McCOSH'S GUIDE

FOR

AMATEUR BRASS BANDS,

CONTAINING

Instructions in the Elementary Principles of Music,

HINTS ON ORGANIZATION AND DEPORTMENT, AND ON THE CLASSIFICATION, SELECTION AND PURCHASE OF INSTRUMENTS, BAND TACTICS, SCALES AND EXERCISES FOR ALL INSTRUMENTS, A SHORT DICTIONARY OF MUSICAL TERMS, AND A VARIETY OF GENERAL INFORMATION FOR AMATEUR MUSICIANS.

BY

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TO WHICH IS ADDED A SHORT TREATISE EXPLANATORY OF THE

DUTIES OF A DRUM MAJOR,

TOGETHER WITH THE MOST IMPORTANT POSITIONS IN BAND DRILL,

BY

MAJOR F. W. PUTNAM.

CHICAGO:

LYON & HEALY,

STATE & MONROE STS.

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McCOSH'S GUIDE

FOR

AMATEUR BRASS BANDS,

TO WHICH IS ADDED

PUTNAM'S DRUM MAJOR TACTICS.

MUSICAL PROGRESS.

Much progress has been made during the past few years, in our Western towns, in the cultivation of musical taste. As music is among the highest arts, the desire for its advancement in these new places, is an indication of a wish for an onward movement among the people, and shows a striving to make their lives more filled with harmony and culture than they have been heretofore. While the study of music educates the mind, it helps to purify and refine the character. It calls forth hidden beauties from the world of sound, and opens a new realm in the beautiful, to its followers.

In small towns, where it is difficult to obtain good teachers, or where there are but few persons actively engaged in musical matters, the most practical way of indulging a taste for the arts, is in the organization of a Brass Band. Many towns are noted for the culture of their inhabitants, which is due to the efforts of a few of the people to introduce a love for the beautiful in music. Church choirs, Singing-schools, and Musical Conventions, are but the outgrowth of such a purpose.

There are very few persons who are entirely without an appreciation of the beauties of sound, indeed, so small is the number that one may say every one has some taste for music. The degree of natural proficiency varies greatly, but quite as much depends upon the proper education of the individual talent.

In the Old World this seems to be much better understood than here, and music is considered of quite as much importance as are the elements of language, or the principles of penmanship. It is taught in conjunction with them, while the youth are kept familiar with it during all of the years allotted to education. With us it is usually an optional study. It has often been remarked that nearly all of the great musicians come from foreign countries, yet it is more from our neglect of the art, than because we are an unmusical nation. As we give little opportunity for development in this direction, we can not expect to produce a Mendelssohn or a Mozart, a Haydn or a Wagner. And though men of such genius and world-wide celebrity may not be devleoped from the organization of one little society, yet the beginning of some good work in this direction may be the nucleus and starting point of something larger and better. Even a result as important as this, in the course of time, may be developed from the formation of a Brass Band.

Hoping that a few hints on the management and development of such an institution may be of service, we submit the following recommendations to all persons interested in music and its progress.

In small places where music is not cultivated in any marked or public manner, there are many opportunities offered the youth to spend their leisure time either in trifling amusements

or dissipations. The evening hours are devoted to lounging about saloons and billiard halls, or standing upon street corners, while the habits that loafing inculcates are far from improving to the many young men who inhabit our smaller villages. True, the prayer meeting, or the choir rehearsal, may claim a few of them for one or two evenings a week, yet there is but little attention paid to æsthetic taste, or time given to improvement of the mental man.

Advancement in the arts means an elevation of the mental part of man, for when a person engages in the cultivation of the beautiful, either in music, in painting, or in any science, his mind is drawn into the sphere of the higher influences, and his very nature becomes impressed by the inspirations that true advancement incites. To have any organization in a city or town, that has for its aim musical advancement, has a direct influence upon the culture of the place; for, whatever improves the people, or gives rational pleasure, is a public benefit.

A Brass Band, it is true, in its commencement, may be termed a noisy organization, but all music was evolved from the chaos of sound by the discovering mind of man, who, with his reflective penetration, harmonized the beautiful in tone, and left the disagreeable to the sphere of the discordant. So it will be after a time with a Band. Its members will learn to master their instruments, and blow gentle notes of sweet melodies, instead of the harsh sounds that come from inexperienced lips. Thus, through the energy of perseverance, a lovely result may follow.

HOW TO ORGANIZE.

First, obtain the influence of some prominent musical person, who loves to see art progress, and will do all in his power to aid the movement. All endeavors for the advancement of a good, require the help that comes from a concerted action. In obtaining members, select men of respectability, who will work to accomplish their end. Let each member pay a proportion of the amount necessary for the purchase of instruments. If, afterwards, any one wishes to leave the Band, for reasons satisfactory to the other members, let him be paid back a part of the amount invested, which shall be returned to the Band by the new member who enters in his place. If, when first purchasing instruments, the entire cost is advanced by one individual or firm, the instruments should be considered band property until each member has paid his proportion.

SELECTION OF INSTRUMENTS.

Avoid purchasing instruments involving the application of new principles, unless they are well recommended by thoroughly responsible dealers. Every year, discoveries are claimed to have been made of new and important principles in Band Instruments, which almost invariably become a loss to the purchaser. After deciding upon the instruments required, be careful to purchase them of some firm of wide reputation and unquestioned responsibility. A business house that has earned a good name is always anxious to sustain it, and in case of mistakes or misunderstandings, they will be ready to satisfy any reasonable demands from their customers.

NUMBER OF MEMBERS.

Try to have at least ten members, at first. Let there be 1 E♭ Cornet, 1st and 2nd B♭ Cornets, 1st and 2nd Altos, 2nd B♭ Tenor, Baritone, Tuba, and Drums. After this add, first, another E♭ Cornet, next B♭ Bass or 1st Tenor, then Solo Alto, 3rd B♭ Cornet, Double B♭ Bass etc. To decide about the players for different instruments, let the best musicians take the 1st E♭ Cornet, 1st B♭ Cornet, and Baritone. Next select a large good natured gentleman for the Tuba, and one with some ability for 2nd B♭ Cornet. The 1st and 2nd Altos, and 1st and 2nd Tenors are about equally difficult. For the Bass Drum, have some one who will keep good time, and for the small Drum, it is well to have a man who has played before either in a martial or a Brass Band.

BY-LAWS AND CONSTITUTION.

By-laws and a Constitution seem scarcely necessary. If a gentleman's honor, and a sense of duty to the cause in which he is enlisted, will not inspire a member to work, the best remedy is expulsion, and the enlistment of another member. It is well to have a *President*, to preside at business meetings; a *Vice-President*, to act in his absence; a *Secretary*, to attend to correspondence; and a *Treasurer*, to care for all money coming into the band-fund, and to pay all bills as instructed by the members. When it becomes necessary, a *Librarian* should be appointed to care for all books and music belonging to the band. A few simple rules, concerning the care of instruments, and the terms of membership, will be all that will be found necessary.

POSITION OF MOUTHPIECE ON THE LIPS.

It is considered best to place the mouthpiece in the center of the mouth, after drawing the lips tightly across the teeth. Then relax the lips, leaving the part inside still tight. Be careful not to push the lips or cheeks out when blowing. To produce high tones, it is necessary to press the instrument firmly against the lips; for low tones, press lightly, and relax the muscles. Begin the tone by pronouncing the syllable *Tu*. To take breath, open the mouth a little at either or both sides of the mouthpiece. The length of the passage to be executed should govern the amount of breath that is taken. If too much breath is taken in short passages, it is likely to produce *suffocation*. It is not advisable to change the position of the mouthpiece upon the lips after it has once been located.

Sit or stand erect, in order to give the lungs as much room as possible.

HOW TO PRACTICE.

In practicing, members should seat themselves either in a circle or about a long table; the Director at the end, where he may be seen by all. At his right, 2nd E♭ Cornet, 1st B♭ Cornet, 2nd B♭ Cornet, B♭ Bass and Tuba. At his left, 1st and 2nd Altos, 1st and 2nd Tenors, and Baritone. The Drums at the extreme end. Always have the Drums near the Basses, and opposite the Leader. Let it be understood, from the beginning, that when the Conductor raps for attention, every thing must be stopped at once. It would add much interest to the first meeting for practice, if a few days before, each of the members would practice privately, getting the proper tones. At first, the exercise will make the lips quite sore, but they will soon become hardened, so that the unpleasantness will pass away. At the first meeting, take exercise number one, and continue to play it over until thoroughly familiar with it. Proceed in like manner with those that follow. After this, it would be well to take the exercises home with you, and practice them before the next meeting. The great mistake that beginners make is in not practicing enough. After two months' of diligent application, to play will be a pleasure. If these suggestions prove satisfactory, it would be well to use a "Mute," made to fit in the bell of the instrument. This can be purchased of all first-class dealers.

Having decided to attempt new music, the Director should familiarize himself with each part before assigning it, that he may see quickly what is required of every instrument. He should explain the first movement, and after it has been practiced, the harmony horns, consisting of 1st and 2nd Altos, Tenors and Basses, should play their parts to the first strain. Then add the lead and other horns. Next play it through with full band. Do this with each strain until the entire number has been played. Practice the exercises until you can play them perfectly, when you will be prepared for some easy Marches and Quicksteps.

Do not buy a set of books in less than six months, but keep your dealer informed of your progress, and have him send to you such music as you need.

It is always well to take the water out of a horn as soon as the band stops playing, and then there will be no delays in commencing again.

BAND DEPORTMENT.

When, on any occasion, the services of a band are required, it is the duty of the business manager or leader, to find out all the particulars. He should then bring it before the members, when a two-thirds vote should decide the price. If, after having decided to play an engagement, any member finds that it will be impossible for him to do so, he should notify the Director immediately, that his place may be supplied. It should also be decided whether to wear uniforms or citizens' dress.

If you are called out for parade, remain at some appointed place until orders are given to move. Then form in previously indicated order, and march to the tap of the drum to your position in the column.

If requested to escort one or more societies to their position, it is well to play a short number. Otherwise a Band is not expected to play until the general movement takes place. If another band is near, play alternately with them. Always keep your lines straight, when at rest, as well as when playing. Quite as much commendation is given for fine marching and a gentlemanly appearance as for good playing.

Do not attempt to play difficult or unfamiliar music when marching. It will be more tiresome, and will not give much satisfaction. Always play the selections made by the Director without comment.

Do not criticise other bands before people, unless it is to commend them

CONDUCT AT FUNERALS.

When requested to play at a funeral, the Band should march to a point near the remains, without music. While the body is being removed to the hearse, play something appropriate, *Pleyels Hymn*, or music of this order. After taking a position at the head of the column, funeral marches should be played until arriving at the cemetery entrance, when the band should open order, and cease playing until the procession passes through. At the conclusion of the services the Band should resume their position at the head of the column, and immediately play some quick March. It is well to make selections of Marches that are not very common, otherwise it would often seem incongruous. All commands should be given in a subdued tone, and the utmost respect and gentlemanly bearing should exist among the band members

CONDUCT AT CONCERTS.

If a Band is requested to play upon a stage, the members should be arranged in a semi-circle, with the 1st E♭ Cornet on one side, and Tuba on the other. Drums in the rear and center. If the stage is too small for this arrangement, make two columns, with the larger instruments in front, and the Drums in the rear.

HOW TO CARE FOR INSTRUMENTS, BOOKS, MUSIC, AND ALL BAND PROPERTY.

The smaller Horns, such as E♭ and B♭ Cornets, should be kept in boxes; while the larger ones, such as Altos, Tenors, Baritone, Tuba, etc., should be kept in sacks made of soft flannel. It is well to keep a piece of chamois skin to wipe each instrument before placing it in its sack or box. Should the valves, in piston action, refuse to work freely, unscrew the cap, take them out, and wipe them carefully with a soft, dry cloth. Then moisten them slightly, and put them back. Spittle though seemingly vulgar is the best antidote for a sticky valve. Sometimes it will be necessary to use a little alcohol or kerosene to cleanse them thoroughly. In rotary action, a little alcohol poured in the bell, and run through the valves, will make them work well. Always keep the slides in order by using a little fine oil several times a year, as the instruments are liable to be blown out of tune, and can be remedied by pulling the slide slightly.

When the Band has advanced sufficiently to commence taking pieces, it is well to order

a set of Band Folios. After having decided to learn a piece, it is well to have each member paste it neatly in his book, numbering each in its proper order.

A WORD TO CORNET PLAYERS.

Practice faithfully all the scales usually used for the Cornet.

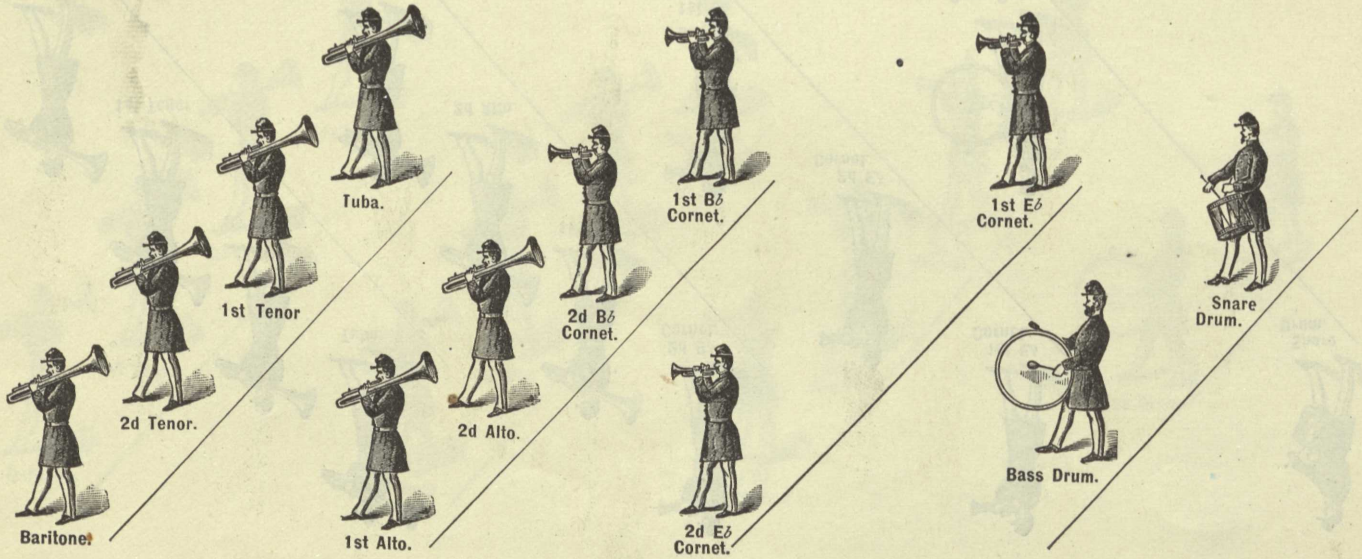
Do not allow the attention to be given too much, or too soon, to *triple tonguing*, while simple melodies are neglected. It requires an artist of greater skill and better perception to interpret rightly the less showy class of music, than to perform the most difficult strain in *triple* tonguing. In the practice of *tonguing*, the syllables *tu*, *tu*, *ku*, with C on the staff, should be used. At first, this should be done very slowly, while care should be taken to have the *ku* equal in power to the first two syllables. After this is accomplished, other letters on the Staff should be used, both above and below *C*, while at the same time the *tempo* should be increased as much as possible.

In the practice of the Scales, each note should be commenced as softly as possible, then increased to *ff*, and diminished to *pp*.

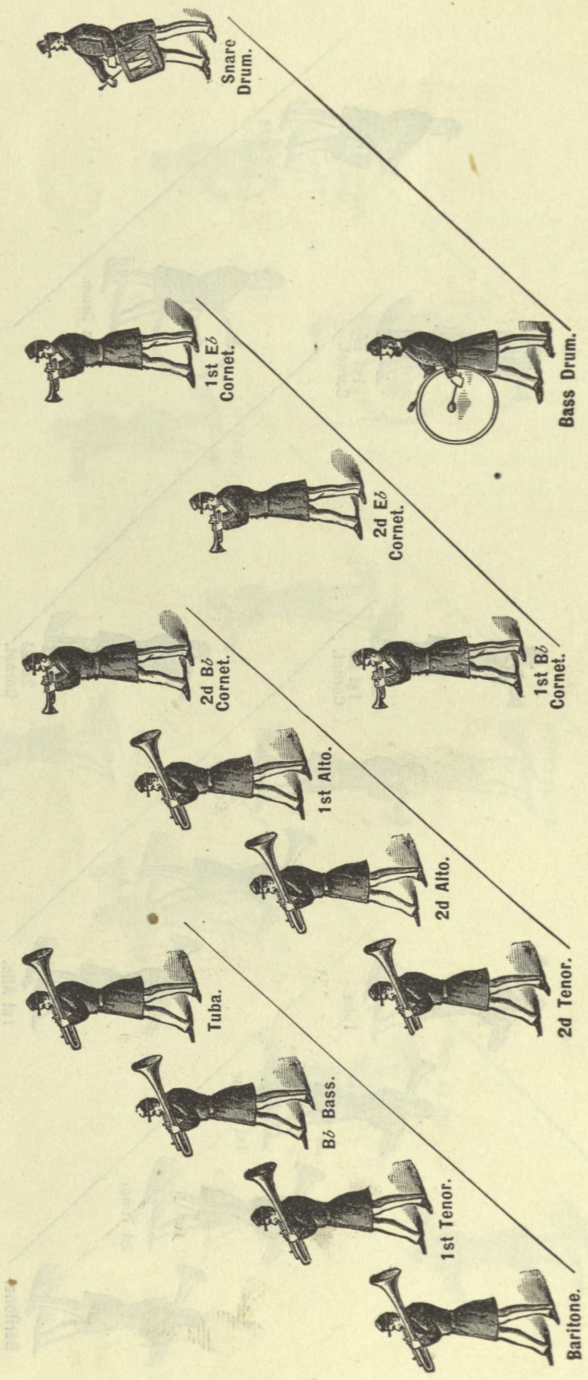
It is not well to practice immediately after eating. Sleep should be indulged in at regular hours. Total abstinence from stimulants is commendable, as the use of them counteracts the work of hardening the lips.

Snare Drum.
Bass Drum.
E♭ Cornet.
1st B♭ Cornet.
2d B♭ Cornet.
B♭ Bass.
B♭ Tenor.
2d E♭ Alto.
1st E♭ Alto.

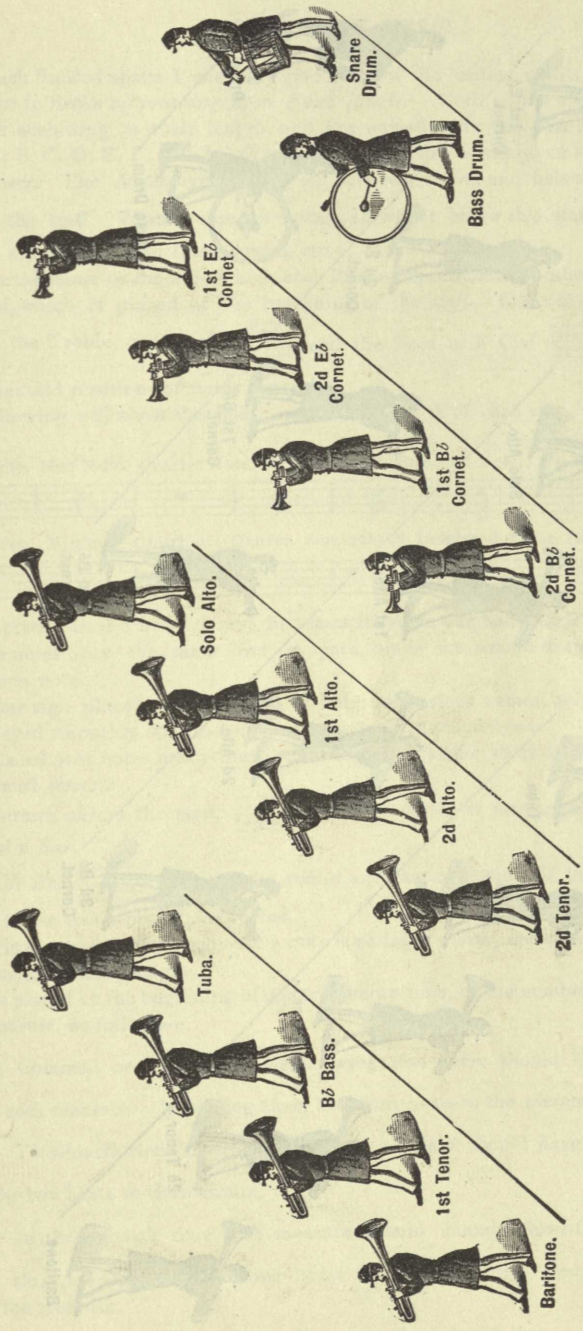
Band of Nine.



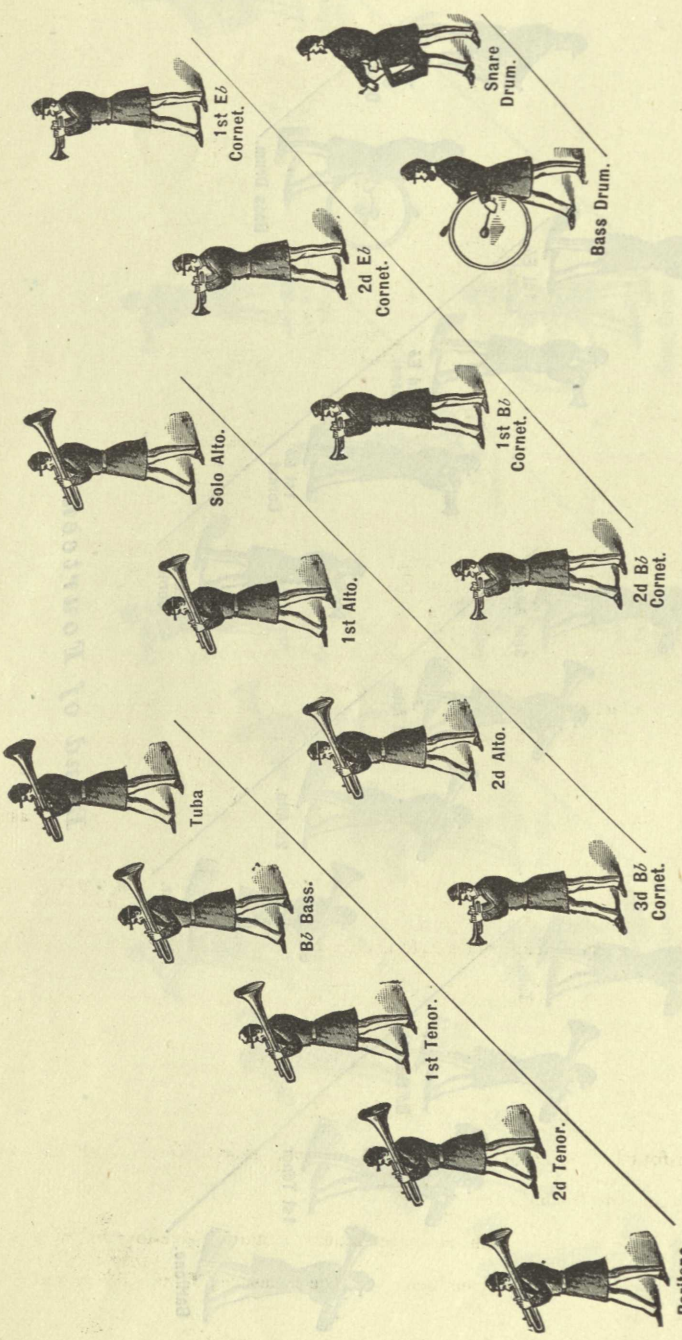
Band of Twelve.



Band of Thirteen.



Band of Fourteen.



Band of Fifteen.

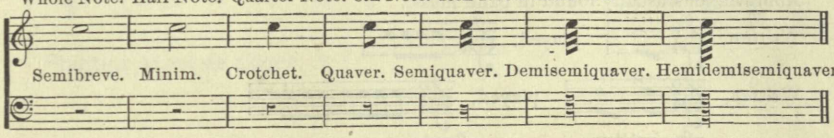
For Band of from fifteen to eighteen, add another column, and fill up as from twelve to fourteen. After which, place five abreast, and follow the same rule in the rear ranks

ELEMENTS OF MUSIC.

With such limited space I can only give a few of the leading points in this branch, but will endeavor to *notice all touching upon Band Music*. *Notes*, representing musical sounds, vary in form according to their length, and are named after the first seven letters of the alphabet, A, B, C, D, E, F, G. An *Octave* is the repetition of any given sound eight degrees higher or lower. The *Notes* are written on, between, above, and below five parallel lines  called the staff. When notes are written above or below this staff, broken lines are used, which are called Leger lines, spaces, etc.

To give the name to the note which each line or space bears, another character is used, called a Clef, which is placed at the beginning of the staff. There are two kinds used in band music, the Treble, or G Clef,  and the Bass, or F Clef . For explanation of names and positions of notes see scales.

The following will show the shape, name, and length of each note, with corresponding rests :



A *Dot* placed after a note, or rest, increases its value one-half. A *Tie* ⁀ placed over two or more notes upon the same line or space, binds the second to the first, so that they become as one note.

The same sign placed over a group of notes of various names, only implies that they are to be played smoothly, and in a connected manner, termed *legato*.

Dots placed over notes mean that they should be played short and in a disconnected manner, termed *staccato*.

A line drawn across the staff, , serves to divide it into equal parts or measures, and is called a *Bar*.

A *Double Bar*  indicates the end of a phrase or strain. If there are two dots on one side of it, the strain must be repeated.

The following sign 𝄐 placed over a note is called a *Pause*, and means the note should be held beyond its usual length.

Figures placed at the beginning of a piece denote time, or the number of notes, or beats, due each measure, as follows—

 Common or Four-four time, showing that there should be a whole note, or its value in each measure. In beating time, beat four beats to the measure.

 Two-fourth time showing that each measure should have a half note, or its value. Beat two beats to the measure.

 In three-fourth time each measure should contain three-fourths of a whole note. If a slow movement, beat three beats to the measure ; if fast, like a waltz, beat one beat to the measure.

 Three-eighth time ; beat the same as in three-fourth time.

 Six-eighth time ; if slow, beat six beats to the measure, if fast, as in marches, two beats to the measure.

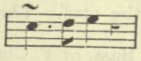
The figure 3, with a curve placed over it  is called a *Triplet*, and implies that the three notes should be played in the time of two, the same as in six-eight time.

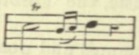
A *Sharp* ♯ placed before any note raises a half tone, or one degree. A *Flat* ♭ placed before a note, lowers the same a half tone. A *Natural* ♮ placed before any note that has been made sharp or flat restores it to its original position, as found in the natural scale.

These are called "*accidentals*," and affect only the measures in which they occur.

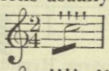
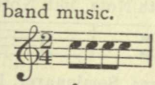
But when sharps or flats are placed immediately after the clef at the beginning of a piece, or at different movements in a piece, it is called a "*signature*," and holds good throughout the piece, unless contradicted by naturals.

A *Grace Note* takes its time from the note following, and is generally half its length.

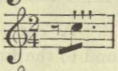
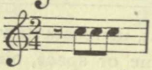
A *Turn* is written,  played, 

A *Trill* is always made with the next note above, written,  played, 

Abbreviations usually found in band music.

Written,  played, 

Written,  played, 

Written,  played, 

Written,  played, 

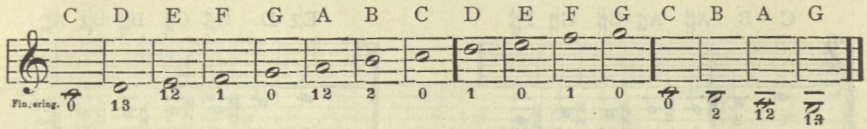
The sign  means to repeat the previous measure as often as it occurs.

Bis placed over a measure, implies that it should be played twice.

WORDS COMMONLY USED TO DENOTE TIME AND EXPRESSION.

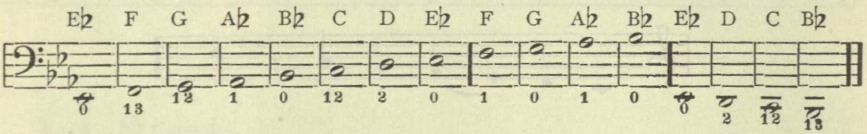
Moderato—Moderately, in moderate time.
Andante—Moderately slow; an easy, flowing movement.
Andantino—Slower than andante.
Adagio—A slow movement, requiring much taste.
Largo—A slow and solemn degree of movement.
Larghetto—Not so slow as largo.
Allegro—Quick, lively ; a rapid, vivacious movement.
Allegretto—A light, cheerful movement, not so quick as allegro.
Presto—A very rapid movement.
Vivace—Lively, in an excited manner.
Ritard (*rit.*)—Gradually diminish the time.
Accellerando (*accel.*)—Gradually increase the time.
A Tempo—Return to original time.
"*Poco*"—Little.
"*Con*"—With.
"*Piu*"—More.
"*Al*"—To the.
"*Dal*"—From, as, "Dal Segno alla fine." From the sign  to the end.
Piano (*p.*)—Soft.
Pianissimo (*pp.*)—Very soft.
Fortza (*f.*)—Loud.
Fortissimo (*ff*)—Very loud.
Crescendo (*cres.*)—Gradually increasing in power.
Diminuendo (*dim.*)—Gradually diminishing in power.

NATURAL SCALE FOR E AND B♭ CORNETS, ALTOS, TENORS, BARITONE AND B♭ BASS.



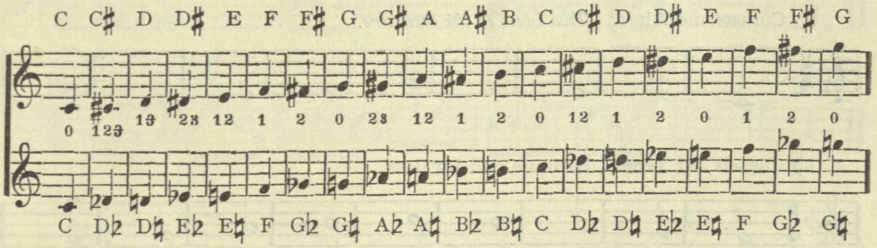
Practice first as far as the first heavy bar, which is one octave; then add D, E, F and G, then add the last C, B, A and G. After which practice, running the scale from C to high G, and occasionally run to low G. Sometimes the instruments are expected to go higher, in which case the fingering is the same as in the first octave.

NATURAL SCALE FOR TUBA.



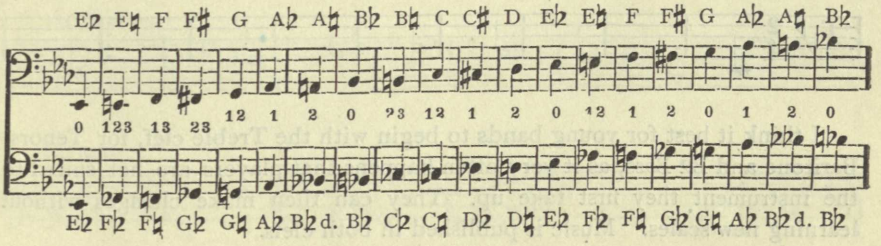
Practice same as above.

CHROMATIC SCALE FOR CORNETS, ALTOS, TENORS, BARITONE AND B♭ BASS.



It will be noticed that the fingering remains the same, whether one note is made sharp or the next one above made flat.

CHROMATIC SCALE FOR TUBA.



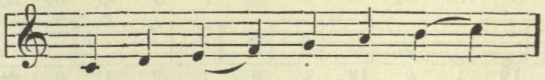
Continuation of the Chromatic Scale for Cornets, Altos, etc.



Continuation of the Chromatic Scale for Tuba.



An octave consists of five whole and two semitones. The semitones come between Three and Four and Seven and Eight, thus:



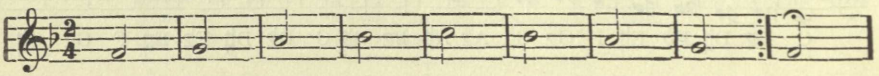
This order must be preserved in every key, which accounts for the use of a signature.

FIRST EXERCISE FOR FULL BAND.

E♭ Cornets and Altos. *Two beats to the measure.*

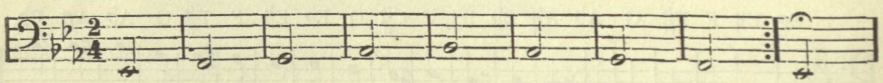


B♭ Cornets, B♭ Tenors, Baritone and B♭ Bass.



Use first valve for middle line, as B is made flat.

Tuba.



I think it best for young bands to begin with the Treble clef, for Tenors, Baritone and B♭ Bass, as it very often happens that players are not suited to the instrument they first take up. They can then make changes without learning new scales. Music is published in both clefs.

The E♭ Cornet, 1st B♭ Cornet and Baritone may play either of the following numbers, while the band play the corresponding exercise.

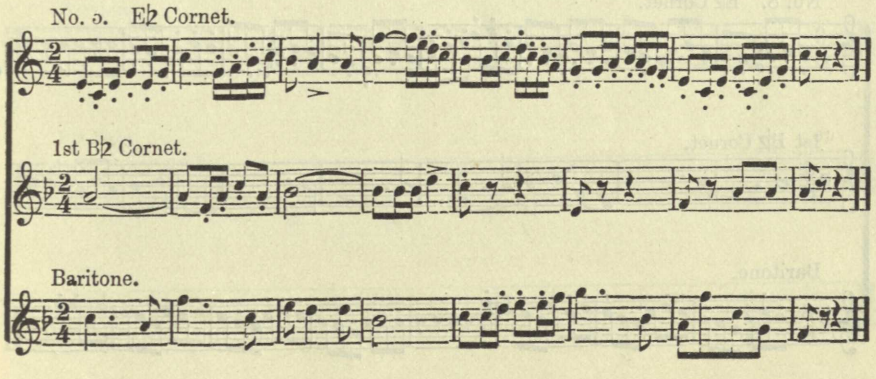
No. 3. E♭ Cornet.



No. 4. E♭ Cornet.



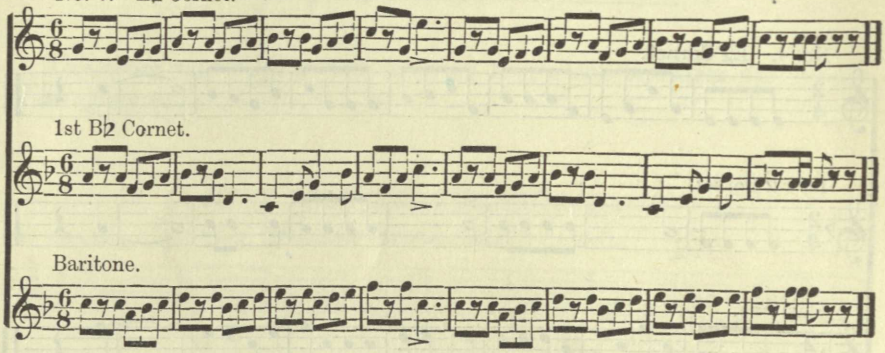
No. 5. E♭ Cornet.



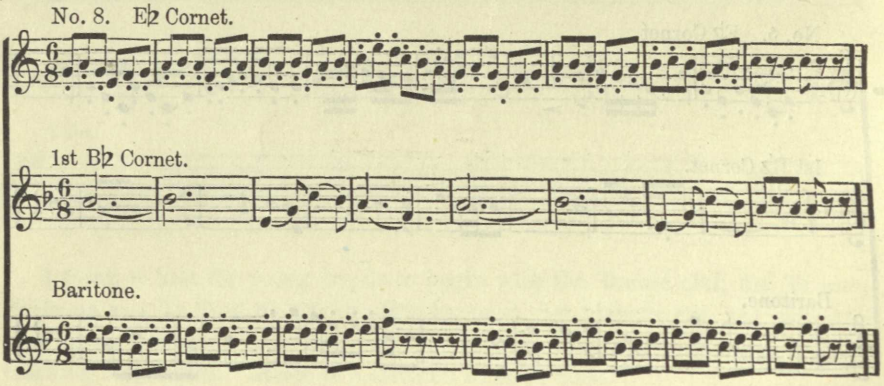
No. 6. E♭ Cornet.



No. 7. E♭ Cornet.

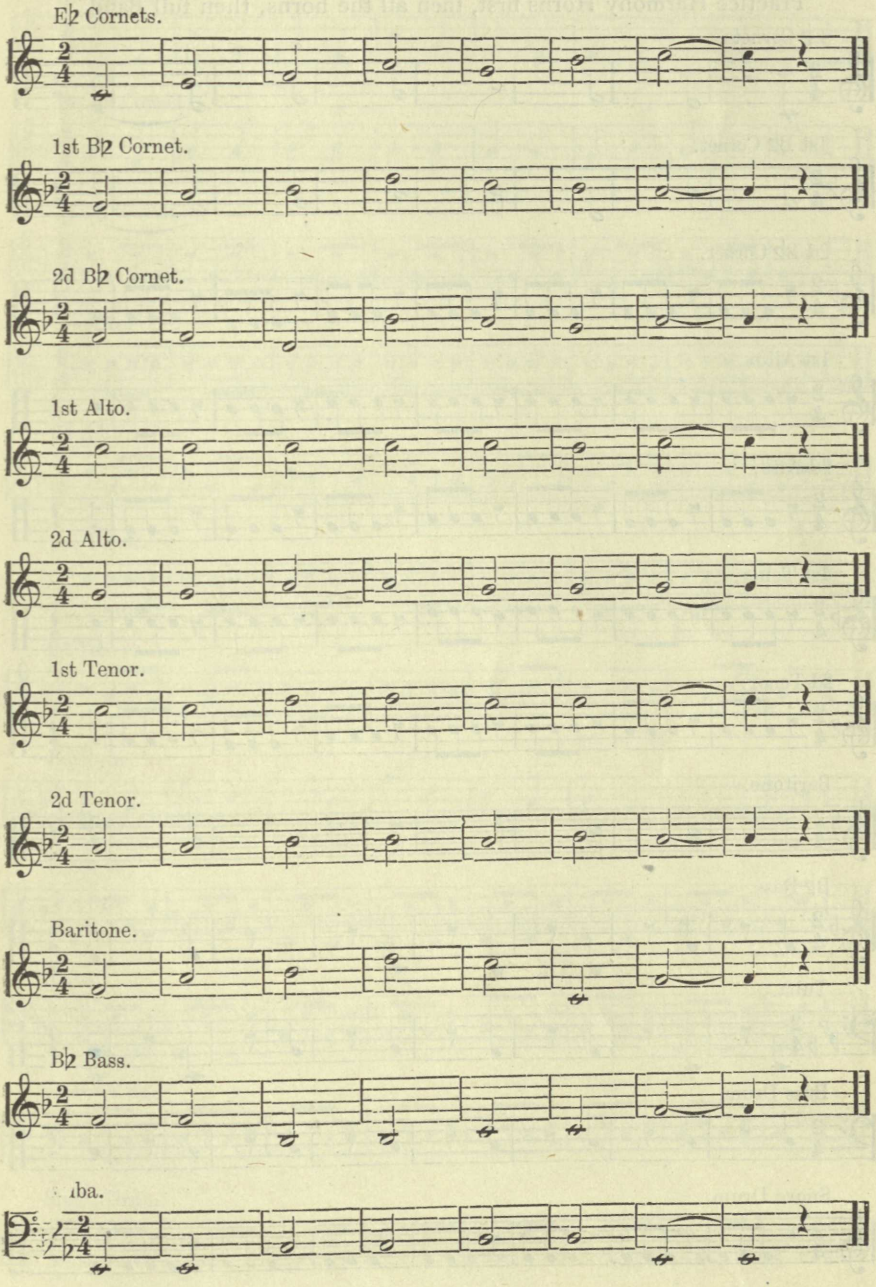


No. 8. E♭ Cornet.



EXERCISE NO. 2.

Two Beats to the Measure.

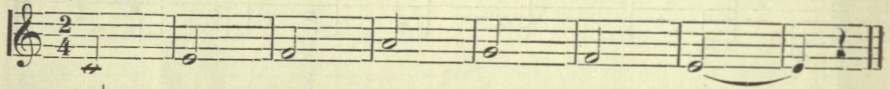


EXERCISE. NO. 3.

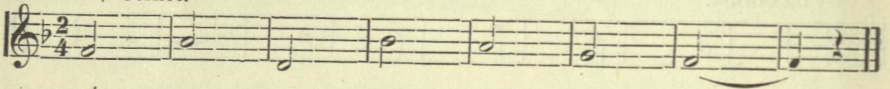
Two Beats to the Measure.

Practice Harmony Horns first, then all the horns, then full Band.

E♭ Cornets.



1st B♭ Cornet.



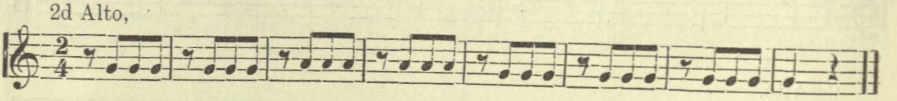
2d B♭ Cornet.



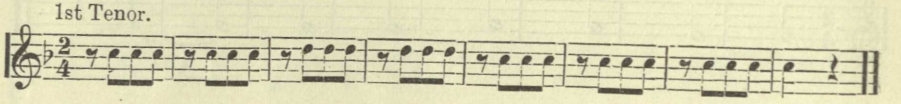
1st Alto.



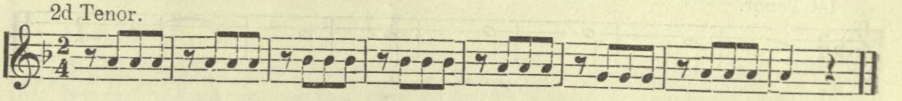
2d Alto,



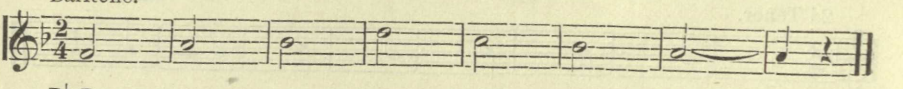
1st Tenor.



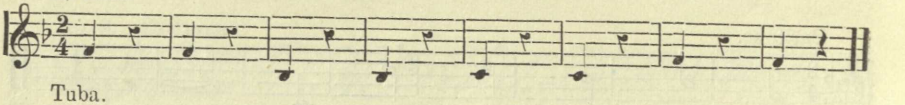
2d Tenor.



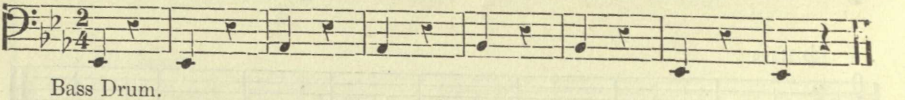
Baritone.



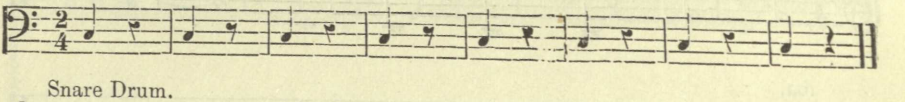
B♭ Bass.



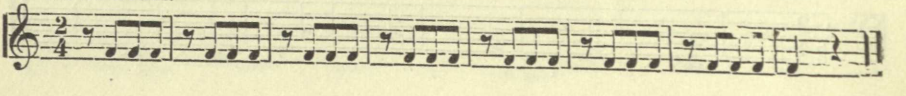
Tuba.



Bass Drum.



Snare Drum.



EXERCISE. NO. 4.

Two Beats to the Measure.

E♭ Cornets.



1st B♭ Cornet.



2d B♭ Cornet.



1st Alto.



2d Alto.



1st Tenor.



2d Tenor.



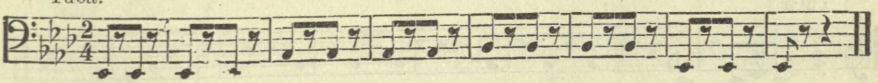
Baritone.



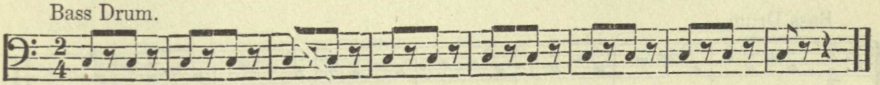
B♭ Bass.



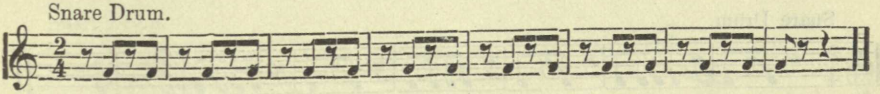
Tuba.



Bass Drum.

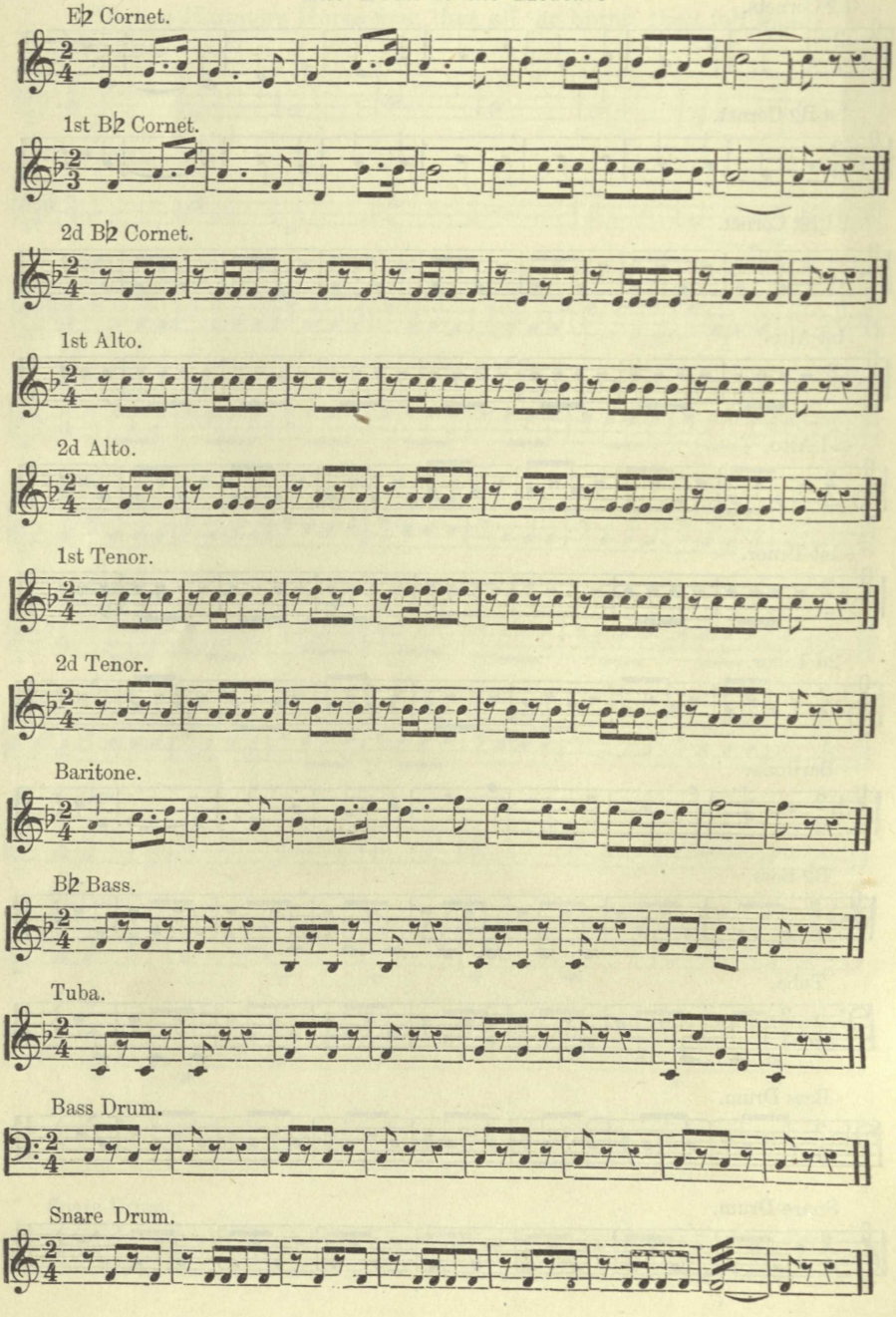


Snare Drum.



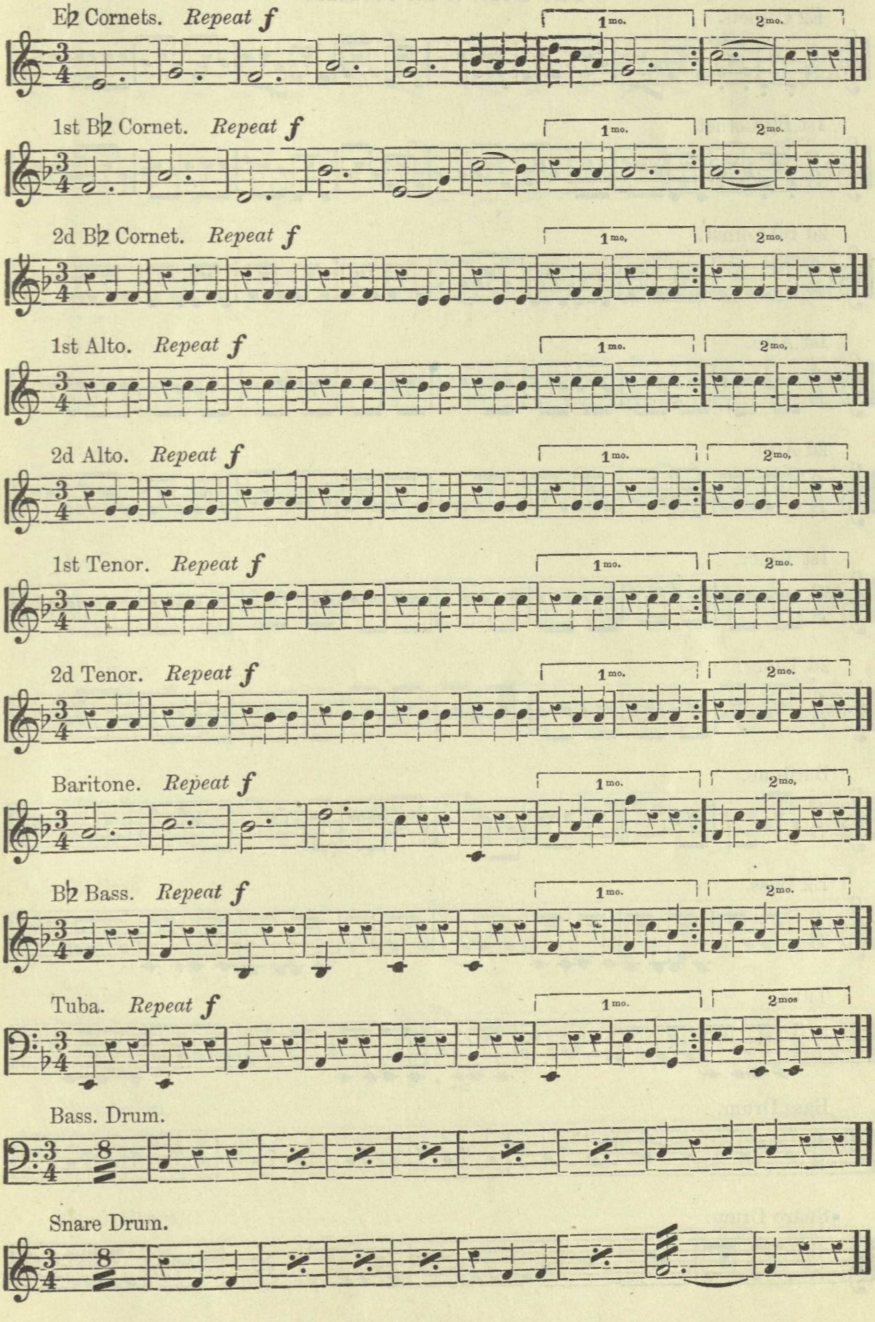
EXERCISE NO. 5.

Two Beats to the Measure



EXERCISE NO. 6. (Waltz Time.)

One Beat to the Measure.



EXERCISE. NO. 7.

Two Beats to the Measure.

E♭ Cornets.



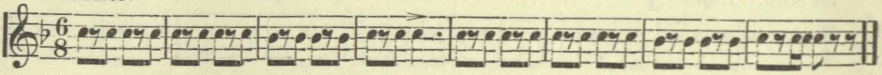
1st B♭ Cornet.



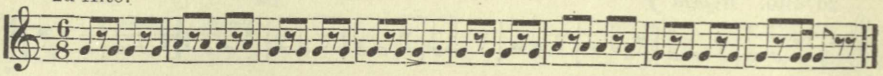
2d B♭ Cornet.



1st Alto.



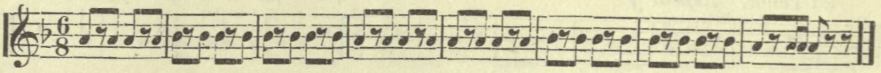
2d Alto.



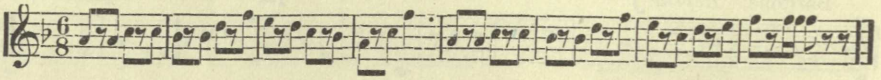
1st Tenor.



2d Tenor.



Baritone.



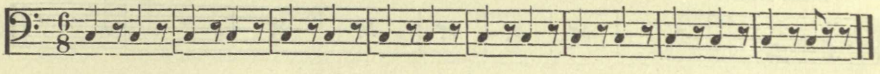
B♭ Bass.



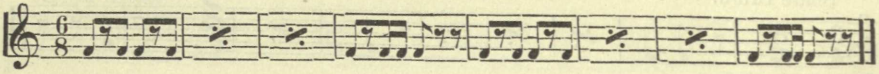
Tuba.



Bass Drum.

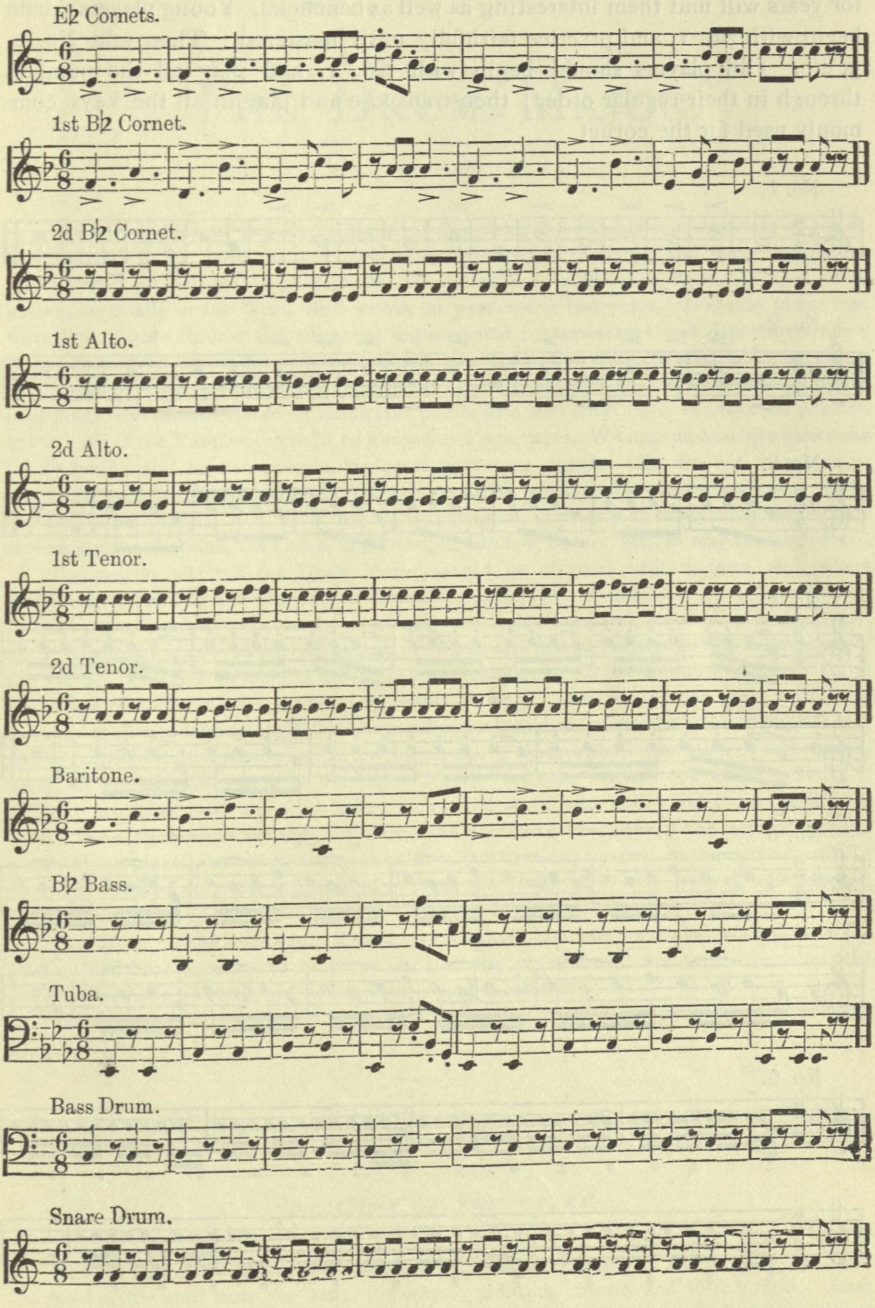


Snare Drum.



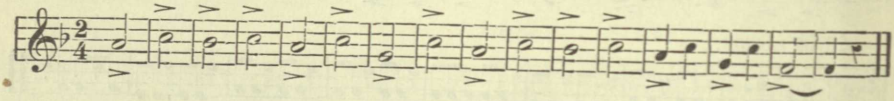
EXERCISE. NO. 8.

Two Beats to the Measure.



The following exercises for cornet should be practiced every day. The are not intended alone for beginners, but persons who have played the cornet for years will find them interesting as well as beneficial. Young players should begin with No. 1, and practice faithfully until mastered. Then add No. 2, 3, etc. Old players should begin with No. 1, and play all the numbers through in their regular order; then transpose and play in all the keys commonly used for the cornet.

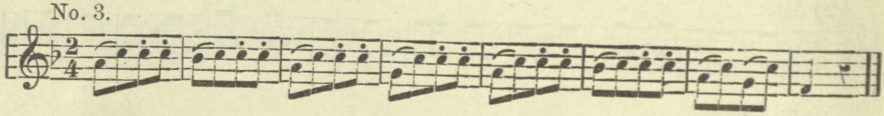
No. 1.



No. 2.



No. 3.

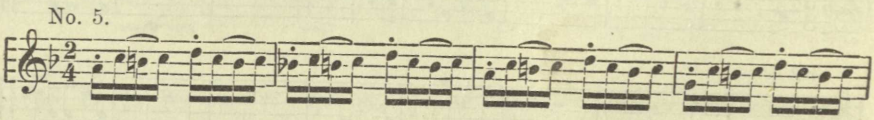


No. 4.





No. 5.





No. 6.





THE DRUM MAJOR.

The introduction of the Drum Major at the head of a Band is comparatively of recent date — that is to say, with the ordinary Band. Outside of the larger and more pretentious military and professional organizations, his duties and importance have been but little known, especially in the West, until within the past one or two years. It is safe to say that when Bands once understand the great improvement in appearance and deportment a few weeks' drill under an officer of this kind will give them, they will consider him a necessary appendage to their organization. Any person having ordinary ability, with practice and a little study, can master the more important points in a very short time, and take his position at the head of the Band with credit to himself and associates. We append here the directions for the giving, and how to execute, the most important signals. We can not, of course, in so small a work go into the details for elaborate drill; but what is given is sufficient for an ordinary street parade, and, when thoroughly mastered, there can be easily added such fancy movements, as the Star, the Cross, the Triangle, Hollow Square, etc., as may be desired.

The person selected for Drum Major should be of good military form, and, where possible, one who has had experience in military drill. He should have good time, though he need not necessarily be a musician. From the time the Band leaves the Band Room, until return and dismissal, he is the ranking officer, and has full charge of the movements of the Band. The Leader selects the pieces he desires played, but awaits the proper signal from the Drum Major "to play" and "to cease playing." As soon as one piece is finished, the Leader should immediately decide upon the next, and so inform the Band, though it may not be required that it should be played for an hour; then, without confusion or unnecessary delay, all are in readiness when the signal "play" is given. After a few weeks' practice it will be surprising how smoothly every thing will work, and how plainly the "staff" will "talk;" and allow us to say that, aside from the necessary directions of the Leader as to the pieces to be played, *no other talking* should be done. Conversation in the ranks should be especially avoided, as it detracts attention from the Major, and soon leads to carelessness, which means crooked files, bad "wheels" and general deterioration.

The Drum Major's uniform should, if expedient, contrast somewhat with that of the Band. The bear skin hat of white or black, is the conventional emblem, after which the dress can be plain or elaborate, as the wearer may determine.

Estimates for Drum Majors' outfits, in part or complete, may be had by addressing the publishers.

The position of the Drum Major is three yards in front of the band, opposite the center.

POSITION OF THE STAFF.

The staff is held in the right hand, below the chin, the back of the hand to the front, the head of the staff near the hand, the ferrule pointing upward and to the right. After each signal, unless keeping time for the Band, the staff should be restored to its original position.

Signals of the Drum Major.

TO PLAY.

Face toward the Band and extend the right arm to its full length in the direction of the staff, which is upward and to the right.

TO CEASE PLAYING.

Extend the right arm to its full length upward and to the right.

TO MARCH.

Turn the wrist and bring the staff to the front, the ferrule pointing upward and to the front; then extend the arm to its full length, in the direction the staff points.

TO HALT.

Reverse the staff and bring it to a horizontal position above the head with both hands, the arms extended; lower the staff to a horizontal position with both hands at the height of the hips.

TO COUNTERMARCH.

Face to the Band and give the signal to march. The countermarch is executed by the file leaders to the right of the Drum Major, after he has passed his distance of three yards through the front rank and toward the rear, wheeling individually about to the right; those on the left to the left; the other men of each file follow their file leaders. The Drum Major passes through the center.

TO OBLIQUE.

Bring the staff to a horizontal position, the head or ball opposite and in front of the neck, the ferrule pointing in the direction the oblique is to be made. The oblique is executed in this manner: As the Drum Major gives the signal to oblique, each man makes a half-face to the right, if the command is right oblique; or a half-face to the left, if the command is left oblique; and then marches straight in the new direction.

In order to keep the ranks well dressed and the men in their proper position, each man should glance along the shoulders of the nearest files toward the side to which they are obliquing, and regulate their steps so that their shoulders are always behind those of the next man on that side, and that his head conceals the heads of the other men in that rank.

The men should keep the length of pace and the same degree of obliquity; the line of the rank must be kept parallel to its original position.

To resume the forward march, or to march in the original direction, the Drum Major gives the signal to forward march.

At the signal forward march, each man makes a half-face to the right, if the oblique was left; or a half-face to the left, if the oblique was to the right; and then moves straight to the front.

TO MARCH BY THE RIGHT FLANK.

Extend the right arm to its full length to the right, the staff vertical, the ferrule upward, the back of the hand to the *rear*.

TO MARCH BY THE LEFT FLANK.

Take the staff in the left hand, the back of the hand to the rear, the staff vertical, the ferrule pointing upward and to the left. The staff should be taken in the right hand immediately after the command is executed.

TO DIMINISH FRONT.

Let the head of the staff fall into the left hand at the height of the eyes, the ferrule in the right hand at height of the hip.

TO INCREASE FRONT.

Let the head of the staff fall into the right hand at the height of the eyes, the ferrule in the left hand at the height of the hip.

DRUM MAJOR'S SALUTE.

The Drum Major, when saluting, passes the staff between the right arm and the body, the head of the staff to the front; then bringing the left hand up smartly, pointing in the same direction as the left foot, the palm of the hand down, the thumb close to the fore finger, the arm horizontal; bringing the hand round till the side of the fore finger touches the lower edge of the cap over the left eye, at the same time turning the head a little to the right, looking toward the person to be saluted, and retaining the position till the salute is acknowledged; then bringing the hand back to the horizontal position, at the same time casting the eyes to the front; then dropping the hand quickly to the hip.

REAR OPEN ORDER.

In executing "Rear Open Order," each rank of the band takes the distance of three yards from the rank next in front.

NOTE.

We publish this Guide and Tactics in book form, separate from this Catalogue, and include in it four pieces arranged for full Band of 12 pieces, comprising an easy Waltz, March, and two national airs. These have been arranged especially for new bands, and made very easy and simple, yet effective. Price for book 25c. The four pieces are also published in sheet form. Price of each, 50c. or $1.00 for the four.