

READING 1

By Donny Gruendler and Stewart Jean

Edited by Joe Bergamini

Digital book design and cover by Mike Hoff

Layout by Rick Gratton

Music Engraving by Donny Gruendler and Stewart Jean

MI Curriculum Series

Series Sponsor: Jon Clayden, Vice President of Academic Affairs

Creative Director & Executive Editor: Donny Gruendler, Vice President of Instruction and Curricular Development

Managing Editor: Joe Bergamini

Published for MI by WBH MusicWorks LLC

Executive Producers: Rob Wallis, Joe Bergamini, Mike Hoff

Copyright © 2014 Musicians Institute, Inc.

All Rights Reserved





DRUM READING 1

Unit 1

1. Basic Notation Components 4
2. Rhythmic Values 9
3. Exercises 12

Unit 2

1. Eighth Note Notation and Values 24
2. Single-Bar Repeat Signs 31
3. Exercises 33

Unit 3

1. Sixteenth Note Notation and Values 51
2. D. C. al Fine 59
3. Exercises 60

Unit 4

1. Note Values 90
2. Shared Beams 91
3. D. S. al Coda 95
4. Exercises 96

Unit 5

1. Common Values 110
2. Common Eighth and 16th Pairings 116
3. D. S. al Coda (with First and Second Endings) 117
4. Exercises 120

Unit 6

1. Assigned Sticking Method 136
2. Double Strokes 140
3. Exercises 143

Unit 7

1. Note Value Review 183
2. Eighth-Note Tripletsd 184
3. Exercises 194

Unit 8

1. Duration, Sustain and Tied Notes 211
2. Sequential Ties and Ties Under Beams 218
3. Exercises 219

Unit 9

1. Dotted Notes and Rests 225
2. Practical Uses of Dotted Notes (and ties) 229
3. Exercises 235

Unit 10

1. 2/4 Time Signature 244
 2. 3/4 Time Signature 252
 3. Exercises 260
- About the Authors 285

Chapter 1: Basic Notation Components

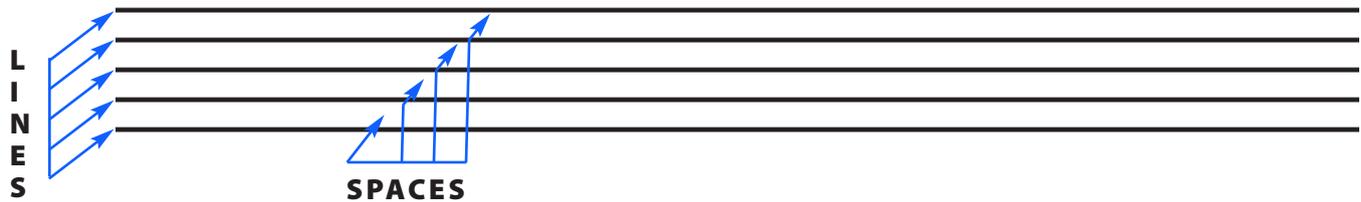
For a professional musician, reading music is a tremendous skill to have, and in specific situations it is an absolute necessity. The ability to read music also can be a big time-saver. For example, learning complex songs (or passages) by ear can be very time-consuming. If one is able to see the music (or part), then it can help speed up the learning process. In this lesson, we will give you the tools needed to read music today! Lets take a look at each building block of music notation below:

This unit starts with the most basic building blocks of music notation. This is the foundation which all music notation builds upon. An understanding of the symbols and concepts below is the first step to reading music.

The Staff

The staff is an arrangement of five parallel lines and the four spaces between them. Both lines and spaces can represent musical notes (or pitches) or, in the case of a drum set, specific components of the drum set.

Ex. 1.1



Note Heads and Stems

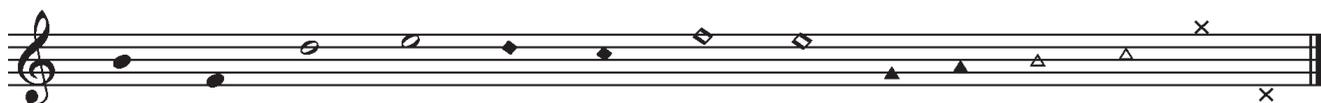
A **note head** is a symbol written on the staff (on a line or space) that displays where and when a particular pitch occurs. The varying appearance (or design) of note heads includes a multitude of choices ranging from solid dots, open dots, triangles, etc. For example:

Ex. 1.2a



When they are placed on the staff, they look like this:

Ex. 1.2b



A **stem** is a small line connected to a note head. If the stem is facing upward it should be on the right side of the note head. Likewise, if the stem is facing downward it should be placed on the left side of the note head. For example:

Ex. 1.3

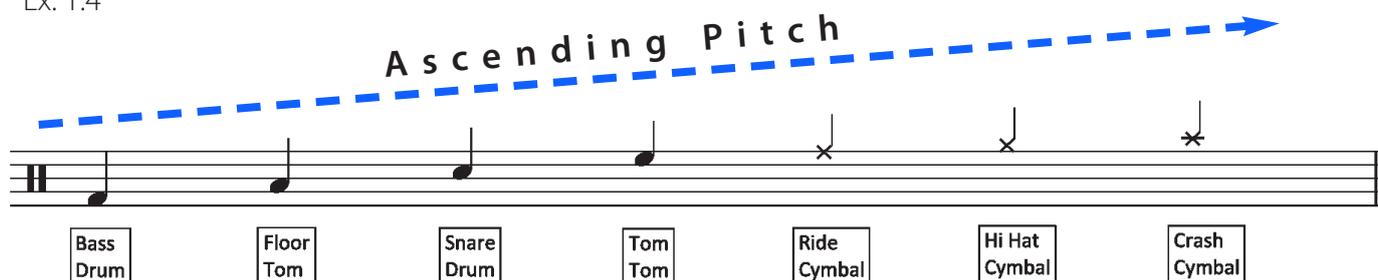


Drum Set Notation Key

Standard drum set notation is placed on the staff with the lower pitched instruments at the bottom of the staff ascending to higher pitched instruments. Drums are normally represented by a solid black dot and cymbals are notated with an x.

For example:

Ex. 1.4

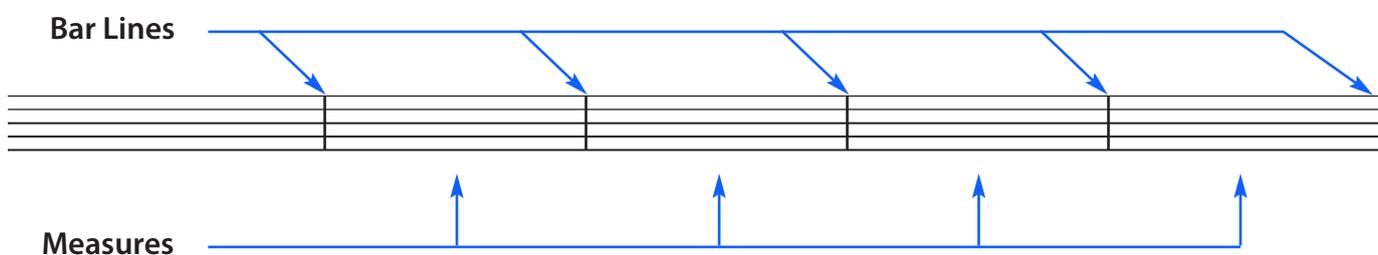


Structural Notation Elements

Bar Lines

The staff is divided into measures by using **single bar lines**. As you will see in Ex. 1.11 below, these lines also correspond with (and reset) the meter.

Ex. 1.5

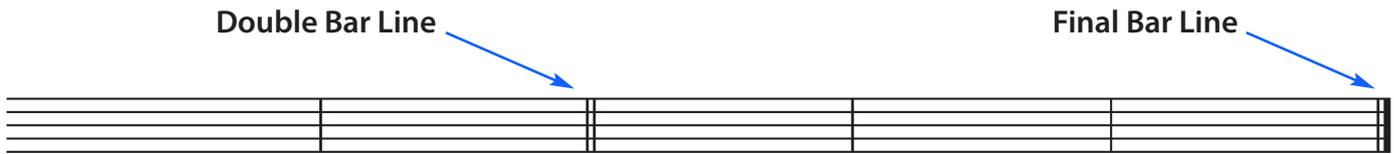


There are also other types of bar lines, such as:

The **double bar line** separates sections of music within a single piece of music. This is a visual aid for the performer to keep his or her place while reading the music.

A **final bar line** is placed at the end of a piece of music to confirm the ending.

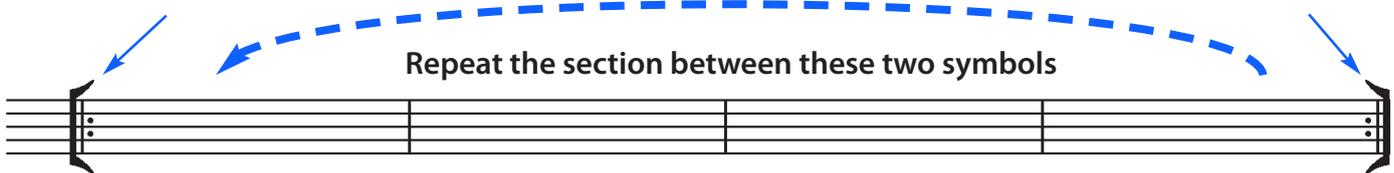
Ex. 1.6



Repeat Signs

A **repeat sign**, notated below with the bracketed bar lines and the two vertical dots, is the symbol that indicates a section should be repeated.

Ex. 1.7



Clefs

A **clef** is used to designate one particular line as a certain pitch. The remaining notes are mapped in ascending and descending order to that reference line. Treble and bass clef are the most commonly used clefs for melodic instruments such as guitars, keyboards and horns. For example:

Ex. 1.8/1.9

Treble Clef



Bass Clef



A **percussion clef** indicates that the music written on the staff is for non-melodic instruments such as drums and percussion. This clef is also referred to as the **neutral clef**.

Ex. 1.10



Meter

Meter can be thought of as the pulse, the heartbeat of a piece of music. All music has momentum: a forward moving pulse that is counted in beats. Meter is measured in groups of beats with the most common being groups of two, three or four beats. For example:

Meter	Music
2 Beats	Country, Marches, Polka
3 Beats	Waltz
4 Beats	Pop, Rock, R&B

Counting Beats

Once the meter of a piece of music is deciphered, a counting system is then put in place that represents the passing of each measure. For example:

Ex. 1.11

2 beats

1	2	1	2	1	2	1	2

3 beats

1	2	3	1	2	3	1	2	3	1	2	3

4 beats

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

Time Signature

A **time signature** indicates the meter of a piece of music and the corresponding note value used within its notation. Placed to the right of the clef, the time signature is displayed as a stack of two numbers. The top number indicates how many beats there are in each measure. The bottom number displays the value of each beat. (Values will be explained in the next chapter.) For example:

Ex. 1.12a

Two beats per measure

Three beats per measure

Four beats per measure

2 beats

1 2

3 beats

1 2 3 1 2 3 1 2 3 1 2 3

4 beats

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

C = Common Time Symbol

The most common meter in music is 4/4. For clarity purposes, the "4/4" time signature may be replaced simply by the letter C. For example:

Ex. 1.13

Beats Per Minute (BPM)

BPM represents the pace (or tempo) of music measured by the number of beats occurring in 60 seconds (one minute). The BPM is commonly indicated at the top of a piece of music. For instance, the following piece of music should be played at 120 BPM, which can be notated two ways (i.e. as BPM or with a quarter note equaling the BPM):

Ex. 1.14

120 bpm

Chapter 2: Rhythmic Values

Within a 4/4 time signature (four beats per measure) we have three main note values: whole note, half note and quarter note.

Whole Note

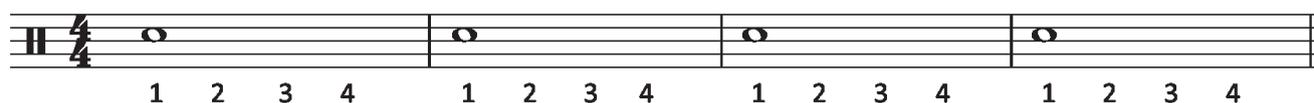
A whole note is equal to four beats (i.e. a *whole* measure) and is indicated by a hollow oval note head. It is counted as follows:

Ex. 1.15



While counting every beat out loud, play a whole note on beat 1 of every measure as follows:

Ex. 1.16



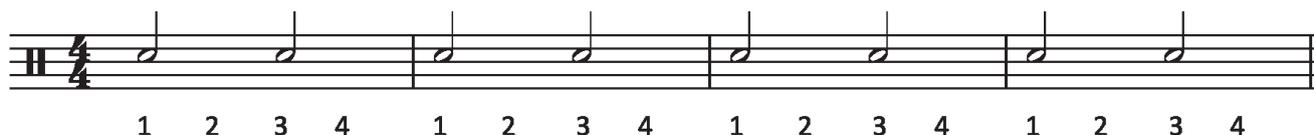
A half note is equal to two beats (*half* of a measure) and is indicated by a hollow oval head with a stem attached. It is counted as follows:

Ex. 1.17



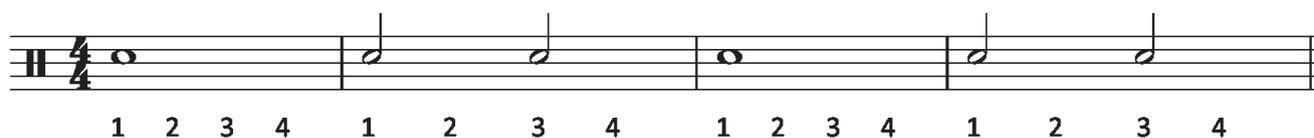
While counting every beat out loud, play half notes on beats 1 and 3 of every measure as follows:

Ex. 1.18



While counting every beat out loud, play the whole notes and half notes as follows:

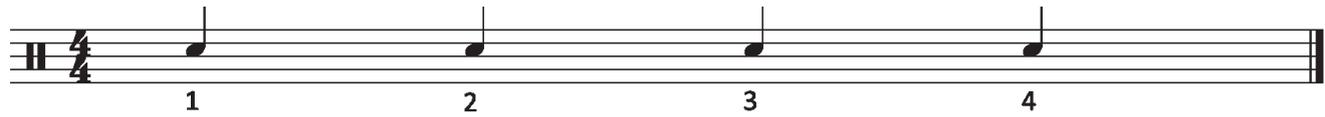
Ex. 1.19



Quarter Note

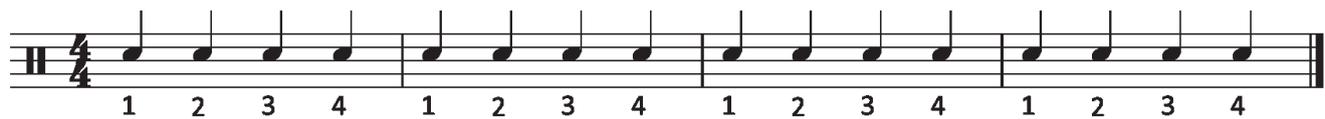
A quarter note is equal to one beat (one *quarter* of a measure) and is indicated by a solid, oval note head with a stem attached. Quarter notes are counted like so:

Ex. 1.20



While counting every beat out loud, play quarter notes on beats 1 to 4 of every measure as follows:

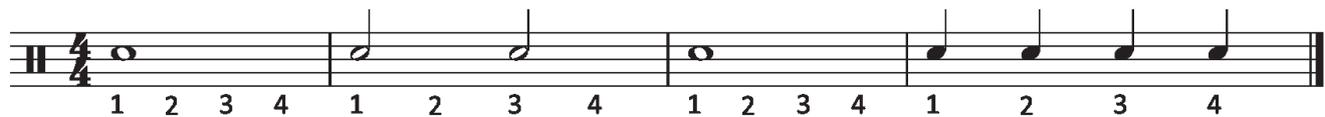
Ex. 1.21



All Together

While counting every beat out loud, play the whole notes, half notes and quarter notes as follows:

Ex. 1.22



Rhythmic Value Tree: Notes

As you have seen, a whole note is equal to two half notes, which are equal to four quarter notes. For example:

Ex. 1.23

