



**60<sup>TH</sup> ANNIVERSARY CELEBRATION  
OF THE  
KENTUCKY NATIONAL GUARD'S  
202<sup>ND</sup> ARMY BAND**



**JOHN M. TROWBRIDGE and JASON M. LeMAY**

**2007**

**This book is dedicated to the  
memory of the members of the  
202<sup>nd</sup> Army Band who have  
passed before us. You are not  
forgotten.**

**Roll of Honor**

OSCAR ADAMS

RAY ALDERSON

JAMES BAKER

BOB BARKER

BILL BLACKWELL

BILL BODMER

ROGER BOGGS

BILL BROUGHTON

CHARLIE BUSSETTER

BILL CAMPBELL

JERRY CLENDENON

BOBBY GENE COLLIER

SAMMY CORDLE

MAX CRAWFORD

LARRY CREECH

TOMMY DAMRON

KEVIN DIXON

TED GESLING

CHARLIE BILL GREEN

GEORGE GRUNDLER

JOHN HAGAN

BILL HIGGINS

DAVID (DUCK) HILTON

HENRY HOWES

JIM KILGORE

BILL LOGAN

TOM McGLONE

DEXTER MARSH

BOB MILLER

DAVID NASH

WILLIAM C. REEVES

RON RIDENOUR

BILL RIGSBY

CARL REEVES

HOWARD RULE

HAROLD (SCOTTY) SCOTT

MARTIN (MARTY) SMITH

TERRY SMITH

WARD TACKETT

ROBERT TAYLOR

BILL TUSSEY

CRYSTAL WATKINS

ELMER WHITE

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**Acknowledgement**

A project of this magnitude requires the assistance and support of a number of individuals to bring it to a successful completion. I would like to recognize and thank the following individuals for their time and efforts.

Mrs. Vivian M. Prindl, wife of the late Frank J. Prindl, the 202<sup>nd</sup> Army Band's first Bandmaster. Without her assistance we would not have the photograph and biography of the first Bandmaster.

The past Bandmasters, Robert Fleming, William Clark, Fred Noble, Ronald Ball, and John Hoover, for providing photographs and biographies of their service. Thank you gentlemen for your military service to our Nation and the Commonwealth.

Mr. Thomas Fugate, for his original manuscript, "And The Band Played On" A Short History of the 202<sup>nd</sup> Kentucky Army National Guard Band. Which has been updated for this publication by SFC James Wallace, Unit Historian, 202<sup>nd</sup> Army Band.

1SG (Ret) Ron Baker. 1SG Baker has an outstanding collection of files, photographs and recordings collected during his service with the band, which he has shared for this publication. Thank you First Sergeant.

Mr. Jason LeMay for his assistance in putting this publication together.

Thanks to the current band leadership, CW3 Greg Stepp, 1SG Sharon Cates, SFC James Wallace, and SSG Richard A. Robinson for their support in collecting and sharing the history of the band and their continued support throughout the project.

Many of the current photographs of the band were shot by members of the 133<sup>rd</sup> MPAD. Special thanks to Captain David Page, Sergeant Gina Vaile, and the members of the 133<sup>rd</sup> MPAD. Additionally, Mr. David Altom, Kentucky National Guard, Public Affairs Office has been a contributor to this project with photographs and background information.

Lastly, thanks to all the unknown and forgotten photographers who shot the earlier photographs of the band and its members. To all of these individuals and the past and current members of the 202<sup>nd</sup> Army Band we owe a debt of thanks and continued success.

JOHN M. TROWBRIDGE  
Command Historian  
Joint Forces Headquarters,  
Kentucky National Guard

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**Mission and Organization**

The mission of the 202<sup>nd</sup> Kentucky Army National Guard Band is to provide exemplary musical support to the constituent units that compose the Kentucky National Guard; to serve in a public relations capacity so as to foster a positive image of the Guard and to facilitate recruitment and retention; and to perform in collaboration with other military bands throughout the joint forces structure when called upon to do so.

The 202<sup>nd</sup> Band achieves the above goals through an array of small group ensembles (jazz, rock, brass, woodwind, blues, and Dixieland), solo, concert, and marching band performances.

The unit is organized into four platoon-strength elements based on instrumentation-percussion, low brass, woodwind, and high brass. Currently, authorized strength is 41 members, with unit strength at 42 as of 30 September 2006, the end of the annual history reporting period.

The 202<sup>nd</sup> is a constituent element of the 751<sup>st</sup> Troop Command, Kentucky National Guard, based at Fort Knox, Kentucky.



**Band Collar Insignia:** The collar insignia was authorized on 21 November 2001 for wear by enlisted personnel assigned to Army Bands career management field (CMF 97). The music lyre is a traditional symbol for bands.

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DEPARTMENT OF THE ARMY  
**Lineage and Honors**

202d ARMY BAND

Organized and Federally recognized 24 July 1947 in the Kentucky National Guard at Ashland as the 202d Army Band

Location changed 1 September 1970 to Louisville

Location changed 1 August 1972 to Frankfort

HOME STATION: Frankfort


CAMPAIGN PARTICIPATION CREDIT

None

DECORATIONS

None

BY ORDER OF THE SECRETARY OF THE ARMY:

  
ROBERT M. JOYCE  
Major General, USA  
The Adjutant General

10 NOV 1984

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**202<sup>nd</sup> Army Band**  
**Distinctive Unit Insignia**



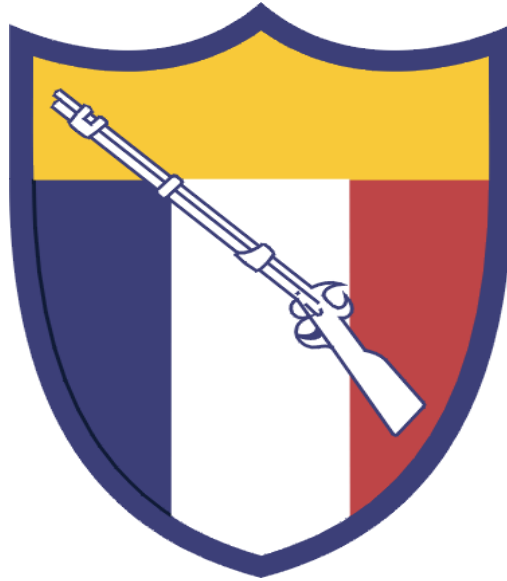
This Distinctive Unit Insignia was originally approved for Headquarters and Headquarters Detachment and noncolor bearing units of the Kentucky Army National Guard on 14 May 1971. The insignia was redesignated for Headquarters, State Area Command, Kentucky Army National Guard effective 30 December 1983.

**Description:** A gold color metal and enamel device 1 1/8 inches (2.86 cm) in height overall consisting of a blue disk bearing at the top, horizontally throughout, two gold clasped hands terminating in black cuffs above fifteen gold stars in base grouped in five staggered horizontal rows, all enclosed by a circular gold scroll folded over the cuffs and inscribed "FIGHT" at the top and "AS KENTUCKIANS" at the sides and base, all letters blue.

**Symbolism:** The two clasped hands are from the crest for Army National Guard units of the Commonwealth of Kentucky. The hands, symbolizing the state motto "United We Stand, Divided We Fall," additionally refer to the state's courageous fighting forces united for victory. The blue background is from the flag of "The Bluegrass State." The fifteen stars in staggered rows of three stars each refer to Kentucky, the fifteenth state admitted to the Union, and a historic arrangement of the stars on the 1795 National Flag of the United States.

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**202<sup>nd</sup> Army Band**  
**Shoulder Sleeve Insignia**



**Description:** On a shield 2 1/2 inches (6.35 cm) in width and 3 1/4 inches (8.26 cm) in height overall triparted blue, white and red with a yellow chief, a white long rifle barrel up outlined in blue diagonally from upper left to lower right, all within a 1/8 inch (.32 cm) blue border.

**Symbolism:** Red, white and blue are our national colors. The yellow, red and blue allude to the combat arms: armor (cavalry), artillery and infantry. The long rifle is inseparably associated with the early history of Kentucky prior to and after its admission to the Union as the fifteenth State.

**Background:** The shoulder sleeve insignia was originally approved for Headquarters and Headquarters Detachment, Kentucky Army National Guard on 7 December 1973. The insignia was redesignated with description amended for the Headquarters, State Area Command, Kentucky Army National Guard on 30 December 1983.

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**Introduction**

As one of our nation's premier military musical organizations, the 202nd Army Band has a long and distinguished history as presented in this new tome. Non-commissioned officers and Commanders alike have contributed to this rich history of support to our Commonwealth and Nation since the unit's inception. As we continue to grow and move forward in a constantly changing military landscape, the 202nd Army Band is continuing this tradition through its commitment to excellence in support of our Commonwealth and Nation. Enjoy this historical document and the achievements of this unit, and look for our continued growth and support of our wonderful commonwealth and nation.

**GREGORY STEPP  
CW3, AG, KYARNG  
202<sup>nd</sup> Army Band  
Commanding**

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### **The History of Army Bands**

Many American historic events occurred with the support of a military musical unit. Prior to the signing of the Declaration of Independence, colonial soldiers marched to the music of fifes and drums. During the Civil War, military leaders on both sides relied on military musicians to entertain troops, position troops in battle, and stir the troops on to victory.

Army bands have a brilliant history. Bands, such as the 82nd and 101st Airborne Divisions and the 1st Infantry Division, received decorations for their performance in combat. Other bands have entertained at official functions, entertained troops, and traveled throughout the world aiding public relations inside and outside of the United States.

#### **PRE-REVOLUTIONARY WAR**

Prior to the Revolutionary War, colonists readily adapted to British military traditions and rapidly accepted England's military ideas. They copied British militia organization, utilized British training manuals, and used British officers to drill their troops.

As far back as 1633, in the Colony of Virginia, drummers performed for marching practice during militia drills. In 1659, the Dutch supplied the militia of their new colony with drums. In 1687, the importance of music to the militia was further demonstrated when Virginia voted to purchase musical instruments for its militia. All free white males were required to serve in these units and supply their own rifles. Drummers received money for their services and public funds furnished their instruments. The first known band in the colonies was a band in New Hampshire in 1653 comprising of 15 hautbois (oboe) and 2 drums.

The elite militia units in the colonies obtained the services of bands. Officers funded these bands. In 1747, the Pennsylvania colonists formed regiments and Colonel Benjamin Franklin was the regimental commander in Philadelphia. In 1756, the Regiment of Artillery Company of Philadelphia, commanded by Franklin, marched with over 1000 men accompanied by "Hautboys and Fifes in Ranks." It is likely that the term "hautboy" did not refer solely to oboes, but to military musicians, and that Franklin had a well-balanced band. This marks the first recorded appearance of an American military band in the colonies.

The colonists had many opportunities to hear British "Bands of Musick." Most of the 95 "regiments of foot" serving in the colonies from 1755-1783 had bands attached to them. Bands of Musick, following the "harmoniemusick" model, comprised of six to eight musicians performing on oboes, clarinets, horns, and bassoons. They were separate from the field music units that sounded signals. Bands of Musick performed for special occasions and ceremonies. The appearance of these bands stimulated the musical environment within the colonies and contributed greatly to the future development of American military bands. American bands adopted an instrumentation similar to that of the British "Bands of Musick."

Music thrived in the colonies with the establishment of music schools, concert halls, and stores. Concerts were given in all the cultural centers. Boston papers advertised concerts as

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early as 1729. Josiah Flagg organized a military band of wind instrumentalist in Boston which performed at Faneuil Hall becoming the pioneer band for performance of military music in America. In 1776, a concert hall opened in New York providing evening concerts on weekdays throughout the summer. Philadelphia, also a cultural center, presented well-organized concert programs. British Army bands and American militia bands performed concerts in all these cities.

The first mention of a military musical organization used in the connection of battle in the United States Army occurred at the celebration held after Ethan Allen and his Green Mountain Boys captured Fort Ticonderoga on May 10, 1775. A fife and Drum Corps performed at this celebration.

### THE COLONIES GO TO WAR

After the Boston Tea Party (1773), the British antagonized the colonists by closing the port of Boston. To improve their defenses and prepare for war, the colonies formed Committees of Safety and forced Tory militia officers to resign. Officers sympathetic to independence replaced the Tory Officers. The colonists also accumulated stores of military supplies and established minuteman companies.

Musicians in the minuteman companies provided the steady rhythms needed to drill the new militia. On April 19, 1775, William Diamond (in some accounts Dinman), a drummer in Captain John Parker's Lexington militia company, beat To Arms at the Battle of Lexington. Also present was Jonathan Harrington, a fifer. Diamond later went on to march the Lexington militia to Bunker Hill. Some time after Bunker Hill, Diamond set aside his drum in favor of a musket and served throughout the remainder of the Revolution, to include the Battle of Yorktown, as a foot soldier.

Within days of the Lexington battle, militiamen arrived in Boston from all the New England Colonies and eastern Canada. The Massachusetts Provincial Continental Congress requested aid from the Second Continental Congress to strengthen Boston's defense. As the delegates entered Philadelphia they were met by an infantry company with a band parading them through the streets of the city. The Continental Congress responded by establishing the New England Army and appointing George Washington commander of all continental forces.

Support for independence grew and spread throughout the colonies as the war in New England intensified. The colonists held rallies with patriotic speeches and banners. Militia companies drilled while bands played patriotic melodies. By the time of the Revolution, American bands conformed to the European "Harmoniemusick" model.

At least seven regiments were known to have bands. The bands of the 3rd and 4th Regiments of Artillery served until the end of the war. Near the end of the Revolution, both bands gave frequent civilian concerts. One of them continued to exist into the nineteenth century under the name of the "Massachusetts Band."

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"Resolved that six companies of expert riflemen be immediately raised in Pennsylvania, two in Maryland, and two in Virginia; that each Company consist of a captain, three lieutenants, four sergeants, four corporals, a drummer or trumpeter, and sixty-eight privates," starts the resolution of the Continental Congress on June 14, 1775. This resolution is observed as the founding of the U.S. Army as the Continental Army. From the very beginning of the Continental Army, drummers and trumpeters have been included.

### PROBLEMS IN THE NEW ARMY

After assuming command, Washington had to organize his men into an army. Because the Army had no regulation uniform nor standardized rank structure, it was difficult to distinguish the officers and enlisted men. Washington ordered generals to wear colored sashes over their waistcoats, officers to wear cockades (a rosette or similar ornament worn on the hat) of different colors, and noncommissioned officers to wear epaulettes.

General Washington petitioned Congress to form an army that would encompass all the colonies. It was to include 27 infantry regiments and 1 artillery regiment. Each regiment was to have 8 companies of 90 men. Congress approved the plan and established the Continental Army in January 1776.

General Washington, being an accomplished flutist, worried about the quality of music in the Army. Marching drill depended heavily upon music, but the poor music provided by the untrained musicians made drill nearly impossible. Washington ordered his musicians to attend regular training sessions with the regimental drum and fife majors. Only after receiving the approval and recommendation of his drum or fife major would a musician be allowed to perform with the regiment.

Most of the officers in General Washington's Army had previous war service and knew the importance of military music. Washington's generals tried to improve the quality of the music in their commands. General Artemus Ward, commander of six colonial regiments around Boston, encouraged his drum and fife majors to work more closely with the musicians. He later appointed a chief drum major and a chief fife major to supervise all musical instruction in his command.

General Andrew Lewis, troop commander at Williamsburg, Virginia, also ordered his drum and fife majors to train the regimental musicians. They received pay for these extra duties by withholding money from each student-musician's pay.

Despite General Washington's best efforts, the Continental Army remained fragmented and disorganized. The Army had no regulations and no set procedures to conduct daily affairs. Washington's generals had a free hand in commanding their troops and devised operational policies and procedures from day to day. Clearly, this was not the Army General Washington envisioned.

Music played an important role in military victories. In the Battle of Bennington of 1777,

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the American commander, Colonel John Stark, had his fifes and drummers play into the very teeth of the enemy. His troops, inspired and stimulated, proceeded to defeat General Burgoyne's forces so decisively that this battle became an important turning point in the war.

Trumpets, added in 1777, controlled mounted maneuvers of cavalry regiments.

Congress saw General Washington's problems and voted to reorganize the Army on May 27, 1778. Under the new system, infantry regiments expanded from eight to nine companies, including one company of light infantry hand picked from the regiment. In addition to their regimental duties, field grade officers assumed company command. Congress also established pay scales for infantrymen, artillerymen, and musicians. The same act authorized staff positions for drum and fife majors throughout the Army and set pay rates for their teaching duties.

### THE FIRST ARMY REGULATION

At the same time, General Washington appointed Baron Frederick von Steuben Acting Inspector General for the Continental Army at Valley Forge. Von Steuben wrote a manual of instruction that set forth a system of drill. He organized a special company that he personally drilled. Using that company as cadre, von Steuben trained the remaining troops. Washington, impressed by von Steuben's work, appointed the Baron to the permanent post of Inspector General and recommended the approval of von Steuben's manual for the entire Army. Congress adopted the REGULATIONS FOR THE ORDER AND DISCIPLINE OF THE TROOPS OF THE UNITED STATES on March 29, 1779. This manual continued remained in its original form until 1824.

In the Continental Army, one fife and one drummer were assigned to each company. They stood at the right flank of the first platoon. Drum calls regulated the soldier's day. Since von Steuben's regulation did not allow verbal commands, each man had to learn to respond instantly to the drum.

Chapter 21 of von Steuben's regulation was entitled "Of the Different Beats of the Drum." It standardized drum calls and their functions into two categories: beats and signals. Calls directed to an entire encampment or sounded at specific times were called beats. Calls directed to only a portion of the encampment were called signals.

Although Von Steuben's regulation standardized the Army's calls, a few of the drum and fife majors were familiar enough with the regulation to teach the calls to their musicians resulting in the musical quality suffering. General Washington tried to improve and unify instruction by appointing Lieutenant John Hiwell Inspector and Superintendent of Music in the Army. Hiwell was a fife major in COL John Cranes' 3d Regiment of Artillery. He was also at Valley Forge and knew how Von Steuben's regulation applied to musicians.

Lieutenant Hiwell's pay was \$50.00 a month instead of typical Lieutenant's pay. The salary for fifers and drummers was 7 1/3 dollars a month and 8 1/3 dollars a month for the fife and drum majors.

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The Inspector's duties were similar to those of today's staff band officers. Lieutenant Hiwell established and maintained quality controls. He organized rehearsals, set performance standards, requisitioned all musical supplies, and inspected instruments for proper maintenance. He also supervised all drum and fife majors. Lieutenant Hiwell enforced disciplinary methods which helped stop the strife between musicians and ordinary soldiers.

Regiments became smaller as the war dragged on. Men left the Army and enlistments slowed. By 1781, the Continental Army needed more fighting men. Up to this point, musicians enlisted solely as musicians and were exempt from soldierly duties. Musicians were largely young boys from the ages 9 to 14. Congress approved the plan for soldiers no longer enlisting to be only musicians. Drummers and fifers were now picked from the ranks of enlisted personnel. Thus is the first reference to musicians performing soldierly duties.

### PEACE WITH GREAT BRITAIN

The United States and Great Britain signed a preliminary treaty on April 19, 1783. Soldiers were not allowed to return home until a formal treaty was signed. Washington ordered that musicians keep their instruments as compensation for their additional service and extraordinary hardships. In September 1783, the United States and Great Britain ended the revolution by formally signing the Treaty of Paris. The Continental Army was disbanded. One artillery battery, originally organized by Alexander Hamilton, was assigned to West Point to care for government property. The Army contained fewer than 100 men by the following summer.

By the time of Washington's triumphant tour of the northeastern United States, he was greeted at almost every village and town by the local militia band. The regular militia was not uniformed, but the bands were always elaborately dressed usually at the expense of the units they were attached.

### WEST POINT

Throughout the Revolution, colonial military officers trained their men from manuals that taught British tactics, strategies, and traditions. They quickly learned British fighting methods were unsuccessful on hills, in forests, and against Indians. As a result, colonial forces adopted an Indian-like style of fighting (firing from behind trees, rocks, and earth-works).

During the Revolution, officers learned the new fighting techniques under fire. No formal training manuals or methods for teaching these new techniques were established. After the war, Congress recognized the need for a formal officer training program. In 1802, Congress established the United States Military Academy at West Point, New York, as a training center for officers. From 1802 until 1815, the Military Academy had drummers and occasional fifers who performed in addition to their regular duties.

There is doubt as to when the United States Military Academy Band was formed. Various pieces of correspondence of General Swift indicate he was the primary reason a band was formed by the summer of 1815 and began instruction that winter. The Academy initially

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hired fifers, drummers, and later buglers. By General Swift's order of October 1813, Colonel Macomb was to send his Regimental Band of the 3rd Artillery to West Point. The band was comprised of approximately 24 musicians and was stationed at Sacket's Harbor, New York.

Eleven men from Colonel Macomb's 3rd Artillery Band were either transferred or went directly to the 6th Infantry Band School on Governor's Island. They were trained to play flutes, oboes, bassoons, clarinets, French horns, serpents, bass drums, and tambourines. There are also indications that a small number of men were sent from West Point to the school to learn new percussion instrument techniques which differed markedly from the rudimental drumming used for drills and parades. From this information, the military band at West Point has a heritage beginning between the years 1813-1815.

The first Teacher of Music for the Military Band was musician Daniel Loomis. He was one of the original eleven men transferred from the 6th Infantry Band School to West Point. Post Orders indicate his appointment occurred on 26 May 1816. On July 17, 1816, Loomis was promoted to corporal and placed in charge of the band (the enlisted Teacher of Music position). The first officer to command the band was Second Lieutenant George W. Gardiner from October 12, 1816 to September 15, 1817.

In 1817, Richard Willis, a civilian in the pay of a Major, was hired by the Military Academy as Teacher of Music for the United States Military Academy Band. He became its first civilian leader, starting a tradition that lasted until 1972. The appointment of Willis in 1817 became the date recognized by The Department of the Army Center of Military History as the beginning of the West Point Band.

Willis was a composer, arranger, and virtuoso performer on the Royal Kent (keyed) Bugle, which he introduced to American bands. Soon after his arrival at West Point, he purchased two keyed bugles and instructed soldiers on performing on the instruments. Before the invention of the keyed bugle, bands used natural horns and bugles, woodwinds, and percussion. Brasses played mostly harmonic parts because the natural horns and bugles could not play more intricate passages.

The keyed bugle could play melodic and decorative lines. Its invention expanded all previous concepts of scoring for bands by permitting brasses to play chromatic melodies. The Royal Kent bugle gained such wide-spread acceptance that it radically altered traditional band instrumentation. American bands began replacing their woodwinds with an entire bugle family. High E-flat bugles played the melodies while B-flat, E-flat, or F bugles played harmony. Ophecleides (bass bugles) played the bass line. By the 1830s, almost all American bands used only brass instruments.

### THE WAR OF 1812

During the War of 1812, few changes occurred in the development of Army music. The only exception was the shift from fifes and drums to bugles sounding the signals. The bugler was located at the side of his commander.

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Militia bands were a common sight during the War of 1812. The first military band of New York City was organized in 1810 and offered its' services to the 11th Regiment of the New York Militia. It was stationed at Bledsoe's Island in the New York Harbor, the site of the Statue of Liberty. The band served throughout the War of 1812.

### THE ARMY'S FIRST BAND AUTHORIZATION

In 1821 the Regular Army was reorganized. Legislative action ensured bands would also be part of the regular forces. Bandsmen were attached to regiments and allowed to draw the pay and allowances of privates. Regular Army officers were still required to provide the instruments if they wanted a band. Bands received their first official recognition and authorization to form as a separate squad in each regiment.

In the Army Regulations of 1825 provisions were made to eliminate the officer's funding their own bands. A regimental fund was created, which was derived from a 5 percent tax on sutler's sales. Suttlers were contract storekeepers (camp peddlers). In addition, bands were combined with the drums of the regimental field music to form a complete unit. This allowed commanding officers the discretion to form their bands as a separate unit. Bands of this time had 15 to 24 musicians.

### BANDS FROM 1830-1860: RISE OF THE BRASS BAND

In 1830, General Winfield Scott headed a board to prepare a manual of infantry tactics for the Army. Drummers and bands were given a place in the regimental order of battle: "The field music will be formed in two ranks, the drummers in the rear, ten paces in the rear of the left center company." This manual contained the music and bugle signals used in maneuvering the companies within a regiment.

By 1832, almost all of the regiments had bands. Most able-bodied men had to serve in state militia units and these units were more supportive of bands than federal troops. Many state militia regiment units hired professional or town bands to perform at their musters and encampments. Many state militia allowed qualified musicians to fulfill their military obligations by performing in the unit's band.

In 1832, Army Regulations specified that regimental bands be limited to ten musicians with the rank of private and a chief musician. Artillery regiments, which were not provided a chief musician, were allowed one sergeant to act as master of the band, and one corporal in addition to the ten men. Bandsmen were liable for regular military training, and if the need arise to serve in the ranks as soldiers.

The 1832 regulation became the first regulation to provide for a position as master of the band. It also separated this position from the junior principal musician of the field music units. Bandsmen finally became regular members of the Army.

The pay for enlisted bandsmen was now \$17.00 per month for the chief musician and



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\$8.00 per month for each bandsman.

In 1841, regimental commanders gained the authority to increase the number of privates serving in their bands from 10 to 12 and the use of post funds for the maintenance of bands. During the Mexican War in 1847, authority was granted for a further increase from 12 to 16. This authorization also specified that bandsmen would no longer be mustered with other troops, but that the bandleader would muster his band in a separate squad with the headquarters staff. This established the precedent that eventually set the band apart as a separate unit from the other troops.

During the Mexican War, bands performed many additional duties in place of performing music. Bandsmen were employed as stretcher bearers, field messengers, and water carriers. It was common for bandsmen to not play a single note during the entire war.

The period from 1830 to 1860 bands improved their instrumentation. The tremendous influx of foreign musicians, who provided their services to bands, helped upgrade musical standards. Some of the famous bandmasters of the time were Harvey Dodworth (Thirteenth Regiment Band), C.S. Grafulla (Seventh New York Infantry Regiment), D.L. Downing (Ninth Regiment), and Patrick Gilmore (Twenty-fourth Massachusetts Infantry).

With the perfection of valved brass instruments in the 1830s, bands' size and sound changed drastically. Brass instruments now played all the melodies once reserved for woodwinds. The keyed bugle required many years of study to become proficient. The invention of matched valve brass instruments, saxhorns, made playing a brass instrument available to amateur musicians.

The Dodworth family, comprising of Thomas, the father, and sons Allen, Charles, and grandson Allen contributed greatly to the band world during this time. They were composers, conductors, performers, publishers, and importers of musical instruments. In 1834, Thomas Dodworth used brass instruments exclusively, instead of clarinets, to play the lead lines. Allen patented the over-the-shoulder brass horns in 1838. These horns, designed for military bands, projected their sound to the troops marching behind them. This was accomplished by having the bells rest on the player's shoulder. Because of the Dodworth's influence, most bands became brass bands.

The great influx of German musicians in the 1850s caused the larger bands to follow the Prussian cavalry band model of the time. The Prussian bands included clarinets, saxophones, and tubas. There was much competition between the German "Moravian" bands and the militia bands. The public liked the mix of brass and woodwinds of the Moravian bands and the larger military bands reverted to a mixed instrumentation. The first military band to use mixed instrumentation was the Seventh Regiment, New York Militia Band under the direction of Froll and Reistel.

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### THE SCHOOL OF PRACTICE

During and prior to the Civil War, musical training occurred at the "School of Practice for U.S.A. Field Musicians" at Governor's Island, New York. The earliest reference about the school is found in a book "Ten Years in the Ranks, U.S. Army" written by a young soldier age 12, Augustus Meyers. He wrote about his experiences at the school.

The living quarters were sparse, consisting of double bunk beds with insufficient space for comfort or convenience. The beds were large sacks stuffed with straw. The meals consisted of boiled salt pork and beef, rice soup, bread, potatoes, bean soup, and coffee.

The daily duties began reveille with the fife and drums performing at the official entrance to Governor's Island. At 0800, the guard mount ceremony commenced followed by a period on uniform and equipment maintenance. School started at 0900 till 1100 followed by musical training from 1100 to 1200 and 1400 to 1600. The young drummers and fifers performed at retreat. This schedule occurred every day except Saturday when all instruction ended at 1200. In addition to board, lodging and musical training, the boys received \$7.00 a month.

The School of Practice studied from "The Drummers and Fife Guide" by George G. Bruce. A board of musicians assembled by the War Department adopted this book as the official text for the school. This manual was used until the end of the Civil War.

Seven years later in 1869, a board of appointed officers investigated the system of training field musicians. The board approved a method book called "Strube's Drum and Fife Instructor" by Gardiner A. Strube.

### THE CIVIL WAR

Five weeks after Abraham Lincoln's inauguration, Confederate soldiers fired on Fort Sumter. The 1st Regiment of Artillery Band was present during the bombardment and surrender. This band was also known as Chandler's Band of Portland, Maine a civilian band volunteering its' service to the regiment.

The first band to suffer casualties during the Civil War was the 6th Massachusetts Regiment Band. On April 19, 1861, the band arrived by train in Baltimore, MD. As the band left the station a mob marching through the street attacked the band. The band fled, abandoning all equipment, as local Union sympathizers took bandmembers into their houses. The band suffered 4 deaths and 30 injured personnel.

As the war began, the military was as divided as the country. Many of the Army's finest officers resigned their commissions, returned home, and joined the Confederacy. Enlisted personnel from the southern states deserted the Union Army to fight for the South.

Faced with severe personnel shortages, President Lincoln called for 75,000 volunteers to serve three-month enlistments. Three weeks later, he realized that the shortages would continue and called for 40,000 three-year enlistees and 40 additional regiments to be recruited, organized,

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and equipped by the states.

The Federal government allowed the states to establish their own recruiting and organizational policies. Many volunteer regiments recruited bands. Civilian bands with such famous conductors as Patrick Gilmore (whose band served with the Massachusetts 24th Volunteer Regiment) volunteered their services to Union regiments. Band recruiting was so successful that, by the end of 1861, the Union Army had 618 bands and more than 28,000 musicians.

On July 22, 1861, Congress passed "An Act to Authorize the Employment of Volunteers to aid in Enforcing Laws and Protecting Public Property." Section 2 authorized each Regular Army regiment of infantry two principal musicians per company and 24 musicians for a band. Each cavalry and artillery regiment was authorized two musicians per company or battery. Each Artillery Band was permitted 24 musicians and each Cavalry Band was permitted 16 musicians. The Army was following the same practice as Weiprecht in Germany with distinct bands for each branch.

In response to a Congressional inquiry, the Paymaster General of the Army reported the following pay scales for musicians:

First-Class \$ 34.00 per month  
Second-Class \$ 20.00 per month  
Third-Class \$ 17.00 per month  
Drum Major \$105.50 per month

The federal government assumed the cost of volunteer regiments during the Civil War. With the increase of the number of regiments, some members of Congress became cost conscious. The cost of maintaining bands for all regiments was a burden Congressmen did not want to bear. On January 31, 1862, Congress asked the Secretary of War, Simon Camero, to evaluate the cost of each band and could bands be dispensed without injury to the public service.

The Secretary of War reported the average cost of maintaining an artillery or cavalry band was \$9,161.30 and the cost of maintaining the larger infantry band was \$13,139.40. It was also reported 26 of 30 Regular Army regiments and 213 of 465 volunteer regiments had bands. The War Department spent \$4,000,000.00 on bands with 618 bands in service, a ratio of one musician to every 41 soldiers. Congress concluded bands were too expensive and could be disposed without injury to the service. During the inquiry, 50 Union bands staged a Sunday concert at the White House. This concert undoubtedly added fuel to the debate about the cost of regimental Bands.

On July 17, 1862, Congress passed Public Law 165. Public Law 165 abolished regimental bands in the volunteer army and provided for the mustering out of all musicians within 30 days of passage. Public law only applied to bands in the volunteer service and not to bands in the Regular Army. Congress replaced the regimental bands with brigade bands (one band for every four regiments). Provisions were made allowing musicians in regimental bands to transfer to the brigade bands. The pay of the bandleader was reduced from \$105.50 a month

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to \$45.00 a month with the rank privileges of a quartermaster sergeant. Congress also reduced the authorized number of musicians in each band from 24 to 16. The Act reduced the number of bands to approximately 60 and the number of musicians to about 2500.

Militia units still remained under state control and were not affected by Congressional actions. Militia bands of 35 to 50 musicians were the rule, and the number of bands increased sharply as more militia units entered the war. The militia bands were far superior to the Federal bands. The majority of militia bands comprised of highly trained musicians augmented with some lesser trained performers to fill out the sound of the band.

Although Congress established no standard band instrumentation, most bands used all brass. Brass instruments withstood the rigors of the outdoors. Only the largest bands used woodwinds to complement the brasses.

During the war, the duties of Union bands varied. They performed concerts, parades, reviews, and guard mount ceremonies for encamped troops. They also drummed soldiers out of the Army and performed for funerals and executions. The bands played for troops marching into battle, actually performing concerts in forward positions during the fighting. The martial and patriotic music the bands performed frightened the enemy and rallied soldiers to victory. Bands were stationed at major military hospitals lifting the morale of suffering soldiers. Bandsman day's were busy. Buglers sounded calls throughout the day. The musicians sounded the call for guard mounting at 0800 each day. Some regiments held dress parades twice a day, but most staged these events in conjunction with retreat ceremonies when regimental or brigade bands provided the music.

Performing under fire became commonplace for bands under the command of General Philip H. Sheridan. Sheridan loved music and took a personal interest in his bands. This was shown in the equipment, mounts, and uniforms he accorded his bandsmen. To pay for these privileges, his bands performed at the front during battle playing the liveliest airs in their repertory.

At Dinwiddie Court House, Sheridan massed all his musicians on the firing line with the order to "play the gayest tunes in their books .... Play them loud and keep on playing them, and never mind if a bullet goes through a trombone, or even a trombonist, now and then." General Sheridan paid tribute to Army bands when he remarked, "Music has done its share, and more than its share, in winning this war."

On another occasion, General Horace Porter turned the corner of the Brooks cross-road and the Five Forks road and "encountered one of Sheridan's bands, under heavy fire, playing Nellie Bly as cheerily as if it were furnishing music for a country picnic."

Another commander who took his bands into combat was General George Armstrong Custer. The band spearheaded his famous cavalry charge at Columbia Furnace. Years later, when he organized the Seventh Cavalry for the Indian Wars, Custer insisted on a mounted band. This band led the charge at the Battle of Washita in 1868.

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Between battles, Union and Confederate troops showed little animosity toward one another. Union soldiers often traded coffee for southern-grown tobacco. From behind earthworks, bands often played concerts, including the other side's favorite songs. On occasion, Confederate and Union bands would join in concerts when camped close together. A Union band gave a concert for the troops stationed at Fredericksburg, VA. After a playing a few favorite selections of the troops, a voice called from the Confederate positions across the river, "Now give us some of ours." The band played "Dixie," a favorite of both sides, "My Maryland" and "Bonnie Blue Flag."

The non-musical duties of bandsmen were primarily medical. Before battles, bandsmen gathered wood for splints and helped set up field hospitals. During and after the fighting, they carried the wounded to hospitals, helped surgeons perform amputations, and discarded limbs.

In addition to the bands of the Regular Army and the volunteer militias, there were field musicians. Field musicians, comprising of drummers and buglers, sounded camp calls and battlefield signals. They were not part of the band, and few could read music. Field musicians learned by rote the calls sounded at specific times in camp or upon command in battle.

Army regulations of 1863 allowed the superintendent of recruiting depots to enlist, as field musicians, boys of twelve years of age and upward who had a natural talent for music. After enlisting, field musicians of the Regular Army could be sent to the School of Practice on Governor's Island, New York. They were billeted opposite from Brooklyn, at the Old South Battery.

Army bandsmen's pay was substantially higher during the Civil War than previous years. The chief musician received \$45.00 per month, one-fourth of the bandsmen received \$35.00, another fourth received \$20.00, and the remaining half received \$17.00. The drum major also received \$17.00. Fifers, drummers, and buglers were paid \$12.00 per month. Musicians were by no means overpaid when their high casualty rate is taken into account. A reference to the record of the 125th Ohio Regimental Band (known as the Tiger Band) shows that only 10 of the original 36 members of this organization could still be accounted for at the end of the war in 1865.

The bands were well thought of by the soldiers. A soldier of the Twenty-fourth Massachusetts Regiment wrote in 1862, "I don't know what we should have done without our band. It is acknowledged by everyone to be the best in the division. Every night about sundown Gilmore gives us a splendid concert, playing selections from the operas and some very pretty marches, quicksteps, waltzes and the like."

### CIVILIAN BANDS REPLACE MILITARY BANDS

After the war, the 1866 Union Congress faced the double expense of paying off debts and rebuilding the country. Reconstruction expenses forced Congress to reduce the number and size of regiments and inactivate Regular Army bands.

Military music, however, was too important to be abolished by act of Congress. Military

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leaders still depended heavily on bands for drills, troop movements, and ceremonies. They also considered bands essential for troop morale. Because Congress would not fund Regular Army bands, the Army turned to civilian bands for support.

Civilian bands responded eagerly to the Army's needs. By 1886, many civilian bands earned most of their pay serving as official bands for military units.

American civilian bands, unregulated by the military, began adopting European styles and instrumentation. Bandleaders reduced the sizes of their bands and added woodwinds to complement the brasses.

Patrick Gilmore, long famous for his huge bands and choral spectaculars, helped set the example for American bands. While in Paris for the 1869 International Exhibition, he was impressed by the pleasant blends and subtle musical shadings made possible by the addition of woodwinds to the bands at the exhibition. He returned to America and accepted a position as bandleader of the 22nd Regiment Band of New York. Abandoning his mass band concept, Gilmore quickly recruited 65 of the best musicians available. Within four months, the 22nd Regiment Band gave its first concert and introduced the European styles to America.

Due to the great competition among the major American bands, other bandleaders followed Gilmore's example and also looked for ways to improve their bands. Some sought new or improved instruments. Harvey Dodworth, conductor of both the Dodworth Band and the 13th Regiment Band of New York, added saxophones, bass clarinets, and BB-flat tubas to his bands. Thomas Coates, director of the Easton Band of Pennsylvania, was one of the first American bandleaders to prefer piston-valved instruments over keyed bugles.

The addition of woodwinds and improved instruments made bands more versatile than ever before. Bands could tastefully play many styles of music previously restricted to orchestras. Bandleaders seized these new ideas quickly and began programming concerts containing fewer quicksteps and marches and more symphonic and operatic transcriptions.

"A military band concert would not be complete without a stirring march," claimed a program for one of Patrick Gilmore's band concerts in the late 1880s. The march, originated to move troops, underwent a dramatic stylistic change in the late 1800s. David Wallis Reeves added countermelodies in 1876.

### BANDS OF THE WEST

During the era after the Civil War, the country expanded westward. New posts were established throughout the great frontier. Although regimental bands were abolished by the Army Act of 1869, the Army carried music with it to the West. Regimental commanders continued to maintain bands. These bands usually consisted of men detailed for that purpose. They were paid from the regimental fund or by subscription.

Post life was lonesome and unexciting with few chances to experience culture. Leading

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parades, performing for dances, providing concerts and escorting funerals brought a certain amount of pomp, entertainment, and culture to remote areas. Every evening, when not in the field, the band gave an hour concert in front of the regimental headquarters. Army bands were present at many historic events. In 1869, the 21st Infantry Band helped to celebrate the joining of the nation with the golden spike at Promontory Point, Utah.

Bands played for ceremonies marking the end of campaigns and hostilities. After Geronimo surrendered, he and the other Indian prisoners were sent to an Indian reservation located in Florida. On September 8, 1886, the Fourth Cavalry Band assembled on the parade ground at Fort Bowie and played as the prisoners were escorted from Fort Bowie to be loaded aboard a train for Florida.

On January 21, 1891, General Miles' Army staged a final grand review at the Pine Ridge Agency to mark the end of the Ghost Dance Uprising. On this occasion, the First Infantry Regimental Band provided the music.

During this period, Lieutenant General Philip H. Sheridan commanded the Division of the Missouri (1869 to 1883). Many of the same officers serving under him during the Civil War now had commands in his division. Among them was Lieutenant Colonel George A. Custer. As mentioned earlier, both Sheridan and Custer loved music and knew the effect of music upon their troops. As a result, bands found themselves at the front once more.

Lieutenant Colonel Custer insisted on a band for the Seventh Cavalry. The musicians were given gray mounts (horses). This was the traditional color for musicians. Sheridan used the color gray for his bands during the Civil War. This presented an additional requirement for the band; each bandsman also had to be a superb horseman. In order to keep the hands free while playing, the musician controlled the horse with his knees. It was a difficult enough task for the musician to perform while the horse was standing still or at a walk. This problem was only compounded when playing at the charge.

The mounted band of the Seventh Cavalry accompanied Custer on many campaigns. Playing Garry Owen, the band led his charge at the Washita River in 1868 and again in 1873 on the north bank of the Yellowstone below the mouth of the Bighorn.

By 1876, a number of Congressional acts provided the Army with 40 chief musicians, 60 principal musicians, 10 chief trumpeters, 240 trumpeters, and 628 musicians. All the positions of chief trumpeter or trumpeter were assigned to the 10 cavalry regiments (1 chief trumpeter and 24 trumpeters per regiment).

In garrison, the trumpeters were posted on a rotation basis to the guardhouse. They played the daily calls which so regulated post life, even causing one lieutenant's wife to write, "We lived, ate, slept by the bugle calls."

In the field, one bugler reported to the regimental commander as orderly bugler of the day. Once a command or signal was given on the march, the bugler played the appropriate call

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for that command or signal. After a pause, he repeated the last note. The original call that was sounded became the preparatory command. The repeated last note became the signal of execution. In addition, a call which ascended the musical scale indicated movement to the right of the line or column while a call which descended the scale indicated movement to the left of the line or column.

An additional duty of the orderly bugler of the day was messenger for the regimental commander. Trumpeter John Martin (Giovanni Martini, originally a drummer for Garibaldi during the wars to unite Italy) was the orderly bugler of the day at the Battle of the Little Big Horn. His life was spared when sent back with a message from Custer's Adjutant (Lieutenant W.W. Cooke) to Colonel Benteen requesting the ammunition packs brought forward. In 1879, Martin was called to Chicago to give testimony at the court of inquiry investigating the events at the Little Big Horn.

The musical and non-musical requirements of the bands and field musicians often put them on the front lines and exposed to fire. However, they responded to these duties as they had during the Civil War. Some of the musicians earned the Medal of Honor for their individual actions. For example, Trumpeter John E. Clancy, Light Battery E, First Artillery, received the Medal of Honor for his actions at Wounded Knee Creek, December 29, 1890.

In 1899, an effort was made to improve military musical units by selecting suitable men for regimental bands from recruits at depots or by special enlistment.

In 1894, a War Department general order authorized one sergeant and 20 privates per band, plus the chief musician or leader.

Though no record dating before 1889 indicates any standard instrumentation for Army bands, a list of the instruments issued to each regiment for the use of its band during the period 1889-1895 gives some indication of the instrumentation of the times. This list included the following: D-flat piccolo, concert flute, E-flat clarinets, B-flat clarinets, E-flat cornets, B-flat cornets or flugelhorns, E-flat altos, B-flat trombones (valve or slide), B-flat baritone, E-flat basses, snare drum, bass drum, and cymbals.

### THE SPANISH-AMERICAN WAR AND THE PHILIPPINE INSURRECTION

On February 15, 1898, an explosion sank the USS MAINE in Havana Harbor killing 266 of its crew. The American people wanted revenge. "Remember the Maine" became their slogan. They called upon the Army to fight a war far from its homeland.

After several land actions and two naval victories, the War with Spain ended in just three months. Although the battles were minor, musicians again proved they were a still viable part of the Army during peace or war.

With the close of the Spanish-American War, Spain ceded the Philippines to the United States. The Filipinos, feeling they had only exchanged one master for another, continued



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fighting for some years.

By 1899, the Army had 41 bands and the number of musicians in each band was increased to 28.

Army bands performed at many civilian affairs. The 1904 World's Fair featured many outstanding bands of the time. The Army Bands featured were: the First United States Cavalry Band of Fort Clark, Texas, the Twenty-fourth United States Infantry Band of Fort Harrison, Montana, the Second United States Infantry Band of Fort Logan, Colorado, and the Twenty-sixth United States Cavalry Band of Fort Sam Houston, Texas. It was an honor for these bands to perform alongside the Sousa Band, the Marine Band and many other outstanding civilian touring bands.

While stationed in the Philippines in 1908, Lieutenant Edmund L. Gruber, 5th Field Artillery, wrote a song intended for his unit. The words and music became "The Caissons Go Rolling Along". The words were later changed and it became the official song of the US Army, "The Army Goes Rolling Along."

### THE ARMY REGAINS ITS BANDS

Seeking ways to improve Army morale in the early 1900s, Army commanders argued to Congress that bands stimulated the fighting spirit in their men. Congress authorized a school for Army bandleaders at Fort Jay (originally Fort Columbus), Governor's Island, New York. This school began operations in 1911.

The school originated with the efforts of Dr. Frank Damrosch, director of the Institute of Musical Art of the City of New York and Arthur A. Clappe, a former graduate of the Royal Military School of Music, Kneller Hall, England. Ten free wind instrumentalist scholarships were offered to the Secretary of War to train Army musicians to become bandleaders.

Ten candidates were sent to Fort Jay to take the entrance examination for admission to the Institute of Musical Art. Five candidates were selected out of the original ten.

In 1912, preliminary theoretical examinations were sent to all regiments in the Army to screen bandsmen for the Institute. Seventy-five bandsmen took this test, but 10 were selected for the final exam. Five were selected for entrance into the Institute. In June 1913, the first class graduated from the school.

The course of instruction was modeled after courses for training bandleaders in Great Britain, France, and Germany. The curriculum included: musical form, applied acoustics, history of music, wind band instrumentation, military band arranging, ear training, conducting, and pedagogy. Dr. Frank Damrosch supervised the training. Training was accomplished at the Institute and at a branch established at Fort Jay. Mr. Arthur Clappe directed the training at Fort Jay. The instructors were selected from some of the most famous teachers in the United States. Percy Grainger taught oboe at the school.

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A band of 25 recruit musicians were added to increase the musical experience and to prepare students to assume bandleader duties. The Recruit Practice Band was established in 1914. The recruits formed various groups and received individual instruction from the band leader students. Twice weekly, the groups assembled as a band affording each student the opportunity to assume as a bandleader. This training not only trained the future bandleaders, but it also trained young bandsmen to fill positions in bands.

By 1916, the attitude of Congress toward bands had grown more liberal. In June of that year, a bill was passed establishing a band for the Corps of Engineers (29 men, including the bandleader) and bands for the headquarters companies of infantry, cavalry, and artillery regiments. These headquarters bands, of 28 men each (including bandleader), were composed as follows: one enlisted bandleader (\$75.00 per month), one assistant bandleader and one sergeant bugler (\$40.00 each), two band sergeants (same pay as other sergeants in the Army), four band corporals (same), two musicians first class (\$36.00 each), four musicians second class (\$36.00 each), and 13 musicians third class (\$24.00 each).

During World War I, the Army Music School maintained an extensive program. The War Department authorized the principal of the school to examine civilian applicants for bandleader positions. The Army needed to fill the many new positions due to the increasing number of regiments and bands.

#### GENERAL PERSHING AND ARMY BANDS

After the nations of Europe had been fighting for three years, the United States entered into World War I. General John J. ("Blackjack") Pershing was appointed as Commander of all Allied Expeditionary Forces in Europe. Shortly after his arrival in early 1918, he and his staff discovered that the band music of France and Great Britain was greatly superior to that of the United States. Since General Pershing believed bands were essential to troop morale and supported them fully, he implemented a four-point program to improve the Army's band program:

(1) He urged Congress to increase the number of bands. Congress responded in July 1918 by authorizing 20 additional bands for the duration of the war.

(2) Acting on his own authority, Pershing increased regimental band strengths from 28 to 48 pieces. This provided Army bands with their first full instrumentation. The instrumentation for future Army Bands was set. The following instrumentation was used:

2- flutes/piccolos	2- bass clarinets
2- oboes	3- saxophones (alto, tenor, baritone)
2- bassoons	1- contra-bass sarrusophone
1- E-flat clarinet	4- French horns
10- B-flat clarinets	4- B-flat trumpets
2- alto clarinets	

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2- B-flat cornets (or flugelhorns)	1- bass trombone
2- baritones or euphoniums	4- basses
3- slide trombones	2- percussion

(3) He established a band school at Chaumont, France, in 1918. Its curriculum included an eight-week course for bandmasters and a twelve-week course for bandsmen. Walter Damrosch, conductor of the New York Symphony, designed the course of study. The eight week course covered the following areas: harmony, instrumentation, and conducting. The bandsmen studied performing on the oboe, bassoon, and French horn. Mr. Damrosch included these instruments because he noticed they were not included in many bands in the Army Expeditionary Forces.

(4) He commissioned all bandleaders as First and Second Lieutenants and sought to grant them an authority equal to their responsibilities.

In addition to his four-point program, General Pershing recommended a Drum and Bugle Corps be assigned to each infantry regiment. This was later approved.

Teachers selected for the school at Chaumont were from the Paris Conservatory of Music and ranked high in their profession. Some of the instructors included: Andre Caplet, Marcel Durivaux, Arthur Barboul, and Charles Albert. Albert Stosesel taught conducting and his textbook, "The Technic of the Baton," was originally written for his classes at Chaumont.

A band of forty-eight musicians was assigned to provide student bandleaders a vehicle to practice conducting and study instrumentation. The city of Chaumont became a musical center. There were regular chamber music recitals, the school band presented concerts, and the band performed daily at the guard mount ceremonies. The local population attended many of the performances. The time allowed for instruction was too short to qualify bandsmen or bandleaders in the courses studied. The school was discontinued shortly after the signing of the armistice on November 11, 1918.

Finally, when he learned that bandsmen had additional duties not related to music, he relieved them of all duties not pertaining to the band.

In addition to performing music for their units, the bands of the Allied Expeditionary Forces also visited nearby Army hospitals to give concerts for the enjoyment of patients and staff. Their music also had a high morale value for troops waiting to return home after the Armistice. At the same time public concerts held in cities and towns where bands were stationed showed a gesture of friendship towards the music loving French and German people.

THE ARMY MUSIC SCHOOL

After the war, Congress returned bands to peacetime status by abolishing bandmaster commissions. Bandmasters were allowed to enlist as bandleaders. Additional legislation in 1920 authorized warrant officer grades for bandmasters and reduced band strengths to 28 men in

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post bands and 36 men in regimental bands, although a 48-man band was retained for a time at the Infantry School at Fort Benning, Georgia. The quality of bands dropped as soldiers left the service.

In February 1920, the Army Music School at Fort Jay was designated a Special Services School of the Army. In September 1921 after reorganization, the school was moved to the Army War College, Washington DC. This ended the affiliation with the Institute of Musical Art which lasted 10 years and provided the Army with many outstanding leaders.

The following courses were offered: Bandleader-two years long. Preparatory Bandleader-one year long. Advanced Instrumentalist-one year long. Bandsmen-one year long. The total number of authorized students was 215.

The Army Music School was very successful. The number of qualified performers increased the performance level of bands. Though bands began to improve, budget restrictions forced the school to close in 1928.

### THE ARMY BAND

As commander of the American Expeditionary Force, General Pershing heard bands such as the France's Garde Republicaine and those of the Household Guards Division in London. At the time, the US Army had no band which could either equal or surpass our European allies or represent the Army in Washington, DC.

In January 1922, after becoming Chief of Staff of the Army, General Pershing ordered Captain Perry Lewis to form The Army Band. To best represent the Army, Captain Lewis realized he would need to gather the best musicians the Army had at the time. The Army Band quickly gained stature as a superior musical organization.

### BANDS IN THE PEACETIME ARMY

Shortly before this time, the strength in Army bands was cut to 28 enlisted men, with the exception of two special bands: The United States Army Band and The United States Military Academy Band. Despite this reduction in strength, regimental commanders were allowed to attach extra men from the companies of their regiments to the band. In 1932, the number of bands in the Army was limited to 83.

From 1928 to 1941, bandsmen had no school.

Due to the worsening conditions in Europe, the Army increased the number of soldiers by establishing a selective draft. In order to meet the musical requirements of a large army, the War Department established an emergency Army Music School. In June 1941, the Department of the Army established a school for bandmasters at the Army War College. Soon after, the school was relocated to Fort Myer, Virginia, and operated as part of the Adjutant General Corps. The Army Music School was under the direct supervision of the Commander of the US Army Band. Captain Thomas F. Darcy first served in that position until 1945.

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The school trained bandleaders and was three months long. The classes were originally limited to 25 students. Enlisted personnel with the following qualification were selected: three years in a Regular Army Band, physically qualified, and possess the moral and general requirements necessary for appointment as a Warrant Officer, and not over 45 years of age.

The classes expanded to 75 students after the bombing of Pearl Harbor. The school with its short and intensive course trained many more bandleaders than the War Department ordered. The Army Music School closed on or about 1 January 1944 after an adequate number of bandleaders graduated to supply the needs of the Army.

Although the new school offered training for bandmasters, inferior performances continued. The absence of standards for selecting bandmen and the fact no school existed for training bandmen contributed to inferior performances.

In September 1941, the Bolling Army Air Corps Base Band was formed. The original band had only four people assigned, but its strength increased rapidly over the next three months. On March 1, 1943, the band was redesignated the United States Army Air Corps Band and became the official musical representative of the US Army Air Corps.

### ARMY BANDS IN WORLD WAR II

Approximately 500 bands served the Army during World War II. The bands were categorized into three types: special bands, separate bands, and organization bands.

The United States Army Band (Pershing's Own), the US Military Academy Band, and the US Army Air Corps Band, were the designated special bands. As special bands, they performed at special ceremonies, concerts, parades, and recruiting drives.

Separate bands were controlled by the Adjutant General and supported the administrative, technical, and training centers to which they were attached.

Organization bands were infantry units and were attached to combat commands to provide music for the unit's combat and support troops of the division. (Regimental bands were abolished in 1943 as individual units and consolidated to form division bands.)

Organization bands performed many non-musical duties as infantry units. Most bands guarded post perimeters and supply trains. They were able to function as musical units when required, as long as they remained organically intact and held occasional rehearsals. Many times, however, commanders would use their bandmen as litter bearers or replacements in the line. When it came time to use these bands as musical units, they were generally inoperative, and required several months to reorganize and retrain.

Field commanders used organization bands primarily to entertain off-duty combat troops. Commanders made their bands more versatile and maneuverable by dividing their bands into several small ensembles. This also allowed them to perform closer to the front. Some ensembles, such as those from the 101st Airborne Division Band, played as far forward as

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command posts.

The 28th Infantry Division Band distinguished itself during WWII. During the Battle of the Bulge, the divisional command post at Wiltz, Luxembourg, came under severe attack. Members of the 28th Infantry Division Band took up arms and fought as part of holding line around Wiltz to stop the German advance. The band put away their instruments, dug foxholes and picked up carbines. A clarinetist, Private First Class Collins, manned a bazooka and then drove a truck loaded with the band's music. He was going to save the music, but 10 miles out of Bastogne the convoy was ambushed and all the music burned. Only 16 of the band's 60 men survived the fighting in the Ardennes.

The 28th Infantry Division Band was not the only band involved in the Battle of the Bulge. The 101st Airborne helped hold on to Bastogne preventing it from falling to the Germans. The 82nd Airborne Division Band was caught in the battle after being sent to the Ardennes for R & R. The 82nd front line was stretched thin. The 82nd Airborne Band joined the depleted front line to hold off the German spearhead. The band helped hold off two German Infantry Divisions and a Panzer Division.

Because the demand for music units exceeded the number of available bands and ensembles, many commanders organized Field Music Units. Most Field Music Units, composed of drums and bugles played by soldiers, spent their mornings on military duties, and afternoons in rehearsals or drill. These units became so popular they performed extensively until the end of the war.

The war in Europe was not limited to just organization bands. The Army Band embarked on a two week wartime tour in 1943, which lasted two years. The band performed near Metz, not far from combat, to lift morale during the Battle of the Bulge. The Army Band performed at countless Red Cross and USO dances and played concerts for civilians. Of all the special bands in Washington DC, The Army Band is the only one to ever perform in a theater of foreign combat operations.

The dance bands of the Army, due to their mobility, entertainment value, and the positive morale factor, became important. This was the day of the large dance bands in America and many soldiers thirsted for the music they left behind. The selective draft brought many outstanding musicians into the Army and the Army Air Corps.

The most recognized name of the big bands was Glenn Miller. Glenn Miller was commissioned as a captain in the US Army Specialist Corps in June 1942. Miller did not have to enter service; he had defective vision, was above draft age and had two adopted children. He wanted to contribute by bringing his music to servicemen and women and to streamline and modernize military music. After becoming director of Army bands, he organized a plan to have 30 small dance orchestras to tour the country and one major string orchestra. He also wrote swing arrangements of Sousa marches. His band would perform military ceremonies from jeeps so a full rhythm section could accompany the winds. Army officials were not receptive to the swing arrangements and Glenn Miller found himself bogged down with the Army routine. He

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transferred his service to the Army Air Force and was made director of bands training for the Army Air Forces Technical Training Command. In 1943, Glenn Miller's 45 piece orchestra began a weekly series of half hour radio programs called "I Sustain the Wings." This program included a dramatic skit to recruit men into the service and selling war bonds. In 1944, the band, now named the American Band of the Allied Expeditionary Force, began a weekly radio program broadcasted to Europe and later to the continent.

On July 20, 1942, the first contingent of women was inducted into the Women's Army Auxiliary Corps (WAAC) at Fort Des Moines, Iowa. By early 1943, five bands, the 400th Army Band, 401st Army Band, 402d Army Band, 403d Army Band, and the 404th Army Band were composed entirely of women. WAAC bands were later redesignated and officially activated in the Women's Army Corps (WAC) on January 21, 1944.

On July 24, 1943, two band training units were established by order of Lieutenant General Somervell. One was located at the Quartermaster Replacement Training Center, Camp Lee, Virginia. The second was established at the Signal Corps Replacement Training Center, Camp Crowder, Missouri. This training was intended only to orient qualified draftees on the mission and operation of an Army band. It did not include any courses designed to increase the individual's instrumental proficiency.

When it became apparent that the Camp Lee Training Center could handle the entire music program, the Camp Crowder training unit was discontinued in 1944.

In 1944, separate bands were authorized 28 bandsmen and one warrant officer for each separate band. Organization bands were authorized 56 bandsmen and two warrant officers (the same number as two separate bands combined).

In 1944, the War Department directed that a band be formed entirely of qualified musicians who had combat service overseas. Commanded by Chief Warrant Officer Chester Whiting, the new band was named the First Combat Infantry Band with a mission to entertain at War Bond Drives around the country. When it was no longer possible to maintain a band comprised exclusively of musicians with combat service, plans were made to reorganize and rename the band. General Devers, Commander of the US Army Ground Forces, issued the following order to Whiting: "I want you to organize a band that will carry into the grassroots of our country the story of our magnificent Army, its glorious traditions and achievements: and of the great symbol of American manhood--the Ground Soldier." On March 21, 1946 the United States Ground Forces Band was activated.

During World War II, supervision of Army bands was divided between the Chief of Special Services and The Adjutant General. No central agency had full responsibility for the technical staff supervision of all Army bands and all Army bandsmen.

### PEACE RETURNS

After the war, the Department of the Army moved toward peacetime conditions by

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inactivating entire divisions and discharging personnel. By August 1946, the Army total strength was 1.7 million, nearly seven million fewer than on VJ Day.

Inactivations caused severe cutbacks for Army bands. Many bands were inactivated with their parent units. Others were reorganized and reassigned.

In 1947, the US Army Air Corps became a separate branch. The US Army Air Corps Band, whose post war strength had been reduced to five personnel, became the nucleus of The United States Air Force Band.

The closing of the bandsman training facility at Camp Lee resulted in untrained musicians entering Army bands. By 1948, entire bands were untrained and performing poorly. Post commanders complained to the Department of the Army. After studying the problem, the Department of the Army recommended schools for bandsmen be reestablished.

The Women's Army Corps was also demobilized with the end of World War II. Later legislation incorporated the Women's Army Corp into the Regular Army in June 1948. This led to the reactivation of the 400th Army Band on July 28, 1948. On August 4, 1948, the band was redesignated as the 14th Army Band (WAC), and became the only band in the Army open to women.

In 1949, shortly after the war, the Chief of Special Services assumed full responsibility for the supervision of all Army bands. In 1950, Special Services (including bands) became a responsibility of The Adjutant General.

### KOREAN WAR

The North Korean invasion of South Korea delayed the implementation of a band training program. The Department of the Army abruptly shifted its priorities to training and equipping men for action in Korea.

As in World War II, bands accompanied combat units into action. However, due to the constant infiltration, sabotage, and behind-the-line attacks by Communist troops, bandsmen were forced to participate in combat. Bands traveled many miles to perform several concerts a day for units close to the front line. One report read, "The closer we play to the front line, and recently we have been within a half-mile of it, the more enthusiastic has been the response to our music." As a result, bands rehearsed little, and performance quality declined.

Bands did distinguish themselves in the Korean conflict. Of ten Army bands serving in Korea, one received the Distinguished Unit Citation, six received Meritorious Unit Commendations, and six received Republic of Korea Presidential Unit Citations.

In April 1950, The United States Army Ground Forces Band was renamed the United States Army Field Band.

In 1951, the Department of the Army established a 20-week basic bandsman course at the



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United States Navy School of Music, and an 8-week basic course at band training units located at Fort Ord, Fort Knox, Fort Jackson, Fort Leonard Wood, and Fort Dix. These 8-week courses were later increased to 16 weeks.

In 1953, the Department of the Army established strength and instrumentation requirements for organization and separate bands. Forty-two bandsmen and one warrant officer were authorized for organization bands. Twenty-eight bandsmen and one warrant officer were authorized for separate bands.

In January 1956, the Department of the Army closed all band training units, and the Navy School of Music assumed responsibility for all bandsmen advanced individual training. Later in that same year, a bandmaster preparatory course was added to the curriculum at the School of Music providing the formal training necessary as a prerequisite to appointment as an Army bandmaster.

Army Regulation 220-90, dated October 1957, authorized Staff Band Officers. Staff Band Officers monitored musical activities within their Army Areas. The Second US Army appointed the first staff bands officer in December 1962.

In February 1960, the 3rd United States Infantry (The Old Guard) Fife and Drum Corps was formed as part of the Old Guard to support the musical requirements of the 3d US Infantry, ceremonies conducted by the Military District of Washington, and Ceremonies of State. The Corps would primarily reflect the music of colonial America, making it unique from other Army bands. The instruments utilized by the Corps were the fife, bugle, and colonial drum which was kept tight by a rope tension system.

The drum major of the Corps carries an esponent instead of the standard mace. He is the only soldier in the United States Army authorized to salute with his left hand.

### THE ARMED FORCES SCHOOL OF MUSIC

On April 13, 1961, the Secretary of the Navy announced plans for the US Navy School of Music to be relocated to the Naval Amphibious Base at Little Creek, Norfolk, Virginia. On August 12, 1964, the doors to the Navy School of Music in Washington, D.C. were secured. The USS Cado Parish and the USS Monmouth County proceeded to the US Naval Amphibious Base loaded with musical instruments and Army and Navy personnel. Each ship had a band aboard to play honors as it passed George Washington's tomb in Mt. Vernon, Virginia. This was the first time an Army band performed honors on a Navy ship for our first president, George Washington. The ships landed at the Naval Amphibious Base on the morning of August 13, 1964. By joint service agreement, the facility was renamed the "School of Music" concurrent with the move. One of the highlights of the move of the School of Music was the dedication ceremony concert. Arthur Fiedler, conductor of the Boston Pops, guest conducted the School of Music Concert Band.

With the establishment of Enlisted Bandleader (E8) positions, a training program directed