

THE DRUMMERS ASSISTANT

VOLUME V

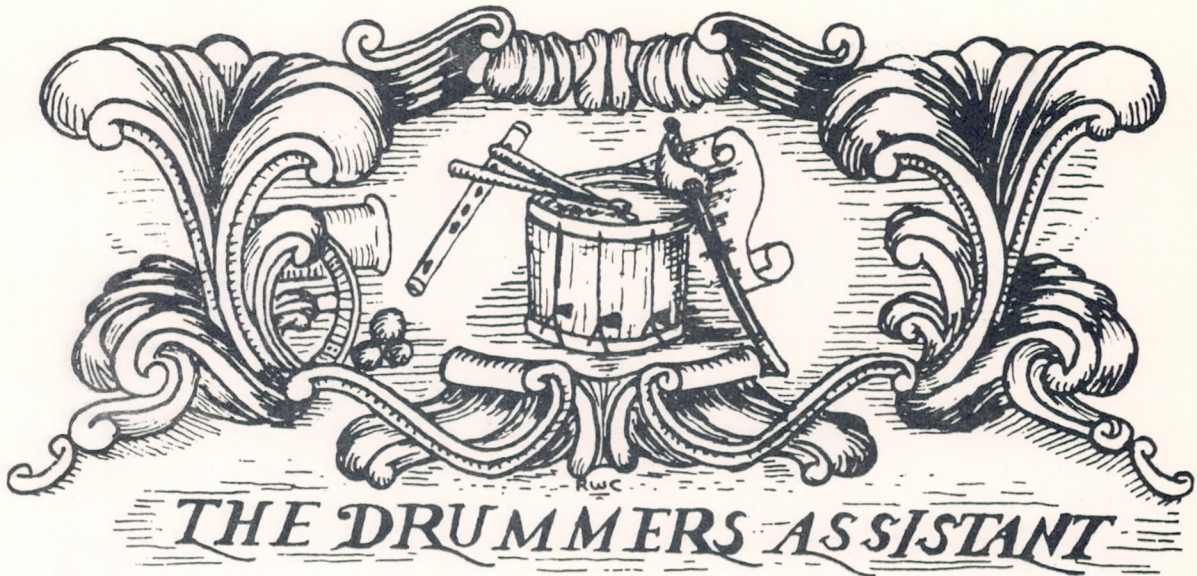
SUMMER 1966

NUMBER 2



PAUCKE

Kaum, daß mein Arm sich regt, so blinket der muntre Degen,
 es Donnert, blitzt und bracht, wann ich die Paucke rühr,
 man bringet keinen Sieg, ohn' meinen Schall, zu züzen,
 nebst diesem heiß ich auch der Music-Chöre Zier;
 wann man den Höchsten lobt, so lasse ich mich finden,
 und bei der Fürsten Lust bleib ich niemahl dahinden.



VOLUME V

SUMMER, 1966

NUMBER 2

"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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THE CHINESE VILLAGE BRIGADE OF THE FIFE AND DRUM

1965-1966 Achievements

Fellow Ancient Fifers and Drummers,

Once again I am writing to you about the NYC Chinatown Ancient Fife and Drum Corps. 1965-66 was a good year for the group. One of the highlights of the year was the Second Ancient Fife and Drum Array sponsored by the Chinese American Continental Ancient Fifers and Drummers on Sat. November 27, 1965. Guests included Charles Riley and his Good Shepherd Ancient Fife and Drum Corps of Plainview, NY., The Chippewa club Fife and Drum Corps of Yonkers, courtesy of Frank Grady (NY Regimental Fife and Drum Band), JoAnn Broeder and her Mom and family (Santa Fe Fife and Drum, Conn.), Tom Burke and his brother Richard. (Tom belongs to the Germantown Fife and Drum, Conn.), Dave Gregory, Mr. and Mrs. Frieh and son Bill (Delmar NY Village Volunteers), and the Sons of Liberty Fife and Drum Corps, Bklyn, NY. Fife instructor to the Brigade, Vic Wing and Drum instructor, Jim Graham are members of the "Sons." The Sons of Liberty, the Chippewa Club, and the Good Shepherd Fife and Drum Corps put on excellent performances as "Guest stars." Highlights of the Array were:

1) New Ancient American Revolutionary War styled uniforms worn by the Chinese American Continental Ancient Fifers and Drummers. The uniforms - Regimental blue coats, with dark blue cuffs and collar, Chinese red-orange pants, and Black, gilt edged Bi-Corn hats with Red and White Cockades were designed by Stage and TV costume designer and personal friend of Corps Manager Mr. Seid, Mrs. Partington.

2) New Rope tension Drums - Doc Brilller styled and ordered the Drums of Dark Brown shell and Tan Rims. The Brigade finally got them from Doc's music shop here on Park Row, NYC, just in time for the Array.

3) The old name of Chinese American Continental Ancient Fifers and Drummers was dispensed with in favor of the new name of - CHINESE VILLAGE BRIGADE OF THE FIFE AND DRUM. So that, henceforth, the group will be called as above.

4) Grand performances by the Guest Stars mentioned earlier in this article.

The usual appearances at all secular functions, ie, Chinese New Years, Double Ten (Chinese Independence Day) and various political rallies were topped off by the recent performances, of the Brigade at the Welcome Rally for Free China's Ambassador to the US, on the stage of the Chinese Public School and Community Center and annual Banquet for one of Chinatown's largest "Tongs."

As you undoubtedly know, the mere existence of this Oriental group will have, we hope, much significance in light of Red Chinese and Viet Cong intensified activity through out the world. This Brigade, it is hoped, will shed light and dispel any doubt as to how the Free World Chinese thinks and veers his thoughts, by other factions.

The recent resignation of Pastor Ernest Kunsch from True Light Lutheran Church tendered a vacancy of the Moderator's position. The new vacancy pastor, Pastor Philip Yang has done a remarkably good job with the Brigade in the short time he took office.

The Brigade hopes to, finally, appear at Fairfield and Deep River for the Summer Ancient Musters, this year.

Members have come and gone, but the Brigade's basic tenets are still to keep alive the Spirit of '76 by the playing of the Fife and Drum.

This article would be incomplete if we didn't publically thank Gus Baade, Jr. (Sons of Liberty Fife and Drum) for his splendid work with the Brigade's Fife line and his arranging of many of the tunes the Brigade is and will use. The Brigade is proud that Gus has joined the ranks of the Old Guard Fife and Drum Corps of Fort Myers, Virginia. He is currently the Fife instructor down there. Giving his word that he will resume teaching the Brigade's fife line and arranging its music, we of the Brigade wish Gus a fast return to civilian life.

The many past members, instructors, and benefactors, shall always be in our hears, for without them, the Chinese Village Brigade might not be here today. An ancient salute to you all.

So, with a fond Farewell until the next article, we of the Brigade, wish you all a sincere "Sun-Ty-Ho" and good season.

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Post Script -

The Brigade wishes to extend to the Company of Fifers and Drummers its personal wish for success both now and in the future. Unification on a Common thing is what is needed and WE believe you have accomplished it thus far. Success and Best Wishes.....to you from the Chinese Village Brigade of the Fife and Drum---Chinatown, New York

DANIEL DECATUR EMMETT

By - H. Ogden Wintermute

Chapter 1

EMMETT'S ANCESTRY AND BOYHOOD

At the turn of the nineteenth century, John Emmett was given a land grant in the United States Military Territory of Ohio for his services as a surgeon and chaplain in the Revolutionary Army. He had distinguished himself under General Morgan at the Battle of the Cowpens in January of 1781 and at Yorktown in October of that same year. The decision to leave Virginia for an unknown wilderness home was not an easy one. Truly he was a native Virginian, for his grandfather, John Emmett, had migrated from Ireland to Virginia around 1710, and near the end of the century young John was modestly comfortable, living in the old stone house built by his father, Abraham, at Staunton. The Emmetts were a proud family who did not forget their kinship with the renowned Irish patriot, Robert Emmett.

Finally the urge to establish himself as an aristocratic landholder led the young Reverend John Emmett into making the tedious journey over the mountains to the beautiful Kokosing valley in Central Ohio. Here he found a hearty welcome in the home of his first cousin, Samuel H. Smith, who had wended his way from Massachusetts into this new United States Military District in 1804. Smith had come with a speculative eye and a pocket full of money at a time when it was possible to choose almost any section which offered promise. His choice was the land that lay one mile north of the Kokosing River from the present location of the city of Mount Vernon. After surveying his acreage, he laid out plans for a town, and walked some forty-five miles to New Lancaster, where he had his plat duly acknowledged by Abraham Wright, Justice of the Peace in New Lancaster on December 8, 1804. He called his new town Clinton in honor of Governor DeWitt Clinton of New York. In 1805 he erected a large brick tavern on the main street of his town, and it was here that John Emmett stayed until the settlers could help him construct his own log cabin.

Since Emmett had been a farmer, trapper, and Methodist Circuit Rider in Virginia, he immediately set about following the same pursuits in the new Ohio Territory. He spent much of his time on horseback, visiting every new village, where he sang and preached to the settlers. About the year 1810 he moved from Clinton to a

little settlement about fourteen miles south, which he felt was nearer the center of his activities. Here in the village of Utica he organized the first Methodist congregation and established his home. His gravestone in the old Utica cemetery bears the simple inscription, "Rev. John Emit."

John Emmett's son, Abraham, chose to remain in Staunton where he was an apprentice to a blacksmith, John Sawyer. However, just before the war of 1812, his employer was called into service and young Abraham was left free to search for his father's new home in the Ohio Territory. Here he soon found the settlers all talking about the rapidly growing village just twelve miles north called Mount Vernon and an adjacent settlement called Clinton. Since each of these communities had several dozen families to its credit, he soon set out to investigate the possibilities of setting up a blacksmith shop. After consultation with Benjamin Butler, who kept the Log Tavern in Mount Vernon, and Samuel H. Smith, proprietor of the brick tavern in Clinton, Emmett decided to buy two lots on the corner of Front and Mulberry Streets in Mount Vernon. Perhaps another reason for this hurried transaction may be found in the fact that at Clinton he had met the Zerrick family, and their black-eyed daughter, Sarah, had made more than a passing impression on him.

In the year 1806, the town of Clinton was very much enriched by the arrival of the Zerrick family from Maryland. Daniel Zerrick was a professional weaver and was well educated. His wife, also born in Maryland, had been educated in a Young Ladies' Private School. With them were their three beautiful daughters, Sarah, Martha, and Edna. The mother and daughters had all received musical training in Maryland and in their new Ohio home soon became very popular for their musical ability. Because Daniel Zerrick had brought with him a new mechanical device for weaving stockings, it was not long before the whole family was kept busy weaving for the settlers for miles around. Young Abe Emmett had never seen a happier or more industrious family, and he was not long in deciding that "Sally" was the girl for him.

Owing to the fact that the British by this time had incited the Indians into active warfare, the spirit of fear and anxiety among the settlers began to stop all progress.. Young Abe Emmett's inherited fighting blood asserted itself, and we find his name heading the list of privates in the company of Captain Joseph Walker in the regiment of Colonel Lewis Cass. Abe also served under Captain John Spencer, aided in the defense of Fort Meigs, and was present at Hull's surrender. Although his service was of short duration, this experience led him into spending some time adventuring, exploring, and hunting with Daniel Boone of Kentucky. Finally the lure of the girl he had left in Clinton overcame the call of the wilderness, and at least he came back to Mount Vernon to be married and establish himself in business.

In the old Knox County Marriage Records we find the following entry:

Probate Judge's Office
The State of Ohio, Knox County, S.S.

I hereby certify that on the 22nd day of January, 1814, I joined together in the holy state of matrimony, Abraham Emmett, and Sally Zerrick, of lawful age. Given under my hand and seal this 25th day of January, 1814. Joseph Walker, J. P.

After the wedding celebration was ended, the young bride and groom went to their own little cottage, which Abe had just completed on South Mulberry Street. It was said that he had the most up-to-the-minute fireplace in the village and the most up-to-date iron cooking utensils. These he had made in his own blacksmith shop, which stood at the rear of the cottage facing Front Street. Another story that has come down through the family tells of his getting from the Indians some white buckskin, from which he had a pair of slippers made for his bride.

To Abraham Emmett and Sarah Zerrick Emmett were born two sons, Daniel Decatur and Lafayette, and two daughters, Derada Jane and Martha Ellen. Daniel Decatur was born on October 29, 1815, and was given the name of Daniel out of respect for his grandfather, Daniel Zerrick; the second name, Decatur, was the choice of his father, who was a great admirer of Stephen Decatur, the well known naval hero. The second son, Lafayette, born May 8, 1822, was named by his grandfather John Emmett, who was always proud of his friendship with the Marquis DeLafayette at the battle of Yorktown. Derada Jane died when quite young; Martha Ellen, who married Levi Lewis, a prosperous business man in St. Paul, Minnesota, died in Mount Vernon in 1894. Martha Ellen was a talented musician and taught piano and voice for several years in her native village. Lafayette studied law under Columbus Delano, who helped nominate Lincoln for President, and later became the first Chief Justice of the Supreme Court of Minnesota.

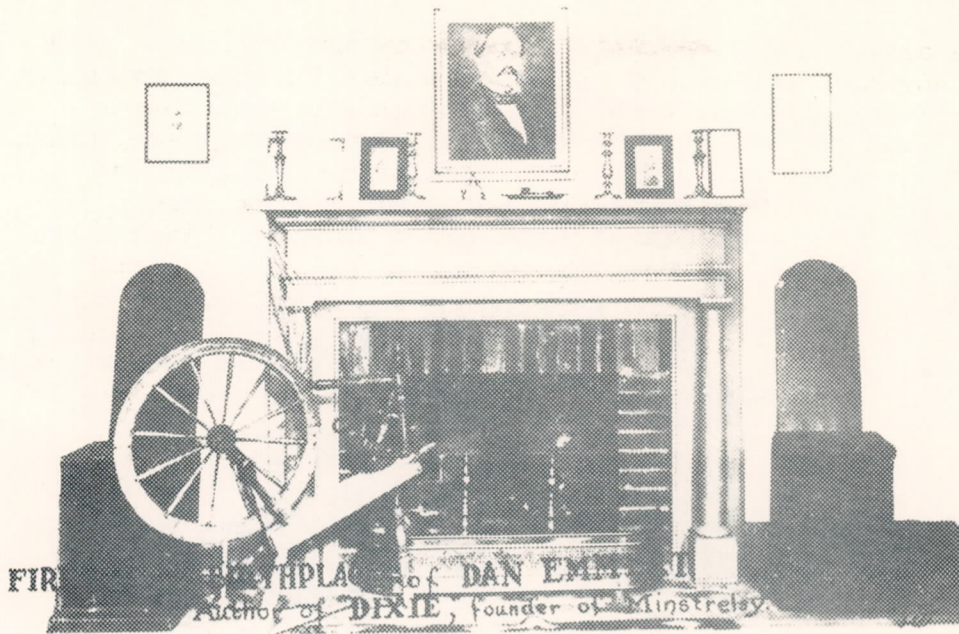
Daniel, as well as his brother and sisters, was educated in the village log school, and until he was twelve years of age, studied the three R's - readin', 'ritin' and 'rithmetic. After school hours, his assistance was required in the blacksmith shop, striking and blowing the bellows. Because the work was hard, and the hours long, the lad had little time to pursue his studies. When he did not have his lessons, he was whipped at school for negligence; and when he returned home, he was whipped again for being whipped at school.

Despite all these disadvantages, the boy improved his time and secured such an education as was attainable in the schools of those days. The higher branches of learning were considered superfluous, and in fact there was no one competent to teach them. Ex-Secretary of State, John Sherman, in a letter to a friend October 11, 1897, says, "I was there (in Mount Vernon, Ohio) for four years and went to the same school with Daniel D. Emmett and knew him well. We were hearty friends." Later in life Emmett remarked, "If, through life, I have improved any in conversation or manners I attribute it to my association with gentlemen and men of education. I have treasured up all their remarks that would be of value to me or that I might use in conversation with my friends."

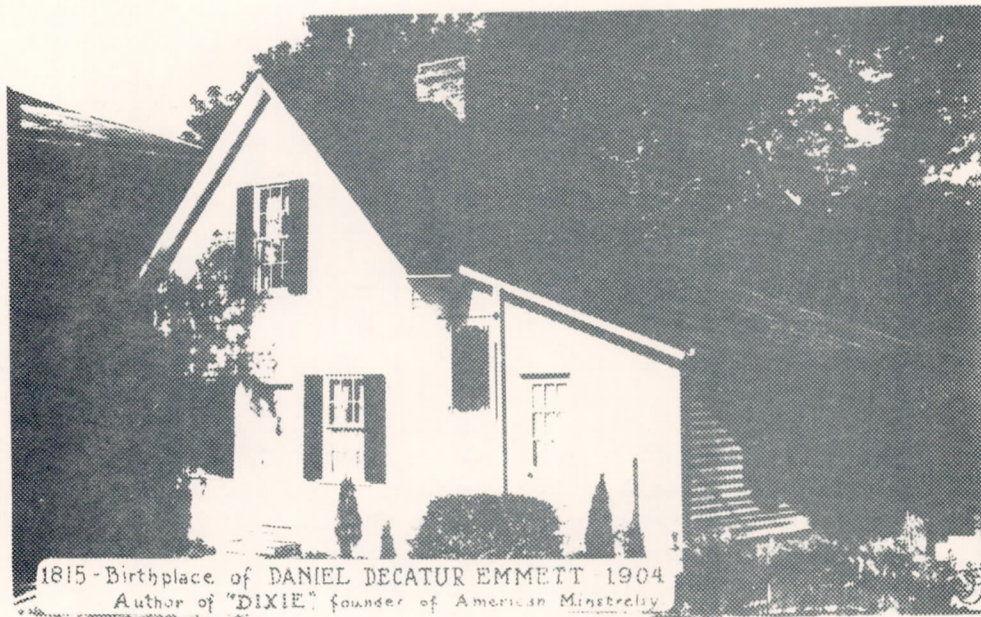
Along with his studies, young Emmett spent many hours practicing on every musical instrument he could get in his possession, but the "fiddle", fife, and small drum claimed most of his attention. On these instruments the lad became quite proficient, and he soon was noted as the best musician in the town. Because of the Zerrick family's all being musical, he undoubtedly inherited his ability from his mother's people.

When Daniel was about fifteen years of age, a travelling show came to the village. Because they had just lost their violinist, the manager asked the innkeeper where he might find someone to take his place. He was urged at once to see the boy at the blacksmith shop. When he first approached the lad, young Dan was very diffident. Finally he asked the boy to play something. Reluctantly, Dan got out his violin and produced a composition of his own. First he played it and then he sang the words. The showman was pleased. "You'll do, all right," the show manager remarked. "Play for us tonight, and do that song between acts." The show was on the village green, and the whole settlement turned out to see what it was all about. Although they were not too surprised to see the blacksmith's son playing the "fiddle", when he appeared as a black-faced character and sang OLD DAN TUCKER, the town folks roared and cheered with delight. The boy musician and comic stole the show. This definitely decided Dan's fate.

In one branch of his studies he excelled at a very early age. He learned to be a good penman and throughout his life always used a quill pen. Many of his manuscripts and compositions are so neatly done that they have copybook merit. His handwriting reveals his logical and methodical thinking. Perhaps his best educational experience was gained by his apprenticeship in the printing office of the HURON REFLECTOR at Norwalk, Ohio. Here he worked for a year and then returned to Mount Vernon where he was employed by C. P. Bronson on the WESTERN AURORA. He always attributed his knowledge of grammar, spelling, and punctuation to his type-setting and newspaper experience. Had Emmett continued in this field, today we should probably know him as a writer of frontier stories.



Fireplace in Birthplace of Daniel Decatur Emmett



1815 - Birthplace of Daniel Decatur Emmett - 1904

(Photos Courtesy of D. Garverick, Mt. Vernon, Ohio)

But the urge to be a professional musician and entertainer was always with him and became stronger with every travelling show that came to town. His father and mother did everything possible to discourage the idea, for to their minds a showman was no more than a glorified tramp. Because the Emmetts were a highly respected family, to have their oldest son's name linked with show business was beyond all toleration. Finally when Dan was seventeen years old, he ran away from home and joined the army. He enlisted as a fifer and served in this capacity until he was discharged. This was his first opportunity to study music seriously. His proficiency as a drummer is attested by the fact that during this period he wrote the first Drummer's Manual for the United States Army. His army experience is best given by himself in the preface to this work which he entitled, "EMMETT'S STANDARD DRUMMER." Here he writes: "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 seventeen, I enlisted in the United States Army as a fifer and was stationed at Newport Barracks, Kentucky, the then known school of practice for the Western Department. For a 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, Missouri, I was retained as leading fifer until discharged." The army records reveal that Emmett was discharged July 8, 1835, "by process of civil authority on account of minority."

It should be noted that while young Dan Emmett's formal school training may have been meager, his ambition to improve himself led to two experiences which helped to provide background for his later accomplishments as a writer and composer.

Errata

The Table of Contents and Page 15: The author of the Biography of Daniel Decatur Emmett should read "H. Ogden Wintermute." We also acknowledged the permission of "Miss Wintermute" to publish this work. Permission was in fact granted by Mrs. H. Ogden Wintermute, the author's widow.

We offer our most humble apologies to Mrs. Wintermute for allowing these errors to find their way into print.

Another glaring error was noticed by our own staff only after the last issue had been entrusted to the mails. Our "recent" photo of Daniel D. Emmett was actually made in 1900.

We request that the reader make these corrections in his copy of the last issue.

A Muster Is Born!

By - Art Pope(1st Mate aboard the Warehouse Point)
Drum Major Chick Harlow

OF GREAT INTEREST to all who dearly love ANCIENT MUSICK we bring news of a recent gathering at Mr. & Mrs. John Hetzel's Olde Plantation on Carpenter Road, in Coventry, Conn. The Massed Fifes & Drums of the Nathan Hales, Warehouse Pointers and Ancient Mariners delighted the ears of nearly 200 Friends of America.

Providence smiled upon our efforts at last by granting fair weather which warmed our spirits making this fledgling Muster an event long to be remembered.

It is hoped by many that this Muster at Hetzel's will be repeated again each year thus giving the Hartford-Springfield area a Mecca for the Ancient Arts. The Muster idea and the trend back to playing Fife & Drum Musick the way it was really written have been the special concern of men like George Carroll and Ed Olsen. It is a sure thing that we have not been deaf to their work and examples. They must now know THE NORTH'S AWAKE.

Beside the fine Musick and parading done by all the units this Muster had a number of unique offerings not seen at other such gatherings. The victuals were, in the main, ladled by a bonny Lass from a huge cast iron cauldron over an open fire. And good beef stew it was, too, as the contributing cooks can affirm. Of other fare, there was a-plenty so that no one went hungry.

TOMAHAWK throwing may not have much to do with fifing and drumming but as an added attraction it served well. Prizes for this First New England Tomahawk Throwing Frolick were provided by Royce Coburn, scout for the 6th Mass., in the form of original and amusing drawings of 18th century scenes. First prize went to Royce Coburn; 2nd prize to Fifer John Stangle of W. P.; third place was thrown by Frank Galinat of Coventry; Daniel Clevenger, Sergeantmajor of the Sixth, took 4th while Fifer Jim Shea of W. P., and Pvt. Deak Phelps of the Sixth tied for 5th slot. Cpl. Jim O'Connor and Cmndr. Wigham are still thinking up alibis.

A MUSKETRY DEMONSTRATION was held at the expense of a life-size British Light Infantryman target at about 50 paces. From the number of well placed holes in his head and chest we wonder if we might not put the target back further next time.

The following tunes were submitted for publication by Mr. Bill Gallagher of North Haven, Connecticut.

Bummer's Reel



Stillman's Reel



The Lodge Road

Handwritten musical score for "The Lodge Road". The piece is written in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The score consists of five staves of music. The first staff begins with a treble clef, a sharp sign, and a 2/4 time signature. The music features a mix of eighth and sixteenth notes, often beamed together. The second staff includes a double bar line with repeat dots and a triplet of eighth notes. The third and fourth staves continue the melodic line with various rhythmic patterns. The fifth staff concludes with a final double bar line and repeat dots.

The Heather Glen

Handwritten musical score for "The Heather Glen". The piece is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The score consists of four staves of music. The first staff begins with a treble clef, a sharp sign, and a common time signature. The music is primarily composed of eighth and sixteenth notes. The second staff continues the melody. The third staff features a double bar line with repeat dots and a triplet of eighth notes. The fourth staff concludes with a final double bar line and repeat dots.

Martin's Rattler

Handwritten musical score for "Martin's Rattler" in treble clef, key of D major (two sharps), and 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some beamed eighth notes. The second staff continues the melody. The third staff features a repeat sign with double bar lines and repeat dots, followed by more eighth and sixteenth notes. The fourth staff concludes the piece with a final cadence, including a sharp sign on the penultimate note and a double bar line with repeat dots.

British Grenadiers N°2

Handwritten musical score for "British Grenadiers N°2" in treble clef, key of D major (two sharps), and 2/4 time. The score consists of four staves of music. The first staff begins with a treble clef, a key signature of two sharps, and a 2/4 time signature. The melody includes a triplet of eighth notes marked with a '3' and a slur. The second staff continues the melody. The third staff starts with a repeat sign and a triplet of eighth notes marked with a '3' and a slur. The fourth staff concludes the piece with a final cadence, including a double bar line with repeat dots.

Fifty Cents

Handwritten musical score for 'Fifty Cents'. The score is written on four staves in treble clef. The key signature is two sharps (F# and C#), and the time signature is 6/8. The first staff begins with a treble clef, a key signature of two sharps, and a 6/8 time signature. The melody consists of eighth and sixteenth notes. The second staff features a repeat sign with first and second endings. The third staff continues the melody. The fourth staff concludes the piece with a double bar line and repeat signs.

Shades of 1776

Northside is indeed fortunate to be among the few schools able to boast their own colonial fife and drum corps. In fact, Northside's Old Colony group is, to our knowledge, the only such organization in the Tidewater area.

Our Old Colony Fife and Drum Corps was organized in December of 1965 by Mike Nelson, a member of the regular band at Northside. The members include, on fifes: Mike Nelson, Fenton Priest, Sam Allison, Rodney Donlan, Greg Mazerakis, and Dale Dunham. Those who play drums are John Rogers, Timmy Bishop, and Larry Miller. The first thing these boys had to do was learn how to play the instruments. This having been accomplished quite successfully, only two things were lacking -- a sponsor and authentic uniforms. The History department loaned Mr. Bryant to the group in January, and he in turn persuaded his grandmother to help make the uniforms.

The plot having thickened this far, it seemed a shame to let such a fine organization go to waste for want of a job. Mr. George P. Carroll, Director of the Colonial Williamsburg Fife and Drum Corps, came to the rescue. After Mr. Carroll had loaned the group some music and they had traveled to Williamsburg in March to work with them, their first public appearance came on May 14 at the Ghent Methodist Church. Needless to say, they gave a fine performance.

Being Northside's own among six such groups in Virginia and some 70 in the entire nation, mostly in New England, the Old Colony Fife and Drum Corps has a just right to be proud, as we should be of them. Their appreciation of history and music is a worthy reflection of Northside Jr. High as a school of high caliber, and of the students excellent school spirit.

From The Northside Tide, the student
publication of Northside Junior High School,
Norfolk, Virginia.

(Vol. X, No. 4 - June 1966)

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

(Pull-Out Section)

Musical score for "The Dawning of Day" and "Dusky Night". It consists of two systems of music. The first system is marked *f Allegro* and features a melody in the upper staff and a drum accompaniment in the lower staff. The second system continues the melody and drum accompaniment. The piece concludes with the text "END OF REVEILLE." and a final drum flourish.

NOTE.—"THE DAWNING OF DAY," and "DUSKY NIGHT," must not be considered as belonging to the Reveille, at present; but the Author has placed them in their present position, so that the learner may become acquainted with them. In the U. S. Army they are omitted.

PIONEER'S CALL, (OR FATIGUE.)

Is usually beaten fifteen minutes after Reveille, at which, fatigue parties turn out to police the quarters, clean parade ground, &c. It is also used to drum disorderly women out of camp; for which purpose it is here set to music: but on all other occasions the drum will beat it alone.

Musical score for "Pioneer's Call, (or Fatigue)". It is marked *Allegro* and consists of a melody in the upper staff and a drum accompaniment in the lower staff. The drum part includes dynamic markings such as *p* and *mf*. The piece ends with the instruction "Repeat at option."

THE ASSEMBLY.

Is the signal to form by company, for parade, drill, &c.

Musical score for "The Assembly". It consists of a melody in the upper staff and a drum accompaniment in the lower staff. The drum part features a rhythmic pattern of eighth notes.

SURGEON'S CALL.

Is to be beat one hour before breakfast-call, or at such other time as the commanding officer may direct; when the sick (able to go out,) will be conveyed to the hospital by the proper non-commissioned officer.

Musical score for "Surgeon's Call". It consists of a melody in the upper staff and a drum accompaniment in the lower staff. The piece concludes with the instruction "Over."

(CUT ALONG THIS EDGE)

Allegro

6 5 9 5 5 9 5 5 5 9 5 5

10 5 5 10 5 5 10 5 5 5 5 5

END OF THE SURGEON'S CALL

DRUMMER'S CALL, (beaten at the Guard-house.)

BREAKFAST CALL, (Peas upon a trencher.)

Is the signal for breakfast, and it is to be beat at 7 o'clock, or at any other hour set apart for the same. Fifteen minutes before which, the Drummer's Call will be beat by the drummer of the guard.

Allegro.

7 5 5 5

To be played twice over.

GUARD MOUNTING.

The first Call (or Drummer's call,) is beat at the Guard-house, and also on parade ground immediately after, one half-hour previous to the mounting of the Guard, as a warning for 'Details' to get ready; fifteen minutes after the 1st call, the 2d call will be beat by all the drummers on parade ground, where they will remain to beat the Adjutant's Call, fifteen minutes after the 2d call, after which, the musicians will play a Quickstep for the Details to march on the parade-ground.

ADJUTANT'S CALL.

To be played but once over.

(CUT ALONG THIS EDGE)

After the Inspection of the Guard, the Adjutant will command, "*Troop beat off;*" when, at the proper signal from the Drum-major, all the musicians (both drums and fifes), in their position in line, will commence

THE THREE CHEERS.



After the 'Three Cheers,' the music will march to the left, playing the 'Troop,' while passing between the Adjutant and the Guard to the left of the line, there they will face to the right, and countermarch to the left; when, at the proper signal, they again face to the front, and march back to their proper place on the right of the line.

TROOP.

Musical notation for "TROOP." The piece is in 3/4 time and G major. It consists of four systems of two staves each. The upper staff contains the melody, and the lower staff contains a rhythmic accompaniment with a forte (ff) dynamic. The notation includes various note values, rests, and dynamic markings. At the end of the fourth system, there is a note: "At the end of the 'Troop' play the 'Three Cheers.'"

N. B.—The Guard marches off to music: on their arriving opposite the new Officer of the Day, the music wheels, and faces said officer, continuing to play until the guard has passed, when the Drum-major will march them to quarters.

THE ASSEMBLY is next beat for Drill, &c., at any time designated by the Commanding Officer.

DINNER CALL. (Roast Beef.)

Is the signal for dinner, and is usually beat at 12 o'clock; fifteen minutes before which, the drummer of the Guard will beat the 'Drummer's Call.'

ROAST BEEF.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. It contains a melody of eighth and sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth and sixteenth notes. There are some markings like '5' and '9' below the notes.

The second system of musical notation continues the melody and accompaniment from the first system. It features similar rhythmic patterns and melodic lines.

The third system of musical notation continues the piece, including a trill (tr) marking above a note in the upper staff.

The fourth system of musical notation continues the melody and accompaniment.

The fifth system of musical notation concludes the piece with a double bar line. It includes some markings like '3', '9', and '>' below the notes.

END OF THE MORNING DUTY.

(CUT ALONG THIS EDGE)

AFTERNOON DUTY.

Will commence one hour after Dinner. The signal is given at the Guard-house, by the Drummer of the Guard playing the 'Pioneer's March,' when fatigue parties will turn out to their several duties, the same as in the morning. If there is to be an afternoon drill, the 'Assembly' will be beat, at such time as it is ordered. When there is a "Dress Parade," it usually takes place one hour before "Retreat," in which case, the several *Colls* will be beaten precisely the same as at Guard mounting, observing the same space between each; and the *Retreat* is usually beaten before dismissal. If there is *no* Dress parade, the Drummer's Call is beaten at the Guard-house, fifteen minutes before sunset, when all the field music assemble to beat the *Retreat*.

RETREAT. (At sundown.)

N. B. All Retreats commence and end with 'Three Cheers.'

Musical notation for the 'Retreat' march, consisting of two systems of staves. The first system is marked *Moderato.* and the second system is marked *Used as a slow retreat.*

LAMPLIGHTER.

Musical notation for the 'Lamplighter' march, consisting of three systems of staves. The first system is marked *Example 2.* and the second system is marked *Used as lively retreat.*

PRETTY GIRL MILKING THE COW.

Example 3d.

The musical score is arranged in four systems, each containing three staves. The top staff of each system is the melody in G major, 3/4 time. The middle staff is the piano accompaniment, featuring a 'ROLL--RETREAT.' pattern. The bottom staff is the muffled drum accompaniment, marked 'MUFFLED DRUM.' The score concludes with a 'CODA.' section. The notation includes various rhythmic values, accidentals, and dynamic markings.

(CUT ALONG THIS EDGE)

ERIN'S GREEN SHORE.

Example 4.

ROLLING RETREAT FOR ONE DRUM.

ConA. *Used as, lively retreat.*

The musical score for 'ERIN'S GREEN SHORE' consists of three systems of two staves each. The first system includes a vocal line in G major, 4/4 time, and a drum line with a 'ROLLING RETREAT FOR ONE DRUM' pattern. The second system continues the vocal and drum parts. The third system concludes the piece with a 'ConA.' (Concise) marking and a note that it is 'Used as, lively retreat.'

TATTOO, (Or bed-time.)

Is to beat at 9 o'clock, P. M., after which no musician (or soldier) is to be out of his tent or quarters, after having answered to his name at Roll call. Fifteen minutes after, the drummer of the Guard will give three distinct taps on the parade-ground as a signal for putting out the lights.

The 'TATTOO' commences with the "THREE CHEERS," after which—

THE DOUBLINGS.

To be played but once over.

The musical score for 'THE DOUBLINGS' is a single system with two staves. The top staff is a vocal line in G major, 4/4 time, and the bottom staff is a drum line with a complex rhythmic pattern. A note indicates it is 'To be played but once over.'

QUICKSTEP. New Tatter Jack.

The musical score for 'QUICKSTEP. New Tatter Jack.' consists of two systems of two staves each. The top staff is a vocal line in G major, 6/8 time, and the bottom staff is a drum line with a 'New Tatter Jack' pattern. The piece concludes with a double bar line.

After which play "The Doublings."

SLOW MARCH.

(CUT ALONG THIS EDGE)

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The lower staff is in bass clef and contains a complex accompaniment of sixteenth notes, often beamed in groups of four or six, with some slurs and accents.

After which play "The Doublings."

DOWNFALL OF PARIS.

The second system begins with a treble clef staff in 2/4 time, showing a melodic line with eighth notes and some slurs. The bass clef staff continues with a dense texture of sixteenth notes, including some triplets and slurs.

The third system continues the musical piece. The treble staff shows a melodic line with eighth notes and some slurs. The bass staff features a complex accompaniment of sixteenth notes, with some slurs and accents.

The fourth system continues the musical piece. The treble staff shows a melodic line with eighth notes and some slurs. The bass staff features a complex accompaniment of sixteenth notes, with some slurs and accents.

The fifth system continues the musical piece. The treble staff shows a melodic line with eighth notes and some slurs. The bass staff features a complex accompaniment of sixteenth notes, with some slurs and accents.

The sixth system concludes the musical piece. The treble staff shows a melodic line with eighth notes and some slurs. The bass staff features a complex accompaniment of sixteenth notes, with some slurs and accents.

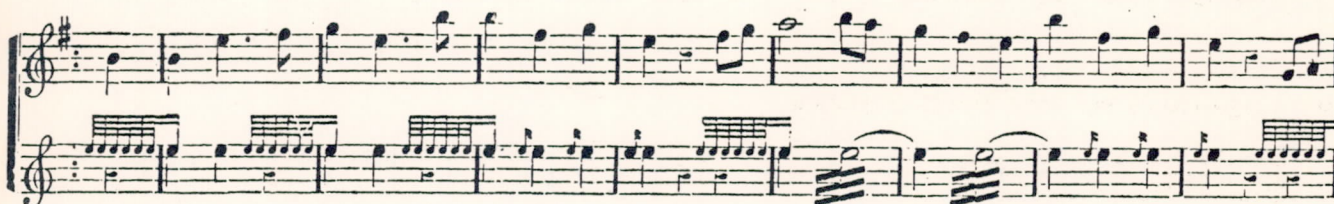
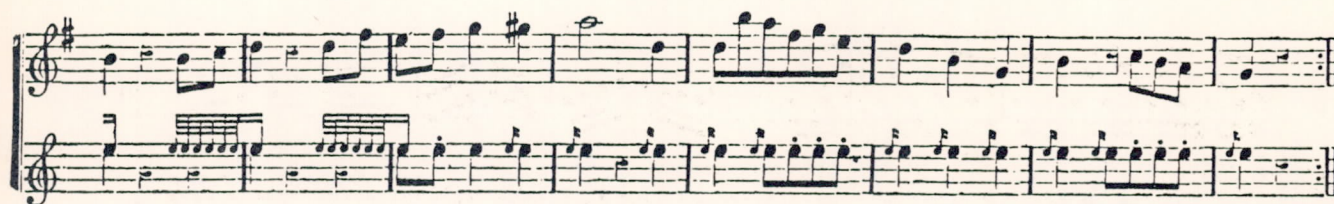
After which play "The Doublings."

MY LODGING'S ON THE COLD GROUND.

After which play "The Doublings."

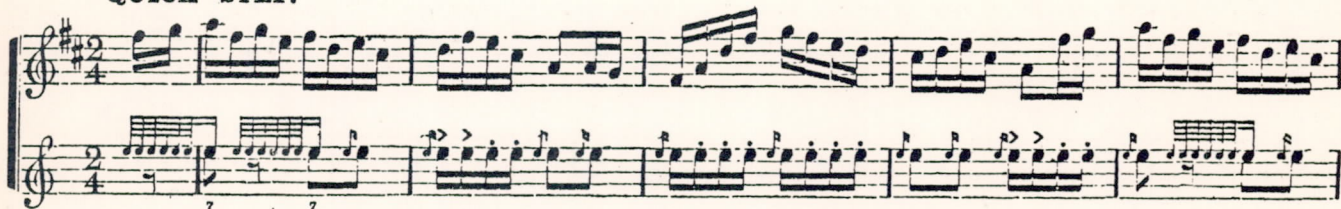
TROOP. "Trust to luck."

(CUT ALONG THIS EDGE)



After which play "*The Doublings.*"

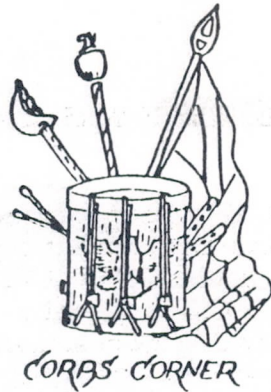
QUICK STEP.



After which play the "*Three cheers,*" and immediately after, "*The Doublings.*" **END OF "TATTOO."**

NOTE.—The several pieces as laid down in "Scott's tactics," for TATTOO, are as follows:— "THE THREE CHEERS," "DOUBLINGS," "6-8 QUICK STEP," "DOUBLINGS," "COMMON TIME," "DOUBLINGS," "DUTCH," "DOUBLINGS," and "DOUBLE QUICK," ending with the "THREE CHEERS," and "DOUBLINGS;" but when there is a desire on the part of the Field music, (with the sanction of the Drum-major) and when it does not interfere with other duties, they can add such pieces, or their equivalent placed in position as above, to beautify or embellish it by additions. The "SHORT TATTOO," is well adapted for the Winter, and the "LONG TATTOO," for the Summer season.

END OF THE ROUTINE DUTY



By - GEORGE KUSEL

PROMOTIONS FOR THE COLONIAL WILLIAMSBURG FIFES & DRUMS

TO FIFE SERGEANT:	CHIPPER ROSE
TO DRUM SERGEANT:	KIRK PUFFENBERGER
TO SERGEANT:	MAYNARD BENJAMIN
TO CORPORAL:	GREG BAXTER ROBERT PAGE
TO FIFER:	FRANK PIPENHAGEN
TO PRIVATE:	MARK MORIN CHARLES BREELAND ROGER HUFF MICHAEL GRACE TIM GRACE GREG JOHNSON STEVEN HOLLOWAY DAVID WALTON

CW CORPS

Sergeants Roger Hill and William Tabb performed for the Annual Trustees Dinner of the Jamestown Foundation at the Jamestown Festival Park. They drew great praise from several officials for their performance.

The Corps has just returned from its annual trip to New England, where it participated in the Connecticut State Fifers and Drummers Association Convention. They entered the Competition in the Junior Out of State Category. The Corps took first in performance and second in appearance, and the color guard took a first place. In individual fifing, Ricky Hopke took second place, fife, and Cary Sternberg was third, fife. Roger Hill won second

place on snare drum, and Maynard Benjamin and John Hill took first and second, respectively, on bass drum.

The next day, August 7, The Brigade of the American Revolution held a music muster and contest at the New Windsor Cantonment, near Newburg, New York. Since Colonial Williamsburg supplied one of the prizes for the corps competition, they did not compete on a Corps level. Once again, those who competed in the individuals distinguished themselves. Chipper Rose and Ricky Hopke took first and second places, respectively, on fife. This was Rose's first time in competition. Roger Hill placed third on snare drum. The bass drum section showed how it should be done by taking all three places, with Maynard Benjamin first, Robert Page second, and John Hill, third.

THE OREGON BLUES BRIGADE FIFE & DRUM CORPS

This corps participated in the Gresham, Oregon Strawberry Festival Parade. The Corps is under the leadership of Mr. D. Jerry Heerman. Previously they had helped dedicate the statue "Lincoln on the Prairie" at Lincoln City, Oregon. It was especially appropriate that they should have done so because they are part of the Sons of Union Veterans Reserve, which in turn, is descended from the Grand Army of the Republic. They are uniformed in a style reminiscent of the Union Army of the Civil War.

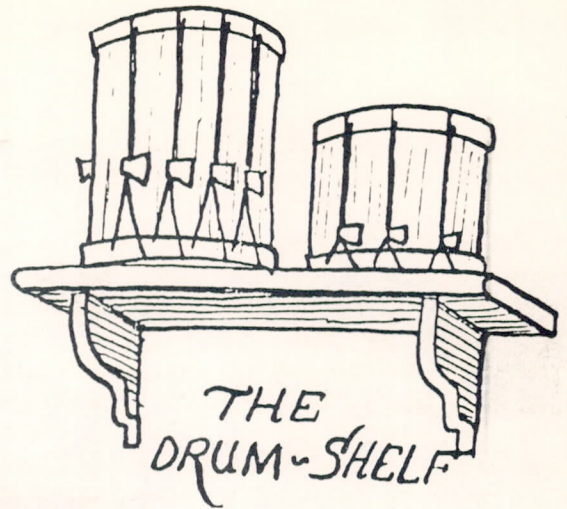
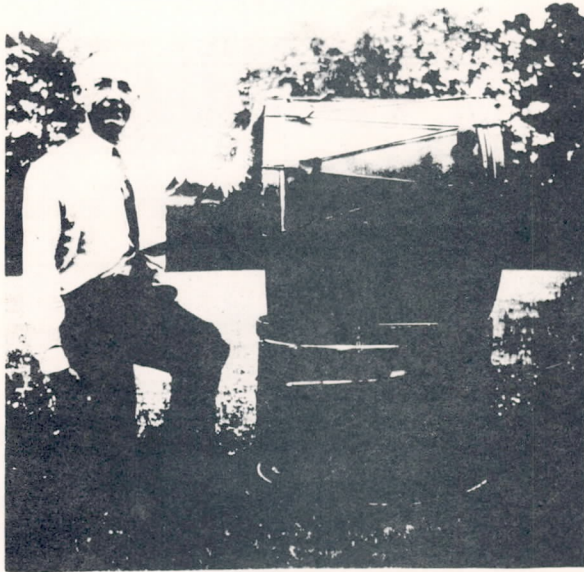
Lake Oswego Review
Thurs., June 2, 1966



Marchers

Members of the Fife and Drum Corps of the Oregon Blues Brigade, Sons of Union Veterans of the Civil War, marched in the Memorial Day ceremony at the Oswego Ceremony. Later they presented a plaque to Sgt. Jerry Heermans, chief musician, for his musical contribution.—Review photo.

JULY 1965



Drums from Pioneer and Indian Museum. Collection of Wetchworth State Park, Castile, New York. Pictured is Mr. Fred Scott of L.S.P. staff with reputed War of 1812 (top) and Civil War Drums.

(Courtesy of Dr. D. G. Watkins
Arcade, New York)

Shell: Diameter	26"	Rim: Depth	1-3/4"
Depth	21"	Circumference	84 1/2"
Circumference	83"		

Total depth of drum including rims: 24 1/4"

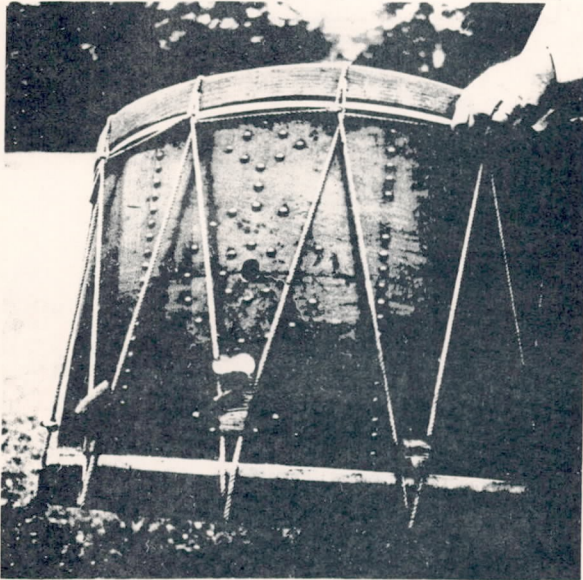
The rims are red while the barrel is a light brown stain. Rims appear to be oak and barrel a shell ash.

On the shell is a painted design depicting an American Eagle with a shield at his feet. Over the top of the Eagle are fourteen(14) stars.

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

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

JULY 1999



Reputed Civil War Drum - - -

Pioneer & Indian Museum Collection.

Letchworth State Park, Castile, New York.

Property of Wyoming County Hist. Society.

(Courtesy of -

Dr. D. G. Watkins
Arcade, New York)

Shell: Diameter $26\frac{1}{4}$ "
 Depth 17"
 Circumference $83\text{-}3/4$ "

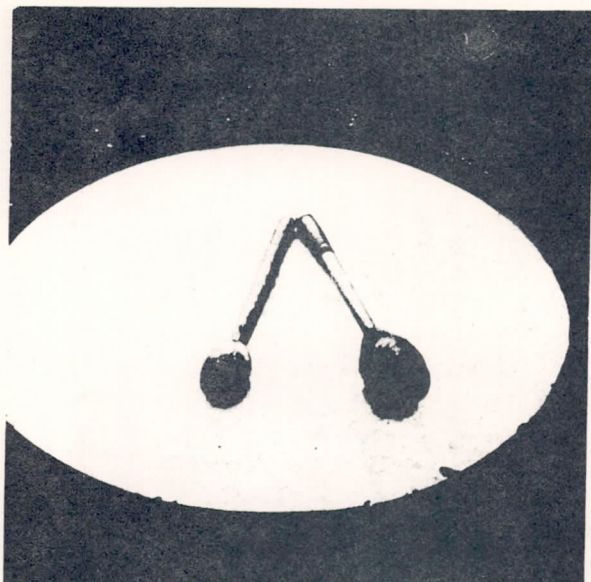
Rims: Depth $1\text{-}3/4$ "
 Circumference 87"

Total depth of drum including rims - $20\frac{1}{4}$ "

Rims are red while the shell is dark brown. Rims appear to be oak and the shell ash.

Inside a label is visible which reads:

Blodgett & Bradford Music Publishers
Dealers in Piano Fortes Melodians
Musical Merchandise
Buffalo, New York



Drum Sticks From -

Pioneer & Indian Museum Collection

Letchworth State Park, Castile, N.Y.

Property of Wyoming County Hist.
Society.

(Courtesy of -
Dr. D. G. Watkins
Arcade, New York)

Stick #1 - All Wood - (Left stick in picture)

Total Length - $12\frac{1}{2}$ "
Length of Head - $2\text{-}3/4$ "
Diameter of Head - 2"
Greater diameter of Stick - 1"
Lesser diameter of Stick - $7/8$ "

Stick #2 - Leather Covered Head (Right stick in picture)

Total Length - $13\text{-}5/8$ "
Length of Head - $3\text{-}3/4$ "
Diameter of Head - $2\text{-}3/8$ "
Greater diameter of Stick - $1\text{-}1/8$ "
Lesser diameter of Stick - $5/8$ "

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