



LAKE ARROWHEAD, CALIFORNIA

# Drum Recruit



# Handbook

[www.mountainfifesanddrums.org](http://www.mountainfifesanddrums.org)

# Mountain Fifes & Drums

Kevin W. Garland - Founder

March 1, 2002

Welcome new recruits.

The mission of the Mountain Fifes & Drums is to provide music, history, discipline, responsibility and leadership training. Your lessons begin right now, as you embark on the path of learning how to play rudimental drumming on a rope tension field drum.

**Leadership:** Your leadership training begins with learning how to follow. In this case, learning how to follow instructions, and follow those designated as your leaders. Today's instructions: Take home the "Practice Oath", read it carefully, and return it in one week with your signature and with your parent's signature.

**Discipline:** Start a regular daily routine of practicing beginning today, tracking your routine with the practice schedule form. Whatever amount of time you choose to practice, you must cut that time in half and practice half in the morning and having evening. For example, if you choose 30 minutes of daily practice time (the minimum amount required) then you must practice 15 minutes in the morning and 15 minutes in the evening.

**Responsibility:** Communicate openly and honestly. If you make a mistake, admit it. If you do not understand what you are being told, raise your hand and ask for clarification. If you find that you cannot keep up with the required practice schedule, be honest about it and discuss this with your Mentor or designated leader.

**History:** You will learn many facets of American history and the role of the musician in the American Revolutionary War. For today, take the initiative to research something on your own. Keywords: rudimental drumming, fifes and drums of the American Revolution, field drum, etc.

**Music:** The music to the songs will come after you have demonstrated minimal competencies in some of the basic drum rudiments. Spend your time practicing rudiment with proper technique, always at the "Speed to Succeed".

## **Toolkit to begin:**

Drumsticks: **VicFirth Ralph Hardimon** Corpsmaster \$15.49/pair

Practice Pad: Remo 8" drum pad \$21.95 (Not SilentStroke Head)

Please contact me with any questions.

Rob Pellandini

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[rob@drumweekly.com](mailto:rob@drumweekly.com)

July 4, 2018

## *Introduction & Common Questions*

This is **YOUR** Fife and Drum book. Make it your own. Put your **NAME** in it! Make it unique. Dress up the cover. This book is a set of beginning instructions, and your journal of your corps activity.

ALWAYS bring something to write WITH in your book.

You need to keep notes of assignments and upcoming events.

Not bringing your book AND a writing tool to each rehearsal can cost you 5 points!

- Complete and return the medical info form. This is required before you participate in any performances.
- Sign and complete the Practice Oath. I only promise to help you learn if you promise to practice!
- Read the Mission of the Fifes and Drums and the 5 principals from Founder, Mr. Kevin Garland.

Each new recruit will be assigned a mentor from the Corps. Your mentor will help you learn your instrument, and learn much about The Corps. Once you are assigned a mentor, fill in below.

My mentor is: \_\_\_\_\_ Phone: \_\_\_\_\_

**Be Responsible:** Write down your assignment each week in detail. Don't rely on your memory to remember what to practice. Write down your practice times, and note what you worked on. Keep practice session notes, and write down questions to ask at the next class. Make sure to keep something to write with in you binder!

**Build Discipline:** Building positive practice habits is key to success. Create a regular routine. Set a regular time and regular place to practice. Don't skip practice. Procrastination is a negative habit. Learn to prevent it. After completing your practice session, play! Have some fun!

**Expenses:** Everyone in the Mountain Fifes and Drums is a volunteer. No one gets paid, and there is no charge for membership; BUT, there are some expenses corps members will be responsible for, such as equipment, uniforms and transportation. Drum recruits will need practice sticks and a practice pad which will cost about \$30.

Practice sticks I recommended are Vic Firth Corpmaster Ralph Hardimon Signature Snare wood tip. Almost any sticks will work. The bigger the better. The Ralph Hardimon are some of the best for new drummers. Suggested practice pad is Remo 8 inch practice pad. Almost any other is okay, and many may cost a bit less, but the 8 inch Remo is the best to learn with. Both these items are available at most music stores including Guitar Center or Nick Rail Music or online from Amazon.com or Musiciansfreind.com. The sticks range from \$8.99 to \$10.99. The Remo pad is around \$20.

**Rehearsals:** Rehearsals are Monday nights at the Church of the Woods in Lake Arrowhead. Roll Call is 5:30 Sharp! Be early and help set up. If you are running late, call me or Mrs. Hatch. If the Corps is at Attention when you arrive, go to Attention at the door, and wait for rollcall to complete. If you know you will miss a rehearsal, call a day before to avoid losing points. If you plan to miss a required performance, you must submit a written request for excusal at least one week prior to the performance date. Part of our weekly rehearsal includes marching and drill practice outside – even in winter. Please do not wear sandals or open-toed shoes. Dress appropriately in winter. We do not cancel marching practice due to cold weather! Joining the Fifes & Drums is a commitment to the corps. If you decide the Corps is not for you, don't just stop showing up to rehearsal. Only those corps members who leave in good standing are allowed to return later.

**Promotions:** Once Recruits have successfully passed their first six tunes, they promote to the rank of Recruit First Class. They will be issued a uniform, but will need to provide a white shirt, white knee socks, black shoes and a black felt tri-corn hat. Following promotion to the rank of Private, they will be issued a drum, and join the Junior Corps. You will need to purchase a sling to carry the drum, and specific sticks or mallets for performances. Details for those items will be provided at that time.

If you have any questions or suggestions, please don't hesitate to contact me.

Rob Pellandini  
Assistant Director, New Recruit Drum Instructor  
(909) 815-2453  
[rob@drumweekly.com](mailto:rob@drumweekly.com)

## *Parental Support*

The parents' support of the Mountain Fifes & Drums is essential to the successful operations of the Corps. They assist with travel planning for distant performances, and plan fund raising events to support the Corps, along with many other important activities. Participation is highly encouraged. The Corps strongly supports family-oriented activities, and strives to make most performances a full family event.

Primary communication is via an email distribution list. To find out more, email [mountainfifesanddrums@gmail.com](mailto:mountainfifesanddrums@gmail.com) and requested to be added to the parents email list.



*Practice Oath*

I, \_\_\_\_\_, will practice my instrument a minimum of 30 minutes per day, 5 days per week. My practice schedule will be divided into 15 minutes of practice in the morning and 15 minutes of practice in the evening.

If I cannot maintain this practice schedule, then I will discuss this with my mentor and/or assigned leader.

Signatures:

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Corps Member / Date

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Parent / Date

## Introduction

- Welcome New Recruits
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- Practice Oath

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Digital download link: [http://drummersweekly.com/New\\_Drum\\_Recruit\\_Handbook.pdf](http://drummersweekly.com/New_Drum_Recruit_Handbook.pdf)

## Welcome to the *Mountain Fifes & Drums*

This book was created to guide you through the steps of joining and moving up in the Corps. It contains details on everything you need to know and do from your first day as a New Recruit to your promotion to the rank of Private joining the Junior Corps.

Please share this book with a parent, and review it together at least once. There are forms to be completed and turned in which require their approval. They may also help with reading and understanding many of the lessons inside.

Being a Drummer can be one of the most fun things in your life. It also takes work. The more you work at it, the better you'll get. The better you get, the more fun it is. The more fun it is, the more you'll do it, and the better you'll get.

Let's get to work, and have some fun!

# *Drum Recruit Lessons*

For this handbook and the class lessons at Fifes and Drum rehearsals, we will confine our focus to the field drumming techniques of 18th century drumming on snare drums and bass drums. There are many other styles, instruments and methods to learn drumming, with massive amounts of teaching materials in print and on video. If you are interested in learning more outside of Fifes and Drum and our weekly sessions, please let me know.

## **Lesson #1 Get a Grip!**

The drums we use are rope-tensioned wood drums almost the same as they were 200 years ago. To carry the snare drum the drummer wears a wide leather strap called a sling. The sling goes over the right shoulder and the drum hooks on to the bottom of it near the left hip. So the drum hangs higher on the drummer's left than on the right. Because of this angle, we hold the left stick differently than the right stick. The bass drum is worn with two straps which cross in the back. The bass drum should hang evenly because the bass drummer plays on both sides of the drum. Bass drummers use mallets, and the grip is the same in both hands. We call this a "matched" grip.



To play the drum, stand up straight with your arms relaxed straight at your sides. Then lift both hands by bending at the elbow until your forearms are parallel with the floor or the practice table. Do not lift your shoulders or let your elbows list out sideways. Keep them close to your sides and relaxed. Always practice standing up. NEVER practice sitting down.

**How you practice determines how you will perform,  
so always practice the way you plan to perform.**



## Lesson #1

### Get a Grip! - Holding the Sticks

The end of the stick with a tapered shaft and a small bead is called the tip. Playing with the tip on the drum improves the sensitivity and the rebound or bounce. Because the drum hangs at an angle from the sling, we hold the right stick differently than the left. Many beginners start off gripping the sticks like a club or a bat. This is terribly incorrect technique, and we will work to avoid and prevent this problem.

#### Right Hand

Place the stick in your right hand with the tip end up and about  $\frac{2}{3}$  of the stick above your hand. The stick should rest in the first knuckle of your index (first) finger, with your thumb directly above it. To begin, leave the other three fingers relaxed below the stick. As your proficiency increases you will use these fingers for more delicate and dynamic articulation. For now, keep them relaxed.



#### Left Hand

Hold your left hand straight out with your thumb pointed up, and the palm facing across your waist. Lay the stick with the tip to your right, and  $\frac{2}{3}$  of the stick on the palm side of your hand. Then lay your thumb flat onto the top of the stick. You will use the thumb and the base side of your index finger along with your wrist to control the stick. To begin, leave the your fingers straight and relaxed. Later, the first two fingers fold very lightly over the top of the stick, and the last two rest under the stick. To begin, focus on rocking your wrist with the thumb on top of the stick.

Hold both sticks parallel to the floor about waist high, and wiggle each one separately to get a feel for the balance of the stick. Each stick should feel very slightly heavier at the tip end.

### The Bounce

One side at a time, hold a stick parallel to the practice pad about one or two inches from the head, and lift your thumb to let the stick drop so the tip lightly bounces onto the pad. Hold your hand perfectly still to let the stick bounce as many times as possible. Keep you as low as you can without the side or shoulder of the stick hitting the head or the rim. If the stick is too high, the steep angle will reduce the natural bounce of the stick. We want as much bounce as possible. Once the stick has completely stopped, squeeze the stick with just your thumb to return it to its' original flat position, and hold it completely still. Repeat this exercise slowly at least eight times with each hand.



### Right hand stick



<https://youtu.be/GVJacE-VWug>



### The Tap

Repeat the exercise above, one hand at a time, but as soon as you release the stick with your thumb, squeeze it again, so that it only makes one light tap on the pad. You should squeeze the stick just as the natural first bounce brings the tip back up. Repeat this with each hand at least eight times in a row before continuing.

These exercises will help you develop the feel for the optimal balance and natural bounce of the stick.

Next, continue with this drop-catch motion, but do not remove your thumb from the top of the stick. Keep your thumb on the stick to control the bounce. Try to keep a steady pace of one tap each second for a full minute or at least 50 taps. Then switch hands and repeat.

Keep your arms as still as possible, but relaxed. Control the sticks using only your thumb and finger, using just a little wrist if needed. The left hand typically uses a small twist of the wrist more than the right hand. On your right hand, be sure to keep your thumb squarely on top of the stick. Do not let it turn to either side.

### Left hand stick



<https://youtu.be/POV-r86ygP8>



Finally, as you practice this exercise daily, let your fingers lightly curl around each stick. Do not hold your fingers stiffly or tightly onto the stick. This will disturb the natural bounce. As you progress on the one-per-second bouncing, use both hands alternating between left and right keeping the tempo of each hand at about one tap per second.



Do NOT try to speed up or play loudly. The purpose of this exercise is for you to feel the optimal rebound and balance of the stick. Practice this technique at least 10 to 12 minutes twice daily for the first week. You cannot be a drummer until this technique is mastered. Your fingers will be tired or sore or even blistered. Then you can call yourself a Drummer!

\*\*\*\*\* Alternating strokes is called a single stroke roll. **This is your first RUDIMENT** \*\*\*\*\*

What you are learning is called **rudimental field drumming**.

A **rudiment** is one of a number of fundamental small patterns which form the foundation for more extended and complex drum patterns. Starting with the simplest rudiments first, you will learn flams, ruffs, rolls and paradiddles, and then learn to combine them in music.



## **Lesson #2**

### **A Tale of Two Notes**

In lesson one, you learned how to create one note or tap. Next in lesson two we will start to explore methods to create two notes. You can play one note with each hand, or play two notes with one hand.

#### **Two Hands: The Flam**

To play one note with each hand is simple. But we play the notes in a specific way. We do not play both hands together at exactly the same time. Instead we want a tiny space of time between the notes so each note is distinct. Also, we make the first note a very light tap - called a grace note, and the second note a stronger tap. This combination of two notes forms a rudiment called a Flam. Flams can be played with both right hand accents or left hand accents. The accent hand determines which the flam is called - a right flam or a left flam. When playing a flam, the stick of the second note - the accent note - should raise higher than the stick of the first note - the grace note.

To play a right flam, hold both sticks over the practice pad with the left stick only an inch or two off the head, and hold the right stick four to six inches high. As you play both notes, the left should be a tiny bit before the right. And the right should be a louder more pronounced note. Repeat this exercise at least eight to ten times, once per second. Do not rush the notes. Keep the arms relaxed. Focus on both notes.

To play a left flam, hold both sticks over the pad keeping the right stick only an inch or two off the head, and holding the left stick four to six inches high. As you play both notes, the right should be a tiny tap just before the left. And the left should be a louder more pronounced note. Again, repeat this exercise at least eight to ten times, once per second.

Once you can repeatedly play both right and left flams comfortably, play them one at-a-time alternating from right to left. Be careful to keep each flam clear and articulate, and don't let your tempo creep faster. Maintain your 60 BPM tempo just like lesson #1.

#### **One Hand - The Diddle**

Playing two notes with one hand is a little tricky. It requires subtle reflexes and mastery of the bounce and rebound from lesson #1. In order to play two quick light notes with one hand, you need to play the first tap just as in lesson #1, then quickly squeeze the drumstick and push down with your thumb to play the second tap. Do not use your arm or even your wrist. This is ALL thumb and fingers! You are using your thumb to push the tip of the stick down, and causing the pad or drum to bounce the stick back up. And be sure to let the stick bounce freely back up from BOTH taps. Try not to force or choke the notes.

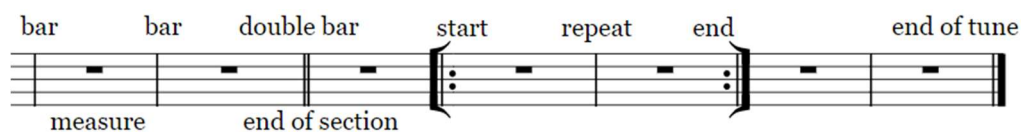
As before, practice this over and over with one hand before working on the other hand. The slow one-per-second pace helps to develop the correct form. Once you are comfortable with each hand, switch to both hands by alternating right to left to right to left over and over. Keep your arms relaxed and tempo steady.

Although this double tap technique is labelled in many drum books as a “diddle”, it is not recognized as a rudiment on its’ own. It is; however, recognized as a component of other rudiments we will learn in coming lessons. It is the most critical skill to becoming a good snare drummer. This tiny technique will become “the thing” you will practice and perform more than anything else in drumming. You cannot become a drummer until you master “The Diddle”.

**Music Notation:**

The vertical lines - up and down - across the staff are called bars. We count the beats in the space between the bars, and call that space a measure. There are several different special types of bars that each have different meanings.

The end of a section of a tune. Start and end of a repeat section of a song, and the heavy double bar meaning the end of a piece of music.



We count the beats of each measure with numbers. In this example there are four beats per measure. The best practice method is to count them out loud as you play.

“One, Two, Three, Four. One, Two, Three, Four. One, Two, Three, Four. One, Two, Three, Four”



The flam exercises detailed above look like this when written in musical form:



## Lesson #3

### Playing Ruff and Precise

In the previous lesson, you learned how to play two light notes with one hand called a diddle. You also learned how to play one hand immediately after the other into a rudiment called a flam. In this lesson we will combine both the previous techniques into a new rudiment called a “Ruff”. It is two grace notes followed quickly by a strong note from the opposite side.

Just as with flams, there are right ruffs and left ruffs. The right ruff begins with the left stick playing two small taps, just like a diddle, and ends with a strong right tap. The left ruff begins with the right stick playing the diddle, and ends with a quick strong left note.

Start by playing only right flams repeatedly; one-per-second. Make them crisp and clear. “d-d-Dum”. Play at least eight to ten. Then switch to playing left ruffs over and over. Make them sharp and consistent. Play at least eight.

Finally, play a right ruff, then a left ruff, then a right, then a left, alternating with at least four on each side. Repeat this exercise at least four times at each practice session for at least a week! Until they are not rough anymore! (Ha ha ha!)

**The Metronome** - Using a metronome to stay on time and learn to listen.

In all the exercises so far, we use the tempo of one-per-second or 60BPM as a standard playing speed, and compare it to the ticking of a clock. A metronome is a device much like a clock, but is made for musicians to use to mark time at a precise rate. Metronomes are also adjustable, so you’re

not locked onto the tempo of 60 BPM. The Fifes & Drums normally marches and plays at 95 BPM, so that will ultimately be your tempo to perform tunes. There are hundreds of different metronomes available. Analog wind-up models very similar to old clocks. There are various electronic metronomes. There are even metronome apps available on smart phones and hand-held devices. Find and experiment with some free versions or very low cost ones. You **MUST** learn to practice with a metronome.



Practicing with a metronome not only keeps your playing at a consistent steady rate, it helps to train you to listen to another sound while playing. This may sound unimportant or even contradictory, but learning to listen to others around you while you play is a critical skill if you are going to be part of any musical group.

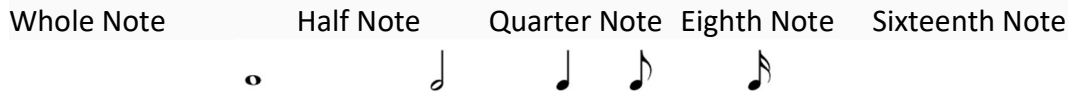
## Practicing with a metronome is essential!

### Reading Music:

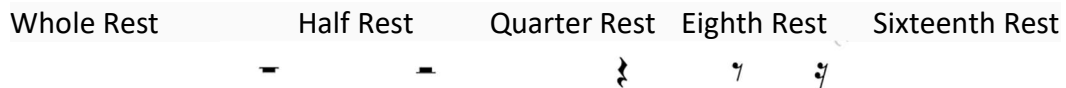
So far, we have only referred to quarter notes as the beat of the music. There is a series of note symbols to indicate the length or duration of a note related to the beat. There are whole notes, half notes, quarter notes, eighth notes, sixteenth notes and even thirty-second notes. In common time, it may help to think of notes as part of a pizza! Four quarters is equal to the whole pizza. Four quarter notes equals one whole measure. If you cut all four pizza slices into two equal parts, you have eight pieces of pizza. To divide one measure into eight equal notes, make them eighth notes. So two eighth notes are equal to one quarter note.

What do you get when you divide an eighth note into two notes? Two sixteenth notes! Get it? When you combine notes, it works the opposite way. When you combine two eighth notes together, you get one quarter note. Combine two quarter notes to create one half note. Two half notes go together to make... A Whole note! Ta-da!

To show the value or length of each note, each character has a different shape.



To indicate a part of the music that is silent or has no sound, we use another set of symbols called rests. Think of the rest as a place holder so you don't lose track of the beat even if you are not playing anything. Rests have equivalent duration values to notes:



Finally, to show the relationship of the length of notes and rests to the beat and to each other, here is a chart to help understand all the note values. We will refer back to this diagram often.



♩ = 60 Whole note

Whole rest

One

3 Half notes Half rests

1 3 1 3

5 Quarter notes Quarter rest

1 2 3 4 1 2 3 4

7 Eighth notes Eighth rests

1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 &

9 Sixteenth notes Sixteenth rests

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a

Go back to the last practice exercise at the end of lesson #1 - alternating stick bounces. What notes are the last line?

Can you count this ***out loud*** as you play? "One, Two, Three, Four ..."

We call it ***playing*** the drum. After you have finished your exercises – ***all repetitions*** – experiment. Fool around. Have some fun! ***Play!***

## **Lesson #4**

### **What a drag**

In lesson#3 you learned to play a three-note rudiment requiring both hands called a ruff. In this lesson we will add to this previous rudiment to form a new four-note rudiment called a "Drag". A drag is simply a ruff followed by another tap equal to the last one on the opposite side. It is two grace notes followed quickly by two alternating taps.

Just as with flams and ruffs, there are right and left drags. The right drag begins with the right stick playing two small taps, just like a diddle, but ends with a strong right tap. The left drag begins with the left stick playing the diddle, and ends with a quick strong left note.

Play only right drags repeatedly; at 60 BPM. Make them crisp and clean. "d-d-Dum Dum". Play at least eight to ten. Then switch to playing left drags over and over. Make them sharp and precise. Play at least eight.

Finally, play a right drag, then a left drag, then a right, then a left, alternating with at least four on each side. Repeat this exercise at least four times at each practice session for the next week! It really won't be such a drag... (Ha ha ha!) We don't identify drags in our written music as often as flams and ruffs. They are there if you look for them, and they require an increased level of coordination that leads to mastering complete phrases in many of our tunes.

### Reading Music:

Meet the notes by their names. Go back and look again at the last line of the note values chart to the sixteenth notes and rests at the end of lesson #3. Below each 16th note and each 16th rest is a number, a letter or a character that shows the name of each note for placement within the measure. The numbers are the beats. The eighth notes in between each beat can be referred to as the “and” of the beat it follows. So the third 16th note can be called the “and” of one, or the “&” of 1. Following this method, the note or rest half way between 3 and 4 can be called the “&” of 3. The 16th notes on both sides of each “&” have names as well. Each one BEFORE the “&” is referred to as the “e”. And each one immediately AFTER the “&” we call the “uh” or just “a”.

9 Sixteenth notes

Sixteenth rests



Look at the music notation below, and try to play the notes one measure at a time, and **say the note names out loud as you play** each measure. Keep the tempo slow and steady. If you start at too fast a pace, the sixteenth notes get difficult to say so quickly.

“One, Two, Three, Four.” “One and Two and Three and Four and.”

“One E and a, Two E and a, Three E and a, Four E and a.” “One and Two and Three and Four and.”



At first you may feel very silly saying “One E and a, Two E and a...” out loud. I used to feel embarrassed even in a room all by myself saying these note names. Don’t let that stop you. Say the names loudly and clearly. Even turn them into singing if you want. Have some fun with it. It just takes more practice.

Also see the double bars with double dots at end of the four measures. This means repeat the section, so be sure to play and say it twice!

If you’re up for even more of a challenge, try reversing the rights and lefts so you start with you left hand and end on the right.

## Positions with sticks:

Stand at attention with both sticks in your right hand. The tip of the front stick points up, and the back stick points tip down.

Bass drummers use mallets rather than sticks, and grip a mallet in each hand.

### 1) Sticks Up!



Bring your right hand with the sticks up to your waist, and catch the sticks with your left hand. As your left hand takes one stick, both sticks come up to point the tips straight up, and form the parallel sides of a square box around your face.



Bass drummers using mallets rather than sticks, just raise both mallets straight up.

At the SAME TIME, move your right foot half way behind your left, and STOMP! This move takes LOTS of practice!!! Eventually it will be all one smooth quick motion.



### 2) Ready



From the "up" position, quickly bring the sticks down to parallel with the drum head.

### 3) Down

This is the opposite of up. Starting from Up, bring the sticks together in both hands, then release the left hand, and then down to the right side.

Bass drummers, just move both mallets straight down.

Return the right foot to the "V" position, and do NOT stomp.

This brings you back to the original position of attention.

[video link here]

## Lesson #5

### Double diddles plus 1

In lesson #2 you learned to play two little notes with one hand, and we called that a “diddle.” Next we will add two diddles together and add a final tap to form a new five-note rudiment called a 5 Stroke Roll. You could think of it as a double diddle with a period at the end.

On this rudiment you begin and end with the same hand. What you want to play is “diddle, diddle, tap”. The objective is to make all five notes sounds equal and smooth. So the roll should sound like “da-da-da-da-dum”. If your roll sounds more like “da-da”, “da-da”, “tap”, slow down the diddles, and make the whole rudiment one smooth movement. Practice, practice, practice!

As we progress through each lesson, you will spend less time reading, and more time playing. Are your hands tired yet? Keep on diddling...

#### Reading Music Notation:

Accents, dynamics and speaking Italian.

Up to this point, we have described drum notes as taps and diddles with focus on optimizing the natural bounce of the stick. Most new drum students have no problem playing loudly. The skill of playing softly and precisely takes much practice. But since snare drums have no variation in pitch, what makes the drum musical is the variation in loudness, or what we call dynamics. This is the art of drumming, not just the mechanics of playing. Dynamics refers to the changes in volume or power in the music. We indicate dynamics in written music three different ways.

- 1) For single notes:

With accent marks: > or V over the top of one note.

- 2) For gradual increase and decrease marks over a range of beats:

The increasing power is called a crescendo.



The decreasing volume is called a diminuendo or also decrescendo.



The length of the crescendo or diminuendo will vary, beginning and ending on the beats start and stop.

3. For groups of measures or whole sections of a tune we use italic letters to stand for abbreviations of Italian words. In Italian “forte” means strong or with force. So “*f*” at the start of a music section means play loudly.

In Italian “piano” means soft. So “*p*” at the start of a music section means play softly. “Mezzo” in Italian means half or moderate. So “*mp*” means moderately soft. See the complete list of Italian musical dynamic definitions below.

*mp* = “Mezzo Piano” or moderately soft.  
*p* = “Piano”, soft  
*pp* = “Pianissimo” meaning very soft.  
*ppp* = “Pianississimo” to be as softly as possible

*mf* = “Mezzo Forte” means moderately loud  
*f* = “Forte” meaning loud  
*ff* = “Fortissimo” meaning Very Loud  
*fff* = “Fortississimo” means as LOUDLY AS POSSIBLE



Many **musical terms are in Italian**, because many of the most important early composers from the Renaissance to the Baroque period were **Italian**, and that period **is** when numerous **musical** indications were used extensively for the first time. (See also sheet **music**.)

[List of Italian musical terms used in English - Wikipedia](https://en.wikipedia.org/wiki/List_of_Italian_musical_terms_used_in_English)

[https://en.wikipedia.org/wiki/List\\_of\\_Italian\\_musical\\_terms\\_used\\_in\\_English](https://en.wikipedia.org/wiki/List_of_Italian_musical_terms_used_in_English)

We will refer back to these terms often once we start playing complete tunes.

## Lesson #6

### Combining Rudiments in Time

In previous lessons you have learned to play multi-note rudiments and keep time. Now we will combine rudiments and time keeping.

Play right flams repeatedly; at 60 BPM, and count the beats out loud. Then without stopping, switch to left flams, and continue to count the beats. Then still without stopping switch to alternating right and left flams, all while continuing to count the beat. At the end of this exercise, go to sticks up position as detailed in lesson four, and continue to count the beats. On beat 4 go to down or ready to continue to the next exercise.

Playing flams at this point should be simple. Keeping them on tempo is fairly easy too. So now we will add a single beat or tap between each flam. This is of course another new rudiment called the flam tap. Now play flam taps following the same pattern as the flams above, but also count the taps as “ands” or “&”s between the beats. Keep the flams at 60 BPM, and the taps in between will become eighth notes to the quarter notes of the flams. Again at the end, practice the sticks up, and sticks down movements.

We can add another note or tap between the flams, so that you’re playing flam-tap-tap, flam-tap-tap. Still keeping the flams on the 60 BPM beat. This is a little tricky, because it changes the time “feel” of the exercise from 4/4 to 6/8. We will learn more about time signatures later. For now, you can count this out loud as “one and ah two and ah...”

### Reading Music:

Follow these exercises on the matching worksheet: **Combining Rudiments in Time**. Notice that not all the patterns end on beat 4.

The beats and note names are above the notes on the staff. The hand sticking is listed below the notes with lower case letters for the grace notes, and capital letters for the regular notes. If needed, go back and review the note names from lesson #4. Be sure to keep counting out loud!





**Lesson #7**  
**7 stroke Roll**  
**Open Beating #2**

**Double diddle chains**

In lesson #5 you learned to play a combination of two diddles and add a tap, forming a rudiment called a five-stroke roll. This is named of course for the five taps it contains. Five stroke rolls are actually not very common in our early tunes. What are very common in all our tunes for the rank of Private are seven stroke rolls. As you may have already guessed, a seven-stroke roll is a set of three alternating diddles plus a tap.

On this rudiment you begin and end with the opposite hand. If you start with the right, you end with the left. What you want to play is “diddle, diddle, diddle, tap”. But remember the objective is to make all seven notes sounds equal and smooth. So the roll should sound like “da-da-da-da-da-dum”. If your roll sounds more like “da-da”, “da-da”, “da-da”, “tap”, slow down the diddles, and make the whole rudiment one smooth movement. Practice, practice and more practice!

### Stretching & warming up before you play:

Drumming requires fine motor skills involving many muscles, mostly located in your forearms. Even though you are moving your fingers; those muscles are located in your forearms. Grasp your forearm tightly with one hand, and wiggle your fingers on the other hand. You can feel the muscles in your arm move, right? These are the muscles you use to play the drum. To play the delicate and intricate parts well, these muscles should stay relaxed and well-toned. If you grab your sticks and jump into an exercise or a tune when these muscles are cold and tense, your playing will not be smooth and relaxed, and you may risk injuring the muscles in your arms. To prevent this, you should always stretch your arm muscles and warm them up before you play. We have some specific movements to stretch your forearm muscles, and get your hands ready to play.

#### 1. Forearm stretches

Put both hands forward with palms up, and both sticks in your palms. Rotate one hand inward causing the hand to rotate face down, and your elbow to move up and outward. Then rotate the other hand inward and push the sticks away from your body, and if you can gently lift your hands up to shoulder height. You should feel this stretch the muscles of your forearms. Don't overdo it. Try to gently hold this stretch and count to eight or ten.



#### 2. Wrist Twists

Hold one stick in each hand, and quickly twist the stick back and forth in each direction. Try to keep the twist going for about five seconds.



#### 3. Finger Flips

a. Fold all four fingers behind your thumbs on each hand, and quickly flip all your fingers out straight. Repeat this movement quickly on both hands at about four times per second for eight to ten repetitions.

b. Or, hold your fingers out straight, and flip your wrists as if you're trying to shake water off your hands. Repeat eight to ten times with both hands. The object is to push blood to the tips of your fingers.

## Reading Music:

Fifers hold a note by continuing to blow air until the beat where the note should end. But drums can only play the beginning of the note. So the drum roll is the way a drum holds a note. It is really a quick sequence of notes. So when you play a roll, you need to look at what part of the beat the roll starts on *AND* ends on.

The notation for the roll is the beginning note with two or three diagonal slashes and an arch connecting to the ending note, and a number over the arch designating the number of taps in the roll. The notation for a seven-stroke roll is illustrated below.



## Your First Tune: Open Beating #2

The first tune we will work on learning to play and memorize is Open Beating Two. There is no fife music for this tune. This is really a drum cadence only. Look at the sheet music for this tune. It starts with a seven stroke roll, and moves into quarter notes and quarter note flams with one stick at a time holding the UP position. There are several seven stroke rolls in this tune, along with an extended snare drum rest section while the bass drum plays solo, so you must count the rests to come back in on the correct beat. The end of the eighth measure shows a double dot repeat sign, so return to the beginning and play all eight bars again to complete the cadence. Also notice that the first seven stroke roll starts *BEFORE* the first count of ONE. The roll begins on the “and” of 4 and ends on beat 1. This is called a pickup, and is common in almost all our tunes. With all tunes, start slowly. 60 BPM is a good starting point. Figure out each rudiment and phrase, and then string them together staying on the beat. Once you can play all the notes correctly, gradually increase the tempo until it is up to the speed listed on the sheet music.

Once you can play the entire tune up to speed, play it at least four times at each practice session. By the end of the week, you should be able to play it from memory without reading the printed music.

## **Lesson #8**

### **Paradiddles and Accents**

In lesson 7 you learned how to play and read seven-stroke rolls, along with how to keep them in time. You also started playing and memorizing your first cadence. That's a lot to master in one week. It's okay to move on to this lesson even if you have not quite passed Open Beating #2. If you can play it slowly while reading the music, keep practicing it all week, and also start on this next lesson on paradiddles.

Paradiddles are a fairly simple rudiment combining two alternating taps followed by a diddle on the originating hand. R-L-R-R. Or L-R-L-L.

The only variations are created by accenting different notes within the rudiment. Sometimes we accent the first note. Sometimes we accent the second note. Sometimes we accent no notes, and the whole paradiddle stays steady. As always, start slowly, repeating only one side. 60 BPM is a good starting tempo. Then work starting with the other hand. Then work on accenting the second note, working on one side at a time.

Finally, work on alternating paradiddles. This is where the paradiddle gets tricky. It turns into one long steady string of notes, with the only difference being which hand is playing each note. Follow the exercises on the Reading Music 4 - Paradiddles worksheet. Keep counting out loud as you play.

Again, at the end, practice the sticks up, and sticks down movements.

#### **Reading Music:**

There are no specific symbols or notation for paradiddles like there are for rolls in lesson #7. You need to look at the hand patterns to recognize those patterns and accents. Look at the patterns on the worksheet.

# Reading Drum Music 4

## Paradiddles

♩ = 60

1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

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

Right Paradiddles with leading accent

3 1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

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

Left Paradiddles with leading accent

5 1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

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

Right Paradiddles with off-hand accent

7 1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

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

Left Paradiddles with off-hand accent

9 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a

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

Alternating Paradiddles with leading accent ... Alternating Paradiddles with off-hand accent

## **Lesson #9**

### **Nine Stroke Roll**

In lesson 7 you learned how to play and read seven-stroke rolls, along with how to keep them in time. Nine stroke rolls are a roll with one more diddle - four alternating diddles and a tap. Because of this, the nine starts and ends on the same hand. Whichever hand plays the first diddle also plays the last tap. But remember, the idea is to keep them all smooth and even. Don't let your rolls get lumpy!

The practice for this lesson follows the same structure as lesson #8. Play all right-leading rolls first, starting slowly. Then play leading left. Then alternate. Don't let the tempo creep up until you have them playing smoothly. This lesson is also pretty simple. If you get it quickly, you can combine this lesson with #8 or with #10.

### **Reading Music:**

The notation for the nine-stroke roll is the same as the seven and all other rolls. The beginning note has two or three diagonal slashes and a tie connecting to the ending note, with a number over the arch designating the number of taps in the roll. This time it's a 9 rather than a 7. Also pay particular attention to the sticking, since this rudiment starts and ends on the same hand.

Be sure to keep using the warm up exercises from lesson#7. Keep your muscles stretched, warm and relaxed. Also be sure to enter your practice times and topics on each weekly worksheet. As you continue to log your practice time, you develop a journal of your progress. This can be a valuable tool in the future to help judge how long it should take to learn new techniques and tunes.

## **Lesson #10**

### **Ten Stroke Roll**

In lesson 9 you learned how to play and read nine-stroke rolls. The ten-stroke roll is unique, not only because it has an even number of notes, but also because it ends in two single taps. The Ten is a Nine stroke roll with an extra tap at the end. The challenge of this new rudiment is to keep all the notes including the last two single taps as even as possible.

Practice Tens just like you did with Nines. Start slowly with one side leading at a time. Then switch sides. Then play alternating. As your rolls progress smoothly, increase the tempo very slightly.

#### **Reading Music:**

The notation for the ten stroke roll is just like all the other rolls. The number 10 should be above the tie from the starting and ending notes.

#### **Triplets**

In lesson #4 we began to divide each beat into smaller and smaller pieces by always dividing it in half. One quarter note can equal two eighth notes. One eighth note can equal two sixteenth notes. Now we will divide one beat into three equal parts, and call them triplets.

Start with a simple beat at 60 BPM, play quarter notes for four beats. Then play eighth notes dividing the beat into two parts for four beats. Then divide each beat into THREE equal parts, again for four beats. When we count this exercise out loud, we use the beat number, the “&” and the “a”. We leave out the “e”. So it sounds like “1 & a 2 & a” etc...

So tap and count out loud:

“One, Two, Three, Four”.

“One and Two and Three and Four and”.

“One and uh Two and uh Three and uh Four and uh”.

The main beat of the numbers should never change. Only the notes and note names should change.

Although they usually look like eighth notes with a single bar across the top, to designate triplets on written music a numeral “3” is printed above the notes that are triplets.

Groups of two sets of triplets are often written on music with a 6 over the top, and called sixlets. They are really the same as two consecutive triplet sets.

Read and practice to the worksheet named Note Values – with Triplets. This will get you used to the difference between eighth notes, triplets and sixteenth notes.

**Lesson #11**  
**Eleven Stroke Roll**  
**Open Beating #1**

Up to now, we have been learning rolls and other rudiments as combinations of taps and diddles. As rolls get longer, it becomes more difficult to count the number of notes. There are rolls for 5, 7, 9, 10, 11, 13, 15, 19 and 21 strokes. So we can use another method.

To help understand the hand movements for rolls, we can break down the rolls into what we call the skeleton or frame of the roll. This counts the single hand movements rather than the diddles. The skeleton of a left leading seven stroke roll is “left, right, left, right.” Four hand movements, beginning with the left hand. The first three parts play a diddle, and are two notes each. The last hand movement is a single tap.

For an eleven-stroke roll, the frame is 6 hands; “left, right, left, right, left, right.” All are diddles except for the last, which is a single tap. Eleven-stroke rolls are almost as common as sevens. Using this frame or skeleton idea can also help match the rolls to the beat of a tune. Typically, a roll skeleton can easily be counted as either eighth notes or triplets in time with the tune. Then play the diddles on the frame, and you can tell how the roll fits into the beat of the tune.

**Reading Music:**

The notation for the eleven-stroke roll is the same as all other rolls. The beginning note has two or three diagonal slashes and a tie connecting to the ending note, with the number 11 over the arch designating the number of taps in the roll.

**Your Next Tune: Open Beating #1**

Just as the first tune you learned started with a seven-stroke roll, so does this and most other Fifes & Drums tunes. Start with a left-leading seven, which starts BEFORE the 1 of the first measure. Remember, we called this a pickup. Then play two left-leading eleven-stroke rolls. Then play two alternating quarter note flams. That is the first half of the cadence!

The second half starts the same. Which is tricky, because the seven-stroke roll has to start BEFORE the first measure of the second half. Count this out loud as you play, and you’ll find that there is no note played on beat 4. Beat 4 is a rest, and the seven-stroke roll starts on the “&” of 4. Then the second half continues with two left-leading eleven-stroke rolls just like the first half, but the second ends immediately into triplets ending with a flam and an accented ruff! **Whew!!!**

Follow the sheet music for Open Beating #1, and build the tune slowly. After you can play the entire piece, including the repeat, slowly increase your tempo. Play this at least four times at each practice session until you have it memorized, and can play it without the music. Then you’re ready to pass your next tune! **Open Beating #1!**



## Lesson #12 Flamacues and Ratamacues

You may have been expecting a new rudiment with twelve notes to match the lesson number, just like the previous lessons. Sorry, not here. Thankfully there are no twelve-note rudiments. Many drum associations list 26 or even 40 essential rudiments. I prefer to focus on the basic five.

1. Single stroke roll
2. Double stroke rolls (5, 7, 9, 10, 11 etc...)
3. Flam
4. Ruff
5. Paradiddle

All other rudiment are really combinations and/or variations of these basic building blocks. If you have ever built anything with Lego blocks, you understand how to build musical phrases on the drum with rudiments.

Combine a flam with three taps and another flam, and you have a rudiment named the Flamacue.

Flamacues

IR L R L IR                      rL R L R rL

Ratamacues

llR L R L                      rrL R L R

Combine a ruff into a triplet and add a strong tap at the end to create a Ratamacue.

Play two ruffs at the start, and it's a double ratamacue.

Double Ratamacue

llR llR L R L

Tripple Ratamacue

Play three ruffs at the start, and it's a triple ratamacue!

llR llR llR L R L

*I have **no** idea who thought of these crazy names!*

Flamadiddles

IR L R R rL R L L

Play a flam at the start of a paradiddle, and it becomes a flamadiddle.

*At least that name makes sense!*

You can combine lots of the basic rudiments into all kinds of funny named exercises. They do help you learn to play with better dexterity, and if you're curious you can look up some extra rudiments and experiment with them on your own. We will be focusing on learning our tunes and building the phrases with the basic rudiments we have covers so far.

### **Reading Music:**

The notation for the rudiments above are simply note values with right and left sticking indications. There are no special musical symbols. There are also no beat names or time signatures. Just look at the relationship of the notes, grace notes and the hand combinations.

As mentioned previously, these are the letters that make the words in the phrases of our music.

Practice the exercises above to improve your coordination and dexterity. Then move on!

## Lesson #13

### The Long Roll

We have learned five, seven, nine, ten and eleven-stroke rolls. There are even more rolls of specific lengths. The long roll is not a specific number of notes in duration. It just keeps going...

Practice playing smooth long rolls for longer and longer periods of time, while keeping your hands and arms as relaxed as possible. Start at 30 seconds. Move up to 60, then 90 seconds. Try not to let your arms get tight. When you can keep your roll smooth for over two minutes, you're ready for the next tune. The long roll is just smooth steady alternating continuing diddles. More practice. Oh boy!

#### Reading Music:

The notation for the long roll is typically whole notes with the three diagonal slash lines tied together for each measure.



#### The Time Signature

At the beginning of a piece of music, there are two numbers or a symbol representing two numbers. The numbers are "stacked" one on top and the other on the bottom. This is called the Time Signature. The top number is how many beats or counts are in one measure. The bottom number is the value or duration of the beats.



In this example, the top 4 means there are four in each measure. The bottom 4 means the value of each beat or count is a quarter note.

So far, what we have been counting has been with a 4/4-time signature as the example above. This is often referred to as "Common" time, and indicated with a "C" rather than two numbers.

Our next tune will use a 3/4 time signature. For each measure we count, we only count to three.



This changes the feel of the music significantly.

### **Your Next Tune: Amazing Grace**

We have no drum sheet music for this tune. The snare drum part is a long, steady, continuous double-stroke roll. The bass drum just plays on the DOWNBEAT of each measure. The Downbeat is the first beat of each measure or "1".

Also when playing Amazing Grace, you must watch the person leading or *conducting* the Corps. The tune can start out at mezzo piano -moderately soft- volume, and increases to mezzo forte – moderately loud - and back down to mezzo piano before the end.

Focus to increase volume on your roll without speeding it up. Then pay special attention to keeping your roll tempo steady as you bring the volume down to *mp*. Don't let your roll slow down as it gets quiet.

## **Lesson #14**

### **Pick-ups, stick taps, multiple endings on repeats.**

This week's lesson covers a collection of extra details that are not specific to any single tune or technique. This lesson can be combined with lesson #13 if it was easy. This week can also be a catch-up week for those who are a bit behind.

As you pass more and more tunes, you need to keep playing them every day to keep them fresh in your memory. If you don't practice each tune after you have passed it, you will start to forget your tunes. Don't let your work go to waste.

This is also a good time to review all the lessons you've completed so far.

Balance, bounce and holding the sticks.

Rolls and Rudiments.

The double bounce and stick height.

Flams, diddles, ruffs and drags.

Keeping time and playing with a metronome.

Quarter notes, eighth notes, sixteenth notes and rests.

Note names and time signatures.

Accents, dynamics and speaking Italian.

From single stroke rolls, 5-stroke, 7, 9 11-stroke rolls.

Paradiddles and patterns of eight and four.

Stretching the arm muscles, marching, right-face, left-face, about-face.

Attention with sticks, parade rest. Sticks up, ready & down.

Review and practice all these topics and techniques. Next we will learn our first complete tune. Yankee Doodle.

**Lesson #15**  
**Fifteen Stroke Roll**  
**Yankee Doodle**

First you need to understand the frame or skeleton of the 15-stroke roll.

This frame is almost four hand pairs of diddles; “left, right, left, right, left, right, left, right.”



Except that the last hand is a single note, not a diddle. Start slowly, and repeat starting with your right hand. Play all the diddles, and accent the last tap with the left. Just like the 7 and 11, the 15 stroke roll ends with the opposite hand than it starts with. After the right hand is playing smoothly, switch to starting the roll with the left. Once that is as smooth as the right, change to alternating from left starts to right starts repeatedly. These are alternating 15s.

**Reading Music:**

The notation for the fifteen-stroke roll is the same as all other rolls. The beginning note has two or three diagonal slashes and a tie connecting to the ending note, with the number 15 over the arch designating the number of taps in the roll. Notice that since this roll has more taps, it is usually a full beat or more in duration from the start to the end.

**A New Tune: Yankee Doodle**

At this point, you have learned all the rudiments and almost all the music reading elements needed to read and play Yankee Doodle. Let’s go through the tune, and describe each element, one at a time.

First, look at the entire structure on the page. There are four measures with a double-dot repeat symbol, so those four bars get played twice. There is also a  **1.** and a  **2.** over measures 4 and 5. This indicates which measure to play at which end of the repeat. Play measure 4, then return to the beginning. Then play measures 1, 2, 3 and 5 before proceeding to measure 6 and starting the second half of the tune.

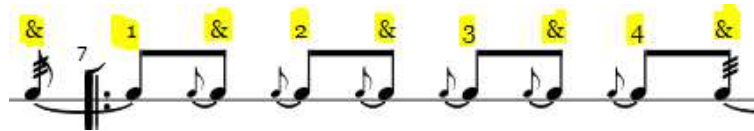
The second half of the tune also has four measures with a double-dot repeat and a separate first and second ending measure. Look carefully at the difference between each ending measure.

This pattern or form within the tune is referred to as “A, A, B, B”, meaning that the first section (A) repeats once, and the second section (B), also repeats once. Many of our other tunes follow this A A B B form. But not all, so watch for that structure on other upcoming tunes.

Now that you know the over-all form, break down the tune, piece-by-piece. Start S-L-O-W-L-Y. 60 BPM is a good starting tempo until you can play all the notes and rudiments. Then gradually speed up.

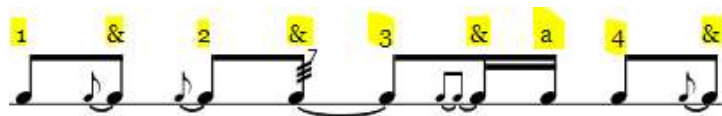
This tune, like most of our tunes, begins with a left-leading 7 (seven-stroke roll) on a pick-up. So as you tap a starting count, the roll starts on the “&” of 4, before the downbeat. From there, it is alternating flams on an eighth note count.

Count them out loud as you play. “1 & 2 & 3 & 4 &”. The “&” of 4 is the start of another 7 leading into the next measure.



Also notice the dynamics of the first measure. It starts softly at piano with a “*p*”, and builds up over the span of the measure to forte with a “*f*”. Notice the next measure follows the same pattern of notes and dynamics. So immediately go back to piano at the start of measure #2. Play it the same way as measure #1.

Measure #3 is different. It starts at the end of the 7 from measure #2, but only has two flams. Then you play another 7 stroke roll for one eighth note. Next you play a right ruff followed by a left tap sixteenth note, a right eighth note and finally a left flam on the & of 4. Try counting the notes by name as you play them. “One and Two and (roll starts here) Three and-a Four and...” The roll ends on beat 3. The & of three is a *ruff*, and the next notes are 16<sup>th</sup> notes, so count those as “&-a-4”. Finally, the last flam is on the & of beat 4. Counting the full measure goes, “1 & 2 & 3 &-a-4 &”.



Measure four is the first ending of section “A”. Starting with a right flam, then moving into two 7-stroke rolls each starting on the & of beats 1 and 2, and ending on the next beat. Two more alternating eighth note flams follow with a final 7 stroke roll leading back to the beginning of the tune. Remember to count these notes by name out loud as you play. The last right flam before the returning 7-stroke roll has an accent mark over the note. So play it stronger right before you return to the softer beginning of the tune.

Play the first three measures again, just as before, counting out loud as you play. This time the fourth measure is a little different. This is the second ending for the first section. It ends with an accented left flam before moving to the second section.

The second section starts with another accented flam, this time on the right.

Next we play a fifteen stroke roll as you learned at the beginning of this lesson, starting softly at piano, progressing over three eighth note counts to Forte by beat 3. The & of 3 and beat 4 are two more alternating flams. Again, the second flam is accented. The & of beat 4 starts a 7 stroke roll back to the soft piano downbeat on 1 of the next measure. Focus on this measure –

the first of part B. Play it over at least several times to get it right, before moving on to the rest of the section.

The next two measures – 7 & 8 are exactly the same as in section A, the first half of the tune. Next, measure 9 is the first ending of the second half before the repeat. It is the same notes and rolls as measure 5, the second ending of the first half, except all three flams are accented!

Play the three accented eighth note flams through the repeat to the accented flam at the beginning of part B the second time through so that they are all four evenly accented flams. Keep counting out loud as you play.

Finally, the last measure -#10 ends with an accented right flam on beat 4!

Bravo! Now just play it again. Then play it again. Then again... You will play this tune A LOT!!

### **Bass Drum**

The bass drum part for Yankee Doodle is very similar to the snare drum part, with the exception there are no rolls or rudiments to play. So it is somewhat simpler to play and remember. Through most of the tunes, we will review the notes and dynamics of the bass drum, but with less details.

Review the written music again, and you may also notice that all the rolls start with the left hand and end with the right. You should also note that the **down beat** or beat 1 in the tune is always the right hand. That helps with the rhythmic feel and balance of the song.

Once you are confident you can play the tune smoothly and correctly all the way through, you are ready to pass it to a senior corps drummer. When you pass tunes, you should always start from a position of attention and then sticks up. Remain at attention throughout the tune. At the end of the tune return to the sticks up position, and wait for your instructor to give the "Down" command.

### **Challenge:**

Try to play the entire tune while marking time or marching in place. Remember that beat #1 of the march is the left foot. So every beat #1 is a left foot and a right hand. *Feel the Rhythm.*

From this lesson onward, we will focus on a new tune for each lesson, and introduce new notation and techniques as they appear in each new tune. Tunes often take more than one week to learn and memorize. If each tune takes two weeks, adjust the dates at the top of each practice worksheet. **Set a goal for yourself to learn and pass a new tune each week.** You never know how much you can accomplish if you don't try!



## Lesson #16

### 6/8 Time Signature Dotted Notes

#### The Moon and Seven Stars – *Seven Stars*

The next new tune to learn – Seven Stars – is in a new time signature that you have not yet played. This time signature is 6/8 time. This means there are six eighth notes per measure. The way that we count the beats is a little different. “One and ah, Two and ah, “. 6/8 time is a little simpler than 4/4, and it has no “e”s. Practice counting a few measures out loud this way to get the different feel of the rhythm.

#### Reading Music:

The new notation symbol we will use is just a dot. In music, a dot placed immediately following any note means that note is half-again as long or  $1\frac{1}{2}$  times its regular duration. One quarter note is the same length as two eighth notes. So a dotted quarter note equals three eighth notes. This works well in 6/8 time, because the beats we count are three eighth notes long.

One and ah, Two and ah, “. One and ah, Two and ah, “. Or 1 & a 2 & a, 1 & a 2 & a. Remember to start S-L-O-W-L-Y. 60 BPM. Then gradually increase.

Look at the first line of Seven Stars. It is four measures long. Look at the bass drum notes. Count them out loud, and it simply 1, 2, 1, 2(rest). There’s no note to play on the second 2.

To play the snare drum part, start counting, and then start playing on the “ah” of beat 2. This 7 stroke roll ends on beat 1 of the first measure. This happens three times. Followed by two alternating light flams. These three rolls start at forte, so play them strongly. But the flams are piano, so play them lightly.

Next notice that measures three and four are the same as measures one and two. There’s a pattern here. Measure five start has only one roll and two alternating flams again, but these are strong flams. Measure six again repeats five. Measure seven is six strong eighth notes for both snare and bass with an accent on the down beat and a flam on beat 2 for the snare. Finally measure eight has a flam on 1 and accented flams on “a 2”! The 7-stroke roll at the end of measure eight, leads back to the start, because of the repeat sign – the two dots stacked vertically at the end of the measure.

Remember to count the beat and note names out loud as you play. What you’re counting should sound like “1 & a 2 & a, 1 & a 2 & a.”

What you’re playing should be on a-1 a-2 a-1 a-2... Measure seven will finally play on all six notes. 1 & a 2 & a 1 & 2.

Keep working on the first half, until you can play it smoothly. Don't speed up, and don't skip the repeat.

The second half is section "B". Just as the first half – section "A" repeated, so will section B. First notice that the bass drum has a dotted quarter note and a **dotted quarter rest**. A dot can be applied to a rest just as it can to a note. So this dotted quarter rest is counted as three eighth rests.

The snare plays a phrase of notes "a-2-&a-1" with flams on beat 2 and the next beat 1 to accent the beats. This is also a crescendo, increasing in loudness from the beginning to the end. The next phrase is a right stick tap followed by a left leading eleven stroke roll from the beat 2 to beat 1 of the next measure. This is also a crescendo, so be sure to start the roll softly and leave room dynamically to build it up.

Just as in section A, these two measures or bars are repeated in the next two. Then look at the last four bars of section B. They are exactly the same as the last four bars of section A! Play to the end, and repeat section B, and you have completed the tune! Try to say the beats as you play the notes, but don't let your voice change volume as you play louder and softer.

Way back in lesson#1 we referred to notes as letters of a language. The notes would combine into words, and the words would build into phrases. You just read a musical page of phrases! As we continue, you're musical reading skills will increase. You are not just practicing playing. You're also practicing reading.

Once you can play the entire tune S-L-O-W-L-Y, gradually increase your tempo. Keep your playing smooth and clean. Don't let your rolls get mushy, or just be a buzz. They must stay clear as 7 and 11 stroke rolls.

As with Yankee Doodle, you can challenge yourself play the entire tune while marking time or marching in place. That extra coordination will help when you promote to Private and receive a drum to play. Playing AND marching will require some extra practice.

To pass this tune to a senior corps drummer, you should start from the position of attention, go to sticks up, the ready, then tap and play. Remain at attention as you play, and return to sticks up at the end. Then go to down after receiving the command.

Practice your tune just as you are going to pass it! Practice the sticks up and ready moves at the beginning, and sticks up and down at the end. Practice this three or four times each morning and each evening. You should be ready to pass this tune after one week of practice.

## Lesson #17

### Chester

Our next tune to learn is Chester. Look over both pages of the sheet music. This version of the music is written on single staff lines rather than the traditional five-line staff. This is just a different style of drum music. Of course, this doesn't work for the fife. Also notice that this tune is two pages long! It's actually the same number of measures as Seven Stars, but there are no repeats. So this music is just played from start to finish.

The time signature for Chester is back to 4/4. There are only quarter notes and eighth notes. All the rolls start with the left hand, and end with the right. Start S-L-O-W-L-Y. Count the beats and say the note name as you play. Snare drummers be sure to accent the "&" of beat 3 in measure three in the first left paradiddle. In Chester, we get to see how the drum music is really a collection of rudiments. Starting with the seven stroke roll – into a set of flams – and then the a flamadiddle. These are the building blocks of rudimental field drumming.

Once you have mastered the first line, start working on the pieces of line two one measure at a time. Once you are playing both lines smoothly together look at line three – measures nine through twelve. Line three is exactly the same as line one! Look next at line four. It is only one bass drum note different from line two. This makes it much easier to memorize.

Move on to page two. The down beat of the first line is the end of the seven stroke roll from the first half. Then there is a rest for the bass drum, and a fifteen-stroke roll for the snare. The written note for this roll is a dotted half note, so it is three quarter notes in duration. Remember from Seven Stars that dotted notes are 1- ½ time the duration of regular notes. This fifteen-stroke roll doesn't end until the down beat of the next measure. So practice that timing. The second fifteen-stroke roll is the same length, and is follow immediately by a quick ruff. Practice this line over and over until you play it smoothly through all four measures.

Line six, meas.21 through 24 are the same as line two and line four. You should have already played this smoothly from the first page.

Line seven, meas. 25 through 28 are exactly the same as line five above! You already played that too.

Line eight, the last line is also the same as lines two, four and six, except there is no seven-stroke roll. This is the end of the tune. Sticks Up!

Look over the lines of the tune, and you should now recognize the form of the tune. Line one is "A". Line two is "B" Line five is "C". The overall form of this piece is A B A B C B C B. Once you can play all three parts – A, B and C, you can remember the tune easily.

**Practice this tune three times through, twice daily for a week, and you'll be ready to pass it!**

## Lesson #18

### Sisters

Our next tune - Sister's – is back to 6/8 time signature, and is all on a single page. As always, start extra S-L-O-W-L-Y, and map out the notes using the note names. Remember 6/8 time has no "e" in the sequence. Look over the entire page, and you will see that There are two halves, each with repeat symbols at the end, so Sister's has an A A B B form, with a different first and second ending on the B section for the end of the tune.

The bass drum needs to remember to watch the dotted quarter notes to stay on the down beat. There is also a rest on the downbeat of measure four creating the feeling of anticipation. The snare drum starts as usual with a left-handed seven-stroke roll pick up. It starts before the down beat. Map out the note names, the flams, accents and remember the crescendo in measures two and six. As before all the rolls start with the left. All the sticking is alternating, so there are no paradiddles or ruffs in Sister's.

The second section has accented notes and flams on the snare, but no more crescendos. Pay special attention to the accented right tap before the eleven-stroke roll. This sticking is critical. The seven-stroke roll before this ends on the right, and you need to play another right tap to get to the eleven correctly.

Sister's has a lot of back-and-forth between the snare drum and bass drum. The snare drum plays when the bass drum does not. Then the bass drum plays when the snare drum does not! This is often referred to in music as counterpoint. Finally, at the end of the tune, both the snare and the bass play together, and it's accented by both. Snare drummers and bass drummers need to listen to each other well as you play to make this song as musical as possible.

Practice Sister's several times both in the morning and each evening, and you will be ready to pass this by next week!

If you haven't completed your flag recital in front of the corps., be sure to get this setup and done.

Pass Sister's, and you are ready to promote **Recruit First Class** and join the **Color Guard!**



## Lesson #19

### The World turned Upside Down

You are now R1C. Congratulations! Buy now you should understand how to slowly map the notes by name on each new tune. I will keep the lesson instructions short, and only point out new symbols and particular characteristics of each tune.

Section A of The World Turned Upside Down is only four measures long, but it repeats four times rather than the traditional two times. Measure four has a dotted quarter note ten-stroke roll, with another right tap immediately following. This is tricky! Play just this roll+tap combo over at least several times to get it working well. Don't move to the second half of the tune until you can play this well!

The second half has more combinations of both eleven and seven-stroke rolls with paradiddles, and flamadiddles. Go nice and slow until you have all the sticking figured out and working correctly. Look carefully at measure nine. Map the notes by name.

You should have: 1 2 & & 4 &. There is no note on the & of 1. There is also no note on beat 3. The flam is played on the & of beat 3, and the grace note of the flam looks as if it is one beat three, but it's not. You must be sure to read the notes by value. Don't let the spacing of the symbols throw you off.

Once you have made it through the first nine measures, the last three should be east peasy!

Practice this multiple times both morning and evening to pass it by the end of the week.

Don't forget to continue practicing all the other tunes you have passed up to this point. Your repertoire is growing, so don't forget about the original tunes you passed.

## Lesson #20

### Road to Boston

Our next tune to learn is Road to Boston. Look over the page of sheet music. It is pretty basic. Start S-L-O-W-L-Y. 60 BPM on the metronome.

What is the time signature?

What is the form?

What are the differences between the first and second endings of each section?

What is that crazy % looking symbol in the second measure of the second section?...

Map the notes by name for the first line, and you'll see that all the flams fall right on the beats. You just need to figure out the eighth and sixteenth notes around them.

The snare and bass drums play matching paradiddles in measures two and four. The difference between the first and second endings here is the roll leading back to the *top* (the beginning) for the second time around. The second ending has an accented tap on the & of beat 4. That's important!

That tap is important, because the down beat of section B starts off an eleven-stroke roll. By now, we've become so used to pick up seven-stroke rolls, that learning to start the roll on the down beat can be a challenge. Focus on making this change crisp!

The second half of this tune has a fairly short phrase which repeats three times, and then play a reversed variation of the same phrase for the fourth bar. The end of the third measure has that familiar pick-up seven stroke roll, and pushes the eleven stroke roll to the other side of the paradiddle. A little musical Tetris game if you like...

That symbol in measure seven is a Repeat Measure symbol. It means to repeat exactly whatever was in the previous measure. We don't see that very often in Fifes & Drums, but if you play drum kit you see it a lot!

All of the paradiddles and flamadiddles in Road to Boston are accented on the "off" hand – the hand that only plays one note. This applies to both snare drum and bass drum. Find all the paradiddles and check the accents. This tune also has a high number of three right notes in a row if you consider the grace notes of the flams. Triple check your sticking, and be sure you're playing the three rights in a row in the second half as well.

Bass drummers will play the same one-bar phrase nine times in a row, so pay special attention to counting your repetitions!

Practice, practice, practice! You can pass this tune in a week. Keep building your tune list!

## Lesson #21

### White Cockade

What is a cockade?

What does a white cockade mean?



Our next tune - white cockade – is in 4/4 time, and is full of flams, rolls and paradiddles. Nothing here is new. You just need to start slowly, and figure out the phrases and patterns. The first four measures are one big long sentence without smaller repeating pieces as in other tunes.

The second half has a sticks “UP” section on the snare drum that we haven’t seen since Open Beating #2. But this one is quicker and a little tricky. The sticks should actually more up on the & of beat 1, and come back down just in time for the flam on beat 3.

The Bass drum has two short solo sections while the snare sticks are up. The first solo is eighth notes. The second solo is a sixteenth note double triplets, also called a sixlet. This is not simple to play, so practice it many times to get it to fit into the tune. Playing these notes on the bass drum requires precise timing and skillful even dynamics to hear all the notes clearly. You can not pass this tune without playing this phrase well.

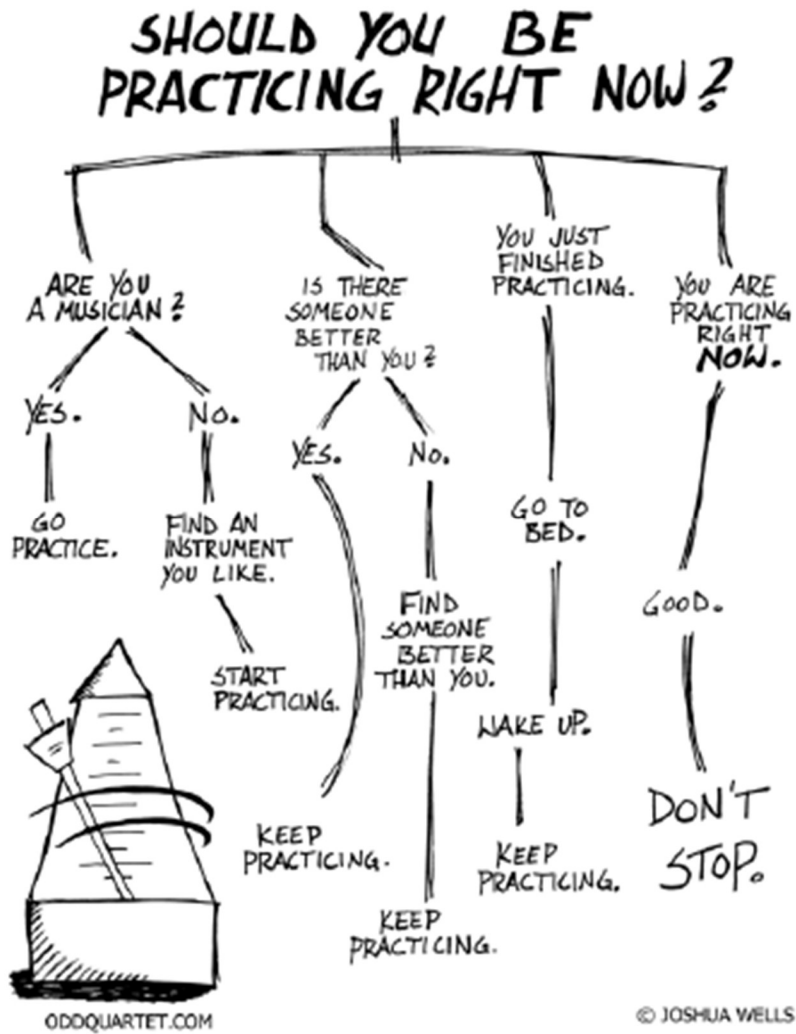
Due to the longer phrases in the first section, you may need to keep reading this music for a few days, before you remember it all. That’s okay. Keep reading the music as long as you practice it three to four times in each practice session, and practice twice daily. You can commit this to memory within a week. After you have passed it, remember to play this tune as part of your warm up and review daily to keep it fresh.

A cockade is a ribbon worn on a colonial tricorne hat like the one in the picture above. The color of the ribbon designates the rank of the person wearing the hat. The white cockade indicates the rank of Sergeant Major – the highest rank in the Fifes & Drums.

**Lesson #22**  
**The Harriet**

Our next tune to learn is The Harriet.  
Look over the page of sheet music.  
The time signature is 4/4, and the form is A A B B again.

Start S-L-O-W-L-Y and work out the notes by name. This tune has more ruffs and drags with fewer seven-stroke rolls than many previous tunes. As in White Cockade, there are sticks “UP” parts for the snare drum where the bass drum plays short solos. Remember to make the up movements quickly and sharp. Don’t let them be slow and lazy.





## Lesson #23

### British Grenadiers



Our next tune to learn British Grenadiers. It is another 4/4 tune with the form is A A B B. The first half is pretty easy, but has some new combinations we haven't played before.

This song has another version of the back-and-forth counterpoint between the bass drum and snare drum right from the start.

The snare starts with the usual seven-stroke roll pick up, but the bass drum does not start on the down beat. Instead it plays starting on the & of beat 1, with a left-right combination. Then the snare plays two sixteenth notes into a flam. This is a new snare combo as well. Measure two is a more familiar arrangement of both snare and bass playing together on the beats. The counterpoint pattern repeats for measure three. Using a metronome on this will really help hear the rests and beats NOT to play.

The second section has some new variations of notes we have not seen yet too. Both the snare and bass drum start the down beat with a dotted eighth note into a sixteenth note. This gives a skip and a sharp tap in 4/4 time that feels almost like 6/8. But the next measure returns to the matched straight 4/4 feel.

Measure seven is something new as well. There is a repeating left-left-right combo on both snare drum and bass drum that builds a crescendo into the last measure.

Pay special attention to the different phrasing in British Grenadiers. Musically, it tells a different rhythmic story. That will also help to remember the tune.

## Lesson #24

### Welcome Here Again

Our last tune to learn is Welcome Here Again. This has combinations of more different symbols than previous tunes. As always, start S-L-O-W-L-Y and map the notes by note name.

It starts out at *piano* dynamically, yet has accented taps in a moderately quiet part of the song.

The flams on all the down beats and beat 2 make this easy to remember the rhythm.

The bass drum has two long rest sections in part B, so those need to be counted carefully. Remember the % measure repeat symbol. It's back!

Once you have all the phrases connected, you're ready to repeat the tune three times at each practice. If you have passed all the previous tunes, after passing this one you will promote to the rank of Private, and join the Junior Corps.!

**Promote to Private!  
Join the Junior Corps.**

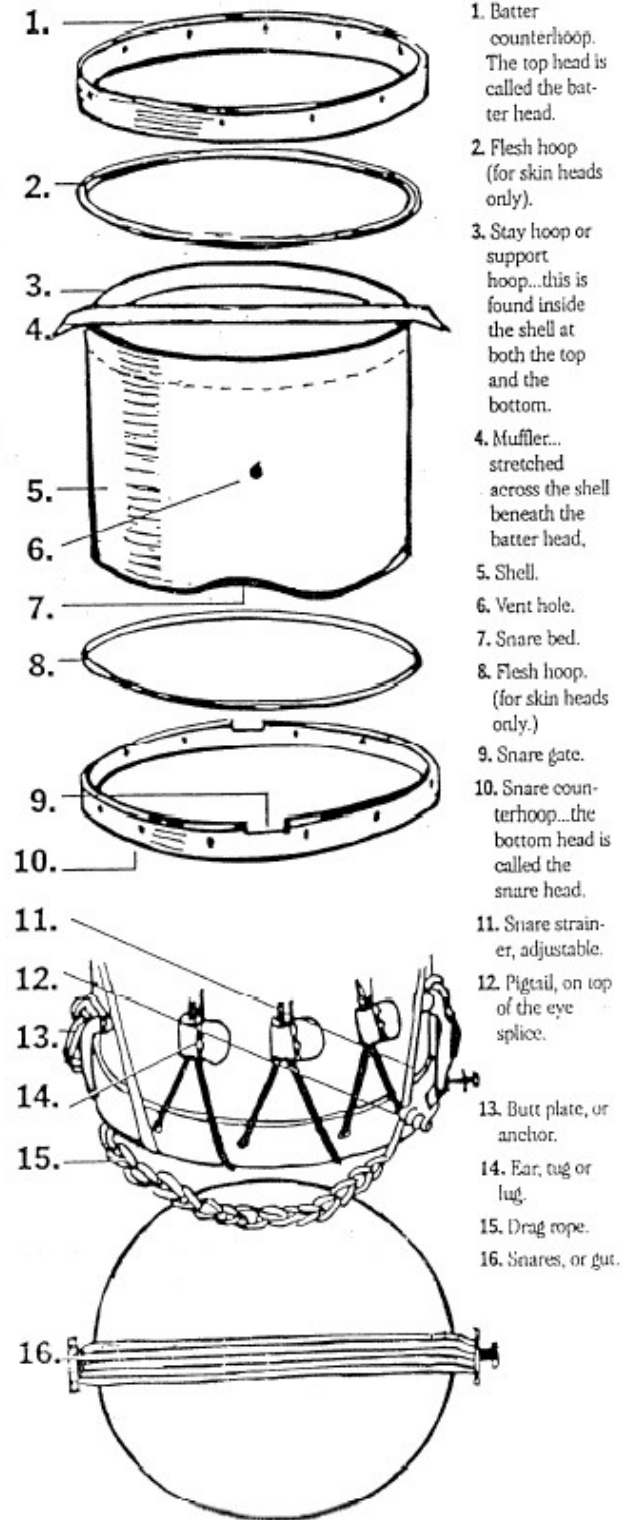
The drums we play are hand-made rope-tensioned drums made as closely as possible to the drums from the late eighteenth century. Our snare drums are 16 by 16 inches. The bass drums are 16 by 24 inches. The shell is a single ply solid piece of birch or maple, which is hand steamed and shaped. The original leather heads are now made of mylar (plastic). One twisted cotton rope holds the tension between the two rims and heads. The rope on a snare drum is 46 feet long. The bass drum rope is 68 feet.

The drums have leather "ears" around each pair of ropes to pull the ropes together to increase the tension on the heads. The snare strands on the bottom are what snap against the head giving the drum a high pitch. Originally these were made of animal tendon, and called "cat gut". Our drums use a synthetic leather sinew.

You will be issued a drum along with instructions for it's care and maintenance.

***You are responsible  
for the care and tuning  
of your drum.***

# Parts of the Drum



## Carrying and Playing the drum



To carry the snare drum you need to wear a leather strap called a sling. Bass drummers wear a pair of straps with clips at each end. You will need to purchase these directly from the Cooperman drum company. The most recent price for the sling is \$84 plus shipping. The bass drum straps are a little less at about \$65. Occasionally the Fifes & Drums has slings and straps available from previous members. If so, you may be able to use those, with the understanding that, just as with the drum, you are responsible for their care, and they must be returned to the Corps. When you leave or graduate.



Bass drums are played with mallets not sticks. There are specific mallets and drum sticks we use. These must also be purchased from Cooperman. The price is about \$28 per set.



#91 Standard bass

12 1/2"

19/32"



#41 Virginia Drummer

16 7/8"

23/32"

Up to this point you have practiced marching, practiced playing drum parts on a practice pad, and hopefully played some tunes at the position of attention and while marking time. Learning to march while carrying the drum, and ***play the drum as it swings from your hip***, is also going to take some practice. Do it a little every day to get used to the weight and balance of your drum. Do not just wait for Monday night rehearsals to practice on your drum.

**Congratulations!!! Welcome to the Junior Corps.!**

Name \_\_\_\_\_

F & D ID# \_\_\_\_\_

<b>Private Tunes</b>		
<u>Date</u>	<u>Title</u>	<u>Passed To:</u>
	Amazing Grace	
	Open Beating #1	
	Open Beating #2	
	Yankee Doodle	
	Seven Stars	
	Sisters	
	Chester	
	Flag Recital	
	Color Guard Drill Test	
	<i>Promote to Recruit First Class!</i>	
<hr/>		
	The World Turned Upside Down	
	Road to Boston	
	The Harriet	
	Welcome Here Again	
	Brittish Grenadiers	
	White Cockade	
	<i>Promote to Private!</i>	
<hr/>		

# Open Beating Two

K. Garland

♩=90      7      up      7

Snare

Bass

5      up      7

S.D.

B.D.

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

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

# Open Beating One

K. Garland

♩=90

7 11 11 7

Snare

Bass

L R L R L R L R L

5 11 11 3 Flam Ruff 7

S.D.

B.D.

Tri P - let

R L R L R L R L llR L

# Yankee Doodle

(New)

Arr. by K. Garland

♩=90

First system of musical notation. Treble staff:  $\frac{4}{4}$  time signature, key signature of one sharp (F#), tempo marking  $\text{♩} = 90$ . The melody starts with a 7-measure phrase, followed by a repeat sign. Dynamics range from *p* to *f*. Bass staff:  $\frac{4}{4}$  time signature, accompaniment consisting of quarter notes. Fingerings are indicated by 'L' and 'R'.

Second system of musical notation. Treble staff: Continuation of the melody with a 7-measure phrase and a repeat sign. Dynamics range from *p* to *f*. Bass staff: Continuation of the accompaniment. Fingerings are indicated by 'L' and 'R'.

Third system of musical notation. Treble staff: First ending (1.) and second ending (2.) of a 7-measure phrase. Dynamics range from *p* to *f*. Bass staff: Continuation of the accompaniment. Fingerings are indicated by 'L' and 'R'.

Fourth system of musical notation. Treble staff: A 15-measure phrase with a 7-measure phrase and a repeat sign. Dynamics range from *p* to *f*. Bass staff: Continuation of the accompaniment. Fingerings are indicated by 'L' and 'R'.

Fifth system of musical notation. Treble staff: Continuation of the melody with a 7-measure phrase and a repeat sign. Dynamics range from *p* to *f*. Bass staff: Continuation of the accompaniment. Fingerings are indicated by 'L' and 'R'.

Sixth system of musical notation. Treble staff: First ending (1.) and second ending (2.) of a 7-measure phrase. Dynamics range from *p* to *f*. Bass staff: Continuation of the accompaniment. Fingerings are indicated by 'L' and 'R'.

Seventh system of musical notation. Treble staff: Continuation of the melody with a 7-measure phrase and a repeat sign. Dynamics range from *p* to *f*. Bass staff: Continuation of the accompaniment. Fingerings are indicated by 'L' and 'R'.



# Seven Stars

(The Moon and Seven Stars)

♩ = 90

7 7 7 7 7 7 7

Snare

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

Bass

R L R R L R

5 7 7 7

S.D.

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

B.D.

9 11 11

S.D.

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

B.D.

13 7 7 7

S.D.

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

B.D.

# Chester

Buck Soistman 1863

♩ = 95

7

7

7

Snare

Bass

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

5

7

7

S.

B.

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

9

7

7

S.

B.

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

13

7

7

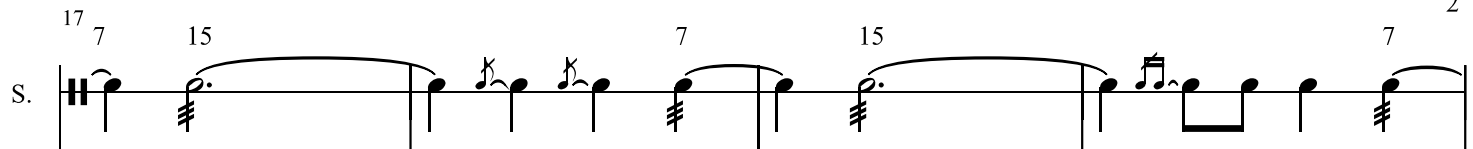
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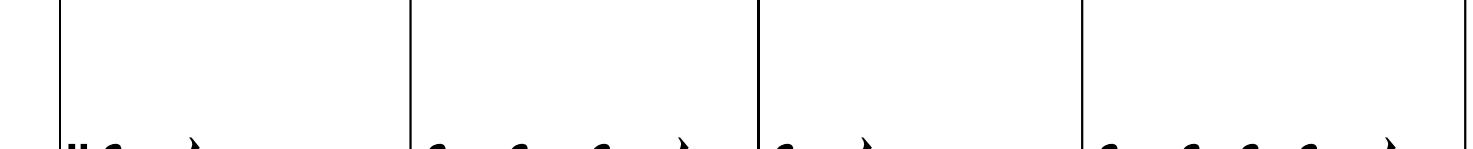
S.

B.

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

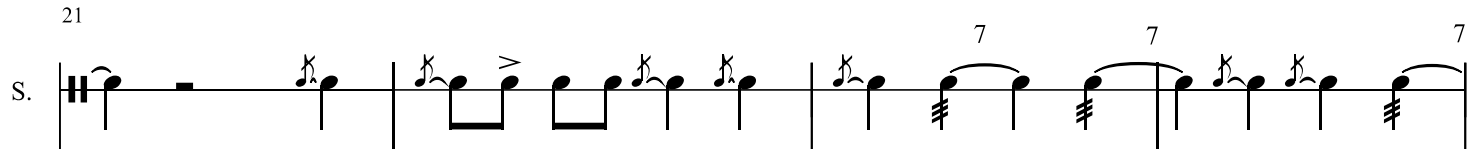
17 7 15 7 15 7


S. 

B. 

R R R L R R L R

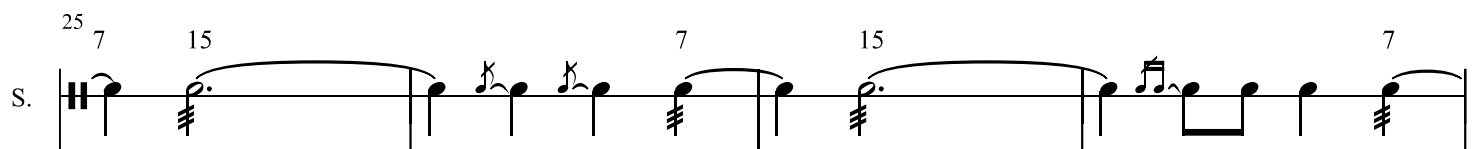
21 7 7 7

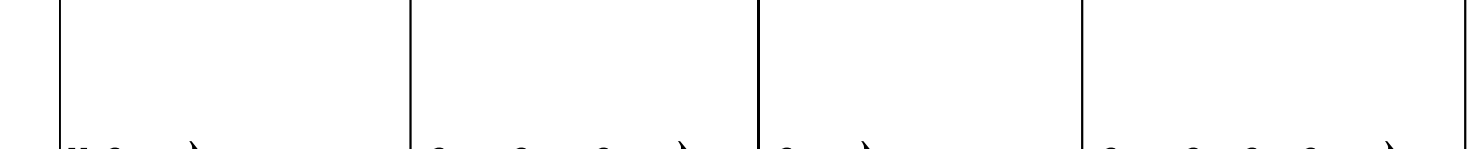
S. 

B. 

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

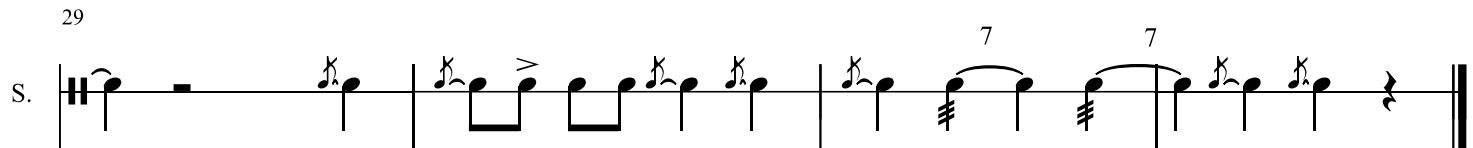
25 7 15 7 15 7


S. 

B. 

R R R L R R L R

29 7 7

S. 

B. 

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

# Sister's

♩ = 120 7

Snare

Bass

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

5

S.

B.

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

9

S.

B.

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

13

S.

B.

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



## Color Guard Flags

Once you have promoted to the rank of Recruit First Class [R1C] you are eligible to join the Color Guard. The Color Guard performs in uniform carrying authentic colonial flags in parades and stage performances. Proper flag etiquette and handling is essential! Carrying a flag in a performance is an honor which must always be done responsibly with reverence and respect. A flag is a symbol of our ideals. It is a reminder of the extraordinary sacrifice of the those who fought and died to protect the flag and the people who pledge their allegiance to it.

### Drill positions with a flag

#### **Attention:**

Stand at the regular position of attention with both hands straight down by your sides. Rest the bottom of the flagpole on the ground right next to the front of your right foot. Use the first or first two fingers of your right hand to hold the flag as straight up as you can with the pole right in front of your right shoulder.

#### **Shoulder Colors!** (flags up)

On the preparatory part of the command "Shoulder", from the position of Attention - slide your right hand up all the way until it's just below your shoulder. Then on the command "Colors", grasp the pole with all four fingers, and lift the flag straight up. Next, bring the left hand over to hold the flagpole at the arm pit. Then move the right hand down under the very bottom of the pole. You may need to use your fingers to inch the flag a few times to get it to the right spot. Hold the bottom tight in against your hip so the pole stays as straight as possible.

#### **Order Colors** (Flags down)

On the preparatory part of the command "Order", from the position of Shoulder Colors - hold the flag firmly with the left hand so the right hand can let go, and move straight up as high as you can reach. Then on the command "Colors", release the left hand and bring the flag all the way down with the right. Place the bottom of the pole back at the front right corner of the right foot. Then slide the right hand down to the regular position of attention with the flag.

#### **Parade Rest:**

On the preparatory part of the command "Parade", from the position of Attention - slide your right hand up all the way until it's just below your shoulder. Then on the command "Rest", push your arm out so that the bottom of the pole stays at your foot, but the pole pivots at an angle. At the same time, move the left foot out to the left so it is just a little more than shoulder width from the right foot, and move your left hand flat against the back of your belt. Note: Parade Rest is not at rest. It is a modified position of Attention. From this position, the only next position is "Attention".

At the end of the performance flags should always be rolled up smoothly and completely and kept clean. If necessary, have another corps member help you hold the flag straight as you roll it up and tie it or wrap a rubber band around it. Remember, do not let the flag touch the ground.

### **Flags must never touch the ground!**

Whenever you carry a flag in the color guard you should find out the name of the flag before the performance. Know the name of your flag. If someone asks you "what flag is that?", you can tell them the name of the flag and some information about the history of the flag.

Store the flag where it cannot get dirty. Do not carry the flag flat, or carry things in it. Do not use the flag as clothing or a cover. Never draw on, or otherwise mark the flag. Only fly the flag upside down if there is an emergency.

You should never use the flagpole as a brace or a crutch when standing. Flags should always be held straight up.

Flags may be tipped slightly forward when marching in formation and at a position of parade rest. When marching, if obstacles such as trees, lights, wires or roof overhangs are in the way, tip the flag forward, and if necessary, hold the fabric of the flag to prevent it from dragging or brushing against other objects.

### **When saluting the flag:**

All persons present in uniform (military, police, fire, etc.) should render the military salute. Members of the armed forces and veterans who are present but not in uniform may render the military salute. To render a military salute, bring your right hand with a flat open palm to your right brow. Keep the palm facing down. Do not face the palm outward.

All other persons present should face the flag and stand at attention with their right hand over the heart, or if applicable, remove their headdress with their right hand and hold it at the left shoulder, the hand being over the heart.

When flags are displayed in a row, the U.S. flag always goes to the observer's left. Flags of other nations are flown at same height. State and local flags are traditionally flown lower. No flag should ever be flown higher than the American flag.



# The World Turned Upside Down

Arr. by K. Garland 4/29/02

♩ = 90

7

Snare Drum

4/4

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

Bass Drum

3

11

SD

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

Bass Drum

5

1.

SD

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

Bass Drum

7

2.

SD

R L R L L R

Bass Drum

American tradition has it that the British band played this tune when Lord Cornwallis surrendered at the Siege of Yorktown (1781). Ordinarily, they would have played a tune in tribute to the victors, but General Washington refused them the customary honours of war and insisted that they play a British Army or German march.

# Road to Boston

K. Garland 3/9/2002

Snare Drum

Bass Drum

4/4

L R RLL RL RL R L RLRR L R LL R RLL RL RL

S.Dr.

B. Dr.

4

1. 11 7 2. 11

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

1. 2.

S.Dr.

B. Dr.

6

11 7

L R L R R L R L L L

11 7

L R L R R L R L L L

S.Dr.

B. Dr.

9

1. 11 2. 11

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

1. 2.





# The Harriet

K. Garland 4/29/2002

Snare Drum

Bass Drum

L RL R RLRL RL RL R RL R RL R RL RL

S.Dr.

B. Dr.

1. "UP" 2. 7

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

S.Dr.

B. Dr.

6 "UP" 7 "UP"

R L R L R R L R L RLRL RL R L R L R

S.Dr.

B. Dr.

9 1. 7 2.

R L R L RLRL RL R L R L RLRL RL

# British Grenadiers

♩ = 95

Snare

Bass

7 7 7 7 11 7

L R LL R L R L R L R L R L R L R L R L R L R L

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

5

S.

B.

7 11 7

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

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

cres.

8

S.

B.

1. 11 7 2. 11

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

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

# Welcome Here Again

John C. Moon , Dec. 1975

♩ = 95

7

15

Snare

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

*p*

Bass

5

7

15

7

S.

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

*f*

B.

9

15

S.

R R L R R L R L L R L

*p*

*f*

B.

13

7

S.

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

*p*

*f*

B.

16

1. 15

7

2. 15

S.

L R L L R

B.

# Lesson Practice Worksheet

Lesson **0**

Date 8/20/2018

Title **Counting to Four**

## Assignments

Drum Technique 4x4s

Reading Music Counting out loud

Practice Exercise Read through the hand book.  
Complete the Practice Oath and Medical info forms.

Rudiment Schedule your time. Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Stand still and count to 4.

### Notes

Do each exercise 4 times without a mistake.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson 1

Date 8/27/2018

Title **Get a Grip!**

## Assignments

Drum Technique Balance, bounce and holding the sticks.  
Use mostly thumb and one finger, and a little wrist. NO ARMS!!!

Reading Music Staff lines and quarter notes.

Practice Exercise Drop bounce 4 times per hand, then steady bounces, then alternate hands @60 BPM. Smooth and steady. Don't speed up. Practice 15 minutes twice daily!

Rudiment Single stroke roll Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Attention, Right Face, Left Face, About Face, Rest.  
Practice drill exercises in front of a mirror.

### Notes

Always practice standing up! Single stroke roll is the first rudiment. Remember, drums are a musical instrument. Grip it lightly. It's not a club or a bat!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **2**

Date 9/3/2018

Title **The two ways to play two notes**

## Assignments

Drum Technique The double bounce and stick hieght.

Reading Music Staff lines and measures. Quarter notes and counting time.  
Beats and tempo. Grace notes & double taps. Count out load as you play!

Practice Exercise Review everything from last week first. Then work on new assignments.  
Double taps - alternate 8 per hand at least. Keep 'em very tiny.  
Flams!!! High stick high. Low stick low. 8 per hand, then alternating.

Rudiment Flams & diddles Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Dismissed.

Notes

Find a regular time and place to practice. Make it a positive habit.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **3**

Date 9/10/2018

Title **Elements of Music, What are rudiments**

## Assignments

- Drum Technique Double tap + tap = Ruff  
Use a metronome. Stay on time AND learn to listen.
- Reading Music 8th notes and half notes. Whole notes, 16th notes...  
Count out loud as you play! **"One and Two and Three and Four and..."**
- Practice Exercise Keep reviewing everything from last 2 weeks, then work on new items.  
Play 8 right ruffs, then 8 left ruffs, then alternate 8 times each side. Repeat.  
Play eighth notes one-handed, then alternating, and count out loud!
- Rudiment Ruffs Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Holding sticks at Attention! Parade Rest

### Notes

Remember to have some fun! They call it "playing" for a reason.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*



# Lesson Practice Worksheet

Lesson **4**

Date 9/17/2018

Title **What a Drag!**

## Assignments

Drum Technique Hand-to-hand. Ruff + tap = drag... Every week we add a note.  
Use a metronome!

Reading Music note names. 1 "e" & "a"...  
Keep counting them out loud.

Practice Exercise Continue to review from previous weeks, then work on drags & 16ths.  
As always, do 8 on each hand, then alternate. Start slowly and "Speed to Succeed. Stay relaxed and do not let your muscles get tight.

Rudiment Drag

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Sticks Up!, Ready, Down

### Notes

We really don't recognize or notice drags much, but they are everywhere in our tunes!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **5**

Date 9/24/2018

Title **Double Doubles**

## Assignments

Drum Technique Double diddles + 1.  
Two per hand, then a "period" at the end. FOCUS!

Reading Music Accents, dynamics & *speaking Italian*.

Practice Exercise Review from previous weeks then add 5s. Do four to eight per hand slowly, then alternate at least four each.

Rudiment 5 stroke roll

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

### Drill Skill

Forward, March & Halt.

### Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **6**

Date 10/1/2018

Title **Combining Rudiments in Time**

## Assignments

Drum Technique Flam-taps side separately, and then alternating sides. Rudiments in time. Stretching and warm ups. Combining rudiments into short phrases.

Reading Music Written flams and flam-taps. Reading flams, Right, Left, "UP" and "Ready".

Practice Exercise Review everything from previous weeks. Then experiment with flams in time, flam-taps, flam accents, and the dreaded FLAMACUE!  
Have some fun!!!

Rudiment Flam-tap

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

Drill Skill

Notes

6-stroke rolls are very rare, so use this week to review and catch up on flams. If you've mastered everything so far, check this week, and push ahead!!! Learn stretching and warm up exercises. Keep practicing with a metronome app. 60 BPM?

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson 7

Date 10/8/2018

Title **Rolls**

## Assignments

Drum Technique Double stroke rolls alternating hands. Learn stretching and warm up exercises.

Reading Music Reading rolls, pick-up notes, ties and note values in rolls. Drum rolls are like holding a note on the fife.

Practice Exercise Warm up for 1 to 2 minutes on previous exercises. Then work on 7's. Play 8 starting left, then 8 starting right, then 8 alternating. Once you are rolling along smoothly, start working on Open Beating #2!

Rudiment 7 stroke roll

Tune **Open Beating #2**

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Holding a flag.

### Notes

Open beatings are not complete tunes, but are simple cadences played by the drummers between tunes. This is the first cadence. Learn stretching and warm up exercises. When you can perform this tune from memory to a senior corps drummer, you have passed your first tune! **Remember to have them sign your tune list!**

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **8**

Date 10/15/2018

Title **Paradiddles**

## Assignments

Drum  
Technique

Paradiddles - the ultimate drum rudiment!

Reading  
Music

Recognizing paradiddles and accent variations. There is no symbol for a paradiddle. You have to learn to recognize it.

Practice  
Exercise

Review and warm up first. As always, start slowly and play rights over and over, then lefts, then ALTERNATE! Smooth and steady!

Rudiment Paradiddles

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

It's okay to start on this lesson even if you have not yet passed Open Beating #1. Keep working on BOTH! Paradiddles are very pervasive and important.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **9**

Date 10/22/2018

Title **Niners**

## Assignments

Drum Technique More longer rolls.

Reading Music Repeating music sections. Recognizing patterns and phrases.

Practice Exercise Review and warm up, then work on Nine stroke rolls. These have a different feel than 7's, because they start AND end on the same hand. Remember to work on all rights, all lefts, then alternating.

Rudiment 9 stroke roll Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Shoulder & Order Colors

### Notes

Crazy Eighth's? Can you add something extra and more complex? It's a challenge!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **10**

Date 10/29/2018

Title **Lumpy Rolls**

## Assignments

Drum Technique Even but lumpy-ending rolls. This is the most common, but 6s are also lumpy. Double-double diddles + double taps.

Reading Music Triplets. Breaking down the beat into 3 equal parts. Triplet notation.

Practice Exercise Review 9 and 7 stroke rolls to warm up. Then play 10 stroke rolls leading with each hand. Be sure to accent BOTH taps at the end. It SHOULD sound like a lumpy-ended roll...

Rudiment 10 Stroke Rolls

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

Drill Skill

Parade Rest w/ flag

Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **11**

Date 11/5/2018

Title **Roll Skeletons**

## Assignments

Drum Technique Roll skeletons are the "frame" of double stroke rolls. Plus combining rudiments into short phrases. 11 stroke rolls and triplets.

Reading Music Open Beating 1, triplet notation.

Practice Exercise Practice 11 stroke rolls. Then 7 + 11's + 2 flams = OB#1 (first half). Repeat with trip-i-let + flam + ruff to complete this cadence.

Rudiment 11 Stroke Roll

Tune **Open Beating #1**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

Build the phrases with groups of rudiments. Build the whole cadence, and pass another tune!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*



# Lesson Practice Worksheet

Lesson **12**

Date 11/12/2018

Title **A Dozen weeks**

## Assignments

Drum Technique Flamacues and Ratamacues  
Combining more rudiments as if they are Lego blocks.

Reading Music Continue to this lesson even if you are still working on Open Beating #1.

Practice Exercise Read the rudiments page to understand the ratamacue and flamacue. Then practice them at least eight time each and alternating. This is an exercise to improve coordination.

Rudiment Flamacue & Ratamacue Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

### Drill Skill

Route step. Columns of two.

### Notes

This is a good catch up week for those getting behind. This is also a good lesson to combine if you're pushing ahead quickly.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **13**

Date 11/19/2018

Title **Rolling, Rolling, Rolling...**

## Assignments

Drum Technique Looooong Roll, Relax the arms. Use dynamics to match the song.  
Explain 3/4 time signature and the DOWNBEAT.

Reading Music We use no sheet music for this drum part. It's a very long roll! Watch the Conductor. Change dynamics without changing tempo.

Practice Exercise Review everything WITHOUT STOPPING! Drummers need to build stamina and play without stopping. Then play a long SMOOTH rolls for at least 60-seconds at a time.

Rudiment Long Roll

Tune **Amazing Grace-No sheet music**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

Watching a conductor or drum major - the mace! Practice playing at attention. Increase volume without speeding up your rolls! Then play rolls softly without slowing down.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **14**

Date 11/26/2018

Title **Pickup and Catchup**

## Assignments

Drum  
Technique

Explain or review pick-ups on intros, and the stick tap.

Reading  
Music

Review eighth and sixteenth notes and rests. Review note names and counting out loud. First and Second endings of repeats.

Practice  
Exercise

Use a metronome & count the rests. If you can play everything so far, smoothly. Jump to the next week. Always keep practicing tunes you have passed every day.

Rudiment

Combining Rudiments

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

### Drill Skill

Heal-toe stepping when we march. Touching your heel at the tap of the stick.

### Notes

Mark time while playing and counting. DO NOT LET THE TEMPO CREEP! If this week is simple and you're ready... Go to week 15! Yankee Doodle!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **15**

Date 12/3/2018

Title **The First Complete Tune.**

## Assignments

Drum 15 stroke roll.

Technique Four diddles per hand except at the end.

Reading Music The first full tune. Different endings on repeats. Dynamics. Alternating right and left flams WITH dynamics and staying on tempo.

Practice Exercise Play plenty of 7 and 15 stroke rolls to warm up. Practice reading and playing Yankee Doodle one section at-a-time slowly. Build combos as you improve. Practice, practice, practice!

Rudiment 15 Stroke Roll

Tune **Yankee Doodle**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

Playing with dynamics. Recognizing A, B sections with repeats. Combining rudiments into phrases to help memorize a tune. This often takes 2 or 3 weeks to pass.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **16**

Date 12/10/2018

Title **6/8 Time Signature**

## Assignments

Drum Technique Counting 6/8 time signature. Odd timings.

Reading Music Dotted notes (Bass Drum) and counting in 6/8.  
1 & a 2 & a... Written crescendos and dynamics.

Practice Exercise Warm up, review tunes & read and play the tune, the tune, the tune!!! Take it 1 section at a time.

Rudiment Rolls & Flams

Tune **Sisters**

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

Drill Skill

Flag Recital

Notes

This is very different, and often takes 2 weeks or more to pass.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **17**

Date 12/17/2018

Title **George Washington's Favorite**

## Assignments

Drum Technique Off-beat accents

Reading Music 2 pages with NO repeats. Learn to recognize rudiment combinations and sections:A,B, A, C.

Practice Exercise Warm up and review first to cover everything learned so far. Then work on playing one line at a time until the phrasing is smooth and memorized.

Rudiment Rolls, Flams & Paradiddles Tune **Chester**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **18**

Date 12/24/2018

Title **Are You a Star?**

## Assignments

Drum Technique More 6/8 time signature phrases. Repeating rolls and accents in 6/8 time.

Reading Music Read dotted notes and rests.

Practice Exercise Practice this while marking time. Pay special attention to the differences between Seven Stars and Sisters. Know how each one starts!

Rudiment

Tune **Seven Stars**

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

This should be the last tune to pass to promote to Recruit First Class! (R1C)

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **19**

Date 1/14/2019

Title **Turning Upside Down**

## Assignments

Drum Technique 10 stroke rolls Again

Reading Music Repeat the first line FOUR TIMES.  
Count measure 9 carefully. Simple to play, but tricky to read.

Practice Exercise Always play a new tune SLOWLY (60 BPM) and PRECISELY until it's right.  
Then start increasing the tempo.

Rudiment 10 stroke rolls

Tune **The World Turned Upside Down**

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

Drill Skill

Notes

7, 10 and 11 stroke rolls all in one tune!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*



# Lesson Practice Worksheet

Lesson **20**

Date 1/21/2019

Title **Super Combos!**

## Assignments

Drum Technique Flam-tap, sixteenth note accented paradiddles. Oh my! Includes 11 stroke rolls that START on 1 rather than END on 1.

Reading Music Repeat Measure symbol [ % ]. First and second endings for each half. Check them carefully.

Practice Exercise Review all your tunes and rudiments to warm up first. 2 minutes or so. Build the phrases slowly on Road to Boston until they're all smooth. These are simple phrases, but watch out for the repeats.

Rudiment

Tune **Road to Boston**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

Memorizing and passing a new tune every week is hard to do. Focus, focus, focus!!!

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **21**

Date 1/28/2019

Title **Sergeant Major**

## Assignments

Drum Technique    Accenting paradiddles and Flamadiddles. Before working on this tune, play alternating paradiddles with flams at the front & accents in the middle.

Reading Music    Pay special attention to the "sixlet" or double triplets on the bass drum in measure 6.

Practice Exercise    This tune is piano (quiet) the first time and forte (loud) the second time on the first half of the tune. It also has a Sticks "UP" in the second half. Be sure to practice it that way. Watch the accents on the flamadiddles!

Rudiment    Flamadiddles

Tune    **White Cockade**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

We also use this tune as a cadence between tunes.

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **22**

Date 2/4/2019

Title **Harriet**

## Assignments

Drum Technique Flams, rolls, ruffs, drags and 16th notes.

Reading Music Break down all the notes slowly and carefully. These grace notes are tricky.

Practice Exercise Just do it! Stick to your schedule, and do not give up! 15 minutes twice daily. You're' almost there.

Rudiment Almost all!

Tune **The Harriet**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **23**

Date 2/11/2019

Title **British Grenadiers**

## Assignments

Drum Technique Dotted eighth notes in 4/4 time. Syncopated counterpoint between snare and bass drums at the beginning.

Reading Music Dotted eighth notes in 4/4 time in measure 5.

Practice Exercise Review all tunes passed as a good warm up. Pay special attention to how this tune starts and to the crescendo in the second section.

Rudiment

Tune **British Grenadiers**

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **24**

Date 2/18/2019

Title **The Last Tune to Private!**

## Assignments

Drum Technique Dotted eighth notes in 2/4 time. Almost feels like 12/8 time. Lots of accents and dynamics!

Reading Music Repeat Meas symbol [%] again.  
Lots of accents and dynamics!

Practice Exercise Review all tunes passed as a good warm up. This may be more complex to memorize, so take it slowly, and make sure to play it correctly before committing wrong parts to memory.

Rudiment 15 stroke rolls again

Tune **Welcome Here Again**

**Write down your practice times in the boxes below.**

	AM		PM	
	start time	stop time	start time	stop time
Monday				
Tuesday				
Wednesday				
Thursday				
Friday				
Saturday				
Sunday				

Drill Skill

Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson **25**

Date 3/11/2019

Title **Wearing the drum**

## Assignments

Drum  
Technique

Reading  
Music

Practice  
Exercise

Rudiment

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

*Add your notes here...*

*Complete this page and have it open in your book at the start of class every week.*

# Lesson Practice Worksheet

Lesson

Date

Title

## Assignments

Drum  
Technique

Reading  
Music

Practice  
Exercise

Rudiment

Tune

**Write down your practice times in the boxes below.**

	AM		PM	
	<u>start time</u>	<u>stop time</u>	<u>start time</u>	<u>stop time</u>
<b>Monday</b>				
<b>Tuesday</b>				
<b>Wednesday</b>				
<b>Thursday</b>				
<b>Friday</b>				
<b>Saturday</b>				
<b>Sunday</b>				

Drill Skill

Notes

*Complete this page and have it open in your book at the start of class every week.*

Date \_\_\_\_\_

**Assignment** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

		Start Time	Stop Time	Start Time	Stop Time
		AM		PM	
Monday	Warm up / Exercises	_____	_____	_____	_____
	Review tunes	_____	_____	_____	_____
	New Piece / Technique	_____	_____	_____	_____
Tuesday	Warm up / Exercises	_____	_____	_____	_____
	Review tunes	_____	_____	_____	_____
	New Piece / Technique	_____	_____	_____	_____
Wednesday	Warm up / Exercises	_____	_____	_____	_____
	Review tunes	_____	_____	_____	_____
	New Piece / Technique	_____	_____	_____	_____
Thursday	Warm up / Exercises	_____	_____	_____	_____
	Review tunes	_____	_____	_____	_____
	New Piece / Technique	_____	_____	_____	_____
Friday	Warm up / Exercises	_____	_____	_____	_____
	Review tunes	_____	_____	_____	_____
	New Piece / Technique	_____	_____	_____	_____
Saturday	Practice?	_____	_____	_____	_____
	Play?	_____	_____	_____	_____
Sunday	Practice?	_____	_____	_____	_____
	Play?	_____	_____	_____	_____

**Result** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Notes** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Performances** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



Date \_\_\_\_\_

**Assignment** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

	Start Time	Stop Time	Start Time	Stop Time
	AM		PM	
Monday	Warm up / Exercises			
	Review tunes			
	New Piece / Technique			
Tuesday	Warm up / Exercises			
	Review tunes			
	New Piece / Technique			
Wednesday	Warm up / Exercises			
	Review tunes			
	New Piece / Technique			
Thursday	Warm up / Exercises			
	Review tunes			
	New Piece / Technique			
Friday	Warm up / Exercises			
	Review tunes			
	New Piece / Technique			
Saturday	Practice?			
	Play?			
Sunday	Practice?			
	Play?			

**Result** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Notes** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Performances** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date \_\_\_\_\_

**Assignment**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

	Start Time	Stop Time	Start Time	Stop Time
	AM		PM	
Monday	Warm up / Excercises	_____	_____	_____
	Review tunes	_____	_____	_____
	New Piece / Technique	_____	_____	_____
Tuesday	Warm up / Excercises	_____	_____	_____
	Review tunes	_____	_____	_____
	New Piece / Technique	_____	_____	_____
Wednesday	Warm up / Excercises	_____	_____	_____
	Review tunes	_____	_____	_____
	New Piece / Technique	_____	_____	_____
Thursday	Warm up / Excercises	_____	_____	_____
	Review tunes	_____	_____	_____
	New Piece / Technique	_____	_____	_____
Friday	Warm up / Excercises	_____	_____	_____
	Review tunes	_____	_____	_____
	New Piece / Technique	_____	_____	_____
Saturday	Practice?	_____	_____	_____
	Play?	_____	_____	_____
Sunday	Practice?	_____	_____	_____
	Play?	_____	_____	_____

**Result**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Notes**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Performances**

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

Date \_\_\_\_\_

**Assignment** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

	Start Time	Stop Time	Start Time	Stop Time
	AM		PM	
Monday	Warm up / Excercises			
	Review tunes			
	New Piece / Technique			
Tuesday	Warm up / Excercises			
	Review tunes			
	New Piece / Technique			
Wednesday	Warm up / Excercises			
	Review tunes			
	New Piece / Technique			
Thursday	Warm up / Excercises			
	Review tunes			
	New Piece / Technique			
Friday	Warm up / Excercises			
	Review tunes			
	New Piece / Technique			
Saturday	Practice?			
	Play?			
Sunday	Practice?			
	Play?			

**Result** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Notes** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Performances** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

## Tips for Practice

- Practice a little every day. This will be more effective than one long practice session once a week.
- Schedule your practice time so that it becomes part of your daily routine.
- Split your practice time into two sessions.
- Learn one piece or phrase at a time. Practice precisely and slowly and when you have it down you can take it up to tempo. "Speed to Succeed."
- Don't just play a tune from beginning to end unless it's all correct. You need to stop and fix any mistakes, or you will be practicing your mistakes. It's harder to unlearn mistakes after you've practiced them!
- Sometimes writing sections or whole tunes out by hand can really help to remember or memorize them.
- Call your mentor and have them play parts with you. You can also call your mentor and ask questions to set up time to meet for practice or help.

# 4 x 4's

Count the beats out loud as you Mark Time and Play

R. Pellandini

♩=90

Hands

R R R R L L L L R L R L IR rL IR rL

The musical notation consists of two staves, both in 4/4 time. The top staff is for the hands, and the bottom staff is for the feet. Each staff has four measures. The first three measures of each staff contain quarter notes, and the fourth measure contains eighth notes. The notes are represented by stems with flags, and the feet staff notes have flags. The first three measures of each staff are identical, and the fourth measure is also identical. The notes in the first three measures are: R, R, R, R; L, L, L, L; R, L, R, L; and IR, rL, IR, rL. The notes in the fourth measure are: L, R, L, R; L, R, L, R; L, R, L, R; and L, R, L, R.

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

Feet

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

4 x 4 s



<https://youtu.be/3DtnDaGGSNg>

# Crazy Eighth's

Mark Time as you count and play

R. Pellandini

♩=90 Hands

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

The first system of musical notation consists of two staves in 4/4 time. The top staff contains eighth notes with stems pointing up, grouped in pairs. The bottom staff contains eighth notes with stems pointing down, also grouped in pairs. Below the staves, the first measure is counted '1 & 2 & 3 & 4 &' with 'Feet' written below. The second measure is also counted '1 & 2 & 3 & 4 &' with 'Feet' written below. Underneath the counts, the foot sequence 'L R L R' is written for the first measure and 'L R L R' for the second measure.

The second system of musical notation consists of two staves in 4/4 time. The top staff contains eighth notes with stems pointing up, grouped in pairs. The bottom staff contains eighth notes with stems pointing down, also grouped in pairs. Below the staves, the first measure is counted '1 & 2 & 3 & 4 &' with 'Feet' written below. The second measure is counted '1 & 2 & 3 & 4 &' with 'Repeat four times!' written above. Underneath the counts, the foot sequence 'L R L R' is written for the first measure and 'L R L R' for the second measure.

3 R L R L R L R L IR R rL L IR R rL L

Count out loud! Flam tap four times

**Crazy 8ths**





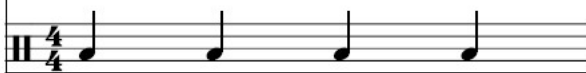
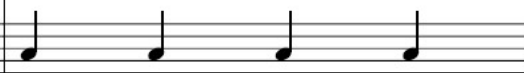
<https://www.youtube.com/watch?v=b6htL33nxI4>

# Sweet Sixteenth's





Mark Time as you count out loud and play

R. Pellandini

♩=90 Hands      Single Strokes      Double Strokes  
 R L R L R L R L R L R L R L R L      R R L L R R L L R R L L R R L L

	
<p>1 e &amp; a 2 e &amp; a 3 e &amp; a 4 e &amp; a</p> <p>Feet</p> <p>L          R          L          R</p>	<p>1 e &amp; a 2 e &amp; a 3 e &amp; a 4 e &amp; a</p> <p>L          R          L          R</p>
	

Paradiddles      Syncopated Eighth Notes  
 3 R L R R L R L L R L R R L R L L      R L R L R L R L L

	
<p>1 e &amp; a 2 e &amp; a 3 e &amp; a 4 e &amp; a</p> <p>L          R          L          R</p>	<p>1 e a e a e a e a</p> <p>L          R          L          R</p>
	

Sweet 16th's



<https://www.youtube.com/watch?v=oC644bqf4lc>

# Note Values

Breaking down the beat

Count the notes out-loud as you play

R. Pellandini

♩=90

Quarter Notes & Half Notes

Quarter Rest

Musical notation for Quarter Notes & Half Notes and Quarter Rest in 4/4 time. The first measure contains four quarter notes (1, 2, 3, 4). The second measure contains a half note (1, 3) followed by a quarter rest (4).

3 Eighth Notes Eighth Rest

Musical notation for Eighth Notes and Eighth Rest in 4/4 time. The first measure contains four eighth notes (1 & 2 3 & 4) followed by an eighth rest. The second measure contains four eighth notes (1 & 2 & 3 & 4) followed by an eighth rest.

5 Triplets Sixlets

Musical notation for Triplets and Sixlets in 4/4 time. The first measure contains a triplet of eighth notes (1 & a 2 3 & a 4) followed by an eighth rest. The second measure contains a sixlet of eighth notes (1 & a 2 & a 3 & a 4) followed by an eighth rest.

7 Sixteenth Notes

Musical notation for Sixteenth Notes in 4/4 time. The first measure contains four sixteenth notes (1 e & a 2 3 e & a 4). The second measure contains four sixteenth notes (1 e & a 2 e & a 3 e & a 4).



# The Thirteen Essential Rudiments of the National Association of Rudimental Drummers

No. 1  
The Long Roll

Musical notation for No. 1 The Long Roll, featuring a sequence of eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R R L L R R

No. 2  
The Five Stroke Roll

Musical notation for No. 2 The Five Stroke Roll, featuring a sequence of eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R R L R R L L R L L R R L R R L L R

No. 3  
The Seven Stroke Roll

Musical notation for No. 3 The Seven Stroke Roll, featuring a sequence of eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R R L L R R L L R R L L R R L L R

No. 4  
The Flam

Musical notation for No. 4 The Flam, featuring eighth notes on a treble clef staff with accents. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L R R L L R R L L R R L

No. 5  
The Flam Accent

Musical notation for No. 5 The Flam Accent, featuring eighth notes on a treble clef staff with accents. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L R L R R L R L L R L R R L R L

No. 6  
The Flam Paradiddle

Musical notation for No. 6 The Flam Paradiddle, featuring eighth notes on a treble clef staff with accents. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L R L R R R L R L L L R L R R R L R L L L

No. 7  
The Flamacue

Musical notation for No. 7 The Flamacue, featuring eighth notes on a treble clef staff with accents. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L R L R L L R L R L R L L R

No. 8  
The Ruff

Musical notation for No. 8 The Ruff, featuring eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R R L L R R L

No. 9  
The Single Drag

Musical notation for No. 9 The Single Drag, featuring eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R L R R L R L L R L

No. 10  
The Double Drag

Musical notation for No. 10 The Double Drag, featuring eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R L L R L R R L R R L R L L R L L R L

No. 11  
The Double Paradiddle

Musical notation for No. 11 The Double Paradiddle, featuring eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L R L R L L R L R L R R L R L R L L

No. 12  
The Single Ratamacue

Musical notation for No. 12 The Single Ratamacue, featuring eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R L R L R R L R L R L L R L R L R R L R L R

No. 13  
The Triple Ratamacue

Musical notation for No. 13 The Triple Ratamacue, featuring eighth notes on a treble clef staff. The notation includes a star symbol at the beginning and an *etc.* at the end. Below the staff, the drum notation is: L L R L R L R R L R L R L L R L R L R R L R L R

\* All Rudiments are to be played Open and Close

# Learning Rudiments

Playing flams, ruffs and double strokes in time.

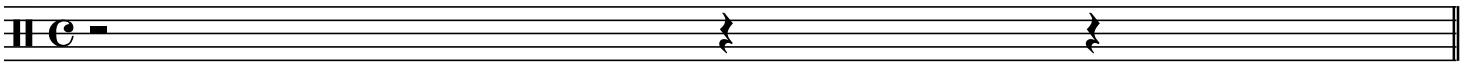
R. Pellandini

♩=60

Attention!

Sticks Up

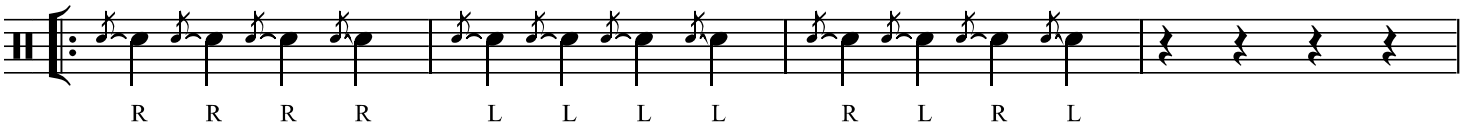
Ready



2 Flams

Sticks Up

Ready



6 Ruffs

Sticks Up

Ready



10 Double-Stroke Rolls



# Combining Rudiments in Time

Playing flams, flam-taps and flam accents in time

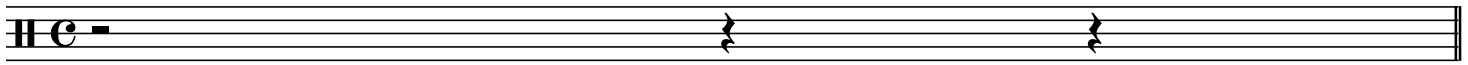
R. Pellandini

♩=60

Attention!

Sticks Up

Ready



Flams - Count out loud as you play

Sticks Up

Ready

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

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

Flam taps

Sticks Up

Ready

6      1 &   2 &   3 &   4 &      1 &   2 &   3 &   4 &      1 &   2 &   3 &   4 &      1 & 2   3 4

IR R rL L    IR R rL L    IR R rL L    IR R rL L    IR

Flam accents with changed time signature - keep counting out loud!

Sticks Up    Down

10      1 & a   2 & a      1 & a   2 & a      1 & a   2 & a      1 & a   2 & a      1

IR L R rL R L    IR L R rL R L    IR L R rL R L    IR L R rL R L    IR L R rL R L    IR

# Reading Drum Music 4

## Paradiddles

R. Pellandini

♩ = 60

1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

> R L R R > R L R R > R L R R > R L R R

Detailed description: This block shows the first four measures of a drum paradigm. Each measure contains a paradiddle pattern: a quarter note on the first beat, followed by eighth notes on the second and third beats, and a quarter note on the fourth beat. The patterns are: 1 e & a 2, 3 e & a 4, 1 e & a 2, and 3 e & a 4. An accent (>) is placed above the first note of each measure. The drum notation uses a treble clef and a common time signature (C). The notes are placed on the top line of the staff.

Right Paradiddles with leading accent

3 1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

> L R L L > L R L L > L R L L > L R L L

Detailed description: This block shows measures 5 through 8. The patterns are: 3 1 e & a 2, 3 e & a 4, 1 e & a 2, and 3 e & a 4. An accent (>) is placed above the first note of each measure. The drum notation uses a bass clef and a common time signature (C). The notes are placed on the bottom line of the staff.

Left Paradiddles with leading accent

5 1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

> R L R R > R L R R > R L R R > R L R R

Detailed description: This block shows measures 9 through 12. The patterns are: 1 e & a 2, 3 e & a 4, 1 e & a 2, and 3 e & a 4. An accent (>) is placed above the second note of each measure. The drum notation uses a treble clef and a common time signature (C). The notes are placed on the top line of the staff.

Right Paradiddles with off-hand accent

7 1 e & a 2 3 e & a 4 1 e & a 2 3 e & a 4

> L R L L > L R L L > L R L L > L R L L

Detailed description: This block shows measures 13 through 16. The patterns are: 1 e & a 2, 3 e & a 4, 1 e & a 2, and 3 e & a 4. An accent (>) is placed above the second note of each measure. The drum notation uses a bass clef and a common time signature (C). The notes are placed on the bottom line of the staff.

Left Paradiddles with off-hand accent

9 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a

> R L R R L R L L > R L R R L R L L > R L R R L R L L > R L R R L R L L

Detailed description: This block shows measures 17 through 20. The patterns are: 1 e & a 2 e & a, 3 e & a 4 e & a, 1 e & a 2 e & a, and 3 e & a 4 e & a. An accent (>) is placed above the first note of each measure. The drum notation uses a treble clef and a common time signature (C). The notes are placed on the top line of the staff.

Alternating Paradiddles with leading accent ... Alternating Paradiddles with off-hand accent

## New **Drum Recruit** Handbook

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