MUSICAL PERFORMANCE IN THE CANADIAN MILITARY:

A PRELIMINARY ANALYSIS OF AN INSTITUTION

by

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Abstract

The performance of military bands has been a tradition in Canada since they were brought over by the British in the mid-eighteenth century. During the following two centuries, Canadian military bands have changed in terms of numbers, band composition, type of music performed, drill etc., but are still closely rooted in their British traditions. One of the greatest challenges that those involved with military music performance have faced arises from principles embedded in military musical performance itself. As part of the Canadian Forces (CF), military bands maintain certain values, including those of discipline and organization, both of which are displayed through military drill. However, while military bands are obliged to present a certain level of military discipline, they—like non-military ensembles—must uphold standards of musical skill, creativity and expression, while providing entertainment value for the audience. What has resulted is an amalgam of musical performances, comprised of disciplined military drill and music on the one hand and creative drill routines and a variety of entertaining musical styles on the other. This has allowed CF bands to retain the old military music traditions and to attract public interest in order to continue their roles as ambassadors of the CF and as morale boosters.

To my family

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Musical Performance in the Canadian Military:

A Preliminary Analysis of an Institution

Introduction

The performance of military bands has been a tradition in Canada since they were brought over by the British in the mid-eighteenth century. The role of these bands has been to boost morale amongst the troops and to act as ambassadors of the Canadian militia to the Canadian public. Following the British model for military bands during this period, Canadian bands have performed for parades, mess dinners, military ceremonies and public concerts.[1] During the following two centuries, Canadian military bands have changed in terms of numbers, band composition, type of music performed, drill etc., but they are still closely rooted in these traditions. Over the decades the repertoire and venues began to vary, but the core repertoire remained intact because of the importance of ceremonial practices and traditions in the military. The Canadian Forces (CF) believes that knowing Canada's military heritage and traditions reinforces the profession by valuing and commemorating its history and accomplishments and enhances cohesion and esprit de corps to sustain Canadian military professionalism.[2] In keeping with this philosophy, military bands continue to engage in what has become its core repertoire of calls, salutes, anthems, marches and hymns for performance in ceremonies.

As part of the CF, military bands maintain certain values, including those of discipline and organization, both of which are displayed through military drill. The practice of drill stems

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[1] Jack Kopstein and Ian Pearson, *The Heritage of Canadian Military Music* (St. Catharines: Vanwell Publishing, 2002), 19.

[2] *Duty with Honour: The Profession of Arms in Canada*, A-PA-005-000/AP-001 (Canadian Forces Leadership Institute, 2009), 60.

from the idea that if one can discipline his or her own body, he or she can follow orders of those in command and therefore be disciplined in battle. However, while military bands are obliged to present a certain level of military discipline, they—like non-military ensembles—must uphold standards of musical skill, creativity and expression, as well as provide entertainment value for the audience.

Now is a time of changing military and Canadian culture and musical interests, which leave the CF bands conflicted between retaining the old military music traditions and attracting public interest in order to continue their roles as ambassadors of the CF and as morale boosters. What has resulted is an amalgam of musical performances, comprised of disciplined military drill and music, and as well as creative drill routines and a variety of musical styles as entertainment, ranging from classical to popular, and different ensemble arrangements including those of jazz and showbands.

One of the ways by which Canadian military bands (and the CF) have successfully synthesized tradition and entertainment in musical performances is through their participation in "tattoos." These military shows, which have their roots in seventeenth-century Holland, were first staged in Canada in 1959. In addition to featuring traditional military band drill displays, tattoos also present military bands engaged in non-traditional performances and entertainments for a civilian audience, including non-military vocal acts and stunt work. By presenting this variety of acts, the performers are able to commemorate the history and traditions of the CF as well as putting on an exciting show for the audience. The most popular tattoo in Canada is the Royal Nova Scotia International Tattoo, which is currently celebrating its 31st anniversary.

In this thesis, I provide a preliminary historical study of Canadian military bands and in particular explore how the tensions between tradition and innovation, between drill and personal

expression in military musical performance have developed over time. I then apply those findings to case studies, including the Royal Nova Scotia International Tattoo. By doing so, I will demonstrate how through the use of both traditional and progressive military performance practices, Canadian military bands have been able to serve as visual (and ideological) representations of the military.

My Relevant Background and Position

Throughout my life I have always been fascinated with the presence of military bands, whether seeing them perform in Santa Clause parades, performing on Parliament Hill, Ottawa or on other occasions. Finally, in 2007 I had my opportunity to join a military band upon joining the Canadian Naval Reserves as a musician. After completing Basic Military Qualifications (BMQ) that summer, I have attended the CF School of Music and toured with the National Band of the Naval Reserve. Prior to joining, although fascinated with the presence of military bands and the type of work that they do, I had been taught and had felt conflicting ideas about becoming a member of the military. Indeed the musician occupation itself promised great performing experience, travel and decent wages, all of which were very attractive for any musician, but it also meant becoming a member of the Canadian Forces and adopting its values and practices. While I have chosen to become a serving member of the military, I still question what it means to be part of the CF, and more specifically, as a musician. By exploring Canadian military bands' rich history, traditions, and performance practices, this thesis has allowed me to better understand and articulate what it means to be a military musician.

Current State of Research

Upon starting my research, I quickly learned that very few historians and members of the Canadian Forces knew of the military's cultural history, including the contributions of the military bands. Additionally, musicologists have yet to explore this area of research.

Although literature has appeared on the origin and history of military bands and the types of drill used in music performance on an international scale (including the United States), little of it has been addressed to Canadian military bands. The only book published that gives a history Canada's military bands is *The Heritage of Canadian Military Music* by Jack Kopstein and Ian Pearson.[3] While their book contains factual errors, it is a good general survey upon which to base further research. Other secondary sources include books such as Jack Mirtle's *The Naden Band: A History* and *The Bands of the Queen's Own Rifles* by Charles McGregor and Ian Pearson,[4] which provide detailed accounts of those specific bands' histories, and unpublished articles written by Major (Ret'd) James R. Milne. His articles were written for and used by the Department of History and Heritage as they saw fit. Books published on the Nova Scotia Tattoo include *The Royal Nova Scotia International Tattoo* by Stephen Falconer and its predecessor, *Gun Powder and Grease Paint,*[5] which follows the Nova Scotia Tattoo through its first twenty-four years. Another useful source of secondary information came from the International Military

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[3] Jack Kopstein and Ian Pearson, *The Heritage of Canadian Military Music* (St. Catharines: Vanwell Publishing, 2002).

[4] Jack Mirtle, *The Naden Band: A History* (Sidney, B.C.: Jackstays Publishing, 1990); Charles McGregor and Ian Pearson *The Band of the Queen's Own Rifles of Canada* (Port Perry, Ont.: Port Perry Printing, 2010).

[5] Simon Falconer, *Royal Nova Scotia International Tattoo (*Fredericton: Goose Lane Editions), 2010; Brian Cuthbertson, *Gunpowder & Grease Paint: The Nova Scotia International Tattoo* (Halifax: The Nova Scotia International Tattoo, 2003).

Music Society Canadian Branch Newsletter which provided information on a variety of specific subjects such as individual band histories.

While all of the mentioned sources provided useful historical information, there have been no musicological or ethnographic studies on military music performance to date, aside from a few publications on military marches.[6] The closest type of work done on this topic was Roland Bannister's dissertation, "An Ethnomusicological Study of Music Makers in an Australian Military Band," which discusses the tension between regimented and expressive aspects of musical performances by way of an ethnographic study of the Kapooka Band, Australia.[7] Given this dearth of scholarly literature, the major purpose of my thesis is to bring attention to Canada's military music heritage since little scholarly work has been undertaken in the fields of Canadian history and musicology to unravel its rich history.

Methodology

The absence of secondary literature as indicated above necessitated collecting music and video recordings, photos and programmes, and conducting interviews with longstanding musicians in the Canadian Forces, in order to uncover current musical practices in the Canadian military. An analysis of these sources provided me with information on historical performance practices, including repertoire, venues and drill. The material was gathered from the Nova Scotia Tattoo office and the Stadacona Band (both located in Halifax, Nova Scotia), the HMCS York Band, Toronto, and the personal collections of James Milne, Heather Davis, and myself. A small selection of books and archival material were available through Library and Archives Canada

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[6] This includes Timothy Maloney and Stanley Clark, eds., *Music For Winds I: Bands* (Ottawa: Canadian Music Heritage Society, 1998); Norman E. Smith, *March Music Notes* (Louisiana: Program Note Press, 1986).

[7] Roland Bannister, "An Ethnomusicological Study of Music Makers in an Australian Military Band" (Ph.D. Diss., Deakin University, 1995).

and the Canadian War Museum Military History Research Centre. Surprisingly, there was no official archive for the CF School of Music, Borden, Ontario nor the CF Music Centre, Ottawa (aside from a large yet unorganized music recording collection) that is affiliated with Canada's Department of History and Heritage, also based in Ottawa. However, what I did collect was more than sufficient to illustrate and demonstrate my basic points.

The interviews I conducted were with both retired and longstanding CF musicians selected for their historical knowledge on the subject and their personal experiences. While conducting these interviews, I soon realized that while the few people I chose to interview were very informative, there was so much history and personal experiences yet to discover in this manner – however, it was beyond the scope of my research to turn my thesis into a completely ethnographic work. Appendix D: "Interviews" gives the questions and lists the personnel selected for the interviews.

Content and Structure

In many of his writings, Nicholas Cook argues that music should avoid notation-centric analysis, but instead be studied as a performing art.[8] Musical performance can be used as a text to understand the function of the performing body and the relationship between the performers and the audience. It is only through the presence and actions of the performers that a deeper layer of context and meaning is given and a performance can be fully understood. In the spirit of

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[8] See Nicholas Cook, "Between Process and Product: Music and/as Performance," *Society for Music Theory* 7 (2001), http://www.mtosmt.org/issues/mto.01.7.2/mto.01.7.2.cook.html; "Analysing Performance and Performing Analysis," in *Rethinking Music*, eds. Nicholas Cook and Mark Everist (Oxford: Oxford University Press, 1999), 239-261.

Cook's philosophy, my thesis explores the various elements of military music performance such as its history, movement, venues, repertoire, ideologies, and uniform, divided into three chapters.

The first chapter of the thesis provides a historical overview of Canadian military bands. It discusses their origins in British tradition and how the bands have constantly evolved to suit the needs of those for whom they are performing. Addressed are the types of venues and musical repertoire performed as well as the Canadian Forces School of Music and gender related issues.

The second chapter, "Musical Discipline through Drill and Performance," is a discussion of how through drill, military bands' original performance practice is still being preserved but at times, presented in a more progressive way. Since its beginnings, drill has crossed the realm from just utile manoeuvres to a form of choreography presented throughout an entire performance, which has enabled drill to escape its original purpose of utility and functionality, appreciated for its aesthetic value instead. Discussed are specific examples of drill routines.

The final chapter is a case study of military band participation in tattoos. First, I give a brief history of the evolution of the tattoo, then discuss the Nova Scotia Tattoo in more detail. In this chapter, I also explore the question of tradition and changing musical interests and issues discussed previously by applying them to the performance elements of the 2010 show.

By identifying the common themes and issues that emerge throughout the chapters, we can see how Canadian military music performance has come a long way from its beginnings. Just as the military ideologies have stayed true to its traditions, yet have tried to reflect a changing nation, so too have the military bands done this. My goal with this thesis is to create a preliminary foundation for further research to be built upon. It is my hope that this discussion will address and shed light on issues and questions about which individuals within and outside of the military music scene may be concerned or interested.

Concepts

What It Means to be a Musician in the Canadian Military

The musician's occupation, although unique for its specialized artistic component, is still a trade on equal grounds with all others of the military in carrying out the initiatives of the CF. Even though members enlist to work in a specific occupation, they are still considered to be a soldier first, and legally must act in accordance with "The Profession of Arms in Canada and the National Defence Act,"[9] which is based upon the principles of the military ethos. The Canadian military ethos "comprises values, beliefs and expectations that reflect core Canadian values, the imperatives of military professionalism and the requirements of operations."[10] Part of this includes the principles of service (to the military and ultimately for Canada) before self and of unlimited liability, meaning that the member of the CF can be subject to being ordered into harm's way, which may ultimately lead to the loss of his or her life.[11] Some examples of military duties aside from occupation requirements include participation in basic training, rifle drill and following orders through a chain of command.

While the occupation of military members may be as musician, which happens to be artistic, it is difficult to perceive this as such because the military system itself is ostensibly about duty, utility, organization, structure and so on. Like others musicians, their role is to create music. As such, military musicians still aspire to the various aesthetic standards of the art and strive for satisfactory musical performances. Within the occupation, emphasis is on the beauty and creativity of the craft, and the military musicians can be free to create and develop their craft

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[9] National Defence Act, R.S.C., 1985, c. N-5 (2011), http://laws.justice.gc.ca/eng/acts/N-5/.

[10] *Duty with Honour: The Profession of Arms in Canada,* 25. Canadian values include acting within federal government legislation such as the Constitution Act of 1982 and the Canadian Charter of Rights and Freedoms, which support "the democratic ideal, the concept of peace, order and good government, the rule of law and the strength to be drawn from diversity." Ibid., 31.

[11] Ibid., 27.

within their military occupation. However, upon joining, military musicians understand what pertains to the military music occupation, including the types of engagements and music that will be performed with the military bands. Military musicians join out of their own accord and voluntarily subject themselves to the requirements of the job.

Drill

According to the CF Manual of Drill and Ceremonial, drill is "composed of standard postures, movements and evolutions completed in response to particular words of command; e.g., 'ATTEN – TION' and 'PRESENT – ARMS.' No deviations are allowed unless specifically mentioned in this manual to ensure that the CF marches and manoeuvres as one."[12]

Likewise, drill routine begins with the simplest positions such as "attention." From there, the movements become more complex and require movement of the entire body, all to a cadence determined by the music.[13] Even when there is no music, the drill can be performed since it can be carried out to the internalized pulse of 120 beats per minute, which is the standard marching cadence in the CF. This is coordinated by the words of command "quick-march," by the person in command. This command, like other drill commands, are called out in pace (in tempo with the march).

Grounded in its origins, the art of military drill is to discard personal expression and instead to demonstrate discipline, constraint and cohesiveness. Paradoxically, the more the band members are disciplined and can perfect the drill movements, the more intricate and creative the routines can become. From an audience perspective, precise manoeuvres and innovative

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[12] *Canadian Forces Manual of Drill and Ceremonial,* A-PD-201-000/PT-000 (Department of National Defence, 2004), 1-1-3.

[13] "Cadence" is the military term for pulse or tempo.

choreography are valued since these attributes demonstrate that the band consists of both well trained soldiers and musicians.

Non-Drill Performance

Canadian military bands also perform in a variety of venues that include concert band and jazz band settings. In these situations, they do not involve drill in their performances but instead comply with the behavioural and visual aesthetics of these different performance situations. Once again, this is practiced because although these military musicians are soldiers, their occupation as a musician allows and requires them to be entertainers in order to carry out one of their main duties, that of boosting the morale of the troops and public. Whether it be through a traditional or ceremonial performance, or a stage band engagement, just the presence of a band alone can raise the spirits of those in attendance.

Performance Venues and Repertoire

In the CF, it is believed that knowing Canada's military heritage and traditions reinforces the profession by valuing and commemorating its history and accomplishments; it also enhances cohesion and esprit de corps to sustain Canadian military professionalism.[14] In keeping with this philosophy, military bands continue to engage in what has become its core repertoire of calls, salutes, anthems, marches and hymns for performance in ceremonies such as Change of Command, Trooping of the Colour etc.[15] In the majority of these traditional and ceremonial engagements, drill is incorporated into the performance.

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[14] *Duty with Honour,* 60.

[15] See Appendix A: "Glossary" for definitions of these ceremonies.

Aside from ceremonial music and marches, CF bands have the capability to perform concert band and wind ensemble music, popular music, jazz etc., and have the opportunity to form into different combinations to do so. As will be discussed in the next chapter, music styles have varied and changed over time throughout the history of CF bands.

Venues include a variety of engagements such as concerts in public parks, public festivals, school events, and military dinners and social functions. Concert programs as such vary according to venues. For many concert band engagements, a variety of styles such as a mixture of classical repertoire and popular music is incorporated into the program, but as Lieutenant Commander Raymond Murray, director of the Stadacona Band, Nova Scotia, discussed, "you play for your audience...At grade schools we're playing *Barney* tunes... We do what we're asked to do."[16]

The Audience

The Canadian public is the military bands' primary audience. Since the bands are in the public eye, they become the ambassadors of the CF, who's operations at home and overseas are not always visible to Canadians. As such, it is the responsibility of the bands to visually and aurally represent the CF and place it within the context of Canadian society. To do so, repertoire and venues are selected to reach out to as many Canadians as possible. Thus, the bands also become a reflection of Canadian citizens, assisting in the harmonization of the CF and the public under the image and ideologies of Canada.

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[16] Raymond Murray (Music director of the Stadacona Band), in discussion with the author, December 3, 2010

I have provided a list of key military terms and abbreviations in Appendix A: "Glossary" at the end of this thesis.

Chapter 1: A Historical Overview of Military Bands in Canada

Great Britain

The performance of military bands in Canada is a tradition that was brought over by the British in the mid-18th century. In England during this time musicians were hired to provide musical entertainment for the officers and soldiers. However, drummers, trumpeters and fifers or bagpipers were the only authorized musicians in a regiment since they carried out functional tasks such as duty calls, ceremonial performances, signals for advancing and retreating and cadences for the marching soldiers. These musicians were either adult soldiers trained and tasked to play the instruments, or young boys paid to perform these duties.[17] On the other hand, the band musicians, many of whom were foreigners, were professional musicians paid for by the officers—they provided music for dinners, dances and other social events.

As the century progressed, these bands increasingly participated in military activities and ceremonies and by 1749, the 1st Regiment Foot Guards introduced the first official British military band.[18] Despite the lack of monetary government support, full time regimental bands began to form across England, each being subsidized by the affiliating regiments and officers. Both civilian musicians and soldiers played in these bands.

Through the early to mid-19th century, the popularity of the regimental bands not only grew within the military community but in the public sphere as well. Public concerts became commonplace, and the musical quality was deemed on par with that of symphony orchestras.[19]

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[17] Raoul F Camus, *Military Music of the American Revolution* (Chapel Hill University of North Carolina Press, 1976), 8

[18] David McBain, "The Royal Military School of Music," *The Musical Times* 98 (1957) 311

[19] Henry George Farmer, *The Rise and Development of Military Music* (New York, Freeport, 1970), 126

The musical program of these public concerts included transcriptions of orchestral works, original military band compositions and marches.[20]

Early Bands in Canada

In the early eighteenth century, prior to the arrival of British military bands in Canada, martial music was performed by the French militia groups, *Troupes de la Marine* and *Troupes de Terre*, who settled in New France. These groups had small bands of usually one fifer and two drummers who performed *chansons de route* (folksongs performed in march time) and French marching songs of recent wars such as "En passant par la Lorraine."[21] However, it was not until the British introduction of military bands that a real martial music tradition took hold in Canada.

British military bands appeared in Canada following the English conquest of Quebec in 1759.[22] These early regiments established fife and drum bands and by the late 1780s, regiments began to bring their own bands with them to Canada. Early bands included the Band of the Royal Fusiliers in 1791 and the British 70th Regiment Band in 1814, both of which were active in Quebec City. The Royal Fusiliers later moved to Halifax in 1794. In Upper Canada, other bands became active as early as 1824 in York and 1837 in Hamilton.

Like in England, these early bands enlisted civilian musicians for service and were funded by the officers. Most of the bands were small in numbers, usually comprised of no more than twenty musicians. They performed for military functions such as mess dinners, parades and ceremonies as well as community functions such as public concerts and church services. The

[20] Ibid , 125

[21] Frank R McGuire, The Central band of the Canadian Forces, *Les Français* (liner notes), conducted by Major Derek Stannard, London Records, SW-99558, 1975, 33 1/3rpm

[22] Jack Kopstein and Ian Pearson, *The Heritage of Canadian Military Music* (St Catherines Vanwell Publishing, 2002), 17

public concerts were highly popular, and soon the bands served as the "town band," becoming one of the central cultural activities in smaller urban areas at this time.

With the outbreak of the Crimean War in 1854, British Regiments and their bands that were stationed in Canada were posted back to England. By 1859, militia personnel numbers and bands in Canada had further reduced in size. In place of these bands, part-time musicians were attach-posted (assigned) to military reserve units. The first known enlisted band in Canada was that of the Independent Artillery Company, dating back to 1856.[23] Formally a Temperance Band, it became affiliated with the 13th Regiment in 1866 and was later known as the Hamilton Light Infantry Band.[24] Another early reservist band was the Band of the Royal Regiment of Canada, Toronto – formed in 1863, it is now the longest serving band in Canada.

Following Confederation in 1867, the Canadian government began to provide financial support to military bands. Each infantry and some artillery units were authorized thirty-piece bands and Cavalry regiments were allowed one trumpeter per squadron.[25] The types of bands organized at these units varied from pipe bands to brass and reed, and fife and drum corps, depending on the availability of musicians in the area. For example, in 1870, the ensembles at various units included a twenty-one member band at the 27th Battalion, Infantry, Sarnia; a forty member band and a twelve member brass band at 10th Royals, Toronto; a thirty-four member band at the13th Battalion, Hamilton; a twelve member brass band at 59th Battalion, Cornwall; a

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[23] James Ralph Milne, "The Development of Canadian Military Bands after the Militia Act of 1855" (prepared for the Directorate of History and Heritage Department of National Defence, Canada, unpublished manuscript, last modified March 7, 2003),1

[24] Temperance bands are musical groups that formed during the temperance movement of the nineteenth century to help promote abstinence from alcohol

[25] James Ralph Milne, "Brief Historical Perspective of Canadian Militia Bands" (prepared for the Directorate of History and Heritage Department of National Defence, Canada, unpublished manuscript, September 5, 2002),1

thirty-two member fife and drum band at 1st Battalion Prince of Wales Rifles, Montreal; a sixteen member band at 70th Battalion, Ste. Genevieve and a sixteen member brass band at 54th Battalion, Richmond.[26] During this post-Confederation period, there were approximately forty-six bands in existence.

As can be seen with the following programmes, repertoire primarily included marches and transcriptions of orchestral repertoire.

1	March	"Cavalier"
2	Lancers	"Varsity"
3	Scene et aria	"Il Trovatore"
4	Valse	"Il Sognoa"
5	Musical Extraveganza	"Derby Day"
6	Galop	"Saucy Kate"

Figure 1. Concert programme. Brockville and Ottawa Railway Volunteer Artillery Band, August 1, 1873.

1	Quick March	"Duchess of Kent"	Princess Augusta
2	Overture	"Italian in Algiers"	Rossini
3	Gavotte	"La Charme"	Le Thiere
4	Waltz	"Lust und Labanne"	Gung'l
5	Fantasia	"Red, White and Blue"	Hare
6	Waltz	"Weiner Blut"	Strauss
7		"Kassassin"	Winterbottom
8		"God Save the Queen"	

Figure 2. Concert programme. GGFG, Ottawa, March 14, 1888.

[26] Arlene Douchette, "Music Related Information in Militia Reports 1870-80" (prepared for Steve Gannon, unpublished manuscript, private document of James Milne).

Both large cities and small communities, primarily in Eastern Canada, had thriving military bands. With a band allowance of $150 granted to each band from the government, the affiliating units and its officers subsidized the band's budget.[27] Larger cities such as Toronto, Ottawa, Montreal and Quebec, which possessed wealthier regiments, held their bands in high esteem. The bands were of professional quality and were funded to travel across North America and overseas, allowing them to become internationally recognized for their excellence.[28] Such bands included the first kilted band of North America, the 48th Highlanders, Toronto (1892); the Governor General's Foot Guards, Ottawa (1872); and the Canadian Grenadier Guards, Montreal (1913).[29] During this time, the "Permanent Force" (now know as the Regular Force) also began to have full time bands attached to its units. The first was the Royal Canadian Artillery Garrison Band,[30] Quebec City in 1899, followed by the Royal Canadian Horse Artillery Band, Kingston in 1905.

Many of the musicians recruited for both the reserve and permanent force bands learned to play musical instruments after being recruited. In other cases, professional musicians were hired to perform as bandsmen in addition to their civilian jobs. Bandsmen were not required to undergo basic military training and no additional duties were imposed upon them.[31]

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[27] Milne, "Brief Historical Perspective," 1 Around that time, the average yearly wage for production workers was $375 and for office and supervisory employees, the annual income was $846 *Human Rights in Canada A Historical Perspective* "Population and People," accessed October 15, 2010 http //www chrc-ccdp ca/en/getBriefed/1900/population asp

[28] Milne, "Brief Historical Perspective," 2

[29] Both the 48th Highlanders and the Governor General's Foot Guards bands are still active today

[30] In 1922 this band became affiliated with the Royal 22nd Regiment (the "Van Doos"), Quebec City

[31] Ibid

The primary roles of the bands at this time were to boost morale amongst the soldiers and civilians, build esprit de corps and act as Canadian militia ambassadors to civilians during the early campaigns. With these functions being recognized, military leaders encouraged the participation and inclusion of the bands. Illustrative of this is an excerpt from the "Report on the State of the Militia of the Dominion of Canada for the year 1870," in which Lieutenant-Colonel L R. Bigh Sinclair addressed the need for the presence of music in the military. He wrote, "I conclude by observing that a modified allowance for drums and fifes would tend to enliven the spirits of these camps..."[32] On another occasion, a request was put in by Major Thomas Ross of the GGFG to the Minister of Militia and Defence asking permission to form a band for the regiment. Part of the letter reads, "...the absence of the Queen's troops at the capital and the great blank caused by the lack of military music at Government House, etc., induce me to hope that the Minister of Militia will be enabled to grant my request."[33]

During the Boer War (1899-1902), many bands followed their units to Africa to play concerts for the troops and provide functional bugle field calls such as the reveille, charge, and retreat. Bands that remained on home soil participated in military parades and played for ceremonial functions as well as military pageants in which the programs featured civilians and military personnel singing patriotic songs, dressing in costume and bands playing British marches. Other early events included annual participation at the Canadian National Exhibition, Toronto, and celebrations such as the Quebec Tercentenary in 1908, which featured a massed band of over five hundred musicians.

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[32] Douchette, "Music Related Information."

[33] James Ralph Milne, "The History of the GGFG Band," (unpublished manuscript, 1972), 1.

Thus far, during this early period in Canadian military band history, the Canadian bands were greatly influenced by Britain in terms of the engagements performed and repertoire played since the country was still under British rule. At the time, tradition still reigned supreme in the types of functions, choices of repertoire and the rules of individual comportment. However, these practices laid the foundation for which these early bands developed into what they are today.

World War One

During World War One, many of the Canadian Expeditionary Force (CEF) units took their bands overseas. While in Europe, in addition to carrying out their musical duties, bandsmen served as stretcher-bearers and medical assistants. However, every effort was made to protect the bandsmen from death or injury. Although many volunteered to serve on the front lines, their requests were denied since their services as musicians were highly valued. The priority of the bands was to boost the morale of the troops. As J.G. Fuller has articulated, "they [soldiers] learned that it was better to concentrate on pleasures than hardships, that the best way to render tolerable the worst of conditions was to make a joke of them, that moments of escape, such as games and concerts, should be exploited to the full."[34] On military bases, bands played during the evenings in an effort to lighten the mood of the soldiers. On the battleground, bands played for troops at camps, in and out of the trenches and for ceremonial occasions.

Although efforts were made to protect the bandsmen, casualties did occur. Bandsmen were wounded or killed while carrying out their medical or musical duties, from enemy artillery

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[34] J.G. Fuller, *Troop, Morale and Popular Culture in the British and Dominion Armies 1914-1918* (Oxford: Oxford University Press, 1990), 180.

fire and bombardment. On some occasions, casualties arose as pipers were "piping their units 'over the top' [leading them over the trenches] into enemy fire."[35]

On the home front, military bands maintained a strong presence on bases and in their communities. In most cases, bands were able to keep membership high since they were able to recruit men too old or young or deemed medically unfit for overseas service, or who held jobs on the home front that supported the war effort. Like in Europe, bands stationed at Canadian military bases performed during the evenings to entertain the soldiers and provided bugle calls to mark events during the day. Massed band events were occasionally organized as well.

In cities and towns, bands worked as propaganda agents for the military. Regular parades, local concerts and appearances at community festivals, fairs and socials aroused patriotism among local citizens and helped with the recruiting effort. For example, the following is a concert programme performed by 85th Battalion Band before they headed overseas. This concert was part of their tour across Nova Scotia in an effort to recruit soldiers for the war.[36]

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[35] Milne, "Brief Historical Perspective," 3 The use of bagpipers in the European battlefields has been a Scottish tradition for centuries In keeping with that tradition, the bagpipers of the Canadian Scottish regiments played their companies into action even though it was not a requirement for them to do so For more information, see Bruce Gordon Seton et al , *The Pipes of War A record of the Achievements of Pipers of Scottish and Overseas Regiments During the War, 1914-18* (Glasgow MacLehose, Jackson & Co , 1920)

[36] J D Logan, *Canada's Champion Regimental Band A Critical Study of the Musicianship of the Band of the 85th Overseas Battalion C E F , Nova Scotia Highlanders* (Pictou, Nova Scotia The Advocate Printing and Publishing Company, 1916, microfiche, Canadian Institute for Historical Microreproductions, 1996), 21

1	"Remick Song-Hits"
2	"Home Sweet Home The World Over
3	"Twp Little Bullfinches"
4	Solo for Baritone, "Maggie"
5	"My Old Kentucky Home"
6	"Robert Bruce," patriotic Scotish selections
7	"Faust," excerpts
8	"Poet and Peasant"
9	Selections for choir, featuring The Celestial Choir
10	"Broadway Review"
Finale	"The Maple Leaf Forever," "O Canada," "God Save the King"

Figure 3. Concert programme, 85th Overseas Battalion, Nova Scotia, February 29-March 20, 1916.

Similar music was played by Canadian overseas bands during the war. Bands also provided marching music for soldiers heading for overseas duties and ceremonial music for church and memorial services. One such service includes the Military Parade Service held on April 22, 1917 in Montreal to commemorate the second anniversary of "the unfaltering heroism of Canadian Soldiers at the Second Battle of Ypres and other fields of honour."[37] Participating in the service was the band of the 5th Royal Highlanders playing hymns and the national anthem, and the buglers and drummers of the 245th Overseas Battalion performing a dirge and the *Last Post.*

Interwar Years

Following World War One, Canadian military bands resumed their original duties at home. By 1928, there were 128 brass and reed bands, four permanent force bands as well as numerous pipe and drum bands. However, after the war, regiments were having difficulty

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[37] "They Saved the Day," *Military Parade Service* (Southam Press Limited, programme, April 22, 1917, microfiche, Canadian Institute for Historical Microreproductions, 2000)

maintaining high membership strength and balanced instrumentation. As the musical performance standards were raised for the sake of regimental prestige, it was difficult to recruit enough experienced musicians to play in the bands, which was especially true for the permanent force. Reasons included slow promotion, low pay and no opportunity to perform outside of the band.[38] For the reserve bands, it was a matter of finding enough musicians in the local areas to fill positions. In an effort to fill band positions, units looked to recruit from Great Britain, but like before, it was the responsibility of the units and the officers to subsidize band expenses and only the wealthier units were able to do so. Despite the effort, only a few British musicians were recruited and bands were still under-strength.

To compensate for the low numbers, combined band performances were given, especially for high profile events. One such case occurred in 1937 when a composite band of musicians from the four permanent Canadian force bands was formed for the Coronation of King George VI in London, England.[39] Not one of the four bands would have been able to staff the engagement otherwise. In other cases, full strength reserve bands stood in for permanent force bands for high profile occasions such as the 1932 Imperial Economic Conference, the 1935 Silver Jubilee celebrations and the 1939 Royal Visit.[40]

Despite the low numbers, military bands were still able to maintain a strong public presence during the interwar years. Bands still performed for local ceremonies, venues, concerts and parades. In addition, some full strength bands toured across North America: they included the Princess Patricia Light Infantry Band which toured throughout the American Midwest and Prairie provinces, the Governor General's Foot Guards which performed at New York State Fairs

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[38] Kopstein, *Heritage of Canadian*, 76.

[39] Milne, "Brief Historical," 4.

[40] Ibid., 5. There is no documentation on the repertoire that was performed.

and the Canadian Grenadier Guards which toured throughout the eastern provinces. Other military band events included the continued performances at the CNE, high profile events such as the opening of Maple Leaf Gardens (1931), the opening of the International Peace Bridge (1937), and regular local and national radio broadcasts. During this time, the musical selection continued to be of marches, concert band repertoire and ceremonial numbers similar to that of the music the bands performed prior to and during World War One. The following band concert programme, for example, was music performed by the GGFG during its regiment's fiftieth anniversary celebrations on June 4, 1922:[41]

March	"The Screamer"	Jewell
	"Gloria" from the "Twelfth Mass"	Mozart
Overture	"The Caliph of Baghdad"	Boieldieu
Waltz	"Lady Luna," excerpts	Lunke
Trombone Solo	"Slidus Trombonus" (performed by A. Stratton)	Lake
Selection	"Jack O'Lantern" featuring "Follow the girls around," Candyland," "Sweetheart of My Own," "Knit, Knit," " Scotch Dance," "Along Came Another Girl," etc.	Cayrll Fred Stone
Sketch	"By the Swanee River"	Middleton
Saxophone Sextet	"Spring Will Return to You'	Geoffrey O'Hara
Paraphrase	"Nearer My God to Thee"	Reeves
Characteristic	"First Heart Throbs"	Eilenberg
Highland Patrol	"The Wee MacGregor"	Amers
Hymn	"God Be with You Until We Meet Again"	Rankin
National Anthem	"God Save the King"	

Figure 4. Concert programme, GGFG, Ottawa, June 4, 1922.

The inter-war period was a time of stagnation for both the military and its bands and significant changes to the development of the bands would not be seen again until the Second World War.

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[41] Milne, "The History of the GGFG Band," 9.

World War Two

Upon the outbreak of World War Two, Canadian military bands initially experienced a further decrease in membership strength and a lack of government support. Bandsmen had left their bands to enlist as soldiers and, except for Highland regiments that were permitted to bring six pipers along, units were not authorized to bring their bands overseas. Units that were overseas, however, worked their way around this issue. In an effort to provide music for the troops, units enlisted its bandsmen for service, but upon arrival in Europe, these musicians congregated to form "unauthorized" bands that were unofficially accepted by local military authorities.[42]

As the war continued, careful thought was given to the problem of morale amongst the troops, and thus provisions were made for the soldiers' welfare, including the availability of canteens, libraries etc. Some regimental chaplains even took the role of makeshift entertainment directors to organize events.[43] With the growing popularity of these "unauthorized" bands, it was soon realized that music performance boosted the morale of the troops and aided with the patriotic effort. This led to the authorization of ten full-time overseas staff bands beginning in 1941. In addition, each unit in Canada was also authorized to have a band as well as the establishment of thirty-three full-time staff bands. Like during the First World War, the Reserve bands were composed of men unauthorized for overseas duty.

These World War Two bands not only included army bands but also navy and air force bands. During the war, fifteen navy bands were organized and trained, HMCS Stadacona band, Halifax, being the first in 1939. While the majority of these navy bands performed on land in

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[42] Milne, "Brief Historical Perspective," 5.

[43] C.P. Stacey and Barbara M. Wilson, *The Half Million: The Canadian in Britain, 1939-1946* (Toronto: U of T Press, 1987), 93.

Canada and England, three naval bands also served afloat, including HMCS Nabob, HMCS Uganda, and HMCS Ontario. The first Royal Canadian Air Force (RCAF) band was likewise formed in 1939 for the Royal visit at Trenton, Ontario. However, since the band was composed of military tradesmen whose music performances were only their secondary duties, it was not available for many performances and disbanded in 1940.[44] Instead, five RCAF bands were formed that year and staffed by trade musicians. The original RCAF band was relocated to Ottawa and renamed to the Central Band of the RCAF. By 1941, there were sixteen active RCAF bands, which by the end of the war had grown to 28, including two pipe and drums bands and four brass and reed bands stationed overseas.

In the history of Canadian military bands, two significant trade issues changed during the Second World War, setting the stage for the way the bands have functioned since then. First, the status of the musicians' trade began to go through the process of standardization. Since other military personnel were already subject to training, it made sense that bandsmen were to attain specific military standards as well. In 1941, Captain Frank Coleman became the first Inspector of Bands for Canada. While in this position, he standardized the musical requirements for the trade and introduced the long awaited bandsmens' trade badge.[45]

In addition to the new set of musical requirements, the first Canadian military school of music was founded. In 1942, under the direction of Lieutenant (Navy) Alfred Zealley, the Royal Canadian Navy School of Music opened at HMCS York, Toronto, in an effort to train the numerous newly recruited naval bandsmen. Since those recruited were already trained musicians, the pedagogical objective of the school was not to teach musical instruments but to prepare the

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[44] "Central Band," *Canada's Air Force* (last modified October 3, 2008, http://www.airforce.forces.gc.ca/cbcf-mcfc/page-eng.asp?id=101).

[45] Kopstein, *Heritage of Canadian*, 80.

bandsmen for performing in a military ensemble.[46] The curriculum included ten weeks of instruction on parade and ceremonial drill as well as concert band and dance band rehearsals. The school was disbanded in 1944. During its existence however, it graduated over 500 musicians who were organized into approximately seventeen bands.

The second major change to occur during the war years involved the type of musical repertoire performed by the bands. Bands continued to perform ceremonial music and concert band repertoire for ceremonies, parades (such as royal visits and burial services for fallen soldiers), social venues (field days and festivals), and in civilian locations (factories, clubs and parks, etc.). Beyond this, they also began to form smaller dance band ensembles to perform big band, popular and jazz repertoire for dances, dinners and concerts. With this inclusion of new repertoire, the popularity of the bands continued to grow, leaving them in constant demand throughout the war. The following breakdown of musical engagements performed by the overseas bands between the months of May through July 1943,demonstrates how busy the bands were during this period:[47]

Parades:	181
Dances:	199
Concerts:	318
Sports:	64
Church Parades:	72
Total:	834

From this, one can see that the majority of the performances were still for traditional occasions, but they now included venues that allowed them to feature more popular and dance band repertoire.

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[46] Mirtle, *Naden Band,* xx1

[47] Taken from a letter to the Senior Officer C M H Q, Headquarters Canadian Reinforcement Units dated June 4, 1943 Ray W Stephens, *The Canadian Entertainers of World War II* (Oakville Mosaic Press, 1993), 95

The growing demand to entertain the troops during the war led to the creation of musical ensembles and musical revues that were not directly affiliated with the "official" bands. They included musical revues such as "The Army Show," "Meet the Navy" and dance bands like the RCAF's "The Streamliners" and "The Modernaires." These groups provided music overseas for less formal occasions specifically meant as light-hearted entertainment for the troops.[48]

Female Military Bands in the Second World War

It was also during World War Two that women were first allowed to perform with military bands. Through the Canadian Women's Army Corp (CWAC), which was established in July 1941 and was comprised of women who wanted to contribute to the war effort,[49] two all-women bands, the CWAC Pipe Band and the CWAC Brass Band, were formed. As Lillian Grant, pipe major for the CWAC Pipe Band, explained,

> Not only did the people of Canada see Army girls on parades but they had a chance to hear and appreciate talents....They were told quickly but personally and precisely the work we are doing as a Corps, and they were told something that always caused a stir of enthusiasm throughout the audience: that the CWAC had released one division of men to go overseas and fight for them.

The function of the female bands was two-fold. [50] Firstly, they were formed as a way to improve public perception of women in the military and to recruit more women for the forces.[51]

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[48] See Stephens.

[49] The CWAC was first established on July 30, 1941 and officially integrated into the Army under military law in March 1942. This was the result of the need for more workers on the homefront while men were serving overseas, and was also due to the pressure exerted by women on the federal government to join the military. Trades included filling the roles of cooks, clerks, medical assistants, radar operators and mechanics, amongst other occupations. Over 20,000 women served with the CWAC during the war. "The Canadian Women's Army Corps," *Juno Beach Centre* (accessed May 7, 2011), http://www.junobeach.org/e/4/can-tac-cwa-e.htm#null.

[50] "The Canadian Women's Army Corp Pipe Band" (accessed May 5, 2011), http://www.mts.net/~bcape/The_Canadian_Womens_Army_Corps_Pipe_Band/Welcome.html.

[51] "The Canadian Women's Army Corp Pipe Band."

Secondly, it was considered an honourable commitment for women on the home front to be actively involved in the war effort by either working in a support trade or serving as replacements in various occupations for the men who went overseas.

Under the direction of Lillian M. Grant, authorization for the formation of the CWAC Pipe Band was granted in August, 1942. Advertisements for women to join the band were placed in local and national newspapers that year, welcoming both women with and without musical experience to join the band.[52] The band had its first performance the following May, and in 1943, the CWAC Brass Band formed under the direction of Nadia Svarich.[53] While the two bands performed on separate occasions, they toured across Canada together that summer, performing at community festivals, parades and recruiting events. From there, the CWAC Brass Band went on a four month tour across Canada, visiting every military camp in the country before being stationed at the Kitchener Basic Training Centre in February, 1944.[54] In May of that year, the two bands went on a second tour together, this time for eight months. Throughout its active period, the CWAC Pipe Band also performed throughout the United States, assisting the United Stated government with its war bond drive.

Following VE Day (May 8, 1945), the two bands were posted overseas, touring throughout Holland, England, Belgium, Germany and France. Since the war had ended, there was no need to focus on recruiting or fundraising, so instead, the bands' engagements were carried out with the intention to entertain troops and other personnel waiting to return to Canada.

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[52] Doris Wallace, "Doris Wallace discusses how the Pipe Band was formed" (DorisWallaceWebClip1.mp3), "The Canadian Women's Army Corps Pipe Band: The Memory Project Digital Archive," (accessed May 7, 2011), http://www.mts.net/~bcape/memoryproject2.html.

[53] By 1945, the band expanded to included reed instruments as well.

[54] Kopstein, *The Heritage of Canadian*, 89.

Venues included hospitals, sporting events and ceremonies.[55] At the same time as the release of over 20,000 women from active service following the end of the war, both bands were disbanded in 1946. The CWAC Pipe Band was the only active service women's pipe band in the Commonwealth during World War Two and the only all-women's military pipe band in Canadian history.[56]

The Women's Division RCAF Band was another all-female band active during the Second World War. Under the direction of Maurice Dunmall, a former RCMP musician, the band actively performed between August, 1942 and August, 1945 as part of the RCAF Women's Division.[57] At first, the band was to function as a part-time engagement, its members employed in other trades as well. But, due to the unavailability of musicians and lack of rehearsal time that this arrangement caused, the band was granted full-time status in 1943. Posted in Rockcliffe, Ontario, later in Brantford, Ontario, the band concentrated its performances in western and southern Ontario, playing in numerous parades and concerts.[58] The RCAF Women's Division continued to serve until December, 1946.

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[55] "The Canadian Women's Army Corp Pipe Band "

[56] Ibid

[57] Originally named the Canadian Women's Auxiliary Air Force, the RCAF Women's Division was authorized on July 2, 1941 under a Privy Council Order Under this division, similar to that of the CWAC, women took on supporting duties such as clerical work, cooking, and electrical and mechanical work while men were serving overseas By mid-1942, new responsibilities such as interpreting reconnaissance and bombing photographs were required of them By the time of the Women's Division's dismissal on December 11, 1946, over 17,000 women had served with the RCAF "The Royal Canadian Air Force Women's Division," *Juno Beach Centre* (accessed May 7, 2011) http //www junobeach org/e/4/can-tac-air-wds-e htm

[58] Jack Kopstein, "Women's Band of the RCAF," in *The International Military Music Society Canadian Branch Newsletter*, 32, Issue 3 (September, 2010) 10

After the disbandment of these three women's ensembles from the era of World War Two, it would not be until 1974 that women would play in Canadian military bands again, due to the restrictions set out by the Canadian military in not allowing women to join the forces.

Post-World War Two to 1967

Following the war, the CF temporarily felt the loss of many bandsmen. The bands formed during the Second World War had been dismissed due to budget constraints and the remaining bands had difficulty in maintaining high personnel numbers. This problem in recruiting was primarily due to the post-war economy, in which careers other than that of a military musician were often financially more attractive.[59]

From the late 1940s and through the 1950s, a major restructuring of the bands occurred with old bands re-formed and new ones created, all of which with more standardized practices and higher quality performances. Originally at the mercy of their units' and officers' budgets, bands became almost fully funded by the federal government, enabling them to add more bandsmen and purchase better instruments and uniforms. To fill vacant positions, the government recruited musicians from Britain and Holland, providing Canada with over 400 musicians by the mid-1960s. By this time, the branch had grown to include over 350 reserve bands and 17 Regular Force bands, the majority of which had full member strength of 45 musicians. In addition to performing in Canada, select bands toured Europe, the Middle East and Korea to entertain allied troops while others were posted in Germany and stationed there for many years at a time. During this time, bandsmen were expected to complete Basic Military

[59] Milne, "Brief Historical Perspective," 6.

Qualifications (BMQ) and participate in various military training exercises, but this policy was not enforced.[60]

An important band that formed after World War Two was the Canadian Guards Band (CGB), originally assembled as the First Canadian Infantry Battalion Band at Camp Valcartier, Quebec in 1951. After a year of touring, the band was posted to Camp Borden, Ontario. In 1957, the band was renamed as the CGB and posted to Camp Petawawa where its primary role was to perform for ceremonies in Ottawa. This included the Changing of the Guard ceremonies on Parliament Hill each summer beginning in 1959, until the ensemble disbanded in 1968. From that time the RCAF Central Band[61] continued the Changing of the Guard duties on Parliament Hill[62] until 1981, when the Band of Ceremonial Guard took over.

In addition to the Reserve and Regular Force bands active during this time, the North American Air Defense (NORAD) Command Band (1959-1979) also featured Canadian military musicians. Based in Colorado Springs, Colorado, the band was formed to be representative of NORAD and as a symbol of the partnership between Canada and the United States within the organization.[63] As such, the band was a two-nation, multi-service group featuring musicians from the United States Army, Navy and Air Force and the Canadian Forces. Known as the

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[60] Ibid

[61] As part of the Total Force integration initiative, the RCAF Central Band was renamed the National Band of the Canadian Forces in July, 1968 Under this new name, it was comprised of musicians from all elements (Army, Navy, Air Force) and thus was stripped of any affiliation with a particular unit or regiment or any of the three elements The National Band of the Canadian Armed Forces, *The National Band of the Canadian Armed Forces* (liner notes), conducted by Lieutenant Commander William J Gordon, Capitol Records, ST 6334, n d , 33 1/3rmp The National Band was renamed back to the Central Band in 1974

[62] The Central Band would perform this duty during the month of June, and various other military bands would take over for the remainder of the summer months Heather Davis, in discussion with the author, May 3, 2011

[63] The NORAD Command Band, *Songs of Our Countries* (liner notes), conducted by Lieutenant Colonel John R Nalezny, Century Records, n d 33 1/3rmp

"Calvacade of Music," its 100-piece concert band, along with its "Commanders" dance band and five-piece Dixieland band, toured across North America and parts of South America performing marches, "popular" tunes, dance music and jazz, and was featured on television and radio programs such as the *Bell Telephone Hour*, NBC's *The Steve Allen Show* and the *Johnny Carson Tonight Show*. Talents of the band included musicians who had performed with the likes of Glenn Miller, Lawrence Welk, Les Brown and the BBC Orchestra.[64]

The standardization of the military bands continued to be enforced after the war through regular inspections and by requiring members to attend various summer military band camps, where they developed ensemble performance and drill skills and were tested at different music trade levels. This included the replacement of the original school at HMCS York, which had stopped operating in 1944, with the RCN School of Music in Esquimalt, B.C. in 1953. In that year, the navy also issued its first *Manual of Drill and Ceremonial* detailing movements for bandsmen and drum majors. With the reformation of the School of Music under the direction of Lieutenant Commander Cuthbert, a new apprentice program was implemented, accepting recruits between 16 and 18 years of age to be naval bandsmen. The program included twenty-one weeks of basic training and two years of study at the School.[65]

Aside from bands like the CGB, which had distinct performing functions, the 1950s and 1960s saw military bands continue with the types of performance practices that had developed during the war. Bands continued their parade and ceremonial functions while holding their own

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[64] The "NORAD" Commanders, *The NORAD Commanders* (liner notes), directed by Major Vic Molzer, Columbia Records, NCM 66-12, n.d. 33 1/3rpm.

[65] Mirtle, *Naden Band,* xxxi.

concerts. The following table provides an example of the standard concert band repertoire performed.[66]

March	"Imperial Echoes"	Safroni
Waltz	"Kaiser Waltzes"	Strauss
Overture	"Light Calvary Overture"	Von Suppe
Selection	"Five Minutes with Jerome Kern"	arranged by Duthoit
Solo	"Cornet Solo La Virgin De La Macarena"	
Concert March	"Amparita Roca"	Texaco
	"Musical Switch"	Alford
	"Capriccio Espagnole"	Korsakov arranged by Winterbottom
Xylophone Solo	"Gumdrops"	arranged by Jensen
March	From "First Suite in E"	Holst
Finale	"Stars and Stripes"	Sousa

Figure 5. Concert programme, RCR Band, Pittsburgh, PA, 1960.

The bands also continued to form smaller ensembles, such as stage bands and jazz ensembles, to appear as part of band concerts and at dances. These ensembles usually involved the addition of piano, bass guitar and vocalists.[67] It was the influence of the United States military music branch that brought about these smaller ensembles: throughout the United States, smaller specialty ensembles including Dixieland bands, woodwind groups and vocal ensembles were being formed in an effort to cater to a wider variety of audiences. However, these additions

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[66] Performed by the RCR Band in Pittsburgh, PA in 1960. Jack Kopstein, email message to author, September 28, 2010.

[67] Ibid.

were slow to be incorporated in Canada. Although such ensembles did begin to form, major structural changes were not seen until the late 1990s.

1968-1990

In 1968, the entire CF was reorganized under the concept of "Total Force" in an effort to unify its three services (Navy, Army and Air Force) a single entity. This "strategic" bureaucratic plan allowed for the desired changes in national security by reallocating monetary funds to select military projects. This led to the reduction of military personnel across the board.[68] For the CF bands, it meant budget reductions, the elimination and relocation of bands and a decrease in the number of music personnel. Upon the new integration, the seventeen Regular Force bands were immediately reduced to nine, and in 1975, another four bands were cut. In addition, all bands posted outside Canada were disbanded.

This new "Total Force" brought other permanent changes to the military band system. First, it became mandatory for bandsmen to partake in BMQ as well as in other non-musical training courses required for promotion. These new requirements made it difficult to recruit new musicians into the Reserve bands, and as senior members began to retire, membership numbers decreased. As a result, only younger, less experienced musicians were recruited, and they often only stayed involved for a short period of time.[69]

Another change involved the RCN School of Music taking on a tri-service role in 1961 to allow the integration of the army and air force and to increase its contribution to the CF Band Branch. The training system saw little change as it continued to provide training for both

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[68] For more information, refer to *Canadian Military Heritage* (last modified March 25, 2010), http //www cmhg-phmc gc ca/cmh/page-706-eng asp

[69] Milne, "Brief Historical Perspective," 7

Regular Force and reserve musicians. The School was later renamed into the Canadian Forces School of Music in 1966, and in 1987 it was relocated to CF Base Borden.[70]

The final permanent change resulting from "Total Force" was the allowance of women into the music branch as an attempt by the CF to integrate women into all branches and trades in the military, rather than having them belong to separate corps such as Canadian Women's Army Corps and the Women's Royal Naval Service.[71] In 1974, Lynn Hong was the first woman to join. Although the integration of women into the music branch was not official until 1976, Hong was recruited under the special circumstance of the Central Band's chamber ensemble, Serenade of Strings, being in need of a pianist. Through her known reputation as an excellent pianist and because the Director of Music, Major Derek Stannard, wanted to promote the "uniqueness" of the band, Hong was selected to fill the position.[72]

Following Hong, the next group of women to join the band branch did so under the standard audition method. However, although direct entry into bands was granted to some men with exceptional auditions, women were not granted this privilege and had to attend the School of Music for two years prior to joining a band.[73] While there were fears and opportunities for additional displays of discrimination, aside from a few isolated cases, women were welcomed

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[70] Camp Borden, now CF Base Borden, was a training base for soldiers during the First World War By 1916, over 40, 000 troops were training there

[71] For more information, refer to *Forces ca*, "Women" (last modified May 5, 2011), http //www forces ca/en/page/women-92#history-1 While there have been studies conducted on group dynamics in the CF, there have been no studies about or information available on the integration of women within the music branch For a more general discussion of women in the CF, see Donna Wilson and Jason Dunn, "Women in the Canadian Forces Between Legal and Social Integration," *Current Sociology,* September 2002 641-667

[72] Davis, discussion, May 3, 2011

[73] Since there was no training at the School of Music for pianists, Lynn Hong went directly to perform with the Central Band Elise Kennedy did the same in 1984 when she joined the Naden band as a pianist It was not until the late 1980s that all women had the opportunity for direct entry into bands Davis, discussion, May 3, 2011

into the bands as long as they acted professionally.[74] With this new demographic to select from, it became easier to recruit performers on instruments such as flute, oboe, etc. when fewer male players were available.[75] Among the first group of women to graduate from the School of Music in 1978 was Heather Davis, who later became the first, and only, Regular Force female band director. After performing with the Central Band, Naden Band and Stadacona Band, Davis was commissioned as a band officer in 1995 and was selected to become the first band director of the newly formed RCA Band, Edmonton in 1997 where she stayed until retirement in 2003.[76]

One of the outcomes that resulted from these changes was the growing differentiation between the roles of the Regular Force and Reserve Force bands. Since there were fewer Regular Force bands to draw from, many performance requests were given to Reserve bands. Additionally, since the Regular Force had to deal with lower strength numbers—a maximum of 35—there was a smaller selection of instruments to work with, and engagements had to be prepared accordingly. As a result, Regular Force bands began to take on more small ensemble engagements for dinners, dances etc., and Reserve bands continued to perform concert band repertoire and participate in parades. This was especially true in areas like Ottawa and Toronto, where 40-piece Reserve bands were common.[77]

Reserve bands also took on more engagements and tours with the addition of summer performing groups. The Canadian Guard Band, which had originally disbanded in 1968, reformed in 1981 under the name of the Ceremonial Guard (CG) to participate in the Changing

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[74] One such isolated case of discrimination included Heather Davis's delayed enrolment of nearly a decade into the QL7 conducting course since the Supervisor of Music at the time, George Morrison, did not want women to become commissioned officers. Upon the re-assignment of this position to Jerry Klassen in 1991, Davis was enrolled into the course and selected for commissioning within a year. Davis, discussion, May 3, 2011.

[75] James Milne, email message to the author, April 14, 2011.

[76] Davis, discussion, May 3, 2011.

[77] James Milne, in discussion with the author, September 25, 2010.

of the Guard on Parliament Hill. Close to 100 musicians, primarily university music students, were hired to take over these summer jobs. Whether the participating musicians were already part of the military or not, an audition is required each year to be considered for the band. Like before, the main role of the band was to provide music for this daily ceremony including marches, anthems and advances as well as performances at Rideau Hall, Foreign Embassies and for other government functions. The band has been performing on Parliament Hill every summer since then, and is now considered one of the most popular tourist attractions in the nation's capital.[78] Another army summer Reservist band formed during this time was the Land Forces Area Atlantic (LFAA) Band based in Aldershot, Nova Scotia. Since its formation in 1975, the band has spent summers touring throughout Eastern Canada performing in local parades, tattoos and community events.

In 1976, the Naval Reserve Band, now known as the National Band of the Naval Reserve (NBNR), formed to represent naval Reservists from across Canada. The band is primarily comprised of university students and other naval Reserve musicians available during the summer. Unlike CG, however, no audition is required to join the band but instead, selection is based on military qualification merit. Each year the band is stationed in a different Canadian city and tours throughout that local region, performing in tattoos, parades, and public events as well as their own concerts.

During the 1970s and early 1980s, all Canadian military bands began to perform more contemporary repertoire in addition to their more traditional fare. While it was important to play the more traditional and "classical" repertoire for the older generation of Canadian veterans and

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[78] *Ceremonial Guard.* "Ceremonial Guard" (last modified July 28, 2010), http://www.army.forces.gc.ca/land-terre/cg-gc/guard-garde-eng.asp.

for the sake of tradition itself, there was a growing desire to attract more audiences by appealing to a new, younger generation of Canadians. More concert band arrangements of big band and popular disco tunes were performed as well as arrangements of movie and television themes and popular musicals.[79]

1990-Present

In 1994, the CF went through more financial cuts under the newly elected Liberal government of Jean Chrétien. The CF music branch lost funding, which led to the disbandment of several Regular Force bands including the RCR band, the PPCLI band and the Royal 22nd band. The Naden band was reduced to a twelve member reserve band attached to HMCS Malahat.[80] The four remaining Regular Force bands were: The Stadacona Band, Halifax; the Central Band, Ottawa; the RCA Band, Montreal; and the Air Command Band, Winnipeg.

By 1997, it was clear that the remaining Regular Force bands were unable to cover all the performance requests, and "properly fulfil its mandate of promoting military ethos, enhancing morale, projecting a positive image of the Canadian Forces and contributing to the Canadian identitly as a whole."[81] Funding was therefore reallocated to the music branch in order to re-form bands. The Naden Band was re-formed in Victoria, and the Royal 22nd Band re-emerged in Quebec City, which resulted in moving the RCA Band to Edmonton. Reasoning to re-establish these two selected bands was heavily credited to the local communities who were outraged with the disbandment of the Naden and Royal 22nd bands—they successfully protested and petitioned

[79] Kopstein, e-mail message, September 28, 2010.

[80] Kopstein, *Heritage of Canadian*, 184.

[81] Andre E. Sallown, "CFWA's New RCA Band Forms up in Edmonton," *The Ram*, April 1998: 15.

for their return.[82] In 1996, Captain Heather Davis assumed the role of Director of Music for this band, becoming the first female music director in the Canadian Forces.[83]

Part of the restructuring of the bands included changes in instrumentation to create a more showband-like structure. The Regular Force bands still averaged approximately 35 members, but their distribution led to the formation of a more modern ensemble similar to what the American bands had been doing decades before. For example, this involved the addition of a bass guitar, vocalists and percussionists with drum kit specialty in place of bassoons, and reductions in oboe and clarinet positions.[84]

At the present moment (2011), two of the Regular Force bands, the Air Command Band and the RCA Band, have designated themselves as showbands. While the other four bands still have traditional instrumentation and play standard repertoire, the primary focus of these two bands is the performance of popular or vernacular music. Positions were also changed to create a small pipe and drum corps in these two bands. Although standard concert band music is played occasionally, the focus is now on performing popular music for entertaining. These changes, like before, have been made in an effort to appeal to the general public, attracting a younger audience.[85] In doing so, the hope is that this form of public relations will continue to maintain the morale within the CF and recruit new members.[86] All the bands still participate in ceremonies and perform appropriate music for these occasions when needed.[87]

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[82] Davis, discussion, May 3, 2011.

[83] Kopstein, "Women's Band of the RCAF,"10.

[84] Kopstein, email message, September 28, 2010.

[85] Milne, discussion, September 25, 2010.

[86] Jack Kopstein, email message to author, September 27, 2010.

An example of the integration of the new showbands includes the 2010 performance of the Air Command Band at the Gyeryong Military Cultural Festival, South Korea, in commemoration of the sixtieth anniversary of the recapture of Seoul.[88] During the festival, the showbands played various rock tunes such as Joan Jett and the Blackhearts' "I Love Rock 'n' Roll," Guns N' Roses' "Paradise City" and Metallica's "Enter Sandman." The pipeband played more traditional pipe tunes on parade like "Scotland the Brave," and also performed with massed bands in concert.[89] The performances of the band were well received, as they demonstrated both quality in musicianship and musical selection that had audience appeal.[90]

The Reserve bands also saw their share of cutbacks, bringing the total number of bands down from 39 in 1993 to 29 as of 2010. The number now includes 23 army bands, five navy bands and one air force band.[91] Although there were changes of instrumentation (to showbands) in the Regular Force, Reserve bands have yet to restructure.

Since the CF reductions in 1994, the CF School of Music stopped training Regular Force musicians since new recruits are now expected to perform at a high standard prior to enlisting in the military.[92] Regular Force music directors and Reservists continue to train there. Like before, the focus of the School of Music is on musical training. Like all other CF training schools, the

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[87] As discussed by Fraser Clark, when the showbands play ceremonial music such as "O Canada," what is heard is not the woodwind/concert band sound of a traditional military band but that of the showband featuring brass, keyboard etc. Additionally, when the bands are expected to play more traditional music such as ceremonial numbers and marches, they are augmented by Reserve musicians to fill the missing parts. Fraser Clark (Public Affairs Officer, CF Music Branch), in discussion with the author, December 8, 2010.

[88] The recapture of Seoul took place in September 1950 during the Korean War (1950-1953).

[89] *Military Bands and Guards of Honour Parade*, Gyeryong Military Culture Development Foundation, 2010, DVD. It is important to note that the pipe band was augmented from eight to fourteen members by other Regular Force pipers and drummers.

[90] Clark, discussion, December 8, 2010.

[91] The complete list of current CF bands can be found in Appendix B: "Authorized CF Bands."

[92] This will be discussed in more detail in the next chapter.

element of military structure is present with the inclusion of drill and standardized testing and the enforcement of chain-of-command principles. However, it is a place for musicians to develop their musical skills, creativity and musical partnerships.

Presently, music courses are four weeks in length with the entire workday allotted for musical training. As before, musicians who train there are given personal practice time and the opportunity to play in a wind or jazz ensemble and receive private lessons by trained instructors. Musicians are expected to learn on their own the solo repertoire selected for their QL examination and demonstrate adequate knowledge in theory and ear training.

In an effort to keep the quality of musicianship in military bands at a satisfactory level across Canada, each band is also inspected by the CF Music Branch Supervisor of Music, Lieutenant Colonel Scott Attridge (for the Regular Force bands), and the Inspector of Reserve Bands, currently Major David Jackson. However, in reality not all bands perform at the same level, especially considering that the CF has over 1400 musicians, the majority of which (approximately 1200) are Reservists.

At the present moment, the Regular Force bands are performing at the one of highest standards in Canada's military music history. Prior to 1994, one just had to show the "ability to be a musician," and once enlisted, Regular Force personnel would be trained at the School of Music for two years with completed QL4 and QL5 courses before joining a band.[93] But after the band reductions in 1994, the competition increased along with the standards. The quality and credibility of the CF bands have come to a point in which musicians are now entering with at least a Master's level in music performance and other previous professional experience.[94] This

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[93] Murray, discussion, December 3, 2010.

[94] Ibid.

is evident through the audition procedure that is now a four-phase process that includes a preliminary submission of a recorded audition and a live audition in which the candidate must perform solo and with the military ensemble.[95]

Overall, the quality of the Reserve bands is lower than that of the Regular Force bands for the simple reason that these bands are comprised of "amateur" musicians who do not all have the same musical backgrounds. As suggested by the CF Music Branch, since "Reserve bands vary in musical quality… care should be taken in employing them outside their region".[96] Since there are many more Reserve bands (29 in all), competition to join is not as severe, and thus the bands are comprised of musicians available from local regions. Unlike the Regular Force musicians who must prove their abilities as a musician before joining, Reservists just have to show abilities at the QL3 level, since they will have the opportunity to receive further training at the School of Music.

One of the ways by which the CF's Supervisor of Music hopes to closely regulate the quality of all the bands, both Reserve and Regular Force, is through the further implementation of National Engagement Cell (NEC), which would grant him further oversight over the CF Music Branch in all its operations including finances, logistics, instrument composition, personnel as well as musicianship. It would also assist in the co-ordination and selection of Canadian military bands' participation in International events. At the present moment, band inspections ("Staff Assistant Visits") are conducted to track the number of players in the ensemble and the number of engagements performed in a year, and to ensure that bands are performing at a satisfactory level. However, as the NEC continues to develop, functional

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[95] *Canadian Forces Military Bands: Music Instruction,* A-DH-202-001/FP-000 (Department of National Defence, 2010), 30-31.

[96] *Canadian Forces Military Bands,* A-DH-202-001/FP-000, 10.

authority will be taken away from the individual bands (specifically for the co-ordination of international engagements), and performances will be granted based on musicianship ranking as decided from the band inspections. If bands do not perform at an acceptable standard, a higher-ranking band will be selected to perform at the event instead.[97]

The implementation of this system could have both positive and negative effects. Since the bands will be better regulated, the quality of the Reserve bands will improve. Pressure will be put on band directors to ensure that the standard of the bands improves if these bands want to continue to perform. However, since the NEC will defer more control to the Supervisor of Music in Ottawa, individual units and band directors may lose performance opportunities. This could lead to a more dictatorial style of control, potentially overhauling well-established, organized and high-quality bands. It would also be redundant to enforce this on the Regular Force bands since they are already performing at a high standard.

Over the past two and a half centuries, Canadian military bands have held onto their performing traditions by playing for functional and ceremonial purposes and for other engagements while continuously transforming in terms of band composition, venues and featured repertoire. At first, the bands closely reflected their British origins and political influence, but through their history since the Second World War, and especially over the past twenty years, they have included more progressive performance practices. By doing so, they have been able to reflect the interests of the public while still catering to the needs of the military and representing its ideologies.

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[97] Fraser Clark, in discussion with the author, December 15, 2010.

Chapter 2: Musical Discipline through Drill and Performance

Since values such as logic, order and discipline have always been part of military practices, it was inevitable that military drill manoeuvres would be integrated into military music performance from the beginning. From continuous movements such as marching from one point to another, to the smallest gesture like the way a musician raises an instrument into playing position, each movement is accounted for in detail, like drill for all other military taskings.

While many military band performances now comprise "sit-down" or stationary concerts, a large portion of military music performances still include drill. Much of it is used for functional purposes such as participation in street parades, but it is also featured in military ceremonies such as Change of Command, Trooping of Colours, Remembrance Day, etc.,[98] as part of military tradition and its visual appeal.

With addition of drill in performance, it is the physical execution of the performance that is most controlled. How can one be expressive if the physical element of performance practice itself is based on such a strict set of rules? In this chapter, my intent is to discuss the role of drill in military music performance and how, although its origins are rooted in discipline and seem restricting, it has now become an integral and creative component of the art of military performance practice.

Military history reveals that drill and other organized tactical manoeuvres have always been practiced by armies throughout the world. It was used to move troops from one point to another and to carry out weapon procedures efficiently and effectively. With the sophisticated development of armed conflict since the early twentieth century, most drill procedures—

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[98] See Appendix A: "Glossary."

including those used by the cavalry, infantry and artillery—are no longer needed save for the few equipment and all-arms drills used to handle weapons However, many of the ideologies surrounding discipline and the military still hold true In the CF, while drill is typically not used for tactical purposes, it is still taught and deployed for training and ceremonial occasions The statement of purpose for drill and ceremonial in the CF reads as follows

> The aim of drill and ceremonial is to contribute to the operational effectiveness of the Canadian Forces by ensuring that the Forces efficiently march and manoeuvre together as one in duty and routine, and by promoting discipline alertness, precision, pride, steadiness and the cohesion necessary for success Drill is the basis of all teamwork Drill is still used routinely to move troops in an orderly and efficient manner It also forms the basis of the precise manoeuvres used in military displays and ceremonies [99]

With that, it fosters and moulds a soldier to the expectations of the CF

> The hallmarks of CF drill are efficiency, precision and dignity These qualities are developed through self-discipline and practice They lead to unit pride and cohesion Drill that is well taught and executed develops individual pride, mental alertness, precision and esprit-de-corps which will assist the individual service member to carry out orders instinctively at all times Good drill, well rehearsed, closely supervised and precise, is an exercise in obedience and alertness It sets the standard for the execution of any duty, both for the individual and the unit, and builds a sense of confidence between commander and subordinate that is essential to high morale [100]

It is through the exercise of drill that the military body is brought under discipline, leading to greater control of actions

To promote this, drill is instructed in such a detailed and standardized way that group discipline, conformity and precision are the only outcomes when it is conducted properly The following is an excerpt of the directions found in the latest edition (2004) of the *CF Manual of Drill and Ceremonial* on how to "quick march"

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[99] *Canadian Forces Manual of Drill and Ceremonial*, 1-1-2

[100] Ibid , 1-1-3, 1-1-4 See Michel Foucault, *Discipline and Punish*, translated by Alan Sheridan (New York Vintage Books, 1977), for more information regarding the use of drill and discipline in the military as a means of applying power and control

> On the command QUICK MARCH BY NUMBERS, SQUAD – ONE, squad members shall: a. shoot the left foot forward one half pace, toe up; b. strike the heel on the ground first and keep the toe pointed directly forward; and c. simultaneously, swing the right arm straight forward and the left arm straight to the rear, waist high…The quick march is performed in a brisk and forceful manner. It may be desirable when marching long distances out of the general public eye to permit the troops to relax. If so, the commander may order MARCH AT – EASE. The cadence and pace length remain unchanged, but the troops may otherwise relax.[101]

Arms (weapons) drill is taught and directed in a similar fashion. Figure 6, for example, is a diagram demonstrating how to "shoulder arms from the order." The following is the direction given.

> On the command SHOULDER ARMS BY NUMBERS, SQUAD – ONE, squad members shall: a. throw the rifle vertically up the right side with a flick of the right wrist, keeping the elbow as still as possible, release the rifle before the right hand reaches the waist, straighten the right arm, and strike and grasp the pistol grip with the right hand with the knuckles to the right, thumb around the pistol grip; b. simultaneously, bring the left forearm horizontally across the body to strike and grasp the handguard with an all-round grip of the left hand and force the rifle into the right shoulder; and
> c. keep the rifle vertical to the ground. On the command SQUAD – TWO, squad members shall assume the position of attention by: a. cutting the left hand to the side by the shortest route; and b. forcing the rifle back until the thumb of the right hand is in line with the trouser seam. On the command SHOULDER – ARMS, the two movements are combined. A standard pause shall be observed between movements.

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[101] Ibid., 3-6, 3-8.

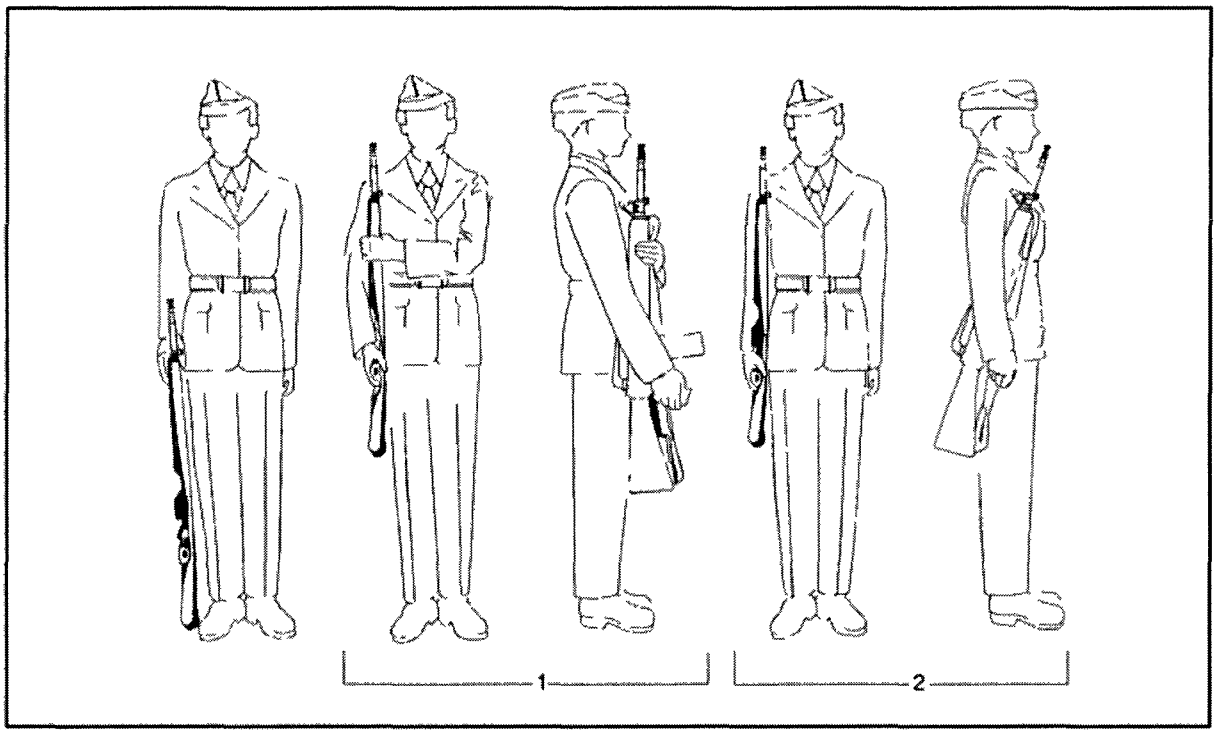

Figure 6. Diagram demonstrating "Shoulder arms from the order." *Canadian Forces Manual of Drill and Ceremonial,* A-PD-201-000/PT-000 (Department of National Defence, 2004), 4-1-12.

In both cases, the instructions are broken into such small details that precision should easily be obtained, leading to complete control of the body's movements.

With their supporting role to military personnel and simply as part of the Canadian military, CF bands too must comply with the drill practices outlined in the CF drill manuals for the sake of standardization, tradition, efficiency and visual aesthetics. Accordingly, with military musicians displaying constant competence in drill, CF bands can be "recognized universally as highly trained, well-disciplined and professional,"[102] and thus representative of the military and the values it upholds.

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[102] Ibid , 1-1-4

Just as soldiers learn weapon handling through drill, military musicians must also translate their instrument handling into drill manoeuvres. Again, this stems from the idea of practicality as it allows the bandsman's drill to be in uniformity with one another; completing each manoeuvre in a timely and efficient manner. In the *Canadian Forces Military Bands and Marches,* Vol.1, *Band Instructions*, even basic drill positions that a musician will encounter during a parade or performance are clearly outlined with instructions and diagrams on how to properly position oneself. Such positions include carrying and playing positions as well as the "stand easy" and "ground instrument"[103] (Figures 7-8) as can be found in the *Band Instructions*.

[103] "Stand easy" is a relaxed position when not playing and "ground instrument" means to place one's instrument on the floor.

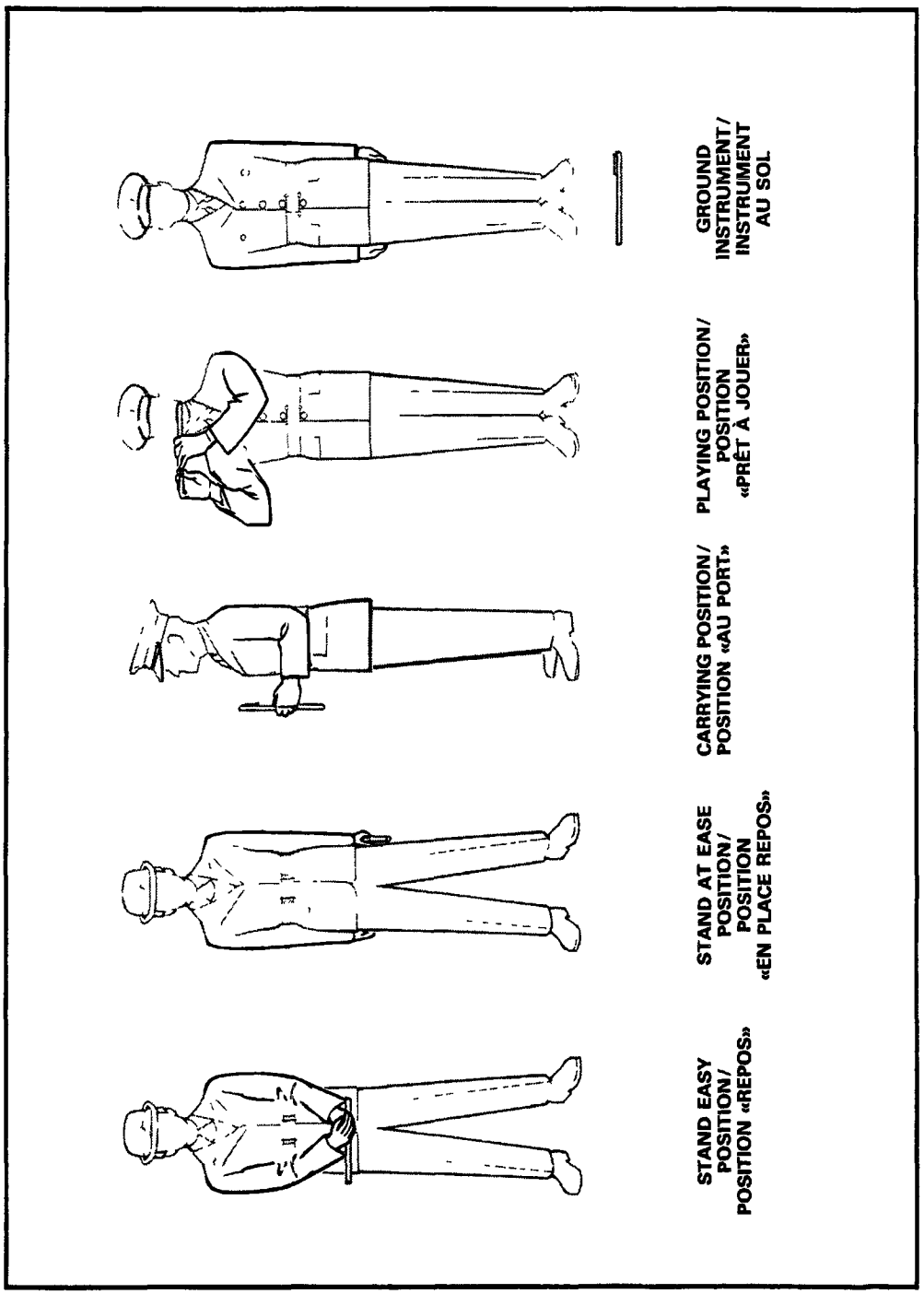

Figure 7. Diagram demonstrating piccolo, flute and fife positions. *Canadian Forces Military Bands and Marches*, vol. 1, *Band Instructions* (A-PD-202-001/FP-000) (Department of National Defence Canada, 1993), 3-2-3.

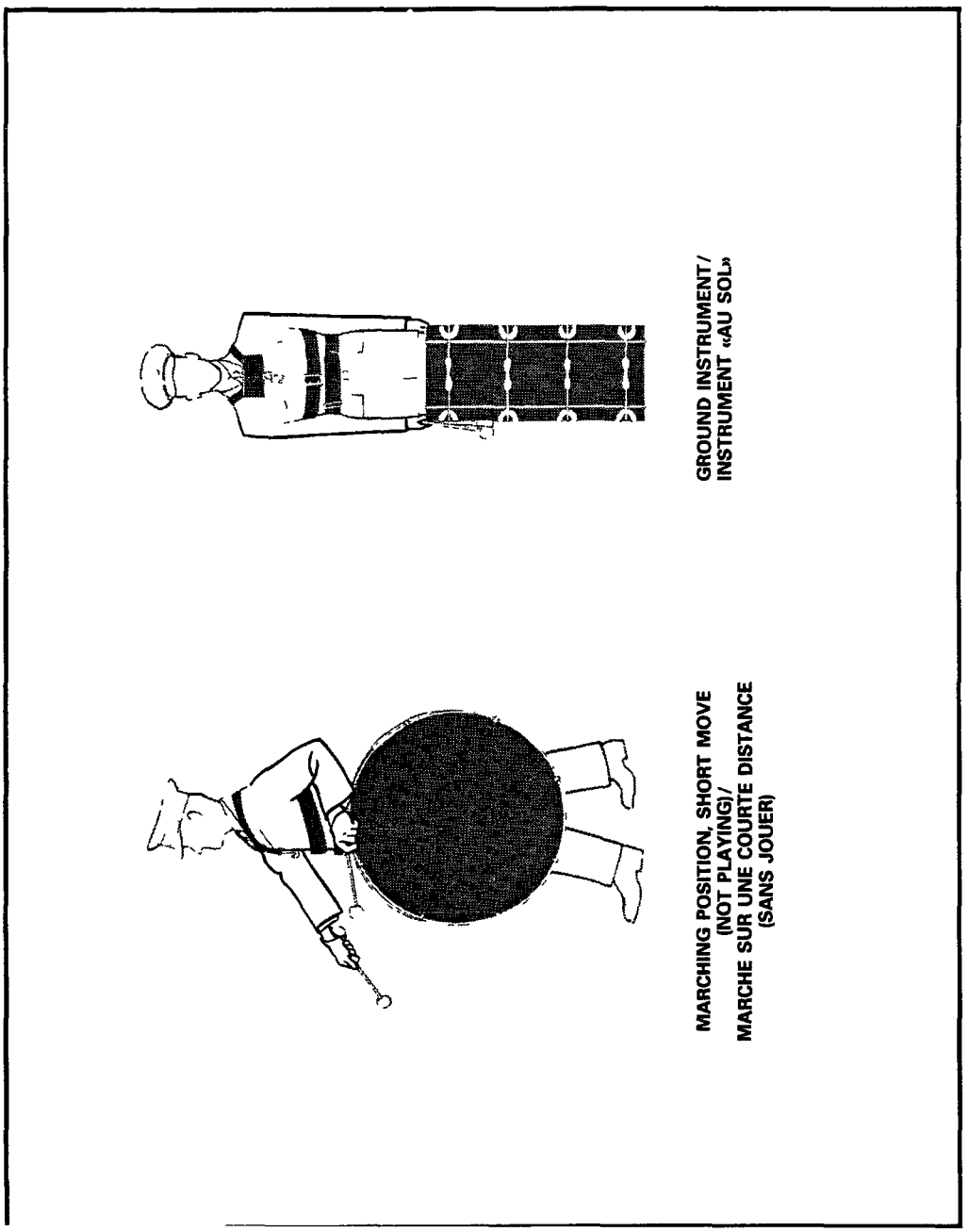

Figure 8. Diagram demonstrating bass drum positions. *Band Instructions*, 3-2-1

While each instrument requires slightly altered positions and movements due to the differences in shape and size, the instructions emphasize that "movement between the stand easy, carrying

and playing position shall be in the most direct route possible with the instrument."[104] When carried out properly, instrument drill also demonstrates the disciplinary control and manipulative power that the musicians have over their instruments, just as soldiers demonstrate control and power over their rifles and other weapons. Thus we can equate the discipline of the military musician with that of any combat soldier.

The wearing of a uniform similarly places a soldier within a larger ensemble. Not only does it distinguish and separate the group of military personnel from the opposition and civilians, as was its original purpose, but it also allows for conformity within the group promoting group thought and action. By wearing a uniform, an individual literally gives up his or her liberty to wear his or her own dress to become part of the collective, metaphorically representing the person voluntarily giving up certain liberties to conform to the actions of the group.

In many situations, including musical performances (whether for the military or not), the proper functioning of a group is not only important, but crucial. For the success of a performance, musicians must work as an ensemble. Indeed, the work and output of each component is of importance, but every individual is working for a greater cause, something that is above him- or herself. For musical performance, this is the creation of a work of art; for the military, this is for the protection of the homeland; and for military musicians, it is about both.

In addition to playing together as an ensemble, military bands also have to put on the appearance of a unified group. It is not enough to sound like a cohesive group, but it is important to look like one as well for the reasons previously discussed. Many music ensembles have a uniform, and carry out some actions through a gesture of command, such as when a conductor raises the baton at the beginning of a musical work and performers are expected to raise their

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[104] *Canadian Forces Military Bands and Marches*, vol. 1, *Band Instructions,* A-PD-202-001/FP-000 (Department of National Defence Canada, 1993) 3-2-1.

instruments in preparation to play. But in military band performances that include drill, the majority of individual bodily movements are simultaneously carried out by each member of the band. To accomplish this, both individual and group drill must be practiced and perfected.

Basic group drill is used to keep the band in step when marching in ranks and for various orders, such as when to begin and stop marching and/or playing as well as for the individual instrument drill such as the "stand easy" discussed earlier. More complex drill manoeuvres include various turns like the "spiral countermarch" which is used to advance the band in the opposite direction while maintaining the original rank positions (Figure 9).

Group drill is led by the drum major, who too has his or her own set of drill manoeuvres. The drum major stands at the front of the band and moves the mace to different positions to signal orders.[105] For example, a group "Halt" is signaled by the mace being extended above the head in a vertical position, then dropped back to the body. The "spiral countermarch" is signaled by the mace being slightly rotated in a clockwise motion while being held over the head in a vertical position (Figures 10 and 11).

[105] A drum major's mace is a club or stick used to signal orders.

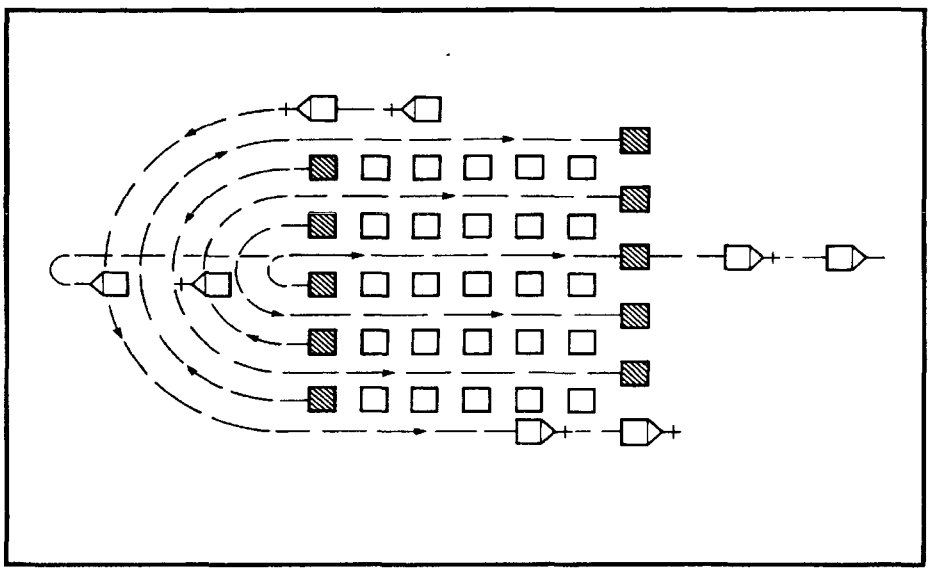

Figure 3-3-5 Spiral Countermarch, Odd Number of Files
Figure 3-3-5 Contremarche en spirale, nombre impair de files

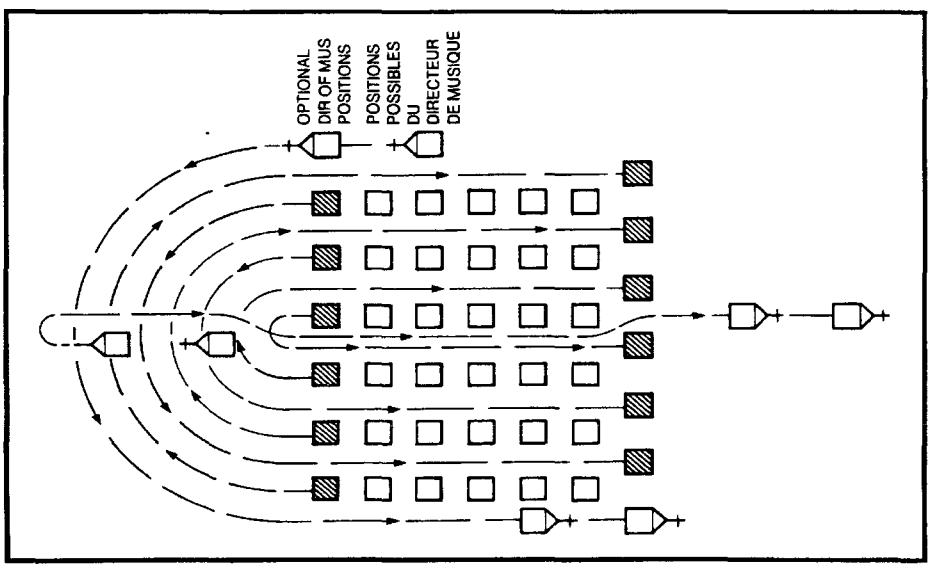

Figure 3-3-4 Spiral Countermarch, Even Number of Files
Figure 3-3-4 Contremarche en spirale, nombre pair de files

Figure 9. Diagram of a "Spiral Countermarch." *Band Instructions*, 3-3-5.

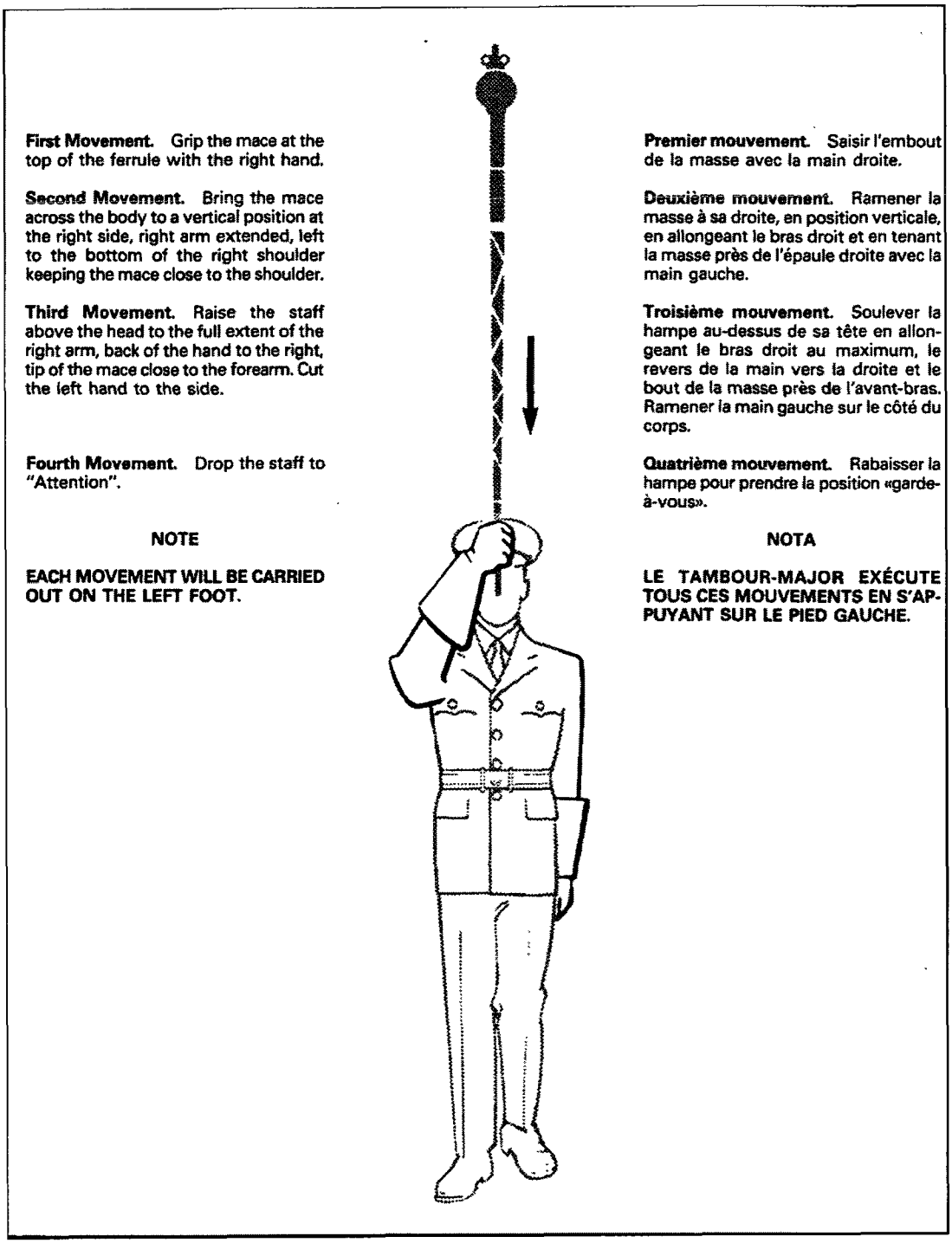

Figure 10. Drum Major's Halt Signal. *Band Instructions,* 3-4-7.

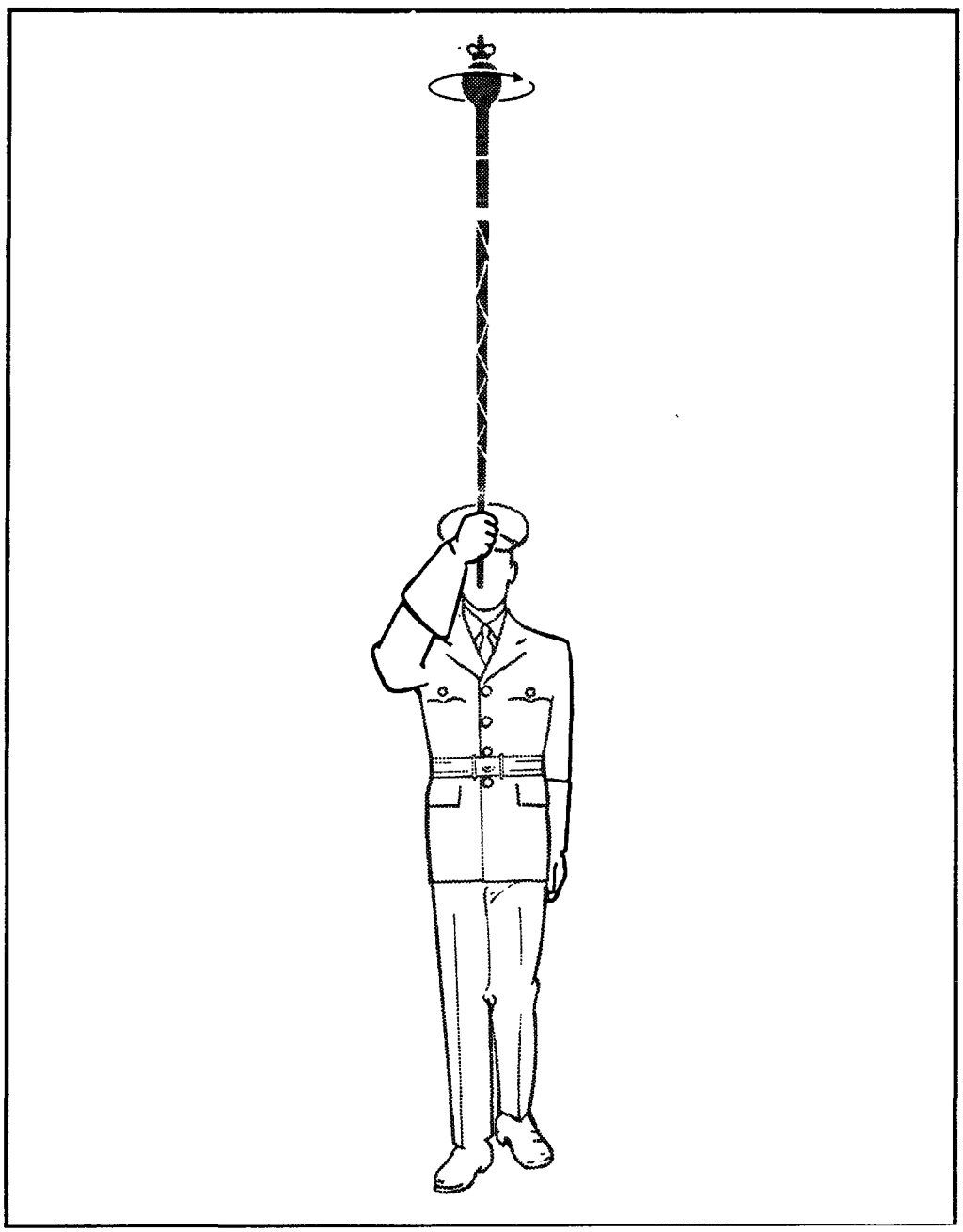

Figure 11. Drum Major's "Spiral Countermarch Signal." *Band Instructions*, 3-4-10.

The role of each individual is crucial for the success of the group. This is why the military calls for uniformity in drill among the troops and for its emphasis on refined or perfected personal drill. The following statement further explains the importance of individual precision and group uniformity in the CF: "Once service personnel have learned individual and squad drill...they can function effectively as part of a formed unit on parade. The drill...allows units to manoeuvre as one in order to carry out any routine or ceremonial task."[106]

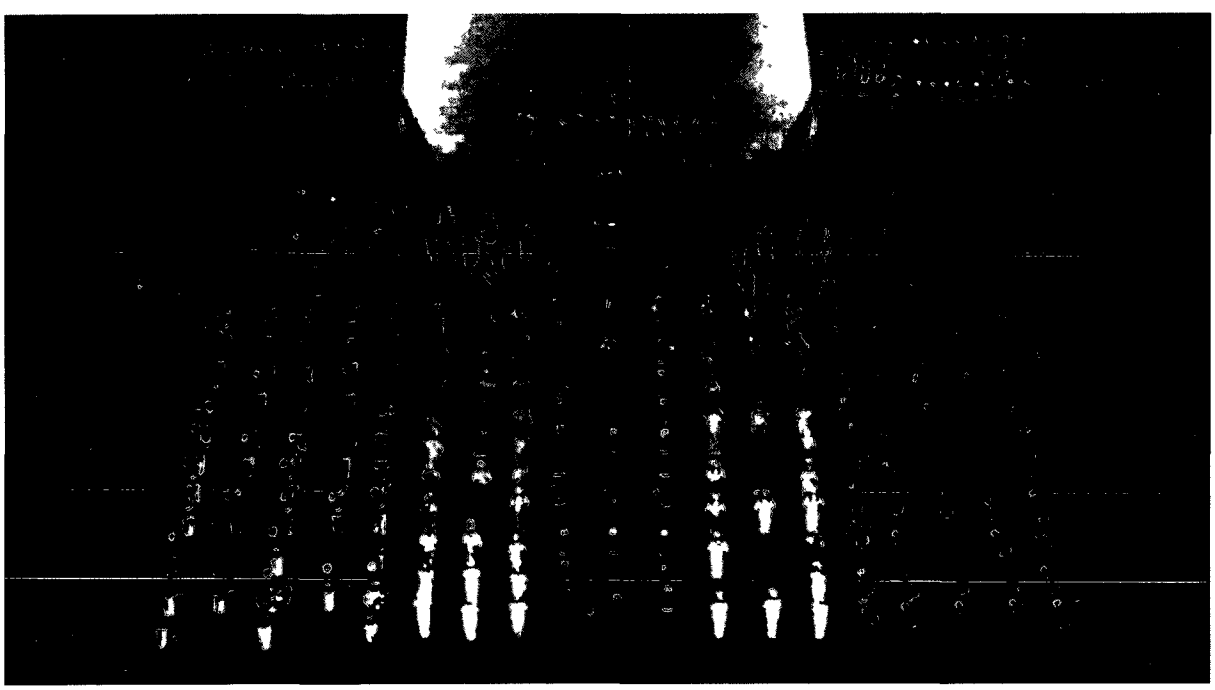

Figure 12. *Fortissimo*, Parliament Hill, Ottawa. August 2010. Photo courtesy of Rebecca McGuire.

The photograph in Figure 12, taken during the military show, *Fortissimo* on Parliament Hill, Ottawa in August, 2010, serves as an example of the importance of well-executed individual and group drill and the potential for drill's execution. As is evident with the erect

[106] *Canadian Forces Manual of Drill and Ceremonial*, 7-1-1.

bodies, precise lines and spacing of all the ranks and files, each member of this massed band effectively carried out their individual drill as directed by the drill major (positioned at the front of the band). By doing so, they successfully performed the drum major's directions for the group formation as well.

Physical Gestures in Military Music Performance

When contemplating expression in military music performance, it can be difficult to understand what is being expressed or what the meaning of the performers' gestures is, since they are completely controlled, thus minimizing the personal expression. Paradoxically, it is by refraining from these gestures that military drill performance becomes expressively meaningful. It is through non-expressiveness that the performers demonstrate or signify characteristics of a body in congruence with military practices such as constraint, discipline, cohesion, etc.

Unique about military music performance is the fact that the combination of music and performance gestures signifies its own practices. Other musical gestures like the galloping horse and the cavalry charge as signified in composed music only imitate these actions since horses and cavalry charges do not actually make music; the sounds of them are only imitated by the musicians.[107] Military bands, on the other hand, do not represent or imitate some external object or idea, but represent and reinforce their own identity. In reference to the development of the modern European military band, Raymond Monelle explains that "already the signifier was mingling with the signified, and military bands became a means of invoking the cultural myth of soldierly splendour, as well as merely a part of military life."[108] As the military band began to

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[107] See Raymond Monelle, *The Musical Topic Hunt, Military and Pastoral* (Bloomington Indiana University Press, 2006)

develop in the role that it has today, its purpose became multi-functional. Bands not only performed to entertain troops and for practical purposes on military bases and battlefield but to also signify the military to the public and the troops through their visual display of the discipline, skill, strength and precision.

The photograph in Figure 13 is a perfect example of how the military band has transcended its history. The photo, taken sometime in the 1980s, features the HMCS York band (Toronto) performing in a public park. In the style of military drill performance, the band is marching, following the commands of the drum major. They are in strict file, despite the wheel (the left turn) they are in the midst of carrying out. Known from observing the position of their feet (both the left and right feet are coordinated to be doing the same movements), they are also in step (in-sync) with one another. To the right are three boys imitating the gestures of the band. This is especially evident for the middle child whose arms are swaying, body is erect and knees are raised high as if marching.

The purpose of this performance is multi-dimensional. At the forefront, as one of the functions of military bands, the band is entertaining the public at an event. Secondly, in compliance with military practices, the band is using drill functionally as a way to carry out its tasks (the performance). Finally, continuing with traditions by using staple practices, it is known that the performance (and its gestures) is presented by the military and thus signifies itself and not just what it was in the past. With these culturally recognized practices, the imitative movements of the three boys reinforce these gestures and thus, also reinforce what these gestures signify.

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[108] Monelle, *The Musical Topic,* 122.

Figure 13. HMCS York band, Toronto, circa 1985. Photo courtesy of HMCS York.

Intentional gestures, whether they be strictly choreographed or not, may not necessarily be a truthful or personal expression by the performers, since ritual has become part of the performance itself and thus has created expectations for the performance,[109] namely those of how the actions or gestures should be played out by the performers. As a result, when volunteering to participate in such a ritual or performance, it is important for the musician to adopt a certain persona and follow through with the intentional gestures in order to enter into the character of the musical performance. Like actors, military musicians (as do all musicians) adopt a role or character in a performance and need to do so in order to be successful at presenting themselves

[109] As Susan Langer argues, since ritual is a symbolic act of conceptions or ideas, it is not "a sign of the emotion it conveys but a symbol of it," and thus, the ritual may not evoke and immediate feelings but only articulate them. Susanne K. Langer, *Philosophy in a New Key* (New York: New American Press, 1951), 123-124 Under this presumption, the participant involved in the rituals can be emotionally disengaged from them. For more information on ritual and tradition, see Stanley Jeyaraja Tambiah, *Culture, Thought and Social Action* (Cambridge: Harvard University Press, 1985).

as performing artists. While the performance signifies the military, it is not about the personal expression of the performers, but instead the performers are participating in and helping to create and express a communal act.

The actions of the boys in the photograph also demonstrate the importance that ritual carries in performance. Through their voluntary actions of mimicking the bandsmen, they show a difference between types of intentional gestures. While they are not obliged or restricted to move in certain ways as the band members are when performing, the boys choose to act as if they were. They allowed themselves to become part of the ritual, and in turn, created their own display of significations: wanting to be like the musicians in the band and thus are symbolically agreeing to abide by and be obedient to hierarchical structures of power. By doing so, the band proved to be successful at both performing in a traditional military band manner, and project the military's ideologies onto those in attendance.

History of Drill Routines

Prior to the 1960s, the main function of drill was for practical and ceremonial purposes. Marching displays for outdoor events and tattoos (which will be discussed in Chapter 3) featured bands simply marching onto the set while playing a march, performing musical works from a stationary position, then marching off again.[110] Also prior to this time (beginning in the late nineteenth century), civilian marching bands started to become quite popular in the United Kingdom and North America. These bands too were using drill to organize their movements in performances, arguably influenced by the presence of military bands that had already been using drill. Early civilian groups included the Salvation Army brass bands, which formed in the United Kingdom in the late 1870s.

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[110] There is no recollection from secondary sources, archives or interviews to suggest that it was ever otherwise.

In the United States, amateur drum and bugle corps bands began to appear outside of the military context, performing at various music festivals and competitions. While the focus of these bands was on drumming technique, another important element became the choreography of the performances. Ironically, what was originally meant to restrict and control movement (drill) was now being used as a foundation for a new marching band practice. By the 1950s, many of the traditional aspects of military drumming and drill were replaced by new drumming techniques and more artistic performance styles of drill among these groups.[111] This included new manoeuvres and more complex formations, but coordination among the players and precise drill moves continued to be key elements of the performances. After all, if these bands lost sight of the disciplinary display, the structure and art of the routines would be lost. Competitions displaying creative routines and drumming technique became highly popular and organizations such as the Drum Corps Associates (1963) and Drum Corps International (1971) were formed to regulate and promote these bands.

In Canada, the new American style did not catch on quite as extensively. Some groups, like the Toronto Signals Band, a civilian group which formed in 1926, followed this path, but the majority of military and non-military bands continued the more traditional use of drill.[112] One could speculate that much of the reason for this lack of interest in the new American style of drill routines was due to the military band traditions carried over from Great Britain, which were still fairly reserved in performance style, as well as the lack of performance venues such as tattoos or competitions that allowed for this type of performance.

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[111] John A Beck, ed, *The Encyclopedia of Percussion*, 2nd Edition (New York Routledge, 2007) s v "Marching and Field Percussion," by Jeff Hartsough and Derrick Logozzo, 269

[112] Milne, email message to the author, January 16, 2011

Needless to say, the new American style did have some influence, so that in the 1950s and '60s, CF bands began to include simple formations into routines such as circles and anchors.[113] Some bands, e.g. the Queen's Own Rifles, Toronto, had a trumpet and drum corps band that did drill routines during this period.[114] Through the later decades, with the growing popularity of tattoos, routines started to become more popular. At the present moment, although the routines are not as complex as those for drum corps bands, drill routines have become an important component of military band abilities.

The complexity of drill routines, and even whether or not various CF bands include drill routines as part of their performance output, depends on the types of venues in which each band performs. Since the majority of floor routines are performed at tattoos, bands that are active in the tattoo circuit, like the summer Reserve bands and Regular Force bands, perform drill routines more often than others.

Another factor that determines the complexity of the routine is the time allotted for each band to prepare due to scheduling and time constraints. As Lieutenant Commander Murray had discussed in reference to two Canadian routines at the 2010 *Festival international de musiques militaires de Québec*, bands will often keep drill routines simple if there is not enough time to put one together. One of the routines, performed by a combined naval band featuring the Stadacona and Naden bands and the National Band of the Naval Reserve, was quite simple in comparison to the performance put on by the Royal 22nd Regiment, The "Vandoos" at the same show. The combined Naval band, which had only an afternoon to put the routine together, performed a routine that included the formation of an anchor and music lyre, but they mostly

[113] Kopstein, e-mail. Sept. 28, 2010.

[114] James Milne, email message to the author, January 8, 2011.

performed in stationary positions.[115] "What we put on in two hours of rehearsal was outstanding. If we had more time, no doubt, we could have done something more intricate."[116] Although simple, the drill in the routine was still clean and cohesive—band members carried out their individual manoeuvres accurately and worked as an ensemble to complete the choreography as directed. The Vandoos performance, in comparison, can be considered a routine on the more complex side for Canadian bands: the routine featured seven formations, and while the combined Naval band simply marched into each formation, the Vandoos included more continuous movement between each, in a variety of directions and patterns.[117]

Although the drill routines of CF are far more extensive than they once used to be, they are still not as complex as some other international military bands. For example, The Norwegian Royal Guard Military Band is widely regarded as possibly one of the finest military bands in the world.[118] As demonstrated in the band's 2004 performance at the Norwegian Military Tattoo, it is clear that very few international bands reach the same standards. In the performance, the band includes more movement and less static formations in comparison to the Canadian bands. The movements are much more complicated, including the use of diagonal motions, and require more personal responsibility from the performers to carry out the manoeuvres at the proper time. In

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[115] *DVD Tattoo militaire de Quebec 2010*, (*Festival international de musiques militaires de Quebec*, 2010, DVD) The same routine was also performed at the 2010 Nova Scotia International Tattoo with the exclusion of the Naden Band This routine will be discussed in more detail in "Examples of Drill Routines," pg 63

[116] Murray, discussion, December 3, 2010

[117] *DVD Tattoo militaire de Quebec 2010* http //www youtube com/watch?v=1Ofi-O6GQgM

[118] Robert Davis (Chairman, International Military Music Society), email message to the author, November 26, 2010

addition, the routine is cleaner in terms of precise counting, straighter lines and sharper drill carried out by each individual.[119]

Examples of Drill Routines

Naval Routine

The naval routine that featured the combined performance of three Canadian naval bands at FIMMQ 2010, and at the 2010 Nova Scotia Tattoo discussed earlier,[120] is a prime example of a more traditional routine that, although it was presented for entertainment purposes, featured drill and music explicitly representing the military (and the navy). It opens with the marches "Rule Britannia" and "Wavy Navy," both traditional Royal British Navy tunes adopted by the Canadian Navy and performed to signify Canada's naval history, which originated under British rule. During "Rule Britannia," the band remains in a traditional marching file, performing in a stationary position.[121] Easily seen in the front rank, the drummers provide the visual effect for the audience throughout this first number. Incorporated into their performing gestures are intentional, exaggerated arm movements, as if they were toy drummers. This effect is achieved by raising the drumstick up to shoulder level and parallel to the ground, the gestures in unison with each other whenever they are not actually playing. Like toy soldier drummers, their bodies are rigid and manoeuvres are sharp and mechanical in action.

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[119] "Display of Military Band- An Unforgettable Experience," 8 27 (accessed March 21, 2011) http //sorisomail com/email/16993/exibicao-de-banda-militar--um-espectaculo-imperdivel html

[120] *DVD Tattoo militaire de Quebec 2010* (*Festival international de musiques militaires de Quebec*, 2010, DVD), *Royal Nova Scotia International Tattoo 2010* (Royal Nova Scotia International Tattoo, 2010. DVD).

[121] Traditional marching file is when the band is positioned in a rectangular form as if they would while marching in a street parade The ranks and columns vary For example, a band may be formed four by five, six by eight, ten by ten etc

During the next piece, "Wavy Navy," the band members march out of rank and into the form of a lyre. The band demonstrates the ability to march in step together, but also a confidence to march in independent directions to create the new formation. The new formation itself represents music in the military, since the routine is not only a celebration of the sailors, but also of their occupation, as musicians, and of the importance of music in the navy. The next part of the routine includes the main musical feature, an excerpt from Richard Rodgers' *Victory at Sea*, with the band moving into the formation of an anchor. The music itself, as suggested by its title, portrays naval warfare—the anchor is the most common symbol of sailors, mariners and life at sea.

Following the main feature, the band regroups into file with the piccolos and drummers performing "Portsmouth," another traditional British navy march that has made its way into Canadian naval repertoire. With only piccolos and drummers, this short section of the programme pays tribute to military band history as it imitates the sounds and actions of the old fife and drum bands. It is an expression of older military band practices when such bands were a common sight on military bases prior to the twentieth century, creating a nostalgic moment for both the performers and the audience.

Once in marching file, the band exits the floor to its march past, "Heart of Oak." This part of the routine, the march off to a band's specific march past, has become a common, if not standard practice of both Canadian and international bands alike. This occurs as if to authenticate or make official the drill routines in an effort to remind the audience that while drill is now being choreographed into entertaining routines, bands can still use it to carry out functional and traditional tasks. The march off is the final opportunity for the band to leave an impression, so it becomes a moment of pride for performers in both the routine and what it

represents. If the band's movements and gestures have been successful, the audience too will feel a sense of pride for both the performers' routine and their affiliation with the military, hopefully arousing feelings of pride for the CF and Canada, in themselves, as well.

With Sword and Lance

While the previous example demonstrated how drill routines and their gestures can explicitly signify the military, by displaying more traditional manoeuvres and musical repertoire, various combinations of repertoire and drill manoeuvres can also obfuscate its signification and add multiple layers of meaning. While early routines stuck to more traditional practices, it has become more common, especially since the growing popularity of tattoos (which will be discussed in the next chapter) and the drum and bugle corps bands in the United States, to include less traditional drill and more widely known or recognizable repertoire. One such routine was the combined performance of the LFAA Band, the CG Band and the Royal Canadian Mounted Police National Ceremonial Troop at the 2010 Nova Scotia International Tattoo, *With Sword and Lance*, which through its humourous elements, mocked the very purpose of drill.[122]

The routine begins with LFAA and the RCMP marching onto the stage with the band playing John Nimbly's march, "With Sword and Lance," meant to signify the lances that the RCMP are carrying.[123] At this early moment in the performance, the two groups instill in the audience's mind who they are and what they represent: serving citizens of their country. The RCMP, although not part of the military, still presents a similar image since the occupation requires analogous discipline and training. The audience expects a "reserved" routine since both

[122] *Royal Nova Scotia International Tattoo 2010* (Royal Nova Scotia International Tattoo, 2010. DVD). The routine was later performed at "Fortissimo," Ottawa that same year by the RCMP and CG.

[123] John Nimbly (b. 1935) is a Dutch musician and conductor whose main compositional output includes wind ensemble and brass band repertoire.

the band and the troop enter in standard marching formation, their movements creating a specific anticipation.

Once at a halt, the band begins to play the featured number, "Instant Concert" composed by Harold L. Walters.[124] It is a concert band piece which itself is a mockery of Western music by featuring excerpts from some of the most popular and recognizable musical works of various genres. Excerpts include the Christmas carol "Deck the Halls," the "can-can" theme from Jacques Offenbach's *Orpheus in the Underworld*, the Bridal Chorus/Wedding March of Richard Wagner's opera, *Lohengrin*, and the Dixieland tune, "Down By the Riverside." Since each of the pieces featured in the arrangement have been ingrained in North American culture, their sound—like the visual image of the band—triggers their own associations when played.

Upon the start of "Instant Concert," the performers immediately take on a new visual image. To the music from the end of Rossini's "William Tell Overture" (normally associated with the cavalry), the RCMP begins to gallop like horses towards the band, imitating both themselves as trained Mounties and the music, which too, has been interpreted as signifying a charge on horseback. This further connotes discipline and control through the manipulation of humans and dominance over the horses (for their use as a vehicle in battle). While the gesture was drill-like in that it was conducted with the performers synchronized with one another, it was still a non-traditional, non-functional manoeuvre that mocked the standard march.

After this stunt, the Mounties begin to march again as the two groups cross paths through their ranks, then briefly slow march in accordance with the music's tempo change as the piece titled "Clowns" from the opera, *Pagliacci* by Ruggiero Leoncavallo begins to play. LFAA then begins to repeatedly take four steps forwards and backwards to the music of Joseph M. Daly's

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[124] Harold L. Walters (1981-1984) was an American conductor and composer of various genres. He also performed with the United States Navy for five years.

"Chicken Reel" as if participating in some type of ballroom dance. Although choreographed dance too requires discipline and structure like drill in order to be performed successfully, drill is not considered to be a dance in and of itself and rejects the notion of the nuances of personal expression and creativity that most types of dances encourage.

Towards the middle of "Instant Concert," CG makes a grand entrance to the music of the "Wedding March" and "Rule Britannia." With this processional music, the band looks regal and pompous, but not for long: both bands stop playing and all performers begin to sing "Jingle Bells." Unlike the naval routine that featured choreographic gestures that were equal in signification to its music ("Rule Britannia"), and thus appropriate to the humour of this routine, it is mocked through the Christmas song's interruption. In addition, CG also alters their uniform by adding flickering Christmas lights to their instruments, downplaying the seriousness of military uniform. The intimidation of the uniform, the only element that was reminding the audience of who the performers are, is now lost in this fantasy world.

A key moment in the routine features the RCMP closing in around LFAA while pointing their lances at them. While doing so the band, which is in regular formation, hops in closer together, into a more compact position to avoid the troop. Lost is the identity of soldiers as the performers take on the personae of hunter and prey instead. Thankfully, the band manages to free itself but unfortunately, the bass drummer is left behind and the RCMP encircles him, celebrating their capture. An excerpt from the Jewish folk song, "Havah Nagilah" ("Let us Rejoice") is heard and a driving bass drum rhythm pushes through. Again, the combination of choreography and music lets the performers become new characters, this time "primitives." Here the body is positioned as transgressive since, if this were not a performance, they would not be acting in accordance to the rules, regulations and expectations of their institution. Secondly, the

performers are doing so to be socially regressing, as they take on roles or characters that allegedly existed before "civilized" or "modern" man.

The final portion of the piece is dominated by more standard or "traditional" drill movements to re-form the three groups and remind audience members what the ensembles represent, but again, it features atypical gestures and dance moves. For example, the whole ensemble kicks their legs forward in unison as if doing the "can-can," then the musicians freely bend forward and backward or sway their torsos from side to side. These actions are done sequentially to the music of the "Anvil Chorus" from Verdi's *Il Trovatore* and the Dixieland tune, "Down By the Riverside." Their movements are more relaxed, as they are free to "feel" the groove of the music. The feature ends with a little cat and mouse movement, the RCMP pushing LFAA backwards, ending with all the performers taking a bow. This gesture tells us that it was not just a drill presentation but a show, since their bodies were not only a display of drill, of tradition, and of order, but a medium in the creation of fun, of entertainment, of a performing art.

Like the common ending to all drill routines, the three groups march off the floor in traditional parade formation, each performing its march past: the "RCMP March Past" for the RCMP, and the "British Grenadiers" for LFAA and CG.[125] It is time for them to get back into their original character, to stop pretending. As Mikhail Bakhtin might argue with regard to the carnivalesque, playtime is over and they must resume acting according to the rules.[126] But more importantly, it is a final reminder to the audience of who they are: disciplined military musicians.

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[125] Each army unit has its own march past so when multiple bands play together, usually one is selected to represent the group. "British Grenadiers" is the common one chosen.

[126] See Mikhail Bakhtin, *Rabelais and His World*, translated by Helene Iswalsky (Bloomington: Indiana University Press, 1984, first published in 1968).

Although the performance was filled with many non-traditional drill manoeuvres, the idea of it as a drill routine was still present and military representations were reinforced. This was possible for two reasons. On the one hand, through the humour, the audience is reminded of how drill is *supposed* to be, that the performance was only a parody of the real thing. Knowing that traditional drill was mocked during the routine makes it both humorous for the audience and lets them reflect upon the situation through parody rather than a dry performance of drill.

Through the combination of drill manoeuvres and the varied repertoire performed, military musicians have a significant impact on how the military is perceived by their audience. Knowing this, bands strive for perfection in their drill movements and display it in various ways when performing in public. Successful performances enable them to visually demonstrate pride for their involvement with the military, its traditions and values and to do so in a manner that is accessible and entertaining for the public.

Chapter 3: The Military Tattoo

This final chapter will service as a case study in which I will examine the "tattoo," a type of military music festival that has become a popular venue for military bands to showcase their talents. While these shows are rich in military tradition and its ceremonial components, they are also entertaining and appeal to a wider audience. They push the boundaries of what military performance is about, showing how the fusion of traditional and progressive performance options is possible. One such tattoo is the Nova Scotia International Tattoo, the most popular in Canada and one of the best known tattoos internationally. I will first discuss history of the military tattoo, then examine the 2010 Nova Scotia Tattoo in more detail.

Origins

Now an elaborate spectacle featuring sometimes thousands of performers, the "tattoo" was once a simple daily "routine" dating back to the sixteenth and seventeenth centuries. During this period, while the English army served in Holland during the Eighty Years War (1568-1648), drummers would march through the streets calling out the Flemish phrase, "*doe den tap toe*" (or in Dutch, *de tiptoe slaan*), meaning "to turn off the taps." This would signal servers to stop selling drinks and for soldiers to retire to their lodgings for the night. Also during this time, rounds were made to check the sentries with a drum and bugle call, indicating when the "First Post" and "Last Post" were reached.[127] This ceremony followed the "Retreat," a ritual that took place at sunset to indicate to soldiers that they must fire their remaining rounds, withdraw into the fortified camps and lower the flags for the night. Originally, this call was signaled by the

[127] *Canadian Forces Manual of Drill and Ceremonial*, 12-3-1. The "Last Post" is now a common bugle (trumpet) call included in many military ceremonies such as Remembrance Day.

drums but later changed to a bugler sounding the "Retreat."[128] In his *Military and Maritime Discipline* (1683), Thomas Venn writes:

> the *ta-to* is beaten when the Watch is set at the discretion of the Governour. After which in most places or Garrisons of note, there is a warning piece discharged so that none are to be out of their houses, without the word is given them...[129]

Similarly, as described by Humphrey Bland in his *Treatise of Military Discipline* (1727):

> the *Retreat*, or *Tat-too*, is generally beat at Ten-a-Clock at Night in the Summer and at Eight in Winter. It is perform'd by the Drum-Major, and all the Drummers of that Regiment which gives a Captain to the Main-Guard that Day. They are to begin at the Main-Guard, Beat round the Grand-Parade, and return back and finish where they began.... They are to be answer'd by the Drummers of all the other Guards, as also by the four Drummers of each Regiment in their respective quarters,...The *Tat-too*, is the Signal given for the Soldiers to retire to their chambers....[130]

As observed in these two accounts of the ceremony, the timings varied over the years and probably also from location to location, but it always served the same function of calling the soldiers in for the night.

Throughout the eighteenth century, the tradition was carried back to England and the term was eventually changed to "tattoo." In addition to the tattoo retaining its functional purpose, it also became part of military reviews and more elaborate ceremonial occasions. Over time, bands (including pipe bands) began to participate, and by the late 1800s drill displays and historical re-enactments were included, making the tattoo a form of military entertainment. In the early years of these new "entertainment" tattoos, performances were still kept fairly simple: individual bands or massed bands would undertake a static musical performance with minimal

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[128] Ibid

[129] Henry George Farmer, *Handel's Kettledrum's and other Papers on Military Music* (London Hinrichsen Edition, 1965), 29

[130] Ibid , 30 At the beginning of this excerpt, Bland uses the term "retreat" interchangeably with "tat-too " Although the Retreat and Tattoo were (and are) two different ceremonies, the terms were often used interchangeably because of their close time proximity See Farmer, *Handel's Kettledrums*, 29

extra drill involved, and then march off to allow the next act to march on. In keeping with the ceremonial aspect of the tattoo, its traditional elements were included as well as customs from the Retreat, merging them into a single ceremony. The sequence included a review of the guard, the playing of the Retreat or "Sunset" with the lowering of the flags, the "First Post," an optional evening hymn, the National Anthem, the "Last Post"—it concluded with the final march-off.[131]

Early Tattoos in Canada

One of the earliest accounts of the tattoo ceremony as a public spectacle involving marching bands, drill routines and massed bands in Canada was that for the 1897 tattoo events in honour of Queen Victoria's Diamond Jubilee in Halifax. One staged event held at the Exhibition Building featured bayonet exercises, gymnastics, drill and acrobatics in addition to the musical performances.[132] On the actual holiday, June 22, the tattoo, held at the Halifax Commons, was watched by 25,000 spectators on Citadel Hill.[133]

Other early tattoos include those that took place annually at the Canadian National Exhibition in the early twentieth century (featuring bands from across Canada and Europe) and the first tattoo held at Camp Borden, Ontario on August 16, 1916. The format for this tattoo, which featured the 28 bands posted at the military base at the time, included each one individually moving onto the assembly ground, playing its own regimental march. As each

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[131] This ceremonial sequence is still in practice today, but may include some variances such as the omission of the "First Post" and "Last Post" since there is no work routine to carry out like for the original tattoos. *Canadian Forces Manual of Drill and Ceremonial*, 12-3-4.

[132] Brian Cuthbertson, *Gunpowder & Grease Paint: The Nova Scotia International Tattoo* (Halifax: The Nova Scotia International Tattoo, 2003), 5. Civilian participation began to be included in tattoos in the early twentieth century, and by mid-century, the majority of tattoos (although not all), featured civilian acts.

[133] Ibid., 8.

subsequent band came into position, the previous band would join in playing the new march until all of them were playing at the same time. Together, the bands then played "O Canada," "We'll Never Let the Old Flag Fall," "Keep the Home Fires Burning," and finally, the hymn, "Abide with Me."[134] These early Canadian tattoo practices were similar to those of the British tattoos, including the ceremonial components, drill, patriotic songs and a variety of other music.

In the United Kingdom during the interwar years, tattoo productions continued to become more elaborate and featured an increasing number of participants. The Aldershot Military Searchlight Tattoo (1922-39), considered to be the premier tattoo during this time, peaked at as many as five to six thousand participants.[135] Following World War Two, the next major tattoo to be produced was the Edinburgh Tattoo, premiering in 1950 on the Esplanade of Edinburgh Castle. The show was originally a series of evening displays of piping and dancing, but as it became increasingly popular, it was formalized into a tattoo in 1950 and is still being presented annually. While other smaller-scale tattoos took place in the UK, the Searchlight Tattoo and the Edinburgh Tattoo were the most popular.

The new size and production elements of these British tattoos soon influenced the development of the Canadian tattoos as well. The first of these was the "Soldiers of the Queen" (1959) in Fredericton, directed and produced by Ian Fraser under the supervision of General Robert Moncel. It featured the traditional elements of a tattoo, including bands, Highland dancers, pageantry, etc., for which a replica of Fort St. Joseph was created to add to the theme of the show: the early French settlement in New Brunswick.[136] From this evolved a new style

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[134] Kopstein, *The Heritage*, 47.

[135] Cuthbertson, *Gunpowder*, 8.

[136] Ibid., 10.

developed by Fraser for the "The Canadian Tattoo" (1962) presented at the Seattle's World Fair. The new style, known as the "Canadian Concept," involved more theatrics including comedy and scenes of war with music and featured more spectacular costumes, music and lighting than traditional European tattoos as described earlier.[137] The 1967 "Canadian Armed Forces Tattoo," also produced by Fraser for the Canadian centennial celebrations, followed suit with the use of even more theatrics. Taking it a step further, the show also included a story line (the portrayal of the history of the Canadian Armed Forces) as the theme throughout the show. The show toured across the country for eight months, with a total cast of over 1,700.

The Nova Scotia Tattoo

More than a decade after the Canadian Armed Forces Tattoo, the next large-scale tattoo in Canada would be initiated. In 1979, Nova Scotia was to host the second "International Gathering of the Clans," an event in celebration of Scottish heritage. Organized by Dr. Gordon A. Archibald and the Scottish Societies Association of Nova Scotia, the gathering was planned to include presentations of pipe and drum bands, Scottish dancers and other traditional Scottish activities, in the hope that the event would stimulate tourism in Nova Scotia.[138] However, the gathering lacked a focal opening event which Her Majesty Queen Elizabeth would attend. And so, barely six months before the gathering commenced, it was decided that a tattoo would be presented. Once again, Fraser was recruited to be in charge of production.

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[137] Kopstein, *The Heritage*, 186.

[138] Simon Falconer, *Royal Nova Scotia International Tattoo* (Fredericton: Goose Lane Editions, 2010), 59.

Like the Canadian Armed Forces Tattoo, the Nova Scotia Tattoo combined traditional tattoo elements with theatrics. The show involved over six hundred participants including pipers and drummers, military bands, Scottish dancers, singers and cadets, all performing scenes that reflected the heritages of Scotland and Nova Scotia. As can be observed from the show's 1979 programme (Figure 14), the featured music was more traditional in nature, exclusively involving Scottish folk music such as "Hills of Alva" and "Gardens of Skype" as well as standard military marches such as "Great Little Army" and "Voice of the Guns." In comparison to previous tattoos, the theatrics were even more elaborate, since this one was performed indoors at the Halifax Metro Centre arena, Halifax. This indoor venue allowed for a more amphitheatre-like setting, enabling more dramatic staging, scene changes and lighting.[139]

		ACT 1
	Scene	Music
1	Overture	"A Hundred Thousand Welcomes"
2	New Scotland (Nova Scotia)	
3	The Massed Bands	"Badge of Scotland," "Gardens of Skype," "My Home," "Keel Row," "Maggie Duncan," "High Road to Linton," "Hills of Alva," "Scotland the Brave"
4	The Gaelic Choir	"Ho ro no nighean donn bhoidheach,""Ged tha mi gun chrodh gun aighean," "Mo Dhachaudh," "Puirt a beul," "A'bhean a bh'aig an taillear chaol," "Ruidhlidh na coilich dhubha"
5	A Regimental Tournament--The Jeep Race	"Medley For a Tournament--Part 1"
6	A Naval Salute to The Clans	"Heart of Oak," "Harry Lauder Medley," "Will Ye No Come Back Again?" "Rule Britannia," "A Sailor's Medley"
7	The Highland and Country Dancers	"A Country Dance Set"
8	A Canadian Pipe Band Ceilidh	"Jean Mauchline," "Loudon's Bonnie Woods and Braes," "Mc Phedran's Strathspey," "The Fairy Dance," "Flett From Flotta," "Crusader's March"

[139] Cutherbertson, *Gunpowder*, 19.

		ACT 2
	Scene	Music
9	Overture	"Two Lands"
10	The Vimy Band on Parade	"The Nova Scotia Tattoo," "Skye Boat Song," "Great Little Army" "Loch Lomond," "Voice of the Guns"
11	The Battle of the Clans 3001	"A Suite For Small Scottish Warriors 3001"
12	The Pipes and Drums of Nova Scotia	"Waters of Kilesku," "Killworth Hills," "Lady Madeleine Sinclair" "Cork Hill," "Intercontential Highland Gathering"
13	A Regimental Tournament--The Obstacle Course	"Medley For a Tournament--Part 2"
14	The Men of the Deeps	"Coal by the Sea," "Rat er to Bank," "The Man with the Torch in His Cap"
15	The Sword Dancers	"A Sword Dance Set"
16	A Regimental Tournament--Tug of War	"Medley For A Tournament--Part 3"
17	The Tattoo Finale	"Clan Majestic," "Moray Firth," "Queen Elizabeth The Queen Mother," "The Steamboat," "Nova Scotia Pageant," "Crimond," "Thou Hast Left Me Ever Jamie," "O Canada," "God Save the Queen," "Nova Scotia Song," "Bonnie Lass of Fife O," "Finale Medley"

Figure 14. Programme, Nova Scotia Tattoo, Metro Centre, Halifax, Nova Scotia, 1979.

After the success of the 1979 show, it was decided that the Nova Scotia Tattoo would become an annual event. In an effort to ensure its continuous success, the production staff decided to take the concept of a tattoo in a new direction unexplored by any other country. With the questionable longevity of the traditional military tattoo among a younger demographic, it was decided that the Nova Scotia Tattoo would be a mixed military/civilian event in an effort to broaden the show's appeal to a wider audience.[140] At first, this was implemented in the 1980

[140] Falconer, *Nova Scotia Tattoo*, 27

show by including performances by the Royal Canadian Mounted Police and international police bands. However, over the following years, other civilian performers such as international dance and gymnastic groups, bicycle and motorcycle stunt acts, a civilian choir and opera singers were also programmed. The theatrics increased again, and the staff now included choreographers, costume, set and lighting designers, hairdressers and make-up artists.[141] The music also began to vary, and musical selections and arrangements were used to cater to a wider audience. This included more "popular" music such as Top 40 songs and movie themes and well known classical works, in addition to the traditional military marches and bagpipe tunes.

Programming of Individual (Non-Massed Band) Scenes at the Nova Scotia Tattoo

Music

While International bands come to the show with the music already pre-selected and prepared for their routine, the Nova Scotia Tattoo producers usually suggest or pre-select music for the Canadian bands to play. In both situations, however, the common objective of the music selection is to pick repertoire that will entertain the audience. By comparing the 2010 programme with the first show in 1979, one can see the changes that have entered over time.

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[141] Ibid., 34.

ACT 1

	Scene	Music
1	Overture 2010	
2	The Assembly	"Here's a Health Unto Her Majesty," "Meet the Navy"
3	Let's Have A Ceilidh	"Let's Have a Ceilidh," "79th Farewell to Gibraltar," "Will Ye Go Lassie Go," "Scotch on the Rocks"
4	The Kootenay Competition	
5	The Royal Band of the Belgian Navy	"March of the Royal Belgian Navy," "Drunken Sailor," "In the Navy,""Sailing," "Popeye the Sailor Man," "Sailor's Hornpipe," "Yellow Submarine," "March of the Royal Belgian Navy"
6	With Sword and Lance	"With Sword and Lance," "Instant Concert," "RCMP March Past," "The British Grenadiers"
7	Ready Aye Ready	"Rule Britannia," "Wavy Navy," "Victory at Sea," "Heart of Oak"
8	La Baie en Joie	
9	Ashelin--Hard Times	"Hard Times"
10	Bears on Parade	"The Liberty Bell," "The Muppets March"
11	The Paris Fire Brigade and the Titans Gymnastics Teams	
12	The Juliana Bicycle Team	
13	Club Piruett--Oak Island Mystery	
14	The German Navy Baltic Band	"Leinen Los!," "Nimms uns mit, Kapitän," "Auf die Reise," "Auf der Reeperbahn," "Schön ist die Liebe im Hafen," "Mit Volldampf Voraus," "Gruss an Kiel"
15	The Queen's Colour Squadron of the Royal Air Force	
16	The Flying Grandpas	
17	I'll Walk with God	"The Boys of the Old Brigade," "Honour Him," "I'll Walk with God," "The Boys of the Old Brigade"

ACT 2

	Scene	Music
18	Ent'Acte 2010	
19	Pipes and Drums and Dancers	"Sailing," "72nd Farewell to Aberdeen," "Sailor's Hornpipe," "The Jolly Beggarman," "Earl of Mansfield," "The Hobbler," "The Cabaret Piper," "Miss Girdle," "Mrs MacLeod of Raasay," "Queen Elizabeth March"
20	Canadian Forces Obstacle Race	"Belphegor"
21	The Band of America's Few	"The Stars and Stripes Forever," "New York, New York," "On Broadway," "Strike Up the Band," "Blues in the Night," "St Louis Blues," "Farewell to Nova Scotia," "The Marine's Hymn"
22	Capone--La Baie en Joie and Club Piruett	
23	The Juliana Bicycle Team	
24	Halifax 1910--The Canadian Navy	
25	Hits of the Blitz	"When the Lights Go On Again," "Bless 'em All," "Roll Out the Barrel," "The White Cliffs of Dover," "A Nightingale Sang in Berkeley Square," "Now is the Hour," "Wish Me Luck"
26	The Paris Fire Brigade Gymnastics Team	
27	Piccs Ahoy--Club Piruett	"Piccs Ahoy"
28	Drill Team of the 6th Company of the Federal Ministry of Defence's Guard Battalion	
29	The Tattoo Finale	"Aida," "Heart of Oak," "Killaloe," "Nova Scotia Salute," "Eternal Father," "Sunset," "The Long Sail Home," "O Canada," national anthems, "Will Ye No Come Back Again," "We're No' Awa' Tae Bide Awa'," "Highland Laddie," "Scotland the Brave," "The Black Bear"

Figure 15. Programme, Nova Scotia Tattoo, Metro Centre, Halifax, Nova Scotia, 2010.

The bagpipe tunes featured in the scenes, *Let's Have a Ceilidh* and the *Finale* feature more traditional Nova Scotia Tattoo repertoire; the scene *With Sword and Lance,* for example, features a "show stopper" piece "Instant Concert," and the Navy scene, *Ready Aye Ready*, presents a mix of traditional Navy repertoire such as "Rule Britannia" and the television series soundtrack to *Victory at Sea.*[142] Foreign bands, too, made an effort at effective programming such as the Royal Band of the Belgian Navy, which performed selected marches and popular tunes with a marine theme, such as "Popeye the Sailor Man" and the Beatles' tune "Yellow Submarine" for its scene.

In the Introduction and Chapter 2, I briefly discussed how musicians, whether they be in the military or not, are often obliged to perform the music requested of them to fulfill their role as entertainers and in order to maintain a professional career in that trade. Similarly, since the Nova Scotia Tattoo is now a public arts event, it must be marketed and produced in such a way as to draw in the public and be entertaining according to their standards, yet it must do so without comprising the dignity of the show and its traditions.

The Quantico Marine Band presentation at the tattoo of 1995 represents one such case in which programming to cater to the musicians' requests rather than to audience taste proved to be a failure. As discussed by the Tattoo producers, the band had a reputation as an audience pleaser due to quality programming of old familiar American tunes that included Sousa marches and the "Marines' Hymn" as a standard. One year, however, the music director programmed the band piece *American Salute* by Martin Gould, a more intricate and difficult composition with exposed solo parts in an attempt to pick "good music literature" that would be more satisfying for the performers to play. While it was a quality piece of music literature, and the band performed it at

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[142] Both *With Sword and Lance* and the Naval scene have been described in more detail in previous chapters.

a high musical standard, "the audience just went flat on it."[143] It was not a recognizable piece and did not meet the expectations of the audience for a particular style of music set up by the band in previous years. The band reverted to its original programming style the following year.

Visual Elements

As discussed in the previous chapter, aside from the musical programming, the visual element of each scene is of high importance. Jim Forde asserts that is "a combination of both, visual and aural... It has to be visually stimulating as well as aurally stimulating."[144]
At the Nova Scotia Tattoo, the emphasis on the visual is achieved by both the producers and the individual performing groups. One of the goals that the producers of the show have achieved over the years was treating it like a theatrical production, including its staging, lighting and costumes. The arena itself, for example, is used as if it were a theatre-in-the-round or Greek amphitheatre. While there is a screen projecting film and images as a backdrop and a stage for the choir and standing pads, there is no clear front or centre stage since the majority of the action takes place on the floor with movement happening in all directions towards the surrounding audience. Even the "blackouts," moments of darkness in the arena, are used to direct the audience's attention from one part of the floor while the next scene is being set up, to allow for quick transitions and flow between the scenes.[145] Since the show presents different themes each year and features scenes that commemorate different moments in Canada's history, varying costuming is used to visually signify the messages of the action to the audience. The costuming

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[143] Jim Forde (Production Coordinator, Royal Nova Scotia International Tattoo), in discussion with the author, December 2, 2010.

[144] Ibid.

[145] Ibid.

in the scene *Hitz of the Blitz*, which includes music from World War Two such as "When the Lights Go Out Again" and "A Nightingale Sang in Berkeley Square," featured the two solo female vocalists in evening wear from that era, adding to the nostalgia of the scene [146]

The bands (and other performing groups) are responsible for presenting scenes that are creative and have wide audience appeal As discussed in the previous chapter, while bands traditionally used drill for functional reasons, they are now performing drill routines that are highly choreographed, as if drill has become its own performing art, with the movement itself as important as the music Jim Forde has explained that in cases where bands perform the same drill routine but play different music, the band with the most familiar music will get a better reaction from the audience However, bands that have better drill routines than musical selections are the ones "that get the better rating "[147] He states

> We've got two bands playing exactly the same kind of music One plays it quite a bit worse than the other The other plays it very well but the band that didn't play it very well has a much better routine Which one is going to get the better rating? I'd say it was the one that looks better [148]

Again, as was illustrated in the previous chapter through the *With Sword and Lance* routine, the visual aspect of a performance plays an immense role in the reception of a performance like the costumes, the gestures stimulate the audience's attention and immersion into the performance even more

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[146] *Royal Nova Scotia International Tattoo 2010* (Royal Nova Scotia International Tattoo, 2010 DVD)

[147] Forde, discussion, December 2, 2010

[148] Ibid

Bears on Parade

A specific example for which the visual element of the routine played an equally if not more important role than the aural, and which also illustrates how far from traditional practices of military music performance tattoos have come, was the "drill" or fantasy scene entitled *Bears on Parade* which featured tuba and euphonium players from each of the bands participating in the tattoo.[149] The scene opens with a tuba player in a tuxedo introduced by the announcer as a Dr. Weber, a prestigious German tuba player, who walks onto the floor to play a solo. The audience is convinced that this scene is about the featured soloist until he stops playing the unknown piece, scratches his head, turns his music upside down (or right side up) and then begins to play again, this time, John Philip Sousa's "Liberty Bell March." At this point, the audience realizes that they have been fooled and begin to anticipate that something more will happen. Then, a band of tuba and euphonium players join in on playing the march as they enter the floor. To the surprise of the audience, instead of the group marching onto the floor in a military-like fashion, the musicians are seated in carts being pulled by life-sized teddy bears. What is seen is unexpected, as the routine plays off against the audience's expectations of what a military band is supposed to look and act like.

Most clearly, the audience observes that there are no military musicians on stage but bears and musicians in tuxedos. The visual representation of cohesion and discipline normally presented by military uniform is absent. As Forde explained in regards to the uniform choice, "we wanted it to look classy and it [the scene] was supposed to be a comedy skit... It would have been less uniform in the sense that [there were] two bear tuba players from the naval reserve

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[149] "Bears on Parade," YouTube video, 4:41, from a performance held at the 2010 Nova Scotia International Tattoo. Posted by "RSNIT," July 14, 2010. http://www.youtube.com/watch?v=PB2MvRIb17s.

band, four from the Ceremonial Guard [etc.]...so the uniforms would have been mixed [and] matched, and a hodge-podge of stuff, so getting everyone into a tuxedo is cool."[150] The result was a different type of uniform, resembling what professional orchestral players would wear during a performance but in this context, it only added to the "un-military" feel of the scene by mocking the aesthetic value of both military and classical musician attire. As for the bear costumes, in addition to catering to the younger children in the audience, they simply added to the absurdity of the situation on the floor.

However, since the routine was performed at a military show, the audience knows that it is all a joke and that, logically assumed, it is really military musicians performing. Moreover, no one really seems to be marching. Instead, the musicians are languid and those who are marching, the bears, are doing so of their own accord. There is no sense of strength or brevity, no order, no cohesion, no discipline. In this fantasy world, being indolent is allowed. Knowing that traditional drill was mocked during the routine made it humorous, with the joke being that such a routine would otherwise be unacceptable in any other situation without undermining the values of the military and its codes of bodily control.

The selected march, Sousa's "Liberty Bell March," one of the most well known in the military music literature, is appropriate since in addition to simply signifying the military, the march has its own humorous connotations: it was made popular through its use as the theme music for the British television series *Monty Python* and the affiliated *Monty Python* films.[151] *Monty Python's* use of the march, too, is ironic since the series was based on satire and unpredictable humour, clearly evident with the march being abruptly cut-off by a stomping foot

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[150] Forde, discussion, December 2, 2010.

[151] See "Monty Python's Opening Credits Series 1-4," YouTube video, 2:22, posted by MontyPythonFairy, October 2, 2007. http://www.youtube.com/watch?v=Tq37WSg9ESg. The Monty Python television series ran from 1969 to 1974.

and splat sound in the opening credits of the television show. To make this connection clear at the tattoo, video clips from the television series and its opening credits were shown on the large backdrop screen, which added to the visual humour of the scene.

Soon, the bears stop roving around and decide to form up in a straight line in front of their conductor. They then march-off the floor in a somewhat organized fashion. Again, the music performed by the musicians, this time the *Muppets Show* theme song, reinforces the comedic feel and element of surprise due to the playfulness and humour associated with the show. As the bears march off, the conductor (also dressed as a bear) gives a salute, perhaps the only traditional or "real" element of military action carried out during the entire routine. Since its body is erect and immobile while doing so, it is not mocking the action of saluting, but, like the role of the march-off in the RCMP routine discussed in the previous chapter, it somehow validates the scene and acknowledges the traditions of the military.

At the end of the routine, the only two characters left on the floor are the conductor bear and the tuba soloist. The conductor gives his final order by directing the tubist to play the lowest note on his instrument. Confirming what was suggested at the beginning of the scene, even the image of the prestigious tuba virtuoso has become a joke, mocking the seriousness or "high brow" image of the classical musician. The routine herewith also mocks the discipline and dedication that not only classical musicians but all musicians must acquiesce to in order to become well trained on their instruments.

Mixed Scenes

In addition to the individual band routines, the Nova Scotia Tattoo features scenes in which the Canadian bands perform alongside international bands and civilian performers as a

massed band. At the 2010 show, this included the scenes *The Assembly*, *Let's Have a Ceilidh*, *I'll Walk with God*, *Hitz of the Blitz* and the *Finale*. The visual connotations of these combinations of performers are the significant features of these scenes.

The greatest obstacle that the producers of the tattoo had to overcome for such scenes was to find a way to direct them in an efficient manner. While the military participants were already accustomed to taking direct orders through their chain of command, and understood what was expected of them in terms of drill and coherence, the civilian groups were not trained in such demands, specifically in moving large numbers of people. As one producer mentioned, "when it came to moving large amounts of people about on the arena floor, that was beyond the capability of the theatrical community. They couldn't do it. They didn't know how to do it. They didn't know where to begin."[152] The scenes that included massed bands, whether civilians were featured in them or not, depended on military style direction to get performers in correct positions. In general, order is needed to successfully move and direct a large number of people, with control over the group and individual. Similarly, at the Tattoo, with the ultimate goal of having a massed group of performers on the floor, each individual must cohere to the directions given in order for the scenes to be carried out successfully, whether there be fifty or four hundred musicians.

The combined scenes that include international and civilian groups play an important role in what the audience perceives about the Canadian military. The audience sees just how military training enables the bands to come together and perform successfully in such large shows. Since they are the public face of the military, their success and accomplishments are reflective of the CF as a whole. If the bands are disciplined enough to properly carry out ordered

[152] Anonymous, in discussion with the author, December 2, 2010.

tasks, so too can all the members of the CF. What the band members do represents the effective work ethic of the CF in general and its ability to accomplish all of its taskings.

In scenes like *I'll Walk with God* and *Hitz of the Blitz*, which feature solo vocalists and choir, the contrast in movement and attire with the military bands also helps to visually mark the place and responsibilities of the military. In comparison with the stationary rank and file positions of the bands that use proper drill to guide their actions, the vocalists are free to move or carry out gestures of their own accord. They have the liberty to change places as well as use bodily gestures to help them express what they are trying to musically convey. In addition, their evening wear attire marks them as individual performers against the large group unified by uniform. Here it becomes obvious to the audience that the military musicians, like all soldiers, play a supporting role to the soloists, or civilians of their country. As participating performers within the group, they must comply with the rules and regulations in order to be well integrated into the institution and to be able to contribute to it.

On the other hand, the combined efforts of the Canadian, international and civilian performers also visually signify these groups coming together as one in celebration. These individuals together are a constructed community in which they acknowledge and celebrate their differences and common beliefs, including military politics and internationalism. Each country participating on the floor has its own national identity and culture which is visually marked by its uniform, but through the act of the individual countries performing alongside one another, differences are set aside and the celebration of unity becomes the focus instead, through a common medium, in this case the arts.

Ceremonial Component: *Finale*

Aside from the creative or "fun" individual scenes featured in the show, the Nova Scotia Tattoo's *Finale* is more true to what the original tattoos were like. With traditional elements included into the *Finale*, the purpose of the scene is to involve both the performers and the audience in rituals. Through recreating or re-presenting the musical actions carried out by the original buglers and drummers and later by full bands, the participants relive those early traditions. In doing so, they acknowledge what the traditions and rituals are about: military values, its combat operations and the sacrifices of individual soldiers, not only of the past but also of the present.

The *Finale* begins with a trumpet fanfare heard over the "Triumphal March" from Giuseppe Verdi's *Aida*, played by the massed band and choir. The fanfare itself represents the "First Post" of the evening and the "Triumphal March," which brings part of the massed band to the floor, signifying the mustering of the seventeenth-century soldiers who returned from the inns and taverns.[153] Although the music played is not a traditional march, it serves the purpose with its victorious melodic theme, military percussion (bass drum and cymbals), heavy brass and militaristic dotted rhythms. Like in the opera itself, in which the march is heard as the troops enter into the city of Thebes, the massed band makes its grand entrance onto the floor of the arena so the audience can observe the performers one last time.

Once all the bands are on the floor, more traditional military music ("Heart of Oak" and "Killaloe," a bagpipe tune) is played to march in the remaining performers. This is the moment of tattoo when all performers, Canadian, international and civilian, come together. While there is not much movement, to have this many performers—over 400—on the floor is a spectacle in itself. All of the performers, including the civilians, are in rank and file, organized and military-

[153] Falconer, *Gunpowder*, 106.

like, yet they do not appear docile due to the wall of sound projecting from the bands, the lighting effects, and array of uniforms, which gives the feel of a gathering or celebration on the floor instead.

The bands then play the "Nova Scotia Salute" as the salute for the evening, a hymn "Eternal Father," "Sunset," and the Canadian National Anthem,[154] all of which elements were features in the early, pre-Nova Scotia tattoos. The inclusion of the "Long Sail Home" and "Will Ye No Come Back Again" pays tribute to Nova Scotia's Highland culture and to the origins of this particular tattoo, the 1979 Gathering of the Clans. As is the tradition for the Nova Scotia Tattoo, upon completion of the *Finale*, the performers march out of the arena to the Scottish tunes, "We're No Awa' Tae Bide Awa'," "Highland Laddie," "Scotland the Brave" and "The Black Bear," the last being the tune traditionally played by the Highland Regiments of Canada at the end of a parade.[155]

Like the drill routines discussed earlier in which the bands marched off the floor in a more traditional manner, the Nova Scotia Tattoo appropriately concludes in a fashion true to its origins and basic to the craft of tattoos and military musicians. Since early tattoos were held in military bases and forts, the attendance of ceremonies was specific and limited to those who lived in the general vicinities. However, as tattoos became more public and popular events it was expected that the shows would cater to the interests of the audience. The ceremonial components have still been kept, but have evolved into a military band, performing art extravaganza, creating an avenue for military bands to be innovative within the confines of the established traditions.

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[154] The Canadian National Anthem is played in every performance. The National Anthems of the other participating nations are played in every performance on a rotating basis.

[155] Falconer, *Gunpowder*, 106.

Through their participation in tattoos, military bands have successfully synthesized discipline and creative expression in musical performances.[156] In addition to displaying traditional drill displays and ceremonial components, military bands also explore an avenue of non-traditional performance and thus have been able to continue being ambassadors of the military in a manner that the audience could appreciate. By doing so, the bands have broken the barriers as to what the potential of military music performance can be.

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[156] See Appendix C: "Other Major Tattoos in Canada."

Conclusion

In its present state, military music performance has transcended its original supporting role of functionality, structure and control. While bands continue to acknowledge their military traditions, performances include types of drill, venues and music far beyond their original tasks. By doing so, military musicians have satisfied the expectations set for themselves as both representatives of the military and as entertainers.

In exploration of this, I first provided an overview of Canada's military band history, outlining significant social, institutional and structural changes that occurred along the way. From there, I examined one element of military band performance practice—drill—in more detail. Discussed were its purpose, the traditions that have developed from it and how it is being used in a more progressive manner. Finally, through the exploration of the military tattoo, the thesis demonstrated how military bands have been able to fuse elements of tradition and discipline with creativity and popular culture to produce shows that reflect and represent the military but also have mass appeal.

In essence of my studies here, I believe the following quote to be of significance:

> If, as our social prophets tell us, the to-morrow belongs to the democracy, then the recent enormous growth and increasing recognition of the military band (which truly reflects the tastes of the masses) may be taken as a sign of the times, and augurs well for the future.[157]

These were the last words written by Henry George Farmer in his book, *The Rise and Development of Military Music*, which provides a history of European military music history up to the beginning of the twentieth century. Although they were written a century ago, the words still speak to us today. Indeed, the tastes of the masses dictate and stream the arts to move in

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[157] Farmer, *Rise and Development*, 142.

various directions. Musical genres have come and gone as a reflection of social interests of the time. During Farmer's lifetime, military music was just beginning to blossom in both Great Britain and Canada as an increasing number of bands began to form, making their presence prominent in towns and cities. The music performed by these bands changed at that time and through the next one hundred years (as discussed in Chapter 1), to "reflect the tastes of the masses" and be relevant to the citizens whom they represent.

Understood in the context of present-day Canada, Farmer's message is two-fold. Over the past decade, the CF Music Branch has been trying to become more relevant in Canadian culture by implementing the new Regular Force "showbands" in place of the more traditional concert bands.[158] Gone are the days of the traditional march. As stated in the *Canadian Forces Military Bands: Music Instruction* manual, "in addition to the requirement for support to the military and other government agencies, civilian engagements foster relationships within the community and afford the CF the opportunity to connect with Canadians."[159] With new instrumentation, more pop and rock music is played to cater to a younger audience in hopes of putting on the image of a more citizen-oriented forces and of recruiting the next generation of soldiers. Captain Fraser Clark observes, "you can't keep playing the same old standards of the "Guards Armoured Division" and the "Standard of St. George" and expect the modern force to respond to that type of music, because there really is from that perspective no connection that a modern day soldier has from outside of what you find on the parade square."[160]

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[158] See Chapter 1.

[159] *Canadian Forces Military Bands: Music Instruction.* A-DH-202-001/FP-000. Department of National Defence, 2010.

[160] Clark, discussion, December 8, 2010.

However, while these are good intentions, the approach taken in implementing such a transition may soon prove to be a failure. Instead of adding positions to the bands, traditional band instruments have been replaced by modern rock instruments and pipes and drums. As Lieutenant Commander Murray so clearly addressed this issue, "change is good so long as [we] don't diminish the musical capabilities of what we have now to gain that (the new "show bands"). We don't want to diminish [our capabilities]. We want to progress and improve."[161] The old formation bands were already capable of performing jazz and pop music in addition to the traditional band and ceremonial repertoire. The intent was to hire new musicians who were specialists in these new genres, rather than having only a sub-par performance of this music with the more classically trained musicians. However, the new band formations run the risk of losing the versatility of the old bands to be able to carry out the various performances required of them. In other words, this development represents an over-compensation in the direction of entertainment rather than that of drill and traditional and ceremonial military music.

While it may appear that we have also lost sight of the visual representation of military discipline and tradition through the change in performance style, it is only part of this issue, since military musicians still wear military uniform and conduct themselves in an orderly manner. Moreover, as discussed in Chapter 1, showbands and the performance of popular music have been used throughout much of military band history for the purposes of entertainment.

Reflecting back on Farmer's quote, the issue may be the *way* in which these showbands were implemented as the real "sign of the times." Instead of replacing musicians, the bands could have been augmented to maintain both the wind ensemble and feature the new show bands and pipes and drums ensembles. Military bands in the United States such as the Marine Band,

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[161] Murray, discussion. December 3, 2010.

"The President's Own," or the Army Command Band in Washington, D.C. have done just this by augmenting the band to over two hundred personnel, allowing them to hire specialists of different genres to produce different ensembles.[162] But this is not so simple to implement. As discussed earlier, the Canadian military bands have seen their share of budget cuts for well over the past two decades. In comparison to other nations, the Canadian government has a reputation of spending only a small fraction of the national budget on the military, and implementing funding cuts across all sectors of it. Within that budget, as a non-operational (non-combat) occupation, the bands are usually one of the first to experience cuts.

The implications of the depreciation of music extend beyond the military institution, as the Canadian arts community in general has also experienced grant and budget cuts as a result of this general trend. Since military music represents no concrete product or service being produced that can be deemed "useful" (the bands have no direct involvement with overseas missions), the intrinsic value of the arts is lost and thus suffers from monetary cuts and lack of government support.

While there are no direct statistics to prove this,[163] evidence is in the diminishing number of both Reserve and Regular Force bands. As discussed in the first chapter and as the chart below implies, such incidences include the implication of the "Total Force" in 1968 in which the Regular Force bands were reduced from 17 to 9 and the decrease in Reserve bands from 39 in 1993 down to 29 in 2010.

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[162] Clark, discussion. December 8, 2010.

[163] It is difficult to show a true comparison of funding statistics in the Music Branch and each band in comparison to DND spending as a whole since budget decisions are funneled down through its bureaucratic system. As discussed by Fraser Clark, "The (Music) Branch, like most branches in the CF, don't receive "direct" funding from a single source...Depending on where each band is located in their respective food chains, and how they are viewed (favourably or not) will determine their yearly budgets." Clark, email to author, August 11, 2011.

Regular Force Bands

Year	Number of Active Bands
1928	4
1941	33 (plus 10 overseas)
mid-1960s	17 (45 members max)
1968	9 (35 Members max)
1975	5
1994	4 (1 Army, 1 Navy, 2 Air Force)
1997-Present	6 (2 of which are showbands; 2 Army, 2 Navy, 2 Air Force)

Reserve Force Bands

Year	Number of Active Bands
circa 1867	46
1928	128
mid-1960s	350
1993	39 (29 Army, 8 Navy, 2 Air Force)
2010	20 (23 Army, 5 Navy, 1 Air Force)

Figure 16. Brief Historical Summary of the Number of Canadian Military Bands

If anything could help the CF realize the implications of the new band restructuring and the importance of its bands, it would be by learning the lessons of the past, since not even twenty years ago the RCMP Band experienced the same structural changes and budget cuts that threaten the CF bands presently. The RCMP band, which formed in 1874, had acted as both a morale booster and public relations tool for its forces throughout the course of its existence. As a large band of 47 to 50 members since 1959, it was capable of providing "entertaining" or popular music concerts as well as more traditional marches, concert band repertoire and ceremonial music for both government and civic functions. However, in the early 1990s, the band was cut

down to 23 members, an action implemented by the forces as a cost-saving measure. While the number and type of engagements remained the same, the venues were difficult to prepare and the repertoire list was truncated as a result of the decreased instrumentation. In 1993, the band was completely eliminated, again as a cost-saving measure.

News of the disbandment was received with disappointment throughout Canada and campaigns were unsuccessfully organized to save the band. Many believed that the decision to cease the band's operations was based

> entirely on politics, rather than on the merits of the ensemble and the role it played: (the band) performed for millions of people during its history, and constituted a professional organization that consistently provided exceptional musicianship to help promote positive relations between the RCMP and the community it served;[164] (and) the most important thing the band gave to the public of Canada was the interpretation of music by Canadians, representing us as Canadians.[165]

Although the RCMP no longer has an official band, music remains an important element of its social and ceremonial functions: civilian members and—ironically—former band members are hired to perform.

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As this research is a first attempt to acknowledge Canadian military bands in the field of musicology, it has led to a variety of areas that require further study. In the previous chapter, I briefly discussed nationalism and internationalism in regard to participation in military tattoos. More work done in this area would be welcome, specifically on Canadian identity and nationalism. Such further research might explore the British influence on Canadian military

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[164]Darrin Oehlerking, "The RCPM Band 1959-93 Full-Time Operations," *Canadian Winds,* Fall 2010 24-25

[165] Gary Morton, "Without a Song," in interview with Peter S Fry, documentary, (Canwest Global Systems, Marc Productions, 1994) in Darrin Oehlerking, "The RCPM Band 1959-93 Full-Time Operations," *Canadian Winds* (Fall, 2010) 24

band music and performance and how Canada has moved beyond that point. It might also include a discussion of the American influence on the bands, as is especially true now with the new showbands being implemented into the music branch.

Gender and feminist studies would be an interesting theoretical approach by which to analyze the movement in performance practice, as well as to explore sociological issues. The former could involve investigating notions of masculinity and femininity in regards to structure, control and creativity in drill. The latter could enter into a discussion on social implications and issues like the group dynamics of mixed-gendered military bands, which were only introduced in 1976. This could include the comparison of the CWAC Bands with the all-male bands.

While the focus of this thesis was primarily on performances that involved drill, non-drill performances would also be interesting to explore in terms of the social significance of the different venues and musical repertoires. More ethnographic research (perhaps similar to Bannister's) conducted on Canadian bands to further investigate notions of boredom, ritual and participation would be valuable and welcome, as it was beyond the scope of this thesis to conduct an in-depth analysis in these areas. Similarly, a more in-depth and critical analysis of performance quality of bands past and present is needed.

Finally, more ethnographic and musicological work on military tattoos is needed. While they are large shows in terms of production, participation and audience attendance, I have discovered through my research that very few people know that these shows exist. Further research would not be undertaken simply to explain the shows, but rather because they suggest rich and unexplored potential research topics like those mentioned above.

In relation to the potential of these further study topics, I would also like to propose that a better archive of Canada's ongoing military band history be kept. Aside from personal

collections and archives maintained by individual military units, there is no organized archive of documentation and media kept in the CF. It is understandable that priority and time have been given to Canada's war records and regimental histories, but the bands have likewise played an important social and cultural role throughout Canada's history. A nation keeps its records that are important to its history. Perhaps this is just a reflection on the political and conflict-centric discourse behind the documentation and teaching of history. Summaries of Canadian military band history written by James Milne have been prepared for the Department of History and Heritage for private use, but should be publically accessible, as they provide valuable information. In addition, the military music magazine of the International Military Music Society and its Canadian branch newsletter (which was suspended in 2011 due to a lack of editorial staffing) should be more accessible, possibly through an online archive.

Through musical performance, Canadian military bands have shown both discipline and artistry. It is through the discipline and structure that they are able to explore the boundaries constructed for them and to be creative. As has been evident through the course of its history, Canadian military bands have embraced and integrated themselves into Canada's ever-changing culture while still being able to keep hold of military values and traditions. By doing so, they have proven themselves of critical importance for the military's public relations as they are the branch of the military most closely watched and involved with the Canadian public on home soil. After all, "it's not just marching around."[166]

[166] Bannister, "An Ethnomusicological Study," 215.

Appendix A: Glossary

Anthems: includes the Canadian National Anthem as well as those of foreign nationals participating in the ceremony.

Basic Military Qualifications (BMQ): the first course CF members must complete before becoming employable and allowed to begin their trades training. This course is otherwise known as "Boot Camp."

Battalion: a term used in the army to describe a sub-group of soldiers within a regiment.

Call: was originally a functional melodic line played by trumpeters or buglers in battle and is now used only for ritual significance during a ceremony. Each call has its own denotative meaning. The most well known is the "Last Post" commonly heard during the moment of silence of Remembrance Day ceremonies.

Canadian Forces (CF): The Canadian military as comprised of the Navy, Army and Air Force of both the Reserve and Regular Force. It is under the direction of the Chief of Defense Staff. The mandate of the CF includes: protecting Canada and defending its sovereignty; working with Canada's closest ally, the United States, to defend North America; and contributing to international peace and security through operations around the world, most often in partnership with allies from other countries.[167]

CWAC: Canadian Women's Army Corps

Ceremonial Parades: official ceremonies practiced by the military. Core repertoire performed at these ceremonies includes marches, hymns, salutes and calls. Examples of ceremonies are: Changing of the Guard, Change of Command and Trooping of the Colour.

CG: Ceremonial Guard

Change of Command: takes place when a new Commanding Officer takes over a unit, base etc.

Changing of the Guard: occurs when sentries at important institutions are relieved from duty by replacements. This ceremony is conducted daily during the summer months at Parliament Hill, Ottawa. Other locations include Rideau Hall, Ottawa and the Citadelle, Quebec City.

CNE: Canadian National Exhibition

Component: the two components of the military are the reserve force and the regular force.

Element: a term that describes one of the three branches of the military: Navy, Army, Air Force.

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[167] *National Defence and the Canadian Forces*, "About the Canadian Forces" (last modified February 16, 2011). http://www.forces.gc.ca/site/acf-apfc/index-eng.asp.

GGFG: Governor General's Foot Guards

HMCS: An abbreviation of "Her Majesty's Canadian Ship." As an extension of Canada's ties to England and its origins in the Royal Navy, every ship's name in the CF is tagged with this title, for example, HMCS Charlottetown. In addition, land-based naval units are also titled this way. For example, the naval reserve unit in Hamilton, Ontario is called HMCS Star.

LFAA: Land Force Area Atlantic

March Past: occurs during a ceremony when the troops, including the bands, parade or move in procession to be reviewed by a reviewing officer (the supervisor or lead official of a ceremony).

Mess Dinner: a mess is a place on ship or on base where military personnel communally take meals and socialize. A mess dinner is the more formal occasion in which this occurs. There are many customs and traditions associated with this occasion such as the Loyal Toast and passing of the port (an alcoholic beverage).

NEC: National Engagement Cell

NBNR: National Band of the Naval Reserve

Official March: a march that has officially been associated with a regiment or military branch. Every army regiment has a march while the units of the navy and air force share one common march for each element ("Heart of Oak" for the navy and "RCAF March Past" for the Air Force). These marches are also known as "march pasts," since they are performed during this moment of a parade or ceremony.

PPCLI: Princess Patricia's Canadian Light Infantry

Qualification Level (QL): used to describe the skill level a military personnel has achieved by completing the various occupation courses required of that trade. The first musician qualification course is QL3, followed by QL4, QL6a and QL6b. QL7 is a conducting course.

RCA: Royal Canadian Artillery

RCAF: Royal Canadian Air Force

RCMP: Royal Canadian Mounted Police

Regiment: a term used for organization within the army. It is a large military grouping or unit divided into a variable number of battalions or brigades.

Regular Force: comprised of CF members who serve full-time and have a commitment to work for a pre-determined number of years.

Reserve Force: comprised of CF members who serve part-time and do not have a pre-determined amount of years to serve. Members of the reserve force usually have other full-time commitments such as school or a full-time job.

Salutes: are standard ceremonial melodies played upon the entrance and exit of official party members and dignitaries and during other parts of a ceremony. The most common salutes played are the "General Salute," "Vice Regal Salute" and the "Royal Salute."

Tattoo: A military show featuring bands and other acts derived from practices of sixteenth century British troops.

Trooping of Colour: is a ceremony performed by nations of the British Commonwealth. It is derived from the seventeenth century practice of marching a regiment's flag between the ranks of troops to enable the soldiers to recognize their flag's colours. Today this ceremony is held in the United Kingdom on the occasion of the Queen's birthday and in other nations to acknowledge the changing of a military flag's official colour.

Unit: a subdivision of a larger military grouping in which its administrative and operational functions are self-contained. They are usually element- and component-specific.

Appendix B

Authorized CF Bands[168]

COMMAND
Military Personnel Command

Reserve Force Brass & Reed Bands
The CF Language and Recruit School Band (Saint-Jean)

Volunteer Band- Brass & Reed
Royal Military College of Canada Band (Kingston)

Volunteer Band- Pipes & Drums
Royal Military College of Canada Pipes & Drums (Kingston)
Canadian Forces Base Borden Pipes & Drums (Borden)

Maritime Command

Regular Force Brass & Reed Bands
Maritime Forces Pacific Naden Band (Victoria)
Maritime Forces Atlantic Stadacona Band (Halifax)

Reserve Force Brass & Reed Bands
The Band of HMCS Chippawa (Winnipeg)
The Band of HMCS Montcalm (Quebec City)
The Band of HMCS Star (Hamilton)
The Band of HMCS Tecumseh (Calgary)
The Band of HMCS York (Toronto)
*National Band of the Naval Reserve (Quebec City)

Air Command

Regular Force Brass & Reed Bands
Air Command Band (Winnipeg)
The Central Band of the Canadian Forces (Ottawa)

Reserve Force Brass & Reed Bands
438 Tactical Helicopter Squadron (Montreal)

Volunteer Band- Pipes & Drums
8 Wing Pipes & Drums (Trenton)
12 Wing Pipes & Drums (Shearwater)
14 Wing Pipes & Drums (Greenwood)
Air Command Pipes & Drums (Ottawa)

Reserve Force Pipes & Drums
400 Tactical Helicopter Squadron Pipes & Drums (Borden)
402 Squadron Pipes & Drums (Winnipeg)

Volunteer Band- Brass & Reed
4 Wing Band (Cold Lake)
8 Wing Band (Trenton)
14 Wing Band (Greenwood)
22 Wing Band (North Bay)
Canadian Forces Base Borden Band (Borden)

NOTE A [*] beside a name denotes a band that is created for seasonal employment

[168] Taken from *Canadian Forces Military Bands Music Instruction*, 16-19

Authorized CF Bands (continued)

COMMAND
Land Force Command

Regular Force Brass & Reed Bands

The Royal Canadian Artillery Band (Edmonton)

Royal 22nd Regiment Band (Quebec City)

Reserve Force Brass & Reed Bands

34 Canadian Brigade Group Band (Montreal)

36 Canadian Brigade Group (Nova Scotia) Band (Halifax)

3rd Field Artillery Regiment Band (37 Canadian Brigade Group (New Brunswick) Band) (St John)

5th (British Columbia) Field Artillery Regiment Band (Victoria)

7th Toronto Regiment Band (RCA) (Toronto)

15th Field Artillery Regiment Band (RCA) (Vancouver)

62nd Field Artillery Regiment Band (RCA) (Shawinnigan)

1st Battalion, The Royal Newfoundland Regiment Band (St John's)

6th Battalion Royal 22e Regiment Band (Drummondville)

The Royal Regiment of Canada Band (Toronto)

The King's Own Calgary Regiment (RCAC) Band (Calgary)

The Loyal Edmonton Regiment (4th Battalion Princess Patricia's Light Infantry) Band (Edmonton)

The Prince Edward Island Regiment Band (RCAC) (Charlottetown)

The Queen's Own Rifles of Canada Band (Toronto)

Governor General's Foot Guards Band (Ottawa)

The Governor General's Horse Guards Band (Toronto)

The Royal Hamilton Light Infantry (Wentworth Regiment) Band (Hamilton)

The Royal Winnipeg Rifles Band (Winnipeg)

Le Regiment du Saguenay Band (Bagotville)

Les Fusiliers de Sherbrooke Band (Sherbrooke)

Les Voltigeurs de Quebec Band (Quebec City)

The Windsor Regiment Band (RCAC) (Windsor)

*The Ceremonial Guard Band (Ottawa)

*Land Forces Atlantic Area Band (Aldershot)

Reserve Force Pipes & Drums

26th Field Artillery Regiment Pipes & Drums (RCA) (Brandon)

49th Field Artillery Regiment Pipes & Drums (RCA) (Sault-St Marie)

1st Battalion, The Nova Scotia Highlanders (North) Pipes & Drums (Truro)

2nd Battalion, The Nova Scotia Highlanders (Cape Breton) Pipes & Drums (Sydney)

48th Highlanders of Canada Pipes & Drums (Toronto)

The Argyll & Sutherland Highlanders of Canada (Princess Louise's) Pipes & Drums (Hamilton)

The Black Watch (Royal Highland Regiment) of Canada Pipes & Drums (Montreal)

The Calgary Highlanders Pipes & Drums (Calgary)

The Canadian Scottish Regiment (Princess Mary's) Pipes & Drums (Victoria)

The Essex & Kent Scottish Pipes & Drums (Windsor)

The Lorne Scots (Peel, Dufferin and Halton Regiment)Pipes & Drums (Brampton)

The North Saskatchewan Regiment Pipes & Drums (Saskatoon)

The Cameron Highlanders of Ottawa Pipes & Drums (Ottawa)

The Queen's Own Cameron Highlanders of Canada Pipes & Drums (Winnipeg)

The Royal Highland Fusiliers of Canada Pipes & Drums (Cambridge)

The Seaforth Highlanders of Canada Pipes & Drums (Vancouver)

The Stormont, Dundas, and Glengarry Highlanders Pipes & Drums (Cornwall)

The Toronto Scottish Regiment (Queen Elizabeth The Queen Mother's Own) Pipes & Drums (Toronto)

Appendix C: Other Major Tattoos in Canada

Festival international de musiques militaires de Québec (FIMMQ)

This Festival's mission is to promote the music of Canada's military and its history through popular concert venues that highlight historic military sites throughout Quebec City.[169] Doing so brings bands from across Canada and the world together and draws attention to Quebec's unique military history in Canada. The Festival, which began in 1998, features public concerts, parades and an indoor tattoo. The musical repertoire performed at the various venues, including the tattoo, presents both traditional military marches and ceremonial scenes as well as more accessible and popular music in an effort to allow the general public to understand and appreciate military band performances. In keeping with this objective, the tattoo stages a new theme each year in which popular music is performed by various band numbers and massed band scenes. For example, in 2009, the theme was "film" and featured music from the soundtracks of *Titanic*, *The Lion King* and *Top Gun* (among others). [170]

Fortissimo

Fortissimo is a military music event that has been performed on the lawns of Parliament Hill, Ottawa, every August since 1997. With its main feature being the Ceremonial Guard musicians and soldiers, the show also presents domestic and international military bands, pipes and drums and civilian guest performers. Although it does not carry a particular theme, it has its own tradition of the massed bands performing Tchaikovsky's *1812 Overture* each year, featuring the Parliament Building Peace Tower Carillon Bells and artillery fire.

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[169] *Festival International De Musiques Militaires De Quebec* (accessed November 7, 2010) http://www.fimmq.com/site/.

[170] Ibid.

Other Tattoos

Smaller scale tattoos in Canada include The Canadian International Military Tattoo, Hamilton, Ontario, which began in1999 and has its roots in the Greater Hamilton Tattoo staged from 1992-1999, and the Fort Henry Tattoo, Kingston, Ontario, which features a historical display of fifes and drums, among other acts.

Appendix D: Interviews

For my thesis, I conducted interviews with individuals who have had a long-standing career in the CF as a musician or worked alongside the CF within the music branch. I drafted a series of questions for the individuals based on particular backgrounds including personal experience, leadership positions and involvement with tattoos. All interviews were confidential, and participants had the option of either being named or remaining anonymous.

Below are relevant samples from the questions:

-How is military music performance different from performing in civilian ensembles/settings?
-Does it limit your musical abilities, and if so, how?
-What are the greatest challenges being a musician in the military in terms of musical performance?
-Benefits?
-Does this music give you a sense of personal or group identity?
-Has the musical repertoire changed since you first joined, and if so, how?
-Have the types of gigs/venues changed since you first joined, and if so, how?
-If so, when did these changes start occurring and why?
-Are musicians entering with same musical background? Or a different one?
-What is the value of military and musical drill?
-Do you find it challenging to balance traditional military music performance with more popular or vernacular types of music and performance?

Interview 1: James Milne

Interviewed in Ottawa, Ontario and email, Autumn 2010-Spring 2011 (Ongoing Discussion).

James Milne was the Director of Music for the Governor General Foot Guards Band for 17 years. He was also a historian for the Directorate of History & Heritage, Department of National Defence, Ottawa for four years, dealing specifically with Canada's military band and music history, and was the first member of CF Music Branch appointed as an Officer of the Order of Military Merit for services to military music in Canada.

Interview 2: Jack Kopstein

Telephone interview and email, Autumn, 2010-Winter, 2011 (Ongoing Discussion).

Jack Kopstein, co-author of *The Heritage of Canadian Military Music*, served with the Canadian Forces as a musician from 1958 to 1988. During this period, he also served as Assistant Director of Music for the Central Band, Vimy Band and PPCLI Band. His other publication contributions include serving as editor of the *International Military Music Society Canadian Branch Newsletter.*

Interview 3: Jim Forde

Interviewed in Halifax, Nova Scotia on December 2, 2010.

Jim Forde is the Production Coodinator for the Nova Scotia Tattoo. He is also a former musician with the Canadian Navy and was the Director of Music for the Stadacona Band from 1988 to 1993.

Interview 4: Dr. Walter Kemp

Interviewed in Halifax, Nova Scotia on December 2, 2010.

Walter Kemp has been the choral director of the Nova Scotia Tattoo Choir since its establishment in 1983. He has been a member Dalhousie University's music department since 1977.

Interview 5: Anonymous

Interviewed in Halifax, Nova Scotia on December 2, 2010.

This person is a long-time staff member of the Nova Scotia Tattoo.

Interview 6: Lieutenant Commander Raymond Murray

Interviewed in Halifax, Nova Scotia on December 3, 2010.

Raymond Murray has been a musician in the CF since 1979. During his career, he has held positions including Assistant Director of Music Course at the Canadian Forces School of Music and Director of Music for the Air Command Band and the Ceremonial Guard Band. He has been the Director of Music for the Stadacona Band since 2006.

Interview 7: Captain Fraser Clark

Interviewed in Ottawa, Ontario on December 8 and 15, 2010.

Fraser Clark, a public affairs officer in the Canadian Forces, is the Special Advisor to the CF Supervisor of Music. A former professional solo bagpiping champion, he holds a PhD from the University of Edinburgh (2009) where he researched the history of Canadian bagpiping since the 18th Century.

Interview 8: Heather Davis

Telephone interview, May 3, 2011.

Upon joining the Canadian Forces in 1976, Heather Davis became one of the first women to enter the service as a musician. Moreover, she also became the first female Regular Force musician to be commissioned to officer and become a director of music.

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