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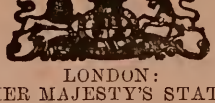
Published by  Authority.

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

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

Published by Authority.

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THE FIELD MARSHAL COMMANDING IN CHIEF.

Wolseley

A.G.

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PART 1.

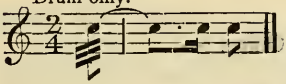
DRUM AND FLUTE DUTY.

SECTION I.—DRUM CALLS.

No. 1.—For Battalion Parade.

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

Drum only.



Whilst calling the roll of the above :—

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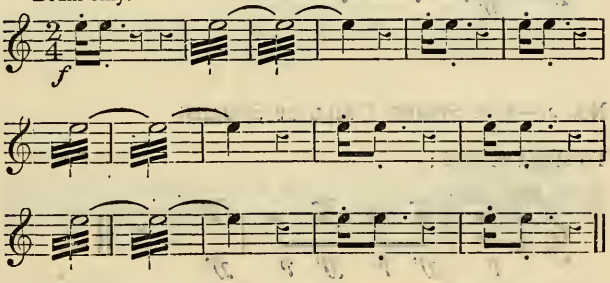

For the battalion to fall in by companies, or otherwise :—

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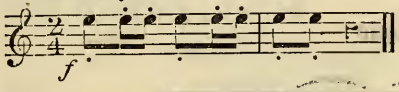

Whilst calling the roll of the battalion :—

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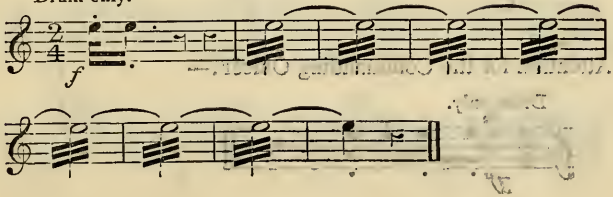
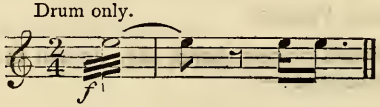
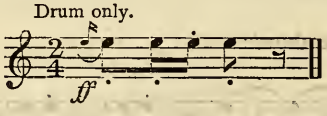


The Orderly Sergeants, or Markers, to take up the covering positions for the companies :—

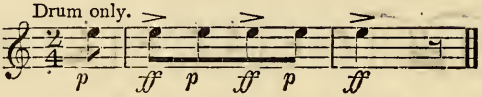


Attention for the Commanding Officer :—



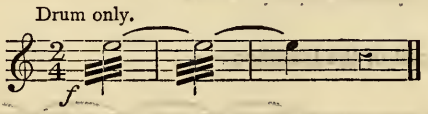
No. 2.—FOR SPRING DRILL BY SQUADS.

To stand at ease :—



Repeated for stand easy.

To commence drill again :—



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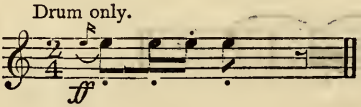

No. 3.—IN CAMP OR QUARTERS.

Men's (1st) Dinner.

Drum only.

Defaulters (The Taps).

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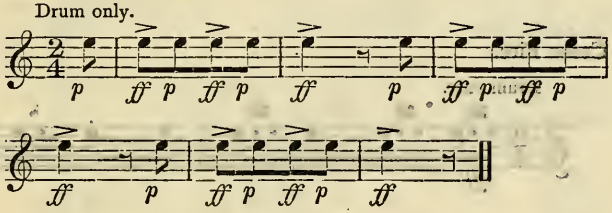
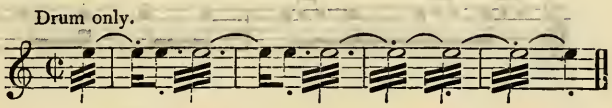


Guard Salute.

Drum only.



Change Guard.

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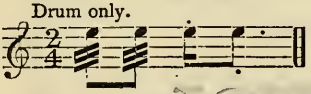
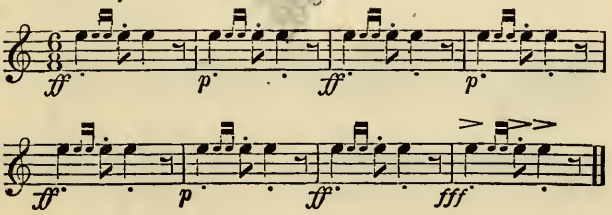


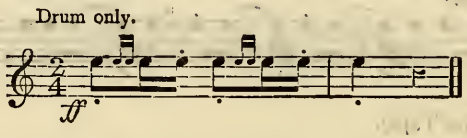
To Arms.

Drum only.

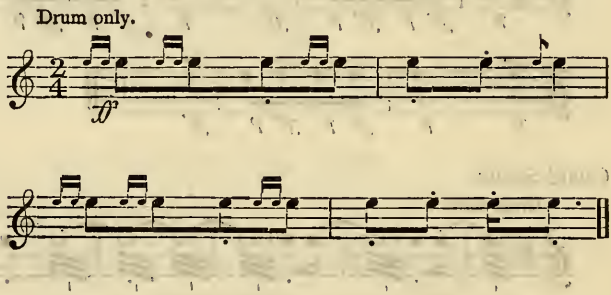


No. 4.—IN THE FIELD.

Commence Fire.

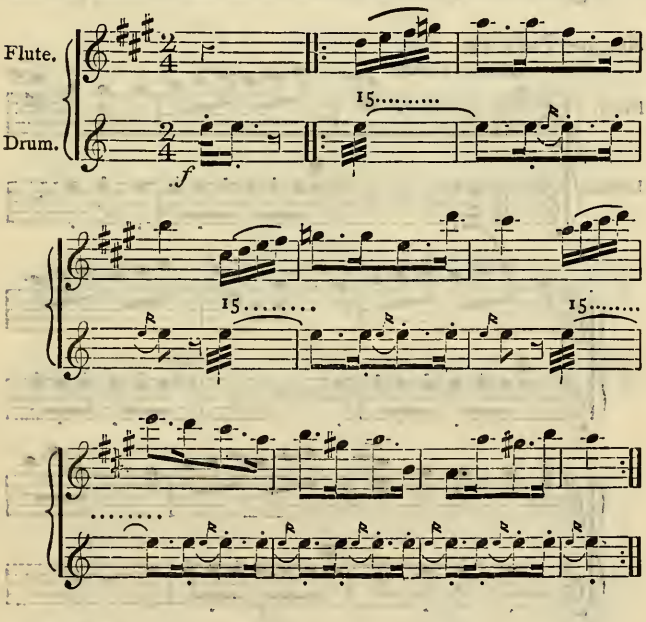


Cease Fire.



SECTION II.—DRUM AND FLUTE CALLS.

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



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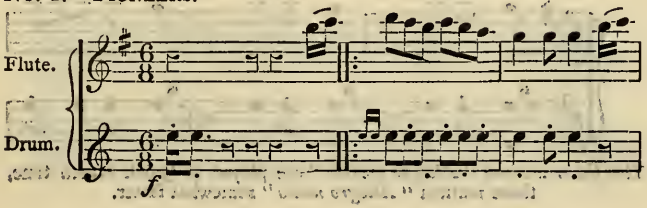

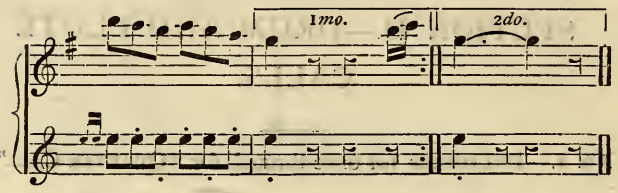

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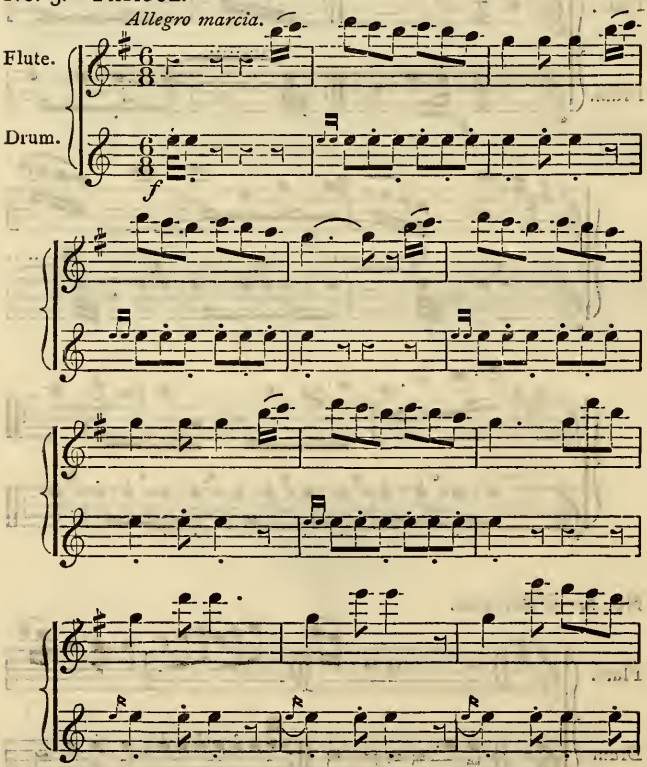
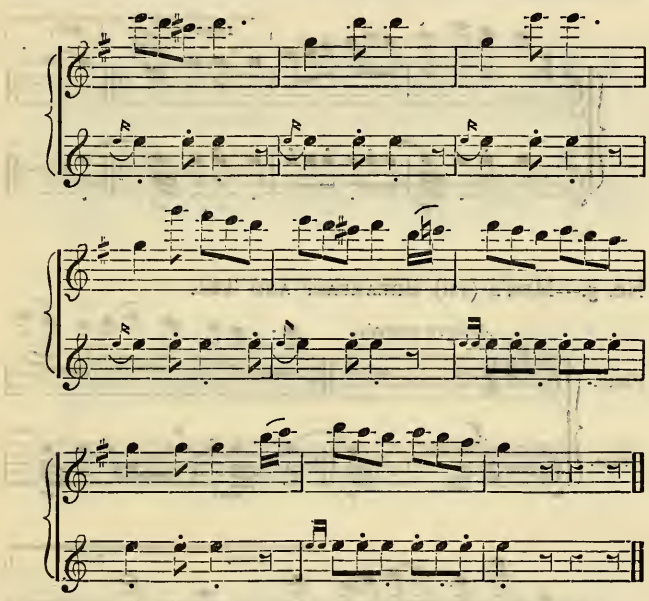


The Calls marked "*Allegro marcia*" are played in Quick March time, those marked "*Allegro molto*" somewhat faster.



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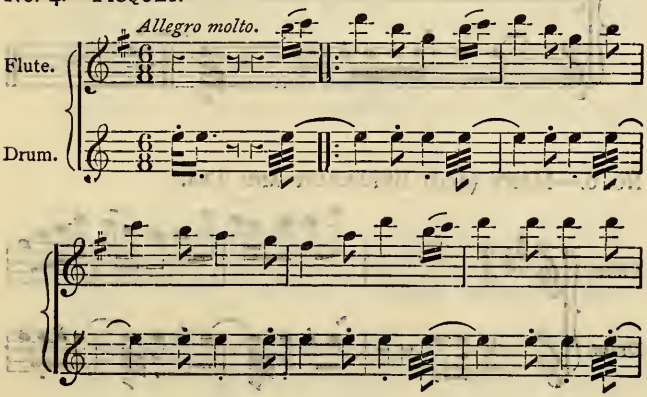
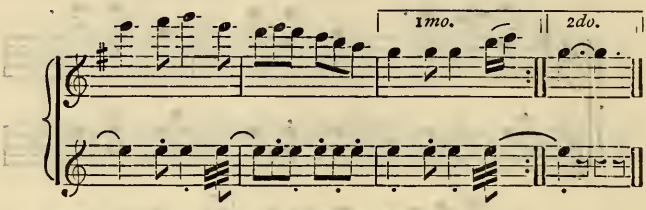
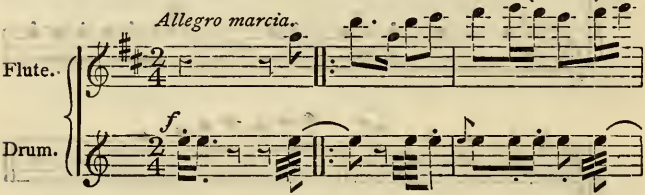
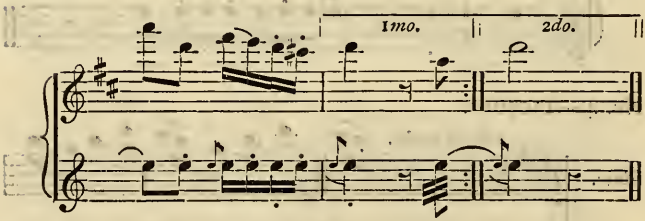


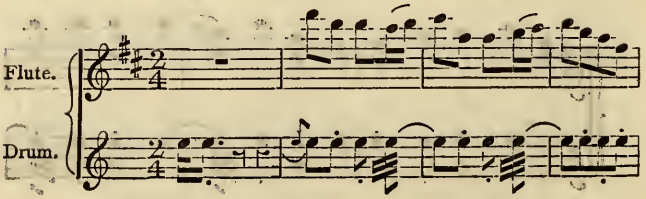


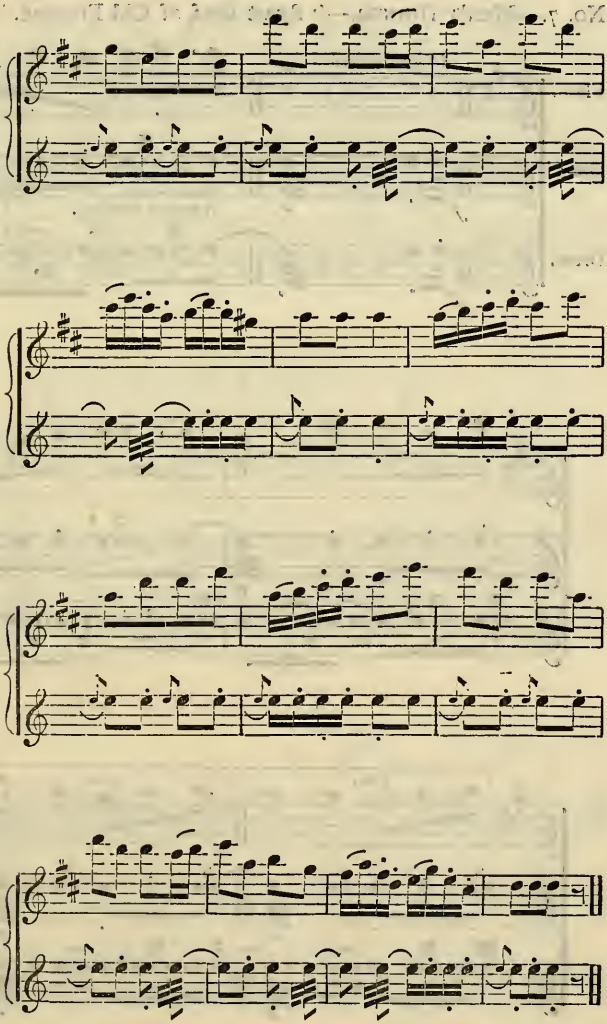
No. 5.—MEN'S (1st) BREAKFAST AND TEA.



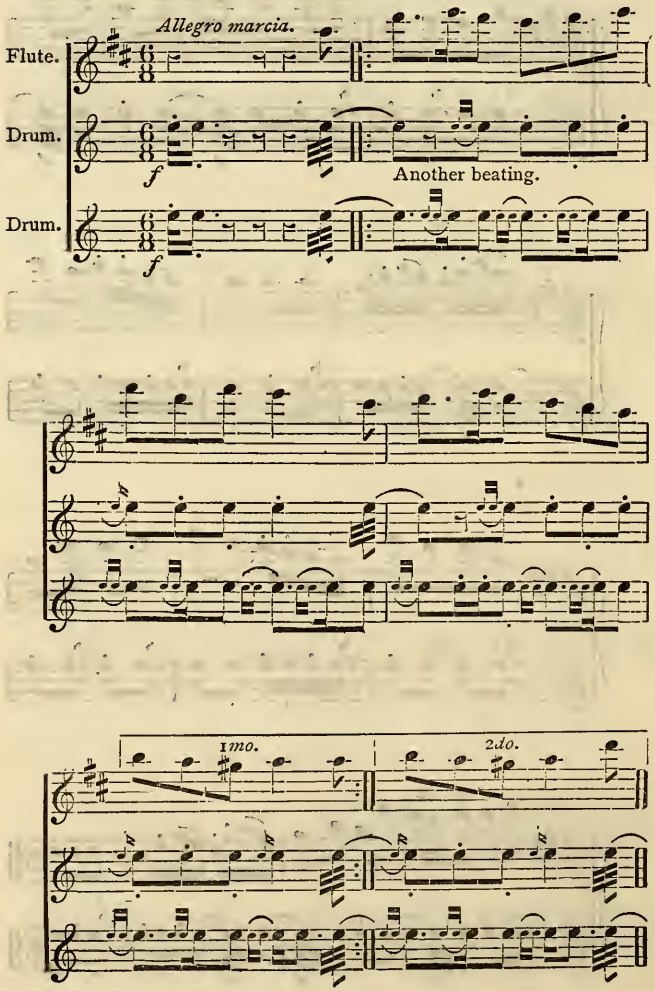


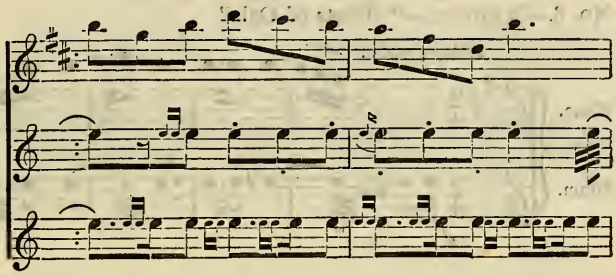
No. 6.—MEN'S (2nd) BREAKFAST AND TEA.

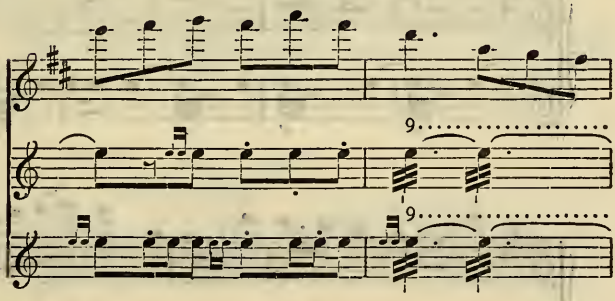


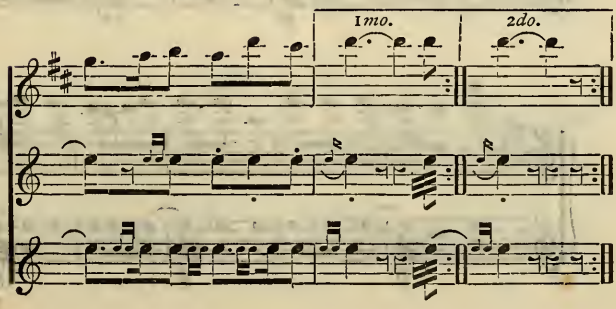


No. 7.—MEN'S DINNER.—"Roast Beef of Old England."

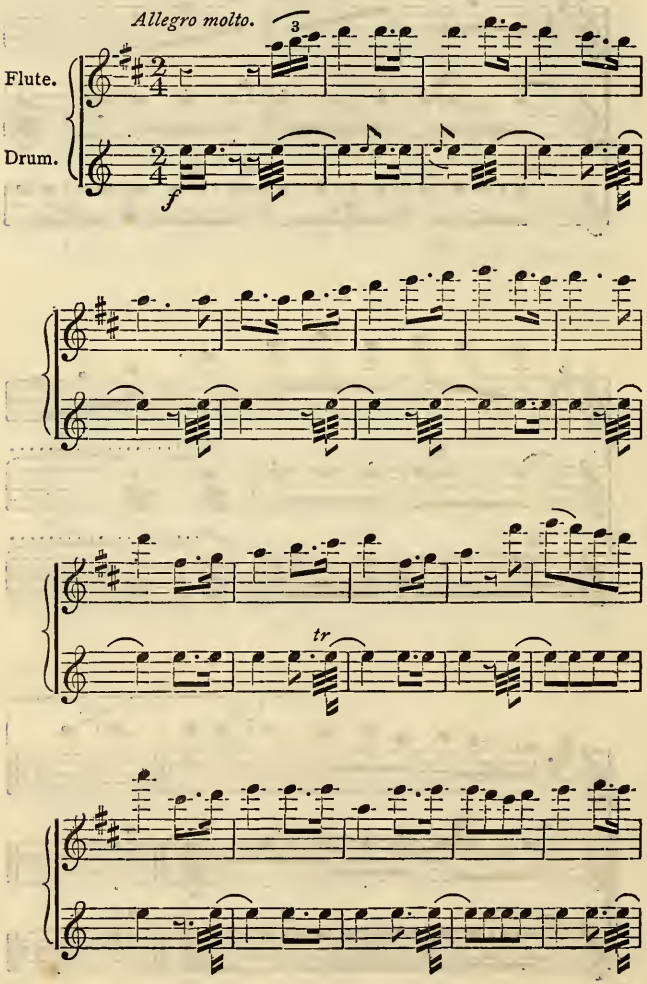


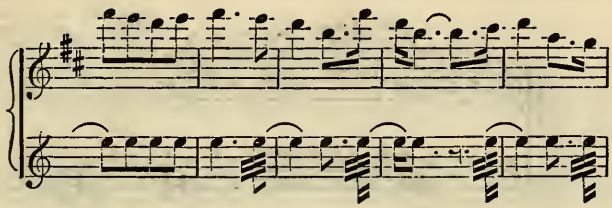


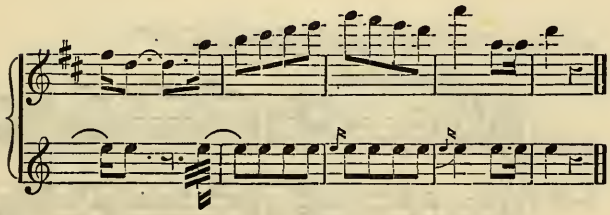

9
9


1mo.
2do.

No. 8.—RATIONS.—"Hearts of Oak."







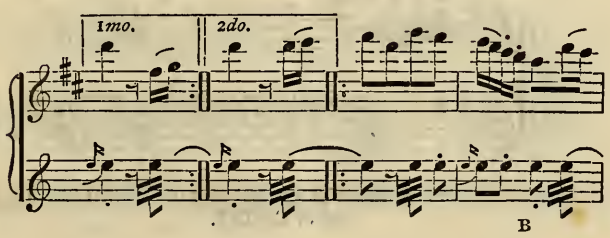
No. 9.—SCHOOL.—"Sailor Jack."

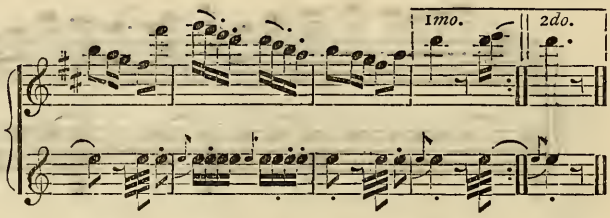
Allegro marcia.

Flute.

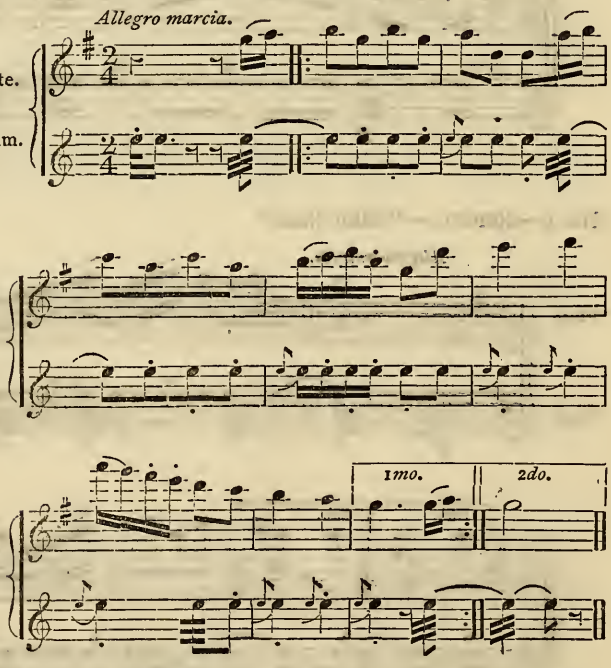
Drum.

f



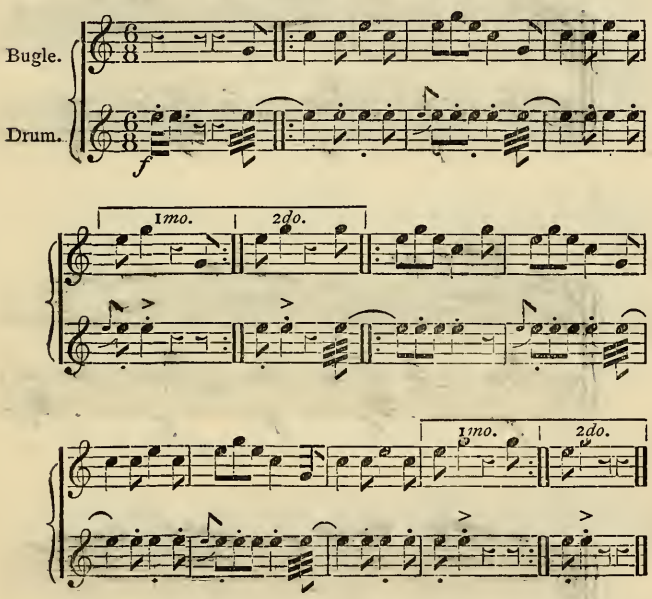


No. 10.—OFFICERS' DRESS FOR DINNER.*

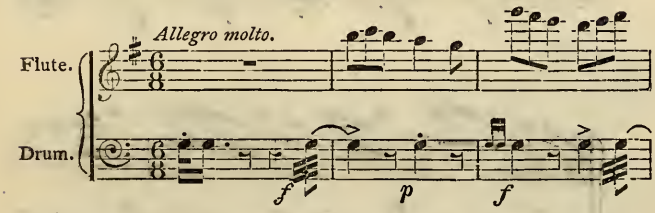


* A part of the "Roast Beef of Old England" is sometimes played in lieu of this Call.

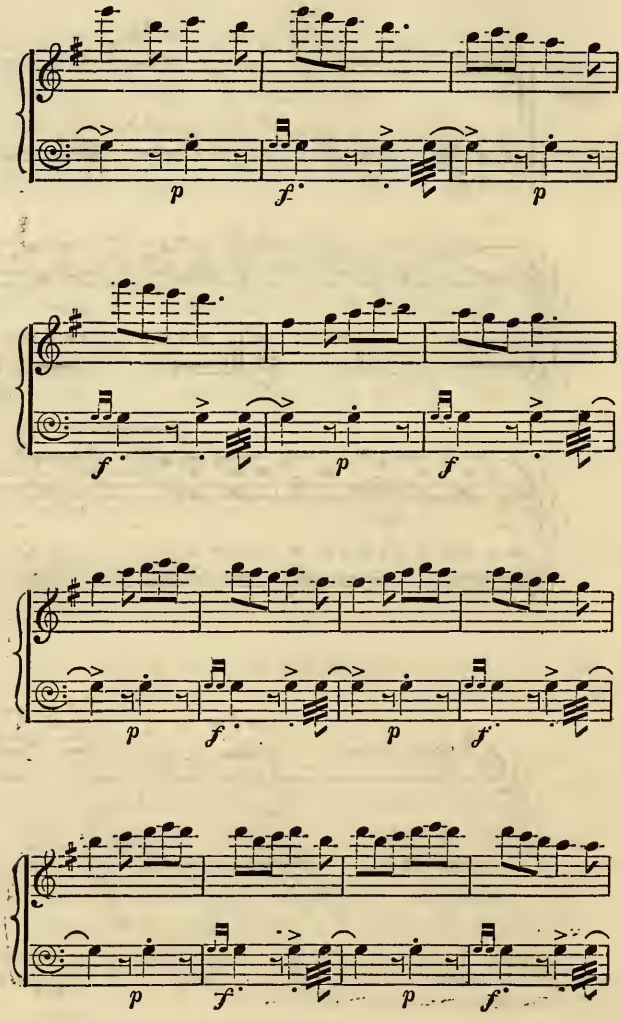
NO. 11.—OFFICERS' DINNER.*



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



* 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.


p
f
p
f
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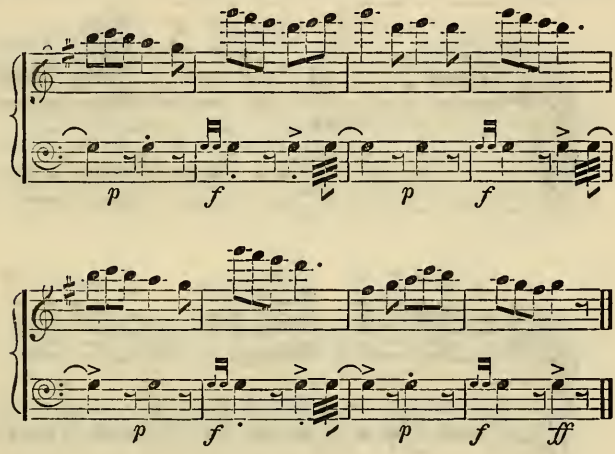
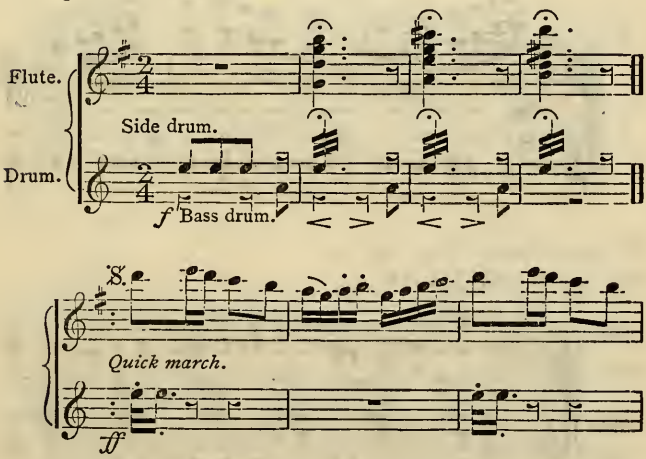
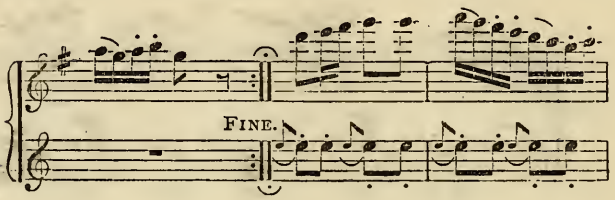
f

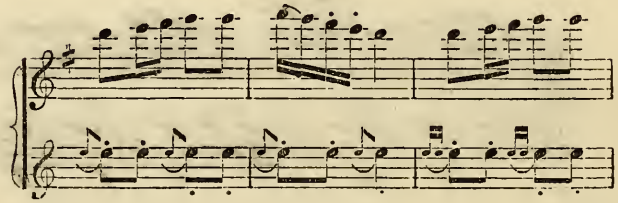


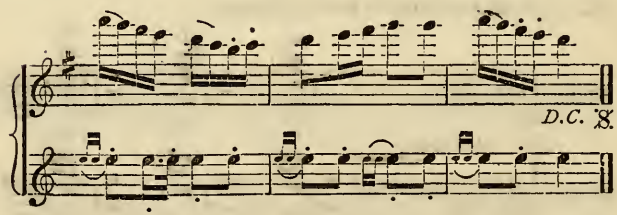
No. 13.—RECRUITING AND CHURCH.*



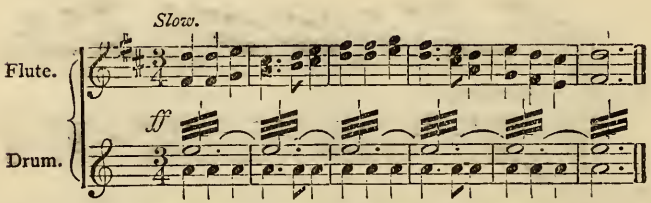
* To finish with the "Salute" on page 24 when used as a Church Call.





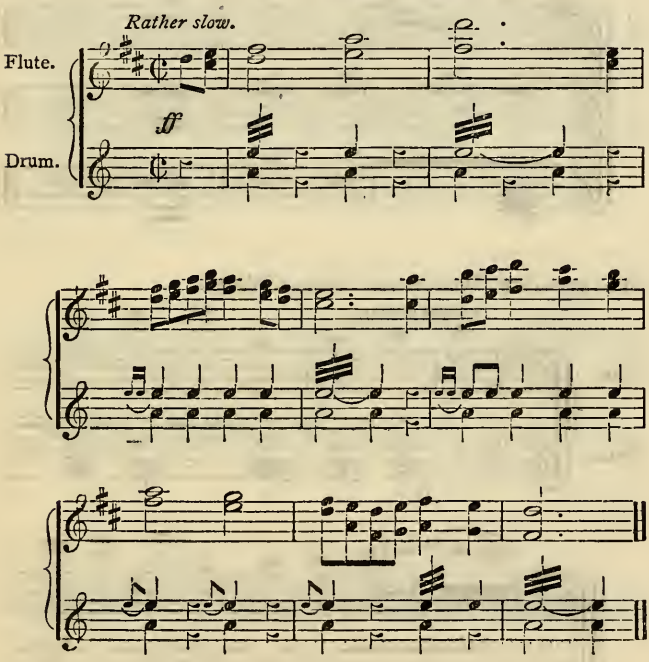


No. 14.—ROYAL SALUTE.

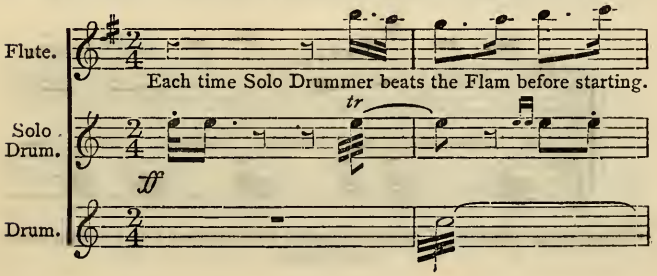


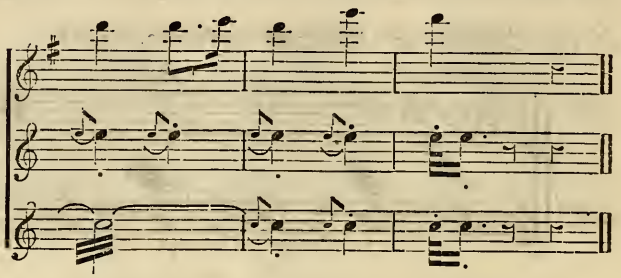
See paragraph 2, Section III, Queen's Regulations.

NO. 15.—GENERAL OR INSPECTING OFFICER'S SALUTE.

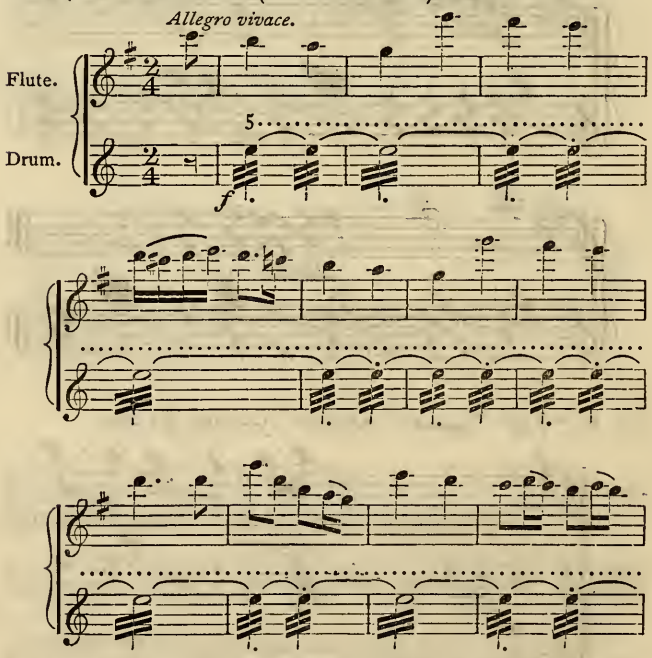


NO. 16.—THE "QUEEN'S GUARD" COLOUR SALUTE.

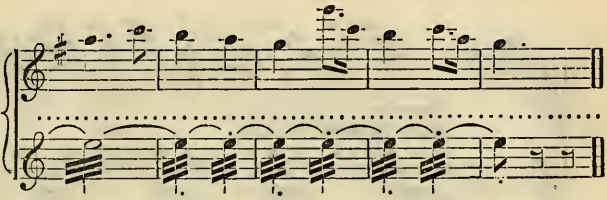




NO. 17.—THE SALUTE (or Point of War).*

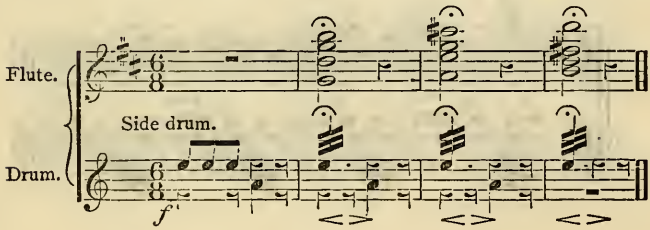


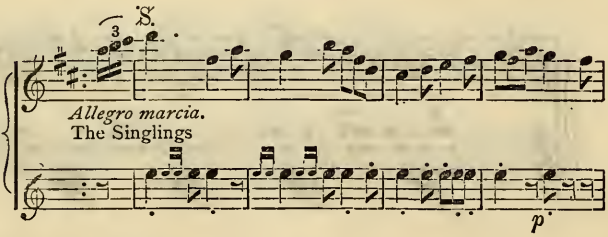
* Also used when the Escort delivers to or receives the Colours from an Officer.

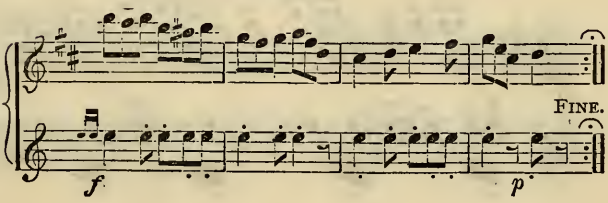


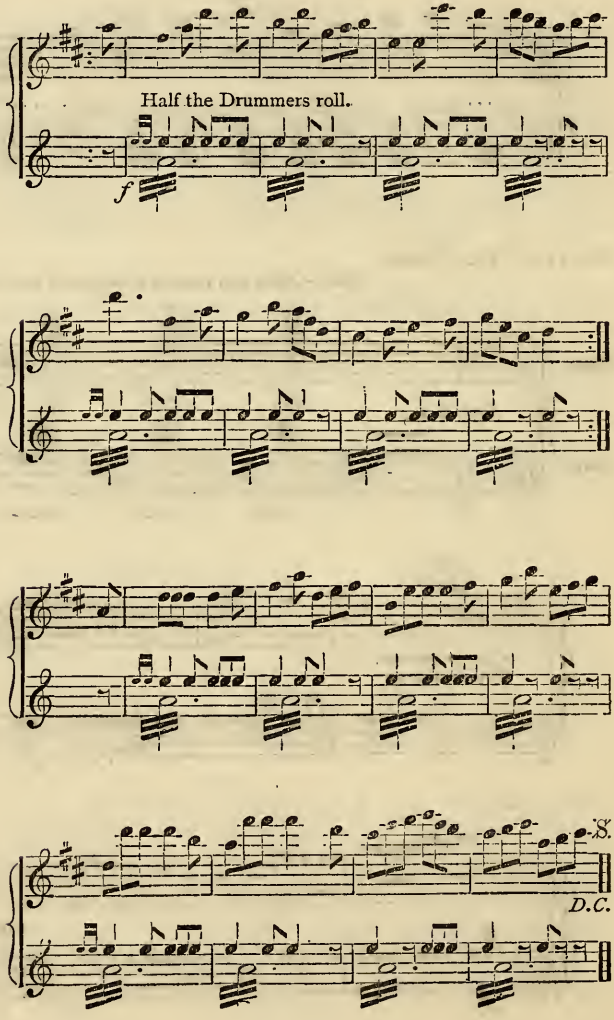
No. 18.—THE TROOP.

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

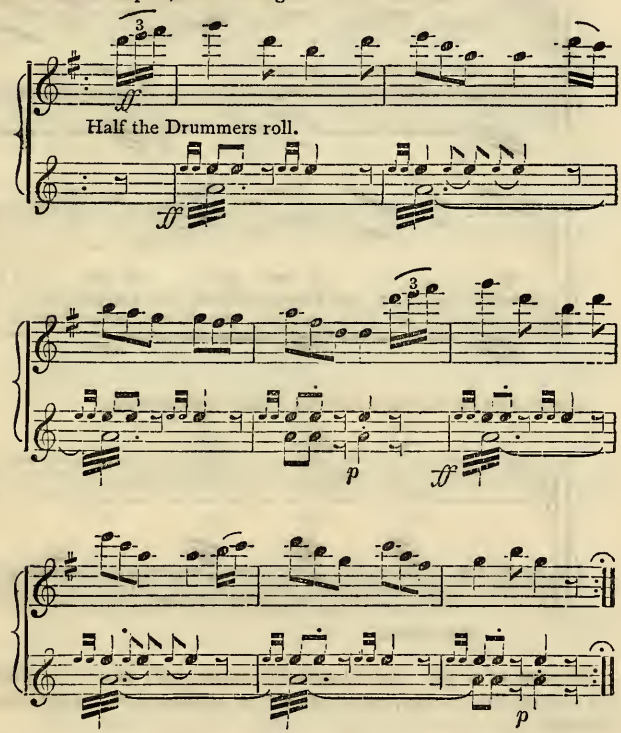




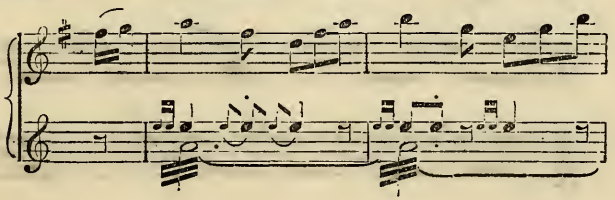


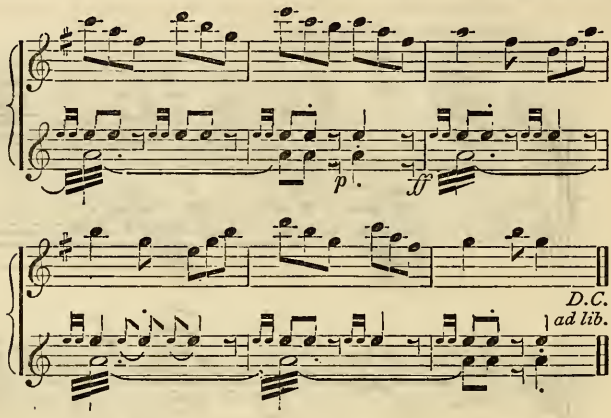

Half the Drummers roll.
f
S.
D.C.

The 2nd part, or Doublings.

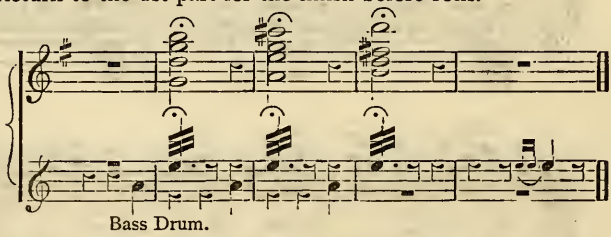


Played between the first and second parts.

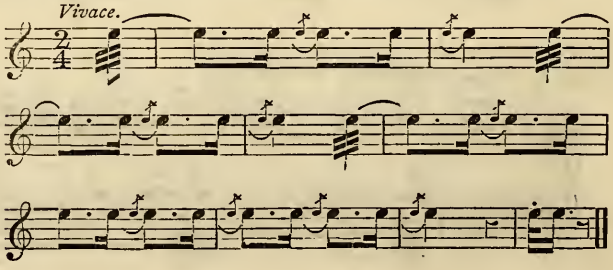




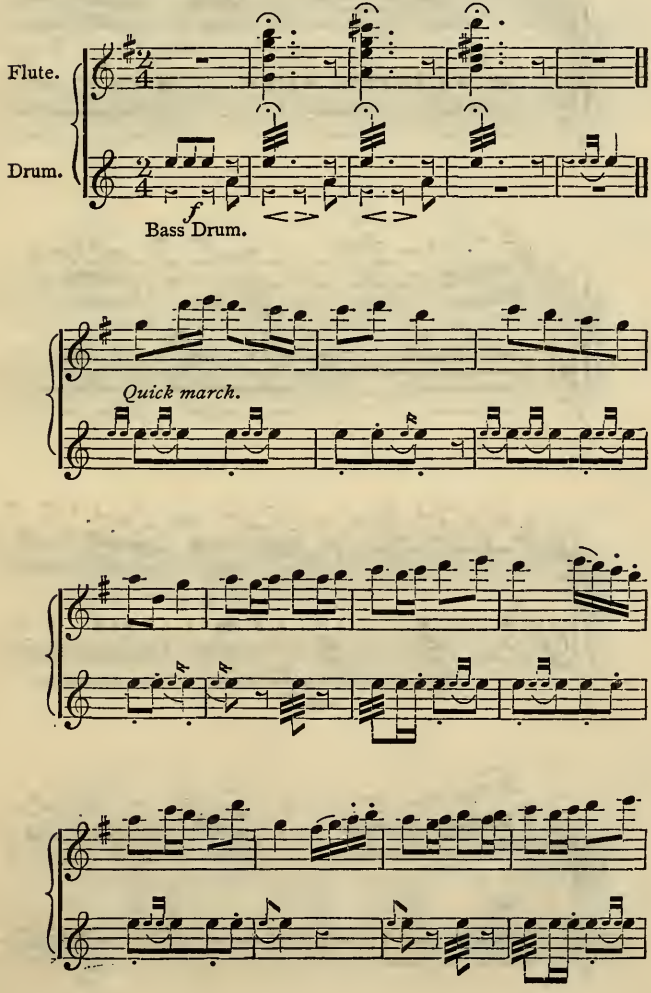
Return to the 1st part for the finish before rolls.

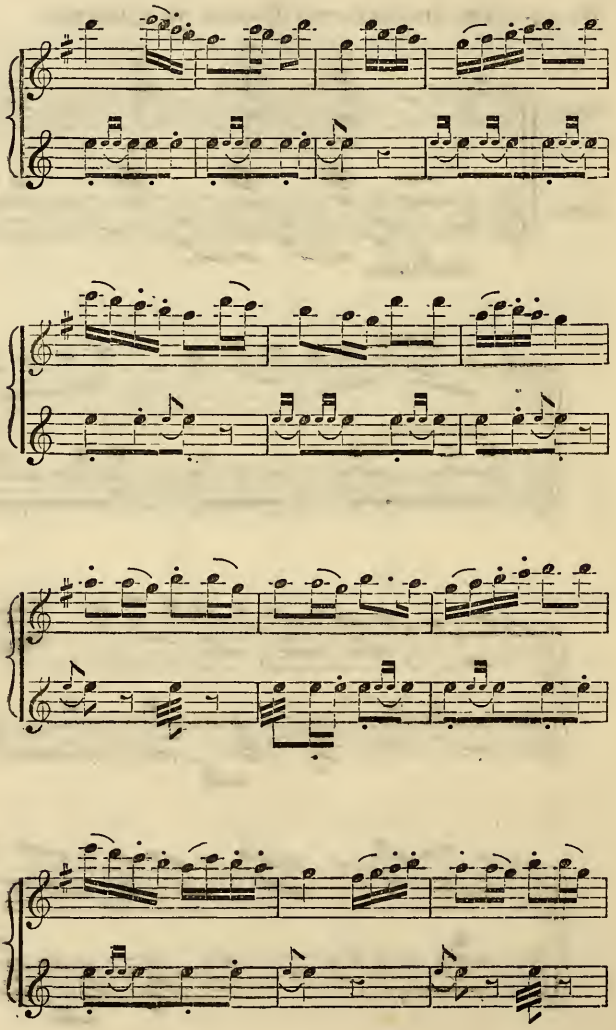


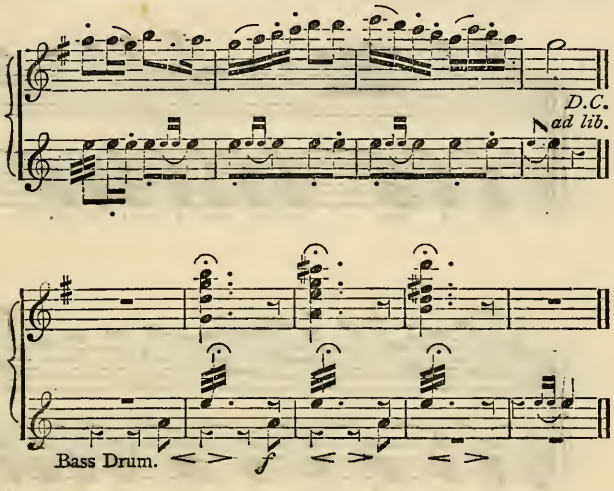
Drummers' Call. By Leading Drum only, after the Band has played the Troop, as a signal for officers to inspect their Guards.



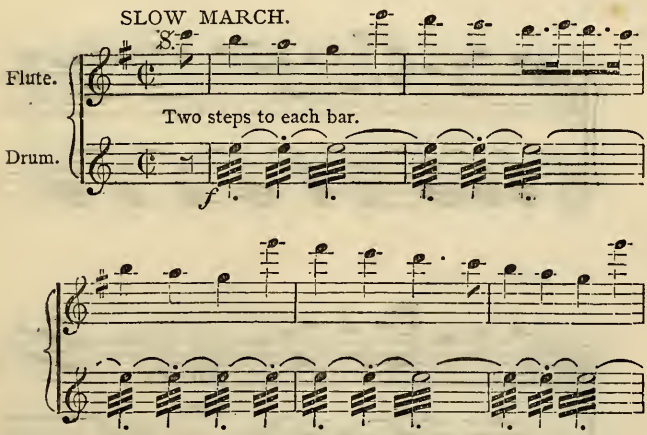
No. 19.—THE GENERAL—ON CHANGE OF QUARTERS.



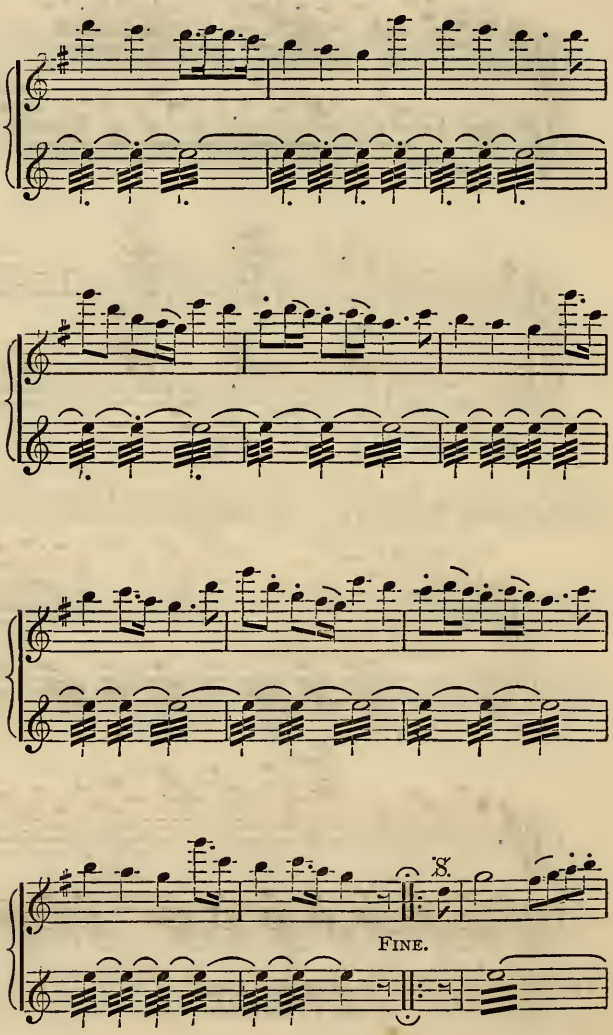


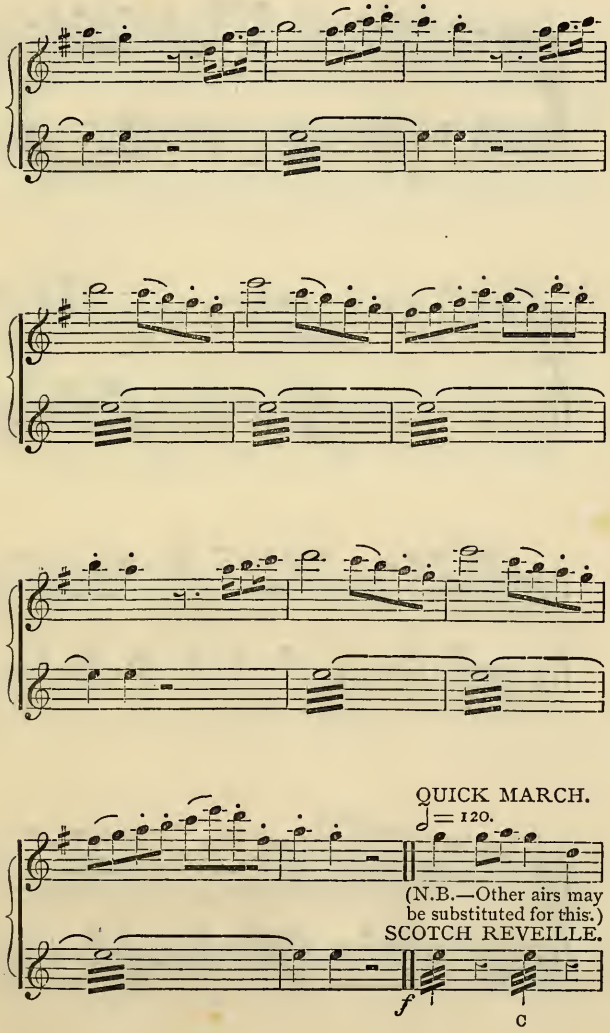


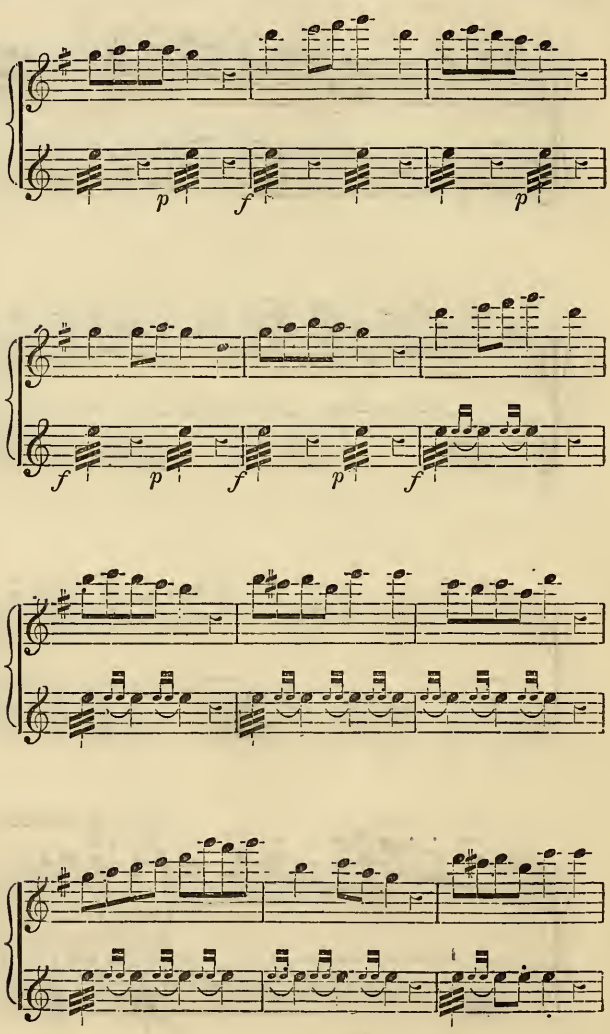
No. 20.—THE REVEILLE. "The Mother and Three Camps."

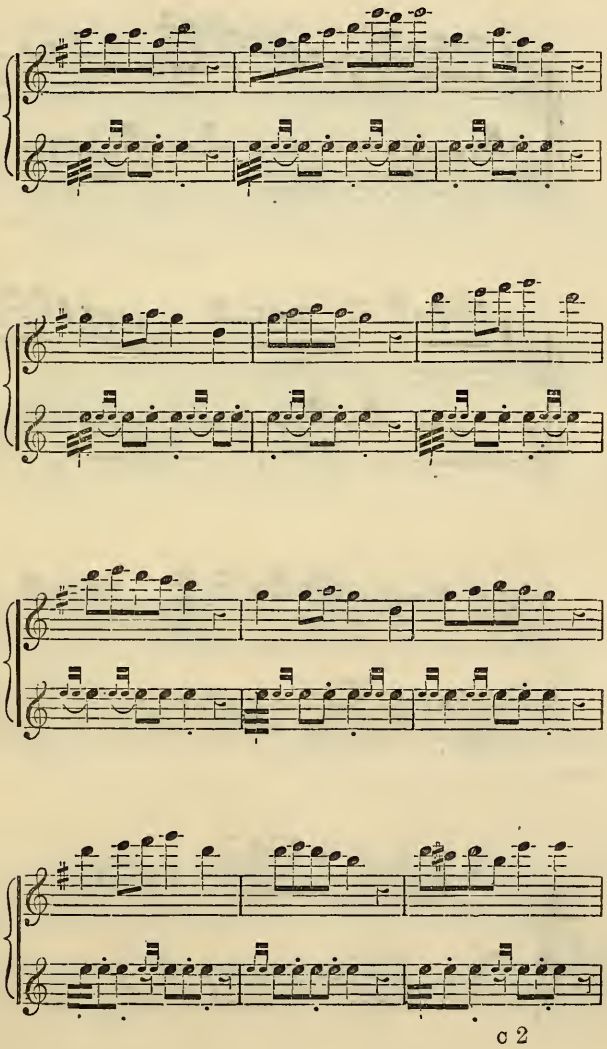


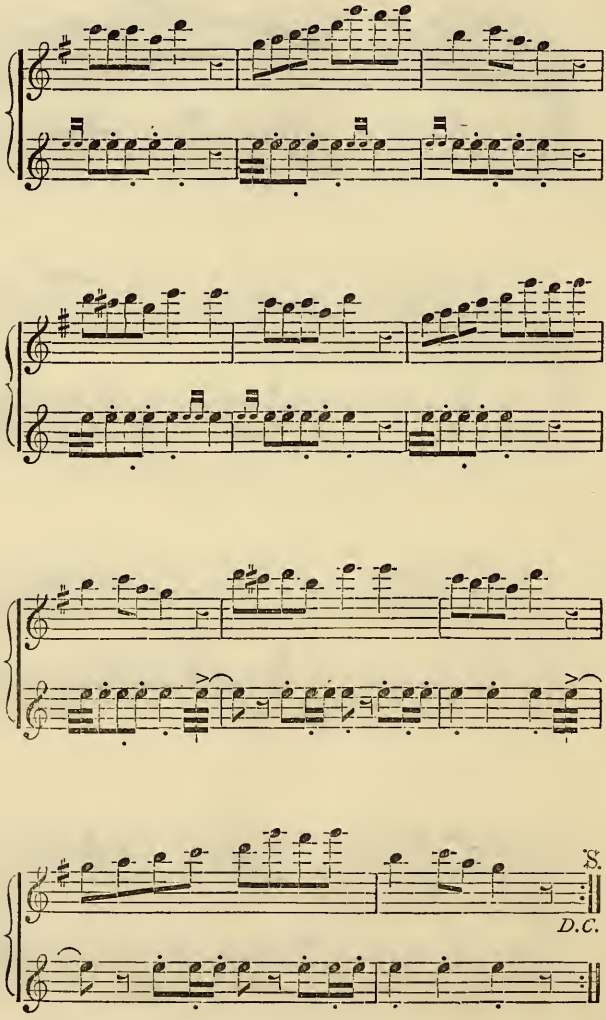
N.B.—The 1st part (16 bars) of the Reveille to be played in QUICK time for the finish.


S.
FINE.

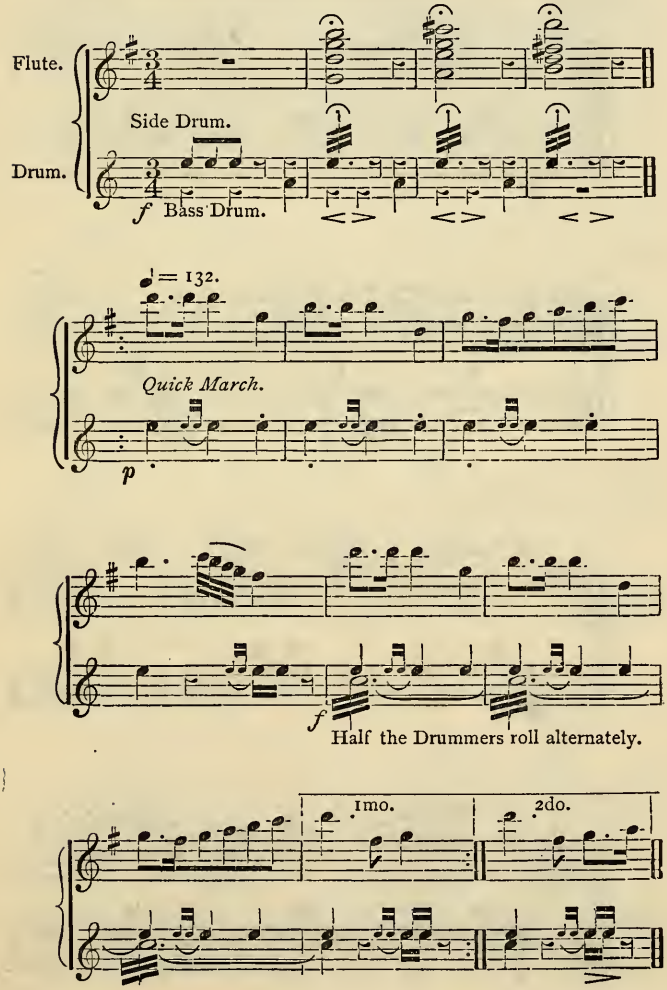

QUICK MARCH.
♩ = 120.
(N.B.—Other airs may be substituted for this.)
SCOTCH REVEILLE.
f
C


p
f
p
f
p
f
p
f

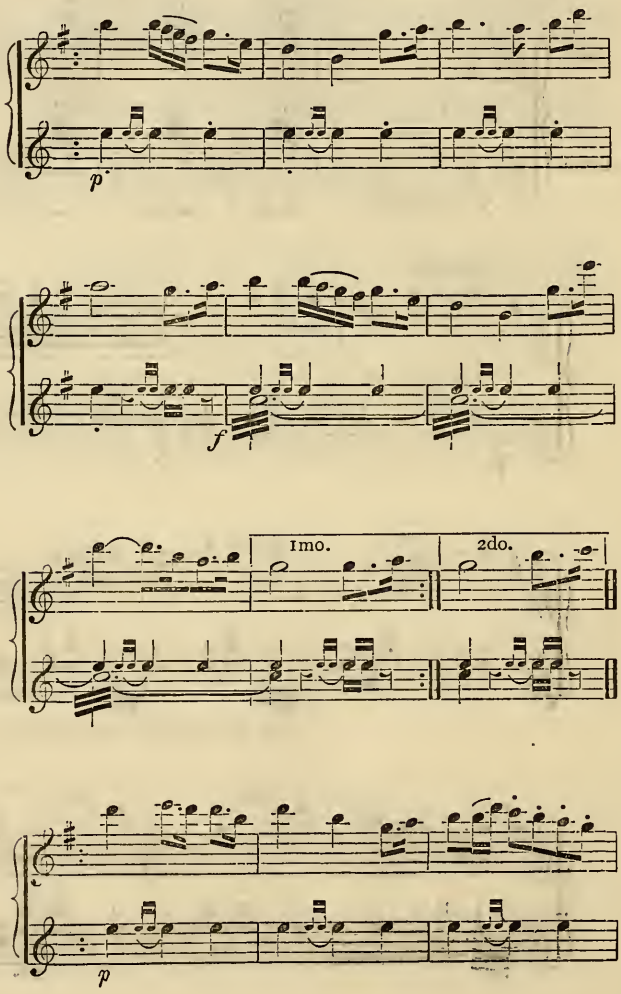

c 2

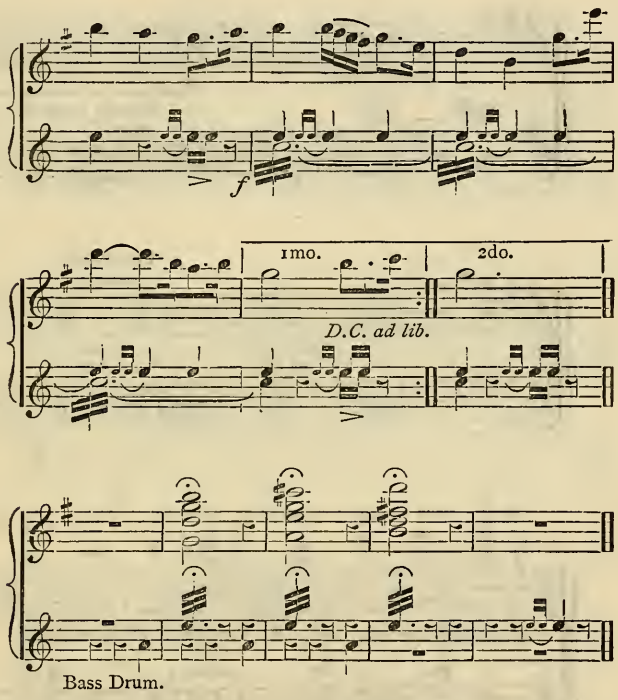

S.
D.C.

No. 21.—THE RETREAT (Sunset).

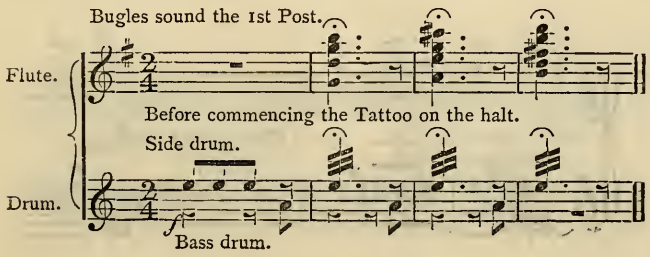


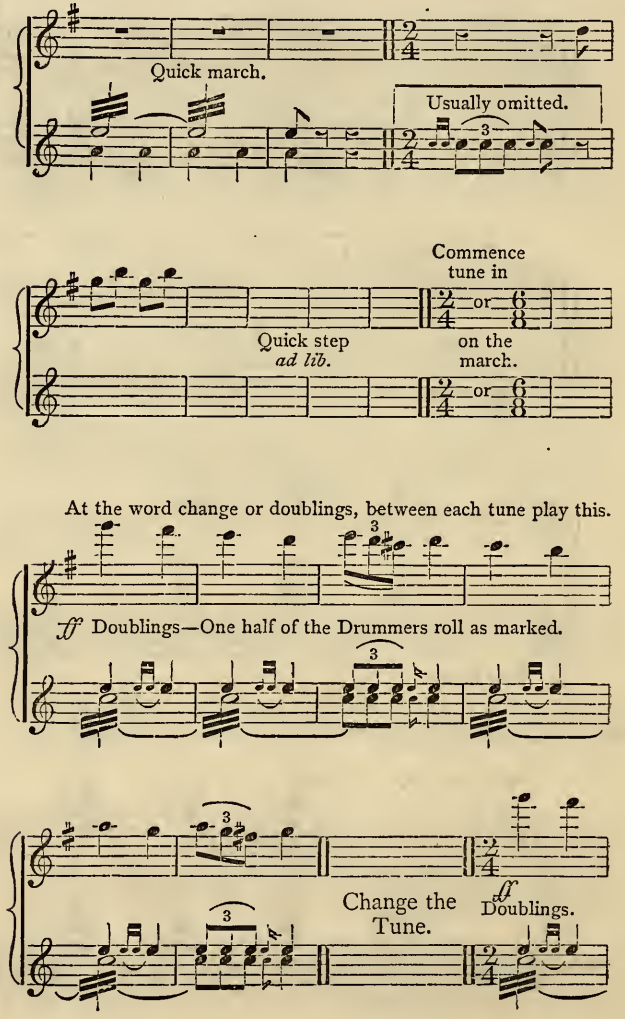
N.B—Other airs of the same capacity may be substituted for this.

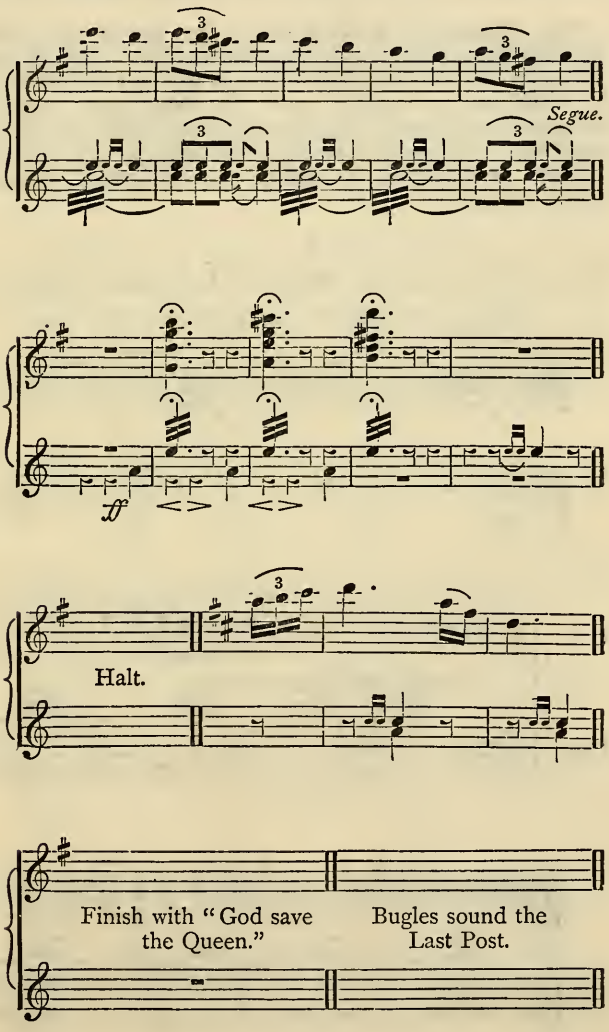




No. 22.—THE TATTOO.

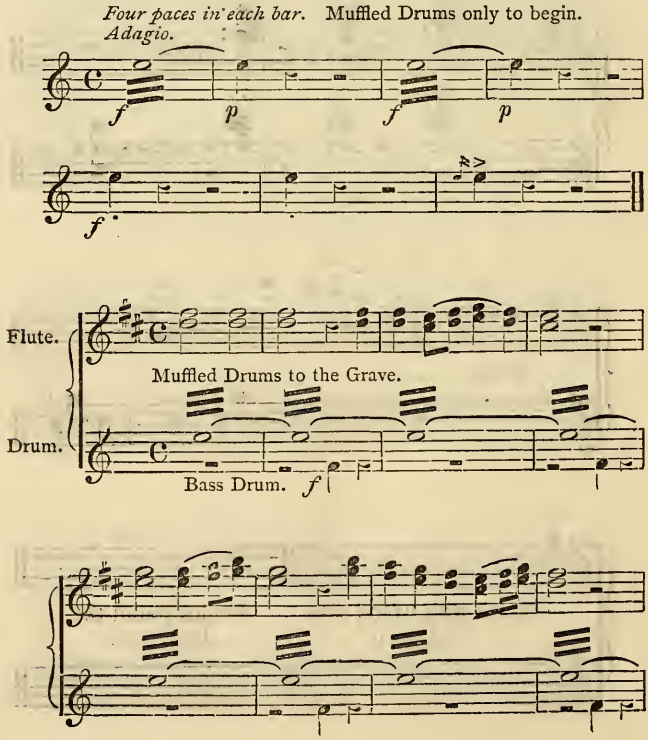


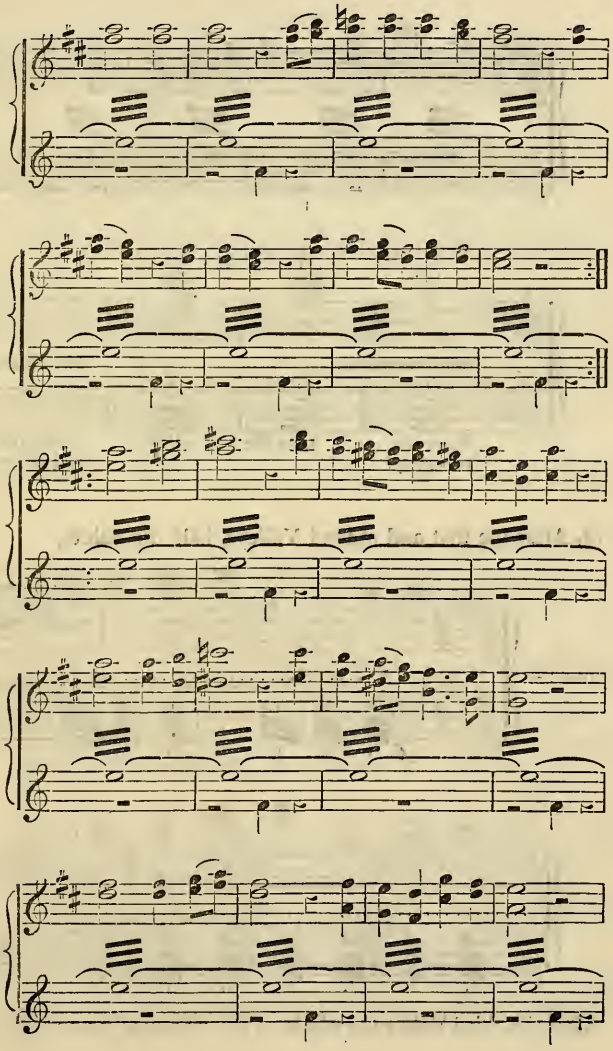

Quick march.
Usually omitted.
3
Commence tune in
2/4 or 6/8
Quick step ad lib.
on the march.
2/4 or 6/8
At the word change or doublings, between each tune play this.
3
ff Doublings—One half of the Drummers roll as marked.
3
3
3
Change the Tune.
ff Doublings.

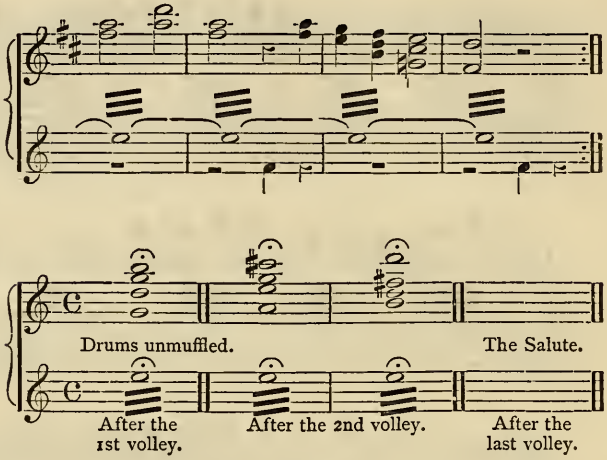

3
3
3
Segue.
ff
3
Halt.
Finish with "God save the Queen."
Bugles sound the Last Post.

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.

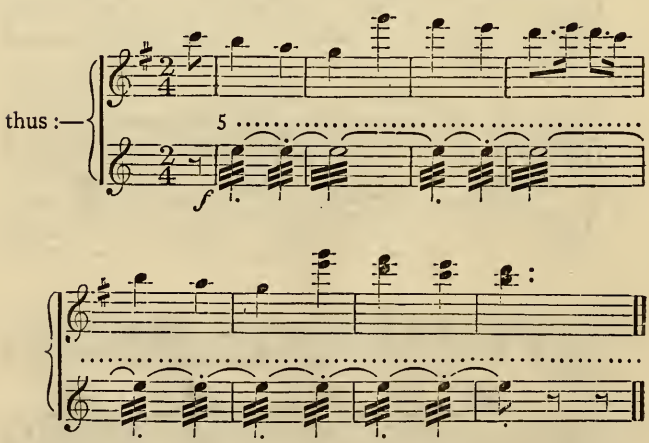
No. 23.—THE FUNERAL MARCH.—"Dead March in Saul."





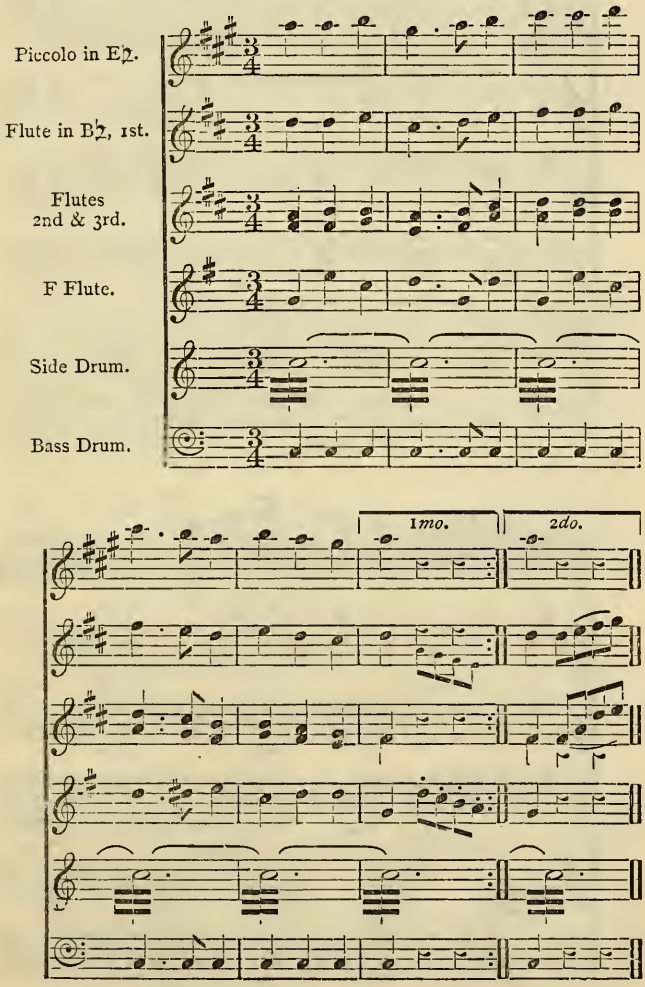


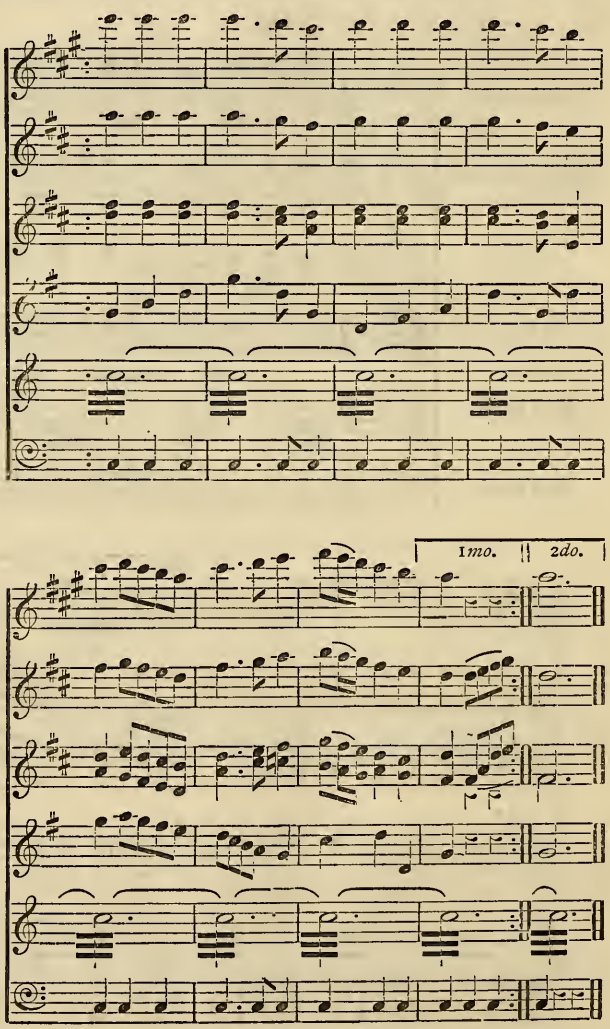
or, After the first and second Volleys, half the Salute,



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

No. 24.—GOD SAVE THE QUEEN.




1mo.
2do.

PART 2.

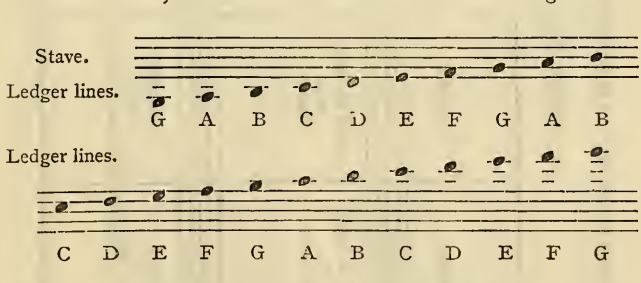
INSTRUCTIONS FOR DRUMMERS AND FLAUTISTS.

SECTION I.—ELEMENTARY.

THE RUDIMENTS OF MUSICAL NOTATION.

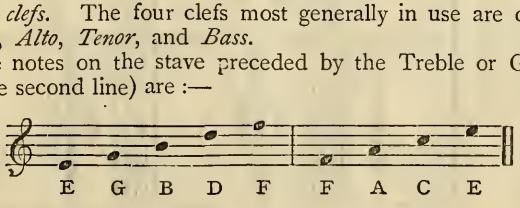
Musical sounds are represented by characters called *notes*, which are named after the first seven letters of the alphabet, viz., A, B, C, D, E, F, G; and these notes repeated in succession of sound are called *octaves*.

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.



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 :—



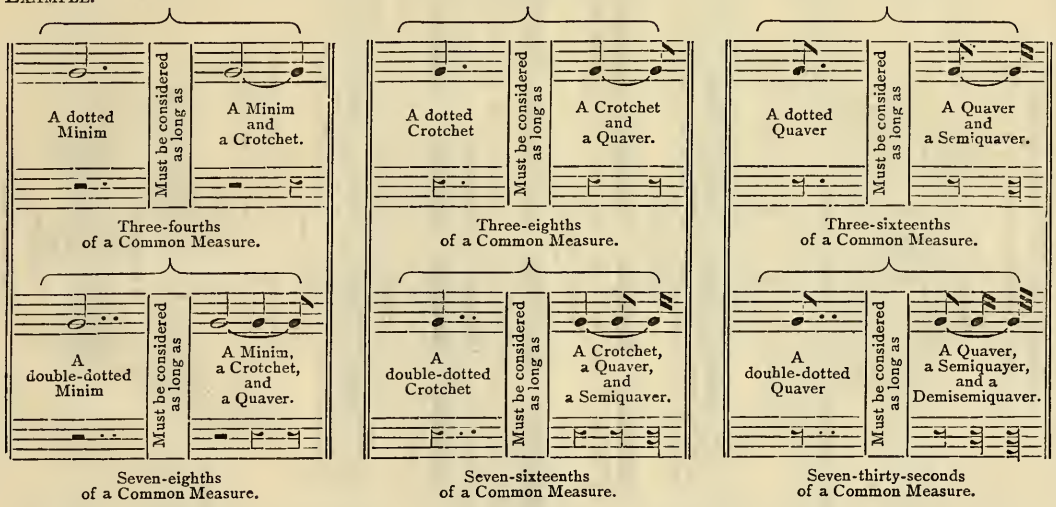
NAMES OF THE SIGNS OF DURATION

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.

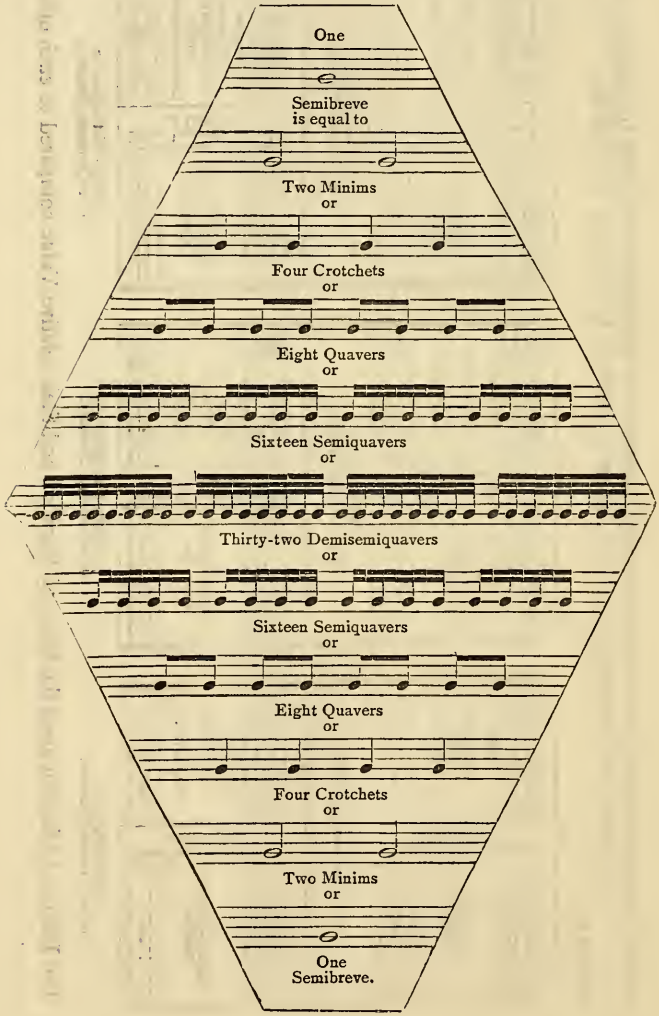
A dot placed after a Note, or its equivalent Rest, increases the duration of that Note or Rest one half.
A second dot further increases its duration one half of the value of the first dot.

Example.



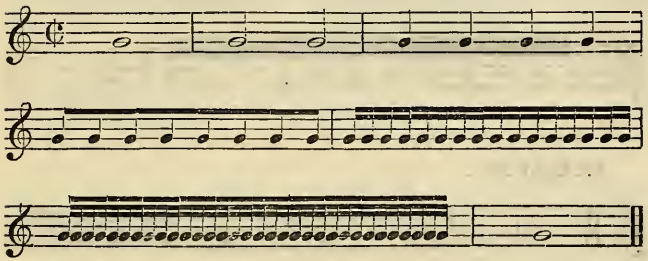
The Diamond Diagram gives the Signs of Duration and their relative Value compared to each other.

RELATIVE VALUE OF NOTES.

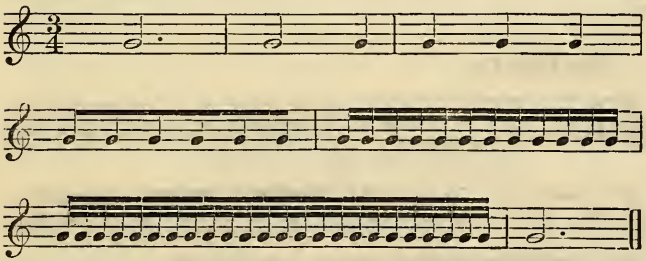


Examples of the different Measures.

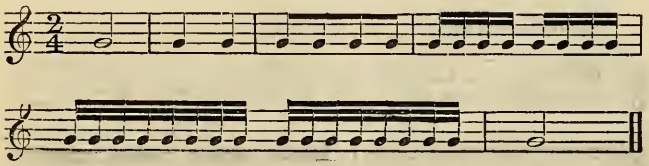
Common Measure (or Time).*



Three Four Time.

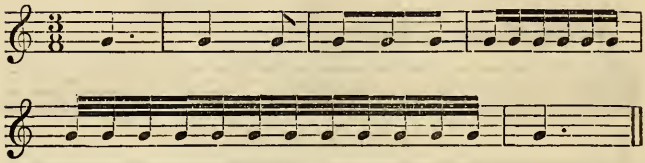


Two Four Time.

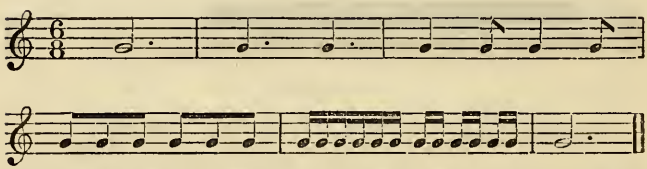


* All other Times are fractional parts of Common Time

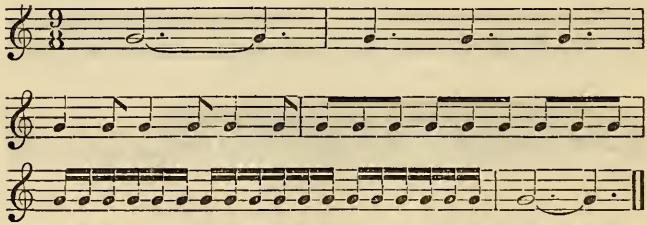
Three Eight Time.



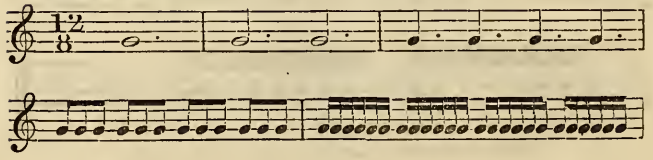
Six Eight Time.

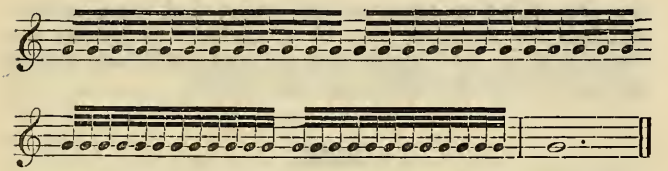


Nine Eight Time



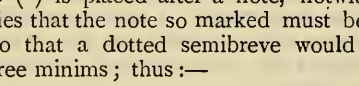
Twelve Eight Time.



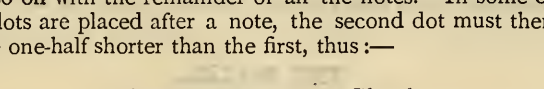


The notes as written on the stave in their original state are called *natural notes.* The difference between any note and that immediately above or below it is called a *degree.* There are two kinds of degrees, viz., a greater, called a *tone ;* and a less, called a *semi-tone.* Any natural note may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

When a *dot* (·) 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 stave; 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.

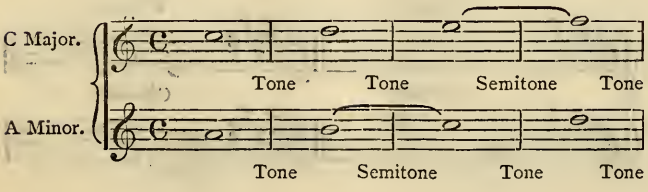
Having progressed thus far, the pupil can now direct his attention to the different keys and their scales, to demonstrate which the characters called "sharps" and "flats" are used. These are occasionally used in other positions; for instance, if it should, as already described, be required to raise a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

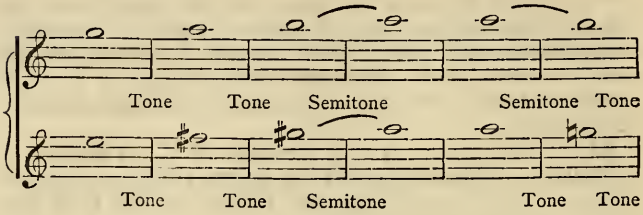
The scale of C has neither sharp nor flat placed after the clef, it is therefore the natural or *Diatonic* scale. It consists of seven sounds only, and in order to make it euphonious, the first note must be repeated after the seventh, or, as it is commonly termed, the Octave Doubled. This rule applies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

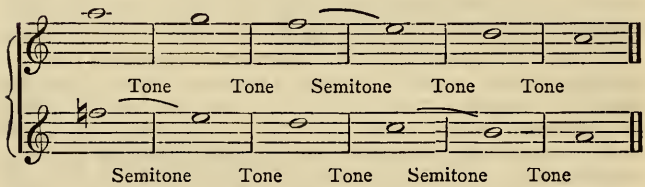
As the pupil proceeds with the scale of C, he will find in ascending and descending that the intervals between some of the notes are of less degree than others, viz., the third and fourth, and the seventh and eighth.

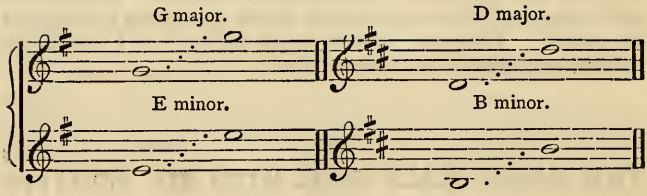
The intervals between the notes are called tones and semitones, ; thus it is perfectly clear that from E to F and from B to C, and *vice versa*, are always semitones; the intervals between the other notes being tones. By way of further study, any other note can be taken to form a scale, observing that 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.

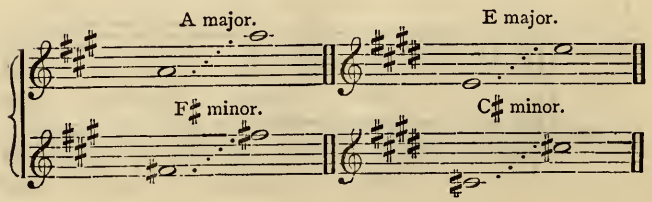
THE MAJOR SCALE OF C, WITH ITS RELATIVE MINOR OF A.

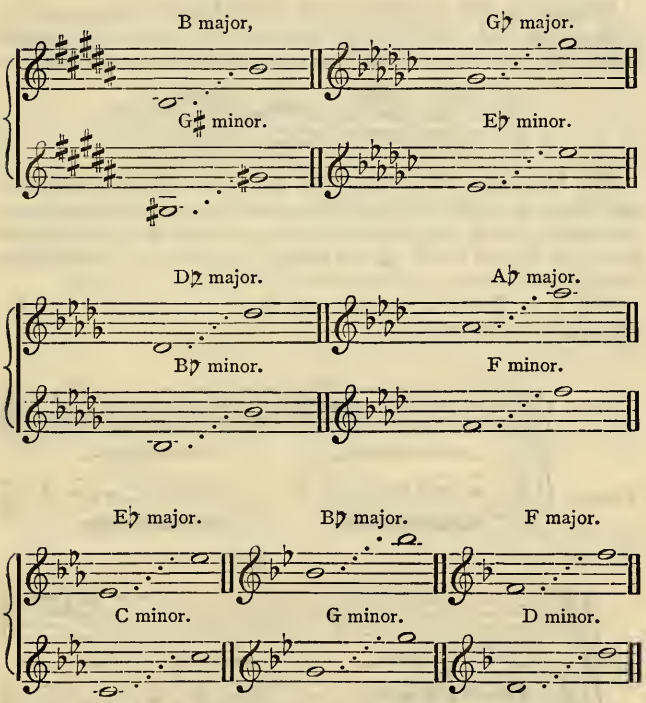



Tone Tone Semitone Semitone Tone
Tone Tone Semitone Tone Tone


Tone Tone Semitone Tone Tone
Semitone Tone Tone Semitone Tone


G major.
D major.
E minor.
B minor.

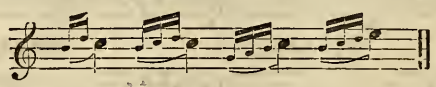

A major.
E major.
F♯ minor.
C♯ minor.



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

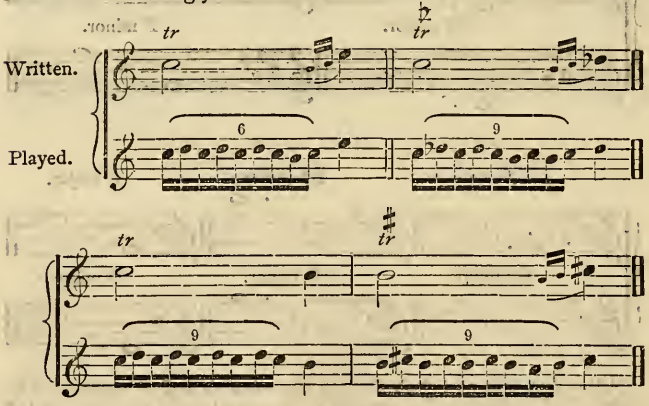
The *Appoggiatura* (leaning note) was written in small character. It is played with pressure, always has the value of the note written, and takes so much time from the following note. It is rarely at a greater distance than a second above or below the next note :—

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 :—

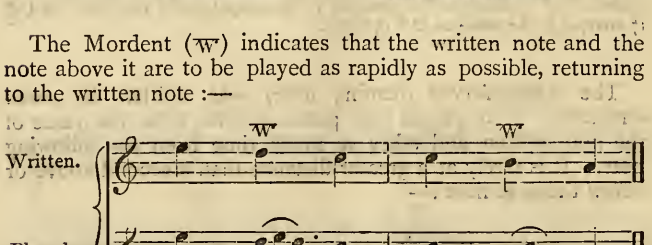


The Shake, or Trill *(tr)* is the alternation of a written note and the note above it as rapidly as possible. In modern music two small notes are written on the staff, as in the example below, to form a finish to the shake. In music of earlier date this is never found, and was never intended to be played.

A ♯, ♭, or ♮ over a shake shows that the upper note is to be inflected accordingly :—

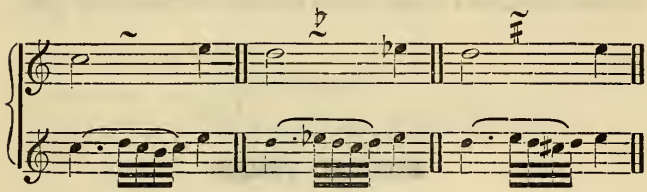


The Mordent (𝔴) indicates that the written note and the note above it are to be played as rapidly as possible, returning to the written note :—

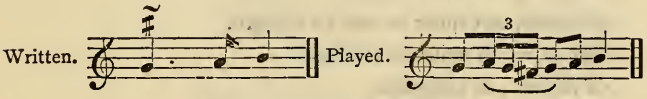


The Inverted Mordent is written thus ψ, and indicates that the written note and the note below it are to be played as rapidly as possible.

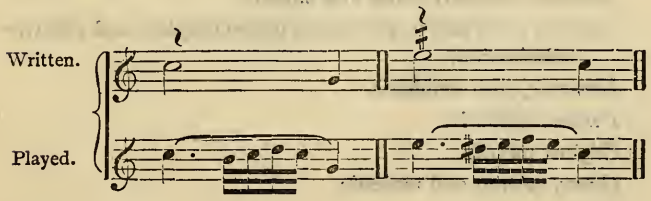
The Turn or *Gruppetto* ($\sim$) consists of the note above that over which the turn is marked, followed by the written note, the note below, and then the written note again. A ♯, ♭, or ♮ written over or under the turn shows that the note over or under the written note is to be inflected accordingly. 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 :—

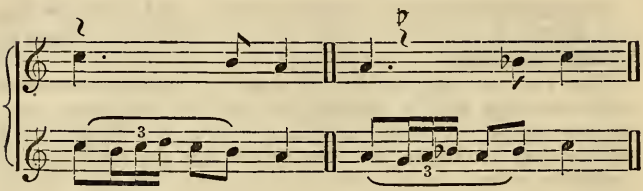


When placed over a dotted note, the turn consists of the first three notes, and, instead of the fourth, a note the length of the dot is played :—



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 ornamentations 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.

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.

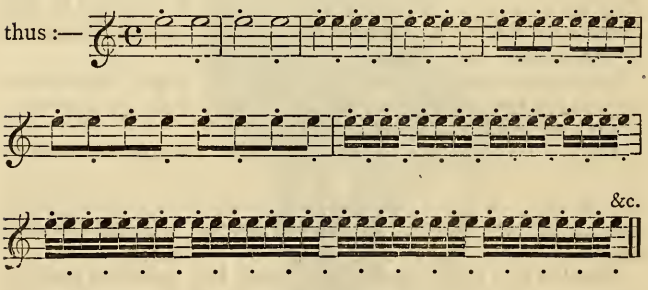
Position *Two* (ATTENTION), raise the arms, bringing the elbows nearly in a line with the shoulders, and bring the sticks perfectly parallel, the knobs nearly touching, and in a line just below the eyes.

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.

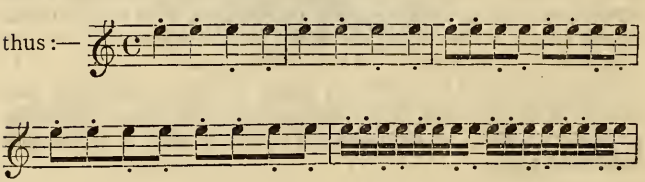
Commence practice by making a single stroke with each stick, beginning with the left hand, at first very slowly, throwing each hand smartly back to its position, but gradually lowering the elbows as the beats quicken.

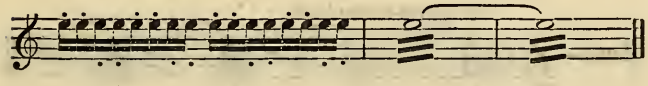
Care must be taken that the weight of the strokes from each stick is equal. To ensure this, the pupil should be taught to exert himself more with the left hand than with the right, and to strike on the centre of the drum-head.

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 :—



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.





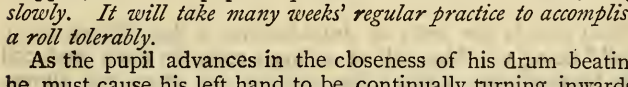
Constant supervision is here necessary in closing the roll, which must be done very gradually. Immediately any awkward movement or mistake is detected, the roll must be at once stopped, and the pupil required to commence afresh, *very slowly. It will take many weeks' regular practice to accomplish a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

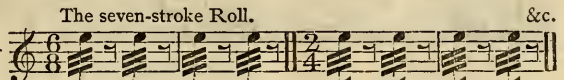
The Long Roll.



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. &c.

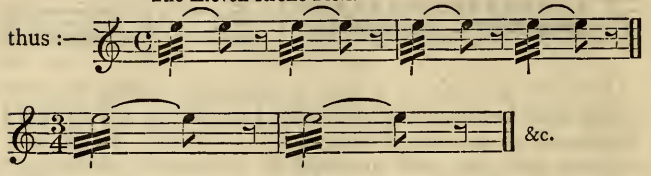
thus :—



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.

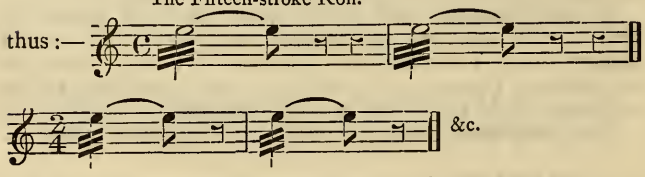
The next is the "eleven-stroke roll," or half bar of the Slow March time (formerly in great use), by beating eleven strokes precisely in the same manner as the seven,

The Eleven-stroke Roll.



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,

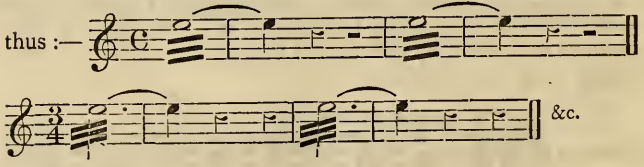
The Fifteen-stroke Roll.



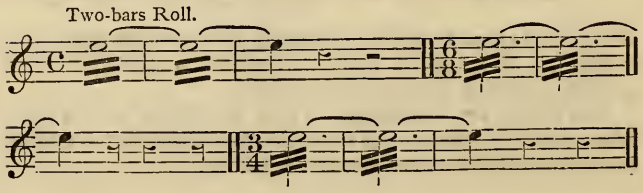
N.B.—The dots being placed above the notes in the foregoing examples show for left hand strokes, those below are for right hand strokes.

The rolls may now be lengthened,

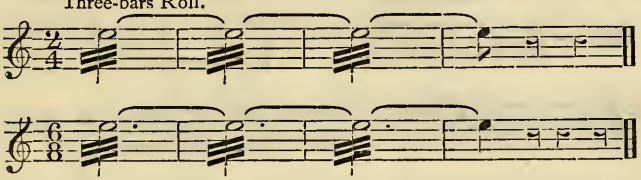
One-bar Roll.



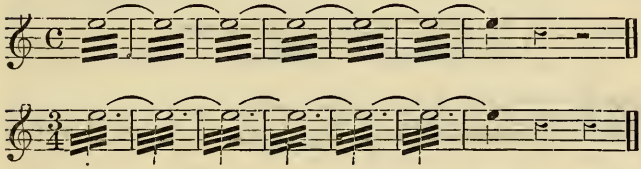
Two-bars Roll.



Three-bars Roll.



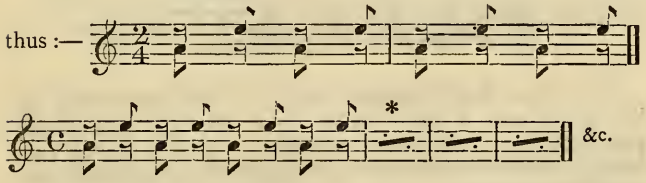
Six-bars Roll.



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.

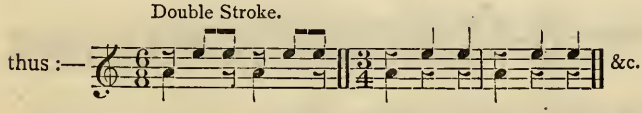
thus :—



The double stroke against time,

Double Stroke.

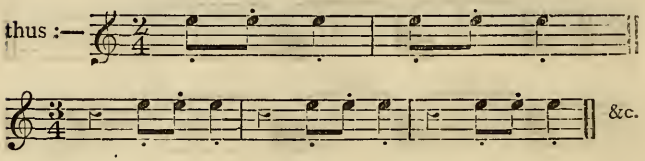
thus :—



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

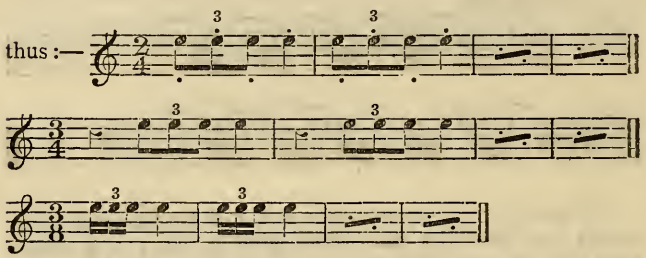
Treble Stroke.

thus :—



The triplet stroke is used both in and against time,

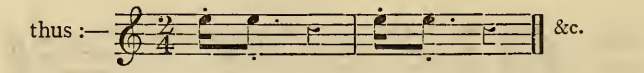
thus :—



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

The Open Flam.

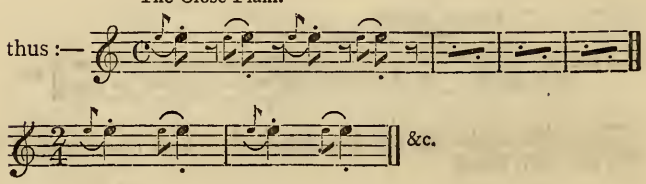
thus :—



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,

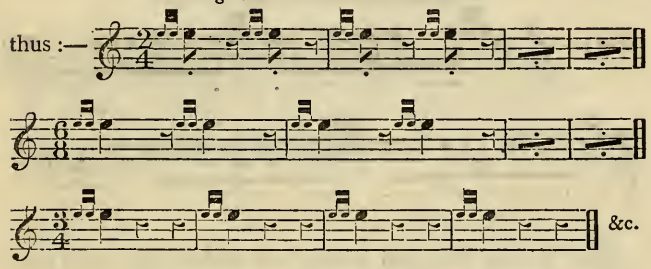
The Close Flam.

thus :—



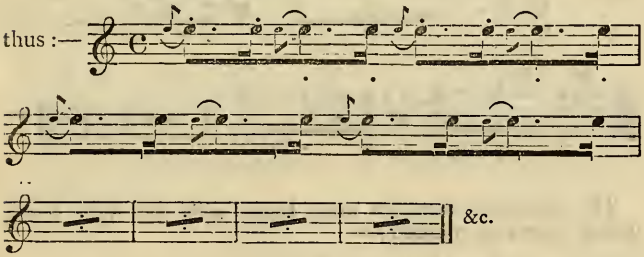
The "drag" is beaten with two strokes from the left hand preceding one hard stroke from the right,

The Drag.



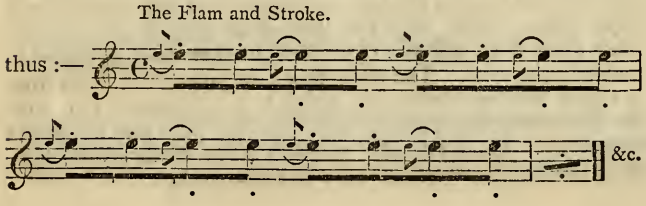
The "flam and faint" is beaten from hand to hand alternately, it consists of a faint stroke being made between the flams,

The Flam and Faint.



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

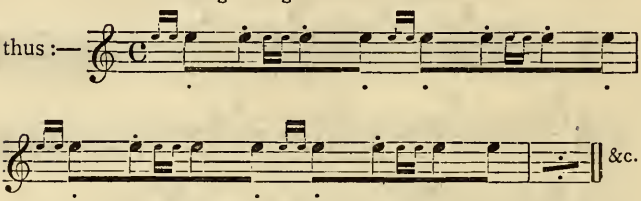
The Flam and Stroke.



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

The Single Drag and Stroke.

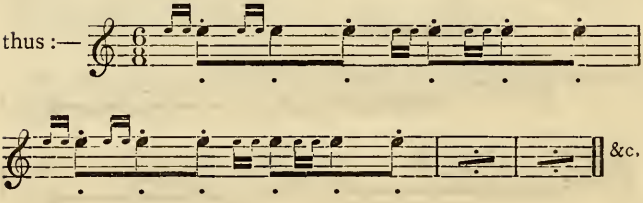
thus :—



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

The Double Drag.

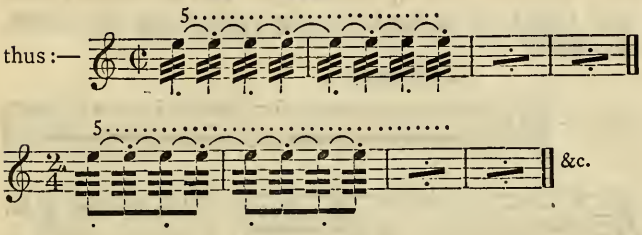
thus :—



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

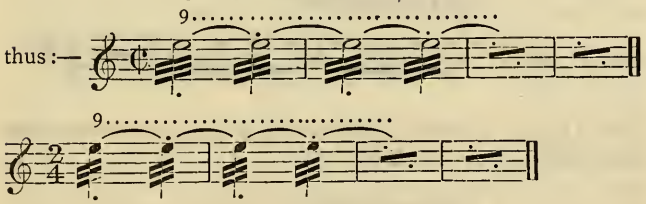
As a rule, in side drum beating the right hand should be used for the accented parts of a bar, and the left hand for the unaccented, viz., in common time, one and three for the right, and two and four for the left, and so on; but this rule does not apply when beating with the Bass drum against time, 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.



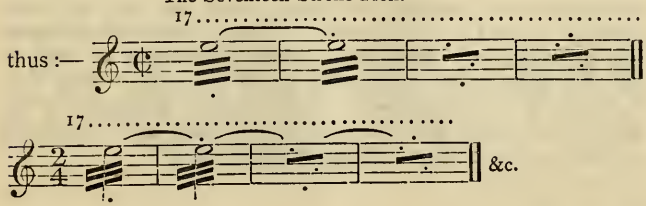
The "nine-stroke" roll is similar to the five, except that the ninth stroke must be struck hard in the continuous roll with alternate hands. This is used more often than the last roll,

The Nine-Stroke Roll.



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.

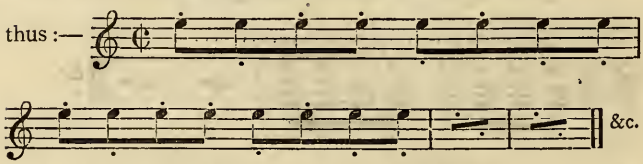


Next in turn comes the "Paradidle"; this is extensively used in military drum beatings, and is produced by a hard stroke from the left hand, one from the right, and two faint strokes

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

The Paradidle.

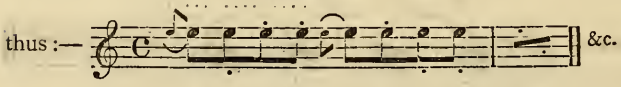
thus :—



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

The Flam Paradidle.

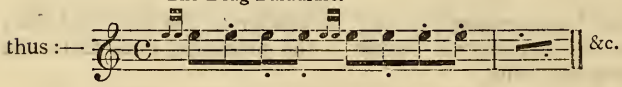
thus :—



The "Drag paradidle" is similar to the others, but with a drag instead of a flam or stroke,

The Drag Paradidle.

thus :—



In practice the paradidles are often beaten with two, and even three drags, and a stroke before the drags. In orchestral music the paradidles 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.

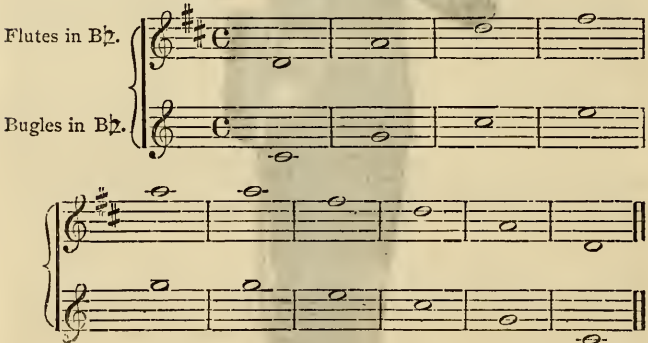
In fitting a new head, first see that it is large enough. A side-drum head should be five inches more in diameter than the drum shell, and a bass drum head six or seven inches larger, according to the thickness of the flesh hoops. The head should be steeped in cold water for fifteen minutes, then folded 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♭ flute, with four, five, and six keys, assisted by E♭ piccolos, F piccolos, and F flutes.

Unison notes of the Military Flute and Bugle.

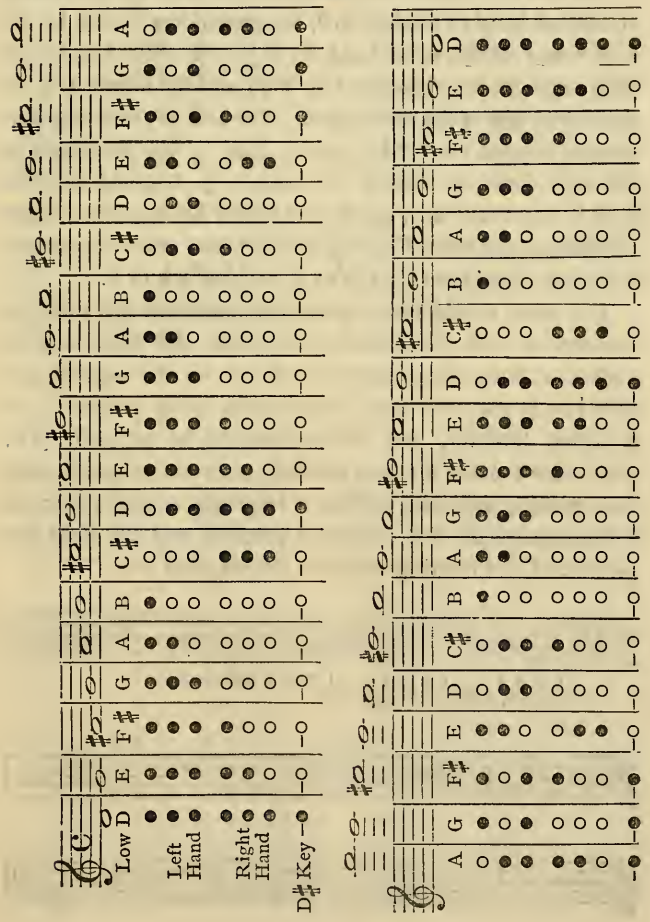


ON HOLDING THE FLUTE.

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.

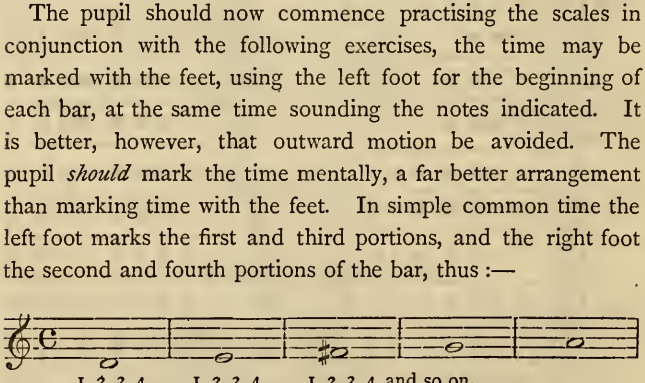
The following scale will give the positions of the fingers when playing the notes delineated :—



THE KEYS.

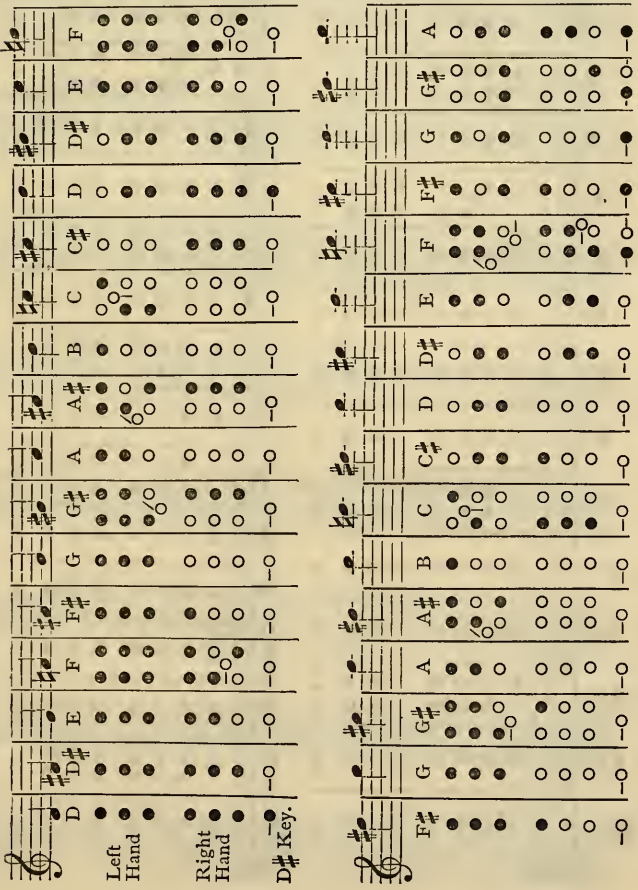
The first key nearest the mouth-hole is used by the thumb of the left hand to produce B♮, the second key is used by the little finger of the same hand for G♯; the third key, by the third finger of the right hand for F♮; and the fourth, D♯, by the little finger of the same hand. The fifth key is a long 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.

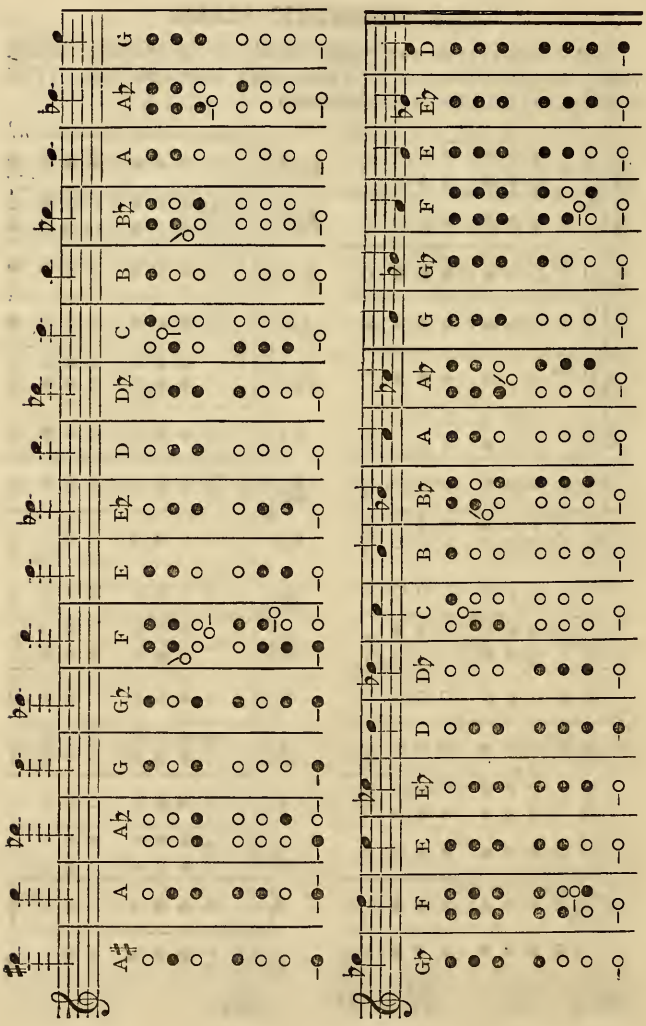
The pupil should now commence practising the scales in conjunction with the following exercises, the time may be marked with the feet, using the left foot for the beginning of each bar, at the same time sounding the notes indicated. It is better, however, that outward motion be avoided. The pupil *should* 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 :—



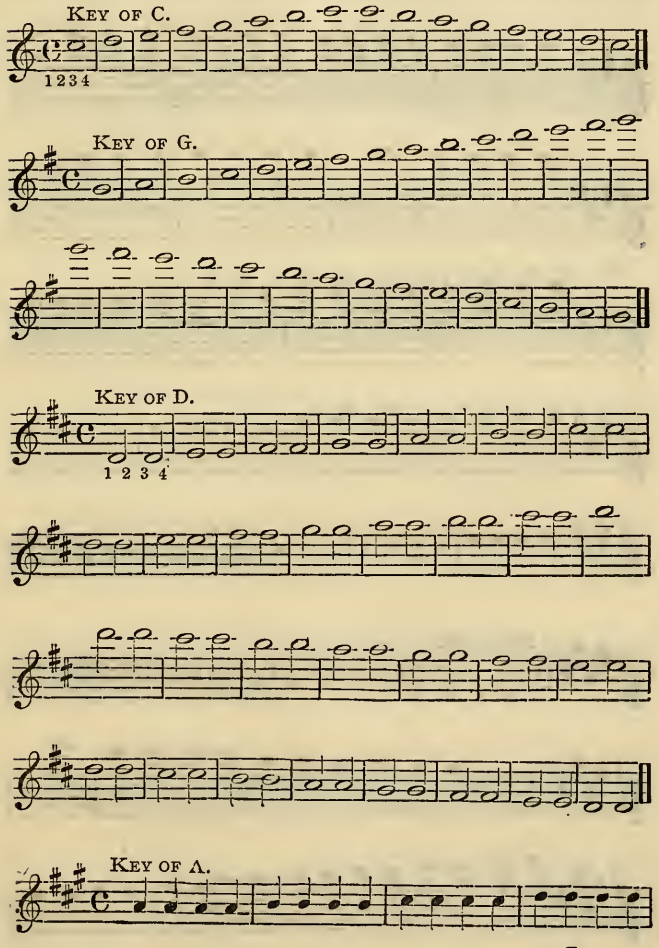
THE CHROMATIC SCALE.

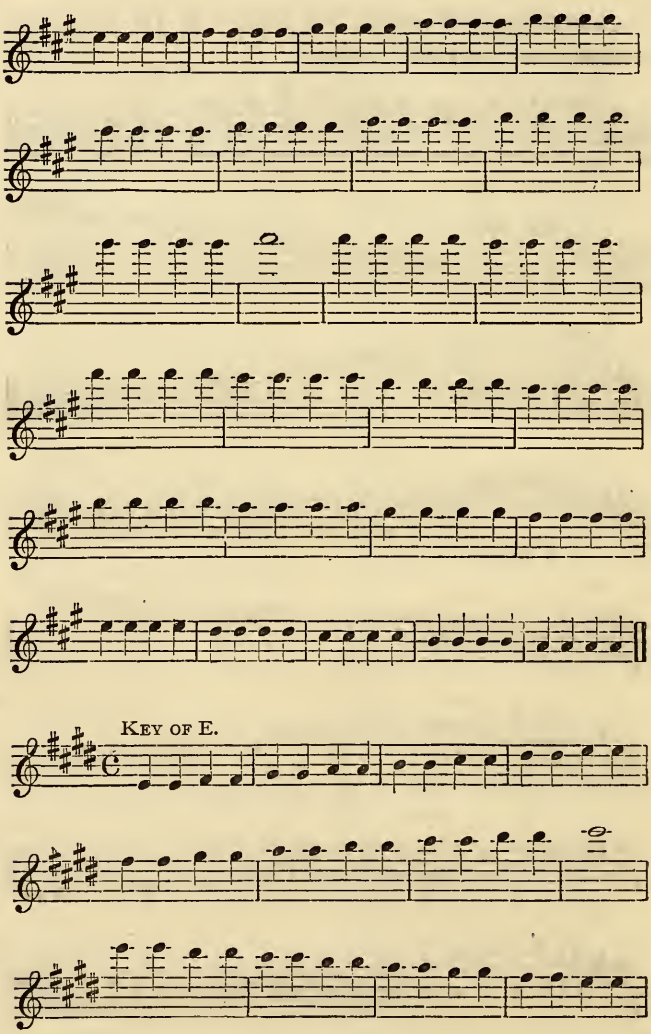
N.B.—Where the two ways are shewn of making certain notes, the second way is for Flutes with only one key. (The C's with the fifth trill key excepted.)

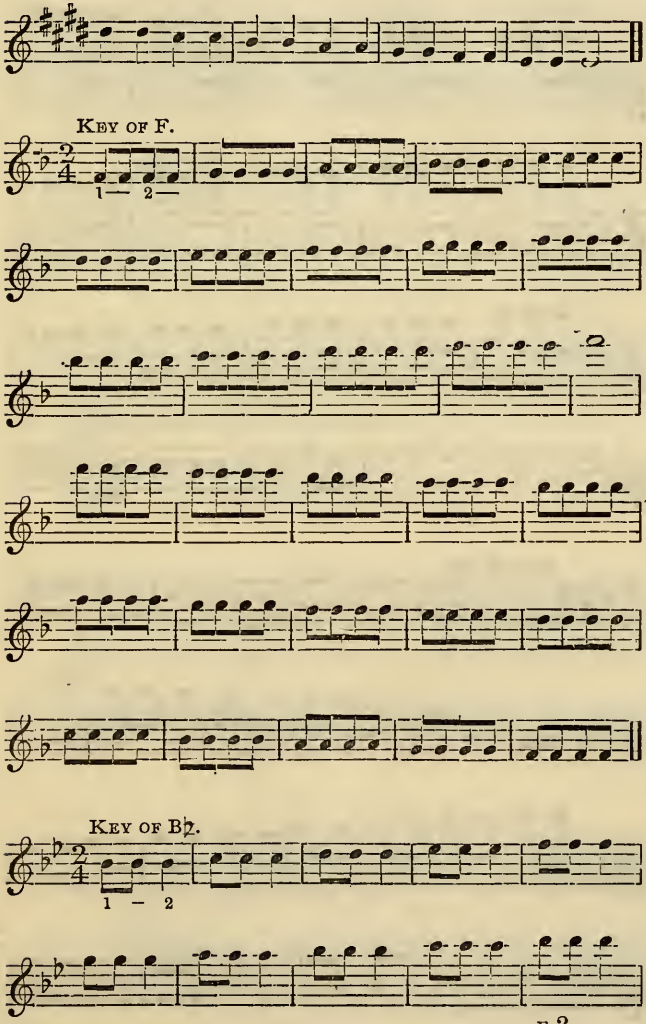


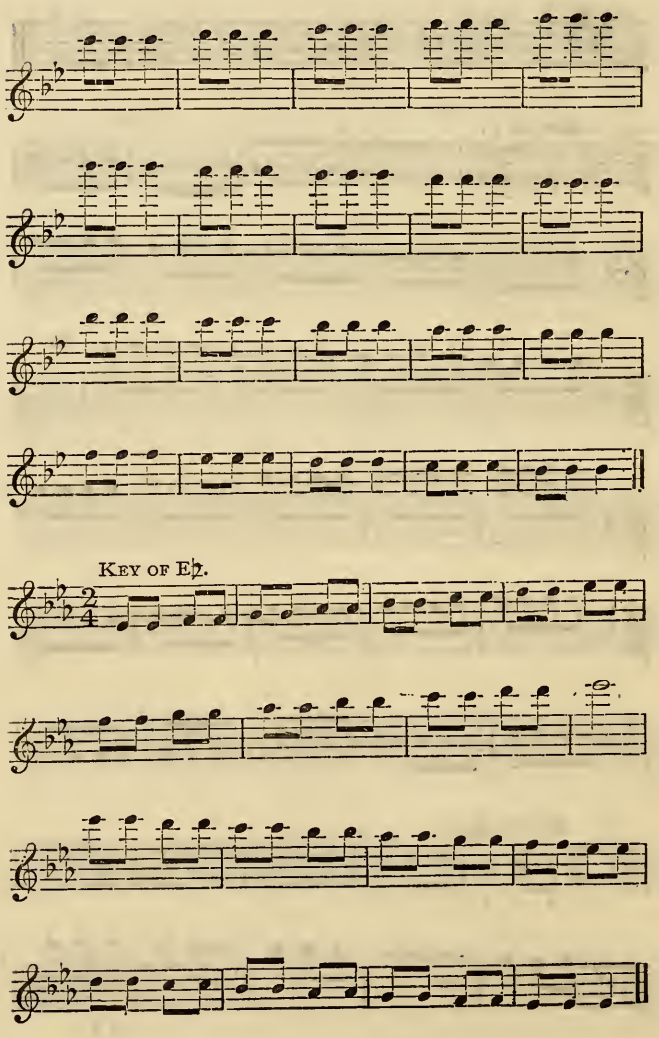

A♯
A
A♭
G
G♭
F
E
E♭
D
D♭
C
B
B♭
A
A♭
G
G♭
F
E
E♭
D
D♭
C
B
B♭
A
A♭
G
G♭
F
E
E♭
D

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

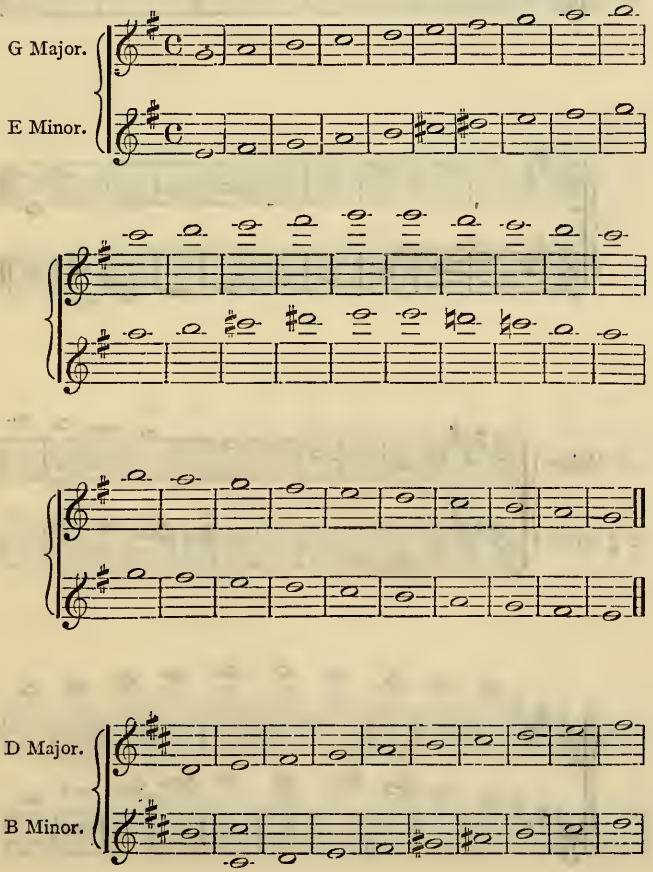


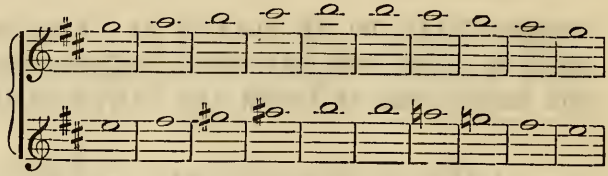

KEY OF E.

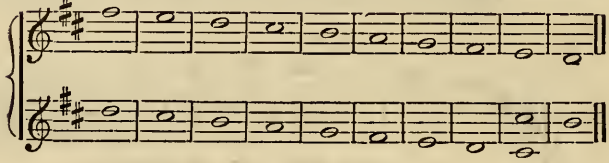

KEY OF F.
1— 2—
KEY OF B♭.
1 — 2

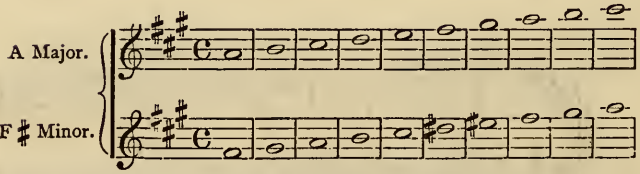

KEY OF E♭.

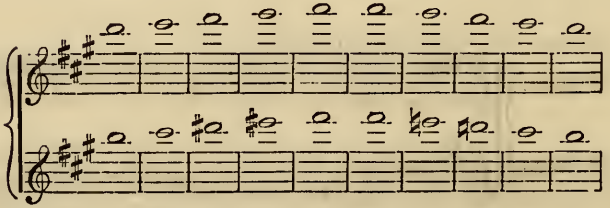
THESE SCALES TO BE PLAYED AS EXERCISES, AS THEY SHEW THE PRINCIPAL MAJOR MODES (OR KEYS) USED IN DRUM AND FLUTE MUSIC.

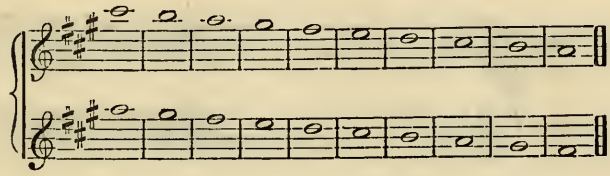


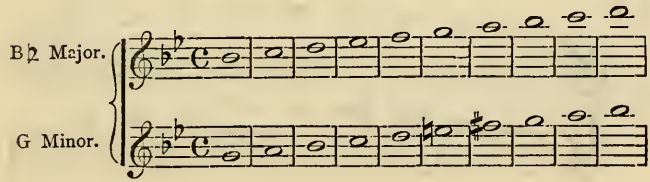


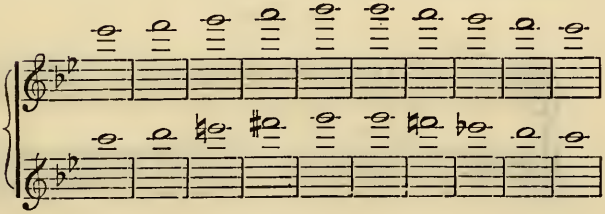


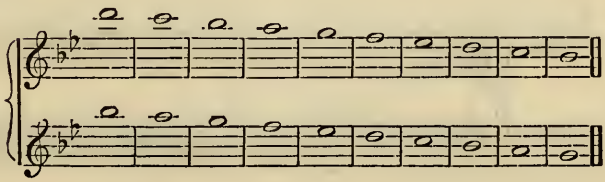

A Major.
F ♯ Minor.

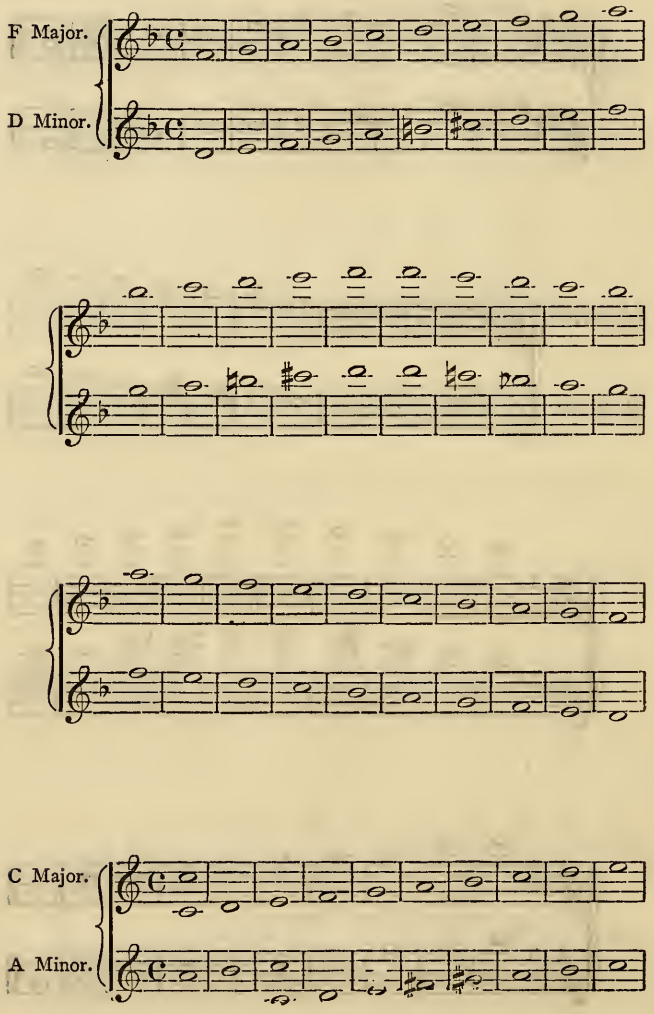


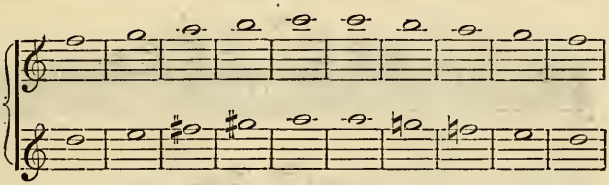


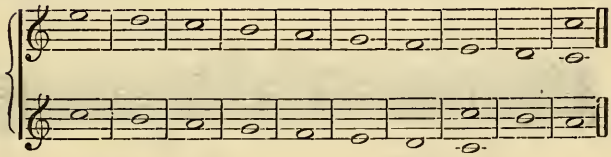

B♭ Major.
G Minor.





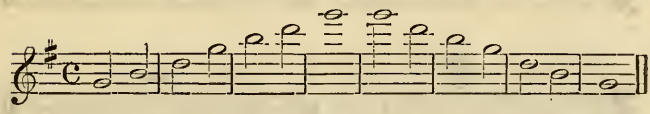

F Major.
D Minor.
C Major.
A Minor.

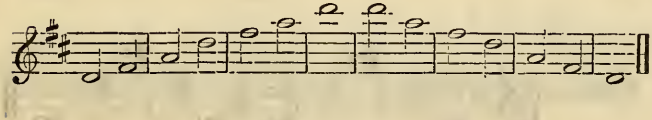


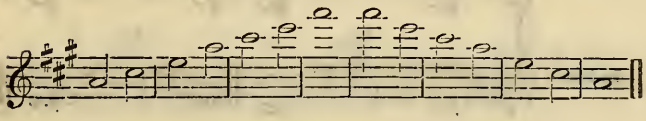


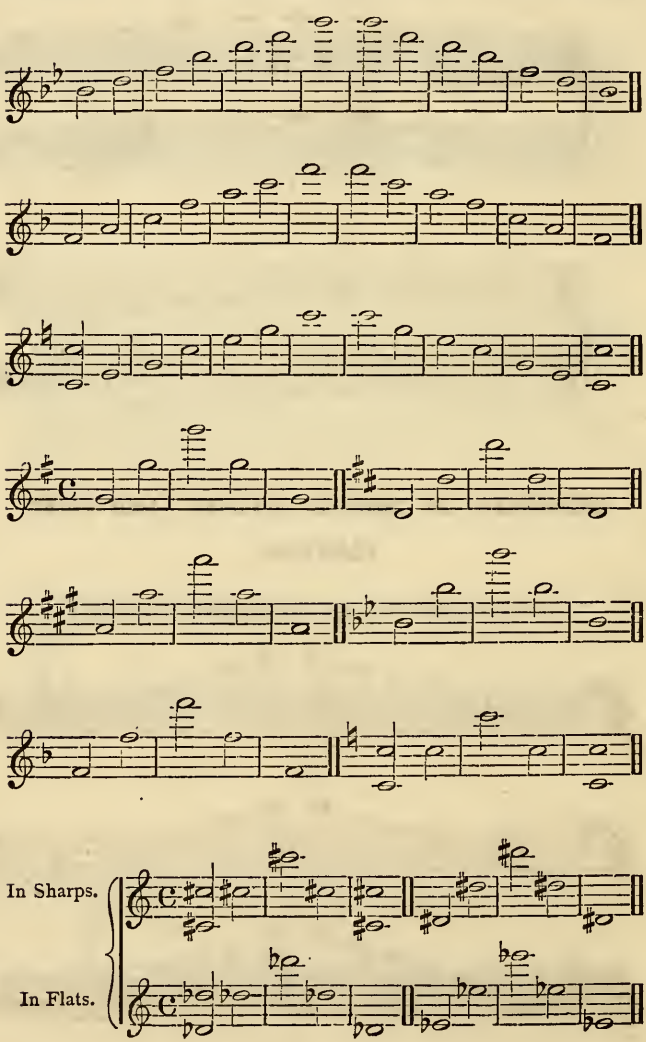
EXERCISES ON CHORDS, OCTAVES, AND DUET PLAYING.

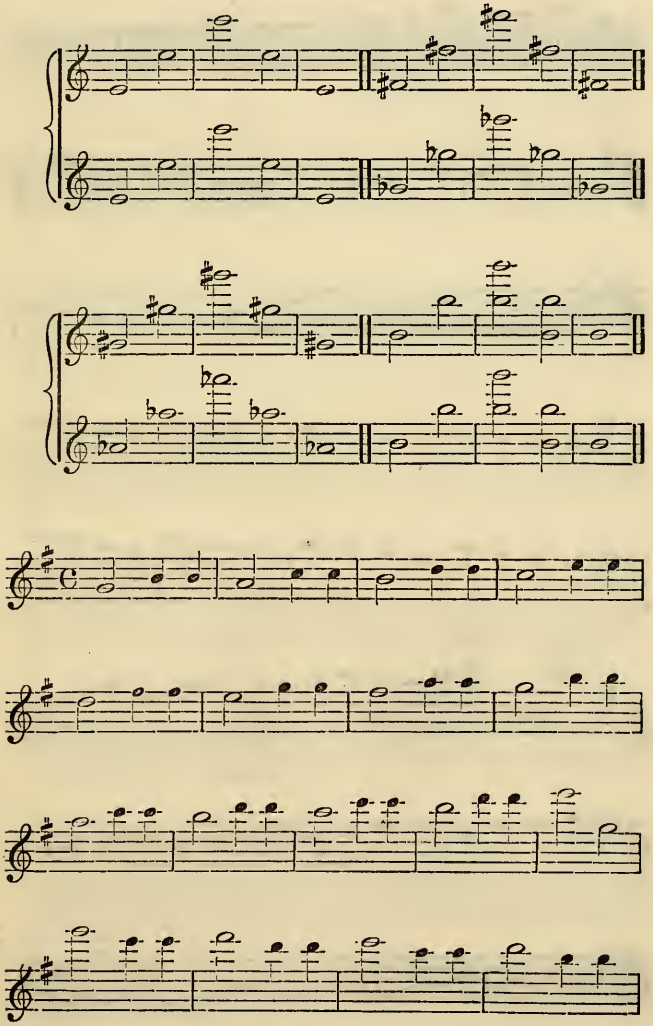
(Also the other six keys not generally used, &c.)

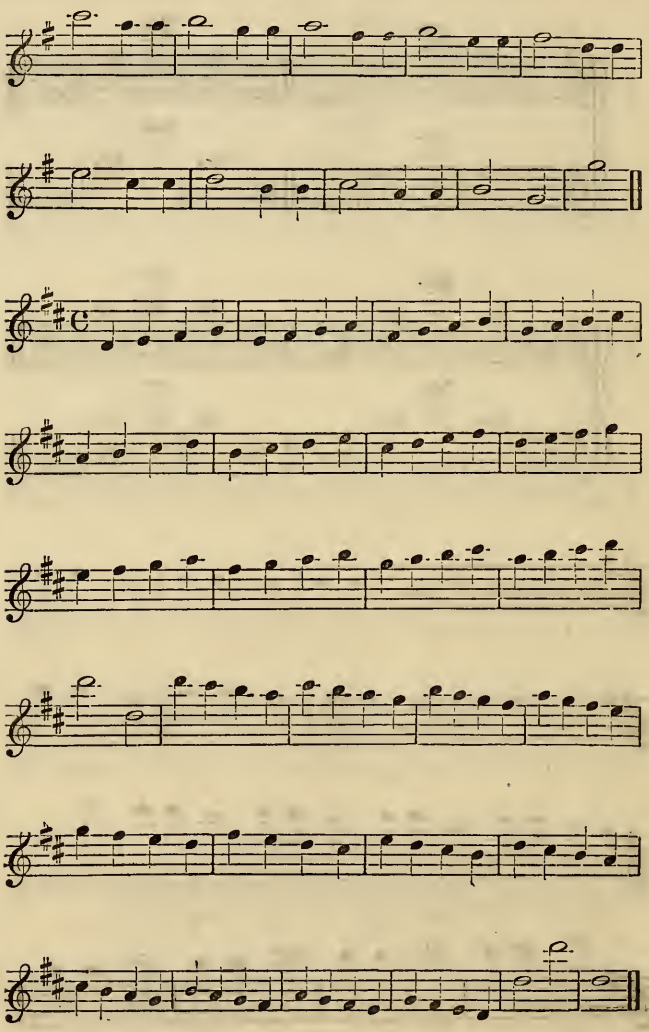


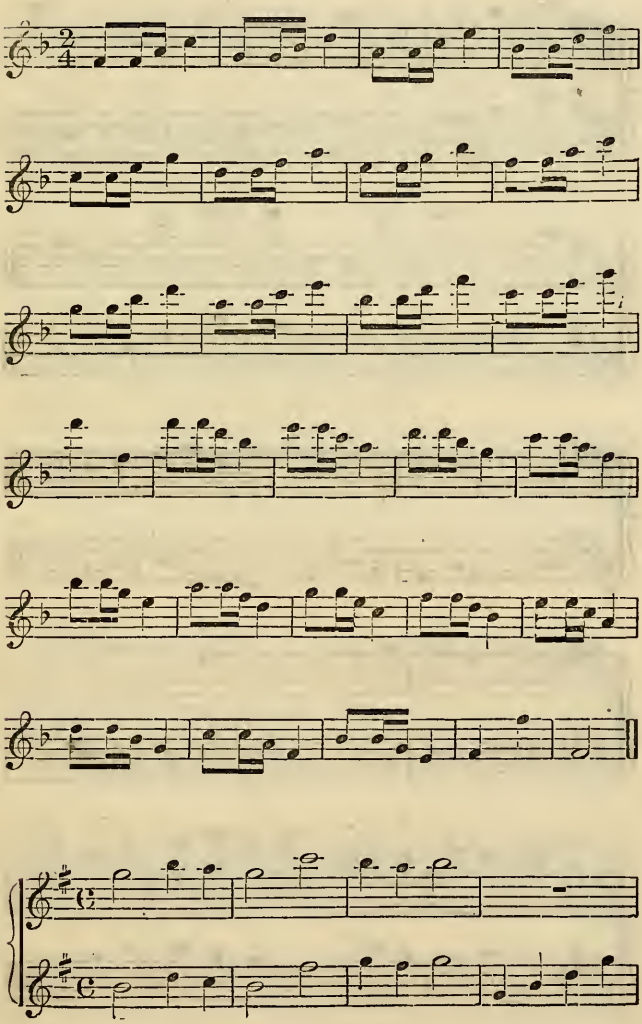


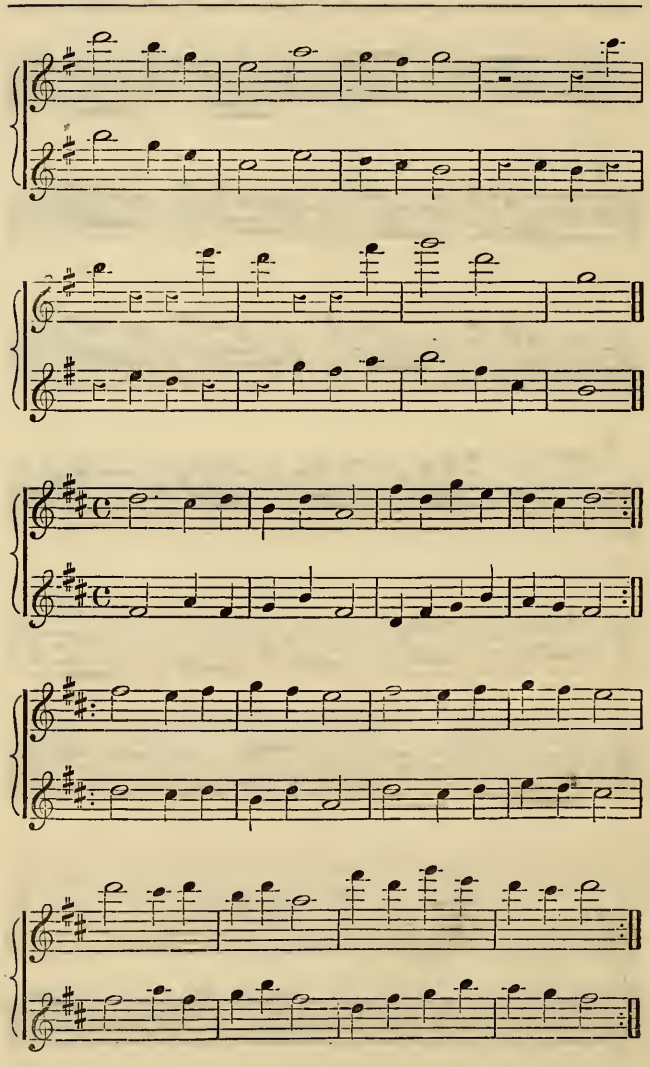



In Sharps.
In Flats.









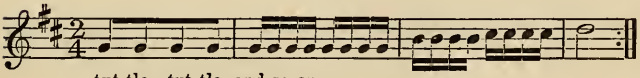
The pupil having advanced thus far in his instruction may now proceed to learn double tongueing. When staccato passages are written with the notes following each other in rapid succession, it is impossible to produce them by the ordinary single-tongue method, hence the use of "double tongue." This is 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-tongueing passages.

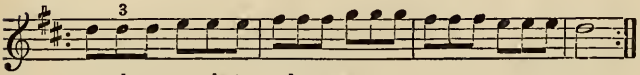
The rules laid down above are applicable to triple-tongueing, but instead of the word "*tut-tle*" the syllable "*tu*" should be added, viz., "*tut-tle-tu.*"

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.

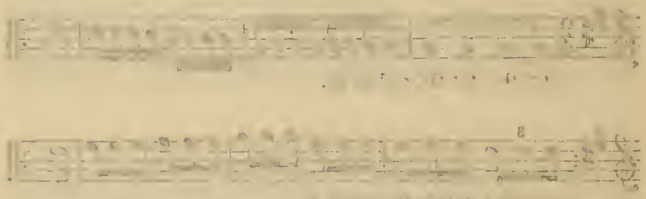


tut-tle, tut-tle, and so on.



tut-tle-tu, tut-tle-tu, and so on.

(Wt. 11,681 2500 10 | 87—H & S 187).



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