THE

Reed Band Book

FOR

TONIC SOL-FA PUPILS,

INCLUDING INSTRUCTIONS IN THE

FLUTE, FIFE, FLAGEOLETTE, DRUM, CYMBALS, &c.,

AS WELL AS IN THE

CLARINET, OBOE, & BASSOON.

CONTAINING ALSO A LARGE NUMBER OF TUNES FOR THE

DRUM AND FIFE BAND.

EDITED BY

JOHN CURWEN.

PREFACE.

A "Reed Band" is one in which the Instruments with Reeds (the Clarionette or the Oboe) take *a leading part*. But it commonly *includes* also the Brass Instruments, the Wooden Instruments with finger-holes (the Flute and the Fife), and even the Drums and Cymbals. A "Brass Band Book" has already been provided. The present work, therefore, only offers instructions for *the rest* of the Instruments commonly found in a "Reed Band."

In doing this we necessarily provide all the Instructions for a "Drum and Fife Band." When the "String Band Book" for the violin, etc., is completed, the three "Band Books" will provide instructions for a complete "Orchestral Band."

In the Clarionette, the Oboe, and the Bassoon, the tones are produced by the vibration of one or two Reeds, placed in *the mouth-piece*, in connection with the vibration of the column of air in *the tube* of the Instrument. In the Flute, the Fife, and the Flageolette, the vibrating column of air alone produces the tone. In both cases, the length of the tube gives the natural key-tone of the Instrument; — and the opening of the Finger-holes *theoretically* shortens the tube, and so raises the pitch. But, practically, the opening of a Finger-hole does not produce precisely the same effect as the cutting off of the tube at the place of that finger-hole, — because the holes are too small to break completely the vibrating column of air, and there is some flattening or "veiling" of the tone, like that of a damper over the top of an organ pipe. The holes have, therefore, to be *placed* and *sized* so as to meet this difficulty as far as possible. They have also to meet the difficulty which the human fingers find in suiting themselves to the exact measurements of the scale. These two difficulties, in the structure of the instrument, make it necessary to have some holes smaller than others, and to use largely those compound or "cross" fingerings, which seem to be discovered by chance, and which are so difficult to explain. The higher octaves of a tone, produced by tightening the lips or blowing harder, are a severe test of the pure intonation of that tone itself, and it is chiefly in those octaves that the compound fingerings have to be used. These compound fingerings and small holes, moreover, produce a difference in the quality or *timbre* of their tones. So that we cannot wonder that such composers as Scarlatti and Cherubini should speak against these instruments as "never in tune." Mr. Richard Carte, in his admirably written "Sketch of the successive improvements made in the flute, with a statement of the principles upon which flutes are constructed," says that the common flute "has two great defects; it is out of tune — some of its notes being too flat, and some too sharp; and it varies in quality of tone — some of its notes being free and clear, and others feeble and muffled. The two principal causes of these defects are, *the unequal distribution of the holes* — some being above and some below their correct position, and the existence of *closed* or *shut* keys." In order to correct these defects, M. Bœhm, in 1832, invented a flute with the holes placed at regular distances, and all of them large. He overcame the difficulty of fingering by a peculiar mechanical arrangement of the levers. He has no closed levers. All stand open, and are easily closed by the pressure of the fingers. He avoids as far as he can the "compound" fingerings above referred to. Mr. Carte has improved upon this flute

so as to increase the number of *simple* fingerings (those in which only one finger has to be moved for the production of the tone) to a great extent.   All the Bœhm instruments are very expensive, on account of their complex lever machinery, but those who can afford them, and will take the trouble of learning a new system of fingering, will find themselves amply rewarded.   With Mr. Carte's kind permission, we have printed the fingering for his improved Bœhm flute at page 9.   We can only regret that the aims of this. and other gentlemen reach no higher than "equal temperament," which is still out of tune.   The power of varying the pitch by the manner of blowing, may somewhat compensate for this defect, but would it not be better to make flutes cheaper, so that every flute-player could possess a *set* of flutes, each flute adapted to a special key, and the keys immediately related to it?   In the piccolos and flutes used in Military Bands, something of this kind is already attempted.   Why should there not be also "clear bore" Piston Flutes?

I have seen the young student, with mind exhausted by study, blowing away into his flute to soothe the excitement of his brain.   I have seen the workman or the clerk, weary with the day's toil, sit down with his flute to amuse the children or to recreate himself.   I have seen the young gentleman, putting his flute together, and calling his sister to the piano, that brother and sister may practise the duet with which they mean to please their friends at the party next week.   They think it will form a pleasant change from the glee-singing in which all will unite, and that neither will make less sacred the psalm-singing at the close. May this book create many such pleasant scenes as these.

I marched the other day with a ragged school and a shoe-black brigade on their holiday excursion, and while I was observing these poor lads, whose lot in life is so hard, the drums began to roll, and the fifes struck up their melody.   The fifers passed from air to air with great glee, and the young drummers marked the time with an evident sense of the importance of clear decided Rhythm.   The marching immediately became more regular and sprightly.   The sweet chains of music were bringing into discipline these rugged young souls. I thanked God for the Ragged School Teachers who had dedicated a happy part of their lives to the training of a "Drum and Fife Band."   I shall be very glad if this book should prove helpful to any who are like-minded.

It will also be pleasant to contribute to the good and delicately varied music of which the Reed Band is capable.   But, in sending forth a Book for this purpose, we cannot avoid the passing fear lest the music it creates should be made the minister of evil instead of good, should add to the false excitement of the drunkard and the reveller instead of cheering and elevating the healthy and the true.   I have the confidence, however, that those, into whose hands this book will fall, are men who believe that every "talent" we possess must be used nobly, and never to the dishonour of Him who gave it.

JOHN CURWEN.

Note.—In preparing the instructions for the Drum, I obtained very valuable aid from Mr. F. W. Perry, teacher of the Drum and Cornet, 32, Wimborne Street, New North Road, London.

THE FLUTE, FIFE, & FLAGEOLETTE.
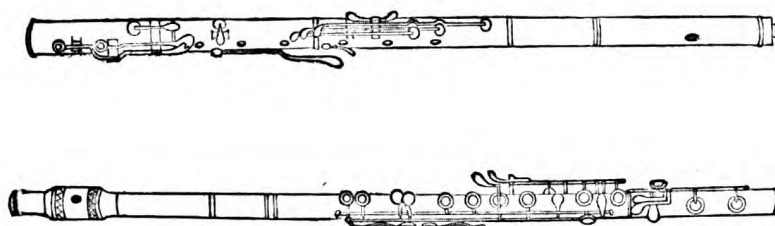
The form of these instruments (generally slightly *tapering* one way or the other, sometimes simply *cylindrical)* gives them the peculiarly clear and soft *timbre* or quality of tone, which so markedly distinguishes them from instruments of a conical shape like the Horns and Trumpets. They vary in length, and in the number of levers attached to them. Their length fixes the pitch-tone producible by the closed tube—the natural key-tone of the instrument. Thus the high Piccolo Flute or Fife in F, is the shortest in length; the E flat Piccolo is the next,—the D^1 Piccolo the next,—the B flat Flute the next,—the F Flute the next,—the E flat Flute the next,—the D (or German) Flute the next,—and the C (or Concert) Flute, (which is really a D Flute with the power of adding to its length, at will, by closing two holes commanded by the double levers at the end), is the longest. The levers, which in some flutes are very complicated in appearance, we will study afterwards. It will be best, now, to confine our attention to that which is common to all these instruments—the mouth hole and six finger holes.

The mouth hole.

In the Flageolette there is no difficulty about this. The mouth piece limits and directs the little narrow stream of breath from the mouth in exactly the proper way for putting the air of the tube into vibration. The Flageolette is, therefore, the easiest to blow of all wind instruments. But, in the Flute and Fife, the mouth hole is in the side of the instrument, and the lips of the performer have both to *shape* the stream of air and so to *direct* it, against the opposite side of the mouth hole, as that a portion of the stream be cut off and just enough admitted to set the air of the tube in regular vibration. This, while it increases the difficulty of blowing, also gives the player a more direct control over the delivery of the tones, and it makes the following instructions for handling and blowing of great importance.

Reed Band Book.

When you have firmly "pushed home" the different joints of your instruments, see that the six finger holes are on a line with each other, and that the outer *edge* of the mouth hole on the "head" piece is on a line with the *centre* of the finger holes on the "middle" piece or pieces. The "foot" piece should be so adjusted that it's lever or levers can be easily commanded by the little finger of the right hand. The corresponding rims of each joint should be notched with a penknife so that they may be easily put together again in precisely the same way.

The head of the performer being upright and firm, and the instrument held horizontally or but slightly inclined downwards,—the middle body of the instrument will be supported by the left hand thumb, and will lean outwards against the under part of the left hand fore-finger; while the right hand thumb is fixed against *the side* of the instrument so as, using the lower joint of the left hand fore-finger for a fulcrum, to press the mouth hole firmly and steadily against the centre of the under lip.

The position of the thumb determines that of the wrist and fingers. The left hand wrist will naturally be depressed, while the right hand wrist will necessarily be raised, in order to allow free play to the fingers. The first three fingers of the left hand are then prepared to stop or open the first three holes of the instrument, and the first three fingers of the right hand to stop or open the other three holes. The little fingers, even if they have no levers of their own to attend to, must not be allowed to get under the instrument. The holes should be stopped firmly, but not violently, and the fingers should never be raised high above the holes. As the chest has to be forward and full, it is important that the elbows should not fall against the sides.

In blowing, the lips should be pressed against the teeth, the corners of the mouth being turned back-

wards and upwards as in a smile. The instrument should be blown softly, pleasantly, and lovingly. If the lips are firmly held together at the sides, a steady stream of breath will soon make for itself a little opening in the centre. This steady stream should be directed against the further edge of the mouth hole, where it will be divided in two, the lower portion setting in vibratory motion the column of air in the tube. To produce the lower tones of the instrument the lower lip will be slightly drawn back behind the upper lip, covering not quite a third of the mouth hole. To produce the middle and higher tones, this lower lip will be advanced till it covers nearly three quarters of the mouth hole. The tendency of strong blowing is to make the tones louder but also too sharp. To correct this undue sharpness in loud tones, turn the instrument a little inwards, so as to blow *less* obliquely into the mouth hole. The tendency of gentle blowing is to make the tones softer, but also too flat. To correct this undue flatness in soft tones, turn the instrument a little outwards, so as to blow *more* obliquely into the mouth hole. This power of correcting the Intonation, is a very important one, also, in the case of particular tones,—for these instruments, except in the original or natural key of their tubes, are far from the perfection of Just Intonation. Even for this key it is found that in many flutes the position of the holes is chosen more to suit the fingers than to secure correctness of tune. Most flutes have a tuning-slide, by which, the head being drawn out a little farther from the body, the pitch of the Instrument is lower, but it should be remembered that the farther you draw out this slide, the more (except on bad flutes) you put the finger holes out of tune.

The tongue assists and modifies the production of tones, by the various syllables it pronounces, or rather, "shapes itself to pronounce." It is enough, at present, to direct the pupil to pronounce the syllable *too* as he emits the stream of air into his instrument.

The Six Finger Holes.

The easiest tone for a learner to produce on these instruments, is that which is given with all the holes open, but it is better that the pupil should, at once, try, by drawing the lower lip a little backward, to produce the natural key tone (the d) of the instrument—that which is given with all the fingers down. When he has produced this tone patiently and clearly, let him lift the third finger of his right hand (practically shortening his tube) and he will hear r. The third finger remaining up, the lifting of the second finger (again shortening his tube) will give him m and the lifting of the first finger f. The lifting of the third *left* hand finger will give him s, of the second l, of the first t. The pupil has naturally compressed his lips, as he ascended the scale, slightly advancing the lower lip over the mouth hole, and blowing with but a little stronger force. If, under these circumstances, he again closes all the holes, he can produce the *higher* d¹ r¹ m¹, &c. by the same process. But there are easier ways of obtaining these higher tones. For example, it is easier to obtain the upper d¹ by opening *only* the first hole, than by closing all the holes. This is called "cross fingering," or better, " compound fingering." The first "natural scale" modulator will shew the pupil how to play the following exercises on the natural key of the Instrument, whether that key be D, F, B♭ or E♭. This ● means that the corresponding hole is to be closed,—this ○ that it is to be open.

THE FIRST NATURAL KEY MODULATOR.

FIRST STEP.

Ex. 1. Natural key of the Instrument (without skips).

:d |r :m |f :s |l :t |d' :d' |t :l |s :f |m :r |d ||

Ex. 2. Natural key (without skips. One pulse rests).

|d :r |m :f |s :s |s :s |f :m |r :d |r :r |r :
|r :m |f :s |l :l |l :l |s :f |m :r |d :d |d : ||

Ex. 3. Natural key (with skips. Two pulse tones).

|d :d |m :m |r :r |d :d |f :m |r :r |s :f |m :—
|f :m |r :r |s :f |m :m |l :s |f :s |l :t |d' :— ||

Ex. 4. Natural key (with skips).

|d :m |s :m |f :l |s :m |d :m |s :m |f :l |s :—
|d' :s |m :s |l :f |r :f |s :m |d :m |r :s |d :— ||

Let the exercises of this step be perfectly and exactly mastered before proceeding to the next.

Reed Band Book.

THE NATURAL KEY MODULATOR.

	Left hand.		Right hand.
s²	○ ● ●	● ● ○
f²	● ○ ●	○ ○ ○
m²	● ●⋅●⋅●	● ○ ●
r²	● ● ○	○ ● ●
d²	○ ● ●	○ ○ ○
t¹	○ ○ ○	○ ○ ○
l¹	● ○ ○	○ ○ ○
s¹	● ● ○	○ ○ ○
f¹	● ● ●	○ ○ ○
m¹	● ● ●	● ○ ○
r¹	● ● ●	● ● ○
d¹	○ ● ●	● ● ●
t	○ ○ ○	○ ○ ○
l	● ○ ○	○ ○ ○
s	● ● ○	○ ○ ○
f	● ● ●	○ ○ ○
m	● ● ●	● ○ ○
r	● ● ●	● ● ○
d	● ● ●	● ● ●

Left hand.   Right hand.

SECOND STEP.

The second "Natural Key Modulator" includes the first, and also shews the fingering of the higher octaves (reaching r¹ and m¹).

Some difficulties of time will now be gradually introduced, and it is very important that the pupil should not leave any single exercise, until these difficulties are perfectly mastered. The great thing to establish is a clear "sense of time" in the mind. Some persons find that a regular motion of the foot (the front part of the foot beating time while the heel rests) assists them in keeping time with the fingers. When this is the case, let the pupil beat down once for every pulse in music moving at a moderate rate, twice for every pulse in very slow music, and once for every strong or medium pulse in very quick music. This answers well if the pupil can get his foot to move mechanically and regularly without waiting upon his fingers. The only infallible criterion of time is the Metronome.

Ex. 5. Natural key. (One and a-half tones).

:d' |m' :r' |d' :s |l :t |d' :m' |r' :t |d' :l |s :—

|— :m' |r' :d' |t :l |s :—·f |m :d' |l :—·r'|d' :t |d' :— |— ||

Ex. 6. Natural key. (Reaching f'. Half pulse tones).

NOTE.—These half-pulse tones may be "slurred," that is, played with one breath.

:s |d' :d' |s :s |m' :m'·r'|d' :d'·t|l :l |r' :r' |s :— | ·:s

|f' :f' |r' :r'·f'|m' :m'·r'|d' :d'·t|l :r' |d' :t |d' :— |— ||

Ex. 7. Natural key. (Reaching s').

:s |d' :d' |d' :r'·m'|r' :r' |r' :m'·f'|s' :d' |t :d' |r' :— | :s

|f' :f' |f' :m'·r'|s' :s' |s' :f'·m'|r' :f'·r'|d' :t |d' :— |— ||

Ex. 8. Natural scale. (Reaching l'). Play this also in the lower octave.

Fine

|m' :m' |f' :m' |r' :r' |m' :d' |m' :m' |f' :m' |r' :r' |d' :— ||

D.C.

|s' :l' |s' :m' |s' :l' |s' :m' |s' :s' |l' :s' |f' :m' |r' :— ||

D.C. means "Return to the beginning." Fine or F. means "Close."

Exercise 9. Play Ex. 1. 2. 3. 4 an octave higher than they are written. It will be necessary rather to increase the pressure of the lips than to blow with much greater force.

Exercise 10. Play Ex. 5. 6. 7. an octave higher than they are written.

THIRD STEP.

All the "accidentals," as they are called, (re, fe, se, la) can be produced, on these instruments, by "compound fingerings," with the exception of de. To supply this it became necessary to open a new hole in the proper place for this tone (a little below the hole for r) which was kept covered by a spring lever, and only opened, by the little finger, when necessary. Even the common fifes now have this lever for de. The use of this lever led to the opening of other holes, covered by levers, one for ma or for re just above the hole which opens for r, one for fe just below s, one for se just below l, and one for la just above l. These new holes gave greater facilities for fingering, they produced fuller and clearer tones, and they secured a purer Intonation. But even this Intonation is not perfect, the Tonic Solfaist will notice that re and ma, le and ta, &c., are treated as the same tones.

To these five levers some flutes add a sixth, which simply covers another hole for re or ma. It is a long lever, moved by the little finger of the right hand,

Reed Band Book.

and can be used in rapid "shakes" when the third finger of the right hand (which moves the other lever) is in a position in which it cannot easily work.

The "Concert Flute" adds two other levers, at the end, different from all the rest. They are long *double* levers. The action of the little finger of the right hand makes them close (not open, as in the other cases) the holes over which they are placed. The closing of the first of these holes *lengthens* the tube and produces a tone about a small step lower. The closing of the second of these holes *lengthens* the tube again and produces a tone about a small step lower still. This Concert Flute is, in fact, a German Flute in D, with the power of adding a piece of tube to the end of it, so as to produce the tones C♯ and C. The *double* levers of the Concert Flute, we propose to indicate by C♯ and C. The rest of the levers we indicate by figures. de (of the original tube) we shall call 1, re 2, Long re 2b, fe 3, se 4, ta 5, Thus,—

•5•4•   3   • •²ᵇ•ı C♯C
          2

fe may be fingered either thus ● ● ○   ● ○ ○ or, while the left hand little finger presses the fe lever, thus, ● ● ●₃ ○ ○ ○. Now, if the pupil play the instrument with fa in the place of f, he will find that the "mental effect" of the tones has changed, and that what was s has now become the new key tone—the new d, fe becoming the new t. Let him play

|s :fe |s :d' |t :l |s :fe |s :—
(See "Transition" in "Grammar of Vocal Music" and "Standard Course") fe we call the "first sharp," and the new key thus created the "First Sharp Key." On the German Flute in D the "first sharp key" will be A. On the B♭ Flute the first sharp key will be F. On the E♭ Piccolo it will be B♭ and so on. See the "Extended Modulator" at the beginning of this work.

This simple change produces the first "Sharp Key Modulator." Where more than one fingering is given, the pupil must use that which is easiest to him and his instrument. He will find no difficulty in playing the following exercises in the new key.

FIRST SHARP KEY MODULATOR.

d² / t'	○ ● ● / ○ ○ ● ● ● ○ / ○ ○ ○
l'	● ●4● ● ○ ●
s'	● ● ○ ○ ● ●
f' / m'	○ ● ● / ○ ● ● ○ ○ ○ / ○ ○ ○
r'	● ● ● ○ ○ ○
d' / t	● ● ○́ ○ ○ ○ (● ● ● ●₃ ○ ○ ○ ○ı / ● ● ○ ● ● ○
l	● ● ● ● ○ ○
s	● ● ● ● ● ○
f / m	○ ● ● / ○ ○ ○ ● ● ● / ○ ○ ○
r	● ○ ○ ○ ○ ○
d / t,	● ● ○ ○ ○ ○ (● ● ● ●₃ ○ ○ ○ ○ı / ● ● ○ ● ● ○
l,	● ● ● ● ○ ○
s,	● ● ● ● ● ○
f,	● ● ● ● ● ●

Reed Band Book.

Ex. 11. First sharp key.

|d :r |m :f |s :m |d :— |d :t, |l, :s, |l, :t, |d :—
|d' :r' |m' :f' |s' :m' |d' :— |s' :f' |m' :r' |d' :t
|d' :— |s :f |m :r |d :t, |d :— ||

Ex. 12. First sharp key.

|s :s |s :m |m :m |m :d |r :r |m :m |f ·m:r ·d
|r :— |s' :s' |s' :m' |m' :m' |m' :d' |r' :r' |m' :s'
|s' ·f':m' ·r' |d' :— ||

Ex. 13. First sharp key.   *In my cottage.*

|m :—·f |s :s |l :l |s : |d' :r' |m' :f'·r'|d' :t
D.C. and Fine.
|d' :— ||f' :m' |r' :m' |f' :m' |r' : |f' :m' |r' :d'
|t :l |⌢s :f || D.C.

⌢ means "Hold this tone as long as your taste dictates."

fe is sometimes used to express a mere passing Transition from the original key, thus—

Ex. 14. Natural key.

:s |d' :d' |r' :m' |f' :—·m'|r' :f' |m' :d' |m' :fe' |s'
:s' |d² :d² |r² :m² |f² :—·m²|r² :s² |m² :d² |r² :t' |d²
:— | :s' |m' :d' |r' :t |d' :— |— ||

fe is also used in full "transition" from one key into another thus,—

Ex. 15. Natural key.   *Isle of Beauty.*

|m' :—·r'|d' :d' |s' :—·f'|f' :m' |d² :—·s'|t'·l':s'·f'|m'·r':d'·t
|d' :— |r' :—·d'|t :t |f' :—·m'|m' :r' |f's :—·s |l :—·l
|t :—·t |⌢s':f' |m' :—·r'|d' :d' |s' :—·f'|f' :m' |d² :—·s'
|t'·l':s'·f'|m'·r':s'·t|d' :— |— :— ||

Ta may be fingered thus o ● o ● ● ●ɪ or o ● ● o o o or when the first finger of the right hand opens lever 5 thus ●5o o o o o.

In the same manner, if the pupil plays the scale of the instrument using ta instead of t, he will find that what was f has now become the new key-tone—the new d.—ta becoming its f. ta we call the first flat, and the key thus created the "first Flat Key." This will be in the D flute C, in the B♭ flute E♭, &c. See the Extended Modulator.

This change of ta for t produces the "First Flat Key Modulator," and enables the pupil to play the following pieces.

Ex. 16. First Flat Key. Play it also in the 1st sharp key.

| s :-·f |m :m |f :-·m |r :r |m :-·r |d :r·m|s·f :f·m
|r :— |s :-·f |m :m |f :-·m |r :r |m :f·l |s :m
| r·m:f·s |m :— |l :-·l |s :m |r·d:r·m |d :— ||

Ex. 17. First Flat Key. Play it also in the 1st sharp key and in the natural key. Hold out the long tones.

:d' |d' :t |l :s |d' :— |r' :— |m' :— |— :m' |m'
:m' 'r' :d' |f' :— |m' :— |r' :— |— :d' |r' :m' |r'
:d' |l :— |t :— |d' :— |— :s' |m' :d' |r' :f' |m'
:— |r' :— |d' :— |— :— ||.

Ex. 18. Natural Key.

| d :— |r :f |m :— |l|r :— |m·fe:s |s :fe |s ·:— ||
| s :— |s :ta |l :— |l|l :-·s|f :m |r :r |d :— ||

The student of the Extended Modulator will soon notice that in going from the first flat key of an instrument to the natural key of that instrument, we make the same sort of change as in transition from the natural key to the first sharp key, that is we exchange a f for a t. He will also notice that in going from the first sharp key of an instrument to its natural key we make the same change as in passing from the natural key to the first flat key, that is, we exchange a t for a f. The fe of the first flat key is t of the natural key. The ta of the first sharp key is the f of the natural key. When this has been verified on the Extended Modulator the pupil will easily master the following tunes.

Ex. 19. First Flat Key. Play it afterwards in the natural key.

:d |m :r :m |s :f :m |r :d :r |m ·:— :d |m
:— :m |r :— :r |r :m :fe |s ·:— :s |s :l :t
| d' :t :l |s :l :f |m :— :s |d' :s :m |r :f :l
| s :f :r |d :— ||

Ex. 20. First Sharp Key. Play it afterwards in the natural key.

| s :d' |t :d' |r' :d'·t |d' :d' |m' :m' |r'·d':t |l :l
|s :— |d' :ta |l :l |r' :d' |t :— |d' :r' |m' :f'
| m' :r' |d' :— ||

FIRST FLAT KEY MODULATOR.

r²	o ● ●	● ● o
d²	● o ●	o o o
t¹	● ●4●	● o ●
l¹	● ● ●	o ● ●
s¹	o ● ●	o o o
f¹	● o ●	● ●2oɪ
	o ● o	● ● ●ɪ
	●5o o	o o oɪ
m¹	● o o	o o o
r¹	● ● o	o o o
d¹	● ● ●	o o o
t	● ● ●	● o o
l	● ● ●	● ● o
s	o ● ●	● ● ●
f	o ● o	● ● ●
	o ● ●	o o o
	●5o o	o o o
m	● o o	o o o
r	● ● o	o o o
d	● ● ●	o o o
t₁	● ● ●	● o o
l₁	● ● ●	● ● o
s₁	● ● ●	● ● ●

FOURTH STEP.

The pupil's object, hitherto, has been to sound the right tones, and to keep the time correctly. His effort has been to learn the fingering of the three principal keys of his instrument, without any special attention to "good execution." But this study is of the greatest importance especially for the performer on the flute, and it is necesary that the pupil should as early as possible establish *good habits* in this respect.

Reed Band Book.

A clear steady holding of the tones, is one of the first requisites of good execution. Ex. 21 should be frequently—daily—performed, each tone being held as long as possible, and delivered with *steady* increase followed by *steady* diminution of force. If a second performer can be obtained he should play the second "part" marking the time firmly.

Ex. 21. First Flat Key.
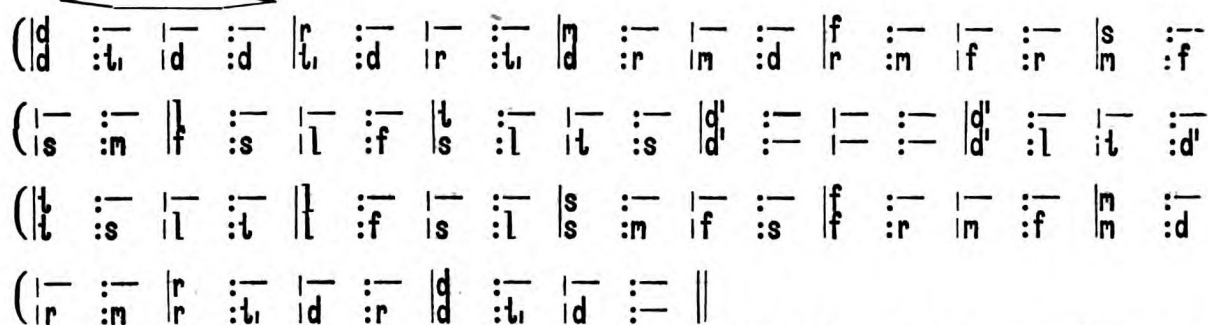
In the following Exercises the chief study of the pupil should be to obtain, that soft quality *(timbre)* of tone, and that clear commencement, steady holding, and exact finishing of each tone which makes the peculiar beauty of good execution on these instruments.

Ex. 22. Natural key.   *Mainzer.*
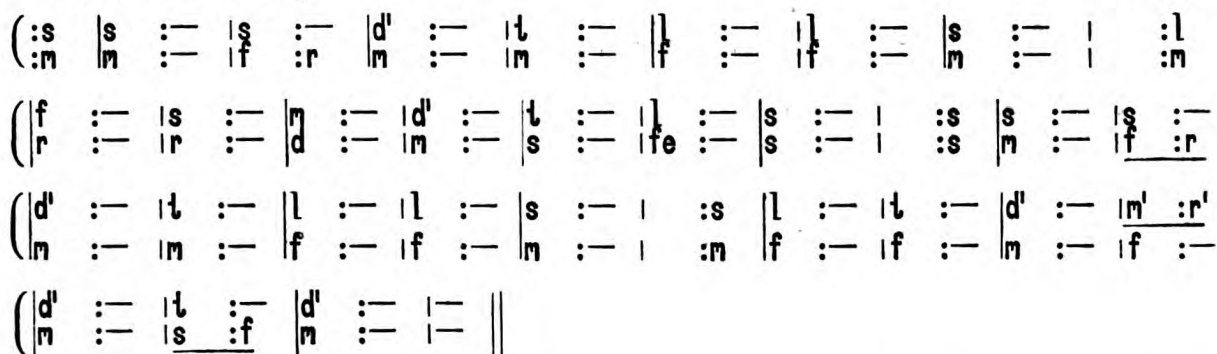
Ex. 23. First Sharp Key. *Slowly and firmly.*   "*Let all men praise the Lord.*"
D.C.
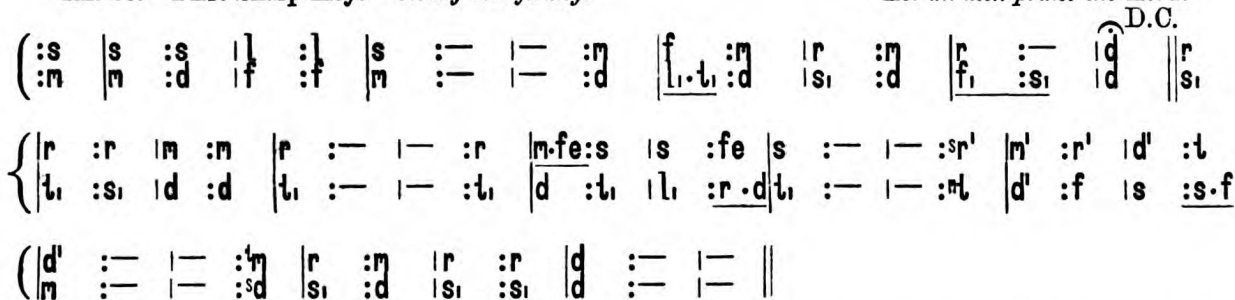
Note. The Concert Flute would be able to take as a cadence |f₁ :s₁·f₁|m₁ instead of the |f₁ :s₁ |d which occurs three times in the second of this tune. The player would use the C♯ lever for m₁.

Ex. 24. First Flat Key. *Rather Slow.*
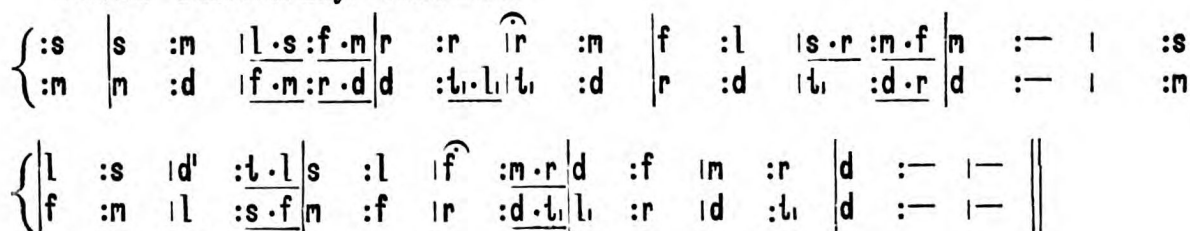
Reed Band Book.

In the following Exercises the chief object of the pupil should be to obey strictly the marks for "Expression." *Forte* or *f* means "With force of breath." *Piano* or *p* means "Soft." *ff* "Very loud." *pp* "Very soft." *m* or *mf* means "With moderate force of breath." $>$ or *diminuendo* means "With decreasing force." $<$ or *crescendo* means "With increasing force." The pupil should study the paragraphs in Standard Course on "Melodic Expression."

The pupil will also now have leisure to study another absolutely essential point in good execution. We mean the art of taking breath at the proper places. Common sense suggests the following rules. 1st. Take breath, if possible, at the end of a weak pulse, never at the beginning of a strong or medium pulse. 2nd. Never take breath between t₁ d, m f, fe s, f fe s, d₂ r, etc., for these tones are meant to glide one into the other. 3rd. It is absolutely necessary to take breath before the commencement of a *crescendo* passage, or before long holding tones, or before long passages with quick tones. 4th. As all melody is divisible into short phrases each containing its distinct portion of musical meaning, these phrases should not be cut up and spoiled by an awkward pause for taking breath, but should be clearly separated from one another by the manner of taking the breath. It is often well to contrast them by delivering one piano and another forte and so on. This study of "the management of the breath" will necessarily include another, which requires so much practice on the Flute—the "Slurring," or blending of tones one into another, in long rapid passages. We strongly recommend that the pupil should mark with an * or a † in pencil, the best breathing places in the following Exercises, which his careful judgment can decide upon. He cannot too slavishly at this stage, obey these and the other marks for expression.

Ex. 25. Natural Key *German Air.*

Ex. 26. Natural Key.

Ex. 27. First Sharp Key. *Lively.*

Reed Band Book.

FIFE AND FLUTE MODULATOR.

FINGERING FOR
CARTE'S IMPROVED
BOEHM FLUTE.

le² / l²
se² / s²
fe² / f²
m²
re² / r²
r²
de² / d²
t¹
le¹

ta² / l²
la²
s²
sa²
f²
m²
ma²
r²
ra²
d²
t¹
la¹

	Key
3RD SHARP KEY.	d² t¹ l¹ s¹ f¹ m¹ r¹
2ND SHARP KEY.	s² f² m² r² d² t¹ l¹
1ST SHARP KEY.	r² r² t¹ d¹ l¹ s¹ f¹ m¹
NATURAL KEY.	le² l² se² s² fe² f² m² re² r² de² d² t¹ le²

ta² / l²
la²
s²
sa²
f²
m²
ma²
r²
ra²
d²
t¹
la¹

	Key
NATURAL KEY.	
1ST FLAT KEY.	m² r² d² t¹ l¹ s¹ f¹
2ND FLAT KEY.	d² t¹ l¹ s¹ f¹ m¹ r¹ d¹
3RD FLAT KEY.	s² f² m² r² d² t¹ l¹ s¹

Ex. 28.   First Flat Key.

piano.

| d' :— :d' | m' :— :m' | r' :d' :r' | d' :— : | m' :— :m' | s' :— :s' |
| m :— :m | s :— :s | f :m :f | m :— : | d' :— :d' | m' :— :m' |

| f' :m' :r' | m' :— : | r' :— :r' | f' :— :f' | r' :m' :f' | s' :— :— |
| r' :d' :t | d' :— : | t :— :t | r' :— :r' | t :d' :r' | m' :d' :t |

| f' :m' :r' | d' :— :d' | t :— :t | d' :— :— ‖
| l :s :f | m :— :m | r :s :f | m :— :— ‖

For rapid brilliant staccato execution it is necessary to practice carefully and patiently what is called *Double* and *Triple Tongueing.* By this means passages, otherwise very difficult of execution, become quite easy. The position and movements of the tongue, when the breath is delivered into the instrument, very much modifies the tone. These positions of the tongue are best indicated by the syllable, which in speaking, they would produce. Let the pupil try the effect of different syllables. Some teachers recommend him to use, in this peculiar pronunciation, the syllables *tootle tootle* others *territory,* &c. The chief point to be considered is the regular action and reaction of the tongue against the roof of the mouth. For this purpose, the syllables *too-coo* or,

for a softer effect *doo-goo* or, for a shorter and sharper effect, *toot-coot,* appear to be the best.

Let the pupil play the phrases

| d .r:m .f |s   :— | r .m:f .s | l   :—

and so on, up and down the scale of the instrument, using the syllables *too-coo too-coo too,* and afterwards with the syllables *doo-goo doo-goo doo* and *tut-cut tut-cut too.* Let him also practise Triple Tongueing to the phrases |d.r.m: r.m.f, &c., &c., and the syllable *too-coo-too* or *coo-too-coo.*

This mark , above a note means "Play it *staccato,* or with an abrupt expression." This . means "Play it abruptly, but not very markedly so."

Ex. 29.   Natural Key.   *German Air.*

D.C. and F.

| Piano. s .d':d'.d'| t .r':r' | m'.m':f'.r'|r'.d':d' | m s'.m':m'.d'|d'.l :l | f f'.m':r'.d'|t .l :s | D.C. ‖
| m .m :m .m|s .t :t | d'.d':r'.s |f .m :m | m'.d':d'.d'|l .f :f | f'.m':r'.d'|t .l :s ‖

Ex. 30.   First Flat Key.   , *"Nice Young Maidens."*

| Quickly. d .t:d .r | m .f :s | r :s | m :d | d'.d':d'.d'|t .l :s . | l .l:l .l |s .f:m . | f f:m .r | m .s:d' |
| d .t:d .t|d .r :m | t : t | d : d | m .m:m .m|r .d:t . | f .f:f .f|m .r:d . | r .r:d .t|d .m:m |

| r :s . | m :d . | r :s . | m :d . ‖
| t : t . | d : d . | t : t . | d : d . ‖

FIFTH STAGE.

The pupil may not be content to play in only three keys of his Instrument. He may wish to play in the "second sharp" or "second flat" keys, or even in the "third" and "fourth" sharp or flat keys. We therefore supply him with a complete modulator, with all

the fingerings,—but we warn him earnestly that the farther he goes from the natural key of his instrument, the farther also he goes from Just Intonation, and that some of the fingerings for the "accidentals," especially without the levers, produce a very doubtful sound. See pp. 8, 9

The Vibration or Tremolo effect, often very delicate and sweet in slow music, may be produced either by a tremulous motion of the breath or by a tremulous motion of the finger over the hole. This ornament requires some practice. It may be indicated in notation by a waved line above the note.

The Shake, commonly indicated by *tr* placed over the note, is a rapid repetition of the note written alternating with the note above it. It generally (not always) commences with the lower note, and closes with some ornamental turn.

Ex. 30. KEY D. RORY O'MORE.

D.C.

Ex. 31. KEY A♭. FORGIVE, MY BROTHER. *From Romberg's Oratorio of "Absalom."*

KEY E♭. t.

f. KEY A♭.

Reed Band Book.

```
{ |f .m:m |m  :f .r |d  :   |m  :r .d |t, :r  |f  :- .t,|r .d:  .m|m  :r .d |t,.r. :f .l
  |r .d:d |s .se:l .f |m  :   |d  :r .m |f  :f  |r  :- .f |f .m:  .d|d  :r .m |f  :r .f
```

```
{ |l .s:s .f |m  :   |l  :l .l |s  :- .m |f  :- .s |f  :m. |l .d':t .l |s  :l  |f  :s
  |f .m:m .r |d  :   |f  :f .f |m  :- .d |r  :- .t,|r  :d. |f .l:s .f |m  :de |m  :d
```

Rit.

```
{ |m  :de |r  :t, |s  :l  |f  :s  |m  :m  |f  :s  |l  :d' |t .l:s .f |m  :—  |r  :—
  |s  :l  |f  :s  |m  :de |r  :t, |d  :s  |f  :m  |f  :l  |s .f:m .r |d  :—  |t, :—
```

```
( |d  :   |   :   |   :r  |r  :- .t,|d  :r  |m  :d  |s  :f  |—  :t, |d  :- .||
  |d  :   |   :   |   :f  |f  :- .r |m  :f  |s  :m  |r  :—  |—  :f  |m  :- .||
```

Ex. 32. key G. *Andante.*   DELLA MOLINARA.

```
                                                                    fz
{ |:s' |m' :—  :r' |r' :—  :r' |d' :—  :—  |—  :—  :s' |s' :—  :d' |l' :—  :l'
  |:   |d  :m  :s  |t, :r  :s  |m  :s  :d' |m  :s  :d' |m  :s  :d' |f  :l  :d'
```

```
                                                fz
{ |r' :—  :—  |—  :—  :r' |m' :—  :m' |f' :m' :f' |s' :—  :—  |l' :—  :—
  |s  :r  :t, |s  :r  :t, |d  :m  :s  |r  :f  :s  |m  :s  :d' |f  :l  :d'
```

```
{ |d' :—  :—  |m' :—  :r' |d' :—  :—  |—  :—  :s' |s' :—  :l  |l  :—  :s'
  |m  :s  :m  |f  :s  :f  |m  :s  :m  |d  :   :   |de :m  :de' |de :m  :de'
```

```
{ |s' :—  :—  |f' :—  :f' |f' :—  :s  |s  :—  :f' |f' :—  :—  |m' :—  :s'
  |r  :l  :r' |r  :l  :r' |t, :r  :t  |t, :r  :t  |d  :s  :d' |d  :d' :t
```

```
{ |fe' :—  :fe' |fe' :m' :fe' |s' :—  :⌢ |s' :⌢  :s' |f' :—  :f' |m' :—  :m'
  |l  :d' :r' |l  :d' :r' |t  :—  :—  |t  :—  :   |r  :s  :t  |d  :m  :t,
```

```
                                                                    fz
{ |r' :—  :—  |—  :—  :r' |m' :—  :m' |f' :m' :f' |s' :—  :—  |l' :—  :—
  |t, :r  :s  |t, :r  :s  |d  :m  :s  |d  :f  :s  |m  :s  :d' |f  :l  :d'
```

```
{ |d' :t  :d' |m' :—  :r' |d' :—  :—  |—  :—  |‖
  |m  :s  :m  |f  :s  :f  |m  :—  :m  |m  :—  |‖
```

Ex. 33. KEY C. *Andantino.*   O MA TENDRE MUSETTE.

```
{ |l' :l' :l' |d² :— :d² |m² :— :— |d² :— :— |r² :—·m²:r² |r² :d² :l'
  | :  :  |l :l :l |d' :— :d' |m' :— :— |f' :— :r' |m' :— :m

{ |l' :— :— |— :— :. |l' :l' :l' |d² :— :d² |m² :— :— |d² :— :—
  |l :d' :m' |l' :m' :d' |l :— :  |l :l :l |d' :— :d' |m' :— :—

{ |r² :—·m²:r² |r² :d² :l' |l' :— :— |— :— :  |l' :d² :r² |r² :d² :l'
  |f' :— :r' |m' :— :m |l :d' :m' |d' :— :  |se·m:l·m:t·m |t·m:l·m:se·m

{ |l' :— :— |se' :— :— |t'l' :se' :l' |t' :— :d² |d² :t' :r²·d²|t' :— :m'
  |l·m:d'·m:d'·m|t·m:m'·m:r'·m |d'·m:t·m:l·m |se·m:se·m:l·m |l :— :— |se :— :

{ |l' :l' :l' |d² :— :d² |m² :— :— |d² :— :— |r² :m² :r² |d² :— :t'
  | :  :  |l :l :l |d' :— :d' |m' :— :— |f' :— :r' |m' :— :m

{ |l' :d' :m' |l :— :  ‖
  |            }
```

Ex. 34. KEY A. *Allegro poco Vivace.*   DE L'EPREUVE VILLAGEOISE.

|1st time. 2nd time.|
|D.C.|

```
{ | ·s|d'·d':d'·l |l·l:l·t |d'·d':d'·r|d'·t:l ·s |d'·d':d'·l |l·l:l·t.d'|r' :l | d' :s ·|d' :—
  | · |m·m:m· |f·f:f· |m·m:m·fe|s· :  |m·m:m· |f·f:f·r,m|f :r | m :—·‖m :—

{ |m'·d' :d'·r,m|f'·r' :r'·m,f'|s'·m':l'·s'|s'·,f':m'·d',r'|m'·d' :d'·r,m|f'·r':r'·m'|r'·d':l·l|s :—·s
  |d :— |t₁ :—·d,r|m·d:f·m|m·r:d· |d :— |t₁ :—·d|t₁·d:r·r|s₁ :—·

{ |d'·d':d'·l|l·l:l·t|d'·d':d'·r|d'·t:l ·s|d'·d':d'·l|l·l:l.t.d'|r' :l |d' : ·‖
  |m·m:m· |f·f:f· |m·m:m·fe|s· :  |m·m:m· |f·f:f·r,m|f :r |m : ·
```

Ex. 35. KEY E♭. *Andante. Sostenuto.*   DES MYSTERES D'ISIS.

```
{ | :s ·f|m :— |—fm:r ·m|s :f |— :f·m|r :— |— :r,,r |s :m |— :m·f|s :—
  | :m ·r|d :— |—rd:t₁·d|m :r |— :r·d|t₁ :— |— :t₁,,t₁|r :a |— :d·r|m —

                                            D.C.
{ |— :f ·s|l :— |— :f,,f |m :—·d|r :—·t₁|d :— |— ‖f·m|r :— |— :r,,r
  |— :r ·m|f :— |— :r,,r|d :—·m|f :—·r|m :— |— ‖r·d|t₁ :— |— :t₁,,t
```

Reed Band Book.

D.S. 𝄋 VARIATION.

D.S. 𝄋

D.S.

Ex. 35. KEY D. *Allegro.* "HAIL, JUDEA, HAPPY LAND." *From Handel's " Judas Maccabœus."*

KEY A. t.

f. KEY D.

KEY A. t.

f. KEY D.

Reed Band Book.

KEY A. **t.**

```
{|t   : ·r' |s·l,t:d'·t |l·t,d':r'·d' |t·d',r':m'·r' |d'_ :- ·s |s,l·t:d'·r' |d'f :- ·f |m   :
 |r·mf:s·f |m   : ·r |d·r,m:f ·m |r·mf:s   |s   :f  |mf·s:- ·s |sd  :t,  |d   :

{|d   :   |r   : ·r |m·f,s:l ·s |f   : ·m |r·mf:s·f |m   : ·r |d·r,m:f  |- ·s:f ·m
 |s,   :   |t,  : ·t |d·d :- ·s,|l·t,d:r·d |t,  : ·t,|d·s, :d ·t,|l,   :- ·t,,d|r ·t,:d ·l,

f. KEY D.
(|r   :- ·r |m   :   |ds  :   |l   : ·t |r' ·s :- ·r'|d'·r':m'·d'|f' ·s :- ·f'|m'  :
 |t,   :- ·t,|d   :   |l,m :   |f   : ·t |f·s :-·l ·f |m  :  ·m |f ·s :f ·l |s   :

{|d'  :r' |m'  : ·t|d'·d': ·s,|l·t,d':r'·d'|t   : ·r'|s·l,t:d'·t|l·t,d':r'·d'|t·s:d'·d'|d' :- ·t|d' :   ||
 |s   :s |s   : ·s|s·f,s:l·s |f   : ·m|r·mf:s·f |m   : ·r|d·r,m:f  |- ·s:m ·l|s  :- ·s|s   :
```

THE CLARINET.

13 11 10 8 7   2 1
   12   9   6 5 4 3
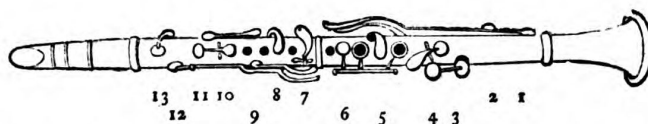
On this instrument the sound is produced by the vibration of the reed in the mouth-piece conjointly with that of the column of air in the tube. The reed is commonly made of cane; it must be tuned to suit the natural key of the instrument. Some players make their own reeds, cutting them from choice and well-seasoned canes. Clarinets are made in various keys, for Treble, Tenor, and Bass parts,—the natural key of the instrument being in A, B♭, C, D, E♭, F, and the lower B♭. The Treble Clarinet plays the " leading part " in a Reed Band, the Cornet or Bugle of the Brass Band giving place to it, just as it also, in the full Orchestra, must give place to the Violin.

The reed is fastened under the mouth-piece by a band with screws. The opening between the reed and the mouth-piece should be about a quarter of an eighth of an inch in front, decreasing with the thickness of the reed. The tendency of an over-thick reed is to make the tones of the instrument harsh and difficult, and that of a reed which is too thin, to make the tones flat and weak.

Reed Band Book.

Place the mouth-piece nearly an inch within the mouth, the flat part with the reed being turned downwards, and the lower lip being drawn in over the teeth. The fingers cover the holes as in the Flute and Fife. The left thumb acts on the hole and lever placed on the upper part of the instrument. The right thumb presses firmly against the support placed under the lower joint of the instrument, while the little fingers are each at liberty to press their own levers.

In emitting the sound the same simple tongueing may be used as with the flute, the performer trying to pronounce the syllable " too ."

The same exercises which have already been used for the Flute and Fife, should be faithfully practised by the learner of the Clarinet. The Clarinet Modulator will give him the proper fingering.

The Saxophone requires mention. It is a metal instrument with the conical bore of the Oboe or Bassoon and the mouth-piece of a Clarinet. It is made of various sizes, and has the Bœhm fingering.
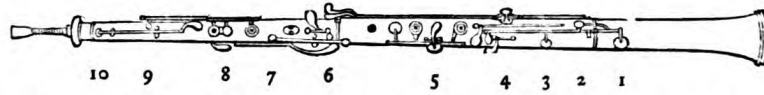
THE CLARINET MODULATOR.

THE OBOE MODULATOR.

3RD SHARP KEY.	2ND SHARP KEY.	1ST SHARP KEY.	NATURAL KEY.

NATURAL KEY. 1ST FLAT KEY. 2ND FLAT KEY. 3RD FLAT KEY.

The Clarinet Modulator.—The mark × indicates that the thumb of the left hand is to cover its appropriate hole. The figures refer to the holes of the levers as on the diagram.

The Oboe Modulator.—The mark - indicates that the hole to the right of which it is placed should be only *half* covered. The figures, as above

THE OBOE.

10 9   8 7 6   5   4 3 2 1

The Oboe, French *Hautbois*, has a double reed, and its sounds are produced by the vibration of this double reed in connection with the vibration of a column of air in the tube. Its peculiar voice-like and emotional quality of tone easily distinguishes it from the mellow Clarinet.

The Instrument of highest pitch is called the Piccolo Oboe or Musette. Its natural key is A♭. The ordinary Oboe is in C. There are also Oboes in E♭, in D♭, and in B♭. The *Cor Anglais*, or *Vox Humana* is in F. The Baritone Oboe is in C.

The Oboe is held like the Clarinet. The reed should be nearly half an inch inside the mouth. The lips should be somewhat drawn in, and should press the reeds softly for the lower tones of the instrument, and more firmly for the upper tones. The syllable " too " should be pronounced as the performer blows steadily into the mouth-piece.

The pupil will now practise the same progressive exercises which are given above for the flute, taking his fingering from the Oboe Modulator.

THE BASSOON.,

18 17 16
1   2 3   4.   5 6 11   7

15 14 13 12   10   8 9
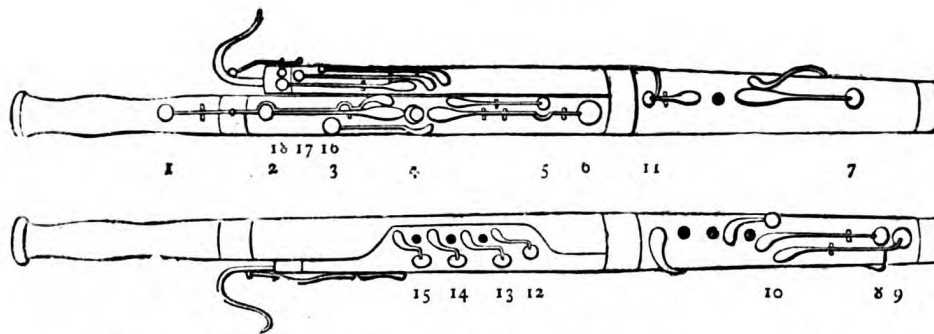
The Bassoon also is a double reed instrument. It completes the chorus of the double reeds—the Oboe taking the Treble and Contralto parts while the Bassoon takes the Tenor, Bass, and Contra-bass. Of late the Bassoon has been partially superseded by the Alto and Bass Clarinet. In this case the quality of tone is different, but a Clarinet player can thus produce the " part " wanted without having to learn a new fingering. The Bassoon, like the Oboe, the Clarinet, and the Flute, is made of different lengths, with tubes tuned to the natural keys best suited to the " parts " wanted.

After the reed has been moistened and fixed on the crook, the left hand holds the instrument while the right hand throws the strap over the head. The middle part of the instrument is then supported by the left hand, so that the fingers can act on the front holes and levers, and the thumb be left free to press the levers of the third and small joints. The lower part of the instrument rests against the right hip, and is held by the right hand so that its thumb and fingers may most easily reach the holes and levers nearest them.

Draw in the lips—the lower one over the teeth,—place the reed well in between them, and pronounce the syllable " too " whilst emitting the sound. Take the fingering, as you may want it, from the Bassoon Modulator, and play the series of progressive exercises given above.

Reed Band Book.

THE BASSOON MODULATOR.

3RD FLAT KEY

2ND FLAT KEY.

1ST FLAT KEY.

NATURAL KEY.

NATURAL KEY.

1ST SHARP KEY.

2ND SHARP KEY.

3RD SHARP KEY.

THE DRUM.

Drums are of two kinds,—those which are intended to mark the Rhythm without giving any definite musical tone, and those which, in addition to marking the Rhythm, are expected to contribute distinct tones to the music.

To the first class belong the three sizes of drums which are commonly called the Side Drum, the Tenor Drum, and the Bass Drum. These drums *can* be stretched to such a degree of tightness as to produce distinct tones. The Side Drum can be braced up so as to produce tones from E up to B,—the Tenor Drum from $D_{,}$ up to $A_{,}$, the Bass Drum from E_{2} up to A_{2}. Some drums of each sort can take a yet wider range. And for special effects several great composers have used these drums to produce a roll on some particular note. But commonly it is the business of the drummer to avoid bracing his instrument to a distinct tone because any *one* tone constantly beaten on the drum would necessarily create much discord. *No tone is better than a wrong tone.* A simple Rhythmical *noise* is better than a discordant musical tone.

To the second class belong *the Kettle Drums*, chiefly used in Orchestras. These stand on three legs like a large kettle or cauldron of copper. They usually appear in parts, the smaller of the two being tuned to the Doh, the Tonic of the piece to be played, and the larger to the lower $Soh_{,}$, the Dominant, but in some cases the larger drum gives *Doh*, and the smaller one the *Soh* above, and the modern kettle drums are so easily braced, by turning a single screw, that they can be tuned to any interval that may be wanted. In some cases three of these drums, each tuned to an appropriate tone, stand in triangular array before the drummer. The vibrations of the Drum can, at any moment be stopped by laying the hand upon the drum head. Both the sticks of the Kettle Drum are grasped with the thumb upwards. The notes intended to be struck on these drums will be written like any other music, and these drums will therefore not require further attention in this place. The Tenor, or middle-sized drum is now less used than formerly, and will not require special and separate instructions. It is beaten like the Side Drum, but with leather-covered sticks. Its barrel is commonly made of wood.

Reed Band Book.

The Bass Drum is carried in front of the performer, so that he can beat one drum head with his right hand stick, and the other with his left hand stick. Both the drum sticks have padded heads, the right hand knob being rather larger than the other. In striking, the knob should move in a curve, touching the drum head *smartly* in its course. The right hand stick is commonly used to mark the strong pulse of the measure, while the weaker left hand stick is used to fill up the rhythm according to the taste and skill of the performer. It is obvious that such a powerful instrument as this should not be allowed to drown the music of a concerted band, but the drummer may be as vigorous as he pleases when he is marking the "step" of a large body of men.

The Side Drum.—The barrel or cylinder of the small Side Drum is commonly made of brass, covered on either "head" with vellum. It has sliding braces attached to it for the purpose of tightening or slackening the drum heads. The management of the drum requires great care. The production of a good tone depends upon the equal tension, or tightening, of the drum head on all sides alike. With this view the screws and cords should be tightened or loosened little by little, and from opposite sides alternately. The degree of tension may be judged by tapping the vellum at the sides near the hoop. Where there are a number of drums in the same band, they should be set to the same degree of tension if you wish to secure the fullest volume of sound. Exposure to the sun, and dry winds will contract the head, and damp weather will relax it. There are also strings of catgut fastened across the under head of the drum, for the purpose of giving a metallic ring to the sound. These are called "the snare," and can be tightened or slackened by means of the "snare plate." The snare is affected by the weather in an opposite way to the drum head, and requires to be adjusted carefully. These things will show how watchful and careful the drummer must be in the management of his instrument. When the drum head has to be changed, the vellum must be damped until it can be easily lapped round the "flesh hoops." The under or "snare" head may be a little looser than the upper or "batter" head.

The "muffling" of the drum is managed by placing a piece of cloth or a leather strap between the snare and the skin. Sometimes drumsticks with knobs made of sponge are used for the same purpose, or the player simply looses the braces. This muffling of the drums produces a very sombre effect.

The Position of the Drummer.—When the Drummer has hung the instrument by means of a strap called the "carriage" round his neck, or from his waistband, he should stand in the *upright* position shown in the picture above. The heel of the left foot should be placed in the hollow of the right, and the left knee should be slightly bent towards the drum. The right hand stick should be held firmly and strongly, with the entire hand, the thumb being down on the first and second fingers. The left hand stick should be held more lightly,—the hand being under it, the thumb above, and the stick lying well down between the thumb and first finger, and resting on the bent third finger below the knuckle. In delivering the stronger strokes the left wrist is thrown outwards. The skilful management of the left hand is a great secret of good drumming. The right hand stick should be grasped about two inches, and the left hand stick about three inches from the top or haft. The good drummer will avoid any unnecessary swinging of his arms. The muscles of the arm below the elbow with those of the wrist are sufficient to move the drum sticks. But in pauses or rests the drummer should *lift up his arms* smartly. The knobs of the drum-sticks should strike the drum-head sharply just where the tension of the vellum is greatest, that is, in the middle.

The Long Roll.—The practice of this is said to be the foundation of drumming, because it gives nimbleness to the hands and wrists. It is indeed the beginning and the end of drumming. It should occupy the chief time of every lesson, and a good long roll should only be reckoned on at the last lesson. We shall therefore describe it here, but shall not introduce it in connection with tunes until the end. It consists in giving two taps, first with the *left* hand stick, then

with the *right* hand stick, and so on, gradually increasing the speed till the taps become so close as scarcely to be distinguished, and then gradually slackening the speed until the taps are as slow as at the beginning. The second of the two taps belonging to each stick should not be less accented than the other. Steady evenness of stroke must be the first aim of the learner. Drummers use the word *Dadà* or *Dad-dad* to express the left hand taps, and *Mamà* or *Mam-mam* to represent the right hand taps. So that the repetition of these words Dad-dad Mam-mam Dad-dad Mam-mam Dad-dad Mam-mam Dad-dad Mam-mam, etc., with steadily increasing and then diminishing speed, would give a good idea of what is meant by the long roll.

One reason for requiring the young drummer to pronounce these words in his first exercises is that his doing so prevents his drawing in his breath through excitement as the roll gets closer, and so contracting, by sympathy, the muscles of his arms.

In learning this roll, the pupil should begin steadily, beating at the rate of M.76, one stroke of the metronome to each tap. His aim should be to do this with exact and regulated speed and even force. When that power is attained he may learn to beat at twice the usual rate, M.152. When he has practised M.152 for some time, he may learn to give *two* taps, (that is the taps of each hand) to each swing of the metronome at this rate. He should drill himself in this exercise for a *long* time before he tries to increase the speed. In these early exercises, each hand after its two strokes, should be raised smartly from the drum, the left hand should be held out nearly as high as the forehead, the stick slightly bent downwards. The right hand, without removing the elbow far from the waist, should be turned outward, so that the stick may be nearly horizontal. As the taps become quicker or "closer," the distance of the sticks from the drum must be lessened. Some idea of these preliminary exercises may be obtained from the following table, in which t represents the tap,—the staccato mark ' placed above, the left hand, and the staccato mark placed below, the right hand.

1. M. 152.

(| t : | t : | t : | t : | t : | t : | t : | t :

2. M. 152.

| t : t | t : t | t : t | t : t | t : t | t : t | t : t | t : t

3. M. 152.

(| t .t : t .t | t .t : t .t | t .t : t .t | t .t : t .t | t .t : t .t | t .t : t .t | t .t : t .t | t .t : t .t

4. M. 152.

(| t .t .t ,t : t .t .t ,t | t .t .t ,t : t .t .t ,t | t .t .t ,t : t .t .t ,t | t .t .t ,t : t .t .t ,t |

NOTE.—At the first lesson Ex. 1 only should be practised; at the second Ex. 1 and 2; at the third or fourth Ex. 1, 2 and 3, and so on.

After going through the series of practices thus indicated, the pupil may attempt the long roll with its *crescendo* and *diminuendo* as above described. The effect of this may be increased by beginning the roll close to the hoop for *piano*, and gradually carrying the sticks towards the middle (the tighter part) of the drum-head for *forte*, and back again. We propose to indicate the long roll in our Tonic Sol-fa drum parts by the letter l, thus | l :— | —. If the long roll is

Reed Band Book.

meant to break off sharply, it will have a staccato mark placed at the end underneath. If it is meant to break off "from left to right" (that is, with a lighter left hand tap preceding the smart right hand tap) it will have also a staccato mark above, thus :—

| l :— | —:— | — Otherwise the roll should break off as gently as possible.

The Flam is like a note with a short *Appoggiatura* in Music. The very word F'lam suggests the sort of sound. Flams are of two kinds, differing mainly in the speed with which they are delivered. The Open Flam consists of two taps, as thus : t,t.—: struck nearly as close as one, the second a little more strongly than the first. The Close Flam as thus : :t,t.—: t,t.—: etc., is like the other except that the first of the two strokes is a very light stroke. The Close Flam (far the more common of the two) is beaten as the drummers say, "from hand to hand," that is, the first

Flam beginning with the left hand, the second Flam with the right, and so on. The drummer will instinctively know which kind of Flam to use. The Flam will be indicated in our Tonic Sol-fa drum-parts by the letter **f**. A Flam in which the second or stronger tap is given by the right-hand is called a Right-hand Flam and is marked thus **f**. The corresponding Left-hand Flam would be marked thus **f**. As the Flam will have to be performed with all degrees of rapidity—according to the speed of the music—it is common, in teaching, to practise repeated Flams in the same way as the Long Roll,—with a crescendo, increasing and then diminishing both speed and force.

Ex. 1. key G.   THE ROGUE'S MARCH.

NOTE.—When, at the close of the lessons, the Roll has been learnt, the following addition should be made to the drumming of this tune. In playing each of the two parts of the tune the first time, a few of the drums should *roll*, muffled, and in playing it the second time they should roll unmuffled or open, the rest of the drums playing Flams as above.

Ex. 2.   QUICK MARCH.

NOTE. The letter S (for stick) means that the right-hand stick is to strike the left hand stick, instead of striking the drum.

DRUM. | f .s : s .s | f .s : s . | f .f : f .f | f .s : s . | f .s : f .s | f .s : s .f | f   : f | f .f : f .f || D.C.

Ex. 3.   QUICK MARCH.

DRUM. | f :—: | f :—: | f :—: s | t :   : t | f :—: s | t :   : t | f : t : t | f : t : t | t :—: s | t :   : t

| f :—: s | t :   : t | f : t : t | f : t : t | f :—: t | f :—: t | t :—: s | t :   : t || D.C.

The Paradiddle "from hand to hand" consists of four taps of the drum. The two hands deliver the taps thus,—: t,t.t,t : t,t.t,t : &c. The third and fourth taps in each paradiddle are softer than the others. The word *paradiddle* fairly describes the sound. The Paradiddle beginning with the right-hand is called a *right-hand* Paradiddle, that beginning with the left-hand a *left-hand* Paradiddle.

The Flam Paradiddle, or if you would still describe the sound by the name, the "F'lamadiddle," is the same thing as a Paradiddle, except that the first stroke is a Flam, thus :f,t.t,t:f,t.t,t: &c. Both these should now be practised "from hand to hand" and with increasing speed.

The Short Rolls are of different lengths. The "Seven tap" Roll is that which is most used. Two of these might be best indicated in this way

"*dada mama* dada TAP, *dada mama* dada TAP," or in this t.t:t.t:t.t|t: : |t.t:t.t:t.t|t except that the taps are meant to increase in speed, and that the last must be stronger and sharper than the others. The seven stroke roll we shall indicate by the figure 7, thus |f : 7|—:t The seven tap roll should be practised, like the Flam and Long Roll "closer and closer," and then more and more "open."

It should be noticed that in playing with other instruments, it is *the last* tap of the Short Rolls, Flams, Drags, and Roughs, which corresponds in time with the notes of the other instruments,—so that the ornamental Roll is really taken from the time of the *preceding* pulse or part of a pulse. This is most noticeable in rapid movements.

Ex. 4. key G.

Reed Band Book.

Ex. 5. KEY G. THE MERRY CHRISTCHURCH BELLS.

FIFES.
ONE DRUM.

(fife and drum tonic sol-fa notation)

Ex. 6. KEY G. OFFICER'S MESS DRESSING CALL. D.C.

FIFE.
DRUM.

(fife and drum tonic sol-fa notation)

Ex. 7. KEY G. PICQUET CALL. D.C.

FIFE.
DRUM.

(fife and drum tonic sol-fa notation)

D.S.

(fife and drum tonic sol-fa notation)

The single Drag "from hand to hand" consists of two light taps with the left hand, followed by one strong tap with the right, or by two light taps with the right hand followed by a strong one with the left. This must be practised until the drag can be performed almost as if it were beaten with one drumstick. The name "D'r'ag" fairly describes the sound.

The Double Drag "from hand to hand" would beaten thus : ṭ .t| t : t.t| t : t | : t.t| t : t.t| t : t only, as in other cases

the light taps must not occupy the time here apparently given to them. The Drag will be indicated by the letter d. It should be practised closer and closer like the Flam and Roll.

The Drag Paradiddle, or if the name is to describe the sound D'r'agadiddle, is simply a Paradiddle beginning with a Drag.

Ex. 8. KEY G. *Quick march time.* THE RECRUITING CALL.

FIFE.
DRUM.

(fife and drum tonic sol-fa notation)

Fine.

(fife and drum tonic sol-fa notation)

D.C.

(fife and drum tonic sol-fa notation)

Reed Band Book.

Ex. 9. KEY D. BREAKFAST AND DINNER CALL. D.C.

FIFE. { : s¹ d² :-.r² : d² | t¹ : d² : r² | m² : d² : m² | r² : d² : t¹ | d² : r² : d² | t¹ : l¹ : s¹ | l¹ : s¹ : fe¹ | s¹ : — ||
DRUM. { : 7 :-.d : t | d : d : t | d : d : t | d : d : t | d : d : t | d : d : t | d : d : t | d : — ||

S.
{ :d² l¹ : f¹ : l¹ | d² : t¹ : l¹ | s¹ : m¹ : d¹ | l¹ : — : — | r² : m² : f² | m² : s² : m² | d² : — : — | s¹ : f¹ : m¹
{ : 7 : d : t | d : d : t | d : d : t | 7 : — : — | d : t | d : d : t | t : — : — | 7 : — : —

D.S.
{ | f¹ : -. s¹ : l¹ | s¹ : d² : t¹ | d² : — : | : ||
{ | — : -. d : t | d : d : t | d : — : | : ||

Ex. 10. KEY G. PARTANT POUR LA SYRIE. KEY D. t.

FIFE. { .s | s :-.s | l : t | d¹ : -.r¹ | t : -.t | d¹ : -.s | m : s | r : — | : sd¹ | t : -.t | d¹ : r¹
DRUM. { . | 7 : | d : t | d : | d : | 7 : | d : t | t,t,t: t .t | t : | 7 : | d : t

f. KEY G.
{ m¹ : -.r¹ | d¹ : d¹ | r¹ : l | t : d¹,r¹ | d¹ : — | : d¹ s | f : s | m : s | r : -.m | r : s | f : s | m : s
{ d : | d : t | d : f | f : f | t,t,t: t.t | t : | d : t | d : t | d : | d : | d : t | d : t

{ r : — | : s .f | m : -.f | s .l : t .d¹ | r¹ : -.t | s : .s | d¹ : -.d¹ | t : d¹.,r¹ | m¹ : — | : s .f
{ .t,t: t .t | t : | l : — | — : — | — : | d : | d : | d : | d.t,t: t .t | t

{ m : -.f | s .l : t .d¹ | r¹ : -.t | s : 1 .t | d¹ : -.d¹ | t.,d¹: r¹.,m¹ | d¹ : — | : .
{ l : — | — : — | — : | d : | 1 : — | — : — | -.t,t: t.t | t : .

The Eleven tap Roll .t,t | t,t.t,t: t,t.t,t | t . : .t,t | t,t.t,t : t,t.t,t | t . : is the next in importance. It may be described thus "dada mama dada mama dada tap." It is played like the last. The Eleven tap Roll we shall indicate by the figure eleven. This Eleven Tap Rolls, like the Seven Tap Roll and all the other rolls, must be practised successively closer and closer.

The Ruff consists of a triplet of light taps preceeding a principal tap. The first of the light taps is struck with the left hand, the second with the right, the third with the left, and the principal tap with the right. The Ruff from "hand to hand" would be beaten thus : t,t,t | t : t,t,t | t. The name "R' r' r' ruff" fairly describes the sound. The Ruff will be indicated by the letter r. The Ruff also must be practised like the Flam and the Drag closer and closer.

Ex. 11. THE DRUMMER'S CALL.

NOTE. If the tune is played very quickly the 11 Roll must be made a 7 Roll. D.C.

DRUM.: 11 | -.,t : f.,t | f : .11 | -.,t : f.,t | f : 11 | -.,t : f.,t | f.,t : f .,t | f .,t : f .,t | f : | ||

Ex. 12. KEY G. AULD LANG SYNE. D.C.

FIFE. { .s | d¹ .,d¹ : d¹ .m¹ | r¹ .,d¹ : r¹ .,m¹ | d¹ .,d¹ : m¹.,s¹ | l¹ : -.t¹,d² | s¹ .,m¹ : m¹ .,d¹ | r¹.,d¹ : r¹.,m¹ | d¹,l.- : 1 .,s | d¹ : . ||
DRUM. { . | 7 . : 7 . | 7 . : 7 . | 7 . : 7 . | 11 : -. | 7 . : 7 . | 7 . : 7 . | 7 . : 7 . | 7 : -. ||

:S: D.S.
{ .l¹ | s¹,m¹.- : m¹ .,d¹ | r¹.,d¹ : r¹.,m¹ | s¹,m¹.- : m¹ .,s¹ | l¹ : -.t¹,d² | s¹,m¹.- : m¹ .,d¹ | r¹.,f¹ : m¹.,r¹ | d¹,l.- : 1 .,s | d¹ : -. ||
{ 7 . : 7 . | 7 . : 7 . | 7 . : 7 . | 11 : -. | 7 . : 7 . | 7 . : 7 . | 7 . : 7 . | 7 : -. ||

Ex. 13. KEY G. THE BRITISH GRENADIERS' MARCH. D.C. :S:

FIFE. { .s | d¹.s : d¹.r¹ | m¹ .f¹,m¹: r¹.m¹,f¹ | s¹.d¹ : m¹,r¹.d¹,t | d¹ : . || s¹ | s¹.,l¹ : s¹.f¹ | m¹ .,f¹ : s¹.d¹ | l¹.l¹: s¹,f¹,m¹,r¹ | d¹ : t.s
DRUM. { . | 11 : -.t | f,t.t,t: t .7 | t.t : f,t.t,t | f : . || t | 11 : -.t | t,t.t,t: t.7 | t.t : t,t.t,t | .

{ d¹.s : d¹.r¹ | m¹.f¹,m¹: r¹.m¹,f¹ | s¹.d¹: m¹,r¹.d¹,t | d¹ : . ||
{ 7 : 7 | 7.t : t. | 7.t: f,t.t,t | f : . ||

Reed Band Book.

Ex. 14. KEY G. SOGER LADDIE. D.C.

```
FIFE. (|dᴵ.,rᴵ: mᴵ.mᴵ|fᴵ.rᴵ: mᴵ |mᴵ.rᴵ: rᴵ.dᴵ|mᴵ.rᴵ: rᴵ.dᴵ|dᴵ.,rᴵ: mᴵ.mᴵ|fᴵ.rᴵ: mᴵ. ||dᴵ.l :l .s |dᴵ.l :l .s ||lᴵ.dª: sᴵ.dª
DRUM.(|7   :d.t |f .f :f .|d.t :t . |d.t :t . |7   :d.t |f .f :f . ||11 :-. |11 :-. ||r .t :r .t
```

```
{|fᴵ.mᴵ,rᴵ: rᴵ |mᴵ.rᴵ: rᴵ.dᴵ|mᴵ.rᴵ: rᴵ.dᴵ|lᴵ.dª: sᴵ.dª|fᴵ.mᴵ,rᴵ: mᴵ. |dᴵ.l :l .s |dᴵ.l :l .s ||
{|t .t,t :t . |11 :-. |11 :-. |r .t :r .t |t .t,t :t |11 :-. |11 :-. ||
```

The Five tap Roll "from hand to hand" | ẗ.ẗ : ṭ.ṭ | ẗ : | ṭ.ṭ : ẗ.ẗ | ṭ : : will be indicated by the figure five.

The Six tap Roll. | ẗ.ẗ : ẗ.ṫ :t . | ṭ : : | ẗ.ẗ :ṭ.ṫ :t | ṭ. will be indtcated be the figure six.

The Nine tap Roll "from hand to hand" : ẗ.ẗ,ẗ,ṭ : ẗ,ṭ.ẗ,ṭ :t . : ṭ.ṭ,ẗ,ṭ : ṭ,ṭ.ẗ,ṭ | t . will be indicated by the figure 9.

The Ten Tap Roll .ẗ,ẗ | ṭ,ẗ.ṭ,ẗ : ṭ,ṭ.ṫ, | ṭ . : .ẗ,ẗ | ṭ,ṭ.ẗ,ẗ : ṭ,ṭ.ẗ . | ṭ. : will be indicated by the figure 10.

As was noticed above, these time marks cannot precisely represent the roll. Few things can be worse in a band than a badly played drum; few things more miserable than an imperfect roll, or a tap in the wrong place. Only young and pliant wrists and bold unhesitating minds can do justice to this instrument.

The Long Roll, having now been fully practised (as directed p. 22) at every lesson, may now be introduced as an accompaniment to the following tunes.

Ex. 15. KEY G. RULE BRITANNIA.

```
FIFE. (:s |dᴵ :- |dᴵ :- |dᴵ.rᴵ: mᴵ.fᴵ|sᴵ :dᴵ |rᴵ :- |rᴵ :mᴵ.fᴵ|mᴵ :- | :s |dᴵ.rᴵ: dᴵ.rᴵ|mᴵ.fᴵ: mᴵ.f
DRUM.(: |7 : |7 : |f.t :t.t|t :f |7 : |7 : |7 : | : |7 : |7 :
```

```
{|sᴵ :rᴵ |mᴵ :rᴵ |dᴵ :rᴵ.mᴵ|rᴵ :dᴵ |t :-| : | :s |rᴵ :t |sᴵ :feᴵ.mᴵ|rᴵ :dᴵ |t :- |l :-
{|7 :t |f :f |7 : |f :t |f :t.t|l :-|-:f |t :f |7 : |f : |7 : |l :-
```

```
{|s :- | : |dᴵ :- |dᴵ :-.s|l :f | :dᴵ |fᴵ :-.mᴵ|rᴵ :dᴵ |t :- | :s |sᴵ :- |fᴵ :-
{|- : | : |l :- |- :- |- :f | :t |7 : |7 : |7 : | : |l :-|- :-
```

```
{|mᴵ.dᴵ: fᴵ.rᴵ|sᴵ :dᴵ |s :- |rᴵ :- |dᴵ :- | : |mᴵ :- | :mᴵ |fᴵ :fᴵ | :mᴵ |fᴵ :-.mᴵ|rᴵ :dᴵ
{|-.t :t.t|t :f |7 : |l :-|-: | : |7 : | :7 |f :t | :f |l :-|-:-
```

```
{|t :- | : |sᴵ :- |fᴵ :- |mᴵ.dᴵ: fᴵ.rᴵ|sᴵ :fᴵ |mᴵ :- |rᴵ :- |dᴵ :- | : ||
{|- : | : |l :-|-:- |.t :t.t|t :f |7 : |l :-|-: | : ||
```

No. 16. KEY D. RED, WHITE, AND BLUE. KEY A. t.

```
FIFE.(:s |dᴵ :dᴵ.,dᴵ|rᴵ :sᴵ.,fᴵ|mᴵ.dᴵ.-: | :s |l :lᴵ.sᴵ|fᴵ.mᴵ: rᴵ.dᴵ|dᴵ :- |t : .rᴵ|sᴵ :s.s |s :l.t
DRUM.{:7 |- :t.,t|t :f |f,t.-: | :7 |- :t.t|t.t :t.t|9 :- |- :9 |- :t.t |f :t.t
```

f. KEY D.

```
{|dᴵ.s: | :dᴵ |t .l :s .f|m .r :s.t|d :- |- : .ds|rᴵ :rᴵ.,rᴵ|dᴵ.t :l .s |s,dᴵ.-: | :dᴵ |mᴵ :mᴵ.,mᴵ
{|f .t: | :6 |-.t :t.t|f.t :t.t|9 :- |- : .7|- : |d.t :t.t|f,t.-: | :7 |- :
```

```
{|fᴵ.mᴵ: rᴵ.dᴵ|rᴵ :- | :rᴵ |sᴵ :sᴵ.sᴵ|fᴵ.mᴵ: rᴵ.dᴵ|t .l: | :lᴵ.sᴵ|fᴵ.mᴵ: rᴵ.dᴵ|t :l .t|dᴵ : | :t .dᴵ
{|d.t :t.t|7 :- | :7 |- : |d.t :t.t|f.t: | :7 |-.t :t.t|t :t |l :-|-:t .t
```

```
{|rᴵ :rᴵ.rᴵ|rᴵ :s.fᴵ|mᴵ.dᴵ: | :t.dᴵ|rᴵ :rᴵ rᴵ|rᴵ :s.fᴵ|mᴵ.dᴵ: | :dᴵ.mᴵ|sᴵ :sᴵ.sᴵ|fᴵ.mᴵ: rᴵ.dᴵ|t .l·
{|f :t.t|f :d.t|l :- |-:7 |- :t.t|t :d.t|l :- |-:7 |- : |d.t :t.t|f.d:
```

```
{| :lᴵ.sᴵ|fᴵ.mᴵ: rᴵ.dᴵ|t :dᴵ.rᴵ|dᴵ : | :
{| :7 |-.t :t.t|t :7 |- : | ||
```

Reed Band Book.

Ex. 17. KEY D. "THE GIRL I LEFT BEHIND ME." FIFE.

FIFE. `.d²|l¹.s¹,f¹: m¹ .r¹ | m¹ .d¹ : l .t | d¹ .d¹ : d¹,r¹,m¹,f¹| s¹ : m¹.d²| l¹.s¹,f¹: m¹.r¹,d¹| r¹ .d¹ : l .d¹ | t.r¹ : s .l,t| d¹ : d².|
DRUM. { . | 7.t,t : t .t | f .f : f . | 7 .t : f,t.t,t|11 :—. | 7 :7 | 7 .f : f .t | 1 :— |—. : t .||

(.s¹ | m¹ .s¹ : l¹ .t¹ | d².s¹ : m¹ .d¹ | r¹ .s¹ : l¹ .t¹ | d² : t¹ .d²| l¹.s¹,f¹: m¹.r¹,d¹| r¹ .d¹ : l .d¹ | t .r¹ : s .l,t| d¹ . :d².|
(| 7 :7 | 7 .f : f . | 7 .f : f .t |11 :— | 7 :7 | 7 .f : f .t | 1 :— |—. :t .||

D.C.

No. 18. KEY D. YANKEE DOODLE. D.C.

FIFE. { .s | d¹.d¹ : r¹ .m¹ | d¹ .m¹ : r¹ .t | d¹ .d¹ : r¹ .m¹| d¹ : t .s | d¹.d¹ : r¹ .m¹ | f¹ .m¹ : r¹ .d¹| t .s : l .t | d¹ : d¹
DRUM. { .7 | - .f : f .f | f .f : f .f | f .f : f .f | 7 :—. .f | 1 :— | — :— |—. .f : f .f | t :d

:S: D.S. Then D.C.
(| l „t : l .f | l .t : d¹ | s „l : s .f | m .f : s | l „t : l .f | l .t : d¹ | s .d¹ : t .r¹| d¹ : d¹.|
(| f .t : f .f | f .f : f | 1 :— |—. .f : f | f .t : f .f | f .f : t | 1 :— |—. : d .||

Ex. 19. KEY D. " SALLY, COME UP."

FIFE. (:r¹,m¹| s¹ :— : s¹ | s¹ :— : s¹ | t¹ :— : l¹ | l¹ :— : l¹ | s¹ :— : m¹ | m¹ :— : d¹| t :— : r¹| r¹ :— : r¹| s¹ :— : s¹
DRUM. (: |— | 7 :— : f | f :— : f | f :— : f | f :— : | 7 :— : f | f :— : f | 1 :— :—|— :— :—|—. :— : f

(| s¹ :— : s¹ | t¹ :— : l¹ | l¹ :— : l¹ | s¹ :— : s¹ | f¹ :— : r¹ | d¹ : d¹ :— | : || d² :— :— | d² :— : d² | t¹:—:—
(| f :— : f | f :— : f | f :— : | 7 :— : f | f :— : f | t : t :— | : || 5 :— : | 5 :— : |11:—:—

(|— :— : t¹ | l¹ :— :— | l¹ :— : l¹ | s¹ :— :—|— : | : s¹ | s¹ :— : s¹| s¹:—: s¹ | t¹ :— : l¹| l¹ :— : l¹| s¹ :—:s
(|—. : | 5 :— : | 5 :— : |11:—:—|— : | : | 7 :—. : f | s :— : f | f :— : f | f :— : | 7 :—:f

(| f¹ :— : r¹ | d¹ : d¹ :— | : : | s¹ : s¹ : s¹| s¹ :— : s¹ | t¹ : l¹ : l¹| l¹ :— :—| s¹ : s¹ : s¹| m¹ :— : d¹| t :— :r¹
(| f :— : f | t : t :— | : : | 7 :t : t | t :— : | 7 : t : t| t :— : | 7 : t : t| t :— : t | 1 :—:—

(| r¹ :— : r¹ | s¹ :— : s¹ | s¹ :— : s¹ | t¹ :— : l¹ | l¹ :— : l¹ | s¹ : s¹ : s¹ | f¹ :— : r¹ | d¹ : m¹ : s¹ | d² :—||
(|—:—:—|—. : | : f | f :— : f | f :— : f | f :— : t | 1 :—:—|— :— :—|—. :— :—|—. : ||

Ex. 20. KEY G. GOD SAVE THE QUEEN.

FIFES. (| d¹ : d¹ : r¹ | t : —.d¹: r¹ | m¹ : m¹ : f¹ | m¹ : —.r¹: d¹ | r¹ : d¹ : t | d¹ : s.f : m.r || d¹ : d¹.r¹: m¹.f¹|
(| 1st time p. 2nd time f. | | | | | 1st time. D.C. | 2nd time. |
DRUMS. (| 1 :— :— |— :— :— |— :— :— |— :— :— |— :— :— |— :— : ||— : : ||

(| s¹ : s¹ : s¹ | s¹ : —.f¹: m¹ | f¹ : f¹ : f¹ | f¹ : —.m¹: r¹ | m¹ : f¹.m¹: r¹.d¹| m¹ : —.f¹: s¹ | l¹.s¹,f¹: m¹ : r¹ | d¹ :— :— ||
(| 1st time p. 2nd | | | | | | D.S.
(| 1 :— :— |— :— :— |— :— :— |— :— :— |— :— :— |— :— :— |— :— :— |— :— :— ||

Ex. 21. KEY D. THE DEAD MARCH IN "SAUL."

FIFES. (| m¹ : m¹ | m¹ : —.m¹| m¹.r¹,m¹: f¹.m¹ | r¹ : | f¹ : f¹.s¹,l¹| f¹ : .l¹| s¹.f¹ : m¹.r¹,m¹,f¹| m¹ :
MUFFLED DRUMS. (| 1 :— |— :— |— :— |— :— |— :— |— :— |— :— |— :

. D.C
(| s¹ : s¹ | s¹ : .s¹,l¹| ta¹.ta¹: ta¹.ta¹| s¹ : .s¹ | s¹.f¹ : m¹ | m¹.r¹ : .s¹| s¹.f¹,m¹: f¹ .m¹ | r¹ :
(|— :— |— :— |— :— |— :— |— :— |— :— |— :— |— :—

:S: D.S.
(| s¹ : l¹ | t¹ : —.d²| t¹.l¹,s¹: l¹ .fe¹| s¹.r¹ : s¹ |— : s¹ | s¹,l¹.ta¹: — | l¹.s¹,f¹: m¹ „r¹ | r¹ :
(|— :— |— :— |— :— |— :— |— :— |— :— |— :— |— :—

D.S.
(| m¹ : m¹.f¹,s¹| m¹ : .m¹| r¹ .d¹ : f¹ .m¹| r¹ : | s¹ : d² | s¹ : .s¹| f¹.m¹,r¹: r¹ „d¹ | d¹ : ||
(|— :— |— :— |— :— |— :— |— :— |— :— |— :— |— :—

If the Bass Drum is used it should strike *forte* on t e la t pulse of the second and fourth measures ; more shortly at the beginnings of the second and fourth pulses of the 7th measure, and again on the last pulses of the 8th, 12th, 14th, and 16th measures.

Reed Band Look.

Ex. 22. CHARLESTOWN QUADRILLES.

1. KEY G.

FIFE.
DRUM.

f Coda.

f. KEY C.

Drums rest.

tr KEY G. t. D.C.

2. KEY G.
f

Triangle

D.C.

3. KEY C.

Triangle.

Drums

f Coda.

Reed Band Book.

```
( | s   :—  :—  | d' :—   :m' | s' :d' :f' | m' :—   :r' | d' :—  :   | d' :—        ‖ r'|l
(‖ 11  :—  :—  | —  :—   :    | t  :—  :    | t  :—   :   | t  :—  :   | t  :—
```
Fine. f. KEY F.

```
| d'  :—   :—  | d' :—   :d' | t  :—  :—  | —  :—  :t  | 1  :—  :1  | 1  :—  :1
  Drums rest.
| s   :—   :—  | —  :—   :s  | s  :—  :s  | s  :—  :s  | t  :—  :1  | 1  :—  :1
| s   :—   :s  | f  :—   :r  | d  :—  :—  | d'f' :— ‖
                              KEY C. t. D.C.
```

```
4.  KEY G.
ff
{ | m'  :—.d' | s .m: d | d' :—.s | m.d :1, | r,l,t,de: r,m.f,m | 1  :—,s.f.m | s  :—,f.m,r | d . :d' ‖ s | d' :—.r'
{ | 11  :—.  | t.t: t. | 11 :—. | t.t: t. | r .    :r .      | 11 :—.     | 11 :—.     | t. :t. ‖   | t  :t
```
Fine. *Triangle.*

```
( | d'.t :1.t | r'. :d' | —  :s | 1  :f | d' :t.1 | 1. :s | —  :s | d' :—.r' | d'.t :1.t
( | t   :t   | t  :t   | t  :t | t  :t | t  :t   | t  :t | t  :t | t   :t   | t   :t
```

```
( | r'. :d' | —  :d' | t  :—.t | t.1 :m.fe | s.fe,1: s.fe,1 | s.fe,1: s .s ‖
( | t  :t   | t  :t  | t  :t   | t   :t    | t    :t       | t    :t
```
D.C.

```
5.  KEY G.
( .s | s .s :1 .t | d'.m': —.m' | m'.r' :d'.r' | m' :—.s | s .s :1 .t | d'.r' :m'.,d' | r'.d' :1 .t | s.s',s': s',s',s',s'
( .  | t.t  :t.s | t.t : t.t  | t.t  :t.t  | t.t :d.t | t.t :t .t | t.t :t .t    | t.t :t .t   | t.     :t .
  Strokes with right hand stick.
```

```
f
( | s .s :1 .t | d'.m': —.m' | m'.r' :d'.r' | m' :—.s' | s'.f' :m'.r' | r'.d' :t .1 | s .1 :t.r' | d'. :d' ‖
( | t.t :t.t  | t.t : t.t  | t.t  :t.t  | t.t :t.t  | t.t  :t.t   | t.t :t .t   | t.t :t .t   | t. :t . ‖
```
Fine. f

```
| d' :m'.,d'
| r  :r
```

```
( | s  :d' | m'.,r': d'.,r'| m' :s' | m' :m'.,r'| d' :d'.,t | 1 :1 .,se| 1 :t | d' :t.,t | 1 :s
( | r  :r  | r  :r       | r  :r  | r  :r     | r  :r     | r :r     | r :r | r  :r    | r :r
```

```
( | f.m :r .d | r.d :1, | s  :d'.,m'| s' :1' | s'.,f': m'.,r'| d'. :d' .‖
( | t.t :t .t | t.t :t. | r  :r     | r  :r  | r     :r     | r.  :r .‖
```
D.C.

THE TAMBOURINE.

The Tambourine is a small drum with only one head, and having its hoop pierced with openings, in which little bells or discs of metal are inserted so as to give a ringing sound when the instrument is shaken. It is held in the left hand, and beaten by the knuckles of the right. A continuous roll or *tremolo* may be produced by rubbing the cushion of the finger across the drum-head. This roll is increased if the drum-head is powdered with rosin. Gliding the cushion of the thumb round the head, produces a sort of close roll or rumbling sound. Any one with a good sense of rhythm and considerable practice, will be able to produce a variety of pretty effects with this instrument.

THE BANJO.

The Banjo is a combination of the Tambourine with the Guitar.

THE CYMBALS.

The Cymbals are two round plates of metal with a leathern strap at the of each by which the performer holds them. The performer touches the metal as little as possible while he strikes the Cymbals together. The Cymbals are almost always used with the bass drum, and are sometimes fixed on to it, and very commonly, one of them is fixed to the rim of the drum, so that the drummer with his left hand may strike the other against it. There are several ways of striking the Cymbals. For the full clang they may be struck together while one hand is passing upwards, and the other downwards. For a softer clang, one Cymbal may be held firmly while it is beaten with the edge of the other. In company with the long soft rolls and crescendos of drums it is common to rub the Cymbals together. The clang of the Cymbals may be at any time stopped by pressing them against the body of the performer.

THE TRIANGLE.

The triangle is a bar of steel bent into the shape of a triangle with one corner open. It is struck on the inside by a bar of iron, and commonly accompanies the Drums and Cymbals. Like them it is not an instrument of tune, but of rhythm, and its practical use must be left to the taste of the performer.

THE CASTANETS.

The Castanets are two pieces of wood or ivory fastened together in the upper part by a ribbon, and hanging on the first joint of the thumb. A strong stroke of one against the other may be produced by a sharp movement of the wrist, and lighter strokes by the fingers beating one piece against the other. It is only a rattling sound that this instrument produces. In accompanying long tones, a continuous rattle is sometimes given like the rap of a drum. Sometimes the performer holds up his Castanets in both hands, and marks the rhythm of the tune as his taste directs.