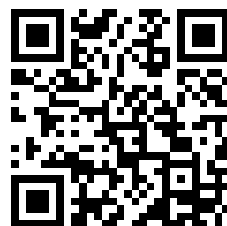


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Yours for Better Drumming  
**EDWARD B. STRAIGHT**



# STRAIGHT SYSTEM OF FINGERING $\frac{2}{4}$ TIME

## FLAMS, EIGHTHS, SIXTEENTHS, TRIPLETS AND ROLLS

Press

The exercises are organized into four groups of three staves each, demonstrating various rhythmic patterns and fingerings (V, R, L) for the right and left hands.

Group 1 (Staves 1-3): Focuses on eighth notes and sixteenth notes with various fingerings (V, R, L).

Group 2 (Staves 4-6): Introduces triplets and rolls.

Group 3 (Staves 7-9): Continues with more complex rhythmic patterns.

Group 4 (Staves 10-12): Features more advanced triplet and roll exercises.

Fingerings are indicated by letters V (Vain), R (Right), and L (Left) above the notes.

# THE STRAIGHT SYSTEM

## THE "NATURAL WAY"

### THE FOUNDATION OF THE STRAIGHT SYSTEM OF DRUMMING

- Always commence every measure with your **RIGHT HAND**.
- Always **COUNT** as you play.
- Always have your **RIGHT HAND** come on the count **ONE, TWO** in every bar.
- Always play **SIXTEENTH** notes **SINGLE TAP. RLRLRLRL.**
- Always play the **SAME BEAT THE SAME WAY.**
- Always **FLAM** with your **LEFT HAND.** (Except the hand to hand flams.)
- Always play the **NATURAL WAY.** (Never change hands.)
- Always flam your **EIGHTH** and **QUARTER NOTES** (in band work).
- Always accent the **EIGHTH NOTE** in a beat.
- Always keep your time **STEADY.**
- Always do your **BEST** on an engagement.
- Always be punctual.
- Always be **READY** to start with the **STICK** or **BATON.**
- Always have your **DRUMS IN GOOD SHAPE.**
- Always keep your **TRAPS IN SHAPE.**
- Always keep your own drums and traps, **NEVER LOAN THEM.**
- Always do your own counting, **NEVER DEPEND ON THE OTHER FELLOW.**
- Always look neat on a job.
- Always take a **TIP** from any musician.
- Always read your part as correctly as you can.
- Always strike Cymbal or Bass Drum **SOLO** with **STICK ALONE.**
- Always use a **STEEL** or **IRON** for Triangle. (Never strike with stick.)
- Always keep your mind on your work.
- Always keep in **LINE** when **PARADING.**
- Always **BOOST** the **MUSIC PROFESSION.** (Keep a **HIGH STANDARD.**)
- Always **LISTEN** at **REHEARSALS.**
- Always keep your **SANDPAPER** in good shape. (Don't let it get **SMOOTH**).
- Always play **TRIPLETS CLEAN**, accent the **EIGHTH.**
- Always end your roll with a little **SNAP** for a finish.
- Always accent loud enough to be heard.
- Always use the **BEST TRAPS**, it pays.
- Always imagine you are marching when you play a drum **SOLO**, your time will be more even and steady.
- Always take your time, **DON'T RUSH.**
- Always play a drum solo the **BEST** you know how.
- Always try to play the next job better.
- Always commence your **ROLLS WITH THE RIGHT HAND** (except in **RAGTIME**.)

# 6 THE "NATURAL WAY"

EDWARD B. STRAIGHT'S

## AMERICAN SYSTEM OF DOUBLE DRUMMING

In presenting this System of drumming for your approval I wish to say that if you follow the Instructions that I have written for these lessons You are certain to become a good first class drummer.

One who can read his part correctly at sight, accenting each and every Beat as it should be, to get the proper effect. Your rolls will be **EXACTLY** the right length, because most all of the rolls start and end on an Eighth note, and with your Right hand coming down on every Eighth in the measure when you are rolling it is a very easy matter to end the roll with a single tap.

Your drums must be played so as to please the **EAR** and you must also play in **RHYTHM** which is very **IMPORTANT**. With this System you will find that it is a very easy matter to play in rhythm as you control every count with your **RIGHT** hand on the small drum and your right foot on the **BASS DRUM**. This is very important. Have your Right hand and **RIGHT** foot work together on the count **ONE, TWO**, in every measure you play.

This **SYSTEM** omits all the unnecessary hand to hand beats, and hand to hand flams which are so hard to execute at any reasonable **TEMPO**. Your work has got to be **NEAT**. Your Rolls must be closed up, then they are effective. No **OPEN ROLLS** in Theatre work. You must have your drums in good shape all the time, and you have to do delicate piano flams and **ppp** rolls. Take pride in your work and make it a pleasure to play soft and neat, then your work attracts attention. Let the Accent stick out a little whether they come on the Right or Left hand, play them as they come, don't change hands. If you want a beat to sound the **SAME WAY** always finger it the **SAME WAY**, then it is correct. Always read the whole measure at once.

Just remember to start every measure with your Right hand, start every roll with your Right and end it with the Right (except where you have the Left hand short drag in Ragtime). Play all Quarter and Eighth notes with both hands at once then you play a close flam on each note; sounds much better and stronger. Let the sticks do the work, for this System is the **NATURAL WAY TO PLAY** and you need to work your arms also your wrists. Work as neat as possible. Don't make any work out of drumming. Always take things easy, never rush into anything unless you are sure. Don't guess. **COUNT**.

Don't think that you can learn to drum unless you count. It's a very **BAD** thought. Drumming is **ARITHMETIC** from end to end. You must count everything, whether you are playing or whether the rest of the band is playing. You count what they play. Don't depend on your ear to lead you, Count. You have a certain number of notes in a measure and you must **DIVIDE** them exactly right, don't play sixteenths quick, they are not so fast, just play them as they come. Study sound taps.

Good drummers are always in demand. If you want to succeed, **STUDY** this **SYSTEM** for all you are worth, it will repay you tenfold. **SYSTEM** means Success. It is yours if you Practice. **MASTER YOUR DRUM**. Execution is the key.



## THINGS TO REMEMBER

Commence every measure with Right.

Start and end rolls with Right in  $\frac{3}{4}$  time.

Watch the accent  $\vee$ . This is very important.

Crescendo the rolls a little. End with light single tap.

*pp* means play very soft.

*mf* means to play a little louder.

*ff* means to play loud. Not too noisy.

B.D. means Bass Drum alone. No cymbal.

Tog. means Bass Drum and Cymbals together, after B.D. or CYM. solo.

W. B. Wood Block.

S. P. Sand paper.

Tri. Triangle.

TYM. Tympanies or Kettle Drums.

Cym. Cymbal.

Tamb. Tambourine.

Tom Tom. Chinese drum or Tom Tom.

Tam Tam. Large metal Gong.

D.S. means go back to Sign.  $\S$

D.C. means go back to beginning.

Tacet means silence. Do not play.

Cut Time means slow two or fast four.

Dr. means Drums.

C. B. Cow Bell.

XYL. Xylophone.

Shell means on shell of bass drum.

Rim means on rim of snare drum.

Muff. means muffled drums. No snares.

T.T. Tom Tom.

Cast. Castanets. Spanish Dancers.

B.W. Boat whistle.

W.W. Wind whistle.

B.P. Bell plate.

C. N. Cocanuts.

H.H. Horse hoofs.

W.C. Whip crack.

T. B. W. Tugboat whistle.

S. B. W. Steamboat whistle.

F. G. Fire Gong.

Always have traps in good shape. Never loan them.


## WHAT TO REMEMBER


- Don't play **LOUD** or get noisy.
- Don't be looking around. Watch your business.
- Don't **Fake**. Read your part.
- Don't come late on your job.
- Don't blame the other fellow for your mistakes.
- Don't Depend on your ear, Count.
- Don't Depend on the other fellow, look out for yourself.
- Don't **Strike** triangle with stick, use metal.
- Don't Let the Sand paper get smooth, change often.
- Don't Use bicycle whistle for Tug Boat whistle. Invest.
- Don't Loan your Traps.
- Don't use heavy mallets for Clog Dance work, use light ones.
- Don't Tell everybody how good you can play, (they know).
- Don't Use cheap Traps, you will be sorry.
- Don't Be afraid to work. It is worry that kills.
- Don't Permit your drums to get in bad shape.
- Don't Knock; They all must live.
- Don't Forget to accent the Eighths.
- Don't Forget you have a Leader to watch.
- Don't Play in Orchestra like you do in Band.
- Don't Think that you are the only man that plays drums.
- Don't Forget to crescendo your rolls a little, color them.
- Don't Forget to **PRACTICE**.
- Don't Start with left hand.
- Don't Flam every Quarter or Eighth you see.
- Don't Forget to flam hand to hand on Eighth notes
- Don't Forget to keep steady time.
- Don't Forget to **COUNT** every measure you play.
- Don't Talk about your Brother drummer.
- Don't Forget to do your verry best on every job.
- Try some of these and see how they work.


**$\frac{3}{4}$  time Met. 116 - 120**




## SINGLE STROKE DRUMMING

In  $\frac{2}{4}$  time there are Two Quarter notes 



In  $\frac{2}{4}$  time there are Four Eighth notes 



In  $\frac{2}{4}$  time there are Eight Sixteenth notes ..... 



In  $\frac{2}{4}$  time there are Twelve notes, Three to each Eighth note 



called triplets.



## ABBREVIATIONS



A Quarter note  with one line across = 



An Eighth note  with flag and one line = 



A Quarter note  with two lines across = 



An Eighth note  with flag and two lines = Press. 



A Half note  with one line across = 


A Half note  with two lines across = 


Three lines across  note, Seven stroke roll. 

Three lines across  note, Three stroke roll. 

One flag on Quarter  makes it one Eighth note. 

Two flags on Quarter  makes it one Sixteenth note. 

Three flags make it a Thirty-second note. 

Five ways of writing four Eighth notes. 





## FOUNDATION OF SYSTEM

Met. 116-120

Count 1-2-

 $\frac{3}{4}$  Time

Single Stroke Taps

Foot on 1.2.

In this lesson we have the Quarter, Eighth and Sixteenths also Thirty-Second notes which is the roll. Always play these notes single taps, one tap with each stick, start with the right. The right stick and foot must work together on the count One. Two in each bar.

First we have Two Quarter notes to each measure. Play with right stick on the count 1. 2. Have the foot beat come on the same count with your right hand in each bar.

Second we have the FOUR EIGHTH notes to each bar. Play R.L.R.L. Have the right come on the count 1. 2., the left will come on the up beat An. Keep the time even and raise the hands up free from the drum, make a good clean tap, have the right come with the bass drum beat on 1. 2.

Third we have the EIGHT SIXTEENTH notes to each bar. Now here is the foundation of this system. Play all taps single stroke RLRLRLRL. Now you will note that you have the four counts coming on the right hand, that is, the One An Two An will all be played with the right stick. This is how you control the count with your right in  $\frac{3}{4}$  time. Play the taps clean and even as your roll depends on how even you play these sixteenths. Keep the foot on the beat while you play the sixteenths, count with the right.

Fourth we have the THIRTY-SECOND note which is the roll we want. Just press down gently untill you double the taps making two taps with either stick, work the hands up and down to sixteenths and let the sticks work free and easy and you will perfect the roll in a very short time.

Practice thirty minutes at a time.

















## COUNT EVERY MEASURE

**Met. 116-120.**

Count 1 and 2.

**R means right, L means left**

$\frac{2}{4}$  time      **Two Quarter notes to each bar**

	<b>Tun</b>		<b>Tun</b>																
	<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>		<b>R</b>
																			
	<b>1</b>	<b>an</b>	<b>2</b>	<b>an</b>		<b>1</b>	<b>an</b>	<b>2</b>	<b>an</b>		<b>1</b>	<b>an</b>	<b>2</b>	<b>an</b>		<b>1</b>	<b>an</b>	<b>2</b>	<b>an</b>
																			
<b>Count</b>	<b>1</b>	<b>an</b>	<b>2</b>	<b>an</b>		<b>2</b>	<b>an</b>	<b>2</b>	<b>an</b>		<b>3</b>	<b>an</b>	<b>2</b>	<b>an</b>		<b>4</b>	<b>an</b>	<b>2</b>	<b>an</b>

**Count One an Two an (1 an 2 an) to every bar.**

**Sounds**      Ta   Ta   Ta   Ta      R   L   R   L      R   L   R   L      R   L   R

**Four Eighth notes to each bar**

**Count**      1 an 2 an      1 an 2 an      1 an 2 an      1 an 2 an

**Have right hand work with foot on 1. 2.**

**Sounds**      T K T K T K T K      R L R L R L R L      R L R L R L R L      R L R L R L R L      T<sub>a</sub> R

**8 Sixteenths to each bar**

**Foot on 1. 2.**    1   an    2   an    2   an    2   an    3   an    2   an    4   an    2   an

Change from sixteenth to thirty- second notes by gently pressing down enough to double the taps, making two taps on each sixteenth note making roll.Count taps in roll with right hand.

**Roll**

**Count**

**Foot**

**Count**

## LESSON 1

Met. 118-120

 $\frac{2}{4}$  Time

Count 1 - 2 -

Foot on 1. 2.

Commence every measure with Right

In this lesson we have the Quarter and Eighth notes to work on. Now think of the sound they have. The Quarter note sounds TUM while the Eighth sounds TA you see the Eighth is shorter than the Quarter and you should learn to count the Quarter notes Two in a bar while you have Four Eighths in the same time as two Quarters, the foot beat is on the figures 1. 2. tells you how to play them.

The Quarter notes come on the count One also on the count Two. While the four Eighths come one on each count One An Two An, the One Two count comes with the right with the foot beat, while the left hand falls on the An count.

You have four measures to play across the sheet and they should sound thus - Tum Tum Tum Ta Ta Tum Tum Ta Ta Ta

Count 1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -

Your count is plain and your foot must come on the figures 1. 2. in each bar. All quarter notes come on the right, the up beat An comes on the left.

Watch the letters over the notes, they tell you which hand to use. R means Right and L means Left hand.

COUNT. That is the one point you must never forget as it is very important and now is the time to start to learn to count steady time. It is not what you play that makes it hard for you, it is what the others play and you have to count, that makes drumming difficult. You cannot follow the Melody, you must never depend on the other fellow to count you do your own counting and be sure.

Play this exercise in walking time but do both steps with right foot. Never hurry through, but go slow and be safe.

## PRACTICE



# EXERCISE 1

R right hand, L left hand.

Always count as you play.

Met. 116-120.  $\frac{2}{4}$  time. Keep time steady.

1					Repeat each line
Count	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
2					
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
3					Keep time even
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
4					
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
5					Practice
Count	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
6					
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
7					Practice
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
8					
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
9					Practice
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	
10					
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —	

14  
**LESSON 2**

**Met. 116-120**

**Count 1—2—**

**$\frac{2}{4}$  Time**

**Foot on 1. 2.**

**Commence every measure with right**

In this lesson we have the Eighth notes and Eighth rests. All the notes are written single taps, note how they are executed single taps. We play these notes three ways but learn them single taps first.

Always RLRL count One An Two An to each measure, if one note is omitted just keep on counting and play the next note as it comes, the right hand falls on the count 1.2. while the LEFT hand falls on the up beat An. Just work on this principal when playing marches and you will see how easy it is to learn to read correctly.

Here you have four measures, repeat them over and over until the notes come easy, keep the foot on the beat 1. 2. in each measure and count every bar you play. Play the whole lesson through the way it is written then increase the time until you have a good fast march tempo.

We will play this lesson Two ways now. First all single taps then we flam them by playing with both hands at once letting the left hand strike just a little ahead of the large note. Lesson NINE will tell you more about flams and how to execute them in regular music.

They flam two ways. This is the easy way and in lesson NINE we flam the notes hand to hand which is more difficult. Raise the hands up about ten inches from the drum while playing this lesson so you can work free and easy, let the foot work free as though you were walking on the street. Have the foot beat steady time and do not change it.

The second time you go over this lesson use both hands at once on each note and you will flam it by striking the left hand first and the right follows, making a clear flam.

Do not hesitate in your counting as the time must be steady as a clock tick, count every bar as you play, remember when you have a rest marked, just omit the note and count the rest and keep on going, keep time steady.


**PRACTICE OFTEN**


## EXERCISE 2

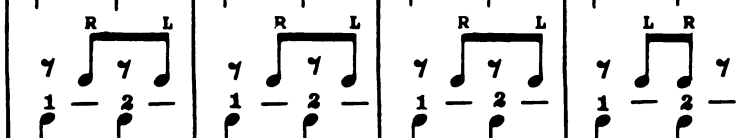
Single taps Eighth notes.

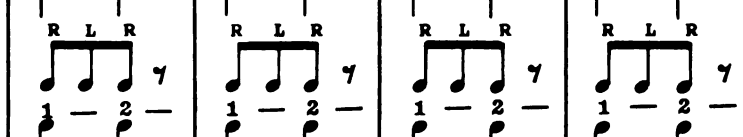
Count One an Two an to every bar.


Met. 116-120 Foot on figures 1.2. Keep time even.  $\frac{3}{4}$  time.


1  Repeat


2 


3 

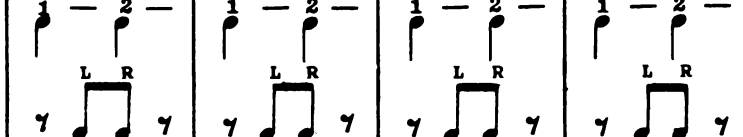
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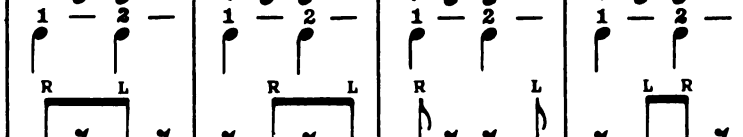
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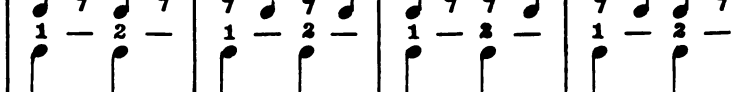
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Count 

6 

7 

8 

Practice 

Count every measure

Count



16  
**LESSON 3**

**Met. 116 - 120**

**Count 1 - 2 -**

**$\frac{3}{4}$  Time**

**Foot on 1. 2.**

**Commence every measure with right**

In this lesson we have to learn to **COUNT** correctly. I have written the exercises so you cannot **FAKE** them, as you should learn to count from the beginning and keep it up all through your business. Good counting means success, poor counting means failure.

Learn to count even time just the same as a clock ticks, as all your work depends on your count. By all means count. You do not know the value of good counting until you get into the real music business, then it will show itself. **COUNT.**

Here are a few measures to play, some of the taps are omitted just to teach you how to count properly. Commence to play in regular March Time and hold the tempo steady and play the eight measures and repeat. You can use one hand or both, as you get these same taps on triangle where you use one hand. This lesson is to teach you how to count even and correctly.

There is nothing but **Eighths, Quarters** and rests in this exercise, but they must be played perfectly even and in strict time. You know the four eighths are played **RLRL**, if you have an eighth rest just omit the hand used to play that certain note.

If you have four bars rest count this way **1. 2. 2. 2. 3. 2. 4. 2.** no matter how many bars you have to count. Learn to omit the **An** while counting more than two bars. Keep the foot beating time on the **1. 2.** in every bar. Count the taps out, the taps are the same as eighth notes. Never rush the time, keep it steady.

**No. 9** is written like you get in regular music so you see you must count correctly so as not to get lost. Do not hesitate in your count, keep it even and in strict tempo.

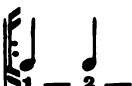
Counting is very important.






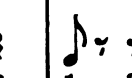

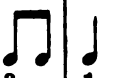
## EXERCISE 3





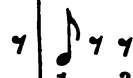
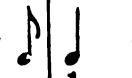

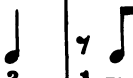
How to count  $\frac{2}{4}$  time.

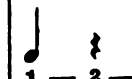
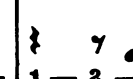
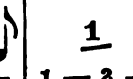
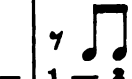
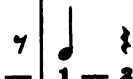
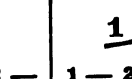
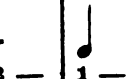

Count as you play 1—2— foot on 1.2.


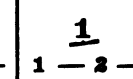


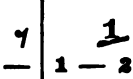
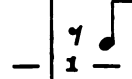
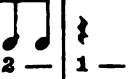

Met 116-120. Do not hesitate in counting.

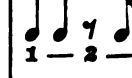
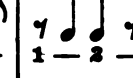
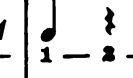
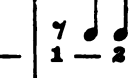
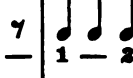
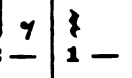
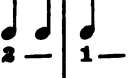
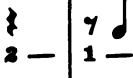
1  Rest  
1—2— 1—2— 1—2— 1—2— 1—2— 1—2— 1—2— 1—2—


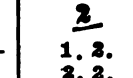
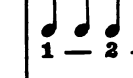

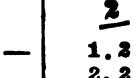
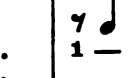
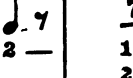
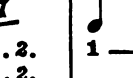
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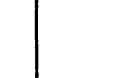
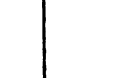


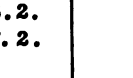
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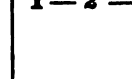
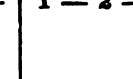
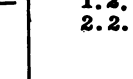
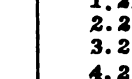
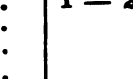
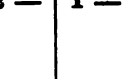

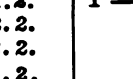
4        

5        

6        

7        

8        

9        

## LESSON 4

Met. 116-120

Count 1-2-

 $\frac{2}{4}$  Time

Foot on 1. 2.

Commence every measure with right

In this lesson we have the Quarter, Eighth and Sixteenth notes to work on. Now count every bar One An Two An. Have the foot come on the figures 1. 2. in every measure. Play all the taps single stroke and raise the hands up about six inches from the drum.

You can learn these by sound, we will take the first four bars and they sound TUM TUM TUM Ta Ta TKTK ta ta Ta Ta Ta - played R R R RL RLRLRLRLRL this is the four bars. The third bar with the sixteenths sound TKTK Ta Ta. Learn the sound first, then count them out. Have the right hand and foot work together on the beat One. Two in each bar.

Remember, one line connecting four notes make them eighth notes, two lines make them sixteenths. That will make the eighths sound Ta Ta Ta Ta while the sixteenths will sound TKTKTKTK. Have the right hand working with the foot. Play the taps clean and even.

Always start slow and learn to count each tap as you play it. Have the foot work with the right, when playing sixteenth notes you have the four right hand taps on the T in each bar. You will soon overcome the count if you stick to it. Be sure you do not hesitate in your counting as this will throw your foot off the beat. Keep the foot beating steady time.

It will take some practice on this lesson to get the hands working properly with the foot, but the count will help you to master any beat or roll written, so stick to the count as it is very important.

Practice will always keep you in good form.

## EXERCISE 4

Count every measure 1 — 2 —

Met. 116-120  $\frac{2}{4}$  time. Single taps.

R means right hand L means left hand.

1 Count	R R 1 — 2 —	R R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	Repeat
	R L R L 1 — 2 —	R R 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
	R R L 1 — 2 —	R L R L 1 — 2 —	R L R L R 1 — 2 —	R L R 1 — 2 —	
	R L R L 1 — 2 —	R L R 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
Play Clear 4	R R 1 — 2 —	R L R L 1 — 2 —	R L R L R L R L 1 — 2 —	R L R 1 — 2 —	Count
	R L R L 1 — 2 —	R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R 1 — 2 —	
	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
Practice 7	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R 1 — 2 —	Repeat
	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	
10 Count	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	Practice
	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R L R L 1 — 2 —	R L R 1 — 2 —	

## LESSON 5

Met. 116 - 120

Count 1 - 2 -

 $\frac{3}{4}$  Time

Foot 1. 2.

Commence every measure with right

In this lesson we have the Rolls. In the first bar we have the sixteenth notes, showing how the hands should move. In the second bar you have the roll written in thirty-second, by crossing the sixteenths and adding the slur. The last bar shows the roll written.

Move the hands up and down to sixteenths, raising them about six inches from the drum, keep moving up and down until you get the hands moving to regular march time, then gently press down enough to double the taps which will give you the roll we want. Play the roll open at first, then close it up by pressing down.

Learn to work free and easy, do not hold the sticks tight, as this will retard your roll. Your roll must be in tempo, do not slow up, but keep moving the hands to sixteenths, and keep the foot beating time on the 1. 2.

Take the Three Stroke, second from the top. Here you have three taps, now gently press down and make the taps double, RRLLR. End the roll with a single tap. You should master this roll at once, as it is important.

Take the Five Stroke. Here you have five single taps. Count One An Two, double the taps and end roll on second count Two with the right, there are nine taps in this roll.

Take the Seven Stroke. Here we have seven single taps, just press down and double and you make a thirteen tap roll, ending on the up beat An. RRLLRRLLRRLLR.

The last is the Nine Stroke. Made the same way as the others, just count with your right hand as all the eighths will come on the right, keep the foot on the beat 1. 2. in every bar. Always take the sixteenths as a guide.

Keep strict time

## EXERCISE 5

Start and end rolls with right.

Always count as you play 1-2-

How to measure rolls. Always start with right.

	Single stroke	Press roll	Written	
One stroke 3 taps				Play clear
Three stroke 5 taps				
Five stroke 9 taps				
Seven stroke 13 taps				
Single taps				
Nine stroke 17 taps				

Move the hands up and down six inches from drum as though you were executing Sixteenth notes, then gently press down a little and the taps will double making the roll. Keep time even and count every measure One an Two an.



## LESSON 6

Met. 116-120

Count 1-2-

 $\frac{3}{4}$  Time

Foot on 1. 2.

Commence every measure with right

In this lesson we have the roll measured to the Eighth notes to show that the fingering is correct. The first strain consists of four eighth notes in the first bar and then we have the PRESS on the first note in the second bar made with right hand, just press down and it will sound buzz. Play these presses as they come and do not change hands. (Note). In the fifth bar you have the press on left hand.

In no. 2 we have the Three Stroke roll in the second measure, played with two hands, we want five taps in this roll thus-RRLLR must end on up beat An. Note Quarter note under the two eighths, it is the same kind of roll only written differently. Play the taps clean and the roll even.

In no. 3 we have the Five Stroke roll, just hold over to the second beat Two, and end with right and strike the last eighth with left which will complete the measure. You see every other bar has the roll so repeat each strain over until you get the roll to fit in without any trouble.

In no. 4 we have the Seven Stroke roll, count 1<sup>st</sup> 2<sup>nd</sup> with right stick and you will have the exact length roll. You must have 13 taps in this roll and it will start and end on right.

In no. 5 we have the Nine Stroke roll. Hold roll over to the first count in second measure and follow with left hand tap after roll. Play all eighths single taps RLRL and you will soon get on to the proper way to count the roll, keep the foot on the beat One Two in every measure and do all the counting with the right hand on each eighth. Watch the fingering over the notes, take it easy and learn to work natural. Do not hurry the time.

Be sure to have the right number of taps in rolls.

## EXERCISE 6

Do all counting with right.

Start and end roll with right.

Met. 116-120 Play single taps clean.

1

Press

B.D.

2

3 stroke roll

3

5 stroke roll

4

7 stroke roll

5

9 stroke roll

24  
**LESSON 7**

**Met. 116-120**

**Count 1 - 2 -**

**$\frac{3}{4}$  Time -**

**Foot m. 2.**

**Feature Press and Three Stroke roll**

In this lesson in the first two measures we have the **PRESS** roll. This beat is made with either hand by just pressing down lightly and permit stick to buzz. As it is not tied to the next note it is made with one down stroke, just press down. You see they come in the regular form of the system, so just play them as they come.

Three Stroke roll written two ways. Played the same way.

Here we have the two eighth notes tied together, which makes the roll a three stroke or five tap roll. Start and end roll always with the right. Read across the four measures and repeat each one over and over until you can make the roll easy.

Remember this roll is always made the same way no matter where it is located in the measure, as you see we have it here in six different places, but the roll is always made RLR, very short, but you must hear each of the five taps clearly.

Take this exercise slow and master this roll now, as it is used more than any other roll, because it is a short connecting roll. It most always comes on the up beat like in One-Step or Drum Corps work. Do not jerk it, but just use the RLR making two taps with right, two taps with left, and end with one tap on right.

Keep the foot on the count One, Two, in each measure as this will hold you back to tempo, watch the fingering over the notes and you cannot go wrong. All three strokes down to no. 7. Then we have the Five Stroke three ways.

Then we have the Seven Stroke two ways. The roll is played the same as the sixteenths except you gently press down on each stroke and get two taps with either stick. The roll must be Thirty-Second notes. Make yourself clear on this point, as it is very important.

Practice will settle the question.

## EXERCISE 7

Met. 116-120. Count as you play 1-2-.

Five taps in Three Stroke roll.

**Press**

1 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

2 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

3 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

4 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

5 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

6 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

7 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

8 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

9 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

10 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

11 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

**3 stroke roll**

1 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

2 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

3 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

4 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

5 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

6 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

5 S. 7 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

5 S. 8 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

5 S. 9 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

7 S. 10 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

7 S. 11 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2- 1-2-

26  
**LESSON 8**

**Met. 116-120**

**Count 1-2-**

**$\frac{3}{4}$  Time**

**Foot on 1. 2.**

**Commence every measure with right.**

**Bass Drum on figures 1. 2. in every bar.**

In this lesson we feature the Three Stroke Roll. Always play this roll the same way no matter where it happens to appear in the measure or on what Eighth note it is written. You must always figure from the four eighths and remember that you have two down and two up beats in each measure.

Your roll must start and end with right as it is played just the same on the up beat as on the down beat 1. 2. Always keep your foot beating steady time on the figures 1. 2. in each and every measure and do not hesitate in your counting. Your count must be strict and very even.

Play all single eighths as they are marked and be careful that you count and play the exercise over and over until they all come easy, then increase the tempo to regular March time. Do not hurry in your practice, take it easy and know what you are trying to do, then do it, easy and natural.

Learn to play your beats and rolls clean and even. That is one point you must watch, keep even time, just remember that this little short roll is used more than any other and should be mastered at once. You have **THREE STROKES** with Five taps.

Practise one hour each day, we all need it, and it will do you so much good that you will be surprised how fast you will learn to read and execute the different exercises. Count.

**Practice will always help.**

27  
**EXERCISE 8**

Met. 116-120 Keep the time steady.

Featuring three stroke roll.

Start and end roll with right.

1 Count		Repeat
2		
3		
4 Practice		Count
5		
6		
7		
8 Count		Practice
9		
10		



28  
**LESSON 9**

**Met. 116-120.**

**Count 1 — 2 —.**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the **FLAMS**, which are very hard to execute hand to hand, but if you will note the first two measures, the flam is made with the Left hand only. Play all the eighths with the right hand and just drop the left hand in ahead of the right where it is marked, and do all the counting with your right.

This will make the flams easy to execute, as they will all be played with the left hand all down the sheet. Keep the foot on the figure 1. 2. in every measure and raise the hands up high enough so you can insert the left hand flam without any trouble.

You are playing three ways at once here. Four taps with right hand, while the foot-taps two beats to each measure and then you flam with the left where it is marked. Keep the time steady.

Notice the last two measures at the bottom of the sheet on right hand side, there you will see the hand to hand flams. Play all the eighth notes R.L.R.L. then place the flam in where it is marked. Sometimes it will be played with left, then again with right.

It is always better to flam hand to hand if you can do it but it will take some practice before you are able to flam this way. In the meantime do all the flaming with the left as you must keep in time and do not lose the rhythm to play a flam, cut it out if you cannot get it in, in time.

Do not skip around this lesson, but practice each and every exercise and get it down so you can play all hand to hand flams at a reasonable tempo. Met. 120 is about the tempo.

The second two measures across the sheet are for Military or Street work and should be played open flams, that is let the flam be heard plainly. Work hard on this lesson as it is very important, as you will find when you get to playing the real Music.

**Practise makes perfect. Raise the hands up high.**

## EXERCISE 9

Met. 116 - 120  $\frac{3}{4}$  time.

Flams or Grace notes.

		Easy way.		Alternate Hand to Hand		
		All left hand flams				
1 Count						
2						
3						
4						
5 Watch						
6						
7						
8						
9						

30  
**LESSON 10**

**Met. 116-120.**

**Count 1-2-**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this review we have all the beats, rolls and flams that we have had in the previous lessons, strike all eighths with both hands making a flam, always permit the left stick to strike first, just a little ahead of the right tap. Play the eight bars and repeat them over and over untill you have mastered the time with your foot, so the hands and foot will work together on the beat One Two count with right hand.

These exercises are near the regular March time and should be played clean and even, watch the v accent and bring it out. Keep the foot beating steady time and count every bar you play, be sure that you do not hesitate in your counting. The count must be strict. Time does not stop.

We have the **THREE STROKE** Roll to work on down to no. 8, then we have the **FIVE**. Watch these rolls and always hold them over as long as the **TIE** is marked. Cut the rolls off with a little snap, for a finish. You will get lots of music that will test your reading and that is why this exercise is written so you cannot **FAKE**. Learn to be a good reader, that is one point you must master as quickly as possible, and good steady counting is the **KEY**.

Start to play slow and then work up to a regular March tempo, but do not change the tempo in the middle of a strain. Keep the time as steady as you possibly can.

After you have practiced this lesson with both hands on the eighth, then learn to flam hand to hand on the eighth, like in lesson **NINE** last two measures. Lift the hands up so you can insert the flam without any trouble.

**Count every measure.**

## EXERCISE 10

Met. 116-120. B.D. on figures 1. 2.

Review lesson in  $\frac{2}{4}$  time.

Be sure and count every measure.

1  $\frac{2}{4}$  time. Met. 116-120. B.D. on figures 1. 2. Review lesson in  $\frac{2}{4}$  time. Be sure and count every measure.

The musical score consists of 11 staves, numbered 1 through 11 on the left. Each staff contains musical notation for a specific instrument or voice part. The notation includes eighth notes, sixteenth notes, and rests, with fingerings (1-2-3) and breath marks (V) indicated. The score is organized into measures, with some measures containing multiple staves of music. The first staff has a 'V' mark above the first measure and 'R' and 'L' above the second measure. The score is organized into measures, with some measures containing multiple staves of music.

32  
**LESSON 11**

Met. 116-120.

Count 1 - 2 -

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

Foot on 1. 2.

Commence every measure with right.

In this lesson we have different length rolls, and each and every one should start and end with right, no matter where they are located in the measure, always start and end with the right hand.

The first measure you have the press, it is not tied over so do not tie it. Just make a press with the stick. You have the three-stroke in the next bar and the press in the third bar so watch and play the rolls as written, keep the foot on the figures 1. 2. in every measure.

As you read down the sheet you will note that the rolls get longer. They are written two ways and you must know both ways of writing, so be careful. If the roll starts on the beat like in the second strain, second bar, accent it on the beat One. When the roll starts on the up beat An, accent the end of the roll and make a good finish. Learn to be a careful reader.

You see there are no marks here, no count or fingering. They are not marked in regular music, so learn to read it as it stands. You count every bar and play this exercise in March time and you will soon learn to do away with the marking. Keep a sharp lookout for the short rolls, if you count you cannot miss anything.

Spend time in practice as it will lead you to the top of the ladder in drumming, as the count is very important and now is the time for you to learn not to hesitate in your count, but keep your foot going as if you were walking, as this is the time you must work in, in this lesson. Take it slow and be sure, then work up to the tempo of Marching.

Practice never hurt anyone, we all must do it.

33  
**EXERCISE 11**

Met. 116-120 Count as you play.

Watch the v accent.

Do not tie roll over unless marked.

The musical score for Exercise 11 consists of 11 staves, each containing a series of piano exercises. The exercises are organized into measures, with some measures containing multiple exercises. The notation includes various rhythmic values (eighth, sixteenth, and thirty-second notes), fingerings (indicated by numbers 1-5), and accents (marked with a 'v'). The exercises are designed to be played at a tempo of 116-120 beats per minute. The score is written in a single system, with the exercises continuing across the staves. The exercises are as follows:

- Staff 1: Exercises 1-8, including patterns like R L R L, 3 R L R R L R L R L, 3 3, 3 3, L 3, and R L R.
- Staff 2: Exercises 9-16, including patterns like 3, 5, 7, 9, and 11.
- Staff 3: Exercises 17-24, including patterns like 3, 5, 7, 9, and 11.
- Staff 4: Exercises 25-32, including patterns like 3, 5, 7, 9, and 11.
- Staff 5: Exercises 33-40, including patterns like 3, 5, 7, 9, and 11.
- Staff 6: Exercises 41-48, including patterns like 3, 5, 7, 9, and 11.
- Staff 7: Exercises 49-56, including patterns like 3, 5, 7, 9, and 11.
- Staff 8: Exercises 57-64, including patterns like 3, 5, 7, 9, and 11.
- Staff 9: Exercises 65-72, including patterns like 3, 5, 7, 9, and 11.
- Staff 10: Exercises 73-80, including patterns like 3, 5, 7, 9, and 11.
- Staff 11: Exercises 81-88, including patterns like 3, 5, 7, 9, and 11.



34  
**LESSON 12**

**Met. 116-120.**

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

**Count 1-2-.**

**Foot on 1. 2.**

**How to finger the beats.**

Here we have the different beats and rolls measured to the sixteenth notes, showing WHY the beats should always be played the same way no matter where you see them. All sixteenths are executed RLRLRLRL no matter where they lay in the measure. If you have Two sixteenths and One eighth like in the first number you just play RL R and the sound will be TK Ta played on the down and up beat One An. It is also played the same way on the second beat Two An.

If you have One eighth and Two sixteenths like in the second number just play R RL and it will sound Ta TK coming on the count One An, it is played the same way on the Two An. Never change the fingering, if you do you spoil the rhythm. You see you do all the counting with the right and the foot will always come on the beat with your right hand.

Note the dotted notes. Here you just omit the LR and pick up the last sixteenth with the left on the first half of the measure and it is played exactly the same on the second half. This beat will sound Tum T Tum T the whole bar. Count, that is the point to watch.

Note the fourth from the top. Here we have the sixteenth and dotted eighth, just strike two sixteenths and count the An and strike the second beat Two with the right. You just omit the RL on the up beat An, that's all. This beat sounds T TUM T TUM. Play by sound if you want the real rhythm.

Note the fifth from the top. Here you omit the Right on the up beat An, but strike the left giving you the sound T TUM T on the first beat One. Played the same on the second beat Two. Note the rolls in the center measured to sixteenths. Count with right and you have the four eighth notes, you see the roll starts and ends with the right on the eighth note.

Triplets that start on the beat are played with the right hand first, if they start on the up beat An they are played with the left hand first. You play the DRAGS as they come, just press down and make two taps instead of one and you have the drags. Learn to read the whole measure at once.

Play all beats clean and even.

35  
EXERCISE 12

STRAIGHT SYSTEM OF FINGERING.

Always play same beat same way.

Met.116-120. No hand to hand work here.

Beats	Rolls	Triplets	
RLRLRLRL 1 2 RLR RLR	RLRLRLRL 1 2 3 stroke	RLRLRLRLRLRL 1 2 3 2 3 RLRL RLRL	R 1-2- R
RLRLRLRL V V R RL R RL	RLRLRLRL 5 stroke	RLRLRLRLRLRL V 3 V 3 R LRLR LRL	R R
RLRLRLRL V V R LR L	RLRLRLRL 7 stroke	RLRLRLRLRLRL 3 3 3 3 RLRL R LRL	R R
RLRLRLRL V V RL RL	RLRLRLRL 9 stroke	R 7 7 7 7 7 7	7 7 7 7 7 7
RLRLRLRL V V RL LRL L	RLRLRLRL R&L drags	RLRLRLRLRLRL V V RLRLRLRLRL	R&L drags
RLRLRLRL V V RL LRL L	RLRLRLRL L&R drags	RLRLRLRLRLRL V V RLRLRLRLRL	L&R drags

All beats and rolls are taken from the Eight Sixteenths. Play them as they come, do not change hands on any beat-roll or triplet. Count 1<sup>st</sup> 2<sup>nd</sup> as you play.

36  
**LESSON 13**

**Met. 116-120.**

**Count 1 — 2 —.**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the eighth and sixteenth notes written three ways, with the sound taps. Learn to play the beats by sound. The eighth note sounds Ta while the two sixteenths will sound TK. Now place them together and you will have the sound Ta TK coming on the down and up beat One An. Then turn it around, take the two sixteenths and the eighth and you have the sound TK Ta played on the Down and up beat One An. Learn the sound and then play the three taps on One beat of the foot.

The execution of each beat is properly marked, never change the fingering of the beat as the count One, Two must always come on the **RIGHT** with the foot beat. Do not play the sixteenths too quick, watch out and play them in the rhythm just as they come, no extra work, lift the hands free from the drum and work **NATURAL**.

Play these exercises clean and even, as your rhythm depends on how you divide the notes. Give the notes their full value and count every bar you play. You can never be a real drummer unless you master the counting and now is the time to work hard. It takes time and hard study to become a drummer, do not be a near drummer, be first class.

Read across the sheet and repeat it over two or three times untill every beat comes free and easy and then play them faster untill you have a good fast tempo, learn to work quick, never drag on drums as it is very bad for the other men. Keep a steady tempo and do not let the other insruments lead you off the time, watch your own time and the **LEADER**.

Never talk about the other fellow, your work counts.

## EXERCISE 13

Correct way to finger the beats.

Three ways of writing the same beat.

Met. 116-120

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

1								
2								
3								
4								
5								
6								
7								
8								
9								
10								
11								

38  
**LESSON 14**

**Met. 116 - 120**

**Count 1 - 2 -.**

**$\frac{2}{4}$  Time**

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the **PRESS**, the two **Sixteenths** and **THREE Stroke roll** to work on. They are all in the first three bars and they are all different beats, so be very careful that you know the difference when you see them written.

The **Press** is made with one hand only. The two sixteenths are made **RL** and the **Three stroke roll** is made with three strokes making five taps in the roll. This roll is tied over. The **Press** is not tied, remember.

In the first measure all down the sheet the **Press** comes on either the **Right** or **Left** hand, you play it as it comes without changing hands. Just figure on four eighth notes played **RLRL**, only press down and make buzz when marked with two lines across.

In the second measure you have the two sixteenths written on the different eighths, just make two taps where you see the two dots with one line across the eighth. Sixteenths are always executed **RL** no matter where they come. This measure would sound **TK Ta Ta Ta** played **RLR R L** second meas. top line.

In the third measure, top line, we have the **Three stroke roll**. Note the two eighths are tied together, this makes it a three stroke. Just five taps in this roll, end roll with single tap, **RRLLR** Count as you play **One an Two an**, this roll is made on one tap of foot. Play the roll clean and even and hear every tap you make and do not hold the sticks tight as they must work freely.

Play this exercise in regular **March** time and play each measure clean and even, count as you play **1-2-** and do not **Drag** or **Rush** the time, keep the time steady as though you were walking down the street. You can soon master this lesson with a little practice.

**Do not be afraid to practice.**

## EXERCISE 14

Commence every bar with right.

Count One an Two an to each measure.

Met. 116-120  $\frac{2}{4}$  Time Keep time steady.

	Press	Sixteenth	3 Stroke	
1 Count				
2				
3				
4				
5 Play clean				
6				
7				
8				
9 Practice				
10				

Repeat

Count

5 Stroke

7 Stroke

9 Stroke

40  
**LESSON 15**

**Met. 116-120.**

**Count 1-2-.**

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

**Foot on 1. 2.**

**Feature-Two Sixteenth and Eighth note.**

In this lesson we have the feature beat on the first half of the measure One An. This beat sounds TK Ta played RL R on count One An. This beat never changes and should be executed the same way every time you play it. Accent the eighth note just a little on the up beat An.

Two Sixteenth and One Eighth note on the count 1—. If you note no. 4 you will see that it is played the same way on the second count Two An with the accent on the up beat An. Play the sixteenths even and not too quick, but in tempo. Just say as you play with your foot beat TK Ta raise the foot on the Ta and you have the beat.

In the third measure across the sheet, you have two eighths and a three stroke roll on the last two eighths. Accent the roll on the count Two then finish with RL R in last measure. Play all taps clean and even as possible and you must raise the hands up from the drum so as to get a clear tap, and the  $\vee$  accent puts color to the beat.

Always count as you play and have the foot beat come with the right hand tap on the count One, two in every measure. The count is very important and you should learn now that you never can be a first class drummer unless you count correctly, and now is the time to learn to count steady time. Do not guess, but COUNT.

Remember to always execute the sixteenth notes RL; whether you have two or forty, you play them the same way RLRL. It does not matter if they start on the count or on the up beat An RL they are just the same. Learn to execute sixteenths clean and fast.

Practice slow and be sure that you are right, then increase the tempo up to regular March time. Cut the rolls off with a single tap, but not too loud. Use judgement in your work.

A little more practice now, will help.



41  
EXERCISE 15

Met. 116-120.

$\frac{2}{4}$  Time

Commence every measure with right.

Sounds TK Ta on first count One An



Count	1	2	3	4	5	6	7	8	9	10		
1												Repeat
2												Count
3												Count
4												Count
5												Count
6												Count
7												Count
8												Count
9												Count
10												Count

42  
**LESSON 16**

**Met. 116-120**

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

**Count 1 - 2 - .**

**Foot on 1. 2.**

**Commence every measure with right.**

**In this lesson we have the feature beat on the second half of the measure Two An. This beat is executed the same way as in the previous lesson, only it is located on the second half of the measure. Always count One An Two An to each measure.**

**The first half of the bar changes but the second half is the same all the way down the sheet. The beat starts with the right on the down beat Two, with foot at the same time. Finish the beat on the up beat An, and come down with the right on the first eighth in the second measure. Read across the sheet.**

**You see you have two right hand taps coming together on the up beat An in the first bar and the other on the down beat in the second bar on the first count One. You finish the first bar with the right then you start the next measure with the right, as every measure starts with the right. All you have to do is to place the measures end to end and you have a regular strain.**

**This shows that every measure should start with right, as the foot beat must work on the figures 1. 2. in every measure with the right hand tap. That is one good point of the system as you always play the same beat the same way.**

**Just remember you have only one measure to play and if you have the same measure for eight bars you play each bar the same way, then you have the right idea. Keep the time steady and learn to read one measure ahead.**

**Take no 4. Play this measure for three bars and end strain with RLR, three eighths, and you will see that every beat should be played the same way. Never change hands on a beat. Play the same on the second half as you do on the first if the beat is the same. Work foot with right hand tap always.**






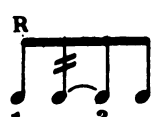

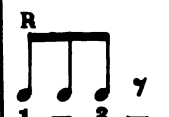

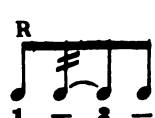

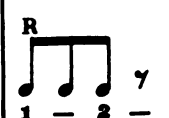

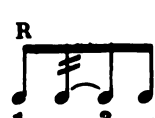



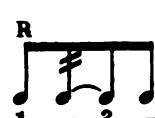



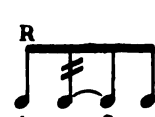





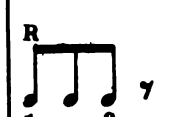












**A little practice will always do good.**

43  
**EXERCISE 16**

Met.116-120. Do not play sixteenths too quick.

Commence every measure with right.

Sound TK Ta  on second beat Two An.

1	Count					Repeat
2						
3						
4	Play clean					Do not rush
5						
6						
7						
8	Practice					Count
9						
10						

44  
**LESSON 17**

**Met. 116-120.**

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

**Count 1-2-.**

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the Three stroke roll as a feature. Play the two sixteenth notes clean and pick up the roll on the up beat An with right, and end the roll on the second beat Two with right hand. Play the second bar clean, then start roll with right in third bar and cut roll off on An but follow with left tap on last half on An, then strike the eighth on the second beat Two with right, then play the last three eighths RLR, this completes the strain.

Repeat these exercises over and over untill you master the sixteenths and rolls, they come quick but be ready to cut the roll off at the proper time. Play clean taps and keep the foot beating on the 1. 2. count in every measure. Watch the fingering over the notes and always play these beats the same way no matter where you see them, the beats never change but the time does.

Learn to count even and to get your right hand to work with your right foot, move the hands up and down so as to get the swing of the rhythm, then hold steady all through the strain, never change the time in the middle of the strain. Keep it steady.

The dots placed over the sixteenths means to play them short and distinct. Be able to hear every tap in the roll, watch the accent v and strike it a little heavy to let it stick out from the other taps.

Take your time on this number, work slow tempo first time, then increase the tempo untill you can play all the exercises at Met. 120 regular time. Watch your count all the time and play as even and clean as possible.













































**Spend one hour on this page. Do not rush time.**

45  
**EXERCISE 17**

Feature the three stroke roll.

Commence every measure with right.

Met. 116-120  $\frac{2}{4}$  Time. Keep time steady.

1	Count					Repeat
2						
3						
4						
	Do not rush time					
5						
6						
7						
8						
	Practice					
9						
10						Count

46  
**LESSON 18**

**Met. 116-120.**

**Count 1 - 2 -.**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the Eighth and two Sixteenths on the first half of the bar One An. Note the sound taps Ta TK on count One An, end on the second count Two with Right hand, have the foot beat on the 1. 2. in each measure. Play beat R RL R that is the first bar.

Make it a point to count as you play as each beat and roll is measured to the count One An Two An and you must learn now to count every measure. Do not fail in this as it is very important.

You see the beat is the same all down the sheet on the first half of the bar, the second half changes to give you the different beats that make up the rhythm. The two middle measures are the same all the way down so as to teach you to always play the same beat the same way.

Note the fingering above the notes, this shows you which hand to use. Never change the fingering, it is always the same, there is no contradiction in this book. Play natural and easy and watch the count and you can play any beat written. Keep the foot on the figures 1. 2. in each measure and have the right hand work with your right foot.

Play all taps clean and even, accent the v mark to put color to the beats, cut the rolls off at the proper time, raise the hands up from the drum about six inches so you can work free, let the sticks do the work, never hold the sticks tight, they must work free.

Get the sound first Ta TK Ta - that is the first beat, made with two beats of the foot, played R RL R.

Practice will teach you any beat or roll.

47  
**EXERCISE 18**

Commence every measure with right.

Count as you play 1—2—.

Met. 116-120  $\frac{3}{4}$  time. Play clean

1	Count					Repeat
2						
3						
4	Play clean					Keep steady time
5						
6						
7						
8	Practice					Count
9						
10						

48  
**LESSON 19**

**Met. 116-120**

**Count 1 - 2 - .**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the Eighth and two Sixteenths on the second half Two An. Played same as on the first half. Keep the foot on the 1. 2. and count as you play One An Two An. Remember the sound Ta TK that is the beat played on one tap of foot, executed R RL always. Never change this beat.

Look at no. 4, here you have both beats the same. Note the accent v, strike a little heavy, cut the sixteenths clean and have a good swing to the rhythm. Play the first measure over and over for eight bars, and keep the foot on the 1. 2. and see how your right hand will hold the rhythm as it will come on the count One An Two An while playing this measure.

Always play the beat the same way and be sure they sound right to your ear. Your ear is what tells you whether the beat is even or not, it must sound right. Keep the time steady and count every bar and you will not have any trouble.

You see all the beats on the second half are alike, the first beat One An changes here. Play the taps clean and watch the rolls. In no. 6 you have the Press in the first bar. In nos. 8 & 9 you have the three stroke roll, made with two hands. In no. 10 you have the Five stroke roll because it is tied over to the second count Two. If it was not tied it would be a Three, but the tie makes the difference.

Watch the fingering closely and you will note that every measure starts with the right hand, same as the foot beat. Keep the foot and right hand working together on the count One. Two in every bar. Watch the third measure, you have two sixteenths on the last eighth in the bar, RL.

When the roll starts on the second beat Two, like in this exercise, you always strike it heavy as most of the rolls are accented on the beat. You can change these exercises by crossing the eighths and making them sixteenths, also by drawing two lines across with a slur and make them rolls, just to teach you to read.

**You have to work hard to be a good drummer.**



49  
EXERCISE 19

Start every measure with right.

Always play the same beat the same way.

Met. 116-120  $\frac{2}{4}$  Time Keep time steady.

1 Count	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	Repeat
2	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	
3	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	
4	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	Accent v heavy
5	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	
6	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	
7	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	
8	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	Count
9	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	
10	 1 - 2 -	 1 - 2 -	 1 - 2 -	 1 - 2 -	

50  
**LESSON 20**

**Met. 116-120.**

**Count 1-2-.**

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

**Foot on 1. 2.**

**Commence every measure with right.**

**Feature- Left Hand Drag.**

In this lesson we have the Left Hand Drag to work on. Play the beat as it is marked, only make two taps with left hand instead of one. This will make the drag on the left, ending with right on second count Two.

This Drag is used in all the latest drum parts and comes most all the time in the same place, on the last sixteenth of the first half of the bar. You must end the drag with the right to make it a drag, if you just hold it it's a press. We want a drag, so end it with the right.

Watch the fingering and the accent v. Keep the foot on the count 1. 2. in every measure and hold the rhythm as even as possible. This drag is not hard to execute, just permit the left to drop and it will make the two taps, do not try to make two strokes with left, but let the stick bounce two taps.

Just take eight sixteenths and tie the fourth and fifth notes together and keep going for eight bars and see what you have. It makes a fine beat for slow Ragtime or fast One Step. It is made very quick as you must not lose any time making it. These drags come on the Right as well as the left hand and you will find them to be very effective in slow Jazz.

Cut the sixteenths clean and even and do not pass a single measure until you can play everything in it correctly. This drag is very useful in fast March time or Gallop tempo, use the drag instead of the three stroke roll.

**Practice will make any beat clear and easy.**

## EXERCISE 20

**Never change hands on a beat.**

**Left hand Drag in first measure.**

**Met. 116-120  $\frac{2}{4}$  Time. Watch fingering.**

Met. 116-120  $\frac{2}{4}$  Time. Watch fingering.

SINGING TAPS 3 stroke

1 Count

2

3

4

5

6

7

8

9

10

Repeat

Practice

Count

52  
**LESSON 21**

**Met. 116-120**

**Count 1 - 2 - .**

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

**Foot on 1. 2.**

**Commence every measure with right.**

**Feature-Four Sixteenths on One An.**

In this lesson we have the four sixteenths on the first count One An, played RLRL ending with right stick on second count Two. Keep foot beating on count 1. 2. in each bar.

Play these notes clean and count every measure with your right hand. Remember when you play sixteenths you do all the counting with the right on each eighth. Have the foot come on the count 1. 2. Do not play one note louder than the other.

Watch. Never change the fingering. You can increase the tempo on this lesson after you have gone over the exercise. Learn to speed up, go fast and play clean and even. Take your pencil and change the eighths and make sixteenths out of them. Make different length rolls.

You can use the left hand drag on this lesson by just dragging with the left and ending with the right on the second count Two. Just drag the fourth sixteenth on first half. Be sure you end the drag with a right hand tap. Play other taps clean.

Learn to read fast. You will never learn to read unless you play fast. After you know what to do, increase the tempo to Met. 130. As you will get plenty of fast tempos to play later on. Always play your roll in the same temp as you do the sixteenths, as this very important. Roll in tempo.











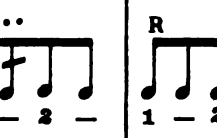



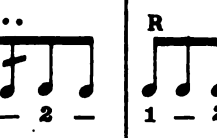
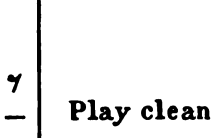

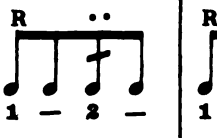
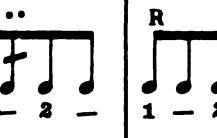



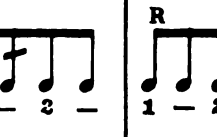



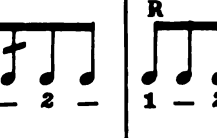



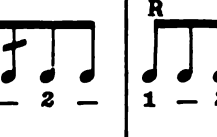
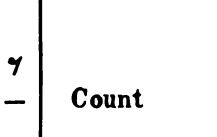

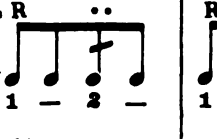



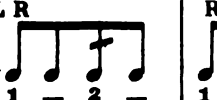


Of course we all have to practice.

53  
EXERCISE 21

Count as you play 1-2-.

Play single taps clean and even.

Met. 116-120  $\frac{2}{4}$  Time. Watch fingering.

1	Count					Repeat
2						
3						
4	Practice					Play clean
5						
6	Press					
7						
8	Practice					Count
9						
10						

54  
**LESSON 22**

**Met. 116-120.**

**Count 1 — 2 — .**

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

**Foot on 1. 2.**

**Comme every measure with right.**

**Feature- Four Sixteenths on Two An.**

In this lesson we have the four sixteenths on the second count Two An. Play exactly the same as on One An. Play clean and even and count each bar One An Two An.

Here you have the beats changed on the first half, but they are all the same on the second half Two An. Keep the foot beating steady time on the count 1. 2. in every bar. Take the exercise slow at first and keep the same tempo for eight measures as you must repeat each strain. Then when you repeat increase the tempo a little faster. Never change tempo in the middle of a strain.

Watch the Press roll, also the Three stroke as they come often and fast. Learn to take things easy and do not get excited. If you count, then you are sure, if not, you guess and you lose your place. Always try to read ahead. Watch your tempo. Keep it steady.

Note the second measure. Here you have the sixteenths doubled. There are other changes you must watch but always keep perfect rhythm, play every measure clean and even and count as you play. The dots placed over the notes tell you how many taps to use. Never depend on the dots, as they omit them often. You should know that when the eighth note is crossed with one line it means to play two sixteenths instead of the eighth.

Keep the time steady and raise the hands up from the drum so you can work free and natural. Never hold the sticks tight, but have them work free in your hands. Work natural and do not try to put on. Keep the hands moving up and down with the beat One Two in every measure.

You can master any beat with practice.

55  
**EXERCISE 22**

Four Sixteenths on second beat two.

$\frac{2}{4}$  Time. Always start with right.

Met 116-120 Single taps.

1 Count					Repeat
2					Play clean
Accent v					Practice
6					
Press					
3 S.					
5 S.					

56  
**LESSON 23**

Met 116-120.

Count 1-2-.

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

Foot on 1.2.

Commence every measure with right.

Feature-How to finger Sixteenth notes.

In this lesson we have the Sixteenth notes to work on. Subtraction- That's all. You have the eighth notes to measure from while you count One An Two An and your foot must come on the One, Two, in every measure.

In Exercise 1, just omit the first note and pick up the following notes with LRL. Do the same on second count Two An. Keep the sixteenths even and your foot must keep steady time. Do not have any openings anywhere as you just omit the right on both counts. Play clean and even.

In this exercise you have a sixteenth rest on the first count One. This rest has two flags on it, while an Eighth rest has only one, remember this point. Just omit the Right hand.

When you have an Eighth rest on the first count One omit two sixteenths and play RL on the up beat An. The second half is executed the same way as the first. Never change hands, play sixteenths straight. Do all the counting with the right, as every eighth comes on the right, it is easier to count.

This lesson is tricky and you must count correctly or you lose the rhythm, keep the tempo steady and just omit taps where rests are marked and pick up the notes as they come, as you figure on eight sixteenths in a bar and what you do not play you must count. The time goes on just the same. Keep the taps even and your time steady.

Learn to omit the notes without losing any time, you have to play those beats on sand blocks- triangle and other traps and you must be able to count absolutely correct time to master this lesson.

Go slow. Count every bar. Practice.



57  
**EXERCISE 23**

Count every measure as you play.

Do not change hands, just omit.

Met. 120 Watch fingering closely. Single taps.

	RLRLRLRL	RLRLRLRL	RLRLRLRL	RLRLRL
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
1	LRL LRL	LRL LRL	LRL LRL	LRLR
Count				
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
2	RL RL	RL RL	RL RL	RLR
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
3	RLR RLR	RLR RLR	RLR RLR	RLR R
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
4	RL RL	RL RL	RL RL	RL R
Watch				
fingering	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
5	LR LR	LR LR	LR LR	LR R
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
6	R R R R	R R R R	R R R R	R R R
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
7	L L L L	L L L L	L L L L	L L R
Pracice				
slow	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
8	LRL LR	LRL LR	RL RL	LRLR
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
9	LR RL	LR RL	RL LRL	RLR
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
10	RL LR	LRL LR	L L LR	RL LR
Count				
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —
11	LRL RL	RL LRL	LR RL	LRLR
	1 — 2 —	1 — 2 —	1 — 2 —	1 — 2 —

58  
**LESSON 24**

Met 116 - 120.

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

Count 1 - 2 - .

Foot on 1. 2 .

Commence every measure with right.

In this lesson we have a review of the previous lessons. Now is the time to watch the beats closely and to play them in regular March time Met. 120. Play all taps and rolls as even as you can, keep the time as steady as possible.

Play the exercises without flams all through, then the next time you go over them put in the flams and note the difference in your drumming. Do not try to flam the sixteenths, just the eighths, until you get so you can flam the sixteenths. Pay strict attention to the accent  $\vee$  placed over the notes and then strike it a little heavier than the others so as to give you the proper effect of the beat.

Count every bar as you play and be sure that your foot beat comes with the right hand on the count 1. 2. Do not fail to count as you are almost through with the eighths and sixteenths and you are supposed to know them by sight now.

Keep your tempo steady, do not rush the time, but take it natural as if you were walking down the street. Everything depends on how you execute the different beats and rolls, so watch every bar. Learn to read one bar ahead and this will keep your eyes on a sharp lookout for any new mark that may appear.

Crescendo the different rolls and end them with a little snap to make a good finish. Learn to cut the roll off at the proper time and to play the beats clean and even. Always do the best you can on every engagement you play and your success is sure. Count every bar.

Do not fail to practice often.

## EXERCISE 24

Accent v. Foot on 1. 2. count.

Play beats clean and even.

Met. 116 - 120 Keep time steady.

The musical score consists of 10 staves, each containing 8 measures of music. The exercises are numbered 1 through 10 on the left margin. The notation includes various rhythmic patterns, primarily using eighth and sixteenth notes, with accents and foot markings (1, 2) indicating the count. The exercises are designed to be played with a steady tempo, ranging from 116 to 120 beats per minute.

50  
**LESSON 20**

**Met. 116-120.**

**Count 1 — 2 —.**

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

**Foot on 1. 2.**

**Commence every measure with right.**

**Feature - Left Hand Drag.**

In this lesson we have the Left Hand Drag to work on. Play the beat as it is marked, only make two taps with left hand instead of one. This will make the drag on the left, ending with right on second count Two.

This Drag is used in all the latest drum parts and comes most all the time in the same place, on the last sixteenth of the first half of the bar. You must end the drag with the right to make it a drag, if you just hold it it's a press. We want a drag, so end it with the right.

Watch the fingering and the accent v. Keep the foot on the count 1. 2. in every measure and hold the rhythm as even as possible. This drag is not hard to execute, just permit the left to drop and it will make the two taps, do not try to make two strokes with left, but let the stick bounce two taps.

Just take eight sixteenths and tie the fourth and fifth notes together and keep going for eight bars and see what you have. It makes a fine beat for slow Ragtime or fast One Step. It is made very quick as you must not lose any time making it. These drags come on the Right as well as the left hand and you will find them to be very effective in slow Jazz.

Cut the sixteenths clean and even and do not pass a single measure until you can play everything in it correctly. This drag is very useful in fast March time or Gallop tempo, use the drag instead of the three stroke roll.

**Practice will make any beat clear and easy.**

51  
EXERCISE 20

Never change hands on a beat.

Left hand Drag in first measure.

Met. 116-120  $\frac{2}{4}$  Time. Watch fingering.

SINGLES TAPS 3 stroke

1	Count					Repeat
2						
3						
4	Accent V					Practice
5						
6						
7						
8	Practice					Count
9						
10						

52  
**LESSON 21**

**Met. 116-120**

**Count 1-2-**

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

**Foot on 1. 2.**

**Commence every measure with right.**

**Feature-Four Sixteenths on One An.**

In this lesson we have the four sixteenths on the first count One An, played RLRL ending with right stick on second count Two. Keep foot beating on count 1. 2. in each bar.

Play these notes clean and count every measure with your right hand. Remember when you play sixteenths you do all the counting with the right on each eighth. Have the foot come on the count 1. 2. Do not play one note louder than the other.

Watch. Never change the fingering. You can increase the tempo on this lesson after you have gone over the exercise. Learn to speed up, go fast and play clean and even. Take your pencil and change the eighths and make sixteenths out of them. Make different length rolls.

You can use the left hand drag on this lesson by just dragging with the left and ending with the right on the second count Two. Just drag the fourth sixteenth on first half. Be sure you end the drag with a right hand tap. Play other taps clean.

Learn to read fast. You will never learn to read unless you play fast. After you know what to do, increase the tempo to Met. 130. As you will get plenty of fast tempos to play later on. Always play your roll in the same temp as you do the sixteenths, as this very important. Roll in tempo.

Of course we all have to practice.

53  
EXERCISE 21

Count as you play 1-2-.

Play single taps clean and even.

Met. 116-120  $\frac{2}{4}$  Time. Watch fingering.

1					Repeat
Count	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
2					
	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
3					Play clean
Practice	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
4					
	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
5					Count
Press	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
6					
	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
7					Count
Practice	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
8					
	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
9					Count
	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	
10					
	1 - 2 -	1 - 2 -	1 - 2 -	1 - 2 -	

60  
**LESSON 25**

**Met. 116 - 120.**

**Count 1 - 2 - .**

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

**Foot on 1. 2 .**

**Feature - the Nine Stroke roll.**

In this lesson we have the Nine stroke roll to work on. Do not flam the eighths but play all single taps, just as written. Never change hands on a beat, play same beat same way.

Play all beats clean and even as you can, do not hurry through the lesson, but be sure you are right then go ahead and increase the time. Remember the faster the time the shorter the note. This roll is not always written this way, sometimes they place the note in the center of the measure, you commence the roll on the count One just the same. This note tied over fills the bar.

When you attack the roll do it lightly and crescendo up to *ff* and end on the first count One in the second bar. To make a good crescendo roll you must start very close and soft then immediately start to open up the roll, as you must get the power from raising sticks up from the drum. You can't get a powerful roll by pressing down, let the sticks bounce freely and raise the hands up from the drum.

Play this lesson over a few times and repeat each strain like you would a regular One Step and play the lesson through without a stop from top to bottom. Watch your foot beat as your right hand must work with the foot, and do not fail to count.

Try this lesson over at a good fast tempo about Met. 140, then accent *v* and crescendo rolls and you will soon overcome any One Step written. All you have to do is take it easy, count. Keep the foot working easy, do not press the foot down hard just tap it. Learn to work both drums together. Do not play one louder than the other, have them balance. Work NATURAL.

Practice.



61  
**EXERCISE 25**

Count as you play 1 - 2 -.

Crescendo Nine Stroke Roll.

Met. 120  $\frac{3}{4}$  Time. All single taps.

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11

R L R

62  
**LESSON 26**

**Met. 116 - 120.**

**Count 1 - 2 - .**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we have the Dotted Eighth and One sixteenth note on the first count One An. This is a hard beat to explain, but if you note the sound you will know that it should be played as it sounds. The dotted eighth sounds TUM, a sixteenth sounds T. Now place them together and strike the second count Two with your right and you get the beat that sounds TUM T Ta, foot on TUM and Ta. Count slow and you will note that the T comes on the last sixteenth on the first count One An, the An takes up the Dot.

Just take Four Sixteenths and strike the first and omit the two middle notes and strike the last one of the four and you have the first half of the bar, finish beat on second count Two with right.

Always play this beat the same way, the same as in no. 6. Never change hands on a beat, but always play the same beat the same way no matter where you see it.

You will note that the eighths are crossed in the other measures, remember two sixteenths are played instead of one tap. Dots placed over the notes tell how many taps to use. All sixteenths start with right, same as the roll.

Keep the time steady and play the beats even and count each measure as you play. Have the foot come with the right hand on the figures 1. 2. in each bar. Be sure that you get the sound right before you start to play the beat. Keep the foot going as you measure the beats by the foot.

Just figure from the four sixteenths at the top and you can work out any beat correctly. No cross hand work but all straight single taps. Watch the fingering carefully and work easy and natural.

**Watch the v accent - strike heavy.**

63  
**EXERCISE 26**

Always count as you play 1 <sup>2</sup> 2 <sup>2</sup>.

Dotted Eighth and Sixteenth on 1st. beat.

Met. 116 - 120.

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

R . . L R sounds Tum T Ta 7

1	Count						Repeat
2							
3							
4							
5							Count
6							
7							
8							
9							
10							

64  
**LESSON 27**

Met. 116-120.

Count 1 — 2 —.

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

Foot on 1. 2.

Commence every measure with right.

In this lesson we have the same beat as in previous lesson, but it comes on the second beat Two An, played exactly the same as before only located differently.

Count as you play and have the foot come with the right hand on the figures 1. 2. in every measure. You cannot go wrong if you count. Don't guess, be sure.

These dotted eighths are slow and you have to wait a little, you see you just omit the two middle taps of the four sixteenths on the second half and drop onto the first count One in the next measure. Notice where the beat starts, they must either start on the count One or the count Two, so you can easily see that they both start with the bass drum beat.

Play the taps clean and even and be sure you divide them properly, that is, do not play the sixteenths too quick nor hold the dotted note too long, but get the sound and play it as it sounds to your ear. That is a point to watch.

Never hurry your practice, take it slow and learn every little mark that you see. If you do not know what it means refer back and you will find it. Look on first sheet and find out what notes you are using, remember every beat is taken from the eight sixteenths. All rolls are measured to sixteenths.

Watch for the PRESS roll in no. 7. In no. 8 you have the Three stroke; also in no. 9, but in no. 10 you have the Five stroke. Watch the rolls and crescendo them to get the little effects. Accent v heavy. Count every bar.

Practice.

## 65 EXERCISE 27

**Count every measure 1-2-. Accent v.**

**Dotted- Eighth and Sixteenth on Two count.**

**Met. 116  $\frac{2}{4}$  Time. Keep time even.**

R o o L  
sounds Tum T Ta 7

	Count	1	2	3	4	5	6	7	8	9	10	
	1											Repeat
	2											
	3											
	4											
Play clean	5											Count
	6											
	7											
	8											
Count	9											Practice
	10											

## <sup>66</sup> LESSON 28

Met. 116 - 120.

Count 1 - 2 -.

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

Foot on 1. 2.

Commence every measure with right.

In this lesson we have the sixteenth and dotted eighth notes on the first count One An. Take the sound first T TUM Ta. The Ta comes on the second count Two. Play like two sixteenth notes with accent on left. The An count is silent, tap right on the second count Two.

Keep the foot on the count 1. 2. in every measure, count as you play. The beat is the same down the sheet on the first count One An. The second beat changes but always play the beats as they are marked. Never change hands on a beat, and watch the foot beat, keep it steady.

Remember this beat is short, just like two sixteenths and you must accent with the left hand on the second sixteenth; very easy to execute but you must watch it as it is quite different from the ones in the previous lesson where the dot comes in the middle of the beat, this beat is quick while the other one is slow.



Watch the second half of the measure, here the beats and rolls change. Read across the sheet and play each exercise over about four times so as to get the proper rhythm. Work easy and carefully, play clean taps.

Keep the foot going on the count 1. 2. and be sure to divide the taps right. Watch the dot, as it increases the value of the note one half. Watch the rolls that are tied over, count with right on each eighth in the bar.

Keep time steady, watch the fingering in the first measure as you always play this beat the same way, always play sixteenths RLRL no matter where you see them.








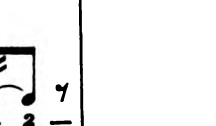



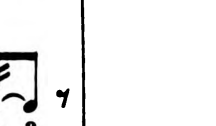


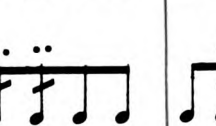
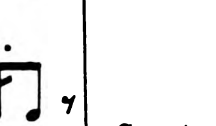

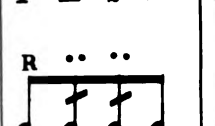

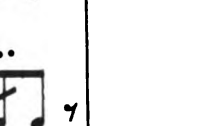
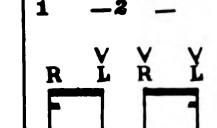
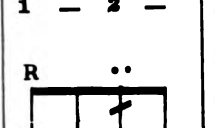

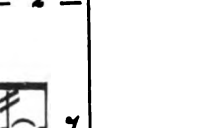
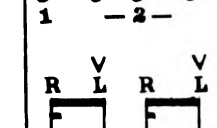
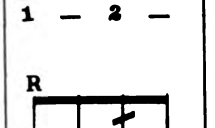
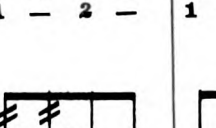
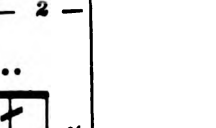
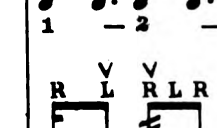
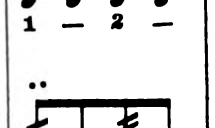
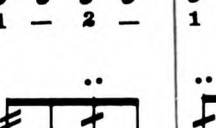
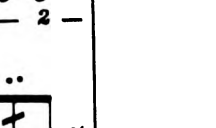

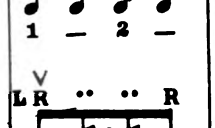
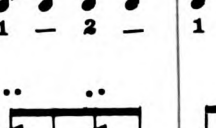
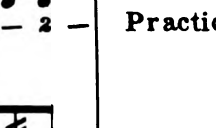

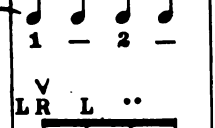

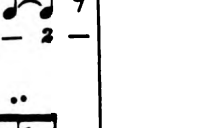
Practice often.

67  
**EXERCISE 28**

Beat  will sound T Tum on 1 .

Start every measure with right.

Met. 116-120. Always count as you play.

1	Count.					Repeat.
2						
3						
4	Play clean.					Count.
5						
6						
7						
8	Practice.					Practice.
9						
10						

## LESSON 29

Met. 116 - 120.

Count 1 - 2 -.

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

Foot on 1. 2.

Commence every measure with right.

In this lesson we have the sixteenth and dotted eighth on the second half of the measure. Now count One An Two An with the foot on the 1. 2. Strike the first eighth with right, count An, then strike second count Two with right, follow quickly with left and count An, then strike RL on the first count in the next measure, and so on.

It will sound Ta-T Tum, the foot is on the Ta and T, then again on the TK in the next bar. Accent the left a little to put color in the second beat. Nothing hard about this beat as it is played like two sixteenths.

It is very important to play the taps clean and even and to count steady time, do not hesitate while counting but keep going as time does not stop. You will find the second measure changed to sixteenth notes, so watch them and play two taps where you see one line across the eighth note.

These dotted notes are not hard to play, they are hard to count, as the tap comes before or after the count. You will always find the first measure marked just how to execute it, but I begin to leave off the marks now as you become familiar with the past exercises, as you must know by this time how to read the eighths and sixteenths, even if they are written two ways.

Keep time steady, that is the point you must be careful about, do not rush the time or drag it, but keep it as steady as a CLOCK-TICK.

Do not play one measure fast and the other slow, learn to play them all in the same time no matter if they are hard or easy, keep the time steady.

Practice will keep you in shape.



69  
**EXERCISE 29**

Watch second half of measure.

Always play same beat same way.

Met. 116 -  $\frac{3}{4}$  Time, watch count.

1	Count					Repeat
2						
3						
4						
5						
6						
7						
8	Practice					
9						
10						Accent

## LESSON 30

Met. 116 - 120.

Count 1 - 2 - .

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

Foot on 1. 2.

Feature - Beat on count One An.

In this lesson we have the syncopated beat, played with R L L R, end on second count Two with right. Get this beat by sound thus - T Tum T Ta. This is the whole bar and the foot must come on the count One Two in each measure, just omit the right on the up beat An and play the last sixteenth with left, which will finish the first half of the bar. End with right on down beat Two.

This beat is not hard to play but you must count One An Two An so as to get the taps in the right place. Figure on four sixteenths on the first half RLRL and omit the second right, but strike it down again on the second count Two. This completes the bar.

These beats are used in Ragtime and in all the latest One-step and Fox-trots. Be very careful that you finger the beats as written, then you will never get mixed up. Always play same beat same way, whether it comes on the First count One An or on the second count Two An.

Keep the foot beating steady time, two beats in each bar and raise the hands up free from the drum so you can change taps in the air and strike the beat as it sounds. Watch fingering.

All beats are played on one tap of bass drum and if you note no. 8 you will see that the beat is the same on the second half, so play it the same way both times. Never try to play these beats hand to hand. Have a way of doing things the right way, and you will have no trouble.

You must practice to win.

# 71 EXERCISE 30

Execute same beat same way.

Always count as you play.

Met. 116-120. Keep time steady.

1 Count					Repeat
2					Play clean
3					
4					Practice
5					
6					
7					
8 Count					
	9				
10					

72  
**LESSON 31**

Met. 116-120

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

Count 1-2-

Foot on 1. 2.

Feature beat on second count Two An.

Here we have the same beat as in the previous lesson only it comes on the second half of the measure. It is executed in the same manner as when on the first half One An. Remember it starts with the right hand with the foot beat and finishes on the first count in the second measure.

Be sure you get the correct sound of the beat T Tum T Ta, count Two An One. Take three counts to finish this beat, then take no. 2 exercise with the two eighths on the first half then it will sound Ta Ta T Tum T Ta. Finish on count One in second bar.

$\underset{1}{\text{Ta}} \text{ } \underset{2}{\text{Ta}} \text{ } \text{T} \text{ } \text{Tum} \text{ } \text{T} \text{ } \text{Ta.}$

Watch the two middle bars as they will change around to make you read the sixteenths. The dots over the notes tell how many taps to use. Sometimes they omit the dots, but you should know that they are sixteenths whether they have the dots or not.

Play all beats as clean and even as possible and keep the time steady with the foot on the count One, Two, in every measure. You will always find the fingering marked in the first measure, but I will do away with the marks on the REVIEW lessons so you must learn now, to do away with the marks.

Just play same beat same way, that is the point. The rest will come easy. Watch every measure and if you find some mark that you do not understand look back to the previous lessons and you will find the meaning. Never hurry through the lesson but take it slow and KNOW every measure as you go along. Play this exercise slow at first, then increase the tempo.

PRACTICE.

73  
EXERCISE 31

Count as you play 1 - 2 - .

Execute same beat same way.

Met. 116  $\frac{2}{4}$  Time. Count.

1 Count					Repeat
2					Keep time even
3					
4 Play clean					Count
	5				
6					
7					
8 Practice					
	9				
10					

74  
**LESSON 32**

**Met. 116-120**

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

**Count 1 — 2 — .**

**Foot on 1. 2 .**

**Review lesson on dotted notes.**

Here is where you get a chance to read without the marks of the fingering. They all start with a three stroke roll on the up beat An and you come down with the foot and right hand on the first count One. The end of the three stroke roll is the first tap in the bar.

Play this lesson as if it was a regular March and keep the foot beating steady time on the count One, Two, in every measure, raise the hands up so you can change the fingering while the hands are in the air. Be sure you raise the hands high enough so as to get the FLAM in it's place without trouble.

Take it slow and read one measure ahead so you will know what is coming. Keep the time even and do not hurry or drag the tempo, but keep the same tempo for eight measures. Repeat each exercise over and over until you can play every measure as it is written in good March time.

Watch the v accent as this puts color in your work and remember the accent is one of the most important points to watch in drumming. If you fail to accent you lose the real rhythm. Play the taps clean and even and crescendo the rolls as written.

Count every measure as you play, as this is one of the hard lessons to count, and if you get through this one you will not have much trouble with the others, as the dotted notes are the most difficult to count.

Keep your eyes and ears open and keep the foot on the beat 1.2. and measure the beats by the bass drum tap, as each beat starts on the bass drum tap, as your right hand should always come with the foot on every count 1. 2.

Just practice slow and understand each measure.

75  
**EXERCISE 32**

Review lesson in dotted notes.

Watch flams. Keep time steady.

Met. 116. B.D. on count One, Two.

The musical score for Exercise 32 consists of 10 staves, each containing 8 measures of music. The notation includes various rhythmic patterns, such as dotted notes and flams, and fingerings are indicated by numbers 1 and 2. The score is written in a single system, with each staff representing a different part of the exercise. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a 2/4 time signature. The exercises are designed to be played on a metronome set to 116 beats per minute, with the bass drum (B.D.) on counts One and Two. The score includes various rhythmic patterns, including dotted notes and flams, and fingerings are indicated by numbers 1 and 2. The exercises are designed to be played on a metronome set to 116 beats per minute, with the bass drum (B.D.) on counts One and Two.

76  
**LESSON 33**

Met. 112-130

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

Count 1 - 2 - .

Foot on 1. 2 .

Feature— triplets— How to accent.

In this lesson we have the Triplets to work on, twelve taps to each measure as you count One An Two An with the foot beat on the count 1. 2. in each bar. These notes must be played clean and even and you should accent each group of three taps with either right or left hand as they come.

In this lesson we also have the Jigs and Reels in fast time, and the accent v must be struck heavy to put color in the rhythm. The accent is an imitation of the heels striking the floor while dancing a reel, and they should be made very clear and distinct to the ear.

You should accent the v just a little while executing the triplets so as to give you the speed that is required in fast Jigs and Reels, and you must get the proper rhythm in your work so there will be no mix-up in the strain. Repeat each and every strain as you have two endings, and be sure you play the eight measures before stopping.

Keep the foot on the count 1. 2. in each bar and only play two beats with the foot to each measure while you play the twelve taps. The Right hand accent will always fall on the figures 1. 2., while the Left hand will fall on the up beat An. Never strike two taps with either hand while playing triplets, as they must be played single taps, so you can accent the v any time you see it.

You can spend plenty of time on this lesson as there is no limit to playing these notes fast, as they will help you in all kinds of other beats that are played slower. Play them clean and even, that is the point to look at and accent the v as marked at a regular One Step tempo. By playing them slower you have regular Fox Trot time and you can use them with success in this time.

Count every measure as you play and keep the foot beating steady time and accent each group, not too loud but just enough to put the rhythm in your work.

Rhythm is everything in drumming. Watch it.



77  
**EXERCISE 33**

Triplets must be executed clean and even.

Accented triplets. Single taps.

Met. 112-180. Accent *v* heavy.

The exercises are organized into five columns and ten rows. The first four columns have a measure number (1 or 2) below the staff. The fifth column has a measure number (1 or 2) below the staff. The exercises involve various combinations of accented triplets (V3) and single taps (V, R, L).

Row	Col 1	Col 2	Col 3	Col 4	Col 5
1	V3 V3 V3 V3 RLRLRLRLRLRL 1 - 2 -	V3 V3 V3 V3 RLRLRLRLRLRL 1 - 2 -	V3 V3 V3 V3 1 - 2 -	1 V3 V3 V3 V3 1 - 2 -	2 V3 V3 V 1 - 2 -
2	V3 L3 V3 L3 R L R L 1 - 2 -	V R L V R L 1 - 2 -	R V L R V L 1 - 2 -	R V L R V L 1 - 2 -	R V L V R 1 - 2 -
3	V3 L3 R3 V3 1 - 2 -	V R L R V L 1 - 2 -	V R L R V L 1 - 2 -	V R L R V L 1 - 2 -	V R V L V R 1 - 2 -
4	V3 L3 V3 L3 1 - 2 -	R V L R V L 1 - 2 -	R V L R V L 1 - 2 -	R V L V R L 1 - 2 -	R V L V R 1 - 2 -
5	V R V L R L 1 - 2 -	R V L V R L 1 - 2 -	R V L R L 1 - 2 -	V R V L V R L 1 - 2 -	R V L V R 1 - 2 -
6	V R V L 1 - 2 -	R V V L 1 - 2 -	V R V L 1 - 2 -	V R V V 1 - 2 -	V R V V 1 - 2 -
7	V R L R L 1 - 2 -	V R L R L 1 - 2 -	V R L V R L 1 - 2 -	R V L V R L 1 - 2 -	V R V L V R 1 - 2 -
8	V R V L V V V 1 - 2 -	V V V V V 1 - 2 -	V V V V V 1 - 2 -	V V V V 1 - 2 -	V V V 1 - 2 -
9	V V V V V 1 - 2 -	V V V V V 1 - 2 -	V V V V 1 - 2 -	V V V V 1 - 2 -	V V V V 1 - 2 -

78  
**LESSON 34**

Met. 116-120

Count 1-2-.

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

Foot on 1. 2 .

Feature—Triplet & eighth on count One An.

Here we have the Triplet and Eighth note on the first count One An, played RLR L ending on second count Two with Right. Play triplet in same time as two sixteenths, count 1<sup>st</sup>. Play taps clean and end with left on up beat An on one tap of foot on first count One.

Accent the left hand a little heavy but play the triplet soft, put color to your work. Play this beat on the down stroke One, and strike left coming up, then come down with right on second count Two with right again.

Read across the sheet and repeat each four bars until you have mastered the first bar then go to the next. Take it slow at first and know that you are executing right, count slow and play slow, do not play fast and count slow but count as you play and remember you have three taps on the first count One and one tap on the up beat An.

Look at no. 6. Here you have the triplet on both beats One, Two. Play them exactly the same way, as you must always execute the same beat the same way, remember this. It is good practice to keep playing over and over the same measure, then you will get the right idea of how they will sound and how even they should be played, and your time must be steady.

Triplets are the fastest single notes played and you should practice them a long time to get them in perfect shape so you can play them in most any tempo with ease. The triplets that start on the count One, Two, are used in Fox Trots and should be played the same as a dancer would dance a clog, clean and perfectly even in rhythm.

You can change the two middle measures and make them different by crossing the eighths and making the rolls long or short by slurs and cross notes. Learn to read fast and play fast, as that is the key to successful drumming.

You must practice to master the accents.

79  
EXERCISE 34

Play triplets clean and even.

Count as you play 1-2-.

Met. 116-120  $\frac{3}{4}$  Time. Keep time steady.

1 Count					Repeat
2					
3					
4					
Play clean					
5					
6					
7					
Practice					
8					Count
9					
10					

80  
**LESSON 35**

**Met. 116-120.**

**Count 1—2—.**

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

**Foot on 1. 2.**

**Feature— Triplet & eighth on count Two An.**

In this lesson we have the Triplet and Eighth on the second half Two An, played exactly the same way as in previous lesson, only it starts on the second count Two.

Play the taps clean and even and give the notes their full value, do not cut the triplet too quick or the eighth too slow, but even them up with the count, as every tap is counted as you play and your foot measures them off.

Have the foot work easy, do not press foot down hard but just tap it on the floor. Too many drummers use the foot the wrong way, by pressing down too hard, pull the tone out of the drum by just tapping the foot quickly. Do not press down hard as you drive the tone in, let it come out clear by a gentle tap.

Here the two middle measures change again. This is done to keep your eyes in shape and you can change them again if you like, make them hard to execute. Dot some of them, then tie three together or cross the eighths and make them sixteenths. Then play them up to a good fast tempo, but be sure you play them clean and even, that is the point. Don't hurry, take it easy.

Triplets are used very often in good heavy music and you should master each and every one written here and always remember to play them the same way. If they start on the count One, Two, they start with the Right. If they start on the up beat An, start triplet with Left hand. To imitate a horse trot you should use the Left Hand triplet so the accent will fall on the count One Two in every measure.

Learn the beats so you can execute them in most any tempo, fast or slow. Open them up if slow and close them up if fast, but hear every tap in them as you play. Count every bar and be sure you are right, then go ahead and work free and easy and make your work a pleasure.

Just practice that's all and you will improve.

81  
**EXERCISE 35**

Always play same beat same way.

Count 1<sup>m</sup> 2<sup>an</sup> to each measure.

Met. 116-120  $\frac{3}{4}$  Time. Play clean.

1	Count					Repeat
2						
3						
4	Play clean					Do not rush
5						
6						
7						
8	Practice					Count
9						
10						

## <sup>82</sup> LESSON 36

Met. 116-120.

Count 1-2-.

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

Foot on 1. 2 .

Feature—Triplet on the up beat An.

In this lesson we have the Triplet on the up beat An. Now this is played with the LEFT HAND, as you will get these beats in fast tempos you should learn to execute them clear and even. Play them on the down stroke An and they will come natural.

Raise the sticks up clear from the drum so you can get a free stroke whether you start triplet with Right Hand or Left. Learn to work the arms up and down just a little to put the rhythm into your body, do not work stiff, but free and easy. To work natural is the right thing, do not put on, just take it easy and let the sticks do the work, you just guide them.

Count slow and play slow until you know exactly what you are trying to do. Strike the first tap with Right, raise the hands up and drop down on the up beat An with Left striking first. Be sure that you get the three taps on the up beat and come down again on the second count Two with the Right.

The two middle measures are changed around to test your reading and execution. After you have the triplets so you can execute them in a good tempo, increase the time to regular One Step time, about Met. 126. If played for Fox Trots play slow by opening up the taps, make them clean and even.

Watch the accent  $\vee$  all the time and just strike it a little louder than the other taps. Count every bar and keep the time steady as a clock tick. Steady tempo is what counts in Dance work. Be very careful that you do not hurry or drag the time, keep it steady for sixteen bars.

We all need practice—so get busy.

# 83 EXERCISE 36

Count every measure 1<sup>st</sup> 2<sup>nd</sup> as you play.

Triplet on up beat An, with left hand.

Met. 116-120 Play clean and even. Count.

1 Count					Repeat
2					Watch fingering
4 Play clean					Play clean
6					Play clean
8 Practice					Play clean
10					Play clean

## <sup>84</sup> LESSON 37

Met. 116-120.

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

Count 1-2-.

Foot on 1. 2.

Feature—Triplet on up beat An, second half.

Here we have the Triplet on the up beat An after second count Two ending on first count One in second measure, played exactly the same as in previous lesson only it is on the second half of the measure.

Keep the foot going on the count 1. 2. in every bar. Do not accent the triplet, accent either the eighth note before or after the triplet. Here you accent the Two count and the first count One in second bar, as the triplet is between the two eighths you accent the eighths, not the triplet.

Leaders want drummers who can read their part, but we all have to do some faking, and you cannot fake an Overture or Selection as the tempos change often, so you should be able to go from one tempo to another without any trouble. Just watch out when you get near the end of a strain, watch the Leader for the change of tempo and then HOLD IT.

These exercises are a little hard to play at sight but you can soon overcome any beat with a little practice, never pass a measure until you can play the whole measure as written. Just keep playing the same measure over and over until you have mastered it, then go to the next.

Study your instrument and learn to play it. Many can read but cannot execute the beats, while others can play but cannot read the beats. Learn to read them right the first time and you will never have to learn over again. You do your own counting, never depend on the other fellow. Try your best on all work as any job is important to you. Do your best, then if you fail you cannot blame anyone but yourself. Learn everything that goes with drumming. Make it your business.

Practice is the real way to success.



85  
**EXERCISE 37**

Always play same beat same way.

Begin every measure with right.

Met. 116-120. Play clean and even.

					Repeat
1	Count	1 - 2 -	1 - 2 -	1 - 2 -	
2					
3					
4	Count	1 - 2 -	1 - 2 -	1 - 2 -	Play clean
5					
6					
7					
8	Practice	1 - 2 -	1 - 2 -	1 - 2 -	Count
9					
10					

86  
**LESSON 38**

Met. 116-120.

$\frac{2}{4}$  Time

Count 1-2-.

Foot on 1. 2 .

Review lesson on Triplets.

In this lesson we have a review of the previous lessons up to this point, and it is important that you know exactly how to start the triplets, whether on the Right or Left hand. The attack is very important. Repeat the strain until you can play it without a single mistake.

All triplets should be marked with a figure 3 over the center of the group of three notes that make it a triplet, and it must be played in the same time as two sixteenths. When they start on the count One, Two, they commence with the RIGHT HAND, and if they start on the up beat, or if you have an eighth rest on the first or second count, they start with LEFT just the same.

The FLAMS should be executed from hand to hand in this lesson. Try to play every measure as written, even if you should stay on the same measure for thirty minutes, stay on it until you can play it right. Learn them now and you will never have any more trouble. Watch the accent  $\vee$  as it is very important that you accent, or the effect is lost.

Crescendo the different rolls and try to play your part the same as the Violin plays his, with the same shading and color, this is done by accenting and cresc—dim your rolls. The Drum is a regular instrument if played like one. Anyone can pound a drum but get music out of it, that is the point I want you to get, and you can do it if you try.

When imitating horse hoofs use no. 6, 1st measure, in previous lesson and play the same measure over and over, this is the correct way. Watch your tempo and keep your foot working natural as if you were walking on the street. Learn to be very careful in your work and make the other fellow talk about you.

It takes practice and study to get to the top.

87  
**EXERCISE 38**

Review lesson in Triplets and Mixed Beats.

Always commence every measure with right.

Met. 120  $\frac{3}{4}$  Time. Play clean and even.

The musical score for Exercise 38 consists of 10 staves of music in 3/4 time. The notation includes various rhythmic patterns, including triplets (marked with '3' and a bracket), eighth notes, and sixteenth notes. Fingerings are indicated by numbers 1, 2, and 3 below the notes. Accents are marked with a wedge symbol (^) above certain notes. The score is organized into measures, with some measures containing multiple rhythmic figures. The overall tempo is marked as 'Met. 120' and the instruction is to 'Play clean and even'.

88  
**LESSON 39**

**Met. 116-120.**

**Count 1-2-.**

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

**Foot on 1. 2.**

**Commence every measure with right.**

In this lesson we Flam the sixteenth notes. These flams are made with the left hand only and you should accent the  $\vee$  as it comes, do not strike the flam heavy but the accent  $\vee$  heavy.

Just play the first measure over and over until you have mastered it, then take the one under it and work it out and so on down the sheet. Have the foot come on the figures 1. 2. in each measure and keep the time steady.

After you have mastered the first measure all the way down the sheet, then start at the top and read accross the sheet as written, take it slow at first and play the flams clean and even. Do not rush through the exercise but master each and every measure as you come to it.

Learn to master no. 8 the first thing you do, that is learn to flam the count One, Two, in each measure and play this measure over at least eight times, so you can get the rhythm, then just accent the right hand and flam with left and keep it even as possible. Watch the foot beat.

Just remember that you flam all the sixteenth notes with Left and that you flam the Eighth notes hand to hand, that will give you the inside line on flamming. Let the flams be heard and always raise the hands high enough so you can insert the left hand flam without any trouble. It will take a little time to master this lesson but stick to it anyway.

Practice is what will master any beat.

# 89 **EXERCISE 39**

Flam sixteenths with left hand.

Start every measure with right.

Strike v heavy, not the flam.

1	Count					Repeat
2						
3						
4	Play clean					Go slow
5						
6						
7						
8	Practice					Count
9						
10						

## <sup>90</sup> LESSON 40

Met. 116-120.

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

Count 1 - 2 - .

Foot on 1. 2 .

Feature— Dotted Sixteenth notes.

In this lesson we have the Dotted Sixteenth notes, played RLRLR just the same as dotted eighths or twice as fast. Play the count with the right and the left hand on the thirtysecond note. The sound TUM T TUM T TA— but played on one tap of bass drum or foot beat One, ending on second count Two with right hand.

Be sure you strike the right hand heavy and the left hand lightly so as to get the proper sound. Just count One An Two An with foot on 1. 2. and strike v with right hand a little heavy to put color in the beat.

These beats must be played clean and even and they are different from sixteenths on account of the dots. Have a nice rhythm and raise the hands up so you can play the taps clean. Work foot on count 1. 2. in every measure.

Triplets go with these beats and if you want to have some nice beats for Dance work look down to the last three exercises nos. 8, 9, 10. Watch the v accent and keep the time steady and work these beats in either One Steps or Fox Trots. Try to imitate a hard shoe dancer, that is the point. play dance steps not a lot of noise. Work on bass drum rim from small end to large end and you will have a good change.

Go over these numbers often and learn to read the whole measure at a glance, when they write these beats the music is pretty black with notes. You must learn to fill up in Dance work when the part is not very good, keep going all the time and change every strain to something different each time you play it.

These are the beats to use in One Steps if you cut them clean and even, if you cannot execute them that fast use them in Fox Trots slower tempo, but keep your foot going steady time, whether on the beat or off, do not lose track of the rhythm, as that is your business to have a good swing to your drumming. Do not play LOUD, play soft and let the accent stick out and you will hear some real drumming like you have never heard before.

Work easy and natural that is the point.

## EXERCISE 40

Play clean taps. Accent v heavy.

Always play same beat same way.

Met. 116-120  $\frac{2}{4}$  Time. Keep time steady.

No flams		Repeat
Count	1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -	
2		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		
3		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		
4		
Accent v	1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -	Play clean
5		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		
6		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		
7		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		
8		
Count	1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -	Practice
9		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		
10		
1 - 2 - 1 - 2 - 1 - 2 - 1 - 2 -		

92  
**LESSON 41**

**Met. 116-120**

**$\frac{2}{4}$  Time**

**Count 1 — 2 — .**

**Foot on 1. 2 .**

**Feature— Triplet— Dotted Sixteenth on 1<sup>st</sup>**

In this lesson we begin to get some of the beats now used in all kinds of tempos, One Steps— Fox Trots and all kinds of Theatre work. These beats must be played clean and you must learn to work fast, as these beats are used on Xylophone and must be executed clean and even.

Play them clean and raise the hands up so you can work free from the drum. Keep the foot on the beat One, Two, in each bar, but you can change the foot beat and put it on the up beat An or on the accent v as you wish when playing Ragtime or Jazz.

Try the foot,— four taps to the measure and work in Fox Trot tempos, and play these beats as written and you will get some of the modern JAZZ. JAZZ in Fox Trot time slow Two, but the accent is very important and you should work easy and free. Note the fingering over the beats, as you have two LL on the up beat An on first half of bar.

When two sixteenths follow a triplet it is always better and easier to play them with the left hand and this will make the right hand fall on the second count Two with the foot tap. Keep in the rhythm by all means and have the beats sound right to the ear, watch the accent v.

These beats are dance steps and should be played just as a dancer would dance, with the accent v no matter where it comes. Keep time steady and watch the fingering, count every measure as you play, tap foot easy on the 1.2.count.

Work this lesson up to a fast tempo, as you will get fast dance numbers to play on drums. Work these numbers on Wood Block—Sandpaper and other traps, put accent on different traps but regular beat on rim of bass drum. Change the beats around, and make up a good strain yourself.

Learn to work traps quick. Have them handy.



93  
**EXERCISE 41**

Count as you play, One An Two An.

Keep strict time, play clean taps.

Met. 116,  $\frac{2}{4}$  Time. Start with right.

No flams

1 Count

2

3

4

5

6

7

8 Count

9

10

Repeat

Practice

The exercise consists of 10 rows of rhythmic notation in 2/4 time. Each row is labeled with a number (1-10) and a 'Count' (1-2). The notation includes various rhythmic figures such as eighth notes, sixteenth notes, and triplets, with fingerings (1-3) and accents (V) indicated above the notes. The exercise is divided into two main sections: 'Repeat' (rows 1-7) and 'Practice' (rows 8-10). The notation is presented in a four-column format, with each row containing four measures of music. The first measure of each row is labeled with a 'Count' (1 or 2) and a 'No flams' instruction. The 'Repeat' section ends with a 'Repeat' instruction, and the 'Practice' section ends with a 'Practice' instruction.

94  
**LESSON 42**

**Met. 116-120.**

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

**Count 1 — 2 — .**

**Foot on 1. 2 .**

**Commence every measure with right.**

Now in this review you should be able to read and execute any and all of the beats written on this sheet, and they should be played in regular One Step tempo Met. 126-130.

Always repeat the four measures and have a regular strain of eight measures to work on. Always come back with a three stroke roll as written on last eighth in fourth bar. Be very sure that you have the foot working as written. It does not always come on the count One, Two, now— but it will change around to fit the accent.

Watch your accent v and let it stick out clear, just make one tap for accent, not two. Play all the beats as clean and even as you can and keep the time steady.

Count as you play and everything will come out right, but if you fail to count you will have trouble in every strain. You can start this lesson in Fox Trot time, then work it up to One Step time but do not leave out anything.

Never pass a measure until you execute every beat exactly right. Watch the flams, and raise the hands up so you can insert the flam without any trouble. Be as graceful as possible and do not hold the sticks TIGHT but let them work free, take things easy and never rush it, go slow and think before you strike the beats.

Read two measures ahead if possible and be ready for any beat that looks hard. The accent is important and have it sound clear, do not muddle up the beats trying to put in a flam, practice the flams first, better leave them out than to try and put them in and spoil the rhythm. Rhythm is everything. Remember, the faster the tempo the shorter the notes. Learn to play the beats on one tap of bass drum. Study the triplets.

If at first you cannot do it **PRACTICE** until you can.

95  
**EXERCISE 42**

Play first time without flams.

Review on mixed beats, accent v.

Met. 120. Watch bass drum part.

The musical score for Exercise 42 consists of 11 staves, numbered 1 through 11 on the left. Each staff contains a series of rhythmic patterns for a drum, likely a snare or tom, indicated by 'v' marks above the notes. The patterns are organized into measures, with some measures containing triplets (indicated by a '3' and a bracket) or other specific rhythmic figures. The notation includes various note values (quarter, eighth, sixteenth notes) and rests. The score is divided into two main sections by a double bar line. The first section contains staves 1 through 10, and the second section contains staves 11 through 12. The second section is marked with a '1' and a '2' above the first measure, indicating a first and second ending. The notation is written in a standard musical notation style, with a key signature of one flat (B-flat) and a time signature of 4/4.

**Repeat**

96  
**LESSON 43**

**Met. 118 - 126**

**$\frac{2}{4}$  Time**

**Count 1 - 2 - .**

**Foot on 1. 2 .**

**Feature - STOP TIME**

In this lesson we have what is called stop time and you get these beats in fast time, so you must be able to play them clean and fast. You can flam the single taps if you like, just play the beats clean.

Be sure that you watch the accent  $\vee$  as the effect is lost if you fail in this, strike the eighth heavy then you will get the right idea. Commence slow and work steady through the eight bars without a stop. Count each measure whether you have only one tap or eight, have the foot tap come on the 1, 2, then take it over again in a faster tempo.

You can use the bass drum the first time, then you must learn to omit the foot beat altogether, as you just have the taps to play on Block or Rim, no foot at all. Learn to read fast by playing fast and counting fast at the same time.

You have a great many different beats to play in stop time and you can select any of those that you have had in previous lessons and you can place them together and make up a strain yourself. Learn to read from the Violin part as it will help you to read fast time and execute fast beats.

Learn to read correctly, that is one point you must know. If you do not understand a certain beat or roll, refer back and find out before you go any farther. Master each measure as you come to it. Most mistakes are made because you fail to count. Count to yourself, **BUT COUNT.**

Keep time steady and work easy and free and do not let any other instrument lead you off the time, keep your own time and get the tempo from the Leader.

## 97 EXERCISE 43

**Use no bass drum. Watch flams.**

**$\frac{3}{4}$  Stop time. Accent v.**

**Met.120-140. Play clean "Count."**

98  
**LESSON 44**

Met. 116-120.

Count 1-2-.

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

Foot on 1. 2 .

**Featuring the LEFT HAND DRAG.**

In this lesson we have the Left Hand Drag to work on, also the Flams and Accents. These are some of the beats you will get in the regular drum parts and if you look back you will see just how these drags are made.

Play these exercises over four times so as to get the rhythm in mind, then work them up to a good fast One Step tempo and work in the drags with the left hand. It comes in the same place every time, you just drag from the fourth sixteenth on the first half into the second count Two ending on the right on count Two.

Make two taps on this sixteenth and end with the right on count Two, and you have it. Do not have any open time in between, but tie the three taps together. A drag must have an end, while a press is just a buzz sound made with one stick, note the difference.

These may come a little hard at first but you can soon overcome them with a little practice. Start slow and be sure you get the drag right, then increase the tempo. When the roll is off the eighth its a three stroke but if it starts off the sixteenth its a drag.

Play all beats clean and even and watch the foot beat as it changes. It does not always come on the beat in regular music. It will change about from now on, so keep your eye on the foot beat.

Keep your eyes open and watch both lines, read between the lines and watch the accent v Make the drags short and end them with the right as they are all left hand drags in this lesson. You must learn to drag with the right hand also. Now is the time to practice them.

99  
**EXERCISE 44**

Feature Left hand Drags.

Count as you play 1-2-.

Watch accent v. Keep time steady.

1	Count					Repeat
2						
3						
4						
5						
6	Practice					Count
7						
8						
9						
10						

100  
**LESSON 45**

Met. 116-120.

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

Count 1-2-.

Foot on 1. 2 .

Commence every measure with right.

Here we have the rolls measured to strokes and taps. Having the sixteenths as a guide, the right hand does the counting, as each sixteenth is a stroke, and on each stroke we have two taps. By moving the hands up and down to sixteenths in  $\frac{3}{4}$  time you will have the proper number of taps in each roll.

In the NINE STROKE we have 17 taps, making two taps on each sixteenth and one tap in the next measure for a finish, as the roll is held over to the next bar with a slur. Always count with your right hand.

In the EIGHT STROKE we have 15 taps, because this roll starts on the second sixteenth and is held over to the first beat in the next bar. Now this roll starts with the Left because the first tap is marked with the right and you pick up the roll with the left and end it on the first count One in the next bar.

In the SEVEN STROKE we have 13 taps. This roll starts on the up beat An with right, and is held over, follow the slur.

In the SIX STROKE we have 11 taps, as this roll starts on the Left and ends on the Right in the next bar.

In the FIVE STROKE we have 9 taps, as this roll starts on the second count Two and is held over, making five strokes with the hands and nine taps with sticks.

In the FOUR STROKE we have 7 taps, as this roll starts on the Left hand and ends on the Right on first count One.

In the THREE STROKE we have 5 taps, two on Right, two on Left, and end with single tap on Right.

The NINE-SEVEN-FIVE-THREE start and end with Right, while the EIGHT-SIX-FOUR- Drag all start with Left but end with Right.

The last one is a Left hand drag, end with Right, 3 taps.



101  
**EXERCISE 45**

Count roll with right hand.

Measure rolls by strokes. Play clean.

Two taps to each stroke.

$\frac{2}{4}$  Time. Met. 120. Military step.

Strokes		1	2	1-2-	9	1-2-	1-2-
17 taps 9 S		RR	LL	RR	LL	RR	LL
15 " 8 S		LL					
13 " 7 S		RR					
11 " 6 S		LL					
9 " 5 S		RR					
7 " 4 S		LL					
5 " 3 S		RR	LL				
3 " 2 S		LL					
8 " 1 S		RR	LL				
	Press						

All rolls end on the Right hand. Play sixteenth notes as even as possible, as the roll depends on how even you play the sixteenths.

**NOTE TO STUDENTS**

To complete THE SYSTEM it is recommended that you also obtain the following books by the same author.

**BOOK I****AMERICAN DRUMMER No. I**

Pocket Edition

100 different solos in  $\frac{2}{4}$ ,  $\frac{6}{8}$  and  $\frac{4}{4}$  time. Indispensable to any drummer

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The book contains some 300 exercises with 80 solos in review lessons. Every conceivable combination on 6/8 rhythm as used in standard drum parts are shown in this book. Study of this work will improve reading and greatly facilitate execution of complex 6/8 rhythms and solos.

This book again proves the practical approach of the STRAIGHT SYSTEM of drumming. The system of sticking is established and maintained for the production of accurate, smooth flowing rhythm.

The Analysis of 6/8 Time presents the most complete scoring of 6/8 rhythm ever offered the drummer. Arranged in progressive exercise form. A gradual transition from simple figures to involved rhythmical combinations affords the drummer a wealth of practical study and practice material.

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The LESSON FILE describes and illustrates single stroke roll as they key to the execution of all rolls and beats and leading to the development of speed in execution, to rhythmical precision and to a correct interpretation of all drum parts.

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