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AN INSTRUCTIONAL METHOD FOR INDIVIDUAL OR
GROUP DEVELOPMENT OF SNARE DRUMMERS.

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THE UNIVERSITY OF OKLAHOMA

GRADUATE COLLEGE

AN INSTRUCTIONAL METHOD FOR INDIVIDUAL OR GROUP
DEVELOPMENT OF SNARE DRUMMERS

A DISSERTATION

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSIC EDUCATION

BY

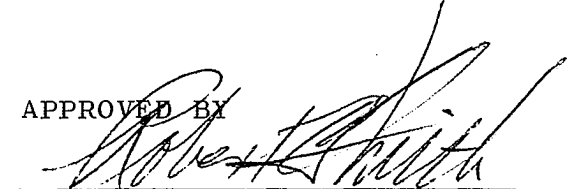
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1968

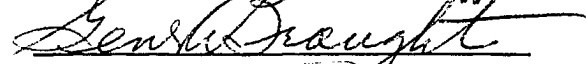
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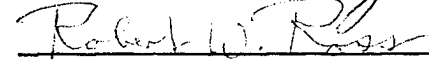
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DISSERTATION COMMITTEE

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AN INSTRUCTIONAL METHOD FOR INDIVIDUAL OR GROUP
DEVELOPMENT OF SNARE DRUMMERS

CHAPTER I

Purpose

The purpose of this project has been to develop a snare drum method to be used either privately or in both homogeneous and heterogeneous band classes. A principal concern has been to define an approach which is understandable to the non-percussionist teacher of instrumental music and which will enable him to develop snare drummers as rapidly as he develops players of the various wind instruments.

Through examination and analysis of existing materials, it will be shown that present percussion instructional methods contain numerous weaknesses and errors, and much illogical reasoning concerning certain fundamental matters of presentation. The method presented here includes exercises and etudes to properly develop the snare drummer technically as well as musically. Furthermore, it is so arranged that it can be effectively substituted for the drum book in three of the most popular beginner band methods.

The method book is concerned with the development of snare drummers only. Ideally, the student should begin his study with mallet instruments, but once he takes up the drum, it is most important that percussion study be limited to the development of snare drum technique in the early stages; after the student has reached a certain proficiency, the skill developed in playing the snare drum is largely transferable to the various other percussion instruments. Such a change-over is usually quick and easy for the student. Many leaders in the field of percussion also hold to this line of thinking:

All prospective percussionists should begin with the study of the snare drum. This should be implemented with instruction on the bass drum, mounted cymbal and bass drum, hand cymbals, bells, glockenspiel, xylophone, and marimba. Instruction should be supplemented with reading material from a good percussion library.¹

Need for the Study

I have long been concerned with percussion sections of various instrumental ensembles. Throughout my fifteen years experience as band director and applied music teacher at the various levels of public school, as well as in college, I have continually been aware of the lack of musical and technical proficiency of percussion students. Further notice of percussion weaknesses has come through

¹James Sewrey, "A Pedagogical Approach to Snare Drum Instruction," The School Musician, XXXI (October, 1959), 26.

band contest adjudication. Many times it has been necessary to mark a band down one or two ratings, simply because the percussion section was over-bearing in volume, failed to lend itself to the musical phrasing, or displayed a lack of the technical knowledge demanded by the particular composition. And others have noted such shortcomings; one of our contemporary teachers has this to say about the percussion section:

Although small in size, the percussion section plays a significant role in band and orchestra literature. Because of its prominence, any lack of technical or musical ability is readily noticed. Unfortunately for all concerned, the poor performance of many percussion sections evokes a considerable amount of criticism, and all too often this section is regarded as a sometimes noisy, yet necessary nuisance.¹

A survey of present-day materials and methods would seem to indicate that beginning brass and woodwind players advance more rapidly than percussion students. When instrumental music teachers are asked about problem areas in band or beginner band classes, the most frequent reply will point to the percussion section or, more specifically, to the snare drummer. "What can I do to improve my percussion section?" is a question often heard at music festivals and clinics. The comments on criticism sheets by competent contest judges further indicate that percussion sections are problem areas in many

¹Maxine Lefever, "Improving the Percussion Section," The Instrumentalist, XVI (February, 1962), 50.

instrumental organizations.

In trying to decide why the percussion section is a favorite target for such unfavorable comments, one can pose a number of questions: Are we demanding too much from percussion sections today? Are the percussion parts in contemporary music too difficult? Are we producing percussion sections that are on a par, musically as well as technically, with the other various sections of musical organizations? Are composers and conductors satisfied with the percussion sections being developed? And, perhaps more significant, are percussionists themselves pleased with the results?

Many comments contained in various writings on the subject indicate the answer to these questions to be a most emphatic "No!" Robert W. Buggert, in the preface to his recent percussion manual, sums up the situation rather well:

Teachers of instrumental music readily admit that the percussion section is one of the weakest in the band or orchestra. In addition, probably due to lack of information, this section often receives the least amount of attention. . . . Knowledge of percussion techniques is lacking and there is confusion as well as misunderstanding.¹

However, the situation is not entirely bleak in that many educators believe the mid-twentieth century percussionist is about to see his craft come of age. Whether

¹Robert W. Buggert, Teaching Techniques for the Percussionist (New York: Belwin, Inc., 1960), 2.

added emphasis on percussion might be due to certain peculiarities of contemporary musical taste or to the exhaustion of the expressive resources of other instruments, percussion is more and more becoming a valid means of musical expression. William Kraft, a well-known percussionist, recently made the statement that "percussion has become an essential part of the composer's craft."¹ Along these same lines, Richard Schory has this to say about the changing concepts of percussion:

In searching for new areas of expression, contemporary composers and arrangers are just now beginning to take advantage of the vast potential of percussion. No longer is percussion relegated to strictly a time keeping or supporting role. Now many of the instruments are being given extensive solo passages of major importance. Entire numbers featuring solo percussion, or the full section, have appeared in recent years.²

It is essential that percussionists be prepared to meet composers' demands. It is my feeling that maintaining a public school instrumental music group capable of "expressive musical performance" involves the development of a productive beginner program. For such development, good instruction manuals are essential.

Unfortunately, existing method books for snare drum contain numerous errors and ambiguities in such matters as musical notation, description of hand positions,

¹William Kraft, "The Complete Percussionist," The Ludwig Drummer, IV (October, 1964), 18.

²Richard Schory, "Changing Concepts," The Instrumentalist, XIV (April, 1960), 43.

explanation of techniques, and ordering of exercises. For example, an exercise might call for a single-stroke whole note in four-four meter. This, of course, is impossible because the snare drum is incapable of a sustained sound without the application of the roll. Pictures indicating a handgrip that causes undue muscle strain and limits speed and control appear in many books. Furthermore, an illogical order of presentation of the various rudiments and a lack of fundamental preparation preceding the rudiments pose a major problem. For instance, many books present the long roll without having inaugurated preparatory exercises of eighth and sixteenth notes. And further difficulty is encountered in the lack of adequate and understandable explanation for the non-percussionist instrumental teacher.

In summary, much concern has been shown about the shortcomings of percussion sections by contemporary leaders in the instrumental music field:

We are all cognizant of the deficiencies we encounter in our percussion sections; also, we realize how little individual attention is given to the members of this important section of our bands and orchestras. I have observed full rehearsals where not a single word was directed to the percussion section, . . . many rehearsals of school bands where the percussions did not play a single note.

Last summer, I auditioned one hundred high school drummers to fill ten percussion berths in the . . . All Ohio Boys' Band. All candidates had been recommended by their respective band directors as being

outstanding; yet I found only two who could play the drum score to "Semper Fidelis."¹

If only one out of five of the best high school drummers can play "Semper Fidelis," there is obviously something wrong somewhere. But perhaps the problem is not so much that school percussionists are lacking in ability as that there is something wrong in our basic method of training them. With contemporary music continually demanding more and more from the percussion section, it behooves the music educator to formulate methods and materials which will develop percussionists to a level comparable to that of wind instrumentalists.

¹William D. Revelli, "Summer Instrumental Music Program," The Etude, LXXII (1954), 19.

CHAPTER II

SNARE DRUM PEDAGOGICAL PROBLEMS AND DIFFERING INSTRUCTIONAL PHILOSOPHIES

Variations of Teacher Preparation

Percussion has been attacked from all sides, varying degrees of blame having fallen upon all concerned in the process of training percussionists. As yet there is no unanimity regarding who is responsible for the failure. Does the high school drummer lack musical ability? Is the band director who instructs the beginning drummer inept or careless? Or are the colleges and universities guilty of poorly training and educating instructors of instrumental music?

There is no single, easy answer to the problem. Certainly it is unfair to place all the blame on the young percussionist. Surely we have many talented students who are willing to work toward mastery of the percussion instruments. Neither does it seem logical to attach the blame entirely to the instrumental music instructor whose major applied instrument is not precisely in the field of percussion.

This brings us, then, to the possibility of placing at least some of the blame upon institutions where band directors are trained. A topic often discussed by music convention panels is the inadequacy of college training.

Public school instrumental music directors . . . in expressing their opinions of certain phases of the training they received . . . almost without exception wish they had had more direct and detailed experience with instruments at beginning levels. Often these courses have been taught by people who have not been well prepared on the instrument themselves.¹

A shortage of percussion training is further pointed out by researcher Wilbur J. Peterson, who conducted a study of the feelings of high school music teachers about major weaknesses in undergraduate teacher-training institutions:

One hundred and fifty teachers offered suggestions, and the following conclusion was reached: High school instrumental music teachers singled out the lack of training in percussion instruments as the greatest weakness in college training programs.²

When I was first in college in 1953, the only percussion method courses offered were those coupled with a brass method class. They were one semester courses which met twice a week. In this limited amount of time, not even all of the brass instruments were presented, let alone the percussions. Percussion instructions consisted

¹Patee Evenson, "Are Our Colleges Doing the Job in Instrumental Music Teacher Preparation?" Music Educators Journal, XLI (December, 1955), 60.

²Wilbur J. Peterson, "The Place of the Performance Area in Training High School Music Teachers," Journal of Research in Music Education, IV (Spring, 1956), 55.

only of how to hold the sticks, and those instructions, according to most contemporary authorities, were erroneous. My personal experience is corroborated in a 1958 study by Michael B. Lamande,¹ who attributes to the colleges and universities a great deal of the blame for percussion weaknesses. In his study, which sought to shed light on the present status of percussion training, a questionnaire was distributed to the member schools of the National Association of Schools of Music. This questionnaire was designed to determine the extent to which our teacher-training institutions need improved facilities, processes, and personnel for instruction on percussion instruments. 210 schools received his survey questionnaires, and 116 responded, a return of 55.2%. Since a questionnaire return of 55.2% is well above average, the response to Lamande's probing clearly showed interest in the problem. Sixteen of the schools did not offer percussion instruction of any kind. His study indicated that an average of only one semester hour of percussion training was required of non-percussion music education majors. However, the study also revealed that 25% did not receive any instruction in percussion at all; or, at least, they were not required to enroll in percussion courses. In nearly all cases the indication was that percussion was taught in classes

¹Michael B. Lamade, "Teacher-Training in Percussion," The Instrumentalist, XII (March, 1958), 74-77.

ranging in size from 3 to 50, and approximately one-third of the schools taught percussion as part of another class, such as brass or woodwind. The amount of time actually spent on percussion instruments under these circumstances is difficult to ascertain, but it is probable that it is very often negligible. Furthermore, only half the schools examined in Lamade's survey provided the student with an opportunity to perform on the percussion instruments with a "laboratory" band or orchestra, and, in many cases, the student was limited to the use of a practice pad, a situation just as undesirable as having the piano student spend all his time on a silent keyboard.

Lamande summarizes his findings thus:

. . . we find that our colleges are producing teachers with inadequate training in percussion, who cannot effectively train their students when they go into the field. It produces a never-ending circle which restrains progress.

The main responsibility for better percussion training lies with the individual institution engaged in teacher training, and it is up to the administration and staff of these schools to see that their program is satisfying the needs of the student. . . (p. 75).

No doubt college music education departments are increasing their offerings in percussion courses gradually; however, they still have a long way to go before these offerings will be on a par with courses in the other instruments.

The upshot of all this is that a large part of the problem today lies in the inadequacy of many teacher-training

institutions. Most college music departments require such a small amount of training in percussion that one wonders if perhaps they are not doing more harm than good. Many times a student receives just enough training to think he knows how to teach and, in his ignorance, subsequently teaches his own students concepts which result in undesirable performance habits.

In general, the college requirements in percussion courses are so low that the undergraduate is likely to decide that the training in the melodic instruments is of great importance, while that in the percussion instruments is of little significance and will take care of itself. Percussion instruments are usually taught in college by either a woodwind or brass instructor, causing the student to assume that his own problems in teaching percussion will work themselves out as they have for this instructor. But this attitude never produced good percussionists in the past and most certainly will not bring about the desired results for contemporary music, with its added emphasis on percussion.

Lack of Suitable Material

Chapter III of this study will be concerned with showing the inadequacy of existing materials for the development of percussionists. However, since this inadequacy figures so prominently in the discussion of percussion pedagogical problems, it seems worthy of

mention at this point. Obviously, we would not have such a variety of pedagogical difficulties today, if instrumental educators had experimented and developed methods for drum as eagerly and carefully as they have for wind instruments. One would expect to find a large reservoir of desirable material at the elementary level, since this is the point at which most students begin to study; however, adequate materials are simply not available. No doubt the development of new ideas of teaching percussion is a step in the direction toward coping with our present day teaching situation. I will submit some such ideas below.

Existing Instructional Environments

In the years following World War I, although over the emphatic objection of private music teachers, there was ushered in a new concept of instrumental music instruction. In only a few years the band was instituted almost universally in the American Public Schools, and with this came the idea of turning out student instrumentalists en masse. Producing large numbers of bandsmen, of course, entails group instruction. Today there are three primary kinds of band classes: the heterogeneous class, in which all the various instruments are lumped together; the homogeneous class, where families of instruments, such as the woodwind, are employed; and the like-instrument class, which contains only one particular instrument.

Over the years, the relative merits of these types have been much discussed, but perhaps most directors would prefer the like-instrument situation. Some think this approach superior even to private instruction, because it fosters motivation in the form of competition. No doubt the like-instrument approach has many advantages. For instance, the majority of the class members can be in full participation most of the time. Also, they can learn much by listening to and watching others. Naturally, with this type of organization most classes must be small--at least smaller than those of the heterogeneous and homogeneous methods.

The idea of the like-instrument class is not new. It was recommended several years ago by such educators as Prescott and Chidester, though they did not define completely satisfactory methods for establishing such a program and integrating it into the entire public school system.¹ Just in the past few years we have seen a revived interest in this method, though it is now viewed as an addition to, rather than a replacement for, the heterogeneous class. Some of the larger school systems whose sizes permit the employment of several instrumental music teachers strive to hire a specialist on as many of the

¹Gerald R. Prescott and Lawrence W. Chidester, Getting Results with School Bands (Minneapolis: Paul A. Schmitt Music Company, 1938), p. 39.

various instruments as possible and thus organize a team teaching effort in which, for instance, one person will teach all the trombones and another all the percussion. Such instructional classes usually meet two or three times per week after school. But even this type of situation is still somewhat hampered by inadequate time and various scheduling difficulties. A great deal of published material is available for this type of class, and even in the area of percussion there are several good methods for private instruction that can be adapted and used quite satisfactorily in like-instrument classes.

The homogeneous class is also highly respected by teachers. It has many of the advantages of the like-instrument plan. It involves a larger group and perhaps lends a little more motivation to the student because of this. However, it presents about the same amount of difficulty in administration--scheduling, etc.--as does the like-instrument approach. There is perhaps adequate instructional material available for this type of class for woodwind and brass, but not for percussion. Although there are presently on the market a good many percussion ensembles designed to be played in contest and festival, the profession lacks a method book using the homogeneous approach to percussion.

At present, the heterogeneous grouping is by far the most-used class plan. Down through the years it has

been tagged as an impossibility by many well-known music educators. Many have, from time to time, declared it impossible to cope with the varied fingerings, the embouchure problems, and the transpositions. For instance, a major problem in the beginning heterogeneous class situation is that all instruments must begin in the same concert key. Another drawback of this method is that the time of the large majority of the group is wasted while the teacher instructs one student or one section. But even though we have complained about all these impossibilities for years, somehow some rather find band organizations have evolved. And the heterogeneous method has been the only one that has been convincing and acceptable to administrators.

In this type of class situation, without a doubt the percussion section is the most neglected. Also it is invariably the section that creates the more serious discipline problems, probably because of the fact that the music does not require as much of it as of the other sections. One may sit through many practice sessions where not one word is said to the percussion section, unless it is aimed at correcting a discipline problem which is making it difficult to work with the rest of the group.

I think we can conclude that, whether we like to admit it or not, beginner band programs are in the situation I have described. We have some pretty solid methods

and materials for achieving good results in every section except percussion. I think it is time we did something about helping the percussion section.

The Rudiment Argument

According to present-day definition, snare drum rudiments are a group of 26 fundamental rhythmic beat patterns to be played with specific accents, sticking, etc. These rudiments, some 150 years old, seem to have evolved mainly from military needs during the years when martial music consisted primarily of drums and fifes. Mr. William F. Ludwig, Sr., a prominent drum manufacturer, reports that rudiments were first published in the United States by Charles Stewart Ashworth in January 1812:

. . . This book contained 28 rudiments starting the long roll with the left hand, two beats with each hand slowly, then gradually accelerating to close the roll. No accents are shown on any of the rudiments. The rudiments follow in regular notation such as five stroke roll, seven stroke, nine stroke rolls, etc. There are no illustrations or drawings giving hand or stick positions and this may be the reason that the book did not receive wide circulation.¹

Effective methods of snare drum instruction is a topic which has seen a great deal of discussion in the past several years. One group of educators contends that the rudiments are as essential in the development of percussionists as are scales to the development of good

¹Wm. F. Ludwig, Sr., "Who Wrote the Rudiments," The Ludwig Drummer, III (Spring, 1963), 29.

wind instrumentalists. This group further suggests that the rudiments should be acquired before any other phase of music is considered. A more liberal group are those who advocate the mastery of some rudiments, but feel that to work toward the perfection of them all is a misuse of time that should be spent on other aspects of music. This group feels that not all of the rudiments are needed in order to play present day music. They usually contend that only a few of the rudiments should be taught and these only as they are needed in the student's progress. There exists an even more radical line of thinking concerning the various rudimental rolls--the teaching of the multiple bounce roll rather than the measured roll. Those who ascribe to this method advocate, rather than an exact number of strokes per roll, simply a continuous buzz sound, regardless of how many taps or bounces each hand might play. I feel that there is a place for this type roll for special desired effects but that to use it all the time is to err musically.

Dr. Frederick Fennell, well known conductor and percussion authority, has this to say about rudiments:

The art of the percussionist has changed considerably, as has that of every instrumentalist, but in this metamorphosis the basic elements of rudimental technique became the very foundation of that change. Today's percussionist must possess every technique, must open wide his mind and awaken his whole body to assimilate--let alone to master--all that is happening. And I have yet to meet an artist who had mastered the rudimental art who felt that

this experience was either a waste of his time or a hobble on his technique.¹

Maxine Lefever, another writer on the subject of percussion, approaches the rudimental philosophy by reducing it to the ideas which she refers to as "rudimental" vs. "straight." She believes that most initial snare drum instruction is incorrectly based primarily upon mastery of drum rudiments and advances the straight system as follows:

Always commence every measure with your right hand.

Always have your right hand come on the count ONE, TWO in every bar.

Always flam with your left hand.

Always commence your rolls with the right hand.

Always play the same beat the same way.

Perhaps the most important principle set forth by straight is that which states that the same beat must always be played the same way. The rudiment system is primarily alternating.²

No doubt each of these systems has certain advantages and disadvantages. The rudimental system seems to produce snare drummers who, while fine technicians, are somewhat lacking in the more musical qualities. This observation is logically supported by the fact that most drummers are trained via this method and do, indeed, fall into this category. On the other hand, many believe the straight system provides drummers with

¹Dr. Frederick Fennell, "Drums, Fifes, Rudiments and Fennell," The Ludwig Drummer, IV (Spring 1964), 38.

²Maxine Lefever, "Improving Snare Drum Instruction," The Instrumentalist, XV (April, 1961), 90.

a more intensive musical background, but neglects the more technical aspects, particularly the development of ambidexterity, which is so necessary to any percussionist.

Another percussion authority, Mr. Rex Morgan Longyear, contends there is no substitute for rudimental study in developing the flexibility and co-ordination that an excellent drummer needs and that the rudimental solo literature should be an important ingredient of the drummer's musical background. However, he feels that rudimental style does not lend itself to most musical situations any more than a dance band trumpet tone blends with the symphony orchestra or concert band. His contention is that only 9 rudiments lend themselves to concert playing and an additional 4 to the marching band; therefore, he suggests, we should concentrate primarily on the development of these 13 essential rudiments.¹

It is my experience that the majority of methods are based on the drum rudiments and tend to develop the student's ability to perform rudimental solos and/or accompany marching bands. Due to their training, most teachers tend to emphasize rudimental instruction. I believe that, as teachers, we should carefully investigate the music that is performed by our school band groups and encourage the drummer to learn and control the basic

¹Rex Morgan Longyear, "13 Fundamental Drum Rudiments," The Instrumentalist, XV (January, 1961), 74-76.

rudiments as he progresses from one level to another. But we should not expect the snare drum student to memorize 26 rudiments without giving him reason for doing so. Rather, we should teach basic fundamentals that will prepare the student to perform the drum parts adequately as he progresses through the various levels of music literature.

Principal Pedagogical Problems

A good foundation for the snare drum student is as important as it is for any other instrumentalist of the band or orchestra. But all too often the percussion section is filled with people who have failed in other sections. People who cannot perform on wind instruments because of dental or embouchure problems may or may not be good percussion students. One of the initial steps in building a percussion section is the selection of the student. Since this section is primarily rhythmical, students who are blessed with a good rhythmic sense should be selected. There are music aptitude tests that can be given to determine, at least to some extent, a student's innate rhythmic capacity.¹ A less complex, and perhaps just as valid, method is to clap a few simple, short rhythms and have the student imitate. If he experiences difficulty with this, his innate rhythmic capacity may

¹Examples of such tests are: Selmer Music Guidance Survey (Elkhart, Indiana: H. & T. Selmer, Inc.); The Pan-American Music Aptitude Test in Band and Orchestra Handbook (Elkhart, Indiana: Pan-American Band Instruments, 1951), pp. 14-35.

be suspect.

Assuming that students with average or above average rhythmic capacity have been selected as beginner drum students, one of the next matters to consider is musicianship. It is therefore of great importance to make the student aware of musical discrimination at the very outset. He should be continually made aware of, and be asked to demonstrate, style and judgment. Even though rhythm is of utmost importance, the drummer must realize that it is not the sole quality, aesthetically speaking. For example, the student should be informed from the first of the importance of dynamics and contrasts. Contrasts in dynamics are the primary means of variety in the percussion section, and it is essential that the drummer make the most of them. For example, percussion students should begin the very first day with at least two levels of volume. The Tap and Stroke will give this contrast at once. The next step is to play two degrees of volume on the Tap and two degrees of volume on the Stroke. This gives FOUR levels of loudness.

Until quite recently, and in some schools even today, the drummer was considered as "something other than a musician." He was a person who didn't seem to fit into the same category as the other instrumentalist. Drummers have been talked to and treated by conductors of school musical organizations as participants who only

played some rhythmic figures. Qualities such as phrasing, tone color, blend, and balance were not asked for or taught, and, as a result, the drummer grew up in a rhythm-pounding world rather than the musical world of the other members of the band or orchestra. We as conductors should insist that the percussionist--not drummer--be a musician with the same responsibility to his instrument and to the art of music as has any other member of the musical society in which he moves.

It is not uncommon to observe situations wherein teachers neglect to attend to the basic fundamentals of good percussion performance. Considerations such as the height and position of the drum, the grip of the stick, and the arm stroke technique are not continually stressed, and, as a result, many potential percussion students simply turn out to be "rhythmical robots." When instructors are concerned about good teaching for a cornet student, for example, they spend much time on the development of embouchure. This, of course, is intended to insure good tone quality. Does the percussionist deserve any less? Positions are the embouchure of the percussionist; teachers should spend much time checking the various positions involved in percussion playing to insure the development of a correct "embouchure" for percussionists.

Jim Sewrey, well-known percussionist now with the Ludwig Drum Company, speaks as follows concerning the

importance of attitude toward positions, stick grip, etc., of the drum:

In the relatively few years I've been instructing and adjudicating the field of percussion my observations have always been directed at noticing the manner in which the performer addressed the instrument he was about to perform with. Aside from personal bearing, I mean the attention given to the stick grip, the control of same in executing the address to the instrument, and the approach used in regard to the body and appendage position.

In observing the performers, watching and listening, I came to the conclusion that those who could play were those that gave much attention and consideration to STICK GRIP, HAND POSITION, BODY POSITION, THE PERCUSSIVE BLOW, AND THE REBOUND. Their technique and execution was a beautiful art to behold and a revelation to hear because they could execute so cleanly and so precisely, fitting rudiments into a phrase with discreet taste.¹

In the realm of snare drumming, as in that of any other musical instrument, there are various philosophies of instruction. Some teachers of French Horn, for instance, center the mouthpiece equally on upper and lower lip. Others suggest that the mouthpiece be placed two-thirds on upper lip and one-third on lower lip. It is impossible to say which method is correct, for it is easy to find outstanding performers using either of the systems. Similarly, there has recently been a great deal of discussion among percussionists concerning the hand grip. Should we teach the traditional--military or the like--matched grip? Mr. Sewrey says,

¹James Sewrey, "The Percussion Clinic," The School Musician, XXIX (December, 1957), 56.

I believe it lies with the matter of student maturity, the performing medium, and instructional "know how," philosophy and pedagogy. The main thing, of course is that either grip be taught correctly, not incorrectly as witnessed so often. (An incorrect grip does not allow a percussionist to play in a free and articulate manner, devoid of muscular tension.)¹

However, a decision to use either the traditional or the matched grip does not end the debate, for even once this matter has been settled, there is still difference of opinion. For instance, an advocate of the traditional grip might be very emphatic about having the first two fingers of the left hand curl over the stick and remain in contact with it at all times, while another teacher of this method might say that the control is entirely in the crotch of the thumb and forefinger and that the first two fingers might as well be cut off. It is not unusual to observe many fine drummers of the traditional style using the finger-over method, while others do the opposite. Regardless of which grip or grips are taught, the aspiring percussionist should learn a basic hand hold which, above all else, allows correct development and use of the forearm, permits adequate wrist and finger movement, and forestalls the build-up of tension. The method should be flexible enough so that a slight alteration could be made at any time to meet whatever stylistic demands the

¹James Sewrey, "Percussion Instruction: 'What to Do,'" The School Musician, XXXVII (May, 1966), 24.

music might make.

The snare drummer still has a great deal to learn about the theory and practice of his art, although no more than, and maybe not as much as, some other instrumentalists do. Several promising topics can be mentioned here, but to discuss them in anything like a thorough manner and to discover corrective solutions would involve much research and the writing of many dissertations. But, to take an example, there is a great deal of research which should be done concerning the physical aspects of instrumental performance. No doubt we should take a lesson from the physical education people and investigate the actual functions of the various muscles of a snare drumming arm as thoroughly as they have tested the arms of swimmers or baseball pitchers.¹ An investigation of existent materials will reveal little or no research in the physiology of wind and percussion instrument performance. Another area that could stand a great deal of research is that of speed reading as it pertains to music. There has been a good deal of reading research, but little of it applied to the reading of music. Perhaps we as musicians could make some good, practical use of the education department's findings along these lines. A recent study at the University

¹See, e.g., L. F. Keller, "The Relation of Quickness of Bodily Movement to Success in Athletics," Research Quarterly, XIII (1942), 146-48.

of Oklahoma by Mr. J. C. Combs on the subject of Kinesthetic Sense broached an area which, with further investigation, might very well shed light on problems of instrumental performance.¹ Certainly Mr. Combs' study is most significant, yet it merely opened the door for much more useful research in this area.

We really don't have many of the answers to these questions--or at least not many that we can prove. Therefore, much of our teaching has necessarily been simply by trial and error. If we had more proved facts and more reliable research data, we could make more productive changes in our drum training programs and not be left to directionless floundering. But first of all, some systematic scholarship will have to be produced.

Perhaps the most controversial of all pedagogical topics among percussionists is the snare drum roll. Whether to use a "measured roll" or "multiple bounce roll" has been a much argued point for the past several years. There are a few books on the market that recommend the multiple bounce roll almost exclusively, such as the Shinstine-Hoey book.² But most authorities advocate a

¹Joseph C. Combs, "The Problems of Sight-Reading on Mallet-Played Instruments and Their Relationship to Kinesthetic Sensation," Unpublished Doctoral Dissertation, University of Oklahoma, 1967.

²William J. Shinstine and Fred A. Hoey, Basic Drum Method (San Antonio, Texas: Southern Music Co., 1960).

measured roll, although they do not thoroughly explain a workable method of presenting it to beginning snare drummers. Often one encounters confused writings which advocate the measured roll but say one should first learn it rudimentally.

After the rolls are learned as Rudiments, they should be played on a definite count and in a steady tempo. This steadiness can be developed by having the alternation of the sticks occur on a given rhythm pattern. (The sixteenth note roll base is probably the most usable by the average school drummer.) A rule to remember is: the tempo and the time signature will control the actual number of strokes in a roll. The drummer actually plays the same type of roll, but will only add or subtract strokes in proportion to the rate of speed of his playing.¹

Following this plan is like trying to learn how to swim before getting in the water. I cannot see how one could approach the rolls rudimentally without some method of measuring the number of strokes.

It is not unusual to notice at contest that drummers play their rudiments (open-close-open) quite well. But their attempts to adapt these rudiments to music or a sight reading test show that they need a measuring device to help them play correct rhythm on a phrase line. For the most part, snare drummers do not botch the single note combinations, but the rolls more often than not take quite a lot of punishment:

Most rolls played by drummers are very rough

¹James D. Salmon, "PERCUSSION--Tips for Concert Band Drummers," Marching Bands and Majorettes on Parade, II (March 1955), 10.

sounding. This is due to incorrect stick grips, unnecessary muscle tensions hampering the action of the stroke and rebound, and poor instruction. Rolls must pulsate in even regular patterns and not just dribble in jerky spurts without regard for rhythmic meter. A roll is made by sounding alternating double bounces pulsating in rhythmical meter. The lack of a conception for a designated roll is very evident when anything from throwing the sticks on the drum, to dragging the stick across the drum suffices for a designated roll and is accepted by directors and adjudicators as being musically correct.¹

Perhaps there is a place for the multiple bounce roll for certain special desired effects. However, most music educators generally prefer the measured stroke roll over the multiple bounce for the school band. Whereas the orchestra has only one, the school band many times comprises a whole section of snare drummers. It is very important for the section to play as a unit. Certainly, if a section of cornets had a measure of sixteenth notes, one would not expect half of them to play sixteen, some of them to play fifteen, and others to play fourteen notes. Then why should drummers, the rhythm section of the band, be allowed to play different numbers of beats in a specific roll? If they proceed in this manner, they can never sound or function as a section. Certainly our laxity with drummers tends to contradict all that conductors strive to instill in band groups: that is, unified thinking and identical performing technique.

¹James Sewrey, "The Percussion Clinic," The School Musician, XXIX, No. 10 (June, 1958), 10.

The roll is the snare drummer's only means of sustaining notes. The proper use and application of the measured roll in performance depends upon many things, such as tempo, time-signature, and musical style. Sounds of long duration must first be approached as method and technique problems and then taught and learned musically. All too often the young percussionist is left to interpret and apply designated notated rolls which over-extend his technical abilities. True, the interpretation and application of designated notated rolls are left to the interpretive powers of the percussionist, but only one who has had training and experience, a matured percussionist, is ready for musical interpretation.¹

But in order to develop the percussionists' interpretive powers, directors must know what type of sound they desire in a roll and then have at their finger tips methods which will bring about the desired musical effect.

Corrective Guidelines

There are many reasons why most grips, postures, rolls, hand positions, etc. are incorrect. But the big question is how directors can discover these faults and do something about them. One problem is that many directors do not avail themselves of the instructional opportunities

¹James Sewrey, "The Percussion Clinic," The School Musician, XXX (March, 1959), 14.

available to them, such as articles and columns on percussion in the percussion publications and music periodicals, percussion clinics and workshops, and private lessons with a competent percussion teacher. Too many directors apparently feel that once they have the diploma in hand they have no more worries, that they know all they need to know to be successful band directors. It is amazing to go to state music conventions year after year and notice which directors do nothing but socialize and, on the other hand, which ones get up for an 8 o'clock session on bassoon, for instance. Surprisingly, one sees the same faces year after year at those hard-to-attend early morning sessions. And these faces belong to the already-successful directors in the state. Although they would seemingly have least need for such information, nevertheless they are there. Undoubtedly this is one of the keys to their success.

But just as important as pedagogical dedication is the development of improved method books. Many method books on the present market are simply not coping with our percussion problems. Such inadequacies, of course, will be discussed in greater detail in chapter three, which will examine existent method books for snare drum.

Finally, as brought out earlier in this chapter, many colleges and universities do not have qualified

percussion instructors or adequate course offerings. I feel that this is a big deterrent to the progress of percussion education, both its technique and its musical performance. Although this situation has been changing in some schools of music over the past five years, there is still quite a way to go in many areas.

CHAPTER III

PRESENT STATUS OF SNARE DRUM INSTRUCTIONAL MATERIAL

The growth of instrumental music in the public schools of the United States since World War I has been phenomenal, and many worthy books dealing with technical and musical development of wind instrumentalists have been produced. And we have enjoyed a great deal of success in developing band students in the large heterogeneous class situation, except for the percussion section. An examination of beginner band method books for heterogeneous class reveals an adequate amount of material for every instrument except the percussions. I stress heterogeneous class methods, since there are today in the United States some five thousand school bands involving several million students, most of whom are trained almost exclusively in this manner.

Directors and music educators have long been aware of the shortcomings of existent percussion method books and of their failure to cope with the needs of our performing organizations. We continually search out and anxiously purchase any new publications, but usually, after examination and use, these disappoint us. Often we

point the finger at the college or university where we were trained and blame it for inadequately preparing us, and to some extent, this is justified. But, though we assume for the moment that the institutions of higher learning do not adequately prepare band directors to cope with the problems of percussion, a large part of the problem is still the lack of appropriate material and methods. If and when suitable and adequate material for snare drum and the percussions becomes available, surely our colleges will be the first to recognize and make use of it.

Available Snare Drum Methods

An examination of existing snare drum method books reveals many errors and missing components the absence of which would lead to the proper development of the snare drummer. The following is a summary of problems and shortcomings of snare drum method books using both the like-instrument and the heterogeneous class approach.¹ In working on this project, I wrote to every music publisher in the United States and received many snare drum books of both the solo and group approach. My examination included not only reading, but also performance of the

¹Since the majority of snare drum students find themselves in the heterogeneous class situation, I have especially carefully scrutinized books in this area, although I have also examined books that teach snare drum by the like-instrument approach.

exercises in the manuals. These materials represent an almost exhaustive sampling of what is available today.

This examination covered the following points:

- I. General Format
 - A. Appearance
 - B. Illustrations
 - C. Explanations
- II. Basic Concepts
- III. Sequence of Material
 - A. Starting Point
 - B. Sequence of Rudiment Presentation
 - C. Preparation for Rudiments
 - D. Rate of Development
 - E. Suitability of Material
 - 1. Musical (dynamic markings, etc.)
 - 2. Rhythm development exercises
 - 3. Development of sightreading material
 - 4. Misleading notation

General Format

The physical features of instructional material have long been recognized as highly important by educators. However, often the publisher is interested only in profit and, for that reason, many times neglects to provide a book with a good general appearance. Although some will argue that a lesson can be learned from a small paperback manual, educators have demonstrated time and again the

effectiveness of an attractive, well-arranged publication. Outstanding educators who are authorities in the field of elementary education tell us that an attractive book with an adequate amount of white space has been proved most effective in influencing the enthusiasm of the student.

Generally, the books examined were printed on good paper, and the type of print, for the most part, was acceptable. However, some of the early books, such as the Haskell Harr book,¹ were printed on rather poor paper and had a very poor cover. Furthermore, several of the books had crowded and rather small type. Another poor feature, exemplified in the Rubank book,² was that of measures of radically different lengths. Often, and certainly this is the fault of the publisher who is trying to save paper and cut down on the cost of printing, the length of measures was governed entirely by the number of notes they contained. Thus a whole note measure was frequently crowded in among sixteenth note passages and was easy to overlook in fast tempo sections.

One of the most significant problems of anyone who writes a method book is that of illustration and explanation. Many believe that one good picture is worth a

¹Haskell W. Harr, Haskell W. Harr Drum Method for Orchestra and Band, Book One (Chicago: M. M. Cole Co., 1937).

²Paul Yoder, Rubank Elementary Method (Chicago: Rubank, Inc., 1935).

thousand words, and I agree with this line of thinking to a certain extent. I feel that it is especially important for a book to have good pictures showing the hand grip of the snare drum stick. On this point, most of the works examined were unsatisfactory. Of ten typical books for the heterogeneous class, six contained no pictures, three were poor, and one was fair. Of those that fell in the poor category, the pictures embodied such problems as showing a hand grip that causes undue muscle strain and failing to show enough of the wrist, along with the hands and fingers, to get across the complete idea of hand grip. Other problems were brought about simply by poor photography and poor reproduction.

The books of the like-instrument or solo instrument approach had about the same problems as the mixed class methods, although many of them contained a greater number of pictures and more lengthy explanations than did the former. However, many of their explanations were so lengthy and complex that it is doubtful whether the student would actually take time to read and study them.

The explanations in the two different types of books were widely different. The books for the like-instrument approach tended to be quite involved, whereas those for the heterogeneous approach generally lacked sufficient explanation. Even though the like-instrument books seemed to go all out to explain certain things, most

of the time it was not effective because of misnotation. Many of them contained so many pages of explanation, pictures, and theory at the first part of the book that they would be very dry and uninteresting to the beginning student. It is most doubtful whether he would ever read them. Many books of this type contained pictures of drums, sticks, etc. and the names of the various parts. Some of them went to great length to explain the various aspects of rhythmic notation, such as that a whole note equals two halves, four quarters, etc. All of this is necessary, but many educators believe that such information would be learned and remembered much more easily if it were interspersed at appropriate places throughout the method book. One possible way of providing such necessary information would be to use a glossary of terms such as the Belwin Elementary Band Method¹ and the Belwin Band Builder² use. Several of the books for mixed instrument class tried to explain certain aspects of music theory with cartoon characters, drawings, and odd designs which, in my opinion, tended to cheapen them.

¹Fred Weber, Belwin Elementary Band Method, ed. Nilo Hovey (New York: Belwin, Inc., 1945).

²Wayne Douglas, The Belwin Band Builder. Book One, ed. Fred Weber (New York: Belwin, Inc., 1953).

Basic Concepts

The majority of the books examined were rudimentally orientated, some to a greater extent than others. The early publications especially tended to stress the development of all 26 rudiments in a very military manner. Practically all of their exercises were build around this type of thinking. Some books took the rudimental approach but strove to develop only those thought to be necessary to modern-day drum parts.¹

A smaller percentage of the books were hardly concerned with the rudiments at all, simply calling for the part to be played without consideration of the rudiment. For instance, the Shinstine-Hoey book² and the Maurice Taylor book Band Fundamentals³ teach the multiple stroke approach to rolls, a method which, compared to the measured stroke roll, is thought by most in the field of percussion to be very weak. On the other hand, the books that advocated the measured stroke roll did not explain it understandably to either student or teacher. The differences between most books hinged on whether they took the

¹Since I am primarily concerned here with the beginner snare drum approach, the materials examined were mainly beginner books, several of which had sequels for intermediate and advanced students. And in some instances these second and third manuals presented those rudiments not covered in the first book.

²Shinstine and Hoey, op. cit.

³Maurice D. Taylor, Band Fundamentals (New York: Mills Music, Inc., 1960).

rudimental or the non-rudimental approach. And the greatest difference between these lies in the theory of rolls.

Sequence of Material

An improper sequence in the ordering of material is perhaps the greatest weakness of all the books examined. For instance, the Maurice Taylor Easy Steps to the Band,¹ The Band Musician,² and the Smith-Yoder-Bachman Ensemble Band Method³ present the flam, one of the most difficult rudiments, on about the second or third page and provide little or no explanation of how to execute it. Many of the books presented the long roll with almost no explanation, and they do so so early that the student has not had nearly enough single stroke preparation in quarter, eighth, and sixteenth note exercises. Most of the books overlook preparatory exercises for the roll completely. It is interesting to note, however, that the old Haskell Harr, Book I, one of the earliest snare drum books, did have the right approach to the measured stroke roll. It just did not go far enough with the idea. It required the

¹Maurice D. Taylor, Easy Steps to the Band (New York: Mills Music, Inc., 1939).

²A. d'Auberge and M. Manus, The Band Musician (New York: Alfred Music Co., Inc., 1957).

³Claude B. Smith, Paul Yoder, and Harold Bachman, Ensemble Band Method (Park Ridge, Illinois: Neil A. Kjos Co., 1939).

student to practice over and over one line or a few measures, until his technique was adequately developed. We who have spent years working with youngsters have found that it just usually doesn't work this way. Most students like to move forward through the book, and they measure their progress by such movement. The best way to insure proper development and give the student a feeling of accomplishment is to present a sequence of exercises which, though similar, are different enough to hold the student's interest until he has reached the proper level of technical achievement.

The majority of the books reviewed tend to move the student along too quickly. They usually present only a simple explanation of the various rudiments, or fundamentals, and then expect the student to be able to perform them without sufficient technical development drills. But the student must learn to walk before he can run.

Suitability of Material

Sometimes the problem with snare drum method books is not so much that their material is unsuitable as that it is incomplete. Many of the books, especially the mixed instrument type, introduce a new phase of drumming without having first insured sufficient development of technique to enable the student to cope with the problems of the music. Often no developmental drill material is offered at all. It is illogical to assume, as some books do, that a few words of explanation or a single example of a given

technique will bring the young student to the desired degree of proficiency. Very few young students are this mature in their thinking. They need material that will present the problem in many different ways and lead them to cultivate the desired muscle control, until it finally becomes a natural part of them.

For the most part, the books I examined were unsatisfactory in counting and sightreading exercises. Most materials covered a rather wide range of rhythmical development, but failed to give enough stress to counting. A student can not become a good drummer if he is unable to count. He must be taught to break down rhythmic figures and determine how to count them properly. Furthermore, many of the books were weak in sightreading development, because all the exercises were so similar. Once the student could play the first measure or two, he could just about play the entire exercise or composition. Many of the books examined would have been stronger if they had contained a greater variety of material that would have better lent itself to the development of sightreading skills.

My analysis also uncovered a great deal of misnotation. For instance, two of the books began by presenting a single-stroke note as a whole note in four-four meter. This, of course, is impossible, since the snare drum is incapable of a sustained sound without the

application of the roll. Another problem of notation concerned roll exercises which did not clearly indicate what type or length of roll should be played. Most exercises made no effort at all to prescribe the number of strokes that should be used. If they did designate the number, they did not explain how or why they arrived at that figure or how the student could go about producing that particular number.

Also, little attempt was made to develop the student's listening capacities. Very few dynamic markings were employed in the books examined. We know, of course, that much of a drummer's worth to an organization depends upon the effectiveness of his dynamics, accents, and sforzando notes. The valuable drummer is not simply a metronome, but one who adds to the overall musical effect. He can do much to give an organization that extra little spark which defines its musical personality. What better place to begin to teach this musicianship than in the beginner class of the various wind instruments where, right from the beginning, the drummer can be taught to listen and execute proper musical judgment. We must require something more of snare drummers than simply correct rhythmic performance. In order to do this, however, our method books must become useful guides to both the student and teacher.

CHAPTER IV

RATIONALE OF THE DEVELOPMENT OF A SNARE DRUM METHOD BOOK

Need for Correlation with Current Instrumental Teaching Materials

You must create a program which is a constant challenge to all the students, regardless of their age, ability, or how much additional effort they want to put into it. The wonderful thing about music is that no matter what the present level of achievement may be, there is always something more to look forward to.¹

Even though one might hypothesize that our present day techniques of percussion instruction have reached near perfection, belief in the last sentence of the above quotation would be reason enough to set forth a new method book. Furthermore, if one is in agreement with the first sentence of the quotation and if he realizes the present unsatisfactory condition of percussion students, there is an even greater justification for seeking to develop better instructional methods for percussionists. I fully agree that it is of utmost importance to challenge all students constantly; however, I feel that the school percussionist

¹Kenneth L. Neidig and Charles S. Peters, The Band Directors Guide (Englewood Cliffs, New Jersey: Prentice-Hall Inc., 1964), 165.

is not being challenged equally with other school instrumentalists. Throughout this paper, I have cited many authorities who substantiate this reasoning.

The first step toward any solution is to become aware that the problem exists, and certainly recent writings suggest that this awareness is growing. It is particularly important that we prick the interest of well-trained percussionists and instrumental music educators. These persons constitute the greatest source of information on the subject. As percussionist Maxine Lefever has said, "they [educators and artists] must make available intelligent method books which can be employed by those who are not experts in the field."¹

Further acknowledgment of the problems with existent beginning percussion method books, together with some suggested solutions, is found in the recent writings of James Sewrey, percussion authority at Wichita State University.

. . . Most beginning methods on the market, to this date, do not contain exercises, studies, and etudes by which a school drummer can grow musically as well as technically; nor is the material introduced in a pedagogical manner and sequence. . . . What is needed to rectify these problematic reasons is a comprehensive instruction and reading method which a school band director or studio instructor can use to intelligently guide beginning and intermediate aspiring percussionists in the art of musical percussion performance.²

¹Maxine Lefever, "Improving the Percussion Section," The Instrumentalist, XVI (February 1962), 51.

²James Sewrey, "Percussion Instruction: What to Do," The School Musician, XXXVII (May 1966), 22.

Being in agreement with the above quotation, I set fourth to develop a percussion method book for the area which seems to be the most problematic, that of snare drum. The book has been slanted toward music typical of that encountered in school instrumental organizations and has attempted to correct the problems found in existing methods. This effort was prompted by numerous writings on the subject, as well as my personal evaluation of existing materials (as shown in Chapter III). The primary guiding principle of this particular snare drum book was formulated in accordance with the needs pointed out in Chapter II above.

The heterogeneous band class has been the predominate learning situation in our public schools for several years, and there is no foreseeable change in the near future. At the present, by far the majority of school instrumentalists, including percussion students, receive their first training in this manner. A comparative study of snare drum methods, as discussed previously in this paper, shows the heterogeneous class method to contain the weakest percussion parts. Therefore, the heterogeneous class situation would seem to be a logical point to focus attempts at improvement. Certainly there is merit in this type of class situation, as pointed out by many educators and enumerated in the following quote:

Significant advantages are those based on findings of how children learn. Following are those applicable to group situation:

1. Increased motivations. Friendly and wholesome competition arises naturally. If one student succeeds, the others will try harder to accomplish the same results. Cooperation of class members is an even stronger force.

2. Tends to overcome self-consciousness. As a member of the group, the individual student no longer looks upon himself as an unusual case. Other members of the class manifest the same kinds of awkwardness and ignorance as he does. . . . Common problems help each student to minimize his own difficulties and keep him from becoming overly self-conscious.

3. Learning through observation. It is true that a pupil will imitate and emulate his teacher--this is as it should be. But he will readily identify with members of his own group. Thus, students in a group will watch each other and learn many things from each other through observation.

. . . One of the basic purposes of the instrumental class is to teach the following music fundamentals of notation, basic theory, ear-training, and musical terms. Secondly, the beginning instrumental class makes possible the early introduction of music literature.¹

As mentioned before, there are several existent methods for the heterogenous class which are judged by numerous music educators to be very good instructional manuals for all instruments except percussion; therefore, in planning this method book, I have attempted to develop a manual that can be used not only for class or private instruction, but also as a supplement for three of the leading heterogenous band class methods. These three particular methods were singled out through interviews with music dealers, who named the following as the most

¹Wolfgang E. Kuhn, Instrumental Music (Boston: Allyn and Bacon, Inc., 1962), pp. 100-102.

purchased by school band directors:

1. Maurice D. Taylor, Easy Steps to the Band (New York: Mills Music Inc., 1939).
2. Charles S. Peters, Master Method for Band (Park Ridge, Illinois: Neil A. Kjos, 19--)
3. Wayne Douglas, The Belwin Band Builder (New York: Belwin, Inc., 1953).

Principal Problems Encountered

There are, of course, numerous problems in the development of any method book. Perhaps the primary problem in the development of this method was that of arranging it to supplement the three beginner band methods usefully, while, at the same time, keeping it from becoming unwieldy and overly long. In spite of this problem, however, it seemed logical to design the method in this way in order to strike at the heart of the snare drum problem as it exists today. No doubt the primary worth of the method lies in its capability of dealing with the snare drummer and his place in the heterogenous band class situation. I hope that this project has proved it possible to do something for the drummer in the heterogenous class situation and that other writers will be encouraged to produce better drum parts in future beginner band methods.

One of the primary weaknesses of drum books is their handling of pictures and illustrations. One picture is worth a thousand words, but it must be a good picture.

It is important that these books contain pictures which adequately demonstrate correct posture and a hand position free of undue muscle strain. Most books put all pictures at the very beginning, together with pages describing various parts of the snare drum and, quite often, many pages of music fundamentals. It is my view that when so much material is presented at the very first, it more or less overwhelms the young student and causes him to skip over it and put it out of his mind. In this method, the aim has been to show pictures and give explanations of music fundamentals throughout the book as they become necessary to the student's natural development.

The lack of teacher training in percussion instruction has also been a major consideration of the project. Throughout the explanatory sections of the book, the comments have been aimed at the instrumental instructor whose major instrument is something other than percussion.

Most methods examined appeared to move too rapidly for the average snare drum student. Often new problems were presented without any preparation or explanation. As mentioned in Chapter III above, several books present the long roll without having covered preparatory exercises of eighth and sixteenth notes. One of the primary objectives in the development of the present method has been to arrange the rudiments in logical sequence and, in leading up to their presentation, to supply the student

with adequate preparatory material.

Concerning the question, "Should there be a standard system of drumming?" I believe that every teacher of percussion is obligated to know the various systems, whether they be called rudimental, straight, orchestral, or whatever, and to understand each system's capacity to bring the snare drummer to the technical capability requisite for dealing with present day school band music. Percussionist Fred Hinger says, "It is necessary for the student to learn both rudimental and orchestral techniques since both schools of thought have value and contribute to each other."¹

Perhaps the most widely discussed theoretical aspect of snare drumming is the roll. Regardless of what names are applied, there are only two kinds of roll-- either the measured or the multiple (unmeasured) stroke roll.² No doubt the roll presents the greatest problem (and opportunity) to any student of snare drum. Well known percussionist James Blades remarks, "The hall-mark of a good performer on the side drum, in addition of course

¹Fred D. Hinger, "The Physical Approach to Drumming," The Instrumentalist, XIV (June 1960), 40.

²In order to be prepared for any demand that might be made on him, the percussionist should become proficient with both types of rolls: viz., the measured and the multiple bounce. However, regardless of which type of roll is used, the manner of sticking should remain constant, even though the control is somewhat different with each system and results in a different style and sound for each.

to good musicianship and a perfect sense of rhythm, is the possession of a well-controlled roll."¹

In dealing with the snare drum roll, I am in agreement with well-known authority Dr. Gene A. Braught of the University of Oklahoma and have employed many of his "roll" theories in the composition of this method. In order to give full credit, at this point I acknowledge that most of the remainder of this chapter has been paraphrased from Dr. Braught's writings concerning the snare drum roll.

The difference between the marching or concert bands and the symphony orchestra is that the band employs a section of performers (two or more), where the orchestra usually uses only one performer on snare drum. Therefore, as with other instruments, when certain figures are written, a better ensemble sound and style result if all drummers playing the same part do it in exactly the same style and manner. This uniformity can result only if all rolls are measured. No section in any musical organization can sound best if each member plays in his own way and in his own style. Neither should the conductor accept such a performance from his percussion section, especially not from the snare drummers. Regardless of what sound the conductor might desire in a snare drum roll, all drummers

¹James Blades, Orchestral Percussion Technique (New York: Oxford University Press, 1961), p. 6.

should be playing the same number of taps.¹

Throughout the method I have used two basic rules in dealing with the snare drum roll: (1) to determine the length (number of strokes) of the roll, divide the roll note into sixteenth notes (played single stroke), double this quantity, and then add one if the roll is tied, or subtract one if the roll is untied. This gives the exact length of the roll. (In any roll, the single stroked sixteenth notes are what we term the "basic roll beat." Should the roll sound be either too open, or too closed, for your personal taste, use rule number two.) (2) If the roll, as determined in rule number one, produces a sound too open for your taste, use a greater number of strokes per beat as the basic roll beat; if the roll produces a sound too closed for your taste, use a lesser number of strokes per beat as the basic roll beat.

¹Gene A. Braught, "A Director Looks at His Percussion Section," The Ludwig Drummer, V (Fall 1965), 15.

CHAPTER V

SUMMARY

In contemporary school systems, it is usually necessary for the band director to teach all the band instruments. Even if he is not a percussion instrument performer and his training in percussion has been inadequate, it remains his responsibility to deal with percussion problems. The director's attitude toward the percussion section has a great deal to do with the results he will achieve. Too often he looks on the percussion section as a necessary evil, merely something to be tolerated. No wonder the percussion section is the weakest in the band! In the course of this method book, I have been careful to remember this type of instrumental instructor and to present illustrations and explanations in a way which he can understand and which will challenge him to deal with and overcome the problems within his percussion section. Another primary consideration in this project has been the realization and acceptance of the present status of public school instructional environments and the development of a book that would complement and augment the situation rather than try to change long-established concepts.

I think that the heterogenous band class in wind instruments has been very successful in the development of all students except percussionists. Therefore, it has been one of my primary aims to provide a snare drum book that would afford the percussion student a chance to progress as rapidly as other instrumentalists, whether he studies in class or privately. Certainly, the heterogenous class provides the opportunity to "listen," an experience which is highly important in developing a drummer who is a musician rather than a mere "technical robot." The book is arranged to coincide with three well-known heterogenous band class methods and affords the student ample opportunity for listening and discovering how the snare drum relates to the overall musical performance of the group while he is developing technically.

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APPENDIX A

AN INSTRUCTIONAL METHOD FOR INDIVIDUAL OR GROUP

DEVELOPMENT OF SNARE DRUMMERS

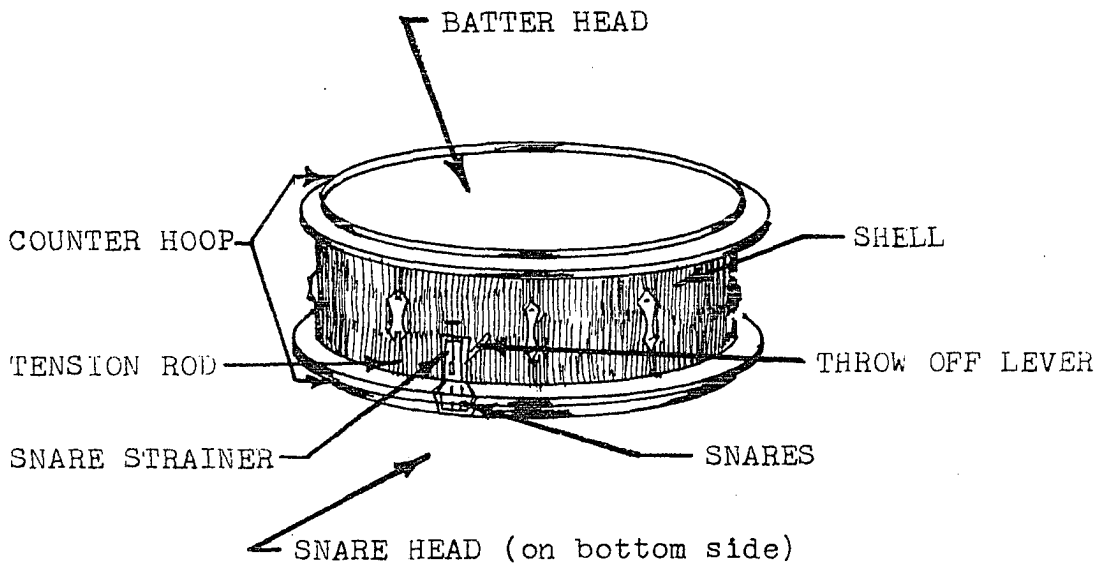
THE SNARE DRUM

The snare drum, as its name implies, is simply a drum with snares (lengths of wire or gut) stretched across the bottom head of the drum. Snare drums are made in various types.

1. For outside marching-"field" or "parade" purposes-a deep snare drum with gut snares is preferable. The two most common sizes are: (a) 10 inches wide by 14 inches deep and (b) 12 inches wide by 15 inches deep.
2. For use in concert band or orchestra, a more shallow snare drum with wire snares is preferable. The two most common sizes are: (a) 5 inches wide by 14 inches deep and (b) 6½ inches wide by 14 inches deep.

Note: A combination wire-gut set of snares is sometimes used if one drum must serve for both marching and concert use.

Parts of the snare drum:

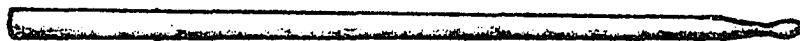


Care of the snare drum:

1. Tuning rods and strainer should be lubricated with graphite or machine oil.
2. Wood shells should be cleaned and polished with a good wax or furniture polish.
Pearl shells should simply be wiped clean with a damp cloth.
3. Metal shells, lugs, and counterhoops should be cleaned with a good grade of metal polish.

THE SNARE DRUM STICK

Selection of the stick: Snare drum sticks are available in various weights and sizes and should be selected in relation to the type drum to be used and the style of music to be performed. However, during the beginning stages, it is most important for the student to use a rather heavy stick, such as the size 2B or 2S.



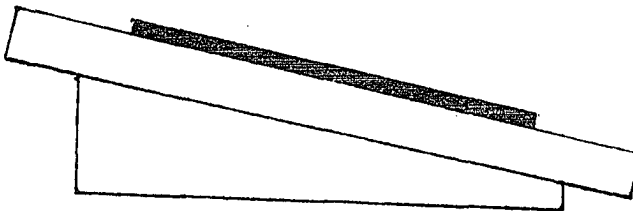
BUTT

SHANK

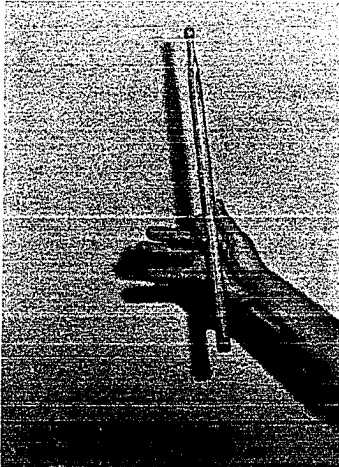
BEAD

THE PRACTICE PAD

If possible, the student should practice much of the time on a drum. However, because of a lack of practice space and instruments, a practice pad can be used very successfully. Practice pads may be purchased at music stores or may be made by attaching a piece of natural rubber about $\frac{1}{4}$ inch thick and 3 to 4 inches square, to a slightly larger block of wood about $1\frac{1}{4}$ inches thick. The pad should have a slight downward slope (about 20 to 25 degrees) to the player's right. This will approximate the position of a parade drum carried by a sling across the player's shoulder and also approximate the correct playing position of the concert snare drum.

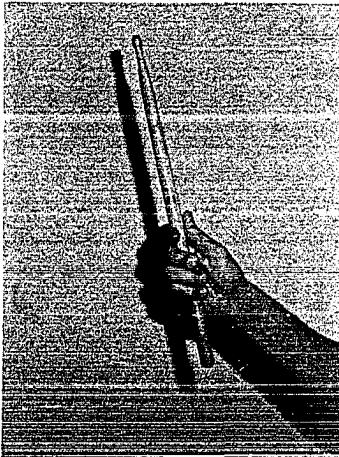


PAD IN PLAYING POSITION (high side to student's left).

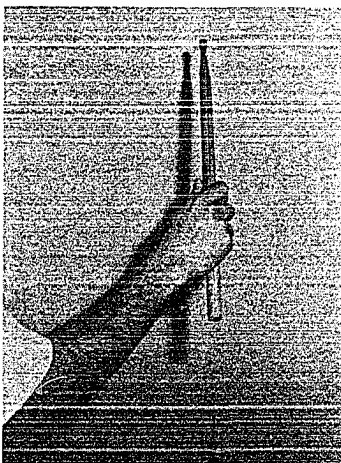
HOLDING THE STICKS

The right hand position:

Step 1. At the balance point of the stick, grasp with forefinger and thumb.

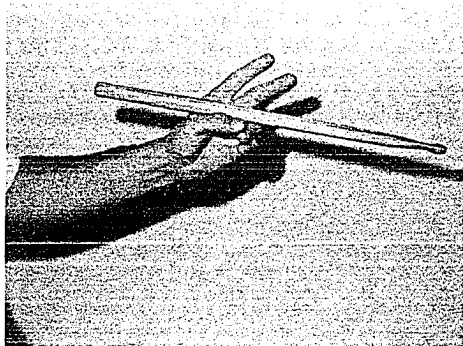


Step 2. Curl the three remaining fingers firmly, but not tightly, around the stick.

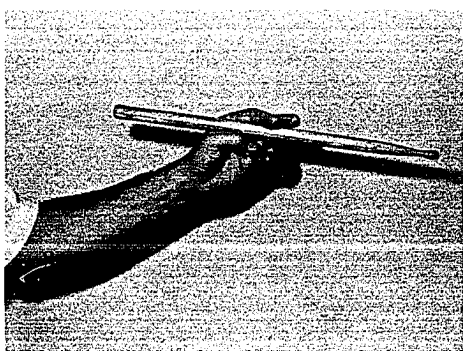


Step 3. The back of the hand should face skyward, with the thumb on the inside of the stick pointing toward the tip.

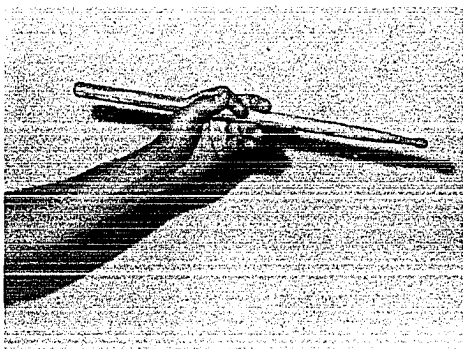
THE RIGHT HANDHOLD SHOULD BE SIMILAR TO THE GRASP YOU WOULD USE SHOULD YOU PICK UP THE STICK FROM A TABLE TOP.

The left hand position:

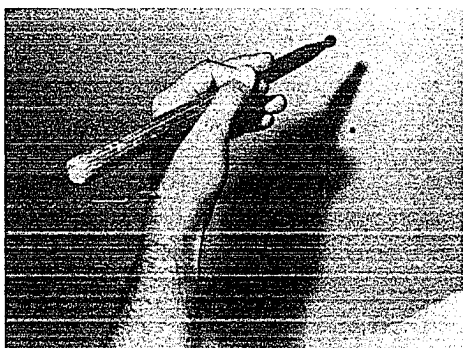
Step 1. At the balance point, place the stick on the third (ring) finger between the first and second knuckles and position the butt of the stick in the crotch of the thumb and forefinger.



Step 2. Curl the first two fingers over until they make contact with the stick. The first finger should exert a reasonable amount of pressure to serve as a controlling guide for the stick. The second finger should make light contact with the stick.



Step 3. The thumb should now be lightly touching the first finger and pointing toward the tip of the stick.



CAUTION: When in playing position, the palm of the hand should face the performers right. A common error is that of allowing the palm to face partially or completely upward. Keep the arm straight.

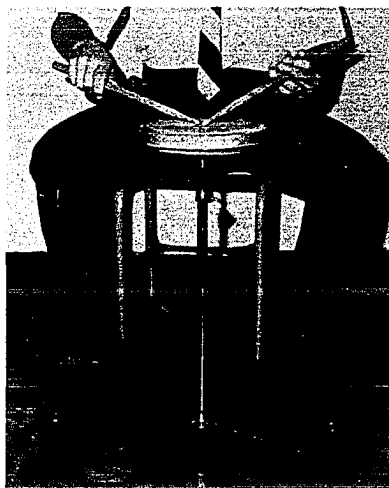
GOOD POSTURE AND HAND POSITION

Practice position: You should practice primarily from a standing position and only occasionally from a sitting position. In either position, be sure your body remains erect.

Drum and practice pad adjustment: Adjust the practice pad or drum to a height that will allow your arms room enough to hang almost straight down (about 4 to 6 inches below the waist).



STANDING POSITION:



SITTING POSITION:



PLAYING POSITION OF STICKS:
(90 degree angle).



READY POSITION: (Sticks about
two inches from pad or drum).

THE RIGHT HAND STROKE

The stroke may be described as a single full-arm blow which produces a secure sound. This "stroke" should be practiced at various levels of volume. A slight flick of the wrist upon impact is desired.



READY POSITION:
Stick about two inches above drum or pad.

Step 1. ARM ACTION UP. Bend the arm at the elbow and raise the stick to an upright position with palm facing away from the body. Keep the elbow close to the body.

Step 2. ARM ACTION DOWN: Strike the drum as though hitting any object with a stick. Remove the stick from the drum as quickly as possible -- as though drawing the tone from the drum. Let the stick rebound to "Ready" position.

Right hand stroke practice procedure:

= One stroke

1. Following the steps above, complete one stroke (). Stop, and check carefully the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of arm, hand, and stick.

3. Practice the following exercise many times very slowly, playing one stroke for each note (♩). Important: Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



THE LEFT HAND STROKE

The stroke may be described as a single full-arm blow which produces a secure sound. This "stroke" should be practiced at various levels of volume. A slight flick of the wrist upon impact is desired.

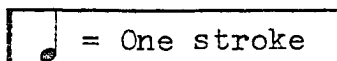


READY POSITION:
Stick about two inches above drum or pad.

Step 1. ARM ACTION UP: Bend the arm at the elbow and raise the stick to an upright position with the palm facing directly into the face. Keep the elbow close to the body.

Step 2. ARM ACTION DOWN: Strike the drum with a full-arm stroke -- being careful that at the point of impact the palm is facing directly to your right. Attack as though drawing the tone from the drum. Let the stick rebound to "Ready" position.

Left hand stroke practice procedure:



1. Following the steps above, complete one stroke (♩). Stop, and check carefully the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of arm, hand, and stick.

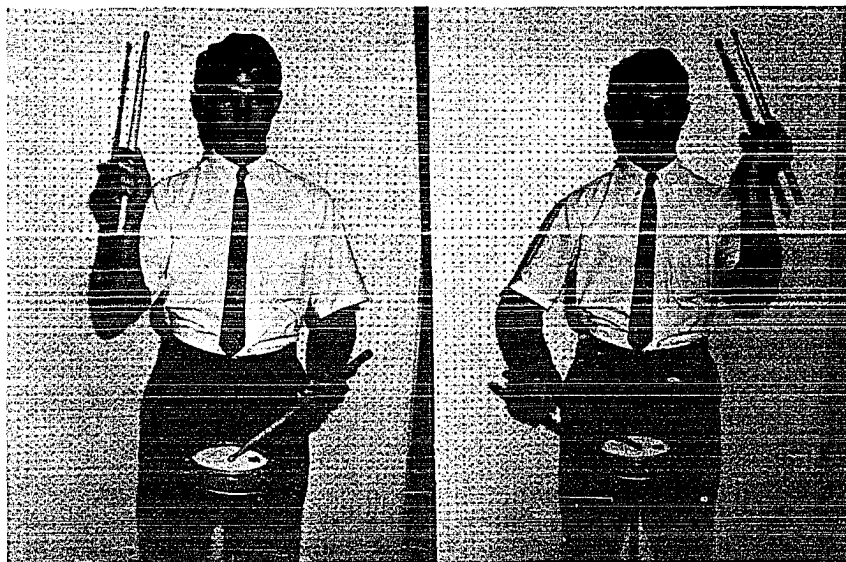


3. Practice the following exercise many times very slowly, playing one stroke for each note (♩). Important: Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



COMBINING THE RIGHT AND LEFT HAND STROKES

You are now ready to combine the right and left hand strokes. This procedure of playing from hand to hand is called alternation.




Notice that when one hand is completing a stroke, the other hand is in the "up" position.

Practice the following exercises several times, playing one stroke per note (♩). Remember to alternate hands.

R = Right hand
L = Left hand


As you play, say aloud RIGHT, LEFT

1. 
Right Left Right Left Right Left Right Left


Important: Remember to play these exercises slowly, at a steady rate of speed. Imagine that you are walking, and that each stroke is your foot touching the ground for another step.


{ = REST, and means to stop for the same amount of time that is given to one stroke (♩).

2. 
Right Rest Left Rest Right Rest Left Rest

3. 
Right Left Rest Rest Right Left Rest Rest

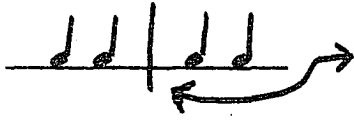
Don't forget to say aloud as you practice: RIGHT, LEFT, REST

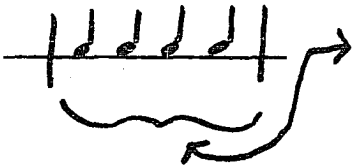
4. 
Right Left Right Left Rest Rest Rest Rest


5. 
R L R L R L R L R L

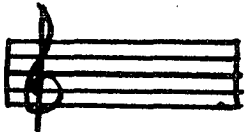
6. 
R L R L R L R L R L

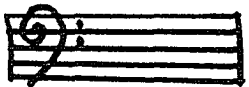
SOME MUSIC FUNDAMENTALS

 = BAR LINE. A bar line is a vertical line which divides notes and/or rests into groups.

 = ONE MEASURE. A measure is the space between two bar lines.

 = STAFF. A staff is composed of five lines and four spaces on which music is written.



 = TREBLE or G CLEFF

 = BASS or F CLEFF

Share drum music, is written on the bass cleff staff or sometimes on what is called line scoring, such as that used in this book.

LEARNING TO PLAY RHYTHMICALLY

$\frac{4}{4}$ = TIME SIGNATURE. The top number indicates the number of counts in a measure, and the bottom number indicates the kind of note or rest that receives one count.



Therefore, in four-four ($\frac{4}{4}$) time, there are four counts in each measure and a quarter note () or a quarter rest () receives one count.


Practice these single stroke exercises first with right hand, then with left hand, and then with hands alternating.

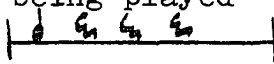
Count aloud as you practice:

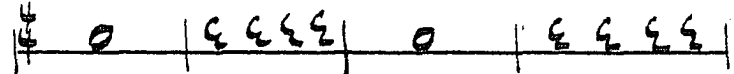
|| = DOUBLE BAR, which means end of exercise.

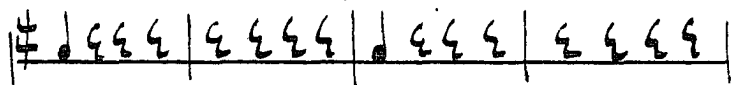
The page contains 12 numbered musical exercises on a five-line staff. Each exercise consists of a sequence of notes with stems. Exercise 1 includes fingerings (1-4) and hand indicators (R for right, L for left) below the notes. Exercises 2-4 also include hand indicators. Exercises 5-12 are single-stroke exercises without hand indicators. Each exercise ends with a double bar line.

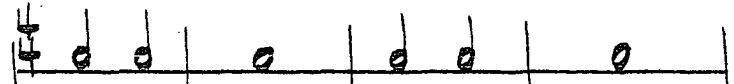
	= WHOLE NOTE, which receives four counts in four-four time.
	= HALF NOTE, which receives two counts in four-four time.

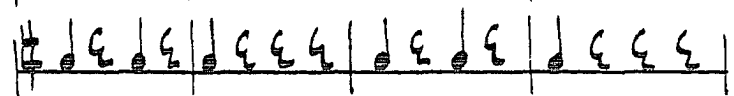
Sometimes whole notes and half notes appear in snare drum music as single strokes; however it is impossible to produce a sustained sound on the snare drum with just a single blow. Therefore, when you encounter this  as a single stroke,


it is actually being played and sounded as 


Sometimes notated: 



Play as: 

Sometimes notated: 

Play as: 

Sometimes notated: 

Play as: 

	= WHOLE REST, which hangs from the line and receives four counts.
	= HALF REST, which sits on the line and receives two counts.

Handwritten musical score for guitar exercises, numbered 1 through 12. Each exercise is on a single staff with a treble clef and a key signature of one sharp (F#). The exercises consist of rhythmic patterns of eighth and sixteenth notes, often with rests. Some exercises include fingerings (1-4) and handings (R for right, L for left).

WHOLE AND HALF REST EXERCISES

1.

2.

3.

4.


5.

6.

7.

8.

9.

 = REPEAT, which means to go back to the beginning and repeat the entire exercise.

10.

Handwritten musical score consisting of 13 staves, numbered 1 to 13 from bottom to top. The notation includes rhythmic markings (3), accidentals (sharps), and fingerings (1-4). The staves are arranged vertically, with staff 1 at the bottom and staff 13 at the top.

The tap may be described as a single wrist-action blow which produces a secure sound. This "tap" should be practiced at various levels of volume. A slight flick of the wrist upon impact is essential.

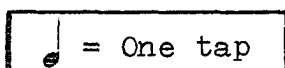


READY POSITION:
Stick about two inches from drum or pad.

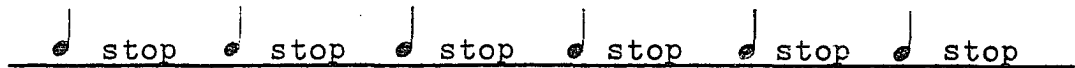
Step 1. WRIST ACTION UP: Bend the wrist and raise the stick to an upright position with the palm of the hand facing away from the body.

Step 2. WRIST ACTION DOWN: Strike the drum with a wrist-action as though hitting any object with a stick. Remove the stick from the drum as quickly as possible, as though drawing the tone from the drum. Let the stick rebound to "Ready" position. Note: For additional speed or less volume, reduce the height of stick movement.

Right hand tap practice procedure:



1. Following the steps above, complete one tap (♩). Stop, and check carefully the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of arm, hand, and stick.

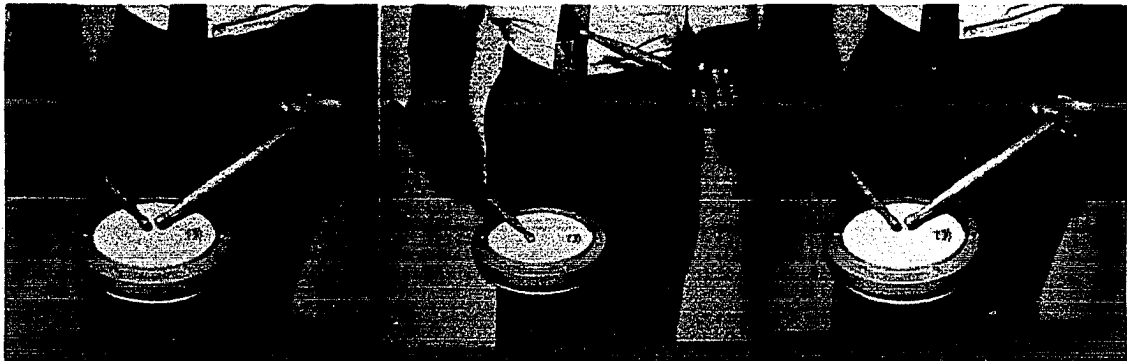


3. Practice the following exercise many times very slowly, playing one tap for each note (♩). Important: Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



THE LEFT HAND TAP

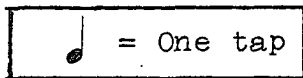
The tap may be described as a single wrist-action blow which produces a secure sound. This "tap" should be practiced at various levels of volume. A slight flick of the wrist upon impact is essential.




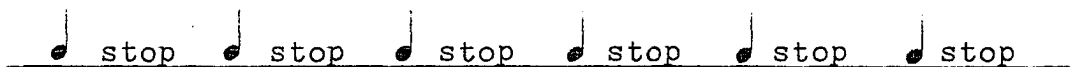
READY POSITION:
Stick about two inches from drum or pad.


Step 1. WRIST ACTION UP: Bend the wrist and raise the stick to an upright position with the palm facing directly into the face.

Step 2. WRIST ACTION DOWN: Strike the drum with a full wrist-action, being very careful that at the point of impact the palm is facing directly to your right. Attack as though drawing the tone from the drum. Let the stick rebound to "Ready" position. Note: For additional speed or less volume, reduce height of stick movement.

Left hand tap practice procedure:


1. Following the steps above, complete one tap () . Stop, and check carefully the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of arm, hand, and stick.



3. Practice the following exercise many times very slowly, playing one tap for each note () . Important: Play the exercise at a steady rate of speed like the ticking of a clock or metronome.

COMBINING THE RIGHT AND LEFT HAND TAPS

Remember, when one hand is completing a tap, the other is in the "up" position.

Practice the following exercises several times, playing one tap per note () . Do not forget to alternate hands.

As you play, say aloud, RIGHT, LEFT etc.
--




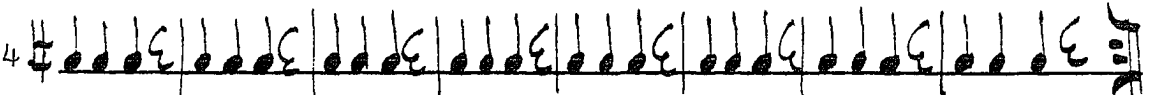
Practice slowly and do not get discouraged. Speed will come soon enough. Remember, we must learn to walk before we can run.


Count aloud and use alternate sticking:

1. 


2. 

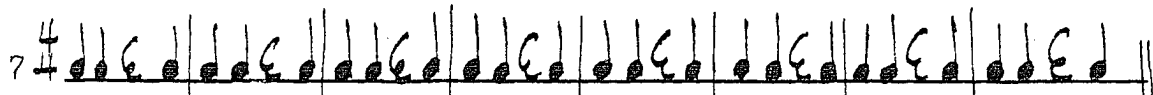
3. 

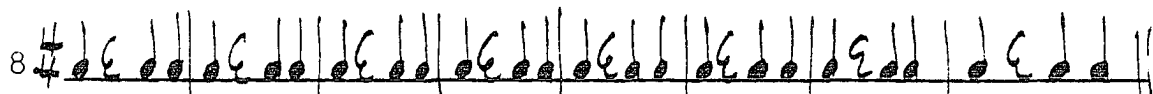
4. 


5. 

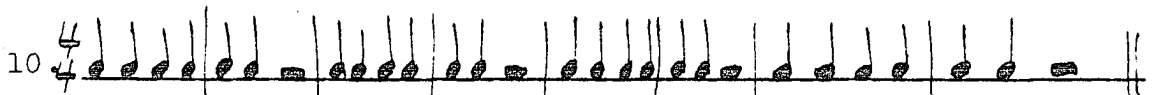
Check wrist action: Taps must be played with a wrist action rather than an arm action. Also, be sure the hands remain at a constant height above the drum.

6. 

7. 

8. 

9. 

10. 

SINGLE TAP EXERCISES

Count aloud and use sticking as indicated:

1 $\frac{4}{4}$ \underline{BL} \underline{RL}

2 $\frac{4}{4}$ \underline{LR} \underline{LR}

3 $\frac{4}{4}$ \underline{LR}

4 $\frac{4}{4}$

5 $\frac{4}{4}$

6 $\frac{4}{4}$ \underline{LRL}

7 $\frac{4}{4}$ \underline{R} \underline{RL}

8 $\frac{4}{4}$ \underline{LRL} \underline{LR}

9 $\frac{4}{4}$ \underline{L} \underline{L} \underline{RL} \underline{R}

10 $\frac{4}{4}$ \underline{R} \underline{RL} \underline{LR}

11 $\frac{4}{4}$

12 $\frac{4}{4}$ \underline{R} \underline{RL}

1. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. The notes are on the G, A, B, and C lines.

2. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. The notes are on the G, A, B, and C lines.

3. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. The notes are on the G, A, B, and C lines.

4. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. The notes are on the G, A, B, and C lines.

5. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. The notes are on the G, A, B, and C lines.

STROKE AND TAP EXERCISES

Practice both single stroke and single tap:

Count aloud:

5. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. Labels 'R' and 'L' are placed below the notes to indicate stroke or tap. The sequence is: R L L L R L L L R L L L R L L R.

6. 2/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 2/4 time signature. The notes are on the G, A, B, and C lines.


7. 3/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 3/4 time signature. Labels 'R' and 'L' are placed below the notes to indicate stroke or tap. The sequence is: R L R L R L R L R L R L R L R.


8. 4/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 4/4 time signature. The notes are on the G, A, B, and C lines.

9. 4/4 [Musical notation: A sequence of eighth notes and quarter notes on a single staff, starting with a treble clef and a 4/4 time signature. The notes are on the G, A, B, and C lines.


Handwritten musical score consisting of 12 staves, numbered 1 to 12 from bottom to top. The notation includes treble clefs, a key signature of one sharp (F#), and various rhythmic patterns such as eighth and sixteenth notes, often grouped in beams. Some notes have fingerings (1-4) and accents. The staves are arranged vertically, with staff 1 at the bottom and staff 12 at the top.



Other dynamic indications:


 or (Cresc.) = CRESCENDO, which means to gradually become louder.

 or (Dim. or Desc.) = DIMINUENDO, which means to gradually become softer.

EIGHTH NOTES

 = EIGHTH NOTE, which receives $\frac{1}{2}$ count.

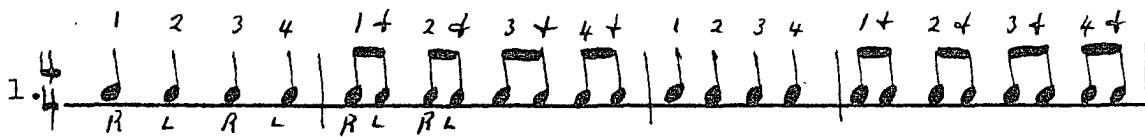
Eighth notes may be written simply () or in groups ().

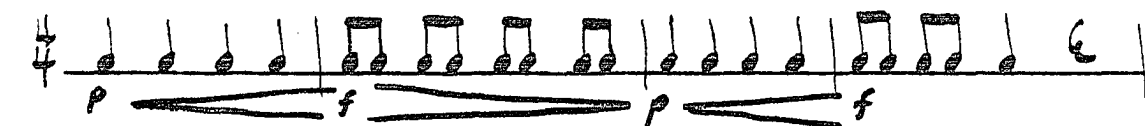
 = One count.

As you practice eighth notes, divide the beat into two parts by counting, *1 and 2 and 3 and 4 and etc.*

QUARTER AND EIGHTH NOTE EXERCISES

Count aloud: Practice at various volumes.

1. 



Handwritten musical score for guitar, consisting of 12 staves. The notation includes rhythmic markings (3, 6), dynamic markings (f, mf, p), and fingering numbers (1-4). The score is organized into measures across the staves, with some staves containing specific fingering instructions like 'R L R L R L R L' and '1 2 3 4'.

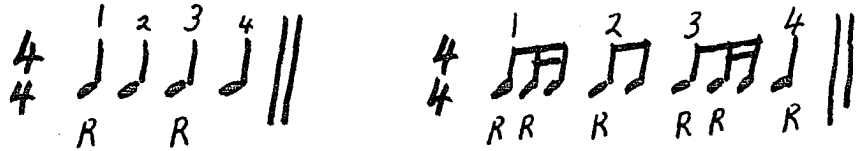
CONCERNING METHODS OF STICKING

In snare drumming, the various methods of sticking may be summarized to the extent they be classified in two categories, (a) strict alternation and (b) right hand lead.

The right hand lead system is recommended because it is a system which is believed to result in a more precise and unified sound for the percussion section. However, a few exceptions are found in triple meter, which fits the alternation system more naturally. (These will be marked as they occur throughout the book).

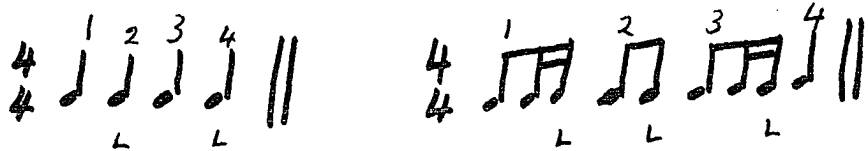
The right hand lead system: This method of sticking simply means the right hand plays on the first beat of each measure as well as all strong and principally accented beats.

For example:



In this system the left hand plays the weak beats such as pick-up notes and fractional parts of beats.

For example:



MORE QUARTER AND EIGHTH NOTE EXERCISES

1

Exercise 1 consists of two staves. The first staff shows a sequence of quarter notes: 1 (R), 2 (L), 3 (R), 4 (L). The second staff shows a sequence of eighth notes: 1 (R), 2 (L), 3 (R), 4 (L). Both staves end with a double bar line.

2

Exercise 2 consists of two staves. The first staff shows a sequence of quarter notes: 1 (R), 2 (L), 3 (R), 4 (L). The second staff shows a sequence of eighth notes: 1 (R), 2 (L), 3 (R), 4 (L). Both staves end with a double bar line.

1

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

BL R RL RL RL R RL RL RL RL R

= MEASURE REPEAT, which means to repeat the previous measure.

2

RL RL RL

BL RL

RL RL RL RL

RL RL RL RL


= TWO MEASURE REPEAT

7

RL RL RL RL RL

RL RL RL RL RL

Handwritten musical score for 12 staves, numbered 1 to 12 from bottom to top. The notation includes various rhythmic patterns, rests, and repeat signs. A double bar line with a slash is used to indicate a section to be repeated. The music is written in a single system across 12 staves.

 = REPEAT ENTIRE SECTION

Handwritten musical score consisting of 12 staves. The notation includes various note values, rests, and triplet markings. The key signature is one sharp (F#) and the time signature is 3/4. Measure numbers 9, 5, 7, 8, 2, and 1 are indicated at the end of the staves.

1. $\frac{3}{4}$ *mf*

2. $\frac{3}{4}$ *p*

3. $\frac{3}{4}$ *pp*

4. $\frac{2}{4}$ *f*

5. $\frac{2}{4}$

6. $\frac{2}{4}$ *ff*

7. $\frac{2}{4}$ *mf*

8. $\frac{3}{4}$ *mp*

9. $\frac{3}{4}$ *mf*

a. b. c. d.

1. $\frac{2}{4}$ $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

2. $\frac{2}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

3. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$



4. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$


5. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

6. $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$ $\frac{4}{4}$

Handwritten musical score consisting of 12 staves. The notation includes various rhythmic patterns, slurs, and dynamic markings. The staves are numbered 1 through 12 on the right side. The music is written in a single system with a common key signature of one sharp (F#).

THE EIGHTH REST

 = EIGHTH REST, which receives $\frac{1}{2}$ count, the same amount of time given to an eighth note () .

Eighth note and eighth rest notation → 

for the snare drum

actually sounds the same as → 

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



1 R L R L
2 R L R L R L
3 R H L H L R L
4 H L R L R H L
5 R L R R L H L
6 R L R R L H L
7 R L R R L H L
8 R L R R L H L

1. 

2. 

3. 

4. 

5. 

6. 

7. 

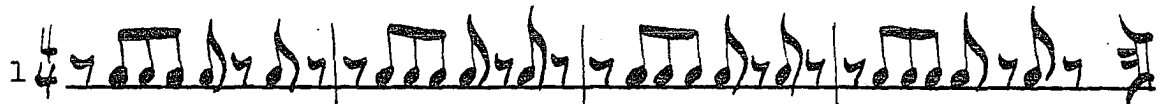
8. 


9. 


10. 

11. 

12. 

1 

2 

EXERCISES COMBINING 

3 

4 

5 

6 

7 

8 

9 

10 

11 

Handwritten musical score for 11 staves, numbered 1 to 11. Each staff contains musical notation with fingerings and hand indicators (R for right, L for left). The notation includes eighth and sixteenth notes, rests, and repeat signs. The score concludes with a double bar line and repeat dots.

Staff 1: $R L R L L$

Staff 2: $R L R L L$

Staff 3: $R L L R L$

Staff 4: $R L L L$

Staff 5: $L R L L$

Staff 6: $L L R R L$

Staff 7: $L R R L$

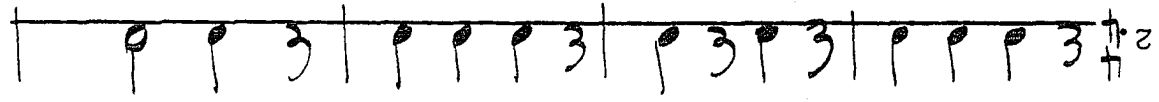
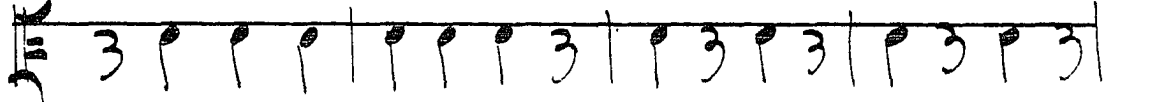
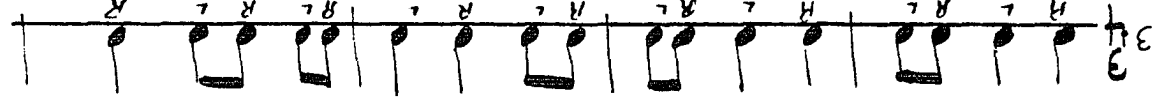
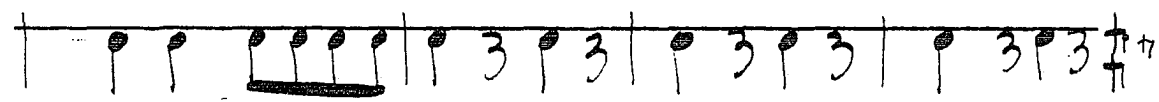
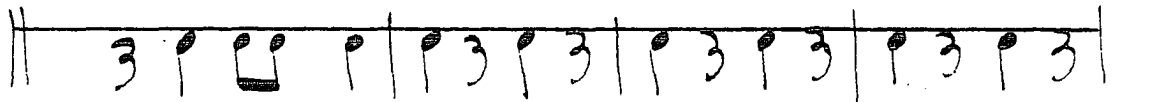
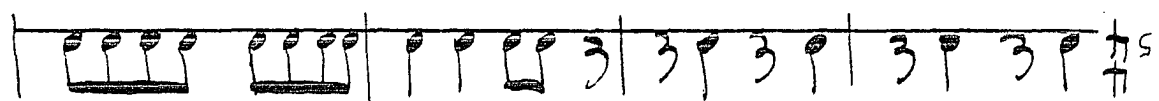
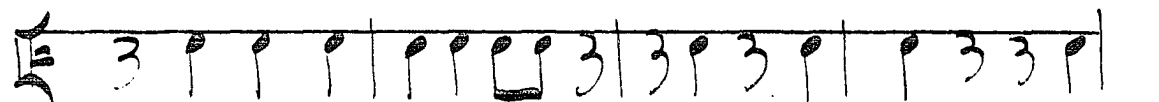
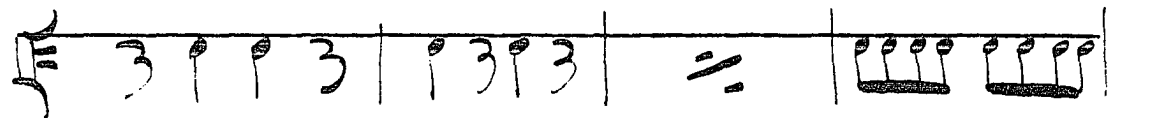
Staff 8: $R L L R R L$

Staff 9: $L R R L R$

Staff 10: $R R R L R L$

Staff 11: $L L R L$

Handwritten musical score consisting of 12 staves. The notation includes treble clef, key signature of one sharp (F#), and various rhythmic patterns such as triplets and sixteenth notes. Measure numbers 1 through 9 are indicated at the end of the staves.



1. Treble clef, 4/4 time. First staff has a fermata over the first measure.

2. Treble clef, 4/4 time.

3. Treble clef, 2/4 time. First staff has repeat signs at the end of the first and second measures.

4. Treble clef, 4/4 time.

5. Treble clef, 4/4 time. First staff has "FINE" written below it. Second staff has "D.C. AL FINE" written below it.

D. C. al Fine = Go back to the beginning and play to the finish.

Fine = Finish (the end).

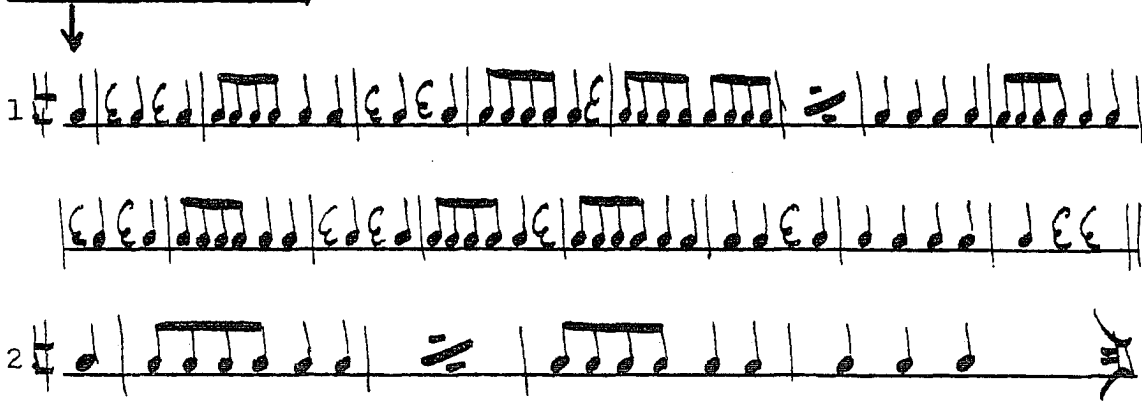
A pick-up note (or notes) is that which fills a part of a measure at the beginning of a composition or the beginning of a section within a composition.

For example:






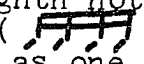

Notice that the two fraction measures (first and last) together equal one full measure.

Pick-up note



SIXTEENTH NOTES

 = SIXTEENTH NOTE, which receives $\frac{1}{4}$ count.

Therefore: Two sixteenth notes () equal $\frac{1}{2}$ count, the same as one eighth note () and four sixteenth notes () equal one count, the same as one quarter note ()

Count sixteenth notes as:



Check your hand positions: (Refer to the pictures in the front of the book if necessary).

Count aloud as you practice:

1. $\frac{2}{4}$ | 1 2 | 1+ 2+ | 1 2 | 1+ 2+ |

2. $\frac{2}{4}$ | 1 2 | le + ah 2 e + ah | 1 2 | le + ah 2 e + ah |

3. $\frac{2}{4}$ | 1 2 e + ah | 1 2 e + ah | 1 2 e + ah | 1 2 e + ah |

4. $\frac{2}{4}$ | [Musical notation] || [Musical notation] ||

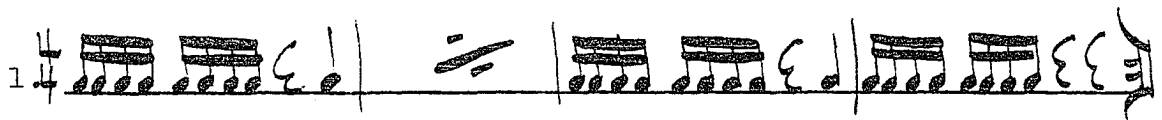
5. $\frac{2}{4}$ | [Musical notation] || [Musical notation] ||

6. $\frac{2}{4}$ | [Musical notation] || [Musical notation] ||

7. $\frac{2}{4}$ | [Musical notation] || [Musical notation] ||

8. $\frac{2}{4}$ | [Musical notation] || [Musical notation] ||

9. $\frac{2}{4}$ | [Musical notation] 3 || [Musical notation] 3 || [Musical notation] 3 ||

1. 

SIXTEENTH AND QUARTER NOTE COMBINATIONS

C = COMMON TIME, which is the same as four-four time.

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

SIXTEENTH, EIGHTH, AND QUARTER NOTE COMBINATIONS

1 2 3 etc 4

1
2
3
4
5
6
7
8

Counting repeated measures of like notes or rests:

Example: When you have several repeated measures of the same rhythm, count in this manner; 1 2 3, 2 2 3, etc.


1 2 3 2 2 3 4 5 6 7 8

8

The image shows a handwritten musical score on page 50, consisting of four systems of music. Each system is written on two staves. The first system includes fingerings 2, 3, 4, 5, and 6, and first and second endings. The second system includes first and second endings. The third system includes first and second endings. The fourth system consists of three staves of continuous eighth-note patterns.

> = ACCENT, which means to give more emphasis to a note.

= FIRST AND SECOND ENDINGS.

Play the exercise until you come to the repeat sign (). This includes the first ending, marked number one. Repeat the entire exercise, but this time skip over the first ending and play the second ending.

1

2

3

4

5

1. 

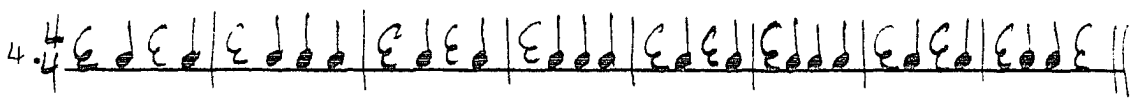


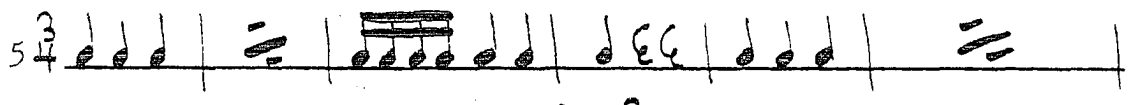


2. 




FINE

D.C. AL FINE.

4. 


5. 


Handwritten musical score for guitar, consisting of 12 staves. The notation includes various rhythmic patterns, triplets, and dynamic markings such as "D.C. AL FINE" and "FINE". The score concludes with a double bar line and repeat signs.

1 

2 

3 

4 

EIGHTH AND SIXTEENTH NOTE COMBINATIONS

Eighth (♩) and sixteenth (♫) notes are often written in combinations such as:

1 $\frac{2}{4}$ *1 e + 2 +*

2 $\frac{2}{4}$ *1 + a 2 +*

3 $\frac{2}{4}$ *1 + 2 e +*

4 $\frac{2}{4}$

5 $\frac{2}{4}$

6 $\frac{2}{4}$

7 $\frac{2}{4}$

8 $\frac{2}{4}$

9 $\frac{2}{4}$

1. $\frac{4}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of rests, and a final measure with a quarter note and a half note.

2. $\frac{4}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of rests, and a final measure with a quarter note and a half note. Staff 2: A whole note with a '2' above it.

3. $\frac{4}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of rests, and a final measure with a quarter note and a half note. Staff 2: A whole note with a '2' above it.

4. $\frac{4}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of rests, and a final measure with a quarter note and a half note. Staff 2: A whole note with a '2' above it.

5. $\frac{4}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of rests, and a final measure with a quarter note and a half note. Staff 2: A whole note with a '2' above it.

6. $\frac{2}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of eighth-note pairs, and a final measure with a quarter note and a half note. Staff 2: Four measures of eighth-note pairs, followed by two measures of eighth-note pairs, and a final measure with a quarter note and a half note. Staff 3: Four measures of eighth-note pairs, followed by two measures of eighth-note pairs, and a final measure with a quarter note and a half note. Staff 4: Four measures of eighth-note pairs, followed by two measures of eighth-note pairs, and a final measure with a quarter note and a half note.

7. $\frac{4}{4}$ Staff 1: Four measures of eighth-note pairs, followed by two measures of rests, and a final measure with a quarter note and a half note. Staff 2: A whole note with a '2' above it.

EIGHTH AND SIXTEENTH COMBINATIONS WITH EIGHTH RESTS

1 $\frac{2}{4}$ 7 $\overset{1 \text{ tah}}{\text{RL}}$ $\overset{2 \text{ tah}}{\text{R RL}}$ | || | $\overset{2}{\text{||}}$ | ||

2 $\frac{2}{4}$ 7 $\overset{1 \text{ tah}}{\text{RL}}$ $\overset{2 \text{ tah}}{\text{RL R}}$ | || | 7 || | ||

3 $\frac{2}{4}$ 7 || | || | 7 || | ||

4 $\frac{2}{4}$ 7 || | || | 7 || | ||

5 $\frac{2}{4}$ || | || | || | ||

6 $\frac{2}{4}$ || | || | || | ||

7 $\frac{2}{4}$ || | || | || | ||

8 $\frac{2}{4}$ || | || | || | ||

9 $\frac{2}{4}$ 77 || | || | 77 || | ||

10 $\frac{2}{4}$ 7 || | || | 7 || | ||

11 $\frac{2}{4}$ || | || | || | ||

12 $\frac{2}{4}$ || | || | || | ||

REVIEW EXERCISES

Don't forget to count aloud as you practice and also check hand position from time to time:

1. $\frac{2}{4}$

2. $\frac{2}{4}$

3. $\frac{3}{4}$

4. $\frac{4}{4}$

5. $\frac{5}{4}$

$\frac{4}{4}$

5. $\frac{4}{4}$



$\frac{4}{4}$

FINE

D.S. AL FINE

—

THE SIXTEENTH REST

 = SIXTEENTH REST, which receives $\frac{1}{2}$ count, the same amount of time given to a sixteenth note ().

Count aloud:

In exercise number one, each measure should sound the same:

1 $\frac{2}{4}$ 1 2 3 4 | 1 + 2 + 3 + 4 + | 1 e + ah 2 e + ah | 3 e + ah | 4 e + ah ||

2 $\frac{2}{4}$ | | | |

3 $\frac{2}{4}$ 1 e + ah 2 e + ah | | | |

4 $\frac{2}{4}$ | | | |

5 $\frac{2}{4}$ | | | |

6 $\frac{2}{4}$ | | | |

7 $\frac{2}{4}$ | | | |

8 $\frac{2}{4}$ | | | |

9 $\frac{2}{4}$ | | | |

1




Musical notation for system 1, first staff. It begins with a treble clef and a key signature of one sharp (F#). The staff contains several measures of music, including a complex sixteenth-note pattern in the first measure, followed by eighth and quarter notes, and ending with a whole rest.

2



Musical notation for system 2, first staff. It continues with the same key signature and features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

3



Musical notation for system 3, first staff. This system is characterized by dense sixteenth-note passages, with some measures containing beamed sixteenth notes.

4



Musical notation for system 4, first staff. It features a mix of eighth and sixteenth notes, with some measures containing beamed sixteenth notes.

1

NOTE VALUE CHART

One quarter note

Equals



Two eighth notes

Equals

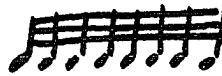


Four sixteenth notes

Equals



Eight thirty-second notes








REVIEW EXERCISES



2



3

THE TIE

The tie is a curved line which connects two notes (). Therefore,  =  in time value.

 = 

 = 


 = 

EXERCISES INVOLVING THE TIE

The image displays six numbered musical exercises (1-6) on a grand staff (treble and bass clefs). Each exercise is in 4/4 time and focuses on the use of ties. Exercise 1 shows quarter notes with ties between measures, with fingerings 1-2-3-4 and 1-2-3-4 indicated above. Exercise 2 features eighth notes with ties, including fingerings 1-2-3-4 and 1-2-3-4. Exercise 3 consists of eighth-note runs with ties, including a double bar line. Exercise 4 shows eighth-note runs with ties, including a double bar line. Exercise 5 features sixteenth-note runs with ties. Exercise 6 shows sixteenth-note runs with ties, including a double bar line.

A handwritten musical score consisting of 12 staves. The notation includes various rhythmic values, accidentals, and dynamic markings. The staves are numbered 1 through 6 on the left side. Staff 1 and 2 are in 4/4 time. Staff 3 and 4 are in 2/4 time. Staff 5 is in 2/4 time. Staff 6 is in common time (C). The score features a variety of note values, including eighth, sixteenth, and thirty-second notes, as well as rests and accidentals. There are also some unusual markings, such as a double bar line with a double slash in staff 5. The notation is written in black ink on a white background.

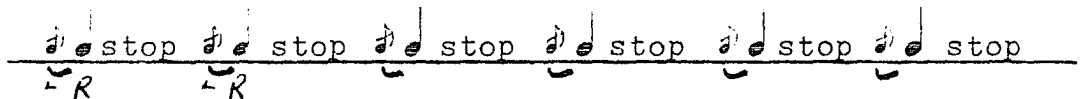
THE FLAM

 = FLAM, which is one of the drummer's ways of adding length of sound and a slight accent to the single stroke. It is a combination of tap and stroke.

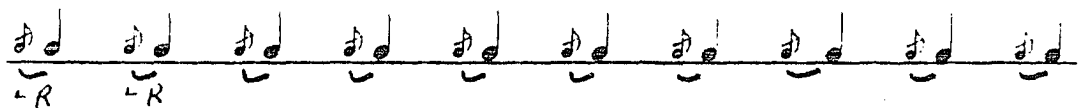
The right flam: Place the left hand in "ready" position and the right hand in the "up" position as if preparing to play a right stroke. (Refer to pictures on page 5 and 6 and check the "ready" and "up" positions). Now bring both hands down at the same time and at approximately the same speed. Since the left hand is closer to the drum, it should sound just before and more softly than the right. The gap between the tap and stroke should be noticeable, but only to the point of extending the duration of the stroke. Strive to make the sound of the spoken word flam, rather than fa---lam.

Right flam practice procedure:

1. Following the steps above, play one flam, then stop and check the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of arm, hand, and stick.



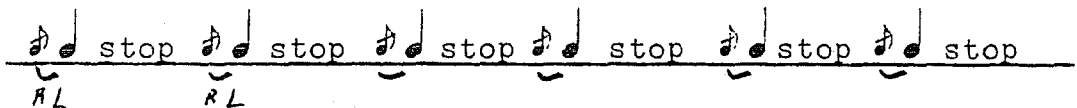
3. Practice the following exercise many times very slowly. Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



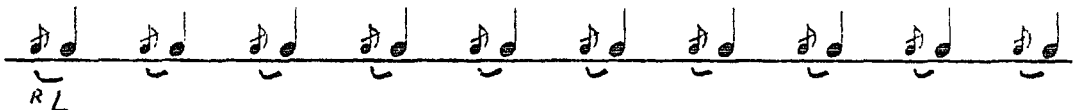
The left flam: Place the right hand in "ready" position and the left hand in the "up" position as if preparing to play a left stroke. (Refer to pictures on page 5 and 7 and check the "ready" and "up" positions). Now bring both hands down at the same time and at approximately the same speed. Since the right hand is closer to the drum, it should sound just before and more softly than the left. The gap between the tap and stroke should be noticeable, but only to the point of extending the duration of the stroke. Strive to make the sound of the spoken word flam, rather than fa---lam.

Left flam practice procedure:

1. Following the steps above, play one flam, then stop and check the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of arm, hand, and stick.



3. Practice the following exercise many times very slowly. Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



Flam alternation: Consecutive flams are almost always alternated. This requires special practice so you do not fall into the habit of "swinging" your arms and hands from side to side. Your hands and arms should always move up and down, and not from side to side.

Hand action for alternating flams: The hand which plays the grace note immediately assumes the high "ready" position, and at the same time the hand which plays the tap immediately assumes the low "ready" position. The hands must switch positions immediately in playing flams.

EXERCISES FOR THE DEVELOPMENT OF THE FLAM

Practice many times very slowly:

1. $\frac{4}{4}$ $\underline{\text{R}}$ E - | E - | $\underline{\text{RL}}$ E - | E - |

2. $\frac{4}{4}$ $\underline{\text{R}}$ E $\underline{\text{RL}}$ $\underline{\text{R}}$ | E - | E - | E - |

3. $\frac{4}{4}$ $\underline{\text{R}}$ $\underline{\text{RL}}$ E $\underline{\text{R}}$ | E - | E - | E - |

4. $\frac{4}{4}$ $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | E - | E - | E - |

5. $\frac{4}{4}$ E $\underline{\text{R}}$ E $\underline{\text{RL}}$ | E - | E - | E - |

6. $\frac{4}{4}$ $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | E - | E - | E - |

7. $\frac{4}{4}$ E $\underline{\text{R}}$ E $\underline{\text{RL}}$ | E - | E - | E - |

8. $\frac{4}{4}$ $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E | $\underline{\text{R}}$ E $\underline{\text{RL}}$ E |

Flams combined with single taps:

9. $\frac{4}{4}$ $\underline{\text{R}}$ R $\underline{\text{RL}}$ L | $\underline{\text{R}}$ $\underline{\text{RL}}$ $\underline{\text{R}}$ R | R $\underline{\text{R}}$ R $\underline{\text{RL}}$ | R $\underline{\text{R}}$ $\underline{\text{RL}}$ |

Eighth note flams:

1 $\frac{2}{4}$

Sixteenth note flams:

2 $\frac{2}{4}$

Combination exercises for flams:

3 $\frac{4}{4}$

4 $\frac{3}{4}$

5 $\frac{4}{4}$

Handwritten musical score for six systems, each with two staves. The notation includes various rhythmic values, rests, and dynamic markings.

System 1: *1* 3/4. Includes a first ending bracket with a '2.' marking.


System 2: *2* 3/4. Features sixteenth-note runs.


System 3: *3* 3/4. Continues with sixteenth-note runs.

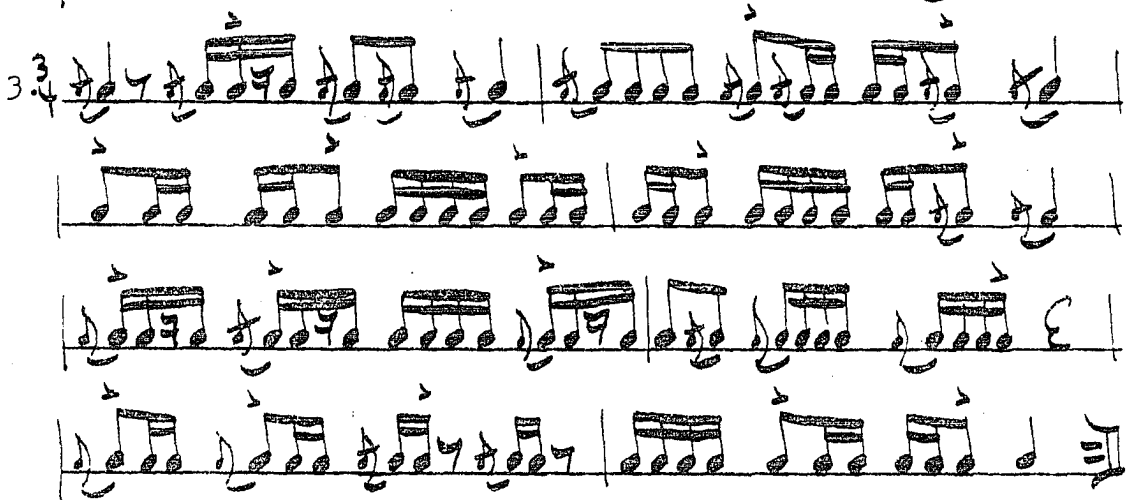
System 4: *4* 3/4. Continues with sixteenth-note runs.

System 5: *5* 2/4. Includes the marking "FINE" and "DC. AL FINE".

System 6: *6* 2/4. Continues the piece.


1. $\frac{3}{4}$ 


2. $\frac{4}{4}$ 


3. $\frac{3}{4}$ 


ALLA BREVE


♩ = ALLA BREVE or CUT TIME, which means that everything is cut to $\frac{1}{2}$ its original time value.

Therefore in ♩ a  will receive 2 counts

 " " 1 "

 " " $\frac{1}{2}$ "

Written → 

Played as → 

Count aloud, two counts per measure:

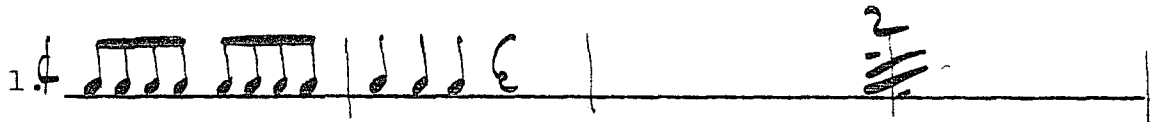
1. 1. ♩ 1. ♩ 1. ♩ 1. ♩

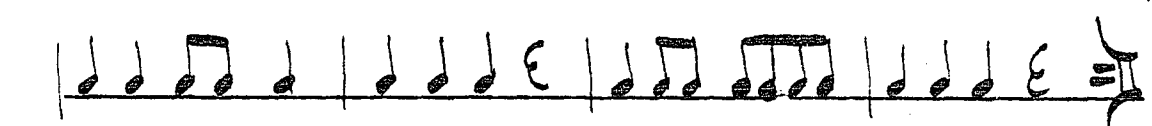
2. 2. ♩ 2. ♩ 2. ♩ 2. ♩

3. 3. ♩ 3. ♩ 3. ♩ 3. ♩

Handwritten musical notation on ten staves. The notation includes various rhythmic values, rests, and accidentals. The first staff begins with a double bar line, a whole rest, and a quarter note. The second staff contains a quarter note, a quarter rest, and a quarter note. The third staff features a quarter note, a quarter rest, and a quarter note. The fourth staff has a quarter note, a quarter rest, and a quarter note. The fifth staff contains a quarter note, a quarter rest, and a quarter note. The sixth staff starts with a double bar line, a quarter note, and a quarter note. The seventh staff begins with a double bar line, a quarter note, and a quarter note. The eighth staff contains a quarter note, a quarter rest, and a quarter note. The ninth staff has a quarter note, a quarter rest, and a quarter note. The tenth staff features a quarter note, a quarter rest, and a quarter note.

Handwritten musical score consisting of ten systems, each with two staves. The notation includes treble clefs, various note values (quarter, eighth, sixteenth notes), rests, and dynamic markings like 'mf' and 'f'. Some staves end with a double bar line and a fermata-like symbol.

1. 

2. 

2. 



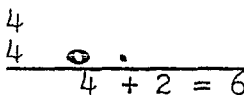
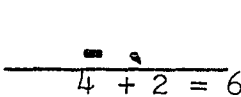
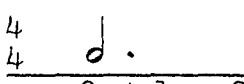



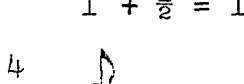
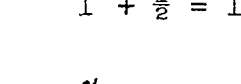




DOTTED NOTES

A dot after a note or rest increases its value by $\frac{1}{2}$.

Thus:

$\frac{4}{4}$		$\frac{4}{4}$	
	$4 + 2 = 6$ counts		$4 + 2 = 6$ counts
$\frac{4}{4}$		$\frac{4}{4}$	
	$2 + 1 = 3$ counts		$2 + 1 = 3$ counts
$\frac{4}{4}$		$\frac{4}{4}$	
	$1 + \frac{1}{2} = 1\frac{1}{2}$ count		$1 + \frac{1}{2} = 1\frac{1}{2}$ count
$\frac{4}{4}$		$\frac{4}{4}$	
	$\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$ count		$\frac{1}{2} + \frac{1}{4} = \frac{3}{4}$ count

1. *1 2 † 3 4 †*

2. *1 † 2 3 † 4*

3. *1 2 † 3 † 4*

4.

5. *1st ah 2nd ah*

6.

7.

8.

9.

10.

11.

D. S. al Fine (ff) = Go back to the sign (ff) and play to the fine (end).

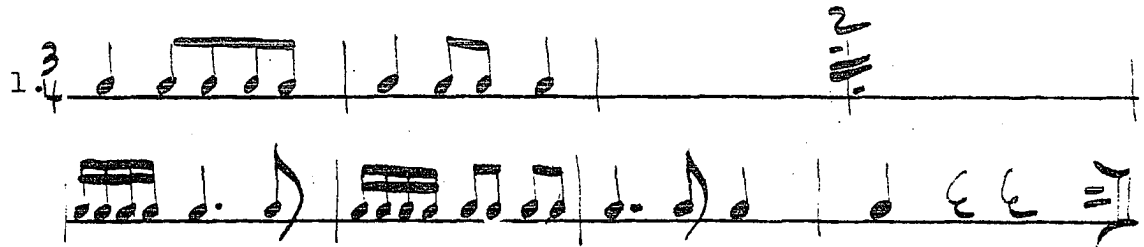
1. ff ff FINE
D.S. AL FINE

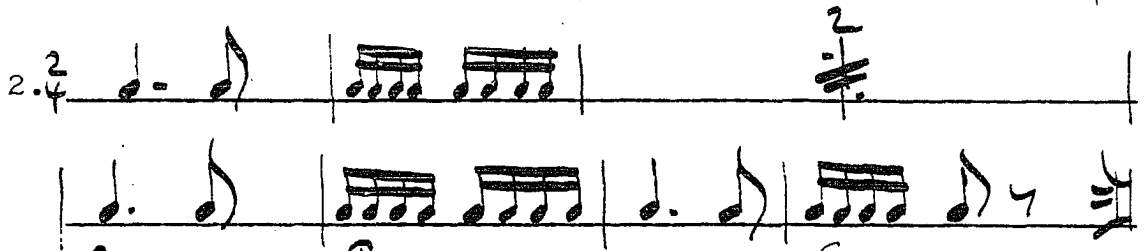
REVIEW EXERCISES


2. ff


3. ff

4. ff

1. $\frac{3}{4}$ 

2. $\frac{2}{4}$ 

3. $\frac{4}{4}$ 

4. $\frac{3}{4}$ 

DOTTED EIGHTHS AND SIXTEENTHS

5. $\frac{4}{4}$ 

6. $\frac{4}{4}$ 



The image shows five parts of a musical score, each consisting of two staves. The time signature is 6/8. The notation includes various rhythmic patterns such as eighth notes, sixteenth notes, and rests, all within the 6/8 time signature.

SIX-EIGHT TIME


SIX-EIGHT TIME SIGNATURE:


6 = Number of counts per measure.

8 = Type of note or rest receiving one count


( or ).


Since the eighth note is the unit of beat,

 = 1 count

 = 2 counts

A dot after a note increases its value by half.

 = 3 counts

 = 6 counts

Count aloud:

1. | | // | //

2. | | |

3. | // | // | //

4. | | |

5. | | |

6. | // | // | //

7. | // | // | //

8. | | |

9. | // | // | //

10. | // | // | //

This page contains a handwritten musical score for ten staves, all in 6/8 time. The notation is a mix of standard Western musical symbols and Arabic-style notation. The first four staves (1-4) each begin with a 6/8 time signature and a key signature of one flat. They feature a rhythmic pattern of eighth notes in the first two measures, followed by a double bar line and a repeat sign. The third and fourth measures of each staff contain Arabic-style notation, which appears to be a simplified form of a melodic line. Staves 5 through 10 show more complex rhythmic patterns, including sixteenth notes and eighth notes, with some staves (9 and 10) featuring accents. The Arabic-style notation continues on the right side of the page, corresponding to the Western notation on the left.

THREE-EIGHT TIME

THREE-EIGHT TIME SIGNATURE:

3 = Number of counts per measure.


8 = Type note or rest receiving one count.


(♪ or ♩)

Count aloud:

Cout aloud:

THE RUFF

 = RUFF, which consists of two grace notes and one principal note and is used to lengthen the sound of the single stroke even more than does the flam.


In playing the ruff () , the two grace notes must drop in just ahead of the principal note. The two grace notes may be likened to a portion of the long roll.

The ruff may be analyzed as:

Tap - Bounce - Stroke.

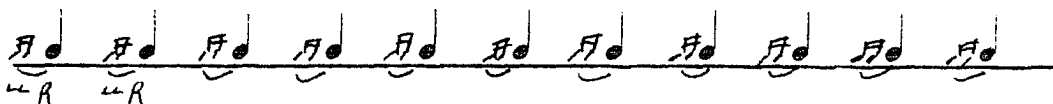
The right ruff: Place the left hand in a high "ready" position (about six inches from the pad or drum) and the right hand in the "up" position, as if preparing to play a stroke. Now bring both hands down at the same time and at approximately the same speed (as in the flam) and allow the two grace notes to drop in just ahead of the stroke.

Right ruff practice procedure:

1. Following the steps above, play one right ruff (); then stop and carefully check the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of the arm, hand, and stick.




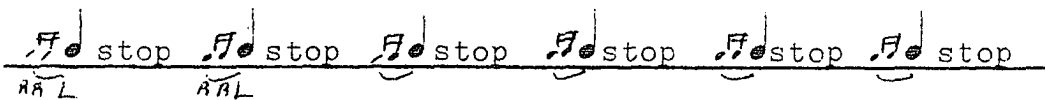
3. Practice the following exercise many times very slowly. Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



The left ruff: Place the right hand in a high "ready" position (about six inches from the pad or drum) and the left hand in the "up" position, as if preparing to play a stroke. Now bring both hands down at the same time and at approximately the same speed (as in the flam) and allow the two grace notes to drop in just ahead of the stroke.

Left ruff practice procedure:

1. Following the steps above, play one left ruff (); then stop and carefully check the position of the arm, hand, and stick.
2. Repeat the above procedure very slowly several times, allowing time to check the above steps and the position of the arm, hand, and stick.



3. Practice the following exercise many times very slowly. Play the exercise at a steady rate of speed like the ticking of a clock or metronome.



Ruff alternation: Although consecutive ruffs are not always alternated, you should practice them in this manner at this stage of development. Beware of swinging the arms from side to side; the hand, arm, and stick must move up and down.

DEVELOPMENTAL EXERCISES FOR THE RUFF

Eight numbered musical staves, each representing a developmental exercise for the ruff. Each exercise is written in 4/4 time and consists of four measures. Exercises 1 through 7 include a final measure with a ruff symbol (a double slash with a diagonal line). Exercise 1 starts with two eighth notes (labeled 'LRL' and 'RRL') followed by a rest, then a ruff symbol. Exercise 2 starts with two eighth notes (labeled 'LRL' and 'RRL') followed by a rest, then a ruff symbol. Exercise 3 starts with two eighth notes followed by a rest, then a ruff symbol. Exercise 4 starts with two eighth notes followed by a rest, then a ruff symbol. Exercise 5 starts with two eighth notes followed by a rest, then a ruff symbol. Exercise 6 starts with two eighth notes followed by a rest, then a ruff symbol. Exercise 7 starts with two eighth notes followed by a rest, then a ruff symbol. Exercise 8 is a continuous sequence of eighth notes and rests across four measures.

1.

Ruffs and single taps:

2.

Eighth note ruffs:

3.

Ruffs and flams:

4.

THE SINGLE DRAG

	= SINGLE DRAG, which is the combination of ruff and a single stroke or tap. Notice the accent on the last note.

1. $\underline{L}RL \quad \underline{R}ALR$

2.

3.

Detailed description: This block contains the first three measures of a musical piece in 3/8 time. Measure 1 shows two groups of notes: the first group has notes on the first and second beats with a slur underneath and 'LRL' below; the second group has notes on the second and third beats with a slur underneath and 'RALR' below. Measure 2 contains two groups of notes, each with a double slash (//) below it. Measure 3 contains two groups of notes, each with a double slash (//) below it. The notes are eighth notes and quarter notes.

THE DOUBLE DRAG

$\underline{L}RL \underline{L}RL$ = DOUBLE DRAG, which is the combination of two ruffs and a stroke or tap. Notice the accent on the last note.

$\underline{R}RL \underline{A}RL R$

Detailed description: A rectangular box contains two musical examples of 'DOUBLE DRAG'. The first example shows two groups of notes: the first group has notes on the first and second beats with a slur underneath and 'LRL' below; the second group has notes on the second and third beats with a slur underneath and 'LRL' below. The second example shows two groups of notes: the first group has notes on the first and second beats with a slur underneath and 'RRL' below; the second group has notes on the second and third beats with a slur underneath and 'ARL' below. To the right of these examples is a text explanation: '= DOUBLE DRAG, which is the combination of two ruffs and a stroke or tap. Notice the accent on the last note.' Below the text is another example of two groups of notes with a slur underneath and 'RRL' below.

4. $\underline{L}RL \underline{L}RL \underline{L}ARL \underline{R}ALR$

5.

6.

7.

8.

Detailed description: This block contains measures 4 through 8 of the musical piece in 4/8 time. Measure 4 shows four groups of notes with slurs underneath and 'LRL LARL RALR' below. Measure 5 contains two groups of notes, each with a double slash (//) below it. Measure 6 contains two groups of notes, each with a double slash (//) below it. Measure 7 contains two groups of notes, each with a double slash (//) below it. Measure 8 contains two groups of notes, each with a double slash (//) below it. The notes are eighth notes and quarter notes.

A musical score for three parts, labeled 1, 2, and 3. Part 1 is in 4/4 time and features a melody with several triplet markings. Part 2 is in 3/4 time and provides a harmonic accompaniment. Part 3 is in 4/4 time and features a more complex rhythmic accompaniment with many sixteenth notes. The score includes various musical notations such as stems, beams, and rests.

THE ROLL



○ = ROLL, which is the drummer's method of producing a sustained tone. This sustained tone (roll) is made by double right hand (RR) and double left hand (LL) blows. The first of each of these double blows is a tap and the second is a bounce. Rolls are usually indicated by three slanted lines through the stem of a note.

For example:

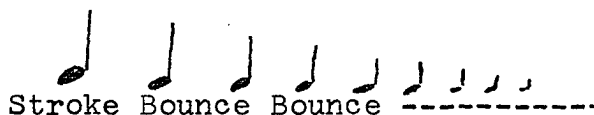


Development of the roll will require much practice and careful concentration. Be patient and do not become discouraged. Worth-while results will come to the patient and dedicated student.

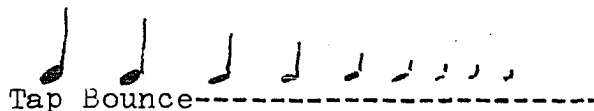
Steps in learning the roll:

Right hand:

1. Holding the stick with the correct handgrip, strike the drum or pad (full arm stroke) and allow the stick to bounce as many times as possible.



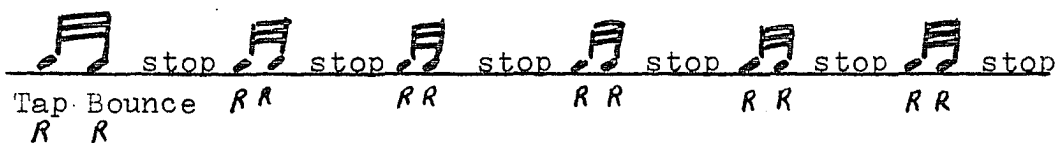
2. In the same manner, play a right hand tap, and again allow the stick to bounce as many times as possible.



3. Now play one right hand tap, but this time allow the stick to bounce only once after the tap.



Practice the "tap bounce" procedure many times:



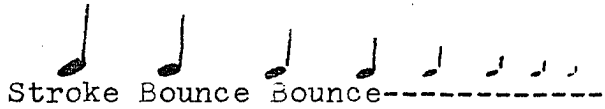
Be sure the "tap bounce" is a wrist-action only.

Strive to achieve a bounce which has the same amount of volume and control as the tap.

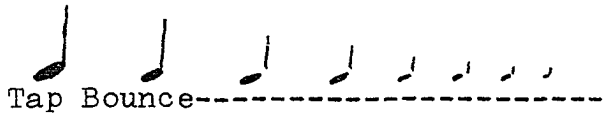
Steps in learning the roll:

Left hand:

1. Holding the stick with the correct handgrip, strike the drum or pad (full arm stroke) and allow the stick to bounce as many times as possible.



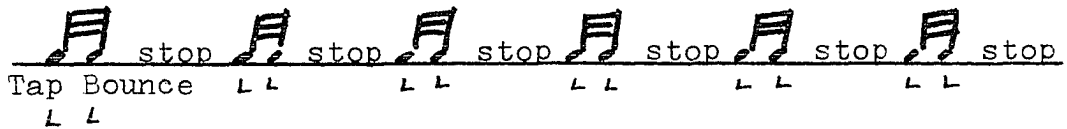
2. In the same manner, play a left hand tap, and again allow the stick to bounce as many times as possible.



3. Now play one left hand tap, but this time allow the stick to bounce only once after the tap.



Practice the "tap bounce" procedure many times:

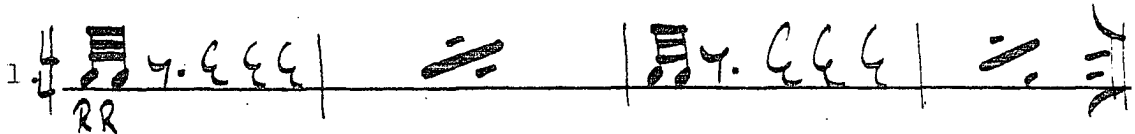


Be sure the "tap bounce" is a wrist-action only.

Strive to achieve a bounce which has the same amount of volume and control as the tap.

EXERCISES FOR THE DEVELOPMENT OF THE ROLL

Right hand only: Practice many times very slowly.



1. 2.

Left hand only:

Practice many times very slowly.

3. 4. 5.

Both hands:

Continue to practice very slowly.

6. 7. 8.

THE MEASURED ROLL

Rule for the measured roll (tied):

- Step 1. Divide the roll note into sixteenth notes.
- Step 2. Double the number of sixteenths.
- Step 3. If the roll note is tied to another note, add one beat.

Example:

Step 1 = 4

Step 2 = 8

Step 3 = 9

Thus: = 9 stroke roll

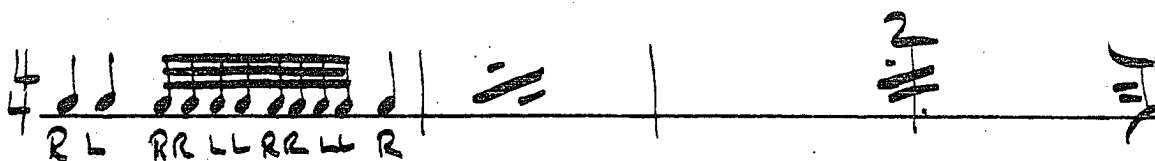
THE NINE STROKE ROLL

Notated roll: Basic beat: Measured roll: = 9 stroke roll

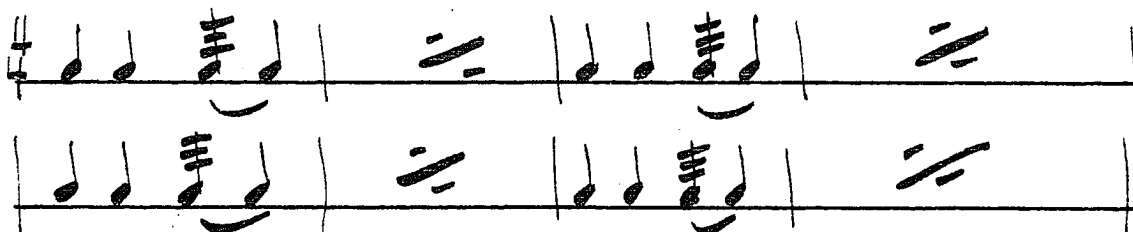
Nine stroke roll on the count of three:

Step 1. Basic beat

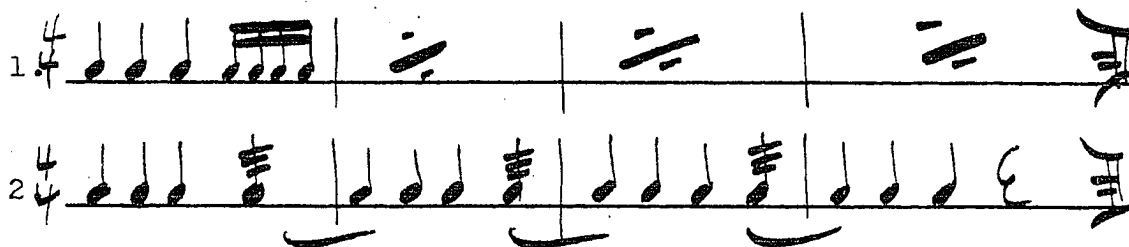
Step 2. Double the sixteenths.



Step 3. Add one beat for the tied note. (Actual notation).

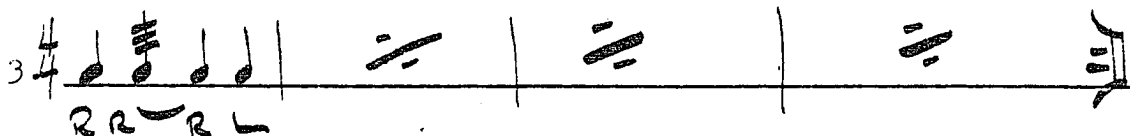


Nine stroke roll on the count of four:



Remember the rule for the measured roll. If you have difficulty playing the roll, play it as a basic beat several times, then as a roll. Continue to practice in this manner until the roll becomes very well controlled and natural.

Nine stroke roll exercises:



Handwritten musical score for guitar, consisting of 12 staves. The notation includes notes, rests, and fingerings. The staves are numbered 1 through 10, with the final two staves at the bottom. The music is written in a key with one sharp (F#) and a 4/4 time signature. The notation is dense, with many beamed notes and slurs. There are also some markings that look like 'R' and 'L' which might be fingerings or articulations. The overall style is that of a handwritten manuscript.

This image shows a handwritten musical score for guitar, consisting of seven systems of staves. Each system is numbered on the left (1 through 7). The notation includes various rhythmic values, accidentals, and articulation marks. The first system (1) starts with a treble clef and a 4/4 time signature. The second system (2) has a 2/4 time signature. The third system (3) has a 3/4 time signature. The fourth system (4) has a 4/4 time signature. The fifth system (5) has a 2/4 time signature. The sixth system (6) has a 2/4 time signature. The seventh system (7) has a 4/4 time signature. The notation includes eighth notes, quarter notes, and half notes, often grouped with beams. There are also some double bar lines and fermatas. The handwriting is clear and legible.

A handwritten musical score consisting of 12 staves. The notation is dense and includes various rhythmic values, accidentals, and dynamic markings. The staves are numbered on the right side: 1, 2, 3, 4, 5, 7, 9. The music is written in a style that suggests a specific historical or regional context, possibly related to the page number '101' at the bottom. The notation includes notes, rests, and complex rhythmic patterns, with some staves featuring multiple notes beamed together. The overall appearance is that of a working draft or a composer's sketch.

A musical score for a five-stroke roll in 4/4 time. It consists of four systems, each with two staves. The first system is labeled '1' and the fourth system is labeled '4'. The notation includes various rhythmic patterns such as eighth and sixteenth notes, often beamed together, and rests. The key signature has one sharp (F#).

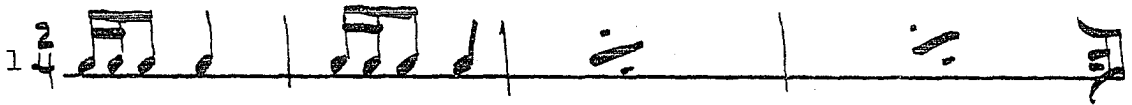
THE FIVE STROKE ROLL

Notated roll: Basic beat: Measured roll: = 5 stroke roll

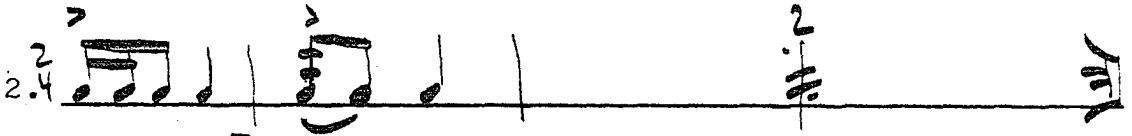
A diagram illustrating the notation for a five-stroke roll. It shows four examples of notation on a single staff, separated by double bar lines. Below each notation is a sequence of letters representing the stroke order:

- Example 1: Notation with two eighth notes. Stroke order: R R
- Example 2: Notation with a quarter note followed by two eighth notes. Stroke order: R L R
- Example 3: Notation with a quarter note followed by a beamed eighth-note pair and a quarter note. Stroke order: R R L L R
- Example 4: Notation with a quarter note followed by an eighth note and a quarter note. Stroke order: R R or R R

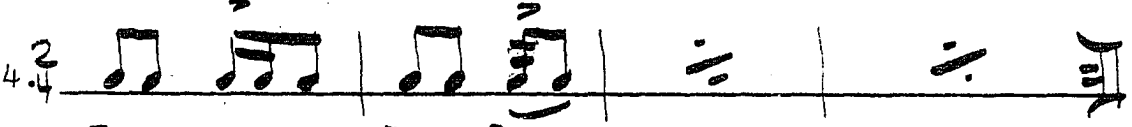
 Below the diagram are two systems of musical notation, labeled '5' and '6' on the left. Each system has two staves. The notation includes eighth and sixteenth notes, and rests, corresponding to the stroke orders shown in the diagram above.

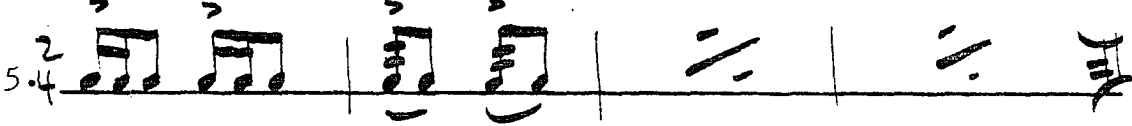
1. 

Accent the beginning of the roll if it begins on the beat:

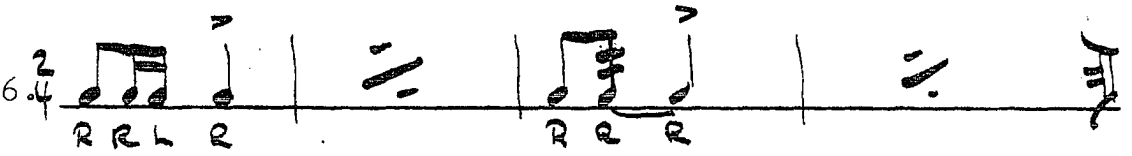
2. 

3. 

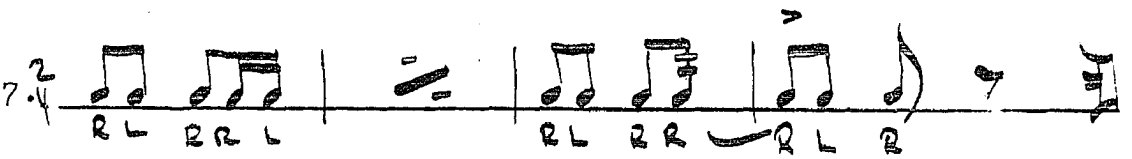
4. 

5. 

Accent the end of the roll if it begins off beat:

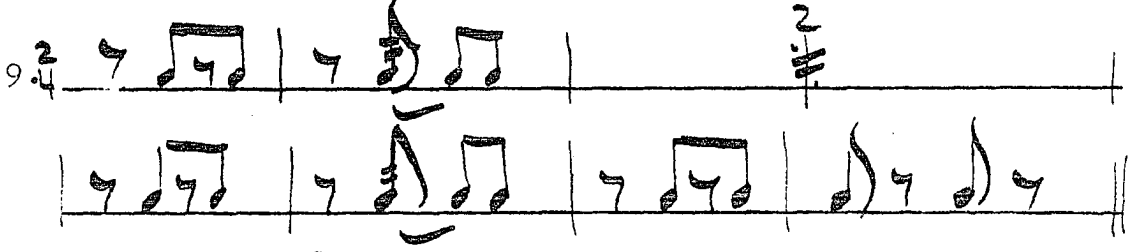
6. 


RR L R R R R

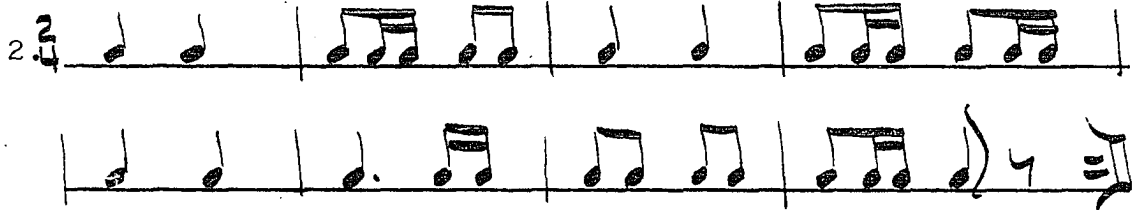
7. 

RL RR L RL RR RL R

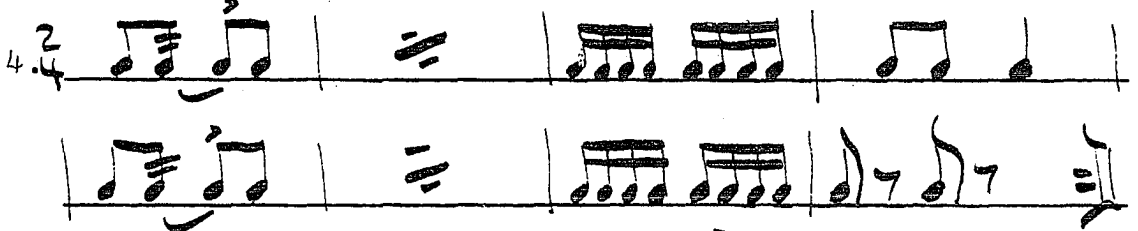
8. 

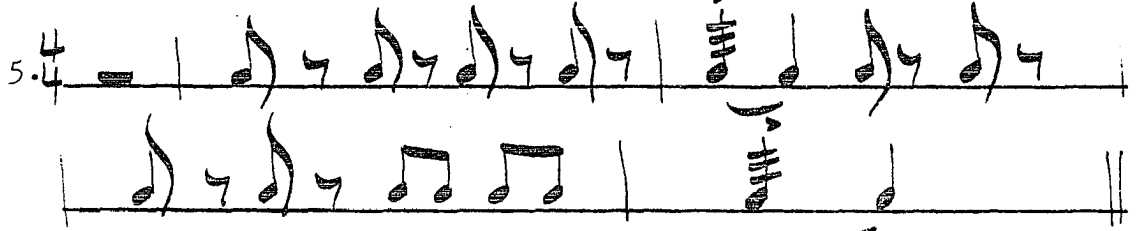
9. 

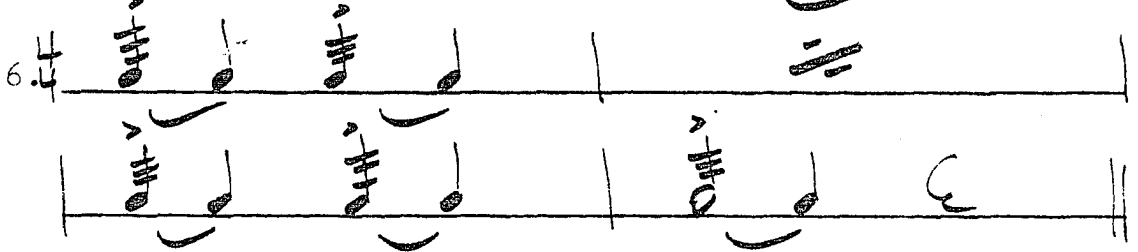
1. 

2. 

3. 

4. 

5. 

6. 

A handwritten musical score consisting of 12 staves. The notation is in a single system with a key signature of one sharp (F#) and a 2/4 time signature. The score is divided into measures by vertical bar lines. Measure numbers 1 through 8 are written at the end of the staves. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and slurs. Some measures contain triplets, indicated by a '3' above the notes. The handwriting is clear and legible.

1. $\frac{2}{4}$

2. $\frac{2}{4}$

3. $\frac{4}{4}$

4. $\frac{2}{4}$

5. $\frac{2}{4}$

6. $\frac{2}{4}$

Detailed description: This page contains six systems of musical notation, each consisting of two staves. System 1 is in 2/4 time and features a melody in the upper staff and a bass line in the lower staff. System 2 is also in 2/4 time with similar melodic and bass line structures. System 3 is in 4/4 time, showing a more complex rhythmic pattern with many eighth and sixteenth notes. System 4 is in 2/4 time, with a melody in the upper staff and a bass line in the lower staff. System 5 is in 2/4 time and includes a double bar line with repeat dots in the first staff, indicating a repeat or a specific rhythmic pattern. System 6 is in 2/4 time, featuring a melody in the upper staff and a bass line in the lower staff.

Continue to count aloud as you practice:

Continue to check hand positions:

The image displays five systems of handwritten musical notation for guitar practice. Each system consists of a treble clef staff and one or two bass clef staves. The notation includes various rhythmic patterns, such as eighth and sixteenth notes, and rests. A '2. 11.' marking is present in the second system. The notation is written in black ink on a white background.

TEMPO

Tempo is that which has to do with rate of speed (how fast or how slow the music should be played). You should become very familiar with these markings and make every effort to observe them in your practice and performance.

Even as a young student, you should strive to develop good musical style and judgment.

Tempo indications:

RITARD (Rit.) means to gradually become slower.

ACCELERANDO (Accel.) means to gradually become faster.

A TEMPO means to return to the original tempo.

Other tempo indications may be grouped as:


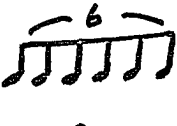
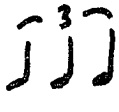

VERY SLOW	Largo Grave
SLOW	Lento Adagio
MODERATE	Andante Andantino Moderato
MEDIUM FAST	Allegretto
FAST	Allegro
VERY FAST	Allegro molto Vivace Presto Prestissimo

TEMPO EFFECTS ON THE ROLL

Prior to this point, only the sixteenth note has been presented as a basic beat. However, depending on the speed of the music and ones personal taste as to the desired sound of the roll, it may be advisable to use a different type basic beat.

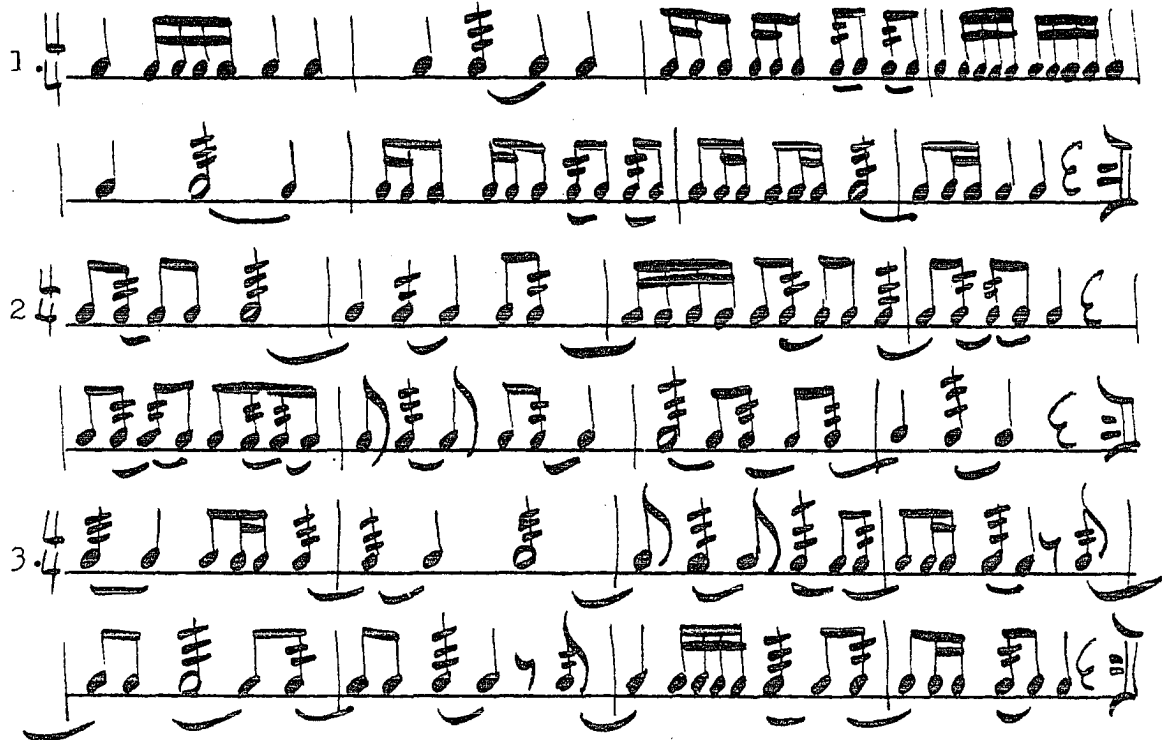
For example: Tempo might influence the basic beat as shown in the chart below.

Metronome marking

4	♩ = 100 (slow), using		= 33 strokes
4	♩ = 80 (slower), using		= 49 strokes
4	♩ = 132 (medium), using		= 25 strokes
4	♩ = 148 (fast), using		= 17 strokes

THE 5, 9, & 17 STROKE ROLL IN ACTION

$\text{♩} = 132$



A handwritten musical score consisting of 13 staves of music. The notation is dense and complex, featuring a variety of rhythmic values, including eighth and sixteenth notes, and rests. The time signature is 3/4, indicated by a '3' over the first staff. The key signature is one sharp (F#), indicated by a sharp sign on the first line of the first staff. The music is written in a style that suggests a historical or experimental context, with some unusual rhythmic groupings and accidentals. The staves are numbered 1 through 13 on the right side. The notation includes many beamed notes and rests, creating a highly textured and rhythmic piece.

A musical score for 'The Seven Stroke Roll' consisting of two systems of staves. The first system has three staves, and the second system has two staves. The music is written in treble clef with a 3/4 time signature. The notation includes various rhythmic patterns, including triplets and sixteenth notes, with some notes beamed together. The score is divided into measures by vertical bar lines.

THE SEVEN STROKE ROLL

Use the triplet as a basic beat for the seven stroke roll:

Notated roll: Basic beat: Measured roll: = 7 stroke roll

A diagram illustrating the seven stroke roll. It consists of five horizontal staves, numbered 1 to 5 on the left. Staff 1 shows a sequence of four musical notations: a triplet of eighth notes with '7' above it and 'R L 3' below; a pair of eighth notes with 'R L R L' below; a pair of eighth notes with 'R R L L R R L' below; and a triplet of eighth notes with '7' above it and 'R L' below. Staff 2 shows a triplet of eighth notes with '3' above it, followed by two pairs of eighth notes with '7' above them, and a final pair of eighth notes with '2' above it. Staff 3 shows a triplet of eighth notes with '3' above it, followed by two pairs of eighth notes with '7' above them, and a final pair of eighth notes with '2' above it. Staff 4 shows a triplet of eighth notes with '3' above it, followed by two pairs of eighth notes with '7' above them, and a final pair of eighth notes with '2' above it. Staff 5 shows a triplet of eighth notes with '3' above it, followed by two pairs of eighth notes with '7' above them, and a final pair of eighth notes with '2' above it. Vertical bar lines separate the staves into measures.

THE THIRTY-THREE STROKE ROLL

Notated roll:

Basic beat:

Measured roll:

= Thirty-three stroke roll:

THE THIRTEEN STROKE ROLL

Notated roll: Basic beat: Measured roll: = 13 Stroke roll

1 $\frac{2}{4}$ $\frac{13}{8}$ $\frac{13}{8}$ $\frac{2}{4}$

2 $\frac{2}{4}$ $\frac{13}{8}$ $\frac{13}{8}$

3 $\frac{2}{4}$ $\frac{2}{4}$

4 $\frac{2}{4}$ $\frac{13}{8}$ $\frac{13}{8}$ $\frac{9}{8}$ $\frac{13}{8}$

5 $\frac{4}{4}$ $\frac{13}{8}$ $\frac{13}{8}$ $\frac{9}{8}$ $\frac{13}{8}$

6 $\frac{4}{4}$ $\frac{13}{8}$ $\frac{9}{8}$ $\frac{13}{8}$

7 $\frac{4}{4}$ $\frac{13}{8}$ $\frac{9}{8}$ $\frac{13}{8}$

8 $\frac{3}{4}$

SIX-EIGHT ROLLS

For six-eight rolls in march tempo (2 beats per measure), use an eighth note for the basic beat rather than a sixteenth.

For slow six-eight tempos (6 beats per measure), you should add enough basic beats to close the roll for the desired

sound. However, be sure that each roll is measured and played as a unit within the percussion section. The usual basic beat for slow six-eight is figured on the sixteenth note.


For example:


Written:


Basic beat:

	Fast		= 5 Stroke	
6 8		Slow		= 7 Stroke
	Fast		= 7 Stroke	
6 8		Slow		= 13 Stroke
	Fast		= 13 Stroke	
6 8		Slow		= 25 Stroke

Six-eight roll exercises:

1. 


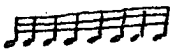
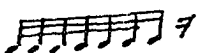
2. 

3. 

This is a handwritten musical score for a piece in 6/8 time, consisting of 9 staves. The notation includes various rhythmic figures, such as eighth and sixteenth notes, often beamed together. There are several instances of triplets and quintuplets, indicated by the numbers '3' and '5' above the notes. The key signature is one sharp (F#), and the time signature is 6/8. The score concludes with a double bar line and repeat signs on the final two staves. Performance markings include 'FINE' and 'D.C. AL FINE' (Da Capo Al Fine) written below the notes on the ninth staff.


THE UNTIED ROLLRule for the measured roll (untied):

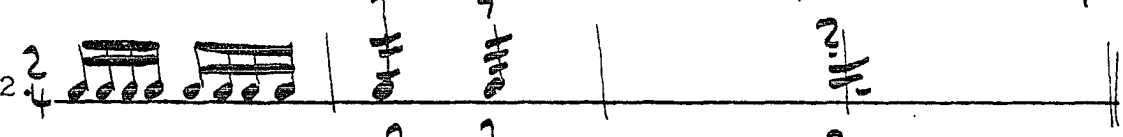
- Step 1. Divide the roll note into sixteenth notes.
- Step 2. Double the number of sixteenths.
- Step 3. If the roll note is not tied to another note, subtract one beat.


Example:Step 1 = 4 Step 2 = 8 Step 3 = 7 Thus:

= 7 stroke roll

Untied roll exercises:

1. 

2. 

3. 

Musical score for two staves, likely bass clef. The first staff has a treble clef and a 2/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music consists of several measures with notes, rests, and dynamic markings like *mf* and *f*. There are also some unusual markings like '17' and '15' above notes.

ETUDES

MODERATO

Musical score for two staves, first part of the 'ETUDES' section. The first staff has a treble clef and a 3/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music features many triplet markings (indicated by a '3' above the notes) and ends with a double bar line and the word 'FINE'.

ANDANTE

Musical score for two staves, second part of the 'ETUDES' section. The first staff has a treble clef and a 2/4 time signature. The second staff has a bass clef and a 4/4 time signature. The music features a 2/4 time signature change and ends with a double bar line and the words 'D.S. AL FINE'.

This is a handwritten musical score for a string quartet, consisting of four staves. The music is written in a complex, rhythmic style, featuring numerous triplets and sixteenth-note patterns. The score is divided into several sections, with dynamic markings and tempo changes indicated by the composer. The markings include "Presto" (marked with a '5'), "Moderato" (marked with a '4'), and "FINE" (marked with a '3'). The notation is dense and intricate, with many notes beamed together and slurs indicating phrasing. The overall impression is one of a highly technical and expressive piece of music.

waltz tempo

A handwritten musical score for a waltz, consisting of 14 staves. The music is written in a 3/4 time signature with a key signature of one flat (B-flat). The score begins with a treble clef and a dynamic marking of *p* (piano). The first staff contains a series of notes and rests, with some notes beamed together. The second staff continues the melody with similar notation. The third and fourth staves show more complex rhythmic patterns, including sixteenth notes and rests. The fifth staff ends with a double bar line and the word "FINE" written below it. The sixth and seventh staves continue the melody. The eighth and ninth staves feature a change in dynamics to *mf* (mezzo-forte) and include phrasing slurs. The tenth and eleventh staves continue the melody with various note values and rests. The twelfth and thirteenth staves show a change in dynamics to *ff* (fortissimo) and include phrasing slurs. The final staff concludes the piece with a double bar line and the instruction "D.C. AL FINE" written below it.

ALLEGRO

Handwritten musical score for bassoon, 8 staves, 2/4 time signature. The score includes dynamic markings such as *mf*, *pp*, and *ff*, and a section labeled *TRIO*. The notation features various rhythmic patterns, including eighth and sixteenth notes, and rests. The piece concludes with a double bar line.

This is a handwritten musical score for a piece in 6/8 time. The score is written on ten staves. The first staff begins with a treble clef, a 6/8 time signature, and a *ff* dynamic marking. The melody consists of eighth and sixteenth notes, with some triplets. The accompaniment is primarily chords, many of which are marked with a *2* (second finger) or *3* (third finger). There are several double bar lines with repeat dots, indicating repeated chords or phrases. The score concludes with a final melodic phrase and a double bar line.

10. **MAESTOSO** **ANDANTE**

ff pp mf

WALTZ

ALLEGRO

ff

ACCELERANDO

11. **ALLEGRETTO**

ff

12

f *mf* *f* *mf*

13

ADANTINO

p

14

MAESTOSO

mf *f* *f* *mf*

A handwritten musical score consisting of 12 staves. The notation is dense and includes various musical symbols such as notes, rests, and bar lines. The score is written in a style that appears to be a form of musical shorthand or a specific dialect of musical notation. The notation is organized into measures, with some measures containing multiple notes or rests. The overall structure suggests a complex piece of music, possibly a study or a composition. The handwriting is clear and consistent throughout the page.

15

SUPPLEMENTARY INDEX

The first column of page and exercise numbers refers to the book indicated by composer and title. The second column of page and exercise numbers refers to this text.

Maurice D. Taylor, Easy Steps To The Band

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2-5	14-8	6-4	34-1
2-6	15-3	6-5	32-12
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4-4	17-4	8-2	43-4 & 70-3
4-5	16-2	8-3	43-5 & 70-4
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4-7	16-6	8-5	43-1
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12-3	70-7 No repeat	17-2	57-7 No repeat
12-4	45-5	17-3	57-8 No repeat
12-5	72-6	17-4	57-9 No repeat
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13-2	88-2	17-7	58-3 No repeat
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13-8	57-2 No repeat	18-2	99-2 No repeat
13-9	55-3	18-3	99-3
14-1	57-3 No repeat	18-4	99-4 No repeat
14-2	57-4 No repeat	18-5	99-5 No repeat
14-3	57-5	18-6	99-6 No repeat
14-4	57-6	18-7	99-7 No repeat
14-5	64-1 No repeat	18-8	99-8 No repeat
14-6	59-1 No repeat	18-9	99-9 No repeat
14-7	44-3 No repeat	18-10	100-3 No repeat
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20-7	99-10 No repeat	24-5	118-1
20-8	100-1 No repeat	24-6	118-2
20-9	103-2 No repeat	24-7	118-3
20-10	104-5	24-8	118-4
20-11	104-6	24-9	118-8
20-12	104-6	24-10	118-9
21-1	111-5	25-1	101-2
21-2	111-6	25-2	100-2
21-3	111-3 Repeat	25-3	100-2
21-4	111-7	25-4	59-2
21-5	105-1	25-5	59-3
21-6	105-2	25-6	59-4
21-7	101-2	25-7	59-5
21-8	101-3	25-8	59-6
21-9	101-3	25-9	59-7
21-10	101-3	25-10	59-8
21-11	112-1	25-11	59-9
21-12	112-2	25-12	59-10
22-1	107-1 No repeat	25-13	59-11
22-2	107-6 No repeat	25-14	59-12
22-3	99-7 No repeat	25-15	58-7
22-4	99-8 No repeat	25-16	80-2 No repeat
22-5	100-1	25-17	78-11 Cut time
22-6	100-5	26-1	67-4A
22-7	100-2	26-2	67-4B
22-8	100-2	26-3	67-4C
22-9	100-6	26-4	67-5
22-10	116-8	26-5	67-5
22-11	111-8	26-6	67-5
23-1	100-2 No repeat	26-7	67-6

Column 1. Column 2.

<u>Page-Ex.</u>	<u>Page-Ex.</u>
26-8	81-5
26-9	81-4
26-10	91-4
26-11	92-1
26-12	92-2
26-13	92-3

Column 1.Column 2.

<u>Page-Ex.</u>	<u>Page-Ex.</u>
28-Home On The Range	120-1
28-How Can I Leave Thee	120-2
29-Easy Steps March	121-3
29-America	121-4
29-Our Boys Will Shine	121-5
29-America The Beautiful	121-6
30-Shadowland Waltz	122-7
30-The Junior Band March	123-8
31-Our School March	123-9
32-Carnival King Overture	125-10
32-The Salute March	127-15

Wayne Douglas, The Belwin Band BuilderColumn 1. Column 2.Column 1. Column 2.

<u>Page-Ex.</u>	<u>Page-Ex.</u>	<u>Page-Ex.</u>	<u>Page-Ex.</u>
5-1	11-1	6-15	17-10
5-2	11-5	6-16	17-11
5-3	14-1	6-17	17-12
5-4	14-1	6-18	17-13
5-5	14-5	7-19	22-8
5-6	17-6	7-20	22-10
5-7	17-6	7-21	22-11
5-8	17-7	7-22	22-12
5-9	17-3	7-23	25-9
6-10	17-8	7-24	22-3
6-11	17-8	7-25	25-5
6-12	17-8	7-26	24-5
6-13	17-9	7-27	25-2
6-14	17-10	7-28	28-2

<u>Column 1.</u>	<u>Column 2.</u>	<u>Column 1.</u>	<u>Column 2.</u>
Page-Ex.	Page-Ex.	Page-Ex.	Page-Ex.
8-29	31-8	13-80	52-4
8-30	29-1	13-81	52-5
8-31	31-7	13-82	53-1
8-32	20-2	13-83	52-2
8-33	34-4	14-84	48-4
8-34	33-4	14-85	49-7
8-35	33-1	14-86	48-7
8-36	33-2	14-87	48-8
8-37	33-5	14-88	49-1
8-38	33-5	14-89	49-8
9-39	34-1	14-90	50-1
9-40	36-6	15-91	49-2
9-41	37-1	15-92	70-2
9-42	34-3	15-93	72-2
9-43	34-2	15-94	70-7
9-44	38-1	15-95	72-3
9-45	38-2	15-96	72-4
9-47	44-6	15-97	50-1
9-48	35-5	16-98	88-2
10-49	70-1	16-99	88-3
10-50	70-1	16-100	49-3
10-51	45-1	16-101	88-4
10-52	45-2	16-102	49-4
10-53	70-2	16-103	50-2
10-54	71-5	16-105	50-3
10-56	45-3	16-106	53-2
11-57	42-10	17-107	88-8
11-58	34-5	17-108	53-3
11-59	107-3 & 38-5	17-109	53-4
11-60	38-7	17-110	88-8
11-61	37-2	17-111	89-2
11-62	72-1	17-112	49-6
11-64	56-3	17-114	44-4 & 49-2
12-65	44-1	17-115	53-5
12-66	45-4	18-116	48-6
12-67	45-2	18-117	49-5
12-68	44-2	18-118	48-5
12-69	45-4	18-119	48-8
12-70	44-4	18-120	48-7
12-72	45-5	18-121	52-4
12-73	44-3	18-122	52-4
13-74	47-9	18-123	54-1
13-75	48-1	18-124	54-2
13-76	48-2	19-125	54-3
13-77	48-9	19-126	48-3
13-78	48-4	19-127	48-6
13-79	48-10	19-128	48-9

<u>Column 1.</u>	<u>Column 2.</u>	<u>Column 1.</u>	<u>Column 2.</u>
Page-Ex.	Page-Ex.	Page-Ex.	Page-Ex.
19-129	48-10	22-149	54-3 1st eight measures repeated
19-130	54-4		
19-131	52-5		
20-132	52-4	22-150	55-2
20-133	49-7	23-151	100-4
20-134	50-3	23-152	100-5
20-135	54-3 1st Eight measures	23-153	100-6
		23-154	99-5 No repeat
20-136	54-5	23-155	100-7
20-137	53-1 Repeat	23-156	106-4
21-138	58-1	23-157	106-5
21-139	57-9	23-158	55-3
21-140	53-3	24-159	49-5
21-141	53-4	24-160	108-3
21-142	50-3 Repeat	24-161	107-4
21-143	55-1	24-162	106-1
22-144	99-1	24-164	126-13
22-145	99-2	24-165	126-14
22-146	99-3	25-166	125-11
22-147	100-3	25-167	103-9
22-148	99-4	25-168	126-12

Charles S. Peters, Master Method For Band

<u>Column 1.</u>	<u>Column 2.</u>	<u>Column 1.</u>	<u>Column 2.</u>
Page-Ex.	Page-Ex.	Page-Ex.	Page-Ex.
3-1	11-2	4-16	26-2
3-2	11-2	5-17	21-1
3-3	11-3	5-18	21-3
3-4	26-1	5-19	21-4
3-5	16-7	5-20	21-6
3-6	16-8	5-21	26-3
3-7	16-9	5-22	22-4
3-8	26-2	5-23	22-5
4-9	26-7	5-24	26-4
4-10	26-8	6-25	24-6
4-11	26-9	6-26	24-8
4-12	15-5	6-27	25-2
4-13	26-10	6-28	25-1
4-14	26-11	6-29	25-3
4-15	26-12	6-30	24-9

<u>Column 1.</u>	<u>Column 2.</u>	<u>Column 1.</u>	<u>Column 2.</u>
Page-Ex.	Page-Ex.	Page-Ex.	Page-Ex.
6-31	25-4	15-78	55-4
8-32	21-1	15-79	51-1 Repeat
8-33	26-3	15-80	51-2 Repeat
8-34	21-1	15-81	51-3 Repeat
8-35	26-6	16-82	56-1
8-36	27-1	16-83	57-1
8-37	27-2	16-84	57-2 Repeat
9-38	27-3	16-85	43-1
9-39	31-7	16-86	53-3
9-40	35-8	16-87	56-2
9-41	35-9	18-88	51-4
9-42	33-4	18-89	78-10
9-43	36-3	18-90	78-11
9-44	36-4	18-91	78-2 & 71-5
10-45	34-3	18-92	78-1 & 72-1
10-46	34-4	18-93	79-1
10-47	35-8	19-94	79-2
10-48	36-5	19-95	79-2 & 72-2
10-49	43-1	19-96	79-4
10-50	44-2	19-97	79-3
10-51	44-3	19-98	79-3
10-52	46-1	19-99	80-1
11-53	34-5	20-100	80-2
11-54	42-10	20-101	80-2
11-55	44-3	20-102	57-3
11-56	44-4	20-103	57-4
11-57	44-5	20-104	58-6
11-58	42-11	20-105	60-3
11-59	44-3	22-106	82-1
13-60	48-2	22-107	82-2 Repeat
13-61	71-3	22-108	82-3 Repeat
13-62	71-3	22-109	82-4 Repeat
13-63	71-3	22-110	82-5 Repeat
13-64	70-2 & 46-1	22-111	84-2
13-65	70-3 & 49-6	23-112	83-1
13-66	70-4 & 71-3	23-113	84-4
13-67	70-5 & 71-3	23-114	84-1
13-68	70-6 & 71-3	23-115	84-1
13-69	71-4	23-116	84-3
14-70	47-1 Repeat	24-117	84-5
14-71	47-2	24-118	85-5
14-72	47-3	24-119	85-1
14-73	47-1	24-120	86-1
14-74	47-2	24-121	86-2 Repeat
14-75	47-3	24-122	86-1
15-76	53-2	26-123	74-2
15-77	54-2	26-124	74-3

<u>Column 1.</u>	<u>Column 2.</u>
Page-Ex.	Page-Ex.
26-125	75-3
26-126	74-2
26-127	75-5
26-128	75-2
27-129	75-1
27-130	76-1
27-131	75-2
27-132	75-1
27-133	76-2
28-134	75-4
28-135	76-3
28-136	76-4
28-137	77-1
28-138	77-1 No repeat
28-139	77-2
29-140	100-5 Repeat
29-141	100-5 Repeat
29-142	100-6
29-143	100-7
29-144	101-1
30-145	100-4 Repeat
30-146	104-1
30-147	104-2 & 104-3
30-148	104-4
30-149	108-4
31-150	106-6
31-151	106-4
31-152	105-4 No repeat
31-153	85-3
31-154	85-4
31-155	85-7

