FOR THE COLONIAL WILLIAMSBURG FIFES AND DRUMS

TO SERGEANT: Mike Moyles

Andrew Hill

Gregory Kyte TO CORPORAL:

William Ervi

Tim Grace, Pat Grace

Frank Pipenhagen

TO FIFER: Van Bartlett

Bill Vrooman John Chohany Tommy Rice John Evans

William Swindler

TO DRUMMER: Robert Lorrigan

Thomas Jenkins

Charlie Breeland

Randy Walker

Jimmy Barbour

John Moore TO PRIVATE:

Frank McLennan

Randy Parker Philip Carroll

## WELCOME TO NEW RECRUITS:

Billy Kammer Kevin Bounds Bill Hopke Robin Hill Jay Leverson Tommy Moore Michael Kammer Bob Johnston Douglas Sprado Thomas Roller Jimmy Persinger Randy Moyles Hubie Bridges Geo. J. Wolley, III Richard Timberlake Stuart Sabol Michael Eberhart Peter Bryan Mark Halsey Hank Tyssem Steve Sheldon Scott Barker Gary Bowling

Return of Coopers Work for the Month of March 1780 Trimm'd a Tierce at Comsy Genl Milty Stores Office

Made 164 Lining hoops for Drumms

228 Binding do for do do

200 flesh do for do Made a Coopers shaving Horse

Made a new head lining it & naild it down for a Coal Cask

Two Men cutting Hickory in the wood for Drum hoops 10 days

Return of Coopers Work for the Month of February 1780

Made 240 lining hoops for Drums

42 binding do for do do for do 20 flesh do

put on 2 hoops to a Barrell at the Laboratory

Two days work making Sledge & Hammer handles

One Man one Day Getting up Staves

Trimm'd 5 powder Casks

Made one Ax handle

Made 15 powder Barrells The above Work done by two Men one hir'd the other Enlisted

(provided by Marko Zlatich)

### "THE MUSICK OF THE CONTINENTAL ARMY"

Ву

## John C. Fitzpatrick

THE MUSICK OF THE CONTINENTAL ARMY by John C. Fitzpatrick was printed many years ago in the <u>Daughters of the American Revolution</u>
Magazine. It was also published as a chapter in <u>THE SPIRIT OF THE REVOLUTION</u>. Although the original had a very good format, unfortunately, the basic material has since been proven to be somewhat less than accurate in many respects.

The elaborate military, high school, and college bands of today have little in common with "The Spirit of '76", for the official military music of the Revolutionary War was nothing more than what we would call a fife and drum corps, and comparatively speaking, rather a small one at that. However, it was an indespensable adjunct to the fighting rank and file, and it is indeed questionable if a smile of fancied superiority is justified at the thought of it. Some of us may have heard fife and drum corps and, if in the eastern part of the country, may have been fortunate enough to have heard some good ones; but we cannot be sure that we ever heard one that is really as good as the drums and fifes that swung through the streets of old Philadelphia when Washington was marching to cut off Cornwallis at Yorktown; that squeeled down the Jersey road when he pounded after Clinton's retreating troops; or that filled in the hoarse cheer of the charge at Monmouth, swirling it to a shrill scream of triumph, punctuated by the crash of musket and cannon shot.

The drums and fifes of the Continental Army were taken very seriously by the men of the Revolution, and their contribution to the service, the discipline, and the efficiency of the army was very real. The appeal of uniforms, arms, and flags would not carry so easily without the drums and fifes to wake them into life and action. The scraping thud of marching feet, the flutter and snap of the colors gain vividness and spirit from the rhythmic tap of the drum and the high, clear shrill of the fife.

The camp and garrison calls of our army have long been given by the bugle, an instrument which has evolved from the "bugle-horn" of the British light troops of the late 18th Century, to the present-day trumpet-type instrument. The classic trumpet itself was used by mounted troops. World War I developed a system of whistle and silent arm signals for the march and battlefield that supplanted other sounds for obvious reasons; but the Continental Army took its orders from the drum, accompanied by the fife. By the sound of these instruments it rose in the morning to "The Reveille", assembled to "The Troop Assembly", paraded to "The March", saluted to "Troop To The Colours", marched to inumerable quicksteps and marches, ceased work at "Retreat", and retired at "Tattoo". These signals (later to be termed "Calls" for the bugle) were known as Troop (Assembly), Retreat, and Tattoo, but there were many others.

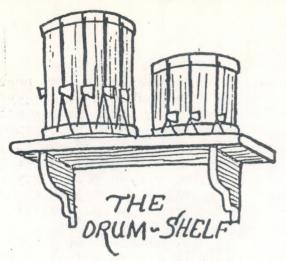
The huge bass drum used by the concert band and the symphony orchestra was unknown in the 18th Century, although there is certain evidence that the "barrel" bass drum (the shell, or body size was of nearly equal proportions, i.e. 24" x 24" or 26" x 26") was contemporaneous with this period. There is no record as yet uncovered which shows that such an instrument was issued to the army, but as in the case of the band instruments, they could have been acquired by other means.

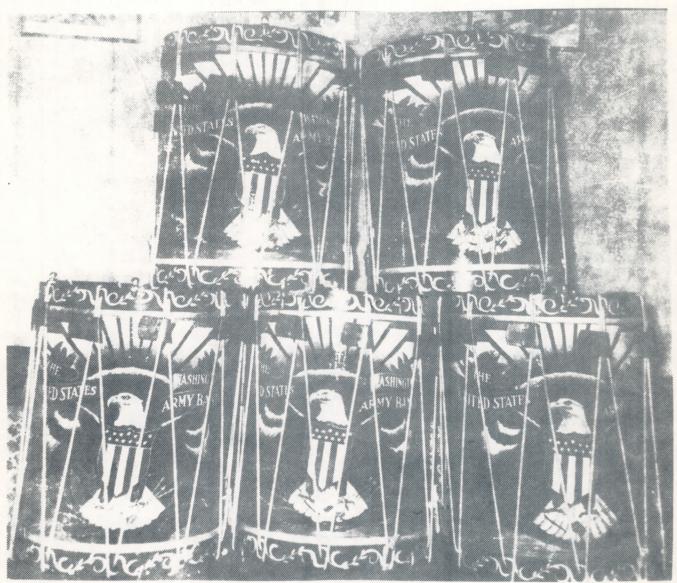
The snare or side drum was far different from those of today. differing in size, proportions, construction, and method of tensioning. It derived its name from the gut or rawhide string, or snares, stretched across the bottom head, which add to the brilliance and give a timbre to the vibrations impossible to obtain in any other way. The diameter of the Revolutionary drum was about 15 to 16 inches, and the depth of the shell was of about the same proportion. The shell was of wood and the drum was roped with hemp cording. This was laced through the top and bottom counter hoops and was pulled very tight (called overhauling) . When the drum was to be played, leather clips called ears, lugs, or tugs were pushed toward the bottom of the drum (called bracing). This pulled two strands of the rope together causing more tension to be applied to the counter hoops, which were mounted over the flesh hoops. Around the flesh hoops were mounted the heads. This was done by soaking the stiff calf or sheep skin until it was soft and pliable, and simply wrapping the skin around the flesh hoop until it came back on itself. When the head dried the natural amount of glue in an animal skin and the method of "tucking" or "lapping" were all that was necessary to hold it in place against the tremendous pressures of overhauling, bracing, and playing. When the drum was finished being used, the ears were slid up the ropes to allow the skin to shrink back into shape. This insured elasticity in the heads. The top head was usually the thicker of the two and was called the "Batter" or "battering" head. The bottom head was named the "snare" head. The several strands of snare were simply jammed between the bottom hoop and the snare head, and the tensioning of the hoops also tensioned the snare. Much adjusting was necessary to achieve the right sound. Some of the European drums had snare "strainers" mounted on the shell which regulated the amount of tension on the snare by a screw and wing nut. The snares passed through the hoop in an opening called a snare "gate". Sometimes a slight and shallow curve was cut into the bottom of the shell where the snares bent across the edge. This helped the "lay" of the snares and much improved the tone. It was called a snare "bed". The American drum was constructed of one piece of ashwood, bent around on itself and fastened with iron nails. Pine "filler" wood was used to reinforce the shell and "stay-hoops" were fitted to the bottom and top to reinforce it. The hoops were probably finished in "Spanish Red" and the shell was varnished. A small number of Brass nails were placed around a vent-hole on the side of the shell as a decorative touch. It was carried on the left thigh with the shell angling so as to rest slightly above the knee. The top hoop was just below the waistline. There is some evidence to show (continued next page)

that the sling was carried over both shoulders and hooked into the rope of the instrument, but there is a record of the army receiving drums from France toward the end of the Revolution with leather slings which were worn on the left shoulder, had two pockets in front in which to put the sticks when not in use, and had an iron hook to suspend onto the drum ropes. Sticks were issued with the drum and were of a size comparable to the largest used today. This would indicate an "Open" style of drumming which has, after all, been passed down to us by American tradition, and is bourne out by early English and American books on the subject.

The fifer was usually inseperable from the drummer, although the calls were mainly executed on the drum with melodic accompaniment by the fife. Calls could, and sometimes were executed by drum only. The fife itself differed little from the instruments being produced today. The fingering holes were usually of uniform size, the "blow" hole was sometimes smaller and the ferrules were diminutive compared with later fifes and early fifes were frequently made of boxwood which is seldom seen today, but these were the main differences. Apparently there was as much controversy as to basic pitch and keys as there is to this day.

(To be continued)





The last drums to be worked on by Sanford E. Moeller. Finished by Charles "Buck" Soistman for The United States Army Band, Washington, D. C.

Memorandum from Thomas Jaquette to Tench Coxe dated February 4, 1812, Coxe-Irvine Papers, Quartermaster General Records, Record Group 92, National Archives:

Subject: Dimensions of a Drum as Furnished for the Use of the United States

Diameter of shell 15-3/4-16", white oak with 7" lap; 79 brass nails; depth from  $14\frac{1}{2}$ -15", about 1/8" thick.

Brace hoops 1-3/4" deep and 3/8" thick made of hickory, rounded on the top. Flash hoops 1-7/8" wide and a full  $\frac{1}{4}$ " thick made of hickory.

Inside hoops  $1\frac{1}{4}$ " wide, a full  $\frac{1}{4}$ " thick.

Batter head - calfskin, snarehead - sheepskin; snares made of sheeps gut well finished.

Cord 114" long made of sheeps gut well finished.

Ten braces  $6\frac{1}{2}$ " long, 1-7/8" wide.

Drum carriage 14 yards white worsted webbing, 25" wide, finished with leather and button.

Drum sticks 18" long of heavy West India wood.

Osnabrig cases made to draw with a small cord of hemp or flax.

Brace hoops painted with the best vermillion and the shell varnished with the best copal varnish.

The eagle painted in the best manner on a blue ground with thirteen stars and thirteen stripes, the ground to extend 22" around the shell.

Information received from Detmar Finke, OCMH from his notes Nov 30, 1965.

Don Kloster, Military History

(Provided by Marko Zlatich)

#### NAUTICAL

U. S. Navy...ca.1840 Drum Signals.....Tattoo

"Twice every day do you not jump to your quarters at the sound of a drum? Every morning, in port, are you not roused from your hammock by the reveille, and sent to it again at nightfall by the tattoo?.....

## U.S.MARINE CORPS...ca.1840

"Opposite, was one of the marine messes, mustering the aristocracy of the marine corps-the two corporals, the drummer and fifer,..."..........

"All large ships of war carry soldiers, called marines. In the Neversink (A ficticous man of war) there was something less than fifty, two thirds of whom were Irishmen. They were officered by a Lieutenant, an Orderly Sergeant, two Sergeants, and two Corporals, with a drummer and fifer.....

("White Jacket" by Herman Melville)



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Sir, If you will be so obliging as to direct me a line by mail whether you would take them of me, you will much oblige me.

Mr. Callender Irvine, Esquire

Montgomery, Pottsgrove, Sept. 21, 1812

from yours Respectfully,
Obadiah Seely

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