


MUSICAL LANGUAGE




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

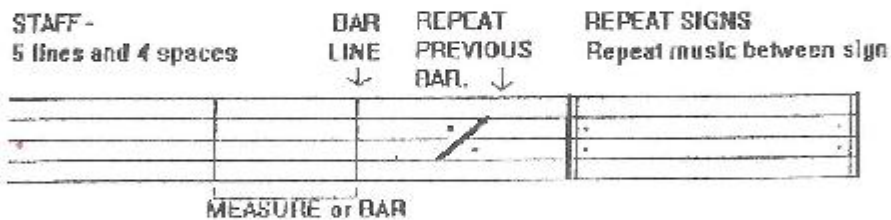
 The **TREBLE** Cleff is the higher notes.

 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



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

Notes and their time values






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


	whole note (semi-breve)	
	half note (minim)	
	quarter note (crotchet)	
	eighth note (quaver)	
	sixteenth note (semi-quaver)	
	thirty-second note (demi semi-quaver)	

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

Rests

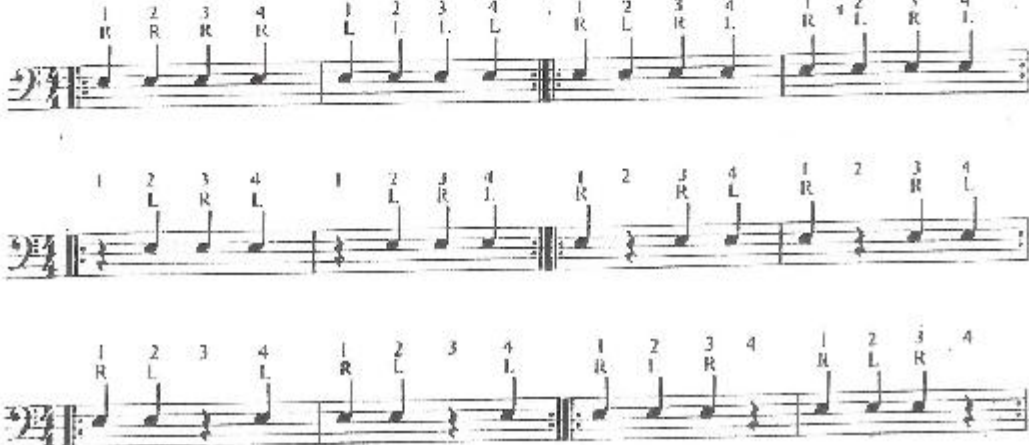
A rest means silence. For each note there exists a rest of equivalent value.

					
* Whole note (Semi-breve)	Half note (Minim)	Quarter note (Crotchet)	Eighth note (Quaver)	Sixteenth note (Semi-quaver)	Thirty-second note (Demi semi-quaver)



*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



The staff shows three measures of quarter-note rests. Each measure contains four quarter notes, with the first note being a rest. Fingerings are indicated above each note: 1 R, 2 R, 3 R, 4 R for the first measure; 1 L, 2 L, 3 L, 4 L for the second measure; and 1 R, 2 L, 3 R, 4 L for the third measure.

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.

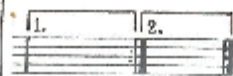


ACCENT. Play the note a little louder.

pp
p
mp
mf
f
H

PIANISSIMO. Very softly.
PIANO. Softly.
MEZZO PIANO. Moderately softly.
MEZZO FORTE. Moderately loudly.
FORTE. Loudly.
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 "T' LAM."

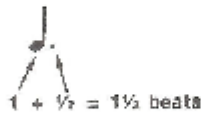
LEFT HAND FLAM



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.



2/4



DYNAMICS

f = forte

p = piano

Play with a full volume.

Play with a soft volume.

THE ROLL-OFF.

THE 5-PACE ROLL.

THE "TWO THREES."



5

Sequence One

Beat One

Musical notation for Beat One, consisting of two staves in bass clef with a 2/4 time signature. The first staff contains a sequence of eighth notes with accents. The second staff shows two first endings, labeled '1st' and '2nd', with a repeat sign at the end.

Beat Two

Musical notation for Beat Two, consisting of two staves in bass clef with a 2/4 time signature. The first staff includes dynamic markings 'pp' and 'p' and a 'Tutor Chain Scale' annotation. The second staff shows a first ending with a repeat sign.

Beat Three

Musical notation for Beat Three, consisting of two staves in bass clef with a 6/8 time signature. The first staff contains a sequence of eighth notes with accents. The second staff shows two first endings, labeled '1st' and '2nd', with dynamic markings 'p' and 'f'.

Beat Four

Musical notation for Beat Four, first line. Bass clef, 2/4 time signature. The staff contains a sequence of notes with rhythmic markings above: LLRRLRR, LLRR LLRR, and LLRRLRR. Accents (>) are placed over the first note of each group.

Musical notation for Beat Four, second line. Bass clef, 2/4 time signature. The staff contains a sequence of notes. Below the staff, the word "Solo" is written above a short musical phrase consisting of four notes.

Beat Five

Musical notation for Beat Five, first line. Bass clef, 6/8 time signature. The staff contains a sequence of notes with accents (>) placed over several notes.

Musical notation for Beat Five, second line. Bass clef, 6/8 time signature. The staff contains a sequence of notes. Above the staff, the words "1st" and "2nd" are written above two groups of notes, indicating first and second endings.

Beat Six

Musical notation for Beat Six, first line. Bass clef, 2/4 time signature. The staff contains a sequence of notes with accents (>) placed over several notes.

Musical notation for Beat Six, second line. Bass clef, 2/4 time signature. The staff contains a sequence of notes. Above the staff, the words "1st" and "2nd" are written above two groups of notes. The word "Tenor Drum" is written above the first group of notes, indicating a drum solo.

2x3⁵ Sequence Two

Beat One

Musical notation for Beat One, featuring a bass clef and a 2/4 time signature. The melody consists of eighth notes with accents, and the bass line consists of quarter notes. Dynamics markings include *pp* and *p*.

Beat Two

Musical notation for Beat Two, featuring a bass clef and a 2/4 time signature. The melody consists of eighth notes with accents, and the bass line consists of quarter notes. The notation includes first and second endings, labeled "1st" and "2nd".

Beat Three

Musical notation for Beat Three, featuring a bass clef and a 2/4 time signature. The melody consists of eighth notes with accents, and the bass line consists of quarter notes. A "Solo" section is indicated at the end of the beat.

Beat Four

Musical notation for Beat Four, featuring two staves in bass clef and 6/8 time signature. The top staff contains a sequence of eighth notes with accents (>). The bottom staff shows two first and second endings, with a dynamic marking from p to f.

Beat Five

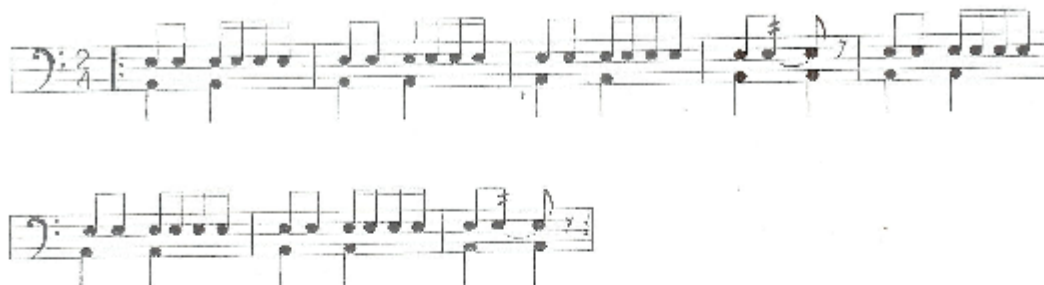
Musical notation for Beat Five, featuring two staves in bass clef and 2/4 time signature. The top staff includes 'Solo' markings and a 7/8 time signature. The bottom staff includes 'Solo' and '1st 2nd' markings.

Beat Six

Musical notation for Beat Six, featuring two staves in bass clef and 2/4 time signature. The top staff contains a sequence of eighth notes. The bottom staff shows two first and second endings.

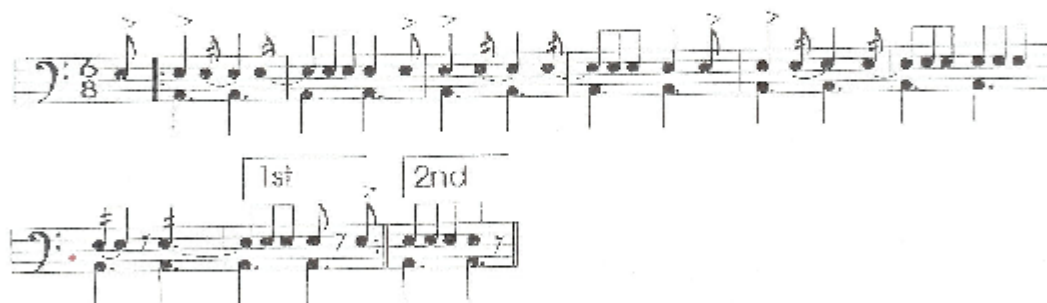
Sequence Three

Beat Four



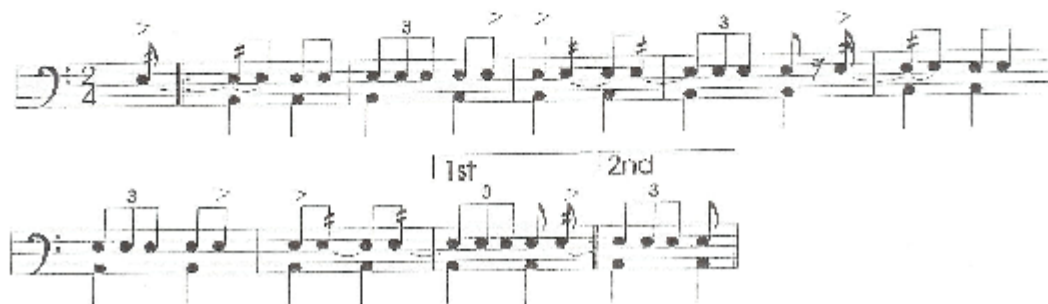
Two staves of musical notation for Beat Four. The top staff is in bass clef with a 2/4 time signature. It contains a sequence of eighth notes and quarter notes. The bottom staff is also in bass clef and contains a similar sequence of notes, ending with a fermata.

Beat Five



Two staves of musical notation for Beat Five. The top staff is in bass clef with a 6/8 time signature. It features a sequence of eighth notes with accents. The bottom staff is in bass clef and includes first and second endings, indicated by boxes labeled "1st" and "2nd".

Beat Six

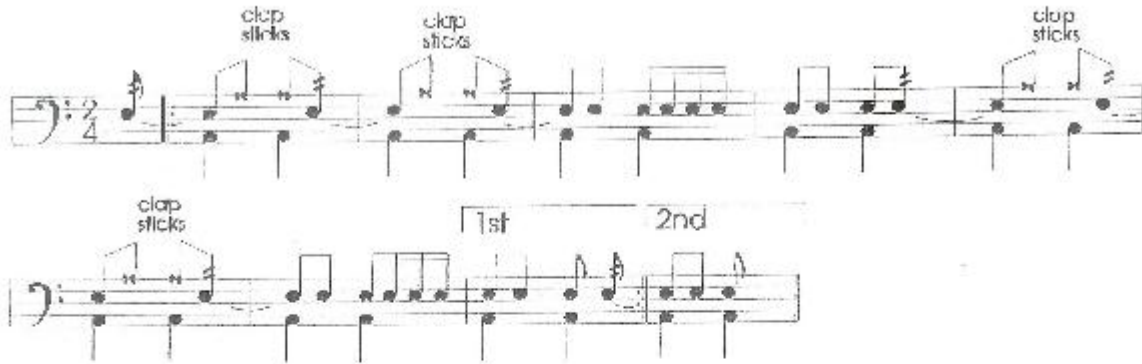


Two staves of musical notation for Beat Six. The top staff is in bass clef with a 2/4 time signature. It contains a sequence of eighth notes with accents and triplets. The bottom staff is in bass clef and includes first and second endings, indicated by boxes labeled "1st" and "2nd".

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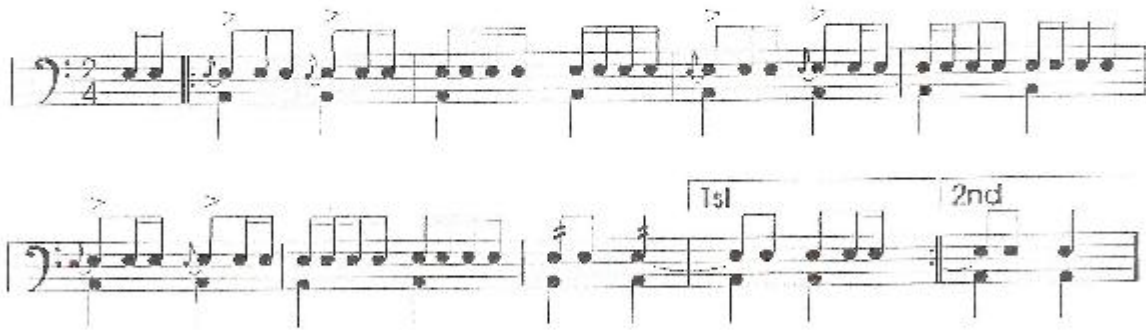
Sequence Four

Beat One



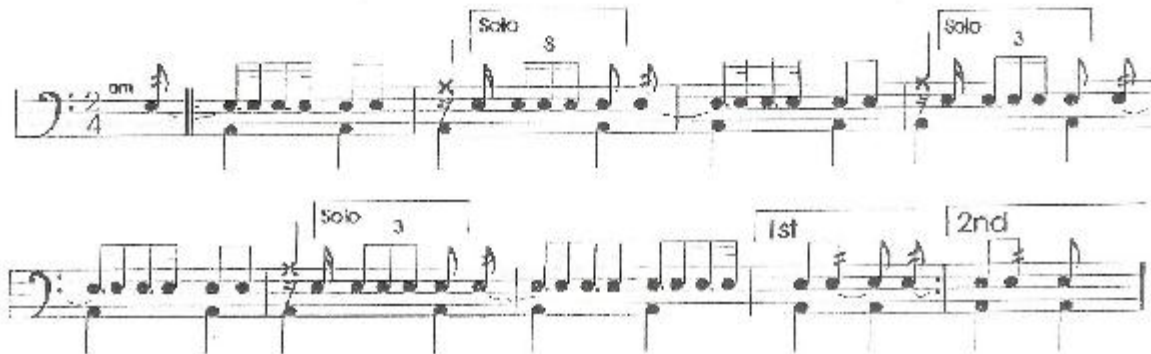
Two staves of musical notation for Beat One in 2/4 time. The top staff features a bass clef and a key signature of one flat. It contains a sequence of notes with 'clap sticks' markings above them. The bottom staff continues the sequence, with '1st' and '2nd' markings above the notes.

Beat Two



Two staves of musical notation for Beat Two in 2/4 time. The top staff features a bass clef and a key signature of one flat. It contains a sequence of notes with accents (>) above them. The bottom staff continues the sequence, with '1st' and '2nd' markings above the notes.

Beat Three



Two staves of musical notation for Beat Three in 2/4 time. The top staff features a bass clef and a key signature of one flat. It contains a sequence of notes with 'Solo 3' markings above them. The bottom staff continues the sequence, with 'Solo 3', '1st', and '2nd' markings above the notes.

Beat Four

Two staves of musical notation for Beat Four. The top staff is a single line of music with a bass clef and a 2/4 time signature. The bottom staff is a double line of music with a bass clef and a 2/4 time signature. The bottom staff includes two first endings labeled '1st' and '2nd'.

Beat Five

Two staves of musical notation for Beat Five. The top staff is a single line of music with a bass clef and a 2/4 time signature. The bottom staff is a double line of music with a bass clef and a 2/4 time signature. The bottom staff includes two first endings labeled '1st' and '2nd'.

Beat Six

Two staves of musical notation for Beat Six. The top staff is a single line of music with a bass clef and a 2/4 time signature. The bottom staff is a double line of music with a bass clef and a 2/4 time signature. The bottom staff includes a 'Solo' section at the end.

Beat Four

Musical notation for Beat Four, consisting of two staves. The top staff is in bass clef with a 2/4 time signature and is labeled "Tenor Drum 3". It contains a rhythmic pattern of eighth notes. The bottom staff is also in bass clef and contains a similar rhythmic pattern, with the first two measures labeled "1st" and the next two measures labeled "2nd".

Beat Five

Musical notation for Beat Five, consisting of two staves. The top staff is in bass clef with a 6/8 time signature and contains a rhythmic pattern of eighth notes with accents. The bottom staff is also in bass clef and contains a similar rhythmic pattern, with the first two measures labeled "1st" and the next two measures labeled "2nd". A dynamic marking "pp" is present below the first measure of the bottom staff.

Beat Six

Musical notation for Beat Six, consisting of two staves. The top staff is in bass clef with a 6/8 time signature and contains a rhythmic pattern of eighth notes with accents. The bottom staff is also in bass clef and contains a similar rhythmic pattern, with the first two measures labeled "1st" and the next two measures labeled "2nd".

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 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.

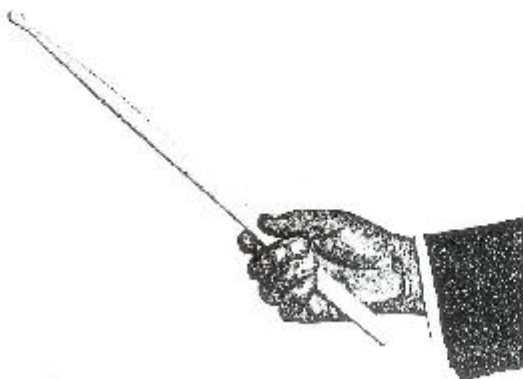


Fig. 9

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.

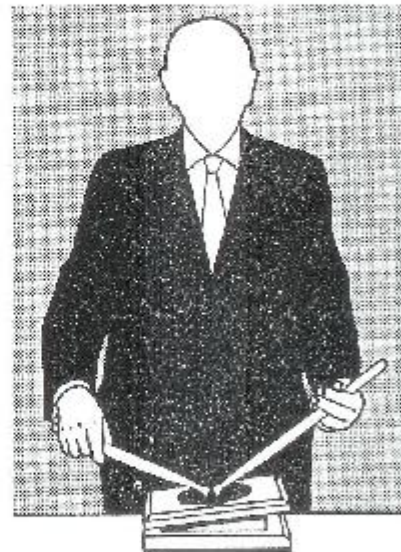


Fig. 11

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 tempo. 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.

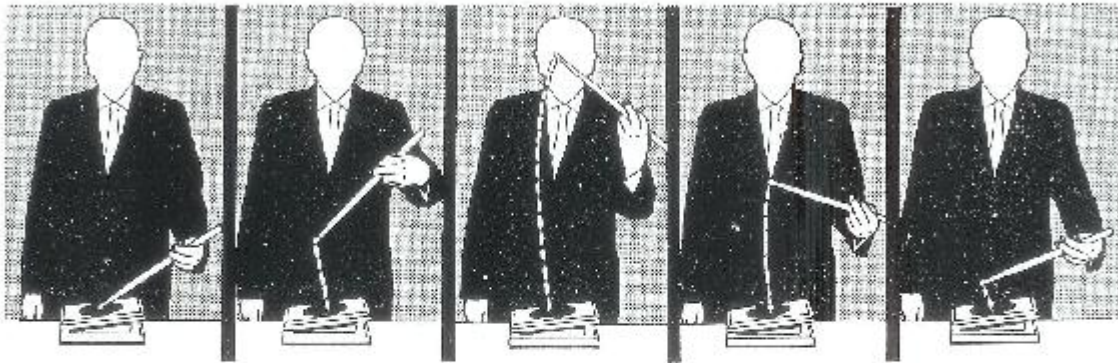


Fig. 15

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.

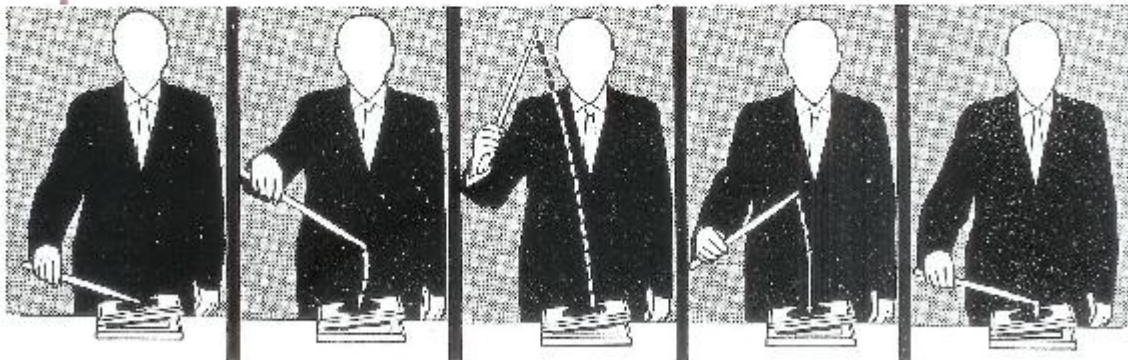


Fig. 20

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.