

Ceremonial Music for Military Bands

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Earliest known record of ceremonial music in conjunction with military bands or military music is given by Roman historian Vegetius, in his work *De Re Militari*, he wrote:

The music of the legion consists of trumpets, cornets and buccinae. The trumpet sounds the charge and the retreat. The cornets are used only to regulate the motions of the colors; the trumpets serve when the soldiers are ordered out to any work without the colors; but in time of action, the trumpets and cornets sound together. The classicum,

which is a particular sound of the buccina or horn, is appropriated to the commander-in-chief and is used in the presence of the general, or at the execution of a soldier, as a mark of its being done by his authority. The ordinary guards and outposts are always mounted and relieved by the sound of trumpet, which also directs the motions of the soldiers on working parties and on field days. The cornets sound whenever the colors are to be struck or planted. These rules must be punctually observed in all exercises and reviews so that the soldiers may be ready to obey them in action without hesitation according to the general's orders either to charge or halt, to pursue the enemy or to retire. For reason will convince us that what is necessary to be performed in the heat of action should constantly be practiced in the leisure of peace.

The Ceremonial Musicians of Late Medieval Florence follows the development of Florentine musical ensembles, describing their duties and repertoires, placing them in their political and social context, and tracing their changes through the years of the Florentine Republic. From the 13th through the 16th centuries, the city of Florence was the most powerful in Europe. It was a center of finance and trade, as well as art and music. The Republic employed musicians to perform for the enormous number of ceremonial events each year. These musicians were the most visible (and audible) symbols of Florence, playing a major role in displaying the majestic image of the city. Their story, repertory, high-profile involvement in the daily life of the city, and close involvement with the Medici add a new dimension to the history of late-medieval Florence. The following illustrates early music which has a ceremonial connotation:

Air from Water Music by Handel

Entrance of the Queen of Sheba by Handel

Prince of Denmark by Clarke.

The military band should be capable of playing ceremonial and marching music, including the national anthems and patriotic songs of not only their own nation but others as well, both while stationary and as a marching band. Military bands also play a part in military funeral ceremonies. There are two types of historical traditions in military bands. The first is military field music. This type of music includes bugles (or other natural instruments such as natural trumpets or natural horns), bagpipes, or fifes and almost always drums, the latter two being organised into Corps of Drums. This type of music was used to control troops on the battlefield as well as for entertainment. Each country had its national drum-march which was held to be as significant as blazonry on standards, until the enticement of an accompanying melody led to its demise.

We observe the latter in several 16th century military marches which appear in a collection 'My Ladye Nevells Booke' (1591) and includes 'The Marche of the Footemen', 'Me Marche of the Horsemen' and 'The Irish March.' Indeed 'The Marche before the Batell' in this collection must have been a recognized martial step since it appears in the 'Fitzwilliam Virginal Book (circa 1630) as the 'Earle of Oxford's Marche' which recalls the fighting De Vexes. In the latter century the craze for distinctive marches grew as a glance at the contemporary collections prove:

Sir Thomas Fairfax's Marche (c.1656) The Scots Marche (c.1656) Prince Rupert's Marche (c.1656) Lashley's Marche (c.1666) Montroses's March (c. 1663)

Of this group the 'Grenadier's March' from Apollo's Banquet 1687 is performed even today as a slow march. One can be certain that some of these marches were used by fifes and drums and oboes and drums, when the first British standing army was established

France equally adopted the march idiom to their graceful step and Lully and another 17th century composer named Philidor became quite busy writing marches for the troops Of Louis XIV many of which have come down to us, such as:

The Mousquetaires (c.1705) Gardes dela Marine (c.1707) Dragons du Roi (c.1709) Grenadiers a Cheval (c.1709)

Cherubini and the brothers Gebauer also had kept busy composing marches to keep the French tricolour flying.

During this period German military marches began to make an impact, particularly because they became a feature of their high military efficiency. Among the best

known of these were: Der Alte Dessauer (c.1705) Hohenfriedberger (c.1745)



Coburger (c. 1750)

Cavalry band Austria circa 1750

Elsewhere music was written by Beethoven, and Rossini. In 19th century Britain the regimental march and other native marches had drifted in and out of favour whilst the alien compositions seemed to find a welcome place. The main cause of this lay in the foreign bandmasters who were hired by many of the Regiments. The bandmasters ruled the band and their patrons, the officers. An attempt was made to rectify this situation in 1835 when the War Office ordered that no regiment was to use foreign marches at reviews, parades or guard mountings. But like many orders the instruction was observed at the time and then just as quickly pigeon-holed.

After the debacle at Scutari during the Crimean War where bands that were present struck up God Save the Queen in several different keys the war office finally took up the question of both a training school for musicians as well as the standardization of all military marches and the national anthem. In 1882 all regiments and corps were required to submit to the Royal School of Music, Kneller Hall, their traditional march. The traditional march was the one which was in general use. Official recognition was given to marches that bore both a historic and ceremonial significance. The submissions revealed a motley crew of marches. In the general clean-up it was found that many regiments were using the same march in a variety of arrangements and keys. It was also discovered that many units were using tunes which were

inappropriate. After a process of elimination some 59 marches were chosen for various regiments and corps, but without any provision for Household Cavalry and Cavalry of the line. Half of these marches were made up of traditional folk melodies, the remainder popular 19th century songs and one which had been composed by royalty. The marches were approved and published on April 1st 1883. In order to maintain the marches in a semblance of order they were numbered and all were printed on specially designed march cards, many of which are still in use to-day.

During the American Civil War most Union regiments had both types of groups within the unit. However, due to changes in military tactics by the end of World War I field musical had been mostly phased out in favor of the brass bands. These performed in a concert setting for entertainment, as well as continued to perform drill and martial events. In the United States, these bands were increased in instrumentation to include woodwinds, which gives us the modern military band in the United States, as well as the basis for high school and college marching bands and concert bands.

Field music is still popular at ceremonial functions, with many organizations such as police, fire, and veterans groups maintaining pipe and drum, fife and drum, or drum and bugle corps.

In the United States Army, the band is attached to the headquarters element and one of its duties is to provide security for the command post. Regular British Army musicians are all members of the Corps of Army Music. As a secondary role they are trained to work in NBC 'Casualty Decontamination Areas'. Modern-day military musicians often perform a variety of other styles of music in different ensembles, from chamber music to rock and roll. During World War II, The Royal Air Force Dance Orchestra, better known as The Squadron Aires, served to entertain troops and support morale.

The custom of Trooping the Colour dates to the time of Charles II in the 17th. Century when the Colours of a regiment were used as a rallying point in battle and were therefore trooped in front of the soldiers every day to make sure that every man could recognise those of his own regiment. In London, the Foot Guards used to do this as part of their daily Guard Mounting on Horse Guards and the ceremonial of the modern Trooping the Colour parade is along similar lines. The first traceable mention of The Sovereign's Birthday being 'kept' by the Grenadier Guards is in 1748 and again, after George III became King in 1760, it was ordered that parades should mark the King's Birthday. From the accession of George IV, they became, with a few exceptions and notably the two World Wars, an annual event.



Trooping the Colour 2006 Massed Guards Bands

This impressive display of pageantry is now held on the occasion of the Queen's Official Birthday. It takes place in June each year to celebrate the official Birthday of the Sovereign and is carried out by her personal troops, the Household Division, on Horse Guards Parade, with the Queen herself attending and taking the salute. Since 1987, The Queen has attended in a carriage rather than riding, which she did before that on 36 occasions, riding side-saddle and wearing the uniform of the regiment whose Colour was being trooped. The regiments take their turn for this honour in rotation as operational commitments permit.

Over 1400 officers and men are on parade, together with two hundred horses; over four hundred musicians from ten bands and corps of drums march and play as one. Some 113 words of command are given by the Officer in Command of the Parade. The parade route extends from Buckingham Palace along The Mall to Horse Guards Parade, Whitehall and back again.

Precisely as the clock on the Horse Guards Building strikes eleven, the Royal Procession arrives and The Queen takes the Royal Salute. The parade begins with the Inspection, The Queen driving slowly down the ranks of all eight Guards and then past the Household Cavalry. After the event, the Royal Family gathers on the balcony of Buckingham Palace to watch an RAF flypast.

The form of this tremendously popular event dates back to around 1700. During these early days of land warfare, 'colours' (the brightly-coloured flags of a battalion) were used as rallying points so they would be visible above the smog and dust of battle. The Roman Eagle was used in a similar way, thrown forward in the fight, in the knowledge that the men would follow to save it. It became customary to carry these colours down the ranks at the end of a day's march and to solemnly accompany them to the 'billet' where they were kept for the night. The billet represented the headquarters of a unit and the battalion's assembly point in an emergency. The aim of the ceremony was to familiarise each man with the coloured flags that identified his unit, and to guarantee all ranks would recognise their assembly point, especially when stationed in an unfamiliar town.

Each morning, the colours were escorted from the billet back to their position in the battalion ranks. Consequently, the colours came to express the spirit of the regiment and were held in the highest regard.

In time the Regimental Colour has taken on a greater significance. Its folds of embroidered cloth are an important object of reverence and a memorial to lost comrades.

The aspects of the parade have changed very little since the age when it was known as 'Lodging the Colours'. The significant difference, however, is that only one colour, the Queen's Colour, is 'Trooped' by the Household Division today, wearing full dress, in honour of her Birthday. Hence it is also known as 'The Queen's Birthday Parade', although 21st April is the actual birth date of the Queen.

The earliest records of 'Trooping the Colour' can be found in order books of the Grenadier and Coldstream Guards of 250 years ago. "The Colours be always trooped at the mounting and dismounting of the guard, except in very bad weather" 18 Feb. 1749

According to the Coldstream Order Book for 17 June 1768, the King ordered the Grenadier Battalion to mount guard 'on the day which His Majesty's birthday is

ordered to be kept'. In 1806, on 3 June, 'The General and Staff Officers belonging to the District who are resident in or near London are requested to meet the Duke of Cambridge on the Parade at Horse Guards at 10 o'clock on the morning of the next Anniversary of the King's Birthday, to be fully dressed in Embroidered Cloths'.

From 1807 to 1810 orders were issued for parades on the birthdays of both the King and Queen, the one in June and the other in January. They were not held from 1811 to 1820 because of King George III's illness, except in 1813 for the Queen, but from the accession of King George IV they became, with a few exceptions and notably the two World Wars, an annual event.

The guards, in the modern ceremony today, are assembled in two ranks, a reminder of Wellington's masterful tactics at Waterloo, a reminder too that these are soldiers that stand to give service for the Sovereign and Nation when called upon to do so.

Colourful and spectacular as this parade is, it used to be on an even grander scale. The very largest Birthday Parade was held on Hyde Park in 1920 when there were 10 complete guards on parade. Going back further still, there was an age when the monarchs of Europe and the noble families from distant lands would gather in London to celebrate an Imperial Birthday.



The Canadian Guards band trooping the colour on Parliament Hill Ottawa Canada 1963

Ruffles and Flourishes

Ruffles and Flourishes are sounded to render personal honors and precede prescribed music for personnel being honored. Ruffles (played by the drums) and Flourishes (played by bugle or selected brass instruments) are played simultaneously. Ruffles and Flourishes are played in the concert key of B-flat when they precede the National Anthem, Hail to the Chief, and the General's March. Ruffles and Flourishes are played in the concert key of A-flat when they precede Hail Columbia and the Flag Officer's March.



US Army Band SAMUR France 1978 Flag Ceremony

Sound Off

Sound off is the trooping of the line done by the band during a military parade or review. The Sound off is a three-chord (tonic, dominant seventh, tonic) cadence that precedes and follows the march played for the Sound Off sequence. The preceding Sound Off chord cadence is played in the same key as the beginning of the music. The second Sound Off chord cadence is played in the key of the music at the time of the cut off. Because of the bugle's limitations, it is not possible for them to render the Sound Off using the harmonic progression of which a military band is capable. Accordingly, the bugle is limited to a single-note progression (see the Unison Sound Off notated below). The harmonic progression can be used with multiple bugles.

The following provide a listing where bands are employed for ceremonial occasions:

Funerals	Military Graduations
Changes of Command	Salutes to national Heroes
Arrival of Domestic and Foreign Dignitaries	Guard Changing Ceremonies
Trooping of Colours and Presentations of Colours	Ship Launching
Flag Days	New Military Equipment
Days of Remembrance	Retirement, or Awards Ceremony
Celebration of national Holidays	Morning Colors Music
Honours and Awards	Mess Night
	Birthday Ball
	Bugle Calls

A Cross Section of Composers of Ceremonial Music

GABRIELI, ANDREA AND GIOVANNI (Andrea Gabrieli, c. 1532/33–1585; Giovanni Gabrieli, c. 1554/57–1612), Italian composers and organists noted for the grandeur of their sacred and ceremonial music. Andrea Gabrieli and his nephew Giovanni Gabrieli were leading figures in Venetian music and influenced the development of seventeenth-century German music as well

George Frideric Handel

Throughout his career, Handel continually composed much wonderful instrumental music, including many fine organ concertos, a good amount of keyboard music, and celebratory music such as the suite of airs and dances known as the Water Music, written to accompany a royal barge trip down the Thames in 1717. There is also the Musick for the Royal Fireworks, composed in 1749 to celebrate the peace of Aix-la-Chappelle, which had been declared the previous year. Following the model of Corelli, Handel also completed two sets of concerti grossi, some of the finest examples of the genre from the late Baroque, an example of which is the Concerto Grosso, Op. 6 no. 5. Of course, he was obliged to compose much choral music for the court, too. Among these works are the anthems written for the Duke of Chandos, various odes, and the four majestic Coronation anthems from 1727.

Now for a few march composers: Stuart A. Watts, sometime Conductor of the Band of the Honourable Artillery Company, for March of St George; Trevor W. Brown for March of the Lifeboat Men; Thomas Preston for the NATO Ceremonial March (1959: also for a NATO Ceremonial Hymn); F. Stovin-Bradford, composer of Flying Stations (1963), the Fleet Air Arm's march; and Jimmy Hughes, for The London Boys (1962). Kenneth Alford (Ricketts) wrote numerous marches including the super eminent Colonel Bogey March.

Boris Kozhevnikov was a preeminent composer for the wind orchestras of the Soviet military. His Third Symphony is well known in the United States, but the rest of his compositions, and most of the Soviet wind band repertoire, remain unstudied and unperformed outside Russia. Composers such as Dmitri Shostakovich, Nikolai Miaskovsky, and Sergei Prokofiev wrote for the military ensembles, providing marches and programmatic works.

From his earliest twenties an enfant terrible, for the last 30 and more years of his life an elder statesman, Sir William Walton enjoyed an extraordinary career. composer of many ceremonial works in tribute to British royalty. The coronation march "Crown Imperial" remains as a major example of music for a ceremony.

Kenneth J Alford the illustrious composer of marches wrote at least four ceremonial marches including By Land and Sea, a Ceremonial march on the works of Henry Purcell and his dedication to the trooping of the colour The Standard of St George.

In Canada the alternative National Anthem "The Maple Leaf Forever is very often employed as a slow march. Pipes and Drums play a very pivotal place in the annuals of military ceremonial music. They are particularly evident in both ceremonies and



memorials. They form a special place in events which salute fallen soldiers. The playing of the pipe music such as "Flowers of the Forest" and "Amazing Grace" have become a significant part of these dedications

Piper at the Vimy Memorial France 2006