

Book 1 - Drums

PW21HF

STANDARD OF EXCELLENCE

ENHANCED COMPREHENSIVE BAND METHOD

By Bruce Pearson



CD and iPAS™

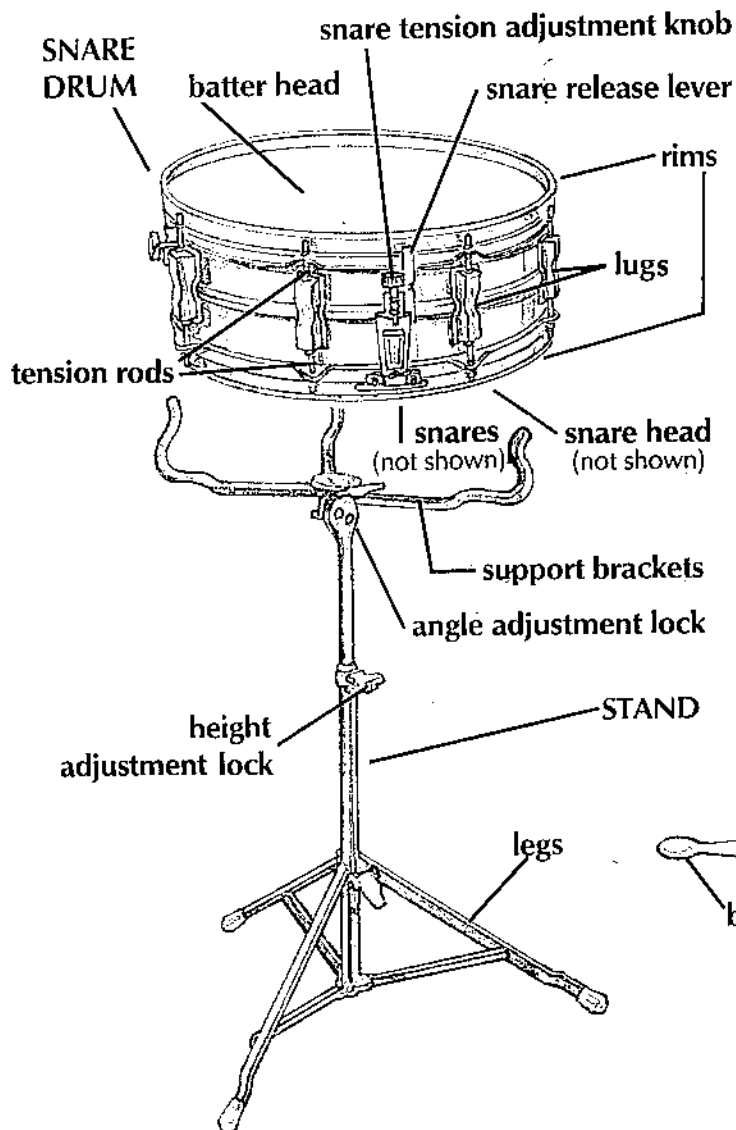


ENHANCED

Includes all Accompaniment Recordings
and iPAS™ Assessment Software!

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PUTTING YOUR SNARE DRUM TOGETHER



STEP 1

Open your case right side up.

STEP 2

Set up the stand so that it rests solidly on the floor. The three drum support brackets should be spread out and level with the floor.

STEP 3

Place the drum on the stand so that the snares face the floor and the snare release lever is directly in front of you. Adjust the drum support arms to hold the drum snugly in place.

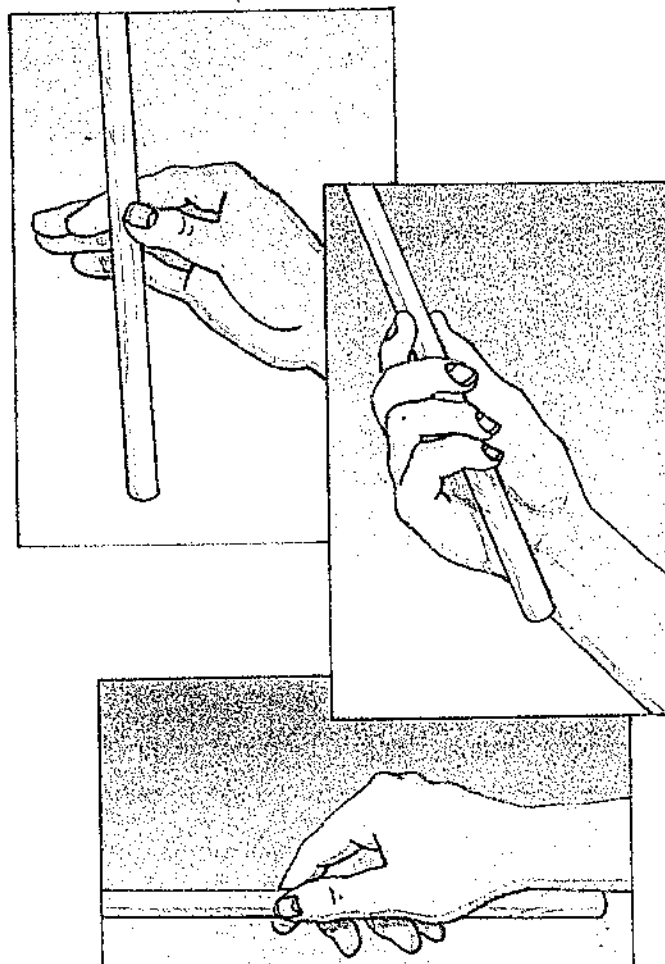
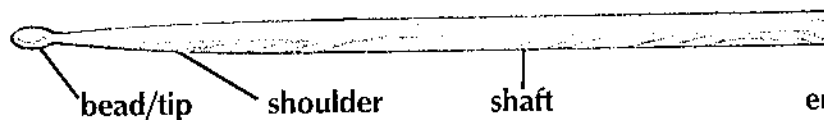
STEP 4

Adjust the stand height so that the top rim of the drum is four inches below your waist.

STEP 5

Adjust the angle of the stand so that the drum leans slightly toward you.

DRUM STICK



PREPARING TO PLAY

STEP 1

Stand up straight with your feet slightly spread and your weight distributed evenly on both feet.

STEP 2

Bend your arm at the elbow and lift your hand until your forearm is at a slight angle to the floor.

STEP 3

Find the spot on the drum stick approximately one-third of the length from the end. Place that part of the stick between the first joint of your index finger and the pad of your thumb.

STEP 4

Place your remaining fingers on the stick and pull it in toward your palm. Your fingers should hold the stick loosely, and your thumb should point toward the drum stick tip. Your palm should face down when the stick is parallel to the drum head.

PLAYING YOUR SNARE DRUM

STEP 1

Stand about eight inches from your drum with your feet comfortably apart and your weight equally placed on each foot. Hold the sticks using the correct grip.

STEP 2

Hold your sticks one to two inches above and almost parallel to the batter head. The sticks should form a 60 degree angle.

STEP 3

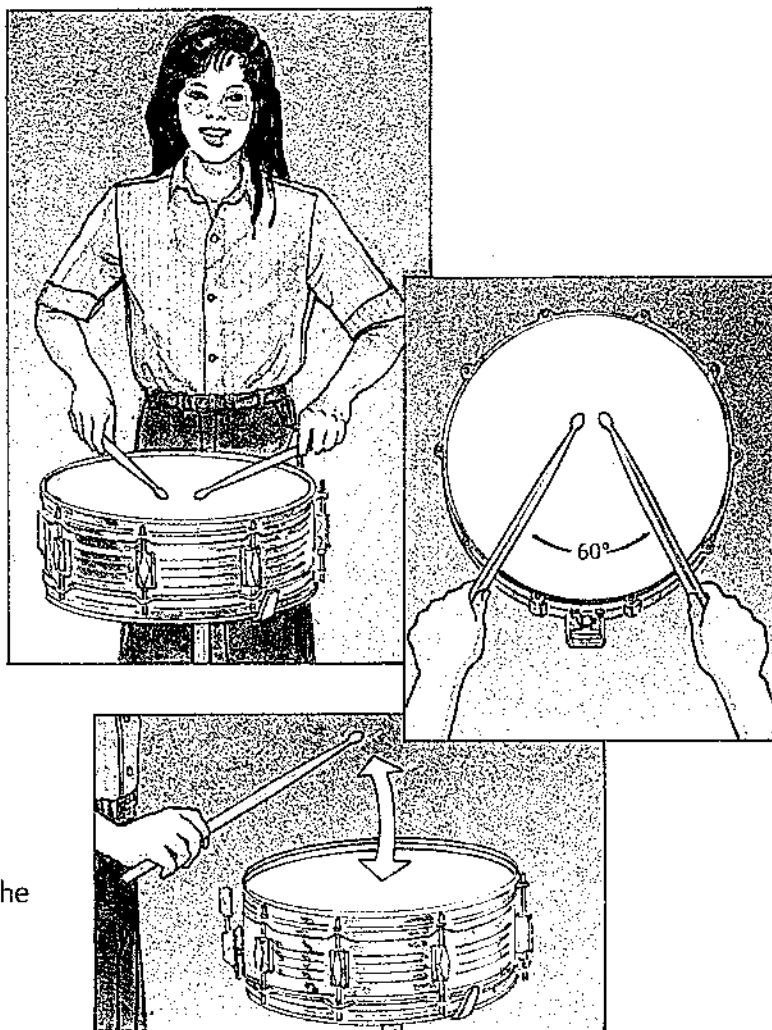
Using your wrist, raise the tip of the stick six to eight inches above the head. Then, drop the tip of the stick to the head and allow it to bounce off. The stick should strike the head slightly off-center directly above the snares.

STEP 4

To follow immediately with another stroke in the same hand, allow the stick to rebound six to eight inches above the drum head, then play the next stroke. To pause between strokes, allow the stick to rebound to its rest position one to two inches above the drum head (step 2).

STEP 5

When striking the drum, imagine that you are drawing the tone out of the drum.



CARING FOR YOUR SNARE DRUM

STEP 1

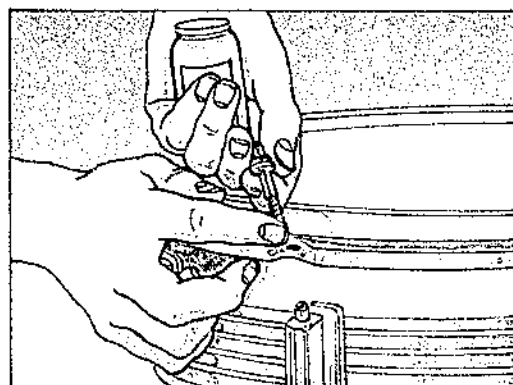
Clean the drum heads regularly with a damp cloth. Replace the heads when they become worn, dented, or punctured.

STEP 2

Periodically clean metal parts and hoops with a damp cloth or metal polish.

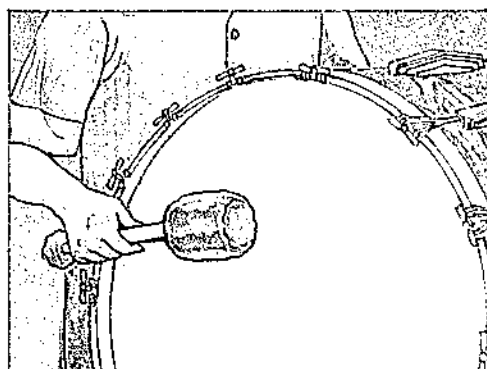
STEP 3

Periodically lubricate tension rods with petroleum jelly or light grease. Lubricate the snare strainer and other moving parts with household machine oil or lubricant.



PLAYING THE BASS DRUM

Using a bass drum beater, strike the drum halfway between the rim and the center of the head. Use a direct forearm motion to create the stroke (not a glancing motion).



FOR SNARE DRUMS & PERCUSSION ONI

**PERCUSSION
CLEF**



**TIME
SIGNATURE**



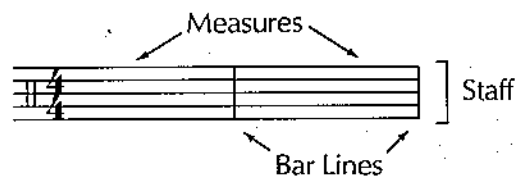
**QUARTER
NOTE**



**QUARTER
REST**



$\frac{4}{4}$ = 4 counts
in each
measure



Each quarter note gets 1 count in $\frac{4}{4}$ time. Each quarter rest gets 1 count in $\frac{4}{4}$ time.



STICKING

L = left hand R = right hand

1 RIGHT HAND RAMBLE



► The snare drum (S. D.) is written on the third space.

► A double bar line marks the end of the music.

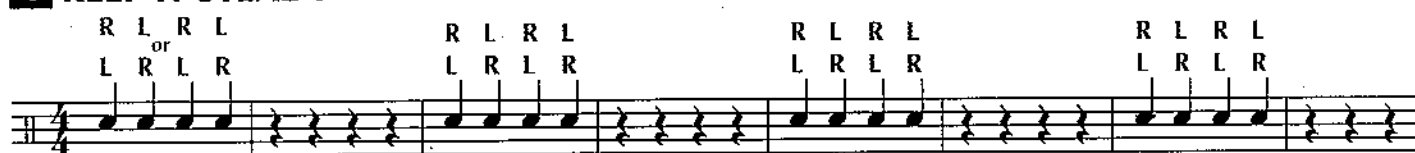
2 LOTS OF LEFTS



3 FOUR OF A KIND



4 KEEP IT STEADY

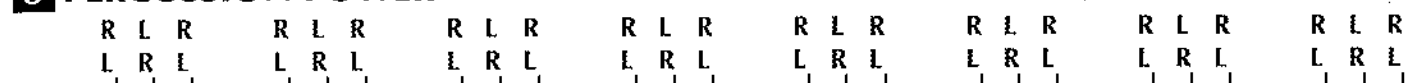


► Practice both sets of stickings.

5 CHOP BUILDER



6 PERCUSSION POWER



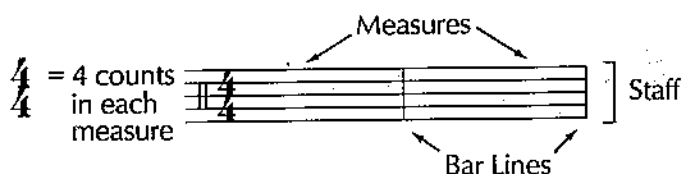
FOR THE FULL BAND

PERCUSSION
CLEF



TIME
SIGNATURE

$\frac{4}{4}$



QUARTER
NOTE



QUARTER
REST



Each quarter note gets
1 count in $\frac{4}{4}$ time.

Each quarter rest gets
1 count in $\frac{4}{4}$ time.



STICKING

L = left hand R = right hand

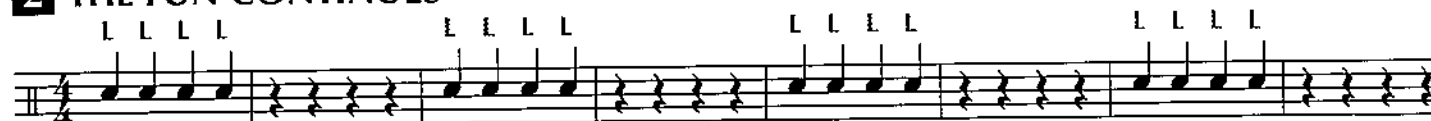
1 TIME FOR BAND



► The snare drum (S. D.) is written on the third space.

► A double bar line marks the end of the music.

2 THE FUN CONTINUES



3 WHOLE LOTTA COUNTING



► Write in the counting and clap the rhythm before you play.

4 FOUR SCORE

Page 39



► When you see a page number followed by an arrow, *Excellerate* to the "Drums" page indicated for additional studies.

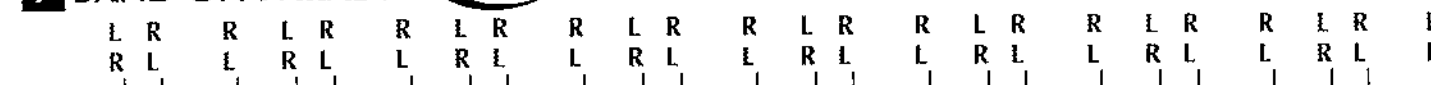
5 MIX 'EM UP



6 MELTING POT



7 BAND ON PARADE



ACCENT**HALF NOTE****HALF REST**

Attack the note louder.

Each half note gets
2 counts in $\frac{4}{4}$ time.Each half rest gets
2 counts in $\frac{4}{4}$ time.**8 A BREATH OF FRESH AIR****9 SIDE BY SIDE****10 TWO BY TWO****11 HALF THE PRICE**

► Write in the counting and clap the rhythm before you play.

12 CARDIFF BY THE SEA

Page 39

Welsh Folk Song

**13 TWO FOR THE SHOW - Duet**

A. S.D.

B. B.D.



► The bass drum (B.D.) is written on the bottom space.

14 GO FOR EXCELLENCE!

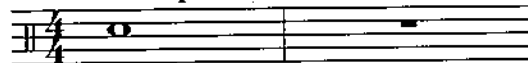
**SINGLE
PARADIDDLE**

Rudiments are the basic techniques and sticking patterns used in snare drum playing. The single paradiddle is a Rudiment.

**WHOLE
NOTE****WHOLE
REST**

A whole note gets 4 counts in $\frac{4}{4}$ time.

A whole rest gets 4 counts in $\frac{4}{4}$ time.

**PHRASE**

A phrase is a musical thought or sentence. Phrases are usually four or eight measures long.

15 A QUARTER'S WORTH

Single Paradiddle



► Write in the counting and clap the rhythm before you play.

16 HOT CROSS BUNS

English Folk Song

**17 AU CLAIRE DE LA LUNE**

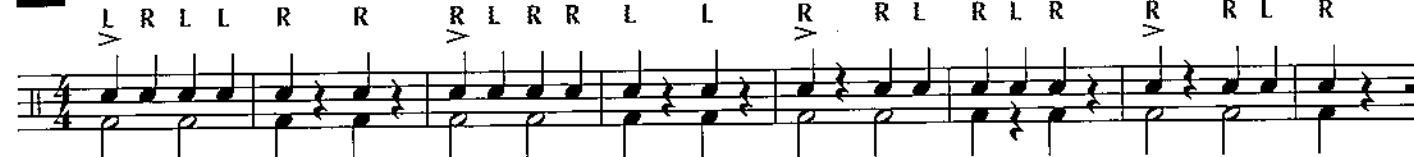
French Folk Song



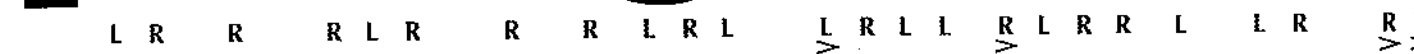
► Draw in a breath mark (') at the end of each phrase.

18 DOWN BY THE STATION

Traditional

**19 EASY STREET****20 COUNTRY WALK**

English Folk Song

**21 GETTIN' IT TOGETHER****22 FOR SNARE DRUMS ONLY**

TIE



A tie is a curved line that connects two notes on the same line or space. Tied notes are played as one unbroken note.

TIME SIGNATURE

2 = 2 counts in each measure

4 = quarter note gets one count



30 WARM-UP



31 TIED AND TRUE

Page 39 

32 JOLLY OLD ST. NICHOLAS - Duet

American Car

A. S.D.

B.D.

B S.D.

S.D. (snare off)



33 AMIGOS

Mexican Folk Songs

► Keep on play



► Write in the counting and clap the rhythm before you play.

34 FARM OUT

Traditi



35 FOR SNARE DRUMS ONLY



FLAM

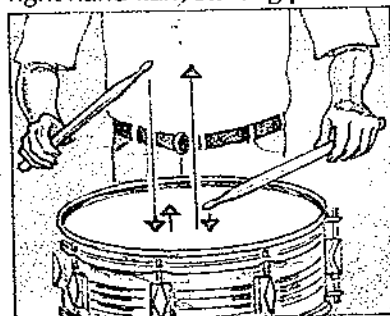
The flam is a Rudiment.

right hand flam



Left stick strikes
just before the right;
sounds like "fLAM."

right hand flam starting position

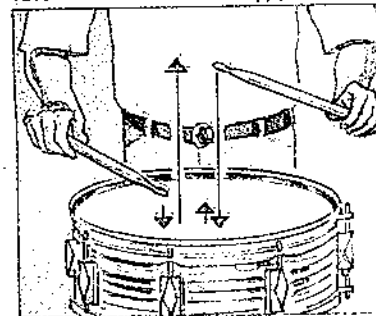


left hand flam



Right stick strikes
just before the left;
sounds like "fLAM."

left hand flam starting position

**36 MARK TIME**

► Hold your right stick higher than the left. Bring both sticks down at the same speed. The left stick strikes just before the right.

37 SWEETLY SINGS THE DONKEY - Round

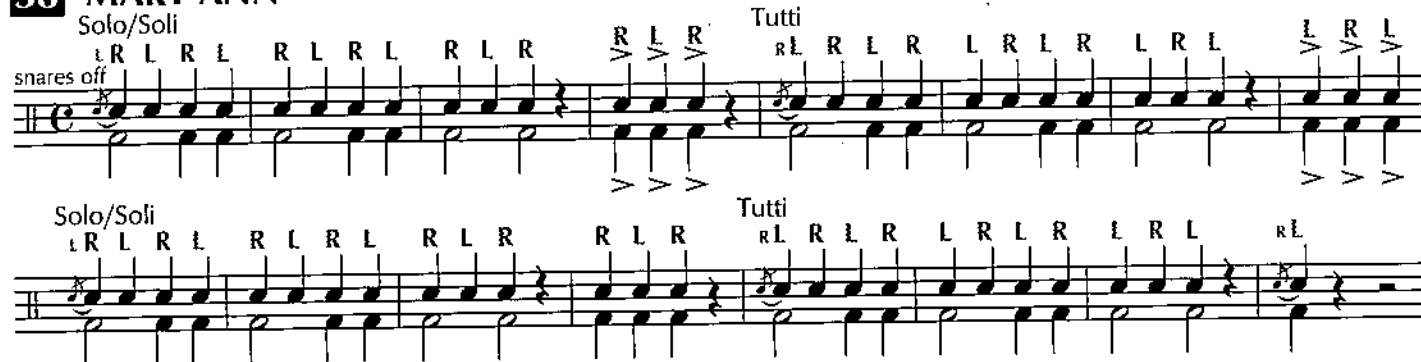
Tradition



► Hold your left stick higher than the right. Bring both sticks down at the same speed. The right stick strikes just before the left.

38 MARY ANN

West Indies Folk Song

**39 CRUSADER'S MARCH**

Tradition



► Write in the counting and clap the rhythm before you play.

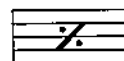
40 BALANCE THE SCALES

► See "Mallets" page 11.

41 GO FOR EXCELLENCE!

FLAM TAP

The flam tap is a Rudiment.

**ONE-MEASURE
REPEAT SIGN**

Repeat the previous measure.

BALANCE BUILDER**JINGLE BELLS**

Band Arrangement

J. S. Pierpont (1822 - 189
arr. Chuck Elledge (b. 196

Flam Tap

**42 SCHOOL SONG**

Page 39

**43 FOR SNARE DRUMS ONLY**

EIGHTH NOTES



Each eighth note gets $\frac{1}{2}$ count in $\frac{2}{4}$ and $\frac{4}{4}$ time.

Two eighth notes are as long as a quarter note.



$$\frac{1}{2} + \frac{1}{2} = 1 \text{ count}$$

44 WARM-UP



45 EIGHTH NOTE ENCOUNTER



► Write in the counting before you play.

46 JIM ALONG JOSIE



American Folk Sc



47 EIGHTH NOTE EXPLORER



► Write in the counting before you play.

48 GO TELL BILL

Gioacchino Rossini (1792-18



49 GO FOR EXCELLENCE!



50 EIGHTH NOTE EXPRESS

► Write in the counting before you play.

51 SKIP IT, LOU

American Folk Song

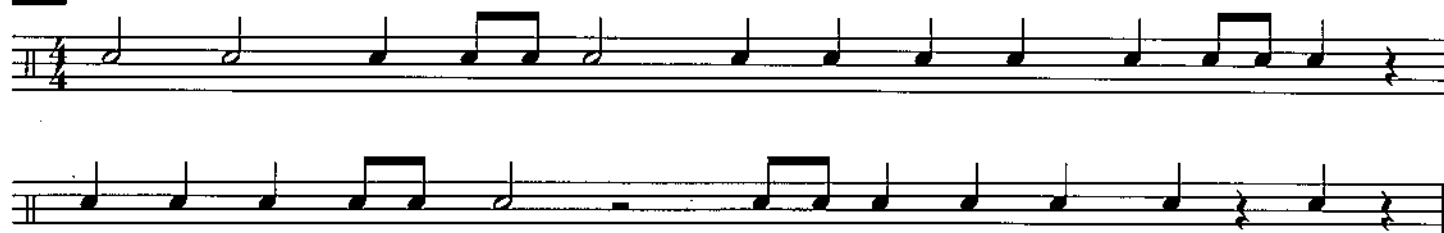
**52 EIGHTH NOTE EXPERT**

► Write in the counting before you play.

53 MEXICAN MOUNTAIN SONG

Page 39

Mexican Folk Song

**54 BAFFLING BAR LINES**

► Write in the counting and draw in the bar lines before you play.

55 FOR SNARE DRUMS ONLY

PICK-UP NOTE

A note that comes before the first full measure of a piece of music.

56 WARM-UP**57 THEME FROM "SYMPHONY NO. 1"**

Johannes Brahms (1833 - 1897)

**58 ERIE CANAL CAPERS**

American Work Song

**59 LAUGHING SONG - Round**

Tradition

**60 STAR SEARCH**

Wolfgang Amadeus Mozart (1756 - 1791)




► Do all of your strokes sound the same?

61 GO FOR EXCELLENCE!

62 CLIMBING STAIRS



63 BINGO

Page 40 

American Folk Song

snare off



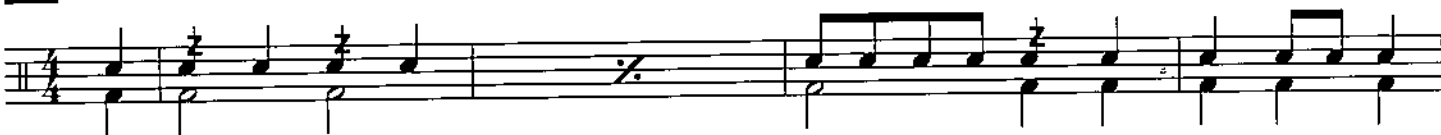
64 THERE'S MUSIC IN THE AIR

George F. Root (1820 - 1895)

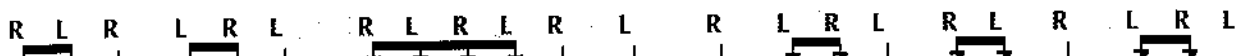


65 THERE'S THE SAME MUSIC IN THE AIR

George F. Root (1820 - 1895)

**66 SCALE SKILL**

► How is your hand position?

67 FOR SNARE DRUMS ONLY

DOTTED HALF NOTE



A dot after a note adds half the value of the note.

$$\text{half note} + \text{dot} = \text{half note} + \text{quarter note} = \text{dotted half note}$$

$$2 + 1 = 2 + 1 = 3 \text{ counts}$$

TIME SIGNATURE

$\frac{3}{4}$

DYNAMICS

$\frac{3}{4}$ = 3 counts in each measure
 $\frac{1}{4}$ = quarter note gets 1 count



forte (f) - loud

piano (p) - soft

68 WARM-UP



69 CHANNEL THREE



► Write in the counting before you play.

70 DOWN IN THE VALLEY



American Mountain Song



71 BROTHER MARTIN - Round

Latin American Folk Song



72 THE LITTLE FISH

Australian Folk Song



► Draw in a breath mark at the end of each phrase.

73 GO FOR EXCELLENCE!



Czech Folk Song

"When Love Is Kind"



The flam accent is a Rudiment.

9

The image shows two staves of musical notation. The top staff is labeled 'Solo/Soli' and 'Tutti'. The bottom staff is also labeled 'Solo/Soli' and 'Tutti'. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'f' (forte). The staves are connected by a brace on the left side.

[illegible][illegible]

Musical score for "The Merry Widow" (Act II). The score is written for two staves. The top staff is in 4/4 time and features a melody with eighth and sixteenth notes, starting with a forte (*f*) dynamic. The bottom staff is in 4/4 time and features a bass line with eighth and sixteenth notes, starting with a piano (*p*) dynamic. The score includes various musical notations such as notes, rests, and dynamic markings.

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

1st and 2nd ENDINGS



Play the first ending the first time through. Then, repeat the music, skip the first ending, and play the second ending.

Mexican Folk Song

80 MEXICAN HAT DANCE

French Folk Song

81 FRÈRE JACQUES - Round

Page 40

82 MORNING MOOD



Edvard Grieg (1843-1907)

Chinese Folk Song

83 MING COURT

snare off

84 GO FOR EXCELLENCE!



Mexican Folk Song

Musical score for "The Rose Tree" in 2/4 time. The melody is written on a single staff with a treble clef. The key signature has one flat (B-flat). The score includes a first ending (marked "1.") and a second ending (marked "2."). Dynamics include *f* (forte) and *p* (piano). Fingerings are indicated by numbers 1-5. The lyrics "The Rose Tree" are written below the staff.

French Folk Sor

Exercise 6, 'There's No Quicker', is a 16-measure piece in 2/4 time. It is divided into four measures, each containing a different rhythmic pattern. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The first measure starts with a forte (f) dynamic. The second measure contains a repeat sign. The third measure contains a repeat sign. The fourth measure contains a repeat sign. The piece ends with a double bar line.

Edvard Grieg (1843 - 190

The first system of musical notation for 'The Merry-Go-Round' is in 2/4 time. It features a treble and bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The notation includes eighth and sixteenth notes, rests, and a key signature of one flat (B-flat). Above the treble staff, there are rhythmic markings: 'L R' (left hand, right hand) and 'R L' (right hand, left hand) indicating the sequence of notes. The system ends with a double bar line.

Chinese Folk So.

snare off



The musical score for the 'snare off' section consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It contains a series of eighth and sixteenth notes, with some measures featuring a 'p' (piano) dynamic marking. The second staff continues the melody with similar rhythmic patterns, including rests and eighth notes. The notation is clean and professional, typical of a high-quality music manuscript.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The notation is in 4/4 time with a key signature of one sharp (F#). The melody is written on the upper staff of each system, and the accompaniment is on the lower staff. The melody features a mix of eighth and sixteenth notes, often beamed together, and includes various rests. The accompaniment consists of a steady bass line with some harmonic support. A dynamic marking of *f* (forte) is placed at the beginning of the first staff. The piece concludes with a final double bar line and repeat dots.

SAWMILL CREEK

Percussion Solo or Ensemble

Bruce Pearson (b. 194

1. S.D. rim L R R L R

2. 3. 4. 5.

S.D. with snares off *p*

6. 1. 7. 2. 8. R L R R L 9.

f

► Go back to the first repeat sign. ↗

10. L R R L 11. 12. 13.

14. 15. 16. L R R 17.

18. 19. 20. 21.

22. 23. 24. 25. V V

MONTEGO BAY

Band Arrangement

Calypso Son
arr. Chuck Elledge (b. 1961)

Musical score for Montego Bay, featuring a drum line with measures 1 through 34. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents (>) and slurs. A first ending bracket is shown above measures 21-22, with a second ending marked below. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C).

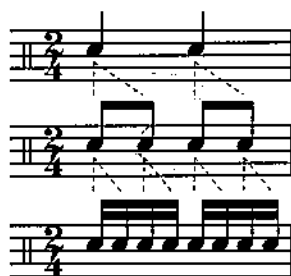
REGAL MARCH

Band Arrangement

Bruce Pearson (b. 1942)
arr. Chuck Elledge (b. 1961)

Musical score for Regal March, featuring a drum line with measures 1 through 30. The score includes dynamic markings such as *f* (forte) and *p* (piano), and articulation marks like accents (>) and slurs. A first ending bracket is shown above measures 9-10, with a second ending marked below. The key signature is one flat (B-flat major or D minor) and the time signature is common time (C). Specific drumming instructions include "on rim" and "rim head" with arrows pointing to the respective notes.

SIXTEENTH NOTES



Each sixteenth note gets $\frac{1}{4}$ count in $\frac{2}{4}$, $\frac{3}{4}$, and $\frac{4}{4}$ time.

Two sixteenth notes are as long as one eighth note.

Four sixteenth notes are as long as one quarter note.

$$\begin{aligned} & \text{Musical notation: } \text{four sixteenth notes} = \text{two eighth notes} = \text{one quarter note} \\ & \frac{1}{4} + \frac{1}{4} + \frac{1}{4} + \frac{1}{4} = \frac{1}{2} + \frac{1}{2} = 1 \text{ count} \end{aligned}$$

FLAM PARADIDDLE



The flam paradiddle is a Rudiment.

85 WARM-UP



86 FULL OF HOT AIR



87 DANZA GIOVANNI



Italian Folk Song



► Write in the counting before you play.

88 B♭ MAJOR SCALE SKILL Page 40



Arpeggio

Chords



89 THE MAN ON THE FLYING TRAPEZE

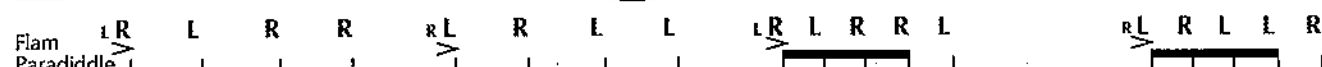
George Leybourne (1842 - 1884)



► Go back to the first repeat sign. →

90 ► See "Mallets" page 22.

91 FOR SNARE DRUMS ONLY



92 LOOK SHARP**93 AURA LEE**

G. R. Poulton (d. 1867)

**94 BARCAROLLE**

Jacques Offenbach (1819 - 1880)

**95 JUST BY ACCIDENT****96 F MAJOR SCALE SKILL****97 SAILOR'S SONG**

Solo/Soli

Tutti

**98 GO FOR EXCELLENCE!**

American Folk Song

"This Old Man"



EIGHTH/SIXTEENTH NOTE COMBINATIONS



TWO-MEASURE REPEAT SIGN



Repeat the two previous measures.

DA CAPO AL FINE (D. C. AL FINE)

Go back to the beginning and play until the *Fine*.

99 WARM-UP

**100 IN THE POCKET/101 POCKET CHANGE****102 STRICTLY BUSINESS**

103 SMOOTH SAILING



104 ROSES FROM THE SOUTH



Johann Strauss, Jr. (1825 - 1899)

**105** THEME FROM "HANSEL AND GRETEL"

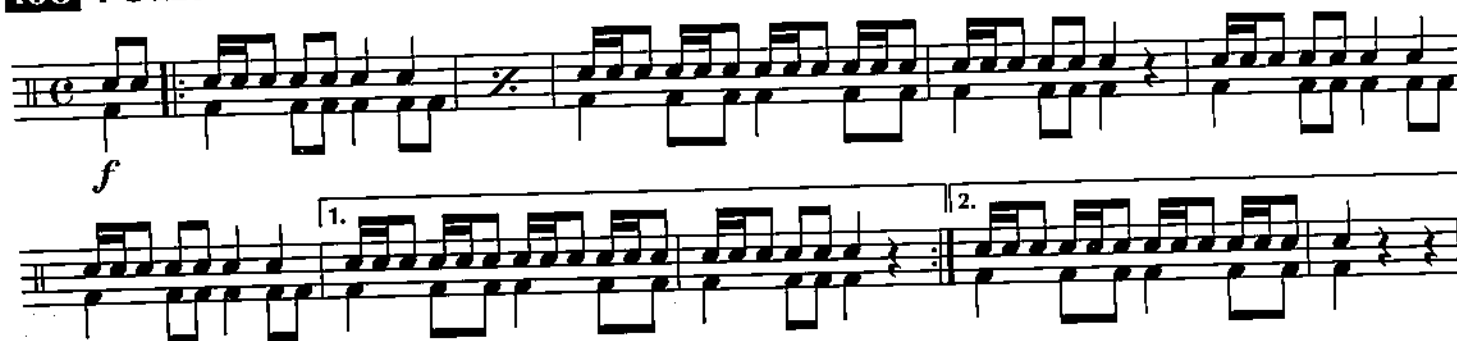
Engelbert Humperdinck (1854 - 192

**106 FOR SNARE DRUMS ONLY**

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

107 THAT'S A WRAP**108 POLLY WOLLY DOODLE**

American Folk Song

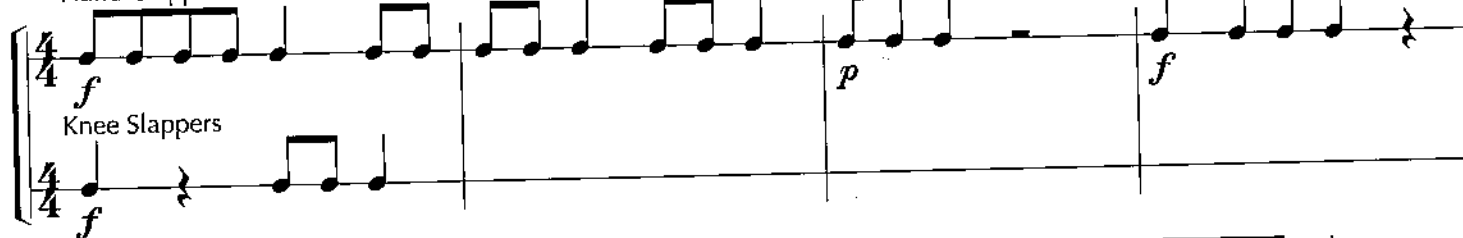
**109 VOLGA BOAT SONG**

Russian Folk Song

**110**

Composer _____ your name _____

Hand Clappers



▶ Compose a duet (accompaniment) part for Knee Slappers. The first measure has been completed for you. Title and perform your composition.

111 GO FOR EXCELLENCE!

Tielman Susato (1500? - 1561)



DOTTED QUARTER NOTE



A dot after a note adds half the value of the note.

$$\begin{aligned} \text{Quarter note} + \text{Dot} &= \text{Quarter note} + \text{Half note} = \text{Dotted Quarter note} \\ 1 + \frac{1}{2} &= 1 + \frac{1}{2} = 1\frac{1}{2} \text{ counts} \end{aligned}$$

112 WARM-UP - Band Arrangement



113 SHORT CUT



► Write in the counting before you play.

114 SPOT THE DOTS

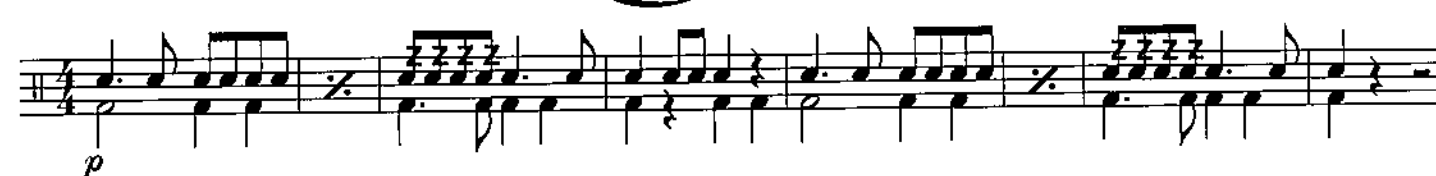


► Feel the pulse of three eighth notes during each dotted quarter note.

115 ALL THROUGH THE NIGHT



Welsh Folk So



116 ALOUETTE

French-Canadian Folk So



117 FOR SNARE DRUMS ONLY



NINE STROKE ROLL (QUARTER NOTE ROLL)

written:



primary strokes:



played:

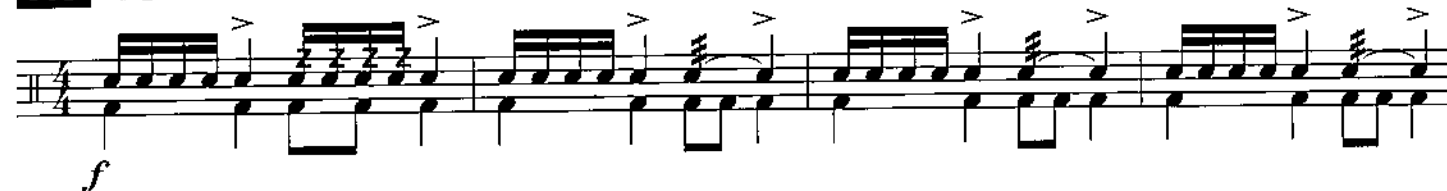


The nine stroke roll is a Rüdiment. A roll may be used to sustain the sound on a percussion instrument.

118 JUST A LITTLE OFF THE TOP



119 TOP DRAWER - Duet Page 41



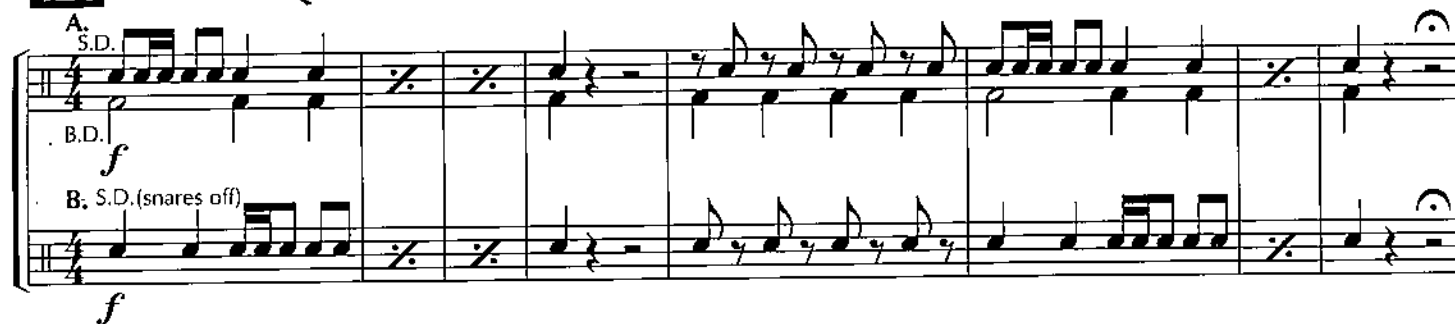
120 HOME ON THE RANGE

Daniel E. Kelley (1843 - 1905)



121 THE CONQUERING HERO - Duet

George Frideric Handel (1685 - 1759)



122 GO FOR EXCELLENCE!



TEMPOS**Andante** - moderately slow**Moderato** - moderate speed**Allegro** - quick and lively**DYNAMICS****mezzo forte (mf)** - medium loud**FIVE STROKE ROLL (EIGHTH NOTE ROLL)**

The five stroke roll is a Rudiment.

written:



primary strokes:



played:



or

**123 WARM-UP - Band Arrangement****Andante****124 HIGH WINDS AHEAD****Andante****125 LOOK BEFORE YOU LEAP****Moderato****126 E_b MAJOR SCALE SKILL****Allegro**

Arpeggio



Chords

L R R L L L R

127 VARIATIONS ON A THEME BY MOZART

▶ See "Mallets" page 28.

128 FOR SNARE DRUMS ONLY**Andante**

DYNAMICS

crescendo - Gradually play louder.*mezzo piano (mp)*
- medium soft*decrescendo* - Gradually play softer.

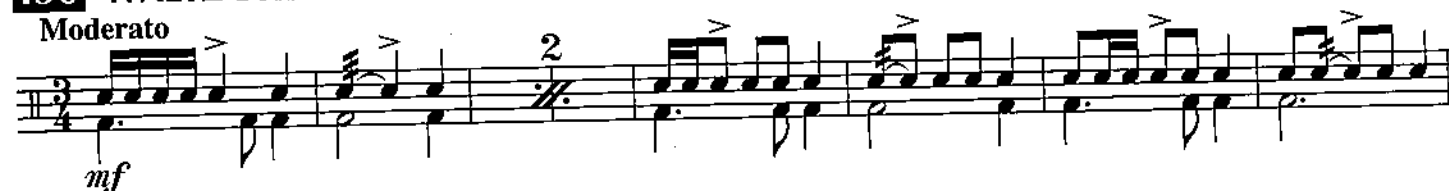
129 SLIPPERY SLURS

Andante



130 WALTZ STREET

Moderato



131 THEME FROM "SYMPHONY NO. 9"



Ludwig van Beethoven (1770 - 1827)

Moderato



132 READY OR NOT

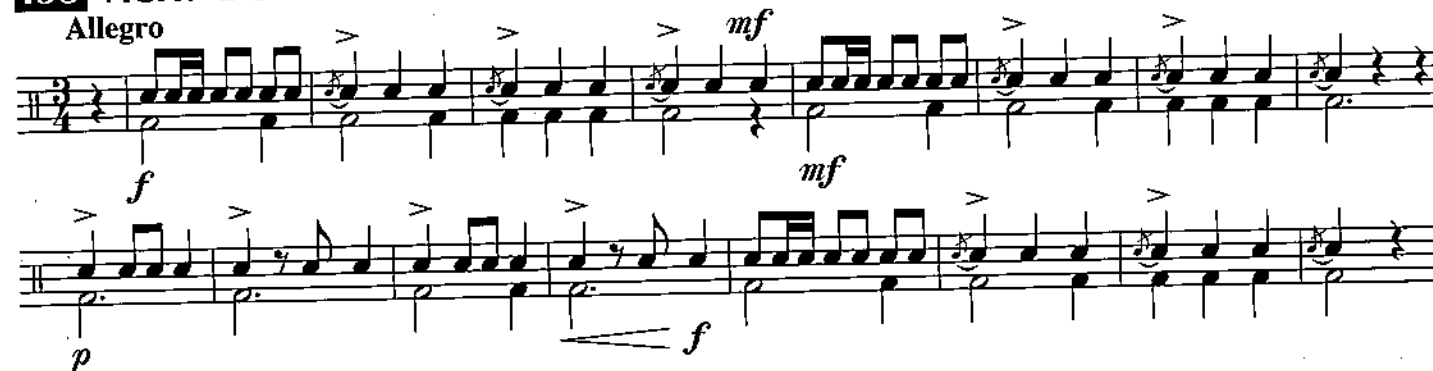
Andante



133 ACH! DU LIEBER AUGUSTINE

German Folk Song

Allegro



134 GO FOR EXCELLENCE!



Page 41

Moderato



BALANCE BUILDER

1 Tonic 2 Subdominant 3 Dominant 4 Tonic 5 Subdominant 6 Dominant 7 Tonic

TRUMPET VOLUNTARY

Jeremiah Clarke (1674? - 1707)
arr. Bruce Pearson (b. 1942)

Moderato Band Arrangement

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46

f *p* *mf* *mp* *f* *mp* *f* *mf* *mp* *f*

TEMPO*Ritardando (ritard. or rit.)* - Gradually slow the tempo.**135 SAKURA - Duet**

Japanese Folk Song

Andante
snare off

mp

mf *mp* *mf*

mp *rit.*

► Draw in a breath mark at the end of each phrase.

136 GRANDFATHER'S WHISKERS

American Folk So

Moderato

mf

1. 2.

137 TWINKLE VARIATION

► See "Mallets" page 31.

SEVENTEEN STROKE ROLL (HALF NOTE ROLL)

The seventeen stroke roll is a Rudiment.

written:



primary strokes:



played:



138 PARTNER SONGS - Duet

American Spiritua

Andante

"Swing Low, Sweet Chariot" / "All Night, All Day"



139 MANHATTAN BEACH MARCH

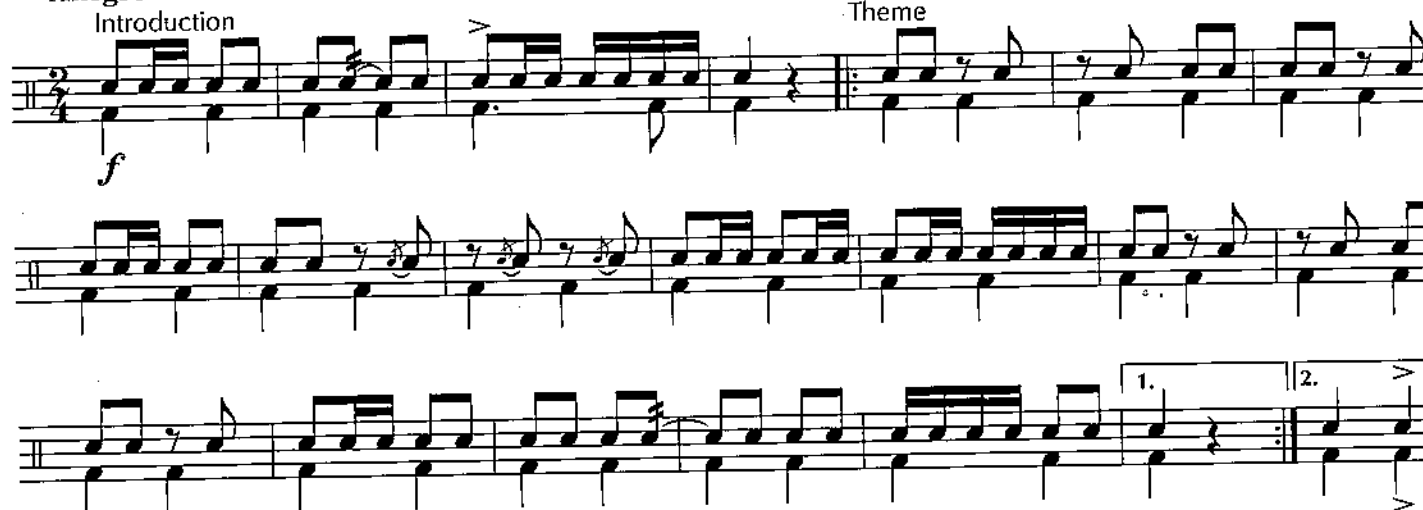


John Philip Sousa (1854 - 193

Allegro

Introduction

Theme



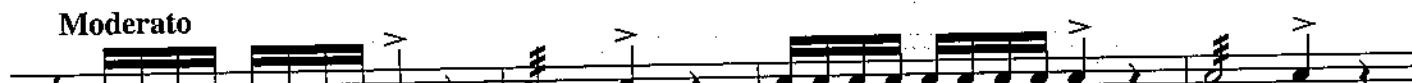
140 DYNAMIC DECISION

► See "Mallets" page 32.

141 FOR SNARE DRUMS ONLY



Moderato



TEMPO

Largo - slow

142 "LARGO" FROM THE NEW WORLD SYMPHONY

Antonin Dvořák (1841 - 1904)

Largo

**143** JUST FINE

Page 41

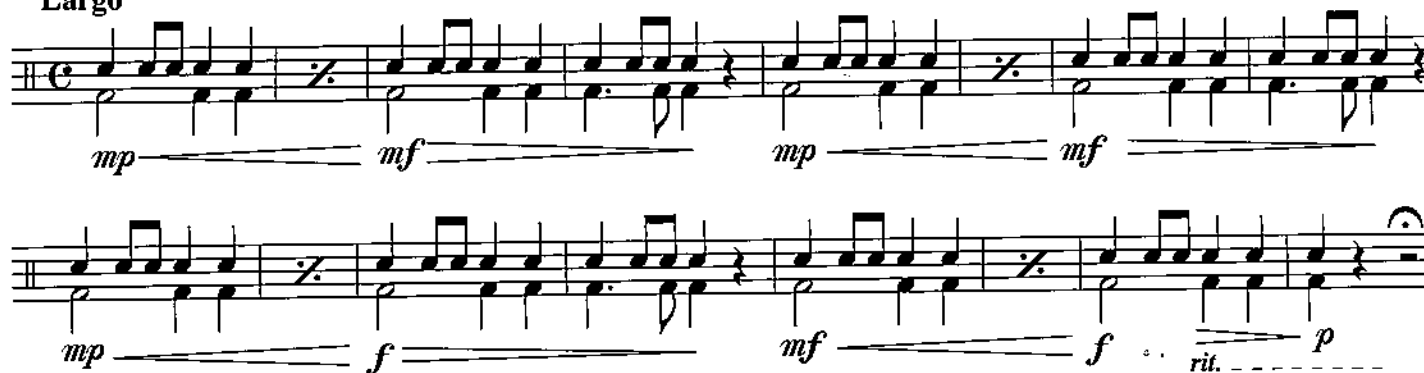


Moderato

**144** CHORALE - Duet

Lowell Mason (1792 - 187

Largo

**145** TEMPO TIME

► See "Mallets" page 33.

146 GO FOR EXCELLENCE!

Allegro



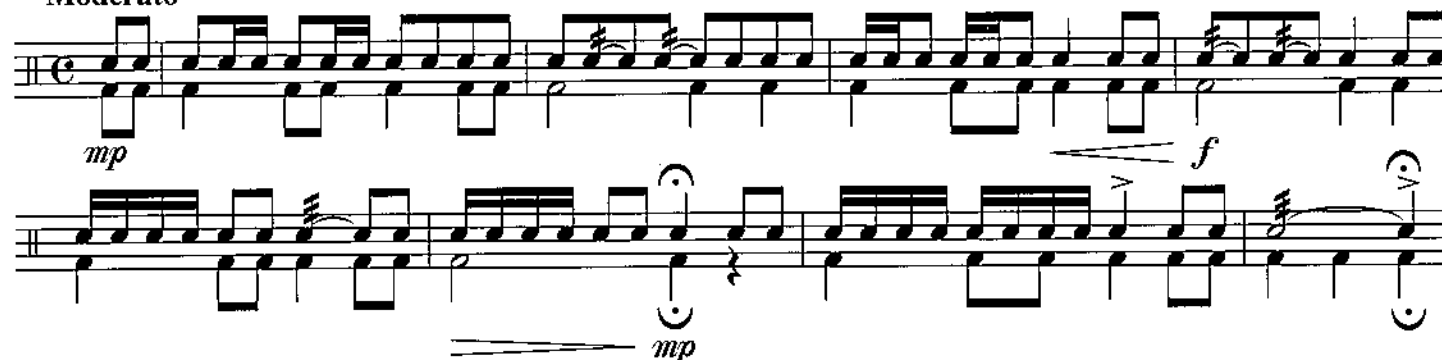
147 RICOCHET ROCK

Chuck Elledge (b. 1961)

Allegro**148 LOCH LOMOND**

Page 41

Scottish Folk Son

Moderato**149 SHALOM, CHAVERIM**

Hebrew Folk Son

Andante

snare off



► Draw in a breath mark at the end of each phrase.

150

Composer _____ your nan



► Compose an ending for this song. Title and play your composition.

151 FOR SNARE DRUMS ONLY**Allegro**

152 GRANDFATHER'S CLOCK

Henry C. Work (1832 - 1884)

Moderato

Fine

Musical score for "Grandfather's Clock" in 2/4 time. The piece is marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The first staff includes a dynamic marking of *mf*. The second staff includes a dynamic marking of *p*. The piece concludes with a double bar line and a repeat sign.

153 KUM BA YAH

African Folk Song

Largo

snare off

Musical score for "Kum Ba Yah" in 4/4 time. The piece is marked Largo. It begins with a melody in the right hand and a bass line in the left hand. The first staff includes a dynamic marking of *p*. The second staff includes a dynamic marking of *p*. The piece concludes with a double bar line and a repeat sign.

154 GRANT US PEACE - Round

German Canon

Andante

Musical score for "Grant Us Peace - Round" in 3/4 time. The piece is marked Andante. It is a round, meaning it can be played in three different parts. The first staff includes a dynamic marking of *mp*. The second staff includes a dynamic marking of *mp*. The third staff includes a dynamic marking of *mp*. The piece concludes with a double bar line and a repeat sign.

155 GO FOR EXCELLENCE!

Moderato

Musical score for "Go for Excellence!" in 4/4 time. The piece is marked Moderato. It begins with a melody in the right hand and a bass line in the left hand. The first staff includes a dynamic marking of *mf*. The second staff includes a dynamic marking of *mf*. The piece concludes with a double bar line and a repeat sign.

THE ROYAL DRUMMER

Snare Drum / Bass Drum Duet

Bruce Pearson (b. 1942)

Allegro

1 *f* 2 3 4 *mp* 5 6 7 8

9 *p* 10 11 12 *mf* 13 14 15 16

17 *p* 18 19 20 *f* 21 *p* 22 23 24 *f*

25 *p* 26 27 28 29 30 31 32 *f*

33 *p* 34 35 36 37 38 39 40 *f*

41 42 43 44 45 *p* 46 47 48

49 50 51 52 53 *f* 54 55 56

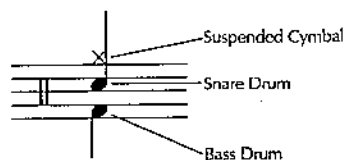
57 58 59 60 61 62 63 64 65

1. 2.

LONG REST



Rest the number of measures indicated.



ROCKIN' RONDEAU

Band Arrangement

Based on a theme I
Jean-Joseph Mouret (1682 - 173
arr. Chuck Elledge (b. 196

Moderato

S. Cym.

1 2 3 4 5 6 7

f *mf*

8 9 10 11 12

13 14 15 - 17 18 19

mp

20 - 21 22 23 24 25

mp *mf*

26 27 28 29 30

rit. *f* **Allegro**

31 32 33 34 35 36 37

mf

38 39 40 41 42

f

43 44 45 46 47 48

EXCELLERATORS - FOR SNARE DRUMS ONLY

4A R R L L R R L L R R L L R R L L R R L L R R L L

4B R L L R L L R L L R L L R L L R L L R L L R L L

12A L R L L R L R L R L R L R L R L R L R L R L

12B R R L R R L R R L R R L R R L R R L R R L R R L

23A R R L R L R R L R L R R R R L R L R R L R L R R

23B L R R L R L L R L R L L L R R L R L L R L R L R L

31 L R L L R L R L R L R R L R L R L R R L R L L R L

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

53 L R L L R L R L R L R R L R L R L R L R L

EXCELLERATORS-For SNARE DRUMS ONLY

63A R L L L R L L L R L L L R L L L **B** L R R R L R R R L R R R L R R R

C R R R L R R R L R R R L R R R L **D** L L L R L L L R L L L R L L L R

E R L R L R R L L R L R L R R L L **F** L R L R L L R R L R L R L L R R

G R L R L R R R R L R L R L L L L **H** R R L L R R R R L L R R L L L L

► Play each pattern several times without stopping. Try different speeds and volumes.

81A R L R L R L R L R L R L R L R L L L L **B** R L R L R L R L R L L L L R R R R

C R L R L R L R L R L R L R L R L L L L **D** R L R L R L R L R L L L L R R R R

E R L R L R L R L R L R L R L R L L L L **F** R L R L R L R L R L L L L R R R R

► Play each pattern several times without stopping. Try different speeds and volumes.

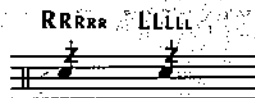
88A R L R L R L R L R L R L R L R L L L L **B** R L R L R L R L R L L L L R R R R

C R L R L R L R L R L R L R L R L L L L **D** R L R L R L R L R L L L L R R R R

EXCELLERATORS- FOR SNARE DRUMS ONLY

There are two ways to play a roll:

1) Using multiple bounce strokes:



2) Using open double strokes:



The multiple bounce stroke roll is used for most concert band, orchestra, and ensemble playing. The double stroke open roll is used primarily in marches and in marching band. In this book, rolls may be played either way.

NINE STROKE ROLL (QUARTER NOTE ROLL)

written:



primary strokes:



played using multiple bounce strokes:



played using open double strokes:



FIVE STROKE ROLL (EIGHTH NOTE ROLL)

written:



primary strokes:



played using multiple bounce strokes:



played using open double strokes:



written:



primary strokes:



played using multiple bounce strokes:



played using open double strokes:



119

134

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

EXCELLERATORS- FOR SNARE DRUMS ONLY

SEVENTEEN STROKE ROLL (HALF NOTE ROLL)



played using multiple bounce strokes:



played using open double strokes:



143A



143B



143C



► Practice each of the above exercises 2 ways: 1. Beginning with the right hand; 2. Beginning with the left hand.

148A



148B



Arpeggio

2

2

2

2

Thirds

2

2

2

2

Arpeggio

Two staves of music. The top staff is labeled 'Arpeggio' and the bottom staff is labeled 'Thirds'. Both staves show a sequence of chords with notes and fingerings indicated above them. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Arpeggio

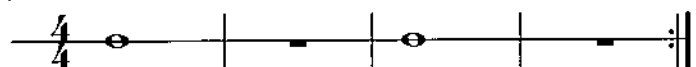
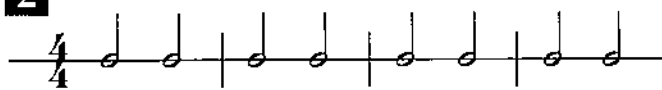
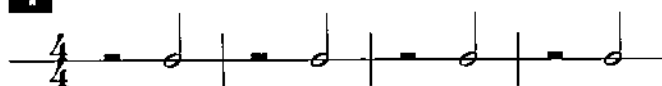
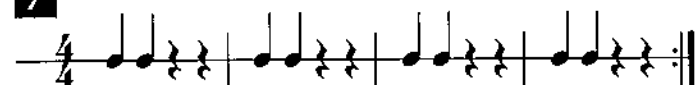
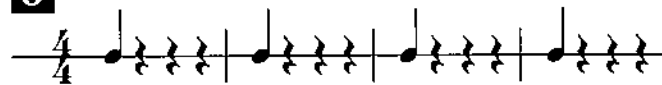
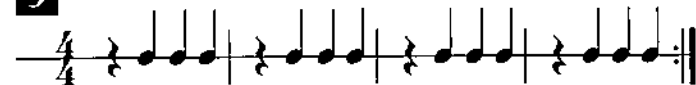
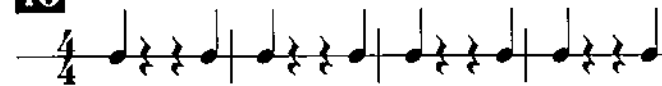
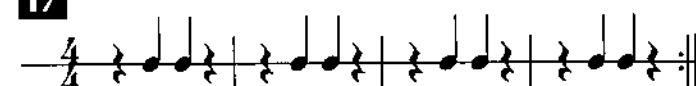
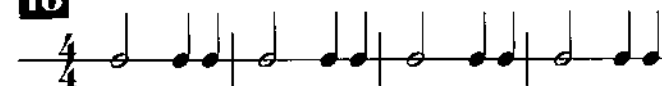
Thirds

WESTERN ROLL (G major, 2/4)

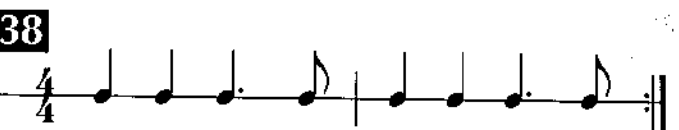
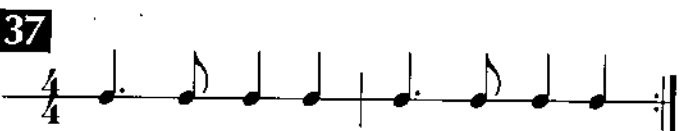
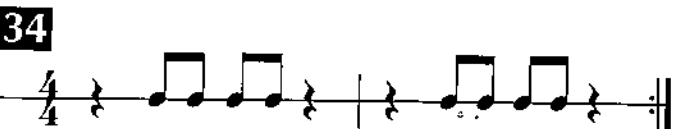
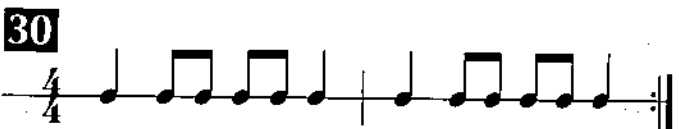
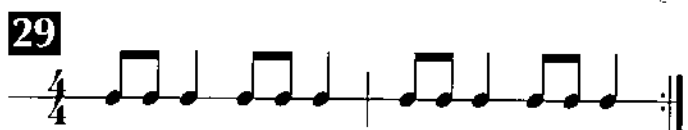
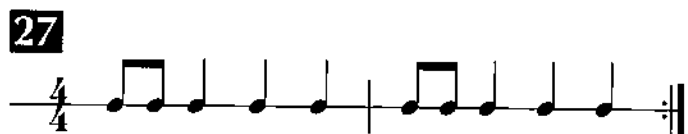
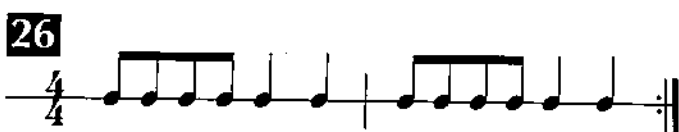
Arpeggio

Thirds

RHYTHM STUDIES

 $\frac{4}{4}$ or C**1****2****3****4****5****6****7****8****9****10****11****12****13****14****15****16****17****18****19****20**

RHYTHM STUDIES



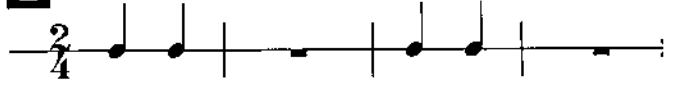
RHYTHM STUDIES

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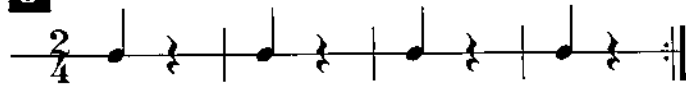
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3



4



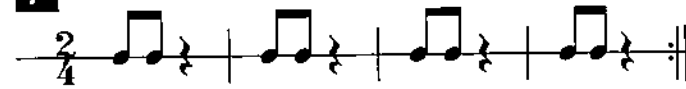
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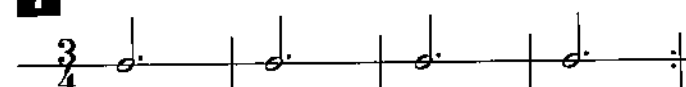


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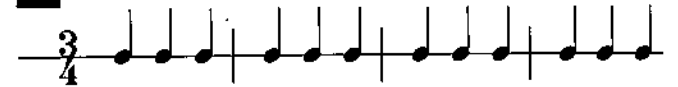


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1



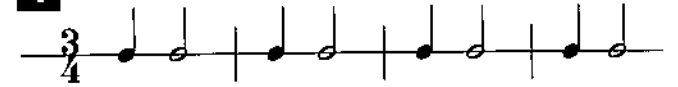
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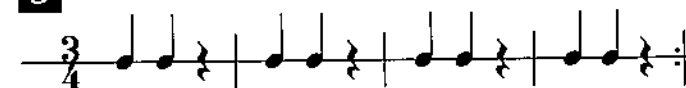
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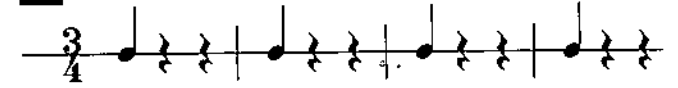
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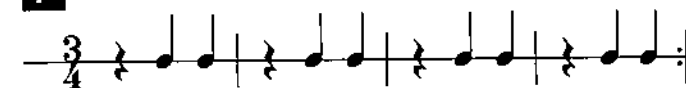
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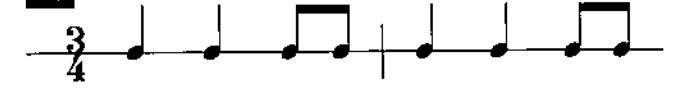
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9



10



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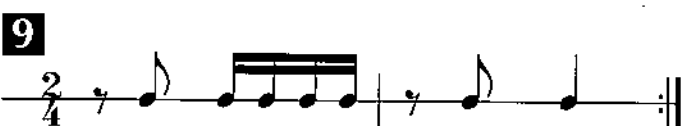
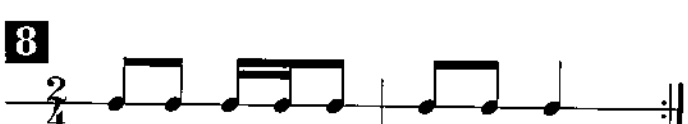
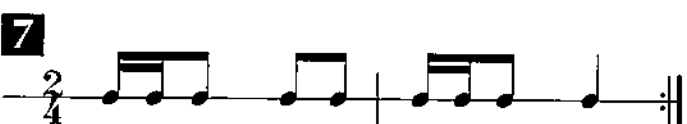
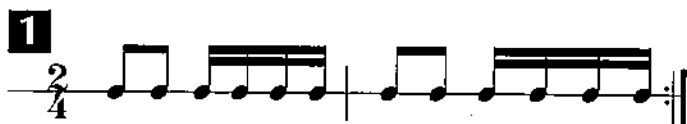


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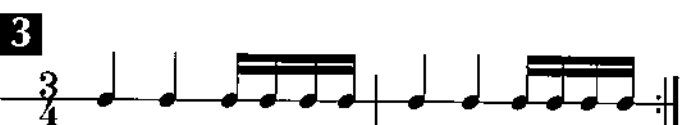
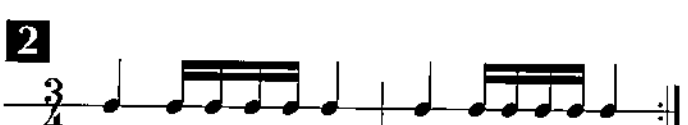
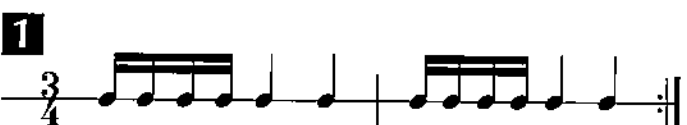


ADVANCED RHYTHM STUDIES

2
4



3
4



4
4 or C



PERCUSSIVE ARTS SOCIETY

INTERNATIONAL DRUM RUDIMENTS

► All Rudiments should be practiced: *open* (slow) to *close* (fast) to *open* (slow) and/or at an even, moderate march tempo

I. ROLL RUDIMENTS

A. SINGLE STROKE ROLL RUDIMENTS

1. SINGLE STROKE ROLL*



2. SINGLE STROKE FOUR



3. SINGLE STROKE SEVEN



B. MULTIPLE BOUNCE ROLL RUDIMENTS

4. MULTIPLE BOUNCE ROLL



5. TRIPLE STROKE ROLL



C. DOUBLE STROKE OPEN ROLL RUDIMENTS

6. DOUBLE STROKE OPEN ROLL*



7. FIVE STROKE ROLL*



8. SIX STROKE ROLL



9. SEVEN STROKE ROLL*



10. NINE STROKE ROLL*



11. TEN STROKE ROLL*



12. ELEVEN STROKE ROLL*



13. THIRTEEN STROKE ROLL*



14. FIFTEEN STROKE ROLL*



15. SEVENTEEN STROKE ROLL



II. DIDDLE RUDIMENTS

16. SINGLE PARADIDDLE*



17. DOUBLE PARADIDDLE*



18. TRIPLE PARADIDDLE



19. SINGLE PARADIDDLE-DIDDLE



III. FLAM RUDIMENTS

20. FLAM*



21. FLAM ACCENT*



22. FLAM TAP*



23. FLAMACUE*



24. FLAM PARADIDDLE*



25. SINGLE FLAMMED MILL



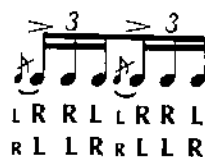
26. FLAM PARADIDDLE- DIDDLE*



27. PATAFLAFLA



28. SWISS ARMY TRIplet



29. INVERTED FLAM TAP



30. FLAM DRAG



IV. DRAG RUDIMENTS

31. DRAG*



32. SINGLE DRAG TAP*



33. DOUBLE DRAG TAP*



34. LESSON 25*



35. SINGLE DRAGADIDDLE



36. DRAG PARADIDDLE #1*



37. DRAG PARADIDDLE #2*



38. SINGLE RATAMACUE*



39. DOUBLE RATAMACUE*



40. TRIPLE RATAMACUE*

