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Elementary METHOD

DRUMS

PAUL YODER

A FUNDAMENTAL COURSE FOR INDIVIDUAL
OR LIKE-INSTRUMENT CLASS INSTRUCTION

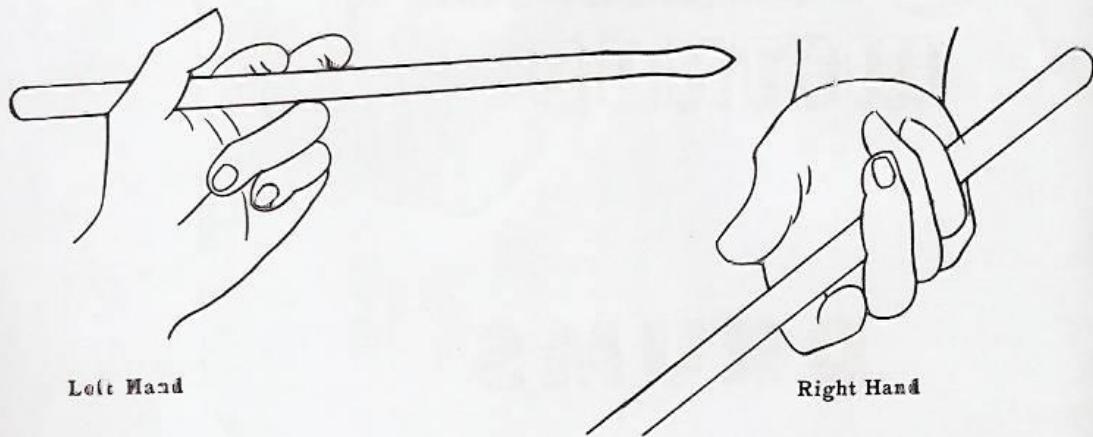
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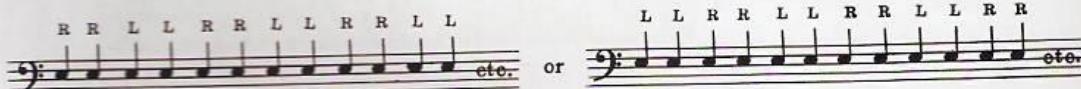
Holding the Sticks

The snare drum sticks should be held as shown in the two sketches below.



The Long Roll

The most important fundamental in all drumming is the long roll. It is made with alternating double strokes of each hand in the following manner and may be started with either stick. As an exercise this roll should be started very slowly and gradually speeded up to the limit of the performer's ability, then just as gradually slowed down to the starting point.



The second stroke of the double stroke in each case should be a bounce rather than a separate stroke. Only in this way can the real closed roll be attained. This exercise should be practiced daily.

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Rubank Elem. Meth. for Drums 39

Table of Time Values

The drummer should learn the system of counting time as outlined here and count aloud whenever practicing.

Whole note		Count 1	2	3	4	
Half notes		1	2	3	4	
Quarter notes		1	2	3	4	
Eighth notes		1	2	3	4	
Sixteenth notes		1 da an da	2 da an da	3 da an da	4 da an da	
Thirty-second notes		1 da an da -	2 da an da -	3 da an da -	4 da an da -	
Rests	Whole	Half	Quarter	Eighth	Sixteenth	Thirty-second

The following exercises are for study and reference in counting time — not for practice.

Whole	Half	Quarter	Eighth	Sixteenth	Roll
Count 1 2 3 4	1 2 3 4	1 2 3 4	1 & 2 & 3 & 4 &	1 - & - 2 - & - 3 - & - 4 - & -	1 2 3 4
Half	Quarter	Eighth	Sixteenth	Thirty-second	Roll
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 - & - 2 - & - 3 - & - 4 - & -	1 - & - 2 - & - 3 - & - 4 - & -	1 & 2 & 3 & 4 &

Alla Breve or Cut time — written like $\frac{4}{4}$ time but receives only two beats per measure.

Whole	Half	Quarter	Eighth	Sixteenth	Roll
1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 & 2 & 3 & 4 &	1 - & - 2 - & - 3 - & - 4 - & -	1 - & - 2 - & - 3 - & - 4 - & -	1 & 2 & 3 & 4 &

Dotted Half equal to 3 quarter notes (see dotted note studies on pages 13 & 14).

Whole	Half	Quarter	Eighth	Sixteenth	Roll
1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

Dotted Quarters equal to 3 eighth notes (see pages 13 & 14).

Whole	Half	Quarter	Eighth	Sixteenth	Roll
1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6	1 2 3 4 5 6

* For convenience in writing these symbols will be used to designate the proper count.

Rubank Elem. Meth. for Drums 39

Studies for Snare Drum

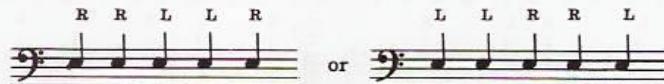
The sticking is marked above each line. This is recommended but must not be considered obligatory. A drummer should be able to start any passage with either hand. The count below each line should be spoken aloud while practicing, this is very important.

Alla Breve or Cut time (C) is written like $\frac{4}{4}$ time but receives only two beats per measure.

A R L R L R L R L R L
B L R L R L R L
C R L R L R L R
D R L R L R L R
E R L R L R L R L R L R
F R L R L R L R L R L R
G R L R L R L R L R L R L R
H R L R L R L R L R L R L R
I R L R L R L R L R L R L
J R L R L R L R L R L R
K R L R L R L R L R L R L
L R L R L R L R L R L R
M R L R L R L R L R L R L
N R R L R L R R L R L R L R L
O R L R L R L R L R L R L
P R R L L R R L L R R L L R L
Q R R L L R R L R L R L R L
R R R L L R R L R L R L R L
S R L R L R R L L R R L L R L
T R R R L R L R L R L R L R L

The Five Stroke Roll

The Five Stroke Roll is played in this manner, beginning and ending with the same stick but may be started from either hand.



As an exercise, this roll should be started very slowly and gradually speeded up to the limit of the performer's ability and then just as gradually slowed down to the starting point. In ordinary march tempo the Five Stroke Roll would be written as follows:

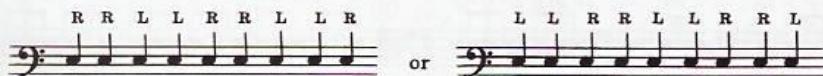
Five Stroke Roll as written



If the tempo were slower than that of a march these rolls would necessarily contain more than five strokes and the number of strokes would depend entirely upon the tempo taken and upon the ability of the performer to execute a closed roll.

The Nine Stroke Roll

The Nine Stroke Roll is played in this manner, beginning and ending with the same stick but may be started from either hand.



As an exercise, this roll should be started very slowly and gradually speeded up to the limit of the performer's ability and then just as gradually slowed down to the starting point. In ordinary march tempo the Nine Stroke Roll would be written as follows:

Nine Stroke Roll as written



If the tempo were slower than that of a march these rolls would necessarily contain more than nine strokes and the number of strokes would depend entirely upon the tempo taken and upon the ability of the performer to execute a closed roll.

Studies for Snare Drum

Page 9

Introducing the Five and Nine Stroke Rolls.

(5 Stroke Roll)

A R R L L R L R L L R R L R L R L L R L R L R L R L


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

C R L R R R L R L L R L R R R L R L R L L R L


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

E R - R L R - R L R - R L R L R R


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

G R - R L R L R R R L R L R R R L R L R L L R R


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

I R L R R R L R R R L R R L L R L L R L R R L L


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

(9 Stroke Roll)
K R R L L R R L R R L R R L R R L R R L R R L R


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

M R L R R L L R L R L R L R L R L R L R L R L R


1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 &

O R L R L R L L R L R L R L R L R L R L R L R L R


1 & - 2 & 1 & 2 & 1 & - 2 & 1 & 2 & 1 & - 2 & 1 & 2 & 1 & - 2 & 1 & 2 &

Q R L R L R L R L R L R L R L R L R L R L R L R L


1 & 2 - & 1 & 2 & 1 & 2 - & 1 & 2 & 1 & 2 - & 1 & 2 & 1 & 2 - & 1 & 2 &

S R - R L R L L R L R L R - R L R L R L R L R L R


1 & 2 & - 1 & 2 & - 1 & 2 & 1 & - 2 & 1 & 2 & 1 & - 2 & 1 & 2 & 1 & - 2 &

(5 Stroke Roll)

(9 Stroke Roll)

(A) RRLRRLLR L R L-L R L R-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 1 2 3 4 1 2 3 4

(C) R L R-R L R L-L R L R-R L R L R L R L-L R L

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

(E) R-R L R-R L R-R L R L R L R-R L R L R L R L R

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

(G) R-R L R L R-R L R L R-R L R-R R L-L R L R L-L R R

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

(I) R L R-R L R-R L R-R L-L R L-L R L-L R R L-L R R L-L

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

(17 Stroke Roll)

(K) R—R L R—R L R—R L R L R R L R—R L R—R L R

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

(M) R L—L R L—L R L—L R L R R R L R—R L R—R L R

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

(O) RLR L R L-L R L R L R L R R R P R L R L R L R L R R L R L R

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

(Q) R L R L R L R L-L R L R L R L R R R 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 1 2 & 3 4 1 2 & 3 4 1 2 & 3 & 4 & 1 2 3 4

(S) R—R L R L L R L R L-L R-R L R L R T R L R L—L R L R L R

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

(9)

(A) RRLLRLLRL L R—R L R—R L R (B) R LLRLLRL R L—L R L—L R

(C) R L R—R L R—R L R—R (D) R—R L RLR L R—R L

(E) R L—L R LRL R—R L (F) R L R—R L RL R—R L

(G) R LRL R L—L RLRL R L (H) RLRL R L—L RLRL R

(I) R LRLR L R—RLR L R (J) RLR L—L RLR L—L R

(K) (5) R L—L R—R L—L R—R L—L R—RLRL (L) R L—L RL R L—L RL R L—L RL RL

(M) RLRL R—RLRL R—RLRL R—RLRL (N) R L—L R—RLRL RL R—L—L R—RLRL

(O) R L—L RL R L—L R—R L—L RL RL (P) RLRL R—R L—L R—RLRL R—RLRL

(Q) (9) RRLLRLLRL RL R—R L—L RL RL—RL RL (R) R—R RLRL RL R—R RL RL

(S) RLRL—L R—R L LR LR—RL RL (T) R R—R L—L R—R R—RL RL

Dotted Notes

A dot placed after a note increases the value of that note by one half its original value.

Thus a half note  ordinarily equal in time value to two quarters becomes equal to three quarters when the dot is added .



Therefore in the following figure the time value of the dotted half is three times that of the quarter—
the dotted quarter three times that of the eighth— etc.



Snare Drum Studies Introducing Dotted Notes

(A) R L R L R L R L R L R L R L R (B) R L R L R L R L R L R L R L R

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

(C) R L R L R L R L R L R L R L R (D) R L R L R L R L R L R L R

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

(E) R L R L R L R L R L R L R (F) R L R L R L R L R L R L R L R

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

(G) R L R L R L R L R L R L R L R (H) R L R L R L R L R L R L R

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

(I) R L R L R L R L R L R L R (J) R L R L R L R L R L R L R

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

The Flam

The Flam is a grace note played just before the note which follows it and with the opposite stroke from that which plays the large note. It may be played with either hand.

The Flam is written as follows:



It should sound exactly as the word is pronounced— Flam — the grace note coming just before the large note.

Snare Drum Studies Introducing the Flam

(A) LR RL LR RL LR RL LR LR R (B) LR RL LR RL LR RL R L R L R

(C) LR L LR L LR L LR L LRL LRL LR L R (D) RRL RRL RRL RRL RRL RRL L R L R

(E) LR LRL R (F) LRL R

(G) LR RL LR L LR L LR L RL L R L R (H) LRL R

(I) LR RL R RL R RL LRLRL LR L R (J) R RL R RL R RL LRLRL LRLRL LRL RL L R

The Seven Stroke Roll

The Seven Stroke Roll is played in this manner and is always started only with the left stick — ending on the right.



As an exercise it should be started very slowly and gradually speeded up to the limit of the performer's ability then just as gradually slowed down to the starting point.

In ordinary march tempo the Seven Stroke Roll would be written as follows:



If the tempo were slower than that of a march these rolls would necessarily contain more than seven strokes and the number of strokes would depend entirely upon the tempo taken and the ability of the performer.

(A)

(B)

(C)

(D)

(E)

Snare Drum Studies

(A) R L R L R R L R L R L R L R R L R L R L R L R L R L R L R


(B) R L R L R R L R L R L R L R L R R L R L R L R L R L R L R

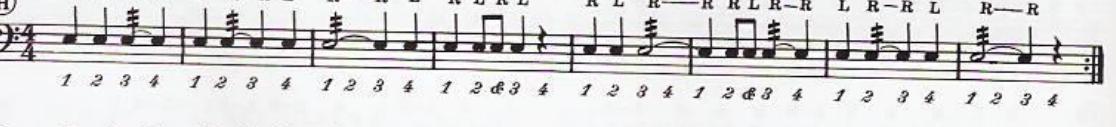

(C) R L R L R R L R L R L R L R L R L R R L R L R L R L R L R


(D) 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 R


(E) 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 R


(F) R L R-R L R-R L R-R L R L R L R L R R L R-R L R-R L R-R


(G) R L R-R L R-R L R-R L R L R L R R L R-R L R-R L R-R


(H) R L R-R L R-R L R-R L R L R L R R L R-R L R-R L R-R


(I) R L-L R-R L R-L R-L R-R L R-R L-L R-L R-L


(J) R L-L R R L R L R-L R-L R-R L R-R L R-L R R L R L


LR LRL LRL-L R RL LLR R RLLRL LR RRL L R—RRL LR LLR L LR LRRL
 1 2 & 3 4 1 2 3 4 1 2 & 3 4 & 1 2 3 4 1 2 & 3 4 & 1 2 3 4 1 2 & 3 4

LR LR L LR L-L R RL LIR R RLLRL LR RRL L R—RRL LR LLR L LR LRRL
 1 &- 2 & 1 & 2 & 1 &- 2 &- 1 & 2 & 1 &- 2 &- 1 & 2 & 1 & 2 &- 1 & 2 &

LR LRL LRL-L R RL LLR R RLLRL LR RRL L R—RRL LR LLR L LR LRRL
 1 &- 2 & 1 & 2 & 1 &- 2 &- 1 & 2 & 1 &- 2 &- 1 & 2 & 1 & 2 &- 1 & 2 &

LR LR L RRL RLLR L LR L-L RRL LR L R L—L LR
 1 2 & 3 1 2 & 3 1 2 3 & 1 2 3 1 2 & 3 1 2 3 & 1 2 3 1 2 3

LR LRLRL LR L-L R—RLRL RL R—R LR L-LRL LR L RRL RL R—R L—L R—RRL
 1 2 & 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 & 3 4 5 6 1 2 3 4 5 6

Four Street Beats

The section contains four staves of musical notation for a single instrument, likely a snare drum or similar percussive instrument. The staves are arranged vertically. The first staff is in 2/4 time, the second in 3/4, the third in 6/8, and the fourth in 6/8. Each staff consists of two measures of music, separated by a bar line.

ROLL OFF (Signal for band to play)



SHORT ROLL OFF



The Bass Drum

Page 21

The student at this stage of advancement, in addition to taking up the bass drum, should turn to page 33, and study in a systematic fashion, the famous "twenty-six rudiments" of drumming.

The bass drum is one of the most important instruments in the band or orchestra and should be played by a very capable performer. The drummer must be able to read and should never attempt to "follow along by ear" as is too often the case.

The bass drum should be played with a soft lamb's wool beater in preference to the old hard felt type which does not produce a good tone. For the best tone the drummer should strike the bass drum about half way between the center and the upper hoop. Best results will be obtained from a glancing down and up stroke rather than beating straight into the drum.

At the close of a phrase or strain it is necessary to dampen the bass drum with the free hand so it will not be heard to ring after the other instruments have released their tone.

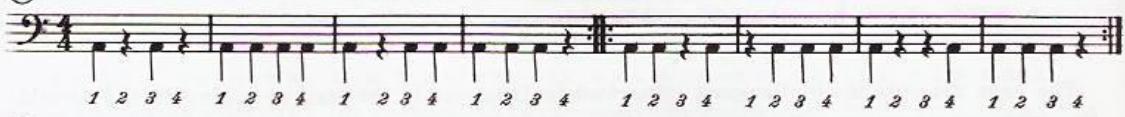
The roll on the bass drum can be made with a single bass drum beater if it is provided with a small wool ball at the other end of the stick. Two tympani sticks used to execute a single stroke roll on the bass drum will serve better if time is provided in the number for preparing to play this way.

The bass drummer is often called upon to play the cymbals at the same time. In this case one cymbal should be attached to the bass drum with a good holder and the other cymbal hung on a leather thong and held in the left hand of the drummer. The cymbals should not come directly together but the stroke should come a little from the lower side, striking the cymbal when they are exactly even and passing on over the upper side. The use of one performer for both of these instruments serves to give fine precision but will not give the best cymbal tone. For forte or double forte cymbal solos a pair of good cymbals should be struck together by another performer. Many bands use a separate player for cymbals all of the time.

A good bass drummer will learn to memorize four to eight measures of music at a glance and will then keep his eyes riveted on the director to be sure that the tempo does not vary in the least.

Studies for Bass Drum

(A)



(B)



(C)



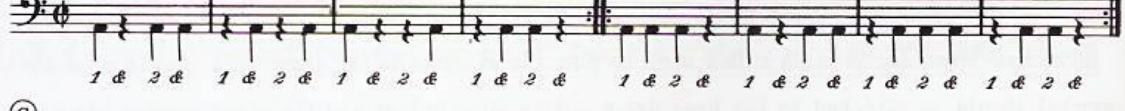
(D)



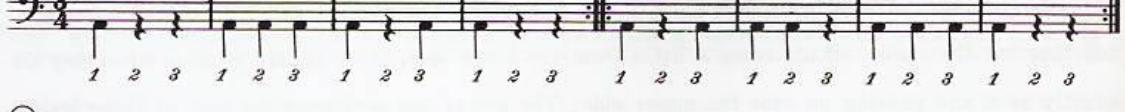
(E)



(F)



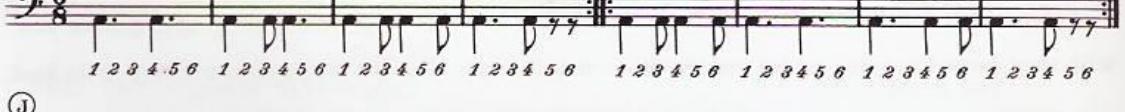
(G)



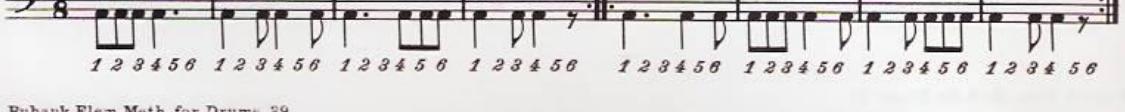
(H)



(I)



(J)



(A)

(B)

(C)

(D)

(E)

(F)

(G)

(H)

(I)

(J)

Studies for Bass and Snare Drum

(A)



(B)



(C)



(D)



(E)



(F)



(G)



(H)



(I)



(J)



Cymbals

Introducing some typical cymbal solos as written in drum parts. These are played with a pair of cymbals if available otherwise strike cymbal with a drumstick.

The first staff is in 2/4 time, featuring a 'Cym. solo' part with sixteenth-note patterns and a 'B.D. solo' part with eighth-note patterns. The second staff is in 6/8 time, with 'Cym. solo' and 'Cym.' parts. The third staff is in 4/4 time, with 'Cym. solo' and 'B.D. roll' parts.

Triangle

The triangle should always be played with a metal beater. The roll is made by rapid strokes of the beater inside one corner of the triangle. Some quick changes from sticks to beater will be necessary in the following parts.

The first staff shows 'Tri.' patterns. The second staff shows 'Tri.' and 'Drs.' patterns. The third staff shows 'Tri.' patterns with a dynamic marking 'f' and 'Drs.' patterns.

Tom Tom

The Tom Tom or Indian Drum is usually played with one stick alone to give the proper effect. The snare drum with the snares thrown off will serve in absence of a regular Tom Tom.

The top staff shows 'Tom Tom' patterns. The bottom staff shows 'Tom Tom' patterns with a 'B.D. alone' marking.

Castanets and Tambourine

The castanets are usually held in one hand and struck against the other. The tambourine roll is produced either by rapidly shaking the instrument or by running the moistened thumb around the edge of the head.

Castanets

Tambourine

Wood Block

The wood block is used a great deal for special effects. It is best played with the shank of the sticks about one inch from the top.

Wood block

The Busy Drummer

Tri. Sleigh bells Drs. Cym.

Tom Tom Ratchet Drs. Rim shot Drs.

B.D. Stick beats Wood block Drs. Cym. B.D.

Castanets Cowbell Cym. B.D.

Tamb. Drs. Cym. B.D.

The above part is an example of the various effects a drummer may be called on to produce. Though the changes are not usually as rapid as this the drummer must be able to figure out the part so that all effects may be produced at the proper time. It is often necessary to play one of the above instruments with one hand while the other is busy preparing the next effect.

The following drum parts are taken from the regular Rubank Band edition and can be had for full Band instrumentation.

Page 27

Blue Eagle

March

ARTHUR JOHNSON

Cym solo

2

TRIO

Star

March

E. De LAMATER

2

TRIO

The Old Army Game

Medley of Army Marching Songs

Arr. by PAUL YODER

March tempo

(1) HINKY DINKY

YOU'RE IN THE ARMY NOW
(2) ad Drs. & Bugles here, ad lib.

B.D. only no cym.

la la Both play 1 2

Sing la la 1st

(3) 'A FRANGESA Sing 1st time ad lib play both notes

The Drummers Delight

A Snappy Flashy Drum Novelty

STEVE EDWARDS

Lively

D - bass drum alone
C - cymbal
T - both together
Always both together unless otherwise indicated

cow bell crash D T steamboat whistle

Jazz whistle

cow bell cym.

Baby cry cuckoo calf bawl etc. shot shot or drum

NOTE: Drummers this is a flashy Jazzy number and Your chance to shine. Pep it up. If you haven't the traps called for, put in something else snappy and step on it.

Tonawanda

Page 29

Dance of the Indian Camp

A. F. WENDLAND

Moderato

Tom Tom

The musical score for the Tom-Tom part consists of ten measures. The first measure starts with a dynamic *f*. Measures 1 through 4 feature a continuous eighth-note pattern on the A string. Measures 5 and 6 show a eighth-note pattern on the D string. Measures 7 through 10 return to the eighth-note pattern on the A string. Measure 10 concludes with a fermata over the eighth note.

T_1, T_2

War Crys

A musical score for bassoon, page 10. It features a bass clef, a common time signature, and a key signature of one sharp. The score consists of two staves of six measures each, separated by a double bar line with repeat dots. The notes include eighth and sixteenth note patterns, along with rests.

W.C.

T.T.

A musical score for the bassoon part, showing measures 11 and 12. The score consists of two staves. The top staff uses a bass clef and has a tempo marking of 120 BPM. The bottom staff uses a bass clef and has a tempo marking of 108 BPM. Measure 11 starts with a sixteenth-note rest followed by a sixteenth-note eighth-note pattern. Measure 12 begins with a sixteenth-note eighth-note pattern.

B.D.

S T. T.

Dr.

T.T.

A musical score page showing the bassoon part for system 10. The bassoon's rhythmic pattern consists of eighth and sixteenth notes. The cymbals are to be played at the beginning of the measure, as indicated by the instruction "cym.".

TRIO

Whip

p

w.c.

A musical score for piano, showing two staves. The left staff is for the left hand (piano) and the right staff is for the right hand (piano). Measure 11 starts with a treble clef, common time, and a key signature of one sharp. The left hand plays eighth-note chords, and the right hand plays sixteenth-note patterns. Measure 12 begins with a bass clef, common time, and a key signature of one sharp. The left hand continues eighth-note chords, and the right hand continues sixteenth-note patterns. A dynamic marking "w.c." is placed above the right hand's staff.

A musical score for the drums (Drs.). The staff begins with a rest followed by a rhythmic pattern of eighth and sixteenth notes. The tempo is indicated as f (forte). The pattern repeats several times, with the dynamic level increasing over time.

T.T.

D.S. al Coda

Castanets Tambourine
Small Tom Tom & large
Tom Tom or Chinese Drum

Southern World

Characteristic Overture

ED CHENETTE

Moderato

Moderato Castanets (A) 1 S.D. muffled

no Cym. mf

2 S.D. with snare (B) Tambourine with Cym. Crossed sticks on S.D. Cym. S.D.

(C)

Valse Vivace Castanets (D)

S.D. rall.

(E) a tempo rall.

rall. S.D. a tempo p-ff a tempo

(F) Tambourine 1st time S.D. 2nd time

rall. a tempo S.D. a tempo

(G)

Gym. a tempo 1 S.D. rit. 2

(H) **Tempo 108**

TomTom

Larger Tom Tom or Chinese Drum

K Tom Tom

B. D. with Cym.

S.D. Lively

mf Drums

M Slow

Fast

Slow

Fast

1

2

N Grandioso

3 3 3

3 3

Slow

①

Fast to end

Slow

P Tambourine

Crossed sticks on S.D.

ff

s with Cym.

Gym.

S.D.

R

3

Slow

Fast

T

Faster

ten.

Big Bass Drum

Featuring Drum throughout with Song and Bass Drum Solos in the Trio.

PAUL YODER

Solo

Solo

B.D. Solo

mf Solo

ff

Solo 1 2 Solo >

Gym. B.D. B.D. ff

ff Solo >

p

Solo

Cym.

TRIO

1st time Sn.Dr. all sing.

Just see how he swings on that big bass drum he hits it some B.D. the great big

B.D. Just see how he swings when the accents come, he never missed a single one.

one play others sing

f

p Just see how he swings on that

all play

bass drum on that big bass > drum. > f

B.D. B.D. > B.D. > B.D. >

ff

p B.D. > B.D. > B.D. ff

Developing the Twenty-Six Rudiments of Drumming (The Scales of the Drum)

Repeat each exercise many times; gradually increase the tempo until the desired effect is obtained.

No.1: Long Roll

(A) L L R R L L R R (accelerando)
 (B) L L R R L L R R (accelerando)
 (C) L L R R L L R R (accelerando)
 (D) Long Roll Notation

No.2: Five Stroke Roll

(A) L L R R L R R L L R (accelerando)
 (B) L L R R L R R L L R (accelerando)
 (C) L L R R L R R L L R (accelerando)
 (D) Five Stroke Roll Notation

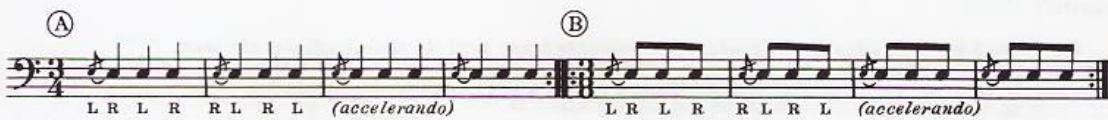
No.3: Seven Stroke Roll

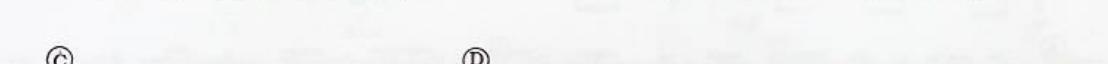
(A) L L R R L L R L L R R L L R (accelerando)
 (B) L L R R L L R L L R R L L R (accelerando)
 (C) L L R R L L R L L R R L L R (accelerando)
 (D) Seven Stroke Roll Notation

No.4: Flam

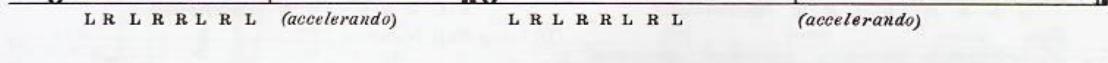
(A) Right hand flam
 (B) Left hand flam
 (C) Hand to hand flam
 (D) Flam Notation

No.5: Flam Accent No.1

(A)  (accelerando)

(B)  (accelerando)

(C)  (accelerando)

(D)  (accelerando)

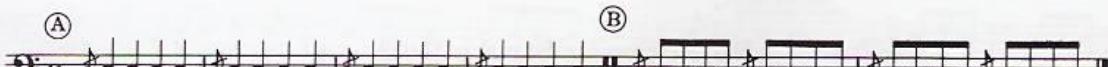
No.5a: Flam Accent No.2

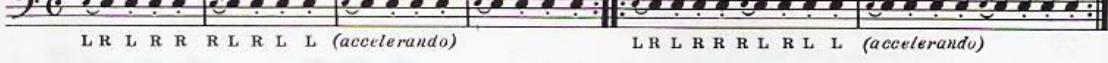
(A)  (accelerando)

(B)  (accelerando)

(C) Flam accents No.1 and No.2  (accelerando)

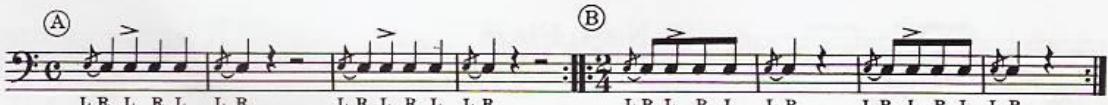
No.6: Flam Paradiddle

(A)  (accelerando)

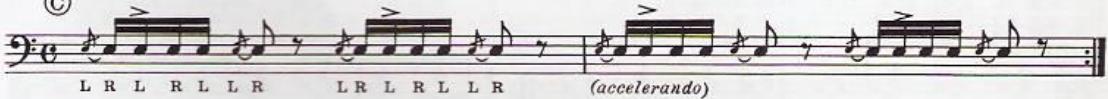
(B)  (accelerando)

(C)  (accelerando)

No.7: Flamacue

(A)  (accelerando)

(B)  (accelerando)

(C)  (accelerando)

No.8: Ruff

(A) L L R R R L (*accelerando*)

(B) L L R R R L L L R R R L (*accelerando*)

(C) L L R R R L L L R R R L (*accelerando*)

(D) Ruff Notation

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

No.8a: Three Stroke Ruff

(A) L R L R L R (*accelerando*)

(B) L R L R L R (*accelerando*)

(C) L R L R L R (*accelerando*)

(D) Three Stroke Ruff Notation

L R L R L R

No.8b: Four Stroke Ruff

(A) L R L R L R L R (*accelerando*)

Four Stroke Ruff Notation

(B) L R L R L R L R

No.9: Single Drag

(A) L L R L R R R L R (*accelerando*)

(B) L L R L R R R L R *accelerando*

(C) L L R L R R R L R (*accelerando*)

(D) Single Drag Notation

R L L R L R R L

No.10: Double Drag

(A)

Double Drag

(B)

Double Drag

(C)

Double Drag

(D)

Double Drag

LL RLLR L RRL RRL R (accelerando) LL RLLR RRL RRL R (accelerando)

LL RLLR RRL RRL R

No.11: Double Paradiddle

(A) Double Paradiddle

L RL RLL RL RL RR (accelerando)

(B) Double Paradiddle in Eighth Notes

L RL RLL RL RL RR (accelerando)

(C) Double Paradiddle in Sixteenth Notes

L RL RLL RL RL RR

No.12: Single Ratamacue

(A)

LL R L R L RRL R L (accelerando) LL R L R L RRL R L R (accelerando)

(B)

LL R L R L RRL R L R (accelerando) LL R L R L RRL R L R (accelerando)

(C)

LL R L R L RRL R L R (accelerando)

(D) Single Ratamacue Notation

No.13: Triple Ratamacue

(A)

LL R R L L L R R L L R R L L R L R L R (accelerando) LL R R L L L R R L L R R L L R L R L R (accelerando)

(B)

LL R R L L L R R L L R R L L R L R L R (accelerando) LL R R L L L R R L L R R L L R L R L R (accelerando)

(C)

LL RLL RLL RL RL RRL RRL RLL RL RL (accelerando)

(D) Triple Ratamacue Notation

No.14: Single Stroke Roll

(A)

L R L R L R L R (accelerando) L R L R L R L R (accelerando)

(B)

L R L R L R L R (accelerando)

(C)

L R L R L R L R (accelerando)

No.15: Nine Stroke Roll

(A)

L L R R L R R R (accelerando) L L R R L R R R (accelerando)

(B)

L L R R L R R R (accelerando)

(C)

L L R R R R L R R (accelerando)

(D) Nine Stroke Roll Notation

No.16: Ten Stroke Roll

(A)

L L R R L L R R R (accelerando) L L R R L L R R R (accelerando)

(B)

L L R R L L R R R (accelerando)

(C)

L L R R R R L R R (accelerando)

(D)

No.17: Eleven Stroke Roll

(A)

L L R R L L R R R L (accelerando) L L R R L L R R R L (accelerando)

(B)

L L R R L L R R R L (accelerando)

(C)

L L R R R R L L R (accelerando)

(D) Eleven Stroke Roll Notation

No.18: Thirteen Stroke Roll

(A)

(B)

(C)

(D) Thirteen Stroke Roll Notation

No.19: Fifteen Stroke Roll

(A)

(B)

(C)

(D) Fifteen Stroke Roll Notation

No.20: Flam Tap

(A)

(B)

(C)

(D)

No.21: Single Paradiddle

(A)

(B)

(C)

No. 21a: Triple Paradiddle

(A)

L R L R L R L L R L R L R L R R (*accelerando*)

(B)

L R L R L R L L R L R L R L R R (*accelerando*)

No. 21b: Triple Paradiddle in Triple Accent

(A)

L R L R L R L L R L R L R L R R (*accelerando*)

(B)

L R L R L R L L R L R L R L R R (*accelerando*)

No. 22: Drag Paradiddle No.1

(A)

L L R L R R R R L R L L LL R L R R R R L R L L (*accelerando*)

(accelerando)

(B)

LL R L R R R R L R L L (*accelerando*)

(C)

LL R L R R R R L L R R L R L R R R R L L (*accelerando*)

No. 23: Drag Paradiddle No.2

(A)

R L L R L L R L R R L R R L R R L R L L R L L R L L R L R R L R R L R L L (*accelerando*)

(B)

R L L R L L R L R R L R R L R R L R L L R L L R L L R L R R L R R L R L L (*accelerando*)

(C)

R L L R L L R L R R L R R L R R L R L L R L L R L L R L R R L R R L R R L L (*accelerando*)

No. 24: Flam Paradiddle-Diddle

No.25: Ratatap*

A

L L R L R L L R L R (accelerando)

C

LL R L R L L R L R

D

E

R L L R L R L L R L

F

No.26: Double Ratamacue

A

LL R LL R L R L R R L R R L R L R

B

RR L R R L R L R

C

(accelerando)

D

LL R LL R L R L R R L R R L R L R

E

RR L R R L R L R

F

LL R LL R L R L R R L R R L R L R

G

RR L R R L R L R

* Commonly known as "Lesson No. 25," this rudiment has been designated "The Ratatap" by the eminent drum authority, William F. Ludwig.