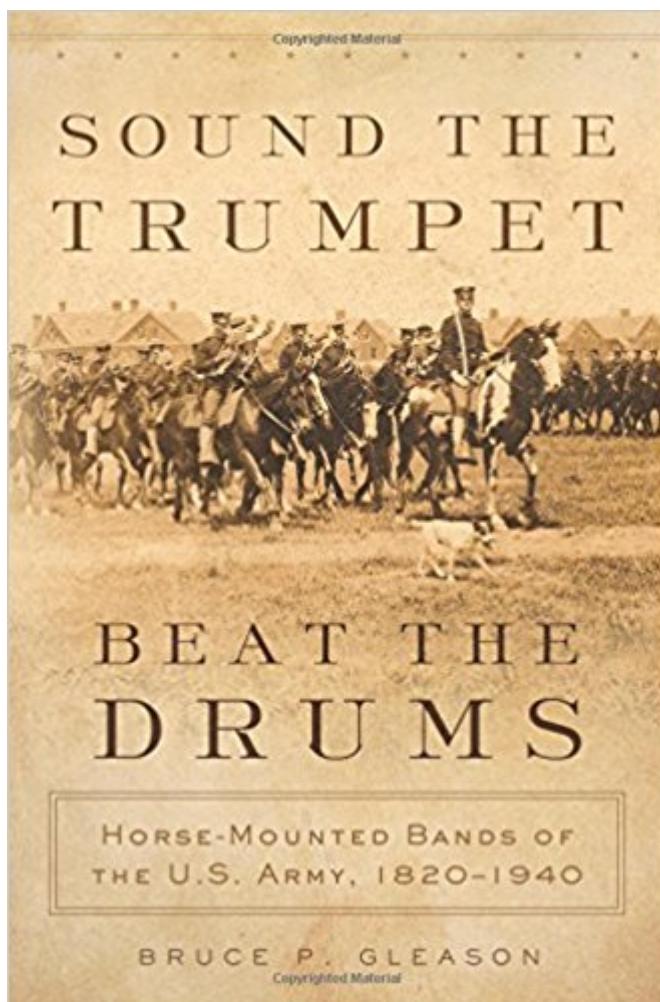


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Sound The Trumpet, Beat The Drums: Horse-Mounted Bands Of The U.S. Army, 1820â€œ1940



Synopsis

Stemming from the tradition of rallying troops and frightening enemies, mounted bands played a unique and distinctive role in American military history. Their fascinating story within the U.S. Army unfolds in this latest book from noted music historian and former army musician Bruce P. Gleason. *Sound the Trumpet, Beat the Drums* follows American horse-mounted bands from the nation's military infancy through its emergence as a world power during World War II and the corresponding shift from horse-powered to mechanized cavalry. Gleason traces these bands to their origins, including the horn-blowing Celtic and Roman cavalries of antiquity and the mounted Middle Eastern musicians whom European Crusaders encountered in the Holy Land. He describes the performance, musical selections, composition, and duties of American mounted bands that have served regular, militia, volunteer, and National Guard regiments in military and civil parades and concerts, in ceremonies, and on the battlefield. Over time the composition of the bands has changed—beginning with trumpets and drums and expanding to full-fledged concert bands on horseback. Woven throughout the book are often-surprising strands of American military history from the War of 1812 through the Civil War, action on the western frontier, and the two world wars. Touching on anthropology, musicology, and the history of the United States and its military, *Sound the Trumpet, Beat the Drums* is an unparalleled account of mounted military bands and their cultural significance.

Book Information

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Customer Reviews

“An army without a band was not a real army” at least that’s what most nineteenth-century U.S. Army officers believed. The best commanders expended enormous energy and capital to secure musicians for their regimental and post bands. Bruce Gleason’s superb history illuminates this little-known but highly significant corner of military history. •Durwood Ball, author of *Army Regulars on the Western Frontier, 1848–1861*

Bruce P. Gleason is Associate Professor of Music Education and Music History at the University of St. Thomas in St. Paul, Minnesota, and the founding editor of *Research and Issues in Music Education*. His numerous articles have been published in the *Journal of Band Research*, *Military History Quarterly*, *National Guard Magazine*, the *Journal of Historical Research in Music Education*, and other journals.

As a bandsman, horseman, and living history Cavalry trumpeter, I was immediately drawn to this book when I saw its title. I have played bugle calls and bugle marches while mounted for parades and other events. It is a unique experience and is rarely seen in the United States since the 1940s when the horse Cavalry was dismounted. However, you can go to YouTube and see music videos of British, French, and other country’s mounted bands. Trooper Gleason’s a member of the U.S. Cavalry Association and has researched, in great depth, and authored a tremendous reference book that takes the reader back thousands of years to when animals, such as horses and elephants, their riders and horns were combined to more effectively provide command, control, and motivation of soldiers during both war and peace. He further addresses the traditions, such as kettledrums, that countries, rulers, and the mounted bands established, and how these traditions migrated from the Middle East and Europe to literally all parts of the world. He details the evolution of instruments and instrumentation; music and composers; training of horses and riders; transporting horses, equipment, and musicians; performances; and band directors/leaders. For the United States, the first mounted musicians were company trumpeters serving in Revolutionary War units. From then until the end of World War II there is a rich history of the Army, National Guard, and militia mounted bands, especially during the 1920s and 1930s. Bands were soldiers first, with the same duties and training requirements as the other soldiers in their regiments. As bandsmen, they also spent many hours practicing then providing music for both military and community events. Frequently the company/troop trumpeters were added to enhance the band’s musical performances. The book is a

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