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INSTRUCTIONS

FOR THE

TRUMPET AND DRUM

TOGETHER WITH THE FULL CODE OF

SIGNALS AND CALLS

USED BY THE U. S. ARMY AND NAVY

THE GIFT OF

Paull F. Ellis

INSTRUCTIONS

FOR THE

TRUMPET and DRUM

Together with the full Code of

Signals and Calls

USED BY THE

UNITED STATES ARMY AND NAVY.

This work has been especially compiled according to the new tactics and regulations recently adopted by the United States Army and Navy Boards,

—BY—

F. H. GREISSINGER, *Bandmaster 12th U. S. Infantry*

Revised and enlarged by

W. F. SMITH, *Asst. Leader Band U. S. Marine Corps*

CARL FISCHER, Inc.

Cooper Square

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Paul T. Ellis
5-27-42

Preface.

In this work I have endeavored to make the explanations as simple as possible and introduced only a few comprehensive lessons in music to enable the student to learn the trumpet correctly. I would however, strongly advise all those who contemplate becoming trumpeters to take a few instructions from a competent cornetist in order that they may acquire a perfect tone and knowledge of the various methods of tongueing, especially that of triple tongueing, which will be found indispensable in the execution of many signals.

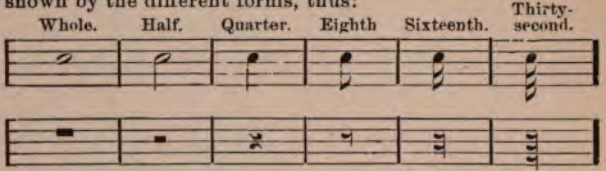
Trumpeters who have not learned the triple tongueing correctly cannot give the calls as distinctly as they should.

The trumpets now used in the United States Army are pitched in the key of G, with a slide that can be drawn out to F, but the army instruments, like most trumpets on the market, are of very poor quality. It would be of great advantage to trumpeters and the service in general to have a first-class military trumpet made by a thoroughly reliable band instrument manufacturer which, while it may cost a trifle more than those now sold for this purpose, the improvement in tonal qualities, ease of blowing and durability, would more than compensate for the trifling extra expense.

PART I.

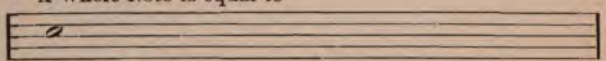
ELEMENTS OF MUSIC.

The value of notes and their corresponding rests, are shown by the different forms, thus:

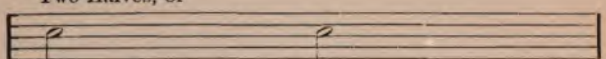


COMPARATIVE TABLE OF THE RELATIVE VALUE OF NOTES.

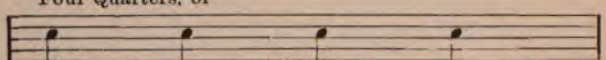
A Whole Note is equal to



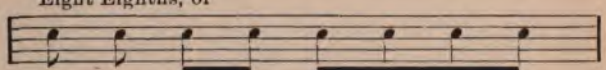
Two Halves, or



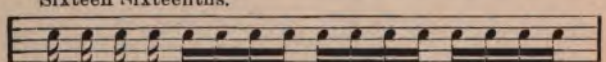
Four Quarters, or



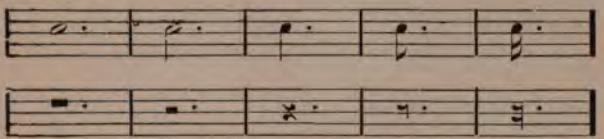
Eight Eighths, or



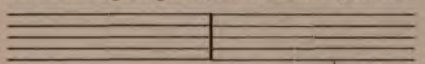
Sixteen Sixteenths.



A Dot placed after a note or rest adds one half more to its value, thus:

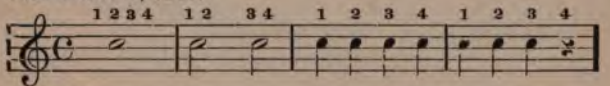


The Bar is a line drawn across the staff which divides the Composition into equal parts, or measures, thus:

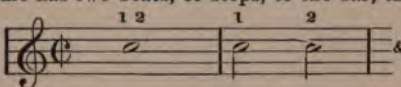


which are otherwise indicated at the beginning by signs and figures.

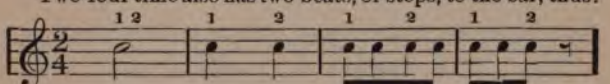
Common or Four-four time, has four beats (or steps) to each measure, thus:



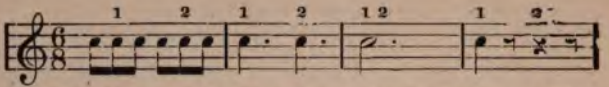
Half time has two beats, or steps, to the bar, thus:



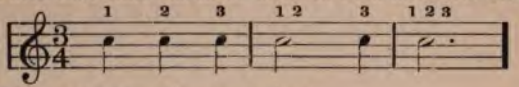
Two-four time also has two beats, or steps, to the bar, thus:



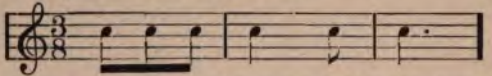
Six-eight time has six-eight-notes or an equal number of notes to give the same value, but in Marches it is counted with two steps to each measure, thus:



Three-four time has three beats to each measure, thus:



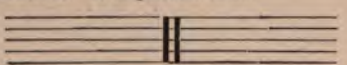
Three-eight time the same, thus:



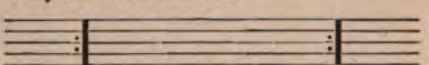
The upper figure shows how many notes are in each bar; the lower figure tells the duration of notes or their equivalent.

Signs.

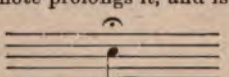
A Double-bar shows that one division of the piece or the whole is concluded. It is placed thus:



Dots at a double-bar signifies that the strain is to be repeated. They are written thus:

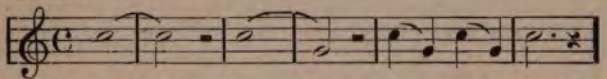


A Pause over a note prolongs it, and is marked thus:



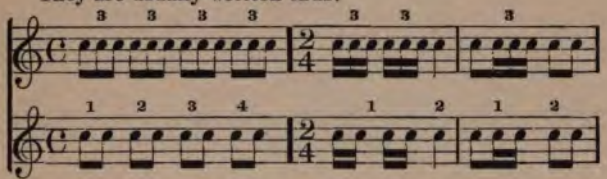
The Slur is a curved line drawn over or under two or more notes and ties them together in one continual sound;

or, if different notes on the staff, the sound should slide from one to the other without using the tongue. It is written thus:



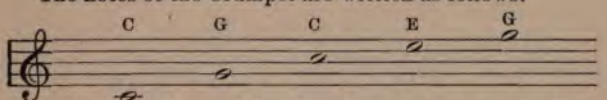
The figure three (3) over a group of notes signifies that three notes are to be played in the time of two of the same kind, and is called a triplet.

They are usually written thus:

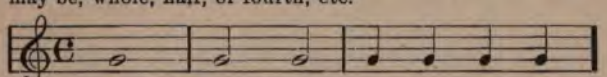


Instructions for the Trumpet.

The notes of the Trumpet are written as follows:



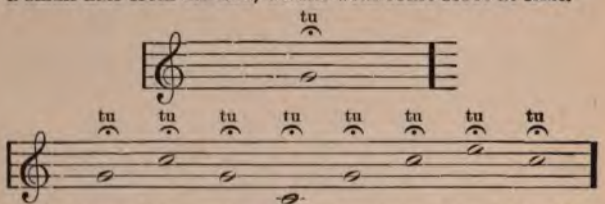
and should be learned by the place they occupy on lines or spaces, as per example, thus: the note G will always be found on the second line of the staff, no matter what its value may be, whole, half, or fourth, etc.



This note will be the easiest for beginners to start with. Arrange the mouthpiece evenly upon the lips, applying a moderate pressure, take in a short breath and place the tongue against the teeth of the upper jaw so that the air cannot

escape from the mouth; then try and pronounce the syllable *tu*, and, in so doing, as the tongue recedes, the column of air will be precipitated into the mouthpiece and cause the sound.

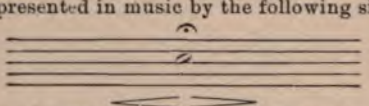
The movement of the tongue is similar to that of spitting a small hair from its end; attack with some force at first.



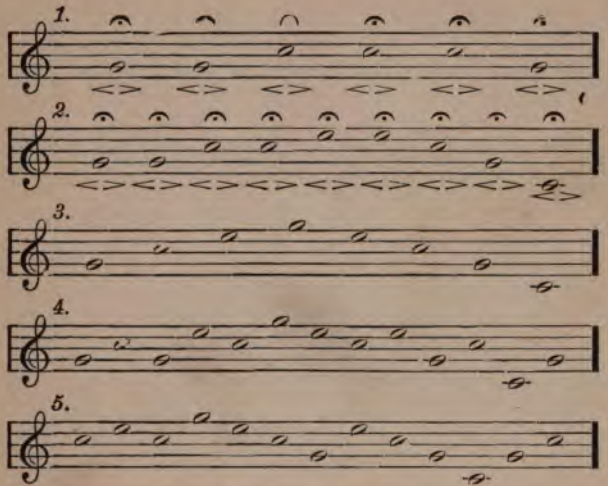
Continue the sound till the breath is exhausted. After making sure you are getting the right note, you may then increase its length by taking a deeper breath.

In order to produce the various notes, the pressure on the lips must be applied differently, that for the higher tones requiring a harder amount of tension and slackening proportionately for the middle tones; and for the lower notes the pressure must be released in order to allow a larger opening for the passage of air.

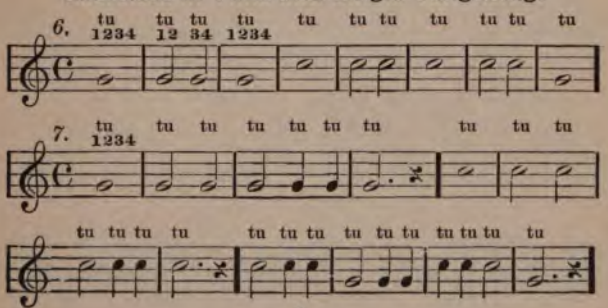
After producing the tones as perscribed, practice the following Exercises, keeping in mind that a nice tone will sound more musical and also carry much farther than a rough blast, such as most trumpeters affect. The best way to cultivate a good embouchure (which is the vibrations of the lip to produce the sound,) is by commencing the note softly, increasing to full strength and then dying away gradually, which is represented in music by the following sign:

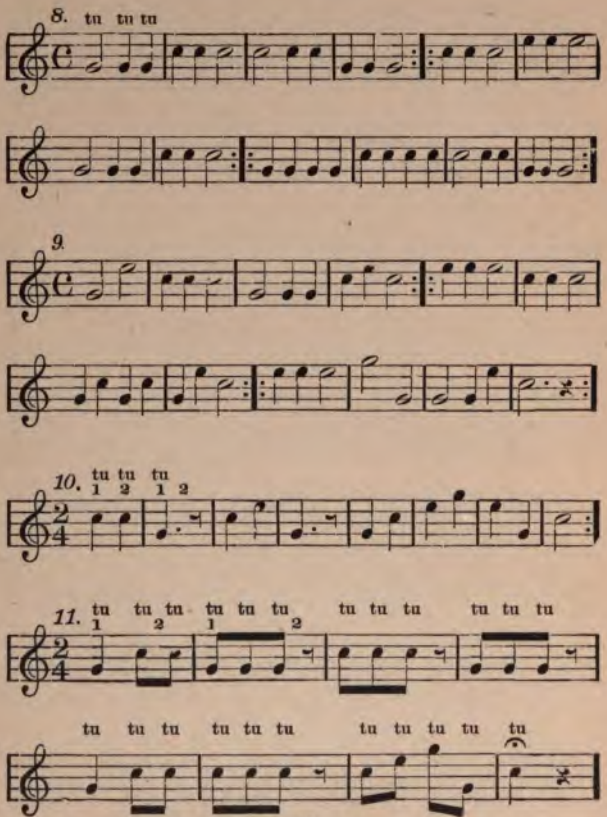


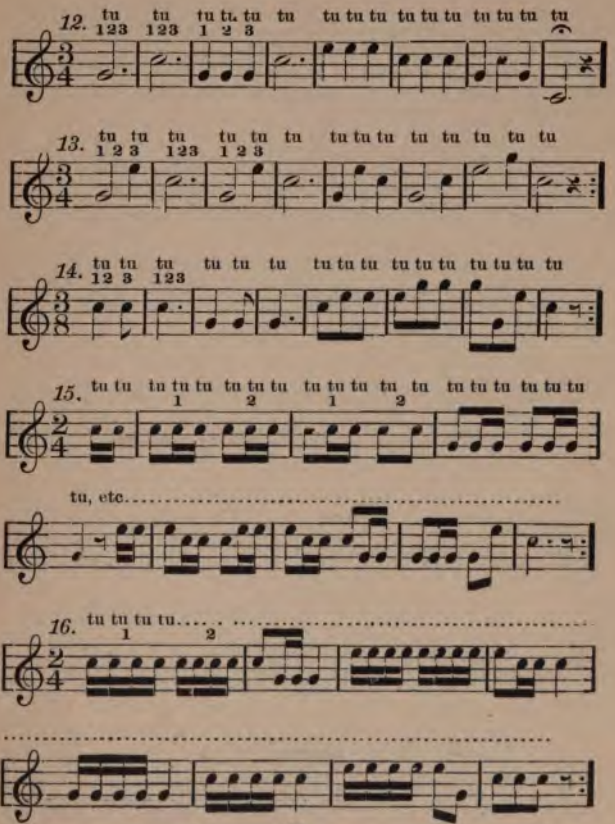
This practice, if persevered in, will surely enable the performer to acquire a good tone, which can be varied from softest to the loudest, and of the best carrying quality.



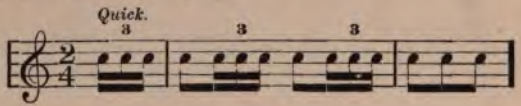
Exercises in Time and Single Tongueing.



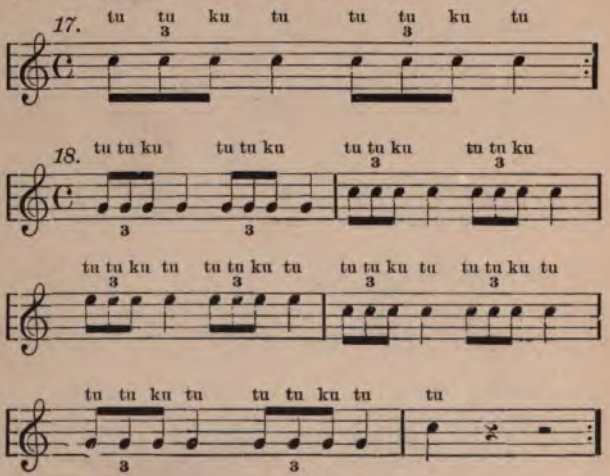

8. tu tu tu
9.
10. tu tu tu
1 2 1 2
11. tu tu tu tu tu tu tu tu tu tu tu tu
1 2 1 2
tu tu tu tu tu tu tu tu tu tu

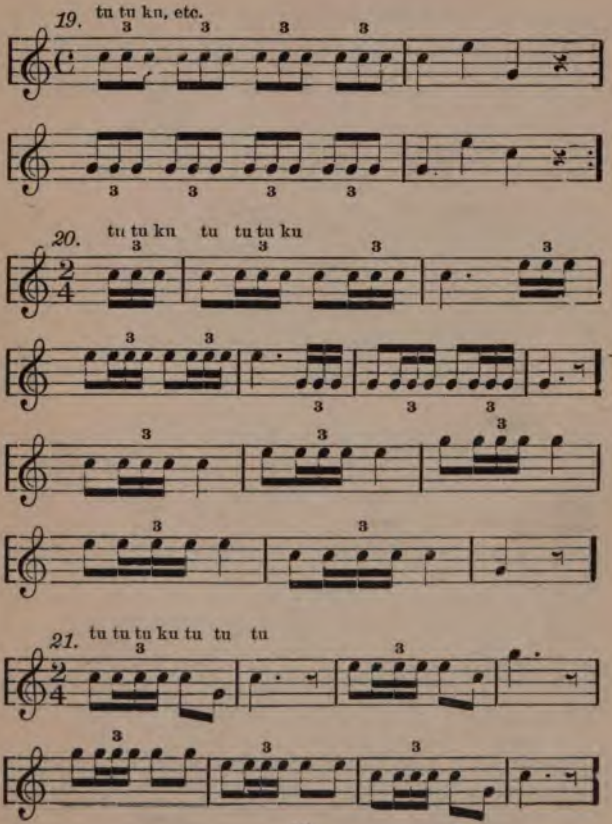

12. tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
123 123 1 2 3
13. tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
1 2 3 123 1 2 3
14. tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
12 3 123
15. tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu tu
1 2 1 2
tu, etc.
16. tu tu tu tu.....
1 2

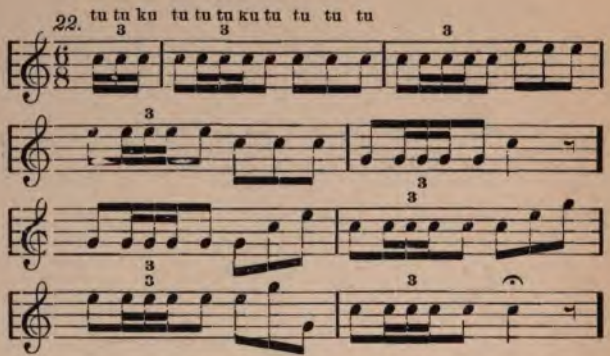
It is very important to acquire a good use of the tongue, especially for the triple-tongueing, which, as before stated, very few trumpeters do correctly, but in order to properly execute many of the calls it is indispensible. Notes that are required to be triple-tongued are usually sixteenth notes in fast time, as per example.



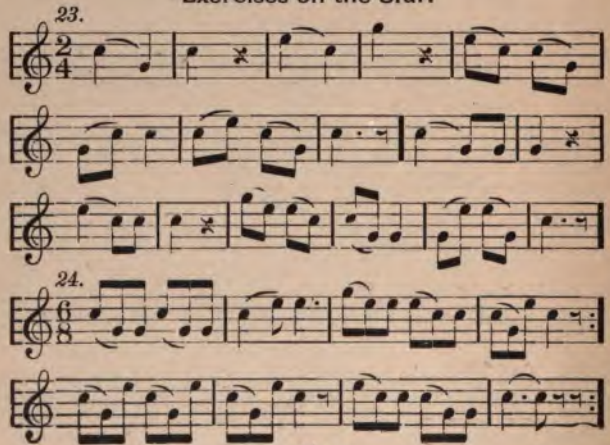
Practice slowly at first with a slight accent on the first note, pronouncing the syllables tu, tu, ku. After the tongue has acquired the right motion, and you can produce the syllables fluently, then increase the speed.




19. tu tu ku, etc.
20. tu tu ku tu tu tu ku
21. tu tu tu ku tu tu tu

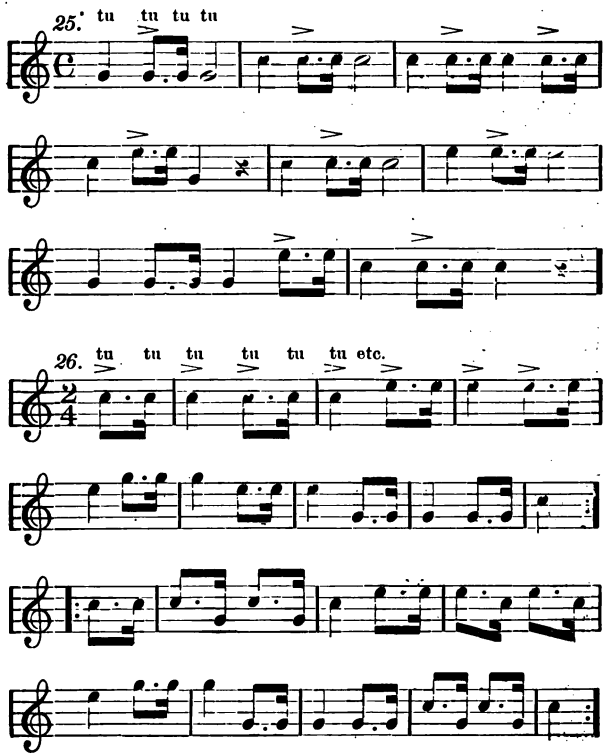


Exercises on the Slur.



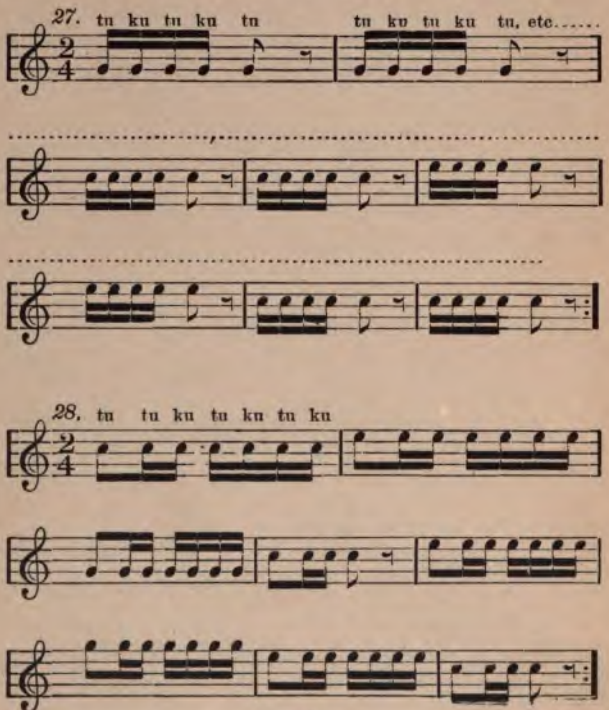
Exercises on the Dotted Eighth and Sixteenth Notes.

Make the accent strong on the Dotted Eighths.



Double-Tongueing.

Double-tongueing is made by the pronounciation of the syllables tu, ku, but is not much used in trumpet calls.



UNITED STATES ARMY

TRUMPET CALLS, Etc.

WARNING CALLS.

These consist of first call, guard mounting, full dress, overcoats, drill, stable, water, and boots and saddles; they precede the assembly by such interval as may be prescribed by the commanding officer.

MESS, CHURCH, and FATIGUE, classed as *service calls*, may also be used as warning calls.

FIRST CALL is the first signal for formation for roll call on foot.

GUARD MOUNTING is the first signal for guard mounting.

DRILL CALL is the first signal for drill dismounted.

BOOTS and SADDLES is the signal for mounted formations for mounted guard mounting, or mounted drill. It immediately follows the signal guard mounting or drill. The trumpeters assemble at first call, guard mounting, and boots and saddles.

When full dress or overcoats are to be worn, the full dress or overcoat call immediately follows first call, guard mounting, or boots and saddles.

CALL to QUARTERS; the signal for the men to repair to their quarters.

FORMATION CALLS.

ASSEMBLY:—The signal for the batteries or details to form on their battery parade grounds. When the drivers are near their horses, and the men are known to be present, the assembly may be omitted after boots and saddles, at the discretion of the commanding officer, in which case the drivers immediately proceed to their horses and harness without further command; the cannoneers proceed to their guns.

ADJUTANT'S CALL:—The signal for the batteries or guard details to assemble on the camp or garrison parade grounds. It follows the asembly at such interval as may be prescribed by the commanding officer.

ALARM CALLS.

FIRE CALL:—The signal for the men to fall in, without arms, to extinguish fire.

TO ARMS or to HORSE:—The signal for preparing for action, or for the march, with the least practicable delay.

SERVICE CALLS.

Taps, mess, sick, church, recall, issue, officer's, captain's, first sergeant's, fatigue, school, and the general. The general is the signal for striking tents and loading wagons preparatory to marching.

REVEILLE and TATTOO precede the assembly for roll call; retreat follows the assembly, the interval between being only that required for formation and roll call, except when there is a parade.

Assembly, reveille, retreat, adjutant's call, to the color, the flourishes, and the marches, are sounded by all the trumpeters together; the other calls, as a rule, are sounded

by the trumpeter of the guard or orderly trumpeter; he may also sound the assembly in the absence of the squad of trumpeters. The morning gun is fired at the first note of reveille, or, if marches be played before reveille, it is fired at the commencement of the first march. The evening gun is fired at the last note of retreat.

The drill signals include both the preparatory commands and the commands of execution; the last note is the command of execution.

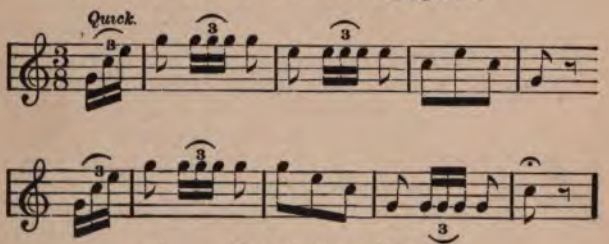
The drill signals are taught in succession, a few at a time, until all the officers and men are thoroughly familiar with them. Drills being especially devoted to this purpose.

When a command is given by the trumpeter, the chiefs of sub-divisions give the proper commands orally. In the evolutions of large bodies of troops, the subordinate commanders causes their trumpeters to repeat the signals of the chief trumpeter, who accompanies the commanding officer.

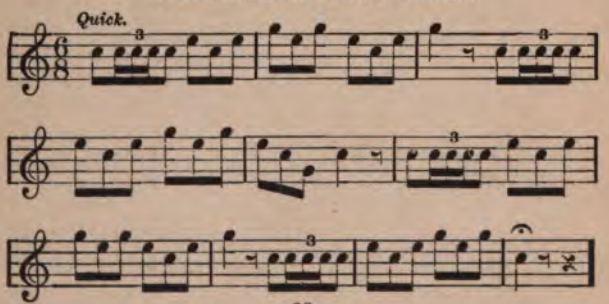
The memorizing of field signals will be facilitated by observing that all movements to the right, the calls are on the ascending chord, while the corresponding movements to the left, the calls are on the descending chord; and that the changes of gait are all upon the same note.

UNITED STATES ARMY TRUMPET SIGNALS.

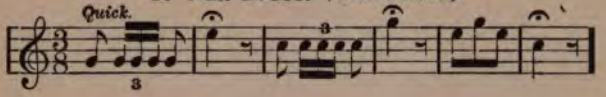
1. First Call.—Assembly of { Trumpeters. / Buglers.



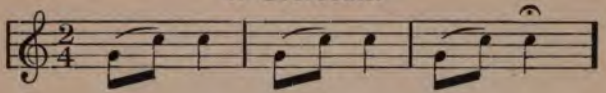
2. { Guard Mounting. / Assembly of Guard Details.



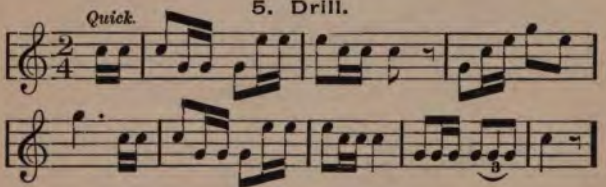
3. Full Dress. *(Dress Parade.)*



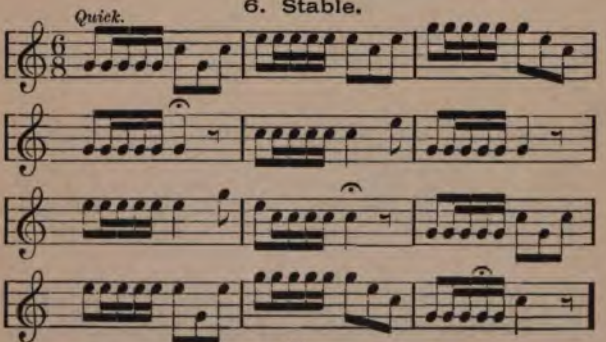
4. Overcoats.



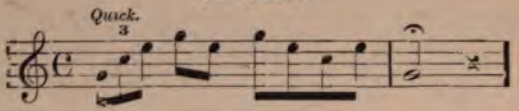
5. Drill.



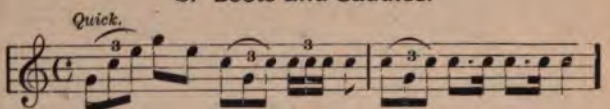
6. Stable.



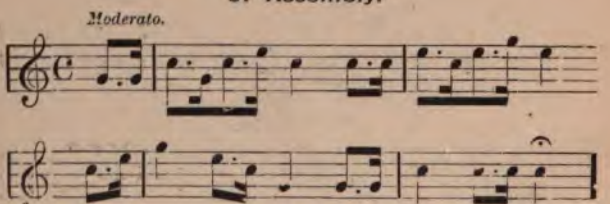
7. Water.



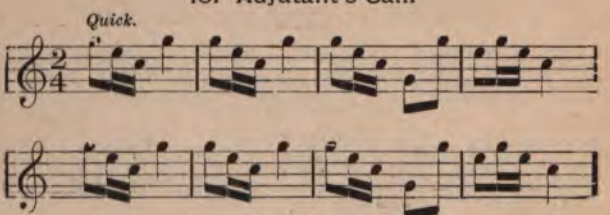
8. Boots and Saddles.



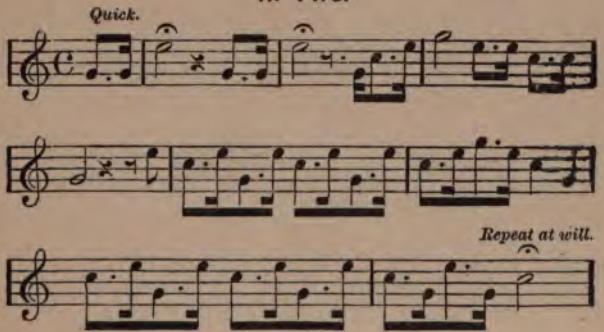
9. Assembly.



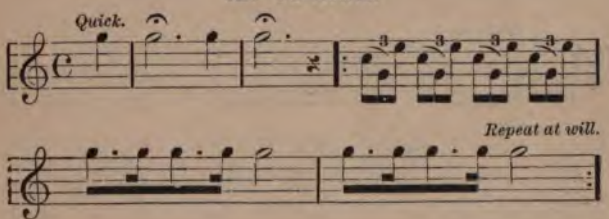
10. Adjutant's Call.



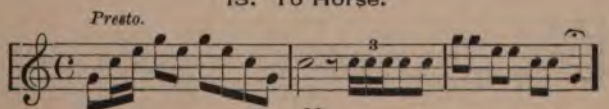
11. Fire.



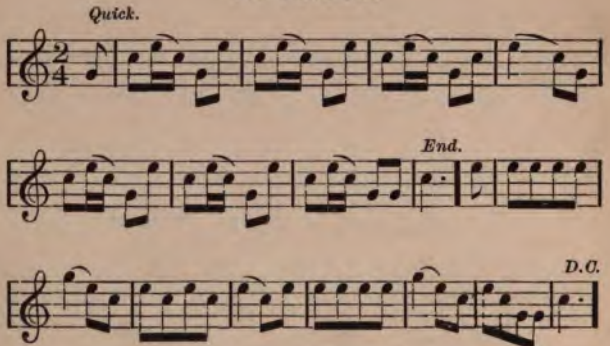
12. To Arms.



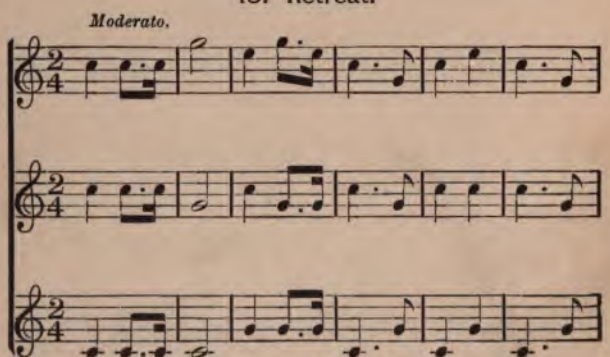
13. To Horse.



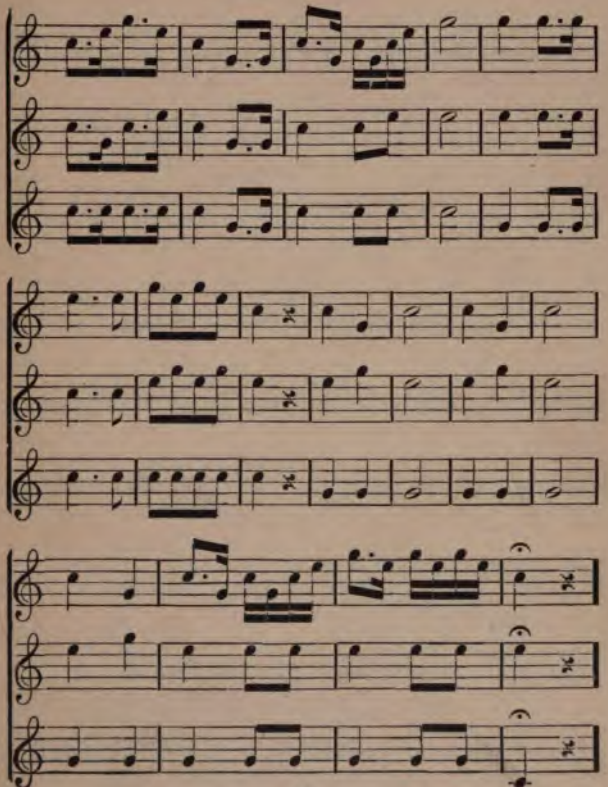
14. Reveille.



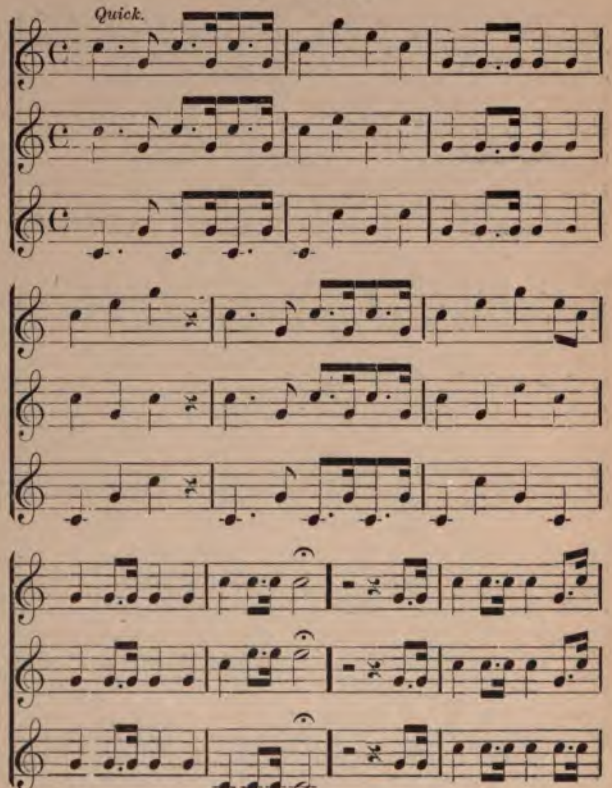
15. Retreat.

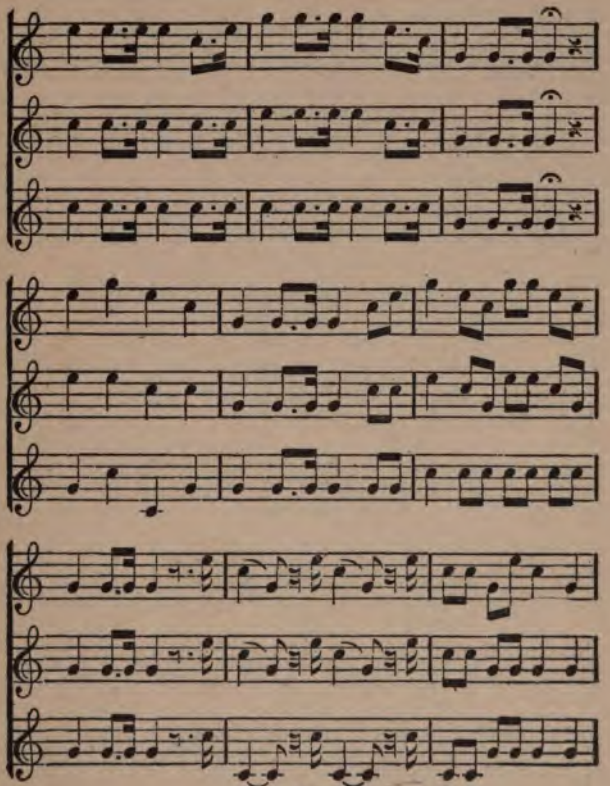


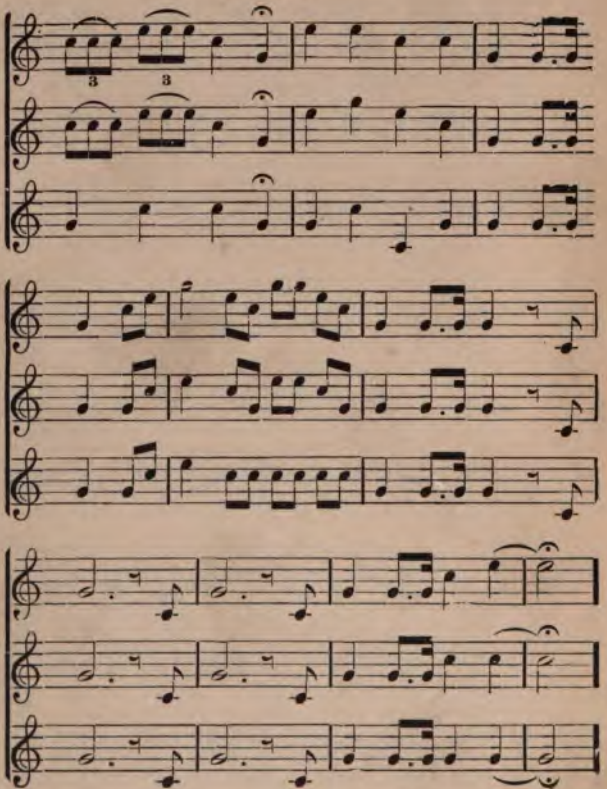
Retreat.—*Concluded.*



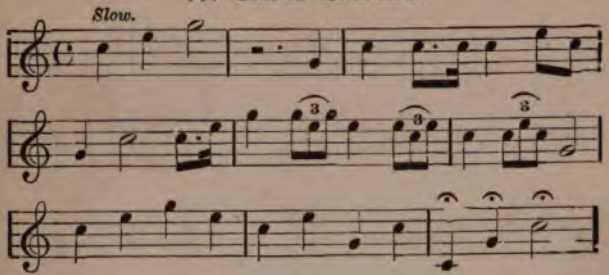
16. Tattoo.



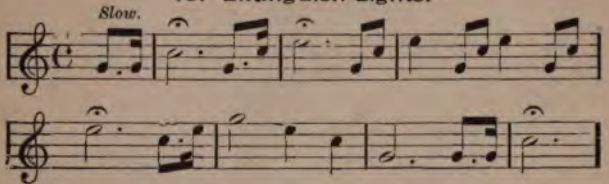




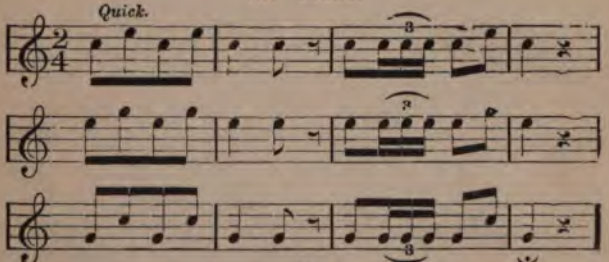
17. Call to Quarters.



18. Extinguish Lights.

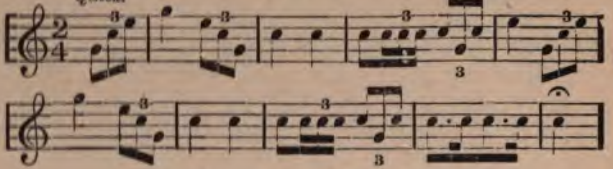


19. Mess.



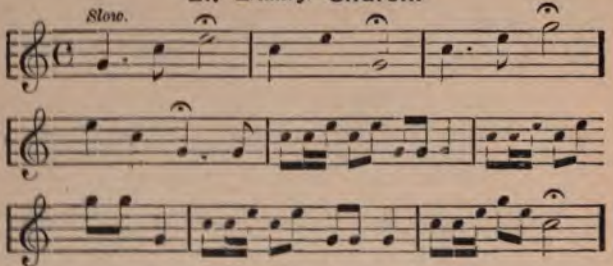
20. Sick.

Quick.

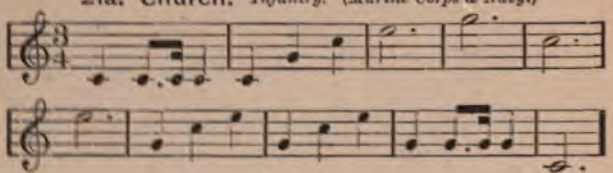


21. *Artillery.*—Church.

Slow.

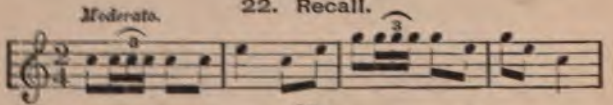


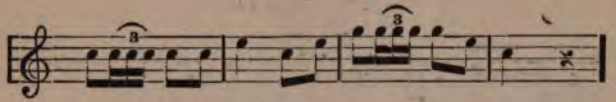
21a. Church. *Infantry.* (*Marine Corps & Navy.*)



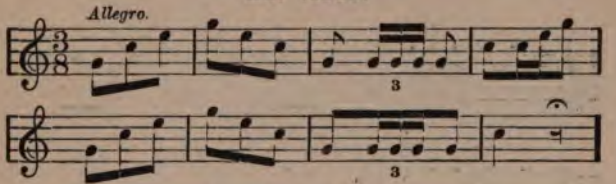
22. Recall.

Moderato.

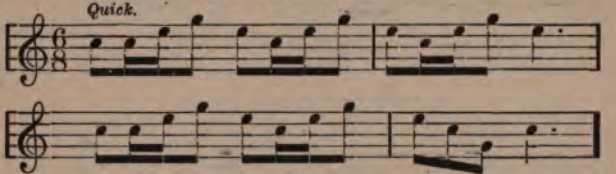




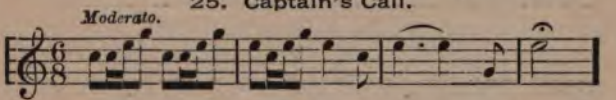
23. Issue.



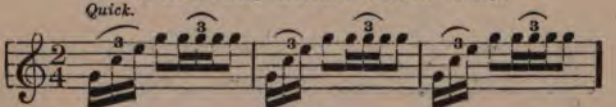
24. Officer's Call.



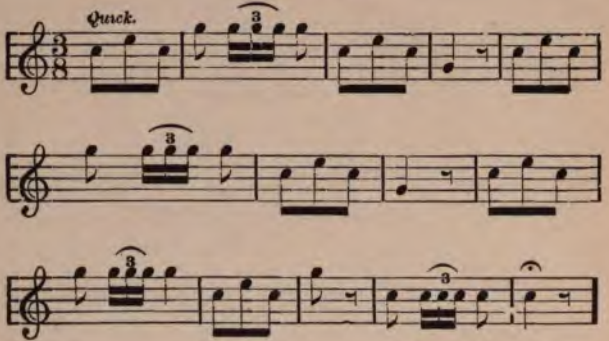
25. Captain's Call.



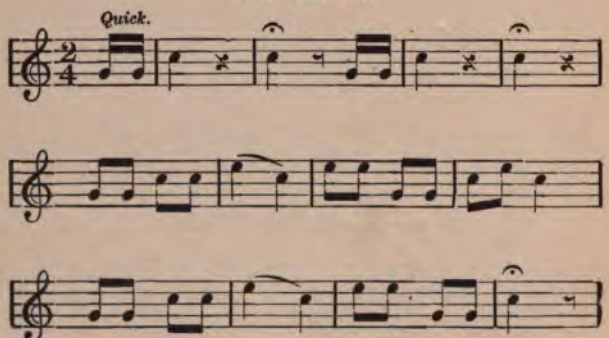
26. First Sergeant's Call.
First Petty Officer's Call. *(Navy.)*



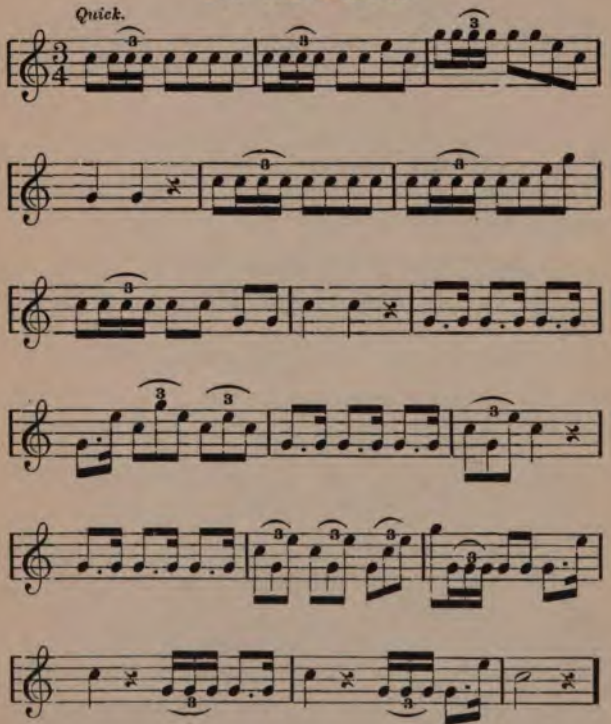
27. Fatigue.



28. School.



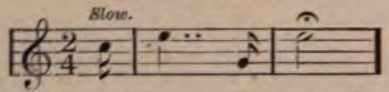
29. The General.



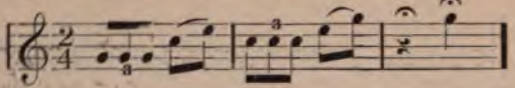
DRILL SIGNALS.

30. Attention.

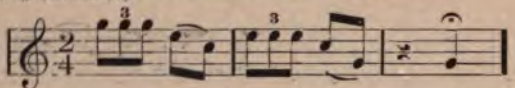
Slow.



Cavalry.
Artillery (Drivers). 31. Prepare to Mount.

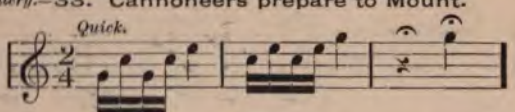


Cavalry.
Artillery (Drivers). 32. Prepare to Dismount.



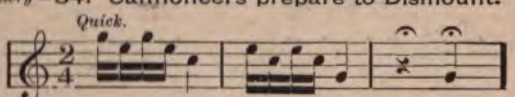
Artillery.—33. Cannoneers prepare to Mount.

Quick.



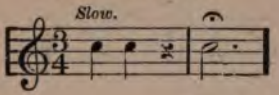
Artillery—34. Cannoneers prepare to Dismount.

Quick.

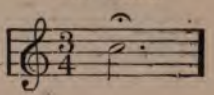


35. Forward.

Slow.



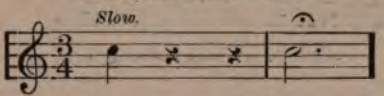
36. Halt.



37. Quick Time.

Cavalry and Artillery Walk.

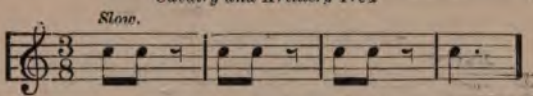
Slow.



38. Double Time.

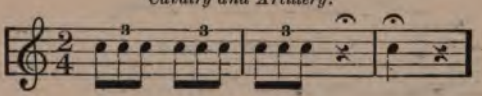
Cavalry and Artillery Trot.

Slow.



39. Gallop.

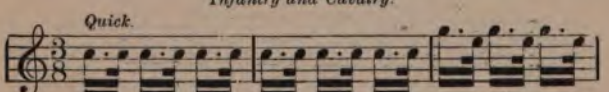
Cavalry and Artillery.



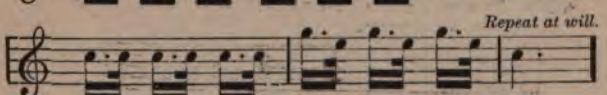
40. Charge.

Infantry and Cavalry.

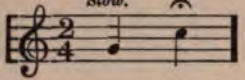
Quick.



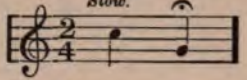
Repeat at will.



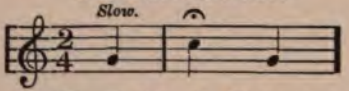
41. Guide Right.



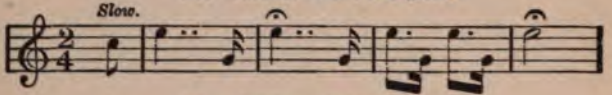
42. Guide Left.



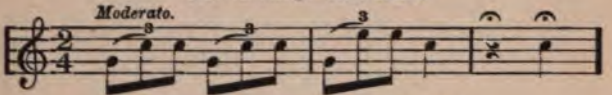
43. Guide Centre.



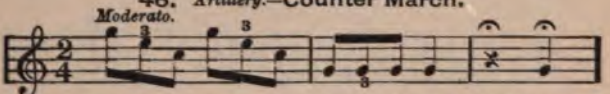
44. *Cavalry.*—As Foragers.



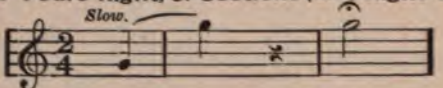
45. *Artillery.*—Reverse.



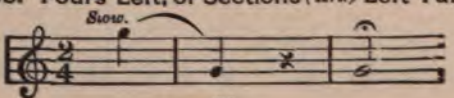
46. *Artillery.*—Counter March.



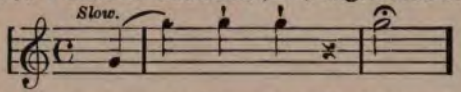
46a. Fours Right, or Sections *(Art.)* Right Turn.



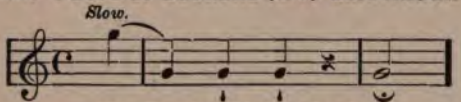
46b. Fours Left, or Sections *(Art.)* Left Turn.



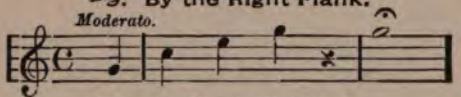
47. Fours or Sections *(Art.)* Right About.



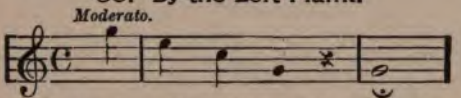
48. Fours or Sections *(Art.)* Left About.



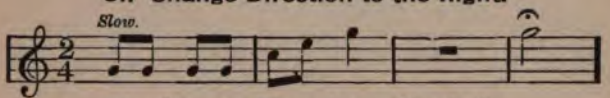
49. By the Right Flank.



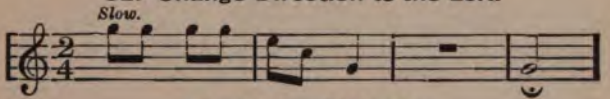
50. By the Left Flank.



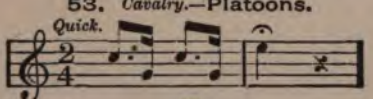
51. Change Direction to the Right.



52. Change Direction to the Left.

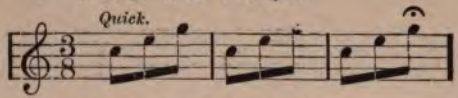


53. *Cavalry.*—Platoons.



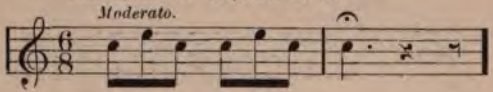
Cavalry.—54. Troops.

Quick.



Cavalry.—55. Squadrons.

Moderato.

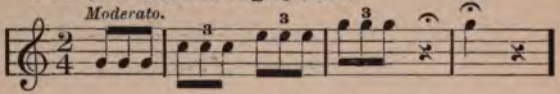


56,

Cavalry.—Turn to the Right and Halt.

Artillery.—Platoons Right Turn.

Moderato.

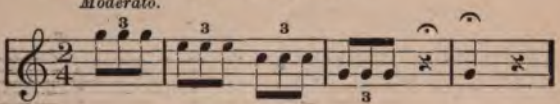


57.

Cavalry.—Turn to the Left and Halt.

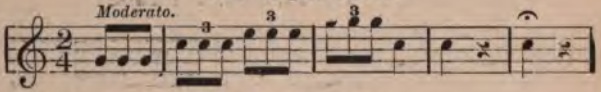
Artillery.—Platoons Left Turn.

Moderato.



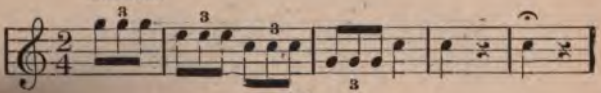
58. Right Turn.

Moderato.

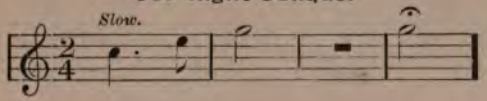


59. Left Turn.

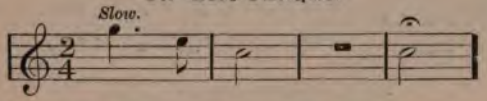
Moderato.



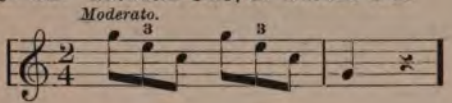
60. Right Oblique.



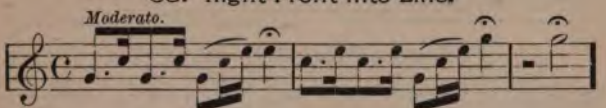
61. Left Oblique.



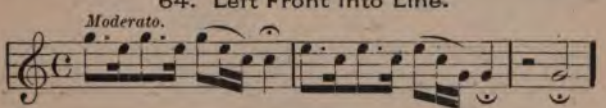
Cavalry.—62. Guidons Out; or Guides Out.



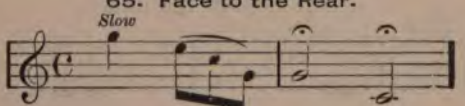
63. Right Front into Line.



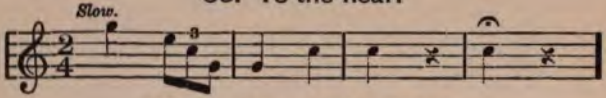
64. Left Front into Line.



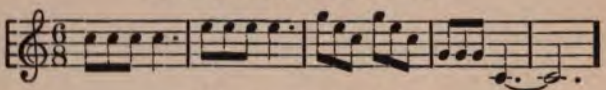
65. Face to the Rear.



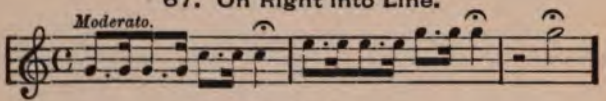
66. To the Rear.



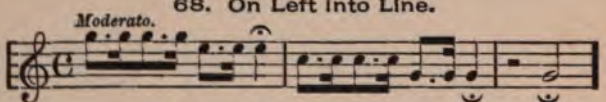
66a. *Infantry.*—To the Rear.



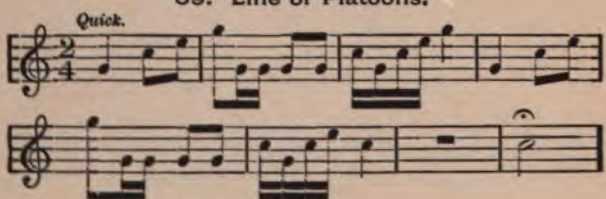
67. On Right into Line.



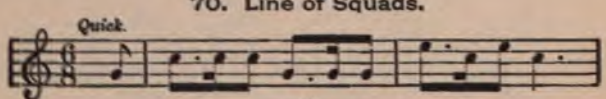
68. On Left into Line.

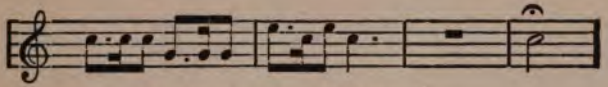


69. Line of Platoons.

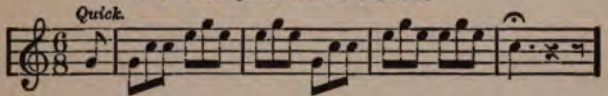


70. Line of Squads.

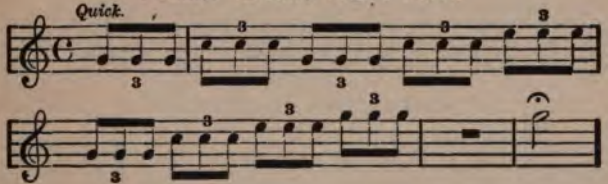




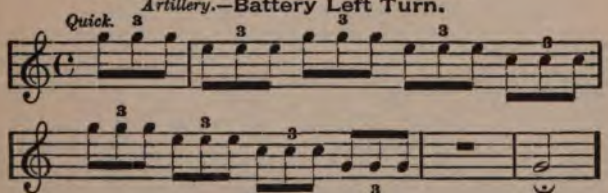
71. *Cavalry.*—Line of Fours.



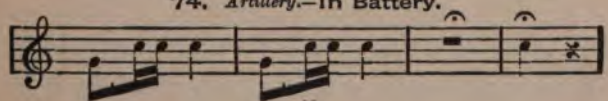
72. *Infantry.*—Company Right Turn.
Artillery.—Battery Right Turn.



73. *Infantry.*—Company Left Turn.
Artillery.—Battery Left Turn.

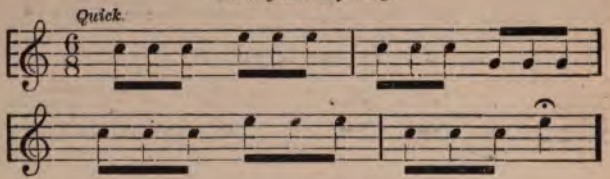


74. *Artillery.*—In Battery.

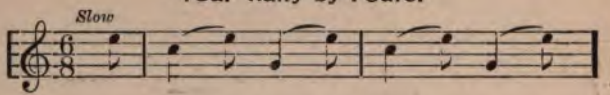


75. Deploy, as Skirmisners.

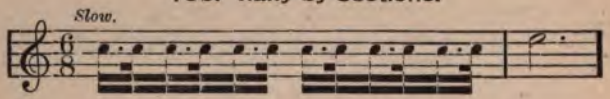
Cavalry and Infantry.



75a. Rally by Fours.

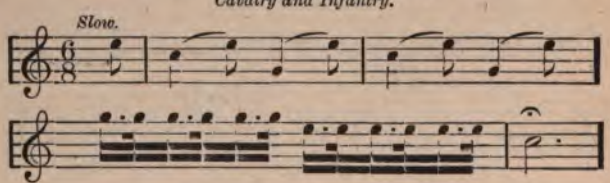


75b. Rally by Sections.

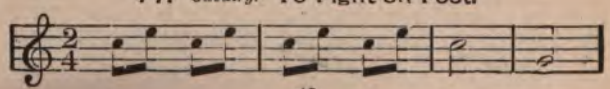


76. Rally by Company.

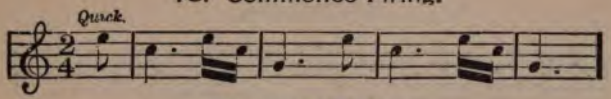
Cavalry and Infantry.



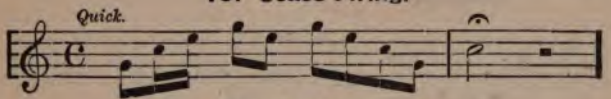
77. *Cavalry.* To Fight on Foot.



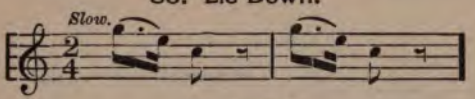
78. Commence Firing.



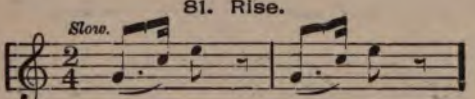
79. Cease Firing.



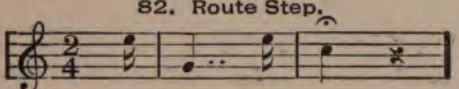
80. Lie Down.



81. Rise.

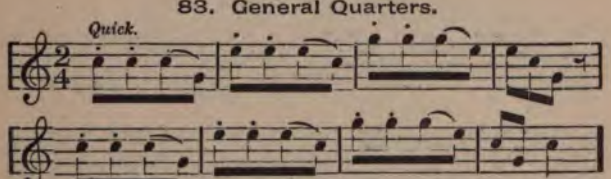


82. Route Step.

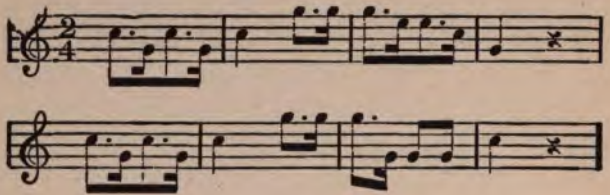


NAVY CALLS.

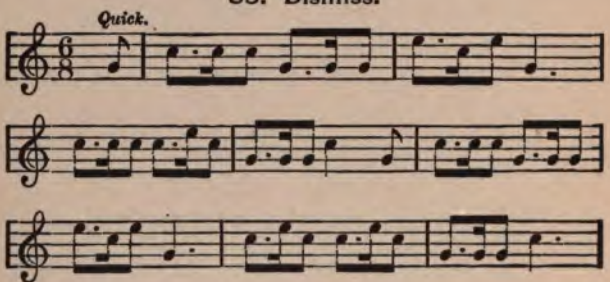
83. General Quarters.



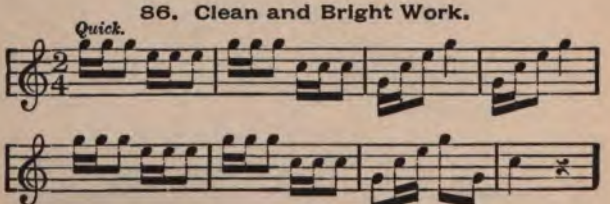
84. Secure.



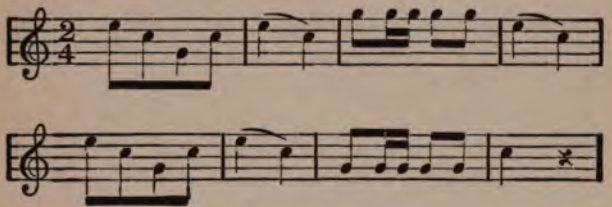
85. Dismiss.



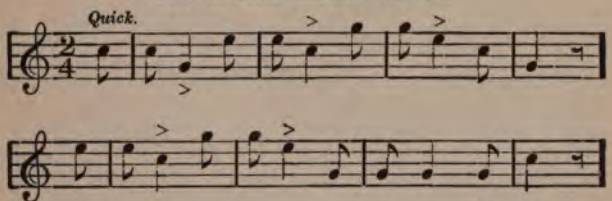
86. Clean and Bright Work.



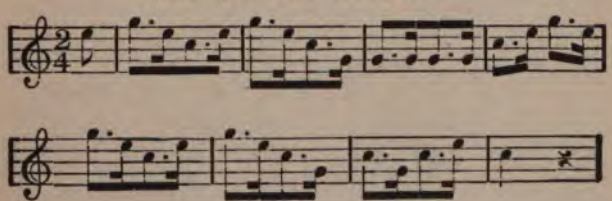
87. Put up Cleaning Gear.



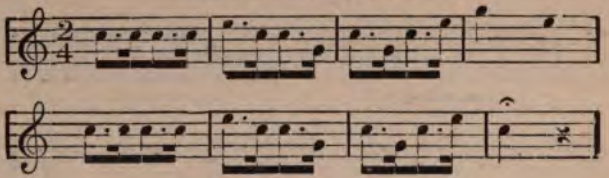
88. Muster Boats' Crews.



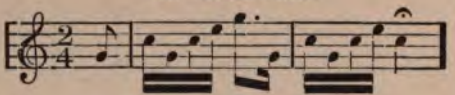
89. Man and Arm Boats.



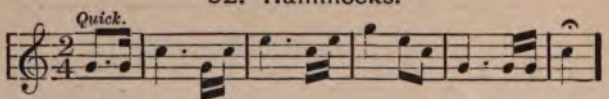
90. Hook on Boats.



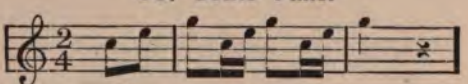
91. Band Call.



92. Hammocks.

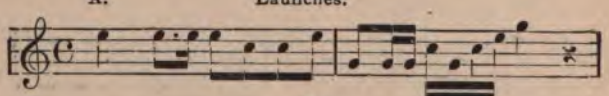


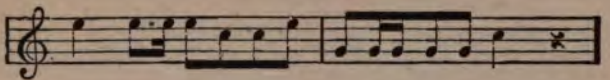
93. Boats' Falls.



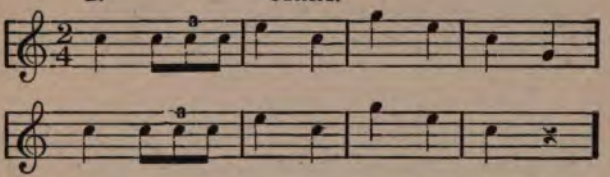
94. Boats' Calls.

A. Launches.

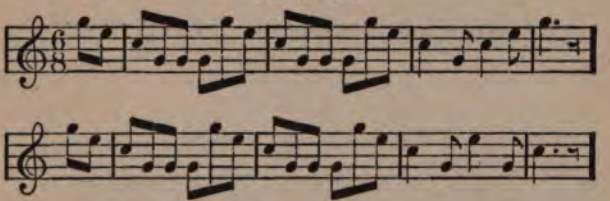




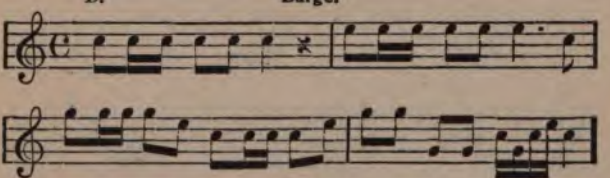
B. Cutters.

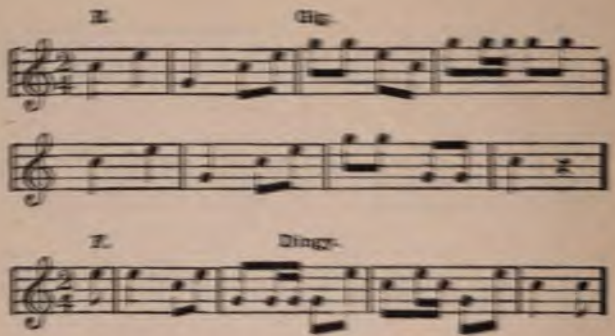


C. Whale Boat.



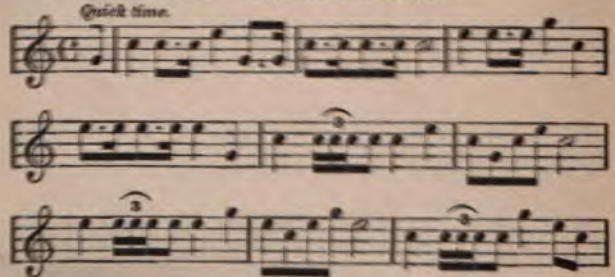
D. Barge.



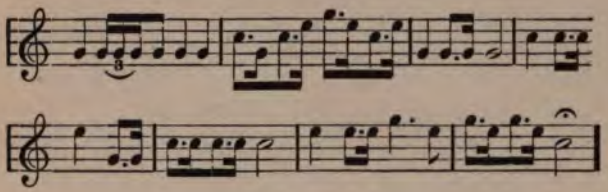


MISCELLANEOUS TRUMPET CALLS.

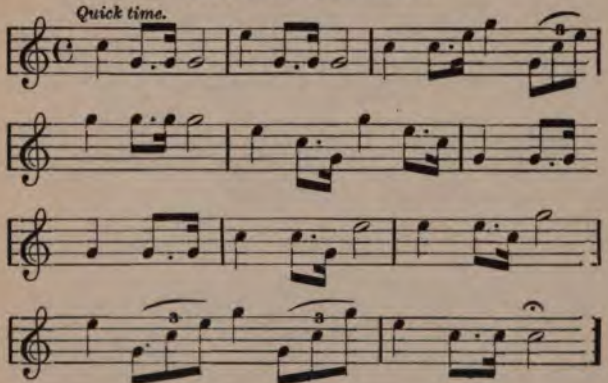
95. President's March.



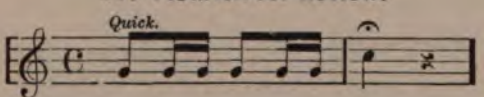
President's March.—*Concluded.*



96. General's March.

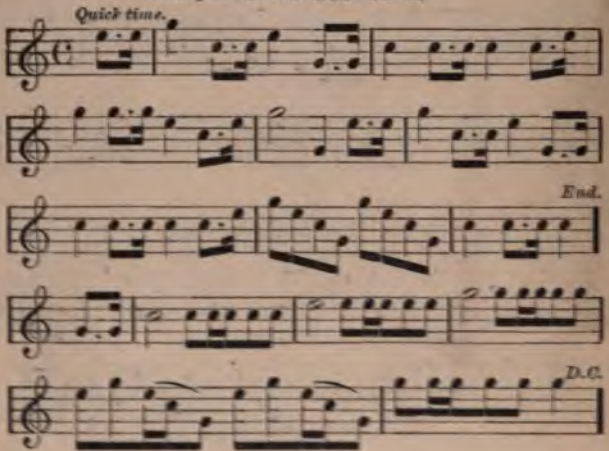


97. Flourish for Review.

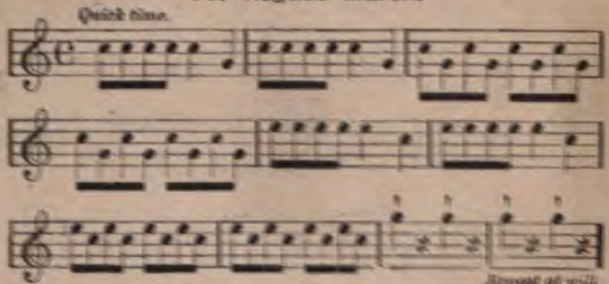


98. To the Color.

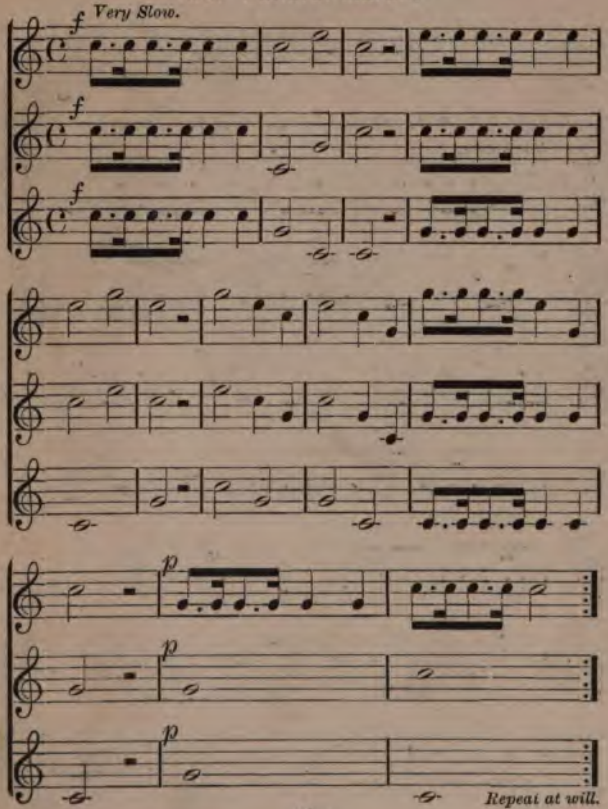
Cavalry.—To the Standard.



99. Rogues' March.

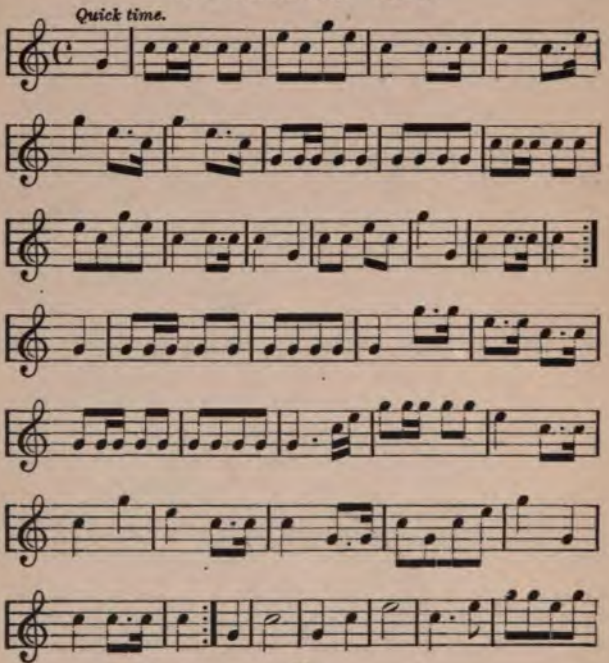


100. Funeral March.

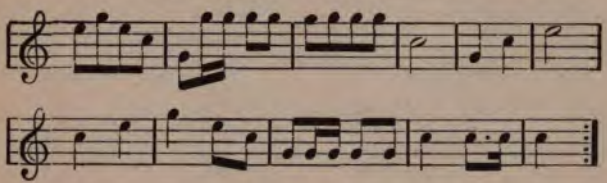


QUICKSTEPS.

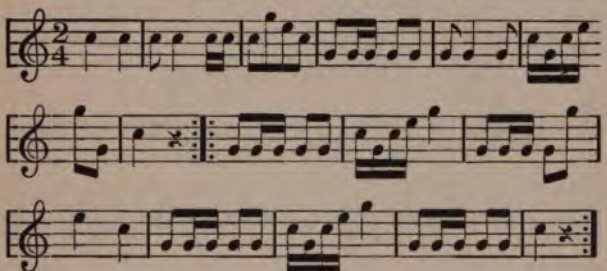
101. Quickstep. No. 1.



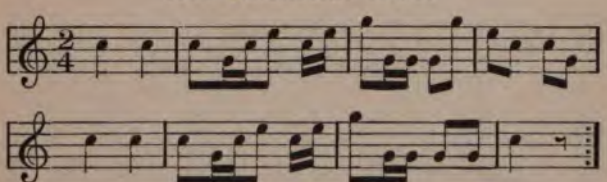
Quickstep. No. 1.—*Concluded.*



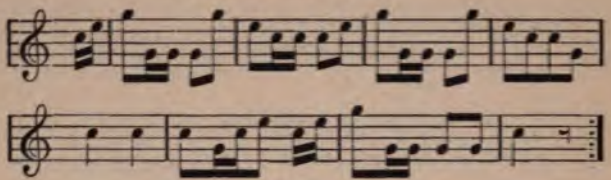
102. Quickstep. No. 2.



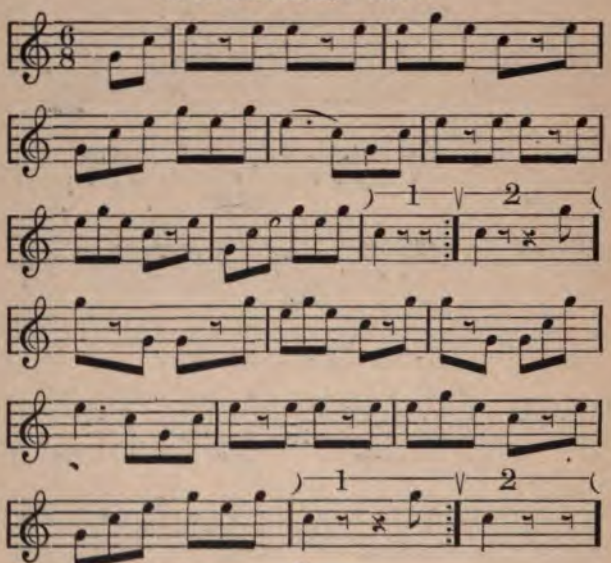
103. Quickstep. No. 3.



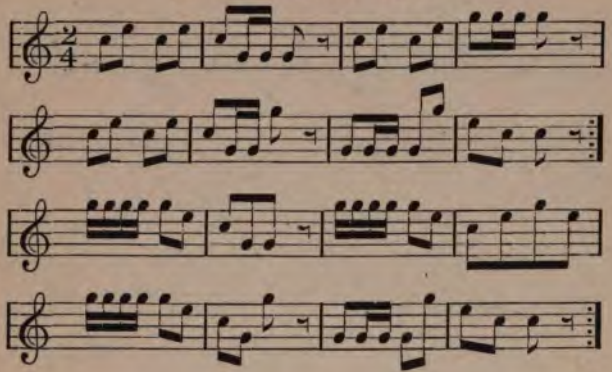
Quickstep. No. 3.—*Concluded.*



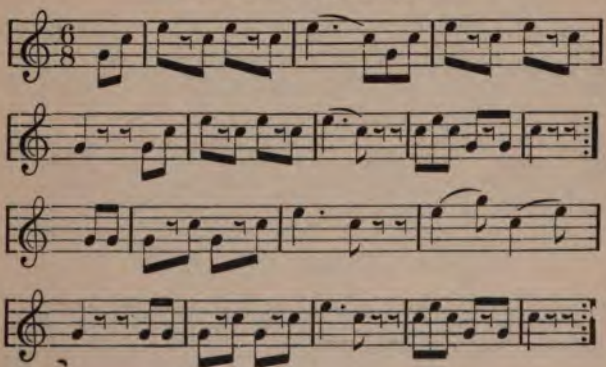
104. Quickstep. No. 4.



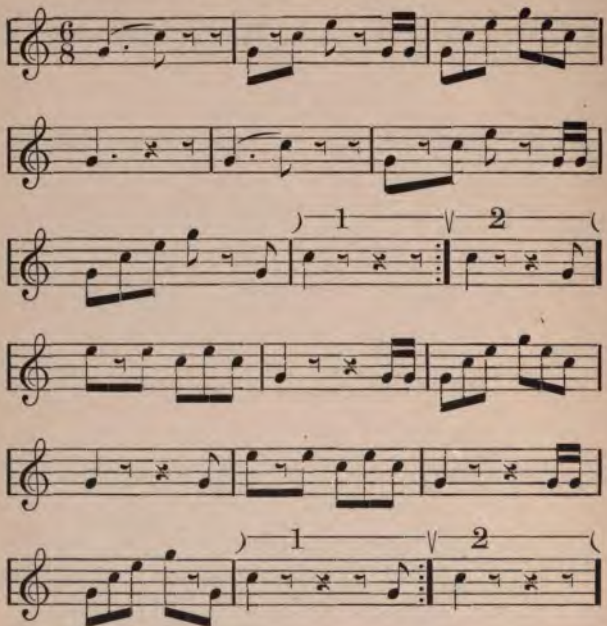
105. Quickstep. No. 5.



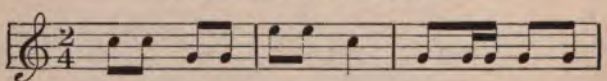
106. Quickstep. No. 6.



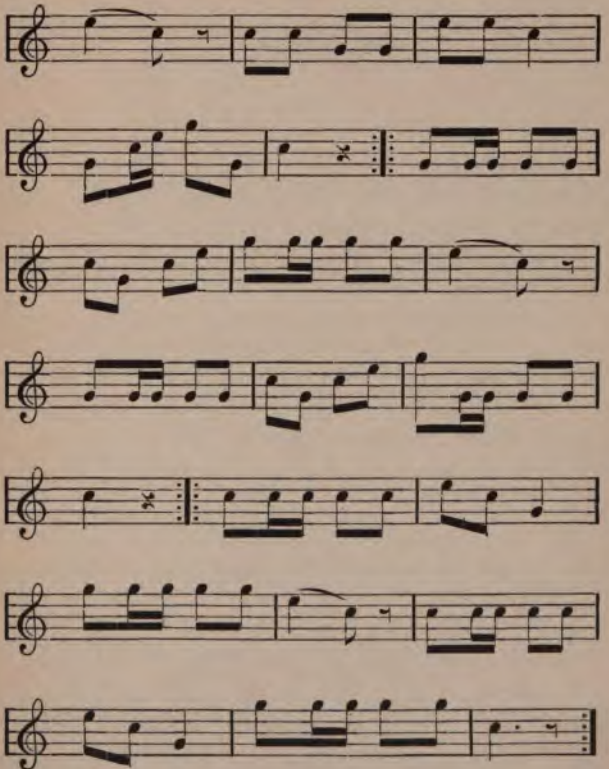
107. Quickstep. No. 7.



108. Quickstep. No. 8.



Quickstep. No. 8.—*Concluded.*



HONORS.

The President is received with the highest honors. The Buglers sound the "Flourish for Review" repeated four times and followed immediately by the President's March. If a band is present the four "Flourishes" are followed by the national air played by the band.

The Vice-President, members of the Cabinet, the Chief Justice, the Speaker of the House of Representatives, Committees of Congress and Governors within their respective States and Territories are received with four "Flourishes" from the Bugles and the band playing a March.

An Admiral receives the same honors as are paid to the Vice-President.

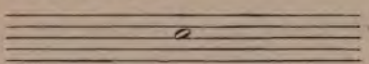
A Vice-Admiral, or the Assistant Secretary of the Navy receives three "Flourishes," a Rear Admiral two "Flourishes," a Commodore one "Flourish," to be followed in each case by a March played by the band.

Officers of the different branches of the military service, both in the service of the United States and attached to foreign countries, receive the honors to which their relative rank entitles them.

PART II.

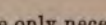
THE DRUM.

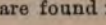
Music for the side or snare drum is usually written in the third space of the staff, thus:

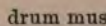


but it is immaterial on which space it is written, as there is no definite pitch for the drum.

Time value of notes, rests and signs are the only necessities for the drummer to learn, all of which are found in the elements of music, part first, of this book.

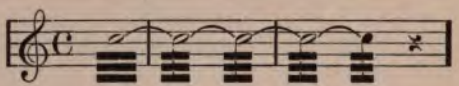
There are also some abbreviations used in drum music which are applied to simplify writing for the drum. Explanations of those used in the United States Army tactics will be found at the beginning of the drum and fife signals. The others are a half note, which is marked thus, and should be played the same as four-eighths, thus: 

A quarter note marked thus, should be played the same as four-sixteenths, thus: 

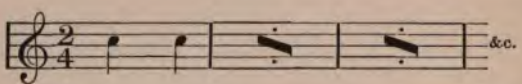
A half-note marked thus, should be played the same as eight-sixteenths, thus: 

Any note with three strokes, thus, is termed a roll, and should be continued as long as the value of the note.

Several notes tied together by a slur and three strokes across them, is known as a continuous roll, and is played the full value of the notes so tied together, thus:



This sign designates that the bar in which it is placed, is to be played the same as the bar preceding it, thus:



The roll is the most difficult to perform of all drum-beats, and is the first thing that should be learned.

In beginning to learn the drum, the first essential to acquire is the position, which must be graceful, upright, but not too stiff. The left heel should be placed in the hollow ot the right foot, the body erect, the drum slung so as to rest on the left thigh at such a height as to give pressure to the play of the sticks. The right hand stick should be held about two inches from the end, the thumb being well under. The left hand stick is held between the thumb and fore-finger. the butt end in the hollow passing between the second and third fingers, and resting on the first joint of the third finger· the fingers bending toward the palm of the hand.

The right elbow is kept almost close to the body; the left slightly raised, so that when the stick rests on the drum-head the arm will be in the form of a square.

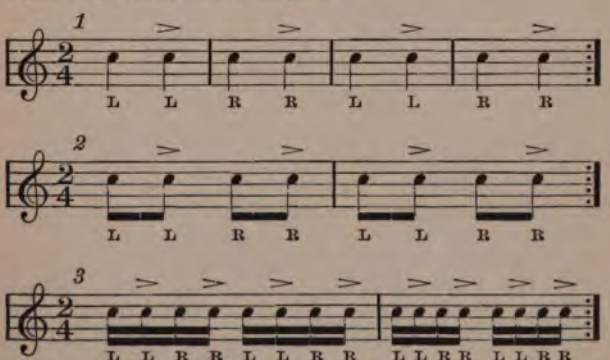
Care should be taken that the sticks strike near the middle of the drum-head, and the wrists should not be held too stiff.

First, strike two taps with the left stick, then two with the right, repeating alternately, slowly and evenly, gradually increasing the time, each tap receiving the same force so that the sound will be of the same quality. This makes the open roll called by drummers the "Mammy-Daddy."

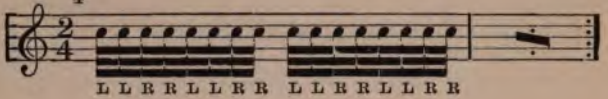
Every roll or beat should begin with the left hand, except those which are termed from hand to hand, which commence with the left and follow in succession.

Slightly accent the second stroke of each hand, and practice very slowly till perfect evenness is attained.

The letter L under a note is for the left hand, R is for the right, as per following examples:

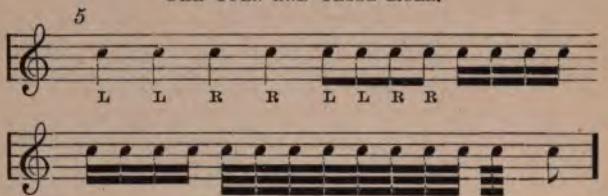


4



THE OPEN AND CLOSE ROLL.

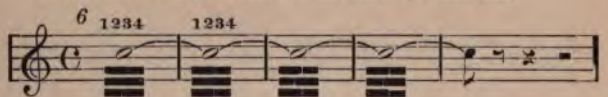
5



These exercises should be practiced from two to five minutes at a time.

In the following exercise count four in each bar:

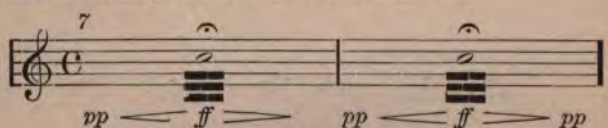
6



The roll is very important in Band music and should be learned well; also practice the long roll by commencing very softly, gradually increasing to very loud.

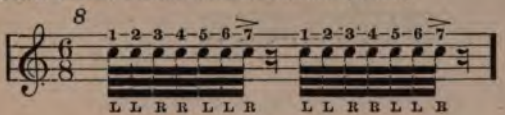
The letter *p* is the abbreviation for *piano* and signifies soft, the letter *f* stands for *forte* and means loud.

7



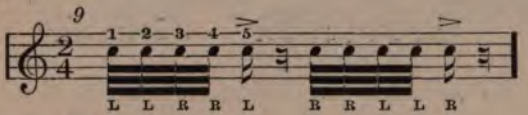
The Seven-stroke Roll, **not** being from hand to hand, must always begin with the left hand. The seventh stroke should be struck a little harder than the others, thus;

8



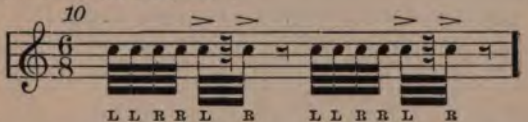
The Five-stroke Roll, this is played from hand to hand, thus:

9



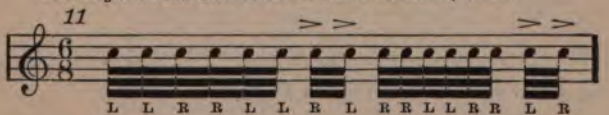
The Six-stroke Roll, thus:

10



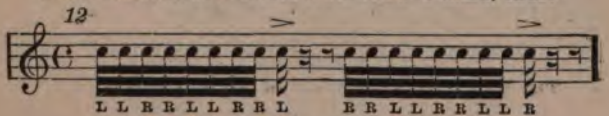
The Eight-stroke Roll is from hand to hand, thus:

11



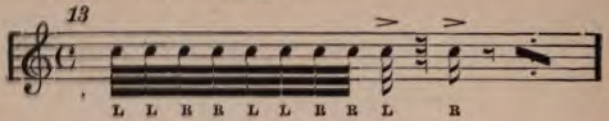
The Nine-stroke Roll is also from hand to hand, thus:

12



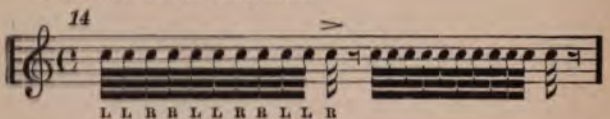
The Ten-stroke Roll, thus:

13



The Eleven-stroke Roll, thus:

14

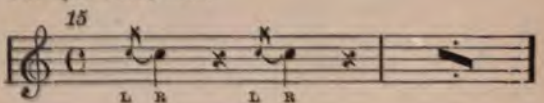


The small notes very often placed before the large notes are called grace notes; they have no comparative value and do not change the time of the large notes.

The flam beats employ the use of these small notes.

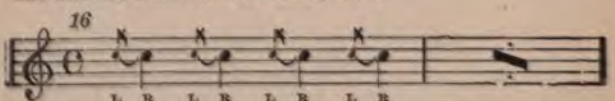
The Open Flam, thus:

15



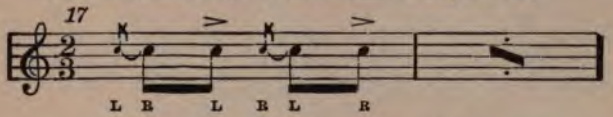
The Close Flam. The two notes are sounded nearly as one and are from hand to hand, thus:

16

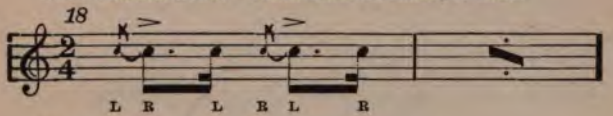


The close flam is used only in fast movements.

The Flam and Stroke. From hand to hand, is thus.

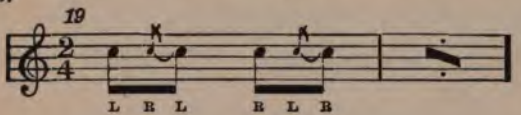


The Flam and Feint. From hand to hand, is thus:

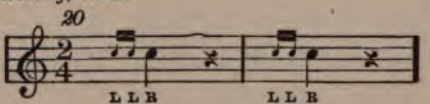


The stroke should be the accented note.

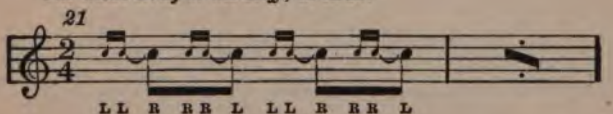
The Feint and Flam is the previous example reversed, thus:



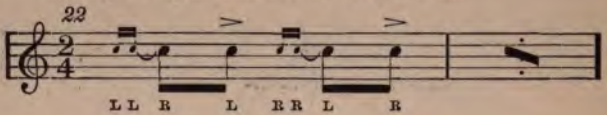
The Open Drag, thus:



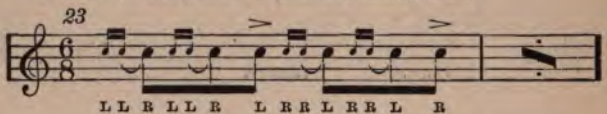
The Close Drag or the Ruff, is thus:



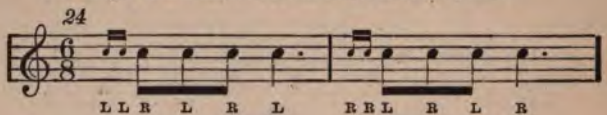
The Single Drag is from hand to hand, thus:



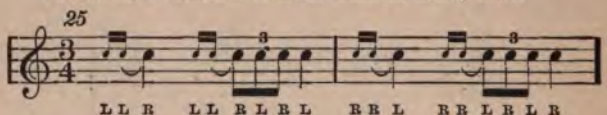
The Double Drag is from hand to hand, thus:



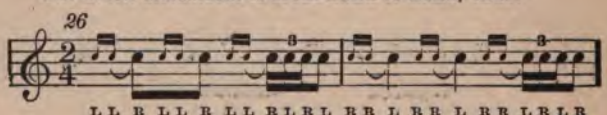
The Single Ratamacue is from hand to hand, thus:



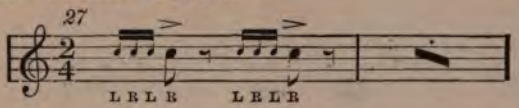
The Double Ratamacue is from hand to hand, thus:



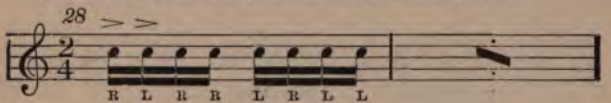
The Treble Ratamacue is from hand to hand, thus:



The Four-stroke Ruff, is thus:

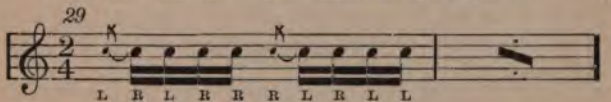


The Single Paradiddle is from hand to hand, thus:

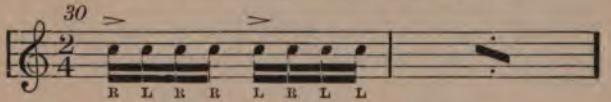


These are very useful beats in quick movements.

The Flam Paradiddle is from hand to hand, thus:

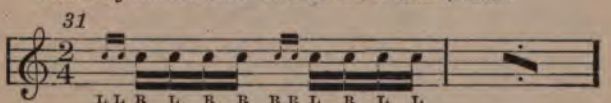


The Stroke Paradiddle is from hand to hand, thus:

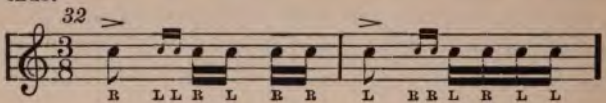


The strong accent is given on first note.

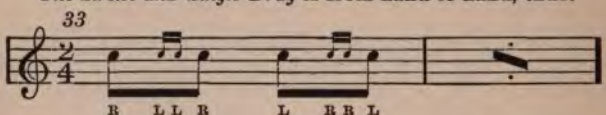
The Drag Paradiddle is from hand to hand, thus:



The Stroke and Drag Paradiddle is from hand to hand, thus:



The Stroke and Single Drag is from hand to hand, thus:

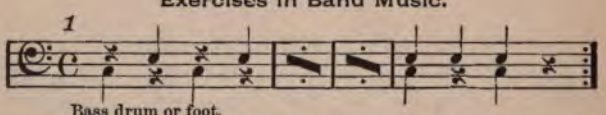


In the United States Army Calls, the figures placed under the notes indicate the number of strokes in each roll.

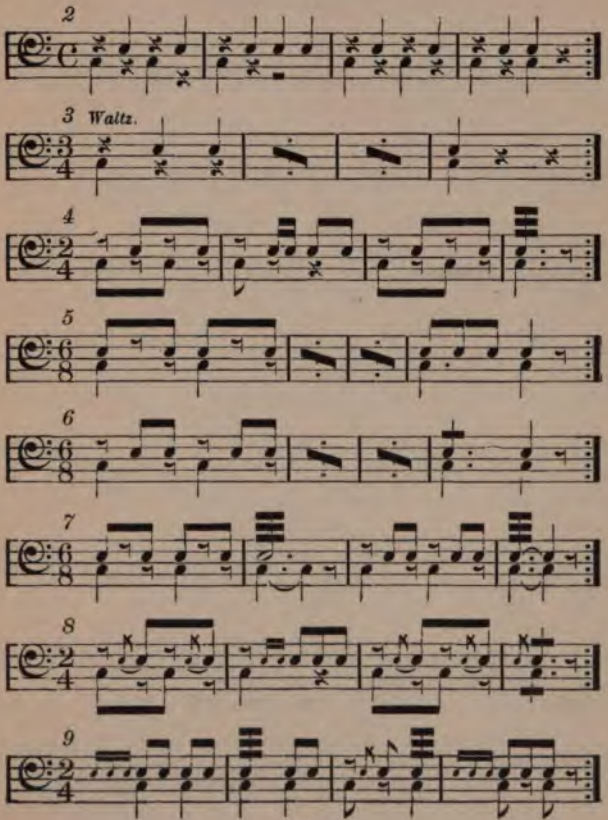
In band music the drummer must use his own judgment as to the number of strokes, according to the length of the notes, in slow or fast time.

Band music also has beats written on the unaccented part of a measure, called the up beats, and it is necessary to do this well to be a good band drummer. The best way to learn this is to beat the first and second parts of the bar with the foot and give the drum stroke between; the foot represents the part for the bass drum, which usually plays the down beats.

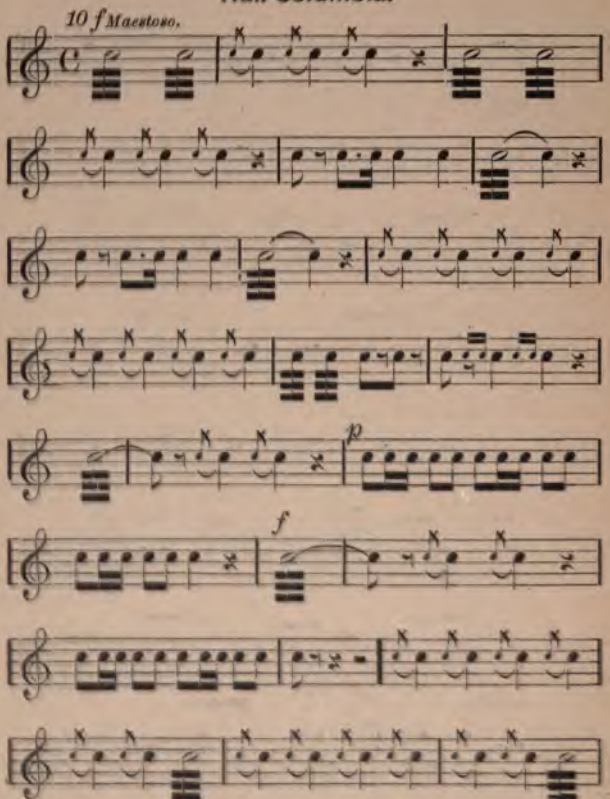
Exercises in Band Music.



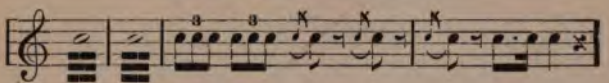
Practice slowly at first, then increase to about the time of the quickstep.


2
3 Waltz.
4
5
6
7
8
9

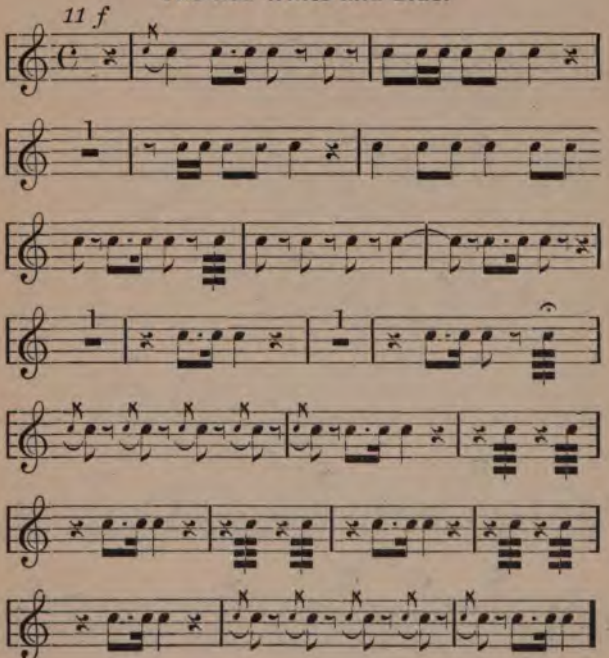
Hail Columbia.



Hail Columbia.—*Concluded.*

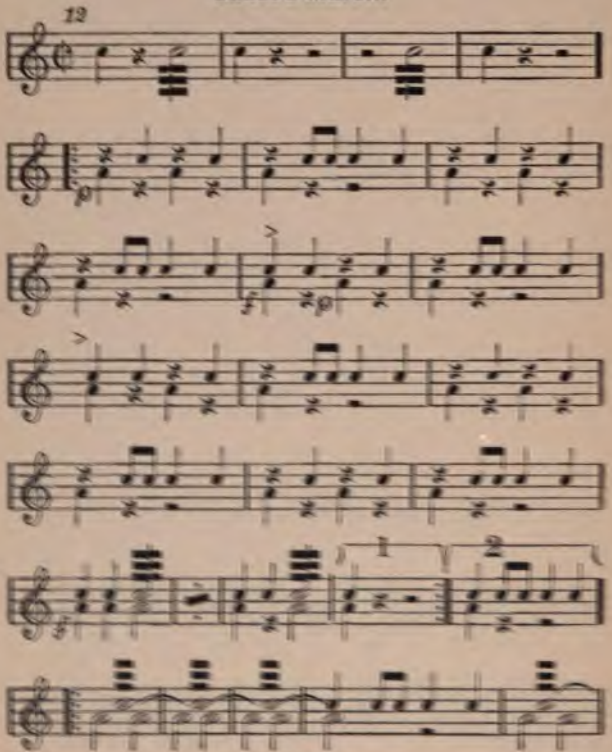


The Red White and Blue.

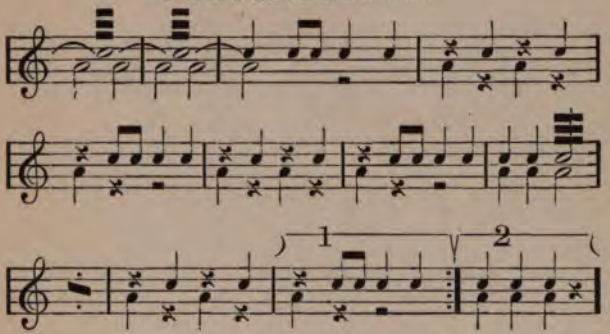


The following Examples are extracts from marches:

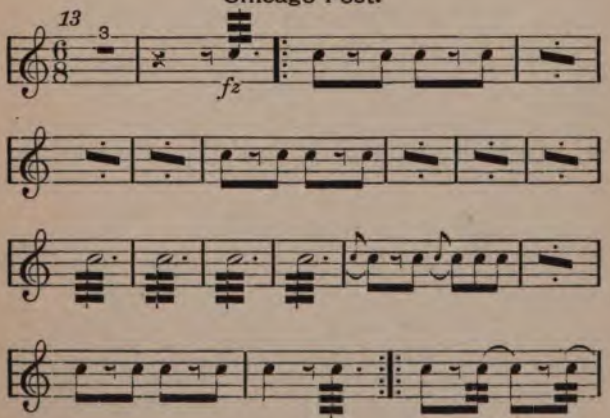
Cadet's March.



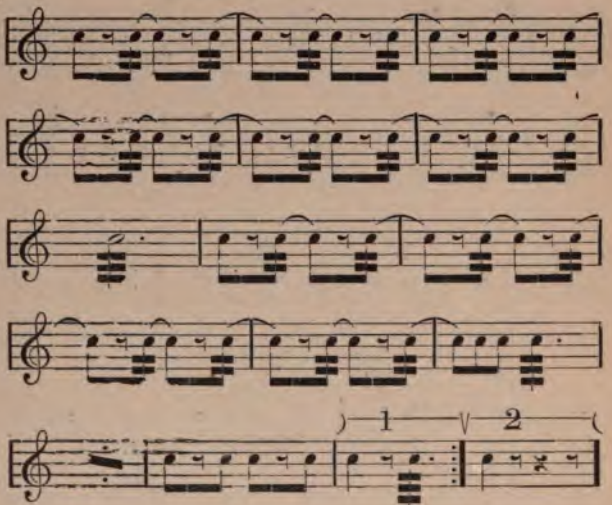
Cadet's March.—*Concluded.*



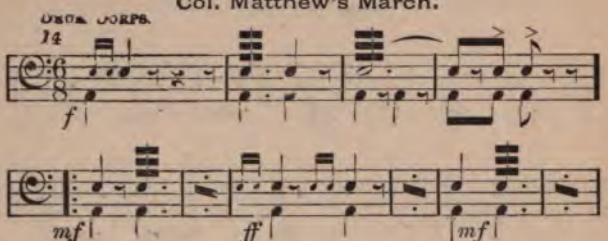
Chicago Post.



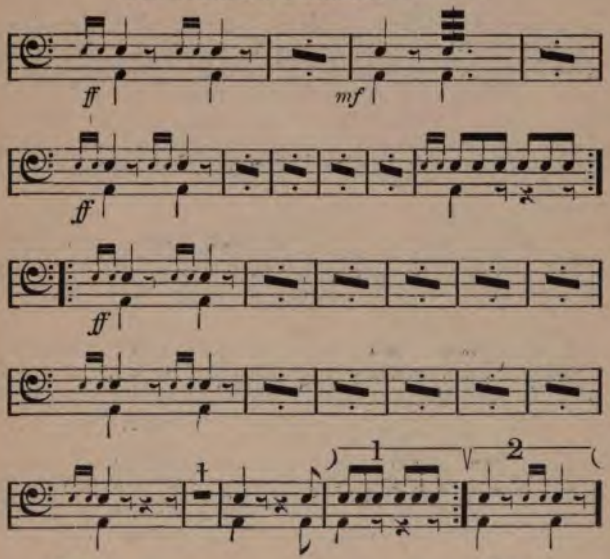
Chicago Post.—*Concluded.*



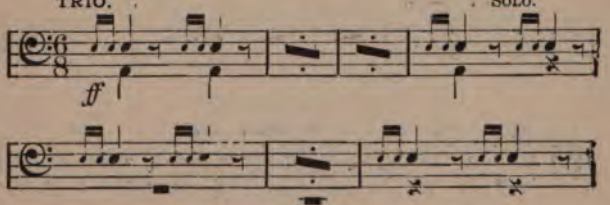
Col. Matthew's March.



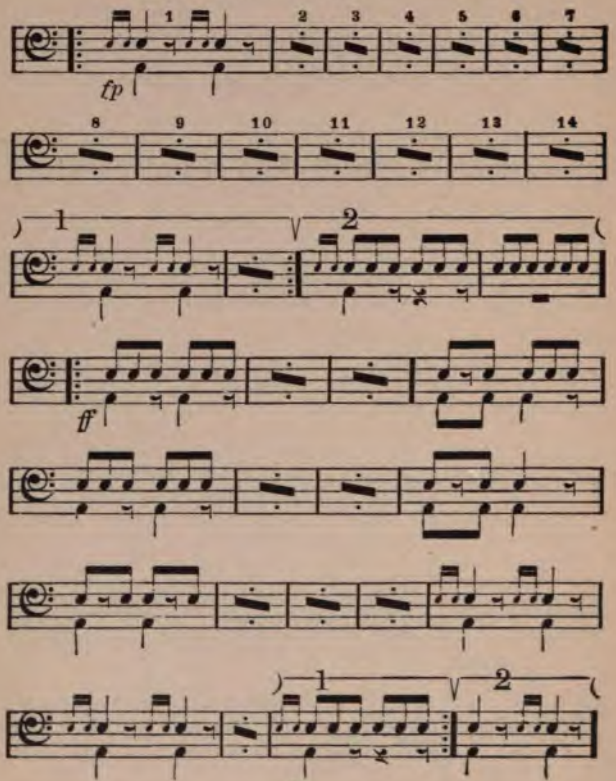
Col. Matthew's March.—*Continued.*



TRIO. SOLO.



Col. Matthew's March.—*Concluded.*



UNITED STATES ARMY

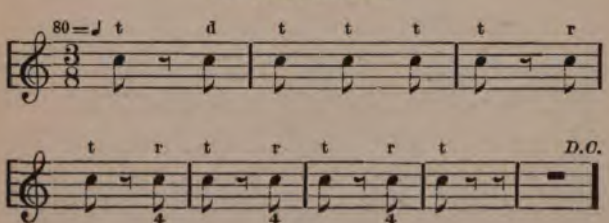
DRUM AND FIFE SIGNALS.

EXPLANATIONS.

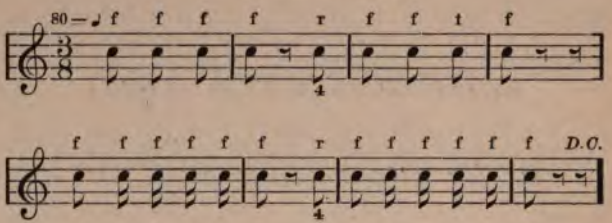
The assembly repeated several times is given as the fire alarm. The long roll is the signal to arms.

t indicates tap; *f*, flam; *d*, drag; *r*, roll. The figures under the rolls indicate the number of strokes in each roll. Continuous roll,

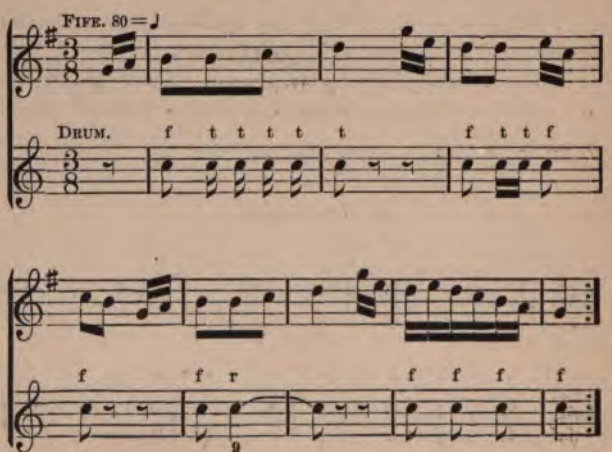
1. The General.



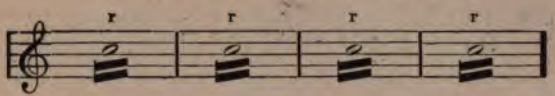
2. The Assembly.



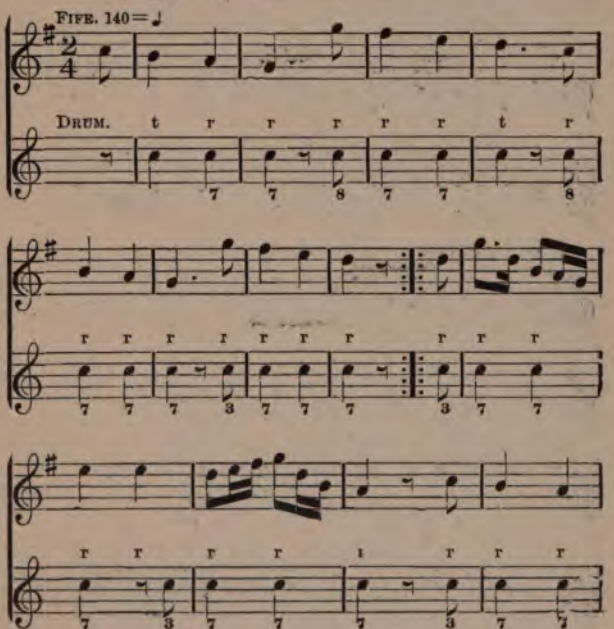
3. To the Color.



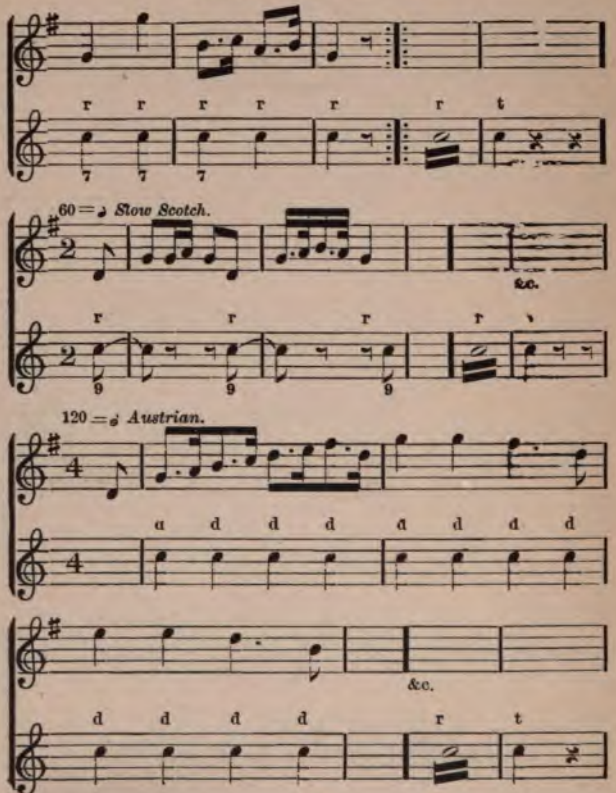
4. The Long Roll or to Arms.



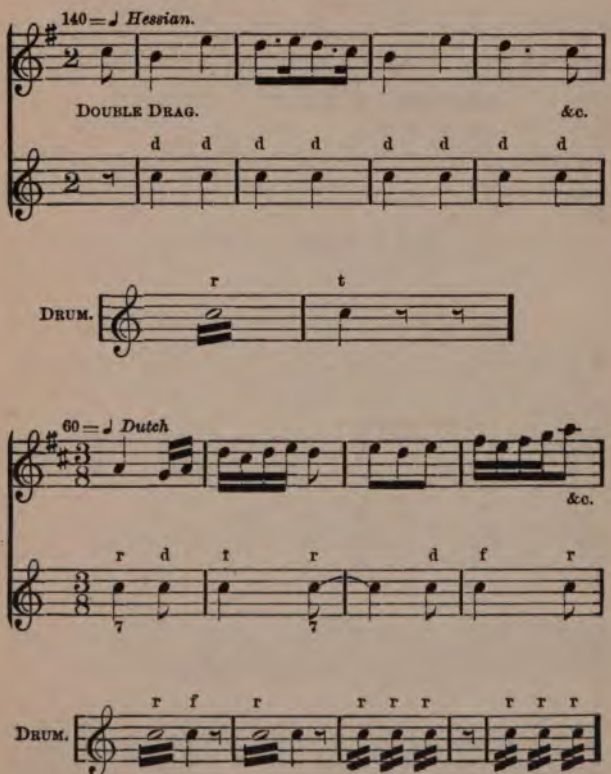
5. The Reveille.



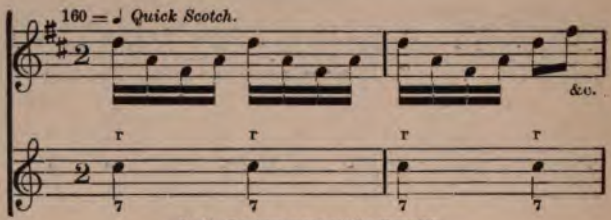
The Reveille.—*Continued.*



The Reveille.—*Continued.*

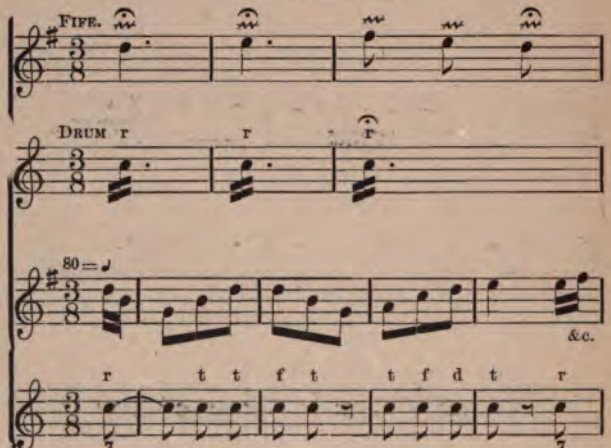


The Reveille.—*Concluded.*

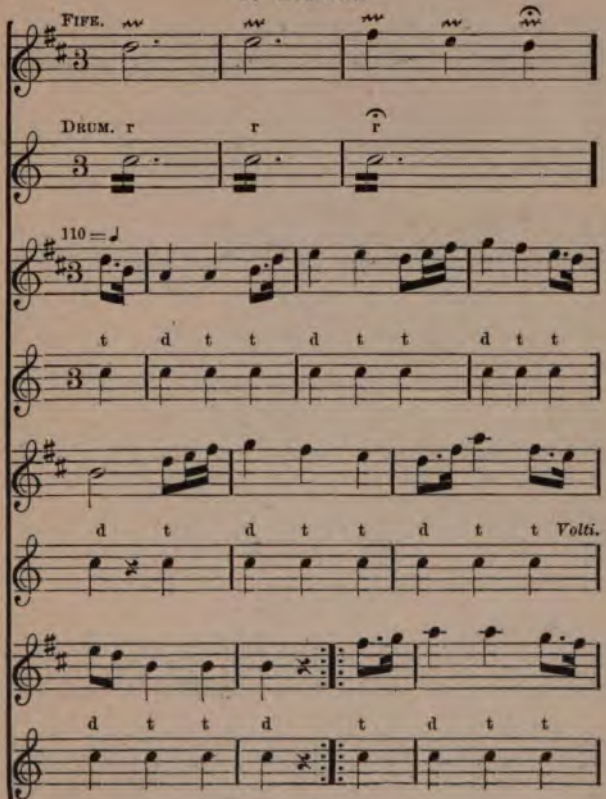


D. C. the first part of the Reveille.

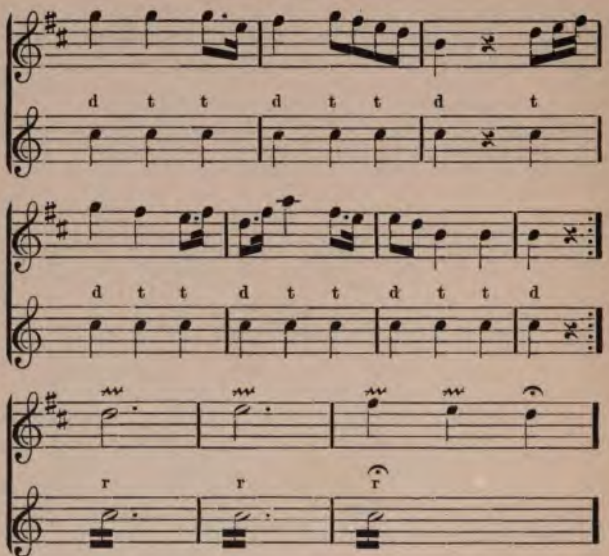
6. Troop.



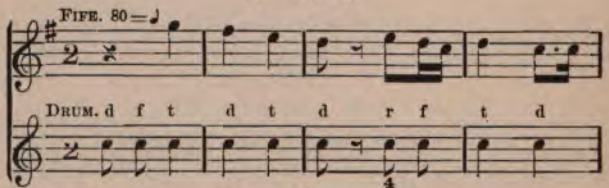
7. Retreat.



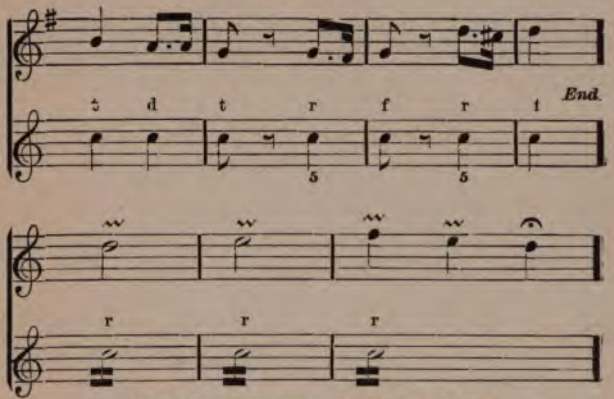
Retreat.—*Concluded.*



8. Tattoo.



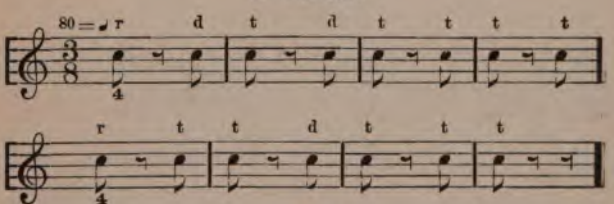
Tattoo.—*Concluded.*



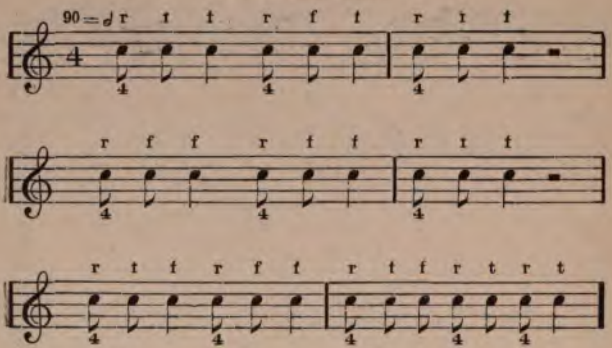
After the three Rolls repeat Doubling to the End.

Play an Air in *Quick time*—after it, begin the Doubling.
Then an Air in *Common time*—after it, repeat the Doubling.
Then an Air in *Slow time*—and repeat the Doubling.
Finally an Air in *Double time*, followed by three Rolls.

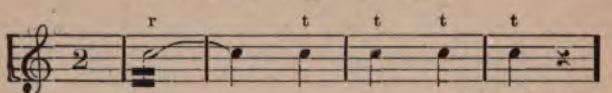
9. Recall.



10. First Call.

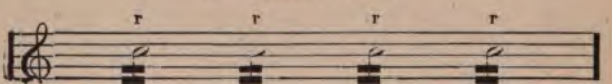


11. First Sergeant's Call.



Three times over.

12. Cease Firing.



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