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The Drum Major's Manual

Every drum major should
know these things —

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Printed in U. S. A.

The
**DRUM MAJOR'S
MANUAL**

GEORGE N. MALSTROM

3rd Edition

LUDWIG & LUDWIG CHICAGO

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INTRODUCTORY

In presenting this Manual the publishers are fulfilling a promise to a multitude of bandsmen and other friends to try to produce a book containing within its pages all the available information gathered from the manuals and regulations of the Army and from the laws and practices relating to bands in civil life together with the unwritten code passed on from drum major to drum major which governs their acts with the hope that a standard American procedure for all drum majors may hereby be established and made available for all bands.

In the second edition of the Manual, certain movements have been modified to conform to and coincide with the suggestions of authorities such as H. D. Pryor, Drum Major, United States Marine Band, and the latest training regulations prepared under the direction of the Army Music School, Washington, D. C.

It is gratifying to note that many movements and ideas contained in our first issue have been incorporated wholly or in part in the new training regulations and that the original purpose in publishing this Manual, "to standardize the Drum Major's work," is gradually being realized.

GEORGE N. MALSTROM

Major, 33rd Division Staff



Major George N. Malstrom

The author of this book has had a life of unusual opportunities to qualify him in becoming an authority on the subject of the drum major.

At 14 years of age he was a drummer in an organization known as the Fullerton Cadets on the north side of Chicago.

In the year of 1897, when 17 years old, he became drummer in the 1st Regiment of Infantry, I. N. G., and the following year enlisted for the duration of the war against Spain and served with that regiment as a drummer throughout the war. He was present at the fall of Santiago de Cuba and the surrender of the Spanish forces. He continued as a drummer playing with many nationally known bands as a member of the famous 1st Regiment Drum Corps until 1914 when he was appointed drum major of the 1st Regiment I. N. G. Band. In 1915 he led this band which was increased to 100 pieces to the Pan American Exposition at San Diego and the World's Fair at San Francisco.

During 1916 he served on the Mexican border as 1st Sergeant and drum major of Headquarters Company. When the World War broke out he and the band were assigned to aid recruiting. Later he was sent with the band to the 1st Officers Training Camp at Fort Sheridan as the official band of the post, aiding in the training of the student officers in ceremonies, guard mounting, and inspections. For this service he was personally commended by Colonel Nichol森 the commanding officer. After rejoining his regiment he was commissioned 1st Lieutenant and assigned to the Intelligence Service and later while in battle in France was promoted to Captain and Operations Officer and was cited by General Pershing for bravery. While in France he was for a time assigned with British and Australian troops, and attended their training schools at which he was enabled to study the bands of the allied countries.

He has aided in organizing numerous large and successful bands and is still acting as drum major for the largest Knight Templar band in the World, that of Columbia Commandery No. 63 K. T., also the Shrine band of Medinah Temple, Chicago.

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FOREWORD

The blasts of the trumpets of the ancient warriors that made the walls of the cities tremble and the rhythmic beatings of the tom tom that stirred the savage breasts of past ages to deeds of valor and conquest, have been developed till today the military brass band with its varied instrumentation and its technique pour forth music capable of swaying nations with its beautiful and stirring melody.

The greatest inspirational effect produced on the senses is that of martial music as played by a military brass band. Mankind has always been inspired to deeds of valor and heroic effort by martial music. National Anthems are martial and are written for and best interpreted by military bands. The return of victorious armies is heralded by its bands. Band music is written around the history of the world's greatest moments. It exemplifies the deeds that brought the nations to their greatness.

A well trained and well balanced military band playing the inspiring strains of a march or martial airs has the qualification of producing an exhilarating influence remarkable in its effect. Tired and dejected bodies of troops respond to its stimulus instantly. Grumbling and complaints change to songs and shouts. Even crowds are swayed by its music and will burst into wildest cheers at the playing of a national or martial air. It stirs the blood of the people and imbues them with patriotic pride, loyalty, and fervor. Witness, if you please the emotions of the assembled multitudes wherever is played The Star Spangled Banner, Dixie, the Marseilles, or similar melodies.

A brass band, through its music, can create a name for itself and a sphere of influence whether attached to a military organization or as part of a community or civic body, that is second to none in its influence for good.

As brass bands have been developed to their present status because of the fact that it is the music of the armies, it is essential and fitting if a high state of perfection is to be attained (which of course includes precision, snap, and vigor in movement as well as in playing), not only to develop musically but also to train the men in marching and parading and to instill in them the soldierly qualities of discipline.

Bands can be organized with as few as sixteen men. This amount can be increased to any desired number so long as a balance of instrumentation is maintained. The author successfully assembled and paraded a band of 960 men during the summer of 1922.

A band organization musically can be made as attractive and individualistic as the leader may chose. The great range of the present day available music arranged for bands from which to select a library, is only limited by the leader's own powers of imagination and personality, and his own musical ability to visualize and interpret the same, through the proper selection of instruments and artists.

DEFINITIONS

Cadence: The measure of a beat of any rhythmical motion as music. It is also the rate of steps per minute in quick time marching. The cadence in quick time is at the rate of 128 steps per minute. The cadence in double time is at the rate of 180 steps per minute.

Column: A formation in which the elements are placed one behind the other.

Depth: The space from front to rear of any formation including the leading and rear elements. The depth of a man is assumed to be 12 inches.

Distance: Space between elements in the direction of depth. Distance is measured from the back of the man in front to the breast of the man in rear. The distance between ranks in the band is two paces or 60 inches.

Element: A file, a squad, or other body in formation forming part of a larger body. Each file of a band is an element of the band. The band is an element of the regiment or of the parade or procession wherein there is more than one body of men or organizations.

File: Two or more men ranged one behind the other in line.

Formation: Arrangement of elements of a command. The placing of all elements in their order in line or column.

Guide: The one upon whom the rank or element regulates its march or position.

Interval: Space between elements of the same line or rank placed side by side. The interval between men in ranks of the band is 40 inches or about an arms length.

Pace: A pace is the length of the full step in quick time marching or 30 inches measured from the heel of one foot to the heel of the other.

The length of the half step is 15 inches in quick time and 18 inches in double time.

The length of the step in double time is 36 inches.

Rank: A line of men placed side by side.

Tempo: Time or rate of movement.

EXPLANATION OF ORDERS, COMMANDS AND SIGNALS FOR THE BAND

Orders: An order consists of instructions or directions either given orally or in writing, embracing the indicated will of the commander or person in authority in terms best suited to the particular occasion and is issued previously to the time they are to take effect.

Orders for the band should be thoroughly understood by the drum major and band leader.

Commands: Commands and signals are employed as best suits the occasion and may be used in conjunction with each other. They are the will of the commander or drum major expressed orally or by signal of the staff of the movement about to be executed.

Commands are of two kinds:

(a) The preparatory command.

(b) The command of execution.

The preparatory command indicates the movement and is an explanation of what is to be executed.

The command of execution causes the execution of the preparatory command.

The preparatory command should be given at such an interval of time before the command of execution as to admit of being properly understood.

The command of execution should be given at the instance the movement is to commence.

The preparatory command should be given loud and distinct.

The command of execution should be more energetic, firm, short and snappy.

Commands should be given with snap and vigor to avoid laxity in execution.

Signals: The baton or staff signals of the drum major follow the general outline of commands in that they are of two kinds, preparatory signal and signal of execution and should be given distinctly and in such position so they may be seen by the entire band, if the entire band is to execute the movement simultaneously.

Whistle signals should not be given except in emergencies.

Facings and foot movements for a band conform to Infantry Drill Regulations, 1919.

Marchings: All steps and marchings executed from a halt except right step, begin with the left foot.

The command of execution for all movements to be executed while marching is given as either foot strikes the ground unless otherwise noted. The movement commences when the following foot is planted.

MILITARY AND PROPER POSTURE

Position of a Bandsman at Attention: Heels on the same line as close together as the conformation of the man permits; toes turned out forming the angle of 45 degrees, knees straight, hips level and drawn slightly back, body erect and resting equally on hips, chest lifted and arched, shoulders square, head erect and to the front, chin drawn in so axis of the head and neck is vertical, eyes to the front, weight of body resting equally upon the heels and balls of the feet and the instrument held in or with left hand, the right hand hanging naturally at the side.



THE DRUM MAJOR

Note: In all instances except where specially noted in the following pages all movement and signals herein prescribed, conform to the Infantry Drill Regulations of the United States Army 1919, Army Regulations revised to 1923, and changes as published in training regulations to January, 1927. Where any deviation occurs, footnotes explain the reason for same.

The drum major is the tactical commander of the band.

He should be chosen from among non-commissioned officers for

- (a) His military training.
- (b) His military bearing, stature and general appearance.
- (c) His ability to handle and control men with tact.

GENERAL INSTRUCTIONS

The drum major should be thoroughly familiar with military drill and tactics. He should have a comprehensive understanding of the regulations governing ceremonies, parades and other functions wherein a band participates.

The drum major should anticipate the orders and commands of the commanding officer. The commands as issued by him to troops should be interpreted for the band by the drum major and the band maneuvered and played accordingly.

The drum major is responsible for the proper military training of the band. He should also be held responsible for its discipline as soon as he steps in front of the band and while on the march or at drill. Divided authority tends to confusion and dissatisfaction. He reports to his commanding officer or to the adjutant as the case may be.

The drum major is responsible for the proper execution of orders and for the observance by the band of all regulations, ordinances, and local laws while on the march or on parade.

The whistle should not be sounded by the drum major unless to call the attention of the band to an emergency or as a preparatory signal when the signal by the baton is not anticipated or seen, such as the need for prompt cessation of playing while on the march, obstacles in the path of the band, emergencies or assemblies.

The band should be taught to watch the drum major and his signals at all times.

While on parade and on marches the band plays each number once. At ceremonies, evening parades or reviews, the band will repeat each number until signalled by the drum major to cease playing.

The drum major should study the marches played by the band so as to give the signal to **cease playing** at the proper ending. When it becomes necessary to stop a band at once before the ending of a march, do so at the end of a measure or strain and on the left foot.

Band Formations: The formation of the band for marching depends upon its size. It should be formed in two or more ranks with sufficient interval between the men and distances between the ranks to permit of the free use of the instruments. This distance should be 2 paces or 60 inches. It is best to form the band with even numbers in the front rank for convenience in maneuvering. The usual number of men in the front rank is six for a small band and ranging up to a ten file front for a band of 100 pieces. As stated, the formation of the band for marching will therefore depend upon its size. Army bands conform to tables laid out in training regulations, U. S. A, and consist of 28, 35 or 48 musicians. These are illustrated on pages 54 and 55. The formation of an 80-piece band or a 100-piece band, including 20 field musicians, is shown on page 57. A compact band with all ranks filled gives better volume of sound and maintains a more even marching pace than one formed to give the false impression of size wherein the front ranks are filled while other ranks contain blank files.

Arrangement of Instrumentation: The instrumentation for Army bands as noted on pages 54 and 55 may not meet the approval of band leaders organizing or in charge of other bands and considerable latitude is permissible. The purpose for which the band is organized is also a factor. It should be remembered that the Army organizes its bands for duty with troops, and therefore must conform to the regulations prepared for its use at ceremonies, parades, etc.

The arrangement of the instruments for playing differs considerable in marching from that at concerts. Again the arrangement of the instruments for marching has been the subject of much discussion as for instance where it is best for the bass drum to be placed in a large band and if it is not better to distribute the bass horns on each of the ends of the second and third ranks than to keep them together in one rank. The arrangement of the instruments for concerts is more simple and does not vary. Brass instruments are on the right of the conductor as he faces the band, the reeds including saxophones on the left and baritones, basses, and drum section in front of and facing him. Kettle drums become a valued addition to a band at concerts and add an exceptionally effective and powerful yet pleasing vibrating tone and should be a feature in all bands when playing at concert.

To Form the Band for Parade or Drill: At the command of the drum major: **Band fall in**, or at a long blast from the drum major's whistle or at the sounding of a band call the band will assemble by ranks and in formation as directed. The band is formed on the right guide of the front rank who takes position as indicated by the drum major and stands fast. Other bandsmen of the front rank take proper interval to the left of the guide as follows: Place the end of fingers of right hand on the top of the shoulder of the man to the right-give way to the left until the arm is extended-drop the arm; eyes to the front. The guides of other ranks take distance of two paces behind the guide of the rank in front. Other men will take interval to the left similar to the front rank. When all men have taken proper distance and interval the band should be aligned. Ranks should be dressed on the right guides and files should cover each other.

The drum major will verify the formation, return to the front of the band, take distance three paces in front of and in the center of the band and command: **Band attention**. And face to the front. The band is then formed.

Note: The new Army training regulations differ in a few non essential instances to the principle of procedure to form a band herein set forth, but as this Manual is written for use of all bands, especially civilian and semi-military bands, the system as herein outlined (which has been in use for over 100 years) is allowed to remain. The author is of the opinion that certain rules and movements in the new training regulations governing bands are not practical in practice, such as "open formation in line" and "in column of squads." The first movement is seldom used and the second is more conveniently executed by the command, DIMINISH FRONT!, or CLOSE TOWARDS CENTER!

Interval and Distance: The distance between ranks is two paces or 60 inches. The interval between men in ranks is 40 inches. This interval can be increased or decreased at will on signal of the drum major to increase (decrease) interval.

The Right Guide: The right guide of each rank regulates the distance of that rank. He maintains a distance of two paces or 60 inches from the guide in front. Each rank dresses on the right guide and each man preserves his proper interval from the man on the right of 40 inches or an arms length by giving way to the left or closing in to the right as the case may be. The right guide of the front rank sets the pace for the band. He watches the signals of the drum major to increase or decrease the pace.

Bass Drum: When the band is playing, the bass drummer is the regulator of the tempo or pace of the band. He will watch the baton of the drum major to note variations in the pace. Through the bass drummer, the drum major may control the pace while band is playing. This is essential when the band lags or is given marches with difficult passages, the tempo or rate of step per minute should be maintained without variation to prevent undue fatigue of the marchers, or the breaking of their step.

It is within the power of the Bass Drummer to spoil the entire effect of a band performance either on the March or in Concert. He must be well versed in the rudimentary principles of Music, Time and Rhythm.

Snare Drums and Cymbals

Drummers should not attempt to play on the March without music. Drummers when "Faking" seldom if ever are able to play in unison. The rhythm assigned to them is highly important and must be precise and accurate. Guessing should not be tolerated. To secure the brilliant results so highly desired in Cymbals it will be necessary to use only those of the very finest quality.

Marching at Attention: If the band is not playing the snare drums will beat time. If a field music is attached to the band, the field drums only will beat time or the march tap.

For signals for the field music, see pages 47 and 48.

Sound Off: The sound off at evening parade may be played either by the drums or by the band. If played by the band, the chords should be in the key of the march to follow.

For musical interpretation of sound off, see page 53.

Local Ordinances: Ordinances regulating the appearance of bands on the streets are in force in many cities. They are just and sensible and bands should comply with the same at all times even though they may not be generally enacted. The most common of these laws are herewith explained.

(a) Zones of Quiet:

Bands will cease playing when approaching and passing hospitals and churches while services are being held.

(b) Bridges and Viaducts:

Bands will cease playing and break step while passing over bridges and viaducts.

(c) Permits to Parade:

Bands except when connected with the military or when part of a parade, should obtain police permission to march over the streets of the cities except that when a band is part of a parade, the general permit for the parade embraces also all bands thereof.

Band Drill with Troops: The drum major gives the signals or commands for the movements of the band and field music as for a squad, substituting in the commands the word band for squad.

When the battalion, regiment or other body turns about by squads, the band executes the countermarch; when the battalion, regiment or other body executes right, left, or about face, the band faces in the same manner.

Salutes by the Drum Major: The drum major performs the salute with the staff when

(a) An officer approaches.

(b) An officer wishes to speak to the drum major.

(c) At the end of a conversation with an officer.

(d) Passing in review, he salutes all reviewing officers. This salute is made six paces in advance of and held until six paces beyond the reviewing officer unless the distance is changed by order.

(e) The band plays the Star Spangled Banner. The salute is made at the commencement of the first note and held until the end of the last note. The drum major if at the head of the band will face to the front during the salute. If on the side lines with the staff and not with the band that is playing, the drum major will salute as above facing the music except at retreat when he shall face the flag.



BATON TWIRLING

Editor's Note: Although Major Malstrom does not describe twirling in this book, he is not adverse to it. The Major twirls a "wicked" baton himself. The **Here They Come!** booklet, published by Ludwig & Ludwig, has twirling instructions. For twirling, we advise a heavy metal baton made by Mr. Edward Kramer, 315 University Ave., St. Paul, Minn. He will send his baton prepaid anywhere in the United States upon receipt of \$15.



HONORS AND SALUTES

The band and field music when acting as escort or while passing in review render honors to the following: (A. R. 375.)

(a) **To the President**, the drums give four ruffles and bugles play four flourishes simultaneously, followed by the National Anthem or in the absence of a band, the field music or bugles will sound to the color.

(b) **To the Vice President or Ex-President** of the United States, the same honors as for a president, except that the ruffles and flourishes will be followed by a march in lieu of the National Anthem.

(c) **To the President of a foreign republic, a foreign Sovereign or member of a royal family**, the same honors as for the President of the United States, except that the ruffles and flourishes will be followed by the National Anthem of the country represented.

(d) **To a General, Member of the President's cabinet, Secretary of War, the Chief Justice, the President pro tempore of the Senate, the Speaker of the House of Representatives, American or foreign ambassadors, the Governors within their respective states and territories**, the same as for the President, except that the General's march will be played in lieu of the National Anthem.

(e) **To a Lieutenant General, the Assistant Secretary of War, American or foreign envoys or ministers**, the same as for a General, except that three ruffles and flourishes will be given instead of four.

(f) **To a Major General**, the same as for a General, except that two ruffles and flourishes will be given instead of four.

(g) **To a Brigadier General**, the same as for a General, except that one ruffle and flourish will be given instead of four. '

Officers of the Navy and Marine Corps, the National Guard, and Officer's Reserve Corps, when in the active service of the United States will be rendered honors due like grades in the regular service.

An officer assigned to duty according to his brevet rank is entitled to the prescribed salutes of that rank. Similarly, a retired general officer on official visits or duty is entitled to the honors and salutes of his rank (A. R. 401).

When Honors are rendered.

(a) Honors are paid to persons entitled to receive them both on arrival at and departure from a place when the band is present as part of the escort whether or not the occasion is under military auspices.

When several persons, each of whom are entitled to salutes, are present, the highest in rank or position alone is saluted. (A. R. 401.) .

In addition to the foregoing, occasions of a public nature frequently arise when salutes are both desirable and proper. Orders should be issued for the proper salutes in such cases. (A. R. 404.)

(b) If the rank of the reviewing officer entitles him to the honor, the band plays the prescribed National air or march, or the field music sounds **to the color, march, flourishes, or ruffles**, when arms are presented.

When passing in review, the field music posted with the band, sound **to the color, march, flourishes, or ruffles**, at the moment the regimental color salutes; the drum major brings his staff to the position prescribed for the particular honors rendered.

The National or regimental color or standard, uncased, passing a guard or other armed body, will be saluted by the field music sounding **to the color**. (A. R. 377.)

Flourishes and Ruffles: The field music sounds the **march, flourishes, or ruffles**, and to the color at the signal of the drum major.

THE NATIONAL ANTHEM

The National Anthem or Star Spangled Banner or the National Anthem of any country is not to be played as part of a medley. (A. R. 264.)

When Played by an Army Band: The National Anthem shall be played through without repetition of any part not required to be repeated to make both words and music complete. (A. R. 378.)



ILLUSTRATIONS IN THE USE OF THE DRUM MAJOR'S STAFF OR BATON



AT A HALT OR ORDER while standing at attention and the band is not playing, the staff is grasped near the ball, back of the hand to the front at an angle of about 60 degrees, the ferrule touching the ground near the toe of the right foot, ball pointing upward and to the right; left hand on the hip, fingers in front, thumb to the rear.



TO CARRY THE STAFF: While marching at attention and the band is not playing. The staff should be carried vertical with the ball up in the hollow of the left arm, the left hand extended and resting horizontally across the breast.



TO CARRY STAFF: While marching at attention, band not playing. Hold the staff between the upper arm and side of body, ball up and inclined to the front forearm nearly vertical. Grasp the staff between the thumb and first two fingers, third and fourth closed against the palm, back of hand out. Other arm is carried in a neutral position at the side.

NOTE: The new army training regulations prescribe that the baton should be carried under the right arm in reverse position, as described under illustration at right, but experience soon teaches the drum major that after a long period of beating time with the staff, the right arm and shoulder become tired and cramped, and even numb, and it is necessary to rest and relax the same. Therefore, during the march at attention, the band not playing, the baton should be carried on the left side, and the position as illustrated with the baton hanging on the left side, hand across the chest, is the most restful. This position can be alternated with the one prescribed previously, using the position at the left side only.



TO THE COLOR: When "To the Color" is being played by the field music, the staff is held in a horizontal position at the height of the neck with both hands, back of the hands to the rear,



THE MARCH, FLOURISHES OR RUFFLES: When honors are rendered by the band or field music, the staff is held in a vertical position, hand opposite the neck, back of the hand to the front,

ferrule pointing to the left.



WHEN THE BAND IS PLAYING, the drum major beats the time with his staff, either by a movement from right to left, and reverse, or up and down in the direction of the staff, whichever can be executed most gracefully. The movement from right to left coming with the swing of the body in marching is easily performed. All staff signals for the band can begin from this beat in rhythmic sequence and be gracefully executed. It is also the least fatiguing. *Note: The above position of the staff, except that the hand is held close to and in front of the middle of the chest, is the position of PORT STAFF when such position is called for.*



THE SALUTE WITH THE STAFF: Bring the staff to a vertical position, ball of the staff up and opposite the left shoulder,

ferrule pointing down. To carry out this movement from order, execute as for the salute.



FUNERAL ESCORT: While the band plays the funeral marches in slow time, the drum major's staff is held under the right arm with the right hand, grasping the staff near the ball at an angle of about 45 degrees, the left hand at the hip, fingers in front, thumb to the rear. The drum major does not beat time while the band is playing dirges, but may give signals with baton or whistle to COMMENCE to play and CEASE PLAY, returning the staff to position of reverse.



PARADE REST: Carry the right foot 6 inches straight to the rear, left knee slightly bent: Place the staff perpendicular on the

ferrule pointing down. To carry out this movement: 1. Reverse the grasp on the staff while at order. 2. Carry the baton up and to the front, elbow straight, arm fully extended. 3. Swing hand horizontally across the breast against the left shoulder, hold staff vertical.



TO MARCH

Preparatory Signal: Extend the staff in a horizontal position at arms length above the head, right hand holding the staff near the ball, left hand near the ferrule, back of hand to the rear.

March: Lower the staff smartly with both hands at the height of the hips.

ground in front of the center of the body. Rest both hands on the ball of the staff, left hand on top.



TO HALT

Preparatory Signal: Lower ferrule into left hand, raise the staff horizontally with both arms fully extended above the head, back of the hands to the rear.

To Halt: Lower staff quickly with both hands to the height of the hips, staff remaining horizontal. (This movement is similar to FORWARD MARCH.)

Note: The difficulty experienced by drum majors in having all men in the band start at once on the staff signal FORWARD MARCH, as described in the late Training Regulations, U. S. A., is due to two faults in this signal. 1. It describes no preparatory signal to give the band warning of the move to be made. 2. The signal cannot be seen except by the men in the front rank of the band. It is difficult to understand why this signal has not been changed in the Training Regulations. No successful drum major uses it unless he includes other means of command, all of which are also faulty, if the band is playing. Therefore, the signal as illustrated and described above has been adopted. This signal is similar to that prescribed for HALT, and follows the theory and practice used in COMMENCE PLAYING AND CEASE PLAYING. The signal for FORWARD MARCH, as prescribed in the U. S. A. Training Regulations are here quoted for those who desire to use it. "(Extend the right arm its full length to the front, at an angle of 45°, baton being in prolongation of the arm ferrule to the front. MARCH. Extend the arm upward its full length and bring the baton quickly to port.)"



COLUMN RIGHT-LEFT

Preparatory Signal: Holding the staff near the ball with the right hand, bring the hand to the level of the neck holding staff in a horizontal position, ferrule pointing in the new direction.

March: Extend the staff in the direction in which the band is to march.

Note: This signal has not been changed from T. R. as only the front rank needs to see it.



TO COUNTERMARCH

Preparatory Signal: Describe rapidly two forward circles with the staff; then face toward the band. Hold the staff vertical near the ferrule by the right hand opposite and in the center of the breast.

March: Let the staff fall through the hand, grasping the same near the ball at the same time stepping out and passing through the center of the band. The front rank marches up to where the drum major turned before counter marching. Each front rank man to the right of the drum major turns to the right about, each front rank man to the left of the drum major turns to the left about. Each front rank man is followed by the man and file covering him and guides right as he marches through the band. Upon emerging at the rear of the band, the files close in towards the center and resume proper distance.

Note: This signal in its first movement conforms to the latest Training Regulations which have been changed since our first edition. More detailed instructions, however, are here included for the guidance of the drum major.



TO DIMINISH FRONT

Preparatory Signal: Let the ferrule fall into the left hand. Extend the left hand to its full height above the head, right hand at the height of the chin. Staff should be inclined at an angle of 45 degrees. Ferrule up.

Signal of Execution: Drop the left hand to the level of the right, and continue both hands to the hip. On the signal to diminish front, the left half of each rank marches into position behind the right half of the same rank. The right half of each rank behind the front rank takes half step until the left half of the preceding rank is in position when it resumes the full step.

Note: The height of the staff has been changed from that as noted in the Infantry Drill Regulations to allow the signal to be seen.



TO INCREASE FRONT

Preparatory Signal: Grasp the staff with the left hand below the ball, the right hand near the ferrule, extend the left hand to its full height above the head, the right hand on a level with the chin. The staff should be at an angle of 45 degrees. Ball up.

Signal of Execution: Drop the left hand smartly to the level of the right and continue both hands down to the hip. On the signal to increase front the left half of each rank resumes its position on the left of the right half. The band will march at half step until each rank has assumed its proper distance.

Note: The height of the staff has been changed from that as noted in the Infantry Drill Regulations to allow the signal to be seen.



BY THE LEFT FLANK

Preparatory Signal: Grasp the staff with left hand, extend the arm to the left, the staff vertical, ferrule upward, back of the hand to the rear.

March: Bring the staff in a smart semi-circle to the position below the chin, ferrule pointing upward, inclined to the left.



BY THE RIGHT FLANK

Preparatory Signal: Grasp the staff with the right hand, extend the arm to the right, the staff vertical, ferrule upward, back of the hand to the rear.

March: Bring the staff in a smart semi-circle to the position below the chin, ferrule pointing upward inclined to the right.



TO OBLIQUE

Preparatory Signal: Bring the staff to a horizontal position, the head of the staff opposite the neck the ferrule pointing in the direction the oblique is to be made.

Oblique: Extend the arm to its full length in the



ROUTE STEP: Grasp the staff at the ferrule, raise the staff vertically at arms length, ball up. Describe small 12-inch horizontal circles with the ball until all music and drum beats cease.



TO RESUME MARCH AT ATTENTION: To beat time from route step. Grasp the staff at the ferrule, raise the staff vertically at arms length, ball up. Make fast vertical movements up and down about 15 inches in length until the drums pick up the beat or step.

direction of the staff.



TO PLAY AT A HALT

Preparatory Signal (if band is to play standing still): Face toward the band and extend the right arm to its full length in the direction of the staff. Ferrule pointing up (for illustration showing completion of this movement, see "To Cease Playing," page 32).

Play: Bring the arm back to its original position in front of the body.



TO PLAY FROM A HALT

Preparatory Signal (if band is to play at the instant of marching): Same signal as when band is to play at a halt except that the drum major faces to the front in the direction of the march. Extend the right arm to its full length in the direction of the staff. Ferrule pointing upward.

To Play: Bring the arm back to its original position in front of the body the same as when the band is to play at a halt except that as the arm is returned to its original position, the band steps out on the left foot.



TO CEASE PLAYING
(Same signal as when band is to play)



SOUND OFF: Face the band and give the command verbally, SOUND OFF.



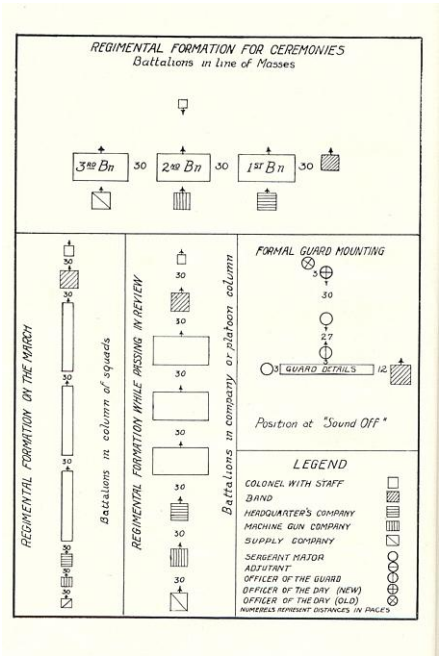
**FIELD MUSIC TO COMMENCE (CEASE)
TO PLAY WHEN ATTACHED TO BAND**

Preparatory Signal: Extend the right arm to its full length in the direction of the staff.

Cease Playing: Bring the arm back to its original position in front of the body on the last note. (For illustration showing commencement of this movement see "To Play at a Halt," page 31.)

Extend the staff similar to prepare to play. Lower and raise the arm three times with the music or with drums, two times for long rolls followed by three shorter intervals for three concerted rolls, holding the arm more vertical.

With the right hand grasp the ferrule of the staff, extend the arm vertically to its full height above the head. When it has been seen by the sergeant in charge of the field music, return the staff to carry, as explained on page 48. The field music will then commence to play its own march at the command of the sergeant in charge. The drum major does not beat time while the field music plays, if it is attached to a band.



CEREMONIES

GENERAL RULES

- At the sounding of **assembly** for a ceremony, companies are formed on their own parades and informally inspected.
- At the first sounding of **adjutant's call** except for ceremonies involving a single battalion, each battalion is formed on its own parade, reports are received, and the battalion presented to the major.
- At the second sounding of **adjutant's call** the regiment is formed.
- Formations for ceremonies may be modified to suit the ground on which the parade is held and the drum major will govern the maneuvers of the band accordingly.
- At the sounding of **assembly** for a ceremony, the band will be formed on its own parade and march to a point on the parade grounds in rear of its position in line.

The second or final **adjutant's call** is sounded at the appointed time by the combined field music. At the ending of the last note of **adjutant's call** the band plays a march on the next beat and continues to play until all troops are in position and the parade is formed.

The drum major will give the signal **cease playing** when the last unit has arrived in position.

As soon as the first unit has marched up to and dressed on the line, the drum major will move the band into position on the right of the first unit and in line therewith, continuing to play until the parade is formed.

A band detailed to play troops on the line when because of the size of the body of troops or of excessive wind which may carry the music away from the parading troops so it can not be heard by them, may on the orders of the commanding officer of the ceremony be placed in the center and in front of the parade until the same is formed, when the drum major after the signal to cease playing, will march the band to its position at the right of the right unit.

The first unit is posted by the adjutant. All other units take the prescribed distance from the first unit on the line.

The line of march of the column is marked by the adjutant by posting men or otherwise marking same. The line of march will be marked in such manner that its flank in passing, will be about 20 paces from the reviewing officer.

The post of the reviewing officer is indicated by a marker and the drum major will govern his salute accordingly.

PARADES

After the troops are formed in line and the band has marched to its place on the right as prescribed under general rules for ceremonies, the adjutant from his post in front of the center of the troops commands: **1. Parade, 2. REST.** The battalion executes parade rest. The adjutant then commands: **Sound off.**

The band or if so desired the assembled drums sound off while in place as described on pages 13 and 53 at the signal of the drum major who faces the band.

Following the sound off the drum major faces to the front and signals the band **to play**, see page 31, right position.

The band playing in quick time, passes in front of the line of captains (if a battalion) or majors if a regiment to the left of the line of troops, countermarches and returns to its post on the right when it ceases playing. The assembled drums or the band as the case may be, again **sounds off.** At evening parade, when the sound off is ended, retreat is sounded by the field music. Following the last note the command is brought to **attention.** The adjutant commands: **1. Present, 2. ARMS.** At the instant of present arms, the band under the direction of the band leader, who has exchanged places with the drum major, plays the Star Spangled Banner while the flag is being lowered. During the playing of the Star Spangled Banner, the drum major will stand at salute until the end of the last note, when he and the band leader will resume their respective stations. When the last note has sounded the adjutant turns about and salutes the commanding officer and reports: **Sir, the parade is formed.** The commanding officer directs the adjutant: **Take your post, Sir.** The adjutant moves at a trot (if dismounted, in quick time), passes by the commanding officer on the right and takes his post.

The commanding officer commands: **1. Order, 2. ARMS,** and adds such exercises in the manual as he may desire. Officers, non-commissioned officers commanding platoons, or if armed with the saber and the color guard having executed order arms, remain in that position during the execution of the manual.

The commanding officer then directs the adjutant: **Receive the reports, Sir.** The adjutant passes the commanding officer's right, advances at a trot (if dismounted, in quick time), toward the center of the line, halts midway between it and the commanding officer, and commands: **Report.**

When the reports have been received, the adjutant turns about and reports to the commanding officer: **Sir, All are present or accounted for; or Sir (so many), officers or men are absent.** He includes in this report or list of absentees those from the band and field music reported to him by the drum major or his commanding officer prior to the parade.

The commanding officer directs: **Publish the orders, Sir.**

The adjutant turns about and commands: **Attention to orders**; he then reads the orders and commands: **1. Officers, 2. Center, 3. MARCH.**

At the command center, officers face to the center. At the command march, they close to the center of the line and face to the front; the adjutant turns about and takes his post at the right and rear of the commanding officer.

The captains having closed to the center and faced to the front, the senior officer commands: **1. Forward, 2. MARCH.** At the same time the band being ready, the drum major gives the signal **to play** at the instant the command march is given. The band plays a light quick step standing fast and at attention until the officers have returned and resumed their posts, or until they have formed the line of the staff officers reviewing the troops. The signal to cease playing should be given when the last officer has halted.

The commanding officer then commands: **1. Pass in review, 2. MARCH.**

At the command, pass in review, the band changes direction to the right, and halts, or if so directed advances so its rear rank is on the line previously occupied by the front rank, and halts as the case may be. The band is ready to play. At the command march, the drum major gives the signal **to play** facing to the front, the band marches in quick time playing.

The drum major will judge the turning points for the band so as to march in the center of the leading unit whose turning point is usually marked. He will render the salute when 6 paces in advance of and hold until 6 paces beyond the reviewing officer.

At the completion of the salute he will signal the band, **1. Column right (left), 2. MARCH**, and maneuver the band to a position opposite and facing the reviewing officer and continue to play while the troops are in march upon the parade ground.

When the band has ceased playing it is marched to its parade or quarters or as directed by the adjutant.

When more than one band is present at parade, each band from right to left plays its command on the line unless otherwise ordered.

"Sound off" and **"Officers center, march,"** is played by the band on the right only.

While passing in review the leading band plays until its command has passed the reviewing officer when it ceases to play and marches off the field in rear of the command. Each band in turn plays while its command passes in review as outlined for the leading band.

In reviews of larger commands but one band in each brigade plays at a time.

When more than one band is present at a parade the bands may be consolidated upon orders of the officer in command. The senior drum major assuming command.

If honors are to be rendered, flourishes and ruffles are sounded when the command is presented, and when the colors, salute as they are passing the reviewing point, if the person entitled to receive them is present.

Reviews: General Rules. Men are posted on the line of march of the column or it is otherwise marked in such a manner that its flank in passing will be about 20 paces from the reviewing officer. The drum major will judge the point of turning for the band so it will march in the center of the column in whatever formation it may be marching.

The post of the reviewing officer is or should be indicated by a marker.

When the rank of the reviewing officer entitles him to the honor, each regimental color salutes at the command **present arms** given or repeated by the major of the battalion with which it is posted. The band plays the prescribed **National air** or march or the field music **sounds to the color, march, flourishes** or **ruffles** as the case may be when arms are presented. Again in passing in review after the band has passed the reviewing officer, and taken its position facing him, the field music posted with the band sound **to the color, march, flourishes**, or **ruffles** at the moment the regimental color salutes as it passes the reviewing officer. The band continues to play while the field music renders the honors. The drum major while the honors are being rendered brings his staff to position as prescribed for **to the color**, or for the **march, flourishes** or **ruffles**.

While marching in review, but one band in each brigade plays at a time, and but one band at a time when within 100 paces of the reviewing officer.

The band of an organization plays while the reviewing officer is passing in front and again while passing in rear of the organization. If more than one organization is in line, the band of each organization will play in turn as the reviewing officer passes that organization. Drum majors will watch each other from right to left and again from left to right while the reviewing officer is passing down the line and the preparatory signal of one band to cease playing will be the preparatory signal of the next band to play.

The Review: The troops having formed in line or in line of close columns as prescribed under general rules for ceremonies, the commanding officer faces towards the reviewing officer. The reviewing officer moves a few paces toward the commanding officer and halts. The commanding officer turns about and commands: **1. Present, 2. ARMS**, and again turns about and salutes. If the rank of the reviewing officer entitles him to honors they will be rendered by the band and field music as prescribed under general rules.

The reviewing officer having returned the salute, the commanding officer turns about, brings the troops to order arms and again turns about.

The reviewing officer approaches to about 6 paces from the commanding officer who takes post on his right and accompanies him while he reviews the troops. The band begins to play when the reviewing officer has reached the right of the band or line and plays as prescribed under general rules.

On arriving again at the right of the line from the rear of the troops, the commanding officer salutes and halts. The reviewing officer with his staff proceeds to his post, in front of the center of the line. When the reviewing officer and his staff has passed him, the commanding officer moves directly to his post in front of the troops, faces them and commands: **1. Pass in review, 2. MARCH**.

At the command pass in review the band changes direction or moves forward as the case may be and halts.

The command to march is not given until the band has halted. At the command to march, the band steps out in quick time playing and continues to play until the command or organization has passed in review as prescribed under general rules.

The band changes direction at the indicated points without command except as directed by the drum major, who should estimate the turning point for the band so as to be in the center of the close column or marching troops.

The drum major will salute the reviewing officer as prescribed, and maneuver the band after passing the reviewing point and take a position in front of and facing the reviewing officer and play as prescribed under general rules.

The review terminates when the rear unit has passed the reviewing officer. The band ceases to play and unless otherwise directed by the commanding officer returns to the position occupied before marching in review or is marched to its quarters and dismissed.

Review of large Commands: When the contours of the ground or the size of the field does not permit troops to pass in review as prescribed, any of the following formations will be adopted whenever practicable.

For review of brigades and larger commands when the bands are massed the reviewing officer after passing around the troops may take a position for review beyond the right of and near the formation.

At the command: pass in review, **1. Squads right, 2. MARCH**, the band moves forward playing, countermarches and takes post about 50 or more paces to the right of and on a line with the reviewing officer, facing the troops. The troops march by the right flank past the reviewing officer. The drum major performs his salute when moving forward and passing him.

If the reviewing officer takes his post near the left and in front of the leading battalion and the command is given pass in review: **1. Forward, 2. MARCH**, the massed bands will step out playing with the leading battalion on the command march, change direction to the right when opposite the reviewing officer, countermarch and take post facing him, the drum major, saluting in passing.

Presentation of Decorations: When practicable, a review will be held on occasion of the presentation of the Medal of Honor, Distinguished Service Cross, The Distinguished Service Medal, or the decoration of the Colors.

The command is formed as prescribed for ceremonies.

The persons to receive awards assemble in single rank in front of the center of the command on line with the captains. If colors are to be decorated they take post 5 paces in front of the center of the line of persons.

The presenting or reviewing officer reviews the troops as prescribed under reviews and takes his post in front of the center of the command.

The persons and colors to be decorated are marched to about 12 paces from the reviewing officer by the commanding officer of the troops. The colors if not to be decorated follow from their position, the center of the line of the persons to be decorated.

The commanding officer of the troops advances to the reviewing officer and reports: **Sir, the persons to be decorated are present.**

The reviewing officer returns the salute and directs that the command be presented.

The band plays the **Star Spangled Banner** at the command present arms or if only the field music is present **to the colors** is sounded. The persons to be decorated and the color, salute and terminate the salute at the command of the commanding officer.

On completion of the Star Spangled Banner the commanding officer brings the command to order arms.

A designated staff officer reads the order announcing the awards. After reading the order the reviewing officer accompanied if necessary by his staff or designated members thereof, advances toward the colors and the line of persons to be decorated and fastens the appropriate streamers to the staff of the color and pins the decorations on the left breast of each person.

He then directs the commanding officer to march the command in review and resumes his post. The persons decorated form line on the left of the reviewing officer or as otherwise directed and the colors. return to their post. The band plays as prescribed for march in review.

Escort to the Color: The command is formed as prescribed for ceremonies.

The commanding officer details a company, other than the color company to receive and escort the National color to its place'

During the ceremony, the regimental color remains with the color guard at its post with the regiment.

The band moves from its position on the right of the troops straight to its front until clear of the line of field officers, changes direction to the right and halts. The designated company forms column of platoons in rear of the band, the color bearer in the line of file closers of the center platoon.

The escort then marches to the colonel's office or quarters under the command of the company commander and is formed in line facing the entrance, the band on the right.

The color bearer, preceded by the senior first lieutenant and followed by a sergeant of the escort, then goes to obtain the color.

When the color bearer comes out, followed by the lieutenant and sergeant, he halts at the entrance, facing the escort: the lieutenant places himself on the right, the sergeant on the left of the color bearer; the escort presents arms and the field music sounds **to the color**, the first lieutenant and the sergeant salute; the drum major brings his staff to position as prescribed for **to the color**.

At the conclusion of the presentation of the color, arms are brought to the order; the lieutenant and the sergeant return to their posts; the company is formed in column of platoons, the band taking position in front of the column; the color bearer places himself in the center of the interval in rear of the center platoon: the escort marches in quick time with guide left, back to the regiment, the band playing; the march is so conducted that the escort arrives at 50 paces in front of the right of the regiment, marching parallel to its front; when the color arrives opposite its place in the formation of the regiment, the escort is formed in line to the left; the color bearer, passing between the platoons, advances and halts 12 paces in front of the colonel.

The color bearer having halted the colonel, who has taken post 30 paces in front of the center of his regiment, faces about, and commands: **1. Present, 2. ARMS**, faces to the front and salutes. At the command present arms the field music plays **to the color**, the drum major bringing his staff to the prescribed position.

At the ending, the colonel faces about and brings the regiment to order arms; the color bearer takes his post with the color company.

The escort presents arms and comes to order arms at the command of the colonel, after which the captain forms it in column of platoons, and preceded by the band marches to its place passing around the left flank of the regiment, the band playing.

The band plays until the escort passes the left of the line when it ceases playing and returns to its post on the right of the line passing in rear of the regiment.

The escort to the color is executed similarly by a battalion.

Escort of Honor: Escorts of honor are detailed for the purpose of reviewing and escorting personages of high rank, civil or military.

The troops detailed for this duty are selected for their soldierly appearance and superior discipline.

The escort forms in line opposite the place where the personage is to present himself, the band on the flank of the escort towards which it is to march.

Upon the arrival of the personage, the honors due his rank is rendered by the band and field music at the command: **1. Present, 2. ARMS**. The escort then forms column and takes up the march, **the band playing**.

The personage with his staff or retinue takes position in rear of the column.

When he leaves the escort, the line is formed and the same honors rendered as on his arrival.

Funeral Escort: The escort is formed opposite the quarters or residence of the deceased, the band on the flank of the escort toward which it is to march.

Upon the appearance of the coffin, the commander of the escort commands: **1. Present, 2. ARMS**. The band plays an appropriate air through once. The drum major stands at salute while the band is playing.

The escort forms into column, the band leading and marches to slow music and muffled drums.

At the grave the escort is formed in line opposite the grave at a sufficient distance to allow the coffin to be carried along its front. The band takes position at the grave as ordered. When the pallbearers begin their march to the grave the escort presents arms and music plays an appropriate air.

When the coffin has been placed over the grave the music ceases. The band plays appropriate numbers during the services as may be requested. When the services are completed and the coffin lowered, three volleys of blank cartridges are fired. A musician then sounds taps which concludes the services.

The escort, band leading, marches in quick time from the grave to the place of assembly or as ordered and is dismissed. The band does not play until it has left the inclosure or burial ground.

When the distance to the place of interment is considerable, the escort after leaving the vicinity of quarters or residence may march at ease in quick time until it approaches the burial ground, when it is brought to attention and proceeds in slow time, the band playing.

The band does not play while marching at ease.

The drums of the band and field music of a funeral escort will be covered with black crape or thin black serge. (A. R. 433.)

The drums will be muffled while playing in slow time.

The field music may alternate with the band in playing.

If the deceased personage is entitled to the honor, the band plays the prescribed National air, or the field music sounds to the color, march, flourishes or ruffles according to his rank when arms are presented at the conclusion of which the band plays an appropriate air.

Whenever the command presents arms the band will play as prescribed.

Inspections (Battalion or Regimental): If the inspection is to precede or follow the include a review, the inspection may either review.

The band conforms to the movement of the companies. The buglers join their companies.

After the troops are formed as prescribed for ceremonies in line of close columns, the commanding officer commands: **1. Prepare for Inspection, 2. MARCH.**

The band opens ranks. In executing open ranks, each rank of the band takes distance 3 paces behind the rank next in front. The drum major verifies the alignment and returns to his position 3 paces in front of the center of the band.

When the inspecting officer approaches the band the adjutant commands: **Prepare for Inspection.** As the inspecting officer approaches him, each man in the band raises his instrument in front of his body, reverses it to show both sides (except the heavy basses) and returns it to the proper position. All instruments of similar construction will be held and inspected alike.

When the inspecting officer has concluded the inspection of the band, the drum major commands: **1. Close ranks, 2. MARCH,** after which the band will play at intervals throughout the inspection of the troops.

At the completion of the inspection of the last unit the troops may pass in review or be dismissed.

Formal Mounting of the Guard: Formal guard mounting will ordinarily be held only at places where a band is present and available.

When assembly of guard details is played by the guard bugler, the men designated for guard and the band fall in on their company parade grounds. The band marches to its position on the grounds where the ceremony is to be held and takes its places so the left of its front rank is 12 paces to the right of the front rank of the guard when the latter is formed.

At **adjutant's call** played by the combined buglers, the adjutant dismounted and the sergeant major marches to the parade ground. The adjutant takes post 12 paces in front of the center of the guard when it is formed. The sergeant major takes post 12 paces to the left of the front rank of the band facing left. **The band plays a march as soon as adjutant's call has been sounded** and continues to play until all details are aligned, and the non-commissioned officers in charge are in position.

When the last detail has formed, the sergeant major verifies the detail and takes post 2 paces to the right and 2 paces in front of the guard facing the left of the guard causes the guard to count off, completes the squad if necessary, returns to his post and commands: **1. Open ranks, 2. MARCH.** As soon as the ranks are aligned the sergeant major takes post as above and commands: **Front,** turns and marches to the right, halts midway to the adjutant salutes and reports: **"Sir, the details are correct"** or **"Sir, (so many) sergeants, corporals or privates are absent."** The adjutant returns the salute, directs the sergeant major to take his post and draws saber. When the sergeant major has taken his post, the officer of the guard advances from the rear and takes post facing the front three paces in front of the center of the guard and draws saber. The adjutant commands: **1. Officers and non-commissioned officers, 2. Front and center, 3. MARCH.** At the command center, the officers carry saber. At the command march, the officers advance and halt three paces from the adjutant, remaining at carry swords. The non-commissioned officers pass by the flanks along the front and form in order of rank from the right 3 paces in rear of the officers, remaining at the right shoulder arms. The adjutant then assigns the officers and non-commissioned officers according to rank and commands: **1. Officers and non-commissioned officers, 2. Posts, 3. MARCH.** At the command posts, all except the officer commanding the guard face about. At

the command march, they take their posts as ordered. The adjutant directs: **"Inspect your guard, Sir."** The commander of the guard faces about and commands: **"Prepare for inspection,"** returns saber and inspects the guard.

When the inspecting officer arrives to inspect the first man, **the band plays** and will play an appropriate air or concert numbers at intervals or continuously if the guard is small, during the inspection.

The inspection ended, the adjutant who has been observing the general condition of the guard and picked the necessary orderlies, takes post about 30 paces in front of and facing the center of the guard and draws saber. The new officer of the day takes post in front of and facing the guard about 30 paces in rear of the adjutant: The old officer of the day takes post 3 paces to right and 1 pace in rear of the new officer of the day. The officer of the guard takes post 3 paces in front of its center, draws saber with the adjutant and comes to the order. Thereafter during the remainder of the ceremony he takes the same relative position as a captain of a company.

When all officers are in position the adjutant commands: **1. Parade, 2. REST, 3. Sound off** and comes to the order and parade rest.

The band or the combined drums as the case may be will **sound off**. The band playing, will then march forward change direction to the left, continue to the left of the line passing between the guard and the adjutant, countermarch and return to its position 12 paces to the right of the guard when it will cease playing and again sound off as before.

The adjutant then comes to attention, and commands: **1. Guard, 2. Attention, 3. Close ranks, 4. MARCH.**

The adjutant then commands: **1. Present, 2. ARMS**, faces toward the new officer of the day, salutes and reports: **"Sir, the guard is formed."** The new officer of the day returns the salute and directs the adjutant: **"March the guard in review, Sir."**

The adjutant faces about brings the guard to an order and commands: **At trail, platoons (or Guard) right, 2. MARCH, 3. Guard, 4. HALT.**

At the command right, **the drum major moves the band to the right and halts ready to play.**

The adjutant then forms a position 6 paces from the flank and abreast of the commander of the guard commands: **1. Pass in review, 2. Forward, 3. MARCH.**

At the command march, **the band playing**, marches in quick time on the signal of the drum major changes direction and proceeds according to the principles as outlined for review. The drum major salutes when within 6 paces and holds the salute until 6 paces beyond the new officer of the day, turns the band to the left out of the column and marches to a position opposite and facing the reviewing officer and continues to play until the guard leaves the parade grounds, or if the field music is present, until the guard has passed the reviewing officer, when it ceases to play.

When the band detaches itself from the guard the field music will continue with the guard and take the shortest route across the parade grounds playing the guard to its destination as soon as the band ceases to play.

When the guard has passed the reviewing officer, the band is marched back to its own parade and dismisses.

The field music of the new guard will march to the left of the old guard passing in front thereof and continue to its right, change direction to the right when 3 paces beyond the old guard and again change direction to the left when the new guard is on a line with the old guard. The changes in direction are without command.

When the old and new guard have presented arms the field music, except those detailed to the guard are dismissed and marched back to their quarters.

Reveille: The band will assemble at first call before reveille and at the sounding of reveille by the bugler will march the length of the camp or post or over a prescribed route playing.



FIELD MUSIC

Field music consists of drums and bugles when used in connection with military bands.

Bugles are specified in Army regulations which authorize two buglers per company. Some of these may, at the option of the Colonel Commanding, be assigned as drummers. He also has the authority to assign any number of men he may desire, as drummers.

When field music is attached to the band, the drums form on the right of and immediately behind the band drums. Buglers or trumpeters form on the left of the field drums and immediately behind the cymbals. The ranks of the field music will conform to those of the band and will take interval and distance accordingly.

Field music may also be formed full lines of drums and bugles across the width of the band. When so formed, the field drums march ahead of the bugles to enable them to play in unison with the band drums. The bugles will form the last ranks of the band.

When a drum corps is added to the band, it can, in connection with the bugle corps, be used in playing the numerous military marches especially written for band and field music.

Field music consisting of drums and bugles when so organized, should practice and become proficient in all band marches containing field music parts and play them with the band. They should also practice marches written for the drum and bugle corps only, and if called on, alternate with the band in playing on long parades or marches. **For signal to alternate with band in playing, see page 33.**

The drum corps should also become proficient in all drum beats and steps and play them according to the rudimentary system as written.

A good training system for drummers is to practice the old time Army Calls written for drums, bugles and fifes. (See "Instructions in the Art of Drumming," by Sanford A. Moeller, published by Ludwig & Ludwig.)

Drummers should practice to give expression to their playing, both individually and as a corps.

Buglers should practice similarly and let their notes vibrate or modulate, in accordance with the music. Snappy expression, except where otherwise notated, should be insisted on.

When bands are not present at posts or at formations, field music will act as such and will play the marches and render honors as prescribed.

When a musician or bugler-sergeant is in charge of the field music, his position is on the right of the front rank.

When field music is attached to the band, the signal for the field music to play its own marches is given by the drum major similar to that of the band, except that the ball of the staff is up, instead of the ferrule. (See illustrations on page 33.) Other signals and commands for the band, when given, will also apply to the field music.

When field music acts as and in place of a band, all staff signals and commands of the drum major, as prescribed for a band, will apply.

TO MASS BANDS

Bands will be massed on orders of the Commander of troops or other bodies containing two or more bands.

Unless otherwise specified, the Senior drum major and Senior band leader will organize, maneuver and direct the massed bands when time permits. Previous instructions should be issued to each band by the Senior drum major and band leader to include place and time of assembly, method of formation, probable maneuvers of the band, instructions on tuning the instruments of all bands, marches or melodies to be played, how the bands will be formed and dismissed, and the names of the Senior drum major and band leader.

Two systems of massing bands are outlined. Either may be adopted, best suited to the occasion.

First System: Bands will be marched on the line in order of seniority, the first band (being that of the Senior band leader), will take place on the right of the massed band formation. Each band will march successively on the line to the left of the senior or base band, and keep their formations as individual bands intact. The Senior band leader marches at the right of the leading rank, the next senior at a similar place on the left, other band leaders in line behind them in the same order of seniority. The Senior drum major takes position four paces in front of the center of the massed bands, and signals and maneuvers it as for single band. Other drum majors will fall in and march as file closers, each behind his band.

Second System: As the bands march to the assembly point each drum major will report to the Senior drum major for instructions and assist in organizing the massed bands. Similar instruments are assembled and formed in line as for a single band. The Senior drum major will state the number of men in rank or how many to a file front, on which the formation will be based. After

the massed band has been formed, band leaders will take position on the right and left similar to arrangement in First System. Drum majors will take distance in line, three paces ahead of the leading rank or file, the next Senior drum major on the right. All other drum majors will dress to the right and will stand and march with staff at carry. They will not beat time or otherwise interfere with the massed band formation. The Senior drum major, when the massed band is formed, will take position four paces in front of the line of drum majors and signal and maneuver the massed bands. Band leaders will in all instances repeat the signals and marches or melodies to be played.

If the front of the massed band in either formation is too extended, the interval between files may be reduced.

Field music of massed bands will conform to formation used by the band and will similarly be in command of the leading Bugler Sergeant for guidance in marching and playing in unison with the band and signals of the drum major.

Upon the dismissal of the massed bands, each drum major will assemble his own band and move to its own posts.

IT'S EASY TO TEACH A CORPS WITH THIS BOOK



Isn't this just what you have wanted? A manual designed especially for the modern drum corps, containing drum instruction, bugle instruction, illustrations, exercises, and solos for both instruments. Tells how to hold, carry, and play street drum, scotch bass drum, tenor drum, cymbals, and bugle. It contains twelve marching beats, twenty drum solos, eighteen single voice bugle solos, and several pieces with two and three part harmony. It also contains illustrations of, and exercises for, the "D" crook bugle. Every corps member can use it. No. 690, \$1.

BUGLE AND DRUM CALLS BANDSMEN SHOULD KNOW

Bugle Calls Bandsmen Should Know

FIRST CALL (*Quick*)



ADJUTANT'S CALL (*Quick*)



DRUMS



ASSEMBLY (*Moderato*)



DRUMS



Adjutants Call at ceremonies is played by the combined Field Music. Assembly on the drums is played when so ordered, following the bugle call.

Bugle Calls Bandsmen Should Know

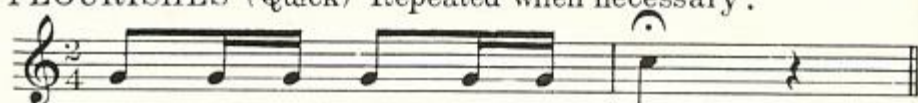
GUARD MOUNTING-FIRST CALL (*Quick*)



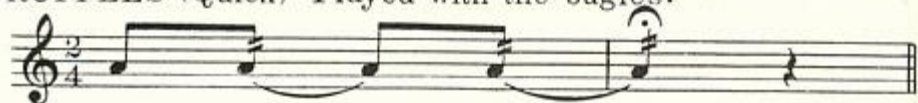
RETREAT (*Moderato*)



FLOURISHES (*Quick*) Repeated when necessary.



RUFFLES (*Quick*) Played with the bugles.



Bugle Calls Bandsmen Should Know

THE GENERAL'S MARCH (*Quick*)

SOUND OFF

SOUND OFF
By the combined Drums

THE MARCH TAPS

THE ROLL OFF

The above four bar phrase is the Standard March Taps played to mark the time when the Band or Drum Corps is not playing. When the Band or Corps is to play the Drum Major gives the signal the Drummer then plays to the end of the March Taps phrase and plays the Roll Off.

ARMY BAND FORMATIONS

Organization-a. The following tables will be used as a guide in the formation of bands. At the discretion of the commanding officer bands may form with reed instruments in front. When less than the number of musicians indicated in the tables are present necessary transfers to fill blank files in a squad may be temporarily made- from the next squad on the left, but care will be exercised to avoid unnecessary separation of performers on instruments of a family. The left squad may, if necessary, be reduced to the drums and cymbals (the battery), which will form in single rank, and when in column will cover the next preceding squad. There are no file closers in formation.

Table A-Band of 28 Musicians

First squad

Front rank:

1. Bass, BBb. 2. 1st trombone. 3. 2d trombone. 4. 3d trombone. 5. Bass, Eb.

Rear rank:

1. 1st horn. 2. 2d horn. 3. 3d horn. 4. Solo (or 1st Bb) trumpet. 5. Baritone (or euphonium).

Second squad

Front rank:

1. Solo Bb trumpet. 2. Solo Bb cornet (or flugelhorn). 3. 1st Bb cornet (or flugelhorn). 4. 2d Bb trumpet. 5. 3d Bb trumpet.

Rear rank:

1. 1st Bb clarinet. 2. 2d Bb clarinet. 3. 1st Bb clarinet. 4. 2d Bb clarinet. 5. 1st Bb clarinet.

Third squad

Front rank:

1. Piccolo. 2. Eb clarinet. 3. Alto saxophone. 4. Tenor saxophone. 5. Baritone saxophone.

Rear rank:

1. Snare drum. 2. Blank file. 3. Cymbals (2d clarinet player). 4. Blank file. 5. Bass drum.

Table B-Band of 35 Musicians

First squad

Front rank:

1. BBb bass. 2. Eb bass. 3. 1st trombone. 4. 2d trombone. 5. 3d trombone. 6. BBb bass.

Rear rank:

1. Euphonium (or baritone). 2. 1st horn. 3. 2d horn. 4. 3d horn. 5. 4th horn. 6. Baritone (or euphonium).

Second squad

Front rank:

1. Solo Bb trumpet. 2. Solo Bb cornet (or flugelhorn). 3. 1st Bb cornet (or flugelhorn). 4. 2d Bb trumpet. 5. 3d Bb trumpet. 6. Solo (or 1st Bb) trumpet.

Rear rank:

1. 1st Bb clarinet. 2. 1st Bb clarinet. 3. 2d Bb clarinet. 4. 2d Bb clarinet. 5. 1st Bb clarinet. 6. 1st Bb clarinet.

Third squad

Front rank:

1. 3d Bb clarinet. 2. 3d Bb clarinet. 3. Soprano saxophone (oboe player). 4. Alto saxophone. 5. Tenor saxophone. 6. Baritone saxophone.

Rear rank:

1. Snare drum. 2. Piccolo. 3. Eb clarinet. 4. Blank file. 5. Cymbals (bassoon player). 6. Bass drum.

Table C-Band of 48 Musicians

First squad

Front rank:

1. BBb bass. 2. 1st trombone. 3. 2d trombone. 4. 3d trombone. 5. Bass (F) trombone. 6. BBb bass.

Rear rank:

1. Eb bass. 2. 1st horn. 3. 2d horn. 4. 3d horn. 5. 4th horn. 6. Eb bass.

Second squad

Front rank:

1. Solo Bb trumpet. 2. Solo Bb cornet (or flugelhorn). 3. 3d Bb trumpet. 4. 2d Bb trumpet. 5. 1st Bb cornet or flugelhorn). 6. Solo Bb trumpet.

Rear rank:

1. Alto clarinet. 2. Alto clarinet. 3. Baritone. 4. Euphonium. 5. Bass clarinet. 6. Bass clarinet.

Third squad

Front rank:

1. Piccolo (or Db flute). 2. Soprano saxophone (oboe player). 3. Soprano saxophone (oboe player). 4. Alto saxophone. 5. Tenor saxophone. 6. Baritone saxophone.

Rear rank:

1. Db flute (or piccolo). 2. Eb clarinet. 3. 1st Bb clarinet. 4. 2d Bb clarinet. 5. 2d Db clarinet. 6. 1st Bb clarinet.

Fourth squad

Front rank:

1. 1st Bb clarinet. 2. 1st Bb clarinet. 3. 2d Bb clarinet. 4. 2d Bb clarinet. 5. 1st Bb clarinet. 6. 1st Bb clarinet.

Rear rank:

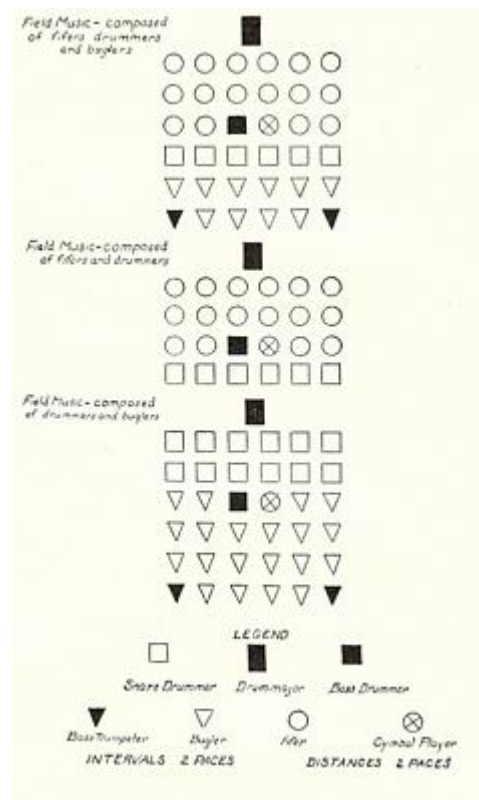
1. Snare drum. 2. Snare drum (bassoon player). 3. Blank file. 4. Sousaphone. 5. Cymbals (bassoon player). 6. Bass drum.

The United States Army authorizes and recommends the use of bass bugles. The illustration, taken from Army Training Regulations, shows the use of the bass bugle (Ludwig BARO-TONE bugle) in Army drum corps. The Ludwig BARO-TONE Bugle is pitched one octave lower than the regular "G" bugle, thus giving a full, rich, harmonious bass tone.



LUDWIG BATONS

Ludwig Batons are supplied with heavy nickel-plated or polished brass trimmings. The bell is heavy brass of the proper size to balance just right. Special presentation batons of gold or silver, with gold or silver cord trimmings can be supplied upon special order. Write for prices.



The Baton shown at the right is the No. 548 special featherweight baton, made entirely of wood and finished in Gold and Silver. Ideal for Grammar School and Junior High School Drum Majors. Weight, twelve ounces.

100 PIECE BAND

Proposal of March Formation for Military Band of 100 pieces
including
Field Music of 20 pieces

INSTRUMENTATION											Drum Major		Director
											☒		
1 to 8, Trombones.....	}	1	2	3	4	5	6	7	8	9	10	☒	
9 and 10, Bass Trombones.....													
11, 12, 19 and 20, bb Bases.....	}	11	12	13	14	15	16	17	18	19	20		
13 and 14, Baritones													
15 and 16, Bass Saxophones													
17 and 18, E flat Bases.....													
21, 22, 23, 24, 25 and 26, French	}	21	22	23	24	25	26	27	28	29	30		
Horns													
27, 28, 29 and 30, Trumpets.....													
31, 32, 33, 34, 35 and 36, Baritone..	}	31	32	33	34	35	36	37	38	39	40*		
Alto and Soprano Saxophones.....													
37 and 38, First Cornets													
39 and 40,* Solo Cornet and prin- cipal musician													
41† Contrabass Sarusaphone (cym- bals on parade).....	}	41†	42	43	44	45	46	47	48	49	50		
42 and 43, Bassoons.....													
44, Bass Clarinet													
45, Alto Clarinet													
46, E flat Clarinet.....													
47 and 48, Third Cornets													
49 and 50, Second Cornets													
51, 52, 53 and 54, Piccolos		}	51	52	53	54	55	56	57	58	59	60	
55, 56, 57 and 58, First Clarinets...													
59 and 60, Solo B flat Clarinets....													
61, 62, 63 and 64, Second Clarinets..	}	61	62	63	64	65	66	67	68	69	70		
65, 66, 67 and 68, First Clarinets....													
69 and 70, Solo B flat Clarinets....													
71 and 72, Bass Drums.....	}	71	72	73*	74			75	76	77	78		
73* and 74, Cymbals (*Tympanist in Concert)													
77, 78, 79 and 80, Snare Drums.....													

Line of March

Line of March

FIELD MUSIC OF TWENTY
DRUMS AND BUGLES

(10 trumpets)						(10 drums)					
1	2	3	4	5	6	1	2	3	4	5	6
7	8	9	10			7	8	9	10		

DRUM, BUGLE AND FIFE CORPS

Formation of Drum, Bugle and Fife Corps

16 Fifes———20 Drums———16 Bugles

INSTRUMENTATION		☒ Drum Major							
No. 1 to 16, Fifes	{	1	2	3	4	5	6	7	8
		9	10	11	12	13	14	15	16
No. 17 to 32, Snare Drums.....	{	17	18	19	20	21	22	23	24
		25	26	27	28	29	30	31	32
No. 33 and 36, Tenor Drums.....	{								
No. 34 and 35, Bass Drums.....	{	33		34			35		36
No. 37 to 52, Bugles.....	{	37	38	39	40	41	42	43	44
		45	46	47	48	49	50	51	52

Bugles in G.
Fifes in C.

Tenor Drums without snares, slightly deeper than Street Drums and to be played with hard Tympani sticks.

Bass Drums to be played with two (2) sticks, Scotch style.

Formation for Fife and Drum Corps

Same as above arrangement with Nos. 1 to 36 (36 players).

Formation for Bugle and Drum Corps

Same as above arrangement with Nos. 17 to 52 (36 players).

Formation for Drum Corps

Same as above arrangement with Nos. 17 to 36 (20 players).

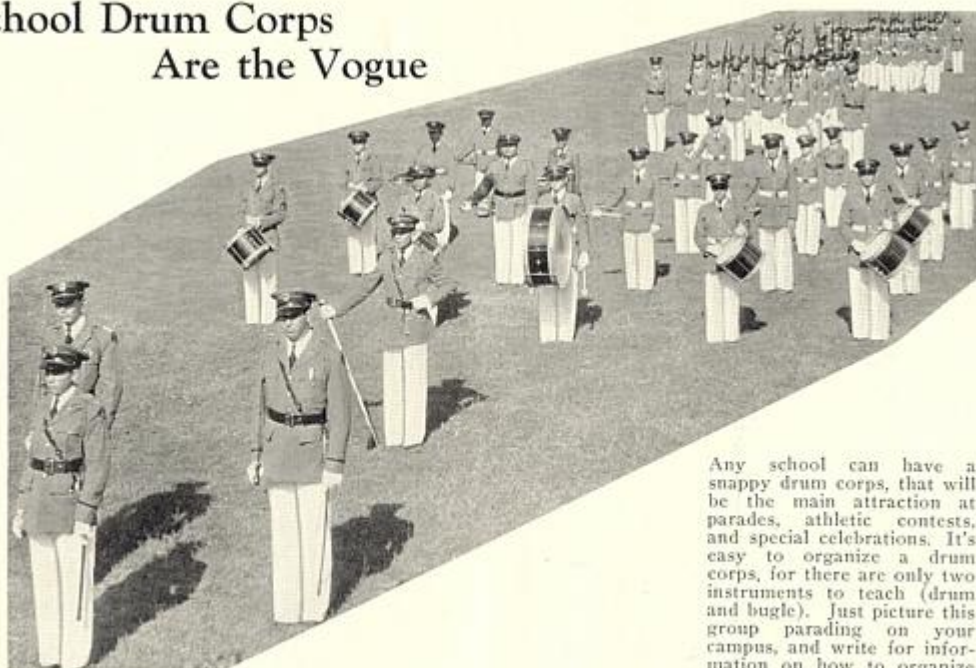


Kiwanis Drum Corps, Pawhuska, Okla.

The Ludwig "Here They Come!" book gives complete instrumentation and many more suggested line-ups for drum corps. Elementary instructions on drill and maneuvers are included in the Ludwig Drum and Bugle Manual.

School Drum Corps Are the Vogue

*Photo shows
the drum corps
of the Peacock
Academy, San
Antonio, Texas.*



Any school can have a snappy drum corps, that will be the main attraction at parades, athletic contests, and special celebrations. It's easy to organize a drum corps, for there are only two instruments to teach (drum and bugle). Just picture this group parading on your campus, and write for information on how to organize a drum corps.