

THE ART OF BEATING THE DRUM,
with the Camp, Garrison & Street Duty by note,

DEDICATED **BH** PERMISSION

To his Royal Highness the

Duke of York,

BY

His Most Obedient Humble Servant,

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Head Drum Major in the Coldstream Regiment of Foot Guards.

———— Ent. at Sta. Hall. ————

To be had of the Author N^o 2, Fynes Street, Vincent Square, Westminster. Price 4^s 6^d.

THE ART OF BEATING THE SIDE DRUM BY NOTE

BY SAM. POTTER

DRUM MAJOR IN THE COLDSTREAM REGt. OF FOOT GUARDS.

For a long Time I have been studying in what manner to write the Duty of the Side Drum by Note, as that part of Drum Beating is so very intricate; And had not made use of Appoggiaturas for Flams, Drags, &c could not have accomplished it, but as an Appoggiaturas does not partake of any part of the Time in such Bar --- it may be used only as an embellishment. —

At the same time that with the use of the Shake for the Rolls and Staccato Marks to distinguish, which Hand to strike, --- have given me a full scope to complete it.

NB. { I hope the Technical Terms made use of in this work
 { will not be deemed troublesome, having avoided them as
 { much as possible. —

INTRODUCTION

The first thing previous to a person practising on the Drum is to place them perfectly upright, and place their left heel in the hollow of the right Foot, then put the Drum stick into their hands, the right Hand stick to be grasped with the whole Hand about two and a half inches from the top (or more if required) as Drum sticks are not all the same Weight; similar to grasping a Sword or stick when going to play Back – Sword: -- The left to be held between the Thumb and fore Finger of the Left Hand close in the hollow, the Top towards the Wrist leaving the Top of the stick as much out of the Hand, as the other resting it resembling a pen when going to write, only with this exception between the first Joints of the second and third Fingers. --- Secondly. --- Let the persons Drum be slung on the Neck being careful the Drum Carriage is of a moderate length, the Drum bearing on the left Thigh so hat when the Knee is bent the Drum balances on it, if the Carriage is too long it will prevent the person striking the Drum with that force required.

Thirdly. --- The position previous to commencing to learn the long Roll Known hereafter by the first position.

Place the persons Arms up with their Elbows nearly level with their Ears, the top of the right hand stick to the right, and the Palm of the hand to the front. The left Elbow and back of the Hand as much to the front as they can bear without pain, letting the Buttons or points of the Drum stick nearly meet over the head.

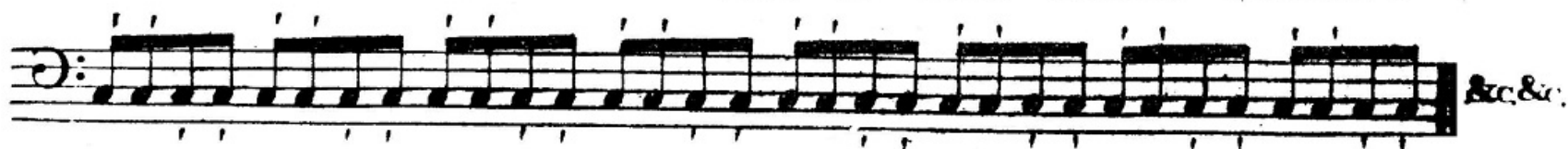
Observe in learning all Rolls, Flams, Drags Paradiddles &c --- They must begin very slow increasing moderately to the quickness required, If any mistake however trifling the person must immediately leave off, and begin again as at first or they will get a bad habit, that will make their Drum beating a pain to themselves, and it will appear like labour to those who see them beat; --- If this Rule is strictly attended to at first they will learn to beat the Drum with ease to themselves, and it will appear slight to those who see them as it ought to be the pride of every Drummer to beat their Duty with Air and Spirit.

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In learning the long Roll, which is the foundation of the Drum beating; The person must strike the Drum twice with each stick beginning with the left Hand first throwing their Arms up between each as in the first position and gradually lowering them according to the closing of the Roll. Be sure they keep the buttons of the sticks as far as possible from the Drum head between each time they strike and both sticks should strike as even (i e) near the same weight on the Drum as possible. Pay attention to the Arms so that the Elbows and wrists move in Good form and not touch the sides and the Drum to be struck as near the centre as possible. In so doing the person will never fail having a good even Roll.

As there is only one Note on the Side Drum it cannot be wrote for except in one line or space of, which I have chosen the note in C. in the Bass Cleff being the second space, and to describe the upper or left Hand from the lower or right in the different Beats on the Drum I have selected Staccato Marks, thus ' ' ' ' if those Marks are at the top of a note they denote the left if at the bottom the right stick to strike the Drum.

FOR INSTANCE A REPRESENTATION OF THE LONG ROLL .




Adagio Crescendo to *~~~~~* Prestisi *~~~~~* *mo*

As Rolling on any Note or number of Notes on the Drum is nothing more than a close Shake. — it will be known in the Duty by the Number of such Rolls with a Shake placed over them in such parts of the Duty requir'd. — if a Seven Stroke Roll it will only be a Shake, thus. *h* as that is so frequently used it will soon become habitual as the 5. 6, 9. 10. and 11 are seldom used, except in the Duty it will therefore be necessary to Number them.

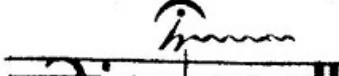
NB. — It will no Doubt appear strange to those who do not understand the side Drum to see the Rolls learnt out of their Number, as the Tenth, after the Eleventh, and so on. but in the progression of the Duty it is required; and in so doing, the Boy may be made useful in some part of the Duty when short of Drummers, on the other hand it keeps such Rolls &c. in his Memory


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as are wanting in the next part of the Duty he will have to learn. —

The long Roll is known thus —  by a Shake and Pause

Mark'd over any Note .

If the Long Roll is to Break off hard it will have a Staccato Mark Placed at the far side of the Note Thus  if to Break from left to right it

will have two Thus  If no Staccato Marks added to the Roll it must

leave of as even as Possible .

THE NEXT TO BE LEARN'D IS THE SEVEN STROKE ROLL



The Boy must count the Number of times he strikes the Drum as long as the closeness of the Roll will permit observing to Pause between Every time he Strikes & to throw the Arms up as in the First Position after the seventh .

and keep the same distance between each time he strikes as in the long Roll, — till it is perfectly Close finishing every time with the Seventh Strong, —

The Seven Stroke Roll is known Thus



If a Shake is put over

any Note Either Crotchet Quaver Semiquaver &c. it has the same effect.

THE ELEVEN STROKE ROLL.



The Eleven is learn'd in the same manner as the Seven only counting Eleven.

And will be known Thus



What ever Note this Shake

and Figure is placed over must be an Eleven Stroke Roll.

THE NEXT THING TO LEARN IS THE OPEN FLAM.

The open Flam which are two Strokes from left to right, that is one with the left— Hand Stick, the other with the right, beginning very slow throwing the Arms up as

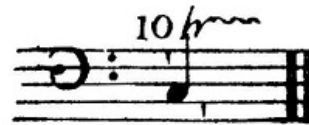
in the first Position . Both those to be practised till they are struck nearly as close as one & both hard and as near the same Force as Possible then it is call'd an open Flam known Thus



THE TEN STROKE ROLL .



Proceed as in the Eleven with this Exception the two last Struck very strong Similar to the open Flam known Thus

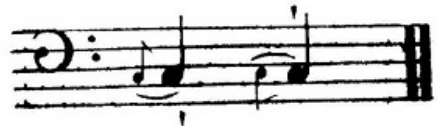


THE CLOSE FLAM FROM HAND TO HAND .

This is done the same as the open Flam only the Stick which strikes the Drum first must hit very soft and is termed a faint in Drum beating — The Flam when learnt, both the Sticks must strike the Drum nearly at the same time, so that you can scarcely distinguish whether one or both have struck; observing the stick that strikes the first which is the faint must be thrown up as in the first Position, leaving the other within an Inch of the Drum Head ready to strike first —

in the next Flam and so on alternately. — As the closeness of the Flam increases, the Arms will lower, but be sure to keep the Drum Sticks as far from the Head of the Drum between each Flam as possible with the Buttons pointing upwards after the Boy can beat it close. —


The Close Flam is known by an appoggiatura being placed before the Note, if the Tail is upwards it means a left Hand faint, if turned downwards a right.

Thus  The Stick that strikes the Drum last determines

whether right or left hand Flam. —

A FLAM AND STROKE FROM HAND TO HAND.

In making the Flam and Stroke from Hand to Hand, if a right Hand Flam a left hand stroke is added to it, if a left hand flam a right hand stroke, at the same time you strike the last, the point of the other must be turn'd up, and so on alternately.

A Flam and Stroke known Thus 

A FLAM AND FAINT FROM HAND TO HAND.

The Flam and Faint Is nearly the same as a flam and Stroke but instead of the last Stroke being struck with the contrary hand as before; if a right hand Flam it must be a right hand faint if a left hand Flam a left Hand faint known



A FAINT AND FLAM FROM HAND TO HAND.

This is meerly the Flam and Faint revers'd, the left Hand Faint, and right Hand Flam, then the right hand Faint and left hand Flam, known Thus



If the Boy has learn'd the Second Section in the Treatise so that he understands the Notes, and the Proportion they bear to one another, and the Rule's relative to Time &c. he may proceed to learn the Beating of an easy Quick Step, that he may get the method of Carrying Drum when Marching, and Beating at the Same time — Page N^o. 17.

OF THE DRAG.

The Drag is learned by making two Faint Strokes on the Drum head with the left hand stick, and one with the right, be sure to strike the right hand Stick Strong and distinct, throwing the Arms up between each Drag as in the first Position.

This must be practis'd till it can be Beat as close as if struck with one Drum Stick

known Thus



THE DRAG AND STROKE

This is learned nearly the same as the Drag, but augmenting one more to it with the right hand, which will make two from Each Stick, the last two struck the strongest Known Thus —

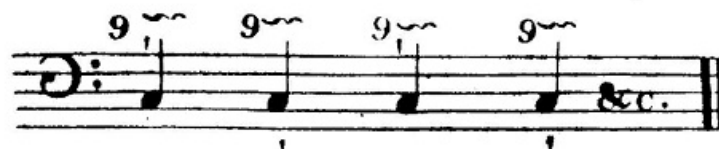


Now the Boy may be Taught the plain Beating of the Grenadiers, March Page N^o 22. The Drummers Call Page N^o 18. The Troop Page N^o 18 & 19. Serjeants Call Page N^o 18. The Noncommision'd Officers Call Page N^o 18. The Retreat Page N^o 20. The Taptoo Page N^o 20. The General Page N^o 21. —

THE NEXT THING TO BE LEARNT IS THE NINE STROKE ROLL.

From Hand to Hand — (to prepare the Boy for the Grenadiers March Rolling)

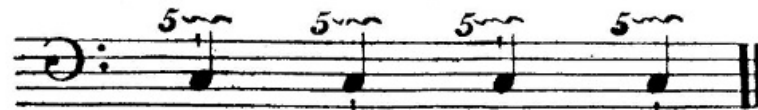
The Nine stroke Roll is learnt the same as the others, with one exception, as it is from Hand to Hand, begin with the left Hand Counting two from each hand to the Number Nine, which finishes with the left Hand. then begin with the right, observe the last of Each hand must be struck firm, as those Rolls Close the Hand that is off the Drum, when the Ninth is Struck turn the Point of the Stick up at that moment, then bring it down within an inch of the Drum Head ready to Strike first in the next Roll. — known Thus



Now the Boy may learn the Grenadiers March Rolling — Page N^o 23.

THE MOTHER OR FIVE STROKE ROLL FROM HAND TO HAND.

This Roll is learn'd similar to the Nine only with this Exception, begin with the left hand, Counting Only Five from Hand to Hand the Fifth of Each hand must be struck Hard. — known Thus —



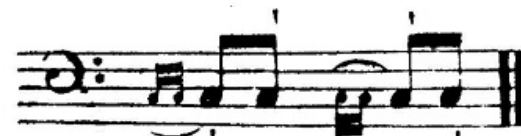
Now the Boy may learn the three Camps which is the Salute when receiving and delivering the Colours — Page N^o 26 —

THE SINGLE DRAG FROM HAND TO HAND.

The Single Drag from Hand to Hand is learnt similar to the Drag and Stroke, the only difference is instead of making the two last with one hand, begin with a Drag from the left. the last Stroke. from the left —

If the Drag is from the Right the last Stroke must be from the — Right Hand Stick and so on. recollect the two last from Each must be struck strong and the opposite Stick to rise from the Drum as the last — Stick hits. then bring it down immediately — within an Inch of the Head to Strike the first in the next Drag

known Thus —



THE DOUBLE DRAG FROM HAND TO HAND.

The double Drag from Hand to Hand is nearly the same as the Single Drag.

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this is done by adding another Drag to the former beginning with the left Hand; making two Drags and one, left Hand Stroke, — then with the right Hand two Drags and a right Hand Stroke, — and so on till it is closed which completes the Double Drag, —



THE SINGLE PARADIDDLE FROM HAND TO HAND.

The Single Paradiddle is practised by Striking the Drum four times, beginning with the right Hand stick first, the left second, then the third and fourth with the right, which maketh the right Hand Paradiddle — Then the left Hand stick first the right second the third and fourth with the left Hand, this is call'd the left Hand Paradiddle. — Observe the two last of each Hand must be struck but faintly Pointing the Button of the Opposite stick up as before mention'd the same time the Third of each Hand. —

strikes the Drum, The Paradiddle from Hand to Hand must be practis'd till he can make two in each Bar. —

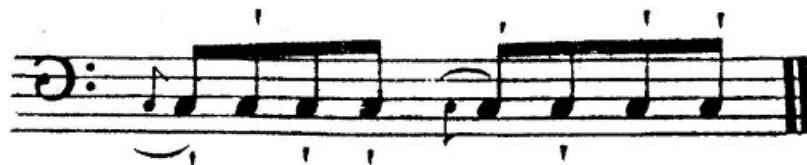
Known Thus -



THE FLAM PARADIDDLE FROM HAND TO HAND.

This resembles the Single Paradiddle only with this exception, — the first of each Hand must be a Flam, If a Right Hand Paradiddle a right hand Flam, if a left Hand Paradiddle a left Hand Flam —

Known Thus —



A DRAG PARADIDDLE FROM HAND TO HAND.

This is learnt in the same manner as the former one but instead of a flam at the beginning of each it must be a Drag. —

Known Thus —



A STROKE AND DRAG PARADIDDLE FROM HAND TO HAND.

This is similar to the last only Adding a hard Stroke at the beginning — of each Paradiddle, if a right hand Paradiddle a right Hand Stroke, if a left Hand Paradiddle, a left hand stroke, this and the next Paradiddle is to be practis'd till the Boy can beat One of them in a Bar in Ordinary time, as it is used in short --- Troops and Waltz's. —

Known Thus —



A FLAM AND DRAG PARADIDDLE FROM HAND TO HAND.

This is practised the same as the above with very little Addition — That is at the beginning of each it must be a Flam; — if a right Hand Paradiddle a right Hand Flam, if a left Hand Paradiddle a left Hand Flam. —

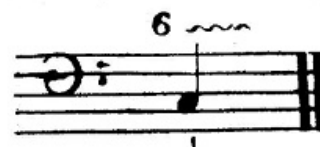
Known Thus —



THE SIX STROKE ROLL.

This Roll being seldom used I have not mention'd it till the last, — and it is learnt like to the Ten, only Counting Six, the first two with the left, then two with the right and one from left to right the two last to be Struck Smart similar to the open Flam, throwing the Arms up after each Roll as in the first Position. —

Known Thus —



AN EASY QUICK STEP.

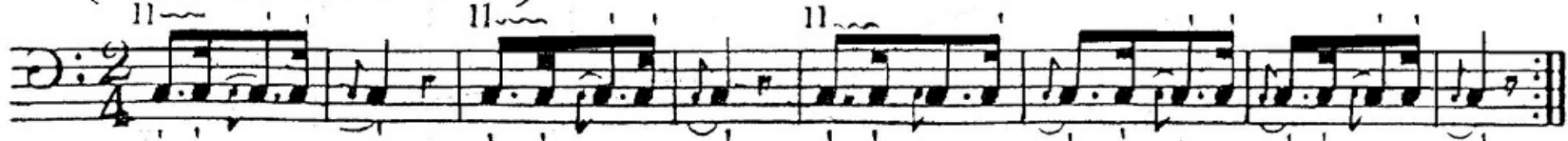
To practice the Boy in carrying his Drum when beating and Marching.



Where the Cross is placed it means the left hand Stick to be Struck with the right in the Room of Strikeing the Drum Head. —

COMMENCEMENT OF THE DUTY

(The Drummers Call .)


No 1. 

The arms to be thrown up at each Rest , in the Drummers Call the same **as in the first Position** , and observe they are eleven stroke Rolls . ———

(The Serjeants Call)

No 2.  --- To be Repeated three times.

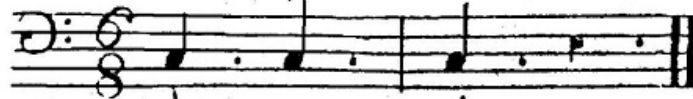
(The Noncommissioned Officers or Serjeants, & Corporals, Call.)

No 3.  --- To be Repeated three times.

THE TROOP.

★
(Three Signal Strokes .)

These Signal strokes, and Rolls , answer for the Troop. Retreat, Taptoo, and General , ———

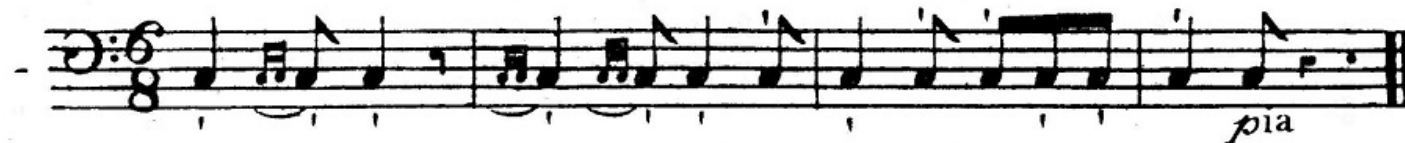
No 4. 

Three Rolls .



THE RAISING OF THE TROOP

March off with
the Raising



Singlings of
the Troop



Doublings
of the
Troop .



Continue the singlings of the Troop, as long as you think proper, Then go to the doublings; the signal for that ; is the last stroke to be struck strong . — observe the same in the doublings to return back to the singlings — The Troop , Retreat , Taptoo , and General must finish with three Rolls ; at the last Roll the arms — thrown up , for the Drag , and Stroke to finish both Troop , Retreat and General — The Taptoo to finish with two Drags and Strokes . —

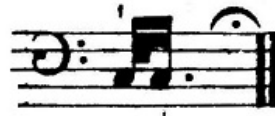
THE RETREAT .

The last four Bars , of the Retreat half the Drummers roll , and leave of with the first Note in the Last Bar , so that the whole makes the Drag and Stroke together .



N^o 6.

Open Flam
after the Rolls

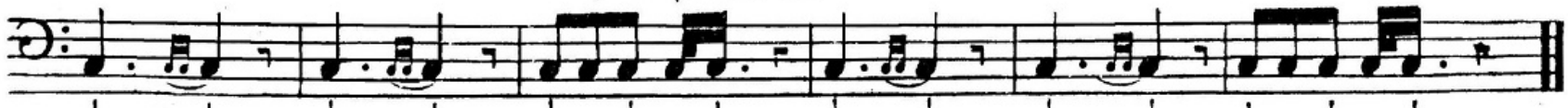


THE TAPTOO .

Singlings



THE DOUBLINGS OF THE TAPTOO .



After the first time through , the Singlings is only beat four times over before the Doublings . —

During the time the Fifers play between the Singlings; a few of the Drum —
 -mers may beat to make the Taptoo lively; and two or three Drummers roll —
 while the remainder beat the Doublings. —

THE GENERAL.

No. 7.

Musical notation for 'THE GENERAL' in 2/4 time, consisting of two staves. The music features a rhythmic pattern of eighth and sixteenth notes. Handwritten 'hr' markings are present above the second and fourth measures of both staves, indicating drum rolls.

TO ARMS

No. 8.

Musical notation for 'TO ARMS' in 6/8 time, consisting of a single staff. The music features a rhythmic pattern of eighth and sixteenth notes. Dynamic markings 'p' and 'f' are written below the staff, alternating in a sequence: p, f, p, f, p, f, p, f.

THE PIONEERS MARCH.

No. 9.

Musical notation for 'THE PIONEERS MARCH' in 6/8 time, consisting of a single staff. The music features a rhythmic pattern of eighth and sixteenth notes. The piece concludes with a double bar line and the word 'Fine' written below the staff.



THE ROGUES MARCH.



There may be a few muffled Drum roll as far as the first Flam in the last Bar, In the Rougue's March, the first time over. The open Drums next, & so on alternately.

THE GRENADIERS MARCH.

(Half the Drummers roll all the first Part.)

Musical notation for 'THE GRENADIERS MARCH' (No. 11). It consists of three staves. The top staff has a treble clef and a 2/4 time signature. The middle and bottom staves have a bass clef and a common time signature (C). The melody is written in a rhythmic pattern of eighth notes. Below the staves, there are dynamic markings: *f* (forte) and *hr* (drum roll) alternating in pairs.

THE SINGLE DRAG .

N^o 12. Musical notation for 'THE SINGLE DRAG' in bass clef, 2/4 time. The piece consists of a single line of music with a trill (tr) at the beginning and a five-stroke roll (5) in the middle. The notes are quarter notes and eighth notes.

THE DOUBLE DRAG .

N^o 13. Musical notation for 'THE DOUBLE DRAG' in bass clef, 2/4 time. The piece consists of a single line of music with a trill (tr) at the beginning and a double drag pattern throughout. The notes are quarter notes and eighth notes.

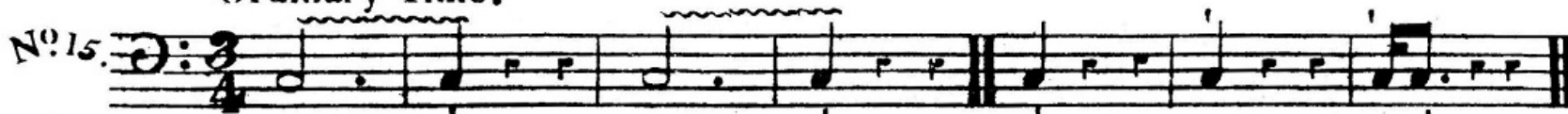
THE GRENADIERS MARCH ROLLING .

Take notice of the staccato Mark, in the nine stroke Roll it signifies, which Hand finishes each Roll.

N^o 14. Musical notation for 'THE GRENADIERS MARCH ROLLING' in bass clef, 2/4 time. The piece consists of three lines of music. The first line has staccato marks (stacc) above the notes and wavy lines above the rolls, with numbers 10, 10, 9, 10, 10, 9 above them. The second line has staccato marks (stacc) above the notes and wavy lines above the rolls, with numbers 10, 10, 9 above them, and trills (tr) above the final two notes. The third line has trills (tr) above the first four notes. The notes are quarter notes and eighth notes.

THE DEAD MARCH.

Ordinary Time.

N^o 15. 

In the Dead March the Drummers begin first — The Fifers then play each part of the Tune twice over — The Drummers again and so on alternately. —

(THE DINNER CALL.)


The Roast Beef of Old England .

N^o 16. 



(The Preparative to commence Firing)

(Ceace Firing)

N^o 17. 

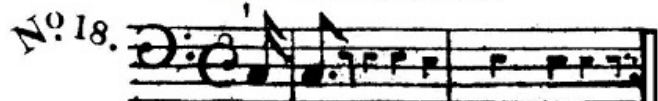
N^o 18. 

— Those Signals to be beat In Quick Time —

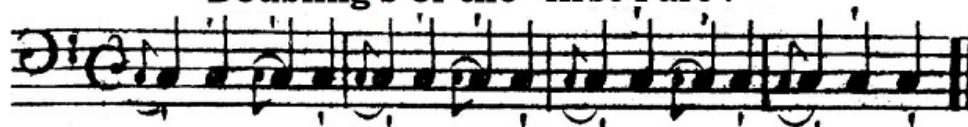


THE CHURCH AND RECRUITING CALL .

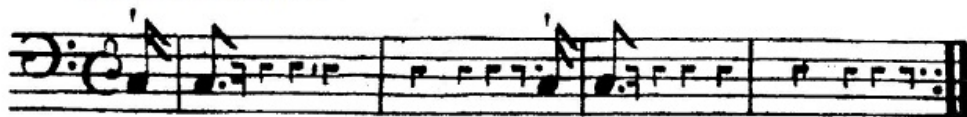
The First Part .



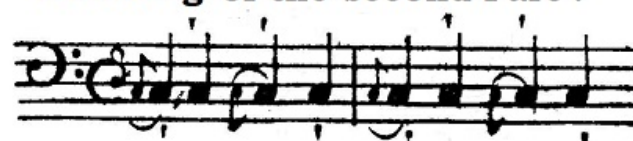
Doubling's of the first Part .



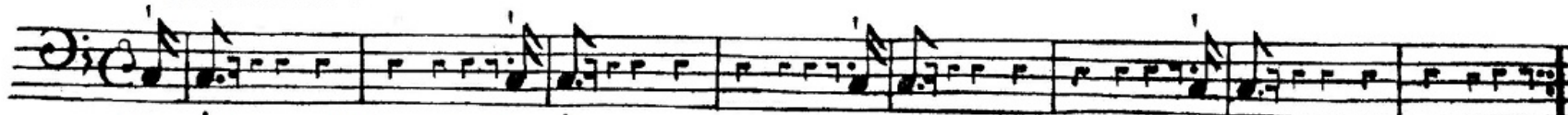
Second Part .



Doubling of the second Part .



Third Part .



Doublings of the third Part .



The Second Doublings to the third Part to be continued 'till
 the Tune is Finished — Then beat the first part of the three Camps
 to close the Church and Recruiting Call —

(Second Doublings of the third Part



THE CAMP TAPS .



The Camp Taps, is the First Signal on the Drum, it must be repeated from Right --
 to Left of the Line, by a Drummer of each Regiment, and return back from Left from --
 Left to Right previous to the Reveile . —

(The Mother and Three Camps and Scotch Reveile)
 to be beat all threv In Ordinary Time —

First Part .



Second Part .

10 ~~~~~ 10 ~~~~~ 10 ~~~~~ Twice


Third Part .

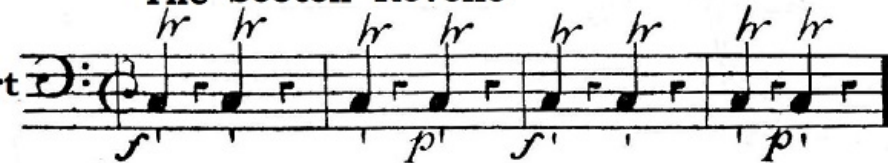
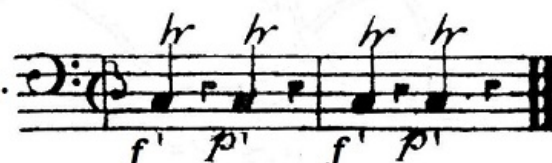
10 ~ 10 ~ 10 ~~~~~ 10 ~ 10 ~ 10 ~~~~~ 10 ~~~~~ Twice


All those Notes in the Three Camps, that have a shake only & no Figure are five stroke Rolls .

(The Rolls preparatory to the Scotch Reveile .)



The Scotch Reveile

1st Part  2d Part. 

3rd Part.  4th Part. 

 5th Part. 

6th Part.

7th Part.

8th Part.

9th Part.

10th Part.

11th Part.

All the Shakes not figured, in the Scotch Reveile are seven stroke Rolls . ———

The Scotch Reveile should be beat at least twice over , beginning with the pre - -
- paratory Rolls the second Time or as often as it is repeated ———

Then finish with the first Part of the Three Camps ———