Graduate Percussion Recital Based Upon a Proposed Stage Band Drum Method

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GRADUATE PERCUSSION RECITAL BASED UPON
A PROPOSED STAGE BAND DRUM METHOD

by

Leslie E. Merrill

Report of a recital performed in partial fulfillment
of the requirements for the degree
of

MASTER OF MUSIC

in

Music Education

UTAH STATE UNIVERSITY
Logan, Utah

1968
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INTRODUCTION

Music educators generally agree that improvements in instructional materials and teaching methods would simplify the process of training the young percussionist who wishes to play drums in a stage or dance band. There is a need for an organized method of procedure to help teachers and students in this regard.

In this paper it is proposed to examine the necessary equipment and instruments and to analyze the playing techniques fundamental to adequate performance of stage band literature. It is further proposed to show a new method for stage or dance band drum students based on the techniques analyzed.
ESSENTIAL EQUIPMENT

Snare Drum

The snare drum is the most important element of the drum ensemble, and its choice should be made wisely. The most widely used size for stage band work is the five inch by fourteen inch, though other sizes are preferred by some musicians.

When purchasing a snare drum, the highest quality should be sought. A high quality snare drum will give the player instant response over the entire drum head, with crisp, clear tonal definition at all dynamic levels. When an inexpensive drum is purchased, the quality of sound and the durability suffer, to say nothing of appearance. Ludwig, Rodgers, Slingerland or Gretsch drum manufacturers would be suggested as sources of purchase.

Tuning

In the tuning of a snare drum, exactness and balance can be attained if the drum has ten or more tension casings. Mylar (plastic) heads have more than proven themselves and are recommended on all drums of indefinite pitch. The batter head (top head) should be tuned first, with the snare mechanism released (off). C to A above middle C is considered as good resonant pitch for high tone quality and is well within the drum's range of pitch.
The drum can be tuned in two ways:

a. Tune in a criss-cross fashion to insure balance.

b. Tune in a circular fashion.

Either approach is considered adequate if the tension is approximately equal on each tension casing. One can, with practice and experience, learn to feel such tension.

Tuning the snare head (bottom head) is done in the same fashion as tuning the batter head, except that as the pitch is checked the drum must be in playing position so the loose snares do not interfere. The snare head should be the same pitch or a semi-tone higher to give greater action to the snares.

After both heads have been tuned, the snare mechanism can be engaged. It is important to have the snares tensioned to the point where they give the crispest, cleanest sound. If the snares are too tight, the drum will have a choked, restricted sound. If the snares are too loose, the drum will have a fuzzy or muddled sound. Interior damper mechanisms should not be engaged because they limit the drum's ability to resonate. However, some drummers do prefer the damper engaged.

Mounting

The snare drum is mounted between the knees in such a manner that in the drummer's sitting position, the upper rim will be the same height as the forearm when the forearm is parallel to the floor. The snare drum is also tilted slightly away from the player to allow execution of rim
effects more effectively and to coincide with a more natural arm and wrist position.

The snare release mechanism should be on the left side to permit the player to operate it with the left hand, thus making it possible to continue playing with the right hand.

The supporting snare drum stand should be of heavy duty steel construction and should be tightly adjusted to attain stability.

**Bass Drum**

The bass drum has diminished in size the past twenty years, making it more compact and mobile. Twenty inches to twenty-two inches is now the most accepted diameter, and fourteen inches from head to head is the most accepted thickness. Larger drums are sometimes used for stage band playing because of their greater dynamic capability. A good bass drum will produce a dead but penetrating sound of indefinite pitch. This desirable sound is caused by loosely tensioned heads and a felt strip which most manufacturers install on the inside of both heads.
to decrease vibration. Some drummers will fill the inside of the drum with rags or crumpled paper to attain a dampening effect. However, this tends to muffle the drum's tone too much and limits the dynamic capability.

**Tuning**

A well-tuned bass drum will have a loose batter head, but not so loose that the head will wrinkle and be flabby. The outer head should be much tighter and firm. When the bass drum is struck, it should produce a low, pitchless sound with no ring or carry over.

**Foot pedal and beater**

A strong and sturdy foot pedal is of utmost importance. The pedal mechanism should have quick impact return and should be easy to depress. The more expensive foot pedals have fewer moving parts and are thus more dependable and durable.

The beater attached to the pedal determines the sound character of the bass drum. Hard beaters of cork or wood are preferred in today's stage and dance band literature. Pianissimo to fortissimo effects can be attained when a hard beater is combined with the low and loosely tuned bass drum head as described earlier.

**Mounting**

The bass drum and foot pedal are mounted on the floor. Most of the newer bass drums are equipped with large angle spurs to give the drum more stability. It is suggested
the outer side of the drum be elevated one or two inches to lessen the drum's tendency to creep away as a result of the pressure exerted by the pedal.

**Tom-Toms**

Tom-toms are used for color effects and are not considered as important as the snare or bass drums.

**Tenor tom-toms**

The tenor tom-tom sizes range from eight inches by twelve inches to nine inches by thirteen inches. This drum is usually mounted on the bass drum in such a manner that it is directly in front of the snare drum, tilted slightly toward the player.

Each individual drummer will adjust his drum outfit
to best suit his own needs and comfort. The preceding suggestions however, are standard practice and are followed by most professional drummers.

**Bass or floor tom-tom**

The bass or floor tom-tom is mounted to the immediate right side of the player and is used for additional color effects. The drum is usually mounted on three adjustable legs.

The most popular sizes are sixteen inches by sixteen inches and fourteen inches by fourteen inches. Because of the cylindrical shape of drums, size is deceiving. It is therefore suggested that a good catalogue be consulted when ordering drums to obtain the size desired.

**Tuning**

Assuming that the snare drum is tuned properly as previously described, the tom-tom should be tuned in thirds or fourths below the snare drum.

![Drum Tuning Diagram]

**Suspended Cymbals**

The basic sound used by a stage band drummer is that of the cymbals. The drums add rhythmic emphasis and fills,
but the cymbals are the most continuous sound heard.

The selection of the right cymbals for the right situation is a difficult one even for a seasoned drummer. One sure and reliable guideline in cymbal selection is to choose the very best possible cymbal made. Many cymbals on the market today are economical to purchase but are inferior in tonal quality. It is the suggestion of this writer that one select either Avedis Zildjian or Paiste (pronounced Pie-stee) cymbals.

**Ride cymbal**

The ride cymbal is usually a larger (eighteen to twenty-two inches) cymbal with which the stage or combo drummer provides a continuous ride rhythm to support the flow of music. This type of cymbal is usually manufactured with this purpose in mind, and it gives a clear continuous sound with each note distinguishable. The thickness of the cymbal is important. Five are commonly available according to the thickness: (1) paper thin, (2) thin, (3) medium, (4) medium ride, (5) heavy.

The thinner the cymbal, the slower the rate of vibration and the more sustained or legato the sound when struck with a drum stick or mallet. The thicker the cymbal, the faster the rate of vibration and the more staccato the sound. Most drummers agree that the medium or medium ride cymbal is best suited for the riding function because of its fine tone quality and its definition of sound in various rhythms.
Crash cymbal

The crash cymbal is generally smaller (fifteen to seventeen inches) and is used for dynamic emphasis. The term "crash" applies to a single, vigorous stroke with the shaft of the stick. Very often the ride cymbal can be used as a crash cymbal. Thus, many professional drummers do not employ a single cymbal as a crash cymbal.

Sizzle cymbals

Sizzle cymbals are used for their ability to sustain a sound. A good sizzle cymbal will have four to eight small rivets spaced evenly in a symmetrical fashion around the center portion of the cymbal.

When the cymbal is struck and put into vibrating motion, the rivets vibrate long after the initial sound of the cymbal has ceased. This makes an interesting fill, sizzling sound. This type of cymbal is very popular today and most drummers use it. It is recommended that a good cymbal be riveted by the factory rather than do-it-yourself riveting.

Position

The correct position for the ride cymbal is to the right of the drummer while the sizzle cymbal is to the left.
Mounting

Mounting of suspended cymbals for the utmost in accessibility is important. The cymbal should not be mounted too low or tilted to such a degree that only the bead of the stick strikes the cymbal. Instead, the cymbal should be mounted high enough that there is easy access to it with the shaft of the stick as well as the bead. Thus, many interesting sounds and colors can be obtained.

Too low, no tilt  Too much tilt  Proper height and tilt

High Hat Cymbals

The most important time-keeping device in the drum outfit is the high hat, sometimes referred to as the sock cymbals. The high hat is usually the portion of the outfit which is played improperly. Two matched or married cymbals should be used. These cymbals are matched according to likeness by the better cymbal manufacturers, and it is suggested again to obtain the finest. High hat cymbal sizes generally range from twelve inches to fifteen inches. Fourteen inches to fifteen inches is the most preferred size.

The high hat stand should also be of the finest quality with a good spring mechanism. The manner in which
the high hat is played and assembled will be discussed later.

**Sticks and Brushes**

There are many stick sizes and weights available today. Most drummers have individual preferences. For dance band work, a medium size stick is preferable. Nylon tipped sticks are becoming popular because the bead lasts much longer.

Brushes should be of high quality with hard stainless steel wire. Plastic shafts are preferable over rubber.

Quality equipment carefully selected and well-positioned is essential to any drummer's success. Once the proper equipment has been obtained the drummer must then learn how to use it to advantage through methodical practice and instruction.
RUDIMENTS

It is essential that the drummer learn how to operate each piece of equipment separately and in combination with other pieces of equipment. The following series of exercises is proposed as a means of mastering the component parts of the drum set separately and together.

High Hat and Bass Drum

First is the operation of the bass drum and high hat. The function of the bass drum and high hat is to provide a foundation on which all other activities with the drum outfit are based.

On all exercises, the student should count out loud, one, two, three, four, one, two, three, etc. With the right foot, practice the following exercise using a light pressing motion with the bass drum pedal. Do not pound the drum.

When a sense of feel and control has been reached with the bass drum, add the high hat.

The high hat cymbals should be adjusted to approximately one inch clearance between the cymbals before pressing the pedal.
The bottom cymbal should be tilted slightly so the cymbals' meeting will produce a sound. If the cymbals are parallel, they will meet so perfectly that there will be little if any sound produced. If the bottom cymbal is tilted too much, it will produce a slapping sound which is undesirable.

Place the left foot on the pedal and press down firmly. As the toe of the foot depresses the pedal, the heel rises abruptly in the same motion. This action with the toe and heel gives the top cymbal the force needed to produce a firm clean "chick" sound.

Practice the following exercise using the high hat on beats two and four. The heel of the left foot should fall on beats one and two. Count out loud, one, two, three, four, or heel, toe, heel, toe, etc.

When the heel-toe procedure feels relaxed, add the bass drum. Practice the following exercise for several minutes at a time. Again count aloud.
In today's stage band literature, the bass drum is used extensively for accents and rhythmic reinforcement on dynamic passages.

Using the bass drum and high hat together, practice the following exercise and note accents.

The bass drum is frequently accented on the "and" or "up" beat. This creates rhythmic interest under the ride rhythm which is provided by the cymbals or brushes, and also reinforces the string bass patterns. Such bass drum rhythms are very popular in rock-and-roll and jazz. They should be mastered and used tastefully.

It should be noted that in most of the stage band literature today, the bass drum plays on beats one and three.
rather than on one, two, three, four, primarily because the one and three beat creates a smoother texture of the music and also because the string bass usually provides a continuous drive to the music.

The following bass drum and high hat pattern is standard for most Latin or Afro-Cuban rhythms.

When considering 3/4 meter, it is well to remember that most drummers are initially conditioned to 4/4 meter, and as a result learning 3/4 does present problems in the operation of a drum outfit.

The following pattern is a standard rhythm for most waltzes of medium tempo. Be sure to engage the high hat firmly.

For faster jazz waltzes, the following pattern is used mostly for its less laborious high hat pattern. Note the additional bass drum involvement.
The following variation with the high hat may be used on faster waltzes.

There are several colorful rhythms and textures which can be played on the high hat. They are especially valuable on slow ballads when the drummer has time for creative experimentation. One such high hat innovation is bringing the cymbals together and instantly releasing them slightly so they can ring together. It is a type of toe-tap technique. Do not lift the heel.

The Right Hand

When the use of the bass drum and high hat has been mastered, attention must be given to the rhythms played by the right hand.

The ride rhythm, which is that rhythm continually played throughout a dance or stage band number, is played
constantly by the drummer either with sticks or brushes. This rhythm provides the basis and mood for the music, and it never ceases except for breaks or fills which the drummer also provides.

There are three common rhythmic textures which are used in most stage band literature. The cymbal is struck about midway between the bulge and the outer edge with a small bead, medium weight stick. For greater dynamic effect, the cymbal is struck at right angles. For less dynamic effect, a glancing stroke is used. It is important to strike the cymbal in the same area each time to produce a consistent sound.

Utilizing the bass drum and high hat practice the following on the large ride cymbal:

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The first two rhythms can be played on the high hat very effectively. Stroke the high hat cymbal in a glancing motion about half way between the bulge and the rim.

The high hat is operated in the same manner as previously described (counts two and four), one exception being
that the cymbals are allowed to ring against each other on
counts one and two where the quarter notes fall. The dotted
eighth and sixteenths or triplet figures are played on counts
three and four. Much practice and experience will indicate
the right amount of lift to give the top cymbal.

The interesting high hat effect in the next exercise
is that the top cymbal is lifted during the playing of the
second and third eighth notes of the triplet, giving each
note a different texture as the pressure is released.
Arrows in the exercise indicate the direction of the top
cymbal. Practice the exercise to gain control and feel.
Then combine this and the previous exercise into a long exer-
cise.

Assuming the drummer has two ride cymbals and a high
hat, he can produce three different sound textures. One
cardinal rule in playing in a dance or stage band is that
never should a drummer change cymbals during a chorus or
bridge on a given tune unless so indicated in the music.
The reason for this is that such a change destroys the con-
tinuity of the cymbal sound. A change should be made at the
beginning of a new chorus (usually eight or twelve bars).

The right hand is also used to produce crash effects.
Often a crash effect is desired during the ride rhythm. This
is easily done with a glancing stroke with the shaft of the right stick. Practice the following exercise using the shaft on all notes marked (5).

A ringing bell-like effect can be obtained from striking the ride cymbal on the bulge or center portion of the cymbal. Practice the following exercise striking the bulge on all notes indicated with the letter (3).

The Left Hand

The left hand serves a multiple purpose in stage or dance band drumming. It works in direct relation with the right hand in rolls, fills, and solos. It adds rhythmic color under the ride rhythm which is provided by the right hand, and it gives a backing or fill to the right hand in brush work.

In jazz or swing music, the rhythms played by the left hand on the snare drum and tom-toms are usually non-repetitive. That is, interest is created by rhythms that do not repeat or occur in any prescribed form. Rhythms which do occur in repeated form are used in rock-and-roll
and Latin music and will be discussed later.

Play the left hand rhythm with the bass drum and
high hat only. Do not add the ride cymbal until the left
hand is mastered.

An interesting left hand rhythm is created by using
triplets and omitting the first eighth note. Notice the
quarter note ride rhythm.

Left hand press rolls can be used tastefully to en-
hance the mood and drive of up-tempo numbers.

A rather difficult left hand pattern is playing
quarter note triplets against 4/4 time (six to four or three
to two). When playing six against four the rhythm would have
a combined sound as follows:
In the next exercise the same 6/4 rhythm is written with flams on one and four. Be sure to observe the sticking indicated. Do not accent the flams.

Then practice the same 6/4 rhythm with the opposite sticking as indicated.

Having mastered these two exercises put the right stick on the ride cymbal and the left stick on the snare drum and play these same two exercises in this manner until the rhythm feels secure and natural.

The proper notation will now be used. Be sure to keep the 4/4 time feeling during the 6/4 measures.
In the following exercise the triplet figure will shift from the left to the right hand. This exercise is excellent in training right and left hand independence. Notice the entire exercise is in 4/4 meter rather than in 6/4.

**Brushes**

The use of brushes is very extensive in stage and dance band drumming. They provide a smooth ride rhythm without the constant use of the ride cymbals. Brushes are generally used for slower softer pieces, but this is not always the rule. They can be used for fast rhythms as well. For the ride rhythm, it is traditional to play the ride rhythm with the right brush and a fill or sweeping motion with the left brush.

In the next exercise operate the bass drum and high hat as previously instructed. Place the left brush against the snare drum head and make a small circle (about five or six inches in diameter) in a counterclockwise direction. Make one complete circle for every beat. Practice until the
one beat—one circle feels natural and rhythmic. The circle symbol (○) should aid the student. Keep the tempo slow and steady. Keep the left hand circles at the edge of the drum head nearest the drummer.

Now make two complete circles with the left brush for every beat. Again keep the tempo slow and steady.

When the circling function is mastered, utilize the right hand. Now play the quarter notes with an angular glancing stroke keeping the right brush very close to the head. This stroking technique will give a very smooth legato sound which is desirable for soft and slow ballads. Be sure to engage the high hat firmly.

Next add the ride rhythms discussed earlier to the cymbal playing. Play the exercise at a slow tempo. Keep the tip of the right brush touching the head at all times.
To attain a clean staccato texture with brushes, strike the drum head with a more direct stroke. This approach is more desirable for faster tempos.

The proper stroke technique with brushes is quite different from that of a stick or mallet. Because of the flexibility of the wire brush, the stroke is a rapid wrist snap that stops quickly before the wires touch the head. As a result of this sudden stop, the momentum carries the wires onto the head and off again very rapidly. Practice utilizing a wrist snap to attain the staccato texture.

The use of accents in brush work is an absolute necessity. Practice the following example and execute the accents with the right hand only. Be certain to keep the left brush in a single or double circular fashion.

Typical of the jazz idiom is the holding back technique of note treatment. This is especially important on the "and" or "up" beat. In the next exercise be certain to play the triplet figures late enough. Actually, in interpreting the dotted eighth and sixteenth properly, it should be written as eighth note triplets with the center eighth
In another rhythm with brushes, the third eighth note of the triplet is heavily accented. This exercise is done with both brushes hand to hand.

Four and five stroke ruffs also add color and interest to brush work. Practice until each stroke is clean and concise and the last note heavily accented.

At this point mention should be made that in most instances when a ride cymbal or crash cymbal is struck in a single note, it is accented with a bass drum unison.
Several rhythms are essential to today's stage or
dance band drummer. However, individual taste plays an
important role in determining how successful a drummer will
be in interpreting the rhythms. Experience and careful
listening to other drummers will help in developing a suit-
able drummer.

**Ballad (soft, slow tune)**

One of the most outstanding attributes of a well-
equipped drummer is his awareness of the volume of the
others in the band or small group. Playing softly requires
much more ability and finesse than loud, hard playing.
Drummers today tend to play too loud and seem to lack the
ability to use the little delicate touches with brushes
which can enhance the many ballads. A drummer can inter-
pret a ballad in a most fitting manner if he plays a very
light, non-confining bass drum. The high hat should be
solid and accurate; the brush work should be delicate and
tasteful, but never over-powering. Simplicity is important
here.

A feeling of intensity without increasing volume is
often desirable in playing ballads. A single hand cymbal
roll with a soft mallet is one way to attain this feeling.
Play the cymbal roll on the large ride cymbal with a soft
tympani mallet. Keep the sweeping motion with the left
brush going. Use the right hand for the roll. It should be
noted that cymbal rolls are more desirable on regular ride
cymbals rather than on sizzle cymbals. The rolls result in
a purer sound.

Next is suggested the proper notation for a typical eight bar chorus of a ballad. Notice the dynamic markings.

**Medium or up-tempo swing (jazz)**

In medium or up-tempo swing, much interest can be created with additional activity with the left hand, bass drum and high hat.

Next a Latin flavor can be attained under the ride rhythm by using a light tom-tom beat on the fourth beat. The second beat is a rim tap. Rim tap refers to striking the rim of the snare drum with the butt end of the stick, holding the bead firmly against the head at all times. Be certain to play the second eighth note in the triplet figure late enough. The rim tap illustrated here is used extensively under jazz ride rhythms.
In supporting a jazz beat, the drummer can enhance the music with all of the bass drum and left hand rhythms previously discussed. The problem exists in how much to do and when. Experience through listening and playing will help the drummer develop a sense of feel for extra rhythmic activity.

Waltz

Some possible rhythms which can be utilized in waltzes are suggested. The bass drum is kept very soft, the high hat is accurate and solid, and the brushes are smooth and legato.

\[
\text{Slow waltz with brushes}
\]

Faster jazz waltzes are played with more demanding facility. The brush work is more staccato in nature. The high hat must again be accurate and must be heard with a clean, hard chick. Sticks or brushes may be used in the following exercises.
The shuffle beat is a very popular semi-rock beat used by many professional groups. The following rhythm is the most common.

Rock-and-roll

Rock beats are being incorporated into our music more today than in the past. The technique in "rock" drumming is a strong driving beat of great dynamic force. The most outstanding characteristic of rock-and-roll is its never-changing rhythmic pattern and its lack of dynamic or rhythmic color. Rock-and-roll is always loud.
Much interest can be created in rock-and-roll if the drummer uses a single paradiddle with the right hand on the cymbal and the left hand on the snare drum.

The bossa nova rhythm can also be employed to create interest and a welcome change of pace in rock-and-roll drumming.

Latin rhythms

Latin rhythms are some of the most complicated rhythms in stage and dance band literature today, and their mastery is essential for a complete drummer. Young drummers often have difficulty mastering these rhythms. They should be fully acquainted with the drum outfit because Latin rhythms utilize almost every obtainable sound color. A great deal of listening and observation is very helpful in instilling one with a sense of Latin rhythms.

Cha cha—The outstanding characteristic of cha cha is the continual accent on each beat. Actually, the cha cha rhythm is quite simple but its simplicity often makes it difficult because it must be played with very accurate continuity.
As in rock-and-roll, the ride rhythm is a series of straight eighth notes played by the right hand. The left hand plays accented quarter notes usually on a cowbell.

If timbales are available, the right hand plays either on a suspended cymbal or the shell of one of the timbales. The left hand would play on a cowbell which should have a heavy "clank" sound without excessive ring.

An occasional rim shot on the timbales adds color to the rhythm. Play all rim shots in the next exercise with the left hand, keeping the cowbell rhythm on the beat.

The majority of cha cha tunes have a two bar break at the end of each chorus (seventh and eighth measures) which the drummer usually fills. In the next exercise a series of two measure breaks are written as possible solo breaks.
Beouine or rhumba.—The beguine or rhumba is similar to the cha cha except that it has a smoother texture without the dominating accent on each beat. The basic beguine rhythm is as follows:

The sticking pattern applied to such rhythms is important. Practice the following series of sixteenth notes observing the sticking carefully.

The following beguine rhythm is based on the above exercise. Begin very slowly and increase tempo gradually.
A variation of the same rhythm can be played by putting the right stick on the ride cymbal and the left on the rim. Use the bulge of the cymbal for a cleaner sound.

Samba.--The samba is a rather fast and exciting dance beat which poses some difficulty in playing. Sixteenth notes in various drum arrangements usually give a suitable flavor to the rhythm. The rhythm of the beguine as previously discussed can also be used.

The left hand plays rim taps. The right hand plays on the snare drum with a muffled sound as a result of the left hand resting against the head.

Another effective samba beat with sixteenth notes involves shifting back and forth between the snare drum and tom-toms. This shifting function is done with the right stick only. The left stick remains on the snare drum playing rim taps. For a sharper sound, leave the snares on.
Bossa nova or jazz samba. — The bossa nova is one of the newest rhythms to come from Brazil in recent years and is very popular. It is a most refreshing rhythm, and its mastery is essential for the complete stage band drummer.

The basic bossa nova rhythm is written in the next exercise. Like many other Latin rhythms, it is based on a two bar pattern. First practice this pattern with only the left stick (rim tap) and the bass drum. When the rhythm begins to feel natural add the high hat and the eighth note ride rhythm with the right hand. The rhythm is strict and repetitive and uses no tom-toms.

Another approach to bossa nova is with a brush in the right hand and the stick rim tap with the left hand.
The rhythm may be varied slightly. The hi-hat, bass drum and right hand patterns remain the same as in the previous exercise.

Afro-Cuban rhythm.—The Afro-Cuban rhythm is less complex than the bossa nova and uses a tom-tom beat. It is also written in a two measure pattern as follows:

Play the rhythm with the shaft of the right stick on the bulge of the ride cymbal. Do not add the left stick until the right is well founded. Because this rhythm is difficult to master with both hands together much time practicing hands separately will be required.

Once the drummer has mastered these techniques and rhythms in addition to certain rudiments suggested later, he has the power to change the rhythmic texture of a piece at will. He is an essential part of the stage band.
THE RUDIMENTS AND STAGE BAND DRUMMING

The complete drummer, in the traditional sense, is the master of all twenty-six drum rudiments as adopted by the National Association of Rudimental Drummers, N.A.R.D. However, some of the twenty-six rudiments are not necessarily employed in stage band drumming techniques. The following rudiments are suggested here, and are recommended as essential rudiments to be mastered in order to perform adequately the literature of today's stage band.

The long roll:

![Long Roll Diagram]

The five stroke roll:

![Five Stroke Roll Diagram]

The seven stroke roll:

![Seven Stroke Roll Diagram]
The **ruff**: 

![The ruff](image)

The **double paradiddle**: 

![The double paradiddle](image)

**Single stroke roll**: 

![Single stroke roll](image)

**Single stroke roll**: 

![Single stroke roll](image)

**The single paradiddle**: 

![The single paradiddle](image)
None But the Lonely Heart ........................................ Tschaikowsky
Marimba
Lynne Merrill, piano

Timpani Bassa Nova ............................................. Schirnatiche
Timpani

Andante .............................................................. Les Merrill
String Quartet
Laura Jeffs, violin  Dan Pack, viola
Gae Lyn Allen, violin  Lee Ann Allen, cello

Lecture-Demonstration ........................................... Les Merrill
"A Proposed Stage Band Drum Method"

Jazz Trio
John Larson, piano  Rick Jones, bass
Les Merrill, drums

In partial fulfillment of the graduation requirements
for the Master of Music degree in Music Education

Fine Arts Center
Instrumental Rehearsal Hall
Thursday Evening
August Seventeenth
Eight O'Clock
PROGRAM NOTES

The main objective of the lecture-recital was the presentation of the proposed stage band drum method already covered in its entirety. The writer did perform the following percussion works prior to demonstrating the method.

None But the Lonely Heart, composed by Peter Tchaikowsky and arranged for marimba by Jose Bethancourt was the first selection. This marimba solo with piano accompaniment utilized a tremolo technique throughout. It was necessary to work out careful stickings in order to move from one bar to another smoothly and to sustain the andante nature of the work. The work lent itself nicely to the mellow voice of the marimba. The writer used soft yarn mallets for a softer dynamic effect.

The second number on the program was an unaccompanied timpani solo by William Schinstine, Timpani Bossa Nova (sic). The work was based on the accents used in the Brazilian bossa nova rhythm. Two drums, A flat and D flat, were used. The bossa nova flavor was attained through the use of accents on the high (A-flat) drum and then reversed on the low (D-flat) drum. It was necessary for the performer to display equal facility with both mallets. Sticking patterns were necessary to make the rapid changes from one drum to the other. Medium hard mallets were used to accommodate the piano to fortissimo range in dynamics.
The third selection on the recital program was the performance of "Andante," the writer's original composition for string quartet. The piece was composed as a final assignment in a music theory seminar. The composition is based on a simple two measure theme in 4/4 time. The theme is developed in C major and quickly shifts in tonality to G-flat major. The theme is then repeated in the same manner except the harmony in the lower voices is changed by means of dual modality. Retrograde inversion is then used in a different harmonic structure of primarily parallel chords of major ninths, elevenths and thirteenths. Meter changes of 3/4 time and 2/4 time are introduced, yet the basic theme is still apparent. The piece ends in a slower, more sombre fashion, using strict parallelism of all chords. No key center is ever established because of continual use of shifting tonality.

The demonstration of the proposed stage band drum method was the final portion of the lecture-recital. The method was explained by a narrator while the writer demonstrated on drums. A piano player and a string bass player helped demonstrate musical examples of the method. Several jazz, Latin-American and rock-and-roll numbers were used.
SUMMARY AND CONCLUSION

The stage band in high schools and colleges has experienced an upsurge in popularity over the past ten years. These bands have given young musicians an opportunity to express themselves in a musical idiom which all too often is neglected or misunderstood. Learning to read and interpret jazz-influenced music has become a part of the music discipline in our schools. The stage band drummer is often left to create his own course in the music as a result of the complexity of his equipment. He is often left to teach himself how to utilize each part of the equipment to best interpret the literature.

The description and explanation of the essential equipment provides a guideline for the proper selection and assembly of the drum ensemble. This information is valuable to both musician and teacher.

The proposed method is designed to clarify and assist the drum student and the teacher in the best interpretation of the drum part of the stage band. Precise rhythms and stickings were written to show the proper use of drums in interpreting jazz, rock-and-roll and Latin-American musical forms. Through this method the stage band drummer may develop his ability to play all the rhythms used in today's American dance music.