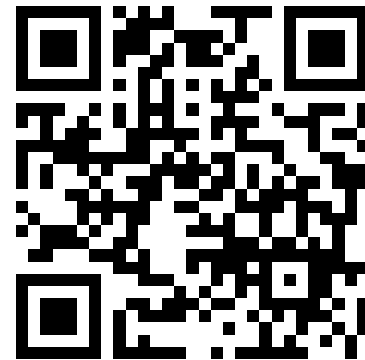


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AMERICAN DRUMMER

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STRAIGHT, E.

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EDWARD B. STRAIGHT'S
ENLARGED TENTH EDITION
IMPROVED POCKET EDITION OF THE

AMERICAN DRUMMER

IMPORTANT DRUM SOLOS
MILITARY STREET BEATS

INCLUDING FIFE DRUM AND
BUGLE CORPS NUMBERS



Copyright 1917 by Ed. B. Straight

CHICAGO U. S. A.

No 1 Price \$1.25

FRANK'S DRUM SHOP

Introductory

In presenting this book of Drum Solos for your approval, it is the purpose of the author to endeavor to reach Drummers who wish to advance in their chosen profession and reach as great a degree of perfection as possible. Too little attention is given by a great many drummers to the finer points of the Art. Many of them make no pretense whatever of playing a part as written, they simply look to see if it is 2/4 or 6/8 and then fake their way through, introducing a little ragtime and so manage to pull through a dance all right, but when placed in a concert band or orchestra, or vaudeville performance where legitimate drumming is required they are all at sea and naturally fail to give satisfaction. Books are published containing the Solo Cornet Parts of Standard Overtures and Selections, also Solo Clarinet Parts. This work is intended to fill the same place in Drum Music and the author feels confident it will fill a long felt want. Too great stress cannot be placed on the importance of playing music *exactly* as it is written, as ignoring the slightest mark may spoil some certain effect intended by the composer and just as much attention is given to writing Drum Parts as is given to any other part in the Band or Orchestra.

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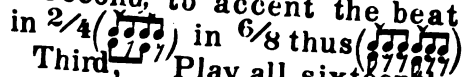
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162.3


SE2

Mr. Drummer:— I wish to make a few remarks in regard to playing the numbers in this book,
First of all, my school of double drumming teaches you to start and end all rolls no matter how long or short with the right hand.


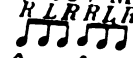

Second, to accent the beat that is the 1 and 2 with the bass drum both in $\frac{2}{4}$ and $\frac{6}{8}$ thus



Third, Play all sixteenth notes single taps thus  you notice that all the eight notes in the measure comes on the right hand, except when you have the eight notes alone thus  they should be played hand to hand.

Fourth, Always make a slight crescendo on your rolls no matter how long or short, finish them with a little snap. Thus 

Fifth, Play your drums together, don't play one louder than the other but have them balance, play the numbers slow at first then gradually get so you can play them at about (120) Met.

Sixth, In $\frac{2}{4}$ play sixteenth notes thus  In $\frac{6}{8}$ time play eight notes thus  Watch  accent.

1

YANKEE DOODLE with Fife.

E.B. Straight.

(♩ 116)

Watch the accented notes marked v, Strike heavy.

straight.

You got some time to do this in. Bugle - Drum.

E.B. Straight.²

116

Accent heavy.v

3

F.B. Straight.



Accenting is very important.

raight.

E.B. Straight.⁴

The musical score is written for three staves in 2/4 time. The key signature has one sharp (F#). The notation features a complex rhythmic pattern of eighth and sixteenth notes, often beamed together. Above many of the notes are 'v' marks, indicating accents. The score includes repeat signs and first/second endings. The first ending is marked with a '1' and the second with a '2'. The piece concludes with a double bar line.

Accent v heavy.

5

E.B. Straight.



Turkey and the Straw. Drum Fife.

E.B. Straight. 6



Watch the accented notes. Use flams ad lib.



Strict attention should be paid to the accented notes .

straight.

STICK BEAT.

E.B. Straight.

8



Hold left stick on drum-head and strike with right where marked.x

DOUBLE STICK BEAT.

E.B. Straight.

The musical score is written on three staves in 3/4 time. The notation includes eighth and sixteenth notes, rests, and various articulation marks. Above the notes, 'V' and 'X' are used to indicate specific stick techniques. The score is divided into measures by vertical bar lines, with repeat signs and first/second endings marked. The first staff contains six measures, the second staff contains six measures, and the third staff contains six measures. The notation is complex, with many beamed notes and rests, suggesting a fast and intricate rhythmic pattern.



SILOAM

E.B. Straight.



ight.



Play the groupes of triplets while you count one. These triplets should be played clean and heavy.



ight.

BRITISH CRENADIERS. Fife - Drum.

E.B. Straight.

14



MARCH OF THE FIRST. Bugle - Drum.

T. P. Brooke.



Watch the accented notes.

Play 3 times

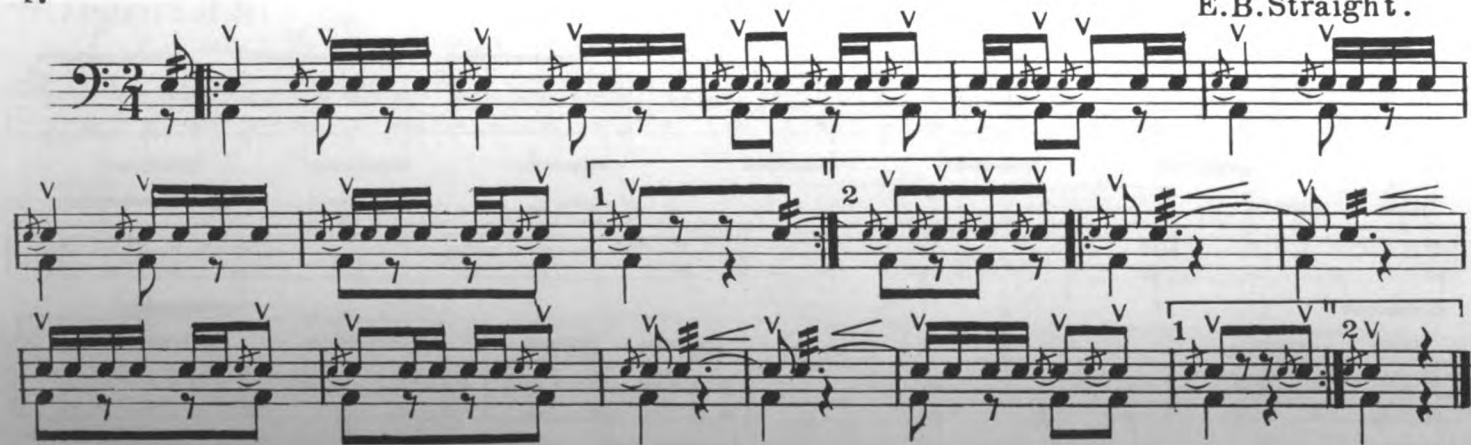
ooke.



times

E.B. Straight. 16





nt.

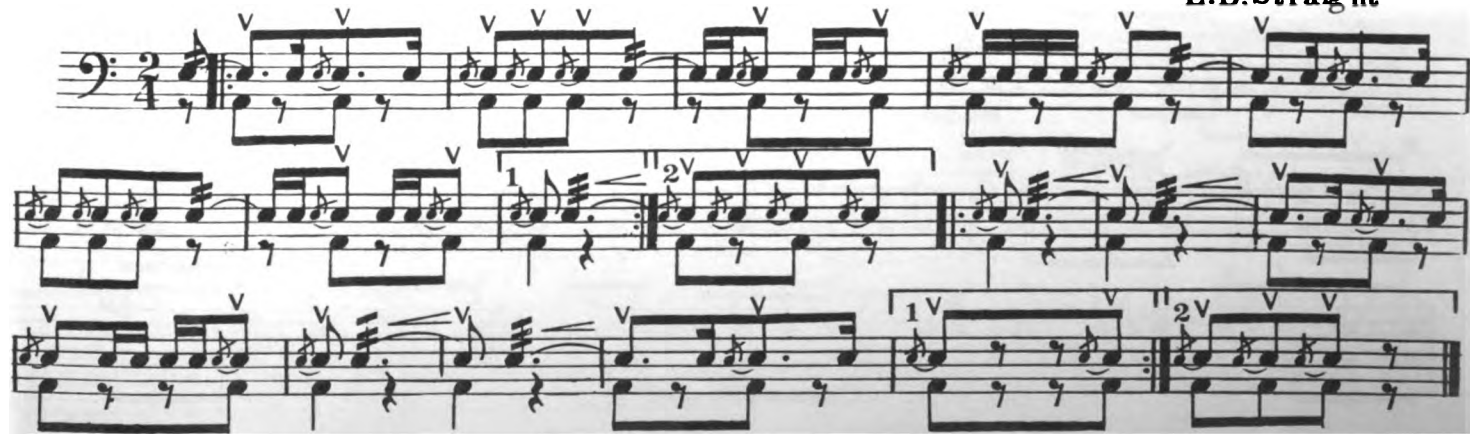


E.B. Straight 18

The main musical score for measure 18 is presented in three systems, each with a grand staff (treble and bass clefs). The music is in 2/4 time and features a key signature of one sharp (F#). The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and dynamic markings such as 'V' (forte) and 'f'. The first system consists of six measures. The second system contains a first ending bracketed over measures 7 and 8, followed by a repeat sign and a second ending bracketed over measures 9 and 10. The third system continues with measures 11 and 12, also featuring first and second endings. The notation is dense and characteristic of early 20th-century popular music.

E.B. Straight





Handwritten musical score for three staves in 2/4 time. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of early 20th-century manuscript notation. The second and third staves continue the melodic and harmonic development. The score includes several measures with slurs, ties, and dynamic markings like 'V' (forte) and '1V' (first fortissimo). The piece concludes with a double bar line and repeat signs.

ght.

Flam sixteenths.

E. B. Straight. 22



Watch v accent.



t.

E. B. Straight ²⁴

The image shows a handwritten musical score on three staves. The top staff begins with a bass clef and a 2/4 time signature. The music is written in a key with one sharp (F#). The notation includes eighth and sixteenth notes, often beamed together, and rests. Above the notes, there are various markings: 'V' appears frequently, likely indicating vibrato or a specific fingering; 'R' and 'L' are used above some notes, possibly for right and left hand or specific fingerings. The score is divided into sections by repeat signs. The first section on the middle staff is marked with a first ending bracket labeled '1' and a second ending bracket labeled '2'. The bottom staff also features similar first and second ending brackets. The handwriting is clear and professional, typical of a composer's manuscript.



ght.

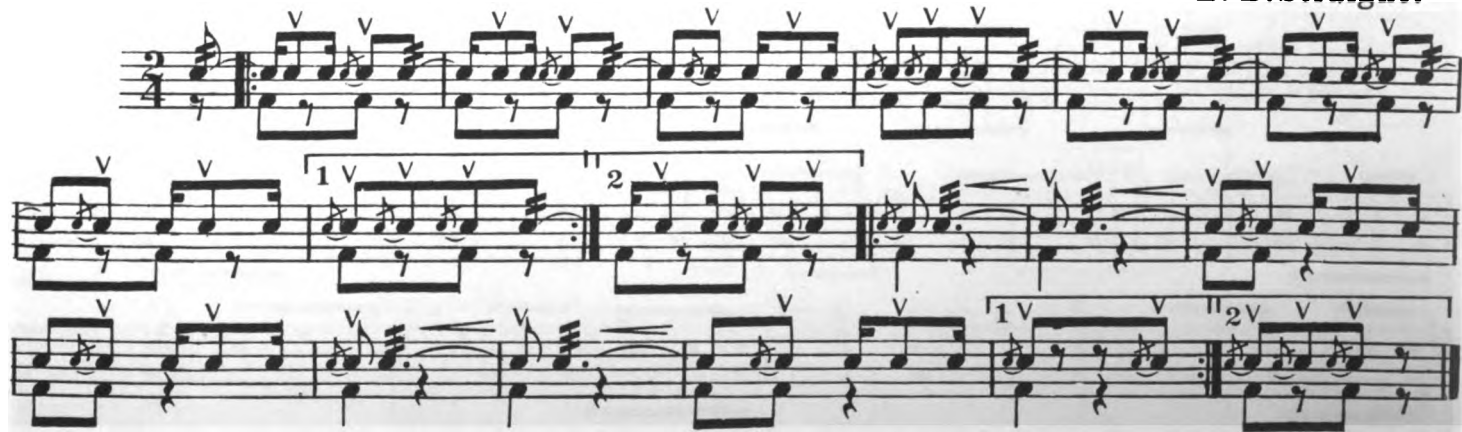
E. B. Straight.

The musical score is written in bass clef, 2/4 time. It consists of three staves. The first staff begins with a double bar line and a repeat sign. The second staff contains a first ending bracket labeled '1V' and a second ending bracket labeled '2V'. The third staff also includes first and second ending brackets. The music is characterized by syncopated rhythms and frequent use of slurs and ties. Dynamic markings include 'V' (forte) and 'V R' (forniente).



ight.

E. B. Straight. 28





ght.

E.B. Straight.³⁰





ght.

E.B. Straight. ³⁰





E. B. Straight.





Play triplets clean



Triplets on the beat



Double Triplets play clean



RAGTIME.

E.B. Straight.

Play Bass Drum part where v is marked in- stead of part written.

BIT OF RAG .

38

E.B.Straight.



See Ragtime book No.3 for full information.

RAGTIME

E.B. Straight



Play Bass Drum beat on accented notes. See book # 3. Ragtime.

The Girl I Left Behind Fife - Drum.

40

E.B. Straight.



accent v heavy

Strict attention should be paid to this number (play as written)

11

Sand paper & wood block.

E.B. Straight



Add flams when playing on wood block .

mu

Tom Tom
B.D.&

NOTE

This
Muff

muffle. S.D. E.B. Straight. 42

Tom Tom
B.D. & Cym.

NOTE Top line play with left hand accent the beat v.
Central line play on Tom Tom with Right Hand.
Bottom line Bass Drum & Cym.

This number is very effective in any Indian Dance.

Muffle side drum and play Tcm Tom very prominent.

RAGTIME

E.B. Straight.



Sixteenth notes should be played single tops

RLRLRLRL

accent v very heavy. First measure is a slow triplet on Bass Drums



Make

CEASAR'S TRIUMPHAL MARCH.

Mitchell.



Make short rough with one stick where V is marked Do not tie over to the next eighth thus

REGULATION $\frac{2}{4}$ BEAT Drum.

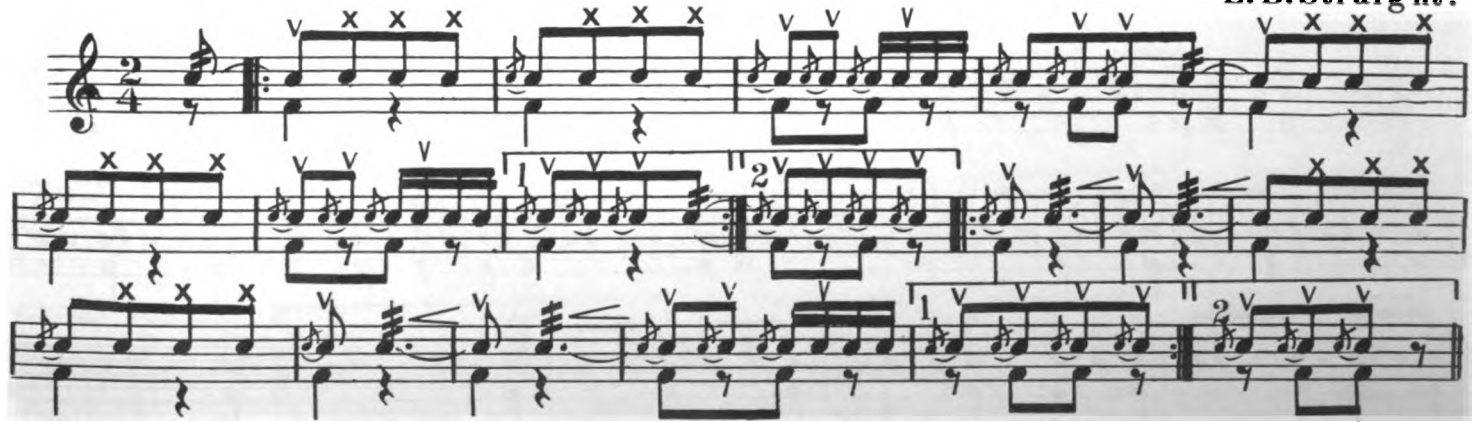
E.B. Straight.



STICK BEAT. Drum.

46

E. B. Straight.



Strike stick at tip then large end then tip.

OLD TIMER. Drum.



STICK BEAT. Bugle - Drum.

48

E.B. Straight.



Hold left stick on drum head and strike with right stick.

MARCH-GATE CITY. Bugle - Drum.

A.F.Weldon.

Two Solos

1st.

TRIO 2nd.

The musical score is written for Bugle and Drum in 2/4 time. The first staff, labeled '1st.', contains a solo melody with various musical notations including triplets, slurs, and dynamic markings like 'V'. The second staff, labeled 'TRIO 2nd.', contains a rhythmic accompaniment with slurs and dynamic markings. The third staff continues the accompaniment, including a section with 'R' and 'L' markings above the notes, indicating right and left drum strokes. The score is divided into three systems, each with a key signature change indicated by a sharp sign on the F line.

WITH TRUMPET AND DRUM.

50

A. F. Weldon.

TRIO

2


By permission of Louis B. Malecki Chicago, Ill.

51

AMERICAN FANTASIA

Victor Herbert

Listesso Tempo

When playing No 51 notice. There is a Bass Drum Solo for six measures. The Tempo is the same as is used on Parade about Met. 116. The Small Drum Solo starts with one measure roll. Remember four beats to each measure. This Solo is very important played in Army Style that is with the Flams and Flams Par- adiddle also accent the beat in each measure then you will get the proper effect thus  By playing this number over a few times it can be easily mastered.

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Remember
Play the f
and the be
appears la
This Solo

AWAKENING OF THE LION.

52

Tempo di Marcia

Di Kontski.

Remember to count four to each measure at about the same tempo as is used when marching. B.D.
 Play the flams just as written If you cannot play the flams from hand to hand play them with your left hand
 and the beat with the right. It must be played with flams to get the proper effect When starting the roll which
 appears later and marked thus < start *pp* and make a gradual crescendo to *ff* the diminish gradually to *pp*.
 This Solo is very important. Notice the different marks and you will have no trouble. If necessary memorize it.

HUNGARIA Rhapsody No 2.

Liszt

The musical score consists of four staves. The first two staves are in treble and bass clef, and the last two staves are in alto and tenor clef. The key signature is one sharp (F#) and the time signature is 2/4. The music is a galop, characterized by its fast tempo and rhythmic patterns. The notation includes many eighth and sixteenth notes, often beamed together, and frequent rests. The piece is marked 'very fast' and 'Galop time'.

This number is played very fast Galop time Note the reading carefull. When practicing play very fast.

ZAMPA OVERTURE.

54

Allo Vivace

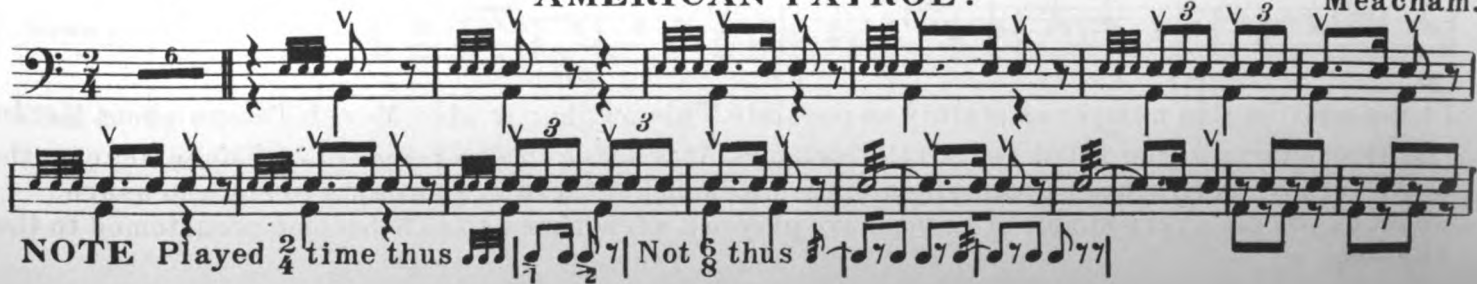
Herold.



Very tricky. Memorize this number and watch Conductor closely. Look out for silent bar.

AMERICAN PATROL.

Meacham.



FRA DIAVOLO OVERTURE.

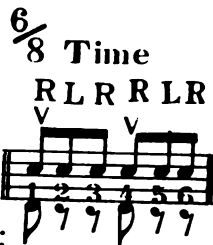
Auber



I have written this number as plainly as possible. This number is also March Tempo about Met. $\text{♩} = 120$. The drum starts on the third beat in the measure. It is a five stroke rough played open Accent the beats very *fff* at first then gradually diminish. Remember there are 4 counts to each measure. Count as you play. Very simple after you have played it a few times so as to become accustomed to the rhythm.

Start with Right Hand
See Book #4 for full information
in $\frac{6}{8}$ time.

Accent the 1 and 4 heavy always
thus:



Sounds better to always flam
these notes accent important
thus:



Play flams with left hand L R L R L R L R
and tap the beat heavy
with the right.



Hand to hand flams
v strike hard.



Play the sixteenth notes $\frac{6}{8}$ Time

very staccato short

accent beat Thus:



crescendo to very *ff*

end with snap

Thus:



Short roll make with one
hand either left or right

Dont tie over.



Drag roll

tie over to eighth

Thus:





E. B. Straight.



There She Goes. Bugle - Drum

E. B. Straight. 60



E. B. Straight.



ht.

FORT BLISS Bugle - Drum

E.B. Straight. 62



CHICAGO

Bugle - Drum.

E.B. Straight.



The Irish Soldier. Bugle - Drum.

E.B. Straight. 64





ight.

E. B. Straight. 66





ght.

68
E. B. Straight.





ight.

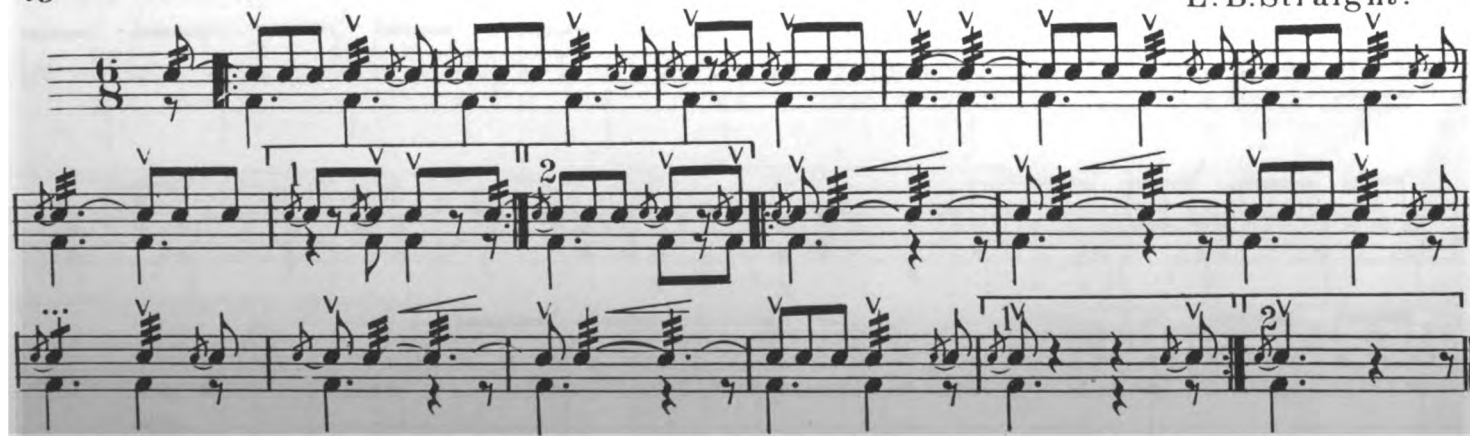
E. B. Straight. 70



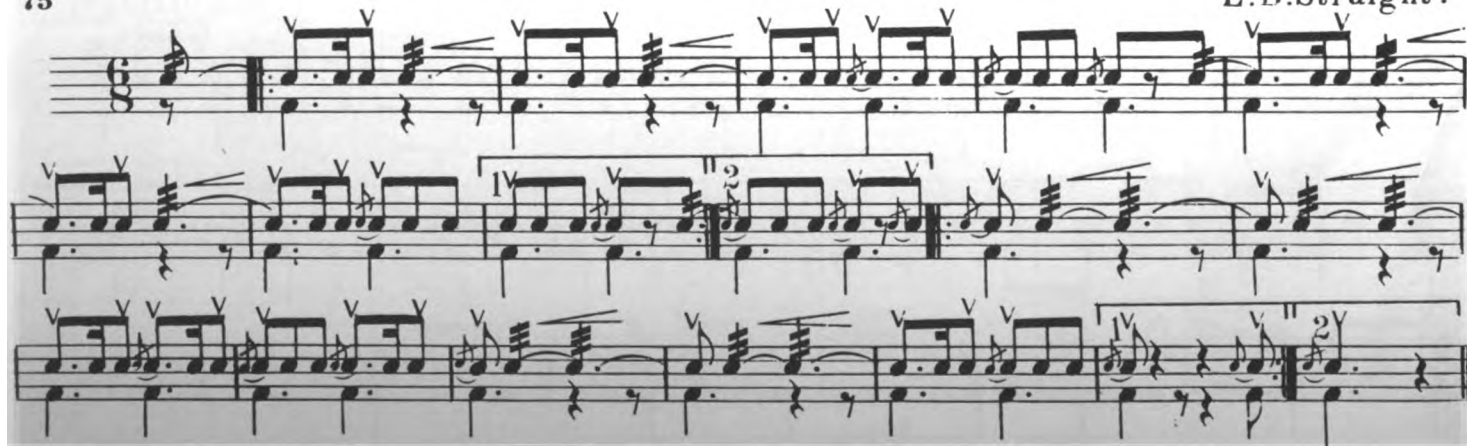


E.B. Straight. 72









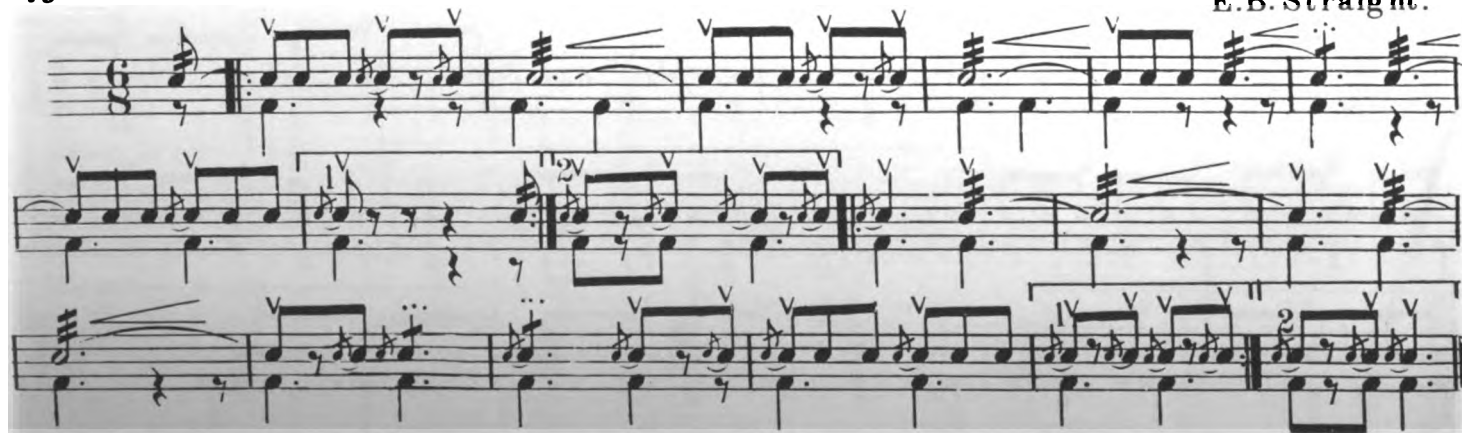
ght.

E. B. Straight . 76

The musical score consists of three staves. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a style characteristic of the late 19th or early 20th century. The second and third staves continue the melodic and harmonic development. The score includes several measures of music, with some measures containing multiple notes and rests. The overall structure suggests a short piece or a section of a larger work.

Handwritten musical score for three staves, featuring complex rhythmic patterns and accidentals. The notation includes various note values, rests, and dynamic markings such as 'V' (forte) and '1V' (first ending). The score is written in a style characteristic of early 20th-century musical notation, with a focus on intricate rhythmic structures. The first staff begins with a treble clef and a key signature of one sharp (F#). The second and third staves continue the melodic and harmonic development, with the third staff ending with a double bar line and repeat signs.





nt.

E.B. Straight. 80



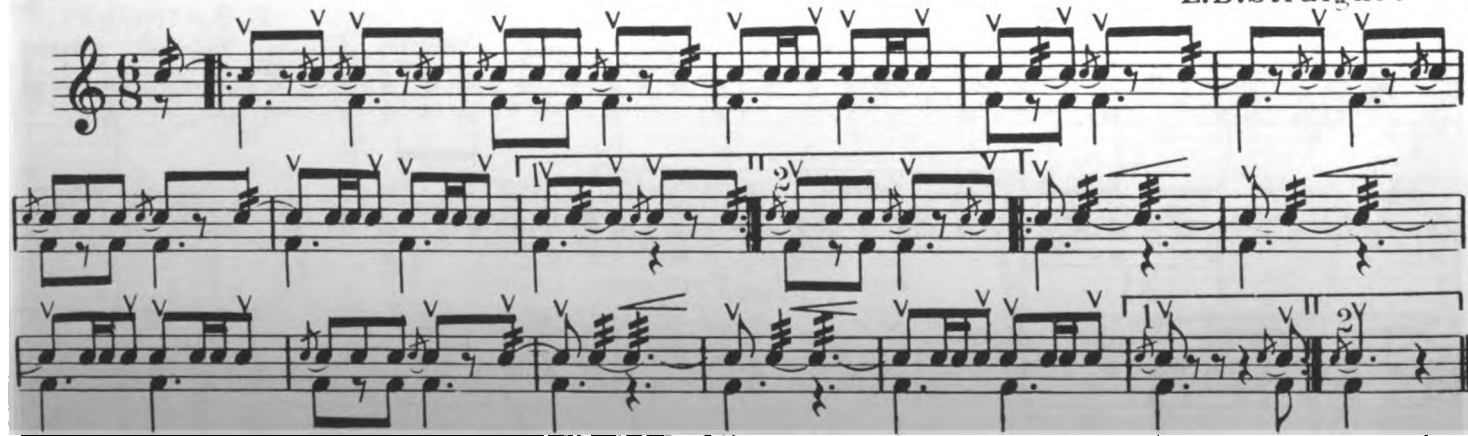
E.B. Straight.



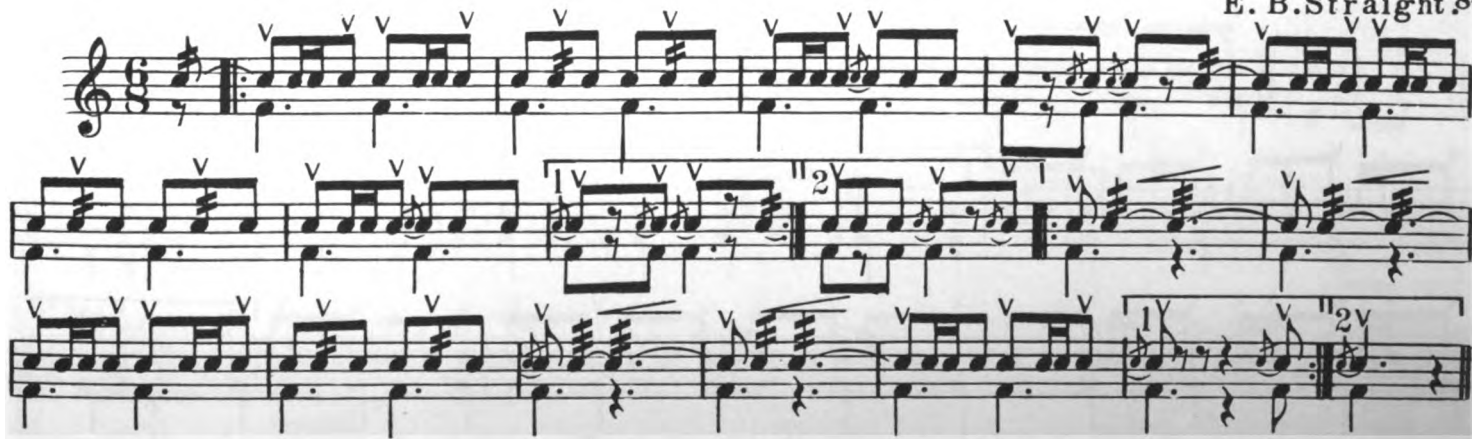
ght.



The main musical score on page 82 consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 7/8 time signature. It contains a series of eighth and sixteenth notes, many with accents (v) above them. The middle and bottom staves are in bass clef with the same key signature and time signature. They also contain complex rhythmic patterns with many notes and rests. The score includes repeat signs with first and second endings, indicated by '1' and '2' above the staves. The notation is dense and characteristic of early 20th-century musical manuscripts.



Make



Make rough with one hand "short."



accent the V very strong, make the sixteenth staccato.

No.1 Cym.

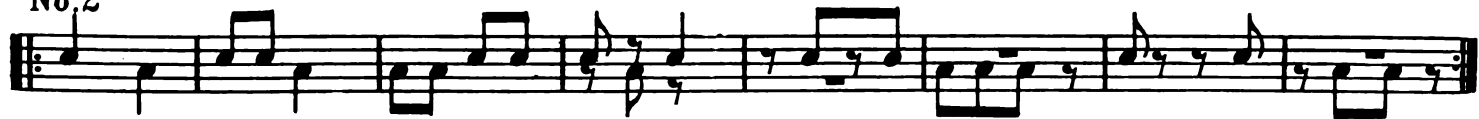
E.B.Straight.

86



No. 2

B.D.



No. 3



Stem up Cymbal, stem down Bass Drum. Play fast.

One you should know.

The musical score is written on three staves. The first staff begins with a treble clef and a 6/8 time signature. It contains a series of eighth-note chords, many of which are marked with a '+' sign above them. The second and third staves continue the melody and accompaniment. The third staff ends with a double bar line. Below the first staff, the text '1st time.' is written. Below the third staff, the text '+ Play on sticks.' is written. At the bottom right, the text 'Play 3 times from repeat.' is written.

1st time.

+ Play on sticks.

Play 3 times from repeat.

COLUMBIA. Stick beat.

88
E. B. Straight.



+ means, strike right stick on left.

MAJOR EDDIE

E. B. Straight

Musical score for "Major Eddie" by E. B. Straight. The score is written for three staves in 2/4 time. The first staff contains a series of eighth-note patterns, each preceded by a "V" (Vibrato) marking. The second staff contains a series of eighth-note patterns, each preceded by a "V" marking. The third staff contains a series of eighth-note patterns, each preceded by a "V" marking. The score includes dynamic markings: *f* (forte), *ff* (fortissimo), and *pp* (pianissimo). There are also articulation markings: a circle with a vertical line (Raise right hand high, then left) and a star (Raise left hand, then right). The score is divided into two systems, with a repeat sign and first/second endings indicated.

○ Raise right hand high, then left. ★ Raise left hand, then right.

Straight

Straight's Rag beat.

90
E. B. Straight.





raight.

OCEAN WAVE. Drums.

92
E.B. Straight.

The musical score is written on three staves in 6/8 time. The first staff begins with a *ff* (fortissimo) dynamic, followed by a *pp* (pianissimo) section, and then returns to *ff*. The second staff continues with *ff*, *pp*, and *ff* dynamics, ending with a first ending marked '1'. The third staff begins with a *pp* dynamic, followed by *ff*, and ends with a second ending marked '2'. The score includes various drum patterns, including eighth and sixteenth notes, and rests. Articulation marks such as accents and slurs are used throughout the piece.



The Old Soldier.

E.B. Straight.



E. B. Straight.





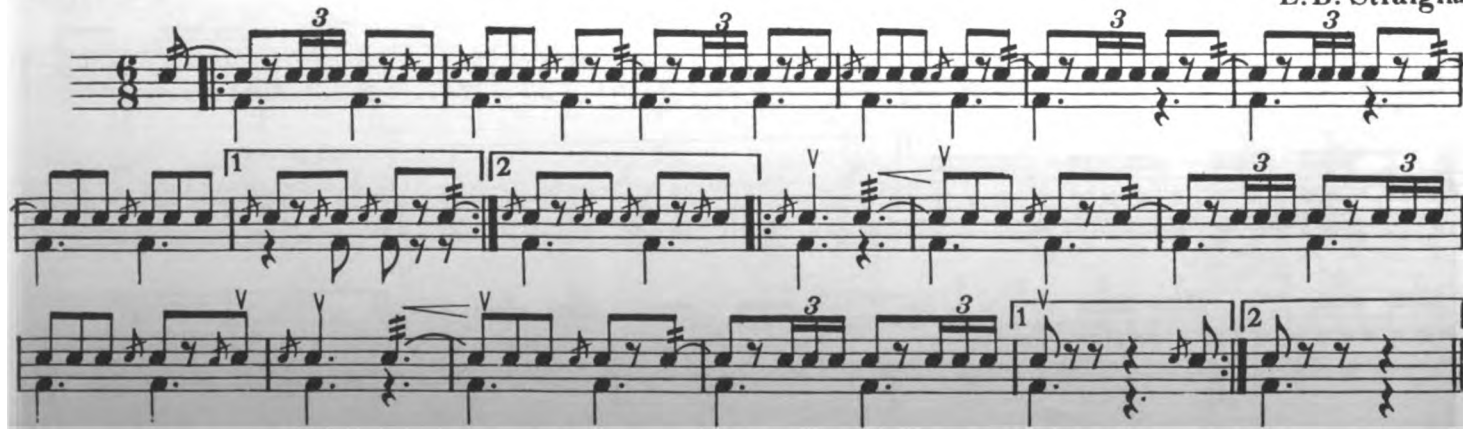
Chamber of Commerce.

Goepfert.

The musical score is written for three staves in 2/4 time. The key signature has one sharp (F#). The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a 7-measure rest. The second staff starts with a repeat sign. The third staff concludes with a first and second ending. Vertical 'v' marks are placed above the first staff at measures 1, 3, 5, 7, 9, 11, 13, 15, and 17. Plus signs are placed above the second staff at measures 10, 11, 12, and 13. The piece ends with a double bar line and repeat dots.



E. B. Straight.



aight

3



100
E. B. Straight.

The musical score is written for three staves in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). It contains several measures with eighth and sixteenth notes, including a triplet of eighth notes and four slurs over eighth notes. The second staff continues the melody with similar rhythmic patterns, featuring a triplet of eighth notes and a first/second ending section. The third staff also follows the melodic line, including a triplet of eighth notes and a first/second ending section. The notation includes various musical symbols such as slurs, triplets, and first/second endings.

To make this little book the best of its kind, I am going to fill a long felt want. That is, by writing a Drum part to the Bugle Marches of long ago, such as you will find in Lieut. Daniel J. Canty book for the Bugle, to be played with Bugle Corps or with Band, also Drum Solos for Drum Corps. Something for the Amateur and Professional, where they can show their work to the best advantage.

First permit me to state, that I have found the Free Arm graceful Drummer to be the most attractive person in any parade. One who shows skill in his movements and keeps perfect rhythm, looks ahead and stands erect on duty. Uses the Hand to Hand Flams. Cresendo his Rolls, permits the accent v to predominate, in all his work. The v accent is imperative. Let it stand out loud and sharp, make your drumming snappy-clean-cut and even, attract attention, by your graceful movements, while performing on a Field Drum.

Edward B. Straight

Met. 120

THE ASSEMBLY

102



Met. 120

ADJUTANT'S CALL



103 Met. 120

The Reveille. Bugle - Drum.



Roll Off

At signal

BAND



BUGLE CORPS on stick XX



SKIDMORE

104



OUR NAVIGATOR



AMERICAN FLAG

106



GEN. PEARSON

107

GEN. PEARSON

The musical score for 'GEN. PEARSON' is written in 2/4 time. It consists of three staves. The first staff begins with a bass clef and a key signature of one sharp (F#). The music is composed of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. Fingerings (1, 2) are indicated below the notes. Above the staff, 'V R' and 'V L' are written above specific notes. The second staff continues the melody, featuring a repeat sign with first and second endings. The third staff concludes the piece, also with a repeat sign and first/second endings. The notation includes various musical symbols such as stems, beams, and accidentals.

HEN and CHICKEN

108



Your in the Army now

110



ROOKIES DELIGHT



INFANTRY FOREVER

112

The musical score is written on three staves in 6/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature of 8. It features a series of eighth and sixteenth notes, with 'R' and 'L' markings above the staff. The second staff continues the melody, including a first and second ending bracket. The third staff is marked 'Dr. Solo' and includes a first and second ending bracket, concluding with a double bar line and a repeat sign.

OUR ADMIRAL



BUM FLARRIETY



BILL WHITCOMB



CHICAGO MARCH

116
E.B. Straight.



CLEVELAND MARCH

E.B. Straight.



raight.
v

Little drops of water.

118



JOE HERSA

B.E. Straight



STANDARD MARCH

120





6/8 Stop Time.

122

E.B. Straight.

pp

Past Commander Stearns.

E.B. Straight¹²⁴



Books you should have in your library.

Book No.1. American Drummer. Drum Solos. . .

Book No.2. Lesson File. System from beginning. .

Book No.3. Modern Sycopated Rhythms

Book No.4. Analysis of $\frac{6}{8}$ Time.

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