Bugle
Signals, Calls & Marches
For Army, Navy, Marine Corps
Revenue Cutter Service & National Guard

By
Captain Daniel J. Canty
U. S. Army, Retired

Copyright, MCMXVII, by Daniel J. Canty
NOTE: The material in this book was originally published in the Field Musician's Manual and is protected by copyright of that publication.

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET, PHILADELPHIA
MADE IN U. S. A.
Bugle
Signals, Calls & Marches
For Army, Navy, Marine Corps
Revenue Cutter Service & National Guard

By
Captain Daniel J. Canty
U. S. Army, Retired

Copyright, MCMXVII, By Daniel J. Canty
NOTE: The material in this book was originally published in the Field Musician's Manual and is protected by copyright of that publication.

OLIVER DITSON COMPANY
THEODORE PRESSER CO., DISTRIBUTORS
1712 CHESTNUT STREET, PHILADELPHIA
MADE IN U.S.A.
POINTERS FOR BEGINNERS

MOUTH PIECES

In selecting mouthpieces the cup of same should correspond to the size of the lips, namely, those with thin lips should use a mouthpiece with a small cup, medium lips a medium cup, large lips a large cup. Always use your own mouthpiece and, preferably one that has a nickel or silver plating.

While it is best to read music, some of the best buglers I have known learned by air. When one learns by air he has the advantage of memorizing what he learns providing that the call or march is taught as it is written. A beginner should have an ear for music, good front teeth and medium sized lips and should be taught proper breathing, thus preventing possible straining of the stomach. Improper posture is often most injurious. Sound bugle only from the position of a soldier at attention, either at a halt or on the march. To sound, place the mouthpiece evenly on the lips, place the tip of the tongue against the upper teeth and pronounce silently the syllable “TU.” Do not press the mouthpiece hard against the lips, as same interferes with proper blood circulation and numbs the lips. By receding the tongue a column of air is sent into the instrument, thus making a sound.

There are five tones, which are named: Low “C,” Low “G,” Middle “C,” “E” and High “G.” Learn Low “C” or Low “G” first and do not continue until a clear tone is produced and can be controlled at will.

For high tones it is necessary to press slightly harder against the lips with the mouthpiece and to slacken the pressure for each descending tone; do not move the mouthpiece either to ascend or to descend. Do not protrude the lips or puff out the cheeks. Do not be impatient to learn to sound calls. You must learn first the five tones and master their control, then you must learn tonguing.

SINGLE TONGUING

With the tip of tongue slightly strike the upper teeth. Always first mastering Low “C,” then in a like manner attack and sustain the other notes of the scale singly, commencing softly and gradually increasing the sound until it is very loud, then let it die away.

The next exercise is opposite to the first. Strike the tones very softly and sharply. This is called “Staccato.” Gradually increase the force of the tones until loud, then diminish, and always as short as possible.

The slur is not much used, but the exercise on the slur is very helpful to the lips. The slur “Up” is harder to perform than the slur “Down.” To slur “Up” attack the first note easily and force the lip to carry the tone to the next note. Do not move mouthpiece. To slur “Down” relax the tension on the lips.

DOUBLE TONGUING

Double tonguing consists of pronouncing silently the syllables “TU, KU.” The “KU” occurring more frequently than in triple tonguing makes it harder to perform. Accent strongly the “KU” slowly and equally and then faster.

TRIPLE TONGUING

Triple tonguing is learned before double tonguing because it is simpler and because in trumpet music it is used very frequently. Pronounce the syllables “TU, TU, KU” as staccato as is possible, accenting strongly on the “KU,” as this is weaker than the “TU” it must have more stress.

“Time” is all essential for the sounding of the trumpet, and one must learn its proper value. The march is always commenced by advancing the left foot forward and then the right, hence the beat is always with the left foot.
To get the value of these pointers, one should draw, preferably on a blackboard, a staff, fill in the notes and rests, so as to learn their value. One should also illustrate the tonguing and tones of the trumpet scale.

A pupil must thoroughly master these exercises before proceeding further in order to become a bugler; as a lip, or embouchure cannot be obtained otherwise, and one cannot sound a trumpet without same.

CONTENTS

<table>
<thead>
<tr>
<th>Calls by the Musician of the Guard</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Calls by the Assembled Field Music</td>
<td>14</td>
</tr>
<tr>
<td>Bugle Marches</td>
<td>19</td>
</tr>
<tr>
<td>Two and Three Part Marches</td>
<td>37</td>
</tr>
<tr>
<td>Inspection Pieces</td>
<td>40</td>
</tr>
<tr>
<td>Sound-Offs</td>
<td>44</td>
</tr>
<tr>
<td>Drill Signals</td>
<td>47</td>
</tr>
<tr>
<td>Calls from Cavalry Service</td>
<td>58</td>
</tr>
<tr>
<td>Special Calls</td>
<td>60</td>
</tr>
<tr>
<td>Special Navy Calls</td>
<td>61</td>
</tr>
<tr>
<td>Boat Calls</td>
<td>66</td>
</tr>
</tbody>
</table>
CALLS SOUNDED BY THE BUGLER OF THE GUARD

The following is a list of calls, just as they should be sounded, the music being in each case the call complete. Repeat according to orders. Only the calls that the Bugler of the Guard is to sound are given here in music. The calls sounded by the assembled field music are to be found in another part of the book.

The time of day given here for calls must not be expected to be the actual time. The bugler must live up to the list of calls which are published at whatever post, garrison or camp that is his station.

1. FIRST CALL. 4.50 a.m.

2. OVERCOATS. (Army) 4.50 a.m.

MARCH. 4.55 a.m.

Sounded by the assembled field music. Signal by a known blast.

Reveille. 5.10 a.m.
Sounded by the assembled field music immediately after Reveille.

Assembly. 5.10 a.m.
Sounded by the assembled field music immediately after Reveille.

3. Mess (Army) 5.30 a.m.

Spread Mess Gear (Navy)

4. Stable. (Army) 6.30 a.m.

Saluting Gun-Crews to Quarters (Navy)
5. WATER (Army) 8.30 a.m.

6. SICK 7.00 a.m.

7. FATIGUE (Army) 7.15 a.m.
EXTRA DUTY (Navy)

8. DRILL (First Call) 7.20 a.m.

9. ASSEMBLY (For Drill) 7.30 a.m. Sound twice.
DIVISION CALL (Navy) Sound once.

10. RECALL 8.00 a.m.

11. GUARD MOUNTING (First Call) 8.30 a.m.

12. FULL DRESS (Army) 8.30 a.m. DRESS PARADE (Navy)

*Followed by one or more blasts to indicate Division.

On board ship GENERAL MUSTER

ASSEMBLY 8.45 a.m.

Sounded by the assembled field music.
ADJUTANT’S CALL. 9.00 a.m.
Sounded by the assembled field music.

13. CHURCH (Army) 9.15 a.m.

DRILL. (First Call) 9.20 a.m.
See No. 8.

ASSEMBLY. (For Drill) 9.30 a.m.
See No. 9.

RECALL. 11.00 a.m.
See No. 10.

14. ISSUE (Army) 11.15 a.m.
PROVISION CALL (Navy)

RECALL. (From Fatigue) 11.30 a.m.
See No. 10.

15. 1st SERGEANTS’ CALL (Army) 11.15 a.m.
FULL GUARD (Navy)

MESS. 12.00 m.
See No. 3.

16. SCHOOL. 1.15 p.m.

17. OFFICERS’ CALL. 2.00 p.m.
18. Captains' Call (Army) 2.30 p.m.
Company Commanders' Call (Navy)

Quick

Stable. 3.30 p.m.
See No. 4.

Water. 3.30 p.m.
See No. 5.

Recall. (From Fatigue) 4.00 p.m.
See No. 10.

First Call. (For Evening Parade) 4.10 p.m.
See No. 1.

Assembly. 4.30 p.m.
Sounded by the assembled field music.

Adjutant's Call. 4.30 p.m.
Sounded by the assembled field music.

Retreat. At Sundown.
Sounded by the assembled field music.

Mess. 5.30 p.m.
See No. 3.

19. Tattoo. 9.00 p.m.

Quick
The Bugler of the Guard will sound the following calls if required:

22. THE GENERAL

23. FIRE

In the Navy followed by 1 blast; Fire forward: 2 blasts; Aft.
HONORS RENDERED BY THE BUGLER OF THE GUARD

When the Guard is turned out for ceremonies, the position of the Bugler of the Guard is three paces to the right of the Guard. After the Commander presents his guard and at his command, "Sound off" for National Colors, sound only this part:

If the Bugler of the Guard is required to play the marches or flourishes he will find them under "Calls sounded by the assembled field music."

Fire Call, To Arms, and To Horse are sounded only by order of the Commander of the Guard, if at Guard house, or by order of the Sergeant-major or higher authority, if at the Adjutant's office.
30. Assembly

Moderate

31. Adjutant's Call

Quick

32. To the Color (or Standard)

Quick time

End

33. President's March

Quick time

34. General's March (Army)
Commander-in-Chief's March (Navy)

Quick time

35. Flourish

Quick

D.C.

36. Ruffle

(For Drum)
37. Rogue's March

38. Funeral March

1st Part

2nd Part

3rd Part

Repeat at will

39. Camp Keegan

40. Our Navigator

Repeat at will
The march in quick time is at the rate of 120 steps a minute, and that of double time 180 steps. The following marches are suitable for double-time: Nos: 53, 57, 58, 61, 62, 78 and 79.
INSPECTION PIECES

All these pieces should be played very slowly.

80. SIASSI

81. MINDANAO

82. SOLDIER'S FAREWELL

83. JOLO
98. Evelina

99. Manila Bay

100. The Spirit of '98

101. El Caney

DRILL SIGNALS

Signals used by the different arms are indicated by letters: A, artillery; C, cavalry; I, infantry; N, navy. If used by more than one branch they will be marked accordingly. The naval battalion ashore uses infantry drill signals; and when using the field-piece employ the artillery drill signals.

“Assembly, March” (Inf.) is “Assembly” sounded once.

102. Attention (I.C.A.)

104. Prepare to Mount (C.)
Drivers Prepare to Mount (A.)

103. Attention To Orders (I.)

105. Prepare to Dismount (C.)
Drivers Prepare to Dismount (A.)

106. Canoneers Prepare to Mount (A.)
Mount
CALLS from CAVALRY SERVICE REGS. 1914
(Experimental)

TRUMPETERS (c.)

CHURCH (c.)

RIGHT (c.)

LEFT (c.)

COLUMN (c.)

LINE (c.)

GANGWAY (c.)

SQUADRON CALLS (c.)

1

2

3

4

5

6
SPECIAL CALLS

172. MAIL CALL (Army)

Quick

173. AMBULANCE CALL

Moderate

174. BOAT CALL (Army)

Quick

175. LIBERTY CALL (Marine Corps)

Quick

SPECIAL NAVY CALLS

Other calls used on board ship and ashore are to be found under "Calls sounded by the Bugler of the Guard" and "Drill Signals."

176. GENERAL QUARTERS

Quick

177. SECURE

Quick

178. DISMISSED (Retreat from Drill)
179. Clean Bright-work

Followed by 1 blast, Deck Bright-work; 2 blasts, Gun b.w.

180. Knock off Bright-work

181. Band

182. Hammocks

183. Swimming Call

184. Go In Water (Overboard)

Moderate

185. Silence

Slow

186. Carry On

187. Bear a Hand

Slow

188. Man Overboard

Quick
189. ABANDON SHIP

190. CHURCH

191. SERGEANT’S GUARD

192. BELAY

Repeat the call if necessary and then sound Belay.

193. POINT GUNS FORD

194. POINT GUNS AFT

195. POINT GUNS ABEAM

196. MAN TORPEDO DEFENCE BATTERY

197. TORPEDO DEFENCE BATTERY IN RESERVE

198. ELEVATE

199. DEPRESS
BOAT CALLS

If there be more than one boat of a kind its number is indicated by C's following the call.

200A. RACE BOAT CREW

200B. STEAMERS

201. LAUNCHES

202. CUTTERS

203. WHALEBOATS

204. BARGE

205. GIG

206. DINGY (once) WHERRY (twice)
207. AWAY ALL BOATS

Quick

208. HOOK ON

Moderate

209. MAN BOAT-FALLS

Moderate

210. MUSTER BOAT-CREWS

Quick