

# INSTRUCTIONS

FOR THE

# TRUMPET AND DRUM

TOGETHER WITH THE FULL CODE OF SIGNALS AND  
CALLS USED BY THE UNITED STATES ARMY,  
NAVY, AND MARINE CORPS



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# INSTRUCTIONS FOR THE TRUMPET AND DRUM.

## RUDIMENTS OF MUSIC.

A musical sound is called a *tone* and possesses three distinct properties, *length*, *pitch*, and *power*, which are expressed by musical notation. There is a fourth property which is not expressed by the musical notation but depends upon the character of the voice or instrument producing the sound, called *timbre* or *quality*.

Length of tones is expressed by *notes* named:

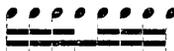
Whole note ..... 

Half notes .....  

Quarter notes .....    

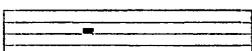
Eighth notes .....    

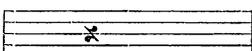
Sixteenth notes .....    

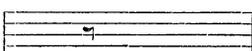
Thirty-second notes    

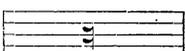
Rests of equivalent value are:

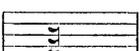
Whole rest ..... 

Half rest ..... 

Quarter rest ..... 

Eighth rest ..... 

Sixteenth rest .....  and,

Thirty-second rest 

A dot placed after a note or rest adds half its value to its length.

Diagram illustrating musical notation with dotted notes and rests. Each example shows a note or rest with a dot, followed by "equal to" and a beamed pair of notes or rests representing the same duration.

- Example 1: A dotted quarter note on a staff is equal to two beamed eighth notes on the same staff.
- Example 2: A dotted half note on a staff is equal to four beamed eighth notes on the same staff.
- Example 3: A dotted quarter rest on a staff is equal to two beamed eighth rests on the same staff.
- Example 4: A dotted half rest on a staff is equal to four beamed eighth rests on the same staff.

The *pitch* of tones is indicated by means of a staff consisting of five lines and four spaces. The first seven letters of the alphabet are used to designate notes placed upon this staff. The arrangement of the letters upon the staff is indicated by a character termed a clef.

Staff with treble or G clef (G on second line).

Diagram illustrating a staff with a treble clef (G clef) showing the notes F, A, C, E, G, B, D, F, G, D.

Staff with Bass or F clef (F on fourth line).

Diagram illustrating a staff with a bass clef (F clef) showing the notes A, C, E, G, G, B, D, F, A, B, F.

When it becomes necessary to exceed the limits of the staff additional lines called leger lines are placed above or below.

Staff with leger lines.

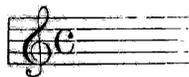
Diagram illustrating a staff with a treble clef and leger lines above and below the staff.

A *Bar* is a line drawn perpendicularly across the staff. The space between two bars is called a measure. The term bar is often incorrectly used for the word measure. Thus eight bars of music would signify eight measures, etc. The double bar is used to mark the division of strains or phrases of the music.

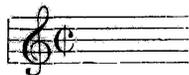
Bar. Measure Bar. Double-bar.

Diagram illustrating musical notation with a single bar, a measure, a double bar, and a double bar with repeat dots.

*Time* in music is indicated by the letter C, or by a fraction placed at the beginning of the movement.

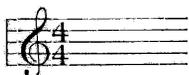


indicates four quarter notes to the measure.

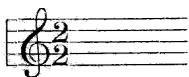


with a line drawn through, it signifies two half notes to the measure and is generally twice as quick as if no line were drawn.

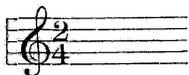
A few of the common kinds of time are:



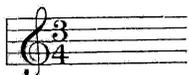
four quarter notes to the measure. (See above).



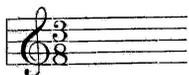
two half notes to the measure. (See above.)



two quarter notes to the measure.



three quarter notes to the measure.



three eighth notes to the measure.

The upper figure of the fraction indicating the time shows the *number* of notes, the lower the *kind* of note in each measure. Each full measure must contain the equivalent in value of the notes thus indicated.

### SCALES.

Two kinds of scales are employed in music, the diatonic and the chromatic.

The diatonic major scale is a succession of eight tones containing five whole-tone steps and two semitone steps.

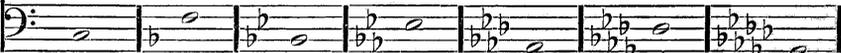


It will be observed that if the scale be divided into two parts of four notes each, the two parts are similar in the fact that each contains two whole-step intervals followed by a semitone step, and the parts are separated by a whole-tone step. It is this characteristic of the scale that determines the key. To produce the necessary alteration in the notes of the natural scale for all the different keys, sharps and flats are employed. A sharp indicates that a tone

a semitone *higher* than the natural tone of the scale is substituted for the natural tone; a flat that the semitone *lower* is employed.

Flats or sharps used to indicate the key are placed next the clef, if at the beginning of a piece of music, or next the double bar at the commencement of a strain. This constitutes the *signature*.

### Signatures for all keys.

Treble clef	
Key -	C      G      D      A      E      B      F#
Bass clef	
	
	C      F      Bb      Eb      Ab      Db      Gb
	

Power in music is indicated by certain signs and terms, usually in the Italian language, as:

f, or *forte*, meaning loud.

ff, *fortissimo*, very loud.

p, *piano*, soft.

pp, *pianissimo*, very soft.

mf, *mezzo forte*, moderately loud.

mp, *mezzo piano*, moderately soft.

A slur  over a group of notes indicates that the first note only is struck, the tone being sustained throughout the passage beneath the curved line.

Example:



A pause  placed over a note indicates that it must be continued longer than required by a strict observance of its time value.

Example:



**SERVICE CALLS.**

Tattoo (2), taps (3), mess (17), sick (13), church (29), recall (11), officers' (7), company commanders' (49), first petty officers' (15), fatigue (32), school (34), and the general (53).

Reveille (1) precedes the *assembly* (8) for roll call, *retreat* (6) follows the assembly, the interval between being only that required for formation and roll call, except when there is parade.

Taps (3) is the signal for extinguishing lights; it is usually preceded by *call to quarters* (50) by such interval as prescribed by regulations.

Assembly, reveille, retreat, adjutant's call, to the color, the flourishes, ruffles, and the marches are sounded by all the field music united. The other calls, as a rule, are sounded by the musician of the guard or orderly musician; he may also sound the assembly when the musicians are not united.

The morning gun is fired at the first note of *reveille*, or if marches be played before reveille it is fired at the commencement of the first march.

The evening gun is fired at the last note of *retreat*.

**DRILL SIGNALS.**

The drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution.

When a command is given by the bugle, the chiefs of each division give the proper commands orally.

The memorizing of these signals is facilitated by observing that all signals for movements to the *right* are on the *ascending* scale; that the signals for the same movements to the *left* are corresponding signals on the *descending* scale; that changes of gait are all on the same note; that *company commander's call* is the first two bars of *officers' call* with the *attention* added.

The various calls are given in the music. The meaning of each is apparent from its name. 63 and 64 are preparatory signals to indicate simultaneous movements by companies or battalions.

**MARCHES AND QUICKSTEPS.****93. President's March.**

Played when the President visits a ship of war.

**94. Commander in Chief's March.****94a. Flag Officer's (or Admiral's) March.**

**95. Rogue's March.**

Played when a thief or other man is expelled from camp in disgrace.

**96. Funeral March.**

Played at funerals as a slow march.

**Quicksteps Nos. 1 to —.**

Used as quick marches. Nos. 4 and 5 can also be used for double time by playing more rapidly.

**HONORS.**

The President is received with the highest honors. The buglers sound the "flourish for review," repeated four times, and followed immediately by the President's march. If a band is present the four "flourishes" are followed by the national air played by the band.

The Vice President, Members of the Cabinet, the Chief Justice, the Speaker of the House of Representatives, committees of Congress, and governors within their respective States and Territories are received with four "flourishes" from the bugles and the band playing a march.

An admiral receives the same honors as are paid to the Vice President.

A vice admiral or the Assistant Secretary of the Navy receives three "flourishes," a rear admiral two "flourishes," a commodore one "flourish," to be followed in each case by a march played by the band.

Officers of the different branches of the military service, both in the service of the United States and attached to foreign countries, receive the honors to which their relative rank entitles them.

**ROUTINE CALLS OF THE UNITED STATES NAVY.****1. REVEILLE.**

*Quick.* *FINE.*

*D.C.*

2. TATTOO.

*Quick.*

Musical notation for '2. TATTOO.' consisting of five staves of music in 2/4 time. The notation includes various rhythmic patterns such as eighth and sixteenth notes, rests, and triplets. The tempo is marked 'Quick.'

3. TAPS.

*Slow.*

Musical notation for '3. TAPS.' consisting of one staff of music in 2/4 time. The notation features a series of quarter notes with accents, indicating a slow, deliberate tempo. The tempo is marked 'Slow.'

4. FIRST CALL.

*Quick.*

Musical notation for '4. FIRST CALL.' consisting of one staff of music in 3/8 time. The notation includes eighth notes, triplets, and a final triplet marked with a '3'. The tempo is marked 'Quick.'

5. MORNING COLORS.

*Quick.*

Musical notation for '5. MORNING COLORS.' consisting of three staves of music in 2/4 time. The notation includes eighth and sixteenth notes, rests, and a 'FINE.' marking above the second staff. The tempo is marked 'Quick.'

*D.C.*

## 6. EVENING COLORS.

*Moderato.*

Musical notation for '6. EVENING COLORS.' in 2/4 time, marked *Moderato*. The piece consists of two staves of music. The first staff begins with a treble clef and a key signature of one flat. The melody is composed of eighth and quarter notes, with some triplet-like groupings. The second staff continues the melody, ending with a double bar line and repeat dots.

## 7. OFFICERS' CALL.

*Quick.*

Musical notation for '7. OFFICERS' CALL.' in 6/8 time, marked *Quick*. The piece consists of one staff of music. The melody is composed of eighth and quarter notes, with a steady eighth-note rhythm throughout. It ends with a double bar line and repeat dots.

## 8. ASSEMBLY.

*Moderato.*

Musical notation for '8. ASSEMBLY.' in common time (C), marked *Moderato*. The piece consists of one staff of music. The melody is composed of quarter and eighth notes, with a few triplet-like groupings. It ends with a double bar line and repeat dots.

## 9. DRILL CALL.

*Quick.*

Musical notation for '9. DRILL CALL.' in 2/4 time, marked *Quick*. The piece consists of one staff of music. The melody is composed of eighth and quarter notes, with a steady eighth-note rhythm. It ends with a double bar line and repeat dots.

## 10. SECURE.

Musical notation for '10. SECURE.' in 2/4 time. The piece consists of one staff of music. The melody is composed of eighth and quarter notes, with a steady eighth-note rhythm. It ends with a double bar line and repeat dots.

## 11. RECALL.

*Moderato.*

Musical notation for '11. RECALL.' in 2/4 time, marked *Moderato*. The piece consists of one staff of music. The melody is composed of eighth and quarter notes, with several triplet markings over groups of three eighth notes. It ends with a double bar line and repeat dots.

## 12. DISMISS (Retreat from Drill).

*Quick.*

Musical notation for '12. DISMISS (Retreat from Drill)' in 6/8 time, marked *Quick*. The piece consists of two staves of music. The melody is composed of eighth and quarter notes, with a steady eighth-note rhythm. It ends with a double bar line and repeat dots.

## 13. SICK CALL.

*Quick.*

Musical notation for '13. SICK CALL.' in 2/4 time, marked *Quick*. The piece consists of one staff of music. The melody is composed of eighth and quarter notes, with several triplet markings over groups of three eighth notes. It ends with a double bar line and repeat dots.



## 58. DOUBLE TIME. March.



## 59. CHARGE.



## 60. GUIDE RIGHT.



## 61. GUIDE LEFT.



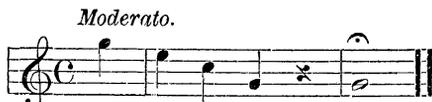
## 62. GUIDE CENTER.



## 63. COMPANIES.



## 64. BATTALIONS.

65. SQUADS RIGHT; OR, BY THE RIGHT FLANK. March.  
(Artillery) Sections Right Turn.66. SQUADS LEFT; OR, BY THE RIGHT FLANK. March.  
(Artillery) Sections Right Turn.

## 67. SQUADS (IN ARTILLERY, SECTIONS) RIGHT ABOUT. March.



## 68. SQUADS (IN ARTILLERY, SECTIONS) LEFT ABOUT. March.



## 69. COLUMN RIGHT. March.



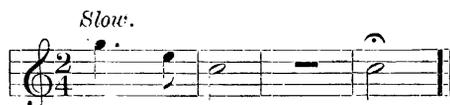
## 70. COLUMN LEFT. March.



## 71. RIGHT OBLIQUE. March.



## 72. LEFT OBLIQUE. March.



## 73. RIGHT FRONT INTO LINE. March.



## 74. LEFT FRONT INTO LINE. March.



## 75. ON RIGHT INTO LINE. March.



## 76. ON LEFT INTO LINE. March.



## 77. COMPANY (OR COMPANIES) RIGHT. March.

(In Artillery, platoons right turn.)



## 78. COMPANY (OR COMPANIES) LEFT. March.

(In Artillery, platoons left turn.)



## 79. COMMENCE FIRING.



## 80. CEASE FIRING.



## 81. AS SKIRMISHERS. MARCH.



## 82. TO THE REAR. MARCH.



## 83. RALLY BY SQUADS.





## 92. ROUTE STEP. March.



## MARCHES AND QUICKSTEPS.

## 93. PRESIDENT'S MARCH.



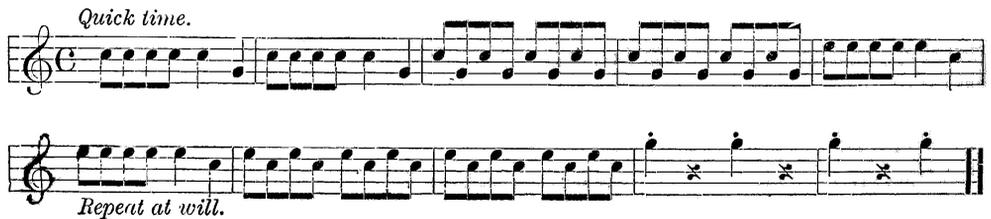
## 94. COMMANDER IN CHIEF'S MARCH.



## 94a. FLAG OFFICER'S (OR ADMIRAL'S) MARCH.



## 95. ROGUE'S MARCH.



96. FUNERAL MARCH.

*Very slow.*

*f*

*p*

Musical score for '96. FUNERAL MARCH' in 3/4 time. It consists of three systems of three staves each. The first system is marked 'Very slow.' and 'f'. The second system is marked 'p'. The piece concludes with a double bar line.

INFANTRY, CAVALRY, AND ARTILLERY CALLS NOT IN USE BY UNITED STATES NAVY.

105. WATER.

*Quick.*

Musical score for '105. WATER' in 3/4 time. It consists of a single staff with a 'Quick.' tempo marking. The piece features a triplet of eighth notes and ends with a double bar line.

106. BOOTS AND SADDLES.

*Quick.*

Musical score for '106. BOOTS AND SADDLES' in 3/4 time. It consists of a single staff with a 'Quick.' tempo marking. The piece features several triplet markings and ends with a double bar line.

107. TO HORSE.

*Presto.*

Musical score for '107. TO HORSE' in 3/4 time. It consists of a single staff with a 'Presto.' tempo marking. The piece features a triplet marking and ends with a double bar line.

108. CHURCH (ARTILLERY).

Musical score for '108. CHURCH (ARTILLERY)' in 3/4 time. It consists of two systems of two staves each. The piece features several accents and ends with a double bar line.