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U.S. Department of the Interior

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Supplemental Guide for “I Know That Tune” Lesson Plan



Dear Teacher:

In the guide that follows, you will find links to instrumental versions of the songs provided for the lesson plan, sheet music samples, period artwork, and music instrument history, to be used in conjunction with the lesson plan. This resource, combined with the song histories provided in the “I Know That Tune!” lesson plan, may be helpful for music arts extension lessons, to reinforce the ideas that were discussed in the class, or as a resource for continued learning.

Happy learning!

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Section A Music Samples

"God Save the King"

Instrumental Song Link:

[http://upload.wikimedia.org/wikipedia/commons/d/de/United_States_Navy_Band -
God Save the Queen.ogg](http://upload.wikimedia.org/wikipedia/commons/d/de/United_States_Navy_Band_-_God_Save_the_Queen.ogg)

Performed by the United States Navy Band

Song with Words Link:

<http://archive.org/details/GodSaveTheKingByPeterDawsonAndTheNationalMilitaryBand1914>

Performed by Peter Dawson & the National Military Band [of London], 1914

Sheet Music:

The sheet music is arranged for Flute and Piano. The key signature is one sharp (F#) and the time signature is 3/4. The music is divided into three systems, each starting with a measure number (1, 7, and 11). The Flute part is written on a single staff, while the Piano part is written on a grand staff (treble and bass clefs). The music is in common time (3/4) and features a mix of eighth and quarter notes, with some rests. The piano accompaniment consists of chords and single notes, providing a harmonic foundation for the flute melody.

"God Save the King" Version recorded circa 1745

552 *A Song for two Voices. As sung at both Playhouses.*

God save great GEORGE our king, Long live our noble king.

God save the king. Send him vic - to - ri - ous, Happy and glo - ri - ous,

Long to reign o - ver us, God save the king.

2.
O Lord our God arise,
Scatter his enemies,
And make them fall;
Confound their politics,
Frustrate their knavish tricks,
On him our hopes we fix,
O save us all.

3.
Thy choicest gifts in store
On George be pleas'd to pour,
Long may he reign;
May he defend our laws,
And ever give us cause,
To say with heart and voice
God save the king.

Section A Music Samples

"Brighton Camp"

Instrumental Song Link:

<http://vvfdc.org/Audio/Girl%20I%20Left%20Behind%20Me.mp3>

Performed by The Village Volunteers Fife & Drum Corps, Delmar, NY

Song with Words Link:

<http://web.lyon.edu/wolfcollection/songs/applegirlileft1262.mp3>

Performed by Mrs. W.B. Apple

Sheet Music: $\text{♩} = 100$



Version recorded circa 1845

Allegretto **The Girl I Left Behind Me**

1. I'm lone-some since I cross'd the hill, And o'er the moor and val-ley; Such heav-y thoughts my
2. Oh, ne'er shall I for-get the night, The stars were bright a - bove me, And gen-ly lent their

heart do fill, Since part-ing with my Sal - ly. I seek no more the fine and gay, For
sil - v'ry light, When first she vow'd she loved me. But now I'm bound to Bright-on camp, Kind

each does but re-mind me How swift the hours did pass a-way With the girl I've left be - hind me.
Heav'n, may fa-vor find me, And send me safe - ly back a-gain To the girl I've left be - hind me.

A sheet music page for the song "The Girl I Left Behind Me". It features two systems of music. Each system has a piano accompaniment on the left and a vocal melody on the right. The tempo is marked "Allegretto". The key signature has one flat (F major or D minor). The time signature is 2/4. The lyrics are written below the vocal line. The first system contains the first two lines of the song, and the second system contains the next two lines. The music is in a simple, folk-like style.

Section A Music Samples

"The Yankees Return to Camp"

Instrumental Song Link:

<http://vvfdc.org/Audio/Yankee%20Doodle.mp3>

Performed by The Village Volunteers Fife & Drum Corps, Delmar, NY

Song with Words Link:

http://upload.wikimedia.org/wikipedia/commons/c/c4/Yankee_Doodle_%28choral%29.ogg

Performed by the United States Army Chorus

Sheet Music:

The sheet music is presented in two systems. The first system includes a Violin part and a Piano part. The Violin part is written in treble clef with a 4/4 time signature, featuring a melody of quarter and eighth notes. The Piano part is written in grand staff (treble and bass clefs) with a 4/4 time signature, providing harmonic support with chords and single notes. The second system continues the music, starting with a measure number '5' above the first staff. It also consists of Violin and Piano parts, maintaining the same musical style and instrumentation.

Section A Music Samples

"The Yankees Return to Camp"

1. Fath'r and I went down to camp, A - long with Cap - tain Good - 'in, And
 2. And there we saw a thou - san men, As rich as Squire Da - vid; And
 3. And there was Cap - tain Wash - ing - ton Up - on a slap - ping stal - lion, A -
 4. And there I saw a swamp - ing gun, Big as a log of ma - ple, Up -

5 CHORUS

there we saw the men and boys As thick as has - ty pud - din'.
 what they wast - ed ev - 'ry day, I wish it could be sav - ed.
 giv - ing or - ders to his men; I guess there was a mil - lion.
 on a might - y lit - tle cart; A load for fa - ther's cat - tle.

Yan - kee Doo - dle keep it up,

11

Yan - kee Doo - dle dan - dy, Mind the mu - sic and the step, And with the girls be hand - y.

5. And every time they fired it off,
 It took a horn of powder;
 it made a noise like father's gun,
 Only a nation louder.

6. And there I saw a little keg,
 Its head all made of leather,
 they knocked upon't with little sticks,
 To call the folks together.


7. The troopers, too, would gallop up
 And fire right in our faces;
 It scared me almost half to death
 To see them run such races.

8. It scared me so I hooked it off,
 Nor stopped, as I remember,
 Nor turned about till I got home,
 Locked up in mother's chamber.

"The Liberty Song"

<http://www.stadband.ca/snd/heartofoak.mp3>

<http://store.bobbyhorton.com/track/the-liberty-song>

Sheet Music:  = 100

The musical score for "Symphony" by John Cage is presented in a multi-staff format. The top staff is labeled "primo" and the bottom staff is labeled "bass". The score is written in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The lyrics "6, qu", "u d", "X", "6", "cr", "Y", "#", and "Z" are interspersed throughout the score. The score is divided into sections by brackets, with the first section labeled "Symphony" and the second section labeled "Chorus". The score concludes with a double bar line.

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Section A Music Samples

"The Liberty Song" 1768

The image shows a musical score for "The Liberty Song" in G major (one sharp) and 2/4 time. The melody is written on a single staff with a treble clef. The lyrics are printed below the staff, with hyphens indicating syllables that span across multiple notes. The song consists of five lines of music. The lyrics are: "Come join hand in hand, brave A - mer - i - cans all, And rouse your bold hearts at fair lib - er - ty's call; No - tyr - an - nous acts shall sup - press your just claim, Or stain with dis - hon - or A - mer - i - ca's name. In free - dom we're born and in free - dom we'll live; Our pur - ses are read - y, Stead - y, friends, stead - y, Not as slaves but as - free - men our mon - ey we'll give".

Come join hand in hand, brave A - mer - i - cans all, And
rouse your bold hearts at fair lib - er - ty's call; No - tyr - an - nous acts shall sup -
press your just claim, Or stain with dis - hon - or A - mer - i - ca's name.
In free - dom we're born and in free - dom we'll live; Our pur - ses are read - y,
Stead - y, friends, stead - y, Not as slaves but as - free - men our mon - ey we'll give

Section B

Quick History: 18th Century Music

The mention of 18th century music usually brings to mind images of very stiff and proper people sitting in concert halls, listening to symphonies, and concertos being played by stiff and proper musicians. While this sort of music and musical performance did exist, the music of the 18th century was just as varied as the music of today. There was a large body of popular music being performed and enjoyed in all areas of 18th century society. This aspect of 1700s musical life is frequently overlooked because today most of the “pop” music of the time is lumped into the category of “folk music.”

In fact, musical categories were much less rigid in the 18th century. In the modern musical world, “crossover” musicians and hits usually reach across just two musical categories or “styles;” such as a country hit also being popular in pop or rock music. The appeal of a good tune in the 1700s could carry it much farther. The tune we know as the children’s song “Twinkle, Twinkle Little Star” was so popular that Mozart even composed a set of 12 variations on the tune for piano. Yankee Doodle is possibly the most famous American “pop tune” of the 1700s. Its appeal however, took it from the British Army into the world of politics and propaganda, to the stage of popular opera, and finally into the Continental Army of the American Revolution. In a time period when there were few newspapers and advertisements, and a large population that could not read them, a popular tune could go far in getting across one’s message.

The same can be said for the instruments of the time. Musical instruments we think of being primarily for formal concerts, such as the violin, were being played at dances and social gatherings. Some very obscure folk instruments like the jaw harp, were being heard in the concert halls of the 1700s. Much of the formal categorizing of instruments into specific musical styles, such as brass instruments for jazz, was unknown in 18th century music.

The one area where musical thought and ideas stayed very rigid in the 1700s was which gender could perform on a particular musical instrument. While men were able to play any instrument that took their fancy. However, aside from their voice, there were very few musical instruments thought proper for ladies to play.

“A Musical Assembly”
1719, England
Artist: Peiter Angellis



Section C 18th Century Music Instruments

The Tambourine

The tambourine originated in the Middle East, and variants were also used by the Greeks and Romans. This instrument, along with cymbals and the bass drum, became associated with the exotic sounds of Middle Eastern music that became wildly popular in Europe at the end of the 1700s. By the early 1800s, this craze had also reached the United States and the tambourine became a popular part of American music as well. During the 17 and 1800s, drums were mostly associated with the military, and therefore considered a man's instrument. Tambourines were one of the few drum like instruments considered proper for ladies to play, and in folk music of the period were almost exclusively a woman's instrument.

Originally, tambourines were a bit different from the versions used today. They were often as large as our modern snare drums, but with a narrower frame. In addition to the “jingles” set into the frame, often tiny bells were added as well. The original tambourines almost always had a skin head stretched across the frame, and were played with the fingers striking the head with taps and rolls, similar to the way a modern snare drum is played. Today, most tambourines used in popular music have no heads and are simply shaken and/or struck against the hand or hip.



“La Danse Champetre”
Circa 1700, France
Artist: Jean-Antoine Watteau



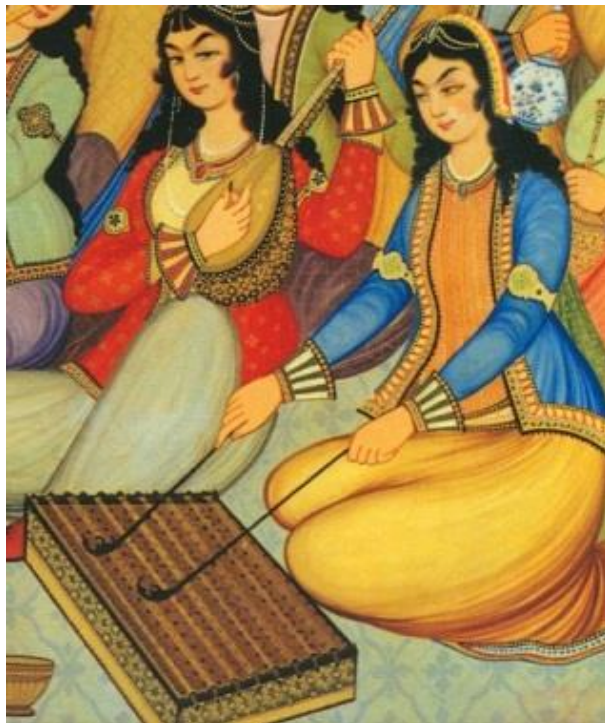
“The Dance Lesson”
Circa 1750, Italy
Artist: Pietro Longhi

The Hammered Dulcimer

It is traditionally believed that the hammered dulcimer came to Europe from Persia (modern Iran) with returning crusaders between 900 and 1200. Some current music historians however, believe that Europe developed its own version of the hammered dulcimer from early string instruments of the Medieval and Renaissance periods.

In England and France, the hammered dulcimer became a novelty instrument for wealthy ladies to play, but its popularity soon spread throughout all the social classes in Europe, from the wealthiest to common street performers. It became a favorite instrument to accompany the violin, often serving as a cheaper and more transportable substitute for the harpsichord. One of the first reported versions of the instrument to come into the English Colonies in North America, was when a hammered dulcimer was sent to the settlement of Jamestown in 1609. It's also believed that Irish and German settlers brought versions of the instrument with them to the 13 Colonies as well. There are various references to the instrument being played in Massachusetts, Connecticut, New York, and Pennsylvania during the 1700s. Its popularity continued to grow into the mid-1800s, and it became a favorite instrument of western New York State; which eventually boasted three hammered dulcimer factories! As pianos became more available and affordable however, the hammered dulcimer eventually disappeared from the music scene. In the 1960s and 1970s, a renewed interest in the instrument brought it back to eventually find a home in the performance of historic and modern folk music.

Simply put, the hammered dulcimer is a small version of the back end of a piano, where all the strings are strung. Rather than pushing a key and having mechanical “hammers” strike the strings to produce notes, the performer strikes the strings directly with small wooden “hammers.” How hard or soft the string is struck, along with the type of padding on the “hammers” allows the performer to produce a great variety of musical tones.



“Woman Playing the Santur”
1669, Iran
Found in Hasht-Behesht Palace



“Musicos num Terraco”
1707, Portugal
Artist: Wilhelm Van Der Loet

The Mountain Dulcimer

The mountain dulcimer (also referred to as the “lap dulcimer”) is an instrument created in America in the 1700s, by the Scots living in the Appalachia area of Pennsylvania and modern West Virginia. It belongs to the zither family of instruments, which basically consists of a wooden “sound-box” with strings stretched across it. The instrument is laid on a table or in the player’s lap and the various strings are plucked to produce a melody. Two or more of the strings are simply “drone strings,” which means they sound only one or two continuous notes that last throughout the entire song while the melody is played above them. The use of the drone strings on the mountain dulcimer has led some to speculate that the Scots were trying to produce an instrument that would have the same sort of droning sound as the bagpipes, but there is no factual evidence to support this.

The mountain dulcimer resulted from combining Scots and British musical traditions with several different zither style instruments brought over to the 13 colonies from Europe. The mountain dulcimer seems most directly descended from the scheitholt, a zither instrument brought to the 13 colonies by the Germans who settled in New York’s Mohawk Valley and the western parts of Pennsylvania. It was most likely one of the few instruments available to the people living on what was then the frontier of America. Because the mountain dulcimer was developed in what was then (and still is today) a very isolated part of the country, the 18th century instrument would have been largely unknown to the majority of people in the 13 Colonies. It was not until the late 1800s and early 1900s, as musicologists did more fieldwork in documenting regional folk instruments and music, that the mountain dulcimer became a more mainstream instrument. Today the mountain dulcimer is a favorite instrument of those performing historic and modern folk music.



Scheitholt



Mountain Dulcimer



The Zither Player
Circa 1850s, Austria
Artist: Franz Von Defregger

The Guitar

The guitar is descended from string instruments first played in India and central Asia at least 3,000 years ago. Its most direct ancestors are the vihuela, an early Spanish type of guitar, and the lute, popular in the rest of Europe during the Medieval and Renaissance periods.

The typical 18th century guitar had six strings made out of animal gut, or wire, as in modern guitars. The guitar was played primarily by a picking motion with the fingers, like the classical guitar music of today. There was little to no use of the strumming techniques so common in today's pop and folk music. In a time period where only certain instruments were considered proper for women to play, in England the guitar became the most popular women's instrument, second only to the harpsichord.



"Portrait of Mrs. Robert Gwillym"
1766, England
Artist: Joseph Wright of Derby

The Harpsichord

At the present, little is known about the early development of the harpsichord.

The earliest surviving harpsichords were made in Italy in the 1600s. Its popularity gradually increased into the mid-1700s, to become one of the most important European musical instruments. The harpsichord was also considered one of the few proper instruments for a lady to play and became the most popular ladies' instrument of its day. Smaller sized harpsichords, known as "virginals," were also produced for those that did not have room in their homes for the full sized instrument. Harpsichords were often works of art as well, being ornately carved, painted, and decorated.

In appearance the harpsichord looks much like its better known relation the piano, except for the fact that most harpsichords eventually had two keyboards, set one above the other. The biggest difference between the two instruments is the sound. On the piano the strings are struck by a small wooden "hammer" when the keys are pressed. On the harpsichord when the keys are pressed, the strings are plucked by a small piece of quill from a bird's feather. This produces a very sharp sounding note that does not linger very long. It is also impossible to make a gradual change from soft to loud on the instrument, or to make much of a difference between soft and loud at all.

It was these distinctive qualities that led to the harpsichord being overshadowed and eventually replaced by the piano by the early 1800s. Despite its displacement in popularity by the piano, harpsichords are still being produced for use today by historic music ensembles.



"Action Proves the Man"

1659, England

Artist: Jan Steen

The Jaw Harp

The jaw harp is believed to have come from ancient China, eventually becoming popular in Europe in the 13th century. The frame was made variously of bamboo, wood, bone, and eventually, different types of metal. While it is sometimes referred to as the “*Jews Harp*” it has no connection to Jewish culture or religion. The instrument became so popular in Europe that Austrian composer Johann Albrechtsberger wrote four pieces for it between 1769 and 1771. No doubt some of its popularity was due to the fact that it was small, portable and relatively easy to play.

The instrument became popular in the 13 Colonies as well, not only with the colonists, but also with the various Indian nations they came into contact with. The Indians so enjoyed the jaw harp, that in 1749, white settlers were able to trade 120 jaw harps for Indian land in Logstown, Pennsylvania. As late as 1804, a soldier on the Lewis and Clark expedition recorded that: “The Indians after the goods were divided, was very merry; they play’d on the Jews harps and danced for us.”

Remains of original jaw harps have been uncovered at many colonial and Revolutionary war sites, further attesting to its popularity in early America. As time went on however, its popularity waned and today its use is mostly confined to folk music.



“Boy Playing a Jew’s Harp” 1648, England; Artist: Sir Peter Lely

The Flute

The flute was developed from the military fife adopted by European armies in the 1500s. It was originally called the “German Flute,” most likely because of the fife’s early use by the German Armies. The flute most likely originated in France however, where a talented family of instrument makers and performers, called the Hotteterres, worked for the French court. The earliest versions of what we know as our modern flutes were produced with the Hotteterres’ name on them. The earliest flutes were often produced in “families,” like recorders (which were originally called flutes). This meant a person could purchase a complete set of instruments that covered all musical pitches and ranges from the highest to the lowest notes. The flute’s greater range and flexibility caused it to supplant the recorder in popularity and it eventually became the predominant woodwind instrument of the 18th century.

The flutes of the 1700s were normally made out of wood. Unlike the military fife, flutes were much longer and had a more mellow tone. Early flutes came with several additional “joint” pieces which could be added or removed to help keep it in tune with other instruments. Because the flute was so long, it needed “keys” that were pressed to close the holes which couldn’t be reached by the fingers. As the flute’s size and range increased, more keys were added until all the holes were covered by keys rather than the fingers.



“François Devienne”
Circa 1790, France
Attributed Artist:
Jacques-Louis David



The Limberjack

Today, the limberjack is often considered a child's toy and is relegated to the world of folk music. As it first originated however, it was considered a common and important part of early popular music.

Also known as a jig doll, it is believed to have originated in Italy and spread to England by the 1500s. They are basically a wooden doll or puppet with very loose limbs. They became particularly popular with traveling musicians and street performers who used them to add another musical and “showy” element to what was often a “one man band” presentation. Early limberjacks were often fastened to the performer's leg by a stiff string, and as the performer tapped his foot the limberjack bounced and “danced.” Some inventive musicians hooked up wires to the limberjack which fastened to the moving parts of their musical instruments. As the musician played his instrument, the limberjack moved in time to the music.

It is thought that the style of limberjack known today originated in the early 1800s. The strings and wires were replaced by a stick fastened to the limberjacks back, and it was placed on a thin, springy board that when tapped, caused the doll to “dance.” While the earliest mention of limberjacks in the U.S. dates only back to the 1860s, it is very likely that along with their other native instruments, some early version of the limberjack traveled with European settlers into the 13 Colonies.



“The Dancing Dolls”
1822, Scotland
Artist: John Burnet

Section C 18th Century Music Instruments

The Violin

The violin is descended from some of the smaller bowed string instruments of the Medieval and Renaissance periods. The violin's popularity spread from France to England in the 1600's with the return of Charles II to the throne of England. Charles had been in exile in France and had become heavily influenced by all that was popular in the French court. From England, its popularity spread to the 13 Colonies, where it became a favorite instrument for social gatherings. Small, child sized versions of the violin were even used by dance instructors to easily provide music as their students learned their dance steps.

By the late 18th century, the outward appearance of the violin was almost identical to the modern instrument, save for the use of animal gut for the strings and the absence of a chin rest. The absence of the chin rest came from the fact that until the 1770s, the most common way of playing the violin was to hold it against the chest or in the crook of the arm. As the practice of resting the violin on the upper shoulder and gripping it with the chin became more popular, a chin rest was finally added in the early 1800s.

Untitled from:
"A Treatise on the
Fundamental Principles of
Violin Playing"
1756, Austria/Holy Roman
Empire
Artist: Leopold Mozart



Section D

Quick History: Music in the 18th Century Military

Music in the armies of the 18th century was divided into two categories: first and foremost was the “Field Music,” the fifers and drummers who played the various signals and orders to direct the soldiers in battle and regulate their schedule in camp. Fifers and drummers were the radio men of the 18th century armies, and were considered to be regular soldiers, and carried out many of the same duties as the other soldiers. They were attached directly to their individual companies and were only assembled to play together for large formations like Reveille (the wakeup call), morning and evening formations, etc. While they sometimes played music on the march or for special ceremonies, this was considered a secondary job to their main duty as signalmen. Unlike the “drummer boys” of the American Civil War, many of the drummers and fifers of the 1700s were men in their late teens to their early thirties.

The second category of military music was the “Bands of Music,” which were the forerunners of modern military bands. These bands were quite different from the military bands of today, being made up of pairs of oboes, clarinets, and horns (similar to our modern French Horns) and usually numbering only from 6 to 8 people. By the end of the 18th century bass drums and cymbals were sometimes added to the bands as well. Usually, the bands-men were considered separate from the military and their only duty was to provide music for formal marches, ceremonies, and officers’ social gatherings. They were normally paid with money out of the officers’ private funds as opposed to being paid by the army. Due to this fact, only regiments whose officers were willing to pay for them had military bands.



“A Military Band” Circa 1790, England; Artist: Thomas Rowlandson

The Drum & Fife

The drum is possibly the oldest musical instrument in existence. The modern versions of most of the drums used today are believed to have come from the time of the Crusades. Many knights returning to Europe brought various sorts of drums back with them from the Middle East. By at least the 1500s, drums were being introduced into military formations, first to help keep large bodies of troops in step, and eventually to convey signals and orders to the soldiers. By the time of the American Revolution, the entire daily schedule of the soldier was governed by the drum, and many orders during battle were relayed by the drum as well. Most early military drums were much larger than the typical snare drums of today, and one long continuous length of rope kept the drumheads tensioned, unlike the metal tuning rods on today's drums. The heads were most often made of cow or sheep skin, and animal gut was stretched across the bottom head to give it a sharper sound. On modern snare drums, metal wires have taken the place of animal gut.

The fife is the ancestor of our modern flute, and like the drum, may have come to Europe from the Middle East, but its true origins are as yet unknown. The fife joined the drum in the armies of the 1500s, and initially just played music to accompany the marching beat of the drum. As with the drum however, the fife eventually accompanied the drum with a series of specific tunes that took the soldier through his daily schedule and relayed some orders in battle. The fife was shorter than the flute, and was most often made of wood, with six holes which were covered by the player's fingers, rather than using keys. The sound of the fife was very shrill and piercing, and sounded more like our modern day piccolo.



The Bugle Horn, Trumpet, and Signal Whistle

While the bugle is often thought of as the main musical instrument used in the army, in the 18th century it was an instrument used only by special units. Light infantry companies were groups of soldiers who had to move very quickly over all sorts of hard terrain, and were often used for scouting missions and initial attacks on an enemy. They needed a lightweight instrument which could be played with one hand while on the move. The bugle or “bugle horn” became the preferred signal instrument of the light infantrymen. While some bugle horns looked very much like their modern counterparts, the more popular style was the “hunting horn” used in fox hunting, and looked like a smaller version of our modern French horns.

Cavalrymen, or “Dragoons,” as the horse mounted soldiers of the 18th century armies were more commonly known, faced the same sorts of situations as the light infantry. They made use of various sorts of bugle horns and also trumpets. These trumpets were large, long, had no keys, and quite different than the trumpets of today.

When bugle horns and trumpets were unavailable, the light infantry and dragoons made use of simple signal whistles. Different combinations of short and long blows and pauses signaled different commands (much like Morse code). As with the other instruments, the loud noise would carry over the din of battle. During the American Revolution, the Light Infantry Company of the King’s Royal Regiment of New York issued signal whistles to all commissioned and noncommissioned officers. The ill-equipped American Army of the revolution made extensive use of signal whistles during the war. Even after becoming better equipped, the American Military continued to use signal whistles in various capacities up through World War I.



Close-up of: “The Battle of Germantown”
Date Unknown,
Pennsylvania, United States
Artist: Xavier D. Gratta



Signal whistle made of horn

A Natural Trumpet

Circa 1690s, Switzerland
Johann Wilhelm Hass Collection
New York Metropolitan
Museum of Art



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The Bagpipes

While different countries all over the world have had their own versions of the bagpipes, it was with the Scottish Highlanders that the bagpipes truly found a home. Today it is considered the national instrument of Scotland. In time of war, the bagpipes had the ability to inspire the Scottish soldiers to fight very hard and very well. Due to this, the English classified the bagpipes as a “weapon of war.” After a failed Scottish uprising against King George II in 1745, the Scots were forced to give up the bagpipes along with all their other weapons. When Scottish Highland Regiments were later raised to fight for the British army, the Scots were allowed to bring their bagpipes with them. At first, pipers were used in addition to the regiment’s fifes and drums. They were paid out of the officer’s private funds and there were usually only one or two in a regiment. Little by little however, more pipers made their way into the ranks until they eventually replaced the fifiers and became an official part of each highland regiment. As with the fifes and drums, the pipes eventually played a set of signals that could direct the soldiers throughout the day; as well as playing music for ceremonies. The first garrison of Fort Stanwix in 1758 consisted of companies of soldiers from the 78th Highland Regiment. With 15 pipers in the regiment, chances are good that at least one piper was with them as well.

The highland bagpipe consists of a sheepskin bag that is filled with air through a blowpipe. By keeping the bag continuously filled with air, the player can finger notes on the “chanter,” which is the pipe in the bottom of the bag. In the top of the bag are two or three pipes called “drones” which produce the constant pitch or “drone” that gives the bagpipe its distinctive sound. Other than the addition of the third “drone” pipe in the 1700s, the bagpipes have remained largely unchanged since the 15th century.



“The Grant Piper”
1714, Scotland
Artist: Richard Waitt

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