

PERFORMANCE NOTES

$\frac{4}{4}$ = 4 Quarter notes or rests in each measure

1-2-3-4 Count each beat out loud

↓ = Tap your foot on each beat

Solo = A musical piece played (or sung) by one person

1. **Count:** 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

2. **Count:** 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

3. **Count:** 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

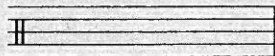
4. **Count:** 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

SOLO 1

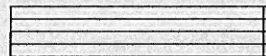
PERCUSSION CLEF

Used for non-pitched percussion instruments at the start of each line of music



FINAL BARLINE

Appears at the end of a piece of music



5. Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

6. Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

7. Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

8. Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

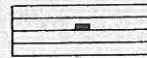
Count & Tap continues

SOLO 2

HALF NOTE
2 beats



HALF REST
2 silent beats



9. **Count:** 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

10.

11.

12.

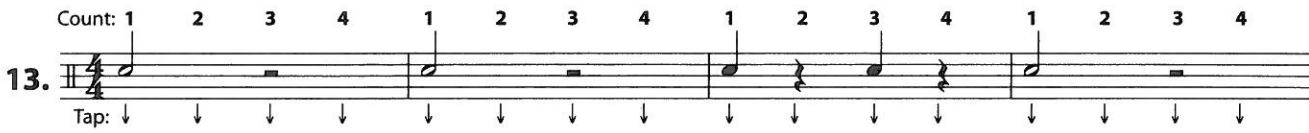
SOLO 3

BODY POSITION

The drum or practice pad should be at waist level. Both forearms are parallel to the ground. The sticks should form a V on the drum approximately three or four inches from the far rim.

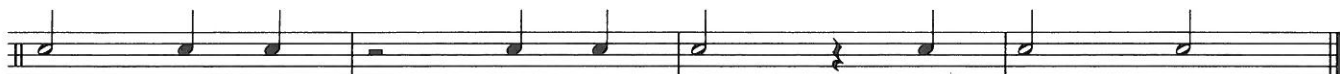
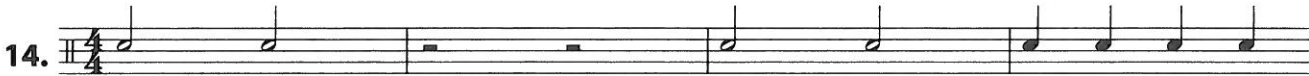
Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

13. Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

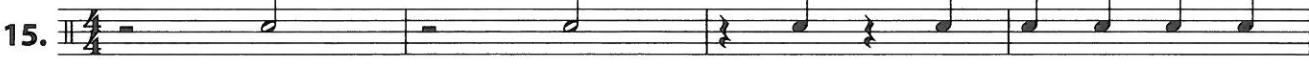


Count & Tap continues

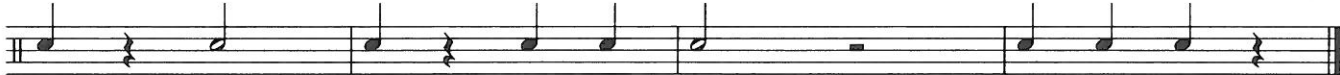
14.



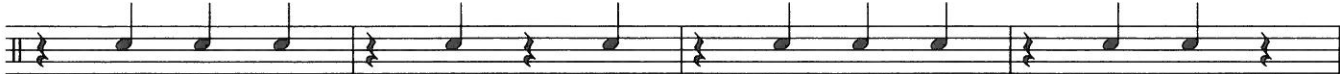
15.



16.



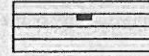
SOLO 4



WHOLE NOTE
4 beats



WHOLE REST
4 silent beats



Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

17. Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

18.

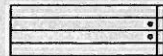
19.

20.

Solo 5

REMEMBER
 Always count out loud
 Always tap your foot (even during rests!)

REPEAT SIGN
 Play again from the beginning



Count: 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

21. Tap: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

Count & Tap continues

22.

23.

24.

SOLO 6

TIME SIGNATURE

A time signature appears at the beginning of a piece of music and consists of two numbers.

$\frac{4}{4}$ ← The number of beats in each measure is represented by the top number — 4

$\frac{4}{4}$ ← The note value that receives the beat is represented by the bottom number — ♩

SOLO #8

This solo is written in $\frac{3}{4}$ time.

$\frac{3}{4}$ ← 3 beats in each measure

$\frac{3}{4}$ ← Quarter note (♩) gets one beat

29. $\frac{4}{4}$ Count: 1 2 3 & 4 &

Tap: ↓ ↓ ↓ ↑ ↓ ↑

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

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

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

Solo 8

$\frac{3}{4}$

SOLO #9

This solo is written in $\frac{2}{4}$ time. $\frac{2}{4}$ ← 2 beats in each measure $\frac{1}{4}$ ← Quarter note (♩) gets one beat

33. Count: 1 2 & 3 & 4 &

Tap: ↓ ↓ ↑ ↓ ↑ ↓ ↑

34.

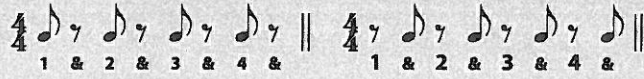
35.

36.

SOLO 9

EIGHTH NOTES and RESTS

As you remember, an eighth note receives $\frac{1}{2}$ of the value of a quarter note or $\frac{1}{4}$ of a beat.
In the following studies, eighth note rests are used and are counted just like eighth notes.



37. Count: 1 & 2 & 3 & 4 &
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

38.

39.

40.

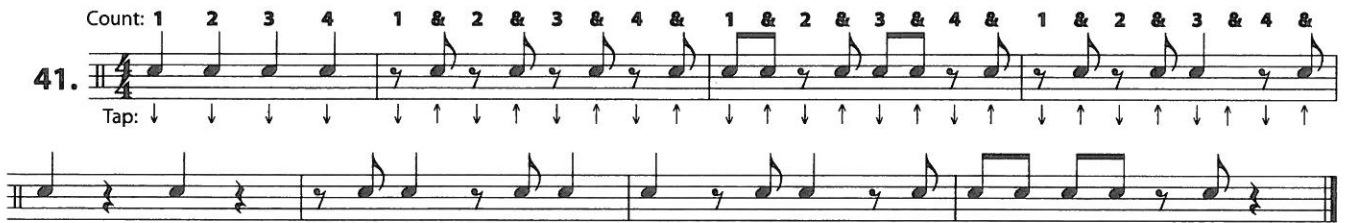
SOLO 10

STICK HEIGHT and HAND POSITION

It is important to raise each stick the same height after each stroke. If one hand is raised higher than the other, an uneven sound will occur. Check your hand position often to make sure that not only each stick is raised the same height, but that you are holding the sticks correctly.

Good hand position is essential to become a *first-class* drummer.

Count: 1 2 3 4 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

41. 



42. 

43. 


44. 


SOLO 11


BEAMED NOTES

Eighth notes may appear individually, with a flag  or grouped together using beams , their value remains the same. When several eighth notes are grouped together with beams, it is easier to realize the number of notes to be played. You will notice that in the solo, measures 13 and 14 are written differently but are played the same.

Count: 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

45.  Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑



46. 



47. 



48. 


SOLO 12





SIXTEENTH NOTES or

A sixteenth note receives $\frac{1}{4}$ of the value of a quarter note or $\frac{1}{4}$ of a beat. It takes 4 sixteenth notes or rests to fill the space of 1 quarter note. Sixteenth notes are counted "1 e & a" (pronounced: one ee and a) and notated as follows:



49. Count: 1 e & a 2 & 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

50. Count: 1 & 2 e & a 3 & 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

51. Count: 1 & 2 & 3 e & a 4 &

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

52. Count: 1 & 2 & 3 & 4 e & a


Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

SOLO 13

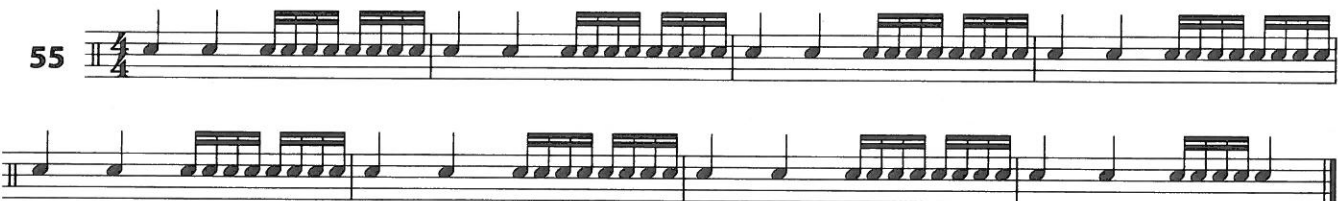
DYNAMICS

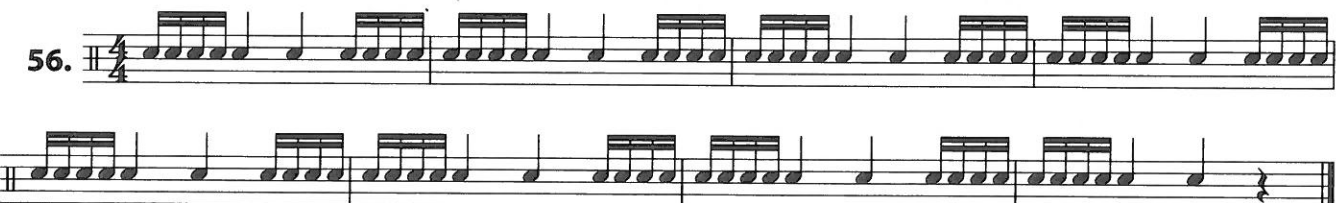
Dynamics, used in music to indicate how loud or soft to play, were first used in Italy and because of this they are notated in Italian. *f* (*forte*) means to play loudly, *mf* (*mezzo forte*) means to play moderately loud and *p* (*piano*) means to play softly. Your teacher may add dynamics to this book to help develop your musical expression.

Count: 1 e & a 2 e & a 3 & 4 &

53. 

54. 

55. 

56. 

SOLO 14



p

mf

f

ALTERNATE STICKING and RIGHT HAND LEAD

Once this page has been mastered using alternate sticking (RLRL), try using another type of sticking called right hand lead (or left hand lead if you are left handed). With this method, you simply start main beats with your dominant hand which in most cases is your right hand. Here are some examples:

R R L RLRL R L RLRL L RLRL R R L R R L RLRL

Count: 1 & 2 & 3 e & a 4 &

61. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

62.

63.

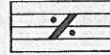
64.

SOLO 16

ONE-MEASURE REPEAT SIGN

Quite often composers use abbreviations when notating music. The one-measure repeat sign is frequently seen in drum music since many parts are repetitive. When a one-measure repeat sign occurs, simply repeat the previous measure.

One-measure repeat sign



Count: 1 & 2 & 3 e & a 4 e & a

65.

66.

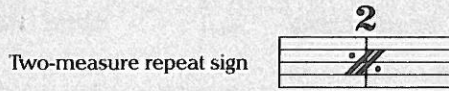
67.

68.

SOLO 17

TWO-MEASURE REPEAT SIGN

Like a one-measure repeat sign, composers also use a two-measure repeat sign for music that is repetitive. When a two-measure repeat sign occurs, simply repeat the previous two measures.



69. Count: 1 & 2 & 3 & 4 e & a
Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

70.

71.

72.

SOLO 18

DYNAMICS

As you remember, dynamics are used in music to indicate how loud or soft to play. And, as you also remember, they were first used in Italy and because of this they are notated in Italian. The Italian word *crescendo* means to gradually get louder and the word *decrescendo* or *diminuendo* means to gradually get softer. Your teacher may add these dynamic marks to this book to help develop your musical expression.

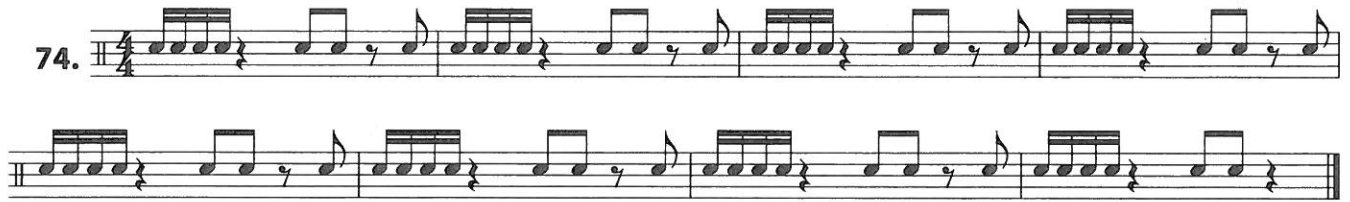
crescendo = gradually louder

decrescendo or *diminuendo* = gradually softer

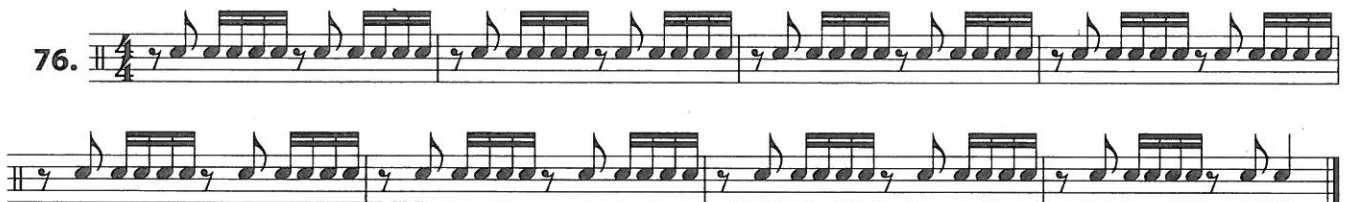
Count: 1 & 2 & 3 & 4 e & a

73. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

74. 

75. 

76. 

SOLO 19

mf 

1st and 2nd ENDINGS

Composers often want to repeat large sections of music. Rather than rewrite an entire section they use repeat signs. When 1st and 2nd endings occur, play the piece through the 1st ending, take the repeat and, after repeating the section of music indicated, skip the 1st ending and play the 2nd ending.



Count: 1 & 2 & 3 & 4 e & a

77.

Musical notation for exercise 77, including a tap rhythm diagram below the staff: Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

78.

Musical notation for exercise 78, consisting of two staves of music.

79.

Musical notation for exercise 79, consisting of two staves of music.

80.

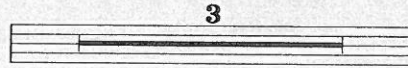
Musical notation for exercise 80, consisting of two staves of music.

SOLO 20

Musical notation for Solo 20, consisting of four staves of music with first and second endings at the end.

MULTIPLE-MEASURE RESTS

Rather than writing individual measures of rest when needed, composers use multiple measures of rest indicating the number of measures with a number above the rest. When this occurs, count each measure of rest starting with the new number like this: 1234, 2234, 3234, etc.



Count: 1 & 2 & 3 & 4 e & a

81.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

82.



83.

84.

SOLO 21

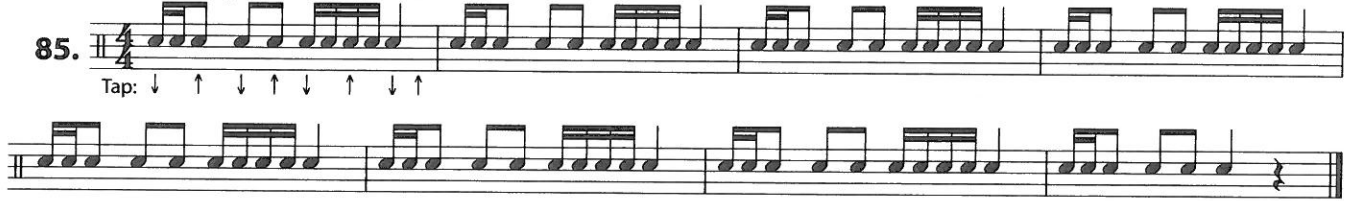
TWO SIXTEENTHS and ONE EIGHTH NOTE

As you remember, sixteenth notes are counted 1 e & a (pronounced: one ee and a). Use the same counting when playing this rhythm but the last sixteenth note is silent since the eighth note takes the space of the last sixteenth note. In fast tempos, it will not be necessary to count all four sixteenth notes but simply count 1 e &. Here are both methods of counting:

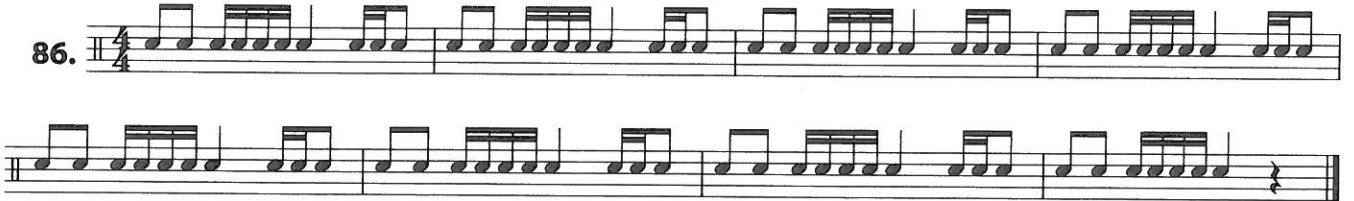
 1 e & (a)  1 e &

Count: 1 e & (a) 2 & 3 e & a 4 &

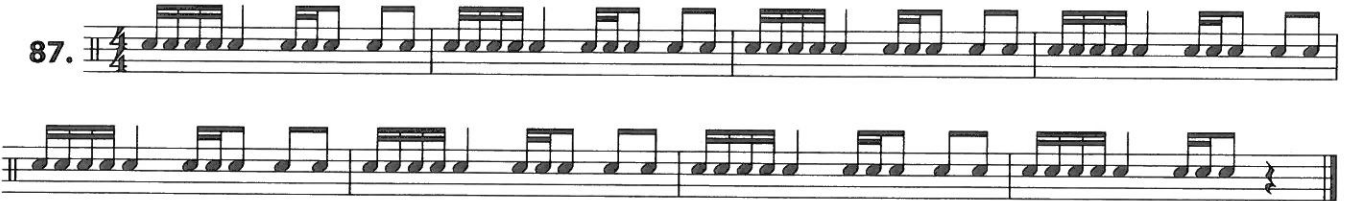
85.



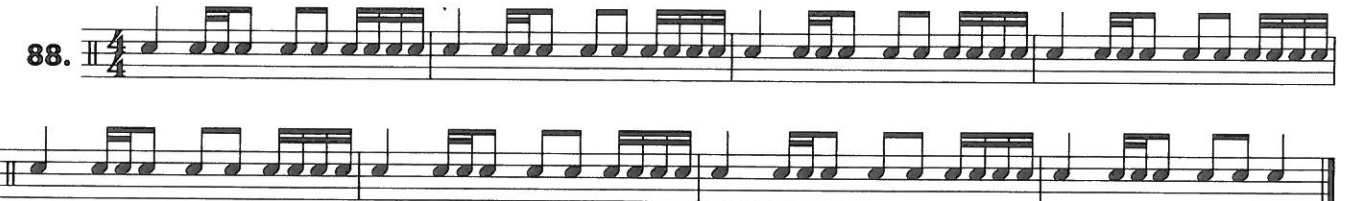
86.



87.



88.



SOLO 22



CAESURA (or "Railroad Tracks") - //

This symbol is used to indicate a short pause (moment of silence) in the music.
In the solo below, make a short pause after the third line of music before going on.

Count: 1 e & 2 e & 3 & 4 e & a

89.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

90.

91.


92.

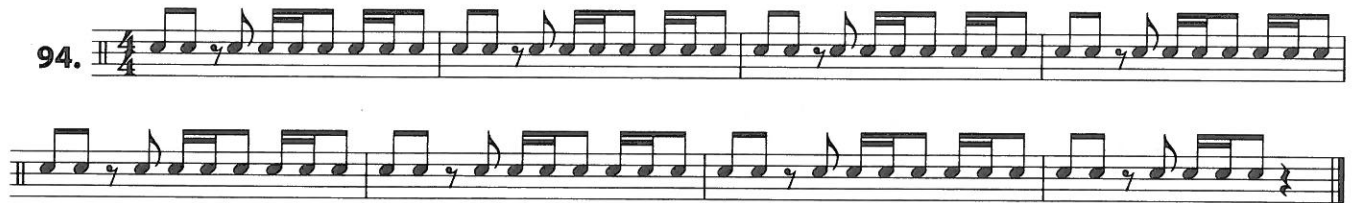
SOLO 23

REPEAT SIGNS \parallel : \parallel

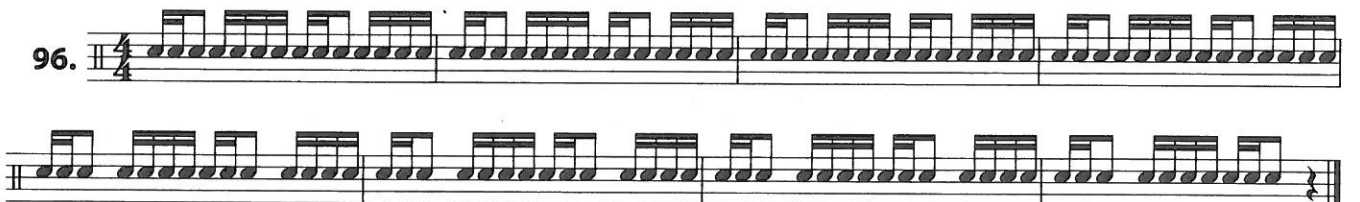
Repeat the music written between the signs. If only one sign appears \parallel as you learned earlier, repeat from the beginning.

Count: 1 e & 2 & 3 e & 4 &

93. 

94. 

95. 

96. 

SOLO 24

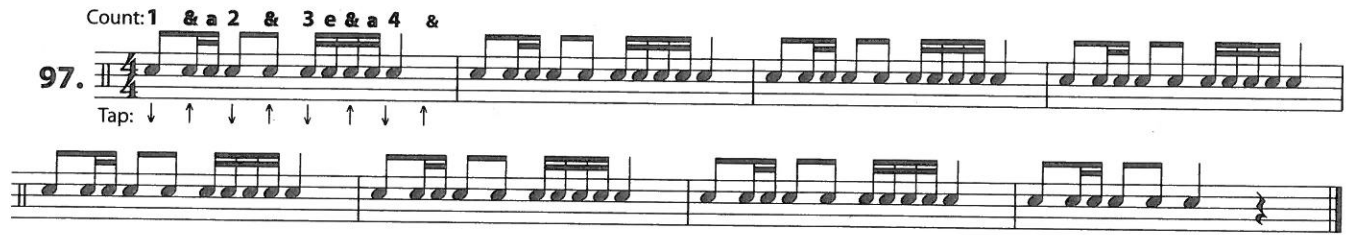


ONE EIGHTH NOTE and TWO SIXTEENTHS

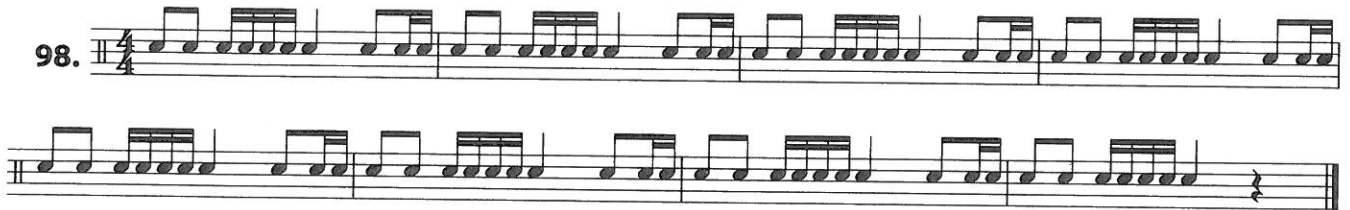
Again, as you remember, sixteenth notes are counted 1 e & a (pronounced: one ee and a). Use the same counting when playing this rhythm but the second sixteenth note is silent since the eighth note takes the space of the second sixteenth note. In fast tempos, it will not be necessary to count all four sixteenth notes but simply count 1 & a. Here are both methods of counting:

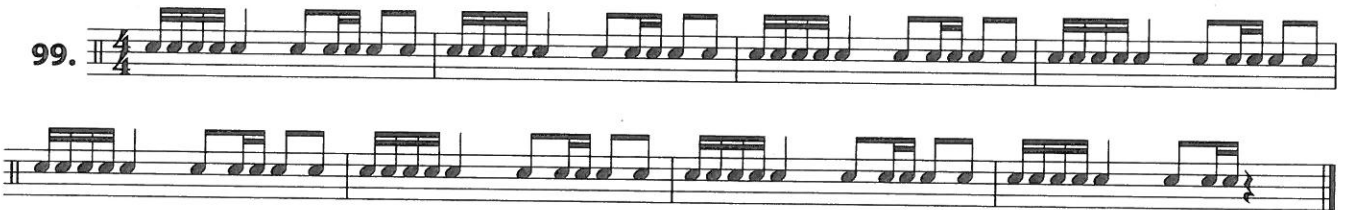
 1(e)& a  1 & a

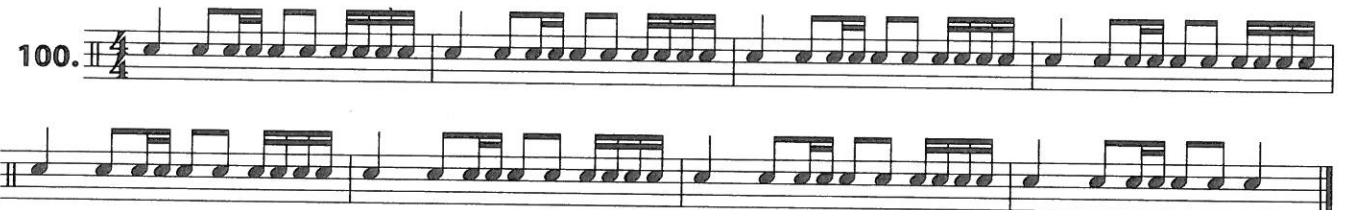
Count: 1 & a 2 & 3 e & a 4 &

97. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

98. 

99. 

100. 

SOLO 25



D.C. al FINE

Da Capo al Fine (from the top to the end). Repeat the music from the beginning to the place marked *fine* (end).

Count: 1 & a 2 & a 3 & 4 e & a

101.

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

102.

103.

104.

SOLO 26

Fine

D.C. al Fine


D.S. $\text{\textcircled{S}}$ al CODA $\text{\textcircled{C}}$


Dal Segno al Coda (from the sign to the coda). Repeat the music from the sign $\text{\textcircled{S}}$.
When you reach the first $\text{\textcircled{C}}$ skip to the coda ($\text{\textcircled{C}}$) which is a short concluding section.


Count: 1 & a 2 & 3 & a 4 &


105. 


Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑





106. 



107. 



108. 



SOLO 27





D.S. al Coda 

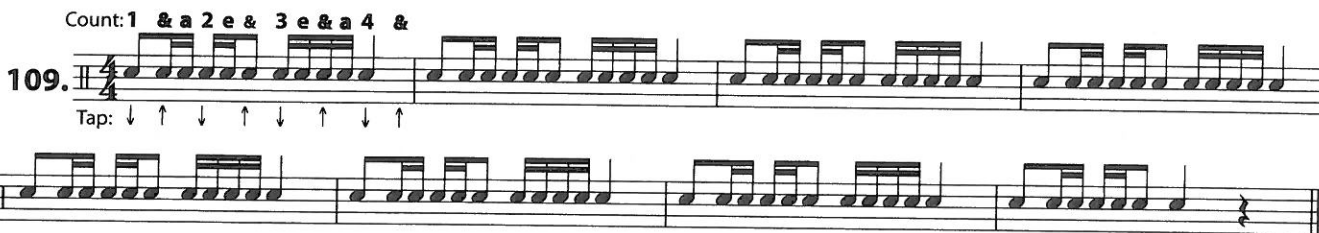
$\text{\textcircled{C}}$ Coda 

DYNAMICS

Here is a new dynamic mark used in music. Again notated in Italian, the term is *pianissimo* (*pp*) which means to play very softly. Your teacher may add this mark to this book to help develop your musical expression.

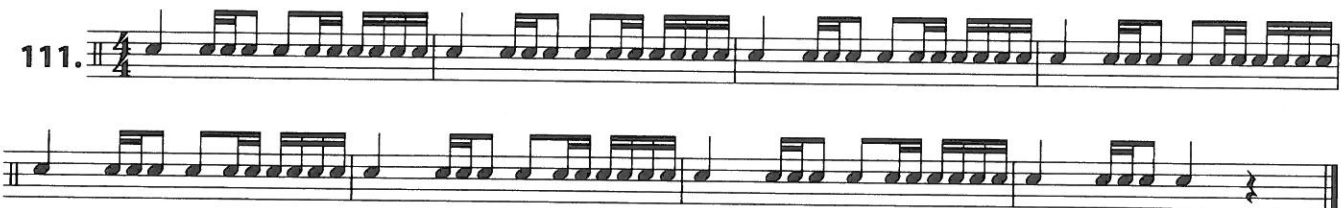


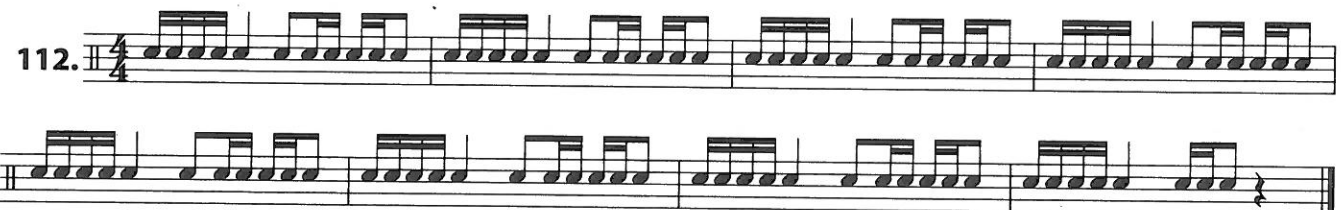
Count: 1 & a 2 e & 3 e & a 4 &

109. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

110. 

111. 

112. 

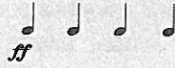
SOLO 28



pp

DYNAMICS

Here is another new dynamic mark used in music. Again, notated in Italian, the term is *fortissimo* (*ff*) which means to play very loud. Your teacher may add this mark to this book to help develop your musical expression.



Count: 1 & 2 & a 3 & a 4 e &

113. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

114.

115.

116.

SOLO 29

ff

ACCENTS

Accent marks are added to notes to indicate musical style by emphasizing the note they are placed above. These notes are to be stressed; in other words, played slightly louder than notes without accent marks. There are two commonly used accents illustrated here:

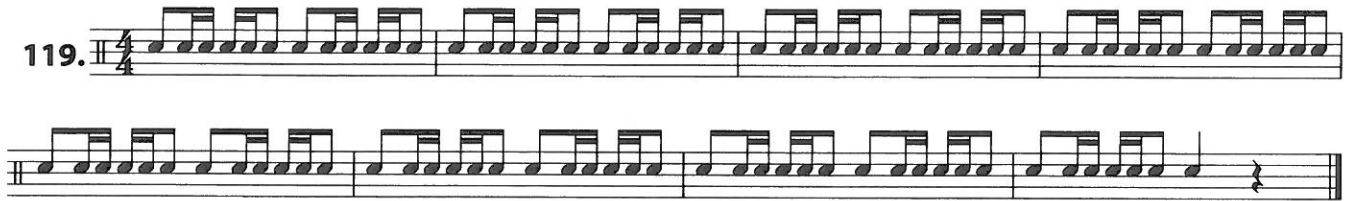


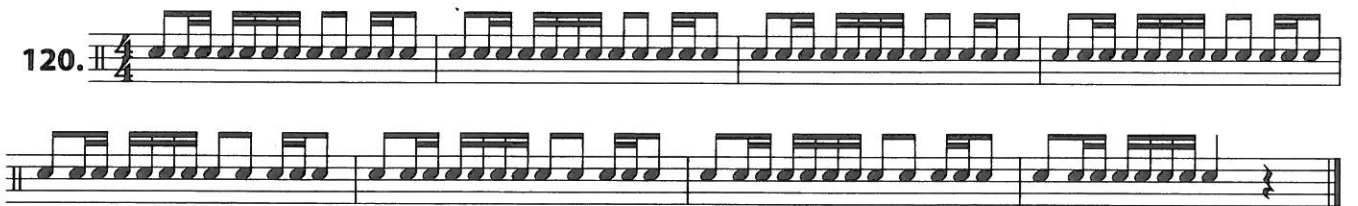
Count: 1 & 2 e & 3 & 4 & a

117. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

118. 

119. 

120. 

Solo 30



TEMPO MARKINGS (M.M.)

Composers often indicate how slow or fast a piece should be using either terms or a metronome marking.

The metronome was invented in 1816 by Mälzel and sounds a click to indicate the speed of a piece.

At the beginning of a piece the abbreviation for Malzel's metronome (M.M.) appears with the note value receiving the metronome pulse. M.M. ♩ = 72

Count: 1 & a 2 & a 3 & a 4 & a

121. 


Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑


122. 



123. 



124. 



♩ = 72

SOLO 31









DOUBLE BOUNCE

Earlier, you learned the multiple bounce/buzz stroke used to play a roll. The double bounce is used to play open rolls and to develop the long roll. Simply allow each stick to bounce once after each initial stroke. On the last page of this book are important rudiments that include several roll types (5, 7 and 9). The double bounce is used when playing these rolls.



Count: 1 e & a 2 & 3 & 4 & a

125. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

Musical notation for exercise 125, first staff. It is in 4/4 time and features a series of eighth-note rolls. Below the staff, a sequence of tap directions is provided: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑.

126. Musical notation for exercise 126, consisting of two staves of eighth-note rolls.

127. Musical notation for exercise 127, consisting of two staves of eighth-note rolls.

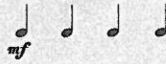
128. Musical notation for exercise 128, consisting of two staves of eighth-note rolls.

SOLO 32

Musical notation for Solo 32, consisting of four staves of eighth-note rolls in 3/4 time.

DYNAMICS

Here is another new dynamic mark used in music. Again, notated in Italian, the term *mezzo forte* (*mf*) means to play medium loud. Your teacher may add this mark to this book to help develop your musical expression.



Count: 1 e & 2 e & 3 e & 4 e &

129. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

130.

131.

132.

SOLO 33

mf

poco a poco

This Italian term means "little by little" such as "little by little faster" (*poco a poco accelerando*), little by little louder (*poco a poco crescendo*) and so forth.

Count: 1 e & a 2 & 3 & 4 e &

133. 

134. 

135. 

136. 

SOLO 34

mf 

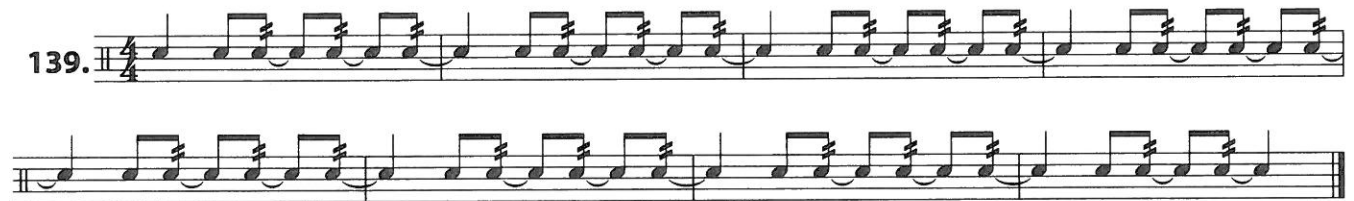
ROLLS

You have been practicing multiple bounce/buzz strokes and double bounces and can now play a roll. However, your work is just beginning since the ability to play a drum roll with a beautiful, smooth continuous sound takes a long time to develop. Rolls are indicated using three slashes on the note stem (two on eight notes since the flag counts as one of the slashes). The tie connecting the roll to a following note indicates that the roll is ended on the note to which it is tied. The following studies will help you to develop the roll in notated music.

Count: 1 & 2 & 3 & 4 &

137. 

138. 

139. 

140. 

SOLO 35



TEMPO MARKINGS (Steady tempo terms)

As you have learned, composers often indicate how slow or fast a piece should be using either terms (in Italian) or a metronome marking. Here are some terms used to indicate a steady tempo:

Andante – moderately slow, at a walking pace

Moderato – a moderate tempo

Allegro – cheerfully, a lively tempo

Count: 1 & a 2 & 3 & a 4 &

141. 

142. 

143. 

144. 

Moderato

SOLO 36



TEMPO MARKINGS (Increasing speed terms)

To increase the speed of a piece, composers often use specific terms (again in Italian).

Here are some terms used to indicate increasing speed (getting faster):

accelerando (accel.) – gradually faster

più mosso – more motion, faster

con motto – with motion, keep the tempo (speed) moving forward

Count: 1 & 2 & 3 & 4 e &

145. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

146.

147.

148.

SOLO 37

accelerando

G.P. (Grand Pause)

G.P., an abbreviation for *Grand Pause* is used to indicate a great pause in the music, usually a measure of silence for the entire ensemble.

Count: 1 & 2 & 3 & 4 &

149. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

150. 

151. 

152. 

SOLO 38



G.P.

TEMPO MARKINGS (Decreasing speed terms)

To decrease the speed of a piece, composers often use specific terms (again in Italian).

Here are some terms used to indicate decreasing speed (getting slower):

rallentando (*rall.*) – gradually slower

ritardando (*rit.* or *ritard.*) – gradually slower

meno mosso – less motion, a little slower

Count: 1 & 2 & a 3 & 4 & a

153. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↑

154.

155.

156.

SOLO 39

ritardando

FERMATA (or "bird's eye") – ◡

A fermata is placed above a note or rest and is used to indicate that the note or rest is to be held longer than its printed value. In the solo below, there is a fermata on the fourth beat of the next to last measure. Hold the roll longer than the normal quarter note.

Count: 1 & 2 & 3 & 4 &


157. Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

158.

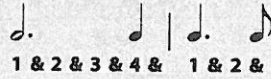
159.

160.

SOLO 40

DOTTED NOTES 

A dot following a note adds half of the value of the note or rest that is dotted. A dotted half note therefore receives the value of three quarter notes. A dotted quarter note receives the value of three eighth notes.



Count: 1 & 2 & 3 & 4 &

161. 

Tap: ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑

162. 

1 & 2 & 3 & 4 &

163. 

164. 

Solo 41


GRADUATION SOLO

Congratulations! You have successfully completed this book and mastered the many rhythmic challenges contained in it. You have also learned many terms, symbols and musical expressions that will help you to become an outstanding musician. Throughout this book you have been introduced to dynamics that are included in the Graduation Solo. Play them carefully in order to produce a musically expressive performance.

$\text{♩} = 96-104$

f *p* *f* *p*

mf

f

p *mf* *f* *p*

mf

p *f* *p* *f* *p*

f *p* *f*

p

f *p* *f* *p*

f *mf* *p* *f*

p *f* *p*

mf *f*

IMPORTANT RUDIMENTS

Rudiments are to snare drumming what essential foods are to the body! They are exercises to develop technique and control and are also used in rudimental snare drum playing including solos. The rudiments below are important and should be memorized and practiced slowly, gradually increasing speed. There are many others including American and Swiss.

Single Paradiddle 
 R L R R L R L L


Double Paradiddle 
 R L R L R R L R L L L

Triple Paradiddle 
 R L R L R L R R L R L R L R L L

Paradiddle-Diddle 
 R L R R L L L R

5 Stroke Roll 
 R L L R L L R R L

7 Stroke Roll 
 R L L R R L L R L L R R L L

9 Stroke Roll 
 R L L R L L R L L R L L R R L

Double Stroke Roll or Long Roll 
 R L L R L L etc.

Flam 
 L R A L

Flam Tap 
 L R R A L L

Flam Accent 
 L R L R A L R L

Flam Paradiddle 
 L R L R R R L R L L

Flamacue 
 L R L R L L R

Drag 
 L L R R R L

Single Drag 
 L L R L R R L R

Double Drag 
 L L R L L R L R L R R L R

Lesson 25 
 L L R L R R R L R L

Single Ratamacue 
 L L R L R L R R L R L R

Double Ratamacue 
 L L R L L R L R L R R L R L R

Triple Ratamacue 
 L L R L L R L L R L R L R R L R L R

