

Buddy Rich's

MODERN INTERPRETATION OF

SNARE DRUM RUDIMENTS

WRITTEN IN COLLABORATION WITH HENRY ADLER, REVISED BY TED MACKENZIE

2-DVD EDITION 



Budd YRich's Modern interpretation- of Snare Drum Rudiments

Copyright© 1942 (Renewed) by Embassy Music Corporation,
A Division of Music Sales Corporation, New York, NY.

All rights reserved. No part of this book may be
reproduced in any form or by any electronic or mechanical means
including information storage and retrieval systems,
without permission in writing from the publisher
except by a reviewer who may quote brief passages in a review.

International Standard Book Number: 0-8256-2203-4
Library of Congress Catalog Card Number: 43-10667

Exclusive Distributors:

Music Sales Corporation
225 Park Avenue South, New York, New York 10003 USA
Music Sales Limited
89 Frith Street, London W1V 5TZ England
Music Sales Pty. Limited
120 Rothschild Street, Rosebery, Sydney, NSW 2018, Australia

Printed in the United States of America by
Vicks Lithograph and Printing Corporation

Amsco Publications
New York 10001

Contents

Foreword	3
Introduction	3
Selecting the Drum Sticks	4
Toe Practice Pad	4
Holding the Drum Sticks	4
Hand, Wrist and Arm Action	5
Elementary Principles of Music	6
Development of the Hands, Lesson 1	13
Alternate Single Strokes, Lesson 2	13
Accents, Lesson 3	14
The Three Stroke Ruff, Lessons 4, 5, 6, 7	16
The Four Stroke Ruff, Lessons 8, 9, 10, 11	18
The Five Stroke Ruff, Lessons 12, 13, 14	20
The Five Stroke Roll, Lessons 15, 16, 17, 18	22
The Seven Stroke Ruff, Lessons 19, 20, 21	24
The Seven Stroke Roll, Lessons 22, 23, 24, 25	25
The Nine Stroke Ruff, Lessons 26, 27, 28	27
The Nine Stroke Roll, Lessons 29, 30, 31, 32	28
The Double Stroke Roll, Lesson 33	30
The Single Stroke Roll, Lesson 34	32
Toe Press Roll, Lesson 35	33
The Single, Double and Triple Paradiddles, Lessons 36, 37, 38, 39, 40, 41, 42	33
The Flam, Lesson 43	36
The Single, Double and Triple Flam Paradiddles, Lessons 44, 45, 46	36
The Flam Tap, Lesson 47	37
The Flam Accent, Lesson 48	37
The Flamacue, Lesson 49	38
The Half Drag, Lessons 50, 51, 52, 53	38
The Single, Full and Double Drags, Lessons 54, 55, 56	40
The Single, Double and Triple Drag Paradiddles, Lessons 57, 58, 59, 60	42
Toe Three Stroke Ruff Single, Double and Triple Paradiddles, Lessons 61, 62, 63, 64	44
The Four Stroke Ruff Single, Double and Triple Paradiddles, Lessons 65, 66, 67, 68	46
The Single, Double and Triple Ratamacues, Lessons 69, 70, 71, 72, 73, 74, 75, 76, 77	48
Toe Compound Strokes, Lessons 78, 79, 80, 81, 82	53
Exercises in Triplets, Lesson 83	54
Reading Exercises	57
Explanatory Remarks Concerning Exercises Employing Rudiments	78
Exercises Employing Rudiments	79
Buddy Rich in Action	89
Advanced Rhythmic Studies	90
Musical Terms	96

Foreword

The circumstances surrounding the conception and publication of *Buddy Rich's Modern Interpretation Of Snare Drum Rudiments* were quite unusual. The thought of writing a drum book had never occurred to Mr. Rich, until he was suddenly inspired to do so through the vast number of inquiries he received from drum students and teachers from all parts of the country. He soon discovered, however, that his duties with the Tommy Dorsey organization would not allow him sufficient time to devote to writing a drum method, especially if the book called for early publication. Therefore, he immediately contacted his instructor and friend, Henry Adler - the well-known authority on percussion instruments - who agreed to collaborate with him in the compilation and preparation of such a work.

The result of the combined efforts of the Rich-Adler partnership is a book with all the fundamental material needed for an instructive drum method. In addition to the elementary

principles of music, there are eighty-three lessons of exercises and rudiments, twenty-one reading exercises, ten exercises employing rudiments, forty-six advanced rhythmic studies and a list of the most frequently used musical terms. All of the material has been carefully graded as to difficulty.

Buddy Rich's *Modern Interpretation of Snare Drum Rudiments* not only differs from all other drum books, in that it contains a systematic course for the beginner, but it is also of great value to the teacher and professional who wishes to increase his knowledge of the rudiments.

When Mr. Rich approached us in reference to the publication of this work, we accepted it with a complete knowledge of his ability and genius in the drum world. We had perfect confidence that the book would prove to be an outstanding contribution to drum literature.

The Publishers

Introduction

by Tommy Dorsey

It is the opinion of the general public, especially of those who do not understand the importance and qualifications of a drummer, that he does not necessarily have to be a musician to play in a band or orchestra. They think that it is not necessary for a drummer to read music, that he is engaged merely to maintain *tempi*, and to beat a variety of rhythmic strokes as loudly as possible. This is false reasoning in regard to successful drummer.

In order to attain the height of his profession, a drummer must be as good a musician as any member of a band or orchestra. Not only is it important that he read music, but he must also have a solid background in the art of drumming; that is to say, he must be well versed in all of the rudiments. However, it might be well to state here that a drummer is often called upon to improvise a suitable part, because of the many faulty parts written by arrangers. Most of the drum parts, especially a great number of those in dance arrangements, are written as "guide" parts, leaving it entirely to the ingenuity of the player to use his own judgment.

It is true that a drummer can make more noise than any other member in the band, but an intelligent, capable drummer never goes to extremes in this respect; he carefully follows the dynamics, accents, etc., of the arrangement and style of the composition in bringing out the various necessary effects. At no time can a drummer do as he please, when it comes to playing louder than the music calls for; but his finesse in interpolating the various rudiments is always appreciated.

Most important of all, of course, is for a drummer to maintain a strict tempo. Nothing irritates a conductor more than for the drummer to play an irregular tempo - a tempo that constantly varies from fast to slow and vice versa.

The drummer who cannot read music, sooner or later, will be put through a test where he will be asked to read his part exactly as it is written or seek employment elsewhere. This is especially true of the drummer who plays in theatre, concert, school or symphony orchestras, or in concert bands.

Buddy Rich, the drummer supreme, has been with me for some time; and whether he is reading his drum part or creating one of his own, his handling of the drums and various traps shows the work of a genius.

Buddy Rich, even with his natural ability and talent, knew that, in order to become eminently successful, it would be necessary for him to gain the appropriate training. He had the foresight to engage a competent teacher, so that he would not, later on, have to overcome or undo any faulty habits.

In selecting Henry Adler to instruct him, Buddy Rich showed good judgment, for Mr. Adler has had great success in developing young drum students. In this connection, I also wish to say that Buddy Rich was extremely fortunate in securing Mr. Adler's assistance in the preparation of this drum method - a method which I feel sure will become a standard work in this field of instruction.

Se/ecting The Drum Sticks

When selecting the proper drum sticks, four extremely important features must be taken into consideration - *size, weight, levelness* and *balance*.

Toe *size* of the sticks is judged by the size of the student's hands; if his hands are large, he will naturally, need a larger pair of sticks than if his hands are small.

Toe *weight* of the sticks is determined by placing a stick in each hand and turning the wrists from side to side, several times. Toen, if the sticks do not feel perfectly comfortable, as to the weight, other sticks should be tested, until the proper pair is found. It is also necessary that the sticks weigh the same; therefore, each stick should be weighed separately.

Toe *levelness* of the sticks is best tested by rolling them on the glass counter in the store. If, during this test, the sticks do not roll evenly, or have a tendency to wobble, they should be refused.

Toe center of *balance* should be a distance of about two-thirds from the knob (tip) of the stick, at the exact spot where it is held with the thumb and first finger. A good way to determine the center of balance is to hold the sticks in the correct manner and agitate the wrists with a motion similar to that used in executing the "bounce." (See Lesson 33, p. 30)

Various well-seasoned woods are used in the manufacture of drum sticks, but it is conceded by experts that hickory is the most satisfactory wood because of its durability and tone. Toe hardness of the wood denotes the tone. Naturally, a hard stick will have a sharper, crisper tone than a soft stick. A good hard stick has a twofold purpose; first, it is easier to handle and second, it gives a firmer stroke.

Drum sticks also come in a variety of stains, and with different shaped knobs (tips) and tapers, the choosing of which is a purely personal matter. None of these points, however, are as important as the size, the weight, the levelness and the balance.

After the proper pair of sticks has been selected, it is suggested that each stick be given a final test so as to insure a perfect match.

The Practice Pad

Toe best means of acquiring drum technique is to practice with the aid of a pad known as a *practice pad*./See illustration./

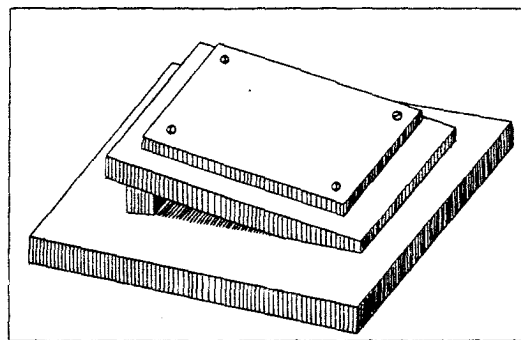
Toe practice pad is a small wooden contraption on top of which is cemented a rubber disk, or mat, forming the striking surface. In selecting the pad, particular attention should be paid to the quality of the rubber used for the disk which can be tested by tapping it with the drum sticks to see that the proper resiliency (bounce). If the rubber is soft or spongy, the sticks will not rebound quickly.

Toe purpose of a practice pad is threefold. First, the strokes are more pronounced than they are on a drum - every tap being clear and distinct. Second, it eliminates noise - the strokes being barely audible. Third, it is not as cumbersome as a drum.

Toe practice pad is manufactured in two different models: the *table* model and the *stand* model.

After learning the rudiments on a practice pad, the student may then apply them to the snare drum. He will, at first, discover a slight difference in the technique required for "plucking" the various strokes off the drum but, with a little practice, this difference can shortly be remedied.

In the following pages no further reference is made to the pad, because it is understood that the student will substitute the pad for the drum, at least, until he has gained perfect control of the sticks through accurate action of the hands, wrists and arms.



practice pad

Holding the Drum Sticks

To the novice, it would seem to be a comparatively easy matter to pick up a pair of drum sticks and mark time or beat out a simple rhythm. However, if the student aspires to become a proficient drummer, and reach the pinnacle of success in this line of endeavor, it will be necessary for him to start at the beginning and learn to hold and manipulate the sticks correctly.

Toe correct manner of holding the sticks is explained in the following instructions.

How to Hold the Right- Hand Stick

(See fil 1)

Grasp the stick with the thumb and first finger of the right hand, at about two-thirds of the distance from the knob (tip) of the stick (the center of balance). Toe second, third and fourth fingers act in an auxiliary capacity as they aid in controlling the various movements of the stick. Toe palm of the hand is turned downward, upon striking the drum.

How to Hold the Left - Hand Stick

(See ill. 2)

Toe left-hand stick is held at about two-thirds of the distance from the knob (tip) of the stick (the center of balance) in the crotch formed by the thumb and first finger. Toe second finger, acting as a guide, is placed on top of the stick. Toe third and fourth fingers, placed under the stick, act in an auxiliary capacity, while controlling the "swing" of the stick. Toe pair of the hand is turned toward the body, upon striking the drum.



Illustration 1



Illustration 2

Hand, Wrist and Arm Action

After the student has learned to hold the sticks correctly, the next important procedure is to learn the correct movements of the hands, wrists and arms during actual playing.

Before striking the drum, the sticks are held with the points upward, as shown in illustrations 3 and 4. It will be noticed that the sticks are held in relative positions, with the hands raised slightly higher than the elbows. The wrists are not bent, and the arms, from the elbows to the hands, are straight. The elbows are close to the body, while the hands and forearms are

away from the body.

In starting the exercises and rudiments, the position of the stick varies; sometimes the sticks are held up and, at other times, it is held down. In any case, the movements of the hands, wrists and arms are always the same.

Taking each hand separately, the following instructions are given the student, in order to acquaint him with the correct method of manipulating the sticks.



Illustration 3



Illustration 4

The Right Hand

Start with the stick held as shown in illustration 3. Turn the wrist, while gradually bringing the forearm toward the drum. Upon striking the drum, see that the elbow is away from the body and that the hand is the same height as that of the elbow. (See *Hz. 5*.) After striking the drum, return the hand immediately to its original position.



Illustration 5

The Left Hand

Start with the stick held as shown in illustration 3. Turn the wrist, while gradually bringing the forearm toward the drum. Upon striking the drum, see that the elbow is away from the body and that the hand is the same height as that of the elbow. (See *Hl. 6*.) After striking the drum, return the hand immediately to its original position.

All of the exercises and rudiments in this book call for the same hand, wrist and arm movements; the only variation is in the position of the stick when starting and ending an exercise or rudiment.



Illustration 6

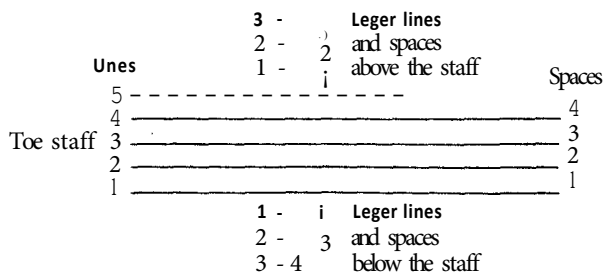
Elementary Principles of Music

NOTE: In the following definitions and explanations of the various signs, symbols and characters used in music, there are a few which do not necessarily concern the snare drummer. They are included here, however, in the event the student might wish to increase his knowledge of music and perhaps, later on, take up the study of bells, xylophone, timpan, etc.

Music is the effect produced by the combination of time and sound; or, in other words, of duration and pitch.

Music is written on a ladder-like arrangement called a *staff*. This staff consists of a series of five parallel horizontal lines, with their spaces.

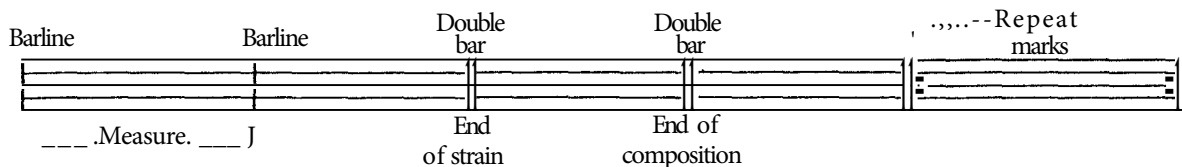
Short auxiliary lines, called *leger lines*, may be added either above or below the staff, in order to extend its compass. The spaces between the leger lines are called *leger spaces*.



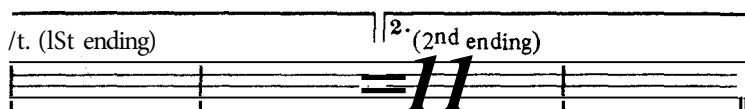
A vertical line drawn through the staff is called a *barline*. The strong or down beat always falls on the note immediately following a barline.

The space between two barlines is called a *measure*.

The completion of a musical phrase or sentence is indicated by a *double bar* - two light vertical lines. The end of a composition is indicated by a double bar, consisting of one light line and one heavy line. Dotted double bars, called *repeat marks*, indicate that the strain between two such marks is to be repeated.



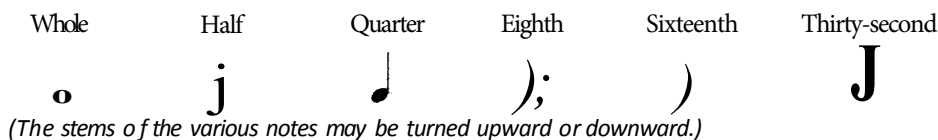
At the end of a strain, there sometimes occurs one or more *endings*, as follows:



The above endings might contain any number of measures. After repeating the strain, the second ending is to be substituted for the first ending.

The duration of rhythmical sound is represented by the shape of characters called *notes*. There are six kinds of notes in common use, as follows:

Notes



Each note has its equivalent rest which represents silence, as follows:

Rests

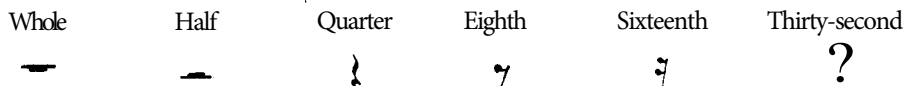
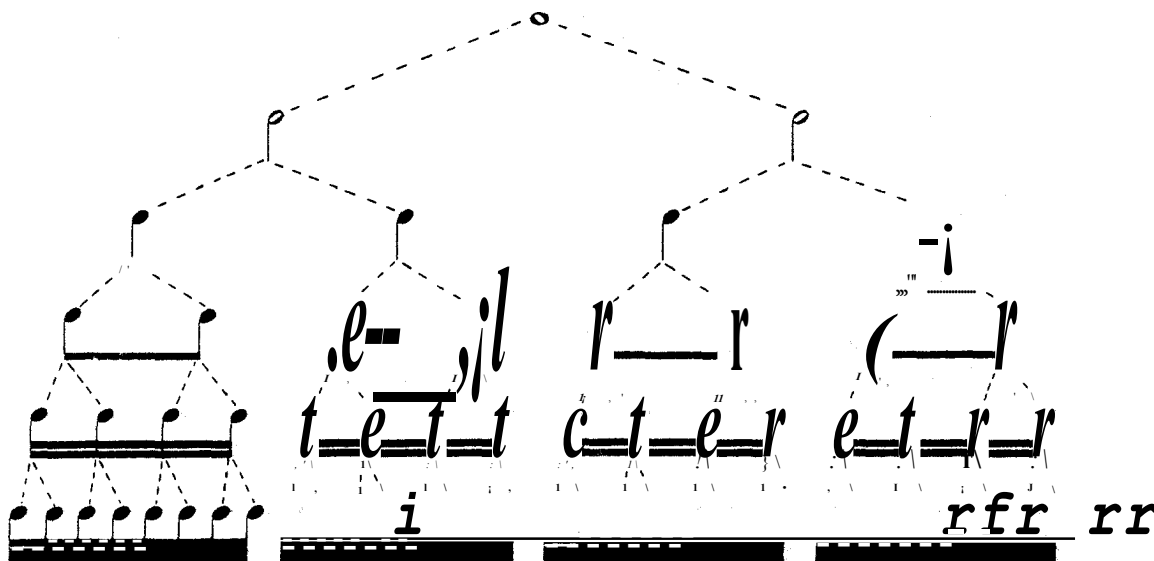


Chart Illustrating the Relative Value of Notes

A whole note is equal to

2
half notes
4
quarter notes
8
eighth notes
16
sixteenth notes
32
thirty-second notes



A dot (•) placed immediately after a note or rest increases the duration of that note or rest one-half.

Single dotted notes

etc.

equal to

Single dotted rests

etc.

equal to

Two dots (") placed immediately after a note or rest increases the duration of that note or rest three-quarters.

Double dotted notes

etc.

equal to

Double dotted rests

etc.

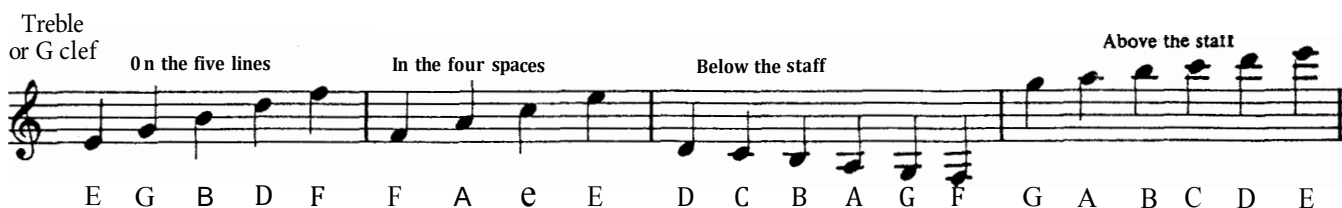
equal to

The pitch of a tone is represented by a character called a clef, which is placed at the beginning of the staff. There are several kinds of clefs used in modern notation; however, in drum music, only two clefs are needed - the *treble* (C) or G clef and the *bass* (F) or F clef. The treble clef, which establishes the note G on the second line, is used for bells, xylophone, marimba, vibraphone, etc. The bass clef, which establishes the note F on the fourth line, is used for timpani, snare drum, bass drum, etc.

The degrees of the staff and the ledger lines and spaces represent the pitch of various sounds which are named after the first seven letters of the alphabet - A, B, C, D, E, F, G. These letters are repeated as often necessary.

The note called *middle C* is placed on the first ledger line below the staff in the treble clef and on the first ledger line above the staff in the bass clef.

Names of Notes in the Treble Clef



Names of Notes in the Bass Clef

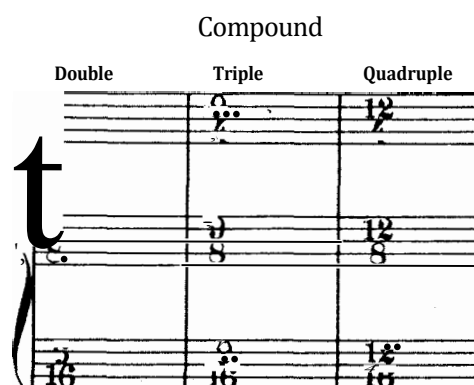
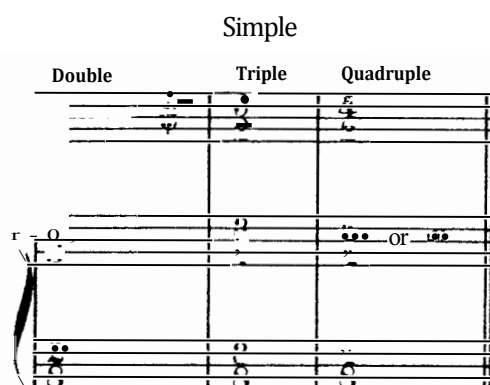


The *time* or *tempo* in which a certain movement, or entire composition, is to be played, is indicated by two numerals (forming a fraction) placed at the beginning. This is called the *time signature*. The upper numeral (numerator) denotes the number of beats (counts) in each measure, while

the lower numeral (denominator) denotes the kind of note, or rest, receiving one beat, for example:

- 4 = Beats (counts) to a measure
4 = Note or rest receiving one beat (count)

Table of Time Signatures in General Use



The *key* of a composition is indicated by characters called *sharps* and *flats* placed at the beginning of the staff, immediately following the clef. These signs of chromatic alteration are called the *key signature*. When no key signature appears after the clef, the composition is in the key of C major, or in its relative key of A minor.

All of the notes effected by the key signature are to be played sharp or flat, as the case may be.

When sharps and flats, not indicated in the key signature, and other signs such as *double sharps*, *double flats* and *naturals* appear throughout a composition, they are known as *accidentals*.

A sharp (#) raises the note, before which it is placed, a half-tone.

A double sharp (x) raises the note, before which it is placed, a whole tone.

A flat (b) lowers the note, before which it is placed, a half-tone.

A double flat (bb) lowers the note, before which it is placed, a whole-tone.

A natural (:) counteracts the effect of a sharp or flat and restores the note to its normal pitch.



Key Signaturas (Trabla Claf)

Major keys with sharps, and their relative minor keys.
(Toe key-note, or tonic, is given in each case.)

This musical notation displays eight major keys with sharps and their relative minor keys in Treble Clef. The keys are arranged in two rows of four. The top row shows major keys: C Major, G Major, D Major, A Major, E Major, B Major, F# Major, and G# Major. The bottom row shows their relative minor keys: A minor, E minor, B minor, F# minor, C# minor, G# minor, D# minor, and A minor. Each key is represented by a staff with a treble clef and a key signature of sharps. The tonic note for each key is indicated by a natural sign on the corresponding line or space.

Key Signaturas (Trabla Clef)

Major keys with flats, and their relative minor keys.
(Toe key-note, or tonic, is given in each case.)

This musical notation displays seven major keys with flats and their relative minor keys in Treble Clef. The keys are arranged in two rows. The top row shows major keys: F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, and cb Major. The bottom row shows their relative minor keys: D minor, G minor, e minor, F minor, Bb minor, Eb minor, and Ab minor. Each key is represented by a staff with a treble clef and a key signature of flats. The tonic note for each key is indicated by a natural sign on the corresponding line or space.

Key Signaturas (Bass Clef)

Major keys with sharps, and their relative minor keys.
(Toe key-note, or tonic, is given in each case.)

This musical notation displays eight major keys with sharps and their relative minor keys in Bass Clef. The keys are arranged in two rows of four. The top row shows major keys: C Major, G Major, D Major, A Major, E Major, B Major, Fil Major, and C# Major. The bottom row shows their relative minor keys: A minor, E minor, B minor, F# minor, e; minor, G minor, "D# minor, and A# minor. Each key is represented by a staff with a bass clef and a key signature of sharps. The tonic note for each key is indicated by a natural sign on the corresponding line or space.

Key Signatures (Bass Clef)

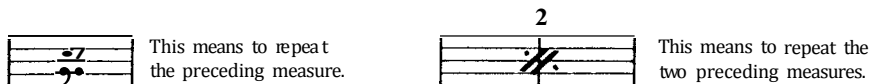
Major keys with flats, and their relative minor keys.
(The key-note, or tonic, is given in each case.)

This musical notation displays seven major keys with flats and their relative minor keys in Bass Clef. The keys are arranged in two rows. The top row shows major keys: F Major, Bb Major, Eb Major, Ab Major, Db Major, Gb Major, and Gb Major. The bottom row shows their relative minor keys: D minor, G minor, e minor, F minor, Bb minor, Eb minor, and Ab minor. Each key is represented by a staff with a bass clef and a key signature of flats. The tonic note for each key is indicated by a natural sign on the corresponding line or space.

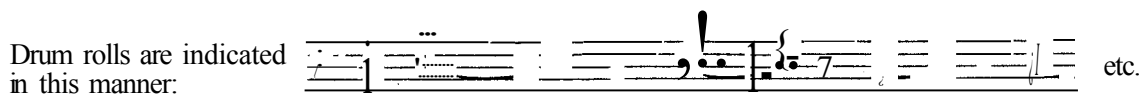
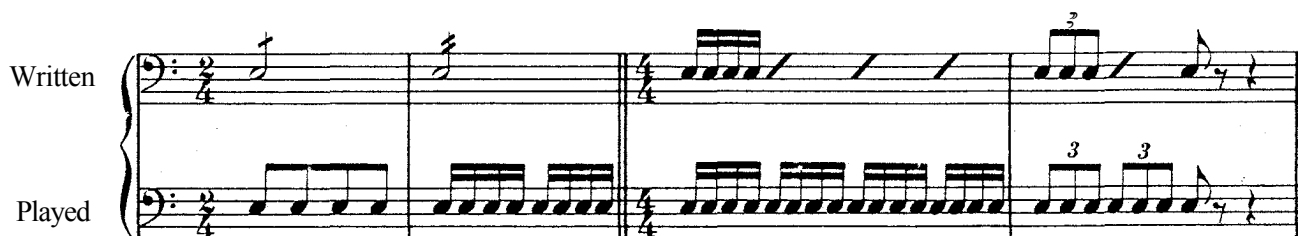
Notes grouped unevenly are indicated as follows:



Abbreviations



The word *bis*, meaning twice, is some times used to indicate the repetition of one or more measures.



Dynamics

(Various Degrees of Power)

mp, mezzo piano

mp, mezzo piano means moderately soft.

p piano means soft.

pp pianissimo means very soft.

ppp means as soft as possible.

mf, mezzo [arte means moderately loud.

f, [arte means loud.

ff, fortissimo means very loud.

fff means as loud as possible

sf or *sfz*, sforzando means forced - with sudden emphasis.

rf or *rfz*, rinforzando means to reinforce - with special emphasis.

fp, [arte e subito piano means loud, then suddenly soft.

cresc., crescendo or *===::* means increasing in loudness.

dim, diminuendo

decresc., decrescendo } or *===--* means decreasing in loudness.

When a note is to be given special emphasis, a sign called an accent (:>orA) is placed over or under it.

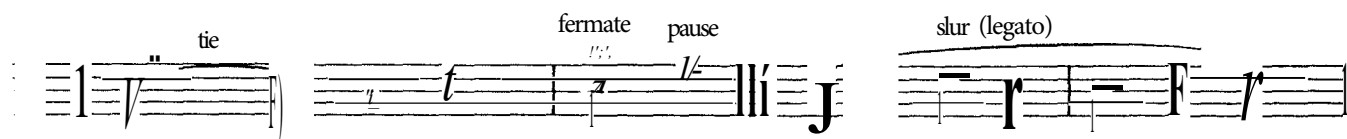
(Further study of accents will be found in lesson 3, p. 14)

Although a rather incongruous term, the word "fingering," in connection with drumming, refers to the right- and left-hand strokes, such as LRLl, RLRR, etc.

A sign called a *fermata* or *hold* (r.), placed over or under a note, means that, at the conductor's or performer's pleasure, the counting ceases while the note is sustained beyond its normal duration. This is also true in the case of a rest having a fermata placed over or under it.

A short stop, or *pause*, is indicated by this sign, // .

A curved line (~) connecting two notes alike in pitch is called a *tie*. The second note is not struck but its time-value is added to that of the first note.



A curved line (~) placed over or under two or more notes of various pitch is called a *slur*; which means that the notes so marked are to be played in a smooth and connected manner. This method of playing is called *legato*.

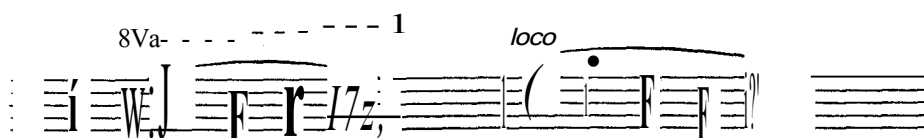
A note, Over or under which a dot (·) is placed, is to be played in a short, crisp manner. This is called *ordinary staccato* playing. (This is called *ordinary staccato* playing.)

When a note is marked by a wedge-shaped stroke (Y), the effect is increased. This is called the *full staccato*. When a curved line (slur) is placed over the staccato marks, the effect is decreased. This is called *mezzo staccato* or *half staccato*.



When a group of notes is to be played an *octave* (eight notes) higher than written, the abbreviation *8va* is placed over

the group. *loco* means to play as written.



Lesson 1

Development of the Hands

In every drum rudiment, the important thing to remember is to make sure that the sticks are held correctly. In fact, before commencing any exercise, the student is advised to "check up," not only on the correct manner of holding the sticks, but also on the correct movement of the hands, arms and wrists.

Each of the following exercises is to be played in a very slow tempo, at first; later on, the tempo may gradually be increased, until a fairly rapid rate of speed has been attained. This, of course, must be done without interrupting the rhythm of the rudiment. As the speed increases, the student's forearms and hands will, naturally, get closer to the drum and still retain the same motions as those required for a slower tempo.

Exercise I:

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 3 4
out loud

Fingering R R R R L L L L R R R R L L L L

Exercise II:

Count 1 2 3 1 2 3 1 2 3 1 2 3
out loud

Fingering R R R L L L R R R L L L

Exercise III:

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
out loud

Fingering R R R R R R R R L L L L L L L L

Exercise IV:

Count 1 2 3 1 2 3 1 2 3 1 2 3
out loud

Fingering R R R R R R L L L L L L

Lesson 2

Alternate Single Strokes

Alternate Single Strokes are very extensively used in both rudimental, as well as in original drumming. This method of playing Alternate Single Strokes is commonly referred to as "hand to hand" playing, and simply means that the hands alternate when striking the drum; each hand playing a single stroke at a time.

Instructions for Playing Alternate Single Strokes

To the correct position of the hands and arms, when playing Alternate Single Strokes, is as follows: (See starting position shown in Illustration 3, p. 5.)

First: Strike the drum with the right stick, and keep it down. (See Illustration 5, p. 5.)

Second: Strike the drum with the left stick and, at the same time, bring the right stick up to its original position. (See Illustration 6, p. 6.) Keep on repeating this process, first with the right hand, and then with the left hand, until the Alternate Single Strokes have been mastered.

In the beginning, the following exercises are to be played very slowly, the student bearing in mind the fact that the hands work in opposite directions, that is; when one hand is going toward the drum, the other hand is going away from the drum.

These exercises should be constantly repeated, until the student is positive that the hands move correctly.

After the exercises have been thoroughly learned in a slow tempo, the rate of speed may be increased.

Exercise I:

Count out loud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingering R L R L R L R L R L R L R L

Exercise II:

Count out loud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingering L R L R L R L R L R L R L R

The above exercises are given here for the purpose of preparing the student for the study of the Single Stroke Roll, which will be taken up later on, following the study of the Five, Seven and Nine Stroke Rolls.

By diligently practicing Alternate Single Strokes, the student will be able to acquire the proper movement of the hands and arms, which is extremely necessary in perfecting any rudiment.

Lesson 3 Accents

An accent is indicated by a certain symbol, or sign, denoting special emphasis. A note, over or under which an accent is placed, is to be played louder than the note not so marked.

There are two kinds of accents; the light, or weak (=), and the heavy, or strong (A). A note marked with a heavy accent (A) is to be played as forcefully as possible.

A finished performer on the drums will always make sure that he plays all of the unaccented notes in a normal way; which means that he plays them with an equal amount of volume. Then, when an accented note appears, he strikes it with more emphasis than he does the other notes.

The following exercises are to be played very slowly, at first, and in strict tempo. The accent must be perfected to such a degree that it will not interfere with the tempo of the music.

The hand motions, used in these exercises, are the same as those used for developing the hands. (See Lesson 1, p. 13) However, when playing an accented note, the arms and wrists are used with a "snapping of a whip" motion. This "snap" of the arms and wrists takes place during their normal movements. The student is advised against increasing the power of the accent by adding to the height of the stick, or by taking a longer swing with the arm. The stronger the wrists become (in the "snap"), the less the arms will have to move. The secret of executing an accent in a smooth, even manner, is to play it as close to the drum as possible, with a sudden "snap" of the wrist, but with only a slight arm motion.

When the student finds that he has perfected the system of playing an accent in a slow tempo, he may then gradually increase the speed, until he can play the exercises in a very rapid tempo.

Exercise I:

Count
out loud

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

Fingering R R R R L L L L R R R R L L L L

Exercise 11:

Count
out loud

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

Fingering R R R R L L L L R R R R L L L L

Exercise 11i:

Count
out loud

1 2 3 1 2 3 1 2 3 1 2 3

Fingering R R R L L L R R R L L L

Exercise IV:

Count
out loud

1 2 3 1 2 3 1 2 3 1 2 3

Fingering R R R L L L R R R L L L

Exercise V:

Count
out loud

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

Fingering R R R R R R R R L L L L L L L L

Exercise VI:

Count
out loud

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

Fingering R R R R R R R R L L L L L L L L

Exercise VII:

Count
out loud

1 2 3 1 2 3 1 2 3 1 2 3

Fingering R R R R R R R L L L L L L

Exercise VIII:

Count
out loud

1 2 3 1 2 3 1 2 3 1 2 3

Fingering R R R R R R R L L L L L L

Lesson 4 The Three Stroke Ruff

with an accent on the third stroke

All short, Single Stroke Rolls are known as Ruffs. Toe rudiment, in this lesson, consists of three alternate strokes, the third of which is accented.

Toe rhythmic model of this rudiment, shown below, is written in common time (4/4). There are four beats to each measure, the fourth of which is a quarter rest. By playing this rudiment in strict tempo, slowly at first, and counting each beat out loud, the student will soon discover that the rudiment will automatically set itself into a definite tempo; especially as the rate of speed is increased.

Instructions for Playing the Three Stroke Ruff

At the start, both sticks must be up; that is, they must be raised above the drum. (*JLL 3, p. 5.*) On the count of one,

bring the right stick down on the drum. (*Ill. 5, p. 6.*) Then, on the count of two, bring the left stick down and, at the same time, bring the right stick up. (*Ill. 6, p. 6.*) On the count of three, bring the right stick down with a "snap" of the wrist and arm, in order to produce the accent, and, at the same time, bring the left stick up. (*Ill. 5, p. 6.*) Then retain this position (right stick down and left stick up) on the count of four, which is a rest. Continue the exercise (rhythmic model) in the manner just explained, but take notice that the hands alternate on the first beat in each measure. Always pay strict attention to the fingering.

Rhythmic Model: lay slowly at first; increase speed gradually. Keep strict rhythm.

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 3 4
out loud

Fingering R L R L R L R L R L R L R L

Examples in usual notation:

Count 1 2 1 2
out loud

Fingering R L R L R L R L R L R L R L

1 an · duh 2 an · duh 1 an · duh 2 an · duh 1 uh · and 2 uh · and 1 uh · and 2 uh · and

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

Lesson 5 The Three Stroke Ruff

with an accent on the first stroke

This rudiment is almost identical to the one mentioned **above** in Lesson 4, except for the fact that the accent falls on the first stroke, instead of on the third stroke.

The preceding Three Stroke Ruff (Lesson 4) is the accepted version of this particular rudiment. By practicing the Three Stroke Ruff with the accent on the first stroke, instead of on

the third stroke, a much finer technique, as well as a firmer and broader knowledge of rhythmic beats, will be acquired.

Toe instructions given in Lesson 4 also apply to the following rhythmic model, with, however, the exception of the accent.

Rhythmic Model: Play slowly at first; increase speed gradually. Keep strict rhythm.

Count out loud 1 2 3 4 2 3 4 2 3 4 1 2 3 4

Fingering R L R L R L R L R L R L

Examples in usual notation:

Count out loud 1 an - duh 2 an - duh 1 an - duh 2 an - duh

Fingering R L R L R L R L R L R L

Lesson 6

Combination of the Two Previous Three Stroke Ruffs

This lesson will give the student better control over each individual Toree• Stroke Ruff. It should be practiced very slowly, at first, gradually increasing the speed, and always bearing in mind the correct movements of the arms and

wrists.

After this lesson has been perfected in a fairly rapid tempo, the student will experience little difficulty with a Three Stroke Ruff in any combination of accents.

Count out loud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingering R L R L R L R L R L R L R L

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

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

Lesson 7

Wrist Exercise for the Three Stroke Ruff

This exercise, with the exception of the fingering, is the same as the one given in Lesson 6.

In the beginning, both sticks should be up. (See illustration 3, p. 5.)

After striking the drum, the sticks must be returned to

their original positions.

When starting slowly, the arms and wrists must be used in playing every stroke. Toen, after a little speed has been acquired, the hands will gradually get closer to the drum, with the wrists doing most of the work.

Count out loud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingering R R R L L L R R R L L L

Lesson B

The Four Stroke Ruff

with an accent on the fourth stroke

This rudiment consists of four alternate strokes, with an accent on the fourth stroke. When the left hand stick begins the Ruff, the right hand stick plays the accented (fourth) stroke; and, when the right hand stick starts the Ruff, the left hand stick is given the accented (fourth) stroke. In other words, the hand that is down on the drum, remains down, after playing the accent, and starts the ensuing Ruff from this position.

The rhythmic model of this rudiment, shown below, is written in 6/8 time. There are six beats to each measure, the fifth and sixth of which are eighth rests.

It is advisable to start playing this Ruff in a slow tempo, at first, gradually increasing the speed, until the desired tempo is obtained.

By counting out loud and retaining a strict tempo, the student will, in a comparatively short time, acquire a perfect Four Stroke Ruff.

Illustrating the Four Stroke Ruff

Starting with the left hand:
First stroke, Ill. 6, p. 6
Second stroke, Ill. 5, p. 6
Third stroke, Ill. 6, p. 6
Fourth stroke, Ill. 5, p. 6

Fifth and sixth beats are rests. (Keep right hand down.)

Starting with the right hand:
First stroke, Ill. 5, p. 6
Second stroke, Ill. 6, p. 6
Third stroke, Ill. 5, p. 6
Fourth stroke, Ill. 6, p. 6

Rhythmic Model: Play slowly at first; increase speed gradually. Keep strict rhythm.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering L R L R R L R L L R L R R L R L

Examples in usual notation:

Count out loud 1 2 an - duh 3 4 an - duh 1 2 an - duh 3 4 an - duh

Fingering L L R L R R L R L L R L R R L R

II

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

III

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

Lesson 9

The Four Stroke Ruff

with an accent on the first stroke

This rudiment is to be played in the same manner as the one given in Lesson, 5, p. 16, with the exception of the accent. The latter falls on the first stroke, instead of on the fourth stroke.

'u is extremely important to count out loud.

The hand playing the fourth stroke of the Ruff must be kept down, ready to begin the Ruff following.

Rhythmic Model: Play slowly at first; increase speed gradually, Keep strict rhythm.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering L R L R R L R L L R L R R L R L

Examples in usual notation:

Count 1 an . duh 2 3 an . duh 4 1 an . duh 2 3 an . duh 4

outloud

Fingering L R L R R L R L L R L R R L R L

1 and 2 and 3 and 4 and

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

Lesson 10

Combination of the Two Previous Four Stroke Ruffs

This lesson is exactly what its caption implies. It will be noticed that, in each of the first four measures, the accent occurs on the fourth stroke of each Ruff; and, in each of the next four measures, the accent falls on the first stroke of each Ruff. Throughout the exercise, the hands alternate in

playing the first stroke of the Ruffs.

Through careful practice, and by complying with the rules and instructions given previously, the student will, in a short space of time, master the Four Stroke Ruff, regardless of the accent.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering L R L R R L R L L R L R R L R L

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

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

Lesson 11

Wrist Exercise for the Four Stroke Ruff

The instructions given for the wrist exercise in Lesson 7, p. 17 also apply to the wrist exercise for the Four Stroke

Ruff, except for the accents and the difference in time.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R R R R L L L L R R R R L L L L

Lesson 12

The Five Stroke Ruff

with an accent on the fifth stroke

This rudiment consists of five alternate strokes, with an accent on the fifth stroke.

The arm and hand motions, used for executing this Ruff, are the same as those used to execute the Toree Stroke Ruff. Both of these Ruffs are practically alike; in fact, the only noticeable difference between them is that the Five Stroke Ruff contains two more strokes than the Three Stroke Ruff. In each Ruff, the accent occurs on the last

stroke.

With the exception of the accents, the instructions given for the Toree Stroke Ruff in Lesson 4, p. 16, are also applicable to the Five Stroke Ruff.

While increasing the speed from a slow tempo to a fast tempo, the correct motions of the hands and arms should not be sacrificed.

Rhythmic Model: Play slowly at first; increase speed gradually. Keep strict rhythm.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R L R L R L R L R L R L R L R L R L R L

Examples in usual notation:

I

Count out loud 1 2 uh-an-duh 1 2 uh-an-duh 1 and 2 and 3 and 4 an

Fingering R L R L R L R L R L R L R L R L R L R L

III

1 uh-an-duh 2 3 uh-an-duh 4

IV

1 and 2 and 3 and 4 an

V

1 and 2 and 3 and 4 and

VI

1 2 3 4 1 3 4

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

Lesson 13

The Five Stroke Ruff

with an accent on the first stroke

This rudiment is played in the same manner as the preceding Five Stroke Ruff, except for the difference in the accent.

The instructions given in Lesson 12, p. 20 also apply to the following rudiment.

Rhythmic Model:

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R L R L R L R L R L R L R L R L

Examples in usual notation:

Count out loud 1 uh an · duh 2 1 uh - an · duh 2 1 and 2 and 3 and 4 and

Fingering R L R L R L R L R L R L R L R L

Lesson 14

Combination of the Two Previous Five Stroke Ruffs

In each of the first four measures, of the following exercise, the accent occurs on the fifth stroke; while, in each of the next four measures, the accent falls on the first stroke.

When this exercise has been sufficiently practiced, the student will have little difficulty in playing any Five Stroke

Ruff, regardless of the accent.

Toe student is again advised to begin the exercise in a slow tempo, gradually increasing the speed, until a fairly rapid tempo has been reached. Counting out loud is also extremely important.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R L R L R L R L R L R L R L R L

Lesson 15

The Five Stroke Roll/

with an accent on the fifth stroke

The first four strokes of this rudiment are executed with each hand playing two strokes at a time; therefore, when playing the following rhythmic model, the first and second strokes are played with the right hand, the third and fourth strokes with the left hand, and the fifth (accented) stroke is played with the right hand, which should be raised so that it will be in position to start the next Five Stroke Roll. The latter is played in the same manner as the preceding Five Stroke Roll, except that it is begun with the left hand, instead of with the right hand.

Although the hands alternate by playing two strokes at a time, it can readily be seen that this is a "hand to hand" rudiment; however, the accented fifth stroke must not interfere with the position of the hands.

The count is the same as that of the foregoing Five Stroke Ruff.

It is advisable to master the Five Stroke Roll in a low tempo, before attempting to play it rapidly.

Rhythmic Model:

a a a a

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

out loud 

Fingering R R L L R L L R R L R R L L R L L R R L

Examples in usual notation:

Count 1 uh an. duh 2 1 uh an-duh 2 1 and 2 and 3 and 4 and

outloud 

Fingering R R L L R L L R R L R L L R R L R R L L R R L L R R L L R R L L

III IV

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



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

Lesson 16

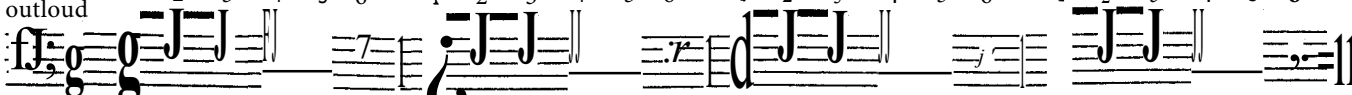
The Five Stroke Roll/

with an accent on the first stroke

With the exception of the accent, this rudiment is played in the same manner as the preceding one in Lesson 15.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

outloud 

Fingering R R L L R L L R R L R R L L R L L R R L

Examples in usual notation:

Cowit
out loud

I uh. an. duh 2 I 1 uh. an. duh 2 1 and 2 and II 3 and 4 and

Fingering R R L L R L L R R L R L L R R L R R L L R L L R R L

III 1 and 2 and 3 and 4 and 1 3 4 IV 1 2 3 4

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

Lesson 17 Combination of the Two Previous Five Stroke Ro/Is

This lesson should be practiced slowly, until it is mastered; then, when this is accomplished, it will be easier to increase

the rate of speed and still maintain clean rolls. Toe accents should be carefully observed.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R R L L R L L R R L R L L R L L R R L

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

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

Lesson 18 Wrist Exercise for the Five Stroke RoI/

This exercise, with the exception of the fingering, is the same as the one given in Lesson 17.

The instructions given for the wrist exercise in Lesson 7, p. 17 also apply to this one.

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R R R R R L L L L L R R R R R L L L L L

with an accent on the seventh stroke

In the following rhythmic model, in 6/8 time, the count is six to each measure. Each eighth note, or its equivalent in

This rudiment should not be attempted in a rapid tempo, until it has been thoroughly practiced in slow and moderately fast tempos.

Count out loud 1and 2 and 3and 4 5 6 1and 2 and 3and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6

Fingering R L R L R L R L R L R L R L R L R L R L R L R L R L R L

Rhythmic Model (B):

Count 0 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

U\!=J\J\J\J=t\J\J\J\J=fJ =&\J\J\J\J\J=Y\J\J\J\J=fJ = 2=11

Examples in usual notation:

with an accent on the first stroke

Rhythmic Model:

Count
out loud

1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6

Fmgering R L R L R L R L R L R L R L R L R L R L R L R L R L R L

27

11

Examples in usual notation:

[illegible]

Lesson 21

Combination of the Two Previous Seven Stroke Ruffs

It is best to practice this exercise in a slow tempo, until it is well learned; after which, the rate of speed may gradually be increased.

Count out loud 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 S 6 1 and 2 and 3 and 4 S 6 1 and 2 and 3 and 4 S 6

Fingering RLRLRLR LRLRLRL RLRLRLR LRLRLRL

1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 S 6 1 and 2 and 3 and 4 S 6

RLRLRLR LRLRLRL RLRLRLR LRLRLRL

Lesson 22

The Seven Stroke Roll/ with an accent on the seventh stroke

Toe rhythm of the Seven Stroke Ruff and Roll is similar to that of the Four Stroke Ruff.

The most appropriate manner in which to illustrate a Seven Stroke Ruff or Roll is to play it in 6/8 time. This will prevent

the student from playing it incorrectly.

The hand ending a Seven Stroke Roll should be kept down ready to begin the following Seven Stroke Roll-the same as the Four Stroke Ruff.

Rhythmic Model:

Count 1 and 2 and 3 and 4 S 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 S 6 1 and 2 and 3 and 4 5 6

Fingering LLR RLLR RLLLRRL LLRLLR RLLLRRL

Example showing similarity to a Four Stroke Ruff:

Count 1 and 2 and 3 and 4 S 6 1 and 2 and 3 and 4 S 6

Fingering L R L R R L R L R L R L R L

Examples in usual notation:

Count 1 1 2 1 and 2 and 3 and 4 arc

Fingering L L R R L L R R R L L R R L

Lesson 23

The Seven Stroke Rol/

with an accent on the first stroke

This rudiment is played in the same manner as the preceding Seven Stroke Roll, except for the difference in the accent.

Rhythmic Model:

5-j =

Cut	land2and3and4 5 6	1and2and3and456	land2and3and4 5.6	land2and3and4 5 6
Fingering	L L R R L L R	R R L L R R L	L L R R L L R	R R L L R R L

Examples in usual notation:

Examples in usual notation.

Curt outloud

1 2 I 1 2 II 1 and 2 and 1 and 2 and

Fingering L L R R L L R R R L L R R L R L L R L

Lesson 24

Combination of the Two Previous Seven Stroke Ro/Is

Curt
 out loud
 I and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6

 Fingering L L R R L L R R R L L R R L L L R R L L R R R L L R R L

1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 S 6

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

Lesson 25

Wrist Exercise for the Seven Stroke Ro/Is and Ruffs

The instructions given for the wrist exercise in Lesson 7, p. 17 also apply to this one.

Cont 1 and 2 and 3 and 4 5 6 I and 2 and 3 and 4 5 6 I and 2 and 3 and 4 5 6 1 and 2 and 3 and 4 5 6
 0, 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99
 Fingering R R R R R R R L L L L L L L R R R R R R R L L L L L L L

with an accent on the ninth stroke

It will be noticed that, in the rhythmic model, the accented ninth stroke is also the fifth beat of the measure.

the *countand*, following each beat; in which case, the accented ninth stroke falls on each beat.

Rhythmic Model:

Example showing similarity to a Five Stroke Roll:

Examples in usual notation: As a rule, these are not played as Single Stroke Rolls.

II

1 and 2 and 3 and 4 and

9: j fJ71.iJ ;tyl ;

R L L R R L L R

with an accent on the first stroke

Rhythmic Model:

27

Count out loud

1 and 2 and 1 and 2 and

Fingering R L R L R L R L R L R L R L R L R L R L R

11

1 and 2 and 3 and 4 and

1 7 11 A2 A:2 11

R L L R R L L R

Count out loud

1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6 aa 1 and 2 and 3 and 4 and 5 6 aa 1 and 2 and 3 and 4 and 5 6 ffl

Fingering RLRLRLRLR LRLRLRLRL RLRLRLRLR LRLRLRLRL

1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6

RLRLRLRLRL LRLRLRLRL RLRLRLRLR LRLRLRLRL

Rhythmic Model:

Examples in usual notation:

Count out loud 1 and 2 and I 1 and 2 and II 1 and 2 and 3 and 4 and

Fingering R L L R R L L R L R R L L R R L R R L L R

with an accent on the first stroke

This rudiment is the same as the one given in Lesson 29, p. 28, except for the difference in the accent.

Rhythmic Model:

Count 1 d 1and2and3and4and5 6 1and2and3and4and5 6 1and2and3and4and5 6 1and2and)and4and 5 6

Fingering RRL LRL RLRL LLRRLRLRL RRLL RLLLR LLRRLRLRL

Examples in usual notation:

Examples in usual notation:

The image shows three examples of musical notation for guitar techniques. Example I is a single melodic line in G major, starting on G4, with fingerings R, L, L, R, R, L, L, R, R, L, L, R, R, L, L, R, R, L, R. Example II is a single melodic line in A7, starting on A4, with fingerings R, L, L, R, R, L, L, R. Example III is a single melodic line in E major, starting on E4, with fingerings R, L, L, R, R, L, L, R.

Count out loud 1 and 2 and 1 and 2 and

Fingering R L L R R L L R R L R R L L R R L L R R L R

a II III

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

tr A7 i5 -5 R L L R R L L R R L L R R L L R

Lesson 31

Combination of the Two Previous Nine Stroke Ro/Is

Count

land2and3and4and5 6 land2 and3and4and5 6 land 2and3and4and5 6 land 2 and 3 and4 andS 6

Fingering R R L L R R L L LLRRLLRRL RRLLRLLR LLRRLLRRL

RRLLRLLR LLRRLLRRL RRLLRLLR LLRRLLRRL

Lesson 32

Wrist Exercise for the Nine Stroke Ro/Is and Ruffs

The instructions for the wrist exercise given in Lesson 7, p. 17 also apply to this one.

Count out loud 1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6 1 and 2 and 3 and 4 and 5 6

Fingering R R R R R R R R R L L L L L L L L L R R R R R R R R R L L L L L L L L L

Lesson 33

The Double Stroke Rol/

This rudiment consists of the alternate playing of two strokes with each hand. It is commonly referred to as the "Daddy-Mammy" system for playing the Long (Double) Roll. Every stroke must be played with an equal amount of volume, and there must be no deviation in the rhythm.

After the student has acquired a certain amount of speed through the practice of this Roll, he will be ready to employ what is known as a "bounce." This will not only serve to increase the speed but it will also aid in relaxing the muscles of the hands, wrists and arms.

It will be noticed that, upon striking the drum with the stick, the latter has a tendency to rebound (bounce) of its own accord, although uncontrolled. The object is to control the "bounce" so that the student will decrease the amount of effort in his playing. During the "bounce" the hand and arm should be allowed to follow the upward action of the stick.

After practicing the "bounce" for a while, the student will gradually begin to coordinate the wrist and stick action; then, it will be only a matter of time when he will acquire perfect control of the "bounce."

When starting slowly, the wrist coordinates with each stroke; as the speed increases, the first right hand stroke is executed normally, and the second right hand stroke is "bounced," the fingers around the stick controlling the "bounce." This also applies to the left hand.

As the speed increases, the student must remember not to allow the second stroke of either hand to diminish in volume. In other words, every stroke, in a perfectly smooth Roll, must be made with an evenness of rhythm and an equal amount of volume.

The triplet rhythm exercise is a little more difficult to execute properly; it, therefore, will require more study, and ought not to be attempted until the Long Roll is thoroughly learned.

The rhythmic models, shown below, are self-explanatory. The student should be able to start a Roll with either hand; therefore, in order to insure this, he should practice it accordingly. *Note fingering.*

Rhythmic Model: (Long Roll)

Count
out loud

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

Fingering R L L R R L L R R L L R R L L R L

Rhythmic Model: (Long Roll; Triplet Rhythm)

Count 1 2 1 2 1 2 1 2 1 2

Fingering RRL LR RL LR RL L RRL LR RL LR RL L R RL LR RL LR RL L R RL LR RL LR RL L

L LR RL LR RL LR R etc.

samples in usual notation:

I

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 ut loud

Musical notation for sample I: A single staff with a treble clef and a 2/4 time signature. The notes are: a quarter note 'i' with a slur, a quarter note 'j' with a slur, a quarter note 'i' with a slur, a quarter note 'd' with a slur, a half note 'h' with a slur, and a quarter note 'J' with a slur. The notes are grouped by slurs and have accents above them.

II

Written

Played

p gRRLLRLLRRLLRLLRRLLRLLRRLLRLLRRLLRLL R

L L R R L L R R, etc.

Musical notation for sample II: A grand staff (treble and bass clefs) with a 4/4 time signature. The notation shows a sequence of notes with slurs and accents, grouped into four measures. The notes are: a quarter note '1', a quarter note 'and', a quarter note '2', a quarter note 'and', a quarter note '3', a quarter note 'and', a quarter note '4', and a quarter note 'and'. The notes are grouped by slurs and have accents above them.

III

Written

Played

RRLLRLLRRLLRLLRRLLRLLRRLLRLLRRLLRLL R

L L R R L L R R, etc.

Musical notation for sample III: A grand staff (treble and bass clefs) with a 4/4 time signature. The notation shows a sequence of notes with slurs and accents, grouped into four measures. The notes are: a quarter note '1', a quarter note 'and', a quarter note '2', a quarter note 'and', a quarter note '3', a quarter note 'and', a quarter note '4', and a quarter note 'and'. The notes are grouped by slurs and have accents above them.

IV

Written

Played

3 3 3 3

RRLLRLLRRLLRLLRRLLRLLRRLLRLLR R

L L R R L L, etc.

Musical notation for sample IV: A grand staff (treble and bass clefs) with a 4/4 time signature. The notation shows a sequence of notes with slurs and accents, grouped into four measures. The notes are: a quarter note '1', a quarter note 'and', a quarter note '2', a quarter note 'and', a quarter note '3', a quarter note 'and', a quarter note '4', and a quarter note 'and'. The notes are grouped by slurs and have accents above them.

V

Written

Played

1 12 12 12 12

RRLLRLL RRLR RLLRR LLRLL RLLRR LLRLL RLLRR LLRLL R

LLRLLRR LLRR, etc.

Musical notation for sample V: A grand staff (treble and bass clefs) with a 4/4 time signature. The notation shows a sequence of notes with slurs and accents, grouped into four measures. The notes are: a quarter note '1', a quarter note 'and', a quarter note '2', a quarter note 'and', a quarter note '3', a quarter note 'and', a quarter note '4', and a quarter note 'and'. The notes are grouped by slurs and have accents above them.

Written

1 and 12 2 and 12 3 and 12 4 and 12

Played

RLRLRLRL RLRL RLRLRL RLRLRL RLRLRLRL RLRL RLRLRLRLRL RL LRLRLRLRL RLRL, ect.

Lesson 35

The Press Roll/

This rudiment is executed with both sticks striking the drum simultaneously. Toe "bounce" of the sticks is controlled by "pressing" them on the drum.

The Press Roll should begin promptly on the beat, on which it is written, and care should be taken so that it does not continue to drag into the following beat.

The Press Roll is only used to produce a short, crisp Roll; however, dance drummers generally use it when executing quarter note Rolls in fast tempos. (See Example 3, below.) In any event, it is not advisable to employ the Press Roll, until both the Single and Double Stroke Rolls have been thoroughly practiced.

Examples in usual notation:

Count out loud

1 2 3 4 5 6

Press roll -- *

LR RL

I

1 2 3 4 5 6

IR RL

II

1 and 2 and 3 and 4 and

m

1 2 3 4 1 2 3 4

Lesson 36

The Single Paradiddle

(Stroke Paradiddle)

This rudiment combines two single strokes with one double stroke. The first stroke of the Single Paradiddle is accented by means of a natural down blow of the stick.

After completing the fourth stroke, the hand playing it should remain down; the other hand should be in an upward position, ready to begin the next Paradiddle.

Each stroke, with the exception of the first (accented) stroke, should be equal in volume.

ILLUSTRATING THE SINGLE PARADIDDLE

- | | |
|-------------------------------|-------------------------------|
| | First stroke, Ill. 5, p. 6 |
| Starting with the right hand: | { Second stroke, Ill. 6, p. 6 |
| | { Third stroke, Ill. 5, p. 6 |
| | { Fourth stroke, Ill. 5, p. 6 |
| | First stroke, Ill. 6, p. 6 |
| Starting with the left hand: | { Second stroke, Ill. 5, p. 6 |
| | { Third stroke, Ill. 6, p. 6 |
| | { Fourth stroke, Ill. 6, p. 6 |

Exercise I:

Exercise II:

Count out loud 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 uh-an-duh2uh-an-duh 1 uh-an duh 2 uh-an-duh

Fingering R L R R L R L R R L R R L R L L R L R R L R L L R L R R L R L L

Lesson37 The Double Paradiddle (A) with two accents

This rudiment contains six strokes; four single alternate strokes, followed by a double stroke. The first and third strokes are accented.

The arm and wrist motions, used for executing the Double Paradiddle, are the same as those used for executing the Single Paradiddle.

Exercise I:

Exercise II:

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 and 2 and 3 and 1 and 2 and 3 and

Fingering R L R L R R L R L R L L R L R L R R L R L R L L

Lesson38 The Doub/e Paradiddle (8) with one accent

With the exception of the accent, which occurs on the first stroke only, this rudiment is the same as the one in Lesson 37.

Exercise I:

Exercise II:

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 and 2 and 3 and 1 and 2 and 3 and

Fingering R L R L R R L R L R L L R L R L R R L R L R L L

Lesson39 The Triple Paradiddle

This rudiment contains eight strokes; six single alternate strokes, followed by a double stroke. The accents occur on the first, third and fifth strokes.

The arm and wrist motions, used for executing this Paradiddle, are the same as those used for executing all of the previous Paradiddles.

Exercise I:

Exercise II:

Count out loud 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 uh-an-duh2uh-an-duh 1 uh-an duh2uh-an-duh

Fingering R L R L R L R R L R L R L R L L R L R L R R L R L R L L

Lesson 40

The Single Paradiddle

This rudiment, except for the added accent, is the same as the preceding Single Paradiddle in Lesson 36, p. 33. This lesson should also be practiced by accenting only the second stroke

of the Paradiddle. The rhythmic effect, produced therefrom, will be well worth the extra time spent in practice.

Exercise I:

Count out loud 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Fingering R L R R L R L L R L R R L R L L

Exercise II:

1 uh-an-duh 2 uh-an-duh 1 uh-an-duh 2 uh-an-duh

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

Lesson 41

The Double Paradiddle

with an accent on the first and fourth strokes

With the exception of the accents, this rudiment is the same as the Double Paradiddle (A) in Lesson 37, p. 34.

Exercise I:

Count 1 2 3 4 s 6 1 2 3 4 5 6

Fingering R L R L R R L R L R L L

Exercise II:

1 and 2 and 3 and 1 and 2 and 3 and

R L R L R R L R L L

Lesson 42

The Triple Paradiddle

with an accent on the first, third and sixth strokes

This rudiment is the same as the Triple Paradiddle in Lesson 39, p. 34. with the exception of the accents.

Exercise I:

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Fingering R L R L R L R R L R L R L L

Exercise II:

1 uh-an-duh 2 uh-an-duh 1 uh-an-duh 2 uh-an-duh

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

TheF/am

This rudiment consists of a principle (large) note, preceded by a grace note.

In executing the Flam, the grace note is lightly tapped as "clase" as possible to the principle (accented) note. However, it is advisable, in the beginning, to keep the two notes "open," gradually closing the grace note to the main note.

A right hand Flam is made by playing the grace note with the left hand, and the accented (large) note with the right hand. (See *Illustration 6*, **p. 6**.)

A left hand Flair is made by playing the grace note with the right hand, and the accented note with the left hand. (See Illustration 5. p. 6.)

The important points to remember are, that, when executing a right hand Flare, the left hand leads; and, when playing a left hand Flare, the right hand leads.

According to the fingering indicated in the rhythmic model, below, the right and left hand Flams alternate; while, in Example I, two sets of fingering are indicated - one for the left hand Flam, and the other for the right hand Flam.

The student is advised to thoroughly master the Flam, before attempting to play any beat containing it; otherwise, displeasing results are almost certain to follow.

Rhythmic Model:

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

Fingering L R R R L R R L L R R L L R R L L R R L L R R L

Flam Exercises:

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

Fingering RLRLRLRL RLRLRLRL LR LR RL RL LR LR RL RL

(Flamadiddle)

By placing a grace note in front of the first stroke of the Paradiddle, we have what is known as the Flam Paradiddle. The grace note, which is a light tap, is quickly followed by an

accented stroke; the latter, in turn, is followed by three normal taps.

Exercise I:

Exercise II:

Count
outloud

1 and 2 and 1 and 2 and 1 uh-an-duh 2 uh-an-duh 1 uh-an-duh 2 uh-an-duh

(Flama - flamadiddle)

By placing a grace note just ahead of the first and third strokes of a Double Paradiddle, we have what is known as the Double Flam Paradiddle. In other words, this rudiment con-

tains two Flams; whereas, the Single Flam Paradiddle has but one Flam.

Exercise I:

Count 1 2 3 4 5 6 1 2 3 4 5 6
out loud

Fingering L R L L R L R R R L R R L R L L

Exercise II:

Count 1 and 2 and 3 and 1 and 2 and 3 and
out loud

Fingering L R L L R L R R R L R R L R L L

Lesson 46

The Triple F/am Paradiddle

(Flama · flama · flamadiddle)

This rudiment contains three Flams. In reality, it is merely a Triple Paradiddle with the addition of a grace note placed in front of the first, third and fifth strokes.

Exercise I:

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and
out loud

Fingering L R L L R L L R L R R L R R L R R L R L L

Exercise II:

Count 1 uh · an · duh 2 uh · an · duh 1 uh · an · duh 2 uh · an · duh
out loud

Fingering L R L L R L L R L R R L R R L R R L R L L

Lesson 47

The F/am Tap

This rudiment is exactly what its name implies - a Flam followed by a tap.

Toe grace note is a very light tap and the next two notes

are accented with equal volume.

Toe exercises in 2/4 and 6/8 tempos, shown below, will give the student sufficient practice in perfecting this rudiment.

Exercise I:

Count 1 2 1 2
out loud

Fingering L R R R L L L R R R L L

Exercise II:

Count 1 2 3 4 5 6 1 2 3 4 5 6
out loud

Fingering L R R R L L L R R R L L L R R R L L

Lesson 48

The F/am Accent

This rudiment consists of a Flam, followed by two normal taps. Toe Flam Accent is most commonly written in 6/8 time.

However, it is also advisable for the student to practice the Flam Accent in the 2/4 tempo, as given in Exercise II.

Exercise I:

Count
out loud 1 2 3 4 S 6 1 2 3 4 S 6

Fingering L R L R R L R L L R L R R L R L

Exercise II:

Count
out loud 1 an . duh 2 an . duh 1 an . duh 2 an . duh

Fingering L R L R R L R L L R L R R L R L

Lesson 49 The Flamacue

In reality, the Flamacue is a Five Stroke Single Roll, with the first and fifth strokes "Flammed," and the second stroke

accented. Toe Flams and accented note should have the same volume.

Exercise I:

Count
out loud 1 2 3 4 S 6 1 2 3 4 5 6

Fingering L R L R L R R L R L R R L R L

Exercise II:

Count
out loud 1 uh . an . duh 2 and 1 uh . an . duh 2 and

Fingering L R L R L R L R L R R L R L

Lesson 50 The Half Drag (A) with an accent on the third stroke

This rudiment consists of a double, normal stroke, followed by a single accented stroke. Toe rhythm of the Half Drag is similar to that of the Torea Stroke Ruff, and should be practiced in the same manner.

Toe customary notation for the Half Drag is illustrated in Example II, shown on next page; which is two grace notes (double stroke) followed by the accented principle note. Toe grace note double stroke is to be "bounced," instead of "pressed," when speed is attained.

Rhythmic Model:

Count
out loud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingering L L R R R R L L L R R R L R R L

Examples in usual notation:

Count
outloud

1 uh - and 2 uh - and 1 uh - and 2 uh - and 1 11 3 4

Fingering L L R R R L L L R R R L LLR RRL IL R RRL

I

III

1 an - duh 2 an - duh 1 an - duh 2 an - duh

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

Lesson 51 The Ha/f Drag (B) with an accent on the first stroke

Tois is a "hand to hand" rudiment, which is chiefly used in slow or medium tempos. It is an exceptional rudiment for improving one's technique.

Rhythmic Model:

Count
outloud

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

Fingering L L R R R L L L R R R L R L

Example in usual notation:

Count
out loud

1 an - duh 2 an - duh 1 an - duh 2 an - duh

Fingering R L L R R R L L L R R R

Lesson 52 The Ha/f Drag (C) with an accent on the third stroke (for rapid tempos)

Tois rudiment is more practical in a rapid tempo than the Half Drag (A) in Lesson 50, p. 38. This is due to the fact that

the latter is played from "hand to hand" - a more difficult method of rapid execution.

Rhythmic Model:

Count
out loud

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

Fingering L L R L L R L L L R R L R L R L

Examples of total rebound.

I

Count out loud 1 uh - and 2 uh - and 1 uh - and 2 uh - and

Fingering R R L R R L R R L R R L

II

1 2 3 4

Count out loud H A O ti

Fingering R R L R R L R R L R R L

III

1 2 1 2

Count out loud an - duh an - duh an - duh an - duh

Fingering R L L R L L R L L R L L R L

because it is not played from "hand to hand." Both, however, should be mastered.

[illegible]

Count out loud 1 an . duh 2 an . duh 1 an . duh 2 an . duh

Fingering R L R L R L R L R L R L R L R L

below, the Half Drag occurs on the first and third beats in each measure.

[illegible]

Example in usual notation:

I

Count 1 and 2 and 1 and 2 and

2. inf n J n Q na,,

Fingering L L R L R R L R L L R L R R L R

II

1 and 2 and

Ng ng n fi d

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

III

1 2 3 4 5 6

244 R t H

R L L R L R R L

1 2 3 4 5 6

n n!

R L L R L R R L

Lesson 55 The Ful/ Drag

A Full Drag consists of a Half Drag, followed by a single, accented stroke; the latter is made with the same hand that completes the Half Drag. In the rhythmic model, given here,

the Half Drag occurs on the first and third beats in each measure.

Rhythmic Model:

Count t1 d 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

in d n d n n 1 n d n d 1 n d n

Fingering L L R R R R L L L L R R R R L L L L R R R R L L

Examples in usual notation:

I

0 o:d 1 r-l,d 2d 1 d 2 r,d

n.3 n n J n

Fingering L L R R R R L L L L R R R R L L

II

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

n J . P n J . P 1 n J n J . P

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

III

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

f j J J n J J n J J

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

Lesson 56 The Doub/e Drag

This rudiment consists of two Half Drags, the second of which is followed by a single, accented, alternate stroke. The student's attention is called to the fact that the two Half Drags, in succession, do not alternate.

The stick that concludes the second Drag, of the Double Drag, should remain down, so that it will be in position to

start the following Double Drag.

Once again the student is cautioned to maintain a strict tempo, when practicing any rudiment. Even a slight deviation in tempo is not considered good drumming, and may lead into many difficulties later on.

Rhythmic Model:

Count out loud 1 2 3 1 2 3 1 2 3 1 2 3

Fingering LL R LL R L RRL RRL R LLR LLR L RRL RRL R

Examples in usual notation:

Count out loud 1 2 3 4 5 6 1 2 an 3 4 5 an 6

Fingering L LR LL R L RRL RRL R LLR LLR L RRL RRL R

Lesson 57

The Single Drag Paradiddle

This rudiment is a Paradiddle of which the first stroke is played as a Half Drag

In order to determine the value of the two grace notes in

their relation to the Paradiddle, this exercise should be practiced in a very uniform tempo.

Rhythmic Model:

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

Fingering LLR L R R RRL R L L LLR L R R RRL R L L

Examples in usual notation:

Count out loud 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Fingering L LR L R R RRL R L L LLR L R R RRL R L L

1 uh - an - duh 2 uh - an - duh 1 uh - an - duh 2 uh - an - duh

L LR L R R RRL R L L LLR L R R RRL R L L

Lesson 58

The Double Drag Paradiddle (A)

containing one Half Drag

the first stroke of a Double Paradiddle a Half Drag, it is known as a Double Drag Paradiddle.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering L L R L R L R R R R L R L R L L L L R L R L R R R R L R L R L L

Examples in usual notation:

Count 1 and 2 and 3 and 1 and 2 and 3 and 1 and 2 and 3 and 4 and 5 and 6 and

Fingering L L R L R L R R R R L R L R L L L L R L R L R R R R L R L R L L

Lesson 59 The Doub/e Drag Paradiddle (8) containing two Half Drags

This rudiment is practically the same as the one in Lesson 58, except that the third stroke is also played as a Half Drag-making two Half Drags instead of one.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering L L R L L L R L R R R R L R R R L R L L L L R L L L R L R R R R L R R R L R L L

Examples in usual notation:

Count 1 and 2 and 3 and 1 and 2 and 3 and 1 and 2 and 3 and 4 and 5 and 6 and

Fingering L L R L L L R L R R R R L R R R L R L L L L R L L L R L R R R R L R R R L R L L

Lesson 60 The Triple Drag Paradiddle

This rudiment is merely a Triple Paradiddle with the first, third and fifth strokes played as Half Drags.

Rhythmic Model:

(Usual notation)

Count 1 d 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Fingering L L R L L L R L L L R R R R L R R R L R L L L L R L L L R L R R R R L R R R L R L L

Another example in usual notation:

Count 1 uh - an - duh 2 uh - an - duh 1 uh - an - duh 2 uh - an - duh
outloud
9:2
Fingering L L R L L L R L L L R L R R R R L R R R L R R R L R L L

Lesson 61

The Three Stroke Ruff Single Paradiddle

By playing the first stroke of a Single Paradiddle as a Three Stroke Ruff, we produce a Three Stroke Ruff Single Paradiddle.

Before attempting any of the Ruff Paradiddles, the student must be thoroughly familiar with the Three Stroke Ruff and the Single, Double and Triple Paradiddles.

Rhythmic Model:

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
out loud
Fingering R L R L R R L R L R L L R L R R L R L L

Examples in usual notation:

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and
out loud
Fingering R L R L R R L R L R L L R L R R L R L L

I

Count 1 uh - an - duh 2 uh - an - duh 1 uh - an - duh 2 uh - an - duh
out loud
Fingering R L R L R R L R L R L L R L R R L R L L

II

Lesson 62

The Three Stroke Ruff Double Paradidd/e (A)

containing one Three Stroke Ruff

Tit's rudiment is like a Double Paradiddle, except that a Three Stroke Ruff is substituted for the first stroke.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6
outloud
Fingering R L R L R L R R L R L R L L R L R L R R L R L R L L

Examples in usual notation:

Count 1 and 2 and 3 and 1 and 2 and 3 and 1 and 2 and 3 and 1 and 2 and 3 and

Fingering R L R L R L R R L R L R L L L R L R L R L R R L R L R L L L

Lesson 63

The Three Stroke Ruff Double Paradiddle (B)

containing two Three Stroke Ruffs

This rudiment is the same as the one in Lesson 62, except that the third stroke is also played as a Three Stroke Ruff.

Rhythmic Model:

Count out loud 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fingering R L R L R L R R L R L R L L L R L R L R L R R L R L R L R L L

Examples in usual notation:

Count out loud 1 and 2 and 3 and 1 and 2 and 3 and

Fingering R L R L R L R R L R L R L L L R L R L R L R R L R L R L L

Lesson 64

The Three Stroke Ruff Triple Paradiddle

This rudiment is a Triple Paradiddle with the first, third and fifth strokes played as Three Stroke Ruffs.

Rhythmic Model:

(usual notation/

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

Fingering R L R L R L R L R R L R L R L R L R L L R L R L R L R L R L R L R L R L R L L

Another example in usual notation:

Count 1 uh . an . duh 2 uh - an - duh 1 uh . an . duh 2 uh - an - duh

out loud *H H A jH H R*

Fingering RLR L RLR L RLR L R R LRL R LRL R LRL R L L

Lesson 65

The Four Stroke Ruff Single Paradiddle

By playing a Four Stroke Ruff, in place of the first stroke of a Single Paradiddle, the result will be a Four Stroke Ruff Single Paradiddle.

Rhythmic Model:

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

out loud *j m j m J m*

Fingering LRLR L R R RLRL R L L LRLR L R R RLRL R L L

Examples in usual notation:

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

out loud *j m ffl J*

Fingering LRLR L R R RLRL R L L LRLR L R R RLRL R L L

Count 1 uh - an . duh 2 uh . an . duh 1 uh . an . duh 2 uh . an duh

out loud *j m m*

Fingering LRLR L R R RLRL R L L LRLR L R R RLRL R L L

Lesson 66

The Four Stroke Ruff Double Paradiddle (A)

containing one Four Stroke Ruff

This rudiment is executed by playing the first stroke of a Double Paradiddle as a Four Stroke Ruff.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

out loud *d go m m m m m m*

Fingering LRLR L R L R R RLRL R L R L L LRLR L R L R R RLRL R L R L L

Examples in usual notation:

I

Count 1 and 2 and 3 and 1 and 2 and 3 and

II

Count 1 and 2 and 3 and 1 and 2 and 3 and

Fingering L R L R L R L R R R L R L R L L L L R L R L R L R R R L R L R L R L L L

containing two Four Stroke Ruffs

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

The first staff of music for 'The Rose Tree'. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Above the staff, fingerings are indicated: 1 2 for the first two notes, 3 4 5 6 for the next four, and then 1 2, 3 4 5 6, and 1 2 for the final groups. The staff ends with a double bar line and the number 11.

Fingering LRLRLRLRLRR RLRLRRLRLRL LRLRL LRLRLRR RLRLR RLRLRL L
RLRLRRLRLRL LRLRLRLRLRLRR RLRLRL RLRLRL LRLRLRLRLRLRR

Examples in usual notation:

Count out loud

1 and 2 and 3 and 1 and 2 and 3 and 1 and 2 and 3 and

9 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100 101 102 103 104 105 106 107 108 109 110 111 112 113 114 115 116 117 118 119 120 121 122 123 124 125 126 127 128 129 130 131 132 133 134 135 136 137 138 139 140 141 142 143 144 145 146 147 148 149 150 151 152 153 154 155 156 157 158 159 160 161 162 163 164 165 166 167 168 169 170 171 172 173 174 175 176 177 178 179 180 181 182 183 184 185 186 187 188 189 190 191 192 193 194 195 196 197 198 199 200 201 202 203 204 205 206 207 208 209 210 211 212 213 214 215 216 217 218 219 220 221 222 223 224 225 226 227 228 229 230 231 232 233 234 235 236 237 238 239 240 241 242 243 244 245 246 247 248 249 250 251 252 253 254 255 256 257 258 259 260 261 262 263 264 265 266 267 268 269 270 271 272 273 274 275 276 277 278 279 280 281 282 283 284 285 286 287 288 289 290 291 292 293 294 295 296 297 298 299 300 301 302 303 304 305 306 307 308 309 310 311 312 313 314 315 316 317 318 319 320 321 322 323 324 325 326 327 328 329 330 331 332 333 334 335 336 337 338 339 340 341 342 343 344 345 346 347 348 349 350 351 352 353 354 355 356 357 358 359 360 361 362 363 364 365 366 367 368 369 370 371 372 373 374 375 376 377 378 379 380 381 382 383 384 385 386 387 388 389 390 391 392 393 394 395 396 397 398 399 400 401 402 403 404 405 406 407 408 409 410 411 412 413 414 415 416 417 418 419 420 421 422 423 424 425 426 427 428 429 430 431 432 433 434 435 436 437 438 439 440 441 442 443 444 445 446 447 448 449 450 451 452 453 454 455 456 457 458 459 460 461 462 463 464 465 466 467 468 469 470 471 472 473 474 475 476 477 478 479 480 481 482 483 484 485 486 487 488 489 490 491 492 493 494 495 496 497 498 499 500 501 502 503 504 505 506 507 508 509 510 511 512 513 514 515 516 517 518 519 520 521 522 523 524 525 526 527 528 529 530 531 532 533 534 535 536 537 538 539 540 541 542 543 544 545 546 547 548 549 550 551 552 553 554 555 556 557 558 559 560 561 562 563 564 565 566 567 568 569 570 571 572 573 574 575 576 577 578 579 580 581 582 583 584 585 586 587 588 589 590 591 592 593 594 595 596 597 598 599 600 601 602 603 604 605 606 607 608 609 610 611 612 613 614 615 616 617 618 619 620 621 622 623 624 625 626 627 628 629 630 631 632 633 634 635 636 637 638 639 640 641 642 643 644 645 646 647 648 649 650 651 652 653 654 655 656 657 658 659 660 661 662 663 664 665 666 667 668 669 670 671 672 673 674 675 676 677 678 679 680 681 682 683 684 685 686 687 688 689 690 691 692 693 694 695 696 697 698 699 700 701 702 703 704 705 706 707 708 709 710 711 712 713 714 715 716 717 718 719 720 721 722 723 724 725 726 727 728 729 730 731 732 733 734 735 736 737 738 739 740 741 742 743 744 745 746 747 748 749 750 751 752 753 754 755 756 757 758 759 760 761 762 763 764 765 766 767 768 769 770 771 772 773 774 775 776 777 778 779 780 781 782 783 784 785 786 787 788 789 790 791 792 793 794 795 796 797 798 799 800 801 802 803 804 805 806 807 808 809 810 811 812 813 814 815 816 817 818 819 820 821 822 823 824 825 826 827 828 829 830 831 832 833 834 835 836 837 838 839 840 841 842 843 844 845 846 847 848 849 850 851 852 853 854 855 856 857 858 859 860 861 862 863 864 865 866 867 868 869 870 871 872 873 874 875 876 877 878 879 880 881 882 883 884 885 886 887 888 889 890 891 892 893 894 895 896 897 898 899 900 901 902 903 904 905 906 907 908 909 910 911 912 913 914 915 916 917 918 919 920 921 922 923 924 925 926 927 928 929 930 931 932 933 934 935 936 937 938 939 940 941 942 943 944 945 946 947 948 949 950 951 952 953 954 955 956 957 958 959 960 961 962 963 964 965 966 967 968 969 970 971 972 973 974 975 976 977 978 979 980 981 982 983 984 985 986 987 988 989 990 991 992 993 994 995 996 997 998 999 10

This rudiment is executed by substituting a Four Stroke Ruff for the first, third and fifth strokes of a Triple Paradiddle.

(usual notation)

(usual notation)

Count 1 and 2 and 3 and 4 and 1 and 2 and 3 and 4 and

out loud

f *2* *i* *m* *ro* *f* *1* *mi*

Fingering LRL R L LRL R L LRL R L R R RLRL R RLRL R LRL R RLRL R L L LRL R L RLR L R LRL R L RLRL R L L

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

m *F* *j* *J* *J* *J* *m* *mi*

LRL R L LRL R L LRL R L R R RLRL R RLRL R RLRL R L L LRL R L RLR L R LRL R L RLRL R L L

Another example in usual notation:

Count 1 uh . an duh 2 uh . an . duh 1 an . duh 2 uh . an . duh

out loud *m* *F*

Fingering LRLR L LRLR L LRLR L R R RLRL R RLRL R RLRL R L L
LRLR L RLRL R LRLR L R R RLRL R LRLR L RLRL R L L

Lesson 69

The Single Ratamacue (A)

with an accent on the third stroke

This rudiment is executed like the Four Stroke Ruff, except that a Half Drag is substituted for the first stroke.

In the rhythmic model, all of the notes are equal in value (eighth notes). The purpose of this is to prevent the student from "pressing" the Drags, which might retard his efforts in acquiring clearness and speed in the execution of the rudiment.

In the two written examples, shown here, the first two strokes of the Ratamacue are to be played as grace notes. The

student should undertake great care not to "press" the grace notes, but to play them as closely as possible to the main (accented) note.

After the rhythmic model has been thoroughly learned, in the notation in which it is written, the student should then practice the examples in strict tempo, without interruption. By applying this method of practice to every Ratamacue, the student will have little trouble in mastering the rudiment.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 5 4 6 1 2 3 4 5 6

out loud *S* *S* *i*

Fingering L L R L R L R R L R L R L L R L R L R R L R L R

Examples in usual notation:

Count 1 an . duh 2 3 an . duh 4 1 an . duh 2 3 an . duh 4

out loud *R* *R* *R*

Fingering L LR L R L RRL R L R LLR L R L RRL R L R

1 and 2 and 1 and 2 and

Rg *R* *IR* *R*

L LR L R L RRL R L R LLR L R L RRL R L R

Lesson 70

The Single Ratamacue (8)

with an accent on the third and sixth strokes

This rudiment is played in the same manner as the one in Lesson 69, except that the accent falls on the sixth stroke, instead of on the third stroke.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

out loud *R* *R* *R* *R*

Fingering L L R L R L R R L R L R L L R L R L R R L R L R

Examples in usual notation:

Count 1 an - duh 2 3 an - duh 4 I 1 an - duh 2 3 an - duh 4

out loud

Fingering L L R L R L R R L R L R L L R L R L R R L R L R

1 and 2 and II 1 and 2 and

Fingering L L R L R L R R L R L R L L R L R L R R L R L R

Lesson 71

The Double Ratamacue (A)

with an accent on the third and sixth strokes

By placing a Half Drag in front of a Single Ratamacue, the result will be a Double Ratamacue. This Rudiment has an

accent on the third and sixth strokes.

Rhythmic Model:

Count 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

Fingering L L R L L R L R L R R L R R L R L R L L R L L R L R L R R L R R L R L R

Examples in usual notation:

Count 1 2 an-duh 3 1 2 an-duh 3 II 1 2 an-duh 3 1 2 an-duh 3

out loud

Fingering L L R L L R L R L R R L R R L R L R L L R L L R L R L R R L R R L R L R

1 2 an - duh 3 4 III 1 2 an - duh 3 4

Fingering L L R L L R L R L R R L R R L R L R

Lesson 72

The Double Ratamacue (8)

with an accent on the third and ninth strokes

This rudiment is played exactly like the preceding one in Lesson 71, except that the accents occur on the third and

ninth strokes, instead of on the third and sixth strokes.

Rhythmic Model:

Count 1 2 3 4 5 6 7 8 9 I 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

Fingering L L R L L R L R L R R L R R L R L R L L R L L R L R L R R L R R L R L R

Examples in usual notation: 1

Count 1 2 an-duh 3 I 2 an-duh 3 1 2 an-duh 3 1 2 an-duh 3

Fingering L L R L L R L R R L R R L R L L R L L R L R R L R R L R L R

1 2 an-duh 3 4 III 1 2 an-duh 3 4

Fingering L L R L L R L R L R R L R R L R L R

Lesson 73 The Triple Ratamacue (A)

with an accent on the third, sixth and ninth strokes

By placing a Half Drag in front of a Double Ratamacue, we get a Triple Ratamacue.

The rhythmic model, shown below, clearly illustrates the

exact manner in which this rudiment is to be practiced; and the written examples give its proper notation.

Rhythmic Model:

Count out loud 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

Fingering L L R L L R L L R L R L R R L R R L R L R

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

Fingering L L R L L R L L R L R L R R L R R L R L R

Examples in usual notation:

Count 1 and 2 and I 1 and 2 and

out loud

Fingering L L R L L R L L R L R L R R L R R L R L R

1 2 3 an-duh 4 II 1 2 3 an-duh 4

Fingering L L R L L R L L R L R L R R L R R L R L R

Lesson 74

The Triple Ratamacue (B)

with an accent on the third, sixth and twelfth strokes

Except for a slight difference in accents, this rudiment is played exactly like the preceding one in Lesson 73. p. 50

Rhythmic Model:

Count 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

out loud

Fingering L L R L L R L L R L R L R R L R R L R R L R L R

1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

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

Example in usual notation:

Count 1 and 2 and I 1 and 2 and

out loud

Fingering LLR LLR LLR L R L RRL RRL RRL R L R

1 2 3 an - duh 4 1 2 3 an - duh 4

LLR LLR LLR L R L RRL RRL RRL R L R

Lesson 75

Combination of the Two Previous Single Ratamacues

In the rhythmic model, shown here, the accent falls on the third stroke in each on the first two Single Ratamacues, and on

the sixth stroke in each of the third and fourth Single Ratamacues.

Rhythmic Model:

Count 1 2 3 4 5 6 1 2 3 4 S 6 1 2 3 4 S 6 1 2 3 4 5 6

od

Fingering L L R L R L R R L R L R L L R L R L R R L R L R

Example in usual notation:

Count 1 an - duh 2 3 an duh 4 1 an -duh 2 3 an - duh 4

out loud

Fingering LLR L R L RRL R L R LLR L R L RRL R L R

Lesson 76

Combination of the Two Previous Double Ratamacues

In the rhythmic model given below, the accent falls on the third and sixth strokes in each of the first two Double

Ratamacues, and on the third and ninth strokes in each of the remaining Ratamacues.

Rhythmic Model:

Count out loud 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

Fingering L L R L L R L R L R R L R R L R L R L L R L L R L R L R R L R R L R L R

Example in usual notation:

Count 1 2 an-duh3 1 2 an-duh3 1 2 an-duh3 1 2 an-duh3

Fingering L L R L L R L R L R R L R R L R L R L L R L L R L R L R R L R R L R L R

Lesson 77

Combination of the Two Previous Triple Ratamacues

In the rhythmic model, given here, the accent falls on the third, sixth and ninth strokes in each of the first two Triple

Retamacues, and on the third and ninth strokes in each of the remaining Ratamacues.

Rhythmic Model:

Count out loud 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

Fingering L L R L L R L L R L R L R L R L R R L R R L R R L R R L R R L R L R

Example in usual notation:

Count 1 2 3 an-duh4 1 2 3 an-duh4 1 2 3 an-duh4 1 2 3 an-duh4

Fingering L L R L L R L L R L R L R L R L R R L R R L R R L R R L R R L R L R

Lesson 78

The Compound Stroke (A)

accenting the Half Drag

his rudiment is a combination of a Half Drag and a Three stroke Ruff. The third (accented) stroke of the Half Drag is lsQhe first stroke of this Toree Stroke Ruff.

Hythmic Model:

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

ring L R L R R R L R L L R L R R R L R L

Example in usual notation:

e 0 1 uh-and 2 uh-and 3 uh-an-duh4 and 1 uh-and 2uh-and 3uh-an-duh 4 and

◆ =nyJ =nffl =nJ'Bj.: =-r,6 jn{!J=na'] =nJJ)JJ j_6^a=11

il ering LLRLR LLRLR LLRLRLR LLR LLRLR LtRLR LLRLRLR LLR
 LLRLR RRLRL LLRLRLR LLR LLRLR RRLRL LLRLRLR LLR

lesson 79

The Compound Stroke (8)


accenting the Three Stroke Ruff

In this rudiment the accent falls on the fifth or last stroke F^3/e Compound Stroke.

1.1 thmic Model:

examples in usual notation:

(unt 1uh. and 2 uh-and 3uh-an-duh4 and 1uh-an 2 uh.and 3uh-an-duh4 and



li ering LLR L R LLR L R LLR L R L R LLR LLR L R LLR L R LLR L R L R LLR

LLR L R RRL RL LLRLRLRL LLR LLR L R RRL RL LLRLRLRL LLR

LessonBO

Combination of the Two •previous Compound Strokes

1 the following rhythmic mode, the first and second
n sures contain Compound Stroke (A), Lesson 78, while

the third and fourth measures contain Compound Stroke (B), Lesson 79.

Rhythmic Model:

Count out loud 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Fingering LLR L R RRL R L LLR L R RRL R L

Examples in usual notation:

Count out loud 1 uh . and 2 uh . and 1 uh . and 2 uh . and

Fingering LLR L R RRL R L LLR L R RRL R L

Lesson 81 The Compound Stroke (C)

This exercise is written in the conventional drum notation. The student should be able to play it in a fairly rapid tempo, carefully observing the accents.

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

tl d 3 3 3 . -- 3 3 3 1

Fingering LLRLRL RRLRLR LLRLRLRLR LLR LLRLRL RRLRLR LLRLRL RRLRLR LLRLRLRLR LLR

Lesson 82 The Compound Stroke (D)

With the exception of the accents, the instructions given in Lesson 81 also apply to this one.

Count 1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

out loud 3 3 3 3 3 3 3 3

Fingering LLRLRL RRLRLR LLRLRLRLR LLR LLRLRL RRLRLR LLRLRL RRLRLR LLRLRLRLR LLR

Lesson 83 Exercises in Triplets

A triplet is a group of three equal notes, ordinarily played in the time of one beat. When a triplet is played in the time of two beats, it is commonly known as a "drag" triplet, because it has a tendency to drag from one beat to another. Exercises 8, 9 and 10, in this lesson, are splendid examples of the "drag" triplet. While practicing these exercises (8, 9 and 10), it is advisable to mark time with the foot by beating four counts to each measure.

A simple way to remember the evenness with which a

triplet is to be executed, is to pronounce the word "evenly," during its rendition. (See Exercise 1, next page.)

A triplet is easily recognized by the figure 3, which is placed either above or below the center note, as follows:

m or *1 1 1*
3

Each of the following triplet exercises is to be treated as an individual problem. Instead of playing them in a sort of slipshod fashion, it is best to master them one at a time.

Play slowly, at first; increase speed gradually. Keep strict rhythm. Count out loud. Observe fingering. (Toe above refers to ali exercises.)

[illegible][illegible]

lan-duh 2an-duh 3 4 lan-duh 2an-duh 3 4 1 an-duh 2 an-duh 3 4 lan-duh 2an-duh 3 4

RLRLRLR L RLRLRLR L RLRLRLR L RLRLRLR L

Exercise V:

1 and 2 and 1 and 2 and 1 and 2 and 1 and 2 and

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

Exercise VI:

1 and 2 an - duh 1 and 2 an - duh 1 and 2 an - duh 1 and 2 an duh

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

Exercise VII:

1 an - duh 2 and 1 an - duh 2 and an - duh 2 and 1 an duh 2 and

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

Exercise VIII:

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

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

Mark time with foot.

Exercise IX:

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

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

Exercise X:

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

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

Reading Exercises

The following nineteen exercises are given here mainly for reading purposes. They are to be played in strict "hand to hand" style.

These exercises contain no involved or "tricky" rhythms, merely straight, simple rhythms.

It will be noticed that the counting is only indicated on the first line of each exercise; this method of counting, however, applies to all the lines in the exercise. The large encircled numerals, in the counting system, refer to the measures, and not necessarily to the beats.

Exercise 1:

Count out loud

CD 2 3 4 0 2 3 4 G 2 3 4 0 2 3 4

1

2

3

4

5

6

7

8

9

10

11

Exercise II:

Count O and 2 and 3 and 4 and O and 2 and 3 and 4 and O and 2 and 3 and 4 and O and 2 and 3 and 4 and

1

2

3

4

5

6

7

8

9

10

Exercise III:

Count out loud G) and 2 and 3 and 4 and (D and 2 and 3 and 4 and G) and 2 and 3 and 4 and C) and 2 and 3 and 4 and

1 5: *t* J n J B fJ J fJ J B - JJ L • J:11

2 f) J *n* J, J JJ, *n* J / J JJ / il J J:11

3 5: J *n* JJJJ J *n* J33 J J *n* JJJJ J *n* *n*.1:11

4 J *n* *n*, J JJ, *n* J t JJJJ J J *n* J:11

5 JJJ B J JJJJJ JJ J JJJJ JffJ J JJJJJ J J:11

6 ffe JJJJJ B ; 1 JJJJJ t J fJ t n j t JJ J J =11

7 B: *n* J JJJJJ *n* J JJJJJ J3 J JJJF¹ *n* J.r J J:11

8 9: *n* J fJ / JJ J, JJ J / JJJJJ J JJ J =11

9 9: JJJJJ J J J JJJJJ J fJ JJJJ J JJ JJJJJ J J:11

10 9: J J¹ J J, JJJJJ J *n* *n* t J *n* t *n* J A₃

11 5: J .0 *n* J J *n* *n* J J *n* JJ J J *n* *n* j:11

12 J *n* fJ t J *n* i J ' J i JJ J " *n* *n* J =11

Exercise IV:

[illegible]

Exercise V:

Count 1 2 3 4 @ 2 3 4

1 **Count** 1 2 3 4 @ 2 3 4

2 G) 2 3 4 @ 2 3 4

3

4

5

6

7

8

9

10

11

Exercise VI:

[illegible]

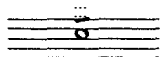
Exercise VII:

[illegible]

Exercise VIII:

This exercise illustrates the gradual development of a Long Roll, when played to a whole note, in four-four tempo.

A whole note Roll is generally written in this manner:



The three short lines, placed over the note, indicate that thirty-second notes are to be played to the time-value of the note. (See *fine D.*) Sixteenth notes are indicated by placing

two short lines over the note, in this manner: (See line

C) When eighth notes are to be played, one short line is

placed over the note, in this manner: (See line B.)

The above abbreviations also apply to notes of other value, such as half notes and quarter notes. In rare cases, sixty-fourth note Rolls are played but this, of course, depends entirely upon the style and tempo of the composition.

In the following exercise, each line clearly illustrates how a whole note may be divided into notes of different value. Toe student is advised to practice these four lines in succession, without a pause, and to maintain a slow strict tempo throughout. Counting out loud is extremely essential.

In perfecting the Roll, this exercise is of great value.

A

Count out loud 1 and 2 and 3 and 4 and

Fingering R R L L

B

1 and 2 and 3 and 4 and

R R L L R R L L

C

1 and 2 and 3 and 4 and

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

D

1 and 2 and 3 and 4 and

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

Exercise IX:

Count
out loud

CD 2 3 4 G) 2 3 4 O 2 3 4 G) 2 3 4

1 t) i l i J J i J i J I II

2 t d . i d J i ; I y II

3 5> J l j i) ii l) iii J) t II

4 t t t ,t t II

5 t ! J ,! ! t II

6 II t II

7) d t r l J J t II

8 d : . i : II

9 J d t 44 l II

10 f t g III II

11 III 4 t f i II

12 * J t II

Exercise X:

Co ntdQ)and 2 and 3 and 4 and @ and 2 and 3 and 4 and @ and 2 and 3 and 4 and © and 2 and 3 and 4 and

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

12 

Exercise XI:

Count (D and 2 and 3 and 4 and O and 2 and 3 and 4 and (i) and 2 and 3 and 4 and O and 2 and 3 and 4 and

1 0;:'10f=F B J=Q) =1F B J=Q,J =1F B J=JJ? =1F B N =t=11

2 tl:=J J J l fJ J= F J J J i fJ J= F J a a 4:fJ J= F fi/n J=,=11

3 tl=JJ =B J= Fg =n J= F J J kJ =JJ J= F J J J J= F=11

4 t)=}) 7J J) = J J fJ J) = J J fJ =11) = J J J) = t=11

8 t>J J =B J J=111 =B J= F t fJ B J= F J J =11) =t=11

6 t)= J J =11) = t;J f3 f i) = t; JJ =f1j =H J =f J =F31

1 t>f) =J J J fJ = F J J) l;B =F J J J t B =F J J = J =t=11

8 t)= J J = J J =i =>7f; J J =f f J t)= =11.1A) = t=11

9 v=fJ B) = f11 =J 4=:)=1J 7l =J J) =J J =t =p =11

10 9: = J J =i J = J fJ =J) = J J =11

11 t>t =il):J =f.b 2= J1) = t f J 7l 1J = J J =11:11

12 ty=11) =t =f J =j =4 =E J =11) =1 f iJ =11

Exercise XII:

1 α Count (D 2 3 4) (R) 2 3 4 G) 2 3 4 G) 2 3 4
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12

Exercise XIII:

Count out loud

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

12 

Exercise XIV:

Count 10! (D uh-an-duh 2 uh-an-duh 3 uh-an-duh 4 uh-an-duh (D uh-an-duh 2 uh-an-duh 3 uh-an-duh 4 uh-an-duh

1 ! J B Ed JJ ñ FJJ Ih JJEd Jh B Ed J

G) uh-an-duh 2 uh-an-duh 3 uh-an-duh 4 uh-an-duh O uh-an-duh 2 uh-an-duh 3 uh-an-duh 4 uh-an-duh

t> J nJ nJ nJ n lJ FFF J , = 11

2 ••• W, s, mm.a, W.JWmm, t=11

9 Jffl)f fl ij)f fl fJJ; JJlJJll Jfflha 1 J;jjjj t=11

t JfflJrnJ;JJJO; JJlJJinJ \$j,ijJJ FFJJfflJ :11

v .li5lmJfflB JEJ EJl.EJa;B D\$5Jm.J t=11

6 ..r.n:mqmm Rm-m-mim Rmqwn Jffl.JjjJ t=11

t) ffl JjJj;p5.FJ EJ;!f]tffj EJi)_gjj:tuJJl JmjjRJ t=11

t) Jn Jlan mJJJ!qJ tl!!@JiB fm:rmJ :11

u s m m.bo5 JJJmm mi mam;ja &m t=11

t) .iff] }m;Di!E=f]:rJ!B41 WA:JnSJJ ERJ!qjjjJ /=11

9 ñ n ñ Fn rJ.;a;!mn EJaf/G.iff]J JjjjQJ =I

Exercise XV:

Count (D and 2 and 3 and 4 and O and 2 and 3 and 4 and O and 2 and 3 and 4 and C and 2 and 3 and 4 and

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

11 

12 

Exercise XVI:

Count out loud

1 *G* **j** **J** 3 4 *G* 2 3 4 *Q* **±J** 4 *O* 2 3 4

2 *a* *a*

3 *a* *aa*

4

5 *n*

6

7 *a*

8

9

10 *si* *m*

11

12 *an*

Exercise XVII:

Count 10 (D and 2 and 3 and 4 and @ and 2 and 3 and 4 and (D and 2 and 3 and 4 and @ and 2 and 3 and 4 and

1 I aa.a D'U35.EJ J @in.EI J J31FJ J

2 ;>lfflfnB J Jffl/JjJJ J Jnf&EnB J @fnJ '.

3 9 JfflJfflJ J Jn;/ffl.ílJ J J!J@p!.ílJ J Q/fflJ t=11

4 9=1fflB JfflB JfflfJ=D;fJ J!;fJ J Q{J J t=11

5 :rwlffln J J:ñ?/ffl.EJ J J:Ji;•JJ J M;,nJ ,=11

6 9 JfflJ=jfflj J @J J ñ!j j j Q) Jny)j J '=11

7 : F1!J31fflJJ J 4IB@JJ1 @JJ1 Jfflj3J t=11

8 0=mm Jlam J.fJlJJ J JJ;JlJ JJ;AJ EJ @JlJ J,=11

9 t JjjjjjJl.fffl J J;p!JiD J J@p!Jwp! J;mpJ J J

10 ; Jffl!JjJfflJ]1 J!J@/JlQlJ J J!lf]J!;f] J!;fm ,=11

11 9 ñf?@fn.EJ J J;l:§jmfJ J .iry]jñJ=fJ J;TyfflJ l=11

12 9 ñ.DJJ?fflñ! J J;JlJ!;f]I J I f]Jfflflj =11

Exercise XVIII:

[illegible]

Exercise XIX:

Count G) and 2 and 3 and 4 and (1) and 2and 3and 4and G) and 2 and 3 and 4 and © and 2and 3and 4and
outloud

1 t1= fJ =JJ!Jl =FJljJJ- 13; JJ!JJ;JJ!JJJ,i!

2 t1=n J'''''mp-nn ;mn m n JEJJ-Jmpil.LEJ,= //

3 a.rlllrJ=a, JJJiGjj.rJ=a lJ!.D!.fls

4

5

6 t)

7

8

9

10

11 9: J3 Jm n ImJJ I3 JJ,.rmJJ • JJImJJJ=11

12 S).mJDJ B.mJ.O., JJimJJ;mJJJJ i=II

Exercise XX:

[illegible]

Exercise XXI:

Count (D and 2 and 3 and 4 and 0 and 2 and 3 and 4 and 0 and 2 and 3 and 4 and G) and 2 and 3 and 4 and
out Joud 3 3 3 3 3 3

1 *out loud*
 2 *h m m 3*
 3 *L.C.: D#i*

3 $v=B \equiv Jffl.wJnn;D \equiv D!.mJ.IJ;.\dot{il} \equiv S.mJm:J;JfemJJ \equiv s:11$

4

5

6

9

Musical notation for the right hand of the first system, showing a sequence of chords and triplets.

10

11

12

Explanatory Remarks Concerning Exercises Employing Rudiments

The following ten exercises include all of the rudiments that are necessary in military drumming. The student is advised against attempting to practice any of these exercises, until he has first mastered all of the previous rudiments in this book.

As the rudiments employed in these exercises are not marked with any signs of identification, the student must be able to recognize them at sight, whenever he encounters them; and he should play them exactly as he has learned them. He will find this excellent practice in sight reading, which will offset any difficulties he might have later on, in the event he is called upon to play military drum parts.

Each line of these exercises should be treated as an individual problem. In fact, a good system to follow is to take one exercise at a time and play each line repeatedly, in a moderate tempo, until it is committed to memory; then play the entire exercise of ten lines from memory.

As a rule, the notation for military drum parts is slightly different from those of orchestra drum parts. In military music, it has always been the custom not to abbreviate the rudiments, especially the Stroke Rolls. In the latter, every stroke is written (usually in small notes) as played. (See examples given below.) However, it is a comparatively simple matter to learn to read either notation.

Excerpt from "The Tare Camps"

Military notation

Abbreviated notation

The excerpt is in 2/4 time. The military notation staff shows a sequence of strokes: a single eighth note, followed by two groups of five sixteenth notes (marked '5'), then an 11-measure rest, followed by another group of five sixteenth notes (marked '5'), and finally an 11-measure rest. The abbreviated notation staff shows the equivalent drumming pattern using standard drum notation symbols (vertical strokes for eighth notes, horizontal strokes for sixteenth notes) and rests. The piece ends with 'etc.'

Excerpt from "The Breakfast Call"

Military notation

Abbreviated notation

The excerpt is in 2/4 time. The military notation staff shows a sequence of strokes: a single eighth note, followed by a group of seven sixteenth notes (marked '7'), then a group of five sixteenth notes (marked '5'), and finally another group of five sixteenth notes (marked '5'). The abbreviated notation staff shows the equivalent drumming pattern. The piece ends with 'etc.'

Excerpt from "The Dinner Call"

Military notation

Abbreviated notation

The excerpt is in 6/8 time. The military notation staff shows a sequence of strokes: a single eighth note, followed by a group of seven sixteenth notes (marked '7'), then a group of nine sixteenth notes (marked '9'), and finally another group of seven sixteenth notes (marked '7'). The abbreviated notation staff shows the equivalent drumming pattern. The piece ends with 'etc.'

Exercises Employing Rudiments

Exercise 1:

Count (D₂³₄) (G₂³₄) O₂³₄ G₂³₄

1 ♯♭ i = , J = ; J = J = 1 d = , d = , d = J = , J = ; J = d = j , J = 1 J = j , J = ; i t = , 1 l

2 

3 

4 

5 

6 

[illegible]

8

9 

10 

Exercise II:

Count **Q** and 2 and 3 and 4 and @ and 2 and 3 and 4 and **O** and 2 and 3 and 4 and **O** and 2 and 3 and 4 and

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

Exercise III:

Count out loud

CD₂ 3 4 0 2 3 4 0 2 3 4 0 2 3 4

1

2

3

4

5

6

7

8

9

10

Exercise IV:

Count CD and 2nd 3 and 4 and 0 and 2 and 3 and 4 and 0 and 2nd 3 and 4 and © and 2 and 3 and 4 and

1 $\dot{1} = nJJiL, JJ\tilde{n}.f! :)JJ:ni/ :iJ3:,J:-nm>\tilde{n}nmdJ; \tilde{n}L'snm :.J=t;g$



Exercise V:

Count out loud

CD - 3 4 0 2 3 4 0 2 3 4 0 2 3 4

1 J = : = ; r f J = / 2 u = n J = p J] i = g J = f r J l = t = [/ f J = i =) = i = l l

2

3

4

5

6

7

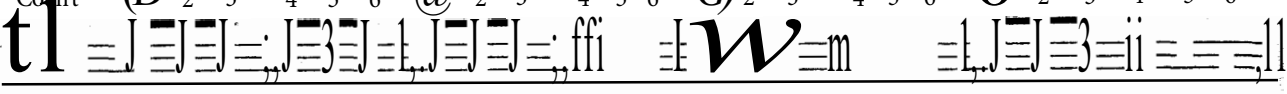
8


9


10


Exercise VI:

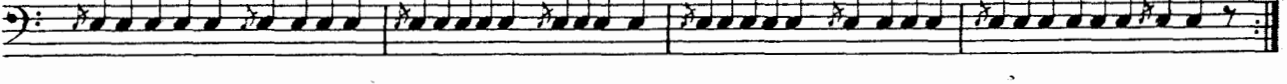
Count (D 2 3 4 5 6 @ 2 3 4 5 6 G) 2 3 4 5 6 O 2 3 4 5 6

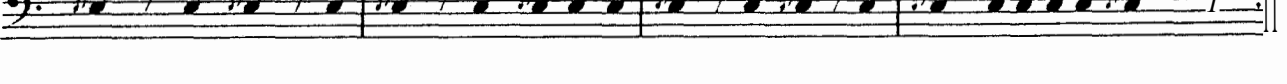
1 


2 

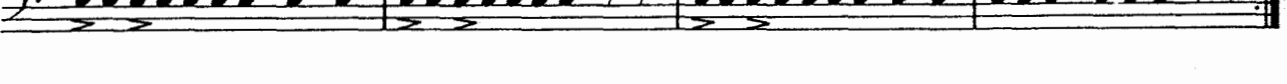
3 

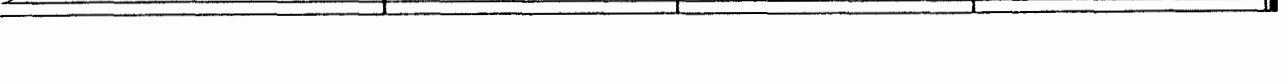
4 

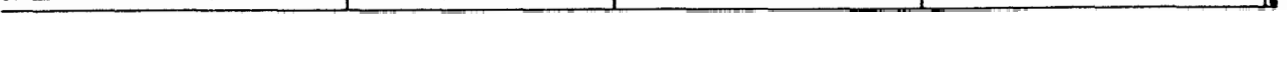
5 

6 

7 

8 

9 

10 

Exercise VII:

Count (D 2 3 4 5 6 Q) 2 3 4 5 6 Q) 2 3 4 5 6 0 2 3 4 5 6

1 *Yti n m n m n m n m J m n m*

2

3

4

5

6

7

8

9

10

Exercise VIII:

Count CD 2 3 4 5 6(2)2 3 4 5 6 G)23 4 5 6 0 2 3 4 5 6

out loud J **J** 13 5 13

1 

2 

3 

4 

5 

6 

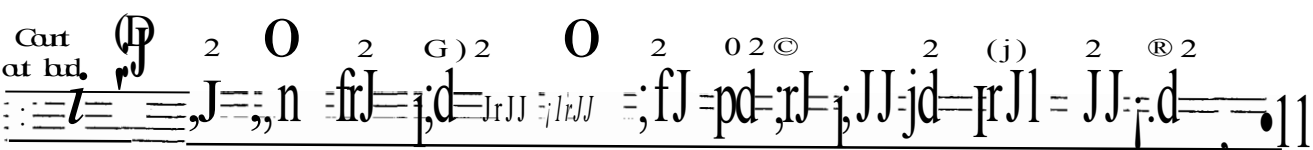
7 


8 

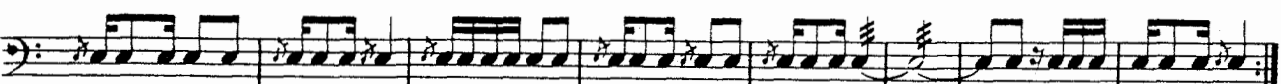
9 


10 

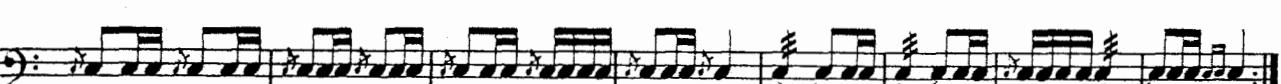
Exercise IX:

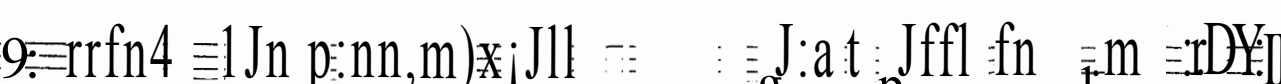
1 *Cant at hnd.* 


2 

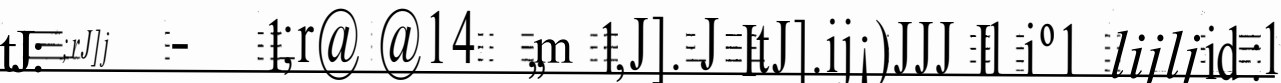
3 


4 

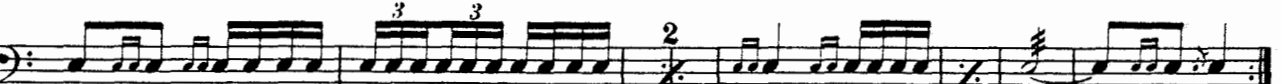
5 

6 

7 

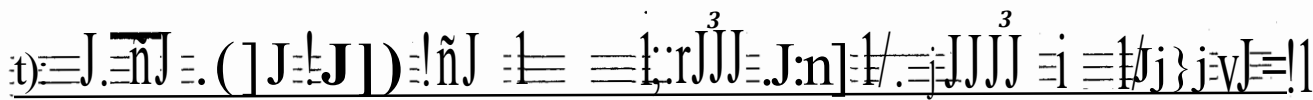
8 

9 

10 

Exercise X:

Count out loud (1) and 2 and (2) and 2 and (3) and 2 and (4) and 2 and (5) and 2 and (6) and 2 and (7) and 2 and (8) and 2 and



Buddy Rich in Action



Using the After Beat.




After all of the rudiments and exercises in this book have been thoroughly learned, the student may then practice them by holding the sticks timpani fashion, as shown above.

Advanced Rhythmic Studies


[illegible]

9 

10 

11

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

12 

1. R L L R L L R L R R L R R L R R L R L L
2 R L L R L L R L R L R L L R L L R L R L
3 L R R L R R L R L R L R R L R R L R L R
4 R L R L R R L R L L R L R L' R R L R L L
5 L R L R L L R L R R L R L R L L R L R R

[illegible]

14 

15


Musical notation for exercise 15, measures 1 through 8. The staff shows eighth notes with various articulations: slurs, accents, and fingerings (3, 7, 1). Below the staff, the corresponding footwork is indicated by letters R (right) and L (left).

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

[illegible]


25


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

26 

27

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

28 
RLRLRLR L RLRLRLR IRL RLRL R L RLRLRLRLRLRLRL
LRLRLRL R LRLRLRL RLR LRLR L R LRLRLRLRLRLRL

29 

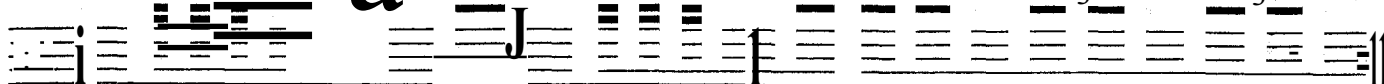
30 $\begin{array}{c} \text{RLRLRL} \quad \text{R} \quad \text{LRLRLR} \quad \text{L} \quad \text{RLRLRL} \quad \text{R} \quad \text{LRLRLR} \quad \text{L} \\ \text{RLRLRL} \quad \text{R} \quad \text{LRLRLR} \quad \text{L} \quad \text{RLRLRL} \quad \text{R} \quad \text{LRLRLR} \quad \text{L} \end{array}$

31 ! ³ a a §


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

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

32 

40  **a**


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

41  **a**

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

42  **a**


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

43  **a**

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

44  **a**

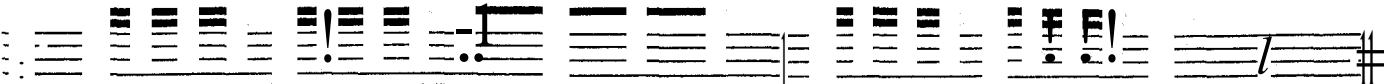
R L R L R L L R L R L R L L R L R L R L R L
L R L L R L R L R L L R L R L R L R L R L R L R

45  **a**

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

46  **a**

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

 **a**

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