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# DRUM AND FLUTE DUTY

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## THE INFANTRY BRANCH

OF THE

# ARMY,

WITH

## INSTRUCTIONS FOR THE TRAINING OF DRUMMERS AND FLAUTISTS,

From the Authorised Sergeant Drummers' Manual, published by  
Messrs. Henry Potter & Co., Charing Cross, London.

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*HORSE GUARDS, WAR OFFICE, 1st OCTOBER, 1887.*

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Published by Authority.



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THE EXCISE MANU...

ACT

REGULATIONS FOR THE EXCISE OF DUTIES  
AND LIQUOR

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*Handwritten mark*

STATUTORY

HORSE GUARDS,

WAR OFFICE,

1st October, 1887.

HIS ROYAL HIGHNESS THE FIELD-MARSHAL

COMMANDING IN CHIEF desires that the Drum and Flute  
Duty, as herein published, may be strictly adhered to, and  
no other Drum and Flute Calls will be permitted to be  
used.

By Command of

HIS ROYAL HIGHNESS

THE FIELD-MARSHAL COMMANDING IN CHIEF.

*Holseley*  
*aj.*

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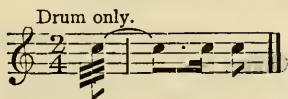
# PART 1.

## DRUM AND FLUTE DUTY.

### SECTION I.—DRUM CALLS.

#### NO. 1.—FOR BATTALION PARADE.

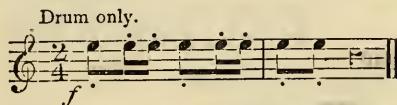
For the non-commissioned officers, band, &c., to fall in by companies, or otherwise:—



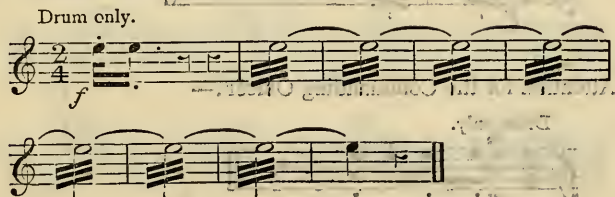
Whilst calling the roll of the above:—



For the battalion to fall in by companies, or otherwise:—



Whilst calling the roll of the battalion:—



Part 1.] DRUM AND FLUTE DUTY. [Sec. I.

The Orderly Sergeants, or Markers, to take up the covering positions for the companies :—

Drum only. Musical notation for drum part, 2/4 time, starting with a forte (f) dynamic.

Attention for the Commanding Officer :—

Drum only. Musical notation for drum part, 2/4 time, starting with a fortissimo (ff) dynamic.

No. 2.—FOR SPRING DRILL BY SQUADS.

To stand at ease :—

Drum only. Musical notation for drum part, 2/4 time, with dynamic markings p, ff, p, ff, p, ff.

Repeated for stand easy.

To commence drill again :—

Drum only. Musical notation for drum part, 2/4 time, starting with a forte (f) dynamic.

Attention for the Commanding Officer :—

Drum only. Musical notation for drum part, 2/4 time, starting with a fortissimo (ff) dynamic.

## Part I.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

## No. 3.—IN CAMP OR QUARTERS.

## Men's (1st) Dinner.

Drum only.



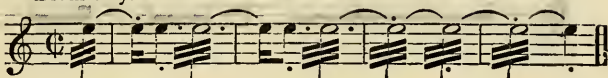
## Defaulters (The Taps).

Drum only.



## Guard Salute.

Drum only.



## Change Guard.

Drum only.



## To Arms.

Drum only.



## Part 1.]

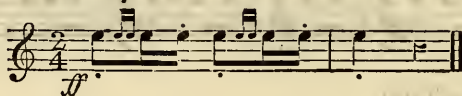
## DRUM AND FLUTE DUTY;

## [Sec. I.

## No. 4.—IN THE FIELD.

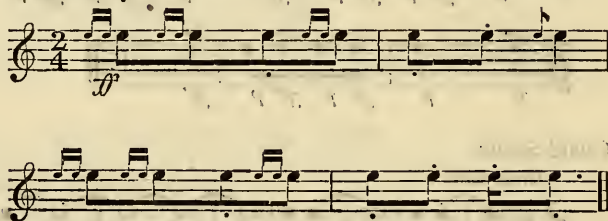
Commence Fire.

Drum only.



Cease Fire.

Drum only.



## SECTION II.—DRUM AND FLUTE CALLS.

NO. 1.—DRUMMERS (or once through for "QUARTER CALL").

Flute.

Drum. *f*

15.....

15.....

15.....

NO. 2.—PIONEERS.

Flute.

Drum. *f*

15.....

## Part 1.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

Musical score for Part 1, Section II. It consists of two staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains two endings: the first ending is marked "1mo." and the second ending is marked "2do." The second staff has a bass clef and contains a rhythmic accompaniment.

## No. 3.—FATIGUE.

Musical score for No. 3—FATIGUE. It features two parts: Flute and Drum. The Flute part is in treble clef with a key signature of one sharp (F#) and a time signature of 6/8. It is marked "Allegro marcìa." and includes a dynamic marking "f". The Drum part is in bass clef with a key signature of one sharp (F#) and a time signature of 6/8. The score is arranged in four systems, each with a Flute staff and a Drum staff. The Flute part includes various melodic lines and rests, while the Drum part provides a rhythmic accompaniment.

The Calls marked "*Allegro marcìa*" are played in Quick March time, those marked "*Allegro molto*" somewhat faster.

## Part 1.]

## DRUM AND FLUTE DUTY.

## [Sec. II.

## No. 4.—PICQUET.

Flute. *Allegro molto.*

Drum.

1mo. 2do.

## No. 5.—MEN'S (1st) BREAKFAST AND TEA.

*Allegro marcia.*

Flute.

Drum.

*f*

1mo. 2do.

## No. 6.—MEN'S (2nd) BREAKFAST AND TEA.

Flute.

Drum.



The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It contains three measures of music: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note D5, and a quarter note E5; the third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The lower staff is in bass clef and contains three measures: the first measure has a quarter note G3, a quarter note F3, and a quarter note E3; the second measure has a quarter note D3, a quarter note C3, and a quarter note B2; the third measure has a quarter note A2, a quarter note G2, and a quarter note F2.

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains three measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note D5, and a quarter note E5; the third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The lower staff is in bass clef and contains three measures: the first measure has a quarter note G3, a quarter note F3, and a quarter note E3; the second measure has a quarter note D3, a quarter note C3, and a quarter note B2; the third measure has a quarter note A2, a quarter note G2, and a quarter note F2.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains three measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note D5, and a quarter note E5; the third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The lower staff is in bass clef and contains three measures: the first measure has a quarter note G3, a quarter note F3, and a quarter note E3; the second measure has a quarter note D3, a quarter note C3, and a quarter note B2; the third measure has a quarter note A2, a quarter note G2, and a quarter note F2.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of two sharps. It contains three measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note D5, and a quarter note E5; the third measure has a quarter note F5, a quarter note G5, and a quarter note A5. The lower staff is in bass clef and contains three measures: the first measure has a quarter note G3, a quarter note F3, and a quarter note E3; the second measure has a quarter note D3, a quarter note C3, and a quarter note B2; the third measure has a quarter note A2, a quarter note G2, and a quarter note F2.

## Part I.]

## DRUM AND FLUTE DUTY.

## [Sec. II.

## No. 7.—MEN'S DINNER.—"Roast Beef of Old England."

*Allegro marcia.*

Flute.

Drum. *f* Another beating.

Drum. *f*

*1mo.* *2do.*

The first system of musical notation consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes. The middle and bottom staves are in treble clef and contain rhythmic accompaniment with eighth and sixteenth notes, including some beamed patterns.

The second system of musical notation consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the rhythmic accompaniment. At the end of the system, there are two measures of chords marked with a '9' and a dotted line, indicating a nine-measure rest or a specific rhythmic pattern.

The third system of musical notation consists of three staves. The top staff features a first ending (1mo.) and a second ending (2do.) for the melodic line. The middle and bottom staves continue the rhythmic accompaniment. The system concludes with a double bar line and repeat signs.

## No. 8.—RATIONS.—“Hearts of Oak.”

*Allegro molto.*

Flute.

Drum.

## No. 9.—SCHOOL.—“Sailor Jack.”

*Allegro marcia.*

Flute.

Drum.

## No. 10.—OFFICERS' DRESS FOR DINNER.\*

*Allegro marcia.*

Flute.

Drum.

\* A part of the "Roast Beef of Old England" is sometimes played in lieu of this Call.

## Part I.]

## DRUM AND FLUTE DUTY.

## [Sec. II.

## NO. 11.—OFFICERS' DINNER.\*

Bugle.

Drum.

1mo. 2do.

1mo. 2do.

## NO. 12.—DRESS FOR PARADE, OR "TO ARMS."

Flute.

Drum.

*Allegro molto.*

*f* *p* *f*

\* The Men's Dinner Call "The Roast Beef of Old England," on Drum and Flute, may be used in lieu of this Call; or in Scotch Regiments an air on the Bagpipes may be played.

## Part 1.]

## DRUM AND FLUTE DUTY.

## [Sec. II.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes. The lower staff is in bass clef and contains a bass line with eighth notes and rests. Dynamic markings *p* and *f* are placed below the bass staff. The system concludes with a double bar line.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. Dynamic markings *f* and *p* are placed below the bass staff. The system concludes with a double bar line.

The third system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings *p* and *f* are placed below the bass staff. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. Dynamic markings *p* and *f* are placed below the bass staff. The system concludes with a double bar line.



Two systems of piano accompaniment. Each system consists of a treble and bass clef grand staff. The first system includes dynamics *p*, *f*, *p*, and *f*. The second system includes dynamics *p*, *f*, *p*, *f*, and *ff*.

## NO. 13.—RECRUITING AND CHURCH.\*

Score for No. 13, Recruiting and Church. It includes parts for Flute, Side drum, Bass drum, and a Quick march section.

Flute. *f*

Side drum.

Drum. *f* Bass drum.

Quick march. *ff*

\* To finish with the "Salute" on page 24 when used as a Church Call.

Musical notation for the first system, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a rhythmic accompaniment. A double bar line with repeat dots is followed by the word "FINE." in the bass staff.

Musical notation for the second system, featuring a treble and bass staff. The treble staff continues the melodic line, and the bass staff continues the rhythmic accompaniment.

Musical notation for the third system, featuring a treble and bass staff. The treble staff continues the melodic line, and the bass staff continues the rhythmic accompaniment. The system concludes with the marking "D.C. &" in the bass staff.

## NO. 14.—ROYAL SALUTE.

*Slow.*

Musical notation for "ROYAL SALUTE", featuring Flute and Drum parts. The Flute part is in the treble clef, and the Drum part is in the bass clef. The tempo is marked "Slow." and the dynamic is marked "ff". The time signature is 3/4.

See paragraph 2, Section III, Queen's Regulations.

## Part 1.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

## No. 15.—GENERAL OR INSPECTING OFFICER'S SALUTE.

*Rather slow.*

Flute.

Drum.

## No. 16.—THE "QUEEN'S GUARD" COLOUR SALUTE.

Flute.

Solo Drum.

Drum.

Each time Solo Drummer beats the Flam before starting.

## Part I.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

## NO. 17.—THE SALUTE (or Point of War).\*

*Allegro vivace.*

Flute.

Drum.

\* Also used when the Escort delivers to or receives the Colours from an Officer.

## Part 1.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

Musical score for Part 1, Section II. The top staff is a melody in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is an accompaniment in treble clef, consisting of sixteenth-note chords. The piece concludes with a double bar line.

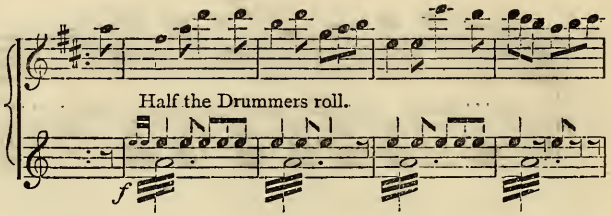
## No. 18.—THE TROOP.

N.B.—Other airs may be substituted for this.

Musical score for No. 18, 'The Troop'. It features two parts: Flute and Drum. Both parts are in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The Flute part includes a 'Side drum' section. The Drum part is marked with a forte 'f' dynamic. The piece ends with a double bar line.

Musical score for 'Allegro marcia. The Singlings'. The top staff is a melody in treble clef with a key signature of one sharp (F#) and a 6/8 time signature, starting with a triplet of eighth notes. The bottom staff is an accompaniment in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece is marked with a piano 'p' dynamic and ends with a double bar line.

Musical score for 'FINE.'. The top staff is a melody in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The bottom staff is an accompaniment in treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The piece is marked with a forte 'f' dynamic at the beginning and a piano 'p' dynamic at the end, and concludes with a double bar line.



Half the Drummers roll.

*f*



*D.C.*

*S.*

The 2nd part, or Doublings.

Half the Drummers roll.

*f*

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with a triplet of eighth notes at the beginning. The lower staff is in bass clef and contains a rhythmic accompaniment with a drum roll indicated by a series of vertical lines. A dynamic marking of *f* (forte) is placed below the first few notes of the lower staff.

*p* *f*

This system also consists of two staves. The upper staff continues the melodic line with a triplet of eighth notes. The lower staff continues the rhythmic accompaniment. Dynamic markings of *p* (piano) and *f* (forte) are placed below the lower staff.

*p*

This system consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment. A dynamic marking of *p* (piano) is placed below the lower staff.

Played between the first and second parts.

This system consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line. The lower staff is in bass clef and contains a rhythmic accompaniment with a drum roll indicated by a series of vertical lines.

Musical score for Part 1, Section II. The score consists of two systems of piano accompaniment. The first system includes piano (*p.*) and forte (*ff*) markings. The second system concludes with the instruction *D.C. ad lib.*

Return to the 1st part for the finish before rolls.

Musical score for Bass Drum. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). It features a series of rhythmic patterns, including rolls, indicated by curved lines above the notes.

Drummers' Call. By Leading Drum only, after the Band has played the Troop, as a signal for officers to inspect their Guards.

Musical score for Drummers' Call, marked *Vivace*. The score is written on a grand staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/4. The score consists of three staves of music, featuring a rhythmic pattern of eighth and sixteenth notes.



## No. 19.—THE GENERAL—ON CHANGE OF QUARTERS.

Flute.

Drum.

Bass Drum.

The first system of music shows the Flute and Drum parts. The Flute part is in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It begins with a whole rest, followed by a series of chords and eighth notes. The Drum part is in treble clef with a 2/4 time signature, starting with a bass drum roll (indicated by a 'f' dynamic) and a snare drum pattern. The Bass Drum part is indicated by triangles below the drum staff.

*Quick march.*

The second system of music is a piano accompaniment for a 'Quick march'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody is in the upper staff, and the bass line is in the lower staff, featuring a steady eighth-note accompaniment.

The third system of music continues the piano accompaniment for the 'Quick march'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues in the upper staff, and the bass line continues in the lower staff.

The fourth system of music concludes the piano accompaniment for the 'Quick march'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The melody continues in the upper staff, and the bass line continues in the lower staff.

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and slurs.

The second system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and slurs.

The third system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and slurs.

The fourth system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a melodic line with eighth and sixteenth notes, some beamed together, and slurs. The lower staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and slurs.

*D.C.  
ad lib.*

Bass Drum.

No. 20.—THE REVEILLE. "The Mother and Three Camps."

SLOW MARCH.

Flute.

Two steps to each bar.

Drum.

N.B.—The 1st part (16 bars) of the Reveille to be played in QUICK time for the finish.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes. The lower staff is in treble clef and contains a rhythmic accompaniment of chords, primarily triads and dyads, with stems pointing downwards.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment with similar chordal patterns.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff concludes with a double bar line and a repeat sign. The lower staff concludes with a double bar line and a repeat sign. The word "FINE." is printed below the lower staff. The final notes of both staves are chords.

## QUICK MARCH.

♩ = 120.

(N.B.—Other airs may  
be substituted for this.)  
SCOTCH REVEILLE.

First system of musical notation. The upper staff is a treble clef staff with a melody in G major (one sharp). The lower staff is a bass clef staff with a drum accompaniment consisting of chords. Dynamic markings *p* and *f* are present.

Second system of musical notation. The upper staff continues the melody. The lower staff continues the drum accompaniment with a sequence of chords. Dynamic markings *f*, *p*, *f*, *p*, *f* are present.

Third system of musical notation. The upper staff continues the melody. The lower staff continues the drum accompaniment with a more rhythmic pattern of eighth notes.

Fourth system of musical notation. The upper staff concludes the melody with a final flourish. The lower staff continues the drum accompaniment with a steady pattern.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes, with some notes beamed together.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment, maintaining the eighth-note pattern.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment.

The fourth system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and contains a melodic line with eighth and sixteenth notes, including slurs and accents. The lower staff is in bass clef and contains a rhythmic accompaniment of eighth notes with slurs.

The second system of musical notation consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the rhythmic accompaniment, featuring slurs and accents.

The third system of musical notation consists of two staves. The upper staff continues the melodic line. The lower staff continues the rhythmic accompaniment, with some notes marked with accents.

The fourth system of musical notation consists of two staves. The upper staff concludes the melodic line. The lower staff concludes the rhythmic accompaniment. The system ends with a double bar line and a repeat sign. The text "D.C." is written below the lower staff.



## Part I.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

## No. 21.—THE RETREAT (Sunset).

Flute.

Side Drum.

Drum.

*f* Bass Drum.

$\text{♩} = 132.$

*Quick March.*

*p*

*f*

Half the Drummers roll alternately.

1mo.

2do.

N.B.—Other airs of the same capacity may be substituted for this.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lower staff is in bass clef and contains a bass line with eighth notes and rests. A piano (*p*) dynamic marking is placed below the first measure of the bass staff.

The second system of music consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. A forte (*f*) dynamic marking is placed below the first measure of the bass staff.

The third system of music consists of two staves. The upper staff has two measures labeled "1mo." and "2do." indicating first and second endings. The lower staff continues the bass line. The system concludes with a double bar line.

The fourth system of music consists of two staves. The upper staff continues the melodic line. The lower staff continues the bass line. A piano (*p*) dynamic marking is placed below the first measure of the bass staff.

Bass Drum.

## No. 22.—THE TATTOO.

Bugles sound the 1st Post.

Flute.

Before commencing the Tattoo on the halt.

Side drum.

Drum.

Bass drum.

Quick march.

Usually omitted.

This block contains two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a series of rests followed by a short melodic phrase. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 2/4 time signature. It contains a rhythmic accompaniment with a triplet of eighth notes. A box labeled 'Usually omitted.' encloses the final portion of the bottom staff.

Quick step  
*ad lib.*

Commence  
tune in

$\frac{2}{4}$  or  $\frac{6}{8}$

on the  
march.

This block contains two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a short melodic phrase. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment. The time signature is indicated as  $\frac{2}{4}$  or  $\frac{6}{8}$ .

At the word change or doublings, between each tune play this.

*ff* Doublings—One half of the Drummers roll as marked.

This block contains two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment with a triplet of eighth notes. The dynamic marking *ff* is present.

Change the  
Tune.

*ff* Doublings.

This block contains two staves of music. The top staff is a treble clef with a key signature of one sharp (F#). It contains a series of notes, including a triplet of eighth notes. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a rhythmic accompaniment with a triplet of eighth notes. The dynamic marking *ff* is present.

Musical notation for the first system, featuring treble and bass staves. The treble staff contains a melody with triplets. The bass staff contains a rhythmic accompaniment with triplets. A *Segue.* marking is present at the end of the system.

Musical notation for the second system, featuring treble and bass staves. The treble staff contains chords and melodic fragments. The bass staff contains a rhythmic accompaniment. A *ff* dynamic marking is present at the beginning of the system.

Musical notation for the third system, featuring treble and bass staves. The treble staff contains a melody with a triplet. The bass staff contains a rhythmic accompaniment. A *Halt.* marking is present at the beginning of the system.

Musical notation for the fourth system, featuring treble and bass staves. The treble staff contains the text: "Finish with 'God save the Queen.'" The bass staff contains the text: "Bugles sound the Last Post."

The Tattoo and Retreat pieces for Drums and Flutes are principally used in garrison towns, where two or more regiments are stationed, each corps taking its turn alternately by weeks or days to play them. In towns where only one regiment is stationed it is customary to play them on alternate days, viz.: Tattoo on Mondays, Wednesdays, and Fridays; Retreat on Tuesdays, Thursdays, and Saturdays. Sundays always excepted.

No. 23.—THE FUNERAL MARCH.—“Dead March in Saul.”

*Four paces in each bar. Muffled Drums only to begin.  
Adagio.*

Flute.

Muffled Drums to the Grave.

Drum.

Bass Drum. *f*



Drums unmuffled. The Salute.

After the 1st volley. After the 2nd volley. After the last volley.

or, After the first and second Volleys, half the Salute,

thus :

After the third Volley the whole of the "Salute" as on page 24.



## Part I.]

## DRUM AND FLUTE DUTY.

## [Sec. II.]

## No. 24.—GOD SAVE THE QUEEN.

Piccolo in E $\flat$ .

Flute in B $\flat$ , 1st.

Flutes  
2nd & 3rd.

F Flute.

Side Drum.

Bass Drum.

The first system of the musical score consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with eighth and sixteenth notes. The second staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes. The third staff is a treble clef with the same key signature and time signature, containing a chordal accompaniment of eighth notes. The fourth staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes. The fifth staff is a treble clef with the same key signature and time signature, containing a chordal accompaniment of eighth notes. The sixth staff is a bass clef with the same key signature and time signature, containing a melodic line with eighth notes.

The second system of the musical score consists of six staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a common time signature. It contains a melodic line with eighth and sixteenth notes, ending with a double bar line and a repeat sign. Above the staff, there are two markings: "1mo." and "2do." separated by a double bar line. The second staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes. The third staff is a treble clef with the same key signature and time signature, containing a chordal accompaniment of eighth notes. The fourth staff is a treble clef with the same key signature and time signature, containing a melodic line with eighth notes. The fifth staff is a treble clef with the same key signature and time signature, containing a chordal accompaniment of eighth notes. The sixth staff is a bass clef with the same key signature and time signature, containing a melodic line with eighth notes.

## PART 2.

INSTRUCTIONS FOR DRUMMERS AND  
FLAUTISTS.

## SECTION I.—ELEMENTARY.

## THE RUDIMENTS OF MUSICAL NOTATION.

Musical sounds are represented by characters called *notes*, which are named after the first seven letters of the alphabet, viz., A, B, C, D, E, F, G; and these notes repeated in succession of sound are called *octaves*.

The notes are written on and between five parallel lines called a *stave*, and the successive repetition of sounds called *octaves* are written on and between lines placed above and below the stave; these additional lines are called *ledger* lines.

Stave.

Ledger lines.

G A B C D E F G A B

Ledger lines.






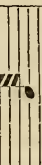


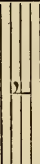



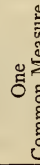

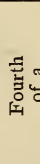
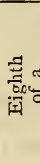
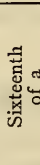
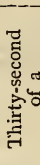
C D E F G A B C D E F G

There are characters at the commencement of the staves called *clefs*. The four clefs most generally in use are called *Treble*, *Alto*, *Tenor*, and *Bass*.

The notes on the stave preceded by the Treble or G clef (on the second line) are :—

E G B D F F A C E

NAMES OF THE SIGNS OF DURATION,  
AND THEIR EQUIVALENT RESTS.

Semibreve, 	Minim, 	Crotchet, 	Quaver, 	Semiquaver, 	Demisemiquaver, 
one Common Measure or Bar. 	half as long as a Semibreve. 	half as long as a Minim. 	half as long as a Crotchet. 	half as long as a Quaver. 	half as long as a Semiquaver. 
One Common Measure or Bar. 	Half a Common Measure. 	Fourth of a Common Measure. 	Eighth of a Common Measure. 	Sixteenth of a Common Measure. 	Thirty-second of a Common Measure. 

A dot placed after a Note, or its equivalent Rest, increases the duration of that Note or Rest one half.  
 A second dot further increases its duration one half of the value of the first dot.

EXAMPLE.

<p>A dotted Minim and a Minim. Must be considered as long as</p>	<p>Three-fourths of a Common Measure.</p>	<p>A double-dotted Minim and a Minim. Must be considered as long as</p>
<p>A dotted Crotchet and a Crotchet. Must be considered as long as</p>	<p>Three-eighths of a Common Measure.</p>	<p>A double-dotted Crotchet and a Crotchet. Must be considered as long as</p>
<p>A dotted Quaver and a Quaver. Must be considered as long as</p>	<p>Three-sixteenths of a Common Measure.</p>	<p>A double-dotted Quaver and a Quaver. Must be considered as long as</p>

The Diamond Diagram gives the Signs of Duration and their relative Value compared to each other.

## RELATIVE VALUE OF NOTES.

One

Semibreve  
is equal to

Two Minims  
or

Four Crotchets  
or

Eight Quavers  
or

Sixteen Semiquavers  
or

Thirty-two Demisemiquavers  
or

Sixteen Semiquavers  
or

Eight Quavers  
or

Four Crotchets  
or

Two Minims  
or

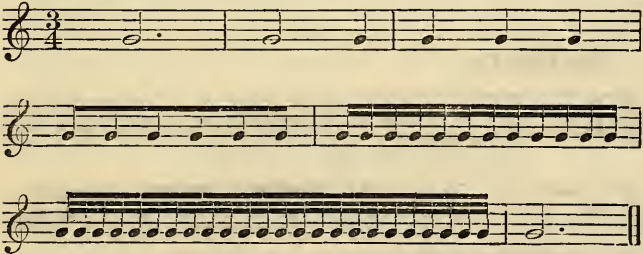
One  
Semibreve.

## Examples of the different Measures.

## Common Measure (or Time).\*



## Three Four Time.



## Two Four Time.



\* All other Times are fractional parts of Common Time

## Part 2.]

## DRUM AND FLUTE DUTY

## [Sec. I.]

## Three Eight Time.



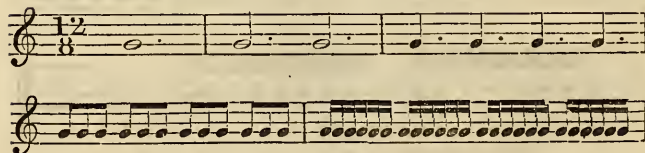
## Six Eight Time.



## Nine Eight Time



## Twelve Eight Time.

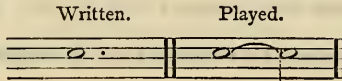






The notes as written on the staff in their original state are called *natural notes*. The difference between any note and that immediately above or below it is called a *degree*. There are two kinds of degrees, viz., a greater, called a *tone*; and a less, called a *semi-tone*. Any natural note may be raised a semitone, by having a *sharp* ( $\sharp$ ) placed before it; or depressed a semitone by means of a *flat* ( $\flat$ ). A *double sharp* ( $\times$ ) raises a note a full tone, and a *double flat* ( $\flat\flat$ ) depresses it a full tone. The *natural* sign ( $\natural$ ) restores any note that has been altered by a sharp or a flat to its original state.

When a *dot* ( $\cdot$ ) is placed after a note, notwithstanding its value, it signifies that the note so marked must be played one-half longer, so that a dotted semibreve would be equal in duration to three minims; thus:—



and so on with the remainder of all the notes. In some cases two dots are placed after a note, the second dot must then be made one-half shorter than the first, thus:—



Also when a rest is dotted, it must be held one-half its value longer, and when double dotted, by three-fourths its original duration.

It is of the utmost importance that the pupil should carefully study the value of the notes and rests, both without and with

the dots added to them, at this stage; and when he has satisfied the instructor that he is capable of judging the duration of all notes under their different conditions, he may proceed to learn the different species of *time*.

### TIME.

Musical notes, dotted notes, rests, &c., are divided into sections by perpendicular lines drawn across the staff; these lines are called *bars*, and are for the purpose of dividing the *time* of any given piece of music into equal parts.

The different species of time are marked either by a C or by figures, which indicate the simple value of the notes in common order, or as the figures may otherwise denote. For example, take the lower figure as the parts of a semibreve, and the upper figure will give the number of parts thereof required in each bar; viz.,  $\frac{2}{4}$  time must have two crotchets (or two-fourths of a semibreve or its equivalent) in each bar;  $\frac{6}{8}$  time would have six quavers (or six-eighths of a semibreve or its equivalent);  $\frac{3}{2}$  time would have three minims in a bar, or their equivalent; and  $\frac{3}{4}$  time would have three crotchets, or their equivalent, in each bar; and so on.

*Simple common time* contains two or four equal parts in each bar.

*Compound common time* contains six or twelve equal parts in each bar.

*Simple triple time* contains three equal parts in each bar.

*Compound triple time* contains nine equal parts in each bar.

### THE SCALES.

Having progressed thus far, the pupil can now direct his attention to the different keys and their scales, to demonstrate which the characters called "sharps" and "flats" are used. These are occasionally used in other positions; for instance, if it should, as already described, be required to raise a note a semitone, a sharp (#) is placed before it, and if to depress it, a flat (b), but when the note is to be restored to its original sound we contradict the # or b by a "natural" (n).

The scale of C has neither sharp nor flat placed after the clef, it is therefore the natural or *Diatonic* scale. It consists of seven sounds only, and in order to make it euphonious, the first note must be repeated after the seventh, or, as it is commonly termed, the Octave Doubled. This rule applies to all the scales.

As the pupil proceeds with the scale of C, he will find in ascending and descending that the intervals between some of the notes are of less degree than others, viz., the third and fourth, and the seventh and eighth.

The intervals between the notes are called tones and semitones, ; thus it is perfectly clear that from E to F and from B to C, and *vice versa*, are always semitones ; the intervals between the other notes being tones. By way of further study, any other note can be taken to form a scale, observing that the semitones must be made to occur as in the key of C, by the use of a sharp, which raises a note a semitone, or by a flat, which lowers a note a semitone. The progression of the major scale is fixed, and cannot be altered ; this is not so with the minor scale. The semitones in ascending each minor scale must be between the second and third degrees, and the seventh and eighth degrees, but in descending they are found between the sixth and fifth, and third and second degrees. Each major scale has its relative minor scale, which is a minor third below the major. There are twelve major scales, with their twelve relative minor scales, in general use.

THE MAJOR SCALE OF C, WITH ITS RELATIVE  
MINOR OF A.

C Major. Tone    Tone    Semitone    Tone

A Minor. Tone    Semitone    Tone    Tone

Musical notation for the first system, consisting of two staves. The top staff contains six notes: G4, A4, B4, C5, B4, A4. The bottom staff contains six notes: G4, A4, B4, C5, B4, A4. Interval labels are placed below the notes: 'Tone' between G and A, 'Tone' between A and B, 'Semitone' between B and C, 'Semitone' between C and B, and 'Tone' between B and A.

Musical notation for the second system, consisting of two staves. The top staff contains six notes: G4, A4, B4, C5, B4, A4. The bottom staff contains six notes: G4, A4, B4, C5, B4, A4. Interval labels are placed below the notes: 'Tone' between G and A, 'Tone' between A and B, 'Semitone' between B and C, 'Tone' between C and B, and 'Tone' between B and A.

Musical notation for the third system, consisting of two staves. The top staff contains two measures: G major (G4, B4, D5) and D major (D4, F#4, A4). The bottom staff contains two measures: E minor (E4, G4, B4) and B minor (B3, D4, F#4).

Musical notation for the fourth system, consisting of two staves. The top staff contains two measures: A major (A4, C#5, E5) and E major (E4, G#4, B4). The bottom staff contains two measures: F# minor (F#4, A4, C#5) and C# minor (C#4, E4, G#4).

## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. I.

B major, G $\flat$  major.  
G $\sharp$  minor, E $\flat$  minor.

D $\sharp$  major, A $\flat$  major.  
B $\flat$  minor, F minor.

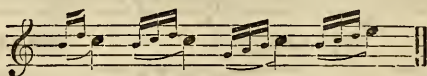
E $\flat$  major, B $\flat$  major, F major.  
C minor, G minor, D minor.

N.B.—The scale of G $\flat$  (6 flats) is the same as F $\sharp$  (6 sharps). The scale of C $\flat$  (7 flats) is the same as B (5 sharps); and the scale of C $\sharp$  (7 sharps) is the same as D $\flat$  (5 flats).

The *Appoggiatura* (leaning note) was written in small character. It is played with pressure, always has the value of the note written, and takes so much time from the following note. It is rarely at a greater distance than a second above or below the next note :—

Written. Played.

Groups of two or more notes written small often precede long notes, and, with rare exceptions, they are to be played before the division of a bar that contains the accented note:—



The Shake, or, Trill (*tr*) is the alternation of a written note and the note above it as rapidly as possible. In modern music two small notes are written on the staff, as in the example below, to form a finish to the shake. In music of earlier date this is never found, and was never intended to be played.

A  $\sharp$ ,  $\flat$ , or  $\natural$  over a shake shows that the upper note is to be inflected accordingly:—

Written. *tr* *tr*

Played. 6 9

Two musical staves. The top staff is labeled 'Written.' and shows a note with a trill symbol (*tr*) above it. The bottom staff is labeled 'Played.' and shows the trill as a series of sixteenth notes, with a bracket labeled '6' over the first six notes and a bracket labeled '9' over the next nine notes. The second trill in the written staff has a flat symbol ( $\flat$ ) above it.

*tr*  $\sharp$  *tr*

9 9

Two musical staves. The top staff is labeled 'Written.' and shows a note with a trill symbol (*tr*) above it. The bottom staff is labeled 'Played.' and shows the trill as a series of sixteenth notes, with a bracket labeled '9' over the first nine notes and a bracket labeled '9' over the next nine notes. The second trill in the written staff has a sharp symbol ( $\sharp$ ) above it.

The Mordent ( $\text{w}$ ) indicates that the written note and the note above it are to be played as rapidly as possible, returning to the written note:—

Written.  $\text{w}$   $\text{w}$

Played.

Two musical staves. The top staff is labeled 'Written.' and shows a note with a mordent symbol ( $\text{w}$ ) above it. The bottom staff is labeled 'Played.' and shows the mordent as a rapid alternation between the written note and the note above it, indicated by a bracket over the notes.

The Inverted Mordent is written thus  $\psi$ , and indicates that the written note and the note below it are to be played as rapidly as possible.

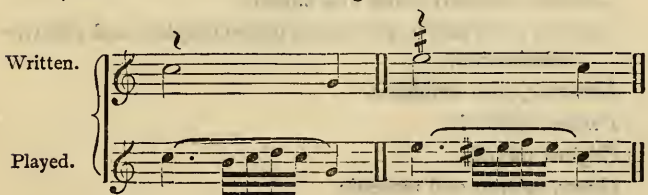
The Turn or *Gruppetto* ( $\sim$ ) consists of the note above that over which the turn is marked, followed by the written note, the note below, and then the written note again. A  $\sharp$ ,  $\flat$ , or  $\natural$  written over or under the turn shows that the note over or under the written note is to be inflected accordingly. When the ornament is marked over a plain note, the four notes are of equal length, and are to be played more or less quickly, according to the time of the movement :—



When placed over a dotted note, the turn consists of the first three notes, and, instead of the fourth, a note the length of the dot is played :—



The Inverted Turn ( $\wr$ ) consists of the note below that on which the turn is marked, followed by the written note, the note above, and then the written note again :—





The various modifications of the above ornamentalations require explanation from teachers of particular instruments, and are too elaborate to come under the title of *Elements of Music*.

### MUSICAL TERMS.

*Adagio* means very slow and expressive.

*Andantino*, not quite so slow as *Adagio*.

*Andante*, rather slow and easy.

*Allegro*, quick and lively.

*Allegretto*, not quite so fast as *Allegro*.

*Agitato*, in an agitated manner.

*Ad libitum*, at pleasure.

*Assai*, very ; as *Allegro Assai* (very quick).

*A tempo*, return to proper time.

*Bis*, twice.

*Calando*, gradually softer and slower.

*Coda*, an extra part to produce a more complete and effective termination.

*Forzando*, with emphasis.

*Furioso*, furiously.

*Giojoso*, merrily.

*Grave*, solemn and majestic.



*Largo*, slow and broad.

*Larghetto*, not quite so slow as *Largo*.

*Lento*, very slow.

*Legato*, smoothly.

*Maestoso*, majestic and martial.

*Marcato*, well pronounced.

*Moderato*, moderate.

*Molto*, much.

*Non*, not.

*Piu*, more.

*Presto*, very quick.

*Prestissimo*, the quickest time.

*Rallentando*. or *Ritardando*, to get gradually slower.

*Segue*, to go on.

*Sostenuto*, to sustain the sound.

*Vivace*, with life and spirit.

*Volti Subito*, to turn over quickly.

N.B.—For other terms see Musical Dictionary.





## SECTION II.—INSTRUCTIONS AND EXERCISES FOR DRUMMERS.

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There are three kinds of drums, viz., the bass drum, with two heads held laterally, and played on both ends by the performer; the side or snare drum, having two heads, the upper one only being played upon; and the kettle drum, an instrument formed of shells of copper, over the top of which parchment is stretched.

The most important of all military drums is the side or snare drum. It is carried on the left leg above the knee, and is suspended by a leather carriage, which passes over the right shoulder and under the left arm. A buckle is attached to the carriage, so that its length may be regulated to suit the stature of the player. (*See Figure*).

In order to make a good side drummer it is of the utmost importance that the training should take place during boyhood, whilst the muscles of the wrists are supple.

Having mastered the rudimentary rules of music set forth in this work to the satisfaction of the instructor, the pupil can now proceed to drum practice, care being taken that the drum and carriage are attached as directed above. He will then fall into:—

Position *One* (READY), the body being kept perfectly upright, with the heel of the left foot in the hollow of the right, the left knee slightly bent, elbows back, and the drum sloped, so that the drum-head may be struck with equal force by each stick, the left-hand stick resting in the hollow between the thumb and first finger, and held between the second and third fingers, palm upwards, with the wrist resting on the drum-hoop; the right-hand stick in a grasp, palm downwards, with the first and fourth fingers rather easy, the knob of the stick close to the centre of the drum-head, but not touching it.

Position *Two* (ATTENTION), raise the arms, bringing the elbows nearly in a line with the shoulders, and bring the sticks perfectly parallel, the knobs nearly touching, and in a line just below the eyes.

Position *Three* (FOR PRACTICE), throw out the right arm to its full extent, in a line with the shoulder, the wrist turned back as far as possible, so as to bring the back of the hand under ; also, bring the left-hand stick in a line with the eyes, with the back of the hand to the front.

Commence practice by making a single stroke with each stick, beginning with the left hand, at first very slowly, throwing each hand smartly back to its position, but gradually lowering the elbows as the beats quicken.

Care must be taken that the weight of the strokes from each stick is equal. To ensure this, the pupil should be taught to exert himself more with the left hand than with the right, and to strike on the centre of the drum-head.

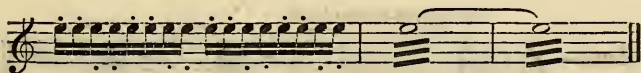
When the pupil can produce slowly an equal stroke from each hand, he may proceed with the following example, beginning with slow strokes and gradually increasing :—

thus :—

&c.

When steady and progressive action is ensured by single strokes from each hand, the pupil may begin to beat double strokes from each hand, the second stroke being a trifle harder than the first. This is the foundation of drum-beating, and forms the Roll.

thus :—



Constant supervision is here necessary in closing the roll, which must be done very gradually. Immediately any awkward movement or mistake is detected, the roll must be at once stopped, and the pupil required to commence afresh, *very slowly*. It will take many weeks' regular practice to accomplish a roll tolerably.

As the pupil advances in the closeness of his drum beating he must cause his left hand to be continually turning inwards, so that by the united action of the double strokes from each hand alternately a close and even roll will be obtained.

In practising the open roll the pupil must not attempt to beat quickly until he can produce every stroke alike, which requires many manipulations to accomplish; and it must be remembered that unless he is able to beat a good even roll he will never attain proficiency as a side-drummer.

The pupil having managed to make a tolerable roll, thus:—

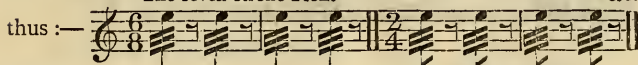
The Long Roll.



may now proceed to practice a short roll, beginning with the left hand, and counting seven strokes only. The last stroke from the right hand being the seventh, must be struck a little stronger than the rest, with a slight pause between each "seven-stroke" roll, as it is called,

The seven-stroke Roll.

&amp;c.



At the end of each roll the drummer should throw both arms smartly up, in order to acquire a method of regularity and precision in drum beating on the march.

The next is the "eleven-stroke roll," or half bar of the Slow March time (formerly in great use), by beating eleven strokes precisely in the same manner as the seven,

## The Eleven-stroke Roll.

thus :—

Then next in the order of drum-beating is the “fifteen-stroke roll,” being a half bar roll of ordinary common time, produced by beating fifteen strokes, the same as the seven, and eleven-stroke rolls,

## The Fifteen-stroke Roll.

thus :—

N.B.—The dots being placed above the notes in the foregoing examples show for left hand strokes, those below are for right hand strokes.

The rolls may now be lengthened,

## One-bar Roll.

thus :—

## Two-bars Roll.

## Three-bars Roll.



## Six-bars Roll.



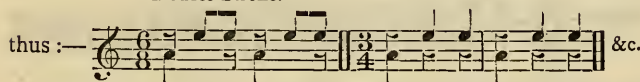
The single stroke against time can now be practised, being greatly used after the Bass Drum note in time; it is mostly used with the right hand, but can be used with the left, at the pupil's own discretion. The Bass Drum note is the lower one, the Side Drum note is the higher,

## Single Stroke.



The double stroke against time,

## Double Stroke.



The treble stroke will be found easiest to beat commencing with the right hand,

## Treble Stroke.

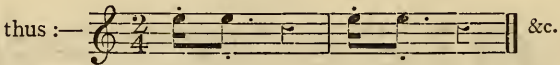


The triplet stroke is used both in and against time,



The "open flam" is beaten with one stroke from the left hand, and one from the right, in succession,

## The Open Flam.



The "close flam" is beaten with one hard stroke from the left hand, and a faint touch from the right immediately preceding the stroke of the left hand. This is beaten from hand to hand, and is called right hand flam and left hand flam, as the case may be,

## The Close Flam.





## Part 2.] DRUM AND FLUTE DUTY. [Sec. II.

The "drag" is beaten with two strokes from the left hand preceding one hard stroke from the right,

## The Drag.

thus:—

The "flam and faint" is beaten from hand to hand alternately, it consists of a faint stroke being made between the flams,

## The Flam and Faint.

thus:—

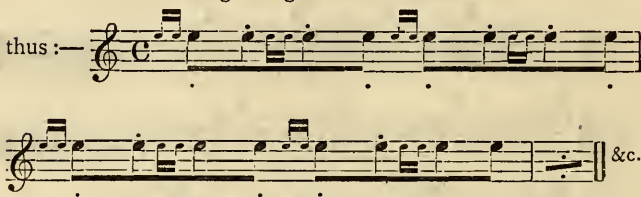
A "flam and stroke" may also be practised, in the same style as the last, only beating a stroke instead of a faint,

## The Flam and Stroke.

thus:—

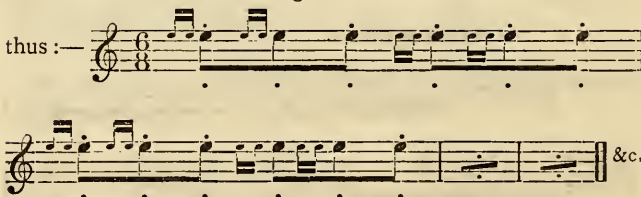
The "single drag and stroke" (or single drag) from hand to hand, is seldom used,

The Single Drag and Stroke.



The "double drag and stroke" (or double drag) from hand to hand, is similar to the last,

The Double Drag.



The following exercises must begin with the right hand, unless otherwise marked:—

As a rule, in side drum beating the right hand should be used for the accented parts of a bar, and the left hand for the unaccented, viz., in common time, one and three for the right, and two and four for the left, and so on; but this rule does not apply when beating with the Bass drum against time, as it is more often done with the right hand in that case, as shewn in previous exercises. The pupil may now proceed to learn what is called the five-stroke roll, which is a continuous roll, with the fifth stroke being struck hard from the right and left hands alternately. He must begin very slowly and gradually quicken, as in the seven-, eleven- and fifteen-stroke rolls,

## The Five-Stroke Roll.

thus:—

The “nine-stroke” roll is similar to the five, except that the ninth stroke must be struck hard in the continuous roll with alternate hands. This is used more often than the last roll,

## The Nine-Stroke Roll.

thus:—

The “seventeen-stroke roll” is similar to the nine and five; but the seventeenth stroke is the prevailing one, as in the preceding rolls,

## The Seventeen-Stroke Roll.

thus:—

Next in turn comes the “Paradiddle”; this is extensively used in military drum beatings, and is produced by a hard stroke from the left hand, one from the right, and two faint strokes

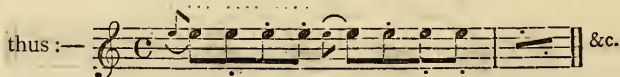
from the left again in succession. This is changed each time from hand to hand, the first stroke being the loudest, alternately,

## The Paradiddle.



The “Flam paradiddle” is beaten in the same manner, only the flam must be used alternately for the loudest note instead of a stroke,

## The Flam Paradiddle.



The “Drag paradiddle” is similar to the others, but with a drag instead of a flam or stroke,

## The Drag Paradiddle.



In practice the paradiddles are often beaten with two, and even three drags, and a stroke before the drags. In orchestral music the paradiddles are seldom used, strokes from hand to hand, or for the right hand only, being those adopted. This rule, however, is not imperative in drum beating generally, as the use of both hands should be equally practised, and it could not be followed with effect in beating against time.

### ON THE MANAGEMENT OF THE DRUM.

A good drummer can generally be told by a glance at his drum; and, certainly, no instrument better repays careful treatment. The following remarks will therefore be of service to young players. A very general fault is that of the hoops being what is termed "pulled over," that is to say, drawn down lower on one side than the other. The lowest side will generally be found to be that next the cord loop, because the drummer there commences afresh to sling up the cord, but by the time he gets round to the other side, he is somewhat fatigued, and this, with the trifle lost in making the knot, will account for the hoops being unevenly drawn down. This can, in time, be remedied by carefully watching the hoops in the process of slinging up, and commencing opposite the loop, or where the hoop is highest.

To sling up a drum well requires practice. The best method of doing this is to first place the drum on a table with the snare hoop up, then press the hoop away with the palm of the left hand, at the same time give the first cord to the right of the hoop a sharp pull with the right hand; then the second cord, pulling it upwards from the cord hole; and then the third cord, drawing it downwards, at the same time moving the left hand to the right, so as to grasp the hoop over the hole to prevent the cord running back each time, and so proceed round the drum, pulling the cord so as to make it crack, until the knot is reached (which should be undone before commencing to sling up the drum), and the cord pulled down with full strength, *before* remaking the knot.

Another plan is to place the drum under a form, in a *sloped* position, so that the feet of the batter hoop will catch the framework of the form or other furniture, pressing the front of the snare hoop with the knees, and using the left and right hands alternately to sling up the cord.

Under no circumstances should either the hands or knees be allowed to press the shell of any drum, as drum shells are not constructed to bear a heavy side pressure. When the drum is not in use, the *braces should always be loosened*, and the tension of the snares also reduced-

The pupil should endeavour to keep his beats as near to the

centre of the head as possible, as directed, and so avoid damaging the hoops and sticks. It is a good plan to make a ring in the centre of the head about the size of a crown piece, and try to keep the beats within this space.

Stout heads are not more durable than those of a moderate thickness, except with young inexperienced players, as the extra thickness is more than compensated for by the heavy beating required to bring out the tone.

In fitting a new head, first see that it is large enough. A side-drum head should be five inches more in diameter than the drum shell, and a bass drum head six or seven inches larger, according to the thickness of the flesh hoops. The head should be steeped in cold water for fifteen minutes, then folded and left for about half-an-hour, when it will be fit for lapping. If left too long in cold water it wastes away and becomes rotten. All superfluous moisture should be removed from the head, which should then be lapped well round the flesh hoop, with a "tucker" (a tool shaped like the handle of a spoon), so as to bring the edge of the head well round to the outer side of the flesh hoop. Avoid lapping the head too tight, as it draws the hoop out of shape—it ought to be a perfect circle when done.

The head should then be fitted on to the drum, and left for two days or more, according to the weather, that the vellum may get thoroughly dry under the hoop before taking it into use. If this is not attended to, the head will most likely give way round the edge soon after the drum is slung up. It is, therefore, advisable to take the head off, and if it is found to be in the least damp round the edge, leave it to get quite dry before putting it on again. No artificial means must be used to hasten the drying of the head, such as placing it in a very warm room, by the fire, or in the sun. A cool dry air is the best.



## SECTION III.—INSTRUCTIONS AND EXERCISES FOR FLAUTISTS.

The old march fife has for many years been superseded in the Army by the B $\flat$  flute, with four, five, and six keys, assisted by E $\flat$  piccolos, F piccolos, and F flutes.

Unison notes of the Military Flute and Bugle.

Flutes in B $\flat$ .

Bugles in B $\flat$ .

### ON HOLDING THE FLUTE.

The pupil must take the flute in the left hand, between the thumb and little finger, with the first three fingers bent ready to cover the three holes nearest the mouth; the right hand must be held in a similar position, with the three first fingers bent and ready to cover the three bottom holes. The flute will then be supported between the thumb and little finger of each hand. It must then be placed against the under lip, with the upper lip over the mouth-hole; sufficient space only being left between them to allow the breath to pass directly into the mouth-hole. The pupil must then blow with sufficient force only to produce a smooth tone. When this is obtained to the satisfaction of the instructor, the pupil's fingers can cover the holes, and he can proceed in the following manner to learn the Gamut:—



**THE GAMUT.**

The following scale will give the positions of the fingers when playing the notes delineated :—

Low D ● ● ● ● ● ● ● ●  
 Left Hand ● ● ● ● ● ● ● ●  
 Right Hand ● ● ● ● ● ● ● ●  
 D# Key ●

D ● ● ● ● ● ● ● ●  
 E ● ● ● ● ● ● ● ●  
 F# ● ● ● ● ● ● ● ●  
 G ● ● ● ● ● ● ● ●  
 A ● ● ● ● ● ● ● ●  
 B ● ● ● ● ● ● ● ●  
 C# ● ● ● ● ● ● ● ●  
 D ● ● ● ● ● ● ● ●  
 E ● ● ● ● ● ● ● ●  
 F# ● ● ● ● ● ● ● ●  
 G ● ● ● ● ● ● ● ●  
 A ● ● ● ● ● ● ● ●

## THE KEYS.

The first key nearest the mouth-hole is used by the thumb of the left hand to produce B ♮, the second key is used by the little finger of the same hand for G ♯; the third key, by the third finger of the right hand for F ♯; and the fourth, D ♯, by the little finger of the same hand. The fifth key is a long key, running beyond the B ♮ key, and is used by the first finger of the right hand in shaking the notes C ♮, B ♮, and B ♭; the sixth is also a long key, and is used by the left-hand little finger to shake on the notes F ♯, E ♮, and E ♭, and also when playing the notes of the scale from D to F, or from E ♭ to F.

The pupil should now commence practising the scales in conjunction with the following exercises, the time may be marked with the feet, using the left foot for the beginning of each bar, at the same time sounding the notes indicated. It is better, however, that outward motion be avoided. The pupil *should* mark the time mentally, a far better arrangement than marking time with the feet. In simple common time the left foot marks the first and third portions, and the right foot the second and fourth portions of the bar, thus :—

1 2 3 4    1 2 3 4    1 2 3 4 and so on.  
Left, right, left, right—and so on.

1 2 3 4    1 2 3 4 and so on.

1 2 3 4    1 2 3 4 and so on.

## THE CHROMATIC SCALE.

N.B.—Where the two ways are shewn of making certain notes, the second way is for Flutes with only one key. (The C's with the fifth trill key excepted.)


Left Hand      Right Hand      D# Key.

Part 2.]

DRUM AND FLUTE DUTY.

[Sec. III.]

The image displays two systems of musical notation for drum and flute duty. Each system consists of 13 staves. The first system (left) is in the key of A major, with staves labeled A, A#, B, B#, C, C#, D, D#, E, E#, F, F#, G, G#. The second system (right) is in the key of D major, with staves labeled D, D#, E, E#, F, F#, G, G#, A, A#, B, B#, C, C#. Each staff contains a sequence of notes and rests, with some notes marked with a 'p' (piano) dynamic. The notation is arranged in two columns, with the first column on the left and the second column on the right.

## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. III.]

The following Exercises are written in the keys most generally used for military music :-

KEY OF C.

1 2 3 4

KEY OF G.

KEY OF D.

1 2 3 4

KEY OF A.

Part 2.]

DRUM AND FLUTE DUTY.

[Sec. III.

Musical staff 1: Treble clef, key signature of three sharps (F#, C#, G#), eighth-note melody.

Musical staff 2: Treble clef, key signature of three sharps, eighth-note melody.

Musical staff 3: Treble clef, key signature of three sharps, eighth-note melody with a whole rest.

Musical staff 4: Treble clef, key signature of three sharps, eighth-note melody.

Musical staff 5: Treble clef, key signature of three sharps, eighth-note melody.

Musical staff 6: Treble clef, key signature of three sharps, eighth-note melody.

KEY OF E.

Musical staff 7: Treble clef, key signature of two sharps (F#, C#), common time signature, eighth-note melody.

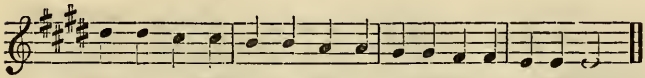
Musical staff 8: Treble clef, key signature of two sharps, eighth-note melody with a whole rest.

Musical staff 9: Treble clef, key signature of two sharps, eighth-note melody.

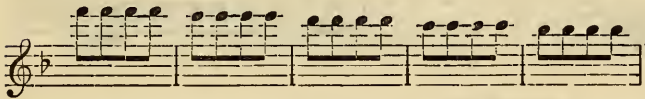
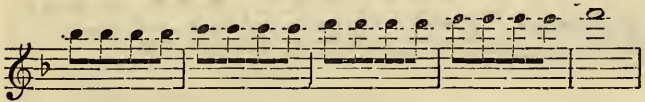
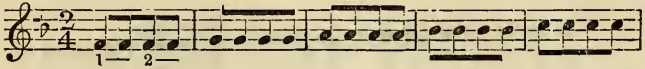
## Part 2.]

## DRUM AND FLUTE DUTY

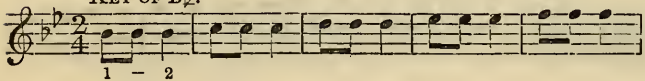
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KEY OF F.



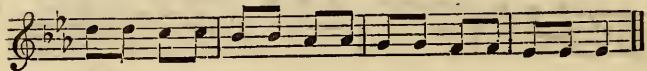
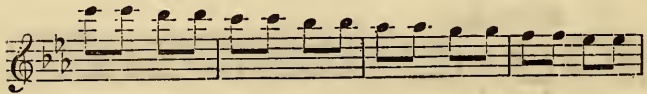
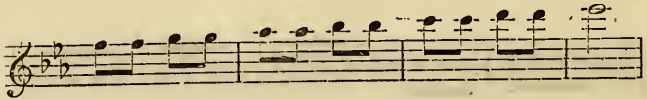
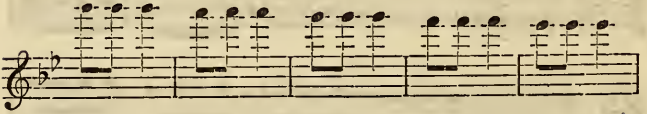
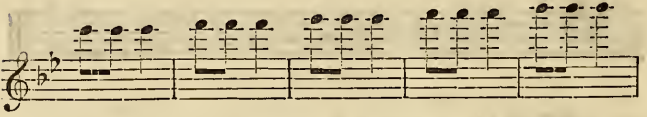
KEY OF Bb.



## Part 2.]

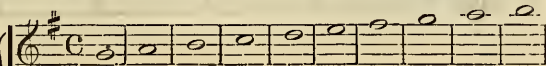
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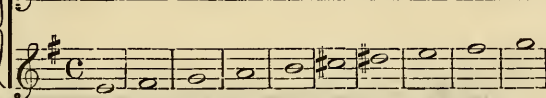
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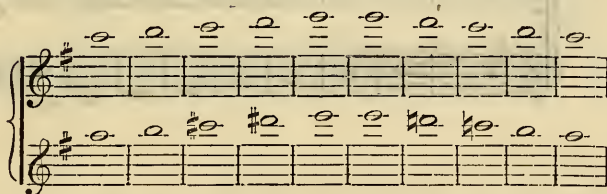
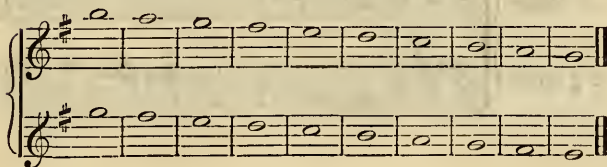


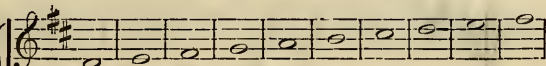


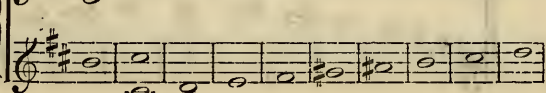
THESE SCALES TO BE PLAYED AS EXERCISES,  
AS THEY SHEW THE PRINCIPAL MAJOR MODES  
(OR KEYS) USED IN DRUM AND FLUTE MUSIC.

G Major. 

E Minor. 

D Major. 

B Minor. 

## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. III.]

A Major.

F # Minor.

## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. III.]

Two staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The music consists of a sequence of eighth notes across both staves.

B $\natural$  Major.

G Minor.

Two staves of music in treble clef with a key signature of two flats (Bb, Eb). The music consists of a sequence of eighth notes across both staves.

Two staves of music in treble clef with a key signature of two flats (Bb, Eb). The music consists of a sequence of eighth notes across both staves.

Two staves of music in treble clef with a key signature of two flats (Bb, Eb). The music consists of a sequence of eighth notes across both staves.

## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. III.]

F Major.

D Minor.

Musical notation for F Major and D Minor in C major mode, measures 1-8. The F Major part (top staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The D Minor part (bottom staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one flat (Bb) and the time signature is common time (C).

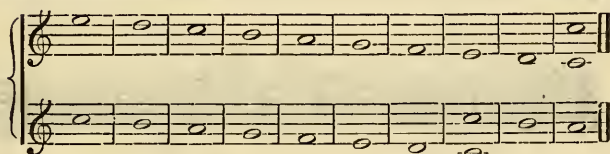
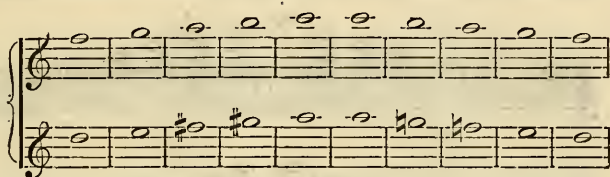
Musical notation for F Major and D Minor in C major mode, measures 9-16. The F Major part (top staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The D Minor part (bottom staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one flat (Bb) and the time signature is common time (C).

Musical notation for F Major and D Minor in C major mode, measures 17-24. The F Major part (top staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The D Minor part (bottom staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one flat (Bb) and the time signature is common time (C).

C Major.

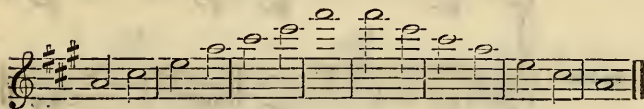
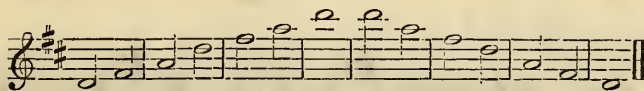
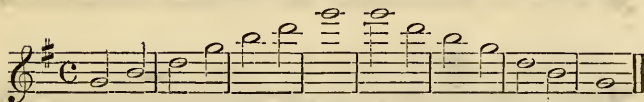
A Minor.

Musical notation for C Major and A Minor in C major mode, measures 25-32. The C Major part (top staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The A Minor part (bottom staff) consists of quarter notes: C4, D4, E4, F4, G4, A4, B4, C5. The key signature has one flat (Bb) and the time signature is common time (C).



**EXERCISES ON CHORDS, OCTAVES, AND DUET  
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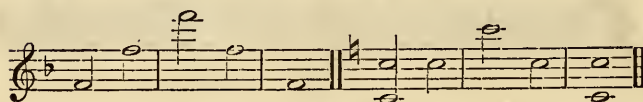
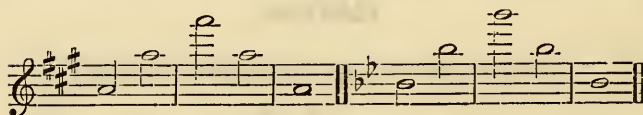
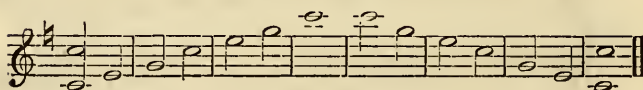
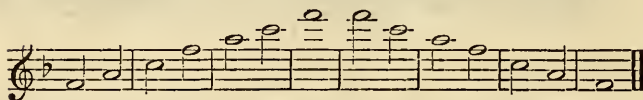
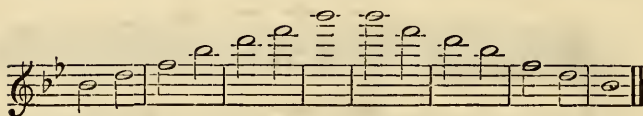
(Also the other six keys not generally used, &c.)



## Part 2.]

## DRUM AND FLUTE DUTY

## [Sec. III.]



In Sharps.

In Flats.

Seventh musical staff, grand staff (treble and bass clefs), common time signature (C). The top staff is labeled 'In Sharps' and the bottom staff is labeled 'In Flats'. The melody is written in a chromatic style with quarter and eighth notes, including dynamic markings 'p' and 'f'.

The first system consists of two staves. The upper staff begins with a treble clef and a key signature of one sharp (F#). It contains two measures of music, each with a whole note. The first measure has a quarter rest followed by a half note G4. The second measure has a quarter rest followed by a half note A4. The lower staff begins with a bass clef and a key signature of one flat (Bb). It contains two measures of music, each with a whole note. The first measure has a quarter rest followed by a half note Bb3. The second measure has a quarter rest followed by a half note C4.

The second system consists of two staves. The upper staff begins with a treble clef and a key signature of two sharps (F#, C#). It contains two measures of music, each with a whole note. The first measure has a quarter rest followed by a half note D4. The second measure has a quarter rest followed by a half note E4. The lower staff begins with a bass clef and a key signature of two sharps (F#, C#). It contains two measures of music, each with a whole note. The first measure has a quarter rest followed by a half note F#3. The second measure has a quarter rest followed by a half note G#3.

The third system is a single staff with a treble clef and a key signature of two sharps (F#, C#). It contains four measures of music, each with a whole note. The notes are D4, E4, F#4, and G#4.

The fourth system is a single staff with a treble clef and a key signature of two sharps (F#, C#). It contains four measures of music, each with a whole note. The notes are A4, B4, C#5, and D5.

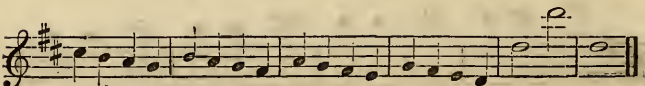
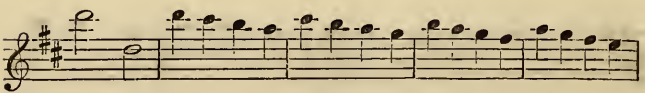
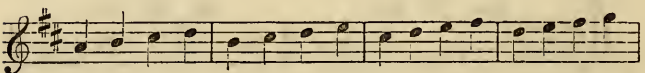
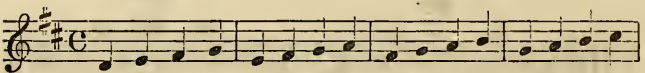
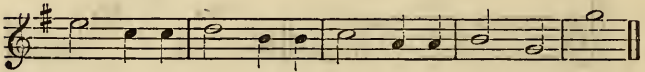
The fifth system is a single staff with a treble clef and a key signature of two sharps (F#, C#). It contains four measures of music, each with a whole note. The notes are E5, F#5, G#5, and A5.

The sixth system is a single staff with a treble clef and a key signature of two sharps (F#, C#). It contains four measures of music, each with a whole note. The notes are B5, C#6, D6, and E6.

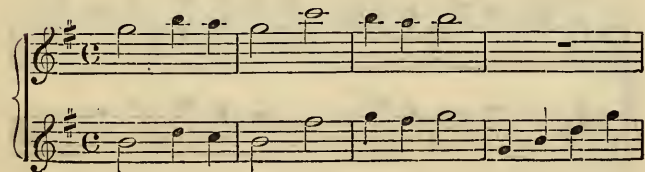
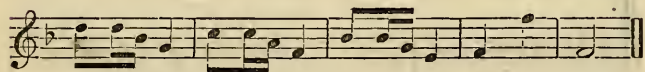
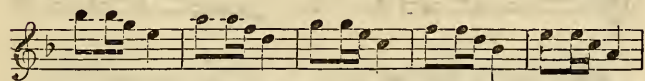
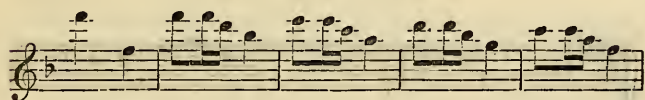
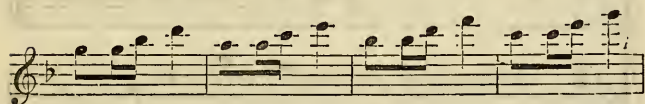
## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. III.







## Part 2.]

## DRUM AND FLUTE DUTY.

## [Sec. III.]

First system of musical notation, measures 1-2. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves (treble and bass clefs) with a brace on the left. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Second system of musical notation, measures 3-4. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves (treble and bass clefs) with a brace on the left. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Third system of musical notation, measures 5-6. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves (treble and bass clefs) with a brace on the left. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Fourth system of musical notation, measures 7-8. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves (treble and bass clefs) with a brace on the left. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

Fifth system of musical notation, measures 9-10. The key signature is one sharp (F#) and the time signature is common time (C). The music is written for two staves (treble and bass clefs) with a brace on the left. The melody in the treble clef consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The bass clef accompaniment consists of quarter notes: F#3, G3, A3, B3, C4, B3, A3, G3, F#3.

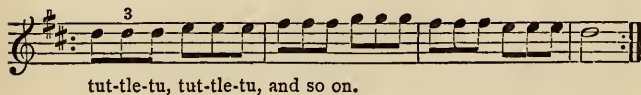
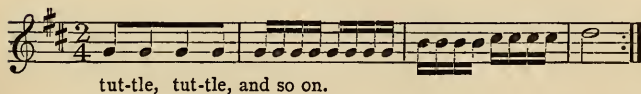
The pupil having advanced thus far in his instruction may now proceed to learn double tonguing. When staccato passages are written with the notes following each other in rapid succession, it is impossible to produce them by the ordinary single-tongue method, hence the use of "double tongue." This is produced by the action and reaction of the tongue against the roof of the mouth near the teeth, as if pronouncing a word of two syllables to oneself. There are many opinions as to the kind of word which should be used; some instructors incline to "*deu-reu*," others to "*too-tell*," but it has been found, from long experience, that the word "*tut-tle*" is by far the most suitable. It is, however, not imperative that any particular word should be used, but it is most important that each syllable should be of exactly equal proportions.

Great care must be taken that the tone of the instrument is perfectly sustained, and that the tongue and fingers move together, as in single-tonguing passages.

The rules laid down above are applicable to triple-tonguing, but instead of the word "*tut-tle*" the syllable "*tu*" should be added, viz., "*tut-tle-tu*."

To ensure success great care and patience must be exercised, and especially avoid introducing grace notes which are not marked in the music.

### EXAMPLE OF DOUBLE AND TRIPLE TONGUEING.

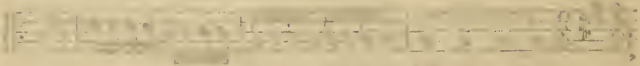


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