

TRUE-TONE

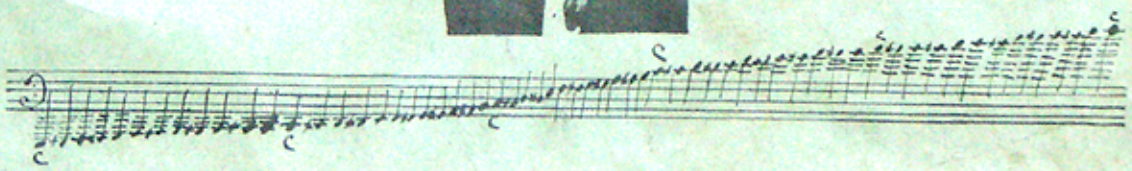
PUBLISHED QUARTERLY

FOR THE PROMOTION OF THE INTERESTS OF MUSICIANS & MUSIC

Vol. VII. ELKHART, INDIANA, JULY, 1909. No. 6

TRUE-TONE
IMPROVED
BAND
INSTRUMENTS
HAVE RECEIVED THE
HIGHEST AWARD
GOLD MEDAL
WHENEVER
EXHIBITED
MADE BY
BUESCHER
BAND INSTRUMENT CO.
ELKHART, IND. U.S.A.



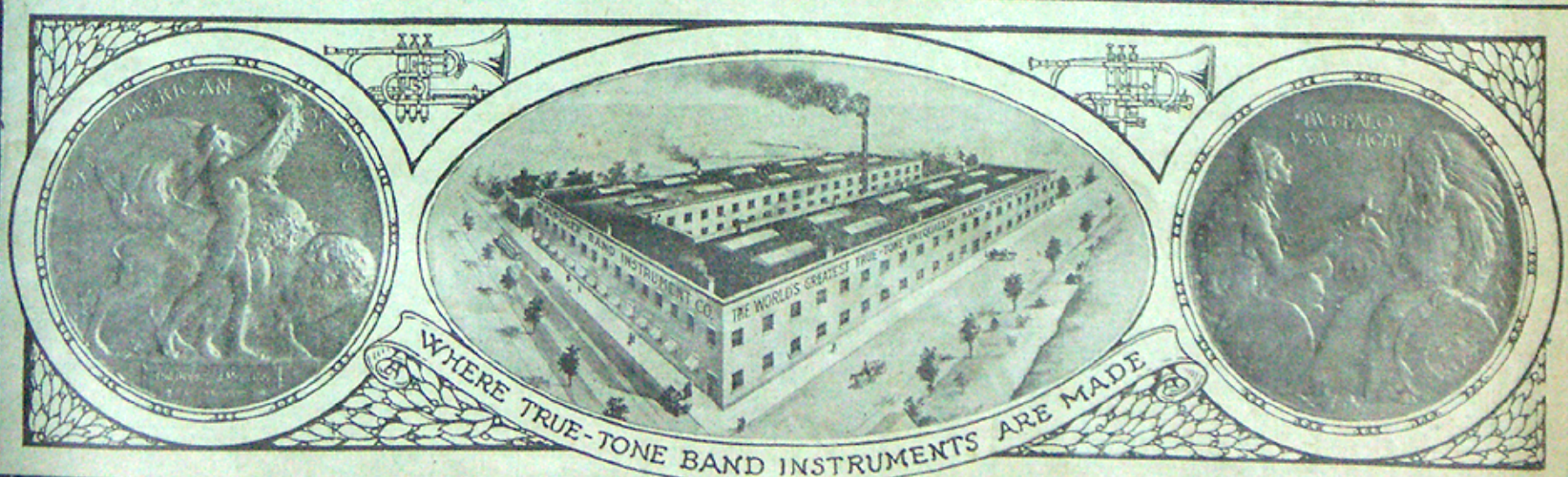


"Not at all difficult for me to get the above scale and a perfect chord of four tones at one time, and runs arpeggios, up and down, on my True-Tone trombone."

Pittsburg, Penn.

NICHOLAS F. AUEN,
Trombone Soloist.

A GOOD INSTRUMENT AT A FAIR PRICE IS CHEAPER THAN A POOR INSTRUMENT AT ANY PRICE



ASSERTION VERSUS EVIDENCE

ASSERTION MAY BE GOOD FOR BLUFF, BUT EVIDENCE IS BETTER STUFF.

Fig 1 tells exactly what "the other fellow" has to back up his assertion with. Fig. 2 is the EVIDENCE back of the testimonials of thousands who say the True-Tone band instruments are superior to all others in accuracy and evenness of tone BECAUSE the Epoch system of valve connections is superior. By the time an assertion is blown through the labyrinth shown in Fig. 1 the term is battered and mutilated beyond all recognition. Fig. 2 shows just as plainly why the evidence in favor of the Epoch Valve System is so solid, and the eye does not dissappoint the ear. Fig. 2 shows the course of the air column with the second valve down. The introduction of the second valve into this type of musical instruments presented the real difficulties in valve instrument construction. The effort of all manufacturers has been to devise some system of air passage which would obviate the tone-deadening effect of an air passage that has numerous abrupt turns and angles such as was considered unavoidable in connection with the second valve in its combination with the first and third. How this has been successfully overcome is fully shown in the illustrations 2 and 3 on this page.

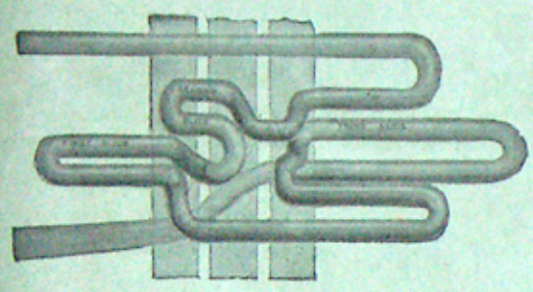


Fig. 1. ILLUSTRATING THE CLOSEST IMITATION OF THE EPOCH VALVE SYSTEM.

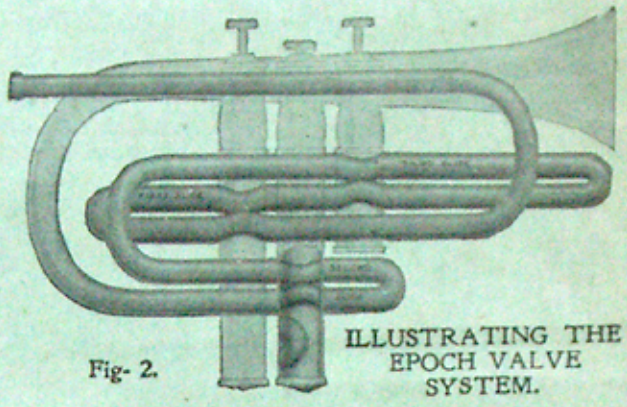
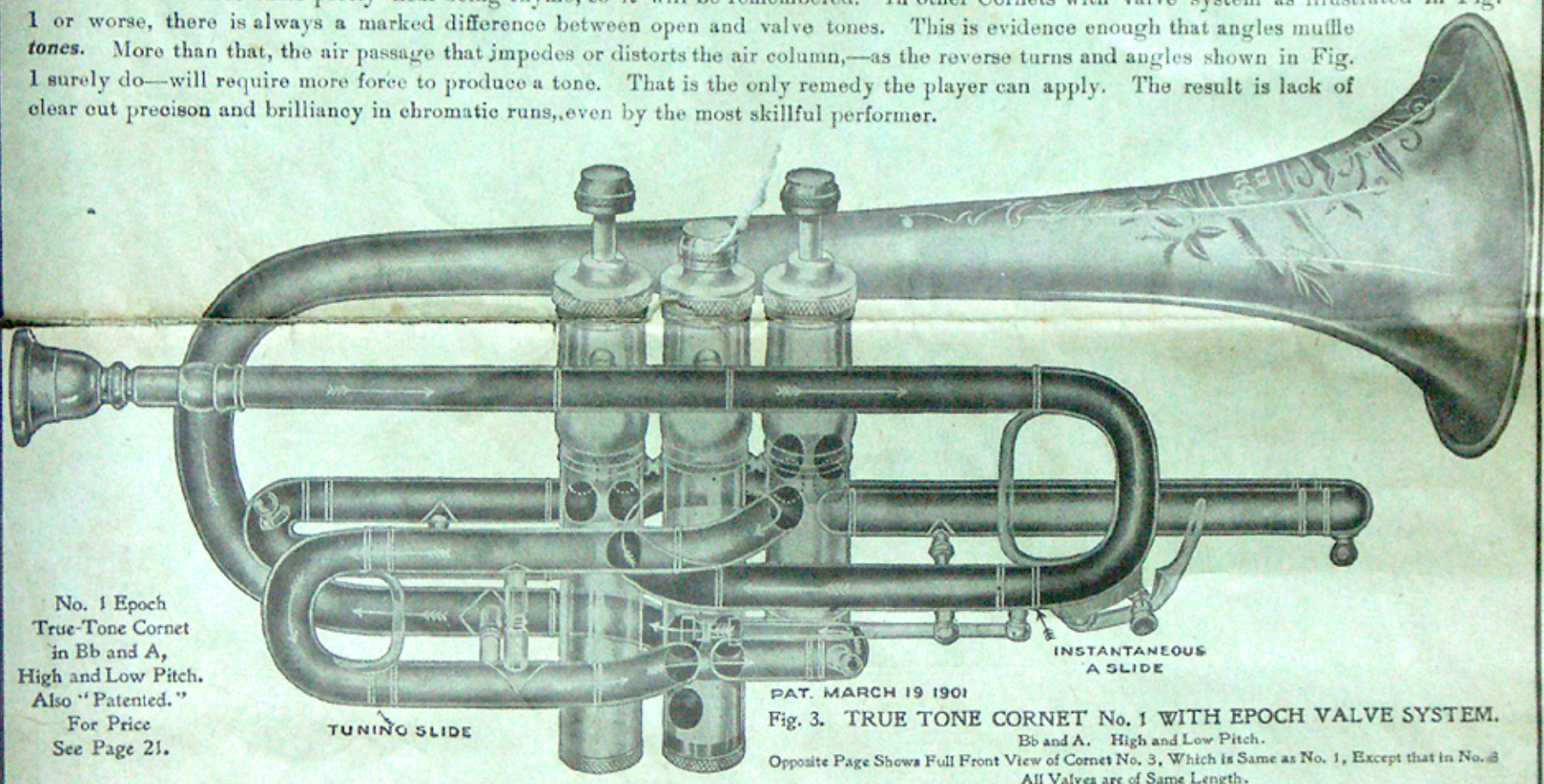


Fig. 2. ILLUSTRATING THE EPOCH VALVE SYSTEM.

If Angles and Turns did not Deaden a Tone, Then there would be no need of a Slide Trombone.

That sentence came pretty near being rhyme, so it will be remembered. In other Cornets with valve system as illustrated in Fig. 1 or worse, there is always a marked difference between open and valve tones. This is evidence enough that angles muffle ***tones.*** More than that, the air passage that impedes or distorts the air column,—as the reverse turns and angles shown in Fig. 1 surely do—will require more force to produce a tone. That is the only remedy the player can apply. The result is lack of clear cut precison and brilliancy in chromatic runs,,even by the most skillful performer.



No. 1 Epoch True-Tone Cornet in Bb and A, High and Low Pitch. Also "Patented." For Price See Page 21.

Fig. 3. TRUE TONE CORNET No. 1 WITH EPOCH VALVE SYSTEM.
Bb and A. High and Low Pitch.
Opposite Page Shows Full Front View of Cornet No. 3, Which is Same as No. 1, Except that in No. 3 All Valves are of Same Length.

Figures 2 and 3 portray the Epoch Valve System, with all three valve connections arranged in a direct line with the main air passage and all the reverse-turns and abrupt drops and angles of all other systems ENTIRELY ELIMINATED. The smooth, clear bore here presented remains unchanged no matter whether the valves—either or all of them—be down or up. No turns are made at or near the points of valve connections, all turns being made in the valve slide proper, and at the extreme end of the slide, and sound waves leave all valves at a point equal in height to the point of entrance—neither higher nor lower.

Depressing valves 1, 2, and 3, either or all of them—simply adds length to the air passage and does not add reverse turns or impediments of any sort. The smooth, flowing curves, the direct course and the general direction of sound wave travel remain unaffected, and the natural result is a precision, brilliancy, purity and uniformity of intonation that hasn't the semblance of an equal in the tone of any valved instrument based on any other system of valve connections.

(FOR MORE DETAILED INFORMATION AND ILLUSTRATIONS SEE READING AND ADVERTISING PAGES THAT FOLLOW).

THE SPLIT-NO-TONE BELL

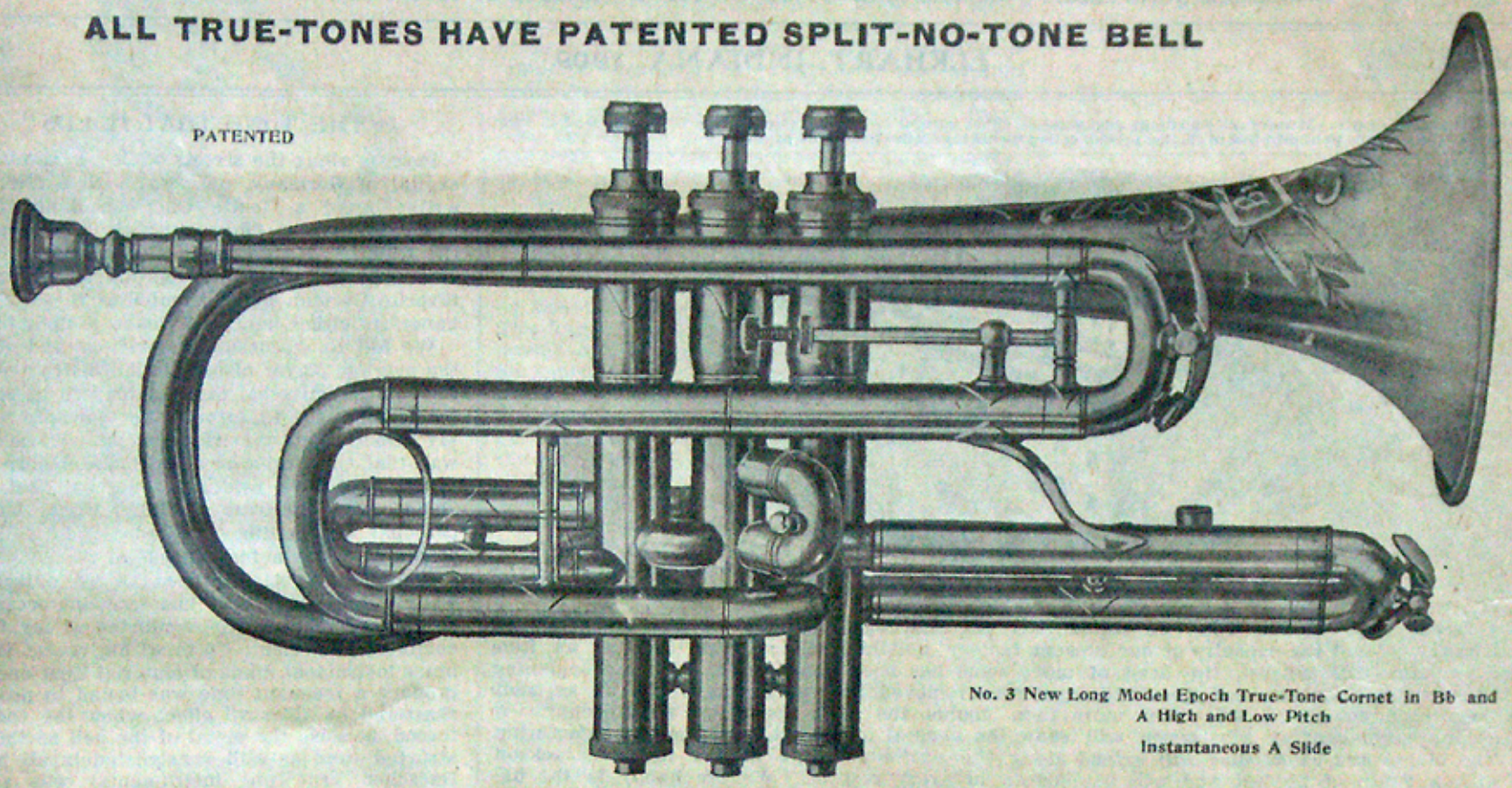
This, our latest invention, is described in detail on the next page. Even the most powerful player couldn't exhaust the possibilities of a True-Tone Cornet with a Split-no-tone Bell. It is a physical impossibility for any man to blow a "split" tone through a Split-no-tone Bell. The tender swell, the sharp accentuation, and the most resounding fortissimos are not only safe, but truly mellow and satisfying in quality of tone, and won't "split" nor "blare" when blown through an instrument with the Split-no-tone Bell. All instruments are listed to include our ***patented Split-no-tone Bell,*** as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

Neither the rapidity of your tongue-stroke nor the strength of your tone are diminished by deflection of the air column from its original course when blown through the Epoch System.

THE INCOMPARABLE EPOCH SYSTEM

ALL TRUE-TONES HAVE PATENTED SPLIT-NO-TONE BELL

PATENTED



No. 3 New Long Model Epoch True-Tone Cornet in Bb and A High and Low Pitch

Instantaneous A Slide

The opposite page fully illustrates the advantages of the Epoch system of valves over that of all others. This system presents patented features that, no matter which or how many valves are down, a clear bore, practically conforming to that of the slide trombone, is produced. By thus reducing air passage resistance, the compass is extended and there is an absolutely smooth, even flow of tone, and a flexibility in execution that makes possible ascending and descending runs and trills with all the smoothness and clearness of the clarinet, the breadth and sweetness of the flute and the great carrying power and brilliancy natural to the cornet. This system, which practically **eliminates contact resistance** of the air column, naturally makes **a better tone possible—with less effort** on the part of the player—than can be had from other than an instrument with the Epoch Valve System.

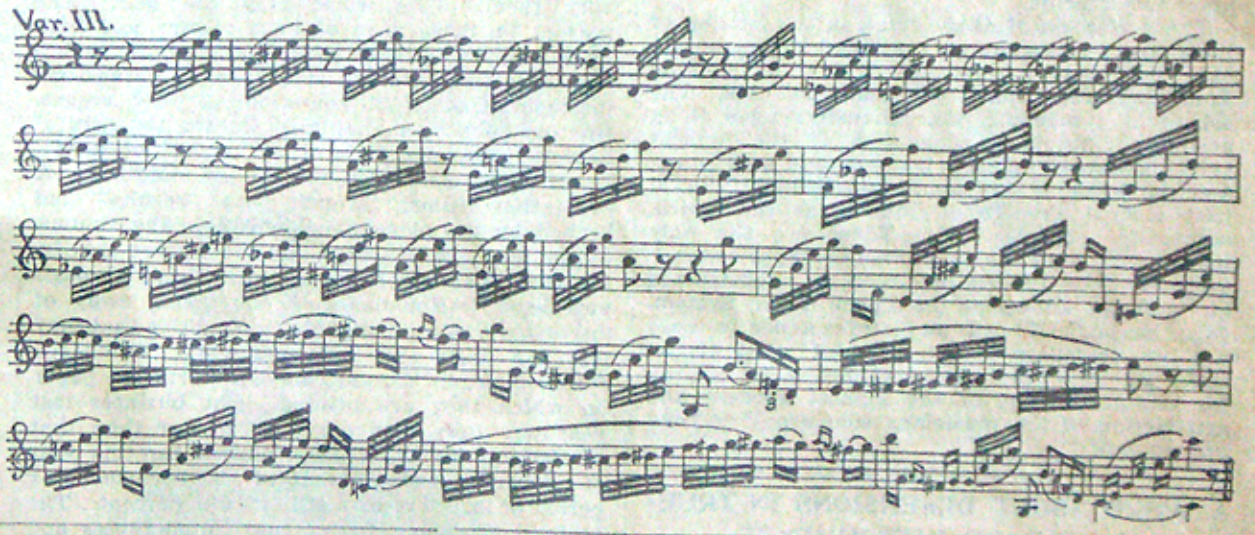
WHAT A WELL-KNOWN MUSICIAN SAYS.

John C. Hammond, Boston's well-known Cornet Virtuoso and music teacher, and known all over New England, is a most ardent admirer and advocate of the Epoch True-Tone cornet. His thorough familiarity with all kinds of cornets renders him a competent judge. He says:

"I want no better cornet than the Epoch. It is absolutely true in tune and uniform in tone quality. The Epoch system of valves makes the cornet remarkably easy to blow; with or without valves, it's all the same, with less difference between force of blow necessary to produce low, middle and high C and tones above or below these, than any other cornet I have ever tried, and I've tried about all of them. I must repeat that the whole range of tones from low F sharp to G above high C is absolutely true in pitch. It is my choice of instrument, and you know it. All who play True-Tone cornets in this section—and some who don't—say the same thing.

"The valve action is remarkably light, and the responsiveness of the cornet throughout the entire range of its compass is such that I am able to execute with absolute ease and precision my well known arrangement of the "Paganini Carnival."

This splendid composition by Prof. Hammond, and which he has dedicated to the Buescher True-Tone Cornet, is an admirable test of a player's ability as well as of the possibilities of the cornet. To emphasize what Prof. Hammond says, we herewith append Variation III of this composition.



CORNETS Nos. 1 and 3

SEE ILLUSTRATION OF No. 1 ON OPPOSITE PAGE

		Cash 10 days or C. O. D.	Easy Payment Plan	Cash With Order
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved.....	$ 50.00	$ 52.50	$47.50
Finish 2	QUADRUPLE SILVER PLATE, velvet finish, all points burnished, inside of bell gold plated and burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	60.00	63.00	57.50
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, inside of bell, valve caps, finger tips, ferrules and water keys gold plated and burnished; concave pearl inlaid finger tips, handsomely and artistically engraved.....	65.00	68.25	62.25
Finish 4	QUADRUPLE GOLD PLATE over triple silver plate, concave pearl inlaid finger tips, elegantly engraved, inside and outside of bell burnished or velvet finish as preferred	105.00	110.25	100.25

Cases: A substantial, square, round-cornered, black Moroccoline covered case, velvet lined throughout, solid brass nickel plated trimmings (rust proof), piston wiper, music lyre and two mouthpieces (your favorite artists' models), furnished free with all cornets.

True-Tone Band Instruments are shipped to any point on the globe, on six days' trial, for comparison with any or all other makes, thus giving the purchaser every possible opportunity of convincing himself beyond the slightest doubt before purchasing. We sell on long time and easy payment plan, when desired, as you will note by referring to page 16. We also accept second-hand band instruments at a fair valuation, as part payment. Write for further descriptive matter and information.

BUESCHER BAND INSTRUMENT CO., ELKHART, INDIANA, U. S. A.

(UNION SHOP)

To Disseminate Knowledge and News

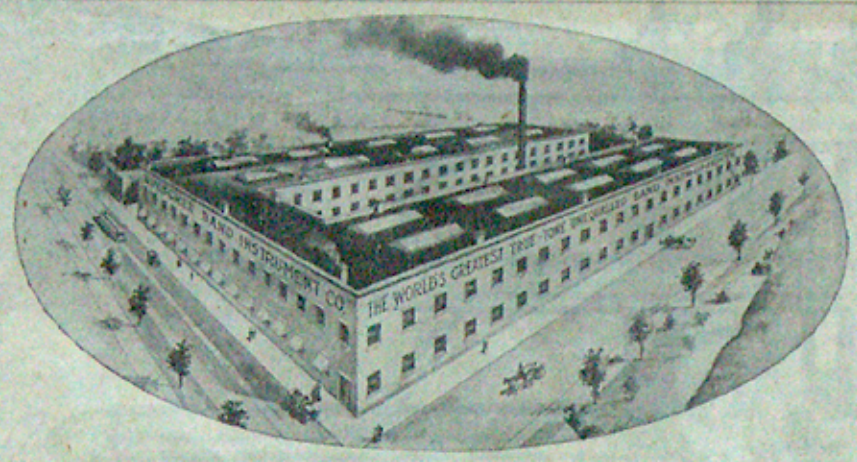
TRUE-TONE

Beneficial to the Musical Profession.

PUBLISHED QUARTERLY FOR THE PROMOTION OF THE INTERESTS OF MUSIC AND MUSICIANS.

Vol. VII. ELKHART, INDIANA, 1909 No. 6

Free Advertisements. **Musicians** who desire engagements, either musical or in other pursuits, are invited to send in their announcements, which will be published free of charge, providing they do not exceed five lines. See page 4.



OUR ENLARGED PLANT

In a recent issue of True-Tone we stated that the marvelous growth of our business had crowded us far beyond the capacity of our present factory building. Since that time, as an item in these columns will suggest, the need of more room has been precipitated. With the beginning of Spring adjacent residence and store buildings were removed and work was begun on an addition, which, when completed, will much more than double the floor space we now occupy. A glance at the accompanying illustration will show the general plan of the enlarged manufacturing plant. The offices and salesrooms will extend along the entire frontage of 110 feet on Jackson Street with a depth of 24 feet and will be modern in every respect. We are happy in the anticipation of increased manufacturing facilities of the most modern order and of a capacity that will, for the present, at least, relieve the congested conditions with which we have been forced to contend for some time. With the addition of this immense space and the most modern appliances known to the art of manufacture we feel more confident than ever of being able to supply the world with absolutely the best band instruments made. Our motto: "Nothing is good enough that can be better," goes into every detail of equipment and manufacture. That is the secret underlying the success attained.

QUALITY IN TRUE-TONE INSTRUMENTS

That quality of refinement in workmanship and material which dominates every detail of the construction of True-Tone instruments is most apparent when they are compared, part for part, with other instruments.

The perfection of every detail in the making of these instruments can be attributed to the infinite care and pride in his work which every True-Tone mechanic brings to his individual task. The selection of material, the exhaustive tests along scientific lines, the application of the highest principles governing the laws of tone production, and the finished skill applied to fashioning each part stamps True-Tone products as the instruments of character. True-Tones are the only instruments with the reinforced or "Split-no-tone" Bell, the great feature of direct or unobstructed air passages known as the Epoch Valve System. Other exclusive True-Tone features added to these are but evidences of the constant effort of the Buescher Band Instrument Company to provide for the attainment of the highest success and satisfaction of the musicians who use True-Tone instruments.

A WORD ABOUT DIMENSIONS IN TRUE-TONE BAND INSTRUMENTS

The dimensions of the bells used on the different instruments we build are decided upon only after the most exhaustive tests under the most varying conditions. For this reason we have only one size of bell for any certain instrument. It is true that another make of instrument may require a larger or smaller bell than ours of the same kind, but that is simply because of the differences that enter into different methods of construction, material used etc., and is absolutely no criterion for us to go by. We will, however, when requested to do so by a purchaser, change the bell as ordered, providing that in our estimation it does not very materially affect the tonal quality of the instrument. We wish it distinctly understood, however, that such changes necessarily delay the time of shipment and often means an extra charge to the purchaser, nor will we in such case be able to give the same guarantee that we do the regular model of our instruments. We would suggest that purchasers be guided not by the Tom, Dick and Harry sizes of other bells, but by the tests which have decided the dimensions of the True-Tone instruments.

WHO BUYS TRUE-TONE INSTRUMENTS?

It is a significant fact that fully ninety per cent of our True-Tone band instruments are sold to professional musicians. These players know what they need. Quality is the "paramount issue" with them. They want only the best. The reason, in these days of keen rivalry and high proficiency, is obvious. The characteristic timbre and exquisite qualities displayed by True-Tone instruments under all conditions of band, orchestra and solo work, naturally causes the critical hearer to wonder from what "make" of instrument such remarkable results are obtained. A reputation gained through such "results" and backed by the phenomenal gowth in the volume of our business is a thousand times more gratifying than that which can be gained only through purchased testimonials and the giving away of instruments to professionals on condition that they play and "talk" that particular make. Purchased testimonials, in the end, are not worth the paper on which they are printed. Our business last year was fully fifty per cent greater than that of 1907 or any other year, and so far this year our business exceeds that of the corresponding period of last year by a still greater percent. The professional musicians of the United States and other countries are rapidly taking to the Buescher True-Tone Land instruments for just one reason,—because they are the very finest obtainable.

THE BUESCHER BAND

A number of our employes have organized what they are pleased to call the Buescher Band. They meet for rehearsal twice a week and are making splendid progress. The Management has decided to present each of the members, after a certain length of time, with a Buescher True-Tone instrument and the "boys" are enthusiastic, for they know the quality of the instruments they are making. To come into possession of one of these instruments by the means suggested is a laudable ambition. The Buescher Band numbers twenty-eight members. It will be heard from some of these days.

YOUR NAME AND FULL ADDRESS SHOULD BE PLAINLY WRITTEN ON ALL SHIPMENTS.

"THE TONE THAT HOLDS"

Passing along the streets of Berlin, the imperial capital of Germany, one day, with a friend, the writer heard a "leetle Cherman Band" making rather vociferous efforts to play "The Watch on the Rhine." My companion, fine musician, becoming irate at the murderous attack on this favorite German hymn shouted at these "Gassenhauer" to either hold their tones or their tongues.

We fell to discussing the virtues and vices of the average player of brass wind instruments and the almost universal fault of players to sacrifice music for noise by forcing the tone into a blare. My friend then remarked in his characteristic way that the man who could make a horn which would produce a resonant tone, but that would "hold" the tone from cracking, would have his personal everlasting gratitude and of enough others to make a fortune out of it.

The subject was dropped as we entered the Thiergarten, but I have had frequent occasion to be rather unpleasantly reminded of my friend's comment and wish. Up to within recent years, a brass instrument made of material light enough to produce a resonant tone was bound to produce a shattered or "blarey" effect when the tone was forced, because the metal of the bell as then constructed (and as still constructed in all but the Buescher True Tone instruments) was so thin that the vibratory force of fortissimo tones would cause the bell to "give way" or yield to the impact and cause that ear-splitting effect so common in all but Buescher True-Tone instruments.

The world accepted the blare as an unavoidable evil in connection with the use of brass wind instruments and endured the sounds. It remained for F. A. Buescher to prove to the world that an instrument can be built that combines in the highest degree resonance and smooth, even quality of tone with a volume as great as any performer is able to produce, but without the "blarey" effect. Proceeding along the logical line of cause and effect, the product of his research and experiment was the famous "Split-no-tone" Bell, now found on all—and only on—Buescher True-Tone instruments.

The material in the ordinary bell in band instruments is spun on machine until it is flared out into the desired shape. This flaring process naturally reduces the thickness of the metal most at the rim of the bell. Now, it is a well-known fact that sound is simply a series of compressions and expansions of air within certain confined space, in the case of a wind instrument like a cornet, and those alternate motions we call vibrations. The greater the force the stronger the vibration. Hence, with a bell made in the usual way the material at the rim—where the vibratory effect is strongest—is so weak that it gives way with every vibratory impact and the result is the cracked or split tone. On the other hand, if the material used in the cornet of ordinary construction is so heavy that the bell will withstand this force, then the metal in the body of the instrument is necessarily of so heavy gauge as to take all the life or resonance out of the tone! There you are, literally "between the horns of a dilemma," and you can't get away from the altogether undesirable situation.

With the Buescher Split-no-tone Bell this difficulty of the ages is entirely overcome. Light material is used in that part of the instrument where lightness means resonance, mellowness, and all that adds desirable quality to the tone, while the bell is so constructed that the material increases in thickness as it approaches the rim in just the proportion or graduation necessary to withstand the increasing force of the vibration toward the rim. The result is the characteristic timbre, sweetness, depth and beautiful tonal quality of the Buescher instruments, with the strength in the bell to retain this quality under the severest forcing. Logical, that, isn't it?

The ardent wish of my "Gassenhauer" critic—and of tens of thousands of other suffering musicians has been fulfilled. That is one of the several very good reasons why the Buescher True-Tone band instruments are today in a class by themselves, with ardent imitators and envious competitors chafing because they have been badly beaten in the race toward perfection.



JAS. KINDIG, KANSAS CITY, MO.

TRUE-TONE SAXOPHONES SATISFY

The advent of the Saxophone and its effect upon the instrumentation of military bands is a matter of recent history. Though so recently added, no military band is complete without its Saxophone choir. No other instrument or combination of instruments can take its place. The completion of the reed section of the modern military band by the addition of the Saxophone has immensely enlarged the scope of a band's capabilities in the matter of tone coloring and contrast, adding an eloquence, a warmth and force of expression hitherto unattainable.

Realizing the importance of the Saxophone in band instrumentation, and the demand for an instrument that would combine all the sweetness and mellowness of tone of which a reed instrument is capable, with the volume, carrying power, brilliancy and incisiveness necessary to make its voice heard in the most ponderous harmonies of the band ensemble, Mr. Buescher proceeded to build a Saxophone that would broadly fulfill every requirement. Taking every possible need into consideration in the matter of tone, construction and finish, he produced a Saxophone that showed the same superiority over other instruments of its kind as do his famous Epoch valve system band instruments over all other valve instruments. The natural result has been that there has been a phenomenal growth in the demand for True-Tone Saxophones, notwithstanding the fact that we have said but little about them. Those who purchase and play our Saxophones do the advertising, and the demand on this department, as is the case in every other department of our factory has grown beyond our present capacity. "It is a Saxophone that satisfies," says the eminent Jas. Kindig. The True-Tone Saxophone is no guess. It is a winner. The manufacture of these instruments is entrusted to none but the most skilled mechanics. The same refinement of detail is carried out that characterizes the making of a fine watch. The compass of the various models is that of the perfect Saxophone, and the scale, in all keys, is absolutely perfect. Here is where so many Saxophones fail. The scale of the True-Tone Saxophone is not the result of guess work, but of scientific laws in accoustics, applied with the utmost minuteness. Another vital point in which so many makes of Saxophones fail utterly is, the lowest tones "go wobbly."

True-Tone Saxophones and "Wobbly" Tones are Strangers

Mark that. The lines of all the models are graceful and pleasing to the artistic eye. The mechanism of the keys is superior to all others in every way, making the execution of the most difficult passages smooth, graceful, easy and therefore accurate, incisive and intensely satisfying to player and hearer alike. The single action octave key is strong, positive in action and remarkably simple, thus obviating some of the most harrassing effects produced upon other makes of instruments,—effects that unnerve the player and distress the hearer, because these other instruments fail at critical moments. True-Tone Saxophones are well balanced, superbly built and properly braced for all needs. Imported Needle-tempered material is used for the springs in all True-Tone Saxophones. This material alone assures perfect elasticity and durability. Piano wire springs, as commonly used by other manufacturers, fall utterly short of True-Tone quality. In fact, the mechanical construction throughout is the very best and the materials used are of the very highest grade only. In point of finish likewise the True-Tone Saxophone is superior to all others. Moreover, while other makers merely stamp their name upon the metal, that on True-Tone Saxophones is beautifully engraved. The finger hole tops and caps are of highly approved design and our simplified key system has no equal. Lastly, the prices of True-Tone Saxophones are very reasonable as will be seen by referring to the last cover page of this issue. Our guarantee bond is broad and fully protects the purchaser. We are happy in the anticipation of being able, with the completion of the extensive addition now being built to our factory, to supply the rapidly increasing demand for True-Tone band instruments of all kinds, realizing that to the discriminating player—the real musician—QUALITY, such as is found in all True-Tone instruments, is always the first, and often the only consideration.

Valley City, N. Dak.

BUESCHER BAND INSTRUMENT CO.
Elkhart, Ind.

Gentlemen:—We received the Baritone and Soprano Saxophones from you, and they are certainly fine instruments. We have given them a most exacting test, and find that they are perfect throughout their entire register. The finish is all that one could desire, and future orders will surely be sent for Buescher models. We feel under great obligations to you for the fine instruments sent us, and with best wishes for your future success, we beg to remain,

Very truly yours,
R. H. BOUGHTON,
Musical Director of the Band and Orchestra, State Normal School.

Dear Sirs:—The True-Tone Saxophone recently purchased is the most perfect Saxophone I have ever used. It blows very easy and the lower notes come out clear. Your single octave key is a great advantage over my old Saxophone, which has two.

I trust to be able to place other orders with you soon.

W. D. HOWARD.
HOWARD'S CONCERT BAND AND ORCHESTRA.
Permanent address, Yates Center, Kans.

Delta, Ohio.

BUESCHER BAND INSTRUMENT CO.
Elkhart, Ind.

Gentlemen:—I wish to say that the Quartette of Saxophones purchased from you on October 16th, 1908, have been thoroughly tried and have found them to be perfect in every way. The tone and easy blowing qualities are beyond compare and can recommend the True-Tone Saxophones to others as being the best to be had. No one can make a mistake in dealing with the Buescher Band Instrument Company. Yours respectfully,

CHARLES W. FISHBAUGH.
Secretary Helvetia Military Band.



PROF. FRANK SHERRATT



PROF. F. GRAF

BUESCHER BAND INSTRUMENTS THE BEST OF ALL.

Prof. F. Graf, concert, orchestra and bandmaster, and Musical Director of Holy Trinity College, Dallas, Texas, is a graduate of the world-renowned Vienna Conservatory and has achieved an enviable distinction in this country as a cornet virtuoso conductor and teacher. His praise of the True-Tone instruments is unstinted, and, from a musician of his attainments and experience, is of the highest value to those anticipating the purchase of an instrument.

BUESCHER BAND INSTRUMENT CO.
Elkhart, Ind.

Gentlemen:—The new "Virtuoso" model I ordered from you arrived safely. The six days' trial was not necessary, as it took me just one hour of thorough testing to find it the most perfect instrument I have used in 25 years' experience as a musical director. I have played most all leading makes manufactured in the United States and foreign countries and find none so perfect as the "BUESCHER INSTRUMENTS." For ease of blowing, beautiful tone and perfect tune, in both high and low pitch, it has no equal. I had never played so fine an instrument before, and your cornet is of very superior workmanship.

I am convinced that you will have the greatest success in the world with your new "Virtuoso" model, and I am proud to say that I have at last found my ideal in No. 14 "Virtuoso" model cornet. It is by far the best cornet I have ever used. All the bandmen in this city who have seen the instrument and have heard me play on it say it can not be beaten.

I shall always be pleased to recommend "BUESCHER BAND INSTRUMENTS." Thanking you for sending such a magnificent cornet, and wishing you the best success, I beg to remain,

Yours very truly,
PROF. F. GRAF, Musical Director.

Leslton, Mo.

BUESCHER BAND INSTRUMENT CO.
Elkhart, Ind.

Gentlemen:—The True-Tone soprano saxophone No. 125 which I purchased from you last December, 29th, 1908, is giving perfect satisfaction. After a strict examination and three months' trial I find it perfect in tone and workmanship. I can only congratulate and thank you for your good treatment and kindness in the purchase of this fine Saxophone. I take pleasure in recommending the True-Tone instruments to my friends. Yours truly,

REV. A .M. DUCHESNEAU.

THE MOST PERFECT CORNET IN THE WORLD TODAY.

Prof. Frank Sherratt, of Burlington, Iowa, one of the best cornetists and band teachers in that section, has no very bad opinion of the Buescher True-Tone Cornet No. 3. He writes:

Burlington, Iowa.

BUESCHER BAND INSTRUMENT CO.
Elkhart, Ind.

Dear Sirs:—I herewith send photograph of yours truly, with your Epoch No. 3 Cornet. I wish to say that after visiting your factory and seeing your make of band instruments I was convinced that you would have my order for a cornet. After a few days' use of the cornet that I ordered I felt that no other cornet could take its place. Compliments were showered upon me from all sides, praising the beautiful tone of the cornet. Within ten days of the time I received the cornet at least four players here had practically decided to "get one just like it." Now after using my cornet nearly a month I can not find words to express my gratitude toward you for making what I consider the most perfect cornet in the world today. For ease of blowing it can not be surpassed, and the quality of tone is just as sweet on high C as on any part of the staff, and that is something I have never found in a cornet before, after having tried nearly all the standard makes. All who have heard my cornet say that it is the sweetest cornet they have ever heard. I have tried it in high and low pitch, and the tone is just as good in one as in the other. I noted also, in visiting your factory, that the same care is bestowed on the manufacture of all your instruments which your cornets receive. Hence, I feel it my duty and privilege, as a musician, to tell others of the splendid quality of your instruments, and therefore give you permission to use this letter if you wish to do so. Yours truly,

FRANK S. SHERRATT.

THE EXTENDED MOUTH PIPE AND THE LONG BELL

In 1900 Mr. . A. Buescher made a new departure in Cornet building that was small in itself yet of great practical benefit to players. It was the elimination of the separate shank for Bb and A by building an extended mouthpipe, and making an instantaneous slide for A. The eagerness with which other makers copied this feature even to the extent of trying to obtain a patent on it, was perhaps the strongest endorsement conceivable. This feature ended the annoyance of carrying extra shanks in pocket or case and finding them missing when needed. Proceeding along the principle of short distance between mouth piece and valve, thereby obtaining clearness and the full effect of tongue stroke, and adding length to the bell end of the instrument—where tone breadth and quality is largely produced, True-Tone instruments, fr Cornet down to BBb Bass, have led the way. By lengthening the bell end of the Cornet a taper more perfectly in accord with the accoustic requirements of the instrument is obtainable and the result is a better tone. A large measure of the success attained by True-Tone instruments is the application of the above principle.



FROM SAN FRANCISCO TO NEW YORK ON A UNICYCLE.

Court Edwards who, with his unique vehicle, we herewith introduce to our readers, acknowledged as the champion unicyclist, rode from Fresno to San Francisco in 1902, making the total distance of 235 miles in 37 hours. He is about to make the trip from San Francisco to New York, and expects to make the distance in about 125 days. He not only maintains his balance, but performs feats upon his unicycle that seem impossible. He is able to "blow his own horn," literally as well as figuratively speaking, and recognizing the superiority of the Buescher True-Tone instruments, he has ordered a gold plated Cornet of one of our latest models to feature one of his remarkable "stunts" en route, or on wheel, as he is, in addition to his abilities on the unicycle, a lover of music and a player of considerable ability. Bon voyage, Mr. Edwards!

OUR REPRESENTATIVES ON THE PACIFIC COAST

Although it has been our policy to sell to the consumer direct, yet because of the rapid growth of our business on the Pacific Coast, and the desire of the trade to have representatives at distant points from which customers in that territory could be supplied, the Southern California Music Co., of Los Angeles, Cal., and Hauschildt Music Co. of Oakland and Hawards, Cal., two of the largest Music houses in the United States, will represent us in that section. These firms with several others at distant points affords us additional facilities for supplying the rapidly growing demand for our True-Tone instruments in all sections of the country.

FAIRHAVEN COLLEGE.

Fairhaven, Mass.

BUESCHER BAND INSTRUMENT CO.,

Gentlemen:—The arrival at the Fairhaven College of your True-Tones completely changed the physiognomy of the institution. The news had been afloat quite a while that the College was to have a band, and as there is quite an amount of talent both in and around Fairhaven we were continually importuned as to when and whence the instruments came. Now that they have arrived all Fairhaven is astir and the True-Tones are the object of universal and unprecedented praise.

It is not my nature to bestow flattery and praise where none is due, but all musicians around here who have examined the instruments have only seconded me in my appreciation of the fine workmanship, easy touch, superior tone and volume of each and all of them.

I had the occasion to admire and test your fine instruments a few years ago at the St. Louis College in Honolulu, and the favorable impression they left on me, now prompted me to patronize your firm, and I am more than pleased to state that the True-Tones have not only met my expectations, but that they are the most perfect types of instruments I have ever come across in my musical career.

In conclusion, I wish to insist on the fact that I have no interest in exaggerating the worth of your True-Tones. I give them every praise simply because they deserve it, and I heartily recommend them to all schools and Colleges. Yours truly,

REV. HENRY HALINDE.

POSITIONS WANTED.

The publishers are glad to accept a limited number of items under this and the following heading, free of charge. We wish it distinctly understood, however, that, while we do this to help both musicians and those wanting their services, we cannot assume any responsibility for representations made by those who use space in these columns, from the fact that many of the parties doing so are strangers to us.

WANTED.—An A1 Cornet player desires to locate, or engagement with traveling band or orchestra. At liberty May 1st. Address Edward C. Earle, care O. K. Houck Piano Co., Chattanooga, Tenn.

WANTED.—Location wanted by experienced band and orchestra leader. Teaches string and reed instruments. If you are looking for a man who can give results, write to: Band & Orchestra Leader, 161 St. James St., San Jose, Cal.

WANTED.—Position wanted as director or leader of band, by experienced cornet player, who thoroughly understands use of baton. Does not drink and prefers position in California. Address W. W. Nell, Band leader, Vacaville, Calif.

WANTED.—Good cornetist wants position with 1st class park band, or will give services to good band for good steady work. Good reader. Trade: electrician. Good references. Address, F. I. Miles, Mercer, Pa.

WANTED.—Cornetist wants to locate in piano factory town, where there is band and orchestra work and opportunity to learn piano tuning. Address, Cornetist, care State Hospital, Jackson, La.

WANTED.—To correspond with some good amateur band in need of director; fifteen years experience; plays cornet and violin—married, sober and reliable; willing to do light work. Address, Director, 336 East Main St., Duquoin, Ill.

WANTED.—A good strong Bb cornet player desires to locate in good town. Will give services to band securing me a good position. Have large library of standard and other music; 15 years in the business. Address, Geo. L. Primrose, Box 623, Mt. Clemens, Mich.

WANTED.—Experienced dance cornetist at liberty April 25th; would lead amateur band. Address, H. W. Anheier, 1002 3rd. Ave. So., Fargo, N. D. A. F. of M.

WANTED.—Clarinet player would like hotel or theatre engagement. Sober and reliable. Address, 2455 Oakdale St., Philadelphia, Pa.

WANTED.—Trap drummer and trombonist desires location in good, live town where there is plenty of playing. Experienced band and orchestra, concert and dance. Would invest in business or accept clerical work. addres, "B," Box 421, Otsego, Mich.

WANTED.—A job playing solo cornet in any band which intends playing all the time. I am 21 years old and have had plenty of experience in general band work. I play all the standard music. Address, Hubert Warren, Wahpeton, N. D.

WANTED.—Position by a watchmaker and engraver, who is sober. Plays string bass and tuba. References exchanged. Address, Lock Box 82, Elmira, N. Y.

WANTED.—Position by Eb cornetist. Would like position in band where advancement can be assured. Am a tinner, and roofer, willing to work at any honorable business. Address, F. J. Lieber, Box 16, Hawley, Pa.

WANTED.—Position by tuba player, who can produce the necessary volume and the correct tone quality. Address, Loyd Leckson, Columbia City, Ind.

AT LIBERTY.—After June 1st, two young men who are first class alto players. Would like positions together if possible, with some band for Summer and Fall season, but would take separate jobs. Would like to hear from responsible and reliable managers. No booze fighters or mashers. Address J. Lloyd Ambrose, Mason City, Ill.

WANTED.—Experienced Bandmaster wants to hear from city or town that wants to organize large band and orchestra. Expect a reasonable salary. Only reliable parties answer. State what you can and will do in first letter. Address, Box 57, Ipava, Ill.

SITUATION.—Wanted by tuba player, coal miner by trade. Am willing to work at any job for fair wages. Will play with amateur band or work on road. Address, Gilbert White, Chickasaw, Ala.

WANTED.—Young men's orchestra of four pieces would like engagement at a dance hall or moving picture show during Summer. Address, R. Hamlin, Maynard, Mass.

WANTED.—Will be at liberty May 1st 1909, to take charge of some good organized band in live town. First-class cornet soloist and director. Address, Director, Buescher Band Instrument Co., Elkhart, Ind.

WANTED.—To play slide trombone in some good band or orchestra, for Park or Summer Resort, by sober and reliable trombone player. Address, George E. Patterson, Lexington, Mo.

WANTED.—Cornet player wishes to locate in some good town where there is lots of playing in a good band. Carpenter by trade. Address, A. M. Paul, Box 103, Struble, Iowa.

WANTED.—Young cornet player (10 years experience) wants position with good Summer resort orchestra; good references furnished if desired. At liberty after May 1st. Address, Ralph Law, care T. T.

WANTED.—European graduate Bandmaster, with immense repertoire, wishes to correspond with Mayor or Secretary of Commercial Club of towns of about 20,000, having good amateur band paying salary for conductor able to arrange music to ability of each member of band. Address, European Bandmaster, "X" care True-Tone, Elkhart, Ind.

WANTED.—High Class Band Director, absolutely competent, experienced and reliable; also orchestra leader and violin teacher, wants position with good organization. Prefer South or Southeast. Address P. V. Olker, Macomb, Ill.

MUSICIANS WANTED.

WANTED.—A solo cornet player who wants to start music store and Ice Cream parlor; also good opening for cigar factory. Good town of 1,200, and band of 16 pieces; 3 railroads. Director preferred. Address, Chas. Blashfield, Homer, Mich.

WANTED.—Bandmen, who are painters, carpenters, butchers, millmen, bushelmen, photographers, or to work in drug store, and printing developing. Good wages. Finest harbor on Great Lakes. Address, James Roe, Harbor Springs, Mich.

WANTED.—Violinist and cornetist wanted for theatre and dance work. Address, P. M. Adamson, Marshalltown, Ia.

WANTED.—Musician who is a tailor; tuba preferred. Fine opening for shop. Also cigar maker to open factory, and tinner. Others write. For particulars, Address, Bandmaster, Golconda, Ill.

WANTED.—Experienced clarinet and trombone players wanted; men with trades preferred, especially cigar makers and tailors. Lots of work. City of 27,000 and growing fast. Apply to M. J. Heynen, Bandmaster, Green Bay, Wis.

WANTED.—Clarinet players who are union cigar makers and able to handle standard music. Good job in first-class shop. Steady work. Address, E. B. Tretschel, Granite City Band, St. Cloud, Minn.

WANTED.—Cornet and Clarinet players who are carpenters. Boosers and tin horns, save stamps. Address, R. A. Wickersham, West Branch, Iowa.

WANTED.—Dentist and Photographer, who play brass instruments: Can secure a good location without opposition in a good town. Address, H. E. Edwards, Clarkesville, Ga.

CONTINUED—MUSICIANS WANTED.

WANTED.—An A1 painter and paper hanger, who is a good slide trombone player for band. Steady work for the right man who is steady and sober. Floaters and lushers save stamps. Address all letters to Karl Wirth, 326 N. 9th St., Mt. Carmel, Ill.

WANTED:—Bandmen on all wind instruments, with trades, who can play standard music. Steady employment. Knockers and organizers save stamps. Address, J. Willard Rummell, Bandmaster, Maxwell-Briscoe Motor Co., New Castle, Ind.

WANTED.—Eb Clarinetist, double violin or cello. Navy Yard Band, Portsmouth, N. H. Address, R. L. Reinewald, Bandmaster, U. S. Naval Band, Portsmouth, N. H. 9 Dinnel St.

WANTED.—To know the present address of Arthur Shaw, a clarinet player and painter. Last heard of in Las Vegas, N. M. Address, O. K. Reed, Lamont, Okla.

LOST AND STOLEN INSTRUMENTS

Reward For Information

This column in the future will be at the free service of our musician friends to publish lost or stolen instruments. Full description of instruments should be given, giving brand, number if possible and any further information that will enable indentification. Write your letter as short and explicit as possible and tell amount of reward you desire to offer. All correspondence giving information regarding the whereabouts of such instruments should be directed to loser who should be held responsible for reward.

$25.00 REWARD.—Stolen 1 Boehm flute and black leather case, wood, with silver keys and trimmings; gold springs, low pitch. Monogram, "Wm. S. Haynes, Boston, Mass." Number engraved on middle joint, "1001;" also one high pitch solid silver Boehm flute, with red plush lined leather case. Stamped "Wm. Meinell" under silver grease box in case. Address, Chas. Louis Taylor, 97 Eagle St., Utica, N. Y.

$5.00 REWARD offered for information leading to the recovery of stolen cornet. Cornet is Buescher No. 3 New Long model, silver plated gold trimmed. Number on middle valve is 7196. Address W. T. Carr, Trenton, Ill.

FIFTY

MORE EMPLOYES WANTED

The Buescher company will need this additional help within 90 days, and will employ them as fast as room can be provided. We want help, experienced in all the trades employed in the making of all kinds of band and orchestra instruments, also some apprentices. Application blanks can be had by addressing

BUESCHER BAND INSTRUMENT CO.,
Elkhart, Indiana.



Bloomsburg, Pa.

BUESCHER BAND INSTRUMENT CO.,

Gentlemen:—I have now been using your "Virtuose" Bb cornet long enough to give it a thorough trial in both band and orchestra work and find it to be exceptionally fine for either purpose.

It is very easy blowin and the upper register of the instrument is easy to reach and very clear; throughout, the instrument has a very mellow and clear tone, at the same time the volume of tone seems to be unlimited.

I have used several different makes of instruments but find this one suits me far better than any that I have ever used.

Wishing you the success you deserve, I remain,

Very truly yours,
FRED C. DIETRICK.

Ft. Riley, Kas.

BUESCHER BAND INSTRUMENT CO.,

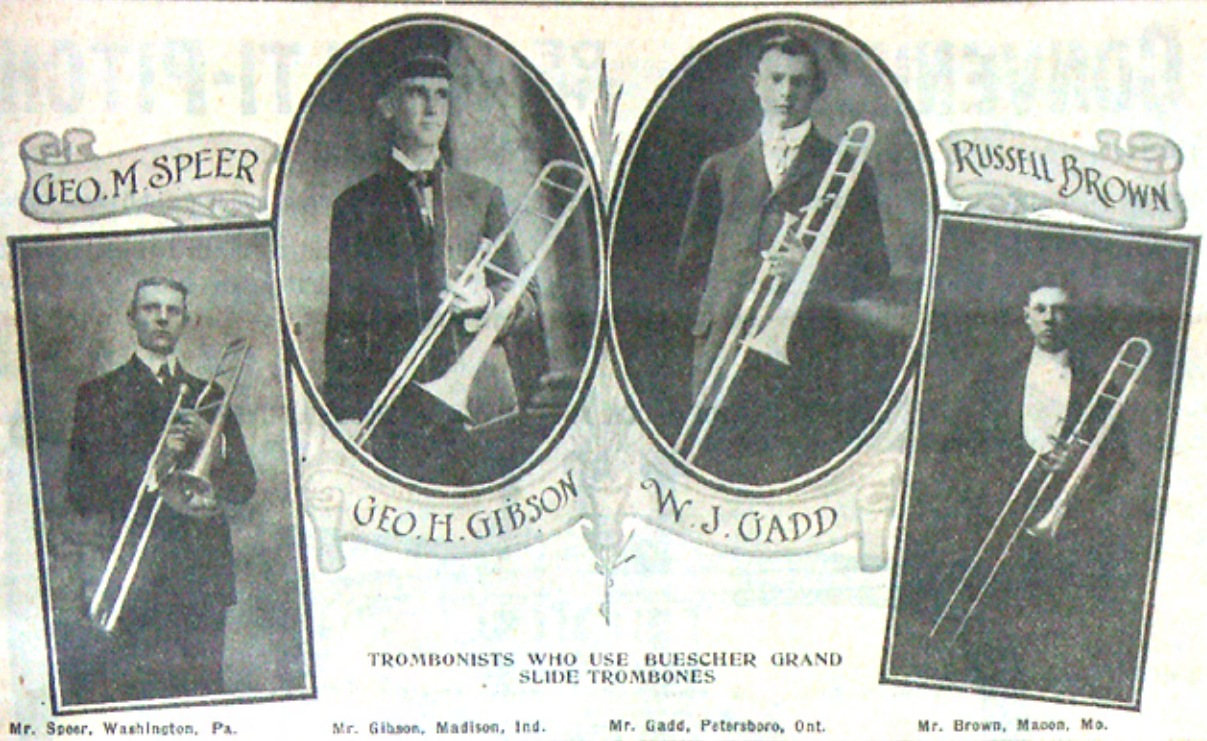
Gentlemen:—Regarding the cornet which you recently sent me. I am completely satisfied with the instrument. The workmanship is simply FINE. The voice is sonorous, splendidly clear and robust, and it helps me in an exceptional manner in playing all my solos; not only that, but at the end of the pieces, my lips are very little and sometimes not at all tired. Triple tonguing staccatos and all the rapid passages that all the selections of the Operas can have, are easily played with this beautiful cornet.

The Professor is as enthusiastic as I am and with me, all of the boys of our band. The valve action is faultless. In one word: The instrument you sent to me is EXQUISITE in every point and in conclusion I beg of you to believe the sincerity of my expressions and the gratitude I feel toward the inventor of True-Tone cornets.

Sincerely yours,
CORP. VINCENT ROMEO.
Second solo cornet, 7th U. S. Cav. Band, Ft. Riley, Kas.

DESCRIPTION OF CASES FOR TRUE-TONE BAND INSTRUMENTS

Our cases are made of laminated wood veneer with moroccoline cover. The nickelled brass trimmings are better than steel because rust proof. Every case is provided with substantial lock and key. The interior of the case is neatly designed with receptacles for all the fittings and accessories going with the instrument and lined with velvet or plush. While our cases are exceptionally light in weight they are very strong and durable, neat in appearance and artistic in design. For prices see advertising pages.



TROMBONISTS WHO USE BUESCHER GRAND SLIDE TROMBONES

Mr. Speer, Washington, Pa. Mr. Gibson, Madison, Ind. Mr. Gadd, Petersboro, Ont. Mr. Brown, Macon, Mo.

Buescher Grand Slide Trombone pronounced by Soloist of Conway's Band and other prominent soloists of Syracuse

THE BEST.

Syracuse, N. Y.

BUESCHER BAND INSTRUMENT CO.,

Gentlemen:—I have taken special pains with the Buescher Grand Trombone that you sent me to secure the opinion of different soloists in Conway's Band and others in this section, and they are greatly surprised and delighted with it in every way. They all say it is absolutely the best Trombone that they have ever used.

I leave tonight with Conway's Band for an eight weeks' trip to California, visiting Oakland and other points. Yours truly,

A. L. VAN HOESEN.

Elkhart, Ind.

BUESCHER BAND INSTRUMENT CO.,

DEAR SIRS:—The Buescher Grand (Slide Trombone) I received from you some time ago is giving perfect satisfaction. I have given it a thorough trial in both band and orchestra. Its quality of tone is unsurpassed by any other make I have ever played and I have tried all the leading makes.

Several of the men of my band are also using Buescher instruments and they are giving excellent satisfaction and I would heartily recommend True-Tone instruments to all musicians who are looking for merit and quality.

Wishing you continued success, I beg to remain, yours very truly,

Director Silvay Concert Band FRED E. WATERS.

INDORSEMENT OF THE FOURTH ILLINOIS REGIMENT BAND.

Decatur, Ill.

BUESCHER BAND INSTRUMENT CO.,

Gentlemen:—The Cornet section of the Fourth Regiment Band of this city recently tested the Buescher Cornet. I assured them there was no better instrument than the Buescher brand. After a most exacting test, the musicians found it very easy to get reults on the Buescher Cornet. They complimented me on the resonant tone, easy blowing, valve action, and its perfect register from low D octave below the first space below the staff to high D and even high E above the staff. This is certainly convincing that the Bueschers are all that you claim for them.

Very truly yours,

G. G. ALEXANDER, Bandmaster.

Jenson, Ark.,

BUESCHER BAND INSTRUMENT CO.,

Gentlemen:—I received the instruments last night and, being a thorough musician and familiar in every detail with the saxophone, I gave same a rigid test. I find the instruments to be fully as good as and better than you claim. "The tone and finish are exquisite," as my wife said.

In closing I can only add that these instruments are the best balanced and blow with perfect ease, and are by far the best I have ever had the pleasure of using and I have used ——— for several years. NUFF SED.

Again thanking you, I remain, yours very truly,

JOS. Y. TOMANEK.



TRUE-TONE BEST IN CANADA

The soloists of the Citizens' Band of Orillia, Ont., ascribe the highest praise to the Buescher True-Tones. They help to win in band contests. The encomiums of those who hear them substantiate the[illegible] claims.

Macon, Missouri.

BUESCHER BAND INSTRUMENT CO.,

Gentlemen:—In reply to your letter of Dec. 14, I will say that I am a son of J. J. Brown, with whom you have had some business. I am a trombone player and have just selected a Buescher-Grand in preference to three other standard makes which I had on trial about a month ago. I will say that the instrument is giving excellent satisfaction. The slide action is light and easy and the tones are true. I am delighted with the ease with which I can get G in the treble clef on the true 4 position, also A and Bb above it. I like too the ease of making the false tones from low E down to Bb. I'm sure I wish you the greatest success in your work.

Yours truly,

RUSSELL J. BROWN.



CHARLES MORRIS

Euphonium Soloist, Neddermeyer's Columbus, Ohio, Concert Band, with True-Tone Deflecting Bell Euphonium.



J. E. CAMPBELL.

J. E. Campbell, the well known Bass Soloist of Syracuse, N. Y., has been actively engaged in the music business about twenty-five years. He commenced on the Eb Bass which he played for a number of years. In the meantime he took up the Clarinet which he played quite successfully and he has the distinction of having played the first BB Bass ever owned or used by any Syracuse Musician.

He also has numerous compositions of his own for Band and Orchestra and was for five years Music Director of St. John's Military School Band, located at Manlius, N. Y. About two years ago he put aside the Clarinet and "returned to his first love" the Bass, both brass and string, and is engaged with the latter at the Hippodrome Theatre in that City.

During the past fifteen years of his experience with the BB, it has been his privilege to try out several BB Basses of different manufacture, and he writes as follows:

"I must say that the Bass recently purchased of you surpasses them all, in every respect, and the name True-Tone which you have applied to your instruments is very appropriate as I have been unable to find a false note, either in high or low pitch and it blows easier than any BB Bass I have ever before used.

"I mail you under separate cover my photograph. Wishing you unlimited success, I am yours,

321 S. Warren St. J. ERVE CAMPBELL.

BB Bass Soloist of Wilson's Ka-Noo-No Band of Syracuse, N. Y.

Tower City, Pa.

BUESCHER BAND INSTRUMENT CO.,

Elkhart, Ind.

Gentlemen:—We purchased a Helicon bass of you about two months ago, which I have thoroughly tested and find it the best I ever had in my hands. Other Companies have tried to sell us one and sent their representatives to call on us personally introducing their instruments. I have compared the Buescher with all I have come in contact with (and that is a good many) and find that it surpasses any Helicon bass I have ever seen. It is perfect in every respect. Yours very truly,

Secy. Tower City Concert Band. CHAS. BARRY.

THE MANIFOLD CONVENIENCES OF THE MULTI-PITCH

An Invention Equalled in Importance Only by the Epoch Valve System.

"FOUR CORNETS IN ONE" was the the laconic and comprehensive ejaculation of an enthusiast when he first beheld the Epoch Multi-Pitch Cornet and realized its real value.

In these days—when standards of Pitch differ, not only in different cities, but in different organizations and in different theatres in the same city—it is a satisfaction to know that no matter where you may go, or in what Pitch or Key you may be called upon to play, your Cornet is immediately available for that service, and the intervals just as precise whether played in a Flat Key or a Sharp Key, in High Pitch or Low Pitch.

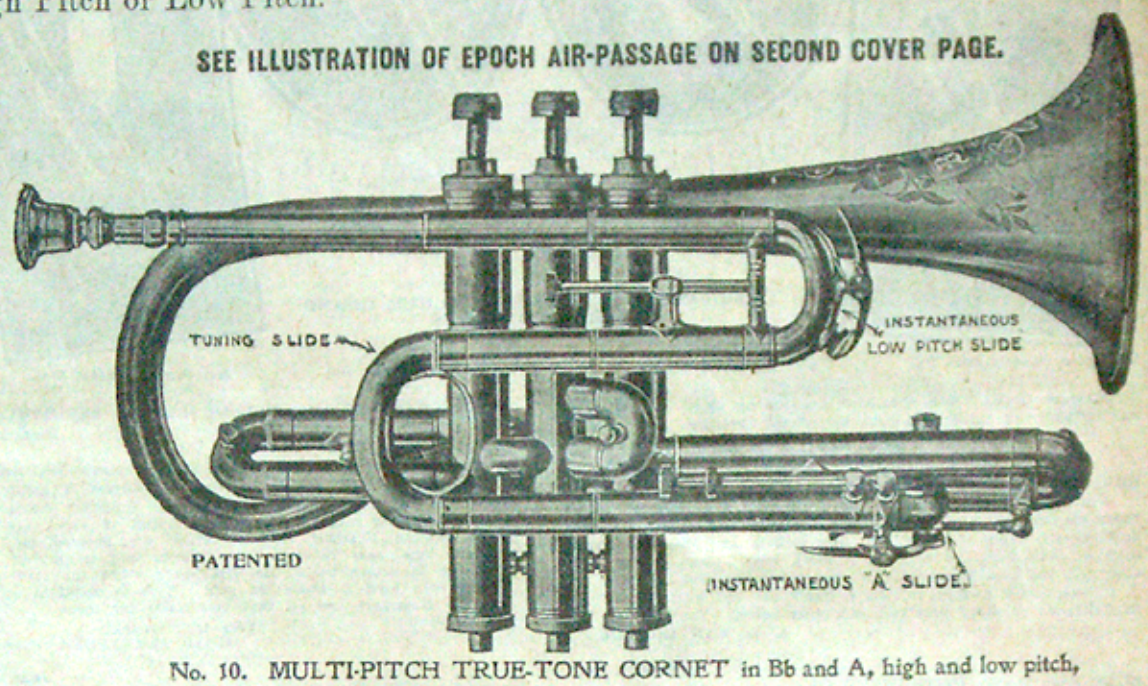
Simplicity a Virtue

The invention of the Multi-Pitch Tuning Device is a direct result of the action of the Federation of Musicians in adopting Low Pitch. Mr. Buescher apprehended at once that there would be a demand for a simple and convenient device by which the necessity of carrying extra shanks and slides could be avoided. The result of his labors is this perfect model in which **changes of pitch can be made automatically and instantaneously** by a single and almost unnoticeable movement of the hand.

Three Tuning Slides

The Multi-Pitch Tuning Device, as applied to the Multi-Pitch Cornet, consists of three separate and distinct slides; the first bend in the main air-passage accommodates the Instantaneous Low Pitch Slide; the second bend accommodates the usual Tuning Slide, and the third bend accommodates the Instantaneous Change to A Slide. The Valve Slides are of sufficient length, and plainly engraved, showing proper extension for perfect tune in either of the alterations in Pitch or Key.

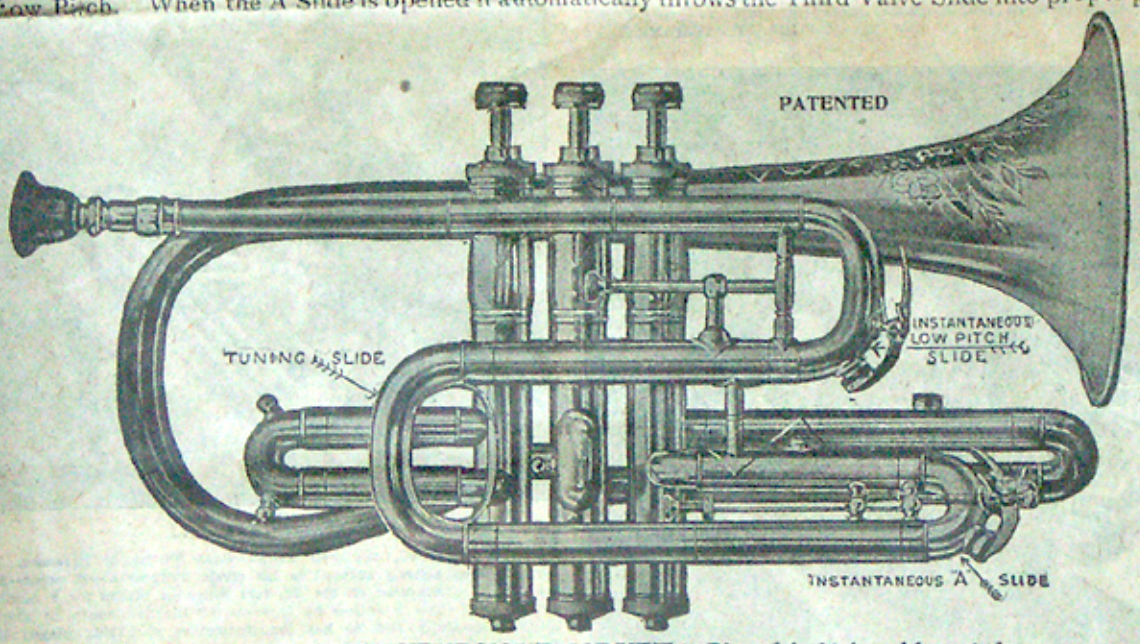
SEE ILLUSTRATION OF EPOCH AIR-PASSAGE ON SECOND COVER PAGE.



No. 10. MULTI-PITCH TRUE-TONE CORNET in Bb and A, high and low pitch, with Epoch Valve System.

Multi-Pitch Perfect in Bb and A, High and Low Pitch

The Multi-Pitch is a perfect Bb Cornet and the Multi-Pitch is a Perfect A Cornet—and it is either or both in High Pitch and Low Pitch, and in any intermediate Pitch, while the Tuning Slide is of sufficient length for tuning to Pianos or other instruments that may be of other than standard High or Low Pitch. When the A Slide is opened it automatically throws the Third Valve Slide into proper position—making the change to A almost instantaneous.



No. 7. MULTI-PITCH TRUE-TONE CORNET in Bb and A, high and low pitch.

In addition to these practical advantages, the facility and velocity in execution made possible by the Perfected Valve System insures direct impact of attack and full conservation of energy.

This much-needed and welcome development of the True-Tone Cornet has placed it lonesomely at the top, hence the consternation of makers who lack the genius to discover and the enterprise to develop new principles.

It is impossible to imagine a condition the Multi-Pitch cannot fulfill. Business Cornetists especially are invited to test the facilities and advantages of the Multi-Pitch for six days—before purchasing.

All instruments are listed to include our **patented Split-no-tone Bell,** as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

WARNING TO INFRINGERS **Buescher Band Instrument Company is the sole owner and the only authorized user of Patent No. 670,365, granted March 19, 1901, covering Epoch Air Passages, and Patent No. 826,473, granted July 17, 1906, for Multi-Pitch Tuning Device and No. 869,619 covering type of bell construction described on page 2, giving solidity to the tone. Our rights covered by these patents will be protected to the extent of prosecution of any and all infringers.**

		CORNET No. 10			No. 7		
		Cash 10 days or C. O. D.	Easy payment plan.	Cash with order.	Cash 10 days or C. O. D.	Easy payment plan.	Cash with order
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$ 55.00	$ 57.75	$ 52.75	$ 50.00	$ 52.50	$ 48.00
Finish 2	QUADRUPLE SILVER PLATE, velvet finish, all points burnished, inside of bell gold plated and burnished, concave pearl inlaid finger tips, artistically and handsomely engraved	65.00	68.25	62.25	60.00	63.00	57.50
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, inside of bell, valve caps, finger tips, ferrules and water keys gold plated and burnished; concave pearl inlaid finger tips, handsomely and artistically engraved	70.00	73.50	67.00	65.00	68.25	62.25
Finish 4	QUADRUPLE GOLD PLATE over triple silver plate, concave pearl inlaid finger tips, elegantly engraved, inside and outside of bell burnished or velvet finish as preferred	105.00	110.25	100.25	105.00	110.25	100.25

A substantial, square, round cornered, black Moroccoline covered case, velvet lined throughout, solid brass nickel plated trimmings (rust proof), piston wiper, music lyre and two mouth-pieces (your favorite artists' models), furnished free with all cornets.

True-Tone Band Instruments are shipped to any point on the globe, on six days' trial, for comparison with any or all other makes, thus giving the purchaser every possible opportunity of convincing himself beyond the slightest doubt before purchasing. We sell on long time and easy payment plan when desired, as you will note by referring to page 16. We also accept second-hand band instruments at a fair valuation, as part payment. Write for further descriptive matter and information.

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana, U. S. A.

(UNION SHOP)

A Triumph in Tone-building

The New VIRTUOSO

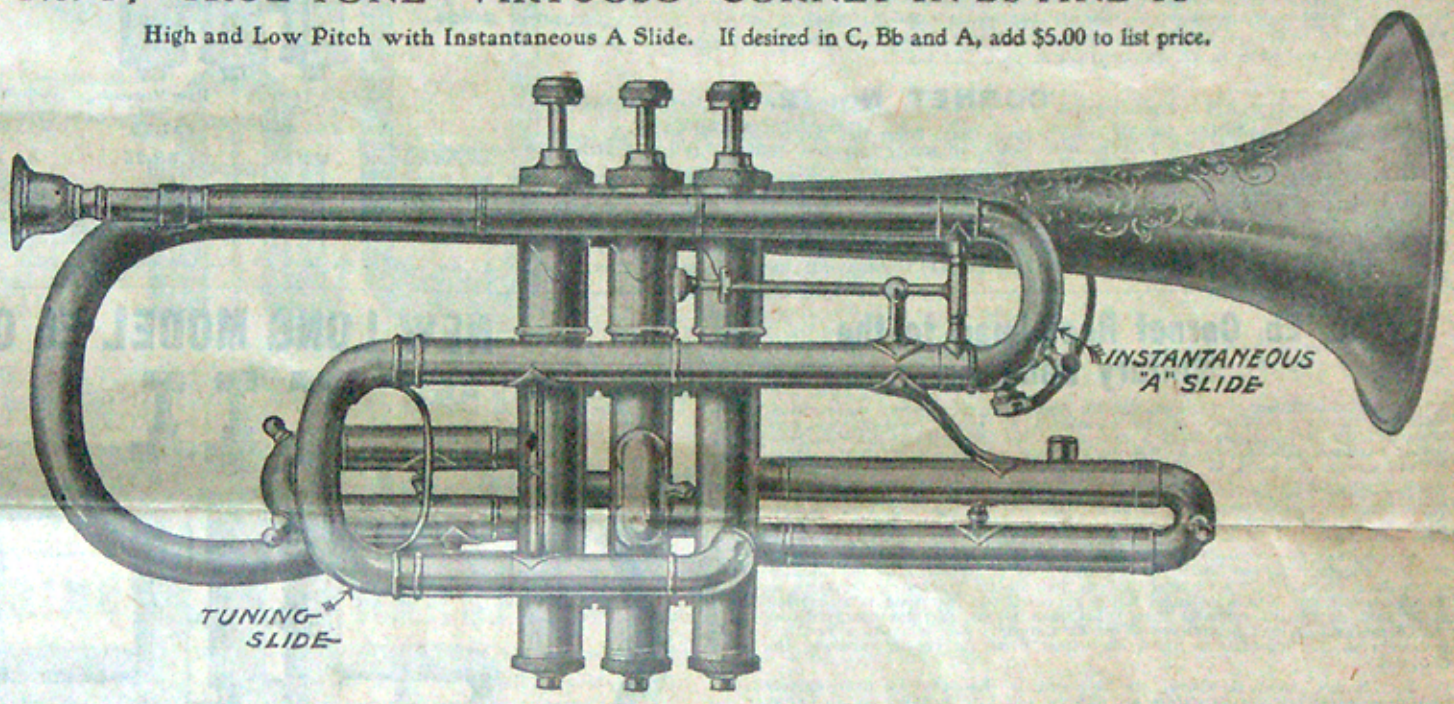
An Artistic Variation in Form

The "VIRTUOSO" Cornet is a *creative* construction, artistic in the fullest sense. From the standpoint of beauty in form, and the standpoint of beauty in tone, it is equally and fully artistic and satisfying.

The Buescher Band Instrument Company *originated* the Long Model Cornet. Others copied insofar as *length* is concerned, but not one has produced a Long Model Cornet with the depth, breadth and brilliancy of tone that characterizes the True-Tone Long Model Cornet—christened the "VIRTUOSO," and illustrated below.

No. 14—TRUE-TONE "VIRTUOSO" CORNET IN Bb AND A

High and Low Pitch with Instantaneous A Slide. If desired in C, Bb and A, add $5.00 to list price.



"Virtuoso" Cornet Convinces Cornetist who was Prejudiced Against Long-Model Cornets

New London, N. H.,
Buescher Band Instrument Co.,

Gentlemen:—In over twenty years' experience as Cornetist, I have never found a Cornet as near to absolute perfection as is your "Virtuoso." It is the best in tune, the easiest-blowing, and the most brilliant-toned I have ever met with. I was greatly prejudiced against the Long Model Cornet, and have written articles for several musical journals condemning Long Models, but your "Virtuoso" has entirely overcome my prejudice, and I shall use the "Virtuoso" Long Model until I can find a better Cornet, which, now, does not seem possible.

The Split-no-tone Bell is indeed a wonderful improvement, and I find it utterly impossible to blow a "split" tone from any register of the "Virtuoso."

You are at liberty to use this letter in any manner you see fit, and I trust it may be the means of moving Cornetists who may be prejudiced against the Long Model to give the "Virtuoso" a trial. Surely they will find their work easier on the "Virtuoso" than on any other Cornet.

Yours very truly,
CHESTER E. MORGAN,
Cornet Soloist and Band Master.

But the length of the "VIRTUOSO" was not the only object sought in fixing that length. The instrument-maker who is true to the best interests of his calling builds for tone quality first, beauty in model being but a secondary consideration. The "VIRTUOSO" Cornet is a happy combination of tonal grandeur with artistic mechanical excellence—a blending of two arts into one perfect instrument.

Tone-building is a science, and, as such, is governed by scientific laws. The trained instrument-maker "builds" qualities of tone at will. With conical tubes he builds brilliancy, with cylindrical tubes he builds breadth, with narrow tubes he builds bright tones, and with wide tubes he builds majestic, deep tones.

In both longitudinal (length) and transverse (width) proportions, the tubes of the "VIRTUOSO" are designed to secure the greatest possible volume and brilliancy and breadth, coupled with richness and depth, and prompt, true intonation. If you favor extremely long models, the "VIRTUOSO" is commended.

The illustration above tells much to those familiar with cornet models; the cornet itself will speak in firm, full, true intervals in the hands of the performer—a fortissimo practically unlimited, a pianissimo resonant and of great carrying timbre, and mezzo tones that rival the strings in potentiality of expression.

Because of its flexibility and capacity for the modulation of its voice, it is equally adaptable for military band or orchestral work. In orchestra the character of its tone silences the criticisms of the hypersensitive faultfinders of the string section.

THE "VIRTUOSO" CORNET is a virtuoso indeed, with the accumulated resources of all the years of band instrument making embodied within its compass, added to which are the characteristic Buescher air-passage improvements that give to our instruments a personality of tone and facility of execution heretofore deemed unattainable, but now in the performer's grasp.

The musical value of the "VIRTUOSO" to the soloist is not expressible in dollars and cents, though it is priced reasonable. And the qualities which make it the ideal solo cornet make it a superb cornet for ordinary first, second and third parts in both band and orchestra music.

CORNET No. 14.

		Cash 10 days or C. O. D.	Easy Payment plan	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$48.00	$50.50	$45.75
Finish 2	QUADRUPLE SILVER PLATED, velvet finish, all points burnished, inside of bell gold plated and burnished, concave pearl inlaid finger tips, artistically and handsomely engraved	58.00	61.00	55.25
Finish 3	QUADRUPLE SILVER PLATED, velvet finish, inside of bell, valve caps, finger tips, ferrules and water keys gold plated and burnished; concave pearl inlaid finger tips, handsomely and artistically engraved	63.00	66.25	60.00
Finish 4	QUADRUPLE GOLD PLATED over triple silver plate, concave pearl inlaid finger tips, elegantly engraved inside and outside of bell, burnished or velvet finish as preferred	100.00	105.00	95.25

A substantial, square, round cornered, black Moroccoline covered case velvet lined throughout, solid brass nickel plated trimmings (rust proof), piston wiper, music lyre and two mouthpieces (your favorite artists' models), furnished free with all cornets.

For Cornet No. 14 in C, Bb and A, add $5.00 to above prices.

All instruments are listed to include our **patented Split-no-tone Bell,** as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

True-Tone Band Instruments are shipped to any point on the globe, on six days' trial, for comparison with any or all other makes, thus giving the purchaser every possible opportunity of convincing himself beyond the slightest doubt before purchasing. We sell on long time and easy payment plan when desired, as you will note by referring to page 16. We also accept second-hand band instruments at a fair valuation, as part payment. Write for further descriptive matter and information.

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana, U. S. A.

(UNION SHOP)

MECHANICAL MUSICAL TRANSPOSITION PERFECTED

THREE BIG THINGS ACCOMPLISHED FOR THE CORNETIST

A Combination Cornet in C, Bb and A has always been in great demand because of its utility for general purposes. Transposition is more a mechanical than a musical accomplishment, and the True-Tone Transposing Cornet will be welcomed by those who can transpose as well as those who cannot.

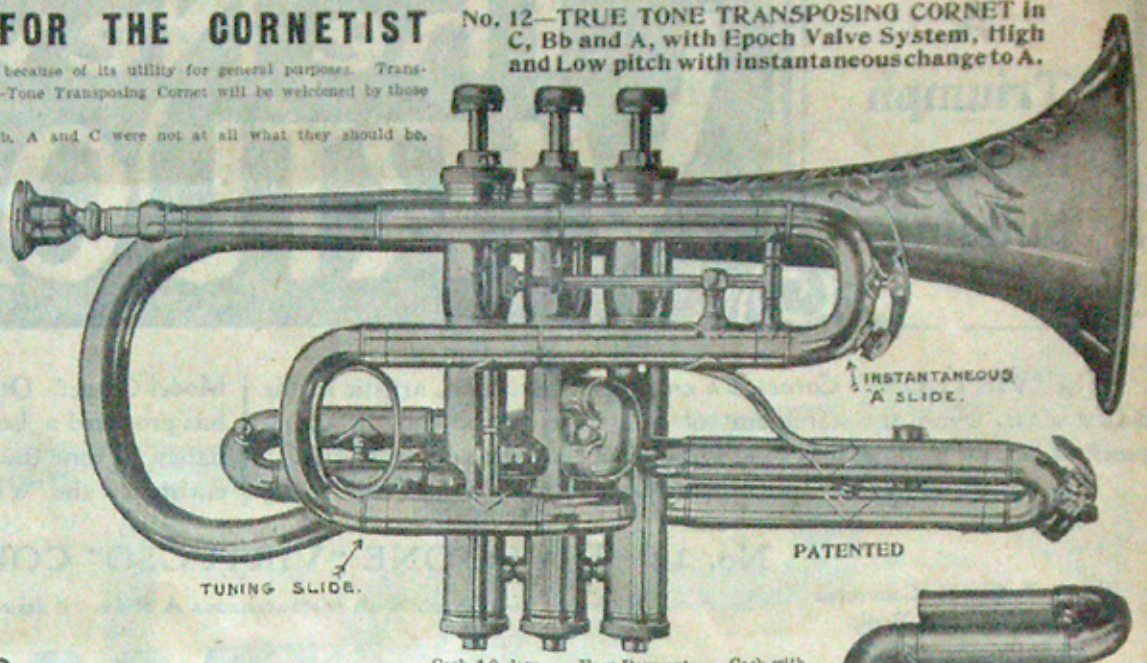
Prior to the invention of the Epoch Air-Passage, Combination Cornets in Bb, A and C were not at all what they should be, because such changes in Key greatly accentuated deformities already existing in the Bb Cornet, and in consequence were hard to blow, never in tune, and possessed but very little volume of inferior tone quality.

A comparison of the illustration shown opposite with the illustration of any other Combination Cornet will show that all the deformities and contortions of air-passage heretofore considered necessary in a Cornet of this type have been **entirely eliminated** in the True-Tone Transposing Cornet.

Contorted C Crooks are now relegated to the limbo of exploded superstitions, along with A Shanks and Rotary A Slides, and the Transposing Cornet thus brought within the realm of realities. The True-Tone Transposing Cornet is a perfect Cornet in three keys and all pitches—its perfect intonation is not impaired whether used in C, Bb or A, High or Low Pitch. This is of supreme importance because it is TRUE, and true only of the True-Tone Transposing Cornet when it comes to the actual tests of service in Bb for Band, A for Orchestra and C for playing from voice, piano or church organ parts without transposition.

The Transposing Cornet is built in C, High Pitch. By the use of a combination slide that is furnished with the instrument it can be readily put in absolutely correct proportions for Bb and A, high or low pitch, with as much convenience to the player as with any improved Bb and A Cornet, since the valve slides are likewise proportioned with ample length to produce accurate valve tones in all the variations of pitch and key.

No. 12—TRUE TONE TRANSPOSING CORNET in C, Bb and A, with Epoch Valve System, High and Low pitch with instantaneous change to A.



CORNET No. 12.

		Cash 10 days or C. O. D.	Easy Payment plan.	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$55.00	$57.75	$52.50
Finish 2	QUADRUPLE SILVER PLATE, velvet finish, all points burnished, inside of bell gold plated and burnished, concave pearl inlaid finger tips, artistically engraved	65.00	68.25	61.75
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, inside of bell, valve caps, finger tips, ferrules and water keys gold plated and burnished; concave pearl inlaid finger tips, handsomely and artistically engraved	70.00	73.50	66.50
Finish 4	QUADRUPLE GOLD PLATE over triple silver plate, concave pearl inlaid finger tips, elegantly engraved, inside and outside of bell burnished or velvet finish, as preferred	105.00	110.25	100.25

A substantial, square, round cornered, black Morocceline covered case, velvet lined throughout, solid brass, nickel plated trimmings (rust-proof), piston wiper, music lyre and two mouthpieces (your favorite artists' models), furnished free with all cornets.

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

The Eb Cornet Reclaimed to the Military Band

By the substitution of Clarinets for Eb Cornets many directors make visible confession of the inefficiency of the antiquated Eb Cornet Models. We particularly invite the attention of such directors to the latest Eb Model True-Tone Cornet, confident that if given a "hearing" it will acquit itself of all the crimes charged against the usual Eb Cornet.

The leader who prefers the Eb to the Bb Cornet will find the tones—even to the extreme highest—very easy of production, and extreme high notes usually taken by the Bb Cornets will, if given to the True-Tone Eb Cornet, be much more voluminous.

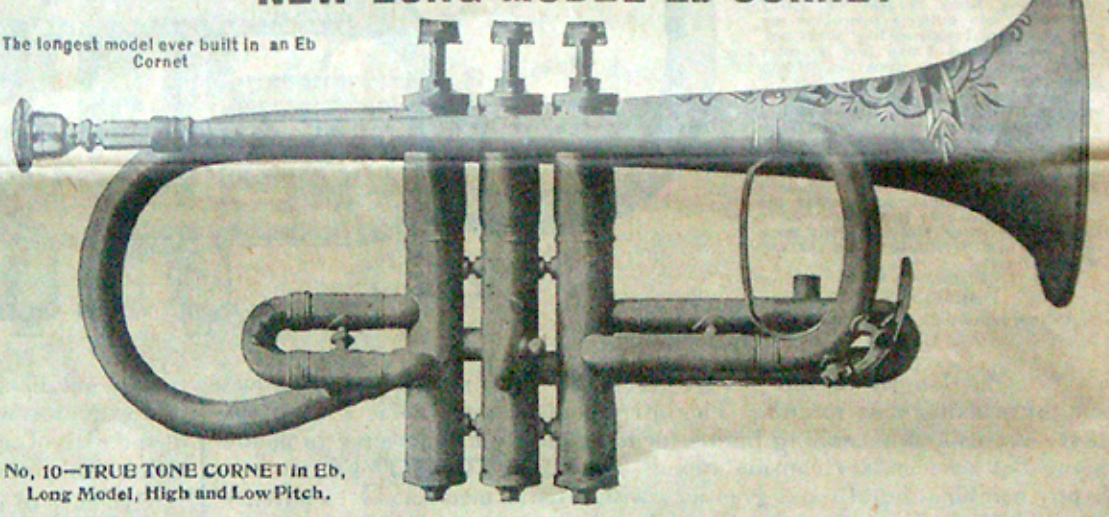
One marked characteristic of the trend of musical sentiment in recent years is the "grouping" of instruments in "families"—as is evidenced by the addition of the Bass Clarinet to the Clarinet Section, and the Bb Trumpet to the Horn or Trombone Sections. Other instances might be cited, but the trend is so marked as to need no lengthy comment here, other than to say that the completion of the Cornet Section by the addition of the Eb Cornet is sure to make a vast improvement in any organization where Eb Cornet parts are usually taken by the Clarinets.

In this new model Eb Cornet, we have entirely eliminated all unsatisfactory and disagreeable features heretofore encountered and have supplied an Eb Cornet equally as easy to blow as any Bb Cornet of any other make. It has an unusually brilliant and perfect quality of tone throughout the entire register and an extremely light valve action, which affords the musician great facility in playing quick passages. With an Eb Cornet's compass, coupled with all the easy blowing qualities of the Bb Cornet, the True-Tone Eb Cornet is sure to be a great factor in restoring the Eb Cornet to its proper sphere of usefulness.

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all manufacturers.

NEW LONG MODEL Eb CORNET

The longest model ever built in an Eb Cornet



No. 10—TRUE TONE CORNET in Eb, Long Model, High and Low Pitch.

CORNET No. 19

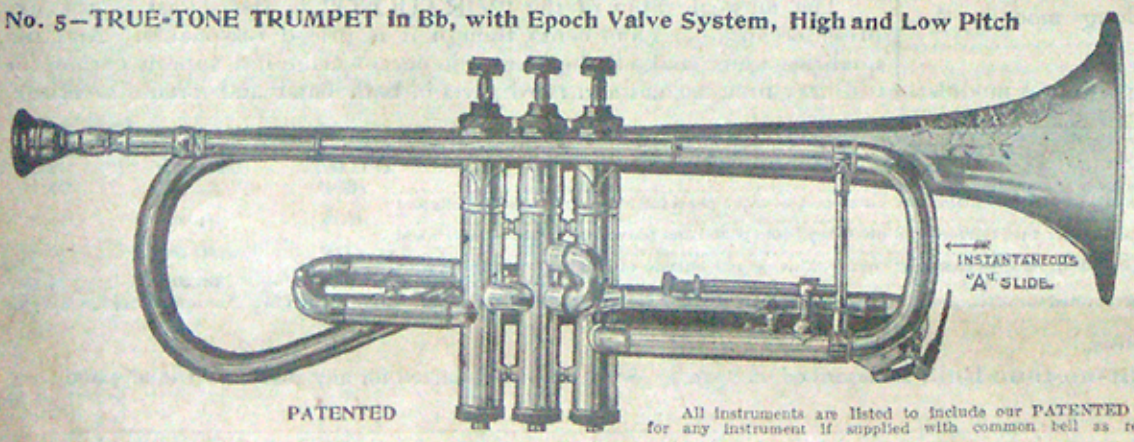
		Cash 10 days or C. O. D.	Easy Payment plan.	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$40.00	$42.00	$38.00
Finish 2	QUADRUPLE SILVER PLATE, velvet finish, all points burnished, inside of bell gold plated and burnished concave pearl inlaid finger tips, artistically engraved	50.00	52.50	47.50
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, inside of bell, valve caps, finger tips, ferrules and water keys gold plated and burnished; concave pearl inlaid finger tips, handsomely and artistically engraved	55.00	57.75	52.25
Finish 4	QUADRUPLE GOLD PLATE over triple silver plate, concave pearl inlaid finger tips, elegantly engraved inside and outside of bell, burnished or velvet finish, as preferred	90.00	94.50	85.50

A substantial, square, round cornered, black Morocceline covered case, velvet lined throughout, solid brass, nickel plated trimmings (rust proof), piston wiper, music lyre and two mouthpieces (your favorite artists' models), furnished free with all cornets.

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

TRUE-TONE TRUMPET WITH EPOCH AIR-PASSAGE

No. 5—TRUE-TONE TRUMPET in Bb, with Epoch Valve System, High and Low Pitch



PATENTED

The Trumpet is the most ancient of all the brass wind instruments. Its dignified, brilliant intonation endeared it to all the old masters of musical composition. It is the instrument called for in the symphonies and great orchestral compositions, though often substituted by the cornet because of the cornet being the more easily mastered.

The Epoch Valve System is fast placing the Bb Trumpet on a par with the Cornet in the estimation of musicians, so far as ease of embouchure and blowing are concerned, and for all Orchestral Scores requiring the Trumpet the True-Tone Trumpet can be handled most efficiently, and with little practice, by any Cornet player. As a matter of fact, the embouchure of the True-Tone Trumpet is quite as easily mastered and retained as that of any Bb Cornet excepting only the True-Tone Cornets.

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

TRUMPET No. 5.

		Cash 10 days or C. O. D.	Easy Payment plan.	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$50.00	$52.50	$47.50
Finish 2	QUADRUPLE SILVER PLATE, velvet finish, all points burnished, inside of bell gold plated and burnished, concave pearl inlaid finger tips handsomely and artistically engraved	60.00	63.00	57.00
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, inside of bell, valve caps, finger tips, ferrules and water keys gold plated and burnished; concave pearl inlaid finger tips, handsomely and artistically engraved	65.00	68.25	61.75
Finish 4	QUADRUPLE GOLD PLATE over triple silver plate, concave pearl inlaid finger tips, elegantly engraved inside and outside of bell, burnished or velvet finish, as preferred	105.00	110.25	100.25

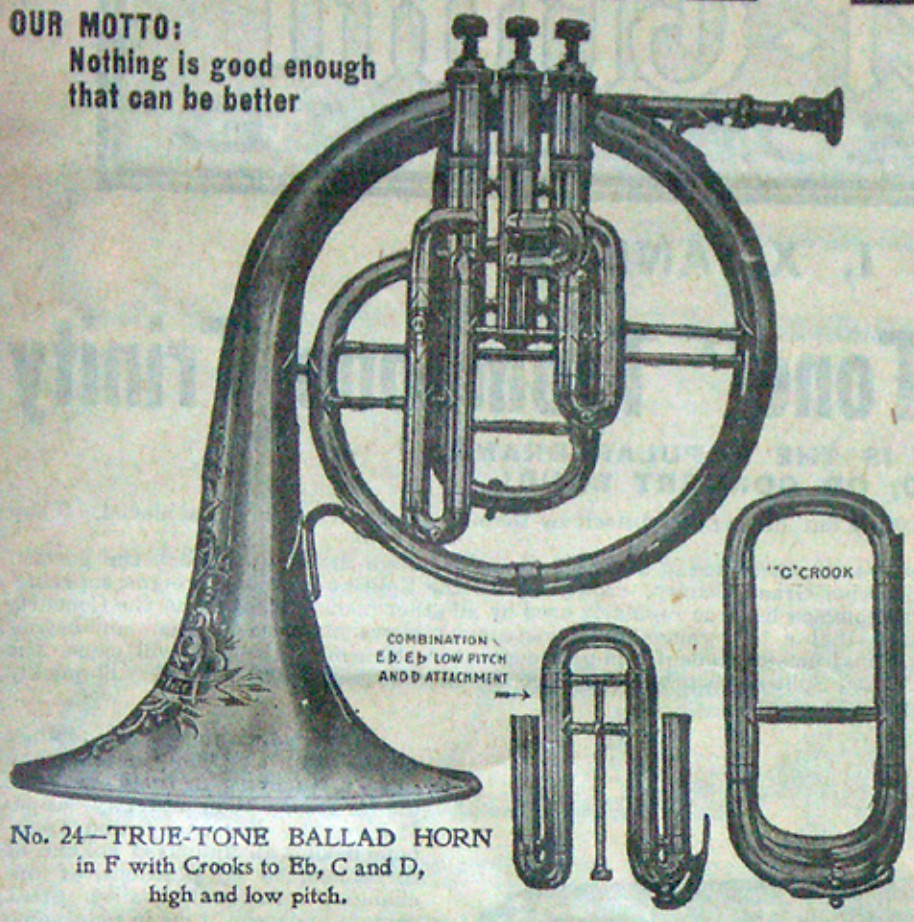
A substantial, square, round cornered, black Morocceline covered case, velvet lined throughout, solid brass, nickel plated trimmings (rust proof), piston wiper, music lyre and two mouthpieces (your favorite artists' models), furnished free with all cornets.

FOR TRUE-TONE SLIDE CORNETS AND LONG HARMONY TRUMPETS, WRITE FOR ILLUSTRATIONS, PRICES AND DESCRIPTIVE MATTER

(UNION SHOP)

TRUE-TONE BALLAD HORN

OUR MOTTO:
Nothing is good enough that can be better



No. 24—TRUE-TONE BALLAD HORN in F with Crooks to Eb, C and D, high and low pitch.

The **True-Tone Ballad Horn** has been termed not only a multi-pitch, but a multi-character instrument as well.

As a solo instrument its fine tone and elegant shape mark it for distinction in any audience. As a French Horn, "the soul of the orchestra," it meets all the requirements of that instrument and overcomes the technical obstacles inherent in the French Horn. As an Alto Horn it makes for itself a distinct and welcome place in the alto choir, and because it is a solo instrument it interests and stimulates the Alto section to their best efforts.

Every director has noticed the murmur of satisfaction that runs through an audience when a quartette of French Horns or their cousins, the Ballad Horns, make their appearance with a Band or Orchestra. The beautiful contour of the instruments seems always to give promise that is substantiated by their work; these instruments have the desired effect of making an organization look complete, and sound complete.

The True-Tone Ballad Horn with the Buescher quick-change combinations (and all are so equipped) can be instantly altered from Eb to D without changing crooks, and when used in Eb can be changed at once to low-pitch Eb. This technical improvement will be appreciated by marching organizations and is an important convenience to the soloist and members of concert bands.

The tone-character of the True-Tone Ballad Horns will so nearly simulate the French Horns that they can be used as substitutes, while their technical possibilities are greater, and the broad field they cover as solo and alto instruments make them a valuable force in the band and orchestra, and a certain money-maker for the instrumentalist.

Ballad Horn in F with Eb, C and D Attachment No. 24.	Cash 10 days or C. O. D.	Easy payment plan.	Cash with order.
Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$ 55.00	$ 57.75	$ 52.50
Finish 2 QUADRUPLE SILVER PLATED. velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	65.00	68.25	61.75
Finish 3 QUADRUPLE SILVER PLATED, velvet finish. Valve caps, finger tips, ferrules and water key, gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved	70.00	73.50	66.50
Finish 4 QUADRUPLE GOLD PLATED over triple silver plate, burnished or velvet finish, elegantly engraved, concave pearl inlaid finger tips	110.00	115.50	104.50

Equipment with above, one alto and one French horn mouthpiece, music lyre and piston wiper. No. 114 case for ballad horn, velvet lined, black morocco-line covered, solid brass, nicke. plated trimmings (rust proof) $10.00

For burnished gold plate inside of bell in finishes 2 and 3 instruments No. 20, 22 and 24, add $3.50 extra.

TRUE-TONE PRINCIPLES TRANSPLANT ALTOS TO A HIGHER PLANE

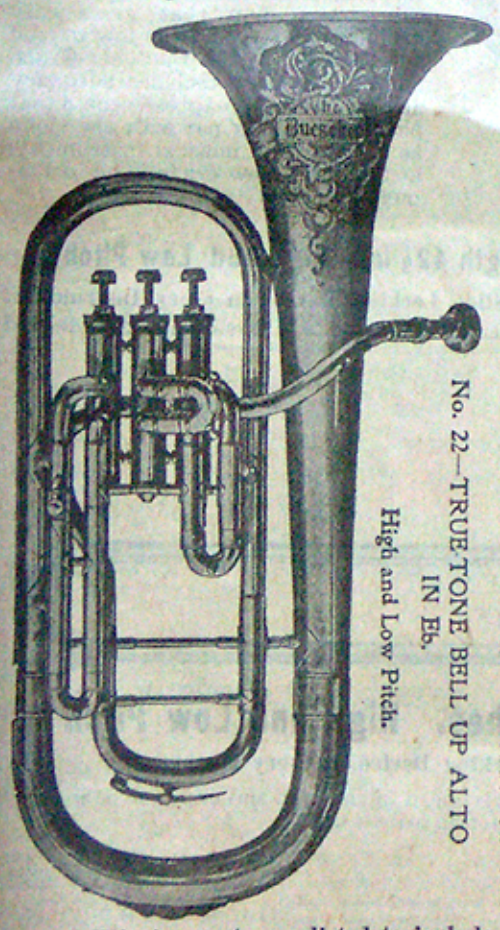
Poetic fancy has likened the Modern Military Band to a highly-cultivated floral garden, the lead instruments being the regal-stemmed flowers in full bloom, the accompanying harmony instruments supplying the artistic trellis-work and harmonious background.

True-Tone Principles, which have brought the "lead" instruments to their full bloom and magnificence in tonal and technical adequacy, also transplant the Alto Section from a mere "necessary evil" to a competent, comprehensive part in the plan of instrumentation, giving an accuracy, richness and beauty to the tone of True-Tone Altos that adds greatly to the sonority and symmetry of proportion of both chords and accompaniment.

Pure, clear tone, and true, prompt intonation, are characteristics of our Altos as of all instruments modeled upon True-Tone principles.

The chord of the triad, usually given by arrangers to the alto section, will never fail to be sufficiently prominent when played by a trio of players on these well balanced instruments.

We make True-Tone Altos in three models—Bell-Front, Bell-Up, and with the Detachable Deflecting Bell. In all three models we build a slide right into the instrument which gives High or Low Pitch, and no extra slides need be carried.



No. 22—TRUE-TONE BELL UP ALTO IN Eb. High and Low Pitch.

ALTOS Nos. 20 AND 22	Cash 10 Days or C. O. D.	Easy Payment Plan	Cash With Order
Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved.	$45.00	$47.25	$42.75
Finish 2 QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	53.00	55.75	50.25
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water key gold plated and burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	58.00	61.00	55.25
No. 23—DEFLECTING BELL ALTO			
Finish 1	$55.00	57.75	52.25
Finish 2	63.00	66.25	60.25
Finish 3	68.00	71.50	65.00

Equipment with Nos. 20, 22 and 23 Altos—one mouthpiece, music lyre and piston wiper. Nos. 110 or 112 case for bell-front or bell up altos, velvet lined, black morocco-line covered, solid brass, nickel plated trimmings (rust proof) $7.00
No. 152 Case for No. 23 Alto $8.00



No. 23—TRUE-TONE DEFLECTING BELL ALTO IN Eb. High and Low Pitch.

No. 20 Bell Front Alto not Illustrated. Write for Descriptive Matter.

All instruments are listed to include our PATENTED SPIT-NO-TONE BELL as described on page two. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

True-Tone Band Instruments are shipped to any point on the globe, on six days' trial, for comparison with any or all other makes, thus giving the purchaser every possible opportunity of convincing himself beyond the slightest doubt before purchasing. We sell on long time and easy payment plan when desired, as you will note by referring to page 16. We also accept second-hand band instruments at a fair valuation, as part payment. Write for further descriptive matter and information.

(UNION SHOP)

The Buescher-Grand SLIDE TROMBONE

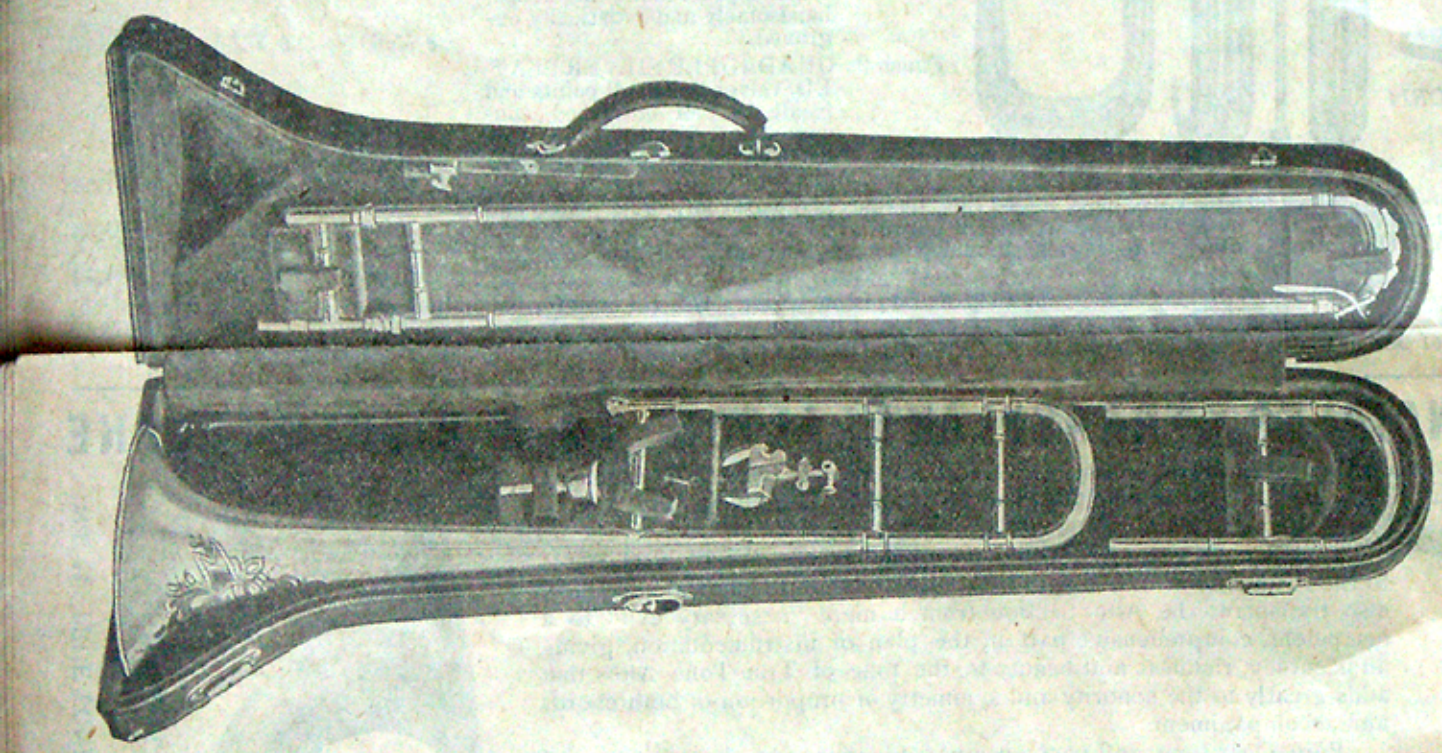
NEW MODELS, I, X, AND L.

The Triumphant "True-Tone" Trombone Trinity

O, THE BUESCHER-GRAND IS THE POPULAR BRAND FOR ORCHESTRA, SOLO, OR CONCERT BAND!

Every individual member of this illustrious branch of the True-Tone family has distinguished itself by the marvelous success it has achieved. They represent the highest possible type of the Trombone family.

By the use of the Buescher patented Split-no-tone bell in their construction, we are warranted in using the thinnest gauge metal (in all but the portion nearing rim of bell) that has ever been used in a trombone, consequently the Buescher-Grand Trinity, crowned with the Split-no-tone bell, reigns supreme. Every one of these models is as much superior to instruments constructed with the common bell—as regularly used by all other manufacturers—as the Concert-Grand piano is superior to the Upright piano. Every band instrument player knows that a thin gauge metal instrument blows much easier than an instrument would when made of a thick gauge metal. He likewise realizes that a band instrument made of thin gauge metal at the rim of the bell will cause the tone to split when forced by the player. A glance at the illustration of the patented Split-no-tone bell described on other pages of this journal, will quickly satisfy anyone that the split or blarey tones are a thing of the past with True-Tone instruments.



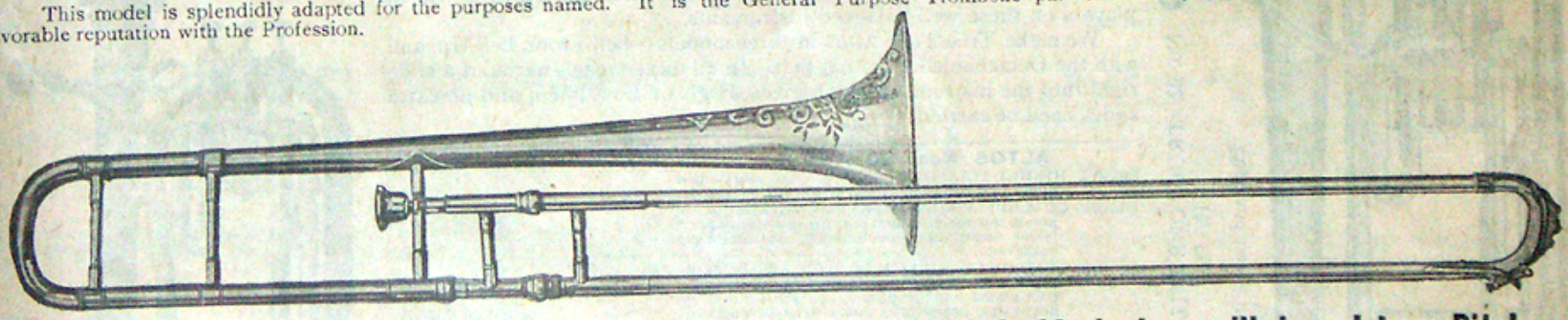
This combination of thin gauge metal with the Split-no-tone bell gives a command in tonal resource of fare more than ordinary scope. It gives the Buescher-Grand trombone models an unlimited volume of fortissimo, in all positions, of unchanging musical quality, great carrying power of tone in pianissimo phrases, and lends them a wider range of utility than is possible without this happy combination.

The stocking of the Buescher-Grand models is extra long and gives positive assurance of a smoothness and velvety ease in the slide not obtainable in the length of stocking ordinarily used. The slide itself is especially hardened and highly tempered, and sounds the six tones of each position absolutely true in tune. This specially tempered and highly responsive slide action, coupled with the construction that gives easy modulation of tone from low to loud and back, gives the Buescher-Grand Slide Trombones a technical adequacy and an emotional expressiveness that places them on a par with the violin as a "king" of musical instruments and marks a new era in band instrument voicing.

No. 32 Model I. For Band, Orchestra and General Business Purposes. Bell 7 or 7½ in. Length 42½ in. High and Low Pitch

Price of Case as shown herewith, for any Model, $10.00. When purchased with Trombone $7.50. Secure Invisible Slide Locking Device on every Instrument.

This model is splendidly adapted for the purposes named. It is the General Purpose Trombone par excellence, and as such it has earned a wide and favorable reputation with the Profession.



No. 33 Model X. "SOLO GRAND." Bell 6½ or 7 inches. Length 42½ inches. High and Low Pitch

Price of Case as shown above, $10.00. When purchased with Trombone, $7.50. Secure invisible Slide Locking Device on every Instrument.

The Buescher True-Tone, Model X, is the King of Solo Trombones. It is of a calibre and gauge that insures the greatest scope in modulation and expression, and weds power and brilliancy to sweetness and breadth that renders it a delight to player and hearer alike—an artist's product for an artist's use.

PRICE LIST OF TROMBONES, MODELS I AND X

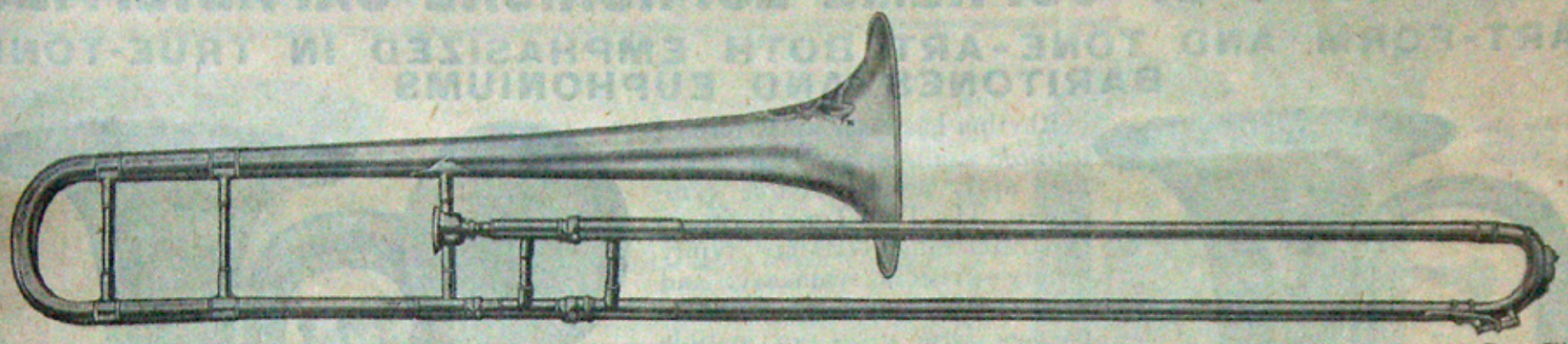
		Cash 10 days or C. O. D.	Easy payment plan	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, handsomely and artistically engraved, invisible positive lock, 5-inch German silver stockings, side action water key, mouth-piece and adjustable music rack	$ 42.50	$ 44.75	$ 40.25
Finish 2	QUADRUPLE SILVER PLATED, velvet finish, all points burnished, inside of bell gold plated and burnished, handsomely and artistically engraved invisible positive lock, 5-inch German silver stockings, side action water key, mouth-piece and adjustable music rack	52.50	55.25	50.00
Finish 3	QUADRUPLE SILVER PLATED, velvet finish, all points, ferrules, water key and inside of bell gold plated and burnished, handsomely and artistically, engraved, invisible positive lock, 5-inch German silver stockings, side action water key, mouth-piece and adjustable music rack	57.50	60.50	54.75
Finish 4	QUADRUPLE GOLD PLATED over triple silver plate, burnished or velvet finish, elegantly engraved, invisible positive lock, 5-inch German silver stockings, side action water key, mouth-piece and adjustable music rack	102.50	107.75	97.50
Case No. 119, for No. 32, No. 33 Trombones, substantial, opens full length, velvet lined, black Morocco cloth covered, solid brass nickel plated trimmings (rust proof)		10.00		
	When ordered with Trombone	7.50		

For Trill Valve for Models I, X or L, add $10.00 for finishes 1, 2 and 3, and $12.00 for finish 4.

(UNION SHOP)

NO. 34. MODEL L "CONCERT GRAND" FOR ORCHESTRA OR CONCERT. BELL 7½ OR 8 INCHES. HIGH AND LOW PITCH.

Secure invisible slide locking device. For price of model L, add $8.00 to list of Model I. (See p. 10.) Case as shown with Model I, $10.00. When purchased with Trombone, $7.50.

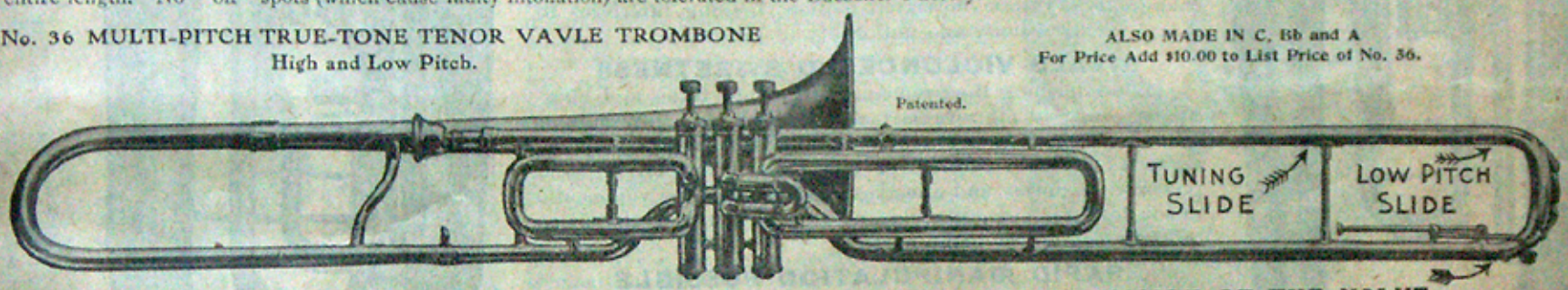


This magnificent Trombone may well be called the "BUESCHER CONCERT GRAND." With the dimensions and calibre of the Baritone or Bass Slide Trombone, it contributes a **quality** which for the purposes intended is unapproachable. In large orchestra or concert instrumentation it adds a warmth of eloquence and tonal breadth to phrases requiring delicate coloring in a way that lifts the whole ensemble into new planes of harmonic strength, grace and beauty. The mellow tones of the Concert Grand blend so perfectly with the reeds and stringed instruments that for the moment it seems to have become one of them, while at the same time furnishing that solid, satisfying foundation on which the whole organization builds its volume and determines its tonal structure and coloring. Particular attention must yet be called to the fit of the slide of all these models; in the "grinding" the micrometer gauge is used to insure the Slide fitting in its inner slide throughout its entire length. No "off" spots (which cause faulty intonation) are tolerated in the Buescher Factory.

No. 36 MULTI-PITCH TRUE-TONE TENOR VAVLE TROMBONE
High and Low Pitch.

ALSO MADE IN C, Bb and A
For Price Add $10.00 to List Price of No. 36.

Patented.



THE TRUE INTONATION OF THE SLIDE WITH THE SURETY AND PRECISION OF THE VALVE.

The No. 36 Multi-Pitch Valve Trombone supplies the demand for a **long model**, in close resemblance of the Slide Trombone. The valves are completely hidden from view by the hands when playing, and to the observer it offers all the appearances of the Slide Trombone. In tone-quality and accuracy of intonation, and in responsiveness to the varying degrees of impact and tongue-stroke, it is as near an approach to the Slide Trombone as acoustical laws permit. It is equipped with the Multi-Pitch Device, as explained on page 6.

No. 38 Multi-Pitch Epoch Valve Trombone is not illustrated. Write for further description. Designed to meet the demand for a short and compact model, which many prefer, and possesses the Epoch air-passage as described on the inside of first cover page of this journal. Full length of No. 38, 38 inches.

VALVE TROMBONE No. 36

		Cash 10 days or C. O. D.	Easy payment plan.	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$47.50	$50.00	$45.25
Finish 2	QUADRUPLE SILVER PLATED, velvet finish, all points burnished, inside of bell gold plated and burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	57.50	60.50	54.75
Finish 3	QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules, water key, and inside of bell gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved	62.50	65.75	59.50
Finish 4	QUADRUPLE GOLD PLATED over triple silver plate, burnished or velvet finish, concave pearl inlaid finger tips, elegantly engraved	105.00	110.25	99.75

Equipment with above includes one mouthpiece, piston wiper and music lyre.

No. 121 or 123 valve trombone case, substantial, open full length, velvet lined, black Moroccoline covered, solid brass nickel plated trimmings (rust proof), $10.00.

All instruments are listed to include our **Patented Split-no-tone Bell** as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

No. 38

	Cash 10 days or C. O. D.	Easy payment plan	Cash with order.
	$52.50	$55.25	$50.00
	62.50	65.75	59.50
	67.50	71.00	64.25
	110.00	115.50	104.50

TRUE-TONE TENOR IN Bb, BELL UP

A smart, graceful model of large bore, accurate in tuning, with a powerful tenor voice—full, round and resonant; a magnificent harmony instrument for military band. The action is "short drop," light as air, and the fingers rest naturally on valve-buttons when instrument is in playing position without cramping the hand or body. DETACHABLE DEFLECTING BELL, $10.00 EXTRA

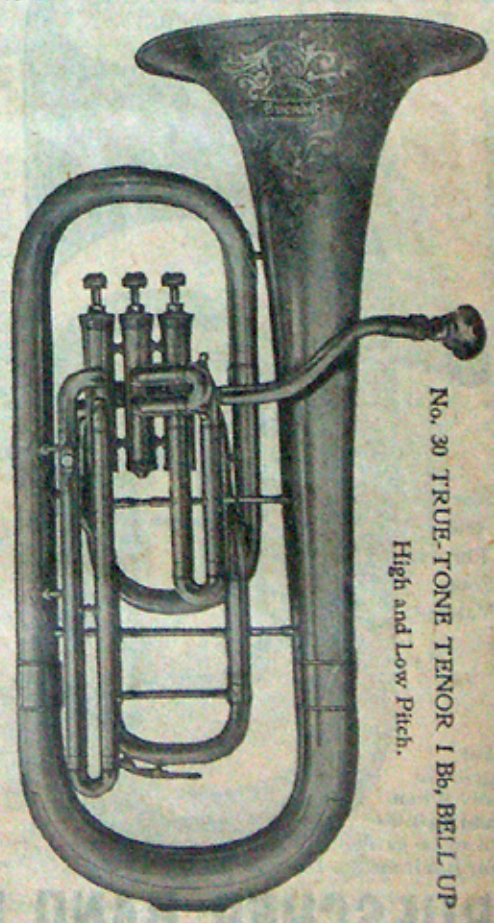
All instruments are listed to include our **Patented Split-no-tone Bell** as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

TENOR No. 30.

		Cash 10 days or C. O. D.	Easy payment plan.	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved	$47.50	$50.00	$45.25
Finish 2	QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	55.00	57.75	52.25
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, valve caps, finger tips, ferrules and water key gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved	60.00	63.00	57.00

Equipment with above, one mouthpiece, music lyre and piston wiper. No. 122 case for tenor, velvet lined, black Moroccoline covered, solid brass, nickel plated trimmings (rust proof), $10.00.

For burnished gold plate inside of bell, in finishes 2 and 3, add $3.50 to printed price.



No. 30 TRUE-TONE TENOR I Bb, BELL UP
High and Low Pitch.

True-Tone Band Instruments are shipped to any point on the globe, on six days' trial, for comparison with any or all other makes, thus giving the purchaser every possible opportunity of convincing himself beyond the slightest doubt before purchasing. We sell on long time and easy payment plan when desired, as you will note by referring to page 16. We also accept second-hand band instruments at a fair valuation, as part payment. Write for further descriptive matter and information.

(UNION SHOP)

BARITONES OF SUPREME EUPHONICAL CAPABILITIES

ART-FORM AND TONE-ART BOTH EMPHASIZED IN TRUE-TONE BARITONES AND EUPHONIUMS



Also made with Four Valves

No. 40 Epoch True-Tone Three Valve Baritone, high and low pitch

Rhythm has been aptly termed *audible symmetry*; beauty has been aptly termed *visible symmetry*. The True-Tone Baritones here illustrated certainly typify beauty — visible symmetry; and this visible symmetry of air-passage form gives an audible symmetry to the tone.

UNIFORMITY OF VIBRATION

Blown through a True-Tone Baritone—with either three four or five valves—the air-column meets with nothing to change its rhythmic measured motion; nothing interferes to retard the periodicity and uniformity of vibration.

RIVALS VIOLONCELLO SWEETNESS

By diminishing the frequency of forward turns, and eliminating entirely all reverse turns, feverish and intermittent air-column motions are overcome, and this gives a majesty, ***calm*** and stately fullness of tone that is far-carrying and powerful in fortes and climaxes, yet rivalling the violoncello in soulful sweetness, clearness of enunciation and eloquence of expression in the piano parts.

RAPID MANIPULATION POSSIBLE

Diminishing the frequency of air-column turnings makes more rapid manipulation of the air-column possible, and, besides, increases both the power and the volume of tone possible—at the same time decreasing the force of blow necessary.

CAPACITY – EXPRESSION – MANIPULATION

Voicing the manifold cadences of a most intricate solo, or voicing an ensemble part in the accompaniment, True-Tone Baritones are never harsh nor unsympathetic. Capacity for expression and capacity for easy manipulation, are assured by an air-passage construction free from deformities or obstructions of any kind.



Also made with Four Valves

Also made with Detachable Deflecting Bell (in place of Large Upright Bell).

No. 43 Epoch True-Tone Five Valve Double Bell Baritone, high and low pitch

Particular attention is directed to the new Solo Model (No. 46) illustrated below, with Detachable Deflecting Split-no-tone Bell. See enclosed pink circular describing the manifold advantages of this type of bell.

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

NO. 46. SOLO MODEL BARITONE
With Detachable Deflecting Bell



Side Action, Three or Four Valves

For price in any finish add $10.00 to price given for Baritone No. 45

BARITONE No. 40

		Cash 10 Days or C. O. D.	Easy Payment Plan	Cash With Order			Cash 10 Days or C. O. D.	Easy Payment Plan	Cash With Order
Finish 1 — HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, artistically and handsomely engraved	3 Valves	$60.00	$63.00	$57.00	4 Valves		$ 85.00	89.25	$ 80.75
	4 Valves	70.00	73.50	66.50	5 Valves		95.00	99.75	90.25
Finish 2 — QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved	3 Valves	69.00	72.50	65.50	4 Valves		99.00	104.25	94.00
	4 Valves	79.00	83.00	75.00	5 Valves		109.00	114.25	103.50
Finish 3 — QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrule and water key gold plated and burnished. Concave pearl inlaid finger tips. Handsomely and artistically engraved	3 Valves	77.00	81.00	73.25	4 Valves		111.50	117.00	106.00
	4 Valves	87.00	91.50	82.75	5 Valves		125.00	131.25	118.75

BARITONE No. 45

No. 47 Double Bell

		Cash 10 Days or C. O. D.	Easy Payment Plan	Cash With Order			Cash 10 Days or C. O. D.	Easy Payment Plan	Cash With Order
Finish 1	3 Valves	$55.00	$57.75	$52.25	4 Valves		$ 75.00	$ 78.75	71.25
	4 Valves	65.00	68.25	61.75	5 Valves		85.00	89.25	80.75
Finish 2	3 Valves	64.00	67.25	60.75	4 Valves		89.00	93.50	84.50
	4 Valves	74.00	77.75	70.25	5 Valves		99.00	104.00	94.00
Finish 3	3 Valves	72.00	75.75	68.50	4 Valves		101.00	106.00	96.00
	4 Valves	82.00	86.25	78.00	5 Valves		115.00	120.75	109.25

Description of finish of No. 45, No. 46 and No. 47 same as No. 40.

No. 47, Double Bell, New Professional Model, side action, 4 and 5 valve. Not illustrated. Write for description.

Write for prices and description of finish 4, quadruple gold plated, of all baritones.

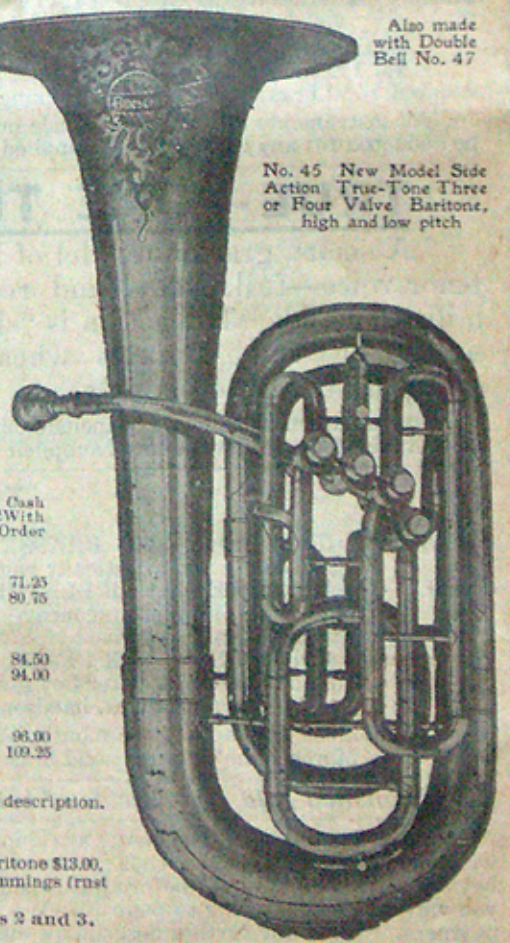
Equipment included with all baritones is one mouthpiece, music lyre and piston wiper.

No. 124 Case for single bell baritone, $12.00; No. 127 for double bell, $13.00. No. 151 for No. 46 Baritone $13.00.

Baritone cases are velvet lined, black Moroccoline covered, solid brass, nickel plated trimmings (rust proof), open full length.

Nos. 43 and 47 include gold plate, burnished, inside of Trombone bell in finishes 2 and 3.

Also made with Double Bell No. 47



No. 45 New Model Side Action True-Tone Three or Four Valve Baritone, high and low pitch

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana, U. S. A.

True-Tone Tubas Triumph IN THE Bass Clef



No. 63—MULTI-PITCH TRUE-TONE BASS IN Eb.
High and Low Pitch. Side Action.

The support of the entire Military Band instrumentation rests with the Tuba. Even where certain portions of the music dominate others, as in the case of melody and accompaniment, the parts must be well balanced, with no suggestion of exaggeration in subduing the accompaniment, and paying due respect to the beauties of the bass.

And the beauties of the bass can best be brought out when the True-Tone Bass supports the instrumentation and balances the harmonies; because the air-passage affords extreme mobility to air-column movement, and the consequent result of air-column mobility is velocity and responsiveness in tone-production equal to all the demands of supporting the "lead" and Treble Clef instrumentation through all the mazes of tempo, rhythm expression, accentuation and tone-power.

The unimpaired vibratory movement of the air-column through the air-passage makes possible the most rapid execution with a broadness and sweetness of intonation and a velocity impossible on any other air-passage construction. And this same air-passage construction enhances tone-volume and carrying power, making the True-Tone Tuba in Eb the peer of any other make of Tuba in BBb. While in capacity for modulation and subordination in the delicate passages for the basses its breadth and sweetness of tone preserve the perfect symmetry between the Treble and the Bass, and "thin" harmonies vanish because of the air-passage obstructions being eliminated in the improved system.

A True-Tone Eb Tuba will gladly be sent for six days' trial.

Write for description and price of No. 60 Bb Bass.



No. 64—EPOCH TRUE-TONE BASS IN Eb.
High and Low Pitch.

See Illustration of Epoch Air-passage on Second Cover Page.

Write for Prices of True-Tone Bb Basses

Also made in Monster Side Action No. 69. Prices and equipment same as No. 68. Write for descriptive matter.



No. 68—MONSTER TRUE-TONE BASS IN Eb.
In High and Low Pitch.

See Prices of TRUE-TONE BASSES Nos. 63, 64, 68 and 72 on Page 15.

OUR LABEL
M·P·B·P·B·M·B·A
S·W·U·of·N·A·
UNITY
MUTUAL ASSISTANCE AND EDUCATION
COPYRIGHT 1922

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers. We can supply the Detachable Deflecting "Split-no-tone" Bell on Altos, Tenors, Baritones and Basses at an additional cost of $10.00 in any finish. For description see enclosed pink slip.

True-Tone Band Instruments are guaranteed for all time. See Page 16.

True-Tone Basses

The perfected result of more than one-fourth of a century of successful band instrument making.



No. 72
TRUE TONE
HELICON Eb BASS
High and Low Pitch.

No. 74
MONSTER SIZE
HELICON Eb BASS
High and Low Pitch.

For Price, add $10.00 to list of No. 72.

SEE GUARANTEE BOND PAGE 16.

BUESCHER BAND INSTRUMENT CO., Elkhart, Indiana, U. S. A.

RIGHT BASIC PRINCIPLES MAKE TRUE-TONE BASSES TRUE BASSES

The BBb Bass—that tonal pedestal upon which rests the super-structure of melody, and upon which depends harmony in the accompaniment—this is, really, among the most important voices of the Military Band. And the same True-Tone Principles that give such a high level of merit to the other three voices of the Brass Choir—Alto, Baritone, and Tenor—give True-Tone Basses a pre-eminence equal to that attained in the other three voices.

The True Bass-tone Scale

The proportioning of tubes that will intone a scale of true Bass-tone is, in itself, a life-study. Breadth of tone must be welded to suitable depth of tone: and with the great breadth must be no suggestion of hollowness. Richness in tone-quality with great volume and reserve-power—these are the basis of Bass-tone.

In True-Tone Tubas, the quality of tone is no less conspicuous than its volume. To begin with, the main and valve tubings are precisely accurate in length, width and proportion for securing true, sweet, voluminous intonation. And then this great length of tubing is constructed into the symmetrical models here shown—and all bending of the main and valve-tubings and the connecting of the valve-tubings to the main tubing is accomplished without adding one reverse turn or abrupt angle.

Uniformly-accelerated Air-column Movement

Your conception of expression (to the most delicate), of tempo (to the most rapid), of accentuation and of rhythm—in fact, all the qualities of expression possible are possible on the True-Tone BBb Tuba, because: In both the "open" and valve air-passages the air-column travels with ***uniformly-accelerated motion;*** the force of the player's blow is not ***negatived*** by contact with unequal resistance from short, sharp turns or reverse turns. All the force of blow is expended in tone-production, and the result is more tone and better tone than can be gotten from any other type of Tuba Air-Passage.

Adequate in Technical Resource

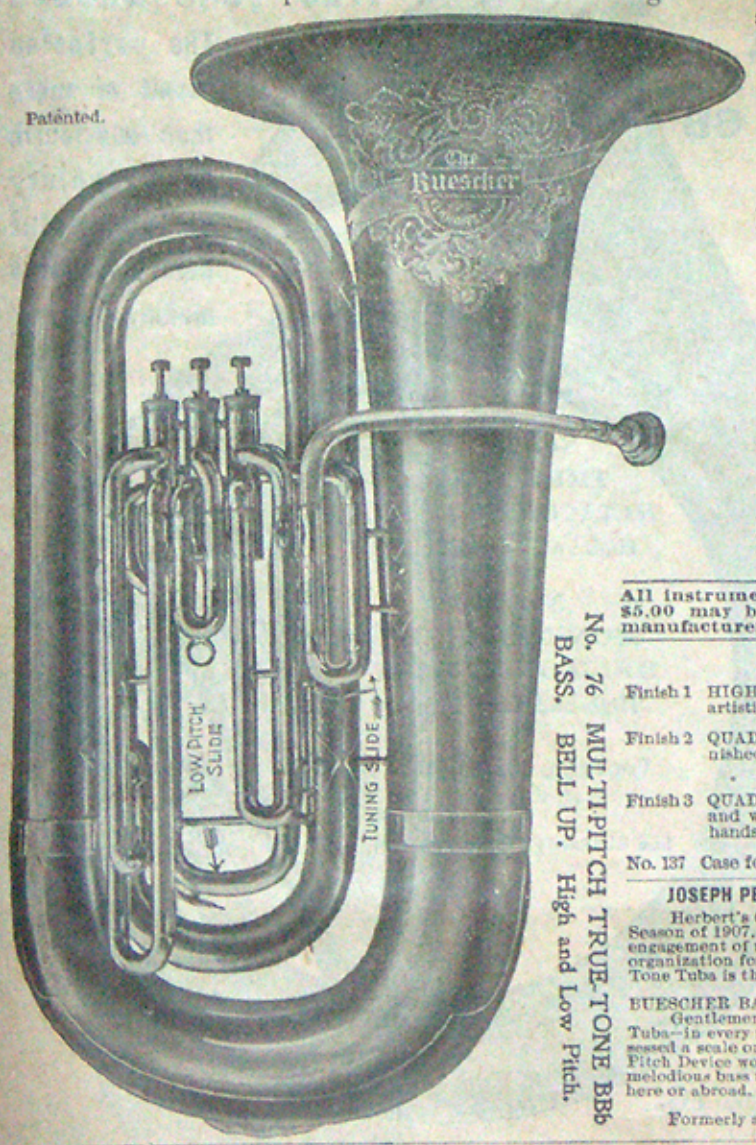
In technical and tonal resource, the True-Tone Tuba is unobtrusive, obedient and adroit. ***Unobtrusive,*** because—being very easily blown, the tone is easily produced and sustained: ***obedient,*** because—the air-passage gives tonal-response that is pure, full and imposing in passages that demand great breadth, and is rich and mellow and of delicate fineness in subordinate passages for the Bass; ***adroit,*** because—its excellencies are neither superficial nor accidental, but rest on the firm foundation of ***unobstructed tubes*** intoned to the true Bass-scale.

The Multi-pitch Tuning Device

An extended description of this little device is given on page 6. With this addition, True-Tone Tubas are immediately available for use in any variety of Pitch, without the use of detached slides or other vest-pocket devices.



No. 79 MULTI-PITCH TRUE-TONE BBb BASS. Side action with Bell over left shoulder.



No. 76 MULTI-PITCH TRUE-TONE BBb BASS. BELL UP. High and Low Pitch.

The Deflecting Bell

It is no exaggeration to say that a True-Tone BBb Tuba with the Buescher Detachable Deflecting Bell will serve as a Bass for a larger instrumentation than will any other Bass. The full volume of the Bass is intermingled with the volume of the Bell-front instruments by the contour of the Deflecting Bell—no part of the volume being lost to the audience by being projected sky-ward.

The Split-no-tone Bell

Page 2 of this issue gives you all the advantages of the Split-no-Tone Bell. With this bell, tone-power is limited only by the physical capacity of the man behind the mouth-piece. Blow as he will, a "split" tone is impossible, either in the very high, the very low, or the intermediate registers.

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

BASS Nos. 76 and 79.

		Cash 10 days or C. O. D.	Easy payment plan.	Cash with order.
Finish 1	HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved. 3 valves	$100.00	$105.00	$ 95.00
	4 valves	115.00	120.75	109.25
Finish 2	QUADRUPLE SILVER PLATE, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved. 3 valves	115.00	120.75	109.25
	4 valves	130.00	136.50	123.50
Finish 3	QUADRUPLE SILVER PLATE, velvet finish, valve caps, finger tips, ferrules and water key gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved. 3 valves	125.00	131.25	118.75
	4 valves	140.00	147.0	133.00

No. 137 Case for Nos. 76 and 79 Bass, $18.50.

JOSEPH PECORI, FIRST TUBA WITH HERBERT'S GRENADIER GUARDS BAND OF PHILADELPHIA USES TRUE-TONE TUBA

Herbert's Grenadier Guards Band is the most popular and efficient concertizing organization emanating from Philadelphia. The Season of 1907, this organization played prominent resorts throughout the East. At "Woodside Park" Philadelphia it played an opening engagement of many weeks and became so popular with the patrons of this high class resort that the Park management booked the entire organization for an extended return engagement. Mr. Pecori is a thorough master of his instrument and is thoroughly satisfied the True-Tone Tuba is the world's best Tuba.

Philadelphia, Pa., March 15, 1908

BUESCHER BAND INSTRUMENT COMPANY.

Gentlemen: The BBb True-Tone Tuba reached me in good condition, and after thoroughly testing it I pronounce it the very best Tuba—in every respect—I've ever blown. I tested several other makes before finally selecting the True-Tone Instrument, but none possessed a scale or a tone-quality nearly so fine as the True-Tone Tuba. "True-Tone" is a very fitting name for your Tubas. The Multi-Pitch Device works admirably, enabling me to perform in any pitch with equal ease and facility. In accuracy of scale, quality of rich, melodious bass tone, beauty of model workmanship, I consider my True-Tone Tuba better than any other Tuba I've ever seen or heard here or abroad.

Very truly yours,
JOSEPH PECORI, 1st Tuba with Herbert's Grenadier Guards Band.

Formerly a number of seasons with Liberati's Band and with Conterno's Famous Band—both of New York City.

ALL TRUE-TONE BAND INSTRUMENTS ARE SHIPPED FOR COMPARISON AND ON SIX DAYS' TRIAL

BUESCHER BAND INSTRUMENT CO., ELKHART, INDIANA, U. S. A.

(UNION SHOP)

True-Tone Helicon AND Buescherphone Basses in BBb

BASS No. 80

		Cash 10 days or C.O.D.	Easy payment plan	Cash with order
Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips handsomely and artistically engraved.	3 Valves	$115.00	$120.75	$109.25
	4 Valves	127.00	133.50	120.75
Finish 2 QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	130.00	136.50	123.50
	4 Valves	145.00	152.25	137.75
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water keys gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	140.00	147.00	133.00
	4 Valves	158.00	166.00	150.00

No. 138 Case for No. 80 Bass, $30.00.

BASS-BUESCHERPHONE No. 82

Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips handsomely and artistically engraved.	3 Valves	$155.00	$162.75	$147.25
	4 Valves	170.00	178.50	161.50
Finish 2 QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	180.00	189.00	171.00
	4 Valves	197.00	207.00	187.00
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water keys gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	190.00	199.50	180.50
	4 Valves	208.00	218.50	197.50

No. 140 Trunk Case for No. 82 Bass, $30.00.
All Bass Cases are open full length and made for durability and convenience to user. They fit the instrument perfectly and have brass nickel plated trimmings (rust proof) and substantial lock.

BASS No. 63 (See Illustration, page 13)

Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips handsomely and artistically engraved.	3 Valves	$ 75.00	$ 78.75	$ 71.25
	4 Valves	85.00	89.25	80.75
Finish 2 QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	85.00	89.25	80.75
	4 Valves	95.00	99.75	90.25
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water keys gold plated and burnished. Concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	92.00	96.75	87.50
	4 Valves	102.00	107.25	97.00

All instruments are listed to include our PATENTED SPLIT-NO-TONE BELL, as described on page 2. $5.00 may be deducted for any instrument if supplied with common bell as regularly used by all other manufacturers.

For Deflecting Detachable "Split-no-tone" Bell for Upright Basses, add $10 to price given for Instrument it is desired on.

If a trial does not prove that True-Tone BBb Basses are constructed on higher grade and more artistic lines, are better in tune and are capable of producing a superior quality of tone, and greater volume and carrying power than any other make they can be returned at our expense.



No. 80
TRUE-TONE
HELICON BBb
BASS

High and Low Pitch.

THE TRUE-TONE BUESCHERPHONE IS ENTHUSIASTICALLY COMMENDED

Bell is made so that it can be detached for convenience in packing or carrying.



No 82 New Model.
True-Tone Buescherphone in BBb Bass.

The Buescherphone Bell and the Helicon Bass Bell, and the Upright Bass Bell and the Deflecting Bell for Upright Basses are all made as described on page 2. This "Split-no-Tone" Bell allows True-Tone Basses to descent into lower registers and ascend into higher registers than is usual for the Basses, and to withstand enormous "forcing" without the tone "splitting."

True-Tone Instruments are sold for cash or on the easy payment plan. Second-hand instruments accepted at fair valuation in part payment.

See Guarantee Bond Page 16.

BASS No. 64. (See Illustration, page 13.)

		Cash 10 days or C.O.D.	Easy payment plan	Cash with order
Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	$ 80.00	$ 84.00	$ 76.00
	4 Valves	90.00	94.50	85.50
Finish 2 QUADRUPLE SILVER PLATED, velvet finish all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	3 Valves	90.00	94.50	85.50
	4 Valves	100.00	105.00	95.00
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water key gold plated and burnished, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	93.00	103.00	93.00
	4 Valves	108.00	113.50	102.50

No. 130 Case for Nos. 63 and 64 Basses $14.00.

BASS No. 68. (See Illustration, page 13.)

Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	$ 85.00	$ 89.25	$ 80.75
	4 Valves	95.00	100.00	90.00
Finish 2 QUADRUPLE SILVER PLATED, velvet finish, all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	3 Valves	96.00	101.00	91.25
	4 Valves	106.00	111.25	100.75
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water key gold plated and burnished, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	106.00	111.25	100.75
	4 Valves	116.00	121.75	110.25

No. 134 Case for No. 68 Bass, $16.00. For Epoch system of valves in No. 68 Monster True-Tone Bass in Eb, 3 and 4 valves, add $5.00 extra.

BASS No. 72. (See Illustration, page 13.)

Finish 1 HIGHLY POLISHED BRASS, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	$ 85.00	$ 89.25	$ 80.75
	4 Valves	95.00	100.00	90.00
Finish 2 QUADRUPLE SILVER PLATED, velvet finish all points and inside of bell burnished, concave pearl inlaid finger tips, handsomely and artistically engraved	3 Valves	96.00	101.00	91.25
	4 Valves	106.00	111.25	100.75
Finish 3 QUADRUPLE SILVER PLATED, velvet finish, valve caps, finger tips, ferrules and water key gold plated and burnished, concave pearl inlaid finger tips, handsomely and artistically engraved.	3 Valves	106.00	111.25	100.75
	4 Valves	116.00	121.75	110.25

No. 136 Case for No. 72 Bass, $25.00.

BUESCHER BAND INSTRUMENT CO., ELKHART, INDIANA, U. S. A.

(UNION SHOP)

CONDITIONS GOVERNING SHIPMENT OF TRUE-TONE BAND INSTRUMENTS

A. Charge Accounts. We are perfectly willing to open a charge account with any honest musician. Any person who will make himself known by satisfactory references can have any True-Tone instrument sent to him for six days' trial. Then, when the Instrument is fouud fully satisfactory in every respect, it may be paid for at once, or paid for in easy monthly payments. To have any instrument sent to you for six days' trial, it is only necessary for you to give us the names of two or three business men or firms—such as a grocer, clothier, doctor, banker, in your home-town with whom you have had dealings. IF YOU REQUEST IT, we will not write directly to the people whose names you give as references, but will have indirect inquiries made (through mercantile agencies). Thus, no one will know you have opened a charge account with us, unless you yourself tell them.

THE PEOPLE WHOM YOU GIVE AS REFERENCES WILL NOT BE ASKED TO GUARANTEE YOUR ACCOUNT; they will be merely asked what they know of your reliability, responsibility, and record in meeting your obligations. If we are advised that you are favorably known to the people whom you give as references, then the instrument will be sent to you for six days' trial with the understanding that it may be returned to Elkhart at our expense if not found fully satisfactory in every particular.

B. When Purchaser Prefers to Give no Reference. Many purchasers prefer to have shipment made to some business firm or bank that is satisfactorily rated, which is really the most desirable manner of shipment for all concerned, because it not only saves the return charges on the money (if shipped C. O. D.,) but it also ENABLES US TO ALLOW THE PURCHASER SIX DAYS' TRIAL, OR EVEN MORE IF NECESSARY. We authorize the parties to whom shipment is made to allow the purchaser the privilege of taking the instrument home and giving it a thorough trial for such length of time and if not satisfactory, it can be returned. When shipments are desired in such manner, arrangements should be effected with parties through whom the shipment is to be made, and we should be fully instructed.

C. Instruments Shipped C. O. D. Instruments shipped direct to the purchaser, in the custody of an Express Company, can be retained for trial for six days. At the expiration of six days after instrument is delivered to purchaser, the money which purchaser has deposited with Express Company will be forwarded to us. If, however, the instrument proves unsatisfactory within fourteen days, the purchaser may return instrument direct to us and we will *immediately and cheerfully refund all money paid,* without question and without argument, and pay the return express charges as well.

D. Money Refunded After Fourteen Days' Trial. All shipments, either C. O. D., charge accounts, or easy payment plan when all or any amount has been advanced to Express Company or us direct, the instrument can be returned to us within fourteen days and ALL MONEY WILL BE PROMPTLY AND CHEERFULLY REFUNDED to purchaser without question and without argument.

E. When Second-hand Instruments are Accepted as Part Payment. With C. O. D. shipments, when second-hand instruments are to be exchanged as part payment, and the allowance agreed upon, the express agent is instructed to collect and accept the second-hand instrument and recognize the allowance.

F. Second-hand Instruments are Credited on Final Payments of Lease Plan Purchases. With lease (easy payment plan) purchases, when a second-hand instrument or instruments are received, credit will be duly made on lease contract and receipt mailed covering the allowance, immediately on receipt of instrument, and will apply on final payments. We do not accept second-hand instruments as first payment.

TERMS OF PAYMENT OF TRUE-TONE BAND INSTRUMENTS

1. **All-cash purchases when shipped C. O. D.** The net cash price of each True-Tone instrument is the first column price given on the same page with the illustration. This sum, or amount agreed upon, must be deposited with the Express Agent when the instrument is delivered into the possession of the purchaser. (See paragraph E if second-hand instrument is to be exchanged.) At the expiration of six days the instrument may be returned to the Express office and all money recovered. If purchaser does not reclaim the money within six days, then the Express Agent will forward to us the amount paid, and the transaction will be considered closed, subject, of course, to the conditions stated in our Guarantee Bond (which is reproduced below). Also note paragraph D relative to money returned after fourteen days.

2. **When shipped on Lease (Easy payment plan).** The second column price list on same page as illustration is the one to be considered when instruments are shipped on the lease plan. This price is made 5% more than the all-cash price in order to cover the book-keeping expense of carrying the charge account on our books. When an instrument is purchased on the Easy-payment Plan, the purchaser must obtain from the Express Agent the Lease Contract which we will ship with the instrument. This lease must be filled out as directed in paragraph No. 5 (on this page), then the lease, together with the first payment, amount of which is given in paragraph No. 3, must be taken to the express office, and the instrument will be delivered to the purchaser. Both lease and first payment are held by the express agent for six days. If the instrument is not returned to express office within that time, the agent will send the Lease and first payment to us. The purchaser is then further protected by our guarantee and conditions as explained in Paragraph D.

3. **First Payment on Lease Purchases.** The first payment required on any True-Tone instrument purchased on Easy Payments is one-quarter of the whole sum. The balance is divided into eight equal monthly installments. Note paragraphs E and F, if second-hand instrument is to be exchanged.

4. **Five Per Cent Reduction Clause.** A reduction of five per cent from the amount of the first payment required will be given when the purchaser obtains our Lease Contract, which we will send on request, and has it properly filled out and returns it to us before the instrument is shipped. Instrument will then be shipped direct to your home, and if found satisfactory, the monthly payments are to be sent us as they fall due. In case you find the instrument unsatisfactory, we will willingly refund your payment and the express charges, upon receipt of the instrument. See further protection to purchasers in paragraph D and Guarantee Bond.

5. **Securities Required with Lease Sales.** When the total amount of purchase is $60.00 or less, the signature to lease of one bondsman, in addition to purchaser, will be necessary; if over $60.00 and less than $100.00, the signature of two bondsmen and purchaser; if $100.00 or more, the signatures of three bondsmen and purchaser. Bondsmen should be realty owners or those whose financial responsibility is satisfactorily rated by the mercantile agencies, or who are recommended as honest and reliable by a bank or reliable business house. Such sureties are accepted by express agent subject to our approval.

6. **We accept second-hand instruments in exchange for new True-Tones, at a fair valuation as part payment** and are disposed to treat such exchanges as liberally in the allowance as possible, but cannot be fair to all concerned without first seeing the second-hand instruments, but if not convenient to send them in, a full description should be given:—The make of instrument, when purchased new, plating, general conditions and amount of allowance expected by owner.

7. **All Second-hand Instruments should be sent in by Prepaid Express** and when second-hand instruments are to be turned in as part payment toward new True-Tones, we should be notified when order is placed.

GUARANTEE BOND.

This Guarantee Bond protects

M_____,

Town_____ Street_____ State_____

purchaser of Buescher True-Tone Instrument No..... and entitles purchaser to recourse on undersigned in the event of imperfections in metal developing or faulty workmanship appearing any time within five years from date of purchase, providing complaint is made by original purchaser. Such recourse is to an extent that entirely satisfactory repairs will be made free of charge to purchaser or if defect is of such nature that perfect repairs are not practical, all of the defective portion will be furnished new at no cost to purchaser. The undersigned is not liable when instruments become damaged by mistreatment or accident. The above guarantee refers to the material used in making and workmanship. If the instrument is plated, we guarantee the plate to be quadruple silver or gold, as the purchase may call for and worthy of the same broad guarantee as above, but we are not responsible for plating that has become injured from climatic causes or an existing acidity ingredient in the perspiration of the user.

The plating and general construction of a Buescher True-Tone is the best that the highest skilled labor can produce. If proper care is given and the instrument kept clean and free from corrosion and foreign matter on inner side, the purchaser is also guaranteed by the undersigned that it will remain in tune and retain its tone quality indefinitely, so long as it is not worn out.

Buescher Band Instrument Co.

Elkhart, Indiana, Date_____ Per_____

NOT VALID UNLESS STAMPED WITH SEAL OF COMPANY

8. **We at all times have a large stock of second-hand Instruments** of all makes that have been exchanged as part payment toward new True-Tones. We ship them on three days' trial, provided express charges are guaranteed both ways, but because of the very low price we offer them at **we do not exchange them for other second-hand instruments, nor do we sell them for other than cash.**

9. **In ordering second-hand Instruments,** express charges should be forwarded with order, or the amount of express charges deposited with your express agent, and his receipt for same sent with order. List of Second-hand Instruments mailed on request.

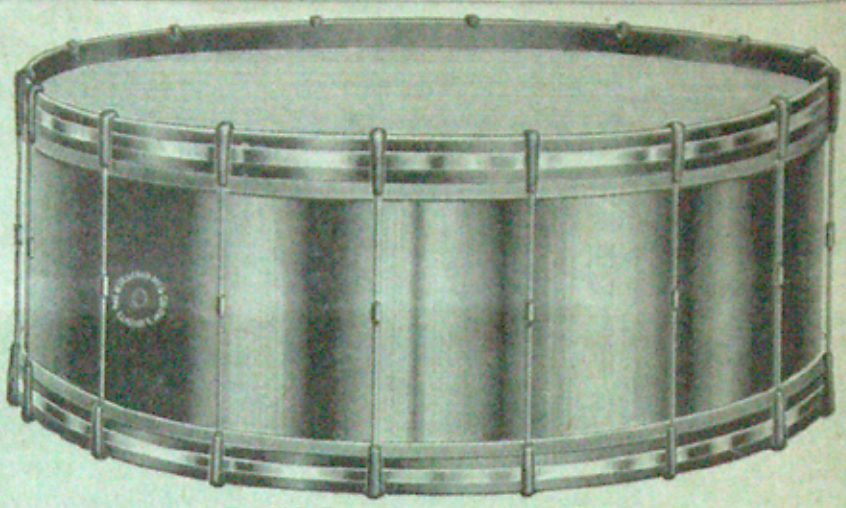
A GOLD-MOUNTED SCARF PIN FREE Send us the name and correct address of the leader of your band and of one or more prospective purchasers of band instruments, or information regarding newly organized bands, or bands about to be organized, and if we receive replies to letters we will write, confirming your information, we will enter your name on our FREE SUBSCRIPTION LIST to receive our journal, True-Tone, regularly and also mail you FREE, A GOLD-MOUNTED SCARF PIN, representing a cornet mouth-piece with microscopic views, worth several times the necessary effort. To assure proper attention, this journal and ad should be mentioned when sending names.

BUESCHER BAND INSTRUMENT COMPANY, ELKHART IND.

TRUE-TONE SNARE AND BASS DRUMS



True-Tone Snare and Bass Drums are built from the very best possible material by experts only in their individual lines. The simple and substantial manner in which they can be tightened is a very commendable feature. We use nothing but the very best quality of calf-skin heads with "Buescher" strainers and rods, made from solid brass rod accurately threaded and milled. No castings are used in the construction of True-Tone Drums. The simple, durable, common sense construction of the "Buescher" strainers and rod forms a leverage that fills every possible requirement and convenience to the user.



No. 100 True-Tone Snare Drum for Band and Orchestra Work

No. 100 Snare Drum (either 6x16 or 8x16 inch), two finest calf-skin heads, hoops brass capped, 16 solid brass rod tighteners with belt hook, knee rest and 12 waterproof snares.

	Cash 10 days or C. O. D.	Easy payment plan	Cash with order
Metal Shell, Highly Polished Brass	$15.00	$15.75	$14.25
Metal Shell, all Nickel Plated	18.00	19.00	17.00
Birdseye Maple Shell, nickel plated trimmings	18.00	19.00	17.00

Free with above Two Professional Ebony Sticks and a Fine Leather Belt.

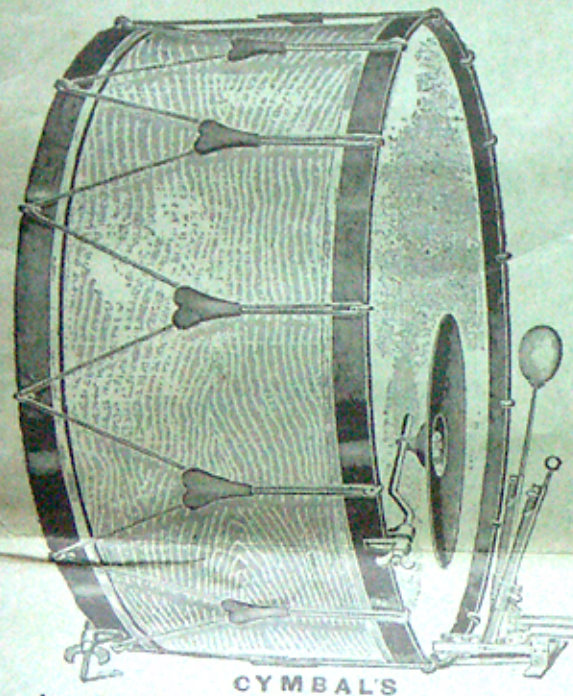
No. 105 True-Tone Bass Drum

No. 105 Bass Drum, 12x30, two finest calf-skin heads, hoops metal bound, 16 solid rod brass tighteners

	Cash 10 days or C. O. D.	Easy payment plan	Cash with order
Metal Shell, highly polished brass	$25.00	$26.25	$23.75
Metal Shell, all Nickel Plated Trimmings	28.00	29.50	26.50
Birdseye Maple Shell, nickel plated trimmings	26.00	27.50	24.50

Free with above, Fine Felt Head, Rosewood Stick and Neat Substantial Leather Sling.

Write for Description and Price of No. 101 Single Head Orchestra Snare Drum.



CYMBALS

Imported Cymbals, Not Hammered--with leather straps

	Each	Pair
300—11 inch, heavy brass	$1.50	$2.25
301—12 " " "	1.75	2.50
302—13 " " "	2.00	2.75

Prices of single cymbals include Hand-Beater FREE

Imitation Turkish Cymbals, Hammered--leather straps

303—12 inch	$3.25	$5.50
304—13 "	4.00	7.00
305—14 "	4.50	8.00
306—15 "	4.75	8.50

Prices of single cymbals include Hand-Beater FREE

Genuine Turkish Cymbals (Branded)--with leather straps

307—12 inch	$5.50	$10.00
308—13 "	6.75	12.50
309—14 "	7.75	14.50
310—15 "	9.50	18.00

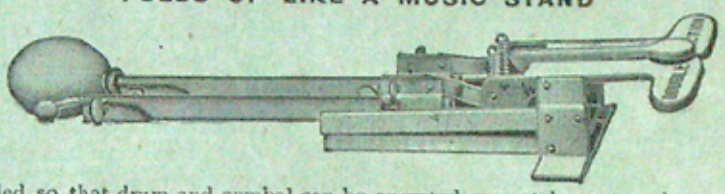
Prices of single cymbals, include Hand-Beater FREE

FOR SILVER-PLATED CYMBALS, WRITE for PRICES

NEW "DOUBLE ACTION" DRUM AND CYMBAL BEATER

The lightest weight beater on the market. Weighs but 25 ounces and is exceptionally strong and durable. It is made of Cold Rolled Steel Stampings, which will not break or bend; easily and quickly adjusted to any size drum by means of hinged clamp. Sets anywhere without fastening, and when not in use,

FOLDS UP LIKE A MUSIC STAND





Drum Foot

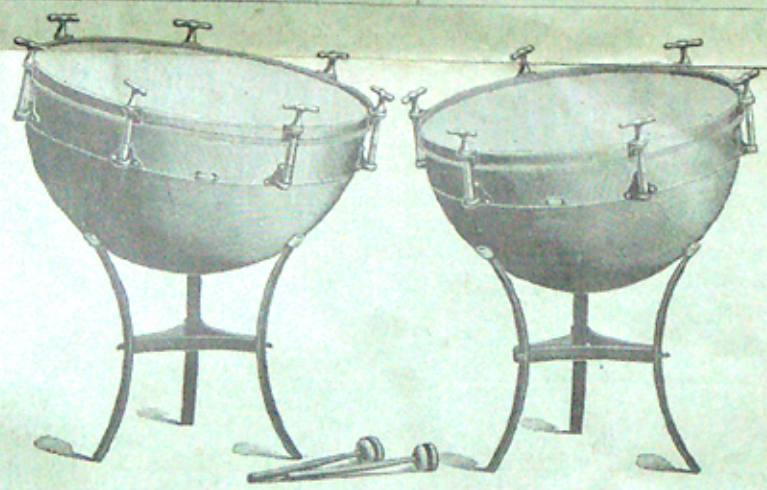


Adjustable Cymbal Arm

Pedals are divided so that drum and cymbal can be operated separately or together; adjustable stroke and pedal action, the tension of the latter can be regulated to suit the performer. No complicated parts to get out of order. Complete with Adjustable Cymbal Arm and Two Feet for holding drum in position

NET PRICE DELIVERED: NICKEL PLATED $5.00, ALUMINUM FINISH $4.00

Lower Priced Cymbal Beaters on Request.



TYMPANI

(KETTLE DRUM)

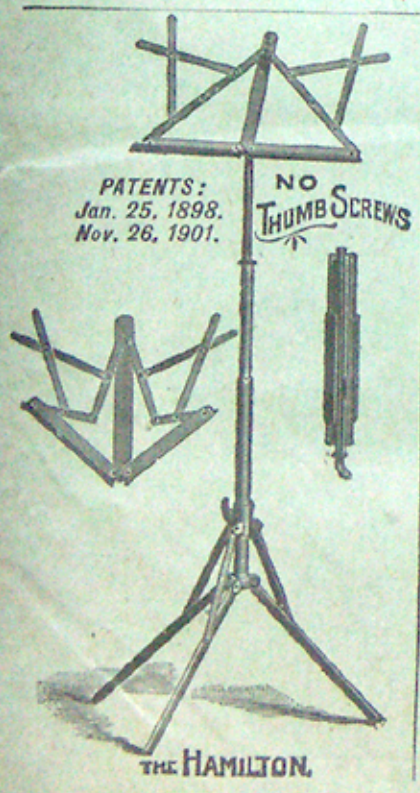
These instruments are especially desirable for large and up-to-date orchestras. Each instrument has a compass of a fifth; the lower may be tuned to any note from F to C and the higher to any note from Bb to F. The metal is of the very best of seamless copper and fully guaranteed.

Price complete with stands and sticks

$75.00 PER PAIR

If purchased on the easy payment plan, 5 per cent should be added to above price.

Regular sizes, 24 inches to 26 inches, but can supply any size from 23 inches to 27 inches at same price as listed.



FOLDING AND ADJUSTABLE MUSIC STAND

A FRICTION STAND

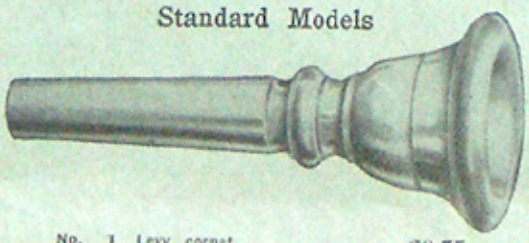
The Hamilton is recognized as the most practical, simple, substantial and durable stand on the market.

Nicely nickel plated. Each.....$1.25 Leather case for same..... .75

If lower priced stands are desired, write us.

MOUTH PIECES

Standard Models



No. 1	Levy cornet	$0.75
No. 2	Emerson cornet	.75
No. 3	Courtois cornet	.75
No. 4	Liberati cornet	.75
No. 5	Arban cornet	.75
No. 8	or 28 Bartelt cornet	.75
No. 9	Chambers cornet	.75
No. 10	Buescher cornet	.75
No. 18	Alto	.85
No. 19	Ballad horn	1.00
No. 20	Tenor	1.00
No. 21	Trombone	1.00
No. 22	Baritone	1.10
No. 24	Eb Bass	1.25
No. 26	BB Bass	1.40

Special mouthpieces 25c extra. All of the above prices include Triple Silver plating. Gold plated mouthpieces, priced according to heft of plate.

DRUMMERS' TRAPS, STANDS, ETC.

Orchestra Bells, Xylophones, Chimes and All Specialty Instruments.

Write for Prices.

HOW TO ORGANIZE A

BRASS BAND



Information on this subject with printed instructions for amateur bands and a printed form of Constitution and By-laws for bands, printed on heavy cardboard ready to frame, together with our well known musical journal, "True-Tone" will be mailed FREE on request. Address "Dept. 4."

BUESCHER BAND INSTRUMENT CO., ELKHART, IND.

ALBERT AND BOEHM SYSTEM CLARINETS

OUR CLARINETS ARE ALL MADE OF GRENADILLA WOOD. It is freely admitted by clarinet players of ability that the quality of tone produced from a **Grenadilla Wood Clarinet is Far Superior** to that of a composition (ebonite or metal). We therefore recommend and offer to our trade **wood clarinets only**, made of the **very best, thoroughly seasoned Grenadilla wood, and we caution our friends not to be deceived** by manufacturers who recommend clarinets made of composition, mainly because they either cannot or do not want to supply the Grenadilla wood, owing to the greater care necessary in making and increased cost in material.

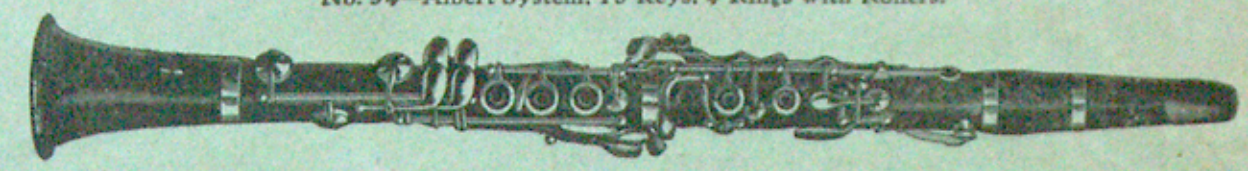
Though clarinets made of ebonite (a composition of rubber) may not crack (neither will a thoroughly seasoned wood, if proper care is given it), there are still further reasons than inferior tone quality why it is not favored by the profession. The composition so far perfected is brittle and apt to break in cold weather, should it receive a fall, and its pitch is greatly affected by climatic conditions.

GRENADILLA WOOD, GERMAN SILVER KEYS AND TRIMMINGS

We Supply Our Albert and Boehm System Clarinets in A, Bb, C or Eb, High or Low Pitch as Desired.



No. 94—Albert System. 15 Keys. 4 Rings with Rollers.



No. 98—Boehm System.

CLARINETS—Nos. 90 to 98—Grenadilla Wood, Albert and Boehm System.—In A, Bb, C, or Eb, with German Silver keys.

Write for further descriptive matter of the following numbers not illustrated: No. 90—13 keys, 2 rings, without rollers; No. 91—15 keys, 2 rings, without rollers; No. 92—15 keys, 4 rings, without rollers, and No. 95—17 keys, 4 rings, with rollers.

	Cash within 10 days or C. O. D.	Easy payment plan.	If cash is sent with order
No. 90—13 keys, 2 rings, without rollers	$17.50	$18.50	$16.50
No. 91—15 keys, 2 rings, without rollers	20.00	21.00	19.00
No. 92—15 keys, 4 rings, without rollers	25.00	26.25	23.75
No. 94—15 keys, 4 rings, with rollers	30.00	31.50	28.50
No. 95—17 keys, 4 rings, with rollers	35.00	36.75	33.25
No. 98—Boehm System, Grenadilla wood	50.00	52.50	47.50

EQUIPMENT included, at no additional cost with all Grenadilla wood clarinets. Handsome case, cap swab, and two extra reeds. With Bb and Eb Clarinets a music rack is supplied.

SUPERB NEW MODELS IN SAXOPHONES

Each instrument has a substantial and reliable (not flimsy) single action octave key, and the very latest improved key fingering.
Range on soprano and Baritone Bb below the line to Eb above.
Range on Alto, Tenor and Melody from Bb below the line to F above.
The regular octave key as supplied by others furnished if desired.

The art of instrumentation lives only by contrasts—contrasts of diverse tonal-qualities employed simultaneously with the design of making one or more of them predominate, or among combinations following one another, for the purpose of attracting and fixing the attention of the auditor and interesting him at every moment by the rapid presentation of new and captivating musical effects. The addition of the Saxophone Family to the Military Band instrumentation adds an entirely new tonality to the ensemble, and opens up an entirely new vista for superb effects. The characteristic timbre of the Saxophone cannot be mistaken for that of any other instrument; it is somewhat like the Alto Clarinet or the Cor Anglais, but far more noticeable and of greater volume and incisiveness than either. Bands without the Saxophones in their instrumentation are missing one of the most potent factors of a well-balanced instrumentation.

Our New Models are rich, incisive and very sonorous in tone-quality, and possess a volume unequalled. In scale, they are accuracy itself, and the key-actions and entire "lay" of the keys offers the greatest facility and convenience in fingering. They are finely-modeled instruments, of finished workmanship—careful manufacture is stamped in every detail of construction. The key-actions, springs, pads and rollers are made and assembled with all the care that is given a fine watch, and no "heaviness" is experienced in passages of extreme agility.

The Models are new in proportions, with the second slide down and have improved finger-hole tops and caps, with key system simplified and patented.

Like all other True-Tones they are priced reasonable, purchasable in easy payments, and fully warranted. And no obstacle stands in the path of the organization or the individual wishing to purchase one or more of these superb Saxophones.

Descriptive Matter of Bb, Melody Saxophones in C and Contra-Bass Saxophones in Bb, Mailed on Request.

Correspondence Solicited from Those Using Older and Complicated Key System Saxophones.

See Terms and Conditions of Shipment and Guarantee Bond on Page 16 of This Journal.

Price List of True-Tone Saxophones

	Finish 1	Finish 2	Finish 3
No. 125—Bb Soprano Sax.... (alto shape)	$ 55 00	$ 80 00	$ 90 00
No. 126—Eb Alto Sax.....	55 00	80 00	90 00
No. 127—Bb Tenor Sax.....	65 00	90 00	100 00
No. 128—C Transposing Sax..	65 00	90 00	100 00
No. 129—Eb Baritone Sax....	80 00	105 00	130 00
No. 130—Bb Contra-Bass Sax.	105 00	140 00	175 00

For Gold-Plate, write for prices.
If purchased on easy payment plan add 5 per cent to above prices.

DESCRIPTION OF FINISHES

Finish 1—Highly-polished brass, nicely engraved.

Finish 2—Quadruple-silver plate, velvet finish, keys and points burnished, artistically engraved, inside of bell gold-plated and burnished.

Finish 3—Quadruple-silver plate, velvet finish, keys and inside of bell gold-plated and burnished, handsomely and artistically engraved.

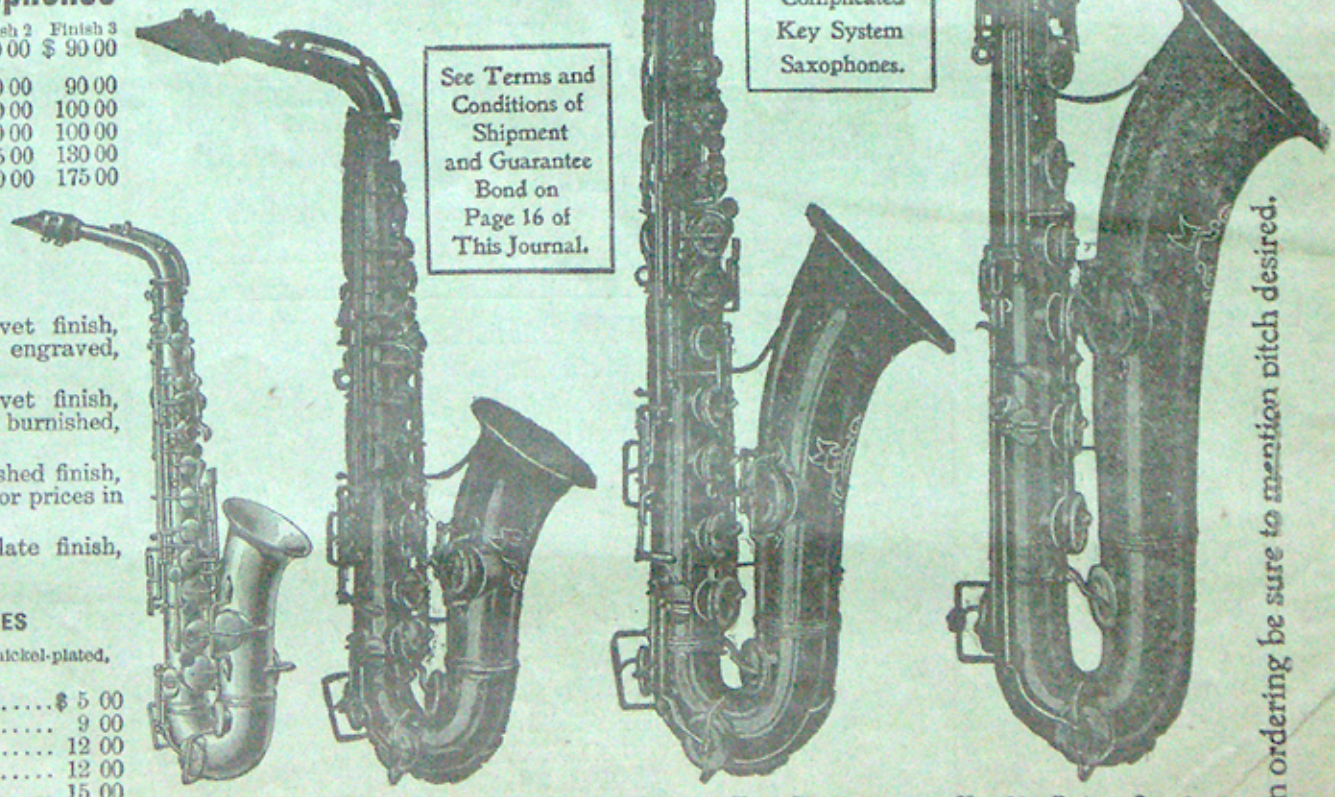
Finish 4—Gold-plated, velvet or burnished finish, as desired, elegantly engraved. Write for prices in this finish.

We do not quote price for nickel-plate finish, though, if desired, we can furnish it.

PRICE LIST FOR SAXOPHONE CASES

Open full length, velvet-lined, brass-trimmed, nickel-plated, moroccoline leather covered.

Case for Soprano (alto shape)	$ 5 00
Case for Alto	9 00
Case for Tenor	12 00
Case for C Transposing	12 00
Case for Baritone	15 00
Case for Contra-Bass	20 00



No. 125. Soprano Sax. in Bb — No. 126. Alto Saxophone in Eb — No. 127. Tenor Saxophone in Bb — No. 129. Baritone Saxophone in Eb

In ordering be sure to mention pitch desired.

BUESCHER BAND INSTRUMENT COMPANY, Elkhart, Indiana, U. S. A.
(UNION SHOP)