## MUSICAL LANGUAGE

CLEFF - Written on the Staff at the beginning of each line of music.

The TREBLE Cleff is the higher notes.

The BASS Cleff is the lower notes.

All Drum music is written on the Bass Cleff.

Each drum part has a different line or space. The commonest notation, is as follows:

= Snare drum

= Bass drum

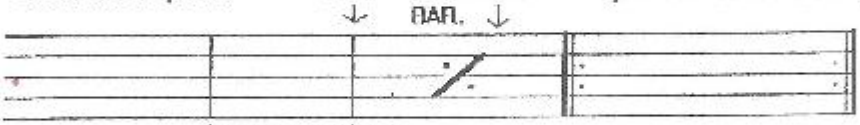
= Cymbal

STAFF - 5 lines and 4 spaces

BAR LINE ↓

REPEAT PREVIOUS BAR. ↓

REPEAT SIGNS Repeat music between sign



MEASURE or BAR

TIME SIGNATURE - The time signature at the beginning of a piece of music tells you the time in which the piece is written. It consists of two figures, one above the other, the bottom figure signifying the value of the note which is the unit of time, and the top figure the number of such units in each bar.

4 quarter or crotchet notes in each bar. Also called COMMON TIME and indicated by the letter C at the beginning of the piece of music.

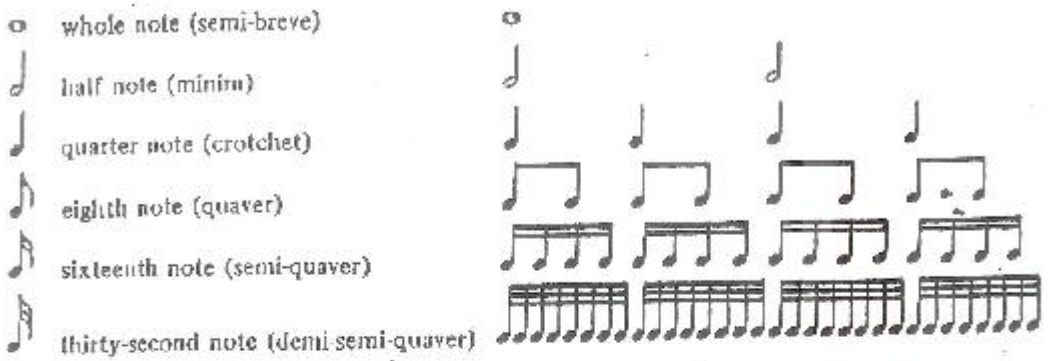
3 quarter or crotchet notes in each bar. Sometimes called Waltz Time.

2 quarter or crotchet notes in each bar.

6 eighth or quaver notes in each bar.

NOTE :- Most Drum Corps beats are written in $\frac{2}{4}$ time, although

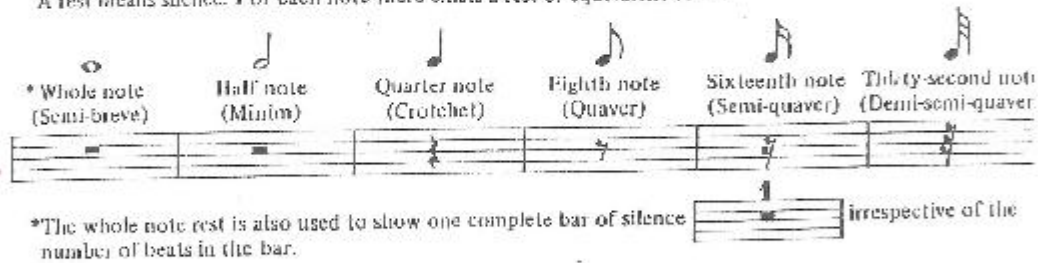
The range of notes and their relative values may be set out as follows, as they would appear in Common Time:




A grace note is a note without specific time value played very softly just before a proper note: .

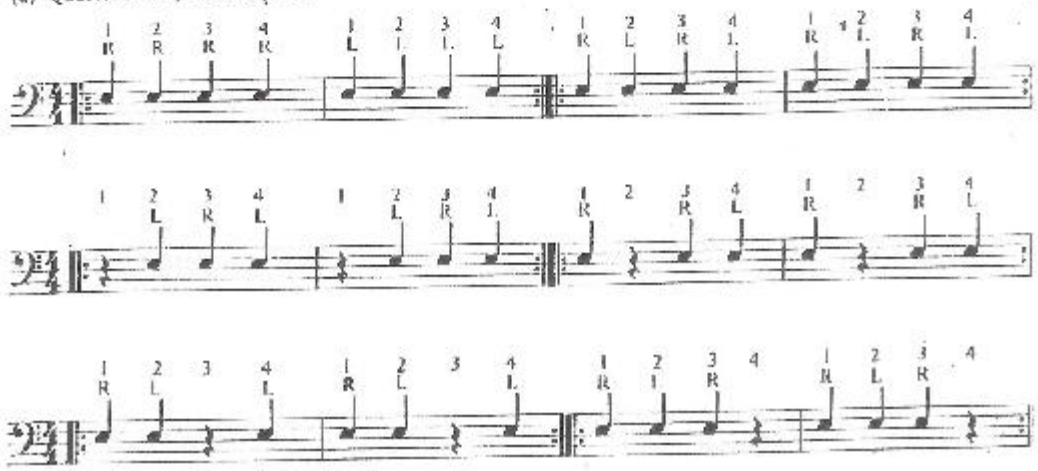
Rests

A rest means silence. For each note there exists a rest of equivalent value.




*The whole note rest is also used to show one complete bar of silence  irrespective of the number of beats in the bar.

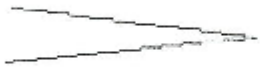
(a) Quarter-note (crotchet) rest



## DYNAMICS :

**These signs on a piece of music indicate how the particular note or passage is to be played.**

CRESCENDO. Gradually louder.

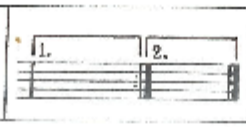


DECRESCENDO. Gradually softer.

ACCENT. Play the note a little louder.

| | |
|---|---|
| *pp* | PIANISSIMO. Very softly. |
| *p* | PIANO. Softly. |
| *mp* | MEZZO PIANO. Moderately softly. |
| *mf* | MEZZO FORTE. Moderately loudly. |
| *f* | FORTE. Loudly. |
| *ff* | FORTISSIMO. Very loudly. |

**FIRST and SECOND ENDINGS**




Play the first ending the first time. Then repeat the same music, skip the first ending, and play the second ending.

**TIE**

A tie is a curved line that connects two notes. Hold the note for the combined value of the two notes.

**PICK-UP NOTES**

Note or notes that come before the first full measure of a piece. (You will first use pick-up notes on page 21.)

**FLAM**

**RIGHT HAND FLAM**

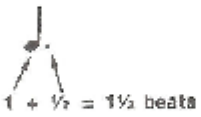
The left stick strikes just before the right, as if saying "f' LAM."

**LEFT HAND FLAM**

The right stick strikes just before the left, as if saying "f' LAM."

**DOTTED QUARTER NOTE**

A dot after a note adds half the value of the note.



**DYNAMICS**

*f* = *forte* — Play with a full volume.

*p* = *piano* — Play with a soft volume.

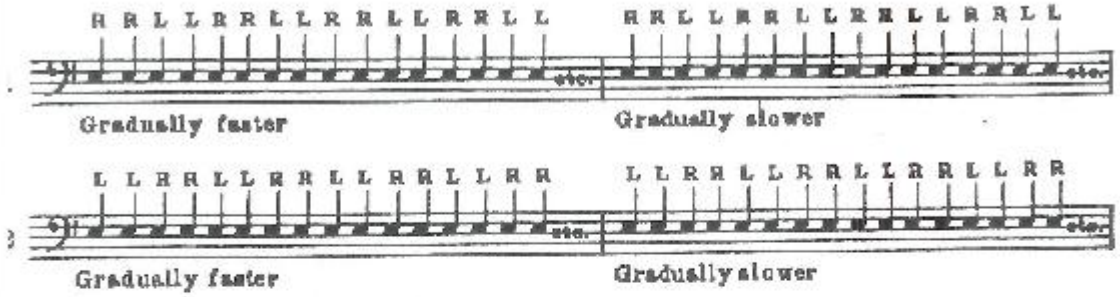
## THE ROLL-OFF.

THE 5-PACE ROLL.

THE "TWO THREES."

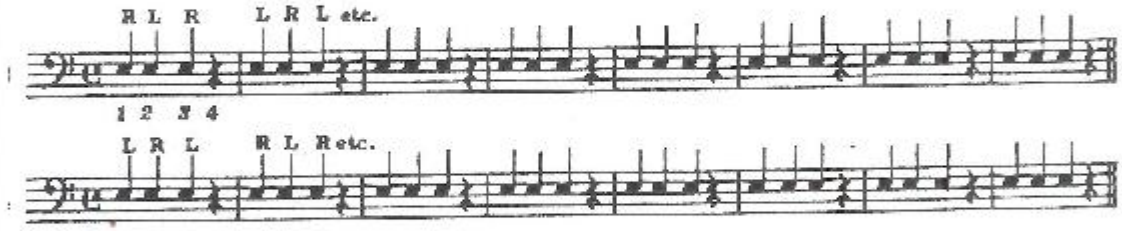
# The Long Roll

The Long Roll is the foundation of all drumming and is produced by alternating double strokes of each hand. The Long Roll may be started by either the right or left stick, and must be started slowly, accelerated gradually to as rapid a speed as possible and then gradually slowed down to the starting speed.




In order that a sound foundation be laid for the closed roll, both strokes of the double stroke should be produced exactly alike. Good drumming will result *only* if the Long Roll is practiced daily at the start of each practice period.

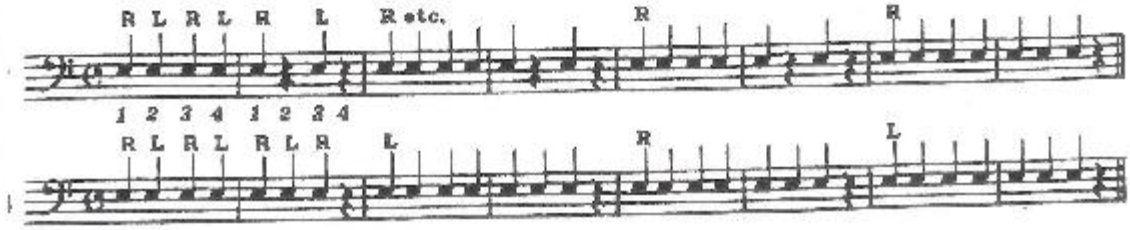
## RHYTHM STUDIES




## MARCHING ALONG

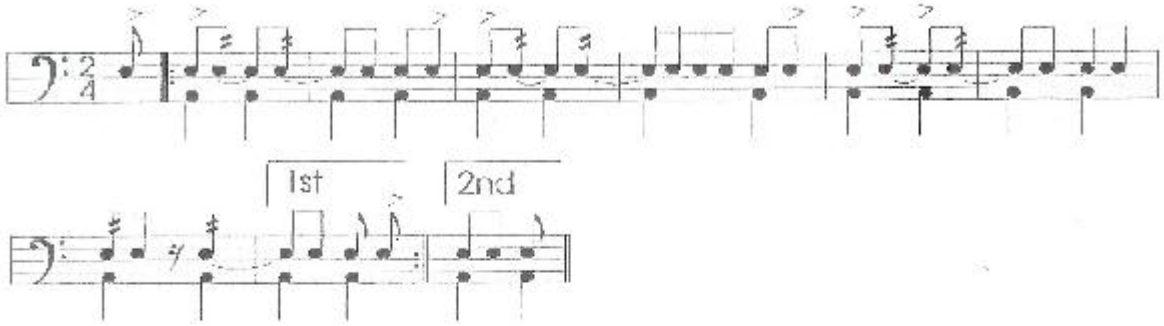
## MERRILY WE ROLL ALONG

## COUNTING STUDIES

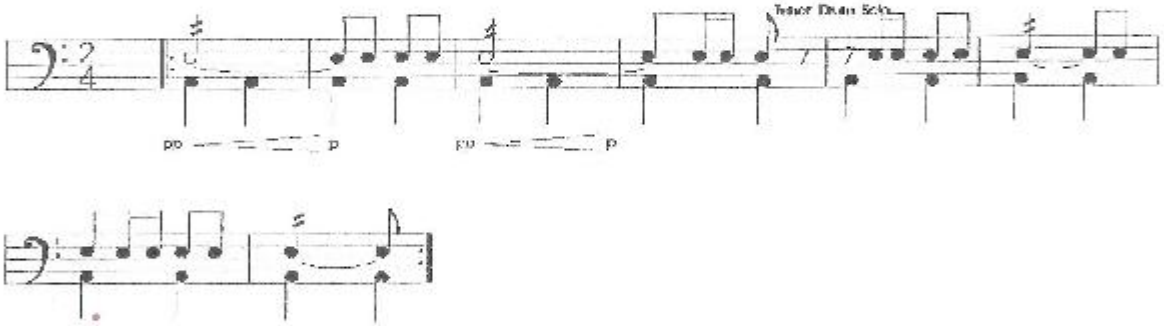


# 5 Sequence One

## Beat One




## Beat Two

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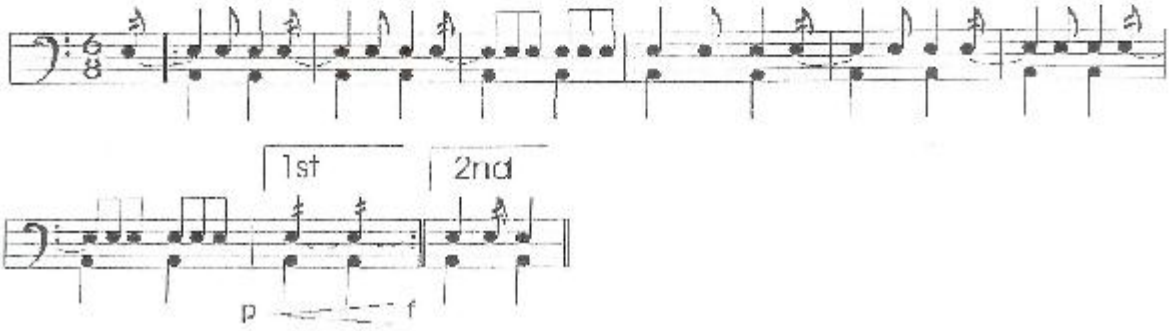
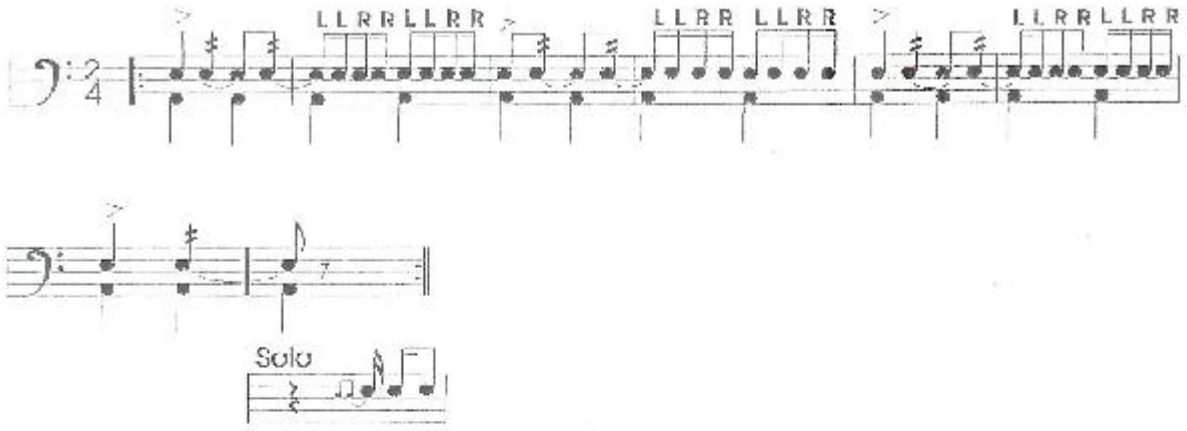
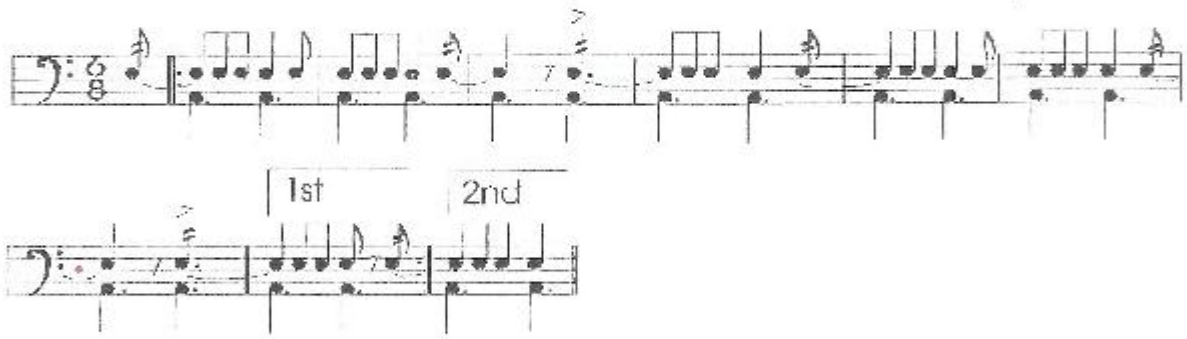


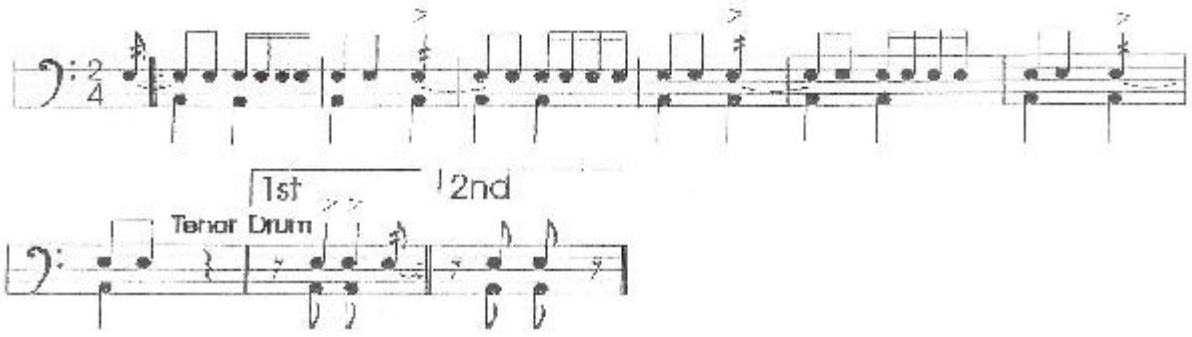
## Beat Four




## Beat Five

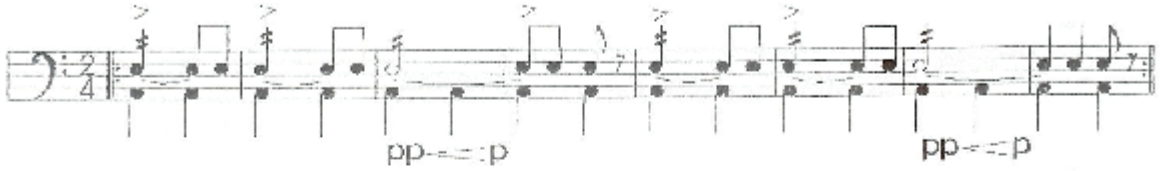



## Beat Six

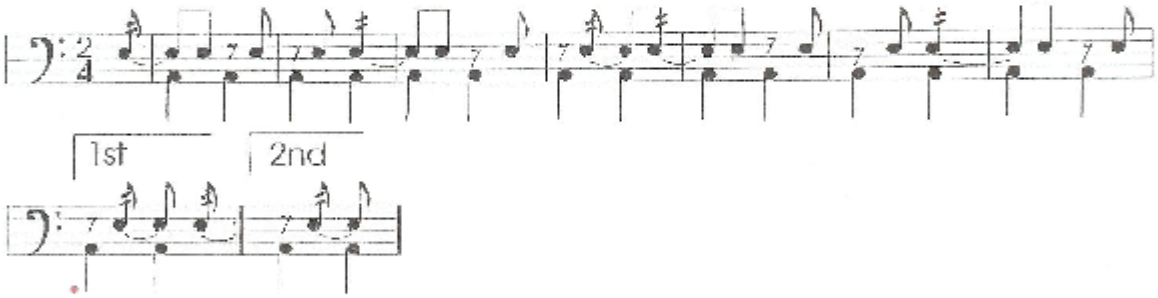


# 2×3 5 Sequence Two

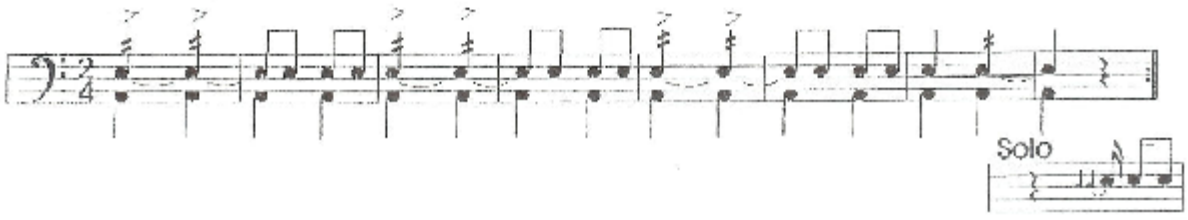
## Beat One




## Beat Two




## Beat Three



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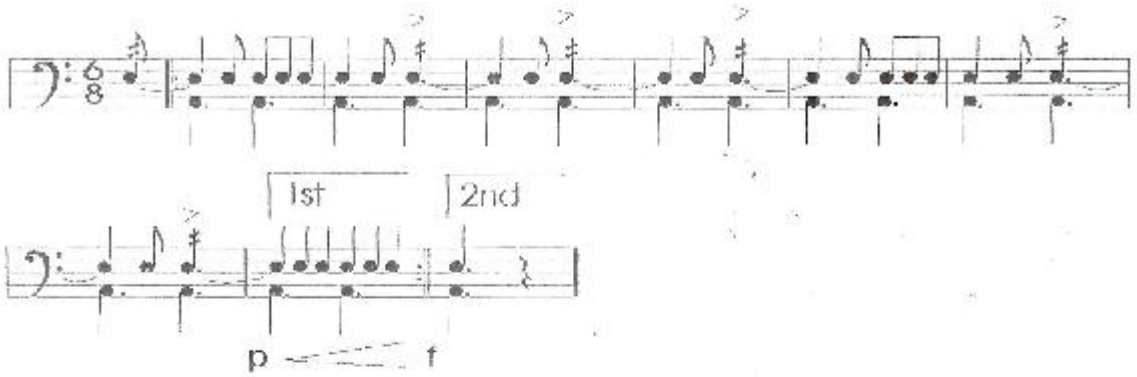
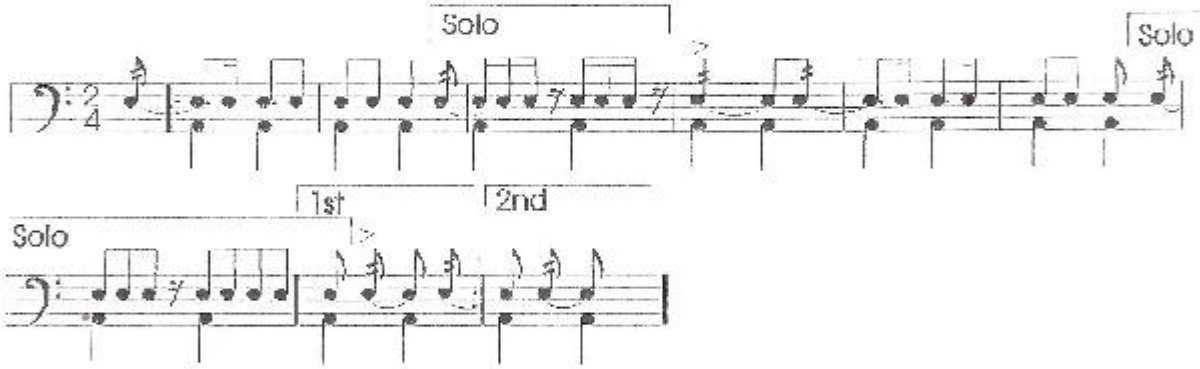



## Beat Five

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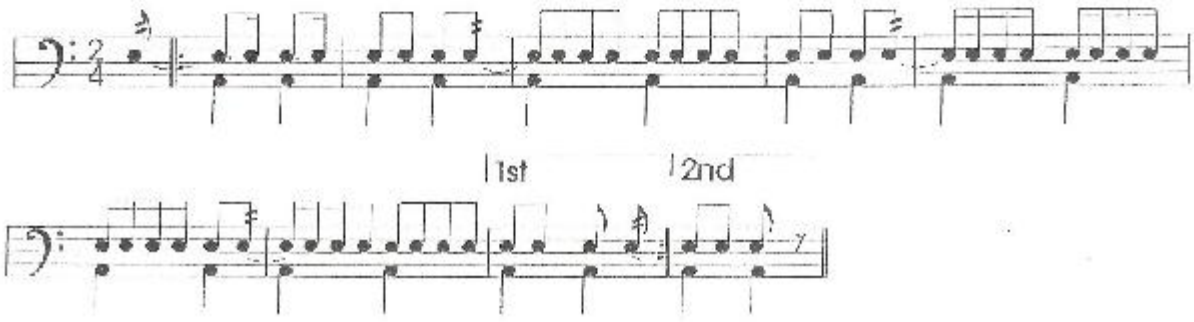
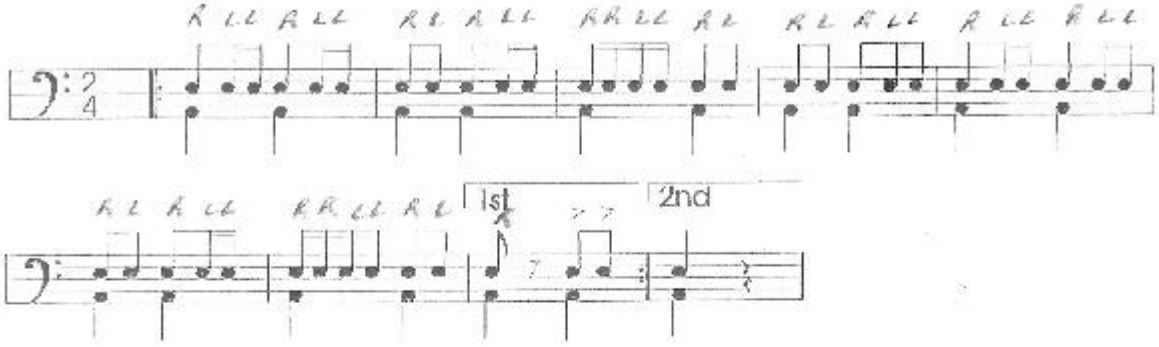
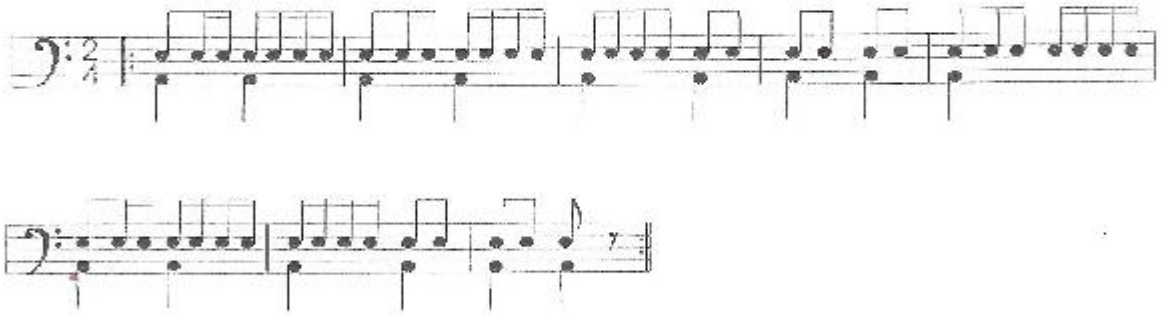


# Sequence Three

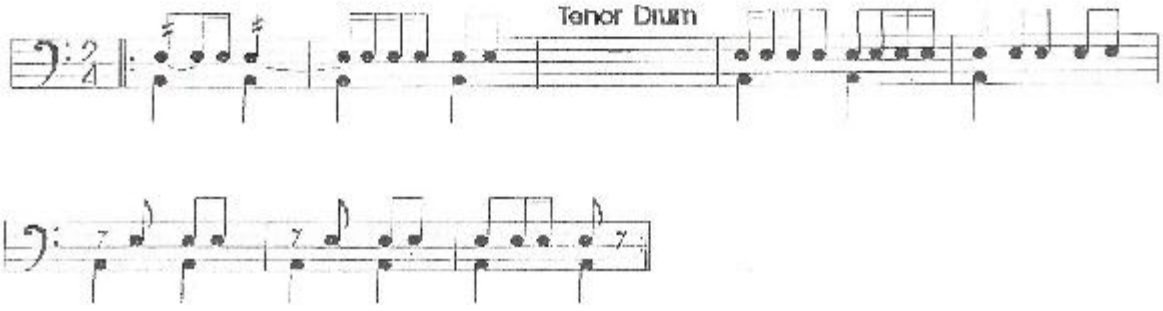
## Beat One 2 x 3's




## Beat Two

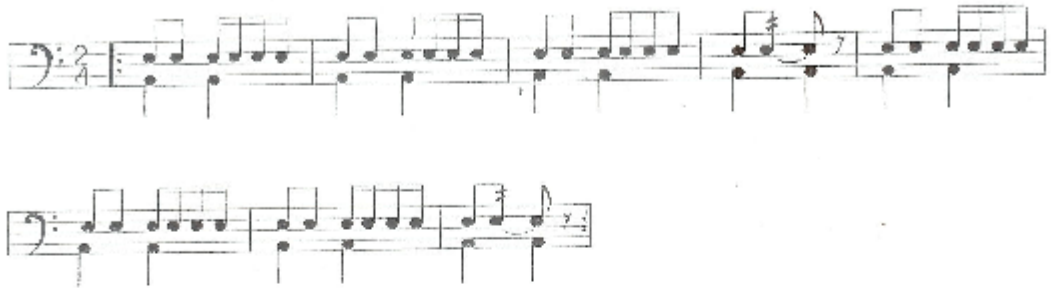


## Beat Three

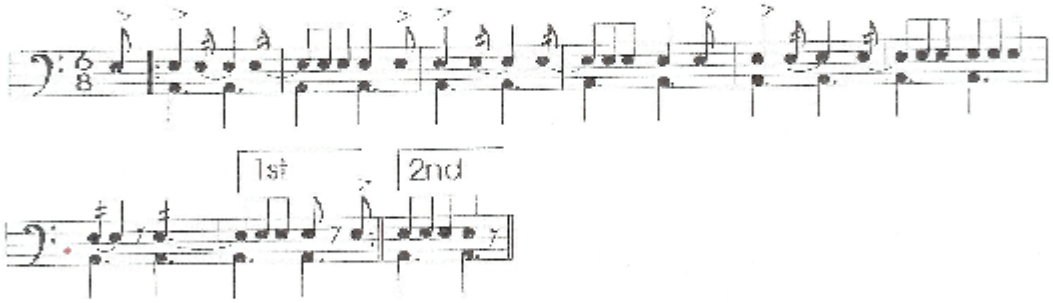


# Sequence Three

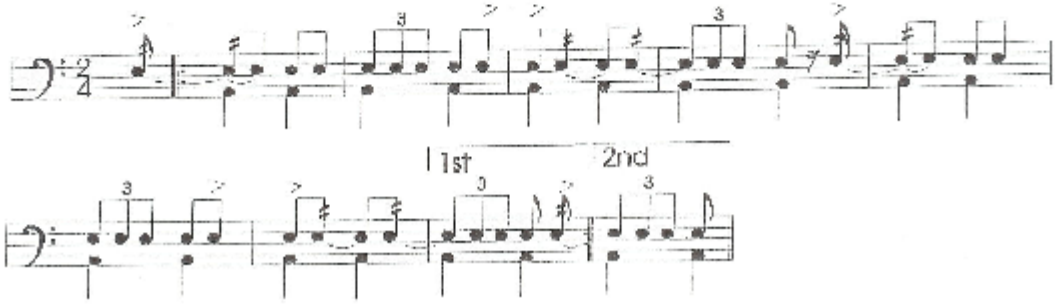
## Beat Four



## Beat Five




## Beat Six

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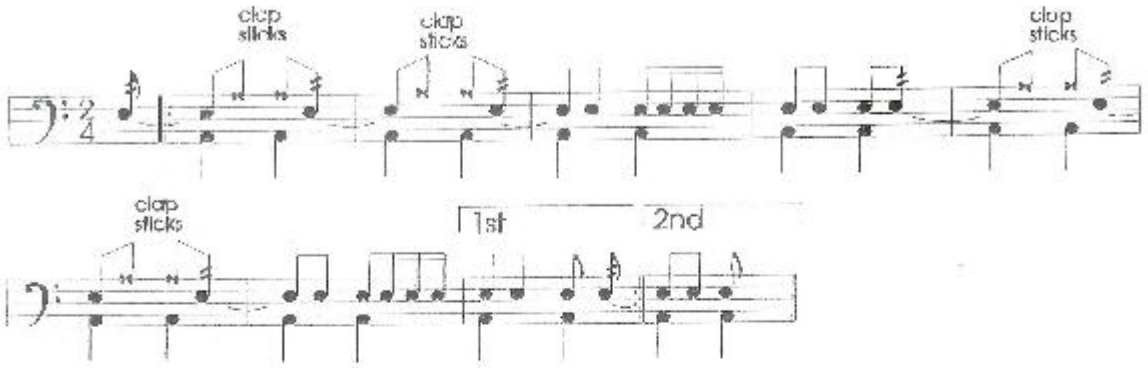
# 5 Sequence Four

## Beat One

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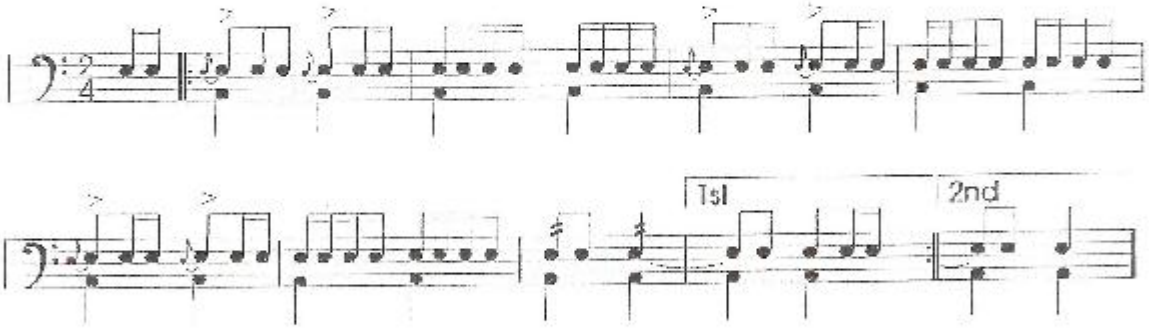


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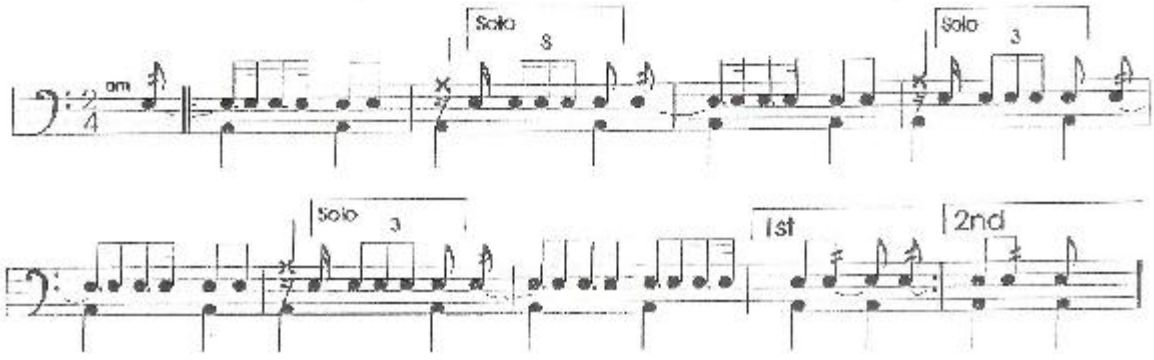
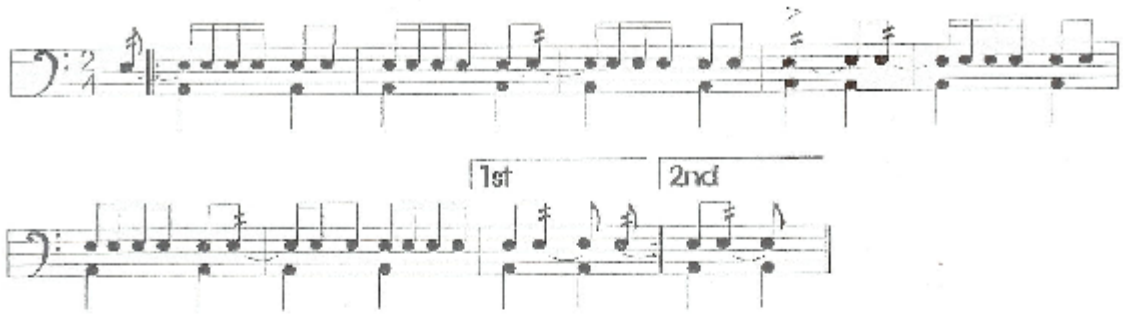
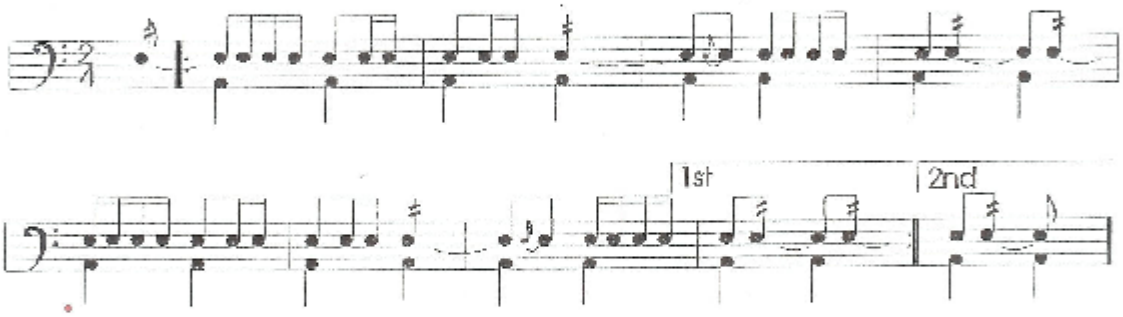


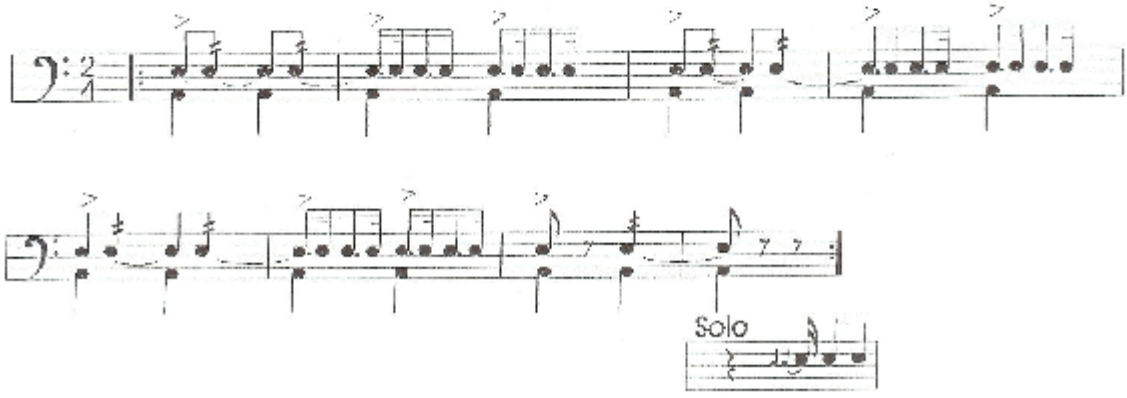
## Beat Four




## Beat Five




## Beat Six

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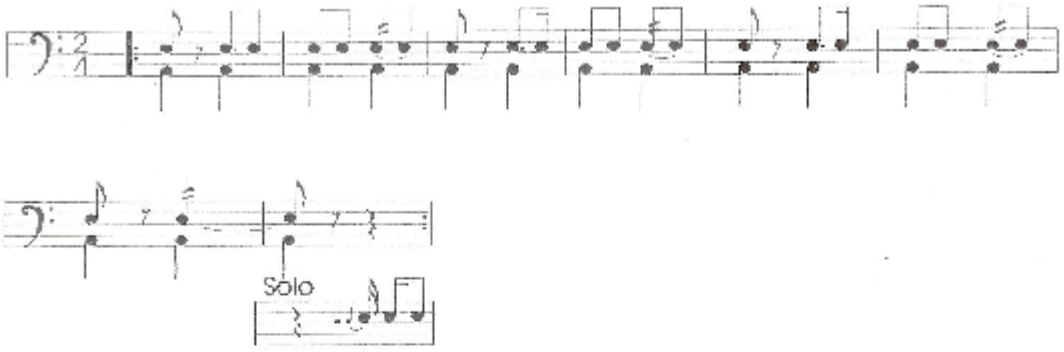
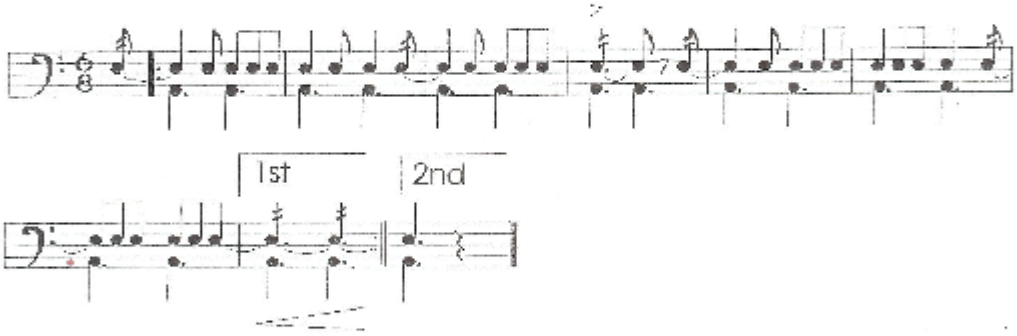
## Sequence Five

### Beat One

2 x 3's




### Beat Two

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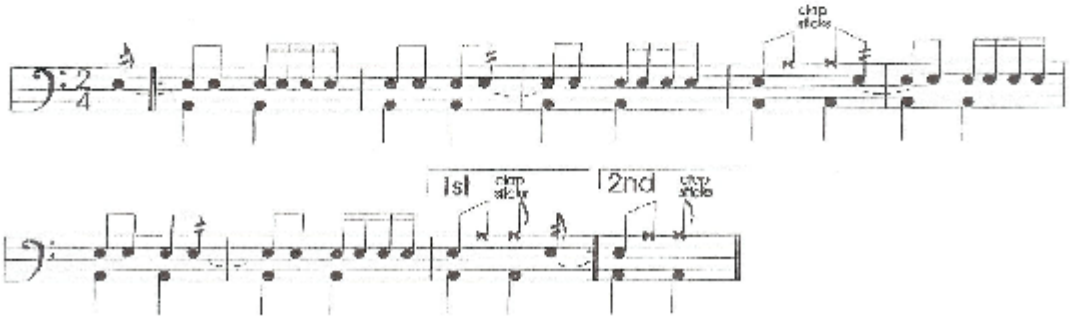


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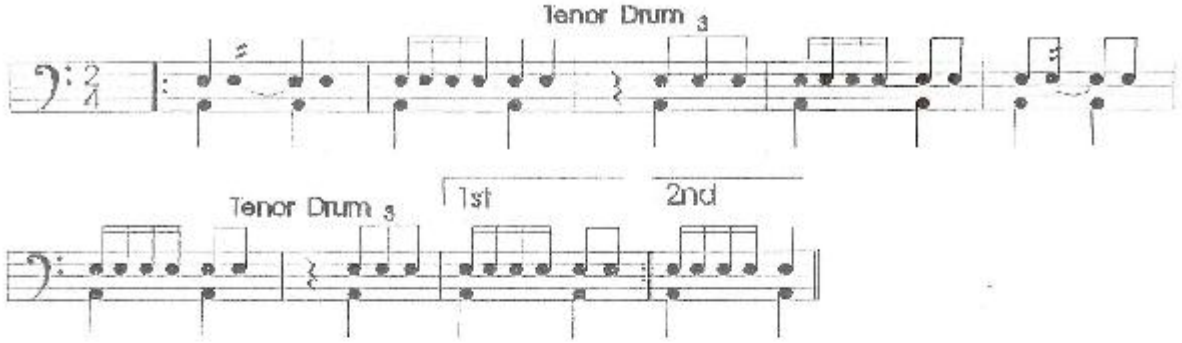
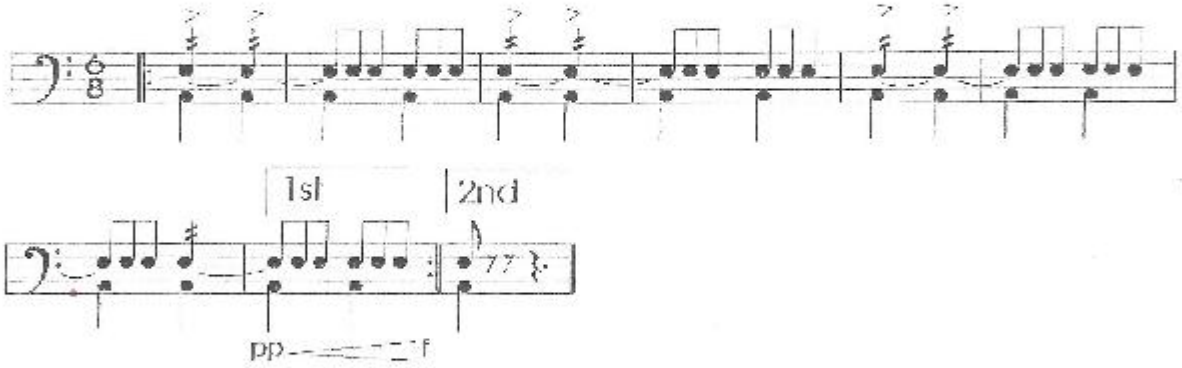
## Beat Four




## Beat Five

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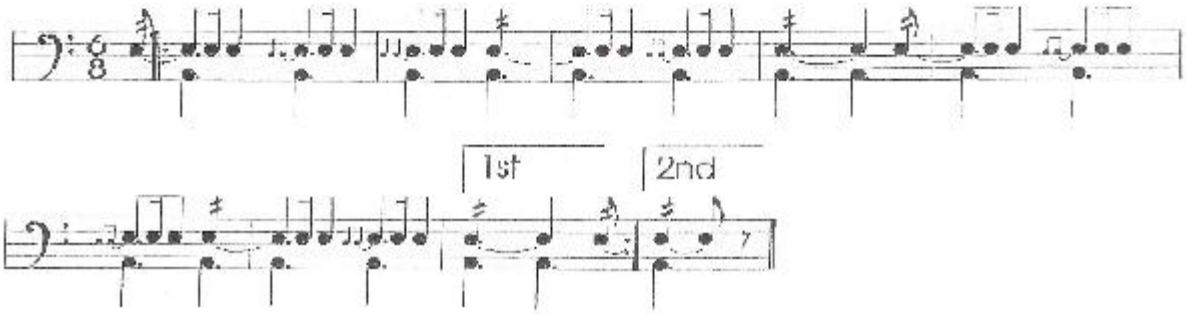

## THE RIGHT HAND GRIP

Again, following our theory of a natural relaxed grip, let the right arm hang at your side in a relaxed position. Note the curl of the fingers.

Fig. 7

Maintaining this same position of hand, fingers, and wrist, raise the arm as if you were to pick up an object off of a table. You will note the back of the hand will be straight up and in line with the arm. Fingers maintain their natural curl as when at the side of the body.

Fig. 8

Now actually pick up the stick as you would any round object. Note that you grip the stick between the thumb and first finger. This is our basic grip for the right hand. The second, third and little finger curl naturally around the stick as in Figure 8.

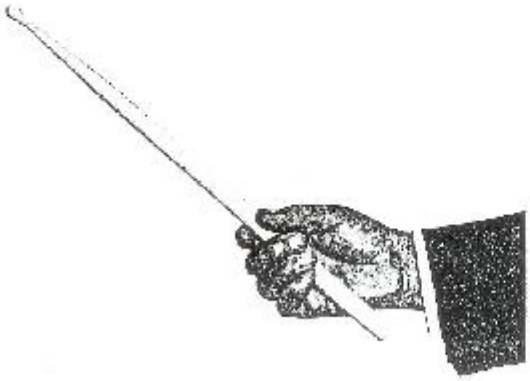

Fig. 9

The thumb and first finger act as a hinge or fulcrum at which point the stick is more or less balanced. The motor or power force for control of the stick is a combination of finger, wrist, and arm action. The second and third fingers which are curled around the stick provide this force. Figure 9 illustrates the right hand turned over to show the position of the fingers.

Fig. 10

Figure 10 illustrates the correct position of the right hand on the practice pad. The head of the stick rests in the center of the pad. The arm and wrist are away from the body for freedom of movement. The fingers curl lightly around the stick with stick being held between thumb and first finger.

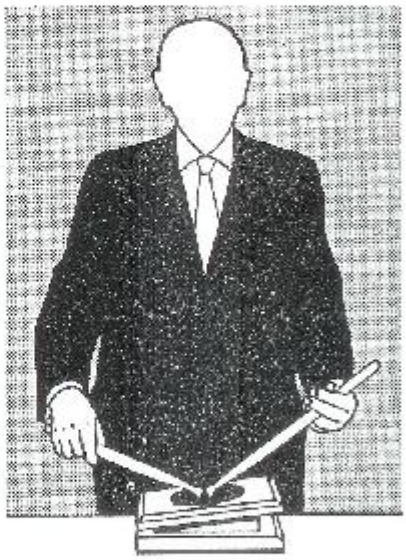

Fig. 11

Figure 11 illustrates both sticks on the pad. Note the angle of the arms, away from the body in a natural and relaxed position. Also note the angle of the sticks and how close together the head of the sticks are when playing. This is to insure uniformity of tone and response.

Now that we have covered both the Left and Right Hand Grips, let me once again point out the importance of a NATURAL and RELAXED grip. It is always better to follow and develop what nature has provided in our physical makeup rather than to work against it with a cramped, unnatural grip.

Study these pages over often until you have completely mastered the grip. Study the way you are holding the sticks frequently to compare with the figures above.

# LESSON 1

## DEVELOPING THE PROPER STROKE

Following the prescribed manner of holding the sticks, let us now study the proper stroke used in playing the drum. In the following series of photographs is shown the correct attack and follow-through of a single stroke. Study each photo carefully, noting the position of the arm, wrist, and stick. A mirror before you would be very helpful at this point.

Note: It should be understood that the motions as prescribed in the following photographs are for developing the proper stick action. They are used as a basic study at very slow tempos. This type of stroke is also used in "running down" the Rudiments. You naturally cannot raise the sticks to this exaggerated height when playing a standard drum part.

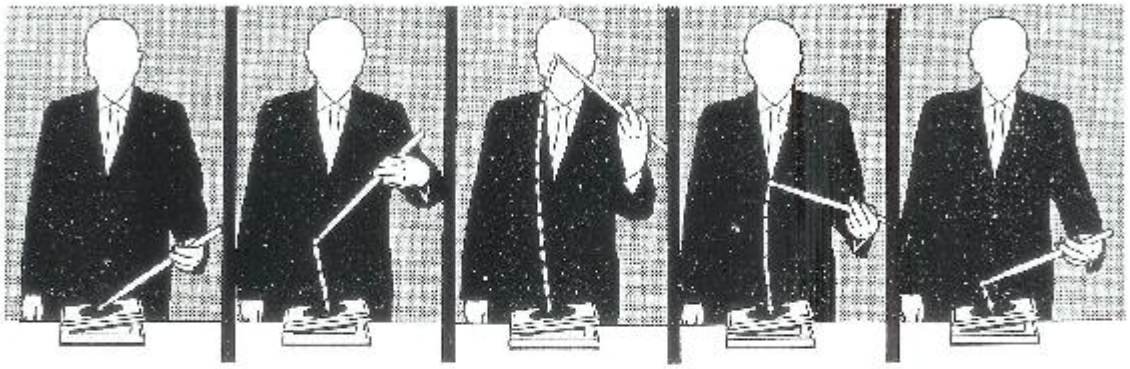

Fig. 15 Fig. 16 Fig. 17 Fig. 18 Fig. 19

## THE LEFT HAND STROKE

Holding the stick as prescribed previously, place the tip in the center of the pad as shown in Figure 15. Stand erect and directly in front of the pad. Slowly lift the stick from the elbow while maintaining a secure but relaxed grip with the fingers. Arm and wrist also remain relaxed. Keep tip of stick over pad. Wrist bends slightly on the up stroke, Figure 16.

We have now arrived at the high point of the up-stroke, Figure 17. Note that tip of stick has been turned upwards and is above the wrist, arm brought into side and palm turned up in preparation for the down-stroke. Keeping tip of stick over center of pad, begin the down-stroke. Figure 18 illustrates the midpoint in the down-stroke. Note that the tip is beginning to overtake the hand and arm in their downward travel.

Complete the down-stroke or "attack" with a decided snap of the wrist bringing the tip smartly into contact with center of pad. Do not allow stick to strike pad more than once. Note the position of wrist, arm and stick after completing the stroke, Figure 19.

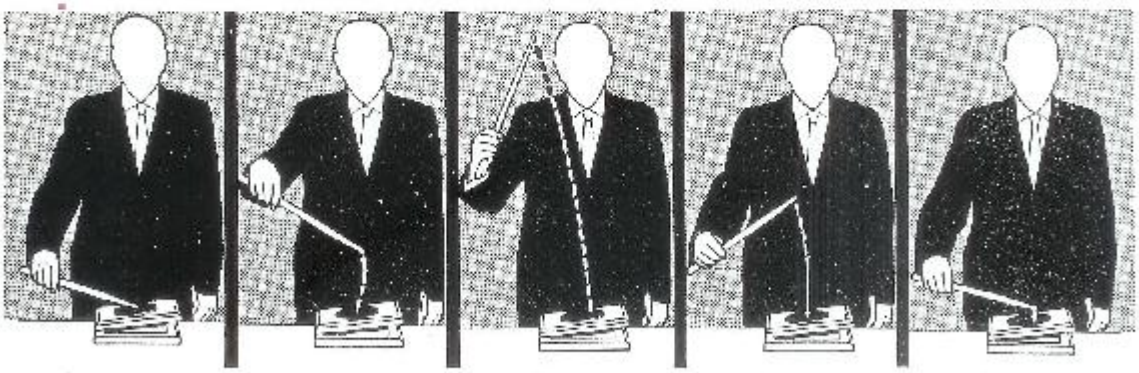

Fig. 20 Fig. 21 Fig. 22 Fig. 23 Fig. 24

## THE RIGHT HAND STROKE

Holding the stick in the prescribed manner for the right hand, place tip in center of pad as shown in Figure 20. Stick should feel like an extension of the hand and arm. Slowly lift right hand and elbow, bending wrist slightly downward, Figure 21. Continue to raise the stick until it has reached the high point as in Figure 22. Note the natural movement in the elbow.

Now start the down-stroke with a smooth even flow of arm, wrist and stick. Note that hand is below level of tip until just before the stick strikes the pad. As in the case of the left hand, the stroke or actual "attack" should be a decided snap of the wrist. Do not allow the stick to strike the pad more than once.

Continue practice on the right and left hand strokes until the movement becomes natural and automatic. Do not speed up your first attempts in practicing the strokes, speed will come automatically. Check your stroke by use of a mirror whenever possible.