

FIELD MUSIC OF THE CIVIL WAR

Including extracts from,
The 1861 Revised Regulations,
Enactments of Congress,
And
Customs of Service.

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BIBLIOGRAPHICAL SOURCES: In attempting to study the subject of field music during the Civil War. I realized how poorly and scatterly-documented this experience is. Obviously the experience was so commonplace that virtually no one, even the musician's themselves, give us very much insight. This book is not an original work but is a compendium of many and varied sources which all relate to music during this period; nor is it a complete discussion on any one aspect of this topic. There is much more detail if anyone wants to look for it. I also would like to warn young readers that the amount of misinformation on the Civil War is amazing. For instance, there is one particular picture, I've seen in different books, captioned as showing three different types of troopers. Every detail should be cross-referenced as much as possible. The intention is that this booklet will serve as an orientation manual for Civil War re-enactment musicians -- and even more especially for the officers who don't know what to do with us. I didn't make proper footnotes but anyone who wants further reading can look up these books:

"THE REVISED REGULATIONS FOR THE ARMY OF THE UNITED STATES, 1861."
GEORGE P. CARROLL'S EDITION OF BRUCE AND EMMETT'S "THE DRUMMER'S AND FIFER'S GUIDE",
HARDEE'S "INFANTRY TACTICS",
SCOTT'S "INFANTRY TACTICS",
MATTSON AND WALZ'S "OLD FORT SNELLING, INSTRUCTION BOOK FOR FIFE",
JOHN PHILIP SOUSA'S "THE TRUMPET AND DRUM",
AUGUST V. CAUTZ'S "CUSTOMS OF SERVICE",
SANFORD A. MOELLER'S "THE MOELLER BOOK",
IRWIN SILBER'S "SOLDIER SONGS AND HOME-FRONT BALLADS OF THE CIVIL WAR",
HAYTHORNWAITE'S "UNIFORMS OF THE CIVIL WAR",
WILLIAM H. PRICE'S "CIVIL WAR HANDBOOK",
GAROFALO AND ELROD'S "A PICTORIAL HISTORY OF CIVIL WAR ERA MUSICAL INSTRUMENTS AND MILITARY BANDS"
DODWORTH'S "BRASS BAND SCHOOL",
MARK LLOYD'S "COMBAT UNIFORMS OF THE CIVIL WAR",
ELIAS HOWE'S "UNITED STATES REGULATION DRUM AND FIFE INSTRUCTOR",
J.C. MOON'S "THE DRUM INSTRUCTOR; MUSICK OF THE FIFE AND DRUMS",
JIM MURPHY'S "THE BOYS' WAR",
THE COMPANY OF MILITARY HISTORIANS' "MILITARY UNIFORMS IN AMERICA", VOLUMES I, II, & III.
ROBERT LEE KIRBY'S "THE CONFEDERATE INVASION OF NEW MEXICO 1861 - 1862",
FREDERICK P. TODD'S "CADET GRAY".
ROBERT E. McGEARY'S "THE YANKEE DOODLE METHOD"

MILITARY MUSIC

There are three types of musicians commonly associated with military activity during the Civil War period. Frequently, the three types are not clearly delineated in the minds of even advanced historians. The three types are "Bandsmen", "Folk Musicians, and "Field Musicians" also known as 'The Music'. Terminology is confused in diaries and histories because apparently all musicians were often referred to as 'bandsmen'.

Music was an important aspect of the Civil War as should be reflected in our re-enactment efforts. Over forty thousand musicians were mustered by the U.S. Army while the Confederates mustered a little over twenty thousand (The Boys' War). Musicians and their music was so ingrained in the daily routine of Civil War army life that Robert E. Lee once remarked, "I don't believe we can have an army without music."

REGIMENTAL BANDS

Since the first years of the American Revolution U.S. military bands had existed on an irregular basis. Early U.S. bands were financed from regimental funds or paid for by their officers. The uniforms were procured by agreements between the Commissary General of Purchases and the regimental commanders. Usually, the uniforms were simply captured British red coatees, but sometimes material was procured and new uniforms were fabricated. In 1832, for instance, in contrast to other units, the 7th U.S. bandsmen wore a light blue coatee with white trim and dark blue shoulder knots, white trousers, and black shakos with black vulture feathers. Early infantry regiments were allowed one chief musician and ten privates, while artillery units were authorized to have a sergeant, a corporal, and ten privates. In 1832, the regulations were changed and bandsmen were paid directly by the army.

By 1861, the regs had been changed again and bandsmen pay was again financed by regimental funds, supplemented by a tax on the regimental sutler. U.S. regiments usually recruited their bands from privates in the ranks. In Federal service the 1861 regulations specified:

81. When it is desired to have bands of music for regiments, there will be allowed for each, sixteen privates to act as musicians, in addition to the chief musicians authorized by law, provided the total number of privates in the regiment, including the band, does not exceed the legal standard. Regimental commanders will without delay designate the proportion to be subtracted from each company for a band, and the "number of recruits required" will be reported accordingly, The companies from which the non-commissioned officers of bands for artillery regiments shall be deducted, will in like manner be designated, and vacancies left accordingly. At the artillery school, Fort Monroe, the non-commissioned officers and privates of the band, will be apportioned among the companies serving at the post.

82. The musicians of the band will, for the time being, be dropped from company muster-rolls, but they will be instructed as soldiers, and liable to serve in the ranks on any occasion. They will be mustered in a separate squad under the chief musician, with the non-commissioned staff, and be included in the aggregate of all regimental returns.

83. When a regiment occupies several stations the band will be kept at the headquarters, provided troops (one or more companies) be serving there...

198. A Post Fund shall be raised at each post by a tax on the sutler...

200. The following are the objects of expenditure of the post fund; 1st. expenses of the bake-house; 2d. support of a band; 3d. the post school for soldier's children; 4th. for formation of a library.

At the outbreak of the Civil War, hundreds of brass bands were raised by the newly formed volunteer regiments. They were often financed by politicians, public donations, regimental officers, and even sometimes by the bandsmen themselves. Many famous bandleaders volunteered their services as it was considered a very patriotic thing to do. A good band could "drum up" lots of inspired recruits in those days, especially since the music they played was state of the art in popular entertainment. It is interesting to note that Congress adopted a different set of regulations for volunteer bands than for regular army on July 22, 1861:

SEC.2. And be it further enacted, ...Each regiment of infantry shall have ...two principal musicians, and twenty four musicians for a band; (and in addition) each company to consist of...
...two musicians (field music),...

SEC. 7. And be it further enacted, that the bands of the regiments of infantry and of the regiments of cavalry shall be paid as follows: one fourth of each shall receive the pay and allowances of sergeants of engineer soldiers; one fourth, those of corporals of engineer soldiers; and the remaining half, those of privates of engineer soldiers of the first class; and the leaders of the band shall receive the same pay and emoluments as second lieutenants of infantry (\$105.50/month!).

This meant that volunteer bandsmen not only could be recruited separately for that specific duty while regular bandsmen were still gun-toting privates from the ranks, they would be paid a specific sum above the regulars (not a stipend). The regulars only received \$21/month for a Principal Musician (the same as a sergeant-major), and the other ranks the same as equal ranks of riflemen with an unspecified stipend from the regimental or post fund. And then, just to add insult to injury, the bottom of the 1861 regulation payroll states that:

Volunteers and militia, when called into service of the United States, are entitled to the same pay, allowances, &c., as regulars.

Another problem to add to the confusion was that the use of the title 'Drum Major' meant different things to different people, depending on whether they were volunteers or regulars. In the regular service, the drum major would be a graduate of one of the several Federal field music training schools. He would be very well versed in fife and drum and quite possibly, the bugle. To lead a band, he might need a good musical assistant. A volunteer 'drum major', however, was considered to be a Band Leader who was already experienced in orchestrating the various horn and woodwind band instruments but knew precious little about field music. In the "Customs of Service" manual, the author illustrates this confusion:

219. The law with regard to drum-majors is obscure, as it allows in the same section only the pay of a sergeant of cavalry, seventeen dollars; yet no drum-majors are allowed or recognized by law except in the infantry regiments of the new army, which by the same law provides that their pay shall be that of second lieutenant of infantry, implying, however, that the drum-major shall also be the leader of the band.

I caution the reader when investigating the "Customs of Service" manual as the author is hopelessly confused in the music section. I have included the above paragraph only to show how confused some people (even published military authorities) were on the subject. Further on, I will only use quotes which are clear and un-contradictory. In the first sentence above, I believe he is referring to 'Chief Musicians', and later on, to 'volunteer' band leaders. The 1861 Regulations do authorize a Drum Major for regimental field music. The enactments of Congress quoted above specifically refer to bandleaders, but do not mention a Drum Major for the Field Music. Volunteer band leaders probably

delegated the direction of the fifes and drums to an assistant (who also may have known very little about it), while they concentrated on the more popular bandsmen themselves.

But the musical gravy didn't last long. Early in 1862 the War Department issued General Order #92, stating that bands would only be retained on a brigade level. The army had decided that it couldn't pay for all the musicians it had hired and many bands were dismissed from service. The "Customs of Service" writes:

231. Each brigade of volunteers is allowed a band of sixteen musicians, and a leader at forty-five dollars per month, with the clothing and rations of a quartermaster sergeant.

Some regiments, however, kept their bands by having them take up arms (if they were willing) and hiding their instruments in the regimental gear. Despite regulations and maneuvers around them, most bandsmen were considered to be non-combatants and were not normally asked to carry weapons or fight in combat. A captured band would either be set free or retained to play for the enemy. Most of the instruments played in this type of bands were an incredible assortment of rotary valve brass horns which are not seen today. Bands in the field could not have woodwinds (oboes, flutes, etc.), at least for very long, because they were too susceptible to the weather; only bands stationed at a post could manage to keep a woodwind section. Take a look at photos of the U.S. Academy and Marine Corps bands, for example. In addition to the horns, one or two side drums, a bass drum, and possibly Turkish cymbals would accompany them. Zylidian process cymbals had been manufactured in Turkey for over 300 years.

The U.S. Government service branches, army, navy, marines, and officer training schools such as West Point or Annapolis also had their official military bands; one of the most renowned being "The U.S. Marine Corps Band". They wore the red coats, similar to the ones we still see them wearing today. This custom dates back to the early army practice of having musicians wear captured British coats.

FOLK MUSICIANS

Folk Musicians are a well-known type of musician that included any soldier who carried a folk instrument of his choice in his gear. Many of the soldiers would form informal bands which played and sang favorite tunes around the evening campfires. Others were individuals who sang or played instruments on their own. Some of the instruments played might be guitars, banjos, mandolins, flutes, pennywhistles, bodhrains (Irish drums), jaw harps, bagpipes, etc. Harmonicas, which were invented in Europe only two years before the war broke out, were also a great favorite because of their compact size and melodramatic sound. Except for a few of the most popular brass band songs, the tunes played by these musicians generally weathered the sands of time a little better than the other two categories.

FIELD MUSICIANS

Before a unit would have a regimental band, it would first require the use of Field Musicians. Scott's Tactics and the 1861 Regulations describe the regimental band as optional, but not so with the Field Music, who help the officers direct their orders to large numbers of troops in camp and during battle. The music they played conveyed specific orders which required specific responses by the troops. If the fife and drum manuals of the period are any indication, most of the tunes played dated back hundreds of years. While many new tunes were created, they were still mostly based on the ancient fife and drum medium and not the popular styles of the songs of the day.

The practice of mustering a fifer and drummer with each company began in the U.S. with the earliest regiments of the Revolution and continued through the end of the Civil War. Field musicians were definitely considered to be military personnel; so much so, that they eventually became as prime targets for sharpshooters as any officer (Haythornwaite). The field music was pretty much 'looked down on' by the members of the regimental band, in fact, the practice of giving bandsmen more distinctive and ornate uniforms began at West Point where the band didn't want to be associated with the "mere field

music" of the artillery unit stationed there (from Cadet Gray). The troops called them 'straw blowers' and 'sheepskin fiddlers'.

As a general practice in the prewar regular U.S. Army, hundreds of young boys were enlisted and trained at Fort Columbus, Governor's Island, New York, or at the Newport Barracks in Kentucky. Although boys 12-15 years old were recruited, modern drum masters say that it takes two years to make a drummer. Contemporary French experience proved that it took five years to train a drummer who could perform adequately in the field, especially under fire, and ten years to make a good one (Company of Military Historians). Therefore, most drummers were not boys by the time the army considered them to be real field musicians. The boys practiced constantly observing a Spartan life style and rigid schedule.

In the foreword of George P. Carroll's edition of "Bruce and Emmett's, he writes about a young musician named Augusta Meyers, aged twelve, who kept a diary of his experience on Governor's Island. His Company of 50 boys aged 12-15 was crowded into small bunks with straw-stuffed sacks as mattresses. A folded coat made a pillow while shoes, knapsacks, drums, and fifes were stored on a shelf above the bunks. Clothing hooks were fastened under the shelves where overcoats and other garments were hung. The boys washed in the hallway from tin basins filled with cold water. After reveille they performed exercises on the parade ground, followed by breakfast which consisted of a small piece of cold salt pork, a bowl of coffee, and a four ounce piece of bread buttered with pork fat. After guard mount and area clean up, music instruction went on for two hours. The boys were taught the rudiments of music as well as instruction on the instruments themselves.

Dinner was made up of a bowl of rice and vegetables or bean soup; boiled salt pork or bacon, bread, and rarely, one or two potatoes. Afternoon was taken up with music instruction (two more hours) and drill (another two hours). After retreat they 'feasted' on a small portion of steamed dried apples, bread, and black coffee. However, despite the rigid schedule, the boys got weekends off and, being considered professional musicians, were paid seven dollars a month. If regular Army trained individuals were not available, musicians were recruited from private volunteers in the ranks.

One humorous account of the Seventh U.S. Infantry involves a private who attempted to become a bugler. The post suffered much until the C.O. could stand it no more and dropped the project (related by Jim Hall). Unlike regimental bands which stayed with the commanding officer, field music bivouacked and were posted with their respective companies. 1861 regs:

83....The field music belonging to companies not stationed at regimental head-quarters will not be separated from their respective companies.

The state volunteer regiments began the practice of enlisting teenage boys straight into regimental service as musicians (the Regs didn't mention the years of training). Most of the boys were orphans who adopted the army as their home. If a boy wanted to join and was too small to handle a musket, he was told he could carry a drum (The Boys' War). These drummers were trained in the field and did not have time to study rudimental drumming; the ancient standard of excellent drumming could not be maintained throughout the entire army. Even so, the volunteer regiments are responsible for giving us the 'drummer boy' image that has become such a part of the American experience.

In the Union Army alone, records allow that approximately 100,000 recruits were 16 years old with an equal number of 15 year olds, and at least 300 boys were 13 or less; the records even show that there were at least 25 boys no older than 10 years (The Boys' War). These figures do not reflect the number of youths who lied about their ages. Some figures say that somewhere between ten and twenty percent of all the enlisted soldiers were underage, possibly more so in the Confederacy (i.e. the VMI cadets at Newport, and the Citadel Cadets at Charleston, for instance).

In examining many pictures of volunteer regiments I have come to the conclusion that many early war units either forgot, or did not even know about field music (I'm sure the popular bandleaders didn't have a clue); the proverbial brass band is right there, usually out in front, but drummers, fifers, and buglers are nowhere to be seen. However, pictures of very early N.Y. and Rhode Island Militia do show an adequate staff of drummers or fifers and drummers. Perhaps the militia units were (at least initially) better trained in tactics than the new volunteers were.

FIELD MUSIC

Despite the varied types of music and musicians our concern herein is with the instruction of field musicians for use in the direction of troops in camp and in maneuver. I have divided field music into three sections, the first being "Camp Calls", the second being "Field Signals" and "Skirmish Calls", and the third being "Parade Music".

CAMP CALLS

Fifes and drums are not the sweetest sounds to be heard, especially at 5:30 in the morning. Many people do not like the sound at all, ranking fifes along with bagpipes as one of the most nauseating sounds available; much like holding a cat under the arm and biting its tail with your teeth -- Robert Heinlein. The West Point cadets called the field music "The Hellcats" because that's exactly what they sounded like at reveille.

The groggy soldier woke up to a persistent, brain-rattling drumming noise, thrump, thrump, thrump. He rolled over in an attempt to ignore the sound and pulled up his blanket over his head. The drumming went on and intensified as drummers all over the camp signalled the call to muster. There was no escaping it, and eventually -- and usually with a grumble -- the soldier got up to start another day." (from "The Boys' War").

Music manuals of the early 1700's show that each regiment in the British Army used different calls for its own uses. One regiment of Fusiliers actually used "The Girl I Left Behind Me" for assembly (from an obscure bagpipe/fife manual). By the time of the American Revolution fife calls had generated some semblance of regulation, at least by nationality. That is, the English, Scotch, Irish, Germans, (and probably Welsh), all had their own camp duty calls. In the continental army, Von Steuben helped George Washington establish twenty-one 'beats' at Valley Forge (Old Fort Snelling), most of which seem to have been based on the British Duty. The drum beats were written first. Therefore, even in a manual as late as Scott's Tactics, the calls are still referred to as 'beats', while the bugle calls are referred to as 'sounds'. Compatible fife tunes were added later to give the calls more range and tonal variation. When playing the drum alone, I have had people request that I vary the beat a little so the troops can tell at which point I am in the call. The fife accomplishes that quite nicely, giving the men a tune they can follow with very little effort.

Although many people have regarded the field music as inferior musicians playing inferior music, I have been surprised to find that the level of expertise required to play the camp duty is very high. The best honorifics I have seen regarding the "Camp Duty" are in "The Moeller Book", written by a very respected drum instructor and published by the Ludwig Company. I quote them here:

The CAMP DUTY is given here as an exercise in the highest type of execution on the drum and is recommended for serious study to every student. No one should disregard it because he is not of a military disposition. Its figures and beats, while essential to marches, overtures of a military nature, war music, national airs, etc., are not confined to them but are found in every class of music. Its persecutors, who do not understand, die, while it lives on. Time proves it a classic, its worth being more and more appreciated by the lovers of art.

It was written by natural musicians to meet the needs of our soldiers -- for their guidance and inspiration. It was handed down showing the perfection and advancement of the drummers of the past and to what extent drumming has deteriorated.

No matter how well a drummer can read, if he does not know the rudimental system of drumming it is impossible for him to play THE THREE CAMPS, BREAKFAST CALL, or in fact any of the Duty except the simple beats such as THE TROOP.

The scholarly drummer is a student of eurythmics and the CAMP DUTY is his last lesson.

Many of the ancient camp calls survived through to the Civil War period, some modified and some still in their original forms. This became the basis of the martial fife and drum tradition in the U.S. up until the close of the Civil War. Marching to the same instruments and tunes which their forefathers heard in the American Revolution helped the troops of both sides feel that their fight was inextricably linked to the original revolution. I believe they both were correct.

FIELD SIGNALS

In addition to Camp Calls the troops were familiarized with field signals which directed the men when maneuvering in battle. These calls were made by the drummers without fife accompaniment, while the fifers were used as orderlies to take messages to and from the various companies. The ancient practice of using music to direct troops in battle came about due to the impossibility of hearing the average voice through the din. Men who could give orders vocally in battle are noted in diaries and histories as being exceptional. Therefore the usual scene of an officer shouting orders at the top of his voice is probably not as accurate as an officer giving his command to the Field Music. In battalion formation, the Drum Major stands ten paces behind the Colonel and the Field music is formed behind him. In order to give a command, the officer must turn around and shout to the Drum Major, who, in turn, signals the music to play the proper command.

Because of the nature of the 'Music' relaying the commands, it was probably only at certain times that the musicians actually played popular tunes during a battle (perhaps during independent fire). Eyewitness accounts do mention music being played under fire, but they remark on it greatly, and they usually mention Bands, not Field Music. However, sometimes they do. When General Scott's troops overran the British batteries at Chippewa (War of 1812), it was noted that the entire brigade advanced in parade ground order with drums beating, fifes playing, and flags waving.

The Bruce and Emmett manual lists seven field signals. These, I take to be 'Battalion Signals' (as opposed to 'Skirmish Signals'), since they are listed with the 'General Call's, as opposed to the 'Skirmish Calls'. Cayce's Manual lists twenty skirmish calls by drum. Howe's and Hardee's and Cayce's also give us the required bugle calls. Drums were also used on a brigade level with the musicians of each regiment up and down the line taking the signal beat in turn. Scott's Tactics gives a regulation for this which states that the beat starts in the center (with the brigadier) goes to the right of the line then proceeds down to the left and back to the center again. Bruce and Emmett indicates that this would also be true in camp as well as in the field. The Howe manual lists a call for use "when several regiments are cooperating together in the field". But sometime before or during the Civil War bugles began to be used on a brigade level to avoid confusion between brigade and regimental calls.

In skirmish, after playing the command to 'Deploy as Skirmishers', each drummer would run to join his own company as they took their place in the skirmish line. The drum major would stay with the regimental or battalion commander and would play the drum as well. The unit commander would give the order to the drum major who played the required call, which was echoed by each company drummer, and then executed by the troops. When the battalion was reformed the drummers would again be mustered with the Drum Major behind the unit commander.

Delavan Miller, the drummer with the 2nd NY Heavy Artillery quoted before, describes a Sunday show performed for visiting guests by his regiment. The Colonel demonstrated how he could move the entire unit through a series of maneuvers and back again, without a single spoken order, by only whispering the commands to his Drum Major. One can see how important a drummer could become to his company. Later in the war, when the regiments were smaller, and drummers less numerous, they would probably stay in mass in the center instead of splitting up for skirmish duty.

PARADE (marching) MUSIC

Parade Music is a very important part of maintaining martial order and spirit. Keeping a regular tempo is not just for military ambiance, however. During the first campaign which culminated in the battle of Bull Run, some troops marched too fast, creating gaps in the line, and others too slow, which caused the troops behind to have to stand for hours before they could move again. The line of march must have looked like a giant accordion in action. Tactics of the day demanded that troops fight in concentrated bodies of men, but the troops marched so badly that their effectiveness was ruined. The army had to stop for a couple of days and regroup. The cadence of the drums also has this purpose. But a drum can get fairly boring by itself, so the fife is used to create interest and inspire the men while they march. It is an interesting fact that it is easier to keep a steady cadence on a more tuneful instrument than it is on a drum.

In battle, favorite fife tunes were played to lift the spirits of the troops. Participants returning from the Boston Tea Party marched to the tunes of a fife. The Minutemen at the Battle of Concord listened to the "White Cockade" while fighting at Concord Bridge. At Bunker Hill the troops heard "Yankee Doodle" for the first time in battle, and at Yorktown, as the British musicians played the "The World Turned Upside Down", General LaFayette ordered the American Light Infantry Music to play "Yankee Doodle" back at them (from "Old Fort Snelling"). During the Civil War it was common for bands to play popular tunes behind the firing lines -- usually while under fire themselves. In other words, musicians were expected to inspire the troops whenever and wherever they could. In the absence of a regimental band, field musicians were also expected to perform at officer parties and dances, parades, and funerals.

However the men felt about the fife and drum calls during their period of service, there is no question of what type music would raise their memories most in later years. At a postwar G.A.R. gathering in Buffalo, New York, the spectators thrilled to the crack brass bands which were there, but: ...the veterans went wild as they heard again the (fife and drum) reveille and tattoo and the old familiar strains of 'Yankee Doodle', 'The Girl I Left Behind Me', 'Rory O'More', 'The Campbells Are Coming', 'Hail to the Chief', and many other reminders of the old days." -- Delavan Miller, veteran musician of the 2nd New York Heavy Artillery (from George Carroll's introduction to 'Bruce and Emmett's).

INSTRUMENTS

Three different instruments were used for field music, so the three instruments; fife, drum and bugle must be discussed in detail.

FIFES

The fife is a member of the family of instruments known as 'cross' or 'transverse' flutes, so named because the player blows across the instrument instead of into it. This type of flute is referenced as early as the 9th century in China. During the Crusades, the flute was introduced into Europe through the Middle East, and by the time of the Renaissance it had become an established institution of European popular music. The word 'fife' comes from the German word meaning pipe "pfeiffen" and is sometimes spelled "pfife". Fifes were constructed about sixteen inches to 20 inches long and had a blow hole and six to eleven finger holes. Fifes were usually made from black ebony, cocuswood or rosewood. Light

colored native hardwoods such as maple were also popular here in the U. S. Wooden fifes are generally very delicate and need to be well-oiled and protected from the weather or the wood tends to crack. The Cloos fifes made of ebony seem to be even more sensitive than average.

The fife began its modern military career with the Swiss mercenaries in the early 1500's. From there it spread to all the western European armies. The main difficulty in using fifes stemmed from the varying pitches in which the instrument was manufactured (being carved by hand from a wooden stick). One of George Washington's biggest administrative headaches was to sort out shipments of fifes by compatibility (Old Fort Snelling). In fact, the problem was so bad for our first president (a man well known to possess an exceptional 'tin ear') that when the war was over, he gathered all the colonial army fifes into one big pile and burned them. Then, he ordered new ones from a single manufacturer which were coordinated to the same pitch. This was related to me by Joe Cooperman of the Cooperman Fife and Drum Company.

Colonial fifes tended to be slightly shorter and had shorter ferrules than their Civil War counterparts. Many fifes were usually pitched in the key of 'C', but others, especially British fifes, were really "Bb". Interestingly, one sign of a common type of Colonial period fife is that its pitch is not true, but lies somewhere between a 'B' and a 'Bb' (Joe Cooperman). Later, it became evident that the longer fifes pitched in Bb could be heard at greater distances. By the time of the Civil War, the 'Bb' fife called the Crosby of the Cloos (different manufacturers) Fifes were the prescribed U.S. military instruments of the day. Another popular type was the German Fife which was made of German silver. It was much less susceptible to weather but the tone was less desirable than those produced by a good wooden fife. Most of the information I received on fifes was gleaned from "Old Fort Snelling".

DRUMS

The Civil War drum was the product of an ancient process. In fact, the design patterns and construction methods still used were over three hundred years old (George P. Carroll in Garofalo and Elrod's). Although the 1860 drum industry was fairly healthy, the demand was great and factories were strained to the limits. The U.S. Army alone purchased over 32,000 drums during the war (The Boy's War). They came in many sizes since government contracts did not stipulate exact dimensions or designs. There was an 1861 regulation describing the approved U.S. Army drum:

113. The front of the drums will be painted with the arms of the United States, on a blue field for the infantry, and on a red field for the artillery. The letter of the company and number of the regiment, under the arms, in a scroll.

1575. Drum-sling -- white webbing; to be provided with a brass drumstick carriage, according to pattern.

But as in everything else issued then, what was made and purchased was what the troops received. Most of the drums were about 14 to 16 inches in diameter and 10 to 12 inches deep, and were substantially heavy. But it wasn't just the weight. There is a cantilever effect to such a bulky object, especially when slung around the neck (Civil War style) instead of over the shoulder (as adapted by Sousa after the war). Many of the longer old-fashioned drums (16 inches or so in depth) were cut down in size although it is not known exactly why this was done (George Carroll's theory: it was the popular band style of drum). The Society of Military Historians state that mere boys could never have maneuvered in the field with early nineteenth century drums. Some of the drums used were veterans of the Mexican War, War of 1812, and even the American Revolution; repainted and refitted for 'modern use'. A very few drums had brass or German silver shells but most were wooden: ash, rosewood, maple, or white holly (Carroll in Garofalo and Elrod); maple, ash, oak, beech, spruce, and black walnut (Howe). Some were even made by barrel makers (coopers) with the hoops on the inside. Cooperman Fife and Drum, perhaps? Manufacturers in the U.S. still made wooden shells, while in

Europe (Company of Military Historians), brass shelled drums had been introduced circa the French Revolution. The European drums are reported to have had a crisper, sharper sound than the old fashioned wooden U.S. drums which had a duller but still very loud thump to them. To be fair, Elias Howe states in the introduction to his manual that:

Formerly the shells or barrels, were made of brass, but at present, those of wood are mostly in use; it having been proved that as a medium of vibration; wood was far superior to brass, not only in producing a mellow and pure tone, but in the greater distance it can be heard. (Howe's Footnote: There is a brass drum with the German coat of arms stamped into it, now at the State House in Boston, that was taken from the Hessians attached to Gen. Burgoyne's Army in 1777. It is the same size as those in use at the present time.)

So, if Howe is any indication, Americans weren't looking for the thinner, crisper sound but wanted the duller, louder sound. Personally, I think Howe was reading things backwards, since he seems to have never heard the metal-shelled drum and only talks about one in a museum; in addition to the fact that wooden drums had all but gone the way of the dinosaur in Europe.

The heads were made of animal skins (calf or sheep vellum) tucked over thin, round hoops called flesh hoops, fitted over the shell and held in place by the counterhoops. Ropes with leather braces (slides, ears, etc.) adjusted the tension on the heads, which was tightened for playing and loosened when not in use, in order to keep the heads from stretching out. These heads were greatly affected by the weather, unless one is completely devoted to the hobby of drum tuning and adjusting, using synthetic heads manufactured today is much more dependable and maintenance free. We know from actual reenacting experience that a period wooden drum with skin heads on a wet day sounds a little better than a cow farting in the breeze, and the infantry takes no notice of them. Drumsticks were usually made of dark hardwoods, such as rosewood, ebony, or cocobolo; light "concert sticks" were also sometimes used, but fewer examples of these would have survived. Bass drums were also seen, even in the fife and drum corps, as well as in the military bands.

The Sumter Light Guard, for instance, had one fifer, one side drummer, and a bass drummer. Early 19th century bass drums were shaped like the side drums but were much longer. They had to be worn diagonally across the body and played with one hand. Shorter ones could be played with two. Sometime between the War of 1812 and the Civil War the bass evolved into the flat wide shape it retains today (Company of Military Historians). Most of the bass drums in the Civil War were 10" to 12" deep and about 2 feet wide. Apparently the rudimental bass drummer played a syncopated beat much like modern tenor drummers instead of the constant, heavy thump, of the modern bass drum (Carroll in Garofalo and Elrod).

BUGLES

Bugles are the descendants of the ancient long straight trumpets often seen in movies about ancient and medieval times (though the Roman legions had a curved variety). The bugle is actually the same type of horn curled up for ease of handling. By the 18th century, light infantry (chasseur, French for hunter) units were using the round-curved hunting horn commemorated by our brass cap badges. These horns had a softer sound and the calls played in the field had their origins in the medieval hunting calls, such as used in modern English fox hunts. The hunting horn became the symbol for light infantry and eventually, in the U.S., for infantry in general. During and after this time many experimental shapes were created by horn manufacturers. This went on until, eventually, the classic standard bugle/trumpet shape was discerned to be the best.

Bugles were the original brass band instrument and were introduced to the U.S. from Europe by a West Point bandmaster in 1815. They usually had one or two keys and were called 'keyed bugles';

some were still played in the Civil War, even after the rotary valve horns had taken over the band market. Bugle music eventually evolved into sophisticated, interesting calls, even including waltzes and marches. In the absence of a band, the drums and bugles were expected to play waltzes for inspections, marches for parades, and concerts for entertainment – which came especially hard on the frontier.

Bugles were excellent for cavalry work since they could be played with one hand. Early on, they became the unofficial instrument of the U.S. Cavalry. The artillery was still torn between the use of fife and drum, and the bugle (possibly because of the ancient distinctions of 'foot' and 'horse' artillery). Except for light infantry, or rifle companies, which were usually one company per regiment (designated company 'B' in Scott's), the bugle was fairly uncommon in the infantry at the beginning of the Civil War.

Later in the war bugle calls began to replace the fife and drum calls in usage. Fifers began to fade out but the drummers did not. They adapted their beats (ad lib) to match with the bugle and therefore retained their usefulness during camp calls and nothing is better than a drum on the march, except maybe lots of drums. At this time, each branch of service, infantry, cavalry, artillery and navy was developing and using its own set of bugle calls. It is not until 1875 that the bugle was officially adopted by army regts; interestingly, the fife was still authorized for use as late as 1917 (Old Fort Snelling). As the veteran drummers and fifers died out, the drum and bugle corps became the popular type of military band.

Tradition has it that Civil War bugle cords were colored by Corps -- red for the Artillery, yellow for the Cavalry and blue for the Infantry. But most of the infantry units who used bugle early in the war were designated as light infantry or rifles per ancient traditions. Since the 1600's green had been the traditional trim (regardless of regimental facings) for light infantry and rifles, therefore most of the infantry bugle cording used would have been green, not blue. Later, when the bugle became equally associated with all the service branches, and when light infantry and rifle units had become all but extinct (in usage if not in name), the cording would have been blue for the infantry.

After the Civil War, Sousa reorganized the drum and bugle calls, from the 67 calls in Upton's Infantry Tactics into a single manual of 85 calls for all branches of service, including the Navy, which are still used (at least in part) today. Sousa himself wrote the drum accompaniments to the camp calls. His intention was that if no bugle was present, the drum would play the call which could be recognized by the beat. Instead of using different calls for differing service branches, a bugle with a singular pitch was used so that the branches could recognize their own distinctive calls. During the Civil War no such distinction was made and one can see by the photographs that any type of bugle that could be had was used, in fact, the assortment of sizes and shapes in pictures is amazing.

ORGANIZATION AND DUTIES

Regulations for U.S. and Volunteer regiments authorized two musicians for each company, one fifer and one drummer, in addition to the Regimental Principal Musicians, the Drum Major, and the Fife Major, or Principal Fifer. The drum major was equal to the fife major and would be the rank and pay of a sergeant major. Artillery battalions had only one music leader who was designated a 'chief' musician with the specific rank of sergeant (Company of Military Historians). 'Principal' and 'chief' musicians are mentioned alike in the 1861 regs. Since the pay scale of a principal musician was the same as a sergeant major, they would have worn chevrons commensurate with their rank, notably the 'Regimental Commissary' chevrons. But because of the confusion of the 1861 enactments of Congress for Volunteer regiments, the drum major's rank is not specified. Thus we see many volunteer drum majors wearing all types of chevrons.

Chief musicians are listed as also having the privilege or wearing an NCO sash, that fact, along with their pay scale makes their rank equivalent with a sergeant. Based on the practice shown in the artillery, and on service records, I believe the infantry units also had 'chief' musicians on a battalion level, the same as artillery. Someone had to run the battalion sections when the principal musicians

were separately stationed with the colonel of the regiment. My guess is that there were two chief musicians in a battalion, one for drummers, and one for fifers. I'm sure that even military men were frequently confused the difference between Principal and Chief musicians.

THE DRUM MAJOR

The Drum Major was expected to exemplify military bearing and conduct. His badges of office were the baton, specific motions of which directed the band or drum corps in their movements, and the miniature drumsticks mounted on a decorative baldric. The baton signals are given in Bruce and Emmett's and Howe's manuals. In addition to the above ornamentation, the Drum Major's uniform might be decorated with epaulettes, cords, and distinctive plumed bearskin caps or shakos. One of his main functions, besides training and assigning musicians to duties, was to keep the timing and line of march in a parade. He was also expected to distribute the regimental mail and act as a banker in some regiments (from "Cadet Gray"). The "Customs of Service" has the following to say regarding Drum Majors:

220. The duties of a drum-major are not prescribed by law or regulations, and are only deduced by custom. He performs the same duties with reference to the band that the first sergeant does in relation to the company. He parades the band at roll-call and calls the roll, superintends the police of their quarters, makes out the provision returns, and attends to the drawing of rations and other issues to the band.

221. He has the immediate care of the public property in use by the band. He is under the orders and instructions of the adjutant of the regiment. He drills and instructs the band in their military duties; and the company musician are usually under his charge and instruction.

222. As the leader of the band, he would in addition have charge of the instruction of the musicians, the arranging of the music, and the selection."

Most pictures and researched renditions confirm that principal musicians wore commissary and quartermaster style chevrons instead of the normal sergeant major's stripes. This practice probably stemmed from the fact that they were regimental and battalion staff and not included in the chain of command.

MUSICIAN RANKS

I believe that it was customary for music ranks less than chief musician not to wear chevrons at all, leading some people to conclude they had no rank. The "Customs of Service" states:

234. Musicians.--...They receive twelve dollars per month...and the clothing and rations of privates...

Twelve dollars a month was one dollar less than a private at that time. In other words, this author believes that all musicians got the same pay (and therefore had the same rank) which was less than a private's pay. I think he may be right for the volunteers. Many of them were underage as well as under-trained; and the enactments of Congress for Volunteers do not mention pay-grades for field music -- only bandsmen. But I think this is not likely in the regular service. Every army in the world at this time recognized musicians as highly-skilled soldiers. They were trained in the regular drill for the soldiers as well as their own drill.

It is very difficult to find any references to musician ranks, but 'Old Fort Snelling' relates a story of a 5th U.S. musician who retired as a sergeant and went on to form his own company of militia. The reason special music ranks are not mentioned is that musicians were given the normal pay grades, private, corporal, etc. which could be easily referenced in the regs. Regulation #118 (regarding fatigue

duty) refers to 'private' musicians, which it would not have to do if all musicians had only a 'musician' rank. Based on Augustus Meyers' comments, musician rank seems to have been a level of apprenticeship. Thus, I think all regular army musicians were at least privates by the time they reached active service. But the enactments of Congress misunderstood the sub-private rank of 'Musician' which was reserved for apprentice musicians. Therefore all volunteer field musicians were paid as sub-privates during the war.

The 1861 Act of Congress for volunteer bands states that band members would be paid as Engineers: 1/4 as sergeants, 1/4 as corporals, and 1/2 as privates. Assuming that the basis for this organization stemmed from existing Field Music practice, then this would give each company an average of at least one NCO and a private. It seems likely from pictures, however, that musician NCOs did not usually wear chevrons, although some can be seen now and then, probably so as not to confuse the rank and file. My own guess is that chevrons and trim were not worn on fatigue coats by the music while on campaign. These grades were the forerunners of today's modern 'technical' ranks.

Light Infantry, Skirmish, and Sharpshooter Companies who were trained to fight in loose formations used the bugle to convey orders. The regs do not mention how many buglers were assigned to a company, but the "Customs of Service" prescribes two. Hardee's Manual dictates three buglers per company. But before the Mexican War, the Fifth U.S. light infantry company apparently had only one bugler. The four rifle regiments of the War of 1812 era were given two buglers in addition to the usual drummer and fifer. During the Civil War, the Pennsylvania Bucktails, received two bugles per company, having been designated as a 'Rifle' regiment.

POSTING

At Battalion assembly the musicians formed themselves to the right of the troops with the Principal Musicians to the right of all. In battalion maneuver, the musicians formed up behind the center of the regiment. Buglers always mustered with the rest of the music. Scott's Tactics indicates that musicians did not break off from the battalion if their own company was detached for skirmish. In parade, the Drum Major marched in front, just behind the color guard, directing the entire music, while the Fife Major marched to the right of the first rank of fifers (who preceded the drummers). If the regiment had a brass band, the field musicians would march just behind them, while in maneuver, the field music would be in front of the band. The best or Lead Drummer would take his place to the right of the first rank of drummers in order to help direct them. From Scott's 'Infantry Tactics':

The drummers and fifers, or bugles, (the field music,) will be drawn up in two ranks, the drummers in the rear, and posted twelve paces in the rear of the file closers, the left opposite to the centre of the left centre company. The senior principal musician will be two paces in front of the field music, and the other, two paces in the rear.

And when forming by company:

If a company be detached, its pioneer will be posted in the line of file closers, on the right, and its music four paces on its right, in a line with the front rank; the drummer on the right of the fifer or bugler.

According to the Company of Military Historians, early 19th century regulations put the fifers behind the drummers, and, in his infantry tactics manual, Scott changed the order, placing the fifers in front of the drummers. This may explain why Civil War photographs seem to show many more drummers than fifers. In camp, the musicians were quartered on the end of the company street so the officers and NCO's could easily find them.

DAILY SCHEDULE

Accounts of early U.S. traditions show that "Reveille" was a long, drawn-out affair lasting about fifteen minutes. The musicians would march around the camp as they played. All personnel not sick or on duty were expected to be in line by the time they finished. By the time of the Civil War it was conventional for the commanding officer to designate a time for "First Call", which was actually a Musician's Call; and then, after a prescribed interval, the band would play a "Reveille" lasting four or five minutes, after which they would play assembly for roll call. Reveille and several of the other calls would start and finish by a tune called "Three Cheers", a tune which is said to date back to the Crusades, when it was used for trooping the battle line (Old Fort Snelling). "Reveille" was followed by a surgeon's call and then breakfast call. It seems that the tune for meal calls was at the discretion of the officer but by custom it was a tune relating to food, sometimes a different tune for each meal, usually "Peas on a Trencher" for breakfast and supper, and "Roast Beef" for dinner (which is at noon, those of you not from New England). Retreat was played at sundown and Tattoo, from the Dutch word meaning 'to shut', an hour later. This was the signal for the men to remain in their quarters. Two kinds of Tattoo were used: a short one for inclement weather, and a 'Long Tattoo, which is made up of a conventional start and finish of "Three Cheers" , but the body of the call could consist of any of a selection of popular fife tunes which might fit the prescribed tempos, at the discretion of the principal musician. There are dozens of tunes which can be inserted in tattoo and reveille and there are many troops or assemblies which can be selected for use.

DAILY CAMP SCHEDULE

U.S. Regulations 1861:

"230. In garrison, "reveille" will be sounded immediately after day-break; and "retreat" at sunset; the "troop", "surgeon's call", signals for breakfast and dinner at the hours prescribed by the commanding officer, according to climate and season. In the cavalry, "stable-calls" immediately after reveille, and an hour and a half before retreat; "water-calls" at the hours directed by the commanding officer.

231. In camp, the commanding officer prescribes the hours of reveille, reports, roll-calls, guard-mounting, meals, stable-calls, issues, fatigues, &c.

232. SIGNALS

1. To go for fuel - poing stroke and ten-stroke roll.
2. To go for water - two strokes and a flam.
3. For a fatigue party - pioneer's march.
4. Adjutant's call - first part of the troop.
5. First sergeant's call - one roll and four taps.
6. Sergeant's call - one roll and three taps.
7. Corporal's call - one roll and two taps.
8. For the drummers - the drummers call.

233. The "drummer's call" shall be beat by the drums of the police guard five minutes before the time of beating the stated call, when the drummers will assemble before the colors of their respective regiments, and as soon as the beat begins on the right, it will be immediately taken up along the line.

577. The officer of the day is charged with the order and cleanliness of the camp... He has the calls beaten by the drummer of the guard."

A typical daily schedule for events which require music might be as follows (Taken from the Camp Regulations for HQ First Brigade, First Division, M.V.M Long Island, Boston Harbor, May 11, 1861, which was included in the Introduction to Howe's Manual (here paraphrased):

Morning Duty:

Daybreak: 'Reveille'.
6:00 'Assembly'
7:00 Breakfast Call ('Peas on a Trencher').
8:00 Assembly and 'To the Color' (for drill).
10:00 'The Troop' (guard mounting).
12:00 Dinner Call ('Roast Beef').

Afternoon Duty:

4:00 'Assembly' and 'To the Color'
6:00 Retreat (Evening Dress Parade).
7:00 Supper Call ('Peas on a Trencher').
10:00 Tattoo

FATIGUE DUTY

Most historians say that musicians were exempt from all fatigue (gathering firewood, K.P., clean up, construction, etc.) and guard duty. However, an 1861 regulation reads:

118. Messes will be prepared by privates of squads, including private musicians, each taking his tour. The greatest care will be observed in washing and scouring the cooking utensils; those made of brass and copper should be lined with tin.

The Music was frequently on duty, including guard duty (as drummers or orderlies), having to play various Duty Calls -- possibly up to 50 a day in number with other tunes for parade and entertainment. Just in our reenacting we have delineated 40 calls/beats and almost as many concert and parade tunes. Other than that, the music was expected to either be practicing or teaching apprentices when they weren't on duty. In special cases musicians could be asked to bear arms. There is documentation of cavalry musicians wearing side arms when on detached orderly duty.

Musicians were also sometimes ordered to perform unusual duties. When the Rebels entered Albuquerque in February 1862, they constructed a Confederate flag out of a captured U.S. flag and hoisted it up the flagpole in the plaza. A captured U.S. band played 'Dixie' for the occasion, while a captured U.S. battery (McRae's guns from Val Verde) fired a salute. This event is related in the "Confederate Invasion of New Mexico 1861-1862".

After the "Battle of Albuquerque" in late March 1862, Colonel Canby decided not to attack the town, but rather to proceed through the Tijeras pass to join up with the Fort Union contingent. In order to deceive the Rebels as to his intentions, the troops departed after nightfall, leaving the musicians to tend the campfires and play the morning reveille, assembly, etc. When Confederate patrols reached the camp during mid-day, the musicians were also gone.

GUARD DUTY

In addition to playing routine calls, the Drum Major would select one drummer and one fifer to remain on orderly duty during guard mounts. The "Customs of Service" says,

237. They take their turns at the guard-house for sounding the calls."The 'orderly' or 'guard' drummer would accompany the guard to the guardhouse or tent in order to play Officer and NCO calls, or "To Arms" if the camp is suddenly attacked. The Duty Drummer would also

be asked to play a "Drummer's Call" to alert the other musicians five to fifteen minutes before Camp Calls were to be played. The "Drummer's Call" is often termed "First Call", since the real call (or "Second Call") would be made by the musicians after they had assembled, except in guard mount where there are three calls in a row. The orderly fifer would attend to the officer of the day to carry orders, after which he would return to the guardhouse until relieved. At the end of the day, fifteen minutes after Tattoo, the Drummer of the Guard would give three distinct taps (a signal to extinguish lights) which denoted the final or "Last Call" of the day. Buglers would also stand guard duty as a drummer would, substituting bugle calls for the drum calls.

The 1861 Regs read as follows (sections in parenthesis are paraphrasing for brevity, or footnotes inserted by the author):

GUARD MOUNT

376. At the first call for guard-mounting, the men warned for duty turn out on their company parades for inspection by the First Sergeants; and at the second call, repair to the regimental or garrison parade, conducted by the First Sergeants...

377. (Officers and NCO's take their posts and) "the Adjutant assigns them their places in the guard".

378. ...During inspection the band will play.

379. (The officer of the guard, new and old officers of the day take their places).

380. The Adjutant will now command, 1. Parade -- Rest! 2 Troop -- Beat off! when the music, beginning on the right, will beat down the line in front of the officer of the guard to the left, and back to its place on the right, where it will cease to play.

381. (The adjutant closes ranks and reports to the new officer of the day, who directs that he march the guard in review or by flank to its post.

383. When the column has passed the officer of the day, the officer of the guard marches it to its post, the Adjutant and Sergeant-Major retiring. The music, which has wheeled out of the column, and taken post opposite the officer of the day, will cease, and the old officer of the day salute, and give the old or standing orders to the new officer of the day....

(Bruce & Emmett -- after dismissal the Drum Major marches the musicians back to quarters).

395. (At the Guard House) The detachments and sentinels from the old guard having come in, it will be marched, at shouldered arms, along the front of the new guard, in quick time, the new guard standing at presented arms; officers saluting, and the music of both guards beating, except at the outposts."

The "Customs of Service" states,

239. One or two musicians march on with the guard, and remain with it at the guard-house during the tour, ..."

Bruce and Emmett's book has a slightly different and more specific procedure for the music in Guard Mounting:

The 'first' Call (or Drummer's call,) is beat at the Guard-house, and also on the parade ground immediately after, one half-hour previous to the mounting of the guard, as a warning for 'Details' to get ready; fifteen minutes after the 1st call, the 2d call will be beat by all the drummers on parade ground, where they will remain to beat the Adjutant's Call, fifteen minutes

after the 2d call, after which, the musicians will play a Quickstep for the details to march on the parade-ground.

Then the troops are inspected and the Adjutant orders: 'Troop beat off;' when, at the proper signal from the Drum-major, all the musicians (both drums and fifes), in their position in line, will commence 'The Three Cheers'. After the 'Three Cheers,' the music will march to the left, playing the 'Troop,' while passing between the Adjutant and the Guard to the left of the line, there they will face right and then countermarch to the left; when, at the proper signal, they again face to the front, and march back to their proper place on the right of the line."

These are the prescribed regulations for Police Guard, which is the internal guard of the camp, located at the colors, HQ tent, guard tent, and at the stacks of arms:

POLICE GUARD

573. In each regiment a police guard is detailed every day, consisting of two sergeants, three corporals, two drummers, and men enough to furnish the required sentinels and patrols...

574. An advanced post is detached from the police guard, composed of a sergeant, a corporal, a drummer, and nine men to furnish sentinels and guard over the prisoners...

Pickets would be used by a unit in the field expecting proximity of the enemy. Picket Duty (some distance from the camp) is here described.

THE PICKET

595. ... The picket of a regiment is composed of a Lieutenant, two Sergeants, four Corporals, a drummer, and about forty privates.

HONORS TO V.I.P.'S

The 1861 regulations gave specific instructions for honors to visiting dignitaries of various ranks. We can get by with two fanfares, 'Hail to the Chief' for presidents, and generals, and maybe brigade Colonels (Bruce & Emmett), and Governors (Howe's); and 'Three Camps' for governors and regimental colors returned to the CO's quarters (Howe's). For any lesser V.I.P.'s, we'll just give them a drum salute. I've noted a few of the V.I.P. regs here which may be more common in reenacting:

237. The President or Vice-President is to be saluted with the highest honors -- all standards and colors dropping, officers and troops saluting, drums beating and trumpets sounding.

238. A General commanding-in-chief is to be received -- by cavalry, with sabres presented, trumpets sounding the march, and all the officers saluting, standards dropping; by infantry, with drums beating the march, colors dropping, officers saluting, and arms presented.

244. To... Governors, within their respective States and Territories -- the same honors will be paid as to a General commanding-in-chief.

FUNERAL HONORS

Bruce and Emmett lists five funeral marches and one drum beat for selection during funeral duty. Unfortunately enough, this miserable duty was more common than many others. At times, there were far too many deaths to administer to. The diary of a soldier in the 56th Massachusetts states that funeral duty had to be left off because the incessant wailing of fifes and muffled drums was depressing the troops as well as exhausting the musicians. The drums were muted by leaving the snares un-tensioned

and by draping a length thin black cloth over the batter head and around the sides of the drum. The 1861 Regulations describe the funeral duties in detail:

290. The escort will be formed in two ranks, opposite to the quarters or tent of the deceased, with shouldered arms and bayonets unfixed; the artillery and cavalry on the right of the infantry.

291. On the appearance of the corpse, the officer commanding the escort will command, "Present -- Arms!" when the honors due to the deceased will be paid by the drums and trumpets. The music will then play an appropriate air, and the coffin will then be taken to the right, where it will be halted. The commander will next order, "1. Shoulder Arms! 2. By company (or platoon), left wheel. 3. March! 4 Reverse -- Arms! 5. Column, forward. 6. Guide right. 7. March!" ...

292. The column will be marched in slow time to solemn music, and, on reaching the grave, will take a direction so as that the guides shall be next to the grave... "Rest on Arms!" ...

293. (Coffin is lowered, small arms salute).

294. This being done, the commander will order, "1. By company (or platoon), right wheel. 2. March! 3. Column, forward. 4. Guide left. 5. Quick -- March!" The music will not begin to play until the escort is clear of the inclosure.

295. When the distance to the place of internment is considerable, the escort may march in common time and in column of route, after leaving the camp or garrison, and till it approaches the burial-ground.

299. The usual badge of military mourning is a piece of black crape around the left arm, above the elbow, and also upon the sword-hilt; and will be worn when in full or in undress.

301. The drums of a funeral escort will be covered with black crape, or thin black serge.

According to Bruce and Emmett's Funeral Duty Section, the music does not play again until outside the cemetery. And here, a strange custom is described -- one of breaking into a rollicking Irish 6/8 tune as soon as the escort leaves the cemetery -- the tune entitled "Merry Men Home from the Grave" being "being considered the most appropriate.

INSPECTIONS OF THE TROOPS

308. (During Inspection of the Troops) The Colonel, seeing the ranks aligned, will command, 1. "Officers and Sergeants, to the front of your companies." 2. "March!" The officers will form themselves in one rank, eight paces, and the non-commissioned officers in one rank, six paces, in advance, along the whole fronts of their respective companies, from right to left, in the order of seniority; the pioneers and music of each company, in one rank, two paces behind the non-commissioned officers.

RETREAT, DRESS PARADES, AND REVIEWS

1861 Regs:

337. There shall be daily one dress parade, at "Troop" or "Retreat", as the commanding officer may direct.

338. A signal (1st call) will be beat or sounded half an hour before "troop" or "retreat", for the music to assemble on the regimental parade, and each company (at 2nd call) to turn out under arms on its own parade, for roll-call and inspection by its own officers.

339. Ten minutes after that signal, the "Adjutant's call" will be given, when the Captains will march their companies (the band playing) to the regimental parade, where they take their positions in the order of battle. When the line is formed, the Captain of the first company, on notice from the Adjutant, steps one pace to the front, and gives to his company the command,

"Order Arms!" Parade Rest!" which is repeated by each Captain in succession to the left. ...The music will be formed in two ranks on the right of the Adjutant. The senior officer present will take the command of the parade, and will take post at a suitable distance in front, opposite the centre, facing the line.

340. When the companies have ordered arms, the Adjutant will order the music to "beat off", when it will commence on the right, beat in front of the line to the left, and back to its place on the right. (The music will play retreat while the flag is lowered -- Bruce & Emmett.)

346. ... As the officers disperse, the First Sergeants will close the ranks of their respective companies, and march them to the company parades, where they will be dismissed, the band continuing to play until the companies clear the regimental parade.

Dodworth's "Brass Band School", published in 1853, describes the 'Troop' in more detail:

`Left Wheel!' Give three chords in the key of the piece intended to be played -- which should be a waltz -- play the first strain once though without moving -- step off at the first bar of the repeat -- march down the entire length of the line -- when past the line counter-march, or wheel entirely round, halt, and finish the strain. Then the drums will give three rolls; the band then commences a quickstep or polka, playing the first strain as before without moving, and march at the repeat. March back to the right, and round into place; finish the strain, and then the drums conclude with three rolls.

THE REVIEW OF A BATTALION OF INFANTRY

353. When the reviewing officer presents himself before the centre... The music will play, and all the drums beat, according to the rank of the reviewing officer.

357. The reviewing officer having taken his position near the camp-color, the Colonel will command, 1."By company, right wheel." 2."Quick-March!" 3."Pass in review." 4."Column, forward," 5."Guide right." 6."March!" The battalion, in column of companies, right in front, will then, in common time, and at shouldered arms, be put in motion.... the music, preceded by the principal musician, six paces before the Colonel; the Pioneers....four paces before the principal musician...

360. The music will begin to play at the command to march, and after passing the reviewing officer, wheel to the left out of the column, and take a position opposite and facing him, and will continue to play until the rear of the column shall have passed him, when it will cease, and follow in the rear of the battalion, unless the battalion is to pass in quick time also, in which case it will keep its position.

363. The colors will salute the reviewing officer, if entitled to this, when within six paces of him, and be raised when they have passed by him an equal distance. The drums will beat a march, or ruffle, according to the rank of the reviewing officer, at the same time that the colors salute.

365. ...In passing the reviewing officer again, no salute will be offered by either officers or men. The music will have kept its position opposite the reviewing officer, and at the last command will commence playing, and as the column approaches, will place itself in front of, and march off with the column, and continue to play until the battalion is halted on its original ground of formation...

371. If several brigades are to be reviewed together, or in one line... The music of each, after the prescribed salute, will play while the reviewing personage is in front, or in rear of it, and only then.

372. In marching in review, with several battalions in common time, the music of each succeeding battalion will commence to play when the music of the preceding one has ceased, in

order to follow its battalion. When marching in quick time, the music will begin to play when the rear company of the preceding battalion has passed the reviewing officer.

MARCHES

The regulations prescribe additional calls for a unit in the field:

681. The "general," sounded one hour before the time of marching, is the signal to strike tents, to load the wagons, and pack horses and send them to the place of assembling...

682. The "March" will be beat in the infantry, and the "advance" sounded in the cavalry, in succession, as each is to take its place in the column.

683. When the army should form suddenly to meet the enemy, the "long roll" is beat, and "to horse" sounded, the troops form rapidly in front of their camp.

697. In night marches, the Sergeant-Major of each regiment remains at the rear with a drummer, to give notice when darkness or difficulty stops the march.

DISCIPLINARY ACTIONS

Musicians were also called out for the more unpleasant duties related to disciplinary actions. Unless a regiment or more would be paraded for the event, smaller detachments of music, usually two to four fifers and drummers would be detailed for the job. Unruly women were drummed out of camp in the morning to the unaccompanied drum beat of 'fatigue'. Dishonorable discharges, with heads shaved, and signs about the neck were also drummed out of camp with a fife and drum tune called 'The Rogue's March'. Minor offenders would be paraded about camp to the same music with signs hung about their necks indicating their specific offense.

RECRUITING SERVICE

A fife and drum were considered essential for recruiting efforts. 1861 Regs:

913. A recruiting party will consist generally of one lieutenant, one non-commissioned officer, two privates, and a drummer and fifer...

929. Any free white male person above the age of eighteen and under thirty-five years, being at least five feet three inches high, effective, able-bodied, sober, free from disease, of good character and habits, and with a competent knowledge of the English language, may be enlisted. This regulation, so far as respects the 'height' and 'age' of the recruit, shall not extend to musicians or to soldiers who may "re-enlist", or have served honestly and faithfully a previous enlistment in the army.

968. The general superintendent will cause such of the recruits as are found to possess a natural talent for music, to be instructed (besides the drill of the soldier) on the fife, bugle, and drum, and other military instruments; and boys of twelve years of age, and upward, may, under his direction, be enlisted for this purpose. But as recruits under eighteen years of age and under size must be discharged, if they are not capable of learning music, care should be taken to enlist those only who have a natural talent for music, and, if practicable, they should be taken on trial for some time before being enlisted.

969. Regiments will be furnished with field music on the requisition of their commanders, made, from time to time, direct on the general superintendent; and, when requested by regimental commanders, the superintendents will endeavor to have suitable men selected from the recruits, or enlisted, for the regimental bands.

The 'Customs of Service' reads,

240. It has been the practice of the service to enlist boys under eighteen as musicians and trumpeters for companies, where they show a musical capacity. The consent of the parent or guardian is necessary to legalize the enlistment. They are generally collected at depots, and instructed in music before they are assigned to regiments and companies. Boys are allowed the same pay, clothing, and rations as men in the same capacity.

UNIFORMS

Uniforms of regimental musicians were the same as those of the other soldiers, but with additional trim. I read the regs to mean that this trim goes on the frock coat and not the sack coat. The regulations stating:

1456. For all musicians -- the same as for other enlisted men of their respective corps, with the addition of a facing of lace three-eighths of an inch wide on the front of the coat or jacket, made in the following manner; bars of three-eighths of an inch worsted lace placed on a line with each button six and one-half inches wide at the bottom, and thence gradually expanding upward to the last button, counting from the waist up, and contracting from thence to the bottom of the collar, where it will be six and one-half inches wide, with a strip of the same lace following the bars at their outer extremity -- the whole presenting something of what is called the herring-bone form; the color of the lace facing to correspond with the color of the trimming of the corps.

1457. For fatigue purposes -- a sack coat of dark blue flannel extending half-way down the thigh, and made loose, without sleeve or body lining, falling collar, inside pocket on the left side, four coat buttons down the front.

1458. For recruits -- the sack coat will be made with sleeve and body lining, the latter of flannel.

1506. For all Sergeant Majors, Quartermaster Sergeants, Ordnance Sergeants, Hospital Stewards, First Sergeants, Principal or Chief Musicians and Chief Buglers -- red worsted sash, with worsted bullion fringe ends; to go twice around the waist, and to tie behind the left hip, pendent part not to extend more than eighteen inches below the tie.

1558. To indicate service -- all non-commissioned officers, musicians, and privates, who have served faithfully for the term of five years, will wear... ..a diagonal half-chevron... A band (a regimental brass band) will wear the uniform of the regiment or corps to which it belongs. The commanding officer may, at the expense of the corps, sanctioned by the Council of Administration, make such additions in ornaments as he may judge proper."Field musicians wore the basic uniform of their unit, and did not usually carry weapons except for a useless light sword which is not mentioned in the 1861 regulations; conventionally, it was similar to but 4" shorter than the NCO sword and is designated by historians as being an 1841 model. Belts were decorated with special buckles (also not mentioned in the 1861 regs) denoting the lyre which was the symbol of musical service; lyre hat badges were also manufactured (also not mentioned). Some renditions only show musicians with badges of their service branch (hunting horn for infantry, crossed cannons for artillery, and crossed sabres for cavalry); with the regimental number and company letter. One I could find in which I'm sure the hat lyre's are worn, is a picture of the West Point band. On campaign, a musician would put aside such official trappings in favor of a plain fatigue cap and blouse. Many historians imply that musicians wore coats without lace to avoid becoming a conspicuous target for sharpshooters. I don't know about that, but I do know that if I were wearing a large, brightly painted object, hung from my neck with a white strap, or carrying a shiny brass horn, a little bit of light blue lace wouldn't bother me at all. This theory might apply better to fifers, who were used as orderlies to run messages to the various companies. I think the dress coats wore out and were simply replaced with fatigues. I would like to also relate that standing in the middle of a battle (even a mock one at that) with nothing but drumsticks in my hands is one of the strangest sensations I have ever experienced. A man with a weapon can imagine he has some

sort of defense. It must have been sheer horror to the mere boys who really experienced it and I think one can see it in their eyes in later war pictures.

MUSIC MANUALS

During the increase of volunteer troops at the outbreak of the Civil War the Army schools were in a terrible crunch to produce so many quality military musicians in such a short period of time. Normally, only the Principal Musicians from each regiment could attend. After graduating, they were expected to return to their respective regiments and train their junior musicians by method of rote memory. Music theory and rudiments were apparently meagerly applied. This method produced musicians and songs of various textures and quality.

To overcome the problems of a non-standardization, a manual was produced in 1862 by Bruce and Emmett, notable drummer and fifer respectively (Dan Emmett was principal fifer for the 6th Infantry and George Bruce was in charge of the music school at Governor's Island). This manual focused on the rudiments of music and training excersizes as well as the Duty Calls themselves, and was used mostly by New York regiments on while a similiar one was used by Connecticut regiments (Strube's Drum and Fife Instructor). Massachusetts and northern New England units must have used Howe's since it was printed in Boston. Other regiments used Col. H.C. Hart's "New and Improved Instructor for the Drum" book which contained tunes of a simpler nature than Bruce and Emmett's; or Rumrille and Holton's "The Drummer's Instructor; or Martial Musician". The "Veteran Fifer's Guide" was written in the early 1900's by the veterans themselves from both sides of the conflict. It is interesting that Bruce's drum instruction can be traced back to direct descendance from the British Duty (George Carroll). This means that Napoleanic and Colonial Period drummer re-enactors are using the same techniques as well as many of the same calls as Civil War re-enactors.

As a footnote, "Uncle Dan" Emmett was also the author of "Dixie", and "Old Dan Tucker" (Tucker was his dog). At any rate, the campaign in N.M. was over by mid 1862, I doubt if any particular instruction manual had significant impact on musicians in the Territory. In fact, rudiments of music were still so lacking after the war that John Philip Sousa included a section in his book in 1886 (authorized by an Act of Congress) "to raise the teaching of field music from the depths of rote learning".

HOMAGE

“Yes, I am a drum, and a very old drum at that. My leather ears are twisted and brown. My shiny sides are scratched and marred. My once beautiful white head is patched and blood-stained. Yet, I am loved and tenderly cared for; have my own cosy corner in the attic and am better provided for than many of the brave men who fought for the Union. So I am content. I have lived my life. Was ever ready for duty. Made lots of noise. Have led men on the march and in battle. Now I am laid aside, growing old like all the boys of '61.”

Delavan S. Miller, 2nd NY Heavy Artillery