

Some teachers like to separate the instruments when first starting. This page is intended for that use; it may also supplement the work of the early lessons. The various instruments cannot play together on this page (See the Conductor's Book for more information).

## GOOD DRUMMING IS MADE POSSIBLE BY GOOD DRUMMING HABITS

It is very important that the holding and motion of the sticks be learned correctly. Your teacher will guide you in these and other details. Be very careful to follow these instructions so that you build GOOD HABITS. There are different kinds of drumming and teachers do not agree in every detail; it is best to follow *your* teacher's instructions.

**THE RIGHT HAND** — Learn to hold the right stick as shown by your teacher. Then practice the proper motion while you carefully watch the — stick — fingers — hand — wrist — arm — to be sure that each is operating as it should. Return to this exercise several times daily for a week or two.

**THE LEFT HAND** — Learn to hold the left stick as shown by your teacher. Then practice the proper motion while you carefully watch the — stick — fingers — hand — wrist — arm — to be sure that each is operating as it should. Return to this exercise several times daily for a week or two.

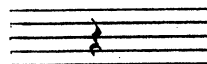
**ALTERNATE HANDS** — The word "alternate" is much used in drumming. It means, "play with first one hand and then the other." While you watch carefully, practice the alternate motion of the sticks. Go slowly so that you can check on every detail. Do this daily until it becomes easy.

**THE USE OF THE DRUM OR DRUM PAD** — You are now ready to review each of the above steps while you play on the drum or drum pad. Play slowly — watch carefully — be thoughtful.

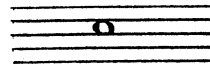
## NOTES AND RESTS TO LEARN



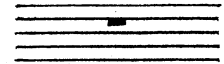
Quarter note  
1 beat



Quarter rest  
1 beat



Whole note  
4 beats



Whole rest  
4 beats

## FIRST MUSIC READING

When you play from music, you cannot watch the sticks, hands and drum closely without losing your place. You may, however, glance quickly to be sure that everything is correct.

1 R R R R

2 L L L L

3 Alternate R L R L R L R L

4 R L R L R L R L R L R L R L

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

Notice that the whole rest hangs under a line.

## OUR FIRST TONE

1 *Right hand*

Whole note 4 beats      Whole rest 4 beats

Notice that the whole rest hangs under the line.

## OUR SECOND TONE

2 *Left hand*

## WHICH IS WHICH?

3 *Alternate*

The word "alternate" is much used in drumming. It means, "play with first one hand and then the other."

## A LONG JOURNEY

4

The bars drawn through the staff are used to divide the music into measures. How many measures are there in No. 4? A double bar is placed after the last measure.

## QUARTER NOTES

5 *L*

Quarter notes  
1 beat each

## QUARTER RESTS

6 *Alternate*

Quarter rests  
1 beat each

The small numbers above the staff help find measures quickly.

## TAKE YOUR TURN

7

8

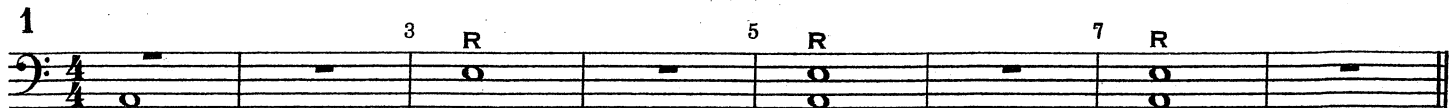
Throughout this book, use alternate sticking unless marked otherwise. Always count rests carefully.

Practice both No. 7 and No. 8; then let some of the class play No. 7 while others play No. 8. The heavy line connecting No. 7 and No. 8 shows that they may be played together.

# LESSON 2

## A NEW TONE

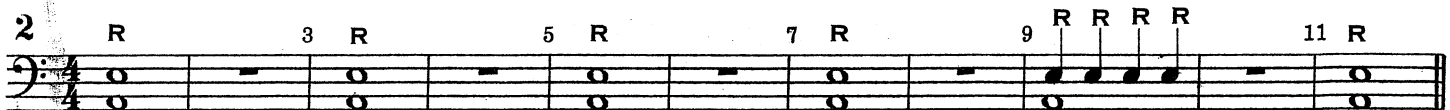
1



For many weeks it will be necessary to pay careful attention to the holding of the sticks as well as the action of the hand, wrist, and arm. Don't be satisfied until everything is exactly right.

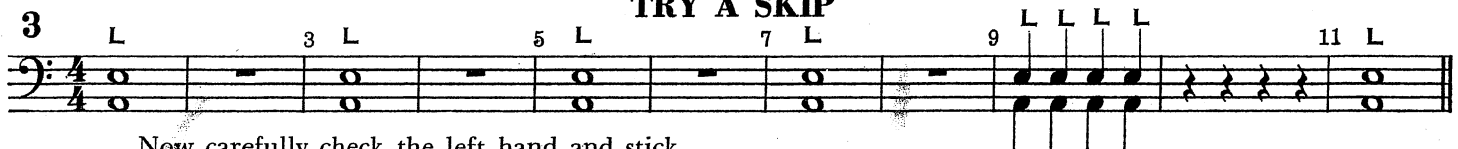
## TAKE A STEP

2



## TRY A SKIP

3



Now carefully check the left hand and stick.

## THREE NEIGHBORS

4



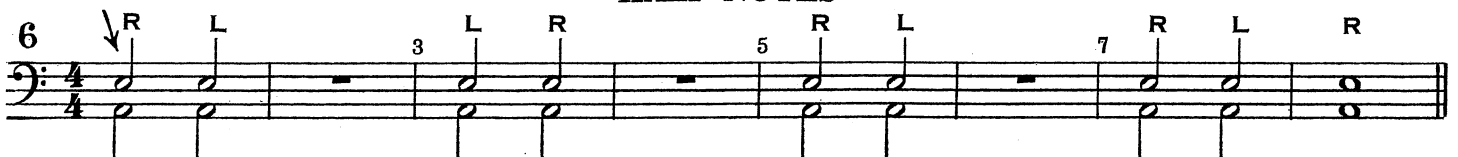
## STEP UP — STEP DOWN

5



## HALF NOTES

6



Half notes  
2 beats

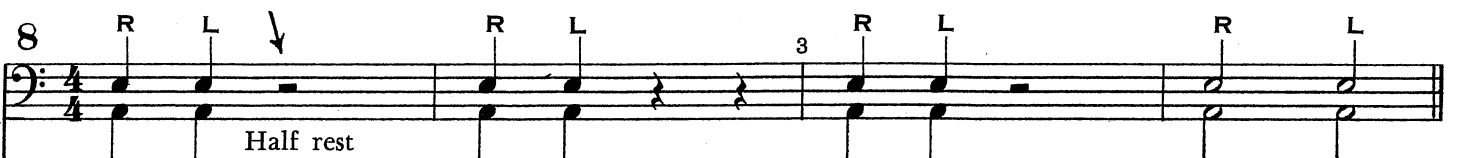
## STUDY IN BREATHING

7



## HALF RESTS

8



Half rest  
2 beats

Notice that the half rest lies on the top of the line.

9



After No. 8 and No. 9 can be played correctly, divide the class and try them together.

# LESSON 3

## DOTTED HALF NOTES

1 *Alternate*

Dotted half note  
3 beats

2 R L R L R L etc.

Compare No. 1 with No. 2

## BREATH CONTROL

3

Are you holding the sticks correctly? Is the motion as it should be?

## EYE CONTROL

4 *Alternate*

To keep your place in the music, look at each note or rest as you count it.

## THE RACE

5 *Alt. (Alternate)*

Practice this tune slowly until it becomes easy, then see how fast you can go.

## SOLOIST TRYOUT

6 (a) (b) (c) (d)

Choose a different soloist or group to play each of these little tunes, then all play on the repeat.

## LET'S HARMONIZE

7-8

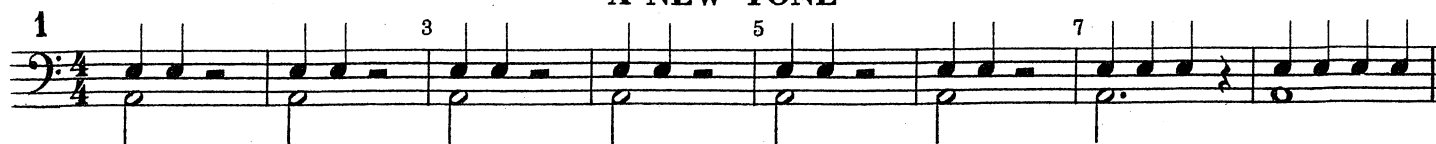
Think before you play—Think as you play—Don't guess!

## MAKE UP YOUR MIND

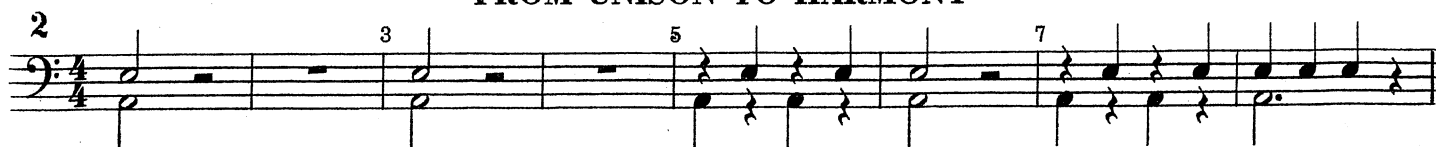
9 (This tune contains everything we have learned this far.)

Think before you play—Think as you play—Don't guess!

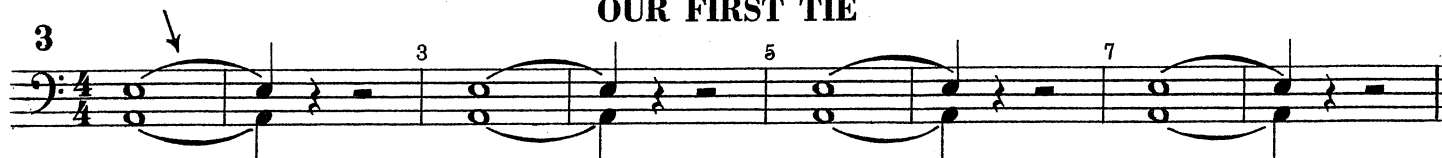
# A NEW TONE



# FROM UNISON TO HARMONY

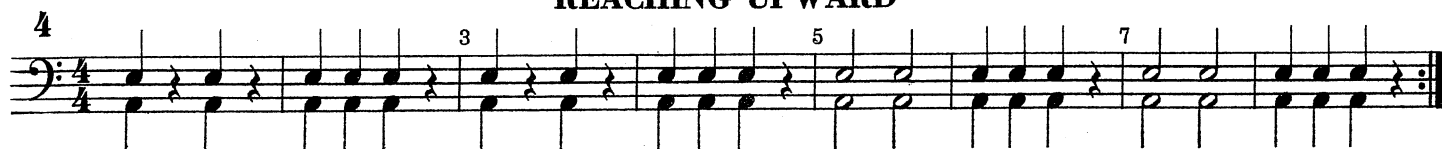


# OUR FIRST TIE



The curved line (tie) tells you to carry the sound over into the second note. Although the drum sound does not carry through, your counting must allow for it.

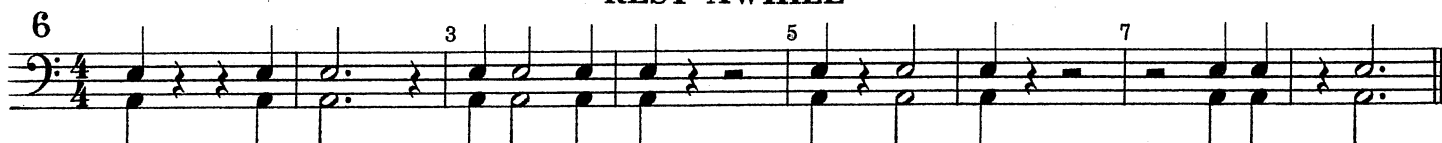
# REACHING UPWARD



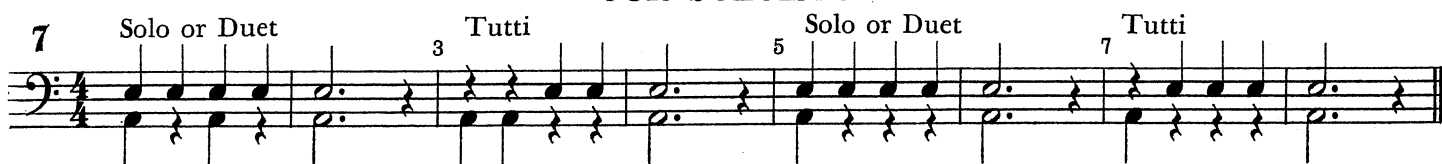
# FIND THAT TONE



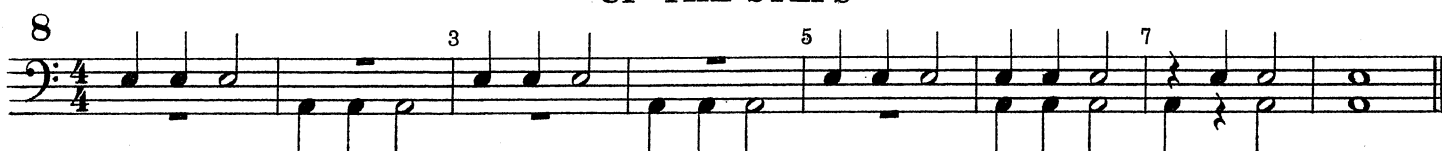
# REST AWHILE



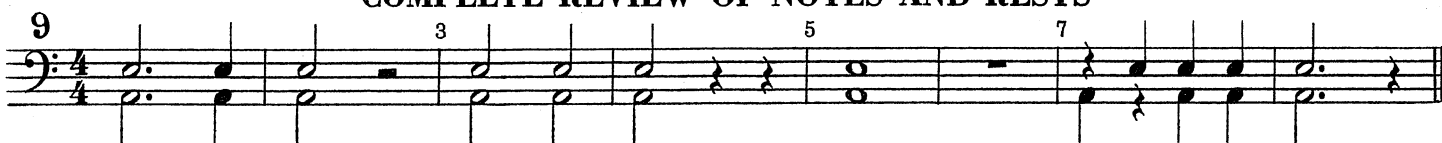
# OUR SOLOISTS



# UP THE STEPS

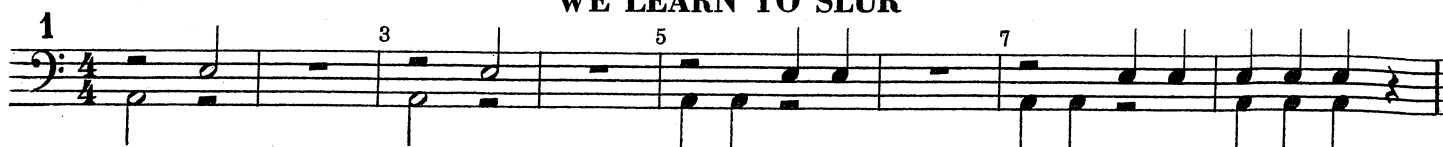


# COMPLETE REVIEW OF NOTES AND RESTS



Give the value name of each note and rest, and the number of beats it receives. Then, try to play this review without a mistake.

## WE LEARN TO SLUR

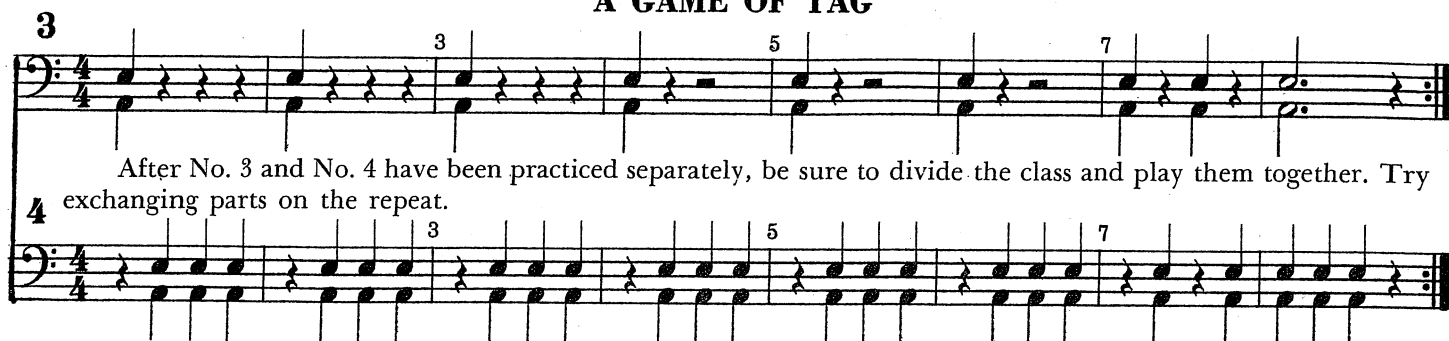


Wind instrument players learn to slur in No. 1. Although it does not apply to drums, it is well for drummers to know the term and recognize the sound.

## A LONGER SLUR

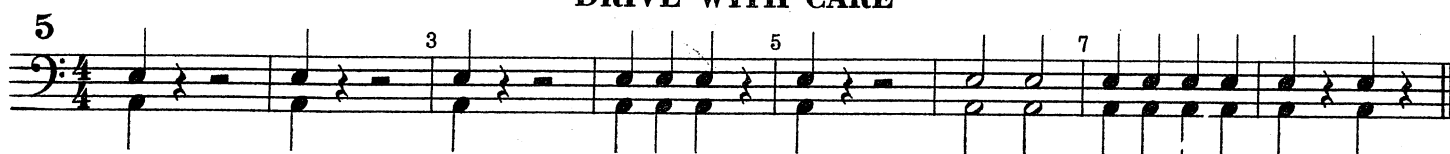


## A GAME OF TAG

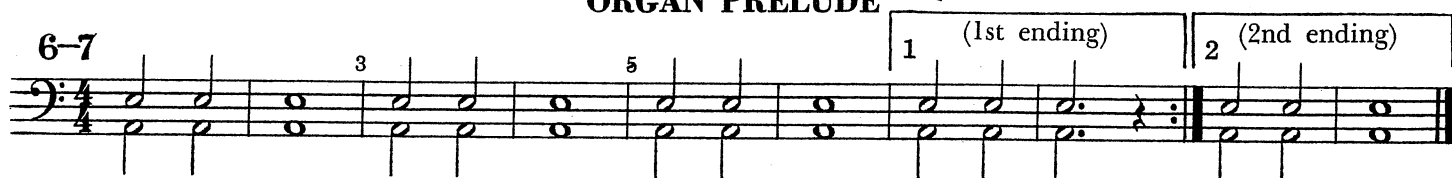


After No. 3 and No. 4 have been practiced separately, be sure to divide the class and play them together. Try exchanging parts on the repeat.

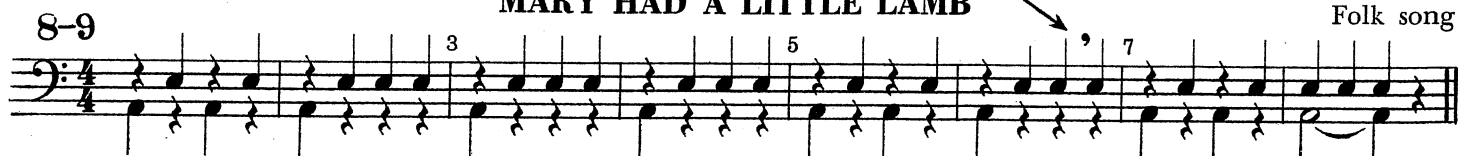
## DRIVE WITH CARE



## ORGAN PRELUDE



## MARY HAD A LITTLE LAMB



Folk song

A comma, as in measure 6, tells the wind instrument players to take a breath. Sometimes it is also placed in the drum part to show the phrasing of the melody.

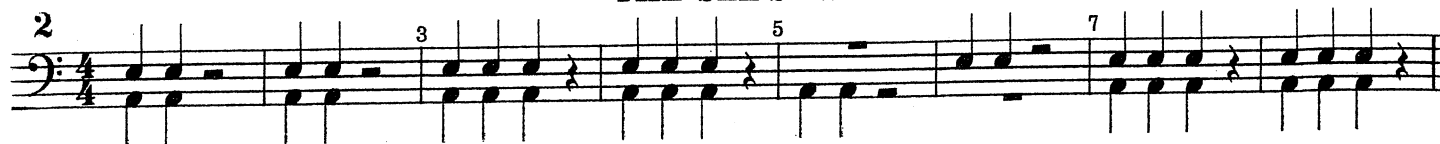
## STUDY FOR SNARE DRUMS ONLY



## NEW TONES



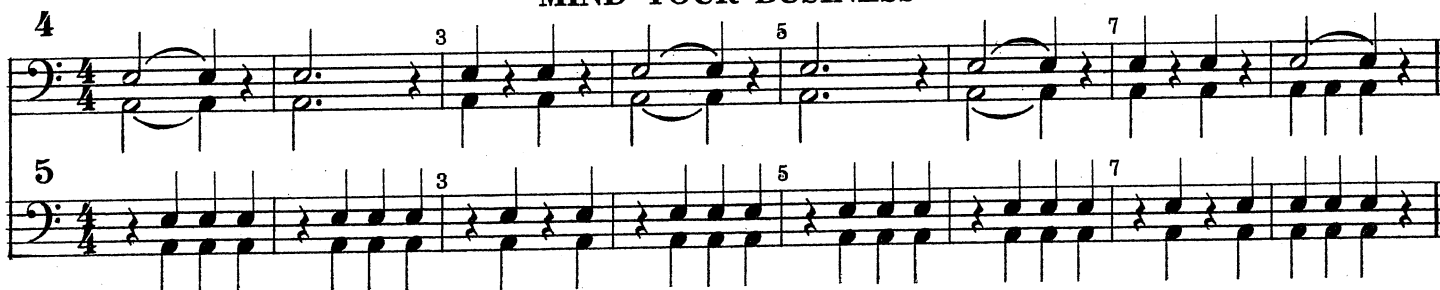
## THE SEE-SAW



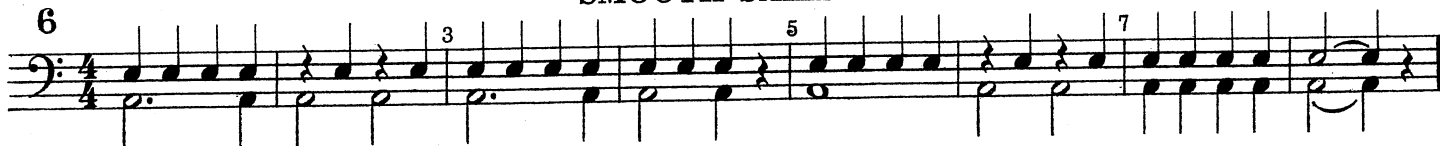
## SLURS



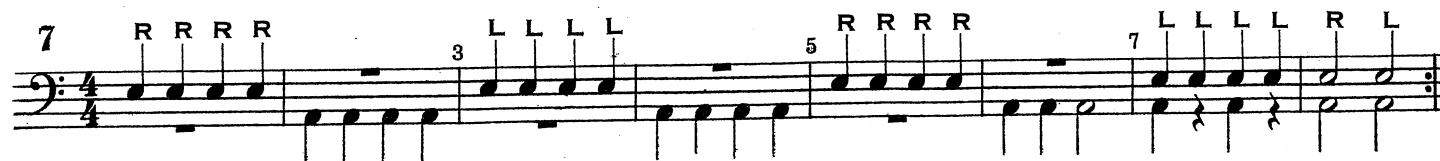
## MIND YOUR BUSINESS



## SMOOTH SAILING



## THE AUTO HORN



Years ago some automobile horns played little tunes; the tune of the 1st measure was often heard.

## OLD MACDONALD HAD A FARM

American folk song



Always count rests carefully.



We will now begin to control the height the stick is raised from the drum. The following study will start us on this important part of drumming. When a small "R" or "L" is used, the stick should begin the stroke about 1 inch, or less, from the drum head. When a large letter is used, begin the stroke about 8 or 10 inches from the drum. The stick should be in position before its motion for the tone.

## IMPORTANT STUDY FOR SNARE DRUM ONLY

High sticks      Low sticks

## A NEW TIME SIGNATURE

Three-four time — also known as 3/4 measure, or 3/4 meter. Each measure will contain the equal of 3 quarter notes.

## AN EASY WALTZ

All low sticks

## COUNT WITH CARE

The first note is called a "pick-up" note; it was borrowed from the last measure. At the beginning and at the end we have "incomplete measures."

## THE BEGINNER'S POLKA

2/4 time will have the equal of 2 quarter notes in each measure.

## I RIDE OLD PAINT

Traditional cowboy song



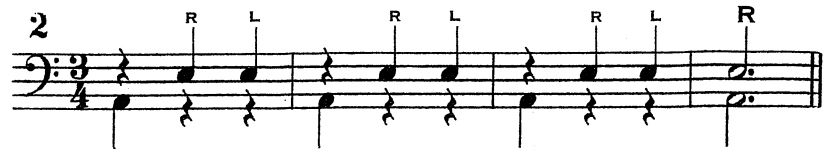
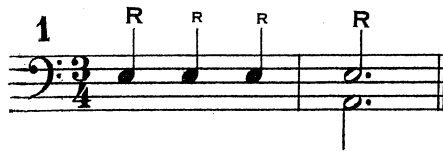
# LESSON 8

## OUR GRANDFATHER'S CLOCK

Many homes and public buildings have clocks which play a chime melody every 15 minutes — the melody becomes longer as the hour passes. Grandfather's clocks usually play the melodies given here.

15 minutes past the hour

30 minutes past the hour



45 minutes past the hour



The new hour

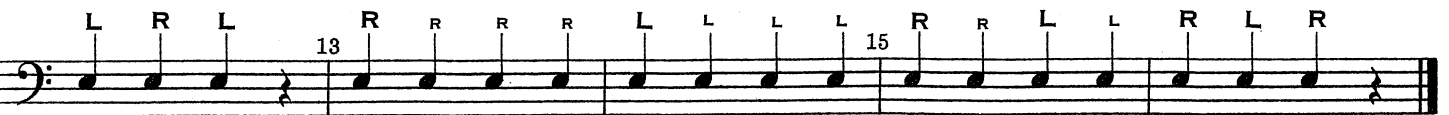
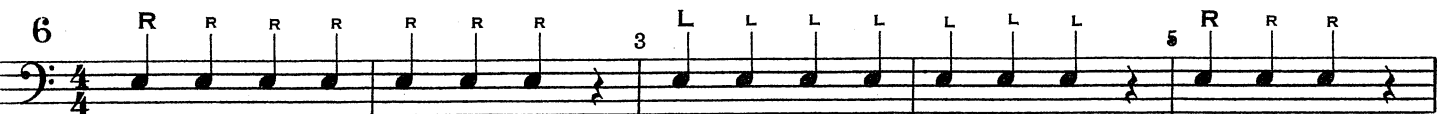


*With spirit*

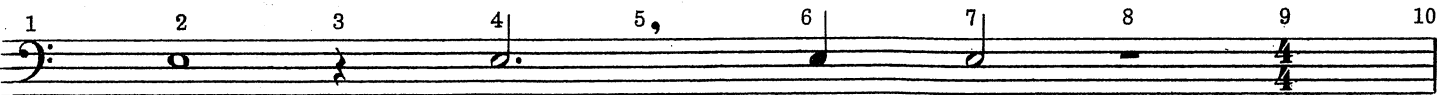
## INDEPENDENCE MARCH



## SNARE DRUMS ONLY — STUDY IN HIGH AND LOW STICKING



## TEST OF NOTATION USED



Whole note	Dotted half note	Breath mark	Slur	2 quarters
Whole rest	Quarter note	Double bar	Tie	in a measure
Half note	Quarter rest	Clef sign	Repeat	3 quarters
Half rest	Single bar	Endings		in a measure
				4 quarters

## THE MULTIPLE BOUNCE

This book makes use of what is known as a multiple bounce to prepare for the drum roll. A note marked as in No. 1 and No. 2 call for a multiple bounce of one stick.

To produce a multiple bounce, strike the drum as usual, but instead of immediately lifting the stick, allow it to bounce on the drum head until it comes to rest. Don't lift the stick until the end of the note value. Use a very light downward pressure of the 1st finger. (Less pressure causes a slow bounce and a little more pressure a faster bounce.)

If the stick does not bounce freely, the hand and wrist may be too tense, or the sticks may not be held at the proper point. The "right hand bounce" and the "left hand bounce" should sound as near alike as possible. At first, practice each hand by itself without using music.

Bounce each note

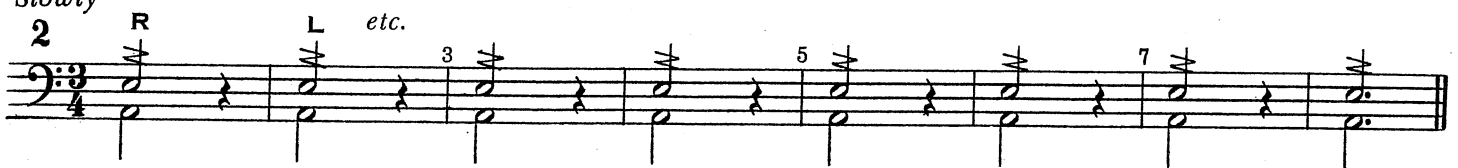
## GOING UP



Slowly

Bounce each note

## SAFE LANDINGS



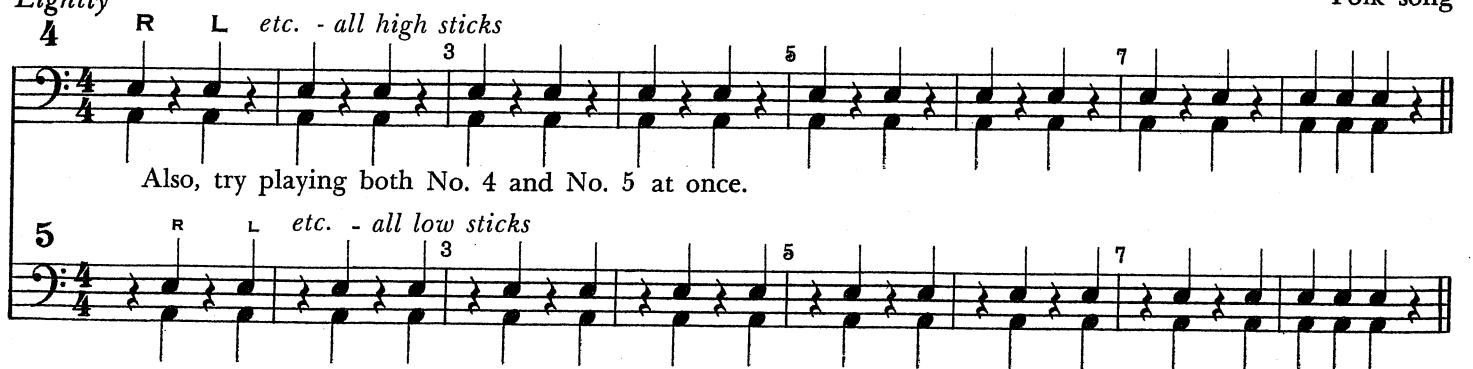
## OUR FIRST KEY SIGNATURE



Lightly

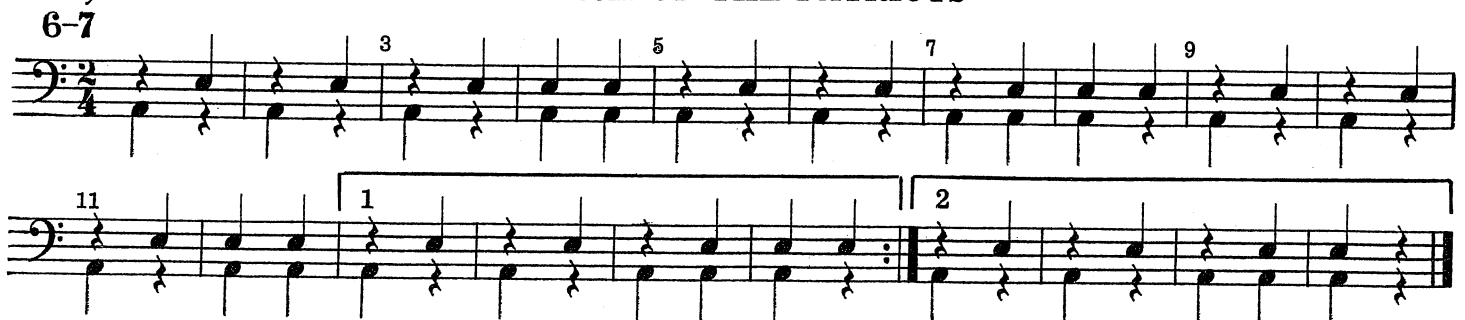
## THE DOUBLE-JOINTED PUMPKIN EATER

Folk song



Lively

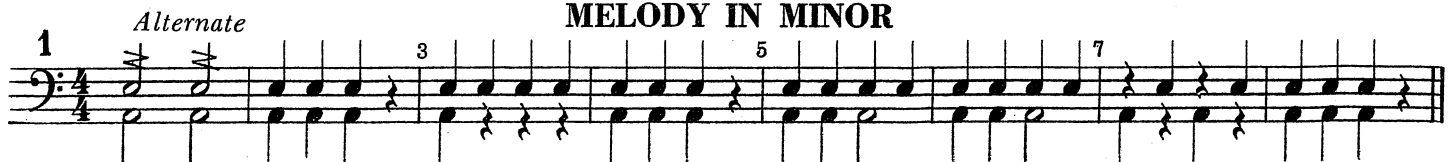
## MARCH OF THE PATRIOTS



# LESSON 10

## MELODY IN MINOR

1 *Alternate*



It is usually easy to hear the difference between minor and major melodies. Listen for this minor or major sound as you play No. 1 and No. 2.

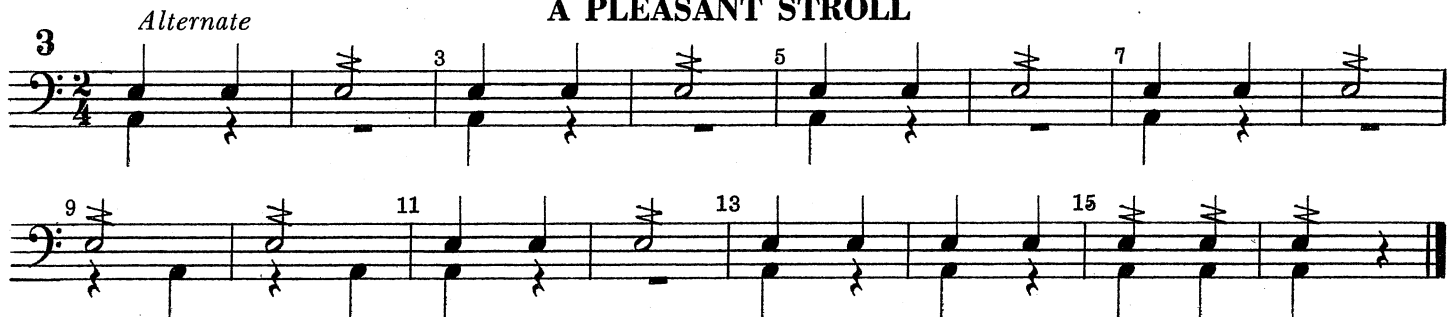
## MELODY IN MAJOR

2 *Alt. - low sticks* *high sticks*



## A PLEASANT STROLL

3 *Alternate*



## A PLEASANT STROLL

4



## THE BAND CONTEST

5 *Alt.*

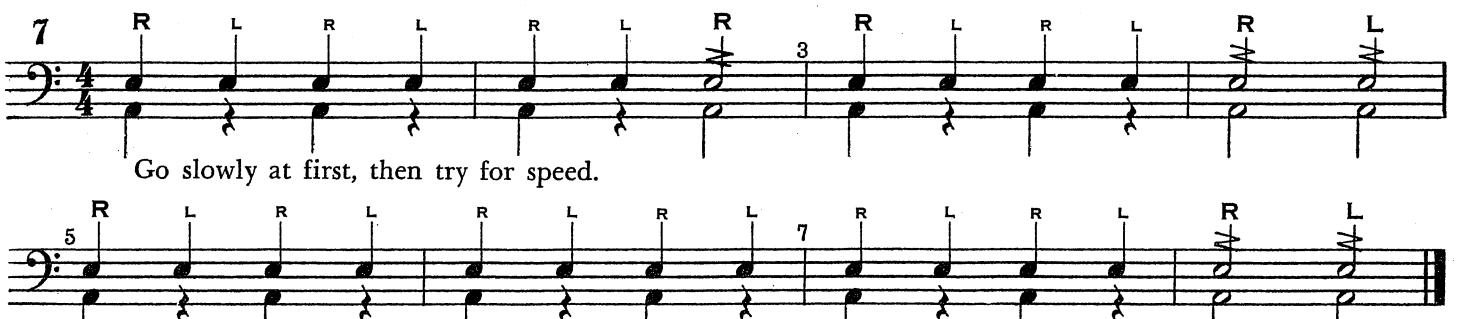
6



## YANKEE DOODLE

Early American song


7



Go slowly at first, then try for speed.



Folk song

“D.S. al Fine” means go back to the sign () and play to “Fine,” which means “finish.”

→ *D.S. al Fine*

Folk song

## GOODBYE, MY LOVER, GOODBYE

TACIT

(Drums do not play on this number)

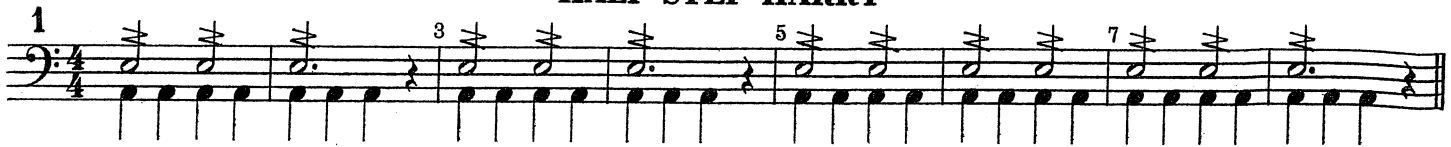
Folk song

*D.S. al Fine*

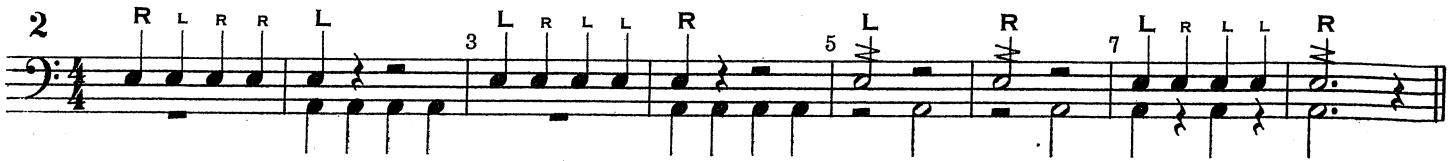
## STUDY FOR SNARE DRUMS ONLY

- 15 -

# HALF STEP HARRY

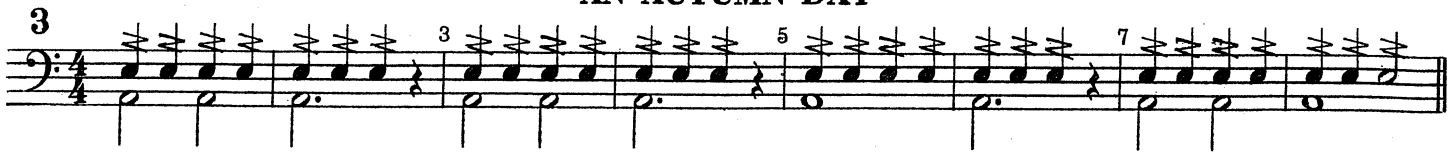


# DOWN GO THE BASSES

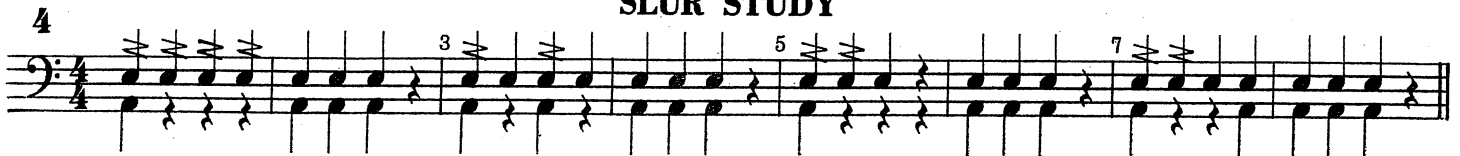


The word "basses" sometimes applies to the bass horns; at other times it refers to all the low instruments.

# AN AUTUMN DAY



# SLUR STUDY



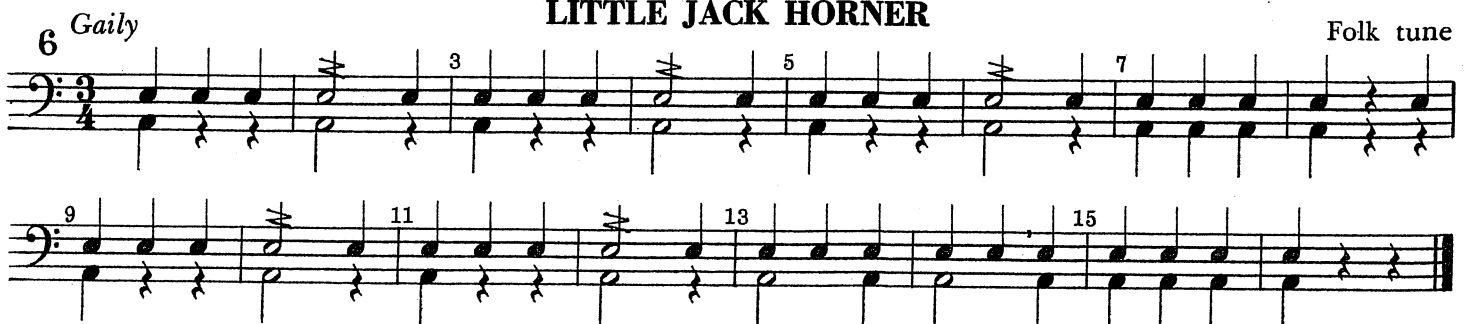
# THE GRAND ENTRY (A Processional March)

*With dignity*

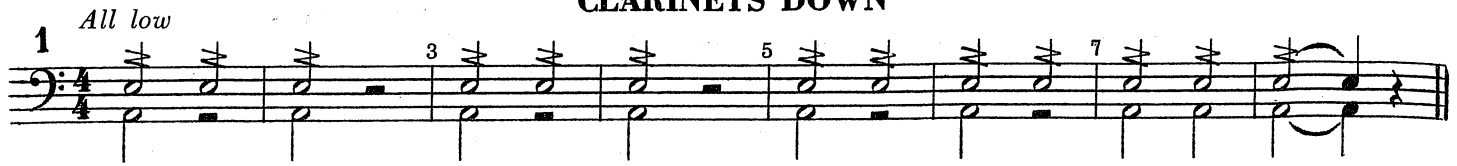


# LITTLE JACK HORNER

Folk tune

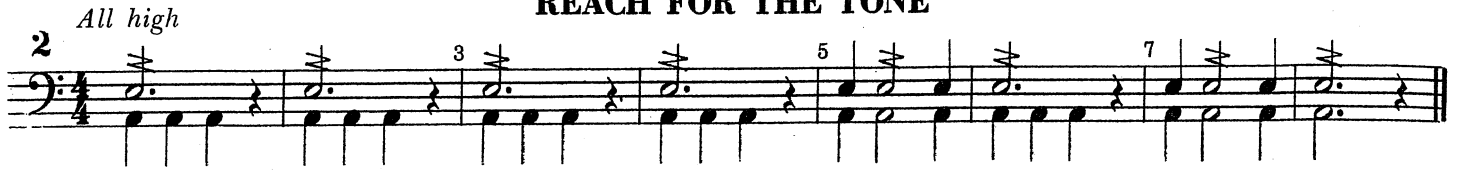


## CLARINETS DOWN



The "right hand bounce" and the "left hand bounce" should sound as near alike as possible.

## REACH FOR THE TONE

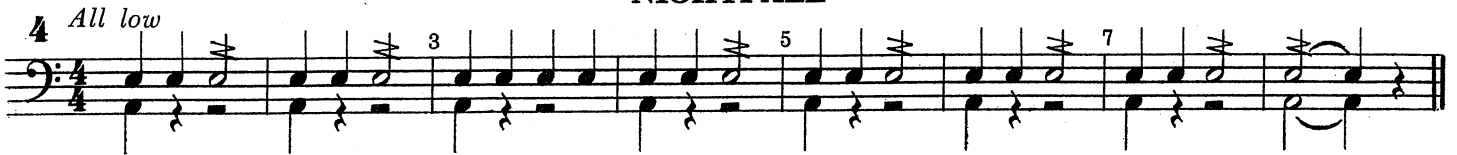


## STEPPING DOWNWARD



*Quietly*

## NIGHTFALL



## SERENADE



## SOME FOLKS DO

(Some Folks Like To Sigh)

*In a jolly manner*

Stephen Foster

Learn to use a fairly fast beat for this song.

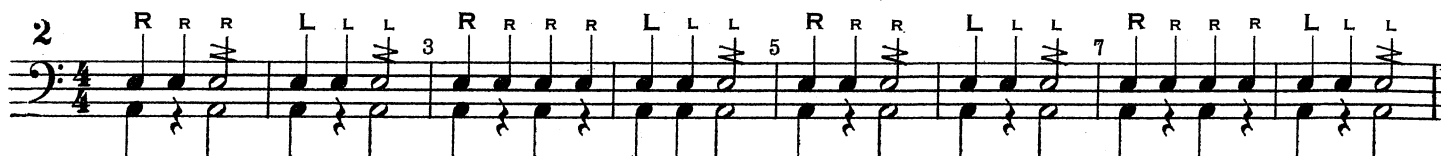


Measure repeat sign.

# A NEW TONE



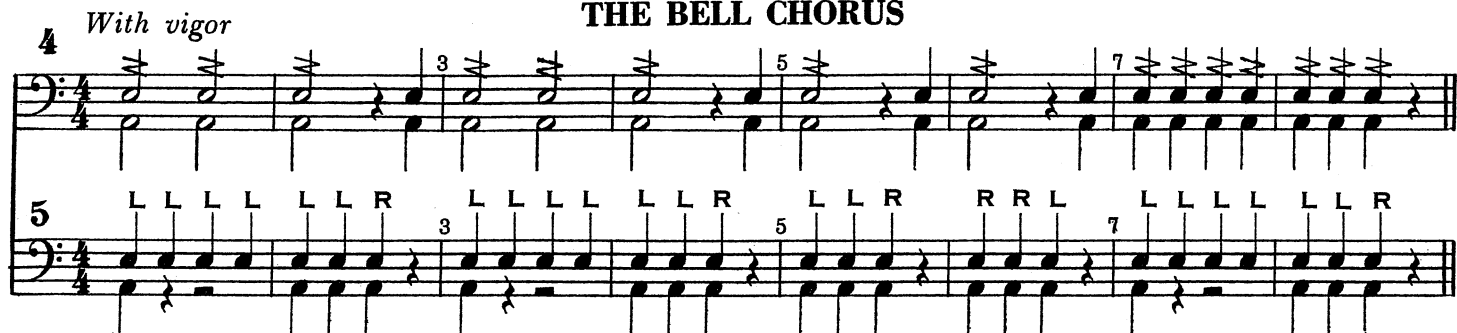
# A NEW KEY SIGNATURE



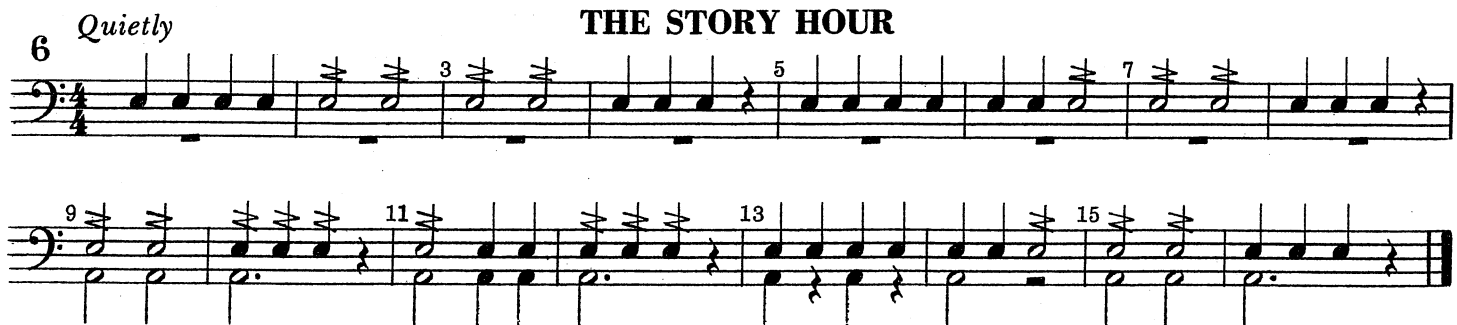
# A SHORT CHORALE



# THE BELL CHORUS



# THE STORY HOUR



# L'L LIZA JANE





# LESSON 16

## ROUND: SWEETLY SINGS THE DONKEY

*Quickly* Traditional

1

(a) (b) (c)

## DIZZY DONKEY

2 *In fun* Adapted

Learn to play this tune rapidly without mistakes.

gradually slower and louder

## A DUTCH DANCE

3 *Waltz*

"D.C. al Fine" — go back to the beginning and play to "Fine."

*Fine*

↗ D.C. al Fine

## HIGH-LOW STUDY FOR DRUMMERS ONLY

4

R L R L R L R L R

L R L R L R L R L R

R L R L R L R L R

# THE HIGH JUMP

1

3 5 7

# WHO ARE YOU?

2 *Mysteriously*

3 5 7 9 11

# A SCALE MELODY

3

3 5 7

# PLEASANT MEMORIES, WALTZ

4 *Alt.*

R L R L R L etc.

3 5 7 9 11 13 15

# PLEASANT MEMORIES, WALTZ

5 *Alt.*

R

3 5 7 9 11 13 15

*Joyfully*

# HEI-LI, HEI-LO

Folk tune

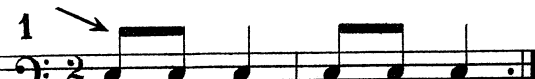
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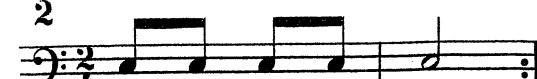
L R R L L R R L L R R L L R R L L

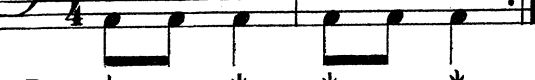
1 3 5 7 9 11 13 15

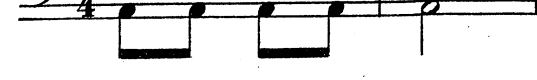
SECRET

Two eighth notes are played in the time of a quarter note. The eighth notes must be equal in length with the first one sounding exactly on the beat. Learn these four studies thoroughly and review them often. Also, play all four without any pause between them—omit the repeats.

1  Repeat many times

2  Repeat many times

3  Repeat many times

4  Repeat many times

## THE TIMEKEEPER

Let some of the class play Nos. 1 through 4 without repeats while others play No. 5.

## HIGH FLYERS

## AN EIGHTH NOTE MELODY

Musical notation for the bass line of 'The Rose Tree'. The key signature is 2 flats (B-flat and E-flat), and the time signature is 2/4. The melody consists of eighth and sixteenth notes, with fingerings 3, 5, and 7 indicated above the staff. The piece ends with a double bar line and repeat dots.

Point out where each beat will fall, then be sure you are right when you play.

## LEGEND OF THE GHOSTS

The musical score is written on two staves in bass clef with a 4/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes) and rests. Above the notes, there are handwritten-style annotations: "high sticks" and "low sticks" in italics, which likely refer to the playing technique for a percussion instrument like a snare drum. The score is divided into measures, with measure numbers 8, 11, 13, and 15 indicated above the staff. The piece concludes with a double bar line and the instruction "Fade away" written below the staff.

## A BUSY HIGHWAY

[illegible]

A large "C" is often used to show 4/4 time. It is sometimes called "Common Time."

*Majestically*  
*Medium high sticks*

# THE CHIMES RING OUT

1

# BY THE QUIET LAKE

3 *All low*

# 3/4 ACCOMPANIMENT

(May be used with "Hei-li, Hei-lo" in Lesson 17)

4 *All low*

Keep in mind that the first rest is the 3rd beat of an incomplete measure.

# 3/4 ACCOMPANIMENT

5

Nos. 4 and 5 are much harder than they look. Keep the beats steady.

# BAA! BAA! BLACK SHEEP

Traditional

6

Be sure to keep the beats steady when you come to the eighth notes.

## FAITH OF OUR FATHERS

*All low sticks*

1-2 3 5 7

9 11 13 15

17 19 21 23

This piece is written in 3/4 time on a bass staff. It consists of three lines of music. The first line contains measures 1 through 8, with measure numbers 1-2, 3, 5, and 7 indicated above the staff. The second line contains measures 9 through 16, with measure numbers 9, 11, 13, and 15 indicated above the staff. The third line contains measures 17 through 24, with measure numbers 17, 19, 21, and 23 indicated above the staff. The notation includes eighth and sixteenth notes, rests, and repeat signs.

## THE LILTING DRUMMER (For Snare Drummers Only)

3 1 3 5

7 9

11 13 15

Go slowly at first, then try for speed.

This piece is written in 3/4 time on a bass staff. It consists of three lines of music. The first line contains measures 1 through 6, with measure numbers 3, 1, 3, and 5 indicated above the staff. The second line contains measures 7 through 10, with measure numbers 7 and 9 indicated above the staff. The third line contains measures 11 through 16, with measure numbers 11, 13, and 15 indicated above the staff. The notation includes eighth notes, quarter notes, and rests, with 'L' and 'R' markings above some notes to indicate left and right hand strokes.

## AN EIGHTH NOTE CHALLENGE (For Snare Drummers Only)

4 Alternate 3 5 7

9 11 13 15

17 19 21 23

25 27 29 31

This piece is written in 2/4 time on a bass staff. It consists of four lines of music. The first line contains measures 1 through 8, with measure numbers 4, 3, 5, and 7 indicated above the staff. The second line contains measures 9 through 16, with measure numbers 9, 11, 13, and 15 indicated above the staff. The third line contains measures 17 through 24, with measure numbers 17, 19, 21, and 23 indicated above the staff. The fourth line contains measures 25 through 32, with measure numbers 25, 27, 29, and 31 indicated above the staff. The notation features continuous eighth-note patterns, with 'Alternate' written above the first measure.

*With a slow, steady beat*

## VESPER BELLS

*All low*



## SLUR MELODY

*All low*



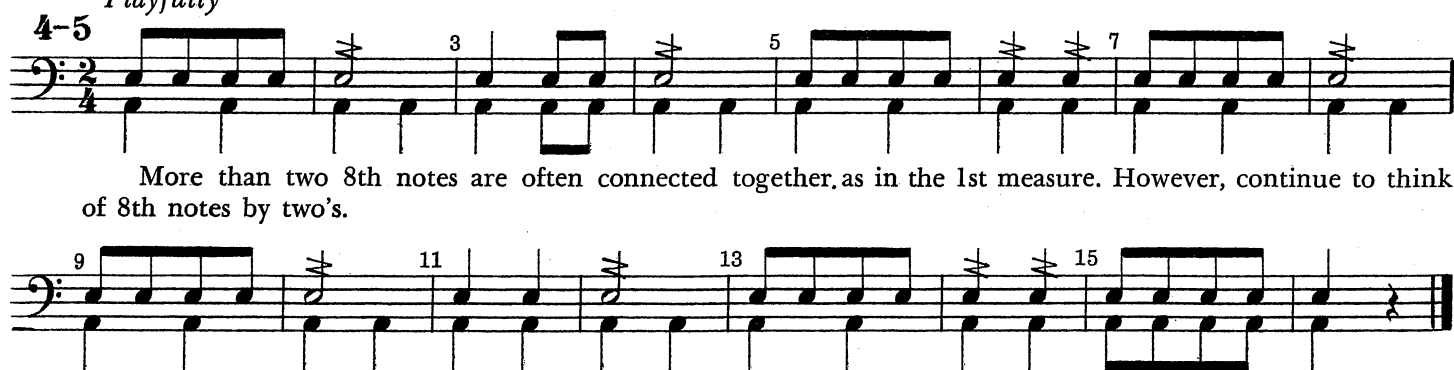
## HALF-STEP MEDITATION

*Bounce each note - all low sticks*



## HAPPY HOLIDAY

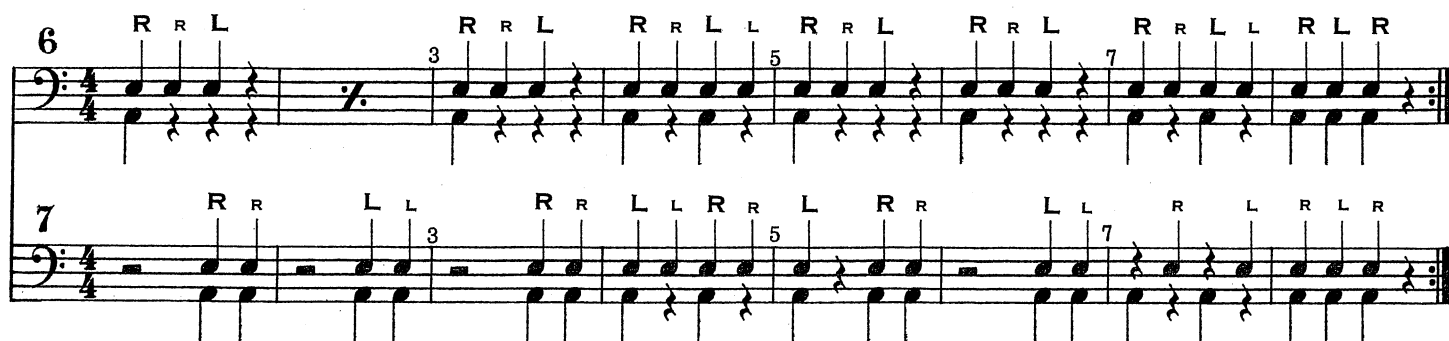
*Playfully*



More than two 8th notes are often connected together, as in the 1st measure. However, continue to think of 8th notes by two's.

*With dignity, but not too slow*

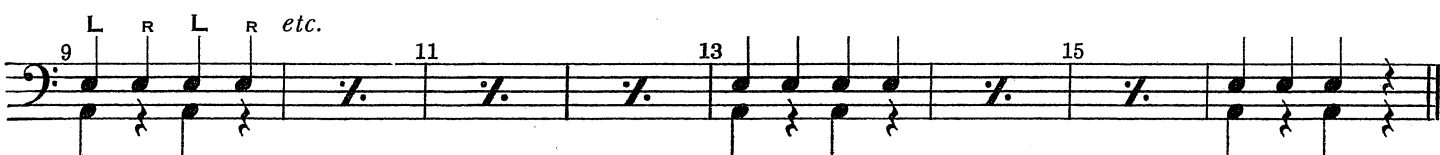
## COURTLY PROMENADE





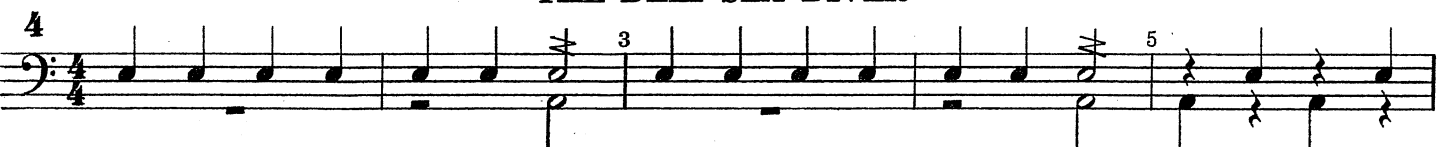
*Mournfully*

### CHANT OF THE GALLEY SLAVES



*D.C. al Fine*

### THE DEEP-SEA DIVER



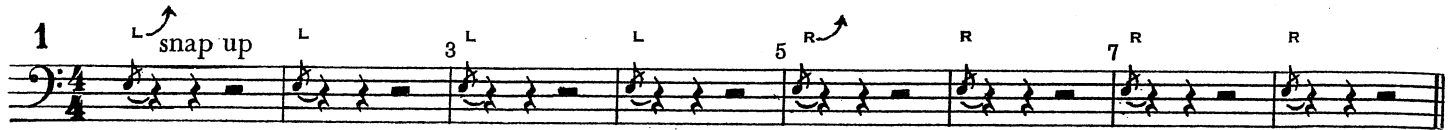
### THERE'S MUSIC IN THE AIR

George F. Root



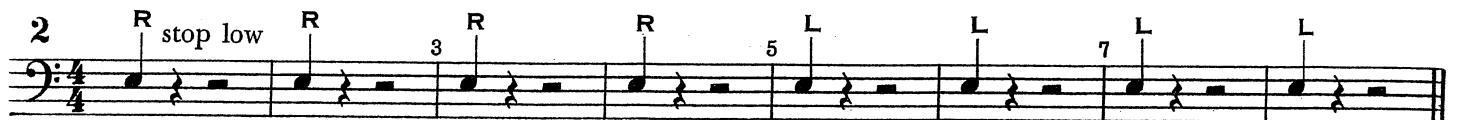
## THE FLAM

The flam is the sound of two sticks striking the drum at nearly the same time. Start the flam with both sticks in position — one high and the other low. Be sure that the sticks fall directly to the drum from this starting position. The low stick must reach the drum first and have a very light sound. The small note before the large note represents the low stick of the flam.



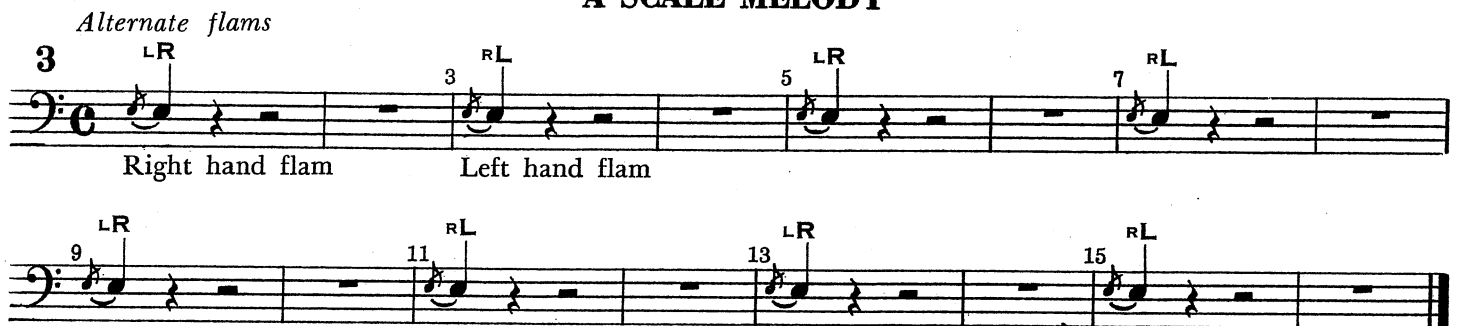
Use No. 1 to practice the small note of the flam. Start the stick in low position; touch the drum lightly on the 1st beat of the measure and immediately snap the stick up to high position.

## A NEW KEY SIGNATURE



Use No. 2 to practice the high stick of the flam. Start with the stick in high position; make the stroke on the 1st beat of the measure and stop it on the rebound so that the stick is resting in low position, about 1 inch from the drum.

## A SCALE MELODY



## CADETS ON PARADE, MARCH



## TEN LITTLE INDIANS

Folk tune





## LESSON 24

## OVER THE RIVER AND THROUGH THE WOODS

Traditional

**OVER THE RIVER AND THROUGH THE WOODS** Traditional

1

3

Notice the 6/4 time; you will now have six beats in each measure.

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody is written in a simple, folk-like style. The first measure is marked with a '9' and the second with an '11'. The notation includes a repeat sign (double bar line with dots) and a key signature change to one sharp (F#) indicated by a sharp sign on the F line.

13 15

The musical score for 'The Rose Tree' is written on a single staff with a treble clef and a key signature of one flat (B-flat). The tempo is marked 'Moderato'. The score consists of two systems. The first system contains measures 13 and 14. Measure 13 is a whole note chord (F4, A4, C5). Measure 14 is a whole note chord (F4, A4, C5). The second system contains measures 15 and 16. Measure 15 is a whole note chord (F4, A4, C5). Measure 16 is a whole note chord (F4, A4, C5). The score ends with a double bar line.

## Pep Song

## FIGHT ON, FOR OUR SCHOOL

[illegible]

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It shows measures 9 through 15. Measure 9 starts with a quarter rest, followed by a quarter note G2. Measure 10 has a quarter rest, followed by a quarter note G2. Measure 11 has a quarter rest, followed by a quarter note G2. Measure 12 has a quarter rest, followed by a quarter note G2. Measure 13 has a quarter rest, followed by a quarter note G2. Measure 14 has a quarter rest, followed by a quarter note G2. Measure 15 has a quarter rest, followed by a quarter note G2. The notes are G2, G2, G2, G2, G2, G2, G2.

Musical notation for the bass line of 'The Rose Tree'. The notation is on a single staff with a bass clef. It shows measures 17 through 23. Measure 17 starts with a bass clef and a common time signature 'C'. Measure 18 contains a repeat sign. Measures 19 through 23 show a sequence of notes: G2, F2, E2, D2, C2, B1, A1, G1, F1, E1, D1, C1. The notes are written as half notes with stems pointing down.

The musical score for the bass line of 'The Rose Tree' is written on a single staff with a bass clef. The key signature has one flat (B-flat). The tempo is marked 'Moderato'. The score consists of 32 measures. Measure numbers 25, 27, 29, and 31 are indicated above the staff. The melody is simple, using mostly quarter and eighth notes, with some rests. The piece ends with a double bar line and repeat dots.

## THE DRUMMERS DELIGHT (For Snare Drummers Only)

[illegible]

Musical notation for the bass line of 'The Fish Song'. The notation is on a single staff with a bass clef. It begins with a treble clef and a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes. Above the staff, the letters 'R L R L etc.' are written, indicating a rhythmic pattern. The notation includes measure numbers 17, 19, 21, and 23. The piece ends with a double bar line and a repeat sign.

25 **L R L R** *etc.* 27 29 31

# LESSON 25

## Three Tunes Using Moving Eighth Notes

While drummers will not have the problem of the moving eighth notes on this page, these three tunes should prove challenging. Practice the three tunes using all high sticks, all low sticks, and all medium high sticks. Last of all, try varying the height of the sticks to make the tunes more interesting and difficult.

### FIRST TUNE

*Alternate*

### SECOND TUNE

*Alternate*

### THIRD TUNE

*Alternate*

Sometimes notes are crowded together as in No. 3. When this is true, group them correctly with your eyes — you must not think of them as a jumble of notes.

### ENCHANTED ISLE

# LESSON 26

Alternate - all low

## LAND OF MYSTERY

1 *R*

2 *Alt. L - all low*

## LIGHTHEARTED YOUTH

3 *Alt.*

## SHORTNIN' BREAD

American folk song

4

## AN OLD FRIEND

5

## YOU NAME IT

7

Accuracy is more important than speed.

## A NEW TONE FOR CLARINETS

*Alternate*

1

3

5

7

Repeat 2 measures.

Detailed description: This musical exercise is written on a single staff in bass clef with a 4/4 time signature. It consists of seven measures. Measures 1, 3, 5, and 7 contain eighth-note patterns with upward and downward strokes. Measures 2, 4, and 6 are rests. Measure 2 is marked with a '3' and an arrow pointing to it from the 'Repeat 2 measures' instruction. Measure 4 is marked with a '3' and a slash. Measure 6 is marked with a '3' and a slash. Measure 7 is marked with a '3' and a slash.

## A NEW TONE FOR CORNETS AND TRUMPETS

*Alternate flams*

2

3

5

7

Detailed description: This musical exercise is written on a single staff in bass clef with a 4/4 time signature. It consists of seven measures. Measures 1, 3, 5, and 7 contain eighth-note patterns with upward and downward strokes. Measures 2, 4, and 6 are rests. Measure 2 is marked with a '3' and an arrow pointing to it from the 'Repeat 2 measures' instruction. Measure 4 is marked with a '3' and a slash. Measure 6 is marked with a '3' and a slash. Measure 7 is marked with a '3' and a slash.

## SUMMER DAY

*Quietly*

3

3

5

7

Detailed description: This musical exercise is written on a single staff in bass clef with a common time signature. It consists of seven measures. Measures 1, 3, 5, and 7 contain eighth-note patterns with upward and downward strokes. Measures 2, 4, and 6 are rests. Measure 2 is marked with a '3' and an arrow pointing to it from the 'Repeat 2 measures' instruction. Measure 4 is marked with a '3' and a slash. Measure 6 is marked with a '3' and a slash. Measure 7 is marked with a '3' and a slash.

## CHROMATIC ETUDE

*Slowly and smoothly*

4

*Alt.*

3

5

7

Detailed description: This musical exercise is written on a single staff in bass clef with a 4/4 time signature. It consists of seven measures. Measures 1, 3, 5, and 7 contain eighth-note patterns with upward and downward strokes. Measures 2, 4, and 6 are rests. Measure 2 is marked with a '3' and an arrow pointing to it from the 'Repeat 2 measures' instruction. Measure 4 is marked with a '3' and a slash. Measure 6 is marked with a '3' and a slash. Measure 7 is marked with a '3' and a slash.

## AN OLD FAVORITE

*Alt.*

5-6

3

5

7

Detailed description: This musical exercise is written on a single staff in bass clef with a 4/4 time signature. It consists of seven measures. Measures 1, 3, 5, and 7 contain eighth-note patterns with upward and downward strokes. Measures 2, 4, and 6 are rests. Measure 2 is marked with a '3' and an arrow pointing to it from the 'Repeat 2 measures' instruction. Measure 4 is marked with a '3' and a slash. Measure 6 is marked with a '3' and a slash. Measure 7 is marked with a '3' and a slash.

## PAUL REVERE'S RIDE

In No. 7, try to limit the multiple bounce to two well-spaced sounds. Be sure to make the difference between low and high sticks. Play on a block of soft wood or an old instrument case (use heavy sticks, if available). When done in this way, the drum part will suggest the sound of a galloping horse. Bass drummers should imitate the sound of a whip-crack for this note x.

*As fast as possible*

7

R L R L etc.

3

5

7

9

11

13

15

*Fine*

17

L R L R etc.

19

21

23

25

27

29

31

Detailed description: This musical exercise is written on a single staff in bass clef with a 4/4 time signature. It consists of 31 measures. Measures 1, 3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 23, 25, 27, 29, and 31 contain eighth-note patterns with upward and downward strokes. Measures 2, 4, 6, 8, 10, 12, 14, 16, 18, 20, 22, 24, 26, 28, and 30 are rests. Measure 2 is marked with a '3' and an arrow pointing to it from the 'Repeat 2 measures' instruction. Measure 4 is marked with a '3' and a slash. Measure 6 is marked with a '3' and a slash. Measure 8 is marked with a '3' and a slash. Measure 10 is marked with a '3' and a slash. Measure 12 is marked with a '3' and a slash. Measure 14 is marked with a '3' and a slash. Measure 16 is marked with a '3' and a slash. Measure 18 is marked with a '3' and a slash. Measure 20 is marked with a '3' and a slash. Measure 22 is marked with a '3' and a slash. Measure 24 is marked with a '3' and a slash. Measure 26 is marked with a '3' and a slash. Measure 28 is marked with a '3' and a slash. Measure 30 is marked with a '3' and a slash. Measure 31 is marked with a '3' and a slash. The exercise ends with the word 'Fine'.

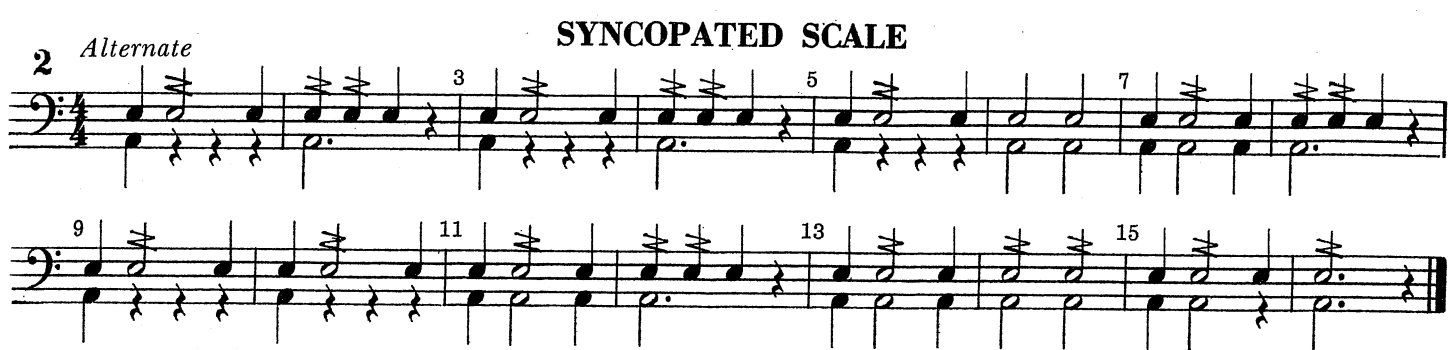
*D.C. al Fine*

1 *Alternate flams*



2 *Alternate*

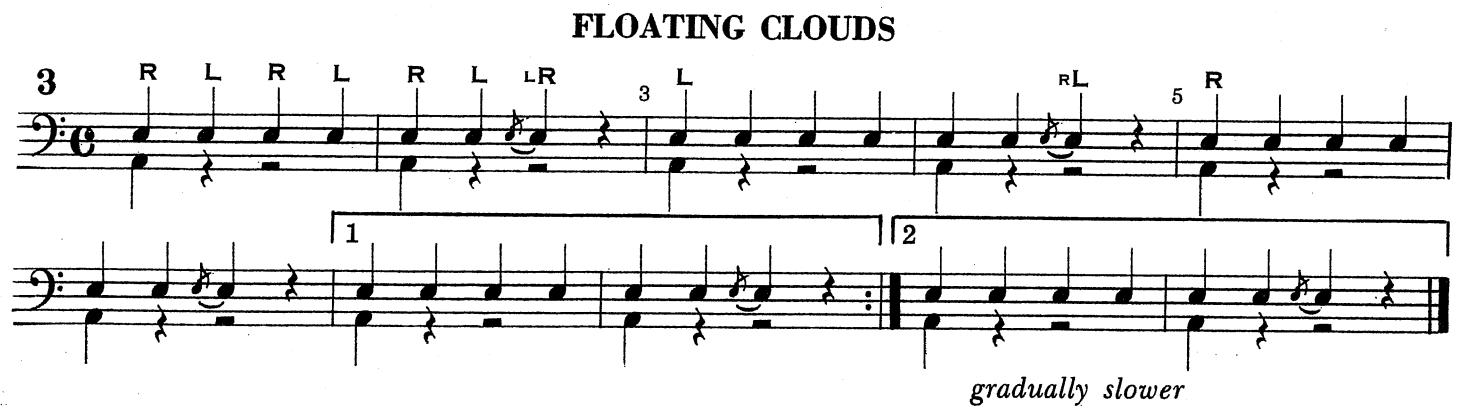
**SYNCOPIATED SCALE**



**FLOATING CLOUDS**

3

R L R L R L LR 3 L RL 5 R

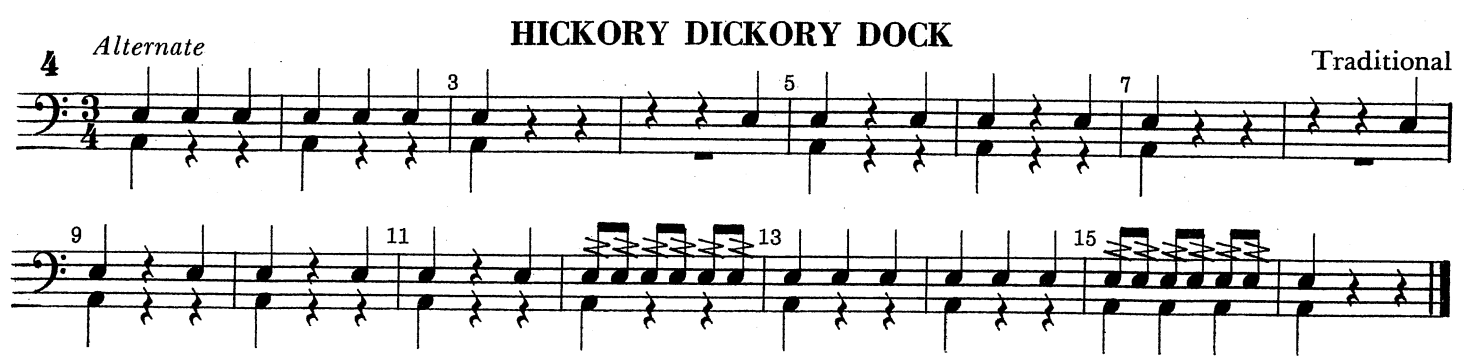


*gradually slower*

4 *Alternate*

**HICKORY DICKORY DOCK**

Traditional



**MISS LUCY LONG**

Old minstrel song

5



The four reviews on this page may be used for testing as well as for review; they are for snare drum only.

# COUNTING REVIEW

1 *Alternate*

# REVIEW OF HIGH AND LOW STICKING

2

# EIGHTH NOTE REVIEW

3

# MULTIPLE BOUNCE REVIEW

4 *Alternate*

# PAUL REVERE'S RIDE

(An accompaniment part for use with Lesson 27, No. 7)

5