

THE ARMY BUGLER

A Manual of Instruction for Buglers
of all Arms of the Service

Prepared by

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The following manual, entitled "The Army Bugler," is published for the information of all concerned.

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BY ORDER OF THE SECRETARY OF WAR:

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INTRODUCTION.

This book, with the book "Field Music," is intended for a complete Manual of Instruction for Buglers of the United States Army. It embraces all the duties and should supply sufficient information to enable the bugler to perform all the functions of his grade.

A special effort has been made to present the various items in their proper order, thus avoiding unnecessary confusion. The plans and theories regarding the instruction of student buglers and the training of the bugle corps have been carefully demonstrated and proved.

Grateful acknowledgment for valuable service in preparing these books is due Brig. Gen. Lindsay, Lieut. Herman Trutner, jr., as well as the buglers of the Sixty-second United States Infantry, who cooperated loyally in the forming of the principles of instruction embodied.

W. T. DUGANNE,
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Camp Lee, Va., 1920.

THE ARMY BUGLER.

Chapter I.

THE STUDENT BUGLER.

There are two distinct types of instruments in use by Army buglers. Field Artillery, Cavalry, and many Infantry regiments use the small B-flat bugle, but there are a number of regiments in which the G trumpet is provided. The bugle is a brass or copper wind instrument, shorter and more conical than a trumpet. By trumpets, we understand instruments of a peculiarly incisive and brilliant tone quality, due partly to the tubing being cylindrical for a great portion of its length and partly to the hemispherical form of the mouthpiece cup.

The nature of the duties of a bugler requires a man of intelligence, of good military bearing, and a certain amount of musical talent. It is essential that the man chosen for instruction should possess these qualifications.

It is important that the beginner be instructed to study the bugle or trumpet in a scientific manner. In many cases a great deal of time is frequently spent on points which are too far advanced for the beginner. He is very apt to endeavor to sound calls and marches and in other ways emulate the more experienced trumpeter. During the early days of the period of instruction the student should limit himself to the perfecting of the intonation and articulation.

The factor of greatest importance is a good tone. Tone is just as essential in bugling as in any other instrumental music. The new man will find himself unable to produce the higher tones, and at first must content himself with sounding long-sustained notes in the lower tones. After a few days of this work he will be able to reach the higher tones with little difficulty. Having mastered the various tones, the next step is to perfect the articulation or tonguing. Finally, when a passably good control is attained, the beginner is ready to work on the various routine calls and marches.

The tone or sound of a bugle or trumpet is merely the vibration of the lips magnified by the acoustic properties of the instrument. The various tones are made by modifying the tension of the lips. In order to effect this, the muscles of the lips and cheeks must be properly developed. This is a long and monotonous process, and requires much constant and regular practice, but until the lip or embouchure is developed the bugler will not be reliable. From six months to a year is necessary to convert a beginner into a strong and competent man. And this is only assuming that he is properly qualified to make a good beginning and is tenacious enough to persevere in spite of all difficulties.

Some men are not physically qualified to become buglers. It has been proved that a man with very large or thick lips labors under great difficulties. As the sound of the bugle is but the magnified vibration of the lips, it is obvious that the physical quality of the lips is of paramount importance. The ideal bugler has thin, firm lips and regular teeth. The teeth, however, are of minor importance, as there are very few defects of the teeth that can not be corrected by a competent dental surgeon. Certain lung power is essential, but after the first few months the lungs seldom give trouble, as the practice is so beneficial that the lung development takes place naturally and automatically without special effort of the student.

The sergeant bugler should personally oversee the instruction of beginners, or if that is impossible, detail a competent corporal bugler to take charge of the students. New men should never be permitted to practice at random, for by employing a scientific method training will be carried out with better

results and in quicker time. The students should be arranged in classes according to their stage of advancement. At first nothing but long-tone practice must be permitted. At the very least, a week must be devoted to this, and a longer period is advisable if available. Then the art of single-tonguing must be taught. This is best mastered by sounding a great number of short, sharp notes in the same tone at a gradually increasing rate of speed. Then change the tones at the leader's discretion, always keeping within the range of the student's ability. Never force a tone; if the man can not produce a tone without great effort, continue to practice on lower tones until the lips are so developed that the higher tones are attainable. Another good exercise consists of any specified number of short, quick tones, ascending and descending, and including the entire scale of five notes commonly used in bugle or trumpet music. The best exercise for articulation is the repeated sounding of the triplet phrase in exercise No. 5. This phrase is encountered in most of the calls and marches, and must be thoroughly mastered before proficiency is possible. It should be sounded in every tone, and practiced until the student can sound it rapidly without breaking the time.

When a reasonably good tone is developed and a fair control of the tongue is learned the beginner may devote some, but not all, of his available time to work on calls and marches. He should continue his elementary tone and tongue practice until he is a completely qualified bugler. First select the easier calls and learn them *exactly as presented in the Drill Regulations* provided for the various arms of the service. It is not unusual to hear a bugler distort a call at will, so that at times it is hardly recognizable, but there is only one way to sound a call, and that is just as directed by the regulations. As soon as the beginner is able to sound all the routine and alarm calls in a creditable manner he is ready to be placed on the duty roster for guard and other details. But he should keep up his practice with long tones and tone exercises, as well as the calls, until he is secure in his ability beyond possibility of doubt.

Buglers, both student and qualified, will find considerable advantage in the practice of carrying their mouthpieces in their pocket when not on duty, or while on pass. By using the mouthpiece alone and practicing on it when opportunity offers the articulation may be greatly improved. By keeping his mouthpiece always with him the bugler will prevent other men using his instrument.

It requires untold perseverance to master the bugle. The student is usually a private with other duties to occupy him, and has only a short period available each day for bugle practice. But he must never neglect it and must utilize every minute possible to improve himself. Endeavor to get practice every day, gradually increasing the working periods in duration and shortening the periods of rest in due proportion to the progress of the lip development. Never allow anything to interfere with practice. It is a trying and irksome experience, but the result is well worth the early effort. Never continue the practice after the lips are tired; rest a little at regular intervals. Too long practice periods without rest may result in a soreness and swelling of the lips that will retard progress for days. The best plan is to practice 5 or 10 minutes and then rest until the lips feel stronger before resuming the practice.

In many cases the beginner may toil for many days without apparent progress. Do not be discouraged, for this is the experience of most good buglers. At first it is slow work, but after the proper expenditure of much effort results will appear with astonishing suddenness. With the bugle, as with everything that is worth while, it is industry that finally wins. Scientific study, perseverance, and close application insure proficiency.

A beginner should never attempt any other form of articulation than single-tonguing and slurring, as these are sufficient for his purpose. Double and triple tonguing, while they are of definite value to an advanced bugler, would serve only to confuse a man of little experience, and are furthermore entirely unnecessary in the earlier stages.

To sound a note on the bugle place the mouthpiece to the center of the lips, half of the mouthpiece against the upper lip and half against the lower lip. The tip of the tongue is placed against the lower edge of the teeth of the upper jaw in such a manner that the month is hermetically sealed, thus acting as a valve. The bugle is sounded by drawing back the tongue and at the same instant blowing into the mouthpiece, as if a small object were being ejected from the tongue. This causes a vibration of the lips, which, magnified by the bugle, results in a tone. In starting a note always exhale forcibly, as in uttering the syllable "tu." This is called a sharp attack or "staccato expression," and is always, with but few exceptions, employed in bugle music. Always use the syllable "tu" and never "du" or "tut." As most of the calls entail a quick succession of quick, short notes, it is vitally essential to learn rapid and accurate articulation.

Double-tonguing is not used much in bugle calls. It differs from single tonguing as described in the foregoing paragraph, in that the syllables "tu=ku" are articulated, thus creating a necessity of the use of the palate as well as the tongue.

Triple-tonguing is often used with pleasing effect. Triple-tonguing is used mostly for triplets and for notes arranged in series of threes. The first two notes are made as in single-tonguing, and the third by forming the syllable "ku" in this manner: "tu-tu-ku." Triple and double tonguing, if properly practiced, insure more rapid and accurate articulation, but as the mastering of this art requires considerable practice the beginner must not be encouraged to spend his time on it.

Slurring occurs in many instances, and is also of great value as an exercise to improve the intonation. It consists of continuing from one note to another without tonguing the second note, or in any way interrupting the flow of air or the vibration of the lips. The ability to slur is not difficult to acquire, but great care must be observed to slur only where a slur is indicated by the music. Avoid all slurring except where it is actually demanded. Most bugle calls and marches are most effective when played with "staccato" expression. To slur correctly, make the note clean and pure; never linger on the first note beyond the proper time to proceed with the slur to the next. In slurring, be extremely careful to give every note its proper value. As the note desired becomes higher, simply diminish the opening between the lips, through which the air is being blown into the bugle. Do not attempt to produce a higher tone by pressing the mouthpiece harder against the lips, for that only interferes with the circulation of the blood in the lips, and results in exhaustion. Of course a certain pressure of the mouthpiece is necessary, but it should be gentle and steady, never increasing and decreasing. Undue pressure is responsible for the lack of endurance by which many otherwise excellent buglers are retarded.

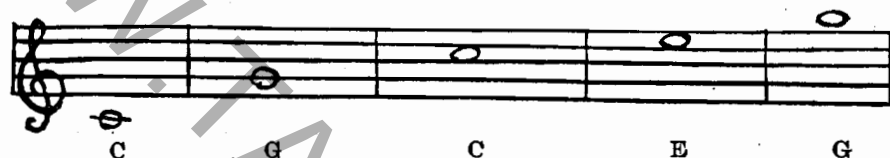
It has been presented that the three principal objects of a beginner's efforts are: (a) Strong, flexible, and well-developed lips; (b) correct intonation; and (c) rapid and accurate tonguing. To assist him to attain these objectives, a number of simple exercises have been prepared. It is suggested that he begin with exercise No. 1, practicing it until he can play it proficiently before going on to No. 2. When the complete set of exercises is mastered, he is ready to

commence work on calls and marches. The exercises will be found at the end of Chapter I.

RUDIMENTS OF MUSIC.

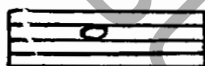
The ability to read music, though not demanded of a bugler, is of great advantage at all times. In fact, it is almost impossible to successfully memorize the great number of calls and marches included in the repertoire of a good bugle corps. The written music incidental to bugling is very simple, and requires only a little application and practice. And if the beginner does not understand the reading of music he should lose no time, but commence immediately to study it. If this is for some reason impossible, or progress is slow, he will find it helpful to practice in company with some one who does read music.

There are only five notes in common use on the bugle, as follows:

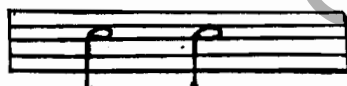


Sometimes, though rarely, B flat above the staff, and high C are employed. The five lines on which the notes are indicated comprise what is known as the "Staff."

The notes have different values, regarding the length of time each note is sustained. The six different values are indicated as follows:



A whole note is equal to:



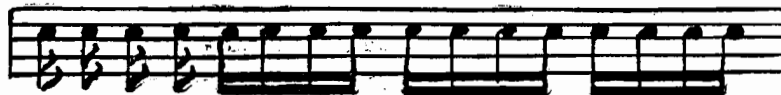
Two half notes, or



Four quarter notes, or



Eight eighth notes, or

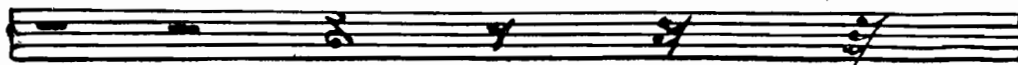


Sixteen sixteenth notes, or



Thirty-two thirty-second notes.

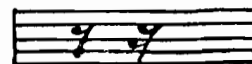
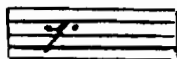
Characters of equal value, called "rests," indicate periods of silence. A whole rest is generally used to indicate a period of silence for one measure, regardless of the time in which the music is written. The rests are indicated as follows:



A dot (.) after a note increases the value one-half. A dotted quarter note is equal to a quarter note plus an eighth note:

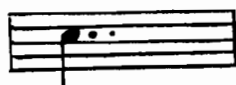


A dot (.) after a rest increases the value one-half. A dotted eighth rest is equal to three sixteenth rests:



When two dots (..) are used, the second dot increases the value of the first dot one-half:

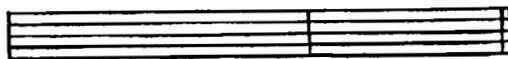
Written



Executed




The space between two bars is called a "measure":

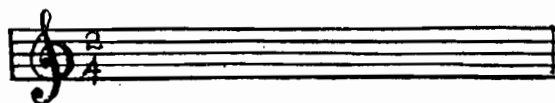


Measure

Bar

Double
Bar

The sign  signifies that the music is written in the treble clef. There are other clefs, alto, tenor, and bass, but treble clef only is used in bugle music. Bass clef is used for drum music:



The small numerals which appear at the beginning of every piece of music designate the time in which the music is to be played. The upper figure indicates the number of beats in a measure, and the lower figure the value of each beat.

Two-four ($\frac{2}{4}$) indicates that there are two quarter notes or their equivalent in each measure.

Four-four ($\frac{4}{4}$) or common time (C) indicates that there are four quarter notes or their equivalent in each measure.

Six-eight ($\frac{6}{8}$) indicates that there are six eighth notes or their equivalent in each measure.

Three-eight ($\frac{3}{8}$) indicates that there are three eighth notes or their equivalent in each measure.

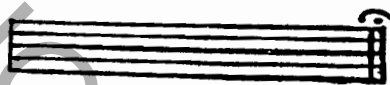
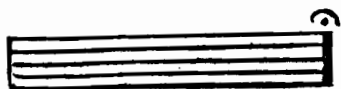
Three-four ($\frac{3}{4}$) indicates that there are three quarter notes or their equivalent in each measure.

A line drawn through the sign for common time (C) diminishes the value of all the notes one-half, which is known as "cut time."

Keeping time when marching is simplified by bearing in mind that each quarter note, whether dotted or not, is equal in duration to one step.

The pause or hold denotes that the note over which the sign (♯) is placed, is to be prolonged. If playing alone, the note is held at the player's discretion; if playing in concert, the note will be sustained at the direction of the leader.

When the pause sign is placed over a heavy or double line, it marks the conclusion of the march or call:



The slur (∩) indicates that the notes thus marked will be played without tonguing (see p. 11):

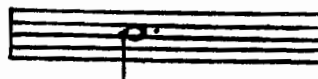


The tie (—) unites two or more notes on the same line or space, resulting in the effect of one long note.

Written



Played



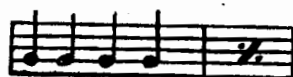
A combination of three notes, marked as follows, constitutes a "triplet" and are played in the same time as is usually required to play two notes of the same value. The notes of a triplet are always executed as "Staccato."



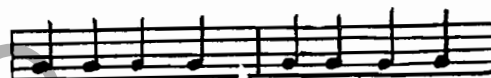
The repeat signs ($\|: \|$) or ($\ll \|$) denote that the strains so enclosed are to be repeated.



The sign ($\%$) indicates that the preceding measure is to be repeated.



Written



Played

The sign "D. C." or "Da Capo" means that the call or march is to be repeated from the beginning to the place marked "End" or "Fine."


The sign ($\$$) or "Del Signo" means to repeat from the sign to the place marked "End" or "Fine."

A note to be sounded with emphasis is to be indicated thus (\wedge) or (\succ). A strong emphasis is indicated by SF or SFZ. Dots over notes indicate that the notes so marked are to be sharp, crisp, and disconnected.

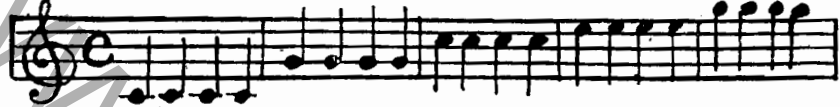


ELEMENTARY EXERCISES.


I **Slow**




II **Quick**




III **Slow**




IV **Quick**




V **Presto**




VI **Andante**



VII **Andante**



VIII **Allegro**



Chapter II.

THE BUGLER.

The bugler is an agent by which the orders of the commanding officer of the post or regiment may be transmitted to all concerned. Every day in a military post, camp, or reservation is punctuated by bugle calls; thus the bugler, by his promptness and accuracy in sounding calls, regulates the daily routine of the entire post.

There are four grades of buglers provided for by Army Regulations, viz, sergeant bugler, who is in active command of all the buglers of a regiment; corporal buglers, who are in charge of the buglers of a battalion; buglers first class; and buglers. In each regiment of Infantry there are 1 sergeant bugler, 3 corporal buglers, 13 buglers first class, and 13 buglers, making a total of 30 men. This total applies also to a regiment of Cavalry. A regiment of Field Artillery includes 1 sergeant bugler, 2 corporal buglers, 6 buglers first class, and 12 buglers. In a regiment of Engineers there are 1 sergeant bugler, 2 corporal buglers, 6 buglers first class, and 6 buglers. Other organizations smaller than a regiment are allowed one corporal bugler for each battalion, and for each company one bugler first class and one bugler.

The bugler of to-day is very like the herald of olden times. Like his prototype of the Middle Ages, he is required to be familiar with all that concerns the sounding of calls, signaling, transmission of messages, the numerous devices and insignia of the service, and the details of military courtesy. Just as the ancient herald was an important man in his particular post, so is a competent bugler invaluable to his commander.

BUGLERS OF INFANTRY.

Routine duties of a sergeant bugler.—The sergeant bugler takes charge of and personally oversees the work of all the buglers of his regiment.

He represents his men at headquarters, making necessary reports, complaints, and suggestions. He is usually permitted to select men for training as buglers.

In garrison he is often required to play an instrument in the regimental band, but this should not be allowed to interfere with his personal application to the bugle corps.

In the field his station is with the staff of the commanding officer, where he serves as regimental bugler.

Routine duties of a corporal bugler.—When all the units of a regiment are united, the corporal buglers assist the sergeant bugler in the training, drilling, and disciplining of the buglers. They are very useful in taking charge of certain details who require separate instruction, such as drummers, student buglers, etc. They also see to the proper dressing of the several ranks at the various formations, and act in general cooperation with the sergeant bugler.

Should the regiment be divided into detached battalions, the corporal bugler of each battalion will act as its chief bugler.

The senior corporal bugler usually acts as assistant chief bugler, and in the absence of the sergeant bugler will take command of the bugle corps.

In the field the corporal bugler will act as battalion bugler, stationing himself with the staff of the battalion commander.

Routine duties of a bugler first class.—The duties of this grade are practically identical with those of the grade of bugler. The bugler first class is distinguished from a bugler only by his greater proficiency.

Routine duties of a bugler.—The duties of a bugler are many and varied, and for the most part of considerable importance. As he is frequently obliged to address various officers, and in view of the fact that he usually occupies a conspicuous place in public, he should exercise great care regarding his personal appearance. This is one of the most imperative demands to be complied with. Seldom detailed to manual labor and having ample time to devote to his uniform and equipment, there is no reason why he should not be neat and clean at all times.

The bugler should assume a military bearing. The nature of his duties requires a man of activity and alertness. Every courtesy must be scrupulously observed, for a man in the conspicuous position of a bugler can greatly affect the reputation of his organization.

It is essential to possess a thorough knowledge of the various buildings about the post, such as headquarters, telegraph, express, and post offices, company and officers' quarters, hospitals, etc., in order to properly execute his frequent duties as orderly or messenger. He should familiarize himself with all insignia of rank and arms of service, and should know the names of all the officers of his regiment or post, and be able to recognize them at sight.

When sounding a call, station yourself at the designated place, assume the position of "attention" with the bugle held in the right hand. Place the mouthpiece in the center of the lips, holding the bugle in a horizontal position. The bugle should always be held at right angle to the body when sounding calls or marches. The hand should grasp the instrument midway between bell and mouthpiece. Never sound a call while walking; always come to a halt and assume the correct position. It is sometimes necessary to repeat the calls several times, each time facing in a different direction, that the call may be heard in all parts of the post. Practically all the calls should be sounded sharply, and in a "snappy" manner, and as loud as possible without injuring the tone. Do not use undue speed, so that the notes will be imperfectly rendered. On the other hand, the calls should not be dragged out to a miserable length; try to strike a happy medium.

Accustom yourself to sounding all calls exactly as they are published in the Regulations; sound them as loud as possible, with a true, clear tone, and precisely at the scheduled time. Remember that a call is a command; try to convey that command to every person in the post in such a manner that it will be clearly understood.

It is customary at some posts to detail a bugler on orderly or messenger duty on the day following the conclusion of a tour of regular guard duty. In other posts the orderly duty is carried on while acting as bugler of the guard, the messages and orders being delivered at such times as there are no calls to sound. In all posts a bugler is more or less liable to orderly duty, so it is important that he familiarize himself with the etiquette of such duty, such as the proper method of saluting, addressing, or replying to an officer, delivering written or verbal messages, conveying the "compliments" from one officer to another, reporting for duty, reporting relief from duty, etc.

Buglers are required to act as the signalmen for their respective companies. To attain proficiency, a considerable amount of practice is essential. The several methods of visual signaling described in official pamphlets must be thoroughly mastered, while a working knowledge of other forms of military signaling is advisable. Signal practice can not be neglected, as events of the

gravest importance may depend entirely upon the skill of the buglers in signaling.

Buglers are armed only with the automatic pistol, caliber .45. Side arms are worn at all formations, and while acting as bugler of the guard. Though not armed with rifles, buglers are required to fire known-distance practice with both rifle and pistol at the target range.

CLASSIFICATION OF CALLS.

The bugle calls of the United States Army are classified as follows: (1) Warning calls, (2) formation calls, (3) alarm calls, (4) service calls, (5) drill signals.

Warning calls are employed to prepare those concerned for any specified formation or duty. This class includes first call, guard mounting, full dress, overcoats, drill call, stable call, water call, boots and saddles, and sometimes church call. (The latter when used to assemble a funeral detail.)

Formation calls are used to give the signal to commence any prearranged formation. There are only three formation calls, assembly, adjutant's call, and at escort to the color, to the color.

Alarm calls are sounded to call out an organization for a sudden emergency. Alarm calls are always repeated by all buglers of the organization, regardless of where they may be or what they are doing at the time. The alarm calls are: Fire call, call to arms, and to horse.

Service calls are those which are not included in any other class, as reveille, retreat, tattoo, call to quarters, taps, mess call, sick call, recall, issue call, officers' call, captains' call, first sergeants' call, fatigue call, school call, mail call, and the general. Church call is classed as a service call except when used as a warning call, and to the color is a service call except when sounded at escort to the color.

Drill signals are short calls used only for drill purposes. They are not used in action. In this class are: Attention; attention to orders; assemble, march; forward, march; halt; double time, march; to the rear, march; commence firing; cease firing; fix bayonets; and charge.

MEANING OF THE CALLS.

First call is a warning for troops to prepare for reveille, retreat, parade, or review. It is a signal for the buglers to assemble.

Reveille is a signal for morning roll call.

Assembly is a signal for the forming of the company or detail designated.

Mess call is the signal for a mess formation.

Drill call warns the troops to prepare for a drill period.

Recall indicates the conclusion of the drill or formation.

Fire call summons every man of the organization to take his appointed station to fight fire.

Issue call notifies those concerned that supplies or equipment will be issued.

Sick call is the signal for the sick to report for medical attention.

Fatigue call is used to assemble those detailed to fatigue duty.

Officers' call is sounded when the presence of all the officers of the regiment is desired at headquarters, or in the field, wherever the commanding officer may be.

Captains' call assembles only the company commanders.

First sergeants' call warns the first sergeant of every company to report to regimental headquarters for orders.

Guard mounting is the signal to prepare for that daily ceremony.

Adjutant's call is the signal to form the battalion or detail. At a regimental formation the several battalions form regiment at the second sounding of adjutant's call.

Call to arms is used to form the organization under arms in the quickest possible time.

Full dress and overcoats indicates that the uniform of the formation about to take place will include the designated article of dress.

Stable call is a warning for those who have stable duties to perform, to report at the stables or corral.

To horse is a signal for an emergency formation, mounted and under arms.

Boots and saddles indicates that the formation about to follow will be mounted. It is not an alarm or emergency call.

Water call assembles certain mounted men to water their horses.

School call announces that an instruction period, usually for noncommissioned officers, is about to begin.

Church call is usually employed to summon men to the chapel or chaplain's tent, but may also be sounded as a signal for the formation of a funeral detail.

Mail call is sounded when mail is to be distributed.

Retreat marks the close of an official day.

To the color is sounded as a salute to the color.

The general is a signal to commence any preconcerted order, such as breaking camp or loading wagon trains, etc.

Tattoo is a warning to extinguish all lights in squad rooms, and for absolute quiet in sleeping quarters.

Call to quarters summons all men to their quarters for the night. It is sometimes used as the signal for night-check.

Taps is the last call at night, and is the signal to extinguish all unauthorized lights about the post or camp. It is also sounded at the funeral of a soldier.

The meaning of the drill signals is sufficiently clear to require no explanation.

POST OF INFANTRY BUGLERS AT FORMATION.

The bugler must be familiar with the various company, battalion, and regimental drills and formations. He has a certain definite post at each formation; he should learn where his position is, and always station himself properly.

His post for each formation is as prescribed in the Infantry Drill Regulations.

During combat the buglers act with the company runners in maintaining communication with adjacent companies and with the major.

When required to play, buglers always form at the head of the column.

At ceremonies, regimental formations, etc., such as formal guard mounting, reviews, and parades, the assembled buglers of the regiment form as a bugle corps in rear of the regimental band.

When acting as orderly (dismounted) the proper interval is 3 paces to the rear of the officer and slightly to the left.

The bugler of the guard, should the guard be formed, places himself 3 paces to the right of the right guide of the guard, if the commander of the guard is an officer. If the commander of the guard is a noncommissioned officer, the bugler's position is 3 paces to the right of the commander of the guard. In other words, the bugler will place himself 3 paces to the right of the right flank of the guard.

A mounted bugler is at the head of the column, 3 yards behind the organization commander.

The corporal bugler, when mounted, rides 3 yards behind the major or battalion commander, unless otherwise directed.

The sergeant bugler, when mounted, rides 3 yards behind the regimental commander, unless otherwise directed. He will sound all calls desired by the commanding officer.

BUGLER OF THE GUARD.

Buglers are detailed in their regular turn for guard duty. This duty consists of sounding all scheduled calls and such other calls as may be directed by proper authority. He also performs such orderly duties as may be required. He should be particularly careful to sound all calls accurately and at exactly the scheduled time.

In some posts the bugler is stationed at regimental or post headquarters. In other posts he is stationed at the guard house. Sometimes two buglers are on duty, one at headquarters and the other at the guard house. But wherever his post of duty may be, he must always remain within call, except when absent on duty or with permission from proper authority.

When a bugler is detailed to guard duty, he should notify the sergeant bugler, or the senior corporal bugler, so that his absence from drill and formations may be properly accounted for. All buglers of an organization perform tours of guard duty in their regular turn, the details being made from a duty roster kept by the sergeant major.

Before going on guard the bugler should make sure that he is neat and clean in appearance, as the bugler of the guard is a very conspicuous figure. He is the object of public attention when sounding calls, and while on orderly or messenger service is constantly brought into contact with commissioned officers and civilians. Always appear in a complete regulation uniform, have it clean and, if possible, well pressed. This is always possible if the organization is in garrison. Even if in the field, the bugler can have clean and neat, if not pressed, clothing. Always exert a little special effort to improve the personal appearance when about to mount guard. Make a special occasion of it, for in reality it is of much greater importance than a mere routine drill.

Avoid wearing mixed uniform, such as articles of khaki with articles of olive-drab wool. If the authorized uniform is khaki, be sure that you appear in a complete khaki uniform, with no items missing, and all in good condition.

Have the side arms in good working order, and especially well cleaned.

Do not fail to observe all rules of military courtesy toward everyone. The bugler of the guard is constantly required to come into the presence of officers; do not neglect to render the salute in a military manner, and if addressed by or addressing an officer, employ the term "Sir," and speak with the respect due superior rank.

Above all, be active, efficient, and alert; do not slouch or shirk your duties, but carry them through with promptness.

Take pride in sounding perfect calls; there is no man who receives as much scorn and derision as the bugler who sounds a bad call. It requires considerable confidence for a new man to take a conspicuous position and sound a call, especially if there are many people in the vicinity, but the bugler should have learned his calls while at practice; if he has had sufficient practice a very few tours of guard duty will overcome his timidity. It is unwise to even consider the possibility of breaking down on a call, for if he does so, he is almost sure to fail. Start your calls with the moral certainty of sounding good, clear, confident calls.

As soon as the bugler of the guard arrives at his post of duty he should consult the schedule of calls usually displayed in a prominent place, and post himself as to whether there has been any change of schedule. He should

receive such verbal orders as may have been issued to the man about to be relieved, and when the tour of guard has been completed should transmit such orders to the next man.

The bugler of the guard should never trust to the accuracy of his private timepiece, no matter how excellent it may be. Always sound the calls by the time of the clock designated as the official clock. If the official clock is not accurate no blame will be attached to the bugler.

In case of fire or fire drill, the bugler of the guard will sound fire call, repeating it until it is taken up by the other buglers of the organization.

OFFICIAL HONORS.

Any officer of or above the rank of rear admiral, United States Navy, or brigadier general, United States Army, is entitled to an honor, sounded by bugle or drum, or both. Officers of foreign nations with whom the United States is at peace are accorded the honor due a corresponding rank in the United States service.

These honors are sounded by the bugler of the guard when the guard is "turned out" for the official to whom the honor is due. The bugler will sound the prescribed honor when the guard assumes the position of "present arms."

At a review the honor is sounded by the assembled buglers when the organization commander presents the organization to the reviewing officer, and again when the colors pass the reviewing stand.

"To the color" is sounded when the guard is turned out for the national color or standard, and "taps" is sounded at the funeral of an officer or enlisted man.

An efficient bugler will be familiar with the prescribed honors, and be prepared to sound them correctly, and at the proper time.

The following honors are authorized (A. R.) :

1. **The President of the United States** will be received with drums giving four ruffles, and buglers sounding four flourishes. The ruffles and flourishes will be followed by the national anthem, or, in the absence of a band, the field music or bugles will sound "to the color."

2. **An ex-President and the Vice President of the United States** will be received with the same honors as prescribed for the President, except that the flourishes will be followed by a march in lieu of the national anthem. The President's March, as published in Chapter VI, is generally used for this purpose.

3. **The President of a foreign republic, a foreign sovereign, or a member of a royal family** will be received with the same honors as prescribed for the President of the United States, except that the national anthem of his country will be played.

4. **Officers of the rank of General (Admiral)**, four ruffles and flourishes; **Lieutenant General (Vice Admiral)**, three ruffles and flourishes; **Major General (Rear Admiral)**, two ruffles and flourishes; **Brigadier General**, one ruffle and flourish. In tendering honors to a general officer, or official of like rank, the "General's March" will be played immediately after the flourishes. (C. A. R., No. 50.)

To the members of the Cabinet, the Chief Justice, the President pro tempore of the Senate, the Speaker of the House of Representatives, American or foreign ambassadors, and governors within their respective States and Territories, the same honors will be paid as to the general, except that a foreign ambassador will be received with the national anthem of his country following the flourishes.

BUGLER OF A FUNERAL DETAIL.

When a bugler is detailed for this duty, he will report to the officer or non-commissioned officer in charge of the detail promptly at the appointed time.

He will place himself in the line of file closers and remain there until the firing squad has fired the third volley. As the command "order arms" is given, the bugler will proceed around the flank of the detail and take position at the head of the grave, and there, without further orders, will sound "taps," with his bugle pointed in the direction of the foot of the grave. When he has concluded the sounding of "taps," he will resume his original position in the line of file closers.

Every effort should be exerted to sound a perfect "taps" at the solemn and impressive occasion of a military funeral. This is perhaps the most difficult duty to which a bugler is ever detailed, but there is no other instance where a good call is so imperative. To most buglers this is an unwelcome duty, as even the most experienced man may become nervous at the critical moment, so that a man should be very certain of his ability before undertaking this trying service.

ALARMS.

In the event of the sounding of "fire call" every bugler in the organization, regardless of where he may be or what his occupation, must get his bugle as quickly as possible and repeat the call. Continue to repeat it until sure that every one in the vicinity has heard the call. The bugler should then report to his company commander for further orders. This does not apply to the bugler of the guard; his duties in such an emergency are explained under that heading.

Should the "call to arms" be sounded, all buglers will repeat the call, and then join their respective companies under arms. The bugler of the guard will remain with the guard. The sergeant bugler will report to his regimental commander, and the corporal buglers will report to their respective battalion commanders. This also applies to the sounding of "to horse," except that in the latter case it is understood that a mounted formation is required.

MANUAL OF THE BUGLE.

Most of the regiments of the United States Army have adopted some sort of a bugle manual, which corresponds with the Manual of Arms used by men armed with the rifle. The use of a bugle manual greatly improves the appearance of a bugle corps. The practice of carrying the bugles at will when standing or marching at "attention" results in a very slouchy and unsightly formation, and should not be tolerated.

When a manual is enforced care should be observed that all the buglers assume the various required positions in unison, in the same manner that a company of Infantry is drilled.

The following manual has proved very effective:

1. **Carry bugles.**—When halted at "attention" the bugle is held in a horizontal position, bell on hip, coils down, right hand midway between bell and mouthpiece.

2. **Secure bugles.**—When marching at "attention" the bugle is carried under the right arm, bell to rear, coils resting on right forearm, right hand grasping the mouthpiece.

3. **Sling bugles.**—While marching at "route step" or standing "at ease" the bugle may be slung, with the cord or sling over left shoulder, bugle at the right side.

4. **Inspection bugles.**—When the inspecting officer approaches, the bugle is held, mouthpiece up, and at a level with the chin, the instrument inclining toward the front at an angle of 45°. After the officer has inspected one side of the bugle, it is quickly reversed, so that the bell is elevated. When the inspection is concluded the bugle is returned to the position of "carry."

At the command of "**Forward march**" no additional command is necessary to bring the bugle to the "secure."

The command "**Halt**" is executed in three counts. At the first count, the bugler takes one full step with the right or left foot, as the case may be; the second count brings his feet together, while at the third count he brings his bugle from the "secure" to the "carry," smartly, and with a single movement.

BUGLERS OF CAVALRY.

Practically all the matter already treated concerning the Infantry bugler also applies to buglers of the Cavalry. The methods of instruction, the proper sounding of calls, rendering of courtesies and duties of the bugler of the guard are identical in all branches of the service. All arms employ the same warning, alarm, and service calls; the drill signals only are different in the various branches.

The posts of Cavalry buglers at formations are as prescribed in Cavalry Drill Regulations.

When required to play, the buglers post themselves at the head of the column.

At inspections, the buglers are stationed 2 yards to the right of the guidon, whether the formation is mounted or dismounted.

On the firing line, one bugler remains with his troop commander and assists by observing the enemy, target and fire effect, and by watching for and transmitting commands. The other bugler retains his position in line of file closers or in ranks unless otherwise directed.

When passing from mounted drill to dismounted drill, the captain's horse, and the horse of the bugler who accompanies the captain are held by the other bugler.

The corporal bugler will follow the squadron commander at a distance of 1 horse length while in squadron formation.

The sergeant bugler rides 3 yards in rear of the staff officer on the right of the staff. He is responsible for the sounding of such calls as may be ordered by the colonel.

The bugler, corporal bugler, or sergeant bugler will hold the horse of the officer to whom he is attached, should that officer dismount, unless an orderly is detailed for that duty.

BUGLERS OF FIELD ARTILLERY.

In each battery of Field Artillery there are three buglers. They are equipped with the B flat bugle. Except for positions at formations, and duties in the field, the Field Artillery bugler should apply to himself the rules given for buglers of Infantry.

The posts of Field Artillery buglers at formations are as prescribed in Field Artillery Drill Regulations.

At ceremonies the buglers of all batteries form as a bugle corps in rear of the regimental band.

The corporal bugler will ordinarily follow his battalion commander at a distance of 1 horse length, but may be sent to the battalion station when the organization is in action, there to assist the sergeant major.

The sergeant bugler will act as regimental bugler, and will follow the regimental commander at a distance of 3 yards, sounding such calls as the regimental commander may direct.

BUGLERS OF MISCELLANEOUS ORGANIZATIONS.

Buglers of Coast Artillery, Signal Corps, Engineers, Aviation Corps, Medical Corps, etc., when dismounted will conform to the Infantry Drill Regulations, in so far as they apply to buglers.

Buglers of Signal Corps, Engineers, Medical Units, and other miscellaneous organizations, when mounted will conform to the Cavalry Drill Regulations, as far as applicable to buglers.

Buglers of mounted units are usually required to groom and otherwise care for the horses of their organization commanders, and sometimes the horses of other officers.

In all combat units the post of at least one bugler is with his organization commander, assisting in fire observation and in the receiving and transmitting of orders and commands.

Chapter III.

DUTIES IN THE FIELD.

The number of buglers in each organization is prescribed in the appropriate Table of Organization.

SIGNAL COMMUNICATION.

The buglers of all combat units are required to be thoroughly familiar with the art of signaling. Nothing short of perfect accuracy is of value in signaling, so the bugler should devote every available minute to mastering the details of signal communication. The signal instruction and practice should be made to simulate actual field work as nearly as possible, in order that the bugler may become accustomed to signal under all conditions and in spite of every difficulty.

Instructions on visual signaling will be found in the official pamphlet on that subject.

DUTIES.

In the field the duties of a bugler consist principally of: (a) Sounding all necessary calls when not actually in the presence of the enemy; (b) assisting organization commanders in fire observation; (c) carrying on signal communication; (d) transmitting commands from company, troop, or battery commanders to platoon or section leaders.

DUTIES ON THE FIRING LINE.

When a regiment of Infantry is in action, the duties of the buglers of each company require them to be with their company commander. The bugler first class observes the fire effect and assists the company commander in transmitting commands to the firing line. The bugler is on the alert to receive or send any messages that may be exchanged between the firing line and the rear.

In action, the post of the Cavalry buglers is: One bugler to remain with his troop commander, assisting him as do the buglers of Infantry their company commander. The other bugler, usually the junior, is the horse holder for the troop commander and senior bugler.

When a Field Artillery battery takes position for action, one bugler first class remains at the battery station with his battery commander, one bugler assists the executive officer at the guns, while the third is horse holder for the battery commander and the other two buglers at the combat train station, with the horses and limbers.

It will be seen that in all combat organizations in action fire observation and signal communication are the principal occupations of the buglers. When the organization is not in action or in the presence of the enemy, the sounding of calls and other field music are the most important duties of a bugler.

THE MIL SCALE.

Every bugler should be familiar with the mil scale, as it is of great value in fire control, providing a quick and accurate means of estimating ranges and lengths of occupied front. The mil scale is found in the Bausch & Lomb

Type E-E field glass issued to buglers. The scale may also be applied by means of a graduated stick whose distance from the eye is regulated by the length of a cord attached.

To compute ranges, multiply the estimated width or height of the objective in terms of yards by 1,000, and divide the product by the height or width of the objective in terms of miles.

Formula:

$$\frac{\text{Estimated width of target (yards)} \times 1,000}{\text{Width of target (mils)}} = \text{range.}$$

To find the width of target or the length of an occupied front the formula is reversed.

$$\text{Length of occupied front} = \frac{\text{Range} \times \text{length of front (mils)}}{1,000}$$

BUGLE, WHISTLE, AND ARM SIGNALS.

There are a number of distinctive bugle signals provided for Infantry, Cavalry, and Field Artillery, but these are used only at drill or maneuvers. Their use during battle or in the presence of the enemy is expressly forbidden. The various bugle signals will be found in the book "Field Music."

Regulation whistles are of two types, Kinglet and Thunderer, the former issued to organization commanders and buglers and the latter to platoon, section leaders, and guides. There are only two whistle signals, a short blast meaning "Attention to orders" and a long blast meaning "Suspend firing." All other whistle signals are forbidden.

There are a great number of arm signals for the use of organization commanders to transmit commands to their units. These are described in full in the Drill Regulations published by the War Department for the various arms of the service. The bugler must be thoroughly familiar with all arm signals of his arm of the service, as he is frequently called upon to use them.

FIELD EQUIPMENT OF BUGLERS IN MOUNTED ORGANIZATIONS.

The bugler of Cavalry, Field Artillery, and other mounted organizations has, in addition to the dismounted equipment as described for Infantry buglers, a number of articles for use by mounted men only. These articles, their use, method of carrying them, and the care of them are treated in the Drill Regulations published for Cavalry and Field Artillery. Most of the articles of the equipment of a mounted bugler are carried in a saddle roll and in saddlebags.

Sergeant buglers and corporal buglers of dismounted organizations will, when mounted, be equipped in the same manner as Cavalry buglers.

REFERENCES.

Information relating to fire observation may be found in the Drill Regulations provided for all combat arms. In the same books will be found instructions regarding bugle, whistle, and arm signals. Estimation of troops is treated in Field Service Regulations.

The Manual of the Automatic Pistol and Visual Signaling are covered in separate War Department publications.

CARE OF EQUIPMENT.

Every part of a bugler's equipment is essential to his comfort and fighting ability, and many of the items are of considerable value; therefore it is vitally

necessary that he should understand the proper care of his equipment, in that the utmost service be had from every item.

The automatic pistol should be kept in a dry place and well oiled when not in use. For inspections and when about to fire, the oil should be removed. Avoid having ammunition in the chamber or in the clips when not required to fire; accidents are very frequent with this type of arm. Have the pistol in working order and ready for use.

The field glass is a very delicate instrument, and must be handled with great care. The slightest jar may serve to shatter the fragile lenses. Expose the glass as little as possible to shocks, and while actually using it always keep the small sling about the neck. To clean, use the small camel's-hair brush provided. Never use any form of paste or polishing substance to clean the lenses and never attempt to take the glass apart. The case may be kept clean by a judicious use of saddle soap.

Signal flags should be washed frequently, as signals may be transmitted at a longer range if the flags are clean and bright. Torn flags should be mended promptly, as a small rent will quickly increase in size with constant use. If the damage is too great for repair, the flags should be condemned and replaced. The threads at the joints of the wig-wag staff are very easily rendered unserviceable, so the sections of the staff should be joined with care.

The bugle or trumpet, if made in "O. D." or dull finish will require little attention other than avoiding breaks and dents. Hot water must be run through the instrument at frequent intervals to keep it clean and sanitary. If the instrument is provided in bright finish, the foregoing advice is applicable, and in addition constant care is necessary to keep it well polished on the exterior as well as clean in the interior. Some good polishing material should be obtained and the instrument kept bright and shining. It should be vigorously rubbed with soft cloth or chamois skin every day. Never handle the instrument carelessly. Avoid dropping it or allowing it to remain in an exposed position, for it is made of very thin material and is easily dented and flattened. Do not permit other persons to use your bugle or trumpet, or at least your mouthpiece. If a trumpet cord is supplied, it should be cleaned, when soiled, with gasoline or benzine; and if frayed and raveled, should be promptly sewed with strong thread in the vicinity of the damage.

Drums are usually the most troublesome part of the equipment of the bugle corps. They require constant and intelligent treatment and should be overhauled for cleaning even when there is nothing noticeably wrong. If possible, keep them in a dry place, and when not in use, the cords or rods must be slacked off, so that there is no great strain on the heads. Drumheads expand and contract with changeable weather, and in certain regions where the days are hot and the nights cold special attention must be given. At frequent intervals the heads should be soaked, taken from the flesh hoops, and reset to insure proper tightening. The three most common causes for damage to drumheads are: 1. Changeable climatic conditions, which can be offset by the precaution of loosening the ropes or rods after using the drum. 2. Unequal tension of heads, which can be avoided by tightening opposite rods or lugs simultaneously. 3. Incorrect handling of the sticks. The drummer must hold his sticks so that the extreme points will not touch the head. If he is careful not to hold his hands too high above the top of the drum, there is little danger of puncturing the drumhead with a stick. Dust and sand often get between the head and the edge of the shell, and sometimes under that part of the head that is wrapped around the flesh hoop. Therefore the heads should be carefully removed at regular intervals and all dirt and grit removed. The strainer hoops

are prone to warp with unequal tension, and as it is almost impossible to straighten a warped strainer hoop, the drummer must endeavor to have the same amount of tension on all parts of the hoops. Most people, whether they understand a drum or not, will lose no opportunity to beat upon one if they see it lying about, so it is advisable either to keep a close watch upon the drum or to place it well out of sight; otherwise there is a strong possibility that there will be a broken drumhead when the drum is taken out for the next formation. One of the corporal buglers who is qualified as a drummer should be in charge of the drum section, and all repairs and overhauling should be done in his presence and under his direction.

Leather equipment, such as holsters, field glass case, slings, saddles, etc., should be cleaned with saddle soap or neat's-foot oil. If it is desired to soften the leather, a considerable quantity of the neat's-foot oil should be rubbed in. Never dry wet leather at a fire; it will harden and crack.

Chapter IV.

THE BUGLE CORPS.

The bugle corps or field band consists of all the buglers in a regiment, under the sergeant bugler.

The bugler corps is sometimes known as the "field band" and the members thereof as "field musicians," due to the fact that buglers are the only musicians in the service who carry their instruments on the field of battle.

The terms "bugle corps" or "field band" may be construed as "trumpet corps" to include units equipped with trumpets. Any instruction or information regarding bugles or buglers may be applied to trumpets and the men who play them.

In addition to the bugles or trumpets issued to buglers, there are authorized for each regiment of Infantry "not to exceed 12 snare drums and 1 base drum." These drums are issued to such buglers as are qualified to use them, at the discretion of the sergeant bugler.

In a well-trained bugle corps the buglers may be divided into sections to play the parts of first, second, and third bugles (trumpets) in such music as permits of this arrangement.

A good instrumentation for a bugle corps of 30 men is as follows: Twelve first bugles, 4 second bugles, 4 third bugles, 1 bass bugle, 7 snare drums, and 1 bass drum, and the leader. If the corps is smaller, the sections will be of proportionate size.

It is customary for musical units to march in ranks of 5 or 7 men in each rank. For a bugle corps of 30 men it is better to form with 5 men in each rank. In a larger organization the 7-man rank is more advantageous, as it reduces the undue length of the column.

It has been demonstrated that the best formation is to place the first bugles in the first three ranks, followed by the second and third bugles, the drum section being in the rear ranks, bass drum on the right flank of the rear rank, if the bass drummer beats with the right hand; if he uses his left hand to beat the drum, he should be stationed on the left flank of the rear rank.

The sergeant bugler should be in active command of the bugle corps. He should never allow his other duties to interfere with his presence at formations and drills. His active support is very necessary to the welfare of his bugle corps, and every man in the organization is in need of the benefit of his experience and example. Many sergeant buglers leave the active management of the corps to the senior corporal bugler, but it is a poor way to lead and encourage a body of men. Such a course tends to create the impression among the men that the sergeant bugler does not consider the corps of sufficient importance to warrant his attention. The sergeant bugler may station himself in such a position that he can best direct the corps. Some leaders place themselves three paces in front of the center of the front rank, while others take position in the rear, appointing another man to act as drum major. Either course has its advantages. While the buglers are certainly best directed with the leader in front, actively leading, disciplinary conditions may demand his presence in the rear rank, where he can constantly watch his men.

The corporal buglers should be placed where they can best assist the sergeant in the control of the corps, in the administration of necessary discipline, the

proper dressing of ranks, etc. At least one corporal bugler should be a drummer and take charge of the drum section. Another corporal bugler should lead the first-bugle section, while the remaining corporal bugler should take charge of the second, third, and bass bugles. If this arrangement is not desired, the three corporal buglers may, with several of the senior buglers, first class, be instructed to act as guides of the several ranks. They can most conveniently accomplish this duty in the position of No. 3, the center man of each rank, on whom the other buglers in the respective ranks will conform their dress in line.

The field band is practically as important as the regimental band. Though the latter plays a higher class of music, it can better be dispensed with than can the bugle corps, which, while it carries out its own individual and peculiar functions, may also be substituted in every instance where a band is commonly used. Marches, drills, parades, reviews, formal guard mounting, and many other formations may be conducted by a bugle corps without a band. A regiment is invariably proud of a good bugle corps, and the individual buglers will work with more enthusiasm if they are aware of the merit of the corps.

Field music is very inspiring. A column of tired soldiers will brace up and march with more ease and military appearance when the bugles and drums begin to sound. It is equally difficult to march properly if the field music is imperfectly rendered. Particular care must be given the tempo and cadence when the field music heads the column.

Field music consists of such marches, waltzes, and other arrangements as are possible to the range of a bugle. Although there are but a few tones attainable on a bugle, there is a surprising variety of music that can be played by an efficient body of buglers. Most of the numbers played by the bugle corps are marches, the few waltzes being solely for the purpose of "inspection pieces," which may be played while an inspection is in progress. Most of the marches are played by the bugle corps alone, but there are a number of very good marches arranged for band and bugle corps combined. These are very effective, and never fail to make a good impression in public, especially among civilians, with whom the music of the bugles is a great and pleasing novelty. Some of the bugle marches are arranged for "after-beat" notes, which are played by the second and third bugles, while the first bugles carry the "air" or melody. This practice adds body to the music, and results in good marching music. In other marches the second and third bugles play a countermelody.

IMPORTANT ELEMENTS.

The point of first importance is that the buglers play together. Often, when some of the men have come recently from another organization, or have not been properly instructed, they will not all play the march in the same way. This is a great obstacle to the field band. Be sure that every man plays exactly the same as the others; a bugle corps should sound like one bugler, only 20 times louder.

Great care must be observed that every man strikes each note at the same time, and holds or sustains it for the correct period of time. If a man is slow to attack the note, he will prolong it after the others have finished it, and the result will be an improperly long note, which causes the cadence to lag, and is very distressing to a marching column.

Most of the marches of a bugle corps are to be played with a quick, spirited cadence. To secure this, it is necessary to sound practically all of the notes short, sharp, and simultaneously. In certain marches where long notes are demanded, hold these long notes exactly as long as provided for, but no longer.

A new or timid man is apt to wait several measures before joining in on the march. This should be guarded against and corrected without delay. The first note of a march is as important as any other, and every bugler should sound it with full volume and value. Never wait for anyone else to start the march; be ready, and make a good confident beginning. Half of the effect of a good march is lost if the first two or three measures are weak.

There are two methods of giving the signal to start: One way is to count "one-two," each count to be given as the left foot strikes the ground. On the third count sounds the first note of the music. The other method is to instruct the drums to "sound off" and at the conclusion of the preparatory flourish the march will commence.

When the end of a march or other piece of music is reached, there must be an entire cessation of sound. This will not be the case if the men are not giving their entire and unanimous attention. The ending is liable to be "ragged" if some of the men are not familiar with the piece they are playing. The instructor should never be content until every man can start the march properly, play it correctly to the finish, and then "stop with the rest of the band." A signal to stop may be given by raising the hand or bugle, and dropping it smartly at the conclusion of the last note. Or it may be prearranged to play each strain any specified number of times, and then stop automatically.

It is a relief to the buglers if a drum solo of 16 or more measures be interspersed with the bugle music after 32 measures of bugling, or, in other words, play the drum solo after having repeated each of the two strains common to field band marches.

Expression is another prominent factor; there are many instances where it is desirable to work to a grand crescendo climax, and in other cases a softer volume is more effective. If all the marches are to be played with the same unchanging volume and expression, the music will soon become stale and monotonous. Considerable training will be found necessary to develop this collective control, but the pleasing effect will prove the effort well worth the time spent upon it.

The drums must be especially unanimous, for if all the drummers are not beating the same beat and at the same time, the spirited effect is entirely lost. A good drumbeat well played lends spirit and snap to the march, but if the drumming is in the least indistinct or confused it will be of no marching value.

Next to the leader the bass drummer is the most important man in the field band. Most people would suppose that it requires no musical ability to handle the bass drum; but if the leader is fortunate enough to secure a good bass drummer, he is advised to make every effort to hold him, as it will consume much time and patience to find another. If any other man in the bugle corps makes a mistake, it can often be covered up and pass unnoticed; but if the bass drum is wrong, the entire march will be spoiled. He must have the correct beat and, above all, must keep a good cadence. The regulation marching cadence of the United States Army is 120 steps per minute; but there are many occasions when a different cadence is desirable, and the bass drummer must have that instinct which permits him to take up any cadence at will and keep to it steadily. A good bass drummer is born, not made. Next to the leader he must have more confidence than any other man. If the bass-drum beat starts out well and confidently, the snare drums and bugles will fall right in with the cadence, but they can do nothing if the bass drum is at fault. The bass drum is the measuring beat which keeps the bugle corps together and makes concerted playing possible. The bass drummer should play independently, paying little attention to the others; he must invariably lead, not follow.

Teamwork in field music can not be too strongly accentuated. No matter if every bugler and drummer is an expert, they can not produce concerted results until the lesson of teamwork has been learned. Each of the bugle sections, if they are divided into first, second, and third parts, must give the effect of a single bugle, only many times louder; and the drum section must produce a steady, clear, and distinct beat. Each man must model his expression and method of playing after the leader, and the drums must scrupulously follow the chief drummer. Everyone in each section must play exactly the same notes at exactly the same time. The individual addition of embellishments at will, with either bugle or drum, should not be countenanced, but should be promptly and summarily checked. It is better to play the most simple march and to play it together in an intelligent manner than it is to attempt something more difficult with each man playing without regard to the others.

SHIRKING.

The shirk is often found in an Army bugle corps and should not be endured. There is frequently some man who has taken up the bugle merely because the duties of a bugler are somewhat lighter than those of a private. This sort of man has no real interest in the organization and is prone to shirk at every opportunity. He is much given to absenting himself from drills and formations, with the old excuse that "He didn't hear the call," or the worn-out plea of sickness. Such a man will, when in formation, fail to exert himself, putting as little effort in the music as possible. A good march requires the utmost effort of every man in the bugle corps, and every man who fails to put forth an effort is shouldering a double load on some one else. Each man has his part to play, and if he will not play it to the best of his ability he should be promptly relieved and sent back to his company. This weeding-out process will never injure the organization. It is much better to have 20 good men together than it is to have a full complement with a number of shirks and malcontents to brew trouble and dissatisfaction.

REPEATING STRAINS.

With but few exceptions each strain or part of a bugle march is repeated before going on to the next strain. To attain this it is necessary that every man give his entire attention, with his mind on what he is doing, and watching the leader constantly for any signals that may be given. When the time arrives to repeat a strain, should one or two absent-minded ones dash on to the succeeding strain the result will be a confusion that will be very difficult to straighten out. When the leader perceives that a man is not giving his entire attention, he should take immediate action to prevent a repetition of this serious offense.

RELAY PLAYING.

When a long-protracted period of continuous playing is directed, the buglers may be divided into two sections which will alternate in playing, thus affording to each man an interval of rest. The safest way is to have each relief play 16 measures and then rest 16 measures while the second relief is playing.

The men must be equally divided regarding their playing ability, so that one strain will not be weaker than the other. Relaying cuts the volume of the bugle corps in half and should be employed only when the music to be played is too long to be played without rest.

In the instance of an exceptionally long march, the drummers should be so instructed that too many will not rest at the same time. They, as well as the buglers, should rest in turn, but their duty is not so exhaustive that more than one or two need rest at any time.

MILITARY APPEARANCE.

The military appearance of a bugle corps is a point of great importance. No matter how efficient a body of men may be in a musical sense, a good impression can not be made if the appearance is not favorable. On the other hand, much may be pardoned if the organization does present a fine appearance. The men should always be as well dressed as possible, with their clothing in good condition. They must keep a faultless alignment in ranks, and execute all necessary movements in good form. If the bugles are of bright metal, they must be well polished, and bugles must be carried in the prescribed positions. In general the individual men should carry themselves with a spirited and confident bearing that proclaims their military training. Rigid discipline should be maintained in ranks; no talking, slouching, or looking about should be permitted. When the signal to commence playing is given, all bugles should be brought smartly and simultaneously to the lips, and held uniformly at a right angle to the body.

BAND MARCHES.

A number of very good marches, such as *Semper Fidelis*, *Glory of the Trumpets*, etc., have been arranged so that the field music plays one or more strains in concert with the regimental band. This provides exceptionally strong volume, and creates an attractive departure from the ordinary marching music. The buglers must be specially trained before they can hope to cooperate with the band. They must first be taught their parts individually, then collectively, so that they are perfectly familiar with the march in question. Then follows more or less practice with the band, so that the buglers will become accustomed to commencing their parts at the proper time. Band marches compose the highest class of field music that is required of the bugle corps, and special stress should be placed on the necessity of playing them correctly. In this form of music the need for expression is more pronounced than in any other.

SECOND AND THIRD BUGLES.

A large and competent bugle corps may be divided so that the buglers are arranged in three sections. Most of the common marches may be arranged so that second and third bugles can be employed to play either in harmony with the first bugles, or to play "after-beat notes." In the former instance the second and third bugles play nearly the same as the first bugles, only in counter melody, usually one and two tones lower, respectively.

When playing after-beat notes, the second and third bugles play in the same manner as the alto horns of a band, approximately one and two tones, respectively, lower than the first, but in the interval between the two beats of the bass drum. The bass drum and the bass and first bugles will sound the primary note, followed by the afterbeats on snare drums and second and third bugles. The notes played by the secondary bugles should be brief, sharp, and, of course, played by all bugles of that section in complete unison, as the principal purpose of after beats is to mark the tempo more definitely. The notes of the bass drum and those of the snare drums and secondary bugles should continue regularly, in perfect cadence throughout the march, waltz, etc.

The second and third bugle sections should not be so strong as to offer much resistance to the lead or first bugles. The latter should be heard clearly above all other instruments. There should be twice as many men in the first bugle

section as there are in the second and third sections combined, provided they all play with equal volume. It is usually practicable to detail the newer and less experienced buglers to play the second and third parts, as they are much more readily mastered than the leading part. One of the corporal buglers, preferably the junior of the three, should be available to take charge of the second, third, and bass bugles, and should devote much time and labor to the instruction of the men and to the perfecting of the group as a unit.

G BUGLES (TRUMPETS) WITH D CROOKS.

The War Department does not provide the D crook or attachment, but many organizations provide them from their funds. If the bugle corps is at all efficient, or even reasonably ambitious, the regimental authorities are certain to give them every assistance.

Obviously, the D crook changes the pitch of the bugle or trumpet, so that when instruments in the key of G are used in conjunction with others fitted with the D crook, the number of notes attainable is materially increased.

In playing this class of music, known as "two-pitch" music, the corps is divided as evenly as possible, half of the buglers attaching the D crooks to their instruments, and the remainder continuing to use theirs in the key of G. The music is arranged so that certain strains or phrases are played in G, and part in D. The men play the parts for which their bugle or trumpet is fitted, resting while the other half plays. This two-pitch music is a pleasing diversion, but should not be so constantly used as to become tiresome or monotonous. Special work is required to train the buglers to commence the various strains confidently, and to rest at the proper time.

BASS BUGLE (TRUMPET).

A bass bugle in B flat or bass trumpet in G (depending upon the key of the other instruments of the bugle corps), while not absolutely indispensable, is very desirable. It is not supplied by the Government, but can easily be obtained from any of the standard musical instrument manufacturers.

The bass bugle is an octave lower than the regulation bugle, and plays the bass note at the same time that the beat of the bass drum occurs. It affords a great relief to the monotony of the bass drum, and is particularly effective when second and third bugles are used. Only two or three tones are essential on the bass bugle, so it is not difficult to learn, but it is always better to select a man for this part who has a strong, confident tone in the lower register. One bass bugle is usually sufficient for a corps of 30 men, unless the other buglers are exceptionally strong, when two bass bugles may be used.

PRACTICE AND REHEARSAL.

The bugle corps must practice arduously and regularly, for efficiency in this work is the result of long and persevering labor. Every morning the buglers should be assembled for practice. After any necessary instructions have been given, they should be separated into groups. The drum section should practice their drumming some distance from the others, under the instruction of the corporal bugler, who is detailed to lead them. Another corporal bugler may instruct the second, third, and bass buglers, if such instruments are used, while the senior corporal bugler will occupy himself with the first bugles. Start in with one particular call, march, or other piece of music, and do not desist until every man has his part perfectly learned. Only individual practice will accomplish this, so every man should be required to play his part alone and if he makes a mistake it can readily be corrected. The sergeant bugler should exert a general supervision of the various groups, and when he is satisfied

that all are familiar with the day's program, may assemble them for concerted practice. Certain work on the routine calls is necessary every day, and the students must receive personal attention, but this latter duty is best carried out at a time when the qualified men are not practicing.

A limited amount of instruction on signals and other items of the buglers' duties may be given during the rest periods. But this work should be handled mostly during the afternoons if the regular bugle practice is conducted in the morning.

The routine schedule of the daily practice should consist of:

- (a) Individual bugle practice on calls, tone exercise, etc.
- (b) Practice by groups under the corporal buglers.
- (c) Concerted practice or rehearsal.
- (d) Assembled practice on calls.
- (e) Instruction on signals, and other duties.
- (f) A small amount of drill.

A great deal of patience and perseverance is required of every man, but particularly of the sergeant bugler and the corporal buglers. No one should ever be satisfied with his state of progress, but strive to attain a greater proficiency. Work on each call or march until it is mastered, for it is better to be able to play a few numbers well than to struggle through a great mass of music in a confused and imperfect manner. The progress must be made by gradual stages; do not attempt too much at any one time. The sergeant bugler must impress every man with a sense of the dignity and importance of the duty, and insist that the study of field music be pursued seriously and with genuine interest.

DRILL.

To be able to present a good appearance, the bugle corps must have frequent drills in the necessary movements. Each man must have his regular place in formation, and must conform his dress in line to the No. 3 man of his particular rank, who is the guide, and who should be a corporal bugler or an experienced bugler first class. The men on the pivot flanks must be well instructed in executing the movements of "column right" and "column left." The following movements are commonly required:

- Column right (left).
- Right (left) by file.
- Right (left) by twos.
- Right (left) turn.
- Squads right (left) march.
- On right (left) into line.
- Countermarch.

These movements are described in the various drill regulations for the several arms of the service, and with a little practice may be executed with ease. After the drill is thoroughly learned, one drill each week is sufficient to keep the men in good form.

At the signal of the leader the countermarch is executed by each man advancing in turn to a point in line with the place where the leader reversed his direction, and there, turning to the right, change direction to the rear. This movement is used several times every day in the numerous ceremonies. Difficulty is often found in preserving the dress in ranks as the direction of march is reversed.

Practice and drill should always be conducted in such a location as to offer as little annoyance as possible to the other men of the regiment or garrison. There is nothing more trying to the patience than to listen to a number of

buglers at practice. Buglers should always avoid making a nuisance of themselves. Especially rigid discipline should be observed in regard to indiscriminate and aimless sounding of the bugle about quarters or in tents. No man should be permitted to practice except at the authorized time and place. It is an unnecessary injustice to the rest of the regiment to subject them to the continual and useless sound of the bugle.

ROUTINE DUTIES OF THE BUGLE CORPS.

There are a number of ceremonies and formations which occur at regular intervals at an Army post, at which the presence of the bugle corps is demanded. Punctuality is one of the essential factors to be observed, there being nothing more detrimental to discipline and organization than the practice of arriving late, or missing the formations entirely. Adhere to the custom of being prompt at all formations and performing the duties with a fine spirit. Buglers should be thoroughly familiar with the routine formations, a brief description of which follows:

Reveille.—At the designated time, usually 10 or 15 minutes after "first call" in the morning, the bugle corps assembles at the appointed place to play the morning march, which serves as a warning to the companies to form for reveille. The morning gun is fired at the first note of the march, or at the first note of "reveille" if no march be played. The sergeant bugler selects the march, which is usually played while marching from one end of the regimental area to the other. Relaying, or alternating with drum solos, or both, will be found of great assistance. At the scheduled time the bugle corps will sound "reveille" followed by "assembly." Drums may be used for "reveille" but not for "assembly."

It is always difficult to sound a bugle early in the morning, especially in a cold climate, so it is imperative that every man be present and that every man perform his duty as completely as possible, that the brunt of the labor may not fall upon a willing few.

Reviews and parades.—These ceremonies as a rule, mean nothing more to the bugle corps than the sounding of "adjutant's call" unless the band leader order that the band play a march which includes one or more bugle strains.

Frequently, such formations are conducted without a band, and in this case the bugle corps is required to provide all the necessary music. There will be a march following "adjutant's call," to form the line. At the command "sound off," another march will be played, with appropriate flourishes at the beginning and end of the march. The bugle corps will again play when the officers assemble at the command "officers center, march." Another march will be played when the organization passes in review, continuing to play until the last unit has left the field.

Should the reviewing officer be entitled to any honor (see Official honors), this honor will be sounded by the field music, whether the band is present or not, when the organization is presented to the reviewing officer, and again when the colors pass the reviewing stand.

Street parades.—During a street parade, the bugle corps marches in the rear of the regimental band, and will alternate with the band in playing marches. In this way the march is rendered easier by almost continuous music. The bugle corps may also be required to assist in the playing of any of the band and bugle corps marches.

Escort to the color.—At this ceremony the band and bugle corps precede the escort company to the place where the color is kept, and there form on the right of the company. At the command "present arms" the buglers sound

"to the color." The escort column then moves to a position directly in front of and facing the color company on the line. When the command "present arms" is executed by the companies on the line, "to the color" is again sounded. The color squad then takes its place in line, and the escort column moves around the left flank of the line to the rear, band playing. The band, bugle corps, and escort company then resume their original positions in the line.

Escorts of honor.—When included in the column of an escort of honor, the bugle corps will form in the rear of the band, and will, when the escort troops "present arms," sound such honors as may be prescribed for the grade or rank of the person for whom the escort is ordered.

Formal guard mounting.—When there is no band present at this formation, the bugle corps will take post on the line, 30 paces to the right of the post of the right guide of the guard detail. At the command of the adjutant, "adjutant's call" will be sounded, followed by a march which will be continued until the guard detail is formed on the line.

At the command "sound off" the bugle corps will sound the preliminary "sound off flourish," followed by a march, at the first note of which the buglers will step off with the left foot. They will advance 30 paces to the front, then turn sharply to the left, and march beyond the left flank of the guard detail; then countermarch and return to their original position, again countermarching in the rear of the line, so that they will face in the proper direction. The march will cease at the end of the strain following the halt on the line, and will be followed by a repetition of the "sound off flourish."

The "sound off," as described above, may be executed entirely "in place" at the discretion of the adjutant or sergeant bugler. This is the only variation of the ceremony permissible.

The bugle corps will head the column in the "pass in review" and will play a march, continuing until the column is well beyond the reviewing officer. When the bugle corps passes the reviewing officer the leader will execute the "right-hand salute."

The field music and guard then proceeds to the guardhouse, where another march is played as the new guard passes in review before the old guard. The new guard takes position on the right of the old guard, with the field music three paces to the right of the new guard. At each command of "present arms" both the sergeant bugler and the bugler of the old guard execute the "right-hand salute."

Should there be a band present at formal guard mounting, the buglers will simply remain with the band after the sounding of "adjutant's call" until the guard has passed in review and the band has turned from the column, when the bugle corps will detach itself from the band and head the guard column, proceeding to the guardhouse as above described. One or more marches may be played en route to the guardhouse if desired.

Retreat.—At the sound of "first call" for retreat, the field band will assemble without drums at the designated place. Five minutes after "first call" the assembled buglers will sound "assembly," and five minutes later, will sound "retreat," immediately followed by "to the color" if there be no band present. The evening gun is fired at the last note of "retreat." If the band be present, "retreat" will be followed by the national anthem, during which time the buglers will stand at "attention." "Retreat" marks the close of an official day, and "to the color" is a salute to the color as it is slowly lowered from the staff.

Chapter V.

THE SERGEANT BUGLER.

The sergeant bugler, senior corporal bugler, chief bugler, or whoever is responsible for the active training of the buglers, must be a man who thoroughly understands every detail of the work. He must have a far-reaching stock of patience and must possess facility in imparting knowledge to others. He must have no fear of long, hard, and discouraging labor, and must be keenly ambitious for the proficiency of his unit. If possible he should be at least a little more expert in every detail of a bugler's duty than any of his men.

He must be a man of forethought and confidence, carefully planning for the welfare of the corps, and when the plans are made and approved, push them forward unceasingly.

He should never exhibit doubt or indecision; once he has reached a decision, he should enforce it without even considering failure. He must be ready to give a definite answer to any question that any bugler may ask.

The attitude of the leader of a bugle corps should be one of friendly dignity. His record and actions should be without reproach, and he should never give any of his buglers cause to criticise his conduct. Familiarity breeds contempt, and it will prove advantageous to maintain a dignified reserve with the men. That does not bar him from friendly association with them, however, but he should always demand that they bear in mind that he is the leader. Once that is forgotten, he will have no more control. In line of duty, he should be absolute in his control; he should brook no questioning or disobedience, but must be firm and decisive. This can not be effected if he gives orders at random; his line of action must be carefully planned in advance. He must work out a system of instruction and follow it rigidly, abandoning only such portions as may prove impracticable.

The sergeant bugler must be active in representing his bugle corps at headquarters. The buglers may be taken care of individually in their respective companies, but there is no one to look out for the welfare of the collective corps but the sergeant bugler, or whoever is at the head of the corps in the absence of a sergeant. If he is careless or neglectful, the bugle corps will suffer. In practically all instances, the regimental commander and adjutant are perfectly willing and eager to assist the bugle corps if the matter in question is brought to their attention. But the bugle corps is more or less a detached unit, and few officers have the opportunity to learn of its work and troubles; therefore it is the duty of the sergeant bugler to ascertain what is needed to improve the proficiency, or aid the comfort of the buglers, and to take the point in question to the regimental commander.

EXECUTIVE ABILITY.

The sergeant bugler must be in complete command of the buglers; his word must be law, but he must not abuse his authority. No organization can prosper without a leader, and no man can serve two leaders. Therefore, the sergeant bugler must assert his authority in no uncertain manner and allow no one else to interfere with his work.

But before he enforces a measure he must be very sure that he is right. Mistakes are costly and too many mistakes will cause the men to lose confidence. Every order, command, or suggestion should involve a full measure of previous thought.

Harsh measures are rarely necessary. The ideal way to command an organization of this kind is to lead rather than drive. Better results will be obtained by showing a helpful spirit.

Above all, avoid partiality; have no favorites in line of duty. Nothing so discourages the buglers as the suspicion that another is favored more than they. While no harm can result from having strong friendships with members of the bugle corps, all friendships must cease when duty commences. The wise chief will treat every man alike. If one of his personal friends misbehaves, he should be as promptly and severely punished as anyone else. All men should receive impartial praise for excellence or good effort.

The sergeant bugler must be confident in his commands and actions. Even though he does not feel this confidence, he must not betray the lack of it. If the corps has confidence in the leader, they will follow him implicitly, but if he has no confidence in himself, they can have no confidence in him. When commencing a march or any other piece of music, the leader should be especially sure of the first few measures, for the buglers invariably look to him for guidance at the beginning of a number. And in the matter of giving orders, always give a command in a military manner, confident that it will be obeyed in the same manner, never for a minute considering the possibility of disobedience. A strong military command will insure a military movement, but no one can obey with any spirit a hesitating, vacillating command.

ADMINISTRATION AND DISCIPLINE.

Strict attention and implicit obedience must be insisted upon, not merely as a general rule but in every instance, without exception. The sergeant bugler has the entire responsibility of the field music on his shoulders; if the music is faulty, if the buglers are not properly instructed, or if they commit any breach of discipline, he is promptly called up about it. If he does not assume complete command, he can not hope to hold them in hand, and, consequently, will not only fail in the development of the bugle corps but in addition will always be in trouble himself.

He should be well enough informed in the general duties of the bugler to give frequent lectures on various pertinent topics, and in advance should go over the ground to be covered by these lectures to be sure that nothing will be neglected, that they will be sufficiently complete and in interesting form, so that the lesson may not be wasted. These lectures may cover a multitude of subjects, as The organization of the Army, Insignia of rank, Relative ranks in Army and Navy, Methods of signaling, Nomenclature of the pistol, etc. Ask numerous questions at the conclusion to ascertain that the effort has brought results.

When the bugle corps is assembled for any purpose, handle the men in as cool and sane a manner as possible, without confusion or excitement. They will naturally look to the sergeant bugler for leadership, so give them leadership of the highest order. There are two great mistakes common to leaders—the leader may through fear, carelessness, or laziness be too easy with the men. The average soldier is quick to detect this spirit and to take advantage of it, which will result in complete loss of control. While the buglers may not like discipline, they do not respect the leader who fails to enforce it. On the other hand another leader may be too severe, vain, and harsh, not taking the

trouble to understand the natures of the various men. Such a man will, perhaps, be able to force an apparent obedience, but he will never be able to instill the proper spirit into the organization. Strike a happy medium; be firm, but just and impartial. Give sharp, decisive commands, but be certain that they are reasonable and intelligent. Make every man proud of his "outfit"—glad that he is not a member of any other.

When a man needs help, stop everything else, if possible, and give it to him. Never be too busy to go over a difficult point with one of the buglers. Each man should have careful individual instruction. A bugle corps can not be proficient until every member of it is proficient. The sergeant bugler should be the most energetic man in the unit. He should never ask any man to do anything he would not do himself, and should ever lead the way and offer a good example.

If any man should give trouble, the sergeant bugler should first try to reason with him and straighten the matter out privately, if it is possible. Never report or prefer charges against a man except as a last resort, for once a man has a grievance, real or imaginary, he ceases to be of any value, for his fine spirit is destroyed.

Make the school of instruction and the practice periods as interesting as possible. No man can give continued attention if the matters presented for his study are stale or monotonous. Always try to introduce something of a new and interesting character at the rehearsal. Even if it is only a small point, any break in the monotony will serve to keep the fighters from going stale on the work.

INSTRUCTION OF BEGINNERS.

When an opportunity is presented to select a man for elementary training on the bugle, select him with caution, for the man may be with the bugle corps for a long time, and if not fitted for the grade may cause considerable trouble and inconvenience. The candidate for instruction should be bright, alert, and intelligent. He should have a musical instinct, but previous experience is not positively essential, as the man may be of a more pronounced musical nature than many others who have had experience. But be sure that the man is earnest in his desire to become a bugler; there are many lazy shirks in every company who wish to enter the bugle corps because they imagine that the buglers have an easy time. If the man is not earnest, persevering, and ambitious, he is not worth spending time on. And if after a fair and comprehensive trial a man fails to show any promise he should be sent back to his company, for it is a waste of time and effort to linger over a man who is obviously not fitted for the work. Many otherwise very good men have not the mental characteristics to become a bugler, and it is an injustice to them as well as a fruitless labor for the instructor to keep such men at a hopeless task. Less than a month is required to determine whether there is a possibility of success.

The sergeant bugler should frequently oversee the study of the beginners and offer them every possible encouragement. No matter if one of the corporal buglers is actually in charge of the beginners, the sergeant bugler should make it a point to give the beginners a certain amount of personal attention, to make sure that the proper methods are being employed, that the time is well occupied, and to post himself on the progress of the new men. An encouraging word from the sergeant bugler will often brace up a discouraged student and turn failure into success.

Do not expect too sudden progress from the beginners. Keep them at one subject until they have thoroughly learned it before continuing to the next. Make

sure that the fundamentals are well mastered in their proper order. The beginners should be classified according to their proficiency, and each class worked on those points most necessary to their welfare. As soon as a man is fitted to perform the duties of bugler in such a manner that the high standard of the bugle corps will not be endangered by his lack of experience, he should be admitted to the bugle corps and placed on the duty roster at headquarters, with the understanding that he will continue to get some additional practice until he is confident and familiar with all the points on which a bugler should be informed.

REHEARSAL.

When the field band is assembled for rehearsal, the men should take their appointed place promptly, keep complete silence, and give attention to the leader. The leader should announce a number on which the buglers have had considerable individual and group practice. After playing it through, if the rendition is satisfactory, he may take another number. If, however, one or more of the buglers or drummers have misplayed, or if the expression, time, or cadence is faulty, he should promptly set to work to correct the fault. Never let such a flaw pass unnoticed, for rehearsal is the time for such corrections. Stay with one number until every man is able to play it as desired. If there is something wrong, and the leader can not detect just where the mistake is made, he should have each man play over the part until he finds who is at fault. If the bugler does not read music, there is no other way to teach him a new march or call than to play it over and over for him until he becomes more or less familiar with it. This is a trying experience and requires much patience, but it is the only way to get the work done. There is no use to try to teach a group; each man must learn individually. Group playing or concerted practice is only possible after each man has learned his part individually.

The ability to read music is of inestimable value to a bugler, both in aiding him to read new music and to remember what he has already learned. The sergeant bugler should actively endeavor to instruct the men in the art of reading music. There is not a great deal of instruction to be given, as the music played by a bugle corps is usually of the simplest variety; and if the leader makes a strong and determined effort, he can have every man reading music more or less readily. He will find that this accomplishment will lighten the labor for himself and for every man concerned. The corporal buglers should, without exception, be able to read well, in order to assist the sergeant bugler and to take charge in his absence.

Special stress should be laid upon the imperative necessity of sounding every note of a march or call accurately. Too many inexperienced buglers imagine that the quality of a note does not matter, but they should be made to understand that when a certain note is designated, that only and no other note is the one to be sounded.

Value of notes is another point to be emphatically demonstrated. Notes must be sounded at their proper value; that is, they must be held or sustained the proper period of time. As a rule, all bugle notes are short and sharp—"staccato." If they are held longer than their true value, the result will be a distressing drag. When a note is to be held longer, as a dotted half note in common time, insist that each man gives the note its proper value. Hold it steadily until the time has come to go on to the next note.

Except when soft expression is specially desired, get all the volume possible out of the bugles. Each man should produce his full share of the music. The calls especially should be sounded loud and clear, so that every man in the post or camp may hear them.

The tempo or time is very important, and must be carefully regulated. It is not so difficult to control when the bugle corps is playing on the march, but in place the leader should, when possible, mark or indicate the time with a baton. The men should be instructed to follow the movements of the baton, and to regulate their tempo and expression as indicated by the leader. Only in this manner is teamwork possible. Unless well trained, the bugle corps will be very apt to play certain numbers at an overfast time, and to lag with others. This tendency can not be overcome without long practice, but it should be combatted steadily, as nothing so tends to destroy the efficiency of the corps as a lack of observance of time.

MARCHING AND PLAYING SIGNALS.

A code of signals should be arranged by the leader, which will be of assistance in directing the music while marching.

The drums may be directed to "sound off" for the commencement of a march by elevating the bugle, and the drums will execute the order when the left foot next strikes the ground.

Cease playing may be signaled in the same manner.

The signal for a drum solo may be given just before the conclusion of a strain by extending the arms horizontally.

A change of direction is indicated by pointing with the bugle in the new direction.

Countermarch is designated by advancing the bugle laterally to the front at the height of the breast, and drawing it back to the body with a quick movement.

Halt and continue playing is executed when the leader grasps the bugle with both hands, extends it above his head, and brings it smartly down to the level of his waist.

To signal half step the leader should face the corps, marching backward, bugle held horizontally in one hand and held toward the buglers. The full step is resumed when the leader again faces to the front.

As a rule, the leader should face his bugle corps when giving a signal, marching backward as long as the necessity continues. The signals for "countermarch" and "drum solo" are the only exceptions to this rule. He should also face the buglers when he announces what march is to be played next. When he has announced the next number, the information should be passed back from the front rank to the succeeding ranks by the No. 3 men of each rank. Avoid calling out the march in a loud tone, as it creates a very bad impression and is not necessary.

SUPPORT.

To develop and maintain a competent bugle corps, it is essential to have a leader who is industrious, conscientious, and well informed. These qualities must, however, be reflected to a great extent in the corporal buglers. The leader can do little if his noncommissioned staff is not actively supporting him; they must be equally interested in the welfare of the unit.

If one or more of the battalions of the regiment should be detached, the corporal bugler in command of the buglers of that battalion should model his section on the same plan that the regimental bugle corps has been built. The battalion corps should be only a smaller replica of the Regimental Corps. All the instruction and advice for the sergeant bugler also applies to a corporal bugler when his battalion is detached.

When the regiment is consolidated the corporal buglers are usually assigned to some duty, such as the instruction of beginners, the drum section, secondary bugles, etc. They should energetically carry out these duties to the best of their ability, endeavoring to make their section more excellent than the others. They should always be faithful in assisting with the disciplining of the corps, for if the corps is a well-trained body, engaged in the more advanced and complicated class of field music, the sergeant bugler will be too busy with the planning and instruction incidental to leading, to be able to devote much of his time to the smaller items of discipline. The corporal buglers must loyally assist their leader in every respect, ever taking the lead and setting a worthy example.

The corporal buglers should never be treated with lack of respect by the sergeant bugler; he must not consider them as mere underlings, but to obtain the full value of their assistance, must take them into his full confidence, giving them every consideration and according them a friendly respect. Any advice or suggestion that they may offer must be carefully considered. Let them have a full share of the executive operations and allow them such independent commands as may be available.

RECOMMENDATIONS FOR PROMOTION.

The sergeant bugler is usually permitted to select men to fill the grades of corporal bugler and bugler, first class. This is right and proper, as no one else comes into such close and constant contact with the men, and consequently no other man is so well fitted to judge the qualities of the buglers.

Corporal buglers should be selected with due regard to their qualities as leaders and assistants. The candidate should be a good bugler with a clean record, and a man who is likely to exert a maximum of control over the buglers. If available, a man who is well versed in music should be chosen. Never select the most popular man in the organization, for no other reason than his popularity; that savors too much of an effort to curry favor with the men, and the new noncommissioned bugler would not be apt to exert a beneficial influence.

Buglers, first class, are promoted solely as a recognition of their excellence in the duty of a bugler. Their work on the bugle, proficiency in signaling, and other duties, their conduct record, their attendance at drills, and other formations are the elements that should be considered. The present organization tables provide for one bugler, first class, and one bugler for each company, but if there are two deserving men in any company one of them can usually be transferred to some company where a vacancy in the grade of bugler, first class, exists.

COMPLAINTS.

There are two distinct varieties of complaints; one coming from headquarters regarding inefficiency or misconduct on the part of one or more of the men, and the other coming from the men themselves, usually relating to an injustice, whether real or fancied.

When the colonel, adjutant, officer of the day, or any other officer makes a complaint the matter should be investigated promptly. It is not so much a matter of administering punishment as to avoid a repetition of the offense. If the buglers are well aware that they will be promptly taken to task for any mistake, or infraction of the regulations, they will be constantly on their guard. But if they learn that they can escape uncaught they will slack off in their routine and become careless and untrustworthy. Most instances of

trouble can be settled without harsh action, but not when a complaint is made from headquarters. If the complaints are frequent the colonel and adjutant may become prejudiced against the bugle corps, and after that occurs progress is impossible, for it is to the great advantage of the sergeant bugler and to the bugle corps to have the good will and support of the regimental authorities.

If any bugler conceives that he is suffering an injustice of any nature his grievance should be immediately considered. There are many little troublesome points that may cause the men to become discouraged, simply for the lack of personal attention on the part of the leader. He should make every effort to keep his men satisfied and contented. He should see that they have every privilege that is due them, and if unjustly deprived of any of their rights should rectify the difficulty, even if an appeal to the adjutant or colonel is necessary. He can not hold the men to their duty if he will not protect their rights. But, of course, he should not go too far in this respect or he may degenerate into a mere agitator.

RETROSPECT.

It has been demonstrated that the ideal bugler is one who is thoroughly conversant with all the details of his duty, who can sound a musical and accurate call, who is more or less familiar with music, willing, faithful, and proud of the organization to which he belongs.

The competent corporal bugler is a man who understands the principles of leadership, who is industrious, patient, ambitious, and loyal. He must be able to take charge of any or all of the buglers at any of their duties, must devote his every effort to the improvement of the corps, and must faithfully support the leader.

The ideal sergeant bugler must have no other interests in the world than the welfare of his organization. Ambition, pride, patience, forethought, and industry are necessary elements of his character. He must sacrifice everything necessary for the better interests of his corps. His knowledge, time, and energy must be ever at the disposal of the buglers. He must be cool and of steady temper. He must be completely impartial and dispense discipline without personal consideration. He should be neither too harsh nor too easy, giving praise and blame when merited. He should possess more or less magnetism of personality so that he may lead by force of example.

The goal of every bugler's labor should be a bugle corps that is able to fill its requirements completely and in a military manner. Its music should be good, the discipline and organization without a flaw, and a record for efficiency and excellence established. The model bugle corps is able to play a great number of simple bugle and drum marches, band marches, marches in two pitches, and waltzes and other arrangements suitable for inspection music. Every man in the corps should be competent in his duties and know his part so that he can play it alone. The bugle corps should be qualified to substitute for the regimental band in any duty. The field music should be spirited, accurate, and in good marching cadence, a source of delight to every man in the regiment.

ESPRIT DE CORPS.

In this closing paragraph a word should be given this element of supreme importance. No organization, no matter what its nature may be, can hope for success if the individual members have not pride and spirit. It is the honest confidence that an organization is the best in the service that makes that particular organization the best. The men should be taught to strive for

the honor of the corps, more than for personal credit. If a corps is composed of men spirited enough to fight for it, who steadfastly believe that theirs is the very best bugle corps in the Army, who are proud to be seen in formation, the success of the bugle corps is assured. But if the men accept the daily duties without enthusiasm, regarding them as mere dull routine, they will work without interest and ambition, and the corps will never rise above the mediocre class. Spirit of the corps must be fostered from first to last; it is the only road to success.



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