

# Military Music in the United States

## A Historical Examination of Performance and Training

**Abstract:** As of 2014, the U.S. Department of Defense is the largest employer of musicians in the United States, with more than 6,000 musicians serving in active-duty, reserve, and National Guard bands. From its dual origins with drums and fifes in infantry units (foot soldiers) and trumpets in the cavalry (horse-mounted troops), music has served crucial roles in the U.S. military from pre-Revolutionary War times. With field musicians providing signals in battle and camp and band musicians entertaining, motivating, and serving in military ceremonies, reviews, concerts, guard mountings, drills, parades, and on the march, these musicians have learned their skills in a variety of ways. This article looks at military music in general and the tradition in the United States and examines methods of musical training.

**Keywords:** Department of Defense, drum, fife, field band, military band, military, music history, musician

Military bands began in utilitarian terms with the trumpet—which was used as a form of communication, motivation, and enemy frightener by ancient Hebrews, Egyptians, Assyrians, Etruscans, Teutons, and Celts—and drums of different forms and functions, including military usage, that were used by several ancient cultures stemming from the Neolithic era.<sup>1</sup> As methods of warfare developed, systematically moving large bodies of soldiers became necessary, and it was found that maintaining a cadence by means of a tap on a drum aided men moving as a unit, a practice that had been introduced to Western forces during the Crusades. This drum use

was expanded to include signaling in infantry units, with the trumpet being adapted for similar usage in mounted troops. Fifes were gradually added to provide melodic interest to the drums in the fifteenth century, with each of the drumbeats having specific fife tunes associated with it.<sup>2</sup> In the cavalry, stemming from a Saracen tradition, mounted kettledrums were used to accompanying trumpet signals, flourishes, and fanfares, resulting in a distinction between infantry and cavalry music.<sup>3</sup>

Governing the use of these signals, and of trumpet and kettledrum practice in general in the lands of the Holy Roman Empire—which in turn influenced use in

*America's military music musicians are the product of ancient traditions, and they serve in diverse capacities in the armed forces and their local communities.*



**Hautboys by Christoph Weigel, ca. 1725**

Courtesy of the Austrian Library

other countries on and off the battlefield for several centuries—was the robust trumpeters’ and kettledrummers’ guild. Along with governing the playing of these instruments, the guild was strict about the training of these musicians—to the point that only musicians who had served in a military campaign were allowed to take on apprentices for the arduous apprenticeship—and then only one student at a time.<sup>4</sup>

A major change came to infantry music in particular and military music in general when the *hautbois* (a shawm-like instrument, the predecessor of the modern oboe), of Middle-Eastern origins, found its way into European practices. By the late eighteenth century, the *hautbois* had been joined by pairs of clarinets, horns, and bassoons—a combination used in court and for military purposes that became known as *Harmoniemusik*.

Another addition, “Turkish music” consisting of bass drum, cymbals, tambourine, and triangle, spread through Europe after the power of the Ottoman Empire began to diminish at the beginning of the eighteenth century,<sup>5</sup> which, when added to *Harmoniemusik*, resulted in the idea of an actual military band. Gradually, trumpets and kettledrums, borrowed from cavalry usage, rounded out the ensemble.

Military bands developed rapidly throughout Europe—especially during the French Revolution. To accompany this national spirit and the resulting grand fêtes, large wind bands were organized, and the work of encouraging and motivating troops with music became an important function of military bands. Moreover, using military music as a recruiting and promotion tool quickly took hold.<sup>6</sup>

### U.S. Military Field Music/Bands

The *hautbois* was known in the American colonies at least by 1714 when a “Band of Musick” of several *hautbois* and signaling trumpets performed on October 11 in New York in a parade observing the death of Queen Anne and celebrating the coronation of King George I, the first Hanoverian on the British throne.<sup>7</sup> The instruments’ popularity grew, and during the Revolutionary War in both Continental and British units, “bands of music” based on the *Harmoniemusik* model served in ceremonial and social functions, and “field musicians” playing snare drums and fifes (trumpets in mounted units) provided cadences for marching and signals during battle and in camp. Following British practice, military signals were gradually standardized in American military units, with training in their execution for field

musicians provided by fife majors and drum majors, as well as by “teachers of music.”<sup>8</sup> Along with federal enterprises, this training was sometimes offered at the state level as suggested in the 1829 Laws of the State of Delaware, which refer to “teachers of music for the troops of cavalry, to be procured by their respective commanding officers, which expense shall also be paid out of the fines of the brigade to which such troop shall belong.”<sup>9</sup>

Although these developments resulted in tendencies toward general instrumentation and practice in military music over the next century, there was little uniformity in the United States, Britain, or Europe. French bands continued to primarily use woodwind instruments, especially with various systems of mechanical pitch-altering keys (concluding with the Boehm system), except those of mounted cavalry units, which were based on the “fanfare” model of brass instruments with no valves. German bands, on the other hand, continued to develop using primarily brass instruments, which were enhanced by the invention of the valve in the first quarter of the nineteenth century. During the early nineteenth century, American military bands continued to



**Trumpeter, First Troop Philadelphia Light Cavalry, ca. 1812–1815, watercolor by Eugène Lelièvre**

Courtesy of Eugène Lelièvre

center around the Harmoniemusik idea, with gradual introductions of brass instruments.

Civilian and militia bands in the United States developed to the point that by the nineteenth century there was a strong setting for the Civil War to be one of the most musical wars in history, employing tens of thousands of musicians. Although woodwinds and brass were used, it was the German brass model—because of the sufficient carrying power and because of the invention of valved tenor and bass instruments earlier in the century that could be heard outdoors—that prevailed. Bands were larger at this point than they were during the Revolutionary War—typically varying in the Union Army between sixteen and twenty-four musicians.<sup>10</sup> While Confederate regulations stipulated “sixteen privates to act as musicians, in addition to the chief musicians authorized by law,” bands were probably characteristically smaller, with eight to fifteen musicians.<sup>11</sup>

Band musicians and field musicians continued to work as separate entities throughout the war. The band musicians served in ceremonies, reviews, concerts, guard mountings, drills, dress parades, and accompanying troops marching from battle to battle (with cavalry bands performing on horseback). Field musicians who were signalers continued to function in utilitarian roles in camp and battle with infantry drummers sounding numerous calls, including “March,” “Retreat,” Troop,” “To Arms,” “Assembly,” and cavalry trumpeters playing “Boots and Saddles,” “To Horse,” “Forward,” “Charge,” “To Arms,” “Taps,” “Tattoo,” “Reveille,” “Retreat,” and “To the Standard.”

Military bands however had not completely given up their battlefield work by this point. Among the bands who found themselves playing under fire were those within cavalry units within the command of General Philip H. Sheridan, whose members found themselves reliving a Saracen custom of playing under fire by leading troops into battle while controlling their horses with their knees.<sup>12</sup> Taking his cue from

Sheridan, with whom he had served, George Custer continued the practice within the band of the Michigan Cavalry Brigade, as well as throughout the period of western expansion with the Seventh Cavalry.<sup>13</sup> While bands of both sides found themselves unintentionally in battle, in terms of battle duty, most musicians served as medical assistants and stretcher-bearers.<sup>14</sup>

Official training was probably negligible and site-based for bandmen, and training for field musicians (who were often children or adolescents with no musical experience) seems to have varied as well. With many Civil War bands being intact professional and town bands whose members enlisted together, musical training was probably seen as unnecessary. Furthermore, because many military bands were unofficial, they received their support from the officers of the regiment—a custom borrowed from Europe and the United Kingdom. Because of this status, there was no central training point for bandmen or bandleaders, and official musical training was limited to preparation for field musicians from some years before 1860 to the end of the war at the School of Practice for U.S.A. Field Musicians at Fort Columbus (later renamed Fort Jay), Governor’s Island, New York.<sup>15</sup> This training, however, was for Regular Army field musicians; field musicians of volunteer regiments were expected to learn their duties and craft on the job or from the fife major or drum major as in years past.<sup>16</sup>

While European tradition in the seventeenth and eighteenth centuries had elevated field trumpeting to a high skill and art that included years of apprenticeship training, U.S. Civil War buglers often had no musical experience before enlisting, were not part of the band, and few could read music. They simply learned by rote in camp, as indicated by George Sargent, an eighteen-year-old from Charlestown, Massachusetts, who was a mounted bugler and eventually a mounted cymbal player with the band of the First New Hampshire Cavalry. Sargent’s Monday, December 2, 1861, diary entry reads: “In the afternoon we got our

bugles and went down to a pond about half a mile distant to practice. . . . It was the first time I ever undertook to blow a wind instrument.”<sup>17</sup>

Field and band music continued to develop to the point that the cavalry bugle/trumpet<sup>18</sup> had supplanted the fife and drum for signaling in the infantry, and the idea of a symphonic wind band, in which sections of like-instrument groups similar to those of the orchestra, was becoming the norm in infantry, artillery, and cavalry regiments. Consequently, bands were fully encompassing brass, woodwind, and percussion instruments and by 1899 numbering twenty-eight musicians.<sup>19</sup>

## Turn of the Twentieth Century

Music continued to play a strong role during the Spanish-American War of 1898, with U.S. military musicians in Cuba playing for ceremonies, civilian events, and concerts and who again found themselves doing duty on the sidelines as well as within battles.<sup>20</sup> Similarly, duty for Army bandmen serving on the Mexican border during the Mexican Expedition of 1916–17 following the Mexican Revolution was not all music related. Relaying to a *Los Angeles Times* reporter in 1991, ninety-seven-year-old Malcolm Heuring, who served as a cavalry cornetist for seven years during this period, recalls that “the 5th Cavalry’s band and two regiments were called to Columbus, New Mexico [from Fort Myer, Virginia], shortly after the border town had been raided [by Pancho Villa]. . . . After the cavalry secured the town, the band joined the punitive expedition into Mexico led by Gen. John J. Pershing.”<sup>21</sup>

## World War I

During World War I, all U.S. service branches had strong musical components, with the Army leading the way with 7,500 bandmen (numbering 48 per band from July 1918—and reduced back to 28 by 1927 in keeping with other postwar personnel reductions) included among



**4th Cavalry Band, Mid-Pacific Carnival, Honolulu, Military Parade, ca. 1912–1918**

Courtesy of the Smithsonian Institution

the 2 million–member fighting force serving over the course of the war’s last two years.<sup>22</sup> Navy bands of about 22 musicians were assigned from a band training center at the Great Lakes Naval Training Station (developed by John Philip Sousa) to ships and naval stations, and around 1915, Marine Corps bands began to be formed by branching off from the U.S. Marine Band. While it is unknown how many of these Marine Corps bands of 28 musicians were formed, at least some regiments stationed in Germany, including the 5th Marine Regiment, had their bands with them.

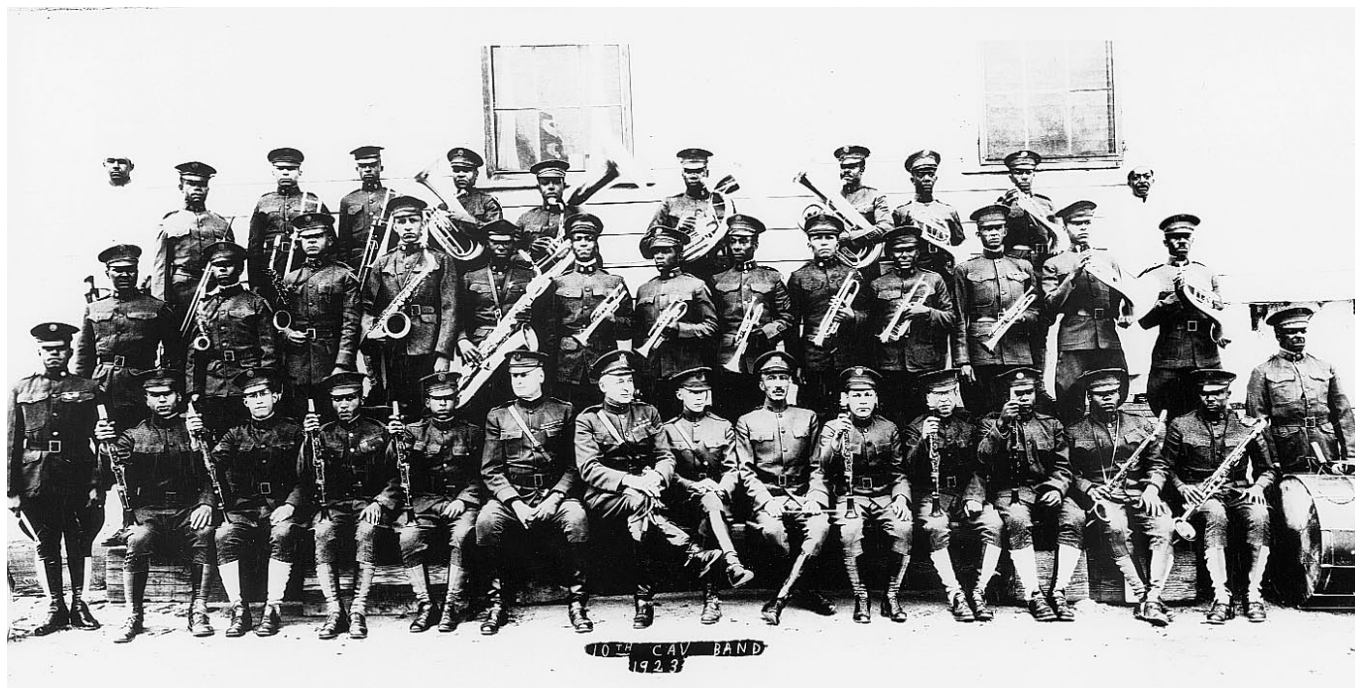
Although attempts were made to remove bands from front lines, musicians were still often in the thick of things—digging trenches and latrines and serving as stretcher-bearers, ambulance drivers, and gravediggers. Sometimes the only musical duty they saw was for burial ceremonies playing hymns like “Nearer My God to Thee” and slow marches of Chopin and Handel. One of the most important connections between military

music and formalized music instruction came after the war when these thousands of musicians returned to civilian life with many becoming instrumental music teachers—predominantly band directors. This development provided a catalyst as a turning point for school music. While orchestras predated bands in schools, they relinquished their status as the primary instrumental ensemble to make room for bands—a genre that had become popular with the increase in military bands, which in turn influenced town bands and the professional concert bands of Patrick Gilmore, Patrick Conway, John Philip Sousa, and others. The versatility of the band as a utilitarian outdoor ensemble for football games and as a pep band for indoor basketball games later on caused it to gradually supersede the orchestra as the primary school instrumental ensemble.<sup>23</sup>

Along with official bands, music among the ranks during World War I was also common, with organized troop sing-alongs and various units raising

funds for the purchase of songbooks and sheet music, musical instruments, and even pianos.<sup>24</sup> Perhaps the most noted sing-along took place during the week before Christmas in 1914 prior to the U.S. entrance into the war, when, with unofficial ceasefires taking place on the Western Front, German, British, and to a lesser extent, French soldiers exchanged seasonal greetings, small gifts, and Christmas carols with one another. Group singing in the civilian sector was mirroring that in the military at the time, with the Music Supervisors National Conference promoting group school and community singing—much of it having a patriotic flavor in publications like *55 Songs and Choruses for Community Singing*.<sup>25</sup>

During World War I, as U.S. Army bands were playing alongside those of their allies—especially those of France’s *Garde Républicaine* and England’s Household Guards Division—General John Pershing, commander of the American Expeditionary Forces in



**U.S. 10th Cavalry Band, Fort Huachuca, Arizona, 1923**

Courtesy of the author

Europe, envisioned a band of the same quality representing the U.S. Army in Washington, D.C. This vision came to fruition with the formation of the U.S. Army Band, “Pershing’s Own,” in 1922. While the noted Marine Band had been a part of the Washington scene since 1798, the U.S. Army Band was in the forefront of the turning point for all of the armed services in developing permanent professional-level D.C. bands. The U.S. Navy Band was founded in 1925, and the U.S. Air Force Band followed in 1941. Another Army premier/special band originating as the First Combat Infantry Band and later known as the Army Ground Forces Band was added to the mix in 1946. In 1950, when the Army Ground Forces were renamed the Army Field Forces, this band assumed the name of U.S. Army Field Band (not to be confused with field bands; see note 35)—and continues to serve as the premier touring musical representative for the U.S. Army.<sup>26</sup>

Although there had been several attempts at musical education in the Army and Navy over the years on a

nonstandardized platform, finally in 1911, the U.S. Army Music Training School, a paramilitary school for Army bandmasters was established in conjunction with the Institute of Musical Art (IMA), one of the predecessors of the Juilliard School, again at Fort Columbus, which by this point was renamed Fort Jay. With the efforts of Frank Damrosch, the director of the IMA, and Arthur A. Clappe, a graduate of the Royal Military School of Music, Kneller Hall, England, bandmen were accepted as students by 1914, with the school moving to Washington, D.C., in 1921.<sup>27</sup> In June 1935, the Navy School of Music opened in Washington, D.C., operating in conjunction with the U.S. Navy Band, sending complete bands to ships or stations as needed.

## World War II

The Second World War (U.S involvement, 1941–45) saw music as a unifier and motivator with Army, Navy, and Marine bands playing for military ceremonies but now also emulating

the civilian big bands of the period. Because of this increased breadth, musicians who had achieved substantial levels of renown enlisted, with others receiving officer commissions. The most famous of the latter was Captain and later Major Glenn Miller, who went on to lead the U.S. Army Air Force Band (whose chorus at the time was the basis of today’s Singing Sergeants) and the U.S. Army Air Forces Orchestra (big band that included strings and vocalists) in the United States and England. Recording several records at Abbey Road Studios for use in propaganda broadcasts with the War Department, in addition to giving countless live performances, these ensembles often featured civilian vocal soloists of the time—including Johnny Desmond and Dinah Shore. The World War II era also saw the formation of several short-lived all-female military bands. Consisting of highly trained musicians and initially formed to support bond drives, these bands drew enough spectators to warrant cross-country tours to raise money for the war and boost morale.<sup>28</sup>



**Sixth Quartermaster Dance Band, Camp Lee, Virginia, 1942**

Courtesy of the author

While music had been used to soothe convalescing soldiers since ancient times, World War II was a period when efforts were made in music therapy to return soldiers to duty or to civilian life in the best possible physical and mental condition. Hospitals began using live musicians and recordings to help with physical exercise; instrument instruction; organization of bands, orchestras, and choirs and to aid with resocialization and neuropsychiatric treatment.<sup>29</sup> Many military installations hosted recreation and other centers where personnel could listen to recordings, take music lessons, and borrow instruments. Again, the War Department encouraged group singing “because of its stimulating effect to troops on the march, in isolated areas, and in occupied territories.”<sup>30</sup>

Musical training continued to be a priority during this era, with the U.S. Navy School of Music becoming a separate entity from the U.S. Navy Band in 1942. The Marines also began training their musicians there in 1947, and in 1951, Army students began enrolling, making the school a tri-service organization, which it remains to the present day under the name Naval School of Music.<sup>31</sup>

### Korea, Vietnam, and the 1970s

Continuing with their military duty and public relations work in the United States, military bands saw plenty of duty in Asia and Europe during the post-World War II period. In the Korean Conflict (1950–53), due to the infiltration, sabotage, and behind-the-line attacks by North Korean troops, keeping bands from front lines wasn’t always possible. When bands did have a chance to perform, they often traveled long distances to play concerts for units close to the front line and often had little time for musical training.

Duty in Vietnam (1960s to mid 1970s) was similar. Bands gave powerful psychological support with the appearance of rock and jazz groups in remote areas assuring combat soldiers that they had not been forgotten. Like other military personnel, band members often filled sandbags, painted artillery shells, built bunkers, served guard duty, and did police sweeps. They sometimes played concerts in a metropolitan area like Saigon during the day and undertook search-and-destroy missions in the surrounding countryside at night.<sup>32</sup>

Accompanying military restructuring as a whole during the 1970s and 1980s, bands went through several organizational changes and served primarily in musical capacities throughout the world. A singular special effort during this era came about when ninety-one musicians and thirty support personnel from all branches formed a bicentennial band to commemorate America’s two-hundredth birthday. Following an appearance in Dover, Delaware, on April 9, 1975, the band toured all fifty states, Canada, Mexico, Puerto Rico, and the Virgin Islands until their concluding performance at a Pentagon ceremony on December 9, 1976.

### The 1990s

The relatively peaceful period for the branches of the U.S. military following the Vietnam War concluded on a celebratory note with the fall of the Berlin Wall in November 1989 and the ensuing reunification of Germany the following October. A momentous musical performance took place on October 2, 1990, on the eve of Reunification with a combined concert of bands of the four former World War II allies at the *Lustgarten*



**298th U.S. Army Band, StraÙe des 17. Juni, Berlin, Annual Allied Forces Day Parade, 1989**

Photo by Cindy Swinarsky

in the former East Berlin. Playing Paul Lincke's "Berlin Luft" and Tchaikovsky's "Coronation March," bands of the British Light Infantry Coronna Band, the French *La Musique du 46ème Régiment d'infanterie*, the U.S.S.R. Grand Ensemble of the West Forces, and the 298th U.S. Army Band of the Berlin Brigade performed together under the direction of Klaus Peter Flor, Chief Conductor of the Berlin (East) Symphonic Orchestra, for an estimated audience of 1 million.<sup>33</sup>

The tone changed with Iraq's invasion of Kuwait in 1990, when U.S. military bands were involved in conflict again, with all four armed services having bands stationed in the Persian Gulf undertaking a variety of musical and military duties. The Navy had a detachment of the Seventh Fleet Band deployed on various ships in the Gulf performing concerts for the crews. The Air Force Desert Band traveled throughout Kuwait and Saudi Arabia performing in various capacities. In addition to

musical duties, Marine bands, including both the 1st Marine Division Band and the 3rd Marine Aircraft Wing Band, were typically engaged in perimeter security. The Army had eight bands serving in Kuwait, Saudi Arabia, and Iraq, with many bandsmen spending countless hours guarding perimeters—and sometimes not seeing their instruments for months at a time. Some bands served as diversions as they had during the Civil War—like that of the U.S. Army 3rd Armored Division, which on at least one occasion performed on the enemy side of a berm while the division advanced into Iraqi territory.<sup>34</sup>

### The 21st Century

U.S. military band work has varied across the world since 2003. Along with assignments in the United States, Europe, and Asia, ensembles of musicians (anything from full band to pop-rock groups) have served in Iraq and Afghanistan and other

Middle Eastern countries, performing on large bases as well as in forward operation areas, playing in military capacities, promoting troop morale, and serving as diplomats to host-nation communities. In addition to conflicted areas, Navy bands have been deployed to establish positive relations in Africa, the Pacific Rim, and Latin and South America. Beginning in 2006, the U.S. Air Force began rotating active-duty and Air National Guard Bands to U.S. Central Command to provide musical support and offer a musical taste of home for forward-deployed U.S. military units and coalition partners throughout the region.

U.S. Department of Defense is the largest employer of musicians in the United States with over 6,000 musicians serving in active-duty, reserve, and National Guard bands. In addition to those serving in traditional field and fleet bands,<sup>35</sup> each service branch employs musicians in premier/special

bands—some of which also incorporate choral and string ensembles—in or near Washington, D.C., as well as with their respective academies. There are more than 800 musicians serving in the U.S. Air Force Band, the U.S. Air Force Academy Band, and eight regional and five Air National Guard bands. The Army has over 4,000 musicians serving with the U.S. Army Band (“Pershing’s Own”), U.S. Army Field Band, U.S. Military Academy Band, the Old Guard Fife and Drum Corps, and twenty-nine field, seventeen Army Reserve, and fifty-two National Guard bands. The Navy employs some 600 musicians in the U.S. Navy Band, the U.S. Naval Academy Band, and eleven fleet/area bands. The Marines have in excess of 800 musicians serving in the U.S. Marine Band (“The President’s Own”), U.S. Marine Drum and Bugle Corps (“The Commandant’s Own”), and ten Marine Corps field bands. Beginning with thirty-two drummers and fifers in 1798, the U.S. Marine Band is not only the country’s oldest military band, it is also America’s oldest continuously active professional musical organization.

Sizes of bands vary from 34 musicians for some active-duty and National Guard bands to 250-plus in several of the premier band organizations, which, along with support staff (arrangers, operations, instrument repair, audio technicians, publicity, etc.),<sup>36</sup> compose various independent ensembles, including vocal and string groups. Included in these two latter groups are the U.S. Army Band’s U.S. Army Chorus, U.S. Army Voices (nine-member chamber group), and U.S. Army Strings; the U.S. Army Field Band’s Soldiers Chorus and Cantare (a nine-member chamber group focusing on opera and song); the Navy Band Sea Chanters; the U.S. Marine Band’s Marine Chamber Orchestra; and the U.S. Air Force Band’s Singing Sergeants and Air Force Strings. Added to these are the U.S. Army Europe Band and Chorus stationed in Sembach, Germany.<sup>37</sup> Like their band counterparts, vocalists and string players with these ensembles have graduated from civilian conservatories, colleges, and universities.

## Present-Day Preparation/Education

With all U.S. service bands, musicians audition prior to enlistment. After basic training those headed for Army and Marine field and Navy fleet bands are sent to the Naval School of Music at the Joint Expeditionary Base at Little Creek–Fort Story in Norfolk, Virginia, where they prepare for the challenges of performance in concert bands, military/ceremonial bands, orchestras, jazz bands, big bands, rock bands, country groups, and various classical ensembles.<sup>38</sup> Among these musicians are a few Navy vocalists training to be band soloists in a wide diversity of music styles, and who, along with pianists, guitarists, and electric bassists, are also trained in auxiliary percussion—bass drum, cymbals, and so on.<sup>39</sup> This school also serves as a training arena for upgrading skills throughout enlistments and training for bandmasters. While Air Force musicians do not attend a technical school, a majority of them have completed college degrees before enlistment and are assigned to the drum and bugle corps during basic training for initial skills training, after which they go directly to their assigned bands—including the Air Force premier bands. Upgrade training for advancement to higher skill levels for Air Force musicians is conducted within each band. Musicians of all services headed for the premier/special service bands do not attend the Naval School of Music and head directly for their bands on completing basic training. These musicians all have at least undergraduate degrees in music, and many have advanced degrees.<sup>40</sup>

The command structure across bands differs slightly according to the organization of the respective service branch. While all premier/special bands are commanded and conducted by commissioned officers, direction and command differ among the field/fleet and regional bands and vary among commissioned officers, warrant officers, and limited-duty officers. While the Naval School of Music provides some

advanced training for bandmasters of the Navy, Marines, and Army, the Department of Defense relies heavily on conductors-commanders who hold advanced civilian degrees.

## The Tradition Continues . . .

U.S. Armed Forces’ music personnel are part of a centuries-old tradition of supporting military and civilian functions through utilitarian, entertainment, motivational, recruitment, and ceremonial efforts. Trained within military and civilian structures, these musicians have had a long connection with American music education—associations that have become gradually stronger in recent years as military bands have become more involved in educational outreach. These efforts, offered especially by the premier/special bands, include clinics and master classes for elementary through college students, school performances and sing-alongs, guest-artist performances, field trips to open rehearsals, solo competitions, and mock auditions.<sup>41</sup> Moreover, along with the distribution of high-quality recordings, several bands offer additional educational aids through technology, including Skype sessions, online play-along tracks, and educational online videos.

While traditional band and, to a lesser extent, choral and orchestral music continue to be a strong element of today’s military bands, each service boasts jazz, rock, country, and other contemporary ensembles. These genres, in fact, are growing in emphasis with all of the service branches in an attempt to keep effectively connected with military personnel and the general community through current culture—efforts that indicate that influences between military and civilian cultures move in both directions. As U.S. foreign policy continues to evolve amid global changes, thereby influencing Department of Defense policy and practice—and as civilian culture develops amid these same changes—so too will U.S. military music and musical training continue to develop and evolve.



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17. George Sargent, *Diary of a Bugler with Company C of the 1st Rhode Island Cavalry and Musician in the Regimental Band from His Enlistment in November 1861 to the Final Confederate Surrender in April 1865*, accessed from the Huntington Library, Art Collections, and Botanical Gardens, San Marino, California.
18. Both bugles and trumpets have been used in the U.S. military. Although both served in similar capacities, they are different instruments. A natural (valveless) trumpet has two-thirds of its length in the form of a cylindrical tube, whereas a bugle has a conical shape throughout and has its basis in the hunting horn—not in the military trumpet. Moreover, differences in mouthpieces—cup-shaped for the trumpet and funnel-shaped for the bugle—result in the trumpet having a bright, strident, brash sound, while the bugle is known for its darker and mellower tone. Confusion between the two instruments arises because the terms have been used interchangeably.
19. “Sec. 2, The Army Reorganization Act of March 2, 1899 (30 Stats., 977),” *The Military Laws of the United States, Fourth Edition, with Supplemental Showing Changes to March 4, 1907* (Washington Government Printing Office, 1899, prepared under the direction of The Honorable Elihu Root, Secretary of War), 1233, paragraph 1424a.
20. Tom Davis, “A Chronology of the 1st United States Cavalry: The Diary of Tom Davis,” *The Spanish American War Centennial Website*, accessed November 25, 2013, <http://www.spanamwar.com/1stUSscav.htm>.
21. Bernice Hirabayashi, “Never Too Old to Make Music,” *Los Angeles Times*, July 14, 1991; *Return of the 5th Regiment of Cavalry*, March 1916, Col. Wilber E. Wilder, Commanding, Lake Itascate, Mexico.
22. D. Royce Boyer, “The World War I Army Bandsman: A Diary Account by Philip James,” *American Music* 14, no. 2 (Summer 1996): 187.
23. Michael L. Mark and Charles L. Gary, *A History of American Music Education* (Lanham, MD: Rowman & Littlefield Education, 2007), 298, 299, 301–305, 318.
24. E. Christina Chang, “The Singing Program of World War I: The Crusade for a Singing Army,” *Journal of Historical Research in Music Education* 23, no. 1 (October 2001): 19–45.
25. Michael L. Mark and Charles L. Gary, *A History of American Music Education* (Lanham, MD: Rowman & Littlefield Education, 2007), 268–69; *55 Songs and Choruses for Community Singing* (Boston: C. C. Birchard & Co., 1917).
26. While military musicians have often been involved in combat, the Combat Infantry Band, the predecessor of the U.S. Army Field Band organized near the end of World War II under the command of

- Chester E. Whiting, consisted entirely of combat veterans.
27. Olson, *Music and Musket*, 87; *A History of U.S. Army Bands*, 29; David Clement McCormick, "A History of the United States Army Band to 1946" (PhD diss., Northwestern University, 1970), 37.
  28. Jill M. Sullivan, *Bands of Sisters: U.S. Women's Military Bands during World War II* (Lanham, MD: The Scarecrow Press, Inc., 2011), passim.
  29. Otto H. Helbig, *A History of Music in the U.S. Armed Forces During World War II* (Philadelphia: M.W. Lads, 1966), 29–32.
  30. "Excerpt From ASF Cir. No. 126–19 November 1943," cited in Helbig, *A History of Music in the U.S. Armed Forces*, 201.
  31. Patrick Jones, "A History of the Armed Forces School of Music" (PhD diss., Pennsylvania State University, 2002), iii. Prior to training with the Navy, some post–World War II European-based Army musicians trained at the Band Training School at Dachau, Germany, in ear training, interval dictation, harmony, chorus and band rehearsals, band arranging, and composition. Letter from Robert L. Perry, tuba player with the 118th Army Band in Verdun, France, to choir members of the First Presbyterian Church of Centralia, Washington, published in "Former Centralia Writes of Germany's Art and Music," *The Daily Chronicle*, December 24, 1952, 3.
  32. I served with several Vietnam-era Army musicians in the 298th U.S. Army Band in Berlin, 1989–91, who shared these recollections.
  33. Bruce P. Gleason, "A Week in October," *TUBA Journal*, 19, no. 3 (1992): 44–46.
  34. *A History of U.S. Army Bands*, 43.
  35. Field and fleet bands encompass most of the bands in the U.S. military. These bands are stationed throughout the United States and in several foreign countries and are the non-premier/special bands. "Field" in this case should not be confused with "field music" or with the U.S. Army Field Band.
  36. While successful operation of the traditional field and fleet bands also calls for support staff, most of this work is done by the musicians themselves as secondary tasks rather than by full-time personnel. For instance, in addition to my primary job as a euphonium/trombone player with the 298th U.S. Army Band (1989–91), I also served as the administrative secretary processing award applications, leaves, and discharges and submitting flag orders for travel to East Germany and "East Passes" to East Berlin.
  37. There have been various incorporations of string and vocal ensembles within bands of each of the U.S. Armed Forces over the years. I don't know of any, however, that were stand-alone ensembles—other than the aforementioned U.S. Army Air Forces Orchestra, which was actually a big band with strings and vocalists rather than a chamber or symphony orchestra, and the Seventh Army Symphony, which served as a public relations measure in Germany from 1952 to 1962—with its forerunner being the short-lived (1945–46) GI Symphony formed in Paris under the auspices of Supreme Headquarters, Allied European Forces. The 7th U.S. Cavalry maintained a small orchestra of strings, woodwinds, brass, and percussion, ca. 1902, of musicians who probably played a stringed instrument in addition to a band instrument. Several other bands did the same. Being "double-handed" in fact was a requirement for the U.S. Marine Band from around 1899 to 1955, although the Marine Band was known to include strings before this by at least 1878. It's impossible to guess how many U.S. military bands have included choruses throughout U.S. history. Outside of those attached to the aforementioned bands, most of these choruses consisted of military personnel who auditioned or simply joined from other units (infantry, intelligence, military police, signal corps, etc.) for temporary job changes, sometimes with the addition of band musicians who also sang. It appears that all of them outside the premier bands were short-lived, which was the case with a "Soldier's Chorus" attached to the 298th U.S. Army Band in Berlin composed of twenty infantrymen of the 502nd Infantry who were temporarily given leave from their infantry jobs. The chorus was led by band clarinetist, Staff Sergeant Todd Mastic, and was disbanded shortly before I arrived in 1989. *John Canarina, Uncle Sam's Orchestra: Memories of the Seventh Army Symphony* (Rochester, NY: University of Rochester Press, 1998).
  38. Until recently, soldiers, sailors, and marines took their coursework and rehearsals together—separating out only for physical training and drill band (because of ceremonial differences between the service branches). Currently, Army students are separated out for everything and are officially part of the U.S. Army School of Music, which is using space in the Naval School of Music.
  39. Vocalists training at the School of Music are few. The Navy currently has two students training, and the Army and Marines don't currently have a separate vocal specialty. However, Army Senior Band Recruiter, Master Sergeant Michael Plachinski stated that "the Army has it [vocalist training] in the works, but it's not completed. We hope to start hiring vocalists (one for each band) summer 2014. They will *not* be auxiliary percussionists; they will be vocalists only (at least so far)." Master Sergeant Richard Dengler, Music Procurement Supervisor for Marine Corps Recruiting Command, indicates that "the Marine Corps does not have a specific position for vocalists, nor is there any advantage or preference given for an instrumentalist that does have vocal chops. All of our vocalists come from within and we do not provide any training. We use what we have! There has been talk and debate for many years to at least have the vocalist as a secondary skill for training purposes, but nothing has come to fruition." When vocalists are needed in most field and fleet bands, they are recruited from the instrumentalist ranks of those who can sing. Several of us instrumentalists fronted the big band or concert band in Berlin as vocalists. We also had a rock band that was fronted by one of our trumpet players who sang. Patrick Jones, retired Chief of Air National Guard bands, indicates that Air Force regional bands operate similarly to Navy fleet bands, employing one or two trained vocalists who have a vocal musician identifier "Air Force Specialty Code" to front instrumental ensembles.
  40. A percentage of musicians in the other active-duty field and fleet bands in all four services enlist as college graduates. In 1989 in Berlin, the 298th Army Band had forty-four musicians, of whom twelve, including the 1st sergeant and warrant officer-bandmaster, had degrees in music upon enlisting.
  41. One outreach ensemble, the U.S. Army Field Band six-member "Recess," which focuses on Broadway favorites, patriotic standards, ragtime, and classic children's songs, is in fact comprised entirely of former music educators.