

Tan... 1860

T D



THE DRUM-MAJOR.

PRELIMINARY REMARKS.

THE duties of the Drum-Major are of more importance in the British service than may be supposed. To him is chiefly entrusted the teaching of the instruments used for calls, beats, and signals; and on him rests the responsibility of their due performance. When it is borne in mind that the calls, beats, and signals form a military language, so to speak, which must be at once understood by the army in general, and by every man in particular, and that this has to be taught by the Drum-Major, and that besides these duties, which are inherent in the office, the band also occasionally remains under his command, as when on parade, in the field, and on the march, it will be seen that it is necessary that the person entrusted with these responsibilities should be an intelligent man, possessed of a good ear for music, and be musically instructed for his duties. Beats, calls, and signals, taught by ear, evidently cannot be so accurately performed as if taught by note. Without the knowledge of the notes and their durations, the military sounds of command may become, and sometimes are, inadvertently added to, contracted, or varied. These little alterations and fancied improvements are introduced at first imperceptibly, but, passing from ear to ear, a little added here and a little curtailed there, in process of time they may be rendered conspicuously different from the originals. This can never be the case when the Drum-Major himself is properly instructed, and able, as soon as he discovers any deviation from the correct notes, to refer to the source. Musical knowledge, moreover, is the more necessary at present in Drum-Majors, since the whole body of drummers is often required to beat the marches with the band. Several drums adding their rhythmical, powerful, and enlivening accompaniment, or their crescendo rolls, judiciously employed, form a magnificent auxiliary to wind instruments. And here, perhaps, it may be remarked how desirable it seems that the Fifers and Buglers, like the Drummers, which are enjoined this duty by Her Majesty's regulations (page 127), should join the band in the march. Supplied with proper instruments, so many hands might add greatly to the efficiency of the band, and the improvement which

Fifers and Buglers would necessarily derive from this exercise, would at the same time qualify them to perform their duties more effectively.

The union of a body of drums with the band, however, will prove of little effect, and may even become injurious, unless the Drum-major be a musical man; for composers and arrangers of military music, do not indicate the drum parts with the technical terms commonly used by drummers, but by means of musical notes. But even were it not necessary for the Drum-major to know music, in order to teach the service instruments, it would be necessary in order that he should not give the sign to the band to stop in a wrong place, when suddenly required, and so cause, what sometimes happens, a most unpleasant effect, as if the band had broken down.

To meet these various exigencies, and to show the changes which in the increasing improvements in military musical instruments, have also been made in the service instruments, a new Course of Instructions has been deemed necessary, in which the peculiar terms used by drummers to indicate the different beats, such as *Flams*, *Drags*, *Paradiddles*, etc., etc., and which are learned with so much labour and difficulty, will be illustrated by musical notes and measure; this being the surest and shortest method of correctly conveying to learners and making them clearly understand the most difficult beats.

DRUMS USED IN THE SERVICE.

SIDE DRUM.—The old wooden, heavy, and clumsy signal drum, having gone into general disuse, was superseded for some time by a brass drum of smaller dimensions; this again has lately been replaced by a shallow drum, also of brass, the heads of which are stretched by means of screws instead of cord-bracing, the cords (hempen or copper) running on pulleys.*

TENOR DRUM.—The tenor drum, which is of a middle size between the side and the bass drum, is constructed on the same plan as the side drum.

BASS DRUM.—The old *long drum*, also, has gone into gradual disuse, others having been substituted, made on the same principles and with the same advantages as the new Regulation Drum.

* Since the first publication of this work, the Authorities have again adopted the Brass Drum with Cords and Braces, but as the heads, carriage, etc., here described, remain the same, the instructions respecting them remain unaltered.



ON MANAGING, TUNING, AND PRESERVING THE DRUMS.

Side, tenor, and bass drum being constructed in a similar manner, the remarks offered upon the treatment and care of one of these instruments will be available for all, attention being paid to their difference in size, etc.

The tone of a well-constructed drum, i.e., one in which the materials are good and well fitted together, depends chiefly on the equal thickness throughout, and the equal tension of the head. This is only to be stretched so much as is necessary to produce the best quality of tone, but when playing with the band, they must not be pitched to any determined note, because an unchangeable note would be disagreeable on account of the changes of keys and modulations.

It will be easily understood that the state of the weather acts most powerfully on the tension of the head; that dry winds and sunshine will cause such a contraction, that very little or no stretching at all may be required; that damp and moisture will relax the head, so that the drum-cord or screws, pulled as much as they will admit, will scarcely suffice to produce a good tone; that the same circumstances have the opposite effect upon the snares of the side drum, and that such changes may happen very suddenly. These effects of the atmosphere are, or should be, well understood by the experienced Drum-major.

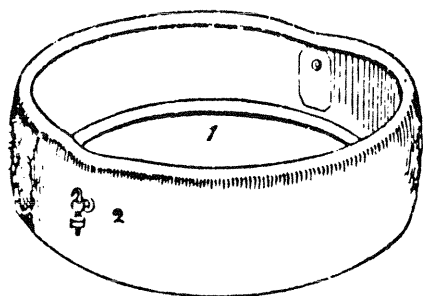
The use of the catgut (snare) which is applied transversely several lengths on the lower head (snare head), is to render the tone rattling and brilliant. It should be carefully adjusted; because if too tight or too loose, it will neither rattle, nor will the drum produce the brilliant tone of which it is capable. If a piece of cloth, or cord, be placed between the catgut and the skin, the side drum will yield a dull sort of sound; this, contrasting, as it does, with its usual brilliancy, is used in dead marches, or for producing sombre effects in other music; it is termed *muffling the drum*. The catgut may be wrapped with silver wire like the deepest harp or violoncello strings. This renders the rattle distinct and telling, even in the extreme *piano*. When several drums are to beat together, the volume of sound will always be more striking and powerful by setting them all, as near as possible, at the same degree of tension.

The drum head must at certain times be changed; for this purpose, it must be damped until it is rendered so soft and manageable as to be easily lapped round the flesh hoops. The loosening or tightening the screws and cords, and taking off and putting on the hoop and heads, must be done with great care. The screws should be tightened little by little on opposite sides alternately.

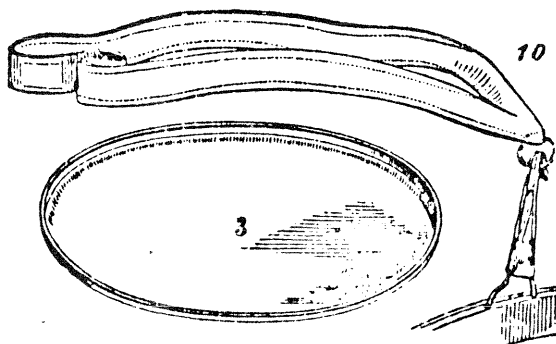


The necessary degree and equality of tension may be ascertained by gently tapping round the head near the hoop. It is better if the snare-head be rather looser than the batter head.

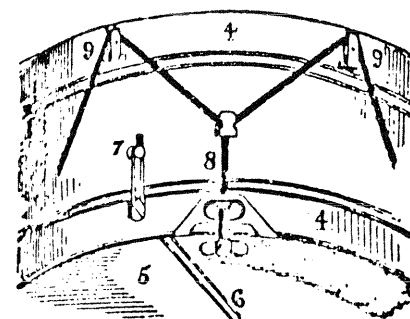
Should a new head be too thick or unequal in thickness, it may be thinned and equalized by gently rubbing a pumice stone on the rough side at the thicker parts. The snare-head should be somewhat thinner than the batter head. It is a general rule that when the drum is not used, the cord, or screw, must be slackened.



1. The Shell. 2. The Snare Screw.



3. The Batter-head. 10. The Carriage



4. The Hoop. 5. The Snare head. 6. The Snare. 7. The Snare Pin. 8. The Screw. 9. The Pulley.

To keep a drum always in effective order, requires the drummer's constant care, and considerable attention on the part of the Drum-major; so that, when through the circumstances previously alluded to, the head becomes either too slack or too tight, he may give directions for bringing it to the state of tension required. Here it must be again remarked, that the tension of the head in the new screw regulation drum can be incomparably better managed than other drums; inasmuch, as it can be screwed or unscrewed at pleasure, even while beating. Unless the cautions given above are attended to, many heads will be prematurely broken, and the drum will be often out of order.

But, above all, it is well to state, what is not less obvious than important, that, in order permanently to keep up the efficiency of his corps, the first care of a qualified Drum-major should be to maintain a strong number of hands at his disposal, and not to be restrained from this by the trouble of teaching so many; because in the long run, this will prove the easiest way of going on. In the regiments of the Guards, the corps of Drums and Fifes for each battalion consists of about twenty-eight; } fourteen Drummers and fourteen Fifers.

PRINCIPLES OF MUSIC FOR THE DRUM.

Sound, even when undefined in pitch, that is to say, a *noise*, symmetrically repeated, according to certain rules of time or measure, becomes attractive, and may convey a musical meaning. In fact, sounds produced in symmetrical succession, considered independently of the *air*, *tune*, or *melody* they may be intended for, can be put down in writing, and the melody itself may be brought to recollection by this means. Thus, by the knowledge of the differently formed musical notes merely, one can produce a written movement, and can even detect the melody, if he has heard it, as, for instance, the following :—




Hence, the only knowledge required to beat the drum by music, is confined to the *rhythmical* principles of music or time ; and this simple and easily acquired knowledge will enable a drummer to call himself a MUSICIAN.

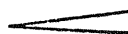

The signs of time or duration which, for the drummers, indicate the interval, or length of time, which is to elapse between one stroke and another, or how long a roll is to last, are marked and named as follows. It is not absolutely necessary they should be written on the usual musical staff, composed of five parallel lines, but they are generally so written :—

	SEMIBREVE.*	MINIM.	CROTCHET.	QUAVER.	SEMIQUAVER.	DEMISEMIQUAVER.	QUADRUPLE SEMIQUAVER.
Signs of Duration.							
		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.	Half as long as a Demisemiquaver.
Equivalent Signs of Rests.							
	* One Common Measure.	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.	Sixty-fourth of a Common Measure.

The regulation time for marching by Maelzel's metronome is $\text{♩} \text{ } 75$ (seventy-five paces in the minute for the slow march; and $\text{♩} \text{ } 108$ (a hundred and eight paces in the minute) for the quick march. The given number, however, according to the highest military authorities, may be exceeded by a few paces, but must never be under it.

Although every given measure contains the same number of parts, some parts must be more accented than others; these are called the strong parts of the bar. In marches it is obvious that the accents generally fall on the stepping notes. In other music, they are the first in measures composed of two or three parts; the first and third in the measures composed of four parts; and the first and fourth in the measures composed of six parts. The other parts are called the weak parts of the measure. Peculiar accents are duly indicated.

The parts of the measure may be altered by the introduction of some extra notes; for instance, there may be three quavers in the length of a crotchet, called a **TRIPLET**; or six semiquavers in the length of four, called a **six**. They are generally indicated thus  The indication of the measure, or time and movement, is placed at the beginning of the piece, and whenever it is to be changed.

DEGREES OF LOUD AND SOFT.—The degree of loud and soft in which beats and rolls may be required, is indicated as follows: *piano*, or *p* (soft); *crescendo*, or *cres.*, or  (increasing); *forte*, or *f* (loud); *diminuendo*, or *dim.*, or  (diminishing), etc., etc.

OTHER SIGNS USED IN MUSIC.




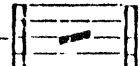
These signs are called *clefs*, because they determine the names of the notes. The first is used for high toned instruments; the second for those of a medium pitch; and the third for the instruments of a low pitch.


Military drums, it has been remarked, give a single sound, and this not at a defined pitch; but should these instruments, for a musical purpose, require to be tuned, the notes of the scale which may be obtained from them are marked under the brace in the following example:—

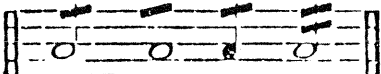


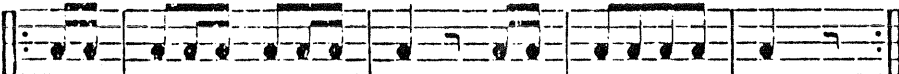
This compass, however, may vary according to the size, construction, and capability of tension of the drum.

THE PAUSE.— This sign indicates a conventional suspension of the time, or it implies the end of a piece. *Fine* (the end) is written sometimes on the last note of the ending part.

ABBREVIATIONS.— This sign indicates the repetition of the preceding bar, or part of a bar; and when

it is placed across a bar, thus,  the two preceding bars must be repeated. Notes with strokes across, like these,


 etc., must be considered as so many quavers or semiquavers, etc., as the number of strokes may indicate, and the duration of the note may imply.

REPEAT.— Any part of a piece placed between two

dotted double lines, like the preceding, is to be repeated. When the first part or the whole of a movement is to be repeated, it is generally indicated by a double bar with dots placed at its left side.

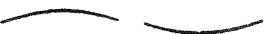
DA CAPO, or D.C., means to play again from the beginning.

FIRST TIME, SECOND TIME.—These words are sometimes met with in repeats, under a curved line, embracing one or more bars. *First time* implies that the bar or bars embraced under that curved line are to be played the first time only; and, on repeating, must be omitted, and the bar or bars marked second time be substituted. Repetitions and omissions of this kind may be indicated by means of any other conventional sign, when duly explained.

SMALL NOTES.— These small notes, called *appoggiaturas*, indicate the slight taps or strokes required in flams, drags, etc., as they are used in music to indicate grace and embellishing notes. These *appoggiaturas* must be performed so quick that



they may really have no exact duration assigned to them, but may borrow, so to say, their value from the following note, without any perceptible alteration of time.

THE SLUR.  Curved lines, like the preceding, are placed above groups of notes, which must be particularly well connected together.

The general principles of music are given in the introductory part of the *Bandsman*. Instructions and methods are also given on the different heads regarding military music and instruments.

POSITION OF THE DRUMMER.—CARRIAGE OF THE DRUM.









It will be seen, in the annexed sketch, that the drummer has a leathern strap (the carriage) adjusted round his neck, at the end of which a hook, or buff leather knot, must be fixed ; to this the drum is hung, under the hoop of the batter head, in such a manner as to keep it bending from left to right of the drummer, and leaning on the left knee at about the middle of the shell. The new regulation drum can be carried by the straps around the neck, or be fastened to a belt round the waist, and also resting on the thigh. To secure a good position, the drummer should place the heel of the left foot in the hollow of the right, and with the left knee slightly bent towards the drum. With the right hand he grasps one of the sticks at about two inches from the end, while he holds the other in the left hand in a lighter manner, secured at about three inches from the end, the stick resting between the second and third fingers. The drummer should stand upright in a soldier-like attitude, with the head and shoulders rather inclined backwards. He should keep the right elbow nearly close to the hips, and the left somewhat elevated in a triangular position. In rests, the drummer should smartly lift up the arms ; but generally, while beating or rolling, the movement of the arms must be limited as much as possible to the fore-arms and wrists. Nor must the sticks be raised, when playing, more than is absolutely necessary to elicit the sound freely ; a constant swinging of the arms being an awkward and superfluous exertion. The buttons, or heads of the drum-sticks, must strike smartly and close together about the middle of the head ; care, of course, being taken, that they do not strike each other.

The bass drum is carried in front of the performer, and hung to his neck by a strap, or carriage ; this is beaten with padded sticks, as is also the tenor drum.



Before proceeding to the exercises, it must be premised that the drummers should be instructed at an early age ; it being difficult to acquire, when in maturity, the necessary agile action to manage the sticks.


EXERCISES.

N.B.—1. The notes having the stem upwards    are to be beaten or struck with the left hand ; and those having the stem downwards    are to be beaten or struck with the right hand.

2. Beats and rolls generally begin by striking with the left hand first ; but when successively performed, at given intervals, some are better performed by beginning them alternately, first with the left, and then with the right hand ; and this is called beating or rolling *from hand to hand*.

3. It is not necessary that a learner should begin beating with the body of drummers, or accompanying the fifes, until after he has passed over the whole of the following exercises, but he may be directed to exercise himself in the beats, in which he will be gradually becoming competent, while he is progressing in knowledge.


TAP , AND STROKE . It has been stated that the sound is elicited from the drum-head by taps and strokes. By a tap, the sound is not so forcibly elicited as by a stroke. The stroke is therefore marked by the sign >, which is used in music for notes which are to be strongly accented.

ROLL . The roll is formed by a successive and alternate repetition of two strokes with each hand, and is learned by bringing the continuous repetition of these two strokes, from the slowest time, closer and closer, until a perfect roll is obtained. Care should be taken that the beats are perfectly equal as to *time* and *power*, and the longer the practice of the roll is kept *open*, the more perfect it will ultimately become. It is dangerous to *close* it too soon. It should be long before any degree of rapidity beyond the quavers is attempted. The practice of the roll in the art of beating the drum is to the drummer what the practice of the scale is to other instruments. It is the exercise through which alone he can reach the highest degree of efficiency, and should be kept up until satisfactorily attained. The drummers familiarly call it Daddy Mammy.

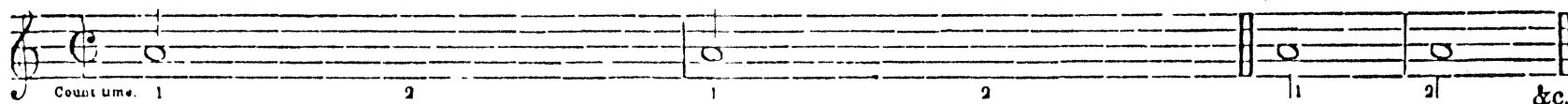
In practising the first exercises for the Roll, each hand and arm, after its two strokes, must be brought at a certain distance from the drum, viz., the left hand raised up to the forehead, but not close to it, keeping the stick rather inclined towards the drum. The right arm must be kept close to the body, as already stated, but the hand and wrist turned outside, so that the stick may remain nearly in a horizontal position. This distancing of the hands and sticks from the drum must, of course, decrease in proportion as the strokes become closer.



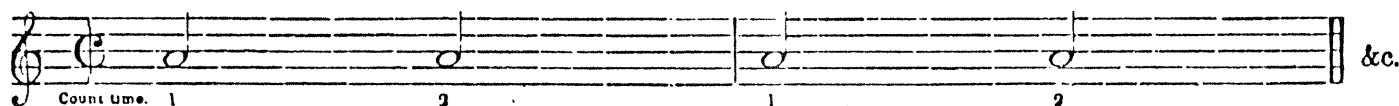
EXERCISE FOR THE ROLL.

 75 Maelzel's Metronome, giving the vibrations in each bar.

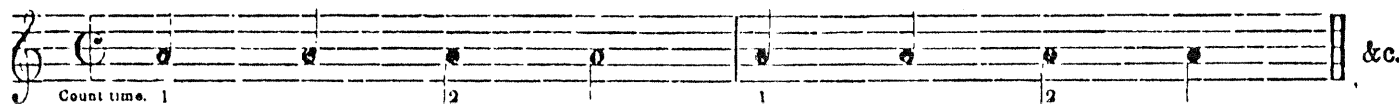
SEMIBREVES.—Give one beat in each bar, or to each two vibrations of the Metronome.



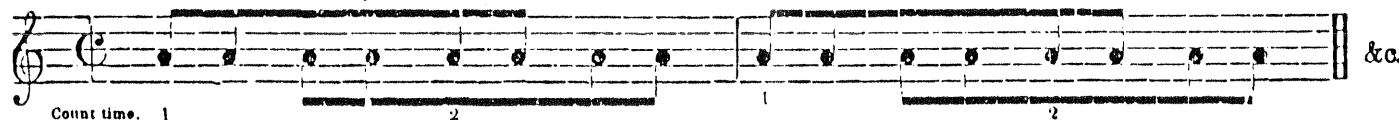
MINIMS.—Give two beats in each bar, or one to each vibration of the Metronome.



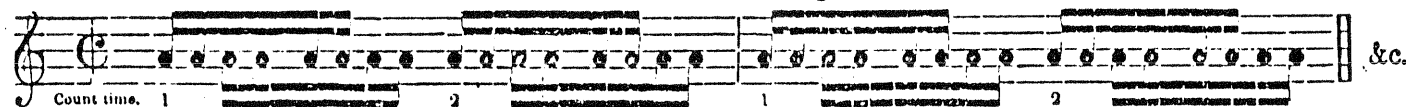
CROTCHETS.—Give four beats in each bar, or two to each vibration of the Metronome.



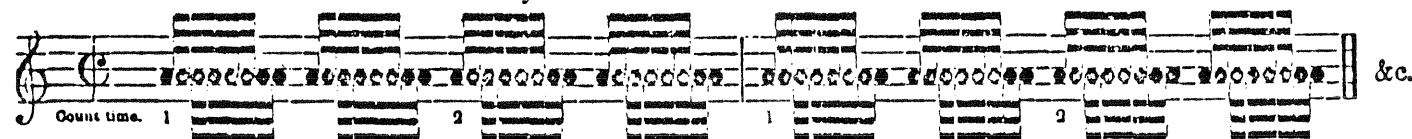
QUAVERS.—Give eight beats in each bar, or four to each vibration of the Metronome.

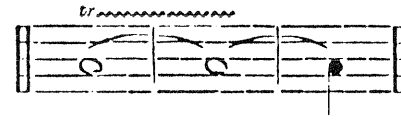
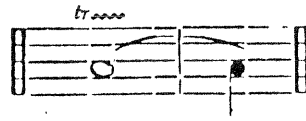
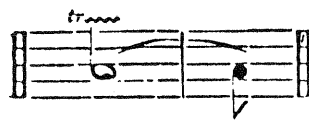


SEMIQUAVERS.—Give sixteen beats in each bar, and eight to each vibration of the Metronome.

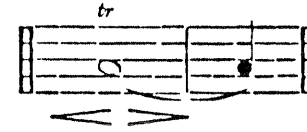
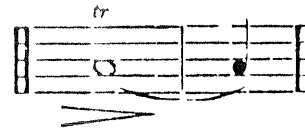
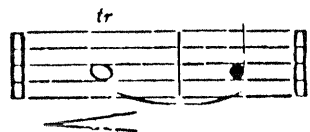


DEMISEMIQUAVERS.—Give thirty-two beats in each bar, or sixteen to each vibration of the Metronome





CRESCENDO AND DIMINUENDO ROLLS.—These become more effective, particularly with many drums together, by beginning the roll quite close to the hoops for the *piano*, and gradually carrying the sticks towards the middle of the drum-head for the *forte*, and *vice versa*.



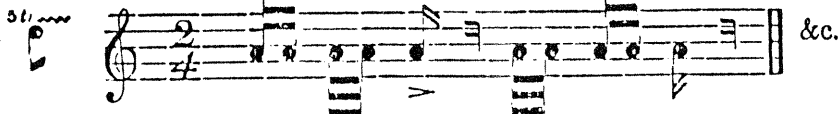
SOFT ROLL.—This must not end with the harshness of a stroke, nor even of a tap, but as gently and evenly as possible.

SHORT ROLL.—Every short roll is termed after the number of strokes it implies.

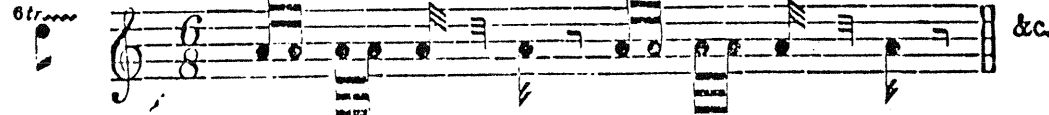
INDICATION.

EFFECT.

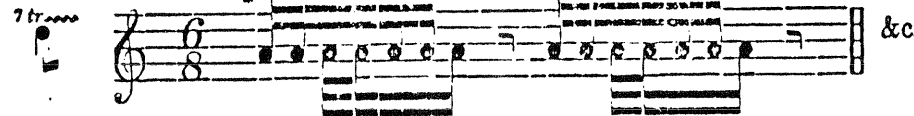
The five stroke roll
(from hand to hand)



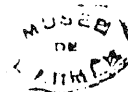
The six ditto



The seven ditto



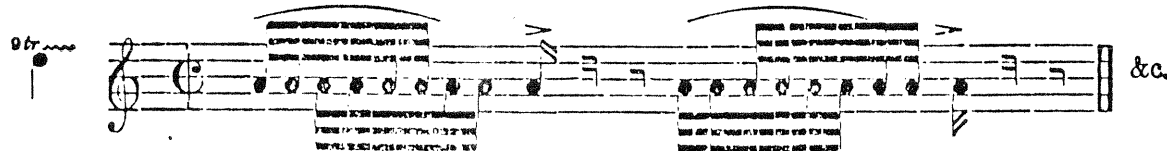
* This is one of the rolls most in use.



The eight stroke roll
(from hand to hand)



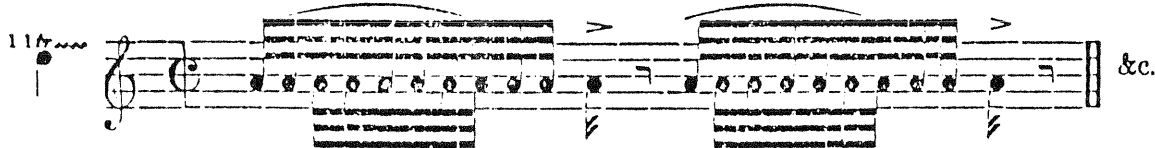
The nine ditto



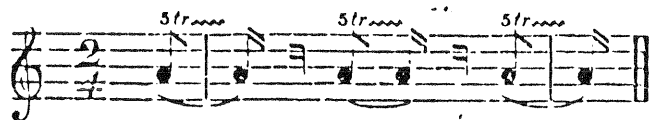
The ten ditto



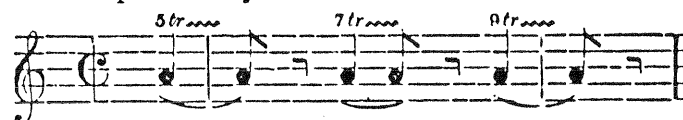
The eleven ditto



To show the exact duration of these rolls with more precision in drum parts, they are also indicated thus :



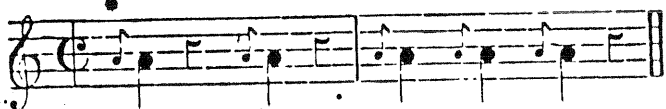
or thus



The second note indicates in which part of the measure the roll must end.

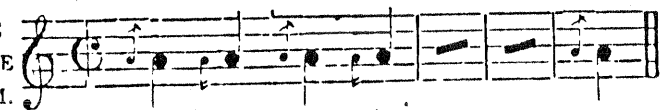
Tap Strokes and Rolls differently combined with FLAMS, indicated or ; DRAGS, indicated ; and Paradiddles, indicated may produce a variety of rhythmical beats, the limits of which, the industrious and tasteful Drummer can extend as far as the ear is capable of detecting measure and symmetry. For instance :—

THE
OPEN
FLAM.



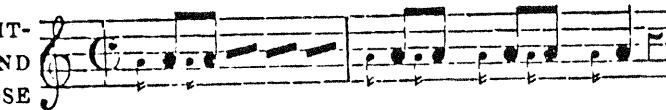
* It has been stated that the small notes called *appoggiaturas* are to be tapped very gently. In the open flam the *appoggiatura* must be held on distinctly before the next tap.

THE
CLOSE
FLAM.
(from hand to hand)

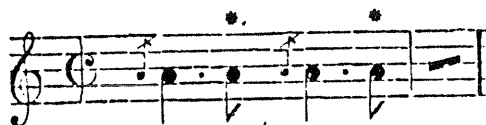


In some very quick movements the close flam may be more conveniently performed without change. It is then called

RIGHT-
HAND
CLOSE
FLAM.

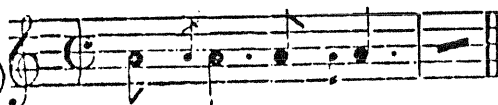


FLAM AND
FEINT.

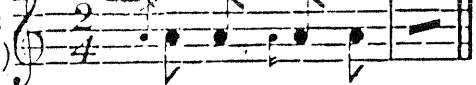


The feint, * as the word indicates, must be tapped as gently as an *appoggiatura*.

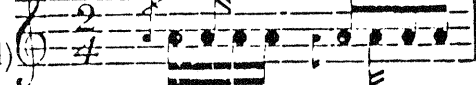
FEINT AND FLAM
(from hand to hand)



FLAM AND STROKE
(from hand to hand)

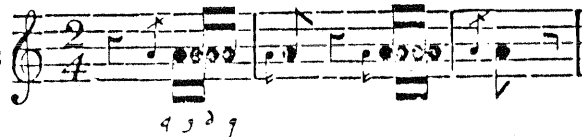


FLAM PARADIDDLE
(from hand to hand)

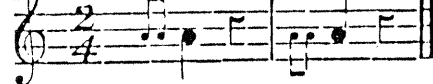


Performed as indicated here, *forte* the flam, and *piano* the other taps, it is very effective.

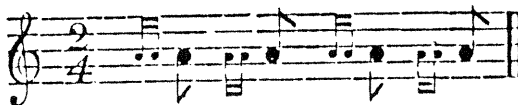
BROKEN
PARADIDDLE
(from hand to hand)



OPEN DRAG
(from hand to hand)

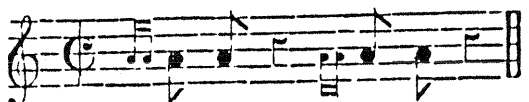


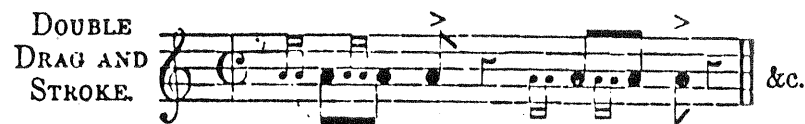
CLOSE DRAG
(from hand to hand)



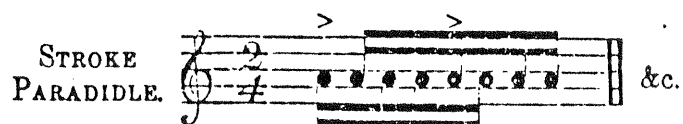
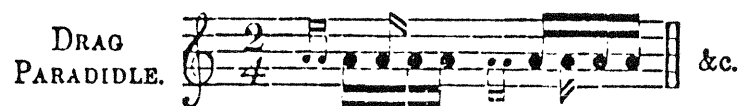
In quick movements, when the close drag is scarcely practicable from hand to hand, it might easily be performed without change. It is then called LEFT-HAND CLOSE DRAG.

SINGLE DRAG,
OR DRAG
AND STROKE
(from hand to hand)

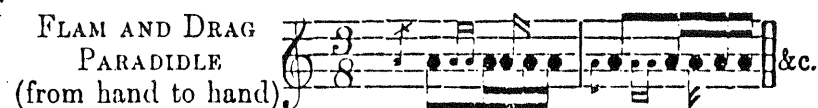




* This is one of the beats most in use.



This and the following beat are very much used in such music as Spanish or Moorish Airs, &c.



The two following, although composed of various rolls and beats, are commonly known among Drummers as

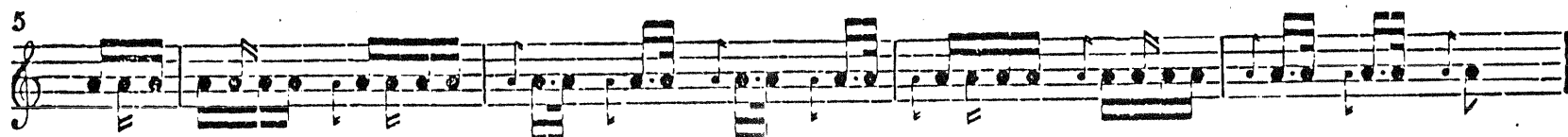
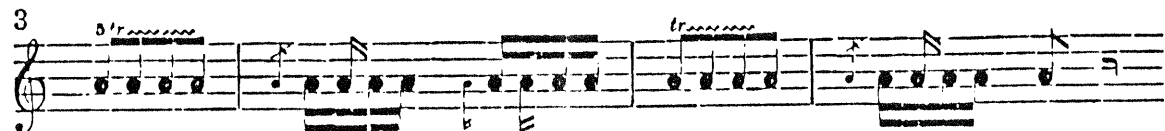
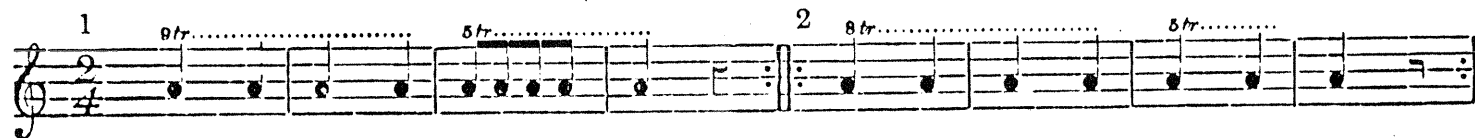
THE SINGLE DRAG.



THE DOUBLE DRAG.



After having practised separately the exercises previously given, which are more or less used for the Regulation beats and signals, the Drummer may exercise himself in variously linking them together, passing alternately from one to another without interruption, in a rather moderate movement at first, quickening after; in a word, he should try to find out new combinations, or compose beats of his own; this, according to the most eminent Drummers, being the best method by which the highest degree of efficiency can be obtained. A few examples will suffice to illustrate this sort of exercise.





6

7tr

5tr

&c.

7 *3tr 3tr*

&c.

8

9

9

There is a peculiar effect to be obtained from the Side Drum wooden sticks, which, in the military line, might be made very effective, when the drums in a large number play by themselves or in union with the fifes, and even with the band. It is somewhat like the effect of Castanets. This is produced by striking the sticks across each other, a little above the buttons or knobs, at about eight inches distance from the batter head.

The strokes of the sticks are indicated by dashes, thus ' ' '

QUICK
MARCH.

AIR.

DRUMS.

The musical score for 'The Girl Who Came to Supper' is presented in two systems. The first system includes a vocal line and a piano accompaniment. The vocal line is in G major and 2/4 time, featuring a melody with eighth and sixteenth notes, and a triplet. The piano accompaniment is in the same key and time, with a bass line that includes triplets and a treble line with chords. The second system continues the piano accompaniment, showing a more complex bass line with triplets and a treble line with chords. The word 'Drums' is written below the piano accompaniment in the second system.

THE DRUM-MAJOR.



19

The musical score is divided into two main sections. The first section consists of two staves: a piano part on the top staff and a drum part on the bottom staff. The piano part begins with a treble clef and a key signature of one sharp (F#). It contains several measures of music with dynamic markings: *ff* mo., *p*, *ff*, and *p*. The drum part is written on a single staff with a treble clef and a 2/4 time signature, featuring a rhythmic pattern of eighth and sixteenth notes. The second section is labeled 'AIR' and 'DRUMS' on the left. It also consists of two staves: a piano part on top and a drum part on the bottom. The piano part has a treble clef and a key signature of one sharp. The drum part has a treble clef and a 2/4 time signature. Both parts end with '&c.' indicating a continuation of the music.

The following beats, accompaniments, and exercises will be written as all drum parts are written for military music, i.e., without any reference to the previous rule, which states that the notes having the stem upwards are to be beaten with the left hand, and those having the stem downwards with the right; nor will the beats be any longer indicated by their peculiar names, it being presumed that, through the former instructions, the learner has already become able to use his own discretion in performing any drum part.

20

MUSEE
DE
L'ART
MILITAIRE

REGULATION CALLS, BEATS, AND SIGNALS

FOR

THE DRUM.

	PAGE		PAGE
The Reveillé or the Rouse at day-break - - -	21	To Arms - - - - -	32
Officers' Mess Dressing Call - - - - -	24	Commence Firing - - - - -	ib.
Breakfast and Dinner Call - - - - -	25	Cease Firing - - - - -	ib.
Drummers' Call - - - - -	ib.	Preparatory Strokes, Rolls, and Chords - - -	33
Serjeants or Orderlies for Company's Call - - -	26	Troops - - - - -	35
N. C. Officers' or Serjeants' and Corporals' Call - - -	ib.	General - - - - -	37
Piquet Call - - - - -	ib.	Retreat at Sunset - - - - -	38
Recruiting Call - - - - -	27	Second Retreat or Taptoo - - - - -	39
Meat Call - - - - -	28	NATIONAL ANTHEM - - - - -	40
Church Call - - - - -	ib.	Grenadiers' Slow March, or point of war - - -	ib.
School Call - - - - -	30	British Grenadiers, Quick March - - - - -	41
THE THREE UNITED KINGDOMS' NATIONAL AIRS.		Pioneers' March - - - - -	42
RULE BRITANNIA - - - - -	30	Rogue's March - - - - -	43
ST. PATRICK'S DAY - - - - -	31	Dead March - - - - -	44
AULD LANG SYNE - - - - -	ib.		

DRUM MAJOR

THE REVEILLE.

OR

THE ROUSE AT DAYBREAK.

SIGNAL STROKES OF THE SIDE DRUMS



21

Double Quick Time.

(Tune. The Mother)

GUIDE.

The first system of musical notation. The top staff is labeled 'GUIDE.' and contains a melody in 2/4 time, marked 'gva'. The bottom staff is labeled 'DRUMS.' and contains a drum pattern in 2/4 time, marked 'tr'. A dashed line separates the two staves. The text 'This first tune is played standing.' is written across the middle of the system.

This first tune is played standing.

The second system of musical notation. The top staff is labeled 'GUIDE.' and contains a melody in 2/4 time, marked 'gva'. The bottom staff is labeled 'DRUMS.' and contains a drum pattern in 2/4 time, marked 'tr'. A dashed line separates the two staves.

DRUM MAJOR.
TUNE PLAYED TO THE INTRODUCTORY ROLLS.MUSEE
DE
VALENCE

(Tune, Three Camps.)

8.
Marching in Slow Time.

GUIDE.

DRUMS.

SCOTCH REVEILLÉ.

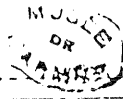
Marching in Quick Time.

GUIDE.

DRUMS
IN TIME.

DRUMS
3RD TIME.

DRUM MAJOR.



23

gva

GUIDE.

DRUMS
AFTER THE
1st & 2nd TIMES.

D.C. 8
as many times
as convenient.

FINALE.

Double Quick Time.

GUIDE.

Standing.

DRUMS.

DRUM MAJOR.
OFFICERS MESS DRESSING CALL.

Quick March Time.

MUSEE
DE
L'ART ET
DES
METIERS

GUIDE.

DRUMS.

The musical score is written for a drum major and drums. It consists of four systems of staves. The top staff of each system is for the Guide (melody), and the bottom staff is for the Drums (rhythm). The time signature is 2/4, and the tempo is 'Quick March Time'. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Trills (tr) are indicated in the first system for both Guide and Drums. The drum part features a variety of rhythmic patterns, including eighth and sixteenth note runs, and rests. The score is enclosed in a decorative border on the left side.

DRUM MAJOR.

BREAKFAST AND DINNER CALL.

25

Quick March Time.

gva

GUIDE.

DRUMS.

The first system of music for 'BREAKFAST AND DINNER CALL.' consists of two staves. The top staff, labeled 'GUIDE.', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The bottom staff, labeled 'DRUMS.', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a drum pattern with various note values and rests. A trill (tr) is marked above the first measure of the drum staff. A dashed line with the tempo marking 'gva' (allegretto) is positioned above the first measure of the guide staff.

The second system of music for 'BREAKFAST AND DINNER CALL.' consists of two staves. The top staff, labeled 'GUIDE.', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The bottom staff, labeled 'DRUMS.', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a drum pattern with various note values and rests. Trills (tr) are marked above the second and fourth measures of the drum staff. A dashed line with the tempo marking 'gva' (allegretto) is positioned above the first measure of the guide staff.

THE DRUMMERS CALL.

Quick March Time.

gva

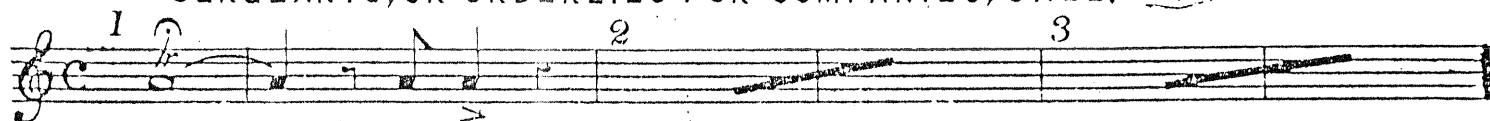
GUIDE.

DRUM.

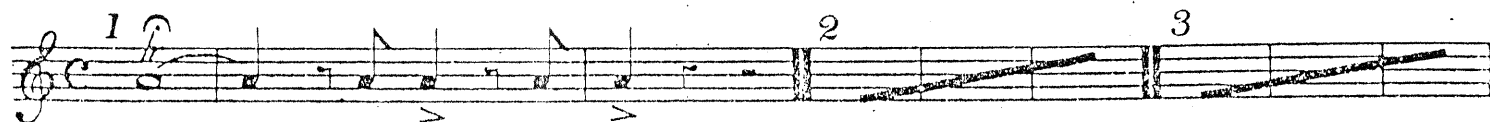
The first system of music for 'THE DRUMMERS CALL.' consists of two staves. The top staff, labeled 'GUIDE.', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a melody of eighth and sixteenth notes. The bottom staff, labeled 'DRUM.', is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It contains a drum pattern with various note values and rests. Trills (tr) are marked above the first, third, and fifth measures of the drum staff. A dashed line with the tempo marking 'gva' (allegretto) is positioned above the first measure of the guide staff.

DRUM MAJOR.

SERGEANTS, OR ORDERLIES FOR COMPANIES, CALL.

DRUM
WITHOUT FIFES.

N.C. OFFICERS OR SERGEANTS AND CORPORALS CALL.

DRUM
WITHOUT FIFES.

PIQUET CALL.

Quick March Time.

GUIDE.

DRUM.



DRUM MAJOR.
RECRUITING CALL.



27

Quick March Time.

FIFES.

gva

DRUM.

The first system of musical notation for the 'Recruiting Call'. It consists of two staves. The top staff is for 'FIFES' and the bottom for 'DRUM'. Both are in 2/4 time. The FIFES part begins with a 'gva' (grace note) and features a series of eighth and sixteenth notes. The DRUM part has a simple rhythmic pattern of eighth notes.

gva

The second system of musical notation. It continues the FIFES and DRUM parts from the first system. The FIFES part has a repeat sign at the beginning of the second measure. The DRUM part continues its rhythmic pattern.

The third system of musical notation, concluding the piece. It continues the FIFES and DRUM parts. The FIFES part ends with a double bar line. The DRUM part also concludes with a double bar line.

28

Slow March Time.
*gva*DRUM MAJOR.
MEAT CALL.

(Tune. Hearts of Oak.)

GUIDE.

DRUMS

Quick March Time.

CHURCH CALL.

(Tune. The merry Christ Church bells.)

GUIDE.

SOLO
DRUM.ALL THE
DRUMS.

DRUM MAJOR.



29

The first system of musical notation for the Drum Major part, spanning measures 1 to 4. It consists of three staves: a top staff with a treble clef and a key signature of one flat (B-flat), and two lower staves with treble and bass clefs respectively. The music features a series of eighth and sixteenth notes, with some rests and dynamic markings.

The second system of musical notation, spanning measures 5 to 8. It continues the three-staff format. A double bar line is present after measure 6. In measure 7, the instruction *ff* ALL THE DRUMS TOGETHER is written across the staves. The notation includes various rhythmic patterns and rests.

The third system of musical notation, spanning measures 9 to 12. It continues the three-staff format. The notation includes various rhythmic patterns and rests, with some measures featuring a *lr* marking. The system concludes with a double bar line at the end of measure 12.

DRUM MAJOR.
THE SCHOOL CALL.MUSEE
D'ARTS
(L'ARMEE)

(Tune Jack Sailor.)

Quick Time.

GUIDE.

DRUMS.

Musical score for 'THE SCHOOL CALL' in 2/4 time. The Guide part is written on a single staff with a treble clef and a key signature of one sharp (F#). It consists of two measures of eighth notes, followed by a repeat sign, and then another two measures of eighth notes. The Drums part is written on a single staff with a treble clef and a key signature of one sharp. It features a series of rhythmic patterns represented by 'tr' (tom) and 'dr' (drum) symbols, with some notes indicating specific drum types like 'sn' (snare) and 'bd' (bass drum).

THE THREE UNITED KINGDOMS
NATIONAL AIRS.

(Rule Britannia.)

Slow Time.

GUIDE.

DRUMS.

Musical score for 'THE THREE UNITED KINGDOMS NATIONAL AIRS' in 2/4 time. The Guide part is written on a single staff with a treble clef and a key signature of one sharp. It consists of two measures of eighth notes, followed by a repeat sign, and then another two measures of eighth notes. The Drums part is written on a single staff with a treble clef and a key signature of one sharp. It features a series of rhythmic patterns represented by 'tr' (tom) and 'dr' (drum) symbols, with some notes indicating specific drum types like 'sn' (snare) and 'bd' (bass drum).

Continuation of the musical score for 'THE THREE UNITED KINGDOMS NATIONAL AIRS'. The Guide part continues with two measures of eighth notes, followed by a repeat sign, and then another two measures of eighth notes. The Drums part continues with a series of rhythmic patterns represented by 'tr' (tom) and 'dr' (drum) symbols, with some notes indicating specific drum types like 'sn' (snare) and 'bd' (bass drum).

Continuation of the musical score for 'THE THREE UNITED KINGDOMS NATIONAL AIRS'. The Guide part continues with two measures of eighth notes, followed by a repeat sign, and then another two measures of eighth notes. The Drums part continues with a series of rhythmic patterns represented by 'tr' (tom) and 'dr' (drum) symbols, with some notes indicating specific drum types like 'sn' (snare) and 'bd' (bass drum).

DRUM MAJOR.
ST. PATRICK'S DAY.

31

Quick Time.

GUIDE.

DRUMS.

This musical score is for a drum major's piece titled 'ST. PATRICK'S DAY' in 'Quick Time'. It consists of three systems of staves. Each system has a 'GUIDE' staff (treble clef, 2/4 time) and a 'DRUMS' staff (treble clef, 2/4 time). The 'GUIDE' staves contain a melody with various note values and rests. The 'DRUMS' staves contain a rhythmic accompaniment with notes and rests, often marked with 'lr' (left right) to indicate a specific drum pattern. The first system is followed by two more systems of staves, each with a 'GUIDE' and 'DRUMS' part. The notation is clear and legible, with a key signature of one sharp (F#) and a time signature of 2/4.

Slow Time.

AULD LANG SYNE.

GUIDE.

DRUMS.

This musical score is for a drum major's piece titled 'AULD LANG SYNE' in 'Slow Time'. It consists of two systems of staves. Each system has a 'GUIDE' staff (treble clef, 3/4 time) and a 'DRUMS' staff (treble clef, 3/4 time). The 'GUIDE' staves contain a melody with various note values and rests. The 'DRUMS' staves contain a rhythmic accompaniment with notes and rests, often marked with 'lr' (left right) to indicate a specific drum pattern. The first system is followed by a second system of staves, each with a 'GUIDE' and 'DRUMS' part. The notation is clear and legible, with a key signature of one sharp (F#) and a time signature of 3/4.

DRUM MAJOR.
TO ARMS CALL.



Quick March Time.

GUIDE.

DRUM.

The musical score for 'TO ARMS CALL.' consists of three systems of staves. Each system has a top staff for the Guide and a bottom staff for the Drum. The Guide staff is in treble clef with a key signature of one flat (B-flat). The Drum staff is in treble clef with a key signature of one flat. The tempo is 'Quick March Time.' The first system has a 'gva' (grave) marking above the Guide staff. The second system has a 'gva' marking above the Guide staff. The third system has a 'gva' marking above the Guide staff. Dynamics include *p* (piano) and *f* (forte). The piece ends with 'D.C.' (Da Capo) in the third system.

COMMENCE FIRING.

DRUM WITHOUT FIFES.

The musical score for 'COMMENCE FIRING.' is a single staff in treble clef with a key signature of one flat. It is marked 'DRUM WITHOUT FIFES.' and features a series of rhythmic patterns representing drum beats.

CEASE FIRING.

DRUM
WITHOUT FIFES.

The musical score for 'CEASE FIRING.' is a single staff in treble clef with a key signature of one flat. It is marked 'DRUM WITHOUT FIFES.' and features a series of rhythmic patterns representing drum beats.

To be repeated
until firing
ceases.

PREPARATORY STROKES, ROLLS AND CHORDS.

The TROOP, the GENERAL, the RETREAT, and the TAPTOO are usually preceded by three signal strokes, and three preparatory Rolls and Chords. They are performed as follows.

(For the Chords of the Pipes accompanying these Rolls, see the next remark.)

Musical notation for Side Drums and Bass Drum. The notation shows six measures. The Side Drums part (treble clef) features a series of notes and rests, with a diamond-shaped symbol indicating a roll. The Bass Drum part (bass clef) features a series of notes and rests. The notation is labeled "SIDE DRUMS" and "BASS DRUM".

Dynamic markings: *piano*, *cresc*, *ff*, *dim*, *pp*

The attention of the Drum Major is earnestly called to the Chords, especially for the Troop, and the Retreats the Tunes of which being optionally chosen, may be in different Keys. It being obvious that each different Key must necessarily be prepared by different Chords, it would be a gross mistake to play the same chords indiscriminately previous to every tune.



The Chords to be used for accompanying the Three preparatory Rolls are the following.

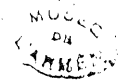
<p>In G or <i>One Sharp</i> Key.</p>	<p>In D or <i>Two Sharps</i> Key.</p>	<p>In C or <i>Natural</i> Key.</p>
<p>In A or <i>Three Sharps</i> Key.</p>	<p>In F or <i>One Flat</i> Key.</p>	

Although Tunes in a Minor Key are seldom selected for Fifes, nevertheless it may be useful to know the Chords suited for these Keys also.

<p>In A Minor.</p>	<p>In E Minor.</p>
<p>In D Minor.</p>	<p>In G Minor.</p>

This selection of Chords will be amply sufficient for the different Keys in which the music for Fifes is arranged.

DRUM MAJOR:
THE TROOP.



35

Signal Strokes and preparatory Rolls and Chords (see page 33) warning or assembling the officers to troop the guard.

GUIDE. *gva*

DRUMS.

gva

gva

The Drums repeat the preceding parts. *D.C.S.*

gva

The Rolls and Chords are repeated and the end of the troop.

N.B. For the troop the Drum Major is at liberty to play the tunes he likes, provided they are in 6_8 or in quick march time, and the parts of such tune be of eight Bars each, so as to suit the given beating of the Drums, which is REGULATION.



The Dublin Garrison grand Troop, or Guard mounting parade proceeds as follows.

- 1 Troop, performed by the Fifes and Drums on entering the parade ground, marching, from right to left, in front of the Lines. They place themselves behind the Band but the Leading Drummer remains in front to give the signal (a short Roll) for the officers to fall in.
- 2 SLOW MARCH (about 16 Bars long) performed by the Band, standing, while the officers and N. C. officers march up to their respective guards.
- 3 Troop performed by the Band, marching in front of the Lines, in slow time, from left to Right, and in quick time returning from Right to Left.
- 4 BRITISH GRENADIERS (quick march) performed by the Band, marching the front company up facing the colours.
- 5 NATIONAL ANTHEM performed by the Band at the command to present arms to the colours.
- 6 THE GRENADIERS OR POINT OF WAR (slow march) performed by the Band while marching the colours in front of the Lines.
- 7 ROYAL OR GENERAL SALUTE, as the case may be. If the salute be ROYAL, the National Anthem is repeated, and if GENERAL, 8 bars of a slow March are generally performed.
- 8 SLOW AND QUICK MARCH. for marching pass in Review order.
- 9 QUICK MARCH, for marching the guards off.

DRUM MAJOR.
THE GENERAL.



37

Signal strokes and preparatory Rolls & Chords (see page 33)

GUIDE.

DRUMS.

The Drums repeat the previous 14 Bars.

*D.C. as many
times as
convenient.*

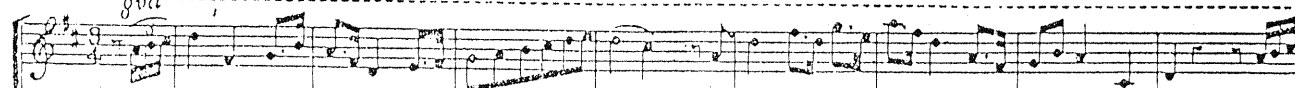
The Rolls and Chords are repeated at the end of the General.

THE RETREAT AT SUNSET.

The Retreat Signal (Bugle sounding)

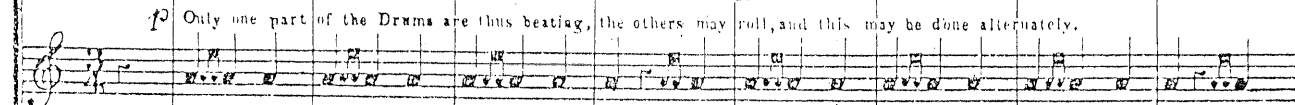
Quick Time. Signal strokes and preparatory Rolls & Chords (see page 33)

GUIDE.

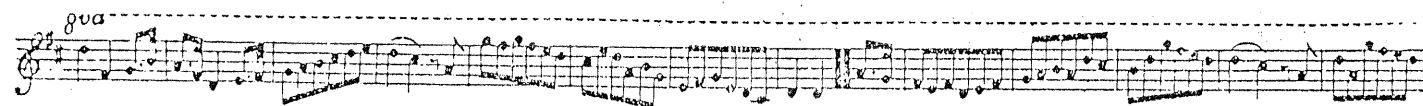


Three Steps in each Bar.

DRUMS.



BASS DRUM



The Drums repeat the previous eight Bars for each part.



D.C. as many times as may be required.

The Rolls and Chords are repeated at the end of the Retreat.

N.B. For the Retreat the Drum Major is at liberty to choose the tunes, he likes, provided they are in $\frac{3}{4}$, $\frac{3}{8}$ or $\frac{9}{8}$ time and affording *Three Steps*, in quick time, to each Bar, as above. It is also to be observed that each part of the tune intended for the Retreat should be composed of eight bars, and should combine in *Rhythm* and *Cadence* with the given beating of the Drums, which is REGULATION.

44

DRUM MAJOR.

THE DEAD MARCH IN SAUL.

MUSEE
DE
L'ARMEE

Slow Time.

GUIDE.



SIDE DRUMS.



DRUM MAJOR.
THE ROGUES MARCH.



43

Quick Time.

GUIDE.

gva

A few muffled drums rolling the 1st time.
A few open drums rolling the 2nd time.

DRUMS.

The other drums beating flams all over.

gva

gva

A few muffled drums rolling the 1st time.
A few open drums rolling the 2nd time.

The other drums beating flams all over.

gva

THE PIONEERS MARCH.



Quick Time.

GUIDE. *gva*

DRUMS.

FINE.

gva

gva

p

f

gva

D.C.

DRUM MAJOR.

MUS.
DIZ
ARMY

41

Musical score for Drum Major, measures 1-8. The score is written on two staves. The top staff contains a melody with eighth and sixteenth notes, and the bottom staff contains a drum part with various rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 2/4.

THE BRITISH GRENADIERS MARCH.

Quick Time.

GUIDE.

DRUMS.

Musical score for The British Grenadiers March, measures 1-8. The score is written on two staves. The top staff contains a melody with eighth and sixteenth notes, and the bottom staff contains a drum part with various rhythmic patterns. The key signature has one flat (B-flat), and the time signature is 2/4.

THE NATIONAL ANTHEM.

MAESTOSO.

Slow Time

GUIDE.

DRUMS.

1st Time Piano. 2nd Time Forte.

Standing.

1st 2nd

The musical score for 'THE NATIONAL ANTHEM' is presented in two systems. The first system includes a 'GUIDE' part (treble clef, 2/4 time) and a 'DRUMS' part (bass clef, 2/4 time). The Guide part begins with a 'MAESTOSO' tempo marking and a 'Slow Time' instruction. It features a '1st Time Piano' section followed by a '2nd Time Forte' section. The Drums part includes a 'Standing' instruction and a '1st' section. The second system continues the Guide and Drums parts, with the Guide part ending with a final note and the Drums part ending with a final note. A circular stamp is visible in the upper right corner of the first system.

SECOND POST (Bugles sounding) and a little after LIGHTS OUT Signal (one single Bugle sounding)

THE GRENADIERS MARCH OR POINT OF WAR.

Slow Time.

GUIDE.

DRUMS.

The musical score for 'THE GRENADIERS MARCH OR POINT OF WAR' is presented in two systems. The first system includes a 'GUIDE' part (treble clef, 2/4 time) and a 'DRUMS' part (bass clef, 2/4 time). The Guide part begins with a 'Slow Time' instruction. The Drums part includes a '1st' section. The second system continues the Guide and Drums parts, with the Guide part ending with a final note and the Drums part ending with a final note.

THE SECOND RETREAT OR TAPTOO.
FIRST POST. (Bugles Sounding.)

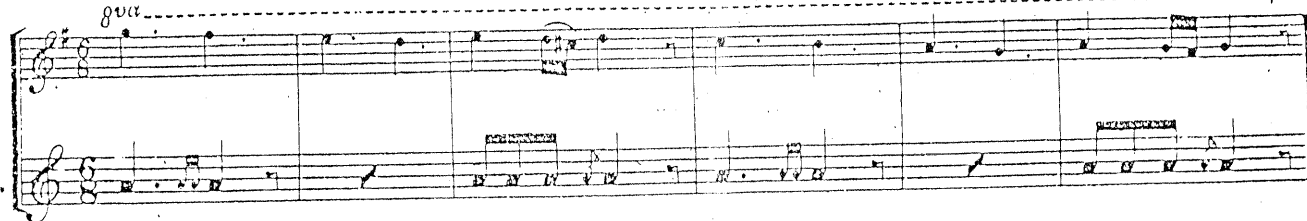
Signal strokes and preparatory Bass Drum Strokes Rolls & Chords (see page 33.)

Double Quick Time.

gua

GUIDE.

DRUMS.



THE MARCH. The Drum Major, can choose, for marching, the Tunes he may think best adapted to the efficiency of his Corps. The Double is played previous to every new tune, and also after the last, then the Rolls, Chords, and Bass Drum strokes are repeated again and immediately after, follows

Slow Time.

THE CLOSE OF THE TAPTOO.

Standing.

