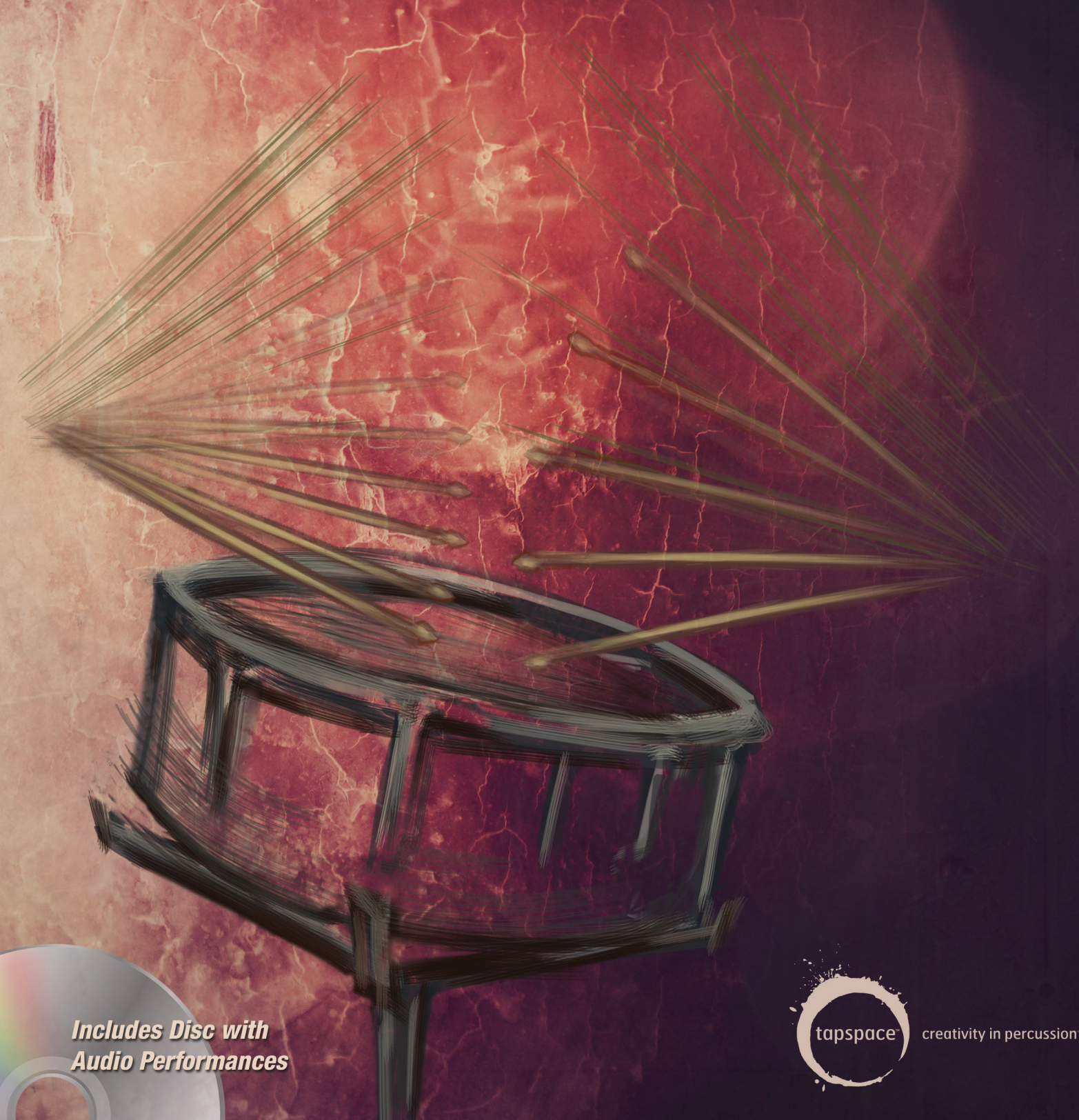


Broad Strokes

Studies in Style for the Advanced Snare Drummer

by Rick Dior



***Includes Disc with
Audio Performances***



creativity in percussion™

Broad Strokes

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Note: Errata and additions to this text, if any, may be found by visiting the "Errata" forum board on the TapSPACE Forum at www.tapSPACE.com/forums

Acknowledgment

This book is dedicated to my father, Jerry Dior, who passed away in 2015. His love of music and unwavering support of my musical exploits are a big part of who I am today.

I would also like to thank my wife Jennifer, my son Ryan, and my daughter Julianne for making everything better, my students for their hard work and great entertainment value, my many musical colleagues for their friendship, and finally a huge thank you to Murray Gusseck and Jim Casella at TapSPACE who spent countless hours turning my hieroglyphics into a presentable manuscript.

–Rick Dior

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About the Author

Born in Brooklyn, New York, **Rick Dior** began his professional music career at the age of thirteen, freelancing in and around the metropolitan area in various jazz ensembles, orchestras, and theatre productions. He is a graduate of the Manhattan School of Music where he studied with renowned timpanist Fred D. Hinger and jazz composer Bob Mintzer. He also studied extensively with famed jazz drummer Joe Morello.

Rick has performed as a percussionist with some of the biggest names in the music industry, including James Taylor, Aretha Franklin, Ray Charles, Bobby McFerrin, and Marvin Hamlisch. He has added his drum set talents to performances with many great jazz artists including Marvin Stamm, Bill Watrous, Clark Terry, Red Rodney, Victor Vanacore, and Lionel Hampton and Maria Howell. Some of these performances have taken place with the Charlotte Symphony Orchestra, which he has performed with since 1990.



As a first call percussionist, Rick has played with the touring productions of many Broadway shows, including *Wicked*, *West Side Story*, *The Producers*, *Spamalot*, *A Chorus Line*, *Bring It On*, *Hairspray*, *Ragtime*, *Young Frankenstein*, and many more.

Rick's recording credits are extensive and include movie soundtracks, CD releases, and commercial radio and television spots. He can be heard on many CD recordings including releases from John Brown, Will Campbell, Jim Brock, Marlene VerPlanck, John Allemeier, Steve Haines, Anne Trenning, Johnny Alexander, Chad Lawson, Clair Ritter, Jack Murray, Jackie Gore, Loonis McGlohon, and David Regan as well as his own solo recordings.

As an engineer and producer, Rick has been involved in hundreds of recordings. These include projects with Branford Marsalis, Harry Connick Jr., Ed Thigpen, Michael Spiro, Joey Calderazzo, Jimmy Cobb, Michael Carvin, Jim Stack, and Vince Lewis. He is the creator and owner of Acoustic Barn Studios, a complete production and recording facility.

Since 2001 Rick has served as the Professor of Percussion at the University of North Carolina at Charlotte and maintains an active private teaching studio. His private students have gone on to attend many prestigious music institutions such as The Julliard School of Music, the Manhattan School of Music, the Cincinnati Conservatory, the Oberlin School of Music, the Eastman School of Music, North Texas State University, and the University of Miami. Many of these former students are active as professional musicians and educators.

As a composer, Rick has written many compositions and arrangements for all types of ensembles including the Charlotte Symphony and UNCC percussion ensembles. His compositions are published by Tapspace. As an author he has written several instructional books including *Advanced Coordination for Drum Set and Hand Percussion* which is used in several colleges throughout the United States and by teachers and performers internationally. Rick has performed several clinics for PAS chapters in North and South Carolina. He currently holds endorsements with Vic Firth drumsticks, Mike Balter mallets, and Paiste cymbals.

Introduction

In the world of the performing arts, it is often said that technique is just a means to an end and should never be the primary focus of an artist. While this is certainly true, the absence of a solid technical foundation will certainly inhibit innovation and will prevent the artist from achieving maximum expression and creativity.

For the modern percussionist looking to achieve excellence in several areas of percussion performance, technical proficiency starts with the extensive study of the snare drum. Too many aspiring percussionists skip the important study of snare drum etudes by composers such as Charles Wilcoxon, William Schinstine, John S. Pratt, Fred Albright, Mitchell Peters, Jacques Delecluse, and Anthony Cirone. Much of the fundamental technique and musicianship for performing on dozens of percussion instruments comes out of the study of this type of rudimental and classical snare drum literature.

The main purpose of this book is to help the percussionist bridge the gap between the rudimental and classical styles of snare drum performance. The etudes and solos presented are difficult and will take time to master, but the techniques you will gain from this undertaking will be well worth that time.

This book contains snare drum solos in both the classical and rudimental genres as well as several stylized solos employing non-traditional techniques influenced by several genres of music. The solos are divided into the following four sections:

Section 1: Rudimental Style Solos

These solos make up the bulk of the book and employ the standard 26 rudiments as well as several Percussive Arts Society (PAS) and hybrid rudiments. They run the gamut from traditional rudimental solos to pieces that reflect modern drum corps technique.

Section 2: Orchestral Style Solos

Solos in this section address specific technical problems common to the orchestral performer. They should be used as a supplement to the many orchestral snare drum books that are widely available. Each etude demonstrates solutions to common pitfalls that a percussionist will face in an orchestral setting.

Section 3: Combination Solos

These solos combine orchestral and rudimental techniques and address odd time signatures as well as other difficult technical challenges. It is here that you will find the most physically challenging etudes and solos in the book.

Section 4: Specialty Solos

The specialty solos focus on several musical genres, from jazz and ethnic music to Afro-Cuban and Brazilian content. Some of these solos are written within a specific style of music, while others contain unusual techniques and effects that are common in drum set performance. Most of these solos have a specific notation key that should be followed very carefully in order to achieve the desired result.

All solos in this collection are intended for the advanced student or performer who has already studied hand technique extensively. Throughout the book there is a special emphasis on hand technique as it pertains to drum set performance. In most cases I have included a page or two of exercises to master before working on the etudes. Start these exercises slowly and work with a metronome at the smallest subdivision.

The tempo markings should be adhered to as closely as possible for maximum effect, but it may take you some time to get there. Be patient, stay relaxed, and you will reach your goal. I hope that you have as much fun learning and playing these solos as I had writing them.

– Rick Dior

Rudimental snare drumming is represented prominently in several genres, including drum corps, marching bands, Scottish drumming, military bands, and drum set performance. Orchestral technique is used mostly in wind ensemble, musical theatre, and orchestra performances but can also be applied to drum set performance. Even though these are considered contrasting styles, similar techniques and concepts often overlap. It is common for the orchestral player to use open rolls and rudimental stickings to execute difficult passages. Likewise, the rudimental drummer might employ closed rolls or drags to create a sense of nuance in his performance. To be a complete player, the modern drummer must master both styles.

The two examples below represent the main motif of the short etymology. The more complex version uses closed rolls while the rudimental version uses open

Orchestra in closed form

Orchestral phrase

*Rudimental phrase*

Orchestral phrase



Sample Image

STYLE COMPARISON ETUDES

These two etudes demonstrate the contrasting styles of rudimental and orchestral snare drum performance. Similar thematic material is used so that you can distinguish the different drumming styles.

In the orchestral style, rolls and drags should be performed closed. In the rudimental style, they would be performed open. You will also notice that there are no stickings presented for the orchestral style etude. Once again, this is standard practice, so feel free to experiment and use the orchestral stickings that work best for you.

Orchestral Style Etude

$\text{♩} = 126$

p *f* *pp* *ff* *p*

f *p* *mp* *f*

pp *f*

pp

Rudimental Style Etude

$\text{♩} = 126$

p *f*

p *cresc.*

p *cresc.*

p *cresc.*

p *cresc.*

Sample
Image

RUDIMENTAL SNARE DRUMMING AS IT RELATES TO THE DRUM SET

To perform at a high level on the drum set, a percussionist must possess several critical skills including:

1. Excellent coordination between all four limbs
2. A strong sense of tempo and groove
3. Endurance with both the hands and feet
4. The ability to play any sticking combination in a smooth and relaxed manner

It is this last skill that will benefit greatly from the study of rudimental snare drum technique. You can think of the study of rudimental stickings as a kind of drummer's alphabet. Through much practice you learn the individual rudiments and then put them together into musical words, sentences, and finally paragraphs. This vocabulary enables the percussionist to express himself or herself much more artistically than someone without this knowledge and facility.

The human body naturally gravitates toward the simple one-handed and alternating motions that we use in everyday life. We are not wired to play paradiddle combinations. Our instinctual skills of crawling, walking, and throwing are all relatively simple one-handed or basic alternating motions. As a percussionist you must train your body to make complex stickings natural. This comes through the repetition of motions that we are not naturally comfortable with. A great drum set artist does not think about individual stickings; it is the combinations of different stickings, along with dynamic control, that create the magic. These stickings are internalized through much practice and repetition. Our natural tendency toward simple strokes presents limited options when it comes to interesting grooves or fills on the drum set. The study and combination of rudimental sticking combinations will make you a much more expressive and interesting performer. You know when to use them.

Many of the solos in this book are written from a drum set performance perspective. If you find the presented work very well on the drum set for both groove playing and soloing, I would recommend trying all the solos (or parts) on the snare drum. If you find the stickings among the snare, toms, and bass drum. You can also try the straight-ahead solos and exercises over a bass drum and snare.

TEMPOS AND PRACTICING

As stated in the introduction, the suggested tempo is a performance tempo. If you find yourself unable to play at the suggested tempo, don't sweat it ... just slow down. I would suggest playing much slower than the suggested tempo until you can really relax and absorb the technique. The only way to practice effectively and efficiently. You will only get faster by practicing slowly and tightening up.

A metronome is an indispensable tool in the drummer's arsenal. If possible, subdivide the metronome to the smallest note value you can. Really try to hear the click and video yourself at every opportunity, as this will reveal many important details about your technique.

THE RECORDINGS

The CD-ROM included with this book contains two versions of each solo in MP3 format. The first version is a concert hall performance of the solo in the right channel and the solo in the left channel. The second version is a click track to isolate this click track by moving the balance control all the way to the right. The click track used in the recordings of the solos is preprogrammed to include tempo changes, subdivisions, meter accents, and other musical elements. The click is always active, but in some instances (such as in the case of a tempo change) you may want to pause and begin again at the new tempo.

Sample Image

EQUIPMENT CONSIDERATIONS

Certain solos in the book are expressly written for a particular type of snare drum and/or drum stick. This is clearly stated in the introduction to each solo when pertinent. Other than that, you should use whatever you prefer or have available. Below is my snare drum and stick preference for each section.

The **rudimental solos** sound good on a 6.5–7" x 14" wooden shell drum with cable or gut snares. The drum should be tuned medium tight but still have plenty of low frequencies. These solos are not intended to be played on high-tension, corps style snare drums. The drum should also be slightly muffled for a dry, articulate sound. The head should be coated and of medium weight. I prefer a heavier stick for rudimental drumming. A stick between 70 to 80 grams works well. Please do not use marching sticks with this snare setup, as these will quickly ruin the head.

The **orchestral solos** will sound good on a 5–6.5" x 14" wooden or brass drum with a combination of wire and cable snares. The drum should be slightly muffled. A calf head is a great choice for the top head if you have one available. If not, a coated head on the thinner side is recommended. The bottom head of your orchestral drum should be of the thinnest material possible. This will give you greater snare sensitivity when performing softer passages.

In regards to orchestral tuning, the goal is to achieve sensitivity at lower dynamic levels as well as snare settings that will make your closed rolls, drags, and ruffs easier to execute. Stick choice is very personal when it comes to orchestral snare drumming. I like to have several pairs of sticks with different tips on hand, and I will often change sticks when performing at different dynamic levels. In general a stick weight of 60 to 70 grams works well.

Combination solos should be performed with the orchestral setup, but the snare settings should be on the late side.

Other solos have snare drum recommendations in their introductions. The others should be performed on a standard drum setup. Some of these solos require different sticks or brushes and may be noted off. This is clearly noted.

Sample Image

Section 1

Rudimental Solos

The following rudimental solos contain all of the standard 26 rudiments as well as many PAS (Percussive Arts Society) and hybrid rudiments. The exercises prior to each solo should be mastered before attempting to play the composition. Remember that playing the notated tempos is not as important as striving for a smooth and relaxed sound. Several of the solos were written with drum set performance in mind when it comes to the notated stickings. After you learn each solo, try playing it around the kit and over different foot ostinatos.

In the Beginning

INTRODUCTION AND EXERCISES

This etude contains all 26 standard rudiments as well as a few PAS (Percussive Arts Society) and hybrid rudiments. The solo should be performed at march tempo with a funky street beat feel. Below are some warm-ups and exercises to work on before playing the solo. The drags in Exercise 1 should be played open and begin right after the preceding note. In other words, there should not be any dead space. Bar 57 (also see Exercise 4) contains mixed groupings of paradiddle stickings, which are used quite prominently in this book. These rudimental groupings are very effective for drum set grooves and soloing. *In the Beginning* is dedicated to my first drum corps instructor, Walter Kelly.

Ex. 1

Keep the stick playing the drags very close to the drumhead. Think of the drags as “filler” material that creates a continuous sound without space between the drags and primary notes.

Exercise 1 consists of four staves of musical notation. The first two staves are in 2/4 time and feature eighth-note patterns with triplets and accents. The stickings for the first staff are: R R R L R L, L L R L R L, R R R L R L, L L R L R R L R. The second staff continues with: L L L L R, R R R L R L, L R L R R L R L, L R L R L L R L. The third staff is in 4/4 time and features half-note and quarter-note patterns with accents. The stickings are: L R, R L, R L, R L. The fourth staff continues with: R L L R R L, L R R R.

Open up your drags to fill the space between the notes. This rhythmic phrase should have a slight swing to it.

notes. This rhythmic phrase should have a slight

This musical notation shows a rhythmic phrase in 2/4 time. The stickings are: L L R R L, L R R L L.

Sample Image

notes about 8" above the... the accented notes about 8" above the

This musical notation shows a rhythmic phrase in 2/4 time. The stickings are: R L R R L L R L R R L L, R L R R L R L R L L.

Musical notation for Exercise 7.12, showing a sequence of notes on a staff with fingerings R, L, R, R, L, R, R, L, R, R, L, R, L, R, L.

 f

4

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

8

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

[illegible]

16

 mf

20

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

$$\underline{\underline{f}} \quad mp$$

24

R L R L R L R L


29 

34

R R R L R R L

p

Sample Image



38

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

42

poco cresc.

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

46

f

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

50

6

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

54

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

6

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

60

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

6

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

6

R L L L L L L L

f

closed roll

tr

L R L R R R L

fp *fff*

Sample Image

Old School

INTRODUCTION AND EXERCISES

Old School pays homage to one of the greatest snare drum composers of all time, John S. Pratt. Pratt set the standard for the modern rudimental snare drum solo. His use of over-the-bar phrases and compound rudiments created the template for the modern rudimental snare drum solo. Always grooving and a joy to play, his etudes continue to influence legions of rudimental and classical performers as well as many drum set artists. This etude switches between sections of 6/8 and 2/4. The tempo relationships do change, so pay careful attention to these markings. The exercises below are direct quotes from the solo.

Ex. 1

Bounce the flam taps, but use more wrist motion to play the flam paradiddle-diddles.



Ex. 2

Bars 38–53 in the solo celebrate the Pratt composition *My Friend Normal*. This double paradiddle extravaganza should use a combination of bounced and wrist strokes. The first two bars of the exercise should be played with the wrists, while the last two should be bounced.



Ex. 3

Swing It!



Ex. 4



Ex. 5



Ex. 6

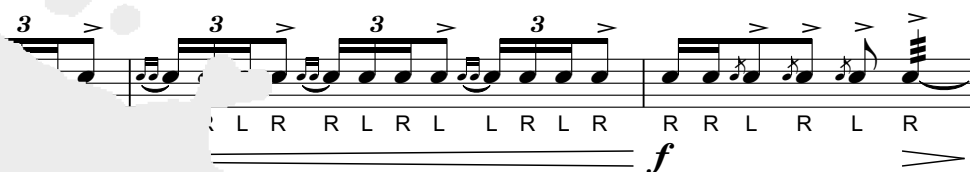
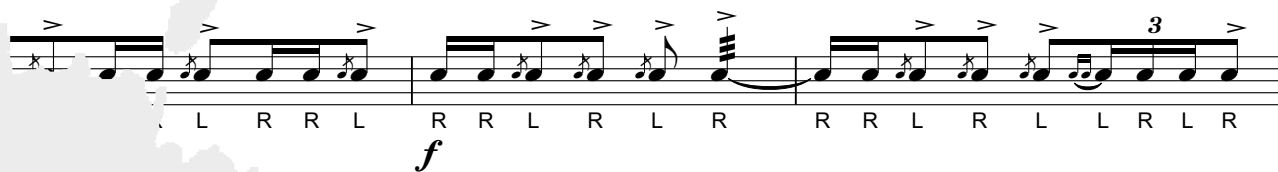
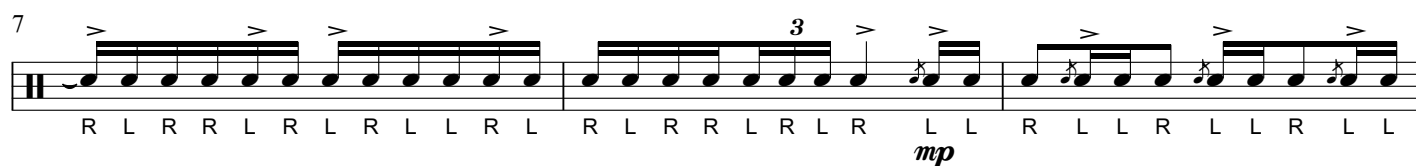
This passage should be played



Sample
Image

for John S. Pratt
OLD SCHOOL

♩. = 76



Sample
Image



27 *mf*

31 *p* *fp* *f*

34

38 *mf*

42

46

50

54 **A tempo** $\text{♩} = 76$ *p* *cresc.*

58 *ff*

62

The musical notation is written on a grand staff (two staves per system). The rhythmic notation below each staff uses 'R' for right hand and 'L' for left hand. The notation includes various note values, rests, and dynamic markings. A large, faint watermark of a hand is visible on the right side of the page.

Sample Image

66 *mp* *p*

70 *f*

73 *ff*

76 *mf*

80 *f* *mp*

88

92

95

101 *ff*

Sample Image

Ratamawho?

INTRODUCTION AND EXERCISES

Ratamacues are one of the most useful and interesting of the standard rudiments. They produce lots of technical flash and transfer well to drum set when used for fills and soloing. This etude explores single, double, and triple ratamacues in several permutations. The trick to playing ratamacues at a fast tempo is to use your wrists for the accents and fingers for all of the other notes. This results in a small whipping motion that creates power and speed with relatively low stick height. When executing a ratamacue, the drags should be played open and ghosted. They act as filler for the main notes and should always meld into the note that follows. The last section of this solo is loud and flies like the wind, so pace yourself and work up to the notated tempo.

There are two distinct accent levels in this etude. A normal accented note is treated with the usual accent, but there are some softer accents which help with the overall phrasing of the ratamacues. These are notated with a dot above the note in the solo.

Below are some exercises to help you become proficient in the performance of this great rudiment.

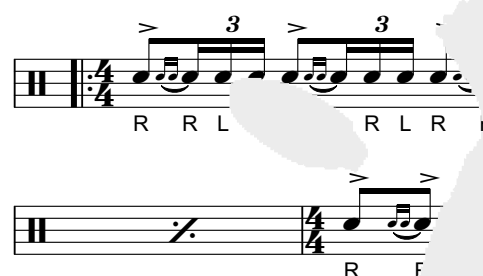
Ex. 1



Ex. 2



Ex. 3



Ex. 4



Sample
Image

Be sure to use a metronome with a measure beep when practicing these next two exercises.

Ex. 5

Ex. 6

The second exercise consists of two staves. The first staff contains two measures of music. The first measure has a quintuplet of eighth notes (L, R, L, R, R) followed by a quarter note (L), a quarter note (R), and a quarter note (L). The second measure has a quintuplet of eighth notes (L, R, L, L, R) followed by a quarter note (L), a quarter note (R), and a quarter note (L). The second staff contains two measures of music. The first measure has a triplet of eighth notes (R, L, R) followed by a quarter note (L), a quarter note (L), a quarter note (R), and a quarter note (R). The second measure has a triplet of eighth notes (R, L, R) followed by a quarter note (R), a quarter note (R), a quarter note (L), and a quarter note (L). The piece ends with a double bar line.

7/

[illegible]

3

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

8

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

3 > 3 > > 3

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

Sample Image

Sample Image

29

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

f

31

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

33

Brighter (♩ = ♩)

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

ff

35

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

37

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

39

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

41

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

43

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

45

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

47

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

fff

Sample
Image

Grace Under Pressure

INTRODUCTION AND EXERCISES

Grace Under Pressure is a study in drags and diddles and is dedicated to the great Charles Wilcoxon. Many of Wilcoxon's favorite licks are here (triplet paradiddles anyone?), in addition to a few evolutionary takes on the originals. Please pay close attention to the stickings. Bar 39 begins a two-measure ritardando/ crescendo and should be somewhat dramatic. This solo should be played with a slight swing, which is part of the Wilcoxon tradition.

Here are some exercises to get you started.

Ex. 1

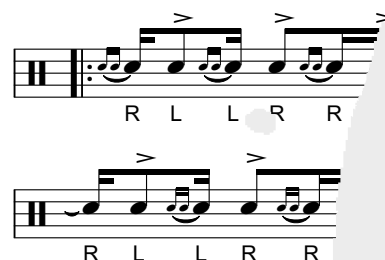
The first note is bounced, and the fingers play the second note in a clenching motion. This will keep both notes at the same volume. All grace notes should be ghosted and played as "filler" material.



Ex. 2



Ex. 3



Sample
Image

Ex. 4

Always think about the underlying quarter note triplet when playing this phrase.

Ex. 5

Rolls should be played *mp* and the accents should be *f*.

The image shows two staves of musical notation for the 'R L' exercise. Each staff begins with a treble clef and a key signature of one sharp (F#). The notation consists of eighth notes with stems pointing down, indicating a descending scale. The first staff has a repeat sign at the beginning and a double bar line with repeat dots at the end. The second staff also has a repeat sign at the beginning and a double bar line with repeat dots at the end. Below each staff, the letters 'R' and 'L' are written under the notes to indicate fingerings. The first staff has 16 notes (8 pairs of R and L), and the second staff has 16 notes (8 pairs of R and L). The notes are grouped in pairs of eighth notes, with a small 'v' above each pair.

Ex. 6

The image displays three staves of musical notation for a guitar exercise. Each staff includes a fret diagram below it. The notation consists of eighth notes with accents and triplet markings. The first staff has two measures. The second and third staves each have two measures. The background features a faint silhouette of a guitar.

Staff 1:

- Measure 1: Eighth notes with accents and triplet markings. Fret diagram: P I R I R L R R L R L L R L R R L R L R.
- Measure 2: Eighth notes with accents and triplet markings. Fret diagram: L R L R L R L L R L R R L R L L R L R L.

Staff 2:

- Measure 1: Eighth notes with accents and triplet markings. Fret diagram: L R R I R L L L R L R R L R L L R L R.
- Measure 2: Eighth notes with accents and triplet markings. Fret diagram: L R L L L R L R R R L R L L L R L.

Staff 3:

- Measure 1: Eighth notes with accents and triplet markings. Fret diagram: L R L L L R L R R R L R L L L R L.
- Measure 2: Eighth notes with accents and triplet markings. Fret diagram: L R L L L R L R R R L R L L L R L.

[illegible]

Sample Image

swinging, relaxed feel. The... Jones trading fours.

L R L R L R R L

The piano part is written on a single staff with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and sixteenth notes, often beamed together. The piece begins with a piano (*p*) dynamic and ends with a mezzo-forte (*mf*) dynamic. The notation includes various rests and articulation marks.

4

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

f

[illegible]

10



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

13



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

16

Musical notation for measures 16 and 17. Measure 16 contains two eighth notes (R, R), a quarter note (L), and a quarter rest. Measure 17 contains a quarter rest, a quarter note (L), an eighth note (R), an eighth note (L), a quarter rest, an eighth note (L), an eighth note (R), an eighth note (L), an eighth note (R), and a quarter rest. The piece concludes with a final chord (R, R) in measure 18. Dynamics: *ff* at the beginning, *p* at the end.

19

R L L R

p

22

R L R R L R L L R I

24 

Sample Image

26 *f* *mp-mf*

29

32

35 *f*

37 *ff*

41 *p*

43

45 *p cresc.*

48 *ff*

Sample Image

Field Waltz

INTRODUCTION AND EXERCISES

This rudimental waltz should be performed on a field drum—a type of snare drum that is anywhere from 10" to 16" deep with a diameter of 14" to 16". This is the type of drum that most people would recognize from revolutionary war documentaries and movies. Today they are used for reenactments and ceremonial purposes and as an alternative to concert snare drums in orchestras, wind ensembles, and theatre productions. A field drum works well for doubling standard snare drum parts and should be employed any time a deep and powerful snare drum sound is desired.

Ancient field drums were tensioned with rope and used gut snares and wooden rims. This, along with a calfskin head, gave the drum its low, dark sound which worked well with the fifes they were sometimes paired with. These rope-tensioned drums are still made by a few modern companies and can resemble works of art. The heads of rope-tensioned drums are slightly looser than modern field drums due to the limits of this type of tensioning system.

Several drum companies also produce modern field drums which have the same advanced hardware and multi-snare systems used on modern orchestral snare drums. Heads are also modern plastic, but many performers still use calfskin on their drums to produce a more traditional sound. In general, field drums sound much deeper than normal snare drums because of their larger size. They are also harder to perform on since the rebound is not as pronounced as that of a standard snare drum. Heavier sticks should be used when playing on a field drum to bring out its depth. You will have to work harder to play the fast passages in this solo, which will certainly test your technique as a field drummer. The traditional style of military field drumming and should be used. The use of wood rims will sound best for this solo, especially in bars 10–35.

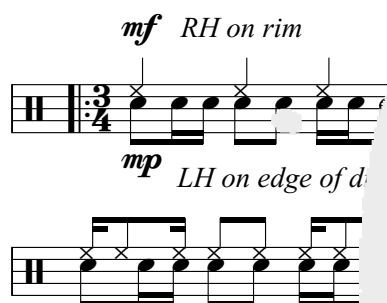
This solo is dedicated to my friend John R. Beck, a true field drummer.

Ex. 1



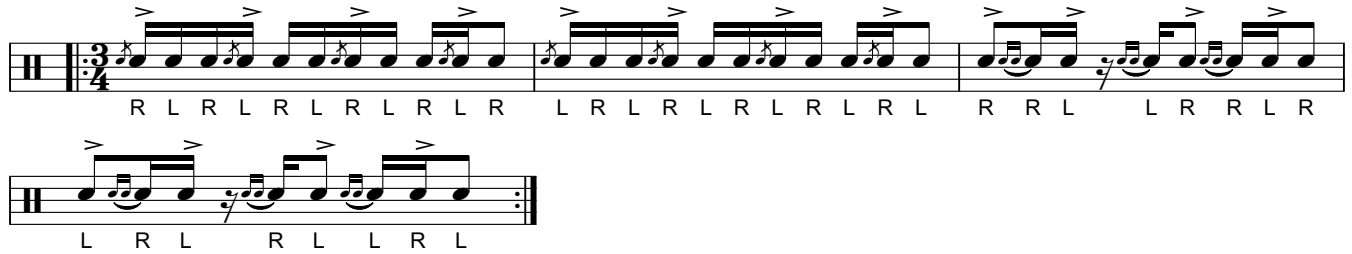
Ex. 2

Play the right hand on the upper rim to produce a sharp, crisp sound. The left hand should



Sample
Image

Ex. 3



Exercises 4 and 5 should be played in a funky, ghosted manner with strong accents. This sticking is very useful for creating interesting drum set grooves between the hi-hat and snare drum. It is reminiscent of the work of the great Steve Gadd, who uses rudimental stickings to great effect on the drum set. This section of the solo begins at bar 44.

Ex. 4



Sample
Image

f

5

The musical notation shows three measures of music on a single staff. Measure 1 contains two eighth notes (R, R), followed by a quarter rest, then eighth notes (R, L), another quarter rest, eighth notes (R, L), and finally eighth notes (R, R) with an accent (>) over the second R. Measure 2 follows the same pattern: eighth notes (R, R), quarter rest, eighth notes (R, L), quarter rest, eighth notes (R, L), and eighth notes (R, R) with an accent over the second R. Measure 3 begins with eighth notes (R, R), a quarter rest, eighth notes (L, L), a quarter rest, eighth notes (R, L), and ends with a triplet of eighth notes (R, R, R) with an accent over the final R. The rhythmic values are indicated by note heads and stems, with rests shown as vertical lines.

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

8

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

[illegible]

LH to edge of drum

15 *LH to edge of drum*

L R L R L

19

Musical notation for measure 19, featuring a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody consists of eighth and quarter notes, with a repeat sign at the end.

23

[illegible][illegible]

Sample Image

34

ff *f*

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

38

mf *p*

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

41

mf *cresc.*

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

43

f-ff

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

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

48

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

50

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

52

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

54

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

Sample
Image

Roll Off

INTRODUCTION AND EXERCISES

The “roll off” is among the most common of drumming motifs. It is normally used to begin or end traditional marches, but older folks know it from the 20th Century Fox movie banner. This etude contains several variations on this simple motif using odd meters, permutation and retrograde. Accents are very important to the roll-off theme, so try to play all accented notes heavier than normal. The rolls in bars 1–9 and the final bar should be played closed. All other rolls should be played open unless noted. The two-handed crushed rolls in measures 37 and 38 should be played as a very tight flam with each hand playing a short buzz stroke. Pressure should be applied into the head and then abruptly lifted up.

This etude will sound best if played on a snare drum.

Ex. 1



Ex. 2



Ex. 3



Ex. 4



Ex. 5



Sample
Image

Ex. 6

Figure 6 Musical notation for the eighth exercise.

Ex. 7

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

Sample Image

Sample Image

36 *2-handed crush* *open*

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

mf

39

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

f

42

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

44

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

46

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

mf

48

P L L R P L R R L R L R L R L L R R L

ff

50

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

52

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

54

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

56

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

58

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

60

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

closed roll

R L R L

Sample
Image

This swing style rudimental solo contains some unusual techniques and rhythms. It is somewhat complicated and should initially be played slowly with a metronome. Bar 18 employs two-handed crush rolls as well as flat flams (a flam that is played by striking the drum with both sticks at exactly the same time). Bar 36 uses a technique called “rapping” which is common in jazz drumming. You will need to play dead strokes with the left hand followed by a stick shot (right stick on left stick) very close to the head. The fast paradiddle sections should be played very precisely with the accents heavier than usual. All unaccented notes are to be played as ghost notes during these sections.

Ex. 1



Ex. 3

Ex. 4



Sample Image

Ex. 6

[illegible]

Ex. 7

$\text{R L R L R L R L R L R L R L R L R L}$
 $\text{R L R L R L R L R L R L R L R L R L R L}$

Ex. 8

II 2/4

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

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

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

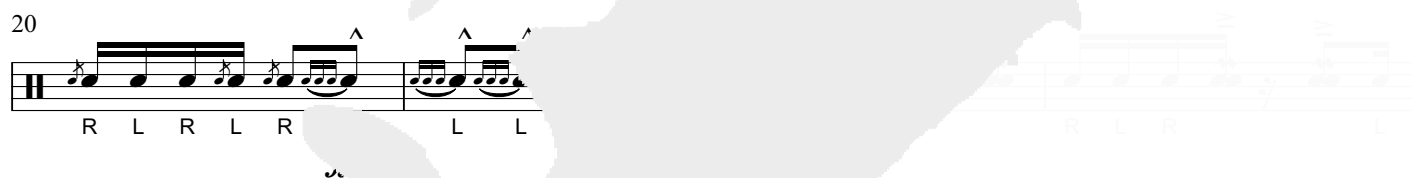
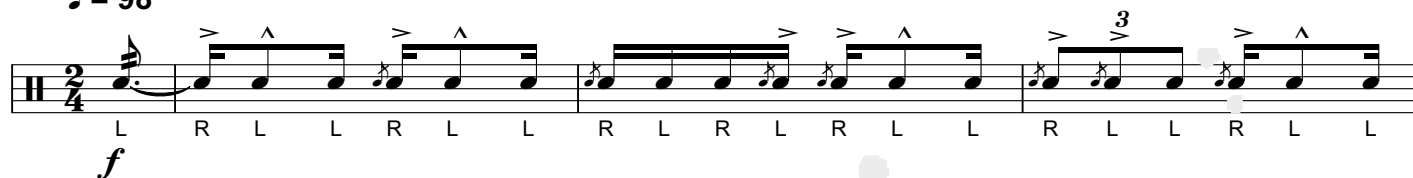
R L R R L R L R L L R L R L R R

Sample Image

for Fred D. Hinger

IT'S RUDIMENTAL

♩ = 98



Sample
Image

[illegible]

34 *vary pitch on stick shots*

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

ff p

37

f *p*

2

7/8

R R L R R L R R L

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

[illegible][illegible]

The second exercise is a sequence of eighth and sixteenth notes. It begins with a triplet of eighth notes, followed by a series of eighth notes with accents. The notation includes dynamic markings such as accents (>) and a triplet symbol (3). The exercise is written on a single staff.

Sample Image

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody starting on a half note G4, followed by a quarter note A4, a quarter note B-flat4, and a half note G4. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line starting on a half note F3, followed by a quarter note G3, a quarter note A3, and a half note F3. The piece concludes with a double bar line and a repeat sign. The tempo marking 'Andante' is present at the beginning of the system.

Sample Image

59 *open roll in 16th-note triplets*

63

66

69

pp *ff* *p* *ff*

f

The musical notation is presented on four staves, each beginning with a measure number (59, 63, 66, 69) and a double bar line. The notation uses various rhythmic symbols, including 16th-note triplets, open rolls, and various dynamic markings (pp, ff, p, f). The notation is written in a standard musical notation style, with notes, rests, and articulation marks. The background of the page features a large, faint, abstract grey shape that resembles a stylized map of a continent or a large splash of paint.

Sample Image

Rollarama

INTRODUCTION AND EXERCISES

Performing a very clean double-stroke roll at all dynamic levels is one of the more difficult challenges the snare drummer faces. The problem usually lies in the inability to perform a dynamically and rhythmically even double stroke with the weaker hand. This can be remedied to an extent by controlling the bounce with the fingers after the initial stroke. Using the arms too much will result in a pulsing and tight sound that is uncontrollable and uneven. Instead you should rely on the natural rebound created by gravity as much as possible and reinforce the stick with wrists and fingers. Always remember that the stick should bounce freely. You should not interfere with this; you should only reinforce it. Let the stick do the work!

Rollarama is a study in open double-stroke rolls. Roll notation will sometimes differ in the use of diddles, roll abbreviations, and 32nd notes. All of the rolls in this etude should be played as 32nd notes. Strive for a very even sound while keeping your diddles low and your accents about 8" above the drum. Another difficult snare drum technique is playing very quietly after a loud, physical passage. The best approach is to relax your hands completely while playing at the edge of the drum. When executing the accented roll passages, your wrists should play the accents while your fingers assist you in executing the diddles.

Ex. 1

5-stroke

7-stroke

9-stroke



13-stroke

17-stroke



Sample
Image



Ex. 3

The 'Rhythm' section consists of two staves of music. The first staff contains a sequence of eighth and sixteenth notes with accents, corresponding to the rhythm 'R L R L R L R L R L R'. The second staff contains a similar sequence of notes, ending with a triplet of eighth notes marked with a '3' and an accent, corresponding to the rhythm 'R L R L R L R R L'. The notes are primarily G4 and A4, with some F#4 and E4 notes in the second staff.

Ex. 4

[illegible]

Ex. 5

5-stroke rolls

R R L L R R L L R R

R L R L R L R L R L R

Ex. 6

9-stroke rolls

R R L

R R L

Sample Image

$$f$$

5 
R L R L R L R L R L R L R

 $f-p$

7

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

10  15

1st x 

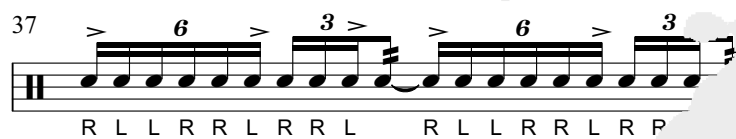
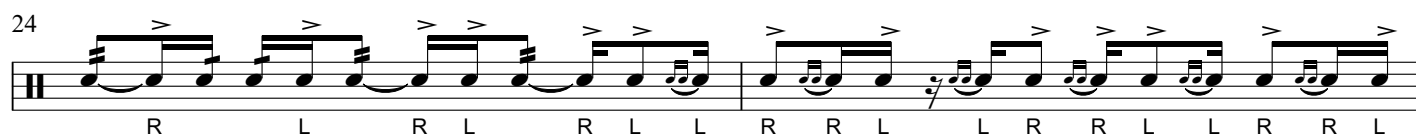
Handwritten musical notation for the eighth exercise. The notation is on a single staff with a treble clef. It consists of a sequence of eighth and sixteenth notes, some beamed together. Above the notes are accents (>) and a double bar line with a repeat sign (||). Below the staff, fingerings are indicated by numbers 1-5 and letters L (left hand) and R (right hand). The sequence of fingerings is: L, L, L, R, R, L, R, L, L, R, R, L, L, R, L, R.

The second part of the exercise continues on a single staff. It begins with an eighth note (R), followed by a dotted eighth note (L), and then a sixteenth note (L) beamed with the eighth note. This is followed by an eighth note (R), a dotted eighth note (R), and a sixteenth note (R) beamed with the eighth note. Then, an eighth note (R), a dotted eighth note (L), and a sixteenth note (L) beamed with the eighth note. This is followed by an eighth note (R), a dotted eighth note (L), and a sixteenth note (L) beamed with the eighth note. Finally, there is a triplet of eighth notes (R, R, L) with an accent over the last note.

[illegible]

Sample Image

[illegible][illegible]



Sample Image

Flam This!

INTRODUCTION AND EXERCISES

Flam This! is (you guessed it!) a study in flam rudiments. A flam is the most common type of grace note a percussionist will encounter. In rudimental music, flams are usually played in an open manner and add color and complexity to the sound. In classical music, flams are most often played in a closed style and serve to thicken the note. In drum set performance, flams can be played closed between drums to fatten the sound or very open to create interesting fills. “Cheeses” (flam+drag combinations) are also used extensively in this etude. These are very common in the world of marching band and drum corps but also sound great on drum set. This is a rudimental etude, and the flams should be played open. You will need to relax your arms and wrists and use a natural bounce to play the double-flam rudiments. Below are some exercises to help you play your flam rudiments.

Ex. 1



2



Sample
Image

Ex. 6



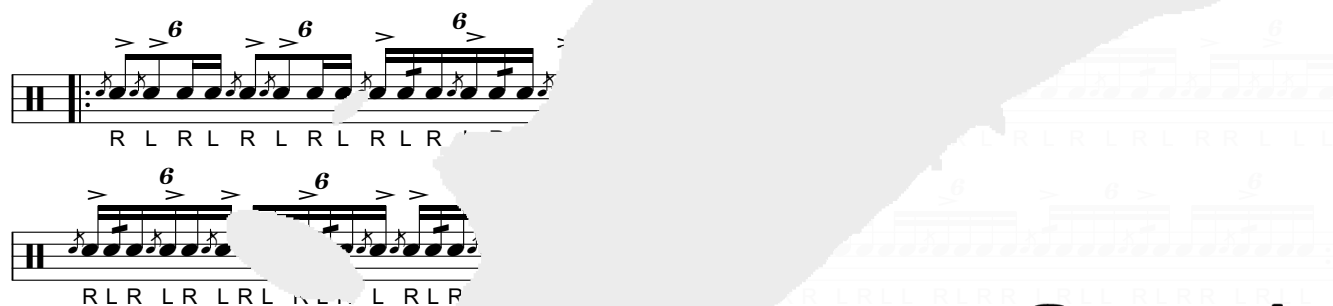
Ex. 7



Ex. 8



Ex. 9



Ex. 10



Sample Image

[illegible]

3

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

[illegible]
$$=f$$

9 
L R L L L R L R L L R L R L R L L L R L L L

cresc.

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

$$= f$$

The musical notation shows a sequence of notes on a staff. The notes are grouped into four measures, each containing a pair of notes (one on a higher line, one on a lower line) followed by a single note. The notes are marked with accents (>). Below the staff, the sequence of notes is written as 'L R L R L R L R L R L R L R L', corresponding to the notes in the staff.

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

8

Hand 1: $\text{L L R R L R L L R R L R R L}$

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

[illegible]

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

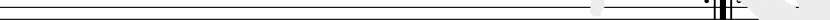
copyright secured. All rights reserved.

[illegible][illegible]

molto rit. $\text{♩} = 64$


26 Musical notation for measures 26-31. Measure 26: R R L L R R L L R R L L R L R L R L. Measure 27: R R L L R R L L R R L L R L R L R L. Measure 28: R R L L R R L L R R L L R L R L R L. Measure 29: R R L L R R L L R R L L R L R L R L. Measure 30: R R L L R R L L R R L L R L R L R L. Measure 31: R L F L R L R L R L R L R L R L R L. Dynamics: *ff* - *mf*.

[illegible]

30  96

32 

34

36 

38 *ff*

40

R L R L R L L F

pp *f*

Sample Image

Herniola

INTRODUCTION AND EXERCISES

This solo conjures up images of the great Buddy Rich whose hand technique is unsurpassed to this day. For those of us who may not have Buddy's propensity for incredible single-stroke rolls, this is the next best thing. Using various paradiddle and double-stroke stickings, you can create the same flashy, technical display without herculean effort. This is a groove-based piece, so be sure to play strong accents as well as much quieter (ghosted) unaccented notes. Physical relaxation is a must for creating speed, so practice sections of the solo slowly and rely on a natural bounce to reach the written tempo. Here are some exercises to help you prepare for the solo.

Use these paradiddle sticking exercises as a warm-up:

Ex. 1

Exercise 1 consists of six staves of paradiddle sticking exercises in 4/4 time. Each staff includes a rhythmic notation with accents and a corresponding sticking pattern below it.

Staff 1: $\text{R L R R L R L L L R L R R L R L L}$

Staff 2: $\text{R L R R L R L L L R L R R L R L L}$

Staff 3: $\text{R R R L R L L L R R L R L L}$

Staff 4: $\text{R L R R L R L L L R L R R L R L L}$

Staff 5: $\text{R L R L R R L R L R L L}$

Staff 6: $\text{R L R L R R L R L R L L}$

Staff 7: $\text{L R L R R L R L R L L R L R R}$

Staff 8: $\text{L R L L R L R L R R L R L L}$

Staff 9: $\text{R L L R L R R L L R L R R}$

Staff 10: $\text{L R R L R L L R R L R L L}$

Sample
Image

Ex. 4

Ex. 5

Ex. 7

Ex. 8

Sample Image

HERNIOLA

A STUDY IN PARADIDDLE AND DOUBLE-STROKE STICKINGS

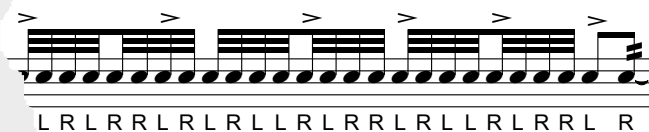
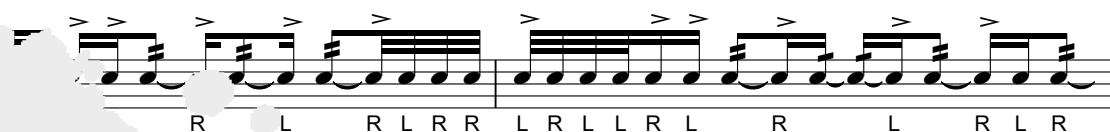
♩ = 110



f-mf



To Coda
no repeat on D.C.



ff

Sample
Image

19 *f*

21 *ff*

23 *f*

25

27 *mf*

29

31 *mf*

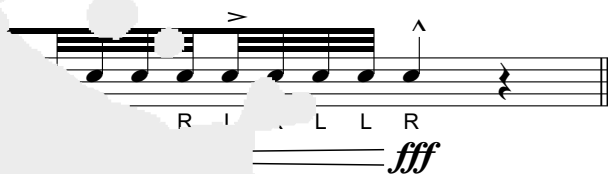
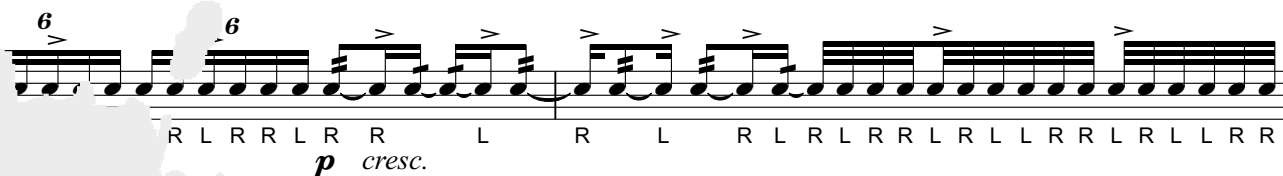
33

35 *ff*

36

Sample Image

♢ Coda



Sample
Image

Pipe Dream

INTRODUCTION AND EXERCISES

Pipe Dream is written in the Scottish snare-drumming tradition and should be performed on a pipe drum if possible. A marching snare drum can be used as a substitute. Unlike a marching snare, a pipe drum has two sets of snares which are made of either cable or gut. One set of snares resides in the normal place on the snare side head, while the other set lies directly under the batter head. You can usually disengage the bottom set of snares if desired. The response of the tight head of a pipe drum combined with the top head snares is extremely snappy, so you will have to make some technical adjustments and use a little more wrist motion. The dynamic range of a pipe drum is also somewhat compressed, so don't go overboard trying to play too loud or too soft.

There are several rimshots written throughout the piece. These are optional and can be played as marcato accents in the center of the head if you wish. The eighth-note open rolls should be clean and crisp, resembling single strokes. Accented buzz rolls should sound separated and rhythmic in their articulation. These rolls are easier to execute away from the center of the drum where the tension is slightly more relaxed. Bars 39–42 are extremely difficult to execute, so practice this section in slow motion with a metronome and increase your speed incrementally.

It is recommended that the performer become familiar with this style of snare drumming through recordings and videos since the overall technique is somewhat different from formal rudimental drumming. The buzz rolls that occur in bars 10–16 should be played short and tight.

Here are some exercises to work on:

Ex. 1



Ex. 2



Ex. 3



Sample
Image

Ex. 4

Ex. 5

[illegible]

Ex. 6

[illegible]

Image

Sample Image

PIPE DREAM

♩ = 110

1 *ff* *p* *ff* *ff* *p* *ff* *f* *ff* *p* *ff* *p* *ff* *p*

4 *ff* *p* *f*

7 *pp* *sim.*

13


15

18

21

24

Sample Image



Sample Image

The image displays a series of musical staves with rhythmic notation and fingerings, overlaid on a large, faint, light gray silhouette of the map of Italy. The musical notation includes various rhythmic values (eighths, sixteens, and groups of sixteenth notes), accents, and dynamic markings such as *ff* (fortissimo) and *f* (forte). The fingerings are indicated by letters R (Right) and L (Left) below the notes. The staves are numbered 28, 30, 32, 34, 36, 38, 40, 42, 44, and 46. The notation is presented in a clear, black font on a white background.

Ex. 1



Ex. 2

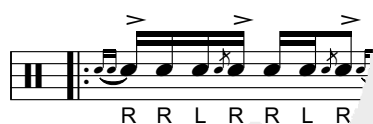
The second staff continues the rhythmic pattern from the first staff. It features eighth notes with accents and rests, corresponding to the sequence of letters below.

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

Ex. 3



Ex. 4

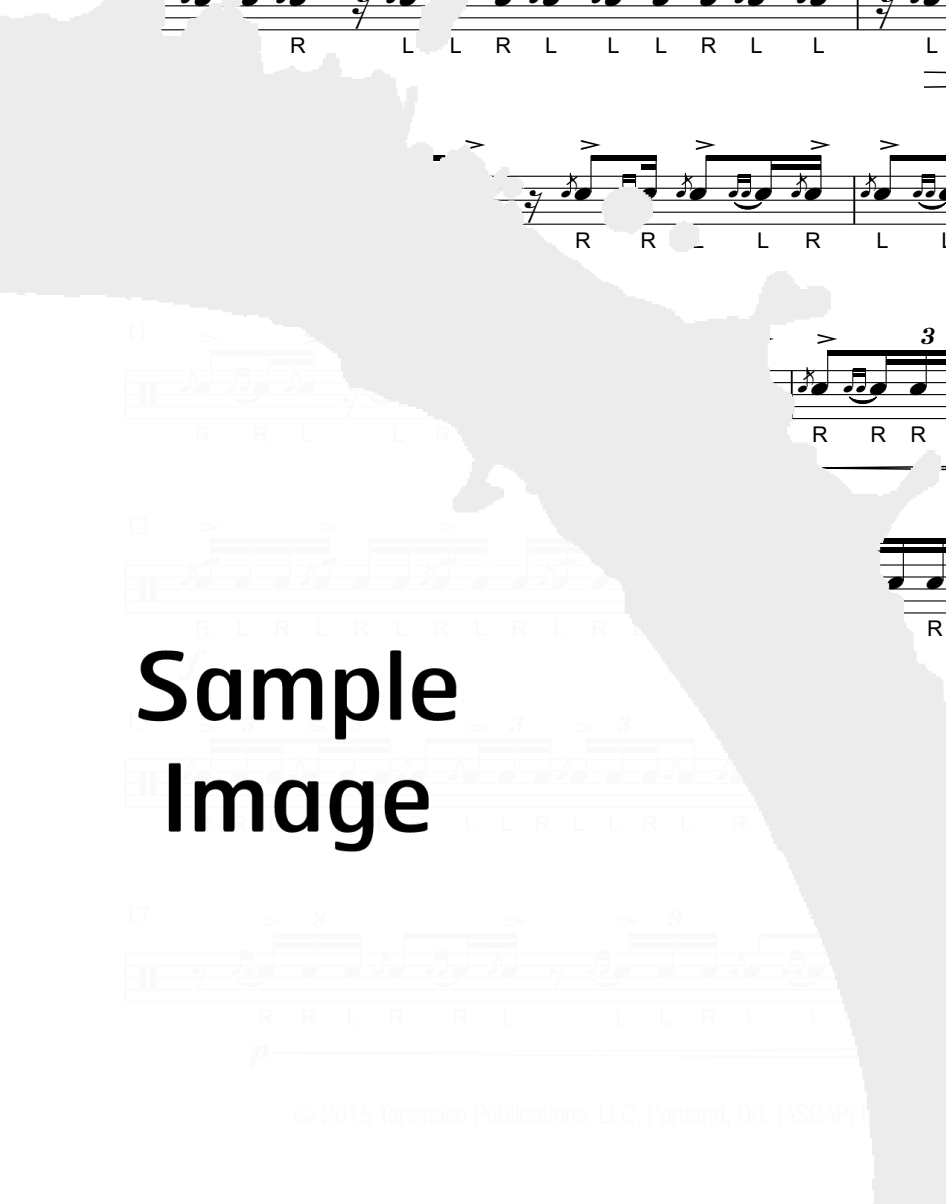


Ex. 5

Sample Image

RUFFING UP THE SWISS

♩ = 100



1 *f*

3

5

7

p

9

11

13

15

17

ff

ff

ff

ff

19 *f* *p*

21 *f*

23 *fp* *ff* *work to closed roll* *rimshot*

25 *mf*

27 *poco accel.*

29 *f*

31

33

35

36

5/4

Taps begins like a good old-fashioned rudimental solo but veers off into some unexpected places. The 8th note should remain constant throughout as the solo moves between common time and a 6/8 pulse. The slower tempo of the first part of this solo can be a challenge; it is important that you do not rush the flam rudiments. There are some tricky compound rudiments, so work on each section slowly before you put it all together. The section beginning at bar 41 features an old school jazz drumming trick, the stick-on-stick bounce. This is accomplished by holding the left stick loosely about 2" above the head. The right stick then strikes the upper part of the left stick, causing it to bounce off the head in rhythm. By changing your stick height, you can create accents and tonal variations within the pattern. See Exercises 5 and 6 to work on this technique.

The first staff of music is in 4/4 time and begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with triplets and accents. The lyrics 'The little boat' are written below the staff.

[illegible]

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

R | R R | R | R R | R |

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody is written on a single staff with a treble clef. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (half). There are two 'v' marks above the staff, one above the G4 note and one above the A4 note. The system ends with a double bar line.

Sample Image

TAPS

♩ = 95 8th note remains constant

f

3

5

7

f

15

20

To Coda

27

Sample Image

29

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

31

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

33 $\text{♩} = \text{♩}$ 7 stroke rolls

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

37 *5 stroke rolls*

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

stic *stick shot*

41 *stick-on-stick (see intro notes)*



R | R | R |

44

R L R L R L

47

49

Sample Image

Musical notation for the first system of 'The Little Boat'. It features a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. The melody consists of eighth and sixteenth notes, with accents and slurs. The lyrics 'The little boat' are written below the notes. The dynamic marking 'mf' is at the bottom left.

[illegible][illegible][illegible][illegible]

Sample Image

Section 2

Orchestral Solos

The solos in this section are written in an orchestral snare drum style. The solos address common problems that I have encountered over many years of playing professionally with symphony orchestras, wind ensembles, and pit orchestras. Unless otherwise noted, all rolls, flams, and drags are to be played closed. Ruffs should be played slightly open so that the individual notes are heard. Dynamics are extremely important in this section, and exaggerating them is good practice.

Rhythmic precision is a necessity in orchestral playing since most of your work takes place in cavernous concert halls. As a percussionist you must “lead from the back” and compensate for any distance delay the conductor and audience might hear. This means staying on top of the beat while being sensitive dynamically and rhythmically with the rest of the orchestra. There is a solid orchestral tradition in place which varies slightly from group to group, and as a result, there is not as much room for rhythmic interpretation as is the case with the rudimental style.

Using a metronome with note subdivisions is essential when practicing this section. As stated in the introduction, stickings are for the most part left up to the discretion of the performer, but there are a few etudes for which I have provided sticking suggestions. The rolls in this section are notated as trills with ties, as is common in the literature. While not all orchestral percussion music is written this way, it is a good idea to become adept at reading this style of roll notation.

Jacques Clock

INTRODUCTION AND EXERCISES

This etude is written in the style of a Jacques Delécluse orchestral snare drum solo and uses the familiar upside-down notation. I have given a few sticking recommendations in the exercises. A good rudimental snare drummer will be able to play the 32nd-note passages using double strokes. This will not only make these passages easier to execute but will enable you to be more consistent at very soft dynamic levels. Pay careful attention to dynamic shading and play with a much softer dynamic overall as compared to the rudimental etudes. You would be well advised to use a lighter stick for this etude, as it requires some very sensitive playing. All soft passages and rolls should be played toward the edge of the drum. Practice the exercises below at all dynamic levels with emphasis on the quieter side.

Ex. 1

practice both stickings

12/8

R R L L R
R L R L R

R R L L R
R L R L R

R R L L R
R L R L R

R R L L R
R L R L R

Ex. 2

12/8

R R L
L L R R L

L L R R L
L L R R L

L L R R L
L L R R L

L L R R L
L L R R L

tr

tr

tr

tr

3

3

3

3

3

5

5

5

5

5

5

5

5

5

Sample
Image

>

>

>

>

>

>

>

>

>

>

tr

3

3

4

JACQUES CLOCK

♩. = 72

Musical score for **JACQUES CLOCK** by Rick Dior. The score is written for a single melodic line on a grand staff (treble and bass clefs). It consists of 24 measures, divided into systems of four measures each. The key signature is one flat (B-flat), and the time signature is 9/8. The score includes various musical notations such as triplets, trills, and dynamic markings. A large, faint watermark of a hand is visible across the right side of the page.

Measures 1-4: *pp*, *pp*, *f*.
 Measures 5-8: *pp*, *f*, *p*, *mf*, *pp*, *mf*, *pp*.
 Measures 9-12: *p*, *f*, *pp*, *pp*, *f*, *mp*.
 Measures 13-16: *mf*, *mf*, *sfz*, *sfz*, *p*.
 Measures 17-20: *pp*, *cresc. poco a poco*, *4:3*.
 Measures 21-24: *f*, *5:4*.

Sample
Image

27 *tr* *tr* *tr* *p* *ff* 5 5

32 *pp* 5 5 *ff* 5 5 5 5

35 *p* *tr* *tr*

39 *f*

44 *fff*

50 *A tempo*

55 *ff*

59 *pppp*

63 *dim.* *repeat and fade to nothing*

Sample
Image

Articulation

INTRODUCTION AND EXERCISES

Articulation focuses on the performance of orchestral rolls and grace notes within specific rhythmic patterns. The rolls and drags should be performed closed, while the ruffs should be played semi-closed. Keep the tone dry and the tempo driving while fitting the rolls, drags, and ruffs into the rhythms. The one-handed sticking notated in the part will help you keep the rhythms precise. In this case the strategy is to have your strong hand play the principal notes while the weaker hand plays the grace notes. All ruffs should be played with single strokes. Slightly muffling the drum with a small piece of felt or even Moongel® will give you a dryer sound and assist in keeping the softer grace notes clean.

Practice the first three exercises slowly with a subdivided metronome concentrating on evenness. Play the grace notes very softly.

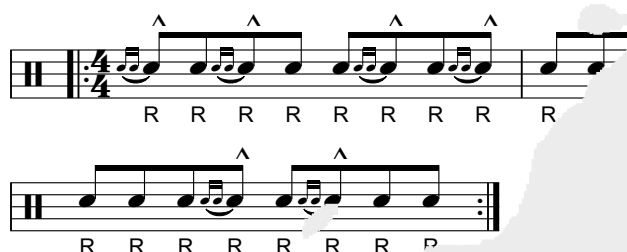
Ex. 1



Ex. 2



Ex. 3



Ex. 4



Ex. 5




Ex. 6



Sample
Image

accel.

5 
R R R L R R R R R R R L R L R L R L R L
cresc. *f*

play all accents **ff**

13

Exercise 13 is a single-line musical piece on a five-line staff. It consists of 13 measures. The first measure contains a half note G4 with an accent (^). The second measure contains a half note A4 with an accent (^). The third measure contains a half note B4. The fourth measure contains a half note C5. The fifth measure contains a half note D5. The sixth measure contains a half note E5. The seventh measure contains a half note F5. The eighth measure contains a half note G5. The ninth measure contains a half note A5. The tenth measure contains a half note B5. The eleventh measure contains a half note C6. The twelfth measure contains a half note D6. The thirteenth measure contains a half note E6. The notation includes various note values (half, quarter, eighth, sixteenth) and rests, with accents (^) placed above the first note of measures 1, 2, 11, and 12.

[illegible]

To Coda

[illegible]

Sample Image


[illegible]

Sample Image

[illegible]

41 

[illegible]

46 

49 

57 $\text{♩} = \text{♩}$ (*half tempo*)

R L L L

p

60

L L R L L L L L

accel.

63

L L L L

mf

Sample Image

Cut It in Half

INTRODUCTION AND EXERCISES

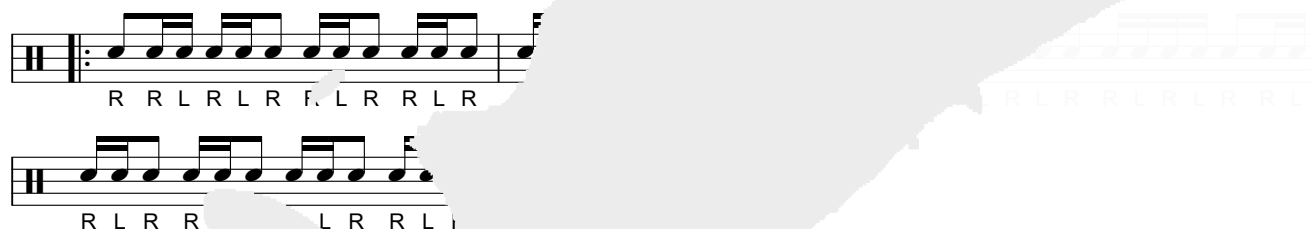
Cut It in Half is a brisk cut-time study that will improve both your technique and timing. The opening 8 bars of the solo should be played with one hand at the edge of the drum moving towards the center with the dynamic changes. You may want to try playing the accented notes towards the center of the drum with your other hand. To help facilitate evenness with repetitive rhythms in the solo, try playing the flams and drags with the dominant hand while playing the primary notes with the weaker hand. Although this is contrary to normal practice, this will help you keep a steady pulse when there are lots of grace notes at faster tempos such as this.

A similar concept also applies to fast 16th note passages as seen in Exercise 2 below. By leading with the strong hand playing 8th notes and filling in the 16th notes with the weaker hand, you will be able to perform this type of passage faster and much more accurately. Bars 44–50 (Ex. 5) employ two-handed crushed rolls. These are executed with a short flam motion with each hand playing a short buzz and then quickly lifting off of the drum. The broken triplets and quintuplets throughout the piece must be rhythmically precise. Practice these measures separately with a subdivided metronome.

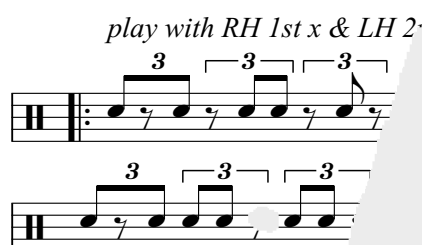
Ex. 1



Ex. 2



Ex. 3



Ex. 4

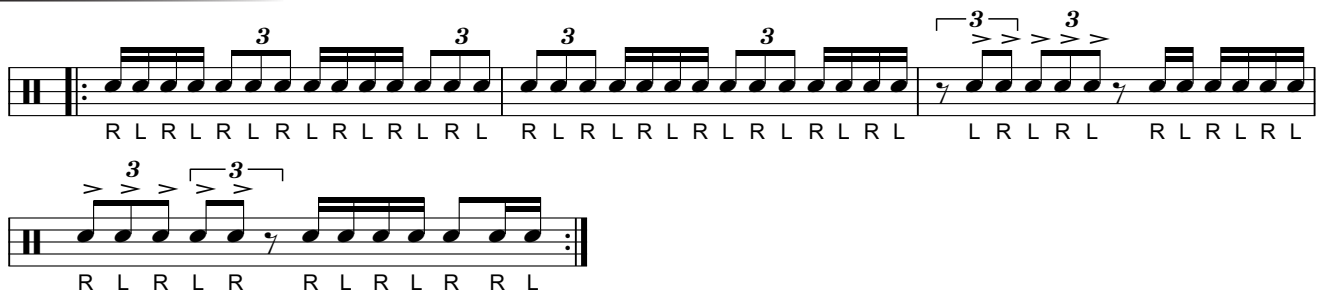


Sample
Image

Ex. 5



Ex. 6



Exercise 7 is a cut-time reading study which addresses 8th and 16th note syncopated figures. Practice this exercise with a subdivided metronome.

7



Sample Image

CUT IT IN HALF

♩ = 90

play with one hand

pp *mf mp pp*

6 *mf* *f pp*

11 R L R L R L L L R L R L L L R L L R L R L

15 R L R L R L L L L L L L L L R

19 L R L R L R L L L L L

23 L L R L L R L L R L

cresc. *p*

27 R R L R L R R L R R L R *mf*

30 R L R R L R R L R R L R

33 R L L R R L L R R L

36 3 3 3 L L R L L R L

Sample Image

Keep It Upbeat

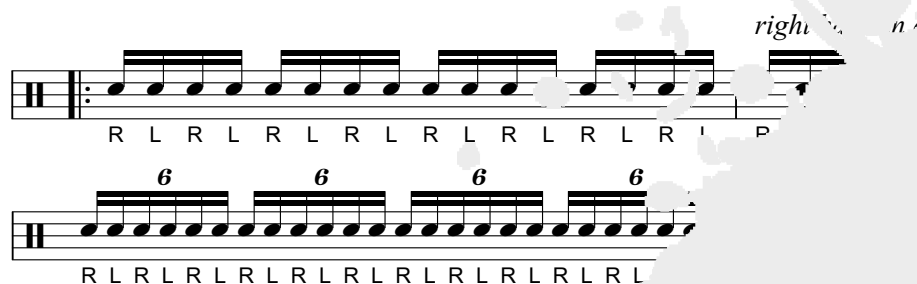
INTRODUCTION AND EXERCISES

This etude will help you develop a good concept for playing fast, continuous upbeats. Playing upbeats can be a major challenge for a percussionist, especially when performing with a large orchestra. Since you are a good distance from the conductor, you must anticipate the beat so that your performance is not perceived as being late. Performing all grace notes and rolls in a closed manner will help keep the beat clear. Certain stickings will also help you perform the upbeats more accurately. As in the previous etude, try playing all of the drags and ruffs leading with the dominant hand, while performing the primary notes with the weaker hand. This will give you a good physical sense of pulse. Some suggested stickings are notated throughout the solo.

You should use a metronome for this etude. Start out with the metronome subdividing 16th notes and work towards using it on the 8th note. Practice these exercises slowly at first with the metronome and strive to create precise and driving upbeats. Unlike the other etudes recorded on the CD, *Keep It Upbeat* also contains a stereo track with the metronome panned to the center since it plays such an important role in the accurate performance of the piece.

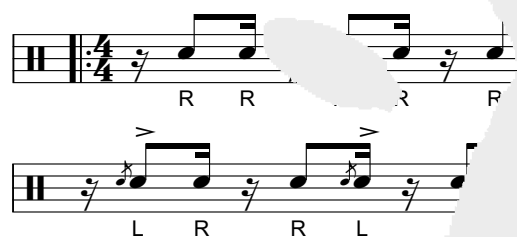
This warm-up uses some air drumming motion to help you play the upbeats accurately. Rotate the stickings to lead with either hand.

Ex. 1

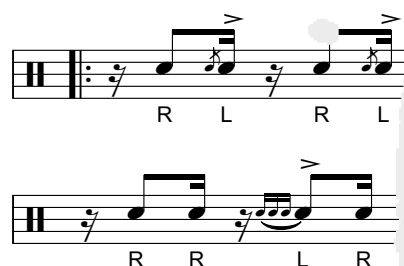


The next two exercises should be practiced at a slow tempo with a subdivided metronome.

Ex. 2



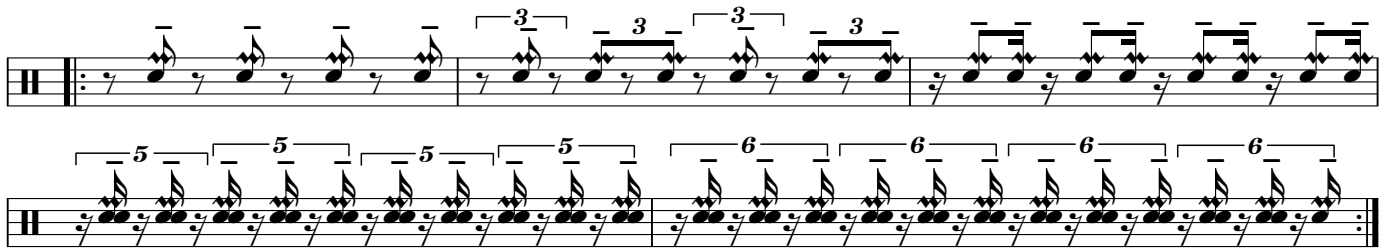
Ex. 3



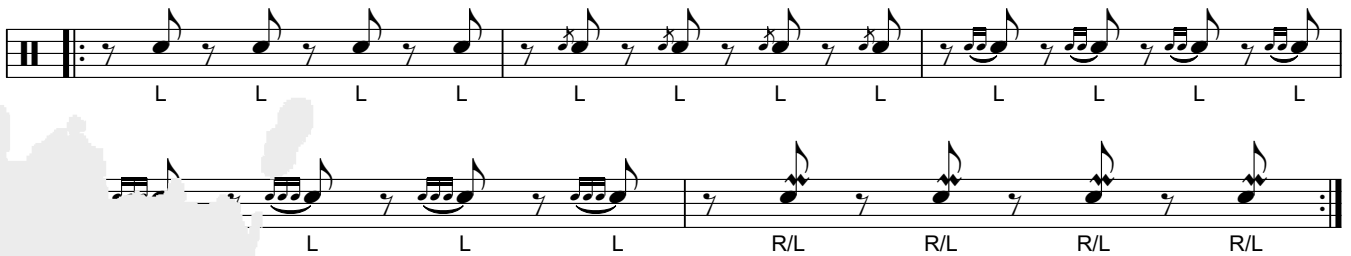
Sample
Image

Ex. 4

as groupings get smaller, play these crushed rolls shorter



Ex. 5




Sample
Image

♩ = 100

The musical notation is written on a single staff in 4/4 time. It consists of two measures. The first measure contains a sequence of eighth and sixteenth notes with accents, corresponding to the foot pattern L R R R L L R L. The second measure contains a sequence of eighth and sixteenth notes with accents, corresponding to the foot pattern R R R L L R L R. The notes are grouped in pairs, with the first note of each pair having an accent.

 f

3 
R L L R L L R L L R L L R L L L R L L R L R R

[illegible]

7

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

9

11

L L R R R R L L

accents should b

13



R R R R L R R

p

16

L R R R L L L

Sample Image

19

L R R L R L R L

22

L R R L R L R L

25

4/4 5/8 4/4

R L R L R

two-handed crushed rolls

f

28

3 3 3

as groupings get smaller,
play these crushed rolls shorter

pp *cresc.*

5 5 5 6 6 6 6

sfz $\text{♩} = 200$

play drags closed

ppp **p**

L L L L

sim.

p **mp**

G.P.

p **ff**

L L R

ff

Sample
Image

In The Hall

INTRODUCTION AND EXERCISES

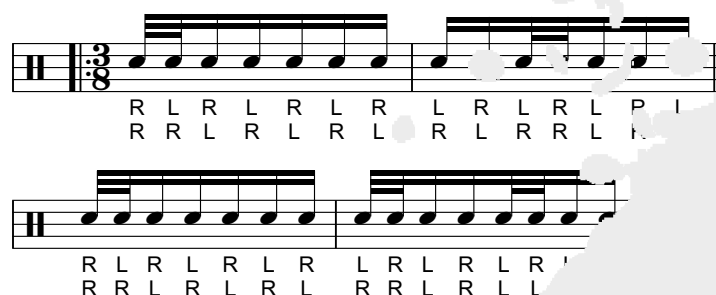
In the Hall contains variations on several orchestral snare drum excerpts most commonly found in the audition repertoire. Emphasis is placed on short rolls, which can give the performer some trouble. You can try starting and ending your short rolls with opposite hands. The success of this will solely depend on the tempo. While the underlying roll note pattern normally will revert to the 16th notes or triplets, odd groupings can be equally effective. The fast 16th and 32nd-note passages can be played with either single or double strokes. There is a metric modulation in this solo as well as a tempo change. *In the Hall* is dedicated to Peyton Becton, principal percussionist of the Charlotte Symphony.

The exercises below contain some sticking suggestions.

Ex. 1



Ex. 2



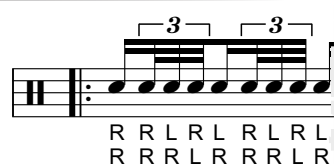
Ex. 3



Ex. 4



Ex. 5



Sample
Image

for Peyton Becton
IN THE HALL

$\text{♩} = 72$

pp

7

13

19

25

31

37

43

f

f — *p* *f*

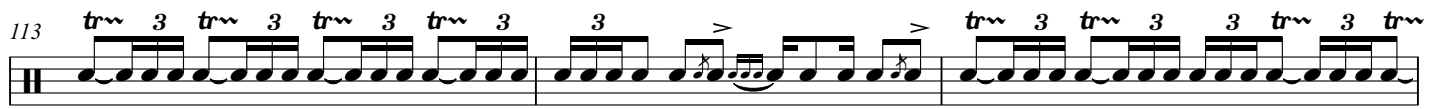
p

Sample Image

Sample Image

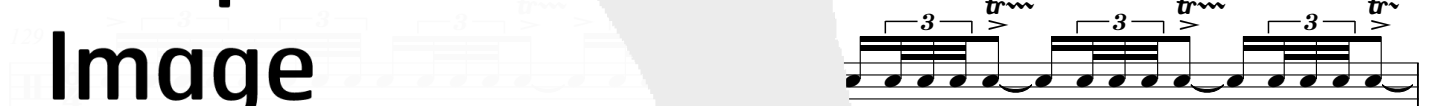
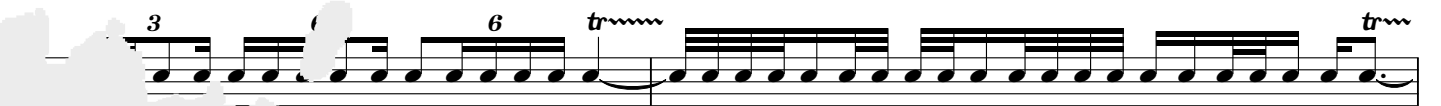


cresc.



$\text{tr} = \text{tr}$

f



mp \longrightarrow *ff*

Sample
Image

Section 3

Combination Solos

These solos contain elements of both the rudimental and orchestral snare drumming styles and are most relevant to the performance of modern musical genres. This cross-pollination of styles is common in the performance world, especially in musical theatre where musicians are often called upon to perform in multiple genres within the same composition.

In the real world there is much interpretation and development that goes on from the composer's pen to the musician's performance. For example, you would usually not see instructions telling you to play a passage in a rudimental or orchestral manner (unless the composer is a percussionist). These decisions are sometimes up to the direction of a knowledgeable conductor, but mostly it is the performer making these choices. A musician who possesses a larger musical vocabulary has more choices and therefore a better ability to come up with the best interpretation of a part. It is obvious that adaptability to a musical situation will be greatly enhanced by possessing a wide variety of techniques on your instrument. Combining these two distinct snare drumming styles will give you the best chance to perform at the highest level technically and musically.

Each one of these combination solos deals with specific technical and conceptual themes. Some are written as studies, while others are complete compositions. The rolls contained in these solos should be played open or closed as noted. Flams and drags should be performed in an open rudimental style unless otherwise noted. There are several odd-meter etudes here as well as two solos that will help perfect your single strokes.

Two for One

INTRODUCTION AND EXERCISES

The next three etudes are technical studies in a mixed-meter format. *Two for One* is an etude for improving your paradiddles, double strokes, and closed rolls in a two bar, mixed-meter format (à la Leonard Bernstein). This etude could be notated in 5/4 time, since the piece alternates between bars of 7/8 and 3/8. Since the rhythmic groupings switch in the 7/8 bars, it is actually easier to read this etude as presented. The rolls starting at bar 54 should be played closed and are pulsed in 8th notes at the written tempo. The trick to this section is to get the maximum amount of buzz from each hand so the roll sounds smooth. At slower tempos the 8th note pulse will not work so you should experiment with a different underlying roll pulse and see what is most comfortable for you. All accents should be played fortissimo, and all stickings should be followed closely.

Ex. 1

The musical score for Exercise 1 is written for a single staff in a mixed-meter format, alternating between 7/8 and 3/8 time signatures. The piece consists of 16 measures, grouped into four pairs of two measures each. The notation includes various rhythmic patterns such as paradiddles (RLRL, RLRL, RLRL, RLRL), double strokes (LL, RR, LL, RR), and closed rolls (trills). The score is marked with accents (>) and fortissimo (f) dynamics. The key signature is one flat (B-flat). The score is presented in a two-page spread format, with the first page showing measures 1-8 and the second page showing measures 9-16. The score is overlaid on a large, stylized map of the United States.

Measure 1: 7/8, RLRLRLRL, f, >

Measure 2: 7/8, RLRLRLRL, f, >

Measure 3: 3/8, RLRLRL, f, >

Measure 4: 3/8, RLRLRL, f, >

Measure 5: 7/8, RLRLRLRL, f, >

Measure 6: 7/8, RLRLRLRL, f, >

Measure 7: 3/8, RLRLRL, f, >

Measure 8: 3/8, RLRLRL, f, >

Measure 9: 7/8, RLRLRLRL, f, >

Measure 10: 7/8, RLRLRLRL, f, >

Measure 11: 3/8, RLRLRL, f, >

Measure 12: 3/8, RLRLRL, f, >

Measure 13: 7/8, RLRLRLRL, f, >

Measure 14: 7/8, RLRLRLRL, f, >

Measure 15: 3/8, RLRLRL, f, >

Measure 16: 3/8, RLRLRL, f, >

Sample
Image

TWO FOR ONE

♩ = 360



Handwritten musical score for "TWO FOR ONE" by Rick Dior. The score is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked as ♩ = 360. The score consists of 49 measures, grouped into nine systems of five measures each. The notation includes eighth and sixteenth notes, rests, and dynamic markings. The fingerings are indicated by 'R' for right hand and 'L' for left hand. The score ends with a double bar line and a repeat sign.

Measures 1-6: *f* (forte)

Measures 7-12: *f* (forte)

Measures 13-18: *p* (piano)

Measures 19-24: *f* (forte)

Measures 25-30: *mp* (mezzo-piano)

Measures 31-36: *p* (piano) *cre* (crescendo)

Measures 37-42: *p* (piano)

Measures 43-48: *p* (piano)

Measure 49: *p* (piano)

Sample
Image

(8th note roll pulse)

54 (tr) *mp*

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

60 (tr)

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

66

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

72

R R R R R R R R R R R R R R R R R R R

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

84

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

90

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

96

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

D.C. al Coda

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

R L R L R L L R

Sample
Image

A Switch in Time

INTRODUCTION AND EXERCISES

Meter changes are very common in the orchestral realm and are becoming more frequent in the rudimental world. Performers must be as comfortable with odd meters as they are with common meters. When sight-reading mixed-meter music, it is much more efficient to read the note and rest values and not worry so much about the changing meters. Thinking this way will enable you to play through the changing odd time signatures as if they were not even there. However, when working with conductors, it is imperative that you understand the odd-meter rhythmic groupings of the piece of music you are performing. Odd meters are usually broken up into groups of 2s and 3s which determines a conductor's beat pattern and the ultimate pulse of the music. It is advisable to be very aware of these patterns, since they can be very confusing in the hands of the wrong conductor.

The meter changes in these next two solos are relatively difficult, but the rudiments and stickings involved are. Please work through each piece slowly with a metronome on the smallest subdivision. Several types of flam rudiments are employed, and the best results will be achieved by bouncing and using a loose wrist technique. The orchestral rolls should be pulsed according to the base line rhythmic value and adjust to your tempo. This will prevent straying from the written meter and ensure you do not alter the tempo. *A Switch in Time* is written in a rudimental style, but all rolls are to be played close unless otherwise noted.

This etude contains several instances of flam accents and Swiss Army triplets. Therefore, there will be a warm-up. The Swiss Army triplet stickings are written below the flam accent stickings.

Ex. 1 Flam triplet warm-up

Ex. 2

Sample
Image

Ex. 3

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 L R L

Ex. 4

Exercise 8: Musical notation for the eighth exercise, featuring a 7/8 time signature and a key signature of one sharp (F#). The notation includes eighth and sixteenth notes with accents and trills. The rhythm is indicated by letters R and L below the staff.

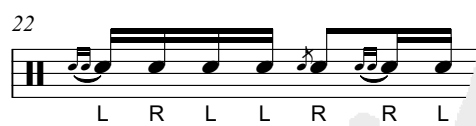
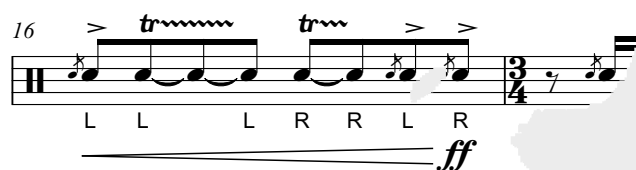
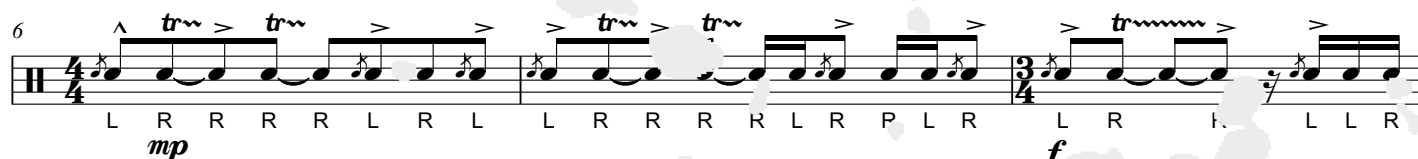
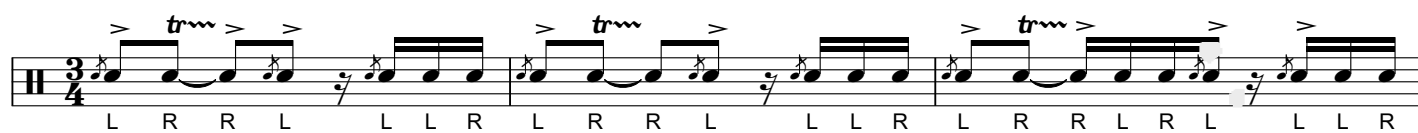
Ex. 5

Musical notation for the 'tr' exercise. The notation consists of two staves. The first staff contains a sequence of eighth and sixteenth notes with accents (>) and a trill mark (tr~). The second staff contains a sequence of eighth and sixteenth notes with accents (>). Below the staves, the sequence of notes is written as: L R L L L R L R R L R L L L R.

Sample Image

A SWITCH IN TIME

♩ = 118



Sample Image

27

27/

The second system of music is in 4/4 time and consists of 8 measures. It features a melody on a single staff with eighth and sixteenth notes, often beamed together. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The first six measures are marked with a *dim.* (diminuendo) hairpin. The final two measures (7 and 8) are marked with a *7/8* time signature change. The notes in measures 7 and 8 are: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half).

R L R L R L R L

dim.

7/8

29 
pp rolls at edge of drum

33 *trm trm trm trm trm* *move to center of drum* *trm trm trm trm trm trm trm trm* **3/4**

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

37

4/4

ff

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

Musical notation for the 3/4 time signature exercise. The notation consists of two measures. The first measure contains four eighth notes (R, L, R, L) and a quarter note (R). The second measure contains four eighth notes (R, L, R, L) and a quarter note (R). The time signature 3/4 is indicated at the end of the second measure.

trm trm trm trm trm trm trm

R L L R L R L L

Sample Image

Change Up

INTRODUCTION AND EXERCISES

Change Up is written in a mixed-meter measure pattern consisting of three bars of 5/8 followed by a bar of 3/4. This type of meter pattern is common in modern music and requires a certain amount of concentration to execute consistently. Although there are several rudimental elements present, the solo should be performed in an orchestral style with all rolls and grace notes played closed. There are no tempo changes, and the 8th note remains constant.

Ex. 1



Ex. 2



Ex. 3



Ex. 4



Ex. 5

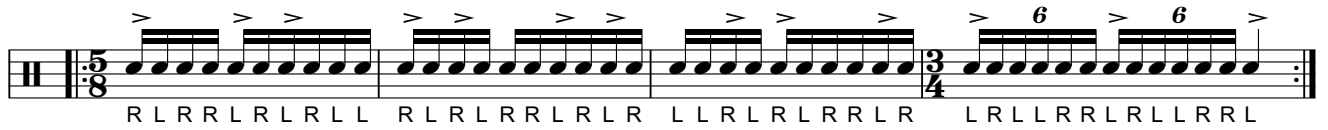


Sample
Image

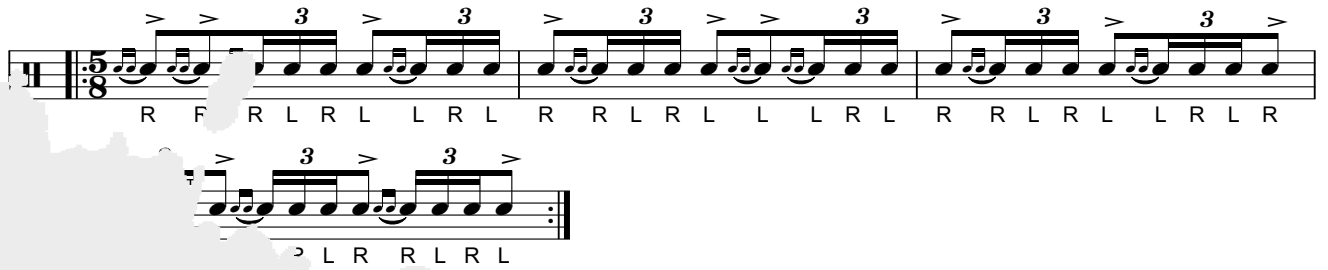
Ex. 6



Ex. 7



Ex. 8



Sample
Image

CHANGE UP

All rolls should be played closed

♩ = 125

1 *f* *p*

5 *ff*

9 *f* *p* *f* *p* *f* *f*

13 *p* *f* *p* *f*

17

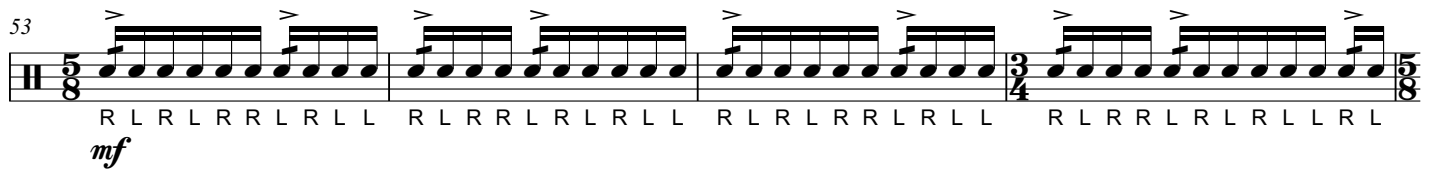
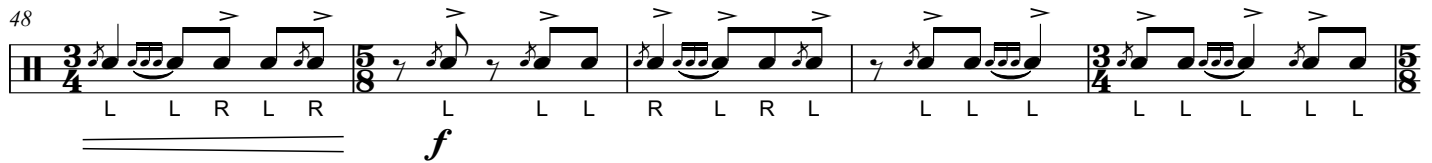
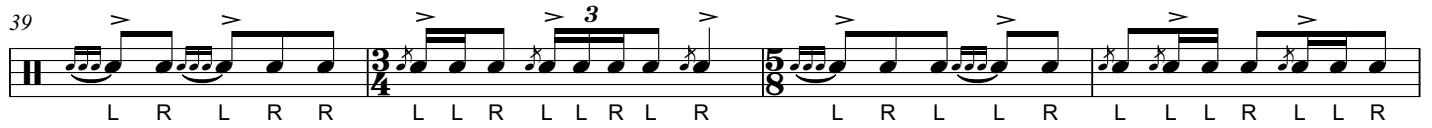
21 *pp*

27

31

35

Sample
Image



Sample
Image

Singles Only

INTRODUCTION AND EXERCISES

The next two etudes focus exclusively on the development of single strokes. The most basic and common of stickings, single strokes come naturally to us since many of our natural motions are alternating in nature. Our most basic mode of transportation (crawling and then walking) relies on an alternating motion, so one could assume that our brains are wired for single-stroke coordination from birth. While playing singles should be as easy as walking, the physical aspect of playing fast single strokes on a drum is one of the most difficult coordination and endurance tasks for the percussionist. Many aspects of percussion performance require a mastery of single strokes. These include hand drum, timpani and mallet instrument rolls. In addition, you must be able to execute this sticking with incredible precision at ALL dynamic levels in order to function in an orchestra setting on the snare drum.

Singles Only focuses on 8th and 16th-note singles while switching between triplet and duple note groups. The 8th note should always remain constant. Suggested stickings are notated but feel free to experiment with your own alternating or dominant-hand schemes. Also pay careful attention to the quick dynamic shifts which will require you to apply the brakes rather quickly. It is very important not to use your arms when playing fast singles. Use your wrists and fingers while holding the sticks loosely. Try to let the stick bounce off of the head as much as possible and keep your sticks low. When playing singles at very soft dynamic levels, you will want to play at the edge of the drum, grip the sticks more tightly, and use more wrist motion. When practicing single strokes, it is helpful to develop each hand separately using both hands. Exercises 1 and 2 will assist you with this.

Exercise 1 is called the “pyramid.” It is great for building strength. Try playing it with wrists first and then the fingers. Do not use your arms. Keep your body relaxed. A tempo range of 80–112 bpm is fine.

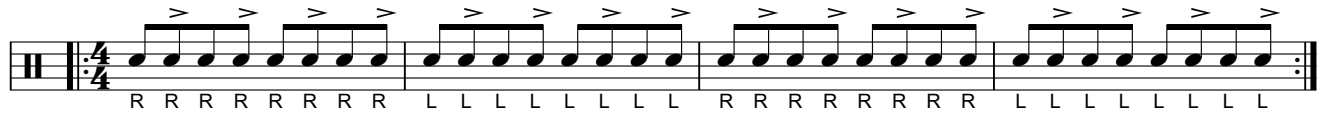
Ex. 1

Exercise 1, titled "The Pyramid," consists of five staves of drum notation. Each staff represents a different time signature: 2/4, 3/4, 4/4, 5/4, and 6/4. The notation consists of eighth and sixteenth notes, with stickings (R for right, L for left, P for pedal) indicated below the notes. The exercise is designed to be played for 12 groups of four 16th notes per hand.

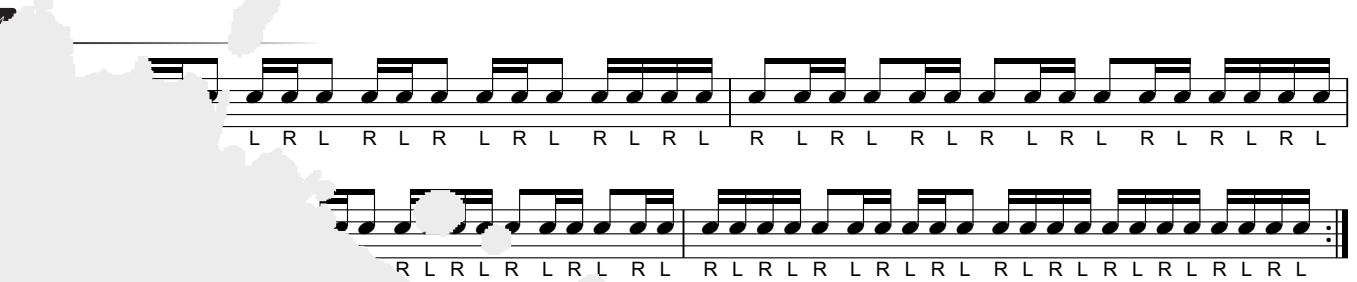
Sample
Image

Exercise 2 is for strengthening your wrists. Be sure not to hold the sticks too tightly.

Ex. 2



Ex. 3



Sample
Image

First staff of music for 'The Little Boat'. It begins with a treble clef, a key signature of one sharp (F#), and a 12/8 time signature. The music consists of three measures. The first measure contains four eighth notes (F#, A, C, E) and a quarter rest. The second measure contains a quarter rest, a quarter note (F#), and two eighth notes (A, C). The third measure contains a quarter rest, a quarter note (F#), and two eighth notes (A, C). The staff is marked with a piano (*pp*) dynamic and a crescendo (*cresc.*) hairpin.

[illegible]

7

R L R L R L R L R L R L R L F L R L R L R L R L R L R L R L R L
mp cresc.

10

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

12

14

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

[illegible]

18

R L R L
p cresc.

Example Image

[illegible]

Sample Image

[illegible][illegible][illegible]

30 
R L R L R L R L R L R L R L R L R L R L R L

[illegible]

Sample

Image

The image displays musical notation for a piano piece. It features a treble clef staff with a key signature of one sharp (F#) and a time signature of 5/8. The melody consists of eighth notes, with some groups beamed together. Below the staff, there are two lines of rhythmic notation: "RLRLR LRLRL RLRLR LRLRL" and a final "f" indicating fortissimo.

Sample Image

48 *f mp*

51 *f mf*

54 *f*

57 *f*

60 *mp*

64 *f*

66 *p*

Sample
Image

Singleton focuses on mixed single-stroke rhythmic groupings and is a real test of your endurance. The crushed singles in bar 18 (Exercise 3) should be played as fast four-stroke ruffs placed exactly on the beat. The individual strokes should not be heard and the sound should resemble a closed roll. Once again, it is very important not to use your arms when playing fast singles. Use a little wrist and lots of fingers while holding the sticks loosely so that the sticks can bounce.

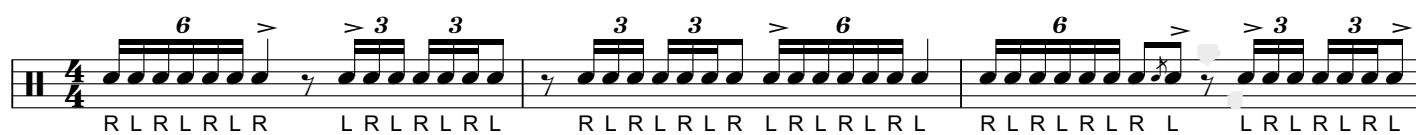
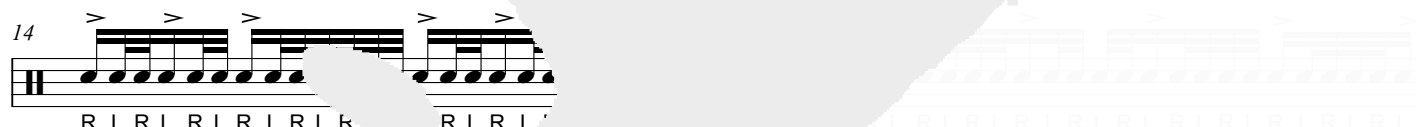
[illegible]

R L Rlrl R L Rlrl R L R L Rlrl R L Rlrl R L Rlrl R L R L Rlrl Rlrl

Sample Image

SINGLETON

♩ = 110

*mf**f**ff**f-p**play rolls as fast 4-stroke ruf*

Sample Image

42 *fff*

44

46

48 *ff*

50

52

54 *2/4* *4/4*

57

59

61

Sample Image

Section 4

Specialty Solos

The solos in the final section of this book introduce specific techniques which are either taken from or can be applied to drum set and Latin percussion concepts. These pieces contain some aspects of improvisation and even a few open cadenzas. Each solo has a specific notation key that should be followed very carefully in order to achieve the desired results. Please read all of the solo instructions carefully and listen to the recordings before working on them. You will need several types of drums, sticks, and brushes to play these solos, and this information is located in the introductions.

Please remember that these pieces are to be played as stylistically as possible. The purpose of the solos in this section is as much about “feel” as it is about technique.

This solo contains a little bit of everything and is somewhat scary in its complexity (hence, the title). There are lots of instructions, so please look over the piece carefully before you start practicing it. If you are right-handed, you will need to have the drum set up so that the strainer is on your left. Left-handed players should do the opposite. The solo is mainly in the rudimental style.

This piece was written for the doctoral audition of my former student, Dr. Jason Nicholson, Professor of Percussion at Utah State University.

[illegible]

5:2  5:3  5:3  
L R L R L L R R L R L L R R L R R L R L R

The first system of the musical score for 'The Rose Tree' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody of eighth notes: G4, A4, Bb4, A4, G4, F4, E4, D4. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line of eighth notes: G3, A3, Bb3, A3, G3, F3, E3, D3. The system ends with a double bar line and repeat dots.

The first system of the musical score for 'The Little Boat' is shown. It consists of two staves. The upper staff contains a melody of eighth notes, and the lower staff contains a bass line with eighth notes and rests. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a repeat sign.

Sample Image

for Jason Nicholson
FRIDAY THE 13TH

♩ = 106 (or whatever you can manage)

f

4

7

10

To Coda
5:3

f

13

5:3 **5:3**

p

15

5:3 **5:3**

p

17

2. **5**

20

snare on *snare off*

mp

24

f

27

f

move gradually to edge of drum

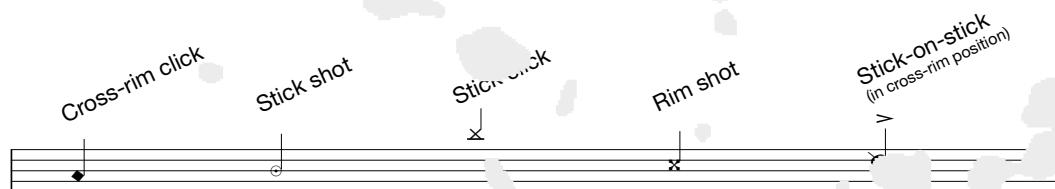
**Sample
Image**

Sample Image

Second Line

INTRODUCTION, NOTATIONS, AND EXERCISES

Second Line is a groove solo in the style of New Orleans Second Line drumming. It should be performed in a swinging, loose style verging on sloppy. Place extra emphasis on the accents, keep your hands relaxed, and don't be afraid to add ghost notes. All rolls should be buzzed and played in an almost lazy manner. Use a deep, low-pitched wooden drum with loose wire curly snares. A calfskin head tuned on the low side would be ideal. The click track for this solo is on the upbeats since that is how you should feel the time when playing this style. I would definitely suggest listening to the recording as well as other stylistically appropriate music as you are working on this solo. *Second Line* is dedicated to my former student, Michael D'Angelo, Professor of Percussion and Jazz Studies at the University of North Carolina at Wilmington.



Cross-rim click - This is performed by placing the left-hand stick across the drum with the butt of the stick facing towards your dominant hand. The left hand then strikes the rim of the drum while the tip of the stick rests on the head.

Stick shot - Press the tip of your left stick in the center of the drum and hit it with the right stick.

Stick click - With your left stick, hold your right stick while holding both up in the air.

Rim shot - This is a rim shot performed by striking the rim of the drum with the right stick.

Stick-on-stick - This is performed by striking the tip of the left stick with the right stick.

Ex. 1



Ex. 2



Ex. 3



Ex. 4

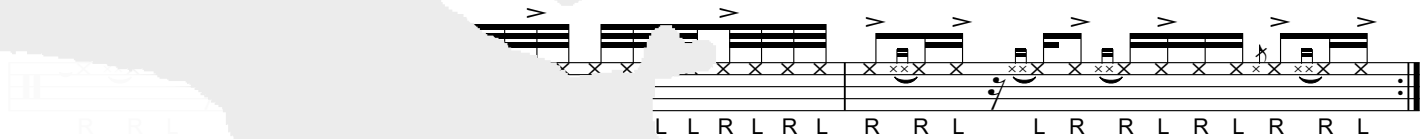
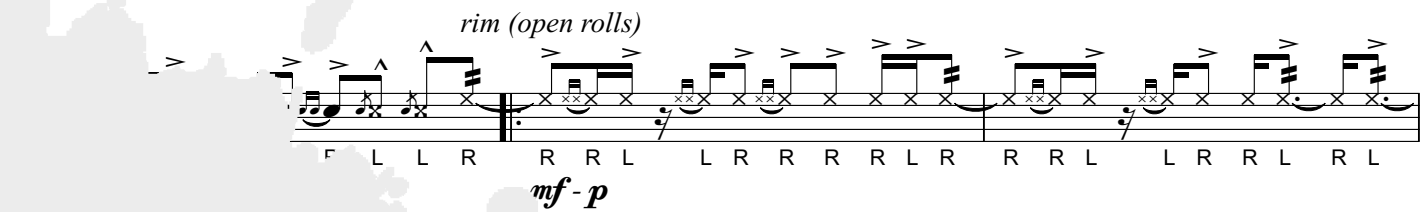
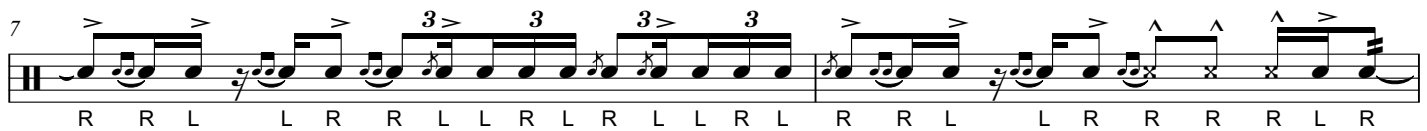
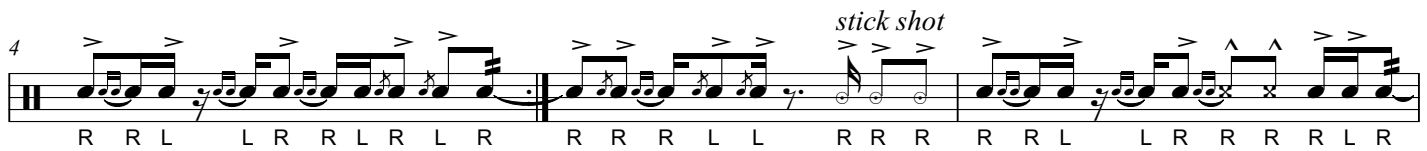
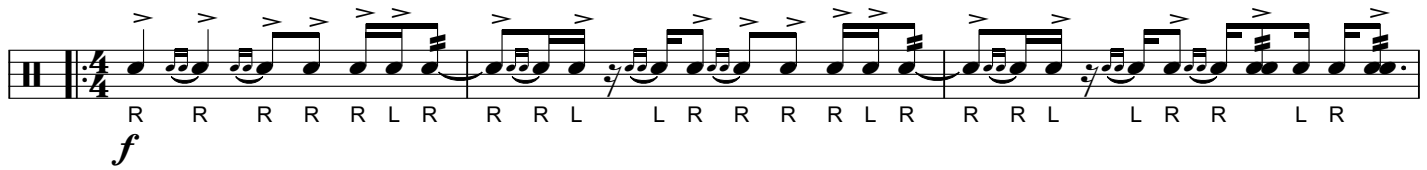


Sample
Image

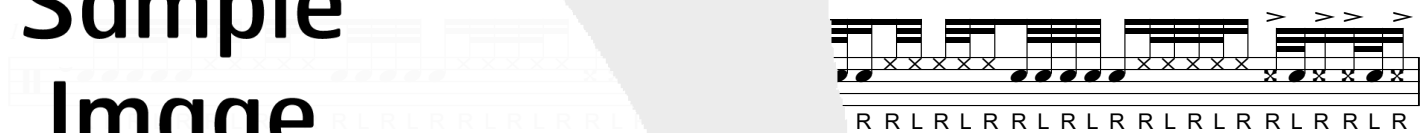
for Michael D'Angelo
SECOND LINE

Greasy New Orleans Swing ♩ = 100

all rolls loose but closed



**Sample
Image**



21 
R L R R L L R L R R L L R R R R R L R R L L R L R R L L R L R R L L R L

23

R L R R L L R L R R L L R L R L R R R R R R R L R R L L R L R R L L R L R R L L R F L R L L R R L R L L

mf *cresc.*

25 

27 Musical score for measures 27-32. Measure 27: R L R R L L R L R R L L R L R R L. Measure 28: R R R. Measure 29: R R R. Measure 30: R R R. Measure 31: R R R. Measure 32: R R R. Dynamics: *pp* *mf*.

30

Straight

Musical notation for exercise 30, 'Straight'. The notation is on a single staff with a key signature of one flat (Bb) and a common time signature (C). The exercise consists of 12 measures. The first measure is a whole rest. The second measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The third measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The fourth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The fifth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The sixth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The seventh measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The eighth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The ninth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The tenth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The eleventh measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The twelfth measure contains a triplet of eighth notes: G4, A4, Bb4, with an accent (>) over the first note. The notes are labeled with 'R' below them.

Swing

cross-rim

32

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

f

34

R L R R R L L R L R F

36

L R R L R R L R F

mf - ff

38 

Sample Image

42 
L R R L R R L R R L R R L L L L R R L L R R L L R R L L R

[illegible][illegible]

6

f

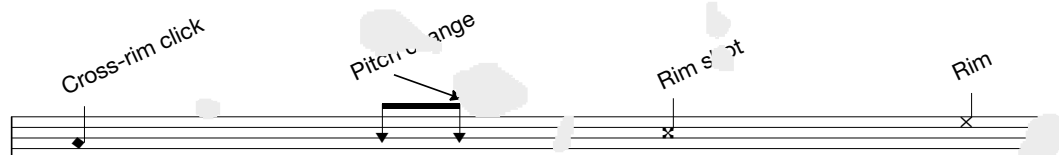
R L R L L R L L

Sample Image

Take It to the Rim

INTRODUCTION AND SPECIAL NOTATIONS

This etude is a study for developing rimshots and is heavily influenced by Middle Eastern rhythms. There are two types of rimshots that are incorporated into this solo: The cross-rim click and the standard rimshot. The rimshots should ring clearly and really sing but will be muffled when playing the cross-rim click. By varying the left-handed cross-rim pressure on the head, you can create some really interesting sounds. These ringing harmonic shots mimic the sounds made by goblet drums, such as the Middle Eastern *doumbek* and *darbuka*. The two rimshots are described below. An unmuffled 6.5" x 14" metal shell drum with the snares off works well for this solo.



Cross-rim click - This is performed by placing the left-hand stick across the drum with the butt of the stick facing towards your dominant hand. The left hand then strikes the rim of the drum while the tip of the stick rests on the head. By experimenting with the position of the stick on the drum for the best woodblock-type sound.

Pitch change - While playing the drum with the right hand, press your left stick into the head of the drum. By varying the pressure of your non-moving left-hand stick on the drum, you can randomly change the pitch.

Rimshot - This is a standard rimshot performed with either hand. All rimshots in this piece should be performed with the butt of the stick. The rimshot can be either open (ringing) or closed (performed by placing the drum head on the drum, creating a muted sound).

Rim - This is a rimshot performed with the third hand.

A few other performance considerations:

Bars 13–22 - These two-bar phrases should be played with a strong emphasis on the rimshot coming first.

Bar 30–38 - This is a fast harmonic rimshot. The right hand should be positioned about 1/2 inch from the rim, while the left hand solos. The right hand should be positioned about 1/2 inch from the rim, while the left hand solos. The sound of these very light rimshots.

Bar 39 - These pitch changes should be played with the left-hand stick. Applying pressure to the head of the drum will produce the most interesting sounds.

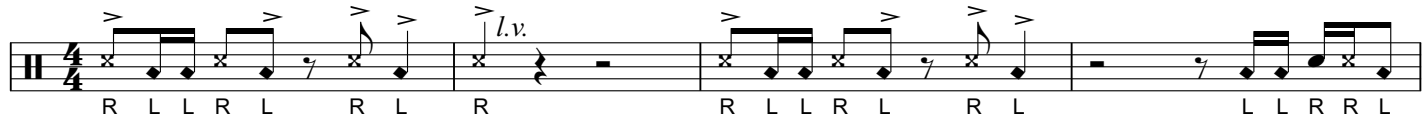
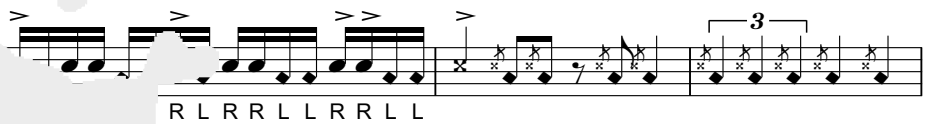
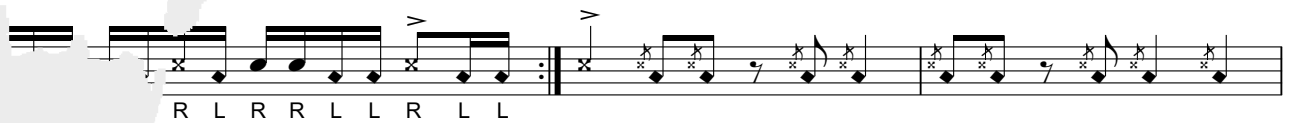
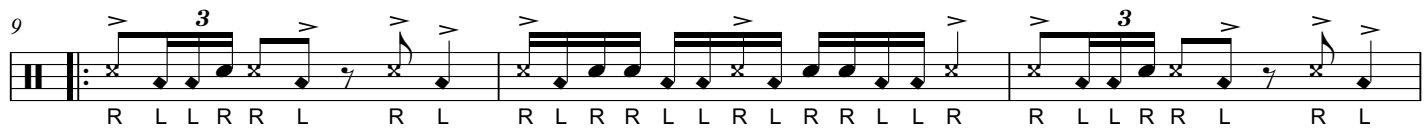
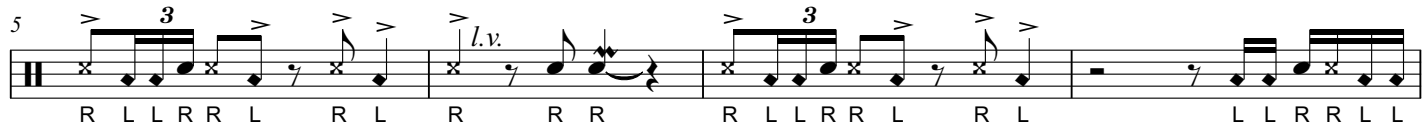
Bars 41–46 - The right hand plays a "wah" effect. You will need to be very precise with the left-hand stick.

Bar 54 - Play a fast single-stroke. This will result in a pitch change.

Sample Image

TAKE IT TO THE RIM

♩ = 156

RH plays rim shots at bottom edge of drum***f*** *snare off*

Sample
Image



LH off of head so drum rings

* *move towards bead of stick on rim*

28 ** move towards head of stick on rim*

ff *p*

31 *p* *mf* *cresc. 2nd time*

RH=top
LH=bottom

reg. note
2nd x

35

This block contains the musical notation for measures 35 through 38. The notation is written on a single staff with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, often beamed together. The lyrics 'The Rose Tree' are written below the staff, aligned with the notes. Measure 35 starts with a treble clef and a key signature of one flat. The melody begins with a quarter note G4, followed by an eighth note A4, a quarter note Bb4, and a quarter note C5. The lyrics 'The Rose Tree' are written below the staff. The notation continues through measures 36, 37, and 38, which ends with a double bar line. The lyrics 'The Rose Tree' are repeated in each measure.

[illegible]

42

R R L R R R L R L R R L R R D R R L R L R

[illegible]

48

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

ff

51

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

53 

Sample Image

matched grip holding L stick backwards

55

mp *cresc.*

[illegible]

61 $\text{♩} = 112$

f

ad lib

cresc.

R R L R R L

R R L R R L

66


Musical notation for exercise 66, featuring eighth and sixteenth notes with accents and slurs.

The first staff of music is in 4/4 time. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody consists of eighth and sixteenth notes, with accents (>) over several notes. The bass line is a simple eighth-note accompaniment. Below the staff, the letters 'R L L R R L L R R L L R R L L R L' are written, corresponding to the notes. A dynamic marking of *f* (forte) is at the bottom left.

Sample Image


It's never too late to get your brush technique together, and this etude will go a long way toward helping you do so. This solo moves between a swing feel and straight 8th-note feel. While the swing sections could easily be written in cut time, I have chosen to write the piece in common time to make the sectional transitions easier to read. You should feel free to ad lib and improvise throughout the piece. There is a long cadenza towards the end. Feel free to express yourself, but the idea is to move between several different genres during this cadenza and then return to a swing pattern before the final fade-out.

A diagram illustrating various drumming techniques on a snare drum. The techniques shown are: Brush tap, Rim flutter, Brush slide, Staccato swells, Back of brush, One-handed tremolo, Flat brush stroke, and Left-hand swirl. Each technique is represented by a specific musical notation on a five-line staff, with the name of the technique written above it. The background features a faint silhouette of a person playing a snare drum.

Back 

Samp Imag

Sample Image

5  *LH swirl*—

The first system of the 'Piano' part consists of two staves. The upper staff contains a sequence of eighth and sixteenth notes, with accents (v) placed above several notes. The lower staff features a series of slurs and ties, indicating a more complex rhythmic pattern. The notation is written in a standard musical style with a key signature of one flat and a 4/4 time signature.

The second system of the musical score for 'The Rose Tree' continues the melody and accompaniment. The melody, in treble clef, begins with a quarter rest followed by eighth notes G4, A4, B4, and A4. The accompaniment, in bass clef, starts with a half note G3. The system concludes with a repeat sign and a first ending marked '2.' consisting of eighth notes G4, A4, B4, and A4.

RLRLRLRL
(end LH switch)

RR RR RR LR LR LR RLRL

Sample Image

Image

30 *tremolo w/ RH strike w/ LH* *turn snares off*

p *ppp*

A tempo *straight, no swing*

34 *LH=staccato sweeps (flip RH brush)* *f* *play all RH notes v' back of brush* *accents = rimshots*

mf *f* *R R R R sim.* *LH sweeps*

37

40 *flip RH*

43 *ff* *(end LH sweeps)*

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

46 *alternativ*

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

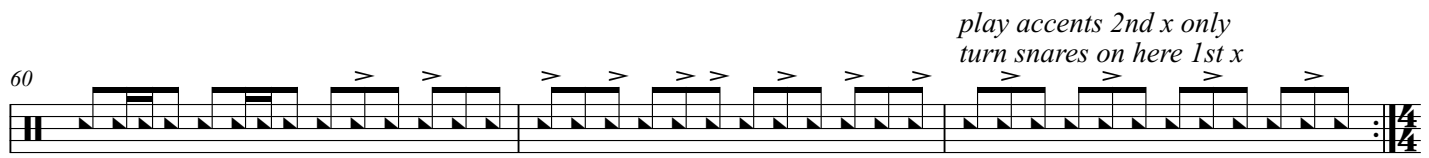
49

L R L R L R L R L R

51

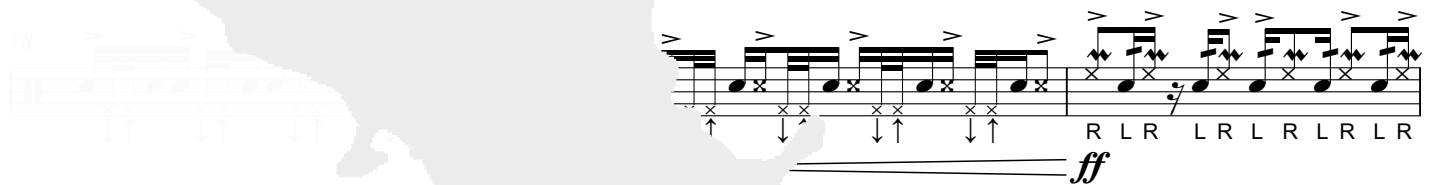
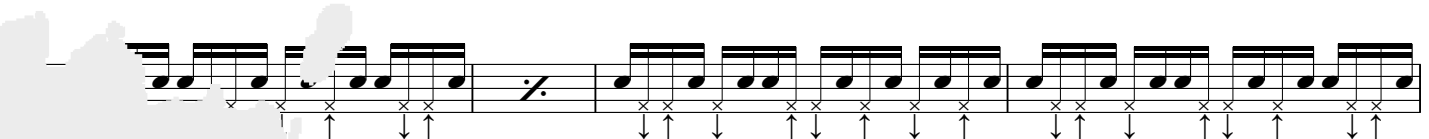
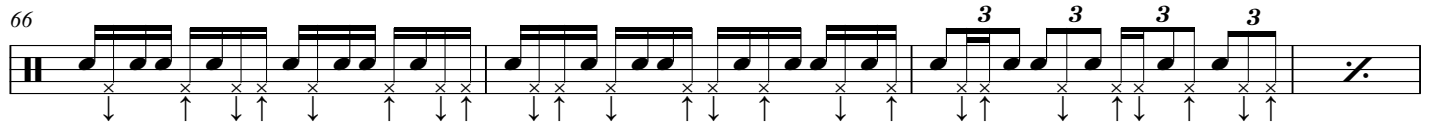
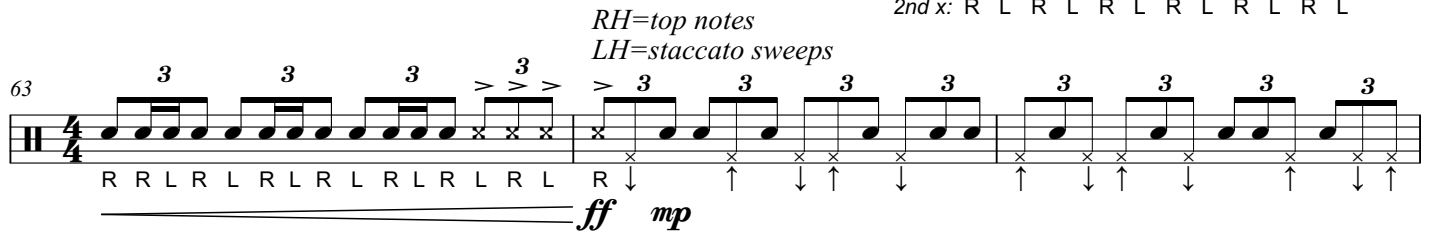
54

**Sample
Image**



play accents 2nd x only
turn snares on here 1st x

R R R R R R R R R R R R
2nd x: R L R L R L R L R L R L



Sample
Image

Killer Joe

INTRODUCTION, NOTATIONS, AND EXERCISES

Killer Joe is dedicated to my teacher Joe Morello. A fantastic artist and master technician, Joe played with the Dave Brubeck Quartet for several years. This solo contains some well-known Brubeck themes as well as some coordination and hand technique challenges. The *Take 5* section at bar 41 should be played with a nice, relaxed, swinging feel. A 6.5" x 14" wooden snare drum with loose wire snares and a calfskin head works well for this solo. Listening to the recording will help you grasp the form of the solo, which is a little complicated. Please also note that sections A and B repeat twice in the beginning of the solo and only once at the D.C.



Cross-rim click: Place the left hand stick across the drum with the butt or tip of the stick facing towards your dominant hand. The left hand then strikes the rim of the drum with the tip of the stick resting on the head.

Rimshot: This is a standard rimshot performed with either hand. All rimshots in this piece should be performed close to the neck of the stick.

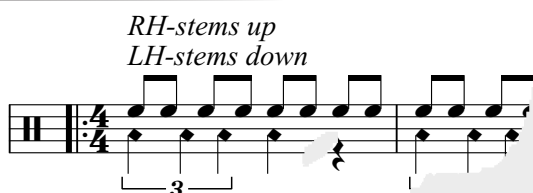
Rim: Play on the rim of the drum.

Edge: Play on the edge of the drum closest to the right side of your body. In this solo this sound is meant to mimic a temple bell, so keep it loose and legato. Tune the drum so this sound is very responsive.

Ex. 1



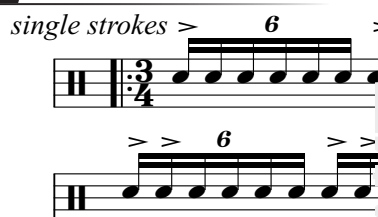
Ex. 2



Ex. 3



Ex. 4



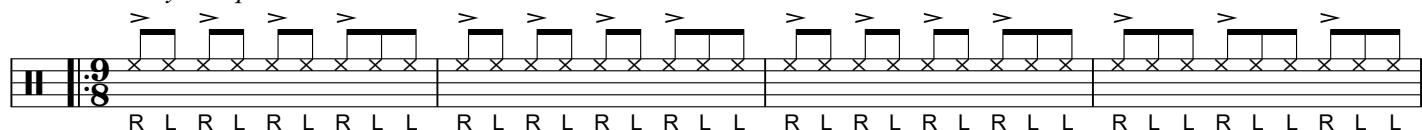
Sample
Image

for Joe Morello
KILLER JOE

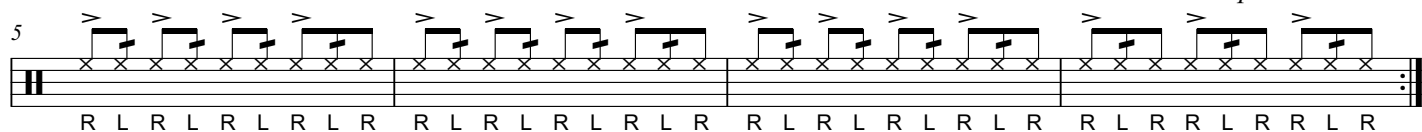
A

♩ = 200

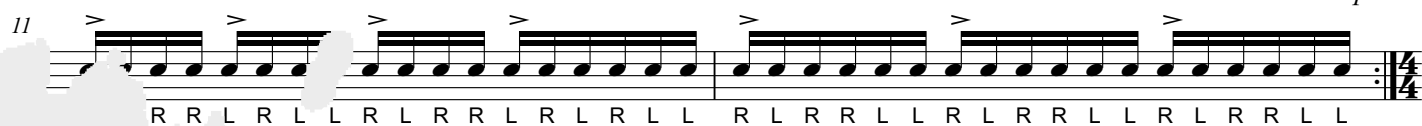
Play A/B phrase twice with a continuous crescendo

*p cresc. poco a poco*

no repeat 2nd x/Coda

**B***cresc. poco a poco***To Coda**

back to A on 2nd repeat



e of drum ...

*mp RH-edge**f*

Sample
Image

35 *cresc.* *ff*

39 *rit.* *Swing* *RH-edge* *mf dim.*

43 *mp* *mf*

49 *mf*

52

55

58

61

63

67 *R L R L R L sim.*

Sample Image

[illegible]

75 
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 L R L R L

[illegible]

81

slight rit.
RH to rimshots

R L R L R L *sim.*
cresc.

[illegible]

D.C. al Coda

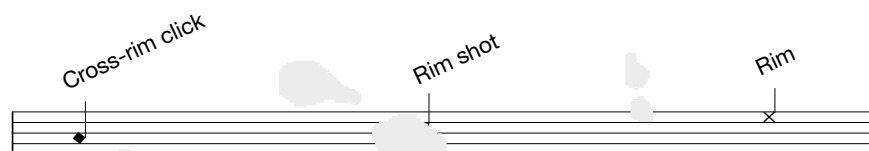
Sample Image

Sample Image

Winter Time

INTRODUCTION, NOTATIONS, AND EXERCISES

Winter Time is dedicated to my first percussion instructor, Jack Winters. A fantastic musician, Jack was interested in all types of world music and especially music that contained odd time signatures, odd groupings, and polyrhythms. We worked on many transcriptions and books together that address this type of material. This solo contains many odd groupings and some unusual meters. The notation of the diddles can be confusing, so proceed slowly. You will want to use a medium-pitched metal or brass drum for this solo. The drum should have a great rimshot and cross-rim sound and ring freely.

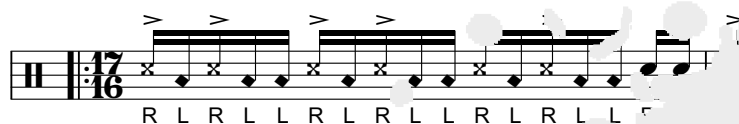


Cross-rim click - This is performed by placing the left-hand stick across the drum with the butt of the stick facing towards your dominant hand. The left hand then strikes the rim of the drum while the tip of the stick rests on the head. Try experimenting with the position of the stick on the drum for the best woodblock-type sound.

Rimshot - This is a standard rimshot performed with either hand. All rimshots in this piece should be performed close to the back of the stick.

Rim - Play on the rim of the drum with the top third of the stick.

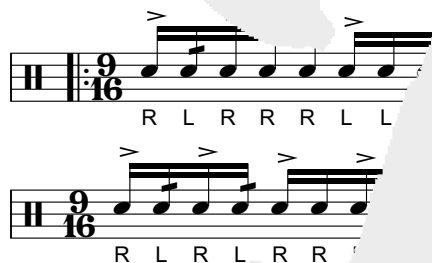
Ex. 1



Ex. 2



Ex. 3



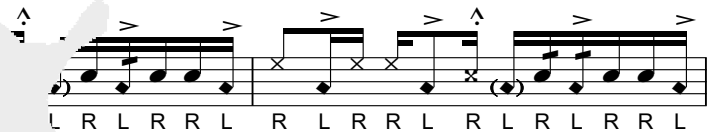
Ex. 4



Sample
Image

for Jack Winters
WINTER TIME

♩ = 206



ringy



Sample
Image

20

The second system of music, measures 19-27. It begins with a treble clef and a key signature of one flat (B-flat). The time signature is 19/16. The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. There are accents (>) over measures 19, 20, 21, 22, 23, 24, 25, 26, and 27. A double bar line with repeat dots appears after measure 23. The time signature changes to 15/16 for measures 24-26, and then to 7/8 for measure 27. The rhythm is indicated by letters R and L below the staff.

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

[illegible]

25 

27

ad lib. fade to nothing

//

17
16

niente

start slowly and accelerate

30

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

mf


33

f

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

A tempo

35 

37 

39 

Sample Image

43 *fp* — *f*

48 *fp* — *f*

51 *mp-f*

54 *ff*

ff

ff

D.S. al Coda

ff

ff

fff

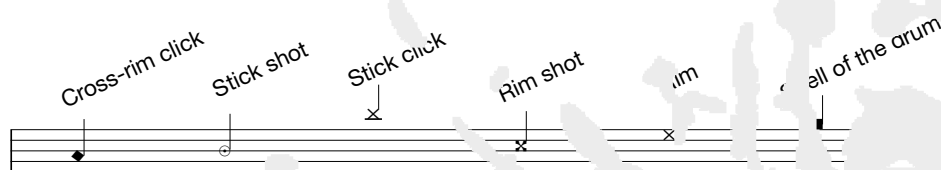
Sample
Image

Caliente Snare Drum

INTRODUCTION AND SPECIAL NOTATIONS

This composition is written in the Afro-Cuban genre and utilizes rhythms such as Mambo, Nanigo, Rhumba/Guaguanco, and Songo. Many types of rimshot and stick effects are featured to mimic the sound of the timbales. A 5.5" x 14" metal shell drum with the snares off works well for this solo. Towards the end of the solo you will need to turn the snares on. The drum should be unmailed and tuned high. You may want to use thinner sticks to create a more authentic sound. The pitch change at bar 16 is performed by playing the drum with the right stick while gradually pressing the left stick into the head until an upward pitch-bend is created. Try to create as many different sound colors as possible when performing this solo and don't be afraid to improvise.

Below is the notational key and some definitions of the techniques used in this solo. *Caliente Snare Drum* is dedicated to Leonardo Soto, timpanist with the Cincinnati Symphony.



Cross-rim click - This is performed by placing the left-hand stick across the drum with the butt of the stick facing towards your dominant hand. The left hand then strikes the rim of the drum while the tip of the stick rests on the head. Try experimenting with the position of the stick on the drum for the best woodblock-type sound.

If you hold the stick in a loose manner, there may be some residual ghosting, which is desirable. These notes will act as fillers, making your groove stronger.

Stick shot - Place and press the tip of your left stick in the center of the drum and hit it with the right stick. Experiment with hitting the stick towards the tip for a different sound.

3*
s*

Stick click - Place the tip of your right stick on the rim of the drum with the top of the stick. The left hand then strikes the rim of the drum with the tip of the stick. This place should be very close to the center of the drum.

Rim shot - Place the tip of your right stick on the rim of the drum with the top of the stick. The left hand then strikes the rim of the drum with the tip of the stick.

all of the drum - Play the drum with the right stick. The left hand then strikes the drum or on the log of the drum. This should closely mimic the shell sound of a timbale.

Sample Image

for Leonardo Soto

CALIENTE SNARE DRUM

♩ = 112

rim
snares off

mf
bend pitch

cross stick
f

To Coda

Mambo RH (shell)

Sample Image

The musical score is written for a snare drum in 4/4 time at 112 beats per minute. It consists of 16 measures. The notation includes various drum strokes: rim shots (marked with 'x'), snare strokes (marked with 'x' on the snare line), and cross-stick strokes (marked with 'x' on the cross-stick line). Dynamic markings include *mf* (mezzo-forte) and *f* (forte). Performance instructions include 'snares off' and 'bend pitch' (indicated by arrows pointing to specific notes). The score is divided into sections, with a 'To Coda' instruction at measure 14. A 'Sample Image' section is highlighted in the lower left, showing a large, faint silhouette of a map of South America. A 'Mambo RH (shell)' section is also indicated.

[illegible]

28 **6 6 6** **♩ = ♩ (♩ = 74) Nanigo**

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

f


31


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

[illegible]

37 

40 

43 
R L R L R L R L R L R L R L R L R L C

47 
R L L R R L R L R R L L L L R L

50 

Sample Image

D.C. al Coda

62 

[illegible]

SNARES ON!

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

ad lib around groove for approx. 30 seconds

crush

2

cont. groove

R R L R

ous rim shot roll

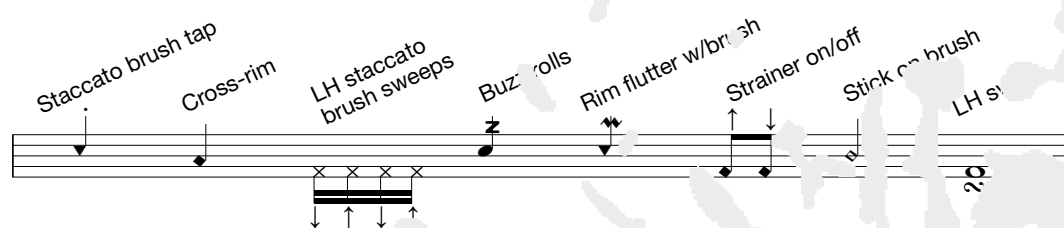
Sample Image

Brazilian Variations

INTRODUCTION AND SPECIAL NOTATIONS

This etude focuses on rhythms and techniques utilized in Brazilian drumming. Different brush and stick combinations are used throughout the piece, so please pay very close attention to the written directions. You will notice that the notation key for this piece is different from all of the other solos. This is because of the stick/brush combinations that are employed. Your setup should include stand trays to your left and right to facilitate these stick and brush changes. There is a cadenza at bar 110 that should stay in time and mimic the sounds of the Brazilian repenique.

A 14" x 6.5" metal snare drum works well for this piece. The drum should use standard wire snares and have an open ringing sound. All phrasing should be done in the Brazilian samba style with a slight triplet lilt.



Staccato brush tap: This is performed by quickly bringing the brush up with the wrist after you strike the drum. The resulting sound should be very short with lots of attack.

Cross-rim: This is performed by placing the left-hand stick across the drum with the butt of the stick facing towards your dominant hand. The left hand then strikes the rim of the drum while the tip of the stick rests on the head. Try experimenting with the position of the stick on the drum for the best woodblock-type sound.

LH staccato brush sweep (bar 25): Lightly sweep the brush across the head by using a turning wrist motion. Using traditional grip, imagine the motion of turning a doorknob. The brush does not remain in contact with the head, which results in a fast, articulate note groove (bar 34). When performing the section beginning at bar 64, the left hand should start toward the left and then alternate from there.

Buzz rolls: The rolls starting at bar 100 should be loose and almost sloppy sounding. Use a tight grip for a precise orchestral sound. Use a slight kind of slight triplet lilt to get an authentic feel.

Rim flutter w/brush: This is performed by quickly striking the rim of the drum with the brush. The resulting sound should be very short with lots of attack.

Strainer on/off: This is performed by quickly striking the drum with the brush. The resulting sound should be very short with lots of attack. This is performed by quickly striking the drum with the brush. The resulting sound should be very short with lots of attack.

Stick on brush: This is performed by quickly striking the brush with the right hand stick. The resulting sound is in the center of the head, which results in a muted snare sound. This is performed by quickly striking the brush with the right hand stick. The resulting sound is in the center of the head, which results in a muted snare sound. This is performed by quickly striking the brush with the right hand stick. The resulting sound is in the center of the head, which results in a muted snare sound.

Swirl (final bar): This is performed by quickly striking the brush in a circular motion. The resulting sound should fade.

Sample Image



Ex. 1

RH staccato brush taps (rim flutter on accents 2nd x)
LH cross stick

RH----->
LH----->

Ex. 2

RH snare & rimshots
LH staccato brush sweep

RH----->
LH----->

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

RH----->
LH----->

RH brush, LH stick
stick on brush

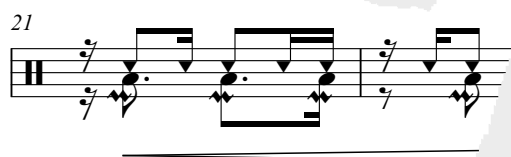
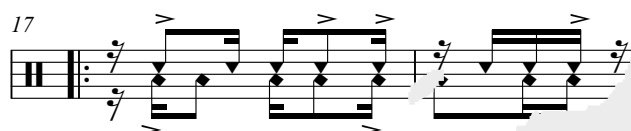
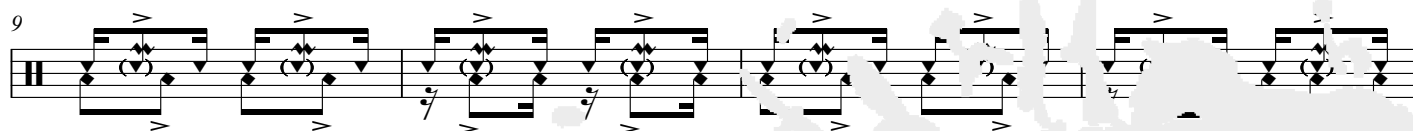
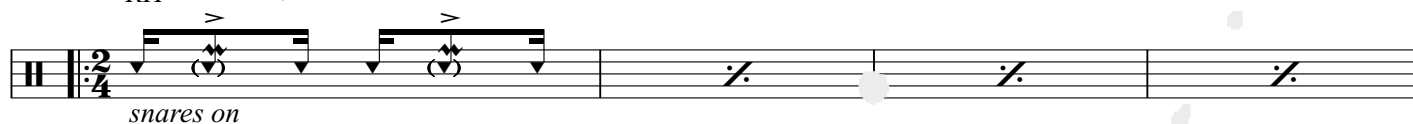
R R L R R R L R R R L R R R L R R R L R

Sample
Image

BRAZILIAN VARIATIONS

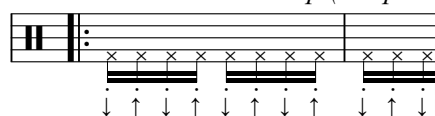
♩ = 100 RH=dry brush taps (LH in cross-rim position)
Add flutters 2nd x only

RH----->



♩ = 112

25 LH staccato sweep (RH pick



Sample
Image

31

1. 2. 3 3 3

37

RH *LH pick up stick*

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

41

1st x at edge/ 2nd x in center

R L R L R L R L *sim.*

p-f

45

cresc. 1st x only

p-f

49

tr

pp fp

53

pp

57

pp

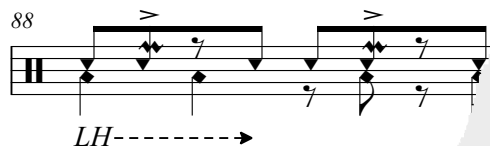
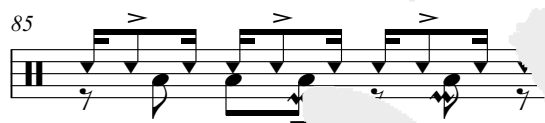
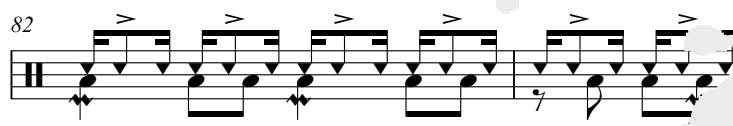
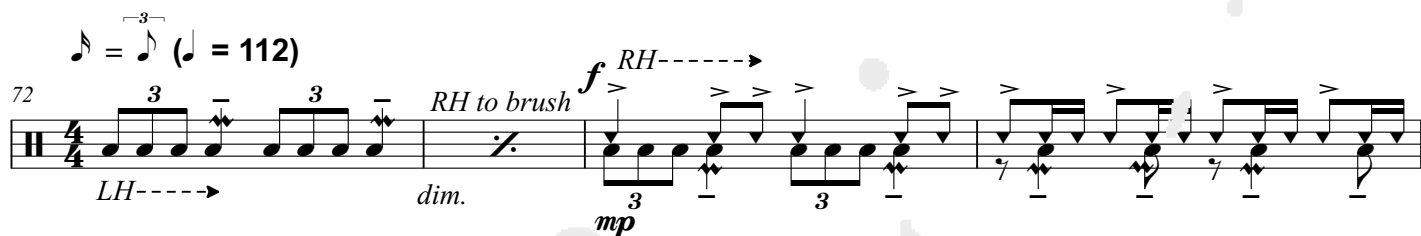
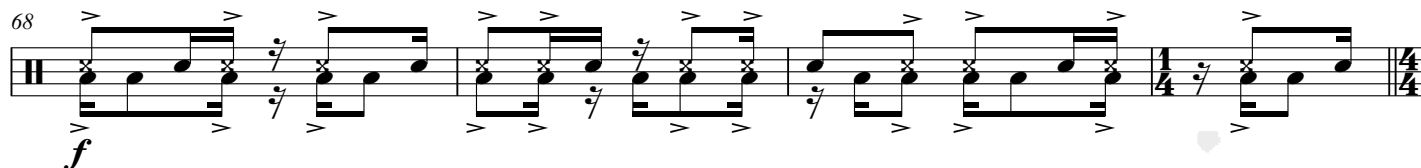
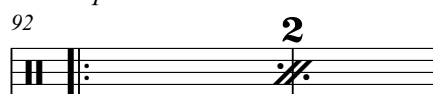
Sample
Image

61

pp

65

pp

A tempo**poco rit.***open ad lib LH*

Sample Image

106 *stick on brush*

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

110 *Open cadenza (approx. 1 minute)*

improvise on same concept

accel.

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

ff

The final measure of the piece is shown, consisting of a double bar line followed by a repeat sign (two dots).

The final measure of the piece is shown, consisting of two measures. Each measure contains a double bar line and repeat signs (two dots on each side), indicating the end of the piece.

The musical notation for 'Blazingly Fast' is written on a single staff. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' and the time signature is '4/4'. The melody consists of a series of eighth notes, with some groups beamed together. The notation is presented in a clean, black-and-white format.

Image

brush swirl



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