



National Park Service  
U.S. Department of the Interior

Fort Stanwix  
National Monument

112 E Park Street  
Rome, NY 13440

315 338-7730 phone  
315 334-5051 fax  
[www.nps.gov/fost](http://www.nps.gov/fost)

## "I Know That Tune!"

Folk Music, Traditions, Opinions, & Historical Facts



<b>Essential Question</b>	How does public opinion influence the way historic events are remembered?
<b>Educational Goal</b>	To identify the public role opinion plays in remembering historic events.
<b>New York State Learning Standards: Social Studies</b>	Standard 1 – Intermediate; Key Idea 1, Key Idea 2, & Key Idea 4 Standard 2 – Intermediate; Key Idea 1 & Key Idea 4
<b>New York State Learning Standards: The Arts</b>	Standard 3 – Intermediate 5 – 6; Performance Indicator 3d & 3f Standard 4 – Intermediate 5 – 6; Performance Indicator 4c Standard 4 – Intermediate 7 – 8; Performance Indicator 4a, 4c, & 4d

### **Contents**

**Section 1** Teacher's Lesson Plan & Song Histories

**Section 2** Sample Song Lyrics & Student Activity Questions

**Appendix** Music Arts Supplemental Guide & Source List

EXPERIENCE YOUR AMERICA™

The National Park Service cares for special places saved by the American people so that all may experience our heritage.

## Section 1

### Lesson Plans

<b>Essential Question</b>	How does public opinion influence the way historic events are remembered?
<b>Educational Goal</b>	To identify the role public opinion plays in remembering historic events.
<b>New York State Learning Standards: Social Studies</b>	Standard 1 – Intermediate; Key Idea 1, Key Idea 2, & Key Idea 4 Standard 2 – Intermediate; Key Idea 1 & Key Idea 4
<b>New York State Learning Standards: The Arts</b>	Standard 3 – Intermediate 5 – 6; Performance Indicator 3d & 3f Standard 4 – Intermediate 5 – 6; Performance Indicator 4c Standard 4 – Intermediate 7 – 8; Performance Indicator 4a, 4c, & 4d
<b>Behavioral Objectives</b>	<b>At the end of this lesson, students will be able to:</b> <ol style="list-style-type: none"> <li>1. Analyze &amp; Interpret three songs used during the American Revolution.</li> <li>2. Compare and contrast opinions and memories of the American Revolution.</li> <li>3. Recognize how opinion and historic events influenced popular Revolutionary era song lyrics.</li> </ol>
<b>Prerequisites</b>	Introduction to the American Revolution and/or British Colonial History
<b>Vocabulary</b>	<b><i>Folk Music: noun</i></b> 1. Music, usually of simple character and anonymous authorship, handed down among the common people by oral tradition.  <b><i>Tradition: noun</i></b> 1. The handing down of statements, beliefs, legends, customs, information, etc., from generation to generation, especially by <u>word</u> of mouth or by practice: <i>a story that has come down to us by popular tradition.</i>
<b>Materials</b>	Students: Pen/Pencil & Paper; Copies of song lyrics
<b>Intro./Anticipatory</b> <b>Time: 5 – 10 minutes</b> <i>Common Core Goals:</i> Gr 5 ELA-Literacy.RI.5.6 & RI.5.9 Gr 6 ELA-Literacy.RI.6.6 & RI.6.9 Gr 7 ELA-Literacy.RI.7.6 Gr 8 ELA-Literacy.RI.8.6	<ol style="list-style-type: none"> <li>1. As class begins, teacher plays one of the sample songs for the students.</li> <li>2. Class discusses what they thought the song's message was and how it makes them feel. Students take turns sharing their thoughts.</li> <li>3. Using the students' answers to previous question, teacher discusses the role of tradition in culture and society, including as a way to record events.</li> <li>4. Teacher introduces role of public opinion in recording events. Examples may be useful, i.e. recalling an event to a friend that changes the story. Ask how many people have experienced this and give an example.</li> </ol>
<b>Development</b> <b>Time: 20 – 30 minutes</b> <i>Common Core Goals:</i> ELA-Literacy.RH.6-8.4 ELA-Literacy.RH.6-8.8	<ol style="list-style-type: none"> <li>1. Class is divided into groups of 4 to 5, and groups are given remaining song samples (i.e. the songs not used by teacher for example). One set of sample song lyrics to each group. Groups read through different song lyrics and versions.</li> <li>2. Students answer discussion questions on lyrics sheets (answers will vary).</li> </ol>
<b>Closure</b> <b>Time: 20 minutes</b> <i>Common Core Goals:</i> ELA-Literacy.WHST.6-8.1 ELA-Literacy.WHST.6-8.7	<ol style="list-style-type: none"> <li>1. Student groups present answers to rest of class.</li> <li>2. After each presentation, whole class is invited to present alternate answers.</li> <li>3. Class answers questions: "Do you think the lyrics were effective in influencing their intended audience?" &amp; "Why or why not?" <i>This question can be posed as an informal vote to illustrate how the song lyrics influenced personal opinions in the class vs. past audiences.</i></li> </ol>
<b>Continued Learning Activity</b> <i>Common Core Goals:</i> Gr 5 ELA-Literacy.SL.5.6 Gr 6 ELA-Literacy.SL.6.6 Gr 7 ELA-Literacy.SL.7.6 Gr 8 ELA-Literacy.SL.8.6	As a follow-up project, or homework assignment, have students re-write the lyrics to one of the sample songs, or the lyrics to a current popular song, to reflect their opinions on a current local/national affair, political debate, or issue that they feel strongly about. <b>OR</b> Students will research examples of modern opinion (e.g. the 60s protest era) in music and compare them to a song from the sample activity.  Have students present their songs or research in groups during next class period.

## Section 1

### Sample Song A

#### "God Save the King" Song History:

Even though this song is the national anthem of Great Britain its exact origins are unknown. The most popular belief is that it came from a song or dance melody of the 15 or 1600s. The earliest printed version of the tune is from a 1744 music thesaurus. It became very popular the following year in England and Scotland and was reprinted in the popular "*Gentleman's Magazine*." Over the years, new lyrics have been added or taken away depending on historic events, the king/queen on the throne at the time, etc. While it has been a popular tune from 1745 on, when it actually came to be considered as the de facto national anthem of England is also unknown.

In the United States the tune is still very popular as well, but it is known as "My Country, 'Tis of Thee."

#### "God Save the 13 States" Song History:

There are over ten verses to this song recorded from the start of the American Revolution to the end. Verses were added and taken away as the war continued. The author(s) of these lyrics remains anonymous. Then, the lyrics to this song were sung to the tune of "God Save the King."

#### "God Save Great Washington" Song History:

Various versions of this song had been sung throughout the American Revolution. As George Washington's inaugural celebrations took place in 1790, Congressman Elias Boudinot recorded many different people singing it for the new president as his party toured New York City.

## **Section 1**

### **Sample Song B**

#### **"Brighton Camp" Song History:**

This song, also known as "The Girl I Left behind Me," was a popular tune in England during the 1740s. A period of colonial war against the French sent soldiers far and wide to fend off their attacks, and left them lonely for the ones they loved. It remained popular through the French and Indian War as well as the American Revolution. In America, it was played on fife and drum while the soldiers marched across the country to defeat the British.

#### **"The Fate of John Burgoyne" Song History:**

As the American Revolution continued, New York State became the center of a British campaign to divide the colonies along its waterways. A force of nearly 10,000 was led by British General John Burgoyne down through the Champlain Valley to the Hudson River. Burgoyne's forces captured Fort Ticonderoga and continued their march, hoping to make it to Albany to engage with the Continentals there. When news of the capture made its way back to England, King George stated his opinion that the war was soon-to-be over. Burgoyne's army marched towards Saratoga Springs and engaged in combat with American Gen. Horatio Gates' forces. The British commander, finding himself outnumbered, surrounded, and unable to retreat, surrendered on October 17, 1777. This surrender at Saratoga became a turning point of the American Revolutionary War. It was immortalized in newspapers and journals, and recorded in a song known as "The Fate of John Burgoyne."

#### **Extra! Civil War History:**

As the United States entered into the American Civil War in the 1860s, both sides drew upon the popularity of this song, and verses were written to reflect sentiments on both sides. As a familiar and popular tune, it was easy to teach people the new lyrics and pass on propaganda associated with the war.

## Section 1

### Sample Song C

#### "The Liberty Song" 1768 Song History:

This tune can be considered the first "American" patriotic song published in the 13 Colonies. It was composed in 1768, by Pennsylvanian John Dickinson, who later served in the Continental Congress. It was written in direct protest to the taxes that England was trying to force on her American colonies. Understanding the ability music had to stir emotions and convey ideas, Dickinson wrote to a friend: *"I inclose you a song for American freedom...songs are frequently very powerful on certain occasions."* However, the song does not call for American independence, but for England to recognize the fact the colonists expected to have the same rights given to people living in England. The song was sung to a well-known British naval song "Hearts of Oak" and its popularity swept through the colonies. It also started a "song war," as colonists loyal to England wrote a parody of the "Liberty Song" ridiculing the patriotic colonists. This song was simply called "The Parody." These "song wars" were a popular 18<sup>th</sup> century form of political propaganda, and were similar in nature to the smear campaigns carried out by rival political candidates today in their television ads and public debates.

Despite the continuing popularity of many American Revolutionary War era songs in folk music today, (like "Yankee Doodle") "The Liberty Song" is largely unknown to most of the American public. The original tune "Hearts of Oak" is now the official march of England's Royal Navy.

## Section 1

### Sample Song D

#### "Yankee Doodle" Song History:

Because "Yankee Doodle" is such a popular folk song in the United States, one might think that we would know exactly where it came from. However, so many versions of it have been written from the 1750s to modern times that it is impossible to say for certain where the original song came from. What follows is one of the most popular stories about where the song originated.

During the French and Indian War, men from the 13 Colonies were helping England to fight the French. Many times these Colonial American troops were not very well trained and didn't always have nice uniforms and equipment. Because of this, the well trained and uniformed British soldiers often made fun of the colonial troops; particularly the ones from New England, who many referred to as "Yankees." It's said that a British surgeon Dr. Richard Schuckburg watched some of the New England troops marching through Albany to join the British troops there. Dr. Schuckburg was so amused by the appearance and lack of discipline which these soldiers showed that he wrote a song to make fun of the New England soldiers. He took a popular Dutch tune (Albany was originally settled by the Dutch), and put his words to this tune, and thus "Yankee Doodle" was born. "Yankee" referred to the New England troops (and eventually all Colonial American soldiers); while "Doodle" was another name for a silly person.

The verses included here are the earliest published version of the old British "Yankee Doodle," which was published in England shortly after the Battles of Lexington and Concord in 1775, and renamed "The Lexington March." It refers to some of the fighting during the French and Indian War, the supposed cowardice and foolishness of the Colonial American troops fighting the French, and some of the New England customs that the British found comical. One hundred-ninety (190) different versions of song are said to exist!

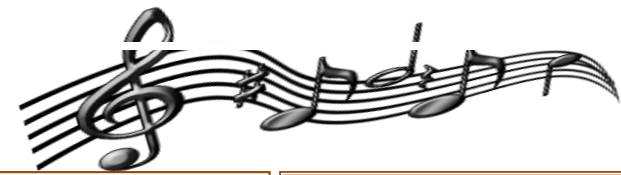
#### "The Yankees Return to Camp" Song History:

As the Revolutionary War got under way, the Americans eventually stole the song away from the British and made it their own. In an ironic twist of fate, this British song meant to ridicule the Americans was played by the Continental Army as the British Army surrendered to the Americans at Yorktown in 1781.

The early American version of Yankee Doodle included verses about an American farmer and his son visiting the Continental Army surrounding the British in Boston after the battles of Lexington and Concord in 1775.

## "I Know That Tune!"

Song Lyrics Sample Sung to the Tune "My Country, 'Tis of Thee"



### "God Save the King"

Lyrics written in 1745

1.  
*God save great George our King,  
Long live our noble King,  
God Save the King!  
Send him victorious,  
Happy and glorious,  
Long to reign over 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 hearts are fix't,  
O save us all.*
3.  
*O grant him long to see  
Friendship and unity,  
Always increase:  
May he his septre sway,  
All loyal souls obey,  
Join heart and voice, huzzah!\*\*  
God save the King!*

#### Vocabulary:

**\*Knavish:** adjective

Like or befitting a knave;  
untrustworthy; dishonest.

**\*\*Huzzah:** interjection

Used as an exclamation of joy,  
appreciation, etc. (hurrah!)

### "God Save the King"

Modern Lyrics

1.  
*God save our gracious King/Queen!  
Long live our noble King/Queen  
God save the King/Queen!  
Send him/her victorious,  
Happy and glorious,  
Long to reign over us,  
God save King/Queen!*
2.  
*O Lord our God arise,  
Scatter him/her enemies,  
And make them fall,  
Confound their politics,  
Frustrate their knavish tricks,  
On Thee our hopes we fix:  
God save us all.*
3.  
*Thy choicest gifts in store,  
On him/her be pleased to pour;  
Long may he/she reign:  
May he/she defend our laws,  
And ever give us cause  
With heart and voice to sing/To  
sing with heart and voice  
God save the King/Queen!*

### "God Save the 13 States"

Lyrics circa 1780

1.  
*God save the Thirteen States!  
Long rule the United States!  
God save our States!  
Make us victorious,  
Happy and glorious;  
No tyrants over us;  
God save our States!*
2.  
*To our famed Washington,  
Brave Stark at Bennington,  
Glory is due.  
Peace to Montgomery's shade,\*  
Who as he fought and bled,  
Drew honors round his head,  
Num'rous as true.*
3.  
*As of one family,  
All of one mind must be,  
We'll ever sing;  
We fought for Liberty;  
Be Independency,  
Not hereditary,  
We want NO KING.*

#### Vocabulary:

**\*Shade:** noun

1. A disembodied spirit; a ghost.
2. Shades: A present reminder of a person or situation in the past: *shades of my high-school days.*

### "God Save Great Washington"

Lyrics circa 1789

1.  
*God save great Washington,  
His worth from ev'ry tongue,  
Demands applause:  
Ye tuneful pow'rs combine,  
And each true Whig\* now join  
Whose heart did ne'er resign  
The glorious cause.*
2.  
*God save great Washington,  
Virginia's war-like son,  
And make him brave  
Defend him from all the blows of  
Howe and all his foes  
Guard him where'er he goes,  
Washington save.*
3.  
*Free states attend the song,  
Now independent from  
the British throne  
To earth's remotest bound,  
echoing skies resound,  
The sweet melodious sound.  
Liberty's our own!*

#### Vocabulary:

**\*Whig:** noun

A member of the patriotic party during the Revolutionary period; supporter of the revolution.

## "I Know That Tune!"

Song Lyrics Sample Sung to the Tune "The Girl I Left Behind Me"



### "Brighton Camp"

Lyrics circa 1760

1.  
*I'm lonesome since I crossed the  
hill and o'er the moor and valley  
Such grievous thoughts my heart  
do fill since parting with my Sally  
I seek no more the fine or gay for  
each doth but remind me  
How swift the hours did pass away  
with the girl I left behind me*
2.  
*Oh, ne'er shall I forget the night  
the stars were bright above me  
And gently lent their silv'ry light  
when first she vowed to love me  
But now I'm bound to Brighton  
camp  
kind Heaven thence pray guide me  
And send me safely back again to  
the girl I left behind me*

### "The Fate of John Burgoyne"

Lyrics circa 1778

1.  
*When Jack, the king's commander bold,  
was going to his duty,  
He smiled and bowed through all the  
crowd at every blooming beauty.  
The Lower House\* sat mute as mouse to  
hear his grand oration,\*\*  
And all the peers with loudest cheers  
proclaimed him to the nation.*
2.  
*Then off he went to Canada, next to  
Ticonderoga,  
And quitting those, away he goes,  
straightway to Saratoga.  
But the sons of freedom gathered round,  
his hostile bands confounded,  
And when they'd fain have turned their  
backs they found themselves surrounded.*
3.  
*In vain they fought, in vain they fled,  
their chief humane and tender,  
To save the rest soon thought it best, his  
forces to surrender.  
Thus may America's brave sons with  
honor be rewarded,  
And be the fate of all our foes the same as  
here recorded.*

### Bonus History

Lyrics from the American  
Civil War circa 1863

#### Union

*Tis many days I left my home  
To join our glorious army,  
I thought but of my country's call,  
And not of what would harm me,  
I vowed to join both heart and hand  
Where duty calls you'll find me,  
I left my home, and shed a tear  
For the girl I left behind me.*

#### Confederate

*Old Abe lies sick, Old Abe lies sick  
Old Abe lies sick in bed,  
He's a lying dog, a crying dog,  
And I wish that he was dead,  
Jeff Davis is a gentleman  
Abe Lincoln is a fool,  
Jeff Davis rides a big white horse  
And Lincoln rides a mule*

#### Vocabulary:

##### \*Lower House: noun

One of two branches of a legislature, generally more representative and with more members than the upper branch. Examples: British Parliament House of Commons; the U.S. House of Representatives

##### \*\*Oration: noun

1. A formal public speech, especially one delivered on a special occasion, as on an anniversary, at a funeral, or at academic exercises.
2. A public speech characterized by a studied or elevated style, diction, or delivery.

## "I Know That Tune!"

Song Lyrics Sample Sung to the Tune "Hearts of Oak"



### "The Liberty Song"

Lyrics written in 1768

#### Chorus

*In freedom we're born and in freedom we'll live,  
Our purses are ready, steady friends steady.  
Not as slaves, but as free men our money we'll give.*

1.

*Come join hand in hand brave  
Americans all,  
And rouse\* your bold hearts at fair  
liberty's call;*

*No tyrannous acts shall suppress  
your just claim,  
Or stain with dishonor America's  
name.*

2.

*All ages shall speak with amaze and  
applause,  
Of the courage we'll show in  
support of our laws;  
To die we can bear—but to serve we  
disdain,  
For shame is to freedom more  
dreadful than pain.*

3.

*This bumper I crown for our  
sovereign's health,  
And this for Britannia's glory and  
wealth;  
That wealth and that glory  
immortal may be,  
If she is but just—and if we are but  
free.*

#### Vocabulary:

##### \*Rouse: verb

1. To bring out of a state of sleep, unconsciousness, inactivity, fancied security, apathy, depression, etc.: *He was roused to action by courageous words.*

2. To stir or incite to strong indignation or anger.

### "The Parody"

Lyrics circa 1776

#### Chorus

*Come shake your dull noddles, ye Pumpkins  
and bawl,  
And own that you're mad at fair Liberty's  
call.*

*No scandalous conduct can add to your  
shame.*

*Condemn'd to dishonor, inherit the fame*

1.

*In Folly you're born, and in folly you'll live,  
To madness still ready,  
And stupidly steady,  
Not as men but as monkeys, the tokens\*  
you give.*

#### Vocabulary:

##### \*Token: noun

1. Something serving to represent or indicate some fact, event, feeling, etc.; sign: *Black is a token of mourning.*

2. Something used to indicate authenticity, authority, etc.; emblem; badge: *Judicial robes are a token of office.*

3. Also called token coin, a stamped piece of metal, issued as a limited medium of exchange, as for busfares, at a nominal value much greater than its commodity value.

## "I Know That Tune!"

### Song Lyrics Sample Sung to the Tune "Yankee Doodle"



#### "Yankee Doodle"

Lyrics circa 1760

1.

*Brother Ephraim sold his cow and  
bought him a commission,\* and then he  
went to Canada to fight for the Nation;  
But when Ephraim he came home he  
prov'd an arrant coward, He wou'd'nt  
fight the Frenchmen there for fear of  
being devour'd.*

2.

*Sheep's Head and vinegar, Butter Milk  
and Tansy, Boston is a Yankee town, Sing  
Hey Doodle Dandy;  
First we'll take a Pinch of Snuff and then  
a drink of Water, and then we'll say How  
do you do and that's a Yanky's Supper.*

3.

*Aminadab is just come Home his Eyes all  
greas'd with Bacon, and all the news that  
he cou'd tell is Cape Breton is taken.  
Stand up Jonathan figure in by Neighbor,  
Nathan stand a little off and make the  
Room some wider.*

#### Vocabulary:

\*Commission: noun

1. A certificate conferring military rank  
and authority; *also*: the rank and  
authority so conferred

2. Authorization or command to act in a  
prescribed manner or to perform  
prescribed acts : CHARGE

#### "The Yankees Return to Camp"

Lyrics circa 1775

#### Chorus

*Yankee doodle, keep it up  
Yankee doodle dandy  
Mind the music and the step  
And with the girls be handy.*

1.

*Father and I went down to  
camp Along with Captain  
Gooding  
And there we saw the men  
& boys  
As thick as hasty pudding.*

2.

*And there we see a  
thousand men  
As rich as Squire David,  
And what they wasted every  
day  
I wish it had been saved.*

3.

*And then we saw a  
swamping gun  
Large as a log of maple  
Upon a deuced little cart  
A load for father's cattle.*

#### Vocabulary:

\*Tarnal: adjective

1. damned
2. stubborn

4.

*And every time they shoot it  
off  
It takes a horn of powder  
It makes a noise like father's  
gun  
Only a nation louder.*

5.

*And there was Captain  
Washington  
and gentlefolk around him  
They say he'd grown so  
tarnal\* proud,  
He will not ride without him*

#### "Yankee Doodle"

Modern Lyrics

1.

*Yankee Doodle went to town  
A-riding on a pony  
He stuck a feather in his hat  
And called it macaroni\**

#### Chorus

*Yankee Doodle, keep it up  
Yankee Doodle dandy  
Mind the music and the step  
and with the girls be handy!*

#### Vocabulary:

\*Macaroni: noun

An English dandy of the 18th  
century who affected Continental  
mannerisms, clothes, etc.

# "I Know That Tune!"

## Student Activity Discussion Questions



1. What events or occurrences were these lyrics written to commemorate?

---

---

2. Comparing lyrics, who (i.e. a woman or man, loyalist or patriot, soldier or civilian) do you think wrote these songs and why? What was their opinion of the events? What tells you this?

---

---

3. What message do you think the lyricists were trying to send when they wrote these words and who do you think their intended audience was? What tells you this?

---

---

4. What do you think the lyricists wanted their audience feel when they heard these words?

---

---

5. What do you feel when you hear or sing the song? Are your feelings different now that you know the meaning? If so, how?

---

---

6. All versions of the song lyrics you have read were sung to the same tune.

Why do you think the different lyricists chose the same tune to convey their message?

---

---

7. Which versions of these songs do we sing today? Why do you think only certain versions or lyrics of these songs are remembered today?

---

---



# "I Know That Tune!"

## Teacher's Reference Sheet for Discussion Questions

**1. What events or occurrences were these lyrics written to commemorate? *Answers may include:***

**Song A:** *The coronation of a king, the creation of the United States, or George Washington becoming president, etc.*

**Song B:** *People leaving home to fight in a war, the defeat of John Burgoyne/Battle of Saratoga, soldiers fighting in the Civil War, etc.*

**Song C:** *The tax acts imposed on the 13 Colonies, the various "tea parties" the colonists held, or the resolutions signed to those opposed to the tax acts, etc.*

**Song D:** *The French and Indian War or the colonists' participation in that war, the outbreak of the American Revolution, the Siege of Boston, etc.*

**2. Comparing lyrics, who (i.e. a woman or man, loyalist or patriot, soldier or civilian) do you think wrote these songs and why? What was their opinion of the events? What tells you this? *Answers may include:***

**Song A:** *A loyalist or a Tory who enjoyed rule by a king, a patriot fighting in the revolution, a person watching the inauguration of George Washington, etc.*

**Song B:** *A soldier leaving to fight in a war who missed his girlfriend, a person who heard news of John Burgoyne's defeat and wanted to spread the word, soldiers who disagreed with the opposing side and wanted to make them look bad, etc.*

**Song C:** *A person who did not like the tax acts to make their opinion known, a loyalist or Tory who felt the rebellion and those participating were silly, etc.*

**Song D:** *A British soldier who thought the American troops did not fight well, etc.*

**3. What message do you think the lyricists were trying to send when they wrote these words and who do you think their intended audience was? What tells you this? *Answers may include:***

**Song A:** *We remain loyal to the king of England and are opposed to the American Rebellion because the lyrics discuss the king's long reign, I support and remember all those who fought for independence or George Washington as our leader because the lyrics mention independence, etc.*

**Song B:** *They will continue to fight but wish to return home soon because the lyrics discuss returning safely, they wish for the defeat of the British military because the lyrics discuss the hope for all the American commanders to force British surrenders, they will fight against their enemy for the good of their nation because the lyrics discuss answering the "country's call," etc.*

**Song C:** *Support the American cause of independence by giving your money to the cause because of the chorus, the American supporters are silly and traitors who are wasting their time because of the word "dishonor," etc.*

**Song D:** *It would be easy to defeat the Americans because their armies are disorganized, etc.*

**4. What do you think the lyricists wanted their audience feel when they heard these words?**  
*Answers will vary.*

**5. What do you feel when you hear or sing the song? Are your feelings different now that you know the meaning? If so, how?**  
*Answers will vary.*

**6. All versions of the song lyrics you have read were sung to the same tune.**

**Why do you think the different lyricists chose the same tune to convey their message?**

***Answers may include:*** *Because it was easy to teach/learn if many people knew the original, because changing the words would be an insult to the people who originally wrote and/or sang it, because it was already popular and they hoped the new version of the song would be popular as well, etc.*

**7. Which versions of these songs do we sing today? Why do you think only certain versions or lyrics of these songs are remembered today?**  
*Answers will vary.*



National Park Service  
U.S. Department of the Interior

Fort Stanwix  
National Monument

112 E Park Street  
Rome, NY 13440

315 338-7730 phone  
315 334-5051 fax  
[www.nps.gov/fost](http://www.nps.gov/fost)

## 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!

### **Contents**

**Section A** "I Know That Tune!" Song Links & Sheet Music Samples

**Section B** Quick History: 18th Century Music

**Section C** 18th Century Music Instruments

**Section D** Quick History: Music in the 18th Century Military

### **PLEASE NOTE:**

The materials provided in this packet are subject to Fair Use Statutes and are only intended for educational purposes.

EXPERIENCE YOUR AMERICA™

The National Park Service cares for special places saved by the American people so that all may experience our heritage.

## 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 features a mix of eighth and quarter notes, with some rests. The piano accompaniment includes chords and single notes. The piece concludes with a double bar line at the end of the third system.

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**

A three-staff musical score for the song "The Girl I Left Behind Me". The music is written in treble and bass clefs with a key signature of one flat (Bb) and a 2/4 time signature. The tempo is marked "Allegretto" and the dynamics "mf". The lyrics are written below the staves. The first staff contains measures 1 through 5. The second staff contains measures 6 through 10. The third staff contains measures 11 through 15, ending with a double bar line.

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-tly 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.

**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](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 4/4 time and begins with a treble clef. The Piano part is also in 4/4 time and begins with a grand staff (treble and bass clefs). The second system continues the music, starting with a measure number '5' above the Violin staff. The music concludes with a double bar line at the end of the fourth measure in the second system.

## 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 two staves are labeled "primo" and "bass". The score includes various musical notations such as notes, rests, and accidentals. Lyrics are interspersed throughout the piece, including "6,qu", "u d", "X", "6", "'Symphony'", "Chorus", "cr", "Y", "#", and "Z". The score is divided into sections, with "Symphony" and "Chorus" clearly marked. The notation is complex, reflecting the experimental nature of the piece.

The National Park Service cares for special places saved by the American people so that all may experience our heritage.

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 notes, with hyphens indicating syllables that span across multiple notes. The song consists of five lines of music.

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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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



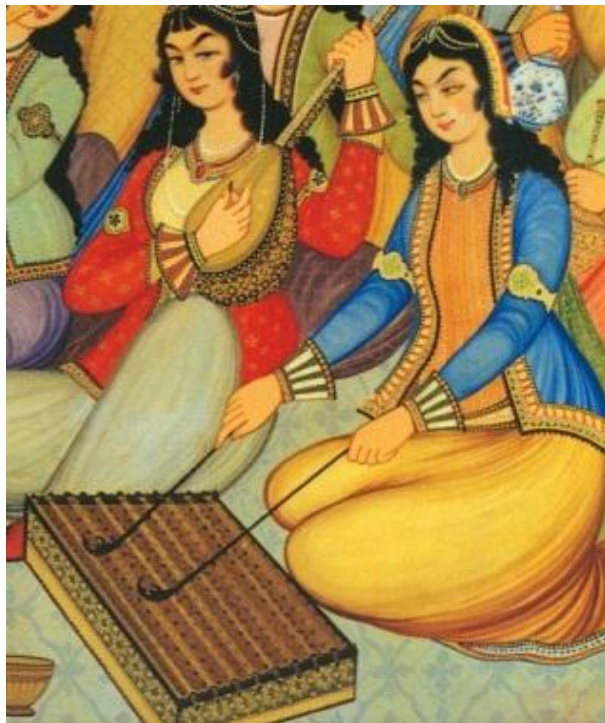
*"The Dance Lesson"*  
Circa 1750, Italy  
Artist: Pietro Longhi

## 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 18<sup>th</sup> 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

---

**EXPERIENCE YOUR AMERICA™**

The National Park Service cares for special places saved by the American people so that all may experience our heritage.

## 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 18<sup>th</sup> 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 Gwilym"*  
1766, England  
Artist: Joseph Wright of Derby

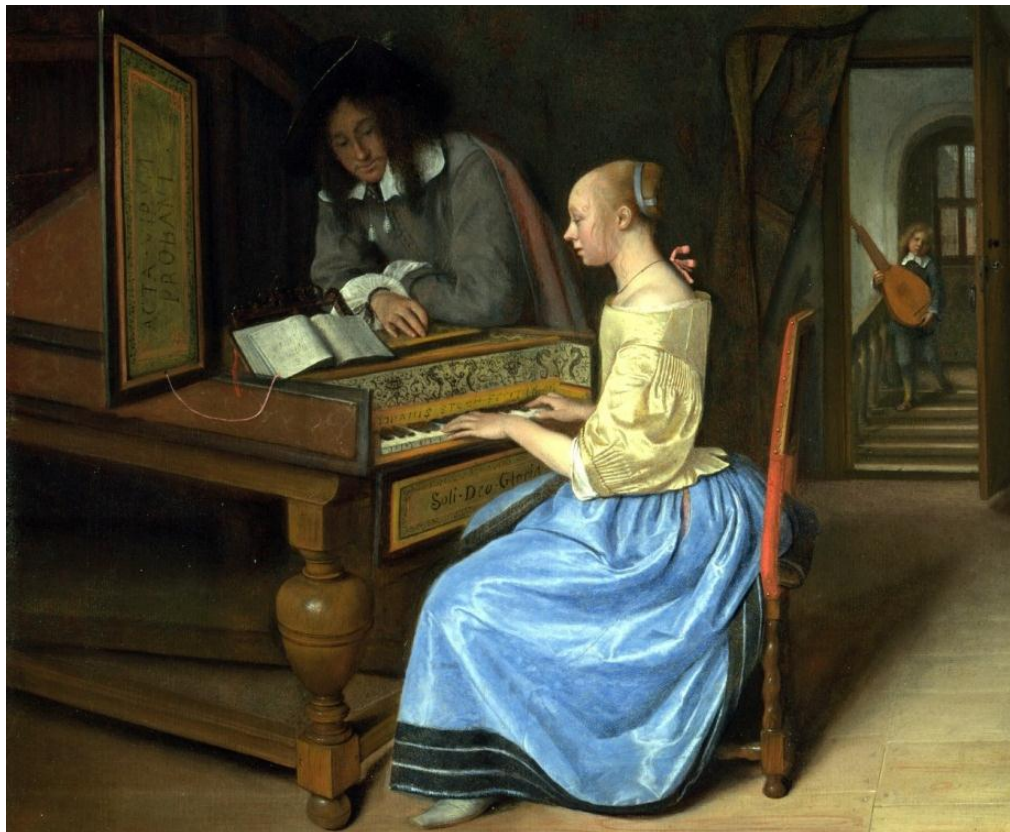
## The Harpsichord

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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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 18<sup>th</sup> 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



---

**EXPERIENCE YOUR AMERICA™**

The National Park Service cares for special places saved by the American people so that all may experience our heritage.

## 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 78<sup>th</sup> 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 15<sup>th</sup> century.



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

## Lesson Plan & Guide Sources:

- New York State Education Department. "Curriculum and Instruction: Social Studies." June 2013. <http://www.p12.nysed.gov/ciai/socst/home.html>
- Common Core: State Standards Initiative. "English Language Arts Standards." June 2013. <http://www.corestandards.org/ELA-Literacy>
- Jeremy Montagu, *The World of Baroque & Classical Musical Instruments*. Woodstock, NY: The Overlook Press, 1979.
- John Anthony Scott and John Wardlow Scott, *A Ballad of America: A History of the United States through Folk Song, Third Edition Totally Revised*.  
<http://www.folksongintheclassroom.org/Pdfs/FateOfJohnBurgoyne.pdf>  
<http://www.folksongintheclassroom.org/Pdfs/YankeeDoodle.pdf>
- 8Notes, Free Sheet Music, Riffs, Lessons and Tools for musicians who play. April 2013. <http://www.8notes.com/>
- The 78<sup>th</sup> Fraser Highlanders. "Period Music." August 2013. <http://www.78thfrasers.org/modern-squad/period-music>
- Raoul F. Camus, *Military Music of the American Revolution*. Chapel Hill: University of North Carolina Press, 1976.
- Dickinson College Archives & Special Collections. "The Liberty Song (1768)." May 2013. <http://archives.dickinson.edu/sundries/liberty-song-1768>
- East Anglian Traditional Music Trust. "Jig Dolls." August 2013. <http://www.eatmt.org.uk/jigdolls.htm>
- Ehow.com. "History of the Mountain Dulcimer." August 2013. [http://www.ehow.com/about\\_4914334\\_history-mountain-dulcimer.html](http://www.ehow.com/about_4914334_history-mountain-dulcimer.html)
- Flute History. August 2013. <http://www.flutehistory.com>
- Google Cultural Institute. "Google Art Project." May 2013. <http://www.google.com/culturalinstitute/project/art-project>
- Grassroots Hammered Dulcimers. "About Hammered Dulcimers." August 2013. [http://www.grassrootsdulcimers.com/about\\_dulcimers/](http://www.grassrootsdulcimers.com/about_dulcimers/)
- Vera Brodsky Lawrence, *Music for Patriots, Politicians, and Presidents: Harmonies and Discords of the First Hundred Years*. New York, NY: Macmillan Publishing Co., Inc., 1975.
- Richard Leppert, *Music and image: Domesticity, ideology and socio-cultural formation in eighteenth-century England*. Cambridge: University of Cambridge Press, 1988.
- Lucy M. Long. "A History of the Mountain Dulcimer." August 2013. <http://www.earmeadow.com/smi/histof.htm>
- The Metropolitan Museum of Art. "Military Music in American and European Traditions." August 2013. [http://www.metmuseum.org/toah/hd/ammu/hd\\_ammu.htm#slideshow16](http://www.metmuseum.org/toah/hd/ammu/hd_ammu.htm#slideshow16)
- The Official Website of the British Monarchy. "Symbols of the Monarchy: National Anthem." June 2013. <http://www.royal.gov.uk/MonarchUK/Symbols/NationalAnthem.aspx>
- The Smithsonian Enyclopedia. "Hammer Dulcimer: History and Playing." August 2013. [http://www.si.edu/Encyclopedia\\_Si/nmah/hdhist.htm](http://www.si.edu/Encyclopedia_Si/nmah/hdhist.htm)

### **PLEASE NOTE:**

The materials provided  
in this packet are  
covered by Fair Use  
Statutes and are only to  
be used for  
educational purposes.