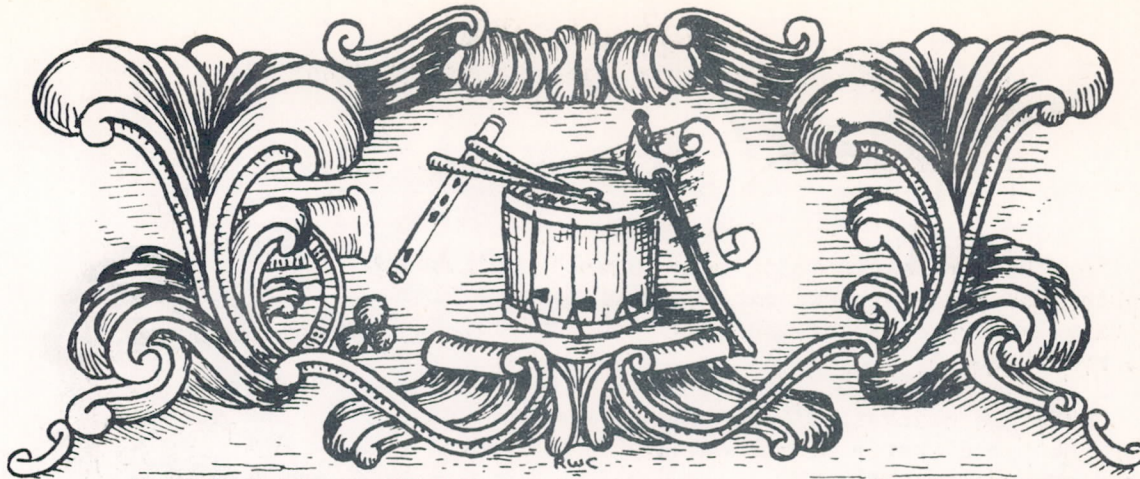


*THE DRUMMERS ASSISTANT*

VOLUME IV

NUMBER 2





## *THE DRUMMERS ASSISTANT*

VOLUME IV

SUMMER, 1965

NUMBER 2

"Headquarters, Williamsburg, Mar. 27, 1776"

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

-ANDREW LEWIS ORDERLY BOOK

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## MUSIC OF TWO REVOLUTIONARY WAR CAVALRY UNITS

By - George P. Carroll, FCMH

In "The Martial Music of Camp Dupont" published in Philadelphia, Ca. 1815, are two marches entitled 1.) "1st Troop of City Cavalry's March", and 2.) "2nd Troop of City Cavalry's March."

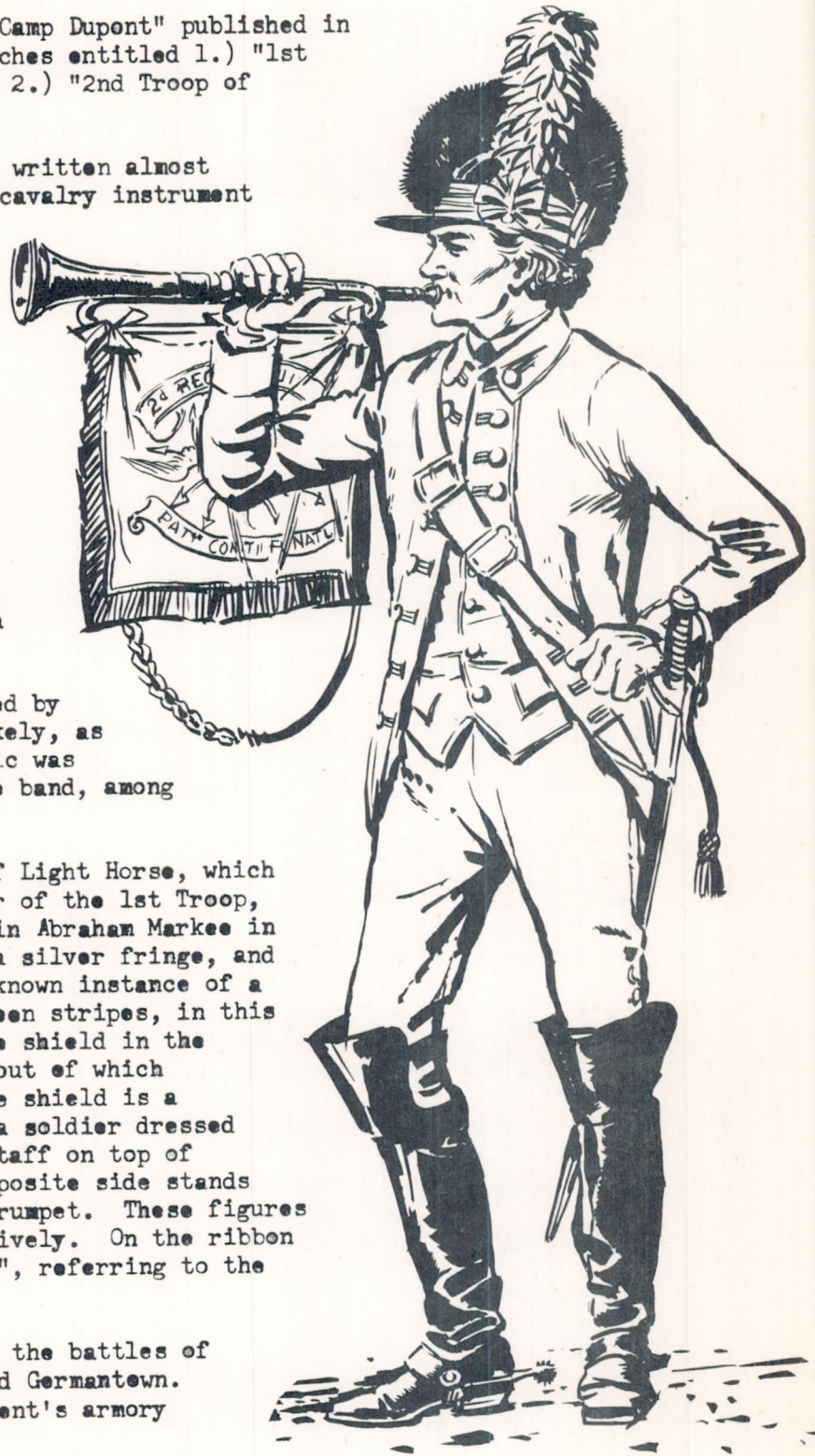
These two quicksteps were written almost wholly for the "good" notes of the cavalry instrument of this period, the natural trumpet. It would seem natural to assume, then, that here we have an early example of two American marches for the brasses.

The title page of "Camp Dupont" states the music was arranged for "piano forte, with accompaniments for two German flutes, fifes, or, violins."<sup>1</sup> On page 5 it states, "This work will answer for a small musical society; & one note lower,<sup>2</sup>(in the key of C) for a military band."

That the works were played by just such an outfit seems quite likely, as the title page states that the music was comprised of favourite airs for the band, among others.

The Philadelphia Troop of Light Horse, which was the Revolutionary War precursor of the 1st Troop, was presented with a flag by Captain Abraham Markee in 1775. It was of yellow silk with a silver fringe, and is significant in being the first known instance of a purely American flag bearing thirteen stripes, in this case, blue and silver. In the blue shield in the center of the flag is a gold knot out of which issues thirteen ribbons. Above the shield is a bay horse's head and on its left, a soldier dressed as an Indian. He holds a golden staff on top of which is a liberty cap. On the opposite side stands an angel with a staff and golden trumpet. These figures represent LIBERTY and FAME respectively. On the ribbon are the words "FOR THESE WE STRIVE", referring to the figures.

This flag was carried in the battles of Trenton, Princeton, Brandywine, and Germantown. It is still preserved in the regiment's armory in Philadelphia.





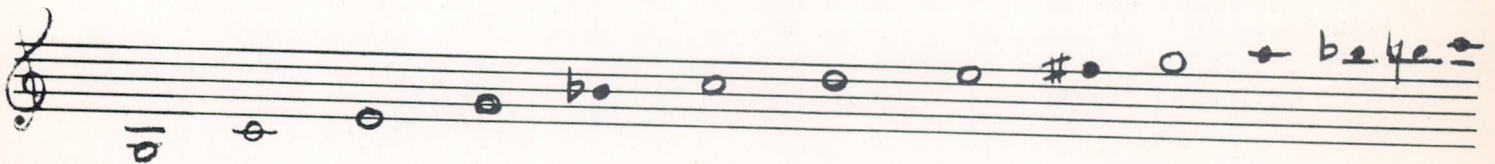


The Second Troop was also a Revolutionary War Command, and served in The War of 1812, The Civil War, and World War I. Its last tenure of service was from 1895 to 1940, when some descendants of the originals served with the Pennsylvania National Guard.

During the time of Camp Dupont during the War of 1812, the 1st Troop was detached as videttes under Captain Charles Ross, and the 2nd Troop was commanded by William Rawle. They were both part of the advance Light Brigade under Brig. Gen. Thomas Cadwalader.

<sup>1</sup>There seems to be some misconception among modern fifers and drummers as to the number of harmony parts played on fifes during the first 100 years of this nation's independence. After a close perusal of all available books for fifes of this period, I feel it can safely be stated that melody fife only was by far most used. That occasionally 2-part harmony was used can definitely be stated. However, any more harmony parts than this I have yet to find written for fife.

<sup>2</sup>(no sharps or flats). Here are the notes available on a martial (natural) trumpet. Open notes signify good tones. Black notes signify notes of poor quality or of dubious pitch.





1<sup>st</sup> Troop of City Cavalry's March. R. Taylor.

36

2<sup>d</sup> Troop of City Cavalry's March. R. Taylor.

37

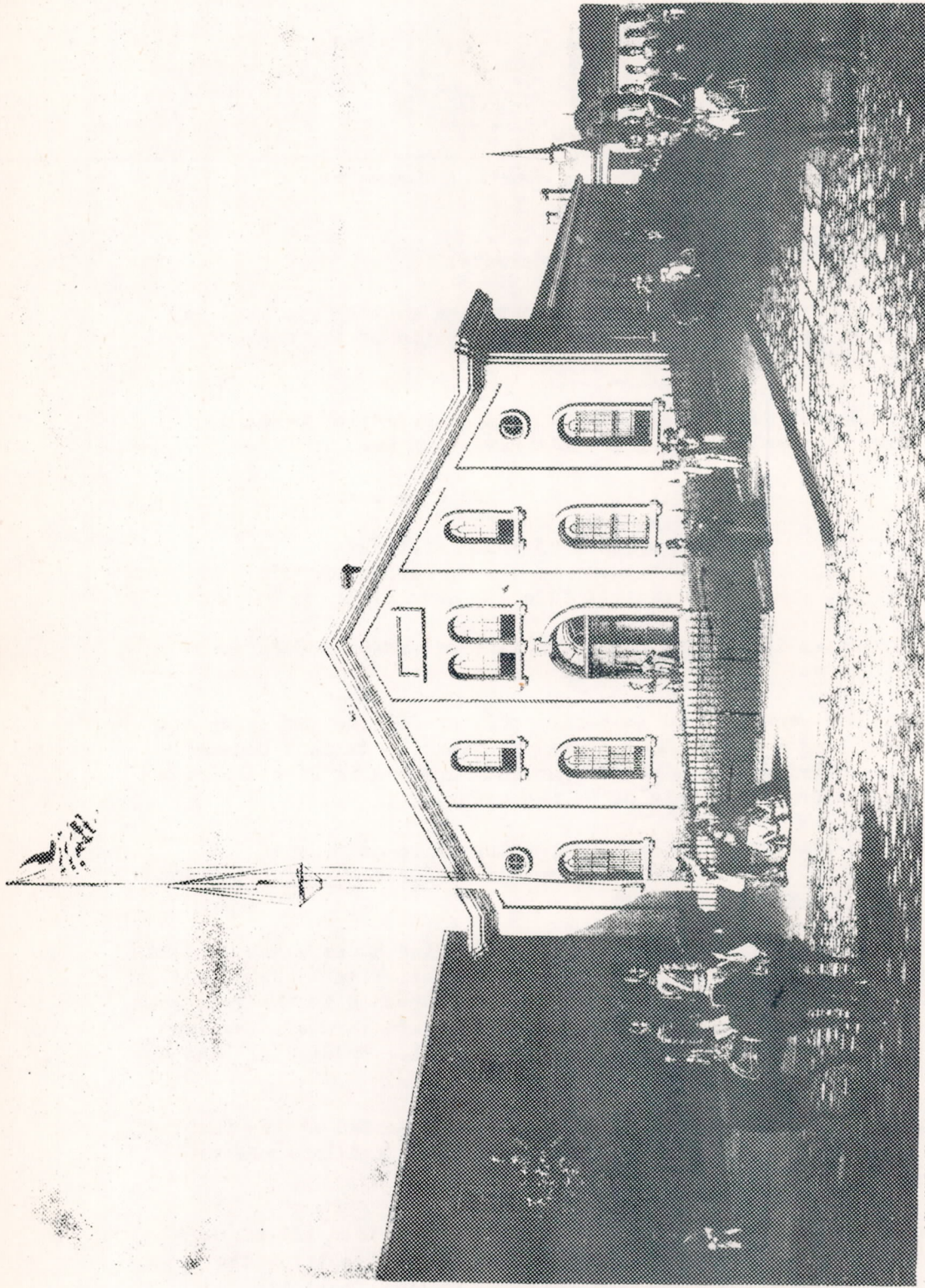
Camp Dupont.

R. Taylor was very probably Reyner Taylor, born in 1747 in England, and died in Philadelphia, Pennsylvania in 1825. As a schoolboy at the Chapel Royal, he is said to have lost his hat at the grave of G. F. Handel while assisting at his funeral in 1759. In England he was an organist, ballad writer, and was a music director for a London theatre. In 1792, he came to Baltimore, gave concerts there and at Annapolis where he again served as an organist, and in 1793 moved to Philadelphia. He was a clever stage singer and had a gift for comic and burlesque, and was famous for his improvisations.

Among his compositions are vocal and instrumental works, and the musical accompaniment to many plays. Among his better known works is a Menedy on the Death of Washington which he composed with Reinagle, his one-time pupil.

Another composition contained in "Camp Dupont", by R. Taylor, and obviously for the military trumpet, is a 6/8 entitled, "Flying Artillery's March." In the list of subscribers mentioned in the work is annotated, "Taylor, R. 3 Copies."





Courtesy of THE OLD PRINT SHOP, 150 Lexington Avenue, New York, New York.



*The  
Company  
of  
Fifers  
&  
Drummers*



*For the perpetuation of early American martial music*

To All Fellow Ancients:

In February of this year an organization meeting was held in Fairfield, Connecticut which resulted in the formation of THE COMMITTEE OF FIFERS & DRUMMERS.<sup>1</sup>

Much of what THE COMPANY will pursue many Ancient Corps now do on their own. The primary aims of this new group are:

1. Propagation of fife and drum music.
2. Improvement of Musters.
3. Encouragement of young musicians.
4. Encouragement of the formation of new ancient fife and drum corps.

The session itself was run on an informal basis and future gatherings will be held in the same manner.

Three men were elected temporary officers of the group for the purpose of organizing a second meeting and letting the Ancient Community know about this activity. Ed Olsen of Ancient Mariners is Vice-chairman and Bill Pace, New York Regimentals, is Secretary.

We hope that you will join us for the third meeting of THE COMPANY OF FIFERS AND DRUMMERS which is scheduled for a Sunday afternoon in October at 2:30 p.m. in Fairfield.

The meeting will take place at The Old Fire House which is just off Pine Creek Road. Pine Creek Road is off the Post Road in Fairfield as you go South. From the Thruway, take exit 21 and proceed to the Post Road. Turn right when you reach the Post Road and make a left turn off the Post Road on to Pine Creek Road at the next traffic light. Proceed all the way to the end of Pine Creek Road.

We sincerely wanted your corps to be represented at the first meeting, but all contact was on a very informal basis and this proved to be difficult.

We hope that you will support this effort to band all of us together in a more organized manner. And, don't forget to bring the instruments as the meeting will be followed by "ye 'ole fashioned jollification and libation!"



*The  
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Fifers  
&  
Drummers*



*For the perpetuation of early American martial music*

ORGANIZED: Sunday, February 21, 1965  
Fairfield Fire House #1  
Fairfield, Connecticut

REPRESENTED: Ancient Mariners  
Bethpage Colonials  
Bishop Seabury  
Colonial Greens  
Connecticut Rebels  
Fairfield  
Germantown  
Governors Foot Guard  
Lancraft  
Minute Men  
Regimentals  
Sons of Liberty  
17th Conn. Volunteers  
Village Volunteers  
Westbrook

INTRODUCTION: For several years, many attempts have been made to bring members of the Ancient community closer together. During the 1964 muster season several members of senior corps talked about an informal gathering over the 1964-1965 winter for the purpose of at least exchanging ideas on how to help improve musters in general. Some of the men who began to "talk up" the idea of a meeting were: Ken Dalling, Fairfield; Tom Lazor, Ancient Mariners; Frank Grossman, Bethpage Colonials; Dave Clark, Westbrook; and Bill Pace, New York Regimentals. Informal telephone conversations brought the date of the meeting to February 21st. The Fairfield Fife & Drum Corps offered its facilities for the first meeting.

At the outset it was agreed that business would be conducted in an orderly, but informal, manner -- this to be the spirit of the meeting itself. Therefore, the report of the first meeting is set down in this fashion.

MEETING REPORT: Ken Dalling informally called the meeting to order at 3:15 p.m. by stating briefly that one of the most important aims of the get-together was a discussion of ways and means to promote and increase musters.



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MEETING REPORT: As the discussion got underway, Ken was nominated for the post of chairman, which he accepted. A short time later Bill Pace accepted the position of secretary and prior to the close of the meeting Ed Olsen was elected vice-chairman. The three men were advised by those present to serve as temporary officers, plan the next meetin and inform the Ancient community of what had taken place at the meeting.  
(continued)

To set the tone of the meeting, excerpts from a speech made in 1945 by S. G. "Gus" Moeller, and reported in the Drummers Assistant, were read:

"There never was anything started that did not smoke out any number of 'againsters' who will stay awake at night, if necessary, to think up some kind of wrench to throw in; anything at all, out of pure selfishness and jealousy, to stop progress and prevent men from doing as they please."

Mr. Moeller's thoughts on the object of that 1945 meeting, which was an effort to organize the Conn. Ancients:

"There are innumerable thoughts, ideas and opportunities for us Ancients to consider and enlarge upon. I think there should be two informal meetings and all of us who could should be there and I believe these meetings would be free from anything controversial but, on the contrary, create great unity and enthusiasm."

Following these remarks a discussion on musters and how to improve them was interrupted for the purposes of selecting a temporary name and defining objectives.

The name, as agreed to by those present:

THE COMPANY OF FIFERS & DRUMMERS.

Here is the phrase:

"Dedicated to the perpetuation of early American martial music."

Once the name was agreed upon a discussion of general purpose took place. It was decided that these four points were the



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MEETING REPORT:  
(continued)

most important immediate goals of the group:

1. Propagate fife and drum music to all.
2. Help promote and improve musters.
3. Encourage young fifers and drummers.
4. Encourage the formation of new ancient fife and drum units.

There were some major points on which THE COMPANY voiced agreement in terms of what a fraternal fife and drum group should "not" be.

Most important . . .

"THE COMPANY not sanction or promote any form of contests. This would defeat the very idea of fraternalism which we seek to foster and wreak havoc with the associations which some of us support."

On membership . . .

It was generally agreed that active membership at this point be extended to senior Ancient units, since they are most vitally concerned with the problems of musters and their sponsorship. Junior Ancient units will be asked to sit in on the meetings as associate members.

Membership shall consist of units which are currently acceptable as "Ancient" -- fife and drum groups which use as their primary instrumentation the fife, snare drum and "rudimental" two-stick bass drumming. The officers are to serve as the membership committee on a temporary basis.

On finances . . .

For the moment this will be handled on an informal basis and the secretary will call on some of the corps which



were present at the first meeting if mailing and printing costs become high. To begin with, much of this expense will be donated by members of the group who are in advertising and the graphic arts.

On the future...

It was agreed by all that, at the very least, THE COMPANY was a temporary organization which would seek to provide aid and guidance in the field of ancient fife and drum. At best, THE COMPANY will become a continuing organization to support and promote the musical form and all its ramifications.

On the second meeting...

It was held again in Fairfield since the town is easily accessible from both upper Connecticut and New York. The date was Sunday afternoon, June 6, 1965. The Secretary will send reminder notices.

THE COMPANY has temporarily decided to meet four times a year. Therefore, the June get-together was the second meeting for 1965.

Once again, the major issue of the day became the prime topic -- musters and how to improve them.

Hayden Fuller of Westbrook said that it is a great help to the host corps to know how many groups will be attending a muster. Dave Clark said that they -- Westbrook -- would appreciate early replies when the invitations are sent out. Hayden stressed that numbers are important when it comes to the food and planning the formal ceremonies.

Members of the Fairfield Muster Committee felt that same way on this point and asked the cooperation of all units in returning their invitation reply cards with either a "yes" or "no." F. W. Alexander of Fairfield reported that as of the date of the meeting fourteen replies had been received from a total number of twenty-eight invitations.

To encourage units to notify the host corps whether or not they will attend, it was suggested that the order of appearance on the field be determined by the date of the reply. Fairfield now follows a system like this and Dave Clark said that Westbrook is considering adopting it.

This was also suggested for Deep River, but seems impractical now under the present set-up since this muster, as opposed to Fairfield and Westbrook, is run as an "open" muster and any corps at all is welcome to take part in the official festivities. Registration has, therefore, been on the day of the muster in the past.



Because of the size of the Deep River muster a great many problems arise. It was explained that two of the most important are an overburdened committee and lack of economic support on the part of townspeople.

In an effort to provide support for the Deep River muster and offer constructive suggestions to the corps, a letter has been sent to them from THE COMPANY OF FIFERS AND DRUMMERS.

The suggestions for Deep River, made and accepted by the group at the Fairfield meeting on February 21, 1965, are contained in the letter which is attached to this report.

Ed Olson gave a report on a proposed Archives for Fife and Drum which Wesleyan University in Connecticut is preparing to undertake. Ed is working closely with members of the University faculty and has asked that members of THE COMPANY submit material for the project.

It is the intent of the Archives to become the permanent history of fife and drum by housing copies of old music, old instruments, newspaper and magazine stories, photographs and histories of old corps and old time Ancients who have made significant contributions to the movement. Anyone who would like more information on this very fine project should contact:

Ed Olson  
Horse Hill  
Westbrook, Connecticut

THE COMPANY voted to lend all the support it can to this project at Wesleyan University.

It was suggested that George Carroll of Williamsburg be sent copies of this report and asked to cover our new organization in THE DRUMMER'S ASSISTANT.

Another area which THE COMPANY felt needed some attention right away was the realm of publicity for individual corps and for musters. Tom Lazor and Hayden Fuller are co-chairmen of the first working sub-committee -- The Public Relations Group. They organized a sample press kit for distribution at the June meeting.

It was agreed that at the next meeting each corps which is represented will be asked to donate \$2.00 for the cost of refreshments. At the first gathering the cost of beer and hot dogs was borne by Fairfield.

The first meeting closed informally at 6:10 p.m. and a jam session took place until 8 p.m.

Note from the Secretary:

Future reports will not be as extensive as this one. It was felt that the first one should be as comprehensive as possible to provide information for corps which did not attend the meeting.

---

Bill Pace, Secretary  
345 East 81st Street  
New York, New York



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*For the perpetuation of early American martial music*

A VERY BRIEF REPORT OF THE 2ND MEETING OF THE COMPANY OF FIFERS AND DRUMMERS.

This meeting was held Sunday, June 12, 1965 at Fairfield Firehouse No. 1 at 2:30 in the afternoon. In addition to the Corps indicated on page 7, who are the "plank-owners" or founding corps, were represented:

The Chinese-American Continental F&D Corps  
The Chippewa Fife and Drum Corps  
Colonial Williamsburg Fifes and Drums  
The Deep River Fife and Drum Corps

Bob Cairns was appointed Treasurer with yearly dues set at \$10.00 per Corps for Sr. organizations and \$5.00 for Juniors.

A book of Fife and Drum tunes is being prepared so that when various Corps assemble, standard drum beatings and fife melodies can be utilized for the gratification of all, rather than existing chaotic mess which too often prevails.

Numerous other business was discussed, which will be more fully reported next issue, hopefully; and the next meeting was set for early October on a day yet to be definitely decided.

HAS YOUR CORPS BEEN SOUTH LATELY???????

Colonial Williamsburg's Fifes and Drums would like to invite you to a contest to be held here on the 4th of September, this year.

We will do our level best to provide you with a good time, should you decide to come, and I feel sure that no better setting for an Ancient Muster could be found than the 18th century capitol of Virginia.

As well as the usual contest for complete corps, individual fifing, snare and bass drumming, both senior and junior, there will be tours through the Historic Area and of the Craft Shops. Free admittance to the movies "The Patriot" and "The Music of Williamsburg" as well as free busses.

Let me know by postal card if you intend to come, and we will make arrangements accordingly.

George P. Carroll, D.M.  
DRAWER C  
WILLIAMSBURG, VIRGINIA, 23185



"THE DRUMMER'S AND FIFER'S GUIDE"

By

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

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

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

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

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Equip Your Corps!  
\$2 ea., for 10 or More!

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32 So. Maple, Hazardville, Conn. 06036



**TAP RUFF.**

To be made from hand to hand, and is but seldom used; nevertheless, it must be practised until brought to a close like the Long Roll.

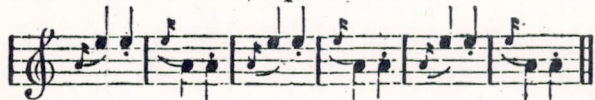
**FLAMAMACUE**

Used in Quicksteps of  $\frac{2}{4}$  only.

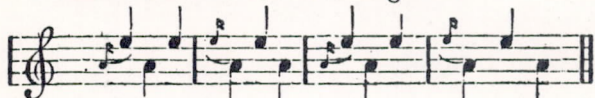
**EXAMPLES.**

N. B. The following examples (or lessons) must be thoroughly practised, and committed to memory, in order that any stated one can be played without referring to the notes.

Flam-a-poo, used in  $\frac{2}{4}$  time.



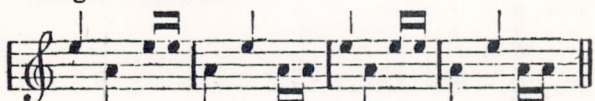
Flam-accent. No. 1, used in  $\frac{6}{8}$  time.



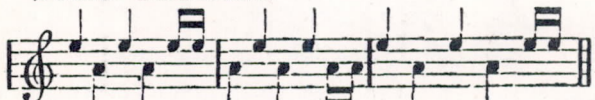
Flam-accent, No. 2, used in  $\frac{6}{8}$  time.



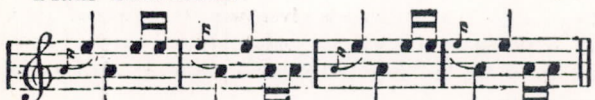
Single Paradiddle.



Double Paradiddle.



Flam Paradiddle.

**Flam Paradiddle-diddle. 1st Example.**

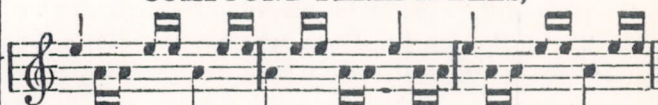
2d Example:



Side Flamadiddle, used in  $\frac{4}{4}$  or  $\frac{6}{8}$  time.

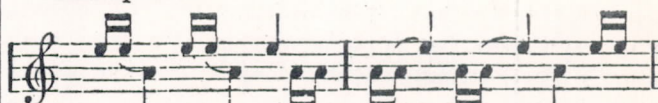
**COMPOUND STROKES.**

The following lessons are composed of strokes that are used in 'fancy' Quicksteps, and it is very necessary that the learner should practise them; as he advances, he will find them brought into use in various 'side beats,' in another portion of the book.

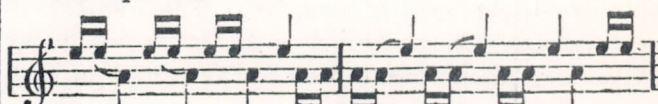
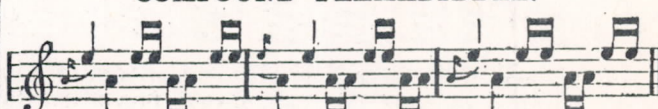
**COMPOUND PARADIDDLES,****DRAG PARADIDDLES.**

Used in fancy 'Troops and Quick-steps.'

Example 1st.



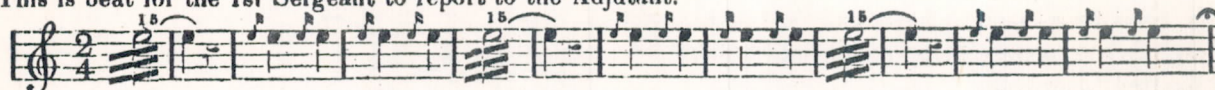
Example 2d.

**COMPOUND FLAMADIDDLE.**



FIRST SERGEANT'S CALL.

This is beat for the 1st Sergeant to report to the Adjutant.



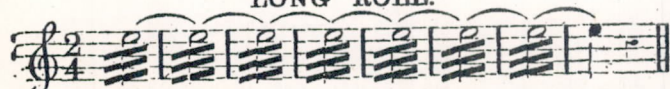
N. B. The 'Assembly' and '1st Sergeant's Call' are written as they should appear, when set in regular time to attract the attention to what has been heretofore said of 7 and 15 stroke rolls. [Refer back.]

RECAPITULATION OF THE PRECEDING ROLLS AND BEATS.

AND THEIR APPEARANCE WHEN SET TO MUSIC.

As the object of all beats, is to represent the style (or time) of music, and as it is utterly impossible to put every roll or beat in its proper place within the 'bars' without extending this work to unusual dimensions; therefore, it becomes necessary for the scholar to commit to memory the following abbreviations. He will observe the difference between the number of taps in an open beat or roll, and those it requires to represent the same when brought to a close, or 'set,' to score music. The rolls (when it cannot be avoided writing them full) are designated by figures being placed over or under them, to indicate the number of taps that are to be made; and the beats are made to conform as much as possible to the style of the tune to be played. He will also notice that it makes no difference whether the stems, (or hair strokes) of the notes are turned up or down. He must always begin with a right hand beat or roll, the rest must follow in the most easy manner, (always beating from hand to hand if possible), and to make a good finish, to close with the right hand; but this rule (*i. e.* the right hand) will not always apply. The pupil will also observe, that any piece of music that commences with a start note, the drum commences the same with either a 5 or 7 stroke roll; the length, or character of those that follow, have no bearing or relation with the start roll. The accented tap or finish of a roll, is that which marks the time, or in other words, comes down at the commencement of each bar. The learner will experience no difficulty in finding the counterpart to any of the foregoing lessons, as they are all written in rotation as from the commencement.

LONG ROLL.



In the Long Roll, there is no given quantity of taps in a bar. Roll as close as you can, always finishing with a right hand tap.

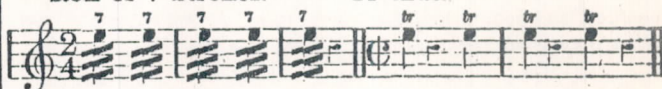
Roll of 5 Strokes.

Or thus.



Roll of 7 Strokes.

Or thus.



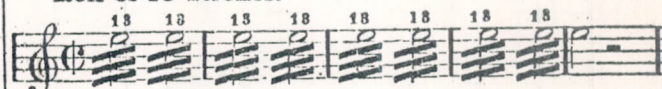
Roll of 9 Strokes.



Roll of 11 Strokes.



Roll of 13 Strokes.



Roll of 15 Strokes.



Roll of 8 Strokes.



Roll of 10 Strokes.



NOTE. As the 8 and 10 stroke rolls are the only two uneven ones, (8 taps being forced into the time of 7, and 10 into that of 9; the author has designated them different from any of the preceding rolls. The extra tap is given as hard as any of its companions, therefore it is written just as heavy; but as it does not effect the time, the stem and crosses are made small, as in the 'appoggiatura.'



The Flam.

The Ruff.

Single Drag.

Double Drag.

Half Drag.

Full Drag.

Single Ratamacue.

Double Ratamacue.

Treble Ratamacue.

Tap Ruff.

Flamamacue.

Flam-a-poo.

Flam-accent No. 1.

Flam-accent No 2.

or,

Single Paradiddle.

Double Paradiddle.

Flam Paradiddle

Flam Paradiddle-diddle, No. 1.

Flam Paradiddle-diddle. No. 2.

Side Flamadiddle.

Compound Paradiddle.

Drag Paradiddle. No. 1.



Drag Paradiddle. No. 2.

Musical notation for Drag Paradiddle No. 2, featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with a series of eighth-note patterns.

Compound Stroke No. 1.

Musical notation for Compound Stroke No. 1, featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with eighth-note patterns.

Compound Flamadiddle.

Musical notation for Compound Flamadiddle, featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with eighth-note patterns.

Compound Stroke. No. 2.

Musical notation for Compound Stroke No. 2, featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with eighth-note patterns.

DRUMMER'S CALL. (Scott's Tactics.)

Musical notation for Drummer's Call (Scott's Tactics), featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with eighth-note patterns and rests.

Quicker.

Musical notation for Drummer's Call (Scott's Tactics) - Quicker, featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with eighth-note patterns and rests.

Once through.

DRUMMER'S CALL. (Ashworth's.)

Musical notation for Drummer's Call (Ashworth's), featuring a treble clef and a 2/4 time signature. The piece consists of two staves of musical notation with eighth-note patterns and rests.

Musical notation for Drummer's Call (Ashworth's), featuring a treble clef and a 2/4 time signature. The piece consists of two staves of musical notation with eighth-note patterns and rests.

THE ASSEMBLY. (2d Call.)

Musical notation for The Assembly (2d Call), featuring a treble clef and a 2/4 time signature. The piece consists of two staves of musical notation with eighth-note patterns and rests.

FIRST SERGEANT'S CALL.

Musical notation for First Sergeant's Call, featuring a treble clef and a 2/4 time signature. The piece consists of a single melodic line with eighth-note patterns and rests.

Once through.



## TIME TABLE.

The learner will count *four*, in the following table, which is designed to show the names of the notes, and the proportion they bear to each other. For a perfect knowledge of the 'Rudiments of music,' (*which the pupil must now learn before he can proceed*), he must refer to the Fife department, where the teacher will point out such parts as are most essential to the beginner.

A whole note,  or Semibreve.  
 1 2 3 4  
 is equal to

Two halves,  or Minims.  
 1 2 3 4

Four quarters  or Crotchets.  
 1 2 3 4

Eight eights,  or Quavers.  
 1 2 3 4

Sixteen sixteenths,  or Semiquavers.  
 1 2 3 4

32 thirty-seconds,  or Demi-semiquavers.  
 1 2 3 4

## OF TIME.

As the drum is an instrument on which time cannot be so equally and correctly measured, (as on most other instruments), the greatest caution should therefore be observed in the management of it. For this purpose, it would be well that the performer should make himself acquainted with the airs and marches calculated for the different beats of the drum, and their divisions of time; observing always in Common and Compound time while marching, to bring down the left foot at the commencement of each bar, (or measure) and raise it at the middle; and in Triple time, to bring down the left foot at the first part, and raise it at the third. At the beginning of a march, admitting the first bar is full, the

last stroke of the first roll must come down with the first note; but if not, it must come down at the first note of the next bar; for marches, such as are generally made use of in common martial performances, are divided into strains of four, eight, or sixteen bars; so that if the first bar is not full, there is always a sufficient number without it. The performer should always be particular in his beats, observing never to *hurry* or *drag* the time, as both are detrimental to the beat or march, and will appear equally disagreeable to the observer. He should always be particular to beat his rolls as close as possible, and perform them correctly, with life and activity; for in doing this, the 'rest' between the strokes



will consequently be longer, which will make it appear much more elegant and intelligible. For when a beat is performed in such a manner that there is little or no distinction between the strokes and rolls, none but the best and most competent judges can march after it with any degree of accuracy, without fixing too much of their attention upon the music. As martial music was insti-

tuted entirely for the use and benefit of the soldier, the greatest care should be observed, not to make it unintelligible by unnecessary superfluities. It should, therefore, always be the study of the "Field music" to select such beats and airs, and perform them in such a style as shall be the most intelligible to the soldiers, and add the most beauty and elegance to their evolutions.

## DUTY OF MUSICIANS.

It is the duty of the *Field music* to make themselves thoroughly acquainted with the respective parts they are to perform, and to confine themselves strictly to the system from which they practice; they should never alter any beat or march when performing with others, as it is highly detrimental to its elegance, and renders it unintelligible. They should provide themselves with correct instruments, and such as will chord or be in tune with those belonging to other players with whom they may have to perform. When called upon for military duty, the *Field music* should always appear neat and clean, and should pay particular attention to the direction of the Drum-major, or those placed in command over them, and should never engage in conversation, or leave their position in line without permission; by paying strict attention to their duties, they will always command the respect of their officers.

### DUTY OF THE ORDERLY DRUMMER AND FIFER.

At Guard-mounting, the Drum-major will select one drummer and one fifer, who will accompany the guard to the guard house (or tent,) the former to remain there for the purpose of giving signals, with all of which he

should be well acquainted; and by no means should he leave his post without permission, as his duty is very important. The Orderly fifer will attend to the marque or quarters of the Adjutant, or officers of the day, to carry orders; after which he will repair to the guard house, (or tent,) and remain until relieved.

### DUTY OF THE LEADING DRUMMER AND FIFER.

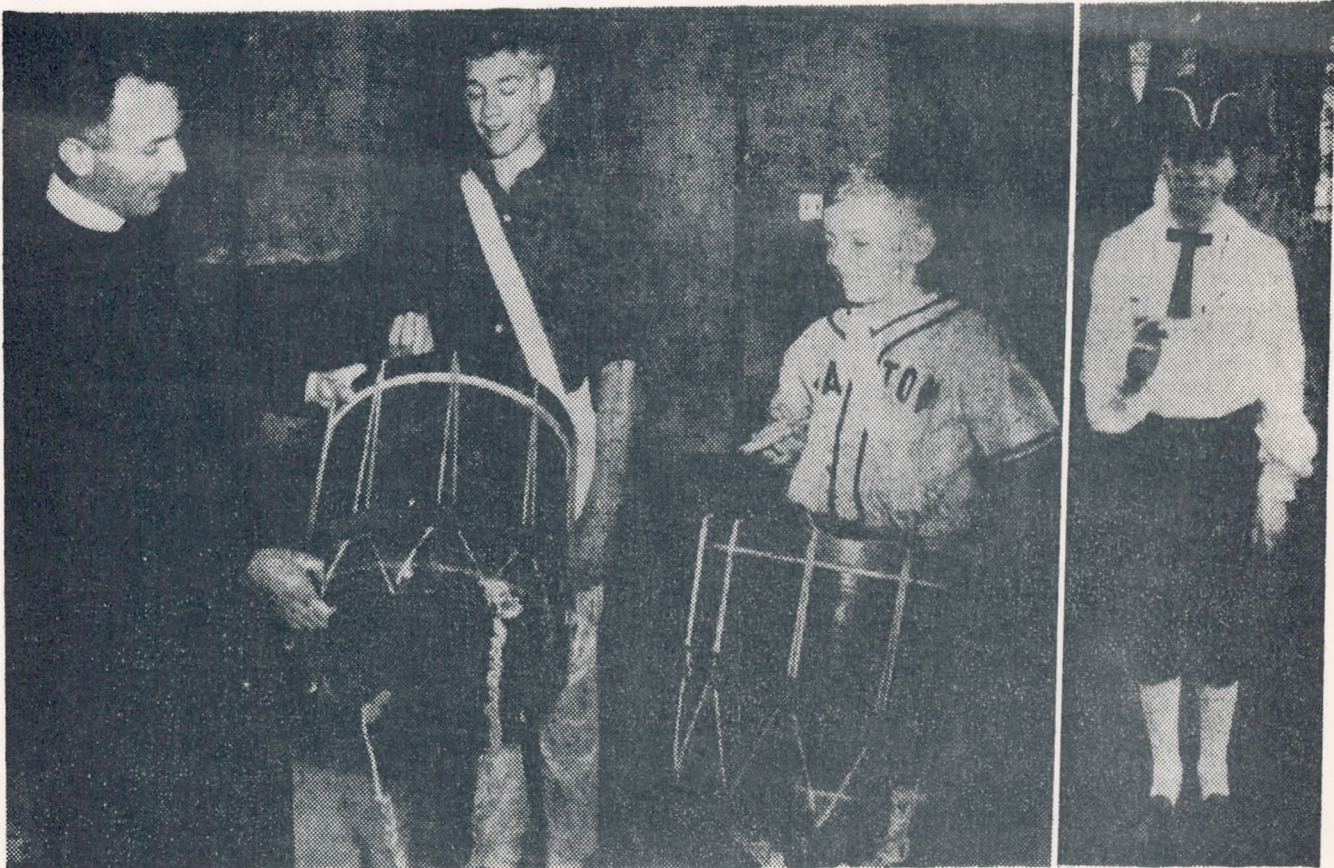
They should take their post on the right of the music for the purpose of giving the necessary signals for the commencement or alteration of any beat or march. The leading drummer should be well acquainted with time, &c., as on him the other musicians depend in some measure for it. He should therefore be quick, active and correct, and always attend strictly to his duty. It is the duty of both to report to the Drum-major any misdemeanor on the part of the *Field music*.

### THE LEADER,

In all cases the music will be governed by the performance of the leading drummer, as he receives his orders from the Drum-major; consequently he must be recognized as 'LEADER.'

END OF THE RUDIMENTAL PRINCIPLES.





**COFFEE TABLE RETURNS TO GLORY**—The Rev. Kenneth H. Kinner, rector of the Parish of Christ's church, Easton, admires an 1800 vintage drum which had been made into a coffee table. Now back in use, the drum relives its past glory when it is played by Mike Candee, left, a member of the Bishop Seabury Fifers and Drummers, an ancient corps which will be heard and seen for the first time in the Memorial Day parade. Mark Kinner stands at right. Douglas Emmerthal, right photo, a fifer in the corps wears the new uniform which is similar to those worn by drummers and fifers of the Revolutionary period. The corps also specializes in playing the tunes of that period.

#### ANCIENT DRUM CORPS STARS IN MEMORIAL DAY PARADE

**EASTON, Connecticut** - The Bishop Seabury Fifers and Drummers, an ancient corps, appeared for the first time in the Memorial Day, 1964 parade. Organized in September of 1963 by the rector of the Parish of Christ's church, the group includes 18 boys from Easton and Trumbull, with one common interest, drumming and fifing.

Weekly practice sessions with two instructors, an enthusiastic parents' group, and a few generous contributors made it possible for the boys to be ready for their first appearance. On the afternoon of May 30, 1964, they marched in the parade in Trumbull, and had time allowed, they would have been marching in a third parade on the same day.

Father Kenneth Kinner is the moving spirit behind the development of the of the corps. when he came to Easton two years ago, he left a big empty space in the drum section of the Westbrook Drum corps, in which he had played for four years, but he did not leave behind his desire to give this experience to the young boys of his new parish. He also had helped organize the Junior Colonial Fife and Drum corps in Westbrook when he was the vicar of St. Paul's, so he has a wealth of experience.



THE FIRST CALL proved that more than the boys of his parish were interested, so now the corps membership is open to all boys of any faith in the immediate area.

ONE OF THE SPECIAL features of the corps is the antiquity of the drums being used. An ancient corps, according to Father Kinner, should use some drums of ancient vintage. These are not so easily come by, but strangely enough, one of the 1800 vintage drums was resurrected from the horrible fate of becoming a coffee table.

J. RAYMOND CANDEE, the father of one of the boys in the corps remembered, from his childhood, an old drum in his mother's family. He discovered that this drum dating back to 1800 and used by his mother's great-grandfather, John Therppe in the Civil War had become a coffee table in the home of his uncle, William Raymond of Greenfield Hill and his aunt, Mrs. Sara Hawkins. It didn't take too much persuasion to get the drum returned to active service.

IT HAS BEEN refurbished and is now being played by the fifth generation of the Therppe-Raymond-Candee family.

ANOTHER WAS LOANED to the corps by Stanley Curtis, who has since moved to Cedar Hill road. It was used by his father in the Spanish-American war.

FATHER KINNER HAS two drums of some many years in his collection, including a B. E. and M. Brown drum from 1815 and an Eli Brown drum from 1839.

AN ANCIENT CORPS also concentrates on the revival of ancient music, whose characteristics include slow cadence, shrill fifing, and rudimental drumming. Particular attention also is given to a strict military discipline and marching perfection.

IN JANUARY, 1964, they began planning to raise enough money to purchase uniforms and the boys sold light bulbs. This netted a profit of \$400. Several generous contributions added enough to the general fund to outfit the boys in a costume similar to those worn by the boys of the Revolutionary period. The tricern hat, the white blouse with the full sleeves, the black tie, the short pants, the long white stockings, and the buckled shoe all contribute to the picture of the boy of the ancient corps.

A DRUM MAJOR, Richard Canfield, a junior in Trumbull High School, will lead the corps, with an appropriate color guard. An American flag of the period, the Betsey Ross flag, with the thirteen stars, procured from the John Graff Flag company in Guilford, will be carried in lieu of the new 50-star flag.

THE SERVICES OF a young Fairfield man, Jack Luby, who plays with the Fairfield Ancient Fife and Drum Corps, have made it possible for the boys to have excellent fifing instruction. Father Kinner has instructed the drum unit.



THE PARENTS' GROUP has not only provided moral support, assistance, and transportation which is always necessary in the "busless" community, but has been standing by to offer its assistance wherever it is needed. Homer L. Bradley is chairman of this group, and he indicates special help has been given by William Bayers, Mrs. Irving Emmerthal who fitted the uniforms, Phillip Pearson, and J. Raymond Candee.

RIGHT NOW the corps appears to be headed for a most successful future and plans to open its membership to a new group of boys for training and integration into the original group.

MEMBERS OF THE CORPS are: Richard Canfield, drum major, Charles Boyd, Alan Emmerthal and Paul Weller, color guard; Bill Bayers of Trumbull, Jerry Bradley, Michael Candee, Bill Banley of Trumbull, Mark and Paul Kinner, Mike Reppucci, drum section.

BOB BAYERS of Trumbull, Douglas Emmerthal, Chris Hayden, Stephen Kinner, David Wilkes, John Pearson of Nerwal, and David Halliwell, fife section.

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MRS. HOPE DEAFENED BY DRUMS

Irish Press 6/10/64.

Before leaving Dublin yesterday after a fortnight's holiday, Mrs. Bob Hope, wife of the famous comedian, described her experience in Moy, C. Tyrene, on Saturday night when drummers played continuously under her window from 11 p.m. to midnight; a drumming competition was being held.

Mrs. Hope said that she had gone to bed early. The drums were being played in the village square from about 8 p.m. The drummers then took up a position under her bedroom window and played there for an hour. She was told that nothing could be done to stop them.

"Now it seems like a nightmare", she said. "In a civilised age, in a country as lovely as Ireland, it is an indignity to human rights that anybody can stand in front of anybody's door and beat this stupid drum. It's an unhappy breakdown of authority."

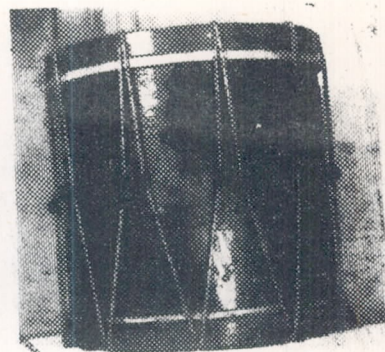
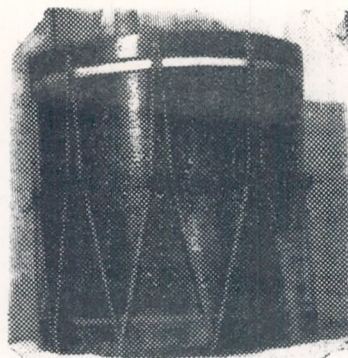
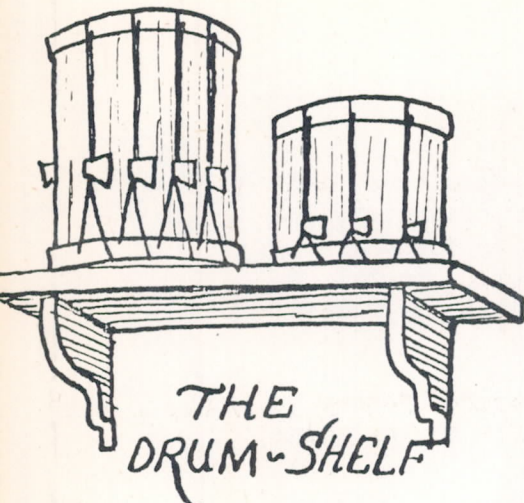
Apart from this "serry note", Mrs. Hope had enjoyed the Irish part of her holiday, on which she is accompanied by her mother, Mrs. John Thomas de Fina. They will visit Paris, Rome, and the Holy Land before returning home.

Mr. and Mrs. Hope have been married for 33 years and have four adopted children.

(COURTESY OF THE MILITARY BAND RESEARCH SOCIETY)

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By - Fred Benkovic

THE PHOTOS ABOVE ARE FRONT AND REAR VIEWS OF A DRUM SOLD BY A MR. MEACHAM, WHO was in business from about 1820 to 1840. His label reads in full:

Meacham  
No. 84 State St.  
Albany

Military importer from England and France, Manufacturers of various kinds of musical instruments, and rifles, muskets, leather caps, and military equipments in general.

THE DRUM is 16 and 1/2 inches in diameter, with an overall height of 17 and 1/4 inches. The rims are 1 and 7/16 inches wide, painted bright red. The shell is varnished maple (bright brown) and painted very artistically as follows: Background: dark blue green, 13 white stars and a full color eagle with red banner in beak and "E. Pluribus Unum" in yellow lettering. Under the eagle is a standard shield, surrounded on two sides by greens and flowers, red and yellow. The rope appears to be made of linen, and the leather tighteners are black, longer and narrower than usual. The snares have been replaced, and are the rim tension type, affixed as originals.

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#### 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



## THE ANCIENTS "HALL OF FAME"

by

Ruth Hayden

HADDAM, CONNECTICUT. The roll of drums and shrill tones of a fife played by three young boys in Haddam on summer evenings seem but an echo of the old Higganum Fife and Drum Corps practicing 60 years ago under the watchful eye of Charles Barker, Civil War drummer.

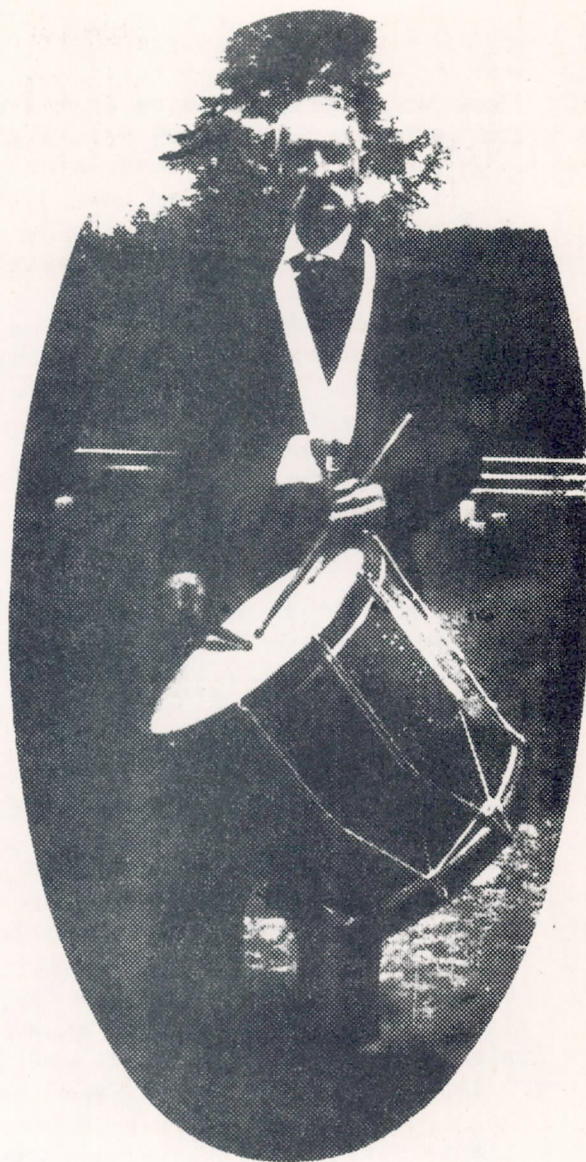
The nostalgic drum beats seem to re-echo in the voices of townspeople who periodically ask: "When will we find a leader so the corps can march again?...So boys like these will not have to go out of town to train?"

The echo of the drums penetrates the basement of the elementary school where a few junior drums lie gathering dust in the corner. And in the upstairs closet there are purple and gold robes bearing mute testimony to an unsuccessful effort made 10 years ago to train school children for a future corps.

But it is not this unsuccessful attempt which townsfolk remember most vividly. Nor is it the declining days of the old corps when the ranks thinned to three or four until the Memorial Day of 1951, when Walter Barker, the son of Charles, drummed alone from an automobile because he was too ill to walk.

They remember brighter days than this when hearts kept time to the whirling drumsticks of the boys trained by Barker.

They tell of evenings when they sat on their verandas and smiled at the erratic noises coming from Barker's home on Thayer Road, Higganum, where the 14 boys practiced the paradiddle, the flam, and the long roll.



CHARLES BARKER



Dwight Brainard of Middletown and Phillip Porter, Sr. of Higganum were among these original boys and they recall Barker as a stern taskmaster on the drum and a delightful master of storytelling. No member could touch a drum until he had learned to execute the long roll perfectly on a magazine, Brainard recalls.

A Brainard diary records: "No German musician of the Stradivarius type was ever more exacting in his teaching than this old drummer-man."

But he also knew how to lighten the hard work, and after lessons were over, he would gather the boys around him and recall his experiences in the war-tales of the boys in blue who came from small towns, "the cradles of liberty". He told of the compassion which would override hatred at moments when encampments were close, how Barker would drum to the lonely men of both sides. Steaming cups of coffee and fresh doughnuts made by Mrs. Barker accompanied the stories.

Brainard recalls that Mrs. Barker's food must have had a great deal to do with the corps' eventual success although, he commented, "I never knew exactly whether the food was a reward for our music or a bribe to make us stop."

Recorded also is the splendid Decoration Day in 1901 when the boys first stepped off at the head of the parade from Barker's house with a roll of drums which has never been silenced even though the corps disbanded many years ago.

A story appearing in the Hartford Courant sparked the effort at the school to revive the corps. It told of school children tapping drumming techniques on their desk tops under the instruction of the late Earl Berry.

A disbanded junior drum corps in Hartford offered their drums and they were brought to the school there by the American Legion. Hopes were high for a junior corps. The Lien's Club caught the spirit and donated funds for uniforms which were made up by a local seamstress.

For three years the young drum corps led the parade, but a crowded curriculum in a crowded school put an end to the venture.

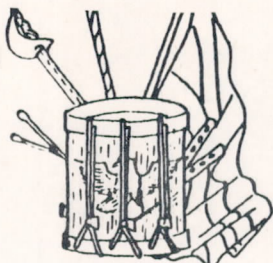
Mrs. Mae Cavanaugh, acting principal of the school, says the rudiments of drumming are still being taught in the music department and that response among the children to both the fife and drum is eager. She says that with the help of outside groups and an outside teacher, she feels a fife and drum corps could easily be organized.

The Chester Fife and Drum Corps, assisting Haddam on Memorial Days still plays the long roll beside the grave of Charles Barker, his wife, and his two drummer sons, Roy and Walter; the family that has left an unforgettable and challenging legacy to this town.

Article Published in Hartford Courant,  
Issue of August 20, 1961.  
Re-printed, Courtesy of Hartford Courant.



## CORPS CORNER



### "BEYOND THE PALE"

By Dan I. Porter, D.M.



THE SPIRIT OF '76 F&D CORPS  
Berrien Springs, Mich.



THE TWEEDLER CORPS  
Berrien Springs, Michigan

HERE ARE SOME snaps of our Junier and Sr. Corps on Deceration Day. The Seniers mustered 4 fifes, 3 snares, and 2 bass.

I was surprised to learn that C fifes were supposed to be scarce. They were quite common in this area. Two of the best wood fifes that I have seen were in the key of C. They were supposed to have been made in Spain. We use them for both our senier and junier corps.

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#### PROMOTIONS IN CW FIFES & DRUMS

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- To: Sgt. Major - Robert Harbour.  
To: F. S. - Ricky Hopke.  
To: Sgt. - Thomas Sager, Wayne Nuan, Ben Legum.  
To: Corp. - Bryan Rose, Michael Sternberg, Maynard Benjamin.  
To: F.-D. - Key Compton, Mark McBride, John Hill, Gregg Baxter, Michael Moyles, Pat Grace, Andrew Hill, Tommy Tankersley, Roger Hill, Ted Baxter, Rupert Hurley, Robert Berry.  
To: Pvt. - William Casterline, James Brown, Edwin Hornsby, Stephen Wann.
-



WELCOME TO NEW RECRUITS - CW FIFE AND DRUM CORPS.

Larry Fentriss, Robert Laubach, Allan Forbes, Frank Pipenhagen, Joe Bailey, George Luce, III, Tommy Aldrich, Kirk Puffenberger, Eddie Jo Waters, Patrick Martel, Bruce Edwards, Bennis Farmer, John Chehany, Dean Duling, Brew Abbett, Charles Graff, Thomas Kejsick, John Bartlett, Michael Bimes, Thomas Holland, Gary Clark, Charles Clements, J. C. Fudge, Rickey Scott, James Hall, Thomas Jenkins, Carl Clark, Tommy Powers, Danny Merris, Gary Davis, and Charles VanBenburg.

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**CAMDEN DRUM AND FIFE GROUP** — This is the Camden Junior High School Drum and Fife Corps as they marched smartly down the parade route on Saturday. Following the junior high group is the Delaware Regiment of

Camden National Guardsmen, wearing the Delaware Blues uniform which was manufactured by the Heath Springs Manufacturing Co.

THE CAMDEN FIFE AND DRUM CORPS  
of Camden, South Carolina

This is the Camden Junior High School Drum and Fife Corps as they marched smartly down the parade route on Saturday. Following the junior corps is the Delaware Regiment of Camden National Guardsmen, wearing the Delaware Blues uniform which was manufactured by the Heath Springs Mfg. Company.

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PHOTOS COURTESY OF JERRY HEERMANS AND THE OSWEGO LAKE REVIEW.

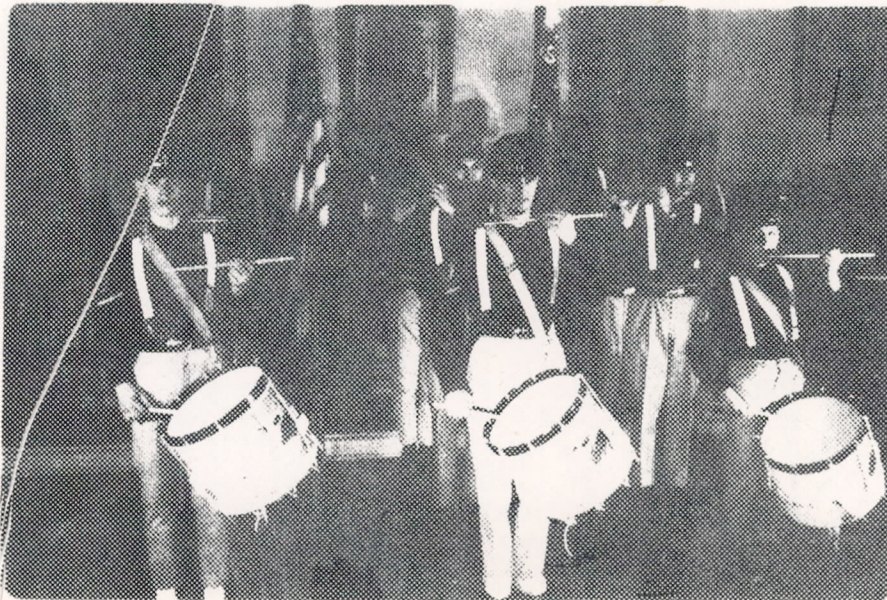


PHOTOS COURTESY OF JERRY HEERMANS AND LAKE OSWEGO REVIEW.

*Sons of  
The Union*

Claude R. Butcher, commanding officer of the newly formed Oswego Fife and Drum Corps of the Sons of Union Veterans Reserve received congratulations for the group's performance from Dee Thomason, as Corps member Jim Wizer looked on.—photo by Mark Ohlson.

OSWEGO FIFE AND DRUM CORPS, OREGON







*Fife and  
Drum Corps*

Members of the Sons of Union Veterans Reserve of the Oswego Fife and Drum Corps will take part in the Memorial Day services held each year at the Grand Army cemetery in Portland. The group has been drilled in authentic Civil War music by Donald Jerry Heermans.—photo by Mark Ohlson.

**FIFE AND DRUM CORPS** of Company A, 1st Regiment, Oregon Blues Brigade, part of Owen Summer's Camp No. 4 of the Sons of Union Veterans Reserve. Snare Drums made by C. R. Butcher, Major, SUVR, headquarters at Lake Oswego, Oregon. This group has been drilled in authentic Civil War Music by Donald Jerry Heermans.

PHOTO COURTESY OF JERRY HEERMANS AND THE LAKE OSWEGO REVIEW, 1965.



THE ANCIENT BELT



All Photos by Gilliland

**BRIGADE IN REVIEW** — More than 60 members of the American Revolution participated in a review and inspection at the opening of the New Windsor Cantonment on Saturday.

**NEW WINDSOR CANTONMENT-BRIGADE OF THE AMERICAN REVOLUTION:** More than 60 Members of the Brigade participated in a review and inspection at the opening of the New Windsor Cantonment.

(Photo Courtesy, EVENING NEWS)



A CALL TO ARMS !

At New Windsor Cantonment, late camp of His Excellency, General George Washington's Army, will be held on August 8th, 1965, a combination Sporting Day, Musket and Cannon Sheet, and a Muster of Musick.

The Brigade of the Revolution will hold the following 18th century sports for Ladies, Gentlemen and others:

CANNON BALL TOSS  
HOOP, FOOT AND BAG RACES  
QUOITS (HORSESHOES)  
ENGLISH PENNY PITCH  
PIE EATING CONTEST  
BARRELL LINING-UP  
TUG OF WAR

Demonstrations of: CONTRA-DANCING  
SHOT-CASTING  
CUDGELING  
and possibly A GREASED POLE CLIMB  
REVOLUTION MANUAL OF ARMS

Contest will also be held for musket and cannon shooting. (The latter to be confined to Brigade Members, for safety reasons) and excellence in the playing of drums, large and small, and fifing, for which suitably engraved presentation fifes and drum sticks are being made.

Prizes of: CLAY PIPES  
ROCK CANDY  
TRI-CORN HATS  
BARS OF SOAP  
SCORE CARDS  
BAGS OF VIRGINIA TOBACCO  
MINIATURE HORSESHOES will be awarded for winners of the sundry sports.

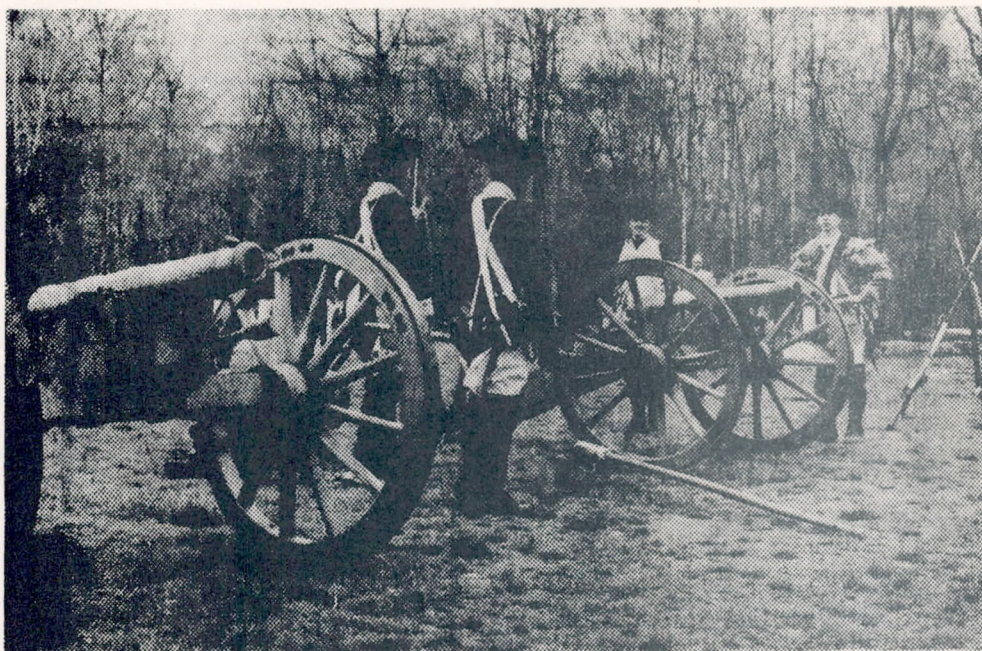
The day will begin with a Grand Parade and Flag Raising, then various sports, shooting, entertainments and contests, at the end of which will be a RETREAT, and after that a seminar for the musicians and, lastly A FIFE AND DRUM JOLLIFICATION.

The holding of this grand sports day will largely depend on the response of Fife and Drum Corps.

If you would make tentative plans to attend, kindly mail a Postal Card to Lt. George P. Carroll, Inspector of Musick, B.A.R., Drawer C, Williamsburg, Virginia, 23185, at your earliest convenience.

WATCH THIS JOURNAL FOR FUTURE ANNOUNCEMENTS and details as to registration, etc.





**CEREMONIAL CANNON** — Cannoneers of the Brigade of the American Revolution stand ready to fire a salute. The cannons were fired when Mrs. John Nicholas Brown, president of the Company of Military Historians, cut the ribbon officially opening the Cantonment as an operating museum.



**REVOLUTIONARY MUSIC** — Members of the combined Williamsburgh and Potomac Field Musick groups rendered official military tunes at the opening of the Cantonment.





10 BUILDINGS IN ALL — Two of the newest buildings at the cantonment are the Armorers Shop

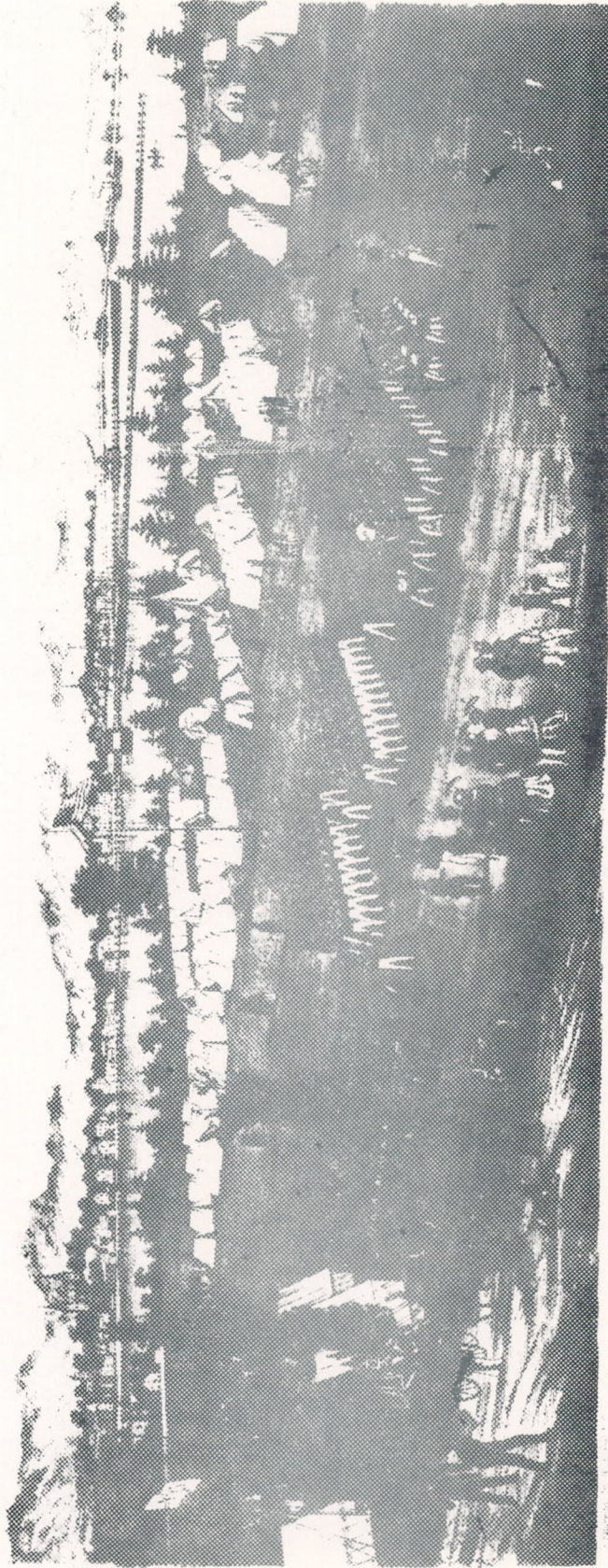
(left) and the Sutler's Store. Official guides are on duty at most of the Cantonment buildings.

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DRUM CORPS CALENDAR, 1965

- July 17 - Annual Ancient Muster, Deep River, Connecticut.  
August 7 - Annual Convention of Connecticut Fifers and Drummers Assoc. at Enfield High School with Hazardville Terreadors as hosts.  
August 21 - Annual ancient muster, Delmar, N. Y. (Village Volunteers).  
August 28 - Annual ancient muster in Westbrook, Connecticut.  
August 4 - Ancient Muster in Williamsburg, Va.  
August 8 - Brigade of American Revolution meet at New Windsor Cantonment.
-





CAMP TRUMBULL

Encampment of the NATIONAL GUARD 72 REGT N. Y. S. M. New Haven, July 1852.

Guard Honoring U. S. A.

PHOTO OF CAMP TRUMBULL, COURTESY OLD PRINT SHOP



PUBLISHED IN WILLIAMSBURG, VA.  
FOR THE EXPRESS PURPOSE OF  
PRESERVING AND PRESENTING THE  
MARTIAL MUSIC OF OUR HISTORIC PAST

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