

THE DRUMMERS ASSISTANT

VOLUME II

SUMMER, 1963

NUMBER 2



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

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

- ANDREW LEWIS ORDERLY BOOK

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I

EARLY CAMP AND GARRISON DUTY

By-George P. Carroll

The fifer and drummer in the 18th Century military were a necessary appendage for the waging of war. The British method of beating the "duty" became the forbearer of a long tradition of American military music, starting, most probably, in the many French and Indian Wars, and not completely dying out until the fife was replaced by the bugle, some time after the First World War. The tradition of military fifing and drumming in the early British style (not to be confused with the quasi-dance-band techniques now employed by Britain's military drummers) is still very much with us, embodied in the many drum corps of the "Ancient" class still to be heard along the eastern sea-board of the U.S., although just one such organization has an establishment in today's military. (The Old Guard, 3rd. Infantry, Fife & Drum Corps of Ft. Myer, Va.).

We can sense the importance of having properly trained and well disciplined field musicians by the tone of the first American drill manual to dwell on this subject, the famous "Regulations" of Von Steuben which was made a Congressional Order on Mar. 29th., 1779.-

"The drummer of the police must attend constantly at the adjutant's tent, to be ready at all times to communicate the necessary signals; nor must he absent himself on any account during the twenty-four hours, without leaving another drummer to supply his place till his return, nor then, without leave of the adjutant."

This duty drummer was not the only musician concerned with the duty, however, for if we look further into Von Steuben, we find the following.-

"OF THE DIFFERENT BEATS OF THE DRUM" - (Read Page 5, Vol. I, #3)

We may safely assume that "drummers" also included the fifers, as subsequent quotes from orderly books bear this out.

Almost every facet of the soldier's daily life was regulated by either regular or irregular beatings of the drum, with their attendant calls on the fife.

Obviously, if the drummers were to have such an important role in the regulation of camp or garrison, they could not be allowed to drum at their own discretion for fear that their practicing would be mistaken as a signal.

That the beats were to be done in the aforementioned fashion was nothing new to soldiers of this period, for we find in the orderly book of Lt. W. Henshaw, at Fort Edward on June 6th, 1759-

"...all Beatings to be Taken from the Right to the Left..."

Most probably the orders by Von Steuben formalized and made uniform the existing practices, rather than originated something brand new, as we find mention of nearly all of these calls in orderly books of the French and Indian War period as well as full treatment being given to them in the English works on discipline well prior to 1779, as well as many orders for drum beatings in earlier Revolutionary War orderly books.

To the English soldiery of this period, the calls were drilled into him, as we find the following quote from T. Simes "Guide" of 1776, printed in England;-

"It is necessary that recruits be instructed to know the sounds and beatings of the drum before they are dismissed from the drill; as weather it be the general assemble, march, reveille, troop, retreat, tat-too, to arms, parley, chamade, etc., as they thereby taught to perform the exercises, manuevers, etc.

It is also very proper to teach them every other sound and signal."

Much earlier, a Mr. Will Breton, Gent. of London, wrote a book on Military Discipline and differentiated between certain of the calls, -1717.- (Read Page 5, Vol. I, #1).

"They are not properly called Points of War. . ." The term "Points of War" took on different meaning and usage down through the years, and is discussed more fully under "The Reveille", to follow later.

That these beatings were extant in the British service continuously after the above work was published, and probably long before, one has only to prove to himself by checking the drill manuals published down through the years, i.e., Bland's Discipline of 1728 mentions the Troop, March, Drummer's Call, Grenadier's March & etc., and treats of them in directions for marching on colours.

(To be Continued)

II

DRUM MAJORS

By A. T. Bradley, Editor
Military Band Journal

There is no prouder sight in the world than a Drum-Major. The British Army at one time had 138 drum-majors. In 1881 the grand name of Drum-Major was changed to Sergeant-Drummer, and it was not until 1928 that the older and more expressive title was restored.

Drum-Majors were originally appointed to ensure drummers beat in the correct time - which is still their duty. The Drum-Majors main duty is to control the drums, including training the drummers, which were for centuries of great moral importance to the Army. On parade, the drum-major is in charge of the band and the corps of drums. Off parade, he is responsible to the Adjutant for all activities of the

corps of drums. In the days when corporal punishment was a powerful factor in maintaining Army discipline his was the task of wielding the "cat." In the old records of the Coldstream Guards is found the instruction: "the Drum-Major is to be answerable that no cat has more than nine tails."

Drum-Majors have been part of the Army since the 15th Century. On appointment a Drum-Major is presented with a Royal Warrant signed by the Lord Chamberlain qualifying him as a drummer to the Royal household. His appointment becomes void on the death of the Sovereign. At one time there was a Drum-Major General of England, without whose licence nobody, except the King's troops, might beat a drum. The appointment of Drum-Major General appears in Army records from time to time. For long, only the Foot Guards and later the Royal Artillery, had drum-majors officially on establishment. Other regiments nevertheless had them and they were paid by stoppages from the pay of their drummers, and sometimes the Captain.

State clothing which has not changed since those early days, is only worn on ceremonail occasions when the Queen is present, such as the Coronation, Trooping of the Colour, Investitures, etc. Drum-Majors' uniforms are distinguished in particular by their jockey caps, and heavy gold braid denotes their special attachment to the Royal Household.

An order of 1810 put the Drum-Major on an official footing.

As battalion time-keeper he is responsible for the synchronization of the Guard-room clock at noon each day. The care of the battalion's colours is his responsibility. He must see that they are covered in wet weather, and if they are torn he must see they are repaired. On the anniversary of battles mentioned on the colours he makes sure that they are wreathed with laurel. These battles are also listed on the cross belt he wears. When the battalion is on the march it is his duty to see that appropriate music is played. When they are passing churches or hospitals, or if a horse takes fright, the Drum-Major should, on his own initiative, stop the Drums.

✓ The weight of the staff is usually 4 or 5 pounds. The origin of the long staff with the embossed silver-plated head carried by the Drum-Major on the march, is not clearly known. It is certain that military bands have had them since the 18th century, and Drum-Majors of Napoleon's army were great masters in the spectacular use of their staffs. It was they who invented many of the elaborate twirls, the tossing into the air, the magnificent paraboles described by a Drum-Major's staff as he leads his battalion, not nowadays into action, but at any rate up Pall Mall. Contrary to common beliefs, the staff is not used as a baton to conduct the music. Its purpose is to direct the bands marching. Loud military music makes it impossible for vocal orders to be given, so the motions of the staff take the place of ordinary words of command and indicate when the band must "left wheel" and so on.

The organisation of our army on scientific lines is depriving us more and more of the pagentry and colourful uniforms of the past. As long as there is marching there will be bands and drum corps. And as long as there are bands and corps, let us hope there will always

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be Drum-Majors.

Drum-Major D. Taylor, B.E.M. Scots Guards, W.O.11 & Senior Drum-Major to Brigade of Guards is the first Drum-Major to attain this rank of Warrant Officer 2nd. class.

Drum-Major General (dates of appointment).

William Allen	1630	John Mawgridge	1660
William Gosson (First King's Drum-Major)		Robert Tedder	
John Mawgridge, Junior	1671	John Clothier	1719
John Day	1888	John Conquest	1755

Drum-Majors (Royal Artillery)

John Hollingshead	1746	Knowles Webster	1756
William Boone	1762	" "	1759
Richard Gray	1763	John Alexander	1771
Alexander Sutherland	1829--44	John Collins	1844
James Collins	1853	James Lowrie-resigned	1859
Sgt. James Beadle	1958		

MILITARY BAND JOURNAL

JOURNAL OF THE MILITARY BAND HISTORICAL RESEARCH SOCIETY

THE WORLD'S LARGEST CIRCULATED MILITARY BAND JOURNAL

The Military Band Journal is published quarterly (February, May, August and December), free to all Members, and is the only English language publication devoted to all aspects of military bands of the world, thus filling a vacuum long present on the British scene.

The Military Band Journal already enjoys wide circulation both in Britain, the Commonwealth, U.S.A. and Europe, in fact throughout 86 countries, and features a constantly growing group of international contributors, affording its subscribers interesting reading on Army, Navy, and Air Force Bands, not forgetting those of the Women's Services and T.A., along with special features of interest to collectors of military antiques and miniatures ... if any of you wish to renew old and long lost acquaintances please feel free to use the medium of our Journal and we will pass on any messages etc. We are sure that quite often you say to your mates "I wonder what's happened to old so and so?" Well try us, and we will see if we can come up with the answer. We now feature civilian military bands.

Members receive, free of charge a quarterly publication, The Military Band Journal, which is 8 x 10 inches in size (100 pages) profusely illustrated. When one joins he or she is given the copies of this publication retroactive to the January in which HE/SHE becomes a Member. Regular features in the Journal: Uniform Research, informative articles on Band uniforms from antiquity to present day. Table of Instrumentation, informative articles on instrumentation of Military Bands throughout the world. Reviews of all current and important

additions to military literature. Reviews of all the latest Military Band records and tape recordings. The most comprehensive and informed figure reviews ever offered to the figure collector. A history of regimental marches. List of Military Band engagements. List of Members. Some of the funniest stories ever written. Contains many photographs of Bands from early period to present day. Well informed articles on Corps of Drums, Regimental Museums, Regt. Colours, Directors of Music, Bandmasters and Bandsmen. The Society has its own large library, containing hundreds of books on Bands, Regimental Histories, Tape Recordings of bands etc., etc., which members can borrow free of charge on payment of postage both ways. This is open to overseas Members. Membership fee and subscriptions £1 per year. Each Member on joining will receive Membership Card and Rules.

The Military Band Historical Research Society

The history of Military Bands and its customs and traditions are a national heritage. For those who are serving, or have served in the bands, it is their highest privilege to inherit that history and these traditions. It lies with them whether a knowledge of the past is preserved to hand on to the generations that will follow. It depends on members of the Army Marines and Air Force, Regular and Territorial, serving and retired whether this duty to the past and to the future is fulfilled. It can be fulfilled only if the Society is adequately supported. It is in the confident expectation that they will accept their share of the duty that the Council invites them to become members of the Society.

The Society: It is a non-profit, educational, scientific and literary institution devoted to the study and dissemination of information concerning the military bands of the world.

Membership: The Society is a private society whose membership is elective. It includes both professional and amateur students of military history. While the roll contains names of eminent men and women in this field, Membership is by no means limited to professionals but includes the rank and file of both sexes distinguished by their consistent interest in military bands. Subscriptions are not available through commercial agencies. Institutional subscriptions are also available.

Inspired by a sense of this duty, the Military Band Historical Research Society was founded in 1960 with the object of gathering and making known, as well as aiding research into, the records of Military Bands, its uniforms, old military customs and traditions.

The subscription for Members shall be £1 per annum. Life Membership is £6. For Members residing abroad the subscription shall be \$2.50. Subscriptions shall be payable on the first day of January.

All interested are invited to join and to contribute articles. Any person desirous in becoming a Member may be admitted. List of Military Band photos 6d each, including postage.

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To: The Hon. Sec. The Military Band Historical Research Society

A. T. Bradley
28 Throstle Grove
Middleton, Leeds, 10.

I wish to apply for membership of the Society, and
undertake to abide by the Rules.

Name (and titles) Block Letters) _____

Address _____

Principal Interests _____

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Usual Signature

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Editors Note:

This article and musick is so printed that they may be removed and used by a corps without disturbing the contents of this issue.

PANORAMA OF THE "DOWNFALL OF PARIS"

By-George P. Carroll

There is hardly a fifer in the United States today who has not heard or played the "Downfall of Paris." However, as is the case in most of these traditional airs, very few know the historic significance of the tunes they are playing.

In its original forms, the "Downfall of Paris" was known by the titla "Ca Ira" or "Ah Ca Ira" and was a French Revolutionary air, said to have been played for the first time in 1789 when the Parisians marched to Marseilles. It is said that General Lafayette remembering the favorite saying of Benjamin Franklin during the Revolutionary War, first suggested the words to a street singer by the name of Ladre, who used them for this tune.

The tune, played by the French during the Battle of Famars in 1793, was heard by the British colonel commanding the 14th Foot. He was quoted as having said, "Let's beat them with their own damn tune," and accordingly his bandsmen took up the melody. The action was a success for the British, and the tune is still the regimental march-past of the 14th Foot.

The tune was to become very popular in England and many copies are found both in fife and drum books and on sheet music. The melody was also used in an opera called "The Picture of Paris" played at Covent Garden in 1790. It subsequently became popular as "The Downfall of Paris" or "The Fall of Paris" and used as a piano exercise. This seems to be another instance of American fifers keeping alive an old European tune, after it has passed into disuse in the countries of its origin.

(Drums)

"AH CA IRA" - George Carroll

The musical score is written on five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation consists of rhythmic patterns for drums, primarily using eighth and sixteenth notes. There are several measures with rests, some marked with a '7' above them. The piece ends with a 'CODA' section, indicated by a circled cross symbol. Handwritten annotations include 'FINE' and 'D.C. al Code'.

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(Fifes) "AH CA IRA" - "Carr's Musical Misscellany"
1796

Musical score for "AH CA IRA" in G major, 2/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody is characterized by eighth-note patterns and some sixteenth-note runs. The piece concludes with a double bar line and the initials "D.C." (Da Capo).

"FALL OF PARIS" "Riley's Flute Favourites"
Ca. 1820

Musical score for "FALL OF PARIS" in G major, 2/4 time. The score consists of ten staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody features a mix of eighth and sixteenth notes. The piece ends with a double bar line and the initials "D.C." (Da Capo).

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"DOWNFALL OF PARIS"

Bruer & Emmett's -
"Fifer's & Drummer's Guide"
1862

The image shows a handwritten musical score for the piece "Downfall of Paris" from Bruer & Emmett's "Fifer's & Drummer's Guide" (1862). The score is written on ten staves, organized into five systems of two staves each. The top staff of each system is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff of each system is in bass clef. The music consists of rhythmic patterns, primarily eighth and sixteenth notes, with some rests and dynamic markings. There are several instances of a '2' marking above a staff, likely indicating a second ending or a specific rhythmic pattern. The notation is clear and legible, typical of a handwritten manuscript.

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"DOWNFALL OF PARIS"

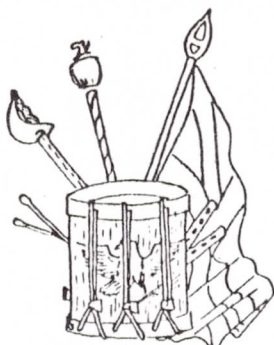
G. Blake's - "Martial Music
of Camp Dupont."

A handwritten musical score for a drum and bugle band. The score is written on ten systems of two staves each. The first system begins with a treble clef, a key signature of two sharps (F# and C#), and a 2/4 time signature. The music consists of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several repeat signs (double bar lines with dots) and a fermata over a final note in the second system. The notation is dense and rhythmic, typical of martial music.

"DOWNFALL OF PARIS"

Bruer & Emmett's -
"Fifer's & Drummer's Guide"
1862

The musical score consists of ten staves of music. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. There are several rests and repeat signs (slashes with dots) throughout the piece. Specific markings include a '2' above a staff, and several '7' markings above staves, likely indicating fingerings or specific rhythmic patterns. The music is arranged in a traditional format with a treble clef and a key signature of one flat (B-flat).



CORPS CORNER

By - Stuart Spirn

"BEYOND THE PALE"

Summer has without a doubt taken hold of the entire country. In Williamsburg we have been fortunate in that summer's heat has not been laid upon us in full force.

The spring held several special events for Colonial Williamsburg and many of its compatriot corps.

The Potomac Field Musick of Arlington, Virginia, were the official music for the annual Flag Day Ceremony in Richmond, Virginia. The event consisting of nearly 1,000 marchers was hailed as an inspiring day by all who were fortunate enough to attend.

A small contingent of the Potomac Field Musick also appeared at the Annual Company of Military Historians meeting held in Richmond last month. The Colonial Williamsburg Band of Musick, which will appear at the Deep River Muster of July 20, performed a concert at the Company meeting.

The C. W. Band of Musick gave a special concert for the members of the William and Mary Summer Band School at the Ø BK Memorial Auditorium on June 22. They also perform concerts every Sunday evening at the Restored Governor's Palace in Williamsburg.

The unfortunate word has reached us that Dr. Fritz Berger has passed away in Basle, Switzerland. Dr. Berger, known as the Dean of Swiss drummery, was the author of many volumes of Drum Beatings and was the man responsible for the famous Bosle Drum System.

We have heard that Sam Berdan of the "Young Conquerors" of London, Ontario has also passed away. Mr. Berdan, author of numerous articles in the "Drum Corps World", was known in the circle of Ancient Fife and Drum Corps for having brought this Corps the longest distance to the Deep River Muster last summer.

Since our last issue many things have happened in Williamsburg:

1. The Colonial Williamsburg Corps has split into two separate units which only appear together on special occasions. The Younger members of our Corps have become the Colonial Williamsburg Junior Ancients, while our older members have remained in the Colonial Williamsburg Fifes and Drums.
2. These promotions took place:
 - Drum Sgt. - Jack Reitz
 - To Sgt. - Jimmy Holler
 - To Cpl. - Andrew Reeve, Randy Smeds, Ernie Johnson, Rick Simms.
 - To Dmr. - Leslie Jensen, Russell Smeds.
 - To Pvt. - John Reeve, Bruce Myers, Wayne Nunn, Dale Prowant.
 - New Recruits - Chris Reeve, Bobby Singley, Charles Miller, Dean Roberts, Paul Frazier.

3. We have had the following most welcome guests:

Mr. and Mrs. Paul Cormier
formerly of the Col. John Chester Corps

Mr. and Mrs. Charles Kinsman and their son
of the Fairfield Corps.

Roger A. Zook of the Potomac Field Musick
Bob Arruda of the 3rd Infantry Fife & Drum Corps
(Old Guard) Ft. Myer, Va.

Arthur Nelson, Drum Leader of Schenectady, N. Y.

Ed and Cathy Olsen of Deep River, Conn.

Until the next issue, I wish all our readers luck during
this Drum Corps summer.

ENGLISH TRUMPET BAND STRIKES UP & SCARES FIVE COWS TO DEATH

National Enquirer
Hornchurch, England

No one in the town could stand the noise of the cadet band at
practice.

So the band - 50 boys ranging in age from 12 to 17 - took the
hint and went off to a lonely field to rehearse last May 13.

Then its bandmaster, Brian Keeler, 28, raised his baton and the
band struck up with a blare of trumpets and crashing drums.

And in the next field five pregnant cows died of fright.

The rest of the cows - 35 of them - stampeded and started to
run around in confusion. Many fell to the ground dazed and exhausted.

The music was so loud that the band didn't even know about the
stampede until farmer Charles Read came racing up. Bandmaster Keeler
of Hornchurch, England, said: "I'm sorry this happened. We certainly
didn't mean to kill anything. We were just rehearsing for a charity
concert." Read said: "Those cows were worth nearly \$1,000, but I'm
not taking any legal action. I'll just chalk it up as one of those
crazy things that happen in life."

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"STONEWALL JACKSON'S WAY" RELEASED

At a preview showing for Governor Harrison, educators and the press on June 21 this new film won high praise. The 27-minute, all-action film in black and white is a carefully integrated blend of skilled photography, battle noise, voices and music, intended to portray the character of Stonewall Jackson and the men who followed him.

"Stonewall Jackson's Way" represents the State's most ambitious attempt at movie-making. From the first treatment outline to final print took less than one year.

The film was prepared for class room and television use by the Commission and the Virginia Department of Education. Copies will be available in the near future from the Commission for loan. Numerous requests have already been received. Prints may be purchased from the Film Production Service of the Department of Education.



Above - Some of Potomac Field Music Group practice during the filming in front of the Watt House in Richmond National Battlefield Park. Roger Zook, with snare drum, was a sensational stunt man as well as a musician.

Jackson, himself, is played on the screen by Dent Myers of Kennesaw, Georgia. Music was furnished by the Men's Chorus of the William and Mary Choir and Potomac Field Music.

"ANCIENT BELT"

By - ED OLSEN
ANCIENT MARINERS CORPS

FLAG DAY

The Annual Lower Conn. Valley Flag Day observance was coupled - this year - with the Tercentennial of the town of Clinton - and June 9th saw largest and most varigated parade in Clinton's 300 years. Aside from the marching units - floats and fire companies - local inhabitants contributed their bearded and bizarre persons to the trek.

Conn. Ancients were well represented by the Westbrook Jrs. (best Jr. FD award) - the Guilford Ancient Mariners (best Sr. FD award) - the Deep River Srs. - Westbrook Srs. and the Clinton "Spirit of '76" which sported the recently resuscitated Pete Jenkins in the role of Hugh Mosher. Pete had hung his fife up ("for good"), 24 years ago and still can't figure how he wound up with that bandage on his head.

Following the trek - the Westbrook Elks hosted a fine little jollification - back of the Clinton Fire House - at which time 2 Bridgeport bag-pipers made their appearance helping to add to the general melee. An impromptu fife-pipe and drum parade - and some hours later - the crowd was closing the bar at the Clinton Hotel - congratulating each other on the fine time had and making arrangements to rendezvous again - for the final Tercentennial parade - on Aug. 3rd.

LANCRAFT 75

A fitting housewarming was given the Lancraft Corps' fabulous new North Haven, Conn. hq. on Thursday, the 12th of June. Billed as the Annual Old Timers Night - the soiree served to unveil the corps -- world's newest, fanciest, and most modern domicile. Constructed to a great degree, by the corps members themselves, it serves as a monument to the spirit and ambition of the present day Lancrafters, as well as to the foresight and perseverance of their predecessors.

Always an anxiously anticipated affair - the 'Night' drew representatives from numerous Conn. Ancients - and a host of inactive senior-citizens of the fife and drum. All of the greats, and near-greats of the past were there, and ready to go - Frank Fancher - one time nat'l. champ snare drummer - George Cook and Joe Sheehan - stalwart bass drum twins of another era - Jim Gomperts (& cigar) - Dutch Reiger and fife. Recollections of the good old days, being the theme, the old scrap books and albums, received almost as much play as the cold beer.

Incidentally - 1888 must have been a good year - it also witnessed the formation of the Stony Creek and Warehouse Point Corps - (both of Conn.).

FAIRFIELD MUSTER

Fair skies and perfect weather graced the 3rd Annual Fairfield (Conn.) Muster and an unusually large number of corps made haste to give their all at the June 22nd gathering.

Following a short parade and flag raising ceremonies, the participating units were moved on and off the playing field with such dispatch that hardly a moment was lost.

This year the Guilford Ancient Mariners were introduced as the "featured" corps, of the Muster, and in keeping with their nautical theme, they presented a series of maritime selections and sea chanties.

Among the other units, that day, were the Minute Men (Long Island, N.Y.) - Deep River (Conn.) - Chester (Conn.) - Halesville (Conn.) Jrs. - The New York Regimentals - Germantown (Conn.) - Plainville (Conn.)

The Jollification and its exceptionally fine refreshments - did not go unrecognized - and here, as is usually the case, the activity was at its liveliest. The playing and reminiscences went on and on until it was blacker than the inside of a cocked hat and it was time to move to other quarters.

AND STILL THEY COME!

One of the latest units to grace the Ancient scene is the Chippewa Jr. FD Corps, of Yonkers, N. Y. An off-shoot the 2 year old St. Denis' FD, of the same community, big things can be expected of these young Democrats - tutored, as they are, by Messrs. Grady, O'Brien and Florin.

SOME DIFFICULTIES AROSE, RE:

The N. Y. Regimental FD "Band's" record (mentioned in the last issue) but ever the undaunted, they switched companies and had the finished product ready for marketing at the Fairfield (June 22nd) Muster. Another unit in the platter business is the Bethpage (N.Y.) Colonials. Their "45" tho' all too brief, presents as traditional a sound as we have ever encountered.

The Westbrook (Conn.) FD is fielding a greatly reduced outfit following, we are told, some internal upheavals. Nevertheless, the corps is as chipper as ever - even unto announcing: "Prohibition has been repealed in Westbrook" - this years Westbrook Muster (Aug. 17th) will not be a 'dry' Muster." Good news for the thirsty corpsmen, not so good for the cash-drawer of the 'Sea-Horse' across from Westbrook's Firehouse.

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AUGUST 3RD

The Santa Fe K of C Jr. FD, (Cheshire, Conn.), when they host the Annual Conn. FD Ass'n. Convention, (Aug. 3rd), hope to attract non-competitive corps, to the doin's and have engaged a hall - hard by the contest field - for purposes of a "Muster-type" Jollification. This same date will also find action in the town of Clinton, Conn. where several of the Ancients will be marching in that locality's Tercentenary parade.

IT IS TO BE HOPED THAT Bob O'Brien's thumbs will be healed by the time his unit, the New York 'Regimentals', introduce the new 10-holed fifes, designed by John McDonagh. The disabled digits, wounded while manipulating 'Black Label' flip-tops, could prive quite an impediment to the musical prowess of the Bard of Getty's Square.

Lancraft's, (New Haven, Conn.), latest percussive arrangements boast a fresh approach that would have been unheard of 10 years ago.

Warehouse Point (Conn.) has finally decided upon their new uniforms - hunting shirts, trimmed with fur. Is this a good year for Mink?

An interesting primer, for the fife, is in the offing. Ralph Sweet, who gave up the fife for the pursuit of square-dance calling - has compiled a book designed to take the fledgling fifer from the beginning to the advanced stage. We should have more on this - shortly.

On his way home from a recent parade, with the Guilford Ancient Mariners, fifer Ed Classey had trouble with his car. It was late, no help was available, so he started hiking toward home. He walked all the way from East Haven to Derby (about 10 miles) before getting a lift. He did get one perplexed inquiry, however, from the New Haven Police Department. They weren't accustomed to the sight of a shoe-buckled, short trousered, stripe-shirted "Mariner" prowling their highways at one in the A.M.

The archives of the Deep River (Conn.) FD were vastly enriched, last month, with a find made right in their own home town. A Main Street "2nd hand shop" turned up a complete DR Corps uniform - circa the late 1800's.

For sheer opulence, nothing can equal the beard grown, for the Clinton Tercentennial by Westbrook drummer Dick Clark. It curls - it

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undulates - it sinuously falls into sumptuous locks unexcelled - even - by the tresses of 'Gorgeous George'. Its truly classic overtones remind one of pre-war productions of "Lysistrata." Don't shave it off, Dick, no matter how it itches.

The two page color feature scheduled for the July 14th issue of The Sunday News - should do much to introduce Gothamites to the color and pageantry of the Deep River Muster. Included among the photos, taken last year, are Deep River Jr. FD - Village Fire Fifers (Delmar, N.Y.) - Lancraft FD (New Haven, Conn.) - Potomac Field Music (Arlington, Va.) - The Minute Men (Long Island, N.Y.) and The Continentals (Endicott, N.Y.).

Have you been contacted by the "Honorary Social Society of Ancient Corpsmen" as yet? With enough support, it might be just the loosely-knit organization we need. Primarily a non-competitive deal - one of its avowed purposes is the recognition of the old-time corpsman, while he is still around to appreciate the notoriety.

The one famous and multi-titled North Branford (Conn.) Corps turned out in the 25th Anniversary celebration of the town's fire department on June 22nd. This should be good news indeed. Inactive for several years now - it is hoped that thru the combined stimuli of the local shin-dig and the addition of some new blood, we'll see the "boys in blue" back on the road again.

"Twill be good to welcome the red-weskits back to the human race.

AVAST

The full page color shot of the Guilford (Conn.) Ancient Mariners, (p. 72 June issue - Holiday magazine) was taken prior to their voyage upriver to the Deep River Ancient Muster in 1960. This year they are planning a repeat performance and have a small fleet of sail standing by for July 20th boarders.

Don't miss a chance on the handsome "Germantown model" snare drum which will be drawn for at the Deep River Ancient Muster on July 20th. Donated by master-craftsman "Buck" Soistman, of Baltimore, tickets go for only \$1.00 a book. Proceeds will help defray the expenses of the affair and tickets can be obtained from any Deep River Corps member.

"ANCIENT BELT"

By E. W. HUBBARD
 ENDICOTT CONTINENTALS
 FIFE & DRUM CORPS.

We have had nine Corps participate in our Muster this year. Those who participated were:

- | | | |
|----|---------------------------|-----------------------------|
| 1. | Deep River Sr. | Deep River, Connecticut |
| 2. | Bethpage Colonials | Bethpage, Long Island, N.Y. |
| 3. | C. A. Palmer | Palmyra, N. Y. |
| 4. | Connecticut Rebels | Danbury, Connecticut |
| 5. | Village Colonial's | Endicott, N. Y. |
| 6. | 3 members Spirit of '76 | Berrion Spring, Michigan |
| 7. | 2 members Colonial Greens | Mount Vernon, N. Y. |
| 8. | 1 member Sons of Liberty | Brooklyn, N. Y. |
| 9. | Continental-Host Corps | Endicott, N. Y. |

The day was a big success and hope for a better and bigger Muster next year. Food and drink was furnished for all Corps who participated and guests. They came early and some stayed over until Sunday.

 * Persons interested in obtaining reproduction copies of *
 * the famous Col. H. C. Hart's new and improved instructor for *
 * the DRUM with original notation(including BASS DRUM PART) and *
 * containing all calls of the Camp & Field, for DRUM, FIFE AND *
 * BUGLE and containing a perfect scale for the Fife, by W. C. *
 * Baldwin, as published in 1862, please indicate your interest *
 * by writing to Bradley Spinney *
 * 107-82nd Road *
 * Kew Gardens 15, L.I., *
 * New York *
 * *
 * This poll of persons interested in this famous book *
 * (known to some drummers as the WILCOX SYSTEM) is in the nature *
 * of a pledge. If a sufficient number of interested buyers *
 * can keep the consumer cost down to \$4.00 per copy Brad Spinney *
 * will proceed to have this work published. Mr. Spinney has *
 * the corrected plates(mats) for two separate editions of the *
 * Col. Hart book. The proposed reproduction would contain a *
 * corrected index composite of both editions and the elusive *
 * bass drum parts for LONG DRUM(full barrel) that have long *
 * been a part of the ancient style as it was known to students *
 * of the Drum Major of the Military Academy at Middletown,Conn., *
 * under Professor Patridge during the Civil War Era! *
 * *
 * The Hart book contains a collection of Popular Tunes *
 * for Fife and Drum that is remarkable in its authentic de- *
 * picture of the music of the Pre-Civil War and Civil War *
 * Period. *
 * *
 * *

MIDDLEFIELD-DURHAM FIFE AND DRUM CORPS

DURHAM, CONNECTICUT

The present Middlefield-Durham Fife and Drum Corps was originated on July 17, 1956 under the sponsorship of the Middlefield-Rockfall American Legion Post and at that time between 45 and 50 children took opportunity of learning to play the fife, or drum, whichever they chose and they contributed a small weekly sum per lesson to help toward the cost of the maintaining the corps and the remaining expense was assumed by the American Legion Post. At that time we had three instructors, one for the Fifes, Mr. William Lawton, Middletown, Conn., and two for the Drums, Mr. Robert Atwell and Mr. Michael Planeta, both of Durham, Connecticut. The local American Legion assumed the sponsorship of the Corps and the cost until June 23, 1957.

At that time, the number of participants had dropped down to 15 or 20 per evening and it seems as if some of the interest was gone. The parents were then called together to see how they felt about continuing the Corps and with the interest of the Middlefield Recreation Council directors were appointed. Sufficient interest was shown to indicate that this was a good project for Middlefield and Durham but within a few months the Recreation Council felt that their particular function was no longer required in Middlefield and so once again the Fife and Drum Corps has to take stock of what had been accomplished and look for a sponsor, if possible, and if this was not the answer then it would be left to the parents of the children to form their own group and endeavor to make it a successful venture. The parents did just this and formed their own Drum Corps with no sponsor.

In September of 1957 we lost Michael Planeta to the army and then had to find a new instructor to help Bob Atwell. Mrs. Atwell then offered to help and started a class of Bass Drummers and at that time Miss Elizabeth Munson took over the instruction of the Fifers. Many of the children who were in the Corps at this time had been with it almost from the beginning which indicated that they had a sincere interest in it and they had made very good progress in playing the instrument they chose.

With the services of Mr. Kenneth Barrett of Middlefield as our drill instructor, members were taught the fundamentals of drilling and with the many drills that we had we had the beginning of a good Corps. We again had the good fortune to get our instructors who are members of the well-known Chester Fife & Drum Corps interest, even so far as to drill with our members all summer as well as giving lessons every week.

The parents meet frequently to discuss problems as they come up and these meetings are well attended and everyone has a chance to express their views, this is the way they have kept this Corps going. Uniforms have been hand made by the mothers of the members and were designed by Mr. Frank Munson of Middletown, Elizabeth's Father, and while we see many more expensive uniforms in parades that we attend, we sincerely feel that the time and effort that was put into planning our particular uniform has been worth-while. They are neat, easy

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to care for and for growing boys and girls this is particularly necessary.

Through the interest of the Chester Fife and Drum Corps, we have been able to help our treasury out quite a bit by putting on Concerts on the Durham Green and passing the hat for donations, they also have very kindly invited our group to participate in their Thursday night practice sessions and during the summer months many have availed themselves of this very generous opportunity. In September of 1959, we needed funds to go to the Springfield Fair in Massachusetts, so at this the Chester Drum Corps gave a benefit concert for us and were able to charter a bus large enough to take the entire Corps and their parents. The Middlefield Lions Club also has helped us when we needed it. Up to this time, we had to depend on loaned drums and wanted some of our own, so at this time the Lions Club stepped in, we bought 3 Snare Drums and 1 Bass Drum.

Also in September 1959 our Fife instructor, Miss Munson, left for College and we were fortunate enough to get Mrs. Grant Fitch of Rockfall to be our new Fife instructor. Our practice night is every Tuesday with Drill on the Durham Green and lessons in the town hall. Just last year we were able to purchase 3 more Snare Drums and our membership still stands about 20 with quite a few beginners in both Fifes and Drums coming along. We did have the pleasure of Miss Paula Barrett as our Drum Major who did a most wonderful job, but when she had to leave, Miss Susan Methias took her place and does equally as well.

The Drum Corps just recently participated in a large parade and our Major won a medal for the Best Dressed non-twirling Major in the parade. Our Corps has won several awards in parades and just recently attended the Deep River Muster to everyone's enjoyment.

The fifes that we use are black plastic and are made by Mr. Ted Kurtz in Waterbury, Connecticut. We chose these because of the looks and tone quality. They look similar to the ones used in the Revolutionary and Civil War period and the tone is close to that of the wood fifes which for our use and pocketbook are out of the question right now. Also, the wood fifes are more difficult to blow and when working with children and their wind power, we found the plastic fife to blow almost as easy as the metal ones.

With the interest of many people from this area and even some out of state, this little drum corps has been able to stay alive and give a lot of pleasure to the children who are in it. There has hardly been a weekend that we are not off to one town or another playing our ancient music that everyone loves so.

The uniforms consist of white knee breeches, white knee socks, black shoes with brass buckles and black flaps. The jackets are red trimmed with gold, white shirts with wrist ruffles, white jabot and tricorne hats of black, a red and white feather in each hat. Our Major is all in white except for the wrist ruffles and jabot which is red and a red trim on her hat and vest with a red plume.





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VI

INTERPRETATION OF ANCIENT DRUMMING (PART I)
(as Presented by the Ashworth System of Drum Beating, 1812)

By - I. BLOCK

In order to interpret the Ashworth System correctly you should have the complete book so that you can compare each drum beat with its corresponding fife tune.¹ There is an incomplete copy of Ashworth in the back of Book A. Vol. 1 Encyclopedia of Percussion Instruments and Drumming by Bradley Spinney, 1955. This book has no fife parts and is, therefore, not as valuable as it could be if the whole book was re-printed.

The Art of Beating A Drum by Drum Major Samuel L. Potter, 1815, which, although written three years later, is the closest book to that of Ashworth. Potter was evidently an authority on British drumming, as he was the head drum major in the Coldstream Guards. Dr. Maj. Potter was in fact, drum major in the Coldstream Guards from² 1786 to 1817 and therefore a much older man than Ashworth who didn't come into the U. S. Marine Band until 1802.

The Potter book carried descriptions of the drum rudimentals plus the carrying of the instrument while Ashworth covers only the grip on the sticks. The Potter book as far as we know is the first English Drum book to be written in correct musical notation.¹ The Potter book is also written in more concise language than that of Ashworth.

The Ashworth book, however, had improved the Potter system of execution by alternating the full drags (called drag and stroke by Potter) and half drags, (called drag by Potter) and adding more variety to the beats. I am speaking of the Potter book as if it pre-dated the Ashworth book because the Potter book is based on knowledge and experience which dates back at least to 1786.

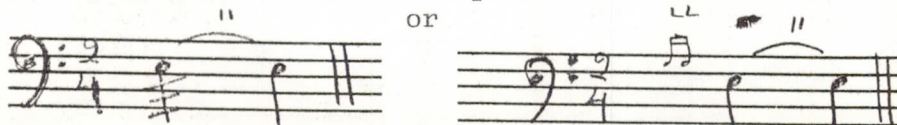
As the original Potter book is not available to the average drummer, I would recommend that revised Potter book of 1887 called Drum Majors Manual, published by Henry Potter & Co. 36-38 West St., Charing Cross Road, London, C.W. 2.

Both Potter and Ashworth make great use of the open flam³ which must sound slightly more open than a closed flam but with a double accent. Whether the open flam is started on the beat or before the beat is immaterial as the effect is the same.

This is an assumption based as far as Ashworth is concerned upon examination of Potters beats and also those of the late Bruce & Emmett 1862.

Beside the half and full drags another basic difference between Ashworth and Potter was the use of the 10 and 11 stroke rolls.⁴ Potter uses these rolls as continuous rolls interrupted only by single stroke accents. An example of this is Three Camps. Ashworth on the other hand used elevens and tens with a pause between each roll. Quick

Step



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Ashworth's use of the eleven stroke is shown in the second half of the Grenadiers March p. 21 and Call for Captains, page 40.

By comparing Potter with Ashworth one can readily see that Ashworth has errors and omissions. For some examples: p.6 - The first beat, Rising of the Troop, is left out. The double bar is supposed to signify, "Rest until you say one." There is no indication of the length of the rest. An examination of Ashworth will show that all rests are not of the same duration.⁵

The open flams discussed on page 2 are in the opinion of the author not of equal duration. The same may be said of the seven stroke roll.

Pioneers March p. 10.


This does not agree either with Potter or Bruce & Emmett.

The open flams discussed on page 2 are in the opinion of the author not of equal duration. The same may be said of the seven stroke roll.

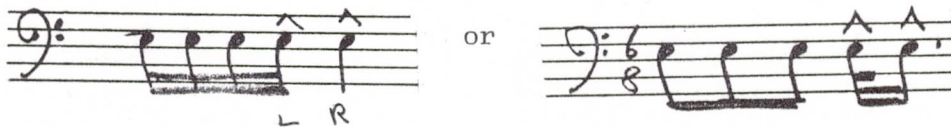
Pioneers March p. 10.

(music illustration)

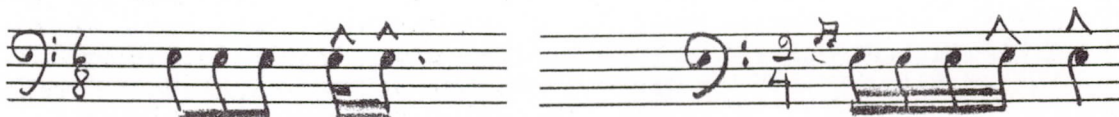
A. 

B.  This does not agree either with Potter or Bruce & Emmett.

Based on the above assumptions, ie of open flams, the author would interpret the last bar of Ashworth's Long March thus -

 or

depending upon whether the fife tune was in 6/8 or 2/4. The same principle of interpreting 6/8 or 2/4 I would apply to Singlings of the Tatum.



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The seven stroke roll is in the opinion of the author used both open and closed depending whether it is preceded by a double bar or followed by a repeat sign. The use of the two kinds of seven stroke rolls is confined to Reveille Beats, Slow Marches or Common Time.

Examples

a. Three Camps MM = 140 

b. The Austrian MM = about 70 

c. The Austrian MM = 140 (i. e. about 140)

FOOTNOTES*

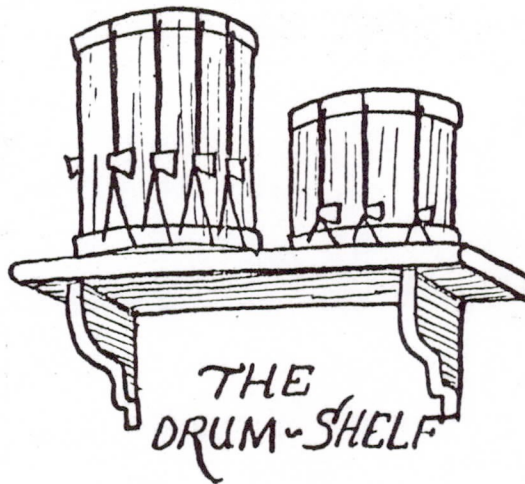
1. Ashworth's scores were written in a code system. The Potter book is also written in more concise language than that of Ashworth.
2. Basle Drumming by F. R. Berger, 1937, p. 18
3. This is an assumption based as far as Ashworth is concerned upon examination of Potters beats and also those of the late Bruce & Emett, 1862.
4. Ten stroke rolls were eliminated in Potter's revised Drum Major's Manual.
5. See Church Call & Parley, p.22
Open flam & Rests for 2 or 3 beats -
2nd. line a whole strain of single drags left out.

DIARY OF THE REVOLUTION

Moore 1865

When Col. Webb, with some others, were taken in a late expedition to Long Island, a little fifer of the smallest size, belonging to the State of Conn. was made prisoner with them, and carried into Rhode Island. The colonel being called before the British general, the little fifer followed fondly close at his heels, as anxious to know his fate. Says the general to him, "Who are you?" "I am," answered the boy, "one of King Hancock's men." The general asks, "Can you fight?", the boy replies, "Yes Sir; I can." Upon this the general calls in one of his fifers, and asks our stripling whether he dare fight him? He answers, "Yes, Sir." The general orders his fifer to strip and give him battle. The boy stripped as fast, and fell on with such fury that in a few moments the British fifer was so beaten that it was thought our little hero would soon have finished him, had he not been rescued. The British general, with a generosity natural to great minds, but seldom displayed by modern Britons, ordered him to be set at liberty for his valor, and he is since returned home.*

*New Jersey Gazette, Jan.21,1778

VII.

BY - - E. JOHNSON

The William Diamond drum is of the greatest significance to all Americans, for William Diamond's long roll on this drum was the first overt act of the Revolution. One of two drums purchased by the town of Lexington in the fall of 1774, it gave the signal for the gathering of Capt. John Parker's Company on Lexington Common in the early hours of April 19, 1775, to meet the British. Later it was passed down in Capt. Parker's family to his grandson, the Rev. Theodore Parker, who left it in his will to the Commonwealth of Massachusetts. In 1903 upon petition by the Lexington Historical Society, and by a special act of the Legislature, it was placed in the custody of this Society, where it is viewed by thousands of tourists every year, and remains one of their most important possessions.

The drum is 15" high, and 17" across. The hoops are 1-1/4" wide. A band of seven strands of "cord" are stretched across the bottom, secured at each end under the hoops. The drum shell itself is brown; hoops a dull red. At some later time, presumably, the painted decoration was added, with the scroll design in what now appears to be "natural" color, but may have once been gold. The painted scene is in gray-green, with red. There seems to be lettering spelled out with nail heads.

WILLIAM DIAMOND DRUM



VIII.

FIFEOLGY

BY - TED KURTZ

The fife is a flute without keys and its exact origin is not known. No doubt its ancestor was the so-called Shepherds Flute as used by those tending the flocks.

The first authentic account of its use is in the Bible, 1st. Kings 1st. Chapter and the 40th Verse of the Holy Scriptures, when Solomon was anointed King over Israel and it will be noted as used in a patriotic celebration.

Next mentioned in Daniel, 3rd. Chapter and 5th Verse in connection with the worship of the Golden Image, which Nebuchadnezzar, the King of Babylon had set up.

It was a favorite of the Greeks who said a good performer on the Flute would make a man brave every danger and even face death itself.

The first uses of it by the European Military were the Swiss and it was called the Swietzer Pfeiff or Swiss Pipe. Pfeiff was shortened to fife by the English.

Its first use by the Swiss and its Allies in the Army was at the Battle of Marignan in 1515. Thereafter its use became general in the Armies of France and England.

It would appear from history that the first actual Fife and Drum Corps using the instrument in the Colonial Colonies was the Prince of Wales Volunteers formed in 1717 at Annapolis, Md.

In 1755 a famous Martial Band was attached to the 62nd. or Royal American Regiment of Foot formed in New York. Since returning to England it was known as the King's Royal Rifle Corps. When General Braddock arrived at Alexandria, Va. in 1755 he had a corps of fifers and drummers and played a tune called "Over the Hills" adopted from an Indian War Song.

At Lexington in 1775 the Corps of Captain Parker's Co. of Minute Men included Fifers Luther Blanchard and John Buttrick and they played the "White Cockade". The music of the Marines started as a Fife and Drum Corps and at West Point a corps known as Hell Cats was formed and a six-keyed so called B-flat, actually C pitch English Military Fife was used.

In 1862 at New York the Corps at Governor's Island School of Music taught by Dan Emmett of Minstrel fame and George B. Bruce formerly of Baltimore used the regular English C fife.

The Major of the Corps, one named Crosby not being satisfied with the tone contracted and ordered a new set of fifes of a lower tone and accidental pitch from the music firm of Firth and Hall, Broadway, New York. These fifes of this flute toned pitch are and have been known as the Crosby B-flat fifes.

In 1829 a Connecticut resident Asa Hopkins of Fluteville, Conn. began manufacturing musical instruments, especially the flute from which the town derived its name. These instruments were made of Boxwood and Ivory.

A successor Jabez M. Camp comes into the picture after Hopkins left in 1839. After two years Camp sold out to the Firth and Hall firm of New York who enlarged the operations at the factory and no doubt made the Crosby fifes at this location in Litchfield County and part of the Town of Thomaston and bordering the Town of Northfield, Conn.

IX. SAINTONGE REGIMENT OF INFANTRY, 1779-1783 - DRUMMER

All drummers at this period wore dark French blue coats trimmed with wide crimson and white braid around collar, cuffs, lapels, and down all the seams. In addition, the ornamental braid or lace was arranged as follows: below the lapels three stripes on each side; on the pocket flaps, a border and three stripes; under the pockets, three stripes. The lapels were always the color of the regimental facings. The coats were lined with white cloth, with the skirts hooked back at the base. Waistcoats and breeches were white, and were made of linen in summer and wool or tricot in winter. Long white linen gaiters were worn in summer, and for all parades, but for winter duty, the gaiters were long black cloth ones. The drummers' arms were short sabers with brass hilts.

The body of the drums was of copper, twelve inches high and fourteen in diameter, and was decorated only with the embossed number of the regiment.

The drum major's uniform was the same as the drummers', but with narrow gilt braid, arranged as above, instead of crimson and white braid. Fifers and musicians also wore the same, except that they had narrow silver braid.

The crimson and white wool braid was the Colonel-General's pattern for all the Line drummers except those of the Royal Regiments.

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SAINTONGE REGIMENT OF INFANTRY, 1779-1783
DRUMMER IN PARADE DRESS

PUBLISHED IN WILLIAMSBURG, VA.
FOR THE EXPRESSED PURPOSE OF
PRESERVING AND PRESENTING THE
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