

# THE REENACTOR INFANTRY BUGLER

\*\*\*Disclaimer--Material has been gather from many sources. This is intended for buglers reeancting in the Civil War Hobby



## **Instructors**

Jari Villanueva, 3rd United States Infantry  
George Rabbai, Mifflin Guard

## **RECOMMENDED TEXTS**

*Teach Yourself To Play the Bugle* by George Rabbai

Published by Brigade Bugler PO Box 165 Pitman NJ 08071

This has been republished as

*Fun With The Bugle*

Available from Mel Bay Publications, #4 Industrial Drive Pacific, MO 63069-0066.

*Infantry Calls of the American Civil War* by George Rabbai

Published. by Brigade Bugler PO Box 165 Pitman NJ 08071

Available from Mel Bay Publications, #4 Industrial Drive Pacific, MO 63069-0066.

*American Civil War By The Bugle Series II*

*Infantry Bugle Calls For Non-Buglers* by R.J. Samp

Published. by The ACW Buglers

*American Civil War By The Bugle Series II*

*Cavalry Bugle Calls For Non-Buglers* by R.J. Samp

Published by The ACW Buglers

*“Twenty-Four Notes That Tap Deep Emotions The story of America’s Most Famous Bugle Call”* by Jari Villanueva Published by  
JV Music

## WARM UP

**Correct Embouchure Placement-** With Help of mouthpiece Visualizer, Diagrams and Drawings

**Techniques and exercises for Buzzing the Mouthpiece-** Handout sheets (modern trumpet or cornet mouthpiece required)

**Breathing-**Techniques and exercises for correct and efficient breathing. Breath control. Lip Flexibility

**Tone Production-**Long tone exercises, interval practice and slurring.

**Tongue-**Single, double and triple tonguing. Exercises to improve speed and execution.

**High Register-** “How can I hit that high G?” A practical approach to mastering the Upper Register.

**Bugle Calls-** Discussion and sounding of Infantry, Cavalry and Artillery calls from easiest to most technically demanding. Must Know Calls for each service.

### Points to remember when practicing the bugle from George Rabbai:

#### FREQUENT REST

Short pauses between groups of long notes and slur exercises will help your lips feel fresh and build embouchure strength!

#### LONG TONES PLAYED SOFTLY

Long tones played too loudly will result in lip fatigue and will also break down the muscle you are striving to build! NEVER FORCE THE TONE!

#### MINIMUM MOUTHPIECE PRESSURE

Too much mouthpiece pressure will also tire your lips and break down what you are trying to build! Remember that your goal is to develop a good strong tone and lip endurance so you can last longer and maintain lip accuracy. If you are feeling pain where the lips are in contact with the mouthpiece rim, then that should be a reminder that you are pressing TOO HARD!

#### LIP FLEXIBILITY DEPENDS ON AIR

When slurring from one partial to the next, depend more on moving the air column more rapidly in coordination with the contraction of the lips. DON'T LET THE LIPS DO ALL THE WORK! Speed of air helps to make the slur easy.

#### HEAR THE SOUND YOU WANT TO CREATE

Know on which partial you are going to start, is it low C, middle G, or middle C? DO NOT MERELY PLAY BY FEEL! Listen for the note before you begin to play, this will increase your chance of hitting the note.

#### KEEP THE THROAT OPEN

Get the sensation of a good yawn before playing the note. When the throat feels free and open, the tone is rich and vibrant. Always go back to that yawning sensation when your throat starts to feel tense or squeezed. You must remind yourself of this constantly until it becomes a natural reflex, which it will become through good practice habits.



### TYPES OF BUGLES YOU COULD USE:

#### Clairon in C or B Flat

This is the most common type of bugle used in the Civil War. It is the big belled instrument that is in the key of C but can be lower to B Flat with the use of a crook. There are good modern reproductions made by Amati and Andrew Naumann. There are also hundreds of French made (Couesson) instruments that are period correct. The Amati and French made models are in the key of B Flat.

### **Cavalry Trumpet in G or F**

These are harder to find and most are original. Dixie Gun Works made a Stones River Model (out of production) and Andrew Naumann has produced a reproduction of a Klemm and Brothers G Cavalry Trumpet.

### **Officer's Bugle in C**

These are smaller triple twist horns in C. Original instruments can be found. They look like the Trench Bugle

### **“Trench” Bugle in B Flat**

These small WWII triple twist bugles can be found without much problem on internet auction sites and at antique or relics shows. They are identified by the writing on the bell which marks the manufacture, specification number, and date of production. Could be used as an Officer's bugle if covered with cords.

### **British Duty Bugle**

This is a double twist bugle in B Flat. They were introduced in England in 1855 but the model they are based on can be traced back to 1810. This is the model that all sutler bugles are based on. These horns were probably not used during the Civil War and there are no known pictures of a musician with one during that period.

### **“Gunga Din” Bugle in B Flat**

This is the cheap Pakistan or Indian made instrument. Suters sell them with a USA or CSA marking on it and also with crossed sabers and a 7 and A. There are no known photos of a Civil War bugler with one of these horns. Last resort for use on the field. Better yet, leave them at home

### **Modern “Boy Scout” Bugle in G**

These are the 1894 Model bugles on which all modern bugles are based. They are marked Regulation Bugle or with a manufacture name. Best to leave these home also

### **Braiding cords on bugles**

Use wool cords of in the color of the branch you are representing. (You can also use leather or cotton.) Light blue for Infantry, Yellow for Cavalry (Orange for Dragoons), and Red for Artillery. There is no formal regulation for the braiding of the cord. Many used the cord as a grip only while others used it as a shoulder strap to carry the bugle.

### **Types of mouthpiece you should use:**

#### **Original.**

Hard to find and best to leave them home. You really don't want to lose one on the field.

#### **Modern Bach or Schilke mouthpieces.**

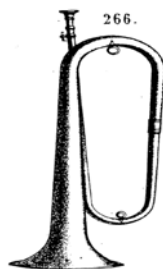
These are hard to disguise. Personally I'd rather see a good modern mouthpiece on a bugle than a cheap one that came with the bugle. Nothing feels more comfortable than your own and if that helps produce a good sound, why not?

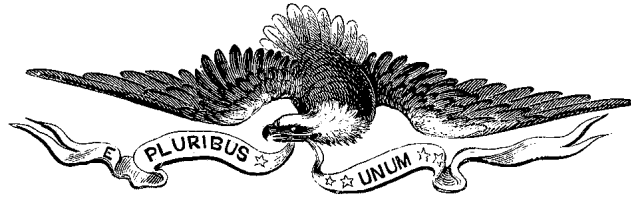
### **Reproductions**

There are several reproductions available through RJ Samp

#### **V vs. U shape cups**

When looking for a period correct mouthpiece, look for one that has a V shape cup versus a U shape cup. Think of it as comparing a Trumpet mouthpiece with a French Horn mouthpiece. The V shape mouthpiece produces a mellower, darker tone which is the sound of a true clairon.





## BRIEF HISTORY OF BUGLES IN THE CIVIL WAR

Of all the memories veterans recalled of their Civil War experience, countless reminiscences of music can be found in thousands of letters and journals of soldiers who fought on both sides. Music played such a large part of the war and the field music of buglers was not only necessary for telling the time of duties in camp but also guided the actions of troops in battle. These buglers were not part of the brass bands that were common at the beginning of the war, rather musicians who along with fifers and drummers enlisted with a regiment of infantry or cavalry. Most of these musicians were young boys (some who lied to get in under the 18 year age requirement) who played bugles, fifes and drums. Army regulations of 1863 allowed recruiters to enlist those "*such as the recruits as are found to possess a natural talent for music, to be instructed on the fife, bugle, and drum, and other military instruments...care should be taken to enlist those only who have a natural talent for music.*" A school (The School of Practice) for the training of these young musicians existed at Governor's Island in New York and manuals were available for the learning of fife and drum music. Among these were Ashworth's Fife Instructor, Scott's Instructor for Drum and Fife, and Bruce and Emmett's The Drummer's and Fifers Guide. Included in many of these manuals were bugle calls.



The bugle has been most associated with the cavalry and artillery while the drum and fife was greatly used in the infantry. The many accounts of moving to the "tap of the drum" and "falling in at the long roll" are found in many diaries and certainly many pictures show a drummer standing next to infantry companies. But as the war progressed, it was demonstrated that drum beats and fife tunes were hard to hear over musket and artillery fire. In previous wars troops were massed in large groups and met the enemy as large units in open fields. The drum was effective in keeping cadence but in the Civil War it was hard to hear the beats in the fighting that took place in the woods and hills that characterized warfare during that conflict. And as most of these musicians were under age they were ordered to the rear or to ambulance duty as hostilities broke. Commanders found that the bugle was heard over a greater distance and many would have them by their sides at all times. Gustav Shurmann ("The little bugler") rode with General Philip Kearny and later Daniel Sickles and Oliver Norton rode next to Colonel Strong Vincent.

By 1863, most commanders recognized the futility of using drums and relied on the bugle to maneuver skirmishers. Many of the officers knew the calls as required by regulations

*“Every officer will make himself perfectly acquainted with the bugle signals: and should, by practice be enabled, if necessary, to sound them. This knowledge, so necessary in general instruction, becomes of vital importance on actual service in the field.”* -Hardee, William J., “Instruction of the Battalion,” Rifle and Light Infantry tactics, Volume I, Philadelphia: J.B. Lippincott, 1855.

In skirmish fighting the bugle became indispensable. Ralsa Rice of the 125th Ohio Volunteer Infantry wrote:

*“With the sound of the bugle our men deployed at once, and in line behind the trees, awaited the signal. With the bugle sounding the charge we ran forward and did not stop to gauge our speed with those on either flank...We sprang out, the Sergeant took aim and fired. I heard the bugle again sounding “forward!”* -Rice, Ralsa Yankee Tigers, pp. 100-102



Regulations called for the assignment of field musicians in each company and a principal musician (Chief Bugler) to be assigned at regimental level. The Chief Buglers were responsible for the training, appearance, and performance of buglers under them. They sounded calls from headquarters which in turn were echoed by the company buglers. The Chief Bugler occupied the same position and status of Drum Major or Principal Musician of a band. Chief Buglers found life a little easier than that of regular soldiers. They were exempt from guard duty and other ordinary duties but were used as orderlies. Oliver Norton wrote home about his duties:

Stoneman Station A.C.& F.R.R., Va.,  
Sunday Jan. 25, 1863

Dear Sister L.

*I thought the subject of bugler was exhausted, but I see you want to know more about it. I am chief bugler of the brigade. My duties are, in camp to sound the calls for roll calls, drills, inspections, guard mounting, etc., at regular hours each day; on the march, to attend on the general in command and sound the calls to march or halt and rest, strike tents and form in line, etc. In short to act as mouthpiece for the general. So much for duties. As to privileges-one, I've nothing to do but bugle; two, my luggage is carried in the headquarters wagons; three, I get better rations than in the regiment, and more of them; four, I get my wood hauled, and in the regiment the men have to carry all they burn a long distance. Well, there are four, perhaps that's enough, but I might add others.*

Company buglers served as messengers, surgical assistants and on ambulance crews. They also performed fatigue duty such as wood hauling, feeding horses and picket and guard duty. Many of the buglers carried rifles and fought with other members of their company. But their primary duty was musical. They were required to memorize all the calls that were sounded in camp and on the march. By today's standards this seems like a lot (25 general calls and 24 skirmishers calls in the infantry alone) but it must be remembered that these calls were sounded every day for months on end and words or ditties were given to the calls so that they could be easily recognized.

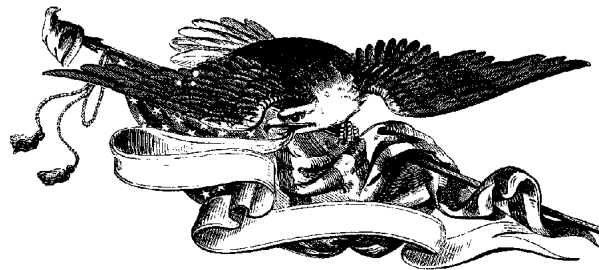
## THE USE OF THE BUGLE-TOP CALLS TO KNOW

There are fifty bugle calls that are in the Infantry manuals of the time. The soldiers of Civil War knew all the calls based on months of repetition and their constant drilling. I believe to improve our impression we can learn some basic calls that would really make us stand out. In nearly every type of tactical unit wherein an officer was involved, a bugler could be found. Obviously buglers were used in the larger formations --brigades, regiments and battalions, however even if a small recon patrol was sent out--maybe a platoon, or even 10-12 privates, a sergeant and an officer --a bugler was frequently included. Why? Perhaps because there would have been no other way to keep the group together if they spread out too far or to communicate with the main body once out of voice range. On a quiet night with flat terrain, a bugle can carry several miles. This is really one of the ways that communication was maintained during the war, and in nearly every scenario, a bugler was involved somehow. A reenactment, even a small one, without a bugler, would be just as almost incorrect as a reenactment without any guns, and it is almost always appropriate for a bugler to be involved, even in a small scale scenario/reenactment.

Whereas fifers and drummers were often younger than the average soldier, the buglers, particularly Chief Buglers, more often were typically closer in age to the officers, and in many cases mature men. It seems that most of the chief buglers were quite literate and better educated than the average soldier. Perhaps many would have been officers if things were different. Many did become officers. The officers and their buglers developed very close and special relationships. Two cases that come to mind are the relationships shared by bugler Oliver Willcox Norton (83rd PA) and Colonel Strong Vincent and bugler Ferdinand Rohm (16th PA Cav) and Colonel John Robinson. They were together all the time - sometimes the bugler was also the officer's orderly or as in the case of Norton, the colonel's guidon bearer.

There were many instances when buglers acted on their own, in the absence of their officers, to maintain organization, rally the troops, etc. (Bugler William Carson received the Medal of honor for doing just this) The sound of the bugle coming from behind the ranks was a comforting sound for the men. Hearing it meant that they were still an "army" - that there was still someone in control. Imagine the feeling of being in a terrible battle scenario where people are getting slaughtered all around you and then suddenly NOT hearing and bugle signals from behind the lines. Pretty lonely, deserted feeling. Like everybody went home and left you out there. Buglers seemed to know this, and in many cases, after the officers were down, and the unit in a panicked unorganized state, the bugler sounded "to the color" or a unit prelude call and managed to salvage many bad situations. Just as often, a bugler would grab a rifle, or man a gun crew, when the circumstances warranted it, and do whatever had to be done.

Just think of this- The company commander would just nod to the bugler at the appropriate time and without shouting a command have the entire unit get ready and couter up for a battle (Attention), fall in on the company street (The Assembly), prepare to march to the battalion line (To The Color), and actually march (Forward) and then stop at the designated spot (Halt). Just the way they did it then!





## REENACTING TODAY

The hobby of Civil War reenacting has for years suffered with poor and sometimes incompetent field music. Many musicians in the hobby are youngsters under the age of sixteen who are biding time while waiting to reach the age where they can pick up a musket. Many are “dumped” by parents and are also in the hobby as a place for them to be baby sat while the parents are engaged in activities of their units. Few come into the hobby with little musical training and are placed under the guidance of some who are not trained in music teaching skills and sometimes with little more ability than the youngster. And to find a leader who has musical and military skills is even rarer yet. These non functional musicians take away much from the events. This is not so say there are not talented musicians in the hobby. Many of these young musicians are eager to learn and are taught mostly by rote at events.

There are those youngsters who are good musicians eager to learn and form good field music groups. There are many good Fife and Drum corps along with instruction books for drums and fifes with tapes and CDs. Today at reenactments bugle calls sounded properly is still a rare treat, the morning reveille played by fife and drum corps is not consistent, and dress parades are need in much improvement musically.

As far as buglers go, today we have those who have picked up the bugle after not playing trumpet since high school or college. Many are playing for the first time. What is a basic necessity for those who wish to improve the bugling in the hobby is to take a few lessons with a professional trumpet instructor. Learning the basics of good embouchure, breath control, lip flexibility, and tone production will further your enjoyment of sounding bugle calls and make you a valuable asset to your unit. It is important to have a good instrument and a good mouthpiece

### **The Bugler's role today in reenacting**

1. Representing yourself in your unit and your brigade
2. Sounding the camp calls
3. Forming the brigade by the bugle
4. Skirmishing by the bugle
5. Providing Esprit de Corps
6. Maneuvering troops in battle

Here are the top **MUST KNOW** Infantry calls we should know cold. Many commanders and their buglers know calls that all Infantry units use. I've listed them pretty much in order of use.

### **General Calls**

#### **Attention**

Sounded to bring soldiers to attention. In camp, it is the signal to prepare to fall in. On the march, it is sounded when the soldiers are at the route step. At the signal, soldiers go to shoulder arms, captains go to the front of their company and everyone picks up the cadence step.



**Assembly of the Buglers-** Sounded to assemble buglers and musicians. Known as “First Call”

**The Reveille-**Signal for first Roll Call of the day

**The Assembly-**Signal for companies to form on the company street

**To The Color-**Signal for the companies to march to the regimental or battalion parade ground to form the battalion. The Color Company arrives first and the companies dress on either flank.

**Officers’ Call** -All officers report to commander

**First Sergeant Call** (Orderly Sergeant)

**The Recall-**Release from duty

### Skirmishers Calls

**Fix Bayonet**

**Unfix Bayonet**

**Deploy as Skirmishers**

**Forward**

**Halt**

**In Retreat March**

**Commence Firing**

**Cease Firing**

**Lie Down**

**Rise Up**

There are many other calls of course that would be wonderful to recognize. Calls like:

**The General** (The pack up call)

Signal to strike tents and load wagons

**Breakfast and Dinner Call** (get your plates)

**Sick Call** (sounded after breakfast....maybe because of breakfast)

**Church Call** (used as a parley or truce and is used to signal end of battles in today’s reenactments)

**Tattoo** (Beautiful evening call. Used for last roll call of the day)

Extinguish Lights (pre-1862 impressions should use this call instead of Taps for lights-out)

**To help memorize the bugle calls here are some ditties to help you learn them.**

**Assembly of the Buglers (first call)** “Darn those rotten stinking little buglers!”

**Attention** “I know you are tired but still you must go, off to Atlanta to see the big show”

**The Assembly**

**Officers’ Call** “They’re the biggest brASSes in dear Mr. Lincoln’s army. Eating all the sutler’s food and staying behind the lines”

**The Recall** “Come back here now, come back here now”

**Fix Bayonet** “It’s time to stick pigs boys, it’s time to stick pigs now”

**Unfix Bayonet** “Take them off, take them off. Put them back into your scabbard. Put them away”



**Deploy as Skirmishers** “Deploy as Skirmishers, Skirmishers, Skirmishers. “Deploy as Skirmishers, Skirmishers, now”

**Forward** “Swing your legs, swing your legs, swing your little leg-gees”

**Halt** “Stop your feet, stop your feet”

**In Retreat March** “Fight your way back. Fight your way back. Keep up the fire boys but don’t turn your back”

**Commence Firing** “Aim your rifles, time to pull the trigger NOW!”

**Cease Firing** “Cease fire!, Cease fire!, Cease fire!”

**Lie Down** “All lie down, all lie down”

**Rise Up** “All rise up, all rise up”

### **Must Know Calls for the other branches**

#### **CAVALRY**

##### **General Calls**

The General

Boots and Saddles

To Horse

Assembly

Stable Call

Cease Firing

The Charge

Rally

Officers’ Call

Assembly of the Buglers

##### **Skirmishers Calls**

Forward

Halt

About

Commence Firing

#### **ARTILLERY**

In Battery

Commence Firing

Cease Firing

Assembly

Assembly of the Buglers

Forward

Halt

Recall

Boots and Saddles

To Horse

### **DUTIES AND CHAIN OF COMMAND**

#### **Company Bugler**

Reports to the Lieutenant or Captain. Sounds calls on company level. Will listen for calls from brigade or regimental level and interprets the call for the company commander. Must know the Skirmish Calls. Is responsible for orderly, guard and fatigue duty. Messes with company. Rank of private or corporal.

#### **Regimental Bugler**

Reports to the Colonel or adjutant of the Regiment. Sounds calls on the Regimental level and relays those calls to company level. Must know the Skirmish Calls. Must know how to form the Regiment by the bugle. Is responsible for company buglers. Messes with company. Rank of corporal or sergeant

### **Brigade Bugler**

Reports to the general, colonel or adjutant of the Regiment. Accompanies the commander on the field, sounds calls on the brigade level and relays those calls to regimental level. Administrative position. Must know the Skirmish Calls, know how to form the brigade by the bugle. Is responsible for the training and deportment of all buglers in the brigade. When no drum major available must lead the massed musicians in dress parades or lead bugle corps. Messes with regimental staff. Rank of Chief Bugler or Principal Musician

### **Corps Bugler**

Reports to the general or adjutant of the Corps. Mostly administrative position responsible for all buglers in the Corps. Messes with regimental staff. Rank of Chief Bugler or Principal Musician

A Bugler will always be at Headquarters of each regimental commander. The Adjutant will detail buglers to attend at headquarters from whence all calls will be sounded.

### **IN CAMP**

There are no times assigned to these calls as they could happen any time at the discretion of the commander/adjutant. Officers and NCOs must know their respective Prelude Call to avoid confusion.

**Assembly of the Buglers** All Buglers report to Federal HQ for orders

**Reveille** Morning Roll Call

**Stable Call** Tend to the needs of the horses

**Breakfast** Rations cooked and eaten

**Sick Call** Sick and wounded report to surgeons

**Fatigue** Wood, water and other details

**Orders for Orderly Sergeants** Reports due at regimental HQ

**Assembly of the Guard** Guards and pickets assemble for duty

**The Assembly** To form on company street

**To The Color** To form on regimental color line

**Officers Call** Officers report to respective HQ

**Retreat** Afternoon Roll Call

**Tattoo** Evening Roll Call

**Taps** Extinguish lights

### **TO PREPARE TO MARCH**

All calls are echoed by subordinate buglers and played by the Field Musics.  
The signal to march a brigade is The General The Assembly and To The Color

1. **Attention** Heads Up call. Followed immediately by:
- 2 The **Brigade Prelude Call** Followed immediately by:
3. **The General.** This signals that the brigade should strike camp and prepare to move. The calls are echoed by regimental buglers sounding their prelude calls  
After a proper interval (30-40 minutes) the following is sounded:
4. **The Assembly** is sounded to form the men by companies
5. **To the Color** to form the regiments which then march to the place designated for the brigade to form.

### **ON THE MARCH**

On the command of the brigade commander, **The Forward** is sounded to begin the march. If there are fife and drums, they will strike up a cadence and "The Girl I Left Behind Me" and other martial tunes for a short distance after which the order will be given for the Route Step.

### **TO BRING TROOPS TO A HALT FOR REST**

The bugler sounds **Attention** at which the fife and drums will begin the cadence, troops fall into into step bringing muskets to

Shoulder Arms. Captains move up to the head of their companies. The bugler then sounds or echoes the command **Halt**. If the troops are to stack arms for an extended rest, the bugler will sound **Fix Bayonets** and the **Disperse** (or **Lie Down**) on the command of their respective regimental commander.

### TO RESUME THE MARCH

The bugler will sound **The Recall, Attention** and **The Assembly** to form the troops. They will gather their arms and the bugler will sound **Unfix Bayonets**. To resume marching the bugler will, on the command of the brigade commander, sound **The Forward**.

As always, the calls are echoed by regimental buglers.

If there is imminent action, **To The Color** is sounded. This is a signal that troops should prepare for battle. The **Long Roll** on the drum is the alarm assembly to form battle line and load. If skirmishers are desired to be employed, **Deploy As Skirmishers** is sounded. The company that has been designated as skirmishers will deploy immediately at the direction of the field staff

### UNIFORMS AND ACCOUTERMENTS FOR BUGLERS

The uniform of the musician varies almost as greatly as that of the infantry. Brass bands were ornately uniformed with laced frocks, white gloves, and plumed, decorated shakos. Field musicians wore frock coats, sack coats, shell jackets, forage caps, and civilian hats and coats. The uniform of the musician, as per regulations, was "the same for enlisted men of their respective corps, with the addition of a facing of lace 3/8 of an inch wide on the front of the coat or jacket, made in the following manner: bars of 3/8 of an inch worsted lace placed on a line with each button 6 1/2 inches wide at the bottom and thence gradually expanding upward to the last button, continuing from the waist up, and contracting from thence to the buttons of the collar where it will be 6 1/2 inches wide with a strip of the same lacing following the bars at their outer extremity-the whole presenting something of what is called the herring bone form, the color of the lace facing to correspond with the color of the trimming of the corps." In other words, a bird cage pattern of blue lace for infantry, red for artillery, or yellow for cavalry on the front of the coat.



Musicians were issued swords like that of the NCO sword, but 4 inches shorted, and without the guard at the top of the hilt. However, many field bands did not follow this regulation. Photos show that bands were a mish-mash, just as infantry, with sacks, frocks without the facing, shells, and civilian garb intermingled. Band members wore both issued forage caps and civilian hats. Some opted not to carry swords.

## THE DUTY DAY (IN CAMP)

*This is sample of a duty day with calls. This can be modified to suit the event*

### 5:50 AM - **Assembly of Buglers/Trumpeters** [First Call]

The first signal for the soldiers to rise and shine. This call was historically sounded between 4:45 AM - and 6:00 AM - depending on the season. It bears a similarity to the French Cavalry call "La Garde a Vous."

### 6:00 AM - **Reveille**

Upon the last note of this call, the flag was raised, the morning gun fired and the men all had to assemble for morning roll call. It is the same as a French call which dates from the time of the Crusades.

(There were three daily roll calls, viz.: at reveille, retreat, and tattoo. Made on the company streets by the first sergeant, superintended by a commanding officer of the company.)

### 6:15 AM - **Stable Call**

Soldiers in the cavalry would report to the stables to feed and groom their mounts.

### 6:30 AM - **Breakfast Call** [Mess Call]

### 7:00 AM - **Sick Call**

Soldiers who were ill were to report to the hospital for examination by the surgeon.

### 7:30 AM - **Fatigue Call**

Those soldiers appointed to a work party would report to their assignments.

### 8:50 AM - **Guard Mounting, Assembly of Trumpeters**

First call for "Guard Mount", or the changing of the 24-hour guard detail.

### 8:55 AM - **Guard Mounting, Assembly of Guard Detail**

Men assigned to guard duty assemble in front of their respective barracks.

### 9:00 AM - **Guard Mounting, Adjutant's Call**

The guard details were marched to the guardhouse where the Guard Mount ceremony took place.

### 9:15 AM - **Water Call**

Horses received their watering.

### 9:55 AM - **Drill, First Call**

Preparatory call for soldiers assigned to morning drill.

### 10:00 AM - **Drill, Assembly**

Soldiers would practice the Manual of Arms, bayonet drills and marching. New recruits would be taught more basic skills.

### 11:00 AM - **Recall from Drill**

Morning drill was to cease.

### 11:30 AM - **Recall from Fatigue**

Morning work parties were to cease at the sound of this call.

### 12:00 Noon. **Dinner Call** [Mess Call]

Dinner was the main meal of the day.

### 1:00 PM - **Fatigue Call**

Afternoon work parties.

### 1:30 PM - **First Sergeant's Call**

Company First Sergeant;s were to report to the post headquarters with their "Morning Reports" on the number of their men sick in the hospital, on guard duty, on drill or fatigue, or on special assignment.

**2:00 PM - Mounted Drill, Boots and Saddles**

This signal alerted cavalymen to put on their riding boots and saddle their horses.

**2:30 PM - Dismounted Drill**

Cavalymen are to practice all movements on foot before attempting them on horseback. This drill also allows cavalry men to prepare for battle on foot.

**3:30 PM - Recall from Drill**

Afternoon drill was to cease.

**4:30 PM - Water and Stable Call**

Horses received their afternoon watering and cavalymen repeated the morning care of their horses.

**5:00 PM - Recall from Fatigue**

Afternoon work parties were to cease at the sound of this call.

**5:15 PM - Assembly of Trumpeters for Retreat**

Preparatory call for Retreat Parade.

**5:30 PM - Assembly**

The entire garrison would turn out for the Retreat ceremony. The actual lowering of the flag and playing of Retreat would occur at sunset.

**5:45 PM - Adjutant's Call**

The Captains march the companies (musicians playing) to the regimental parade grounds, where they take positions in the order of battle. After reporting to the senior officer present, the Retreat ceremony would commence.

**6:00 PM - Retreat**

The flag-lowering ceremony. Roll call

**8:55 PM - Assembly of Trumpeters for Tattoo**

**9:00 PM - Tattoo**

"Tattoo" was the signal for the men to prepare for bed and to secure the post.

**9:05 PM - Assembly**

Bed check, the last roll call of the day.

**9:15 PM - Taps**

By the final note of "Taps" all lights were to be extinguished, all men bedded down in their bunks, and all loud talking was to cease

## **DRESS PARADE**

I have set a set of instructions with the correct bugle calls and/or drum beats that are required in order to form the Battalion for Dress Parade or for battle. I have as my sources the U.S. Regulations, Daniel Butterfield Camp and Out Post Duty, Howe's Fife and Drum Manual of 1862, Dom Dal Bello's Parade Inspection and Basic Evolutions of the Infantry Battalion among many manuals. These have the original instructions, but I feel that the formation can be tailored to each individual Brigade using the regulations as the basis for their system.

The problem has always been that First Sergeants start assembling their companies when "Musicians Call" is sounded or beat and as a result, you have troops standing in the hot sun for long periods of time before they march to the Color Line. This is surely an anachronism and should be regarded as poor reenacting. It can also be a safety issue. The error is then compounded when companies are marched to the Color Line before they are ordered to. As the hobby is attracting good and qualified musicians, many reenactors are learning that the bugle calls and drum beats are not there just because the musicians like to make noise; rather they are relaying the orders of the Regimental or Brigade Commander. Company Officers and First Sergeants must be made to understand that "procrastination" was probably much more the rule than "super punctuality." The Principal Musician or Chief Bugler will be more

than happy to assist you in learning the calls.

Before the parade the Adjutant and Principal Musician will review the sequence of events for the parade with the Colonel or Commander of Troops. This is important to make sure that the Dress Parade starts at the scheduled time and what is to be expected. (Will there be honors rendered? Trooping the line? Inspection? Review? etc...)

I have listed the order of formation into three sections of signals:

First group of signals--Get Ready

Second group of signals--Form on Company street

Third group of signals--March to Color Line

Remember, **WAIT** for each signal to sound before you move. As stated above, the signals are the orders of the Colonel so don't jump the command. Company officers should not bring their companies down to the color line until the **THIRD** group of signals.

### **30 minutes before Parade**

**Bugle Call** "Musicians Call" and/or "Attention"

**Drum Beat** "Drummer's Call"

**For Musicians-** This is the assembly for massed field music. All buglers, fifers and drummers report to the Adjutant's tent. Attention can be sounded here by itself if there are no musicians to assemble. At this time, the Principal Musician (Drum Major or Chief Bugler) will review the sequence of events for the parade with the musicians, take roll, and inspect musicians for dress and bearing. Color company will also report at this time to escort Colors.

**For First Sergeants-** This is the call(s) that is usually referred to as "First Call." It means that it is time for the men to get their gear together and make sure that the uniform and brass are in inspection order. **IT DOES NOT MEAN TO ASSEMBLE AS A COMPANY.**

### **20-15 minutes before Parade**

**Bugle Call** "The Assembly"

**Drum Beat** "The Assembly"

**For Musicians-** At this time the Colors are marched to the Color Line led by the Adjutant and massed field music. Music should not play tunes at this time. They should be marched using just a drum tap. That way you don't have company commanders thinking it is time to assemble on the Color Line.

**For First Sergeants-** This is the signal to assemble and form the men on the company street. An optional inspection and roll call by First Sergeants is held at this time.

### **10-5 minutes before Parade**

**Bugle Call** "Adjutant's Call" and/or "To The Color"

**Drum Beat** Cadence and martial tunes with fifes

**For Musicians-** Adjutant's Call and/or To The Color is sounded with martial music from massed field music beginning immediately after last note of the bugle call.

**For First Sergeants-** At this time company commanders start marching their companies to the Color Line using the music being played as a cadence for their troops. This is important that company commanders not move their troops to the Color Line until they hear this in case the parade is delayed for any reason. That way you don't have the soldiers standing around in the hot sun.

Once all the companies are in line Music stops.

For the rest of the Parade:

Music then should be prepared for Trooping the Line. Three Cheers and a popular tune of the day ending with the Three Cheers.

If honors are needed, (For General or President) music should play them after Adjutant says. "Sir the Battalion is formed." Cavalry "To The Standard" or American Flag" would work fine for bugles or fifes would play Hail to the Chief.

When the parade is dismissed and the Officers move forward, this movement should be accompanied by music. Music plays as companies leave the Color Line.

### *Here are the Regulations*

#### **DRESS PARADE**

There shall be daily one dress parade, at troop or retreat, as the commanding officer may direct.

A signal will be beat or sounded half an hour before troop or retreat, for the music to assemble on the regimental parade, and each company to turn out under arms on its own parade for roll call and inspection by its own officers.

Ten minutes after that signal, the Adjutants call will be given, when the Captains will march their companies (the band playing,) to the regimental parade, where they take their positions in the order of battle.

When the line is formed, the Captain of the first company, on notice from the Adjutant, steps one pace to the front, and gives his company the command, "Order - ARMS! PARADE - REST!" which is repeated by each Captain in succession to the left. The Adjutant takes post two paces on the right of line; the Sergeant-major two paces on the left. The music will be formed in two ranks on the right of the Adjutant. the senior officer present will take command of the parade, and will take a post at a suitable distance in front, opposite the center, facing the line.

When the companies have ordered arms, the Adjutant will order the music to beat off, when it will commence on the right, beat in front of the line to the left, and back to its place on the right.

When the music has ceased, the Adjutant will step two paces to the front, face to the left, and command, &c.

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

At the Review of a battalion of infantry, the music takes part as at parade.

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

The music will have kept its position opposite the reviewing officer and at the last command will commence playing, and as the column approaches, will place itself in front of and march off with the column, and continue to play until the battalion is halted on its original ground of formation.

In marching in review, with several battalions in common time, the music of each preceding battalion will commence to play when the music of the preceding one has ceased, in order to follow its battalion. When marching in quick time, the music will begin to play when the rear company of the preceding battalion has passed the reviewing officer.

#### **HONORS**

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

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

A Major General is to be received- by cavalry, with sabers presented, trumpets sounding once the trumpet flourish, and officers saluting; by infantry, with three ruffles, colors dropping, officers saluting, and arms presented.

A Brigadier General is to be received - by cavalry, with sabers present, trumpets sounding once the trumpet flourish, and officers saluting; by infantry, with two ruffles, colors dropping, officers saluting, and arms presented.

An Adjutant General or Inspector General, if under rank of a general officers, is to be received at a review for inspection of the



troops under arms- by cavalry, with sabers presented, officers saluting; by infantry, officers saluting, arms presented.

The same honors to be paid by any field officer authorized to review and inspect the troops. When the inspecting officer is junior to the officer commanding the parade, no compliments will be paid: he will be received only with swords drawn and arms shouldered.

All guards are to turn out and present arms to General officers as often as they pass them, except the personal guards of General officers, which turn out only to the Generals whose guards they are, and to officers of superior rank.

To commanders of regiments, garrisons, or camps, their own guard turn out and present arms once a day; after which they turn out with shouldered arms.

To the members of the Cabinet; to the Chief Justice, the President of the Senate, and Speaker of the House of Representatives of the United States; and to Governors, within their respective States and Territories - the same honors will be paid as to a General commanding in chief.

Officers of a foreign service may be complimented with the honors due to their rank.

American Foreign Envoys or Ministers will be received with the compliments due to a Major General.

The colors of a regiment passing a guard are the saluted, the trumpets sounding, and the drums beating a march.

When General Officers, or persons entitled to salute pass in the rear of a guard, the officer is only to make his men stand shouldered, and not to face the guard about, or beat his drums.

When General Officers, or persons entitled to a salute pass guards while in the act of receiving, both guards are to salute, receiving the word of the command from the senior officer of the whole.

All guards are to be under arms when armed parties approach their posts; and to parties commanded by commissioned officers, they are to present their arms, drums beating a march and officers saluting.

No compliments by guards or sentinels will be paid between retreat and reveille, except as prescribed for grand rounds.

### **FUNERAL HONORS**

The escort will be formed in two ranks, opposite to the quarters or tent of the deceased, with shouldered arms and bayonets unfixed; the artillery and cavalry on the right of the infantry. On the appearance of the corpse, the officer commanding the escort will command **PRESENT ARMS!**

When the honors due the deceased will be paid by the drums and trumpets, the music will then play an appropriate air, and the coffin will then be taken to the right where it will be halted. The commander will next order,

1. Shoulder - **ARMS!**
2. By company (or platoon,) left wheel.
3. **MARCH!**
4. Reverse- **ARMS!**
5. Column, forward.
6. Guide right
7. **MARCH!**

The arms will be reverse at the order by bringing the firelock under the left arm, butt to the front, barrel downward, left hand sustaining the lock, the right steadying the firelock behind the back; swords are reversed in a similar manner under the right arm.

The column will be marched in slow time to solemn music, and, on reaching the grave, will take direction so as that the guides be next to the grave. When the center of the column is opposite the grave, the commander will order,

- 1 Column
2. **HALT.**
3. Right into line, wheel.
4. **MARCH!**

The coffin is then brought along the front, to the opposite side of the grave, and the commander then orders,

1. Shoulder - **ARMS!**
2. Present - **ARMS!** and when the coffin reaches the grave, he adds,
  1. Shoulder -**ARMS!**
  2. Rest on- **ARMS!** the rest on arms is done by placing the muzzle on the left foot, both hands on the butt, the head on the hands as bowed, right knee bent.

After the funeral service is performed, and the coffin lowered into the grave,

the commander will order.

1. Attention!
2. Shoulder - ARMS!
3. Load at will.
4. LOAD! when three rounds of small arms will be fired by the escort, taking care as to elevate the pieces.  
[TAPS WOULD BE SOUNDED HERE] This being done, the commander will order.
1. By company (or platoon,) right wheel.
2. MARCH!
3. Column forward
4. Guide left.
5. Quick- MARCH! The music will not begin to play till the escort is clear of the enclosure.

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

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

## **GUARD MOUNTING**

The term "Guard" refers to the body of soldiers assigned to the security duty. An individual soldier standing his post is a sentinel, or a sentry; sentinels are thus individual members of the Guard. Guard Mount is basically a small-scale parade and review. If you've ever watched the Changing of the Guard at Buckingham Palace, or the Tomb of the Unknown Soldier, some of this will begin to make sense.

The Guard is mounted once per day at the time set by the unit commander, typically between 8 and 10 a.m.

At the first call for guard-mount, the men detailed for duty will fall in on their company parade ground for inspection by the First Sergeants; and at the second call, report to the Battalion parade, escorted by the First Sergeants. Each detachment, as it arrives, will, under the direction of the Adjutant; take post on the left of the one that preceded it, in open order, arms shouldered and bayonets fixed; the supernumeraries five paces in the rear of the men of their respective companies; the First Sergeants in the rear of them. The Sergeant-Major will dress the ranks, count the files, verify the details, and when the guard is formed, report to the Adjutant, and take post two paces on the left of the front rank.

The Adjutant then commands "Front," when the officer of the guard takes post twelve paces in front of the center of the formation, the Sergeants in one rank, four paces in the rear of the officers; and the Corporals in one rank, four paces in the rear of the Sergeants-all facing to the front. The Adjutant then assigns their places in the guard, for example, "Lieutenant Smith, you are the COG;"  
The Adjutant then commands,

1. Officer, and noncommissioned officers.
2. About - FACE!
3. Inspect your guards - MARCH!

The non-commissioned officers then take their posts. The commander of the guard then commands,

1. Order.-ARMS!
2. Inspection-ARMS!

and inspects his guard. When there is no commissioned officer on the guard detail, the Adjutant will inspect the Guard. During inspection, the band or field music will play.

Once the inspection is complete, the officer of the guard takes his post as though the guard were a company of a battalion, in open order, under review. At the same time, the new and outgoing officers of the day will take post in front of the center of the guard; the old officers of the day three paces on the right of the new officers of the day, and one pace behind.

The Adjutant then commands,

1. Parade - REST!
2. Troop -Beat off!

at which time, the field music, beginning on the right, will march down the line, playing a quickstep tune, in front of the officer of the guard to the left, and back to its place on the right, where it will cease to play.

The Adjutant then commands,

1. Attention! 2. Shoulder - ARMS ! 3. Close order – MARCH!

At the word “close order,” the officer will face about; at "march," he resumes his post in line. The Adjutant then commands,

Present – ARMS!

After which he will face to the new officer of the day, salute, and report, “Sir, the Guard is formed.” The new officer of the day, after acknowledging the salute, will direct the Adjutant to march the guard in review, or by flank to its post.

In review, the guard wheels by platoon into column and marches past the officer of the day conducted by the Adjutant marching on the left of the first division; the Sergeant Major marches on the left of the last division.

When the column has passed the officer of the day, the officer of the guard marches it to its post, with the Adjutant and Sergeant Major dropping out from the column. The field music, which has wheeled out of the column and taken post opposite the old officer of the day, will cease playing. The old officer of the day then salutes and gives the old or standing orders of the day to the new officer of the day. The supernumeraries, at the same time, are marched off by the First Sergeants to their respective company parades, and are dismissed.

In bad weather or at night, or after a long marches, this formal ceremony of “turning off” the Guard may be dispensed with, but the inspection of the Guard must always be done.

## **SKIRMISH**

The purpose of a skirmish line is to probe for the enemy before the main body of the battalion, brigade, division or even corps. The skirmish line also covers the movement of the larger body of troops. The skirmish line may be composed of any number of troops from a platoon to an entire regiment.

- the skirmish line
- the reserve

### **Skirmish Calls on the Bugle**

The bugler should position himself with the officer (behind and to his left) in command of the skirmish company and be prepared to sound the calls as needed. If a commander gives a voice instruction, it wouldn't hurt to sound the call as an echo to the command.

1. Fix Bayonet.
2. Unfix Bayonet.
3. Quick Time.
4. Double Quick Time.
5. The Run.
6. Deploy as Skirmishers.
7. Forward (March)
8. In Retreat (March)
9. Halt.
10. By the Right Flank. (March)
11. By the Left Flank. (March)
12. Commence Firing.
13. Cease Firing.
14. Change Direction to the Right. (Right Wheel)
15. Change Direction to the Left. (Left Wheel)
16. Lie down.
17. Rise up.
18. Rally by Fours.
19. Rally by Sections.
20. Rally by Platoons.
21. Rally on the Reserve.
22. Rally on the Battalion.
23. Assemble on the Battalion

## **MILITARY ETIQUETTE AND DEPARTMENT**

Reenacting has gone from a pastime where participants were expected to “act” like soldiers for a few hours over the course of a weekend to one where living history opportunities are encouraged and fostered. Many like to remain in “First Person” throughout and event.

As reenactors, we must recognize that this is, after all, first and foremost a hobby. Admittedly it is an engaging hobby, one which consumes many of our thoughts and much of our "disposable" income, but it is still a hobby. We believe it to be a most serious hobby, though, and vastly different from most others. Our hobby seeks to reasonably portray life among the troops as it was during the Civil War.

Military etiquette is an essential element of re-enacting if the re-enacting is to be done passably well. Part of the fun of recreating that period is knowing not only the drills of the troops whom we seek to portray, but also their conduct in and out of camp. While not every rule of the day is followed, there are many which are critical to a minimally correct impression. Sadly, too many are ignorant of the fundamentals rules of military etiquette.

The Articles of War contain the two fundamental forms of discipline: formative discipline and corrective discipline. However, the tacit assumption made in the Articles of War is that the training manuals (such as Gilham’s Manual for Volunteers and Militia) will deal most effectively with formative disciplines, leaving the primary function of the Articles of War as dealing with corrective discipline.

Military etiquette is concerned less with the repercussions of inappropriate behavior than the inappropriate behavior itself. It is concerned with instilling in the men of the army the correct forms and protocols to be followed as men duly enlisted and sworn into service. While it has been codified well, the complete list of rules and regulations concerning personal and corporate conduct is also quite long. A thorough knowledge of all of the protocols is not necessary for a successful and good military impression. There are some principle protocols which need to be understood and observed, however, and that is the purpose of this subject treatment.

The subject of etiquette, the forms required by authority to be observed in official life, is arguably the signalments overlooked area of re-enacting. If it is important to conduct ourselves with crispness on the drill field and in skirmishes, it is important to comport ourselves in a fitting manner in the camps. The disciplines of the drill field go a long way to making us professional looking soldiers on the field. The disciplines of military etiquette can only serve to reinforce that appearance on the field and in camp.

Etiquette in the military is necessarily more formal than the etiquette of civilian life, for in the military we most closely approximate a caste system. Those protocols include dress, personal appearance, and interaction within and between the ranks. Dress is a foundational means by which each level of the military is set apart from the other. Under girding the concept of attention to detail in presenting the best possible appearance in uniform is the idea put forth in an old shaving cream ad: "Look sharp, be sharp, be clean". Inherent in paying attention to those details is taking pride in appearance.

Military etiquette is different from civilian etiquette, being in some ways more stringent, and yet in other ways easier to absorb because it deals with so many fewer areas of life. The tacit assumption behind the main body of military etiquette is that there will be little contact with the fairer sex, making the range of subjects under their rules of etiquette more narrow, and the number of subjects comprehended by military etiquette far fewer.

Still, there are areas of specialized knowledge to which the civilian would not normally be exposed, including treatment of the flag, wearing a saber, and others. It is to these that we need to pay special attention in honing our military impressions.

## **MILITARY CUSTOMS AND COURTESIES FOR THE BUGLER**

A bugler, whether on company, regimental, or brigade level, must understand basic customs and courtesies that the military follows. As a bugler, you are always in the eye of officers and NCOs. Buglers are often looked at as a representative of their respective outfit. So it is important that military bearing, deportment, and the correct wearing of the uniform be at the highest levels of standards that are set in regulations. You should achieve to surpass the standard.

## MILITARY COURTESY

Most forms of military courtesy have some counterpart in civilian life. For example, you are required to say “Sir” when you talk to an officer. Throughout our history, young men and women were taught to say “Sir” to their fathers and other male elders. It is considered good manners for a younger man to say “Sir” when speaking to an older man. The use of the word “Sir” is also common in the business world, in the address of letters, and in any well ordered institution.

Military courtesy is not a one-way street. Enlisted personnel must be courteous to officers, and officers are expected to return the courtesy. Officers respect soldiers as individuals, just as you respect officers as individuals. Without this basis of mutual respect, there can be no military courtesy or discipline. Enlisted personnel show military courtesy to their officers because they respect the position of responsibility held by the officer. Officers, on the other hand, respect their personnel because they know the responsibility the personnel have in carrying out orders.

First of all, it is important to know the rank structure of the Army during the Civil War

### **Enlisted**

Private

Corporal

### **noncommissioned Officers**

Sergeant

First Sergeant

### **Commission Officers**

Second Lieutenant

First Lieutenant

Captain

Major

Lieutenant Colonel

Colonel

### **General Officers**

Brigadier General

Major General

Lieutenant General

Musicians can hold the rank of Private and Corporal

The highest rank for musicians is the Principal Musician whose rank is marked by a six chevrons with a star. This rank has been confused as a Sergeant Major’s rank, however the Principal Musician holds no authority over Infantry troops.



Commission Officers require courtesies. When an officer approaches, a hand salute is given. You hold the salute until returned. The term of respect "Sir" is used when speaking to officers and civilian officials. Each sentence or statement should be either preceded or terminated with the word "Sir", but should not be used both before and after the statement. You can also address an officer by his rank.

As part of military courtesy, always walk and sit to the left of your seniors. This is another custom with a long past. Men fought for centuries with swords, and, because most men were right handed, the heaviest fighting occurred on the right. The shield was carried on the left arm, and the left side became defensive. Men and units that fought were proud of their fighting ability, and considered the right of a battle line to be a post of honor. When an officer walks on your right, he is symbolically filling the post of honor. So as a bugler, you should always be to the left of your commander and walk slightly behind him always at the ready to sound a call if needed.

### **REPORTING TO AN OFFICER**

The following will help you conduct yourself appropriately in the presence of officers and anyone senior to you in rank:

When talking to an officer, stand at attention unless given the order "At ease." When you are dismissed, or when the officer departs, come to attention and salute.

When you report to an officer for any reason, it is important to make a good first impression. When a Bugler has requested and obtained permission to speak to an officer officially, or when the soldier has been notified that an officer wishes to speak with him, the soldier reports to the officer. Approach the officer to whom you are reporting and stop approximately two steps from him, assuming the position of attention. Give the proper salute and say, for example, "Sir, Bugler Smith reports." The form of the report may vary according to the local policy, but the recommended form is "Sir, Bugler Smith reports." The salute is held until the report is completed and the salute has been returned by the officer. When the business is completed, the bugler salutes, holds the salute until it has been returned, executes the appropriate facing movement and departs. When outdoors and approached by an officer, you should stand (if seated) and salute unless on fatigue duty,

From the regulations--"When a soldier without arms, or with side-arms only, meets an officer, he is to raise his hand to the right side of the visor of his cap, palm to the front, elbow raised as high as the shoulder, looking at the same time in a respectful and soldier-like manner at the officer, who will return the compliment thus offered"

When outdoors and approached by an NCO, you should stand (if seated) and greet the NCO by saying, "Good morning, sergeant," "Good afternoon, sergeant," or "Good evening, sergeant (last name, if known)."



# THE UNIFORM

## 1. Full Dress

Frock with musician's lace  
Dress Hat (Hardee Hat)  
Sky blue trousers  
Belt  
Musicians sword  
sash

## 2. Fatigue

Fatigue (sack) coat  
Hat or kepi  
Sky blue trousers

## 3. Shell Jacket (NY state coat)





# SCHOOL OF THE SOLDIER BUGLER

## **Attention**

At the command of Attention-Company, Music (Musicians) bring your heels together toes out at angle, knees straight (without stiffness), body erect on hips, top of body leaning a little forward. Bugle is placed in right hand holding the bugle horizontal from ground way from the body with the bell resting on right hip. Left hand hangs naturally elbow near the body, the palm turned out a little to the front, the little finger behind the seam of the trousers. Shoulder square and face is well out to the front erect and chin up and a little drawn in.

## **Position of the Company Bugler**

Buglers should position themselves in the first rank, four paces to the right of the First Sergeant. When the roll is taken you answer when your name is called with "Here"

## **Eyes Right for the Company Bugler**

At the command Eyes-Right, you should turn your head to the *left* being careful not to move the shoulders, and align yourself with the front rank. The line does not align on you but the First Sergeant. At the command of Front, bring your head back to the front position

## **Position of the Regimental Bugler**

Buglers should position behind the commander on his left.

## **The Salute**

A salute is rendered at the command of Present-Arms. If you are the only musician in a company, you salute. If you are in a formation of musicians (i.e., a bugle corps, or massed musicians) the leader or Drum Major salutes for the formation. The best way to describe the hand salute of the Civil War is to say it closely resembled the French and British army salutes of the 20th century.

From the position of Attention, the salute is done in four movements when holding a bugle. These movements should be done in a smart military fashion.

1. Bring the bugle to your left hand meeting at chest level.
2. Return right hand back to seam of trousers
3. Extend the right arm horizontally to the right, palm down.
4. Carry the arm to the visor of the cap.

1. Carry the arm back to the horizontal position
2. Drop the hand quickly to the side
3. Bring the arm up to chest level and grasp the bugle
4. Return the bugle to the position of Attention.

## **Parade Rest or In Place-Rest**

From the position of attention, bring the right foot back behind the left to form a T. Bring the bugle to the front and hold with both hands. The body should be relaxed. You are required to remain in place keeping one foot immobile. If the command is Parade Rest, there is no talking

## **Right or Left Face**

Raise the right foot slightly, turn on the left heel, raising the toes a little, and bring the right heel to the side of the left.

## **About Face**

Turn (to the right) on left heel, bring the left toe to the front rear, the hollow opposite to, and full heel, the feet square to each other.

## **Marching**

The command to march is Forward-March. You step off on your left foot at quick time (110 beats per minute) and at a 28 inch interval.

### **Route step**

Is marching at a relaxed manner, not in cadence. The command is At the Route Step-March!

To bring a company back to marching in cadence, the command is Attention, Company. Or the bugle call attention is sounded.

### **Halt**

The command to halt is Company-Halt! This command is given on the left foot as you are marching. At the command of halt, bring the right foot forward one pace, stopping the right foot and bring the left foot up to the right.

### **To dismiss**

The command is Break Ranks-March. This command is done from the position of Attention.

## **HISTORY OF TAPS AND CORRECT PLAYING STYLE**

### **24 NOTES THAT TAP DEEP EMOTION**

Of all the military bugle calls, none is so easily recognized or more apt to render emotion than “Taps.” The melody is both eloquent and haunting. The history of its origin is interesting and somewhat clouded in controversy and myth. The use of “Taps” is unique to the United States military, as the call is sounded at funerals, wreath-laying and memorial services.

Up until the Civil War, the infantry call for “Lights Out” was the one set down in Silas Casey’s “Tactics,” which had been borrowed from the French. The music for “Taps” was changed by Union General Daniel Butterfield for his brigade (Third Brigade, First Division, Fifth Army Corps, Army of the Potomac) in July, 1862. General Butterfield was not pleased with the call for “Lights Out,” feeling that it was too formal to signal the day’s end. With the help of the brigade bugler, Oliver Willcox Norton, Butterfield created “Taps” to honor his men while in camp at Harrison’s Landing, Virginia following the Seven Days’ battle. These battles took place during the Peninsula Campaign of 1862. The call, sounded that night in July, 1862, soon spread to other units of the Union Army and was even used by the Confederates. “Taps” was made an official bugle call after the war.

Norton wrote about the experience later in his life:

*“During the early part of the Civil War I was bugler at the Headquarters of Butterfield’s Brigade, Morell’s Division, Fitz-John Porter’s Corps, Army of the Potomac. Up to July, 1862, the Infantry call for “Taps” was that set down in Casey’s Tactics... One day, soon after the seven days’ battles on the Peninsular, when the Army of the Potomac was lying in camp at Harrison’s Landing, General Daniel Butterfield, then commanding our Brigade, sent for me, and showing me some notes on a staff written in pencil on the back of an envelope, asked me to sound them on my bugle. I did this several times, playing the music as written. He changed it somewhat, lengthening some notes and shortening others, but retaining the melody as he first gave it to me. After getting it to his satisfaction, he directed me to sound that call for “Taps” thereafter in place of the regulation call. The music was beautiful on that still summer night, and was heard far beyond the limits of our Brigade. The next day I was visited by several buglers from neighboring brigades, asking for copies of the music which I gladly furnished. I think no general order was issued from army headquarters authorizing the substitution of this for the regulation call, but as each brigade commander exercised his own discretion in such minor matters, the call was gradually taken up through the Army of the Potomac.”*



Butterfield did not compose “Taps” but actually revised an earlier bugle call. The call we know today as “Taps” existed in an early version of the call “Tattoo,” which had gone out of use by the Civil War. Butterfield knew this call from his days before the war as a colonel for the 12th New York Militia. As a signal for the end of the day, armies have used “Tattoo” to alert troops to prepare for bedtime roll call. The fact that Norton says that Butterfield “composed” “Taps” cannot be questioned. He was relaying the facts as he remembered them. He was unaware of the early “Tattoo” call and could not have known about its existence. How did it become associated with funerals? The earliest official reference to the mandatory use of “Taps” at military funeral ceremonies is found in the US Army Infantry Drill Regulations for 1891, although it had doubtless been used unofficially long before that time, under its former designation, “Extinguish Lights.”

The first use of “Taps” was at a funeral during the Peninsula Campaign in Virginia. Captain John C. Tidball of Battery A, 2nd Artillery ordered it played for the burial of a cannoner killed in action. Because the enemy was close, he worried that the traditional three volleys would renew fighting.

The origin of the word “Taps” is thought to have come from the Dutch word for “Tattoo”- “Taptoe.” More than likely, “Taps” comes from the the three drum taps that were played as a signal for “Extinguish Lights” when a bugle was not used. As with many other customs, the twenty-four notes that comprise this solemn tradition began long ago and continue to this day. Although General Butterfield merely revised an earlier bugle call, his role in producing those twenty-four notes gave him a place in the history of both music and of war.

*“There is something singularly beautiful and appropriate in the music of this wonderful call. Its strains are melancholy, yet full of rest and peace. Its echoes linger in the heart long after its tones have ceased to vibrate in the air.”-Oliver Willcox Norton*

There is that persistent myth about the Union Captain (Robert Ellicombe) and his Confederate son. We know much about the two men involved with the creation of “Taps.” They were Daniel Adams Butterfield and Oliver Willcox Norton. The two survived the Civil war, went on to become prosperous and respected businessmen and citizens. Both wrote books about their Civil War experiences and both wrote about the creation of “Taps” in July 1862. There is no proof that a Captain Robert Ellicombe ever existed. The myth gives no indication of what unit he served in and I am asking anyone who can provide just one piece of information on the Captain or his son to please contact me. I offer to spread this story if it can be proved. It just can’t. In order to be believed, one needs to produce muster, discharge, or pension papers and background history of both father and son, units, etc. Lastly, where is the son's grave? There is no basis at all to the story except that it occurred near Harrison's Landing in July 1862 where the true origin took place.

So where did this myth come from? I have traced this tale to a Ripley’s Believe It Not story that Robert Ripley created for his short-lived TV program in 1949. This is chronicled in the book “Ripley, The Modern Marco Polo-The Life And Times of the Creator Of Believe Or Not” by Bob Considine , published by Doubleday & Co., in 1961. As Considine wrote: “The denouement of this is a coincidence incredible even by Rip’s standards.” The myth took on a life of its own and was even printed as fact in an Ann Landers column. She later printed a retraction. It has taken a renewed life on the internet and is spread by many unsuspecting but well meaning people who believe it to be true. It is sad to see it on websites, especially military and veteran sites that should know better. It is hoped that those who are interested in history will spread the word to stop the myth.

## PERFORMANCE OF TAPS

The exact way to perform Taps shares the same uncertainty as the origin of the call. The most obvious error is the rhythmic figure found in the seventh, eighth, tenth, eleventh, thirteenth, and fourteenth notes. The rhythm for those notes should be:



However, most trumpeters perform those notes this way:



I have heard this on many recordings, in movies, at live performances, and for much of my life that was how I performed it. The correct way should be the straight eighth note, not the dotted eighth and sixteenth note rhythm. When I entered the United States Air Force as a trumpeter with The U.S. Air Force Band, my duties included sounding Taps at military funerals at Arlington National Cemetery. It was this exposure that made me wonder about the history of the call along with its proper playing. As a trumpet player schooled by teachers well versed in orchestral and solo literature, I was taught that certain solo pieces and orchestral trumpet excerpts

are to be performed in a definite fashion. I feel the same about Taps. Think perhaps of changing the rhythm of Beethoven's offstage "Leonore" call, or maybe the solo in the Lieutenant Kije suite of Prokofieff, because you want to subject it to your own "interpretation." This is how Taps should be treated.

The sounding of Taps can be open to interpretation in deciding how long to hold the fermata over the third, sixth, fifteenth, and twenty-fourth notes. However, there should be no question of the rhythm as mentioned above. When you examine the printed music, you will see that most bugle manuals contain the straight eighth note rhythm. As my basis for the correct method to perform Taps I'll cite the following:

A. It is the way it is sounded by all armed services at Arlington National Cemetery for funerals, wreath-laying ceremonies, and memorial services and at The Tomb of the Unknowns. The Army is the only service that still uses bugles (made by Bach Stradivarius). These bugles are based on the regulation 1892 model, but pitched in B flat. The other services use regular B flat valved trumpets except for the U.S. Marine Drum and Bugle Corps (who perform at Standard Honors Funerals at ANC); they use two-valved bugles pitched in G.

B. The most important basis for my thesis is the many bugle, drill and tactical manuals that print the call. In most manuals, the call is written with the straight eighth notes save a few that I found. Most notable of the dotted eighth and sixteenth note rhythm is John Philip Sousa's book, *The Trumpet and Drum*. Sousa lists the call as "Extinguish Lights" and has a drum part written to accompany the call.

C. The best reason for the straight eighth note rhythm comes from four sources:

1. The original 1835 call of Tattoo from which Taps was derived. An examination of the notes that correspond with the present-day Taps shows an even rhythmic figure.
2. The biography of General Butterfield, *A Biographical Memorial of General Daniel Butterfield including many Addresses and Military Writings*, edited by Julia Lorillard Butterfield (his wife), shows the call printed on p. 49 with the straight eighth note figure.
3. Oliver Willcox Norton published a pamphlet in 1903 entitled *Two Bugle Calls* in which he reminisces about his Civil War days and discusses calls written by General Butterfield. The call is printed on the last page.
4. The 1874 revised Upton's *Infantry Tactics* that shows the first version of the present-day Taps in a U.S. Army book.

These are extremely reliable sources in that Butterfield is credited with the call and Norton was the first to play it. The correct rhythm to Taps can be found in virtually every other manual. Sousa probably titled it "Extinguish Lights" because that was (at the time) the official designation.

Why then, is it performed wrong? I believe that the call has always been passed around by rote, with few buglers checking the manuals. Also, it has been performed in that manner in many Hollywood movies. Why care? As musicians and performers, trumpeters should strive to play with the utmost perfection.

### PERFORMANCE GUIDELINES

1. The sounding of Taps at ceremonies is the most sacred duty a bugler can perform. Every effort should be made to sound a perfect Taps in keeping with the solemn and impressive occasion of a military ceremony.
2. The call should be sounded with conviction and not rushed. Every effort should be made to perform musically and with good intonation.
3. Careful attention should be paid to the rhythm of the seventh, eighth, tenth, eleventh, thirteenth, and fourteenth notes of Taps to ensure that they are played as straight eighth notes.

