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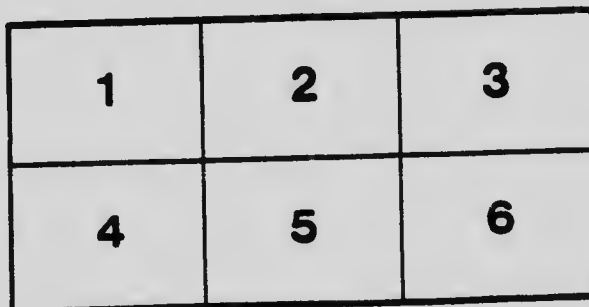
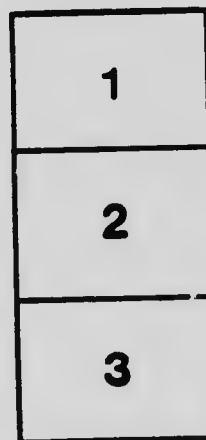
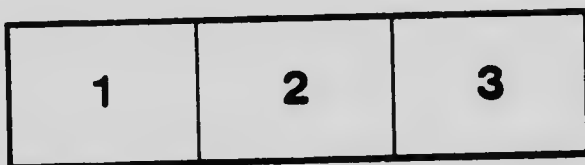
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THE

DRUMS.
TIMPANI, SIDE AND BASS.

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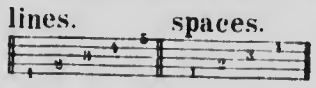
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NOTATION FOR DRUMS.

The notes are placed on, between and below, five lines called a **Stave**:-



1. In music intended for **Timpani**, the notes are always preceded by a character called the **Bass or F Clef**, which is curled upon the fourth line of the stave and the eight notes (*an octave*) employed, are as follows:-



These notes are raised or lowered in sound or pitch, as occasion requires, by placing a Sharp (#) or a Flat (b) before them; a Natural (♮) restores the note to its normal condition.

Sharps or Flats, at the beginning of a composition—next after the clef affect all the notes on the same line, or in the space throughout the composition, and is called the **Signature**: (go on to page 2).



2. The **Side-Drum**, gives only one sound, which is represented musically, by a note called **C**, this note is repeated *ad lib.* to give the various beatings and is always preceded by the **Treble or G clef**, which is curled upon the second line of the stave:-



3. The **Bass-Drum**, gives only one sound, which is represented musically, by a note called **C**, this note is repeated *ad lib.* to give the various beatings and is always preceded by the **Bass or F clef**, which is curled upon the fourth line of the stave:-



TIME.

There are *Six* kinds of notes used in modern notation, their names, form, colour and relative value, with regard to time, are as follows:-

A SEMIBREVE a white note.		A MINIM a white note with a stem.		A CROTCHET a black note with a stem.		A QUAVER do with one tail.		A S. QUAVS.	
equals TWO MINIMS		equals TWO CROTCHETS		equals TWO QUAVS.		equals TWO S. QUAVS.		equals TWO S. QUAVS.	
or FOUR CROTCHETS		or FOUR QUAVERS		or FOUR S. QUAVS.		or FOUR S. QUAVS.		or FOUR S. QUAVS.	
or EIGHT QUAVERS		or EIGHT S. QUAVS.		or EIGHT S. QUAVS.		or EIGHT S. QUAVS.		or EIGHT S. QUAVS.	
or SIXTEEN SEMIQUAVERS		or SIXTEEN D. S. QUAVS.		or SIXTEEN D. S. QUAVS.		or SIXTEEN D. S. QUAVS.		or SIXTEEN D. S. QUAVS.	
THIRTYTWO DEMISEMIQUAVERS		SIXTEEN D. S. QUAVS.		EIGHT D. S. QUAVS.		FOUR D. S. QUAVS.		TWO D. S. QUAVS.	

It will be seen by the above example, that when two or more *Quavers, Semiquavers or Demisemiquavers*, follow in succession, they are tied together by one, two or three, thick lines, which are used instead of hooks or tails.

Every piece of music is divided into equal **Measures** or portions of **Time**, by vertical lines, called **bars**.

Bars:- 

Every bar must contain a certain number of notes regulated by the **Figures**, which always follow the signature.

A **Double-bar**, is used to denote either a part, or the whole of a composition, and when Dots are added, the part on the same side as the dots is **Repeated** (*i. e. played again*).

Repeats:- 

There are two kinds of **Time** in use, *Common and Triple*:—**common-time** is indicated by $\frac{4}{4}$ or **C** each bar contains one **Semibreve**, two **Minims** or their equivalents.

The time called **alla cappella**, formerly used for Church-music only; but at the present time in general use, is indicated by $\frac{3}{2}$ or **C**, in fact, it is **common-time** with only two beats given to each bar, instead of four. This time is often incorrectly termed **Alla Breve**.

For all other **Measures, Figures** only are used, placed one over the other, the lower figure shows, into how many parts the *Semibreve* is divided, the upper figure shows how many of such parts are contained in each bar:-

TWO FOURTHS.	SIX FOURTHS.	SIX EIGHTHS.	THREE EIGHTHS.	etc.
				

There are three different kinds of **Triple-time** in use:— each bar containing, *Three Minims, three Crotchets, three Quavers* or their equivalents.

There are two *Compounds* of the above named times:— **Compound common time** contains *Six Crotchets, Six Quavers, also Twelve Quavers* or their equivalents in each bar.

Compound triple-time contains *Nine Crotchets, nine Quavers, nine Semiquavers* or their equivalents in each bar.

A **Dot** placed after a *note*, or a *rest*, indicates that its length is to be increased by *one-half*.

Two **Dots** placed after a *note*, or a *rest*, indicate that its length is to be increased by *three-fourths*.

When the **Dot** is placed *over* a *note*, it means that the note is to be played *staccato*, (i. e. detached).

A dotted Semibreve,	A dotted Minim,	A dotted Crotchet,	A dotted Quaver,	A double dotted Minim,	A double dotted Crotchet,
is equal to Three Minims.	is equal to Three Crotchets.	is equal to Three Quavers.	is equal to Three Semiquavers.	is equal to Seven Quavers.	is equal to Seven Semiquavers.

Rests are characters which indicate temporary silence. Each kind of note has its corresponding *rest* equal in duration to the *note* of the same name.

By a license the *Semibreve rest* is used to indicate a rest of *one bar*, in any time.

To indicate a rest of longer duration than one-bar other characters are used. viz:—

S. BREVE.	MINIM.	CROTCHET.	QUAVER.	S. QUAVER.	D. S. QUAVER.	1	2	3	any number

When the figure \curvearrowright is placed above three notes or three rests or any combination of three notes and rests, they are called a **Triplet**, and are played in the time of two ordinary notes of the same kind.

Signs and words most frequently used in Drum parts:—

- D. C. Da Capo* - from the beginning. *D. S. Dal Segno* - from the $\%$.
mf mezzo-forte - rather loud. *f forte* - loud. *ff double-forte* - very loud.
p piano - softly. *pp double-piano* - very softly.
sf sfz sforzando - emphasised. *Unis. Unisoni* - together.
cresc. crescendo or < with increasing tone.
decresc. decrescendo or > *dim. diminuendo* - with decreasing tone.
stacc. staccato - detached, distinct.
Assai - very. *Molto* - much. *Sempre* - always. *a tempo* - in time.
Mod^o Moderato - Moderately. *Largo* - broad, dignified. *Maestoso* - Majestically.
Più mosso - more quickly. *Meno mosso* - less quickly.
poco a poco - little by little.
string. stringendo or *accel. accelerando* - increasing the time.
Rall. Rallentando or *Rit. Rit. dando* - decreasing the time.
Lento - slow, lingering. *Larghetto* - not so slow as Lento.
Adagio - slowly, leisurely. *Andantino* - slower than Andante.
Andante - moving easily. *Allegretto* - quicker than Andante.
Allegro - lively, briskly. *Vivace* or *Vivo* - quicker than Allegro.
Presto - quickly, rapidly. *Prestissimo* - at the utmost speed.

ABBREVIATIONS.

The following examples are among those frequently used in manuscript and also in printed music.

Written:-

Played:-

The image displays six examples of musical notation, each consisting of a top staff with notes and a bottom staff with a drum pattern. The drum patterns use numbers 1-4 for notes and slashes for rests. The examples show various time signatures and rhythmic values.

- Example 1: 4/4 time. Written: quarter notes G4, A4, B4, C5. Played: quarter notes 1, 2, 3, 4.
- Example 2: 3/4 time. Written: quarter notes G4, A4, B4. Played: quarter notes 1, 2, 3.
- Example 3: 2/4 time. Written: quarter notes G4, A4, B4, C5. Played: quarter notes 1, 2, 3.
- Example 4: 2/4 time. Written: quarter notes G4, A4, B4, C5. Played: quarter notes 1, 2.
- Example 5: 2/4 time. Written: quarter notes G4, A4, B4, C5. Played: quarter notes 1, 2.
- Example 6: 3/4 time. Written: quarter notes G4, A4, B4. Played: quarter notes 1, 2.

See page 13 for Side-Drum etc.

See page 30 for Bass-Drum etc.

TIMPANI.

Simple
System
of
Tuning.




Patent
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of
Tuning.



Made by Hawkes & Son, Fenman Street, Piccadilly Circus, London, W.

It is absolutely necessary for the student to learn perfectly the "Notation for Drum" and "Time", given at the beginning of this book; he may then proceed to practise the various beatings.

POSITION OF THE DRUMS.

The larger of the two, called the F drum, is placed to the left, the smaller, called the B \flat drum, is placed to the right of the player. They must be nearly touching and incline towards each other, to enable the player to move the sticks rapidly from one to the other. 

HOW TO TUNE THEM.

From six to eight screws with T shaped handles are fixed to each drum, these handles when turned from left to right draw the metal hoop to which the vellum head is attached in a downward direction, thereby increasing the tension and raising the pitch; to lower the pitch, the handles are turned from right to left; the best way to hear if the sound gives the note required, is to flip the head with the thumb and finger, near to each screw, if the note is a little too high, place the hand flat on the centre of the vellum, a light pressure will at once lower the tone. A pitch-pipe will give all the notes required.


HOW TO HOLD THE STICKS.

They should rest upon the second joint of the first finger and the third joint of the second finger of each hand and are kept in those positions by a slight pressure of the thumbs; in passages marked *pp* or *p*, the stick should not fall direct upon the vellum, but touch it lightly, from the side, drawing the tone, as it were.

HOW THE BEATS ARE MADE.

The elbows must be held almost close to the body, the wrists must be used with the greatest freedom of action, this will cause the sticks to dance upon the vellum with elasticity.

Commence practice by making a single stroke with each stick, beginning with the left hand, very slowly, the weight of the strokes from each stick must be equal, to ensure this, the student should exert the left hand a little more than the right.

Strike about four or five inches from the circumference of the vellum; from this point the best tone is to be obtained, .

When the student can produce slowly, an equal stroke from each hand, he may proceed to practise the first and the following exercises.

The indications for tuning are usually to be found over the signature, as for instance:- in **A & D**, etc.

The after-tone of the drums can be stopped by a slight pressure of the finger-tips upon the vellum.

After practice, tune the drums down to **G & C**; leaving a good note on each.

FIRST EXERCISES.

The letter *L*. under a note, indicates that the beat is to be made with the left hand and *R*. with the right hand.

in A & D.

Count. 1. 2. 3. 4. 1. 2. 3. 4.

1.
L. R. L. R. L. R. L. R. etc.

2.
L. R. L. R. etc.

3.
L. R. L. R. etc.

4.
R. L. R. L. etc.

Count. 1. 2. 3. 4. 1. 2. 3. 4.

5.
L.R.L.R. L.R.L.R. etc.

6.
L.R.L.R. L.R.L.R. etc. R. L. R.

7.
R.L.R.L. R.L.R. L.R.L.R. L.R.L. L.R.L.R. L.R.L. R.L.R.L. R.L.R.

Count. 1. 2. 3. 4. 1. 2. 3. 4.

8.
R. L. R L. R. L. L.R. L. R. L. R. etc.

Count. 1. 2. 3. 4. 1. 2. 3. 4.

9.
L.R.L.R.L.R.L.R.L.R. etc.

THE CROSS-BEAT.

- (1) The left stick is swung over the right hand, the right stick follows.
- (2) The right stick is swung over the left hand, the left hand follows.

in. A & D.

1. *L. R. L. R. L. R. L. R. etc.*

2. *L. R. L. R. L. R. L. R. etc.*

3. *L. R. L. R. etc.*

4. *L. R. L. R. L. R. L. R. L. R. etc.*

THE APPOGGIATURA.

THE DOUBLE APPOGGIATURA.

THE ROLL.

Is performed by alternate single strokes of the sticks, commencing with the left hand.

Begin slowly, the force of each stroke must be equal.

in A & D.

Count. 1. 2. 3. 4. 1. 2. 3. 4.

The musical score consists of six systems of bass clef staves in 4/4 time. The first system is marked with a *p* dynamic and includes a count of 1-2-3-4. The second system continues the roll with a count of 1-2-3-4. The third system begins with a *cresc.* marking and ends with a *f* dynamic and another *cresc.* marking. The fourth system starts with a *ff* dynamic and a *decresc. f* marking. The fifth system is marked with *decresc.* and ends with a *p* dynamic. The sixth system is the first of four numbered exercises. Exercise 2 starts with *pp* and ends with *ff*. Exercise 3 starts with *f* and ends with *ppp*. Exercise 4 starts with *p* and *f* markings.

VARIOUS EXERCISES.

1. in G & C.
L. R.
2. in F & C.
3. in C & F.
4. in A & D.
5. in A^b & E^b.
6. in F & B^b.
7. in A & F.
8. in B & E.
9. in B^b & F.
10. in G & D.
-

MENDELSSOHN'S ITALIAN SYMPHONY.

in A & E.

Allegro vivace.

Op. 90. Part. 1.

3 37 A 10 *ff*

tr

tr

3 *mf* *tr*

B *tr* *tr* 38 C 8 *pp*

cresc. 5 6 7 8 26 D 4 *ff*

2 *ff*

1. 22 2. 11

E 9 39 F *tr*

2 *f* 3 1

tr 3 *ff*

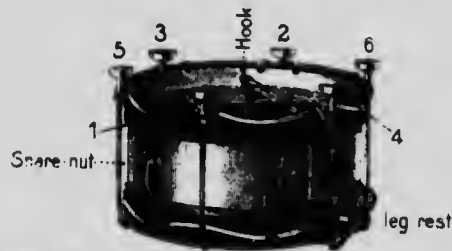
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This page contains 12 staves of musical notation for a bass clef instrument. The notation includes various dynamics such as *ff*, *f*, *p*, and *cresc.*, as well as articulations like *tr* and *trm*. Fingerings are indicated by numbers 1 through 5. The piece is divided into sections labeled G, H, I, and K.

Staff 1: *ff*, 2, *ff*, 2
 Staff 2: 4 G, 51 H, 49 I, *p*, *cresc.*, *tr*
 Staff 3: *trm*, *f*, 27, *p*
 Staff 4: 7, *p*, *cresc.*
 Staff 5: *cresc.*
 Staff 6: *f*, *cresc.*, *trm*, *ff*, *trm*
 Staff 7: *trm*, 12, *ff*
 Staff 8: 20, *p*, K
 Staff 9: 1, *tr*₁, 2, 3, 4, 5, 6, *pcresc.*
 Staff 10: *f*, *trm*, *ff*
 Staff 11: 3, 1, *p*, *p*, *cresc.*
 Staff 12: *trm*, *pcresc.*, *f*, *trm*, *trm*
 Staff 13: *trm*, 5

THE SIDE-DRUM.

13



Made by Hawkes & Son, Denman Street, Piccadilly Circus London.W

It is absolutely necessary for the student to learn perfectly the "Notation for Drums" and "Time", given at the beginning of this book; he may then proceed to practise the various beatings.

HOW TO CARRY THE DRUM.

Pass the head and the left arm through the carriage-belt let the upper part rest upon the right shoulder, the ring on the belt should be in line with the front of the left leg, attach the Drum to the belt, by passing the hook, which is fixed to the upper hoop through the ring on the belt, the leg-rest which is fixed to the lower hoop should be just above the left knee, this is regulated by means of the buckle attached to the carriage-belt.

HOW TO REGULATE IT.

Turn the fly-nut No 1, twice to the right, then turn No 2 twice to the right, then turn Nos 3, 4, 5 and 6 consecutively twice to the right, repeat the system of screwing, precisely in the same order as before, until the required tension is obtained, the ear of the player must decide this, then finally screw up the fly-nut which is on the hook to which the snares are attached until they vibrate freely in response to a slight blow given by the Drum-stick upon the batter-head. A much better plan, is to work the fly-nuts in pairs from opposite sides. After practice, all the fly-nuts should be unscrewed, two or three turns will be sufficient.

HOW TO HOLD THE STICKS.

The left hand stick is held between the thumb and the first finger, with the butt-end projecting about two inches from the hand, it must then pass between the second and third fingers, with the palm held upwards, and rest on the first joint of the third finger, the ends of the fingers must bend towards the palm.

The right hand stick is grasped by the whole hand, with the butt-end projecting about two inches from the hand, the thumb must be put well under the stick, and the palm held downwards, the first and fourth fingers must be held rather loosely.

The left elbow must be slightly raised, so that the knob of the stick may touch the centre of the drum-head.

The right elbow must be held almost close to the body, but in such a way that the knob of the stick may touch the centre of the drum-head.

The wrists must be used with the greatest freedom of action, this will cause the sticks to dance, as it were, with elasticity.

HOW THE BEATS ARE MADE.

Commence practice by making a single stroke with each stick, beginning with the left hand, very slowly, the weight of the strokes from each stick must be equal, to ensure this, the student should exert the left hand a little more than the right and strike on the centre of the drum-head.

When the student can produce slowly, an equal stroke from each hand, he may then beat double strokes with each hand, the second stroke must be made a trifle harder than the first, this is to ensure equality.

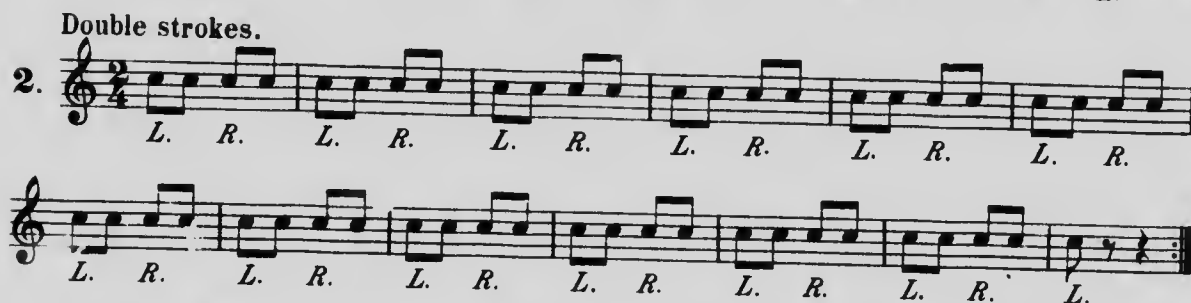
The student may now proceed to practise the exercises given below.

The letter *L.* under a note, indicates that the beat is to be made with the left hand and *R.* with the right hand. To facilitate reading, the notes for the left hand have their stems turned down and for the right hand they are turned up; in all the earlier exercises.

Single strokes.

1. 

Double strokes.

2. 

Count. 1. 2. 3. 4.

3. 

Count. 1. 2. 3. 4.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. D.C.

THE ROLL.

The Roll is the foundation of all Beats on the Side-drum and unless it is properly practised and executed the pupil will never become a good drummer. The long roll should be studied first. It takes a long time to acquire properly, therefore great perseverance and patience are absolutely necessary, but with a firm resolution it can be done, and the pupil will be amply rewarded for the time given to practice.

The following observations should be strictly adhered to.

First study very slowly and increase by degrees.

Do not strike one stick heavier than the other.

Do not allow the sticks to come in contact.

Strike in the centre without looking down on the drum.

Every roll commences with the left hand stick.

Should the roll become uneven, stop and commence again.

Count. 1. 2. 3. 4.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

Exercise to open, close and open again.

Count. 1. 2. 3. 4.

2.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

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L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

When the long roll commences *ppp* and finishes *fff*, the last note should be well accented.

3.

ppp *pp* *p* *mf* *f* *ff* *fff*

When the long roll commences *fff* and finishes *pppp*, the sticks should be gradually separated, moving towards the hoop, but rolling all the time and concluding almost inaudibly.

4.

fff *ff* *f* *mf* *p* *pp* *ppp* *pppp*

THE SEVEN-STROKE ROLL.

The following Rolls should be practised slowly, at first.

L. R. L. R. L. R. L. R. L. R. L. R. L. R.

the above abbreviated

ELEVEN-STROKE ROLL.

L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

abbreviated

FIFTEEN-STROKE ROLL.

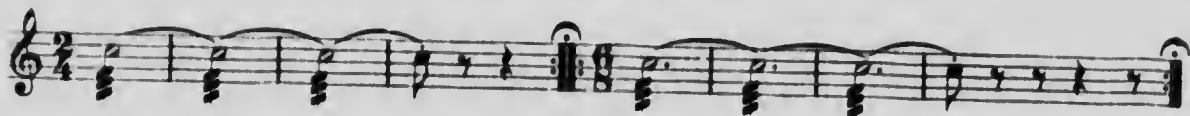
L. R. L. R. L. R. L. R. L. R. L. R. L. R. L. R.

abbreviated

ONE-BAR ROLL.

TWO-BARS ROLL.

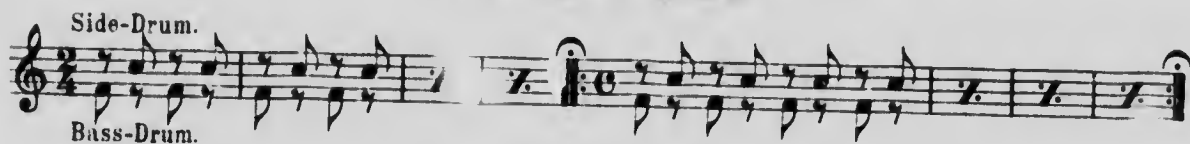
THREE-BARS ROLL.



SIX-BARS ROLL.



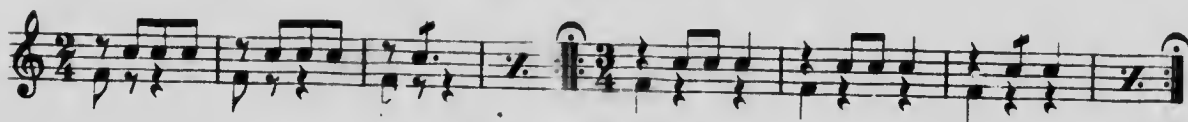
SINGLE STROKE.



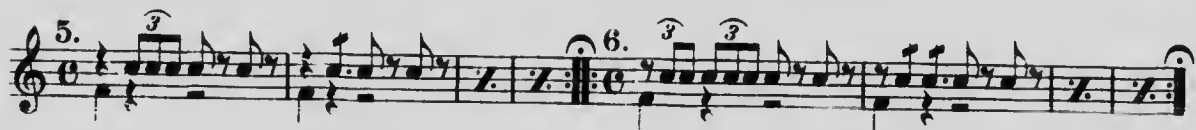
DOUBLE STROKE.



TREBLE STROKE.



TRIPLET STROKE.



THE OPEN FLAM.

The grace note or single Appoggiatura, should be heard very distinctly before the principal note, although played much softer, the principal note should be delivered with a slight sforzando;

sounding like this:-

p mf p mf

L.R. L.R. L.R. L.R. L.R. L.R. L.R. L.R.

THE CLOSE FLAM. (From Hand to Hand.)

L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R.

RIGHT HAND CLOSE FLAM.

Preferable in rapid passages.

R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L.

LEFT HAND CLOSE FLAM

L.R. L.R. L.R. L.R. L.R. L.R. L.R. L.R. L.R. L.R. L.R. L.R.

EXERCISES ON FLAMS.

1.

R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L. R.L.

2.

L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L.

L.R.R.L. L.R.R.L. L.R.R.L. L.R.R.L. L.R.R.L. L.R.R.L. L.R.R.L. L.R.R.L. L.R.

3.

L.R. L.R. L.R. R.L. L.R. L. L.R. R.L. L.R. R.L. L.R. R.L.

L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. L.R. R.L. R.L. L.R. R.L. R.

1. 2.

FLAM AND STROKE. (From Hand to Hand.)

L.R. L. R.L. R. L.R. L. R.L. R. L.R. L. R.L. R. L.R. L. R.L.

FLAM AND FEINT. (From Hand to Hand.)

Tap the Semiquaver very softly.

L.R. ^fR. ^pL. R. L.R. L. R.L. R. L.R. L. R.L. R. L.R. L. R.L.

FEINT AND FLAM.

^pL. ^fR.L. R. L.R. L. R.L. R. L.R. L. R.L. R. L.R. L. R.L. R.

EXERCISES.

1.

L.R. R. L. L.R. R. L. L.R. R. L. L.R. R. L.

2.

L.R. R. L. L.R. R. L. L.R. R.L. L.R. L.R. R. L. L.R. R. L. L.R. R.L. L.R.

3.

L.R. R. L. L.R. R. L. L.R. R. L. L.R. R. L. L.R. R. L. L.R. R. L. L.R. R. L.

4. *L.R. R. L. L. R. L.R. R. L. L. R. L.R. R. L. L. R.*

5. *L.R. R. L. L. R. L.R. R. L. L. R. L.R. R. L. L. R. L.R. R. L. L. R.*

THE OPEN DRAG. (From Hand to Hand.)

p L.L. R. R.R. L. p L.L. R. p R.R. L.

THE CLOSE DRAG. (From Hand to Hand.)

Is similar to the open Drag.

LL.R. R.R.L. LL.R. R.R.L. LL.R. R.R.L. LL.R. R.R.L. LL.R. R.R.L. LL.R. R.R.L.

DRAG AND STROKE. (From Hand to Hand.)

LL.R. L. R.R.L. R. LL.R. L. R.R.L. R. LL.R. L. R.R.L. R.

DOUBLE DRAG AND STROKE. (From Hand to Hand.)

LL.R. LL.R. L. R.R.L. R.R.L. R. LL.R. LL.R. L. R.R.L. R.R.L. R.

DRAG AND FLAM. (From Hand to Hand.)

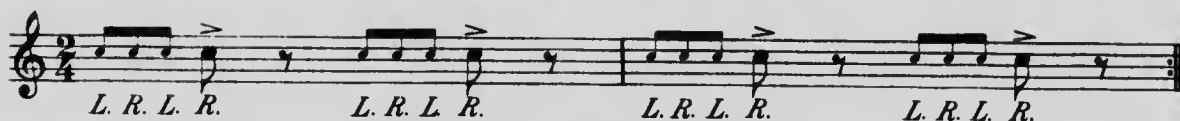
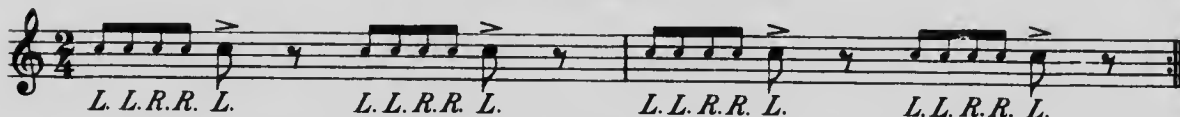
LL.R. R.R.L. LL.R. R.L. L.R. LL.R. R.R.L. LL.R. R.L. L.R.

THE SINGLE DRAG. (From Hand to Hand.)

R. LL.R. L. R.R.L. R. LL.R. L. L. R. L. L. R.R.L. R. LL.R. L.

THE DOUBLE DRAG. (From Hand to Hand.)

R. LL.R. L. R.R.L. R. LL.R. LL.R. L. R.R.L. R.R.L. R. LL.R. L. R.R.L. R. LL.R. L. R.R.L. R.

FOUR-STROKE RUFFLE.**FIFE - STROKE RUFFLE.****THE SINGLE-PARADIDDLE. (From Hand to Hand.)**

This kind of beating is very essential, when in a quick movement the notes have to be delivered staccato.

**FLAM - PARADIDDLE. (From Hand to Hand.)****STROKE - PARADIDDLE. (From Hand to Hand.)****DRAG-PARADIDDLE. (From Hand to Hand.)****STROKE AND DRAG-PARADIDDLE. (From Hand to Hand.)****STROKE FLAM AND DRAG-PARADIDDLE. (From Hand to Hand.)**

VARIOUS EXERCISES.

1. Andante.

Exercise 1, Andante, consists of three staves of music. The first staff begins with a treble clef, a common time signature, and a dynamic marking of *f*. The music features a series of chords and melodic lines, with some notes beamed together. The second and third staves continue the piece with similar rhythmic and melodic patterns.

2. Allegretto.

Exercise 2, Allegretto, consists of four staves of music. The first staff begins with a treble clef and a common time signature. The music is characterized by a steady eighth-note rhythm. The second and third staves continue the piece with similar rhythmic and melodic patterns. The fourth staff concludes the exercise with a double bar line.

3. Maestoso.

Exercise 3, Maestoso, consists of five staves of music. The first staff begins with a treble clef and a common time signature. The music features a series of chords and melodic lines, with some notes beamed together. The second and third staves continue the piece with similar rhythmic and melodic patterns. The fourth and fifth staves conclude the exercise with a double bar line. The word *tr* is written above the notes in the fifth staff.

4. Allegro.

5. Allegretto.

staccato

D.C.

6. Allegro.

D.C.

7. Allegretto.

D.C.

8. Moderato.

D.C.

9. Bolero.

D.C.

ACCESSORIES.

Are frequently introduced for special effects in the orchestra and are as a rule allotted to the performers on the Side and Bass-Drums. They are generally introduced when the Drums have rests and are always specially marked in the part.

The names of some such accessories are:— The Tambourine, Triangle, Castanets, Pop-Guns, Sledge-Bells, Whips, Whistles, Stamping-sticks, Glockenspiel etc. also instruments which imitate the Cuckoo and other Birds. Most of these instruments are so easy to handle, that it is scarcely necessary to write about them, but to give a general idea some examples of orchestral parts are given below.

SPANISH DANCE.

Allegretto.
Tambourine.

The musical score consists of six staves. The first staff is for the Tambourine, starting with a treble clef and a 3/8 time signature. It begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic, and then a pianissimo (*pp*) dynamic. The second staff continues the Tambourine part with various rests. The third staff is also for the Tambourine, featuring a forte (*f*) dynamic and a 4/4 time signature. The fourth staff is for the Castanets, starting with a piano (*p*) dynamic. The fifth staff is for the Triangle, starting with a 4/4 time signature. The sixth staff is for the Drum, starting with a forte (*f*) dynamic. The final staff is for the Tambourine, starting with a piano (*p*) dynamic.

Castanets.

Triangle.

Drum.

Tambourine.

CUCKOO AND CRICKET POLKA.

27

HERZOG.

Polka.

Cricket. *tr tr tr tr*

Cuckoo. **1** *f*

Cuckoo. **2** *go to Coda.* **7** **1.** **2.** **2**

2 **1** **Trio.** **Cricket.** **1**

2 *f*

1

1

1

1

8 *D. C.*

Coda. Cricket.

1 *f*

1

LA PITTERI.

SIDE-DRUM & GLOCKENSPIEL.

Valses.

J. RIVIERE.

Introduction.
Allegretto.

S. D. *ff* 2 *ff* 4

f 1 Tempo di Valse. 4

1. Valse. 35 *ff* Last.

p

ff 1 1. 2. 1 *D. S.*

2. 8 1. 4 *p* 1 2. 6 *p*

f 4

f 2 *f* *D. S.*

3. *f* 1 1

Glockenspiel. *f*

20 *f*

4 *f* 4 *D. S.*

Coda. 34 Glockenspiel.

20 S. D. Without snares. 1. 2. Glockensp.

1 2 3 4 5 6 1 S. D. 1 *f*

2 3 4 5 6 7 8 9

10 11 12 13 14 15

f

1

5

THE BASS-DRUM.

Made by
HAWKES & SON,
Denman Street.



Piccadilly Circus
LONDON
W.

It is absolutely necessary for the student to learn perfectly the "Notation for Drums" and "Time", given at the beginning of this book; he may then proceed to practise the various beatings.

When used in the Orchestra, it is generally played together with the Cymbals.

One Cymbal is fixed to the hoop, the other is held in the left hand and struck against the one that is fixed, (in a slanting direction).

Accessories, like those mentioned on page 26 are also introduced into the Bass-drum part.

The Side-drum and Bass-drum parts are here written on one staff.

Marziale.

S.D.
B.D. *f*

p Without Cymbals. *f* *p* *f*

f together

Triangle.
Cymbals only.

WEANER MAD'LN.

Valse.

C. M. ZIEHRER.

DRUMS etc.

Introduction.
Allegretto.

Tri. *f* B. D. 1 Tri.

ff Cymbal only, beaten with Side-Drum Stick.

8 Cymbal Solo.
Beat with Bass-Drum Stick.

S. D. *ff* Cym.

Lento. *f* B. D. and Cym. 2 *p* B. D.

Andante. Tri. *p*

Tempo di Valse. S. D. *f* rit. *p* B. D. etc.

72

