Forty Rudimental Drumbeats

INCLUDING BEATS FOR

- PARADE
- COMPETITION
- INDIVIDUALS
- EXHIBITIONS

by ERIC PERRILLOUX

Champion of the New York State Fife and Drum Corps Association 1946-1949

PRICE $1.00

FOREWORD

The ideas behind these beats have been whirling around in my head for so many years that I have decided to put them down on paper. Most of these beats presented are not too easy. It was not intended that they be easy but different, yet not lacking in a rhythmic balance so necessary to any good drum beat.

I shall probably be criticized strongly in many sections of this book for distorting the written or accepted placement of accents to their rudiment. If I were asked to name the biggest fault I find with drummers today, I would say that too many lack expression in their playing. This is especially true when the drummer is accompanying the fife or bugle. I feel that among the many things that expression envelopes it also includes the flexible use of accents to bring out the rhythmic sense of the beat. Placing an accent on a rudiment where it normally doesn't fall may technically disquallify that figure of music being called a rudiment but the rhythmic satisfaction resulting if by far the important ultimate.

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These first six beats are parade beats. Not utilizing many rudiments they are comparatively simple to play. The down beat is stressed to emphasize the marching rhythm.

Too often drum lines play beats on a parade that should be confined to a contest hall. A selection jammed with too many rudiments makes difficult marching. Corps must remember that they are generally leading a unit of people who want to know one thing and that is when to put the left foot down; to them nothing else matters. Accents on the up beat should be avoided for they confuse the people who have to march to your music.

DON'T OVER ACCENT your rudiments.

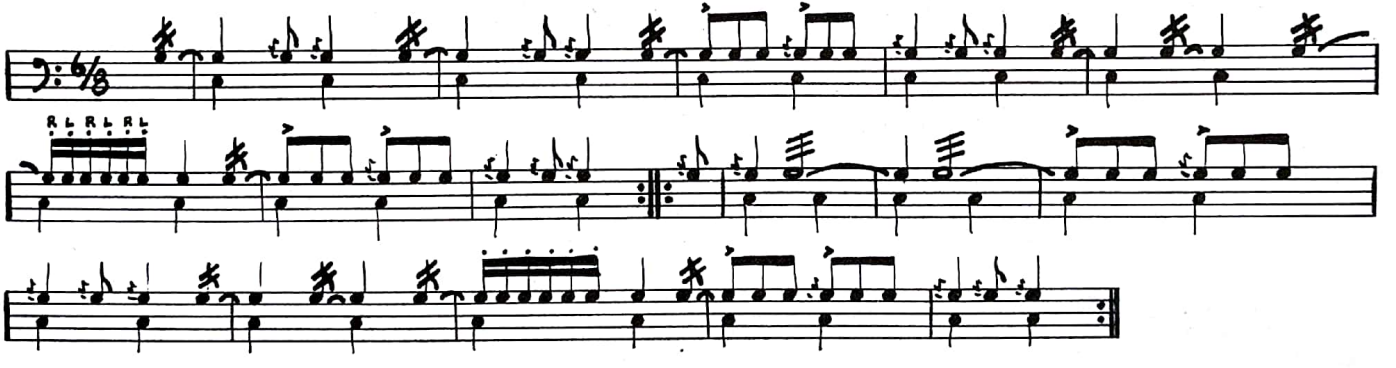
Too many snare drummers and especially rudimental base-drummers play accents so loud that the surrounding strokes and taps of the rudiments (equally important) are muffled and the entire character or personality of the rudiment is lost.

Let each tap, however light, be heard. It will make for better rhythm and marching. Only over accent if the piece specifically calls for it--as in beats found later in the book which are primarily individual and exhibition pieces.

Keep the rhythm rocking, your tempo even and your drumming solid and then a parade becomes a real pleasure.

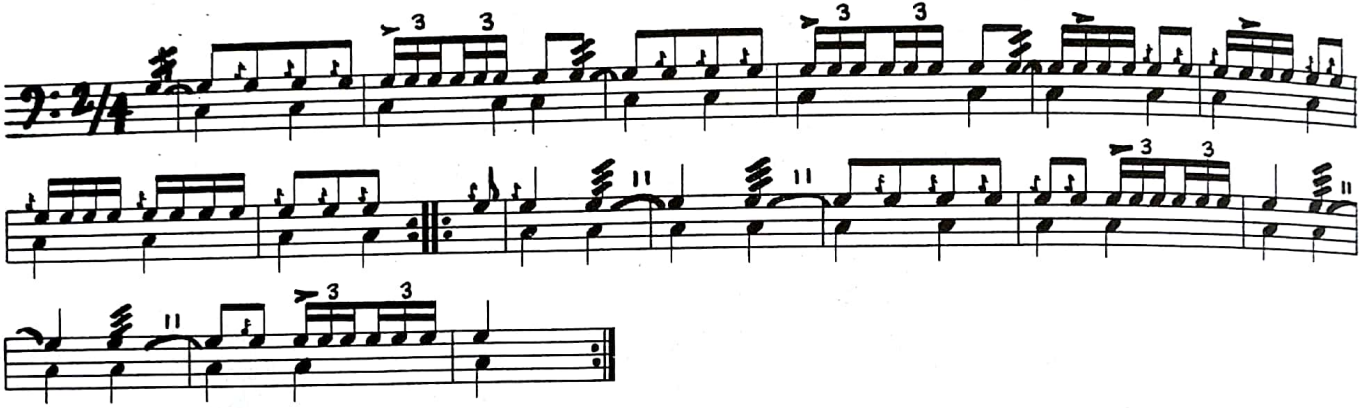
Few corps can match the rhythmic sway of a good "Ancient Fife and Drum Corps" such as are found in Connecticut and New York.

Ancient 6/8

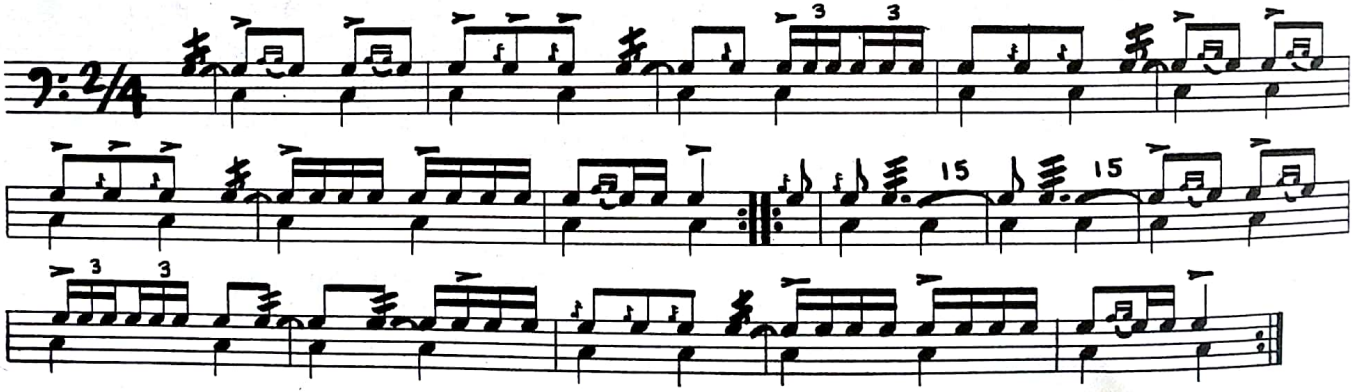


4.

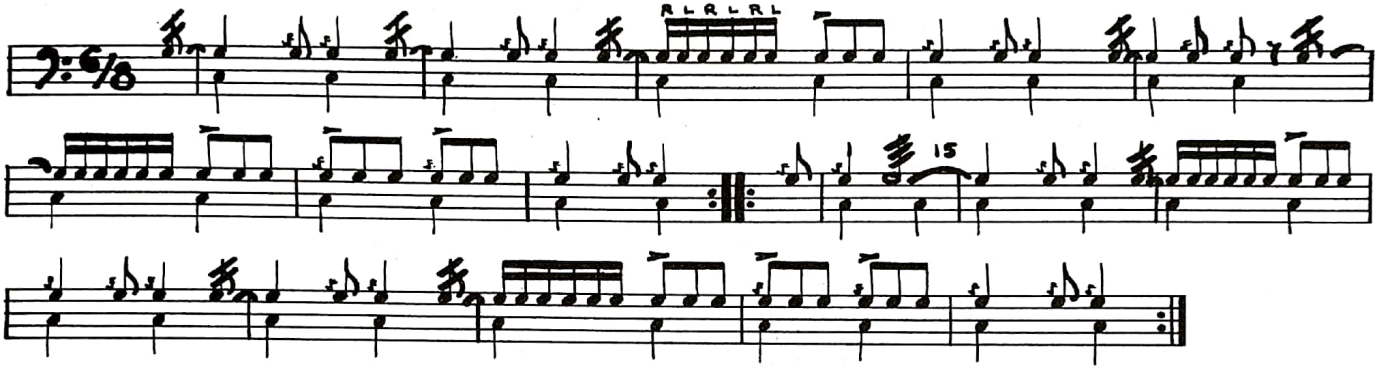
Left Foot 2/4



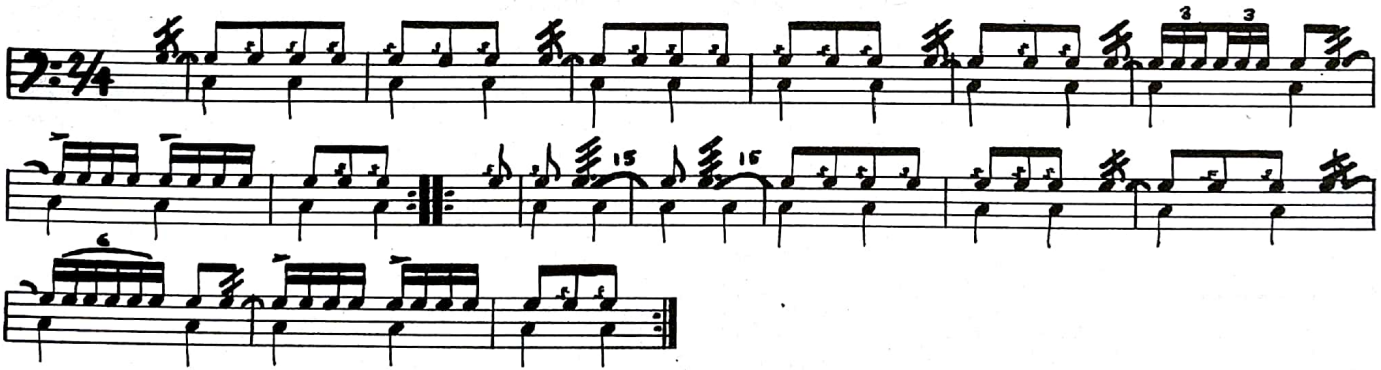
Step Along 2/4



Straight-a-way 6/8

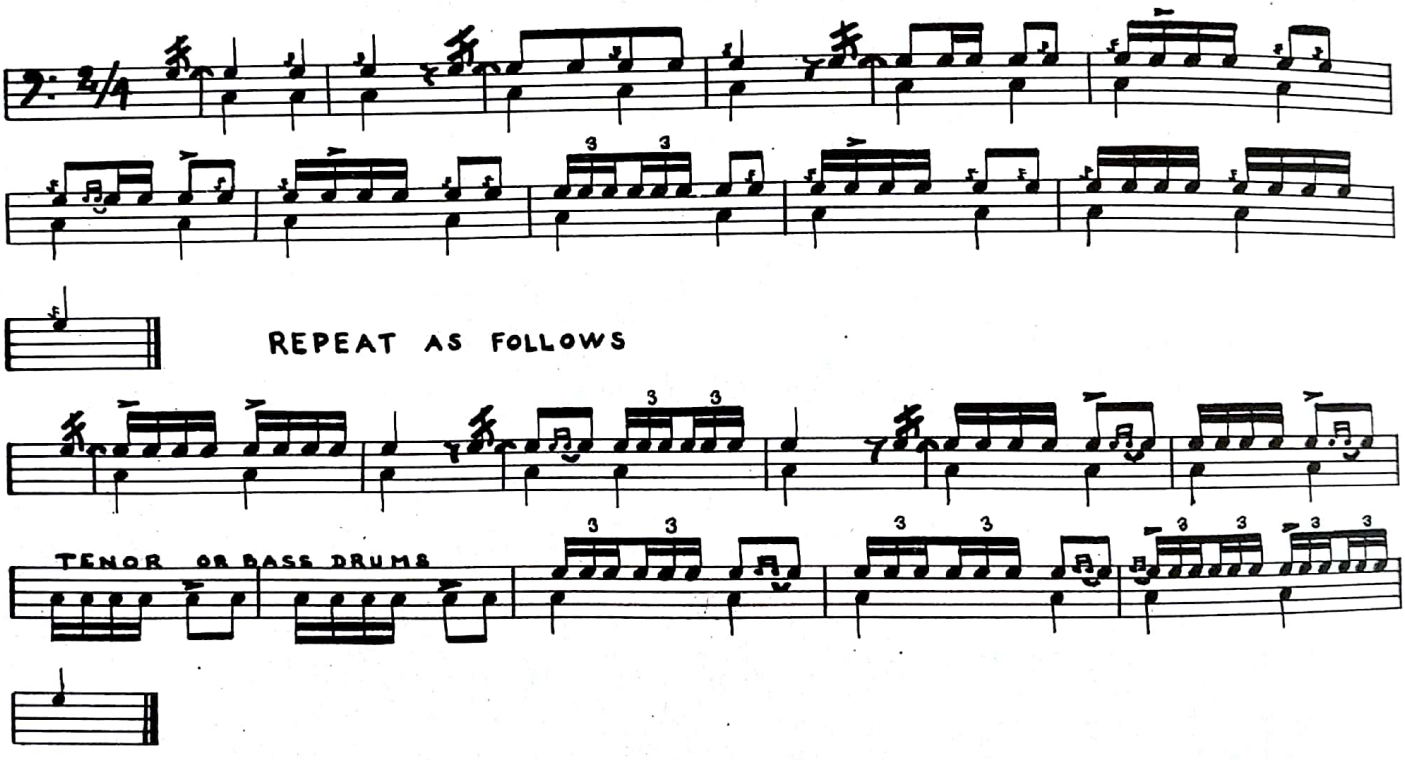


Ancient 2/4



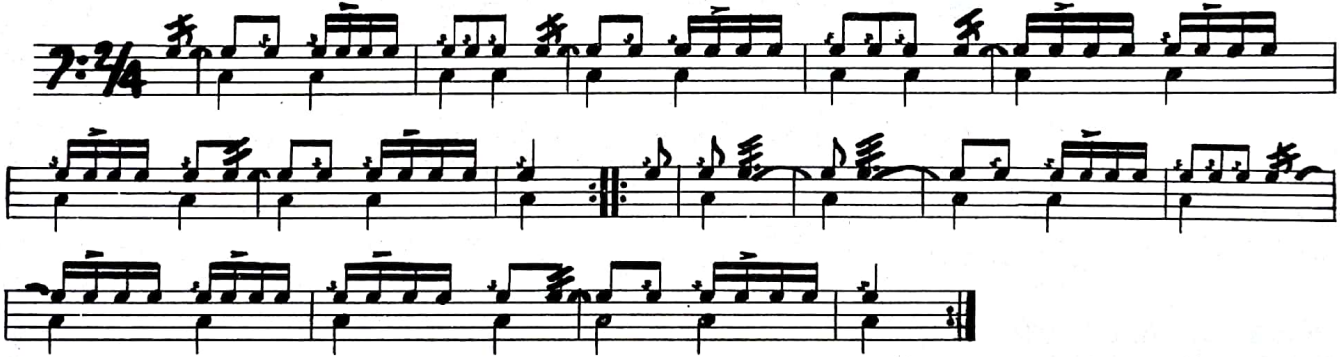
6.

Legion



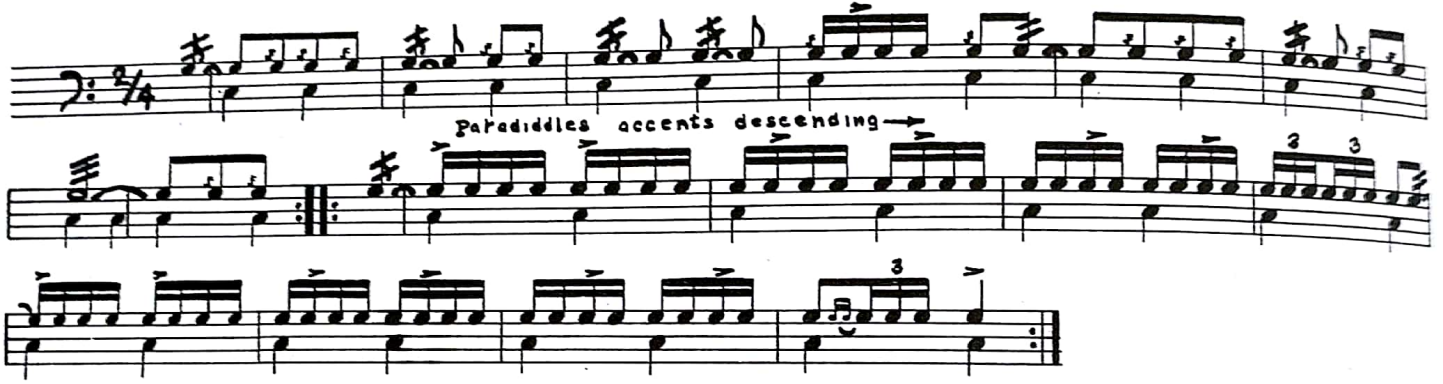
All the following beats are a variety of individual solos, contest selections and exhibition pieces. Play them at least 110 beats to the minute, unless the beat is too difficult. Drummers enjoy getting together and knocking out a few beats. Maybe you will find some in here you might like.

Double Flamacue

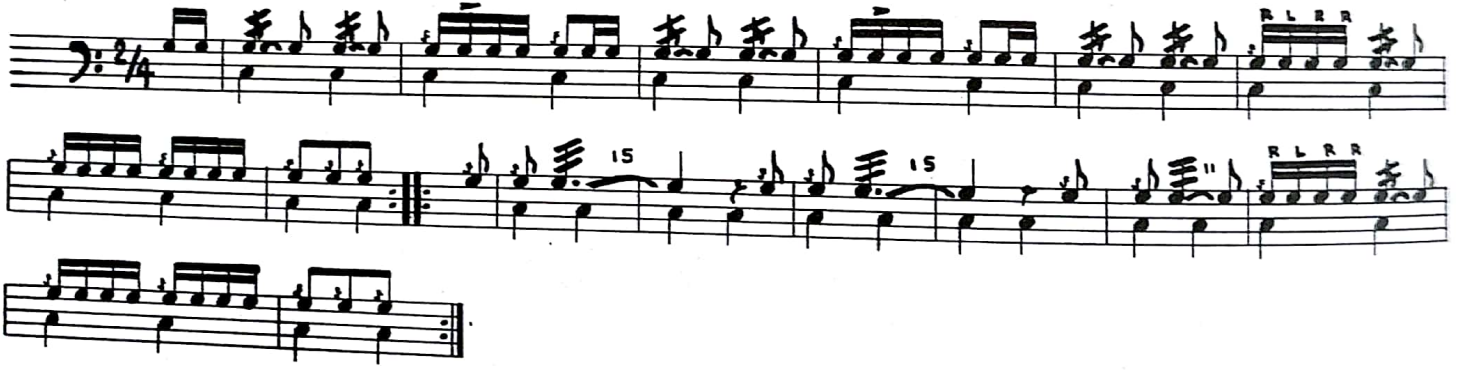


8.

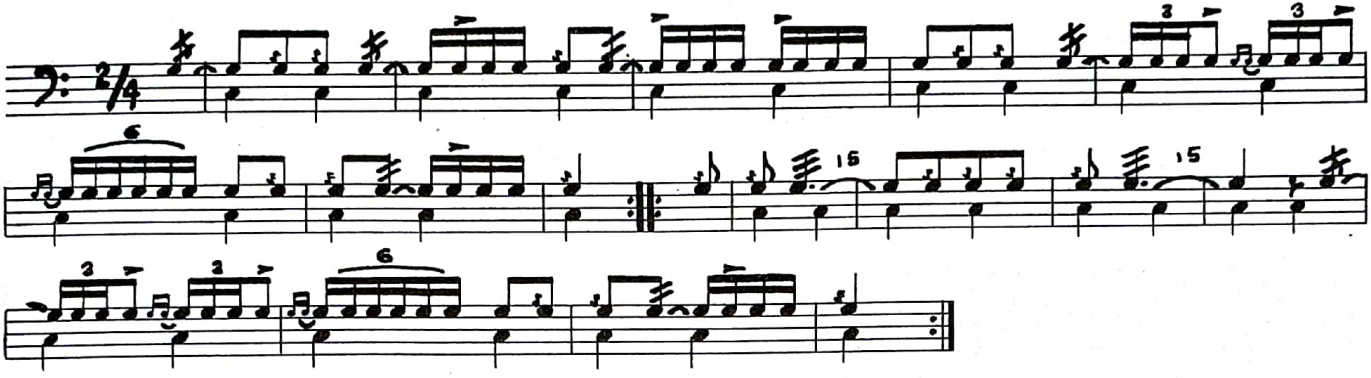
On-the-Beat Seven No 1



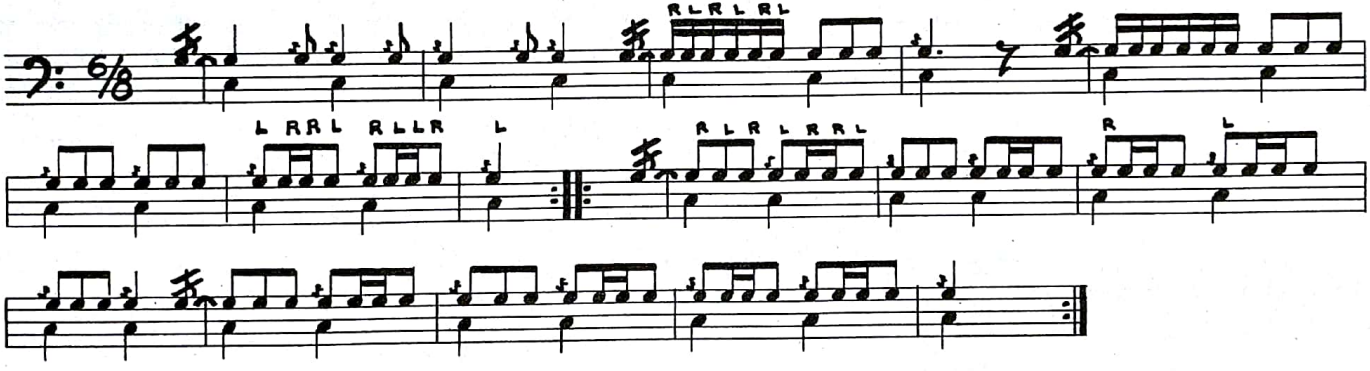
On-the-Beat Seven No 2



Easy Does it

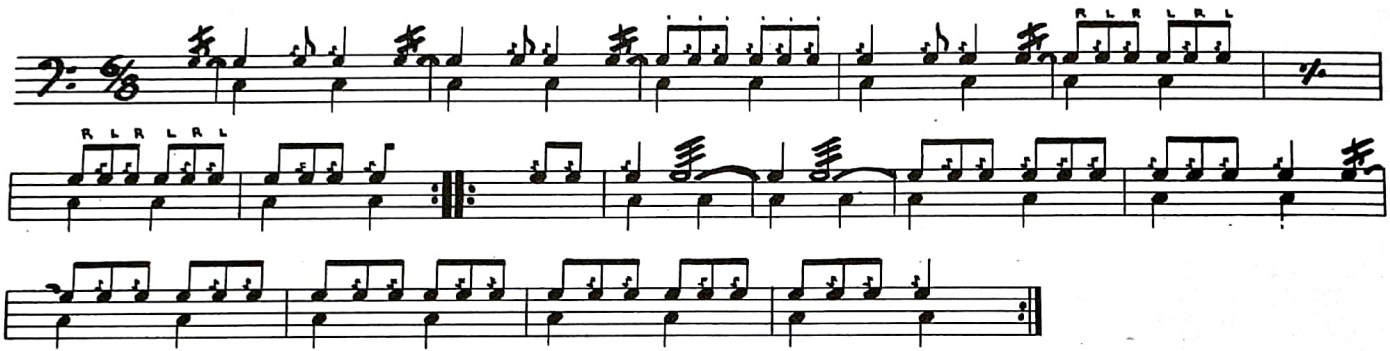


Often Ruff 6/8

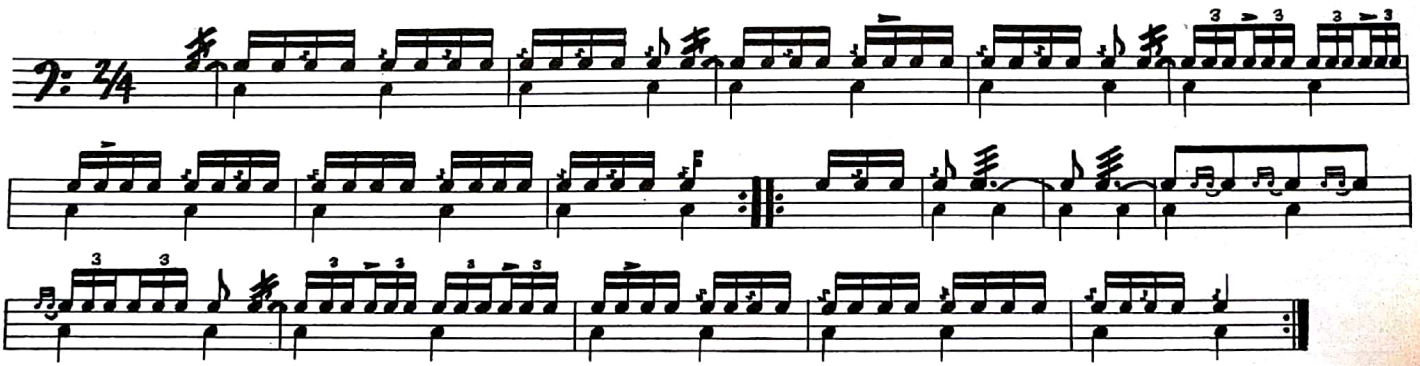


10.

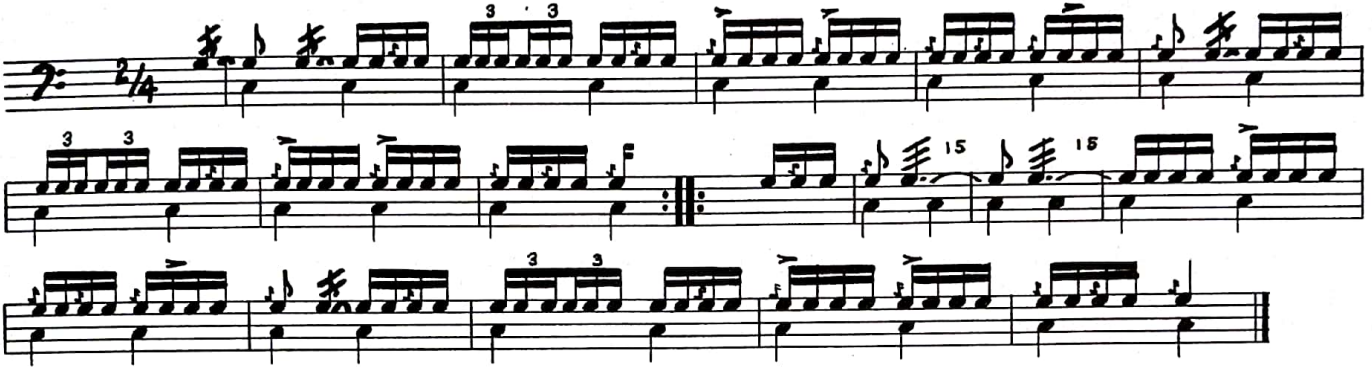
Fast Flam 6/8



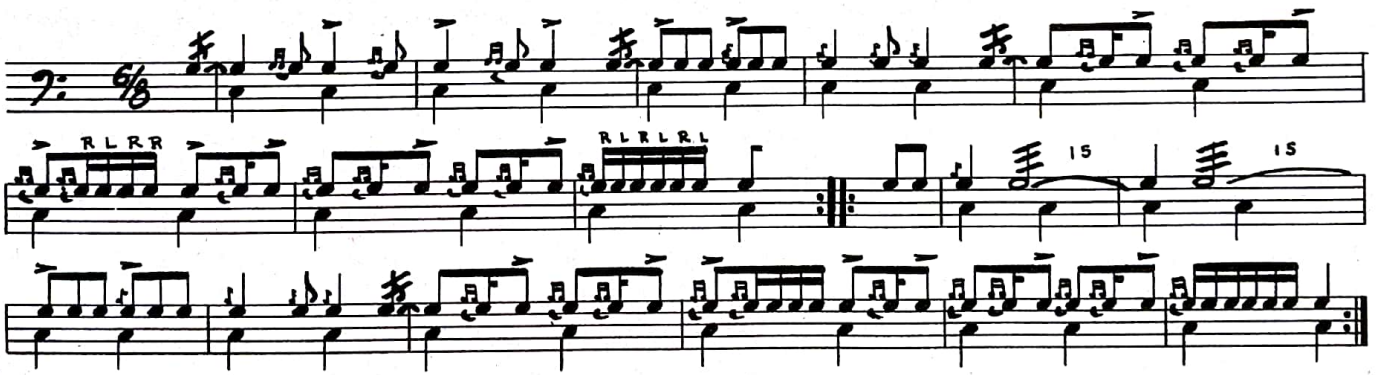
Flam Tap Triplet



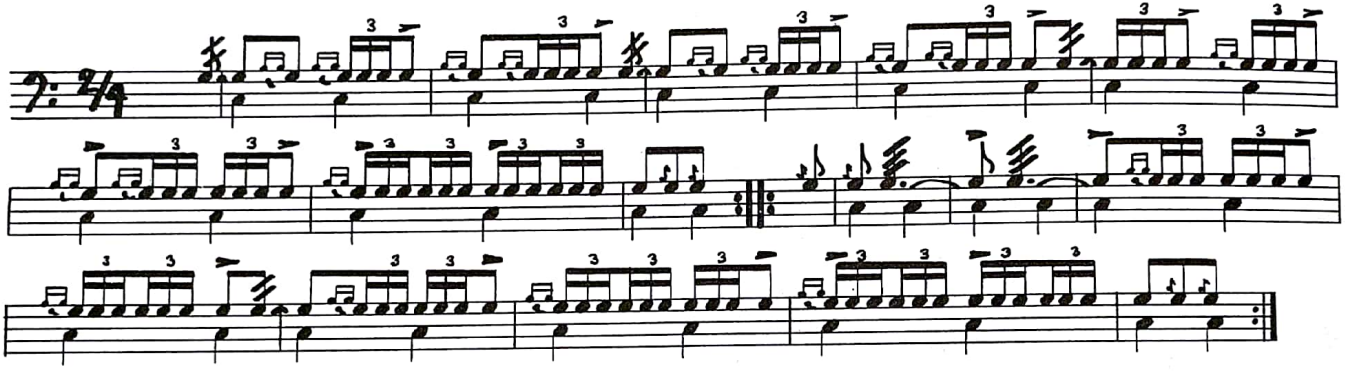
'Killing' the Army 2/4



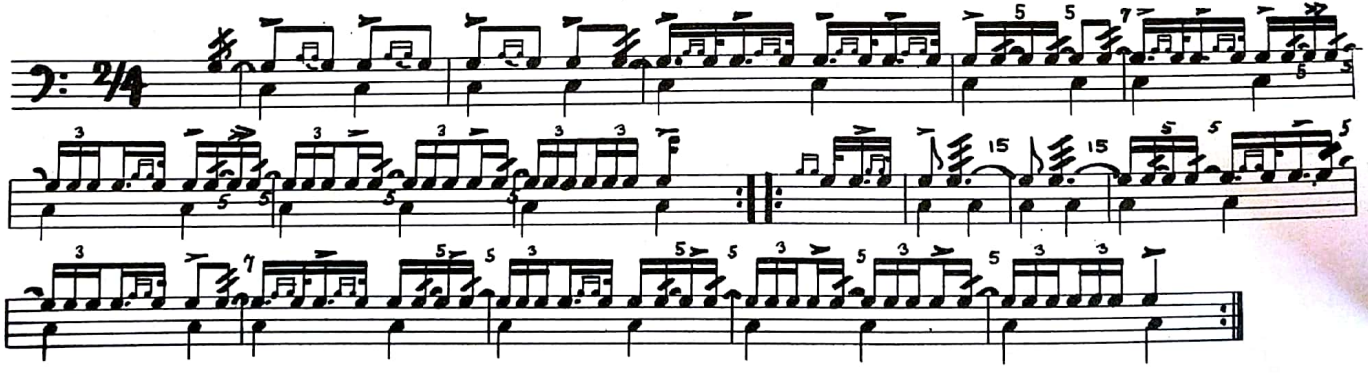
Anybodys' 6/8



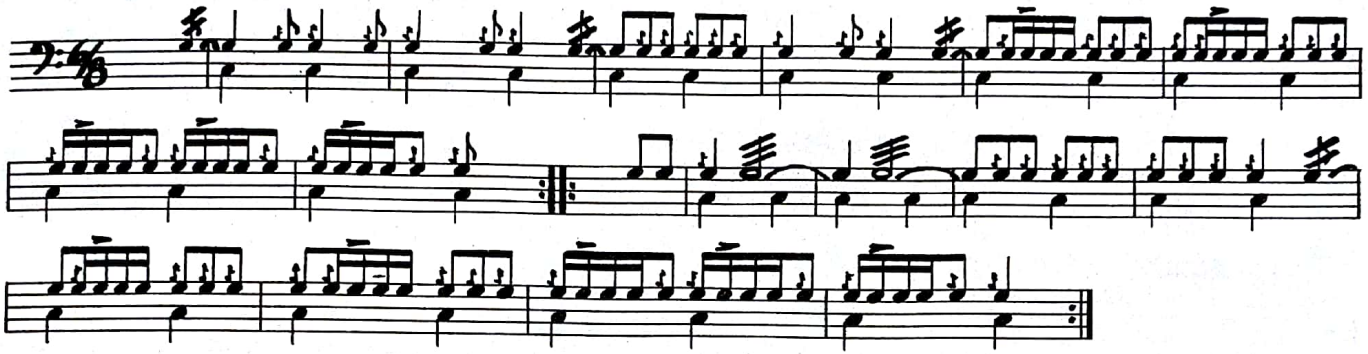
Rambling Ratamacues



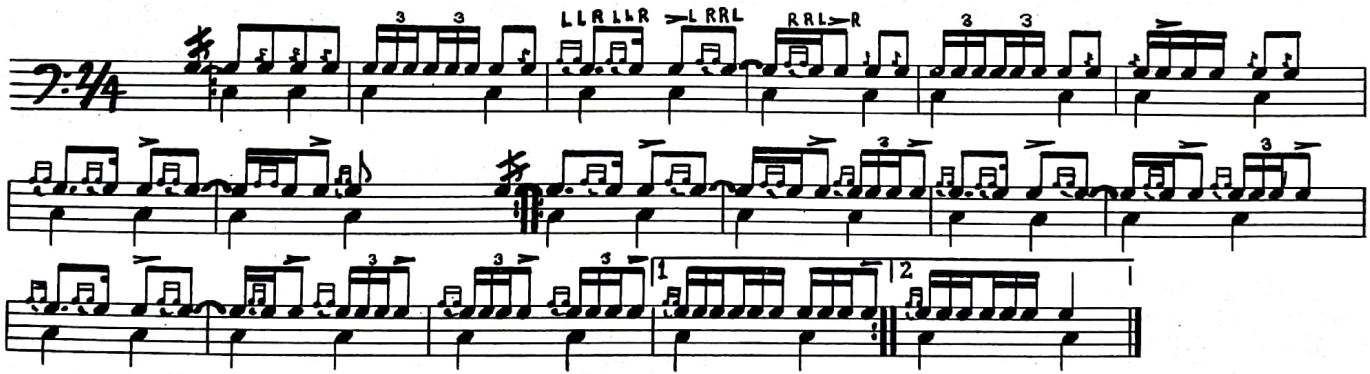
Single Drag 2/4



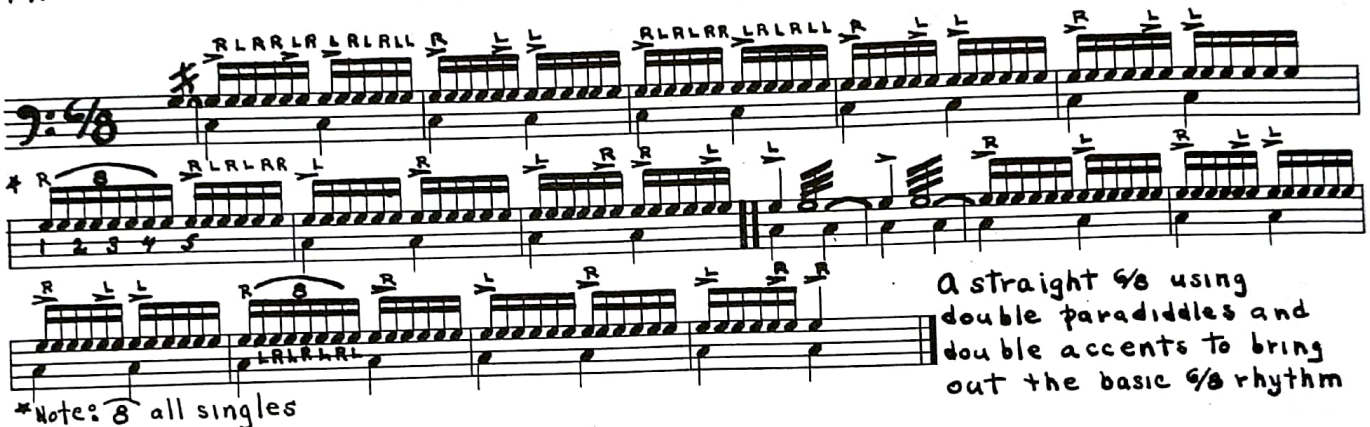
Fast Fham Fhamacue 5/8



Double Drag 2/4



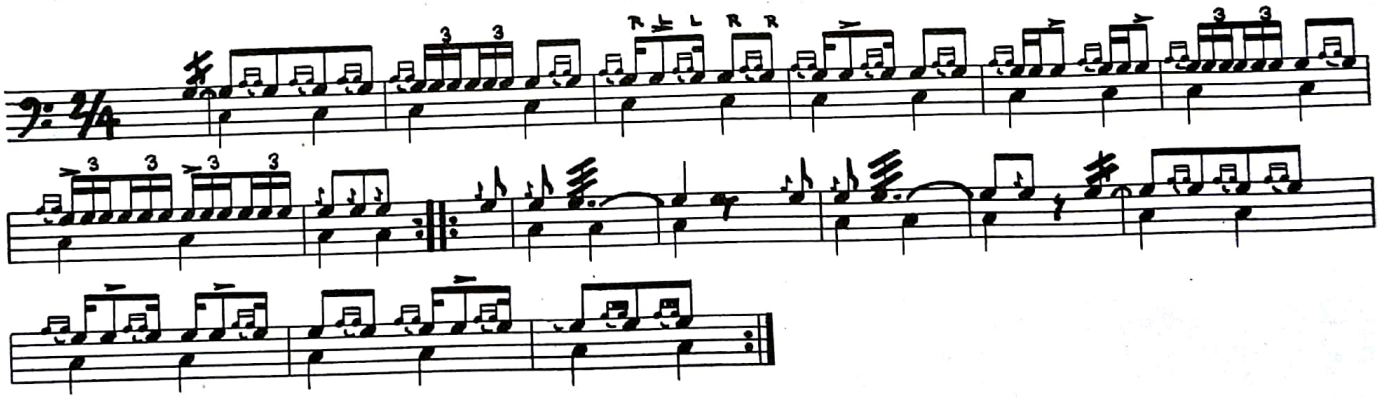
Double Paradiddle 6/8



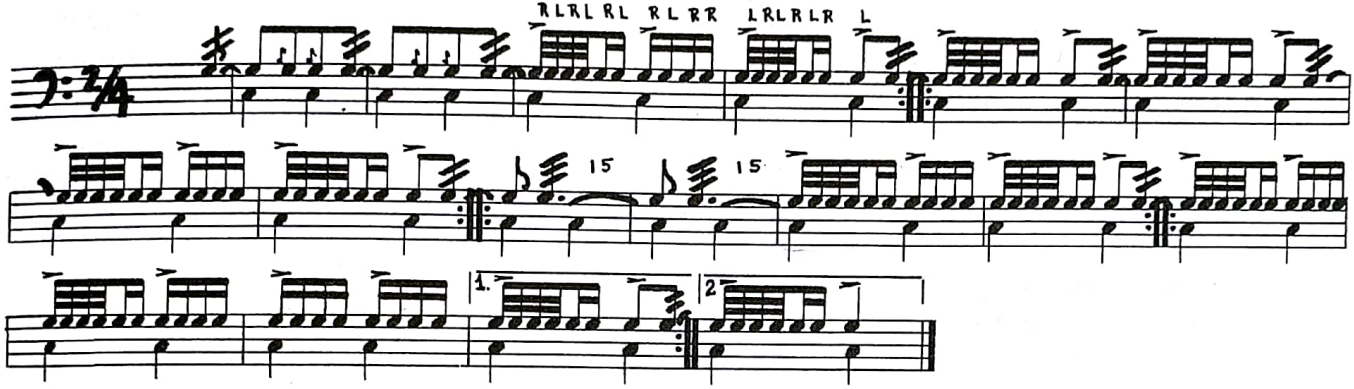
A straight 6/8 using double paradiddles and double accents to bring out the basic 6/8 rhythm

*Note: 8 all singles

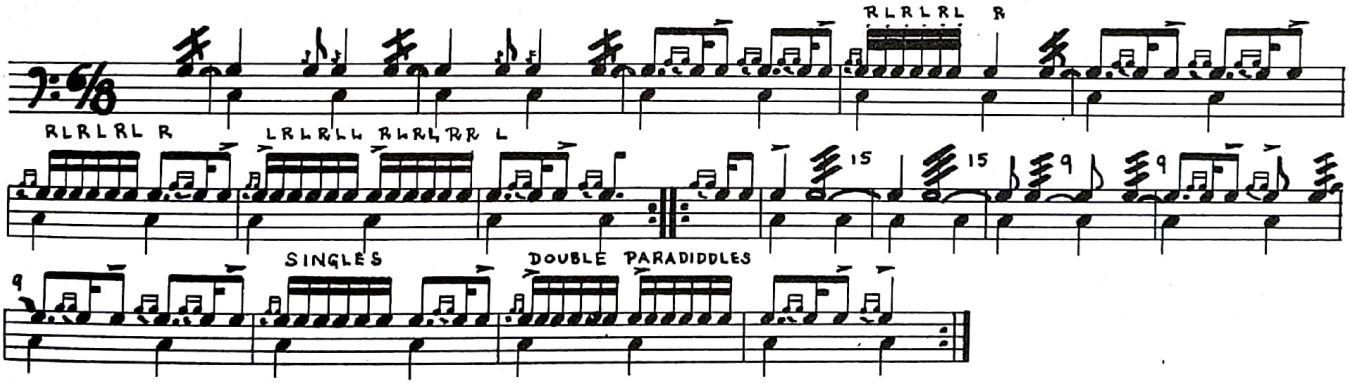
'Draggin It'



Connecticut Half-Time Filling No-6

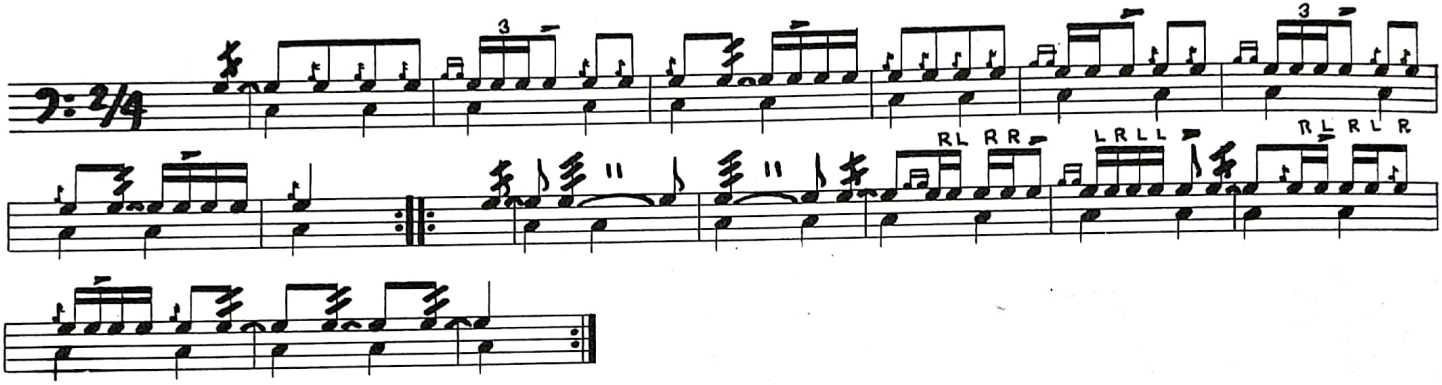


Good to the Last Drag

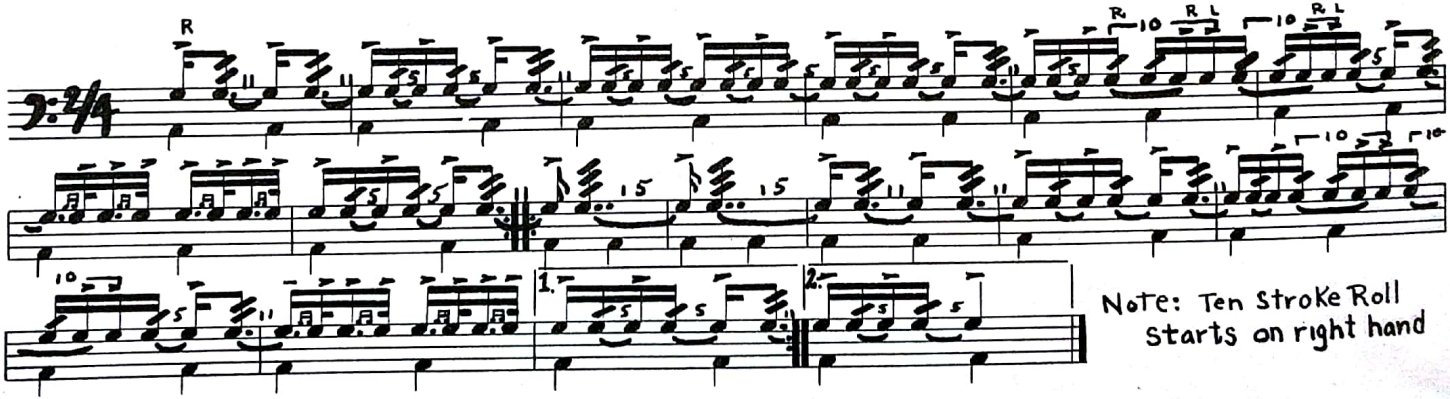


16.

Two Left Over



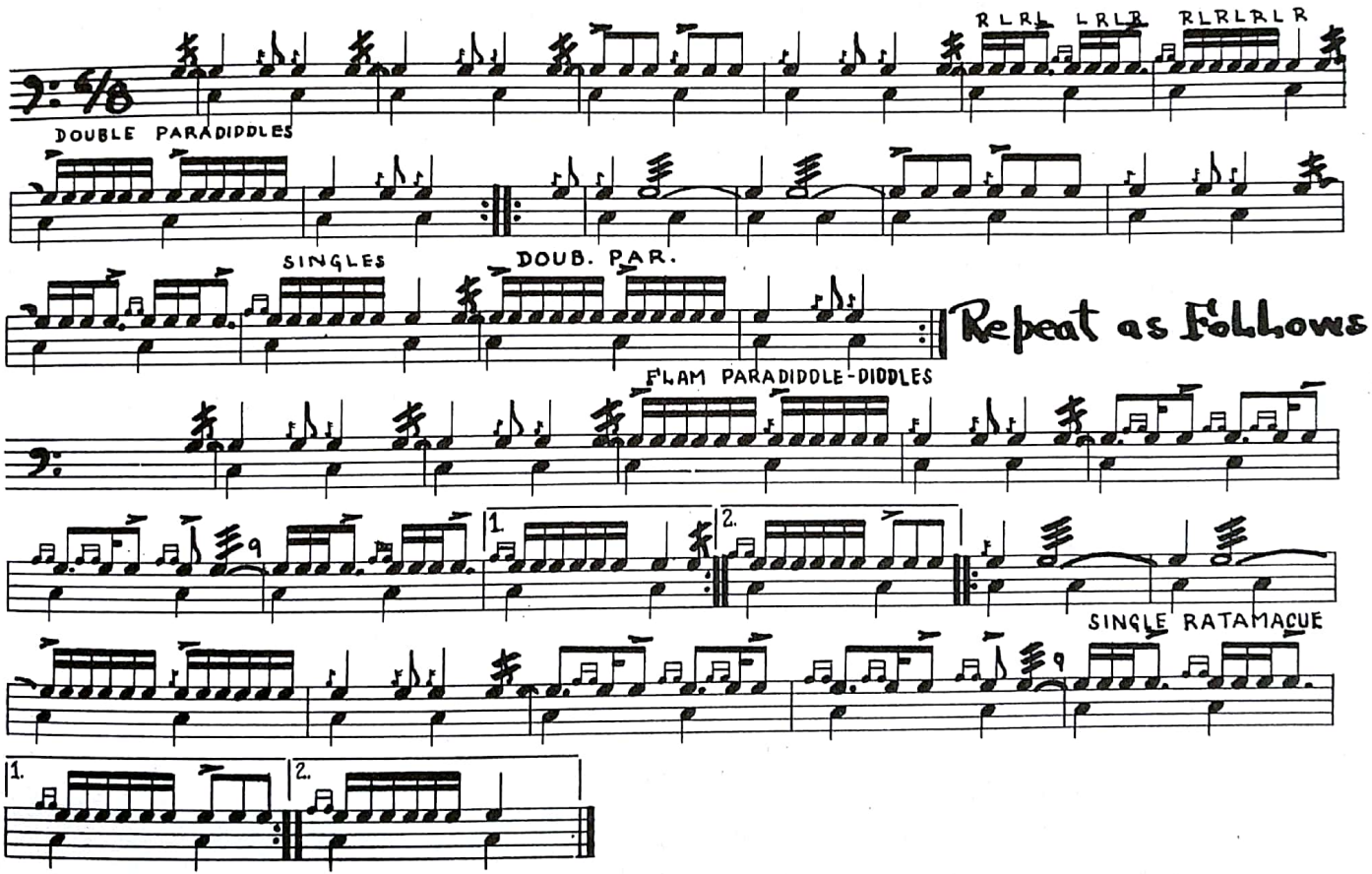
'Roll Em'



Note: Ten Stroke Roll
Starts on right hand

Perrilloux 6/8

As played by
E. Perrilloux WINNING
N.Y. STATE CHAMPIONSHIP
1946 & 1949



ACCENTS

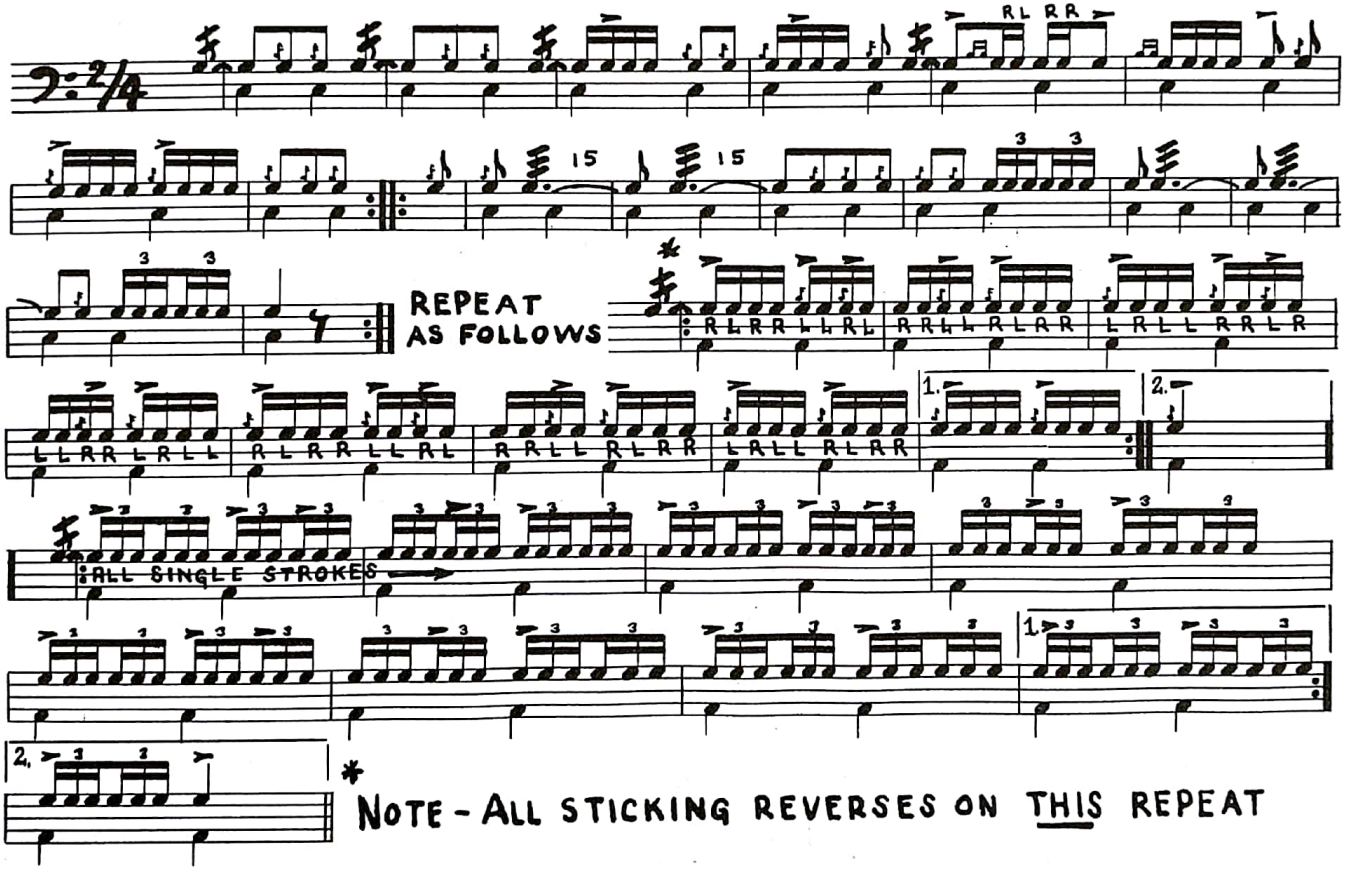
Earlier in the book I said not to over accent. Here it is necessary to do just the opposite since it is a special effect we want to bring out. The single strokes used in the piece on the next page have accents that should cut through like a rifle shot so the intended rhythm can be brought out.

Keep all lower single strokes perfectly even. An error drummers make in playing anything having fast singles is to crescendo up to the accent. It is very common in rata-macues. Try to avoid this.

These exceptions of over-accenting also refer to single, double and triple paradiddles found in later selections. These complicated looking beats are not just an assortment of rumble-jumble fillings; they have a definite rhythmic pattern and only through clean, sharp accenting can they be brought out. The stroking of the entire family of paradiddles is not changed but accents are arranged differently; sometimes on the second stroke, sometimes on the third, etc.

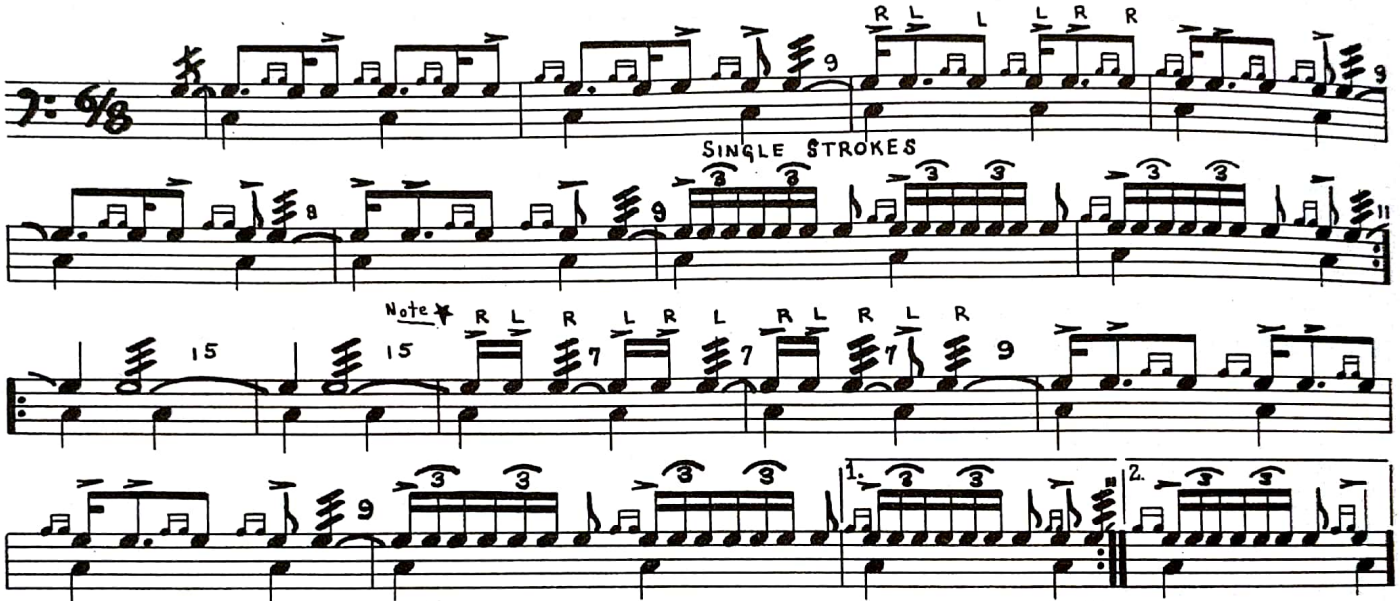
STUDY ALL ACCENTS CAREFULLY

The Twister


RL RR
15
15
3
3
3
3
REPEAT
AS FOLLOWS
R L R R L L R L
R R L L R L R R
L R L L R R L R
L L R R L R L L
R L R R L L R L
R R L L R L R R
L R L L R L R R
1.
2.
ALL SINGLE STROKES
1.
2.
*
NOTE - ALL STICKING REVERSES ON THIS REPEAT

20.

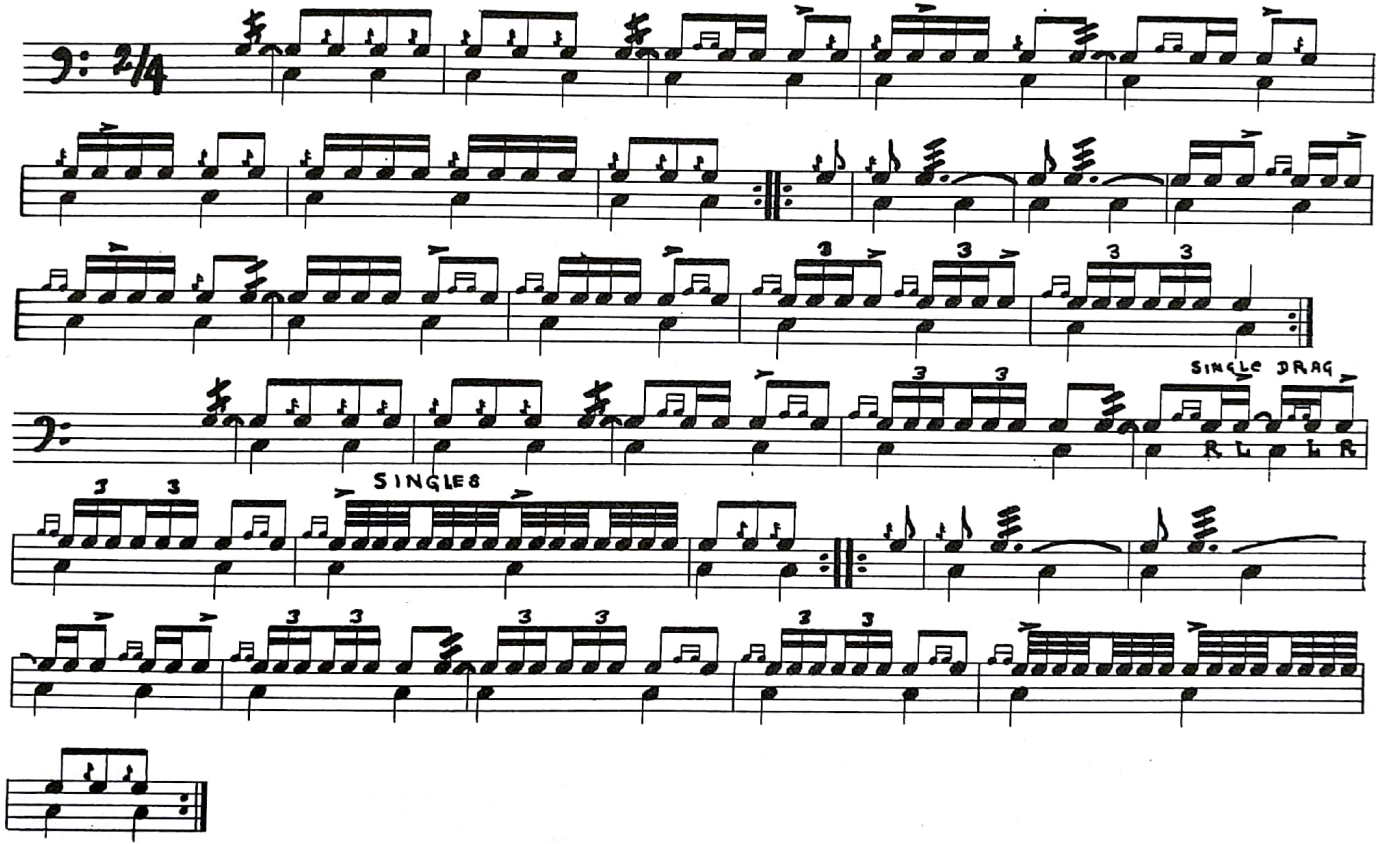
Backing up the Double Drag



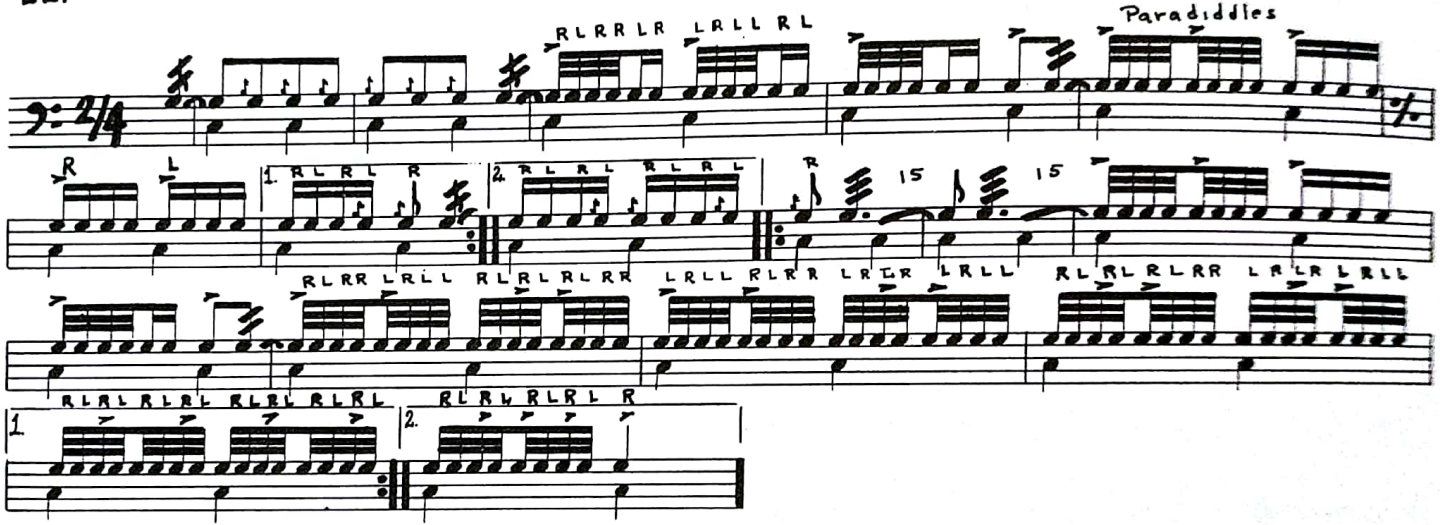
*Note: Open up seven-roll - all you should hear are sharp double accents cutting thru rolls.

Perrilloux 2/4

N. Y. State Field Day
Championship Solo
1949



Fast Paradiddle 2/4 No-1

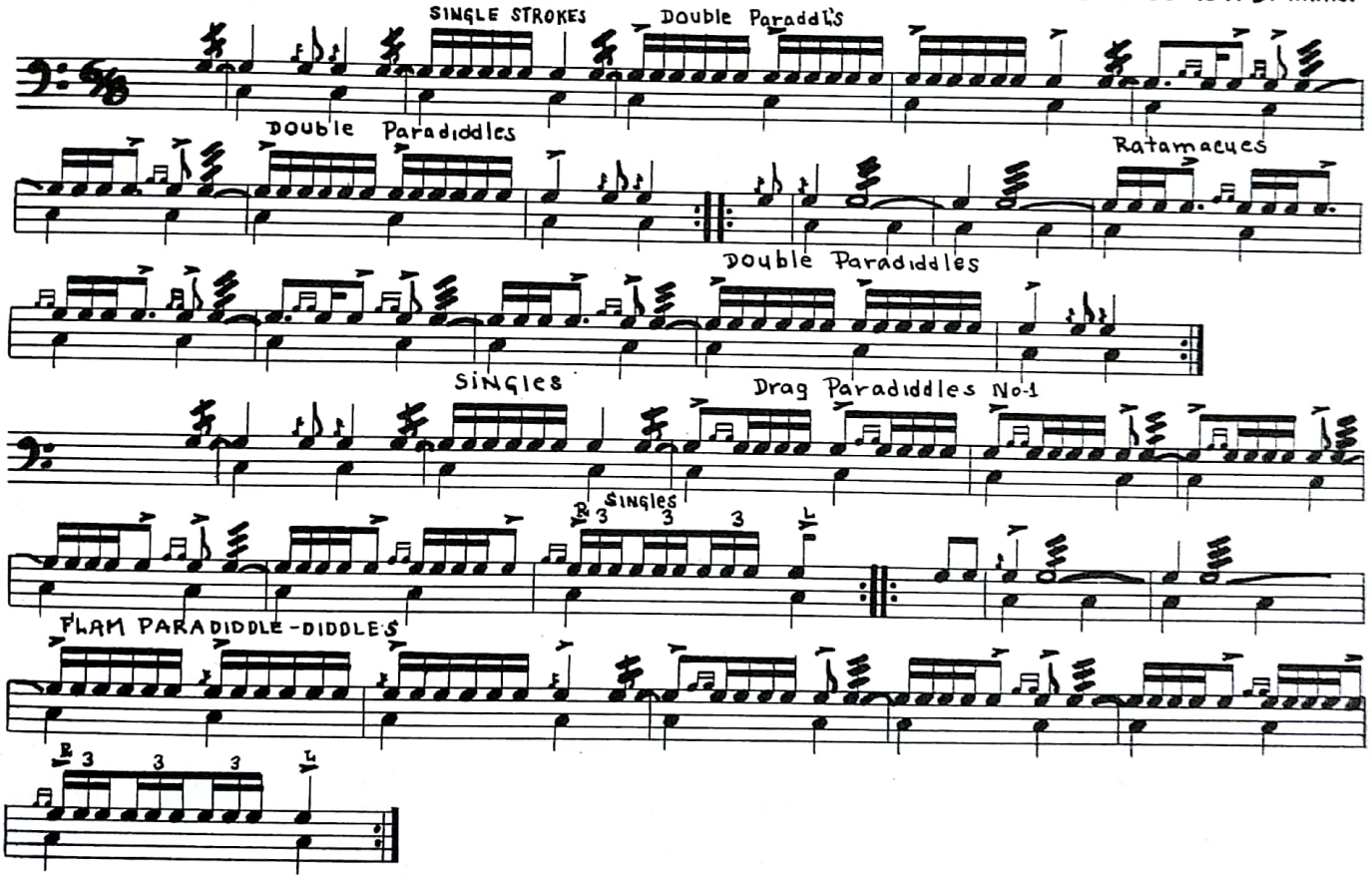


GRACE NOTES

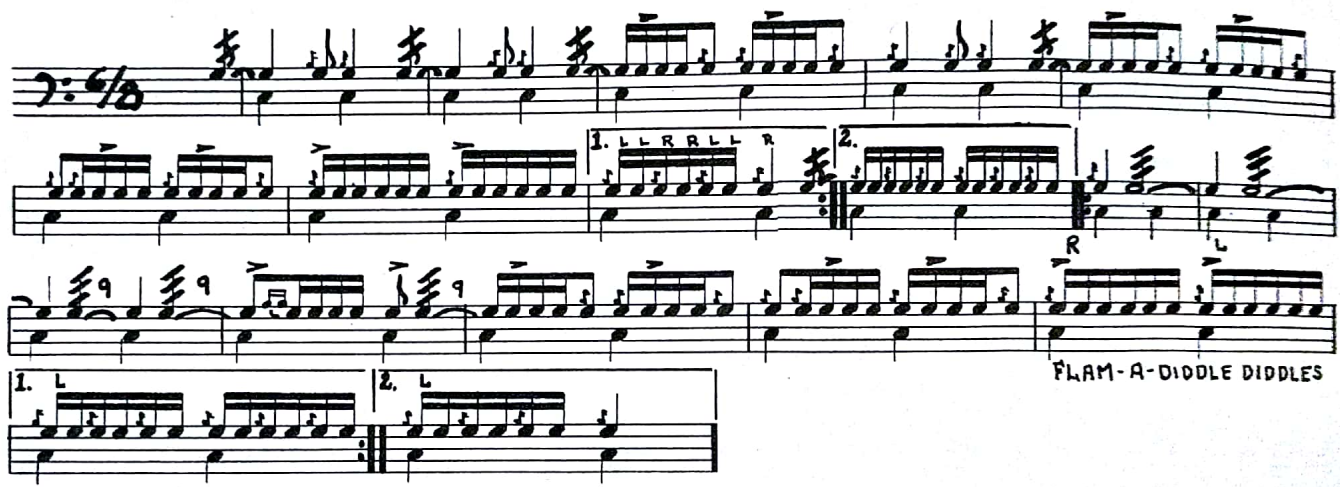
Play grace notes cleanly and lightly, no more than six inches from the head of the drum. The grace note belongs to the rudiments. Don't play them too open as to sound unattached; yet not so close as to jam or crush them in the rudiment. Be consistant, don't vary, play them all the same, according to the tempo started.

Redican's Rattler

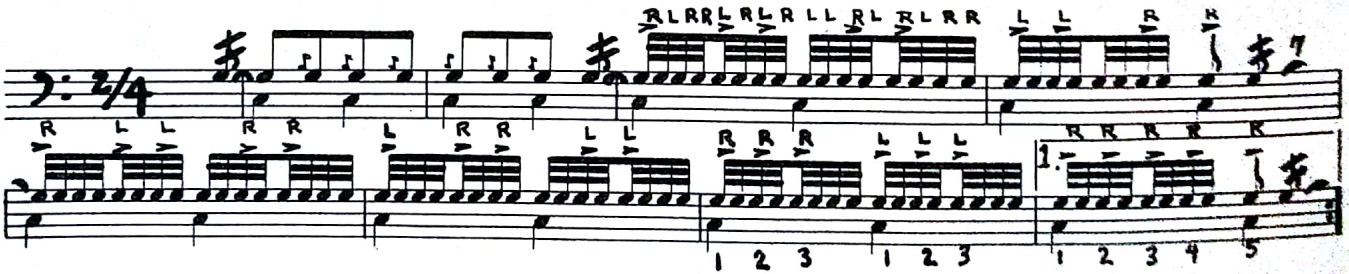
Written for Bob Redican - Champion Connecticut Drummer

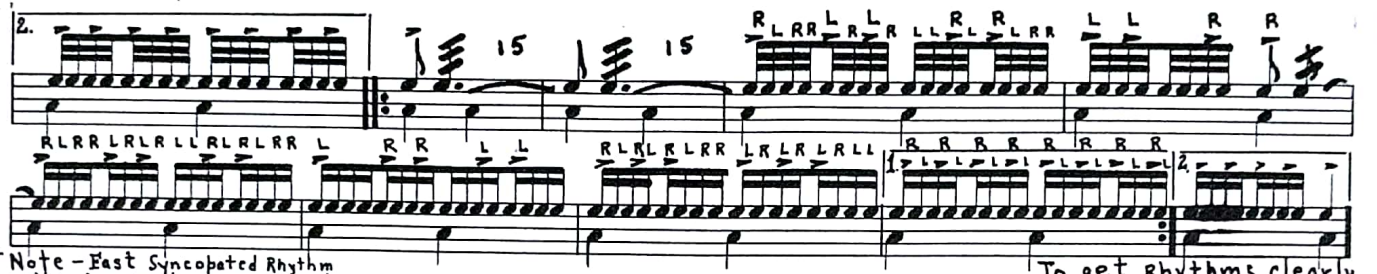


Flamacue 6/8



Fast Paradiddle 2/4 No. 2.

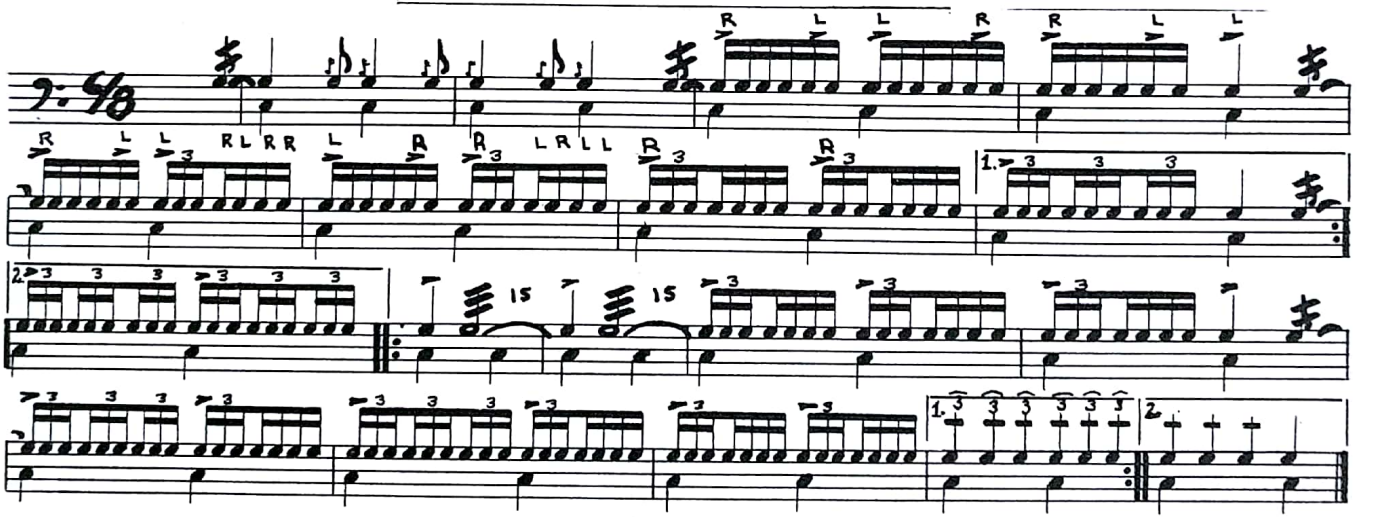




* Note - Fast Syncopated Rhythm gotten by Single paradiddle into Double parad-s - with double accents

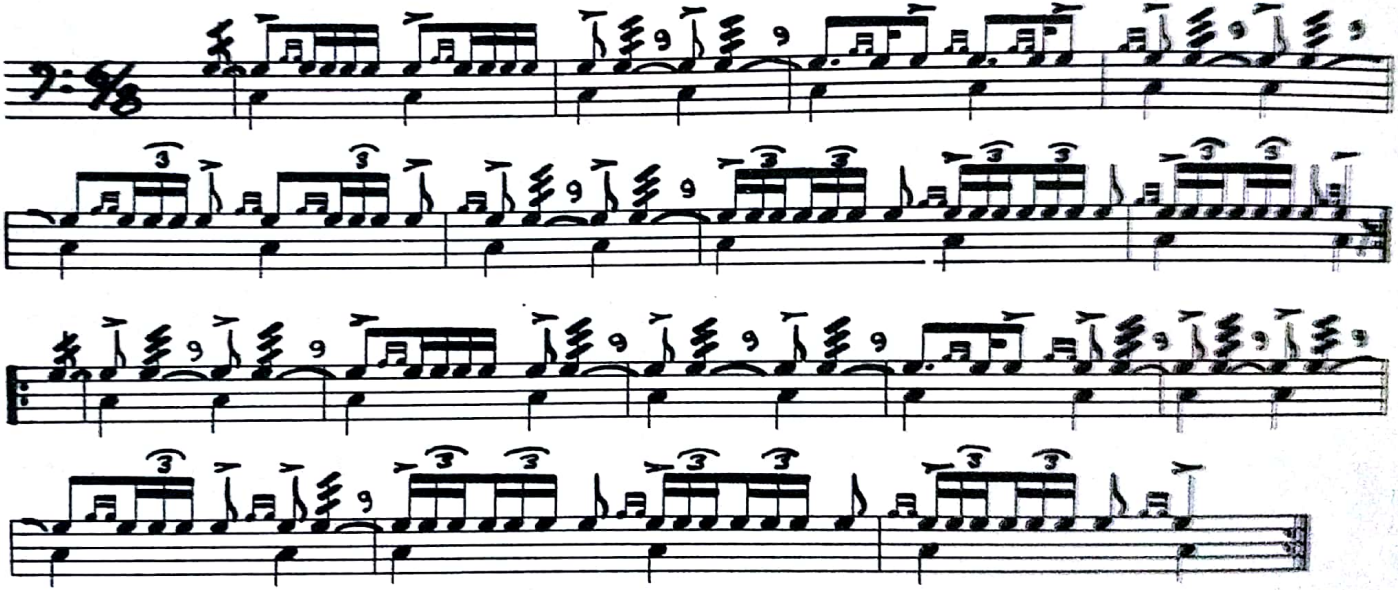
To get Rhythms clearly Beat out accents alone.

The Triple-Middle 6/8



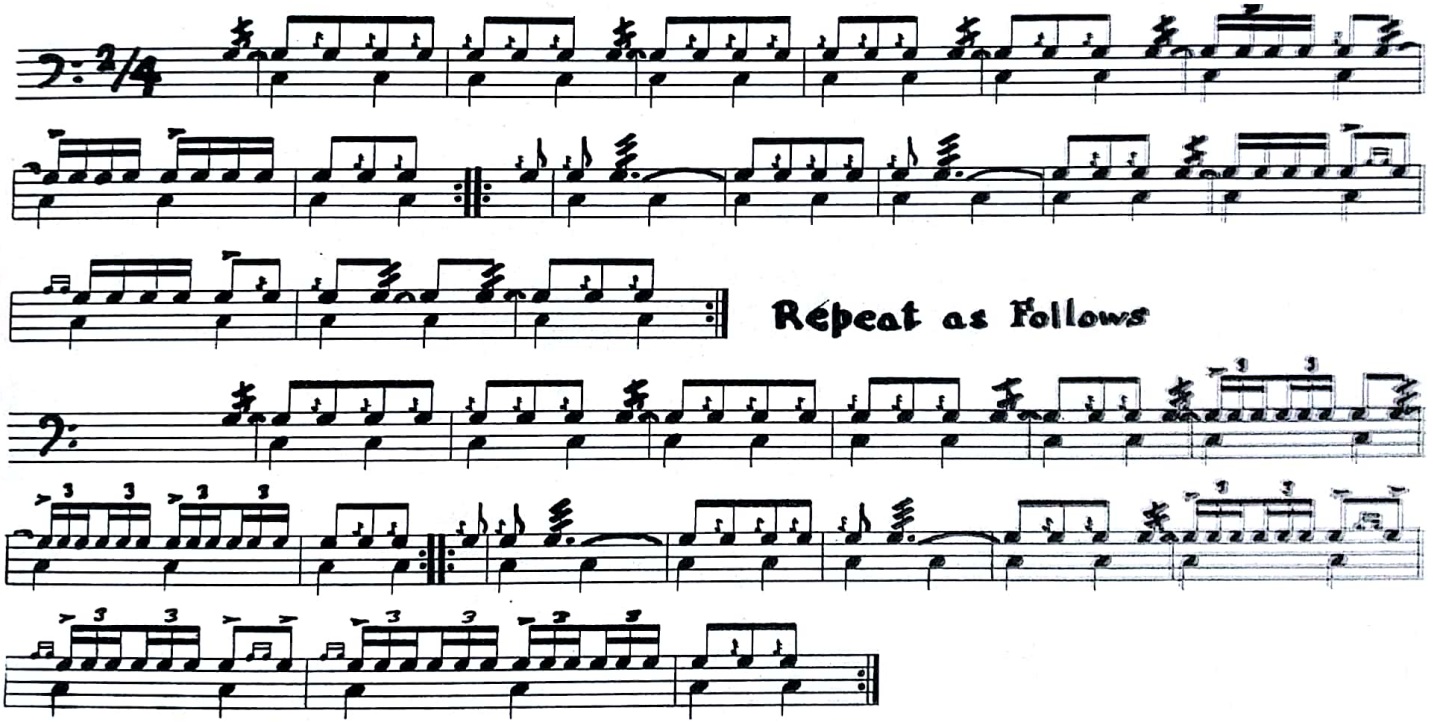
* Note - Again Single Paradiddles into Double Paradiddles using double accents

26. Diddle-a-Drag-a-Ratamacue



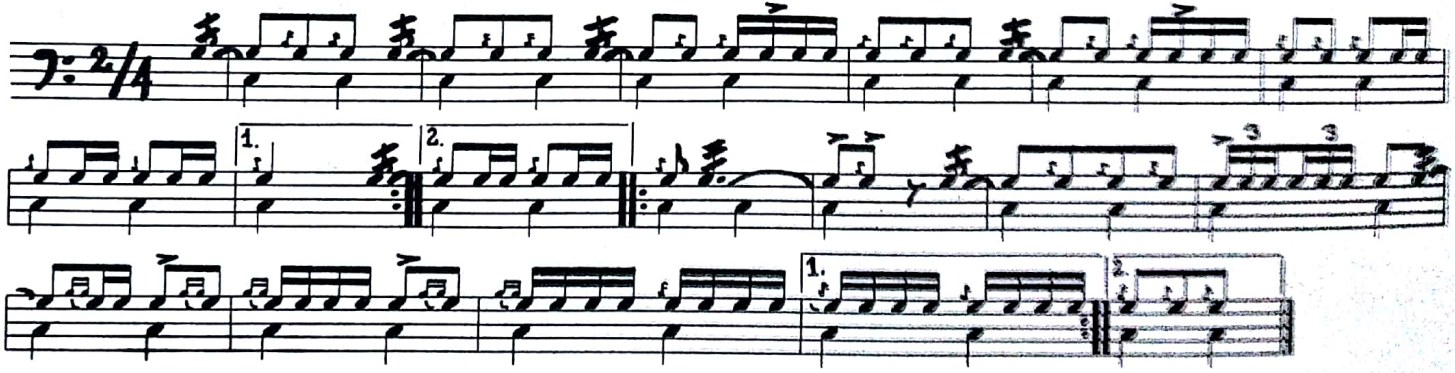
Mount Vernon 2/4

SOLO AS played in
N.Y. State Field Day Championship
Mount Vernon, 1946



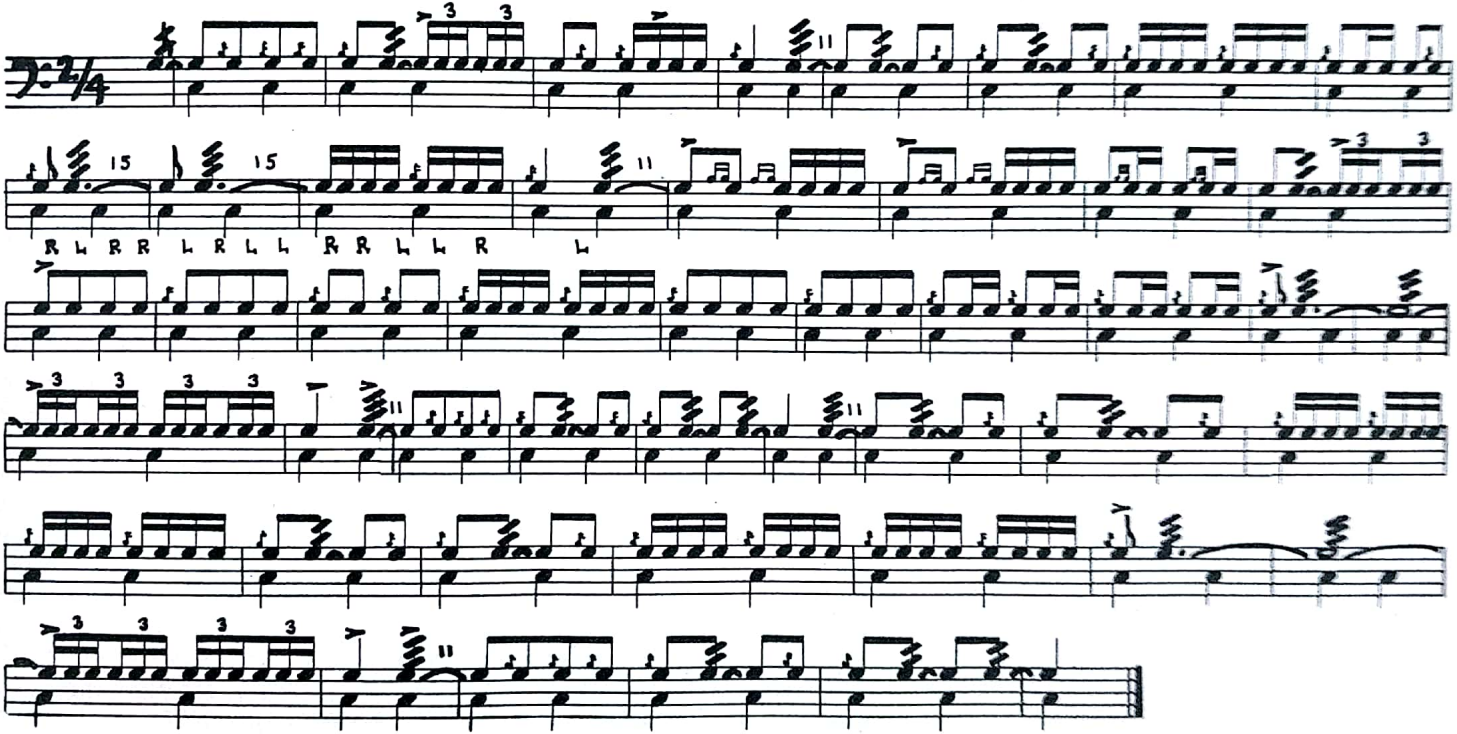
Here are some beats to fit tunes popular with many corps. The Yankee Doodle is strictly an exhibition beat showing how 26 rudiments can be played in a tune without too much abuse.

'Old Susannah'



Red White & Blue

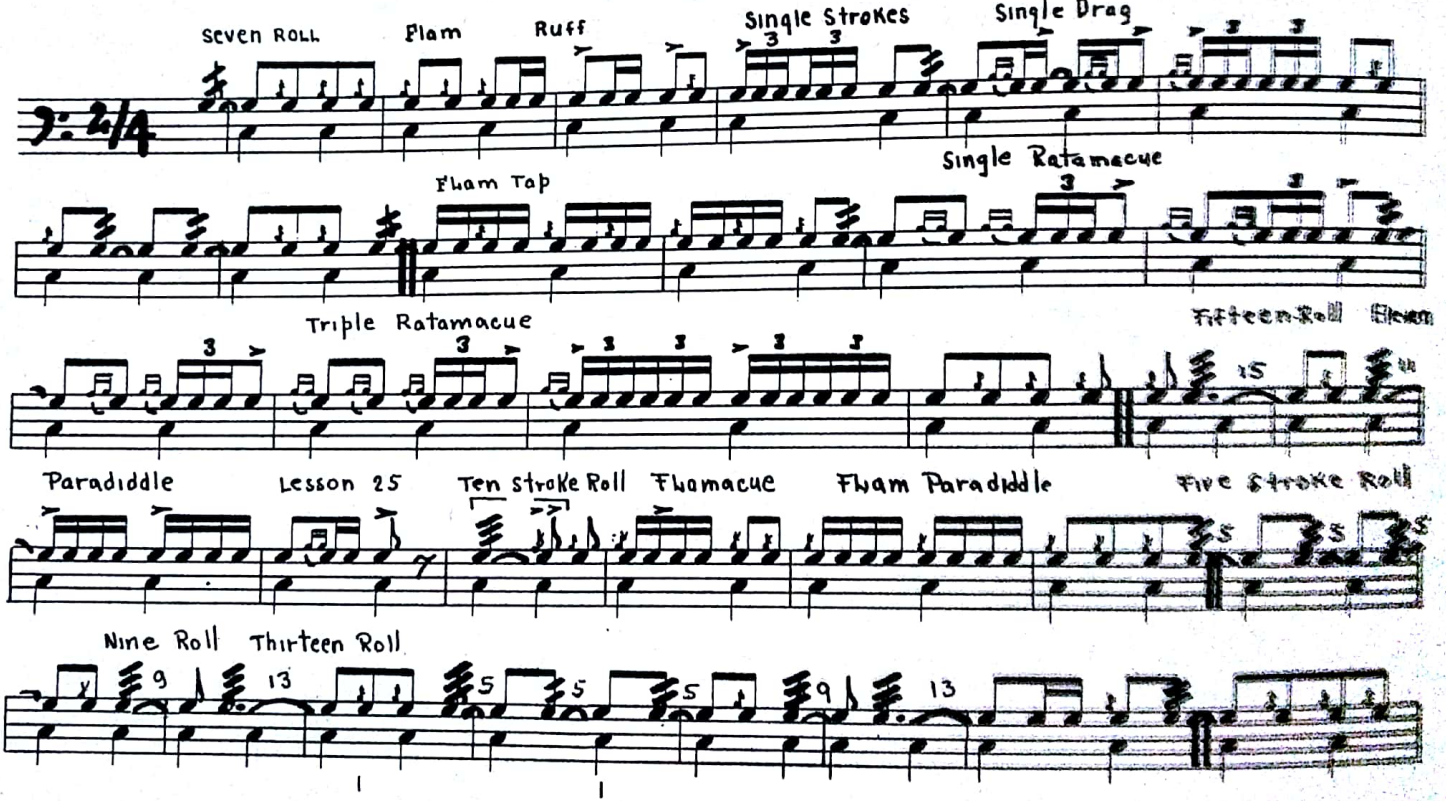
(Columbia the Gem of the Ocean)

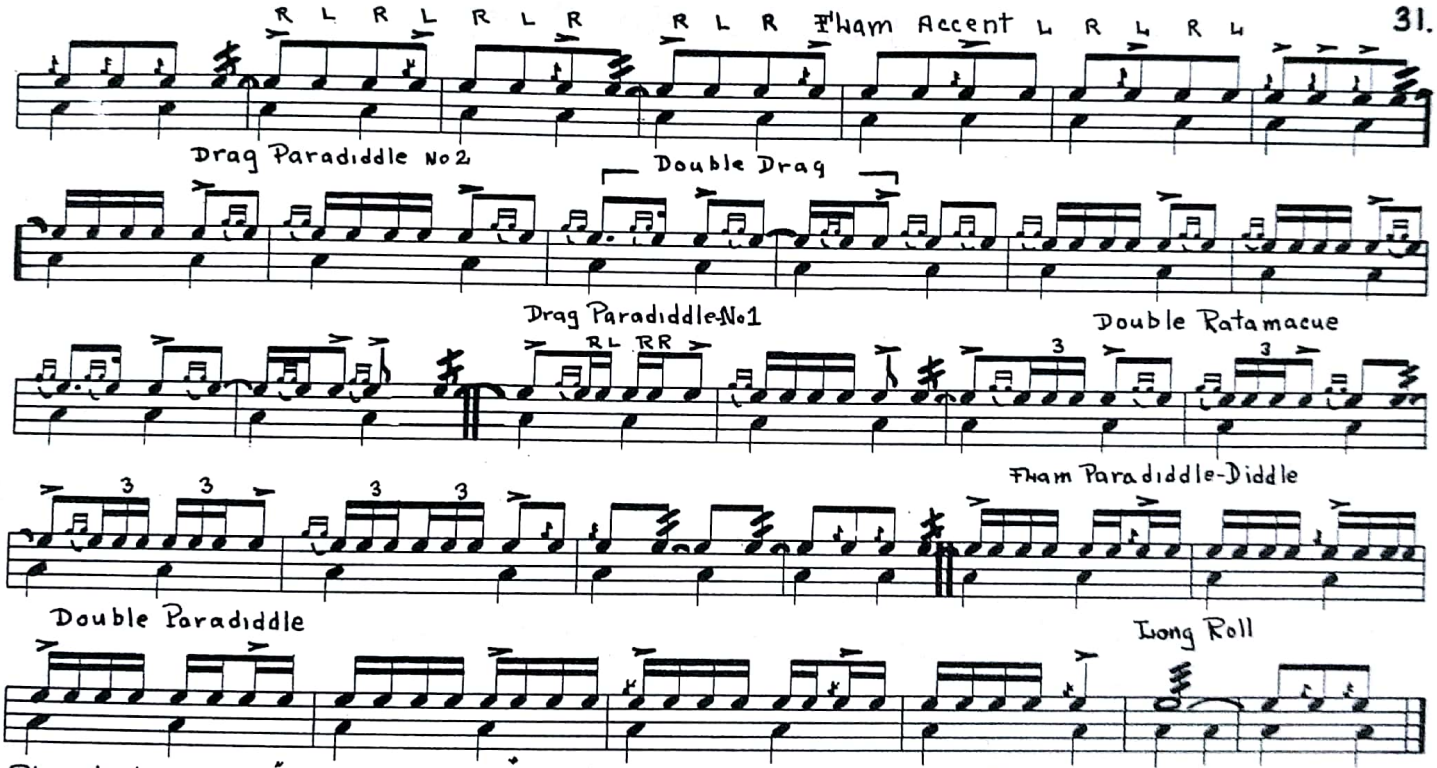


30.

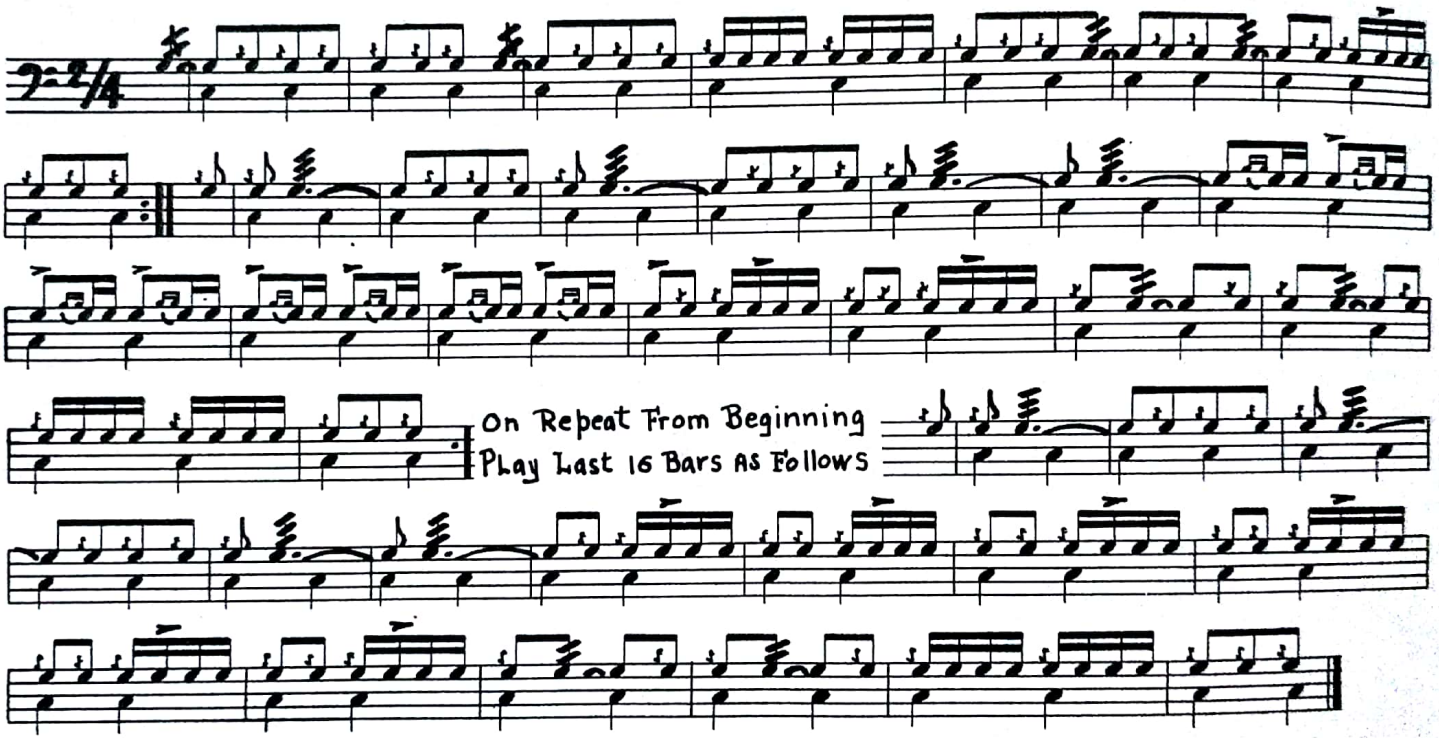
Yankee Doodle

(using Twenty Six Rudiments)





Play to tune of "YANKEE DOODLE". Each 8 bars is repeated once. Play drum beat straight thru - no repeats - each 8 bars different as written. — STRICTLY FOR EXHIBITION.

32.

'Rally Round the Flag'