DRUMS

"MUSIC OF '76"

FOR TRADITIONAL
FIFE AND DRUM CORPS

Selected, Edited and Arranged

by ACTON E. OSTLING

FIFES 40¢ - DRUMS 40¢

GAMBLE HINGED MUSIC CO. CHICAGO

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WB
$1.50
IN U.S.A.

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REMICK MUSIC CORPORATION, N. Y.

FOREWORD

During the past few years Drum and Bugle Corps have become increasingly popular, while very little interest has been shown in Fife and Drum Corps. This may be due, in part, to the fact that new music has been published for the Drum and Bugle but that there has been little satisfactory Fife and Drum Corps material available.

Old type Fife Corps have always been, and still are popular in the New England States. These corps play the old tunes in a way that is typical of that section of the country. With their shrill fifes, their strict rudimental playing of deep rope drums, and their bass drums, played with two solid wooden beaters -- these corps are in a class by themselves -- "The Ancients". Although this martial music appeals to both listener and performer, corps of this type have here-to-fore been confined almost entirely to one small section of the country.

This book contains music that is typical of these organizations. Some of the tunes are old, as are some of the drum beatings, but all are set down as nearly as possible in the true 'Ancient' manner as handed down by rote through several generations of corpsmen. The compiler has used this material in schools for the last four years and has found it well adapted for school use, as corps playing appeals to boys and girls of all ages -- from lower grades up through high school (to say nothing of the men who have made it a life-time hobby). Students from 'pre-band instrument' classes can easily and quickly learn the fife, and the corps offers them a definite objective. For drummers, this type of corps playing offers the finest chance for applying rudimental technic, and for drumming pleasure.

It is hoped that this material may, to some extent, spread an interest in Fife and Drum Corps, in Rudimental Drumming, and that more persons may become acquainted with, and interested in the "Music of '76".

MISCELLANEOUS REMARKS TO DRUMMERS

1. Good rudimentalists make a good corps. Practice rudiments.

2. The pieces are varied -- both as to style and as to technical demands.

3. Some pieces are given in two ways; the first "straight", and the second using harder beats and heavy single strokes (called "filling," "ruffing," "hand-to-hand beats," "shivers" etc.) Young corps may at first play pieces one way and add the second when technic developes sufficiently.

4. Fourteen rudiments are used in the numbers. However, sixteen of the pieces use ONLY 4 OR FEWER rudiments (1st way through.)

5. The Bass Drumming as given is not the "Scotch" method but is the Rudimental system as used in the East. While not as flashy to see, it is more difficult to execute and requires considerable dexterity.

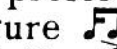
6. Most bass drummers use two solid wooden beaters which they turn out on lathes. Sizes vary greatly. An example of size might be: 11 inches long with ball, either round or egg-shaped, about 2 inches in diameter. Hard felt beaters may be used.

7. The MOST UNIQUE CHARACTERISTIC of Ancient corps is the "heaviness" which solid two-stick bass drumming gives the organization. (Use no cymbals.)

8. Official time for Ancient corps at Eastern contests is 110 beats a minute, which allows drummers -- both bass and snare -- to play in their typical open style. Faster cadence may be used but if too fast the real character of the corps is lost.

9. Young corps, or those using faster cadence may substitute following rolls: play 5 stroke rolls for all marked 7; 9's for 11's; 13's for 15's; 17's for 19's.

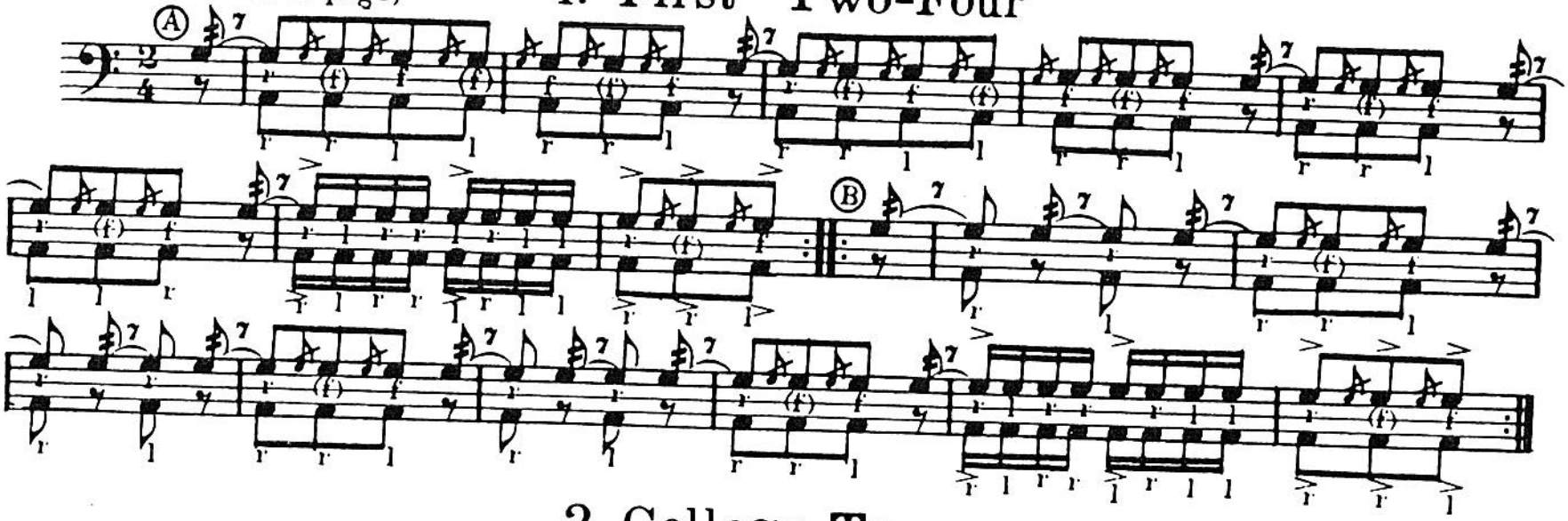
10. Fingering is marked throughout to aid in more quickly developing corps that play correctly and "stick" in absolute uniformity.

11. Some bass drummers prefer to play a paradiddle when the snares have a flamacue. However, the syncopated figure  is used in this book to add weight to the distinctive accent of the flamacue. The Bass Drum sticking as marked is not given as the only way, but as one satisfactory way of beating the parts.

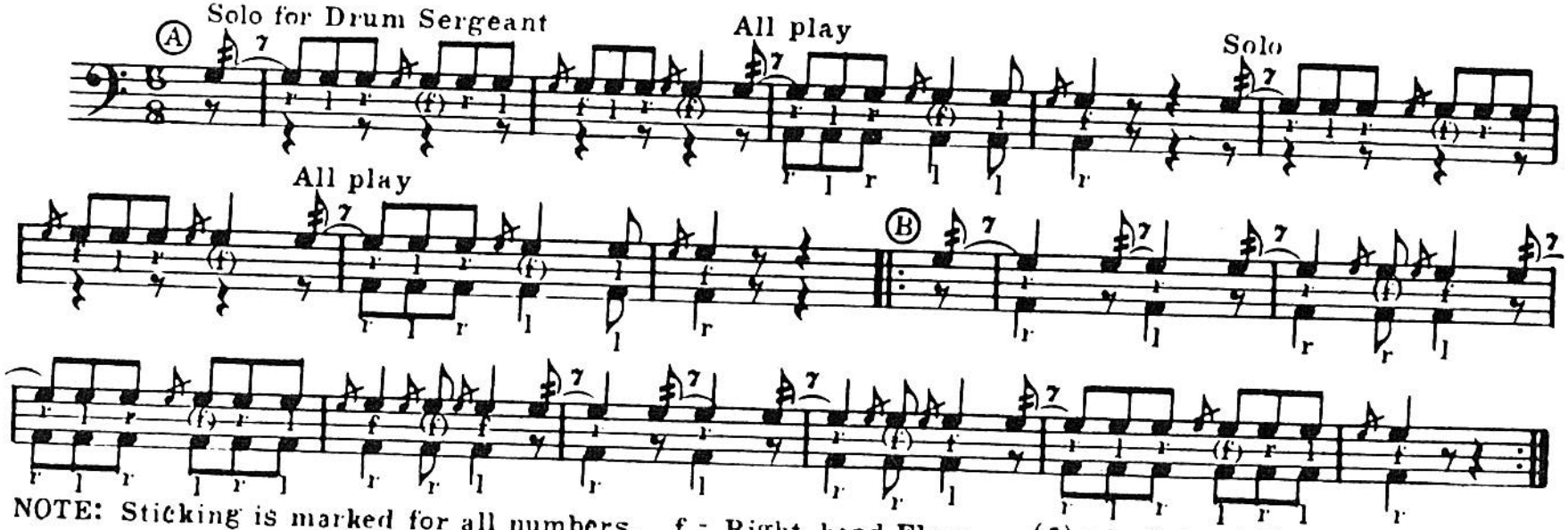
2 Two easy pieces for beginning drum corps. Only three rudiments are used in each.

(See note at bottom of page)

1. First Two-Four



2. College Tune



NOTE: Sticking is marked for all numbers. f = Right hand Flam. (f) = Left hand Flam.

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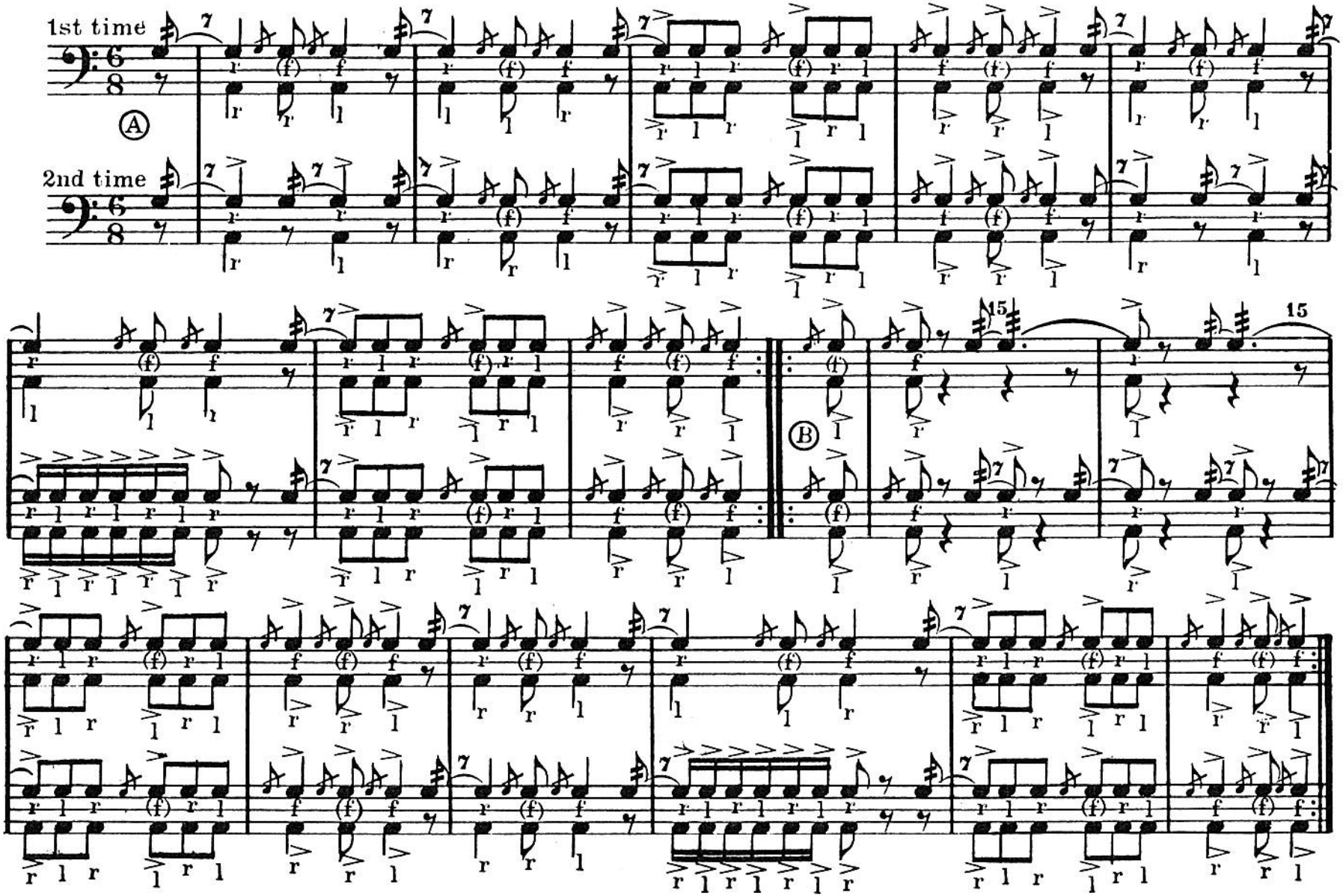
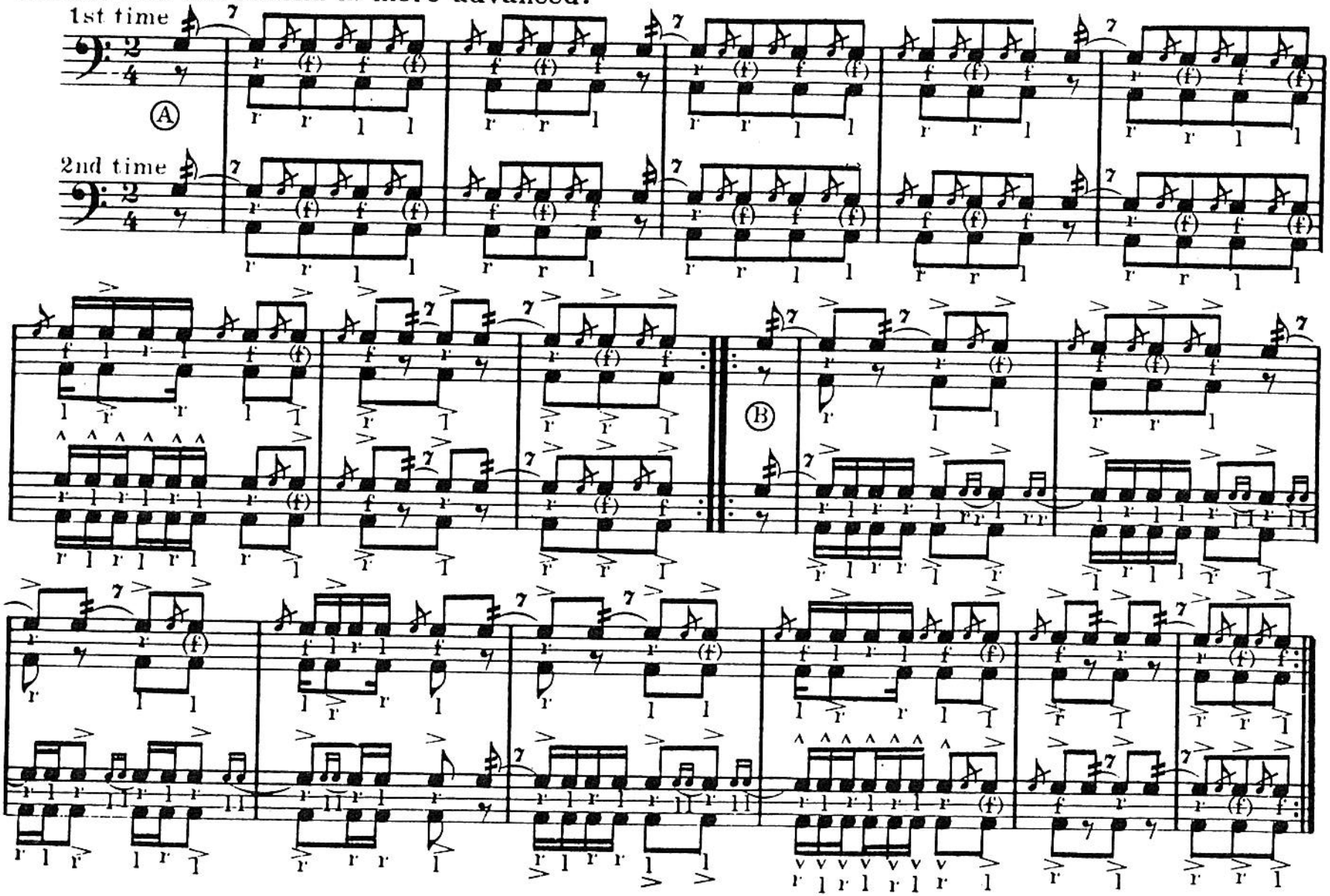
3. The Army Six-Eight

An old drum corps 'standby' and two ways to play it.



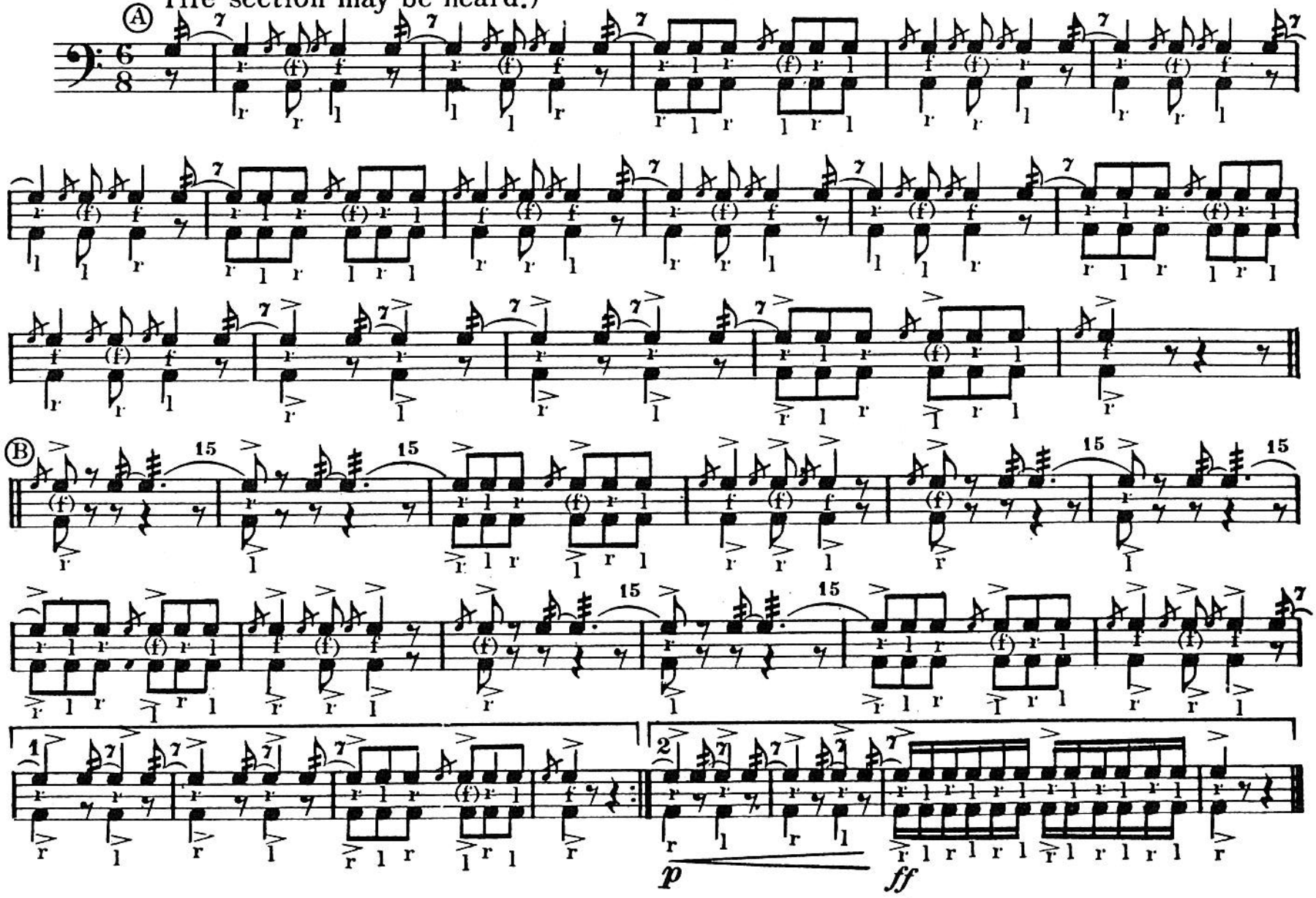
4. Yankee Doodle

Two ways of beating this old favorite. The first is very easy using only three drum rudiments) and the second is more advanced.



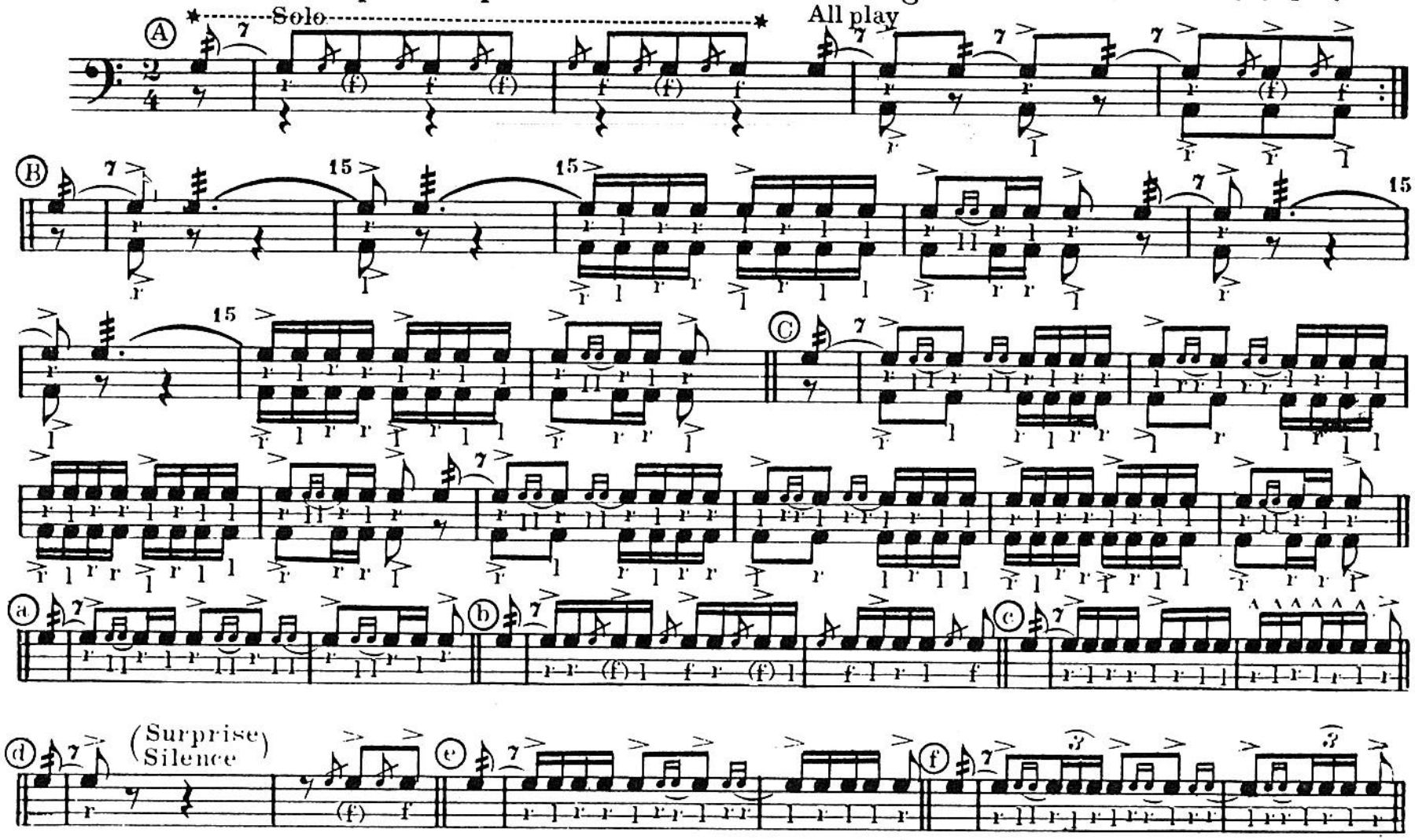
5. Battle Hymn of the Republic

Second time through drums play *pp* until reaching the 2nd ending (so that the two parts in fife section may be heard.)



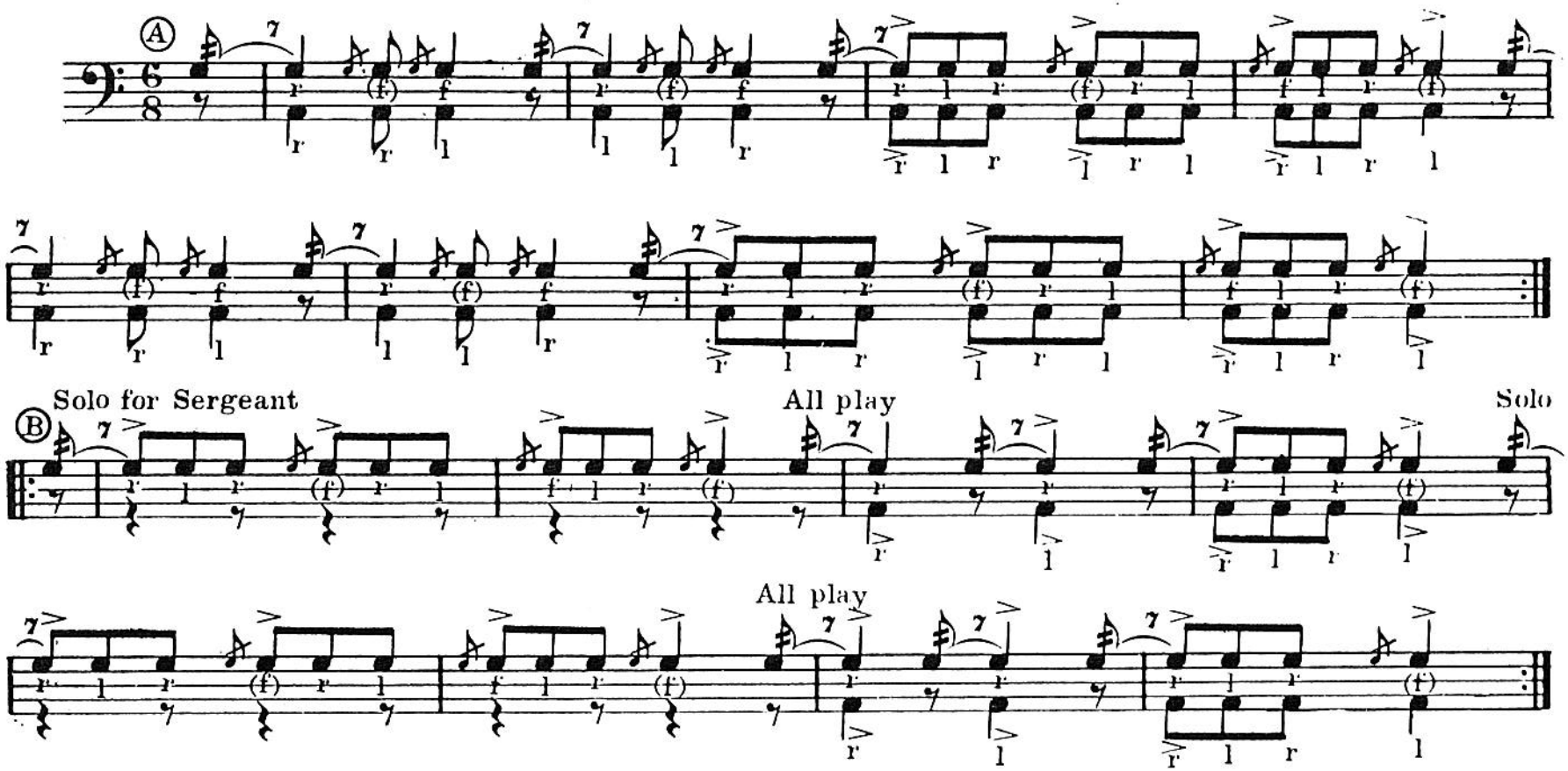
6. Sergeant Eli

From *---* in the beginning is a solo for the Drum Sergeant and should be changed each time it is played. It gives the Sergeant a chance to show his rudimental ability and it is up to him to substitute Ad Lib. The piece may be played through any number of times. A few examples of possible substitutions are given below (a-b-c-d-e-f).



7. Three Hundred Years

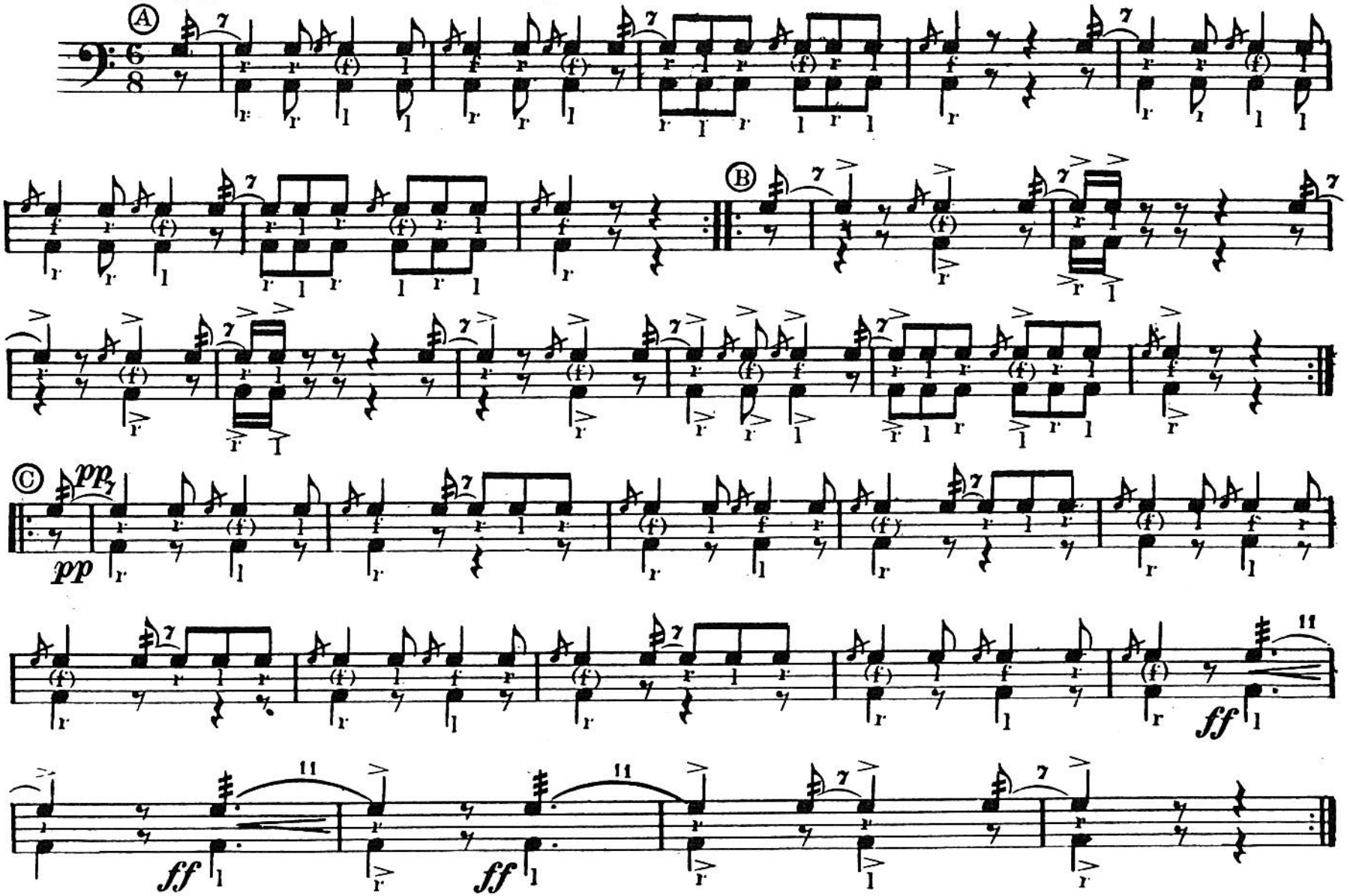
An easy but effective corps number. Drum Sergeant has solos in the B strain.



Sergeant may substitute either of the following for variety during solos.

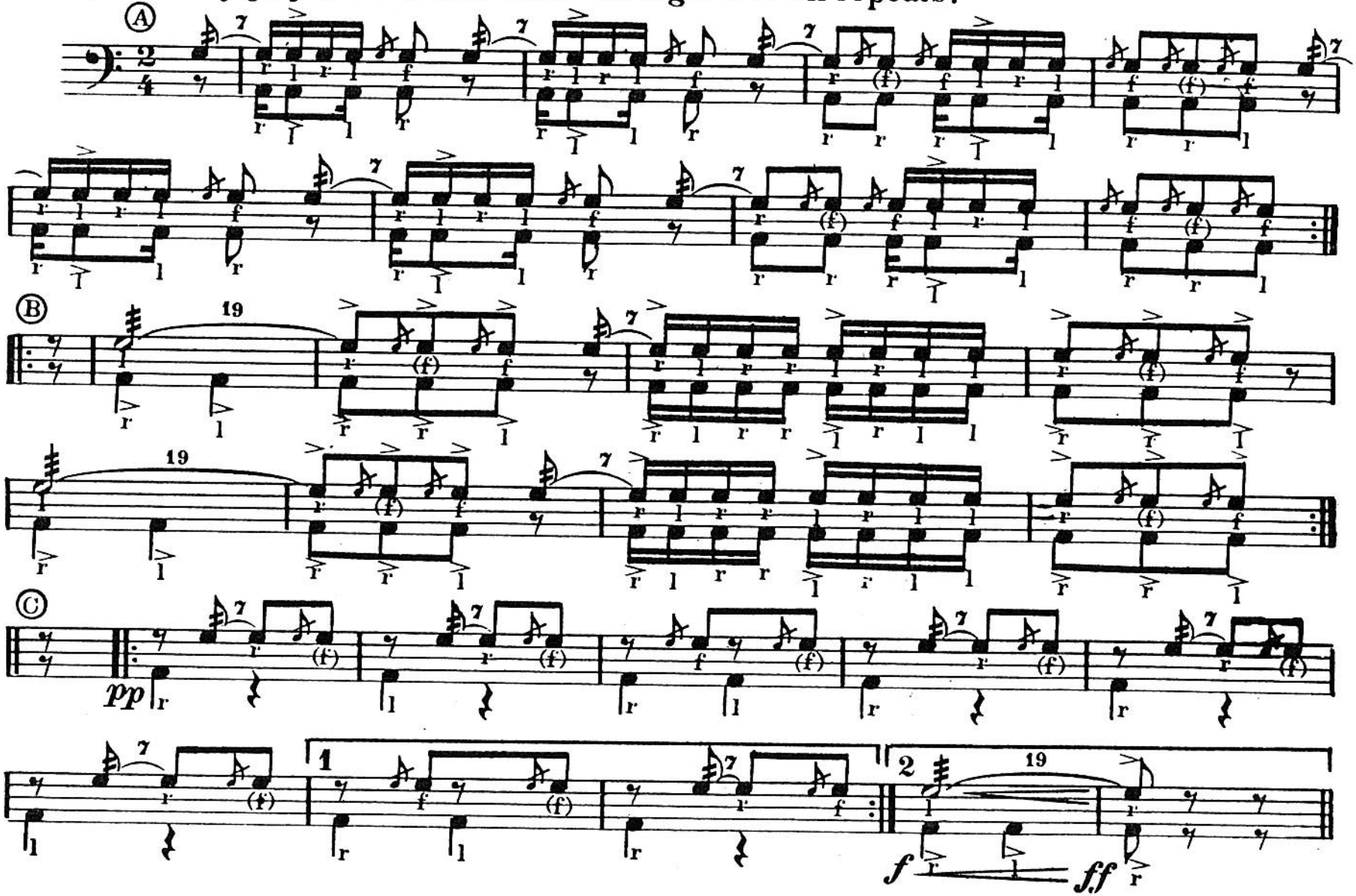
8. The Village Quickstep

Drums play *pp* in the C strain except in the last 4½ measures.



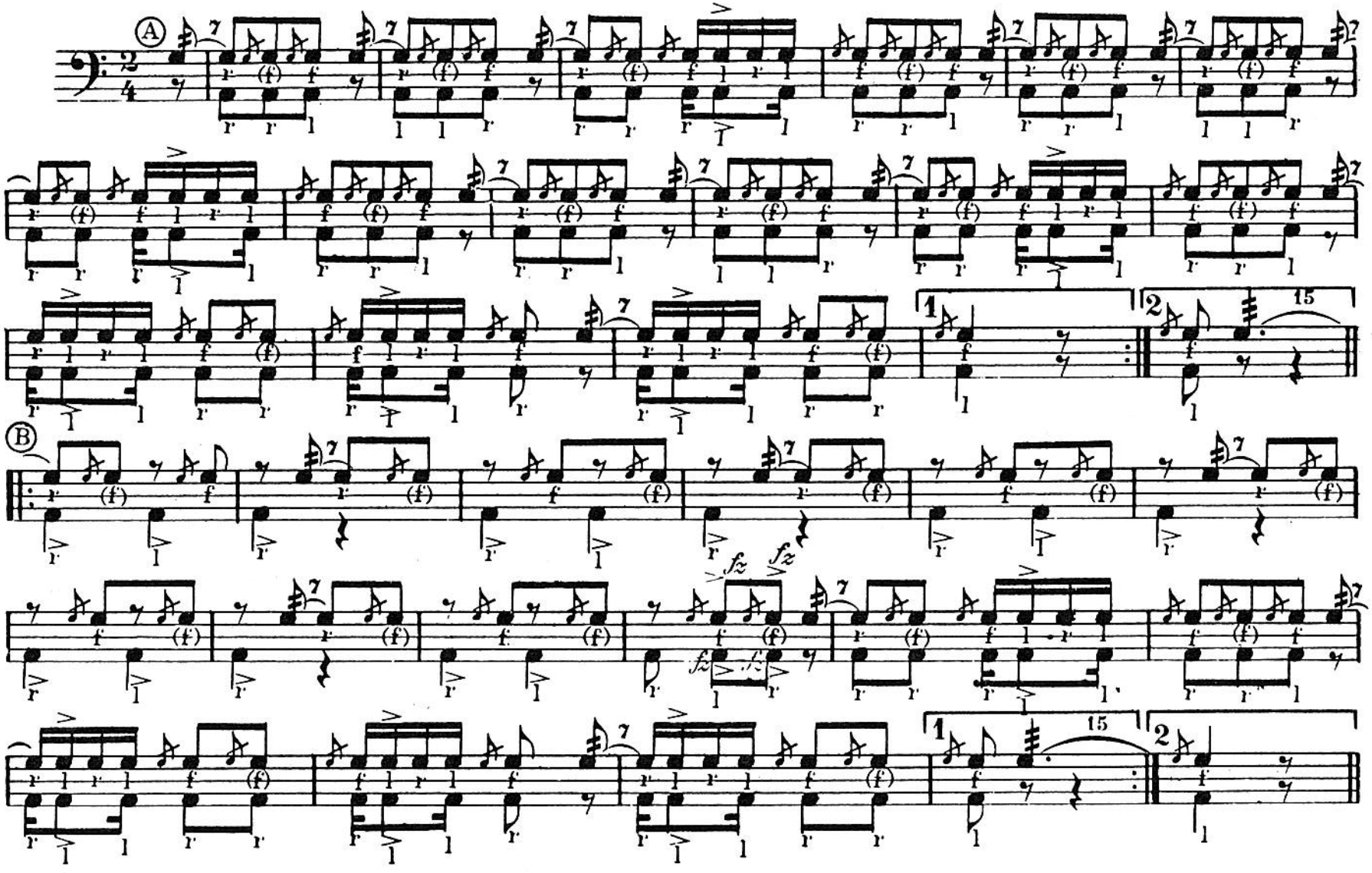
9. Olde Saybrooke

Drums play softly in C strain until reaching the second ending.
Corps usually play the C strain twice through with all repeats.



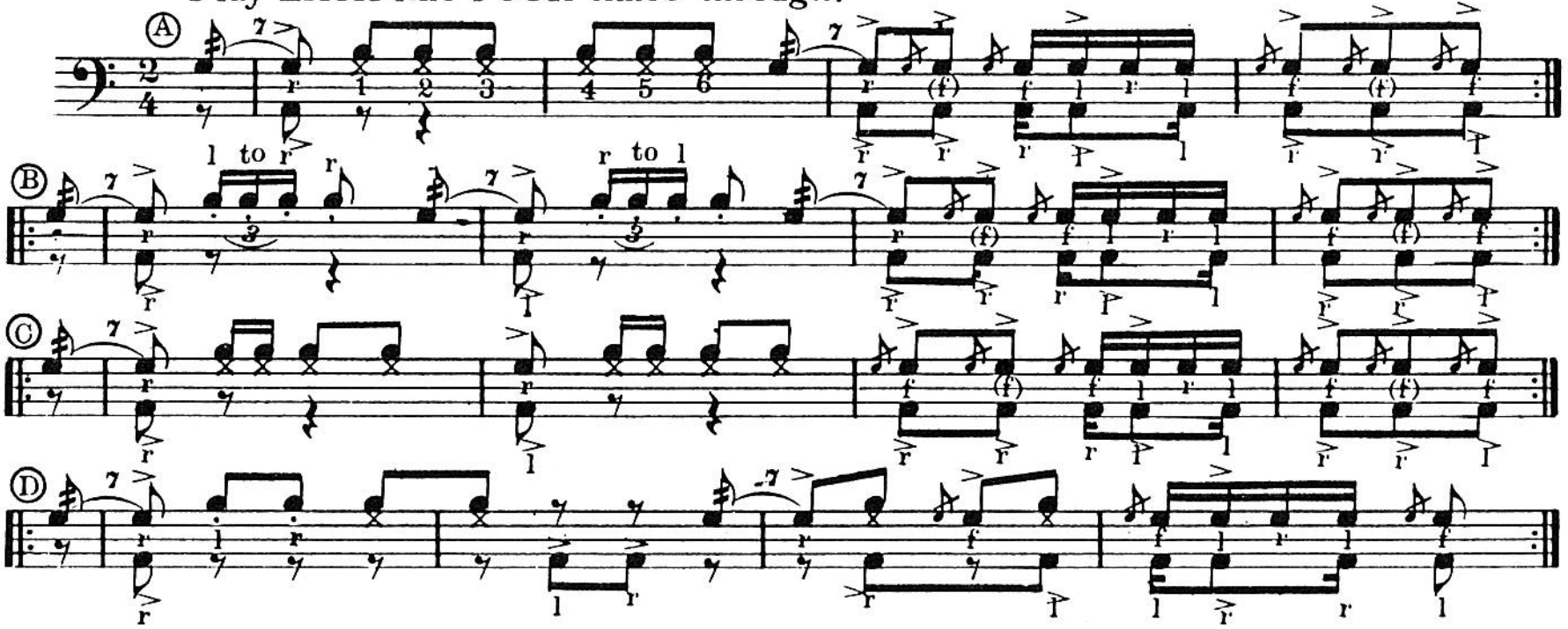
10. Sherman's March

Most "afterbeat" strains in corps music are played softly. However, the B strain of this piece should be played loud. See that bass drums do not drag in this B part. The 10th measure of strain B is slightly "tricky."



11. The Girl I Left Behind Me

A "flash" drum beating. See explanation below.
Play EACH line FOUR times through.



Notes in space above staff to be played as follows:

A. In Ⓐ Strain: Six stick beats, played as follows: Heads - Butts - Heads - Butts - Heads - Heads

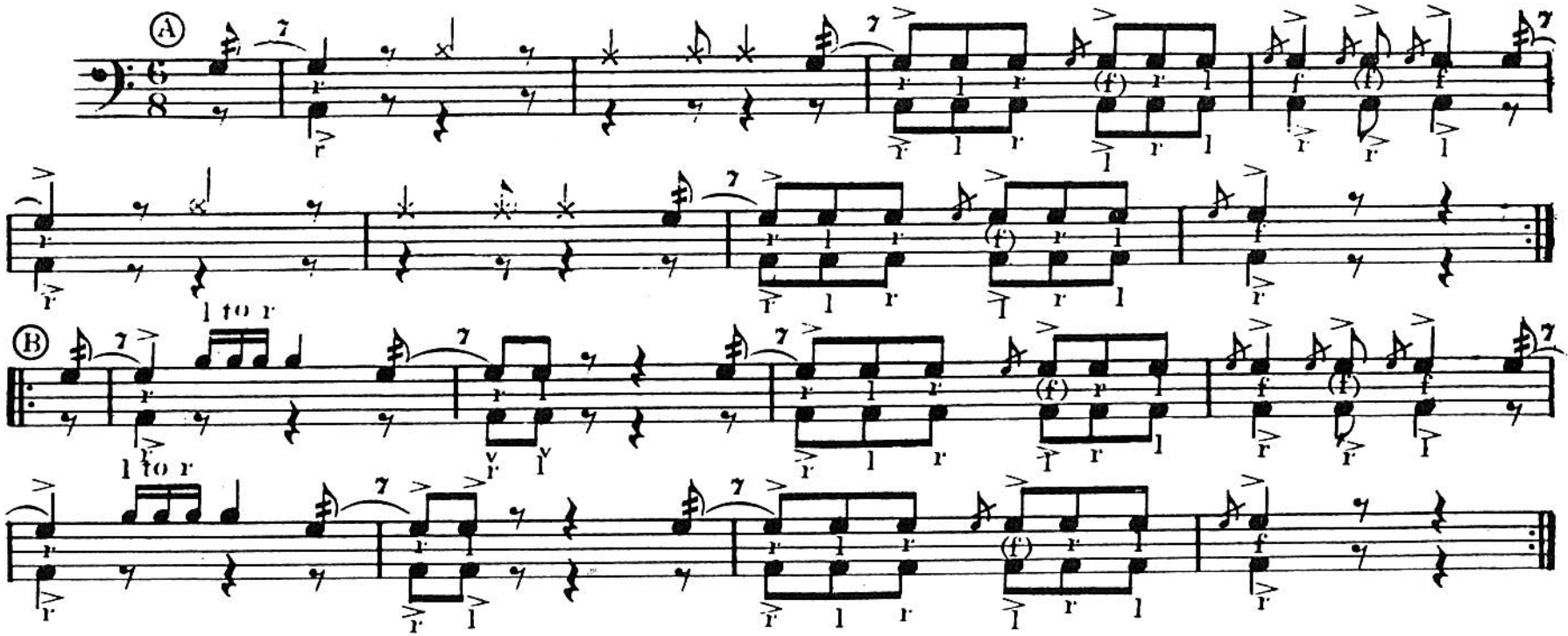
B. In Ⓑ Strain: Sweep right stick over hooks along counter hoop. 1st time L to R.
2nd time R to L.

C. In Ⓒ Strain: Rest left stick on counterhoop with tip on center of drum head.
Play on left stick with the right stick.

D. In Ⓓ Strain: Notes with dots underneath - play on rim.
Notes with crosses underneath - play stick beats.

12. Noah's Ark

Another "novel" drum beating. See explanation below.



Ⓐ Strain: On notes marked ✕ reach across drum and strike rim on opposite side.

On notes marked ✕ ✕ ✕ play stick beats as follows: Heads - Butts - Heads

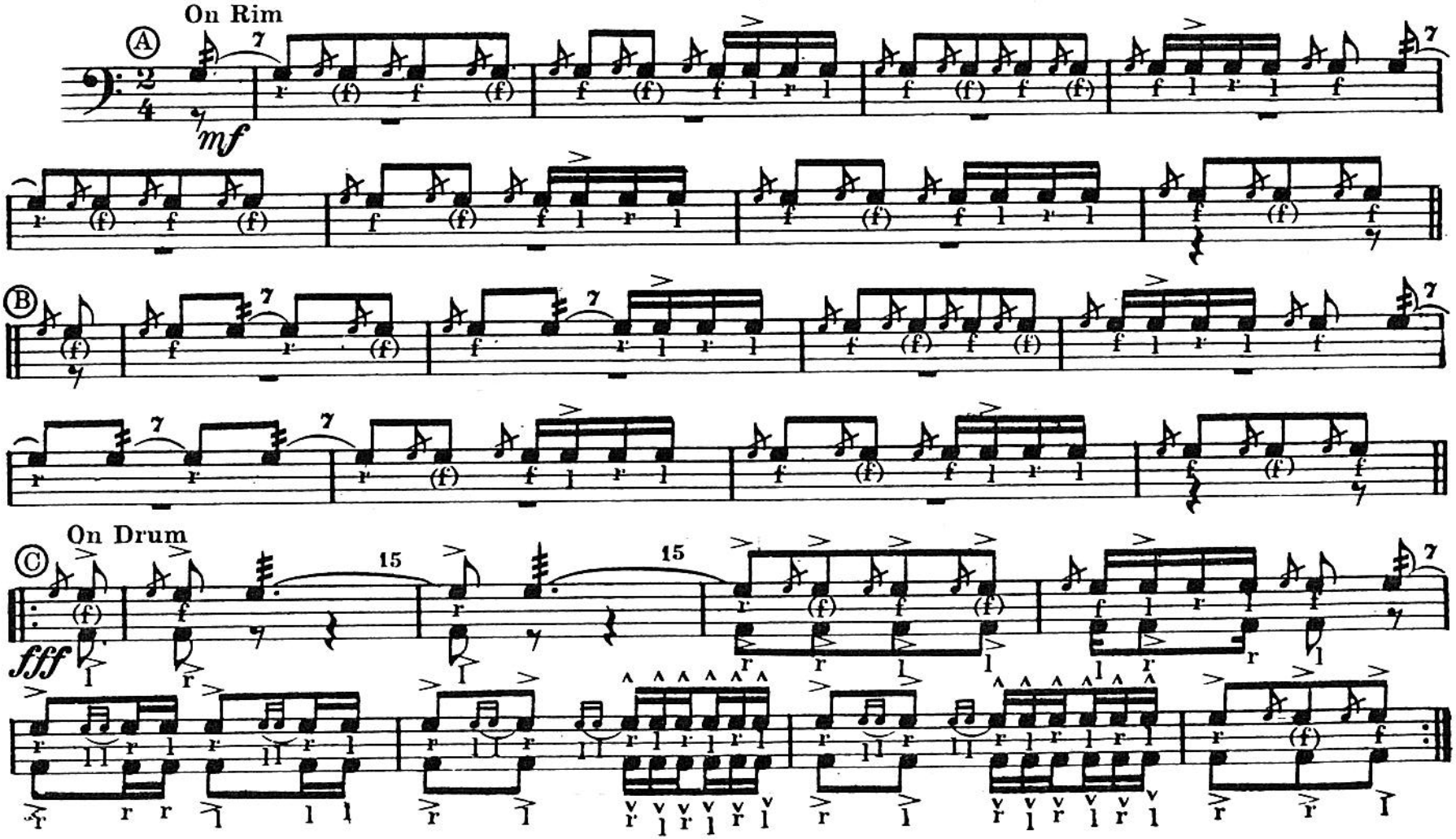
Ⓑ Strain: On notes above staff sweep over hooks on counterhoop with right stick, from Left to Right.

Note: For change, have drummers stand in a circle, about one yard apart.

Notes marked ✕ play as follows: Each drummer holds LEFT stick out toward the man on his left. At same time, he plays with his RIGHT stick on the LEFT stick of the man to his right. The rest of the piece is played as described above.

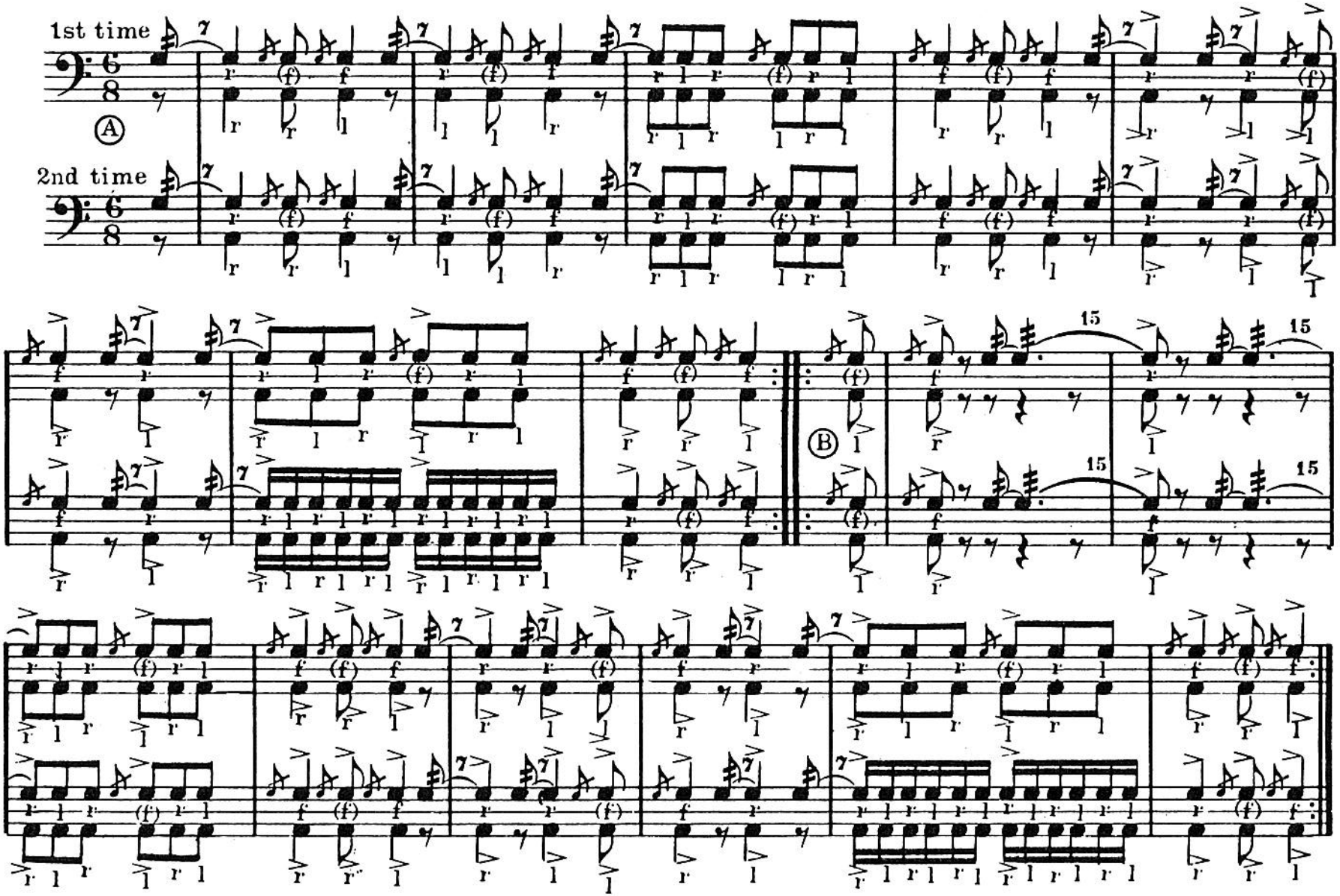
13. Kingdom Coming

The first two strains (A and B) are to be played on drum rims by snare drum. An open 5 stroke roll (r-r-l-l-R) may be substituted for each 7 stroke roll in these strains. Both Snare and Bass drums should play the first two notes of the C strain *fff* as a 'surprise' change from the rim playing.



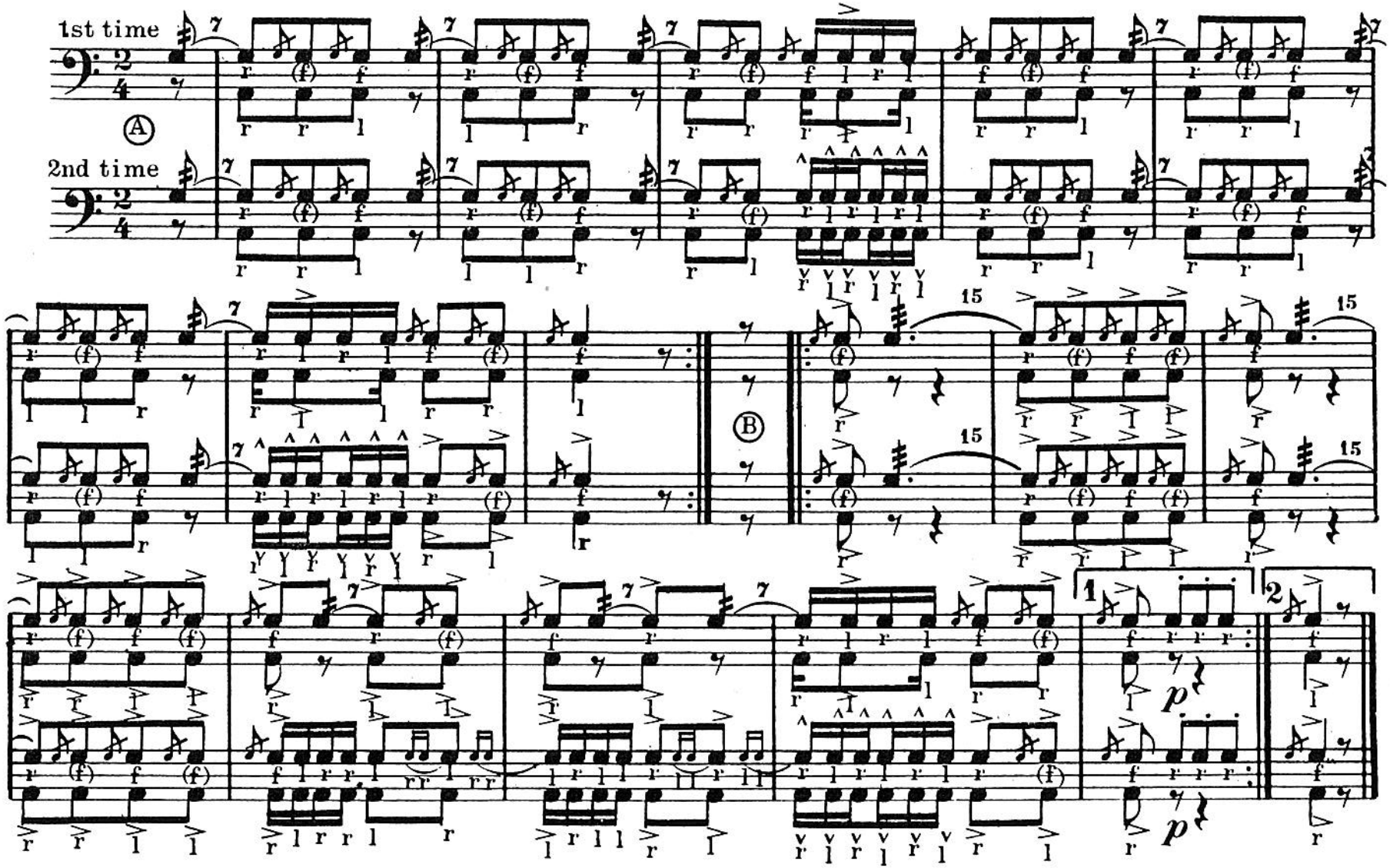
14. The Fifer's Delight

Double paradiddles may be substituted in 7th measure of each strain, 2nd way.



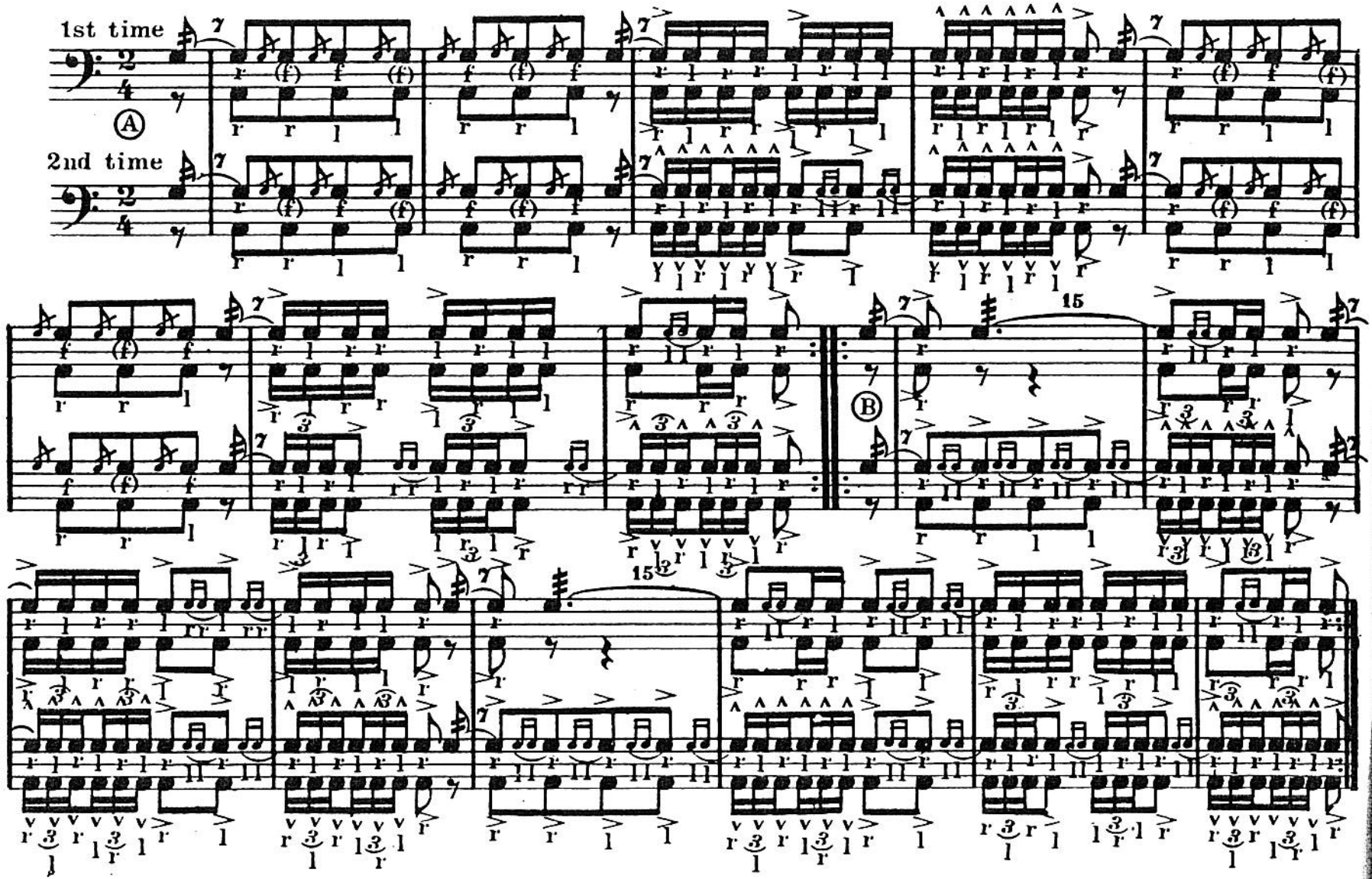
15. Golden Slippers

Snare drums: hold left stick high after playing first flam in first ending of B strain; play the three eighth notes with light right taps and remain in position for LEFT flam after repeat.



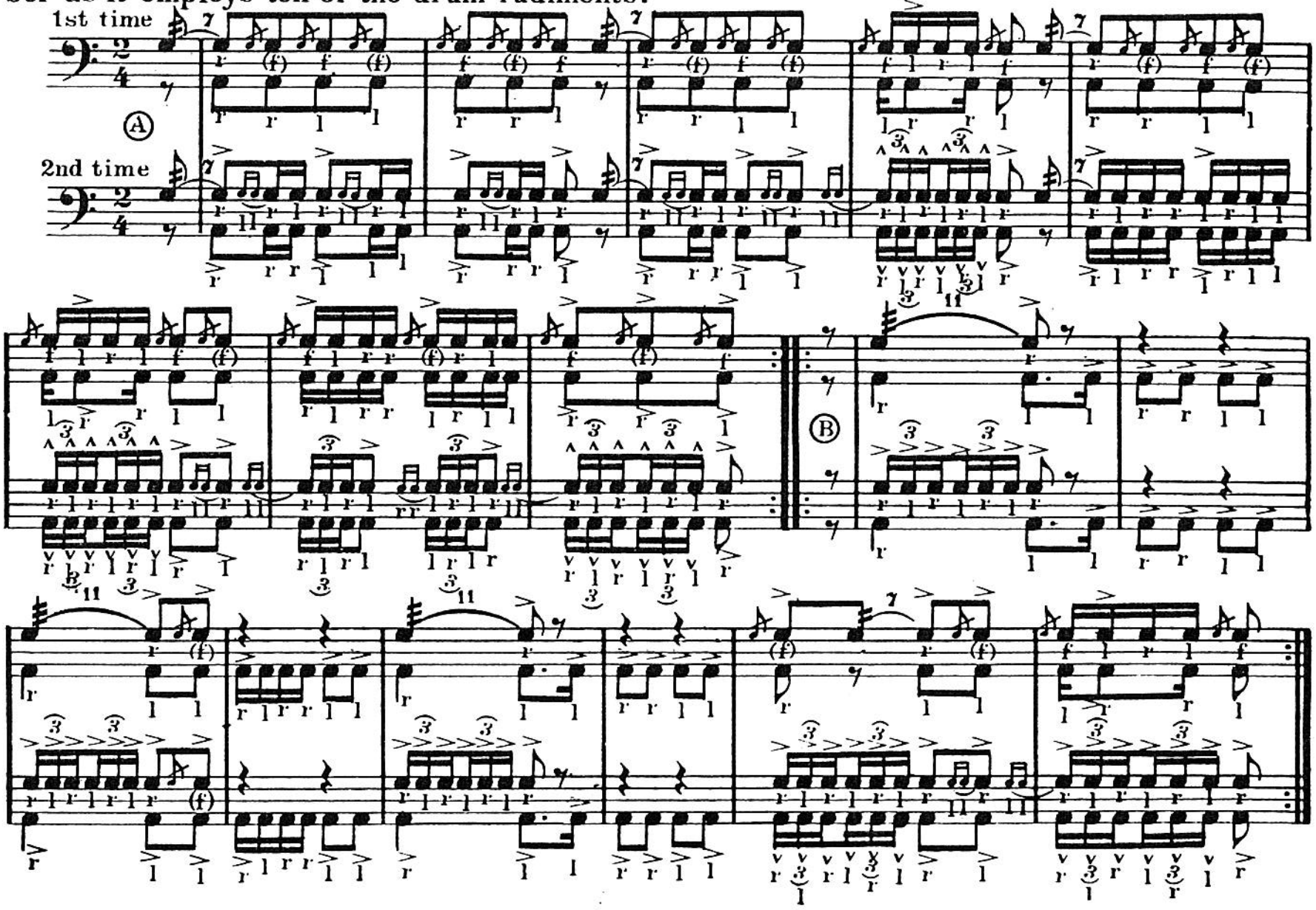
16. Willie Weaver

A very old drum corps tune. This beating uses nine drum rudiments. The 4 ruffs after (B) are not shown from hand to hand; the desired effect is obtained by playing one way, open, and with hard right hand accents.



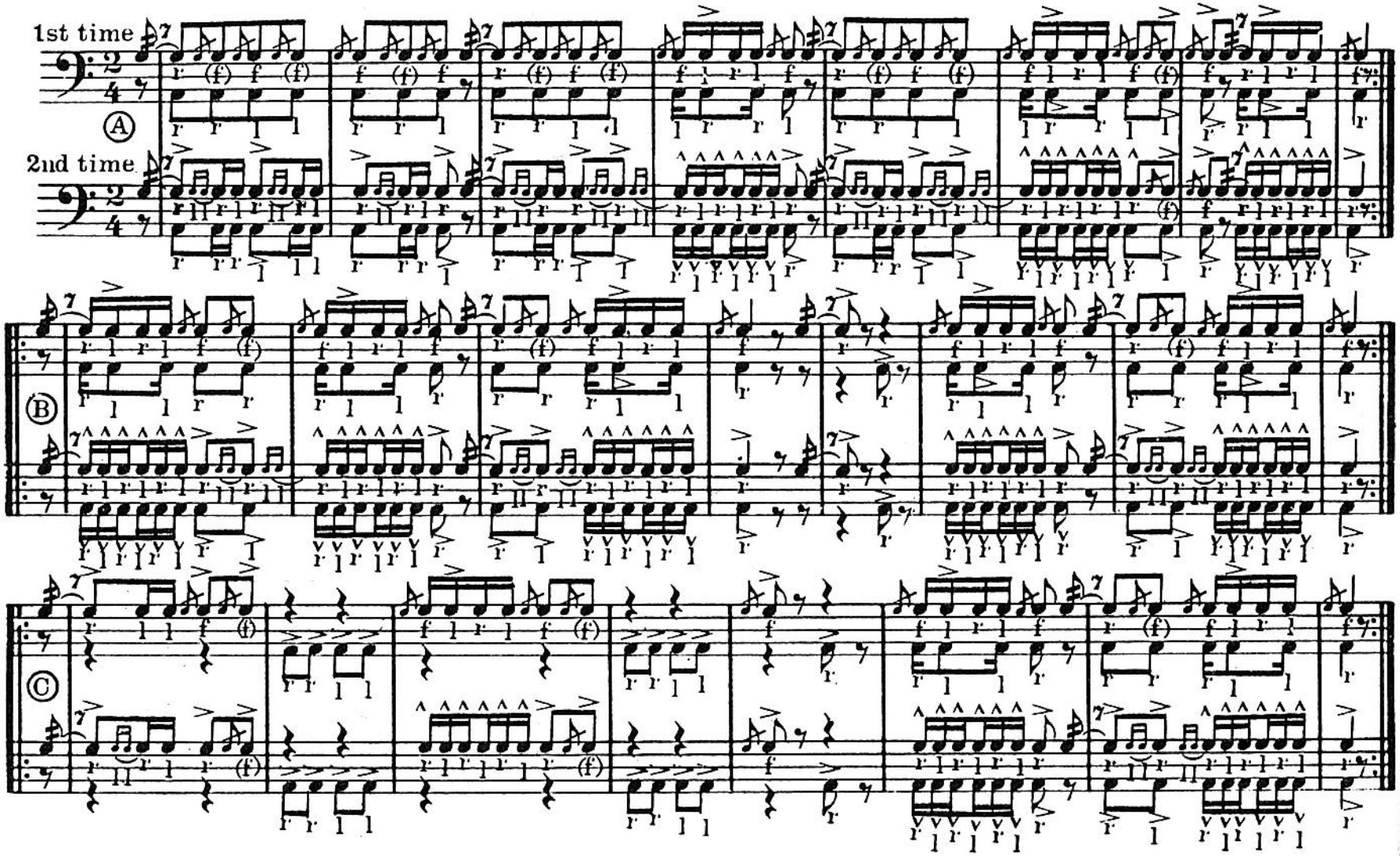
17. Old Dan Tucker

As used in competition by Junior Champions of New York State. An excellent contest number as it employs ten of the drum rudiments.



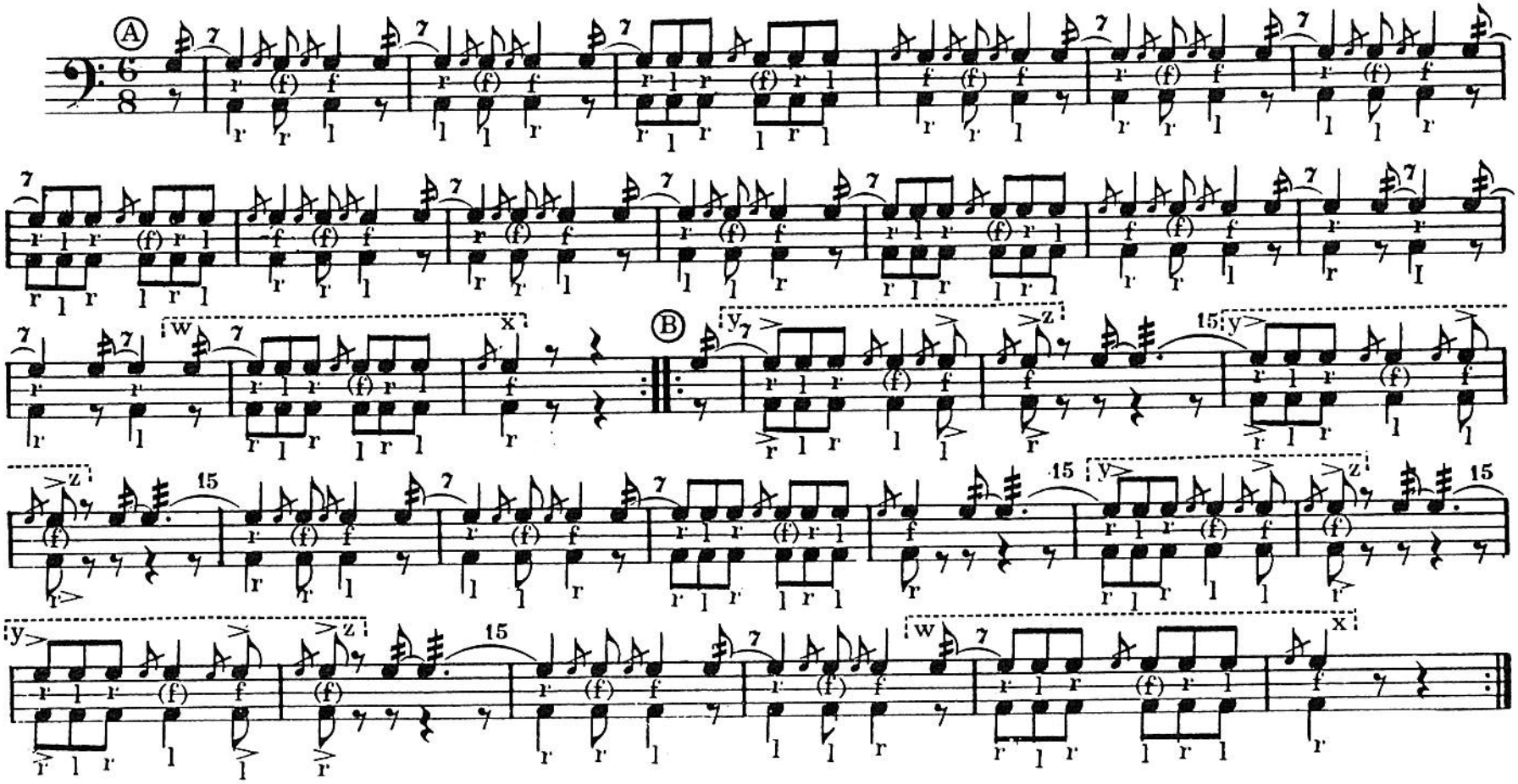
18. Grandfather's Clock

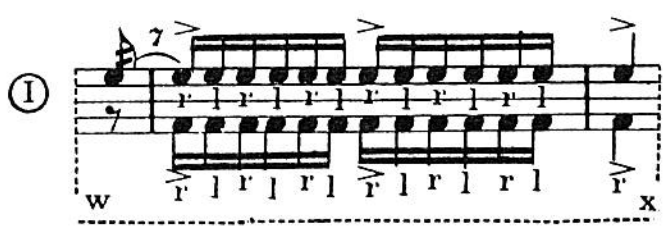
A great favorite with Ancient drum corps. Be sure there is no dragging in the last strain by either the snare or the bass drums. Make all bass drum solos clean and solid.

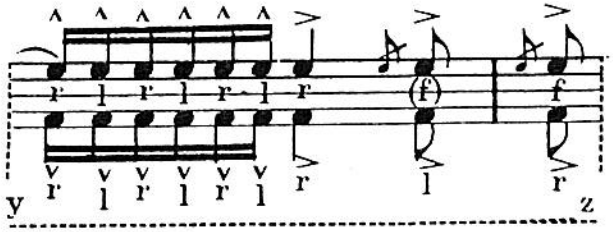


19. The Towne Green

"Fill" this up the second time through by substituting the examples shown at bottom of page. (No. I between each w---x; No. II between each y---z)

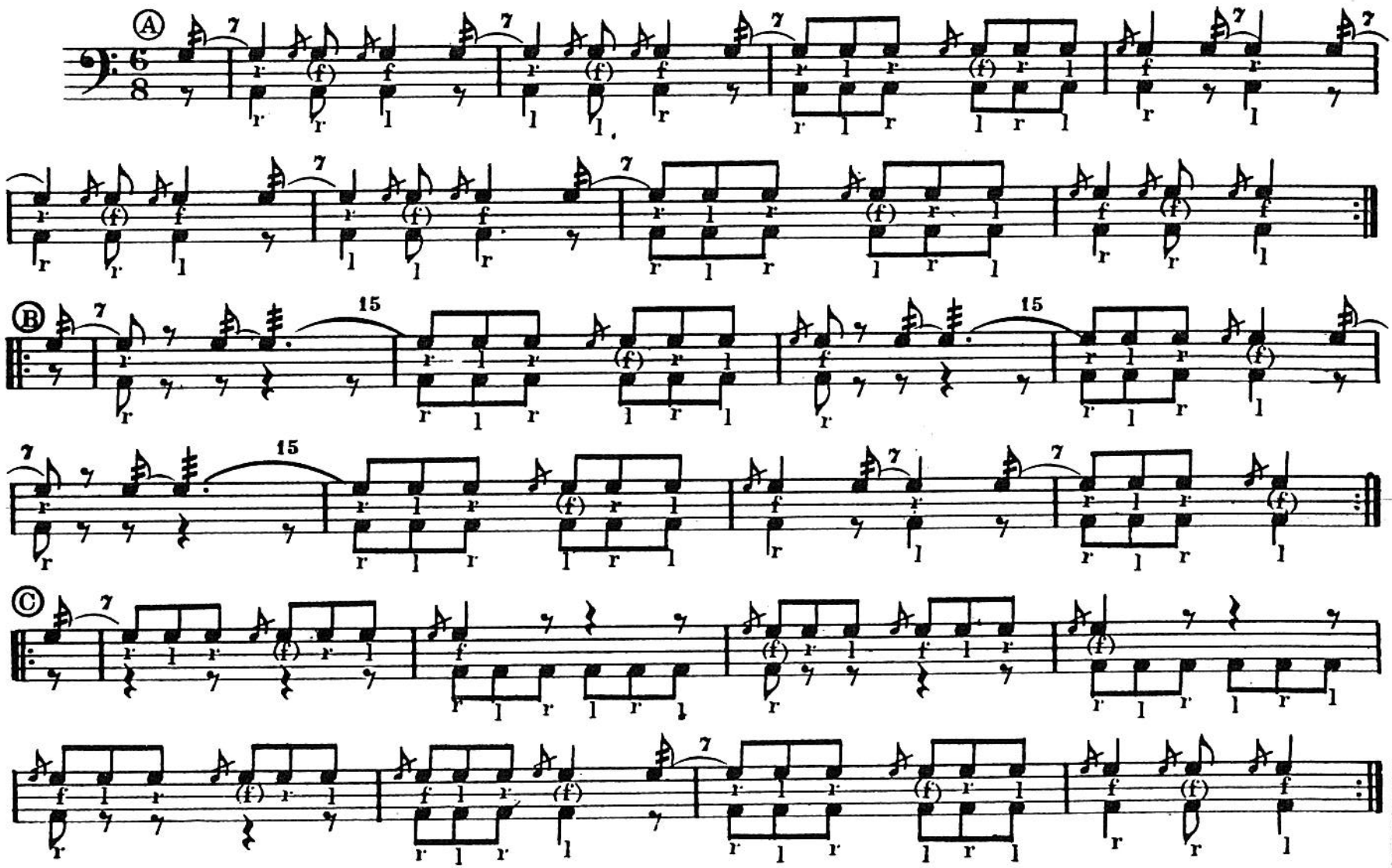






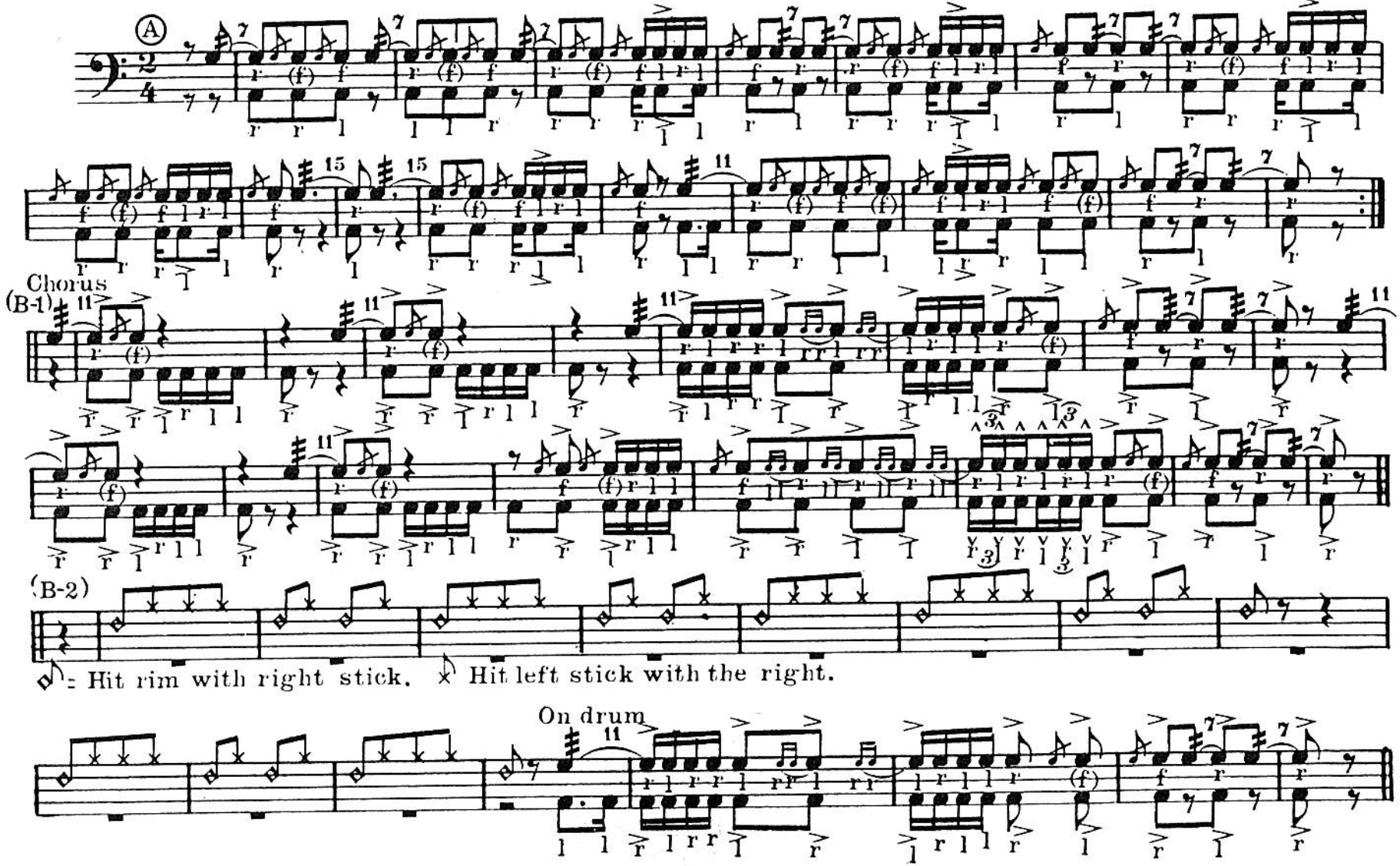
20. Paddy O'Toole

Keep tempo even in the C strain. Snare Drummers are inclined to rush.

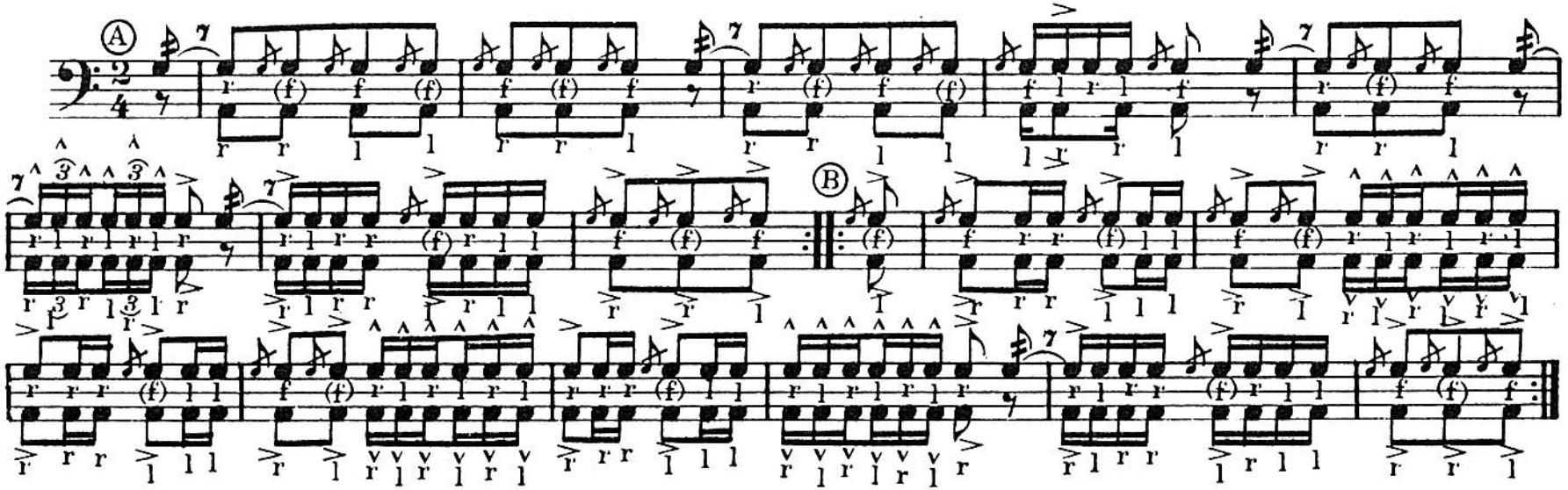


21. Mocking Bird

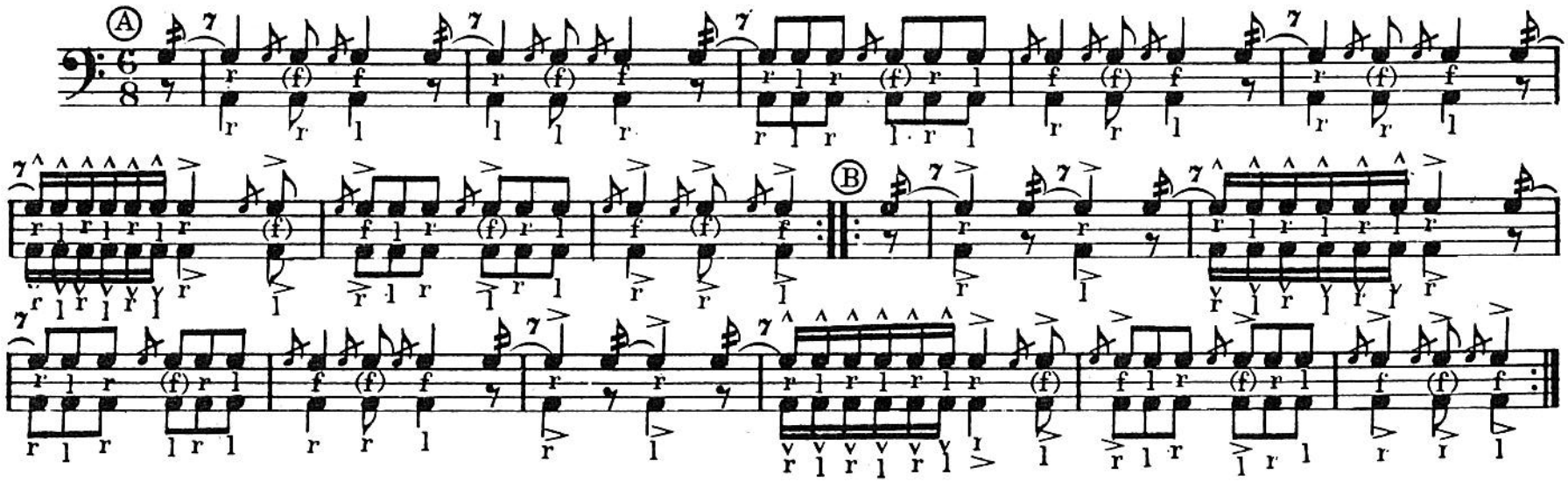
For "straight" corps number, repeat the B-1 strain (omit B-2)
For novelty number, play through as written.



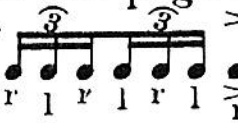
22. Irish Reel

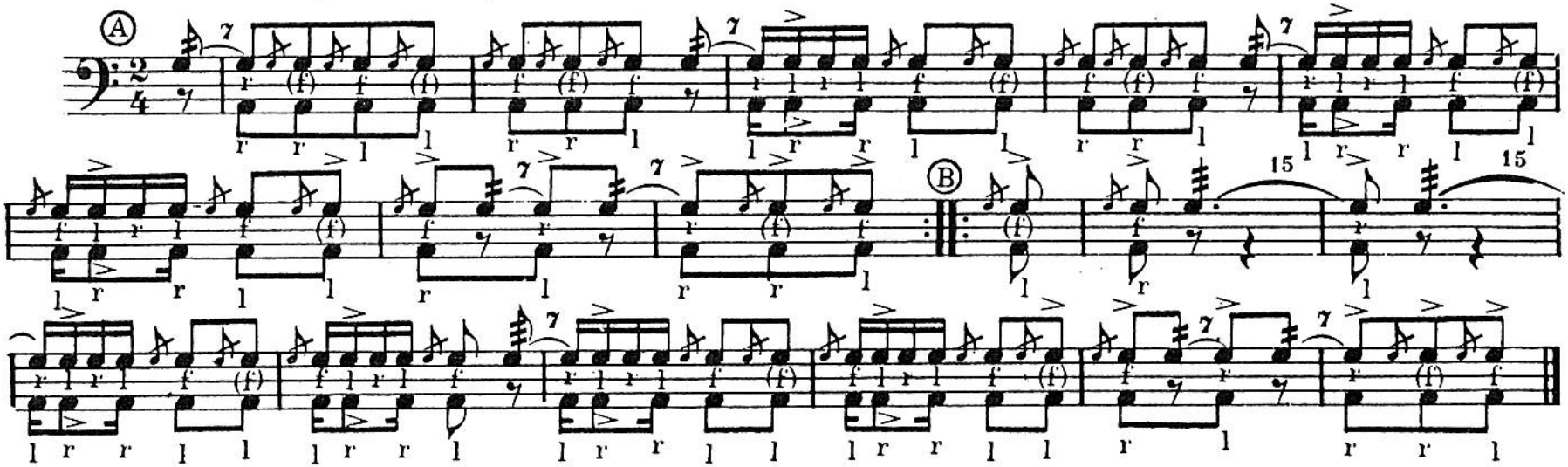


23. Sisters

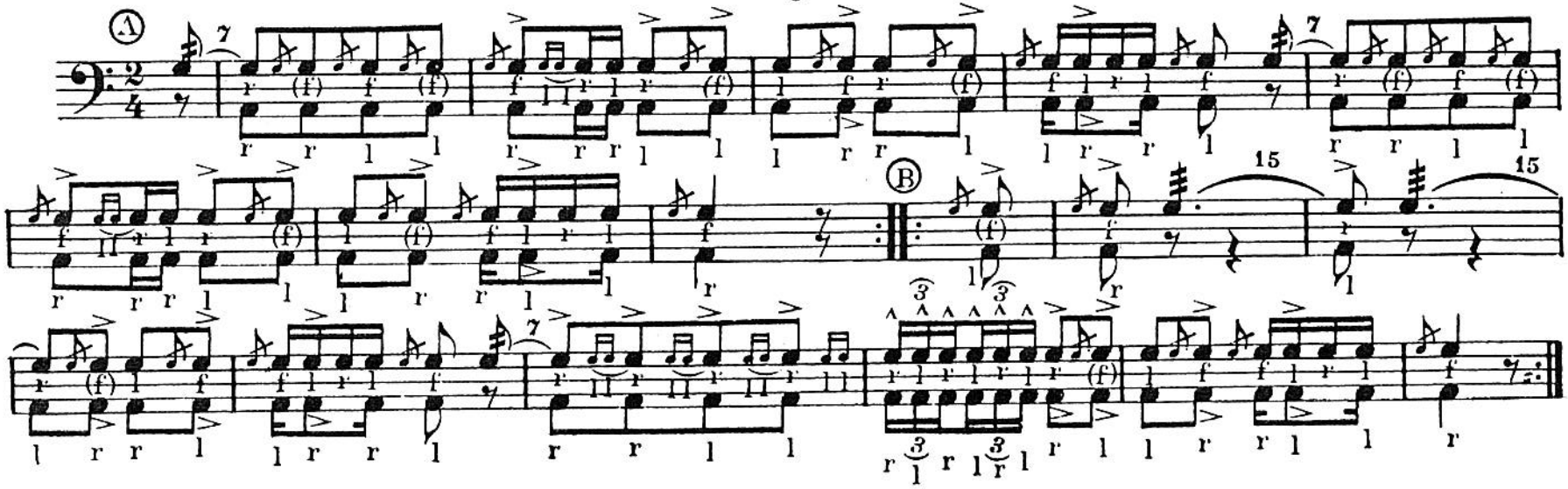


24. Lexington

Either number on this page may be "filled" the second time through by substituting seven single strokes () for each flamacue ( ).



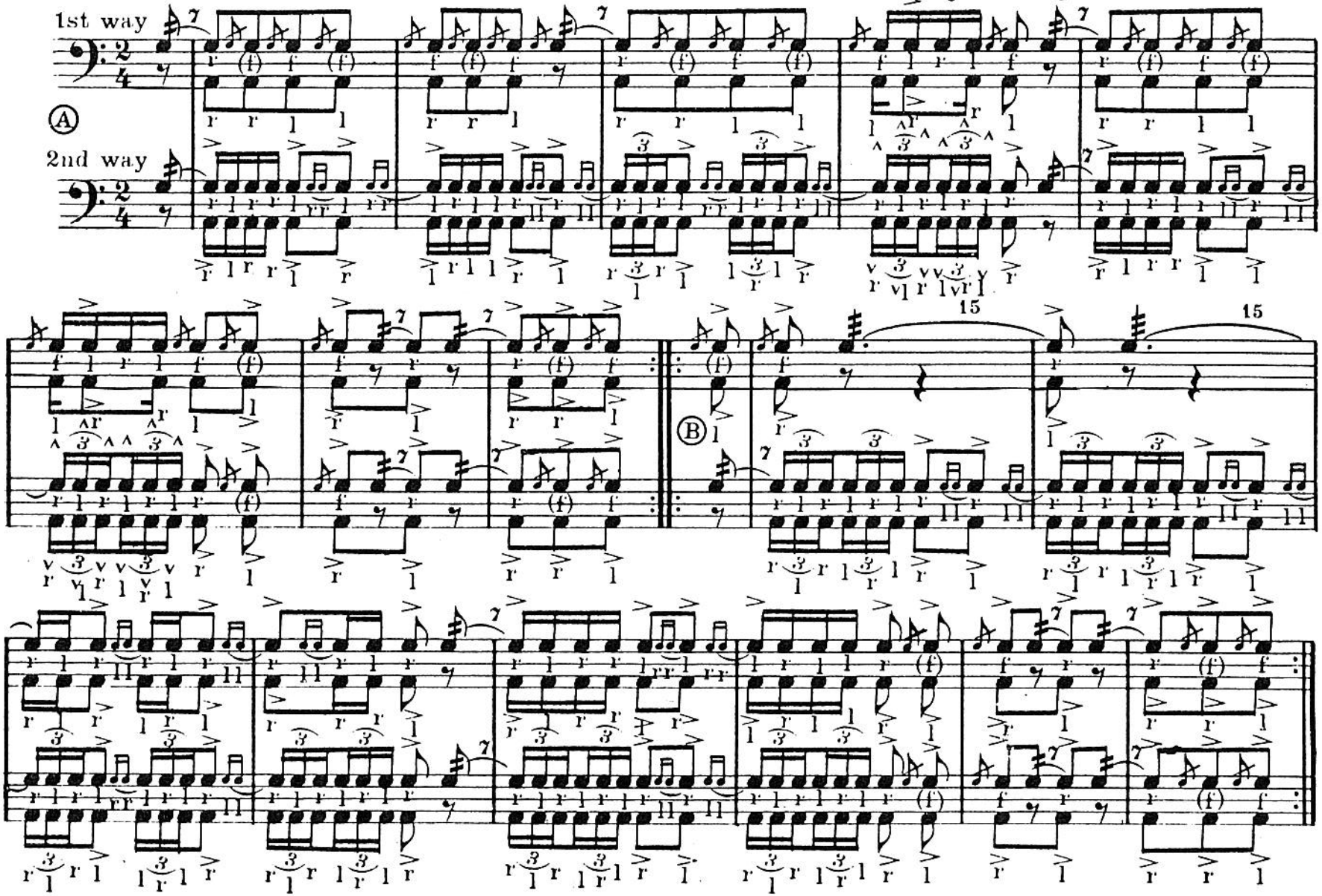
25. Katy Hill



Drum Beating for

26. Road to Boston or 27. Caledonia

Watch the accents in the 3rd and 4th measures of B strain - 1st way through.



GRIDIRON MARCH BOOK

BY PAUL WEEKS

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16. FIELD GENERAL

INSTRUMENTATION

Piccolo
Flute in C
E♭ Clarinet
Solo and 1st B♭ Clarinet
2nd B♭ Clarinet
3rd B♭ Clarinet
Alto Clarinet
Bass Clarinet
Oboe
Bassoon
Glockenspiel (Bells)
Alto Saxophone
Tenor Saxophone
Baritone Saxophone
Solo B♭ Cornet
1st B♭ Cornet
2nd B♭ Cornet
3rd B♭ Cornet
1st and 2nd E♭ Horns
3rd and 4th E♭ Horns
Baritone 𝄢
Baritone 𝄞
1st Trombone 𝄢
2nd Trombone 𝄢
3rd Trombone 𝄢
1st and 2nd Trombones, T.C.
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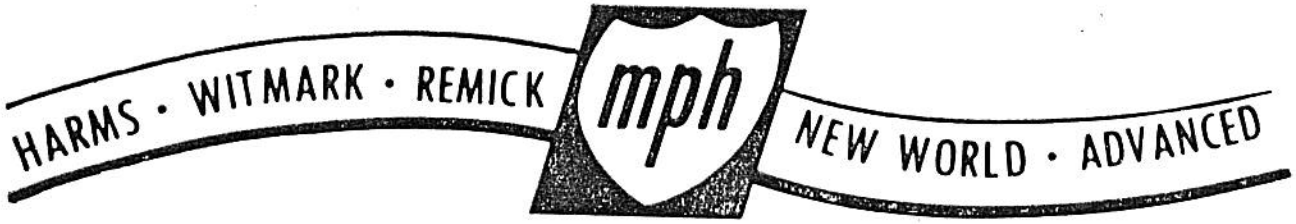
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