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WAR DEPARTMENT

TECHNICAL MANUAL

FIELD MUSIC

GOVERNMENT DEPOSITORY
WEST TEXAS STATE COLLEGE
CANYON, TEXAS

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WAR DEPARTMENT,
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FIELD MUSIC

Prepared under direction of the Army Band

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CHAPTER 1

THE FIELD TRUMPET

Paragraphs

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SECTION I

DESCRIPTION AND CARE

Paragraph

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1. General.—The field trumpet is a military signal horn pitched in *G* and equipped with a tuning slide which may be used to adjust discrepancies of pitch between several instruments or drawn to the *F* mark for use with a band.

2. Parts and accessories.—*a. Parts.*

(1) Mouthpiece.
(2) Tubing, including coils.
(3) Bell.
(4) Rings for attaching sling.

b. Accessories.—(1) *Tabard.*—Tabards are authorized, but not an article of issue. (See par. 10. AR 260–10).

(2) *Sling.*—The sling is a leather strap fastened to each ring of the trumpet so that it may be carried over the shoulder. The instru-

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ment is carried with the sling over the left shoulder, instrument on the right side just above the belt and approximately horizontal.

3. Care.—The instrument should be kept clean, sanitary, and free from dents. After playing, remove slide and tilt to let saliva run out. A frequent bath, inside and out, with ordinary soap and warm water will generally serve to keep the instrument in a satisfactory condition. Application of mutton tallow, as needed, will keep the tuning slide airtight and prevent sticking.

SECTION II

RUDIMENTARY INSTRUCTION

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4. Playing instrument.—*a. Position of mouthpiece on lips.*—The mouthpiece should be placed as near the center of the lips as the oral construction of the player will permit, and an equal portion of both lips should be employed, or as nearly so as the relative thickness of the lips will permit.

b. Starting the tone.—The tongue is placed back of the upper teeth, then withdrawn, the syllable "Tah" being used. The air column causes the lips to vibrate, thus producing sound waves which are amplified by the trumpet.

c. Suggestions for beginner.—The beginner should not practice more than a few minutes at a time, followed by periods of rest, until such time as the muscles of the lips are strong enough to stand the unaccustomed strain. It will be found that excellent results are obtained by requiring the student trumpeter to hold sustained tones in the medium register (*G* and *C* in the staff) until a reasonable amount of control has been achieved.

This exercise may be followed by a simple tonguing exercise: that of producing a succession of relatively short tones on the same degrees of the staff, using, as usual, the syllable "Tah, tah, tah," etc., with a slight break between tones. After a reasonable amount of accuracy and endurance has been developed, the instructor should cause the student to work on similar exercises, using the high and low tones of the trumpet. When these have been mastered, the student is ready to take such advanced instruction as the instructor may deem necessary, and to learn the simple service calls, followed, as progress permits, with the more difficult calls until the trumpeter is qualified to assume the full duties of a trumpeter.

5. Manual of instrument.—*a. Position of instrument.*—(1) *Carry trumpet.*—(*a*) *Dismounted.*—When the command CARRY TRUMPET is given (trumpet being at any position), at the command TRUMPET, grasp the trumpet with right hand near the base of the mouthpiece and place the bell just below the hip, resting on the right thigh, bell tube horizontal, mouthpiece pointing to the right, sling and tabard hanging free, sling hanging beside tabard, mouth tube uppermost, and right arm fully extended. In countermarching or in close



FIGURE 1.—Carry trumpet (dismounted).

order the mouthpiece end may be swung to the front to avoid interference. When the command ATTENTION is given, the trumpet is brought to the CARRY, except when out of ranks. This position is prescribed for all ceremonies when the trumpeter is not playing, whether marching or at a halt, and the position is resumed without command when playing ceases.

(*b*) *Mounted.*—For the mounted trumpeter the position of CARRY

is similar to that for the dismounted trumpeter, but by reason of the position of the thigh in the saddle, the bell rests on the top of the thigh, the mouthpiece points upward about 45°, and the right arm is crooked. The mounted trumpeter, marching or halted, when at attention, always carries the trumpet at the position of SLING, except at ceremonies, when the position of CARRY is prescribed.

(2) *Secure trumpet.*—When the command 1. SECURE 2. TRUMPET is given (trumpet being at any position), at the command TRUMPET, place the bell of the trumpet under the right arm, coils and bell tube hori-



FIGURE 2.—Carry trumpet (mounted).

zontal, bell tubes next to body and resting on top of forearm which is also horizontal, palm of hand lying along and under coils, thumb through tuning slide, the fingers lightly grasping end of coils, sling and tabard hanging free. The sling may be over left shoulder if the trumpet was slung before the command was given. This position is used when the trumpeter is marching and not playing, except at ceremonies, when CARRY is prescribed. Out of ranks the trumpet is carried at SECURE when not slung. At the command 1. FORWARD 2. MARCH, when no instructions to play are given, the trumpet

being at CARRY at the command MARCH, the trumpet is brought to the position of SECURE, except at ceremonies. When the trumpeter ceases playing, he resumes the position of SECURE, except at ceremonies.

(3) *Position for playing* (READY).—At the command READY, 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 instrument approximately horizontal, plane of the coils vertical, sling and tabard hanging free; if previously slung,



FIGURE 3.—Secure trumpet.

sling may remain over shoulder. From either CARRY or SECURE, slide the hand to the center of gravity of the instrument before raising it to playing position. When finished playing, resume the position held before commencing to play.

(4) *Position for inspection.*—The trumpet being at CARRY, the command PREPARE FOR INSPECTION is given. As the inspecting officer approaches, bring the trumpet smartly from the position of CARRY to a

nearly vertical plane, with the bell uppermost, in front of the right shoulder, arm crooked; then twist the wrist so that the instrument is reversed end for end through a vertical plane, mouthpiece up. When the inspecting officer passes, resume the position of CARRY. Mounted trumpeters unsling trumpets and bring instrument to position of CARRY when the command PREPARE FOR INSPECTION is given.

(5) *Sling trumpet.*—When the command SLING TRUMPET or ROUTE STEP is given to mounted trumpeters (trumpets being at SECURE or



FIGURE 4.—Ready.

CARRY), the trumpeter passes the sling of the trumpet over the left shoulder with the left hand, trumpet hanging on the right side, with the sling long enough so that the trumpet can be blown without being unslung, and short enough so that it does not interfere with the pistol. This position is always used (except at ceremonies) by mounted trumpeters when they are not playing. On marches the trumpet is always carried at the "slung" position (over the shoulder) by all trumpeters.

b. Arm flourishes.—When desired, arm flourishes may be given by dismounted trumpeters on the march before 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 right foot strikes the ground. When the left foot again strikes the ground all trumpeters extend their trumpets upward over their heads and execute two complete



FIGURE 5.—Inspection, first position.

forward circles with the bell of the trumpet, using a wrist motion only, the first circle coming on the right foot, the second on the left. The movement to playing position is made on the next right-foot step. The fact that the trumpet is grasped near the center causes the mouthpiece of the instrument to describe two circles on the "near" side of the wrist and arm, giving an effect similar to a "figure 8." Immediately upon completion of this movement the trumpet is brought

with one quick movement to the playing position, care being taken not to strike the lips; sufficient count should be allowed before beginning to play (say four counts, playing the fifth), 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.



FIGURE 6.—Inspection, second position.

6. Duties of trumpeter.—*a. On guard.*—For duties of the trumpeter on guard see FM 26-5.

b. Post.—The position of the trumpeter in the company, battery, and troop is given in the regulations pertaining to the different arms and services.

c. At funeral.—The trumpeter will report to the officer or noncommissioned officer in charge and place himself in the line of file

closers of the escort or firing squad. Immediately after the firing squad has fired the third volley and at the command ARMS, the trumpeter takes position at the head of the grave and sounds taps, his trumpet pointing in the direction of the foot of the grave.

d. In field.—In the field, the duties of the trumpeter are as prescribed in the regulations pertaining to the organization of which they are members.

e. Saluting.—Trumpeters, drummers, and fifers, except the chief of field music or drum major, will not salute when in ranks. When a trumpeter is not in ranks and has occasion to salute, he will change the trumpet from right hand to left hand and hold it at the position of SECURE with the left hand and give the prescribed right-hand salute. This applies also to the fifers. The drummers and bass drummer will pass their stick or sticks into left hand and give the prescribed right-hand salute, the drum being at the position of CARRY. 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 be no drum major, the chief trumpeter) will salute as prescribed for the drum major of the band.

SECTION III

CLASSES OF MUSIC

	Paragraph
Calls	7
Drill signals	8
Miscellaneous	9

7. Calls.—*a. Classification.*—Trumpet calls are divided into the following four classes;

(1) *Warning calls.*—This class includes first call, guard mounting, full dress, overcoats, drill call, stable call, boat call, mess call, fatigue, and church call; the latter may also be used to assemble a funeral detail. Mess call, fatigue, and church call may also be used as service calls.

(2) *Formation calls.*—This class includes assembly and adjutant's call.

(3) *Alarm calls.*—This class includes fire call, to arms, and to horse.

(4) *Service calls.*—This class includes all other calls not included above, or under signals and miscellaneous trumpet music. They are reveille, retreat, tattoo, call to quarters, taps, sick call, recall, officers' call, captains' call, first sergeants' call, school call, and general.

Mess call, fatigue, and church call are classed as service calls except when sounded as warning calls.

b. Meaning.—(1) *Adjutant's call.*—Announces that the adjutant is about to form the guard, battalion, or regiment.

(2) *Assembly.*—Signal to assemble at a designated place.

(3) *Boat call.*—Signal that a boat is about to dock at or depart from the post.

(4) *Boots and saddles.*—This call indicates that the formation about to follow will be mounted.

(5) *Call to quarters.*—Used to summon all men not authorized to be absent to go to their quarters for the night.

(6) *Captains' call.*—Notification for all company commanders to report to the commanding officer or adjutant.

(7) *Church call.*—Notification that church services are about to be held. It may also be used to form a funeral escort.

(8) *Drill call.*—Warning to turn out for drill.

(9) *Drill signals.*—Commands used at drill transmitted by the trumpet. (The meanings of drill signals are sufficiently clear to require no explanation.)

(10) *Fatigue.*—Warning for those who have fatigue duty to report to a designated place.

(11) *Fire call.*—An alarm that there is a fire either in the post or in the vicinity. It may be used also for fire drill.

(12) *First call.*—Warning to prepare for reveille, retreat, parade, or review. It is also a signal for the band or field music to assemble.

(13) *First sergeants' call.*—Notification for all first sergeants to report to the adjutant or sergeant major.

(14) *Flourishes.*—A brief fanfare used in rendering honors. (See miscellaneous list of trumpet calls.)

(15) *Full dress.*—Indicates that the formation about to follow will be in full dress.

(16) *Funeral march.*—A slow march played at a funeral.

(17) *General.*—The signal for striking tents and loading wagons preparatory to marching.

(18) *General's march.*—Played in rendering honors to a general officer.

(19) *Guard mounting.*—Signal to prepare for that ceremony.

(20) *Inspection pieces.*—Played while inspecting officer is inspecting the command.

(21) *Issue.*—Indicates that supplies are ready for distribution.

(22) *Mail call.*—Indicates that mail will be distributed.

(23) *Marches.*—Pieces played for marching.

(24) *Mess call.*—Announces breakfast, dinner, and supper.

(25) *Officers' call.*—Notification for all officers to report to the commanding officer.

(26) *Overcoats.*—Notification that the formation about to follow will be in overcoats.

(27) *Pay day.*—A march played to signify that troops will be paid.

(28) *Recall.*—Signal for certain duties to cease.

(29) *Retreat.*—Marks the ends of an official day.

(30) *Reveille.*—Signal for morning roll call.

(31) *Ruffles.*—A roll on the drum as the trumpet plays the flourishes in rendering honors to a designated person.

(32) *School call.*—Notification that school is about to be held.

(33) *Sick call.*—Signal for the sick to report to the surgeon.

(34) *Sound off.*—Played, in place, at ceremonies when the band is not present. (See miscellaneous list of trumpet calls.)

(35) *Stable.*—Warning for all troops who have stable duty to perform to report to the stables.

(36) *Taps.*—Last call at night used to signal that all unauthorized lights on the post will be extinguished. This call is also used as last honors to military or naval men at a funeral.

(37) *Tattoo.*—Signal that all lights in squad room will be extinguished 15 minutes after tattoo is sounded and that all noises and loud talking will cease.

(38) *To arms.*—Signal that all men will fall in under arms at a designated place with the least possible delay (for dismounted troops).

(39) *To horse.*—This is 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.)
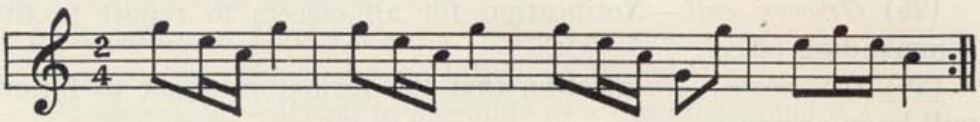
(40) *To the color (standard).*—Sounded as a salute to the colors, to the President of the United States, to the Vice President, ex-President, and foreign chief magistrates.

(41) *Water call.*—Signal for all mounted men to water their horses.

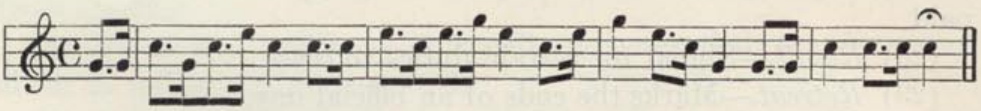
NOTE.—Assembly, reveille, retreat, adjutant's call, to the color, the flourishes, ruffles, and the marches are sounded by the field music (trumpeters), united; the other calls, as a rule, are sounded by the trumpeters of the guard or by the company trumpeter. The trumpeter of the guard may also sound assembly, instead of the field music.

c. Notation.—Notation of all service calls used in the Army follows in alphabetical order:

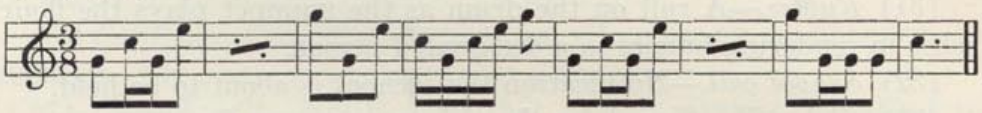
ADJUTANT'S CALL



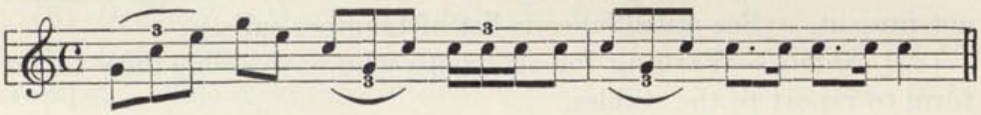
ASSEMBLY



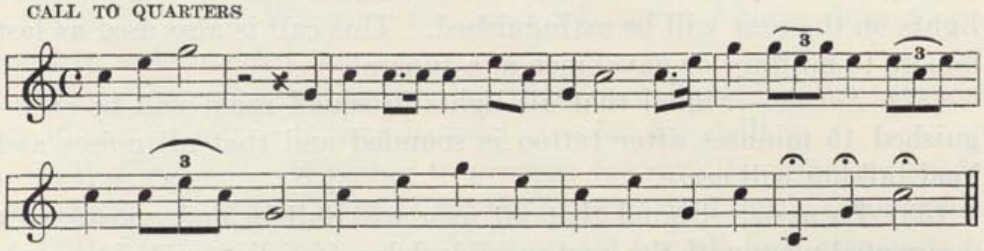
BOAT CALL
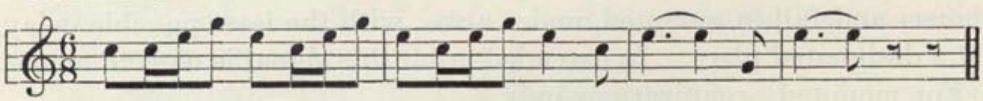


BOOTS AND SADDLES
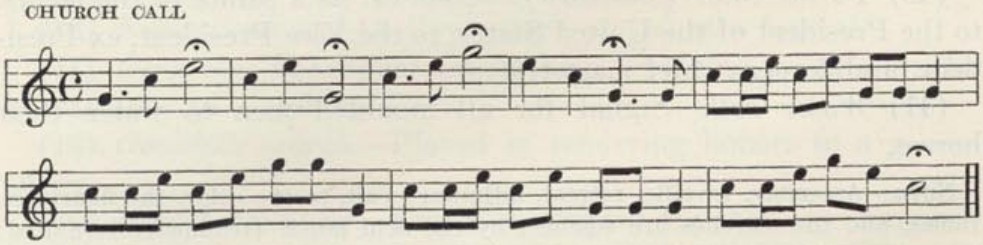


CALL TO QUARTERS



CAPTAINS' CALL
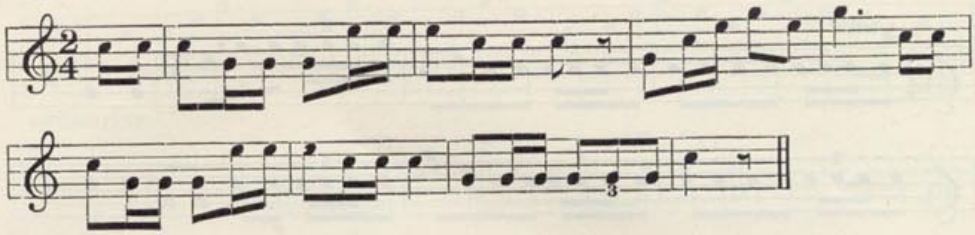


CHURCH CALL
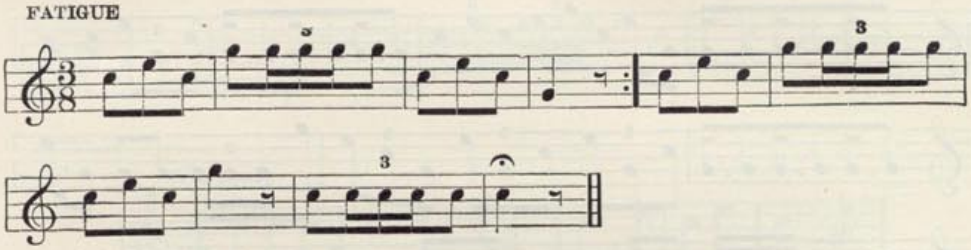


FIELD MUSIC
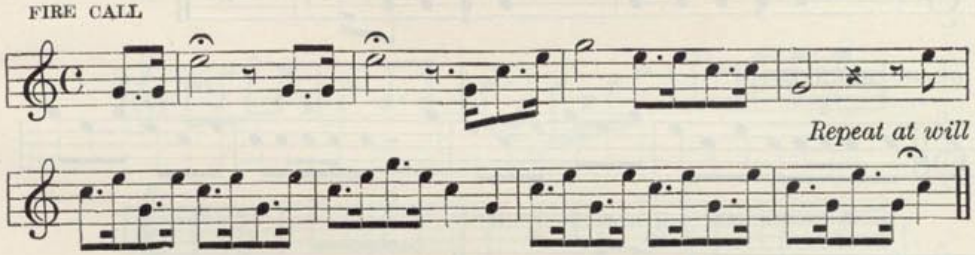
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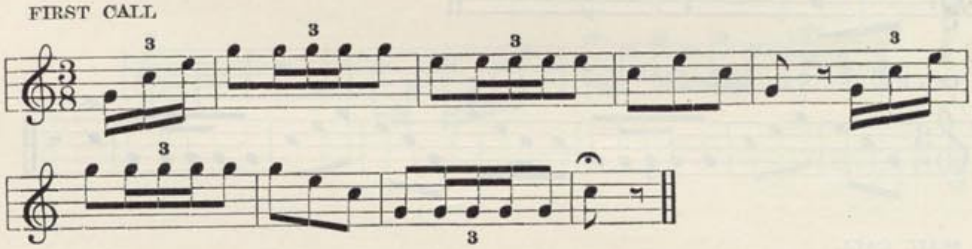


FATIGUE
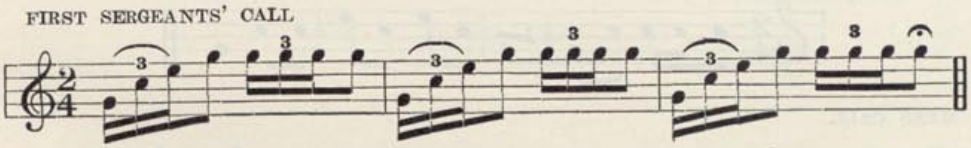


FIRE CALL



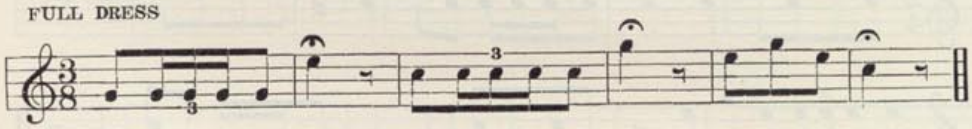
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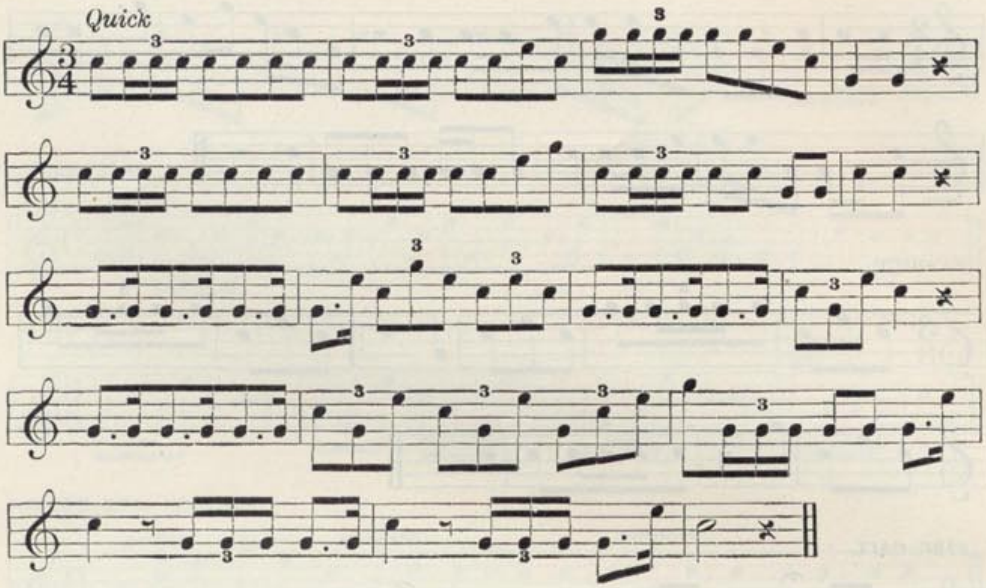


FIRST SERGEANTS' CALL
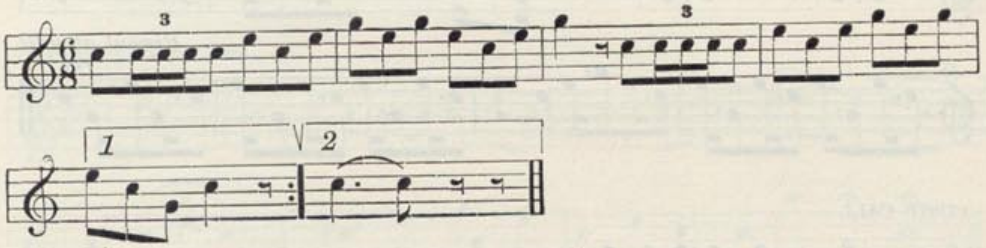


FULL DRESS



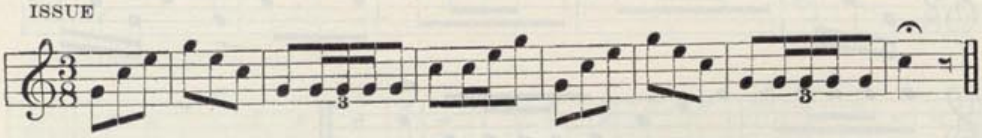
GENERAL



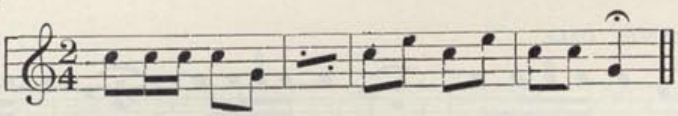
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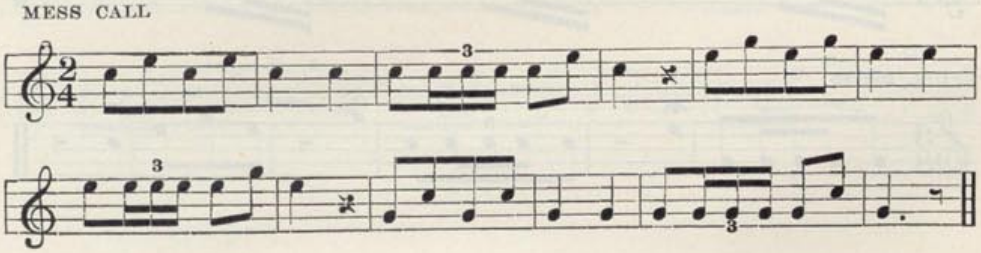
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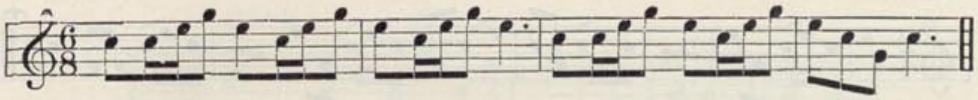
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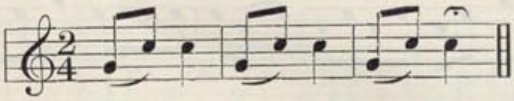


MESS CALL



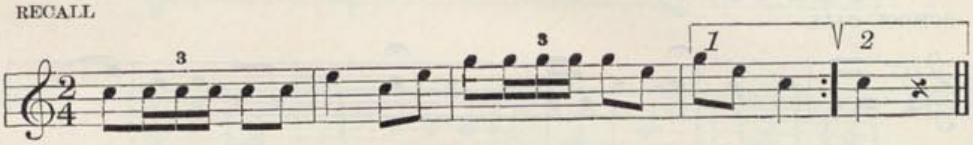
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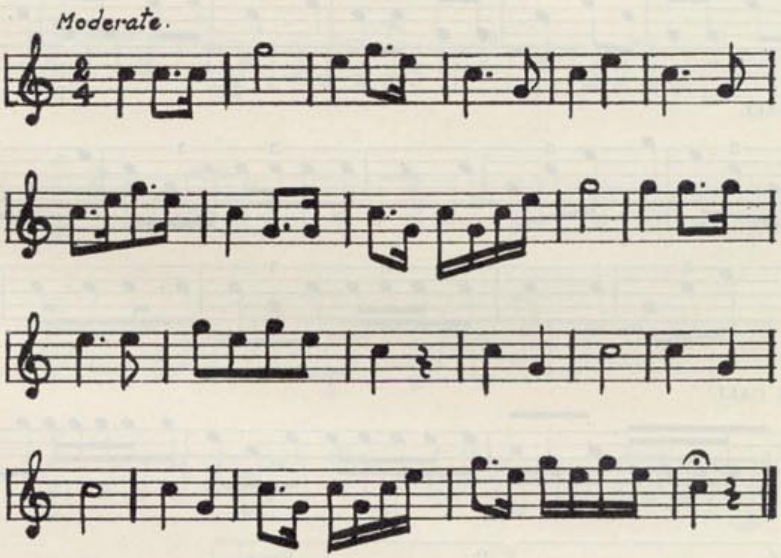


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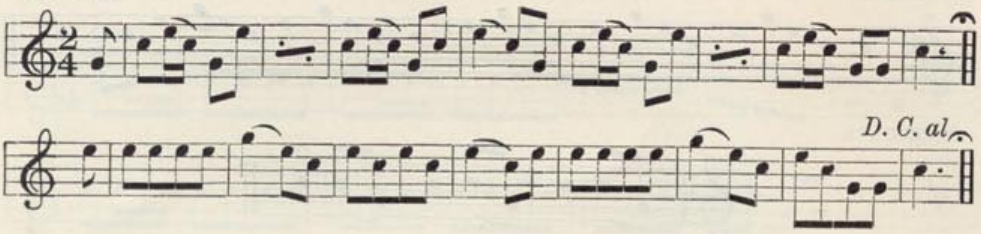


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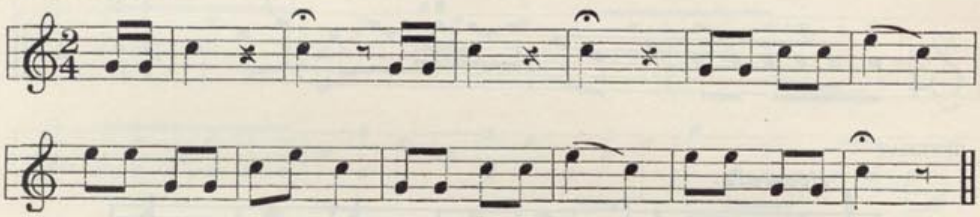


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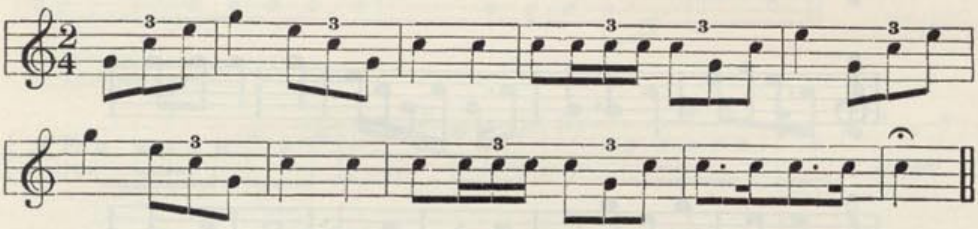


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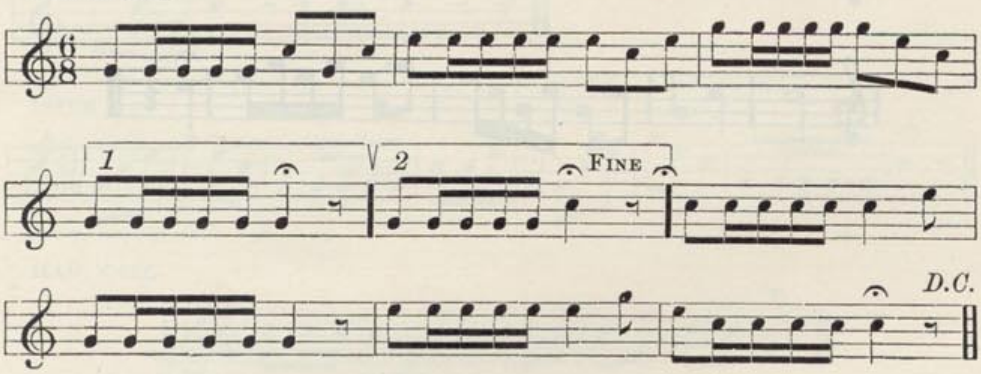


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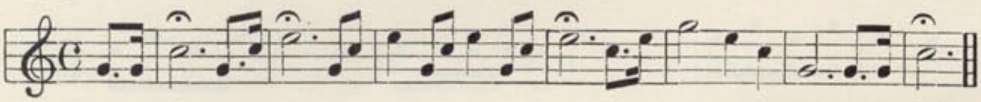


SICK CALL



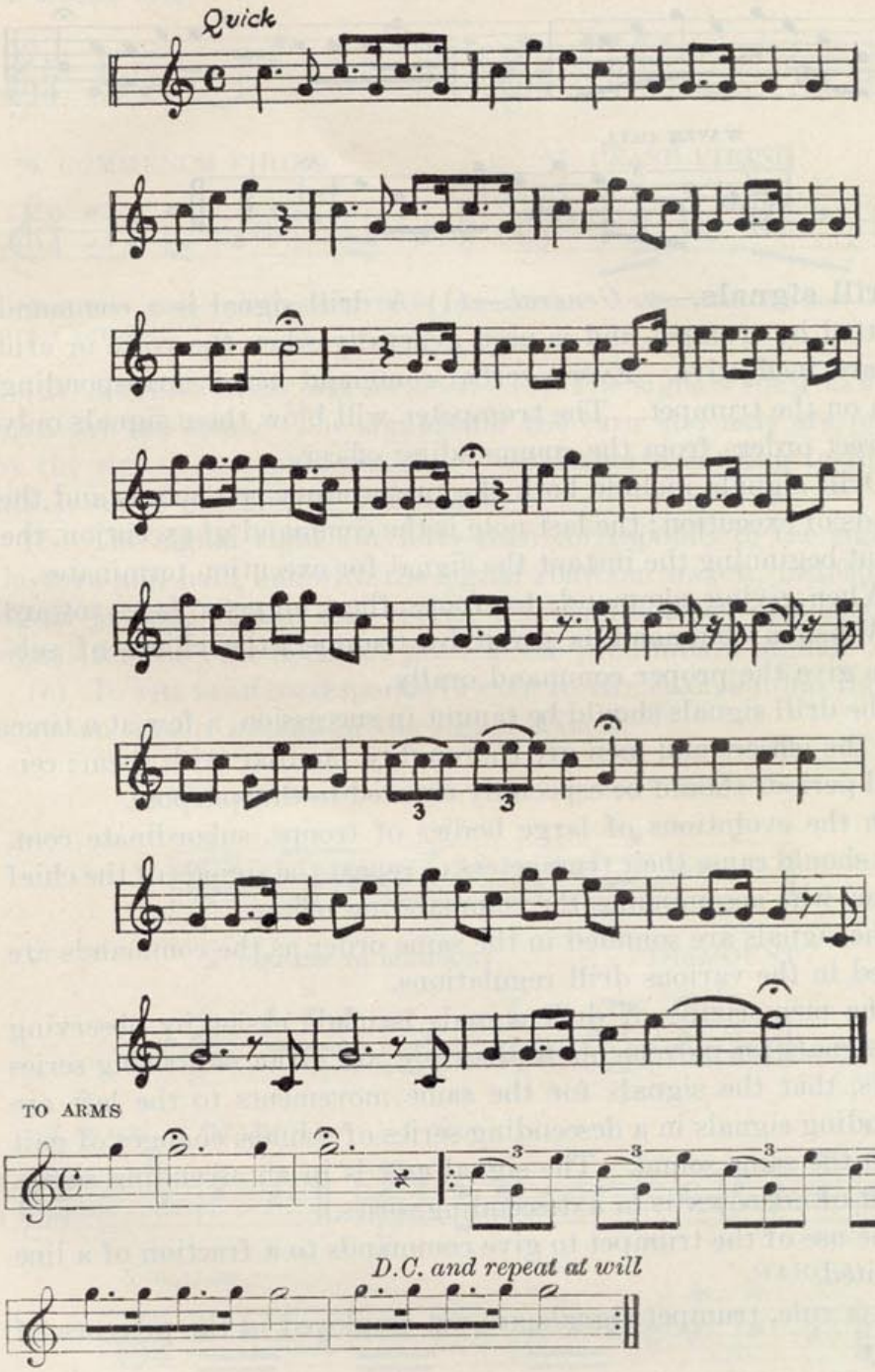
STABLE CALL



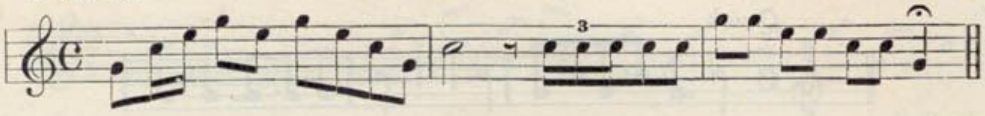
TAPS



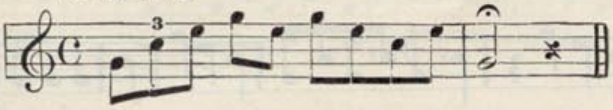
TATTOO



TO HORSE



WATER CALL



8. Drill signals.—*a. General.*—(1) A drill signal is a command transmitted by trumpet and is used generally when the voice or arm signals are ineffective. Every verbal command has a corresponding notation on the trumpet. The trumpeter will blow these signals only upon direct orders from the commanding officer.

(2) Drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution, the movement beginning the instant the signal for execution terminates.

(3) When giving commands to troops, the trumpeter faces toward them. When a command is given by trumpet, the chiefs of subdivisions give the proper command orally.

(4) The drill signals should be taught in succession, a few at a time, until all the officers and men are thoroughly familiar with them; certain drill periods should be especially devoted to this purpose.

(5) In the evolutions of large bodies of troops, subordinate commanders should cause their trumpeters to repeat the signals of the chief trumpeter, who accompanies the commanding officer.

(6) The signals are sounded in the same order as the commands are prescribed in the various drill regulations.

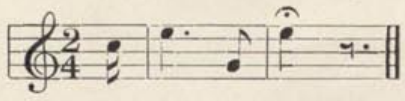
(7) The memorizing of drill signals is made easier by observing that all signals for movements to the right are given in a rising series of sounds, that the signals for the same movements to the left are corresponding signals in a descending series of sounds, changes of gait are all on the same sound. The signal RISE is in an ascending series, while that of LIE DOWN is in a descending series.

(8) The use of the trumpet to give commands to a fraction of a line is prohibited.
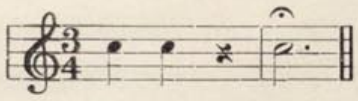
(9) As a rule, trumpet signals are not employed in the presence of the enemy.

b. Signals.—(1) *Common to all arms and services.*

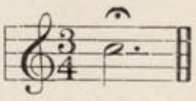
1. ATTENTION
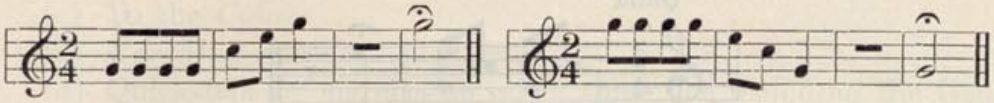


2. FORWARD MARCH
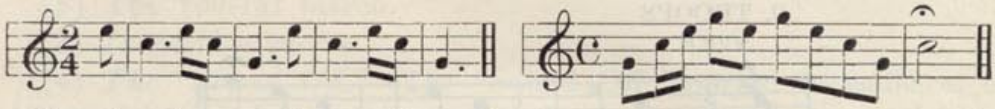


3. HALT



4. COLUMN RIGHT MARCH 5. COLUMN LEFT MARCH



*6. COMMENCE FIRING *7. CEASE FIRING
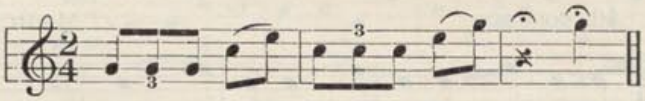


*For the dismounted arms these signals are authorized for use only for target practice.

(2) *Mounted arms and services.*—(*a*) The signals FORM RANKS and POSTS are the same. The signals for the turn and halt are preceded by the signal PLATOONS, TROOPS, or SQUADRONS, according to the units which are to execute the movement.
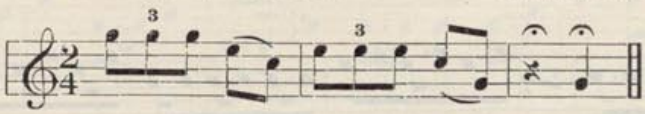
(*b*) The signal right (or left) turn corresponds to the signal for the turn and halt, but with the signal FORWARD MARCH, instead of the signal MARCH, added, and except for simultaneous movements, the signal for the unit does not precede the preliminary signal.

(*c*) TO THE REAR corresponds to FACE TO THE REAR, but has the signal FORWARD MARCH instead of the signal MARCH.

1. PREPARE TO MOUNT MOUNT



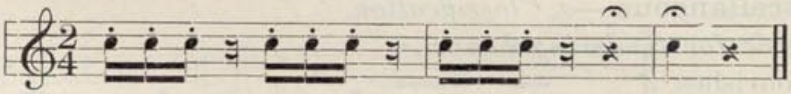
2. PREPARE TO DISMOUNT DISMOUNT



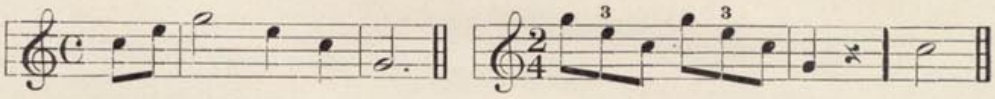
3. WALK MARCH 4. TROT MARCH
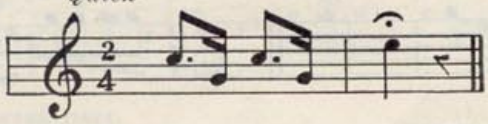


5. GALLOP MARCH
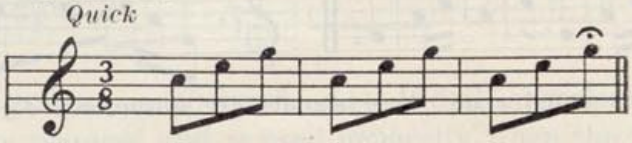


6. FORM RANKS POSTS 7. GUIDONS OUT HALT



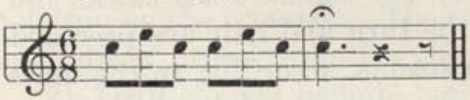
8. PLATOONS
Quick
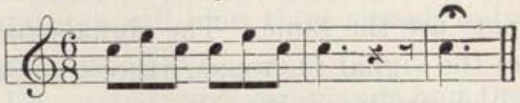


9. TROOPS
Quick



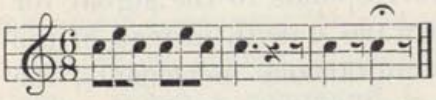
10. SQUADRONS



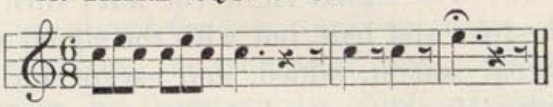
11. FIRST SQUADRON



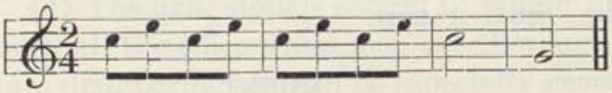
12. SECOND SQUADRON



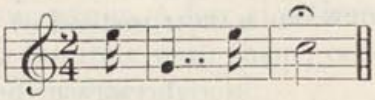
13. THIRD SQUADRON
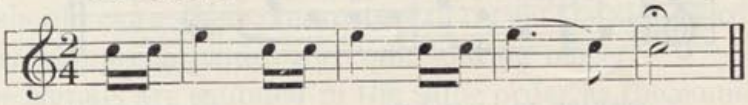


14. FIGHT ON FOOT



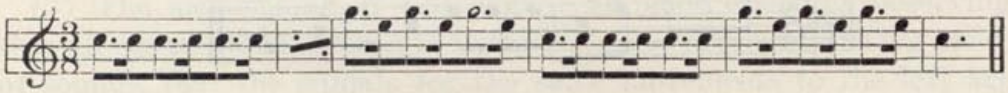
15. ROUTE ORDER



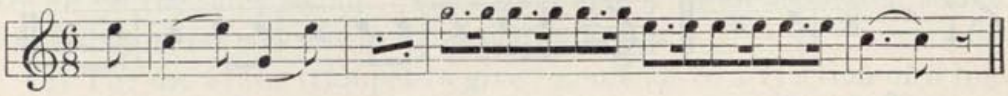
16. COLUMN MARCH



17. CHARGE



18. RALLY



9. Miscellaneous.—*a. Classification.*

(1) *Music for rendering honors.*

(*a*) Flourishes.

(*b*) General's March.

(*c*) To the Color.

(2) *Marching music.*

(*a*) Quicksteps or marches in quick time, not including the General's March.

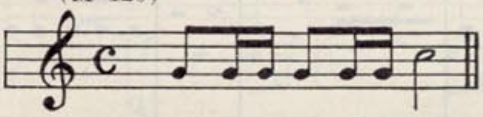
(*b*) The funeral march.

(3) *Inspection pieces.*
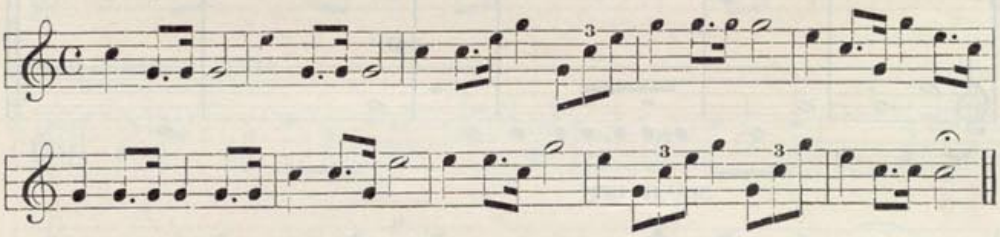
(4) *The "Sound Off."*—The "Sound Off," played in cadence, is followed by a brief or more extended march, depending on whether the field music remains "in place" or "troops the line."

b. Notation.
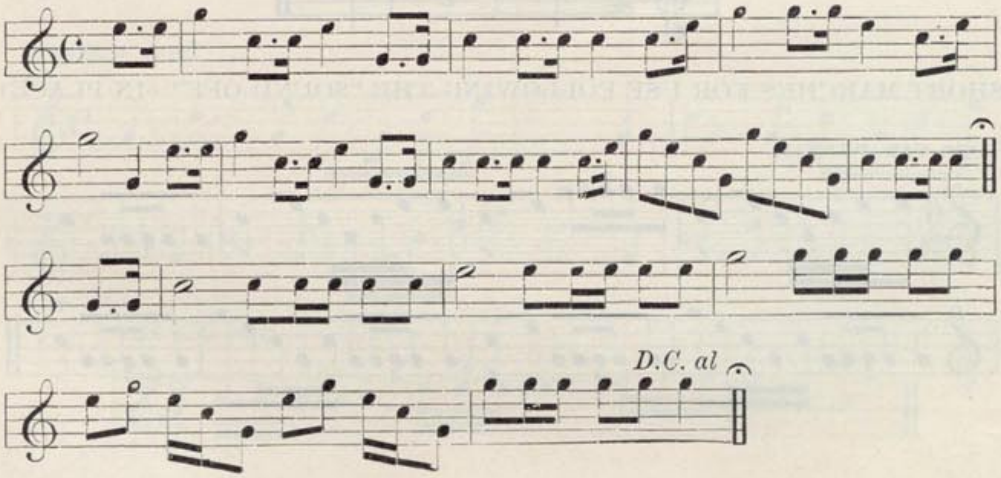
FLOURISH
(M 120)



GENERAL'S MARCH
(M 120) *Quick*
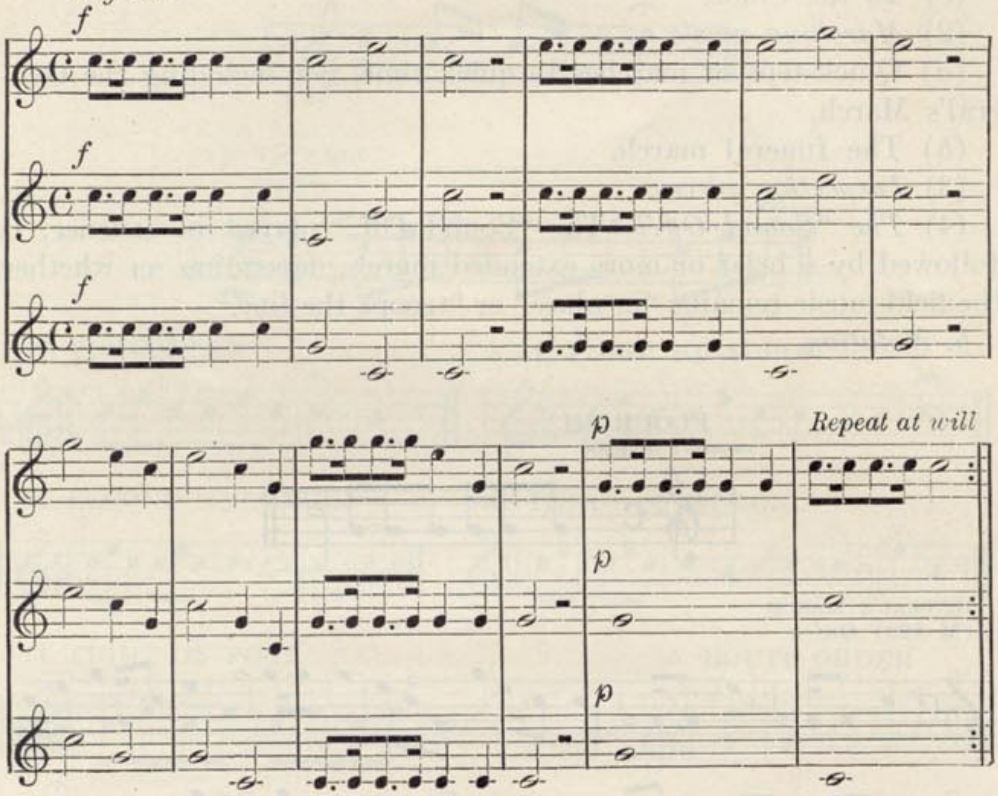


TO THE COLOR OR STANDARD

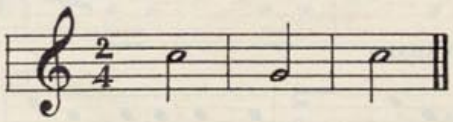


FUNERAL MARCH

Very slow
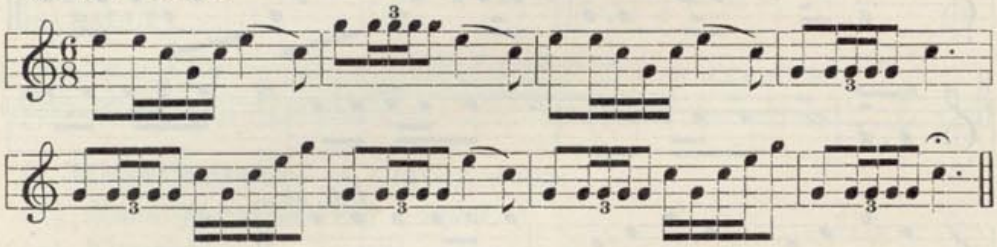


SOUND OFF

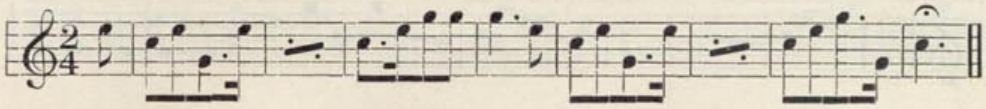


SHORT MARCHES FOR USE FOLLOWING THE "SOUND OFF" (IN PLACE)

RIP VAN WINKLE



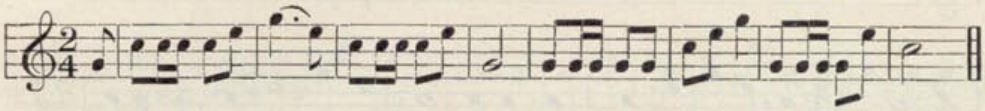
HOLY JOE
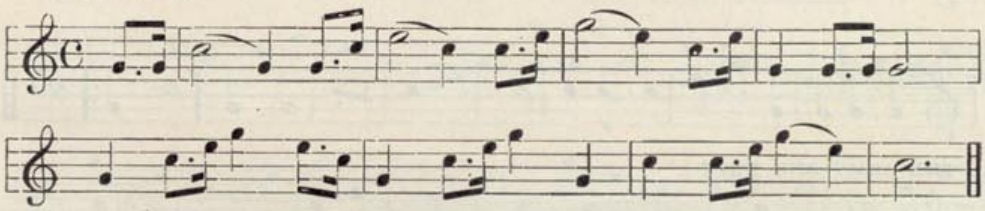


SOAP SUDS ROW
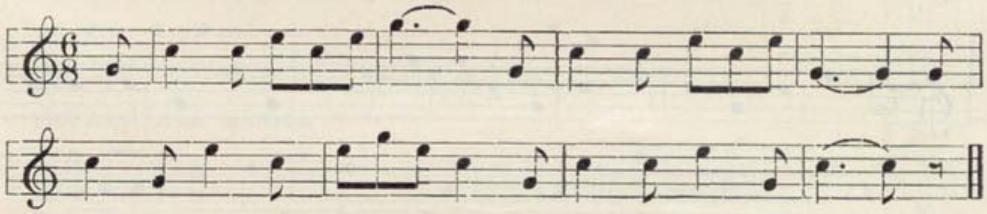


THE COLONEL'S DAUGHTER
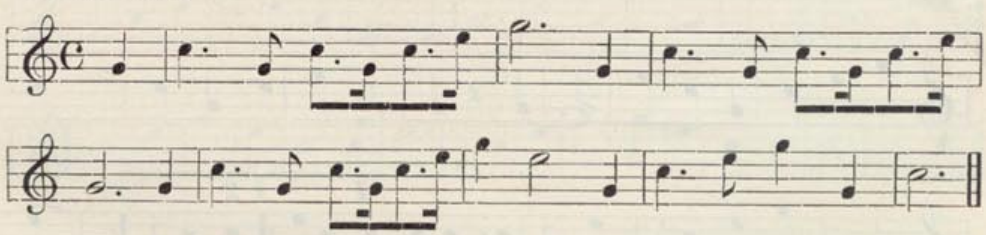


THE PRISONER



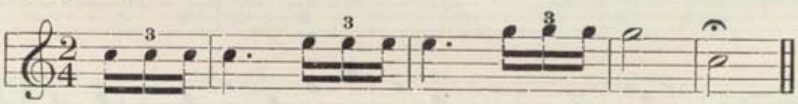
THE GARRISON BELLE



GENERAL BURT

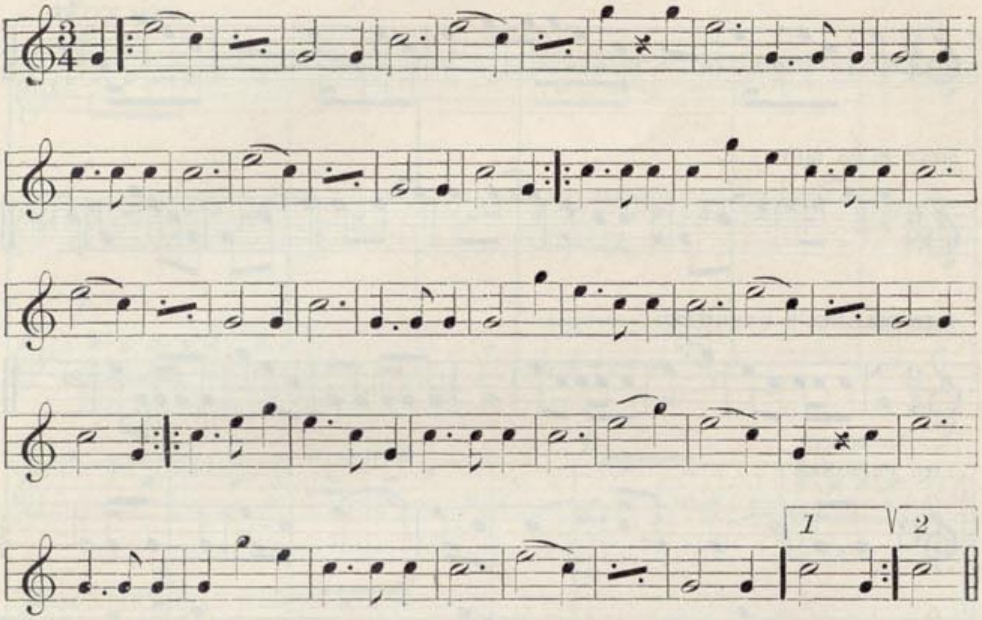


THE OLD ONE
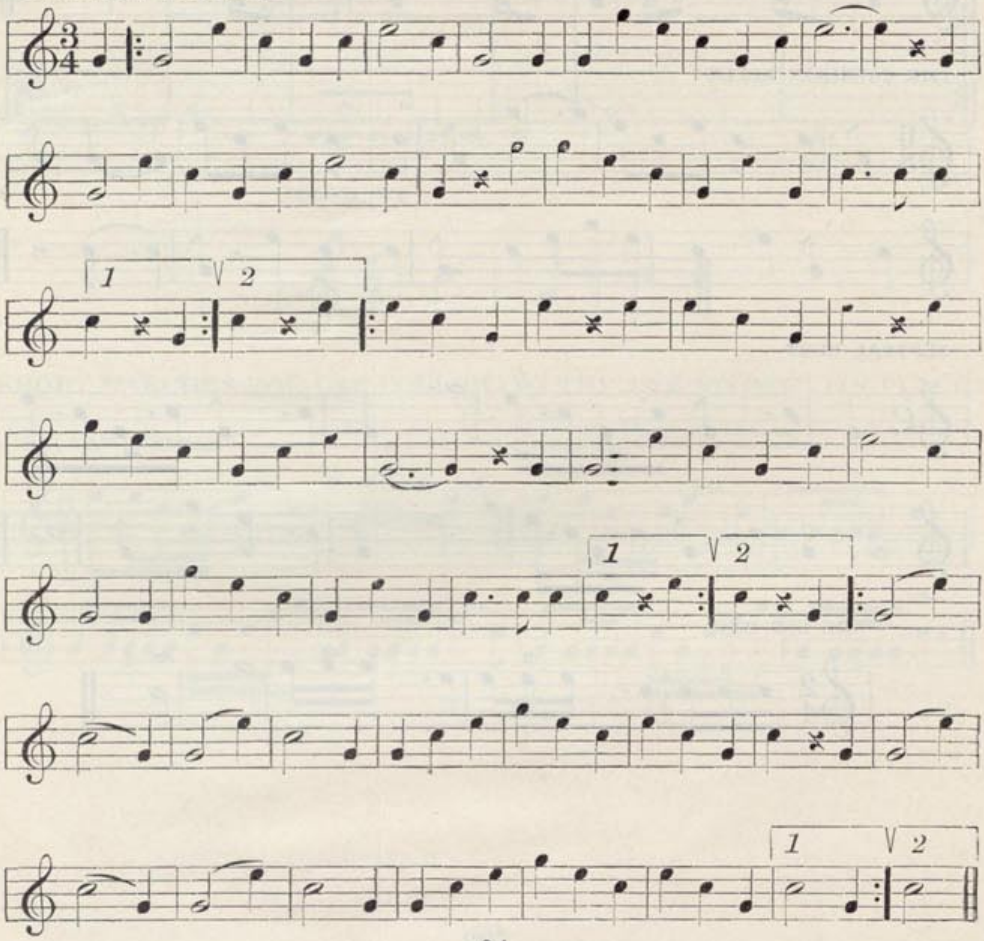


UNCLE SAM

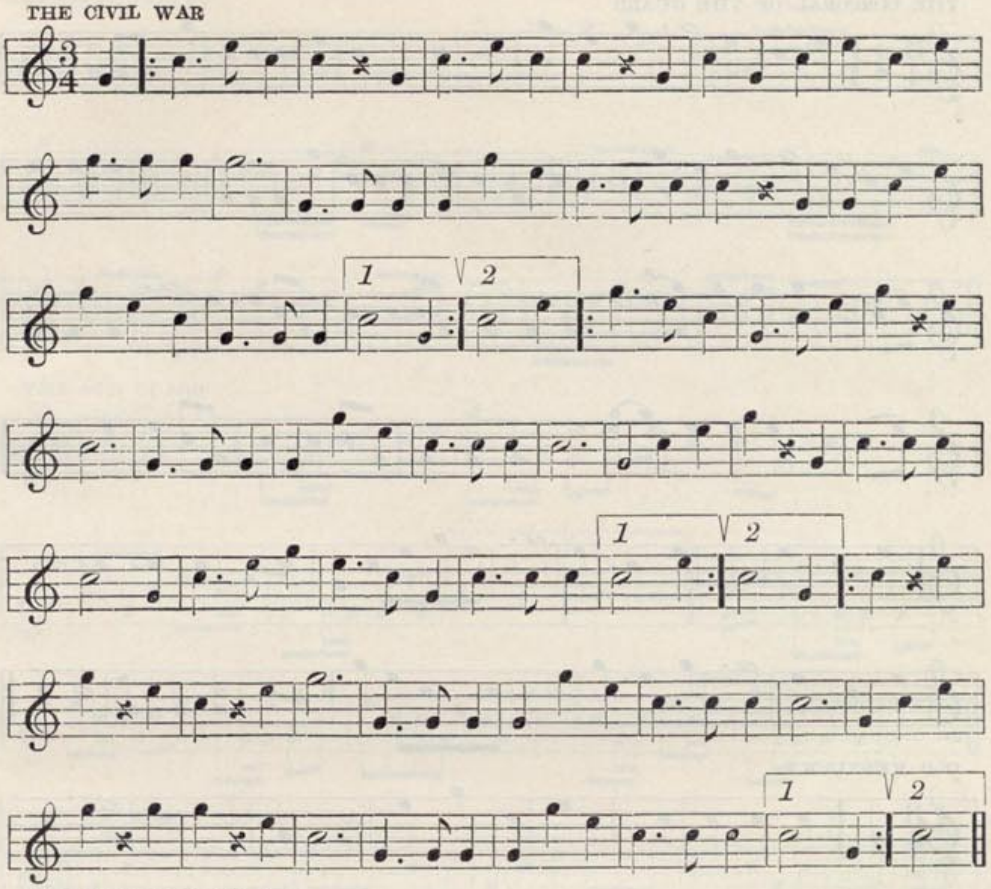
INSPECTION PIECES



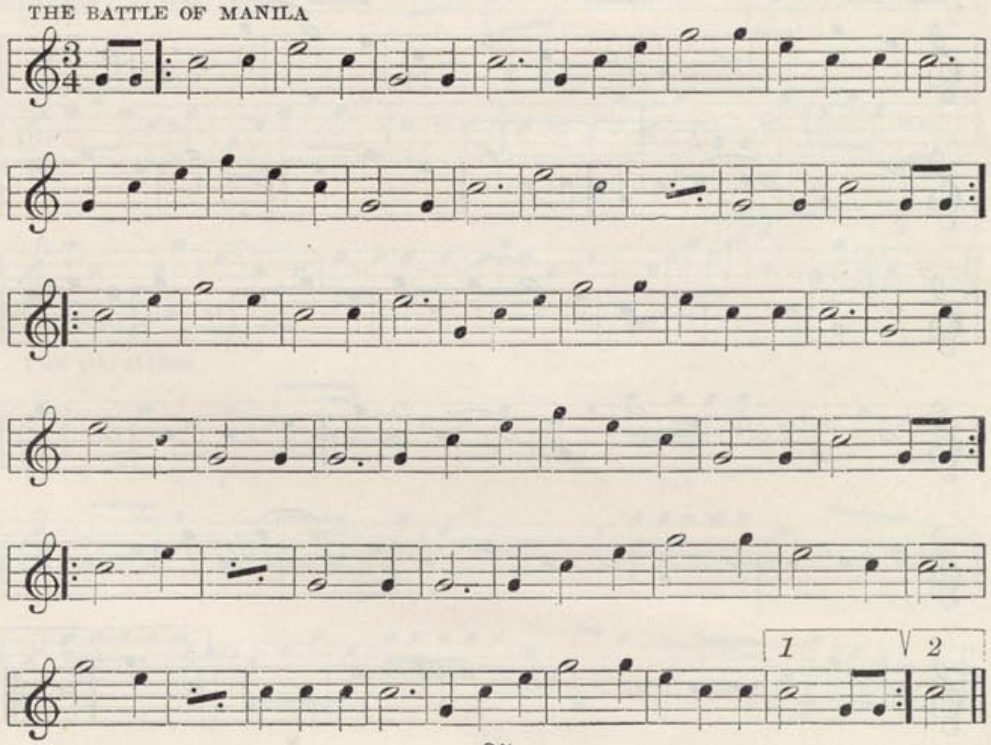
THE ARMY AND NAVY



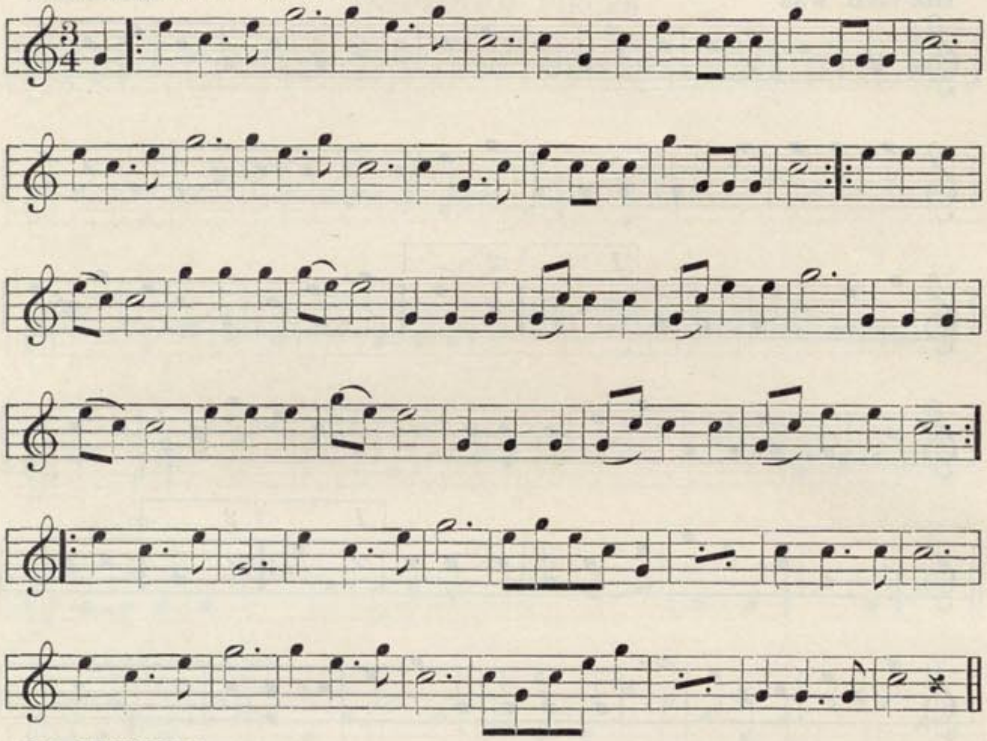
THE CIVIL WAR



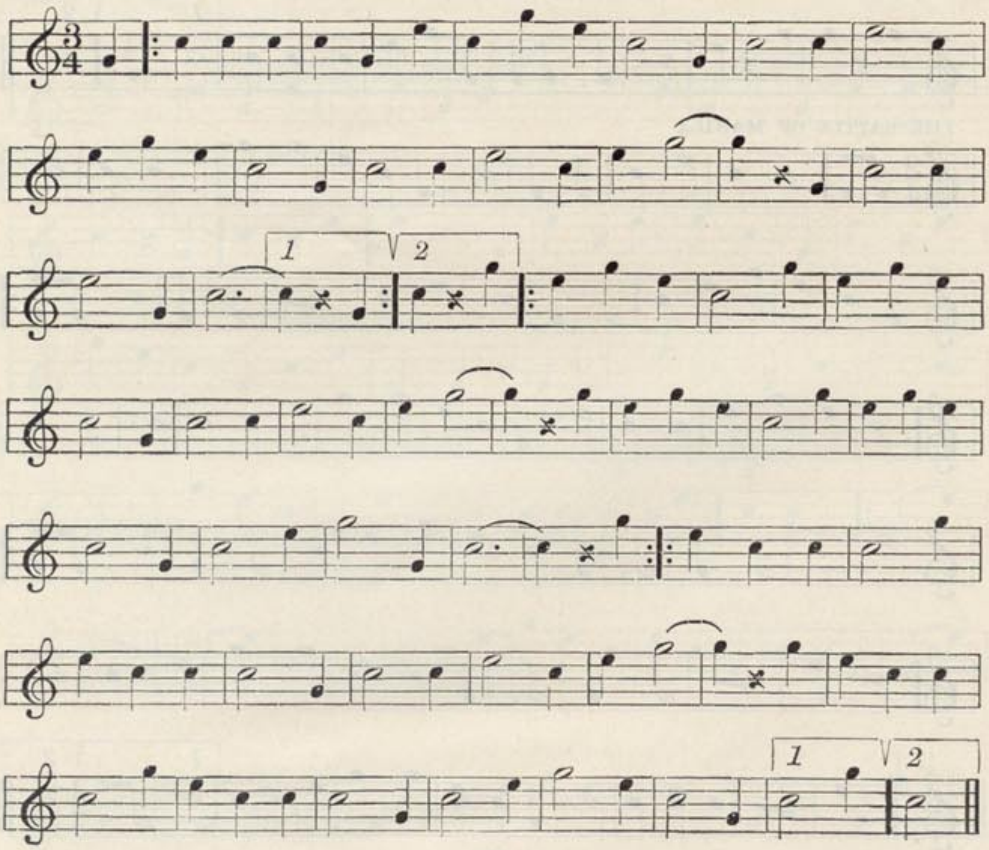
THE BATTLE OF MANILA
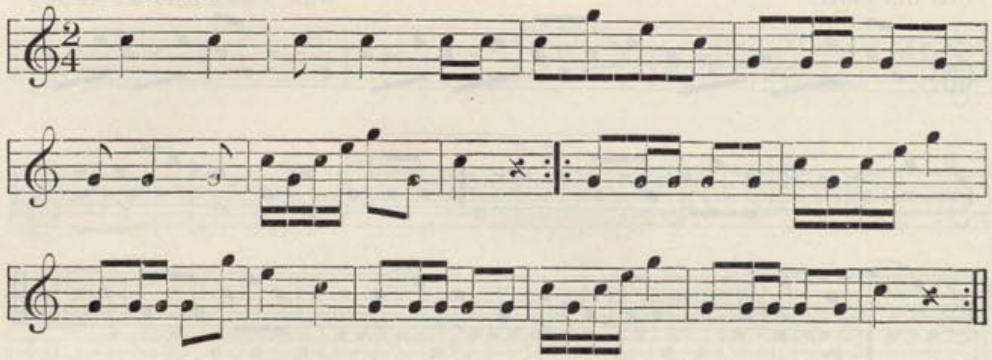


THE CORPORAL OF THE GUARD
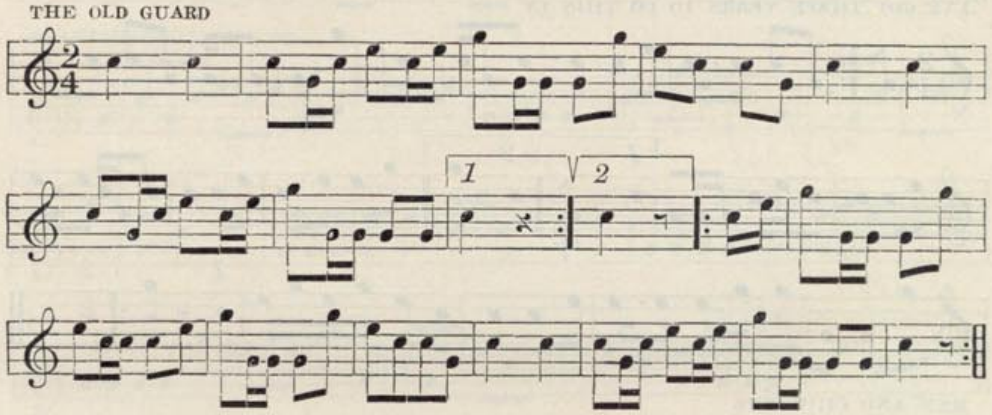


OLD KENTUCKY
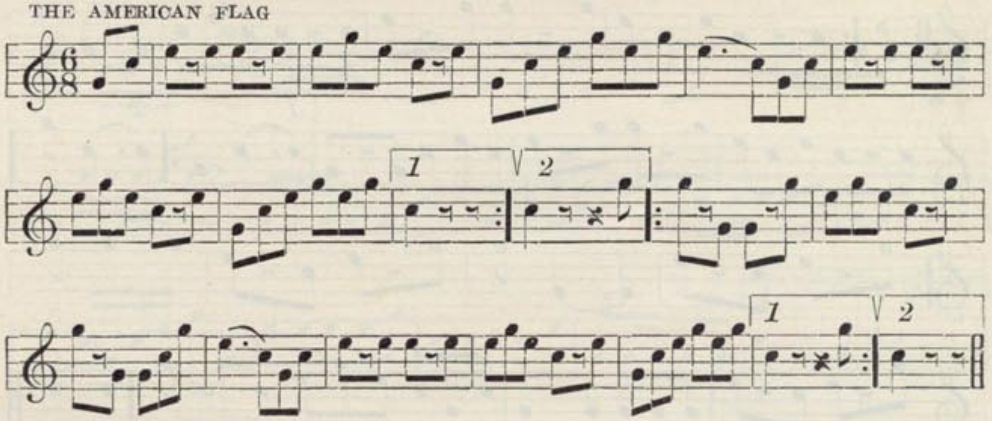


GENERAL DOOLEY
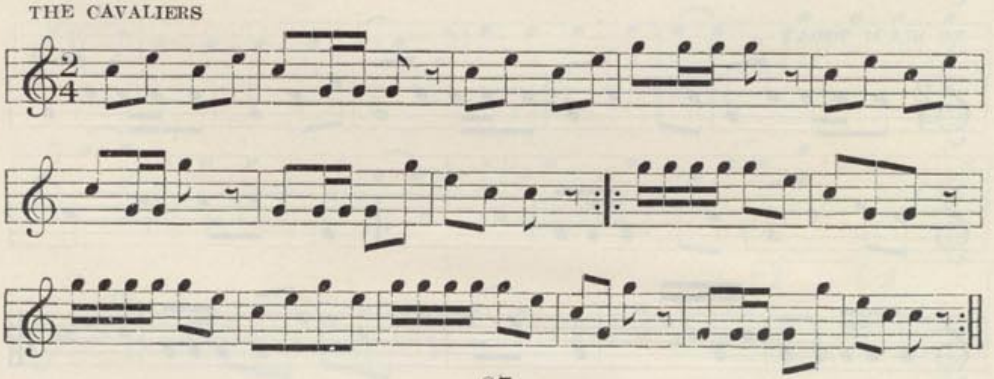


THE OLD GUARD
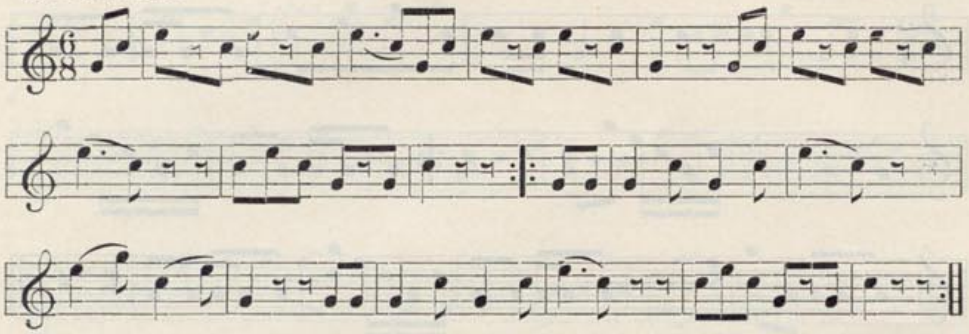


THE AMERICAN FLAG
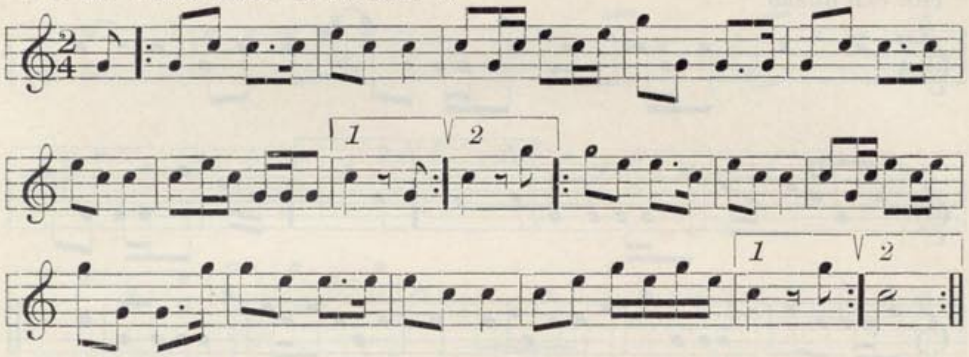


THE CAVALIERS
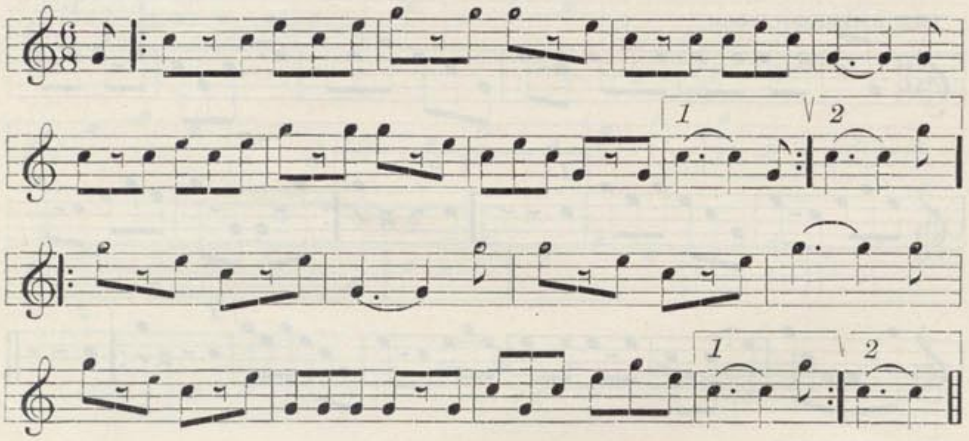


OLD SIX-EIGHT
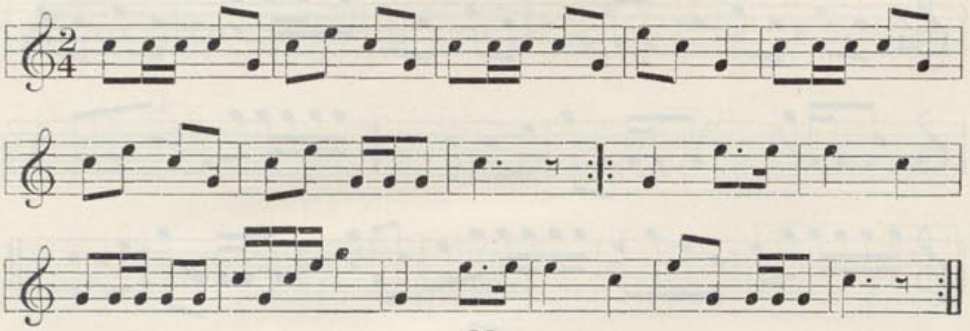


I'VE GOT THREE YEARS TO DO THIS IN
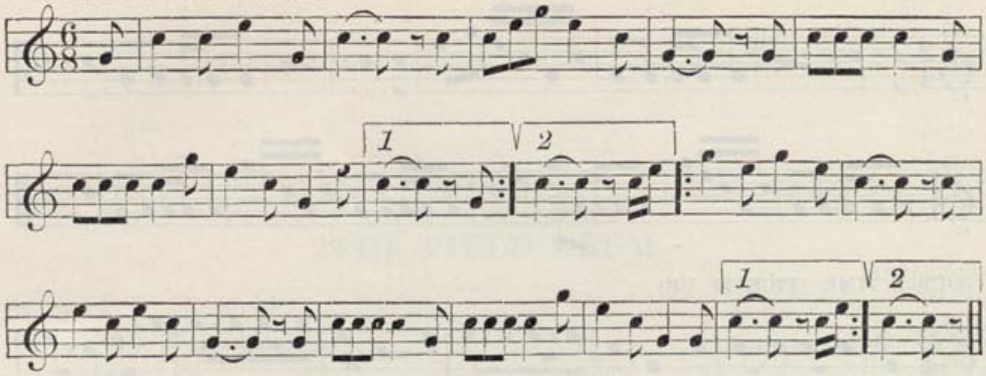


HEN AND CHICKENS



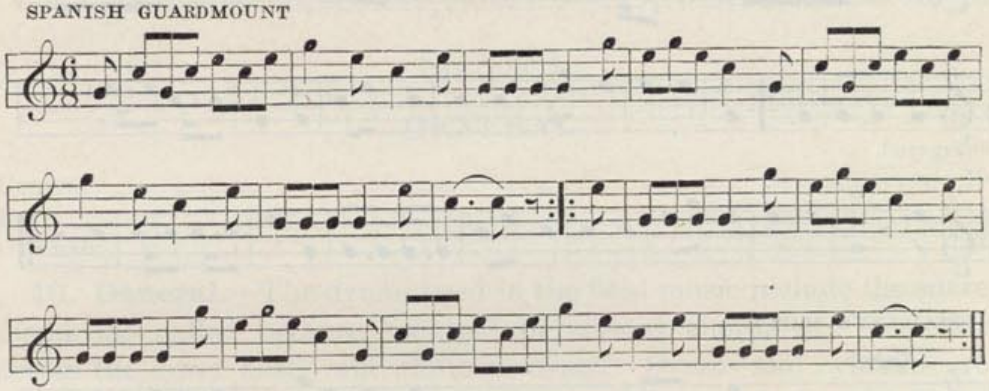
NO SLUM TODAY



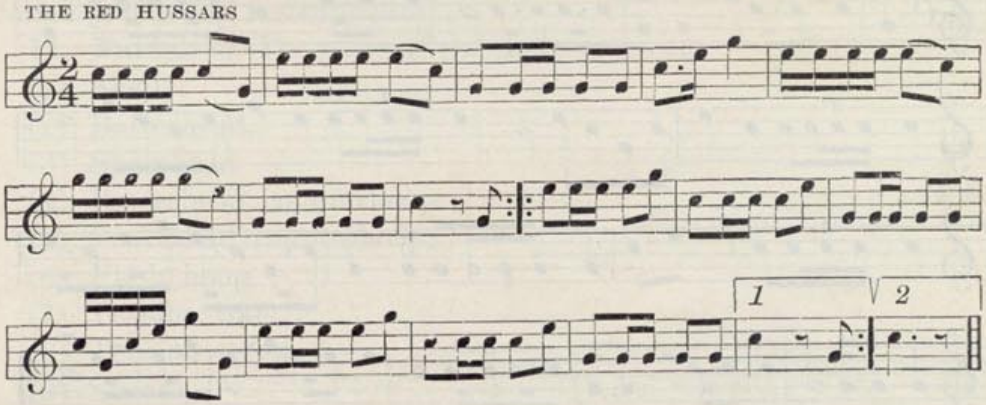
YOU'RE IN THE ARMY NOW



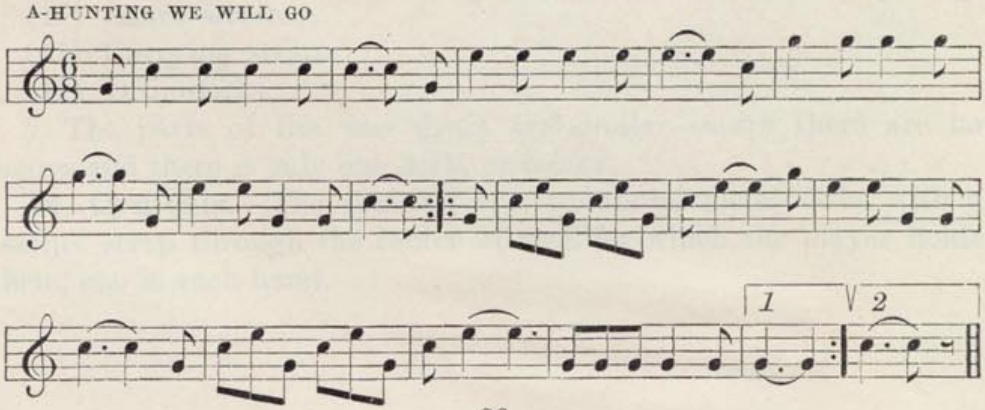
SPANISH GUARDMOUNT
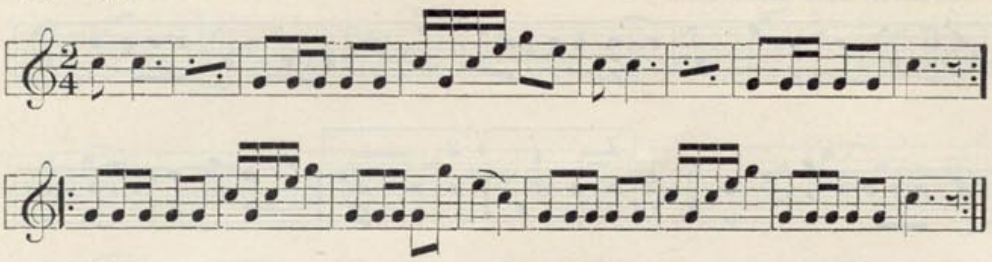


THE RED HUSSARS
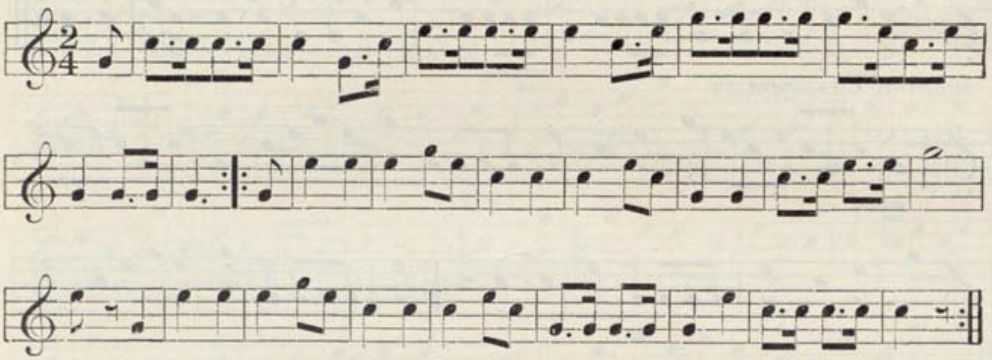


A-HUNTING WE WILL GO



PAY DAY
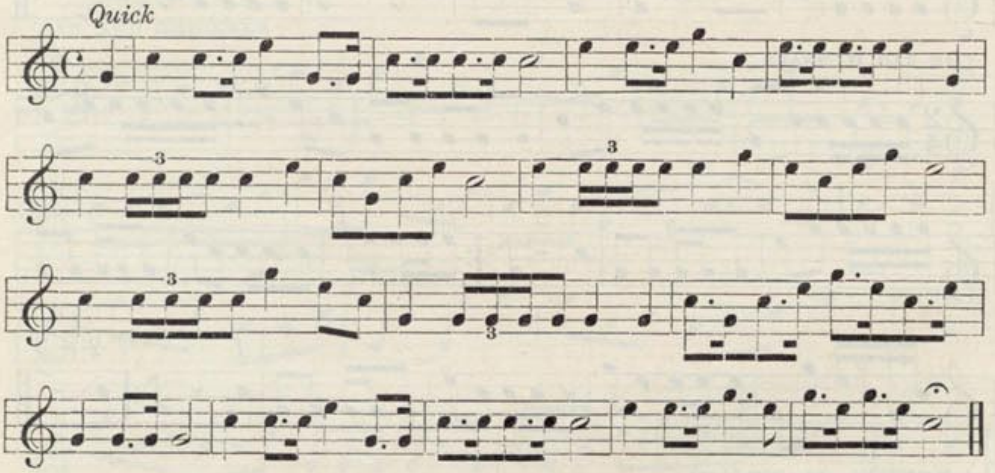


DOUBLE TIME (PICK IT UP)



PRESIDENT'S MARCH

Quick



CHAPTER 2

THE FIELD DRUM

Paragraphs
SECTION I. General 10-12
II. Instruction 13-15
III. Care 16-18

SECTION I

GENERAL

Paragraph
General 10
Parts 11
Cymbals 12

10. General.—The drums used in the field music include the snare drum (so called because "snares" or several chords are stretched across the lower head) and the bass drum. Drums and cymbals are called percussion instruments.

11. Parts.—*a.* The parts of the snare drum are—

(1) Shell.
(2) Batterhead.
(3) Snarehead.
(4) Batterhead counterhoop.
(5) Snarehead counterhoop.
(6) Flesh hoop.
(7) Tension rods.
(8) Tension screws.
(9) Snares.
(10) Snare strainer.
(11) Carrying strap.
(12) Drumsticks.

b. The parts of the bass drum are similar except there are no snares and there is only one stick, or beater.

12. Cymbals.—The cymbals are two round metal disks with a leather strap through the center of each by which the player holds them, one in each hand.

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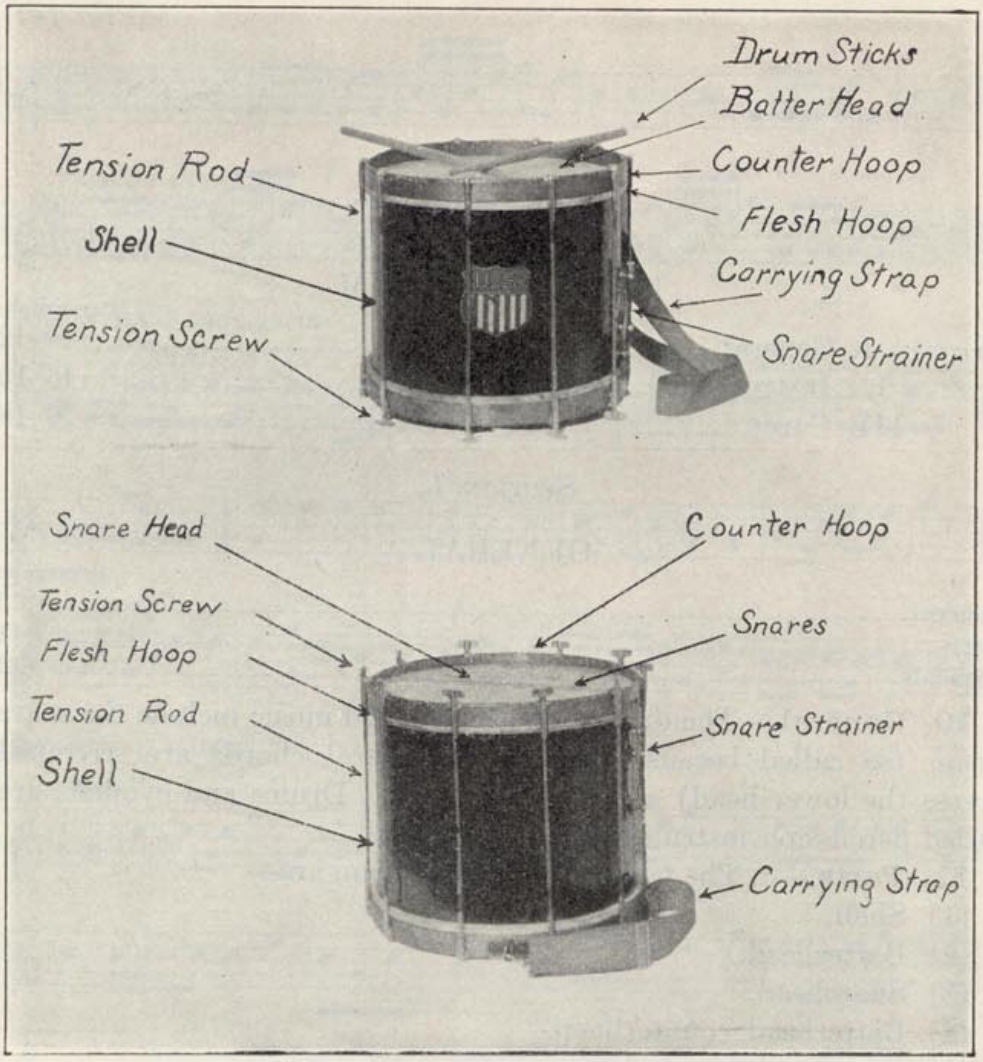


FIGURE 7.—Snare drum and parts.

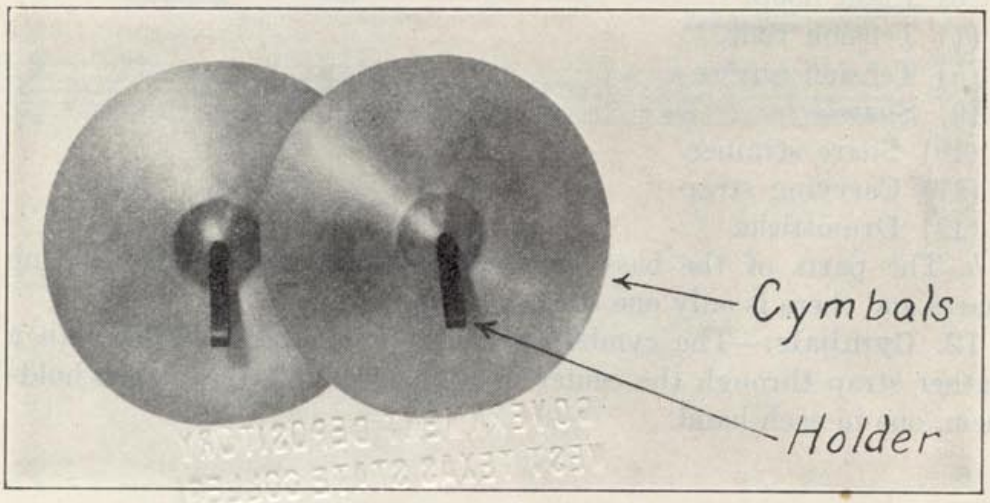


FIGURE 8.—Cymbals and carrying straps.

SECTION II

INSTRUCTION

Paragraph
General 13
Special music 14
Bass drum and cymbals 15

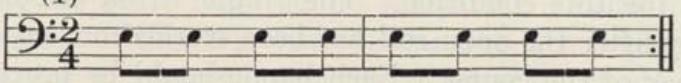
13. General.—*a. Beats.*—All snare drum figures are based upon three fundamental beats, called the *roll*, the *single stroke*, and the *flam*. When these three beats are well learned, the student has the foundation for all kinds of drumming.

b. Roll.—(1) The roll consists of an even reiteration of beats sufficiently rapid to prohibit rhythmic analysis. In order to give the impression, the beats which form the roll must be even both in power and sequence. Uneven beats destroy the impression of a smooth roll and must be avoided. Evenness, then, is the first requirement and speed a secondary one.

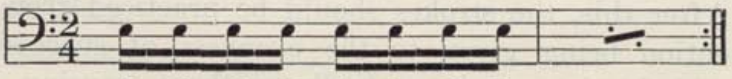
(2) The open roll is produced by slow hand alternation, beginning with the left hand. Two strokes in each hand, alternately, are produced by wrist movement and each beat should follow its predecessor with clock-like regularity and precision. When clearness and evenness of beats have been acquired in slow alternation, the speed should be increased to the limit of relaxation and evenness. At this point stop and begin again and continue each time as long as possible without fatigue. When the muscles tire, rest for a short time. Tension of the muscles should be avoided.

(3) Preliminary exercises for the development of the open roll follow: (Each exercise to be played many times before proceeding to the next. The letter *L* means the left hand and *R* the right hand.)
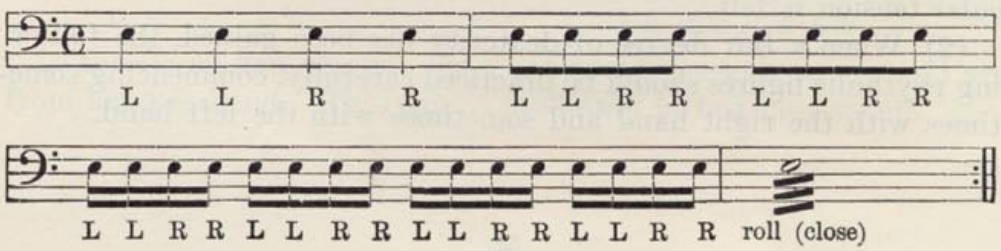
(1)



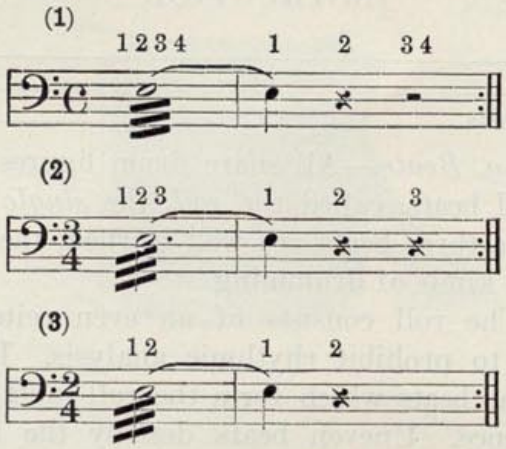
(2)



(3)



(4) The following exercises should be practiced daily after the open roll, already described, has been learned.
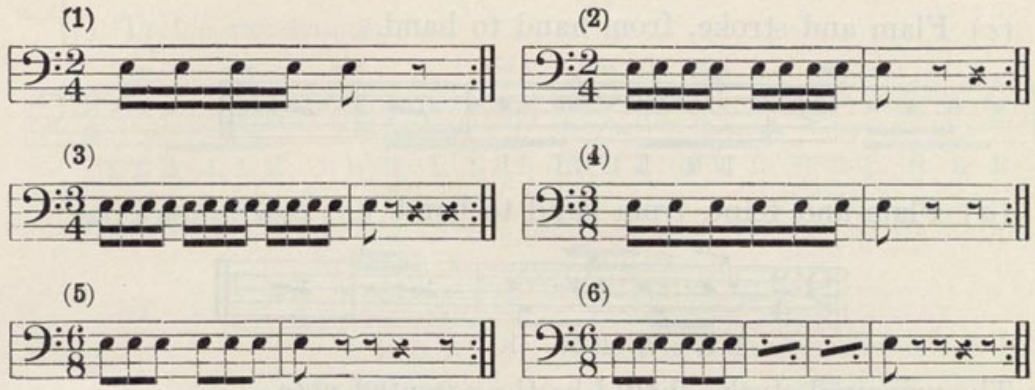


Repeat these exercises many times. Attack them crisply and finish with precision. The quarter note, which ends the roll in each exercise, should be played sometimes with the left stick and sometimes with the right.

(5) When the terms "open" and "closed" are used in reference to drum music, such as the "open roll", "open" means that there is an opening or perceptible space of time between strokes of the drum sticks, while "closed" means that, in the case of rolls, for instance, the movement of the sticks is so rapid that the effect is continuous and even, or "closed".

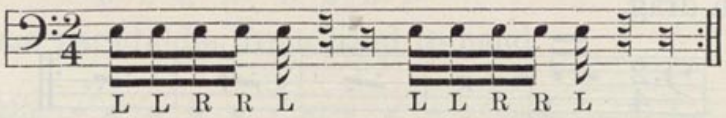
c. Single stroke.—(1) Single strokes are much more important than is generally supposed. The technic of the average drummer is often uneven and faulty, due to lack of a well developed single stroke. The normal awkwardness of the left hand is, no doubt, responsible for this condition. The single stroke should be practiced shortly after the open roll has been worked on, say the second or third week of the course. Each hand should be practiced separately until the tone is crisp and the wrist action is flexible and under control. After this, the strokes should be practiced from hand to hand, attention being given to the evenness of succession. The speed should be increased gradually without causing muscular fatigue. This procedure is repeated, resting, however, when muscular tension is felt.

(2) When a fair degree of dexterity has been gained, the following rhythmic figures should be practiced carefully, commencing sometimes with the right hand and sometimes with the left hand.
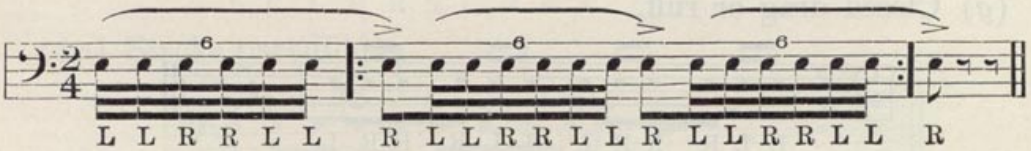


(3) There are also other strokes known as the five-stroke roll, the seven-stroke roll, and the nine-stroke roll, etc.; examples of each follow:

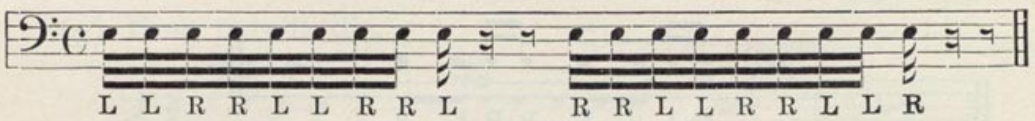
(*a*) Five-stroke roll.



(*b*) Seven-stroke roll.



(*c*) Nine-stroke roll.

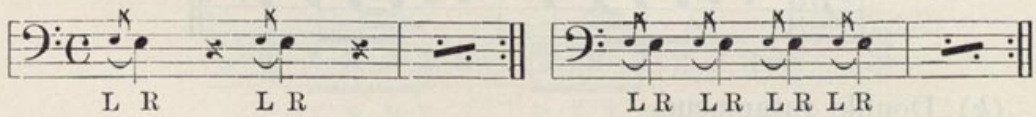


d. Flam.—(1) The flam beats employ the use of small notes, called grace notes; the grace note has no comparative value and does not change the time of the large note before which it is placed.

(2) In order to classify properly the various strokes that come indirectly under the flams, illustrations of each stroke are given:

(*a*) Open flam.

(*b*) Closed flam.
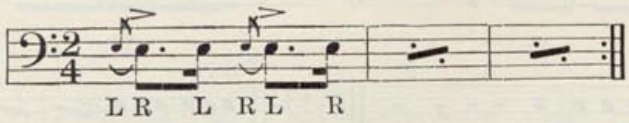


In the closed flam the two notes are sounded nearly as one and are from hand to hand. This flam is used only in fast movements.

(*c*) Flam and stroke, from hand to hand.
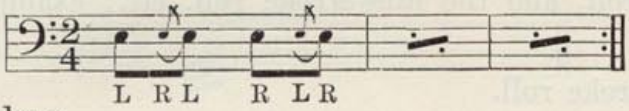


(*d*) Flam and feint, from hand to hand.

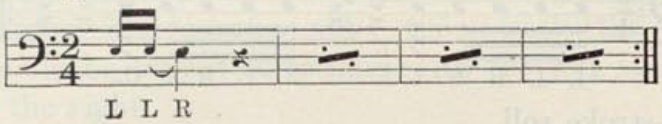


The principal stroke should be the accented note.
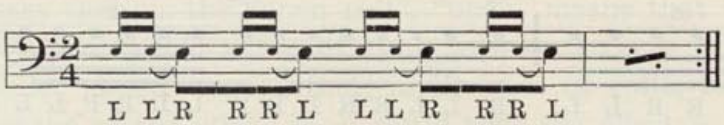
(*e*) Feint and flam, made by reversing the previous example.



(*f*) Open drag.



(*g*) Closed drag or ruff.



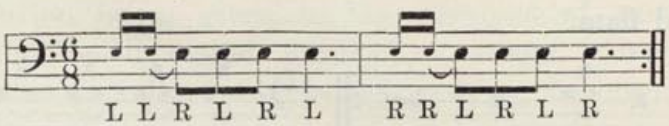
(*h*) Single drag, from hand to hand.
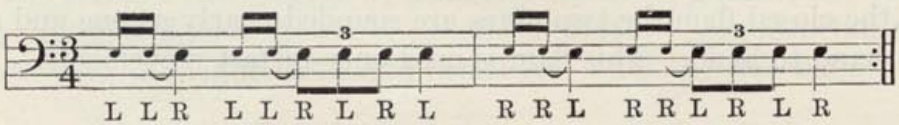


(*i*) Double drag, from hand to hand.
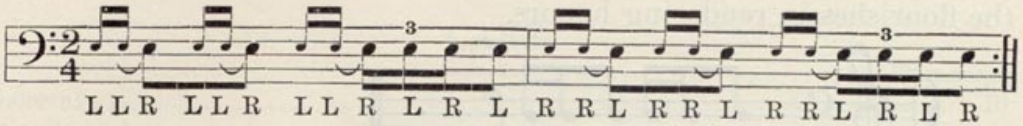


(*j*) Single ratamacue, from hand to hand.



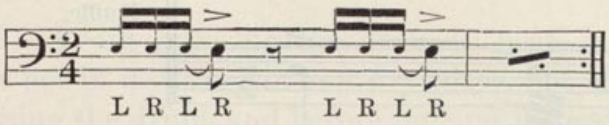
(*k*) Double ratamacue.
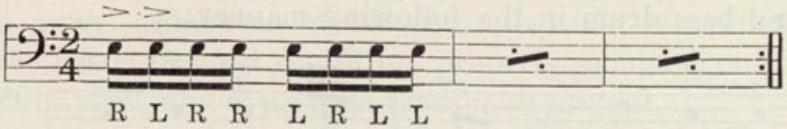


(*i*) Treble ratamacue.
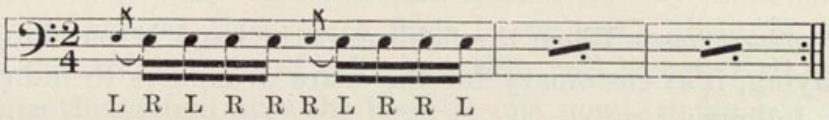


(*m*) Four-stroke ruff.
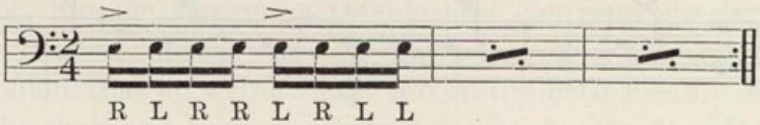


(*n*) Single paradiddle, from hand to hand. (These are very useful in quick movements.)
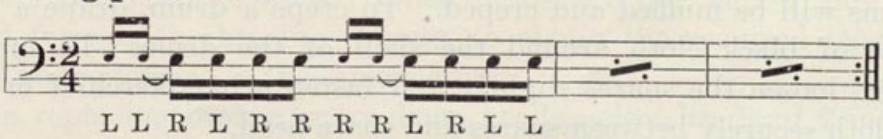


(*o*) Flam paradiddle, from hand to hand.
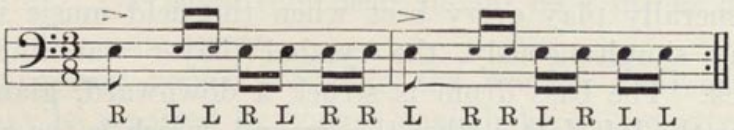


(*p*) Stroke paradiddle.
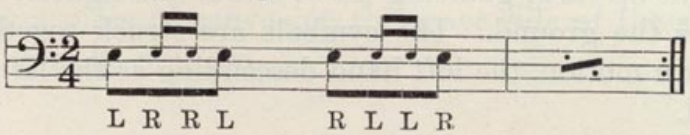


(*q*) Drag paradiddle.



(*r*) Stroke and drag paradiddle.
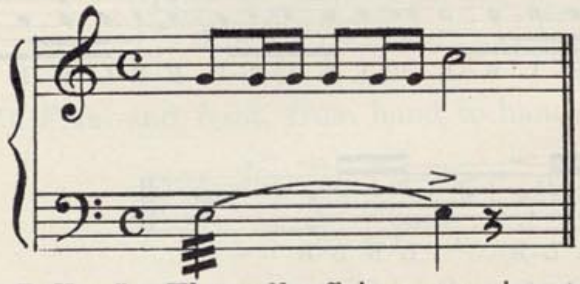


(*s*) Stroke and single drag.



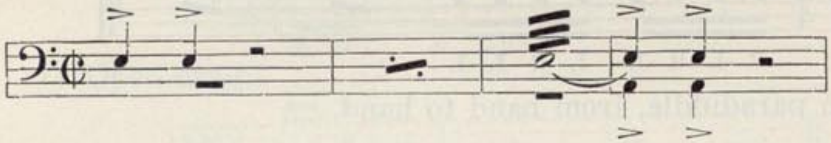
14. Special music.—*a. Ruffle.*—A ruffle is a short roll of three-beat duration at the tempo of 120 beats to the minute. When trumpets are

present, the ruffles are played simultaneously with the sounding of the flourishes in rendering honors.



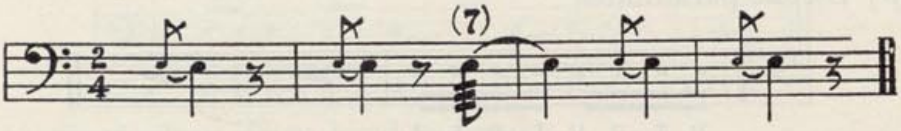
Flourish with trumpet.
Ruffle.

b. Roll off.—The roll off is a warning to all players of the field music, when marching, to get ready to play. It is executed by both snare and bass drum in the following manner:



Commence playing

c. Beating time.—When the field music or band is marching without playing, it is customary for the snare drummers to indicate the step as follows:



d. Funeral.—If drummers are part of a funeral escort the snare drums will be muffled and creped. To crepe a drum, drape a broad piece of black cloth around the shell of the drum. To muffle a drum, loosen the snares slightly and fasten a handkerchief or piece of cloth securely between snares and snare head.

15. Bass drum and cymbals.—The bass drummer and cymbal player generally play every beat when the field music is playing. They play simultaneously, the cymbal player watching the bass drum stick. The bass drum is struck a downward, glancing blow every time the left foot strikes the ground, which is the accentuated beat, and an upward, glancing blow, somewhat lighter, as the right foot strikes the ground. The cymbals are struck together with an up-and-down motion, the left hand descending as the left foot strikes the ground.

SECTION III

CARE

Paragraph
General 16
Mounting heads 17
Emergency repair 18

16. General.—Avoid exposing the drum to heat, cold, or dampness; when it is not in use, keep it in a dry place, but not in the sunshine. After using the drum, and before putting it away, slacken the braces. While playing it may be necessary to tighten the braces occasionally. If it is exposed to rain, carefully wipe it off before putting it away. The tone of the drum depends very much upon keeping the heads in good condition, properly mounted on the flesh hoops and the shell, and at an even tension all around.

17. Mounting heads.—*a.* To mount the heads on the flesh hoops, soak the heads in water to make them flexible and lay them out upon some level surface; then place flesh hoops upon them in such a position that the margin of vellum or skin will be equal all around. Next, turn the vellum over the hoop at one point, tucking it snugly under the hoop, using a thin, blunt instrument for the purpose; then repeat procedure on the opposite side and continue similarly until the whole margin of the head is lapped around the hoop. Care should be taken that no wrinkles are left in the batterhead. Place the heads in the shell and brace moderately tight, bracing gradually and always from opposite sides. When heads are dry and drums are needed for use, the bracing process, to obtain the required tension, should be performed in the same manner.

b. In replacing broken snare-drum heads, select heads of 2 inches greater diameter than the flesh hoop, which allows ample margin for proper fitting. The bass-drum head should be 4 inches greater in diameter for the same reason.

18. Emergency repair.—Should the wooden shell of a drum crack, it may be repaired by boring small holes at the extreme ends of crack, forcing edges together after inserting a little glue, and finally gluing a piece of canvas on the inner side of the shell. The holes should later be plugged.

CHAPTER 3

THE FIFE

Paragraph
Instruction for beginner 19
Fingering chart 20
Instrumental practice 21

19. Instruction for beginner.—*a. General.*—The ordinary fife consists of a tube of metal or wood, pierced by six finger holes and an embouchure or lip opening, the finger holes being equally spaced and on a line with the embouchure. The tube is stopped at the end nearest the embouchure by a movable cork. The fife generally used in the Army is pitched in $B\flat$.

b. Position of hands.—The fife is held in a horizontal position, embouchure to lips, the instrument extending to the right of the player. The left arm extends across the chest, palm of hand to the rear, and clasps the fife so that the first finger may cover the first finger hole (nearest embouchure) second and third fingers to cover second and third holes in order. The thumb is placed under the fife, opposite the first and second fingers so that it supports the instrument. The right hand clasps the fife, palm forward, so that the first finger may cover the hole nearest the left hand, the second and third fingers to cover the second and third holes in order. The thumb supports the fife in a position similar to that of the left thumb. The thumbs, and also the little finger of the right hand should support the fife firmly, leaving the other fingers free to close the holes. The fingers which move should be arched and move easily.

c. How to produce a tone.—To correctly produce a tone, the inner edge of the embouchure is placed against the lower edge of the lower lip and the fife supported in the hollow of the chin. A small stream of air is blown across the embouchure so that it strikes and is split by the opposite edge of the embouchure. The intensity of the air stream determines the octave, so-called "overblowing" producing the upper octave. Only by experimenting and practice can the player determine the exact position best for him.

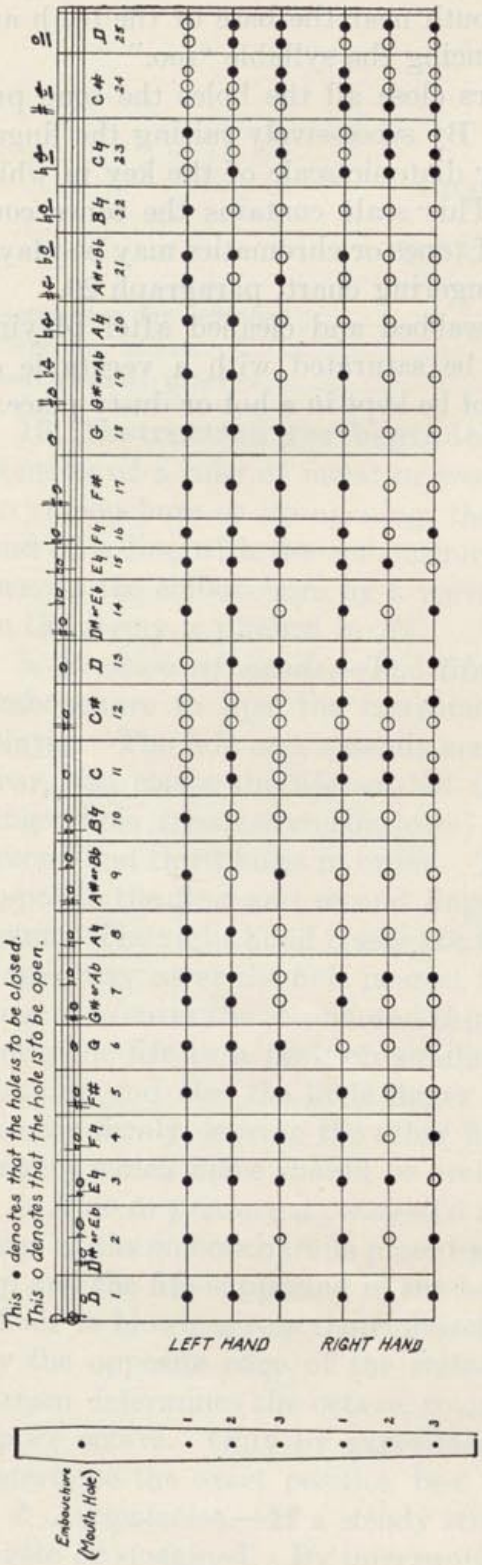
d. Articulation.—If a steady stream of air is emitted the result is legato or sustained. By interrupting the air stream with the tongue

the tones may be separated or tongued. This is done by placing the tongue against the roof of the mouth near the base of the teeth and withdrawing it as though pronouncing the syllable "too."

e. Fingering.—When the fingers close all the holes the tone produced is the keynote of the fife. By successively raising the fingers toward the embouchure the major diatonic scale of the key in which the fife is pitched is fingered. This scale contains the tones commonly used in field music, but half tones or chromatics may be played by using cross fingerings. See fingering chart, paragraph 20.

f. Care.—The fife should be swabbed and cleaned after playing, and if made of wood it should be saturated with a vegetable oil several times a year. It should not be kept in a hot or dusty place.

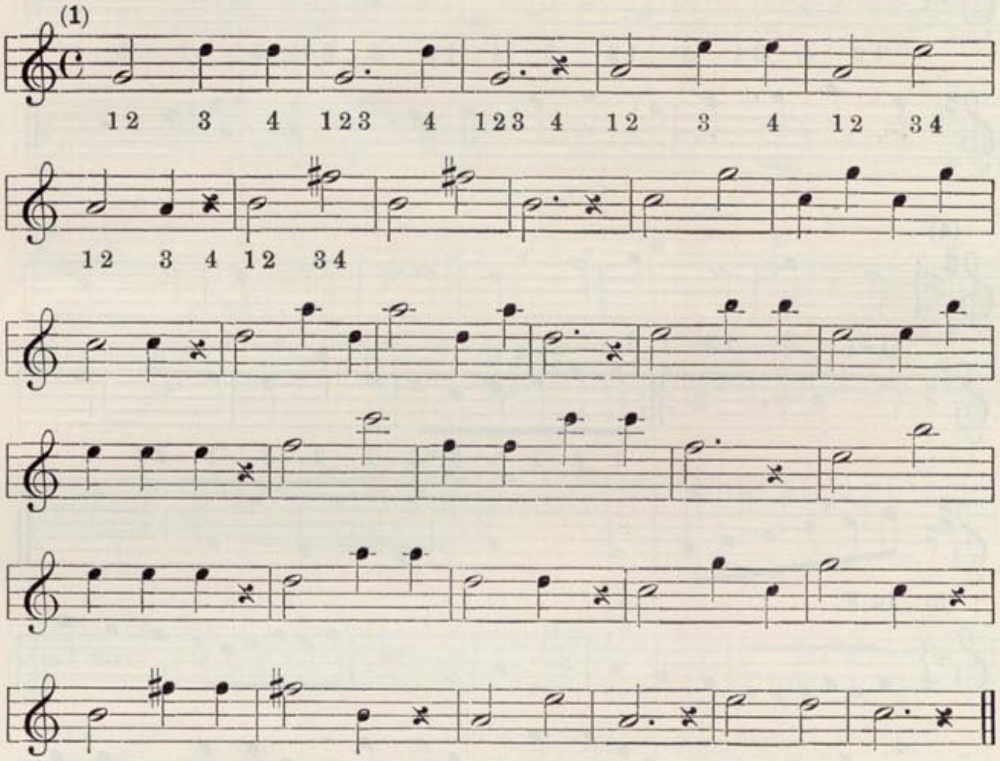
20. Fingering chart.
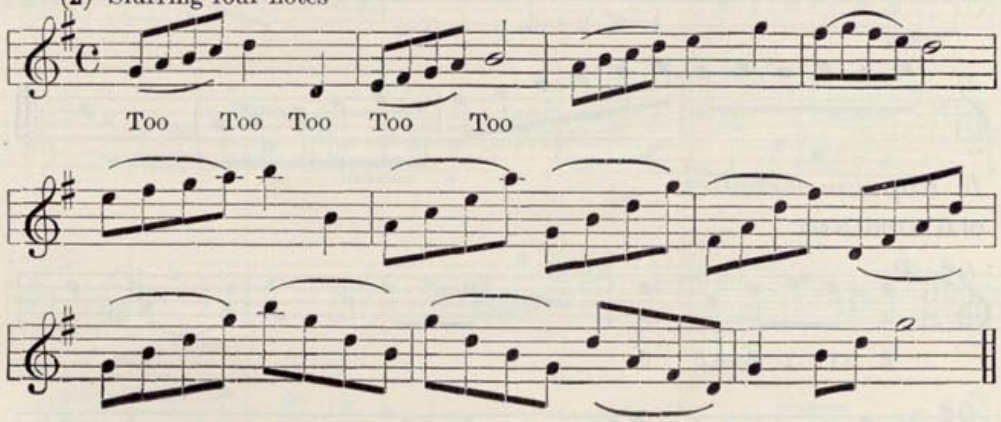


21. Instrumental practice.
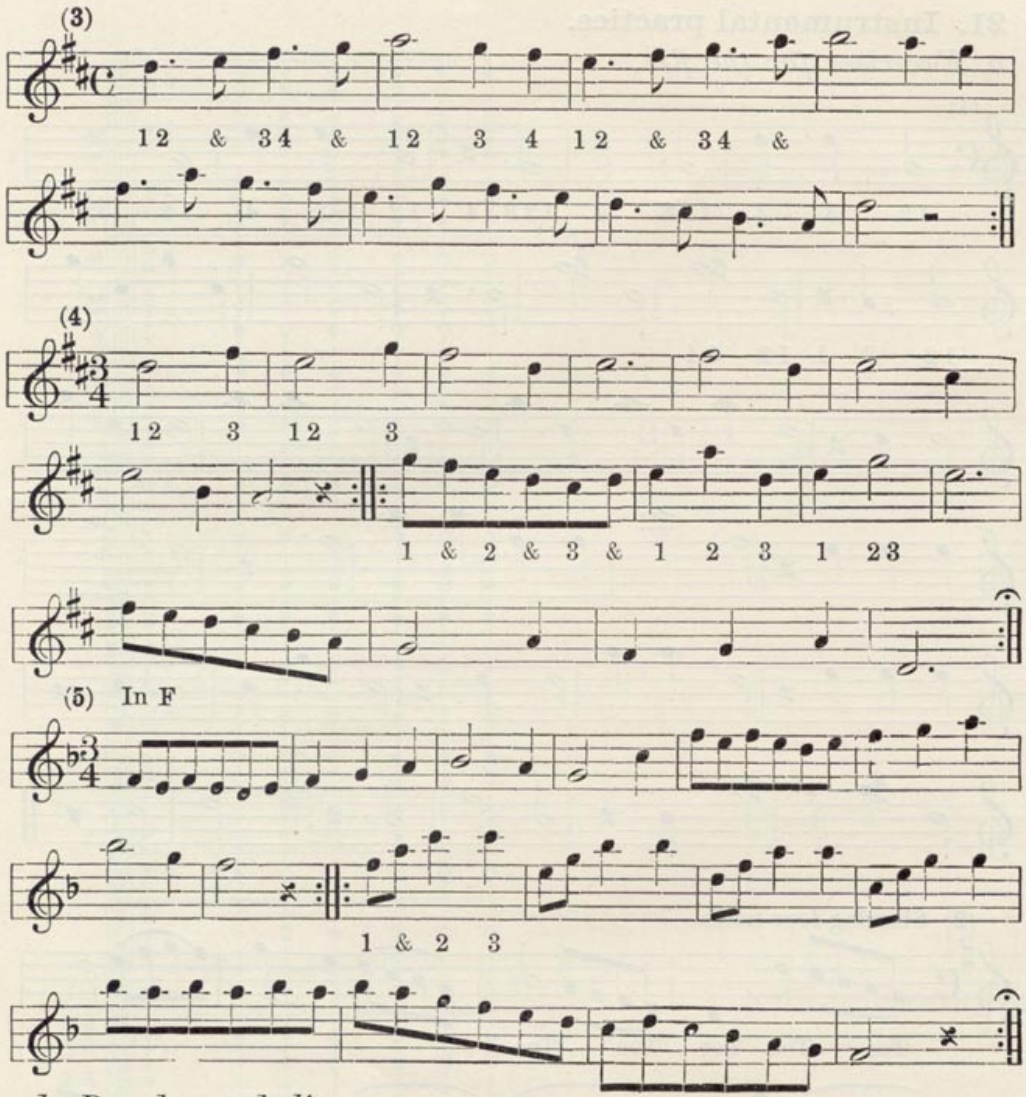
a. Exercises for the fife.

(1)



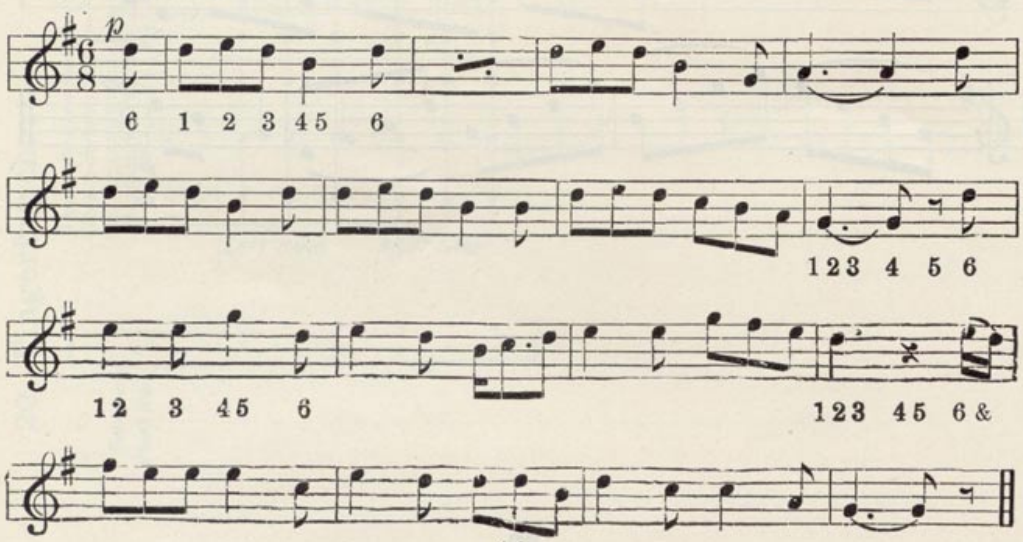
(2) Slurring four notes



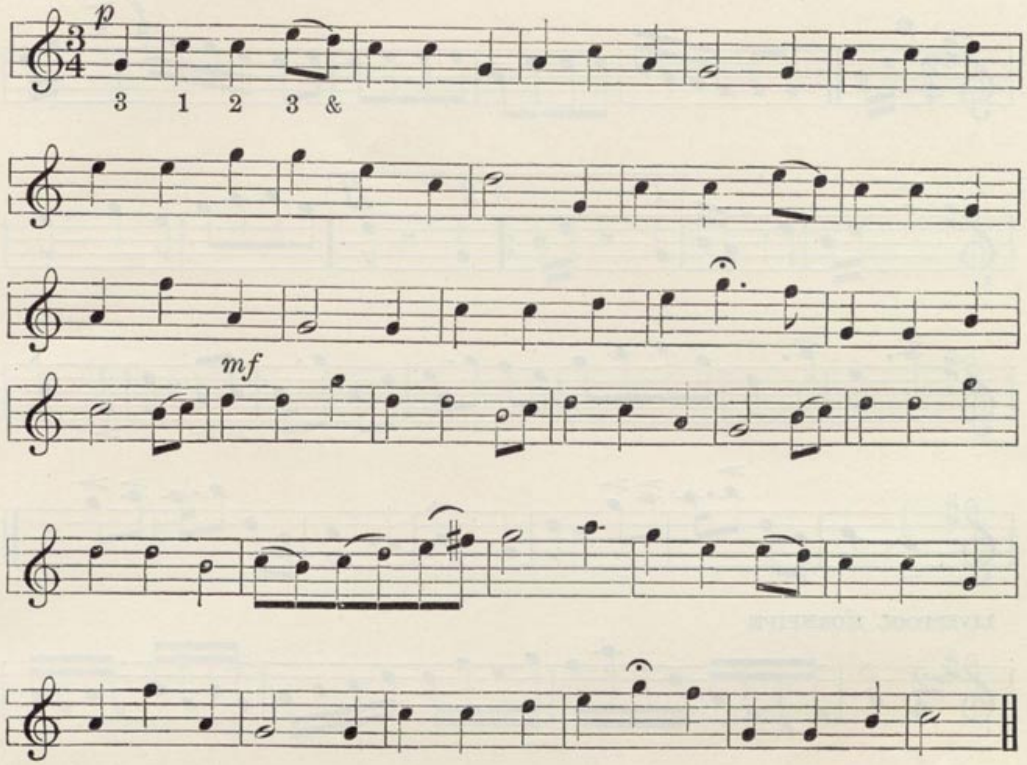


b. Popular melodies.

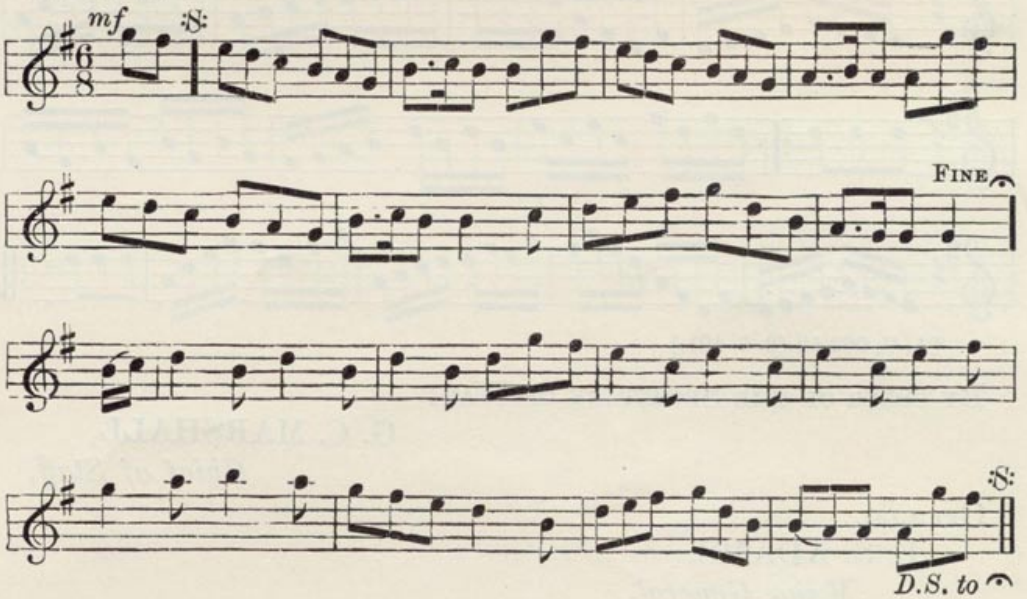
OLD VIRGINNY
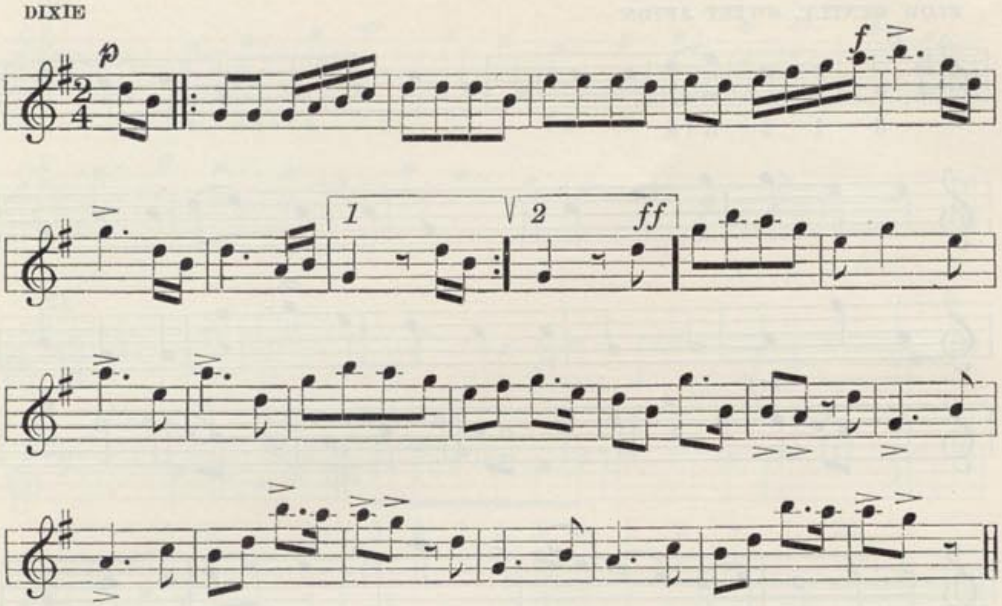


FLOW GENTLY, SWEET AFTON
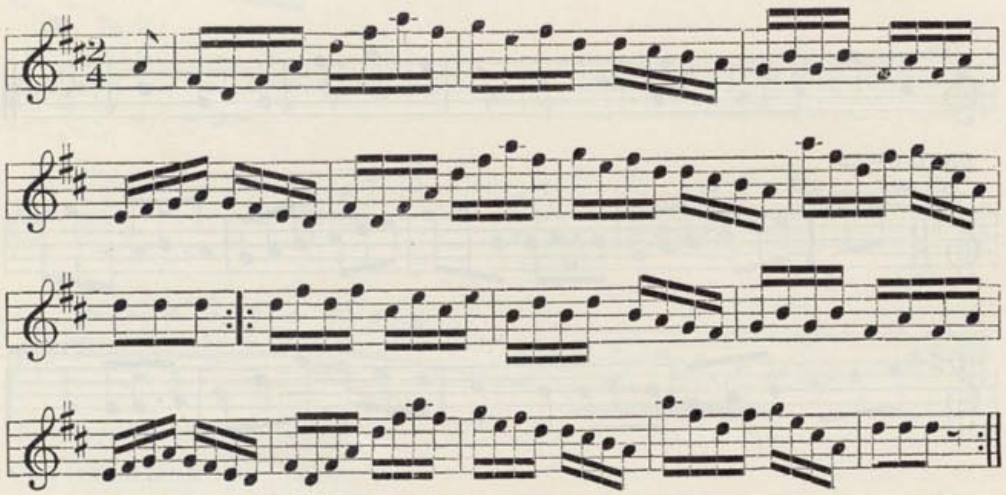


GARY OWEN



DIXIE



LIVERPOOL HORNPIPE



[A. G. 062.12 (2-5-40).]

BY ORDER OF THE SECRETARY OF WAR:

G. C. MARSHALL,
Chief of Staff.

OFFICIAL:

E. S. ADAMS,
Major General,
The Adjutant General.

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