



Military Band Organization

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Friday, March 25, 1892.

GENERAL SIR DANIEL LYSONS, G.C.B., &c., &c., Constable of the
Tower of London, in the Chair.

MILITARY BAND ORGANIZATION.

By Colonel T. B. SHAW-HELLIER, Commandant, Royal Military School
of Music, Kneller Hall.

DELIVERED IN THE BANQUETING HOUSE, WHITEHALL, AND ILLUSTRATED
BY PERFORMERS FROM THE KNELLER HALL BAND.¹

THE subject of military music has of late years been so prominently before the public, that it is felt that for its introduction here, no apology is necessary.

Of the history of the subject, or of the connection between music and the military profession, it is not intended to speak. Suffice it to say, that the military band has become an integral part of every regiment or battalion, not only in the Army of this country, but in those of every civilized nation throughout the world. And, indeed, the use of music serves not only as a powerful mental stimulant to the soldier, but, by rendering the Service popular with the classes, it acts as an incentive to recruiting.

When soldiers hear the martial strains of a band playing, perhaps old national airs of their country and of their childhood, it arouses their patriotism. Love of home, Queen, and country asserts itself; *esprit de corps* is fostered and encouraged to a degree far greater than is generally recognized; and troops can by these means be aroused to a pitch of enthusiasm that, without music, would be impossible. I do not say this as an enthusiast—it is a simple fact, and one that our greatest Generals are well aware of.

Here in England, where we have the opera, the concert-room, and the theatre within easy reach, we little know the benefits good bands confer upon the Army, and more especially when upon foreign service, whether on the line of march, in the field, or in camp. The tired soldier forgets his troubles when he hears the band, and it goes a long way towards keeping up his spirits and making him cheerful, contented, and happy. With troops in such a frame of mind how much can be done! How many operations can be successfully carried out that with despondent or half-hearted troops could only result in

¹ The lecture and music were highly appreciated by a large audience in the Banqueting House.—ED.

failure! The value of music as a means of arousing men's passions is very great. The great Napoleon well knew this, and invariably took care that the bands of *La Grande Armée* should be well cared for. And the average private soldier, however innocent he may be of so-called classical music, yet *does* appreciate *good* music, and in those regiments where the band plays in public, for the benefit of the men, and the soldiers are allowed to bring their friends, sweethearts, and wives, proof of this will never be wanting, for there will always be a full and appreciative audience. And so I contend that effective military bands—those orchestras of the soldier and people—are able to do good service, even if they only provide a wholesome recreation, and develop a taste for innocent and intellectual amusement, in the enjoyment of which the soldier and the people may mix freely.

Military music, then, being an integral part of the organization of the army of a civilized country, it remains for me to sketch the present state of the military band in England, and also to bring forward certain suggestions as to much-needed reforms and improvements.

When the Royal Military Exhibition of 1890 was first proposed, I was requested, as Chairman of the Musical Committee, to provide for the performance of varied programmes of popular music in the grounds of the Exhibition. As this seemed to us to offer an opportunity, probably unique, for enabling the public to judge of the capabilities of our best military bands, we thought that by the introduction of music of a higher class into the programmes, and by arranging for a constant succession of different military bands, brought from all parts of the kingdom, much good might accrue. Thanks to the kindness and approval of H.R.H. the Commander-in-Chief, we were enabled to carry out the plan.

During the time the Exhibition remained open, no fewer than seventy-four different military bands were engaged, most of them remaining in the metropolis for a week. By these means it has been possible to form a very fair idea as to the general state of military music in this country, and, in addition, to gain a considerable amount of knowledge as to the working of our present system—its merits and its demerits—which it would otherwise have been impossible to obtain.

As the development of military music is, like everything else in the Army, rapidly progressing, it is becoming more than ever necessary that military musicians should be in accord and touch with the musical profession; and also that their career should, from a professional point of view, offer material advantages.

The present organization of a military band is as follows:—

- 1 Bandmaster (ranking with sergeant-major, but junior).
- 1 band serjeant.
- 1 corporal.
- 20 musicians.

In addition to these there are usually about eight boys who are learning to become musicians.

In almost every regiment or battalion there are also about ten or twelve private soldiers, old bandsmen that have joined the ranks for the sake of promotion, who, for the love of music, *in addition to their ordinary duty*, voluntarily play in the band, and are known as "extra bandsmen." The number of efficient players is thus raised to about thirty-six to forty. These "extra bandsmen" (who only play when the band are playing in public, not on parades), although not officially recognized as bandsmen, nevertheless exist in every regiment; indeed, were this not the case, no band worthy of the name could exist.

Our military bands are usually recruited in three ways—

1st. By means of boys who are trained to play certain instruments and can be enlisted from certain schools, such as the Duke of York's School, and others of which the War Office issues a list for the guidance of Commanding Officers.

2nd. By men who volunteer from the ranks to join the band. Perhaps, of these, one in ten is found after some six months' trial—involving constant attention and labour on the part of the Bandmaster—likely to become of any use.

3rd. By professional musicians who are specially enlisted, but who nevertheless are required to pass the usual soldiers' drills and tests, and are not allowed to join the band at once, but are kept at gymnasium, drills, &c., for at least six months before their services can be utilized by the Bandmaster. The number thus enlisted is of course for that reason very limited.

With regard to the enlistment of the boys, the choice of them should be left—subject to the approval of the Commanding Officer—in the hands of the Bandmaster. He could then get his vacancies filled by thoroughly efficient pupils, who already know something of their instruments, and his time would not be wasted, as it is now, in trying to teach boys who, musically speaking, are often useless. As it is, bandboys are frequently sent to regiments under orders from the recruiting department; the Bandmaster has no means of seeing them before they join, and they not unfrequently turn out useless, absorbing vacancies which might be filled by good players, if chosen regimentally. For example, in one regiment I know, during the last year and nine months, some eight or nine boys were thus posted. None of them knew a note of music, or played any instrument. This is by no means an isolated case, and it is one of the greatest hardships that our military bands are subjected to. This system should be changed, and the selection of bandboys be left either to such competent authority as the Royal Military School of Music, or to Bandmasters of regiments themselves.

It is, therefore, evident that the Bandmaster must virtually create his own material, musically speaking; and in order to do this it is more than ever necessary that he should be a man both of high educational attainments, and also of a social position considerably above that of his men. A short explanation of the system which obtains at present will here be of advantage.

As the regulations now stand, the post of Bandmaster can be obtained by any good military musician, not under the rank of sergeant,

who passes the necessary qualifying test at the Royal Military School of Music, Kneller Hall. He must, before he is allowed to proceed there as a student, have had *seven years' service* as a musician and be a sergeant. It has, however, been found advisable, in certain cases, to recommend a relaxation of this rule. He then passes before entrance a test examination. The course of study at Kneller Hall lasts according to the ability of the student, who has to pass a further test before he is promoted to Bandmaster, and is sent to join a regiment as such.

A few words about the Royal Military School of Music. Founded in 1857, by H.R.H. the Commander-in-Chief, it has, I believe, fully attained the position H.R.H. anticipated. Kneller Hall is now a most flourishing institution and gives as good a musical education in *its own particular sphere* as can be had at either the Royal Academy of Music or the Royal College of Music. The sergeants training for Bandmasters take on the average two years to qualify for their position, and the boys eighteen months for regimental musicians.

As Professors, we have some of the leading artists: Messrs. Clinton, Egerton, and Martin, for the clarinet; Mann, for the horn; Varness, oboe; Barnard, piano, organ, and string instruments; Cousins, bass, euphonium, and trombone; Radcliff and Oldham, flute; and Hardy, bassoon.

The qualified students act as assistant masters and see that the pupils work up the exercises set by the Professors.

After the students pass the final examination, the papers for which are set by public examiners, viz., Dr. Bridge, Messrs. Kappey and Sommer, and carried out by the Educational Department, they come on the roster for conducting the band, and are most carefully instructed in this art.

Work commenced at 9 A.M. till 6 P.M., two hours for dinner and recreation at mid-day, and one hour for recreation 4 to 5 P.M. A voluntary class for string practice is held from 6.30 to 8 P.M.

This Institution might with great advantage be much enlarged, and should be made a *dépôt* for regimental bands. Of course this means a certain outlay for increased accommodation and a larger staff of Professors, but in the end there would be a great saving to the public. The boys would be selected from the best schools, and I have no doubt that many of our professional musicians would send their sons into the Army when they knew what a superior education they would get if sent first to Kneller Hall; and, when they had become proficient, be transferred to some regiment where they would be well clothed, fed, and able to put money by, with the prospect of promotion and a pension, instead of, as is often their own case, grinding away to the very end of life, relying on some benevolent society for a pension they can barely exist upon.

There is another point that I would bring to your notice in the organization of the band. As, no doubt, most of you are aware, the bandsmen are borne on the strength of the eight various troops or companies, and to their different Captains look for promotion, pay, clothing, &c., the Bandmaster, except in matters musical, being a

mere cipher. It is a well-known fact that most of our successful musicians have a strongly developed business capacity, and this faculty is, I believe, found rarely wanting in musicians. It seems, therefore, more reasonable to give the Bandmaster entire control over his band, and to organize the band for administrative purposes as a *separate company* under the Bandmaster, who would be directly responsible to the Commanding Officer or other Officer appointed by him. The position of the Bandmaster would then be considerably strengthened; his men would look to him as the private soldier looks to his Captain, viz., their real head, both as regards music, discipline, pay, and promotion; and his position, a more important point than at first appears, would be improved both socially and regimentally.

To this rather radical change some Commanding Officers of very conservative ideas might object. Some Bandmasters would also deem it unpalatable, and the more lazy would dislike the extra responsibility. But yet, on the whole, the *ultimate* result (I do not say *immediate*) would be to place the Bandmaster in a more dignified and responsible position. The men consequently would have more regard for him, and his task would, *ipso facto*, be more congenial and in many ways smoother than at present. The post of Bandmaster would then offer inducements to such men who under existing circumstances prefer to become in time cathedral organists, conductors of large orchestras, or musical directors of our leading theatres; competition in the musical world has, however, become so severe that, of those who have studied at the Royal Academy and Royal College of Music, many serve but to swell the ranks of a profession much overcrowded, and to increase the numbers, already in excess, of underpaid organists and teachers of music to whom existence is a struggle. It would be well, therefore, if the authorities of these institutions would inquire into the advantages offered to the military musician. I shall only be too glad to give them every information, and hope they may see their way to recommending students of military inclination to join the Army, with the hope of attaining the position of Bandmaster; for a Bandmastership in the British Army is a post that any gentleman might be proud to hold. I should be glad to welcome musicians of this stamp into the Service.

The principle of perpetual interbreeding is considered bad for rearing sound stock, and stock thus bred is liable to deteriorate. Does not this hold good in art? Of course it does. So I would welcome these youths, as it would cause both greater stimulation amongst military musicians generally, and would introduce into many band rooms an element of wholesome and artistic competition greatly to be desired.

As things now are, a Bandmaster seldom has his band together even during practice hours. Men are continually taken away for trivial company details even in the best managed regiments. Commanding Officers, however careful they may be, cannot always prevent friction between troop sergeant-majors or colour-sergeants and the Bandmasters or bandsmen. Such small annoyances fall to the lot of almost every Bandmaster. Were he to complain, as he often

might with good reason, he would probably be made to feel it in other petty ways, and so he usually remains silent, wisely determining discretion the better part of valour.

By the adoption of the separate company system, therefore, all these petty annoyances—and I speak with a considerable, I might perhaps be allowed to say possibly *unique*, knowledge of the subject—would be obviated entirely.

It has been contended that were a band organized as a separate company in the way that I have proposed, a number of men would be lost to the ranks for fighting purposes. I submit that the recognized duty of bandsmen on service should be to act as "first aids" to the wounded. How our recent small wars have amply proved that our hospitals and Medical Staff are, from want of men, greatly handicapped in this respect. What, then, would be the case in a great European war? With the increased range of the rifle, and the adoption of the machine-gun rapidly becoming universal, I contend that, unless largely augmented, our Hospital Staff would find it very difficult to cope with the additional work. And this is how I propose to make practical use of the bands. To be efficient, a band should contain at least thirty musicians (irrespective of boys and learners), two corporals, and two sergeants. They should be at all times an administrative unit under the actual control of the Bandmaster, and should be armed with revolvers and swords. They should be taught to use these weapons, and should undergo an annual course with each. Every bandsman ought to have a certificate from the Medical Officer as a qualified "first aid" to the wounded; they should be instructed in stretcher bearing, and should be annually inspected in these duties by a Medical Officer. As bandsmen are of necessity men of good education, and, by reason of their profession, of manners probably more gentle than those of the average private soldier, such employment would do much to relieve the wants of a regiment in time of war, when the Hospital Staff is almost always too hard worked and much undermanned. A number of men thus trained, closely united by that feeling of *esprit de corps* and *camaraderie* which exists perhaps more strongly among bandsmen than among the generality of soldiers of the present day, would be a most welcome and valuable adjunct to a battalion upon active service.

A comparison with the system of military bands that obtains in the German Army will here be of interest.

An average German military band is thus composed—

1 Bandmaster (Stabshaubois. Sometimes called Musik Director or Kapellmeister).

10 Musicians (hautboisten).

About 36 assistant-bandsmen (hülfsbautboisten).

The Bandmaster has the relative rank of a sergeant-major (feldwebel), and is the *immediate superior* of the band (for discipline as well). The ten hautboisten have the relative rank and pay of unter-officier, a rank, in this case, somewhat equivalent to our lance-sergeant, as they are allowed to wear the badges of rank as sergeant.

The *hülfshautboisten* or assistant-bandsmen enter as privates for three years, which period may be, and usually is, prolonged; and they may be advanced to the rank of "*gefreiter*," (somewhat like our corporal); in case of vacancies occurring among the ten *hautboisten*, they may be promoted to fill them. They may, however, be allowed, at the discretion of the Officer Commanding, to wear the badges of rank of an "*unter-officier*," as a purely honorary distinction. In all cases, rank in the bands is, as has been stated, relative rather than executive.

Every encouragement is afforded for the bands to play in public, and the men are allowed to accept private engagements, when not detrimental to the performance of their military duties: the moneys received in these cases are considered as the natural perquisites of the bandsmen, who are recognized as musicians *first*, soldiers *afterwards*, yet none the less soldiers; all advancement, however, is for *musical* excellence, as it should be. Consequently, each man individually strives his utmost to excel and to increase his musical knowledge. The relative value of money in Germany being less than in England, I do not enter into detail as to the pay or emoluments of the Bandmaster or bandsmen. It may suffice to say that a system somewhat akin to that in our own Service prevails, the Officers *all* subscribing a certain amount, which varies in different regiments, towards the band fund. The subscription, I believe, is fixed by the Colonel of the regiment. There is also a fixed contribution from what is known as "the reserve fund" of the regiment; and this is sometimes augmented by grants from other regimental funds at the disposal of the Officer Commanding.

As a further contrast, let us examine the constitution of military bands in France.

A full regimental band in the infantry of the line and the artillery consists of:—

- 1 Bandmaster (*Chef de Musique*).
- 1 Assistant-Bandmaster (*Sous-Chef de Musique*).
- 30 Musicians (*musiciens*).
- 15 Assistant-musicians (*élèves*).

In cavalry and rifle regiments, the band is thus organized:—

- 1 Bandmaster.
- 1 Assistant-Bandmaster.
- 22 Musicians.
- 15 Assistant-musicians.

These numbers, except in the cavalry, do not include the trumpeters, drummers, and buglers of the regiments. In the cavalry regiments, the trumpeters are borne on the strength of the band, in which they play some instrument, when off duty as trumpeters.

The bandsmen have a special relative rank, akin to that of lance-corporal. The assistant-bandsmen (*élèves*) rank as private soldiers.

The Bandmaster ranks as a Sub-Lieutenant, and is therefore a Commissioned Officer. After ten years' service as Bandmaster, his pay

is increased, and he ranks as a Lieutenant. The rank is, however, *relative* and not actual. The Assistant-Bandmaster ranks as "adjutant," a rank in the French Army almost equivalent to our sergeant-major, and not to be confounded with "Adjutant" in the English Service. Assistant-Bandmasters and Bandmasters are appointed, as vacancies occur, from musicians selected from the various regimental bands, who have been successful at a competitive examination in theory of music and instrumentation, held under the auspices of the Paris Conservatoire, there being no institution in France corresponding to Kneller Hall. The candidates must possess, in addition to their theoretical knowledge, the faculty of imparting instruction, and have also a practical acquaintance with every instrument used in a military band. They must, of course, have satisfied the authorities that they are educated men and socially fit for their position. I may here mention that about the year 1884 several distinguished German Officers visited Kneller Hall, with the result that the German Government have established a school of music somewhat similar to Kneller Hall for training their military Bandmasters, feeling that it is essential that they should be specially trained, and that an ordinary musician has not got that special training which is necessary for efficiently teaching the younger instrumentalists, as well as leading a military band.

Bands in the French Army are managed, as with us, by a committee of Officers in each regiment, and are supported by a Government grant or "maintenance fund," which is augmented in various ways such as by subscriptions from the Officers and from other regimental funds at the discretion of the Commanding Officers of regiments.

The question of pay and pensions in France I do not propose to examine, since in an army recruited by conscription a fair comparison is obviously impossible. It is, however, well to say that every encouragement is afforded by the authorities for the bands to play in public places for the amusement of the people, and inducements are held out for the men to accept private engagements when compatible with their military duty. And so in provincial towns the military bands take the place of local orchestras where none exist; and since music is more generally appreciated there, the military musician is socially in a position far higher than that held by the average private soldier.

Time, unfortunately, does not permit of a detailed examination of the state of military music in Austria, Russia, Italy, Spain, Belgium, or other countries. It may suffice to say that in these countries the military band is a recognized adjunct of every regiment, and that the bands, as a rule, are never less than forty strong. Indeed, in Austria and Spain especially, they frequently number as many as eighty performers, the Bandmasters often being men of note in the musical world and artists in every sense of the word; consequently, every inducement is afforded by the authorities for capable musicians to take service.

Let us now examine the pay and emoluments and pensions of the Bandmaster and men of the British Army. They are as follows:—

	Daily pay.	Allowance from band fund.	Average season's engagements, concerts, &c.
Bandmaster	5s.	Yearly £70	About £28 0 0
Band-sergeant	2s. 4d.	Some regiments	" 7 16 0
Band-corporal	1s. 8d.	and battalions	" 4 15 0
		allow 10s. per	" 1 12 0
Bandsmen	1s.	month to the	" 3 4 0
		band sergeant,	" 2 1 0
Additional for each good		and extra pay to	
conduct badge obtained		a limited number	
respectively after 2, 6, 12,		of bandsmen; the	
18, and 20 years' service..	1d.	soloists usually	
		receiving 3d. per	
Extra bandsmen	1s.	diem, and eight	" 1 9 0
		or ten, others of	
Additional for each G.C.		the best musici-	
badge, as above	1d.	ans 2d. or 1d. per	
Boys	8d.	diem, according	" 1 9 0
		to merit.	

These rates of pay are exclusive of quarters, fuel and light, rations, and uniform.

The band-sergeant is subject to a deduction of about 7d. a day for his messing; the corporals and the men and boys to a deduction of 3d. a day. In the case of married men this deduction is not made. And in the event of one of the recommendations of Lord Wantage's Committee upon recruiting being acted upon, these deductions will cease to be made.

With regard to the allowances from the band fund, they vary in different regiments. The Bandmaster, however, receives 70l. per annum *by regulation* in every corps:

The engagements vary at different stations. Those given here represent the average of the band of an infantry regiment at a large military station in the south of England. In some places, where there were no other bands stationed, they would be considerably more, and in others perhaps less; always greatly depending upon the energy and efficiency of the Bandmaster, and the support accorded to him by the Commanding Officer. With bands such as the Royal Artillery, Royal Engineers, Royal Marines, and the Guards, the engagements would of course be worth infinitely more.

In stationary bands bandsmen can also increase their earnings by accepting private engagements, such as playing at dances, evening parties, and in the orchestras of the opera and the theatres.

The pensions obtainable by military musicians are as follows:—

	s.	d.
Bandmaster, after 21 years' service (five years of which he must have been a warrant officer)..	3	6 per diem.
Ditto, after 25 years' service, ditto	4	0 "
Ditto, after 30 years' service, ditto	4	6 "
Band-sergeant, after 21 years' service (12 years of which he must have been sergeant)	2	3 "
Band-corporal, after 21 years' service (12 years as corporal)	1	8 "
Bandsmen, after 21 years' service, <i>nominally</i> as corporal if enlisted at 18 years of age	1	6 "

As the present pension warrant is interpreted, it is impossible for any bandsman to obtain the maximum pension, since it requires twenty-four years' service before obtaining 1s. 8d. per day. Hence a boy enlisting at 15 years of age must be made a full bandsman at once in order that he may complete twenty-four years. Then three years' boy service deducts 0½d. per day for each year, so that the maximum pension is *really* 1s. 6½d. This is so clearly an injustice that common fairness demands its removal.

And here it might be mentioned that, although the private soldier may one day hope to rise to commissioned rank, yet this is denied to the bandsman or Bandmaster, who can never hope to become anything further than a warrant officer. Consequently when a student has left the Military School of Music, and has been appointed to a regiment as Bandmaster, he has reached the *acme* of his profession. He is subjected to no proper supervision, except, indeed, as regards discipline, and his band may be *the best or the worst* in the Army. He probably begins by being very keen, and works hard at his band, but, musically speaking, no one finds faults where necessary, or encourages him with judicious criticism when he most needs it. Few Commanding Officers know how, and many do not care thus to interfere with their Bandmaster, fearing perhaps to display ignorance of matters musical. The want, therefore, of efficient musical inspection for military bands is evident to all who know what they *ought* to be and what they *might* be *with no extra cost to the public*. Were there such supervision exercised (at all events over bands in the United Kingdom), and the industrious Bandmaster given the hope of eventually rising to commissioned rank, how different the military music of the country might be. The Bandmasters of the stationary bands, such as the Royal Artillery, Royal Engineers, Royal Marines, and the Household Troops, ought, by reason of their responsible positions in the musical world, to hold the relative rank of Lieutenant. As vacancies for these appointments occurred they should be filled by the promotion of other selected Bandmasters from the Army who have shown proficiency, industry, and artistic excellence as displayed both by their work, their teaching, and the *ensemble of their bands*. Thus encouragement would be given to the younger Bandmasters of the Army to work, and these prizes could be within their grasp. Indeed the improvement of military music should be regarded, not only as a

purely military question, but also from a national point of view. The class of music common in ordinary programmes of military bands might be improved. The occasions on which they perform render this, perhaps, difficult, although not impossible, of accomplishment. One fact is, however, pretty clear, that is, that existing circumstances prevent the *public* from hearing our fine military bands as often as they might. Here in London, for example, are six of the finest military bands in the world; and there are within easy reach some fifteen to twenty others, and yet when do the public ever hear them? Do they ever play in the parks, or anywhere where admission is not charged? Surely some action might be taken, and it might be found possible to encourage military bands to play in public, and to accept such engagements as were offered by the London County Council, and were virtually going a-begging last year. More frequent opportunities, and perhaps more *responsible* opportunities, would have the effect of awakening the consciences of those in command. In the selection of the programmes there would be no occasion to prefer music of a *heavy* nature; the public ought to have variety, but artistic lines should be drawn in the selection of the music. Were such programmes noticed more freely by musical critics and in the daily papers it would have a good result.

To improve our bands, then, it is necessary to raise the position of the men. At present I might almost say that Dante's inscription over the gates of the Infernal Regions might with good reason apply to the band-room, as regards prospects of promotion, "All hope abandon ye who enter here." Out of all the number there is one sergeant, one corporal! Why should an intelligent man remain? What hope has he of promotion? In one band I could name three men who *left* the band are now Quartermasters; ten others who left hold far better positions than it would have been possible for them to obtain by remaining.

Let the number of the bandsmen be raised to thirty, and let them be classified, the 1st class wearing the decorations, and holding the relative rank of sergeant; the 2nd class, of corporal; and the third, of lance-corporal, promotion from one class to the other being for musical excellence and good conduct. The characters of the musicians would soon show an astonishing improvement.

Bands being placed upon a special footing and organized as administrative units, treated as professional men, would attract men of artistic feelings to enter them. Obtaining their education free, the country would have a right to expect a prolonged service, which would in the case of bandsmen be for at least fifteen years, and for full pension twenty-four. Performers would then have a motive for improving themselves, and our military Bandmasters would soon be among the most eminent musicians of the day.

Many of our young artists, often in the most extreme poverty, would gladly embrace the career of a military musician, and would work and study with the zeal and ardour that talent exhibits when properly encouraged. They would then find in such a career all they could desire, personal consideration, the honour due to artistic skill,

and the prospect of rising and making a name for themselves in their profession. May this prove one of the fruits of Her Gracious Majesty's most happy reign.

To recapitulate briefly, I would submit that if the following suggestions were carried out, *while no extra expense would be caused to the country*, our military music might be brought to a degree of excellence greatly to be desired.

1. Bands to be organized as separate companies; the men to be considered *first* as professional musicians; soldiers afterwards, *yet none the less soldiers*.

2. The bandsmen to be augmented to thirty in number, and to be arranged in three classes. The effective non-commissioned officers to have relative rank, as follows:—Band sergeants as 1st class staff sergeants, band corporals as troop sergeant majors and colour sergeants. Musicians of the 1st class to have the *relative* rank of sergeant; of the 2nd, that of corporal; of the 3rd, that of lance-corporal: the pay, however, to remain as at present. All promotions in the band to be made at the recommendation of the Bandmaster, and for *musical excellence* and good conduct.

3. To give commissions to the Bandmasters of our stationary bands, and of the Household Troops. These appointments to be filled up when vacancies occur, as at present, by other Army Bandmasters, promoted on account of their artistic strivings and work, as shown by the *ensemble* of their bands and general teaching. Let the Bandmaster's responsibility be balanced by his power and privileges. Increase his authority over his men, and his moral influence will be what it ought to be.

4. To lengthen the time of compulsory service for bandsmen to fifteen years, and for full pension, twenty-four.

5. That our military bands play more in public places, for the benefit of the public, and that our military musicians be encouraged to accept orchestral engagements when possible. This will bring them more among the musical world. Interchange of professional ideas is always beneficial, no matter what trade or profession a man may follow.

6. When practicable, some musical supervision over military bands—I do not mean *interference*. The knowledge, however, that at any moment their bands were liable to be musically inspected would often keep young Bandmasters up to their work, and prevent their lapsing into idleness.

7. Bandboys to be selected either by Bandmasters of regiments, or by the Military School of Music. Commanding Officers should have the power of discharging at once any bandboys reported as being incorrigibly idle, or musically incompetent, and therefore unfitted for the band.

And now, perhaps, I may be asked, "Why make this stir about bandsmen?" Who, I may ask, are generally the best shots in a regiment, the best cricketers or football players, and who make the best non-commissioned officers? Who are the life and soul of regimental amusements; the mainstay, in fact, of *esprit de corps*? Why!

the band. Usually "nobody's children," belonging to every company in the regiment, and commanded by half a dozen different Captains, not to mention the Band President or the Adjutant, the only wonder seems to be that, with our present organization, our bands are as good as they are. We have excellent material, we have the ability and the capacity for work, and yet, *with no additional expense*, our bands might become the finest in the world. Our motto should be, "Dum spiro spero." May I be excused if I say it is too often "Dum spiro spiro" (often out of tune).

Military Music.

Time will not permit me to go into the subject of military music; but I hope on some future occasion to read a paper on military music, illustrated by the Kneller Hall Band; therefore I will only give a short introduction before the band plays the several pieces I am enabled to produce.

I have to express my thanks to Colonel Bowdler Bell, Captain Day, Captain Mahony, Lieutenant Griffiths, and the authorities of the British Museum for much valuable information, also to the Rev. Mr. Galpin, Messrs. Mahillon, of London and Brussels, Messrs. Rudall and Carte, and Messrs. Boosey, for so kindly lending me some of the ancient instruments for the production of the interesting music which is now to be played.

I. March, "Des Lansquenets," 17th century. 8 flute douces and 1 drum.

II. March, "Brussels Municipal Guard," 17th century.

The instruments are 2 cornetti, 3 hautbois, 3 cors Anglais, 2 bassoons, 1 trombone, and drum.

III. March, "De Lully," 18th century. (Lully.) 4 hautbois, 3 cors Anglais, 3 bassoons.

IV. Gavotte, "Louis XIII." Same instrumentation.

V. The next march, I found the parts at my own home, where they have been hidden away for over a century. It is called "Elliott's Light Dragoon March," and arranged for 2 cornetti, 2 horns, 2 bassoons, 1 serpent, and kettle drums. These instruments are of the same period as the march, 18th century.

VI. "March of the 13th Regiment": German. This march is copied from a book published before 1771. On the title page appears the following paragraph:—

"The several German Regiments these Pieces belong'd to never intended they shou'd appear in Print, but one of the principal musicians quitting the Service, who had copys of the books belonging to the different Bands, thought it wrong such excellent music shou'd remain in Obscurity. For the delight and Amusement of Lovers of Martial Music and Good Harmony he has made them Public." I have chosen what seemed the best, and feel sure you will appreciate this Excellent Music and Good Harmony.

VII. Marches (slow and quick), Body Guard of King Louis XIV, 18th century. 8 trumpets in D, kettle drums.

VIII. March, band of the Hundred Guards, 18th century. 6 flutes 1 drum.

IX. March, Foot Guards, 1760, I obtained at the British Museum and verified the instrumentation from an old print.

2 clarinettes, 2 oboes, 2 trumpets, 2 horns, 1 serpent, 1 bassoon, tambourin, triangle, cymbals, 1 kettle drum, 1 bass drum, and jingling johnny.

X. "Prince Edward's March," same date. 2 small clarinettes, 2 trumpets, 2 horns, 2 bassoons, 1 serpent, 1 ophicleide, 1 tenor drum.

XI. "The 4th Dragoon Guards' March." This march was composed by Eusebius Hull.

According to a pianoforte score, 2nd edition, which was published before 1832, it was performed with the most rapturous applause at the Theatre Royal, Covent Garden, also at the Theatre Royal, Dublin.

I have the score of this march, arranged by Mr. Eckersburg, who was sent over by Mendelssohn, to whom Colonel Chatterton had written to get a Bandmaster for the 4th Dragoon Guards; this arrangement was finished in 1840, and I think you will all agree that it is a most admirable piece of scoring, and that the old march sounds a deal better in its old than modern dress.

The score is for 2 cornepeans, 7 trumpets, 4 trombones, 1 ophicleide, and kettle drums.

XII. March, Quick step. (Lieutenant Griffiths.) Specially written for this occasion.

Trusting that I have not wearied you, and that advantage may accrue to the bands of the Army from the suggestions I have brought forward, the band will now play as a *finale*

XIII. The *allegro moderato* from Schubert's Unfinished Symphony.

Sir DANIEL LYONS: Ladies and Gentlemen. It is announced on the programme that after the lecture there will be a discussion. If any gentleman or lady therefore would wish to make any remarks we shall be obliged if they will send up their cards. As, however, I do not see anybody coming forward I conclude I may take silence as a general approval. I am sure I can corroborate all that Colonel Shaw-Hillier has said with regard to the influence of music on troops on the march. When I was a youngster I marched a great deal in Ireland. We were generally employed in tithing gathering and illicit still hunting. On those occasions we always took our band with us, and I assure you it made the army most popular. Wherever we halted for the night we had the band to play, and we always had a dance; and I need hardly tell you that very few tithes were collected while the band were playing. The still owners were equally grateful to us; for our martial sound always gave them timely notice and enabled them to get everything which was valuable safely hidden away. It is now my agreeable duty to propose a vote of thanks to Colonel Shaw-Hillier for his excellent lecture, and I must also include his most excellent band, and its capital leader, and I do not think that I shall complete my task unless I equally ask you to thank those gentlemen who have provided the curious old instruments that enabled the band to represent the ancient music as it was rendered when it was first composed.

The resolution was carried by acclamation.

Sir DANIEL LYONS: I am sure I may present the thanks of the whole meeting to you, Colonel Shaw-Hillier, for your excellent lecture, and for your admirable band.