

# Pickaway Brass Presentation on Civil War Bands

(February 19, 2009)

## **LESSON PLAN**

### **ORGANIZATIONAL NOTES**

#### **1. PURPOSE**

The purpose of the Pickaway Brass presentation on Civil War Bands is to:

- a. Review how musicians and bands came to be involved in the Civil War.
- b. Review the role and impact of Civil War Bands
- c. Review the brass band instruments unique to that time.

*(NOTE: Many illustrations of Civil War era instruments will be included on the Power Point presentation, and several related, but modern-day, instruments will be brought with The Pickaway Brass as visual aids)*

- d. Review the type of band arrangements available to a Civil War Band.

The Pickaway Brass will do this by performing several selections of Civil War band music. The audience will be asked to participate on many of the songs.

- e. All of this will be done in an atmosphere that is not judgmental in terms of the “rightness” or “wrongness” of the war, or of the political and personal issues of either side that were central to the war.

#### **2. TARGET AUDIENCE:**

a. **Age:**

It is recommended that the audience to be old enough to have at least some familiarity with the Civil War.

Therefore, the audience should be no younger than 4<sup>th</sup> or 5<sup>th</sup> grade in school, but can extend to any age of ‘senior’ citizens.

b. **Background:**

Anyone with some general interest in history, music, or band instruments.

#### **3. TARGET AUDIENCE SIZE:**

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#	TOPIC	INSTRUCTOR NOTES
		<p>This presentation can be given to any size audience, from small classroom to large auditorium or conference room.</p>
<b>4.</b>	<b><u>TARGET SIZE OF PRESENTATION ROOM :</u></b>	
	<p>Given that there will be six (6) musicians performing with The Pickaway Brass, plus vocalist, plus the audience, the room needs to be of adequate size so that the loudness of the music will not be uncomfortable to the audience.</p> <p>Even trying to play softly, 5 brass instruments plus percussion can only tone down so much.</p> <p>Accordingly, it is understood that the exact location of the presentation should be left to the decision of the Contact Person at the Presentation Site, due to available resources, schedules of other events, etc. . However, it is recommended that this presentation <b>not</b> be attempted in a normal size classroom, regardless of the audience size.</p>	
<b>5.</b>	<b><u>EQUIPMENT/PERSONNEL NEEDED:</u></b>	
	<ol style="list-style-type: none"><li>1. The members Pickaway Brass with their instruments.  As possible, in addition to his Bb Trumpet, Jeff will bring:<ul style="list-style-type: none"><li>• Bugle</li><li>• Eb Trumpet</li><li>• Bb Pocket Trumpet</li><li>• Lacquer Flugelhorn</li><li>• Wooden horn stand to place them on so they can be seen by audience</li></ul> These will be used as visual aids to the audience in reviewing the evolution of brass instruments, and the unique brass instruments used by bands during the Civil War.</li><li>2. Adequate space for the six (6) members of The Pickaway Brass to set up in a performance formation in front of the audience.</li><li>3. <b><u>To be provided by the Presentation Site:</u></b></li></ol>	

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	<ul style="list-style-type: none"><li>• A computer with CD drive and projector (preferred) <b>Or</b></li><li>• Overhead Projector</li></ul> <p>4. <b><u>To be provided by the Pickaway Brass:</u></b></p> <ul style="list-style-type: none"><li>• Power Point presentation on CD <b>Or</b></li><li>• Overhead projection sheets</li></ul> <p>5. <b><u>To be provided by the Presentation Site:</u></b></p> <p>Projection screen (or blank wall) of adequate size for projection based on audience size, distance from the screen, and viewing area oriented in a comfortable direction for the audience.</p> <p>6. <b><u>To be provided by the Presentation Site:</u></b></p> <p>PA system adequate for size of presentation room and audience. This is especially needed for the vocalist to be heard over The Brass during specific program selections.</p> <p>7. <b><u>To be provided by the Presentation Site:</u></b></p> <p>5 <u>armless</u> chairs for the Pickaway Brass. <i>(NOTE: The percussionist brings his own chair)</i></p> <p><i>(NOTE: The reason behind this request is that it is difficult for anyone playing a tuba, trombone, or french horn, to negotiate their instrument <u>around</u> the arms of a chair, especially without damaging the instrument.)</i></p> <p>The armless chairs can be as basic as metal, folding chairs.</p> <p>8. <b><u>Can be provided by either the Pickaway Brass or Presentation Site:</u></b> <i>(To be confirmed with Contact Person at Presentation Site)</i></p> <p>6 Music Stands</p> <p>9. <b><u>To be provided by the Presentation Site:</u></b></p>	

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Either a small table, or small podium on which can be placed the notebooks containing the <b>LESSON PLAN</b> and <b>PRESENTATION NOTES</b>.</p> <p><b>10. <u>Optional Item:</u></b></p> <p>Handouts for the audience with song lyrics</p> <p><b>Original handout to be provided by the Pickaway Brass, but adequate copying for audience size to be done by Presentation Site.</b></p> <p><i>(NOTE: A preferred alternative to using handouts is to put the song lyrics on the Power Point presentation or on Overhead Sheets If neither of these items are available, however, aside from any other changes in the presentation style needed to allow for the absence of graphics, the lyrics can be copied on handouts for the songs on which the audience will invited to participate.)</i></p> <p><b>11. <u>Optional Item:</u></b></p> <p><b>To be provided by the Pickaway Brass:</b> <b><u>Vocalist</u></b>-to assist in any audience sing-a-long with The Pickaway Brass</p> <p><b>12. <u>Optional Items to be provided by the Pickaway Brass:</u></b></p> <p>If Pickaway Brass Utilizes a Vocalist:</p> <ul style="list-style-type: none"><li>● Chair</li><li>● Table (for Ashokan Farewell)</li><li>● Imitation Quill Pen (for Ashokan Farwell)</li><li>● Vocalist Song Book</li></ul> <p><b>13. <u>Songs Performed by The Pickaway Brass (in order):</u></b></p> <p><b>a. Drummer boy of Shiloh (No Vocal)</b> <i>(If presentation is done at a school, this selection will performed as the students file into the presentation room and are seated)</i></p> <p><b>b. Tiger Quickstep (No Vocal)</b></p>	

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	<p><i>(If additional music is needed, and if presentation is done at a school, this selection will performed as the students file into the presentation room and are seated)</i></p> <ul style="list-style-type: none"><li>c. <b>American Medley (Vocal)</b></li><li>d. <b>It's All About Dixie (Vocal on last version, only)</b></li><li>e. <b>Hoist Up the Flag (Vocal)</b></li><li>f. <b>Drummer Boy of Shiloh (Vocal)</b></li><li>g. <b>Ashokan Farewell-With Reading of letter</b></li><li>h. <b>Home Sweet Home (Vocal)</b></li><li>i. <b>Marching Through Georgia (Vocal)</b></li><li>j. <b>Cheer, Boys, Cheer (Vocal)</b></li><li>k. <b>Listen to the Mockingbird-With Instrument Introductions</b> Definitely the next-to-last song in program.</li></ul> <p>This arrangement to be used will show how individual instruments are used in Civil War band arrangements</p> <ul style="list-style-type: none"><li>l. <b>Old Dog Tray</b> <i>The last song in the program. This will be a fun, audience participation song.</i></li></ul>	
<b>12.</b>	<b><u>Set-Up Time Needed by Pickaway Brass at Presentation Site:</u></b>	
	<p>The Pickaway Brass will need access to the Presentation Room at the Presentation Site <u>at least 45 minutes</u> prior to the start of the presentation, <u>but up to an hour is preferred.</u></p> <p>Based on the scheduling needs of the Presentation Site, certainly other events can occur in other areas of the room, but the Brass will need this time in order to:</p>	

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	<ul style="list-style-type: none"><li>a. Unload instruments and equipment from their vehicles</li><li>b. Set up their concert formation</li><li>c. Assemble instruments, stands and music</li><li>d. Warm-up and tune up.</li><li>e. Receive instruction from the Contact Person (or designee) at the Presentation Site on how to operate the Computer and Projector for the Power Point presentation</li><li>f. Set up, start, and test the Power Point presentation <i>(It will be running an introductory screen when the students/audience comes into the Presentation Room.)</i></li><li>g. If Presentation Site is a school, be ready to play sample Civil War Songs as students enter Presentation Room.</li></ul> <p><b>13. <u>Presentation Site Registration/Sing-In Process:</u></b></p> <p>Especially if the Presentation Site is a school, we recognize the Presentation Site may well have a required sign-in or other registration process for visitors such as ourselves, and we will certainly comply with the needs of the Presentation Site.</p> <p>The Site Registration/ process may adjust the time the members of The Pickaway Brass need to actually report to the Presentation Site, but we will still need an adequate amount of time in the Presentation Room in order to complete our set up before the time for the presentation.</p>	
<b>6.</b>	<b><u>PRESENTATION LENGTH:</u></b>	
	<p>The content can be adjusted slightly based on the age of the audience. However, an absolute <u>minimum of 30 minutes</u> should be allowed for the presentation once it starts.</p> <p><u>However, the target length for the presentation is 30-45 minutes.</u></p> <p>Based on audience interest, age level, questions from the audience (they want more music, have questions, comments, etc.) the presentation can easily go to one hour.</p>	

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#	TOPIC	INSTRUCTOR NOTES
7.	<b><u>LEAD TIME FROM CONFIRMATION OF ENGAGEMENT TO PRESENTATION DATE:</u></b>	<p>A minimum of <u>30 days notice</u> is needed from when the Presentation Site confirms that it wants The Pickaway Brass to perform this presentation, to the actual presentation date.</p> <p>The Pickaway Brass is pleased to provide this unique educational opportunity, but the members just need adequate notice with their jobs in order to hopefully keep the presentation date available.</p>
8.	<b><u>LESSON PLAN PREPARED BY:</u></b>	<p><b><u>The Pickaway Brass:</u></b></p> <p><b>Cliff Kerns</b>-Director <b>Laura Bethel</b>-Trumpet <b>Jarrad Mathew</b>-Trombone <b>Eric Dietrich</b>-Tuba <b>Becky Ohlinger</b>-French Horn <b>Jeff Mathew</b>- Trumpet <b>David Dillbeck</b>-Percussion</p>
9.	<b><u>DATE LESSON PLAN PREPARED:</u></b>	March 2009
10.	<b><u>SPECIAL NOTES:</u></b>	<p>While this presentation can be made for audiences of almost any age group (see Item # 2, above) the members of The Pickaway Brass who have considerable experience working with youth as young as the 4<sup>th</sup> and 5<sup>th</sup> grade levels rightfully remind us that audience members of that age group are best served if this presentation:</p> <p>a. Is kept around 30 minutes in length. It can be as long as one hour based on any opportunities for students to actively participate and there is enough variety to keep their interest.</p>

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	<p>b. Includes many opportunities for the youth to raise their hands to answer questions</p> <p>c. Includes opportunities for the youth to sing along with The Pickaway Brass</p> <p>Partly as a result of this advice, the presentation will include many graphics of the unusual brass instruments of the Civil War era, as well as of actual Civil War Bands. The graphics will be presented through the Power Point presentation (preferred) or though the Overhead Projector slides. In fact, the graphics on the Power Point presentation are considered a <u>critical</u> component of the presentation.</p> <p>In addition, because of this valuable advice, the narrative content of the <b>LESSON PLAN</b> will be primarily written towards the younger audience, although audiences of any maturity level may also appreciate the opportunities for participation.</p> <p>While the informational content from this <b>LESSON PLAN</b> is the primary information decided important enough to be shared during any presentation, certainly deviations from this <b>LESSON PLAN</b> in terms of the <u>style</u> in which the information is presented are both encouraged and expected in order to best tailor the presentation for the audience being addressed at the time.</p>	

**END OF ORGANIZATIONAL NOTES**

**PRESENTATION STARTS ON NEXT PAGE**



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#	TOPIC	INSTRUCTOR NOTES
11.	<b><u>INTRODUCTION</u></b>	
	<p><i>(Students arrive at Presentation Room and sit down.)</i></p> <p><i>(The Brass is playing Civil War Songs while this takes place)</i></p> <p><i>Students sit down, the Brass quits playing, and the Presentation Site Contact Person makes any appropriate opening announcement about our presentation.</i></p>	<p><b>The Brass is playing:</b> <b><u>Tiger Quickstep</u></b> <b>and</b> <b><u>Washington Greys</u></b> <i>(if additional music is needed)</i></p> <p><b><u>Show Slide # 1</u></b> <b>Title Slide</b></p>
	<p><b><i>The Pickaway Brass starts its presentation:</i></b></p> <p>Hello. Good Morning/Afternoon/ Evening.</p> <p>We are The Pickaway Brass, and we are pleased to be at <i>(name of Presentation Site)</i> today and for our visit to be coordinated by <i>(Name of Contact Person at Presentation Site)</i>.</p> <p>We are: <i>(introduce the members of The Pickaway Brass)</i></p> <p><b>Director: Cliff Kerns</b></p>	<p><b><u>Show Slide # 2</u></b> <b>(Names of Pickaway Brass)</b></p>

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p><b>Trumpet:</b> Laura Bethel <b>Trombone:</b> Jarrad Mathew <b>Percussion:</b> David Dillbeck <b>Tuba:</b> Eric Dieterich <b>French Horn:</b> Becky Ohlinger <b>Trumpet:</b> Jeff Mathew</p> <p>And today, we have a guest vocalist to help us, and this is Dr. Fred Brown.</p> <p>As musicians, we are interested in, and have played, all types and styles of music and wanted to share with you some of the things we have learned about the bands, music, and musicians from the Civil War era in particular, some of which is still true for military musicians today.</p> <p>In fact, the songs we were playing as you walked in was/were:</p> <ul style="list-style-type: none"><li>• Tiger Quickstep</li><li>• Washington Greys</li></ul> <p>Both songs we got from The Library of Congress and were basically the same songs, and arrangements, that were used by bands during the Civil War.</p> <p>All of the members of The Pickaway Brass have family members and/or friends who are, or who have been, in the military. However, one of our members, Jarrad Mathew, on trombone, was a musician <u>and</u> machine gunner with the Marines.</p>	<p><b><u>Show Slide #3:</u></b> <b>Dr. Brown</b></p> <p><b><u>Show Slide #4:</u></b> <b>Song Names</b></p> <p><b><u>Show Slide # 5:</u></b> <b>Jarrad in Dress Blues</b></p> <p><b><u>Show Slide # 6:</u></b> <b>Jarrad with Machine Gun</b></p>

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	<p>Yes, we think that's an interesting combination, too.</p> <p>While with the Marines, he was deployed to Iraq and Kuwait as both a musician and machine gunner, and has seen first hand the role that music and musicians have even with today's military. And he has seen the similarities between the life of military musicians of today, and of 150 years ago during the Civil War.</p>	<p><b><u>Show Slide # 7:</u></b> <b>First Marine Division Band in Iraq</b></p> <p><b><u>Show Slide # 8:</u></b> <b>First Marine Division Band in Dress Blues</b></p>

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#	TOPIC	INSTRUCTOR NOTES
12.	<b><u>PRESENTATION GOALS:</u></b>	
	<p>Part of what we want to share with you includes:</p> <ul style="list-style-type: none"><li>a. <b>How musicians and bands came to be involved in the Civil War.</b></li><li>b. <b>The role and impact of bands in the Civil War.</b></li><li>c. <b>The unique Civil War era brass band instruments.</b></li><li>d. <b>The band music of the Civil War.</b></li></ul> <p>We are going to do these last two things by playing some songs in the style that they were played by Civil War bands, and showing you pictures of some of the unique band instruments from that time period.</p> <p>On several of these songs, we are going to need <u>your</u> help, so be ready for that.</p>	<p><b><u>Show Slide # 9:</u></b> <b>GOALS OF PRESENTATION,</b> <b>part 1</b></p> <p><b><u>Show Slide # 10:</u></b> <b>GOALS OF PRESENTATION,</b> <b>part 2</b></p>

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<b>#</b>	<b><u>TOPIC</u></b>	<b><u>INSTRUCTOR NOTES</u></b>
	<p>e. In doing all of this, we aren't here to talk about whether the war was "right" or "wrong", or to talk about the personal or political issues that were at the heart of the war.</p> <p>Instead, we just want to share information about the roles that music and musicians had <u>for both sides</u> during the war, and that you probably had not heard about before.</p>	

**END OF SECTION**

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
13.	<b><u>HOW MUSICIANS AND BANDS CAME TO BE INVOLVED IN THE CIVIL WAR:</u></b>	
	<p>Pretty much when anyone is involved in any discussion about events during the Civil War, or when studying the war in school, the usual topics focus on the <u>major battles</u> like Shiloh, the burning of Atlanta, Gettysburg, and so on.</p> <p>These events certainly ARE important for many reasons, but what most people never hear about is the very important role of musicians and bands in general during the war, and even during these kinds of events in particular.</p> <p>But before we can talk about any of that, we need to first talk about what else was happening at that point of time, and how musicians ever got involved in this war in the first place.</p> <p><b><u>Question to audience:</u></b></p> <p><b>Just out of curiosity, since this group is (name the type of audience being addressed, such as "5<sup>th</sup> grade class", "Rotary", etc.) how many of you play (or have played) musical instruments?</b></p>	<p><b><i>Note:</i></b> <i>Ask audience to raise hands to be called on to answer question. Finish this out based on nature and energy of the audience.</i></p>

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p><b><u>Answer:</u></b></p> <p><b>That's good.</b></p> <p><b>I just wanted to see how many of you there were, because you will definitely be able to relate to some of the things we are going to discuss today.</b></p> <p><b><u>Question to audience:</u></b></p> <p><b>Now, who can tell me the dates for The Civil War?</b></p>	<p><i>Example:</i> <i>Have them raise hands if they play (or have played) trumpet, or French horn, or woodwind instruments, etc.</i></p> <p><b><u>Show Slide # ###:</u></b> <b>When Was the Civil War?</b></p> <p><i>Note:</i> <i>Ask audience to raise hands to be called on to answer question until correct answer is given, or until adequate time is given and correct answer has not been given.</i></p>

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#	TOPIC	INSTRUCTOR NOTES
	<p><b><u>Answer:</u></b></p> <p>The dates for the Civil War are generally recognized as <u>starting on April 12, 1861</u> when the Confederate soldiers fired on Fort Sumter in Charleston, South Carolina, to <u>April 9, 1865</u> when Robert E. Lee surrendered to Ulysses S. Grant in Appomattox Courthouse, Virginia.</p> <p>These dates are important to what we are talking about today because of everything that was changing musically just before the start of the war.</p> <p><b>Question to Audience:</b></p> <p><b>Just as a trivia question, when was President Lincoln shot?</b></p> <p><b><u>Answer:</u></b></p>	<p><b><u>Show Slide # ###:</u></b> <b>Dates of Civil War</b></p> <p><i>Note:</i> <i>Ask audience to raise hands to be called on to answer question until correct answer is given, or until adequate time is given and correct answer has not been given.</i></p>



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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>President Lincoln was shot on April 14, 1865, just 5 days after the surrender of general Lee, and then he passed away the next morning, April 15, 1865.</p> <p>The Pickaway Brass is now going to play one of President's favorite songs.</p> <p><b>Dixie!</b></p> <p>Interestingly ,if you do any research into songs of the Civil War era, you will find the same song under several different names, and sometimes with different lyrics.</p> <p><b>Dixie is not different, as you will find the song listed as:</b></p> <ul style="list-style-type: none"><li>• <b>Dixie's Land</b></li><li>• <b>Dixie Polka</b></li><li>• <b>Dixie War Song</b></li><li>• <b>Dixie Grand Reel</b></li></ul> <p><b>Authorship is credited to Dan Emmett, a native of Mount Vernon, Ohio, who was a member of a group called Bryant's Minstrels. But some believe "Dixie" was really a tune passed on to Emmett by someone else.</b></p>	

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	<p><b>Emmett also composed such early American standards as "Turkey in the Straw" and "Blue-Tail Fly."</b> While Emmett was living and performing in New York City, he was asked to write a new song. "Dixie" was the result. A hit in New York, it caught on across the country within a year.</p> <p><b>"Dixie" wasn't meant to be serious.</b> It was a minstrel tune. But as war divided the nation, the song became more and more identified with the South.</p> <p>Despite its prompt association with the southern cause, "Dixie" remained one of President Lincoln's favorite tunes. The very day the South surrendered, Lincoln asked a band to play "Dixie" for crowds gathered outside the White House.</p>	
<b>Question to Audience:</b>		
	<p><b>Especially since we have Jarrad with us who was a Marine, and some of you may have friends or family members who were, or are, Marines, were there Marines involved in the Civil War?</b></p>	<p><b><u>Show Slide # @@:</u></b> <b>Were There marines in the Civil War?</b></p>

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#	TOPIC	INSTRUCTOR NOTES
	<p><b>Answer:</b></p> <p><b>Yes!</b></p> <p>In fact, Corporal John F. Mackie was the first Marine to be awarded the prestigious Medal of Honor, our nation's highest military award.</p> <p>He was onboard the USS Galena at the Battle of Drewry's Bluff, Virginia, in 1862 during the Civil War. Heavy fire from Confederate forces killed or wounded much of the crew. Cpl Mackie bravely risked his life to lead the gun operation for the remainder of the battle.</p>	<p><i><b>Note:</b> Ask audience to raise hands to be called on to answer question until correct answer is given, or until adequate time is given and correct answer has not been given.</i></p> <p><b>Show Slide # @@:</b> Yes, the Marines were formed in 1775!</p> <p><b>Show Slide # @@:</b> Story of Corporal John Mackie</p>
<p><b>a. <u>How Musicians Got Involved in the War:</u></b></p>		

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Now, let's talk about how musicians even got involved in the Civil War in the first place.</p> <p><b><u>Question to audience:</u></b></p> <p><b>How do <u>you</u> think that the musicians got to be a part of the military to be in the Civil War?</b></p> <p><b><u>Answer:</u></b></p> <p><i>(Based on responses, and the odds are that most responses will be that they were drafted.)</i></p> <p><b>What actually happened was a number of different things, and many different stories, but the one thing for sure is that <u>they were not drafted, at least at first.</u></b></p> <p>The <u>North</u> did not institute a draft until: <u>March 1863.</u></p>	<p><b><u>Show Slide # ###</u></b> <b>#####</b></p> <p><i><b>Note:</b></i> <i>Ask audience to raise hands to answer question until right answer is given, or until adequate time is given and correct answer has not been given.</i></p> <p><b><u>Show Slide # @@:</u></b> <b>Dates of draft laws by North and South</b></p>

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	<p>The <u>South</u> did not pass a draft law until: <u>April 1862</u>.</p>	
<b>b. <u>Military and Militia Bands:</u></b>		
	<p>At the start of the Civil War there were few full-time <b><u>military</u></b> bands.</p> <p>There <u>were</u> bands associated with the local military groups.</p> <p>The local military bands were very highly valued by the local militias as they participated in musters, ceremonies and parades and were useful in recruiting soldiers. The band would wear the uniforms of the local militia.</p> <p>As state and local military groups were mustered into service, they naturally brought along their bands</p>	
<b>c. <u>Congress Gets Involved:</u></b>		
	<p>Within a few months of the start of the war, Congress authorized the creation of Regimental bands for the Regular Army.</p> <p>The War Department General Order no. 48 issued on 31 July 1861 entitled:</p>	

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	<ul style="list-style-type: none"><li>• 2 field musicians (buglers or fifes and drummers) per company of soldiers</li><li>• and a band of 16-24 musicians for each regiment.</li></ul> <p>This led to the formation of <b>hundreds of bands and the enlistment of thousands of musicians</b> whose duties were solely to provide music for the Army.</p> <p>Band recruiting was so successful that, by the <b>end of 1861, the Union Army had 618 bands and more than 28,000 musicians</b></p> <p>The musicians were considered noncombatants and had few duties outside of being musicians.</p> <p>The government assumed all the expenses for these volunteer bands.</p> <p>Union and Confederate armies both authorized regimental bands.</p> <p>So many bands and the need for more disciplined organizations made officials in the Union War Department reconsider the regulations</p> <p>By the end of 1861, the Federal Government realized that it didn't want to pay for all these bands.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>It was also reported <b>26 of 30</b> Regular Army regiments and <b>213 of 465</b> volunteer regiments had <b>bands</b>. The War Department spent <b>\$4,000,000.00</b> on bands with 618 bands in service, <b>a ratio of one musician to every 41</b> soldiers. Congress concluded bands were too expensive and “<i>could be disposed without injury to the service</i>”.</p> <p>Congress then abolished Regimental bands but provided for 16-piece bands at the Brigade level (a Brigade is made up of four or more Regiments). Some of the bands were reformed into Brigade bands and the quality of music improved.</p> <p>Despite the order, some regimental officers were able to retain their bands. The musicians re-enlisted as combatants and were detailed by the colonel commanding the regiment into a regimental band.</p> <p>The Act reduced the number of bands to approximately 60 and the number of musicians to about 2500.</p> <p>Militia units still remained under state control and were not affected by Congressional actions. Militia bands of 35 to 50 musicians were the rule, and the number of bands increased sharply as more militia units entered the war.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>The militia bands were far superior to the Federal bands. The majority of militia bands comprised of highly trained musicians augmented with some lesser trained performers to fill out the sound of the band.</p> <p>Although Congress established no standard band instrumentation, most bands used all brass. Brass instruments withstood the rigors of the outdoors. Only the largest bands used woodwinds to complement the brasses.</p>	
<b>d.</b>	<b><u>Examples of Bands Becoming Involved In The War:</u></b>	
	<p><b>1. <u>Americus Band from Georgia:</u></b></p> <p>In 1861 outside of Americus, Georgia, local men were marching off to a war they all thought would be short.</p> <p>Marching with them was the year-old Americus Brass Band. The town musicians planned to return home after lending a few days of musical and moral support.</p> <p>But the band became so excited by what seemed an “adventure” that they, too, joined the 4th Georgia Volunteers, becoming an official Confederate army band of 18 men.</p>	



# LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Four years later, the Americus Brass Band was captured when Union troops overran a Confederate field hospital near Appomattox Court House, VA.</p> <p>It was three days before Robert E. Lee surrendered his Southern troops. There were six members of the band left from the original 18 men.</p> <p><b>2. <u>History of the 1st Brigade Band</u></b></p> <p>In 1857, a group of citizens of Brodhead, Wisconsin, decided to form a brass band.</p> <p>They initially called themselves the <b>Brodhead Tin Band</b>, from the set of inexpensive tin instruments that they had purchased. Soon they purchased a set of brass instruments</p> <p>During May and June 1861, the members of the band enlisted in the Union Army.</p> <p>Despite this valiant beginning, the 3rd Regiment participated in the campaigns in the Shenandoah Valley of Virginia during 1862, suffering from the hazards of battle and losing instruments during retreats.</p>	

Pickaway Brass Presentation on Civil War Bands

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>In July 1862, the government decided to reorganize music within the military and the regimental bands were mustered out. The 3rd Wisconsin Volunteers were discharged in July.</p> <p>In early 1864, the citizens of Brodhead and other nearby towns raised the funds to enable the band to enlist again, as a brigade band associated with the 1st Brigade, 3rd Division, 15th Army Corps.</p> <p>This time, they bought top quality instruments produced by D. C. Hall of Boston and had proper uniforms made by the Smith and Bostwick Department Store Janesville.</p> <p>They also copied their music into the leather-bound partbooks of this collection, which contain about sixty tunes, including dances, songs, hymns, and marches. These books have survived to today.</p> <p>By the end of August 1864, the band was looked upon as a credit to the brigade and their services were sought after. Kimberley wrote:</p>	

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p><b>Edwin Oscar Kimberley, the band's leader, wrote to his mother on 7 April, 1865:</b></p> <p><i>The Massachusetts Band spoken of has always had the name of being the best band in Sherman's Army - pronounced by Sherman himself at Savannah</i></p> <p><i>Not wishing to boast I will say of ourselves - we are not afraid of any Band in this Dept. of Tennessee or Georgia.</i></p> <p><i>During the campaign we done considerable playing and [were] spoken of very highly as good players and a band of gentlemen.</i></p> <p><i>We have strived to live up to and merit a continuance of that good name.</i></p>	
<b>e.</b>	<b>Women in Civil War Bands:</b>	
	<b><u>Question to Audience:</u></b>	
	<b>Were there women in Civil War bands?</b>	<p><b><i>Note:</i></b> <i>Ask audience to raise hands to be called on to answer question</i></p>

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p><b><u>Answer:</u></b></p> <p>Generally, the only role that women had in the war was to provide medical care.</p> <p>Women were only supposed to be in <u>non-combatant</u> roles.</p> <p>There are, however, many stories of women who impersonated men in order to join the fighting. Some of these women were not found out until years later.</p> <p>Don't ask me how.</p> <p>It is obvious that there was not the strict medical testing and examination during the Civil War as there is today.</p> <p>Perhaps the most poignant story about women in the Civil War is one told in the book <i>Women in War</i>, 1866, by Frank Moore. In 1863, at age 19, a woman known only as Emily, ran away from home and joined the drum corps of a Michigan Regiment.</p> <p>The regiment was sent to Tennessee and during the struggle for Chatanooga a bullet pierced her side.</p>	<p><b><u>Show Slide # @@:</u></b></p>

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>Her wound was fatal and her gender was disclosed. At first she refused to disclose her real name but as she lay dying she consented to dictate a telegram to her father in Brooklyn expressing her sorrow that she did not live to see the end of the war.</p>	
<b>f. <u>The Youngest Soldier in the Civil War:</u></b>		
	<p style="text-align: center;"><b>Avery Brown (1852-1904)</b> America's Youngest Civil War Soldier 8 years, 11 months, and 13 days. 4'6" tall</p> <p>Avery Brown, at 8 years old, and 4' 6" tall, would play his drum as a moral booster at the recruiting station in Delphos, Ohio (near Lima).</p> <p>Twice Avery accompanied new recruits to Camp Chase in Columbus, Ohio. Twice he was denied permission to enlist. On the third trip, one of the officials from the Delphos recruitment station refused to allow the processing of the latest batch of 101 recruits, unless Avery was also allowed to volunteer.</p> <p>Permission was granted, and on <b>August 18, 1861</b>, Avery Brown was mustered into Company C, 31st Ohio Volunteer Infantry, at the age of <b>8 years, 11 months, and 13 days</b>. Like many enthusiastic young patriots of his day, he lied about his age, claiming to be 12 on his enlistment papers.</p>	

## **LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p data-bbox="418 464 1101 674">Brown stayed on the front for 1-1/2 years, and played on a captured Confederate drum, so that that he was called "<i>The Drummer Boy of the Cumberland,</i>" until illness forced him to take a disability discharge in 1863.</p> <p data-bbox="418 720 1081 884">In the course of the next 25 years, Avery Brown organized bands throughout Indiana, Michigan, and Ohio, and became one of Indiana's best known solo cornetists</p>	

**END OF SECTION**

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
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<b>14. THE ROLE AND IMPACT OF CIVIL WAR MUSICIANS:</b>
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<b>a. <u>Musician Training:</u></b>
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Prior to, and during, the war, musical training for band musicians was held at the “School of Practice for USA Field Musicians at Governor’s Island in New York

One 12 year old soldier wrote of his experiences that, “the living quarters were double bunks stuffed with straw, and meals consisted of salt pork, rice soup, bread, potatoes, bean soup, and coffee

The school day for a musician was:

- Reveille played by drummers and fifers
- 0800: ceremony followed by uniform and equipment maintenance
- 0900 to 1100: School
- 1100 to 1200: Musical training
- 1400 to 1600: More Musical training
- Retreat played by drummers and fifers

This schedule was followed every day except Saturday when instruction ended at 1200.

In addition to the room and board, the students received \$7.00 a month.

<b>b. <u>Daily Duties of Musicians:</u></b>
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Pickaway Brass Presentation on Civil War Bands

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<ul style="list-style-type: none"><li>• Concerts</li><li>• Parade reviews</li><li>• Guard Mount Ceremonies</li><li>• Drummed Soldiers out of the Army</li><li>• Performed for funerals</li><li>• Performed for executions</li><li>• Stationed at military hospitals to lift morale</li><li>• Dress parades, sometime twice a day</li><li>• Performed community concerts for the local townspeople</li><li>•</li><li>•</li><li>•</li></ul> <p>Many of the personnel in the volunteer units came from the same home town and even were neighbors and the music provided a way to cement the bond of association.</p> <p>Each company in an infantry regiment had a musician who was usually a drummer. They were relied upon to play drum beats to call the soldiers into formation and for other events. Drums got the soldiers up in the morning, signaled them to report for morning roll call, sick call, and guard duty. Drummers also played at night to signal lights out or "taps". The most important use of drums was on the battlefield where they were used to communicate orders from the commanding officers and signal troop movement.</p>	



## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>In addition to the bands of the Regular Army and the volunteer militias, there were field musicians. Field musicians, comprising of drummers and buglers, sounded camp calls and battlefield signals. They were not part of the band, and few could read music. Field musicians learned by rote the calls sounded at specific times in camp or upon command in battle.</p> <p>Cavalry regiments did not use drums and fifes. Instead, they used bugles to sound the different calls in camp and on the march. The <b>bugler</b> was considered a cavalry regiment's musician. Cavalrymen became so familiar with their own musician and his bugle calls, that they could often distinguish his calls from that of another regiment. Like the cavalry, artillery units also used bugles in camp and on the battlefield. One could tell who was camped where by the sounds of drums or bugles being played.</p> <p>c. <b><u>Confederate Bands:</u></b></p> <p>There were fewer Confederate bands because musicians were not quite as plentiful in the South and good instruments were expensive and very difficult to obtain.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Quality brass instruments were rare because that metal was in short supply in the Confederacy and some of the best instrument makers were in the North.</p> <p>Like their Union counterparts, most Confederate bands were dismissed from service after the first year of the war though several organizations, including the 26th North Carolina Infantry, retained their bands and many southern officers were glad for it.</p> <p>The bands that remained with the army often used music borrowed from Northern song books and used captured instruments in place of the inferior Confederate-made instruments.</p> <p><b>d. <u>Duties During the Battle:</u></b></p> <ol style="list-style-type: none"><li data-bbox="423 1230 1110 1524">1. The bands played for troops marching into battle, actually performing concerts in forward positions during the fighting. The martial and patriotic music the bands performed frightened the enemy and rallied soldiers to victory</li></ol>	

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>2. Five weeks after Abraham Lincoln's inauguration, Confederate soldiers fired on Fort Sumter. The 1st Regiment of Artillery Band was present during the bombardment and surrender. This band was also known as <i>Chandler's Band</i> of Portland, Maine a civilian band volunteering its' service to the regiment</p> <p>3. Military bandsmen on both sides of the conflict soon found their responsibilities more demanding than their initial job of playing at rallies, musters, and various social events. In addition to their assignments of leading the troops in the march and playing during battle (sometimes in the thick of it), they also had non-musical responsibilities.</p> <p>They served as stretcher bearers, assisted surgeons in amputations and other operations, and helped bury the dead</p>	

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>4. Survivors of General George Pickett's disastrous charge at the Battle of Gettysburg (July 3, 1863) remembered in later years that Confederate regimental bands <u>stationed in the trees</u> played stirring martial airs as they started off across the mile-long field that separated them from George Meade's Army of the Potomac.</p> <p>Those same bands greeted them with "Nearer, My God, To Thee" as they streamed back to the safety of their own lines after being repulsed at the stone wall.</p> <p>5. At Antetem (16-17th September 1862) the band led the charge and many of the bandsmen received wounds, and yet kept the momentum of the troops alive with the sounding of the drums and the playing of various Confederate songs.</p> <p>6. At Chancellorsville (1-4 May 1863) several Union Bands performed heroically in an attempt to stave off disaster threatened by the Confederate troops of General Stonewall Jackson. General Winfield Scott ordered all of the bands to play "Rally Round The Flag Boys".</p>	

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>Despite the shells and mountains of munitions flailing from both sides they stood in the center playing tunes such as the <i>Yankee Doodle</i>, and <i>The Star Spangled Banner</i>.</p> <p>This performance during the fire storm had a good effect of bringing calm to the troops.</p> <p>This performance and the valor of the musicians under fire is indeed a glorious page in the history and heritage of military bands.</p> <p>7. The Civil war took a great toll on both sides and even the bands suffered casualties. Many bands led their regiments into battle and on May 5th 1862 at Fair Oaks during the battle at Williamsburg (Peninsular Campaign). A bandsman was severely wounded. The following is a description of the battle culled from a book by Stephan Sears <i>'To The Gates of Richmond'</i>:</p>	

Pickaway Brass Presentation on Civil War Bands

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>[Federal] Corps commander [Samuel] Heintzelman joined the desperate struggle to close the broken ranks. He hit on the novel idea of rallying them with music. Finding several regimental bands standing by bewildered as the battle closed in, Heintzelman ordered them to take up their instruments. "Play! Play! It's all you're good for," he shouted. "Play, damn it! Play some marching tune! Play 'Yankee Doodle,' or any doodle you can think of, only play something!"</p> <p>Before long, over the roar of the guns, came the incongruous sound of "Yankee Doodle" and then "Three Cheers for the Red, White, and Blue." One of [General Joseph] Hooker's men thought the music was worth a thousand men. "It saved the battle," he wrote.</p>	

## LESSON PLAN

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>8. The bands were important to the morale of the troops -- so much so that, on occasion, they were required to play in the very thick of battle. During the battle of Dinwiddie Court House, General Sheridan (never known for his humanitarianism) rounded up all the bands under his command and placed them on the firing line with his infantry. They were then ordered to play their gayest tunes and to "never mind if a bullet goes through a trombone or even a trombonist, now and then."</p> <p>9. On another occasion, General Horace Porter turned the corner of the Brooks cross-road and the Five Forks road and "encountered one of Sheridan's bands, under heavy fire, playing <i>"Nellie Bly"</i> as cheerily as if it were furnishing music for a country picnic."</p>	

## LESSON PLAN

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>9. Not to be outdone, a Confederate band was also ordered to the front. The commander of the 1st Maine Cavalry observed: Our band came up from the rear and cheered and animated our hearts by its rich music; ere long a rebel band replied by giving us southern airs; with cheers from each side in encouragement of its own band, a cross-fire of the "Star Spangled Banner", "Yankee Doodle", and "John Brown", mingled with "Dixie" and the "Bonnie Blue Flag"</p> <p><b><u>First Band Casualties:</u></b></p>	



## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>The first band to suffer casualties during the Civil War was <b>the 6th Massachusetts Regiment Band. On April 19, 1861</b>, the band arrived by train in Baltimore, MD. As the <b>band left the station</b> a mob marching through the street attacked the band. The band fled, abandoning all equipment, as local Union sympathizers took band members into their houses. The band suffered <b>4 deaths and 30 injured personnel</b></p> <p><b><u>Heavy Losses:</u></b></p> <p>The record of the 125th Ohio Regimental Band (known as the Tiger Band) shows that only <b>10 of the original 36</b> members of this organization could <b>still be accounted for at the end of the war</b> in 1865.</p> <p>e. <b><u>Duties After The Battle:</u></b></p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Between battles, Union and Confederate troops showed little animosity toward one another. Union soldiers often traded coffee for southern-grown tobacco. From behind earthworks, bands often played concerts, including the other side's favorite songs. On occasion, Confederate and Union bands would join in concerts when camped close together. A Union band gave a concert for the troops stationed at Fredericksburg, VA. After a playing a few favorite selections of the troops, a voice called from the Confederate positions across the river, "Now give us some of ours." The band played "<i>Dixie</i>," a favorite of both sides, "<i>My Maryland</i>" and "<i>Bonnie Blue Flag</i>."</p> <p>f. <b><u>HOME, SWEET, HOME, PART 1</u></b></p> <p>Home, Sweet Home': A Civil War Soldier's Favorite Song</p> <p>A few weeks after the Battle of Fredericksburg (December 13, 1862), about 100,000 Federal soldiers and 70,000 Confederates were camped on opposite sides of the Rappahannock River in Virginia.</p> <p>The battle had been one of the bloodiest of the war so far. More than 12,000 Federals had been killed or wounded; Confederate losses numbered about 5,000.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>As was customary in camp, at twilight the regimental bands on either side began their evening concerts.</p> <p>When they were bivouacked close together, as they were that night, the opposing bands would sometimes play at the same time, trying to drown each other out.</p> <p>On other occasions they took turns. Often the bands waged a musical contest, each playing their own patriotic tunes with as much panache and enthusiasm as they could muster, making many twilight concerts veritable ‘battles of the bands.’</p> <p>Toward the end of the evening concerts, the music typically became more poignant and tender. On one particular night, a Federal band was especially melodic in its rendition of the Civil War’s favorite tune.</p> <p>Night was the time when men wrote home to their mothers and sweethearts, reflected on the days events, and prepared for the next day.</p> <p>The soothing notes sent the heartfelt words of the beloved song running through their minds:</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Almost as soon as the Union band began playing ‘Home, Sweet Home,’ Confederate bands took up the strain. One after another, every regimental band in both armies joined in.</p> <p>Everyone ceased what they were doing. There wasn’t a sound, except for the music.</p> <p>Then, in the words of Frank Mixson, a private in the 1st South Carolina Volunteers, ‘Everyone went crazy.</p> <p>Both sides began cheering, jumping up and down and throwing their hats into the air. Mixson had never seen anything to compare with the wild cheering that followed the song’s lingering notes.</p> <p>Mixson stated that, had there not been a river between them the two armies would have met face to face, shaken hands, and ended the war on the spot.</p> <p><b>g. <u>HOME, SWEET, HOME, Part 2</u></b></p> <p>Fredericksburg wasn’t the only time ‘Home, Sweet Home’ made both Union and Confederate soldiers forget they were enemies.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>In the summer of 1864, the Confederates under Maj. Gen. Jubal Early were about to confront Maj. Gen. Phil Sheridan's Federals near Winchester and Martinsburg.</p> <p>Their picket lines were only a few feet apart in some places. As night fell, the pickets began talking to one another.</p> <p>Both sides were exhausted. One of the picket officers called over to the other that he would agree not to fire on their pickets, if the other side would do likewise.</p> <p>This would enable both sides to get a good night's rest. Everyone agreed to the deal..</p> <p>But though the pickets wanted desperately to sleep, they could not turn in without their evening's musical.</p> <p>The Confederate pickets began singing some of their favorite songs. Then it was the Federals' turn to be on stage. After a while, the sentries on either side lined up and sang 'Home, Sweet Home' and went happily to sleep.</p> <p><b>h. <u>HOME SWEET HOME, PART 3</u></b></p> <p>On May 10, 1864, Confederates and Federals faced each other at Spotsylvania, Virginia (South of Washington DC)</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>To ease the tension, a Confederate band made its way from its usual position in the rear and began playing hymns.</p> <p>As soon as it stopped, a Federal band nearby started in with one of its own hymns. Then came a bout of patriotic songs.</p> <p>When a Confederate band finally launched into the familiar strains of ‘Home, Sweet Home,’ both sides began cheering.</p> <p><b>i. <u>HOME SWEET HOME, PART 4</u></b></p> <p>In the Federal Army, officers eventually forbade their bands to play ‘Home, Sweet Home’ for fear it would make men so homesick they would desert or become too demoralized to fight.</p> <p>But many feel that they had nothing to worry about on that score. The song had just the opposite effect. It reinforced for the soldiers their desire to protect their homeland.</p> <p><b>j. <u>HOME SWEET HOME, PART 5</u></b></p> <p>On the eve of the Battle of Stones River (December 31, 1862), Federal and Confederate soldiers were enjoying their regular nighttime concerts when, as usual, one of the bands closed with ‘Home, Sweet Home.’</p>	

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>Again, both sides joined in, until the night air was filled with the emotional strains of the beloved song</p>	
<b>e.</b>	<b><u>Testimonials About the Band:</u></b>	
1.	<p>As we have said, there were bands in the Confederate Army also.</p>	
	<p>General Robert E. Lee realized the importance of music to the morale and welfare of his men.</p>	
	<p>He stated <i>"I don't believe we can have an army without music,"</i></p>	
2.	<p>General Sheridan paid tribute to Army bands when he remarked, <i>"Music has done its share, and more than its share, in winning this war."</i></p>	
3.	<p>The bands were generally well thought of by the soldiers.</p>	
	<p>A soldier of the Twenty-fourth Massachusetts Regiment wrote in 1862, "I don't know what we should have done without our band. It is acknowledged by everyone to be the best in the division.</p>	

**Pickaway Brass Presentation on Civil War Bands**

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	4. Well, actually, not every soldier thought highly of the local bands, and certainly not all musicians were of the same skill level, and one confederate soldier wrote that his regiment band was, <i>"comparable to the braying of a pack of mules."</i>	
<b>END OF SECTION</b>		



## LESSON PLAN

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
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15.	<b>UNIQUE CIVIL WAR BAND INSTRUMENTS:</b>	
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In order to better appreciate the brass instruments that were in use during the Civil War, it is necessary to look before the Civil War just a couple decades or so to see what was happening to brass instruments.

More so that probably any other 30 to 40 year period since then, the change in music and musical instruments was so major that had the war happened 40 years earlier, the role of musicians and music in the Civil War, and they types of musical instruments available, would have been dramatically different than what actually happened.

As an example, if you played a trumpet in World War II, which was now @ 60 years ago, that trumpet would look pretty much the same as a trumpet made today.

Manufacturing techniques may be a little different today, or may not since many instruments are still made with a lot of manual labor as opposed to mass production by machines, but the instrument itself would be basically the same

However, things weren't that way in the 30-40 years leading up to the Civil War.

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>In the early 1800's, bands included oboes, clarinets, bassoons and drums, as brass instruments of the time were really only bugles in that they could only play certain notes in the scale.</p> <p>In the early part of the 1800's , there was the invention of the "Keyed bugle:, which was basically a bugle with keys on it like a saxophone. Now the instrument could play all the notes in a scale.</p> <p>This invention proved to be very popular and became fairly widely adopted in bands.</p> <p>In the 1830's and 1840's, bugles were invented with valves, instead of keys, and made the cornet and trumpet more similar to what we have today. The valved trumpet eventually replaced the keyed bugle in bands.</p> <p>Although these new instruments were integrated into wind bands, all-brass bands also came into their own as performing ensembles. These all-brass bands grew in popularity and soon bands were to be found in all parts of the country.</p>	<p><b>NOTE:</b> Show the bugle and play a few notes to show it can only play intervals</p> <p><b>Show Slide # @@:</b> Keyed bugles</p> <p><b>Show Slide # @@:</b></p> <p><b>Show Slide # @@:</b></p>

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>One style of instrument associated with the bands was the <b>over-the-shoulder (OTS)</b> Saxhorn (named for its inventor, Adolph Sax). The distinguishing characteristic of these horns was the bell that pointed towards the rear so troops marching behind the band could hear the music.</p> <p>The "over-the-shoulder" design of these instruments allowed the sound to carry to the troops marching behind the band. It is speculated that this design was first introduced by the Dodworth Brass Band of New York City in the 1830s</p> <p>Adolph Sax was very prejudiced about his inventions, and musical instruments in general, and is quoted as saying in part (paraphrased):</p> <p><i>Persons who practice musical instruments, are, in general, distinguished--and anybody can verify the statement--by a broad chest and shoulders, an unequivocal sign of vigor. In the travelling bands that pass through our cities, who has not seen women playing the horn, the cornet, the trumpet, and even the trombone, and noticed that they all enjoyed perfect health.</i></p> <p><b><u>Drums:</u></b></p>	<p><b><u>Show Slide #@@@:</u></b></p> <p><b><u>Show Slide #@@@:</u></b></p>

**Pickaway Brass Presentation on Civil War Bands**

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>Civil War drums were typically made of wooden shells, calf skin drum heads, and rope tensions on the drum heads.</p> <p>Because the drum heads were calf skin, they were deeply affected by the weather, as high humidity and rain would soften the heads, and affect the sound, so that constant adjustments had to be made on the tension.</p> <p>The outside of a Union drum was often painted and featured a large eagle displaying its wings with the stars and stripes flowing around it. Confederate drums were not quite as fancy, many just having a plain wood finish.</p>	<p><b><u>Show Slide # @@:</u></b></p>

**END OF SECTION**

## LESSON PLAN

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
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16.	<b>CIVIL WAR BAND ARRANGEMENTS:</b>	
	<p>The music they played were almost exclusively arrangements of classical works of the day, usually opera or symphony related, and published accordingly. The publishing companies themselves were very successful at the height of the brass banding's popularity, although original compositions for band didn't come 'in vogue' till early in the twentieth century.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>With the improving standard and number of brass bands, they needed music to play and perform. Often, the bandmaster would arrange specific pieces which the conductor would suggest, but most pieces were bought from specialist publishers such as Wright &amp; Round. These publishing companies would have arrangers on their payroll, ready to arrange any popular classical works that came into the orchestral genre, like Wagner. At the height of the brass band's popularity at the turn of the century, the publishing companies involved in brass bands were large, profitable firms. Not only did the arrangers produce single works for tender, but they also produced whole volumes of works, usually a specific genre such as marches or waltzes, or whole concert programmes selected by the publishers. These books were affectionately known as 'Band Books'. These were attractive to the bandsmen of the time because of the price of delivery on single pieces was so high.</p> <p>a. <b><u>QUICKSTEP:</u></b></p> <p>Quickstep was a generic term applied to a broad class of songs that we would now call marches. (At that time, marches were stately pieces (usually 4/4, or occasionally in 12/8, meter) meant for processions and ceremonial occasions.) Quicksteps were also commonly used in concerts and serenades. Some tunes have "quickstep" as part of their titles and in some it was simply understood.</p>	

## LESSON PLAN

#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>The main purpose of these kinds of songs was to keep the band and troops moving while marching.</p> <p>As a result, the need for these types of songs was huge. There were eventually so many arrangements that frequently they were not given titles; just numbers in the band book (this was also common with waltzes and polkas).</p> <p>Songs from all tyles of music (from hymn tunes to popular sentimental ballads to excerpts from European opera and concert music) were adapted to be used as a quickstep, to include hymns, ballads, opera, anc other concert music.</p> <p>Quicksteps were often made up of as medleys of other songs that were played in a manner that the troops could march to.</p> <p>Often, the songs weren't even given names, just numbers in a Band Book of music.</p>	

b.

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
	<p>The music performed by the American brass bands was a mixture of fashionable pieces such as polkas, galops, quadrilles, and waltzes composed by both European and American composers. Patriotic selections and marches by American composers were thrown in for good measure. The most substantial repertoire consisted of light classics such as overtures by Verdi or Rossini.</p> <p>The band arrangements of the Civil War era was relatively basic.</p> <p>The melody almost always was in either an Eb cornet or Bb cornet, with the other instruments filling in as accompaniment.</p> <p>The biggest contrast in the arrangements typically came when the melody would transfer between the Eb and Bb cornet.</p> <p><i>The percussion parts in these amateur band arrangements seem generally to have been written with the assumption that the drums were played by the feeblest musicians.</i></p> <p>Good bands, however, had good drummers, and good drummers would quite probably have embellished their parts if they were too dull.</p>	<p><b>Show Slide # ##</b> “The drummers are the feeblest musicians”</p>



Pickaway Brass Presentation on Civil War Bands

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>In fact, let's demonstrate how those arrangements were.</p> <p>We are going to play a classic Civil War song: "Listen to the Mockingbird", and show how all these instruments fit into a Civil War style arrangement.</p>	<p><b>Show Slide # @@</b> <i>"Listen to the Mockingbird"</i></p> <p><b>The Pickaway Brass plays "Listen to the Mockingbird" with introductions for the individual instruments.</b></p>

**END OF SECTION**

## LESSON PLAN

#	TOPIC	INSTRUCTOR NOTES
17.	<b>CONCLUSION:</b>	
	<p>Again, we are The Pickaway Brass: (<i>introduce members and instruments, again</i>)</p> <p style="text-align: center;"><b>Director:</b> Cliff Kerns <b>Trumpet:</b> Laura Bethel <b>Trombone:</b> Jarrad Mathew <b>Percussion:</b> David Dillbeck <b>Tuba:</b> Eric Dieterich <b>French Horn:</b> Becky Ohlinger <b>Trumpet:</b> Jeff Mathew</p> <p>We thank you for allowing us to share some of our passion with you today, our music and our band instruments, and information about musicians and music during the Civil War.</p> <p>We hope that we have given you a new perspective on how band music has been a part of history, specifically during this time period, by talking about:</p> <ol style="list-style-type: none"><li>a. <b>How musicians and bands came to be involved in the Civil War</b></li><li>b. <b>The role and impact of Bands on the Civil War</b></li><li>c. <b>The unique Civil War era brass band instruments.</b></li><li>d. <b>The band music of the Civil War distinctive to that period</b></li></ol>	<p><b>Show Slide # @@@</b></p>

**Pickaway Brass Presentation on Civil War Bands**

**LESSON PLAN**

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#	<u>TOPIC</u>	<u>INSTRUCTOR NOTES</u>
	<p>We would also like to again thank <i>(name of Contact Person at the Presentation Site)</i> for allowing us to come in today and share our information with you.</p> <p><i>(Optional ending, ad lib as needed):</i> And now, we will turn the microphone back to- <i>(name of Contact Person, or other appropriate person at Presentation Site)</i></p>	<p><b>Show Slide # @@ (Last Slide)</b></p>

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**END**