

CHAPTER 1

A SHORT HISTORY

SECTION 1. — DRUMMERS

Origins

0101. Drums and fifes are among the oldest form of military music. The drum had long been known in eastern countries and the early Egyptians combined the trumpet and the drum to provide their military music. The Greeks, on the other hand, favoured the flute, the soothing tones of which kept their fighting men cool and firm. The trumpet was the instrument in general use with the forces of the Roman Empire, while the ancient Briton favoured the horn and trumpet. These remained the only instruments of martial music until the Crusaders returned with fresh ideas from the east. They had seen the value of the drum as an adjunct to military art in the armies of the Saracens and introduced this instrument into England in the eleventh century under the names of the tabor¹ and naker².

0102. It seems, however, that the drummer, for a considerable number of years, was only employed as one of the retinue of great officers and not generally included as part of the establishment of the Army. In the list of the Army employed during the disastrous war with France in 1557 drums were appointed to Regiments of Foot in the proportion of one drummer and one fifer to a company of a hundred men.

Qualifications and Pay

0103. Those early drummers and fifers were not ordinary soldiers but hired musicians who usually signed on for short periods only. That it was difficult to find suitable men may be judged by a study of the qualifications for drummers laid down during the reign of Queen Elizabeth I. Indeed these qualifications may explain the fact that drummers drew a higher rate of pay than the private soldier—a custom which was continued for a great many years. If one may judge the comparative importance of men by their pay, the drummer ranked with the Sergeant in those early days. Pay lists of the reign of Queen Elizabeth I show the Sergeant and drummer receiving one shilling (5p) a day while private soldiers drew eight pence (approximately 3p).

0104. The qualifications are thus described by Sir Ralph Smythe, a writer on military subjects in the reign of Queen Elizabeth I:

"All captains must have drums and fifes and men to use the same, who should be faithful, secretive, and ingenious, of able personage to use their instruments and office, of sundry languages, for often they are to be sent to parley with their enemies, to summon their forts or towns, to redeem and conduct prisoners and diverse other messages which of necessity requireth language. If such drummers or fifers should fall into the hands of the enemy, no gift nor force should cause them to

¹ A small drum like the timbrel or tambourine without jingles, usually played with one stick.

² A kettledrum.

disclose any secrets that they know. They must often practise their instruments, teach the company the sounds of the marches, alarm, approach, assault, retreat, skirmish, or any other call that of necessity should be known. They must be obedient to the commands of their captain and ensign, when as they shall command them to come, go, or stand, or sound their retreat, or other calls. Many things else belongs to their office, as in diverse places of this treatise should be said."

0105. In the household accounts of Henry VII in the nineteenth year of his reign, there is an item "to one that played upon the droome six shillings and eight pence (33p)." Had the accounts stated whether this was a daily or weekly rate of pay we would have been able to judge the value placed upon the services of a drummer in those days. When Henry VIII entered Boulogne in 1544 drummers led the way, which indicates that they had some important functions to perform in the state ceremonials of the period.

Dress

0106. The role, status and particularly the dress of the drummer has been gradually changing and by 1645 when Cromwell raised the New Model Army they continued to be employed not only to beat time when marching but to pass signals. Until the introduction of the bugle, all signals in Regiments of Foot were by drum. In an age when close formation manoeuvre could win or lose a battle this was very important. The drummer was still a very important person! This new Army included twelve Regiments of Foot who were uniformly dressed in red.

0107. Previously regiments had been raised by feudal lords and landowners who formed units from the workers on their estates and usually commanded them in person. Each chose his own colour scheme – often that of his own coat of arms, and the result was that regiments dressed in red, buff, green, yellow, blue, grey, etc. These regiments were known as Colonel . . . 's Regiment. In the Infantry of the Line today, only one regiment carries this custom in its present name, the Green Howards. The Hon Charles Howard, who commanded the regiment from 1738-1748, dressed his men with green facings. As there was already a regiment commanded by another Howard, who had buff facings, they became known as the Green Howards and the Buff Howards respectively, the latter eventually dropping the name Howard to become known as the 'The Buffs'.

0108. The year 1660 saw the restoration of the monarchy and the formation of the Regular Army of today. Some of the regiments of Cromwell's Army were re-embodied in the King's Army within minutes of their disbandment.

0109. The Clothing Warrant of 1751 brought about a change in the dress of drummers when they were ordered to wear coats of the regimental facing colour, trimmed with regimental lace except those of 'Royal' regiments, who wore the royal livery – a red coat with blue lining and facings adorned with royal lace. They wore grenadier caps embroidered with regimental devices, and drums on the front and on the rear turnup flap. There are a number of significant factors in this order, one is that the drummer was

immediately identified as such by wearing a coat of reversed colours to that of the fighting soldier, who continued to wear red coats with regimental facings. Another is the wearing of the badge of the drum in their headdress. In 1831 the wearing of reversed facings was discontinued and the red coats of the drummer were now distinguished by the lace or braid. In addition the badge of a drum made a further distinction and is still worn today in Infantry regiments. The Foot Guards with their laced coats do not need the badge.

O110. The Crimean War saw further changes in the dress of the Army when in 1855 the tunic was substituted for the coatee. This also saw the disappearance of the 'Wings' which had been worn by the Flank Companies, i.e., the Grenadier and Light Companies. Wings or Shoulder Shells were however retained for drummers and bandsmen only. These wings can be compared to the 'Swallows Nests' worn by German drummers and bandsmen until 1945. It is of interest to know that in the Crimean War the only weapon carried by drummers was a specially made sword. Not until the flank companies were abolished in 1862, and the training of the other companies was extended to include their functions, did the drummer receive formal military training.

O111. The final change in drummers' tunics took place in 1872 when the 'red crown' was introduced and worn on the lace or tape of all Infantry of the Line in place of the regimental lace they had worn previously. This lace, known as 'Crown Lace' was worn on the drummers' full dress tunics up to the beginning of the 1939/45 war. It is the distinctive mark of drummers of the Infantry of the Line and should always be worn. Two illustrations showing the correct pattern and style of crown lace are on Page 2-4. Drummers of the Foot Guards still wear the blue fleur-de-lys and not crown lace.

Corps of Drums

O112. It is reasonable to assume that the Corps of Drums as we know it today came into being after the Cardwell Reforms of 1872 although the drums and fifes had of course played together long before this date. Battalions were still organized into eight companies with two drummers to each company. With a Drum Major to supervise the training and well being of all the drummers, it was obviously better to concentrate them into one group or 'Corps'. The association with Continental troops over the years must also have influenced the formation of a 'Corps of Drums'. The habit of parading the Corps of Drums (of Line Regiments) in front of the band was copied from the French.

O113. The continued improvements in, and the additions to, modern weapons together with the increasing number of military subjects in which the soldier must be trained has slowly brought about another change in the life of the Army. The ceremonial splendour of the full dress parade has now almost entirely given place to the more earnest work of training for field operations. So much so, in fact, that the ceremonies in which the Corps of Drums played so large a part in days gone by are now almost forgotten in Regiments of the Line and can only be performed at infrequent intervals.

O114. The drummers have always been, and should continue to be, an example of smartness and behaviour. The manner in which the Drums and the individual drummers

carry out their duties marks the standard and efficiency and smartness of the battalion.

0115. The Drums are primarily intended for supplying music on the march. It is, therefore, of the first importance that the drummers, and especially the bass drummer, should be well trained in beating the strict marching time of the battalion. The effect of the Drums is to instil into the soldier the swing of the movement of marching as opposed to the action of walking which is an important point when a number of men are moving together in close formation. Not only is the music of the Drums a wonderful aid to troops on the march but it is also an aid to a soldier's carriage and the morale for which the British Infantryman is so justly famous.

0116. The Corps of Drums today are a highly operational platoon, all are trained soldiers first and drummers second. They take their place in combat and under active service conditions yet also present the full pageantry and panoply when on parade; for which they are famed throughout the world.

Composition of the Corps of Drums (Present Day)

0117. The instrumentation and size of Corps of Drums has varied enormously from the individual drummer and fifer attached to each Infantry company to the very large and musically complex Corps of the early decades of this century, employing side, tenor and bass drums, cymbals, triangle and flutes ranging from the piccolo to the B flat bass. The present establishment for the Corps of Drums is one Drum Major and 16 drummers (including Corporals and Lance Corporals). This establishment has remained unchanged since the days of the eight company battalion prior to 1914. As today the Corps of Drums has a primary function to act as a rifle platoon the Commanding Officer may increase the numbers to enable the 'Drums' platoon to be effective in the field. Bearing in mind the realistic variation in size of modern day Corps of Drums the following examples are intended purely as suggested formations where the musical balance may be used to the greatest effect:

a. A Corps of Drums consisting of one Drum Major and 16 drummers:

- 5 Side Drums
- 1 Tenor Drum
- 1 Bass Drum
- 1 Cymbals
- 5 First B Flat Flutes
- 2 First F Flutes
- 1 Piccolo

b. A Corps of Drums consisting of one Drum Major and 24 drummers:

- 5 Side Drums
- 2 Tenor Drums
- 1 Bass Drum
- 1 Cymbals

6 First B Flat Flutes
3 Second B Flat Flutes
3 First F Flutes
2 Second F Flutes
1 Piccolo

0118. Flexibility is a great asset to any Corps of Drums. Where drummers show an active interest in instruments other than their own a greater understanding of the working and musical balance will naturally occur. The following flexibility is desirable in order that a Corps is able to fulfill its musical and ceremonial duties and is run effectively when key personnel are absent.

a. All full rank NCOs should be conversant with the day to day running of the Corps and competent to take them on parade for all regimental duties and parades.

b. All NCOs should be able to instruct in the bugle and one other instrument. All drummers should be able to play the bugle and one other instrument. As many percussionists as possible should be able to play all instruments within their section (side, tenor, bass drum and cymbals) and should be trained to work with the metronome.

SECTION 2. — THE DRUM

Origins and Developments

0119. The drum (a word derived, it is thought, from the German Trom or Trommel) is nearly as 'old as Adam' and is believed to have evolved from the Biblical timbrel. In his 'Popular Account of the Ancient Egyptians' Sir J Gardiner Wilkinson states that martial music occupied an important place in Egyptian affairs about 1600 BC in which the drums would be included. In the Chinese Army of the fifth century BC the drum was used for giving signals during battle and, to ensure that the drummer was in his place in difficult situations and when he was most urgently required, Spau Wu, the Master advised that "the drum" should be given "to the bold".

0120. The credit for introducing the drum into Europe is generally accorded to the Crusaders who, having observed the fine performance of the Saracens, brought the idea home. However, James Blades, one time Professor of Percussion at the Royal Academy, wrote that the actual introduction of the drum was made into England with the Romans in the form of the tabor. These differed in size from that of a tambourine to that of a bass drum and even early documentation gave indication of there being snare fittings on them. These were usually fitted to the outside of the head and the tabor was normally beaten with one stick. Some later tabors were rather like a large side drum with rope tension and snares, the latter fitted to the outside of the top head. The tabor was eventually suspended on a sling around the player's neck and supported with one hand whilst struck with a single stick with the other. Later the snare fittings were transferred to the inside of the head and some time later (mid-sixteenth century) to the bottom head. The player then slung the drum on the

slung diagonally across the body, controlling it with his leg, thus freeing both hands, to beat the drum. Since the drum was now at the side it was not unnaturally called the side drum. Originally drums were made of hollowed out tree stems, open at the bottom. To make them easier to carry the depth of the rim was diminished.

Employment

0121. The most savage kind of music in vogue amongst civilized people can be regarded as that of a drum and fife band. Drums have been covered with human skins. Tom-toms have been so covered and human skulls tied to them. They were beaten to drown the cries of the victims in the festival of Jagannatha. The Bohemian nobleman, Ziska, who fought with the English at Agincourt, ordered his skin at death to be made into drum heads. Byron, in *Werner*, refers to this, "Like Ziska's skin to beat alarm to all refractory vassals".

0122. Being a loud instrument it 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 movement of soldiers on the line of march. The marching speeds or tempi were:

a. *Ordinary Time.* 72-75 paces to the minute. The standard pace for all drill movements and, in the eighteenth century, the usual speed on what passed for roads at this period.

b. *Quick Time.* 100 paces to the minute. Used when forming from column of route into line, i.e., deploying; also used by small parties on the march on good roads, hence the term 'quick step' used to describe a march time.

c. *Double Time.* 120 paces to the minute. Used when a line was required to change direction by forming or wheeling.

0123. The double three-pace roll of the drums that starts a march, was the marching beat of the Lanz-Knecht or Free Companies of Germany; famous for their drummers during the sixteenth century. Adventurous Britons, returning from the wars, took a hand in the training of the Militia at home bringing the continental pikeman's drum beat with them. The roll they played on the march and other of their drum beats were exactly the same as those still used in the Army today. It is presumed that the five-pace roll used by the Foot Guards is simply a variation of the three-pace roll.

0124. All routine and tactical orders were passed by beat of drums. Three routine beatings still survive in the 'Officers Mess Beatings', 'Retreat' and 'Drummers Call'.

0125. The first occasion on which the drum was used on service on British soil appears to be at the Battle of Halidon Hill (1333). A few years later Edward III had drummers in the forefront of his triumphant entry into Calais (1347).

Association with the Colours

0126. Drums obtained through Ordnance bear no embellishments whatsoever. Drums purchased privately are painted in the old facing colour of the regiment. Each drum is embellished with the battalion title, e.g., 1st Battalion, 2nd Battalion, etc., the regimental crest and the same battle honours as those borne on the Regimental and Queen's Colours. The emblazoning is paid for at private expense.

0127. In earlier days a company had its own Colour and drummer, thus providing its own visual and audible rallying points in close battle. In the Foot Guards, and some Infantry Regiments, company Colours still exist and each company has a drummer assigned to it. The drummer moves to his company when it is detached. A further link with the past is the company bugle call in use in the Foot Guards and many line battalions. Each company has its own call which is documented and printed in Regimental Standing Orders.

0128. Originally drummers stood round the standard to assure the fighting men that the flag, although perhaps hidden from their view in the din and dust of conflict, was still flying. In this we see the origin of our own drummers in the past accompanying the Colours in battle.

0129. The drums of a battalion are cherished and as closely guarded as the Colours. When the Highland Division was about to be captured at St Valery in 1940 the drums of the famous Scottish Regiments were buried in the hope that they would be recovered later, rather than allow them to fall into the hands of the Germans. The drums were in fact recovered with much ceremony after the war. In the retreat to Dunkirk in 1940 the 2nd Battalion The Wiltshire Regiment buried their drums too but unfortunately only two were recovered after the war, one coming from Denmark.

Evolution of the Drum

0130. The mid-seventeenth century would be a good time from which to start to trace the evolution of the present day side drum as used by the British Army. When the Royal Regiment of Guards (Grenadier Guards) returned from France in 1662 they were authorized to paint their new drums and a warrant to this effect still exists, though it is vague as to the actual appearance of the drums which most likely would have measured 22 inches deep x 19½ inches wide, the shell and hoops being of ash wood. The vellum heads were no doubt thicker than those in later use. The whole tensioned by means of cord which, from what can be ascertained from old paintings, was not as white as we are used to seeing. Braces were in use though these could have been either of rope or buff, tied in a sort of bow knot. As to the existence of snares, there is little or no evidence that they were in use at this time. Engravings of drummers at Monks funeral in 1670 show the drums quite clearly but there are no snares to be seen and no drag ropes are evident either. The actual ash shell of the drum was joined together by means of tacks or nails. This area of the join, which was normally to the drummer's right, had by this time assumed a most ornate appearance with the nails used to join the shell being arranged in elaborate patterns. This area became known as the 'Nail Board' and still exists on bass and tenor drums today, being now a coloured panel on the left hand side of the drum, the colour being one of the regiment or

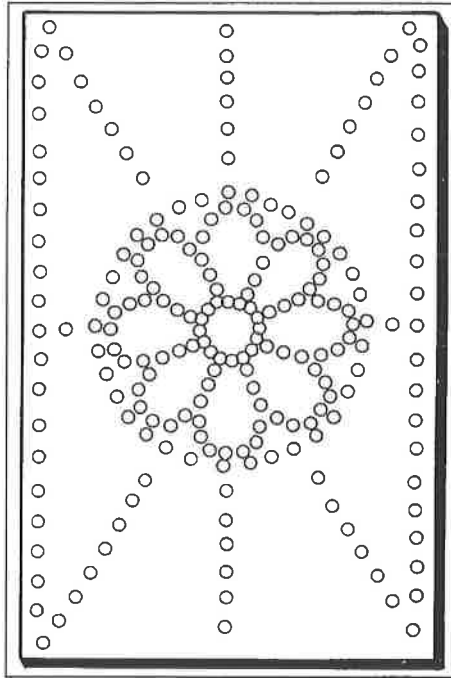
unit's regimental colours. The front half of the shell was painted, even at this date, with the facing colour of dark blue and emblazoned, in the case of the Foot Guards, with the full Royal Arms only. The hoops were painted plain red and accounted for two and a half inches of the overall size of the drum. The side drum of most other Regiments of Foot would have been much the same, though obviously the facing colour was appropriate to the regiment as was the actual emblazoning on it. Regiments of Foot carried the Royal Cypher CR and Crown with sometimes a number or other device below.

0131. Paintings show very heavy sticks to have been in use at this time and generally there were no drag ropes. The drum already described was, with little alteration, to remain in use with the British Army until modern times. The changes in the intervening years were mainly

in the size of the shell. If one is to believe the evidence of old prints and paintings, drum sizes varied by several inches though generally by the last quarter of the eighteenth century a reduction in size took place to an overall size of 18 inches x 18 inches, the hoop size being down to two inches.

0132. Around about the Waterloo period, the size of the drums decreased again to something like 16 inches x 16 inches overall, though the drums carried by the Guards and many other regiments at Waterloo were of the old larger size. It was probably about the time of the reduction of the overall size to 16 inches x 16 inches that the shell was changed to brass.

0133. In general drums were issued from Ordnance and were probably not as good as they might have been. About 1810 an ex Drum Major of the Coldstream Guards established a private company to supply a superior drum which regiments could purchase at their own expense. It is fair to assume that it is from this period that Corps of Drums began to acquire the extras at their own expense and the drums improved in appearance and general manufacture. Fine gut snares were now in use which when used on the new brass shell gave a new sound to the drum. The drag rope established probably at the beginning of the eighteenth century and used to carry drums over the shoulder on the march was now



A Typical Nail Board

universal in the British Army. By the outbreak of the Crimean War of 1854 the Foot Guards had firmly settled on a drum of 14 inches x 11½ inches brass shell with two inch ash hoops, calfskin heads, white hemp rope and eight buff braces and six or more gut strand snares. Apart from a one inch variation in the 1900s the Guards stuck rigidly to this drum and it became known as the 'Guards Regulation Pattern Drum'.

0134. It might be as well to make a mention here of the evolution of the bass and tenor drums. The bass drum had started life as a massive version of the side drum worn around the neck with the vellum facing to the left and right of the drummer. Over the years the width of the bass drum decreased dramatically. Before World War II an average size shell might have been 30 inches x 16 inches. Today the average Corps of Drums bass drum could measure 28 inches x 12 inches.

0135. The tenor drum (French – caisse roulante, German – wirbel-trommel) was larger than the ordinary side drum, although in France, from the beginning of the nineteenth century, it has been of smaller diameter and deeper in the cylinder. It was also played with felt or soft headed drumsticks, which contributed to the special tonal character of the drum which was due, not only to its size, but to the fact that the lower head had no snares. It was this latter contrivance which the ordinary side drum had possessed ever since the British Army had adopted the side drum and the contrivance (snare) from the Dutch in the fifteenth century, that gave the latter its bright crisp sound, as distinct from the more subdued tone of the tenor drum.

0136. It has been generally accepted that the tenor drum superseded the small kettle drums that were used by the marching regiments in the eighteenth century, and we see the latter in the well known engraving of a band of a regiment of Foot Guards at guard mounting at St James's Palace about 1790. The earliest record of a tenor drum being used is in 1834 by the Royal Artillery band.

0137. After the Franco-Prussian War of 1870-71 many Line Regiments began to take into use the flat or 'Cheese' drum, used by the Prussians, measuring 15 inches x 6 inches (*see illustration overleaf*) not for convenience or for musical reasons but solely because it was cheaper. It was so light that it could be carried and played slung on a hook attached to the waist belt. Some of these drums were even regimentally emblazoned but in general they were not popular and their use, except in the case of Rifle Regiments, was short lived.

0138. In the early 1960s the most dramatic and far reaching change to affect the design of the drum was the introduction of the rod tensioned drum. A rod tensioned drum was not a new idea at all, in fact many of the old 'shallow pattern' drums had been tensioned by rods but the technique had never been perfected. Now with modern engineering methods a simple rod tensioned drum was designed. The Scottish Pipe Bands were the first to use them and within the Brigade of Guards it was the Scots Guards Pipes and Drums who first used them for public duties. Many regiments at first tried to retain the traditional appearance of the drums by heaving special rings attached to the top of the rod through which a rope could be passed. Though the rope was obviously of no use in the tensioning of the drum, this style of rod/rope seems to have all but died away.



The Drummer Boy's Dream by F. J. Shields circa 1860
Reproduced by courtesy of The FOTOMAS INDEX.

Drum Emblazoning

0139. From about the turn of this century, regiments began to go to great lengths to ensure a smart appearance for the Corps of Drums. They purchased many extra items for the drums at regimental expense. The wooden counterhoops were often painted at considerable cost with such devices as heraldic roses in the case of the Lancashire Fusiliers and for the Cheshire Regiment, the regimental No. 22 in Roman numerals all around the hoops.

0140. Since the rope used to assemble and tension a drum was one long piece, the habit developed very early of winding the spare unused end round the lower hoops of the drum, often finger-plaited into what is sometimes called "drummer's plaits" (see paragraph 0222), and gradually this became an accepted decorative part of a drum finishing and was called flashing (see illustration on page 2 – 2).

0141. The old Royal Arms which had been painted on the drums for years by all regiments gradually began to be replaced, by Regiments of the Line, with enlarged regimental badges which is still the practice today.

0142. The emblazoning of drums is best carried out by experts due to the many operations involved; nothing looks worse than a badly emblazoned drum. The front panel of the drum should be of the unit's facing colour.

0143. The emblazoning details for the Guards Division are laid down in Standing Orders and are strictly adhered to. Basically for side drums these consist of:

"The Royal Arms upon a stand of the Queen's and Regimental Colours. Below this are the badges, mottoes and devices as applicable; laid out down each side of this are the battle honours as borne on the Colours. The whole is surmounted by the regimental title ribbon. The whole upon a very dark blue ground."

0144. For Regiments of the Line, the heraldry is usually traditional but can be decided by the Commanding Officer. This consists of either, in the case of some Royal Regiments, the Royal Arms or more often, the enlarged regimental badge in full colour with the additional mottoes and devices of the regiment. Below and down each side are the battle honours as borne on the Colours. The whole surmounted by the regimental title ribbon.

0145. On the bass drum the layout is slightly different but the Royal Arms should always be carried, the golden rule being that nothing is placed above the Royal Arms except the regimental title ribbon.

0146. Hoops of regimental pattern are an obvious attraction and these are normally traditional.

0147. Where side drums are professionally emblazoned, all gold work is in 22 carat gold leaf which adds greatly to the appearance, and all colours are in finest oils, the heraldry is finished with a covering of coach varnish.

Drake's Drum

0148. Undoubtedly, the most famous drum in the world is Drake's drum. Legend has it that it beats spontaneously whenever Great Britain is in danger, and her old owner returns from the port of Heaven to drum her enemies up the Channel as he drummed them long ago. For over four hundred years, the drum has been kept at Buckland Abbey near Plymouth, where Drake directed it should go in his will. The drum is 24 inches in diameter by 21 inches deep and made of ash wood.

0149. The accounts for the voyage of 1595-96 in which Sir Francis circumnavigated the world were discovered in the Public Records Office. Included in the records was a detailed account of stores including "drummes . . . in all XVII li (£17.00)". In 1964 the legal guardian of the drum and other Drake relics, died. The Inland Revenue allowed a figure of £59,250 for the drum for estate duty!

SECTION 3. — THE FLUTE

Early Years

0150. The fife appeared as a martial instrument in England during the reign of Henry VIII. Grose, in his book *Military Antiquities* (1801) described the fife as a German invention introduced into military music by the Swiss troops in the service of France. According to an ordinance of Francis I of France, there were "2 fifres and 4 tabourins" allowed to every 1000 men. In England "Droumes and fifyers" display themselves in the muster of the London Trained Bands who in 1539 swaggered from Mile End to Westminster in all their glory. From the lists of the Army at St Quentin (1557) we see that the drummer and fifer were attached to a Company of Foot.

0151. Towards the close of the seventeenth century, the fife fell into disuse, and the last glimpse that we have of it is in Francis Sandford's *History of the Coronation of James II* (1687), where a fifer, with a bannerol on the instrument, precedes the four drummers of the Royal Household.

0152. The cause of the fife's disappearance may have been the attitude of some officers, after comparing it to the bagpipe! Probably the real reason for dropping the fife was the advent of the hautboy (oboe) into the Horse Grenadiers in 1678. The new instrument, borrowed from the French service, which had previously been influenced by Turkish bands of Zurnas, had what Mozart called, "an impudence of tone", which stood out menacingly over all other wood-wind instruments, even the "squealing of the wry-necked fife" of Shakespeare. It soon came to be adopted by regiments of dragoons which, being treated as Infantry, had side drums. It then found its way into the Foot Guards and Regiments of Infantry, and completely ousted the fife from its old position.

Reintroduction and Development

0153. Although the fife had been entirely abandoned in the British Service, it was still a

great favourite in France and Germany, and it was by reason of its popularity in the latter country and its use by Hanoverians and Hessians in our service, that the fife regained its place in our military music after an absence of about half a century. The honour of being the first to reintroduce the fife into the British Army has been claimed for the Foot Guards, the Royal Artillery and The Green Howards (19th Foot) whose records show them as being "introduced into regiments of infantry" in 1747.

0154. The fife was a plain tube of boxwood with six finger holes and no keys. Brass fifes with six finger holes and no keys were also used. During the eighteenth century the first key was added to the wooden fife thereby beginning the change from fife to flute. Just before 1760, the London flute makers added three further keys to the one key flute. The keys were the cross F key, little finger G key and left thumb B flat key, thus making with the original E flat key the four key flute. Then followed two further keys for C and long F, marking the arrival of the six key flute. Before 1800, the modern metal lined tuning slide had been introduced.

0155. A flute band consisted of flutes and drums but in later years cymbals and triangles were added.

SECTION 4. — THE BUGLE

Introduction of the Bugle

0156. In the eighteenth century the difficult terrain and unconventional tactics encountered in the fighting in North America and the Caribbean, encouraged the British Army to introduce Light Companies. These were alert and active men, lightly equipped to protect the main force by their modern skirmishing tactics. All cumbersome equipment was therefore dispensed with and the drum, normally used for conveying orders in the field, was discarded in favour of the bugle because it hindered rapid movement.

0157. The Light Companies have long gone but the Light Infantry Regiments remain as do the Rifle Regiments, now The Royal Green Jackets, both forming the Light Division. These regiments do not carry drum or flute in addition to the bugle as is the practice in other Infantry regiments and indeed in some Corps.

Description and Calls

0158. The bugle is made of brass or copper with brass mounts. It is a treble instrument differing from the Cavalry trumpet in having a shorter and more widely conical tube, with a less expanded bell. The regulation bugle is now built in B flat only and, as it is treated as a transposing instrument, the calls are still written in the key of C. Only five notes are required for the various calls.

0159. Each regiment has its own Regimental Call which precedes the Duty or Field Calls. In the event of regiments being stationed in the same vicinity the Regimental Call preceding the Duty Calls will avoid confusion within various regimental/battalion lines.

0160. The current Service trumpet and bugle calls, which are to be adhered to without addition either as regards sounding or application, are to be found for each of the Services in:

- a. Royal Navy. The Buglers Handbook – BR 13.
- b. Army. Trumpet and Bugle Calls for the Army – Army Code No. 14163.
- c. Royal Air Force. RAF Trumpet Calls – AP 162.

Bugles at War

0161. The historic bugle, which evokes such memories of gallantry, was used by Trumpeter William Brittain, of the 17th Lancers, who, on 25 October 1854, was orderly trumpeter to Lord Cardigan. During the Charge of the Light Brigade he was grievously wounded and later died in hospital. The bugle which was bent and holed was cut from his body. It should be noted that the trumpet was normally used on dismounted duty only and that field calls were sounded on the bugle because of its greater volume of sound.

0162. Sergeant James Nunnerly, describing the event, wrote "I got the bugle from under Trumpeter Brittain after placing him on the stretcher. The cord was under his back and to remove it would have given him great pain, so one of the men that was present drew his sword and cut the lines, that were under his back, from the bugle". Later, one of Trumpeter Brittain's nurses referred to him as "a most pitiful case who begged that his bugle should not be taken out of his sight".

0163. The bugle used by Trumpeter Brittain, of the 17th Lancers, to sound the advance of the Light Brigade at Balaklava was sold for £1,600 in under a minute at Sotheby's on 20 April 1964. It was bought through the Parker Gallery for presentation to the 17th/21st Lancers.

0164. The last occasion when the bugle was blown on active service was not to blow duty calls or even "The Alarm", it was more as an act of defiance and regimental pride. In the Korean War, the 1st Battalion The Gloucestershire Regiment fought the famous battle of the Imjin. On the night of 24 April 1951, hordes of Chinese attacked 'Hill 235' where most of the battalion was concentrated, with their customary din of gurgles, whistles and frantic yelling. The men of the GLOSTERS were exhausted from lack of sleep. They had suffered cruel casualties, were without food or water, ammunition was running low, and the batteries of their radios were running down. But they stood firm in all that night's fighting.

0165. At dawn on 25 April it was realized at Brigade Headquarters that no relief could be sent to the GLOSTERS, and the Brigadier gave the battalion permission to break out if they could. Lieutenant Colonel J P Carne ordered his Drum Major to sound "The Long Reveille", and his men cheered at this call of defiance to the Chinese who eventually attacked again and took the hill.

Presentation Bugles

0166. It has been customary for some years for local authorities, individuals or groups of people closely associated with a regiment to present Silver Bugles. These bugles would normally be held in the officers' mess and used only on special occasions. In many regiments, however, similar bugles are used by the Commanding Officer's bugler.

0167. The illustration of a presentation bugle, alongside, shows that it was presented to the 2nd Battalion The Wiltshire Regiment by their Commanding Officer to replace those lost at Dunkirk (1940).



'Presentation Silver Bugles'

SECTION 5. — THE DRUM MAJOR
"Every Regiment ought to have a Drum Major"



Drum Major, Guards Division 1977

Historical

0168. "A Drumme is one of the necessariest officers to a Company, and diver passages of weaight and moment hee is to be employed in, for many times they are sent to Parlie with the Enemie, and to redeeme Prisoners from the Enemie, therefore hee ought to be a man of personage, faithful, secret and trusty. He ought to speak several languages, especially the

Drumme of a Colonels Company ought to be this qualified, he had the command of all Drummes of the Regiment, and upon a March he appoints every Drumme his place, and time to beate, using a due proportion to every one for their time of relief. In a Campe or Leaguer, no Drumme must offer to beate for the releaving of the Watch before the Drumme – Major first begins. Most usually he is sent upon all employments too, and from the Enemie, hee ought to have a small Drumme for lightnesse to carry with him, hee is also to have a paper wherein is write the Contents of his Message, which is to be placed upon his Hatte. When he approache neere the Enemies Towne; hee is to make a standa Musquetshot from the Ports and to beate a Parley, whereby they may know his intent, hee ought to be of a singular good carriage, and discreet to observe and take notice of all his passages, that may give any intelligence to his officers of the state of the Enemie."

O169. "Hee must be very wary that nothing be screwd from him, neither be fayre nor foul meanes, wherefore he must be wary of the Enemies friendship, in bestowing courtesies upon him especially in giving him drinks, least in hiss cupps he reveale any secrets. When a drumme is sent out of the Enemies Campe he must not bee suffered to approach neere the Guards nor Ports until an Officer bee sent unto him (who must bee attended with a guard of Musquetires) and having blind foulded him he is to be conducted into the Campe of the Generalls Pavillion where a guard must passe on him least he should discover the weaknesse of the Campe. A drumme ought daily in the day time in time of peace, to frequent the Guards and beate to the souldiers, that they may distinguish, and know one kind of beate from the other (Viz) a Call, a March, a Troope, a Charge, an Allarm, a Retreit etc. He ought to passe precisely upon the hours appointed for the releaving of the watch, to beate their drummes for the summoning of the Souldiers together, and to doe such other duties as shall be required, he must be obedient to his Captaine, and the rest of the Officers whensoever they command him to goe, or stand, or to beate any point of warre, every private Company ought to have two Drummes at the least." (The Principles of the Art Militarie by Henry Hexham 1637).

Rank of Drum Major

O170. Though the title Drum Major occurs frequently in the older records, as a true rank it was not introduced into the Infantry until 1810, and the circumstances of its recognition are most interesting. Previously, Drum Majors had been held on the establishment and, from the point of view of the Treasury, paid as drummers. In practice, however, they had long enjoyed the status and pay of Sergeants, the necessary funds having been raised by the levying of a stoppage from the pay of the remainder of the drummers. In 1810 all concerned realized that this was not a wholly equitable arrangement, and Drum Majors were granted the actual rank and pay of Sergeants. At the same time, the establishment of drummers was cut by one.

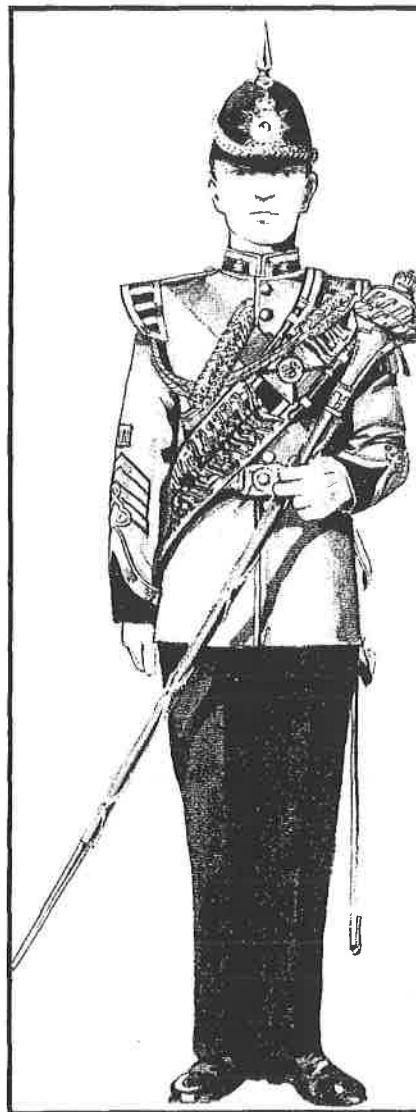
O171. Though then recognized as Sergeants and never, in fact, ranked higher than Staff Sergeant, 2nd Class, it was the custom to dress the Drum Major (also known for a period as the 'Music Major') as a Staff Sergeant, 1st Class, undoubtedly because of their better quality and more elaborate dress, including the four bar chevron of their rank. It should be pointed out that the Staff Sergeants, 1st Class, at this time consisted of the Sergeant Major (RSM)

and Quartermaster Sergeant (RQMS) in the Infantry, each wearing a four bar chevron, point downwards, above the elbow. In 1869, all those wearing a four bar chevron were instructed to wear them below the elbow. Not until 12 years later were they placed point uppermost.

0172. In 1881, several of the Staff Sergeants, 1st Class, were raised to Warrant rank and ceased to wear chevrons, and these included Sergeant Majors. Later that year Drum Majors as well as Trumpet, Bugle and Pipe Majors were reduced from the status of Staff Sergeant, 2nd Class, to that of Sergeant, and their titles were changed to Sergeant Drummer, Sergeant Bugler, etc. The titles of Drum Major, Bugle Major, Pipe Major and Trumpet Major were restored in 1928. Although they then ranked only as Sergeants, Drum Majors became the NCOs to wear what had once been the badge of a Regimental Sergeant Major. This (badge of rank) is shown clearly in the illustration on this page.

0173. The appointment of Drum Major is not now restricted to Sergeants. Colour Sergeants and Warrant Officers are often promoted in the appointment. Their badges of rank, both the small crown of the former and the large crown of the WO2, are worn above the four bar chevron and below the drum.

0174. It is of even more interest to note that there was at one time a Drum Major General. This appointment appears during the seventeenth and eighteenth centuries. Grose's Military Antiquities tells us that "besides a Drum Major to each Regiment there is now (1786) and has been for some time, a Drum Major General to the Army who is appointed to His Majesty's



A Drum Major – Infantry of the Line
(Duke of Edinburgh's Royal Regiment),
circa 1970

Commission, running in exactly the same words as the Commission to Subaltern Officer". The Drum Major General appears to have had great powers for no one could be recognized as a drummer in England without a licence from him.

Additional Duties

O175. By the latter part of the eighteenth century the Drum Major's rather exalted position seems to have been diminished. It was often found necessary to hold a Regimental Court Martial at the Drum Head and according to Thomas Simes (1778) the Drum Major's duties were "to have with you your apparatus for punishing, and it should be an established rule, that a man who receives one hundred lashes, or more, should pay twopence (less than 1p), and if punished a second time for another offence, sixpence (2½p). No cat to have more than nine tails." The Drum Major had not only to superintend the flogging of soldiers but had to instruct the drummers to flog with both hands.

O176. Punishments, which consisted mainly of floggings, were very severe and for the more serious offences – immorality, misbehaviour, or neglect of duty – 1,500 lashes were sometimes awarded though not all at one occasion. Drummers, although used to flogging offenders, often found themselves being flogged. There was one drummer at Gibraltar in 1727 who had received 25,000 lashes in the 14 years he had served in that station, and was "hearty and well, and in no way concerned".

O177. The 'Cat-o'-Nine-Tails' used by the Army was not the fearsome instrument employed by the Royal Navy; being made of knotted cords and unweighted, it was possible for a man to survive these inhuman sentences. The maximum awardable was progressively reduced during the nineteenth century and corporal punishment was finally abolished in 1881.

O178. It was also the duty of the Drum Major to remove the stripes of NCOs who had been sentenced to reduction by a Court Martial. At one time he had to carry the letters to, and bring them from, the Post Office. Another of his duties was that "every morning you are to see that the drummers sweep and clean the Officers and Mens necessary houses".

O179. The Drum Major of the twentieth century although deprived of many of the 'privileges' of his predecessors, still maintains an important position. Under active service conditions he assumes the role of Platoon Sergeant or Platoon Commander of the platoon formed from the Corps of Drums. On parade his turnout must be immaculate. His precision of drill and his leadership are suitable complements to his forebears of yesteryear.

CHAPTER 3

DUTIES, CEREMONIES, CUSTOMS AND TRADITIONS

SECTION 8. — GENERAL

0301. There are a number of ceremonies which have been part of the duties of drummers for centuries. Most of these are now performed only rarely and in some cases, the tradition has been almost entirely lost. These duties should, however, be jealously guarded by Drum Majors as they represent opportunities for the Corps of Drums to perform alone instead of just appearing as an adjunct to the regimental band.

0302. It is appreciated that traditions vary between regiments and that there are many different ways of performing these duties. Where Corps of Drums of different regiments are performing together, consideration should be given to regimental customs and agreement reached beforehand on a common procedure.

0303. The ceremonies described in this chapter are regularly performed in many battalions to this day.

SECTION 9. — REVEILLE

Origins

0304. This is an extremely ancient ceremony, the origins of which are somewhat obscure. It is, however, still practised in American Fife and Drums Corps and must therefore pre-date the Revolutionary War of 1776.

Dress and Procedure

0305. The order of dress should be clean fatigue though, as the ceremony takes place before the first parade of the day, it is the custom in some battalions that any order of dress is worn.

0306. The Corps is formed up in normal marching order and the bugle call 'Reveille' is sounded at the halt by all drummers, less the bass drummer and cymbal player. Stepping off in slow time they will then play 'The Mother and Three Camps' once through, then break into quick time to play 'Old Mother Reilly' (the 'Scotch Reveille'). Marching and playing in quick time, they will move throughout the entire camp or barracks and if desired other tunes such as 'Early One Morning' can be introduced.

0307. On returning to the starting point, the Corps will halt and play the 'Point of War' before dismissing. In some battalions the regimental march is also played at this point.

Reveille — The Bugle Call

0308. The 'Reveille' has been perhaps the most disliked bugle call of all times, with the possible exception of 'Defaulters'. In the routine of the modern Army there is no 'Reveille'.

except in recruit training units, but it is blown on many occasions such as funerals and particularly on Remembrance Day.

0309. There are three bugle calls used, 'Rouse', 'Long Reveille' and the 'Charlie Charlie' call which is used by the Royal Navy and Royal Marines. It is unfortunate that the rather dismal call, the 'Rouse', is being blown in place of 'Reveille', particularly on Remembrance Day, possibly because it is easier to blow.

0310. Whilst the current Trumpet and Bugle Calls for the Army manual shows both calls, either of which could be used, it is interesting to note that it was the custom, certainly up to and including the Great War of 1914-1918, to blow the 'Rouse', referred to by the soldiers as the "Donkey" to wake the men, to be followed 15 minutes later by the more soothing notes of the 'Reveille', which was the signal to rise and start the day. The 'Rouse' is the quarter call for 'Reveille'. The call to be blown on occasions such as Remembrance Day should be the 'Long Reveille'.

SECTION 10. — RETREAT

Origins

0311. Battles of the past did not tend to continue after nightfall and it was necessary for an Army to be able to retire in good order unless the enemy should take advantage of any disorder to make a last sudden attack. Thus the beating or sounding of 'Retreat' was an important command and usually meant the troops retiring to a walled town or defensive position where guards could be posted to protect against a night attack. In later years, the 'Retreat' also became the signal that the gates were to be closed and the guard mounted. A book of 1598 says: "Ye Drumme Major will advertise by beat of drum those required for the watch.". In the seventeenth century it was stated that the drummers were: "... to beat the Retreat through the large street and to be answered by all the drummers of ye guards...". In 1727 it was laid down that: "... half an hour before the setting of the sun the drummers of the Port Guards are to go upon the ramparts and beat a Retreat to give notice to those without that the gates are to be shut. The drummers will not take more than a quarter of an hour to beat Retreat..".

0312. In more modern times the 'Retreat' came to be sounded in the evening when the barrack guard is mounted and flags lowered.

0313. Beating 'Retreat' by the whole Corps of Drums is now only performed on special occasions, or by the massed bands and Corps of Drums of a Division or Garrison as a public display. However, the actual 'Beating Retreat' can only be carried out by the Corps of Drums alone and should be performed as described.

Dress and Procedure

0314. Full dress should be worn unless otherwise ordered. The Corps will form up in marching order and the bugle call will be sounded at the halt. In some regiments the call is

sounded at the end of the ceremony. The drummers having been brought to the ready position on the command "*Retreat*", all side drummers will give three loud beats in quick succession, returning again to the ready position. The bass drummer will then give one beat as a signal to begin the first pause note. There are six pause notes in all, three before and three after the actual '*Retreat*' beating. The same three notes are played each time, being B, C sharp and D. Each note lasts for a count of seven or eight in quick time and is accompanied by a side drum roll starting very quietly, rising to a crescendo and falling away to nothing by the end of the note. At the end of each pause note the leading side drummer will click his sticks together to bring the side drummers to the ready position. The bass drummer will then give one beat as a signal to begin the next pause note.

0315. After the third pause note the command "*Quick march*" will be given when the whole Corps will step off straight into the '*Retreat*' march (i.e., without drum rolls). These marches are all written in $\frac{3}{4}$ time and always follow the same pattern. Whatever the tune, the leading side drummer alone will play the first set of three bars with all side drummers joining in on the fourth bar and repeating the solo beatings (see *Retreat Beatings* at the end of paragraph 1410). This pattern is repeated throughout the march.

0316. The ceremony usually takes place on a parade ground or other suitable area, and after marching and countermarching for a suitable period, the Drum Major will halt the Corps and cut off the '*Retreat*' march at the end of the next phrase on the first beat of the last bar. There will then be a single beat from the bass drum and the next three pause notes will be played as described before. At the end of the sixth pause note, the leading side drummer will give two clicks instead of one and on the second click, all the side drummers, who are at the ready position, give one flam in unison, return to the ready position and finally return to the normal position of attention. On this last movement all other drummers will also return to the normal position of attention.

Present Day

0317. This ends the actual '*Retreat*' beating, but today most Corps will include a slow march and one or more quick marches to lengthen the display for any onlookers, ending with the regimental march. If the ceremony is being performed as an official duty, the Drum Major should seek permission of the senior officer present to march off the Corps. This being done before the regimental march.

0318. The origin of the pause notes or '*Three Cheers*' as they are known in the United States is again obscure and today many Corps have dispensed with them, particularly if the regimental band is taking part. In some regiments the '*Risings*' were played instead of the pause notes. The '*Risings*', '*Doublings*' and '*Triplings*' were extensively used in the eighteenth and early nineteenth centuries.

0319. There are a number of tunes which can be used for '*Retreat*' beating and many different side drum beatings which are suitable for use with any of them, see Chapter 14. — Drum and Flute Duty. A large selection is published by George Potter and Company of Aldershot.

SECTION 11. — TATTOO

Origins

0320. The word 'Tattoo' is said to be derived from the Dutch "die den tap toe" which is translated as "turn off the taps". It probably originated from the campaigns in the Low Countries of the late seventeenth and early eighteenth centuries and is associated with the practice of a drummer being detailed to beat an order to the tavern and innkeepers to stop serving ale, and for the soldiers to stop drinking and parade for a final muster before returning to their quarters.

0321. The 'Tattoo' ceremony took place after sunset and was inextricably linked with the sounding of the First and the Last Post, filling in the period between these two calls. One of the duties of the Orderly Officer was to inspect the sentries at their posts, ensuring that they were alert and familiar with their duties. The officer was accompanied on his rounds by a drummer who, when they reached the first sentry, would beat a call to indicate that they were about to start their rounds. On reaching the last sentry post, the drummer would again beat a call to advise that the inspection was completed. While this was taking place it became the custom for the drums and fifes to beat 'Tattoo' up and down the main street.

Dress and Procedure

0322. Today a 'Tattoo' has come to mean a military pageant performed often under searchlights, but there may often be occasions when it would be appropriate for one or more Corps of Drums to perform the traditional ceremony.

0323. Traditionally the ceremony was performed in No. 1 dress. In its present form, it is normally only performed for special occasions, and full dress is more likely to be ordered.

0324. The Corps will form up in marching order and the 'First Post' will be sounded at the halt. This would normally take place at 2130 hours, but this can be varied at the discretion of the senior officer.

0325. There are no set tunes for 'Tattoo', though once again, the pause notes were traditionally played before and after the chosen marches, with the 'Doublings' being played between each march. The ceremony ends with the playing of a suitable hymn, such as 'Abide with me', and the National Anthem at the halt. In many regiments some traditionally regimental music will also be played at this point before the final act of sounding 'Last Post'.

SECTION 12. — THE TROOP

Origins

0326. The 'Troop' was one of the main events of the eighteenth century soldiers' day, i.e., it was the signal to parade for drill or other training. At this parade, the Colours were displayed and the 'Slow and Quick Troops' beaten across the front, the procedure being

very similar to the present day Trooping the Colour, except that it took place every morning. Her Majesty the Queen's Birthday Parade is not the same as the old Trooping the Colour Parade, even though the Colour is in fact trooped.

0327. The order "*Troop*" is the signal for the bands to pay the first honour to the Colour by marching and countermarching across the parade, first in slow and then in quick time. The parade (Guards) are formed up, the Colours sent for and the grenadier drummer is ordered to beat the 'Drummer's Call'. This is a warning to the ensigns detailed to carry the Colours. After fifes were introduced into our Army about 1747, they played the call with the drummer but now, although the ceremony has changed very little otherwise, only a single drummer on the extreme right of the line beats the ancient call.

Procedure

0328. On the command "*Troop*" from the officer commanding the parade, the bass drummer will give three loud beats with a pause of two/three between each. All instruments come up to the ready position on the first beat, the side drummers returning to the playing position on the third beat. One pause note will then be played, the drums rolling, rising to a crescendo and falling away. On the command '*Slow march*', given by the Drum Major, the Corps will step off straight into the slow march with no preparatory bass drum beats. Having countermarched and halted, the slow march will be cut off, all instruments remaining in the ready position. They will then step off into the quick march during which the leading side drummer will leave the Corps and march diagonally across to take a position on the right of the line. After the Corps has regained its original position and cut off; he will beat the 'Drummer's Call' at a lively pace (Vivace) as the signal for the officers of the Escort for the Colour to take post in readiness to go forward and receive the Colour. Having beaten the call, he rejoins the Corps of Drums.

0329. There are no set marches for the 'Troop'. The 'Slow Troop' can be any march in $\frac{3}{4}$ or $\frac{3}{8}$ time, though 'Les Huguenots' is traditionally played on Her Majesty the Queen's Birthday Parade. Any quick march will be suitable for the 'Quick Troop'.

SECTION 13. — CRYING DOWN THE CREDITS AND ALL DEBTS PAID

Origins

0330. Before soldiers were housed in purpose built barracks, it was the practice to billet them in private houses, inns, etc., and leave them to fend for themselves. The pay of the soldier was never very large and it was consequently not unusual for them to obtain their basic requirements on credit. On the arrival of a battalion in a new station, the Corps of Drums would march to the town centre and play to attract a crowd. The Provost Sergeant would then announce that any persons giving credit to soldiers did so at their own risk. This was called 'Crying Down the Credits'.

0331. 'All Debts Paid' was the converse of 'Crying Down the Credits', being carried out when the battalion was about to leave its station. Also known as 'Change of Quarters' the

drums would play before the battalion was due to leave to warn shopkeepers, etc., that credit facilities should be withdrawn. This would avoid unnecessary hardship falling on the citizens and would today be considered as good public relations. It is known that this duty was performed in Windsor in 1976 when a publican presented a bill to the picquet officer. The bill was paid, a good example of Keeping the Army in the Public Eye.

0332. The tune played on these occasions was known as 'The General', once again preceded and followed by three pause notes or the 'Doublings'.

SECTION 14. — THE POINT OF WAR

Origins

0333. The name 'Point of War' appears to date back at least to the mid-seventeenth century when the 'Points of Warre' referred to the various beats used to signal commands to the troops. In the Compleat Body of the Art Military published in 1650, these are given as 'The Call', 'The Troop', 'The Preparative', 'The Battle or Charge', 'The Retreat', 'The March', 'The Reveille' and 'The Tattoo'. Today it is played as the Colours are marched onto or off a ceremonial parade.

Procedure

0334. On the command "*Present arms*" from the officer commanding the parade, all drummers move sharply to the ready position on the first movement. After the third movement, the leading side drummer beats a flam as a signal to the whole Corps to play the 'Point of War'. This is played as fast and as loud as possible (*Allegro Vivace*). At the end all drummers return to the ready position and then to the position of attention on the second movement of the 'Shoulder arms'.

0335. The Corps of Drums will always face the parade to play the 'Point of War' and will, if necessary, turn about to do so.

SECTION 15. — PILING DRUMS

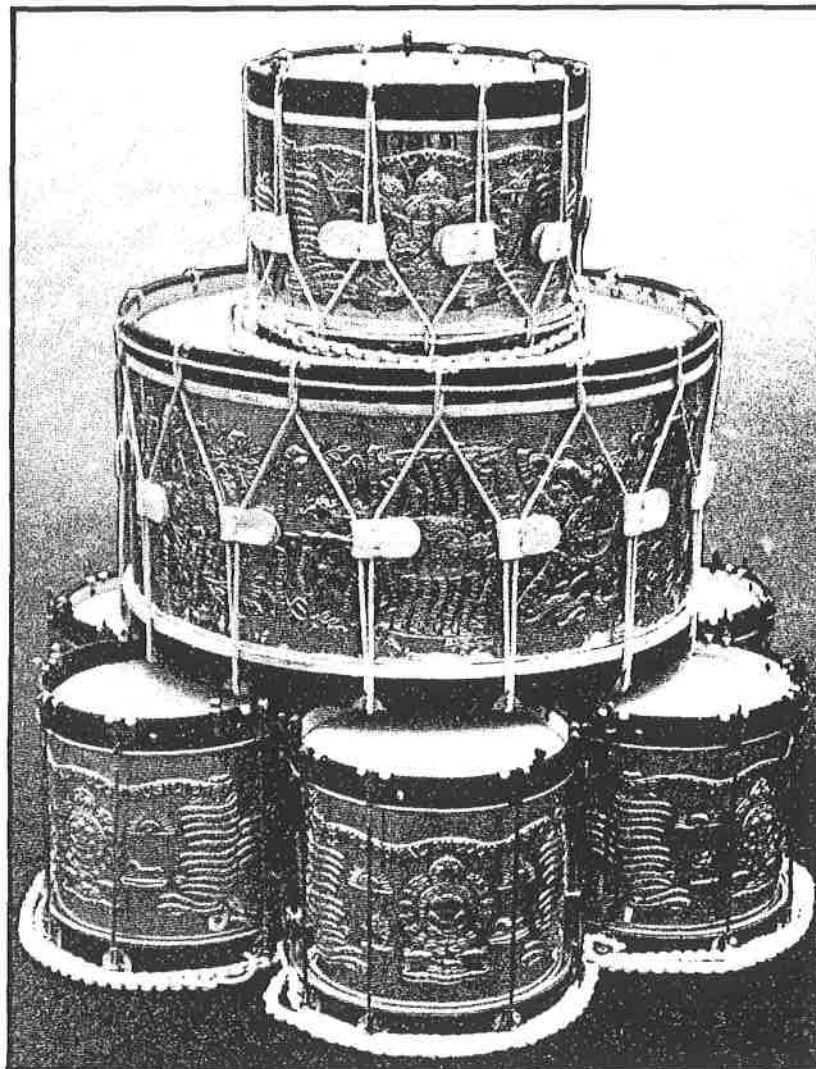
Origins

0336. Drums are traditionally piled to provide an altar for the purpose of holding church services in the field. Today the practice is primarily used during the Presentation of Colours ceremony.

Procedure

0337. The old Colours having been marched off parade, the battalion forms three sides of a square and on the command "*Right and left companies, inwards form, quick march*", the drums are brought forward and piled in the centre. The pile consists of six side drums in a circle with the emblazoning the right way up, facing outwards. The bass drum is laid on the

side drums and a tenor drum on top, both with the centre of the emblazoning facing the person presenting the Colours (*see* illustration below). The new Colours are then draped on the pile for the consecration, the pikes resting on the hoop of the tenor drum. It is suggested that a fork be put on either side of the tenor drum hoop to retain the Colour pikes in position.



Piled Drums

0338. There is no drill laid down for piling drums, but the drummers concerned normally turn to their left or right and march out in single file, form a circle around the designated spot, turn inwards and arrange their instruments as indicated above. After the Colours have been presented, the drums are recovered in the same way.

SECTION 16. — CASING AND UNCASING COLOURS

Origins

0339. Traditionally the drummers have always been associated with the Colours and therefore it normally falls to a drummer to case and uncase the Colour when on parade. The following extract, which lays down the procedure for casing and uncasing the Colour, is taken from Ceremonial for the Army (Army Code No. 70468).

Casing the Colour

0340. The Subaltern Officer will hold the Colour in a horizontal position.

0341. The drill Sergeant/duty Warrant Officer/Drummer will come forward, holding the top of the Colour pike in his left hand, and will seize the bottom right-hand corner of the Colour, the Officer at the same time seizing the bottom left-hand corner.

0342. The edge of the Colour will be placed over the top of the pike with the fringe also hanging over the top as the Officer looks at it.

0343. The same procedure will be adopted again with the next furl of the Colour, care being taken to ensure there are no creases.

0344. The same procedure will be adopted once again until the whole of the Colour is neatly rolled along the top of the pike.

0345. The cord with the tassels will now be wrapped round the Colour three times by the drill Sergeant/duty Warrant Officer/Drummer, the end being grasped by the Officer and passed round the pike.

0346. The leather case will now be slipped over the Colour, care being taken to ensure that the Colour is not rucked in any way.

0347. The Officer will now raise the Colour to the Order and the drill Sergeant/duty Warrant Officer/Drummer will tie the tapes.

Uncasing the Colour

0348. The procedure above will be carried out in the reverse order.

The Colour Case

0349. Once the Colour is uncased, the drummer should hang the Colour case over the left arm with the brass cap to the front, forearm parallel to the ground. For the purpose of neatness, when the opportunity presents itself, the drummer should insert the brass cap into the open end of the Colour case and draw the lace tight below the lower rim, tying off in a bow for ease of unwrapping when the Colour is to be re-cased.

SECTION 17. — DRUMS BEATING, COLOURS FLYING AND BAYONETS FIXED

0350. The right or privilege to march through the cities and towns in the United Kingdom "with drums beating, Colours flying and bayonets fixed" has been granted in recent years to a number of regiments and corps. It is one of the best known but most misunderstood of military customs.

0351. Since before the Restoration in 1661, it had been the custom to raise recruits for the Army by 'beat of drum', and warrants were issued to officers commanding regiments beginning with such words as "These are to authorize you by Beat of Drum or otherwise to Raise Volontiers for a Regiment of ffoot under your Command . . .". The warrant from the Lord General of the Forces sometimes added ". . . and in case you shall beat up your drums in the City of London or the Liberty thereof you are first to acquaint the Lord Mayor of London therewith.". The Lord Mayor would then issue a further warrant, as for example this one of 1663: "Theis are to authorize and permitt the bearer thereof Capt John Mordaunt to beat up Drums within the City of London towards levyeing of forces for to goe to his Majesty's Service under the Command of the Earl of Teviott to Tangeire without any lett or molestacon.". (This force was later to become The Queen's Royal Regiment (West Surrey)).

0252. No mention is made of Colours or bayonets in these warrants. Colours may have been flown by recruiting parties except in the case of newly-forming regiments not yet in possession of company Colours. Bayonets were not yet invented.

0353. In early days the Royal Navy, the First and Second Guards, the Royal Scots, the Queen's, the Buffs and the Royal Marines had beaten up for recruits in the City of London, as had the Royal London Militia as direct descendants of the old City Trained Bands (later the 7th Battalion Royal Fusiliers), and of course the Honourable Artillery Company from time immemorial. Of these only the Buffs (also sprung from the Trained Bands), the Royal Marines and the Honourable Artillery Company appear to have claimed the traditional rights over the years. Later, after the Gordon Riots of 1780, the 3rd Battalion Grenadier Guards were granted the specific privilege and in more recent years it was granted to all battalions of the Grenadier Guards, the Coldstream Guards and the Royal Fusiliers. The regiments amalgamated since 1958 naturally carry on the traditions of the old regiments.

0354. In 1935 the War Office published a letter informing all concerned of the procedure to be adopted when it was necessary for troops to march through the City of London — by

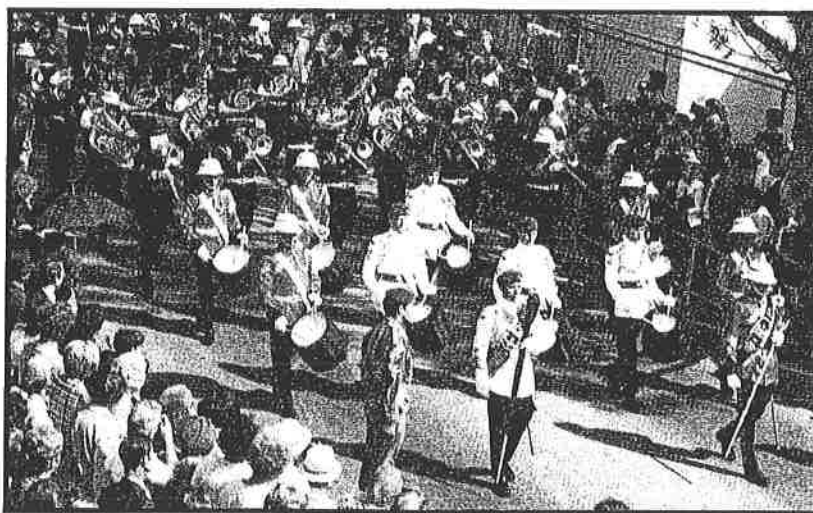
"Regiments which by long custom have marched through with bayonets fixed, Colours flying and drums beating" and by other regiments.

0355. In the case of other cities and towns, with the possible exception of Edinburgh, it is questioned whether the Lord Mayor or Mayor has any legal right to challenge the right of any military body of Her Majesty's Forces to march through their bounds with drums beating, etc. They naturally have the right to honour a regiment or corps by conferring on it the freedom of their city or borough. In some cases it has not been considered feasible to confer this on a corporate body as opposed to an individual, and instead they have granted the "privilege" of marching through the city "with drums beating, Colours flying and bayonets fixed".

SECTION 18. — SERVICE MOURNING

General

0356. Drums and Colours are to be draped only at a funeral, except that on occasions connected with the death of the Sovereign or a member of the Royal Family draping may also be ordered.



Service Mourning
Photograph by courtesy of Soldier, The British Army Magazine

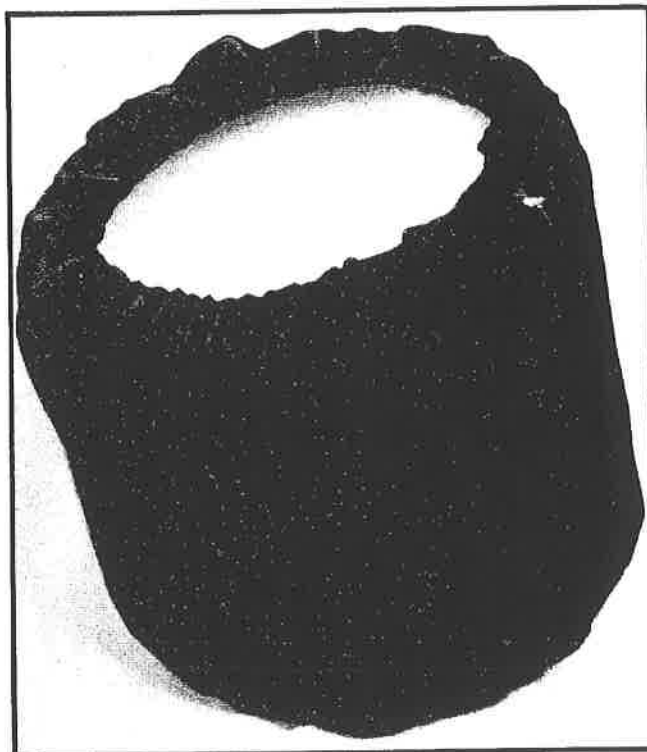
Note. The badge of rank of the Drum Major, Bermuda Regiment does not conform to traditional British Army pattern.

0357. The illustration opposite shows the combined Corps of Drums and Bands of the Parachute Regiment and the Bermuda Regiment leading the funeral procession of the Governor of Bermuda, Sir Richard Sharples and his aide-de-camp, Captain Hugh Sayers, Welsh Guards; from Government House to HMS SIRIUS, following their assassination in the grounds of Government House, March 1973. The drums and the Drum Major's staffs are draped.

Procedure

0358. When instructions have been received that drums are to be muffled and draped, the shell of the drum is to be completely covered with black cloth, open ended top and bottom, tied with tape, leaving sufficient playing surface to be beaten. The snares should be switched off so that the drums are dull and sombre. Drag ropes should be removed.

0359. It is permitted for Drum Majors to have their staffs draped except those of the Guards Division. Household Division Standing Orders specifically exclude this.



Drum, Draped and Muffled

SECTION 19. — THE BEAT OF THE DRUM

0360. One final routine duty bears mention in this chapter. It is as old as the drum itself. Introduced for giving signals during battle, it is to this day still used to signal. Not to summon men to arms or beat the charge or any of the more thrilling calls historically connected with drum beats, but as an aid to an instructor to help him obtain smart and accurate drill. The procedure for using the drum in this way is given in the pamphlet, Drill (All Arms), Army Code No. 70166.

CHAPTER 4

DRILL FOR CORPS OF DRUMS

SECTION 20. — GENERAL

Introduction

O401. The detail in this Chapter is not intended to countermand the individual tradition of regiments but is given as a guide and to provide a standard drill for use when bands and drums of different regiments are massed.

Positions and Dressing

O402. The Drum Major is to be six paces in front and in the centre of the leading rank. He should not throw or twirl his staff.

O403. Side drummers are to be in fours or fives — two paces between each drummer.

O404. The bass drummer is to be two paces in rear of the rank of side drums.

O405. Tenor drummers are to be on either side of the bass drummer in the outside file. If only one tenor drummer is used, the cymbal player is to make up this rank.

O406. All flautists are to carry bugles. The leading rank is to be two paces in rear of the bass drummer, each player covering off a side drummer. Further ranks are to be at two paces distance. NCO flautists are to be in the rear rank.

O407. Dressing for percussionists is to be by the left if in fours or by the centre if in fives. Front to rear dressing is to be taken from the Drum Major who will be centrally positioned at the head of the Corps.

O408. Flautists are to dress by the left. Front to rear dressing is to be taken from the front rank of side drummers.

SECTION 21. — STAFF DRILL FOR DRUM MAJORS

Introduction

O409. The Drum Major, in his position at the forefront of the Corps of Drums and Band, is the figure who stands out in the public eye. His style, flourish and panaché, enhance the performance of the band and along with the colourful uniforms and music, add much to the eye catching splendour that appeals to the general public and improves the spectacle and pageantry of a military parade.

O410. His personal 'turnout' and drill reflect the standard of the Corps of Drums and the Band. The handling of his staff, with its intricate movements, which alone adds to the display, is also the signal that co-ordinates the marching and playing. It is for this reason that the Drum Major's individual drill and movements of his staff must be of a high standard.

0411. Drum Majors, except those of the Guards Division, when leading their own Corps of Drums or military band are not restricted to the basic drill movements; they may throw or twirl their staff and perpetuate those spectacular movements which over the years have become folklore and Regimental Tradition. However, whenever Drum Majors are in front of massed bands, they are to conform to the basic movements given in this section. On every occasion before a massed parade, the drill to be carried out by all Drum Majors will be agreed and practised.



Stand Easy



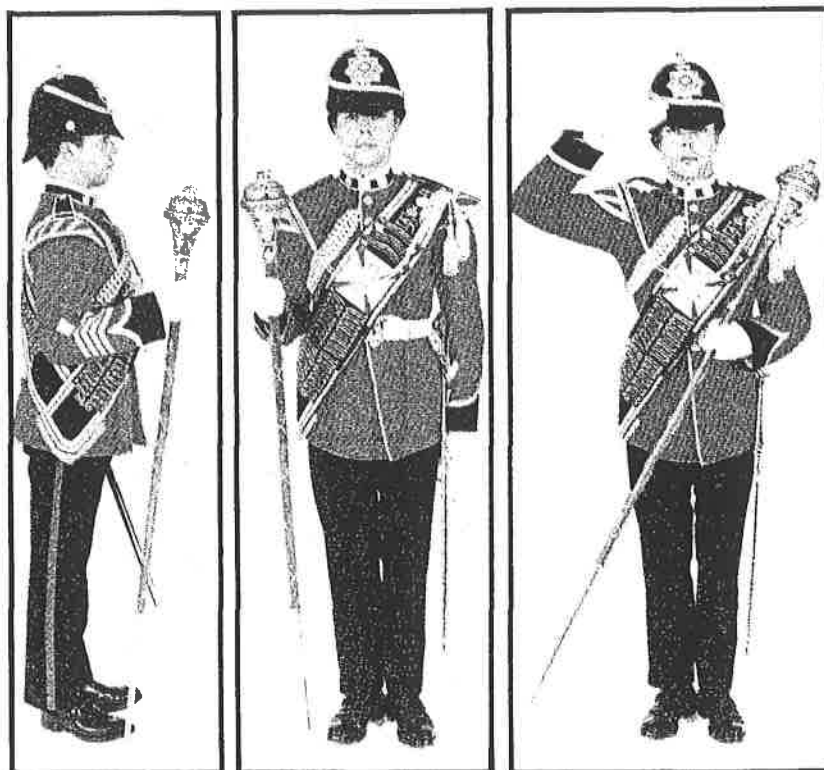
Stand at Ease

0412. The basic drill positions, movements between positions and signals for Drum Majors are illustrated in the following text and figures. Included also are other simple drill movements which may be of use to pre-service units and Corps of Drums other than those of the Armed Services.

Staff Drill at the Halt

0413. **Stand Easy.** Elbows into the sides, left hand over the right, fingers closed, thumbs crossed gripping the staff just below the head. Staff vertical, with the point on the ground, centrally between the feet in line with the seam of the toe caps.

0414. **Stand at Ease.** The staff is carried gracefully to the right side in an upward movement to clear the toe of the right boot. At the same time, pull the left arm (closing the fist) to the side of the body. Point of the staff on the ground in line with the toe of the boot and approximately one inch to the right. Grip the staff with the fingers curled around it to the front and the thumb extended along the staff at the rear.



Attention (side view)

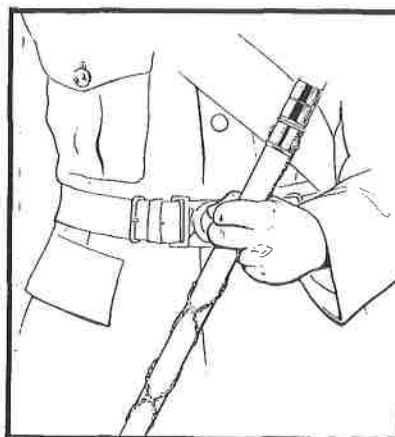
Attention (front view)

0415. **Attention.** As for the stand at ease position but with the heels together. The right arm and the staff should not move when coming to the position of attention from the stand at ease position and vice versa.

0416. **The Carry Position and Saluting.** The Carry position and Saluting, both movements at the halt, are unlikely drills to be used when Corps of Drums and Bands are massed. The Carry is a basic drill position which is one of the stages of many other movements and combined with Saluting is best taught initially at the halt.

0417. **Procedure.** The staff is brought to the carry position, in two drill movements, and held in that position during the salute. First movement; cant the staff across the body and meet it with the left hand at the belt buckle. Grip the staff with the left hand at the point of balance holding it between the thumb and first two fingers. Second movement; after the appropriate pause, cut the right arm to the side and then salute as normal. On completion of

the salute, the staff is returned to the position of attention using the same drill movements in reverse order.



The Carry
(left hand grip)



The Carry (first movement)

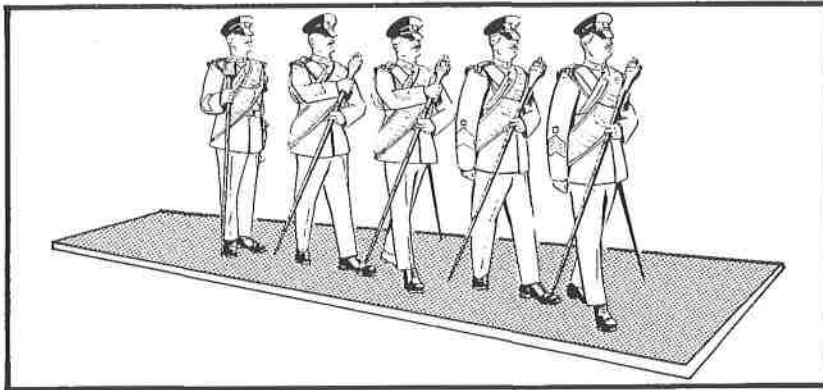


The Carry (second movement)

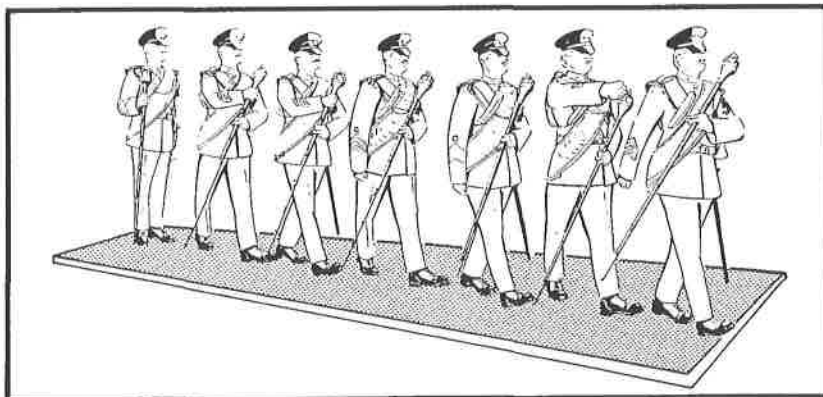
Staff Drill on the March

0418. *The Carry.* The Drum Major will adopt the carry position when marching with the Corps of Drums/Band when they are playing.

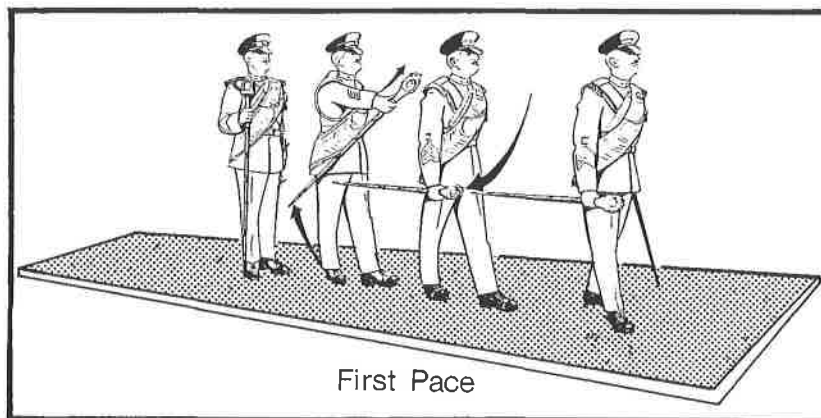
0419. *The Carry (Slow Time).* When stepping off from the position of attention, move the staff to the first position of the carry as the left foot goes forward. On the next left foot, cut the right arm to the side. Continue to march with both arms and the staff held steady.



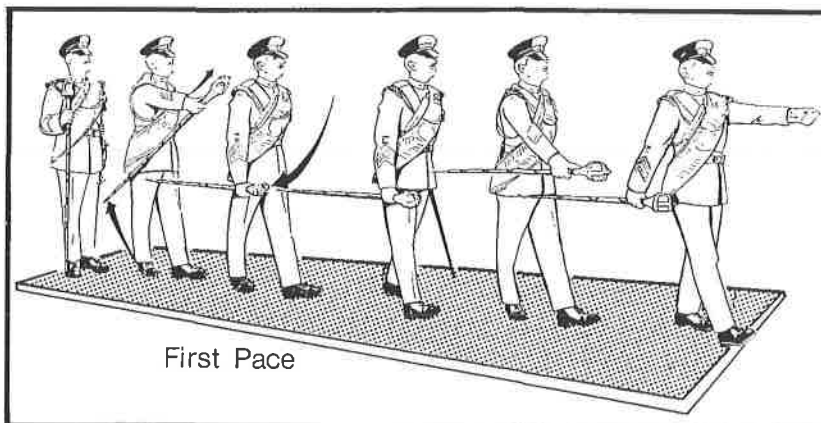
0420. *The Carry (Quick Time).* Step off and go through the first two movements as in slow time. As the next left foot goes forward swing the right arm (to the front) and lower the staff down across the body so that the left hand is in line with the left hip. As the right foot goes forward swing the right arm to the rear and move the staff up and across the body to the right breast. Continue the movement with both arms but ensure that the correct angle of the staff (across the body) is maintained by holding it with a firm grip (*see* paragraph 0417). The action of the left arm moving the staff up and down across the body is referred to as 'rolling' the staff.



0421. **The Trail (Slow and Quick Time).** The staff is normally carried at the trail when the Corps of Drums/Band are not playing. When stepping off, the staff is carried slightly upwards, then into the position of the trail. Grip the staff with fingers around it and thumb extended along it. When marching in slow time, the arms and staff are kept still. In quick time, the arms and staff are swung from front to rear, with the staff parallel to the ground.

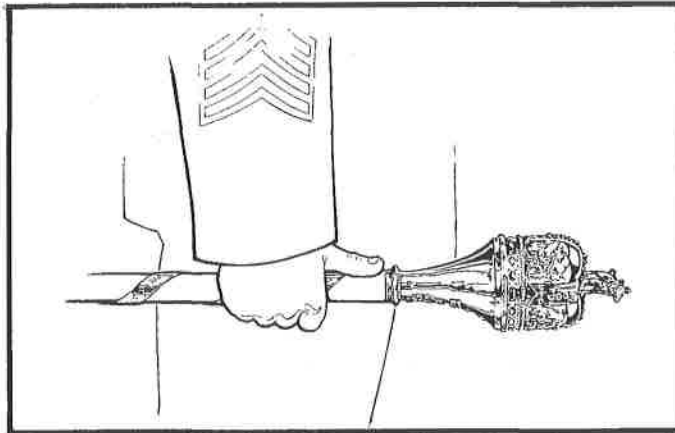


Slow Time

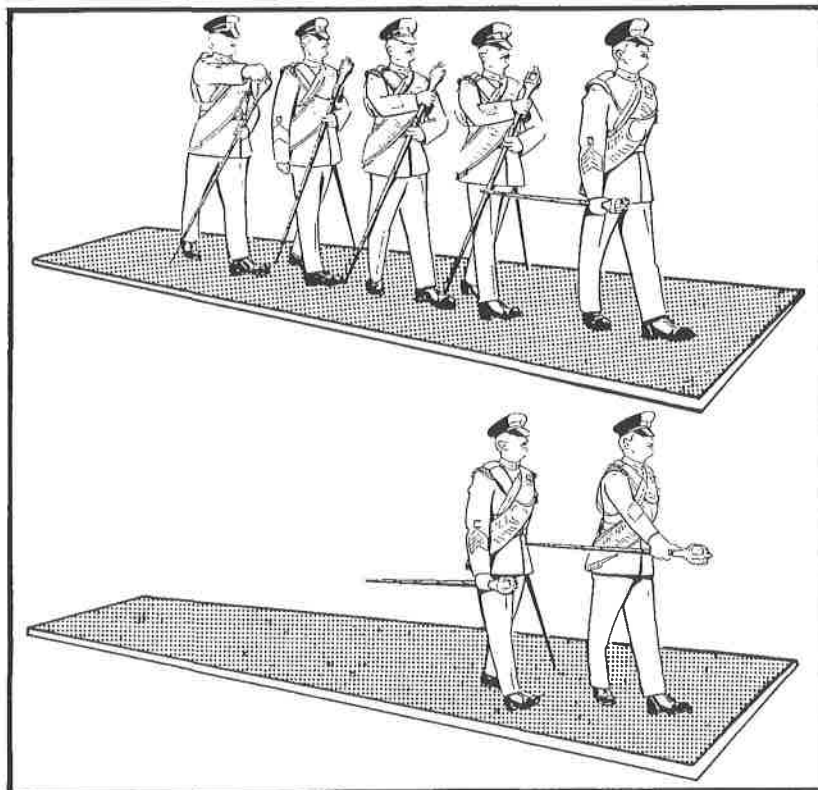


Quick Time

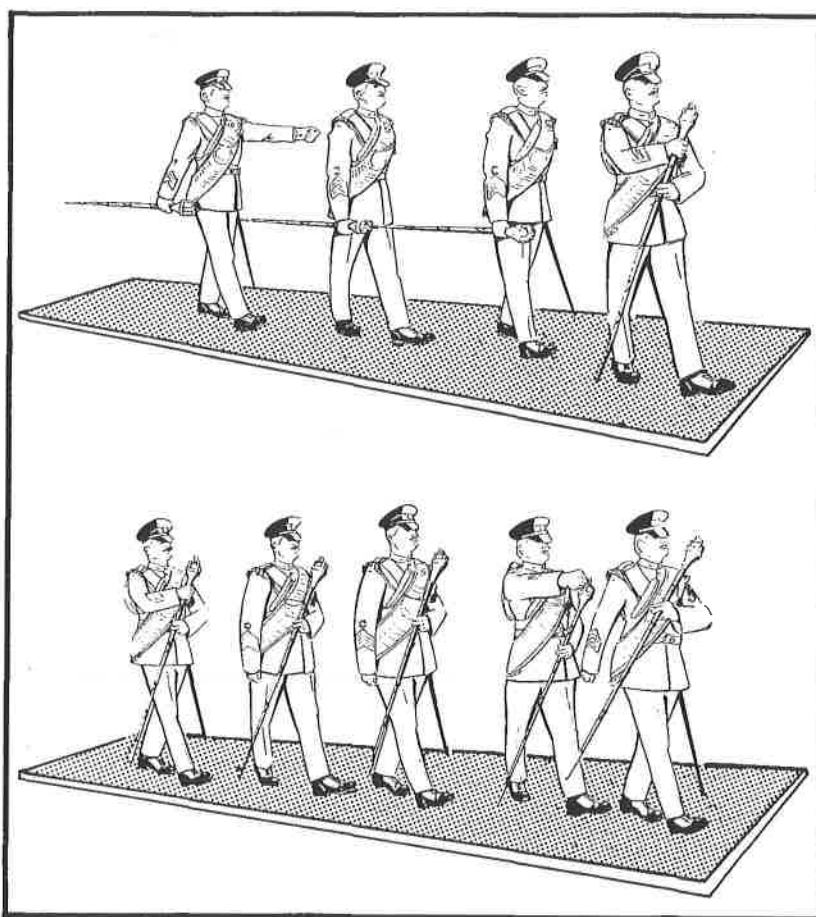
0422. **Changing from the Carry to the Trail.** As the right foot goes forward, cut the right arm to the side and at the same time bring the left hand to cover the belt buckle (quick time only). On the next left foot, grasp the staff with the right hand just below the head. On the next left foot cut the left arm to the side and bring the staff to the trail position. Swing the arms on the next left foot in quick time; keep them still in slow time.



The Trail
(the grip)

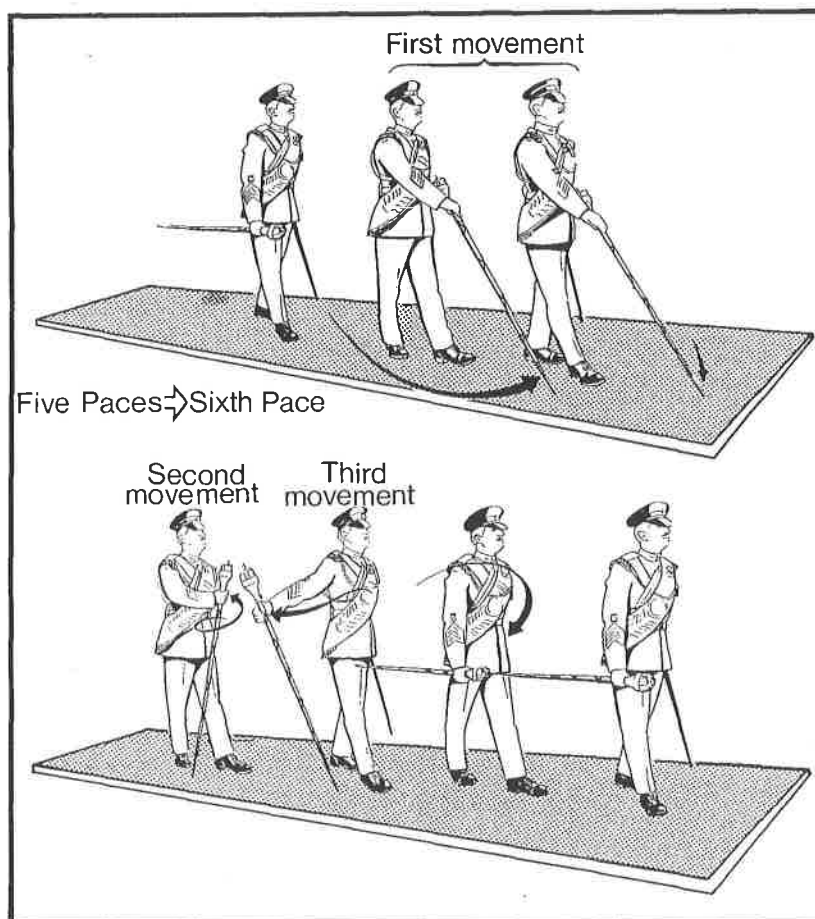


0423. **Changing from the Trail to the Carry.** To change from the trail to the carry the same drill movements are carried out in reverse order.

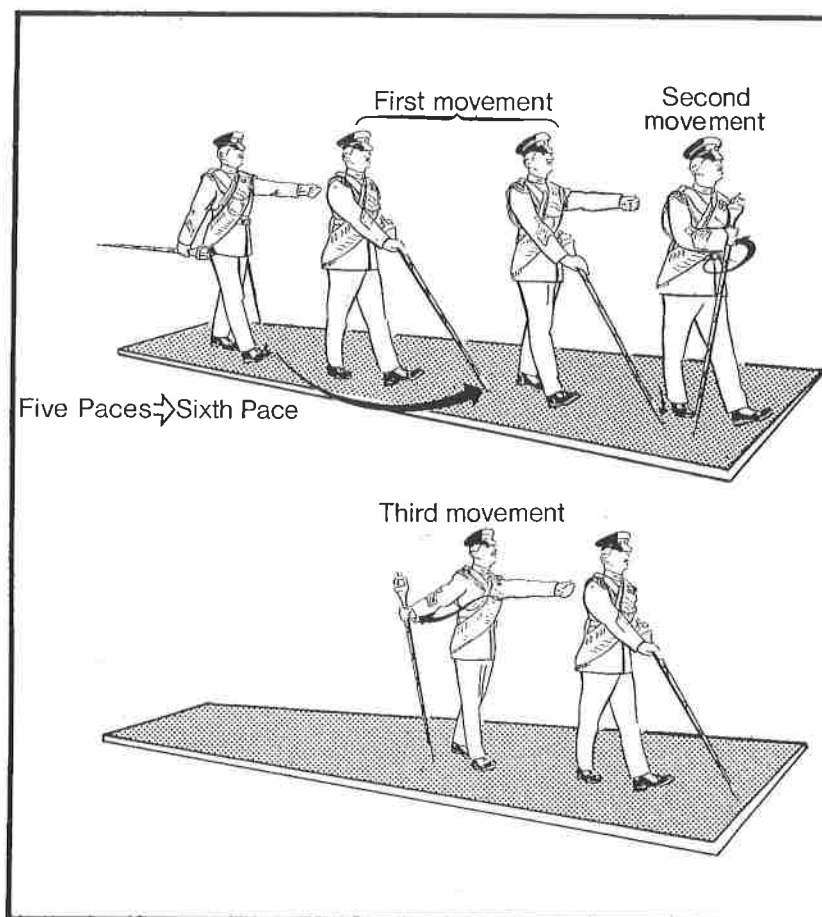


0424. **The State Walk.** The Drum Major uses the State Walk on all ceremonial and state occasions. Traditionally it is always used on the Queen's Birthday Parade and by Foot Guards Battalions on entering and leaving barracks and when each band at the head of its Regiment marches down the approach road to Horse Guards Parade for the Troop. Individual Drum Majors may also use the State Walk on regimental parades and ceremonies; to add to the splendour of such occasions.

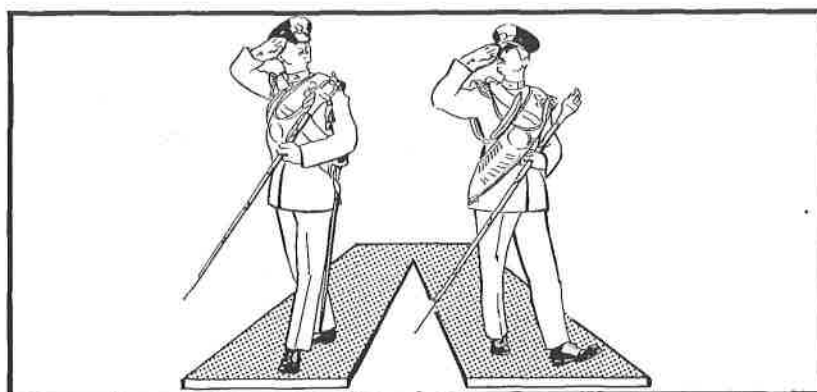
0425. *The State Walk (Slow Time)*. The staff will be brought to the trail and carried in that position for six paces prior to the commencement of the first movement. First movement, bring the staff forward on the left foot and place the point on the ground at the same time as the right foot. Second movement, bring the staff, with a circular movement, out to the right and back across the body to the left breast over one full pace of the left foot. Third movement, carry the staff out to the full extent of the right arm over one full pace of the right foot. Fourth movement, bring the staff up in an arc and back down to the trail; carry it there for two paces (left and right). Repeat the four movements starting as the next left foot comes forward. The complete movement takes six paces in slow time and no pause is made between movements.



0426. *The State Walk (Quick Time)*. The movements are the same as for the first three movements in slow time, but the left arm is swung. These movements complete the cycle which is repeated from the position of the right arm extended. The complete movement takes four paces in quick time and no pause is made between movements.



0427. *Saluting on the March*. It is unlikely that this drill will be required when Corps of Drums and Bands are massed but it is one that should form part of the initial training of all Drum Majors. To salute to the left or right, cut the right arm to the side and bring the left hand to cover the belt buckle as the right foot comes to the ground. Salute on the left foot and maintain the salute until the Corps of Drums/Band have passed the saluting base. On completion return to the first position and march with the arms swinging, on successive left feet.



Saluting to the Left

Saluting to the Right

0428. **Halting.** The initial training of Drum Majors should include the following:

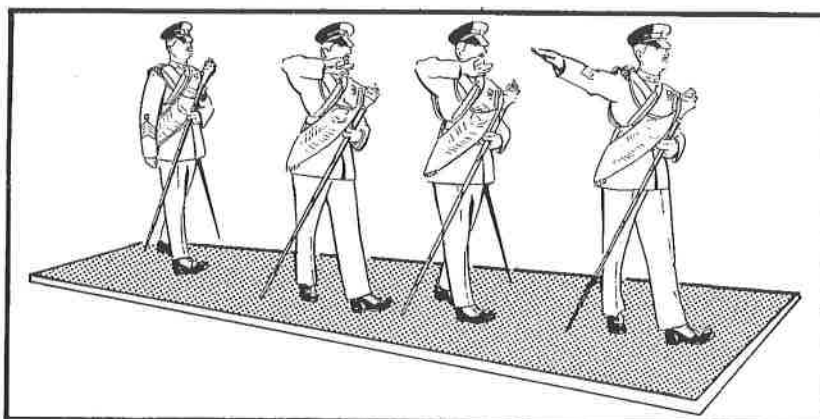
- a. *Halting Whilst Marching at the Carry.* When halting, the staff is retained at the carry (left hand covering the belt); then, depending on the situation, after the appropriate pause it is brought to the correct position of attention.
- b. *Halting Whilst Marching at the Trail.* As the Drum Major halts (i.e., bends the right knee to halt) he simultaneously brings the staff from the trail direct to the correct position of attention.

0429. **Marching Off Parade.** When it is necessary to request permission for the Corps of Drums to march off parade, the Drum Major, or Senior Drum Major when Corps of Drums/Bands are massed, should carry out this duty. The drill is as follows:

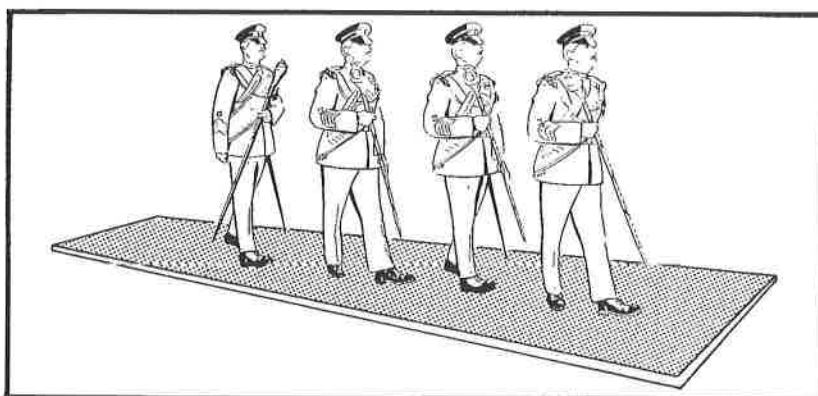
- a. Turn about to face the Corps/Band, stand them properly at ease then turn about again.
- b. Step off towards the senior officer, adopting the trail. (If it is a short distance to the saluting officer, adopt the carry position when stepping off and keeping the left hand at the belt buckle, swing the right arm.)
- c. On approaching the officer, bring the staff to the carry, keep the left hand at the belt buckle and swing the right arm.
- d. Halt, salute and request "Leave/permission to march the Corps of Drums of the . . . off parade, sir, please".
- e. On permission being granted, salute, turn about, step off adopting the trail, and return to the Corps. Adopt the carry and halt in front of and facing the Corps. (It is not obligatory to adopt the carry prior to halting; an alternative, acceptable practice is to halt at the correct position of attention direct from the trail.)
- f. Bring the Corps to attention, turn about and march off, saluting to left or right as appropriate.

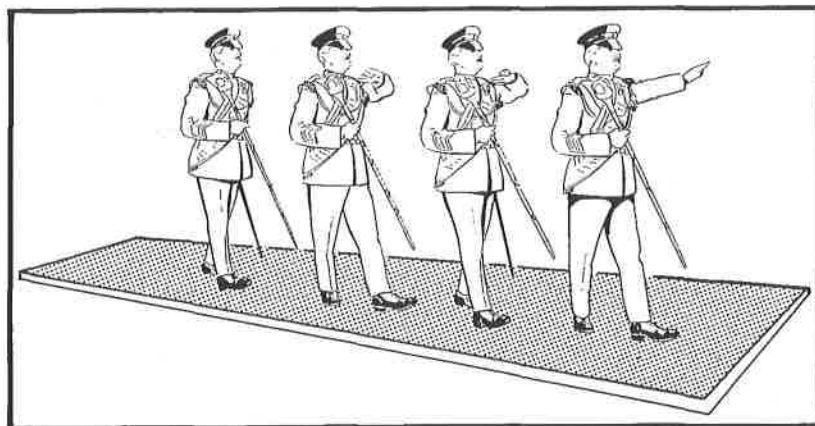
Signals

0430. **Right Wheel.** As the right foot goes forward, cut the right arm to the side and at the same time bring the left hand to cover the belt buckle. This is only necessary in quick time. On the next left foot bring the right forearm across the chest, elbow raised, forearm parallel to the ground. Extend the right arm to the side in a graceful semi-circular movement, point the first two fingers of the hand with the hand just above shoulder height. When the wheel has been completed, drop the right arm to the side and continue to march at the carry, working on the left foot throughout.



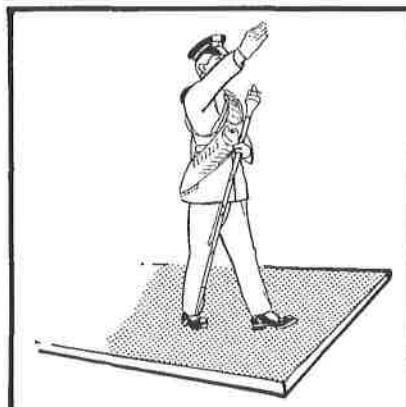
0431. **Left Wheel.** Bring the staff to the carry and the right arm to the side, as above. Then, first movement, transfer the staff to the right hand, left hand extended. On the next left foot bring the left arm to the side. On the next left foot, bring the left forearm across the chest in similar fashion to the right wheel. Extend the left arm as before. On completion of the wheel transfer the staff to the left hand and continue marching at the carry working on the left foot throughout.





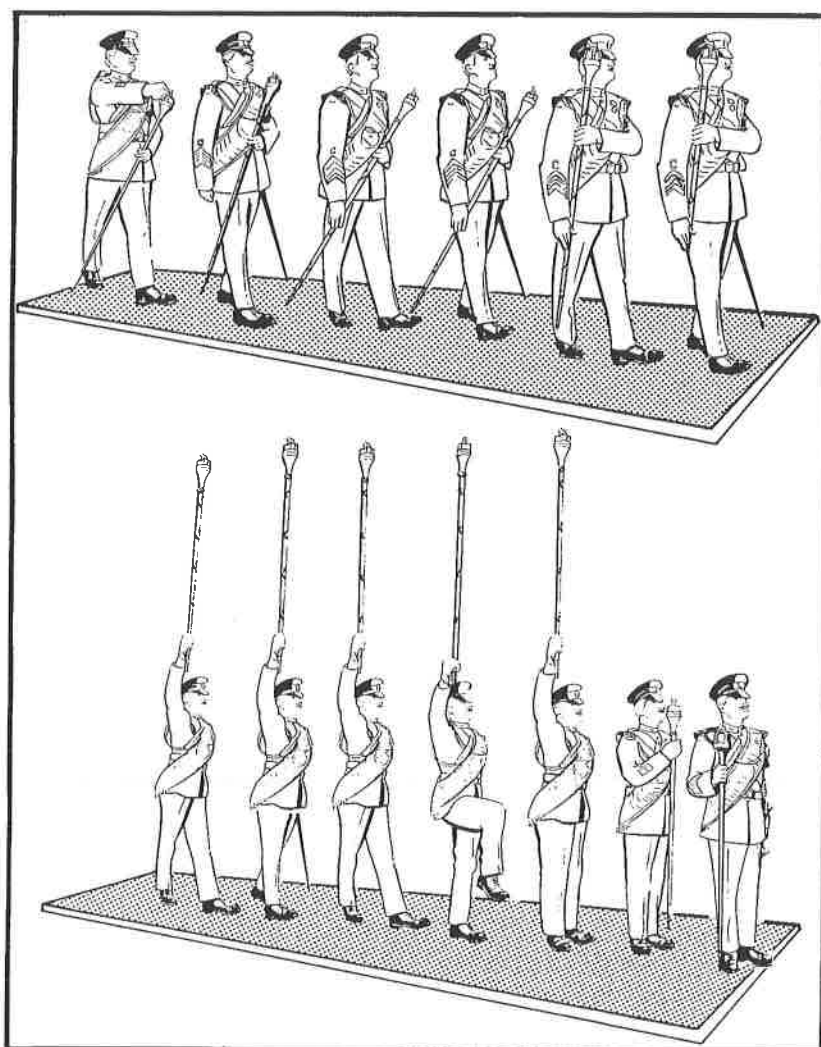
0432. **Countermarch.** To countermarch, bring the staff to the position of the carry, arms still and countermarch to the left. While marching through the Corps/Band swing the right arm; do not roll the staff until emerging through the rear rank.

0433. **Mark Time.** To signal the command mark time, raise the right arm, fingers and thumb outstretched, as the left foot comes to the ground. On the next left foot cut the arm to the side; on the next left, mark time.

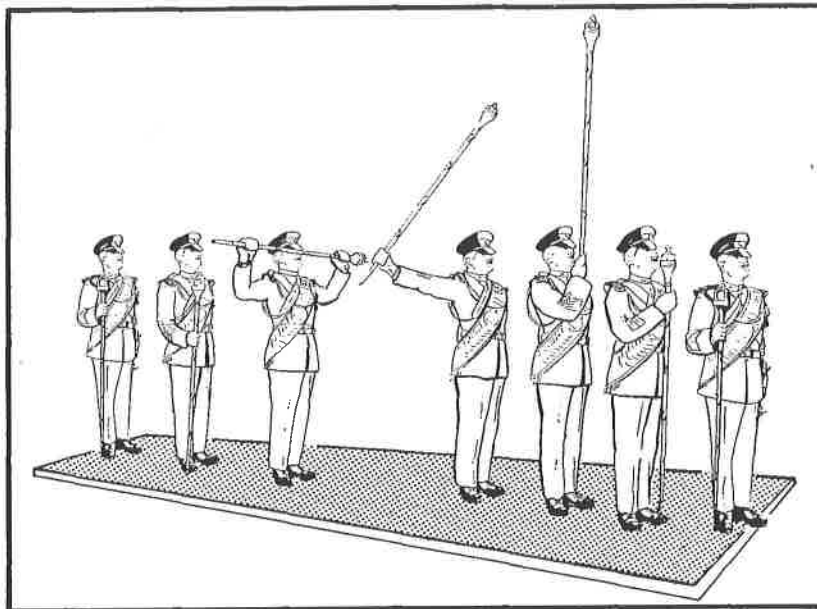


Mark Time

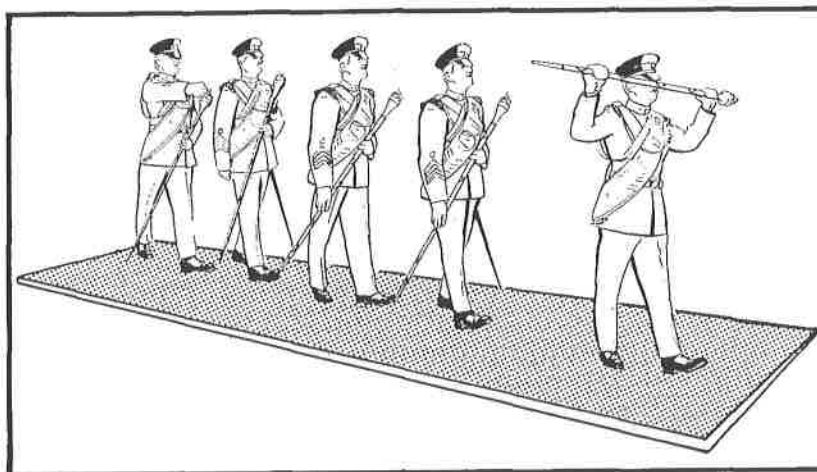
0434. **Halting.** As the right foot goes forward, cut the right arm to the side and at the same time bring the left hand to cover the belt buckle. This is only necessary in quick time. Carry out the next three movements on consecutive left feet. First movement, extend the right arm to grip the staff at the bottom of the chain. Second movement, push the staff, with the left hand, into the vertical position at the right side. Third movement, raise the staff above the head to the full extent of the right arm and cut the left arm to the side, then take a further right and left pace and halt on the next right foot. Drop the staff to the centre of the body after a pause and resume the position of attention. The final right and left pace is executed in time with the music (quick or slow) or as the normal drill movements if music is not being played.

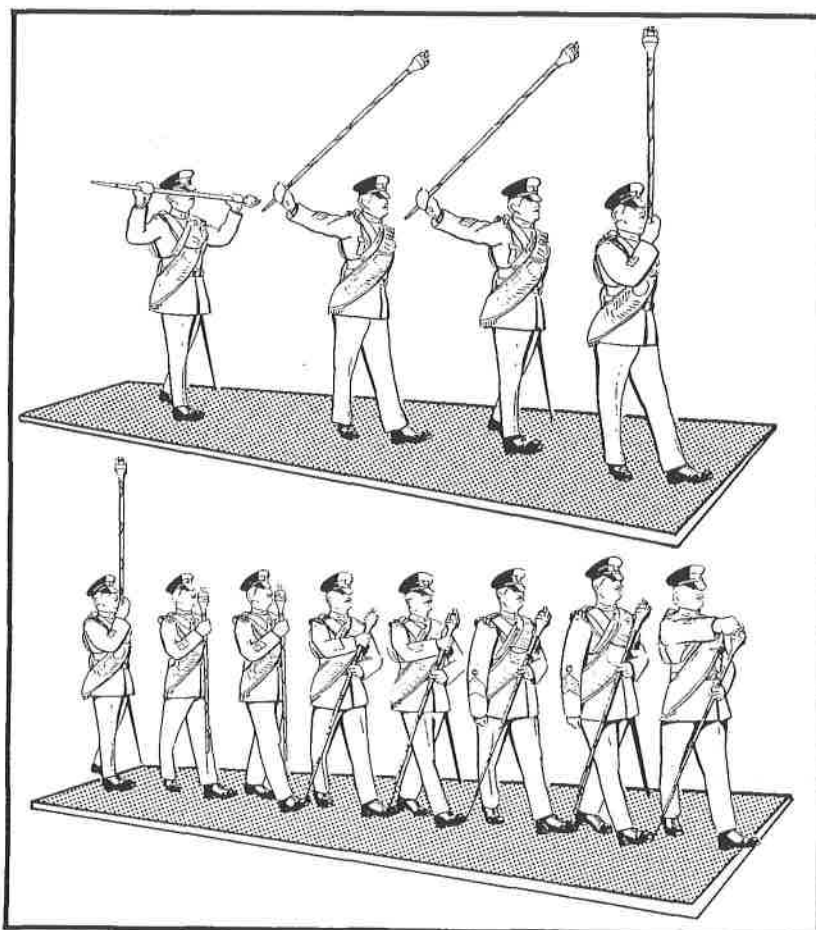


0435. ***Cease Playing at the Halt.*** To signal cease playing, drop the right hand six inches down the staff then lift to eye level. Extend the right arm parallel to the ground with the staff at 45° with the head of the staff directly above the head. At an appropriate point in the music bring the right arm to the face, forearm vertical, then drop the staff and resume the position of attention.



0436. *Cease Playing on the March.* Place the right hand on the staff, fingers outstretched, lift the staff to eye level, extend the right arm parallel to the ground with the staff at 45° (in quick time only the left arm is swung), at an appropriate point in the music bring the staff to the perpendicular, drop the staff to the centre of the body and resume the carry.





0437. **Handling of the Staff.** At no time should it be necessary for the Drum Major to look at his staff, particularly when dropping the staff to the centre of the body after completing the halt or cutting off the music.

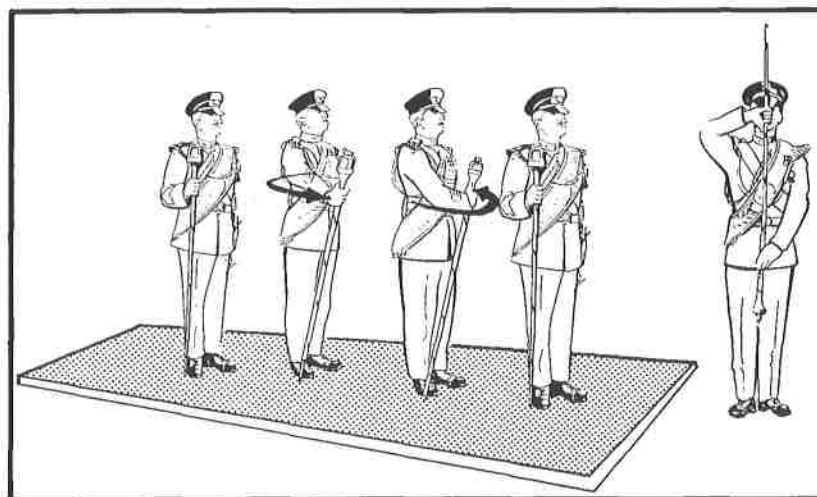
Signals Used by the Senior Drum Major when Corps of Drums/Bands are Massed

0438. **Situation.** When several Corps of Drums or Bands are massed, the Drum Majors form a front rank. The senior Drum Major controls the parade and positions himself centrally in this rank. The format of the parade will be known in advance to all Drum Majors and the senior Drum Major will give cautionary signals in order that all Drum Majors can work in unison. The following additional movements are made only by the senior Drum Major, the remaining Drum Majors conform to the standard staff drill.

0439. **Cautionary Signals.** The standard cautionary signal is the raising of the right arm, as in Mark Time. This position is held for at least six paces to ensure that the signal is observed. The arm is dropped on the left foot and the movement started on the next left foot. When Drum Majors are advancing at the State Walk, the left arm is raised and movements are made on the left foot throughout.

0440. **Cease Playing at the Halt.** To warn the remaining Drum Majors that the signal to cease playing is to be given, the senior Drum Major circles his staff through 360° twice (from the position of attention, through the positions illustrated, then back to the position of attention). All then drop their right hands six inches down the staff (as in paragraph 0435) and lift their staffs to eye level. The senior Drum Major only then dips his staff as the signal for the next movement. As he lifts his staff, from the dip to the 'right arm extended, staff at 45° position', all follow in unison and complete the remaining movements together.

0441. **Cease Playing on the March.** The signal to cease playing on the march is preceded by the standard cautionary signal (paragraph 0439), given by the senior Drum Major. He also dips his staff at the appropriate moment working on the left foot throughout.



Circling the Staff
(first movement)

Circling the Staff
(second movement)

Dipping the Staff

SECTION 22. — PARADE CANE DRILL FOR DRUM MAJORS

Introduction

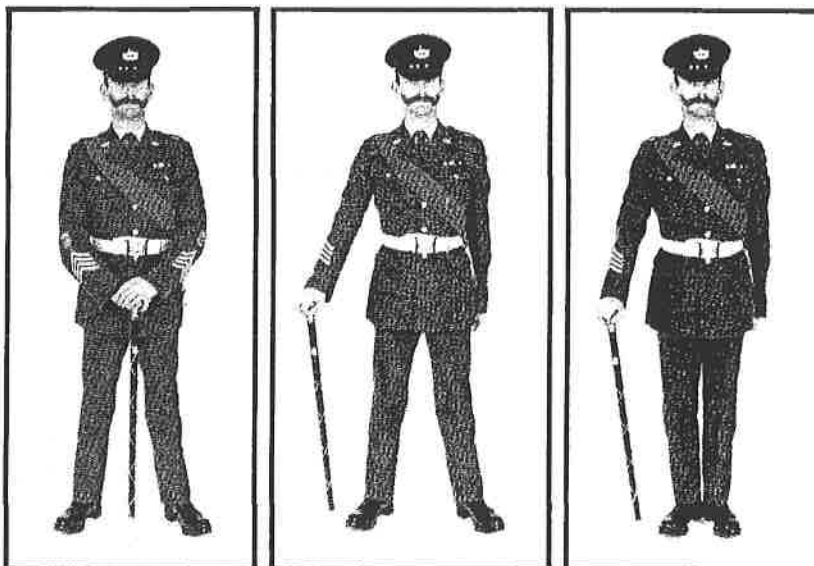
0442. Very little, if anything, has been published regarding parade cane drill despite the fact that it has been in use by the Guards, Infantry of the Line and Light Infantry Regiments from around the 1800s and possibly before.

0443. Bugle Majors of the Light Division are not issued with a staff but use a parade cane as their primary symbol of appointment, for flourish and signalling, in much the same way as the Drum Major uses his staff. Many additional drills and signals, established by long custom and tradition, are used by the Light Division and no attempt has been made to include them here.

0444. This selection is included for those regiments whose Drum Major uses the parade cane as his alternative symbol of appointment (*see* Chapter 2. — Dress and Accoutrements, Section 7). It does not provide a mandatory catalogue of cane drill but lays down the basic movements on which the drill may be standardized. It provides Drum Majors/Drum Sergeants with a common starting point and guide on which to base their drill. Where the drill with the parade cane is exactly the same as that with the staff, the detail is not repeated here but reference is made to the previous section.

Cane Drill at the Halt

0445. *Stand Easy, Stand at Ease and Attention.*

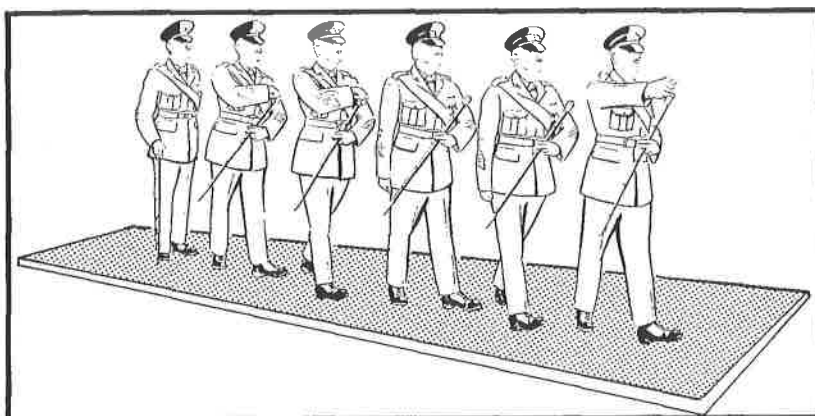


0446. **Saluting.** The drill for saluting, whilst carrying the cane, is exactly the same as for staff drill (*see* paragraphs 0416 and 0417).

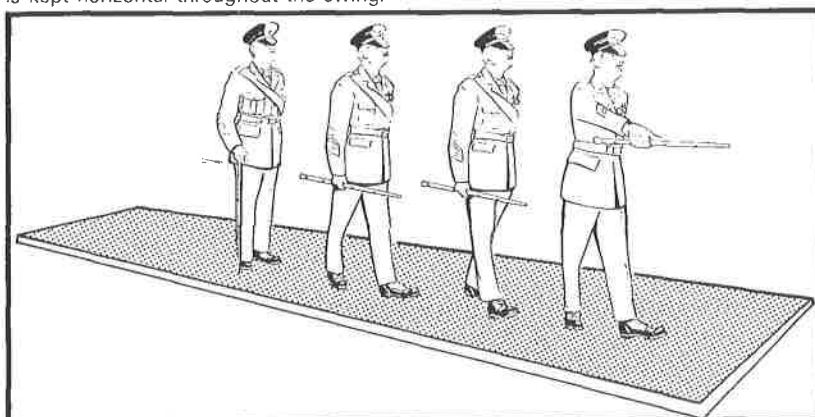
Cane Drill on the March

0447. **General.** The cane is normally held at the carry position when the Corps of Drums/Band is marching in slow time whether they are playing or not. In quick time, when the Corps/Band are playing, the cane is held at the carry; the cane, unlike the staff, is never rolled. The cane is held with the same grip as the staff (see paragraph 0417). The trail is used in quick time when the Corps/Band are not playing.

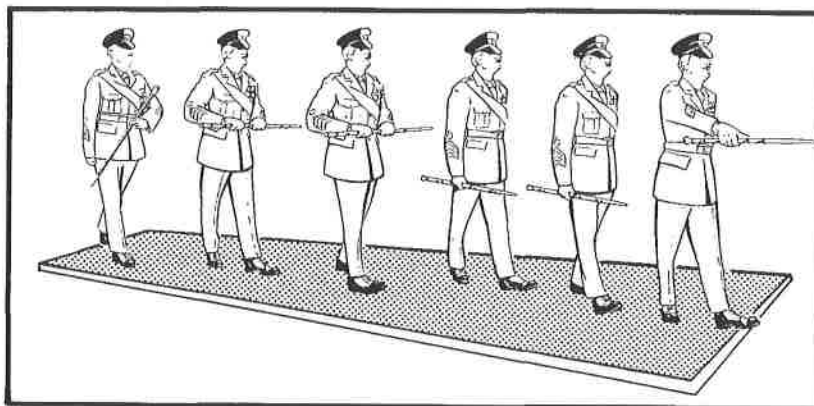
0448. **Stepping Off at the Carry (Slow and Quick Time).**



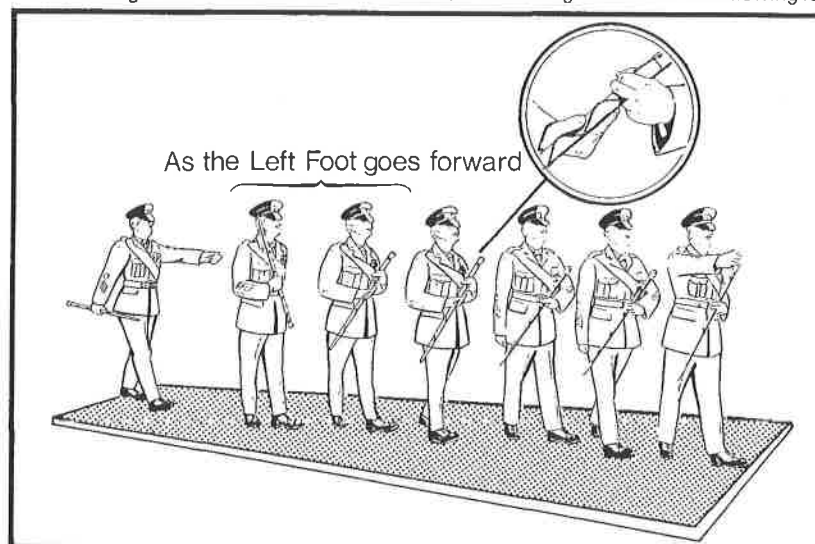
0449. **Stepping Off at the Trail.** The ferrule of the cane is swung forward as the left foot goes forward; at the same time the right hand, releasing the head of the cane, is moved smartly along the cane to the point of balance and held between the thumb and first two fingers of the right hand. Both arms are held to the side over the next pace (right) and arm swinging commences on the next left foot. The cane is swung straight from front to rear and is kept horizontal throughout the swing.



0450. **Changing from the Carry to the Trail.** As the left foot goes forward, turn the cane in the left hand so that the head is facing to the right, at the same time bring the right hand forward to grasp the cane (both hands with an overhand grip approximately four inches apart), in line with the waist belt. On the next left foot, return the arms to the side with the cane parallel to the ground. Commence swinging the arms on the following left foot.



0451. **Changing from the Trail to the Carry.** As the left foot and the cane come forward, spin the cane so that it describes a circular motion up to the carry position. At the same time bring the left hand across the body to grasp the cane at the carry position, i.e., above the right hand. (The right hand will at this stage be holding the cane in an underhand grip). Return the right arm to the side on the next left foot and swing the arm on the following left.



0452. **The State Walk.** This drill is only normally carried out by Bugle Majors of the Light Division. The occasions on which the parade cane is carried by the Drum Major of a Corps of Drums do not warrant use of this drill, however, individual Regimental tradition or custom may prevail.

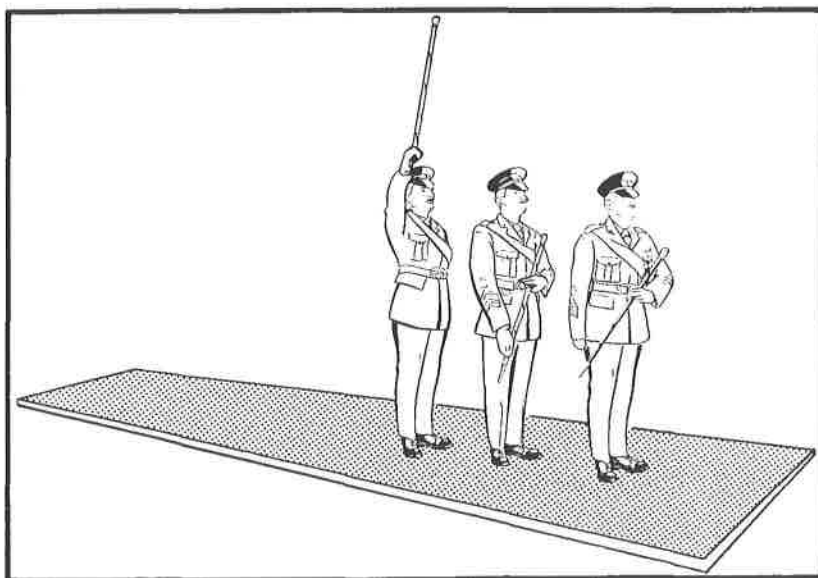
0453. **Saluting on the March.** Saluting when marching in slow time or in quick time when the Corps/Band is playing is carried out as in basic drill. In quick time when the Corps/Band are not playing, the cane must first be brought to the carry (see paragraph 0451), then salute as above.

0454. **Marching Off Parade.** The drill carried out by the Drum Major when requesting permission for the Corps of Drums to march off parade is as given in Section 19. — Staff Drill. After halting, the carry is adopted as outlined in paragraph 0451.

Signals

0455. **Right and Left Wheel, Countermarch and Mark Time.** The signals given and the drill carried out with the cane are exactly the same as given in Section 19. — Staff Drill.

0456. **Halting, Cease Playing at the Halt and on the March.** The signals given and the drill carried out with the cane are exactly the same as for staff drill except that when the cane is brought down, it is brought directly to the carry position, not dropped and then returned to the carry.



Final movement directly to the carry

SECTION 23. — SIDE AND TENOR DRUMMERS

Positions

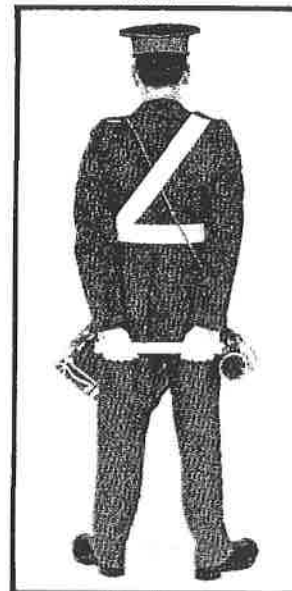
0457. **Attention.** Place the left heel in the hollow of the right foot (as for the 'Present' in rifle drill, except that it is the left foot which is moved); left hand resting on the hoop of the drum close to the body, drumstick resting on the centre of the drum head. Right hand at the position of attention, drumstick pointing towards the ground with forefinger along the stick. The position is the same for tenor drummers except that the back of the left hand is to be uppermost when resting on the hoop of the drum.

0458. **Stand at Ease.** Carry the left foot off 12 inches in the normal manner. Otherwise the position is as at attention.

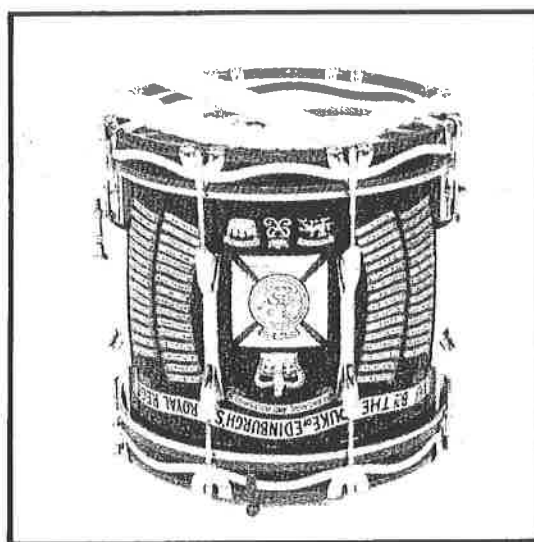


Attention

0459. **Stand Easy.** Side drummers bring their hands to the rear and hold the drumsticks parallel to the ground as shown. Tenor drummers move the left hand to the side and keep both arms at the sides of the body. When standing easy for a long period, the bass drum, side and tenor drums may be placed on the ground immediately in front of the drummer, the drums standing on the legs provided on the top hoop, heraldry to the front with the drag ropes and sticks as shown.



Stand Easy



Drag Ropes and Sticks

0460. ***Prepare to Play – Attention.*** On the command "*Drummers – ready*", side drummers cross and touch sticks over the centre of the drum, just clear of the drum head. The position is the same for tenor drummers except that the backs of the hands are uppermost. No further cautionary word is given. On the command "*Up*" or "*Attention*", side drummers bring the heads of the sticks to the mouth, sticks parallel to the ground with points of sticks together. Tenor drummers bring the sticks, still crossed, up in front of the face, with the point of crossing in front of the lips.

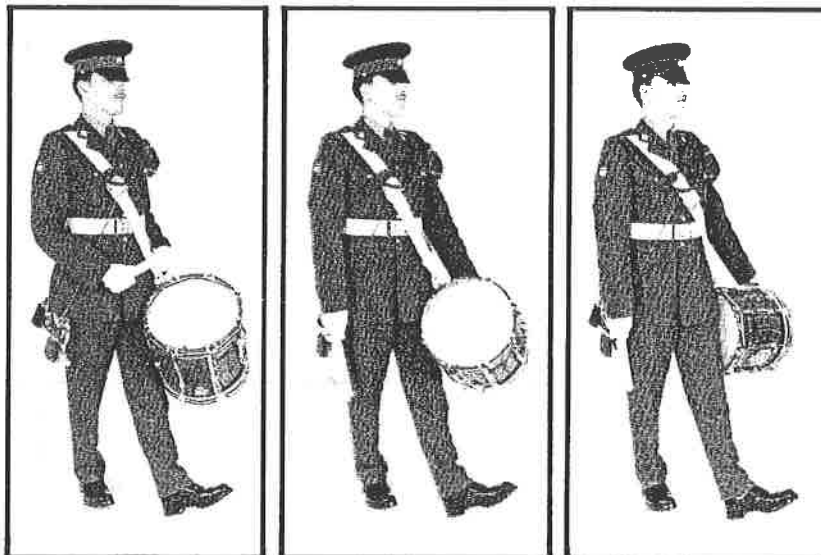


Ready Position

Marching

0461. **Marching without Playing.** On completion of a tune and the Corps of Drums is to continue to march without playing, or on stepping off without playing, the following drill is to be adopted. Working from the cut off signal or the command "*Quick march*";

- a. Transfer the stick in the left hand to the right hand, on the first left foot.
- b. On the next left foot, bend to the left and grasp the outside of the lower hoop of the drum where the snares cross it, twist the drum over and resume the upright position of the body over the next pace with the right foot. The drum is now held with the top hoop against the left thigh, pointing directly to the left, heraldry to the front; held by the left hand on the lower hoop. The right arm is swung, both sticks held in the hand, in a straight line with the arm, commencing on the next left foot.



Marching
without Playing
(first movement)

Marching
without Playing
(second movement)

Marching
without Playing
(third movement)

0462. **Marching at Ease.** The drum may be swung onto the back, using the drag ropes for support over the shoulders. It is this action which governs the length of the drag ropes, which should hang six inches from the ground.

0463. **Prepare to Play.** On the command "*Drummers – ready*", return drums to the playing position and transfer one stick to the left hand, working on successive left feet. Then act as at the halt working on successive left feet.

0464. **Halting.** When the drummer halts, whilst marching without playing, he will return his drum to the playing position and transfer one stick to his left hand.

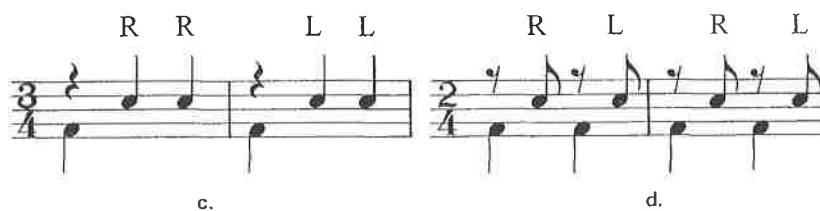
Stick Drill

0465. **Side Drummers.** This drill (known as Stick Lifting or Shaping) may be carried out both at the halt and on the march. It is normally only used with time signatures such as $\frac{3}{4}$, $\frac{3}{8}$, $\frac{2}{4}$ and $\frac{2}{8}$ since these offer the requisite off beats for the drummer to work on. Each time the drummer beats an off beat the stick not being used (disengaged stick) is moved to the ready position as described and illustrated in paragraph 0460. That stick in turn is brought down to beat the next off beat and the other stick is raised to the ready position, and so on alternately. In the case of $\frac{3}{4}$ or $\frac{3}{8}$ the off beats are in groups of two and therefore the disengaged stick is held at the ready position for two off beats and then changed alternately.

0466. The Royal Marines and some Army Corps of Drums, carry out stick lifting in $\frac{6}{8}$ time. This is achieved by beating the first two notes of the bar on one stick and the next two on the other, with the disengaged stick coming to the ready position in each case.



0467. The examples above show (a.) the Royal Marines method of beating $\frac{6}{8}$ and (b.) the format more generally used by Army Drums, i.e., hand to hand. The rhythm is the same but Example a. allows more flourish.



0468. Two further examples, c. and d., indicate how stick lifting occurs in $\frac{3}{4}$ (and $\frac{3}{8}$) and $\frac{2}{4}$ (and $\frac{2}{8}$). In each case the stick that beats is indicated, the disengaged stick being lifted to the ready position as previously described.

0469. **Tenor Drummers.** There is no standard drill for tenor drummers. Apart from beating the tenor drum in time with the bass drum or particular parts of music, the drummer should swing and twirl the two sticks. As there are normally two tenor drummers in a Corps of Drums, the movements of each should be the same and together.

SECTION 24. — FLAUTISTS

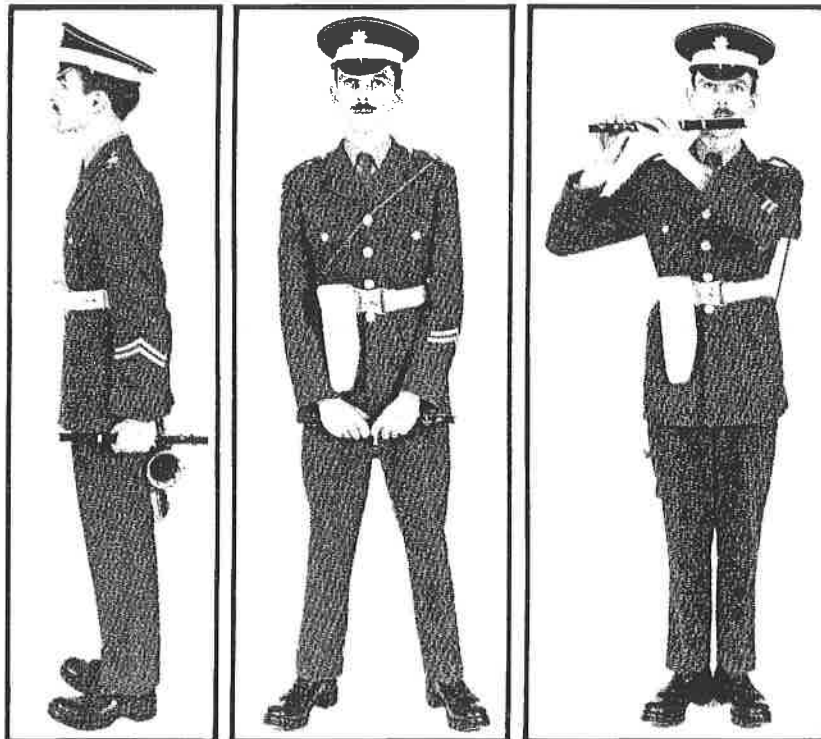
Positions

0470. **Attention.** The flute is held in the left hand, flute parallel to the ground, head to the front.

0471. **Stand at Ease.** Carry the left foot off 12 inches in the normal manner. Otherwise as at attention.

0472. **Stand Easy.** The hands are brought to the front, holding the flute parallel to the ground.

0473. **Prepare to Play.** On the command "*Drummers — ready*", bring the flute to the mouth, at the same time meeting it with the right hand. The flute will be held almost parallel with the ground, with a slight droop to the right.



Attention

Stand Easy

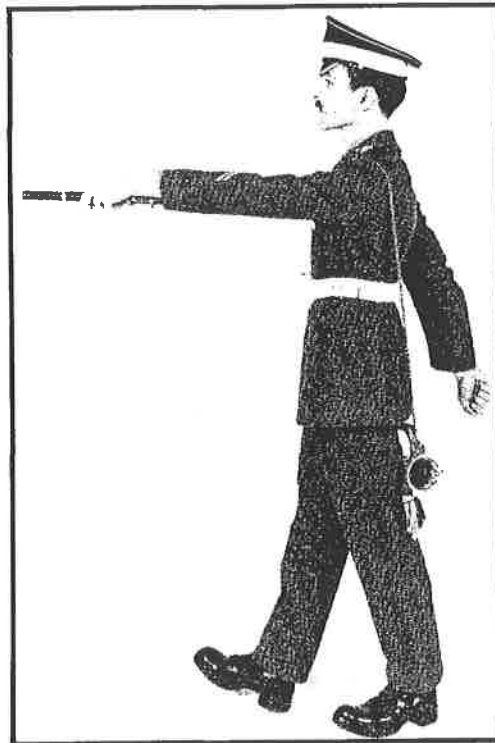
Ready Position

Marching

0474. **Marching without Playing.** When marching without playing in quick time, both arms are swung in the normal manner, flute parallel to the left forearm, arms breast pocket height.

0475. **Marching with a Wrist Lyre.** When marching in quick time with a wrist lyre, the flute is held in the left hand parallel to the ground. Only the right arm is swung.

0476. **Marching Easy.** When marching easy flutes may be put into flute cases.



Marching in Quick Time
without Playing

SECTION 25. — BASS DRUMMERS AND CYMBAL PLAYERS

Positions

0477. **The Bass Drummer.** Drum at the left side leaning against the left leg, heraldry to the front; a drumstick in each hand, right hand at the position of attention as for the side drum. The tilt of the drum will be sufficient for the timekeeper to carry his left foot off 12 inches when he stands at ease.

0478. **The Cymbal Player.** Both cymbals in the left hand at the left side, supported in the crook of the left arm, in the correct position of attention.

0479. **Prepare to Play.** To get instruments in position ready to play, the Drum Major will first give the command "*Sling up*". On this order the bass drummer will lift his drum and attach it to the drum sling; the cymbal player will fit his hands to the hand straps and then lower his arms to the position of attention. On the command "*Drummers—ready*", the bass drummer will cross the sticks above the drum in line with his face; the cymbal player will bend both arms at the elbow and hold the cymbals in front of him, parallel to each other, with forearms parallel to the ground.

Marching

0480. **Marching without Playing.** The bass drummer lifts the drum clear of the ground, so that the hoop rests on the hip; he swings the disengaged arm. The cymbal player retains the cymbals in the position of attention; he swings the right arm.

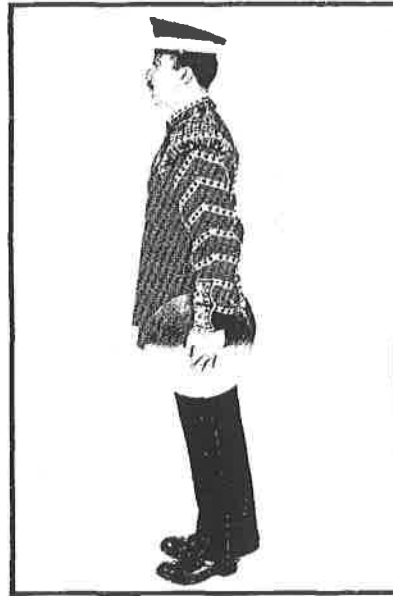
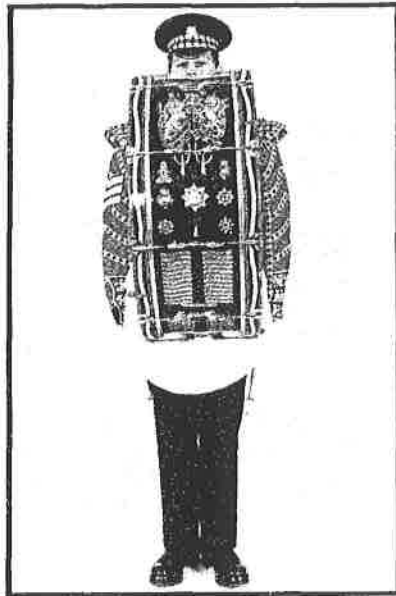
0481. **Marching at Ease.** The bass drummer, assisted by the cymbal player, will carry the drum, using the drum ropes or hoop. On a very long march, the flute players may be ordered to carry the drum in turn.



Attention (Bass Drummer)



Attention (Cymbal Player)



Positions on the command "*Sling up*"



Ready Position

SECTION 26. — MASSED BUGLERS

To Prepare for Sounding when in Mass

0482. *Prepare to Play.* On the command "*Buglers—ready*", grasp the bugle with the right hand at the point about midway between the mouthpiece and the bell.

0483. *Attention.* On the command "*Up*" or "*Attention*", bring the bugle sharply to the playing position. After sounding the call, bugles will be returned smartly to the position of attention when the conductor drops his arms. Similar action will be taken by single buglers when sounding normal routine duty calls in camp or barracks.