

# TAPS PERFORMANCE GUIDELINES

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There are two pieces of music that stir the hearts and emotions of Americans-The Star-Spangled Banner and Taps. Over the sixteen years I've sounded Taps at Arlington and at other cemeteries, there are ceremonies that stand out in my memory. Of all the times I've sounded the call, the most memorable were the times I sounded it at the Tomb of the Unknowns. To me to this is the highest honor that a bugler can perform. It is the military musician's equivalent of "playing Carnegie Hall." I sounded the call at the funeral of General Ira Eaker, commander of the 8th Air Force during World War II, and for the funeral of General Godfrey McHugh, Air Force Aide to President Kennedy. I sounded the British call "Last Post" at the grave of a W.W. II Australian flyer who is buried at ANC, in a ceremony attended by the Australian Air Force Chief of Staff. On every Memorial Day weekend for the past twelve years I have performed at a memorial service for the Flying Tigers, the W.W. II flying group, at the Old Memorial Amphitheater at Arlington. This is especially moving for me, to see these real heroes of a previous generation. The hardest funerals at which I've been asked to sound Taps were those of active duty military members. One such was a funeral in Oil City, Pennsylvania for a nineteen-year-old airman who was killed by a drunk driver while on his way to his first duty assignment. At the cemetery, most of the mourners were teenagers from his high school. As I began the call, a wail went up from those who knew this young man. It was hard to finish the call. Another tough time was when I sounded the call for a friend's father who had served as a bombardier during W.W. II. As I glanced at her before beginning, I noticed that she was wearing his wings. Pretty difficult...

To me, Taps conveys an important message through its twenty-four notes. To U.S. soldiers from the Civil War on, when sounded at night the call meant that all was well. It gave a sense of security and safety to those men and also signaled that another day in the service to their country was done. Because of the melodious and poignant nature of the call it is no wonder that it was adopted as the final call at funerals. As Gustav Kobbe stated in the 1898 Century article, "Played slowly and expressively, it has a tender, touching, mournful character, in keeping with the fact that it is sounded not only for 'lights out,' but also over the soldier's grave, be he general or private, so that as with 'lights out' night closes in upon the soldier's

day, so with the same call the curtain rolls down upon his life.”

When I sound the call at a ceremony I’m sometimes approached by family members who wish to thank me for being part of the service. A reply of “You are welcome” has always seemed inappropriate or inadequate, so I say “It is my honor.” Indeed it is my honor when I get a chance to perform this ritual for those who have given part of their lives to our nation. However, there is a lack of qualified buglers around the country to perform this service. At one time there were enough military brass players available to sound Taps at funerals, but with the cutbacks in the military music programs over the past twenty years, the military has been unable to provide a bugler (let alone a firing party and casket bearers) for all deceased veterans. In the past, when not available, military buglers could be replaced by musicians from a V.F.W. or American Legion Drum and Bugle Corps or even Boy Scouts. However, the tradition of bugling and drum corps in those organizations has all but disappeared. A real shame, for those groups have long fostered musicianship and patriotism.

At the rate of over one thousand veterans dying each day and with many of the funeral services only having a recording of Taps as the musical honors, lawmakers are looking into having legislation passed to ensure that each family that requests military honors for a deceased veteran will be provided with a live bugler and firing party. This is one benefit that our nation should provide to those who served in our country’s armed services.

The melody of Taps is simple, yet not easy to play with the appropriate combination of beauty, emotion, and serenity demanded by solemn occasions. As author and collector Roy Hempley stated in his online article on Bach bugles, “Each bugler develops his or her style within limits defined by military custom and good taste. A not-so-obvious fact, however, is that buglers sometimes must render this solemn symbol of mourning under the most difficult circumstances, which might include hot or cold weather, rain, etc. There is no room for error regardless of the demands.”



the Unknowns. The Army is the only service that still uses bugles (made by Bach Stradivarius). These bugles are based on the regulation 1892 model, but pitched in B flat. The other services use regular B flat valved trumpets except for the U.S. Marine Drum and Bugle Corps (who perform at Standard Honors Funerals at ANC); they use two-valved bugles pitched in G.

B. The most important basis for my thesis is the many bugle, drill and tactical manuals that print the call. In most manuals, the call is written with the straight eighth notes save a few that I found. Most notable of the dotted eighth and sixteenth note rhythm is John Philip Sousa's book, *The Trumpet and Drum*. Sousa lists the call as "Extinguish Lights" and has a drum part written to accompany the call.

C. The best reason for the straight eighth note rhythm comes from four sources:

1. The original 1835 call of Tattoo from which Taps was derived. An examination of the notes that correspond with the present-day Taps shows an even rhythmic figure.

2. The biography of General Butterfield, *A Biographical Memorial of General Daniel Butterfield including many Addresses and Military Writings*, edited by Julia Lorillard Butterfield (his wife), shows the call printed on p. 49 with the straight eighth note figure.

3. Oliver Willcox Norton published a pamphlet in 1903 entitled *Two Bugle Calls* in which he reminisces about his Civil War days and discusses calls written by General Butterfield. The call is printed on the last page.

4. The 1874 revised Upton's *Infantry Tactics* that shows the first version of the present-day Taps in a U.S. Army book.

These are extremely reliable sources in that Butterfield is credited with the call and Norton was the first to play it. The correct rhythm to Taps can be found in virtually every other manual. Sousa probably titled it "Extinguish Lights" because that was (at the time) the official designation.

Why then, is it performed wrong? I believe that the call has always been passed around by rote, with few buglers checking the manuals. Also, it has been performed in that manner in many Hollywood movies. Why care? As musicians and performers, trumpeters should strive to play with the utmost perfection

## **SOUNDING TAPS AT CEREMONIES**

As a bugler, you may be asked to sound Taps at a funeral, memorial service, or wreath-laying ceremony. The following are guidelines I have written and followed over my many years in the military. I have modified them to cover those civilian buglers who may be called into service to sound Taps at funerals or memorial services. With the number of veteran funerals rising and the number of active-duty buglers declining, many non military musicians are asked to perform at the services.

1. Bugler is to prepare before the funeral, making sure to have the proper uniform and outerwear in case of inclement weather. Uniform, appearance, and instrument should meet or exceed the military standards as outlined in regulations. That is, make sure you look neat and presentable. A dark suit, quasi-military uniform, civilian band uniform, or Boy Scout uniform is acceptable. Retired military members can wear their uniforms.
  
2. Bugler is to report promptly to the funeral site at the appropriate time and report to the Officer in Charge (OIC) or Non-Commissioned Officer In Charge (NCOIC). If you are a civilian bugler performing at a military ceremony, always check in with that person to coordinate when Taps is to be sounded.
  
3. Bugler is to position himself near the gravesite, angled from the firing party. The bugler should take care to stand in a location where the sound will carry to the funeral party and where he can be seen. The bell of the instrument should be pointed toward the casket.
  
4. Bugler will render a Hand Salute as the casket is carried to the gravesite. If you are in civilian dress, place your right hand over your heart. The bugler will stand at ease during the funeral service.
  
5. When the service is complete, the OIC or NCOIC will Present Arms. The firing party will come to attention and fire three volleys. Bugler will sound Taps after the third volley and after the NCOIC of the firing party executes Present Arms. After sounding Taps, the bugler will render a Hand Salute and Order Arms on the command of the NCOIC of the firing party.
  
6. When a firing party is not available, the bugler will sound Taps on completion of the service and at an arranged signal by either the OIC, NCOIC, or officiating person. After sounding Taps, the bugler will render a Hand Salute and Order Arms

on his own. A recording of a firing party should not be used.

## PERFORMANCE GUIDELINES

1. The sounding of Taps at ceremonies is the most sacred duty a bugler can perform. Every effort should be made to sound a perfect Taps in keeping with the solemn and impressive occasion of a military ceremony.
2. The call should be sounded with conviction and not rushed. Every effort should be made to perform musically and with good intonation.
3. Careful attention should be paid to the rhythm of the seventh, eighth, tenth, eleventh, thirteenth, and fourteenth notes of Taps to ensure that they are played as straight eighth notes.



# Taps

*The National Call of Remembrance*



*Slowly*

*mf*



The musical notation consists of two staves in treble clef with a common time signature. The first staff begins with a dynamic marking of *mf* and a tempo marking of *Slowly*. The melody starts with a quarter note G4, followed by a quarter note A4, a dotted half note B4, and a quarter note C5. The second staff continues with a quarter note B4, a quarter note A4, a quarter note G4, a dotted half note F4, and a quarter note E4. The piece concludes with a final chord of G4 and B4.

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