

## *Percussion Warm Ups and Exercises*

**“Practice Makes Perfect.”**

Which is, of course, not true at all. It should really read:

**“Perfect Practice Makes Perfect.”**

## Grip Checklist

### MATCHED

My matched grip (both hands executing the same grip, hence *matched*) checklist is exceeding simple—only three steps, as demonstrated on the DVD. I recommend you perform these three steps, just as I do on the DVD, every time you pick up a pair of sticks, until it becomes a part of your unconscious routine. Here they are once again:

1. Thumb and forefinger form the fulcrum. *(By the way, the thumb is flush against and pointing up the stick, and the stick should be between the first and second joint on the forefinger).*
2. Fingers 3-4-5 touch the stick lightly with the tips.
3. The butt of the stick points down the palm and does not flair outside.

It's couldn't be simpler. The trick is correct repetition and visually inspecting your hands for any gremlins that can appear at this delicate point in your technical makeover.

**A** ● **Get frustrated, give up on this new technique, and just do what you've always done**

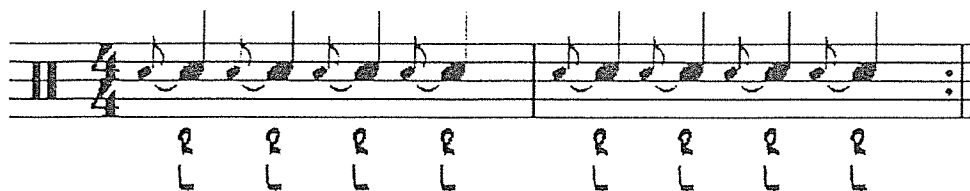
OR

**B** ● **Stay calm, smart, and realize that it will come if you stay focused, aware, patient, and accepting of the simple truth that nothing good in life comes easily.**



# Flams

Suggested tempo range: 70-210 bpm



This is a nice place to start because it allows you to do a couple of important things at once: check your flam quality while simultaneously checking your flam consistency. Flam quality means the relationship between the grace note and the primary note. Ask yourself, "Does it sound too tight, too fat, or just right?" Once you are satisfied, then ask yourself, "Do they all sound the same, or do some sound different than their neighbors?" We want them to sound like clones of each other: exactly the same.

1. *Keep your grace note down.*
2. *Keep your grace note down.*
3. *See 1 and 2.*

# Alternating Flams

Suggested tempo range: 60-200 bpm



You'll discover right away that all sorts of, um, "interesting" things can happen here.

THINGS TO WATCH FOR:

- *The grace notes will now want to pop up. Keep them down.*
- *The flam quality will suddenly become inconsistent.*
- *Tension will now creep in due to the controlled grace notes. Stay relaxed!*

TOP NOTES ARE PLAYED ON DRUM OR DRUM PAD,  
 BOTTOM NOTES ARE YOUR FEET.  
 KEEP METRONOME ON QUARTER NOTE, ALWAYS!  
 REPEAT EACH SECTION MANY TIMES.

# BASIC WARM UP

FROM GREAT HANDS FOR A LIFETIME

TOMMY IGOE

$\text{♩} = 130$

1 **8's** **6's**

5 **4's** **2's** **DOUBLE STROKES (16THS)** **5 STROKE ROLL**

10 **LONG ROLL** **7 STROKE ROLL** **LONG ROLL**

13 **9 STROKE ROLL** **LONG ROLL**

15 **SINGLES AND DOUBLES** **LONG ROLL**

18 **3 STROKE RUFF** **LONG ROLL** **PARADIDDLE COMBINATION**

21

24 **LONG ROLL**

# Percussion Practice Method

The Vamp

Add 2 bars of lost hand after each exercise

Example ① RLRL RLRL | RLRL RLRL

+

LLLL LLLL | LLLL LLLL

④ LLRR LLRR | LLRR LLRR

+

RRRR RRRR | RRRR RRRR

Triplets

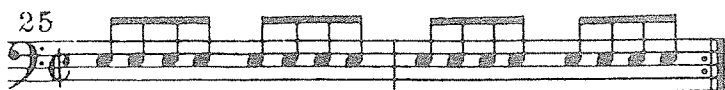
Create triplets with the written hand to start

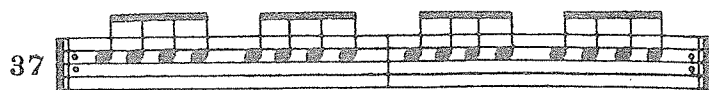
Example ① RLRL → RLR LRL RLR LRL

④ LLRR → LRL LRL RLR RLR

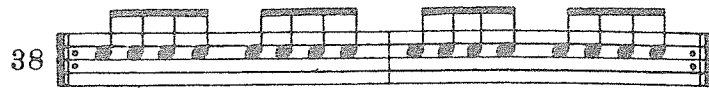


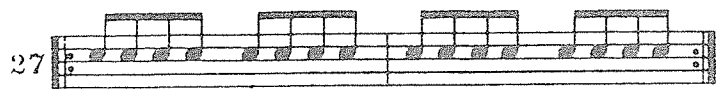
# Single Beat Combinations


25   
 R R L L R L L R L L R R L R R L

37   
 R L R R R L R R R L R R R L R R


26   
 R R L L R R L R L L R R L L R L

38   
 L R L L L R L L L R L L L L R L L L

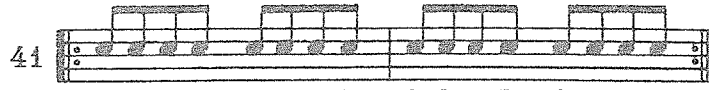
27   
 R R L L L L R R R R L L R R L L R R

39   
 R L R R L L L R L R L L R R R L

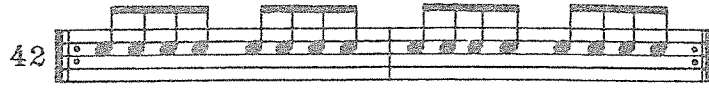
28   
 R R L L R R R L R R L L R R R L

40   
 R L R R L R R R L R L L R L L L


29   
 L L R R L L L R L L R R L L L R

41   
 R L R R L L L L R L R R L L L L

30   
 R R L L R L L L R R L L R L L L

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


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

43   
 R L L R L L R L R L L R L L R L

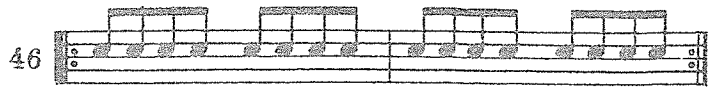
32   
 R R L L R R R R L L R R L L L L


44   
 L R R L R R L R L R R L R R L R


33   
 R L R R L R R L R L R R L R R L

45   
 R L L R R L L R R L L R R L L R


34   
 L R L L R L L R L R L L R L L R

46   
 L R R L L R R L L R R L L R R L


35   
 R L R R L L R L R L R R L L R L


47   
 R L L R L L L R L R R L R R R L


36   
 L R L L R R L R L R L L R R L R


48   
 R L L R L R R R L R R L R L L L

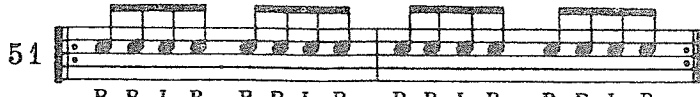
# Single Beat Combinations


49   
 R L L R L L L L R L L R L L L L

61   
 R L L L L R R R R R L L L L R R R R


50   
 L R R L R R R R L R R L R R R R

62   
 R L L L R R R R L R R R L L L L

51   
 R R L R R R L R R R L R R L R


63   
 R R R L L L R R R L L L R R R L

52   
 L L R L L L R L L L R L L R L


64   
 L L L R R R L L L R R R L L L R


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

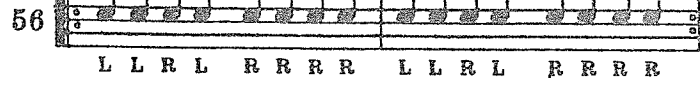
65   
 R R L R R L R R L R R L R L R L

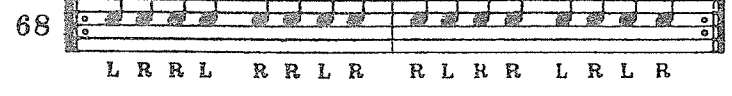
54   
 R R L R L R R R L L R L R L L L

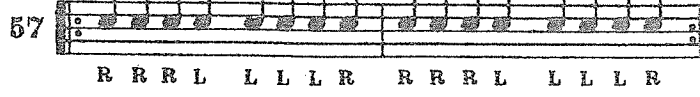
66   
 L L R L L R L L R L L R L R L R

55   
 R R L R L L L L R R L R L L L L

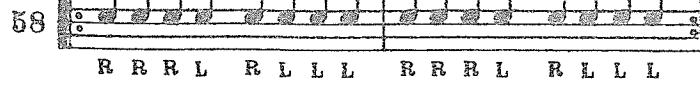
67   
 R L L R L L R L L R L R L L R L R L


56   
 L L R L R R R R L L R L R R R R

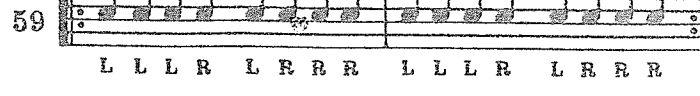
68   
 L R R L R R L R R R L R L R

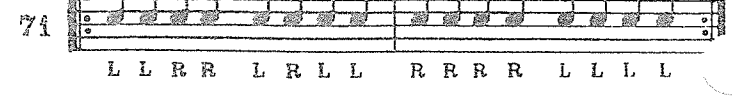
57   
 R R R L L L L R R R R L L L L

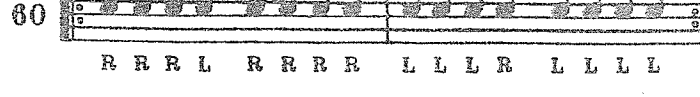
69   
 R L R R L L L L R R R R L R L L

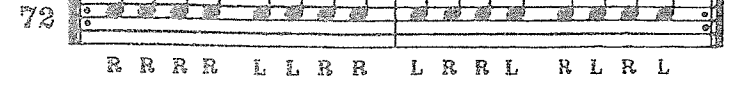
58   
 R R R L R L L L R R R L R L L L

70   
 R R L L R L R R L L L L R R R R

59   
 L L L R L R R R L L L R L R R R

71   
 L L R R L R L L R R R R L L L L

60   
 R R R L R R R R L L L R L L L L

72   
 R R R R L L R R L R R L R L R L





11. Play this exercise through once in strict tempo. Then make a brief stop. Then play it again. continue this way for ten times.

12. Play this exercise eight times. The double notes must be struck precisely together. Keep a steady tempo, not too fast.

13. Repeat this exercise ten times without stopping. Strike both notes precisely together. Keep hammers LOW.

14. Play this exercise ten times as fast as possible without striking any wrong notes. Keep a steady tempo.



This lesson is written in the Key of G major in  $\frac{2}{4}$  time. In this Key the note F is always played as F sharp, unless otherwise written. Count two to each measure until familiar with each exercise. Then increase the tempo and count one to each measure. Strike each note correctly. Keep a steady tempo. Strike every F sharp on the end of the bar.

1. Repeat this exercise three minutes without stopping. Keep hammers LOW.

2. Repeat this exercise three minutes without stopping. Be sure that you strike F sharp instead of F natural each time.

3. Repeat this exercise two minutes without stopping.

4. Play this exercise ten times. Steady tempo. Follow the hammering carefully. The first two notes in the beginning of each measure are with the RIGHT HAND.

5. Repeat this exercise two minutes without stopping. Play fast, but not too fast that you strike any wrong notes.

6. Repeat this exercise fifteen times without stopping. This exercise is very important and should be thoroughly memorized.

7. Repeat this exercise ten times without stopping. Are you keeping a steady tempo?

8. Play this exercise eight times. Count two to each measure. Note the hammering. Keep a steady tempo.

Strike all F# notes on the extreme end of the Bar, and not in the center. If you wish to sustain a note with a roll, strike one hammer in the center, and the other hammer on the end. But for all single notes strike the end of the Bar. This will enable you to attain greater speed and more accuracy.

Play this exercise six times.

9. Memorize if possible. Strike every note correctly. Steady Tempo.

10. Repeat this exercise ten times without stopping. Play as fast as possible without striking any wrong notes.

11. Repeat this exercise ten times without stopping. Strike both notes precisely together.

12. Repeat this exercise five times without stopping. Not too fast. In jumping from one note to the next, see that NO notes in between are struck.

# LESSON TWO.- RAGTIME.

Ragtime- Key of G major-  $\text{C}$  time. play the same as  $\frac{4}{4}$  time. Keep a steady tempo. not too fast.

If necessary, count four to each measure until you become familiar with the different rhythms, accents, etc., then increase the tempo until similar to a Fox-trot tempo as played for dancing, and then count two to each measure. Be sure to observe the F sharp throughout, unless otherwise written.

1. R. Repeat this exercise two minutes without stopping. Note the accents and hammering carefully.

2. R. Repeat this exercise two minutes without stopping. Strike every note correctly. Observe the F sharp when ever it appears.

3. R. Repeat this exercise two minutes without stopping. These three exercises should be thoroughly memorized.

4. R. Play this exercise ten times. Count two beats to each measure and keep a steady tempo.

5. R. Repeat this exercise ten times without stopping. Note the accents.

6. R. Play this exercise ten times. See that each measure receives the same count.



LESSON THREE.

This lesson is written in the Key of F major in  $\frac{3}{4}$  time (*waltz time*.) The exercises are composed of eighth notes. Strike every note correctly. Play slow enough to be able to do so, even if necessary to count three beats to each measure. When familiar with the exercises, increase the tempo and count one to each measure. Remember that in the Key of F the note B must always be played as B Flat, unless otherwise written.

1. Play this exercise three minutes without stopping. Keep hammers LOW. Observe the B FLAT.

2. Play this exercise two minutes without stopping. Keep a steady tempo. Strike each note correctly.

3. Repeat this exercise two minutes without stopping.

4. Repeat this exercise two minutes without stopping.

5. Repeat this exercise two minutes without stopping. Keep the tempo slow enough so that each note is played correctly.

6. Repeat this exercise two minutes without stopping. Strike these double notes precisely together. Observe the B Flat throughout.

7. Play this exercise ten times. Strike the double notes together. Keep a steady tempo.

8. Repeat this exercise ten times without stopping. Strike all Sharps and Flats on the ends of the Bars.

9. Repeat this exercise two minutes without stopping. Keep the hammers LOW.

10. Repeat this exercise two minutes without stopping

11. Play this exercise ten times. This exercise is for the development of the RIGHT HAND. Observe the hammering closely.

12. Play this exercise ten times. This exercise is for the development of the LEFT HAND. Observe the hammering closely.

13. Repeat this exercise two minutes without stopping.

14. Repeat this exercise two minutes without stopping.

15. Play this exercise ten times. Keep a steady tempo.

Are you keeping your hammers LOW? Is your tempo steady? Are you playing these exercises so fast that you are striking wrong notes? Are you striking the note B FLAT on the end of the bar instead of the center?



Ragtime - Key of F major - in  $\frac{3}{4}$  time (*waltz time*) Observe the accents carefully. If necessary count three beats to each measure until the different rhythms become familiar. Be sure to observe the B Flat throughout unless otherwise written.

1. R. Play this exercise ten times.  
Note the accents carefully.  
Keep a steady tempo.

2. R. Play this exercise ten times.  
Strike each note correctly.  
Note the accents.

3. R. Play this exercise ten times.  
Note the accents.

4. R. Repeat this exercise ten times. If necessary, count three to each measure, note accents.

# LESSON FOUR.

This lesson is written in the Key of D major in C or  $\frac{4}{4}$  time. The exercises contain dotted eighth notes and sixteenth notes. In the Key of D major, the notes C and F must always be played C sharp and F sharp unless otherwise written.

1. Repeat this exercise two minutes without stopping. Steady Tempo. Observe the F# and C#.

2. Repeat this exercise ten times without stopping. Strike the notes Fsharp and C sharp on the ends of the bars.

3. Repeat this exercise ten times without stopping.

4. Play this exercise ten times without stopping. Strike each note correctly.

5. Repeat this exercise five times without stopping. Strike both notes together. Observe the C# and F# throughout.

6. Repeat ten times without stopping. Strike all sharps and flats on the ends of the bars.

7. Repeat ten times without stopping. Steady tempo. Not too fast.

My suggestion regarding the following exercises is to play them at a very slow, even tempo for the first few times. Then as you become familiar with them, gradually increase the speed. Remember, that each note must be struck correctly. Nothing will be gained by striking wrong notes.

8. Play this exercise ten times. Keep a steady tempo. Not too fast.

9. Repeat this exercise ten times without stopping. Play slow at first until you become familiar with the notes.

10. Play this exercise ten times. Give the same count to the measures containing the whole notes as you do to the measures containing the dotted eighth notes.

Remember to strike the sharps and flats on the ends of the bars. If you have trouble reading the correct notes at a fast tempo, slow down the tempo.

# LESSON FOUR.- RAGTIME.

Ragtime - Key of D major - C or  $\frac{4}{4}$  time. Keep a steady tempo, and note the accents carefully.

1. R. Play this exercise ten times.

2. R. Repeat this exercise ten times without stopping. Strike the double notes together.

3. R. Repeat this exercise ten times without stopping. The first measure contains dotted notes, and the second measure does not. Observe this when practicing.

4. R. Repeat this exercise ten times without stopping.

Are you striking the sharp and flat notes on the ends of the bars? When practicing the following exercise, be sure that you play dotted eighth notes in the first measure and straight eighth notes in the second measure, and so on throughout the entire exercise.

5. R. Repeat this exercise six times taking the first ending five times and the last ending once. Keep a steady tempo.

In the Key of D major, always play the notes C and F as C# and F# unless otherwise written.

This lesson is written in the Key of B Flat major in  $\frac{4}{4}$  time. The exercises are composed of sixteenth notes. When playing in the Key of B Flat major, the notes B and E must always be played as B Flat and E Flat, unless otherwise written. Practice the following exercises slowly at first until you become familiar with them.

1. Repeat this exercise two minutes without stopping. Keep hammers LOW.

2. Repeat this exercise two minutes without stopping. Keep a steady tempo.

3. Repeat this exercise two minutes without stopping.

4. Repeat this exercise two minutes without stopping. Do not strike any wrong notes.

5. Repeat this exercise two minutes without stopping. Memorize and strike every note correctly.

6. Repeat this exercise two minutes without stopping.

7. Repeat this exercise two minutes without stopping.

8. Repeat this exercise two minutes without stopping. Keep a steady tempo.

9. Repeat this exercise two minutes without stopping. Keep the hammers LOW and strike all Sharps and Flats on the ends of the bars.

10. Play this exercise ten times. These double notes must be struck precisely together. Steady tempo and not too fast.

The following exercise is an excellent study to develop smoothness and accuracy. Exercises 11-A. and 11-B. are preparatory to exercise 11 and should be practiced several times each. This exercise should be memorized, and played as smooth as possible.

11. A. Play this exercise ten times.

Musical notation for exercise 11.A, featuring a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The exercise consists of a single melodic line with eighth-note patterns. The first measure contains the rhythmic sequence 'R L R L R L R L R' with 'L' notes beamed together. Subsequent measures feature 'R' notes. The exercise concludes with a final cadence. Accents (>) are placed above several notes.

11. B. Play this exercise ten times

Musical notation for exercise 11.B, identical in notation to exercise 11.A, including the treble clef, key signature, time signature, and rhythmic patterns.

11.

Musical notation for exercise 11, identical in notation to exercises 11.A and 11.B, including the treble clef, key signature, time signature, and rhythmic patterns.

First staff of musical notation for exercise 11, showing the initial eighth-note patterns.

Second staff of musical notation for exercise 11, continuing the eighth-note patterns.

Third staff of musical notation for exercise 11, continuing the eighth-note patterns.

Fourth staff of musical notation for exercise 11, continuing the eighth-note patterns.

Fifth staff of musical notation for exercise 11, continuing the eighth-note patterns.

Sixth staff of musical notation for exercise 11, continuing the eighth-note patterns.

Seventh staff of musical notation for exercise 11, continuing the eighth-note patterns.

Eighth staff of musical notation for exercise 11, continuing the eighth-note patterns.

Ninth staff of musical notation for exercise 11, continuing the eighth-note patterns.



Ragtime - Key of B Flat major -  $\frac{4}{4}$  time. Keep a steady tempo. Be sure and observe the notes B flat and E flat wherever they appear, memorize if possible. The idea of all of these ragtime exercises is to keep practicing these different rhythms until you develop a certain amount of natural rhythm. Later on in the lessons that follow, you will be taught how to apply them to different melodies. But you must first learn the different rhythms.

1.R. Repeat this exercise two minutes without stopping. Keep a steady tempo.

Musical notation for exercise 1.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

2.R. Repeat this exercise two minutes without stopping. Note the accents.

Musical notation for exercise 2.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

3.R. Repeat this exercise two minutes without stopping. Strike every note correctly.

Musical notation for exercise 3.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

4.R. Play this exercise ten times. Give the same count to the measures containing the whole notes as you do to the measures containing the eighth notes.

Musical notation for exercise 4.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

Musical notation for exercise 5.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

Musical notation for exercise 6.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

5.R. Repeat this exercise two minutes without stopping. Be sure and observe the quarter-notes. Count four in each measure if necessary.

Musical notation for exercise 5.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

6.R. Play this exercise ten times. Memorize.

Musical notation for exercise 6.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

Musical notation for exercise 6.R. in 4/4 time. The exercise consists of two staves. The first staff contains eight measures of eighth-note patterns with hand indicators (R/L) and accents (>). The second staff contains eight measures of eighth-note patterns with hand indicators (R/L).

Are you occasionally striking wrong notes? If you are, slow down the tempo until every note can be struck correctly. This is very important.

This lesson is written in the Key of E FLAT MAJOR in  $\frac{2}{4}$  or  $C$  (*common*) TIME. When first playing over these exercises, keep a SLOW, STEADY TEMPO, until you become somewhat familiar with them. Remember that in the Key of E FLAT major, the notes B, E and A should always be played as B flat, E flat and A flat unless written otherwise.

1. Repeat three minutes without stopping.

2. Repeat three minutes without stopping. Steady tempo

3. Repeat three minutes without stopping. Not too fast.

4. Repeat three minutes without stopping.

5. Play this exercise ten times. Count four to each measure.

COUNT- 1-2-3 - 4

6. Repeat ten times without stopping. Strike both notes precisely together.

7. Play this exercise ten times. Strike every note correctly. Read RULE NO 7 in RULES FOR PRACTICE.



The following exercise is an excellent study to develop a smooth technique. Keep a *Slow Steady Tempo* at first until you become familiar with this exercise. Strike every note correctly regardless of how slow a tempo you will be required to keep. Keep the hammers **LOW**. Strike the sharps and flats on the ends of the bars. Memorize if possible.

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

BE SURE TO OBSERVE B FLAT, E FLAT AND A FLAT THROUGHOUT THIS EXERCISE.

R R R R

R R

R R R R

R R

R R

Give full Count to these two measures.

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

L L

L L L L

L L

L L L L

READ RULES Nos 3, 4 and 9 in the RULES for PRACTICE.

Ragtime- Key of E Flat major. Keep a steady tempo, not too fast and note the accents carefully. Play slow enough at first so as to be able to strike each note correctly. If necessary, count four beats to each measure.

1.R. Repeat ten times. This exercise is for the individual development of the right and left hand. Note the hammering carefully.

COUNT - 1 - 2 - 3 - 4

2.R. Repeat this exercise three minutes without stopping. Note hammering.

COUNT - 1 - 2 - 3 - 4

3.R. Play ten times. Memorize if possible. Steady tempo.

NOTE- When practicing ragtime exercises, do not strike the accented notes too hard. The accents are mainly to bring out the rhythm, and should be struck only a trifle harder than the other notes.

# LESSON SEVEN

This lesson is written in the Key of A major in  $\frac{6}{8}$  time, and the exercises contained herein are composed of eighth notes. Strike every note correctly. Do not attempt to RUSH the tempo. Remember, that the notes F, C, and G should be played F sharp, C sharp and G sharp, unless written otherwise.

1. Repeat this exercise three minutes without stopping. Count two beats to each measure.

Musical staff for exercise 1. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: R L R L R L R L R L. Chords above the staff: C# F# G#.

2. Repeat three minutes without stopping. Do not strike any wrong notes.

Musical staff for exercise 2. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: R L R L R L R L R L.

3. Repeat two minutes without stopping. Strike both notes together.

Musical staff for exercise 3. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: R L.

4. Play this exercise ten times. Strike the sharps and flats on the ends of the bars.

Musical staff for exercise 4. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: R L.

Two musical staves for exercise 4. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: R L.

5. Repeat this exercise three minutes without stopping.

Musical staff for exercise 5. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: L R L R L R L R L R L R.

6. Play this exercise ten times. Keep a steady tempo. Memorize if possible.

Musical staff for exercise 6. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: L R L R L R L R L R.

Musical staff for exercise 6. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: L L L L R L R L R L R.

Musical staff for exercise 6. Key signature: two sharps (F# and C#). Time signature: 6/8. Notes: C#4, D4, E4, F#4, G#4, A4, B4, C5, B4, A4, G#4, F#4, E4, D4, C#4. Fingerings: L L L L L.

Remember, when practicing, always strike the sharps and flats on the ends of the bars. This will give you greater speed and more accuracy. Keep hammers LOW.

7. Play this exercise ten times.  
Strike each note correctly.

The following exercises below are excellent studies for the individual development of each hand. Note the hammering carefully. Exercise 8 is all RIGHT HAND practice and Exercise 9 is all LEFT HAND practice. Keep a steady tempo, and do not attempt to play them too fast. Strike each note correctly and the same time maintain a STEADY TEMPO, no matter how slow.

8. Play this exercise ten times.  
Memorize.

9. Play this exercise ten times.  
Memorize.

LESSON SEVEN - RAGTIME

Ragtime - Key of A major in  $\frac{4}{4}$  or C (common) time. The exercises written below contain TRIPLETS, and dotted eighth notes. A TRIPLET is a group of three notes, played in the time of two of the same value. Count four to each measure, if necessary, until you are familiar with the time value of the triplets.

1-R Play ten times. Keep a steady tempo. Not too fast. Note the hammering.

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

COUNT 1 - 2 - 3 - 4 -

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

2-R Play ten times. Note the hammering. Count four to each measure, if necessary.

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

COUNT 1 - 2 - 3 - 4 -

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

3-R Play ten times. Keep hammers low.

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

COUNT 1 - 2 - 3 - 4 -

L L L L L L L L

FOX-TROT TEMPO

4-R This exercise is similar to a ragtime melody. Memorize it and play it in a strict dance tempo. Observe the 1st and 2nd endings.

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

COUNT 1 - 2 - 3 - 4 - 1 - 2 - 3 - 4 - L L L L

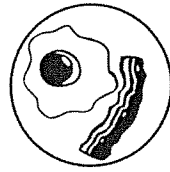
R L R L R R R L R L R L R L R R R L L

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

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



# Bacon & Eggs



♩ = 106

Cassidy Byars  
FreeDrumlineMusic.com

Snare Drums  
Tenor Drums  
Bass Drums  
Cymbals

Cr.

Snare  
Tenors  
Bass  
Cym.

Clk.

A

Snare  
Tenors  
Bass  
Cymb.

B

Snare  
Tenors  
Bass  
Cymb.

C





# THUNDERBOLT

Cassidy Byars

♩ = 126

A

Section A musical score for four drum parts: Snare Drums, Tenor Drums, Bass Drums, and Cymbals. The Snare Drums part includes the instruction "natural sticking" and "clicks". The Tenor Drums part includes the instruction "Center to Edge". The score consists of five measures.

B

Section B musical score for four drum parts: SD (Snare Drums), Quads (Quadrums), BD's (Bass Drums), and Cym's (Cymbals). The Quads part includes the instruction "slide". The score consists of five measures.

Continuation of Section B musical score for four drum parts: SD, Quads, BD's, and Cym's. The score consists of five measures.

C

Section C musical score for four drum parts: SD, Quads, BD's, and Cym's. The Quads part includes the instruction "slide". The score consists of five measures.

**D**

**THUNDERBOLT**

SD  
Quads  
BD's  
Cyms.

Musical notation for the first system, measures 1-5. The SD part features a complex rhythmic pattern with accents. The Quads part includes a drum pattern with notes and rests, and a rhythm line with 'r' and 'S' characters. The BD's part has a simple rhythmic pattern. The Cyms. part has a simple rhythmic pattern.

SD  
Quads  
BD's  
Cyms.

Musical notation for the second system, measures 6-8. The SD part continues with a complex rhythmic pattern. The Quads part includes a drum pattern with notes and rests, and a rhythm line with 'r' and 'S' characters. The BD's part has a simple rhythmic pattern. The Cyms. part has a simple rhythmic pattern.

SD  
Quads  
BD's  
Cyms.

Musical notation for the third system, measures 9-11. The SD part continues with a complex rhythmic pattern. The Quads part includes a drum pattern with notes and rests, and a rhythm line with 'r' and 'S' characters. The BD's part has a simple rhythmic pattern. The Cyms. part has a simple rhythmic pattern.

# WARTHOG

♩ = 120

Cassidy Byars

Musical score for the first system, featuring four staves: Snare Drums, Tenor Drums, Bass Drums, and Cymbals. The Snare Drums part has a complex, rhythmic pattern with many accents and dynamic markings. The Tenor Drums part has a similar pattern but with fewer notes. The Bass Drums part has a simpler, more rhythmic pattern. The Cymbals part has a sparse, rhythmic pattern with accents.

**A**

Musical score for the second system, featuring four staves: SD (Snare Drums), Quads (Quads), BD's (Bass Drums), and Cym's (Cymbals). The SD part has a complex, rhythmic pattern with many accents and dynamic markings. The Quads part has a similar pattern but with fewer notes. The BD's part has a simpler, more rhythmic pattern. The Cym's part has a sparse, rhythmic pattern with accents.

Musical score for the third system, featuring four staves: SD (Snare Drums), Quads (Quads), BD's (Bass Drums), and Cym's (Cymbals). The SD part has a complex, rhythmic pattern with many accents and dynamic markings. The Quads part has a similar pattern but with fewer notes. The BD's part has a simpler, more rhythmic pattern. The Cym's part has a sparse, rhythmic pattern with accents.

**B**

Musical score for the fourth system, featuring four staves: SD (Snare Drums), Quads (Quads), BD's (Bass Drums), and Cym's (Cymbals). The SD part has a complex, rhythmic pattern with many accents and dynamic markings. The Quads part has a similar pattern but with fewer notes. The BD's part has a simpler, more rhythmic pattern. The Cym's part has a sparse, rhythmic pattern with accents.

WARTHOG

C

2

SD  
Quads  
BD's  
Cyms.

SD  
Quads  
BD's  
Cyms.

D

SD  
Quads  
BD's  
Cyms.