

# 1st New Mexico Volunteer Infantry

"Kit Carson's Own"

First New Mexico Field Music



*First New Mexico Field Music Tactics*

By Dave Poulin

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## INTRODUCTION

My reasons for writing this book are twofold: one to interpret as much as I can how Civil War Field Music performed their duty in camp and in the field, and to suggest to reenactors how best to organize their music during an event. The recent event at Shiloh Tennessee, April 4-6, 1997 was my first big event. I was amazed that the event was as well organized as it was, but it was also obvious that we needed to work out just how the field music can help the leaders control things even better. This book is intended to help reenactors make that not only possible but indispensable. I want to hear people say, "How did we ever do without the music before?" On a small scale, here in New Mexico, we have worked many things out and I want to share them with anyone interested in the subject.

During the Civil War, the field music was constantly busy with one duty after another. They were soldiers, and were with the troops in camp, on the march, and in the heat of battle. Contrary to popular belief they had no special privileges, duty, or pay (usually less pay). They were out there on guard with the riflemen in the rain and snow. They trudged through the same swamps, over the mountains, and the endless dusty roads. They lived in the filthy camps and trenches, ate the same food, and slept in the same tents and blankets (or lack thereof). Most of them were underage, and if they got a break, it was when someone helped to carry their drum, or gave them a ride on a horse or wagon for a while, or shooed them out of the carnage, or shared a package from home, which most of them (the numerous orphans) didn't get.

Although the story of the drummer boys is as much a part of Americana as the Pilgrims, the Founding Fathers, and the Pioneers, etc., much less is actually known about them. Generally, everyone knows that the fifers and drummers were signallers and communicators; but very few people these days have seen it done, or know how it actually works. Even people who can play all the calls, signals, and quicksteps still do not know. Except for "Hardtack and Coffee", there is nothing in writing which explains in detail how everything was done; and that book focuses mostly on the artillery and the bugle. Even the U.S. Army has nothing in writing. Most of the traditions were carried on from drum major to drum major and possibly every regiment had slightly different customs. The reason nothing was mentioned in diaries and books is that the field music was so 'humdrum' and 'everyday' that no one thought it remarkable enough to write home about -- even the musicians themselves. They probably never realized that it would almost disappear from existence; or that anyone would ever be interested in it.

The purpose of this book is to fill in the gaps between the lines; to work out the problems of attempting to act as field music. But the accurate picture cannot be portrayed without the troops and the music working together. Separately, they do not tell the story. And that's what we're here to do -- living history. A mostly-forgotten part of living history. The routines outlined herein are mainly for infantry reenactors, although the fife and drum calls were the same for Infantry, Artillery, and the Navy. Cavalry and Light Artillery had their own bugle traditions which involved some different calls than the infantry used. Most people, are more familiar with the cavalry and artillery calls because they survived Upton's reorganization of the tactics manuals in 1867. These are the calls heard most in the movies. Upton was not an infantryman so most of the infantry calls did not survive. Later, in 1875, when the bugle became the official instrument of the U.S. Army, Sousa was asked to write drum beats for the bugle calls which he did in a publication of his at that time. All the regulations listed herein are taken from the 1861 U.S. Revised Regulations.

## CONVENTIONS

Regiments which were organized by Scott's tactics usually had one company of 'light infantry' which was issued two bugles for their use. These bugles were assigned to attend the brigade, division, and corps guard and play calls at the request of their respective 'officer of the day'. Union fifers and drummers remained mustered on the regimental level to play calls for their regiments, while buglers were employed on a brigade level. Some 'rifle' or 'light infantry' units (such as the Pennsylvania Bucktails) were only issued bugles to every company. The cavalry also used bugles and the artillery designated as 'light' or 'horse artillery' also were issued bugles. But all the other artillery, whether they were horse drawn or not were considered line artillery and were issued fifes and drums per ancient tradition. Confederate fifes and drums in the Army of Northern Virginia were collected on a brigade level after General Lee reorganized the brigades by states. Division and corps used bugles.

Reenactors have been using battalions, brigades, and divisions as units to organize large events, so I will use those terms also. The fifes and drums are usually mustered on a brigade level. The best way to control an entire division is to have the division duty bugler(s) play the call first. This would be considered an order by the division commander. The fife and drums would then echo the order on the Brigade level throughout the division. For example, if the division commander desired the entire unit to prepare to march, the division bugler should play "Bugler's Call" and the duty drummers at their brigade posts should play "Drummer's Call" to assemble the respective field music all over the brigade. Then, five or ten minutes later, the division bugler can play "The General", which then would also be performed by the regimental fifers and drummers in turn. In this way, the entire division can muster at exactly the same command, instead of one battalion at a time, depending on when they get the order. Calls for the brigade or battalion should be made by massed field music at the brigade parade or battalion ground. Calls for a single company should be made by a single drummer on the company street.

Most camp calls can be identified by the event schedule and what time it is currently. But this system requires that the drummers and fifers be able to recognize the bugle calls and vice versa, and be ready to interpret the calls to their officers and NCOs. This must be the duty of all who desire to be field music. Also, the division bugler should use only the infantry calls, if possible, (the Hardee Tactics, Cayce's Tactics, and the Howe book have the correct ones for infantry). Other units should use their respective calls (infantry, cavalry, or artillery) without using the "Attention" signal.

What about the units which are using bugles as well as the division? The answer is that the division bugler should play "Attention" or a call listed in Cayce's tactics as a Brigade Call "for units commanding a Brigade or higher" first before each division call. These calls are easily recognized by most anyone, and that way the reenactors will know that it is not a unit call but is a division call. It is the same for fifers and drummers. When they get to an event they start playing and sometimes never stop. How do the riflemen men know that a call is being played for them? Ideally, an event should be a performance, not a practice, but if it is necessary to practice they should not do that in camp. They should only practice away from the camps, if possible, and they should not play or practice in camp at all. It is not authentic for fifes and drums to play anytime they feel like it. When they do that they are not functioning as field music but are really acting as bandsmen. This should not be allowed since every regiment had a standing order of "No unauthorized fifing, drumming, or bugling allowed in camp". If an individual musician needs to warm up, fifers can 'whisper blow, drummers can play on their ropes, and buglers can play on their mouthpieces.

To let reenactors know that a bonafide order for the brigade is being played, the field music should play "Three Cheers" or "Brigade Call" first.

"Three Cheers" is the 'Attention' call of the fifes and drums; and a "Brigade Call", if desired, is listed in the Howe book. If an order is being played for one battalion only, it is played on the parade ground without Three Cheers; and if an order is for one company only, it is played on the company street by a single drummer without Three Cheers.

#### **GUARD BUGLER, GUARD DRUMMER AND ORDERLY FIFER**

Per Regulation 573, guards and musicians were on duty for 24 hours. One drummer for the police guard and one or two for the perimeter guard. The guard drummer stayed at the guardhouse or tent, with his drum tensioned, ready to play any "Come for Orders" signals (Reg. 232-233): "Officer's Call", various "NCO Calls", "Drummers Call" (to assemble the music); or, "To Arms" to alert the camp to a surprise attack. The guard drummer is directed by the 'Officer of the Day' (Reg. 577). While drummers were used as regimental signallers, fifers on duty were used as regimental or camp orderlies to carry messages to and from various people at the post or camp (Bruce and Emmett). Brigade and higher HQ's had designated, mounted orderlies so the staff buglers did not have to perform that function.

It's not practical to put reenactors on guard duty for 24 hours. Same with the musicians. One or two hour intervals work quite well for the event field music -- and just between reveille and retreat (except for assemblies) is all that's necessary. Civil War camp calls were played by the duty fifer and drummer, not by massed field music the way we do at reenactments; however, we can't beat them off with a stick, even when they are not on duty, so we play most calls with massed music. Civil War field music only massed four times a day (in camp). These times corresponded with the four regulation roll calls of the day: Reveille, Troop or Guard Mount, Dress Parade, and Tattoo.

The importance of reenactors using a guard drummer or bugler is not just ceremonial. It takes the music at least five minutes to put away whatever they're doing at the moment, get their gear on, tension the drums, and assemble at the appointed place to play a call. When the troops are geared up and walking out onto the parade, it's not very efficient to yell at the nearest musician, "Hey you! Play assembly!"; or to announce "We're going to do something now," when most of the music is at the sutler's. The purpose of the guard drummer or bugler is to give the music this essential time. I recommend that only seven guard calls be used at reenactments. Let's face it, we are not even "weekend warriors" at best and it is impossible to remember for than a half-dozen or so calls. Even the drummer's can't remember them and have to refresh their memories before each event. Officers should know "Officer's Call", 1st Sergeants should know their call; adjutants should know "Adjutant's Call", field musicians must know "Assembly of the buglers" and "Drummer's Call".

#### **COME FOR ORDERS**

Guard Bugler:

1. "Officer's Call"
2. "Orders for Orderly Sergeants"
3. "Assembly of the Buglers"
4. "To Arms"
5. "Fatigue Call"
6. "Taps"

Guard Drummer:

1. "Officer's Call"
2. "1st Sergeant's Call"
3. "Adjutant's Call"
4. "Drummer's Call"
5. "To Arms"
6. "Fatigue Call"
7. "Taps"

## **REVEILLE**

Played on the bugle "Reveille" is very short. But on the fife and drum, reveille is a long series of tunes and beats lasting about four or five minutes. This is because each company is conducting a roll call during the time the music is being played. During Colonial times, the fifes and drums marched about the camp while they played Reveille. But by the time of the Civil War, they usually stood by the flagpole. The music even changed from a marching cadence to a standing one. I do not believe that the assembly for roll call was done on the regimental parade ground because the reports were not presented to the CO until morning troop or guard mount anyway. The C.O. directed the times set for camp calls per regulations 230 & 231. Some manuals call for "Three Cheers" before and after "Reveille" and some do not. The tunes and beats for reveille are detailed in the Bruce and Emmett book. Buglers would only play "Attention" as "1st Call", and "Reveille".

### Sample Schedule:

5:45 "Drummer's Call" (Music detail, 2-4 drummers & fifers),  
6:00 "Reveille":

"Three Cheers" (optional),  
"Three Camps", drum roll,  
"Slow Scotch", drum roll,  
"The Austrian", drum roll,  
"The Prussian", drum long roll,  
"The Dutch", drum roll,  
"Quick Scotch", "End of Three Camps",  
"Three Cheers" (optional).

All troops should be assembled without arms on their company parades for roll call by the 1st Sergeants. If the weather is inclement, only three camps is played.

## **FATIGUE CALL - and, UNRULY WOMEN OUT OF CAMP**

This procedure is described in the Bruce and Emmett book as being played in the early morning after "Reveille". According to period schedules I've seen, it was also played after the noon meal for afternoon fatigue details. The "Unruly Women out of Camp" routine was conducted in the morning by a small detail under arms. This procedure is called "Unruly women out of camp" and not "Women out of camp" because officer's 'wives' were exempt from such treatment, as were the official laundresses of course (whether they were unruly or not). One would imagine that this was sometimes quite a spectacle to watch.

The procedure begins with the Guard Drummer playing "Fatigue Call" at the guard house, played on the drum only. This is the signal for the assigned details to assemble on the parade ground in their respective groups. Each fatigue detail is marched separately to their own duties, while Corporal and the music march up and down the company streets. The armed guards scour the camp for women who are brought out and put into line before the music (similar to a punishment detail). The detail proceeds throughout the camp and then marches the women out of camp where they are released. The drummers start with a common time march and go into "The Pioneer's March" (Fatigue Call) once, then the fifes and drums play together. They continue alternating between drums only and fife accompaniment, until the women are released. On the way back to the parade ground, the drummer's can play any cadence of their choice; fifes tacit (as in guard duty). Duty Buglers would simply play "Fatigue Call".

### **SICK CALL**

This call was normally done early in the morning after fatigue by the duty drummer and fifer. If reenactors want to assemble the music, they should begin with "Drummer's Call", five minutes after which, the music plays "Surgeon's Call". The company 1st Sergeant lines up the sick on the company parade, takes a roll of the names, and leads them (without music) to the surgeon, who takes over from there. Buglers play "Sick Call". Then the music is dismissed.

### **BREAKFAST CALL**

This has been called "the soldier's favorite call" but I think most soldiers had mixed feelings about this; yes they can fill their bellies, but with what? In the field, when the mess was prepared by small squads, or was simply what one had in his haversack, the hungry faces staring at the cook did not need music to tell them when to line up. But if we were more authentic and had various and remote details going on, a signal call for food would be vital for them. At a fort, this call would also have been a regular feature of camp life. Based on pictures I've seen, I believe the music did not mess at the same time as the troops. Despite regulations that they mess with their company, they apparently usually messed together at a makeshift table set up near the staff cook. Contrary to popular myth, musician's did do mess duty (Reg. 118), but I think this is not practical at a busy event schedule. Field music should be exempt from such duty because they are so busy all day. Fifes and drums played "Peas on a Trencher" while buglers played "Breakfast Call".

### **TO FORM BATTALION**

The procedure to form battalion is a three step process.

1. "First Call" - There are two "First Calls" which are used to form battalion and they both mean different things. "First Call", a massed "Drummer's Call", is the signal for the troops to get under arms without field packs. This is used for Dress parades, or Battalion Drill, etc. When the troops hear this call they should get their rifles and leather gear on.

"The General" was the signal for Civil War troops to break camp and get ready to march. The U.S. regulations (#681-683) specify that "The General" be played one hour before leaving as a signal for the men to break camp, but I would cut the times between calls down for convenience of reenacting. If the unit is not going to actually reenact breaking down camp, I suggest that "The General" be played ten minutes before "Assembly" as a warning for the men to get their gear on. We will not normally break camp at a reenactment, but what it does mean to reenactors is to get under arms with field packs. If the troops must assemble without arms, do not play any "1st Call".

2. "2nd Call" - "Assembly" is the signal to form companies on company streets (never directly on the parade ground). If "Assembly" is played without "1st Call" or "The General", it means that the troops immediately assemble without arms. This is used for issue of rations, pay call, unit fatigue duty, etc. Even if there is no roll call, the First Sergeants should take a few minutes to do quick inspections on the men and their equipment. When assembling for the march, the color guard forms behind the field music at this time.

3. "Form Battalion" - There are two signals for the troops to form battalion. "Adjutant's Call" is the signal used for Dress Parade and Guard Mount. In the Dress Parade, the field music immediately begins a quickstep after Adjutant's Call and the troops march to music out to the parade ground; in the Guard Mount no march is played. The different details are marched by their respective Sergeants out to the parade ground. "To the Colors" is used at all other formations (drill or march, etc.) to signal 'form battalion'. Each company marches out into the road without cadence in order of march. If a brigade is being formed, the bugles would then sound a brigade "To the Colors" and successive battalions would have to move to their places in the column.

Then the bugles would sound brigade "Forward" (Common time or Quick Time) and battalion drummers would signal "Common Time" or "Quick Time" also.

Alignment: In all cases, in all cases, in all cases, the music will align itself on the Parade Ground (for battalion formation) or the road (for column formation) and the 1st company out will form itself on the music, then the 2nd company on the first, and so on. It was customary, especially in the Regular Army, for the Field Music to play "The Girl I Left Behind Me" whenever leaving a camp or fort.

#### **DRESS PARADE AND MORNING TROOP**

The Regulations (starting at #337) called for at least one dress parade per day when the weather permitted (usually at 8:00AM, or 10:00AM, or one hour before Retreat). A Dress Parade in the morning is referred to as 'Morning Troop', while in the evening, it is referred to as a 'Dress Parade'. Either morning or evening parade can be done with an optional "inspection" and an optional "March in Review"; also some drill can be performed. Dress parades are very useful to reenactors in that they allow them to perform an inspection of arms. In garrison, the troops are expected to wear their best uniforms, with polished brass and white gloves. There are ten steps to the Dress Parade.

1. 1st Call - (massed Drummer's Call) Troops get ready for Assembly (under arms/without field packs).

2. 2nd Call (Assembly) - Troops assemble on company parade; 1st Sergeants conduct quick inspections.

3. Form Battalion - The Field Music forms to the right of where the battalion line is to be, and plays "Adjutant's Call" and then the Regimental March. The 1st company in line marches out to the parade ground and falls in, dressing on the music; subsequent companies dress on the previous company until all are in line. If the Regimental Colors are presented to the battalion, the Field Music should play "To the Colors" twice (the regs say half-a minute). Then the Commander or Reviewing Officer moves to his place in the front center, and the Adjutant commands "Present Arms!" At this time the field music plays a salute which is appropriate to the rank of the officer or visiting V.I.P.

VIP Salutes: Colonel, General, or other V.I.P.: 7-count roll (drums).

. Two or three star general: 3 Cheers (fifes and drums).

Senator or Governor: 4th Camp.

President: Hail to the Chief.

4. Trooping the Line - The Adjutant verifies the alignment, and, on word from him, each company orders arms and puts the troops at Parade Rest. Then he orders "Field Music, Beat off". The Field Music begins playing, marches down the line, wheels & stops; marches back up the line, wheels again & stops. The Adjutant steps two paces to the front and orders "Attention. Battalion. Shoulder-Arms. Prepare to open ranks. To the rear, open order. March". The 1st and 2nd Sgts. move four paces to the rear of the front rank. Then the ranks open. All company officers move four paces to the front of their companies, opposite their places in line of battle. The 1st Sgts. replace their company commanders in the front rank when the rear has been aligned. The Adjutant commands, "Front". The field officers advance six paces in front. He then marches along the front of the battalion to the center, faces front marches eight paces past the company officers, faces about and commands, "Present Arms". He then faces the commander, salutes, and reports, "Sir, the parade is formed". The Commander or reviewing officer acknowledges the salute.

5. Report - The Adjutant moves to midway between the commander and the officers and orders, "1st Sergeants, to the front and center. March." At the first command, the sergeants shoulder arms, march forward two paces and face toward the center. At "March" they march to the center and halt. Then the Adjutant orders "Front-face. Report." From right to left, each Sgt. salutes and gives the result of their roll calls. (Co. A all present and accounted for; or,



Co. F, one corporal and two privates absent, etc.). Then the Adjutant orders "1st Sergeants, outward-face. To your posts, March. The NCOs retake their places and order arms. The Adjutant faces the commander and gives him the names of absent officers and the count of enlisted men absent ("Sir. All present and accounted for". or, "Sir, \_\_\_ enlisted men are absent", etc.).

6. Orders of the Day - The commander orders, "Publish the Orders, Sir." The Adjutant faces the battalion and orders, "Attention to Orders", and he reads the orders and other announcements. Then the Adjutant faces the commander, salutes and reports, "Sir, the orders are published."

7. Standing Review (Optional) - The commander directs the Adjutant, "Take your post, sir". The Adjutant moves around the commander's right, three paces left and one to the rear of the commander, who then orders "Prepare for Review". The Adjutant will order "fix bayonets. Open boxes, etc." The band or field music begins to play waltzes, polkas and quicksteps. Then the C.O. and the Adjutant (busily taking notes) will march down/up the ranks, after which the music ceases playing. This is a great time for reenactors to perform an inspection of arms.

8. March in Review (optional) - As described in regulation 353, the troops right face, march some distance, then countermarch to the right back past the reviewing officer; the Field Music wheels out of column and ends up facing the reviewing officer (still playing) while the troops continue marching around the parade ground. The Officer leading the column must not follow the Field Music! When the end of the line passes the music again, they cease playing and fall in behind. The troops countermarch right and come back to their original place in line. The music silently marches behind the troops back to their place to the right of the line. If the troops are to pass in review twice, the second march is done in quick time. The Music remains in place until the second march is completed. If countermarching is inconvenient, the column (including the Field Music can simply march counter-clockwise around the parade ground). This is much simpler less prone to cause embarrassing mistakes.

9. Troop - If a flag must be raised, it is done at this time. If this is an evening Dress Parade, Retreat is beat and then a flag is lowered. See the section on Retreat which also discusses flag lowering.

Flag Raising - In garrison, the entire unit remains in place on the regimental parade. At the moment the color guard marches from their place in line toward the flagpole, the music plays "To the Colors" twice. Once the flag is hitched to the lanyard, the color bearer stops and waits for "Three Cheers" to conclude, at which time he commences to slowly raise the flag. The music immediately begins to play a National Air, continues to play while the flag is hoisted, and then plays "Three Cheers" to signal the end of the ceremony. The color guard returns to their place in line. If there is no Morning Troop, raising the flag is done separately. The field music and the color guard meet on the parade ground and perform the ceremony without the troops.

10. Dismissal - The commander orders, "Dismiss the Parade, Sir" and the Adjutant announces, "Parade is Dismissed". All the officers sheath their swords, face inward, and march toward the center, where the Adjutant will be, having moved into their line. The Adjutant then orders the officers to, "Front Face. Forward March". They march to within six paces of the battalion commander, halting at the Adjutant's "Halt", and then salute the commander. The commander gives any additional instructions and indicates that the parade is dismissed. When the officers Step forward the band begins a quickstep. The 1st Sergeants close ranks and march their companies back to the company parades where they break ranks. The band continues to play until the companies clear the regimental parade.

## **CHURCH CALL**

The fife and drum "Church Call" is the same tune as "The Parley", which is used when desiring a conference with the enemy. Most encampments have church services (or even a 'wedding') on Sunday. Most of the time we'd rather play "Minstrel Boy" than "Church Call" (because of the movie Gettysburg). If the service was in the field, and no furniture was available, it was customary to use stacked drums as a pulpit. It also possible to use "The parley" in reenactment battles to initiate a conference with the enemy. The Battle of Glorieta Pass ended with a flag of truce. I don't know if they actually played "The Parley", but they should have. Buglers also have a corresponding "Church Call".

## **GUARD MOUNT**

The Bruce and Emmett book says this routine is the same as Dress Parade, but the U.S. Regulations Book (starting at #376) actually reads differently -- therefore, I would guess that some interpretation is open to reenactors whether they want the Guard Mount to be exactly like Dress Parade, or to be less fancy.

1. "1st Call" - "1st Call" is played to assemble the men on their company parades for a quick inspection by their company 1st Sergeant. Since one or two drummers (the regs say two drummers were detailed for police guard and one for advance guard) will continue marching with the guard, they will have to post themselves to the right of the 1st company detail but to the left of, and separate from, the rest of the field music. Their proper place on the march would be at the head of the guard as if they were in company formation, while the other musicians march in battalion at the head of the column. This will avoid any potential collisions when the music not on guard duty wheels out of the column.

2. "2nd Call" - Five minutes later the "2nd Call" is played (the Howe book has special calls for Guard Mount, but the Bruce & Emmett does not). This is the signal for the troops to 'repair' to the regimental parade conducted by their 1st Sergeants. I read this to mean that the music does not play marches or the "Adjutant's Call" as in the Dress Parade. The Adjutant then assigns the detail to various places in the guard.

3. Standing Review - The new O.D. inspects the Guard.

Open Ranks - The NCOs open ranks for an inspection during which the music plays.

Close Ranks - After inspection, the officer of the guard and the new and old officers of the day take their places (no salute). Field Music ceases playing.

4. Trooping the Line - The Adjutant will put the men at parade rest and will order the music, "Troop -- Beat off!" The music plays "Three Cheers", and begins marching at slow step down the line to the left, between the companies and the officers, playing "The Troop" or a fancy troop like "Duke of York's Troop", the same procedure as in a dress parade. This is called 'Trooping the Guard'. The adjutant salutes, and reports to the new OD that the guard is formed. The new OD orders him to march the guard 'in review' or by the right flank to its post.

5. March in Review - A march in review is conducted (as in a dress parade) by ordering the new guard to face right, march a short distance, countermarch, then march past the new OD & the Adjutant, giving a salute as they do so. The music (not detailed for guard duty) then wheels to the left, out of line after passing the officer, performs a 3/4 wheel, and ends up facing the officer. The troops continue to march between the officer and the music (which is still playing), and go straight-on out to their duty post. The music stops when the guard clears the parade ground. The guard musicians can take up the beat at this time. When the column has passed, the old Officer of the Day salutes, and reports his standing orders to the new Officer of the Day. The rest of the

music is then marched back to camp and dismissed. The whole operation need not take more than 20 or 30 minutes, depending on whether a real 'inspection of arms' is conducted or not. Buglers play "Attention" for "1st Call" and "Assembly of the Guard" for "2nd Call".

#### **PUNISHMENT DETAIL**

This is a very good assignment for younger musicians, since it is not very demanding. Most of the pictures of this type of detail show one corporal or a junior officer in charge, two guards leading the prisoner(s), two guards trailing, and two musicians behind them. The procedure starts with the Guard Drummer playing "Drummer's Call". The assigned musicians assemble at the flagpole and play "Assembly" without "Three Cheers" five minutes later. In this case, the drummer's call is the signal for the detail to get ready. The detailed guard assembles at the flagpole under the direction of the corporal, who marches the detachment with a drum cadence (fifes tacit) to the detention area. One or several 'prisoners' would be under guard at a specific location. They should be wearing no equipment, and could be bound with their hands tied behind their backs. If a unit has a bald member he can correctly portray a prisoner -- they customarily had their heads shaved -- otherwise, just a bare head is good enough. Some signs with the description of the prisoner's offense should be hung around the prisoner's necks with loops of rope. These signs should describe their offense, such as "Thief", "Coward", "Drunkard", "Looter", or "Shirker". Some signs were very elaborate stating details such as, "This man stole from a wounded comrade".

The corporal relieves the duty guard of his prisoners and puts them into line. He orders bayonets fixed, then he and the leading guards reverse arms. The rear guards 'charge bayonets'. When the corporal orders the detail forward, the drummer begins with a Common Time, then switches to "The Rogue's March" which he plays twice. First the drummer plays alone, and then along with the fifer, continuing to alternate as many times as required. The corporal marches the detail around the parade ground several times and then back to the detention area, where the prisoners are left with the original guard again.

The prisoners can be simply left under guard, sitting on the ground, or can be "Buck and Gagged". To do this, the prisoner sits on the ground with a bayonet clamped between his teeth and tied around the back of his head with a rag or rope. Then a pole is inserted over his elbows but under his knees; the wrists are tied together, and a cup of water is placed where he can see it. At this point an officer or the corporal can ham it up with a speech of admonishments to the prisoner and prophecies of impending suffering from thirst.

Another method of punishment was to tie the prisoner's hands to a tree limb, forcing them to stand. There is sketch of this punishment, described as being for drunkards. If the prisoner is a young musician, he would have been made to stand on a wooden barrel stave for a time, or made to "kiss the gunner's daughter". This is when the prisoner is lashed to a gun wheel or gun barrel, which is also correct for a prisoner who is to be whipped. The people in charge of the reenactment will have to decide whether one punishment or another is too 'gruesome' or is suitable for the audience; and care should be taken as well that only volunteer prisoners be used, for obvious reasons. The guard is then marched back to the flagpole and dismissed. I could not find any specific regulations related to these procedures.

#### **TO DRUM OUT OF SERVICE**

This procedure is exactly the same as above, but the prisoner is not bound although he should be shaved or at least hatless. Wearing no equipment, but wearing a sign as before, hands at his sides, he is marched around the parade ground to the same music, and out of the camp and released. A dishonorable

discharge is given to him and he heads down the road alone (hopefully to return for the next event on the weekend schedule).

#### **DRILL CALL**

A company drill starts with the "Drummer's Call" on the company street. This is not played at the guard house or tent because it involves the company, not the battalion. The company musicians, one fifer and one drummer (or two drummers) play "Assembly" on the company street. In formation, the company music is posted per Scott's Tactics: "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." This is a good formation for one fifer and one drummer, because when a "Right Face!" is ordered, the fifer steps up beside the drummer on the right side. This places the fifer with fife pointing away from the drummer, and the drum pointing away from the fifer. Then the company officer marches the troops (with cadence) out to the drill field and puts the company through drill, hopefully using the marching cadences and "Field Signals" by the drummer(s). Another good 'show' for the public is to run the men through bayonet drill while the music plays some popular marching tunes.

Battalion drill, that is, drill by several companies is initiated with the "Form Battalion" procedure described above, followed by the column marching out to the drill field. When I refer to 'Battalion' signals below, I mean signals used for troops who are in a line of battle formation (as opposed to skirmish formation). The Commanding Officer should practice battalion formation drills using the drum field signals, then break into a skirmish line to perform those maneuvers, finally returning to battalion formation, and marching back to camp. A company would have been dismissed on the company parade. Battalions must be dismissed on the regimental parade. Buglers have a specific "Drill Call" which they can use.

In battalion formation, the music is posted per the description in Scott's 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 will be two paces in front of the field music, and the other, two paces in the rear." This formula places the field music centered behind the firing line. The drum major stands with his back to the fighting (the only man in the regiment to officially do so), facing the field music. The commander of the battalion stands behind the field music, so he and the drum major are facing each other. Then the commander can easily give commands to the drum major who relays them to the field music. Consequently, it is very honorable for a drum major to be shot in the back.

If a brigade is to be controlled in the field, the brigade bugler(s) should play the desired signal and the regimental drummers (with permission of their respective commanders) should take it up immediately after. This way, the whole brigade can be moved as one. In 1863, Dan Butterfield invented a call for his own brigade which would distinguish the calls from those for other units. This helped avoid confusion in battle. There are accounts in dairies of situations when even the opposing forces thought the call they heard was for them.

Skirmish can also be done by drum signals. There are many drum skirmish signals to be found in various manuals on tactics. We use the ones from Cayce's because they are easier to read, and possibly were used as much or more than Scott's. Buglers have two additional calls: "Fix Bayonets" and "Unfix Bayonets".

The skirmish procedure was described by Delavan Miller of the 2nd New York Heavy Artillery in his book "Drum Taps in Dixie". Musicians who are assigned to specific companies run to take their places beside the company officer as the

unit goes into skirmish formation. The Lead Drummer or Drum Major stays with the battalion commander to initiate the signals. The lead drummer will start a command he receives from the CO, and the company drummers will join in as soon as they recognize it, repeating it if necessary. No cadence or music is played in skirmish formation. The drums are used only for signals, and the fifers are used only as orderlies. The nice part about skirmish is that the men (and officers) do not need to know all the calls, because they have a musician right there with them to tell them what order is being played.

#### **FIELD SIGNALS**

These commands should be preceded by the word 'Music' so that the drummers know they must play the command (instead of responding to a voice command). For example "Music, Forward!" or "Forward by the Music!", instead of "Forward March!". Drum commands are executed on the last beat the same as voice commands (George Carroll). The last beat of the command should be slammed (forte) by the drummers so that the troops know when to execute the command. As in the Guard Calls, I recommend that reenactors only use a few signals. Of course, the more signals, the better. But if a reenactment group can do this much they should do themselves proud. There are no signals for fifers; I think they were used as messengers in the field as well. The lead drummer does not need to tap off. He should just begin and the others join right in. Most of the signals listed here are for both battalion and skirmish formations.

1. "Forward" - or "Forward at the Common Time" - is the signal to commence 'forward march' at common time (90 beats per minute). In battalion, this signal is called the "Common Time". The drummers play it through once while standing or marching in place (at the preference of the commander). On the first beat of the repeat, the troops all step off at the same moment. After finishing the repeat, the drummers can go into a quickstep for drum corps. We usually use Q.S.#1 because it sounds like a logical extension of the Common Time and gets the drummers rolling with a nice easy start-off. This method is the only way to get a battalion to march at the same step at the same time.

If the commander were to use the voice command repeated by the company captains, each company will start at a different time and be in a different step, not to mention the gaps created by the companies and the accordion motions to close them up. If a battalion commander forgets and uses the voice command, the field music should step-off as ordered, but play the common time command at least once upon beginning to step-off anyway. Then the troops and the officers will get used to hearing it at the beginning of a march.

In Skirmish formation, this order is called forward. "Forward". It is played a little faster (100 beats), is not repeated, and does not involve a coordinated step-off. The troops advance without music at the 'Route Step' and continue going forward until they hear otherwise. To avoid confusion, the field music should probably not play music while in skirmish formation. Or, if they do, they could play "Three Cheers" before the next call to alert the men.

2. "Quick Time" - to commence marching at quick time. This signal is used exactly as the Common Time except it is played faster (110 beats per minute). This signal is not listed in the signal section of the Bruce and Emmett Book because it is the Quickstep for Drum Corps #7. This is apparent from the "Quick Time" in Cayce's Tactics. In the B&E book the first eight bars of #7 are played four times. Therefore, I think it should be played twice before marching, and twice after beginning to march (similar to the "Common Time". The drummers should probably go into a 6/8 cadence after finishing the repeat instead of a 2/4 beat. Fifers can play along at this speed also (now you're doing 'quicksteps'! For some applications, reenactors might find 90 beats too slow and 110 too fast.

3. "Double Quick" - to commence a quick march at 130 beats per minute. The drums should play a different cadence than usually used (maybe ruffs on the

left foot only). Fifers will not play at this rate. If the troops are ordered to run, I usually tell the drummers to put both sticks in one hand, grab the ropes with the other and just tap one beat on the left foot only.

4. "Halt" - to signal a halt in the march. This signal takes some time to execute (sixteen steps), so the officers should be aware so they don't run the troops into the bushes (or a wall) before coming to a halt. When the troops hear the distinctive flams they should be prepared to stop. The end of the signal is well-marked with a five-roll and a rest, followed by two quick flams. These flams should be interpreted by the troops as a quick 'left-right'. The left foot stops on the first flam, and the right foot is drawn up beside it on the second flam. It works, with a little practice. Unlike the other signals, "Halt" must be played at the speed of the current march, 90 beats for common time, and 110 for Quick Time. In skirmish, of course, people just stop at a convenient spot, wherever they are (find some cover, though).

5. "Commence Firing" - to signal 'Independent Fire' (in skirmish formation), or 'Fire by Files' (in battalion); also often called 'Fire by Drum' when it is used as a signal to volley (on the last beat). Drums: "Commence Firing" - In battalion we can use this signal to denote either 'Volley Fire', or 'Fire by Files', but there is no evidence (I can find) that this command is actually related to 'Volley Fire'. The correct name of the command is "Commence Firing" which sounds more like 'Fire by Files', or Independent Fire'. The choice is yours. Since no distinction is made in the manuals, it was most probably left up to the whims of the regimental command anyway.

Method "A": To perform volley fire by drums, the officer can start the command with "Prepare to Volley", or "Fire by the drum!" and the drums start. During the first pause, the officer shouts, "Ready!", second pause, "Aim!", third pause, "Fire!". Then the troops fire a volley on exactly the last (single) beat of the drum command. Or, this can be done without voice. But if this command is used this way in battalion, to 'Fire by Files' would have to be done without drums.

Method "B": Use the voice only to perform volley fire (this makes sense), and use the drums to signal 'Fire by Files'. In skirmish, this command can only mean fire by files (as per the skirmish drill) and would never be used to signal volley fire. I tend to think method "B" is more authentic.

6. "Cease Firing" - to signal 'Cease Firing'. Some Tactics use the Long roll to signal "Cease Firing" but I think that can be misconstrued as another signal for "To Arms". So we use the Bruce & Emmett signal. It cannot be mistaken for another signal. The drummers may have to repeat this signal several times until everyone has heard it and the firing has stopped. This signal is good for both battalion and skirmish formations.

7. "March in Retreat" - to signal 'about face' and march to the rear. In battalion we use this as a cadence and keep playing it until the troops stop retreating. George Carroll pointed out that this signal is backwards from the Common time; it is meant to be the reverse of forward. In Skirmish, this signal need only be played as written. The troops turn around and march route step to the rear until they hear the Halt.

8. "Deploy as Skirmishers" - to signal the troops to go into skirmish formation. The troops break into a skirmish line per whatever tactics manual they're using. The field music separates and goes with their respective companies or staff.

9. "Assemble on the Battalion" - to signal troops to return to battalion formation from skirmish or any other disordered formation in the field. The only problem with this signal is that it is similar to "Quick Time". If this is a problem use another signal instead, such as "Rally on the Battalion" or "Recall Detachments".

A suggested simple drill by drum:

Music: "Forward" - The battalion advances; the field music can play quicksteps.

Music: "Halt" - The battalion halts.

Music: "Commence Firing" - Companies open fire by files.

Music: "Cease Fire" - The officers can advance in front of the line to spy out the enemy with their field glasses. Three taps on the drums brings them back into line.

Music: "March in Retreat" - The troops march back to their original line.

Music: "Halt" - The battalion halts and 'about faces'.

Music: "Deploy as Skirmishers" - Troops deploy by whatever tactics manual they are using. Music disperses to assigned positions with each company.

Music: "Forward" - The troops advance without music at the 'Route Step'.

Music: "Halt" - The troops halt; troops and field music taking appropriate cover.

Music: "Commence Firing" - Each company commences 'Fire by Fours'. Troops never volley in skirmish formation.

Music: "March in Retreat". Troops fall back, firing as they do so.

Music: "Cease Firing" - Troops cease firing.

Music: "Halt" - The battalion halts. Facing is not important in skirmish.

Music: "Assemble on the Battalion" - The troops and field music rush back to their places in line, and the battalion is quickly reformed.

#### **DINNER CALL**

Dinner is at noon. Same procedure as breakfast. If the musicians do not know "Roast Beef", just play "Peas on a Trencher" again. When there is a company mess, the musicians are quick to learn that after playing the call, they will be last line. I complained about this to our Captain. So now in our company, musicians who played the call go to the front of the line. Musicians: remember to get your haversacks ready before you go out to play the call.

#### **FUNERAL DUTY**

Per regulations starting at #290, the field music is formed up to the right of the guard escort, facing the dwelling of the deceased. The numbers to be allocated to the escort depend on the rank of the deceased as described fully in the regulations. When the casket appears, the music plays "Three Cheers" immediately followed by a funeral march at slow tempo (80 beats). An appropriate march to play for a Civil War impression would be any one of the five described in the Bruce and Emmett book, and several other dirges which can be found in other fife and drum manuals. The music plays until the pallbearers reach their appropriate place at the head of the line. The Officer in charge has the music and escort face right, reverse arms, and forward march. The procession can do 'common time' or 'half-step' depending on the distance to go. The music continues to play funeral marches until route step is ordered (if the distance to the cemetery is far) or until the enclosure of the cemetery is reached. The music does not play again until they return outside the enclosure (after the ceremony), whereupon they immediately break into a rollicking Irish tune, "Merry Men Home from the Grave", being usually considered most appropriate (Bruce & Emmett). After that, regular quicksteps can be played on the way home (unless route step is ordered). The tradition of having a bugler play "Taps" over the grave possibly did not come into being until the 1870's or so. Although attributed to Dan Butterfield, "Taps" is most likely of French origin, as were all the bugle calls of the day.

#### **MARCHING PARADE**

Incidentally, there are a couple of things the troops can do during a marching parade to spice things up. If there is a reviewing stand or other

showy place, like a town square, or main intersection, the troops can stop, then start again at slow step. The flag can be dipped in salute, the troops can "Eyes Right" or left and present arms if desired. The Field Music can play 'troop' or a fancy troop for a certain distance; then all can resume the common time. It's really good if the drum section can pick up the march again with an especially fancy intro. This would look really sharp when the unit continues on down the road at the common time.

Another good vignette would be especially appropriate on a Memorial Day, or at a dedication to a monument. When the parade approaches a reviewing stand or monument, etc., they could stop, reverse arms, and proceed at the half-step while the music plays a funeral march once over and stops. When the march is finished, the troops would shoulder arms, then the unit could start up again at the common time. If desired, the drums could be draped in black cloth and the troops could wear black arm bands at the discretion of the leadership.

#### **TO ARMS**

This vignette represents sounding the alarm "...when the regiment should form suddenly to meet the enemy." This call (the long roll) would have been played in camp by the drummer of the guard, or on the march by the field music at the head of the column. Then comes the centuries-old problem of how to get a column of men (quickly and efficiently) into a battle line. Schedule this at midnight and the reenactors will love you forever.

#### **MEDICAL DUTY**

Just before a 'battle', or especially, an all-out attack, the field music can be dismissed to help with the wounded. The procedure is to stack drums behind the line and tie red armbands onto the sleeves of the musicians. This indicates they are doing medical work. Then the music can help 'carry' wounded back to the rear, give water, wrap bandages, etc. But it's very important that the musicians keep an eye out on the action so they can stay well in the rear. Musicians who venture too close to the lines (or the artillery) will be asked to leave the field. And keep an eye out for stray horses (you'll also be asked to leave the field if you get run over). A few stretchers manned by the larger boys would be a nice touch, also. There are no regulations concerning the use of musicians as medics - this practice probably developed as a reaction to the tender ages of many of the volunteer musicians, as well as the impracticality of having field music in some of the situations created by the development of modern warfare.

#### **EXECUTION**

I didn't find any references to music for this item in the regulations or any other manual, but the music was surely present. Usually all the troops in a brigade or even a division are called out to witness this punishment. The Field Music would call the assembly and probably escort the prisoner to the tune of "The Rogue's March" to the execution site. The drums can play rolls to accent the suspense which precedes the event. I do not think the deceased in such cases were ever given any kind of funeral procession. Buglers would play "Bugler's Call" and "Assembly."

#### **RECRUITING**

Regulation 913 specifies that each recruiting party should have a fifer and a drummer assigned, as well as a lieutenant, a sergeant, and 2 privates to form the recruiting staff. They should play a few patriotic tunes by the registration table and march around the area, followed by bumpkins in civilian clothes. The officers and NCOs should do a few 'soap box' or 'stump' speakers. Veterans and patriotic ladies can hand out inspiring flyers to the crowd (to the tourists, too). A good assignment for a couple of younger musicians. The



Regulations do not mention buglers for recruiting duty. (2 Musicians, one fifer & one drummer).

**ISSUE CALL** (Pay Call, Mail Call, Rations Issue, Ordnance Issue, etc.)

The only thing the music can do here is play an assembly preceded by a drummer's call/"Bugler's Call". The NCOs would have to know that this assembly is without arms. The way I try to distinguish this fact is to play "Three Cheers" before and after any "Assembly" with arms, but to omit "Three Cheers" to denote an assembly without arms. Incidentally, the traditional "Postmaster" for Federal regiments was the Drum Major.

Sample Schedule:

4:25 "Drummer's Call" (Music detail).  
4:30 "Assembly"

**SUPPER CALL**

The same as Breakfast & Dinner.

Sample Schedule:

5:55 "Drummer's Call" (Music Detail).  
6:00 "Peas on a Trencher" (Buglers  
"Mess Call").

**RETREAT**

If a Retreat is to be beat during an evening Dress Parade, it is done just before dismissal (Dodworth's Band Tactics). The Field Music plays : Three Cheers", beats "The Retreat" down the line and back, returns to their place in line and finishes with "Three Cheers". Then, unless a flag is to be lowered, the dismissal is performed.

If there is no Dress Parade, the Field Music and Color Guard (if there is a post flag) meet directly on the parade ground after "Drummer's Call". The field music beats Retreat down the line and back, and then the flag (if any) is lowered. In inclement weather, the field music simply plays a "quick retreat" while standing in place, then they 'beat' a 'quick retreat' back to their quarters.

Lowering the Flag - The ceremony of raising a camp or garrison flag is not aptly described in period writing anywhere that I can find. But we know it had to have been done in garrison duty. In the field camps of the Civil War, there were only Regimental Colors, no post flags, so raising and lowering the flag had no part in the Dress Parade for them. Retreat was simply the signal for the end of the soldier's workday and had no association with lowering the flag at all (George Carroll). However Retreat is a part of the evening Dress Parade (the U.S. Regulations), and this is the appropriate time to perform it (Step #9 in the Dress Parade section above). Therefore, if a post flag needs to be raised or lowered, both in the morning and in the evening, it should be at the conclusion of the Dress Parade, after Retreat, and just before Dismissal. In later Army Tactics manuals, Retreat did become associated with lowering the flag as we are used to thinking of it today. Per those tactics, Retreat is played on the bugle first and the flag is lowered while the bugle plays "to the Colors".

If there is a camp or post flag which must be lowered, the commander orders "Color Guard, Post". "To the Colors" is played twice while they move to the flagpole. Then a 'National Air' is played while the flag is lowered. The commander orders "Present Arms" until the flag reaches the ground. After the flag is folded, the commander orders, "Dismiss the Parade, Sir" and the Adjutant announces, "Parade is Dismissed".

Terminology: the camp flag is called a 'flag' while the hand carried regimental flags are called 'the colors'. The flagpole is known as 'the mast', the top pulley is 'the truck', the rope is 'the lanyard', the tie clip at the bottom is called the cleat.

Civil War Period National Airs: "Yankee Doodle", "Chester", "Hail to the Chief", "The Red, White, and Blue", "Hail Columbia" or "Star Spangled Banner". Most of these tunes are available in the Howe book.

#### **SOCIAL DANCES**

On the March, or especially out here on the frontier, a fife and drum corps may find itself to be the only music in town. In those cases, it was expected that the Officers would have the field music play parlor or folk tunes on occasion to dance by or listen to. It's good to have a few of these tunes on hand just 'in case'. An ability to have a couple of people switch to more folksy instruments might come in handy, but is not necessary. We have found that many of the common marching tunes can be danced to. Have the drummers play very lightly or on the rims. Fifers play as normally. 2/4 and 6/8 time tunes like "Yankee Doodle", "Girl I Left Behind Me", "Gary Owen" are good selections; and for waltzes, such 3/4 time tunes as "Duke of York's Troop", "Trust to Luck", and "My Lodging's in the Cold, Cold, Ground" work quite well also.

#### **TATTOO**

Tattoo was usually performed at 9:00PM to signal that the troops not on duty must stay in their quarters. It is a long sequence of very intricate fife and drum tunes which are considered the very height of quality field music technique, "The Downfall of Paris" usually being considered the summit of such excellence. The sequence of tunes are of a prescribed type, but there are many choices on which ones to play. Besides being a camp signal, it was meant as an evening concert for the troops -- a chance for the field music to show off. Buglers play "Tattoo".

#### **TAPS**

At 9:15 PM The Guard drummer beats out three distinct taps, the signal for 'lights out'. This is the predecessor of the better-known bugle call "Taps" which was written or introduced by Dan Butterfield in late 1863. It became immediately popular and spread from brigade to brigade until the whole army was using it. It has since become an almost universal symbol for 'lights out' and funeral honors. taps should be performed by the whole division at the same time. It is commenced by the designated brigade drummer who is followed by the next brigade's drummer and the next etc. The regulations say from the center down to the right, then to the left, and back to the center. Lastly, all the drummers play it once together. This tradition dates from Colonial times.

## LIST OF CALLS

Beats (Fife and Drum):

(Bruce & Emmett, Cayce, and Howe)

Sounds (Bugle):

(Howe, Cayce, Hardee)

### GENERAL CALLS

#### Reveille

"Three Cheers" B&E 38

"The Reveille" G#9

"Three Camps" B&E 28

"Slow Scotch" B&E 29

"The Austrian" B&E 30

"The Prussian" B&E 34

"The Dutch" B&E 34

"Quick Scotch", B&E 35

"End of Three Camps" B&E 35

"Three Cheers" B&E 38

#### Fatigue Call

"Pioneers March" B&E 36

"Fatigue Call" G#22

#### Sick Call

"Surgeon's Call" B&E 36

"Sick Call" G#21

#### Breakfast Call

"Peas on a Trencher" B&E 37

"Breakfast Call" G#19

#### Morning Troop

"1st Call" (Drummer's Call) B&E 12

"Attention" G#1

"2nd Call" (Assembly) B&E 36

"The Assembly" G#3

"Adjutant's Call" B&E 37

Regimental March (quickstep of choice)

"Three Cheers", "Troop", B&E 38

"To the Color" G#4

"To the Colors" B&E 49

"Retreat" G#10

"Quick Retreat" B&E 42

"The Disperse" G#17

#### Church Call

"The Parley" B&E 48

"Church Call" G#23

#### Guard Mounting

"1st Call" (Drummer's Call) B&E 12

"Attention" G#1

"2nd Call" (Assembly) B&E 36

"Assembly of the Guard" G#14

Music concert

(Band concert)

"Three Cheers", Troop" B&E 38

#### Punishment Detail

"Assembly" B&E 36

"The Assembly" G#3

"The Rogue's March" B&E 53

#### Drill Call

"Drill Call" Howe 23

"Drill Call" G#24

or, "Assembly" B&E 12

or, "School Call" G#25

#### Dinner Call

"Roast Beef" B&E 39

"Dinner Call" G#20

#### Funeral Duty

"Assembly" B&E 12

"The Assembly" G#3

"Three Cheers" B&E 38

"Funeral Marches 1, 2, 3, 4, or 5" B&E 50-51

"Taps"

"Merry Men Home from the Grave" B&E 52

"Marches" (or route step)

#### Break Camp

"The General" B&E 48

"The General" G#2

"Assembly" B&E 12

"The Assembly" G#3

"To the Colors" B&E 49

"To the Color" G#4

**LIST OF CALLS Cont'd**

Beats (Fife and Drum):

(Bruce & Emmett, Cayce, and Howe)

GENERAL CALLS, Continued

Marching Parade

Various marches & quicksteps

To Arms

"To Arms" B&E 10

Recruiting

Various marches and quicksteps

Issue Call

"Assembly" B&E 12

Dress Parade and Retreat

"1st Call" (Drummer's Call) B&E 12

"2nd Call" (Assembly) B&E 12

"Adjutant's Call" B&E 37

"Three Cheers", "Troop" B&E 38

"To the Colors" B&E 49

"Three Cheers", "Retreat" B&E 40

Social Dances

Various Waltzes and Quicksteps

Tattoo

"Three Cheers" B&E 38

"Doublings" B&E 42

"New Tatter Jack" B&E 42

"Slow March" B&E 42

"Downfall of Paris" B&E 44

"Quick Step" B&E 46

Taps

"Taps" (traditional)

COME FOR ORDERS

"Drummer's Call" B&E 12

"Wood Call" Howe 17

Sergeants"

"Water Call" Howe 17

"Corporal's Call" Ca 246

"Sergeant's Call" Ca 246

"1st Sergeant's Call" Ca 246

"Officer's Call" Howe 15

"Adjutant's Call" B&E 37

"All Sergeant's Call" Howe 17

"Fatigue Call" (Pioneers March) B&E 36

"The Long Roll" (To Arms) B&E 10

BATTALION SIGNALS

"Common Time" Ca 238

"Quick Time" Ca 238

"To Recall Detachments" B&E 53

"Double Quick Time" B&E 53

"Halt" B&E 53

"March in Retreat" B&E 53

"Commence Firing" B&E 53

"Cease Firing" B&E 53

Sounds (Bugle):

(Howe, Cayce, and Hardee)

(?)The Charge? The Assembly?

"The Assembly" G#3

"Attention" G#1

"The Assembly" G#3

"To the Color" G#4

"Retreat" G#10

"The Disperse" G#17

"Tattoo" G#11

G#12 "To Extinguish Lights"

"Taps"

G#13 "Assembly of the Buglers"

G#15 "Orders for Orderly

G#18 "Officer's Call"

**LIST OF CALLS Cont'd**

Beats (Fife and Drum):  
(Bruce & Emmett, Cayce, and Howe)

Sounds (Bugle):  
(Howe, Cayce, and Hardee)

SKIRMISH SIGNALS

"Forward" Ca 247	"Fix Bayonets" S#1
"Halt" Ca 248	"Unfix Bayonets" S#2
"March in Retreat" Ca 248	"Forward" S#7
"Quick Time" Ca 246	"Halt" S#9
"The Run" Ca 247	"March in Retreat" S#8
"Deploy as Skirmishers" Ca 247	"Quick Time" S#3
"Double Quick Time" Ca 247	"The Run" S#5
"Commence Firing" Ca 249	"Deploy as Skirmishers" S#6
"Cease Firing" Ca 249, B&E 54	"Double Quick Time" S#4
"Lie Down" Ca 250	"Commence Firing" S#12
"Stand Up" Ca 250	"Cease Firing" S#13
"Change Direction to the Left" Ca 250	"Lie Down" S#16
	"Rise Up" S#17
"Change Direction to the Right" Ca 250	"Change Direction to the Left" S#15
	"Change Direction to the Right" S#14
"By the Left Flank" Ca 249	"By the Left Flank" S#11
"By the Right Flank" Ca 248	"By the Right Flank" S#10
"Rally by Fours" Ca 251	"Rally by Fours" S#18
"Rally by Sections" Ca 251	"Rally by Sections" S#19
"Rally by Platoons" Ca 251	"Rally by Platoons" S#20
"Rally upon the Reserve" Ca 251	"Rally upon the Reserve" S#21
"Rally on the Battalion" Ca 252	"Rally on the Battalion" S#22
"Assemble on the Battalion" Ca 252	"Assemble on the Battalion" S#23