

THE DRUMMERS ASSISTANT

VOLUME II

FALL, 1963

NUMBER 3



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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
(conclusion)

By - GEORGE P. CARROLL

We find by reading the Orderly Books of the 4th N. Y. Regiment, that Von Steuben's regulations relating to drum beatings were not always followed to the letter -

"4 Aug. 1778 Had Qrs. Vandelips Dessolated (sic) Farm 42 Miles from Wyoming"

"The following signals to be observed Vis. two ruffles(ruffle - a short roll) will be a signal for the whole to march by files and one ruffle to march by single files, three ruffles to march by Sextions & four to advance by platoons the troop upon a march is ever a signal for the troops to close columns and beating a march is a Signal for Displaying the Columns unless special orders be given to the contrary at the time in order that no mistakes may take place an Orderly Drum or more to be appointed to each regiment and the signal to be taken from the front and repeated through the whole line. . ."

Even when the movement of troops was across water, it was called a "march" and drums regulated it. N Y Orderly Book - 8 Aug. 1779 -

"After Orders

Tomorrow morning at the beating of the General, the Troops will strike their Tents and immediately load their Baggage on board of their respective boats, . . in case the front should go to fast, that the rear boats should have lost sight of Rear Guard the Hereafter named signals of the drum shall be put into practice.

For the front to haul two flams from Rear to front Repeated through every Regt and as soon as the front is haulted Return the two flams from front to Rear.

To march slower the Taps from Rear to Front.

For the front to march quicker the Long March from Rear to Front.

The Commanding Officers of the battalions who March in the Rear must have an Orderly Drum next him for above signals, and as the Drummers of the Army are already Acquainted with them it will be Very Easy Executed . . . "

On at least two separate occasions the Commander in Chief had cause to publish General Orders to the Inspector of Music of the Continental Army, Lt. John Hiwell, (Of whom more is said in the chapter on Hiwell) insuring that the Von Steuben regulations would be complied with. -

"HQ Verplanks Pt. N.Y. 1 Sept. 1782 General Orders -

The inspector of music will be answerable that the different beats of the drums are performed agreeable to the 21st. Chapter of the regulations for the order and discipline of the Army . . . "

"HQ Newburgh, N.Y. 8 Aug. 1782 General Orders -

The Inspector of Music will see that exact uniformity in the different beats prevail through the army. The signals of the drum as pointed out in regulations are to be continually made use of and pointedly attended to; The drum and fife majors of the several corps composing this army will every day assemble to receive the instructions of the inspector of music at such convenient time and place as he shall point out. This order to continue in force untill the inspector of music shall report them perfect in their duties. . . "

Even previous to this, the General had ordered, -

"The music of the army being in general very bad, it is expected that the drum and fife majors exert themselves to improve it, or they will be reduced, and their extraordinary pay taken from them. Hours are to be assigned for all the drums and fifes of each regiment, and they are to attend them and practice, nothing is more agreeable, and ornimental, than good music; every officer, for the credit of his corps, should take care to provide it."



George P. Carroll
of Colonial
Williamsburg Fifes
& Drums and Roger
Zook of Potomac
Field Music and Ed
Olsen (on right with
back to camera) -
Jollification after
Company Military
Historians meeting.

II.

A "FIELD MUSICK'S" LOT

Reprinted from:

A History of Military Music in America

By - W. C. White

Through the kind permission of Mr. Uhlan.

"When young Augustus Meyers, age twelve, joined the U. S. Army on March 31, 1854, for a period of five years, as a musician in the general service, and was rowed over to Governors Island from the Battery in New York City in an eight-oared barge manned by soldiers from the island, he little dreamed that the incident would one day furnish military music with historical data. His initiation into the service consisted of being thrown into the company of fifty or more music boys, ranging from twelve to sixteen years of age, who were quartered at the old South Battery on the east side of the island opposite Brooklyn.

"The somewhat crude conditions under which these music boys were obliged to live and the meager fare upon which they subsisted shows a marked contrast to our modern facilities for housing and messing Uncle Sam's soldiers.

"Meyers tells us in his fascinating book TEN YEARS IN THE RANKS, U. S. ARMY, which was written fifty years after his enlistment in 1854, that the boys were crowded into double deckers with insufficient space for comfort or convenience. The beds were large sacks stuffed with straw. Each boy was supplied with two blankets, but sheets and pillows were not authorized. The corporal in charge of the squad room (an adult) was the only one who enjoyed these luxuries and he provided them at his own expense. The boys slept on the bed-sacks and covered themselves with both blankets on cold nights, or used one of the blankets to lie on when the weather was warm enough, folding up a coat or some other article of clothing for a pillow. Knapsacks, extra shoes, drums and fifes were kept, hodge-podge, on a shelf around the room above the beds. Hooks for over coats were fastened underneath the shelf. In an outer hall a tin wash basin for each boy hung from a nail provided for the purpose. These were filled from a pump outside and the daily ablutions performed with cold water. An unpleasant task on a cold morning.

"After reveille the lads breakfasted on a small piece of boiled salt pork - cold - a piece of bread weighing four ounces and a bowl of black coffee. There was also some grease in a dish, saved from the boiling pork, which some of the boys spread on their bread as a substitute for butter. The noon-day meal consisted of a bowl of rice soup containing dried, or desiccated, vegetables, a small piece of boiled beef and the usual allowance of bread. As an occasional variation this meal was substituted for with bean soup, boiled salt pork or bacon and, at rare intervals, one or two potatoes. For supper a small portion of stewed dried apples, a bowl of black coffee and a slice of bread was served.

"The daily duties began at reveille when the boys with drums and fifes formed ranks on the parade outside of the sallyport - the present entrance to the officer's club on Governors Island. The reveille consisted of the famous THREE CAMPS. At eight o'clock the guard mount ceremony began, then a general police of quarters and cleaning of uniforms and equipment until nine. School commenced at nine for all music boys and continued until eleven. Then musical instruction from eleven till noon and again from two to four in the afternoon. The drummers were nick-named 'sheepskin fiddlers' and the fifers were called 'straw blowers'.

"At four p.m. came the school of the soldier and finally as they became proficient in this, squad and company drill was taken up. Drill was over at five o'clock and a short period of rest until retreat was allowed. At the retreat ceremony the young drummers and fifers went into action again. These duties were carried on daily except Saturday, when all instruction ceased at noon. Besides their board, lodging, and musical training, the boys received seven dollars per month.

"Meyers left Governors Island for Carlisle Barracks in December, 1854, to join the Second Infantry. With that regiment he went to Fort Pierre, Nebraska Territory, where he gave up music and remained as a line soldier until 1861 when his regiment was ordered to Washington, D. C., for service with the ARMY OF THE POTOMAC.

"Just how long the school for field musicians continued on Governors Island cannot be found on record. Judging from the introductory chapter in THE DRUMMERS AND FIFERS GUIDE by George B. Bruce, however, it was probably maintained until several years after the Civil War.

"Mr. Bruce was for a time chief instructor at the school which was named 'School of Practice for U.S.A. Field Musicians!' His book of instruction, here mentioned was approved for use at the school by a board of musicians assembled at Governors Island in May, 1862, by War Department authority.

"Seven years later (February 17, 1869) a board of officers was appointed to meet at Fort Columbus - now Fort Jay, Governors Island - New York Harbor to investigate the system of training the field musicians. The board approved the adoption of a method called STRUBE'S DRUM AND FIFE Instructor by Gardiner A. Strube. No mention is made of the school at this time. It is quite likely that the adoption of Mr. Strube's method was intended for the army at large."



Colonial Williamsburg Fifes
& Drums at William & Mary
Homecoming Parade -
October 12, 1963.

III.

A FAMOUS CIVIL WAR FIFE & DRUM BOOK -

"THE DRUMMERS' AND FIFERS' GUIDE" - 1862

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

Source:

This project is possible through the kind permission of "Buck" Soistman of the Rolling Drum Shop, Baltimore, Maryland, who has made his original copy available for reproduction.

With this issue, the DRUMMER'S ASSISTANT will begin to reproduce ten(10) pages of this famous Guide. This is done in a pull-out section arrangement for your convenience and half-page size. If you prefer a full page reproduction, it can be obtained from the DRUMMER'S ASSISTANT for \$3.00.

We shall continue to reprint ten(10) pages of this work with each issue. We have arbitrarily left the instruction part until the last issue, as it is felt the "side beats" and "quick steps" would prove more interesting at this point.

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QUICK STEPS, FOR DRUM CORPS.

No. 1.

Musical notation for No. 1, consisting of three staves of music in 2/4 time.

No. 2.

Musical notation for No. 2, consisting of three staves of music in 3/8 time.

No. 3.

Musical notation for No. 3, consisting of three staves of music in 2/4 time.

No. 4.

Musical notation for No. 4, consisting of three staves of music in 3/8 time.

CUT ALONG THIS EDGE

THE DRUMMER'S ASSISTANT

No. 5.

Two staves of musical notation for No. 5. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

No. 6.

Two staves of musical notation for No. 6. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

No. 7.

Two staves of musical notation for No. 7. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

No. 8. Stick Beat.

Two staves of musical notation for No. 8, titled "Stick Beat". The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

STANDARD BEATS.

As now used in the Regular Army of the United States, the tunes which follow answering the same beat.

QUICK STEP. "Biddy Oats."

Two staves of musical notation for the Quick Step "Biddy Oats". The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

QUICK STEP. "Lydecker's."

Two staves of musical notation for the Quick Step "Lydecker's". The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

QUICK STEP. "Albany Beef."

Two staves of musical notation for the Quick Step "Albany Beef". The top staff is in treble clef and the bottom staff is in bass clef. The music is in 2/4 time and consists of a series of rhythmic patterns with eighth and sixteenth notes.

THE DRUMMER'S ASSISTANT

CUT ALONG THIS EDGE

QUICK STEP. "Turnpike bend."

Musical notation for the piece "Turnpike bend." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Emmett's."

Musical notation for the piece "Emmett's." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Sugar in the gourd."

Musical notation for the piece "Sugar in the gourd." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Speed the plough."

Musical notation for the piece "Speed the plough." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Cincinnati."

Musical notation for the piece "Cincinnati." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Kenderbeck's."

Musical notation for the piece "Kenderbeck's." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Pushoo's."

Musical notation for the piece "Pushoo's." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes.

QUICK STEP. "Iron Bridge."

Musical notation for the piece "Iron Bridge." It consists of three staves of music in 2/4 time, featuring a key signature of one sharp (F#) and a melody with eighth and sixteenth notes. The notation includes first and second endings and a double bar line with "D.C." (Da Capo) marking.

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QUICK STEP. "Empty pockets." For the beat of this Quick Step see "The man I love worse than" G. Bawa.

Musical notation for the Quick Step "Empty pockets." It consists of three staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

QUICK STEP. Bob Hitchcock's "Primitive Reel."

Musical notation for Bob Hitchcock's "Primitive Reel." It consists of three staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

QUICK STEP. "Ben Green's."

Musical notation for "Ben Green's." It consists of three staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

QUICK STEP. "Sandy Mc Gregor's"

Musical notation for "Sandy Mc Gregor's." It consists of three staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

QUICKSTEP. "The Corkonian."

Musical notation for "The Corkonian." It consists of four staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

The tunes which follow, answer the same beat.

QUICKSTEP. "Owl Creek."

Musical notation for "Owl Creek." It consists of two staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

QUICKSTEP. "Katty's Rambles."

Musical notation for "Katty's Rambles." It consists of two staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

QUICKSTEP. "Wyman's."

Musical notation for "Wyman's." It consists of two staves of music in 2/4 time, featuring a melody in the upper voice and a rhythmic accompaniment in the lower voice.

THE DRUMMER'S ASSISTANT

CUT ALONG THIS EDGE

QUICKSTEP. "The House o' Duncan."

Musical notation for the Quickstep "The House o' Duncan." It consists of two staves. The first staff is the melody in treble clef, 6/8 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes.

QUICKSTEP. "No Party."

Musical notation for the Quickstep "No Party." It consists of two staves. The first staff is the melody in treble clef, 6/8 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes.

QUICKSTEP. "Col. Robertson's Welcome."

Musical notation for the Quickstep "Col. Robertson's Welcome." It consists of two staves. The first staff is the melody in treble clef, 6/8 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes with trills (tr) indicated.

QUICKSTEP. "Circus Rider."

Musical notation for the Quickstep "Circus Rider." It consists of two staves. The first staff is the melody in treble clef, 6/8 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes with trills (tr) and first/second endings (1st time, 2d time) and a repeat sign (S.D.C.).

QUICKSTEP. "Mississippi."

Musical notation for the Quickstep "Mississippi." It consists of two staves. The first staff is the melody in treble clef, 6/8 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes with trills (tr) and first/second endings (1st time, 2d time) and a repeat sign (S).

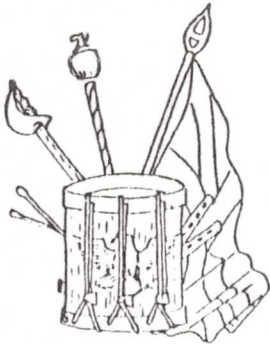
QUICKSTEP. "Boston."

Musical notation for the Quickstep "Boston." It consists of two staves. The first staff is the melody in treble clef, 6/8 time, with a key signature of one sharp (F#). The second staff is the accompaniment in treble clef, 6/8 time, featuring a rhythmic pattern of eighth and sixteenth notes with trills (tr).

THE DRUMMER'S ASSISTANT

SLOW MARCH.

The musical score for 'SLOW MARCH' is presented in two systems, each with a melody line and a bass line. The key signature is one sharp (F#) and the time signature is 2/4. The melody line is written in treble clef, and the bass line is written in bass clef. The score consists of 16 measures. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The melody line features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. The bass line is primarily composed of eighth and sixteenth notes, often in a rhythmic pattern that supports the melody. There are several dynamic markings, including 'p' (piano) and 'f' (forte), and articulation marks such as accents and slurs. The score concludes with a double bar line and repeat dots at the end of the final measure.



CORPS CORNER

Buck Soistman of The Rolling Drum Shop in Baltimore tells us of a very pleasant get-together of the C. P. Palmer Fife & Drum Corps of Palmyra, New York.

The Corps held their First Annual Banquet at the Redwood Restaurant in Naples, N. Y. on the 31st of August, Saturday night.

By - STUART SPIRN

Jim Smith, spark-plug of the corps, held a jollification which lasted from 3:00 in the afternoon until 10 in the evening.

Two talks were delivered at the banquet, one by the eminent author, professor and musicologist Acton Ostling, who spoke of old drums in general, and made by Buck's grandfather, in particular. The other speech was delivered by a noted fife manufacturer Ted Kurtz, whose theme was old fifes and drums.

Other interested and interesting people at the gathering were Eddie Fischer, drummer of Baltimore, Mr. Bill Gaboury, a 70 yr. old ex-vaudeville drummer who really likes the ancient sound, and Mrs. C. P. Palmer, 84 yr. old widow of the gentleman who was also an old vaudeville drummer, and who started the original corps. Mrs. Palmer sponsors the present corps in memory of her late husband.

"200 Years of Fife & Drum In America" - This new recording of the New York Regimental Fife and Drum Band is out and available at the following address:

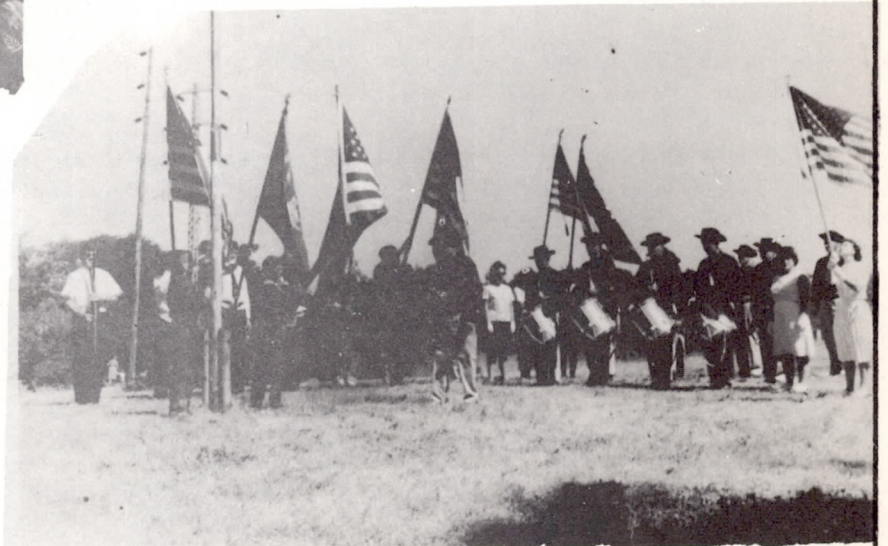
New York Regimental Fife & Drum Band
 P. O. Box 4070
 Grand Central Station
 New York 17, New York
 Stereo price \$4.95 handling .30 Total \$5.25
 Monaural 3.95 " .30 " 4.25

As anyone who has heard the Regimentals will attest, this is a dazzling display of fifing and very fine drumming, and although some will be dismayed by the unconventional approach of this group, no doubt, I feel it a worth-while addition to every field musician's music library. From the historical angle, it will be more valuable in future years to show what is being done today. Rather than a document depicting the traditional or historic style of playing. The tunes included on the L P are: - The National Anthem, Medley-British Grenadiers and Yankee Doodle, Medley - Chicken Reel, Arkansas Traveler, Rakes of Mallow, Turkey in the Straw, Medley-Dixie, Tallewan, Marching Through Georgia, Liberty Quickstep, Bonnie Eloise, Nancy Hanks, Medley-East Side, West Side, 20 Years Ago, Garry Owen, Come Back to Erin, Medley - Medley - Yankee Doodle, Romdo by Pleyel, Regimental Drums, Gathering of the Clans, Thunder and Lightning, Concert of the British Isles.

THE DRUMMER'S ASSISTANT

Stover - Wagner - Spirit of '76 Fife & Drum -

Three of our members managed to make the trip to the Endicott Muster on June 8th. In the parade we were assisted by a drummer and fifer from the Mount Vernon Corps and a fifer from the Sons of Liberty. When we went before the mikes the drummer from the Mount Vernon Corps loaned his green coat to the fifer from the Sons of Liberty Corps so we made a little better appearance. The color picture shows us before the mikes at Endicott. The other two pictures cover part of our activities on the 4th of July.



"ANCIENT BELT"

By - ED OLSEN
ANCIENT MARINERS CORPS



91st ANNIVERSARY DRAM.....July 20th, 1963

Over 12,000 spectators.

60 units participating.

Spectators from as far afield as California.

Entire day covered by NBC TV for use, next year, in a Project 20 show, on patriotism, entitled "Red White and Blue."

Weekend started with "Cocktail Party" at Guilford, on Friday night and ended with "Sabbath Day Muster" picnic at North Madison, on Sunday.

Parade started, on time, at twelve noon.

Weather, though threatening all day, held off to enable all units to perform.

Over two thousand corpsmembers, families and guests were treated to a ham dinner, at no expense, by members of the D. R. Auxiliary.

Following exhibitions..."Jollification" (with free beer) was held at nearby "Swede Hall"...playing lasted until after 1:A.M.

Covered by all wire services...N.Y. Daily News...Hartford, Middletown and New Haven papers as well as Hartford and New Haven TV.

No admission charged at gate.

Committee raffled handsome rope drum, donated by "Buck" Soistman of Middle River, Md., worth in excess of \$200...drum was won by a dog "Fido" Olin...luckily dog's master is an ex-member of the Deep River Corps.

M U S T E R R O L L '63

Ancient and/or Traditional Units at 91st Anniversary Deep River
Ancient Muster Saturday, July 20th, 1963

Amityville Highland Pipe Band, Amityville, L.I....Outstanding unit, wearing Scottish military dress...gave ten minute exhibition of traditional Highland music...Tunes Included:...Skye Boat Song, Bonnie Dundee, Pibroch Donald DHU, Wearin' O' The Green, Minstrel Boy, Carry Owen, Black Bear, Collier Herrin', Lord Lovac's Lament, Scotland The Brave, Will Ye No Come Back Again.....20 men.

THE DRUMMER'S ASSISTANT

Capt. James Buxton FD, Uxbridge, Mass...Recently organized, wearing red, white "Colonials", corps played "Sisters" and presented 18 men on field.

Chester FD, Chester, Conn....Organized 1868, well known group appeared in their blue and red "Colonials" with 21 men on the field, one of whom was 87 year old Louis Pratt.

Chippewa Jr. FD, Yonkers, N.Y...Organized in Feb., '63, wearing black and green Revolutionary War uniforms, 16 members rendered a "Scottish Medley".

Clinton Volunteers, Clinton, Conn..."Spirit of '76" unit organized for participation in Clinton's Tercentenary celebration.

Coggeshall Continentals Jr. FD, Newport, R.I...62 youngsters, in red and white "Colonials" played "Belle of the Mohawk Vale" on exhibition field. Org. 1957.

Coginchaug Ancients Jr. FD, Middlefield, Conn...Organized in 1956, twenty members, dressed in red and white "Colonials" performed "The Coginchaug Trill".

Colonel John Chester Jr. FD, Wethersfield, Conn...Twenty members, in Civil War period uniforms of blue and grey, unit, organized in 1942, played a 2/4 medley, of traditional selections, on the "stand".

Colonial Ancient Jr. FD, Bethpage, L.I., N.Y...Organized in 1957, thirty-two members, in red, white and black "Colonials" performed "The Colonial Medley" heard via TV during their appearance at last year's "Macy's" parade.

Colonial Greens FD, Mt. Vernon, N.Y...Organized in 1930, affiliated with Post 596 V.F.W...instrumental in reorganizing N.Y.F.D. Corps Ass'n. in 1932, eleven members presented a medley of five tunes consisting of "Battle Hymn...1812...Yankee Doodle...Road to Boston... Highland Laddie...Sisters...Lord Lovatt's Lament".

Colonial Williamsburg Band of Musick, Williamsburg, Va...Performing on original, and authentically reproduced 18th century band instruments...20 members constituting the only such unit in the country, if not in the world. Uniforms based upon the brown and red rifle shirts of the 2nd Va. Regiment...selections included..."Downfall of Paris... Washington's March...Turkish March...Brandywine Q. S...Mifflin March and Yankee Doodle"...Organized in 1962.

Colonial Williamsburg Jr. FD, Williamsburg, Va...Organized in May, '63...thirteen members in black and white "Colonials" performed their "Special" medley of authentic 18th Century tunes which included.... "British Grenadiers...Roving Sailor...Country Dance...Seven Stars... and Chester".

Colonial Williamsburg Fifes and Drums, Williamsburg, Va...Organized in 1960, twenty men, in the brown, scarlet and black attire of the Virginia Troops of 1776, presented several 17th and 18th Century fife and drum selections previously unheard in Conn. which included.... "Hot Stuff...The French and Indian War Reveille".

Connecticut Rebels FD, Danbury, Conn...Twenty members, organized in 1955, wearing red and black "Continental" uniforms, played medley consisting of "Sisters...Battle Hymn...Rally 'Round the Flag".

Connecticut Yanks FD, Bristol, Conn...Twenty seven men in blue and white Civil War period uniforms presented their "2/4 Medley" which included a Civil War version of "British Grenadiers, Essence of Tamps, Paddy O'Toole and Road to Boston"...Org. 1961.

Continental Boys Jr. FD, Arlington, Va...Sponsored by Post 139, A. L. and hosts at the Annual Southeastern States Muster, twenty members, in red, black and gold "Continental", played their "Continental Medley"...org. 1959.

Continental FD, Endicott, N.Y...Organized in 1955, by members of pre-war Union Endicott H. S. Corps, twenty men in red and blue "Colonials" played "Kingdom Coming...Wreckers' Daughter and Huntington"(latter tune written by a member of the U. E. Corps).

Deep River Jr. FD, Deep River, Conn...Organized in 1955, twenty three members, dressed in red and blue "Colonials" played their "Village Street" medley consisting of "Kern Likker...Nellie Bly and the Barren Rocks of Aden".

Deep River FD, Deep River, Conn...Host Corps at the Muster, organized prior to 1872...17 members, in blue and red Continental uniforms played their famous "Red Robin" medley which they will again perform, this fall, in Dallas, Texas.

Dickerson, Chas. W. FDB, New Rochelle, N.Y...Traditionally the Musters' Non-Ancient "Guest" corps...only unit with bugles. Organized in 1929, twenty-two men, dressed in black and white, presented a medley which incorporated the following tunes "Finnegan's Wake... Minstrel Boy...Oyster River Hornpipe...Garry Owen...When Irish Eyes... Tipperary...Rally Round The Flag".

Fairfield FD, Fairfield, Conn...Organized in 1893, dressed in uniforms modeled on those of the 1st Conn. Artillery during the Civil War, unit is associated with the Fairfield Fire Dept...twenty men performed a medley of airs popular during the Civil War which included.."Minstrel Boy...Dixie...Camptown Races...Ruben...Tramp, Tramp...Just Before The Battle Mother".

Germantown FD, Danbury, Conn...Twelve men in red, white and blue "Colonials" played a medley consisting of..."British Grenadiers... Gary Owen and Yorktown"...Organized 1946.

Good Shepherd Lutheran Jr. FD, Plainview, L.I., N.Y...Organized in 1957, 35 members in blue and black "Continental" uniforms performed a medley of traditional tunes.

John Brown Ancients FD, Torrington, Conn...10 men dressed in green and tan "Colonials"...organized in 1961, the unit participated in the parade, but was unable to wait for an appearance upon the exhibition stand.

THE DRUMMER'S ASSISTANT

Guilford Ancient Mariners FD, Guilford, Conn...Org. 1959 unit wears red, blue and white uniforms of early Navy and in keeping with nautical theme sailed up-river to the Muster scene, prior to the parade. Medley performed..."Southern Cross" consisted of sea chanties and old Australian maritime selections arranged especially for the Corps' 1962 exhibition at the America's Cup Race...28 men in line.

Junior Colonial FD, Westbrook, Conn...Org. in 1961 for benefit of interested youngsters not old enough for the Westbrook Corps...twenty-one members, in red and black "Colonials" performed "Grandfather's Clock and Sherman's March"...youngest member, Wayne Norton, only 7 years old.

Lancraft FD, North Haven, Conn...Organized in 1888 with twenty-two members in blue and buff of the Continental Army...famous old unit presented a medley of historic tunes arranged especially for the Muster which included..."Korn Likker...1812...Barren Rocks...Yankee Doodle...Girl I Left Behind...British Grenadiers...Sentry Box."

Mariners of 1812 Jr.FD, Newport, R. I...Organized in 1960...20 members in the uniforms of our 1812 Navy presented a medley of sea chanties set to the fife and drum.

Minute Men FD, North Bellmore, L.I., N.Y...Organized in 1938, 16 members in red, buff and blue "Colonials" presented..."Crown Point...Liberty... American Fusileer and Jefferson. Twenty-five years old this year, unit will sponsor a Muster in Sept. to celebrate this fact.

N. Y. Regimental Fife and Drum Band, N. Y. C...Thirty men in black and white uniforms based on attire of late 19th Century. Performed selections from their recently released "Columbia" recording... including their special arrangement of..."Yankee Doodle...Clem... Marching Through Georgia...Jefferson...Liberty"...org. in 1956.

Nutmeg Volunteers Jr. FD, Grotton, Conn...Org. 1962...thirty-one members in blue and red "Continental" played..."Yankee Doodle... Old Dan Tucker...Battle Hymn...Road to Boston". Sponsored by B.P.O.E. #2163, formerly Poquonnock Bridge FD.

Palmer, C.A., FD, Palmyra, N.Y...Org. 1961 and billed as "most Western Ancient Corps in N. Y. State"...twenty-one members in black and white "Colonials" played..."Mocking Bird...Old Saybrook."

Plainville FD, Bristol, Conn...Organized in 1889...twenty men dressed in red and buff "Colonials" performed..."Black Watch...Crown Point".

Potomac Field Music, Arlington, Va..Org. in 1960 with eleven members wearing accurate reproductions of Union Infantry uniforms, they represented the 2nd and 5th Corps of 1861. Presented medley composed of..."Wrecker's Daughter...Barnett's Fancy...1812...Kingdom Coming... Barley Sugar...Long March #1...The Downfall."

Putnam Phalanx, Hartford, Conn...Org. 1858 a part of the State's uniformed militia...Not a FD Corps...a marching and shooting unit wearing the buff and blue uniform of the Revolutionary War.

Saints Patrick and Anthony Jr. FD, Hartford, Conn...Organized 1960, twenty-eight members dressed in gray, blue and white "Alpine" costumes played a series of tunes including..."Marching Through Georgia... Garryowen...Bonnie Blue Bell...Irish Medley".

Santa Fe K of C Jr. FD, Cheshire, Conn...Twenty members in red, white and blue "Colonials" played their special rendition of "Grandfather's Clock". Org. in 1960, unit is sponsoring this year's Conn. FD Ass'n. Convention.

2nd Company, Governor's Foot Guard Field Music, New Haven, Conn.... Organized in 1775 and commanded by Capt. Benedict Arnold, the Field Music wore the buff and scarlet, topped by the bear skin caps associated with the Coldstream Guards of the latter 18th Century. Eighteen men presented "British Grenadiers...Yankee Doodle...Red, White and Blue."

6th Infantry Btn. Field Music, Harrisburg, Pa...Organized in 1925 and wearing the blue uniform of the G.A.R., nine men performed a traditional medley including..."Marching Through Georgia...Rally 'Round the Flag... Glory, Glory Hallelujah...Tenting Tnought and When Johnny Comes Marching Home." Attached to the Sons of Union Veterans.

6th Mass. Continentals, Northampton, Mass...Organized in 1960 and wearing blue and white uniforms of the Revolutionary War Period, 15 members presented a rifle and cannon firing drill to the accompaniment of their field music which played...an 18th Century "Yankee Doodle".

Sons & Daughters of VFW Jr. FD, Hartford, Conn...Organized in 1958, fourteen members in red, white and blue "Colonials" performed medley consisting of "Dixie...White Cockade....On Time".

Sons of Liberty FD, Brooklyn, N.Y....Organized in 1947 and long pioneers in their style of playing, thirteen men dressed in red, white and black "Colonials" presented their "Bunker Hill" medley which included....."Rose Tree...British Grenadiers...Red Coat Fifer...Country Gardens....Brandywine(Country Dance)...Yankee Doodle(Style)... King William's March...Girl I Left Behind."

Stony Creek FD, Stony Creek, Conn...Organized in 1888, twenty members, dressed in the red, buff and blue uniforms of the Revolutionary War, played..."Village Green...Paddy O'Toole...Minstrel Boy".

3rd N. Y. Continental Line FD, Delmar, N.Y...Organized in 1956 and wearing red uniforms of the Revolutionary War Period, seventeen members presented a medley entitled "Connecticut". Corps reputedly travels over 1,000 miles per year.

Village Colonials Jr.FD, Endicott, N.Y...Organized in Feb. 1963 this young group presented seventeen members, attired in black and white "Colonials", playing...."Old Dan Tucker.....The Battle Hymn of the Republic."

Village Redcoats Jr.FD, Yalesville, Conn...Organized in 1962, eighteen members, dressed in red "Colonials" performed a medley consisting of "Road to Boston...Willy Weaver...Old Dan Tucker".

THE DRUMMER'S ASSISTANT

Warehouse Point FD, Warehouse Point, Conn...Organized in 1880, wearing "Colonial" uniforms of black and gold...ten men presented...."Three Hundred Years...Pumpkin Creek...Black Watch...Old Saybrooke." Corps extremely well known in northern part of State.

Westbrook FD, Westbrook, Conn...Organized in 1910, twelve members in the blue, red and buff uniforms of the Continental Army presented the following...."Rally 'Round the Flag...When Johnny Comes Marching Home... Blue and Gray...1812...Yankee Doodle...Irish Reel(Rakes of Marlow)". Corps will sponsor Muster on Aug. 17th.

Yalesville Jr. FD, Yalesville, Conn...Organized in 1955, twenty six members, dressed in red and gold "Colonials" performed a medley entitled "Laurie Jean".

SPECIAL AWARDS

Although not a contest, in the musical sense, the following presentations were made, at the '63 DRAM:

LONGEST DISTANCE.....A tie between the Sr. and Jr. Colonial Williamsburg, (Va.), units. Distance reckoned at approximately 550 miles.

GREATEST NUMBER IN LINE...Coggeshall Continentals, Newport, R.I... 62 members.

OLDEST CORPS.....2nd Co. Governor's Foot Guard Field Music, New Haven, Conn...organized 1775.

NEWEST CORPS.....Colonial Williamsburg Jr.FD, Williamsburg, Va., organized in May, 1963.

CHALLENGE CUP.....The Company of Military Historians awarded their beautiful challenge-cup to the Potomac Field Music, Arlington, Va., as the most authentically dressed unit of the day. This cup is awarded annually. Judges for the "Company" were; Col. Frederick P. Todd, Director of the U. S. Military Academy Museum at West Point; George Woodbridge, well-known military artist of Brooklyn, N.Y. and Kenneth Dunshee, military author and editor, of N.Y.C. The award was made by Col. Todd. Honorable mention was given to the following units: Colonial Williamsburg Sr.Fifes and Drums, Amityville(L.I.,N.Y.) Highland Pipe Band and the 6th Massachusetts Continentals of Northampton.

The oldest and youngest participants of the day were both, it appeared, fifers and both from the State of Conn:

Oldest: Louis Pratt, 87 of the Chester Corps.

Youngest: Wayne Norton, 7 of the Junior Colonials of Westbrook.

V.

INTERPRETATION OF ANCIENT DRUMMING (PART II)
(As Presented By The Ashworth System of Drum Beating, 1812)

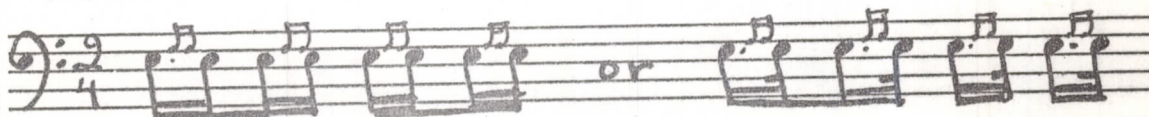
By - I. BLOCK

As more drummers learned to read music the old military training by rote was descredited in Great Britain and in this country in particular. The most damage was done probably in the interpretation of the double and single drags. Military drummers in Switzerland (particularly Basle) and in France play the double & single drags in the same way that the old timers in this country do. There are also certain parallels in Germany and Holland.

Single Drags

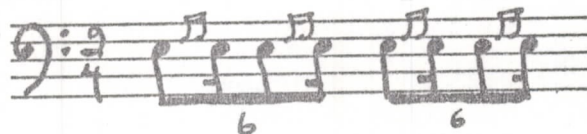
Traditional notation

Music Illustration -



Modern notation (French)

Music Illustration -



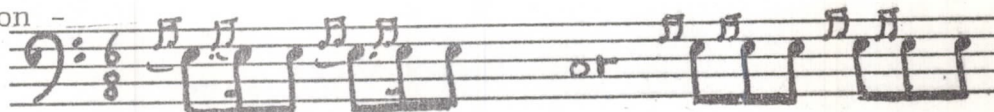
Most rote trained drummers actually played this version

without being able to read it.

Double Drag

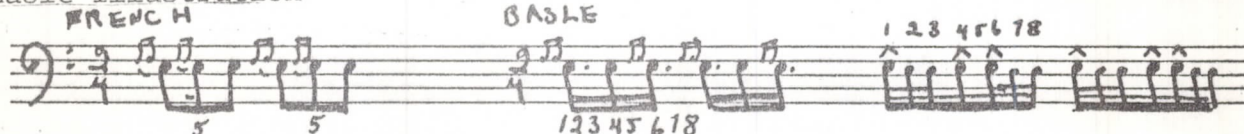
Traditional notation

Music Illustration -



Modern Notation

Music Illustration



German Tattoo

Traditional Notation

Music Illustration -



As played by German Army drummers

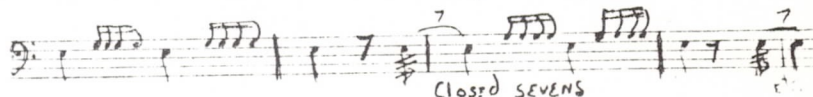
Music Illustration -



THE DRUMMER'S ASSISTANT

Other examples from the Dutch Marines Tattoo Marches could be quoted.

In the original Potter Book Three Camps, (complete with 11 & 10 stroke rolls), Introductory Rolls, and Scotch Reveille were played throughout in Ordinary Time which according to Groves Dictionary of Music is Slow Time. In the Potter book of 1887 all ten stroke rolls were removed. Scotch Reveille was changed to Quick Time as well as the last 16 bars of Three Camps played as an ending. In the original Ashworth book no mention is made of Quick or Slow Scotch. All the single drag numbers introduced by Ashworth as well as the Scotch or Scotch Repeat are easily played in the same tempo as that of Three Camps. Last of all we must examine the Ashworth triplet



which is not necessarily a triplet as we know in modern music notation.

Here is a brief resume of examples as I would interpret them:



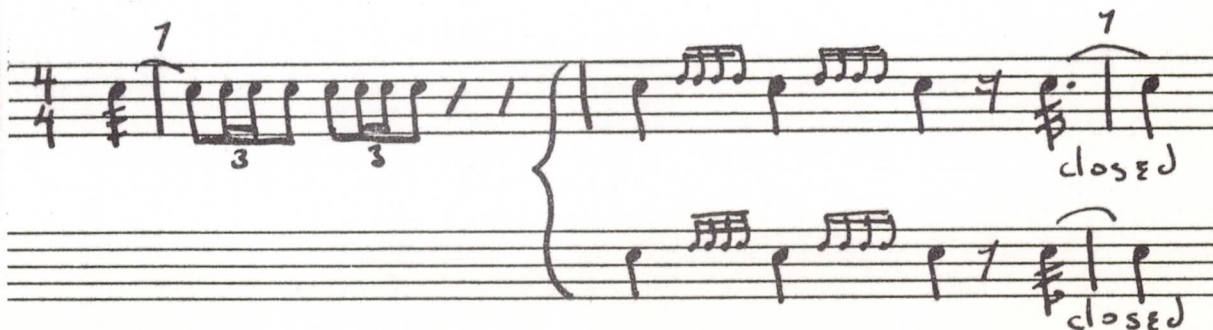
2/4 & 6/8 Singling of Tattoo (already covered on page 27, Volume II, #2).

I trust that this article will be of some use toward the further-
ence of military (ancient) drumming.

Irving A. Block **

Special Note:**

In Part I of Mr. Block's above article (Volume II, No. 2) on page 28, under "Examples" - c. The Austrian" - the following was inadvertently omitted:



$\text{♩} = 100 \text{ MM}$

VI.



PHOENIX

SAHUARO SCHOOL

WASHINGTON DISTRICT NO. 6



ARIZONA

SCHOOL PATRIOTIC PROGRAM

ANCIENT FIFE AND DRUM CORPS
1962 - 63

The Sahuaro School of the Washington Elementary District has a unique musical group. It is a fife and drum corps.

At Valley Forge, a fife and drum corps serenaded George Washington on his birthday. At the surrender of Cornwallis at Yorktown, a fife and drum corps played the song, "THE WORLD TURNED UPSIDE DOWN." George Rogers Clark, a military hero of the American Revolution, requested that the fife and drum play some of the military marches connected with his victories as his leg was being amputated. General Sam Houston had one fifer and one drummer as a band for his victorious battle at San Jacinto.

THE DRUMMER'S ASSISTANT

Due to its limited range, the fife has lost in popularity and has been replaced with instruments of greater range. It seems proper that a school in the Washington District should help perpetuate a bit of American heritage that was so closely associated with its namesake.



GEORGE WASHINGTON'S BIRTHDAY 1963



On April 19, 1963 a similar Flag ceremony was held to commemorate the "BATTLE OF LEXINGTON". The Fife and Drum Corps also participated in a patriotic play, "MUSIC TO REMEMBER", on Washington's Birthday.

The Fife and Drum marched in three parades; Veterans Day Parade in Phoenix, Parada Del Sol in Scottsdale, and Mesa Junior Rodeo Parade. They played twice at P. T. A. meetings and advanced the Colors. The flag pole dedication at Westown Shopping Center and an exhibition at the local Veterans of Foreign Wars Post were part of their performances.

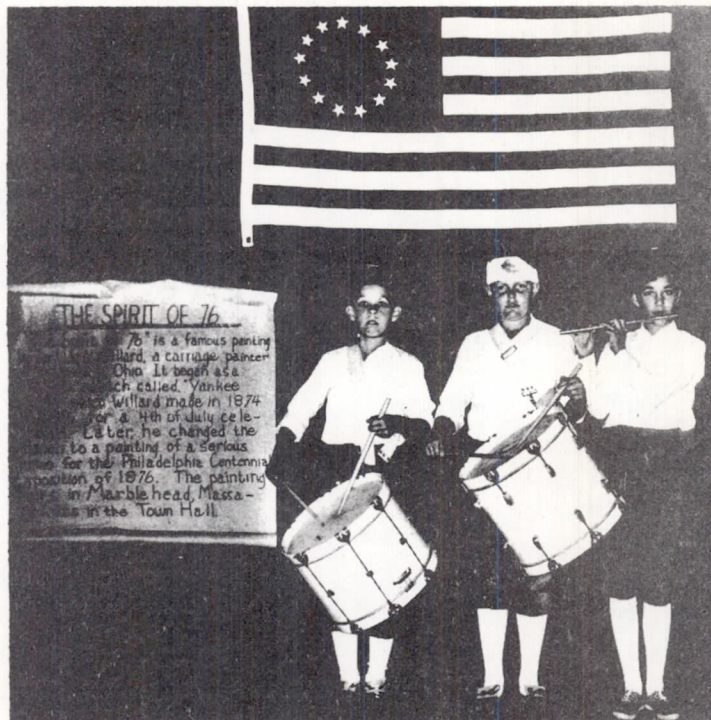
They gave a special exhibition at the Crippled Children's Hospital. They appeared on the television show, IT'S WALLACE. A future public appearance is scheduled for Memorial Day Parade in Sunnyslope. They also appeared at Christown and the Phoenix Jaycee Rodeo Parade.



READING AND HISTORY

Left, Robert Olmstead as UNCLE SAM.

Right, John (Buzz) Howard, Chuck Hansen and Jacqueline Giles, The SPIRIT OF '76.



FIFE AND DRUM CORPS MEMBERSHIP

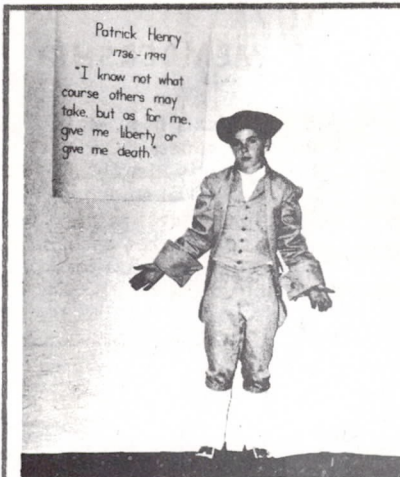
The fife and drum corps is composed of students from Mr. Chadwick's Sixth Grade and two Seventh Graders. Once the students' interests are aroused in the early history of our country, they read widely in that area. The students searched for famous quotations and posed for pictures in the classroom. Another outcome of the program was that each month the students would look in the encyclopedias for notable patriotic events and report on them.

FIFERS: Mary Lou Adams, Kay Cottle, Jim Blumer, Steve Nelson, Kathy Green, Buzz Howard, Jackie Giles, Marty Murphy, Carol Hitchman, Debbie Hickey, Judy Wolff, Jim Arnold, Rebecca Wick, Sandra Pepper, Barbara Dill, Debra Swan, Rhonda Gross.

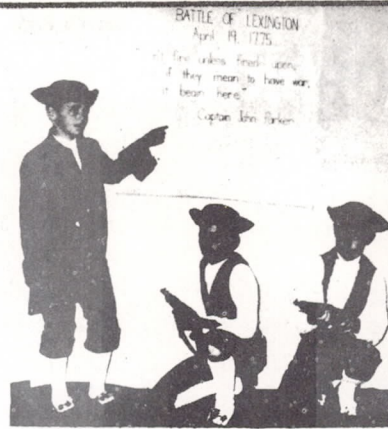
DRUMMERS: John Tirman, Bernie McCreedy and Robert Kovalcik.

COLOR GUARD: Rickey Long, Richard Carlson, Art Johannsen and Larry McClure.

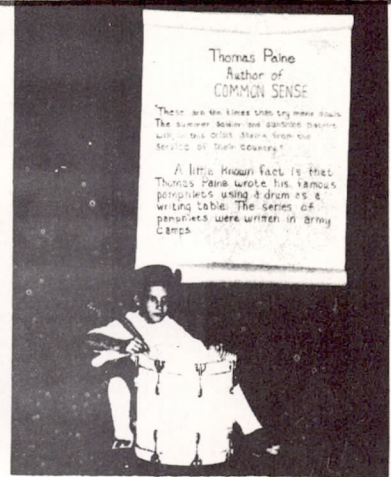
DRUM MAJOR: Robert Olmstead.



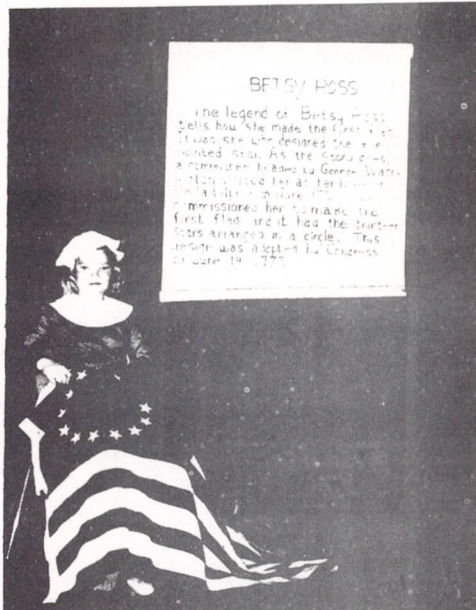
JIM BLUMER



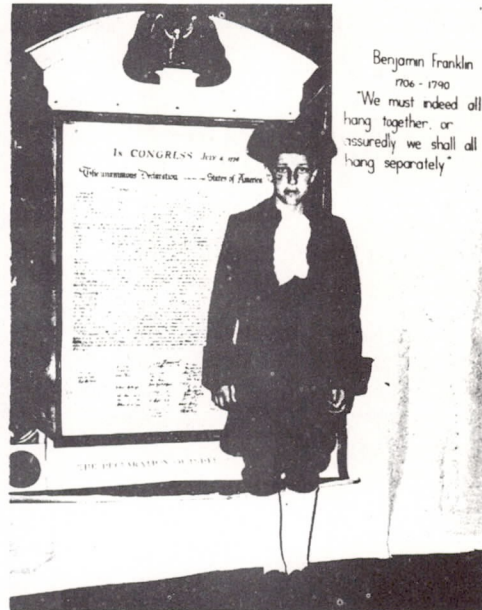
L. to R. JIM ARNOLD, RICHARD CARLSON, ART JOHANNSEN



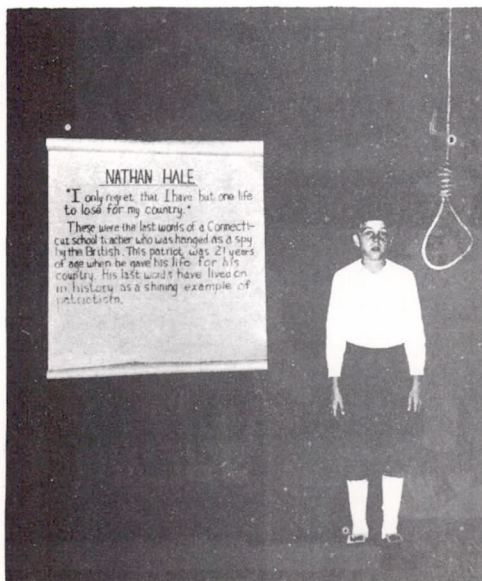
STEVE NELSON



KATHY GREEN



RICKY LONG



BERNIE MC CREADY



JOHN (Buzz) HOWARD as Thomas Jefferson

Stephen Decatur
1779 1820

"Our country in her
intercourse with foreign
nations, may she always
be right, but our
country, right or wrong"



ROBERT KOVALCIK

enjoying our playing on our visit to Crippled Children's Hospital and the wonderful thank you letter they sent us.

After appearing on two television news programs. When practicing marching in the neighborhood, the little children marching with us.

STUDENTS' MEMORABLE IMPRESSIONS

QUOTE FROM THE PHOENIX GAZETTE AFTER VETERANS DAY PARADE: "The band that won the applause of the spectators was the Colonial Fife and Drum Corps from Sahuaro School." The Phoenix Gazette also printed two pictures of our Flag raisings, Washington's Birthday and the anniversary of the Battle of Lexington.

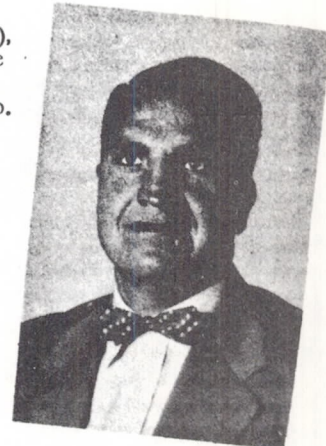
PEOPLE APPLAUDING US IN VARIOUS PARADES...and the way the policemen saluted our Flag as we marched by. Two cowboys standing up and removing their hats when we played "Dixie". A man saying from the sidelines in a parade: "Look, here comes the recruits from Valley Forge."

A woman visiting our school wanted to hear the Troops play. People urging us to play more in the parades. Seeing the children



DANIEL R. CHADWICK (left),
Director of the fife and drum
corps.
Photography and preparation
by Chadwick.

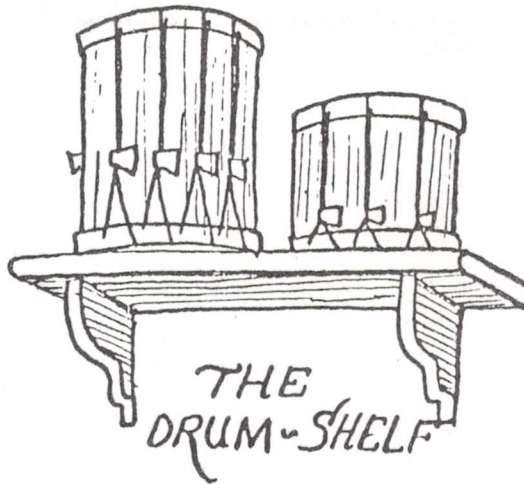
MR. KENT SIRRINE (right),
Principal, under whose
leadership this program
was encouraged to develop.



Fred Benkovic
Milwaukee, Wisconsin

Collector of Military
Music. Civil War
Vintage.

VII.



By - Ernest Johnson

This time on the drum shelf we find a bass drum. At first glance it might appear to be a snare drum because of its size. The drum measures 15-7/8" across by 14-5/8" deep. However, with a closer inspection it proves not to be a snare drum at all. It has no snare gate or snare bed in the hoops or shell. A unicorn design on the shell indicates by its position that the drum was carried sideways, and there is a ring fastened to the shell for a bass drum sling.

It is a very colorful instrument, having a black shell and venetian red rope hoops. These hoops are 1-7/8" wide and on the red background there is a design made up of yellow line segmented in a flowing pattern around the circumference. The unicorn is in a red and yellow stripe pattern with the form outlined in yellow. Immediately above the unicorn there is a tack design on the shell. The drum is rope tension with brown leather ears, probably not contemporary with the instrument.

The instrument has been over-hauled at the Rolling Drum Shop by Mr. Charles Soistman and is now in the Colonial Williamsburg collection.

The size and apparent usage of this drum, and the many other instruments of the same type, give rise to the conjecture that possibly the first bass drums were a conversion from the issued side or snare drum. Some drums done up in this fashion do have snare beds and sometimes gates.

We do know that during the 18th Century wars, each company of foot was invariably provided with one drummer and a fifer. All of the regiments musicians would muster on the Grand Parade when "Drummers Call" was beat by the duty drummer. The massed musicians would then render "The Reveille", "Troop", "Retreat" or "Tattoo", and on occasion, "The General." It could be possible that a converted snare drum would be most useful at such a time.



EDITOR'S NOTE:

THE CARROLL COLLECTION OF ANCIENT MARTIAL MUSICK

Being a compendium of tunes from the French and Indian War, The American Revolution and the early days of the Independence of this Country. Volumes I and II now available at \$2.00 per copy. All checks to be made payable to George P. Carroll, Colonial Williamsburg, Inc., Williamsburg, Virginia.

THE DRUMMER'S ASSISTANT

Rate for a regular subscription for a Corps or Individual is \$5.00 for four(4) issues, and there is a special subscription rate for a member of a Corps holding a regular subscription of \$2.50 for four(4) issues. Also, the 1962 Volume I, Numbers 1, 2, 3 and 4 are available for \$4.50 for the set. All checks to be made payable to THE DRUMMER'S ASSISTANT, Colonial Williamsburg, Inc., Williamsburg, Virginia.

VIII.

"GENERAL WASHINGTON'S MUSICK"

By - George P. Carroll

October 31, 1963

Dear Colleague,

I am currently in the process of completing a monograph on the Military music of the late 18th Century entitled "General Washington's Musick".

A rough outline of the contents of this work is as follows: -

1. A description of the fife and drum type instruments issued to official musicians of the services. This, of course, will include the fife, drums and other appendages thereof.
2. Available data on the uniforms of fifers, drummers and bandmen.
3. A chapter on the administration of musicians of the 18th Century, taking in size of the music groups, the pay, ranks, other duties, training, enlistment, drill, and ceremonies.
4. Descriptions of bugles, bugle-horns, horns, post-horns, and trumpets.
5. A Chapter on the bands of the Continental Army and those preceding it and also those of the British and French Armies.
6. The music of the Camp, being a chronological history of each of the calls extant in the 18th Century military, their evolutions from their earliest mention in British fife books through their descriptions in American fife and drum works down to late 19th Century usage of the tune or beating.
7. A history of the 57 rudiments that are contained in 18th and 19th Century drum books.
8. A compilation of instructions for fifers and drummers and a list of tunes thought or known to have been played during the Revolutionary War and before.
9. A chapter on the Continental Armies' Inspector of Music, Lieutenant John Hiwell.
10. Miscellaneous stories and anecdotes.

THE DRUMMER'S ASSISTANT

My intention is to have many etching, engravings, plates and some colored photographs of interesting old drums to help beautify and elucidate this subject. The work should run somewhere between 350-400 pages, and would probably sell in the vicinity of Five to Seven Dollars.

Because of the nature of this work, a limited number of books will be published, and if you should be interested in such an undertaking, it would be most helpful to me if you fill in the enclosed sheet and mail it back to me. This would insure your receiving a copy.

Thanking you for letting me make this intrusion on your time, I remain,

Yours sincerely,
George P. Carroll
Drum-Major, Musick-Master
Colonial Williamsburg

Biographical Note

Late of the Royal Canadian Navy Bands
Black Watch(RHR) of Canada Band
The United States Army Band
Editor of THE DRUMMER'S ASSISTANT
Author of THE CARROLL COLLECTION OF MARTIAL MUSICK
Fellow - Company Military Historians
Life Member - Military Band Historical Research Society of England.

- - - - -

NAME _____

ADDRESS _____

NUMBER OF COPIES OF BOOK REQUIRED _____

COMMENTS AND SUGGESTIONS _____

THE DRUMMER'S ASSISTANT

 *
 * 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 inter- *
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 * Kew Gardens 15, L. I. *
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 * 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 depiction *
 * of the music of the Pre-Civil War and Civil War Period. *
 *



Colonial
 Williamsburg
 Band of Musick
 at the Company
 of Military
 Historians Annual
 meeting in Rich-
 mond, Virginia.

IX.

THE KING'S OWN REGIMENT - 1745

(Courtesy of - Military Band
Historical Research Society
of England.)

4th FOOT. DRUMMER

CAP - Blue, red and white; yellow and red crown and flags.

COAT - Red; blue and white ornaments; blue lapels, cuffs, turnbacks.

BREECHES - Blue.

GAITERS - White; black garters.

DRUM - Blue; red hoops; white cords; red and blue badge.

BUTTONS - Brass.



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