

THE DRUMMERS ASSISTANT

VOLUME IV

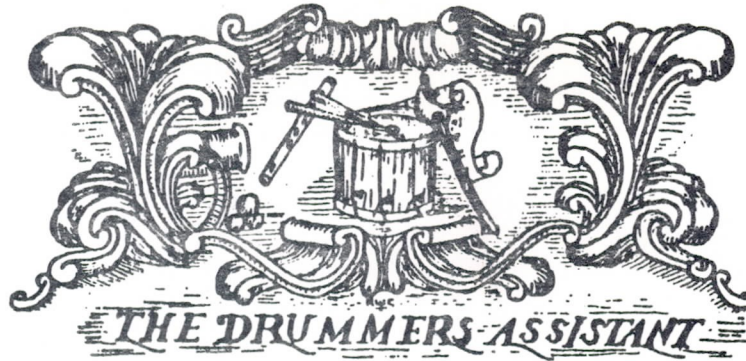
WINTER, 1965

NUMBER 4



TAMBOUR .

Sa ! Kältefell wehre dich ! so gibt es brav Soldaten
lock tapfre Leute her ! die dienen in den Feld ,
wo es viel Stöß oft gibt und wenig Gänse zu braten
allein des Feindes-Beut auch wol zu frieden stellt ,
die Hoffnung stärckt dabey , biß man uns gibt der Erden :
Ein schlechter Mousquetier , der nicht will Obrist werden .



VOLUME IV

WINTER, 1965

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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KEEPING TRADITION ALIVE

THE FESSENDEN FIFES MARCH ON

THE FESSENDEN FIFES

By - Benis M. Frank

(See Volume IV, No. 1, Page 8)
(THE DRUMMERS ASSISTANT)

"Band, fifes and drums - by the center, quick - march!"

On the command "march," the drum major brought his baton down, the band sounded off, and the 1st Battalion, Green Howards (Alexandra, Princess of Wales' Own Yorkshire Regiment) passed in review to the strains of its regimental march, "The Bonnie English Rose." The day: 20 September 1963. The place: Tripoli, Libya. The occasion: Alma or Regimental Day, celebrating the victory won by the regiment at the Battle of the Alma during the Crimean War on 20 September 1854.

Closely following the drum major of the Green Howards band in the 1963 parade was a U. S. Marine in dress blues, bearing an ornate mace or drum major's stave and following the British troops in the march past the reviewing stand was a detachment of bemedalled Marines, also in dress uniform. Some of these marines invited to participate in the parade and ceremonies were from the Marine Barracks, Naples, Italy; the rest came from the Marine Security Guard at the American Embassy in Tripoli.

The reason for the presence of the Marines in an all-British celebration and the origin of the association between the American and the British organizations occurred some 36 years earlier, thousands of miles away from Tripoli. The place was Shanghai, China, and the year was 1927 when the 4th Regiment of Marines and the Green Howards first met and became friends. In 1927, the American Company of Shanghai Volunteers - organized in those perilous days of revolution and upheaval in China - presented some fifes, drums, and bugles to the 4th Regiment together with a request that a fife and drum corps be formed in the regiment. The Volunteers also asked that the new musical group be named "The Fessenden Fifes" in honor of Stirling Fessenden, an American who was chairman of the Shanghai Municipal Council and much respected by all nationalities in the International Settlement. The choice of the gift was a reflection of the impression that the Fifes and Drums of the Green Howards had made on the international colony in Shanghai. Like the Marines, the Green Howards had been sent by its government to protect British citizens and property in China.

The commanding officer of the Green Howards and its bandmaster offered to provide instruction to the 12 fifers, who doubled as buglers, and side-drummers comprising the Marine band. In short order, the Fessenden Fifes, the only organization of its type in the entire Marine Corps at that time, was appearing in parades on the polo grounds of the famous Shanghai Race Course. The drum of the Fessenden Fifes bore the following insignia: the Marine Corps Globe and Anchor; the Shanghai Volunteer Company, denoted as donors; and the regimental badge of the Green Howards, with a motto underneath the latter reading, "They made it possible for us to play."

In December 1927, the officers of the Green Howards hosted the officers of the 4th Regiment at dinner. As he made a toast, the commander of the British regiment presented to the Marines a heavy, polished blackwood stand which would hold the crossed colors of the Marines. The stand bore a silver shield, at the top of which two Chinese dragons were surmounted on either side of a Marine Corps emblem; at the base of the shield was the regimental badge of the Green Howards. Engraved on the plaque was the following inscription:

PRESENTED
TO
4TH REGIMENT U.S. MARINE CORPS
BY
1ST BATTALION THE GREEN HOWARDS
TO COMMEMORATE THEIR SERVICE
TOGETHER IN SHANGHAI 1927

Two weeks later, the Marine officers reciprocated with a dinner for the Green Howards officers at the American Club. Following the appropriate toasts, the Marine commander presented to the Green Howards a blackwood drum major's mace, the overall length of which was entwined by a silver Chinese dragon. This staff, still in the possession of the Green Howards, is carried in certain of the ceremonial parades of the regiment each year by the youngest drummer in the regimental corps of drums. The colors stand presented to the 4th Marines was unfortunately lost in the early days of World War II on Bataan; however, the silver plaque was saved.

When the Green Howards moved from Germany to Tripoli, early in 1963, their commander wrote to the Commandant of the Marine Corps, suggesting that the association be resumed and inviting him to send representatives of the 4th Marines to Tripoli to be the guests of the Green Howards in appropriate ceremonies. The 4th Marines is now the infantry regiment in the 1st Marine Brigade at Kaneohe, Hawaii, and it was not possible for it to accept the invitation. As a result, the Commandant detailed the Naples and Tripoli Marines instead. During their week-long visit with the Green Howards, the U. S. Marines ate, slept, partied, paraded, and went on field maneuvers with their counterparts in the British unit. In addition, the Marines and the Green Howards had a friendly rifle match on a local range; for diplomatic reasons, apparently, no scores are available. Following a joint Church Parade on Sunday, 22 September, farewells were made, the detachment from Naples took off for their home from Wheelus Air Force Base.

The author would like to acknowledge the assistance of 1st Lieutenant D'Arcy E. Grisier, Administrative Officer, Historical Branch, G-3 Division, Headquarters Marine Corps, who made certain materials available to him.

(This article reprinted from Vol. XVII, No. 1,
Spring, 1965, Journal of the Company of
Military Historians,
Washington, D.C.)

"THE DRUMMER'S AND FIFER'S GUIDE"

By

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

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

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

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

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK

Being a compendium of tunes from the French and Indian War, The American Revolution and The War of 1812. With settings for 1st and 2nd Fifes, Snare Drum and Bass Drum, transcribed by the author.

This work can be obtained from -

Drum Major - George P. Carroll
Colonial Williamsburg Fifes and Drums
Williamsburg, Virginia

Price per copy - \$2.00
Volume II only (Volume I out of print)

(Pull-Out Section)

By - Geo. B. Bruce

and

Dan D. Emmett

TIME AND ITS DIVISIONS.

SINGLE BARS, thus :



divide music into portions of equal value, called *Measures*.

There are two principal kinds of *TIME*; *Common Time*, which contains two or four equal parts in each measure; (a measure is sometimes called a bar;) and *Triple Time*, which contains three equal parts.

Simple Common Time, marked thus: C or C or $\frac{4}{4}$ contains two *half*, or four *quarter* notes in each measure; and that marked thus: $\frac{2}{4}$, contains two *quarter*, or four *eighth* notes in each measure.

Compound Common Time, marked $\frac{6}{8}$, contains six *eighths* of a whole note or two dotted *quarter* notes.

Simple Triple Time, marked $\frac{3}{4}$, contains three *fourths* of a whole note, and that marked $\frac{3}{8}$, contains three *eighths* of a whole note.

Compound Triple Time is marked $\frac{9}{8}$, it contains one whole note and a fractional *eighth* in a measure.

The figures $\frac{2}{4}$, $\frac{3}{4}$, $\frac{3}{8}$, $\frac{6}{8}$, $\frac{9}{8}$, &c., indicate fractional parts of a whole note; the lower figure represents the number of parts into which it is divided, and the upper figure the number of parts taken to fill the measure.

In *Common Time*, a measure has two accented notes, viz: the first and third, the 2d and 4th being unaccented.

In *Triple Time*, a measure has but one accented note, viz: the first.

COMMON TIME, the value of a *whole* note in each bar; count four to the bar.

Example.



COMPOUND COMMON TIME, the value of one *half* note in each bar; count two.

Example.



COMPOUND COMMON TIME, contains 6-8ths of a whole note in a bar; count two.

Example.



TRIPLE TIME, contains 3-4ths of a whole note in each bar; count three

Example.



TRIPLE TIME, containing 3-8ths of a whole note in each bar; count three.

Example.



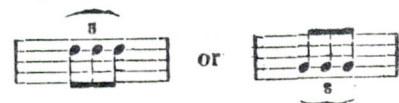
COMPOUND TRIPLE TIME, contains a whole note and 1-8th in a bar; count three.

Example.



VAGARIES.

A figure 3 placed over three successive notes, thus :



shows they are to be played in the time of two of the same kind.

Example.







A figure 6 placed over six notes denotes them to be played in the time of four of the same kind.

Example.




CUT ALONG THIS EDGE

THE PAUSE, or HOLD

A PAUSE or HOLD over a note, or rest, thus:   denotes a suspension of the time; it is sometimes placed over a single bar  which gives it the same effect as when placed over a note. When the pause is placed over a double bar, thus:  it indicates the finish of a piece of music.

OF ORNAMENTS.

The grace note  is an ornament in music, generally written small, and is played in a gentle and neat manner, it is called by the Italians, the 'Appoggiatura,' (see example.)

When placed *above* the large note, it forms either a tone or a semitone.

WRITTEN THUS. 

PLAYED THUS. 

When placed *under* a large note, it has always but a semitone.

WRITTEN THUS. 

PLAYED THUS. 

Its length is commonly one half of the length of the note to which it is slured, and from which it takes its value.

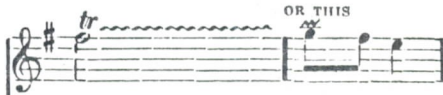
Double grace notes are written as follows, and always take their value from the large notes to which they are slured.


Example.

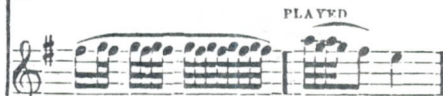


OF SHAKES, or TRILLS, and TURNS.

TRILL.

WRITTEN THUS. 

OR THIS 

PLAYED THUS. 

TURN.

WRITTEN THUS. 

PLAYED THUS. 

INVERTED TURN.

WRITTEN THUS. 

PLAYED THUS. 

The TRILL may be continued through any successive number of measures.

THUS. 

OF SHARPS, FLATS, and NATURALS.

All the notes can be raised by a sharp #, or half tone, or lowered a half tone by a flat, b; the natural ♮, restores them to their original position.

Accidental Sharp.  Accidental Flat. 

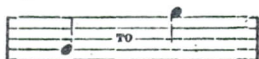
Sharps or flats, when placed at the beginning of a piece of music, affect all the notes of a corresponding name; but if they are accidental, they only affect the notes in the same bar. They are called the Signature, if placed in the following order.



CUT ALONG THIS EDGE

OF THE KEY.

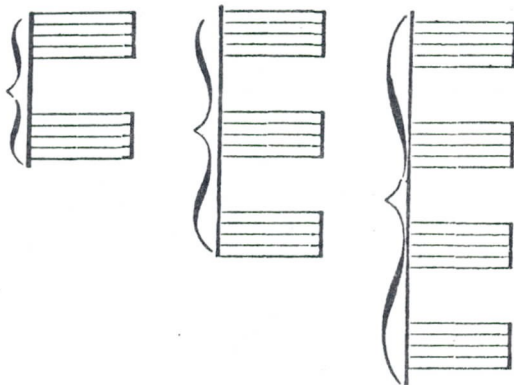
Within one octave (the space between any two notes of the same name,) viz :



there are twelve different sounds, on each of them we can commence a Major and a Minor scale. The note on which the scale starts, is called the *key-note*. The following, shows the Major and its relative Minor key notes, the latter are relative if they have the same signature.



THE BRACE. thus: or thus:




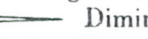
shows that two, three or more parts move together.



OF TIES, SLURS, AND DOTS.

The Tie or Slur,  when placed above or below two or more notes, show that they are to be



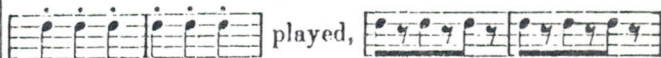
THE CRESCENDO AND DIMINUENDO.

This character,  termed Crescendo, (or Cres.) signifies that the sound must be gradually increased from soft to loud; and  Diminuendo the sound must be gradually diminished. The two charac-

played as if they were *one* note, the duration of which is equal to all combined; thus:  is equal to . By such combinations we can express a sound of any duration. When the slur is placed over any combination of notes, it signifies that they must be played in a smooth and connected style, which is termed a 'Legato' movement.



Dots placed above the notes indicate the opposite style of playing, which is called 'Staccato,' signifying in a marked and distinct manner,



A passage marked,



means exceedingly brisk, and are generally placed in Allegro movements. Dots placed at the side of notes,




makes the note to which the dot is added half of its original value longer, and the passage in which it occurs is played thus:



SYNCOPIATION.

Is when the unaccented part of the measure is tied to the following accented part.

 combined constitute a *Swell*, which expresses a gradual increase to be followed by a moderate depression of sound. When particular force or stress is to be given to any particular note we place over or under what is termed an accent >.

CUT ALONG THIS EDGE

The character, *Sva* placed over any strain, signifies that the notes are to be played an octave higher than written until the word 'loco,' and then it is performed as written.

When the figures 1, and 2, or 1 *mo*, 2 *mo*, are placed over certain bars at the end of a strain that is to be repeated, it signifies that in playing the second time, the first bar (or bars) must be omitted and those of the 2 *mo* substituted.

The word 'Bis,' over any number of measures signifies repeat; it is sometimes accompanied with dots at the

bars, and always with a line that embraces the entire number of bars that needs repetition.

The word 'Volti Subito' or V.S. occurs when a piece of music cannot be contained within a certain space, and it is placed at the lower right hand corner of a page, to signify that you must *turn over* the leaf.

A double or chromatic sharp \times placed before a note, raises it two semitones or half tones; and a double flat $\flat\flat$ lowers the note two semitones, and $\sharp\times$ or $\flat\flat$, reinstates the single sharp or flat.

END OF THE PRIMARY LESSONS.

EXPLANATION OF MUSICAL TERMS.

PIANO, or *p*, soft.
 PIANISSIMO, or *pp*, very soft.
 DOLCE, sweet.
 FORTE, or *f*, loud.
 FORTISSIMO, or *ff*, very loud,
 MEZZO-FORTE, or *mf*, half loud
 SPORZANDO, or *sfz*, suddenly loud.
 CON ESPRESSIVO, with expression.
 AFFETUOSO, affectionately tender.
 MAESTOSO, majestic.
 CANTABILE, in a singing style.
 LEGATO, slured, flowing.
 LEGGIERO, light.
 CON ANIMA, with feeling.
 CON SPIRITO, with spirit.
 CON FUOCO, with fire.
 AGITATO, agitated.
 SCHERZANDO, playful.
 MOSSO, animated
 SEMPRE, always.

GRAVE, the slowest kind of time.
 LARGO, very slow and grave.
 LENTO, slow.
 LARGHETTO, less slow than Largo.
 ADAGIO, slowly.
 ANDANTE, rather slow and distinct.
 ANDANTINO, less slow than Andante.
 ALLEGRETTO, with peculiarly graceful and moderate vivacity.
 ALLEGRO, fast and animated.
 PRESTO, as fast as you can.
 PRESTISSIMO, rapid and impetuous.
 TEMPO DI MARCIA, time of a march.
 CON MOTO, with movement.
 RITARD, RALL., or RALLENTANDO, retarding the time.
 RITENUTO, retained.
 ACCELERANDO, quickening the time.
 AD LIBITUM, at the pleasure of the player.
 A TEMPO, in the regular time.
 CODA, the finishing strain.

SCALES AND EXERCISES.

MAJOR SCALES.

RELATIVE MINOR SCALES.

C Major. A Minor.

G Major. E Minor.

D Major. B Minor.

A Major. F# Minor.

EXERCISES. (Simple Melodies.)

Common Time.

Example 2d.

Example 3d.

Example 4th.

CUT ALONG THIS EDGE

Compound Common Time.

Example 2d.

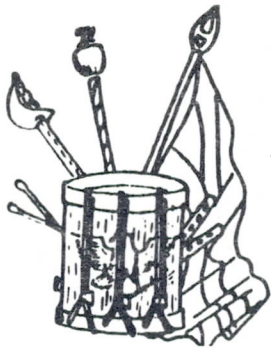
This example will show the pupil that the natural (♮) effects the notes only in the bar wherein it is written.

Triple Time.

Example 2d.

Compound Triple Time.

Example 2d.



CORPS CORNER

"BEYOND THE PALE"

By - George Carroll

SUDBURY MASSACHUSETTS MILITIA & DRUMMERS



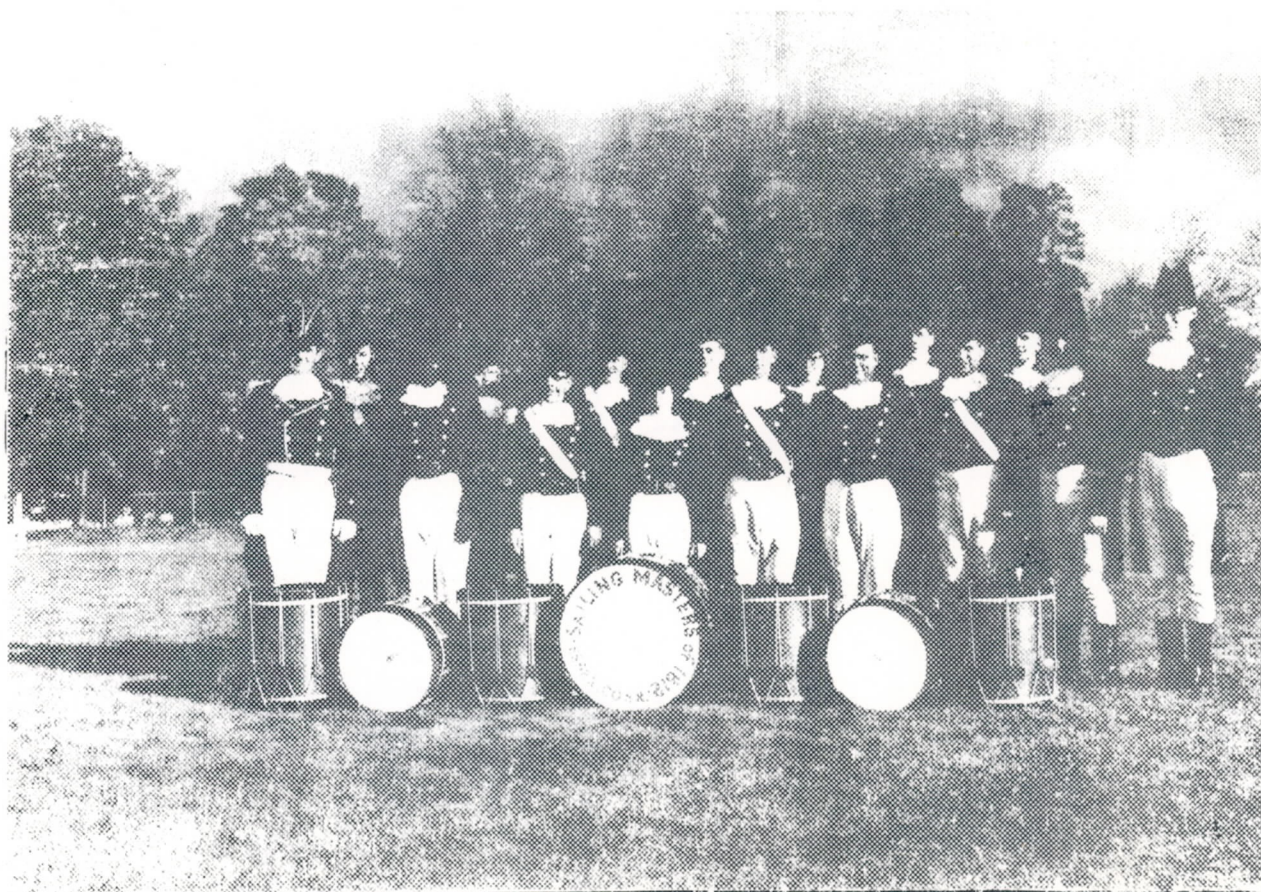
The first annual ball of The Sailing Masters of 1812 was, according to all with whom I talked, a smashing success. Held at the Essex Town Hall on the evening of November 20, the music was provided by the dance band of The Governor General's Foot Guards under the direction of Captain A. R. Teta.

A pewter mug, suitably inscribed, was presented to the Guest of Honor, Drum Major George P. Carroll, and a brief jollification was the highlight of the intermission.

The ball was complete with a Grand March and the whole affair was brought off in first class style.

Corps represented were: Ancient Mariners
Chester
Coginchaug
Colonial Williamsburg
Deep River
Fairfield
Gov. Gen. Foot Gds.(2d Co.)
Lancraft
N. Y. Regimentals
Stony Creek
Westbrook

More units would have been represented, it is reported, however the facilities available were hard pressed to take care of the throng as it was. Next year a larger affair with more representation is planned.





The Brigade Of The American Revolution

ADDITIONAL TUNES APPROVED FOR USE IN THE BRIGADE OF THE AMERICAN REVOLUTION.

		<u>FIFES</u>	<u>DRUMS</u>
FOOT MARCH WITH 8 DIVISIONS	p. 8	Willig	
<u>LORD LOUDON GRENADIER'S MARCH</u>	p. 8	Willig	ASHWORTH
TURK'S MARCH, THE	p. 8	Willig	A.D.M.M.
<u>TRAIN OF ARTILLERY GRENADIER'S MARCH</u>	p.12	Willig	ASHWORTH
2ND GRENADIER GUARD'S	p.13	Willig	
WILTSHIRE MARCH, THE	p.13	Willig	
BRADFORDSHIRE MARCH, THE	p.13	Willig	
<u>MARCH OF THE 35TH REGIMENT</u>	p.14	Willig	"OHIO MARCH" R & H
<u>THE RETREAT "BUFF COAT"</u>	p.15	Willig	"EVENING STAR" HART
CAPTAIN MONEY'S MARCH	p.15	Willig	
THE NEW COLDSTREAM MARCH	p.16	Willig	
<u>THE MARQUIS OF GRANBY'S MARCH</u> , or Horse	p.16	Willig	ASHWORTH -COMMON TIME
<u>THE GLOUCESTERSHIRE MARCH</u> Troop	p.16	Willig	
THE MILITIA MARCH Grenadiers	p.16	Willig	
THE WARWICKSHIRE MARCH March	p.17	Willig	
THE LINCOLNSHIRE MARCH	p.17	Willig	
<u>THE LIGHT HORSE MARCH</u>	p.17	Willig	"JACK'S Q.S." R & H
<u>2nd REG. COLDSTREAM GUARDS MARCH</u>	p.18	Willig	GEN. SCOTT'S M. R&H
<u>CAPT. REED'S OR 3rd REG. of GDS. MARCH</u>	p.19	Willig	BRUCE & EMMETT
<u>DUKE'S MARCH OR DUKE OF GLOUCESTER'S MARCH</u>	p.20	Willig	B & E / Gen. Brown's
ESSEX MARCH, THE	p.20	Willig	March
PRINCE OF WALES' MARCH, THE	p.21	Willig	
PRINCE FERDINAND'S MARCH	p.21	Willig	
COUNT BROWN'S MARCH	p.22	Willig	
LORD CARMANTHER'S MARCH	p.22	Willig	
WHITE JOKE	p.23	Willig	
<u>COTILLIAN (MARIONETTES)</u>	p.23	Willig	p. 28, 29 CC #2
<u>MERRILY DANCED THE QUAKER</u>	p.23	Willig	Tecumseh, R & H
LADY'S BREAST KNOT	p.23	Willig	
GRANO'S MARCH	p.24	Willig	
CUMBERLAND MARCH	p.24	Willig	
THE DORSETSHIRE MARCH	p.25	Willig	
MARCH IN SCIPIO	p.25	Willig	
PHIL. ASSOCIATOR'S Q.M.	p.26	Willig	
<u>YANKEE DOODLE</u>	p.26	Willig	A.D.M.M.
SETTE IN QUEEN MAB	p.26	Willig	
LOVELY NANCY	p.26	Willig	
GEORGIA GRENADIERS	p.27	Willig	
<u>HAYMAKER'S DANCE</u>	p.27	Willig	Robinson
GUARDIAN ANGELS	p.27	Willig	
CORELL'S GAVOTTE	p.27	Willig	
THE CONGRESS (YORK FUSILIERS)	p.29	Willig	CC #2

Photos of some of the units participating in the
First Brigade Field Day

(Photos by Jacques Chepard)
(New York, N. Y.)

ANCIENT MARINERS IN AN UNUSUAL ? POSITION



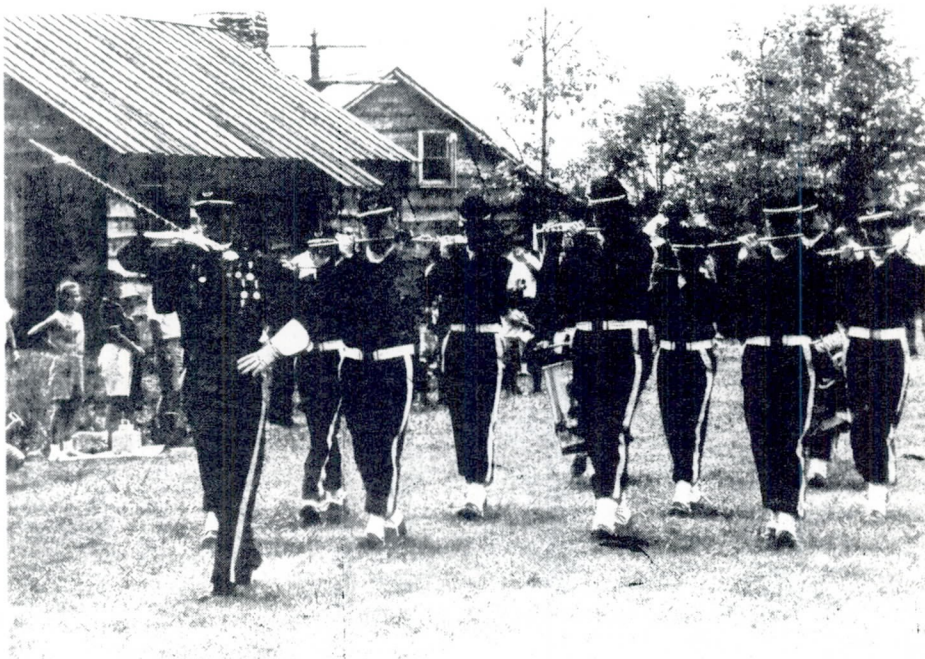
"TO THE FRONT - MARCH"



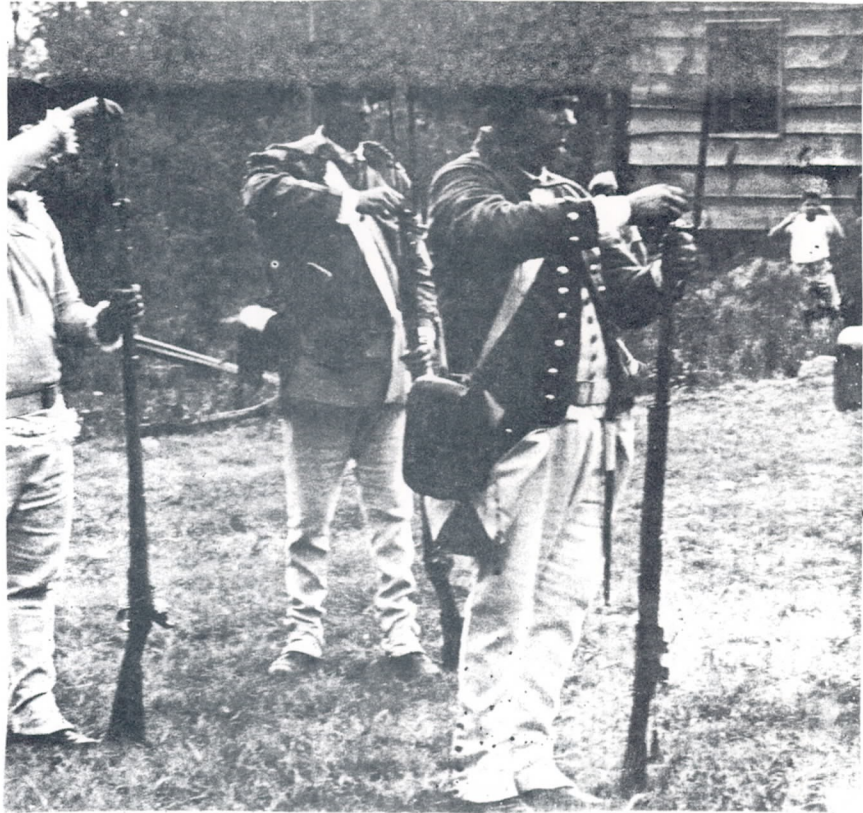
2ND. VA. CNT. LINE FIFES & DRUMS
(COLONIAL WILLIAMSBURG)



CONN. YANKS FIFE & DRUM CORPS OF BRISTOL, CONN.



"Ram"



SAILING MASTERS OF 1812 OF ESSEX, CONN.





At the phenomenally successful First Ancient Field Day of The Brigade, held at its national home, The New Windsor Contonment, more than 20 of the Nation's best field music units had a gala day which included a short march on, corps presentation, march off and optional individual contests.

Beautiful Cooperman Coco-bola fifes with especially engraved silver ferrules, snare drum and bass drum sticks embelished the same were awarded to first place winners.. Runners-up were presented with handsome engraved pewter mugs.

Colonial Williamsburg donated a pewter bowl to be presented to the most authentically turned out corps, and this was won by the newly formed Sailing Masters of 1812, of Essex, Conn.

After the presentations were made, officials of the Brigade invited the officers of each corps to take part in a brief seminar which was held in the Temple. At this gathering, the aims and rules of the Brigade were made known to the Corps.

Following the Seminar, the musicians gathered in informal groups for the customary jollification.

The Brigade intends to have possibly two such musical get-togethers in 1966, and whether they will be of simply a gathering or a contest nature is not yet known. In a chat with the Brigade Commander, an individual contest with stipulation that Revolutionary War or approved Brigades tunes and beatings was mentioned, and this may be a possibility.

Corps represented included: -

Ancient Mariners
Capt. Jas. Buxton
Colonials of Bethpage
Colonial Williamsburg(2d Va.,BAR)
Connecticut Rebels
Connecticut Yanks
Germantown Ancient
Good Shepherd Jr.
Minute Men (Long Island)
Mount Vernon Colonial Greens
Newburgh Continental
Our Lady of Perpetual Help Girls Jr.
Potomac Field Music (1st Md. BAR)
Sailing Masters of 1812
Sons of Liberty
2nd Co. Governor Gen. Foot Guards FM
2nd. New York (BAR)
Sons of Liberty
Verplanck Fire Dept.
Westbrook

YOUNG MUSICIANS WANTED

The New Windsor Cantonment is most anxious to build up a Corps of Musicians for next year. We have a competent fife and snare drum instructor who will give lessons to potential musicians and we plan to give these lessons in the Temple one evening each week throughout the winter if enough seriously interested candidates apply. Trainees must be between the ages of 10 and 20 years. Uniforms and instruments will be supplied by and remain the property of the New Windsor Cantonment. Candidates must pay for the courses of instruction.

For further information call Sergeant Harold Green, JO 1-9295, or Philip Cavanaugh, Assistant Director, JO 1-1765.

EARLY AMERICAN FIFE & DRUM RECORDINGS

It may come as a surprise to FD enthusiasts to learn that quite a few commercial recordings of FD music were made in the USA during the infancy of the recording industry. Having spent some 25 years collecting such recordings, I believe that a listing of what I've accumulated and learned might be of interest, along with some appropriate commentary.

An early American recording pioneer was Emile Berliner who took out his first patent in Nov. 8, 1887. He released a large number of 6-inch flat platter records with the titles and recording dates engraved into the wax. After examining a number of Berliner Gramophone discs, I've found the following FD item:

DRUM CORPS (with fife and bugle)

Berliner 701ZZ: IRISH MEDLEY. Tunes include "St. Patrick's Day" and "Wearing of the Green". Recorded Dec. 23, 1897, at Washington, D.C.

Thomas A. Edison started issuing his "Edison Standard Cylinders" (2-minute Brown Wax Series) in 1888. The following items were just recently uncovered by the writer:

DRUM-FIFE CORPS

Edison 5300: GIRL I LEFT BEHIND ME
" 5301: HAPPY DAYS IN DIXIE
" 5302: NATIONAL AIRS MEDLEY
" 5303: YE ANCIENTS MARCH
" 5304: MEDLEY MARCH
" 5305: STARS AND STRIPES FOREVER (SOUSA)

The Edison Brown Wax Series No. 1 to 7014 were recorded from 1888 to 1901. The writer sticks his neck out and suggests that the above titles were recorded by the legendary "Coney Island FD Corps, which was said to have made recordings.

The following are known as "Edison Gold Moulded Records" according to a listing in a catalog:

U.S. MARINE FD CORPS(with bugles)

Edison 8023: FLORADORA MARCH
" 8058: FORBES FAREWELL
" 8207: SECOND REGIMENT N.G.N.J. MARCH
" 8529: GIRL I LEFT BEHIND ME MEDLEY (introducing "Auld Lang Syne")
" 8560: NORTH & SOUTH MEDLEY(introducing "Marching Through Georgia"
and "Dixie")
" 8638: MEDLEY OF NATIONAL AIRS (introducing "The Red, White and Blue"
and "Yankee Doodle")

Edison issue numbers 7551 to 9250 were recorded from 1903 to 1906.

We now come to the 4-minute cylinders known as the "Edison Blue Amberol" series which started in 1912 and ceased in 1929, using issue numbers 1501 to 5732.

NATIONAL GUARD FD CORPS (with bugles and bell-lyra)

Edison 1804: ON PARADE MEDLEY (includes "Girl I Left Behind Me", Sweetheart Town", "Garry Owen", "I'm Afraid to Come Home in the Dark", "Benzler's Favorite", and "Just One Sweet Girl".)
Edison 3218: UNCLE SAM MEDLEY NO. 1 (includes "Yankee Doodle", "Just Before the Battle Mother", "The Red, White and Blue", and "Maryland, My Maryland".)
Edison 3219: UNCLE SAM MEDLEY NO. 2 (includes "Dixie", "Girl I Left Behind Me", "We're Tenting Tonight", and "Hail Columbia".)
Edison 23339: PASSING REVIEW, Patrol*

Edison also released Uncle Sam Medlies No. 1 and 2 on Edison Diamond Disc #50453 (this was their famous 10-inch platter that was $\frac{1}{4}$ " thick) in which they are absolutely identical with the cylinders.

*Note: the writer is not able to explain the unusual issue number of 23339 in this series.

"HOBBIES" magazine for October, 1965 has an article on Edison 2-minute cylinder recordings and gives the following information:

"DRUM & FIFE CORPS - Remade by the U. S. Marine FD Corps.
8058 - 'Forbes' Farewell' (Nov. 1905). Previously recorded by the National Guard of New Jersey Field Music (July 1902).

Other cylinder recordings learned of include 4-minute Edison Blue Amerol #1648 - "Dixie", performed by band, fife & drum, and chorus.

There are the Edison 4-minute black amberols with numbers 1 to 1500, issued from 1908 to 1912. (4-min. blue amberols were issued from 1912 to 1929).

#92 - "On Parade Medley" - National Guard FD Corps.

#1081 - "Passing Review Patrol" - National Guard FD Corps.

The writer believes the 2 above recordings to be absolutely identical with the titles by the same corps previously listed under the Edison blue amberol 4-min. listings.

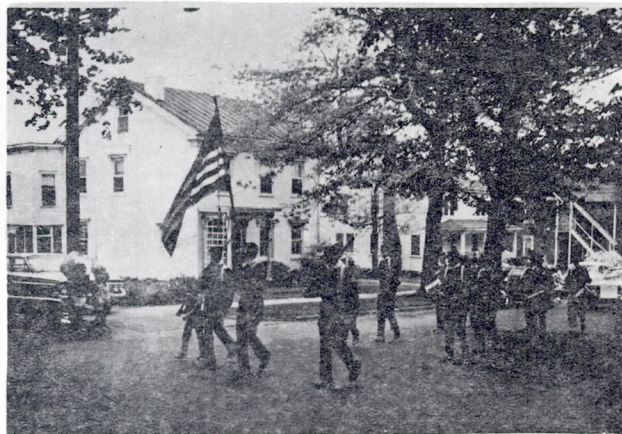
Regarding the Berliner label, the following has come to the attention of the writer:

Berliner #705 - "The Spirit of '76" - Fife & Drum

The previously listed Berliner was #701 - "Irish Medley" by Drum Corps. Will hazard a guess that records #702, 703, and 704 would be FD items also. The writer has been told that there's an old Berliner catalog in the Library of Congress at Washington, D.C. The writer would be humbly grateful if someone residing in the area would check this out - there could very well be other FD items that we haven't yet uncovered.

By - Jerry Heermans
Oregon Blues Brigade
Fife & Drum Corps

HALL OF FAME



THE ONLY CORPS IN THE WORLD THAT USES SQUARE PIPES.



HALL OF FAME (continued)

Hailing from the same home town as the composer of "Dixie" and "Old Dan Tucker", Col. Warfield W. Dorsey is doing much to help perpetuate American Field Music.

In 1953 Col. Dorsey formed The Mount Vernon (Ohio) Sons of Union Veterans Fife and Drum Corps. Since then the unit has performed at such occasions as the burial of the last Union soldier, and at the dedication of a memorial to Daniel D. Emmett.

Col. Dorsey comes from a very distinguished family, whose ancestors can be traced back to the physician to Lord Baltimore.

The Col. himself was a mortar and judo instructor during World War II, and in 1950 joined the Naval Air Reserve as a Chief Petty Officer.

Having organized the Corps as its Color Sergeant, Dorsey was promoted to full Colonel in 1958 by the Ohio Commander of The Sons of Union Veterans.



*The
Company
of
Fifers
&
Drummers*



345 East 81st Street
New York, NY 10028

November 10, 1965

TO: All Fellow Ancients

On Sunday afternoon October 24th the third organizational meeting of THE COMPANY was held in Fairfield, Connecticut. Complete minutes of the meeting plus minutes of a forthcoming officers meeting will be sent out early in 1966.

Twenty-one corps are now official charter members of THE COMPANY and it has been decided to extend the privilege of charter membership until January 15, 1966.

Of course, corps may join after this date but it will help us in organizing the next meeting if we know just how many corps will be official members by that time.

The next regular meeting of THE COMPANY is March 6, 1966 in Fairfield and at this time election of officers to serve for two year terms will be held. Only those senior corps which have submitted formal membership applications and have paid the \$10.00 active member dues will be granted voting privileges.

To make things easier for you we are enclosing another application for membership. The completed application, along with your check, should be sent to:

Mr. Robert Cairns
Treasurer
The Company of Fifers & Drummers
866 Maloon Avenue
Franklin Square, L. I., New York

Whether or not you join the organization now, we hope that you will be with us at the March 6th meeting and that you will continue to think about ways and means for THE COMPANY to render service to the field of fife and drum.

Please advise us of any plans you have for a 1966 muster. We are attempting to coordionate the muster schedule so that everyone in fife and drum will lend more support to musters in general. Please let us know whether or not your muster is an invitation affair.

Thank you for your continued support of fife and drum.

Cordially!

Bill Race
SECRETARY

PROMOTIONS FOR THE COLONIAL WILLIAMSBURG FIFE & DRUM CORPS:

TO DRUM SERGEANT - - E. W. Boyd
TO SERGEANT - - - - Michael Sternberg
TO CORPORAL - - - - Roger Hill, Leslie Jensen, Ed Hornsby,
Kirk Puffenberger.
TO FIFER OR DRUMMER - Billy White, Pat Browne
TO PRIVATE - - - - - Frank Pipenhagen, Bill Vrooman

WELCOME TO NEW RECRUITS:

Jeffrey Hammack, David Anderson, Robert Page, Mark Jones,
Danny Foster, Alan Sherman, Kent Puffenberger, Bruce
Hutchinson, Johnny Richards, John Anderson, Jeffrey Hammack,
Wythe Davis, Ray Parker, Jimmy Rose, Frank Brooks, Carl Jaye,
Mark Moran.

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Authentic pewter buttons of Revolutionary
War pattern suitable for blazer, vest or
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Marked with Roman letters USA intertwined
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