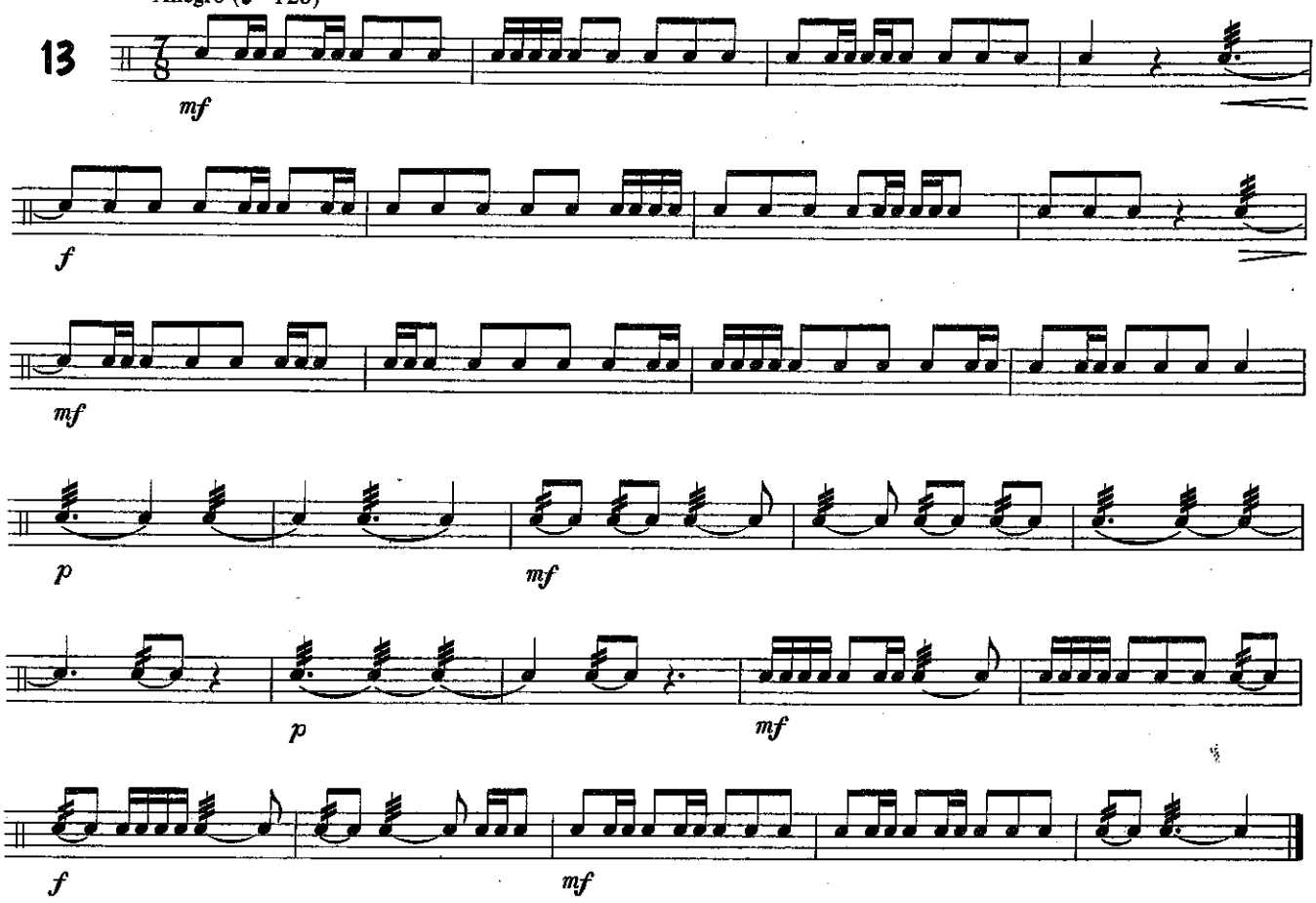
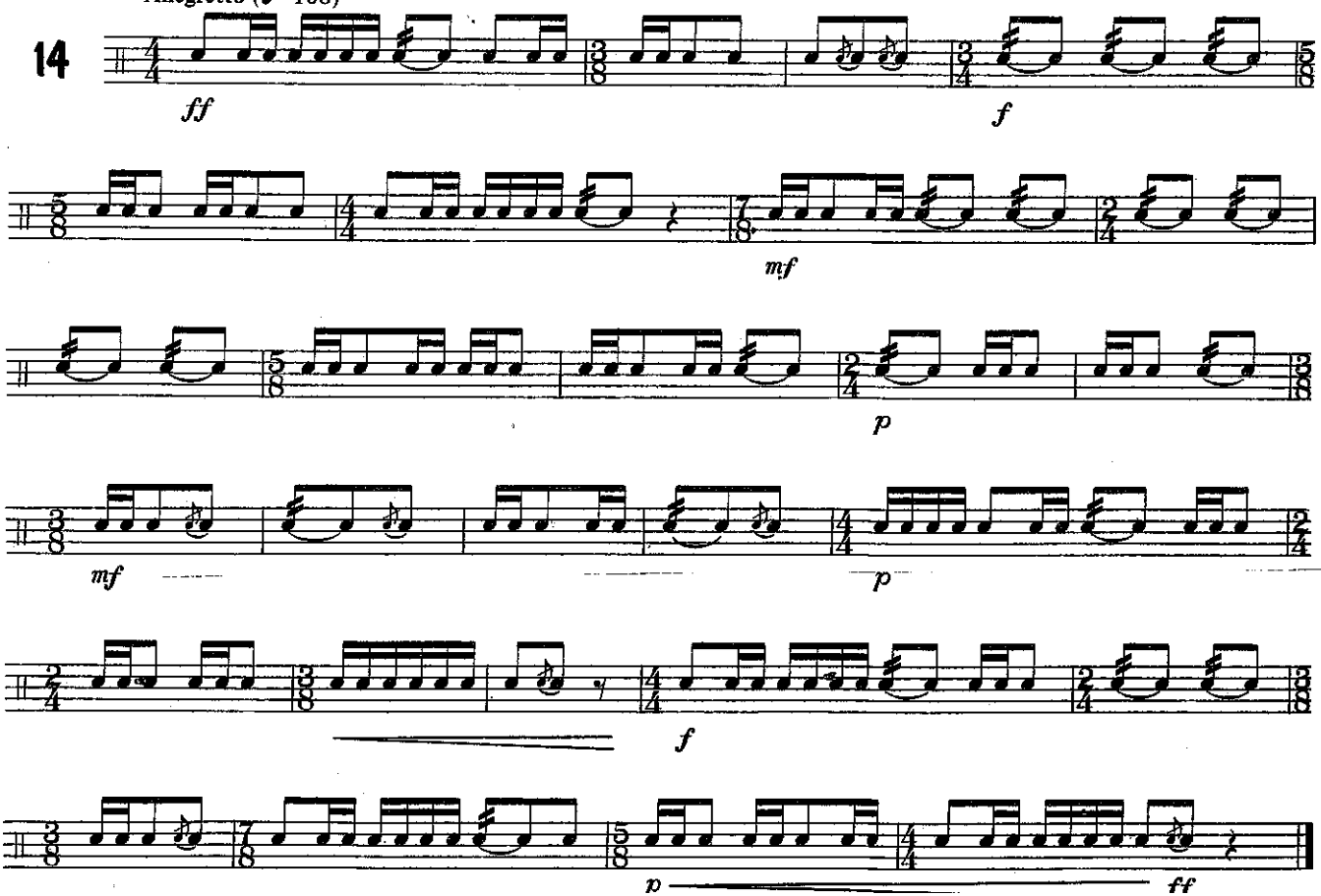
Allegro (♩=120)

13



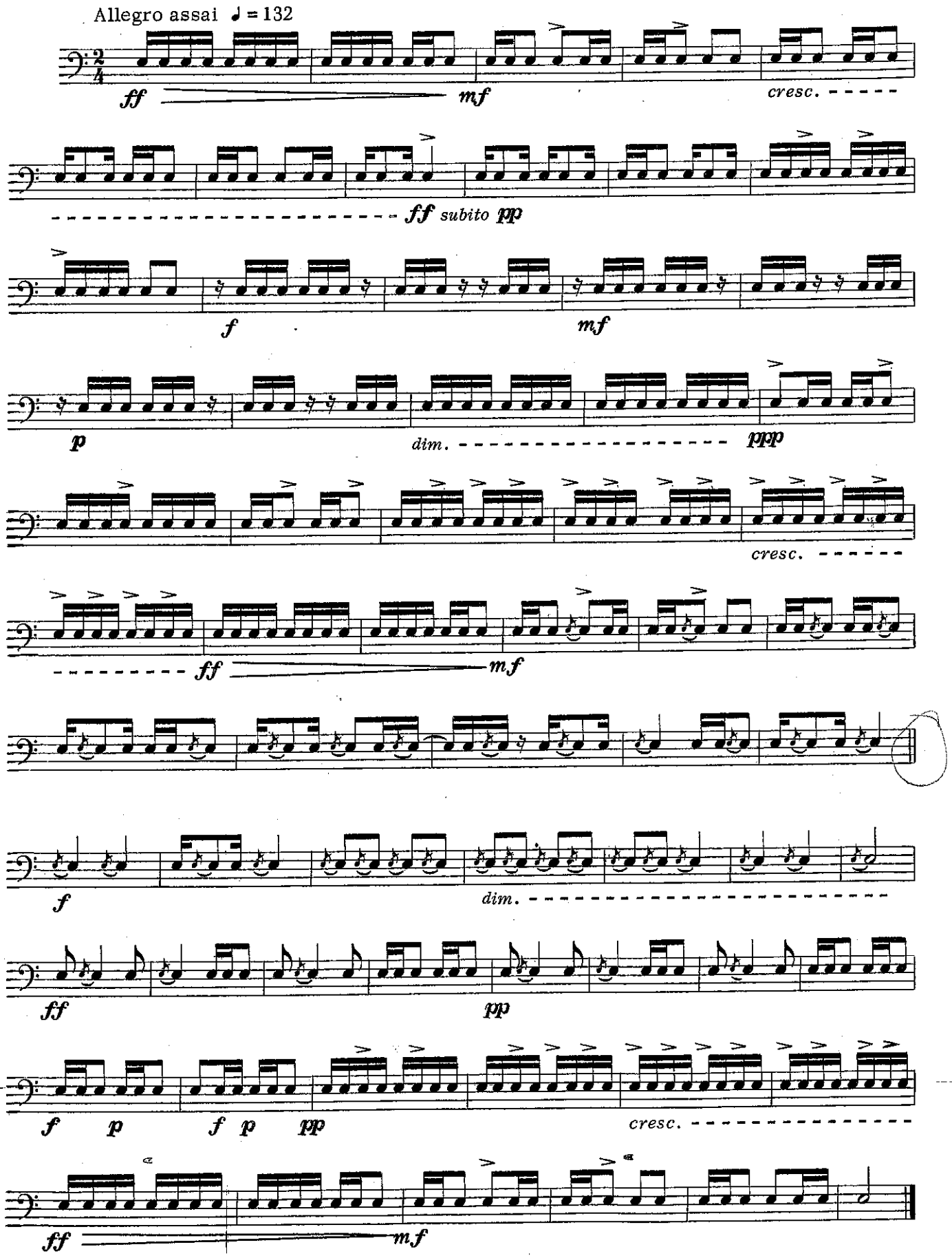
Allegretto (♩=108)

14



measure 2,) ornamentation has been added. As usual throughout this text, dynamic markings must be carefully observed.

1



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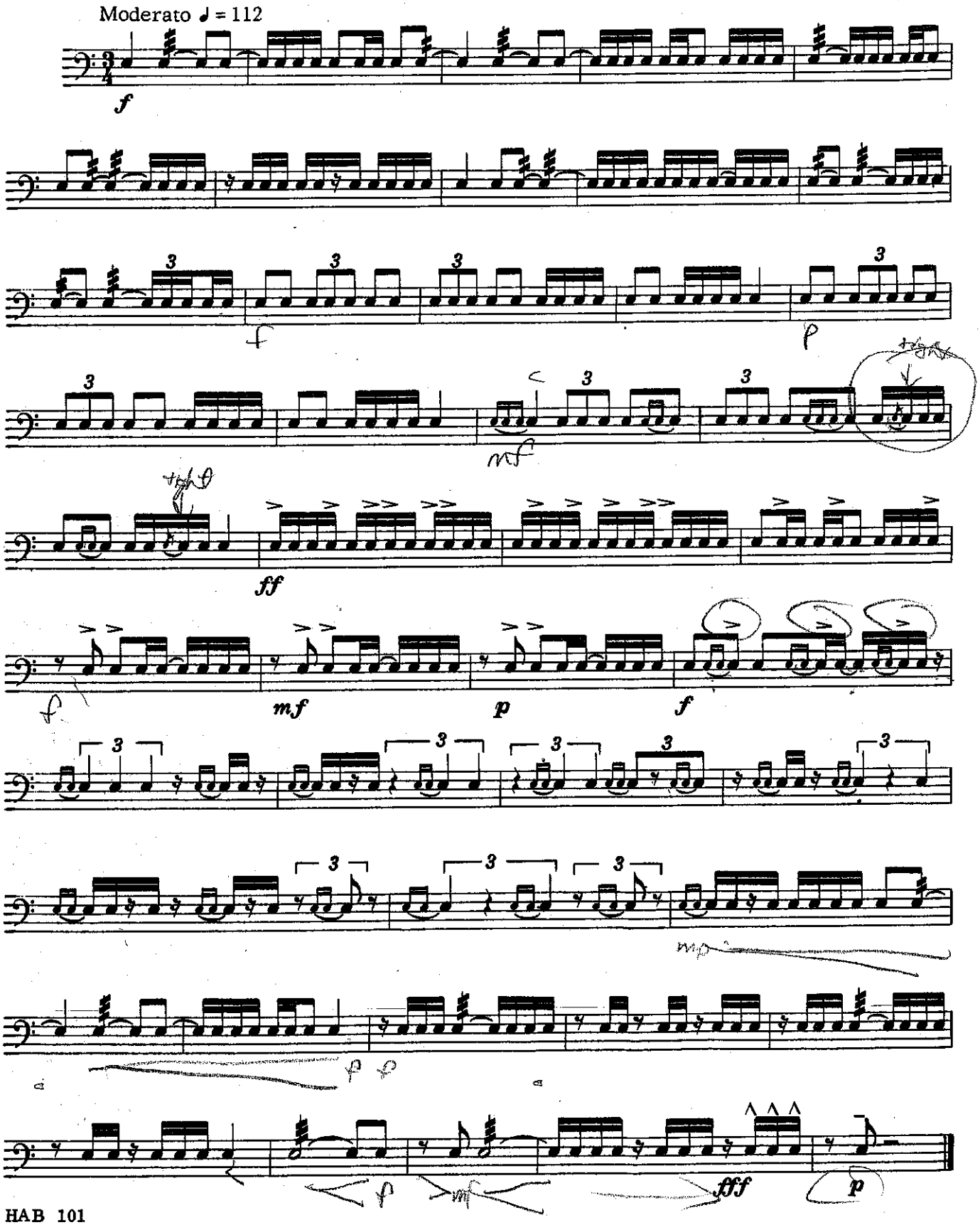
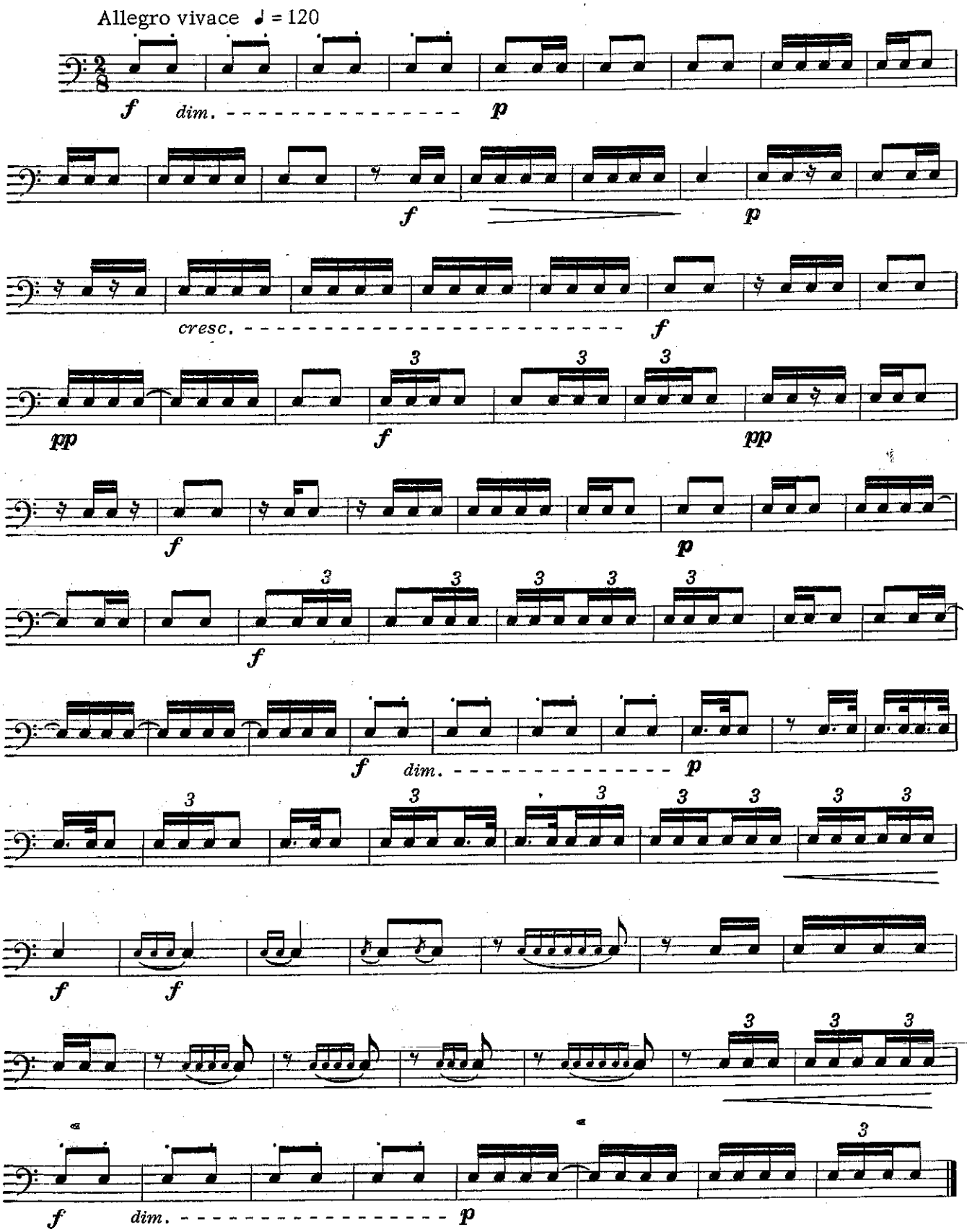
The quarter-note triplets in lines 7 and 8 may pose problems at first. If so, the troublesome measures may be approached in the following manner: 1.) Practice straight quarter-note triplets with the hands, while tapping quarter-notes with the foot; 2.) practice the passage in question without grace-notes, taking care that the sixteenth-note and eighth-note triplet figures are also executed correctly; 3.) practice the passage as is.

5

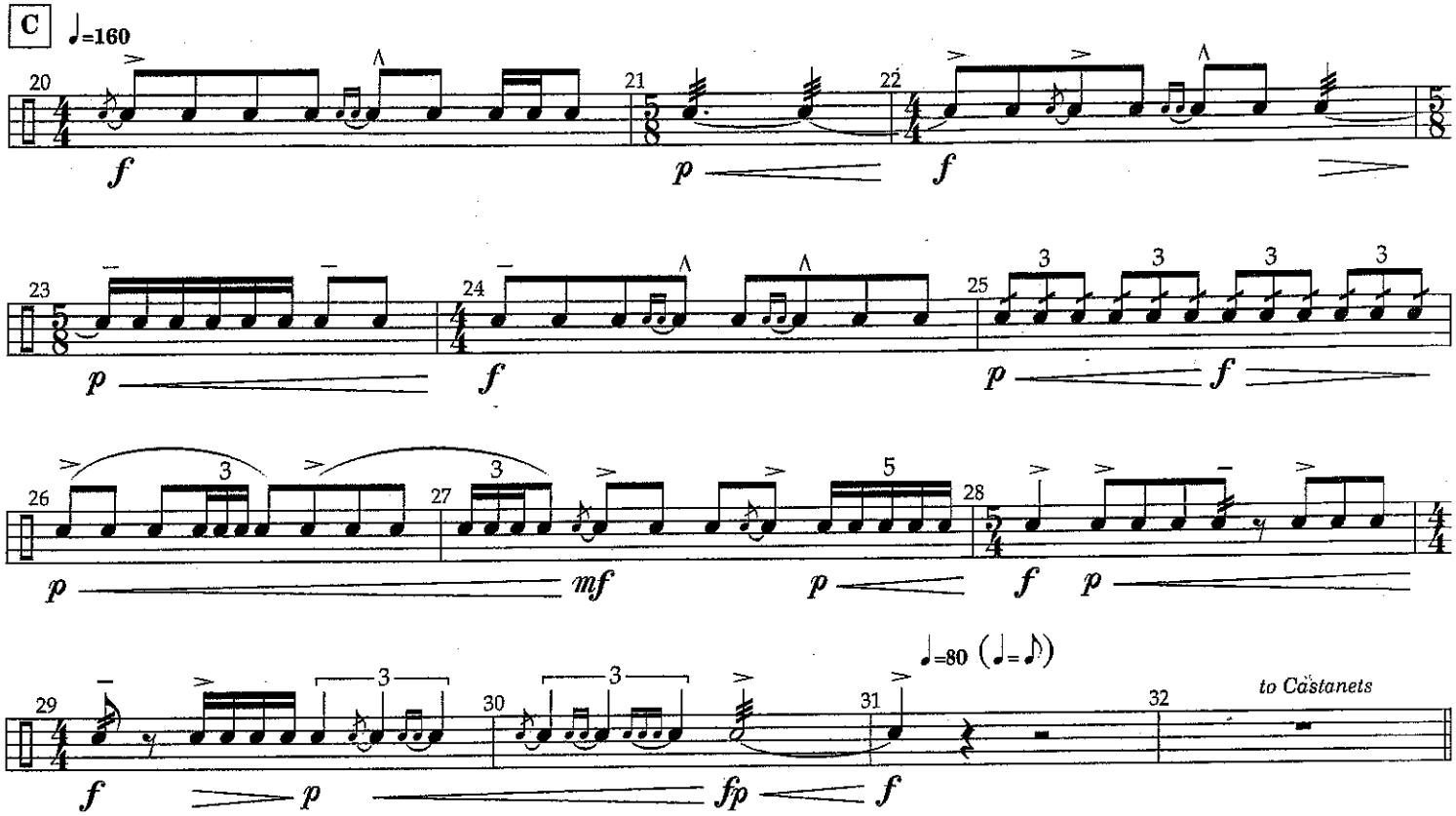


This piece should be played with one beat per measure, and with all rolls closed. The staccato attacks found throughout this exercise are very difficult to execute on the snare drum, calling as they do for short, sharp notes. The desired effect may be achieved by applying extra pressure to a stick with the fingers, and by snapping a stick off the drum as soon as a note has been struck.

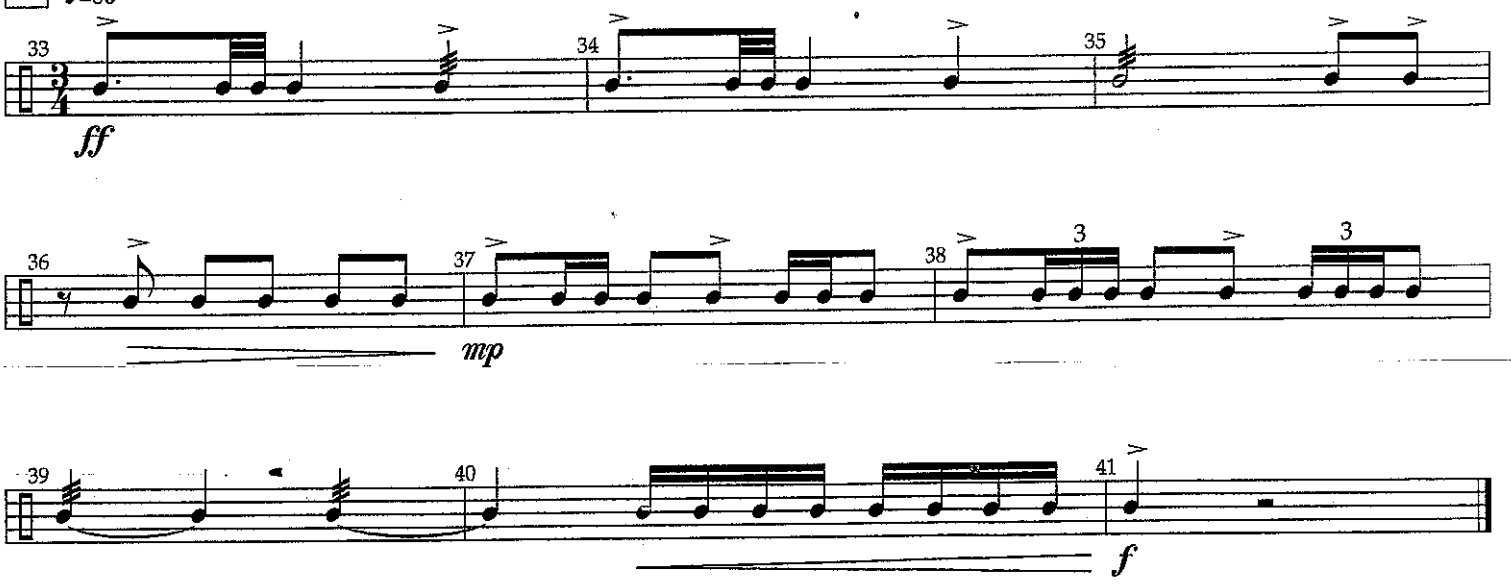
9



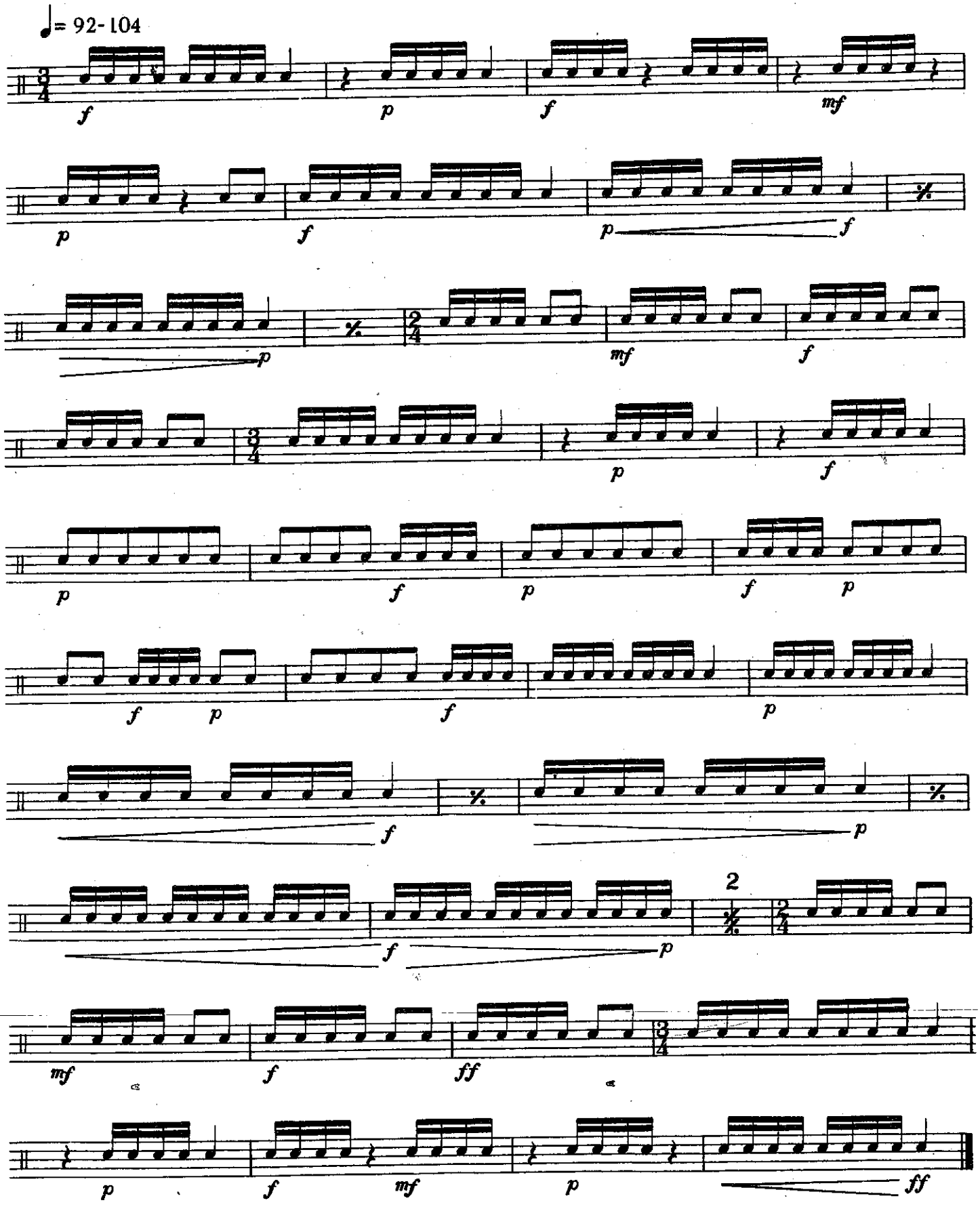
Snare Drum



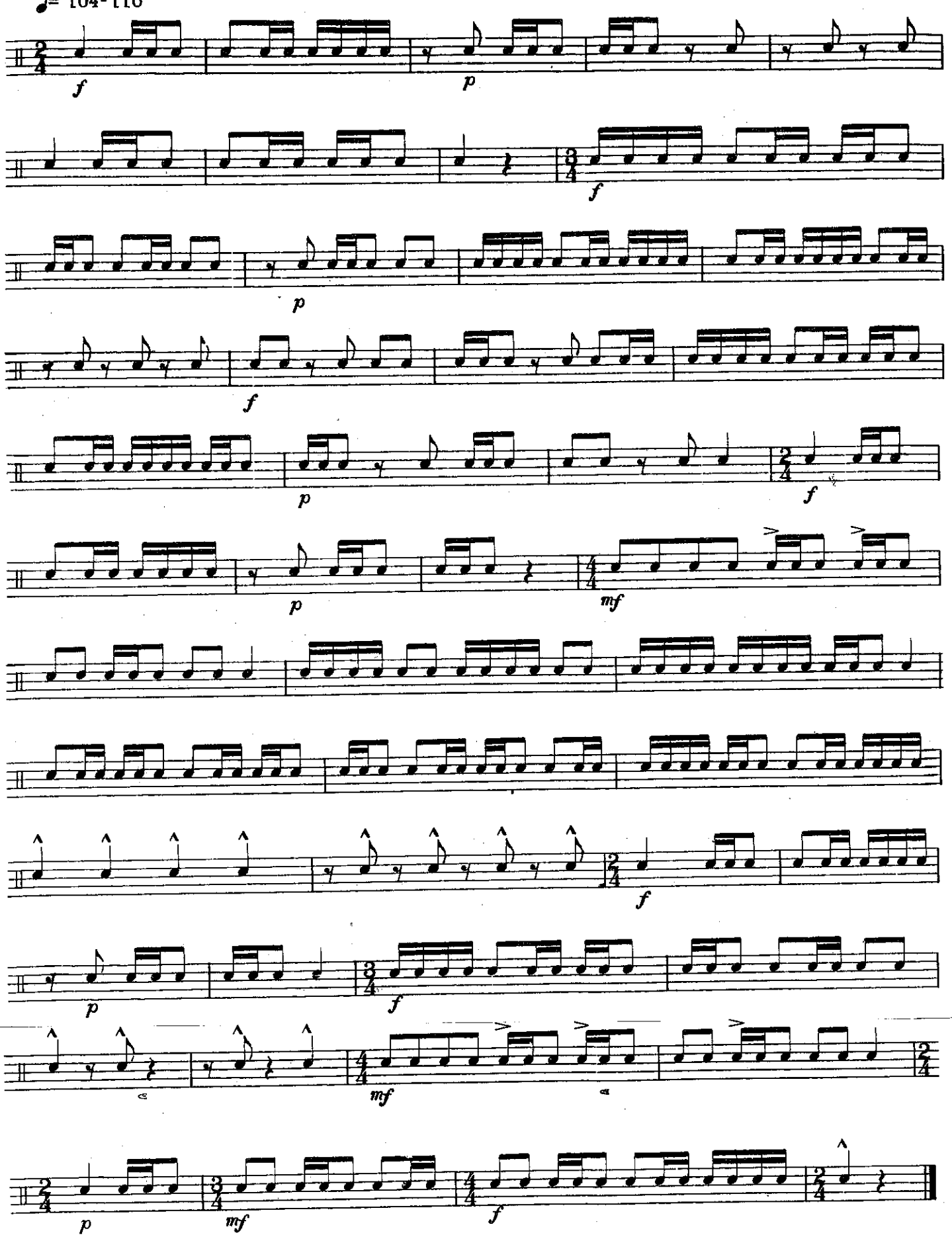
Castanets



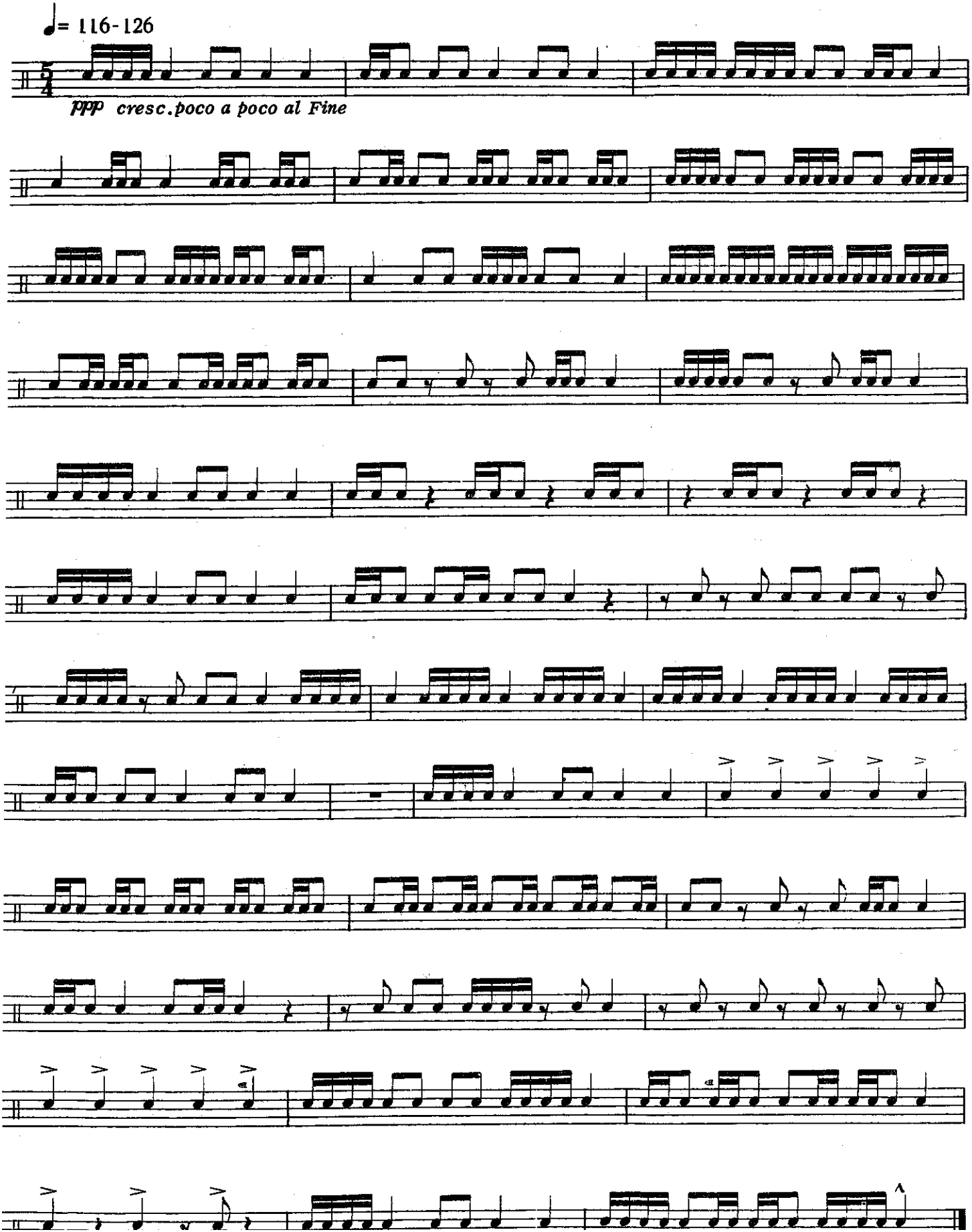
Most of the dynamic changes in this study happen suddenly and without warning *(subito)*. Be sure to look ahead and be ready for quick dynamic changes.



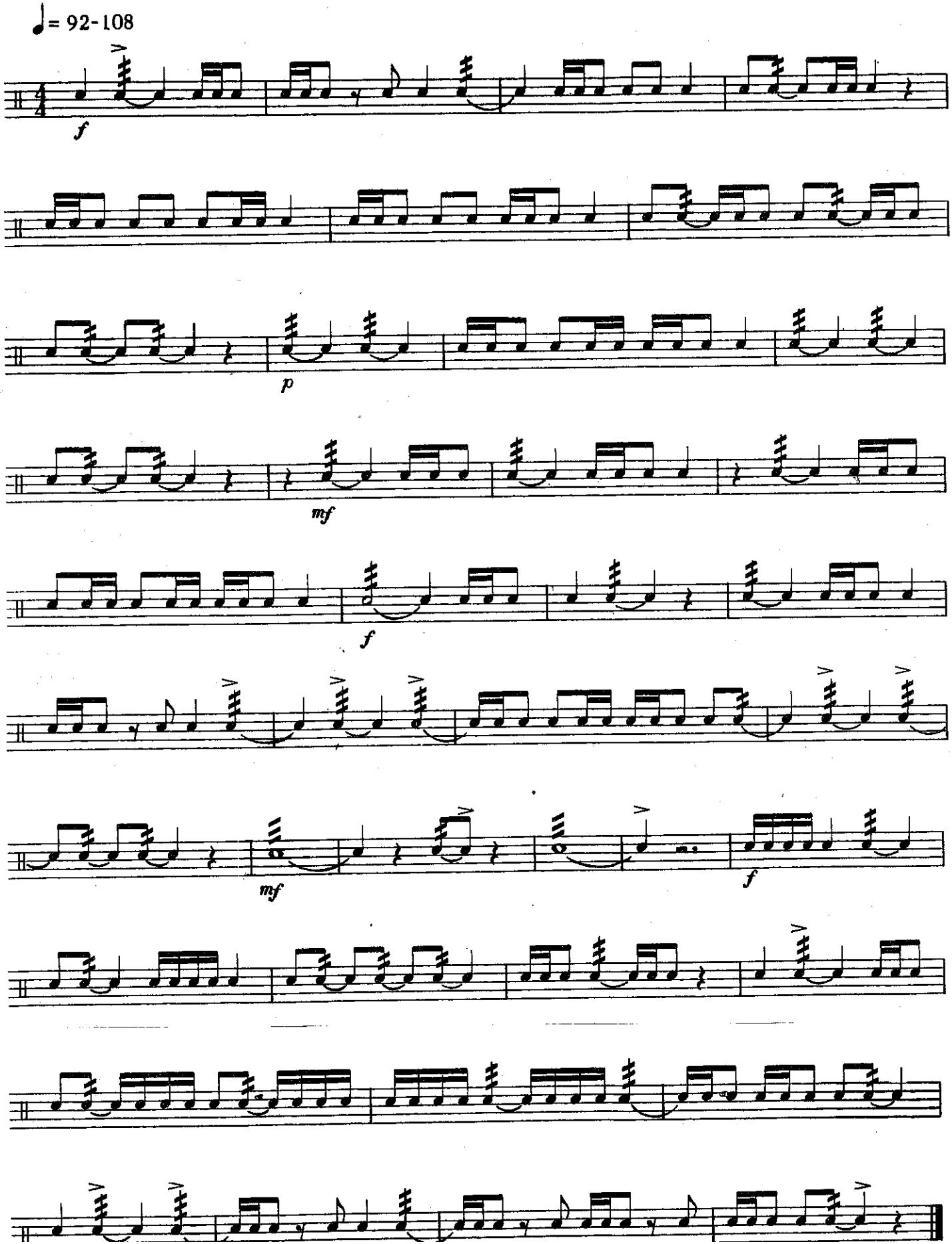
This study combines elements from the previous pages. Observe carefully, dynamics and accents.



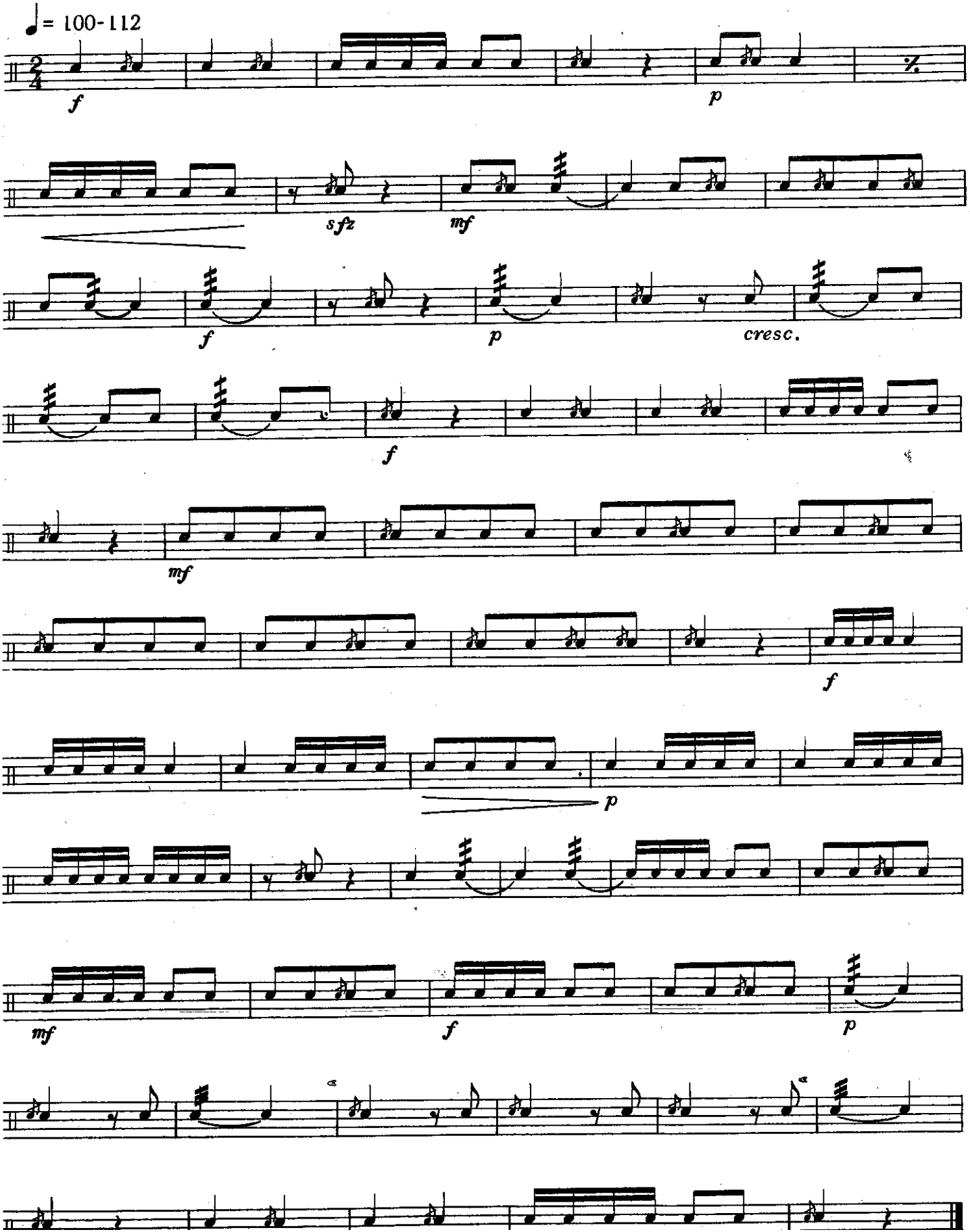
The time signature of 5/4 is not uncommon in music of today; count accurately. The *crescendo* from beginning to end must be gradual and even.



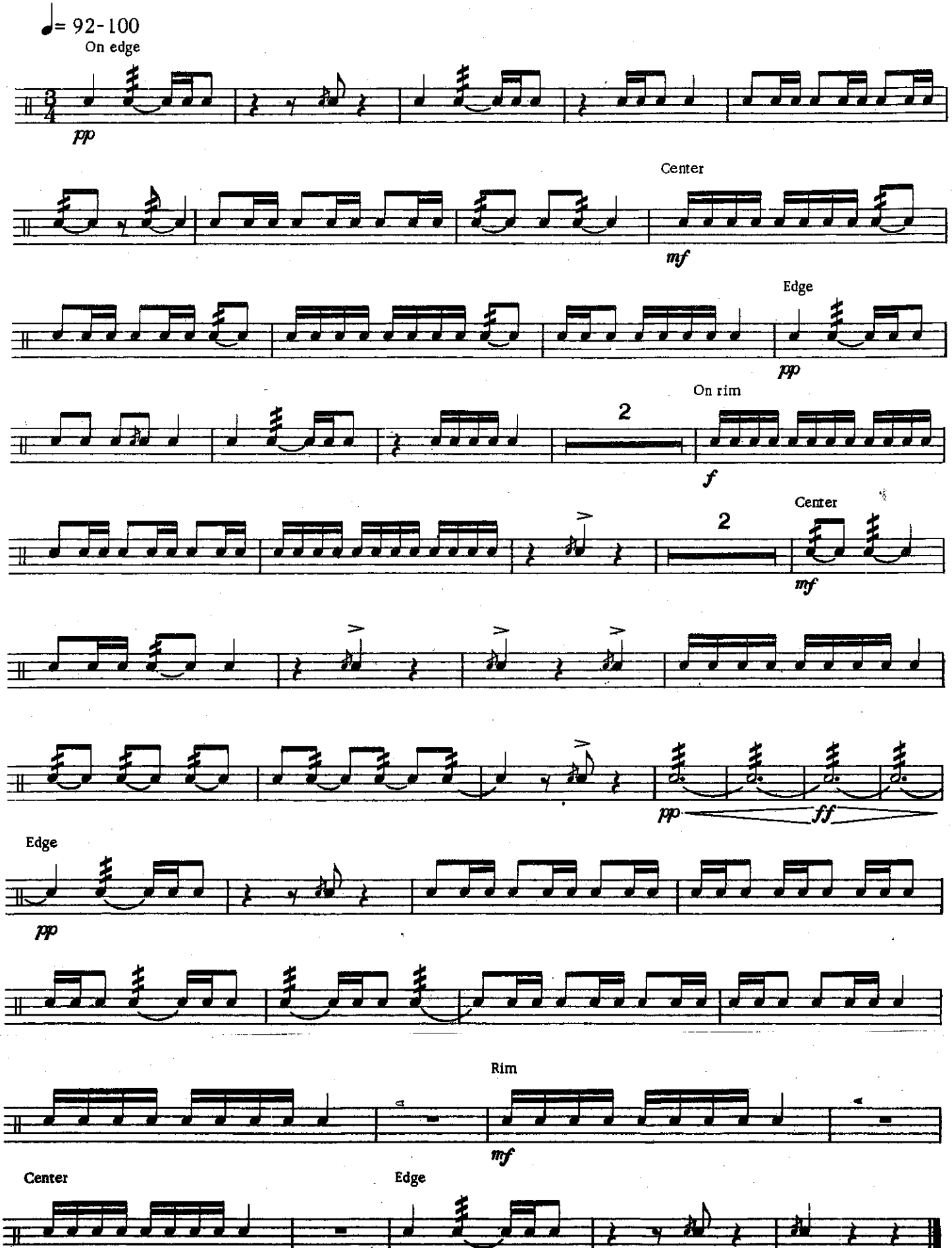
This study deals primarily with rolls of varying duration. In concert band or orchestral drumming, rolls are not measured. The desired effect is a smooth, continuous sound.



This is the first use of flams in this book. Flams should have a sharp, clean sound, not too open and not in unison (both sticks striking together). I have left the sticking up to the student and teacher. However, the end result must be a perfectly executed flam.



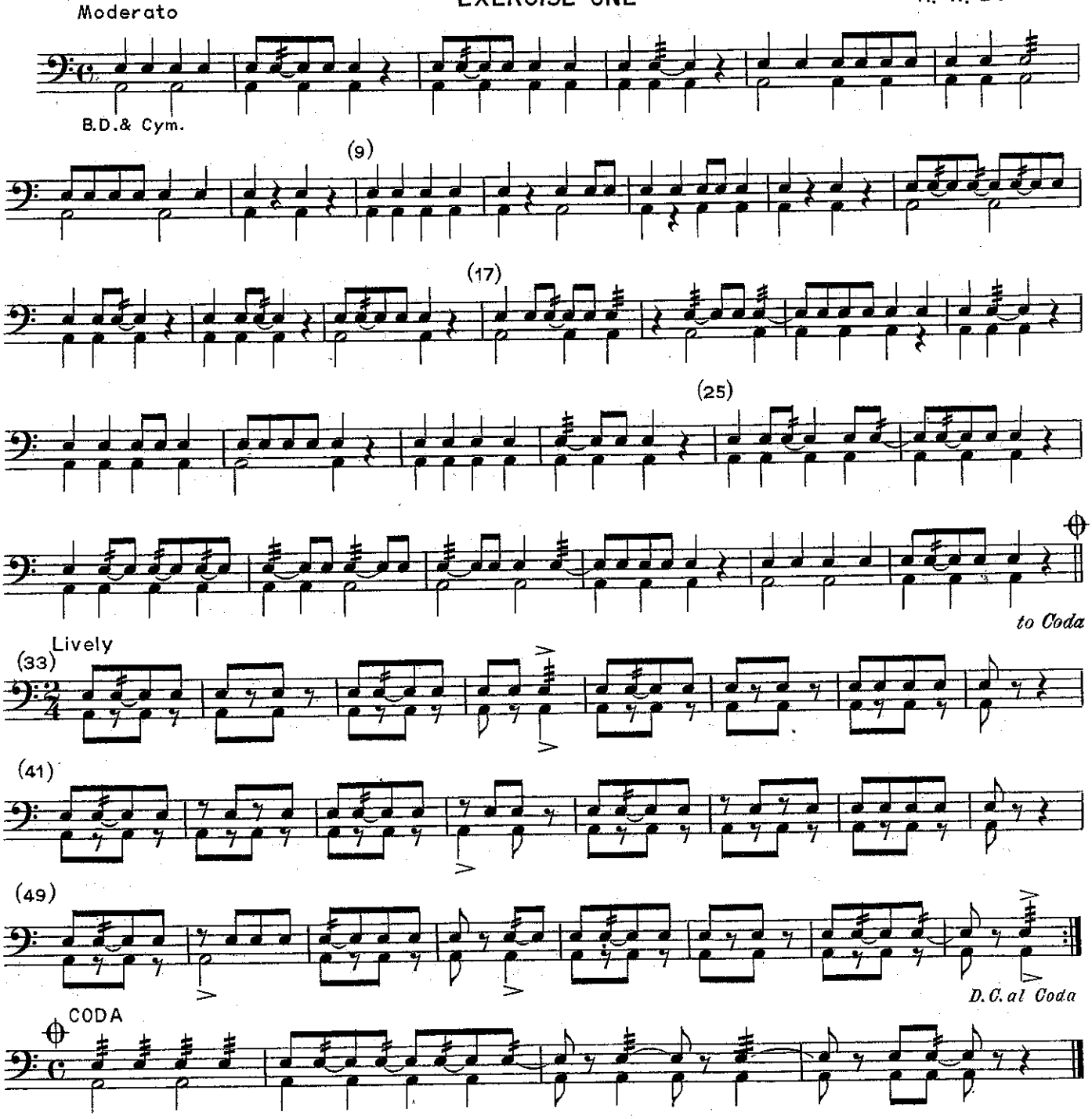
By playing on different areas of the drum a variety of sounds may be produced. The edge of the drum is often used to execute extremely soft passages. The center of the drum produces a dry sound. Playing on the rim is an effect often called for in marches and show music.



INTERMEDIATE METHOD FOR DRUMS

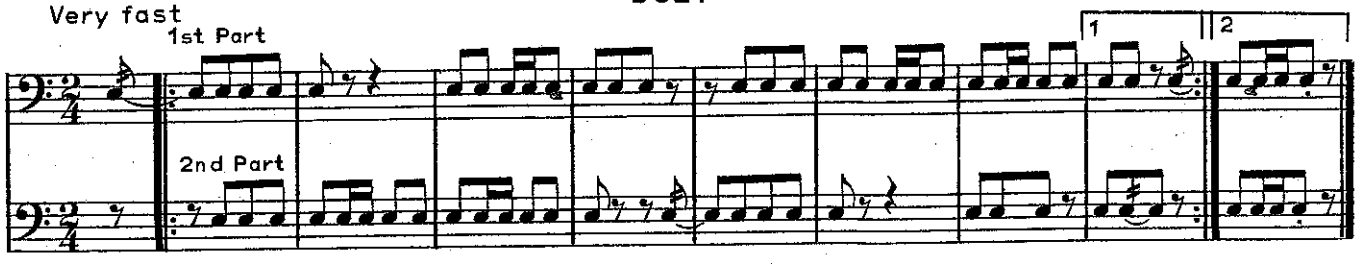
EXERCISE ONE

R. W. BUGGERT



Side By Side

DUET



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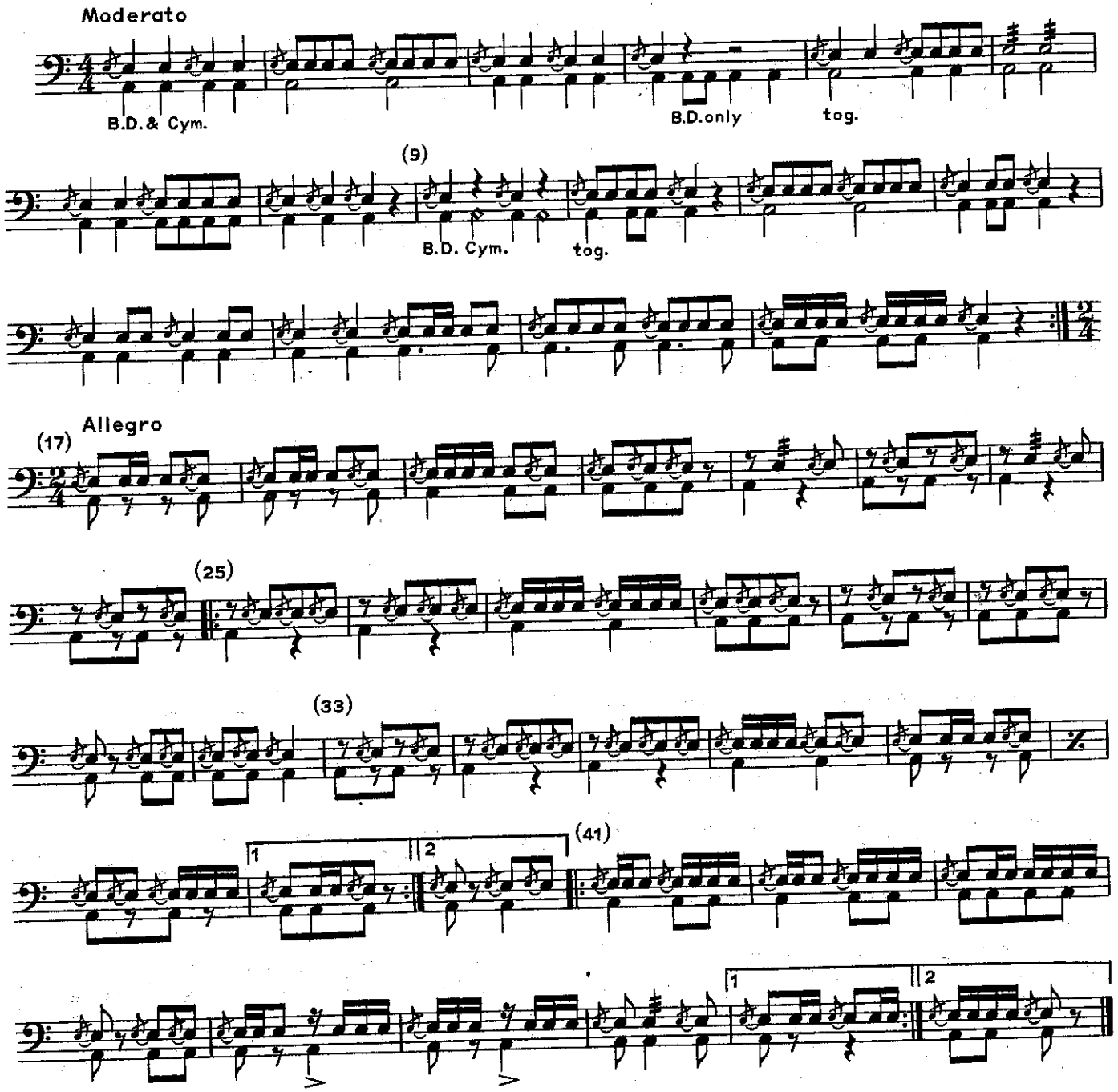
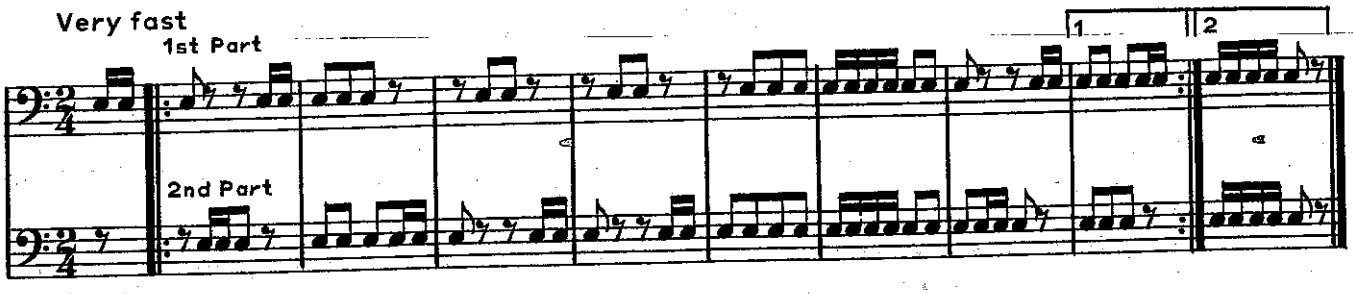
EXERCISE TWO



Drumming Double

DUET



EXERCISE THREE

Moderato

B.D.& Cym.

(9)

(17)

(25)

(33) Faster

(41)

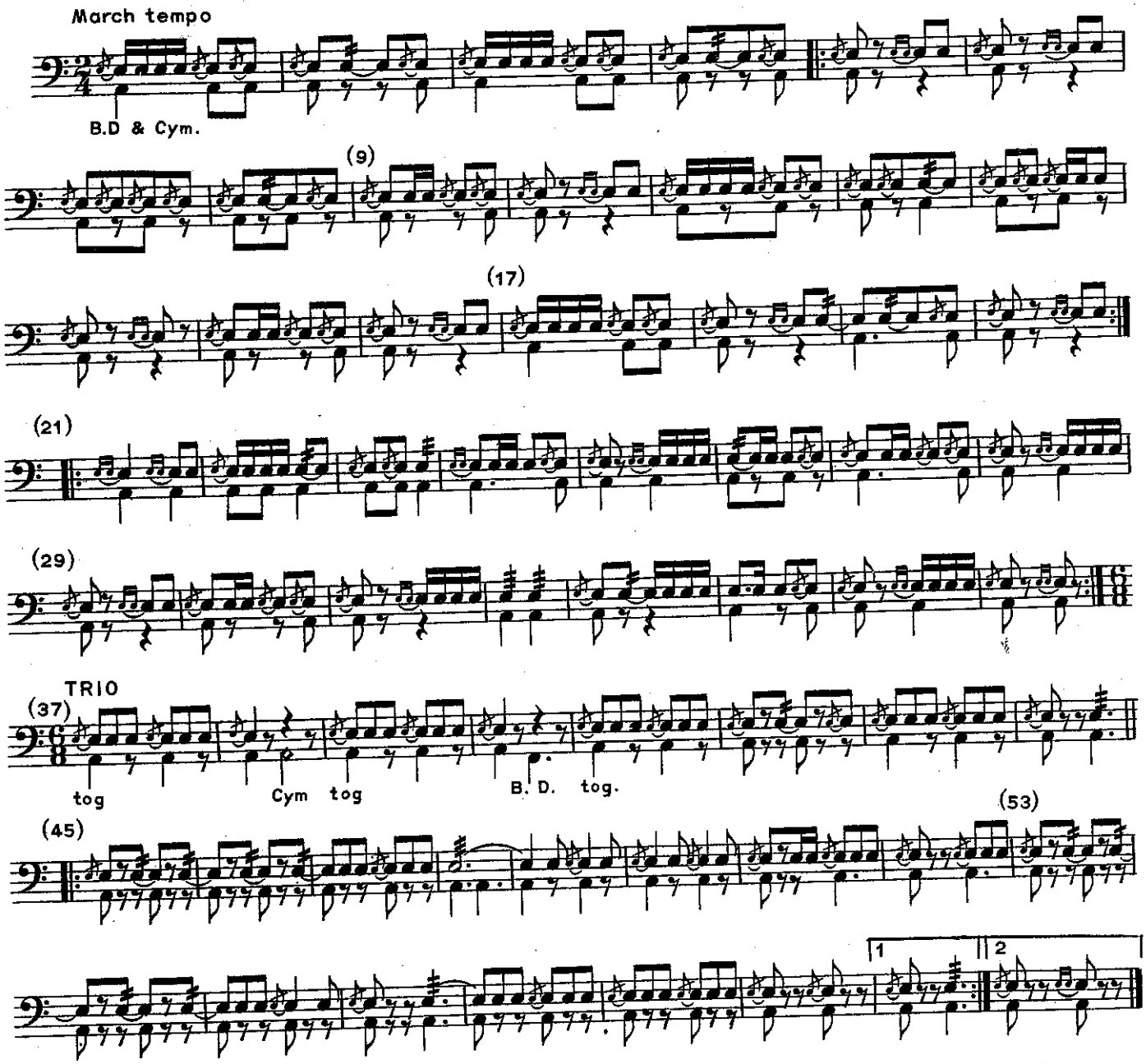
Lone Star Street March

B.D.

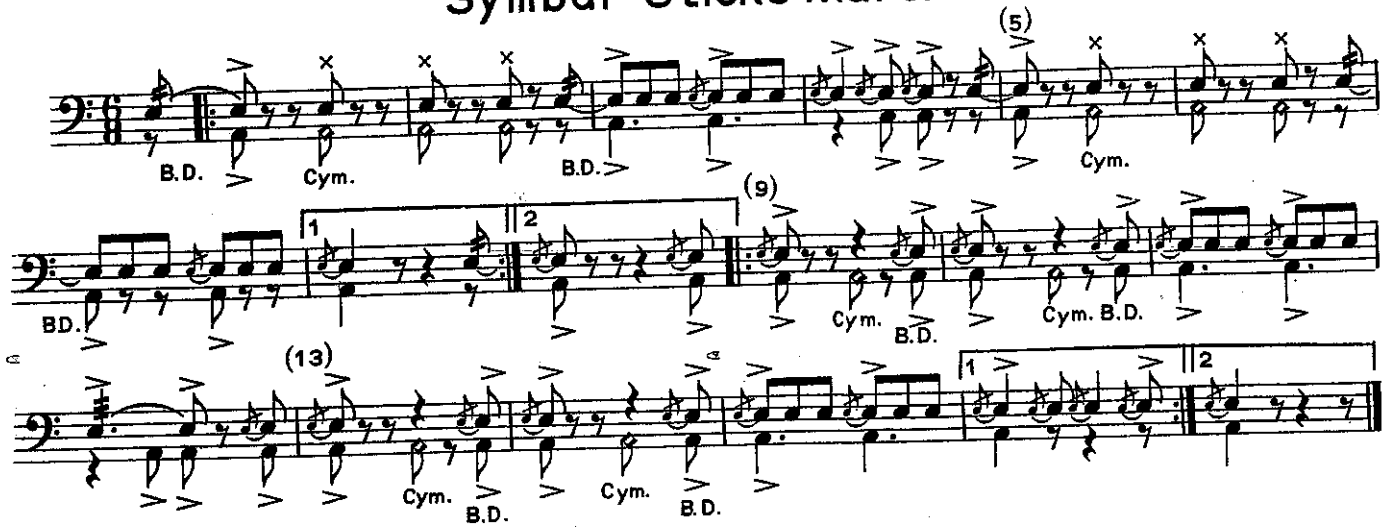
1 2

Cym. B.D. Cym. tog. B.D.

EXERCISE SIX



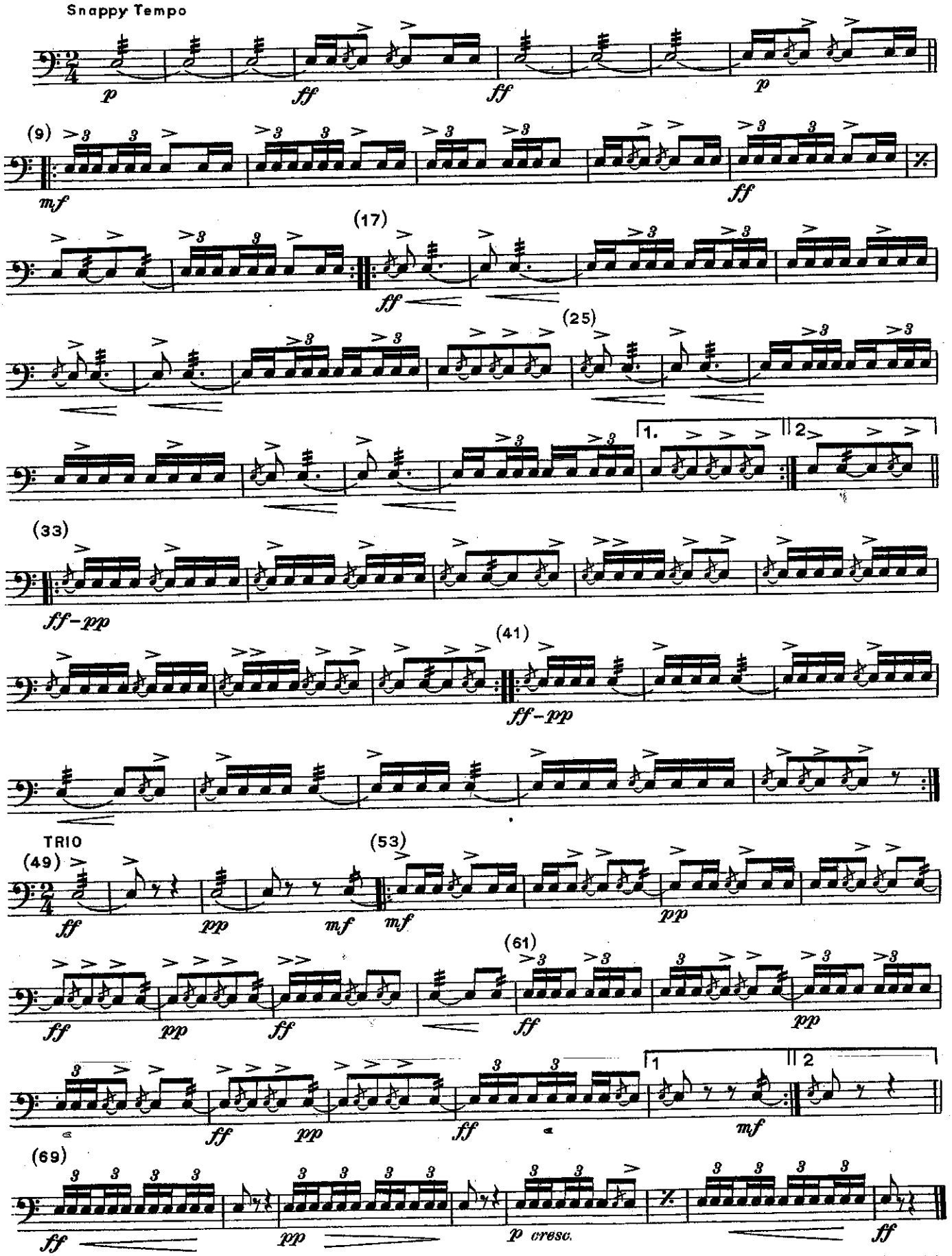
Symbal-Sticks March



X Over a note means stick beat.

Echoing Sticks

R. W. BUGGERT



Catch It

R.W. BUGGERT

March

(5)

to Coda

Waltz tempo

(13)

D.C. al Coda

CODA

(21)

ff

(24)

pp — *sffz*

Watch It

R.W. BUGGERT

♩=120

(5)

mf

mf

(13)

ff

(21) ♩=80

ff

(25)

mf

D.C. al Coda

CODA

♩=110

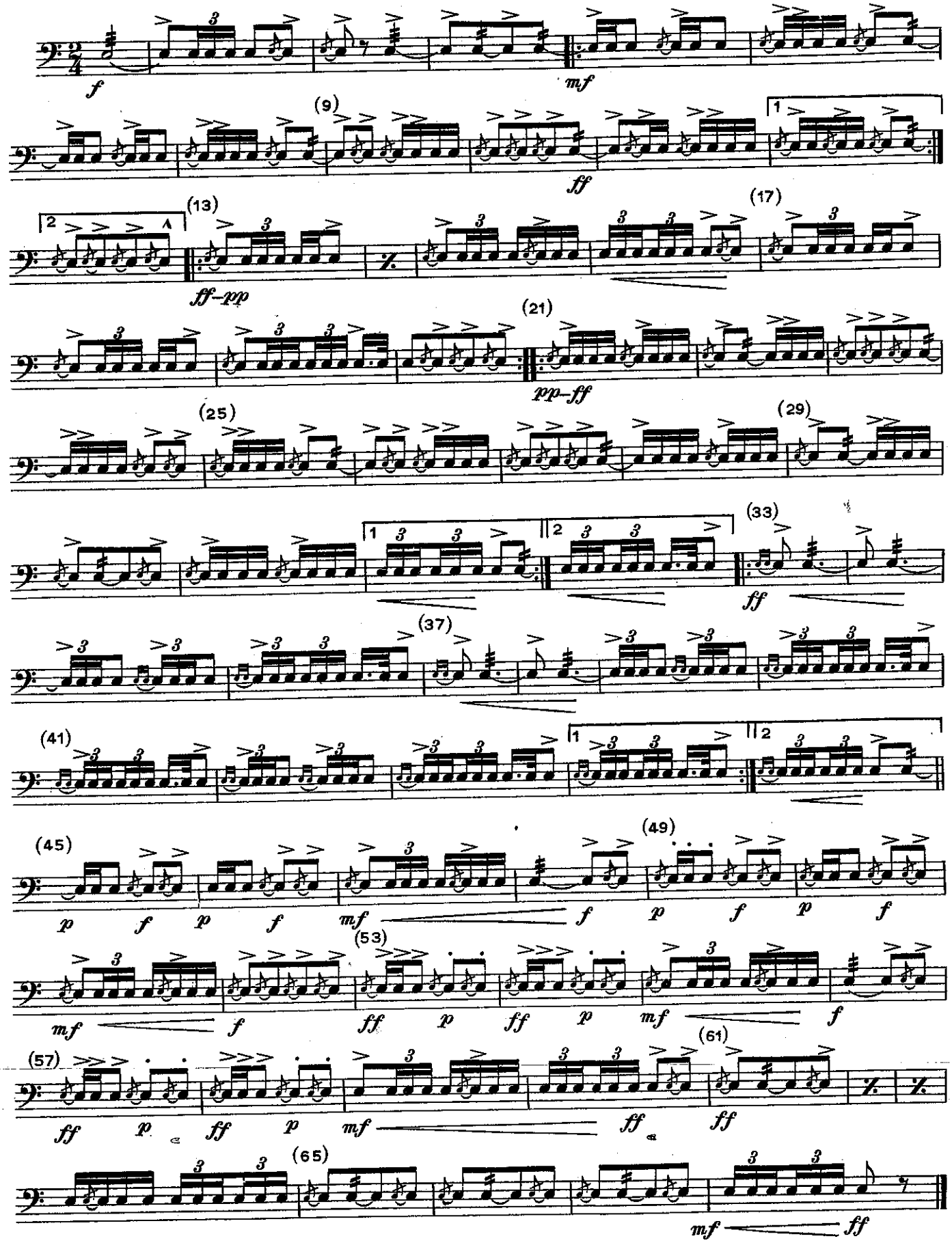
ff

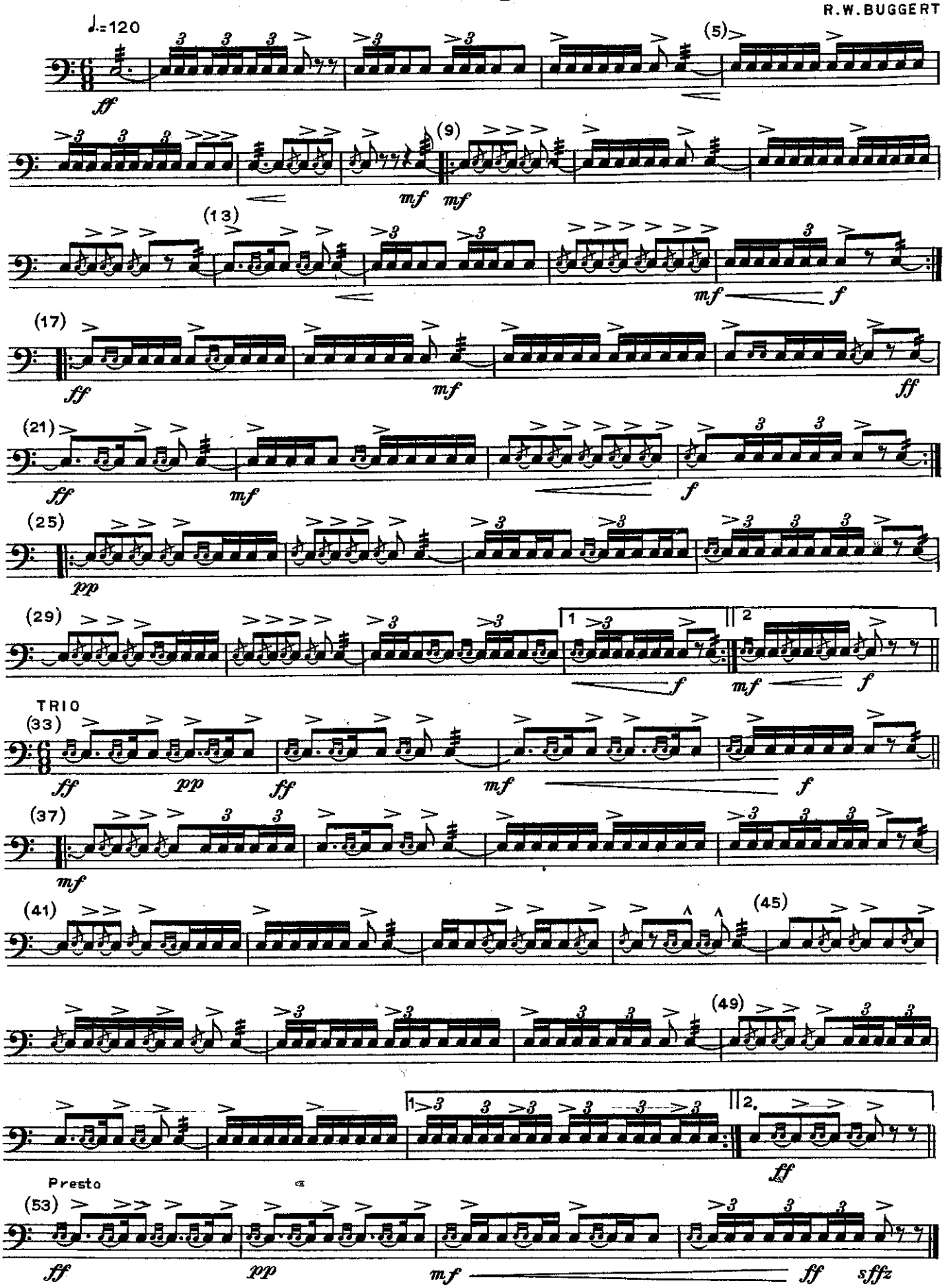
lunga

sffz

Drum Oddity

R. W. BUGGERT



Thundering Through

R.W. BUGGERT