

# Mastering the Snare Drum

by Mat Marucci



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# Introduction

This book was designed as a comprehensive method in snare drum notation, reading and technique that was written so that it can be utilized for multiple purposes.

First, it could be used by the total novice who would like to learn the essentials of playing the snare drum and percussion music notation on his or her own. It can not only give the minimum basics in the sense of a “crash course” but can also be taken way beyond that.

Second, it has the potential to be a complete snare drum method that can be used and adapted by drum instructors in both school band programs and private teaching practices.

Third, it is meant to be beneficial to the drum set player who has learned to play mostly by ear and feel with limited knowledge of percussion music notation and classic, traditional snare drum technique and who would like to increase that traditional knowledge.

Fourth, it could be utilized by the drummer who would like to increase his/her snare drum knowledge and ability in order to better prepare for college entrance auditions to be accepted into a music program.

Finally, due to the comprehensiveness in the descriptions, analysis and explanations, it would be an excellent supplement to other music methods and programs, most likely containing information and notation that other instructional books take for granted.

It is highly recommended that for whichever purpose this book is used, the student does not skip any portions. The intermediate and advanced snare players should also complete the more elementary section of the book because it will not only make an excellent review but could very likely contain some pieces of information that were missed somewhere in their training.

With this book, I will attempt to fill in any and all details that were missing in previous snare drum education.....gaps that I have found we have all encountered at one time or another.

*Mat Marucci*

# Lesson 1

## The Snare Drum

The first item of business for any student of the snare drum is to become familiar with the drum itself.

Snare drums come in a variety of sizes and configurations but the most common are those with a 14" diameter in the 5"-6" depth. Most will have 8 or 10 tension [tuning] rods for each drumhead [8-10 for the top/8-10 for the bottom]. These tension rods are attached to the side of the snare drum with lugs....sometimes with a separate lug for each rod, top [batter] & bottom [snare]; sometimes with a single lug that holds both the top & bottom tension rods.

The main part of the drum is called the shell and is generally constructed of various materials from a variety of metals and woods. The metal shells offer a brighter sound whereas the wood shells have what is considered to be a 'warmer' sound.

Across the bottom are the snares.....most often a strand of 20 steel wires. When the snares are engaged, this is what gives the drum its crisp sound. When the snares are disengaged, the drum has a more open, hollow sound similar to a tom-tom.

### Tensioning The Drum

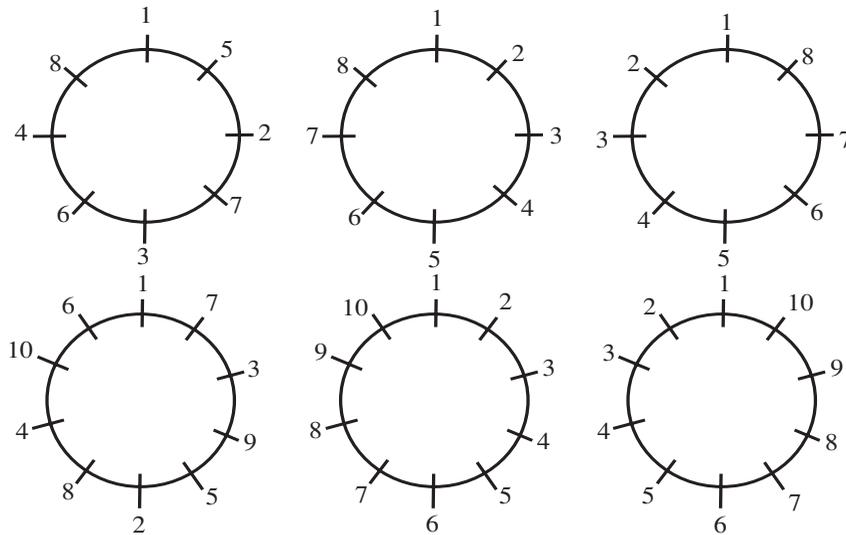
There are two basic ways most snare drums are tensioned: With the top [batter] head tighter than the bottom [snare] head and vice-versa, with the bottom head tighter than the top head.

With the first method, the drum will have a full, snarry, warm sound. The sound will sustain longer. With the tighter bottom head, the sound will be tighter, sharper and shorter [quicker decay].

Whichever method is chosen, the tension of the drumheads should be fairly tight. If pushed down in the center of the drumhead with the thumb there should be some give to the head, but very little. And the drumhead should be in tune with itself, meaning the pitch of the head should be equal all the way around the drum.

The tensioning can be done clockwise, counter-clockwise, or using cross-tensioning. It may be easier for the novice to use a clockwise method at first, but I believe cross-tensioning to be the preferred method to use eventually, especially for fine tuning.

Examples:



Clockwise tensioning would be in the order 1-2-3-4-5-6-7-8. Counterclockwise would be 1-8-7-6-5-4-3-2 and cross-tensioning would be 1-5-3-7-2-6-4-8.

To begin the tensioning/tuning process, turn each tension rod as equally as possible until all the wrinkles are out of the drumhead, getting the head tight enough to achieve a tone. Tap the drum with a drumstick to hear the tone then press the palm of one hand in the center of the drumhead and push down firmly. Cracks and pops will be heard as the material stretches and the head is 'seated' even on the rim (bearing edge) of the shell. Tap the drum again and you will hear that the pitch of the head when down. This is due to the stretching of the head, which will release some of the tension. Continue to repeat the seating process until the head is at the desired tension. Tap the drum before and after each time you do the process. You will know when the head is seated because the pitch of the drum will sound the same before tightening and after pressing the center of the head with your palm.

## Tuning The Drum

When the head is seated and at the desired tension, it is time to start the tuning process. To do this, tap the head at the same distance from each tension rod and tighten or loosen each one until they are all producing the same tone. This can be a tedious process because when adjusting one tension rod, it actually affects at least three others.....the ones on either side of it and the one across from it. So, be sure and make the adjustments with very small turns of the drum key.....probably 1/8 of a turn or less.`

Helpful hint: Place your index finger very lightly in the center of the head while fine tuning as this will eliminate many of the overtones produced by tapping it and make the primary tone the head is producing easier to hear.

# Lesson 2

## The Four Strokes

The following diagrams illustrate the four main single strokes of drumming: the full stroke, the down stroke, the tap, and the up stroke. An important point to note here is that whichever stroke is used, it is necessary to play 'off the drum.' That means to let the stick rebound after striking the head to allow the drumhead to vibrate naturally, which in turn allows the drum shell to vibrate optimally and gives a musical tone to the drum.

When first learning the, they strokes should be practiced with each hand separately, at least 20 repetitions each day. An example of how to practice this would be to play the full stroke with one hand 20x and then playing it 20x with the other hand. Next, play the down stroke 20x with the first hand, then 20x with the other hand. And so on until all four strokes have been played.

The stroke is the first element of playing the drum and developing a 'touch', so it is important to do these strokes slowly and deliberately. The more perfect the stroke, the better the response and sound from the drum. If playing the strokes 20x each takes less than 8-10 minutes, then they are being practiced too quickly.

Once the strokes have been practiced for a week or two, there should be enough control to do them in series 1x each, i.e., full stroke, down stroke, tap, up stroke. The stick should be stopped completely between the strokes. This should also be done 20x each hand, later reduced to 10x..

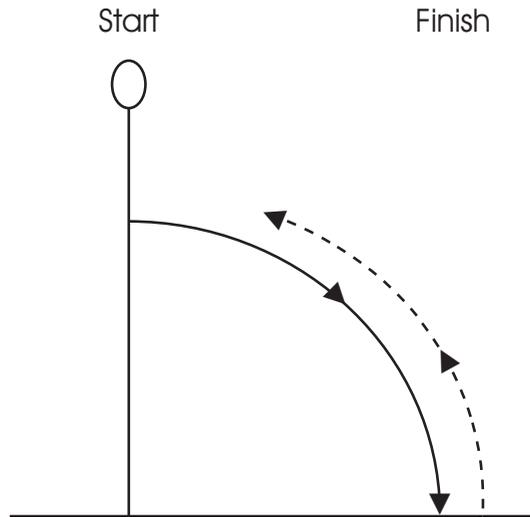
Helpful tip: As you play them, say "full, down, tap, up" for the first repetition, "two, down, tap, up," "three, down, tap, up," etc until you have completed twenty.

This routine can also be an excellent preparation and warm-up for playing the snare drum.

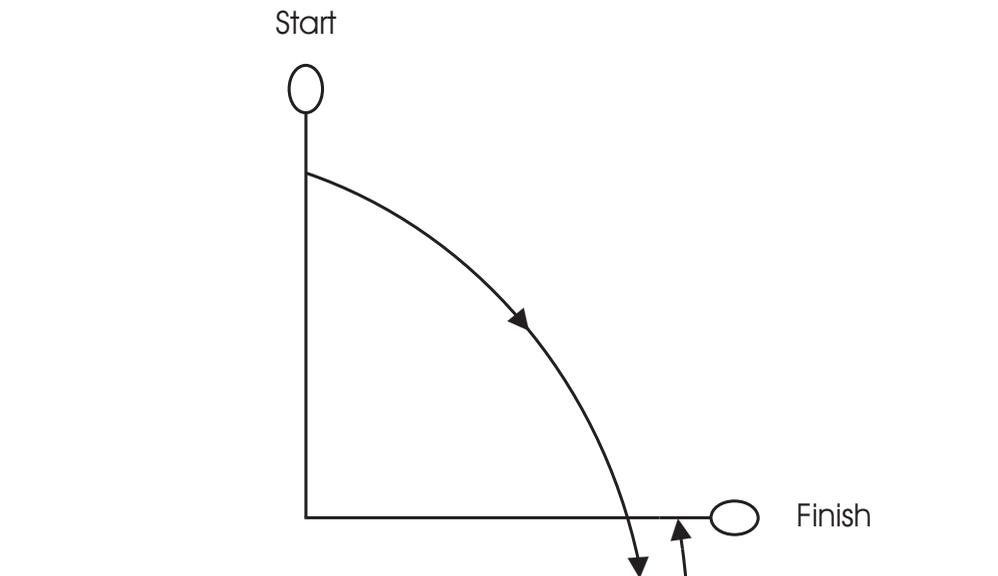
# Chapter 2

## The 4 Strokes

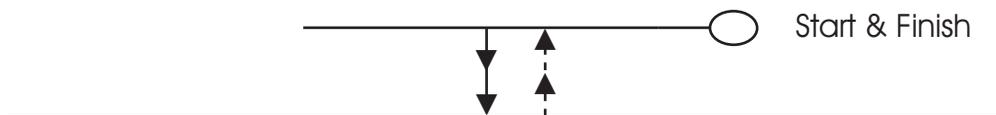
1) The Full Stroke: The stick begins in the High (Up) position and finishes in the High position.



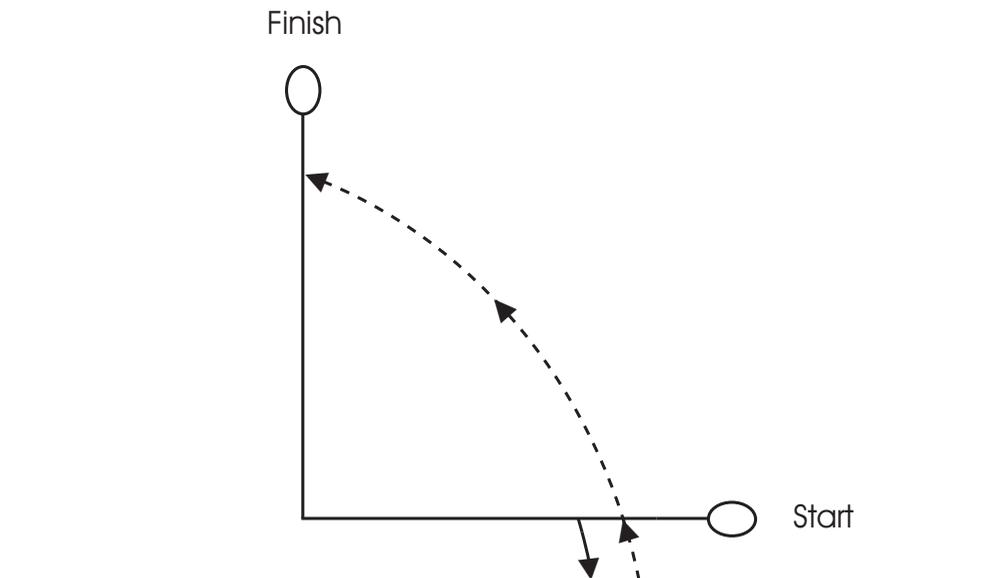
2) The Down Stroke: The stick begins in the High (Up) position and finishes in the Low (Down) position.



3) The Tap: The stick begins in the Low (Down) position and finishes in the Low position.



4) The Upstroke: The stick begins in the Low position and finishes in the High position.



# Lesson 3

## Beginning Musical Notation

As the title states, this lesson will be 'beginning musical notation', the operative word being 'beginning'. There are music dictionaries filled with terms and notations but this book will start slowly with only the necessary notes and terms that will be needed to complete each lesson. If you have some musical knowledge, it is highly recommended that you do not skip over these first pages. There may be something in them that you might have missed along the way or that could clarify something for you so you better understand it.

The notation page shows only three notes and rests....whole note/rest, half note/rest, quarter note/rest. The difference in these notes is their duration. A specific note and rest have the exact same value. For example, a quarter note and a quarter rest will each get one beat or count. The difference is that when there is a note in the music, the drum is played. When a rest is indicated, nothing is played but the duration is counted.

Another important point is that the value of the notes is very mathematic. If a quarter note gets one beat [or count] in 4/4 time, then a half note will be double that and get two counts. A whole note will be four times that and get four counts. Two quarters equal a half. Four quarters equal a whole. It is simple mathematics.

However, when playing any of these notes on the snare drum, they will all sound the same. This is because the snare give a short sound when struck and the only way the snare drummer gets more duration from playing a note is to roll. More on all this later.

There are also two clef signs on the page.....the bass clef sign and the neutral clef sign [sometimes called the drum clef]. The reason for this is that, until modern times, drum music was written in the bass clef. This was because the drums are pitched in the lower part of the musical pitch spectrum, and the bass clef is where those lower notes were written for other instruments. But the bass clef lines and spaces indicate actual pitched notes to be played. In drum music, those lines and spaces indicate a specific drum to be played. So, in the late 20th century, the neutral clef was developed in which all the lines and spaces are neutral....indicating no specific note or pitch.

Study the notation page and become familiar with the terms. Nothing learned in these early lessons will be thrown away later. Everything will be developed further and expounded on later, so be sure you have a good understanding of what each of the terms mean and what each of the notes and rests look like.

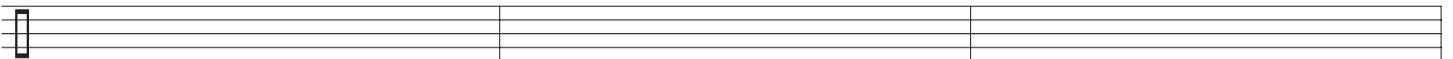
## Beginning Musical Notation

Clef Sign (Neutral or Percussion Clef)

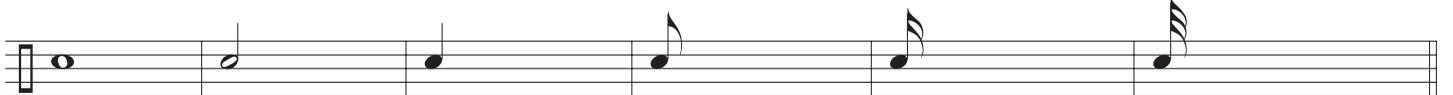
Staff



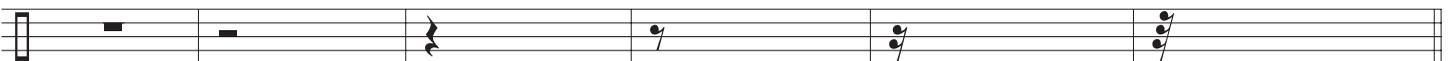
Measures or Bars



Whole Note    Half Note    Quarter Note    Eighth Note    Sixteenth Note    Thirty-Second Note



Whole Rest    Half Rest    Quarter Rest    Eighth Rest    Sixteenth Rest    Thirty-Second Rest



Time Signature



In the  $\frac{4}{4}$  time signature:

The top 4 means there are 4 counts or beats in each measure.

The bottom 4 means that a quarter note gets one count or beat.

# Lesson 4

## Reading Whole Notes And Half Notes

As mentioned earlier, when playing single whole notes, half notes or quarter notes on the snare drum, they sound the same. Most drum books begin the reading with quarter notes. However, I begin my instruction with whole notes and half notes. The purpose for this is that it is important that the student not only understands the different note values and durations but, by playing one whole note per measure [or bar], there is more time to make adjustments to technical aspects [fulcrum, grip, hand position, arm position, etc.] before having to play the next note. Using whole notes in 4/4 time gives four complete beats to do this. Using half notes still gives two complete beats in between them.

To explain the duration of the notes, if a whole note was played on a trumpet it would be held for four counts.....1-2-3-4. Assuming one count would equal one second on a clock [not always the case], the note would be held for four seconds and would sound “ta-aa-aa-aa”.....counting “1-2-3-4.” If a half note were played, the note would be held for two beats and would sound “ta-aa”...counting “1-2.” A quarter note would simply sound for one beat or “ta”....counting “1.”

So, when there is one whole note in the measure, you would strike the drum with the drumstick and count “1-2-3-4”, and that would bring you to the next measure. If there were two half notes in the measure, you would play the first one by striking the drum and counting “1-2” and then immediately play the second one counting “3-4.” That would complete that measure. Both of these examples are on lines 1 & 2 of the upcoming exercises.

If you own a drum set, you could play the bass drum lightly instead of tapping your foot. Just be sure you do it very, very lightly. [This is called “feathering” it.....playing light as a feather.] The snare drum is the focus here, and that needs to be prominent.

When playing the following exercises, you should start by thinking as each beat or count as one second long. If you own a metronome, that would be set at MM=60, but I suggest you go through the exercises a few times first before using the metronome. Once you are accustomed to what the exercises will sound like, then you can use the metronome, which will keep your timing intact.

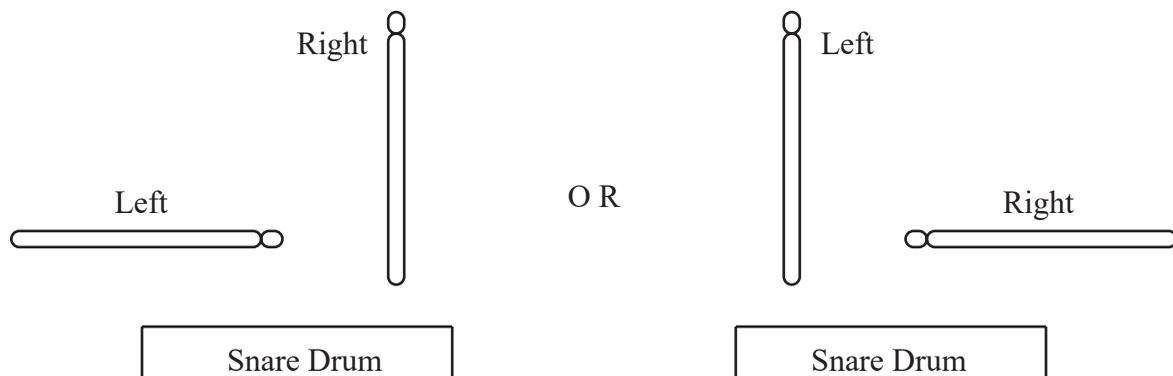
Note that the sticking [L or R ] is written in for you, each line beginning with the left stick [L]. The lines, and all the lines in the book, should also be practice leading with the right stick [R] so as to be capable of leading with either stick.

Play each line several times and when you can play all seven without making a mistake, move on to Lesson 5. Before you begin the exercises, certain points must be kept in mind:

1. (1) SIT UP STRAIGHT, WITH BOTH FEET ON THE FLOOR. The drum should be about waist high. To find your exact playing position, holding the drumsticks in your hands, drop your arms toward the floor with your elbows touching your sides. With your elbows still in place, bring your arms back up so that they are parallel to the floor. The snare drum should be placed so that from this position there is a 2-3 inch clearance between the tip of the drumsticks and the snare batter head.]

(2) USE WRISTS ONLY. Avoid using your arms as they will be needed to move around a drum set.

(3) KEEP ONE STICK UP AND ONE STICK DOWN. MAKE THE STROKE WITH THE STICK THAT IS UP AND USE DOWN STROKES. There will be exceptions to this later.



After striking the drum, be sure the stick rebounds approximately two inches away from the drumhead in order to let it vibrate freely. The vibration of the drumhead is part of what produces the sound. Rebounding the stick properly will give a clear, 'crisp' sound as opposed to the 'dead' sound obtained when the stick rests on the drumhead. Having one stick up and one stick down keeps you prepared to make the next stroke.

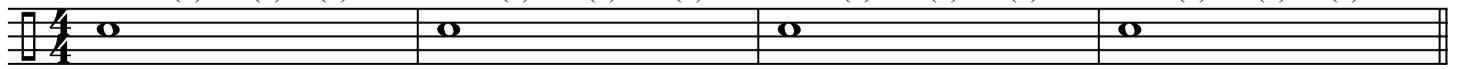
(4) COUNT OUT LOUD. This is very important. If you are just reading the music you are only using your eyes. If you count out loud what you are playing, you are four times more effective as you are seeing it, saying it, hearing it, and feeling it.

(5) TAP YOUR FOOT ON THE BEAT. Tap on both notes and rests unless indicated differently in the lessons. This will not only help your timing but will develop coordination between your hands and feet that will be needed when playing the drumset.

# Exercises Lesson 4

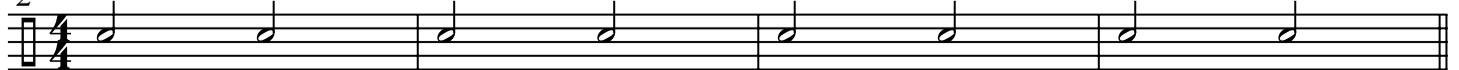
## Reading Whole Notes and Half Notes

1 1 (2) (3) (4) 1 (2) (3) (4) 1 (2) (3) (4) 1 (2) (3) (4)



L R L R

2 1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4) 1 (2) 3 (4)



L R L R L R L R

3 1 (2) (3) (4) 1 (2) (3) (4) 1 (2) (3) (4) 1 (2) 3 (4)



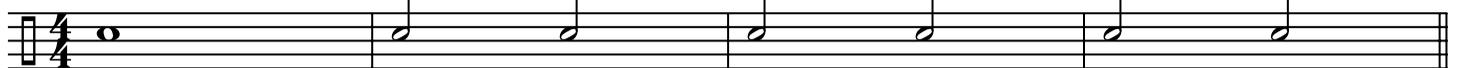
L R L R L

4 1 (2) (3) (4) 1 (2) (3) (4) 1 (2) 3 (4) 1 (2) 3 (4)



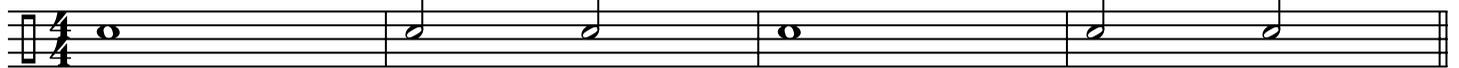
L R L R L R

5



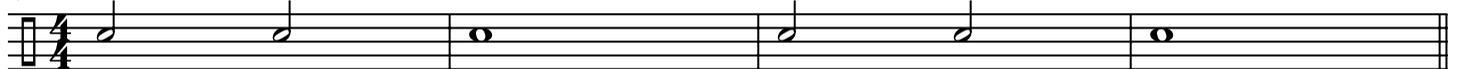
L R L R L R L

6



L R L R L R

7



L R L R L R

# Lesson 5

## Quarter Notes and Quarter Rests

Congratulations! You are now reading music and playing it on the snare drum. And now that you can read whole and half notes, it is time to move on to quarter notes and to learn about rests.

As explained in the last lesson, quarter notes are shorter duration than whole notes and half notes, receiving one count. They are slightly more difficult to play at first because there isn't as much space between them. That was why it was important that you developed enough control and expertise that you could play the previous exercises without a mistake. Now the notes are going to come quicker. Because the music is moving faster, the tendency at this point is to sometimes leave the head of the drumstick on the drumhead. Watch for that. Be sure you do not fall into that mistake and that you make sure the stick bounces up off the drumhead. Remember.....it should rebound about 2 inches and stop right there.

With this lesson, quarter rests are also introduced. And they are simple to play.....because they aren't played at all. The rest is simply counted. No playing involved, except for continuing to tap your foot on the beat.

As you play the exercises you will notice that line 2 in this lesson sounds exactly like line 2 in the exercises for Lesson 4. But remember, this is only because they are being played on the snare drum. If another instrument was playing them, the two quarter notes followed by quarter rests would sound "ta," the two half notes would sound "ta-aa."

As with the previous exercises, play these many times each. At the same time, you can go back to the Lesson 4 exercises again and play them faster. This will help you in your technical ability as you already know that music and what notes are coming next, so you can concentrate on building your speed using correct technique. And this will remain true throughout the book. Though I recommend starting slowly at about one second per beat, once that is accomplished all the exercises should be played faster until they can be played about twice as fast.

If using a metronome for your timing, move the tick or beep up gradually from MM=60. It isn't necessary to practice at every marking on the metronome. You could move from 60 to 68, then to 84, then to 100, and eventually to 120 [or more], always being sure you are playing correctly.....technically and musically.



# Lesson 6

## The Single Stroke Roll

There are “26 Standard American Drum Rudiments” and an additional fourteen that make up the “40 International Drum Rudiments.” While it isn’t necessary to be a rudimental champion, every drummer should have some knowledge of and be somewhat familiar with all of these rudiments.

Now that you can read music, I am able to begin notating some of the drum rudiments. This book will not cover every single drum rudiment. There are plenty of drum books on the market devoted to them. But there are a dozen of the rudiments that we will cover..... seven which are considered the ‘basic’ rudiments according to the Percussive Arts Society because they are the foundation for all the others, and another five which I think are very important and greatly help in developing snare drum technique. All twelve of these are demonstrated on the accompanying online audio.

[For the total novice to rudiments, see my Mel Bay book *Drum Rudiments: A Simple Approach* which presents a very simple method for the study of all forty rudiments.]

The first rudiment to study is the Singles Stroke Roll. This can be illustrated simply as a succession of quarter notes and will look like Line 1 of the exercises in Lesson 5 [also see the rudiment notation page in the back of the book] but will start very slowly, gradually increasing the tempo. This is called ‘accelerando.’ It is very important to use only your wrists for this. Do not move your arms. Evenness is more important than speed. One necessary factor in achieving evenness is to be sure the sticks are being raised to the same height so that the downstrokes for both are coming from the same distance to the drumhead.

As the quarter notes get faster, you will reach the limit to your speed. At this point, you begin slowing down, called ‘decelerando,’ just as gradually as you accelerated.

I have found one of the best ways to practice this, and any other rudiment, is to try and increase the speed in steps. Start slow and accelerando, but only to a point where you feel very comfortable and in control, then decelerando until you are slowed to your starting speed. Then, without stopping, accelerando again, this time just a little faster than the previous time. Slow down again and then accelerando again, trying to get just a little fast each cycle. Do not try to go so fast that you lose control, tighten your grip, use your arms, or all the little things that would make the roll not sound even. Whenever you reach that point, don’t stop, but immediately slow down again.

As the rudiment speed gets faster, be sure and let the sticks bounce up off the drumhead. Your effort should be in the down motion of the stick toward the drumhead. The stick’s natural rebound should provide the energy with the stick coming back up. You should only be working in one direction, which will eventually allow you to play twice as fast.

Practice using the L R L R / L R L R sticking and also using R L R L / R L R L so you will become proficient leading with either hand.

When learning a new rudiment, a minimum of 5-10 minutes a day should be spent practicing it. This practice time per rudiment will naturally be reduced as you learn more and more of them but 5-10 minutes should still be devoted each new one until a certain level of control is reached.

Also in this lesson are more reading examples. These are mixing whole notes, half notes and quarter notes and quarter rests. Kind of a review of what you have already accomplished, but a little trickier.

# Exercises Lesson 6

1 1 (2) (3) (4) 1 2 3 4

L R L R L R L R L R

2 1 (2) 3 (4) 1 2 3 4

L R L R L R L R L R L R

3 (1) 2(3) 4 (1) 2(3) 4

L R L R L R L R L R L R L R

4 (1) 2 3 4 (1) 2 3 4

L R L R L R L R L R L R L R L R

5 1(2) 3 4 1(2) 3 4

L R L R L R L R L R L R L R L R

6 1 2(3) 4 1 2(3) 4

L R L R L R L R L R L R L R L R

# Lesson 7

## 2/4 and 3/4 Time

Up to this point all the music examples and exercises have been in the 4/4 time signature, meaning there are four beats in a measure [indicated by the top 4] and that a quarter note gets one beat or count [indicated by the bottom 4]. Basically, this is telling you that there need to be four [4] quarter notes, or the equivalent, in each measure. Equivalents would be a whole note, two half notes, two quarter notes and two quarter rests, a half note and two quarter notes.....anything that will give a total of four counts in each measure.

When looking at time signatures, the bottom number will always tell you what kind of note will be equal to one beat. The top number will always tell you how many beats need to be in each measure.

When playing 3/4 time, tap your foot only on the first beat in each measure. This will give the proper rhythmic feel to the music and also prepare you for playing a waltz or most any 3/4 music on the full drum set.

# Exercises Lesson 7

## 2/4 and 3/4 Time

1

1 1 2 1 2 1 2 1 2

L R L R L R L R

2

(1) 2 (1) 2 (1) 2 (1) 2 (1) 2 (1) 2 (1) 2 (1) 2

L L L L

3

1 (2) 1 (2) 1 (2) 1 (2) 1 (2) 1 (2) 1 (2) 1 (2)

L R L R L R L R

4

(1) 2 3 (1) 2 3 (1) 2 3 (1) 2 3 (1) 2 3 (1) 2 3 (1) 2 3 (1) 2 3

L R L R L R L R L R

5

1 2 3 1 2 3 (1) 2 3 1 (2) (3) 1 2 3 1 2 3 1 2 3 1 2 3

L R L R L R L R L

6

1 2 (3) 1 (2) 3 1 2 (3) 1 (2) 3 1 2 3 1 2 3 1 2 3 1 2 3

L R L R L R L R

# Lesson 8

## The Double Stroke Roll

The Double Stroke Roll is considered the granddaddy of all the drum rudiments. This is also called the Long Roll, because this is the roll that has traditionally been used to sustain a note for a long period of time.

Beginning notation for the Long Roll will be exactly as for the Single Stroke Roll.....quarter notes on each beat as the first exercise in Lesson 5. [See the rudiments notation chart at the back of the book.] The difference will be that instead of alternating the sticks and playing L R L R / L R L R, etc., the sticking will be L L R R / L L R R / etc.

You will not be able to play this rudiment at a very high speed at first. But don't let that concern you. As we proceed with the lessons I will explain how to build your speed with this rudiment. Just be sure and take your time and to practice it with your wrist technique, hand position and stick height as perfect as possible. It is important to stay relaxed with no muscle tension. In fact, that is important for building speed. The more tension, the slower your speed will be. The more relaxed, the faster the speed.

The Long Roll also needs to be practiced as R R L L / R R L L, etc., so you can be proficient in leading with either hand. [This is especially important in practicing any rudiment during which the lead hand does not change.]

Also in this lesson will be the addition of repeat signs, whole rests and half rests to the reading exercises.

Regarding repeat signs: 1] They only count for one time. Do not keep repeating over and over again. 2] Do not switch the sticks when repeating. For example, if the line begins with the left stick but when you get to the end and it is time to repeat, but the right stick is in the up position ready to play [as in Line 3], begin the repeat with the right stick.....do not switch your hands so you can repeat beginning with the left stick again. Play the repeat with whichever hand is in the up position. 3] Repeat to the opposite facing repeat sign. If there is no repeat sign, as in Line 3, simply repeat back to the beginning of the line. If the music is more than one line long, [as is Line 6] be sure and repeat all the way back to the beginning.

# Exercises Lesson 8

## Repeat Signs/Whole and Half Rests

1

2

3

4

5

6

# Lesson 9

## Eighth Notes

Before adding the next notes to be learned, a little review is in order.

We know that in the 4/4, 2/4 and 3/4 time signatures that a quarter note is the foundation and the reference for one beat or count. This is indicated by the 4 as the bottom number. Now we get back to simple mathematics: Because a quarter note [or rest] gets one count, a half note gets two counts [because a half is twice the value of a quarter] and a whole note gets four counts [because four quarters make a whole]. When putting these notes in a measure of 4/4 time, it takes four quarter notes to fill the measure. It would take two half notes to fill the same measure. And it would take only one whole note to fill that measure. [We are using 4/4 time as the basis for these explanations because it is the most common time in music.]

All this could also be looked at in fractions: In 4/4 time, a quarter note is 1/4 of a measure; a half note is 1/2 a measure. In math, a whole note would be 1/1.

The next note we will now use is the eighth note. These can either be written as single notes with a flag or beamed together in groups of two or more.



As in mathematics, an eighth is half a quarter; or it takes two eighths to equal one quarter [ $1/8 + 1/8 = 1/4$ ]. If a quarter note equals one beat, then an eighth note will equal half of that, or 1/2 beat.....and it will take two eighth notes to equal a full beat.



You might be confused as to how you could possibly play 1/2 beat, but keep in mind that these note values are duration in time. On the drum an eighth note and quarter note will sound the same, but with any other instrument the eighth note can be played with a

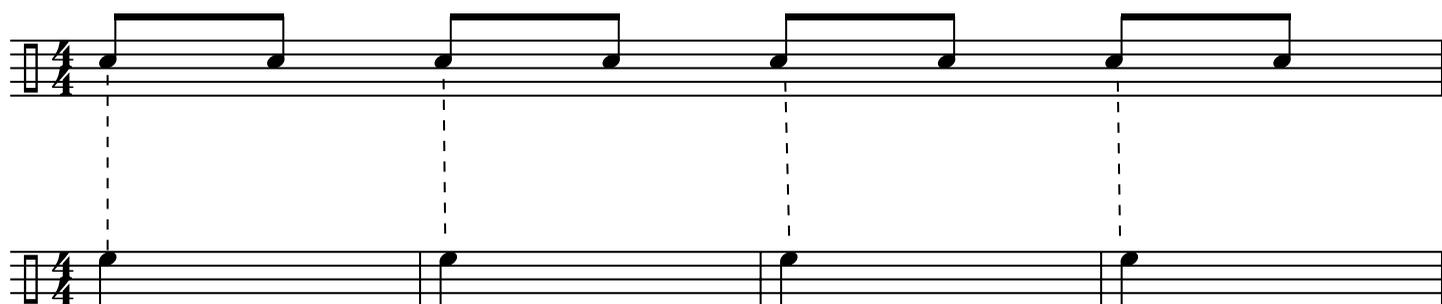
shorter duration. For example, if a quarter note's duration is 1 second, then an eighth note would only be held for  $\frac{1}{2}$  second. And two of them could be played within a second, making them played twice as fast as quarter notes. You are already doing this with your Single Stroke and Double Stroke Rolls. If you think of starting out using quarter notes, then when you have accelerated to playing twice as fast, you are playing eighth notes.

Needing one whole note, two half notes and four quarter notes to fill a measure of  $\frac{4}{4}$  time, it would take eight eighth notes to fill that same measure. And back to mathematics, if a quarter note is  $\frac{1}{4}$  of a measure, an eighth note is  $\frac{1}{8}$  of a measure.

### Reading And Counting Eighth Notes

Because it takes two eighth notes to equal one beat, we need a count for the second half of each beat. They obviously cannot be counted '1-1, 2-2, 3-3, 4-4' so we call the second half of each beat "and." This is often shortened to simply "an" to make it easier to count. To indicate the "an" we will use a + sign, So, though the counting on the music in the following exercises will indicate 1 +, 2 +, 3 +, 4 +, you will actually say "1 and, 2 and, 3 and, 4 and" or "1 an, 2 an, 3 an, 4 an."

While you will be playing twice as many notes per beat when playing eighth notes, so they will be played twice as fast as quarter notes. Your foot will continue to tap only on the main beats.....1-2-3-4.



When reading the following exercises, note that 5 and 6 are each two lines long. Be sure and repeat back to the beginning.

Also, because  $\frac{4}{4}$  time is so common in music, it is sometimes indicated simply with a 'C' for 'common time' at the beginning of a piece of music instead of the full  $\frac{4}{4}$  notation. Notice that the C is used for some of your reading lines.

C =  $\frac{4}{4}$  time

# Exercises Lesson 9

## Reading Eighth Notes

1 2 3 4 1 2 3 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1

L R L R L R L R L R L R L R L R L R L R L R

1 2 3 4 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

1 (2) 3 (4) 1 + 2 3 + 4

3

L R L R L R L R L R L R

(1) 2 (3) 4 1 2 + 3 4 +

4

L R L R L R L R

1 2 3 4 1 2 3 + 4 +

5

L R L R L R L R L R

1 + 2 3 + 4 1 + 2 + 3 4

6

L R L R L R L R L R L R

# Lesson 10

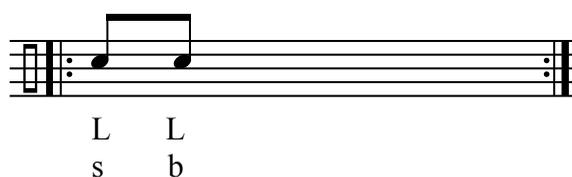
## Rebounding the Sticks

Rebounding the drumsticks is the way to get two notes with one wrist motion. With this technique, the stick hits the drum twice...once as a regular stroke and the second time as rebound or bounce stroke.

To begin, start with the stick in the high position just as you normally do when starting a down stroke. However, once the stick strikes the drumhead, allow it to bounce up and come back down to hit the drum a second time. At that point the stick should be stopped in the normal position after making a down stroke....about 2-3" from the drumhead.

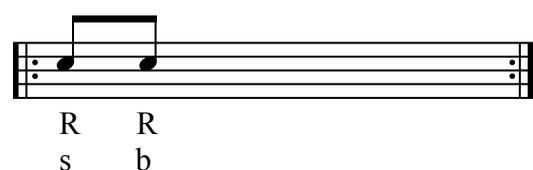
What needs to be accomplished is a nice, clean sound on the bounce stroke. Be sure the stick comes up cleanly off the drumhead, but do not move your hand up to do this. Leave the hand in the normal position after executing a down stroke. This will take some practice.

Once you achieve the ability to rebound [bounce] the stick correctly, you will want to strive for evenness. Eventually the two notes should sound like 8th notes.

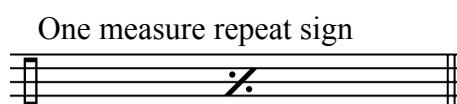


**s = wrist stroke**

**b = bounce stroke**



New to the reading in this lesson is the one measure repeat sign. When you see this, simply repeat the preceding measure one time.



# Exercises Lesson 10

## One Measure Repeat Sign

1

L R L R

2

3

L R L R L R L

4

5

6

# Lesson 11

## First and Second Endings

There are times when a piece of music will be repeated but the composer wants the last measure or two to be different the second time around. To accomplish this and not have to write the whole section of music again, repeat signs will be used but will incorporate different endings. For example, in the reading exercises Line 5 would be played ***through the 1st ending*** to the repeat sign. It would then be repeated to the beginning but the second time through the 1st ending would be skipped and the 2nd ending played. This brings you to the double bar line and the end of the exercise. Sometimes there might be 1st, 2nd, and 3rd endings....or more. The process will be the same....simply continue to repeat and play each ending as indicated.

The two measure rests in this lesson are just that....rests for two measures. If the number was 4 instead of 2, you would rest for 4 measures. If an 8 was indicated, rest for 8 measures.

# Exercises Lesson 11

## First and Second Endings/Two Measure Rest

1

2

3

4

5

# Lesson 12

## Alternating Rebounds/The Flam

Continuing with rebound practice, the next step from doing them using each hand separately is to alternate them so they can be applied to the drum rudiments. Following is a method I have used in my teaching practice that has produced excellent results. Do this exactly as described and the ability to alternate rebounds will develop quickly.

Start playing the rebounds with the alternating hands one time only, and then pausing. It will look like this:

L L R R, pause, L L R R, pause, L L R R, pause, etc.

R R L L, pause, R R L L, pause, R R L L, pause, etc.

Only after this can be done evenly and consistently, add another set of rebounds:

L L R R L L R R, pause, L L R R L L R R, pause, etc.

R R L L R R L L, pause, R R L L R R L L, pause, etc.

Once proficient with this, add a third and then a fourth set:

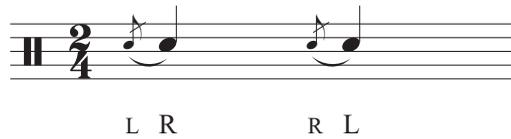
L L R R L L R R L L R R, pause, etc. and R R L L R R L L R R L L, pause, etc.

L L R R L L R R L L R R L L R R, pause, etc. and R R L L R R L L R R L L R R L L, pause, etc.

Practice these exercises diligently because soon we will apply them to the Long Roll.

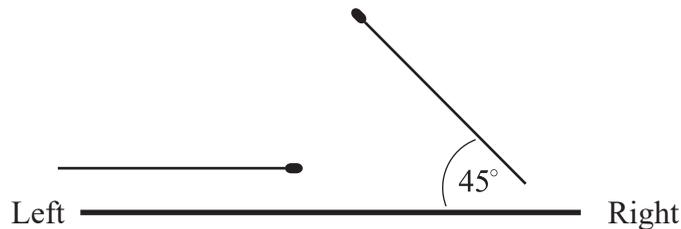
# The Flam

The Flam is a fairly simple rudiment that most beginning drummers make much more difficult than it is. It is written:



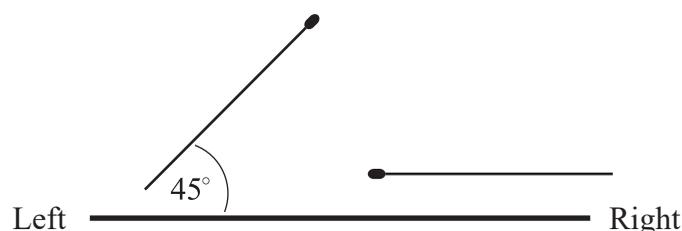
Rudimentally, the sound is often played as “fa-lam” while in other styles of drumming (symphonic or concert music, jazz, pop, etc. ) the sound is more often simply “flam” - which is how the rudiment got its name. The small note is called a grace note and gets no value at all when counting - and should be approached with that in mind when playing it. In fact, by approaching the Flam as one note instead of two you will get a truer “flam” sound instead of “fa-lam.”

Here is an easy way of learning to get the feel and sound of the Flam: Start with one stick in the “down” position about two inches from the drumhead and the other stick in what I call the “medium-up” position which is at approximately a 45 degree angle from the drumhead.



Since the sticks are starting from different heights, the low or “down” stick will naturally hit slightly before the “medium-up” stick - thus the Flam. If the “fa-lam” sound is desirable instead, simply move the “down” stick toward the drumhead slightly before moving the “up” stick and it will get there sooner, putting more space between the grace note and the main note. (Whether the Flam is considered a right Flam or left Flam is determined by which hand plays the main note - if the main note is played with the right hand it is called a right Flam and vice-versa regarding the left Flam.)

The two methods to play the Flam, which are described above, are meant for the alternating Flam. That is, it changes back and forth from a right Flam to a left Flam each time it is played. The Flam is also played as a non-alternating rudiment to achieve a consistent sound when a number of Flams need to be played in succession with very little or no pause between them.



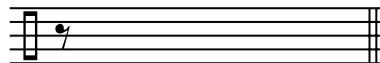
# Lesson 13

## Eighth Rests

As a word of encouragement, this is what I tell my private students when they reach this point: “There won’t be anything from this point on more difficult than this lesson.” And by that I mean that the degree of difficulty in relation to the student’s ability and level of expertise, will not be greater than in this lesson. The lessons will definitely be more difficult, but the student’s technical level will be also be greater and will keep up with them.

You already know that a single 8th note has a single flag and connected 8ths have a single beam as the connection between them. An 8th rest also has a single flag [a different type, but a flag] coming off the stem and going in the opposite direction as the flag on a note. [The note flag goes to the right; the rest flag, to the left.]

### Eighth Rest



As with all previous rests, the eighth rest gets the same value as its corresponding note. In any time signature where an eighth note equals  $\frac{1}{2}$  beat, an eighth rest will also equal a  $\frac{1}{2}$  beat.

The challenge in the reading will be with co-ordination. This will be when there are rests on the strong beats and notes on the off beats [+’s] while continuing to tap the foot [or feather the bass drum] on the strong beats. This will first occur in the second measure of Line 3. A tip in getting used to and developing this co-ordination is to play that measure over and over again, tapping your foot on 1 & 2 13-2 while playing with your hands on the +’s.

A few words about some of the exercises:

Line 1 is written to show that the beamed 8ths and the single 8ths in measures 2 & 4 are played the same. It also shows why multiple 8th notes are connected when possible. Measure 2 is much easier to read and keep you place in the reading than measure 4, in which the notes can seem jumbled together. Just imagine if you saw this line and there were was no counting indicated above the notes.

Repeats are only good for one time, unless otherwise instructed, so with Line 4, section (a) will be played to the repeat sign and repeated. On the repeat, you keep playing through section (b) until the end and repeat from the repeat sign facing the opposite way, under the (b).

The difficulty with Lines 5 & 6 is going to be that your foot is tapping only on the first beat of the measure [the downbeat] while having to play the snare drum on the off beats in the 4th and 5th measures.

Line 7 is tricky. Be sure and count all the notes and rests in each measure.

You will notice that Line 8 has the same part written in the snare drum space and also in the bass drum space. This line should be practiced first tapping your foot on beats 1-2-3-4 as you have been doing with 4/4 time. Then, if you are using the bass drum instead of tapping your foot, play the parts exactly together as written. I think you will like the sound and feel of it.



# Lesson 14

## The 5-Stroke Roll/Accents/Dynamic Markings

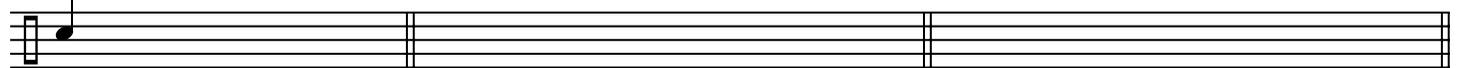
Much of this lesson is self-explanatory. The 5-Stroke Roll will be done the same way the Single Stroke Roll, Double Stroke Roll and Flam....starting slowing and gradually increasing the speed, then gradually slowing down before increasing the speed again. As mentioned previously, it is important to not try to play so fast that you get tight or use incorrect technique. It is always better to play slowly and more perfectly than to play faster with tension and incorrect technique.

The 5-Stroke Roll is your first of what are known as 'short roll,' which are played for short and specific durations. This as opposed to the Long Roll, which is played for longer durations and sometimes indefinitely. Note the accent mark over the fifth stroke. This means to play that note stronger/louder than the other notes.

Accents also apply to notes in the reading exercises the same way: play those notes with accents louder than the other notes in the line. When encountering an accent mark that is vertical rather than horizontal [ > ], that note is played with even more force than when the accent is horizontal.

The marking *P* stands for 'piano' and the *F* stands for 'forte,' which are Italian words. The dynamic markings are followed until another dynamic mark is indicated. For example, in Line 1 it is played loudly for the first two measures, then softly for the next two, then loud again, then soft again. The way to do this is to adjust the height of the sticks. Play the forte measures with the sticks coming from a high position and the piano measures with the sticks coming from a lower position. As you learn the lines and know which dynamic you will need to play, you will be able to adjust the sticks after each measure accordingly so that they are in the correct position for the next measure.

Accent: Hit this note harder than the others.



*p* Piano (soft)                      *f* Forte (loud)



L L R R L                      R R L L R  
\* d t d t d                      d t d t d

Start slowly and gradually increase your speed.  
Work for evenness.

\* d = downstroke    t = tap

# Exercises Lesson 14

## Dynamic Markings/Accents

1

*f* *p* *f* *p*

2

L R L R L R L

3

*f* *p* *f* *p* *f* *p*

4

1 2 3 4 / 1 2 3 4

2

L R L R L R L

5

1.

2.

# Lesson 15

## Applying the Rebounds/Dotted-Quarter Notes/Ties

By now you should be able to play continuous alternating rebounds as described in Lesson 12 and it should be obvious that they will be applied to your Long Roll. There is a bit of fine tuning needed for those rebounds and then we will proceed.

The tendency when practicing the rebounds is to play them at the speed at which the sticks rebound naturally. What needs to be done now is to work on controlling the rebounds so they can be executed slower than that natural rebound speed. The basic method for doing this is having the sticks rebound higher by relaxing the fingers slightly, but without taking them off the stick, allowing them to follow the stick as it rebounds. As the stick rebounds higher there will be more distance for it to travel before it strikes the drumhead with the second [rebound] stroke, thus putting more time and space between the initial stroke and the rebound. This should be worked on separately as you move to the next step of applying the rebounds to your rolls.

[There are many tips on controlling the rebound using stick height and finger techniques in my books *Drumstick Finger Systems And Techniques* and *Drum Rudiments: A Simple Approach* which are both available through Mel Bay Publications.]

The Double Stroke Roll is traditionally practiced starting very slowly using the wrists and building the speed, as you have been doing. When the point is reached that you cannot play any faster using the wrists alone, a transition is made to the rebounds, building those to an even greater speed. The most difficult part of this is making the transition from wrists to rebounds. In order to make a smooth transition, the fastest speed with the wrists must equal the slowest speed with the rebounds. With the 15-2 beginner, the slowest rebounds are usually much faster than the speed of the wrists. This brings into play the importance of developing the ability of playing the rebounds slowly.

The transition is easier when slowing the rudiment back down and it's going from rebounds to wrist strokes. A tip that has worked with my students is to practice that..... start at a fast speed with the rebounds and slow down to make the transition to the wrists. Once you can feel that transition decelerating, it becomes easier to do when accelerating.

An important point is that you cannot become complacent with the wrists, thinking that the speed will come from the rebounds. The roll can only be played as fast as the wrists can move. If only the rebounds are quick but the wrists are slow, there will be a large gap between the LL and RR. The wrists need to be moving quickly to bring them together so you will have LLRR, with no gap between.

Playing a rudiment by accelerating and decelerating is called playing it 'open to closed to open.' The 'open' is so named because of the space between the notes when playing slowly and the 'closed' is because of the lack of space between the notes when playing fast.

Along with applying the rebounds to the Long Roll, also apply them to the 5-Stroke Roll. This should be done in the traditional open-closed-open fashion, but as you practice that I have a little tip for getting the feel of this roll at the fast speed. Simply do the first set of LLRR & RRLL alternating rebounds you have been practicing and then add one more down stroke at the end. Doing this will give you LLRR L or RRLL R, with the rebounds being used to play the first four strokes and a single stroke for the fifth note. Thus, a 5-Stroke Roll. Try doing it controlling the rebounds so you can play it at all different speeds. Doing this will make it easier when practicing open-closed-open.

## Ties

A tie is a curved line that connects one note to another. When two notes are tied together, the first note is held for the duration of the second note, which is not played. For example, if one quarter note was tied to the previous quarter note, the first quarter note would be held for two complete counts, the same as if those two notes were instead represented by a half note.



While it seems that it would be simpler to just use a half note instead of two quarter notes tied together, here are specific instances where ties are used and needed. One such instance would be when the composer wants duration for a note that overlaps into the next beat or even the next measure. Lines 4 and 5 show both these situations.

In Line 4, the composer wants the quarter note held for 1-1/2 beats, which necessitates tying the first 8th note of the next beat to the quarter note. Now you have a total duration of 1-1/2 beats before the next note. Back to arithmetic, it is like 'borrowing' from the next value.

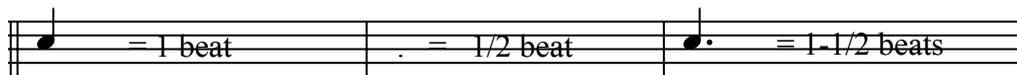
In Line 5, the composer wants the note on the third beat of the measure to be held for two beats. The only way to accomplish this, without changing time signatures for two measures, is to tie it to a note in the next measure.

When playing tied notes, just remember that any notes tied to the first note are counted but not played. This will change when we get to short roll notation, but only for roll notation. More on that later.

## Dotted-Quarter Notes

Another way of increasing the value of a note is to add a dot (.) immediately after and right next to the note. A dot adds another half its value to the note. So, whenever any dotted note is then worth 1-1/2 times its normal value.

As an example, in this lesson there will be dotted-quarter notes. A quarter note is worth 1 beat, so the dot adds an additional  $\frac{1}{2}$  beat, making a dotted-quarter note worth 1-1/2 beats.



In Line 3 of the exercises, the 1st & 2nd and 3rd & 4th measures will sound the same when played on the snare drum. If played on another instrument, the dotted-quarter note would be held for the duration of 1-1/2 beats. But either way, they are both counted the same.

In Line 4, the very first measure has a tie from the quarter note on the first beat to the first 8th note of the second beat. This is the same as writing a dotted-quarter note and is a perfect example of where we get the extra 1/2 beat for the dot. It is taken from the first half of the following beat.

# Exercises Lesson 15

## Dotted-Quarter Notes/Ties

1

2

3

1 2 + 3 4 1(2)+ 3 4 1 2+ 3+4+ 1(2)+3+4+

4

1 2+ 3 4 1 2+ 3 4 1(2)+ 3(4)+ 1 2 3 4

5

6



# Intermediate Level

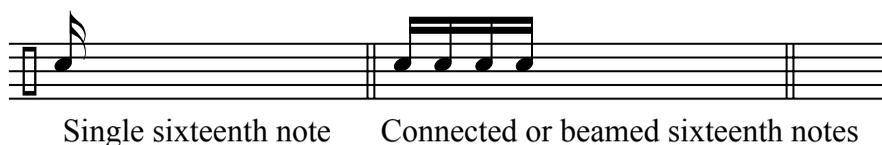
# Lesson 16

## Sixteenth Notes/The Paradiddle

This lesson begins the Intermediate section of the book. From this point on the work will move quicker and, with all your increased musical knowledge, much less explanation will be needed. It is also better if you use this knowledge to figure some things out on your own. Doing so will give you a fuller understanding of what you have already learned and maybe even clarify some points for you that you felt were previously hazy. Kind of like, “Oh. Now I get it!”

### Sixteenth Notes

Moving along with the note system, the next in line is the 16th note. In arithmetic,  $1/16$  is one-half the value of  $1/8$ , and it is the same with the notes. Sixteenth notes are one-half the value of eighth notes so it takes two sixteenths to equal one eighth note...and they will be played twice as fast. It also takes sixteen 16th notes to fill a measure in 4/4 time. And in relation to 4/4 time, sixteenths are worth  $1/4$  of a beat so it takes four 16ths to equal a full beat.



Note that a single 16th note has two flags and the connected 16th notes have two beams, in contrast to the 8th notes, which have one flag or one beam connecting them.

Because with 16th notes we have two more notes per beat, a name is needed for those notes. The most common way 16ths are counted is “1-e-and-a” or “1-e-an-da” [pronounced “1-ee-an-duh”] which is easier to say when counting the music. This is often written as “1e+a, 2e+a, 3e+a, 4e+a” over the notes, and that is the way it will be in this book. However, I suggest saying that as “1-e-an-da,” keeping in mind that when discussing the music, the “da” [“duh”] is really the “a.” When reading the exercises, continue to keep time with your foot on the strong beats....1-2-3-4 in 4/4, 1 & 2 in 2/4, and on 1 only in 3/4.

Notice that Line 1 is four lines long. Even so, there are only eight measure, which is the average for the exercises. And there is a reason for that, being that most Western music is written in four, eight or multiples/combinations of four or eight measures. I have tried to keep that same pattern to get you accustomed to playing and feeling that many measures.

Line 1 is really an exercise in the relationship of quarter, eighth and sixteenth notes, each measure being made up completely of one or the other of those notes. The difficulty you will find with will be when having to repeat at the end of the and change from sixteenths to quarters. The tendency here is to rush the tempo and speed-up when repeating. Watch for that.

## The Paradiddle

It is time to move on with the rudiments and study the Paradiddle. In drum terminology, a 'diddle' is the term for 'double stroke'. Looking at the example on the rudiment list, you will see that the Paradiddle has two single strokes followed by a set of double strokes. That is how the Paradiddle got its name. In fact, most rudiments received their names because of the way they sound.

As with the previous rudiments, start slowly and practice it using the open-close-open method. There are other methods to practice the rudiments, but open-close-open is the traditional method and every drummer should be able to execute the rudiments in this fashion.

I suggest that at first you practice the rudiment with no accent. After becoming comfortable with the sticking, the accent can be applied to the first note of each Paradiddle and rebounds can be used for the diddles.

Single Paradiddle:

L R L L R L R R

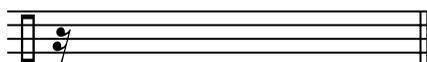


# Lesson 17

## Sixteenth Rests/The Multiple Bounce Roll

Just as 16th notes are indicated by two flags or two beams, the 16th rest is indicated by two flags on a stem pointing in the opposite direction. The rhythms in this lesson's reading exercises are very important as they will be used again in a different context. When counting, be sure and count each and every note and rest that is written.

Sixteenth Rest:



### The Multiple Bounce Roll

The Multiple Bounce Roll is also known as the Buzz Roll or Press Roll, the latter term because some drummers would press the drumstick tips into the drumhead to try and make up for lack of technical proficiency. [Don't do that!] Multiple rebounds are also known as 'buzz' strokes because, when they are played correctly, they create a buzzing sound.

Multiple Bounce Roll:



# Exercises Lesson 17

## Sixteenth Rests

1

1 e + a 2 e + a

L R L R L R

2

1 e + a 2 e + a

L R L R

3

1 e + a 2 e + a

L R L R L R

4

1 e + a 2 e + a

L R L R L R

5

1 e + a 2 e + a

L R L R

6

1 e + a 2 e + a

L R L R L R

7

1 e + a 2 e + a

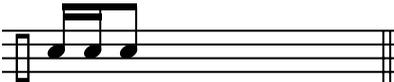
L R L R

# Lesson 18

## Eighth and Sixteenth Note Combinations

There are five basic combinations of 8th and 16th notes that will equal one beat. They will be outlined one in each of the next lessons but there will be less exercises to accomplish so as to move at a faster pace.

The first combination is two 16th notes followed by an 8th note.

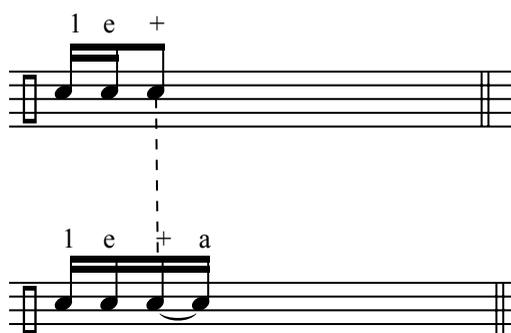
Combination 1: 

The two 16th notes are worth 1/4 beat each and the 8th is worth 1/2 beat giving a total of 1 whole beat. When played on the snare drum, this will sound the same as the rhythm in Line 1 of the exercises in the previous lesson. Keep in mind that on another instrument that the 8th note would be held twice as long as the 16th notes.

Another way this could be written would be to tie together the last two 16th notes of a group of four:



Either way, notice that the +’s will line up:





# Lesson 19

## Eighth and Sixteenth Combination 2/Mezzo Piano & Mezzo Forte

The second 8th - 16th combination is an 8th note followed by two 16th notes and, referencing Lesson 17 again, played on the snare drum it will sound like Line 3.

Combination 2:

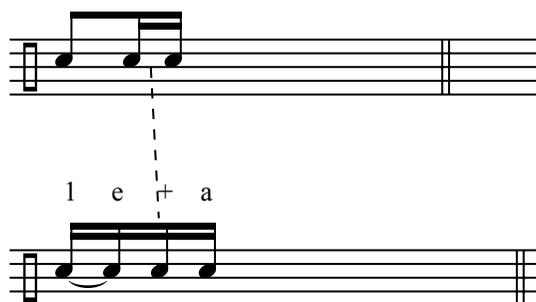


A common error when learning to play this rhythm is to rush the time on the 8th note and not give it enough value and duration. You could be counting it correctly but playing it wrong.....making it sound like the first combination from the Lesson 18. When playing this rhythm, be sure and give the 8th note a full  $\frac{1}{2}$  beat before playing the first 16th note.

The other way this could be written would be to tie together the first two 16th notes of a group of four:



Again, notice that the '+'s will line up:



## Mezzo Piano / Mezzo Forte

The new dynamic markings in this lesson, mp and mf stand for mezzo piano and mezzo forte respectively. Simply put, when translated from Italian, they mean medium soft and medium loud. Mp will not be quite as soft as P and mf will not be quite as loud as F.

Looking at Line 3, you will see that the dynamics change for each measure, getting a little louder each time. It begins soft for the first measure, then is medium soft for the next, then medium loud, then loud [but not extremely loud] with accents on the last two notes of the first line. These notes will be played more strongly than the other notes in that measure. The second line of Line 3 stays forte, then gets softer each measure until the whole eight measures end as softly as they began.

The correct way to accomplish this change in dynamics is to begin with the sticks low to the drumhead. With each measure, play with the sticks coming from a higher point.....just enough to comfortably play a little louder than the previous measure.....and continue to raise the sticks higher for each measure which needs an increase in volume. Do the opposite when needing to play softer, lowering the sticks for each measure.



# Lesson 20

## Dotted-Eighth Notes/Eighth-Sixteenth Combination 3

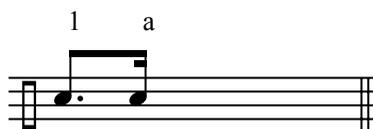
We already know that a dot on a note receives half the value of the note....or a dot on a note adds another half that notes original value to it.

An 8th note in the 4/4 time signature receives the value of 1/2 beat. Therefore, the dot will be worth half that value, which will 1/4 of a beat. This makes a dotted-eighth note worth a total of 3/4 of a beat, the equivalent of three sixteenth notes.

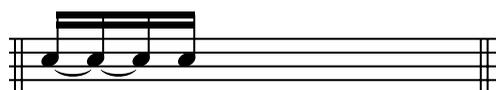


This brings us to the third combination of 8th - 16th note combinations. Played on the snare drum, this will sound the same as Line 5 in Lesson 17.

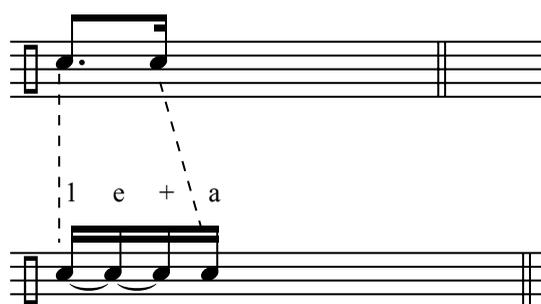
Combination 3:



The dotted-eighth note equals 3/4 of a beat and the sixteenth note equals 1/4 beat, totally one whole beat for the rhythm. This could also be written using ties:



Again, the notes will line up:



In the reading exercises, note that double sticking is suggested instead of alternate sticking. The purpose of this is that, due to the proximity of the notes to each other...3/4 of a beat between the strong beat and the 'a' followed by 1/4 of a beat between that 'a' and the next strong beat.....using double sticking gives a more balanced feel to the hands. Try it both ways. Play Line 1 as L R L R and R L R L. Then play it again using the sticking that is written. Your hands will feel much more co-ordinated with the double sticking.

I suggest using double sticking whenever encountering this rhythm.



# Lesson 21

## Eighth-Sixteenth Note Combination 4

The fourth combination of 8th - 16th notes is a 16th note, followed by an 8th note, followed by another 16th note. Referencing Lesson 17, this combination played on the snare drum this combination will sound like Line 4.

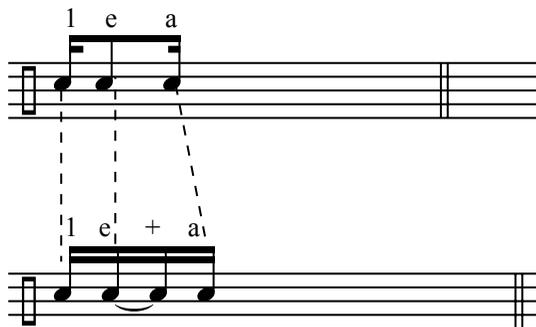
Combination 4:



Using ties, it would be a group of 16th notes with the two inner notes tied together:



Again, all the notes line up:



In the reading exercises, note that Line 2 extends into a second line, but that second line is only two measures long. This is done purposely as music is sometimes written this way. Simply play it and repeat back to the beginning.

Also note that Line 3 has multiple repeat signs. Play the first measure, repeat it; play the second measure, repeat it; play the third measure, repeat it and the line is done.

# Exercises Lesson 21

## Eighth-Sixteenth Note Combination 4

1

1 e + 2 e a 1 e + 2 e a 1 e a 2 e a 1 e + 2 +

L R L R L R L R L R L R L R L R L R L

2

1 e a 2 1 e a 2 +

L R L R L R L R L R L R L R L R L R L R

3

L L R R L R L

4

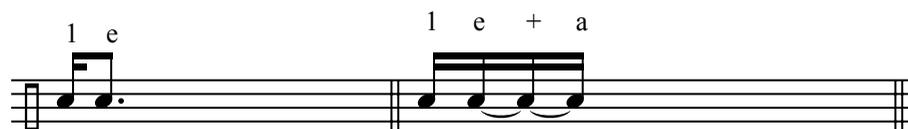
5

## Lesson 22

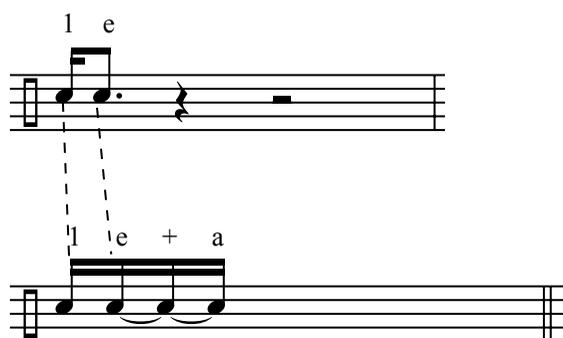
### Eighth - Sixteenth Combination 5 / Crescendo - Decrescendo

The fifth and final combination of 8th - 16th notes is one sixteen followed by a dotted-eighth.

Combination 5:



On the snare drum, this would sound like two sixteenths followed by an eighth or two sixteenth rests, the same as Line 2 in the reading exercises.



### Crescendo / Decrescendo

When using the symbols P, mP, mF, F, etc., each indicate a change in the volume of the music. However, there are times when the composer wants the music to get either gradually louder [crescendo] or gradually softer [decrescendo or diminuendo]. Below are two ways this can be indicated.

# Exercises Lesson 22

## Eighth - Sixteenth Combination 5 / Crescendo - Decrescendo

1

1 e 2 e + 1 e 2 e + 1 e 2 + a 1 e + 2 + a

2

1 e + 2 e + 1 + a 2 + a

3

1 e 2 e + 1 e 2 e + 1 e 2 + a 1 e + 2 + a

4

1 e 2 a 3 a 1 e 2 a 3

5

1 e 2 a 3 a 1 e 2 a 3

6

1 e 2 a 3 a 1 e 2 a 3

7

1 e 2 a 3 a 1 e 2 a 3

*cresc.*.....

*decresc.*.....

8

1 e 2 a 3 a 1 e 2 a 3

# Lesson 23

## Duets

Though it does occasionally happen, very seldom will a snare drummer be called upon play by him or her self and you need to learn to play with other musicians. This lesson contains four simple duets that you can play with another drummer.

If there is no other drummer you can play these duets with, another suggestion is to play them yourself. First learn to play both parts individually so you can play them very comfortably. After that is accomplished, play each part again only using one stick to do so. Then play each part with the opposite stick than you did the first time. Finally, play both parts at the same time, using one hand for part for drum (a) and the other hand for the part for drum (b).

This can be done with both sticks on the drumhead or with one stick on the drumhead and the other on the rim. Of course, if you have a drum set available you could use two separate drums. You could tap your foot or play the bass drum on the strong beats and also play the parts without using your foot at all. As you can see there are many variations to practicing these short exercises.....and all of them will help not only your snare drum playing, but will aid you in playing a full drum set.

# Exercises Lesson 23

## Duets

### First Duet

Drum (a)

Drum (b)

The First Duet exercise is written in 2/4 time. Drum (a) starts with a quarter rest, followed by quarter notes in measures 2, 3, 4, 6, and 7, and a quarter note with an eighth rest in measure 8. Drum (b) starts with a quarter note in measure 1, followed by quarter notes in measures 2, 3, 4, 6, and 7, and a quarter note with an eighth rest in measure 8.

### Second Duet

Drum (a)

Drum (b)

The Second Duet exercise is written in 4/4 time. Drum (a) starts with a quarter note in measure 1, followed by eighth notes in measures 2, 3, 4, 6, and 7, and a quarter note with an eighth rest in measure 8. Drum (b) starts with a quarter note in measure 1, followed by eighth notes in measures 2, 3, 4, 6, and 7, and a quarter note with an eighth rest in measure 8.

### Third Duet

Drum, (a)

Drum (b)

The Third Duet exercise is written in 2/4 time. Drum (a) starts with eighth notes in measure 1, followed by quarter notes in measures 2, 3, 4, 6, and 7, and eighth notes in measure 8. Drum (b) starts with quarter notes in measures 1, 2, 3, 4, 6, and 7, and eighth notes in measure 8.

### Fourth Duet

Drum (a)

Drum (b)

The Fourth Duet exercise is written in 2/4 time. Drum (a) starts with quarter notes in measures 1, 2, 3, 4, 6, and 7, and a quarter note with an eighth rest in measure 8. Drum (b) starts with quarter notes in measures 1, 2, 3, 4, 6, and 7, and a quarter note with an eighth rest in measure 8.

# Lesson 24

## Reading Flams/Fortissimo - Pianissimo/The Drag

Line 1 in the exercises is typical of when Flams are read in the music. The sticking that is written is alternating but it should also be done non-alternating.

One of the purposes of using non-alternating Flams is that they give a consistent. Whenever Flams are alternated, the strong strokes for right Flam and the left Flam are hitting different parts of the drumhead. This gives a slightly different sound to each of the Flams. When the Flams are played using the non-alternating method, the sticks are hitting in the same spot [or close to it] consistently. This gives a uniform sound to the Flams..... important to the music when playing them in a concert band or an orchestra.....and especially important to the conductor who will want to hear that consistency.

### Fortissimo - Pianissimo

The next dynamic markings to learn are FF, which stands for fortissimo [very loud] and PP which stands for pianissimo [very soft]. Keep in mind that FF and PP will be loud and softer than F and P but not as loud or as soft as can possibly be played. There will still be FFF [fortississimo] - extremely loud, PPP [pianississimo] - extremely soft and Sfz [sforzando] - played with extreme force.

### The Drag

The Drag was originally known as the Ruff. Again, it was given that name because that is the way this rudiment sounds.....r-r-uff. The alternating Drag is similar to the Flam. One difference is that two grace notes are played before the main stroke instead of one grace note. But there is another difference: this will be your first rudiment in which each stick plays three notes in row.

The classic technique for playing the Drag is starting with one stick in the high position and the other stick in the down position. The two grace notes are executed with the 'down' stick doing a tap and an up stroke. The high stick makes the main stroke by playing a down stroke. Now the sticks have reversed position and is executed from the other side.

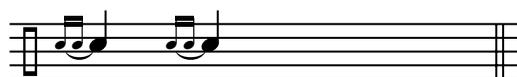
As the rudiment gets faster, the up strokes become rebound strokes, but still coming up off the drumhead in the mode of the up stroke.

The most difficulty in executing the Drag is playing the two grace notes cleanly.....that is, playing them with clarity so the sticks come off the drumhead with a clear sound like a double stroke.

The Drag played in the non-alternating version does not have three consecutive strokes with each stick. It has two strokes with one stick and one stroke with the opposite stick and is easier to execute. The low stick plays two taps and the high stick plays a full stroke, returning to its original position. In this version, the second tap becomes a rebound stroke .

Listen closely to your strokes when practicing the Drag in both versions, making sure the two grace notes are clear and not buzzed. [That is a commonly made error.]

### The Ruff or Drag



l l R    r r L

# Exercises Lesson 24

## Reading Flams/Fortissimo - Pianissimo/The Drag

1

1 2 1 2 1 2 1 2 1 2 1 2 1 2

l R r L l R r L l R r L l R r L l R r L

2

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

l R r L 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 r L l R

r L l R r L l R r L l R r L l R

3

*f* *mf* *f*

*f* *mf* *f*

*ff* *p* *f*

*ff* *p* *f*

4

*pp* *p*

*pp* *p*

5

l R r L l R r L l R r L l R

l R r L l R r L l R

# Lesson 25

## 32nd Notes/Reading Rolls

The next note in succession after the 16th note is the 32nd note. As with all the previous notes, this note is one-half the value of the note preceding it in the succession. The 16th note's value in 4/4 time is 1/4 of a beat. The 32nd note's value is 1/8 of a beat. This means that it will take eight 32nd notes to equal one beat and it takes thirty-two 32nd notes to fill one measure in 4/4 time.

The 32nd is the note used when rolling the majority of the time when playing in a time signature where there quarter note is the basis for the beat.....2/4, 3/4, 4/4, etc. There are exceptions, of course, with different time signatures and tempi [tempos], but nothing to be concerned with at this point.

All of this becomes more clear when looking at the diagrams below.

$\frac{4}{4}$  | ♩ ♩ ♩ ♩ | =  $\frac{4}{4}$  |  $\overset{1}{\text{+}}$   $\overset{2}{\text{+}}$   $\overset{3}{\text{+}}$   $\overset{4}{\text{+}}$

$\text{L L R R} = 1/2 \text{ beat}$

$\text{L L R R L L R R} = 1 \text{ beat}$

$\text{L L R R L L R R L L R R L L R R} = 2 \text{ beats}$

$\text{L L R R L L R R L L R R L L R R L L R R} = 3 \text{ beats}$

$\text{L L R R L L R R L L R R L L R R L L R R L L R R} = 4 \text{ beats}$

Practice each of the groups of 32nd notes so you can do double strokes beginning with both the left stick and right stick. This is very important practice so that you will eventually be able to control them for the specified amounts of time....½ beat, 1 beat, 2 beats, 3 beats, 4 beats. At first, some drummers leave out a couple of notes at the end of the longer groups. Be sure all the notes in each group are played.

One way to keep track of where you are in each group is to count according to your hand motion. Each time your lead stick makes the initial stroke will be a count. For example, if leading with the left stick then when playing for 1 beat, each time your left stick plays the first note of a group of four, the count would be “1” and then “+”. When playing for 2 beats, each time the left stick played you would count “1” then “+” then “2” then “+”. So you will be counting and keeping track each time the lead stick makes its initial stroke.

Eventually you will be able to count every second time the lead stick plays, eliminating having to count the “ands.”

# Exercises Lesson 25

## 32nd Notes/Reading Rolls

1 measure of 32nd notes in 4/4 time:

A musical staff in 4/4 time showing a single measure of 32nd notes. The notes are grouped into four sets of eight, labeled 1, 2, 3, and 4.

1/2 beat:

A musical staff showing two groups of 32nd notes, each lasting for half a beat. The first group is labeled '1' and the second is labeled '1'.

L L R R L L R R L L R R

2 beats:

A musical staff showing four groups of 32nd notes, each lasting for two beats. The groups are labeled 1, 2, 3, and 4.

L L R R L L R R L L R R L L R R

3 beats:

A musical staff showing three groups of 32nd notes, each lasting for three beats. The groups are labeled 1, 2, and 3.

L L R R L L R R L L R R L L R R L L R R

4 beats:

A musical staff showing four groups of 32nd notes, each lasting for four beats. The groups are labeled 1, 2, 3, and 4.

L L R R L L R R L L R R L L R R L L R R L L R R

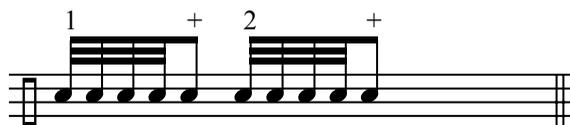
All exercises to also be practiced using right hand lead.

# Lesson 26

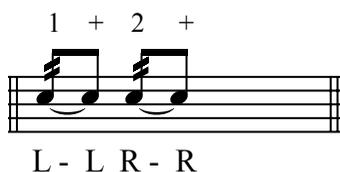
## Reading the 5-Stroke Roll/Flam Tap

When playing a 5-Stroke Roll, you are basically playing 32nd notes for  $\frac{1}{2}$  beat and playing an 8th note for the other half of the beat. With all the notes included, it would be written:

### The 5-Stroke Roll



But there is a type of 'shorthand' when writing 32nd notes as related to rolls. Using that method, the 5-Stroke Roll would be notated:



Notice that the main note of the roll is actually an 8th note, indicated by the single beam that connects it to the other 8th note. Note also that the single beam stops at the note stem the same way any two 8th notes would be connected.

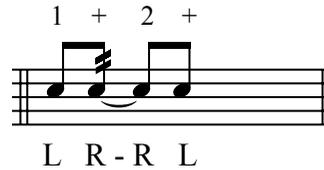


Then we have two other slashes going completely through the stem of the note. These represent the additional two flags or beams to indicate the value of a 32nd note. They are placed in this fashion to indicate that you are to play 32nd notes for the duration of an 8th note. In this case, you will play 32nd notes for  $\frac{1}{2}$  beat. This shorthand for writing four 32nd notes and you are actually rolling for  $\frac{1}{2}$  beat, which is the way for the drummer to extend or hold a note for its full duration, the same way any other instrument would hold that note. All this will become more clear in upcoming lessons.

The curved line that you learned indicates a tie has its purpose changed when applied to a roll. In rolling from one note to another, that sign is more like a 'slur' sign, indicating where the roll begins and the note on which the roll ends.

For this example and with this notation, the roll begins on the strong beat of "1" and ends on the "+". The roll lasts for  $\frac{1}{2}$  beat and ends on the second 8th note.

Now look at the second example and you will see that the roll begins on the "+" and ends on the next beat, which is the "2". The R - R indicates that the roll begins with the right stick and ends with the right stick, which would be RLL- R..



Looking at the reading exercises, the wrist motion of Line 1 is the same for the first four measures. If you play the first measure and then repeat it playing double instead of single strokes on each of the two 16th notes, you will have the second measure. [Getting back to arithmetic, we know that  $1/16 = 2/32$ . And the same with notes. Two 32nd notes = one 16th note. So, anytime you double 16th notes, you will be playing 32nd notes.]

The same happens with the first four measures of Line 2. The wrist motion stays the same. Play double strokes on the 16th notes of the first measure and you will have the second measure.

### The Flam Tap

Though it looks very simple, the Flam Tap is another rudiment that utilizes three strokes in a row with the same stick....the two 8th notes followed by the grace note for the next flam. This adds a certain degree of difficulty. As the rudiment is played faster rebounds can be used for the 2nd and 3rd stroke.

An exercise you can do is repeating R-R-R L-L-L using down stroke-tap-up stroke. As you develop the coordination and can increase the speed, rebound strokes can be applied to the second two strokes of each group. At that point you would have a down stroke and two rebounds. Just be sure the stick comes back to the “up” or high position after the third stroke with each hand.

[This exercise can also be developed into the advanced rudiment named the Triple Stroke Roll, which is exactly how it sounds.....three strokes with each hand, building into a roll.]

When accomplished at doing the triple strokes, they can be applied to the Flam Tap, using the same type rebounds for the second 8th note and the following grace note.

[There are also finger techniques which can be used to greatly increase the speed of the rebounds. These are examined and explained in my *Drumstick Finger Systems And Techniques* which is also published by Mel Bay Publications.]

#### The Flam Tap:



# Exercises Lesson 26

## Reading the 5-Stroke Roll

1



L R L R L - L R L R L R L - L R



L R L R L R - R L R L R L R - R L R

2



L R L R L R - R L R L R L R - R

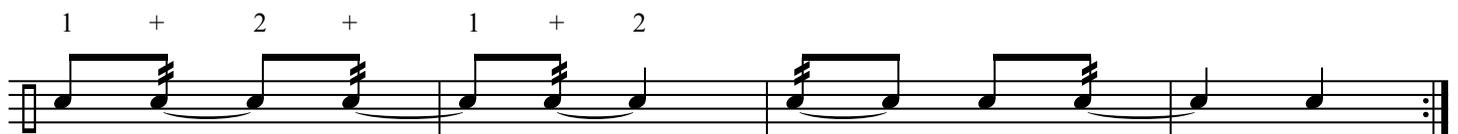


L R L R L R L - L R L R L R L - L

3



L - L R - R L - L R L - L R - R L - L R



L R - R L - L R - R L - L R L - L R

4



L R L R L R L - L R - R L R L R L R L R - R L -



L R L R L R L - L R L R - R L R - R

## Lesson 27

### Reading 9-Stroke Rolls

When playing the 9-Stroke Roll in 4/4 time, the drummer is actually playing 32nd notes for one whole beat, ending on the first note of the following beat.



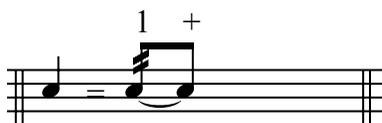
The drum notation for this roll is:



As you can see, the main note of the roll is a quarter note with three slashes [or beams] going completely through the stem. Again, this is shorthand and it indicates the drummer will play 32nd notes for the duration of a quarter note, which is one beat. So, instead of writing out eight 32nd notes, the composer can simply use this notation. As with the 5-Stroke Roll notation, the tie or slur sign connects the rolling portion to the next note, which, in the above example, is a quarter note.

There are two other instances other than the 9-Stroke Roll in which the same quarter note with three slashes through the stem is used.

The first instance is in marching music and this notation would indicate a 5-Stroke Roll:



The second is in Concert and Classical music and in those instances it will indicate a closed, Multiple Bounce Roll [Buzz Roll] for the duration of a quarter note.

To begin we will start with the traditional 9-Stroke Roll notation that appears in most drum music. Look at Line 1 of the exercises and note that if the 16th notes in the first measure are doubled, that will produce eight 32nd notes. The lead stick changes in the second measure so, for our purposes right now, only look at the first measure. Simply play the first measure and stop. Then play it again playing double strokes on each 16th note. 9-Stroke Roll. Now do the process again using the right lead.....first play the measure as written, then play doubles. That is the concept of the first four measures. Once you can do the above process then you should have no problem playing the line as written.

Next, look at Line 2. You will see that it has a 5-Stroke Roll, then a 9-Stroke Roll, then a 5-Stroke Roll followed by 8th notes, then a 9-Stroke Roll followed by 8th notes, then a 5-Stroke Roll that starts on the “+” and goes over the bar line into the next measure, then a 9-Stroke Roll that is played over the bar line into the next measure. Very systematic, logical and musical.

[This is the concept of all the lines in the exercises in this book. When you have problems playing a certain line, look for some type of pattern, logic or musicality. Nothing was written randomly. Each line was meant to make musical sense.]

Applying that same concept of doubling the 16th notes to get 32nd notes, play LRLR as you would to play 16th notes but this time use buzz strokes. Be sure the multiple strokes are even. The same amount of multiple rebounds must be done with each stick. In other words, if one stick plays 4 multiple rebounds, the other stick must do 4 multiple rebounds. This is the proper, and only, way to play the roll smoothly.

Keep in mind that the notation for the Multiple Bounce Roll is for a quarter note's value and there is no extra stroke associated as in the 9-Stroke Roll. When playing the roll there will be four strokes that are buzzed.

Looking at Line 3, it begins with two such Buzz Rolls. Because these rolls are written separately, one should not run into the other as if they were tied together. They should be played as two separate rolls and there needs to be a very slight break between them where the first one stops and the second roll begins. They are then followed by an open 9-Stroke Roll.

Also in Line 3 are 5-Stroke Rolls beginning on “+s” and using flags instead of beams.



## Lesson 28

### Reading Paradiddles/The Double Paradiddle/Dal Segno

When first discussing the drum rudiments I mentioned that there were other ways to practice them in addition to the open-close-open method. The first exercise of this lesson shows the first part of one of those other methods demonstrated with the Paradiddle [also known as the Single Paradiddle], and that is playing the rudiment at a slow speed, doubling that speed, and doubling the speed again. The process is reversed when slowing down, cutting the speed in half each time.

Another way to practice a rudiment is to play it at a steady pace to a metronome set at a slow speed. Then, stopping to increasing the metronome setting slightly, playing the rudiment again steadily at that new speed, continuing to do this until your limit is reached. This is an excellent way to keep track of the progress speed-wise with a specific rudiment. Naturally, the speed cannot be forced. The rudiment must be played in a relaxed manner with proper technique.

### The Double Paradiddle

The next rudiment to learn is the Double Paradiddle. This is a Paradiddle with two extra single strokes and is played in triple meter, e.g., 3/4 time. Note the accent on the first note.

[Keep in mind as you study the drum rudiments that this change of meter is true for those rudiments which have variations that are designated single, double or triple. They are basically shorter or longer versions of the same rudiment that are adapted to fit different meters or time signatures.]

Double Paradiddle:

L R L R L L R L R L R R

## Del Segno

The other new material in this lesson is Del Segno, which means 'from the sign' in Italian and is abbreviated D.S.

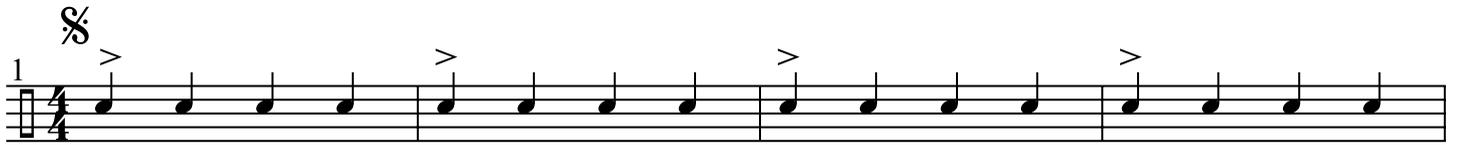
Taking a look at Line 1 again, there is a sign symbol in the very beginning  and the letters D.S. at the very end. The D.S. tells you to go to the sign  and repeat from that point. In this case, you would play the line as written, repeating the sections with 8th notes and 16th notes, until you get to the end. At that point you would go back to the sign and repeat from there to the end again.

In this case the sign is at the very beginning of the line, but it could be at any measure in the line. If it was on the fifth measure, you would repeat from that point to the end of the line.

Generally, unless otherwise instructed, all the repeat signs will be played again on a D.S. So, you would play the first four measures, then the next two measures [with the 8th notes] and repeat those two measures, then play the measure with the 16th notes, repeat it and then go to the sign and repeat the whole process a second time.

# Exercises Lesson 28

## Reading Paradiddles/The Double Paradiddle/Dal Segno

1 

L R L L R L R R L R L L R L R R



L R L L R L R R L R L L R L R R L R L L R L R R

2 

3 

4 

5 



6 

# Lesson 29

## Eighth-Note Triplets

A simple way to think of triplets is just how the word sounds.....groups of three. And the notation used to indicate triplets is the numeral 3 over [or under] the group of notes. The “3” really stands for 3:2, meaning three notes are played in the time span that two notes are usually played.

To begin, we will study the 8th note triplet, which is probably the easiest triplet to understand.



As you can see, there are three 8th notes to each beat instead of the normal two. There are many different ways of counting 8th note triplets.....“ tri-ple-let, tri-ple-let”; “1-trip-let, 2-trip-let”; even “1-an-duh, 2-an-duh”.....but I find problems with each of those. “Tri-ple-let” does not indicate which beat is being counted; “1-trip-let” cannot be said fast enough out loud to help the student increase his/her speed when learning; “1-an-duh” confuses them with the 8th-16th note combination as learned in Lesson 19. In fact, one of the problems encountered by the new student to 8th note triplets is the tendency to play them like the 16th-8th note combinations in Lessons 18 & 19. They actually need to be exactly 1/3 of the value of the beat[s] they are in.



My preferred method of counting 8th note triplets is “1-te-ta, 2-te-ta, etc.” The “te” and “ta” are pronounced “tay” and “tuh”. So, the sound will be “1-tay-tuh, 2-tay-tuh, etc.” This method keeps track of the beat, rolls off the tongue easily, and can be said in a very fast manner.



Notice that there are accents on the first note of each triplet group. While different notes of triplets are often accented, they are on the examples to aid in keeping them even and in the proper spacing when practicing. The accents will correspond with the tapping of the foot.

Once the triplets can be played using the accents, practice them with no accents. Use alternate sticking and practice leading with each stick [LRL, RLR, LRL, RLR or RLR, LRL, RLR, LRL]. Notice that the lead stick changes with each group. The same stick will lead on beats 1 & 3 and on beats 2 & 4.

Take the time to make sure the triplets are played evenly and not wrongly interpreted like 8th-16th combinations as mentioned above.

Breaking down some of the reading exercises, note the D.S. on Line 1. Play the first measure, repeat, then play the next two measures, go to the sign and repeat those.

In Line 2, note the 8th rest in the triplet groups. Count those the same as you would triplet groups with all the notes. Simply do not play on the “te” of those groups. Also note the sticking is doubled [the same stick used twice in a row] similar to the sticking when playing dotted 8th/16th notes, as in measures 2 and 6. This again is for a balanced feeling of the hands. It also puts the same stick on the last note of each triplet group that would normally play that note if it contained all three 8th notes instead of the rest.

In jazz, the 2nd & 4th and the 6th & 8th measures would be played the same. This is for your future information. In jazz, the dotted-8th/16th note figure is interpreted as broken triplets. However, in the case of what is termed ‘legit’ music, the two figures are played differently. The dotted-8th/16th figure divides the beat into fourths while the triplets divide the beat into thirds. Therefore, there needs to be more space between the last note of the triplet group and the next beat than between the last 16th note of a group and the next beat; and that is the way this line should be interpreted.

Finally, the sticking is written for Lines 6 - 8. This is the way the lines should be practiced. An alternate sticking could then be tried after accomplishing the ones indicated. [For your information and knowledge, “sticking” is sometimes referred to as “fingering,” referring to the term used by other instruments.]



# Lesson 30

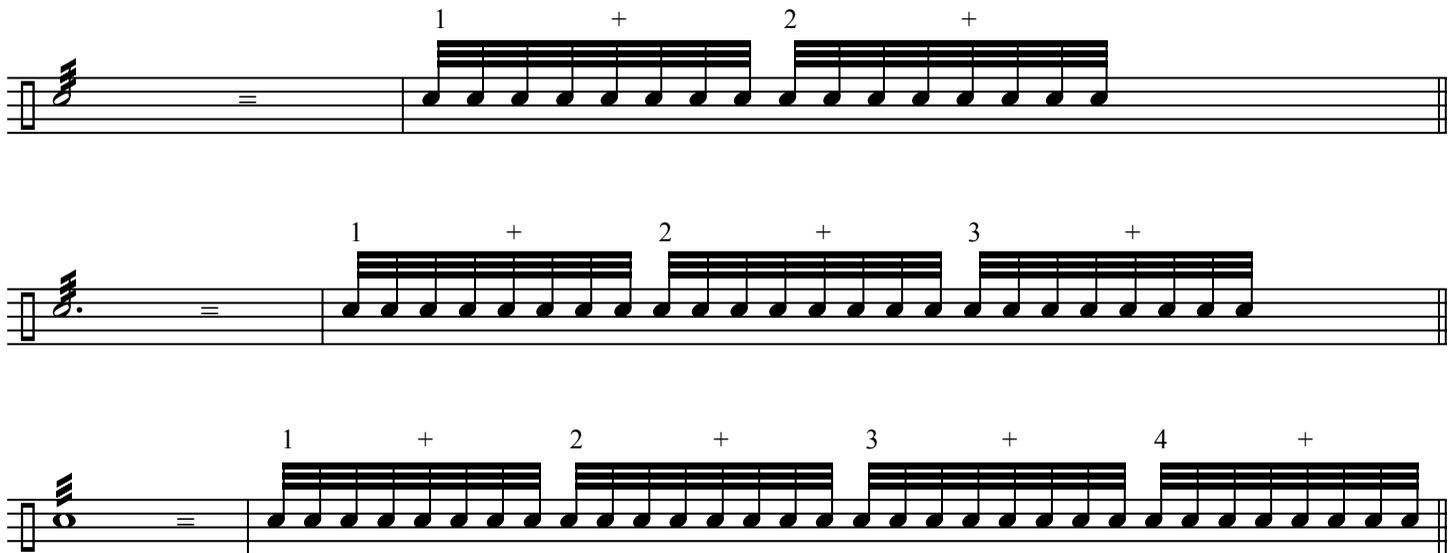
## Rolling in Meter

In Lesson 25, the value of 32nd notes was illustrated in the form of a half beat, full beat, two beats, etc. Then the half beat and full beat were applied to the 5- & 9-Stroke Rolls. Now the longer durations studied in that lesson will also be applied to longer rolls in the reading.

The notation for each of the longer notes are:



The related 32nd notes for each of the notes and rolls are:



The rolls in the following exercises should be done in an open fashion [not buzzed], making sure all the notes are played cleanly and evenly. Note that Line 1 has a reference to the 17-Stroke Roll. While only the 12 basic and essential rudiments will be explained in this book, as the book progresses many of the other 40 rudiments will be referenced in the reading exercises to familiarize you with them. After the study of this book is completed, I strongly suggest studying all 40 International Drum Rudiments.

# Exercises Lesson 30

## Rolling in Meter

1

1 2 1 2 1 2 1 2

L L R R

\*17-stroke roll

2

1 2 3 1 2 3

L L R R

3

1 2 3 4

L L R R L

1 2 3 1 2 3

4

1 2 1 2 1 2

5

1 2 3 1 2 3

# Lesson 30 Exercise Additions

6

Musical notation for exercise 6, consisting of five staves in 4/4 time. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped with slurs and accents. The first staff begins with a treble clef and a 4/4 time signature. The exercise progresses through five staves, each containing a sequence of notes and rests designed for technical practice.

7

Musical notation for exercise 7, consisting of three staves in 2/4 time. The notation includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, often grouped with slurs and accents. The first staff begins with a treble clef and a 2/4 time signature. The exercise progresses through three staves, each containing a sequence of notes and rests designed for technical practice.

# **Advanced Level**

# Lesson 31

## Review of Lessons 1 - 30/ The Flam Paradiddle

This lesson begins the Advanced section of the book and another congratulations to you is definitely in order.

Before moving on with more advanced reading, a review of Lessons 1-30 is presented. While there is no new material in the review, the lines have a higher level of difficulty. This will be an excellent preparation for the new material that will be presented in this section of the book.

### The Flam Paradiddle

The Flam Paradiddle has been considered by many drummers as one of the most difficult of all of them. It is another that has three strokes in-a-row with the same stick.....the diddles and then the grace note for the next grouping. Again, the triple stroke practice that I described previously will help develop the technique needed, as will practice with the Flam Tap.

As the rudiments progress, they become extensions, variations and combinations of those previously learned. The better a drummer becomes with the twelve basic rudiments listed in this book, the easier the remaining twenty-eight we be to learn and perform.

Flam Paradiddle:



I R L R R r L R L L

# Exercises Lesson 31

## Review of Lessons 1 - 31

1 

*f*

*p*

2 

*mp*

*mf*

3 

*f*

*mf*

*f*

*ff*

4 

5 

6 

7 

8 

9 

# Exercises Lesson 32

## Triplet Accent #2

1

2

3

4

5

# Exercises Lesson 33

## Triplet Accent #3

1

9/4

2

9/4

3

C

C

4

3/4

5

9/4

# Exercises Lesson 34

## Reading Flam Taps

1



l R R r L L l R R r L l R R r L L R r L L l R R r L L l R r L l R r L L

2



l R R r L l R R r L L R r L L l R r L L l R R L

3



4



5



# Exercises Lesson 35

## Triplet Accents and Flam Taps Review

1



2



3



4



5



# Lesson 36

## 5/4 Time

The time signature 5/4 has become very popular in modern times. As it implies, it means there are 5 beats in each measure with a quarter note having the value of 1 beat.

**5** = 5 Beats in a measure

**4** = a quarter note gets one beat

The 5/4 measure is very often divided into beat groups of 2-3 or 3-2. The dotted lines in the exercises show where the division is intended by the composer. Line 1 is not divided; Line 3 is divided 2-3; Line 4 is divided 3-2; Line 5 is also 3-2. The foot could be tapped on the first beat of each measure or on the first beat and then at the spot where the measure is divided. For example, with Line 3 the foot could be tapped on beats 1 and 3; Lines 4 & 5 could be tapped on beats 1 & 4.

# Exercises Lesson 36

## 5/4 Time

1

2

1 2 3 4 5 1 2 3 4 5

3

1 2 + 3 4 5 1 + 2 3 + 4 5

4

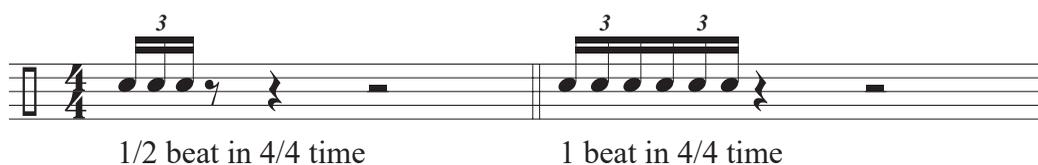
1 2 + 3 4 + 5

5

# Lesson 37

## Sixteenth-Note Triplets

The mathematical relationship of notes remains the same whether they are regular notes or in triplet form. It takes two 16th notes to equal an 8th note, whatever form they take. As triplets, three 8th notes are equal to one beat. As triplets, three 16th notes are equal to *one-half* beat. It would take two groups of sixteenth-note triplets to equal a full beat in 4/4 time.



Two groups of sixteenth-note triplets are sometimes put together to form one group of sextuplets.



Just as with normal notes, sixteenth-note triplets will be played twice as fast as eighth-note triplets.

# Exercises Lesson 37

## Sixteenth-Note Triplets

1

1 + 2 + 1 + 2

2

1 + 2 + 1 + 2 1 + 2 + 1 e + a 2

3

3 3 3 3 3 3 3 3 3 3 3 3

4

3 3 3 3 3 3 3 3 3 3 3 3

5

3 3 3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3 3 3

# Lesson 38

## Quarter-Note Triplets/Two Measure Repeats

Quarter-note triplets are a little more difficult to execute at first. This is mainly because they fall in between the strong beats and the +’s normally relied upon in counting to divide a measure. In other words, there is no real counting that can be used to relate to those beats. They become more of a ‘feel’ that needs to be acquired.

One important point is that quarter-note triplets take up two full beats. Remember, the “3” over a group of notes is short for “3:2” meaning ‘three notes played in the duration of two notes.’ The duration of two quarter notes in 4/4 time is two beats, so the three quarter-note triplets will have the total value of two beats.

The easiest way to describe the feel for quarter-note triplets is by the examples in Line 3 of the reading exercises. Two eighths = one quarter....and the eighths can be notes or rests. The first 8th note and first 8th rest in measure 1 will equal the value of the first quarter note in measure 2; the second 8th note [which completes the first set of triplets] and the second 8th rest [which begins the second set of triplets] in measure 1 equal the second quarter note in measure 2; the next 8th note and rest in measure 1 equal the third quarter note in measure 2. That completes the first two beats of both the first and second measures. The third and fourth beats break down the same way. Measures 1 & 2 will sound the same when played on the snare drum. And the third and fourth measures will also sound alike. When they sound alike while you are playing, you will know you are playing the quarter-note triplets correctly.

Those measures in Line 3 were written with 8th notes and rests to help make it clear where the notes fell in the measure. The actual notation in eighth-note triplets for the quarter-note triplets in measure 2 would be:



The image shows two musical staves in 4/4 time. The first staff, labeled 'Tied Eighth-Note Triplets', shows four measures. Each measure contains a triplet of eighth notes tied to a triplet of eighth rests. The second staff, labeled 'Quarter Note Triplets', shows two measures. Each measure contains a triplet of quarter notes. The first measure of the second staff is separated from the first by a double bar line.

New in the reading for this lesson is the 2 measure repeat sign. You can see the sign straddles the bar line separating the measures. Simply repeat the two previous measures.



– 2 measure repeat sign

# Exercises Lesson 38

## Quarter-Note Triplets/Two Measure Repeats

1

2

3

These two measures will sound the same

These two measures will sound the same

4

5

Repeat the previous  
two measures

# Lesson 39

## 6/8 Time/The 7-Stroke Roll

Up to this point, all the time signature have had the quarter note as the foundation and equal to one beat. This lesson introduces the first time signature where the eighth note is the foundation and equals one beat.

**6** = 6 beats in a measure

**8** = an eighth note gets one beat

Since an eighth note gets one beat, all other note values will double. For example:

1/2 beat (1/4 in 4/4)    1 beat (1/2 in 4/4)    2 beats (1 in 4/4)    4 beats (2 in 4/4)    6 beats (3 in 4/4)

1    2    3    4    5    6

## The 7-Stroke Roll

One difference of the 7-Stroke Roll compared to the other short rolls already presented in this book is that it does not alternate hand-to-hand. The lead stick stays the same throughout multiple repetitions of the roll.

The 7-Stroke Roll has a variety of uses and notations. The roll is often used and notated in 6/8 time and other triple meters [those divisible by “3 ”] but is also used in duple and quadruple meter [those divisible by “2” and “4” respectively].

Following are some different notations of the 7-Stroke Roll with their associated time signatures:

RRLLRR L    R R L L R R L

RRLLRR L    R R L L R R L

RRLLRR L    R R L L R R L

# Exercises Lesson 39

## 6/8 Time/The 7-Stroke Roll

1 1 2 3 4 5 6 1 2 3 4 (5) 6 1 2 3 4 5 6 1 (2) 3 4 (5) 6

2 1 2 3 4 5 6 1 2 3 4 (5) 6 1 2 3 4 5 6 1 (2) 3 4 (5) 6

3 1 2 + 3 4 (5) 6 1 2 + 3 4 5 6 1 (2) + 3 + 4 (5) + 6 + 1 2 + 3 4 (5) 6

4 1 2 3 4 (5) 6 1 2 3 4 (5) 6 1 (2) 3 + 4 (5) 6 + 1 2 + 3 4 5 6

5 1 (2) + 3 4 5 6 1 (2) + 3 4 5 6

6

7

8 1 2 3 4 5 6

# Exercises Lesson 40

## Additional Time Signatures

1

1 2 3 1 2 3

2

1 2 3 4 5 1 2 3 4 5

3

1 2 3 4 5 1 (2) 3 4 5

4

1 2 3 4 5 1 2 3 4 5

5

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3 4 5 6 7

6

1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9 1 2 3 4 5 6 7 8 9

# Exercises Lesson 41

## Mixed Meters

When multiple time signatures change often within a piece of music, the preferred and most helpful way to keep time, and your place in the music, is by tapping the foot only on the first beat of each measure.

1

Musical exercise 1: A single staff with four measures. The time signatures are 4/4, 3/4, 4/4, and 3/4. Each measure contains a sequence of eighth notes: 4 eighth notes, 3 eighth notes, 4 eighth notes, and 3 eighth notes respectively.

2

Musical exercise 2: A single staff with four measures. The time signatures are 3/8, 5/8, 3/8, and 3/8. The notes are eighth notes, with some measures containing rests.

3

Musical exercise 3: A single staff with four measures. The time signatures are 2/4, 3/8, 3/4, and 3/8. The notes are eighth notes, with some measures containing rests.

4

Musical exercise 4: A single staff with four measures. The time signatures are 3/4, 4/4, 4/4, and 4/4. The notes are eighth notes, with the last two measures containing sixteenth notes.

# Exercises Lesson 42

## Alla Brave or Cut-Time (2/2)

This time signature is very self-explanatory. Since the half note will be the reference of one beat, all other values from 4/4 will be cut in half.

1      1 + 2 +      1 e + a 2 e + a      1 + 2 +      1 e + a 2

2      1 e + a 2 +      1 e + a 2      1 e + a 2 +      1 + 2

3      1 + 2 + a      1 + a 2      1 e + 2 e +      1 e + a 2

4

5

# Lesson 43

## Da Capo/Coda/Rudiments in Reading

Another instruction that is often seen in music is D.C., which stands for Da Capo...‘from the head’ or ‘from the top’ [the very beginning] of the music. Da Capo is usually instructed at the end of a whole piece of music that has at least two separate sections and a simple repeat sign at the end would not work. For example, if the composer wanted the first seven exercises in this lesson repeated, a simple repeat sign at the end of Line 7 would not work. There are too many separate sections with repeat signs. In that case, a D.C. would be put at the end of Line 7, indicating that the music should be repeated from the very beginning of Line 1 and played through again to the end.

### Coda

A Coda  $\oplus$  is an extra section at the end of a piece of music that is not a regular part of the main body of the music. It is usually used to put a feeling of finality to the piece.

The instruction D.S. al Coda would mean to repeat to the sign  $\mathcal{S}$  and then, when reaching the coda sign  $\oplus$ , to jump from that point to the coda section, which would also have a coda sign. Looking at the example below, the eight measure line would be played entirely, then repeated from the sign at the beginning of measure 5 and, when reaching the coda sign at the beginning of measure 8, you would jump to the single coda measure below the line.

## Rudiment Notation In Reading

This book was not intended as a study in the drum rudiments, therefore I have listed and explained what I consider to be the dozen most important. The reason for choosing these twelve rudiments is because the remaining twenty-eight of the 40 International Drum Rudiments are combinations of the twelve. In fact, they are probably combinations of the first seven, but I feel the other five are so common and important in the drummer's development that I have also included those.

As suggested earlier in the book, familiarity with all forty rudiments it is highly recommended....and for the serious snare drummer, it is a necessity. Keep in mind that they are combinations. When compared to the 5- and 9- Stroke Rolls, the 13- and 17-Stroke Rolls are basically the same technique....short rolls that alternate sticks but with more notes. When compared to the 7-Stroke Roll, the 11- and 15-Stroke Rolls are the same...non-alternating short rolls with more notes. Once the technique to play the Single Paradiddle is acquired, it is a simple matter to add the Double and Triple Paradiddles. The same holds true with the Ratamacues, Drag Taps, Single stroke and Flam based rudiments. If one new rudiment is studied and learned each week, it is only a matter of about 6 months to learn all 26 Standard American Drum Rudiments and 8 months to learn all 40 International Drum Rudiments. That certainly is not a great amount of time.

It is very time consuming to practice 40 drum rudiments every day. To help alleviate that, I've compiled a Rudiment Practice schedule that covers six days. [I'm a firm believer in taking one day a week off from practicing, not only to avoid getting stale but to give the arm, wrist and finger muscles a rest.] Each day of this schedule contains 7 rudiments [the 6th day contains 8], and these rudiments cover all the different basic groups.....singles, doubles, paradiddles, drags, short rolls, etc. By using this system each basic group is practiced each day, but, with the exception of a couple of duplicates, using a different rudiment from each group. This gives practice to all the rudiments and eliminates the boredom that can occur when trying to practice the same ones every day.

To give a familiarity with some of the other rudiments not explained in this text, the exercises in this lesson were created to illustrate the notation of some of the rudiments commonly used and how they appear when encountered in a piece of music.





6

1. 2.

7

8

9

10

♩

Ø

# Lesson 45

## Two-Drum Exercises

First of all, by completing the previous lesson, you have completed a very comprehensive snare drum method and deserve another very high congratulations! You are now well on your way to being an accomplished snare drummer.

This lesson leaves the mainstream snare drum routine and is somewhat of a bonus lesson for you.

Previously, duets for two snare drums were introduced. This lesson also has two parts. One part is written in the second space inside the staff, which is the normal space to put snare drum notes. But you will notice that the second part is in the last space inside the staff. This is the space where normally bass drum notes would be placed.

These final 2-part exercises can be done in a variety of ways: with a snare drum and an accompanying bass drum; with the snare drum and a second drum playing the lower parts [same as the earlier duets]; with one drummer playing both the snare drum and a bass drum on a drum set. They are excellent in helping the snare drummer develop the co-ordination needed and prepare to play a drum set.

As with all the other exercises in this book, these last exercises start very simply and, as they progress, they have a greater degree of difficulty and will present somewhat of a challenge. But the main concept with all of them is that they were written to make musical sense. When playing them, they should be thought of in that light.....as music.

I hope you enjoy and have some fun with them.

And always remember whenever you play to PLAY MUSIC!

# Exercises Lesson 45

## Two-Drum Exercises

1

Exercise 1 is in 2/4 time. The top staff contains a melody starting with a quarter note, followed by eighth notes, and then a quarter note with a slash. The bottom staff contains a bass line of quarter notes.

2

Exercise 2 is in 2/4 time. The top staff contains a melody with eighth notes and quarter notes. The bottom staff contains a bass line of quarter notes.

3

Exercise 3 is in 2/4 time. The top staff contains a melody with eighth notes and quarter notes. The bottom staff contains a bass line of quarter notes.

4

Exercise 4 is in 4/4 time. The top staff contains a melody with eighth notes and quarter notes. The bottom staff contains a bass line of quarter notes.

5

Musical notation for exercise 5, measures 1-8. Treble clef, common time. The melody consists of eighth-note patterns with slurs and accents. The bass line has quarter notes and rests.

6

Musical notation for exercise 6, measures 1-4. Treble clef, 4/4 time. The melody features eighth-note runs and slurs. The bass line has quarter notes and rests.

Musical notation for exercise 6, measures 5-8. Treble clef, 4/4 time. The melody includes a triplet of eighth notes marked with an accent (>) and a '3' above it. The bass line has quarter notes and rests.

7

Musical notation for exercise 7, measures 1-4. Treble clef, 3/4 time. The melody has quarter notes and slurs. The bass line has dotted quarter notes and rests.

Musical notation for exercise 7, measures 5-8. Treble clef, 3/4 time. The melody features three triplet eighth-note patterns marked with '3' above them. The bass line has dotted quarter notes and rests.

8

Musical notation for system 8, measures 1-4. Treble clef, 2/4 time. Measure 1: quarter note G4, quarter rest. Measure 2: eighth notes G4, A4, B4, C5. Measure 3: eighth notes C5, B4, A4, G4. Measure 4: quarter note G4, quarter rest. Repeat sign after measure 4.

Musical notation for system 8, measures 5-8. Treble clef, 2/4 time. Measure 5: quarter note G4, quarter rest. Measure 6: eighth notes G4, A4, B4, C5. Measure 7: eighth notes C5, B4, A4, G4. Measure 8: quarter note G4, quarter rest. Repeat sign after measure 8.

9

Musical notation for system 9, measures 1-4. Treble clef, 5/4 time. Measure 1: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 2: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 3: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 4: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Repeat sign after measure 4.

Musical notation for system 9, measures 5-8. Treble clef, 5/4 time. Measure 5: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 6: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Measure 7: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Measure 8: quarter note C5, quarter note B4, quarter note A4, quarter note G4. Repeat sign after measure 8.

10

Musical notation for system 10, measures 1-4. Treble clef, 3/4 time. Measure 1: quarter note G4, quarter note A4, quarter note B4. Measure 2: quarter note C5, quarter note B4, quarter note A4. Measure 3: quarter note G4, quarter note A4, quarter note B4. Measure 4: quarter note C5, quarter note B4, quarter note A4. Repeat sign after measure 4.

11

Musical notation for system 11, measures 1-4. Treble clef, 4/4 time signature. The melody consists of eighth and sixteenth notes with slurs and ties. The bass line features quarter notes with rests.

Musical notation for system 11, measures 5-8. Treble clef, 4/4 time signature. The melody continues with slurs and ties. The bass line has quarter notes with rests. A repeat sign is present at the end of the system.

12

Musical notation for system 12, measures 1-4. Treble clef, 2/4 time signature. The melody starts with a quarter rest followed by quarter notes. The bass line has quarter notes. A repeat sign is present at the end of the system.

Musical notation for system 12, measures 5-8. Treble clef, 2/4 time signature. The melody continues with eighth notes and quarter notes. The bass line has quarter notes. A repeat sign is present at the end of the system.

13

Musical notation for system 13, measures 1-4. Treble clef, common time signature. The melody consists of eighth notes with slurs and ties. The bass line has quarter notes with rests.

14

First system of musical notation for measures 14-15. It consists of two staves. The upper staff contains a melodic line with eighth and sixteenth notes, including some beamed sixteenth notes. The lower staff contains a bass line with quarter and eighth notes.

Second system of musical notation for measures 14-15. It consists of two staves. The upper staff continues the melodic line from the first system. The lower staff continues the bass line. The system concludes with a double bar line and repeat dots.

15

First system of musical notation for measures 16-17. It consists of two staves. The upper staff begins with a dynamic marking of *f* (forte). The melodic line features a mix of quarter and eighth notes. The lower staff provides a bass line with quarter notes.

Second system of musical notation for measures 16-17. It consists of two staves. The upper staff continues the melodic line with a dynamic marking of *mf* (mezzo-forte). The lower staff continues the bass line. The system concludes with a double bar line and repeat dots.

Third system of musical notation for measures 16-17, featuring first and second endings. The upper staff has two paths: path 1 leads to a double bar line with repeat dots, and path 2 leads to a *f* dynamic marking. The lower staff also has two paths corresponding to the first and second endings. The system concludes with a double bar line and repeat dots.

16

Musical notation for measures 16-17. The top staff contains a melodic line with eighth and sixteenth notes, including accents (>) on the final notes. The bottom staff contains a bass line with quarter and eighth notes.

17

Musical notation for measures 18-19. The top staff continues the melodic line with eighth and sixteenth notes. The bottom staff continues the bass line with quarter and eighth notes.

Musical notation for measures 20-21. The top staff features a first ending (1.) and a second ending (2.). The bottom staff provides the bass line. The first ending leads to the second ending.

18

Musical notation for measures 22-23. The top staff begins with a dynamic marking of *f* (forte). The bottom staff continues the bass line.

Musical notation for measures 24-25. The top staff features a dynamic progression: *p* (piano), *mf* (mezzo-forte), *f* (forte), and *fff* (fortissimo). The bottom staff continues the bass line, ending with accents (>) on the final notes.

19 [A]

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3

[B]

3 3 3 3 3 3 3 3 3 3

3 3 3 3 3 3

1. 3 3 3 3 3 3

1.

20 12-bar Blues Form

>3 3> 3 >3 3 >3 >3 3 >3> 3 >3> 3 >3 >3 >

3 3 3 3

# **The 12 Basic Rudiments**

**Single Stroke Roll**

**Double Stroke Roll**

**Flam (Alternating & Non-Alternating)**

**Five-Stroke Roll**

**Drag (Alternating & Non-Alternating)**

**Paradiddle**

**Multiple Bounce Roll**

**Doubler Paradiddle**

**Nine-Stroke Roll**

**Flam Tap**

**Seven-Stroke Roll**

**Flam Paradiddle**



## Practicing the Rudiments

- 1) Single Stroke Roll  
Double Stroke Roll  
Multiple Bounce Roll  
5-Stroke Roll  
Paradiddle  
Flam  
Drag
- 2) 7-Stroke Roll  
Single Stroke 7  
9-Stroke Roll  
6-Stroke Roll  
Double Paradiddle  
Lesson 25  
Inverted Flam Tap
- 3) 7-Stroke Roll  
11-Stroke Roll  
Flam Paradiddle-diddle  
Single Drag Tap  
Single Ratamacue  
Triple Stroke Roll  
Dragadiddle
- 4) 10-Stroke Roll  
13-Stroke Roll  
Double Drag Tap  
Flam Paradiddle  
Single Stroke 4  
Paradiddle-diddle  
Flam Tap
- 5) 15-Stroke Roll  
Flam Drag  
Drag Paradiddle #1  
Swiss Army Triplet  
Double Ratamacue  
Flamacue  
Triple Paradiddle
- 6) 17- Stroke Roll  
Drag Paradiddle #2  
Single Flammed Mill  
Pataflafla  
Triple Ratamacue  
Triple Stroke Roll  
Flam Paradiddle-diddle



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