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REPORT NO. 47
HISTORICAL SECTION (G.S.)
ARMY HEADQUARTERS

The History of Bands
in the Canadian Army

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The History of Bands
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1. Canadian army bands are raised for such military duties as stimulating enlistments, conducting troops to and from trains and ships, assisting at drill and ceremonial parades and playing at military funerals (376.009(D1): A.G. Memo to all D.Os.C, 26 Apr 41). Nevertheless, they also play at concerts and dances. Their specific influence in all these tasks must be considered, for music had been used in war since the first discovery that even one sound or note, rhythmically repeated, aroused in man emotions that speech could never evoke.

2. Drums, believed to be the world's first musical instrument (Chambers Encyclopedia, 1950, Vol. IX, p. 616), have always been associated with war; sometimes in strange ways. In one section of Africa, women alone had the right to sound the war drums. Thus there could be no war without the women's consent. (Gordon, W.J., Bands in the British Army, (Frederick Warne and Co. Ltd., p. 7)) (Unfortunately, no record exists to show if this resulted in fewer wars). After the drums came the bagpipes. (Chambers Encyclopedia, 1950, Vol. IX, p. 616). The pipes were known to the Hittites, Hebrews, Greeks and Romans. They were played in China, India, and some parts of Europe. From the pipes there evolved the various instruments¹ we have in the present Canadian military bands – trumpets, bugles, clarinets, etc.

3. Musical instruments in the past were much more closely connected with the actual clash of arms than at present – drums and bugles were both used as a means of control on the battlefield. However, by the time

the first units of the regular Canadian Army were established in 1871 (142.013 (D2), Historical Sketch, R.C.A.), military bands were more concerned with recruiting and state occasions than with the field of battle. Only the bagpipe remained an “instrument of war”. Its ability to inspire troops under fire was first significantly apparent on the Plains of Abraham. Wolfe had ordered general silence and Fraser’s Highlanders faltered. “They want the pipes”, whispered their colonel. “Then let them have them!”, said Wolfe. When the pipes wailed, the Highlanders rallied and swept forward. (Gordon, W.J., Bands in the British Army, p. 21). In the First World War, the 16th Battalion (Canadian Scottish) was one of the units which attacked across No Man’s Land to the skirl of the pipes. One of their men, Piper J. Richardson, was awarded a posthumous V.C. for playing them across. (Urquhart H.M., The History of the 16th Battalion, (Toronto, 1932), p. 181). Again in the Second World War, the Canadian Scottish crossed to the enemy while the pipes played them on their way. This time the journey was not through mud to enemy trenches but from landing craft to Normandy’s beaches. (122.013 (D1): R.C.N. Part in the Invasion (Neptune), p. 90).

4. Although only the pipes are now to be found near the enemy, the Canadian Army defines seven types of bands:

1. Brass Band: All brass or plated instruments. A recent innovation has been to add saxophones to a Brass Band combination. (There are no purely brass bands in the present Canadian Army Active Force).
2. Military Band: Known as the “Band”. Consists of a combination of brass and reed instruments, including flutes and piccolos. (An American variation is the Symphonic Band, which numbers 120 pieces and includes stringed instruments).
3. Drums and Fifes: Known as the “Drums”. Composed of drums, and fifes of different pitch. In most cases, in this army band combination, the fifer is also a bugler.

¹ For the evolution of military bands see Appendix “A” to this report.

4. Pipe Band: Known as the “Pipes”. Composed of drums and bagpipes. (Usually confined to Highland regiments, but there have been such anomalies as the C.W.A.C. pipe band and the R.C.A.F. pipe band).
5. Bugle Band: Known as the “Bugles”. Bugles only.
6. Bugle Band: Known as the “Bugle Band”. Composed of drums and bugles. (Originally confined to rifle regiments and light infantry, but the fact that this is the simplest of all bands to form has led to wider use).
7. Trumpet Band: Known as the “Trumpet Band”. Composed of drums and trumpets.

(376.009 (D1): Instructions for Bands, 1942, p. 1).

5. When discussing bands in the Canadian Army, one must bear in mind the distinction between full-time bands and spare-time bands. Full-time bands are those which exist by establishment. Spare-time bands are those which find their personnel within the establishment of a unit. The full-time band is always an authorized band. The spare-time band may be authorized. All authorized bands are entitled to annual band grants to purchase music and repair instruments. (G.O. 118, 1941). Originally, most regiments had to provide their own band instruments.

Now, all authorized bands, both reserve and active force, are issued them. (C.A.O. 32-2, & 32-4).

EARLY MILITIA BANDS

6. The abstract of inspection reports for 1869-70 shows the existence of some 46 bands in the Canadian militia. These reports reveal the number of musicians and comment on their proficiency, e.g.

29th Bn (the present H.L.I. of C.) – A fair band of 11 musicians.

45th Bn (the present 45 Bty, 4 Fd Regt (S.P.) R.C.A.) – One of the best bands in the district, 21 performers.

65th Bn (the present F.M.R.) – Brass band, 15 musicians, just organized.

(Militia Reports, 1866 – 1869, pp. 57, 71, 85).

Despite the existence of these bands in 1869 and earlier, it was a long time before a permanent, full-time band was authorized. In his annual report for the year ending 31 Dec 1898, Maj-Gen Edward Hutton, Commanding the Canadian Militia, stated:

A good permanent military band is much required, which should form a Militia School of Music for improving the existing Militia bands...

(Militia Reports, 1898, Article 30).

In his next report General Hutton was able to declare:

A permanent band for the Royal Canadian Artillery has been organized at Quebec under a competent bandmaster.

The band in question will shortly be available for purposes of State and public occasions of importance...

(Militia Reports, 1899, Article 15).

Thus Canada had its first regular military band.

7. General Hutton's remarks concerning the purpose of the band brings to light a curious fact. Apparently the need for a band is never self-evident and partisans have justified the formation of one on rather strange grounds. Justification has ranged all the way from attracting the ladies (Grose's Advice to the Officers of the British Army (1782) as quoted in Handel's Kettledrums by Henry George Farmer, p. 104) to the elevation of a regiment's moral tone (Minutes of the Militia Council, Vol. I, Article 1666 (1905)). After a band has been justified and authorized, then the troubles begin.

8. The financial hazards in sponsoring a band are revealed in the following letter:

To the Officers

The Governor General's Foot Guards

Ottawa, Ont.

18 June 1895

Gentlemen,

It is the first time in our experience that we have had to write a dozen times to Officers in Her Majesty's service for payment of a debt which they cannot and do not dispute. The Instruments for which debt (40/9/6 plus 14/7/6 interest) was incurred have been, and as far as we know, are now actually in use in the Band...

Besson & Co. Ltd.

London, England

(HQ 7-2-43: Letter)

The instruments mentioned were purchased by Lt-Col Thomas Ross, O.C., G.G.F.G., in 1884 when he was in London. He made the purchase "under the notice" of the Minister of Militia and Defence (H.Q. 7-2-43, Memo, Ross to M.N.D., 18 Aug 93). But the Department refused to admit responsibility and the last reference in the file shows that the account was still outstanding in 1899.

9. As for musical difficulties, again the G.G.F.G. will serve as an example.

It is reported on good authority that the services of the Governor-General's Foot Guards' orchestra, which has played hitherto almost without exception at all the functions at Government House since the date of their inception in 1876² have been dispensed with. The band of the 43rd D.C.O.R. now has the honor of supplying the orchestra music for the functions at Rideau Hall. It is understood that Their Highnesses were not satisfied with the quality of the music provided by the Foot Guard's orchestra...

(The Ottawa Citizen, 31 Jan 12).

BANDS DURING THE EARLY CAMPAIGNS

10. Canadian bands had a part in campaigns before the First World War. From the time of the Fenian Raids comes this account of the militia leaving to defend their homes:

On my way to school I had to pass the Grand Trunk station. Upon this particular morning in May, 1866, the alluring sound of fife and drum led me to cross the railway tracks and join the crowd on the station platform. The volunteers of Peel had been called out to help repel the Fenian invasion... The fife and drum struck up the tune of Tramp, tramp, tramp, the boys are marching, the men began to sing, the crowd commenced to cheer and the train pulled out for Toronto, and, as we feared, the front...

² This date must refer to the orchestra, for the band of the G.G.F.G. was organized in 1872 (H.Q. 7-2-43: Financial Statement, Dept. of M. & D., 29 Aug 93).

(S.W. Perry as quoted in From Brock to Currie
by Wm. Perkins Bull; (Toronto 1935) p. 237).

11. The historian of the 90th Regiment (R Wpg Rif) has this to say about the unit band during the Riel Rebellion:

The brass band, particularly during the last few months of the campaign, for its playing improved wonderfully, was the pride and joy of the force, and there was almost being a row in the artillery lines at Battleford because some members of Colonel Otter's force ventured to speak disparagingly of the 90th band in the hearing of some of the gunners of "A" Battery. In the field, particularly during the fight at Fish Creek, the bandsman performed invaluable service as an ambulance corps.

(Chambers, E.J., The 90th Regiment (1906) p.
53).

12. The staff diary reveals that there was a band with the Yukon Field Force at Fort Selkirk:

Band gave a concert for Telegraph crew at 7:30 p.m.

(H.Q. 1450 – 13: Folio 21, Staff Diary, 12 Aug
99).

13. T.S. Marquis in his book "Canada's Sons on Kopje and Veldt recalls how the R.C.R. band cheered the men on their way to South Africa aboard the Sardinian during the Boer War:

Through it all Bandmaster Tresham's band which had now, by dint of constant practice, become to the minds of the soldiers a not unworthy rival of Sousa's kept the spirits of all buoyant with airs from the land of the pine and the maple.

(Marquis T.G., Canada's Sons on Kopje and Veldt (The Canada's Sons Publishing Col.) p. 89).

THE FIRST WORLD WAR

14. Although the War Establishments made no provision for regimental bands during the organization of the First Canadian Contingent, many of the units unofficially formed their own. The parent Militia supplied three of the kilted battalions (the 13th, 15th and 16th) with pipe bands. A civilian pipe band from Edmonton volunteered en masse to serve with P.P.C.L.I. and was accepted. By the time they were ready to sail, the 6th, 11th, 12th and 14th Battalions had authority to take their regimental bands overseas; the 7th and 9th took their brass bands over without prior authority. Originally, the only bandsmen allowed by establishment were the six pipers of the highland regiments. In November 1914, the establishment of every C.E.F. battalion was optionally increased by one bandmaster and twenty-four men – an option exercised by many units. This change was made by the direction of the Minister, Sir Sam Hughes who was "a great believer in bands." (Duguid, Col A.F., History of the Canadian Forces, 1914-1919, Vol. 1 (Ottawa, 1938), p. 74). While the Contingent assembled at Valcartier, the bands of the

R.C.H.A. and R.C.G.A. played through the lines. Both these bands returned to their peace stations when the convoy sailed. (Ibid).

15. Overseas, most bands confined their music-making to places behind the lines. In the trenches, they carried out their duties as stretcher bearers (Hodder-Williams, R., P.P.C.L.I. 1914-1919, p. 9). However as stretcher bearers had as short a life expectancy as riflemen, more and more the bands were composed of low category men and left in the rear areas. In Canada, under no circumstances whatsoever were “A” category men to be employed as bandsmen. Commanding officers were personally responsible that this rule was observed. (H.Q. 35-1-13: Circular Letter, 23 Aug 17). In France, every infantry battalion in the Canadian Corps had at least one band. Some of the engineers and pioneers also had bands, as did divisional headquarters. (Cdn Corps G.S. File B-5-3: Summary of Div Reports, 14 Sep 17). These bands played the troops in and out of the trenches, performed at concerts, and occasionally went on tour. Massed bands, especially massed pipe bands, were often used on ceremonial and other occasions. Two bands accompanied the Canadians on the Siberian Expedition – the bugle band of the 259th Bn and a brass band of the 260th Bn (H.Q. 762-11-30).

BETWEEN THE WARS

16. Between the wars, bands, like the rest of the army, were restricted by shortage of funds. As a result, band grants were denied those cavalry and service troops of the N.P.A.M. who desired them and who, under other circumstances, would have been entitled to them (H.Q. 35-1-37: A.G. Letter to G.O.C. M.D. 2, 10 Feb 23). In 1928, there were four authorized bands in the Permanent Force – R.C.H.A., R.C.R., P.P.C.L.I. and R. 22e R, and 125 in the N.P.A.M. – mostly in the infantry battalions (H.Q. 35-1-40: Letter, 3 Oct 28). In the Permanent Force it was necessary for bandsmen to carry out fatigues and thus free as many men for training as possible. (H.Q. 35-1-13: Letter to D.Os.C. MD 1-3-5-10, from AG, 5 Apr 35). These duties were executed without resentment. However,

such was not always the case in the N.P.A.M., if a letter from a bandsman of Le Regiment de Hull is typical of conditions there:

We were told by Major Croteau that while we were at camp, we would be under the stretcher bearer corps.

On our first day at camp, we were transferred to Sergeant Diotte, who put us on fatigue; such as carry a whole carcass of beef on a stretcher to the cook's tent, pick up bottle tops in the Sergeants Mess, clean the latrine, and put up a tent. Is that the sort of training for stretcher bearers?

(Ibid: Letter of Complaint to the Minister of National Defence, 8 Jul 38).

17. A 1937 report³ on the P.P.C.L.I. band reveals the many difficulties faced by the Permanent Force bands. Promotion was slow; only 50% of the men could be placed on the married establishment; "A" category men were demanded; few qualified musicians were available and the supply of British bandsmen dwindled; union opposition prevented paid engagements (H.Q. 35-1-40, Vol. 1: Report of Band President to O.C. P.O.C.L.I., 14 Oct 37).

BANDS AND THE UNIONS

³ For a summary of reports on the four Permanent Force bands in 1937, see Appendix "B" to this report.

18. Musicians' unions have caused the bands a great deal of difficulty. As far back as 1910 there were instances of militia bandsmen refusing to play with other bandsmen not members of a recognized union. It was ruled that all militia bandsmen play as directed when on parade regardless of union membership (G.O. 31, 1910). To limit the area of conflict between military and civilian bands, it was later decided that military bands could not seek engagements through the press or through agents. Nor were they allowed to accept engagements at a lower rate than that paid to a comparable civilian band or to replace a civilian band on strike (K.R. & O., C.M. 1917, para 1055). At first, there were only a limited number of criticisms that the bands broke these regulations. But in the early 1930's, when the depression and talking motion pictures put many musicians out of work, the unions took a stronger stand and objected vigorously whenever they felt that regulations were ignored. In some cases, their objections were justified; but in other cases they were not. There was even one instance where the union unofficially lowered its rate while officially insisting that militia bands quote the old rate (H.Q. 35-1-5: Vol. 2, Report of Band Chairman to O.C. Essex Scottish, 7 Feb 31).

19. The Permanent Force bands were the particular target of the unions and pressure was so strong that additional limitations were placed upon them. No member of a Permanent Force band could accept and civilian engagement as a musician without the consent of this commanding officer. The band could not solicit any paid engagement in any way nor accept those engagements offered it if it competed with local civilian bands. (Ibid: Letter re Instructions to all D.Os.C. 3 Aug 32). The practical effect of this was to deny almost all paid engagements to Permanent Force bands. In 1933, the P.P.C.L.I. band gave over 50 free concerts⁴, but the unions still did not relent (HQ 35-1-11: Vol. 2, Memo to Military Secretary from D.O. & P.S. 3 Jan 34). Regulations continued to be so strictly enforced that they acted as a deterrent to the recruiting of bandsmen (H.Q. 35-1-40: Vol. 1, Report of Band President, P.P.C.L.I., 14 Oct 37).

20. The unions did not cease their vigilance during the Second World War. A notable instance of their interference occurred when the band of the 7th (Reserve) Toronto Group, R.C.A., was to have played at a farewell

⁴ For a report on all concerts given by this band during 1933, see Appendix "C" to this report.

dinner to the D.O.C. M.D. 2. This the union refused to recognize as a military parade and accordingly instructed the band to demand payment. There was some honest doubt as to whether the function was properly a mess dinner, as it was being held in a hotel. In any event, the Officer Commanding ordered his band to turn in their uniforms. This suspension of the band resulted in these newspaper headings:

Ralston to Settle Army Band Dispute. Reserve R.C.A. Musicians Refused to Play at Farewell
Dinner Without Pay. (Ordered to) Give up Uniforms...

(Toronto Star, 26 Oct 43).

After correspondence between N.D.H.Q. and M.D. 2, a letter from the Deputy Minister to the Secretary of the Toronto Musicians Protective Association stated: - "It is understood that steps are under consideration to reform a band and attach it to one of the units of the group and that many of the musicians formerly employed will be carried in the new band". (H.Q. 35-1-5: Vol. 2, Letter, 4 Dec 43).

21. Today, not only do all the old limitations apply concerning when military bands may play for a fee, but there are even limitations on when a band may play without fee. Bands may still play at military and semi-official functions without clearance. However, to play on occasions of a public nature, the band must first obtain permissions for the union. (H.Q. 1065-1 (Adm A2) (3): Memo, D. Adm to Secretary, P.M.A.C., 24 Sep 51).

THE SECOND WORLD WAR⁵

22. At the outbreak of war in 1939 the War Office decided to discontinue regimental bands, with a few notable exceptions such as those of the King's Household Troops and the Royal Artillery (4/Gen/1: Major W.B. Wedd to A.A.G. (Org), C.M.H.Q., 17 Jul 40). From the tactical point of view bands were no longer of any value. Troops no longer marched in close formation but were strung out along roads or paths in single file, making it impossible for a regimental band to fulfil its accustomed parade function. The change in the military situation following the collapse of France, the threat of invasion and the necessity of maintaining the morale of the troops manning the defences of Great Britain brought about a change of policy. On 1 Jul 40 the War Office authorized the re-institution of unit bands. (Ibid).

23. The change in the British attitude was followed by a similar change on the part of the Canadian military authorities. The Permanent Force bands remained at their regimental depots in Canada and were used to stimulate recruiting. On the other hand, none of the N.P.A.M. units mobilized for the 1st and 2nd Divisions were authorized to enlist their bands into the C.A.S.F. although each of the Highland Regiments was permitted to take six pipers overseas. (First Cdn Army File P.A. 5-3-1: Memorandum of Meeting at H.Q. 7 Corps on 12 Dec 40, by Brigadier Turner, 14 Dec 40).

24. Meanwhile, Lt-Gen McNaughton proposed that bands should be organized by the various Holding Units. (49/Gen/1: Major Wedd to D.A.G., C.M.H.Q., 5 Sep 40). This involved the organization of nine bands, one to be stationed at Bordon, the other eight to circulate among the units of the two Canadian infantry divisions. This question was discussed by General McNaughton and Mr. Ralston during the latter's visit to the Canadian Army Overseas in December 1940. the Minister expressed his concurrence (First Cdn Army File P.A. 5-3-1: Memorandum of Meeting at H.Q. 7 Corps on 12 Dec 40 by Brig Turner, 14 Dec 40) and Lt A.L. Streeter, P.P.C.L.I.,

⁵ The next seven paragraphs have been taken from Appendix "A" to Chapter Eight of the Preliminary Narrative, The

was appointed Director of Music, Canadian Base Units, effective 1 Feb 40. He set about the task of organizing bands.

25. Some difficulty was experienced, however, in obtaining suitable Canadian personnel as bandsmen. Many of the units were reluctant to send in the names of qualified musicians, preferring to maintain unofficial bands and orchestras of their own. In such instances the men continued to carry out their regimental duties in addition to serving as bandsmen when required. Quite naturally, unit musicians who were either N.C.Ss. or in receipt of trades pay showed little inclination to transfer to the authorized bands which were being organized at the Holding Units (49/Gen/1: Tel A 498 Canmilitary to Defensor, 11 Mar 41).

26. In March 1941 arrangements were completed with the War Office to obtain, on loan, the services of British bandmasters. (Ibid: War Office to Senior Officer, C.M.H.Q., 21 Mar 41). It was still hoped, to find Canadian personnel and efforts were made to recruit bandsmen in Canada. Bands had, however, been authorized for units and Training Centres at home and many musicians thus tended to be absorbed at the source. It proved possible to obtain only two suitably qualified bandmasters and accordingly a formal request was submitted to the War Office on 18 Apr 42 for two British bandmasters (Warrant Officers Class I). These bandmasters reported to C.R.U. on 4 Jun 42 (49 Reports/1: Phelan to Senior Officer, C.M.H.Q., 1 Jun 42, side note on p. 2).

27. Meanwhile three of the authorized bands were organized during 1941 by Lt Streeter. Only the first, No. 1 Canadian Infantry Band, was able to function as an independent organization that year, the R.C.A. and R.C.A.S.C. bands being combined whenever a second band was required for official occasions. (Ibid: Phelan to Senior Officer, 30 Apr 42). A composite band marched in the Lord Mayor's Procession on 10 Nov 41 and,

according to the News Chronicle of 11 Nov, "... put up the best musical performance of the lot, beating event the Grenadier Guards"⁶ (Ibid: Phelan to H.Qs. A, B and C Groups, 11 Nov 41).

28. On 5 Feb 42 Overseas Routine Order 1572 was published giving official authorization to the nine Canadian Corps bands. A number of musicians were enrolled and others were obtained following auditions of various unauthorized unit bands by the Director of Music. With the assistance of the British bandmasters considerable progress was made in organizing and training new bands, including the C.A.C. Band and No. 3 Canadian Infantry Band. (Ibid: Phelan to Senior Officer, C.M.H.Q., 1 Jun 42). Although no official provision had been made, each of the Canadian Corps Bands organized dance sections. In July Brigadier Phelan, Commander Canadian Reinforcement Units, reported to General Montague that "all bands were heavily engaged and for the first time some requests for bands could not be filled". (Ibid: Phelan to Senior Officer, C.M.H.Q., 3 Jul 42).

29. In 1942, there were 136 authorized active force bands in Canada and 69 overseas. Total authorized band personnel was 5535 (H.Q. 35-1-12: A.G.'s memo to M.G.O., Q.M.G., C.G.S., 30 Mar 42). Authorization did not mean that all bands were operating or that those operating were up to strength. Overseas, in the fall of 1944, there were ten full-time bands, i.e., those of the C.A.G., R.C.A., R.C.E., R.C. Sigs., R.C.A.S.C., R.C.O.C., and Nos 1, 2, 3, and 4 C.I.C. Corps bands (6/Band/1: Table A.G. (Stats) of 30 Nov 44 with memo A.D.A.G.(A) to D.A.G., C.M.H.Q., 30 Nov 44). In Canada, there were then 33 full-time bands plus a nucleus of permanent bandsmen in spare-time bands. (Ibid: A.G.'s Circular Letter, 25 Oct 44). The greater number of full-time bands in Canada was no doubt due to the distance between centres and to the policy of establishing such bands at Officers' Training Centres and Advanced Training Centres while permitting operational units spare-time bands only.

⁶ Further reference to performances by Canadian bands overseas is contained in Hist File No. 6-9-0.

30. One of the handicaps faced by Canadian Army bands was the competition provided by the navy and air force in seeking personnel. Navy bandsmen received \$1.85 per day and air force bandsmen \$1.55 per day (H.Q. 35-1-17: A.G.'s Memo to M.N.D., 17 Apr 41). Originally, bandsmen in the Canadian Army received normal soldier's pay i.e. \$1.30 per day. Effective 1 Jun 42, full-time bandsmen were awarded group "C" tradespay of 25¢ a day (G.O. 253, 1942). It was not until late 1944 that spare-time bandsmen were also paid this extra amount (6/Band/1: A.G.'s Circular Letter, 25 Oct 44). Lest this delay be thought niggling, it should be pointed out that giving 5535 authorized bandsmen group "C" tradespay meant spending an additional \$500,000.00 a year (H.Q. 35-1-17: A.G.'s Memo, 30 May 42).

31. There was some justification for opposition to the policy of denuding unit bands to form and reinforce the corps bands. In November 1944, when he learned that the bands of the 13th Inf Trg Bde were to lose their best bandsmen to these corps bands, Brigadier W.H.S. Macklin (D.C.G.S.) sent the following memo to The Hon. P.J. Montague, C.B., C.M.G., D.S.O., M.C., V.D. (C. of S., C.M.H.Q.):

During their stay in Yorkshire they (all three unit bands of 13 Inf Trg Bde) were absolutely invaluable in assisting the units to make contact with Catterick Garrison and with the local people, and in playing incessantly for the benefit of the troops themselves. This is the sort of thing which the official bands, as far as I know, rarely do...

(6/Band/1: D.C.G.S. to C. of S., 23 Nov 44).

The criticism that the official bands rarely played for the troops themselves, particularly on parade, is borne out by the monthly reports of the corps bands. These were the engagements undertaken during June 1943 – 111 concerts, 72 dances, 28 church services, 26 sports meets and 45 parades. (49/Reports/1: Monthly Report, Jun 1943). The

same pattern of engagements was followed by the R.C.O.C. band during its six months tour of North West Europe – 125 concerts, 75 dances, 24 ceremonial parades, 5 route marches (49/Bandmasters 1/2: R.C.O.C. Band Report, N.W.E., 29 Jun 45).

32. The ten corps bands reached a very high standard of efficiency and compared favourably with both British and American bands. Some of the credit must go to the British bandmasters on loan to the Canadian Army. Eight of the bands were originally commanded and trained by these bandmasters (49/Bandmasters/1) who all had undergone “a long and arduous training terminating in 3 years of intensive work at the Royal Military School of Music” before coming to the Canadian Army. (Ibid: Director of Music’s Memo to D.A.A.G. (Pers) 26 Jan 44).

33. Canadian bands were requested for various engagements on such special occasions as Warship Week, War Weapons Week, Aid to Russia Week, Dominion Day and Victoria Day. (49/Engrs/1). The R.C.A. Band also played on the Allied Expeditionary Force radio programme. This particular band was in constant demand. In addition to being a military band, it had within its personnel a dance band, an “old-time band,” a salon orchestra, a choir, and instrumental and vocal soloists. It also possessed two good script writers (6/Band/1: D.A.G.’s Memo to M.G.A., 3 Jul 44). It is unlikely that Canada could have satisfactorily fulfilled band requests had it not been for these corps bands. But entertainment and public relations activities took up more of their time than strictly martial duties.

34. When Canadian troops went into action, the corps bands did not all remain in England. They were allocated to Italy or North-West Europe under a rotation scheme which gave each band a tour of duty in both theatres and the U.K. (6/Band/1: Tel G.S. 1802, Canmilitary to 21 Army Gp., 16 Jun 44). Judging from the reports submitted by the bandmasters, the Corps bands were kept busy:

Throughout the tour, the band was very much appreciated by troops in the units and hospitals. They never seemed to hear enough of the band. We played as many as 6 church services on a Sunday and 5 concerts a day. British and American units were eager to hear the band. Records were made for transmission to Canada...

(6/Bandmaster/1: C.A.C. Band Report, A.A.I.,
23 Jan 45).

But all bandmasters' reports had some unfavourable comments on arrangements made for them while on tour. Criticism covered almost every aspect of administration – quarters, rations, transport, mail, schedule, communications, and reinforcements (49/Bandmasters 1/2: Various Reports). It seems that although the units liked music, they did not pay the piper.

35. K.R. (Can.) states that bandsmen will be trained as stretcher bearers and in first aid to the wounded (K.R.(Can), 1939, para 686). However, the number of wounded Canadian soldiers who were attended by bandsmen – stretcher bearers must be small indeed. In the first place, few Canadian units had bands with them in combat areas. In the second place, most of those units which did have bandsmen or pipers found it advisable to hold them out of the forward areas. The Cape Breton Highlanders kept their pipers looking after stores in “B” Echelon; the Essex Scottish used their pipers in “B” Echelon as general duty personnel; the Irish Regiment of Canada had their pipers handling baggage in the rear for “stretcher bearers were easier to come by than pipers”. (376.003(D2): Personal Recollections of Serving Officers).

36. P.P.C.L.I. had a bugle band in Italy and in North-West Europe. However, the band did not have a continuous existence: it was more or less reformed every time the unit went into a rest area. Only the band sergeant

and band corporal were considered permanent. To assure their permanence both were given comparatively safe duties. When the battalion returned to action, the bandsmen dispersed, some to their companies, some to Bn H.Q. defence platoon, and some to the medical section as stretcher bearers. (Ibid).

37. The R.C.R. bugle band was disbanded before the battalion left England in 1943 since a band was “not on the War Establishment of an assault battalion in the invasion of Sicily” (Galloway, Maj S., 55 Axis (Montreal, 1945) p. 146). Nevertheless, the instruments were “smuggled” ashore in Sicily and then stored at Campobasso during the long winter campaign on the Adriatic Front. In June 1944 the band was reformed and became part of the battalion’s life. At a ceremonial promulgation of sixteen courts-martial, the culprits were drummed out of the regiment to the unhappy beat of the “Rogue’s March”. The band also played on happier unit and corps occasions and claimed to be the first Allied military band to play in St. Peter’s Square in Rome. (Ibid: pps. 145-147). During the battle for the airfield at Rimini, the band was made into an ammunition carrying detail. While bringing ammunition to “D” Company they attacked and cleared a house full of Germans who had reoccupied the place after “D” Company passed through. In so doing, they saved “D” Company from considerable embarrassment and likely casualties. (Ibid: 162, 163). This is one of the few instances where bandsmen as a group took an active part in the fighting.

38. Of the bands on the Canadian side of the Atlantic, that of the 1st Bn. Irish Fusiliers (Vancouver Regiment) achieved some prominence while serving with the unit in the West Indies. This pipe band so impressed the American Commanding General of the Caribbean Defence area when he visited Jamaica, that he arranged to have it tour the Panama Canal Zone. According to one newspaper account, the Americans were particularly struck by the smartness of the drill, the sharpness of the drums and the novelty of the bag-pipes. The band demonstrated Canadian Army Ceremonial, and on three occasions played for American troops at Retreat (W.D., Ir Fus, June 1944: Appendix 4; North Carribbean Star, 9 Jun 44).

39. After V.E. Day, most units in the Canadian Army Occupation Force were to have their own pipe, trumpet, bugle or fife band. (6/Band/1: G.S. Submission #971, 30 Aug 45). Due to the increased emphasis on regimental bands, the number of corps bands was reduced from the four initially proposed to two. (Ibid: G.S. Submission #1092, 12 Dec 45). Then the C.A.O.F. was withdrawn. The last corps band was disbanded 28 Mar 46. (6/Band/1: Adm O 20/46, 2 Apr 46). The regimental bands returned and were disbanded with their units.

POST-WAR

40. In March 1947, all Canada's full-time Active Force bands were reduced to nil strength. At the same time, three bands, R.C.A., R.C.R. and R 22e R, were reconstituted (376,003(D2): Interview, Mr. J.P.A. Emond, D. Adm., 6 Dec 51). Then began a reorganization which envisaged a gradual peace-time development. With the formation of the Korean and European brigades (1950-1951) came a rapid expansion. In the Canadian Army Active Force as of 6 Dec 51 there were these bands:

Full-Time

RCA Band ⁷	(Military)
RCA (Coast Artillery) Band	(Military)
RC Sigs Band	(Military)
RCR Band	(Military)
PPCLI Band	(Military)
R22eR Band	(Military)

⁷ For the instruments used and type of piece played by military bands see appendices "D" and "E" to this report.

1 Cdn Inf Bn (Military) 27 Cdn Inf Bde

1 Cdn Highland Bn (Pipe) 27 Cdn Inf Bde

1 Cdn Rifle Bn (Bugle) 27 Cdn Inf Bde

Spare-Time

Trumpet Band of RCD (1 Armd Regt)

Trumpet Band of LSH (2 Armd Regt)

Bugle Band of RMC

Bugle or Trumpet Bands of Eleven Corps Schools

Bugle Band of 25 COD

Bugle Band of 26 COD

Bugle Band of 27 COD

Trumpet Band of 58 Indep Fd Sqn RCE

Bugle Band of 1 PPCLI 25 Cdn Inf Bde

Bugle Band of 2 PPCLI

Bugle Band of 3 PPCLI

Bugle Band of 1 RCR 25 Cdn Inf Bde

Bugle Band of 2 RCR

Bugle Band of 3 RCR

Bugle Band of 1 R22eR

25 Cdn Inf Bde

Bugle Band of 2 R22eR

Bugle Band of 3 R22eR

Except for three of the corps school bands, all Active.

Force bands are operating. (Ibid).

41. A recent newspaper report describes the use to which one band of the Korean Brigade is put:

Every day two platoons of the 2nd Battalion, Royal Canadian Regiment, leave their mud holes and go down to the rest centre.

As the trucks bearing them enter the camp, the bugle band under Cpl. B.G. Wood of Ingersoll, Ont., plays the riflemen into the area.

At 4:30 in the afternoon, the trucks line up and as the band plays the regimental march the men drive back to the front...

(The Evening Citizen (Ottawa), 7 Dec 51).

42. In the Reserve Force, the following bands are authorized:

106	30-piece Military Bands
24	Pipe Bands
5	Brass Bands
40	25-piece Trumpet or Bugle Bands
95	20- piece Trumpet or Bugle Bands
80	15- piece Trumpet or Bugle Bands
—	
350	

Of these approximately 160 are actually operating. (376.003(D2) Interview, Mr. J.P.A. Emond, D. Adm, 6 Dec 51).

43. Originally, bandmen were liable for fatigues in common with other soldiers, and had definite functions in the field, usually as stretcher bearers. Now the full-time bandmen are band sergeants (though without the privileges of the sergeants' mess) and as such are presumably no longer liable for fatigues. The difficulties of recruiting properly qualified musicians and of training them as a band necessarily limits the type of work they should do in the field. However, there is a need for "tactical" and "on parade" music which only unit musicians can satisfy. Adoption of the proposal that every battalion be given pipers might provide the solution.

CONCLUSION

44. The research material available on the development of Canadian Army Bands contains many gaps. Few war diaries or regimental histories mention them. Many of the relevant A.H.Q. files became useless when the sewers backed up at Central Registry in 1947. Such information as is available indicates that there has been no consistent policy regarding martial music. Regimental bands have been encouraged or ignored according to the inclination of the commanding officer. However, there has been a trend to full-time bands composed of highly qualified musicians and sponsored by Army Headquarters. These full-time bands are used chiefly for entertainment, ceremonial parades and public relations work, and rarely come near the front. Only the pipes offer encouragement to the soldier when he is close to the enemy – and then only if that soldier is in a Highland regiment.

43. This report was prepared by Capt. J.R. Madden.

(C.P. Stacey) Colonel

Director Historical Section

THE EVOLUTION OF MILITARY BANDS

The modern military band and the symphony orchestra are both descended from the Biblical “two hundred four score and eight” strings, brass, woodwinds and percussions of David (J.P. Sousa, Marching Along (Boston, 1928) pp. 325, 326). In time, presumably due in part to the difficulty of playing a stringed instrument on the march or on horseback, there evolved for military purposes a stringless musical organization. During the Crusades, when the Western armies had only horns and trumpets, the Saracens boasted elaborate combinations of brass, reeds, bells and percussion instruments of various types (H.G. Farmer, Military Music (Parrish & Co Ltd., London 1950), p. 10). Eventually, out of this contact between Crusader and Saracen, grew the court, town, minstrel, guild and other wind and percussion combinations of the Middle Ages and early Renaissance.

By the early 18th Century, military bands in Germany consisted of two oboes, two horns or trumpets, drums and two bassoons. Between the middle and latter part of the same century, certain French bands had increased from eight pieces to 24. The membership of army bands often consisted of hired professionals. The first band of enlisted musicians in Britain is believed to have been that of the 1st Foot Guards (Grenadiers), raised in 1749. (Ibid, 10-12, 14-16, 27-30). For the past two hundred years, the technical development of the symphonic orchestra and the military band has been similar – all major additions to instrumental combinations being on the “wind” side, not the “string”. (Sousa, p. 328).

Among the earliest band music originally written as such were two suites by Reinhard Keiser, the “creator of the German opera”. Other early examples were the march from Handel’s Scipio and the overture to his Fireworks

Music, a number of marches by Haydn, and parts of Mozart's opera II Seraglio. Beethoven sometimes wrote for the band, as did also Weber, Donizetti, Rossini and Wagner. (Farmer 32, 34, 41, 50). Some more recent composers have written mainly if not exclusively for military bands and certain of their works – such as Sousa's The Stars and Stripes Forever – have, in fact, made their way into the repertoires of major symphony orchestras.

SUMMARY OF DIFFICULTIES EXPERIENCED BY PERMANENT FORCE BANDS IN 1937

Difficulties in maintaining band up to authorized establishment

(a)

R.C.R. Considerable. Due principally to slow promotion and lack of extra remuneration from private engagements. Bandsmen employed on fatigues, though no resentment has been voiced.

R.C.H.A. There is difficulty, due to capable and suitable musicians not being available in Canada. Enlistment of musicians for other than band duties.

R. 22e R. Up to present no difficulty.

P.P.C.L.I. There has been difficulty owing to dearth of qualified musicians. Band is at present 5 below establishment, though 6 partially trained musicians have been enlisted into the regiment and are on probation for three months with a view to their appointment as bandsmen.

Difficulties in securing qualified replacements

(b)

R.C.R. Great difficulty. Due to present comparatively low pay for musicians and lack of extra remuneration from private engagements.

R.C.H.A. Ex-British bandsmen are available but normally could not be placed on married Establishment for some time. Such men are usually between 26 and 30 and desire to settle down permanently.

R. 22e R. During 1937 three musicians were discharged. It has only been possible to replace one, though many inquiries received. Many rejected owing to physical disability or inefficiency. Owing to small establishment the enlistment of learners cannot be considered. Vacancies on married establishment are too few. Promotion is slow.

Difficulties with respect to private engagements

(c)

R.C.R. Band not a member of Musicians Union. Therefore cannot solicit or accept private engagements in competition with civilian bands. The practical effect of this is that the band cannot accept any paid engagements.

R.C.H.A. Yes – due to unemployment amongst civilian musicians and opposition of musicians' unions to acceptance of engagements by Military Bands.

R. 22e R. No difficulty.

P.P.C.L.I.

Yes – due to unemployment amongst civilian musicians, and representations by musicians' unions.

(H.Q. 35-1-40: Vol. I, Consolidated Report, 1937).

P.P.C.L.I. BAND ENGAGEMENTS IN 1933

<u>DATE</u>	<u>NATURE OF ENGAGEMENT</u>	<u>VOLUNTARY</u>	<u>PAID</u>
January 1 st	Board of Trade, Men's Mass Meeting.	Yes	
2 nd	Reception at Manitoba Club.	Yes	
6 th	Concert at All Saints' Church.	Yes	
12 th	Educational programme Lord Selkirk School.	Yes	
13 th	Educational programme Lord Selkirk School.	Yes	
16 th	Banquet, Western Fairs Convention.	Yes	
20 th	Broadcast for Western Broadcasting Bureau.		Yes
26 th	Educational programme Isaac Newton School.	Yes	
27 th	Educational programme Isaac Newton School.	Yes	
February 8 th	Quartette, Canadian Club Luncheon.	Yes	
10 th	Educational programme Isaac Brock School.	Yes	
18 th	Banquet, International Rotary.	Yes	
21 st	Educational programme Earl Grey School.	Yes	

	23 rd	St.George's Church, Annual Dinner & Concert.	Yes
	24 th	Educational programme Laura Secord School.	Yes
March	3 rd	Educational programme Luxton School.	Yes
	6 th	Educational programme Gordon Bell School.	Yes
	10 th	Educational programme River View School.	Yes
	24 th	Educational programme Lord Roberts School.	Yes
	31 st	Banquet Winnipeg Board of Trade.	Yes
April	4 th	Concert in aid of unemployed.	Yes
	7 th	Educational programme Victoria & Albert School.	Yes
	17 th	Concert in aid of the Back to the Land Assn.	Yes
	22 nd	Concert in aid of St.James Church.	Yes
	25 th	Educational programme East Kildonan School.	Yes
	30 th	Concert for the British Israel Assn.	Yes
May	11 th	Graduation of Nurses St.Boniface Hospital.	Yes
	19 th	Girl Guides Grand Rally.	Yes
	26 th	Winnipeg Horse Show.	Yes
June	10 th	Picnic for the Blind Institute.	Yes
	11 th	Annual Church Parade (Winnipeg Police).	Yes
	15 th	Closing Exercise Ravenscourt School.	Yes

	16 th	Closing Exercises River Bend School.	Yes	
	17 th – 24 th	Polo Park Race Meeting.		Yes
	23 rd	St.Vital Community Concert.	Yes	
July	1 st	Fort Garry Horse Annual Sports.	Yes	
	15 th	Hudson Bay Annual Picnic.		Yes
	18 th – 20 th	Neepawa Back Home Celebrations.	Yes	
	25 th – 26 th	Opening of Riding Mountain National Park.	Yes	
August	2 nd	Tribune Community Concert.		Yes
	4 th	Kiwanis Convention Concert.	Yes	
	25 th	Concert for the Blind Institute.	Yes	
	29 th	Horticultural Society Show.	Yes	
Sept.	1 st to 8 th	Polo Park Race Meeting.		Yes
	18 th	Opening of Rugby Season.	Yes	
Oct.	10 th	Banquet to Prime Minister R.B. Bennett.	Yes	
	20 th	Broadcast for the Western Broadcasting Bureau.		Yes
	24 th	Educational programme Gordon Bell School.	Yes	
	27 th	Educational programme Machray School.	Yes	
Nov.	1 st	Educational programme Great West Life.	Yes	
	3 rd	Educational programme King Edward School.	Yes	

	4 th	Concert in aid of Ukranian Society.	Yes
	5 th	Meeting of the National Council of Education.	Yes
	10 th	Educational programme Robert H. Smith School.	Yes
	14 th	Kiwanis Luncheon.	Yes
	16 th	Educational programme East Kildonan School.	Yes
	17 th	Educational programme Victoria and Albert School.	Yes
	20 th	Educational programme Ruperts Land School.	Yes
	27 th	Educational programme Kelvin School.	Yes
	29 th	Educational programme St.Mary's Academy.	Yes
Dec.	1 st	Educational programme Sir R.J. MacDonald School.	Yes
	1 st	Concert for the Back to the Land Assn.	Yes
	4 th	Educational programme Kelvin School.	Yes
	8 th	Educational programme General Wolfe School.	Yes
	11 th	Concert at Stony Mountain Penitentiary.	Yes
	14 th	Concert for the Civil Servants Gift Society.	Yes
	17 th	Concert for the Tribune Stocking Fund.	Yes

(H.Q. 35-1-11: Vol. 2, List of Engagements).

INSTRUMENTS ISSUED TO FULL-TIME CANADIAN ARMY

ACTIVE FORCE MILITARY BANDS

- 1 Flute
- 1 Piccolo
- 1 E Flat Clarinet
- 1 Oboe
- 10 B Flat Clarinets
- 2 E Flat Alto Saxophones
- 1 B Flat Tenor Saxophone
- 5 B Flat Cornets
- 4 French Horns
- 2 Tenor Trombones
- 1 Bass Trombone
- 1 Euphonium
- 2 Basses (Tuba-like instrument)

(376.003(2): Interview, Maj A.L. Streeter,
Inspector of Bands, 15 Nov 51).

SAMPLE OF SELECTIONS PLAYED BY CANADIAN ARMY MILITARY BANDS

ON CEREMONIAL PARADES AND AT CONCERTS

ROYAL VISIT TO R.M.C.

ROYAL CANADIAN REGIMENT BAND

12 Oct 51

1. March On - Imperial Echoes
2. Royal Salute - First Six Bars of the National Anthem
3. Inspection - Superna Petimus
4. March Past in Line - On the Quarter Deck
5. March Past in Column - Precision (Regimental March R.M.C.)
6. Advance in Review Order - First Eight Bars British Grenadiers
7. Royal Salute - First Six Bars of the National Anthem
8. March Off - Sons of The Brave

CONCERT AT HAILEYBURY SANITORIUM

ROYAL CANADIAN REGIMENT BAND

3 Jul 51

- | | | |
|--------------------|-----------------------------|--------------------|
| 1. March | - Amparito Roca | - Texidor |
| 2. Overture | - Der Freischutz | - Weber |
| 3. Selection | - South Pacific | - Rodgers |
| 4. Post Horn Solos | - (a) Tally Ho! | - Koenig |
| | - (b) Post Horn Galop | |
| 5. Waltz | - Tales of the Vienna Woods | - Strauss |
| 6. Rhapsody | - Slavonic No. 2 | - Friedeman |
| 7. Medley | - Sea Songs | - Lang |
| 8. Moderne Suite | - Bobby Sox | - Walters |
| 9. Selection | - Grand Military Tattoo | - McKenzie – Rogan |
| | - Regimental Marches | |
| | - God Save the King | |

(Hist 7-0-6: Letter, Director of Music R.C.R.
Band, 24 Nov 51).