

THE
DRUM-MAJOR'S
GUIDE
AND
LEADER'S HAND-BOOK.

Containing a

Complete and

Concise Course

Of Military

Tactics



For the Bands

Of the

United States

And

Canadas.

BY T. H. ROLLINSON
The Only Reliable Book Published.

PUBLISHED BY

J. W. PEPPER.

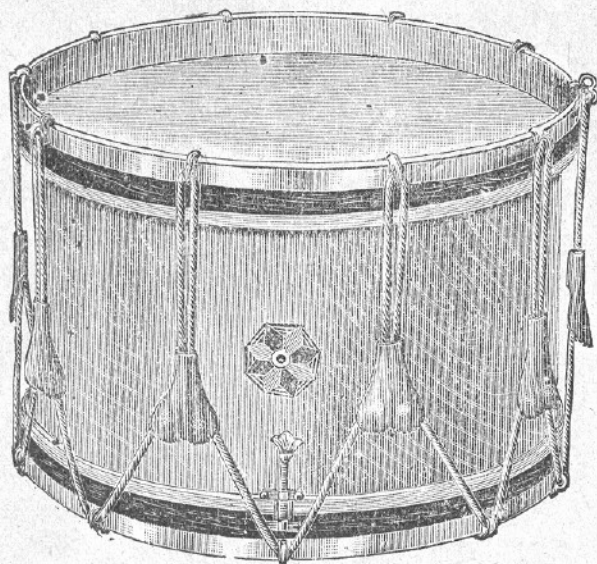
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THE
Drum-Major's Guide

—AND—

LEADER'S HAND-BOOK,

CONTAINING A COMPLETE AND CONCISE COURSE OF
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PREFACE.

THE FOLLOWING MANUAL OF BAND TACTICS has been prepared with a view of benefiting the hundreds of bands, who, lacking the advantages of instruction by a professional band Leader or Drum-Major, are compelled to rely upon the "written word" for the knowledge necessary to enable them to make a creditable appearance upon parade.

Works and articles have been published upon this subject containing many fancy and intricate evolutions, yet lacking the concise and thorough explanations necessary to make the simplest movements understood by the uninitiated. My aim is to produce a work that shall contain all the *necessary* instructions, and explain them in such a manner that they will be easily comprehended.

I do not send this little book forth as a "school" of my own, but rather as my "rite" in the interest of American Band improvement, and I hope the critically inclined will charitably overlook the *defects* for the sake of whatever good may be culled from it.

Yours respectfully,

T. H. ROLLINSON.

THE DRUM-MAJOR'S GUIDE

AND

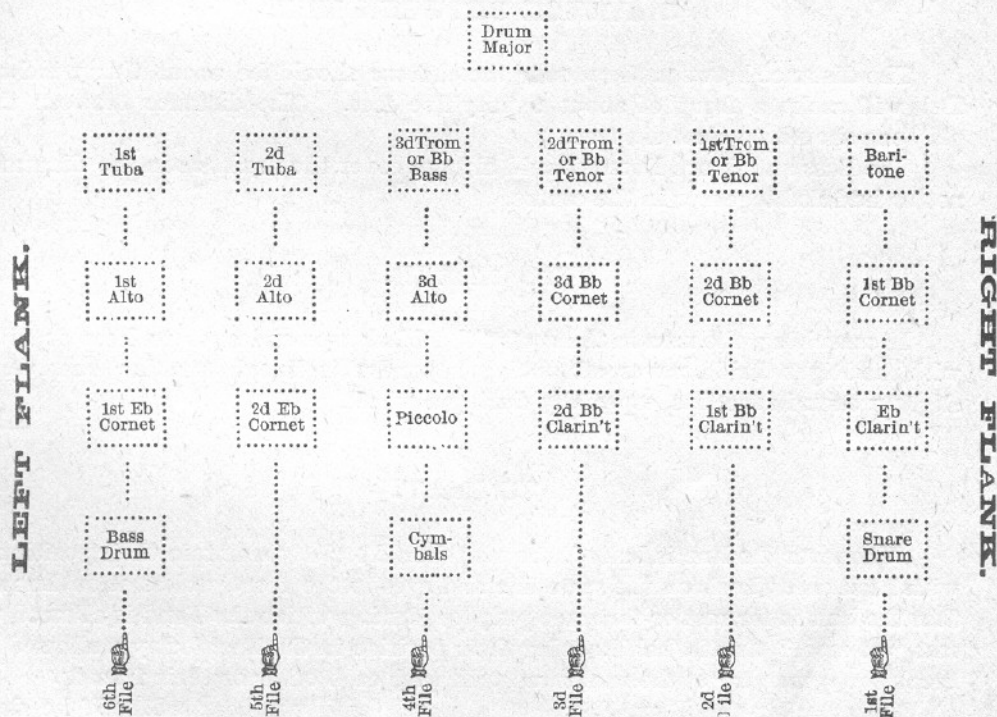
LEADER'S HAND-BOOK.

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POSITION.

It is highly important that every man in the band should know his position before leaving the band room to take his place in the ranks. If every man thus understands it, much confusion and display of temper is avoided.

For example, in this book, we will illustrate the positions of the men in a Band consisting of 22 men. Place the wind instruments in three ranks or platoons, as follows, viz.:



By this diagram the position of each man is easily understood.

The two Tubas, three Trombones and Baritone constitute the *front* or *first platoon*. The Baritone is on the *right*, and should be the guide of the platoon; that is, all the men in the first platoon should keep in line with him while marching. The Baritone is No. 1 of the first; 1st Bb Cornet No. 1 of the ~~second~~; Eb Clarinet No. 1 of the third, and Snare Drum No. 1 of the fourth platoon.

The Baritone, 1st Bb Cornet, Eb Clarinet and Snare Drum, constitute the *first file*, while a Tuba, 1st Alto, Eb Cornet and Bass Drum, constitute the *sixth file*. The Baritone is leader of the first file, 1st Trombone leader of the second file, &c.

The Baritone and the men directly behind him (the first file) are on the *right flank*. The opposite side of the band is the *left flank*.

The *Files* are numbered from Right to Left. The *Platoons* from Front to the Rear.

In marching, every man in the second, third, and fourth platoons, should keep directly in line with the corresponding man in the front platoon; that is, "cover" his file leader.

DISTANCE BETWEEN MEN.

The distance between the men in the *platoons* should be about thirty inches. This will make a front of about twenty-five feet. The distance between the platoons should be *about* six feet.

The Bass and Snare Drum should always cover the flanks as in the diagram, not be huddled together in the centre.

TO MARCH.

In marching, the men in the centre should always endeavor to keep in line with the Right Guide, never advancing beyond this line, but rather keep very slightly back in the line, especially during a wheel.

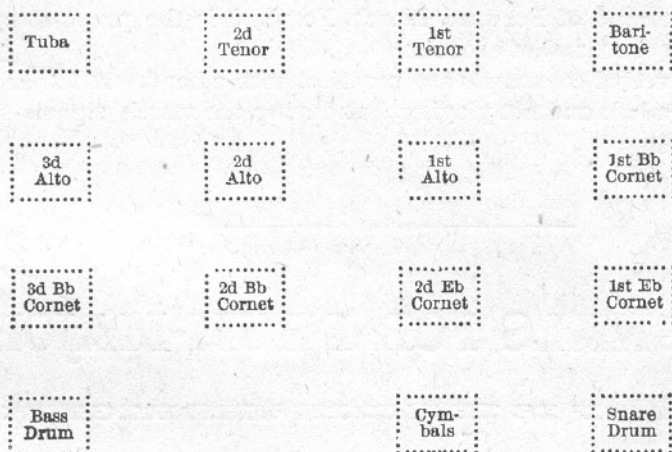
TO HALT.

Whenever the line is halted, the men should strictly maintain their positions, with head erect, heels on the same line and eyes to the front, unless it is known that the halt is for rest or for some purpose, during which the Band is allowed to rest "at ease," that is, half keeping their position in the line; but yet allowed to break the symmetry of the ranks and talk with each other or their friends.

By watching the Drum Major this may be easily understood. If he does not assume a military position the Band can consider itself "at ease."

-REMARKS-

It is not strictly necessary to place *all* the men exactly as I have placed them in the diagram, but it is as good a foundation as any, and cannot judiciously be changed to a great extent. If a band is purely brass, and a small band, I recommend the following positions:



The general theory is to place the Basses, Tenors and Baritone in the front, Altos in the second platoon, and in a Reed Band *all* the Bb Cornets in the second platoon. In a *brass* band the Bb Cornets often have to be divided, but the second and third Bb Cornets should never be separated. This same rule will apply to the Bb Tenors, also, second and third Altos. The Reeds and Eb Cornets belong in the third platoon. Some leaders place the Eb Cornets on the right, others place them on the left. If the leader plays Eb Cornet his position should be on the right, thus placing the Clarinets on the left. Some place the Piccolo on the left in such a case. The most important point in placing the men is to have each different class of instruments in a group, that is, Basses together, Trombones together in the front rank, Altos and Bb Cornets in the second, and Reeds in the third. The position of the Baritone, should, if possible, be on the right of the front platoon, but sometimes, where many Trombones are used, it is advisable to place it on the right of the second; but if the band is properly balanced, there will be men enough, even then, to allow him to maintain his *proper position*, which is as you may see it in the diagrams.

COMMANDS.

There are two kinds of commands. The *preparatory command* and the command of *execution*.

In the command of Forward March, Forward is the preparatory command, and March the command of execution.

Very few verbal commands are practical with a band. A few are used when the band is at a halt and not playing, but during the march signals must be depended on.

SIGNALS FOR DRUM-MAJOR.

THE STAFF IS HELD IN THE RIGHT HAND

TO MARCH.

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

TO HALT.

Reverse the staff and hold it horizontally above the head with both hands, the arms extended, lower the staff with both hands to an horizontal position at the height of hips. The Drum-Major may stand in this case either with his face or back to the band.

TO COUNTER-MARCH.

Face the band and give the signal to march. The countermarch is executed by the file leaders to the right of the Drum-Major, wheeling individually about to the right, those on the left wheeling to the left and marching to the rear. The other men follow their file-leaders. The Drum-Major passes through the centre.

TO OBLIQUE.

Bring the staff to a horizontal position—the head opposite the neck—the ferrule pointing in the direction the Oblique is to be made. Extend the arm to its full length.

TO MARCH BY THE RIGHT FLANK.

Extend the arm to the *right*—the staff vertical—the ferrule upward—the *back* of the hand to the front.

TO MARCH BY THE LEFT FLANK.

Extend the arm to the *left*—the staff vertical—the ferrule upward—the *back* of the hand to the front.

TO DIMINISH FRONT.

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

TO INCREASE FRONT.

Let the ferrule fall into the *left* hand at the height of the hip, the *right* at the height of the neck.

In marching, the Drum-Major keeps time to the music with his staff and supports the left hand at the hip, fingers in front, thumbs to the rear. The staff is held in the right hand below the chin, the back of the hand to the front, the head of the staff near the hand, the ferrule pointing upward and to the right. After each signal the staff is restored to this position.

This is the strict military position, but is not generally maintained if the band is playing for a civic body. It is usually carried in the right hand, the arm slightly extended, the head of the staff near the hand, the ferrule near the ground. Some allow the ferrule to touch the ground.

In some instances, such as dress-parade, guard mounting, &c., it is necessary for the Drum-Major to give the signals to play and to cease playing.

TO PLAY.

Face toward the music, and extend the right arm to its full length, holding the staff with the ferrule down.

To cease playing, use the same signal

The Drum-Major (if belonging to a regiment), before making his report at parades, salutes by bringing his staff to a vertical position, the head of the staff up and opposite the left shoulder.

The Drum-Major, when marching in review, passes the staff between the *right* arm and the body, the head to the front, and then salutes with his *left* hand.

SALUTE TO THE GENERAL.

Bring the staff to a vertical position, the hand opposite the neck, the back of the hand to the front, the ferrule pointing upward.

TO THE COLONEL.

Bring the staff to an horizontal position at the height of the neck, the back of the hand to the rear, the ferrule pointing to the left.

The Drum-Major should always raise the staff high in the air as a signal of attention, before giving the signal for an evolution.

TO "RIGHT WHEEL."

Bring the staff to an horizontal position, the *head* opposite the neck, the *ferrule* pointing to the *right*. Extend the arm at full length.

TO "LEFT WHEEL."

Bring the staff to an horizontal position, the *head* opposite the neck, the *ferrule* pointing to the *left*. Extend the arm at full length.

In a regular line counter-march. Give the signal for the Right or Left Wheel, as the case may be, and give the signal for a *forward* when the counter-march is made.

After a "wheel" or line counter-march, the signal for "forward" is the same as the signal "*to march*."

EVOLUTIONS.

When the order is given to march, always step off with the *left foot first*. The order is Forward, March, at the command Forward (or at the signal of attention by the Drum-Major), rest the weight of the body on the right foot, and at the command March (or signal) step off with the left foot, and maintain a regular step. The *military* step is twenty-eight inches, but for civic processions this step is rather long, and is often reduced to twenty-four inches. The length of the step depends upon the guide of the first platoon, and he should be well regulated in his step. The lines should be kept straight, and each man on the alert to prevent irregularity. Carefully preserve the distance as given, and never allow the centre of a platoon to "bulge" to the front. While marching in procession, "attend strictly to business" is a good motto.

The Drum-Major should always give ample time between the signal for "*attention*," and that of the Evolution which is to be performed, otherwise some players are liable not to see the signal and thereby cause confusion.

THE WHEEL.

If the wheel is a "Right Wheel," at the signal, the front platoon wheels to the right on a fixed pivot. The man on the right (Baritone) stands fast, merely turning his body to maintain the same front with the others. The man on the Left is the marching guide, and the others should keep in line with him, and none of them pass the line between him and the pivot man. The man on the *left* should merely keep up his regular step, and the others having less distance to march must step shorter and keep in line with him. In the "Left Wheel" the Evolution is materially the same, but the man on the left is the *pivot* man, and the man on the right the *guide*. In a Right Wheel, guide *Left*, and in a Left Wheel, guide *Right*. The *guides* in the other platoons should preserve the same distance from the man in front, keeping their regular step. The *pivot* men should slightly reduce their distance from the pivot man in the front platoon. As the band moves a solid square, the men in the rear platoons should move slightly in an oblique movement, that is, in a *right wheel*, move a little to the left to preserve the *square*, and in a *left wheel* move to the right. The line counter-march is the same as the wheel, but embraces the half of a circle, while the wheel embraces but a quarter of a circle. In a wheel or counter-march never be in a hurry. Let the men on the outside flank have ample time to arrive at the new front, and when the front platoon has completed the evolution, it will take a little more time for the other platoons to arrive at this line; therefore, each platoon, as it has completed the evolution, should keep up a short step until all the platoons have arrived in this position.

The wheel is the *most important* evolution in a band, and it should be diligently practiced, for a band that can wheel well will gain a good reputation as a *marching band*.

THE OBLIQUE.

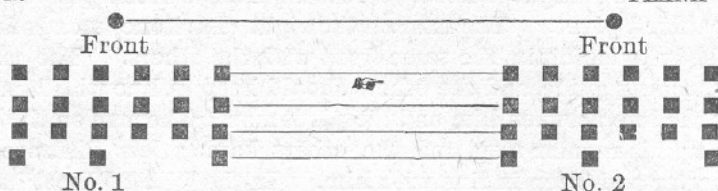
If the order be for *Right Oblique*, the man on the right advances the *left* shoulder and marches obliquely to the *right*. The others conform to his movements, preserving the step and distance. If *Left Oblique*, the *right* shoulder is advanced and all march obliquely to the *left*. The evolution is used to change the position of the line, and when the change has been made the signal for *Forward* is given.

THE FLANK MOVEMENTS

Are not practicable while on march, but very often it is desirable, after a halt, to move the position of the band some distance to the right or left. In such a case this movement is the most convenient.

It is performed by each man facing to the right or left, according to the order, and then marching in that direction until the order for "Front" is given or the Drum-Major's signal for Forward is given. In a flank movement each *platoon* is then a *file*, and each man follows the leading man in his own platoon.

1st POSITION.

POSITION AFTER
FLANK MOVEMENT.

The above diagram illustrates a *Right Flank* movement. The first position is on the *left*, and it is desired to take up the position on the *right*. At the order or signal, the men "*right face*," that is, turns quarter way around to right, facing the position to be taken, then march until position No. 2 is reached, then as the order "*Front*" or signal is given, all turn and face to the left, thus facing in the same direction as before the movement.

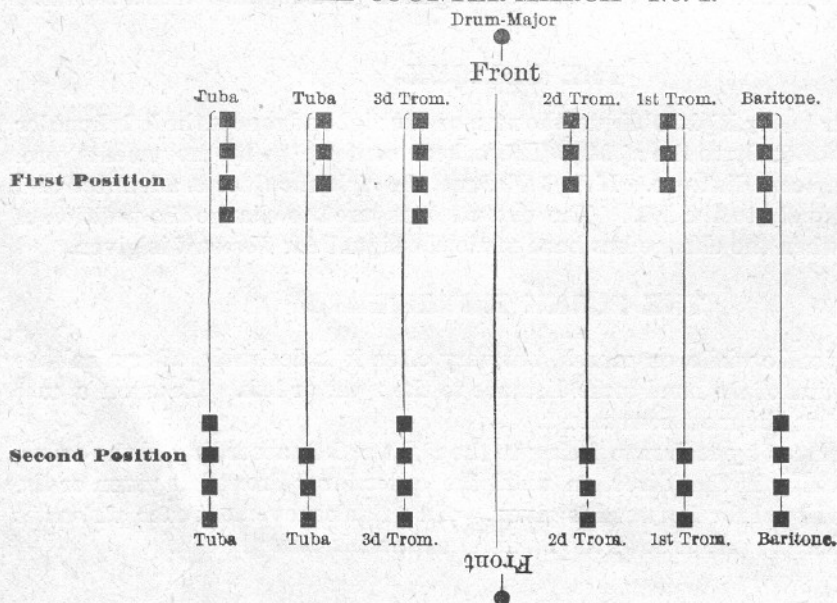
This is often necessary at review or dress parade, and should be well understood.

The Drum-Major keeps his same relative position and marches as indicated by the dotted lines in the diagram.

THE COUNTER-MARCH.

This evolution is necessary at dress parade of military bodies, at command or signal. The men at the right of the Drum-Major turn around to the *right* and march to the rear. The men on the left turn to the *left*. The Drum-Major turns *about face* and marches down the middle of the line.

THE COUNTER-MARCH—No. 1.

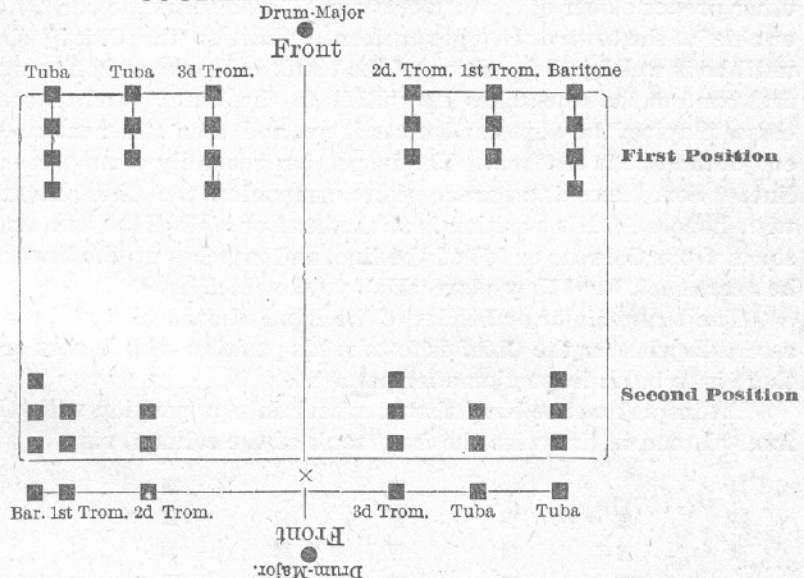


By this evolution the positions of the men are reversed, as seen in the diagram.

In the counter-march the Drum-Major gives the signal and starts down the centre. The men in the front platoon should not turn until he has passed their rank, thus giving him about six or eight feet the start of them.

This evolution is the only one that is recognized as the *counter-march* in military tactics. There is, however, another counter-march sometimes used to reverse the position of the band, and thereby saving the trouble of wheeling. This preserves the same front, and is used where only *one* counter-march is to be used.

COUNTER-MARCH—No. 2.



In the diagram is shown the evolution as performed by the first platoon and Drum-Major, and as seen by the plain lines the other platoons march up to the same point and then break off and form in the new position, in the same manner as the first platoon. The man on the *right* (Baritone) turns to the right and marches to the rear, as seen in the diagram. He should march out about six feet to the right in making the evolution. He is followed by the two men on his left (first and second Trombones). The men on the left of the Major turn to the left. As they arrive at the second position these two sections of these men each will meet, as seen in the diagram, and pass each other. When they meet they should turn to the right, and pass each other as closely as possible.

This is a good evolution for fancy drill, but is not used as often as the counter-march No. 1.

After making any evolution the band should always dress its lines as quickly as possible, and after a counter-march it is necessary to be very prompt. The signal for both counter-marches is given in the same manner, but the Drum-Major, if in the habit of using both frequently, may have some distinguishing signal to enable the band to know which evolution is to be performed.

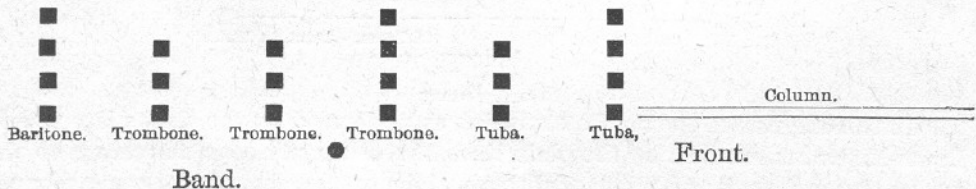
INSPECTION.

During Inspection of a military body, the band should play while the inspecting officer is inspecting the battalion. On the approach of the officer to inspect the band, it stops playing, and each man, as the inspector approaches him, raises his instrument in front of his body, reverses it so as to show both sides and then returns it to its former position.

After a parade of civic bodies the line is often inspected by the Mayor or other proper officer of the city or town. As he nears the band, if he is the Mayor or chief of the town or city government, "Hail to the Chief" should be played until he is well by the position of the band. If several bands are in the line, the first band in the line takes up "Hail to the Chief," and as soon as this band ceases playing, the next band takes it up, and then the next, and so on until the end of the line is reached. The inspection generally commences at the left of the line. Sometimes at a parade of fire companies, the Chief Engineer is received with honors. His position is at the head or *right* of the line, and in this case he starts from the rear or *left* of the line, and marches up the line to his position, as he nears each band they play "Hail to the chief."

The Drum-Major or Leader of the Band should always be on the alert and ascertain whether the Chief is to take his position with honors or not, and also if there is to be an inspection after parade.

At inspection the band should wheel into a position with the men of their front platoon in line with the front rank of the column, viz:



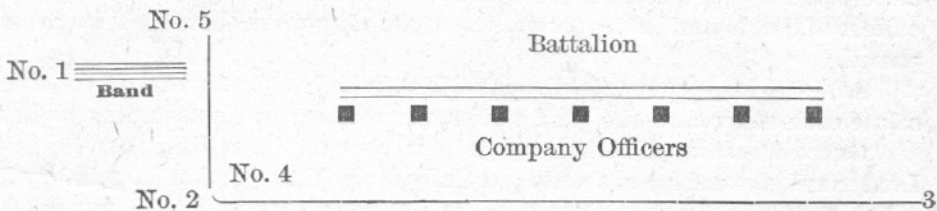
As civic inspections are generally on the street, the platoons of the band are often compelled to be in close order, but the distance between the men in the platoons should be about the same.

DRESS PARADE.

To be efficient at Dress Parade of a military body, the Drum-Major or Leader should be well posted in the details of it, and to be posted, every band leader should have a copy of "Upton's Tactics."

After each company has been inspected by its captain, they are brought to a *parade rest*. When all the companies are in this position, the Adjutant takes his post and commands, *Sound Off*, and then takes the position of *parade rest*.

Then the band marches forward a few passes and then wheeling to the left plays in *quick time*, passing in front of the Captains to the left of the line, and then counter-marches (see No. 1) back to the right of the line. As the band arrives opposite the position at the right of the line, it wheels to the *right* into position marching past its former position and counter-marching back to first position, viz: start from position No. 1, marching to No. 2, left wheel and march to No. 3; *counter-march* here and march back to positions Nos. 2 and 4, then right wheel to No. 5, and counter-march back to No. 1, and dress into line with the *battalion*.



As soon as the band has finished playing the trumpeters or field music sound the retreat, but in some cases the Bb Cornet players sound it, thus taking the place of the trumpets.

After other ceremonies, reports of officers, &c., orders are given to *dismiss the parade*, the officers then march to the centre, and at the order *Forward, Guide-Centre, March*, the officers march towards the commanding officer. As the order is given the band plays a quickstep and stop playing as soon as the officers halt in front of the commanding officer; and then, as the officers disperse the music is resumed and the band continues playing until the companies clear the battalion parade ground, or, as in some cases, the whole line is marched off.

When the line at parade is very short, in marching down the line the band can play in common time or play a troop waltz, taking one step to the measure. Play thus to the left of the line. Cease during the counter-march and then march back in quick time. If the band starts off with a waltz, they can first play a short andante movement in their first position, and then march off as they commence the waltz.

GUARD MOUNTING.

The band takes post so that the left of the front platoon shall be *twelve yards* to the right of the front rank of the guard when the latter is formed.

As the details are conducted to the parade ground the band plays in quick-step time. After various ceremonies the order *Parade Rest, Sound Off*, is given by the Adjutant, and the band commencing on the right, marches down the line to *left* and back to position, the same as at dress parade.

After the guard is formed the order is given to "*March the Guard in Review, Sir,*" by the officer of the day. After the proper salutes, &c., the Adjutant brings the guards to a *carry* and commands

PLATOONS RIGHT WHEEL, MARCH.

The band wheels to the right and halts twelve yards in front of the first platoon of the guard.

At the command, *Pass in Review, Forward, Guide Right, March,* the band plays in quickstep time, and marches forward. The band having passed the officers of the day, wheels to the *left* out of the column and places itself *opposite* the officers of the day and *facing* them, ceasing to play when the *rear* of the *column* has passed.

After various ceremonies the guard is marched to its post, the officers of the day salute each other and the band retires, there being no further service for them.

Guard mounting, like dress parade, is part of the military service, and the Leader and Drum-Major should carefully study that portion of military tactics which needs the services of the band, and before attempting this branch of band service, they should, if possible, see this service performed by others, otherwise, they will be very likely to make mistakes. Every band leader should, before his band accepts the position of *Regimental* or *Brigade* band, post himself in that part of military service. It is as necessary for him and the Drum-Major to understand it, as for the captain of a company. Unless they understand their duty they are incompetent.

There are other duties of bands in the military service which are not introduced in this work. I introduce the duties of Dress Parade, Review and Guard Mounting, because they are sometimes performed by semi-military organizations and independent military companies, and any band, whether in the military service or not, is liable to be called upon to perform them.

THE RESPECTIVE DUTIES OF THE DRUM-MAJOR AND THE LEADER.

It sometimes happens that trouble arises from these two officers not fully understanding their relative positions. The *Leader* is the actual commanding officer of a band, but on parade the *Drum-Major* assumes this position, as far as tactics are concerned. The Leader places the men in their positions in the platoons, and in fact, directs the band in everything that pertains to music. He is the *musical* director and the Drum-Major is the *military* director. On parade the Drum-Major gives all marching orders, and has absolute command of this portion of the service. The Leader orders the band to play when and what he sees fit. At Inspection, Dress Parade, or on any military service, the Drum-Major gives orders to play, but the Leader selects the music. Off parade the Drum-Major is a mere private.

These are the rules, as far as common band service is concerned. In regular military or militia service, the Drum-Major is an officer of the regiment, and has certain military authority which he does or should fully understand, but in amateur band service he is *subordinate* to the *Leader*.

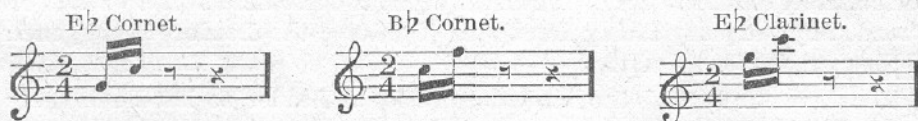
RESPONSIBILITY OF BANDS IN FULFILLING ENGAGEMENTS.

It often happens that members of bands are very lax in fulfilling their duties under an engagement. They do not fully understand their *individual* responsibility, and consequently are sometimes derelict in duty. When a band is hired for any service, the time of the members is not their own, but their services for the term of the engagement belong to the party hiring them, and if they do not fulfill the terms of the contract they should not be paid for the service. When a band is on duty the authority of the leader should be **ABSOLUTE**, and any order issued by him should be *instantly obeyed*, and any member of the band who shall at any time while on duty insult the Leader or refuse to obey his orders, should be dismissed from the ranks. Even if the Leader is wrong, his orders should be obeyed, and then when the duties of the engagement have been fulfilled, and the band meets for a business meeting, the Leader may be brought to trial. Of course it might happen that the Leader, for neglect of duty, may deserve dismissal from the ranks and his position, but these cases are very rare. When on duty, if any member of the band, whether Leader or a private, should become intoxicated, he should be placed in seclusion until sober and receive *no pay* for his day's work.

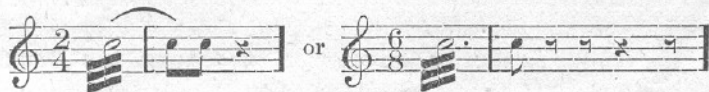
MISCELLANEOUS.

It does not necessarily follow that a good musician will be a good leader. An efficient leader must be a good musician, a good disciplinarian, director and commanding officer. He must be a man with quick perceptive faculties, always ready for an emergency. He must have the respect of the band, and in fact, the members of the band should be his most ardent admirers. He should fully understand the various duties of his position. The band leader who makes the work of the band successful and advantageous, both for himself and the members, requires peculiar faculties. He must be a combination of the business man, soldier and musician, with the most important faculties of each.

The general rule for playing quicksteps on parade is to play them twice through. If the line is halted for a rest, stop playing at the end of the strain then being played. Quicksteps are commenced in various ways by different band leaders. Some give the signals by short calls, thus :



This is "called" twice. The first for "attention," and then after a few seconds the second call is given, and the snare drum gives the playing signal, thus :



If this method is used the calls with the cornet should be played lightly, as they are for the sole benefit of the band and should not attract too much attention. Some Leaders merely pass the word around "to be ready," and then quietly signal to the snare drummer. In that case, as soon as the word is passed to the men, every member should unhesitatingly place his instrument in position to play, and the Leader should then not be tardy in giving the signal to the drummer.

One prominent Band Leader, who is noted for "vim" and "snap," sings out "ready" or "give it to 'em," and the drum strikes in immediately, the whole order taking up just the time of six steps or three measures. For a signal to stop playing by the Leader various methods are used, but it is only necessary to give a signal similar to the starting signals, but to be played in the same key in which the strain is written, the call being the fifth and eighth of the scale, and is played on the second count of the measure, instead of the first. In this way it is noticed, and and the playing stopped.

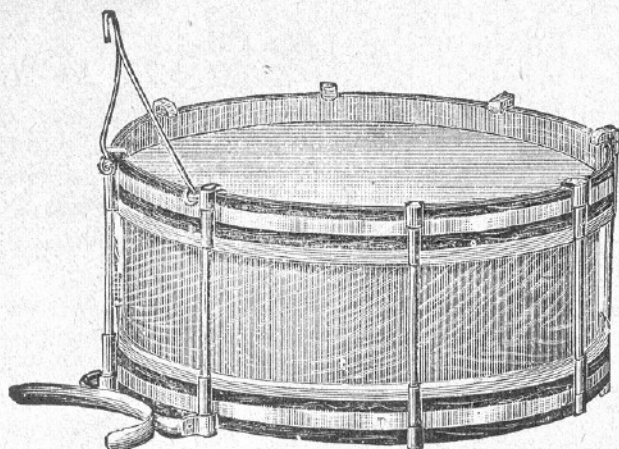
When a number of bands are in the line it is customary to change off, each playing a quickstep twice through, for instance. A line contains six bands. The first, third and fifth bands play first or sometimes all commence, if the procession starts from a central location in the city or town.

After the first piece the bands pair off, the first and second being one pair, third and fourth another, and the fifth and sixth still another, the odd numbered band of the pair, say the first, third or fifth, as the case may be, plays first, then the other, and thus playing alternately they keep up the music for their part of the procession. If no other band is near enough to be heard distinctly the band can play as they choose, but if they play half of the time it is a fair day's work, but if the parade is short the music should be kept up as much as possible. In case that the two bands that would naturally "pair off" are too far off to be heard by each other, either band can strike up at the conclusion of any piece played by the nearest band and play as near as possible alternately with that band.

Whenever the band is fulfilling an engagement the Leader should, as early in the day as possible, get the programme of the affair, or in other words, understand what he has to do, and whenever he dismisses his men for a time, set some time for them to meet again. If any extra work is advisable, such as a short concert or a serenade, the Leader should consult with his men, unless this extra work is demanded by the party hiring them. In this case the Leader should generally call the men out for this duty.

The Amateur Band is the hardest band for a Leader to handle in many respects. In the Professional Band each man understands that he must fill his position satisfactorily or he will get a discharge. In the Amateur Bands men are found who think they can do about as they please, because the band cannot afford to lose them, but I advise any band to *promptly* dispose of any such man, even if it makes them bankrupt. In the Amateur Band the majority should rule, and when out on duty let the Leader be the *only commander* and the Drum-Major his *deputy*.

THE J. W. P. "CHALLENGE" SNARE DRUM.



Among the special features we mention:
Rosewood Hoops with Inlaid Brass or Nickel Plated Bands,
New Patent Rod Tighteners, Patent Snare Strainer, Patent Knee Rest,
Drum Belt Hook,
Two Best Quality Calfskin Heads.

Only the best materials are used in shells, whether wood or metal.

Size, 16 inches, 8 inch shell, including hoops.

Style a Walnut shell, nickel plated trimmings..... Each \$ 6 70
 Style b Bird's-eye maple shell, nickel plated trimmings..... Each 6 70
 Style c Mahogany shell, nickel plated trimmings..... Each 6 70
 Style d Rosewood shell, nickel plated trimmings..... Each 6 70
 Style e Brass shell, polished brass trimmings..... Each 6 70
 Style f Nickel plated shell, nickel plated trimmings..... Each 8 00
 (All but Style e have Nickel Plated Inlaid Bands and Trimmings.)

Size, 16 inches, 6 inch shell, including hoops, same price.

A **SPLENDID OUTFIT**, consisting of **PAIR OF THE BEST ROSEWOOD STICKS,**
FINE WEB SLING WITH SNAP HOOK AND SNARE DRUM CYMBAL.
 The prices named above are net, and include the three articles.

FREE OF CHARGE.

BASS DRUM TRIMMINGS.

BASS DRUM CORD.

No. 2 Best Italian hemp, in hanks of forty feet, for twenty-eight and thirty inch drums.....	Each \$ 65
No. 3 Best Italian hemp, in hanks of fifty feet, for thirty-two and thirty-four inch drums.....	Each 75

BASS DRUM EARS.

No. 1 Leather, embossed.....	Dozen \$ 60
No. 2 Leather, embossed, nickel plated band.....	Dozen 1 25

BASS DRUM HEADS.

No. 1 Twenty-eight inch sheepskin, for twenty-four inch drum.....	Each \$ 70
No. 2 Thirty inch sheepskin, for twenty-six inch drum.....	Each 75
No. 3 Thirty-two inch sheepskin, for twenty-eight inch drum.....	Each 90
No. 4 Thirty-four inch sheepskin, for thirty inch drum.....	Each 1 00
No. 5 Thirty-six inch sheepskin, for thirty-two inch drum.....	Each 1 10
No. 6 Thirty-eight inch sheepskin, for thirty-four inch drum.....	Each 1 25
No. 7 Forty inch sheepskin, for thirty-six inch drum.....	Each 1 40
No. 8 Forty-two inch sheepskin, for thirty-eight inch drum.....	Each 1 60
No. 9 Forty-four inch sheepskin, for forty inch drum.....	Each 1 80
No. 10 Twenty-eight inch calfskin, fine quality, for twenty-four inch drum.....	Each 1 55
No. 11 Thirty inch calfskin, fine quality, for twenty-six inch drum.....	Each 1 85
No. 12 Thirty-two inch calfskin, fine quality, for twenty-eight inch drum.....	Each 2 15
No. 13 Thirty-four inch calfskin, fine quality, for thirty inch drum.....	Each 2 40
No. 14 Thirty-six inch calfskin, fine quality, for thirty-two inch drum.....	Each 2 62
No. 15 Thirty-eight inch calfskin, fine quality, for thirty-four inch drum.....	Each 2 90
No. 16 Forty inch calfskin, fine quality, for thirty-six inch drum.....	Each 3 00
No. 17 Forty-two inch calfskin, fine quality, for thirty-eight inch drum.....	Each 3 15
No. 18 Forty-four inch calfskin, fine quality, for forty inch drum.....	Each 3 40

BASS DRUM SHELLS.

Walnut, Bird's-eye Maple, Mahogany or Rosewood. Twenty-four to thirty inch, veneered, unfinished, without hoops.....	Each \$ 3 00
Thirty-two to thirty-six inch, veneered, unfinished, without hoops.....	Each 4 00
Thirty-eight to forty inch, veneered, unfinished, without hoops.....	Each 4 75
Twenty-four to thirty-six inch, brass, polished, 9 1/2 inches high.....	Each 3 50
Twenty-four to thirty-six inch, nickel, polished, 9 1/2 inches high.....	Each 5 25

NOTE.—Parties ordering should be careful to give exact measurements.

Our \$3.50 Thirty-four Inch "Specialty" Calfskin Bass Drum Head.

A HEAD THAT WE FULLY WARRANT.

A superior quality, thirty-four inch calfskin, bass drum head, made from selected stock, thoroughly prepared. This head has been used and tested by our best drummers and is a superior article in every respect. Should we send out, in filling orders, any that are not perfect, we want them returned and new ones will be sent in their place without additional charge.

BASS DRUM HOOKS.

No. 1 Iron, tinned.....	Dozen \$ 20
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BASS DRUM KEYS.

No. 2 Nickel plated, square hole, for ordinary rod.....	Each \$ 17
No. 4 Nickel plated, for rods like those used on Nos. 3, 4 and 5 bass drum.....	Each 25
No. 6 Nickel plated, for the J. W. P. Latest bass drum.....	Each 25
No. 8 Nickel plated, for the J. W. P. Patent bass drum.....	Each 25

(When ordering give full description of rod for which the key is intended, so that we can send a perfect fit.)

BASS DRUM MUSIC RACKS.

No. 1 Putney's automatic, with attachment.....	Each \$ 1 00
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BASS DRUM RODS.

No. 1 Iron rod, brass hooks at each end, ordinary, for nine inch shell.....	Each \$ 25
No. 2 Iron rod, nickel plated hooks at each end, ordinary, for nine inch shell.....	Each 40
No. 4 Iron rod, nickel plated hooks at each end, ordinary, for twelve inch shell.....	Each 40
No. 6 Steel rod, nickel plated hooks at each end (same as used on bass drums Nos. 3, 4 and 5), for nine inch shell.....	Each 45
No. 8 Steel rod, nickel plated hooks at each end (same as used on bass drums Nos. 3, 4 and 5), for twelve inch shell.....	Each 50

BASS DRUM SLINGS.

No. 1 Web, blue and white, striped, snap hook.....	Each \$ 60
No. 3 Web, white, with snap hook.....	Each 60
No. 4 Leather, russet.....	Each 75

BASS DRUM STICKS.

No. 1 Cane stick, chamois covered ball, professional.....	Each \$ 1 00
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A fine stick; warranted to be the best in the market.

BASS DRUM HOOPS.

No. 2 For twenty-four, twenty-six, twenty-eight, thirty, thirty-two, thirty-four, thirty-six, thirty-eight and forty inch drums, finished.....	Each \$ 1 00
No. 4 Same, with flesh hoop.....	Each 1 20
No. 5 Same, with inlaid brass band, finished.....	Each 1 40

NOTE.—Parties ordering should be careful to give exact measurements.

The J. W. P. "Specialty" DRUM MAJOR'S BATON.

An Elegant Present.

Free to all Customers.

NOTICE OUR NEW OFFERS.

The side illustration, cut of which has been made from photograph taken directly from the Baton itself, will clearly show what we offer as our "Specialty" Baton. The illustration is a trifle more than one-fifth the actual length, the Baton being of the regulation size—four feet.

DESCRIPTION.—The "Specialty" Baton is made in four styles, as follows: **STYLE 1**—Solid rosewood staff, made from selected stock and elegantly finished; ball at top and ferrule at bottom, made of the best quality brass, highly polished (ball unscrews in centre, allowing the removal of top, so that dents can be readily taken out); bottom of ferrule finished with a steel point, which will resist all rough usage; magnificently trimmed with gilt cord and a pair of gilt tassels. The illustration shows exactly how the cord and tassels are arranged—also style of the Baton. **STYLE 2**—Same as Style 1, but with ball, ferrule and all metal parts nickel plated in the most attractive manner. **STYLE 3**—Same as Style 1, but with ball, ferrule and all metal parts triple silver plated and burnished. This is certainly a very elegant style and one that is greatly admired. **STYLE 4**—Same as Style 1, but with ball, ferrule and all metal parts gold plated and burnished. This is the most magnificent style that has ever been offered.

The lowest prices at which these styles have been sold, as an examination of catalogues will show, are as follows:

- Style 1. Solid rosewood, brass, highly polished. \$ 8 00
- Style 2. Solid rosewood, nickel plated.....\$ 9 00
- Style 3. Solid rosewood, triple silver plated, burnished.....\$12 50
- Style 4. Solid rosewood, gold plated and burnished...\$15 00

Our New Offers.

We offer the different styles as follows:

- Style 1. Solid rosewood, brass, highly polished.....\$ 1 75
- Style 2. Solid rosewood, nickel plated..... 2 50
- Style 3. Solid rosewood, triple silver plated, burnished. 4 50
- Style 4. Solid rosewood, gold plated, burnished..... 7 50

HOW TO SECURE ONE.

But in order to secure these prices, it is necessary that the party ordering should comply with the following conditions: Send us an order for \$10.00 worth of instruments, musical merchandise, music or music books, selected from our catalogues, and remit Draft, P. O. Money Order, or Cash (in registered letter) for the amount ordered, to which add the prices named for Baton. Thus, if a party ordering \$10.00 worth of goods desires to take advantage of our offer—and wishes Style 1, he will remit \$11.75. Goods and Baton will be sent by return express. Practically the Baton is presented free of charge—the price of Style 1 being but the cost of handling and packing, while the prices of Styles 2, 3 and 4 are placed at the extra cost of plating—the nickel, silver and gold costing the difference in prices over \$1.75.

