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WAR DEPARTMENT

TECHNICAL MANUAL



FIELD MUSIC

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TECHNICAL MANUAL }  
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## FIELD MUSIC

Prepared under direction of the Army Band

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### CHAPTER 1

#### THE FIELD TRUMPET

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#### SECTION I

##### DESCRIPTION AND CARE

	Paragraph
General .....	1
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1. **General.**—The field trumpet is a military signal horn pitched in *G* and equipped with a tuning slide which may be used to adjust discrepancies of pitch between several instruments or drawn to the *F* mark for use with a band.

2. **Parts and accessories.**—*a. Parts.*

- (1) Mouthpiece.
- (2) Tubing, including coils.
- (3) Bell.
- (4) Rings for attaching sling.

*b. Accessories.*—(1) *Tabard.*—Tabards are authorized, but not an article of issue. (See par. 10. AR 260-10).

(2) *Sling.*—The sling is a leather strap fastened to each ring of the trumpet so that it may be carried over the shoulder. The instru-

\*This pamphlet supersedes TR 75-5, November 1, 1928 (including C 1, January 2, 1930); TR 1075-5, July 16 1928; and TM 2000-5, November 1, 1928.

ment is carried with the sling over the left shoulder, instrument on the right side just above the belt and approximately horizontal.

**3. Care.**—The instrument should be kept clean, sanitary, and free from dents. After playing, remove slide and tilt to let saliva run out. A frequent bath, inside and out, with ordinary soap and warm water will generally serve to keep the instrument in a satisfactory condition. Application of mutton tallow, as needed, will keep the tuning slide airtight and prevent sticking.

## SECTION II

### RUDIMENTARY INSTRUCTION

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**4. Playing instrument.**—*a. Position of mouthpiece on lips.*—The mouthpiece should be placed as near the center of the lips as the oral construction of the player will permit, and an equal portion of both lips should be employed, or as nearly so as the relative thickness of the lips will permit.

*b. Starting the tone.*—The tongue is placed back of the upper teeth, then withdrawn, the syllable "Tah" being used. The air column causes the lips to vibrate, thus producing sound waves which are amplified by the trumpet.

*c. Suggestions for beginner.*—The beginner should not practice more than a few minutes at a time, followed by periods of rest, until such time as the muscles of the lips are strong enough to stand the unaccustomed strain. It will be found that excellent results are obtained by requiring the student trumpeter to hold sustained tones in the medium register (*G* and *C* in the staff) until a reasonable amount of control has been achieved.

This exercise may be followed by a simple tonguing exercise: that of producing a succession of relatively short tones on the same degrees of the staff, using, as usual, the syllable "Tah, tah, tah," etc., with a slight break between tones. After a reasonable amount of accuracy and endurance has been developed, the instructor should cause the student to work on similar exercises, using the high and low tones of the trumpet. When these have been mastered, the student is ready to take such advanced instruction as the instructor may deem necessary, and to learn the simple service calls, followed, as progress permits, with the more difficult calls until the trumpeter is qualified to assume the full duties of a trumpeter.

5. **Manual of instrument.**—*a. Position of instrument.*—(1) *Carry trumpet.*—(a) *Dismounted.*—When the command **CARRY TRUMPET** is given (trumpet being at any position), at the command **TRUMPET**, grasp the trumpet with right hand near the base of the mouthpiece and place the bell just below the hip, resting on the right thigh, bell tube horizontal, mouthpiece pointing to the right, sling and tabard hanging free, sling hanging beside tabard, mouth tube uppermost, and right arm fully extended. In countermarching or in close



FIGURE 1.—Carry trumpet (dismounted).

order the mouthpiece end may be swung to the front to avoid interference. When the command **ATTENTION** is given, the trumpet is brought to the **CARRY**, except when out of ranks. This position is prescribed for all ceremonies when the trumpeter is not playing, whether marching or at a halt, and the position is resumed without command when playing ceases.

(b) *Mounted.*—For the mounted trumpeter the position of **CARRY**

is similar to that for the dismounted trumpeter, but by reason of the position of the thigh in the saddle, the bell rests on the top of the thigh, the mouthpiece points upward about  $45^{\circ}$ , and the right arm is crooked. The mounted trumpeter, marching or halted, when at attention, always carries the trumpet at the position of SLING, except at ceremonies, when the position of CARRY is prescribed.

(2) *Secure trumpet*.—When the command 1. SECURE 2. TRUMPET is given (trumpet being at any position), at the command TRUMPET, place the bell of the trumpet under the right arm, coils and bell tube hori-



FIGURE 2.—Carry trumpet (mounted).

zontal, bell tubes next to body and resting on top of forearm which is also horizontal, palm of hand lying along and under coils, thumb through tuning slide, the fingers lightly grasping end of coils, sling and tabard hanging free. The sling may be over left shoulder if the trumpet was slung before the command was given. This position is used when the trumpeter is marching and not playing, except at ceremonies, when CARRY is prescribed. Out of ranks the trumpet is carried at SECURE when not slung. At the command 1. FORWARD 2. MARCH, when no instructions to play are given, the trumpet

being at CARRY at the command MARCH, the trumpet is brought to the position of SECURE, except at ceremonies. When the trumpeter ceases playing, he resumes the position of SECURE, except at ceremonies.

(3) *Position for playing (READY).*—At the command READY, raise the trumpet to the lips, grasping naturally with the right hand the section of coils, including mouth tube and bell tube, mouth tube uppermost, long axis of instrument approximately horizontal, plane of the coils vertical, sling and tabard hanging free; if previously slung,



FIGURE 3.—Secure trumpet.

sling may remain over shoulder. From either CARRY or SECURE, slide the hand to the center of gravity of the instrument before raising it to playing position. When finished playing, resume the position held before commencing to play.

(4) *Position for inspection.*—The trumpet being at CARRY, the command PREPARE FOR INSPECTION is given. As the inspecting officer approaches, bring the trumpet smartly from the position of CARRY to a

nearly vertical plane, with the bell uppermost, in front of the right shoulder, arm crooked; then twist the wrist so that the instrument is reversed end for end through a vertical plane, mouthpiece up. When the inspecting officer passes, resume the position of CARRY. Mounted trumpeters unslung trumpets and bring instrument to position of CARRY when the command PREPARE FOR INSPECTION is given.

(5) *Sling trumpet.*—When the command SLING TRUMPET OF ROUTE STEP is given to mounted trumpeters (trumpets being at SECURE OR

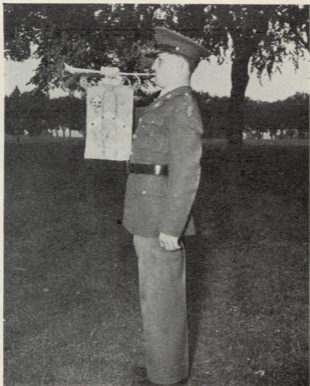


FIGURE 4.—Ready.

CARRY), the trumpeter passes the sling of the trumpet over the left shoulder with the left hand, trumpet hanging on the right side, with the sling long enough so that the trumpet can be blown without being unslung, and short enough so that it does not interfere with the pistol. This position is always used (except at ceremonies) by mounted trumpeters when they are not playing. On marches the trumpet is always carried at the "slung" position (over the shoulder) by all trumpeters.

*b. Arm flourishes.*—When desired, arm flourishes may be given by dismounted trumpeters on the march before playing. They are made from the CARRY position and are executed as follows: The signal from the chief trumpeter is given as the left foot strikes the ground. He extends his right arm upward, holding the trumpet over his head, returning it to the CARRY position as the right foot strikes the ground. When the left foot again strikes the ground all trumpeters extend their trumpets upward over their heads and execute two complete



FIGURE 5.—Inspection, first position.

forward circles with the bell of the trumpet, using a wrist motion only, the first circle coming on the right foot, the second on the left. The movement to playing position is made on the next right-foot step. The fact that the trumpet is grasped near the center causes the mouthpiece of the instrument to describe two circles on the "near" side of the wrist and arm, giving an effect similar to a "figure 8." Immediately upon completion of this movement the trumpet is brought



with one quick movement to the playing position, care being taken not to strike the lips; sufficient count should be allowed before beginning to play (say four counts, playing the fifth), thus permitting a careful placing of the mouthpiece on the lips. The visual effect of the foregoing is that the instruments are "set" upon the lips by the quick movement following the flourish. In reality, however, the mouthpiece is brought to within an inch or two from the lips and is then adjusted in the customary manner.



FIGURE 6.—Inspection, second position.

**6. Duties of trumpeter.**—*a. On guard.*—For duties of the trumpeter on guard see FM 26-5.

*b. Post.*—The position of the trumpeter in the company, battery, and troop is given in the regulations pertaining to the different arms and services.

*c. At funeral.*—The trumpeter will report to the officer or non-commissioned officer in charge and place himself in the line of file

closers of the escort or firing squad. Immediately after the firing squad has fired the third volley and at the command **ARMS**, the trumpeter takes position at the head of the grave and sounds taps, his trumpet pointing in the direction of the foot of the grave.

*d. In field.*—In the field, the duties of the trumpeter are as prescribed in the regulations pertaining to the organization of which they are members.

*e. Saluting.*—Trumpeters, drummers, and fifers, except the chief of field music or drum major, will not salute when in ranks. When a trumpeter is not in ranks and has occasion to salute, he will change the trumpet from right hand to left hand and hold it at the position of **SECURE** with the left hand and give the prescribed right-hand salute. This applies also to the fifers. The drummers and bass drummer will pass their stick or sticks into left hand and give the prescribed right-hand salute, the drum being at the position of **CARRY**. If the cymbal player has occasion to salute when out of ranks, both cymbals are held in the left hand and the right-hand salute is executed. When the field music takes the place of the band, the drum major (or if there be no drum major, the chief trumpeter) will salute as prescribed for the drum major of the band.

### SECTION III

#### CLASSES OF MUSIC

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Miscellaneous.....	9

**7. Calls.**—*a. Classification.*—Trumpet calls are divided into the following four classes;

(1) *Warning calls.*—This class includes first call, guard mounting, full dress, overcoats, drill call, stable call, boat call, mess call, fatigue, and church call; the latter may also be used to assemble a funeral detail. Mess call, fatigue, and church call may also be used as service calls.

(2) *Formation calls.*—This class includes assembly and adjutant's call.

(3) *Alarm calls.*—This class includes fire call, to arms, and to horse.

(4) *Service calls.*—This class includes all other calls not included above, or under signals and miscellaneous trumpet music. They are reveille, retreat, tattoo, call to quarters, taps, sick call, recall, officers' call, captains' call, first sergeants' call, school call, and general.

Mess call, fatigue, and church call are classed as service calls except when sounded as warning calls.

*b. Meaning.*—(1) *Adjutant's call.*—Announces that the adjutant is about to form the guard, battalion, or regiment.

(2) *Assembly.*—Signal to assemble at a designated place.

(3) *Boat call.*—Signal that a boat is about to dock at or depart from the post.

(4) *Boots and saddles.*—This call indicates that the formation about to follow will be mounted.

(5) *Call to quarters.*—Used to summon all men not authorized to be absent to go to their quarters for the night.

(6) *Captains' call.*—Notification for all company commanders to report to the commanding officer or adjutant.

(7) *Church call.*—Notification that church services are about to be held. It may also be used to form a funeral escort.

(8) *Drill call.*—Warning to turn out for drill.

(9) *Drill signals.*—Commands used at drill transmitted by the trumpet. (The meanings of drill signals are sufficiently clear to require no explanation.)

(10) *Fatigue.*—Warning for those who have fatigue duty to report to a designated place.

(11) *Fire call.*—An alarm that there is a fire either in the post or in the vicinity. It may be used also for fire drill.

(12) *First call.*—Warning to prepare for reveille, retreat, parade, or review. It is also a signal for the band or field music to assemble.

(13) *First sergeants' call.*—Notification for all first sergeants to report to the adjutant or sergeant major.

(14) *Flourishes.*—A brief fanfare used in rendering honors. (See miscellaneous list of trumpet calls.)

(15) *Full dress.*—Indicates that the formation about to follow will be in full dress.

(16) *Funeral march.*—A slow march played at a funeral.

(17) *General.*—The signal for striking tents and loading wagons preparatory to marching.

(18) *General's march.*—Played in rendering honors to a general officer.

(19) *Guard mounting.*—Signal to prepare for that ceremony.

(20) *Inspection pieces.*—Played while inspecting officer is inspecting the command.

(21) *Issue.*—Indicates that supplies are ready for distribution.

(22) *Mail call.*—Indicates that mail will be distributed.

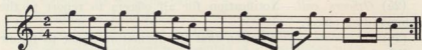
(23) *Marches.*—Pieces played for marching.

- (24) *Mess call*.—Announces breakfast, dinner, and supper.
- (25) *Officers' call*.—Notification for all officers to report to the commanding officer.
- (26) *Overcoats*.—Notification that the formation about to follow will be in overcoats.
- (27) *Pay day*.—A march played to signify that troops will be paid.
- (28) *Recall*.—Signal for certain duties to cease.
- (29) *Retreat*.—Marks the ends of an official day.
- (30) *Reveille*.—Signal for morning roll call.
- (31) *Ruffles*.—A roll on the drum as the trumpet plays the flourishes in rendering honors to a designated person.
- (32) *School call*.—Notification that school is about to be held.
- (33) *Sick call*.—Signal for the sick to report to the surgeon.
- (34) *Sound off*.—Played, in place, at ceremonies when the band is not present. (See miscellaneous list of trumpet calls.)
- (35) *Stable*.—Warning for all troops who have stable duty to perform to report to the stables.
- (36) *Taps*.—Last call at night used to signal that all unauthorized lights on the post will be extinguished. This call is also used as last honors to military or naval men at a funeral.
- (37) *Tattoo*.—Signal that all lights in squad room will be extinguished 15 minutes after tattoo is sounded and that all noises and loud talking will cease.
- (38) *To arms*.—Signal that all men will fall in under arms at a designated place with the least possible delay (for dismounted troops).
- (39) *To horse*.—This is a signal for all mounted men to saddle horses and fall in mounted, under arms, with the least possible delay, at a designated place. In extended order this signal is used to mount. (For mounted organizations only.)
- (40) *To the color (standard)*.—Sounded as a salute to the colors, to the President of the United States, to the Vice President, ex-President, and foreign chief magistrates.
- (41) *Water call*.—Signal for all mounted men to water their horses.

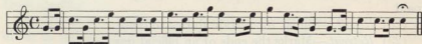
NOTE.—Assembly, reveille, retreat, adjutant's call, to the color, the flourishes, ruffles, and the marches are sounded by the field music (trumpeters), united; the other calls, as a rule, are sounded by the trumpeters of the guard or by the company trumpeter. The trumpeter of the guard may also sound assembly, instead of the field music.

c. *Notation*.—Notation of all service calls used in the Army follows in alphabetical order:

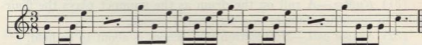
ADJUTANT'S CALL



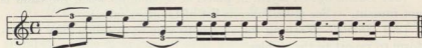
ASSEMBLY



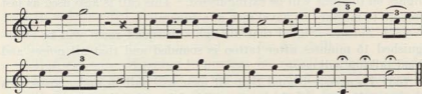
BOAT CALL



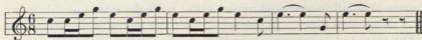
BOOTS AND SADDLES



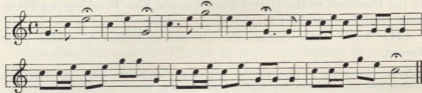
CALL TO QUARTERS



CAPTAINS' CALL



CHURCH CALL



DRILL CALL

FATIGUE

FIRE CALL

FIRST CALL

FIRST SERGEANTS' CALL

FULL DRESS

GENERAL

*Quick*

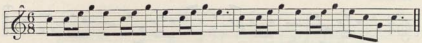
GUARD MOUNTING

ISSUE

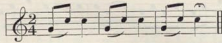
MAIL CALL

MESS CALL

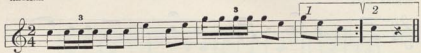
## OFFICERS' CALL



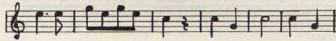
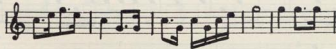
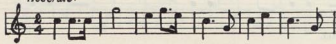
## OVERCOATS



## RECALL



## RETREAT

*Moderate.*



REVEILLE

Musical notation for Reveille, consisting of two staves in 2/4 time. The first staff contains a melody with eighth and quarter notes. The second staff contains a rhythmic accompaniment of eighth notes, ending with the instruction *D. C. al*.

SCHOOL CALL

Musical notation for School Call, consisting of two staves in 2/4 time. The first staff features a melody with quarter notes and rests marked with an 'x'. The second staff continues the melody with quarter notes and a final note with a fermata.

SICK CALL

Musical notation for Sick Call, consisting of two staves in 2/4 time. Both staves feature a melody of eighth notes with triplets indicated by a '3' above the notes.

STABLE CALL

Musical notation for Stable Call, consisting of two staves in 6/8 time. The first staff has a melody of eighth notes. The second staff includes first and second endings, marked with '1' and '2' above the staves, and ends with the word 'FINE'. The final measure of the second staff is marked *D.C.*

TAPS

Musical notation for Taps, consisting of one staff in common time. The melody is composed of quarter notes with a fermata over the final note.

## TATTOO

*Quick*

The musical score for 'TATTOO' consists of eight staves of music in 2/4 time. The tempo is marked 'Quick'. The melody is written in a single treble clef. The first staff begins with a quarter rest followed by a quarter note G4, then eighth notes A4 and B4, and a quarter note C5. The second staff continues with a quarter note D5, a quarter rest, eighth notes E5 and F5, and a quarter note G5. The third staff features a quarter note A5, a quarter rest, eighth notes B5 and C6, and a quarter note D6. The fourth staff has eighth notes E6 and F6, a quarter note G6, eighth notes A6 and B6, and a quarter note C7. The fifth staff contains eighth notes D7 and E7, a quarter note F7, eighth notes G7 and A7, and a quarter note B7. The sixth staff shows eighth notes C8 and D8, a quarter note E8, eighth notes F8 and G8, and a quarter note A8. The seventh staff has eighth notes B8 and C9, a quarter note D9, eighth notes E9 and F9, and a quarter note G9. The eighth staff concludes with eighth notes A9 and B9, a quarter note C10, eighth notes D10 and E10, and a quarter note F10.

## TO ARMS

The musical score for 'TO ARMS' consists of two staves of music in 2/4 time. The first staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third staff features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth staff has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The fifth staff contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The sixth staff shows a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The seventh staff has a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8. The eighth staff concludes with a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9.

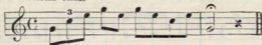
*D.C. and repeat at will*

The musical score for 'D.C. and repeat at will' consists of two staves of music in 2/4 time. The first staff begins with a quarter note G4, a quarter note A4, a quarter note B4, and a quarter note C5. The second staff continues with a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The third staff features a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note D6. The fourth staff has a quarter note E6, a quarter note F6, a quarter note G6, and a quarter note A6. The fifth staff contains a quarter note B6, a quarter note C7, a quarter note D7, and a quarter note E7. The sixth staff shows a quarter note F7, a quarter note G7, a quarter note A7, and a quarter note B7. The seventh staff has a quarter note C8, a quarter note D8, a quarter note E8, and a quarter note F8. The eighth staff concludes with a quarter note G8, a quarter note A8, a quarter note B8, and a quarter note C9.

TO HORSE



WATER CALL



8. Drill signals.—*a. General.*—(1) A drill signal is a command transmitted by trumpet and is used generally when the voice or arm signals are ineffective. Every verbal command has a corresponding notation on the trumpet. The trumpeter will blow these signals only upon direct orders from the commanding officer.

(2) Drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution, the movement beginning the instant the signal for execution terminates.

(3) When giving commands to troops, the trumpeter faces toward them. When a command is given by trumpet, the chiefs of subdivisions give the proper command orally.

(4) The drill signals should be taught in succession, a few at a time, until all the officers and men are thoroughly familiar with them; certain drill periods should be especially devoted to this purpose.

(5) In the evolutions of large bodies of troops, subordinate commanders should cause their trumpeters to repeat the signals of the chief trumpeter, who accompanies the commanding officer.

(6) The signals are sounded in the same order as the commands are prescribed in the various drill regulations.

(7) The memorizing of drill signals is made easier by observing that all signals for movements to the right are given in a rising series of sounds, that the signals for the same movements to the left are corresponding signals in a descending series of sounds, changes of gait are all on the same sound. The signal RISE is in an ascending series, while that of LIE DOWN is in a descending series.

(8) The use of the trumpet to give commands to a fraction of a line is prohibited.

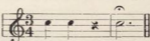
(9) As a rule, trumpet signals are not employed in the presence of the enemy.

*b. Signals.*—(1) *Common to all arms and services.*

1. ATTENTION



2. FORWARD



MARCH

3. HALT

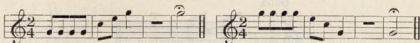


4. COLUMN RIGHT

MARCH

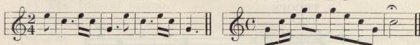
5. COLUMN LEFT

MARCH



\*6. COMMENCE FIRING

\*7. CEASE FIRING



\*For the dismounted arms these signals are authorized for use only for target practice.

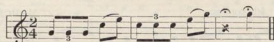
(2) *Mounted arms and services.*—(a) The signals **FORM RANKS** and **POSTS** are the same. The signals for the turn and halt are preceded by the signal **PLATOONS, TROOPS, OR SQUADRONS**, according to the units which are to execute the movement.

(b) The signal right (or left) turn corresponds to the signal for the turn and halt, but with the signal **FORWARD MARCH**, instead of the signal **MARCH**, added, and except for simultaneous movements, the signal for the unit does not precede the preliminary signal.

(c) **TO THE REAR** corresponds to **FACE TO THE REAR**, but has the signal **FORWARD MARCH** instead of the signal **MARCH**.

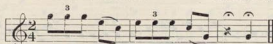
1. PREPARE TO MOUNT

MOUNT



2. PREPARE TO DISMOUNT

DISMOUNT



3. WALK MARCH

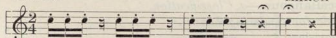
4. TROT

MARCH



5. GALLOP

MARCH

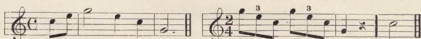


6. FORM RANKS

POSTS

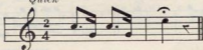
7. GUIDONS OUT

HALT



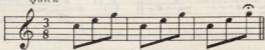
8. PLATOONS

*Quick*



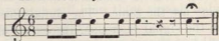
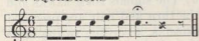
9. TROOPS

*Quick*



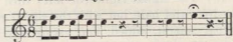
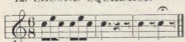
10. SQUADRONS

11. FIRST SQUADRON



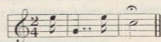
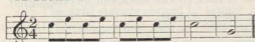
12. SECOND SQUADRON

13. THIRD SQUADRON



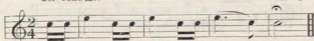
14. FIGHT ON FOOT

15. ROUTE ORDER

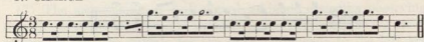


16. COLUMN

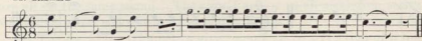
MARCH



17. CHARGE



18. RALLY

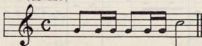


9. Miscellaneous.—a. Classification.

- (1) Music for rendering honors.
- (a) Flourishes.

- (b) General's March.
  - (c) To the Color.
  - (2) *Marching music.*
    - (a) Quicksteps or marches in quick time, not including the General's March.
    - (b) The funeral march.
    - (3) *Inspection pieces.*
    - (4) *The "Sound Off."*—The "Sound Off," played in cadence, is followed by a brief or more extended march, depending on whether the field music remains "in place" or "troops the line."
- b. *Notation.*

FLOURISH  
(M 120)



GENERAL'S MARCH  
(M 120) *Quick*



TO THE COLOR OR STANDARD



FUNERAL MARCH

*Very slow*

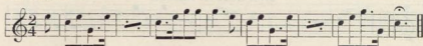
*f*

SOUND OFF

SHORT MARCHES FOR USE FOLLOWING THE "SOUND OFF" (IN PLACE)

RIP VAN WINKLE

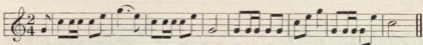
## HOLY JOE



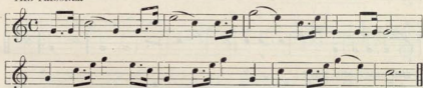
## SOAP SUDS ROW



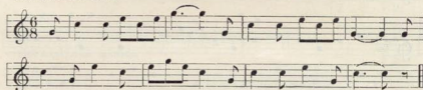
## THE COLONEL'S DAUGHTER



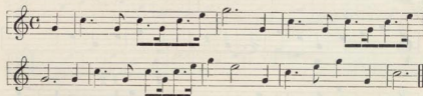
## THE PRISONER



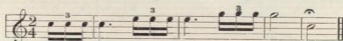
## THE GARRISON BELLE



## GENERAL BURT



## THE OLD ONE





UNCLE SAM

INSPECTION PIECES

Musical notation for 'UNCLE SAM' in 3/4 time. The piece consists of five staves of music. The first staff begins with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and repeat signs. The fifth staff concludes with first and second endings, indicated by '1' and '2' above the notes.

THE ARMY AND NAVY

Musical notation for 'THE ARMY AND NAVY' in 3/4 time. The piece consists of nine staves of music. The first staff begins with a treble clef and a 3/4 time signature. The notation includes various note values, rests, and repeat signs. The third, sixth, and ninth staves conclude with first and second endings, indicated by '1' and '2' above the notes.

THE CIVIL WAR

Musical score for 'THE CIVIL WAR' in 3/4 time. The score consists of six staves of music. The first staff begins with a repeat sign. The second staff contains a repeat sign. The third staff has first and second endings marked with '1' and '2' above a bracket. The fourth staff contains a repeat sign. The fifth staff has first and second endings marked with '1' and '2' above a bracket. The sixth staff has first and second endings marked with '1' and '2' above a bracket.

THE BATTLE OF MANILA

Musical score for 'THE BATTLE OF MANILA' in 3/4 time. The score consists of five staves of music. The first staff begins with a repeat sign. The second staff contains a repeat sign. The third staff contains a repeat sign. The fourth staff contains a repeat sign. The fifth staff has first and second endings marked with '1' and '2' above a bracket.

THE CORPORAL OF THE GUARD

Musical score for 'THE CORPORAL OF THE GUARD' in 3/4 time. The score consists of six staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single line. The piece concludes with a double bar line and a repeat sign.

OLD KENTUCKY

Musical score for 'OLD KENTUCKY' in 3/4 time. The score consists of seven staves of music. The first staff begins with a treble clef, a 3/4 time signature, and a key signature of one flat (B-flat). The melody is written in a single line. The piece includes first and second endings, indicated by '1' and '2' above the notes. The score concludes with a double bar line and a repeat sign.

GENERAL DOOLEY

Musical notation for 'GENERAL DOOLEY' in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second and third staves continue the melody, with repeat signs and first/second endings indicated by '1' and '2' above the notes.

THE OLD GUARD

Musical notation for 'THE OLD GUARD' in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second and third staves continue the melody, with repeat signs and first/second endings indicated by '1' and '2' above the notes.

THE AMERICAN FLAG

Musical notation for 'THE AMERICAN FLAG' in 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is written in a simple, rhythmic style. The second and third staves continue the melody, with repeat signs and first/second endings indicated by '1' and '2' above the notes.

THE CAVALIERS

Musical notation for 'THE CAVALIERS' in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a simple, rhythmic style. The second and third staves continue the melody, with repeat signs and first/second endings indicated by '1' and '2' above the notes.

OLD SIX-EIGHT

Musical notation for 'OLD SIX-EIGHT' in 6/8 time. It consists of three staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

I'VE GOT THREE YEARS TO DO THIS IN

Musical notation for 'I'VE GOT THREE YEARS TO DO THIS IN' in 2/4 time. It consists of five staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a simple, rhythmic style with quarter and eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The fourth and fifth staves continue the melody, with the fifth staff ending with a double bar line and repeat dots. There are first and second endings marked with '1' and '2' above the notes.

HEN AND CHICKENS

Musical notation for 'HEN AND CHICKENS' in 6/8 time. It consists of four staves of music. The first staff begins with a treble clef and a 6/8 time signature. The melody is written in a simple, rhythmic style with eighth and sixteenth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots. The fourth staff continues the melody, with the fourth staff ending with a double bar line and repeat dots. There are first and second endings marked with '1' and '2' above the notes.

NO SLUM TODAY

Musical notation for 'NO SLUM TODAY' in 2/4 time. It consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is written in a simple, rhythmic style with quarter and eighth notes. The second and third staves continue the melody, with the third staff ending with a double bar line and repeat dots.

## YOU'RE IN THE ARMY NOW

Musical notation for "YOU'RE IN THE ARMY NOW" in 6/8 time. The piece consists of three staves. The first staff contains the first six measures. The second staff contains measures 7-10, with first and second endings indicated by '1' and '2' above the notes. The third staff contains measures 11-14, also with first and second endings indicated by '1' and '2' above the notes.

## SPANISH GUARDMOUNT

Musical notation for "SPANISH GUARDMOUNT" in 6/8 time. The piece consists of three staves. The first staff contains the first six measures. The second staff contains measures 7-10. The third staff contains measures 11-14, ending with a double bar line.

## THE RED HUSSARS

Musical notation for "THE RED HUSSARS" in 2/4 time. The piece consists of three staves. The first staff contains the first six measures. The second staff contains measures 7-10. The third staff contains measures 11-14, with first and second endings indicated by '1' and '2' above the notes.

## A-HUNTING WE WILL GO

Musical notation for "A-HUNTING WE WILL GO" in 6/8 time. The piece consists of three staves. The first staff contains the first six measures. The second staff contains measures 7-10. The third staff contains measures 11-14, with first and second endings indicated by '1' and '2' above the notes.

PAY DAY

WOP TIAL DHT KLS'ANT

Musical notation for 'PAY DAY' in 2/4 time. The piece consists of two staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplet-like patterns. The second staff continues the melody and includes a repeat sign at the end.

DOUBLE TIME (PICK IT UP)

Musical notation for 'DOUBLE TIME (PICK IT UP)' in 2/4 time. The piece consists of three staves of music. The first staff begins with a treble clef and a 2/4 time signature. The melody is composed of eighth and sixteenth notes, with some triplet-like patterns. The second and third staves continue the melody and include repeat signs at the end.

PRESIDENT'S MARCH

*Quick*

Musical notation for 'PRESIDENT'S MARCH' in common time (C). The piece consists of four staves of music. The first staff begins with a treble clef and a common time signature. The melody is composed of eighth and sixteenth notes, with some triplet-like patterns. The second, third, and fourth staves continue the melody and include repeat signs at the end.

## CHAPTER 2

## THE FIELD DRUM

	Paragraphs
SECTION I. General.....	10-12
II. Instruction .....	13-15
III. Care .....	16-18

## SECTION I

## GENERAL

	Paragraph
General.....	10
Parts.....	11
Cymbals.....	12

10. **General.**—The drums used in the field music include the snare drum (so called because “snares” or several chords are stretched across the lower head) and the bass drum. Drums and cymbals are called percussion instruments.

11. **Parts.**—*a.* The parts of the snare drum are—

- (1) Shell.
- (2) Batterhead.
- (3) Snarehead.
- (4) Batterhead counterhoop.
- (5) Snarehead counterhoop.
- (6) Flesh hoop.
- (7) Tension rods.
- (8) Tension screws.
- (9) Snares.
- (10) Snare strainer.
- (11) Carrying strap.
- (12) Drumsticks.

*b.* The parts of the bass drum are similar except there are no snares and there is only one stick, or beater.

12. **Cymbals.**—The cymbals are two round metal disks with a leather strap through the center of each by which the player holds them, one in each hand.

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WEST TEXAS STATE COLLEGE  
CANYON, TEXAS



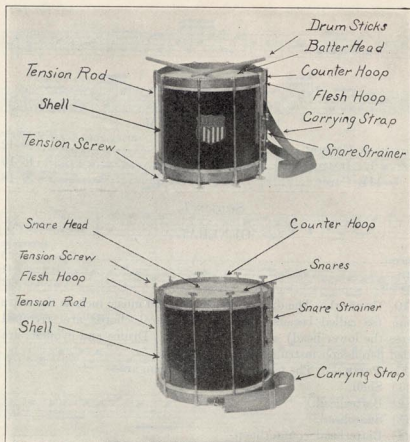


FIGURE 7.—Snare drum and parts.

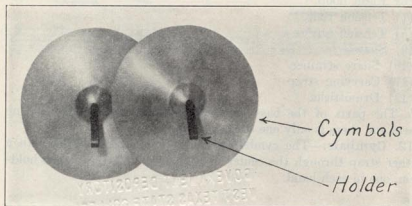


FIGURE 8.—Cymbals and carrying straps.

FIELD MUSIC

SECTION II  
INSTRUCTION

General.....	Paragraph 13
Special music.....	14
Bass drum and cymbals.....	15

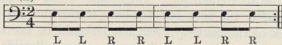
13. **General.**—*a. Beats.*—All snare drum figures are based upon three fundamental beats, called the *roll*, the *single stroke*, and the *flam*. When these three beats are well learned, the student has the foundation for all kinds of drumming.

*b. Roll.*—(1) The roll consists of an even reiteration of beats sufficiently rapid to prohibit rhythmic analysis. In order to give the impression, the beats which form the roll must be even both in power and sequence. Uneven beats destroy the impression of a smooth roll and must be avoided. Evenness, then, is the first requirement and speed a secondary one.

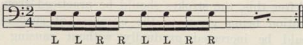
(2) The open roll is produced by slow hand alternation, beginning with the left hand. Two strokes in each hand, alternately, are produced by wrist movement and each beat should follow its predecessor with clock-like regularity and precision. When clearness and evenness of beats have been acquired in slow alternation, the speed should be increased to the limit of relaxation and evenness. At this point stop and begin again and continue each time as long as possible without fatigue. When the muscles tire, rest for a short time. Tension of the muscles should be avoided.

(3) Preliminary exercises for the development of the open roll follow: (Each exercise to be played many times before proceeding to the next. The letter *L* means the left hand and *R* the right hand.)

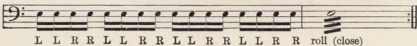
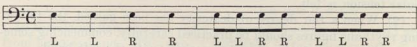
(1)



(2)



(3)



(4) The following exercises should be practiced daily after the open roll, already described, has been learned.

(1)

(2)

(3)

Repeat these exercises many times. Attack them crisply and finish with precision. The quarter note, which ends the roll in each exercise, should be played sometimes with the left stick and sometimes with the right.

(5) When the terms "open" and "closed" are used in reference to drum music, such as the "open roll", "open" means that there is an opening or perceptible space of time between strokes of the drum sticks, while "closed" means that, in the case of rolls, for instance, the movement of the sticks is so rapid that the effect is continuous and even, or "closed".

*c. Single stroke.*—(1) Single strokes are much more important than is generally supposed. The technic of the average drummer is often uneven and faulty, due to lack of a well developed single stroke. The normal awkwardness of the left hand is, no doubt, responsible for this condition. The single stroke should be practiced shortly after the open roll has been worked on, say the second or third week of the course. Each hand should be practiced separately until the tone is crisp and the wrist action is flexible and under control. After this, the strokes should be practiced from hand to hand, attention being given to the evenness of succession. The speed should be increased gradually without causing muscular fatigue. This procedure is repeated, resting, however, when muscular tension is felt.

(2) When a fair degree of dexterity has been gained, the following rhythmic figures should be practiced carefully, commencing sometimes with the right hand and sometimes with the left hand.

(1)

(2)

(3)

(4)

(5)

(6)

(3) There are also other strokes known as the five-stroke roll, the seven-stroke roll, and the nine-stroke roll, etc.; examples of each follow:

(a) Five-stroke roll.

L L R R L      L L R R L

(b) Seven-stroke roll.

L L R R L L      R L L R R L L      L L R R L L R

(c) Nine-stroke roll.

L L R R L L R R L      R R L L R R L L R

d. *Flam*.—(1) The flam beats employ the use of small notes, called grace notes; the grace note has no comparative value and does not change the time of the large note before which it is placed.

(2) In order to classify properly the various strokes that come indirectly under the flams, illustrations of each stroke are given:

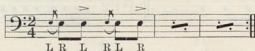
(a) Open flam.

(b) Closed flam.

L R      L R      L R      L R L R L R L R

In the closed flam the two notes are sounded nearly as one and are from hand to hand. This flam is used only in fast movements.

(c) Flam and stroke, from hand to hand.



(d) Flam and feint, from hand to hand.

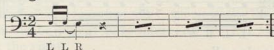


The principal stroke should be the accented note.

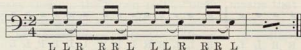
(e) Feint and flam, made by reversing the previous example.



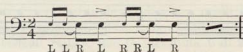
(f) Open drag.



(g) Closed drag or ruff.



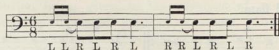
(h) Single drag, from hand to hand.



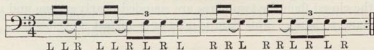
(i) Double drag, from hand to hand.



(j) Single ratamacue, from hand to hand.



(k) Double ratamacue.



FIELD MUSIC

(i) Treble ratamacue.

LLR LLR LLR LRL RRL RRL RRL RRL RRL

(m) Four-stroke ruff.

LRLR LRLR

(n) Single paradiddle, from hand to hand. (These are very useful in quick movements.)

R L R R L R L L

(o) Flam paradiddle, from hand to hand.

L R L R R R L R R L

(p) Stroke paradiddle.

R L R R L R L L

(q) Drag paradiddle.

L L R L R R R R L R L L

(r) Stroke and drag paradiddle.

R L L R L R R L R R L R L L

(s) Stroke and single drag.

L R R L R L L R

14. Special music.—*a. Ruffle.*—A ruffle is a short roll of three-beat duration at the tempo of 120 beats to the minute. When trumpets are

present, the ruffles are played simultaneously with the sounding of the flourishes in rendering honors.



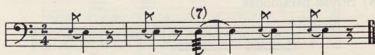
Flourish with trumpet.  
Ruffle.

*b. Roll off.*—The roll off is a warning to all players of the field music, when marching, to get ready to play. It is executed by both snare and bass drum in the following manner:



Commence  
playing

*c. Beating time.*—When the field music or band is marching without playing, it is customary for the snare drummers to indicate the step as follows:



*d. Funeral.*—If drummers are part of a funeral escort the snare drums will be muffled and creped. To crepe a drum, drape a broad piece of black cloth around the shell of the drum. To muffle a drum, loosen the snares slightly and fasten a handkerchief or piece of cloth securely between snares and snare head.

**15. Bass drum and cymbals.**—The bass drummer and cymbal player generally play every beat when the field music is playing. They play simultaneously, the cymbal player watching the bass drum stick. The bass drum is struck a downward, glancing blow every time the left foot strikes the ground, which is the accentuated beat, and an upward, glancing blow, somewhat lighter, as the right foot strikes the ground. The cymbals are struck together with an up-and-down motion, the left hand descending as the left foot strikes the ground.

## SECTION III

## CARE

	Paragraph
General .....	16
Mounting heads .....	17
Emergency repair .....	18

**16. General.**—Avoid exposing the drum to heat, cold, or dampness; when it is not in use, keep it in a dry place, but not in the sunshine. After using the drum, and before putting it away, slacken the braces. While playing it may be necessary to tighten the braces occasionally. If it is exposed to rain, carefully wipe it off before putting it away. The tone of the drum depends very much upon keeping the heads in good condition, properly mounted on the flesh hoops and the shell, and at an even tension all around.

**17. Mounting heads.**—*a.* To mount the heads on the flesh hoops, soak the heads in water to make them flexible and lay them out upon some level surface; then place flesh hoops upon them in such a position that the margin of vellum or skin will be equal all around. Next, turn the vellum over the hoop at one point, tucking it snugly under the hoop, using a thin, blunt instrument for the purpose; then repeat procedure on the opposite side and continue similarly until the whole margin of the head is lapped around the hoop. Care should be taken that no wrinkles are left in the batterhead. Place the heads in the shell and brace moderately tight, bracing gradually and always from opposite sides. When heads are dry and drums are needed for use, the bracing process, to obtain the required tension, should be performed in the same manner.

*b.* In replacing broken snare-drum heads, select heads of 2 inches greater diameter than the flesh hoop, which allows ample margin for proper fitting. The bass-drum head should be 4 inches greater in diameter for the same reason.

**18. Emergency repair.**—Should the wooden shell of a drum crack, it may be repaired by boring small holes at the extreme ends of crack, forcing edges together after inserting a little glue, and finally gluing a piece of canvas on the inner side of the shell. The holes should later be plugged.



## CHAPTER 3

## THE FIFE

	Paragraph
Instruction for beginner.....	19
Fingering chart.....	20
Instrumental practice.....	21

**19. Instruction for beginner.**—*a. General.*—The ordinary fife consists of a tube of metal or wood, pierced by six finger holes and an embouchure or lip opening, the finger holes being equally spaced and on a line with the embouchure. The tube is stopped at the end nearest the embouchure by a movable cork. The fife generally used in the Army is pitched in  $B\flat$ .

*b. Position of hands.*—The fife is held in a horizontal position, embouchure to lips, the instrument extending to the right of the player. The left arm extends across the chest, palm of hand to the rear, and clasps the fife so that the first finger may cover the first finger hole (nearest embouchure) second and third fingers to cover second and third holes in order. The thumb is placed under the fife, opposite the first and second fingers so that it supports the instrument. The right hand clasps the fife, palm forward, so that the first finger may cover the hole nearest the left hand, the second and third fingers to cover the second and third holes in order. The thumb supports the fife in a position similar to that of the left thumb. The thumbs, and also the little finger of the right hand should support the fife firmly, leaving the other fingers free to close the holes. The fingers which move should be arched and move easily.

*c. How to produce a tone.*—To correctly produce a tone, the inner edge of the embouchure is placed against the lower edge of the lower lip and the fife supported in the hollow of the chin. A small stream of air is blown across the embouchure so that it strikes and is split by the opposite edge of the embouchure. The intensity of the air stream determines the octave, so-called "overblowing" producing the upper octave. Only by experimenting and practice can the player determine the exact position best for him.

*d. Articulation.*—If a steady stream of air is emitted the result is legato or sustained. By interrupting the air stream with the tongue

the tones may be separated or tongued. This is done by placing the tongue against the roof of the mouth near the base of the teeth and withdrawing it as though pronouncing the syllable "too."

*e. Fingering.*—When the fingers close all the holes the tone produced is the keynote of the fife. By successively raising the fingers toward the embouchure the major diatonic scale of the key in which the fife is pitched is fingered. This scale contains the tones commonly used in field music, but half tones or chromatics may be played by using cross fingerings. See fingering chart, paragraph 20.

*f. Care.*—The fife should be swabbed and cleaned after playing, and if made of wood it should be saturated with a vegetable oil several times a year. It should not be kept in a hot or dusty place.

20. Fingering chart.

This • denotes that the holes to be closed.  
 This o denotes that the hole is to be open.

Embouchure  
 (Mouth Hole)

Note	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24
D	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
D	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
E	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
F	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
F#	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
G	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
G	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
A	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
A	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
A	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
B	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
C#	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
C	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
D	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•

LEFT HAND      RIGHT HAND

21. Instrumental practice.

a. Exercises for the fife.

(1)

(2) Slurring four notes

(3)

12 & 34 & 12 3 4 12 & 34 &

Detailed description: This block contains the first two staves of piece (3). The first staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a sequence of eighth and quarter notes. The second staff continues the melody with similar rhythmic values and ends with a double bar line and repeat dots. Fingerings are indicated by numbers 1-4 and accents (&) are placed above certain notes.

(4)

12 3 12 3

1 & 2 & 3 & 1 2 3 1 23

Detailed description: This block contains the first three staves of piece (4). The first staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It features a melody of quarter and eighth notes. The second staff includes a repeat sign with a double bar line and a cross (x) indicating a measure to be repeated. The third staff continues the melody and ends with a fermata. Fingerings (1-3) and accents (&) are present throughout.

(5) In F

1 & 2 3

Detailed description: This block contains the first three staves of piece (5). The first staff is in treble clef with a key signature of one flat (F) and a 3/4 time signature. The melody consists of quarter and eighth notes. The second staff has a repeat sign with a cross (x) in the first measure. The third staff continues the melody and ends with a fermata. An accent (&) is placed above the first measure of the second staff.

*b. Popular melodies.*

OLD VIRGINNY

6 1 2 3 4 5 6

123 4 5 6

12 3 4 5 6 123 4 5 6 &

Detailed description: This block contains four staves of the piece 'Old Virginny'. The first staff is in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The melody is composed of quarter and eighth notes. The second staff continues the melody. The third staff includes a repeat sign with a cross (x) in the final measure. The fourth staff concludes the piece. Fingerings (1-6) and accents (&) are used to guide the performer.

FLOW GENTLY, SWEET AFTON

Musical score for "Flow Gently, Sweet Afton" in 3/4 time. The piece begins with a piano (*p*) dynamic. The first staff includes fingerings: 3, 1, 2, 3, &. The score consists of five staves of music, ending with a double bar line.

GARY OWEN

Musical score for "Gary Owen" in 6/8 time with a key signature of one sharp (F#). The piece begins with a mezzo-forte (*mf*) dynamic. The score consists of four staves of music. The second staff is marked "FINE" with a fermata. The fourth staff ends with a double bar line and the instruction "D.S. to ~".

DIXIE

LIVERPOOL HORNPIPE

[A. G. 062.12 (2-5-40).]

BY ORDER OF THE SECRETARY OF WAR:

G. C. MARSHALL,  
*Chief of Staff.*

OFFICIAL:

E. S. ADAMS,  
*Major General,  
The Adjutant General.*

