

# Grade 5

DRUMMER: Zara,

## READING EXERCISES (*Master*)

DATE	EXERCISES	ASN'D	COM'D	COMMENTS
	Simple Time Signatures			
	Counting No 1			
	Counting No 2			
	Counting No 3			
	Counting No 4			
	Paradiddle No 1			
	Counting No 5			
	Counting No 6			
	Counting No 7			
	Counting No 8			
	Counting No 9			
	Paradiddle No 2			
	Counting No 10			
	Counting No 11			
	Counting No 12			
	Counting No 13			

No 14

No 15

No 16

# Introductory Primary Exercises

Before you commence an exercise check your hand posture for good stick control. Start slowly and very gradually accelerate, play each note with uniform loudness.

Exercise #1 - Single Strokes - Right Hand "Knocks on the door."  
- Left Hand "opens the door."

Right Hand →  
Left Hand →  
Count 1 2 3 4 1 2 3 4

Exercise #2 - Double Strokes "The Long Roll"

Exercise #3 Triple Strokes - finger control

Exercise #4 - The 9 Stroke Roll

#5  
#6

Gradually accelerate exercises, being careful not to exceed the point where you are playing under control and correctly. Always play in a relaxed manner. Be careful to control your sticks correctly. With frequent focused practice, tempos can be increased over time.

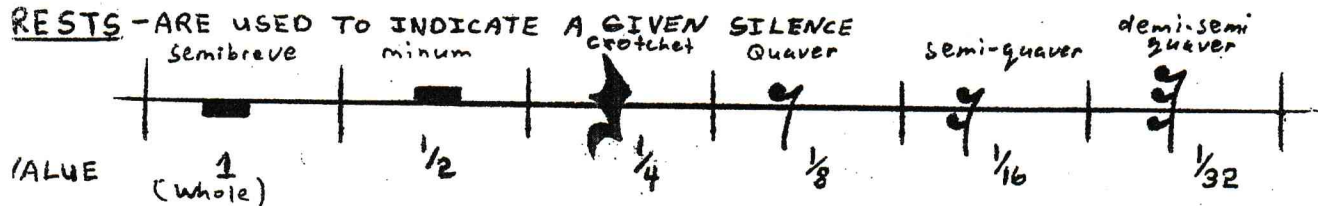
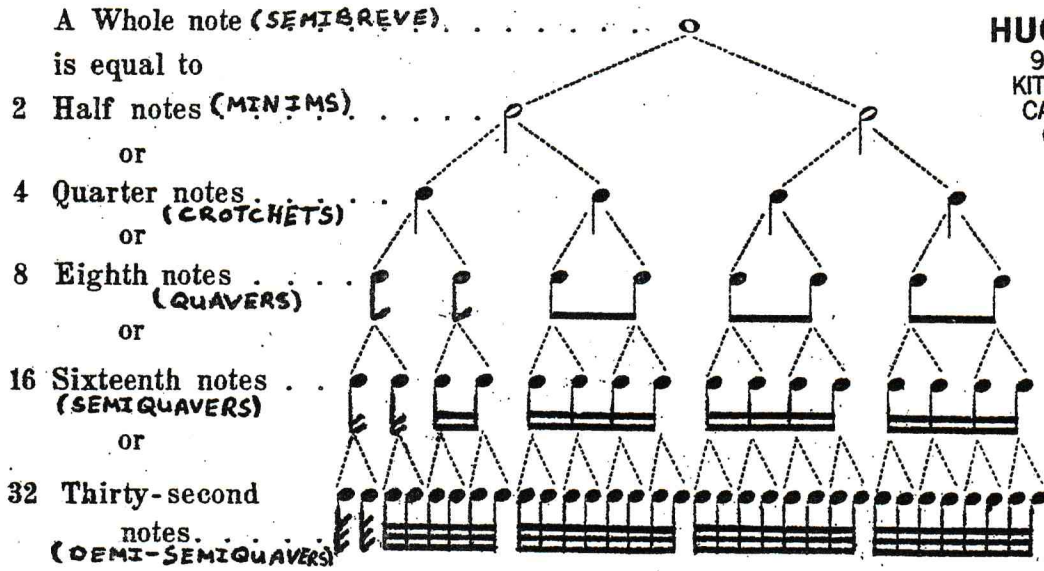
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# DRUMMERS REFERENCE SHEET - HUGH CAMERON

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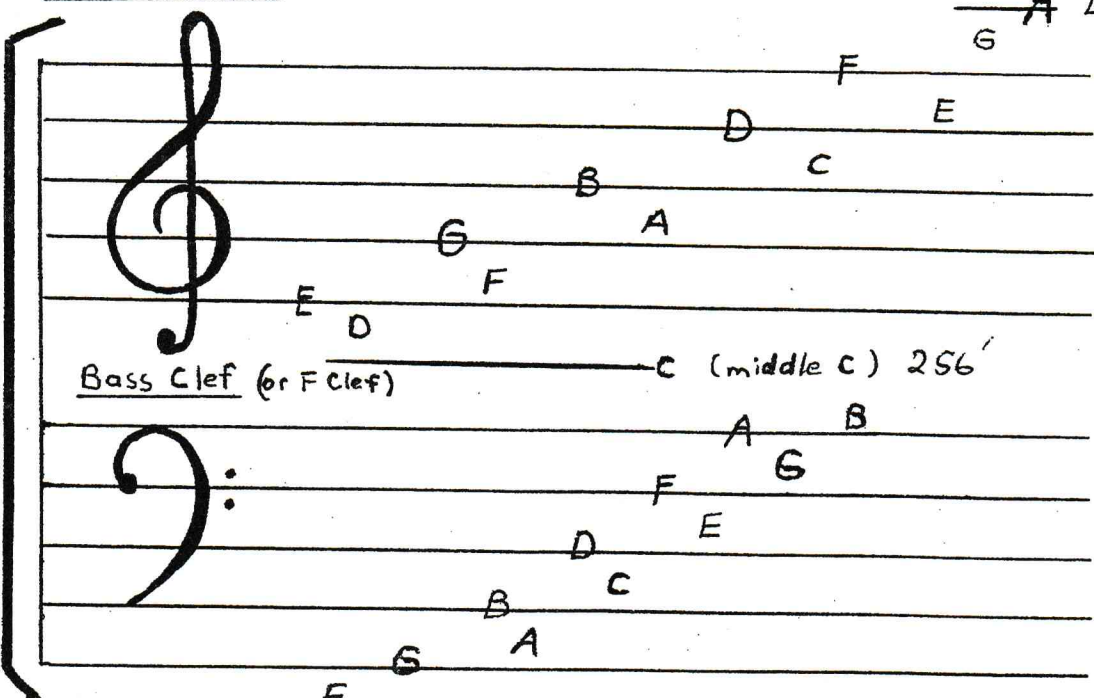
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## THE VALUE OF NOTES



## The Great Staff      also called The Grand Staff

Treble Clef (or G clef)



Brace →

Bass Clef (or F clef)      C (middle C) 256'

D E F Leger Line

# SIMPLE TIME SIGNATURES

THE ESSENTIAL CHARACTERISTIC OF SIMPLE TIME SIGNATURES IS THAT EACH BEAT IS DIVISIBLE BY TWO.

4-EXAMPLES-OF COMMONLY USED SIMPLE TIME SIGNATURES AND THEIR NATURAL ACCENTS ( $\wedge$ -DENOTES STRONG ACCENT)  
 $\gt$ - " MEDIUM "

- ①  $\frac{2}{4}$  - INDICATES 2 BEATS PER BAR  
 $\frac{4}{4}$  - INDICATES THAT EACH BEAT HAS THE VALUE OF  $\frac{1}{4}$

ie

BEAT - ① ②  
 (STRONG WEAK)

- ②  $\frac{3}{4}$  - INDICATES 3 BEATS PER BAR  
 $\frac{4}{4}$  - INDICATES THAT EACH BEAT HAS THE VALUE OF  $\frac{1}{4}$

BEAT - ① ② ③  
 (STRONG - WEAK - WEAK)

- ③  $\frac{4}{4}$  - INDICATES 4 BEATS PER BAR  
 $\frac{4}{4}$  - INDICATES THAT EACH BEAT HAS THE VALUE OF  $\frac{1}{4}$

BEAT - ① ② ③ ④  
 (STRONG - WEAK - MEDIUM - WEAK)

- ④  $\frac{2}{2}$  - INDICATES 2 BEATS PER BAR  
 $\frac{2}{2}$  - INDICATES THAT EACH BEAT HAS THE VALUE OF  $\frac{1}{2}$

BEAT - ① ②  
 (STRONG WEAK)

# COUNTING EXERCISE NO. 1

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4  
4

COUNT "ONE AND TWO AND THREE AND FOUR AND"

The musical score consists of 12 staves, labeled A through L. Each staff begins with a vertical bar line. The notation includes quarter notes, eighth notes, and rests. Below the notes are numbers 1, 2, 3, and 4, indicating the count. The exercises progress from simple quarter notes to more complex patterns involving eighth notes and rests. Some staves (G, H, I, K) include small black squares above the notes, likely representing accents or specific rhythmic markings. The overall structure is a series of rhythmic drills designed to improve counting and timing skills.

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# COUNTING EXERCISE NO. 2

2  
4

A COUNT "ONE AND TWO AND "

The exercise consists of 12 staves, each labeled with a letter from A to L. Each staff contains a sequence of rhythmic patterns over a 4-beat measure. The patterns are as follows:

- A:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- B:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- C:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- D:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- E:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- F:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- G:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- H:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- I:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- J:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- K:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.
- L:** Quarter notes on the first and third beats, eighth notes on the second and fourth beats. Fingerings: 1, 2, 1, 2.

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3  
4  
A

# COUNTING EXERCISE NO. 3

COUNT "ONE AND TWO AND THREE AND"

The exercise consists of 12 staves, labeled A through L. Each staff contains a sequence of rhythmic patterns. The patterns are organized into four groups of three staves each. Each group starts with a whole note followed by a quarter rest, then a quarter note with a finger number (2 or 3) below it, and a quarter rest. This is followed by a quarter note with a finger number (2 or 3) below it, and a quarter rest. The patterns repeat across the staves. The fingerings are: Staff A: 2, 3; Staff B: 2, 3; Staff C: 2, 3; Staff D: 2, 3; Staff E: 2, 3; Staff F: 2, 3; Staff G: 2, 3; Staff H: 2, 3; Staff I: 2, 3; Staff J: 2, 3; Staff K: 2, 3; Staff L: 2, 3.

# COUNTING EXERCISE NO. 4

$\frac{2}{4}$  COUNT "ONE AND TWO AND"

A B C D E F G H I J K L



# Introduction to the Paradiddle Exercise No.1

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4  
4

A

Count 1 + 2 + 3 4

B

1 + 2 + 3 4

C

D

E

F

G

H

I

J

K

Repeat Indefinitely - Accelerando

L

M

4  
4

# Counting Exercise No. 5

## The Eighth Rest

 (Quaver Rest)

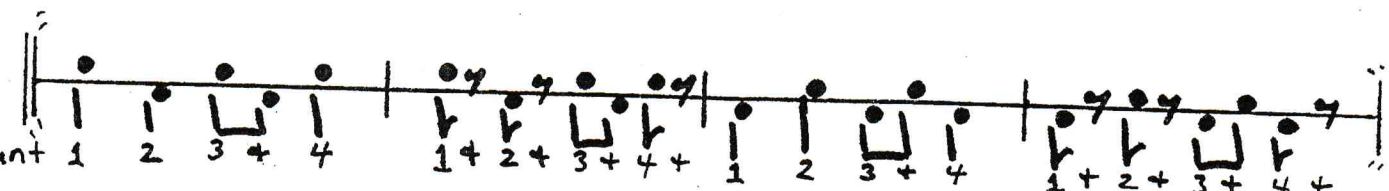
$\dot{\gamma} = \dot{\gamma} \gamma$

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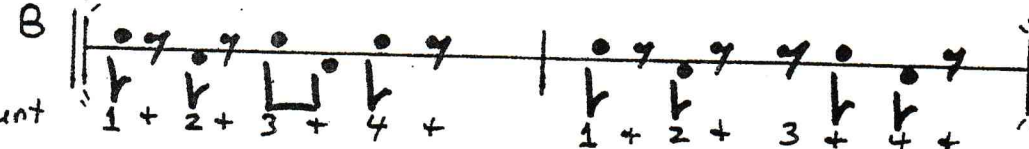
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A



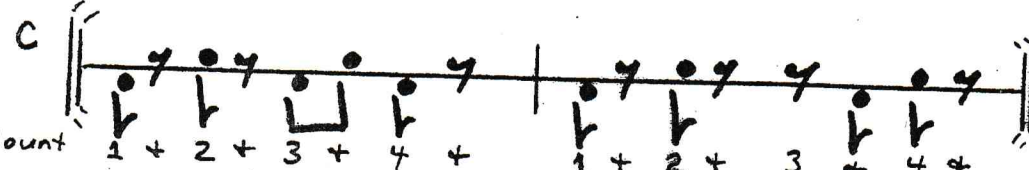
Count 1 2 3 + 4 1 + 2 + 3 + 4 + 1 2 3 + 4 1 + 2 + 3 + 4 +

B



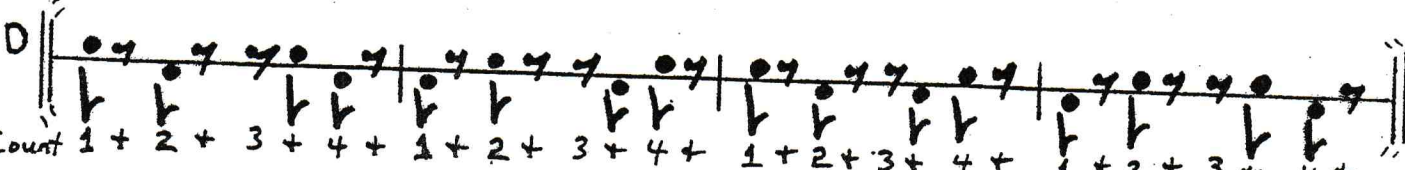
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

C



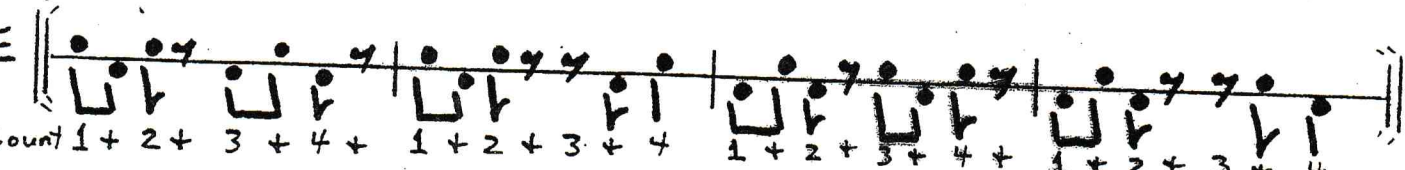
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

D



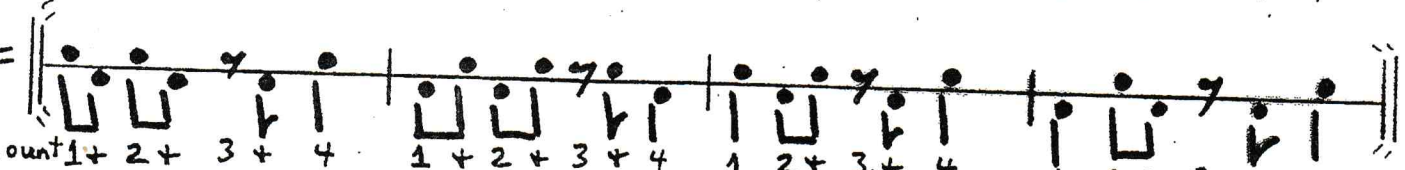
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

E



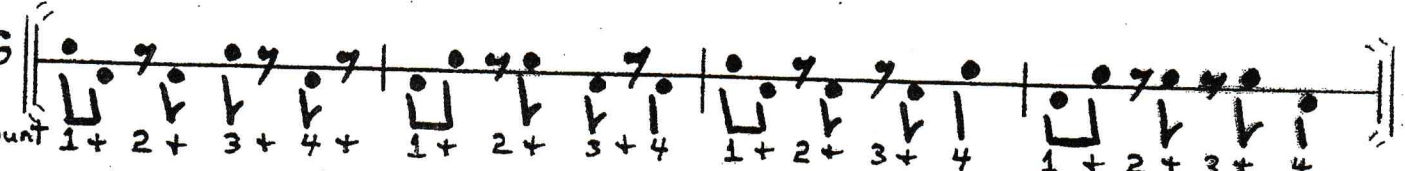
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

F



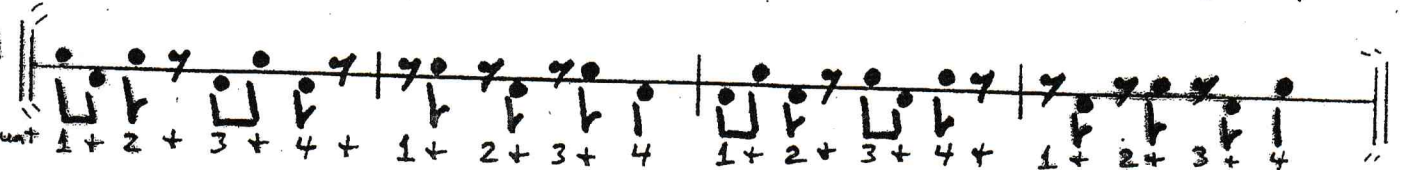
Count 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 2 + 3 + 4 1 2 + 3 + 4

G



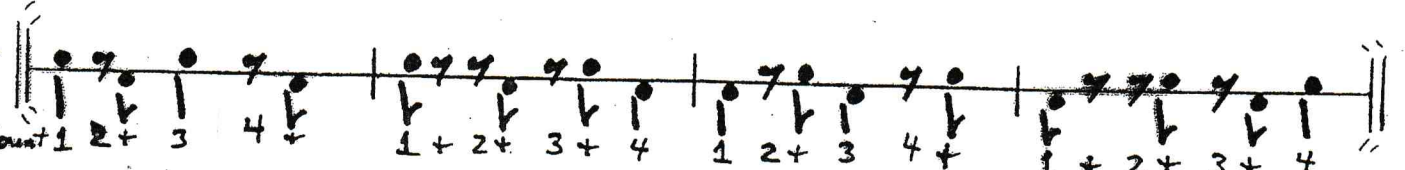
Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 1 + 2 + 3 + 4 1 + 2 + 3 + 4

H



Count 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4

I



Count 1 2 + 3 4 + 1 + 2 + 3 + 4 1 2 + 3 4 + 1 + 2 + 3 + 4

# Counting Exercise No. 6 - Repetition Signs

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2  
4

When a preceding bar is to be repeated use this % symbol

A

Diagram A shows a musical staff with four bars. The first bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The second bar contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third bar contains a percentage sign (%). The fourth bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4.

When two preceding bars are to be repeated use this  $\frac{2}{\%}$  Symbol

B

Diagram B shows a musical staff with four bars. The first bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The second bar contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The fourth bar contains a double percentage sign symbol with a '2' above it, indicating a repeat of the first two bars.

When a section or part of music is to be repeated double bar lines with double dots indicate the entire passage to be repeated

Indefinite number of bars. OR Indefinite number of bars.

Diagram C shows two examples of indefinite repetition signs. The first is a double bar line with double dots on both ends. The second is a double bar line with double dots on the right end and a single dot on the left end.

C

Diagram C shows a musical staff with four bars of music, each ending with a double bar line and double dots, indicating that the entire passage is to be repeated.

D

Diagram D shows a musical staff with four bars. The first bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The second bar contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third bar contains a percentage sign (%). The fourth bar contains a percentage sign (%). Below the staff, the counting sequence is: 1+, 2+, 1+, 2+.

E

Diagram E shows a musical staff with four bars. The first bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The second bar contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The fourth bar contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. Below the staff, the counting sequence is: 1+, 2+, 1+, 2+, 1+, 2+, 1+, 2+.

F

Diagram F shows a musical staff with four bars. The first bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The second bar contains a quarter note on D4, a quarter note on C4, and a quarter note on B3. The third bar contains a quarter note on G4, a quarter note on F4, and a quarter note on E4. The fourth bar contains a double percentage sign symbol with a '2' above it, indicating a repeat of the first two bars.

G

Diagram G shows a musical staff with four bars of music, each ending with a double bar line and double dots, indicating that the entire passage is to be repeated.

H

Diagram H shows a musical staff with four bars of music, each ending with a double bar line and double dots, indicating that the entire passage is to be repeated.

I

Diagram I shows a musical staff with four bars of music, each ending with a double bar line and double dots, indicating that the entire passage is to be repeated.

# Counting Exercise No. 7 - The $\frac{1}{16}$ Note

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Two sixteenth notes are played in the time of one eighth note.

$\frac{2}{4}$

**A**

Count 1 + 2 +      1 + a 2 +

↳ say "a" as in at

**B**

Count 1 + 2 +      1 + a 2 +

**C**

**D**

**E**

**F**

**G**

**H**

**I**

**J**

# Counting Exercise No. 8

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The  $\frac{1}{4}$  Note continued

2  
4

**A**

1 + 2 + 1 e + 2 +

↳ say "ē" as in eat

**B**

1 + 2 + 1 e + 2 +

**C**

1 2 1 + 2 + 1 + 2 + 1 e + 2 +

**D**

1 2 1 + 2 + 1 + 2 + 1 e + 2 +

**E**

1 e + 2 + 1 e + 2 + 1 e + 2 + 1 e + 2 +

**F**

1 e + 2 + 1 e + 2 e + 1 e + 2 + 1 e + 2 +

**G**

1 e + 2 + 1 e + 2 + 1 e + 2 + a 1 + 2 +

**H**

1 e + 2 + 1 e + 2 + 1 e + 2 + a 1 + 2 +

**I**

1 e + 2 e + 1 + a 2 + 1 e + 2 e + 1 + a 2 +

**J**

1 + a 2 + 1 e + 2 + 1 + a 2 + 1 e + 2 +

# Counting Exercise No. 9

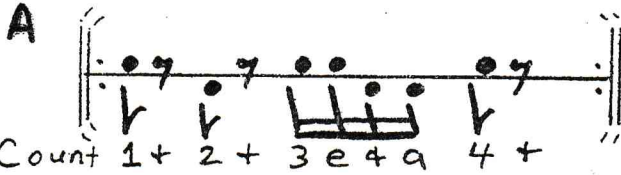
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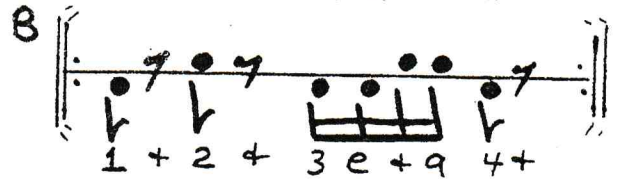
4  
4

A



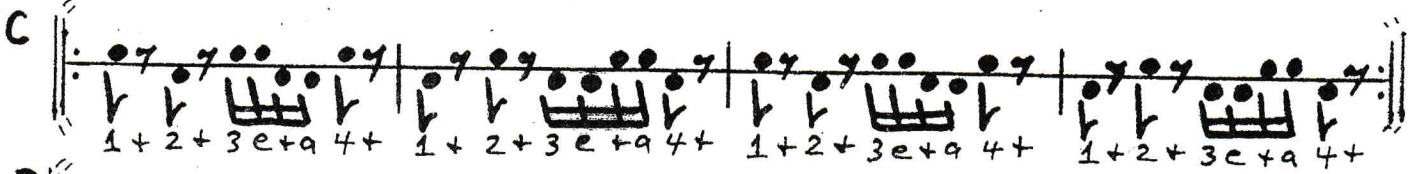
Count 1+ 2+ 3e+a 4+

B



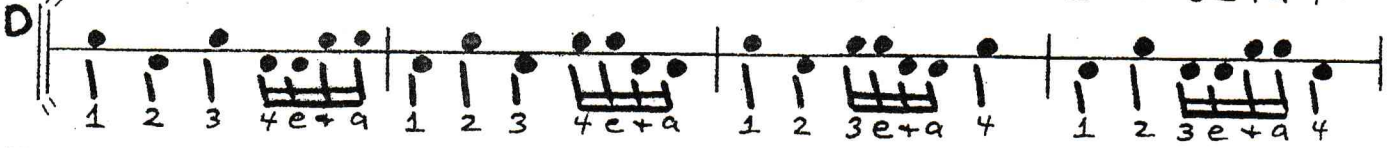
1+ 2+ 3e+a 4+

C



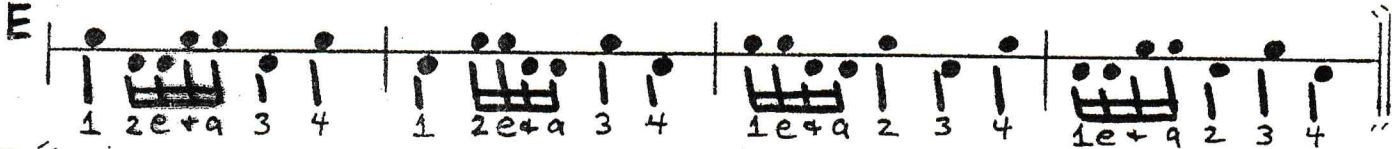
1+ 2+ 3e+a 4+ 1+ 2+ 3e+a 4+ 1+ 2+ 3e+a 4+ 1+ 2+ 3e+a 4+

D



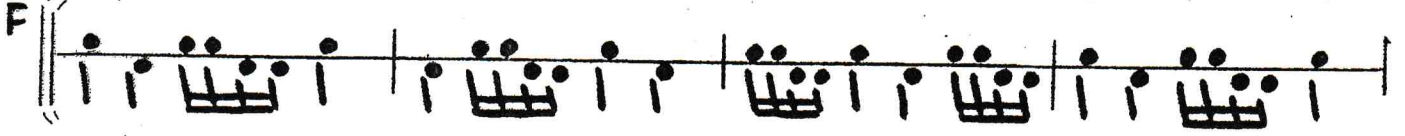
1 2 3 4e+a 1 2 3 4e+a 1 2 3e+a 4 1 2 3e+a 4

E

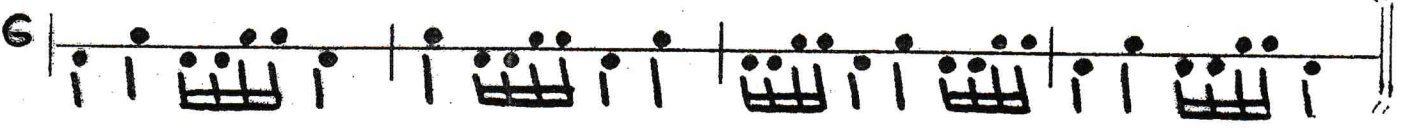


1 2e+a 3 4 1 2e+a 3 4 1e+a 2 3 4 1e+a 2 3 4

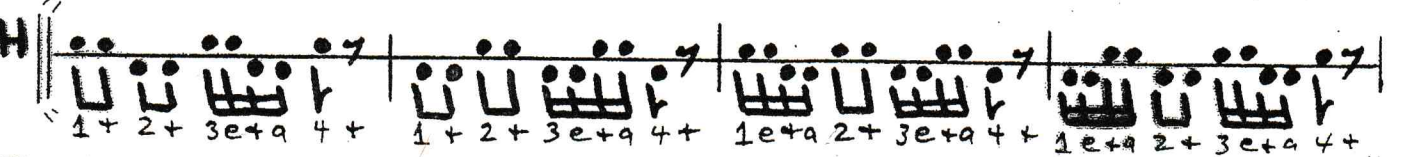
F



G




H

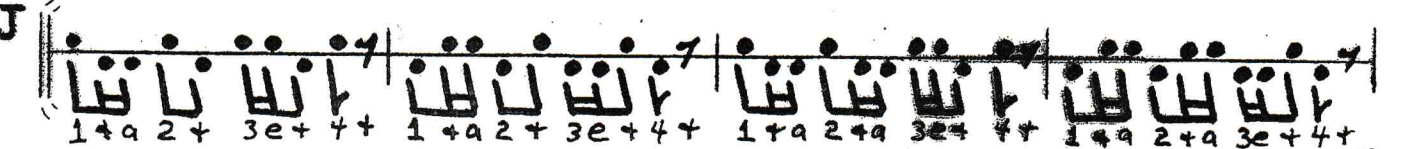


1+ 2+ 3e+a 4+ 1+ 2+ 3e+a 4+ 1e+a 2+ 3e+a 4+ 1e+a 2+ 3e+a 4+

I

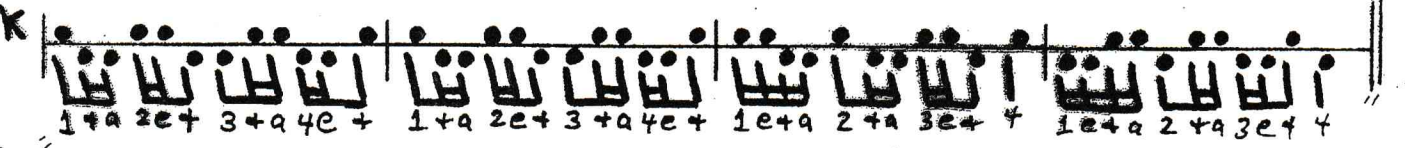


J



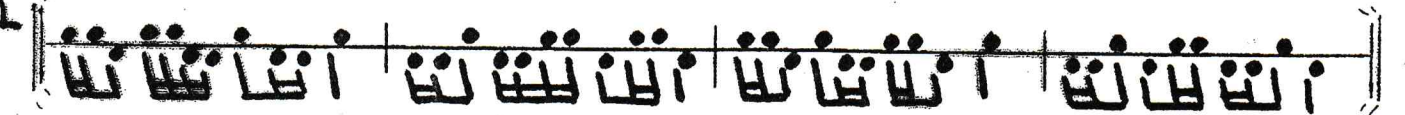
1+a 2+ 3e+ 4+ 1+a 2+ 3e+ 4+ 1+a 2+a 3e+ 4+ 1+a 2+a 3e+ 4+

K

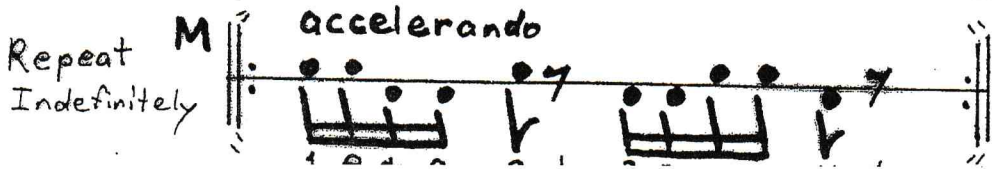


1+a 2e+ 3+a 4e+ 1+a 2e+ 3+a 4e+ 1e+a 2+a 3e+ 4 1e+a 2+a 3e+ 4

L



Repeat M *accelerando*  
Indefinitely



# Paradiddle Exercise No. 2

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2  
4

A

B

Count

1 e + a 2 +  
Par a di ddle

## Exercises

C

D

E

F

G

H

I

## Accenting The First Note of the Paradiddle

The key to producing a good sound is to obey the dynamic signs. Play the soft notes softly so that the accented notes will stand out without having to be struck too loudly. > = medium accent; P = soft

Accelerando J  
Repeat  
Indefinitely

J

K

L

# Counting Exercise No. 10

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2  
4



# Counting Exercise No. 11

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4  
4

A

Count 1 ♩ 2 e+a 3 e+a 4 +

B

1 + 2 e+a 3 e+a 4 +

C

1 + 2 + 3 + 4 + 1 e+a 2 e+a 3 + 4 1 + 2 + 3 + 4 + 1 e+a 2 e+a 3 + 4

D

1 + 2 e+a 3 e+a 4 + 1 + 2 e+a 3 e+a 4 + 1 2 e+a 3 e+a 4 1 2 e+a 3 e+a 4

E

1 2 3 e+a 4 e+a 1 2 3 e+a 4 e+a 1 2 e+a 3 e+a 4 1 2 e+a 3 e+a 4

F

1 e+a 2 e+a 3 4 1 e+a 2 e+a 3 4 e+a 1 e+a 2 3 4 e+a 1 e+a 2 3 4

G

1 2 3 e+a 4 e+a 1 2 e+a 3 e+a 4 1 e+a 2 e+a 3 4 e+a 1 e+a 2 3 e+a 4 e+a

H

1 + 2 e+a 3 e+a 4 1 + 2 e+a 3 e+a 4 1 + 2 + 3 e+a 4 e+a 1 + 2 + 3 e+a 4 e+a

I

1 e+a 2 e+a 3 + 4 1 e+a 2 e+a 3 + 4 1 + 2 + 3 e+a 4 e+a 1 + 2 e+a 3 e+ 4

J

1 e+a 2 + 3 e+ 4 e+a 1 + 2 e+ 3 e+a 4 e+a 1 + 2 e+a 3 e+ 4 e+a 1 + 2 e+a 3 e+ 4

K

1 e+a 2 + 3 e+ 4 e+a 1 + 2 e+ 3 e+a 4 e+a 1 + 2 e+a 3 e+ 4 e+a 1 + 2 e+a 3 e+ 4

L

1 + 2 + 3 + 4 e+a 1 e+a 2 e+a 3 + 4 1 + 2 + 3 e+ 4 e+a 1 e+a 2 + 3 e+ 4

Repeat M  
Indefinitely

accelerando

1 e+a 2 e+a 3 + 4 + 1 e + a 2 e+a + 4 +

# Counting Exercise No. 12

The Sixteenth Rest 7 (Semiquaver rest)

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4  
4

A

Count 1 e + a 2 + 3 e + a 4 +

B

1 e + a 2 + 3 e + a 4 +

C

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 e + a 3 + 4 + 1 e + a 2 e + a 3 + 4 +

D

1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 e + 1 e + a 2 e + a 3 e + a 4 e +

E

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

F

1 + 2 e + a 3 + 4 + 1 + 2 e + a 3 + 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

G

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

H

1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 +

I

1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 + 1 e + a 2 e + a 3 e + a 4 +

J

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

K

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

L

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + a 3 e + a 4 + 1 e + a 2 + a 3 e + a 4 +

M

1 + a 2 e + a 3 e + a 4 + 1 + a 2 e + a 3 e + a 4 + 1 e + a 2 + a 3 e + a 4 e + 1 e + a 2 + a 3 e + a 4 e +

N

1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 + 1 e + a 2 + 3 e + a 4 +

# Counting Exercise No. 13

Copy  
Right

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4  
4

Key - Detail

A

Count 1 e+a 2+ 3 e+a 4+

B

1 e+a 2+ 3 e+a 4+

C

1 e+a 2+ 3 e+a 4+ 1 e+a 2+ 3 e+a 4+

D

E

1 e+a 2+ 3 e+a 4+ 1 e+a 2+ 3 e+a 4+ 1 e+a 2+ 3 e+a 4+

Detail F

Abbreviation

$\downarrow + \uparrow = \downarrow$

G

H

I

J

K

L


# Counting Exercise No. 14 - Tied Notes

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The Tie or Bind: A curved line  $\frown$  or  $\smile$  connecting two or more notes of the same pitch, indicates that the first note is to be sounded and prolonged a duration equal to the sum of the tied notes. The snare drum, being a staccato instrument of fixed (indefinite) pitch, means that the first note is struck and the tied notes are considered to be added to the value of the first note. Rests are never tied.

## Three Bars of Music that are played the same

Example A 

Example B 

### Exercises

C 

D 

E 

F 

G 

H 

I 

J 

K 

L 

M 

# Counting Exercise No-15 - Dotted Notes

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A dot placed after a note or rest increases its value by one half.

## Examples

$O \cdot = O \text{ } \overset{\curvearrowright}{O}$   
 $\textcircled{O} \cdot = \textcircled{O} \text{ } \overset{\curvearrowright}{\textcircled{O}}$   
 $\textcircled{\textcircled{O}} \cdot = \textcircled{\textcircled{O}} \text{ } \overset{\curvearrowright}{\textcircled{\textcircled{O}}}$   
 $\textcircled{\textcircled{\textcircled{O}}} \cdot = \textcircled{\textcircled{\textcircled{O}}} \text{ } \overset{\curvearrowright}{\textcircled{\textcircled{\textcircled{O}}}}$   
 $\textcircled{\textcircled{\textcircled{\textcircled{O}}}} \cdot = \textcircled{\textcircled{\textcircled{\textcircled{O}}}} \text{ } \overset{\curvearrowright}{\textcircled{\textcircled{\textcircled{\textcircled{O}}}}}$

$\text{—} \cdot = \text{—} + \text{—}$   
 $\text{—} \cdot = \text{—} + \text{—}$   
 $\text{—} \cdot = \text{—} + \text{—}$   
 $\text{—} \cdot = \text{—} + \text{—}$   
 $\text{—} \cdot = \text{—} + \text{—}$

4  
4

## Exercises

A

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

B

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

C

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

D

E

F

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

G

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

H

I

J

K

# The Double Dot No. 16

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Two dots placed after a note or rest increases its value by three quarters.

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Examples

$$O.. = O \overbrace{p} \overbrace{i}$$

$$\text{---}.. = \text{---} + \text{---} + \text{---}$$

$$O.. = O \overbrace{p} \overbrace{i} \overbrace{r}$$

$$\text{---}.. = \text{---} + \text{---} + \text{---}$$

$$O.. = O \overbrace{p} \overbrace{i} \overbrace{r} \overbrace{f}$$

$$\text{---}.. = \text{---} + \text{---} + \text{---}$$

$$O.. = O \overbrace{p} \overbrace{i} \overbrace{r} \overbrace{f} \overbrace{r}$$

$$\text{---}.. = \text{---} + \text{---} + \text{---}$$

4  
4 Two examples of bars of music that sound the same but are written differently.

Example A

Count

1 2 3 4 + | 1 2 3 4 + | 1 2 3 4 + | 1 2 3 4 +

Example B

1 2+a 3 4 | 1 2+a 3 4 | 1 2+a 3 4 | 1 2+a 3 4

