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U.S. Marine corps.
Manual for Drummers, trumpeters,
and fifers

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**MANUAL FOR
DRUMMERS, TRUMPETERS,
AND FIFERS**

U. S. MARINE CORPS

+

1935

667



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The Manual for Drummers, Trumpeters, and Fifers, U. S. Marine Corps, 1935, is approved and herewith published for the information and guidance of the United States Marine Corps.

JOHN H. RUSSELL,
Major General Commandant.

Approved:

CLAUDE A. SWANSON,
Secretary of the Navy.

PREFACE

The purpose of this manual is to supply a complete instruction and reference book for drummers, trumpeters, and fifers in the United States Marine Corps. Heretofore there has been no official publication in the Marine Corps in which the rudiments of music and detailed instruction in drumming and trumpeting were set forth. Neither is there any publication to which a trumpeter can conveniently refer in learning the various calls used in the Marine Corps and Navy.

This volume embodies all information of interest to drummers and trumpeters in the Marine Corps. The rudiments of music and exercises for beginners set forth herein, have been carefully worked out under the direction of the leader of the United States Marine Band. The calls listed are those used in the daily routine of a marine post or on board ship. The marches, sound offs, and inspection pieces selected are those most commonly used in the Marine Corps. An extensive research has been made through the Library of Congress, and a number of old quicksteps and the drum and trumpet parts of band marches written by the late John Philip Sousa, famous leader of the Marine Band, have been found and recorded.

As the drum and fife were the official instruments on which calls were beaten and marches played for the first 100 years of the Marine Corps, and since fifing has been revived by the Fessenden Fifes of the Fourth Regiment, a chapter has been devoted to instruction in this inspiring form of music and a number of the old Marine Corps fife and drum pieces have been included.

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A HISTORY OF DRUMMERS, TRUMPETERS, AND FIFERS IN THE UNITED STATES MARINE CORPS

Drums and fifes are among the oldest forms of military music.

The drum was used in the ancient civilization of Egypt, Persia, and Greece. The Romans introduced the drum into western Europe and Britain, and it was carried by the English during the Crusades. The drum, being a loud instrument, was used to beat calls for military formations, to signal commands, and to "beat the charge." Its rhythmic beat was also admirably adapted for regulating the movements of soldiers on the line of march.

The fife was formerly called the Swiss flute. This name was given it after the battle of Marignano in the year 1515, on which occasion the fife was first employed in war by the Swiss troops. The fife was introduced into England as early as 1557, but was first used together with the drum for martial music by the British guards, on order of the Duke of Cumberland in 1747, and thence adopted by other English regiments of infantry. It was from association with the British troops on duty in America that our colonial militia learned the art of drumming and fifing. Drums and fifes were the only musical instruments used by our military and naval forces during, and for many years after, the Revolutionary War.

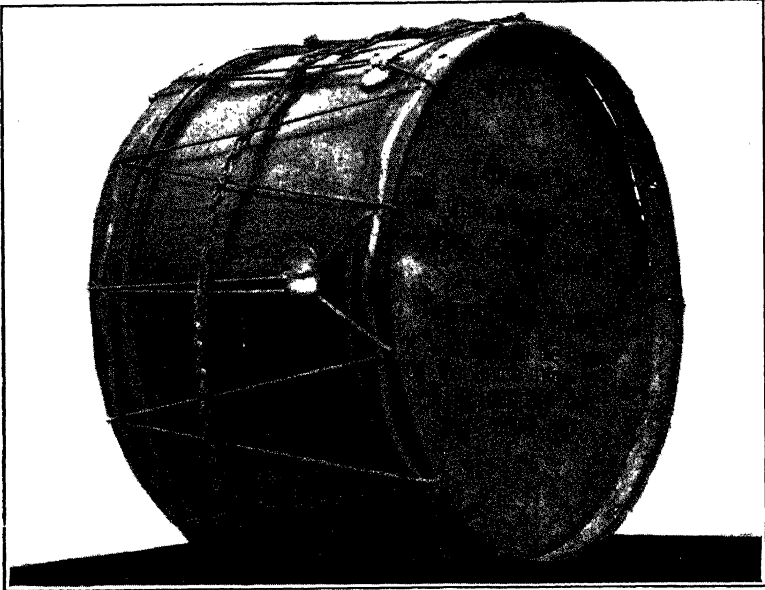
The first drummers and fifers in the United States Marine Corps were enlisted as members of the First and Second Battalions of American Marines authorized by Congress on November 10, 1775. On their drums was painted a rattlesnake, and under it, the inscription, "Don't tread on me." This motto survives today on the drums of the Marine Corps. The records also show that two drummers and one fifer were generally part of each ship's Marine Guard in our early Navy.

It was on July 11, 1798, that President John Quincy Adams approved a bill that authorized the Marine Corps to enlist a drum major, a fife major, and 32 drummers and fifers. Some of these musicians were sent on recruiting duty; some fell in battle on board our frigates in the French naval wars, while a sufficient number were retained in Philadelphia under Drum Major William Farr to form a military band of Marines. This organization was the nucleus of the famous United States Marine Band, the oldest organization of its kind in the country.

For the next century following the Revolutionary War, drummers and fifers played their part in making Marine Corps history. They

served with distinction at Tripoli, in the War of 1812, in campaigns against the Indians in Florida, and in the storming of Chapultepec. In the Civil War the stirring music of the fife and drum arose to probably its greatest heights, and many memorable tunes were written during those four long years of war.

About 1875 the Army discontinued the use of the fife and adopted the trumpet. This was due to the influence of the Franco-Prussian War, which changed the formations of troops in the field from closed



Historic Drum

Presented to Major General Barnett by Admiral Hugh Rodman, Feb. 8, 1919. Its history: San Domingo 1806, Dardanelles 1807, H. M. S. *Hood* 1893 to 1899, H. M. S. *Canopus* 1900. It was used on the flagship of the British Navy for Call to Quarters during the entire World War (1914-18). The U. S. Navy used gongs and bugle calls. The presentation was made by Vice Admiral A. G. Levenson, of the Royal Navy, commanding the Fifth Battle Squadron of the Grand Fleet.

to extended lines. As it was difficult to control such organizations by voice, the trumpet was adopted and used to signal commands. In 1881 the Marine Corps, also did away with the fife and adopted the trumpet in its place. This change was fought by the grizzled old fifers of the Marine Corps who tried in every way to continue to use their fifes. A music school was established at the Marine Barracks, Washington, D. C., for their instruction, but they still protested, claiming they had enlisted as fifers, not as trumpeters. Finally the old Colonel in command directed that no fifer would be permitted to reenlist without a written agreement that he would learn to blow a trumpet.

In former years the captain of each naval vessel prescribed the calls blown on his ship and Marine drummers and fifers were required to know the various pieces prescribed. For example, **Annie Laurie** might be played for morning colors, and **Auld Lang Syne** for retreat. Even in recent years on some battleships, officers' mess call in the evening was signaled by the playing of the tune, **The Roast Beef of Old England** on fifes and drums. It was not until 1892 that the Navy issued instructions making all trumpet calls uniform and standard. Drums continued in use in the Marine Corps for some years after the fifes were done away with, but gradually became obsolete following the World War. Within the last few years the American Legion has organized drum and trumpet corps in its many posts and thus brought into prominence this stimulating type of martial music.



Historic Trumpets

In 1927 the Fourth Regiment of Marines, serving on expeditionary duty in China, was closely associated with a number of British battalions in the defense of Shanghai. These organizations still use the fifes and drums, and their music so inspired the commanding officer of the Fourth Regiment that he organized a drum and fife corps of Marines. Instruction was graciously given by the drum major of the First Battalion of the Green Howards who were billeted near the Marines. As a token of appreciation for our assistance in the defense of Shanghai, the American units of the Shanghai Volunteer Corps

presented the Fourth Regiment with a set of drums and fifes known as the Fessenden Fifes in honor Mr. Sterling Fessenden, chairman of the Shanghai Municipal Council.

Besides the insignia of the Fourth Marines, the drums are decorated with the regimental badges of the Shanghai Volunteer Corps and the Green Howards, with the inscription, "They made it possible for us to play them"; thus forging a bond of friendship between these three organizations. Through the influence of the Fessenden Fifes, drumming and fifing are once again becoming popular in the Marine Corps.

In 1934 the need for more competent trumpeters and drummers was recognized by Headquarters, Marine Corps, and an advanced school for field music was inaugurated at the Marine Barracks, Washington, D. C. The art of drumming was revived and as men became proficient they were graduated into the service as drummers or trumpeters. An excellent drum and trumpet corps is maintained by the school, which plays as part of the United States Marine Band.

CHAPTER II

RUDIMENTS OF MUSIC

DEFINITIONS







Music is the art of combining sounds in a manner pleasing to the ear.

Musical sounds or tones are produced by periodic vibrations.







The pitch of a sound depends on the rapidity of its vibrations.

The characters by which musical sounds are represented in music are called "notes." The position of a note indicates its relative pitch and the shape of a note its relative time value.

The signs which indicate the time value of notes are as follows:

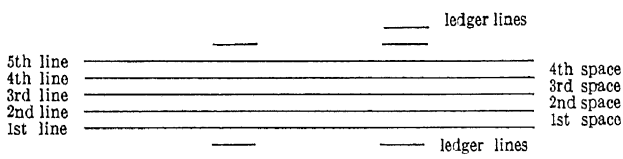
Whole note , half note , quarter note , eighth note ,
sixteenth note , thirty-second note .

The pauses between notes are called "rests."

The signs which indicate the rests are as follows: Whole rest ,
half rest , quarter rest , eighth rest , sixteenth rest ,
thirty-second rest 

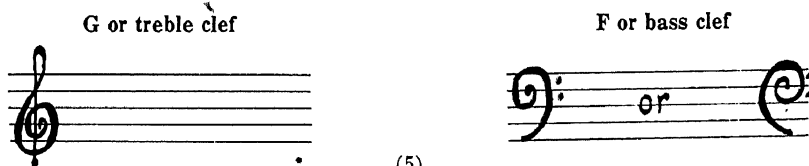
The staff is the combined lines and spaces upon which the notes are written. It consists of 5 horizontal lines and the 4 spaces between them. For higher and lower notes, additional short lines are provided called "ledger lines."

EXAMPLE



The clef is a sign placed at the beginning of the staff to indicate the pitch of one note from which the relative pitch of other notes is determined. The two clefs in common use are the **G** or treble clef and the **F** or bass clef.

EXAMPLE



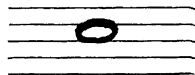
BEATS

A beat is a division of a measure.

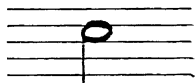
RELATIVE LENGTH OF NOTES

The length of a note in relation to the number of beats it contains is shown below.

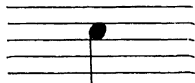
Whole note—four beats



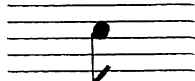
Half note—two beats



Quarter note—one beat



Eighth note—one-half beat



Sixteenth note—one-quarter beat



Thirty-second note—one-eighth beat



DOTTED NOTES

A dot after a note increases its value by one-half, two dots by three-fourths.

EXAMPLE

Single dot

is equal to

Double dot

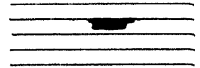
is equal to

The example consists of two pairs of musical staves. The first pair is labeled 'Single dot'. The top staff shows three single-dotted notes (half, quarter, and eighth notes) on a five-line staff. The bottom staff shows three pairs of beamed notes: a half note beamed with a quarter note, a quarter note beamed with an eighth note, and an eighth note beamed with a sixteenth note. The second pair is labeled 'Double dot'. The top staff shows three double-dotted notes (half, quarter, and eighth notes). The bottom staff shows three groups of three beamed notes: a half note beamed with two quarter notes, a quarter note beamed with two eighth notes, and an eighth note beamed with two sixteenth notes.

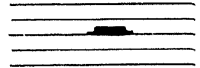
RELATIVE LENGTH OF RESTS

The length of a rest in relation to the number of beats it contains is shown below.

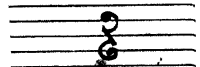
Whole rest—four beats.....



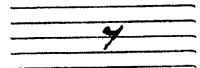
Half rest—two beats.....



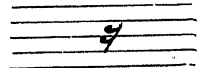
Quarter rest—one beat.....



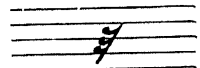
Eighth rest—one-half beat.....



Sixteenth rest—one-quarter beat.....



Thirty-second rest—one-eighth beat.....



DOTTED RESTS

Dots after rests have the same meaning as after notes, but are of rare occurrence.

EXAMPLE

Single dot

is equal to

Double dot

is equal to

UP BEATS

Measures are divided into equal parts called beats. A musical composition does not necessarily have to begin with a full measure or bar. If the first bar is imperfect it is said to contain **Up Beats**. However, the first and last bars of a complete piece must together form a full measure.

EXAMPLE

TIME SIGNATURE

Time refers to the number of beats to the measure and is indicated by a fraction placed immediately after the clef at the beginning of the movement. The upper figure (numerator) indicates the number of notes of a given kind. The lower figure (denominator) indicates the kind of note taken as the unit of measure.

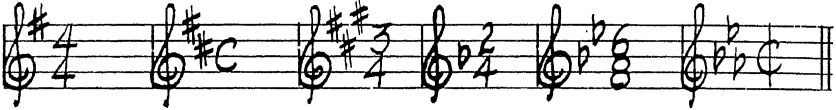
EXAMPLE

TEMPO

Tempo indicates the rapidity of the beats and should not be confused with time.

KEY SIGNATURE


The key signature signifies a certain number of sharps or flats. It is placed immediately after the clef.


EXAMPLE**CHROMATIC SIGNS**


The chromatic signs are set before the notes to raise or lower their pitch.

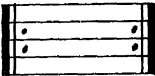
- | | | |
|------------------|-----------|--|
| The sharp | # | raises the note one-half tone. |
| The flat | b | lowers the note one-half tone. |
| The natural | ♮ | restores the note which has been changed by the sharp or flat to its former position. |
| The double sharp | ## | raises the note one-half tone higher than the single sharp would raise it. In other words it raises the note a whole tone. |
| The double flat | bb | lowers the note one-half tone lower than the single flat would lower it. In other words it lowers the note a whole tone. |

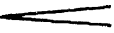
MISCELLANEOUS SIGNS


Hold or pause  if placed over or under a note or rest it indicates an indefinite prolongation of the time value of the note or rest at the performer's discretion.

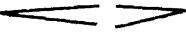
Breathing mark  indicates that a breath may be taken.


Slur  indicates that where two or more notes are bound by it they are to be played in a smooth and connected manner.

Repeat  indicates that the division between the dotted double bars is to be repeated.



Crescendo  signifies that the sound must be gradually increased from soft to loud.


Decrescendo  signifies that the sound must be gradually diminished.




Swell  expresses a gradual increase to be followed by a moderate depression of sound.

This sign  refers to a passage or strain to which the performer must return.

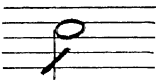

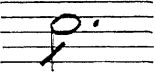


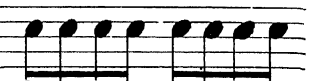
¹⁸⁷ The letters D C or Da Capo. mean go back to the beginning of the piece.

D C al  means go back to the beginning and stop at the pause .

The letters D S or Dal Segno mean go back to the sign .

D S al  means go back to the sign  and stop at the pause .

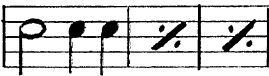
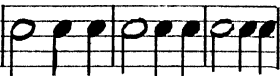
ABBREVIATION OF NOTES

As written.....		As played....	
As written.....		As played....	
As written.....		As played....	

ABBREVIATION OF MEASURES

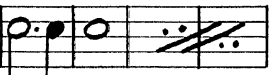

Abbreviated measures signify that they are all played exactly as the measure preceding the first abbreviated one.

EXAMPLE

As written.		As played.	
-------------	---	------------	---

The sign below signifies that they are played like the two preceding measures. The same rule applies to any number of measures from two upward.

EXAMPLE

As written.		As played.	
-------------	---	------------	---

MARKS OF EXPRESSION

f (forte).....	loud, strong.
ff (fortissimo).....	very loud.
p (piano).....	soft.
pp (pianissimo).....	very soft.
mf (mezzo forte).....	half loud.
Largo.....	very slow.
Lento.....	slow.
Adagio.....	slowly.
Andante.....	rather slow.
Andantino.....	less slow.
Allegretto.....	moderate vivacity.
Moderato.....	moderate.
Allegro.....	fast.
Presto.....	very fast.
Ad libitum.....	at the pleasure of the player.
Coda.....	the finishing strain.

DRUMS AND RUDIMENTS OF DRUMMING

TYPES OF DRUMS

The drum is a percussion musical instrument. It consists of a wooden or metal cylinder forming a resonant cavity over each end of which is stretched a skin or vellum.

The drums used in the field music of the Marine Corps are the snare drum, the tenor drum, and the bass drum.

The snare drum (so called because "snares" or several cords of gut are stretched across the lower head to give a rattle effect) is the regulation drum used in the Marine Corps. The sticks are usually made of hickory, rosewood, or snakewood.

The tenor drum used in organized drum and trumpet corps is without snares and slightly larger than the snare drum. With this larger diameter and slightly heavier heads it produces a tone quality that is lower in pitch and of a resonance that blends between the bass drum and the snare drum. Tenor drums are tuned in unison, that is, the top and bottom heads are adjusted to sound the same. The sticks are short and light. One end is covered with a ball of lambs wool and the other is provided with a strap which is twined about the fingers to facilitate twirling.

The standard bass drum is the largest drum used in the Marine Corps. It is played with one drum stick and the tone is deep and resonant. In organized drum and trumpet corps, the Scotch bass drum is used. This drum is smaller than the standard bass drum. The drummer carries a stick in each hand which enables him to play it on both heads. The drum sticks are provided with leather thongs like the tenor drum sticks but have longer handles and heavier balls in order to give a more resounding blow.

PARTS OF THE DRUM

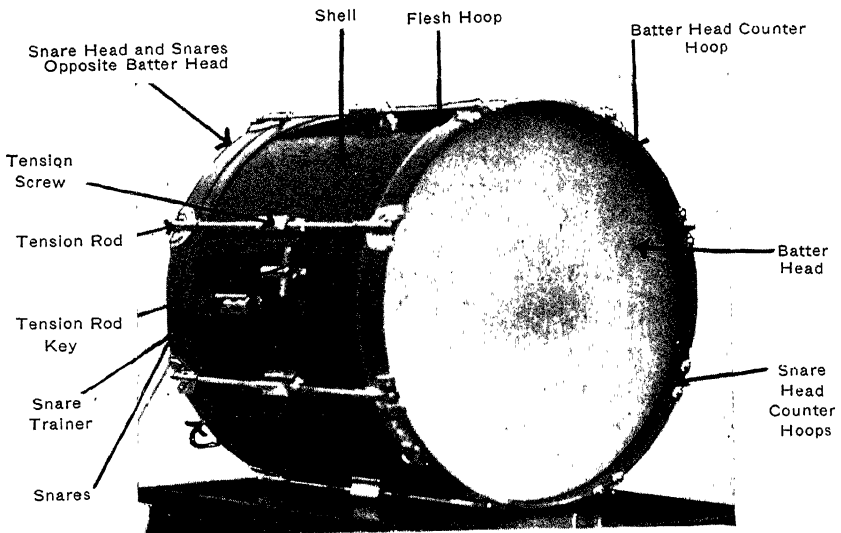
The parts of the drum are:

- The shell.
- The batter head.
- The snare head.
- The batter head counter hoop.
- The snare head counter hoop.
- The flesh hoops.
- The tension rods.
- The tension rod key.
- The snares.
- The snare trainer.
- The drum sling.
- The drum sticks.

DRUM SLINGS

Slings for snare and tenor drums are made of white buckskin for dress or of khaki webbing for field use. They are 2½ inches in width, about 3 feet in length, and are fitted with a metal keeper which permits adjustment. The ends are secured to a frog on which is fastened a metal swivel hook to hold the drum.

The bass drum slings are narrower in width than the snare-drum slings and resemble suspenders. They contain two swivel hooks to which the bass drum is fastened.



The Snare Drum

CARE OF THE DRUM

Drums should be kept in perfect condition at all times. The heads are kept clean and evenly tensioned. While playing, it may be necessary to tighten the heads occasionally. If exposed to rain, carefully wipe the drum with a clean cloth, loosen the heads, and allow them to dry before stowing away. The shell hoops and metal parts should be polished and the threads on the rods lubricated. Neglected instruments make good performance difficult and retard the progress of the player. Good instruments deserve care and protection and when not in use should be kept in the covers provided for that purpose.

TUCKING DRUM HEADS

To tuck a drum head on a flesh hoop, soak the head in clean cool water until pliable. The head should then be laid flesh side up on a table and smoothed out with the palm of the hand until it lies perfectly flat and even. Drum-head manufacturers usually stamp their name

on the hair or grain side of the head. The flesh hoop is then placed centrally on the head, allowing an equal margin all around for tucking. The width of this margin, usually about 2 inches, depends on the stock in the flesh hoop. A smooth-handled spoon of the type used in the galley will answer the purpose of a tucking tool. The head should then be carefully folded over the hoop and tucked under the lower inside edge at four points equally spaced in order to hold it in place. This tucking process is continued until completed, care being exercised to avoid wrinkles and unevenness. The head should then be forced to the extreme outside edge of the hoop. If a little ridge is left it will hold better than if just pushed under the lower side of the hoop.

After the head is placed on the hoop it is fitted on the drum, tied securely around the shell with string, and allowed to dry thoroughly (which usually requires from 18 to 24 hours) before the hoops, rods, and other parts are put in place. If this method is followed there will be less chance of the head tearing around the edge as sometimes occurs when the drum is assembled while the heads are wet. The exposed surface of the head should also be kept moist until nearly dry around and under the flesh hoop. Do not hasten the drying process.

TENSION OF DRUM HEADS

The tone, volume, and playing qualities of a drum depend a great deal on the adjustment of the heads and snares. The adjustment can be too tight as well as too loose. If more than one drum of each kind (snare, tenor, or bass drum) is used, they should be tensioned so as to sound as nearly as possible in unison.

The tension of drum heads depends on the condition of the atmosphere and not on temperature. Damp weather will cause drum heads to become slack, and dry weather will cause them to contract. It is unnecessary to loosen the heads each time the drum has been used; however, the extra tension applied in damp weather should be let out before stowing the drum away. This will prevent the breakage of heads to a great extent.

With use, drum heads, principally those on the snare drum, will become stretched and require retucking to take up the slack. This is done by soaking the head in cool water to remove it from the flesh hoop. Then replace it as before. This is a difficult process. A stretched head can be restored to some extent by soaking in water until soft and letting it become almost dry before putting it on the drum again. To clean a soiled head, use an art gum eraser, or scrub it with soap and water. Rinse thoroughly to remove soap.

THE SNARE DRUM

HOW TO HOLD THE STICKS

The left hand stick, which is the most difficult to manage, is held in the hollow of the hand between the thumb and the first two fingers

and passes over the third finger between the first and second joints, the thumb resting on the forefinger. The right hand stick is held with thumb and all fingers closed around it. The upper arms hang naturally by the sides, left forearm horizontal, right forearm at an angle of about 45°. The sticks when held as explained above form a rectangle, tips touching the center of the drum head. The arms and wrists must move with ease and have control of the sticks at all times. Care should be exercised to beat in the center of the drum head within the circumference of about 2 inches.

PRACTICING ON PADS

A practice pad consists of a 4-inch square of rubber attached to a base of wood inclined at an angle of about 30°.

Practice pads should be used because they enable the drummer to learn the correct position, movements, and beats without undue noise.

RUDIMENTS FOR THE SNARE DRUM

The Long Roll

Rudiment No. 1

Begin by making two hard strokes with the left hand followed by two hard strokes with the right hand. Continue changing from hand to hand, gradually beating faster and faster until the beats are closed in a smooth roll. To overcome the tendency to make the first beat of each hand heavier than the second, accent the second beat while practicing. Endeavor to make both beats with each hand even in weight and power, as well as making them evenly spaced or timed. Start **slowly**, raising the sticks to the level of the chin and pay strict attention to the manner of holding the sticks, the freedom of the arms, the wrist motion, and the accuracy of the strokes in the 2-inch circle on the drum head.

The Long Roll



Start very slowly and gradually increase speed

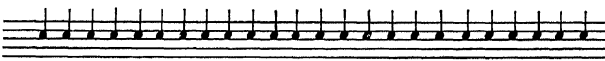
The Long Roll (As Written)



The Single-Stroke Roll

Rudiment No. 1 A

This roll is performed by making one stroke with each hand, starting slowly and gradually beating faster and faster until maximum speed is attained.



The Five-Stroke Roll

Rudiment No. 2

Begin by making two beats with the left hand followed by two with the right hand and then one hard stroke with the left. This is known as the **left hand five-stroke roll**. Alternate, starting with two rights followed by two lefts and then one hard stroke with the right. This is known as the **right hand five-stroke roll**. It is beat from hand to hand, the last stroke of each roll accented. Begin **slowly** as in learning the long roll and gradually increase the speed until brought to a close. This is the shortest of the double stroke rolls.

In learning to beat the **stroke rolls**, the drummer will find it necessary to count the number of beats until he becomes proficient and senses or feels the rhythm, accent, and style of each individual roll. The 5-, 9-, and 13-stroke rolls are beat from hand to hand. The 7-, 10-, 11-, and 15-stroke rolls start with the left hand and end with the right. For the purpose of practise and exercise, all the stroke rolls may be played from hand to hand.

The Five-Stroke Roll



The Five-Stroke Roll (as written)



The Seven-Stroke Roll

Rudiment No. 3

Begin by making two beats with the left hand followed by two with the right, two with the left and a single accented stroke with the right.



The Seven-Stroke Roll (as written)



The Nine-Stroke Roll

Rudiment No. 4

Like the 5-stroke roll, this one is played from hand to hand. When begun and finished with the left hand it is known as the **left hand nine-stroke roll**, and when reversed it is a **right hand nine-stroke roll**.

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

The Nine-Stroke Roll (as written)

R R R L L R R R L L

The Ten-Stroke Roll

Rudiment No. 5

Play a left hand 9-stroke roll and add an accented beat with the right hand. This roll has an accent on the ninth and tenth strokes, and like the 7-stroke roll starts with the left and finishes with the right hand.

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

The Ten-Stroke Roll (as written)

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

The Eleven-Stroke Roll

Rudiment No. 6

This roll, like the 7-stroke roll, begins with the left hand and finishes with an accented right.

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

The Eleven-Stroke Roll (as written)

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

The Ruff

Rudiment No. 10

Hold the sticks as explained in making the **Flam**. The left stick makes two strokes followed by a hard right stroke; then, alternate the position of the sticks and make two rights followed by a hard left. The first two strokes of each ruff sound lighter than the finishing stroke, although all three are made with equal force. This beat, like the **Flam**, is from hand to hand.



The Ruff (as written)



The Single Drag

Rudiment No. 11

This rudiment consists of two strokes with the left hand then one with the right hand, followed by one hard stroke with the left. Then reverse the position of the sticks and make two strokes with the right, one with the left, followed by one hard stroke with the right.



The Single Drag (as written)



The Double Drag

Rudiment No. 12

Make two strokes with the left hand and one with the right, then two with the left and one with the right, followed by one hard stroke with the left. Reverse the position of the sticks and make two strokes with the right and one with the left, then two with the right and one with the left and follow with a hard right.



The Double Drag (as written)



The Single Ratamacue

Rudiment No. 13

The **single ratamacue** is frequently used with the single and double drags.



The Single Ratamacue (as written)



The Double Ratamacue

Rudiment No. 14

The **double** and **triple ratamacues** are used more often in playing "fancy beats" in quick-step time.



The Double Ratamacue (as written)



The Triple Ratamacue

Rudiment No. 15



The Triple Ratamacue (as written)



The Flam Accent

Rudiment No. 16

Begin by making a right-hand flam followed by a left stroke and a right stroke; then a left hand flam followed by a right stroke and left stroke. Accent the flam.

Flam Accent (as written)



The Flamacue

Rudiment No. 17

This beat starts with a right-hand flam followed by a left stroke, a right stroke, a left stroke, and another right-hand flam. Accent the stroke following the flam. This beat is not played from hand to hand.

The Flamacue (as written)

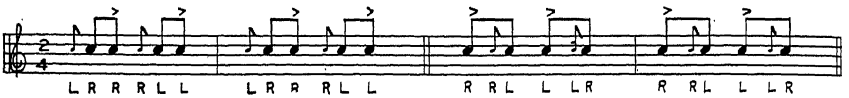


The Flam Tap

Rudiment No. 18

Make a right-hand flam followed by a right stroke, then a left-hand flam followed by a left stroke.

The Flam Tap (as written)



The Single Paradiddle

Rudiment No. 19

Make a right stroke, a left stroke, then two rights; then a left stroke, a right stroke, and two lefts. Accent as indicated below.

The Single Paradiddle (as written)



The Double Paradiddle

Rudiment No. 20

The routine with this beat is right, left, right, left, right, right; then reverse, left, right, left, right, left, left. Accent as indicated below.



The Double Paradiddle (as written)



The Flam Paradiddle

Rudiment No. 21

This rudiment is similar to the Single Paradiddle except that instead of the accented stroke it has a flam. Thus, flam, left, right, right, then reverse flam, right, left, left. Beat from hand to hand.

The Flam Paradiddle (as written)



The Flam Paradiddle-Diddle

Rudiment No. 22

This rudiment is similar to the Double Paradiddle except that instead of the accented stroke it has a flam. Thus, flam, left, right, right, left, left, then reverse flam, right, left left, right right. This is a hand-to-hand beat.



The Flam Paradiddle-Diddle (as written)



Drag Paradiddle No. 1

Rudiment No. 23

This rudiment begins with a right stroke and is followed by a left-hand ruff, a left and two right strokes. Reverse and make a left stroke, a right ruff, a right and two lefts. Accent the stroke that precedes the ruff. This is a hand-to-hand beat.



Drag Paradiddle No. 1 (as written)



Drag Paradiddle No. 2

Rudiment No. 24

This rudiment has two ruffs following the first stroke as in the other drag paradiddle. Make a right stroke, two left hand ruffs, a left and two rights; then reverse and make a left stroke, two right hand ruffs, a right and two lefts. Accent the stroke which precedes the two ruffs.



Drag Paradiddle (as written)



Rudiment No. 25

The strokes which constitute this lesson are frequently used in marches and quicksteps. They consist of a left hand ruff, a left stroke and a right stroke.



Rudiment No. 25 (as written)



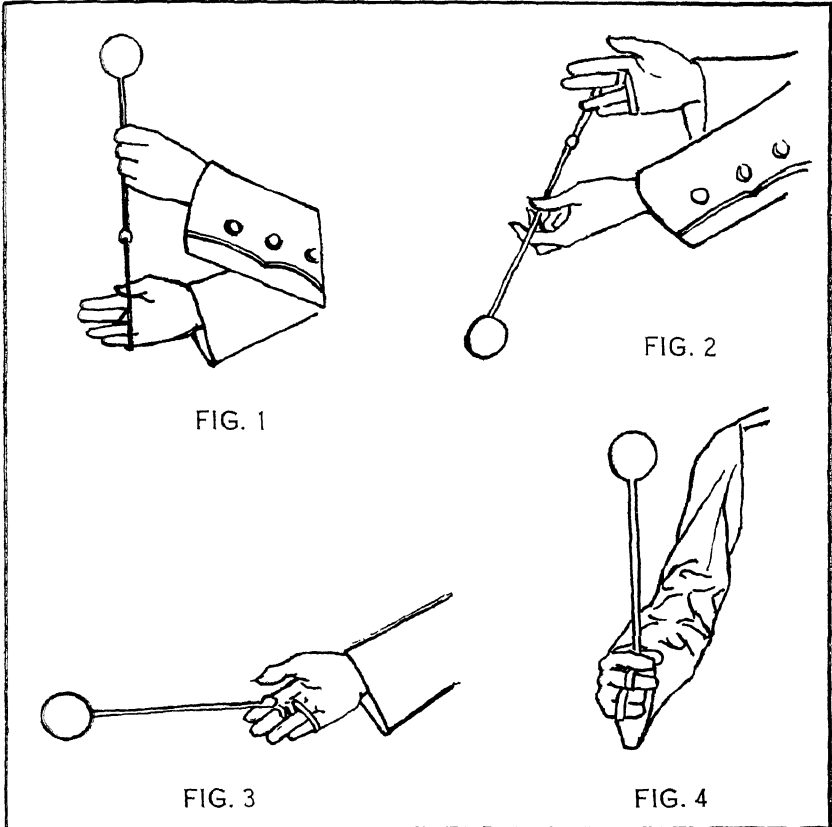
THE TENOR DRUM

HOW TO HOLD THE STICKS

Tenor drum sticks are equipped with leather thongs to allow greater ease in twirling and to prevent dropping them. The third and fourth fingers are passed through the loop, figure 1; then with the palm, up, bring the double thong over the second finger and down between the index and second fingers, figure 2; next bring the double thong up between the second and third fingers and lay the stick across the palm of the hand, figure 3; now close the hand around the end of the stick, figure 4. Both sticks are held as described above.

TENOR DRUMMING

The tenor drum is usually played with single alternate strokes of the drumsticks. The first and succeeding alternate beats in each bar are played with the right stick while the second and each succeeding alternate beats of the bar are played with the left stick. From the **Prepare to Play** position, figure 5, the right stick descends in an arc to take the first beat, figure 6, and rises in the same arc to a



point where the hand is even with the left shoulder, figure 7, while the left stick is describing the same downward movement to take the second beat and is likewise brought up to a point where the hand is even with the right shoulder at the end of the stroke. On perfecting this basic rudimentary movement the drummer may vary the beat by extending the left arm upward and twirling the stick in two complete horizontal revolutions, figure 8, after the right stick has taken the first beat of the bar. The first beat of the second bar is taken



FIG 5



FIG. 6



FIG. 7



FIG. 8



FIG. 9



FIG. 10



FIG. 11

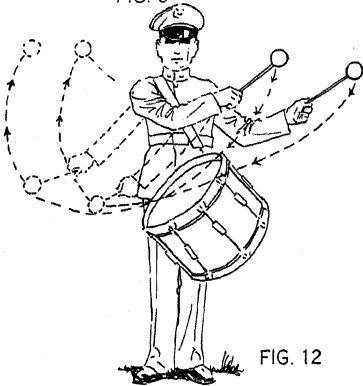


FIG. 12

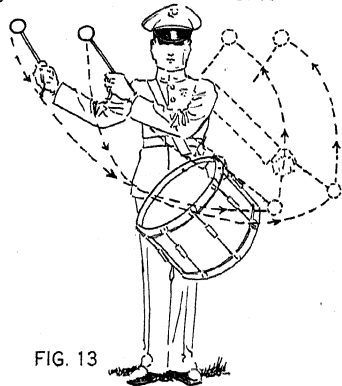


FIG. 13

with the left stick while the right stick describes the twirl, figure 9. The twirl is made during a rest period in single beat measures. Alternate these two fundamental routines throughout the selection.

Figure 10 shows the routine for the two stick twirl which may be used in rest measures during a selection. Both arms are extended to the sides and above the head and the twirl is accomplished with a wrist movement in the direction shown by the arrow points.

Figure 11 shows the position of the sticks of the tenor drummer while playing a roll. The roll differs from the snare drum roll in that it is executed with single alternate strokes rather than two strokes with each stick.

The swinging flam illustrated in figures 12 and 13 is used in passages where the tenor drums take a single beat to the bar or for accent. To execute this movement bring both hands up shoulder high to the left with the sticks at a 45° angle from the body. From this position, figure 12, both arms with elbows bent are brought down in a sweeping curve so that both sticks strike the drum head almost simultaneously. However, the sticks do not stop when they have struck the beat, but "follow through" after a glancing blow on the drum until they have made an arc of about 180° , figure 13. On the beat in the second bar the sticks start downward, strike the drum a glancing blow, then continue upward in the same arc until they are again in the position shown in figure 12. Continue this routine movement through the remaining one beat bars.

These rudimentary tenor drum beats should be practiced by the tenor drummers individually and as a unit. To obtain perfect coordination in playing, tenor drummers should keep their heads up and eyes to the front. Do not follow the movements of the sticks with the eyes. In addition to the above-described movements tenor drummers may originate their own movements provided they all perform alike.

KEY TO TENOR DRUM, SCOTCH BASS DRUM AND CYMBAL MUSIC

Tenor drum music is written in the third space of the staff. Scotch bass drum and cymbal music is written in the second space.

Tenor drum signs are written above the staff. Scotch bass drum and cymbal signs are written below the staff.

A complete study of note valuation, Chapter II, is necessary before the reading of tenor drum, Scotch bass drum or cymbal music is taken up.

The duration of all crosses and twirls depends on the length of the rest or rests directly under or over the sign.

R=Right hand beat or twirl. Figures 6, 9, 15, and 16.


L=Left hand beat or twirl. Figures 7, 8, 15, and 16.

..=(Two dots under or over note or sign.) For tenor drum both hands beat or twirl, figure 10. For Scotch bass drum both hands take the beat on their respective heads, figure 17.

X=Cross sticks high. Tenor drum, figure 5. Scotch bass drum, figure 14.

\ddot{R} or \ddot{L} =Both sticks to the right or left (only used in tenor drum parts), figures 12 and 13. (Swinging flam.)


ee or *ééé*=Single or double twirl high over respective shoulders. Figures 8, 9, 10, 16, and 17. (Single twirl and double twirl.)

=Roll on the drum. Figure 11.

°R=Right hand takes the beat on the opposite head. Figure 18 reversed.

°L=Left hand takes the beat on the opposite head. Figure 18.

°X=Both hands take the beat on the opposite heads. Figure 19.

=(Diamond-shaped note.) Cymbal solo beat.

EXERCISES FOR THE TENOR DRUM

In practicing on the tenor drum the drummer should refer to the tenor-drum parts of the selections given in chapter XII as well as the exercises prescribed below. To develop rhythm the tenor drummers and the Scotch bass drummers should practice together. The exercises below should also be practiced while marching to accustom the drummer to carry the drum while playing and should be repeated until proficiency is obtained.

Exercise No. 1. Single Alternating Beats



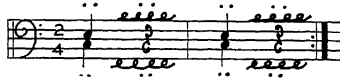
Exercise No. 2. Single Twirl and Alternating Beats



Exercise No. 3. Single Twirl, Alternating Beats, and Cross Sticks



Exercise No. 4. Double Twirl



Exercise No. 5. Swinging Flam, Double Beat, and Cross Sticks



Exercise No. 6. Single Cross Over Beats



Exercise No. 7. Single Alternating and Single Cross-Over Beats



Exercise No. 8. Single Alternating Beats, Single Twirls, and Double Cross-Over Beats with Cross Sticks and Cymbal Solo Beat



Exercise No. 9. Roll, Accent Beat, and Double Cross-Over Beats



NOTE.—Make at least seven single alternate strokes to the roll as indicated by the dots over the first measure. Finish on, and accentuate the last quarter beat as shown.

THE SCOTCH BASS DRUM

HOW TO HOLD THE STICKS

The Scotch bass drumsticks are similar to the tenor drumsticks, but have longer handles and heavier balls. The leather thongs are secured to the hands in the same manner as the tenor drumsticks.

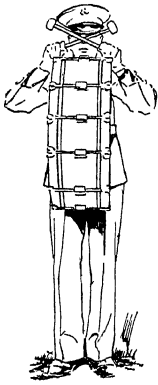


FIG. 14

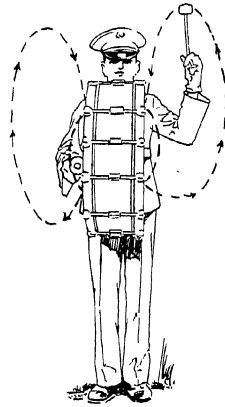


FIG. 15

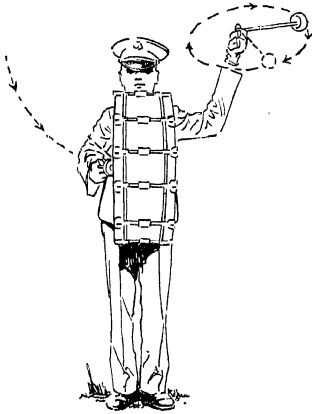


FIG. 16

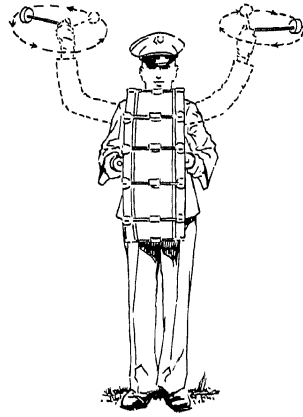


FIG. 17



FIG. 18

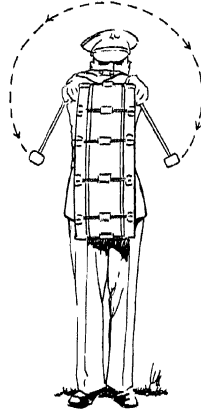


FIG. 19

SCOTCH BASS DRUMMING

The Scotch bass drum is played by striking the drumhead with the drumsticks in alternating beats. If two beats are played to the bar the single alternating beat is used. When four beats to the bar are prescribed, two beats are played first with the right stick and then two beats with the left stick, etc. The sticks describe a circular motion at the side of the body in the direction indicated by arrows in figure 15.

Figure 14 shows the **Prepare to Play** position assumed by the drummer on command or signal of the drum major. From this position the right stick descends to take the first beat at the opening of a selection, figure 15. The left stick follows to take the second beat, or two beats are played with the right stick, then two beats with the left, etc.

Figure 16 shows the single alternating twirl which is used in one-beat measures. Here the right stick takes the beat while the left stick makes two circular horizontal twirls as indicated in the illustration. The left stick takes the beat in the second bar while the right stick twirls as described above. Twirling is done with a wrist motion and the twirling movements should be graceful and smooth.

Figure 17 shows the double beat and twirl which may be used in playing one beat to the bar. Both sticks take the beat on their respective sides of the drum, then both sticks are raised above the head and twirled twice as shown in the figure. This movement is repeated throughout the selection.

Figure 18 shows single cross-over beats used in playing two beats to the bar. On the first beat in the first bar the right stick strikes the drum on the right side while the left stick describes an arc over the drum to take the second beat on the right side. On the first beat of the second bar the right stick takes the first beat on the right side while the left stick describes an arc over the drum to take the second beat of the bar on the left side. At the same time the right stick describes an arc over the drum to take the first beat in the third bar on the left side while the left stick takes the second beat on the left side. In the fourth bar the beats follow those described for the first bar, etc. This is a simple movement and can be made very effective if done smoothly and gracefully.

The double cross-over is shown in figure 19 and may be used in either one-beat or two-beat bars. Here both sticks make the cross-over and strike the beats on opposite sides of the drum. The sticks then recross to take the second beat on the original sides. This is continued as prescribed in the selection. Bass drummers should strive for uniformity in the execution of all movements.

KEY AND EXERCISES FOR SCOTCH BASS DRUMMING

Since the Scotch bass drum and the tenor drum should be practiced together the key used for reading Scotch bass drum music and the exercises to be practiced have been included in the paragraph on the Tenor Drum, to which the drummer should refer.

THE STANDARD BASS DRUM

TUCKING AND TENSION OF BASS DRUMHEADS

The assembling and tucking of bass drumheads is the same as that of the snare drum. The head of the bass drum should have sufficient tension to effect the proper rebound of the sticks but should not be so tight that it will have a bell-like after-ring or high note. The tone of the bass drum is of indefinite pitch but the predominating tone can be tuned to G. If more than one bass drum is used in the field music they should be tuned uniformly.

HOLDING THE STICK

With the standard bass drum only one stick is used for drumming. This has a slightly longer handle and larger ball than the Scotch bass drumsticks. The ball is of hard felt. The stick should be provided with a wrist strap to assist in holding it without an excessive hand grip.

STANDARD BASS DRUMMING

The standard bass drum is played by striking the drumhead near the center with straight up and down strokes with the drumstick. It is most important in bass drumming for the drummer to learn correct tempo and sense of rhythm. The bass drummer must anticipate the beat and strike the drum exactly on the beat. The bass drum beat must be extremely precise. The worst offense that a bass drummer can commit is to rush or drag the tempo. The bass drummer should guard against dragging the tempo on a hot day and rushing it on a cold day. He must always bear in mind that the marching step of the troops depends on his cadence. On the field there must be perfect coordination between the drum major and the bass drummer. The bass drum in the hands of an experienced player is one of the most valuable instruments in the field music whereas a novice can easily ruin an otherwise satisfactory performance.

EXERCISES FOR THE BASS DRUM

In practicing on the standard bass drum, the drummer should rehearse with the snare or tenor drummers with whom he will play. The exercises for standard bass drumming are the same as those for Scotch bass drumming except the twirls and cross-overs are omitted.

CHAPTER IV

THE TRUMPET AND TRUMPET EXERCISES

DESCRIPTION OF THE TRUMPET

The trumpet is a brass wind instrument of characteristic tone. It is derived from the French. The standard trumpet issued in the Marine Corps consists of a brass tube which is doubled around upon itself to form a long rectangle with rounded corners. One end opens into a bell of moderate diameter. The other end is fitted to a silver plated cup-shaped mouthpiece. The trumpet is equipped with a tuning slide which permits it to be tuned with other instruments, or if required, with the band. When the tuning slide is pushed in the trumpet is pitched in **G**, when it is pulled out it is pitched in **F**. The mouthpiece tuning shank, a small piece of tubing, is inserted between the mouthpiece and the mouthpiece tubing when playing with the band to give better intonation.

PARTS OF THE TRUMPET

The mouthpiece.

The tubing, including the mouthpiece tubing, bell tube, and the coils.

The bell.

The tuning slide.

The mouthpiece tuning shank.

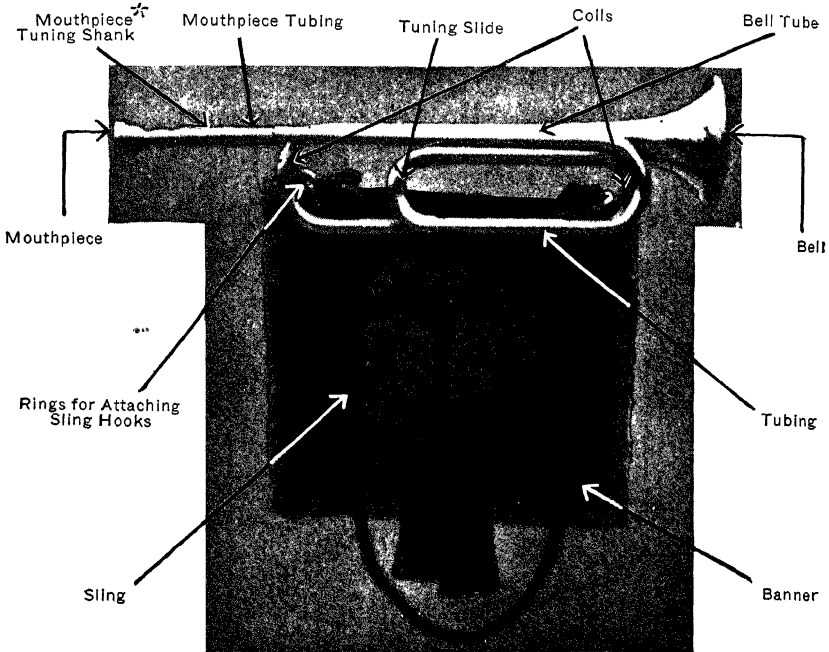
The rings for attaching the trumpet sling hooks and banner.

TRUMPET SLINGS

A worsted sling or cord is prescribed for use on the trumpet. These slings are issued in two colors, scarlet for use when the blue uniform is worn and gray-green for garrison and field service. The sling should be double braided leaving 12 inches at each end and the two ends tied together in a slipknot 4 inches from the tassels. A loop is made in the sling close to one of the braided ends. This loop is passed through the ring of the trumpet sling hook, then passed over the hook and drawn tight. The hook is then fastened to one of the rings on the tube of the trumpet. The other end of the sling is similarly attached to the other trumpet sling hook and trumpet ring. The tassels hang evenly in the center of the braided loop of the sling when it has been properly adjusted. Slings should be kept clean at all times.

TRUMPET BANNERS

A rectangular banner or tabard of scarlet silk with a gold cord fringe and the Marine Corps emblem embroidered thereon, is issued in addition to the sling for use with the trumpet at ceremonies. The banner is secured to the rings on the trumpet by tie-ties. Care should be exercised to keep the banners from becoming soiled.



* Used when playing with the hand to give better intonation.

The Trumpet

CARE OF THE TRUMPET

The trumpet should be kept in such condition as to enable the player to obtain the best results from it. The most vital part to keep clean is the interior. This is important because a trumpet with dirty interior is unsanitary, causes faulty intonation, and makes the instrument hard to blow as the air passage is partially obstructed and consequently puts more strain upon the performer. It is advisable to pour a teaspoonful of very light oil (preferably valve oil) into the mouth pipe and run two gallons of hot water (not boiling) through the trumpet once a week. The oil will soak loose the debris clinging to the inside of the trumpet and the water will wash this debris out of the instrument. ~~It is~~ selected ~~instrument~~ debris some-

times will cling stubbornly to the inside and fail to come loose. In this case, pour two tablespoonsful of BB shot into the mouthpipe of the instrument and shake well, then shake the shot out of the instrument. Keep the slides of the instrument greased with mutton tallow. This makes them slide easily and prevents leaks and corrosion of the metal. Keep the playing surface of the rim of the mouthpiece free from cuts or other defacing marks. The silver plating on the mouthpiece should always be in good condition as a brass mouthpiece will cause infection of the lips. Keep the throat and bore of the mouthpiece clean as the same unsatisfactory results are obtained in playing on a dirty mouthpiece as in playing on a dirty trumpet. Any pointed piece of wood that will fit the bore of the mouthpiece may be used to clean it, or a clean handkerchief twisted at one corner will answer the purpose. If the latter is used insert the handkerchief in the large hole or bottom of the mouthpiece and twist it until the handkerchief worms its way through the entire length of the mouthpiece carrying with it any dirt that may be clinging to the walls. The tube of the trumpet should be kept free from dents. To prevent these, avoid careless handling and dropping of the instrument. Trumpets should be kept well polished by use of a good grade of brass polish and vigorous rubbing with a clean cloth or chamois skin.

INSTRUCTION TO BEGINNERS

To play the trumpet the trumpeter takes a natural upright position either sitting or standing, with head erect and chin drawn in. The trumpet is held in an approximately horizontal position with the mouthpiece resting firmly, but not pressed hard against the center of the lips. The lips should touch lightly but remain flexible so that they may vibrate when blowing. One third of the mouthpiece should cover the upper lip. The tongue is placed against the upper front teeth in starting the tone. Air is drawn in through the corners of the mouth while playing and the cheeks are not puffed out. The player should not slouch as this will cramp the lungs and impair proper breathing.

A beginner should at first practice for short intervals only. At the first sign of lip fatigue stop for 5 minutes and massage the upper lip. This is done by relaxing the lip and pulling it downward gently several times. Gradually as the lips grow stronger increase the practice time to 2 hours a day. Two hours of patient intelligent practice will help more to acquire proficiency than 10 hours of promiscuous blowing.

In practice, before playing, study the scale of the exercise or piece, paying particular attention to the notes, tempo, and expression it contains. Exercise slowly and systematically at first and as the

technique becomes familiar, practice more rapidly. Never play within an hour after meals. This gives the gastric juices a chance to perform their digestive function and thus does not rob the lips of the needed saliva required for proper vibration. It is advisable to moisten the lips and mouthpiece with the tongue at every opportunity while playing. Never try to play with dry lips. After practice apply some cocoa butter or vaseline to the lips to keep them soft and flexible as it is only in this condition that proper tone can be produced.

TONE, THE MUSCLES OF EXPRESSION, AND ATTACK

The most important and difficult thing for a trumpeter to acquire is the proper development of the lips to produce tone. Tone is a sound having such regularity of vibration as to impress the ear with its individual characteristics. Tone as produced on the trumpet is created by vibrations of the lips caused by air from the lungs blowing through them when placed against the mouthpiece of the instrument. It is therefore vital that the student exercise and develop the lips to such a degree that they produce only clear and pure tones.

When performing on the trumpet the player should not depend entirely upon the pressure of the mouthpiece against the lips to obtain tones. The lips are the origin of tone, but when hindered by excess pressure of the mouthpiece they cannot function properly. Therefore certain muscles at the corners of the mouth must also be developed to obtain proficiency in playing. These muscles are called "muscles of expression" and are the same as those used in smiling. When the corners of the mouth are drawn back the "muscles of expression" are tightened and high notes are produced. It also helps the performer in producing high notes to press outward the sides of the abdomen as in preparing for a standing broad jump. By relaxing the "muscles of expression" the lower tones are formed.

A good "attack", or method of beginning a musical note, is most important. The trumpeter should try to develop confidence in "attack" so that he will have no fear of missing a note. By diligent practice a trumpeter can learn to read ahead of where he is playing and form in his mind the sound of the note before playing it.

PURPOSES OF EXERCISES IN PRACTICE

ATTACK

Attack practice teaches the lips to take the proper position to attack any note the ear expects and instills confidence in the player.

SLURRING

Slurring practice develops flexibility and endurance of the lips. It stretches and exercises the muscles of endurance used in keeping

INTERVAL

Interval practice develops sureness in playing from the lower notes to higher ones and vice versa. It trains the muscles of expression to loosen and tighten when changing tones.

PRACTICING THE ATTACK

The tone is started by the tongue. Place the tip of the tongue at the bottom of the front upper teeth and draw the tongue backward as one would do in spitting a piece of toothpick from the mouth.

EXERCISES

Exercise No. 1. Exercise on the whole note. Attack each note sharply.



The slur \frown , shown in the last two measures of exercise no. 1, signifies that the tone is held for eight beats without a break in the tone.

Exercise No. 2. Exercise on the half note



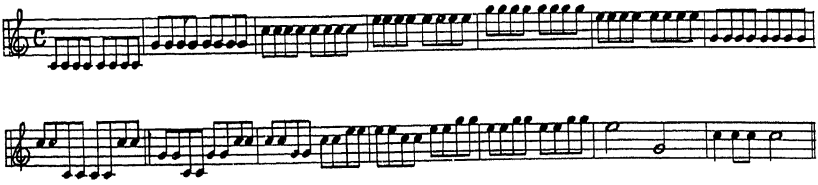
Exercise No. 3. Exercise on the quarter note



Exercise No. 4. Pay particular attention to the dynamics in this exercise
Andante



Exercise No. 5. Exercise on the eighth notes



Exercise No. 6. In this exercise watch the dynamics



PRACTICING THE SLUR

Practicing the slur is the best form of exercise to gain lip development as all the muscles of expression are called into play. Form the muscles of expression for the lower note of the slur and pronounce the word "Too"; then continuing to slur upward, tighten the muscles of expression, at the same time pronouncing the word "He." To slur downward, tighten the muscles of expression and pronounce the word "Tea"; then continuing to slur downward, relax the muscles of expression and pronounce the word "Who." The player should not make the slur by pressing the mouthpiece too firmly against the lips to make the higher notes. Instead, use the muscles of expression and the sides of the abdomen. It naturally takes a little more pressure to form the higher notes, but avoid jamming the mouthpiece against the lips.

EXERCISES

Exercise No. 7

Andante



Exercise No. 8



PRACTICING THE INTERVAL

The object of interval practicing is to acquire the ability to tighten the lips for the higher notes and to loosen them for the lower ones.

EXERCISES

Exercise No. 14

Andante



Exercise No. 15



Exercise No. 16



Exercise No. 17



Exercise No. 18



Exercise No. 19

Observe expression marks in the following exercise.



Exercise No. 20



Exercise No. 21



Exercise No. 22



Exercise No. 23

Exercise on the dotted eighth note.



Exercise No. 24

Moderato.



Exercise No. 25

Exercises on the triple tongue. By pronouncing the syllables "Tu-tu-ku" triple tonguing is performed. Observe that the syllable "Ku" is pronounced as strongly as the first two syllables. Practice these exercises very slowly at first.



Exercise No. 26



Exercise No. 27

Exercises on the double tongue. The syllables used in double tonguing are "Tu-Ku." Make each distinct and endeavor to make them sound as clear as the single tonguing.

Musical notation for Exercise No. 27, consisting of two staves of music in C major, 4/4 time. The first staff includes the lyrics "TU-KU-TU-KU-TU-KU-TU" under the notes.

Exercise No. 28

Musical notation for Exercise No. 28, a single staff of music in C major, 4/4 time.

Exercise No. 29

Musical notation for Exercise No. 29, consisting of four staves of music in C major, 4/4 time. The lyrics "TU-KU TU-KU TU-KU TU TU-KU TU-KU TU TU-KU TU TU-KU TU" are written below the bottom staff.

CHAPTER V

CYMBALS AND CYMBAL PLAYING

DESCRIPTION OF THE CYMBALS

Cymbals are percussion musical instruments. They consist of two thin, round plates, 15 inches in diameter, of alloy containing 8 parts of copper and 2 parts of tin. There is a hole through the center of each disk to which a leather strap or wooden handle is fastened. Cymbals add brilliance and color to martial music and are used in organized drum and trumpet corps.

CARE OF THE CYMBALS

Cymbals should be kept clean and polished at all times. Care must be exercised to prevent them from becoming bent and dented.

INSTRUCTIONS IN CYMBAL PLAYING

One cymbal is held in each hand by the grip provided for that purpose. They are played in front of the body with an up-and-down full-arm movement using glancing strokes thus:)(. The cymbals meet at about the height of the player's chest.

Cymbals are played in time with the bass drum beats unless otherwise indicated in the notation of the drum part.

EXAMPLE

The musical notation is written on a single staff with a treble clef and a 2/4 time signature. It consists of four measures. The first measure is labeled 'SNARE DRUM' and shows a pattern of eighth notes. The second measure is labeled 'BASS DRUM & CYMBALS' and shows a pattern of eighth notes. The third measure is labeled 'CYMBAL SOLO' and shows a pattern of eighth notes. The fourth measure is labeled 'BASS DRUM ALONE' and shows a pattern of eighth notes. The fifth measure is labeled 'TOG OR BOTH' and shows a pattern of eighth notes.

CHAPTER VI

THE FIFE AND ELEMENTARY FIFE INSTRUCTION

DESCRIPTION OF THE FIFE

The fife is a small wood or metal instrument resembling a piccolo or small flute, but not provided with auxiliary keys. Except in special cases the fife is not an article of issue in the Marine Corps. It is only used in authorized fife and drum corps.

CARE OF THE FIFE

The fife should be cleaned each day after it has been used by swabbing the inside dry, then lightly coating it with olive oil on the inside and on the outside. Avoid exposure, cold, or dampness, if the fife is made of wood. If the fife is made of metal, keep well polished and be careful to avoid denting it.

POSITION FOR PLAYING

When practicing on the fife always stand erect. Keep the right elbow higher than the left and the left elbow not too close to the body. This will give a free and comfortable playing position. Avoid any contortions of the face especially the cheeks. A player who puffs out his cheeks loses muscular control of his lips. Practice in front of a mirror.

HOW TO PRACTICE

It is essential that a player produce a clear tone before proceeding to practice selections. A tone is produced on the fife by placing the inside edge of the "mouth-hole" or embouchure against the lower lip in a manner so as to allow an air stream blown through the player's slightly parted lips to strike the outer edge of the "mouth-hole." When the air stream is properly divided by the outer edge of the embouchure a tone is produced. Start the air stream by placing a small bit of paper on the tip of the tongue, keep the lips closed and while pronouncing the syllable "Tu" expel this bit of paper. This procedure gives a fair idea of how the lips and lip muscles should be held in order to start the air stream. With a little practice one should be able to produce a clear tone on the open fife, but do not proceed further until this is mastered. In learning to play a fife begin in the middle register and work down to the lower notes and up to the

higher ones. Do not practice too long at one time. It is better to practice four 30-minute periods with a rest between than for 2 hours continuously. Never practice when the lips or facial muscles are tired.

SCALE FOR THE FIFE

In the scale for the fife the black spots represent the fingers which are kept down and the open (or circular) spots represent those which are to be raised. Learn the scale of **D**, next that of **G**, and last of all **A**, as these are the scales in which the fife is usually played. Do not attempt to play the chromatic scale until the scale of **D**, which is the natural progressive scale of the fife, is mastered. All fife music sounds an octave higher than written.

THE THREE SCALES MOST USED ON THE FIFE

The image displays three musical staves, each representing a major scale for the fife. Each staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The scales are labeled as follows:

- D MAJOR:** The first staff shows the D major scale starting on D4. The notes are D, E, F#, G, A, B, C, D, E, F#, G, A, B, C, D. Fingerings are indicated by black spots (down) and open circles (up).
- G MAJOR:** The second staff shows the G major scale starting on G4. The notes are G, A, B, C, D, E, F#, G, A, B, C, D, E, F#, G. Fingerings are indicated by black spots (down) and open circles (up).
- A MAJOR:** The third staff shows the A major scale starting on A4. The notes are A, B, C, D, E, F#, G, A, B, C, D, E, F#, G, A. Fingerings are indicated by black spots (down) and open circles (up).

EXERCISES FOR THE FIFTE

Embraced in these exercises are practically all the intervals used in ordinary five music. They should be practiced diligently before proceeding further.



THE ROAST BEEF OF OLD ENGLAND

(Dinner Call)

TEMPO di MARCIA

FIFE

SNARE DRUM

L RLLR LRRLRRLR LLRLRLRRL R RLR LRRLRRLR LLRLRLRRL R RLLRLRRLRRL R

LLRLLR LRRL R RLR LRRLRRLR LLRLRLRRL R RLLRLRRLRRLR LLRLRLRRL R

RLR LRRLRRLR LLR L L R RLLR LRRLRRLR LLR L RLLRLRRLRRLR

LLRLLR LRRL R RLR LRRLRRLR LLR L L R RLLRLRRLRRLR LLR

THE QUICK RETREAT

(Played at evening colors)

FIFE

ALLEGRO

SNARE DRUM

R LLR L R LLR L R LLR L R LLR R LR RLLR RL

I

II

LR LRLRRLRL LR LR RLLR RL LR LLR LR LLR R

FIFE AND DRUM MARCHES

NEWPORT

FIFE

SNARE DRUM

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

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

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

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

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

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

THE DOWNFALL OF PARIS

FIFE

SNARE DRUM

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

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

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

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

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

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

THE DOWNFALL OF PARIS—(Continued)

LR LR RL RL L LRR LR LR L LR LR RL RL L LRL LR LR L

LR L R RL LR L R RL LRLRRRLRLL LRRLR

L RLRRLRLL LRLRRRLRLL LRLRLRRRLR LLLRLR L

R LRRRLRLL LRLRRRLRLL LR L RLRL LR RL LR

L RLLR RRL LLLR RRL LLLR RRL LR RL LR L

R LRRRLRLL LRLRRRLRLL LR L RLRL LR RL LR

HELL ON THE WABASH

FIFE

SNARE DRUM

L RRL LR L RLRLRL L RRL LR L RLRL RL

RRLR L RLRL R RL LRLR R RL RLL LR RL LR

L RLLRLRLR LRLRLR LL RLLRLRLR LRLRLR LL

RLLRLRLR LRLRLR LL LRLRLR LL LR RL LR

THE GIRL I LEFT BEHIND ME

FIFE

SNARE DRUM

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

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

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

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

NOTE.—X in drum part means hit left stick with the right.

CHAPTER VII

POSITIONS OF THE INSTRUMENTS AND CORRESPONDING COMMANDS

GENERAL

The positions of the instruments carried by drummers and trumpeters with the corresponding commands are described and illustrated below. When the command is to be executed by several individuals the instructor must insist that the movement be precise and simultaneous. Considerable drill is therefore necessary to perfect the manual of instruments.

THE TRUMPET

CARRY TRUMPET

When the command **Carry Trumpet** is given (the trumpeter being in any position), at the command **Trumpet**, grasp the trumpet with the right hand near the base of the mouthpiece, place the bell on the right thigh just below the hip, bell tube horizontal, mouthpiece pointing to the right, sling and/or banner hanging free, sling hanging beside banner, mouth tube uppermost, and the right arm fully extended. In countermarching or in close order, the mouthpiece end may be swung to the front to avoid interference. This position is prescribed for all ceremonies when not playing, whether marching or at a halt, and is resumed without command when playing ceases. Plate 1.



Plate 1

Trumpeter at Carry Trumpet

SECURE TRUMPET

When the command **Secure Trumpet** is given (the trumpeter being in any position) at the command **Trumpet** place the bell of the trumpet under the right arm, coils and bell tube vertical, bell tube next to the body and resting on top of the forearm, which is horizontal, palm of the hand lying along and under coils, thumb through tuning slide, the

fingers lightly grasping end of coils; sling and/or banner hanging free. Plate 2. The sling may



Plate 2

Trumpeter at **Secure Trumpet**

be over the left shoulder if the bugle was slung before the command was given. This position is prescribed when marching and not playing, except at ceremonies when the **carry** is prescribed. When out of ranks the trumpet is also held at the **secure** when not slung.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play** raise the trumpet to the lips grasping naturally with the right hand the section of

coils including mouth tube and bell tube, mouth tube uppermost, long axis of the trumpet approximately horizontal, plane of coils vertical, sling and/or banner hanging free. Plate 3. If previously slung, the sling may remain over the shoulder. From either the **carry** or **secure** positions the hand is slid to the center of gravity of the instrument before raising it to the playing position. At the command or signal **Play** by the drum major or chief musician the trumpeter commences to play.



Plate 3

Trumpeter in the **Prepare to Play** position

When finished playing resume the position held before commencing to play.

INSPECTION TRUMPET

Being in the **carry** position the command **Prepare for Inspection** is given. As the inspecting offi-

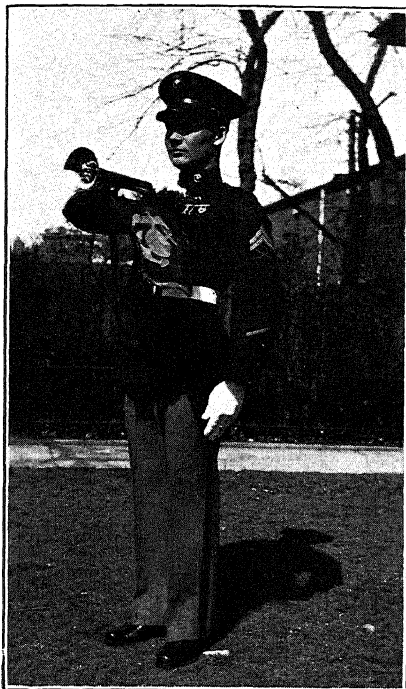


Plate 4

Trumpeter at Inspection Trumpet

cer approaches bring the trumpet smartly from the position of **carry** diagonally across the body and place the mouthpiece against the left side of the chest, mouth tube uppermost, long axis of the instrument horizontal, coils vertical, sling and/or banner free and right arm in a horizontal plane. Plate 4. When the inspecting officer passes resume the position of **carry**.

SLING TRUMPET

When the command **Sling Trumpet** or **Route Step** is given

(trumpeters being in the **secure** or **carry** position) the trumpeter passes the sling of the trumpet over the left shoulder with the left hand, trumpet hanging on the right side, with sling long enough so that the trumpet can be blown without unslinging and short enough so that it does not interfere with the pistol. Plate 5. On marches the trumpet is always carried at the **sling** position over the shoulder by all trumpeters.



Plate 5

Trumpeter at Sling Trumpet

PARADE REST

Being in the **carry** position the command (1) **Parade** (2) **Rest** is given. At the command

Rest carry the right foot 6 inches straight to the rear, left knee slightly bent, weight of the body



Plate 6

Trumpeter at Parade Rest

equally distributed on both feet; at the same time bring the hands in front of the center of the body, right hand holding the trumpet without constraint so that the instrument is suspended in a vertical plane, long axis slightly inclined with the bell to the right. The left hand is uppermost, the left thumb grasping the right thumb, the fingers of the left hand covering the fingers of the right hand. Plate 6. Preserve silence and immobility.

STAND AT EASE

Being at a halt in the **carry** or **secure** position the command (1) **Stand at** (2) **Ease** is given. At the command **Ease**, carry the left foot 12 inches to the left, keeping the legs straight, so that the weight of the body rests equally on both feet. At the same time place the left hand behind the body resting in the small of the back, palm to the rear and with the right hand bring the trumpet to the **carry**, if not already in that position. Plate 7. Preserve silence and immobility.



Plate 7

Trumpeter at Stand at Ease

ARM FLOURISHES

When desired, arm flourishes may be given on the march before



Plate 8

Trumpeter executing **Arm Flourishes**

playing. They are made from the **carry** position and are executed as follows. The signal from the chief trumpeter is given as the left foot strikes the ground. He extends his right arm upward, holding the trumpet over his head returning it to the **carry** position as the left foot strikes the ground. When the left foot again strikes the ground all trumpeters extend their trumpets upward and forward to the left, pause for one count, then swing the arm from the shoulder across the front of the body to the right in an arc of 90° and pause for another count, (Plate 8), then swing the arm

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

THE SNARE DRUM

POSITION OF THE SLING

The snare drum hangs from a sling which passes over the right shoulder and under the left arm. The sling is adjusted so that the drum hangs naturally in front of the body with the batter head about 4 or 5 inches below the waist line.

CARRY DRUM

When the command **Carry Drum** is given (the drum being in the **secure** position) at the command **Drum** swing the drum to the front so that the side of the shell rests against the left leg, the batter head inclined to the right and in a convenient playing position, at the same time lowering the right arm to the side. The sticks are carried in the right hand, end for end, and at an angle

of 45° with the ground, both arms hang naturally by the sides, thumbs touching the seams of



Plate 9

Snare drummer at Carry Drum

the trousers. Plate 9. The carry position is prescribed for all ceremonies when not playing, whether marching or at a halt, and is resumed without command when playing ceases.

SECURE DRUM

When the command **Secure Drum** is given (the drum being in the carry position) at the command **Drum** grasp the snare head counter hoop with the left hand directly below the sling attachment and swing the drum to the left side, snare head out,

batter head counter hoop resting on the left hip, left arm extended, drum hanging against the thigh with the shell horizontal. The drum sticks are placed under the right arm horizontally, end for end, forward ends held between the thumb and fingers, thumb vertical and fingers closed around the sticks. Plate 10. This position is prescribed when marching and not playing, except at ceremonies when the carry position is prescribed.

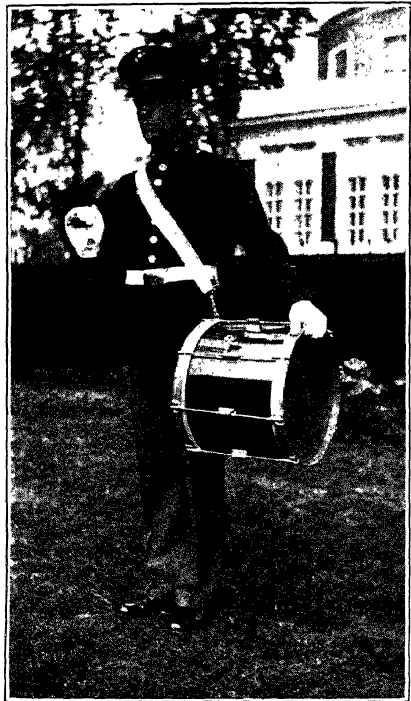


Plate 10

Snare drummer at Secure Drum

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play** the drum being in the carry position, shift the

left drumstick from the right hand to the left. Raise both arms to approximately a horizon-



Plate 11

Snare drummer in **Prepare to Play** position

tal position, forearms bent toward the body and raised at an angle of 45° , hands extended, palm of right hand to the front, palm of left hand to the rear, fingers holding the drumsticks in a horizontal position, head ends overlapping about 2 inches in front of the upper lip. Plate 11. At the command or signal **Play** bring the sticks smartly down to take the first beat. Thereafter the drummer's arms remain in the prescribed position for snare drumming.

INSPECTION DRUM

Being in the **carry** position, the command **Prepare for Inspection** is given. As the inspecting officer approaches, grasp the snare head counter hoop smartly with the left hand directly below the sling attachment, turn the drum to the right-about so that the batter head counter hoop will be parallel to and resting against the body, side of the shell horizontal, left arm extended to the front supporting the drum. Plate 12. This position is held while the

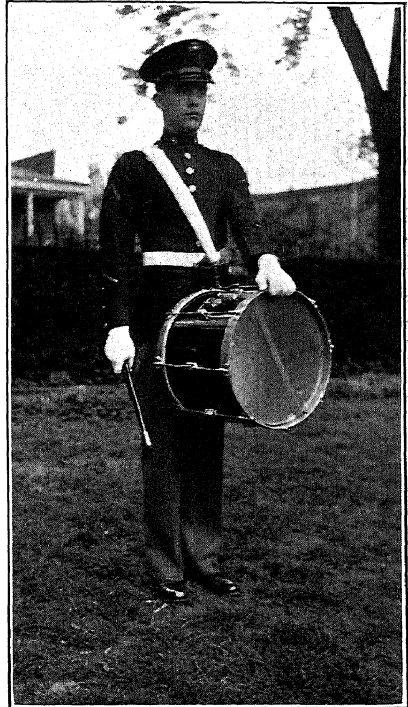


Plate 12

Snare drummer at **Inspection Drum**

inspecting officer examines the snare head, then resume the **carry** position.

PARADE REST

Being in the **carry** position, the command (1) **Parade** (2) **Rest** is given. At the command



Plate 13

Snare drummer at **Parade Rest**

Rest, carry the right foot 6 inches straight to the rear, leg and knee slightly bent, weight of the body equally distributed on both feet, at the same time clasp the right hand with the left hand in front of the body, fingers of the left hand joined. The right hand remains closed grasping the drum sticks which are held horizontally. Plate 13. Preserve silence and immobility.

STAND AT EASE

Being at a halt in the **carry** position the command (1) **Stand at** (2) **Ease** is given. At the command **Ease** carry the left foot 12 inches to the left keeping the legs straight, so that the weight of the body rests equally on both feet, at the same time clasp the hands behind the small of the back, the palm of the left hand to the rear, thumb and fingers grasping the right hand without restraint. The right hand re-



Plate 14

Snare drummer at **Stand at Ease**

mains closed grasping the drumsticks which are held horizontally. Plate 14. Preserve silence and immobility.

THE TENOR DRUM POSITIONS

The positions and commands for the tenor drum are the same as those for the snare drum with the following exceptions:

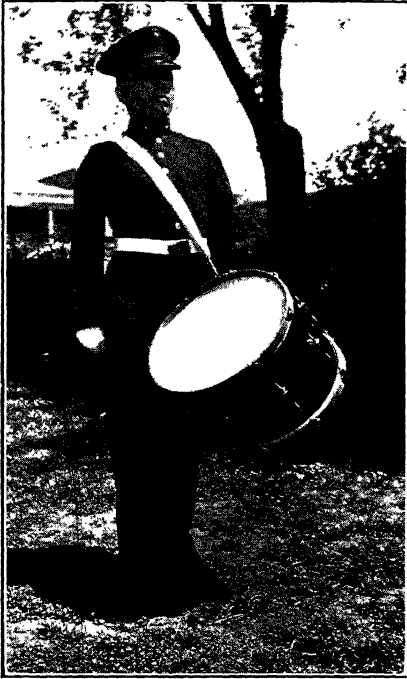


Plate 15

Tenor drummer at Carry Drum

CARRY DRUM

In the position of **Carry Drum**, one drum stick is carried in each hand and is attached to the fingers by a leather thong. The arms hang naturally by the sides, balls of drums sticks touching the seams of the trousers. Plate 15.

SECURE DRUM

In the position of **Secure Drum** the left drum stick remains in the

left hand, the stick head resting against the drum head in a vertical position. Plate 16.

PREPARE TO PLAY—PLAY

At the command **Prepare to Play** the drum being in the **carry** position, raise both arms to approximately a horizontal position, forearms bent toward the body and raised at an angle of 45° , hands extended, backs of both hands to the front, fingers holding the drum sticks so that they are a prolongation of the forearm, sticks crossing at the height



Plate 16

Tenor drummer at Secure Drum

of the chin. Plate 17. At the command **Play**, bring the right stick down in a swinging curve to take the first beat and raise it in

the same arc to a point where the ball is even with the top of the left shoulder while the left stick describes the same downward movement to take the second beat. Thereafter the drummer follows the movements prescribed for tenor drumming in Chapter III. These movements are illustrated in plates 18 to 23 inclusive.



Plate 17

Tenor drummer in **Prepare to Play** position



Plate 18

Tenor drummer executing **Single Alternate Strokes**



Plate 19



Plate 20
Tenor drummer executing Roll



Plate 22
Tenor drummer executing Swinging Flam



THE SCOTCH BASS DRUM

CARRY DRUM

The Scotch bass drum is carried by a double sling which passes over both shoulders and under the

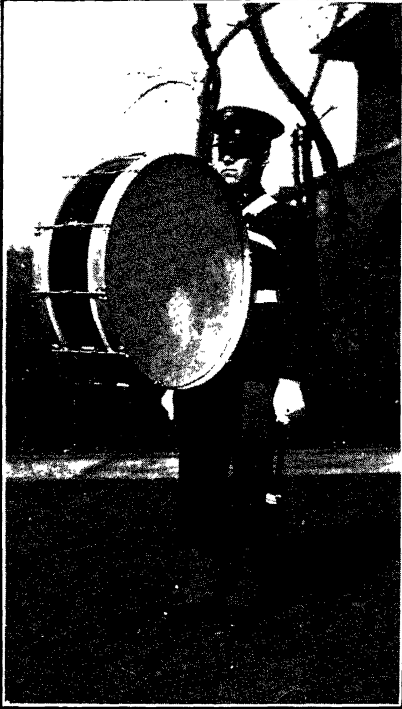


Plate 24

Scotch bass drummer at Carry Drum

arms. The slings are adjustable and the drum is attached by two snap hooks. The bass drum is carried as high on the chest as it is possible to do so and still be able to see over it conveniently. One drum stick is carried in each hand and is attached to the fingers by a leather thong. The arms hang naturally by the sides, balls of drum sticks touching the seams of the trousers. Plate 24.

The carry position is prescribed for all ceremonies when not playing, whether marching or at a halt and is resumed without command when playing ceases.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play**, raise both arms to approximately a horizontal position, forearms bent toward the body and raised at an angle



Plate 25

Scotch bass drummer in **Prepare to Play** position.

of 45°, hands extended, palms of hands to the front, fingers holding the drum sticks so that they are a prolongation of the forearm, sticks crossing at the height of the eyes. Plate 25.

At the command or signal **Play** bring the right stick down to take the first beat. The left stick follows in a similar manner. Thereafter the sticks describe a circular motion at the sides of the body as prescribed for Scotch Bass Drumming, in Chapter III.

Plates 26, 27, and 28 illustrate various Scotch bass drum movements.



Plate 26

Scotch bass drummer executing **Single Alternate Twirl**

INSPECTION, SCOTCH BASS DRUM

Being in the **carry** position, the command **Prepare for Inspection** is given. As the inspecting officer approaches, bring the drumsticks to the **prepare to play** position. This position is held while the inspecting officer examines the drum; then resume the **carry** position.

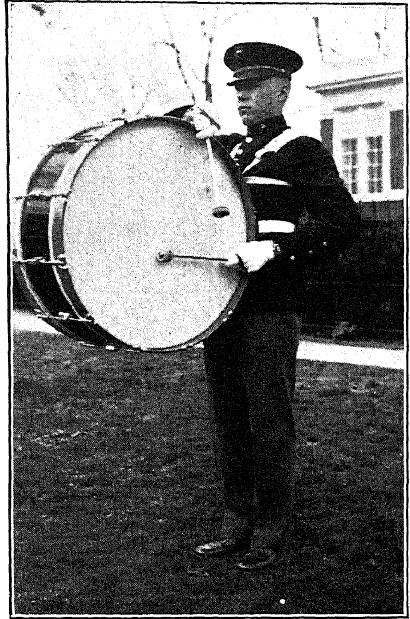


Plate 27

Scotch bass drummer executing **Single Cross-over Beats**

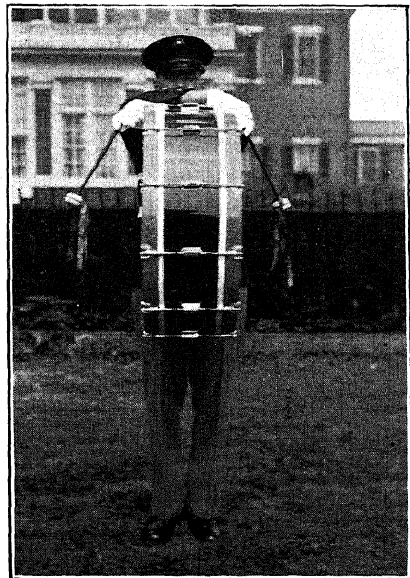


Plate 28

Scotch bass drummer executing **Double Cross-over Beats**

THE STANDARD BASS DRUM

POSITIONS

The positions and commands for the standard bass drum are the same as those for the Scotch

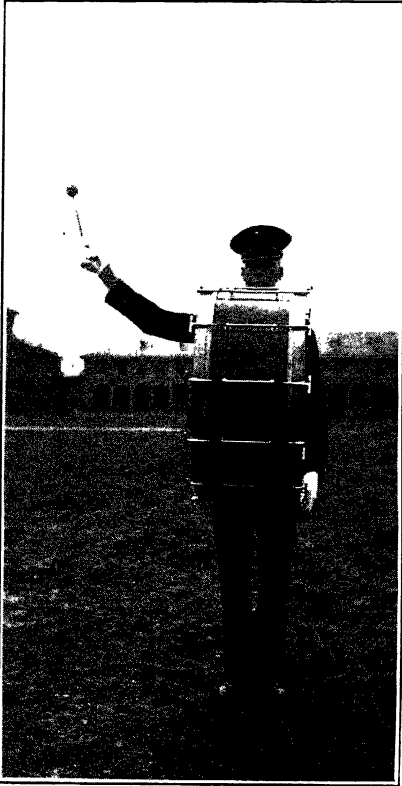


Plate 29

Standard bass drummer in **Prepare to Play** position

bass drum except that only one stick is carried in the right hand. In the **prepare to play** position the stick is raised to the side instead of in front of the body. Plate 29. At **inspection**, the bass drummer remains immobile at the approach of the inspecting officer.

CYMBALS

CARRY CYMBALS

When the command **Carry Cymbals** is given (the cymbals being in any position), at the command **Cymbals** grasp the handle of one cymbal with the right hand and the handle of the other cymbal with the left hand. Both arms hang naturally beside the body, inside of the cymbals touching

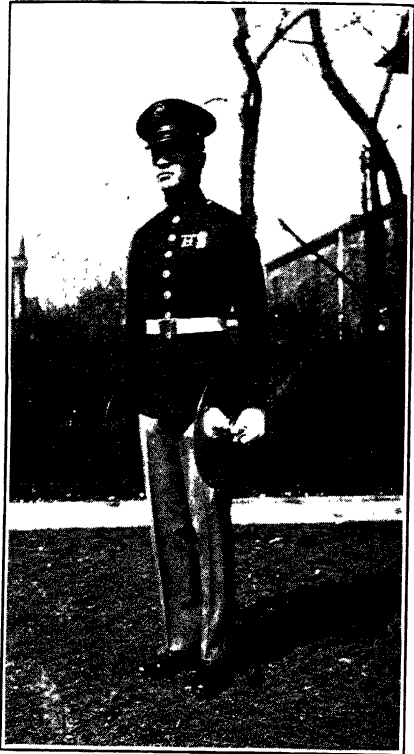


Plate 30

Cymbal Player at **Carry Cymbals**

the seams of the trousers. Plate 30. The **carry** position is prescribed for all ceremonies when not playing, whether marching or

at a halt, and is resumed without command when playing ceases.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play**, bring the cymbals forward and upward, the left cymbal directly in front of the chest, elbow bent, the right cymbal raised to the full extent of the right arm. Plate 31. At the

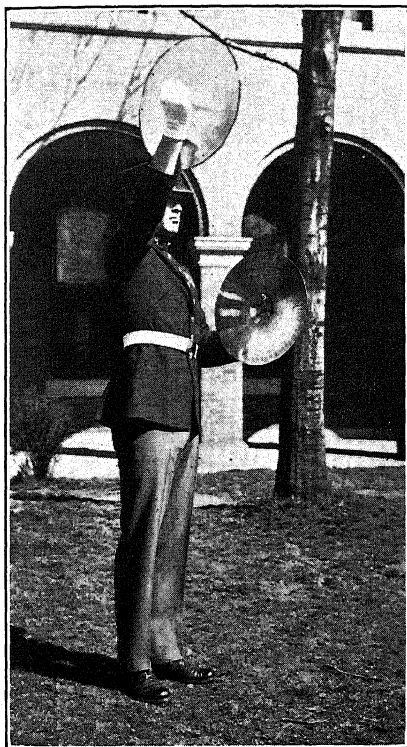


Plate 31

Cymbal Player in **Prepare to Play** Position

command or signal **Play**, bring the right cymbal smartly down, striking a glancing blow against

the left cymbal, which is brought up at the same time. Thereafter the cymbals are played as prescribed in instruction in cymbal playing. Chapter V.

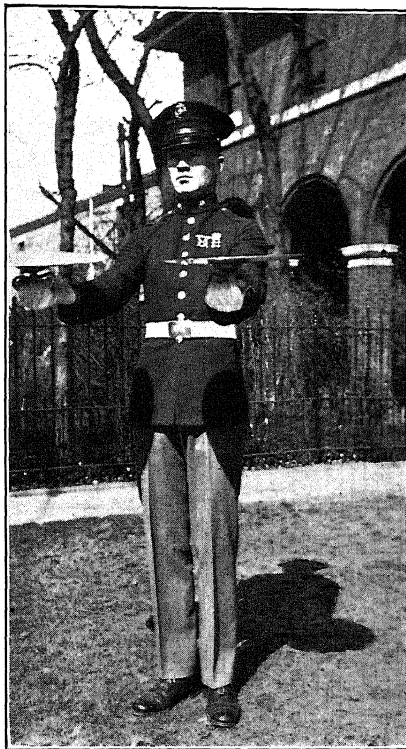


Plate 32

Cymbal Player at **Inspection Cymbals**

INSPECTION CYMBALS

Being in the **carry** position the command **Prepare for Inspection** is given. As the inspecting officer approaches, bring the cymbals forward and upward, arms fully extended horizontally with inside of cymbals up. Plate 32. Turn inside of cymbals down, then resume the position of **carry**.

THE FIFE

CARRY FIFE

When the command **Carry Fife** is given (fife being at any posi-



Plate 33

Fifer at **Carry Fife**

tion), at the command **Fife** place the fife under the right arm horizontally, finger holes up, fife held between the thumb and fingers, thumb vertical and fingers closed around the fife. Plate 33. The **carry** position is prescribed when not playing, whether marching or at a halt, and is resumed

without command when playing ceases.

PREPARE TO PLAY—PLAY

At the command or signal **Prepare to Play**, bring both hands in front of the body, cover finger holes of fife and raise the instrument horizontally to the lips. Plate 34. At the command **Play** commence playing. Care should be taken to keep the little fingers



Plate 34

Fifer in **Prepare to Play** position

of each hand in line with the other fingers. When finished playing resume the position of **carry**.

INSPECTION FIFE

Being in the position of **carry** the command **Prepare for Inspection** is given. As the inspecting officer approaches, bring the fife to a vertical position in front of the right shoulder, forearm



Plate 35

Fifer at Inspection Fife

horizontal, fife grasped between the fingers and thumb of the right hand. Plate 35. When the inspecting officer has passed, resume the position of **carry**.

MANUAL OF THE BATON

GENERAL RULES

The baton is carried by the drum major whenever instruments are carried by the field music.

Except for purposes of instruction, baton signals will normally be used only when the field music is playing or about to play.

When giving signals the drum major faces the field music only when prescribed.

Baton signals except **March** are given from **Port Baton** unless otherwise prescribed. **March** may be given from any position.

Order Baton is the habitual position of the baton when the field music is at a halt and not playing.

Port Baton is the habitual position of the baton when marching and the field music is playing.

Carry Baton is the habitual position of the baton when marching and the field music is not playing.

MANUAL OF THE BATON

Order Baton.—The baton is held at an angle of 60° with the horizontal, ferrule on ground on a line with and about 2 inches from the toe of right shoe, ball up and to right, right hand grasping staff near ball, back of hand to front, left hand on hip, fingers in front and joined, thumb to the rear. Plate 36.

Being at **Order Baton** to assume **Port Baton**. Swing ferrule to left and up until baton is diagonally across body, ball down and to left, right hand close to and in front of chest, back of hand



Plate 36

Drum major at **Order Baton**

to front, left hand on hip as in order baton. Plate 37.

Being at **Port Baton** to **Order Baton**. Swing ferrule to left and down and assume position of **Order Baton**.

Being at **Order Baton** to **Carry Baton**. Raise baton and carry staff to a position between right upper arm and side, ball up and slightly inclined to front, right

forearm nearly vertical, at same time change position of right hand so that the staff is grasped between thumb and first two fingers, third and fourth fingers being closed against palm of hand, back of hand down and to right, left hand on hip as in **Order Baton**. Plate 38.

Being at **Carry Baton** to **Order Baton**. Swing ferrule down and to front, at same time lower baton



Plate 37

Drum Major at **Port Baton**

to ground and assume **Order Baton**.

Being at **Port Baton** to **Carry Baton**. Turn right wrist to left, dropping ferrule by an arc to front and assume **Carry Baton**.

Being at **Order Baton** to execute **Baton Salute**. (1) Raise right arm, fully extended, to a horizontal position in front of the body, baton vertical, ball up,



Plate 38

Drum major at Carry Baton

swing arm in a horizontal plane to left and bring right hand against left shoulder, baton remaining vertical. Plate 39. (2) Resume **Order Baton**,

Being at **Carry Baton**, to execute **Baton Salute**. (1) Reverse grip on baton and grasp it with all fingers, back of hand up, fully extend right arm horizontally straight to front, baton vertical, ball up, swing arm in a horizontal plane to left and bring right hand against left shoulder,

baton remaining vertical. (2) Resume **Carry Baton**.

Being at **Port Baton**, to execute **Baton Salute**. (1) Describe two forward circles and assume **Carry Baton**, (2) Execute first motion of the salute as prescribed from **Carry Baton**, which should be completed when the drum major is six paces from the person saluted. (3) Resume **Port Baton**.



Plate 39

Drum Major at Baton Salute

The drum major normally executes **Baton Salute** from **Order** or **Carry Baton** when the command executes **Present Arms** other than as an incident of the manual of arms.

In long marches at attention the drum major may carry the

baton under the left arm, left hand grasping the staff instead of the right, as described above. This position is assumed in the most convenient manner.

BATON SIGNALS

Prepare to Play or Prepare to Cease Playing.—Extend right arm



Plate 40

Drum Major in *Prepare to Play* position

to its full length in direction of staff. Plate 40.

Play or Cease Playing.—Being in signal position **Prepare to Play**, bring back baton quickly to **Port Baton**.

Forward.—Extend right arm to its full length to front at an angle

of 45 degrees, baton being in prolongation of arm, ferrule to front.

March.—Extend right arm upward to its full length, baton vertical and slightly in front of center of body, ferrule up, and then bring back baton quickly to **Port Baton**. The last motion of this signal is the indication for the beginning of the movement.

Prepare to halt.—Lower ferrule to left, allowing staff to fall into raised left hand at height of shoulder, thumb to front, and raise baton horizontally above head with both hands, arms fully extended. The drum major faces the field music when giving this signal.

Halt.—Being in signal position **Prepare to halt**, lower baton quickly with both hands to height of hips, baton remaining horizontal.

Mark cadence.—Being at **Port Baton**, move right hand down and up from the wrist in direction of staff, forearm remaining stationary.

Countermarch.—Describe rapidly two forward circles with baton, then face to the right about and give the signal to **March**.

Column right.—Lower ferrule to left to height of shoulder, at the same time extending right arm fully to left, and then describe a semicircle to right in a horizontal plane.

Column left.—Lower ferrule to right to height of shoulder, at the same time extending right arm fully to right, and then describe a semicircle to left in a horizontal plane.

Correct alinement.—Lower ferrule to left, allowing the staff to fall into raised left hand, and hold baton in a horizontal position at height of shoulders with both hands, thumbs to the front. The drum major faces the field music when giving this signal.

To diminish front.—Let the ferrule fall into the left hand at the height of the eyes, right hand at the height of the hip.

To extend front.—Let the ferrule fall into the left hand at the height of the hip, right hand at the height of the neck.

Sound off.—Extend right arm to its full length in direction of staff as in **Prepare to play**, bring back baton to **Port Baton**. This movement is executed 3 times in the normal playing time of 3 measures of the march about to be played.

Colors, flourishes and ruffles.—The drum major executes the **Baton Salute** after the signal **Play** has been given in rendering honors.

Whistle signal—March.—One blast.

CHAPTER VIII

QUALIFICATIONS AND DUTIES OF DRUMMERS AND TRUMPETERS

ENTRY INTO THE SERVICE

All recruits entering the Marine Corps to learn to play the drum and trumpet enlist as privates. If they successfully complete their musical training their rating is changed to drummer or trumpeter, but if it is found that they are inapt for duty as a field musician they are required to complete their term of enlistment in the line.

GRADES

The following grades of Drummer and Trumpeter in the Marine Corps are authorized:

- Drum sergeant, fourth pay grade.
- Trumpet sergeant, fourth pay grade.
- Drum corporal, fifth pay grade.
- Trumpet corporal, fifth pay grade.
- Drummer, first class, sixth pay grade.
- Trumpeter, first class, sixth pay grade.

Drummers and trumpeters may qualify for the above grades by successfully passing an examination. Appointments are made by designated commanding officers on authority of the Major General Commandant.

INSIGNIA

The insignia for drum sergeant, drum corporal, and drummer first class are the same as for sergeant, corporal, and private first class, respectively, with the addition of crossed drumsticks ("buttons" downward) in the angle of each chevron.

The insignia for trumpet sergeant, trumpet corporal, and trumpeter first class are the same as for sergeant, corporal, and private first class, respectively, with the addition of a trumpet (mouthpiece to the front) in the angle of each chevron.

Such chevrons will be worn on both sleeves of all coats, the overcoat, and cotton and flannel shirts.

TRAINING

The following extracts from the Marine Corps Manual are quoted for the information of all drummers and trumpeters:

While a total of 4 hours of practice daily with the trumpet is not excessive for a beginner or for a trumpeter who is not proficient with the trumpet, all trumpeters and drummers will, as a routine requirement, practice on the trumpet at least 1 hour daily and will practice on the drum at least $\frac{1}{2}$ hour daily, making a total of at least $1\frac{1}{2}$ hours daily practice on field music instruments, Saturdays, Sundays, and holidays excepted.

At stations where there are facilities, trumpeters and drummers will be instructed in reading music and playing the trumpet and drum by note, instead of by ear, in addition to their other training.

Drummers and trumpeters at a post or station where there is a band will, whenever opportunity offers, march with and as a part of the band, such as to morning colors, parades, reviews and inspections, guard mounts, etc., and while so marching will at appropriate opportunities play in unison with the band and alternating with the band.

Drummers and trumpeters are also required to possess a familiarity with and knowledge of the basic military subjects prescribed for privates and privates first class in the Marine Corps Manual.

SALUTING

Drummers and trumpeters, except the chief of field music or drum major, will not salute when in ranks. When a trumpeter or drummer not in ranks has occasion to salute he will change the trumpet or drumsticks from the right hand to the left hand and give the prescribed right-hand salute. This applies also to fifers. If the cymbal player has occasion to salute when out of ranks, both cymbals are held in the left hand and the right-hand salute is executed. When the field music takes the place of the band the drum major (or if there is no drum major, the chief of field music) will salute as prescribed for the drum major of the band.

HONORS

Drummers and trumpeters render honors to general officers, admirals, and other distinguished personages by sounding ruffles, flourishes, and a march on the drum and trumpet. The number of ruffles, flourishes, and the march played depends on the rank of the person saluted.

The following honors prescribed by Navy Regulations will be rendered by drummers and trumpeters on the appropriate occasions:

Rank	Ruffles	Flourishes	Music
President.....	4	4	To the Color.
President of foreign republic or a foreign sovereign.	4	4	Do.
Member of royal family.....	4	4	Do.
Ex-President.....	4	4	March.
Vice President.....	4	4	Do.
Governor of a State.....	4	4	Do.
Chief Justice of the United States.....	4	4	Do.
Secretary of State in the capacity of representative of the President.	4	4	To the Color.
Ambassador.....	4	4	Do.
Secretary of the Navy.....	4	4	March.
Assistant Secretary of the Navy.....	4	4	Do.
Cabinet officer.....	4	4	Do.
Governor General, or Governor of Territory or possession of United States or area under U. S. Administration.	4	4	Do.

Rank	Ruffles	Flourishes	Music
President Pro Tempore of the Senate.....	4	4	March.
Speaker of the House of Representatives.....	4	4	Do.
Committee of Congress.....	4	4	Do.
Envoy extraordinary.....	3	3	Do.
Assistant Secretary of War.....	4	4	Do.
Minister resident or "diplomatic representative."	2	2	Do.
Charge d'affaires.....	1	1	Do.
Admiral.....	4	4	Do.
General.....	4	4	Do.
Vice Admiral.....	3	3	Do.
Lieutenant General.....	3	3	Do.
Rear Admiral.....	2	2	Do.
Major General (Army or Marine Corps).....	2	2	Do.
Commandant of the Coast Guard.....	2	2	Do.
Commodore.....	1	1	Do.
Brigadier General (Army or Marine Corps).....	1	1	Do.

THE TRUMPETER OF THE GUARD

One or more trumpeters are assigned to the guard of the day at all marine barracks, camps, ships and naval stations. The sergeant major or company first sergeant details the trumpeter of the guard by name on the guard detail which is posted on the bulletin board. The trumpeter of the guard is inspected at guard mounting or before mounting guard. When formal guard mounting is held the trumpeter of the guard reports with the assembled field music at **First call**. On arriving at the guardhouse after the ceremony he reports to the sergeant of the new guard.

Upon his relief the trumpeter of the old guard informs the trumpeter of the new guard of any changes in orders or any special orders. The trumpeter of the guard then consults the **List of calls** and sounds them at the hour and minute prescribed. Should any formation be omitted on account of inclement weather, he is instructed to sound the call corresponding to that formation followed by **Recall**. In sounding calls the trumpeter of the guard first faces in one direction and sounds the call, then facing about repeats it in the opposite direction so that all parts of the post will have the information clearly conveyed.

The trumpeter of the guard remains in the guardhouse during his tour unless otherwise directed by the commanding officer or officer of the day. When the guard is turned out for National or Regimental Colors, the trumpeter of the guard sounds **To the Color** when the guard presents arms, or if turned out for any person entitled thereto, the flourishes and march prescribed in Navy Regulations.

FIELD DUTY

Drummers and trumpeters are usually attached to infantry companies on field duty. They form part of the company headquarters section and in addition to sounding calls are used as runners to carry

messages. In company formation drummers and trumpeters take their position in ranks with the company headquarters section or form in the line of file closers of the first platoon. The trumpet will not be used on the battlefield as it may convey information to the enemy. Drummers and trumpeters are normally armed with the pistol on field duty.

ORDERLY DUTY

While acting as orderlies or runners, drummers and trumpeters must be particularly careful to clearly understand a message and deliver it exactly as given. If there is any doubt the officer should be asked to repeat the message. Runners or orderlies should always follow the prescribed form in addressing an officer and render the required military courtesies. When addressed they stand at attention and look the officer squarely in the eye. If the message is understood, they reply, “**aye aye, sir,**” and salute. When a message is delivered to an officer, salute him first and preface the message by a “**sir.**” Drummers and trumpeters should familiarize themselves with the military phraseology commonly used by officers such as, “The Commanding Officer presents his compliments to the Quartermaster and directs the Quartermaster to report to him at Headquarters”; “The adjutant presents his respects and desires the medical officer to examine this man.” Officers below the rank of Captain in the Marine Corps and Lieutenant Commander in the Navy are usually addressed as “Mister.”

THE TRUMPETER AT A FUNERAL

The trumpeter will report to the officer or noncommissioned officer in charge of the escort and place himself in the line of file closers. After the escort has fired the third volley and the command “**Order Arms**” has been given, the trumpeter will proceed around the flank of the detail, take position at the head of the grave, salute, and sound taps, his trumpet pointing in the direction of the foot of the grave. He then salutes again and resumes his original position in the line of file closers. Only excellent trumpeters will be selected for this duty, as it is imperative that the call rendering last honors to the dead be musically perfect, solemn, and beautiful.

THE DRUMMER AT A FUNERAL

If drummers are part of a funeral escort the snare drums will be muffled and drummers will be notified beforehand as to whether or not their drums should be creped. To crepe a drum, drape a broad piece of black cloth around the shell of the drum. To muffle a snare drum, loosen the snares slightly and fasten a handkerchief or piece of cloth securely between snares and snare head.

CHAPTER IX

FIELD MUSIC

GENERAL

The field music consists of the drummers and trumpeters of an organization when assembled as a unit. It renders honors, substitutes for the band, and in organizations with bands it may play with the band or may alternate with the band in playing. Well-drilled, smart field music playing with precision and esprit is a great stimulus for morale. When drummers and trumpeters are required to march or play with the band, as at parades and reviews, they will take position in rear of the band. The drum major will place them in formation as though they were members of the band. Trumpet parts of band marches occur, as a rule, in the **Trio** as they are written for the F- and B-flat instruments. The band leader will attend to the tuning of the trumpets of the field music with the band. When the trumpeters are required to play several minutes continuously, the trumpet section should be divided into halves to play alternately in order to afford short rests for each trumpeter. The instrumental ratio should be not less than one trumpet for each drum or two fifes to one drum. In larger corps the ratio should be increased to two trumpets to one drum. Field music, when acting as a separate unit, should have a drum major.

FIELD MUSIC INSTRUCTION

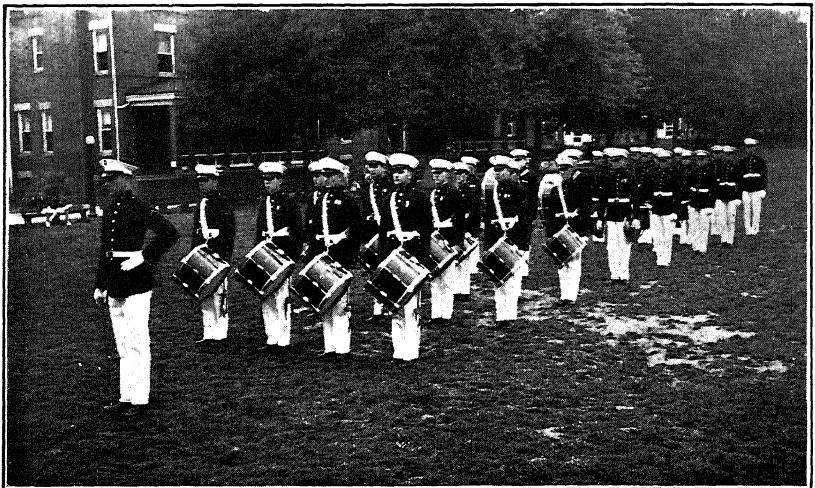
The senior sergeant or corporal drummer or trumpeter is in charge of the field music. A period of instruction for the field music assembled, should be designated in post or regimental orders. In addition to this, individual practice should be required at such times as not to interfere with other duties. The chief of the field music should prepare a course for the beginners on the trumpet and drum, based upon the material contained in this book as well as a general course, including drill and individual practice.

A period of 4 months should be sufficient time to teach a beginner on the trumpet all the necessary calls. At first an hour each day is sufficient practice, but after a week, several hours each day should be required. If practicable, as soon as a student is qualified on the trumpet, he should be required to take lessons on the drum. The

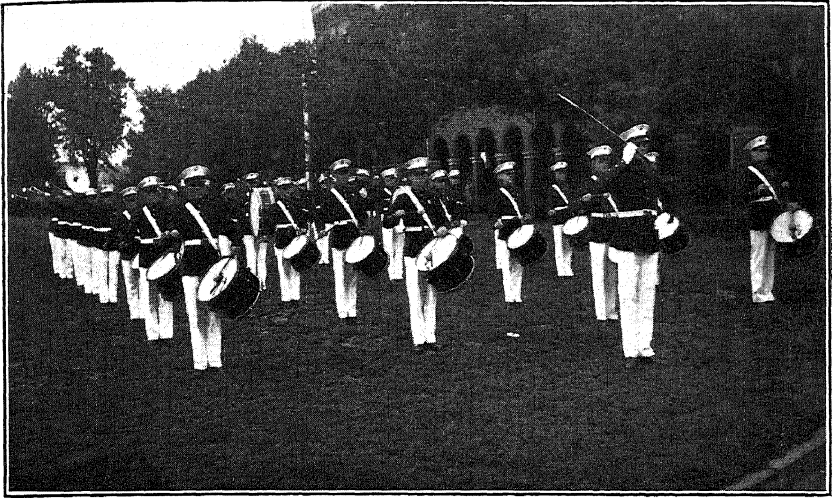
chief of the field music will also inspect all instruments at least once each week, give instruction on the care of instruments, take steps to have damaged instruments repaired, and require members of the field music to keep their instruments in excellent condition at all times.



Field Music in **Close Order**



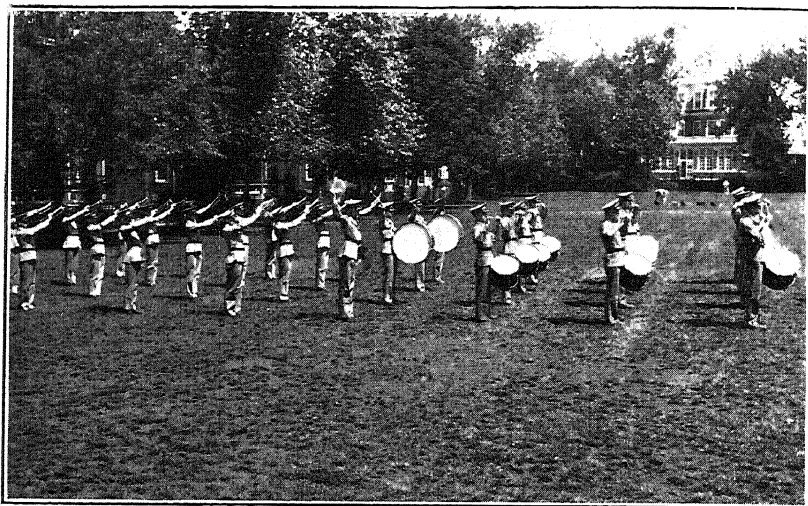
Field Music in **Open Formation**



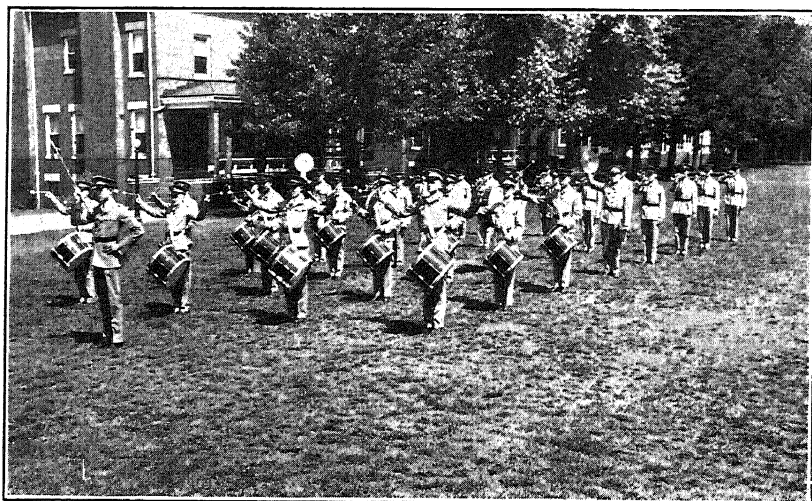
Field Music in **Playing Formation**



Field Music in **Prepare to Play Position**



Field Music Executing Arm Flourishes



Field Music in **Playing Formation** with tenor drummer executing **Double Twirls**

FIELD MUSIC FORMATIONS

(a) The field music may be formed and maneuvered in **Close order**, 4 inches interval between files, in **Open formation**, 9 inches between files, and in **Playing formation**, 60 inches interval between files, unless otherwise prescribed.

(b) The distance between ranks in open and playing formations is 60 inches.

(c) When without instruments the field music will normally maneuver in close order except where otherwise designated for purposes of instruction.

(d) The initial formation for all occasions is in line in either close order or open formations. Column of squads in open formation is the normal marching formation with instruments in hand and will be used when marching to or from the parade or drill ground. Playing formation is habitually taken on the parade ground prior to any ceremony.

(e) The arrangement of instruments of the field music will follow as far as practicable formations shown on page 90. These may be varied depending on the number of drummers and trumpeters assembled and the instruments available.

MOVEMENTS OF THE FIELD MUSIC

GENERAL

The field music in close, open, or playing formation executes the halt, facings, steps, obliques, and marchings as prescribed in the School of the Platoon. The field music does not execute **Parade Rest** or **Stand at Ease** when in playing formation.

ALINEMENTS

The alinements in open or playing formation are executed and preserved as prescribed for the rifle squad except that—

(a) Left hands are not placed on hips in dressing.

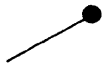





(b) Intervals are obtained from the direction of the base file.

(c) Rear rank men cover their file leaders at 60 inches.

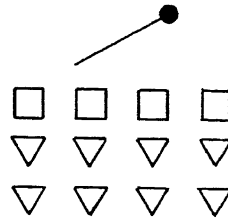
(d) When marching in playing formation the center or right center file is the guide.

(e) In playing formation at a halt the drum major may command, **Cover in File**, and verify the intervals between and alinement of files from a point two paces in front of each file prior to giving the command for and verifying the alinement of each rank.

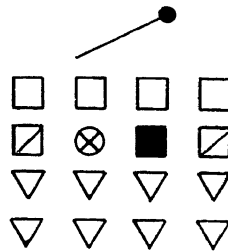
LEGEND

-  DRUM MAJOR
-  TENOR DRUMS
-  SNARE DRUMS
-  BASS DRUMS
-  TRUMPETERS
-  CYMBAL PLAYERS

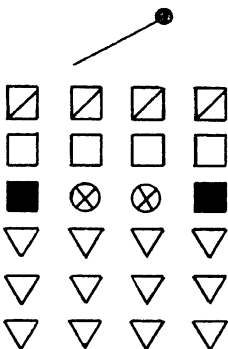
13-PIECE CORPS



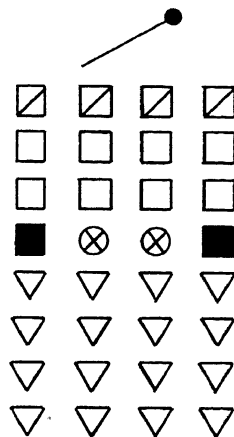
17-PIECE CORPS



25-PIECE CORPS



33-PIECE CORPS



NOTE.—WHERE FIFERS ARE AVAILABLE THEY MAY BE SUBSTITUTED FOR TRUMPETERS.

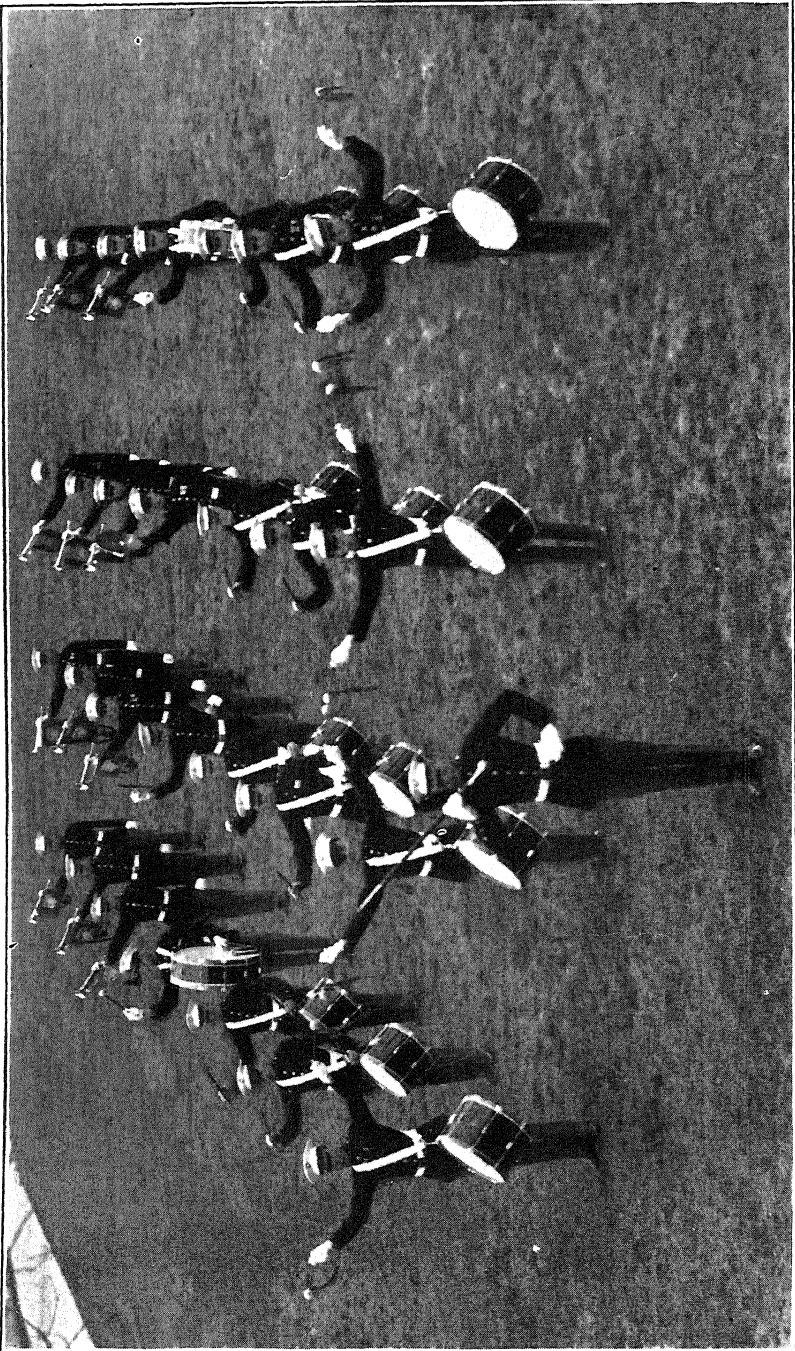
TO COUNTERMARCH

To countermarch when the field music is marching, the drum major gives the signal to **Countermarch**, then faces about and gives the signal to **March**. At this signal the front rank of the field music takes 3 paces and turns about, each man marching on the circumference of a semicircle 30 inches in diameter; the men on the right of the drum major turn to the right about; the men on the left to the left about; each front rank man is followed by the men covering him, who turn successively on the same ground. After the drum major passes through the field music, he faces about and, marching backwards, gives the baton signal **Correct Alinement**. On correction of the alinement, the drum major faces to the front and gives the baton signal **Forward March**.

TO DIMINISH THE FRONT AND REVERSE

(a) The field music being in line, in two or more ranks, in open or playing formation, to diminish the front the command is: (1) **Diminish front to the right (left)**, (2) **March**, (3) **Forward**, (4) **March**. At the command (2) **March** the right (left) half of each rank takes up the half step. The left (right) half of each rank marks time and when disengaged obliques to the right (left) and follows the right (left) half of the rank at a half step. At the command (3) **Forward** (4) **March**, the front rank takes up the march with full step, each succeeding rank takes up the full step when it has gained a distance of 60 inches between ranks. In theory this movement cannot be mathematically correctly executed. However, by a slight adjustment in the length of the step its execution in practice can be effected without difficulty.

(b) The field music being in diminished front, in open or playing formation, to extend the front the command is: (1) **Extend front to the left (right)** (2) **March** (3) **Halt** or (4) **Forward** (5) **March**. At the second command the leading and alternate following ranks take the half step. The second and alternate following ranks oblique to the left (right). When opposite its place in line each rank marches to the front and takes up the half step when abreast of the right (left) half of the rank ahead. The third or fourth command is given when all men are in their proper positions in extended front and have resumed the 60-inch distance between ranks. This movement is extended right or left so as to restore the files to their normal relative playing positions.



Field Music Executing Arm Flourishes

AT EASE OR ROUTE STEP

The field music in open or playing formation marches at ease or at route step in accordance with the general principles prescribed for a rifle platoon. Instruments are carried as prescribed in Chapter VII.

INSPECTIONS

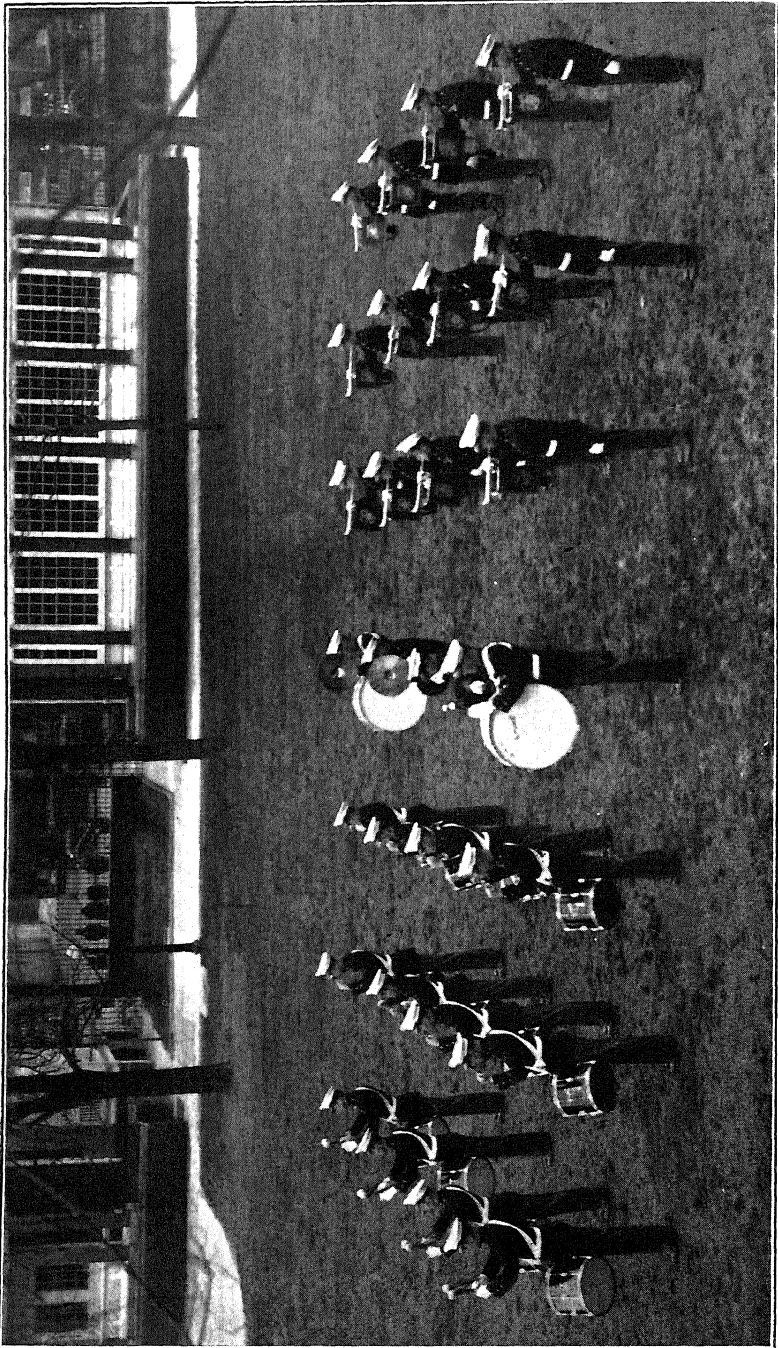
The field music may be inspected in line in open or playing formation in accordance with the general principles prescribed for the inspection of a rifle platoon, the drummers and trumpeters executing inspection instruments as prescribed in Chapter VII. The usual formation for formal inspection of the field music is column of squads in playing formation. Being in this formation, at the command **Prepare for inspection**, or other prescribed command of the company, battalion, regimental, or other commander, the drum major by proper commands verifies the alinement of the field music to the front and to the right successively, and takes post in the center and 3 paces in front of the front rank. As the inspecting officer approaches, the drum major calls the field music to attention, if rest has previously been given, adds the command **Prepare for inspection**, and faces to the front. After the drum major has been inspected, the inspection is made from right to left in front and from left to right in rear of each rank. Each musician, as the inspecting officer approaches, brings his instrument to the prescribed position for inspection.

SIGNALS OF THE DRUM MAJOR AND COMMANDS FOR PLAYING

The drum major, senior drummer, or trumpeter carries a baton whenever instruments are carried by the field music assembled. Baton signals will normally be used when the field music is playing or about to play. All drummers and trumpeters are required to be familiar with these signals in order that the field music may execute its movements with promptness and precision.

When the field music is to play, the command **Prepare to play** is given by the drum major and followed by the name of the music to be played, as "**Retreat**", "**Adjutant's Call**", "**Semper Fidelis**", etc. At the command **Prepare to Play** the field music assumes the playing position. The field music commences playing at the command or signal **Play** by the drum major.

The signals of the drum major are given under **The Manual of the Baton**, Chapter VII.



Field Music in Formation in the Prepare to Play Position

CHAPTER X

CEREMONIES AND INSPECTIONS

FIELD MUSIC IN PLACE OF BAND

At Marine Barracks or in organizations where there is no band, or when the band is not present, the posts, movements, and duties of the field music are the same as prescribed for the band.

The following extracts from the Landing Force Manual, United States Navy, are quoted for the guidance of field music at ceremonies and inspections, however, commanding officers are authorized to modify formations for ceremonies when the nature of the ground or exceptional circumstances require such changes to be made.

When the rank of the reviewing officer entitles him to the honor, the field music plays the ruffles, flourishes, and march prescribed in Navy Regulations when the organization presents arms to the reviewing officer. Also in passing in review when the Regimental Color salutes the reviewing officer, the field music again sounds the prescribed ruffles and flourishes.

At evening parade after **Sound Off**, the field music plays **Retreat**. The flag is lowered during the sounding of this piece by the field music. When the band is present at evening parade, after it ceases the playing of **Sound Off**, the field music plays **Retreat**. Following the last note and while the flag is being lowered, the band plays the **National Anthem**.

PARADES

At parades when the field music takes the place of the band the field music takes post so that its left will be 15 paces to the right of and facing in the same direction as the leading platoon of the right company of the battalion when formed.

If the colors are to be marched on, the field music plays an appropriate march during the ceremony.

The adjutant signals to the field music when **Adjutant's Call** is to be sounded. Immediately following **Adjutant's Call** the field music plays a march until the last company has halted on the line.

At the command **Sound Off** by the adjutant, the field music plays the **Sound Off**. At its conclusion the field music moves forward playing a march. It executes column left so as to march across the

front of the battalion midway between the adjutant and the line of company commanders. When the field music has passed the left of the line, it countermarches and returns over the same ground to the right of the line where it executes column right. This movement is known as "trooping the line." After passing beyond the front rank of the battalion, the field music again countermarches and halts in its original position. The **Sound Off** is again played.

At the command (1) **Officers** (2) **Center** (3) **March**, by the adjutant, the field music plays a march until the officers have taken position in rear of the reviewing officer or have returned to their companies.

On the command **Pass in review** the field music changes direction if necessary and halts. At the command (1) **Squads right** (2) **March**, the field music plays a march and moves off. The field music changes direction at the points indicated without command of the battalion commander. The drum major salutes the reviewing officer when six paces from him.

The field music executes column left when it has passed the reviewing officer. When the rear of the field music is 10 paces beyond the left of the left flank of the marching column, it executes a second column left. A third column left is given at such a time as to place the field music in front of and facing the reviewing officer, and 10 paces to the left flank of the troops.

After the last unit has passed the reviewing officer, the field music ceases to play and unless otherwise directed by the battalion commander, returns to the position occupied before passing in review or is dismissed.

When colors are marched off, the field music plays an appropriate march during the ceremony.

REVIEWS AND INSPECTIONS

At reviews and inspections when the field music takes the place of the band, the procedure in forming the battalion is the same as for parades.

If the rank of the reviewing officer entitles him to the honor, the field music plays the prescribed ruffles, flourishes, and march when the command is presented and the colors pass in review.

The field music plays a march when the reviewing officer is passing around the organization.

During the march in review the field music turns out of column, takes post as described above unless otherwise directed and continues to play until the organization has passed. The field music then ceases to play and follows in rear of the last unit.

During the inspection of the command the field music plays appropriate pieces.

GUARD MOUNTING

At guard mounting the field music takes its place in formation on the guard parade ground so that the left of the front rank is 12 paces to the right of the point where the right of the front rank of the guard is to be when formed. The adjutant signals to the field music when **Adjutant's Call** is to be sounded. Immediately following **Adjutant's Call** the field music plays a march until the last detail has been halted on the line. During inspection the field music plays an inspection piece.

On the adjutant's command **Sound Off**, the field music plays the **Sound Off**. The field music then plays a march while passing in front of the guard and counter-marching as prescribed for parades.

At the command (1) **Guard or platoons right** (2) **March** (3) **Guard** (4) **Halt**, the field music turns to the right and places itself approximately 12 paces in front of the first platoon. The field music halts with the guard on the fourth command.

The adjutant then commands (1) **Pass in Review** (2) **Forward** (3) **March**, and the guard moves off in quick time with the field music playing.

After passing the officer of the day, the field music decreases its front and continues to play until it has passed the old guard when it inclines to the right and halts on command of the officer of the guard on the line of the guard and facing in the same direction.

When the field music is in formation with a band, after passing the officer of the day, the band turns to the left out of column, but the field music detaching itself from the band continues to march and decreasing its front remains in front of the guard, commencing to play when the band ceases.

PRESENTATION OF DECORATIONS

A review is ordinarily held on occasion of the presentation of the Medal of Honor, the Distinguished Service Medal, the Navy Cross, or the decoration of the colors. The organization is formed as prescribed for reviews.

After the reviewing officer has passed around the line, the commanding officer of troops orders the persons to be decorated and all colors to assemble in the center of the battalion or regiment. He then commands (1) **Forward** (2) **March**. While the band or field music plays, the detail moves forward and is halted 10 paces in front of the reviewing officer. The commanding officer of troops then commands (1) **Present** (2) **Arms**. The band plays the **National Anthem**, or if the field music is present in place of the band, it plays **To the Color**. After the command has been brought to the order, the reviewing

officer advances to the colors and persons to be decorated and fastens the appropriate streamer to the staff of the color and pins the decoration to be awarded on the left breast of each person. Upon the completion of the bestowal of the awards, the persons decorated take post on the left of the reviewing officer and the colors return to their posts, the band or field music playing. The commanding officer of troops then passes the command in review as prescribed above.

ESCORTS

ESCORT OF THE COLOR

Escort of the color is a ceremony generally performed at posts or in camps where at least a battalion or regiment is assembled. The commanding officer of troops details a company, other than the color company, to receive and escort the National Color to its place. During the ceremony the regimental color remains with the color guard at its post with the battalion or regiment.

The battalion or regiment forms as for parade. At the prescribed signal the band, or field music if used in place of the band, moves straight to its front until clear of the line of officers, changes direction to the right and halts. The designated company forms column of platoons 15 paces in rear of the band or field music with the color bearer in the line of file closers of the center platoon. The escort then moves without music to the commanding officer's office or quarters and forms in line facing the entrance. The color bearer preceded by the senior junior officer and followed by a noncommissioned officer of the escort obtains the color. When the color bearer returns he halts before the entrance facing the escort. The escort then presents arms and the field music sounds **To the Color**. After the company is brought to the order, the company is formed in column of platoons, the band or field music taking its post in front of the column. The escort then marches back to the battalion or regiment, the band or field music playing. When the color arrives opposite the center of the regiment or battalion, the escort is formed in line to the left. The color bearer advances and halts six paces in front of the commanding officer of troops.

The battalion or regiment is then presented and the field music again sounds **To the Color**. After the command has been brought to the order and the color bearer takes post in line beside the regimental color bearer, the escort forms column of platoons and preceded by the band or field music, marches to its place passing around the left flank of the battalion or regiment. The band or field music plays until the escort passes the left of the line. It then returns to its post on the right, passing in rear of the battalion or regiment.

ESCORTS OF HONOR

Escorts of honor are detailed for the purpose of receiving and escorting personages of high rank, civil or military. The troops detailed for this duty are selected for their military appearance and superior discipline.

The escort forms line opposite the place where the personage is to present himself. The band or field music forms on the flank of the escort in the direction in which it is to march. On the appearance of the personage the honors due his rank are rendered. The escort then forms column of platoons or squads and takes up the march. The personage with his staff or retinue takes position in rear of the column. When the personage leaves the escort, line is again formed and the same honors are rendered as on his arrival.

FUNERAL ESCORT

The escort is formed opposite the place where the body of the deceased rests. The band or field music forms on the flank of the escort in the direction in which it is to march. Upon the appearance of the casket the command is presented. At the funeral of a person entitled to the honor, when arms are presented, **Flourishes** and **Ruffles** are sounded and the band plays the **National Anthem** or the field music sounds flourishes and ruffles, **To the Color**, or a **March**, according to the rank of the deceased. On conclusion of the musical honors, the band or field music plays an appropriate air.

Upon being brought to the order, the escort forms column of platoons or squads and when formed moves slowly off, the band or field music playing a funeral march. When the column arrives at the burial ground the escort is formed in line facing the grave. When the casket is removed from the caisson or hearse the escort presents arms and if the deceased is entitled to the honor, **Flourishes** and **Ruffles**, the **National Anthem**, **To the Color**, or a **March**, are again sounded. The band or field music plays an appropriate air while the casket is carried along the front of the escort and placed over the grave. When the casket is placed over the grave the escort is brought to the order and the band or field music ceases playing. Upon the completion of the funeral services the casket is lowered into the grave and the escort fires three volleys of blank cartridges. The trumpeter then sounds taps. The band or field music and escort march off on the command of the commander of the escort. The band or field music does not play until it has left the enclosure.

TRUMPET CALLS AND DRILL SIGNALS

TRUMPET CALLS IN GENERAL

Joseph Haydn, the celebrated musician, wrote the first trumpet calls about 1793, but it was not until many years later that they were introduced into the service.

The music in the following pages gives the authorized trumpet calls, drill signals, and the most common sound offs, inspection pieces, and marches used in the United States Marine Corps and Navy.

Trumpet calls and drill signals will conform strictly to the music as herein printed and the various calls will be used only for the purpose indicated under the explanations and definitions. Particular attention must be given to time and all trumpets should be maintained in the pitch of the Key of G (low pitch).

Most calls are sounded by one trumpeter, as a rule the trumpeter of the guard, but such calls as **Assembly, Reveille, Colors, Retreat, Adjutant's Call, To the Color, Flourishes, and Marches** are sounded by the field music united.

Trumpet calls are classified as follows:

(a) Warning calls:

(1) **First Call, Guard Mounting, Dress Parade, Overcoats, Drill Call, Stable Call, Boat Call, Mess Call, Police Call, and Church Call.** These calls are always followed by **Assembly**.

(b) Formation calls:

(1) **Assembly and Adjutant's Call.**

(c) Alarm calls:

(1) **Fire Call and To Arms.**

(d) Service calls:

(1) **Reveille, Retreat, Call to Quarters, Tattoo, Taps, Sick Call, Recall, Officers' Call, Company Commanders' Call, First Sergeants' Call, School Call, General,** and all other miscellaneous calls not included above.

(2) **Mess Call, Church Call, and Police Call** are classed as service calls except when sounded as warning calls.

The numbers in parentheses after the name of each call refers to the number of the call in Ship and Gunnery Drills, U. S. N. 1927. The calls are designated by the name under which they are known in the Marine Corps. In some instances the same call is used by the Navy under a different name, and such name appears in brackets.

Notation of all service calls used in the Marine Corps follow in alphabetical order.

MARINE CORPS CALLS

ADJUTANT'S CALL (66)

Announces that the adjutant is about to form the guard, battalion, or regiment. Immediately following the last note of this call the band or field music plays a march and all companies or details march on the line. **Adjutant's Call** follows **Assembly** at such interval as may be prescribed by the commanding officer.

QUICK



ASSEMBLY (8)

Sounded as a signal for assembly of companies or details at a designated place.

MODERATO

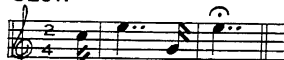


ATTENTION (67)

(Silence)

Sounded as a signal for everyone to stand at attention and maintain silence. Aboard ship, when sounded for a passing vessel, it is a positive command for every man in sight from outboard to stand at attention and face the passing vessel.

SLOW



BOAT CALL

Sounded as a signal that a boat is about to dock at or depart from the post.

QUICK



BOOTS AND SADDLES (119)

(Flight Quarters)

Sounded as a signal in camp to saddle or harness animals in preparation to march.

QUICK



CALL TO QUARTERS (63)

Sounded in barracks or in camp as a signal for all men not on duty or authorized to be absent to go to their quarters or tents. It is usually sounded about 5 minutes before **Taps**, depending on regulations. In such cases, **Tattoo** will usually be sounded one-half hour before **Taps**.



CARRY ON (19)

Sounded after **Attention** as a signal to resume conditions existing before **Attention** was sounded.



CHURCH CALL (34)

Sounded as a signal that divine service is about to be held. Aboard ship it is followed by the tolling of the ship's bell. It may also be used to form a funeral escort.



COMPANY COMMANDERS' CALL (62)

Sounded as a signal for company commanders to assemble at a previously designated place.



DRESS PARADE (64)

(Ship call—general muster)

Sounded as a warning signal for companies to form for dress parade. The signal for companies to fall in is **Assembly**.



DRILL CALL (9)

Sounded as a warning to turn out for drill.



FIRE CALL (31)

Sounded in case of fire, or fire drill, as a signal for general assembly. The call is usually followed by one or more blasts to designate the location of the fire as specified in fire orders. In a garrison it is customary to sound fire call inside the entrances of all buildings. The trumpeter then reports to the Officer of the Day. Aboard ship the call is sounded simultaneously with the ringing of the ship's bell. One blast, Fire forward; two blasts, Aft.

QUICK



REPEAT AT WILL.

FIRST CALL FOR MESS

(“Come to chow” or “Bumps”)

Sounded as a warning call, 5 minutes before **Mess Call**.

**FIRST CALL (4)**

Sounded as a warning signal for a roll call formation and for all ceremonies except guard mounting. It is also sounded 5 minutes before morning and evening Colors. The field music assembles at **First Call**.

QUICK

**FIRST SERGEANT'S CALL (15)**

(Full Guard)

Sounded as a signal for first sergeants to report to the adjutant or sergeant major with guard reports or for orders and instructions.

QUICK

**FULL DRESS (64)**

(Dress parade, ship call—general muster)

Sounded as notification that the formation about to follow will be in full dress.

QUICK



GENERAL (65)

Sounded as a signal for striking tents in camp preparatory to arching.



GUARD MOUNTING (61)

Sounded as a signal to prepare for guard mounting. It is followed by **Assembly**.



INSPECTION (24)

Sounded as a signal to prepare for the commanding officer's inspection of troops, barracks, or camp. Also sounded on board ship as a signal to prepare for the captain's weekly inspection of crew, holds, and storerooms.



ISSUE (18)

(Provision Call)

Sounded as a signal that provisions are about to be served out. In camp, mess sergeants report to the supply sergeant with details for drawing rations. Also used on board ship as a signal to equip and provide boats for abandon ship.

ALLEGRO



LIBERTY CALL (25)

(Liberty Party)

Sounded as a signal that men may leave the garrison or camp on authorized liberty. On board ship, sounded as a signal for the liberty party to form for inspection.



MAIL CALL

Sounded as a signal that mail is ready for distribution.



MESS CALL (17)

(Spread Mess Gear)

Sounded as a signal to assemble for breakfast, dinner, and supper. On board ship, to spread mess gear.



MORNING COLORS (5)

(To the Color)

Sounded by the field music united at 8 o'clock each morning at all marine barracks, camps, naval stations, and aboard ships of the Navy. The flag leaves the ground, or deck, at the first note, and it is quickly raised to the truck or peak. On board ship only the first part of the call is sounded. **To the Color** is sounded as a salute to the Colors, to the President of the United States, to the Vice President, ex-President, and foreign chief magistrates. (Music for field music see **To the Color** in Honors Chapter XII.)



OFFICERS' CALL (7)

Sounded as a notification for all officers to report to the commanding officer. It is also used at other times to call all officers to assemble at a certain designated point. At many posts in the Marine Corps, **Officers' call** is sounded each morning for officers and men to assemble for "Office hours".



OVERCOATS

Sounded as a notification that the formation about to follow will be in overcoats.



PAY DAY

A march played to signal that the troops will be paid.



POLICE CALL (37)

(Extra duty men)

Sounded as a signal for police details to assemble at a place designated by the post or company police sergeant.



RECALL (11)

Sounded as a signal for certain duties to cease. Aboard ship the call is also used to recall men who are away from the ship at boat drill, swimming, or landing parties within trumpet call.



RETREAT (6)
(Evening Colors)

Sounded by the field music united at sundown each day at all marine barracks, camps, naval stations, and aboard ships of the Navy. The flag leaves the truck or peak at the first note and is slowly lowered so as to reach the awaiting guard at the end of the last note of the call. At marine posts when evening parade is held and at naval stations or aboard ships of the Navy when a band is present in formation, the colors are not lowered during the sounding of **Retreat** by the field music. In this case the field music sounds **Retreat**, which is followed immediately by the playing of the **National Anthem** by the band. The flag leaves the truck or peak at the first note of the National Anthem and is lowered as described above. **Retreat** marks the end of the official day.

MODERATO
 1ST TRUMPET

REVEILLE (1)

Sounded to awaken all men for morning roll call.



SCHOOL CALL (39)

Sounded as a signal that school is about to be held.



SICK CALL (13)

Usually sounded between 8 and 9 a. m. and about 1 p. m. as a signal for men requiring medical attention to report to the sick bay.



STABLE CALL (40)

(Saluting gun crews to quarters)

Sounded as a signal in garrison or camp for men who have stable duty to perform to report to the stables.



TO ARMS (28)

(Torpedo Defense Quarters)

Sounded as a signal for all men in the garrison or camp to assemble under arms at a designated place with the least possible delay.



TAPS (3)

The last call at night. Sounded as a signal for all men to turn in and extinguish unauthorized lights. It is usually preceded by **Call to Quarters** at such interval as prescribed. **Taps** is also sounded as last honors to naval or military men at a funeral.

Taps was originally sounded by beating three distinct taps on the drum. The present trumpet piece was composed by Gen. Daniel Butterfield, commander of a Brigade in the Army of the Potomac. It was first sounded by Oliver W. Norton, brigade bugler, in July 1862, at Harrison's Landing on the lower James River in Virginia, where the Butterfield Brigade was encamped. General Butterfield ordered it substituted at night for the regulation taps or extinguish lights, which had up to that time been used in the United States Army. The French Army has recently adopted this call due to its extensive use by Americans in France during the World War.



TATTOO (2)

Sounded in the evening as a signal to make down bunks and prepare to retire. It is followed shortly by **Call to Quarters** and **Taps**. Aboard ship, **Tattoo** is a signal for silence to be maintained about the decks, and is immediately followed by **Pipe Down** and **Taps**.

The origin of the word tattoo is derived from the Dutch word "taptoe" or time to close up all taps and taverns in the garrisoned towns. **Tattoo** was performed by the Drum Major and all fifers of the regimental guard of the day and was the signal given for the soldiers to retire to their barracks for roll call, put out all candles and go to bed. The public houses were required at the same time to shut their doors and sell no more liquor that night.

QUICK

A musical score for a piece titled 'QUICK'. It consists of three systems of three staves each. The first system is marked 'QUICK' and features a melody in the upper staff with eighth and sixteenth notes, and accompaniment in the lower two staves. The second system continues the piece with similar rhythmic patterns. The third system includes a triplet of eighth notes in the upper staff and concludes with a final cadence. The piece is written in common time (C) and ends with a double bar line.

TO HORSE

Sounded as a signal for all mounted men to saddle horses and fall in mounted under arms with the least possible delay at a designated place. In extended order this signal is used to mount. (For mounted organizations only.)

VERY QUICKLY

A short musical score for a piece titled 'TO HORSE'. It is marked 'VERY QUICKLY' and consists of a single system of three staves. The melody in the upper staff begins with a quarter note followed by eighth notes, then a triplet of eighth notes, and ends with a quarter note. The lower two staves provide accompaniment with eighth and sixteenth notes. The piece is written in common time (C) and ends with a double bar line.

BELAY (41)

Sounded as a signal to countermand or revoke the call just preceding it.



CALL ALL SIGNALMEN (47)

Sounded as a signal to call the signal crew to muster on the signal bridge.



CLEAN BRIGHT WORK (21)

Sounded as a signal to clean assigned bright work.



COMMENCE FUELING (92)

(Commence firing)

Sounded as a signal to begin fueling.



DISMISS (12)

(Retreat from drill)

Sounded after **Secure** or sounded alone after drills as a signal to dismiss divisions.



DIVISION (38)

Sounded once (followed by one or more C notes to indicate division) as a signal to call a designated division to quarters.



EXTRA DUTY MEN (37)

(Police Call)

Sounded as a signal for extra-duty men to fall in at designated position.

**FLIGHT QUARTERS (119)**

(Boots and Saddles)

Sounded as a signal for all aviation crews to go to their stations.

**FULL GUARD (15)**

(First Sergeant's Call)

Sounded as a signal to call the Marine or Bluejacket guard to the quarterdeck.

**GENERAL MUSTER (64)**

(Dress Parade—Full Dress)

Sounded as a signal for all divisions to assemble at general muster.

**GENERAL QUARTERS (29)**

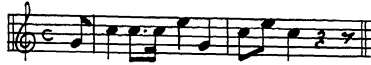
Sounded as a signal for every man to go to his station for general quarters.



GO IN WATER (33)

(Overboard)

Sounded after **Swimming Call** when the life guard boat is in the water in position, and the boom lowered, as a signal to go in the water.

**HAMMOCKS (20)**

Sounded as a signal for every man using a hammock to fall in abreast his hammock and maintain silence.

**KNOCK OFF BRIGHT WORK (22)**

Sounded as a signal to stow away all cleaning gear.

**KNOCK OFF FUELING (93)**

(Cease Firing)

Sounded as a signal to cease fueling.

**LIGHT SMOKING LAMP (26)**

Sounded as a signal that permission is granted for the crew to smoke.

**MAN OVER BOARD (72)**

(Charge)

Sounded as a signal that there is a man over board. Life boat crew mans and lowers boat and life buoy guard drops buoy.



MAN RANGE FINDERS (45)

Sounded as a signal without designating notes to man all range-finders. Followed by a number of C notes, it is a signal to man the rangefinder or rangefinders designated.

**MAN SEARCHLIGHTS (44)**

Sounded as a signal to man all searchlights. If followed by a number of C notes, it is a signal to man the searchlight or searchlights designated.

**MAN TORPEDO DEFENSE BATTERY (88)**

(On right into line, March)

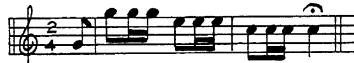
Sounded as a signal at general quarters to call the torpedo defense gun crews from reserve.

**MAIN BATTERY FIRE CONTROL EXERCISE (43)**

Sounded as a signal for fire control exercise, main battery, including rangefinders.

**OUT SMOKING LAMP (27)**

Sounded as a signal to knock off smoking.

**SALUTING GUN CREWS TO QUARTERS (40)**

(Stable Call)

Sounded as a signal for saluting gun crews to make the necessary preparations to fire a salute.



TORPEDO DEFENSE QUARTERS (28)

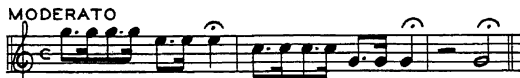
(To Arms)

Sounded as a signal for torpedo defense crews to go to their stations.

**TORPEDO DEFENSE BATTERY IN RESERVE (89)**

(On left into line, March)

Sounded as a signal at general quarters to send the torpedo defense battery into reserve.

**WATERTIGHT DOORS (23)**

Sounded as a signal to secure the ship below the water line for the night, during maneuvers or fog.

**WORKING PARTY (48)**

Sounded as a signal to assemble a working detail. If necessary, to be followed by the required number of C notes to designate the number of hands to be furnished by each part of the ship.

**BOAT CALLS**

The following calls are used to call away boat crews. If there are more than one boat of a kind, its number is indicated by the proper number of C notes following the call.

BARGE (53)

Sounded as a signal to call away the barge designated.

**GIG (54)**

Sounded as a signal to call away the gig designated.



corresponding signals in a descending series of sounds, changes of gait are all on the same sound. The signal **Rise** is in an ascending series, while that of **Lie Down** is in a descending series.

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

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

The meaning of drill signals are sufficiently clear to require no explanation. Signals No. 76 and 77 are preparatory signals to march simultaneous movements by companies or battalions.

Notation of drill signals follow in alphabetical order.

AS SKIRMISHERS, MARCH (94)

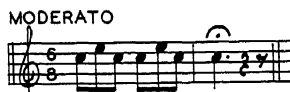


ATTENTION TO ORDERS (104)

(Rise)



BATTALIONS (77)



CEASE FIRING (93)

(Knock off fueling)



CHARGE (72)

(Man overboard)



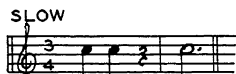
REPEAT AT WILL.

FIX BAYONETS



FORWARD, MARCH (68)

(Man the Drags)



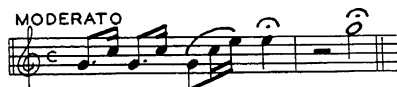
FROM THE LEFT, FRONT INTO ECHELON (102)

From the left, rear into echelon is the same call (102) followed by the call **Face to the rear** (99).



FROM THE RIGHT, FRONT INTO ECHELON (101)

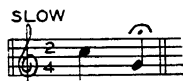
From the right, rear into echelon is the same call (101) followed by the call **Face to the rear** (99).



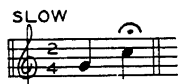
GUIDE CENTER (75)



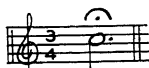
GUIDE LEFT (74)



GUIDE RIGHT (73)



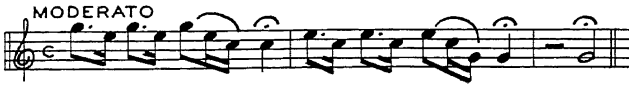
HALT (69)



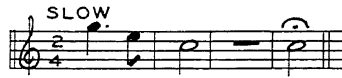
IN BATTERY (100)



LEFT FRONT INTO LINE, MARCH (87)



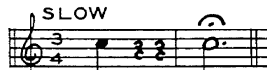
LEFT OBLIQUE, MARCH (85)



LIE DOWN (103)

ON LEFT INTO LINE, MARCH (89)
(Torpedo Defense Battery in Reserve)ON RIGHT INTO LINE, MARCH (88)
(Man Torpedo Defense Battery)

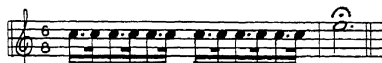
QUICK TIME, MARCH (70)



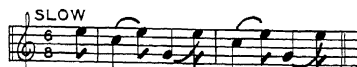
RALLY BY COMPANIES (96)



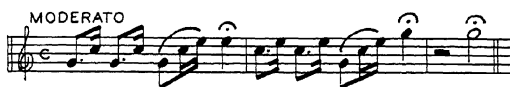
RALLY BY SECTIONS (97)
(Set Material Condition)



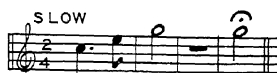
RALLY BY SQUADS (98)



RIGHT FRONT INTO LINE, MARCH (86)



RIGHT OBLIQUE, MARCH (84)

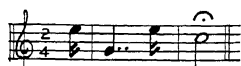


RISE (104)

(Attention to Orders)



ROUTE STEP, MARCH (105)



SQUADS LEFT, OR BY THE LEFT FLANK, MARCH (79)

(In Artillery, Sections Left Turn, March)



SQUADS RIGHT, OR BY THE RIGHT FLANK, MARCH (78)

(In Artillery, Sections Right Turn, March)



SQUADS LEFT ABOUT, MARCH (81)
(In Artillery, Sections Left About, March)



SQUADS RIGHT ABOUT, MARCH (80)
(In Artillery, Sections Right About, March)



TO THE REAR, MARCH (95)



CHAPTER XII

HONORS, SOUND-OFFS, AND MARCHES FOR THE DRUM AND TRUMPET

All drummers and trumpeters are instructed in the sounding of a number of marches. March music is played by the field music united. The time is 128 beats, or steps, to the minute quick time, and 180 beats, or steps, to the minute double time. Funeral marches are played in slow time, usually 60 beats, or steps, to the minute.

HONORS

RUFFLE

A roll on the drum given as the trumpet plays the flourish in rendering honors to a designated person. The number of ruffles depend on the rank of the official as prescribed by Navy Regulations.



FLOURISH

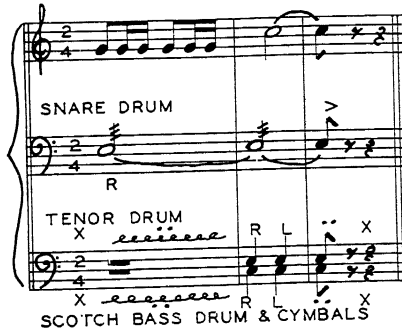
A measure and a half of music sounded on the trumpet while the drum plays the ruffle for rendering honors to a designated person. The number of flourishes depend on the rank of the official as prescribed by Navy Regulations.



When the field music assembled renders honors, the ruffles and flourishes shall be played as follows:

ONE RUFFLE AND FLOURISH

TRUMPET



SNARE DRUM

R

TENOR DRUM

X *scissors* R L X

SCOTCH BASS DRUM & CYMBALS

X *scissors* R L X

TWO RUFFLES AND FLOURISHES

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Detailed description: This musical score is for a drum set and trumpet. The trumpet part is in 2/4 time, starting with a ruffle of eighth notes and ending with a flourish. The snare drum part has four measures, each with a single note and an accent (>). The tenor drum part has four measures with various rhythmic patterns, including eighth notes and rests, marked with 'X' and 'RL'. The scotch bass drum and cymbals part has four measures with similar rhythmic patterns, also marked with 'X' and 'RL'.

THREE RUFFLES AND FLOURISHES

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Detailed description: This musical score is for a drum set and trumpet. The trumpet part is in 2/4 time, starting with three ruffles of eighth notes and ending with a flourish. The snare drum part has four measures, each with a single note and an accent (>). The tenor drum part has four measures with various rhythmic patterns, including eighth notes and rests, marked with 'X' and 'RL'. The scotch bass drum and cymbals part has four measures with similar rhythmic patterns, also marked with 'X' and 'RL'.

FOUR RUFFLES AND FLOURISHES

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Detailed description: This musical score is for a drum set and trumpet. The trumpet part is in 2/4 time, starting with four ruffles of eighth notes and ending with a flourish. The snare drum part has four measures, each with a single note and an accent (>). The tenor drum part has four measures with various rhythmic patterns, including eighth notes and rests, marked with 'X' and 'RL'. The scotch bass drum and cymbals part has four measures with similar rhythmic patterns, also marked with 'X' and 'RL'.

“THE PRESIDENT’S MARCH”

Played on rendering honors to the President of the United States or head of a foreign state.

QUICK TIME
TRUMPETS

The musical score is arranged in four systems, each with three staves. The top staff is for Trumpets, the middle for Snare Drums, and the bottom for Tenor Drums and Scotch Bass Drum & Cymbals. The score includes rhythmic notation, drum patterns (R for right, L for left, X for cymbal), and fingerings (5, 7).

System 1:

- Trumpets: Four measures of music.
- Snare Drums: Four measures of music with patterns: L R R R L L L, R L L R R L, R R R R L L, R L L R R L L R.
- Tenor Drums: Four measures of music with patterns: X, R, R, L, R, X, R, L, R, X, R, L, R, X.
- Scotch Bass Drum & Cymbals: Four measures of music with patterns: X, X, R, L, R, L.

System 2:

- Trumpets: Four measures of music.
- Snare Drums: Four measures of music with patterns: R R R R L L L, R L L R R L, L R L R R R L L L, R L L R R L.
- Tenor Drums: Four measures of music with patterns: R, R, L, R, X, R, L, R, L, R, L, R, X.
- Scotch Bass Drum & Cymbals: Four measures of music with patterns: R, L, R, X, R, L, R, L, R, L, R, X.

System 3:

- Trumpets: Four measures of music.
- Snare Drums: Four measures of music with patterns: R R R R L L L, R L L R R L, R R R R L L L, R L L R R L L R.
- Tenor Drums: Four measures of music with patterns: R, R, L, R, X, R, L, R, X, R, L, R, X.
- Scotch Bass Drum & Cymbals: Four measures of music with patterns: R, L, R, L, R, L, R, L.

System 4:

- Trumpets: Four measures of music.
- Snare Drums: Four measures of music with patterns: R R R R L L L, R L L R R L, L R L R R R L L L, R L L R R R.
- Tenor Drums: Four measures of music with patterns: R, R, L, R, X, R, L, R, L, R, L, R, X.
- Scotch Bass Drum & Cymbals: Four measures of music with patterns: R, L, R, X, R, L, R, L, R, L, R, X.

TO THE COLOR

QUICK TIME
TRUMPETS

SNARE DRUMS
L LRR RRL L LLRL RR R RRL RRLRL R L RL LLRR RLL

TENOR DRUMS
X R L L R R L R X R L L R R L R X R L L R

SCOTCH BASS DRUM & CYMBALS
X R L L R R L R X R L L R R L R X R L L R

FINE

LLRLR RR RLRRRLLL LLLL R R RL R RLRL

R L R X R L R L R L R X ..

R L R X R L R L R L R FINE X ..

R RLRL R RLRL LRLRLRLRLRL RLRL RLRLRLRL

R L R L R L R L R L R X

R L R L R L R L R DC

SOUND OFFS

The custom of the field music **Sounding Off** dates from the days of the crusades. The soldiers designated for the crusades were set apart but formed in line with other troops and the music of the organization would march and counter march in front of those selected. This was a form of dedication ceremony. It is thought by authorities that the populace would give cheers throughout the ceremony and that the three flourishes have remained symbolical of the applause accorded by the populace.

REGULATION "SOUND OFF"

The playing of the three chords known as the **Sound Off** will be accomplished in the following manner:

The field music in place, upon the signal of the drum major, will play the three chords, each chord being held two beats in the normal playing time of the march to follow. After the third chord has been sounded the field music steps off simultaneously with the first bar of the march. Upon the completion of the march the field music will repeat the three chords.

Musical score for "THREE CHEERS 'SOUND OFF'". The score is written for four staves: 1ST. TRUMPET, 2ND. TRUMPET, 3RD. TRUMPET, and DRUMS. The trumpets play three chords, each held for two beats. The drums play a rhythmic pattern of three beats, followed by a flourish of six beats.

THREE CHEERS "SOUND OFF"

The first three drum beats of the **Sound Off** are played by one drummer (drummer in charge). Immediately following these three drum beats all drummers join in playing the remainder of the **Sound Off**. If only one drummer the entire **Sound Off** is played as written below.

Drum notation for "THREE CHEERS 'SOUND OFF'". The notation is written on a single staff for DRUMS. It shows a sequence of six beats. The first three beats are marked with "LR LR RL" and "fp". The last three beats are marked with "R RL".

MARCHES

THE BUM BOAT MAN

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

L R L R RL LR LRLRL L RLLRLRL LRRRLRLRL LR L R RL LRLRLRL
 X R L R L R L R L R L R L R L R L R L
 X R L R L R L R L R L R L R L R L

LR L R L R RLLR L RRL LR L R L R L R L RRLLR LRL
 R L R X R X R L R L R L R L
 °R L R X R X R L R L °R L

L RRLRLRL LR L R RL LRLRLRL LR L R L RRLLR L RRLRL R LR L
 R X R L L R R L R L R X R X R L
 R °L R L R L °R L R X R X R L

RRLLR L R RLLRL LRLRLRL LR L R L RRLLR L RRLRL LR
 R X R L R L R L R L R X R L R X
 °L °R L R °L R L R L °R L R X

EAGLE, GLOBE, AND ANCHOR

John Philip Sousa

1ST. TRUMPET

Musical staff for 1st Trumpet, 6/8 time signature, featuring a melodic line with eighth and sixteenth notes.

2ND. TRUMPET

Musical staff for 2nd Trumpet, 6/8 time signature, featuring a melodic line with eighth and sixteenth notes.

SNARE DRUM

Musical staff for Snare Drum, 6/8 time signature, with rhythmic notation and drum patterns.

TENOR DRUM

Musical staff for Tenor Drum, 6/8 time signature, with rhythmic notation and drum patterns.

SCOTCH BASS DRUM & CYMBALS

Musical staff for Scotch Bass Drum & Cymbals, 6/8 time signature, with rhythmic notation and drum patterns.

Musical staff for 1st Trumpet, 6/8 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for 2nd Trumpet, 6/8 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Snare Drum, 6/8 time signature, with rhythmic notation and drum patterns.

Musical staff for Tenor Drum, 6/8 time signature, with rhythmic notation and drum patterns.

Musical staff for Scotch Bass Drum & Cymbals, 6/8 time signature, with rhythmic notation and drum patterns.

Musical staff for 1st Trumpet, 6/8 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for 2nd Trumpet, 6/8 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Snare Drum, 6/8 time signature, with rhythmic notation and drum patterns.

Musical staff for Tenor Drum, 6/8 time signature, with rhythmic notation and drum patterns.

Musical staff for Scotch Bass Drum & Cymbals, 6/8 time signature, with rhythmic notation and drum patterns.

FIFTH MARINES' MEDLEY—Continued

LR L R L R R L L R R L LR L R L R R L L R L LR R L L L R R L L

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

RL R L L R R L LR R RL R R R L L LR L L R R L L R

R L R X R L R L R L R L R L R L

RL R R L R R R R L L LR L L R R L L R R L R L L LR R R L L

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

L L R R L LR R R L L LR L L R R L L R R L R R L LR R LR

R L R L R L R L R L R L R L R L R X .. X

R L R L R L R L R L R X .. X

GOODBYE, SWEET NANNIE MAGEE John Philip Sousa

TRUMPETS

SNARE DRUMS

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The musical score is organized into four systems. Each system consists of a treble staff (top) and a bass staff (bottom). The bass staff contains rhythmic notation and drum patterns for the Snare Drums, Tenor Drum, and Scotch Bass Drum & Cymbals. The patterns are indicated by letters (R for right, L for left, X for cymbal) and symbols (circles, crosses) placed above or below the notes. The first system shows a steady drum pattern with letters R and L. The second system introduces more complex patterns with X and circles. The third system continues with similar patterns, including some with 'eee' markings. The fourth system concludes with a final pattern including X and circles.

HERE'S YOUR HEALTH, SIR

John Philip Sousa

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

CYM. SOLO

CYM. SOLO

CYM. SOLO

CYM. SOLO

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 NOTE.—X in snare drum part means hit left stick with the right.

THE LEATHERNECK

John Philip Sousa

1ST. TRUMPET

Musical staff for 1st Trumpet, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

2ND. TRUMPET

Musical staff for 2nd Trumpet, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

SNARE DRUM

Musical staff for Snare Drum, 2/4 time signature, with rhythmic notation and drumstick indicators (L, R, X).

TENOR DRUM

Musical staff for Tenor Drum, 2/4 time signature, with rhythmic notation and drumstick indicators (L, R, X).

SCOTCH BASS DRUM & CYMBALS

Musical staff for Scotch Bass Drum & Cymbals, 2/4 time signature, with rhythmic notation and drumstick indicators (L, R, X).

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

Musical staff for Piano, 2/4 time signature, featuring a melodic line with eighth and sixteenth notes.

LET'S HURRAH! WE ARE ALMOST THERE! John Philip Sousa

1ST. TRUMPET

2ND. TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The first system of the score includes five staves. The top two staves are for the 1st and 2nd Trumpets, both in 2/4 time. The bottom three staves are for the Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals, also in 2/4 time. The Snare Drum part has a dynamic marking of *f* and includes rhythmic notation with accents. The Tenor Drum part has a dynamic marking of *f* and includes rhythmic notation with accents. The Scotch Bass Drum & Cymbals part has a dynamic marking of *f* and includes rhythmic notation with accents. The drum parts include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*. The drum parts also include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*. The drum parts also include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*.

The second system of the score includes five staves. The top two staves are for the 1st and 2nd Trumpets, both in 2/4 time. The bottom three staves are for the Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals, also in 2/4 time. The Snare Drum part has a dynamic marking of *f* and includes rhythmic notation with accents. The Tenor Drum part has a dynamic marking of *f* and includes rhythmic notation with accents. The Scotch Bass Drum & Cymbals part has a dynamic marking of *f* and includes rhythmic notation with accents. The drum parts include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*. The drum parts also include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*. The drum parts also include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*.

The third system of the score includes five staves. The top two staves are for the 1st and 2nd Trumpets, both in 2/4 time. The bottom three staves are for the Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals, also in 2/4 time. The Snare Drum part has a dynamic marking of *f* and includes rhythmic notation with accents. The Tenor Drum part has a dynamic marking of *f* and includes rhythmic notation with accents. The Scotch Bass Drum & Cymbals part has a dynamic marking of *f* and includes rhythmic notation with accents. The drum parts include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*. The drum parts also include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*. The drum parts also include specific rhythmic patterns and dynamics such as *f*, *ff*, and *f*.

ON LAND AND SEA

John Philip Sousa

1ST. TRUMPET

2ND. TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The first system of music contains five staves. The top two staves are for the 1st and 2nd Trumpets, both in G major and 2/4 time. The bottom three staves are for the drums: Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals. The drum parts include rhythmic notation with letters 'R' and 'L' indicating right and left drum strokes, and 'X' for cymbal crashes. The Snare Drum part has a complex rhythmic pattern with many eighth and sixteenth notes. The Tenor Drum part has a simpler pattern with some rests. The Scotch Bass Drum & Cymbals part has a pattern of 'R' and 'L' strokes with occasional 'X' marks.

The second system of music continues the piece. It features the same five staves as the first system. The 1st and 2nd Trumpet parts have some rests in the second and third measures. The drum parts continue their rhythmic patterns. The Snare Drum part has a pattern of eighth notes. The Tenor Drum part has a pattern of eighth notes with some rests. The Scotch Bass Drum & Cymbals part has a pattern of 'R' and 'L' strokes with occasional 'X' marks. There are some markings like 'I' and 'II' above the first two measures, possibly indicating first and second endings.

The third system of music continues the piece. It features the same five staves as the first system. The 1st and 2nd Trumpet parts have some rests in the second and third measures. The drum parts continue their rhythmic patterns. The Snare Drum part has a pattern of eighth notes. The Tenor Drum part has a pattern of eighth notes with some rests. The Scotch Bass Drum & Cymbals part has a pattern of 'R' and 'L' strokes with occasional 'X' marks. There are some markings like 'I' and 'II' above the last two measures, possibly indicating first and second endings.

SEA SOLDIERS

John Philip Sousa

TRUMPETS

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

LR LR L R RL LR RL LR LR L R RL LR RL
 X R L R X R L R X
 -X .. OX .. OX .. X

LR LR L R RL LR RL LR LR RL LR L R RL L R LR
 R L R X R L R X R X
 .. OX .. X .. OX .. X .. X

L R LR L R LR RL RL LR LR L R LR
 .. *eee* .. *eee* R L R L R X
 .. *eee* .. *eee* R L R L R X

L R LR L R RL LR RL LR RL LR RL LR LR LR RL LR
 .. *eee* .. *eee* R L R X R .. X
 .. *eee* .. *eee* R L R L R .. X

THERE SHE GOES

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

L R RLLR L R RLLR L R RLLR L RL LRRL L

X R L R L R L R X

X R L R L °R L R °L

R RLLR L R RLLR L RLR RLRL LR L LR RR

R L R L °R L °R L R °L

R L R RR L R L RLR RLRL LR RR LR

R L R L °R L R X °R L R X

WITH STEADY STEP

John Philip Sousa

1ST TRUMPET
mf

2ND TRUMPET

3RD TRUMPET

SNARE DRUM
L L R R L L L R R L L R R L L L R R L R L L R R L L R R L L R R L L L R R

TENOR DRUM
X R L R R R L R X R L R R R L

SCOTCH BASS DRUM & CYMBAL
X R L R L R L R L R L R L R L R L

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NOTE.—X in snare drum part means hit left stick with the right.

WITH STEADY STEP—Continued

ff

ff

7 7 " x x 7 x x 7 7 7 x x 7 x x 7

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

R L R X R L R X

aaa eee eee eee

aaa eee eee eee

R L R L R X

f

f

f

x x 7 7 x x 7 7 7 x x 7 x x 7

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

.. .. R L .. X R L R X R L R X

aaa eee eee eee

aaa eee eee eee

R L .. X R L R X R L R X

WITH STEADY STEP—Continued

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

2 L R X R L R X R L R X

R L R X R L R X R L R L

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

R L R X R L R X R L .. X

°R L R °L R L R L °R L .. X

WRAP ME UP IN THE AMERICAN FLAG

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The musical score is organized into four systems, each containing a staff for a specific instrument and a line for drum notation. The instruments are Trumpet, Snare Drum, Tenor Drum, and Scotch Bass Drum & Cymbals. The drum notation uses letters R (right), L (left), X (cymbal), and O (scotch bass drum) to indicate hits, with various accents and markings above the notes.

System 1:

- Trumpet: 6/8 time signature, melodic line.
- Snare Drum: 6/8 time signature, rhythmic pattern with accents.
- Tenor Drum: 6/8 time signature, rhythmic pattern with accents.
- Scotch Bass Drum & Cymbals: 6/8 time signature, rhythmic pattern with accents.

System 2:

- Trumpet: Melodic line with first and second endings (I and II).
- Snare Drum: Rhythmic pattern with accents.
- Tenor Drum: Rhythmic pattern with accents.
- Scotch Bass Drum & Cymbals: Rhythmic pattern with accents.

System 3:

- Trumpet: Melodic line with first and second endings (I and II).
- Snare Drum: Rhythmic pattern with accents.
- Tenor Drum: Rhythmic pattern with accents.
- Scotch Bass Drum & Cymbals: Rhythmic pattern with accents.

System 4:

- Trumpet: Melodic line.
- Snare Drum: Rhythmic pattern with accents.
- Tenor Drum: Rhythmic pattern with accents.
- Scotch Bass Drum & Cymbals: Rhythmic pattern with accents.

YOU'RE IN THE ARMY NOW

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

Handwritten drum notation for the first system, including stick directions (L, R, X) and accents (>).

Handwritten drum notation for the second system, including stick directions (L, R, X) and accents (>).

Handwritten drum notation for the third system, including stick directions (L, R, X) and accents (>).

Handwritten drum notation for the fourth system, including stick directions (L, R, X) and accents (>).

FUNERAL MARCHES

FUNERAL MARCH NO. 1

John Philip Sousa

SLOW
TRUMPET

SNARE DRUM

LR RL L LR RL

L R L R

L R L R

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

L R L

LR RL L LR RL

L R L R

R L R R

R L R L

R L R L

R L R L

R L R L

R L R L

LR RL L LR RL

LR RL L LR

PART OF THE DRUMMERS

R L R L

R L R X

R L R X

R L R L

R L R X

X X X

PLAY THE ROLLS THE REST PLAY THE TAPS

R L R X

R L R X

R L R X

X X X

X X X

R L R X

FUNERAL MARCH NO. 1—Continued

R L R X R L R X R L R X

X-X-X X-X-X X-X-X

p

R L R X R L R L L R L R L L R L R L L R L R L L

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

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

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

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

R L X R L X R L X

DRUM MARCHES

NEPTUNE

F. W. Lusby

L R L R LLRL LRLRRRLRL LL LRLR L RLLRLRL RLRLRL
 RLRRRLRL LLRLRL L LR RLLRL LR L RLLRL RL RLLRLRLRLRL
 RLLRLR LRL RL R LLRL RL RLLRL RL RLRL LRLR LRLRL RRL
 LRLR LRL RL RL RRLR L LRLRL RL RLLRL RLLRLRL RLLRL RL
 RLLRLRL RLLRL RLLRLRL RL RLLRLR LRL RL RLLRLR LRL LR

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THE GUARD OF THE STANDARD

F. W. Lusby

L RLLRL RLRL LRL L RLRL RL RL RLLRL RLRL LRL
 L RRL LR LRL LR L RRL RL LRLRL LRL LRLRL LRL L
 RRL RL LRLRLRL LRLRL RLRL R LRL LR LRL
 LRLRR RLRL LRLR LRL RL R LR RL LR LRL
 LRLRR RLRL LRLR LRL RL LRLR LRL R

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NOTE.—X means stick beat, that is: strike the left stick with the right.

DOUBLE TIME MARCHES

DOUBLE TIME MARCH NO. 1

SNARE DRUM >

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

The musical score is arranged in four systems, each representing a measure of the march. Each system contains three staves: the top staff for the Snare Drum, the middle staff for the Tenor Drum, and the bottom staff for the Scotch Bass Drum & Cymbals. The time signature is 2/4. The Snare Drum part begins with an accent (>) on the first note. The Tenor Drum part follows a similar rhythmic pattern. The Scotch Bass Drum & Cymbals part has a distinct pattern with accents on the first and third notes of each measure. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests, with 'R' indicating a rest for a drum part.

NOTE.—Double Time March No. 1 is intended for the field music either at a halt or in marching. Particular care should be taken that the time be steady and at the rate of about 180 steps to the minute.

DOUBLE TIME MARCH NO. 2 (POP GOES THE WEASEL)

NOTE.—Double Time March No. 2 is intended for the field music when standing. After the field music has wheeled out of column and takes position opposite the reviewing officer, the troops are to pass in double time, after having passed in quick time.

TRUMPETS

SNARE DRUMS
 TENOR DRUM

R R LLR L RRL R LLR L R R LLR L RRL R LLR L R
 X R L R L R L R L
 X R L R L R L R L

SCOTCH BASS DRUM & CYMBALS

R LLR RRL R LLR L R R LLR L R RLL R R
 R L R L X L R L
 R L R L X L R L

R LLRL RRL R LLR L R R LLR L RRL R LLR L R
 R L R L R L R L R L R L
 R L B L R L R L

R LLRL RRL R LLR L R R LLR L R RLL R R
 R L R L X L R L R L
 R L R L X L R L

INSPECTION PIECES

Waltz

GENERAL MC DOUGAL

John Philip Sousa

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

L RLLR RLLRL L RLLR RLLRL LR L R RL L
 X R R X R R X RLR LRX R R X R R X R L R X
 X .. eeee .. eeee .. ox X .. eeee .. eeee .. ox X

RLLR RLLRL L RLLR RLLRL LR L R RL
 R R X R R X RLR LRX R R X R R X R L .. X
 .. eeee .. eeee .. ox X .. eeee .. eeee .. ox X

f
 LLR LL R RRL RR L LLR L RLLR RRL RRL LLRRL L
 R R X .. X R R X .. X
 R L R L R L .. ox X R L R L R L .. ox X

RLRLR L RLRLR L RLLR RRL RRL LLRLLR RLRL
 R R X .. X R R X .. X
 RL R LRL .. ox X R L R L R L .. ox X

DC al

DC al

MONTGOMERY GUARDS—Continued

RL R RLLRL L RRLRLRL R LLR LLR L RL LR RL LRL LRRL

L X .. *ééé* .. *ééé* R L R L R X .. *ééé*

°X X .. *ééé* .. *ééé* .. °X .. °X .. X .. *ééé*

RR RL LLRLL L RL R RL R RLLRRL RLRLRL LLRLRL LR

.. *ééé* R L R L X L X RR X RR X R L R

.. *ééé* .. °X .. °X X °X X .. *ééé* .. *ééé* .. °X ..

RLR R RLLRRL R RRL LRLRRL LR RL LRLRLRL RLRLRL LL

L R X R R X R R X R L R L X R R X R R X

°X .. X .. *ééé* .. *ééé* .. °X .. °X X .. *ééé* .. *ééé*

LRLRLR RLLR R RLLRRL R RRL LRLRRL LR RL LR

R L R L R X R R X R R X R L R L X L X

.. °X .. °X .. X .. *ééé* .. *ééé* .. °X .. °X X °X X

RAZZLE DAZZLE

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

R R LLR L R L L R RL R LL R LLR R L LLR RL R

X R L R L R L R R X R R X

X .. *eee* .. *eee* .. o X .. o X .. X

R LL R L R R L RRL R L L R LLR RL LR RRL L

R L R R L R L R L R R X R R X

.. *eee* .. *eee* .. o X .. o X .. X

L R L R R LL R L R L L L R RRL LR RRL L

R L R L R L R R X R R X

.. *eee* .. *eee* .. o X .. o X .. X

L R L R R LL R L R L L L R RRL LR RRL L

R L R L R L R R X R R X

.. *eee* .. *eee* .. o X .. o X .. X

D.C. al.

D.C. al.

Waltz

SLEEP, BABY, SLEEP

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM

R R LLRR L RL RLLR LLRR LRLL R LLR RL

X R R X B R X R L B L R X

X .. eeee °X .. °X .. X

LRR RLLR RLL LRRR R R X R R X R L R L R X

.. eeee °X .. °X X

R LLRR L RL RLL R LLRR LRLL R LLR RL

R R X R R X R L R L R X

.. eeee °X .. °X .. X

LRR RLLR RLL LRRR R R X R R X R L R L R X X

.. eeee °X .. °X X X

SLEEP, BABY, SLEEP—Continued

LR R L R L LR R L R L LR L R RL R L LR R L R L

R L R L X

LRLR L R L LRLR L R L R L R L R L L X

X X X

LR R L R L LR R L R L LRLR RL R L LR R L R L

R L R L X

X X X

LRLR L R L LRLR L R L R L R L X

X X X DS al

DRUM AND TRUMPET PARTS OF BAND MARCHES

March

THE AMERICAN BUGLER

M. L. Lake

TRUMPETS

4 16 15

SNARE DRUM 4 16 15

TENOR DRUM 4 16 15

SCOTCH BASS DRUM & CYMBALS

ff L RRL LR L

X R

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

L R R R L R L R X R L R L L R

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

R L R L R L LR R *f* R R L L R L R R L L R L R R L L R R L

R L R X R L L R L R L R L R L

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

R X R L L R L R L R L R X R L R L

THE AMERICAN BUGLER—Continued

First system of musical notation. The top staff is the treble clef, and the bottom staff is the bass clef. The bass staff includes fingering numbers (7, 2, 3) and rhythmic markings. Below the bass staff are two rows of letters: the first row contains 'RRLLR L R L R L R L RLLRRL LRRLLR L R L R RL' and the second row contains 'L R R L R X R L R L R L'. Some letters are circled or have other markings.

Second system of musical notation. Similar to the first system, it features treble and bass staves with fingering and rhythmic markings. The letter sequence below the bass staff is: 'R R L RRLR L RLLR L R LRLR L LRR LR L R LRL L'. The second row of letters is: 'R X R L L R R L R X R L'. Some letters are circled.

Third system of musical notation. Treble and bass staves with fingering and rhythmic markings. The letter sequence below the bass staff is: 'RLLR L R L RLLR RL R R L R L R L R L R L'. The second row of letters is: 'L R R L R X R L R L R L'. Some letters are circled.

Fourth system of musical notation, ending with two measures labeled 'I' and 'II'. The bass staff includes fingering and rhythmic markings. The letter sequence below the bass staff is: 'R L R L R L R L R L R L RLLR RL R RL LR'. The second row of letters is: 'R X R L L R R L R X R X'. Some letters are circled. The final measure has a double bar line and a repeat sign.

March

CAPTAIN ANDERSON

J. O. Brockenshire

TRUMPETS
3

SNARE DRUM
3

TENOR DRUM
3

SCOTCH BASS DRUM & CYMBALS

SNARE DRUM Rhythmic patterns: R L R L R R R L R L R R R L R R L

TENOR DRUM Rhythmic patterns: X R L R X R L R X R L

SCOTCH BASS DRUM & CYMBALS Rhythmic patterns: X R L R L °R L R °L R L

SNARE DRUM Rhythmic patterns: L R L R L L L R R R L L L L R L R R L R L R R

TENOR DRUM Rhythmic patterns: R L R L R L R X R L R X R L R X

SCOTCH BASS DRUM & CYMBALS Rhythmic patterns: R L °R L R X R L R L °R L R °L

TRUMPETS Rhythmic patterns: R L R R L R R L L L R R L R R R L R R L R R L L R R L

TENOR DRUM Rhythmic patterns: R L R L R L R L R X R X R L R L

SCOTCH BASS DRUM & CYMBALS Rhythmic patterns: °R L R °L R L R L R L °R L R X R L

March

GLORY OF THE TRUMPETS

J. O. Brockenshire

TRUMPET

SNARE DRUM

LR LL LR LL LR LLRL R R LR LL

TENOR DRUM

XR LR L R R L R X R

SCOTCH BASS DRUM & CYMBALS

XR L L R R L R X R L

LR LL LR LLRL R R LR LL LR LL LRLRRL

L R R L R X R L R L R

LR R R LRRL R R LR RL R R LRRL RL LR RLLR L

X R L R L R L R L R L

R LLR RL LR LLR L RLRLRL LR R R LRRL R RLRL R

R L R L R L R X R L R L

GLORY OF THE TRUMPETS—Continued

RL RRLRL LR RLLR L R RLLR RL LR R R R R LR

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

°R L R °L R L R L °R L

I II

RL R RL R R LL R R R R LL R R R

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

R °L R X °X °X °X

R L L R RL RRLRL LR R R R LL R

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

R L R L R X °

R R R LL R R R R R R

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

°X °X °

GLORY OF THE TRUMPETS—Continued

I II TRIO 4 31

R R R LR 4 31 R

L X 4 31 X

R RLLR RL LRLRRL L R LRRL LR RL LRRL L R RLLR RL LRLRRL L

R L R L R X R L R L R

R LRRL LR RL R R RLLR RL LRLRRL L R LRRL LR

R L R X R L R L R

32

RL LRRL L R RLLR RL LRLRRL L R LRRL LR RL

R X R L L R R L R X 32

TRUMPET

SNARE DRUM

TENOR DRUM

SCOTCH BASS DRUM & CYMBALS

16 23 I II

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

X R L R L R L

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

CYM SOLO

R L R L R L R L X X X R L

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

R L X X X R L R L R L R L R L R L R L

REGIMENTAL PRIDE—Continued

First system of musical notation for 'Regimental Pride'. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody with eighth and sixteenth notes, including a dynamic marking of *ff*. The left hand plays a rhythmic accompaniment with eighth notes and chords. Below the bass staff, there are two lines of rhythmic notation: the first line contains letters 'L', 'R', and 'X' with dots, and the second line contains letters 'R', 'L', and 'X' with dots. The system concludes with a double bar line.

Second system of musical notation for 'Regimental Pride'. It features a grand staff with treble and bass clefs. The right hand continues the melody, with a first ending bracket labeled 'I' and a second ending bracket labeled 'II'. The left hand provides accompaniment. Below the bass staff, there are two lines of rhythmic notation with letters 'L', 'R', and 'X' and dots. The system ends with a double bar line.

Third system of musical notation for 'Regimental Pride'. The grand staff includes treble and bass clefs. The right hand features a triplet of eighth notes. The left hand has a steady accompaniment. Below the bass staff, there are two lines of rhythmic notation with letters 'R', 'L', and 'X' and dots. The system concludes with a double bar line.

Fourth system of musical notation for 'Regimental Pride'. The grand staff includes treble and bass clefs. The right hand has triplet markings. The left hand continues the accompaniment. Below the bass staff, there are two lines of rhythmic notation with letters 'R', 'L', and 'X' and dots. The system ends with a double bar line.

SEMPER FIDELIS—Continued

First system of musical notation. It consists of a grand staff with a treble clef and a bass clef. The right hand plays a melody with eighth and sixteenth notes. The left hand plays a complex rhythmic accompaniment with triplets and sixteenth notes. Below the bass staff, there are two rows of fingerings: the first row contains 'LR LR L R LRRLRL LR LR L RLRLRL LR LR L R LRRLRL' and the second row contains 'R X R L R X R L R X R L'.

Second system of musical notation. It begins with a repeat sign and is divided into three sections labeled 'I', 'II', and 'III'. The notation includes a key signature change to one sharp (F#) and a dynamic marking of *ff*. The right hand continues with the melody, and the left hand has a more active accompaniment. Below the bass staff, the first row of fingerings is 'LR R LR R R LR L R LR L R LR LR LR L' and the second row is 'R X R X R L R L R L R L R L'.

Third system of musical notation. The right hand melody continues with eighth and sixteenth notes. The left hand accompaniment features a steady eighth-note pattern. Below the bass staff, the first row of fingerings is 'R LR L R LR L R LR L R LR L R LR L R LR L' and the second row is 'R L R L R L R L R L R L R L'.

Fourth system of musical notation. The right hand melody concludes with a final cadence. The left hand accompaniment ends with a final chord. Below the bass staff, the first row of fingerings is 'R LR R LR L R LR L R LR L R LR L R' and the second row is 'R L R L R L R L R L R L R X'.

SWINGING DOWN THE LINE—Continued

First system of musical notation. It consists of three staves: a treble clef staff at the top, a grand staff (treble and bass clefs) in the middle, and a bass clef staff at the bottom. The grand staff contains a complex rhythmic pattern with many beamed notes. The bass staff contains a simpler pattern with some rests. Below the bass staff are two rows of rhythmic notation: the first row contains letters 'R', 'RL', 'R', 'R', 'RL', 'R', 'R', 'RLLRLR', 'RL', 'LRRL', 'LR', 'RL', 'RR', 'RL', 'LR', 'R'; the second row contains symbols like '°', 'X', '°', 'X', '°', 'X', '°', 'X', 'R', 'L', 'R', 'L'.

Second system of musical notation, divided into two sections labeled 'I' and 'II'. Section I has a dynamic marking of *f* and Section II has *ff*. The notation includes a treble clef staff, a grand staff, and a bass clef staff. Below the bass staff are two rows of rhythmic notation. The first row contains letters: 'R', 'R', 'R', 'ff', 'R', 'L', 'L', 'R', 'R', 'RLLR', 'RL'. The second row contains symbols and letters: '°', 'L', '°', 'L', 'R', 'L', 'L', 'R', 'R', 'L', 'R', 'L', '°', 'R', 'L'.

Third system of musical notation. It consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The grand staff contains a complex rhythmic pattern. The bass staff contains a simpler pattern. Below the bass staff are two rows of rhythmic notation. The first row contains letters: 'LR', 'RLLR', 'RL', 'LR', 'RLLR', 'RL', 'LR', 'RLLR', 'RL', 'LR', 'RLLR', 'RL', 'LR', 'R', 'R', 'L'. The second row contains symbols and letters: 'R', 'X', 'R', 'L', 'L', 'R', 'R', 'L', 'R', 'X', 'R', 'L', 'R', 'L', 'R', 'L'.

Fourth system of musical notation. It consists of three staves: a treble clef staff, a grand staff, and a bass clef staff. The grand staff contains a complex rhythmic pattern. The bass staff contains a simpler pattern. Below the bass staff are two rows of rhythmic notation. The first row contains letters: 'L', 'R', 'R', 'RLLR', 'RL', 'LR', 'RLLR', 'RL', 'LR', 'RLLR', 'RL', 'LR', 'RLLR', 'RL', 'LR', 'RLLR', 'RL'. The second row contains symbols and letters: 'L', 'R', 'R', 'L', 'R', 'X', 'R', 'L', 'L', 'R', 'R', 'L', 'R', 'L', 'R', 'L'.

SWINGING DOWN THE LINE—Continued

TRIO

I II

ff

RL R RL RR R R LR L L RL LRLRRLRL LR

R X R eiee .. eiee R L .. X

R L R eeee .. eeee .. X X

31

f

31 R R LRLRL R R LR RLRLRLRL L L R

31 X R L R X R L R X

X R L R L .. X .. X

R LRLRL R R RL LRLRLRL LR LL R R LRLRL R R LR

R L R X R L R X R L R X

R L R L .. X .. X R L R L

32

32

32

RLRLRL L L R R LRLRL R R RL LRLRL RL LR

R L R X R L R X R L R ..

.. X .. X R L R L .. X ..

March

THE THUNDERER

John Philip Sousa

TRUMPET
4 15 I II

SNARE DRUM
4 15

TENOR DRUM
4 15

SCOTCH BASS DRUM & CYMBALS

Detailed description: This system contains the first four measures of the piece. The Trumpet part starts with a 4-measure rest, followed by a 15-measure rest, and then two measures of music marked I and II. The Snare Drum part has a 4-measure rest, followed by a 15-measure rest, and then a rhythmic pattern of eighth notes with 'X' marks above them. The Tenor Drum part has a 4-measure rest, followed by a 15-measure rest, and then a rhythmic pattern of eighth notes with 'R' and 'L' markings. The Scotch Bass Drum & Cymbals part has a 4-measure rest, followed by a 15-measure rest, and then a rhythmic pattern of eighth notes with 'X', 'R', and 'L' markings.

Detailed description: This system contains measures 5 through 10. The Snare Drum part continues with eighth notes and 'X' marks. The Tenor Drum part continues with eighth notes and 'R' and 'L' markings. The Scotch Bass Drum & Cymbals part continues with eighth notes and 'R', 'L', and 'X' markings.

Detailed description: This system contains measures 11 through 15. The Snare Drum part continues with eighth notes and 'X' marks. The Tenor Drum part continues with eighth notes and 'R' and 'L' markings. The Scotch Bass Drum & Cymbals part continues with eighth notes and 'R', 'L', and 'X' markings. A double bar line is present at the end of measure 15.

Detailed description: This system contains measures 16 through 20. The Snare Drum part continues with eighth notes and 'X' marks. The Tenor Drum part continues with eighth notes and 'R' and 'L' markings. The Scotch Bass Drum & Cymbals part continues with eighth notes and 'R', 'L', and 'X' markings.

THE THUNDERER—Continued

System 1: Treble clef with sixteenth-note patterns and accents. Bass clef with chords and fingerings. Handing: R L, R X, LRRL, LRRL. Fingerings: .. °X, .. X, .. X.

System 2: Treble clef with eighth-note patterns. Bass clef with 7th chords and fingerings. Handing: LRRLRL, L, RLRL, RLRL, RLRL, RLRL, RLRL, RLRL. Fingerings: R L, R L, R L, R L, °R L, R °R, R L.

System 3: Treble clef with eighth-note patterns. Bass clef with 7th chords and fingerings. Handing: RLRL, RLRL, RLRL, RLRL, RLRL, RLRL, RLRL. Fingerings: R L, R L, R L, R L, R L, R L, R L.

System 4: Treble clef with eighth-note patterns. Bass clef with 7th chords and fingerings. Handing: RLRL, RLRL, R, RLRLRL, RLRL. Fingerings: R L, R L, .. X, .. X, °R L, R .. X.

March

WITH TRUMPET AND DRUM

A. F. Weldon

TRUMPET 4 16 15 I II TRIO

SNARE DRUM 4 16 15

TENOR DRUM 4 16 15

SCOTCH BASS DRUM & CYMBALS

LRLRRL L LR LL R R LL RL LRLRRL R RLRL L LR LL R R LL RL

R L R X R L L R R L R X R L

°R L R °L °° °X °° °X °° °X °° °X R L

LRLRRL L LRLRRL L LR LL R RLRLRL LRLRRL R RLRL R R R

L R R L R X R L L R L R L R L

R L °R L R °L °° °X °° °X °° °X °° °X

RLRRL L LR RRL R R LL R R RRL R RLRL L LR RRL R R LL R

°° R °° L °° R °° L °° R °° L °° R °° L °° R

°° °X °° °X R L R L °° °X °° °X R L

WITH TRUMPET AND DRUM—Continued

System 1: Musical notation for piano and bass. The piano part features a complex rhythmic pattern with many sixteenth notes. The bass part has a simpler pattern with some rests. Handwriting includes 'R RRL R RLRL L LR RRL R R LL R R RRL R R LL R R LL R' and 'R L .. °X .. °X R L R L .. °X .. °X'.

System 2: Musical notation for piano and bass. The piano part continues with similar rhythmic patterns. The bass part includes a section marked 'CYM SOLO'. Handwriting includes 'R LRRL L LR RR' and 'R RLLR R R LL RL LR RLLR' and 'R L R L R L R L'.

System 3: Musical notation for piano and bass. The piano part continues with similar rhythmic patterns. The bass part includes a section marked 'CYM SOLO'. Handwriting includes 'R RLLR R R LL RL LR RLLR R R LL RL LR LR R' and 'R L R L R L R L R L'.

System 4: Musical notation for piano and bass. The piano part continues with similar rhythmic patterns. The bass part includes a section marked 'CYM SOLO'. Handwriting includes 'R LLRL LR LR R R LL RL LR LL RL LR LL R R' and 'R L R L R L R L R L'.

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