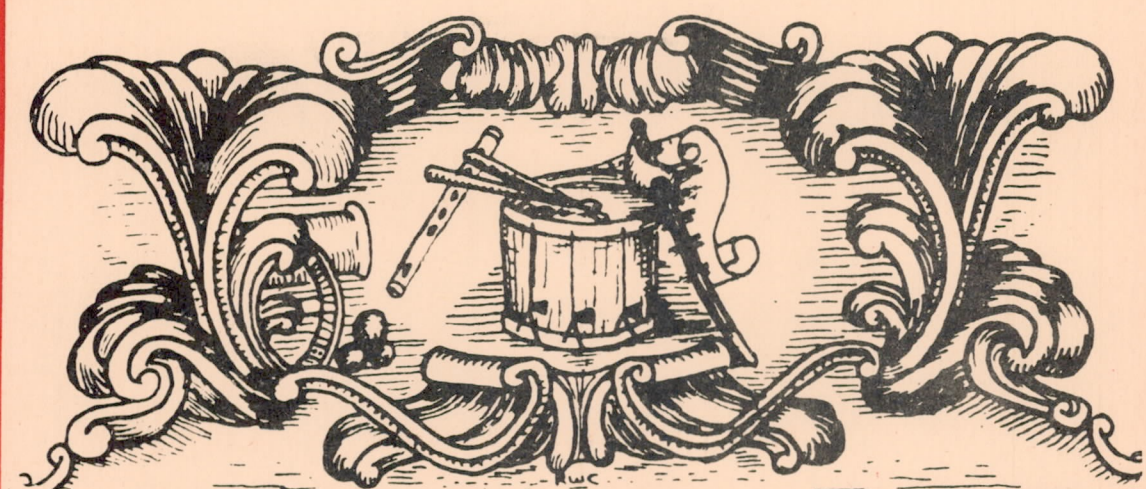


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THE DRUMMERS ASSISTANT

VOLUME V

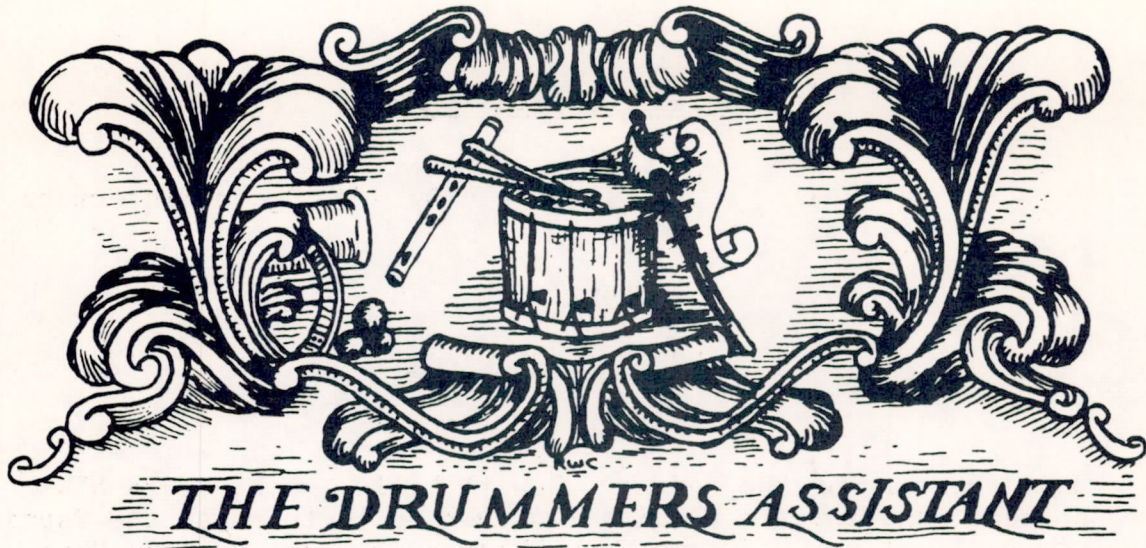
WINTER, 1966

NUMBER 4



WALDHORN

Es ist nicht leicht ein Fürst der meine Kunst nichtachtet
 vielmehr an jeden Hof wird sie aufs höchst geliebt.
 wañ man den schüchtern Wild in grünen Wald nachtrachtet.
 und dem erhitzten Schwein ein kaltes Eisen gibt
 so wird von meinen Horn das Hertz in Muth gesetzt
 auch hält man kein Festin da nicht mein Mund ergötzet.



VOLUME V

WINTER, 1966

NUMBER 4

"Headquarters, Williamsburg, Mar. 27, 1776"

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

-ANDREW LEWIS ORDERLY BOOK

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DANIEL DECATUR EMMETT

By - H. Ogden Wintermute

Chapter 3

The Story of Dixie

About the turn of the century, Dewitt Miller, a NEW YORK NEWS correspondent, was invited to give two evening lectures at the Baptist Summer Assembly at the Hiawatha Park Theatre in Mount Vernon, Ohio. On the morning of the intervening day, as a drizzly rain came down, Miller turned to his friend, the Reverend William E. Hull and inquired, "Do you know an aged musician here by the name of Emmett?"

"Certainly," said his host. "He is a frequent attendant in my church."

"Could I arrange to meet him?" asked Miller.

"Surely," replied Hull. "I'll get a horse and buggy and we'll drive out to his home."

It was a mile drive from the city to Emmett's cabin over a muddy clay road. Upon their arrival, the kindly reception of the old minstrel seemed to dispel all gloom. Soon Mr. Miller pulled from his pocket a little volume of songs. It was entitled THE PATRIOTIC SONGS OF AMERICA.

"Have you ever seen this?" he asked Uncle Dan. "It contains your song DIXIE and on the opposite page gives a short biographical sketch."

"Let me hear what they have to say," said Emmett.

Then Miller proceeded to read the sketch. When he had finished Mr. Miller asked, "Is that about right?"

Uncle Dan's prompt reply was, "Just about half."

After this, the old gentleman became reminiscent, and Miller with pencil and pad in hand jotted down the story of DIXIE as it came from the lips of its composer.

"In the spring of 1859, I found myself in New York City engaged with Bryant's minstrels as a performer in the minstrel line. My particular engagement was to compose comic and Negro songs of the plantation character, write walk-arounds, and act as a musician when the occasion required. One Saturday evening after the performance, Mr. Jerry Bryant overtook me on my way home. Sez he, 'Our numbers are getting stale. Can't you compose a new walk-around for us, something in the git-up and

git style, something that will take with the boys, that they can catch quickly and whistle on the streets? Bring in something new that we can rehearse Monday morning." Sez I, 'Mr. Bryant, this is very short notice, but I'll endeavor to please you.'

"The next day, Sunday, was a very rainy day. I was in a gloomy mood. My wife saw that I was worried. Sez she, 'I'd help you if I could, but since I can't, I'll leave you along for a spell.' After she left, I threw myself across the bed. All I could think of was the good old circus days in the South. Finally I said right out loud, 'I wish I was in Dixie.' It was a phrase I had caught from the Negroes and it stuck in my mind. Suddenly, I jumped up, took my tin whistle, and sat down to the table to write. In less than an hour I had the first verse and chorus. After that, it was easy. When my wife returned I sang it for her. 'How do you like it?' sez I. 'I like it first rate,' sez she, 'and if the Bryants don't like it, they wouldn't like anything.' 'It is all finished now except the name,' sez I. What shall I call it? Sez she, 'Call it, I WISH I WAS IN DIXIE'S LAND.' I agreed, and we gave it that name.

"I took it to rehearsal on Monday morning and sang it for the Bryants. They liked it fine, but Mrs. Bryant objected to the first verse. Sez she, 'Some people will object to comparing Dixie to Paradise. Just start with the second verse and it will be fine.' The first verse as I composed it goes as follows:

Dis worl' was made in jiss six days,
An' finished up in various ways:
Look away! look away! look away! Dixie Land!
Dey den made Dixie trim an' nice,
But Adam call'd it "Paradise."
Look away! look away! look away! Dixie Land!

"I agreed to Mrs. Bryant's suggestion and we rehearsed it all that day and sang it that night at the end of the performance. It took immensely, beyond all expectation, and has continued so to the present time. Finally the Confederate soldiers adopted it as their national air. After the breaking out of the war, I was the only man north of the Mason and Dixon's line that was allowed to sing it in any theatre, concert hall, or place of amusement. 'In Dixie Land' was a phrase common among show people. As the winter approached and they knew they were soon to go south, they would say, 'I wish I was in Dixie.' This grew from the fact that a man named Dixie owned a great plantation on Manhattan Island. When he was compelled to abandon slavery, he moved to Maryland. Thereafter when a slave owner was compelled to leave the North, it was remarked that he was going to Dixie."

However, there is another theory which has been advanced to explain the origin of the word Dixie. Some maintain that French bank notes issued in New Orleans bearing the French word for ten, Dix, were called dixies, and that eventually this name was applied to the South, the section from which they came.

Let us bear in mind that when Dan Emmett wrote DIXIE, he had no purpose other than to write a spirited, comic, Negro walk-around that he hoped might prove a popular number in the entertainment field. The words

express merely the exaltation of an existence in a beautiful land of joy and sunshine.

The fact that DIXIE was adopted as the martial song of the South may be attributed to two reasons. First, its rhythm and lilting tune produced a rousing effect when played by the fife and drum corps which were prevalent during the war years of the sixties. Second, its praise of the joyous carefree spirit of the land of Dixie made every Southerner's pulse beat a little stronger with the desire to defend his way of life.

Emmett was not a sympathizer with the cause of the South. Were not his parents and relatives key personnel in the underground system through Ohio? He was much chagrined when his song finally resulted in scoffs and rebuffs from his friends. He was jeered in the streets and called a rebel. Many a loyal son of the North mailed him letters of disapproval, denouncing him as a traitor. Uncle Dan was deeply hurt, so much so that for years, although his name was published with the song, he never mentioned being its composer.

One story of the sudden rise to popularity of DIXIE in the South is tersely told by Dr. G. A. Kane in an article that appeared in the NEW YORK WORLD in 1893. In this he offers the following information:

"The growing popularity of this well-known ditty was secured in New Orleans in the spring of 1861, when Mrs. John Wood played an engagement at the Varieties Theatre. "Pocahontas" by John Broughman was the attraction. In the last scene a zouave march was introduced. Carlo Patti, brother of Adelina Patti, was the leader of the orchestra. At the rehearsal he was at a loss as to what air to appropriate. Trying several, he finally hit upon DIXIE. Tom McDonough shouted, 'That will do; the very thing; play it tonight.' Mrs. Wood, Mark Smith, Leffingwell, and John Owens were delighted. Night came. The Zouaves marched on, led by Miss Susan Denin singing: 'I wish I was in Dixie.' The audience went wild with delight and seven encores were demanded. Soon after the war broke out. The Washington Artillery had the tune arranged for a quickstep by Romeo Meneri. The saloons, the parlors, the streets rang with the DIXIE air, and DIXIE became to the South what the MARSEILLAISE is to France."

There are many who maintain that DIXIE was first rendered with success south of the Mason and Dixon's line by Rumsey and Newcomb's Minstrel Company in Charleston, South Carolina, in December, 1860.

Although there will probably always be some discussion regarding the place where DIXIE was first introduced to the South, there will never be any dispute over the fact that its popularity suddenly swept the Confederate States and that this composition has remained the number one song of the Southern people.

In spite of the adoption of DIXIE by the Confederacy, the North could not ignore its infectious rhythm. Many a Union man and political candidate wrote verses to be sung to its music. Probably the best Northern verses that were sung to the air of DIXIE were written by the famous blind hymn writer, Fanny Crosby, after the evacuation of Fort Moultrie. The first three lines are as follows:

On! ye patriots to the battle,
Hear Fort Moultrie's cannon rattle!
Then away, then away, then away to the fight!

One of the best parodies written for the South was written by General Albert Pike. This appeared first in THE NATCHEZ COURIER, April 30, 1861. The first verse and chorus of this adaption are as follows:

Southrons, hear your country call you!
Up, lest worse than death befall you!
To arms! To arms! To arms, in Dixie.
Lo! all the beacon fires are lighted,
Let all hearts be now united!
To arms! To arms! To arms, in Dixie.

Chorus

Advance the flag of Dixie! Hurrah! Hurrah!
For Dixie's land we take our stand, and live
and die for Dixie!
To arms! To arms! And conquer peace for Dixie!
To arms! To arms! And conquer peace for Dixie!

Happily these parodies and the sectional differences which they express have long been sunk into oblivion, and today wherever DIXIE is sung, the words of its composer, Daniel Decatur Emmett, are cheered to the echo.

(To be continued in Volume VI, Number One issue)

Y O R K T O W N - 1 7 8 1

and the

"W O R L D T U R N E D U P S I D E D O W N."

by Edmond P. Gibson

What was the march played by the British band at Yorktown, during the proxy surrender of Cornwallis? Was it a march called the "World Turned Upside Down?" The story that such a march was played at that event has been repeated in most of our school histories, yet American research libraries are unable to produce such a piece to marching time.

At the surrender of the American General Lincoln at Charleston, S. C. on May 12, 1780, the British terms of surrender were a deliberate insult to General Lincoln and his courageous group of men, who had held out against great odds. After a stubborn but forlorn defense, General Lincoln surrendered and so doing, was forced to submit to an insult through the British failure to observe the rules of common military courtesies at such events.

(1)
John Fiske describes what happened at Charleston in his description of the subsequent surrender of Cornwallis the following year:

The British army became prisoners of war, subject to the ordinary rules of exchange. The only delicate question related to the American loyalists in the army, whom Cornwallis felt it wrong to leave in the lurch. This point was neatly disposed of by allowing him to send a ship to Sir Henry Clinton, with news of the catastrophe, and to embark in it such troops as he might think it proper to send to New York, and no questions asked. On a little matter of etiquette, the Americans were more exacting. The practise of playing the enemy's tunes had always been cherished as an inalienable prerogative of British soldiery, and at the surrender of Charleston, in token of humiliation, General Lincoln's army had been expressly forbidden to play any but an American tune. Colonel Laurens, who now conducted the negotiations, directed that Lord Cornwallis's sword should be received by General Lincoln, and that the army on marching out to lay down its arms, should play a British or a German air. There was no help for it: and on the 19th of October, Cornwallis's army, 7,247 in number, with 840 seamen, marched out with colours furled and cased, while the band played a quaint old English melody, of which the significant title was "The World Turned Upside Down!"

A search for a march of this description in many of the leading reference libraries of the United States has yielded no march time version of such a song. A general feeling of skepticism seemed to exist among many librarians that any such marching tune existed, or that the story of Fiske was anything more than a legend.

The Bodelian Library, Oxford, England noted that the story told by John Fiske was also recounted by Henry P. Johnsonston. (2) Johnston quoted the story from a book by Alexander Garden entitled Anecdotes of the American Revolution, Charleston: (2a) 1828, a copy of which was located in the Library of Congress, by Mr. William Lichtenwanger.

Alexander Garden, aide-de-camp to General Nathaniel Greene and an officer of Lee's Legion attributes the story to Colonel John Laurens, who was appointed by General Washington to arrange the terms of surrender with Col. Ross, aide-de-camp to Lord Cornwallis. Garden states:

-----Having placed the terms on which a capitulation would be granted before Colonel Ross, that gentleman observed-"This is a harsh article."---Which article? said Colonel Laurens.--

"The troops shall march out with colours cased, and drums beating a British or German march."

"Yes, Sir," replied Col. L., with **some** sang froid, "it is a harsh article."

"Then Col. Laurens, if that is your opinion, why is it here?"

"Your question, Col. Ross, compels an observation which I would have suppressed. You seem to forget, Sir, that I was a capitulant at Charleston-where Gen. Lincoln, after a brave defense of six week's open trenches, by a very inconsiderable garrison, against the British army and fleet, under Sir Henry Clinton and Admiral Arbuthnot, and when your lines of approach were within pistol shot of our field works, was refused any other terms for his gallant garrison than marching out with colours cased, and drums not beating a British or a German March."

"But," rejoined Col. Ross, "my Lord Cornwallis did not command at Charleston."

"There, Sir," said Col. Laurens, "you extort another declaration. It is not the individual who is here considered--it is the Nation. This remains an article or I cease to be a Commissioner."

The result was conformed to this just retribution. The British army marched out with colours cased, and the drums beating a British or German march. The march they chose was "The World Turned Upside Down."

The statement of Alexander Garden has recently been substantiated in part by the Journal of St. George Tucker, 1781, which describes the siege of Yorktown with a great deal of detail. (3).

Tucker mentions that at the beating of retreat on the night before the surrender the British played the tune "Welcome Brother Debtor," and at the surrender he says that the "whole British Army marched, their drums in front beating a slow march, their colours furled and cased. I am told that they were restricted by the terms of capitulation from beating a French or American march. General Lincoln with his Aids conducted them."

Another front line journal kept at Yorktown by William Feltman describes the surrender but does not mention the music. (4)

Alexander Garden and St. George Tucker are agreed on the terms of surrender but St. George Tucker failed to note the music played as the surrender march.

The most common version of the "World Turned Upside Down", a version to be found in this country is that which originally appeared in the Gentleman's Magazine in 1766. (5) It is sung to the tune of "Derry Down" and with its chorus. This tune is written to 6/8 time, not the most propitious but a possible rhythm for marching. The verses are rather bawdy and might have had an appeal to soldiers, but they are too numerous for a popular ballad. It appears somewhat doubtful to me that this version was played at Yorktown.

A second version supplied by Dr. Harold Spivake, Chief of the Music Division of the Library of Congress is the "Pills to Purge Melancholy" version of 1719. (6) This version is 6/4 time. The words are inappropriate to a soldier's ballad and the music is not adapted to marching. It is very doubtful that this version was ever heard at Yorktown.

A third version was located by Miss Louise McGwigan Hall of the University of North Carolina and by Mrs. Ruth T. Abrams of the Grand Rapids (Mich.) Public Library. This version is derived from the book Americans and Their Songs by Frank Luther. (7) It is the "butter-cups and bees" version which Mr. Luther feels rather certain was played at Yorktown. The music is catchy, the words are not, and the rhythm is not too well adapted to marching. It is in 6/8 time. It is extremely doubtful that this is the Yorktown march.

The fourth version is played to the seventeenth century music of "When the King Enjoys His Own Again." It is to be found in William Chappell's revised Old English Popular Music. (8) The British Museum Librarian, Mr. F. G. Rendall, has found words for this ballad running back to 1646 in the Thomason Tracts collection of that library. (5a) A version dated 1790 fits the music and begins:

"I am a poor unhappy man, troubled with worldly care;
I grieve to hear the World complain, and Children shed a tear..."

In Northwest Passage, Mr. Kenneth Roberts gives one verse of a Revolutionary War Version which he obtained in England. It is likewise written to the above tune. The tune is very quaint but catchy, the time is march time. Derived from the British troops, it can be assumed that the ballad, like many others of the period, was sung by troops of both armies during the war.

The last version shares with the "Derry Down" version the probability that it was actually sung during the Revolution. The words are of a type which would be popular with soldiers and the music makes an excellent march. Mr. Kenneth Roberts has furnished the words which accompany the musical version below, and the second variation following is known to have been sung in London about 1790. No one at present seems to know whether this or the "Derry Down" version was played at Yorktown.

It is quite possible that there may be other versions, variants, and parodies of this song. Additional research may uncover some of them. Likewise research in diaries written during the Revolution may document further the statements of Alexander Garden as to the surrender and the song which was used as the British march. As a piece of music with a quaint motif which played an important part on that day in 1781 when American destiny began to unfold, the ballad has been strangely neglected. As to the historicity of the incident itself, it seems to rest upon as firm ground as many other historically accepted episodes of our early history, with nothing to indicate a Parson Weemsish source. With its playing, truly the British world rolled part way over, if not upside down.

An argument may be waged very easily as to which version of the World Turned Upside Down graced Cornwallis's surrender. However in getting the various versions together, something may have been accomplished. The search for the various versions of the World resulted also in bringing to light the other known piece of Yorktown music, the authenticity of which cannot be questioned.

The Debtor's Welcome to their Brother, otherwise known as Welcome, Welcome, Brother Debtor also played an important and appropriate role at the British retreat ceremony, the night before the surrender. It also discloses what must have been the frame of mind of the British band and the officer commanding the band. The piece sounds as though it may have been conceived by debtors subjected to the doubtful hospitalities of Newgate Prison, where during and after the Revolution the British aristocracy of low credit rating were often forced to put up for short or extended periods.

Due to the Journal of St. George Tucker, the relationship between this composition and the Yorktown surrender is firmly established. Through the assistance of Mr. F. G. Rendell, Keeper, Department of Printed Books, British Museum, this ballad has been located and is reproduced here.

THE DEBTORS' WELCOME TO THEIR BROTHER.

British Museum File P. 9551 G. 316.f

THE WORLD TURNED UPSIDE DOWN
or The Old Woman Taught Wisdom A Ballad
From Gentleman's Magazine, Vol. 36, 1766. Pages 140-141

THE WORLD TURNED UPSIDE DOWN

from

Pills to Purge Melancholy. by Thomas D'Urfey. London, F. Tonson. 1719
Vol. I Pages 213-214

Handwritten musical score for 'The World Turned Upside Down' from 'Pills to Purge Melancholy'. The score is written on four staves in treble clef, with a key signature of one sharp (F#) and a time signature of 6/8. The melody is characterized by a mix of eighth and sixteenth notes, with some rests and a final double bar line.

THE WORLD TURNED UPSIDE DOWN

from Americans and Their Songs by Frank Luther

New York: Harper and Bros. 1942. Pages 39-40

see also History of the George Washington Centennial, Vol. II page 234.

Handwritten musical score for 'The World Turned Upside Down' from 'Americans and Their Songs'. The score is written on five staves in treble clef, with a key signature of two flats (Bb, Eb) and a time signature of 6/8. The melody is characterized by a mix of eighth and sixteenth notes, with some rests and a final double bar line.

She be d--nd, says the farmer, and to her he goes,
First roars in her ears, and then tweeks her old nose,
Holla, Goody, what ails you? Wake, woman, I say;
I am come to make peace in this desparate fray. Derry Down, etc.

Adzooks, ope thine eyes, what a picther is here,
You've no right to compel her, you have not I swear;
Be ruled by your friends, kneel down and ask pardon;
You'd be sorry, I'm sure, should she walk Covent-Garden. Derry Down, etc.

Alas! cries the Old Woman, & must I comply!
But I'd rather submit than the hussy should die;
Pooh, prithee be quiet, be friends and agree,
You must surely be right, if you're guided by me. Derry Down, etc.

Unwillingly awkward, the mother knelt down,
While the absolute farmer went on with a frown,
Come kiss the poor child, then, come kiss and be friends,
There, kiss your poor daughter, and make her amends. Derry Down, etc.

No thanks to you, mother; the daughter replied:
But thanks to my friend here, I've humbled your pride;
Then pray leave off this nonsense, 'tis all a mere farce,
As I've carried my point, you may now kiss my ----- Derry Down, etc.

The World Turn'd Upside-Down:

or,

A brief description of the ridiculous Fashions
of these distracted Times.

By T. J. a well-willer to King, Parliament and Kingdom.

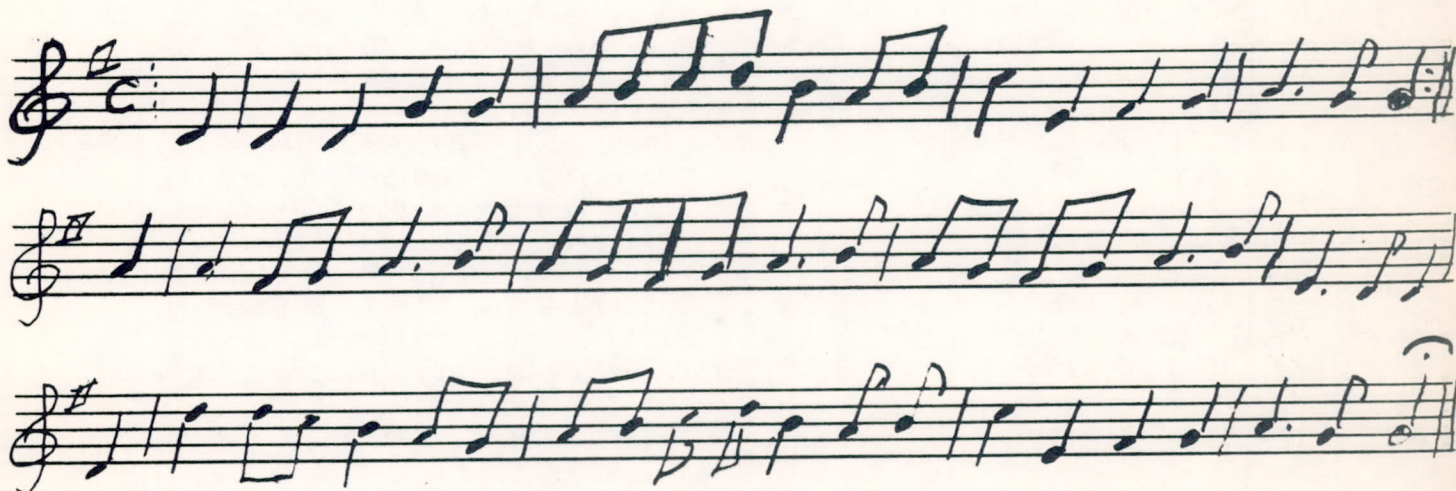
London/ Printed for John Smith, 1646

The picture that is printed in the front
Is like the Kingdom, if you look upon't:
For if you well do note it as it is,
It is a transformed Metamorphosis.
This monstrous Picture plainly doth declare
This land (quite out of order) out of square:
His breeches on his shoulders do appear,
His doublet on his lower parts doth weare;
His boots and spurs upon his armes and hands,
His gloves upon his feet, (whereon he stands)
The Church o're-turn'd, (a lamentable show)
The Candlestick above, the light below;
The Cony hunts the Dogge, the Rat the Cat,
The Horse doth whip the Cart, (I pray marke that)
The Wheelbarrow doth drive the man (oh base)
And eeles and Gudgeons flie a mighty pace.....

THE WORLD TURNED UPSIDE DOWN

(When the King Enjoys His Own Again)

from Old English Popular Music by William Chappell.
London, 1893. Vol. I, pp. 210-211



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9. The Thomason Tracts British Museum.
10. Northwest Passage by Kenneth Roberts.
New York: Doubleday, Doran, and Co. 1940, page 439.

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Mr. Douglass Adair	William and Mary Quarterly
Mr. S. G. Gillam	Bodleian Library, Oxford, England
Mr. F. G. Rendell	The British Museum
Mr. Kenneth Roberts	Kennebunkport, Maine

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*The
Company
of
Fifers
&
Drummers*



March 31, 1967

Dear Member:

Enclosed you will find the Minutes of the February 5th General and Executive Committee Meetings and the Minutes of the Emergency Committee Meeting held late in January.

The Music Committee has been making a special effort to make available music which has not been produced in any fife and drum publication to date.

The fife version of Korn Likker is available in a music book by Bill Krug but the drum beat has not been produced until now. Les Parks, great former Sons of Liberty drummer, readily gave us permission to print the manuscript.

The Music Committee will concentrate its efforts in this area, so please give your suggestions to George or Ed.

Very truly yours,

Bill

William F. Gallagher
Executive Secretary

KORN LIKKER

Drums Arranged by:
Leslie A. Parks

Snare: - *7* *2*/*4*

Bass: - *7* *2*/*4*

Loss, 25

Pat + Pla Fla

Both Sticks Up

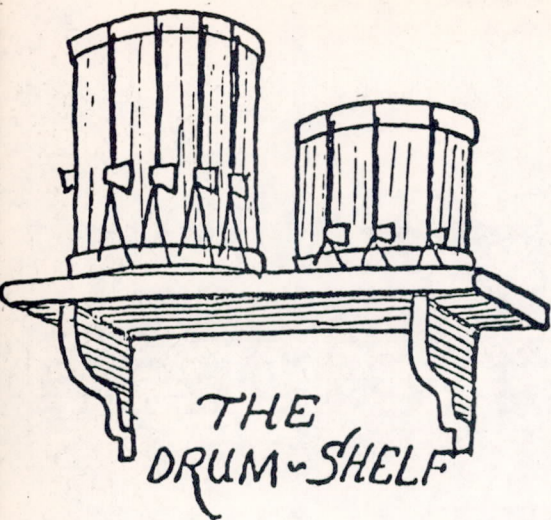
Rt. Stick Up

Rt. Stick Up

Fine

Fine

8/67



Procured from Colonial Williamsburg
as a late Eighteenth Century Fife
belonging to Colonial Williamsburg.

Overall Length	16 $\frac{1}{2}$ "
Finger Holes	1/4" Diameter
Blow Hole	3/8" Diameter

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MINUTES OF
EXECUTIVE COMMITTEE MEETING
HELD SUNDAY, FEBRUARY 5, 1967
AT LANCRAFT CLUBHOUSE, NORTH HAVEN, CONNECTICUT

The meeting was called to order by Chairman W. Pace
at 1:10 P.M.

The following members were present:

Chairman W. Pace
President E. Olsen
Vice-President T. Burke
Vice-President T. Lazor
Vice-President K. Dalling
Vice-President D. Clark
Vice-President G. Carroll
Company Chaplain Rev. K. Kiner
Treasurer R. Carins
Secretary W. Gallagher

At the request of the Chairman, the following guests
were in attendance:

Music committee Chairman E. Classey, T. Hennessey,
Arnold Bird; Muster Aid Committee Chairman H.L. Carlson. Brigade
of the American Revolution Commander G. Kusel was in attendance
as a special guest.

The following items of business were discussed:

1. Mr. Pace announced that the Emergency Committee
consisting of the Chairman, President, and Secretary met at Horse
Hill, Westbrook, Connecticut on January 21, 1967. The minutes of
that meeting were read by the Secretary and approved. They are
attached.

There was a lengthy discussion concerning the mailing
list. It was considered of great importance for communication among
COMPANY members. The list is to be set up in such a way that all
interested persons with whom THE COMPANY would have contact would
be listed under specific headings which are outlined in the
Emergency Committee minutes attached.

The mailing list is considered to be of great importance to COMPANY members for such things as musters, record sales, etc. In addition, the list would be marketable to fife and drum corps suppliers such as musical instrument manufacturers, uniform houses, and the like. It would also form the circulation list for THE COMPANY News Letter. It was pointed out that COMPANY member's co-operation in this undertaking would be of extreme importance, without which the entire matter would clearly fail. It was decided to bring the matter up at the general meeting and discuss it in detail. In addition, the Secretary was requested to draft a special memo to COMPANY members explaining the list and setting up the mechanics of its operation.

2. H.L. Carlson was recommended by the Emergency Committee for the post of Circulation Director. After discussion, the Executive Committee unanimously elected Mr. Carlson to the post and the Chairman was advised to ask the body for voting support of this measure.

3. Two members of the Executive Committee tendered their resignations through the Chairman. Ken Dalling announced that he could no longer devote the time required and since his corps was temporarily inactive he felt it advisable that he be replaced. Tom Lazor vacated the post of vice-president for Public Affairs because of business pressures but volunteered to continue in an appointive capacity for public relations activity.

4. It was decided to abolish the office of Secretary and Treasurer and appoint the present Secretary as Executive Secretary, which office would continue to handle the functions of Secretary, and assume those of Treasurer. The primary purpose for this union is because THE COMPANY is considering incorporating and for corporate purposes its funds should be deposited in a Connecticut bank. The Executive Secretary was empowered to appoint an Assistant Secretary to work with him with a view of taking over his position at a later time. It was agreed that the Assistant Secretary should be appointed by the Executive Secretary because close co-operation between the two would be essential.

5. Former Treasurer R. Carins was requested to take over the Vice-President for Corps Relations position vacated by Mr. Dalling. Mr. Carins accepted, and was approved by the Committee.

6. Rev. Kenneth Kiner, Chaplain of THE COMPANY, was appointed a voting member of the Executive Committee. The appointment was approved by the Committee. The Chairman was directed to bring this appointment, and those in items 4 and 5 above, to the attention of the body for approval.

7. Mr. George Kusel, Commander of the Brigade of the American Revolution, was introduced by the Chairman. Mr. Kusel advised that he was seeking THE COMPANY's co-operation for the May 6, 1967 Valley Forge Commemoration. He stated there would be a re-enactment by members of the Brigade of the American Revolution after which he would like to have the fife and drum corps in attendance hold a muster in the traditional style.

Vice-President T. Burke, COMPANY liaison to the Brigade, was asked to administrate this and to see the matter through. It was commented upon at this point that Mr. Burke had been doing an excellent job in his position as liaison to the Brigade.

Mr. Kusel advised the Committee that the Valley Forge Historical Society is sponsoring the affair and is providing the funds for the participating units. He stated that the corps in attendance would receive a stipend of \$5.00 per man, but that the Society's budget would not allow it to furnish beer, ale or any alcoholic beverages. It was suggested by the Committee that in light of the \$5.00 stipend the corps would probably be most willing to bring their own beer and ale. Mr. Kusel did say that the Society would be able to arrange suitable accommodations at the site of the affair for the traditional jollification, and provide ice to keep the spirits in consumable condition.

8. The national convention was discussed:

(a) It was stated that the Governor of Connecticut will probably be unable to attend because he is attending a conference on July 15, 1967. The prospect looks excellent, however, that he will issue a proclamation declaring the week of the National Convention as Ancient Fife and Drum Corps Week, and that he will have a representative in attendance. It was hoped that he would also send a telegram to THE COMPANY wishing it his best. It was also pointed out that the Connecticut Development Commission has displayed great interest in this affair and arrangements are now being made to seek its co-operation. (Please refer to attached letter from the Governor's office dated February 6, 1967.)

(b) The Friday evening affair was discussed. It was decided to recommend a reception at the Westbrook Armory. Mr. Clark of the Westbrook Corps was asked to serve as chairman for the affair. He stated that he would serve as chairman and that his Corps would be most willing to undertake to host the affair. It was felt by several members of the Committee that the Westbrook Corps should receive some remuneration but Mr. Clark protested that his corps would be most willing to do the job and any money realized at the affair would go to THE COMPANY treasury. Mr. Clark's position was gratefully accepted.

It was decided that beer, soda, ale and sandwiches be made available and the jollification take place from 7 to 11 P.M., followed by dancing from 11 to 1 A.M. Mr. Carlson advised that the concessionaire who handles the field activities at the Saturday Muster would probably be able to handle this for Mr. Clark on Friday evening and that he would arrange the contact.

(c) Reviewing Officers for the parade were discussed. In addition to a Governor's representative, Mr. Kusel, Commander of the Brigade of the American Revolution, was requested to attend. It was also suggested that the West Point Drum Corps Major be requested to participate as reviewing officer. It was also suggested that a representative of the old timers of the drum corps in general appear in uniform with the reviewing officers. One name, Mr. S.W. Helstrom, former Lancraft Major from 1916 to 1956, was mentioned to represent the old timers.

The Eli Brown Company was retained to erect a suitable grand stand for the reviewing officers. This will be worked out with the Deep River Corps.

It was also suggested that the reviewing officers be properly entertained during the day and fed in the appropriate manner.

(d) The Sunday affair at Swede Hall was discussed. It was decided to ask the Plainville Corps to act as hosts. An informal breakfast was set from 9 to 10:30 A.M. followed by THE COMPANY meeting from 11 to 1 P.M., after which the Sabbath Day Muster would ensue. It was stated that Swede Hall had been contacted and would be co-operative in this endeavor. The Plainville Corps would have to be contacted with respect to their participation in the day.

9. Mr. Olsen stated that he had a communication from the Company of Military Historians with respect to their Challenge Cup, annually given to the most authentically dressed corps at The Deep River Ancient Muster. Apparently in the past there has been some question as to the right of a corps to win the cup for two years in a row. Mr. Kusel, who acted as a judge on several occasions, stated that it was his opinion that the judges had done their honest best on each occasion. He stated that it would not serve the purpose of the Cup to allow one corps to dominate competition and win it several years in succession. He stated that the Cup's purpose was to encourage corps to work within this particular framework and that domination by one may well destroy competition. It was agreed that Mr. Olsen contact the Company of Military Historians and advise that THE COMPANY would recommend a one year hiatus for competition for the corps who wins the Cup at each affair.

10. Company Dues were discussed and it was decided that dues would be due at the first meeting each year and that they must be paid by the second meeting of the year or the member corps would lose its voting privilege. This was generally approved and the Secretary was directed to send statements to the corps involved.

11. Mr. Olsen reported that he had purchased with COMPANY funds the "Massachusetts Collection of Martial Music," published in 1820. This book, which is now the property of THE COMPANY, would be made available to COMPANY members for inspection and, if possible, reproduction.

12. It was pointed out that if THE COMPANY is to continue to provide the services it would like to, money-making ideas would have to be pursued. One which was pursued was the sale of COMPANY mugs. Another idea is a Journal to be published in connection with the National Convention. THE COMPANY intends to solicit advertisements from merchants which supply the drum corps world in general. It was decided not to seek the patronage or contributions of local merchants in the Deep River area, as this would conflict with the Journal published by the Deep River Jr. Corps.

A blazer patch was also discussed. Mr. Pace showed a sample which was commented upon. Mr. Burke and Mr. Lazor offered their help in bringing this to a reality. Mr. Lazor took the proposed design with him for modification and will present it to the Emergency Committee when he has it ready.

With respect to THE COMPANY Journal, Mr. Pace stated that it would not only serve as a souvenir program, but could be used as a public relations tool to foster the idea and existence of THE COMPANY. Mr. Terry Hennessey of the Germantown Corps was appointed administrative director of the Journal. He will be assisted by the Secretary and the Chairman.

13. It was announced by Mr. Dalling of the Fairfield Corps that the Fairfield Muster is still tentatively on and that he would not know for sure until Monday evening, February 6, 1967, at which time he would personally contact the Germantown Corps. Mr. Bird of Germantown stated that his Corps was willing to pick up the date of the muster so that it would not be lost. He made it clear that his Corps would only take the muster date if Fairfield did not have their muster.

The meeting adjourned at 2:25 P.M.

Respectfully submitted,

William F. Gallagher
Secretary

*The
Company
of
Fifers
&
Drummers*



MINUTES OF EMERGENCY COMMITTEE MEETING

at
Horse Hill, Westbrook, Conn.

January 21, 1967

Meeting called to order at 3:10 p.m. Officers present were the Chairman, the President and the Secretary.

1) Discussion was held with respect to the officers of the Executive Committee. It is desired that new men with the capacity and time be asked to serve to ease the burden on those presently carrying it.

2) The master mailing list was discussed. It was agreed that the list consist of the following:

A. Members

1. Official List: corps secretaries, delegates and alternates
2. Officers and Chairmen
3. Collateral list of individual Company members

B. Other Official

This would include such organizations as:
Brigade of the American Revolution;
The various competitive organizations;
Folk Music Organizations;
Historical groups; etc.

C. General

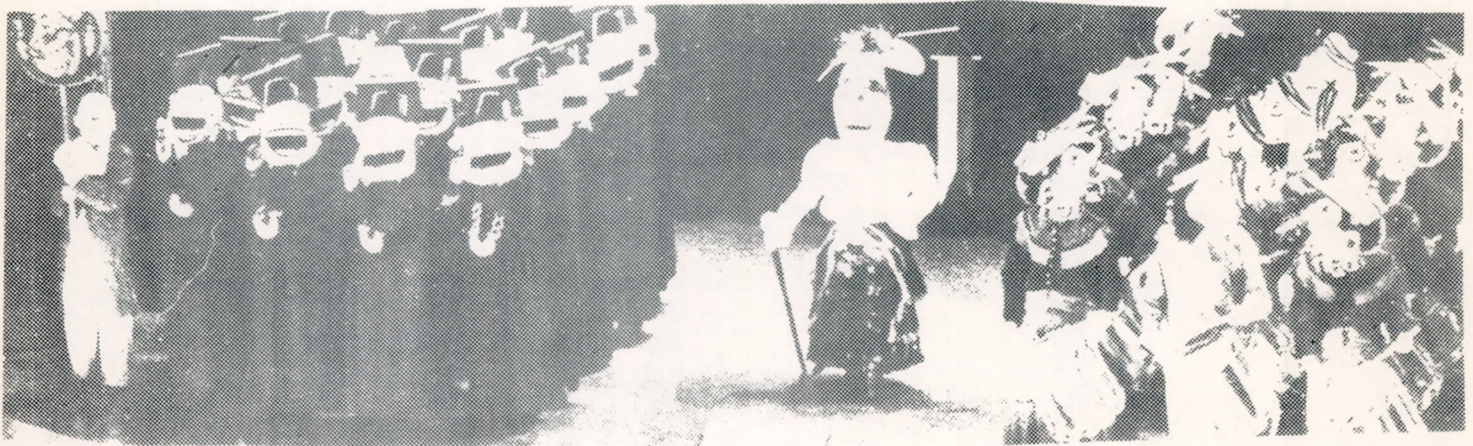
1. Drum Corps People (Knowledgeable old timers and corps members.)
2. Buffs
 - a. Drum Corps
 - b. Civilian

- 3) It was decided to recommend the creation of the office of Circulation Director. It was felt that the post was of such value that the person who filled it should sit on the Executive Committee. Due to his background of handling mailings for the Deep River Muster and his ability for organization, it was agreed that H.L. Carlson should be recommended for the job.
- 4) A discussion was held with respect to a certificate for founding corps for distribution at the DRAM. It was decided to print the certificate for all Company members and change the color of the seal for founding members, theirs being gold and other members being red.
- 5) Discussion was held with respect to the Friday evening affair on the Deep River Weekend. The consensus of the Committee was that a Ball would be undesirable, but perhaps a reception at the Westbrook Armory would be in order. It was also considered important to discuss the matter with Mr. Carlson of the Deep River Corps before pursuing it.
- 6) It was agreed to recommend the consolidation of the office of Secretary and Treasurer and have the present Secretary serve as Secretary-Treasurer. This would comply with the Connecticut Corporation laws since the Company is considering incorporating and its funds should, for corporate purposes, be in a Connecticut bank.
- 7) The Secretary was requested to type a special memo concerning the mailing list that would be distributed at the general meeting. It was felt that all members should be advised with respect to the categories in the mailing list so that each member would be able to contribute directly to Mr. Carlson.
- 8) It was reported that the Sons of Liberty and the Colonial Greens have become inactive officially and that out of the two, a new corps has been formed in Mount Vernon, New York to be known as the Glovers Marbleheads Fife and Drum Corps. The motif of this corps will be colonial maritime with headquarters in St. Paul's Church, Mount Vernon.
- 9) Discussion on Articles of Confederation through Article IV.

Meeting adjourned at 5:40 p.m.

Respectfully submitted,

William F. Gallagher
Secretary



Above are some representative pictures of Swiss Fife and Drum Corps taken in 1960.

Techniques and Styles of Drumming in Switzerland

A systematic explanation by Dr. Fritz R. Berger, Basle, Switzerland

The terms, "Technique" and "Style" are often used by drummers and as such are often confused. The two words however comprise certain facts pertaining to drumming. It seems that it would be useful for every drummer to know their exact meaning and an explanation is given here. On Leaflet no. 11, some notational examples are given as an aid toward a better understanding of the terms above.

A: Drum Technique:

It comprises the so-called "rudiments" by which a drum score is executed. Today in Switzerland, we recognize four different kinds of drum technique for the use of street or concert drummers. This difference is in the quantity and quality of the rudiments used which determines the difficulty of execution from the easiest Swiss military technique to the original Basle technique which is the most advanced and difficult.

1. The Swiss Army Technique:

It comprises the following rudiments:

a: The long roll. b: The flam played hand to hand. c: the 5 and 9 stroke rolls beginning with a right hand flam and played as a one hand figure only. d: The strokes of 3 and 5 beginning with a right hand flam and played as a one hand figure only. e: the right hand triplet played as a one hand figure only. f: the simple reveille stroke for advanced military drummers played hand to hand and composed of two drags and a stroke but executed in 2/4 time.

2. The Swiss Ordinance Technique:

It compromises all the rudiments of the Swiss Army technique (see no. 1 above) and in addition: g: The strokes of 3 and 5 beginning with the left hand also. h: The stroke of 7 played hand to hand. i: The stroke of 9 beginning with the right hand and played as a one hand figure only.

Remarks:

All the rudiments under nos. 1 and 2 are based upon the double beat system ("mammy-daddy") wherein the right hand hand does most of the leading. It is for that reason that they are called, "Right Hand Techniques".

3. The simplified Basle technique:

All the drum figures in Dr. Berger's tutors in Basle drumming with the embellishments of the "rolled beats" especially in the 5 stroke rolls played hand to hand are to be simplified and the flam is re-

Techniques and Styles of Drumming in Switzerland

3. The simplified Basle technique: (Continued)

placed by the tap flam. As the embellishments don't have any rhythmic quality, all the simplifications shall be executed without any alteration to the rhythmic figure. (See I2, Table)

4. The original Basle drum technique:

This represents the highest drumming standard in Switzerland and is played by each of the drum corps at Basle.

Remarks:

In techniques nos. 3 and 4, the drum figures called, "drum strokes" are based as a rule upon the single beat system which gives a greater amount of activity to the left hand and for that reason are called, Right-Left Techniques.

The stroke of 3 forms the exception in a double beat system and the different mill strokes which are similar to the English and American Paradiddles, are combined in single and double beats. Compare the example of notation in Example A on III, 11. These are drum figures in double and single beats.

In all of the four Swiss drum techniques, the long and short rolls are to be executed in the double beat system ("mammy-daddy").

B: DRUM STYLE:

The application of one of the 4 Swiss drum techniques in connection with or without accents and nuances determines the drum style. In accordance with the 4 drum techniques we are able to distinguish the following styles of drumming:

1. The Swiss Army style:

This style has no accents or nuances and so it represents a pure technical drum style.

2. The Swiss Ordinance style:

3. The simplified Basle style:

4. The original Basle style:

) Drum styles nos. 2, 3 and 4 are
) all played with well pronounced
) accents and nuances.

Remarks:

Each drum march may be played in any of the four different drum styles.

Each Basle drum march may also be played in simplified Basle style or in Swiss Ordinance style.

Techniques and Styles of Drumming in Switzerland

B: DRUM STYLE: (CONTINUED)

In this way, the less advanced student has a lot of good drum marches at his disposition. Each Basle drum student begins with drum technique and drum style no. 3.

Abbreviations:

<u>German</u>		<u>French</u>	<u>English</u>
Rechts	or	Droit	Right hand
Links	"	Gauche	Left hand
Auftakt	"	L-en levant	Beginning before the bar
Volltakt	"	P-en posant	Beginning fully in the bar
Streich	"	Coup	Drum stroke, figure, blow beat

- 1) Swiss Army and Ordinance techniques.
- 2) The two Basle techniques.

1. Swiss Army style: No accents or nuances.
2. Swiss Ordinance style: With nuances and accents.
3. Simplified Basle style: " " " "
4. Basle style: " " " "

Remarks:

1. In all four drum styles, the 5 stroke rolls in the 6/8 time phrases are to be beaten in a dotted eighth note value () as they are the pillars of the drum phrase construction which has to fulfill an important function in marching. A 6/8 note value given to this roll would be too weak for the task of stimulating the marchers.
2. The tapflam is always played in 6/8 time as a 2/4 duplet.

THE MUSICK OF THE CONTINENTAL ARMY

(Part Two)

By - John C. Fitzpatrick

The uniform of the fifer and drummer was usually the same as for the rank and file, if hunting shirts were prescribed as regimental dress. The "musicians" sometimes wore a distinguishing mark (such as different colored cuffs) as did N.C.O.'s and Officers. (I) In regimental coats, however, the European example of the fifers and drummers wearing the opposite colors to the men in the ranks was followed. After 1779, for instance, the regiments from Massachusetts, Vermont and Rhode Island were to wear blue faced white, F & D opposite colors, N.C., S. C. & Ga. blue faced blue with white trim, F & D in the same uniform(?) and Penn., Md., and Va. in blue faced red with the fifers and drummers wearing red coats faced blue! (II) Fifers and Drummers also wore some sort of distinctive "drummer's cap" the description of which has not come down to us. (III) The British Drummers had a very ornamental fur headress (IV) but it is doubtful if the Americans followed this example. As was the case throughout most of the war, however, there was frequently a large gap between what was desired and what was available, and some units did not achieve uniform dress until the closing months of the Revolution. As the musicians were enlisted as non-combatant they were not provided with arms and, except in isolated individual cases, did not carry any weapons. (IV)

Early in the Revolution, some of the smaller regiments were authorized seven or eight fifers and the same number of drummers in the infantry, or one drummer or bugle-horn per company, in some cases. (V) When the organization of the Continental Army got under way, however, ten drummers and ten fifers were allowed each regiment, plus a Drum Major and Fife Major. (VI) In the artillery, twelve fifers and drummers plus a Drum Major and Fife Major were authorized. (One of each for every field piece). (VII)

In the formation of a regiment, such as for a review or for battle, the unit was divided into two battallions, with two fifers on the right flank, in line with the front rank, and two drummers directly behind them, this was duplicated on the left flank. Behind the First Battalion, in line with the color (which, in turn was in back of the Colonel) were stationed the Fife Major and Drum Major. The same formation pertained for the Second Battalion, except a drummer and fifer took the positions that the Fife and Drum Majors held in the First Battallion. If the unit was not sufficiently large enough to form the two battallions, the Drum and Fife Majors took their position behind the unit, dressed with the N.C.O.'s and alligned behind the Col., Lt. Col., and the two colors. The remaining drummers and fifers were equally divided on the wings. (VIII) In both cases the musicians were readily accessible to the commanders for the communication of the many drum signals with which a regiment was maneuvered on the field of battle. In camp the daily regulative beatings were drummed by the "Drummer of the Police" (Orderly Drummer) possibly accompanied by a fifer, except for the main beatings already mentioned, in which case all of the "off-duty" drummers and fifers were assembled to form a corps of music to the tune of the "Drummer's Call". (IX) There were other special cases

where a full fife and drum corps was utilized, such as for a "drumming out" ceremony. (Thieves, drunks, deserters, and sometimes "idle women" were dealt with in this way). (X) The Band of Musick and fifes and drums were massed on very special occasions. (XI) (Such as for the welcoming back to the army of General Lee, after a lengthy incarceration by the British). On occasion the fifes and drums were massed in the center of their brigades for a ceremonial parade, as in the case of Washington's march through Philadelphia. (Camp followers and the baggage train had to go around the city, so they could not be seen). (XII) The bulk of the duty, and signals for the orderly progress of a tactical march, however, were given by company, or "orderly" drummers. (XIII) (Drums were not beaten incessantly on a long march not so much to preserve the morale of the drummers, but so as not to confuse the troops). (XIV) Signals were very simple but absolutely essential, therefore it was a flogging offence for a drummer not to have his drum readily available at a moment's notice. (XV) This was accomplished by slinging the instrument on the shoulder by the leftover rope which was braided into a "Bridal Strap". (XVI).

There is absolutely no indication that a fife and drum unit was referred to as a "band" (although this appellation was definitely given the various unofficial wind instrument combinations). (XVII) Sometimes the massed fifes and drums and, possibly a "band of musick" or two, were massed to form a "corps of music". (XVIII) The field musicians were referred to variously as "fifes and drums", "fifers and drummers", and "musick". The term "musician" (XIX) was usually applied to what we would call a bandsman, although in some cases "soldier-fifers" also did double duty as musicians, both on winds and strings. (XX) Although fifes and drums were issue items in the Continental Army, (they were sometimes supplied by patriotic individuals or groups to irregular troops) as were the accessories such as heads, sticks, slings, etc., (XXI) the musicians' instruments and training were supplied by the officers or an officer. Flutes, oboes, (hautboys), claronets, bassoons, trumpets, horns, and kettle drums were all well known in America by the Revolution and were used in various military organizations before and after the conflict. (XXII) The British, Germans, and French were well known for their martial bands and such organizations were also formed in many American units. (XXIII).

Colonial Williamsburg's Fifes and Drums will be holding their 2nd Annual Field Music Day on Saturday the 30th of September 1967.

It will commence with a very short parade at 12:0'clock noon. Corps playing will then start. After the opening ceremonies, on the Market Square Green. At the same time a martial music contest for individual fifeing, and snare and bass drumming will be held by the Powder Magazine.

Special awards are being fashioned for first, second and third place in Junior and Senior categories. A most authentically turned out unit. There will also be an award for the Corps traveling farthest.....

Exclusive showings of "Story of a Patriot" and "Music of Williamsburg" will be shown at the Information Center on Saturday evening.

Complimentary tickets to the Exhibition Buildings will be given to the participating units. A light refreshment will be served on the Green.

Festivities will end with a presentation of awards, (at four o'clock) and then informal playing will commence at Cameron Hall, our Fife and Drum headquarters.

As the facilities here are necessarily limited, ONLY THE FIRST FIFTEEN CORPS to respond to the invitations sent out can be comfortably accommodated for the meet.

As Williamsburg is the restored capital of Virginia, it is understood that those wearing only Eighteenth Century dress will participate.

EDITOR'S NOTE:

Due to the heavy workload of Colonial Williamsburg's Fife and Drum staff, we have been unable to keep up with the projected publication dates.

We are now in a position to catch up with the past due issues of "THE DRUMMER'S ASSISTANT". Our next edition should be ready shortly.

We apologize for the delay and wish to thank you for your patience and understanding.

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FOR THE EXPRESSED PURPOSE OF
PRESERVING AND PRESENTING THE
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