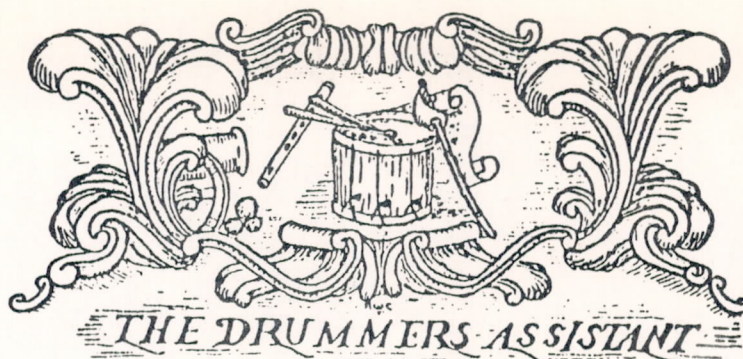


THE DRUMMERS ASSISTANT

VOLUME III

WINTER, 1964

Number 4



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Winter, 1964

Number 4

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

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

- ANDREW LEWIS ORDERLY BOOK

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THE DRUMMER'S ASSISTANT

A NOTE FROM THE EDITOR

Since the Drummer's Assistant's advent in January 1962, the growth of the quarterly has not been as fast as we would have liked.

This is particularly true in the case of subscribers from Ancient Corps, the very fraternity for which the magazine was conceived. Amazingly, there is only a little better than 20% of all Ancient Corps now subscribing and, although we have a goodly number of individual subscribers, by far the bulk of those are not members of fife and drum units.

Colonial Williamsburg has gone to great lengths to provide a sort of "Information Service" for Martial Musick buffs, and has subsidized the cost of producing the D. A. to a very large extent.

Because fully 60% of production costs are borne by C. W., a greater cross-section of the individuals in fifeing and drumming really should support this effort if it is to survive in its present format.

The Drummer's Assistant was not, and will not be designed as a money-making proposition. It was conceived purely to be a sounding board of the "Ancient" movement, and as such, is the only paper to do so. For this reason, if no other, it deserves your loyal support.

We have, and will continue to state, that the D. A. is your quarterly. If there is something you think should be included, it would be a service to the Ancient community to let us know.

The D. A. needs all the subscribers and as many diversified contributions as possible, no matter how modest these articles may seem.

In an effort to make the paper more available to all hands, the cost for all comers has been changed to a flat \$3.00 per year. This goes for back issues also, as long as they last. There is still a limited number of the earlier issues available at the cost of 75¢ each, including the broadside. Vol. I, Nos. 1 and 2 are now out of print, and some others are in very short supply.

I hope you will cooperate with me on this venture, and spread the word about our publication. Surely, the Ancients need and deserve as much. Remember, the more subscribers, the lower the individual cost.

One last word, as the publication represents a combined effort by many volunteers, sometimes it is not possible to meet the mailing deadline. We will make every effort to do so, however, if the D. A. does come a bit late, we hope you will understand.

GEORGE P. CARROLL
EDITOR

DRUMS IN THE VALLEY

By - ED OLSEN

Any trip to Connecticut's Tobacco Valley is a pleasant experience. A visit to the Warehouse Point Corps' Old Timer's Night is a Spring delight.

Upon entering the new firehouse, we couldn't help but recall the old frame firehouse on the hill with the fuses that blew, always at the critical moment, and the warm patina of well-being and happy gatherings. Who could forget the trek up the age-dark stairs, with the wainscotted rail that slide from view to reveal a line of high cut brogans, rapping out their metronomic tattoo below fifing fingers nimbly working the loom of yesterday's America? Abraham Lincoln gazed benignly, from out the ubiquitous chromo, upon a display that, but for the modern dress and electricity, might have been witnessed during his circuit riding days.

Honest Abe still presides over the feverish fifes and deafening drums, and the music is accompanied by as vigorous a stampede as ever. But there the visual affinity ends. The powder blue of the new walls vying, in their fluorescence, with the porcelain magic of the modern kitchen bespake current rather than Ancient affairs. In truth, a less dedicated group could never have bridged the transition, but the boys from the Point are as a group apart. Unfettered by the jealousies and frustrations that darken the outlook of all too many of our current traditionalists, these fellows are free to direct their energies toward placidly productive channels. They would remain unaffected no matter what the amount of their good fortune might be.

A most satisfactory gathering of townspeople and corpsmembers turned out to honor the Old Timers, and the hosts outdid themselves with the generous refreshment...both solid and liquid. Two things seem typical of the male population thereabouts, the perpetual big black Connecticut "broad-leaf" cigar and the fact that everyone - merchant, businessman, fireman, what have you, has once played with "The Old Point." This, added, naturally, to the general conviviality, din and crush at the cooler chest, which was presided over by that genial fifer, Tom Irwin. Poor Tom is plagued by a rare North Irish malady...sneezing fits. It seems that this complaint can be alleviated by nothing less than a liberal helping of the spirits, hence the necessity for him to remain hard by his medicine.

Ralph McComb, though difficult to recognize without his beard, acted as Master of Ceremonies and after requesting a moment's silence and a muffled roll for the deceased Fred Behring, Mike Kilty and Albert Fry, he presented a hand made ring to Mrs. Jack Turner and tie stays to Ted Kurtz, Wilson Wadsworth, Pete Mietzner and Bob Von Deck. The gifts, designed by corps flag bearer Chas. Garrow, were in appreciation for services rendered to the W. P. Corps and the Ancient movement at large.

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Pete Mietzner receives
a souvenir of the occasion
from Major McComb.

Being stocked with a plentitude of bitter-enders, the playing continued well into Sunday morning and it was a crushingly quiet vista that greeted us when the doors were at last thrown open for the home-ward bound. The moonligh view of the nearby red barn, surmounted by the glittering white steeple of the adjacent old church, seemed to paint a picture resoundingly proclaiming, "This is New England!" But the spirit that had been found within the shining new firehouse was much more what we would like to consider typical of an area caught up in the maelstrom of mechanical progress.



Bob Von Deck - 1937
Nat'l. Champ Drummer &
Pete Mietzner, of the
Moodus Corps, rap out a
Few.

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HOW AND WHERE I LEARNED TO DRUM

'Twas back in nineteen-hundred,
Just fifty years ago,
When first I heard the roll of drums,
And it set my heart aglow.
About eight-thirty in the evening,
If memory serves me right
The moon was shining brightly,
And 'twas a balmy August night,
In a little village called Moodus;
Just a country place remote,
Where ancient drumming reigned supreme
And on history's page it's wrote;
Where rudiments were known as rules
And a piece was called a beat;
A soft pad used while learning,
Where one could not fake or cheat;
Where change-hands weren't called shivers,
Or a three stroke roll a ruff;
Where the men who taught this ancient art,
Were strict and knew their stuff;
Each blow was struck distinctly,
For a rebound did not go;
Each hand was raised to the shoulder,
With instructions thus and so.
Rhythm, time and execution
Were drilled into the bone,
And a single drum made music,
When one chose to play alone.
They had a system too, quite unique,
Not found in any book,
'Twas the works of a great musician,
Named Dr. U. S. Cook.
Yes, the style was quite unique indeed,
But for all they did not boast,
And eighty years ago and more
'Twas the talk from coast to coast.
So this is where and how I learned to drum
Justly proud to say,
This mention made as a matter of fact,
In no conceited way.

PETE MIETZNER, JAN. 17, 1950

Peaceful Co-Existence

Since the very beginning of this nation, fifes and drums have been a part of our American heritage. A rebirth of interest in the musical form gathered momentum following World War II in its traditional home-- New England.

From its center in Connecticut it has spread to Massachusetts, New York, Pennsylvania, Virginia and even the Midwest.

One result of this renewed interest has been a discussion of the traditional and progressive elements of fifes and drums. It seems vital to the continued growth and public recognition of the musical form that "the best of both schools" not only survive, but prosper.

Any analysis or debate of this subject must begin with a general definition of terms. Almost immediately, the confusion begins.

WHAT IS an ANCIENT FIFE and DRUM CORPS?

Is it a music unit where instrumentation is confined to fife, snare drum and rudimental bass drum which usually plays its music at a "time" of 110 beats per minute?

- Must the drums be controlled by rope?
- Must the Corps play music only of a certain period?
- Must it have uniforms topped off by a Tri-Corn hat?
- Must it play on fifes made of a certain material?
- Must it use fifes turned to a certain pitch?
- Must it follow a certain system of drum beating?
- Must it use a period system of harmony and counterpoint?
- Are twirling majors acceptable in Ancient corps?

WHAT IS A TRADITIONAL FIFE AND DRUM CORPS? Is it the same as an "Ancient" unit?

WHAT IS A PROGRESSIVE FIFE AND DRUM CORPS? Is it one that plays in a different tempo than 110 beats per minute? Is it a unit which features a twirler, has male and female members, uses rod drums?

The organized drum corps associations in Connecticut and New York provide the framework for a completely general definition which classifies "Ancient" as to a "time" of 110 beats per minute and an instrumentation of fife, snare drum and rudimental bass drum. And, that is where it ends!

The associations make no mention of uniforms or twirlers or rod drums or musical repertoire or system of playing. Neither group, for example, quotes an organization such as the National Association of Rudimental Drummers on standardization of rudiments.

George Carroll, in his informative and interesting publication THE DRUMMERS ASSISTANT suggested a further definition(not including instrumentation or tempo) in the October, 1962 issue.

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An "Ancient" Corps was defined as a unit playing music originating before 1840 and a "Traditional" Corps as one playing music originating after 1840. Further, it was suggested that uniforms be confined to the period 1700 to 1820.

What promoted Drum Major Carroll to suggest the framework for a definition was the excellent idea of a national contest for fife and drum units representing the various official drum corps associations.

Yet, if the Connecticut Yanks had won the Senior State "Ancient" title they would be ineligible to compete. Their uniforms are loosely patterned after the Civil War and not authentic and some of their music is post Civil War. And, they are recognized as one of the most outstanding of senior units.

Perhaps the one standardization which can be accepted as forming the basis of a definition for "Ancient" is that accepted by both the New York and Connecticut associations.

Let us assume, then, that we must further categorize members of the Ancient fraternity. How about using the words traditional and progressive to good advantage?

What is a "Traditional" fife and drum unit? Let us suggest an "Ancient" group which seeks to re-create as closely as possible that form of musical sound and military appearance in a specific historical period. This may include music, method of playing, type of instruments and uniforms.

What is a "Progressive" fife and drum unit? Let us further suggest an "Ancient" unit which draws upon various periods of history for its music and does not seek to present itself as a representative of a specific period either by authentic uniform or musical repertoire.

A brief examination of the evolution of the "Ancients" in the United States will point out some of the reasons why the traditional and progressive schools are now and have always been, with us.

The method of presentation of fife and drum -- both musically and historically -- evolved quite naturally from our European forefathers, principally the English, the Scotch, the Irish, the Swiss and the French... (Prussian influence was great during the Revolutionary period through General Von Steuben).

The Colonial method of presentation and musicianship was modified in the Revolutionary period and again during the Civil War era. This modification continues, today, and "for the good of the order" let us hope it never stops... this change, this evolution.

If the progressive school had not existed in the 1860's there would be no Bruce & Emmett book. The progressives seek to enhance the music by arrangement and techniques of musicianship. Therefore, much traditional music becomes modified or rearranged.

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An outstanding example of this is Emmett's "Girl I Left Behind." In altered form it sounds almost completely different from the original arrangement.

How many systems of "Ancient" drumming are there? Which is traditional and which is progressive. They were all progressive at a certain period...when they were "new." There are too many differences among Ashworth, Potter, Wilcox and Bruce and Emmett to begin a discussion here.

Standardization for all rudimental drumming in the United States was attempted in the 1930's by the National Association of Rudimental Drummers, which formalized the "standard 26" and put them down on paper. Since that time we have had the Burns Moore system, the Moeller, Sturtz and Parks systems.

Consider the fife, simply as a musical instrument. How traditional can a fife made of plastic really be? The point is, it is practical... so are rod drums for novice "Ancients" units!

What fingering system must a fifer use to be considered "Ancient." How about the pitch of the instrument?

The Ancient Mariners of Guilford, for example, have used chrome plated metal fifes. Colonial Williamsburg recently used the 6 hole "McDonagh model" with multi-conical bore. The Lancraft of West Heaven use the "Cloose" model with brass lined head joint.

The three distinct types of fife outlined here do not blend, one with the other, yet all produce favorable sounds when played by an accomplished fifer.

The fife once used by Williamsburg is in concert pitch and can span three chromatic octaves. But, must a fife be out of concert pitch to be considered a fife?

In referring to Brooklyn's Sons of Liberty Corps a recent DRUMMERS ASSISTANT article described them as having "new sounds in ancient music... and all but standing the ultra-conservatives on their collective ears."

The article continues, "Two things were now obvious. No longer was the field of "Ancient" activity confined within the borders of one state (Connecticut) and never again would 'The Road to Boston' be considered an indication of the Ancient's ability."

- Well, this is precisely the point. Here, then, is an excellent example of progress. Organized in 1947, the "Sons" rules the contest roost (Northeastern champions from early to mid 1950's) for several years. The progress of this unit was based on tradition and certainly there are few among us who will deny that the "Sons" are a fine ANCIENT CORPS. Still and all, there had to be a progressive school. Without it we probably would not have had the Sons of Liberty.

Certainly, today, the traditional school and the progressive school are both growing in great numbers. Every year new techniques of playing

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are developed and further research is done into the historical development of fife and drum.

Is the activity of 1964 enough? Should the movements -- traditional and progressive -- stop now.

Each "school" seems so necessary for the healthy growth and prosperity of the wonderful musical form -- the fife and drum!

BILL PACE

#

I received the above last month, just before a meeting of The Brigade of the American Revolution in Temple Hill and, as these two points of view compliment each other, I would like to make the following comments:

1. The contest I had envisioned was conceived for the City of Williamsburg, and as most know, this is the restored 18th century Capital of Virginia. Because of this, an effort is made to confine all activity here to exemplify that period. I had not meant to imply any restrictions as to who could compete in a national contest.

2. I think the broad approach to this very vital question needs to be considered along three basic lines.

A. Historical

B. Musical

C. Traditional

A. Although many attempts have been made to make a unit appear authentic in the dress of certain periods, with varied degrees of success, much more research is needed by corps members to enable them to be as authentic as they desire, in regard to tunes played, drum systems, drill, instrumentation, equipment as well as dress.

B. I have experienced the negative approach of some organizations who, in good faith, impose a set of rules upon a certain class of musical endeavor. Unfortunately, the results of these rules often tend to cause musical stagnation rather than healthy growth. On the other hand, some rules are so broad and general, that very often vastly different musical groups find themselves in competition, to the betterment of neither. I feel more defined rules are needed if we are to keep from competing the "cows" with the "horses", and yet, the progressive growth field music has had down through the years should not be impeded in any way.

C. We have inherited a wonderful style of field music which would definitely seem to have strong roots in the British Isles. This system has many varieties and individualisms, but broadly speaking can be nailed down to an "open" style of

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snare drumming, the indigene two-stick "rudimental" bass drumming, and fifing on a cylindrical, key-less, 6 holed (for fingering) fife, (multi-bored fifes notwithstanding). If this system which has stuck with us, fortunately, these last 200 years, we should be wary of where we are headed. The British have fife and drum corps today which are little if any like those of 200 years ago. They have progressed(?) to a variety of different sized fifes used together, having tapered bores, several mechanical keys, and play modern march-type music in several parts. Because of the "refinements", the drumming has deteriorated to a quasi-dance band style, with use of very light sticks, thinner heads, smaller drums, and yes, even wire snares. The bass drums play a solitary single stroke on every pace, and to round out the percussion, cymbals and tenor drums are added, replete with Scottish flourishes. The Swiss, German and French schools of drumming, although very interesting and challenging on their own, have little in common with "Ye Olde Ancient Style". (Although there are certain similarities). The main point is, however, where are we headed? In partial answer to that I humbly submit a report I was requested to present to the Governors of The Brigade of the American Revolution, wherein you will find some very tight strictures indeed. These should not be construed as my suggestions for every fife and drum corps, but rather as a basic guide-line for those units wishing to get as close to the musical endeavours of the Revolution as is humanly possible today. "If the shoe fits. . . ." This way, I hope I have helped clear the deck for the eventual understanding of what an 18th Century fife and drum unit really was, and thereby provide at least a partial answer to the questions broached in Mr. Pace's fine article.

BRIGADE OF THE AMERICAN REVOLUTION

INSPECTOR OF MUSICK'S REPORT

This is a listing of the requirements for regimental musick as proposed by the Brigade Inspector of Musick, Lt. George P. Carroll, and approved by a board consisting of:

Brigade Commander, Capt. George Neuman
Brigade Deputy Commander, Lt. George R. Kusel
Brigade Inspector General, Lt. Wayne M. Daniels
Brigade Paymaster, Lt. Walter J. Nock

1st. November, 1964

ORGANIZATION

SIZE

Musick units should consist of an equal number of fifes to drums. Infantry units being allowed up to 10 fifers and 10 drummers, including a Drum Major and Fife Major. Artillery units allowed up to 12 fifers and 12 drummers including a Drum-Major, and Fife Major. In the case of unequally divided units, the drums may exceed the fifes, however, the fifes should not exceed the total of drums with Drum Major and bass drummer.

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It is suggested that the ideal set-up would be 8 fifers and 8 drummers, as Continental music units were rarely up to full strength.

FORMATIONS

1. For battle re-enactments or tactical drills, the drum-major shall be required to play a snare drum and no bass drum will be used. Signals as to evolutions will be given by the fife-major or Drum-major with their instrument. Musicians will usually be with their companies under these circumstances.

2. For the following beatings:

Reveille
General
Troop
Retreat
Tattoo

and for parades of a ceremonial nature, the Drum-Major may conduct the musicians with a staff or cane, and one bass drum may be used, however, no additional men may be utilized for these purposes, the regimental field music must supply them. IE:

Battle and Tactics

F F F F
F F F F
S S S S
S S S S

F or FM - Fife Major
D or DM - Drum Major

B - Bass Drummer

Parades and Ceremonies

<u>DM</u>		<u>DM</u>
F F F F		F F F F
F F F F		F F F F
	OR	
S B S		S S S S
S S S S		S B S

F - Fifer
S - Snare Drummer

INSTRUMENTS

FIFES

Any wooden, Bb, one piece fife will be allowed. The following will not be allowed:

2 piece fifes
Chrome plated ferrules
Metal fifes
Plastic fifes with chrome ferrules
Fifes in C

Mouthpieces will only be allowed in cases where the player has no teeth.

SNARE DRUMS

Any wooden-shell, rope-tension snare drum may be used providing the depth of the shell (without hoops) is within 2" of the width of the

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shell. ie: 16" wide x 14" deep or 16" wide x 15" deep, OK. 16" wide x 16" deep, OK. 16" wide x 17" deep, OK. 16" wide x 18" deep, OK. 16" wide x 13" deep not allowed, 16" wide x 19" deep not allowed.

Wire snares - not allowed
Feet - not allowed
Plastic heads - not allowed
Rods - not allowed
Chrome plated hardware - not allowed

BASS DRUMS

The same general rules as for snare drums, except the width of the shells must be at least 3/4 that of the depth. ie: 18" wide x 24" deep, (without hoops).

PAINTING

No heads to be painted. Shells permitted to have one simple emblazonment and/or a tack design. (See Brigade Inspector's Comments).

MUSIC

FIFES

Any tune in the following books may be used for Brigade purposes:

D. Rutherford "The Compleat Tutor for the Fife."	ca 1750-55
T. Skillern "Compleat Instructions for the Fife."	ca 1780
J. Greenwood Manuscript Book	ca 1780
Beck Manuscript Book	ca 1784

The appended tunes, with their own or other drum beatings, may be utilized - see mimeographed sheet.

Volume III of the Carroll Collection will be published shortly, and will include the 18th century Camp Duty especially collected and interpreted for the Brigade.

DRUMS

Any drum beating in the following books may be used for Brigade purposes.

C. Ashworth " A New Useful & Complete System of Drum Beating	1812
S. Potter "The Art of Beating the Drum"	1815
Rumrille & Holton "The Drummer's Instructor"	1817
Lovering "The Drummer's Assistant"	1818
Robinson "The Mass. Collection of Martial Musick" - Volume I	1818
Volume II	1820
Volume III	182?
Bruce & Emmett "The Drummer's & Fifer's Guide"	1862
Hart "Instructor for the Drum"	1862

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Tunes and beatings may be had from the Inspector of Music, Lt. George P. Carroll, Drawer "C", Colonial Williamsburg, Williamsburg, Va., at no charge for the first ten sheets, and at 10 cents per sheet thereafter on each order.

TEMPO

About 96-100 beats per minute for quicksteps and 58-76 beats per minute for common time. Jigs, Reels, Hornpipes, Minuets, Cotillions, and etc. may be played at a temp set by the Drum-Major.

EQUIPMENT

Leather or Web slings may be used, however, no chrome plated hardware may be used.

Metal fife cases may be used.

Drum-Major canes or staffs, must not have chrome plating, and should be finished in Regimental colors.

Bass and Snare drum sticks may be made of any wood.

DRILL

The Von Steuben "Regulations" will be the basic drill of the musick, however, some slight revising must be made to render fife and drum units effective.

1. Musicians must face to their front in order to see drum-major's signals.
2. Dress must be slightly open so that drummers may perform without colliding.
3. Counter marches must be worked so that the front rank maintains it's front. (After a counter march, the front rank must file through to regain the front.)

N.B. These guideposts were set up with the best information available as to authenticity of music in the Revolutionary War.

Should any member of the Brigade find documents or materials which shed new light on this subject, the Inspector of Music will gratefully acknowledge such information, and make any changes deemed proper.

All uniform specifications are considered by:
The Inspector General of The Brigade
Lt. Wayne M. Daniels
279 Maywood Avenue
Maywood, New Jersey

For application forms and additional information, write The Inspector General.

TUNES APPROVED FOR USE IN THE BRIGADE OF THE AMERICAN REVOLUTION

Turkish March or				
1st Turks March	p.9	Rutherford	1750-55	(Not one in Carroll Book)
Dead March	p.15	"	"	
<u>Turks March</u>	p.17	"	"	" " " " "
Count Browns March	p.18	"	"	
Capt. Moneys March	p.18	"	"	
Dukes March, The	p.18	"	"	Drums-King William p.82 B&E <u>p.37CCI</u>
Prince Ferdinands March	p.18	"	"	
Albinia Quick March	p.33	Skillern	C1780	
Bedfordshire March	p.31	"		
<u>Coronation March</u> or				
Hail The Conquering Hero		"		
Count Saxe's March	p.29	"		
Capn. Reed's March	p.32	"		
Duke of Gloucester March	p.26	"		
Duke of Gloucester's new March	p.23	"		
First Coldstream March	p.27	"		
Guardian Angels	p.21	"		
Gen. Wolfe's March	p.25	"		
Hob or Nob	p.22	"		
Installation March	p.27	"		
<u>Janizary's March</u> or				
Lord Ancrams March	p.28	"		
King George the 3ds. March	p.31	"		
King of Sweden's March	p.33	"		
King of Denmark's March	p.33	"		
King of Prussia's March	p.34	"		
Lange Lee	p.18	"		
La Promenade	p.20	"		
Lord Harrington's March	p.30	"		
Marionets	p.19	"		p.28, 29CC2

<u>Marquis of Granby's March</u>	p.22	"		
March in the Deserter	p.24	"		
March in Judas Maccabeus	p.25	"		
March of the 15th Regt.	p.26	"		
Marshall Lowendahl's March	p.32	"		
Marshall Saxe's new March	p.34	"		
<u>Paddy Whack</u>	p.19	"		p.30, 3I CC2
<u>Prince Eugene's March</u>	p.29	"		
<u>Restoration March</u> or Slipi	p.29	"		
<u>Soldier's Joy</u>	p.21	"		<u>P14CC2Drums & Girl I Left</u> p 14 Hart
Second Coldstream March	p.28	"		
Bank, The	p.17	"		
Irish Widow, The	p.19	"		
<u>Shambuy, The</u>	p.20	"		CCI p.45
Pantheon, The or Penn. Quick March	p.20	"		
Waterman, The	p.21	"		
Courtship, The	p.21	"		
2nd Grenadier Guards March	p.22	"		
Third Coldstream March	p.28	"		

<u>Come Haste To The Wedding</u>	p. 4	Greenwood Drums- <u>Corkonian p60 B&E</u>
Master Linleys Hornpipe	p. 6	"
<u>God Save the King</u>	p.10	"
<u>L'oiseau Royal</u>	p.11	" Drums-Champlain,Queens- town Heights R&H
<u>Over the Water to Charlie</u> with Variations	p.13	" Drums-Baltimore I & II, Cubie's March & Double Drag CCI
Jack's Delight	p.16	
On Pleasures smoothe Wings	p.20	
Take Me Jenny	p.21	
Ty Tol	p.26	
Ye Warwickshire Lads	p.27	
Dorsetshire March, The	p.28	
<u>Granachree Molly</u>	p.30	Drums - Rosebud Reel - Hart
Don Fisco	p.31	
Love for Ever	p.32	
Jigg	p.33	
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<u>Boston March</u>	p.37	Drums - same - R&H
<u>My Dog and My Gun</u> or "The Troop"	p.38	Drums - same - Hart
Jigg	p.38	
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Maggie Lawder	p.45	
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<u>Successful Campaign</u> or Susan's Favorite	p.48	p.16, 17 CCII
Highland Laddie	p.49	
<u>Fishers Hornpipe</u>	p.50	Drums - Conklins 2/4 - Hart
<u>There is no Luck About the House</u>	p.50	Drums - CC I, p.14
Allemand Swiss	p.52	
Melonis Gig	p.53	
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Boston Delight	p.63	
<u>Haymaker</u>	p.67	
O'Kelly	p.67	Drums-St. Louis Waltz & Bear Grass B&E
<u>Highlander's March</u>	p.71	
Hessian Camp, The	p.71	
<u>Chain Cotillion</u>	p.72	
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NOTE:

Underlined Tunes - Drum Beatings officially adopted.

Dotted Lines - Drum Beatings pending adoption.

No lines - Use any drum beating from the books stipulated in report. Said beatings should be submitted to Inspector of Musick or consideration of adoption.

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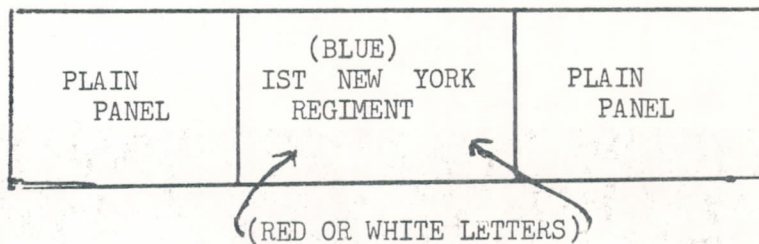
DRUM DECORATION AND PAINTING

Drums may be decorated with brass dome head tack patterns of the 18th century. These patterns are available as Publication #17, Office of the Inspector General. Such drums usually bear no decoration or painting.

No drum heads are to be painted.

The front third of a snare drum shell may be painted with any of the below listed designations, emblazonments, or insignia.

I/ Background - The color of your regiments coat(not reversed.)
Lettering color - the color of your regiments facings(not reversed).
Example: First New York Regt. would have a blue coat faced with red; musicians would have red coats faced with blue; drums would have blue background with red letters. If the contrast of letters to background is not sufficient, white or black letters may be used. Letters and unit designation - Roman Block letters of the 18th century only, unit designation to be abbreviated as on regimental colors of the period. See below.



II/ Background - Either the colors of your regimental coat, or of the facings. Decorations - the coat of arms of your state if your state had any during the Revolution. (See regimental colors of the 3rd N. Y. in Albany). To be painted in the 18th century style. Note: Some state coats of arms have been altered since the Revolution.

III/ General American Symbols or Insignia.

Background - natural, or either the color of the regimental coat or its facings. Symbol - Coiled snake with legend "Don't Tread on me"; Thirteen linked rings in a circle around an orb bearing the legend "We Are One".

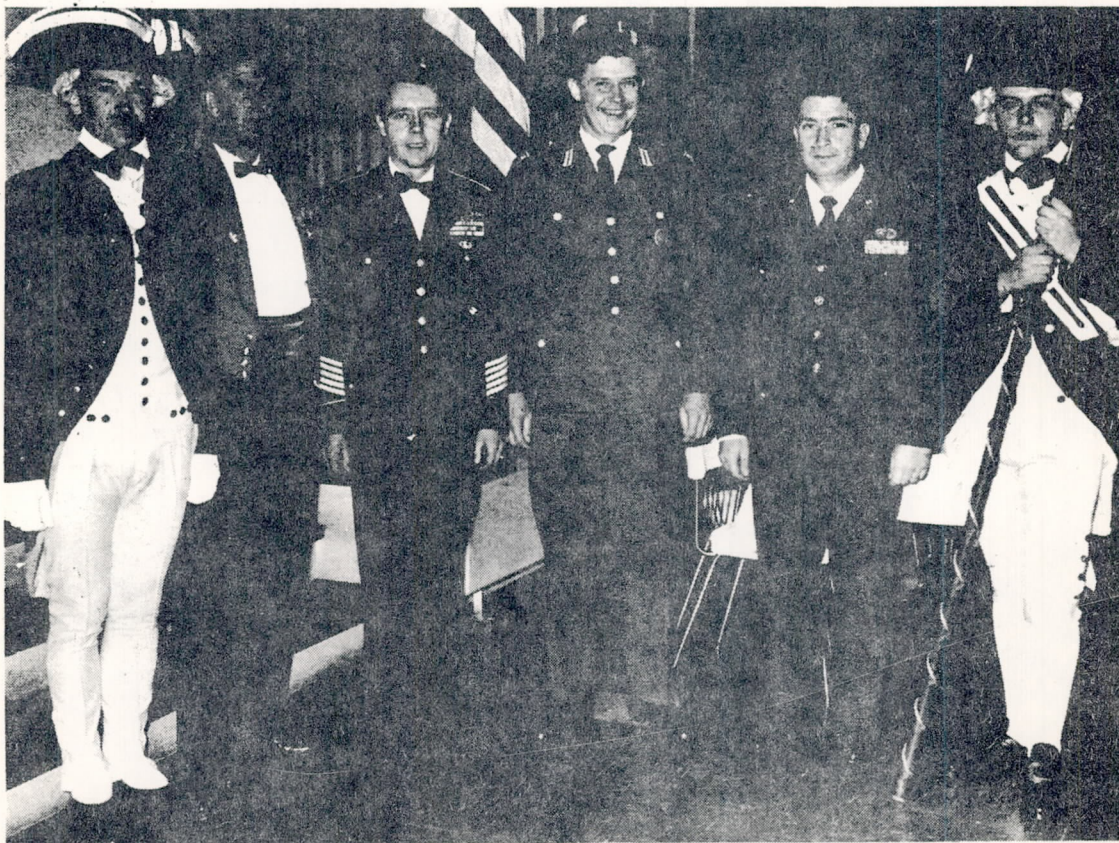
IV/ Trophy with Unit Designation.

Background - natural, or any desired color. Symbol - a belted oval superimposed on an 18th century trophy of war. Unit designations to be within either the belt circlet or the centeroval and to be abbreviated as in #1. See below.



NB The above four combinations of painted decoration are not to have their components mixed or interchanged. The designs listed are authentic and are typical of the comparatively conservative styles of drum decoration and other symbolgy of the American Revolution. Design #4 is the best documented of the list, there being three such drums in existence.

Should any member of the BRIGADE find documents or materials which shed new light on this subject, the Inspector of Musick will gratefully acknowlege such information, and indicate any changes deemed proper. Uniformity of insignia within a unit is recommended since such decoration was usually contracted in a lot.



MANY MEN, ONE MISSION--Members of the Old Guard Fife and Drum Corps flank sergeants-major of the four great Western Powers (from left) Britain, U.S., West Germany and France--at a party in Berlin during the Old Guard's European tour.

THE DRUMMER'S ASSISTANT

(Pull-Out Section)

PANORAMA

EMMETT WAS DRUMMER-AUTHOR - By Andrew V. Scott

Modern Research Reveals

Courtesy Drum Corps World
June, 1958

B. G. New York writes: "For some considerable time a rumor has been spread that Daniel D. Emmett was a drummer, and that he also was the author of a Drum Book. I have spent almost two years - without success - trying to find any foundation to this story.

An told time drummer informs me that when he was a young drummer the same story was making the rounds, but no one to his knowledge has ever proved it to be true.

He showed me a copy of "The Drummers' and Fifers' Guid" by George B. Bruce and Daniel D. Emmett, and pointed out to part of the Preface which reads: "The Author for years, served in the United States Army as Drum Major and also as principal instructor of the Drum and Fife, at the School of Practice on Bedloe's and Governor's Island, where his success as an instructor, has won for him the approbation of Lieutenant General Scott, General Wool, Adjutant Generals Jones and Thomas and other officers of rank. His long acquaintance with the leading fifers in the United States, enables him to avail himself of their experience, and he is specially fortunate in securing the aid of MR. DANIEL D. EMMETT, late principal fifer in the 6th U. S. Infantry whose name is sufficient guarantee for the correctness of the Fife department of this work."

You will note that no reference whatsoever is made regarding Drum Instruction as far as Emmett is concerned. Recently I have become a reader of the Drum Corps World and have read your very fine articles, and although I doubt very much whether anyone could give a feasible answer to my problem, many corpsmen have advised me to get your opinion. I now know that research is a tough grind, therefore I will not be disappointed if I do not get an answer."

Answer: In order to penetrate the fog of the past, pertinent facts require diligent research. For little scraps of information one has to grope through ponderous volumes of frequently most uninteresting matter; for every relevant paragraph one has to read hundreds of pages; it is a challenge, B.G., not a grind.

One of his earliest volumes of instrumental music, evidently prepared with a view to publication is "EMMETT'S STANDARD DRUMMER". The title page, neatly lettered in the author's own hand, is as follows: "EMMETT'S STANDARD DRUMMER, containing all the standard beats and routine duty (both for drum and fife). As now used in the United States Army, according to the "Ashworth Mode". The whole rendered plain and concise by Daniel D. Emmett. Following this is the preface which reveals the

THE DRUMMER'S ASSISTANT

military record of the author and explains where he got systematic instruction in music. It is here presented without change of punctuation or capitalization.

PREFACE - With the public, and particularly that portion for whom this school is intended, I deem it necessary to inform them by what authority I claim to be competent to issue a work of this kind.

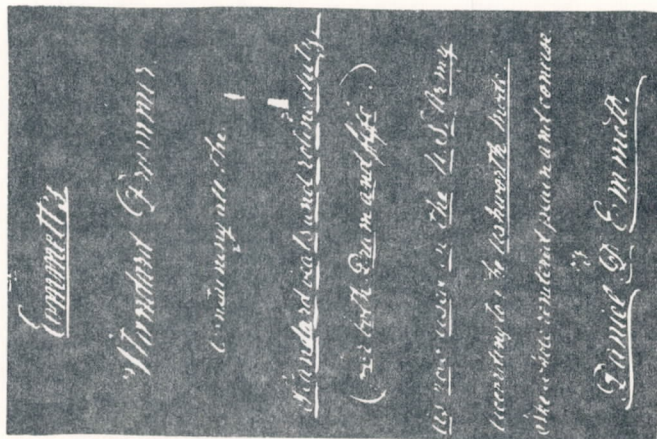
At the early age of 17, I enlisted in the U. S. Army as a Fifer, and was stationed at Newport Barracks, Ky., the then school of practice for the western department. For one year, or more, I practiced the drum incessantly under the tuition of the renowned John J. Clark (better known as "Juba") and made myself master of the "Duty" and every known "side beat" then in use. Being transferred to the 6th U. S. Infantry, then stationed at Jefferson Barracks, Mo., I was retained as "leading fifer" until discharged.

In the meantime I continued my drum practice which was then taught according to the school of Ashworth. In after years I traveled as a Small Drummer with the celebrated Edward Kendall while he was leader of Spaulding and Rogers Circus and, I benefited from his superior qualifications as a drummer, and with the foregoing experience I humbly submit my "Standard Drummer" to those who wish to become adept in the art of drumming. THE AUTHOR

In the life section of this work Emmett writes: Copied by my old fife instructor Sandie McGregor at Newport Barracks Kentucky in the year 1834, DDE.

Years later he collaborated with George B. Bruce, Drum-Major and principle instructor of Drum and Fife on Bedloe's and Governor's Islands, in compiling a book on the "Duty" in strict confirmity with that officially authorized for use in the garrisons and camps of the U. S. Army. It became better known to Military Drummers as the "Bruce and Emmett".

In 1904, Daniel Decatur Emmett bid this world "goodbye and bequeathed the soul stirring melody of "Dixie" to posterity.



CUT ALONG THIS EDGE

THE DRUMMER'S AND FIFER'S

G U I D E :

OR

SELF-INSTRUCTOR;

Containing a plain and easy Introduction of the **RUDIMENTAL PRINCIPLES** for the **DRUM** and **FIFE**; to which are added, **Marches, Quicksteps, Side-beats, Troops, Retreats, Signals, Calls, &c.**, with explanatory remarks, when to be used: also, the **DUTY FOR GARRISON OR CAMP**, to be performed by both instruments, as used in the **U. S. Army**, the **DRUM MAJOR'S DUTY**, the fundamental principles of **MODERN DRUM MUSIC**, **BEATS FOR DRUM CORPS, &c., &c.**

BY

GEORGE B. BRUCE,

Of the Seventh Regiment N. Y. S. M. (National Guard) Band.

(LATE DRUM-MAJOR AND PRINCIPAL INSTRUCTOR U. S. A., AT BEDLON'S AND GOV. RHODE'S ISLANDS, NEW YORK HARBOR.)

REPRODUCED BY

"THE DRUMMER'S ASSISTANT" - COLONIAL WILLIAMSBURG,
THROUGH THE KIND PERMISSION OF MR. CHARLES (BUCK) SOISTMAN
THE ROLLING DRUM SHOP
29 BENGIES ROAD
BALTIMORE, MD.

CUT ALONG THIS EDGE

PREFACE.

IN presenting to the public, this "DRUMMER'S AND FIFER'S GUIDE," the author hopes to fill a vacancy which has long existed in this branch of musical science, and to provide those persons wishing to learn either the Drum or the Fife with the means of doing so without the assistance of a teacher; this book is specially designed for those who from necessity or inclination intend to teach themselves either of these instruments.

The Author observes with regret that the old system of thorough Rudimental teaching is apparently becoming obsolete; and that the standard of Drum and Fife playing is therefore rapidly deteriorating. Without this rudimental instruction, we can only have indifferent players, comparatively ignorant of the nature of the very instrument they play upon. The mere beating of a Quick-step in the street, however well it may be done, is by no means the whole of Drum-playing. The present war has revealed the fact that our militia drummers and fifers are but very imperfectly acquainted with camp and garrison duties, and, when at last there is a need of their services, they are incompetent to properly respond to their country's call. Numerous instances of this incompetency came to the personal knowledge of the author, in the great Army of the Union, when recently so many troops were quartered at Washington.

The Author for years, served in the United States Army as Drum Major and also as principal instructor of

the Drum and Fife, at the School of Practice on Bedloe's and Governor's Islands, where his success as an instructor, has won for him the approbation of Lieutenant General Scott, General Wool, Adjutant Generals Jones and Thomas and other officers of rank. His long acquaintance with the leading fifers in the United States, enables him to avail himself of their experience, and he is specially fortunate in securing the aid of MR. DANIEL D. EMMETT, late principal fifer in the 6th U. S. Infantry, whose name is a sufficient guarantee for the correctness of the Fife department of this work.

After carefully examining all the Drum books that have been published during the past twenty-five years, the author finds none to compare with "Ashworth's Rudimental School," which has, however, long been out of print. He has therefore adopted Ashworth's system, which he has himself taught, adding to it the results of his own knowledge and experience, and rendering it better adapted to the modern style of Drum Music. The "Duty," as laid down in this book, is in strict conformity with that officially authorized for use in the garrisons and camps of the United States Army; and is moreover, accompanied with copious explanatory remarks. After acquiring a thorough knowledge of the rudiments as laid down in this work the student will have little or no difficulty in making himself perfect in the "Duty."

GEORGE B. BRUCE,

7th Regiment, National Guard Band, N. Y. S. M.,
Late Principal Instructor, at the School of Practice,
for the U. S. A., at Governor's Island, New York Harbor.

CUT ALONG THIS EDGE

THE DRUMMER'S ASSISTANT

New York, May 1862.

MESSE^RS G. B. BRUCE, AND D. D. EMMETT.

Gentlemen :

We have carefully examined your DRUMMER'S and FIFER'S GUIDE and take great pleasure in recommending it as the most complete and thorough work of instruction, for those instruments, we have ever seen.

The daily routine of duty for the Army in Garrison and Camp, and the various Signals and Calls laid down in your book are *strictly correct* while the accompanying Side beats, Marches, and Quicksteps, Beats for Drum Corps, &c., &c., cannot fail to make yours the only reliable and standard work for the Drummers and Fifers of our country.

C. S. GRAFULLA, *Composer, and Leader of the 7th Regiment N. G. Band, New York.*

H. B. DODWORTH, *Composer, and Leader of Dodworth's Band, New York.*

D. L. DOWNING, *Composer, and arranger for Military Bands, New York.*

F. B. HELMSMULLER, *Composer, and arranger for Military Bands, New York.*

O. COON, *Composer, and arranger for Military Bands, New York.*

G. DAGA, *Composer, and arranger for Military Bands, New York.*

T. COATES, *Composer and arranger for Military Bands, Easton. Pa.*

E. K. EATON, *Composer, and arranger for Military Bands, Boston.*

N. LEBRUN. *Composer, and arranger for Military Bands, St Louis.*

CUT ALONG THIS EDGE

DRUMMER'S AND FIFER'S GUIDE:

OR

SELF-INSTRUCTOR.

—<—>—

RUDIMENTAL PRINCIPLES.

THE Drum is an instrument which allows of but few variations of sounds or tones except those produced by straining or slacking of the cord, which operates immediately upon the head. To prove effectual, therefore, it requires a strict correctness of time and adroitness on the part of the performer, in giving the different strokes, rolls, &c., necessary to complete any particular beat; and it is also requisite that the instrument itself should be kept in order, by the selection of good heads, snares, cord and braces. In the opinion of the author, *calf skins* when properly dressed, make the best heads, on account of their strength and elasticity. The snare head should be considerably thinner than that of the batter (beating head). Care should be taken, that the hoops on which the skins are lapped (commonly called *flesh hoops*;) should fit the shell or barrel of the drum, so as not to bind, nor yet fit too loosely; they should be tight enough to prevent warping or twisting. The same rule will be observed in regard to the *counter hoops*, which are those that rest on the flesh hoops, and through which the cord passes to strain the heads down. In regard to *snares*, some performers prefer *cat-gut*, others *raw-hide*; both are good, but for general use, the *raw-hide* is preferable, as in wet weather, the *cat-gut* is the most easily affected by the dampness, which causes a contraction, and prevents the proper vibration. In bracing the drum, care should be taken that the braces are not driven down with a jerk; new beginners are liable to this fault, thus causing something to give way, either cord, hoop or head, but generally the latter. Commence by tightening every-other brace moderately, so that the remaining ones, when braced down, can draw with the same power; thereby giving the performer a chance to tune his drum to suit himself, by making it flat or sharp in tone.

DIRECTIONS FOR PUTTING ON DRUM-HEADS.

First, lay the head in cold water about fifteen minutes, after which, spread it out on a table with the hair or enamelled side down, and flesh side up, then take a sponge saturated with water, and continue wetting around the edges until it is properly soaked to wrap on the hoop; care should be taken not to draw the head on too tight, while in a wet condition, the texture or strength of the skin is liable to become injured by so doing. Commence by laying the flesh hoops on the skin, an equal distance from the edge, then take a table spoon, (with the end of the handle not so sharp as to cut through the head), or a stick made of strong and pliable wood, flat, and about an inch in width, and rounded on the end, so as the corners will not cut through, (hickory is good for the purpose,) after tucking under one part, about three inches around, commence opposite in the same manner, and so continue with the other parts until the head is lapped; after which, place it on the shell or barrel of the drum, and while putting it together, do not strain the head by overhauling while wet, merely strain the cord sufficiently to draw the counter-hoops a trifle over the edge of the shell, after which, place the drum in the sunshine until it is perfectly dry, then commence to over-haul it moderately, until the slack of the cord is taken up, but by no means make the cord too tight at first, after putting on a new head.

INSTRUCTIONS FOR HOLDING THE DRUM.

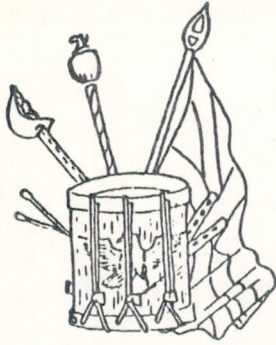
The drum should be carried on the left side just above the knee, in such a manner as to be equally balanced across the left leg. The belt should pass round the neck, and come down over the left breast, with the fastening attached to the cord at the upper hoop, caus

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CUT ALONG THIS EDGE



CORPS CORNER

"ANCIENT BELT"

By - ED OLSEN
ANCIENT MARINERS
CORPS.

DEEP RIVER JUNIOR ANCIENTS

The Deep River Junior Ancient Fife and Drum Corps was organized in the fall of 1955 with approximately 20 members. Since then we have nearly doubled our membership with nearly 40 present members. Our youngest member is 9 years of age and the oldest is 16.

Throughout the entire summer and fall, we are very busy attending competitions in Connecticut, Massachusetts, and even as far as Vermont. We have been state champions in appearance in 1960, 1962, 1963 and just recently won the 1964 title. The Corps has also won a special trophy for the day's highest appearance mark, considering junior, senior, modern, and ancient corps, at the Connecticut State Meet in 1962 and 1964. We have also placed high in music since our 1955 organization, this year finishing 2nd at the State Meet.

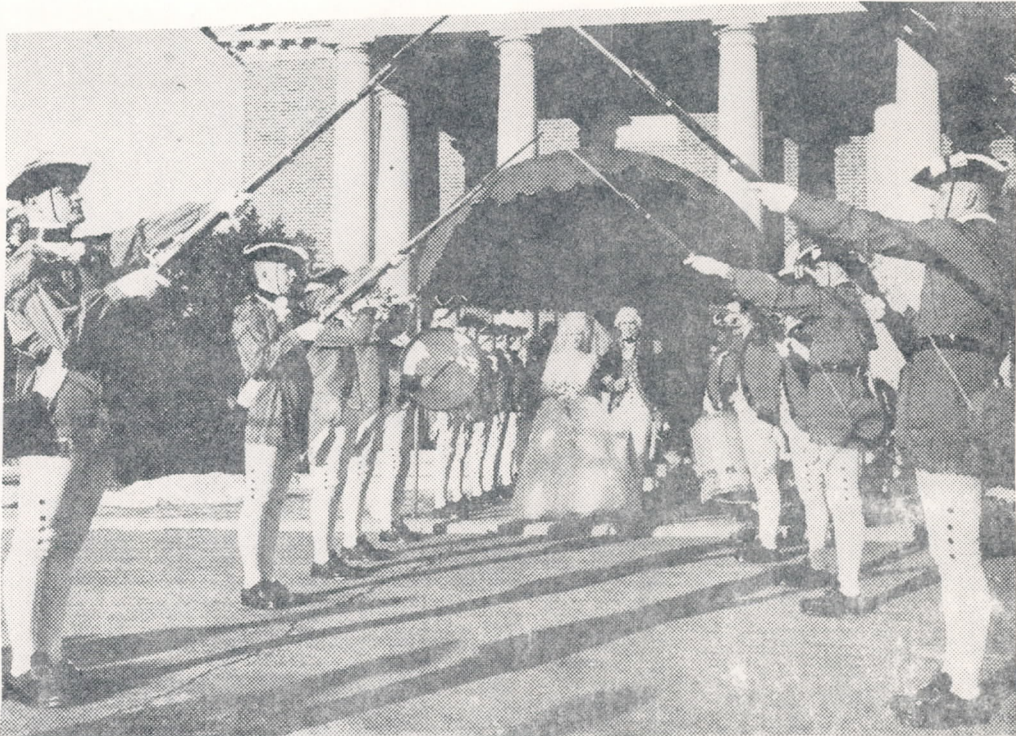
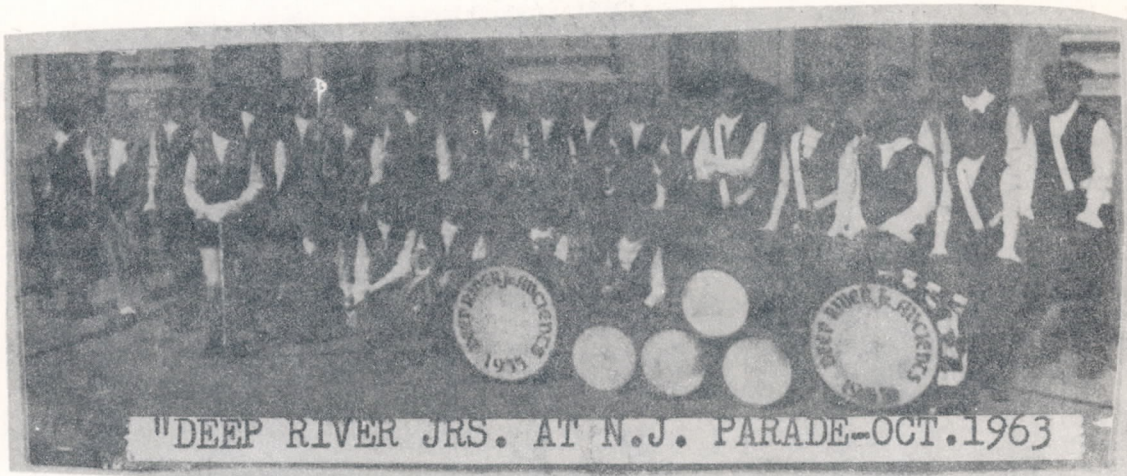
This year we are also proud to announce that our drum majorette, Cheryl Emamelson, is the Connecticut Junior Feminine State Champ. At the recent Massachusetts Fife, Drum and Bugle Convention held in Proctorsville, Vermont, we placed 1st in music, 1st in appearance, and 1st in majoring. This gave us the distinction of being the first junior corps to do this and also gave us the title of "out-of-state junior champs."

On the 19th of August, 1964, we presented two concerts at the New York World's Fair. We were very well received and have been asked to perform again in the near future.

Our winter months are spent in busy preparation for the next summer and also for our Annual Minstrel Show, our major fund raising campaign as we are entirely self-supporting. With this money, we recently purchased new additions, white jabots and wristlets, as well as new black leggings for our colonial-type uniform of white shirts, red jackets, navy pants, and black tri-cornered hats.

Perhaps our town is best known for our annual muster sponsored by our 'elders', the Deep River Seniors. This year 52 Corps attended the muster. We owe all our present and past success to our never-tiring director, Mr. Victor Malcarne, who has spent many hours to make us what we are today.

(continued on next page)



OLD-FASHIONED WEDDING—Pfc Michael L. Odom, New Castle, Ind., and his bride, the former Joan McWhorter, leave the Fort Myer Chapel, Fort Myer, Va., February 14th, following their Revolutionary style marriage. The bride wore a full-length bridal gown, while the groom was clad in the colorful uniform of the Fife and Drum Corps—an authentic replica of uniforms worn by members of the Continental Army. Private Odom is a member of the Old Guard, Fort Myer, Va. (Photo by Pvt John E. Full, U.S. Army Photographer)



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Ivy Gables, 123 Bliss Road,
Newport, R. I.
August 5th 1964

Dear Mr. Carroll:

I am addressing you on one of my old letter heads, being an old drum corps man and attending the recent Ancient Muster at Deep River, Ct.

The Drum Majors were all terrible. The late Peter J. Shea, of the old Mattatucks was an outstanding example action and has never been equaled.

Yours very truly,

Odell M. Chapman
Odell M. Chapman

THE DRUMMER'S ASSISTANT

"BEYOND THE PALE"

"SPIRIT OF '76" Fife and Drum Corps

Dan I. Porter, D.M.

I am currently coaching three of my grandsons on the fife, snare drum and bass drum and expect to have them able to play "Onward Christian Soldiers" at the services on Decoration Day on May 30th.

You may have guessed that I am particularly concerned in passing on what we had here locally when I was a boy.

At the re-dedication services of Memorial Park on Decoration Day we managed to muster five fifes, two snare drums and one bass drum. We used my three grandsons as the front rank so they got a little marching experience. They carried the wreath that we placed on the monument, and at the services in the cemetery they played "Onward Christian Soldiers."

The fifer that was going to make the trip with me accidentally stuck his right hand in a power mower while he was adjusting the carbureter with his left hand. He lost the index finger of his right hand. They sewed it back on and he is doing very well. They will probably remove the steel pin that holds it on about the time we should head for the East. Mr. Manly, the Fifer, did make the Deep River junket.

***** ANNOUNCEMENT *****

We would like to announce that "THE AMERICAN DRUM MAJOR'S MANUAL" by editor George P. Carroll will be released shortly. This work will include:

The Rudiments of Music

Drummer's and Fifer's Drill of the Brigade of the American Revolution depicted, as well as the current rules for music in the Brigade. All of the drum rudiments(over 60) from all of the following early drum books, decoded and set down in modern notation for the first time. These books include those by - ASHWORTH, POTTER, RUMRILLE & HOLTON, LOVERING, ROBINSON, HART, and BRUCE & EMMETT.

All drum instruction and fife instruction(without duplication) from the above books and the following authors. - SKILLERN, RUTHERFOORD, BECK, GREENWOOD and WILLIG. A composite fingering chart. Pictures of American Drum Major Drill. The complete 18th Century Camp Duty(different from Civil War versions). AND OVER 100 OF THE BEST QUICKSTEPS, JIGS, REELS, SLOW MARCHES & ETC. SELECTED FROM ABOVE WORKS, WITH THEIR DRUM BEATINGS. If there is enough interest in this publication, we hope to sell it for \$3.00 per copy. (It costs \$11.00 to get a copy of Bruce & Emmett from the Library of Congress, Zerox copy, unbound.)

To Catch a Miner...

by

John Fortier

The practice of military mining is several centuries old. Mines were used against enemy fortifications as early as the battle of Serezanella, in Italy, in 1487. In addition to its engineers, the British army early employed a corps of "Sappers and Miners" who specialized in such work, and a similar unit was established in the American army as well.

Mining was, needless to say, a very "undercover" business, and rather nerve-wracking at times. You could never be sure that the people on the other side weren't busy tunneling under your own position or lugging in barrels of powder to blow everything sky-high. At times, the scraping sound of picks and shovels was distinctly audible from the depths below.

There were, of course, limited means of detection; countermines and countershafts were the most common. But Colonel William Duane in his Military Dictionary, published at Philadelphia in 1810, recommended another method: "A drum braced", he said, "standing on the ground, with a few peas or other round substances on the head, will be very sensibly affected by an approaching miner."

A unique suggestion, and one, it would seem, that ought to be borne in mind by every drummer who finds himself besieged.

Kingdom Coming

D.I.P.

March 24, 1964

Dan I. Porter, D.M.

This drum beat may be the kind of beat that George B. Bruce was complaining about in the foreword of his book. We have found this beat to be handy in coaching young drummers since it tends to give them confidence early then it is easy to substitute a paradiddle or a flamacue in place of the flamadiddle and add a drag beat to the three stroke ruffs for the lesson 25 rudiment.

The Civil War drummers that instructed me often played a 4 measure phrase 4 times as is the case in this one.

Promotions for the Colonial Williamsburg Fifes and Drums:-

To Sergeant Major - Ernest Johnson
 To Drum Sergeant - Paul Frazier, Robert Harbour
 To Fife Sergeant - Charles Miller
 To Sergeant - Bill Tabb, Billy Rorer, Earl W. Boyd, Jr.
 To Corporal - Ben Legum
 To Fifer or Drummer - David Davis, Chipper Rose, John Buriak
 To Private - Philip Dalby, Paul Robbins, Andrew Hill, Mark McBride,
 Roger Hill, Tommy Tankersly, Robert Berry.

Welcome to New Recruits - Stephan Wann, John Angeloni, Rupert Hurley,
 Gary Hedgepeth, Philip Williams and
 Patrick Browne.

Ex-fifer Stewart Smith is now with the U. S. Army in Basic Training.
 Ex-fifer Andrew Bradley is at Virginia Military Institute.



ODELL M. CHAPMAN CONTINENTAL DRUM CORPS. - - CHAPMAN DRUM MAJOR

"THE DRUMMER'S AND FIFER'S GUIDE"

By

Drum Major George B. Bruce and Fife Major Daniel D. Emmett

(Composer of such famous melodies as "Dixie", Old Dan Tucker, Etc., Etc.)

This volume originally appeared in 1862 and contained some of the most interesting and melodic airs of the day. It has now been reprinted by The Drummer's Assistant in a special, limited edition.

Subscribers are urged to note that this publication contains nearly 100 pages of tunes for the fife, with appropriate beatings for the drum, and instructions for both instruments. The contents have been gotten up in a pleasing and attractive manner, with handsome, buff colored covers, and are offered for the interest and gratification of our readers at the reasonable sum of only \$3.00, sterling, or ready money.



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- ☞ 124 different tunes -- 64 pages
- ☞ Arranged for teaching young fifers, from the ridiculously simple to "challenge" level
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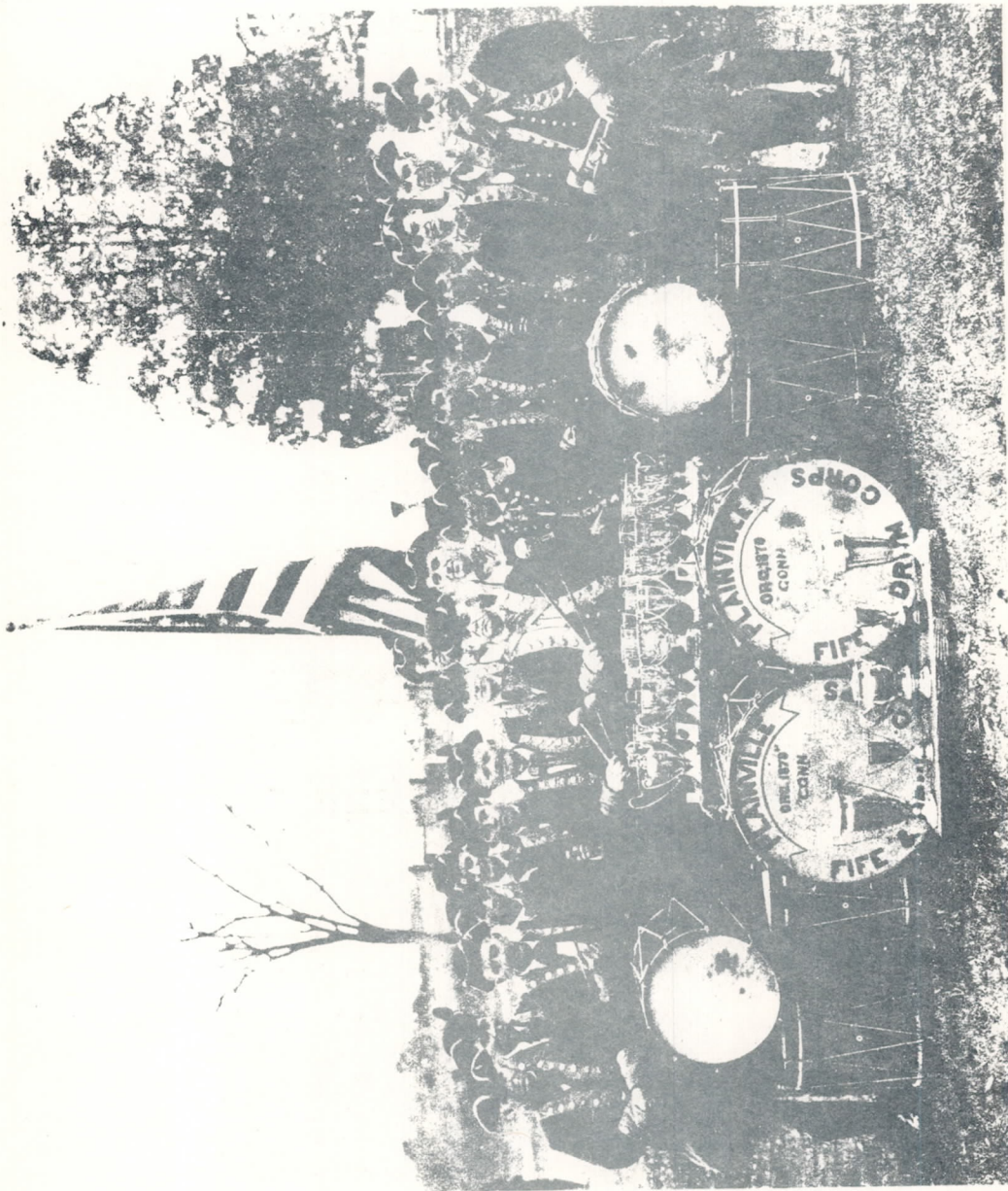
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THE DRUMMER'S ASSISTANT

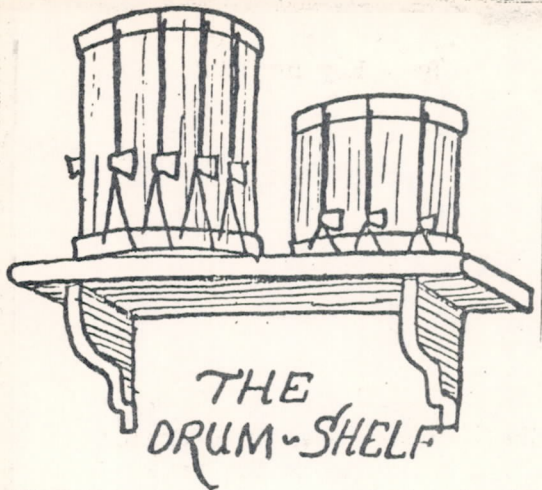
HALL OF FAME
PLAINVILLE FIFE AND DRUM CORPS - May 4, 1924

One of the oldest organizations of its kind in the state and winner of numerous trophies.

(Courtesy of Martin A. Pope, Warehouse Point Fife & Drum Corps.)



THE DRUMMER'S ASSISTANT

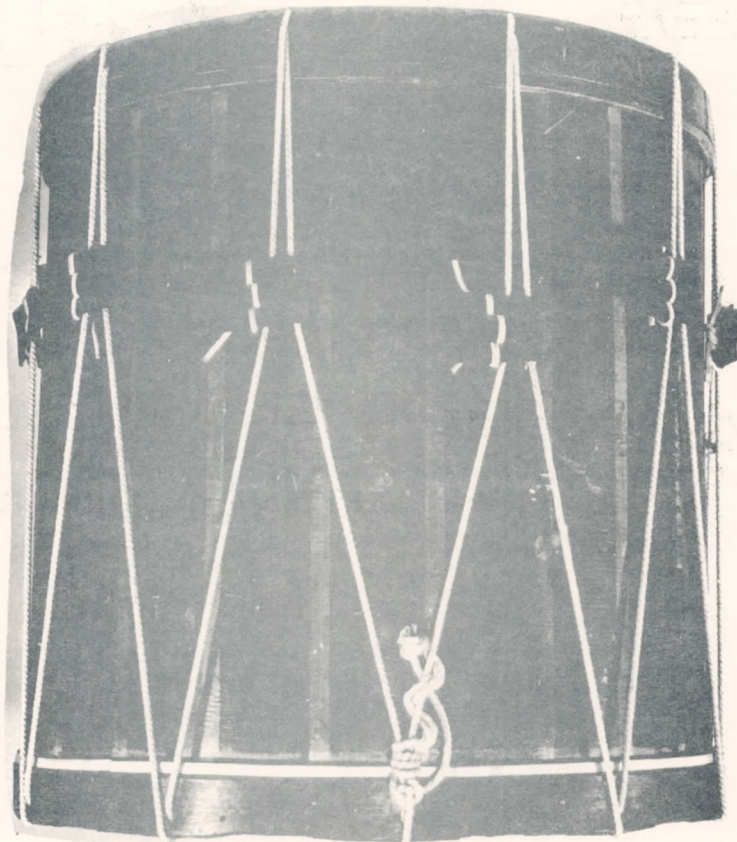


CIVIL WAR DRUM

(Photo by Leslie Jensen)

The instrument below can be found in the Visitors Center of the Chancellorsville National Military Park. It measures about 16" in width and about 10" in depth. The shell and hoops are a dark brown color, almost black. The drum sticks are silver tipped with a silver ferrule near the middle with the owner's name.

The drum was used at the Battle of Chancellorsville, April 30 - May 6, 1863, by Charles W. Beresford, Company A, 94th New York Volunteers.



Part III - Rudimental Bass Drumming

By - Ray Brodeur

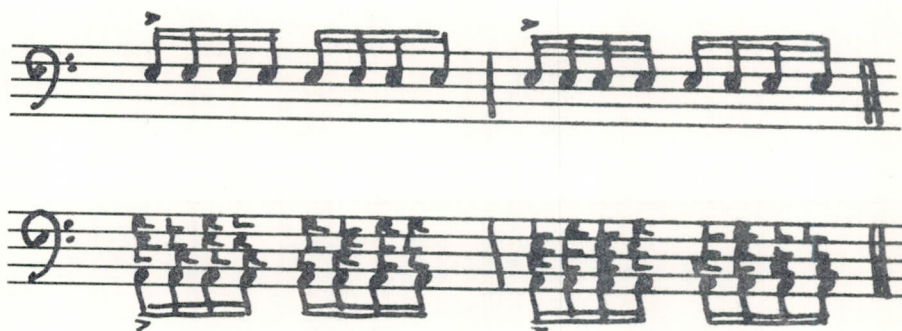
SECTION 3.

Recommended exercise rudiments.

1. The single stroke roll.
2. The long roll.
3. The open ruff or lesson #25.

In addition, the following rudiments are commonly used in drumming but are not classed as official rudiments. The sticking is the same for bass and snare drums.

Rudiment No. 22 - Triple Paradiddle.



Rudiment No. 23 - Single Fill.



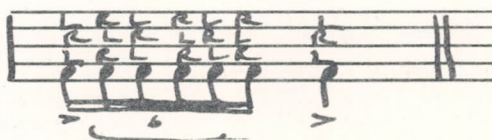
Rudiment No. 24 - Double Fill.

(See next page.)

THE DRUMMER'S ASSISTANT



Rudiment No. 25 - Triple Fill.



Rudiment No. 26 - Quadruple Fill.

**The British Army Breaks
1,000-Year Old Tradition**

The 1,000-year-old British Army tradition of having zig-zag ropes on drums has finally been broken. The Army has just placed an order worth £5,000 with The Premier Drum Company of Regent Street, London for 300 drums with the new vertical rods. Although rods have been in use for a few years now — the Marines first set the fashion four or five years ago — the Army has, until now, always used the traditional type.

Another order of interest is the one just received from Russia. The order from a Moscow firm, worth some £5,000, for percussion instruments is almost certain to be the outcome of the 1961 Trade Fair in Moscow, when the Company's entire exhibit there was bought by the Bolshoi Ballet and Moscow State Circus.

**Light Brigade's
Bugle Is Sold At
London Auction**

LONDON (UPI)—The bugle reputed to have sounded the charge that sent the Light Brigade thundering into the "Valley of Death" in the Crimea sounded again in London Monday—before it was sold at auction for \$4,480.

American television personality and columnist Ed Sullivan and British actor Laurence Harvey bought the bugle jointly to give it back to the 17-21 Lancers.

The 600 men of the Light Brigade were part of the 17 Lancers Regiment in the Anglo-Russian Crimea war.

Harvey is soon to appear in a film from the book "The Reason Why", based on the charge.

With the bugle went a number of statements from men who survived the charge, saying the notes blown by trumpeter William Britain, then 20, started the charge against the Russian cannons on October 25, 1854.

Monday it was played by trumpeter Philip Costen, 21, of the 17-21 Lancers.

THE DRUMMER'S ASSISTANT

GEORGE MASON'S EGG NOG

"Here's to the maiden of bashful fifteen,
Here's to the widow of fifty,
Here's to the flaunting, extravagant queen
And here's to the housewife that's thrifty."

Ingredients.-- Twelve eggs, twelve tablespoonfuls of sugar, six wine glasses of French brandy, six wine glasses of champagne, twelve wine glasses of cream.

Mode.--Whisk the eggs separately, and violently, until as light as the foam of the sea. Beat the sugar into the yolks, then slowly add the liquor, beating all the time, and then the whites. Last of all stir in the cream.

From--Beverages and Sauces of
Colonial Virginia,
By - Laura S. Fitchett, 1906

Courtesy, Mrs. M. Miller -
Williamsburg, Va.

Gibraltar, 1803 -

Directions for Cutting the Hair:

". . . No whiskers to be allowed of but for Drum Major's
& Pioneers. . ."

Journal of the Society for Army Historical Research

Vol. II, (1923), p. 28

THE DRUMMER'S ASSISTANT

THE GUARD OF OLD FORT HENRY

Courtesy of: Bob Stewart, Tympanist
The U.S. Marine Band

Formed in 1938 to provide a summer garrison for Old Fort Henry at Kingston, Canada, the Fort Henry Guard is a unique organization of amateur soldiers.

In an era of missiles and satellites, it is a scarlet-coated throwback to the days of "the thin red line" and the hollow square. The precision of its 19th century drill patterns and battle formations has given it international fame.

The Guard is the brainchild of Ronald L. Way, the dedicated historian who guided the restoration of Fort Henry in the years 1936-38.

Now Director of Historic Sites for the St. Lawrence Parks Commission which operates the fort, Mr. Way still regards the Guard with the air of an indulgent parent.

Each summer, under his direction, a fresh group of recruits is instructed in the rigid discipline of the Guard. These recruits are selected from among hundreds of applications from Canadian university students.

Because only the most intelligent and perfectly conditioned applicants are acceptable, the Guard has an alumnus which includes prominent doctors, lawyers, scholars, scientists, diplomats and athletes.

Dressed in the uniforms of a British Infantry of the Line Regiment of 1867, the Guardsmen provide one of Canada's most colorful visitor attractions.

Not only do Guardsmen provide daily displays at the Fort, they also conduct guided tours of the fortifications and are charged with the housekeeping of the Fort and its grounds.

All drill movements and battle tactics performed by the Guard are taken from "Field Exercises and Evolutions of Infantry, 1867."

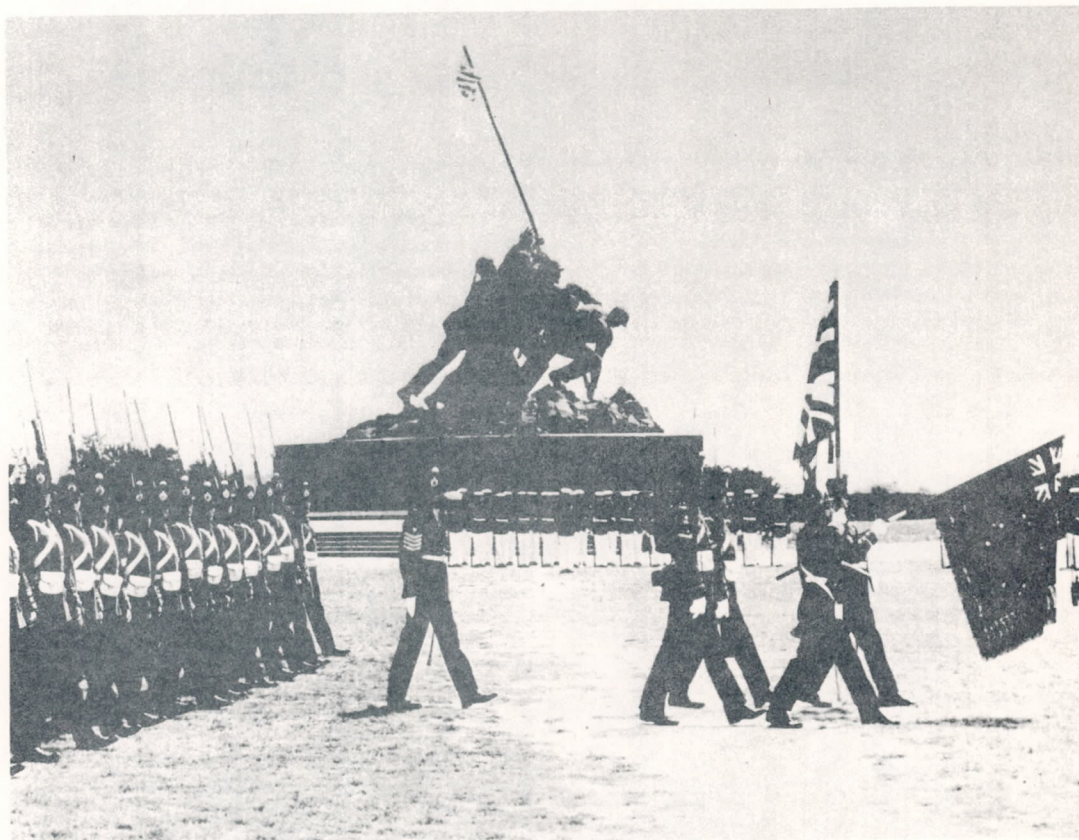
Professional military units, of course, exist to fight wars. The Fort Henry Guard exists to commemorate the past, and the names of the thirty-three British Regiments of the Line and the six Canadian units which garrisoned Fort Henry from 1812-1870 are honored on the Guard's drum and colors.

1964 marks the tenth anniversary of exchange visits between the Guard and the U. S. Marine Corps. The Washington visit is the second time that the Guard has visited the Nation's Capital to participate in joint ceremonies. The U. S. Marine Corps has been the guest of the Guard at Fort Henry on three occasions during the last ten years.

THE DRUMMER'S ASSISTANT

As a token of their friendship, the Marines presented the Guard with a Marine Corps drum, one of three units in the world who the Marine Corps has so honored. In return, the Guard turned over to the Marine Corps the only duplicate set of keys in existence to the doors and powder magazines of Fort Henry.

The deepest symbol of friendship of these two units was the acceptance, during their 1955 Washington visit, by the then Commandant of the Marine Corps, General Lemuel C. Shepherd, Jr., of the position of Honorary Commander of the Guard. In his honor the Guard always goes off parade to the strains of The Marine's Hymn.



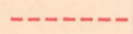
THE FORT HENRY GUARD
MARINE BARRACKS
JOINT MEMORIAL CEREMONY
25 AUGUST 1964
MARINE MEMORIAL, ARLINGTON, VA.

The Lead Drummer of The Fort Henry Guard



The Fort Henry Guard
Marine Barracks
Joint Ceremonial
24 August 1964
Marine Barracks, Washington D.C.

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



EDITOR - GEORGE P. CARROLL
ASSISTANT EDITOR - WILLIAM D. GEIGER
PRODUCTION EDITOR - LUCILLE M. MIKKELSON
NEW ENGLAND EDITOR - ED OLSEN