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FOR EAR-TRAINING AND
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This "MODULATOR" is in three columns, the principal key and the first two removes—The degrees of the major scale are given in the middle column from Fah below the Doh to Soh above, High Doh, with the addition of the accidentals fe, tau and se only. With the omission of the more advanced accidentals, there is nothing to confuse beginners, only the notes actually needed being included.

It is clearly printed in black type on a white ground, glazed, and mounted on linen. The chart will be found of great value in the early stages of ear-training.

London : A. WEEKES & Co., Ltd., 14, Hanover St., W. I.

"Musical

4d.

Booklets"

EDITED BY

H. J. TAYLOR, F.R.C.O.

(Organist to the Corporation of Dover, Local Sec. T.C.L.,
etc.)

NO 8.

THE
**MILITARY
BAND.**

London :

A. WEEKES & Co., Ltd.,
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PREFACE.

The object in issuing this series of Musical Booklets is threefold :—

1. To introduce to musical students and amateurs generally, certain branches of the Art of which they may have little or no knowledge, and, by so doing, enlarge their musical sympathies and interest.
2. To provide "systems" or "aids" for musical students in their studies.
3. To produce concise information which will be useful for reference.

A further object might be added, *viz.* :—

To arouse interest in various subjects connected with music, in order to lead students to desire further knowledge, which can be obtained from the various text-books already published.

The Military Band.



Of the various combinations of instruments, or "bands," cultivated at the present time, three might here be mentioned as being the most important, viz: (1) The Orchestra (2) The Military Band and (3) The Brass Band.

The first consists of strings, wood-wind, brass and percussion instruments; the second, of wood-wind, brass and percussion; and the third, of brass and percussion only.

It is to the "Military" band which the following notes will refer.

The combination of instruments popularly known as a "military" band need not necessarily be connected with the army: we have in our midst such bands consisting entirely of civilian players, in connection with several branches of the Civil Service, and also as the outcome of private enterprise, but it is to our magnificent army bands that we look for models in this branch of the musical art.

Whether such a band is on the march at the head of its regiment, or playing in the parks or at a garden party, there is no doubt but that it arouses an enthusiasm in the breasts of Englishmen, who recognise in it one of the "glories of Britain."

But apart from the patriotic sentiments suggested by military bands, there is much to admire in such a combination from a purely musical point of view, and it is somewhat unaccountable that so few composers of eminence have written works expressly for a military band, so much of the music now played being adaptations or re-arrangements from orchestral scores.

The military bands a century ago were very different to our present bands. The mechanism of the various instruments was very primitive and clumsy, and the number and variety of instruments employed were limited.

For instance, a favourite combination at the beginning of the 19th century consisted of the following: clarinets (with 5, 6, or 7 keys), oboes, natural trumpets, horns, bassoons, a serpent and drums.

The Guards' band in 1783 was composed of two oboes, two clarinets, two horns and two bassoons. This combination was known by the title of "Harmonie Musik," and was imported to this country from Germany.

In the time of Charles II. the Guards' band consisted of twelve "hautboys" (oboes); these instruments were of three or four sizes, making a "family," or a group of instruments of the same tone-quality but varying in pitch.

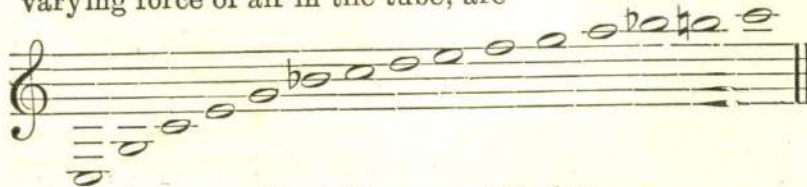
The sounds playable on the early trumpets and horns were very limited, and from about the middle of the 18th century until early in the 19th century valves or pistons were introduced by various inventors with the object of enabling performers to play any sound in the chromatic scale. They were introduced into the horn and trumpet with more or less success.

The Key Bugle (or Kent Bugle, so named through the interest taken in it by the Duke of Kent), was the invention of Joseph Halliday, Bandmaster of the Cavan Militia, and was patented in 1810. It consisted of an arrangement with keys which controlled side holes in the main tubing of the bugle, in order that certain chromatic degrees could be obtained.

It should not, therefore, be confused with the earlier attempts made to extend the compass of the trumpet and horn by means of valves or pistons.

Adolphe Sax did much to popularise this instrument, and had the valves added to a whole family of such brass instruments which were known generally as "Sax-horns." They were easy to play and they became very largely used. The instruments of this species now employed are the Cornet, Tenor Sax-horn, Baritone, Euphonium, Bombardon and Contrabass (or Double-Bombardon).

The "open" notes obtainable on horns and trumpets, and more or less on other brass instruments without the aid of valves, by the pressure of the player's lips and a varying force of air in the tube, are



This is known as the "Harmonic" Series.

The Pistons, on being pressed down, convey the air through additional lengths of tubing, thus lowering the pitch of any of the sounds in the above series.

The second piston lowers the pitch of any "open" note one semi-tone, the first piston a tone, and the third three semitones.

The third and second pistons together lower the pitch four semitones, the first and third five semitones, and all three together six semitones.

Although the delicacy and distinctive colouring of the strings are absent, the military band is capable of producing many contrasts in colouring and many beautiful combinations.

It is heard to the best advantage in the open air, under conditions where an orchestral band would be weak and unsuitable.

The military band may be divided into three departments as already stated (1) the wood-wind, (2) the brass, and (3) the percussion.

The first two of these may again be sub-divided into "families" according to the tone quality of each group.

1.—THE WOOD WIND.

- (a) Instruments without a reed or mouthpiece as the flutes and piccolo. (Tenor and bass flutes which are not in use would be required to complete this family).
- (b) Instruments with a mouthpiece and a double reed, *e.g.*, the oboes and bassoons.
- (c) Instruments with a mouthpiece and single reed, *e.g.*, the clarinets in E flat, B flat, the "alto" and "bass" clarinets.

2.—THE BRASS INSTRUMENTS.

- (a) The trumpets and trombones with a "brassy," brilliant tone.
- (b) The French horns with a mellow, rich tone.
- (c) The cornets, baritone, euphonium, bombardon and contra bass, with a less brassy tone than *a*, and less beautiful than *b*.

The clarinets in a military band occupy the same position as do the violins in an orchestra, very brilliant violin-like passages being playable on these instruments.

A large number of clarinet players is necessary to make a good balance of tone, these instruments being less loud and sonorous than the brass instruments.

The composition and balance of a military band varies very much, certain instruments occasionally being omitted and others introduced according to circumstances.

The following gives an approximate idea of how a military band of 30 performers would be constituted:

PICCOLO AND FLUTE 1	HORNS 4
E FLAT CLARINET 1	TROMBONES 3
1ST B FLAT CLARINET .. 4	BARITONE 1
2ND " " 2	EUPHONIUM 1
3RD " " 2	BOMBARDON 1
OBOE 1	CONTRABASS 1
BASSOON OR BASS CLARINET 1	SIDE DRUM 1
1ST B FLAT CORNET 2	BASS DRUM AND CYMBALS .. 1
2ND " " 1	—
TRUMPETS 2	<u>30</u>

For a band of 40 performers add the following:

FLUTE 1	SAXOPHONE (E flat Alto) .. 1
E FLAT CLARINET 1	" (B flat Tenor) .. 1
1ST B FLAT CLARINET .. 1	2ND B FLAT CORNET 1
2ND " " 1	STRING BASS 1
OBOE 1	—
BASSOON 1	<u>40</u>

The following gives the composition of one of our most important military bands:

PICCOLOS 2	2ND B FLAT FLÜGEL HORN 2
FLUTES 2	1ST & 2ND HORNS 4
OBOES 4	3RD & 4TH HORNS 4
E FLAT CLARINETS, 1st & 2nd 4	ALTHORNS (Baritone) .. 2
1ST B FLAT CLARINETS .. 13	TROMBONES 4
2ND " " 9	EUPHONIUMS 4
3RD " " 6	BOMBARDONS 7
BASSOONS, 1st & 2nd .. 4	CONTRA BASSES (String) .. 2
SAXOPHONES 4	TIMPANI 1
(Soprano B flat, Alto E flat, Tenor B flat, Baritone E flat).	SIDE DRUM 1
1ST CORNETS 4	BASS DRUM AND CYMBALS .. 1
2ND " " 4	—
1ST B FLAT FLÜGEL HORN .. 2	<u>90</u>

THE WOOD-WIND INSTRUMENTS.

The Piccolo.—This instrument adds great brilliancy as the highest part in a military band. It is used somewhat sparingly owing to its shrillness, but in "full" parts it is most effective. It is known in military bands as the E flat piccolo.

The compass is the same as the flute, but it sounds an octave higher.

The Flute.—This instrument is known as the E flat flute, but in this case, as also in the case of the E flat piccolo, they are wrongly named. They are really in D flat, whilst the F flute is in reality an E flat instrument and plays in unison with the E flat clarinet.

The tone of the flute adds a soft smoothness to the reedy tone of the clarinets. In a military band there might be in the flute and piccolo department either one, two or three players. If one player only, he will play either the flute or piccolo according to the importance of the part; if two players, one will probably play the piccolo and the other the flute; if three players, one will play the piccolo and two the flute.

Its usual compass extends from



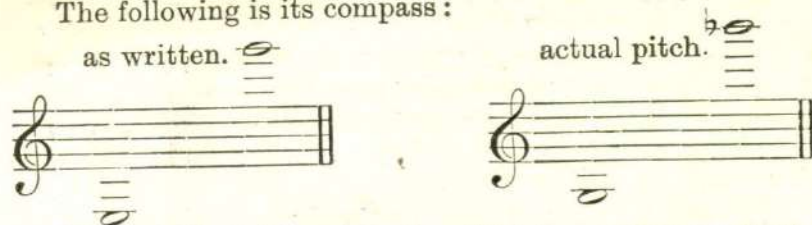
By means of extra keys the lower limit can be extended two semitones.

Occasionally we find parts written for the flute in F (so-called), being in pitch a tone higher than the E flat flute.

The E flat Clarinet.—This is similar in shape and character to the B flat clarinet, but smaller in size and pitched a perfect fourth higher than the larger instrument. It is used chiefly to supplement the higher notes of the other clarinets; it is somewhat shrill, but is most effective in "full" passages.

In large bands first and second E flat clarinets are employed, but one instrument is generally considered sufficient as a second part would come well within the range of the B flat clarinets.

The following is its compass :



The B flat Clarinet.—This is a very important instrument in the military bands.

There are usually three parts written for B flat clarinets, and several players to each part. The tone of the middle and lower registers in particular is very rich and mellow, and most rapid passages are playable and effective, in fact practically all violin music (consisting of course of single notes) is obtainable on the clarinet. As the mouthpiece is in the mouth of the player, *very* rapid double-tonguing (*i.e.*, rapidly repeated notes) is extremely difficult.

Its usual compass is from :

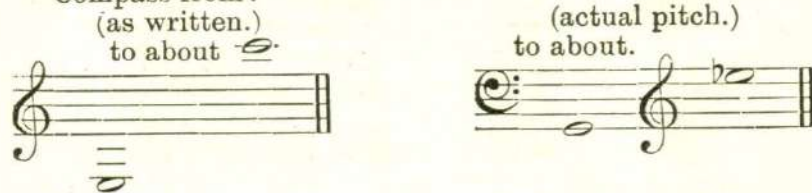


Several notes higher than the above are possible, but the tone is piercing and are rarely used.

The Alto E flat Clarinet.—This instrument has the same characteristic qualities as the other members of the clarinet family, its pitch being an octave lower than the small E flat clarinet or a perfect fifth lower than the B flat clarinet.

It is useful as a solo instrument or in combination with the other clarinets.

Compass from :



Its shape is similar to the bass clarinet.



FLUTE.

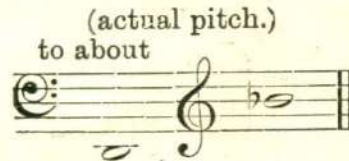
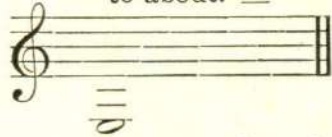
OBOE.

CLARINET.

BASSOON.

The Bass B flat Clarinet.—The pitch of this instrument is an octave lower than the B flat clarinet. It usually plays the same music as the bassoon; it has a full tone and is most useful.

Its compass is from:
(as written.)
to about.

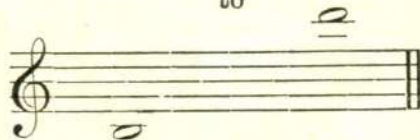


The lower register is the finest part of the instrument, the tone being rich and full. Higher notes are possible, but are rarely written.

The Oboe.—Two oboes are generally employed in a military band. They are chiefly useful as solo instruments, the soft tenderness and pathos of their tone being a distinctive and contrasting colour to the other instruments. Such a delicate instrument would not be heard during a *fortissimo* of the full band. The oboe part is in every way similar to that played by the same instrument in an orchestral band.

In some continental bands, the oboes have been displaced by “saxophones.”

Its compass extends from:
to



Most oboes for use in the military band are made to go down to B flat by means of an extra key. Higher notes than the upper D are possible, but they are difficult to play in tune, and the effect is not musical.

The Bassoon.—Two parts for bassoons are found in the score of a military band. The quality of tone is somewhat of the same character as that of the oboe, both instruments having a “double” reed. The bassoons are chiefly useful as forming the bass of the reed instruments, also as melodic instruments, ‘cello-like passages being very frequent. The bassoon is often called in orchestral bands the “fagotto.”

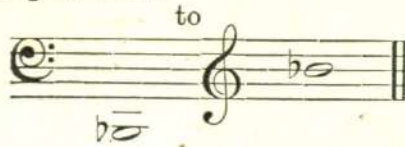


BASS CLARINET.

PICCOLO.

THE ALTO SAXOPHONE.


It has a compass from:

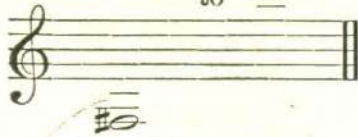



II.—BRASS INSTRUMENTS.

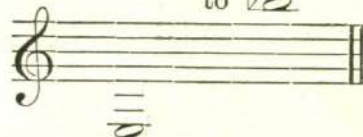
The B flat Cornet.—This instrument, its full name being the "Cornet-à-pistons," is most useful in a military band, florid passages of almost all kinds being playable on it. In the "brass" band it occupies the same important position as the clarinets in the military band, or the violins in an orchestra. It is most effective in song-like melodies and combines well with the other instruments. Two parts are written for cornets, the second part being practically what would be termed an "alto" part in choral writing.

Compass from:

(as written.)
to 



(actual pitch.)
to 



The "Ripieno" cornet is really an assistant to the solo-cornet, which part it plays to relieve the solo player and also to strengthen the part.

The Flügel Horn.—The B flat Flügel Horn is a valuable addition to both 1st and 2nd cornet parts.

It is largely used in continental bands, and always finds a place in the American band score. It has the same compass, etc., as the B flat cornet, but the tone is more mellow. Well played it is an excellent solo instrument, and when combined with the clarinets in a slow melody the effect is very good.

The E flat Trumpet ("Tromba").—There is no doubt of the superior character of this instrument over that of the cornet, yet it is greatly neglected in this country. Its tone is brilliant and peculiarly adapted to military music. The trumpets are used for special

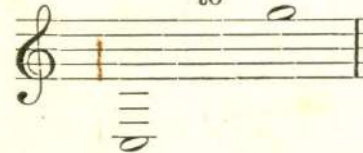
bugle-like passages, and also for "filling in" as 3rd and 4th cornets, but they hold a position in our bands altogether unworthy of their value and possibilities. They are treated with much more importance in continental bands.

The semitones are produced by varying the length of the tube by means of a short slide or by pistons.


Its usual compass is from:

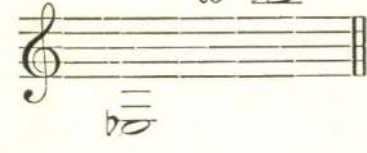
(as written.)

to



(actual pitch.)

to 



The French Horn.—Four horns are usually employed in a military band.

The French horn is a most important instrument with a beautiful tone. It is used for solo passages, also for filling in the middle harmonies.

Tenor Sax-horns are never employed in military bands of the present day. In default of the French horn for the 3rd and 4th horn parts, a modern improvement on the sax-horn called the "Tenor Cor" is employed.

The tone of this instrument is more subdued than that of the sax-horn, and is a better substitute in every way for the French horn.

The extreme low and high "open" notes are given below:

E flat horn.

F horn.

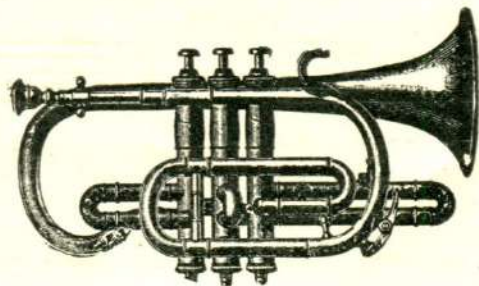


The B flat Baritone.—The pitch of this instrument is exactly an octave lower than that of the cornet, which instrument it resembles in tone-quality. It is sometimes called the "althorn" and is useful for supplementing the horns, for "filling in," or for solo work.

The general outline of this instrument is somewhat similar to the bombardon (p. 18), but much smaller in every respect.

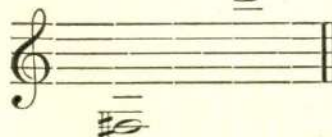


FRENCH HORN.



CORNET.

Its compass is
(as written.)



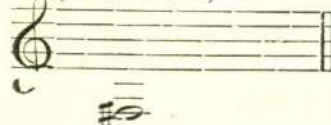
(actual pitch.)



The Euphonium in B flat.—This is the chief *bass* solo instrument in the military band. It often plays the melody an octave below the cornets or clarinets, or a melody itself with the other instruments playing the accompaniment, or, more frequently, a counter-melody while other instruments play the chief melody. Not only are slow *cantabile* melodies effective, but also most florid passages are frequently written. It plays with the deeper bass instruments in the same way as the 'cello does with the bass in the orchestra. It is very similar in shape to the baritone, but it has a larger "bore" (or tubing) and consequently gives a bigger tone.

Its compass is

(as written.)



(actual pitch.)



A four-valved instrument would extend an augmented 4th below (*i.e.*, to BB flat).

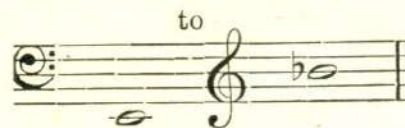
The Trombone.—Three trombones are employed, two tenors and one bass.

The tone is of the trumpet character, brassy, martial and penetrating. Three-part harmony for trombones is very effective; they are used for "filling in," and occasionally also for solo passages.

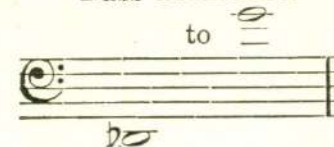
The "valve" trombone is somewhat inferior to the "slide" trombone. The former, of course, is a necessity in a cavalry band, and as it is considered easier to play it is often favoured in the military band.

The compass is from:

Tenor Trombone.



Bass Trombone.

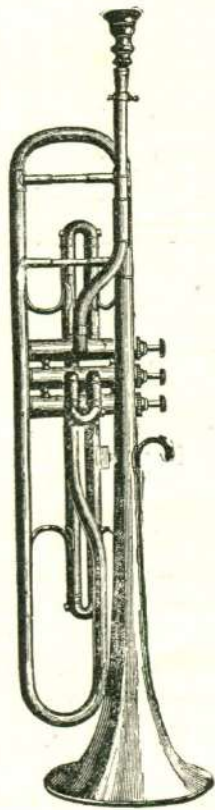




TROMBONE.



SCREW SIDE DRUM.



TRUMPET.

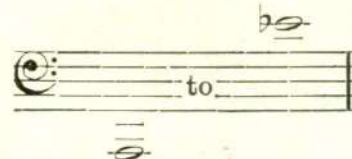
The Bombardon in E flat.—This is an important member of the military band.

It usually has three valves and possesses a full, rich, sonorous tone, and passages of surprising brilliancy for such large instruments are often heard.

It is sometimes called a *tuba* or *E flat bass*.

In cavalry bands it is often made in circular shape, which relieves the player of a certain amount of weight by resting on his shoulder.

Its compass with the three valves is from :



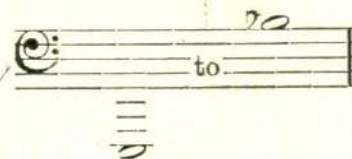
usually written an octave and a major 6th higher but sometimes at actual pitch.

With four valves it would extend an augmented 4th lower (*i.e.*, to EE flat).

The Contrabass.—This is also known as the BB flat bombardon, it is sometimes of the same shape as the E flat bombardon but larger, it is, however, more usually of the circular form.

It occupies the same position as the double bass (string) in an orchestra, or the pedals in an organ, and it has a very deep range. Florid passages are equally as effective as upon the E flat bass, and although the contrabass is considerably the larger instrument, these passages are actually easier to perform than upon the E flat bass.

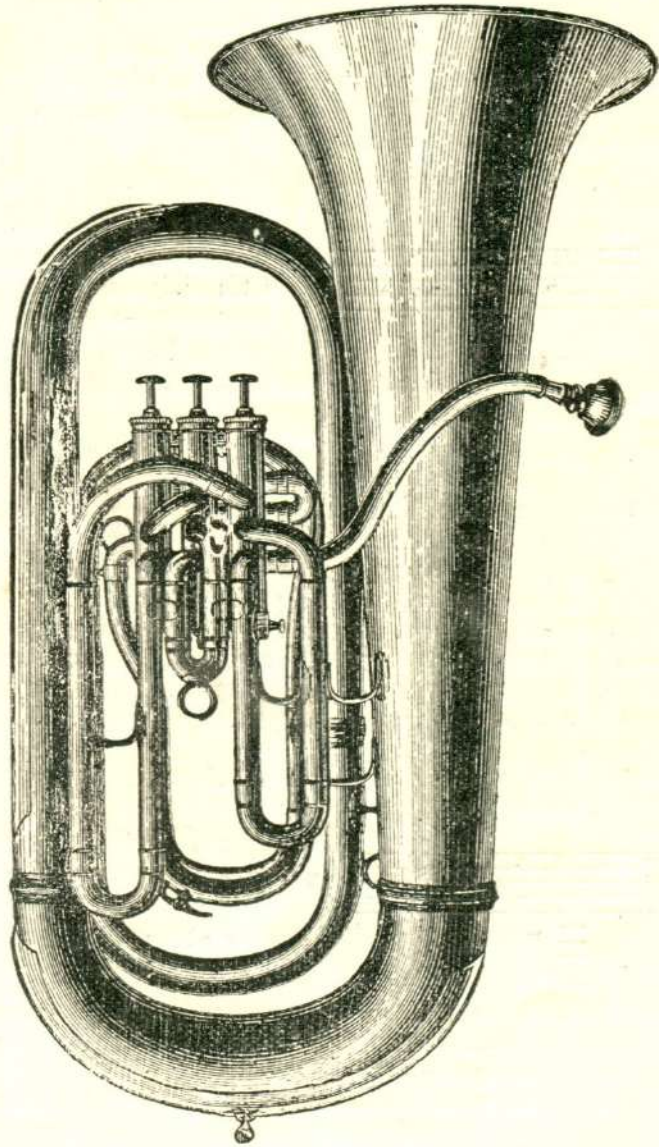
The compass, which is an octave below the euphonium with three valves, extends from :



usually written two octaves and a major 2nd higher but sometimes at actual pitch.

The Saxophone.—This is a brass instrument with fingering much like the oboe. Its mouthpiece is like the clarinet—with a single reed.

The saxophone was invented by Sax and is made in seven sizes, viz : sopranino, soprano, alto, tenor, baritone, bass and contra-bass, forming together a complete family, quite distinct from any other group of instruments.





E FLAT BOMBARDON.

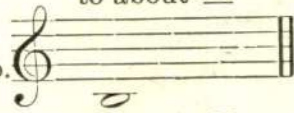

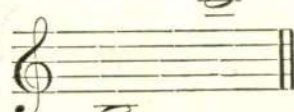
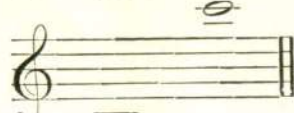


CIRCULAR CONTRABASS.

The tone is very beautiful and forms a "link," in regard to tone, between the reeds and the brass instruments.

These instruments are now largely used in British military bands. All the latter day military scores include parts for at least two of the family, viz., E flat alto and B flat tenor, while in large bands the quartet, consisting of soprano, alto, tenor and baritone, are commonly met with.

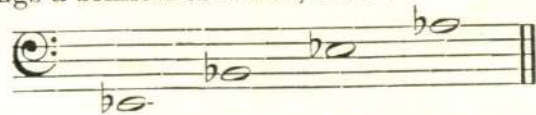
The following is the compass of the chief saxophones :
to about  actual pitch 

B flat Soprano.		
E flat Alto.		
B flat. Tenor.		
E flat Bari- tone.		

All four saxophones given above can be obtained with an extra key admitting the production of the low B flat.

The saxophone is a charming solo instrument, the "alto" being the favourite.

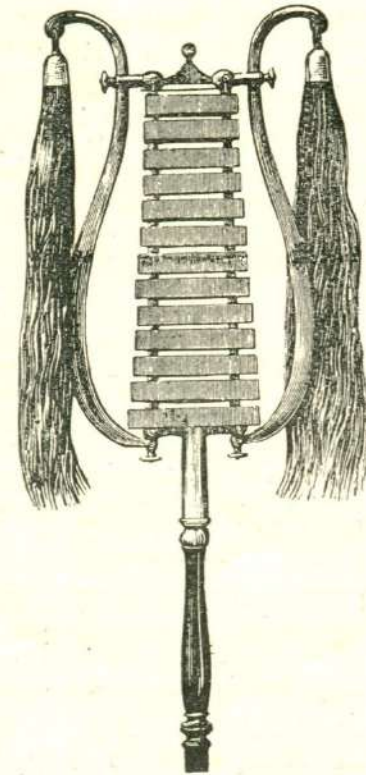
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