

# Rhythms of Music

VOLUME ONE

by  
Scott Johnson

## Foreward

This book of 30 contemporary snare etudes are meant to increase your control and vocabulary of contemporary snare drum literature.

We all have different tastes in music and different styles that we enjoy. These 30 etudes provide a wide variety of different feels and different styles that will challenge your chops, musicality, timing, and enjoyment of turning rhythms into music.

Even though these exercises were all designed to be played on a concert snare drum, they can also be performed on a marching drum, or any drum for that matter. The key for all of these etudes is MUSICAL PHRASING. Don't merely play rhythms, but rather make music and express yourself.

There are musical phrases in every etude. Find them, own them, and make them your own. The stickings suggested with each piece are only an option. I choose them for my own interpretation. Feel free to use them or create your own. The dynamics are very important when creating the musical phrase. Feel free to experiment with options and extreme dynamics to personalize your own etude.

And always remember: If you're not having fun, you're doing it wrong!

# About The Author

Scott's musical training began at the age of four when he began taking drum lessons from a local percussion instructor. He joined the Blue Devils Drum and Bugle Corps at age 18. He was a marching member in the Blue Devils snare line from 1976 through 1979. He became a member of the Blue Devil staff as a percussion instructor from 1978 through 1989 and later rejoined the organization in 1994 as Director of Percussion and Percussion Arranger.

Personal awards include eighteen DCI championships, fourteen DCI High Percussion titles, two WGI championships (Independent World and Scholastic A), three DCA championships, two DCA High Percussion titles, ten DCE championships, nine DCE High Percussion titles, ten High Percussion titles in Japan, and 1977 DCI & PASIC Individual Snare champion.

In 2012 Scott was very honored to be inducted into both the DCI Hall Of Fame and WGI Hall Of Fame, and in 2015, the World Drum Corps Hall Of Fame.

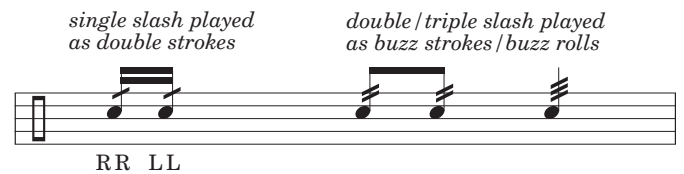
Scott's current endorsements: **Drums and Hardware:** System Blue / **Drumheads:** Evans  
**Sticks and Mallets:** Promark / **Cymbals:** Zildjian / **Hand Drums and Accessories:** Meinl  
**Drum Pads:** OffWorld / **Ear Protection:** Earasers Earplugs

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## A word about nomenclature...

Because this book is, by design, a concert snare drum book, all roll nomenclature and interpretation is traditional, i.e. all rolls are buzz rolls and notated with slashes. The exception would be a single slash which denotes a diddle/double stroke. All double and triple slashes should be buzz strokes/buzz rolls.



Another articulation found throughout the book is a tenuto marking. This means to play the note lightly accented or with a little weight. There should be very little difference in stick height for a note with a tenuto marking vs. the notes before and after it.



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## Performance Notes

**#1 - Ruff Cut:** The first four bars should feel like a march with extreme dynamic changes. In terms of the ruffs, my preference on this piece would be to play them short and dramatic. Starting on the third line and carrying throughout the etude, we want a soft buzz roll exploding into the two accented notes. Stay aggressive with the accents. When playing last few bars, make sure there is an obvious difference in sound from the ruff to the grace note.

**#2 - Slow Walk:** In terms of feel, this etude should have an emphasis on the "one" count. Counts two and three are important as well, but feel this piece leaning your musical phrasing into the one count. On line seven, make sure these ruffs are as short as possible.

**#3 - Waves:** When I think of waves, I think of an up and down motion. This etude should give you that similar feel. Use the crescendos and decrescendos to help you create that musicality. When we introduce the fast four stroke ruffs (right, right, left, left) in line three, please keep in mind these are both in 32nd notes as well as triplets.





# #15 - Van75

by Scott Johnson

$\text{♩} = 230$

1 R L R R 2 R 3 R R L R L 4 R 5 R R R R 6 L R R R 7 L R R R  
*mp*

8 R L R L R 9 R 10 R L R R 11 R 12 6 R L R L R L R 13 L R R R 14 6 3 R L R L R L R L R  
*f*

15 6 3 L R L R L R L R L 16 R L R L R L R L R 17 R L L L 18 R L L L 19 R L L L 20 R L L L  
*pp* *mp*

21 R L R R 22 R 23 R L R R 24 R 25 R L R R L L 26 R L R R L 27 R L R L R L R L R  
*pp*

28 L R L R L R L R L 29 R L R R L 30 R L R R L L 31 6 3 R L R L R L R L R 32 6 3 L R L R L R L R L  
*mp* *p*

33 R L R L R L L 34 R L R R R R 35 L R L R L R L 36 L R L L L L 37 R L R L 38 L R L  
*f*

39 R L R 40 C R L R 41 R 42 R R L R L 43 L L R R 44 L L L R R 45 R R  
*p* *f*



# #17 - Huck

by Scott Johnson

♩ = 118

1 2 3 4  
R LR LR LRLR R R LRL R R LR R LR R LR LR LR  
*f*

5 6 7 8  
R LR R LR R L L L L L L R LR RLR RLR RLR R LR LRL R  
*p* *f* *p*

9 10 11  
R LR RLR RLR RLR R LRLRLRLRLRLRLRLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRLRLRL  
*f* *p* *f* *p* *f* *p*

12 13 14  
RLRLR L RLRLR L RLRLR L R R R R R R RLRLRLRLRLRLRLRLRLRLRLRLRLRLRL  
*f* *p* *f* *p* *f* *p* *p* *f* *p* *f* *p*

15 16 17  
RLRLRLRLRLRLRLRLRLRLRLRLRLRLRL RL L RLRL L RL RL R R LRL L  
*f* *p* *f* *p* *f* *p*

18 19 20  
RLRLRLRLRLRLRLRLRLRLRLRLRLRLRL L R R L RLRLR LRLRL RLRLRLRLRLRLRLRLRLRLRLRLRLRLRL  
*f*

21 22 23  
LRLRLRLRLRLRLRLRLRLRLRLRLRLRLRL L L L L L RLRLRLRLRLRLRLRLRLRLRLRLRLRLRLRL  
*f*

# #22 - Burrup

by Scott Johnson

♩ = 190

1 *fff* R L R R R 2 R L 3 R L R R R 4 R L 5 R R L L L 6 R R L L L

7 R R R R R R 8 R R R L L 9 R R R L L 10 R R R L L 11 R R R L L 12 R R R L L

13 R L R L R L 14 R L R L R L L 15 R L R L R L 16 *f* R L R L R L R L R L 17 *p* R L R L R L 18 R L R L R L

19 R L R R L R L 20 R L R L R L R L 21 R L R L R L R L 22 L R L R L R L 23 *fff* L R L R R 24 R R

25 R R R R R R 26 R R R R 27 R R R R 28 R R R R 29 *p* R L L L L 30 L R R R R

31 R L L L L 32 L R L R R R 33 R L R L L 34 R L R L L 35 R L R L L 36 R L R L L

37 *f* R L R L R R L R L R R R R L R R R R R L R R R *fff*



# #30 - Gold

by Scott Johnson

♩ = 50

Musical notation for measures 1-4. Each measure contains a rhythmic pattern of eighth notes. Measure 1: R L L R L L R L. Measure 2: R L R R L L R R R. Measure 3: R L R R L L L R R R. Measure 4: L R L L R L R R L L L. Dynamics: *mp* for measures 1-2, *f* for measures 3-4.

Musical notation for measures 5-7. Measure 5: R L L R R L R L R L R L R L. Measure 6: R L R L R L R L R L R L L R. Measure 7: R R R R R L R L R R R R L R L. Dynamics: *mp* for measure 5, *f* for measure 6, *mp* for measure 7.

Musical notation for measures 8-11. Measure 8: R R R R R L R L R R R R L R L. Measure 9: R R L R L L R L R R. Measure 10: L R L L R R L L L. Measure 11: R L R L R L R L. Dynamics: *mp* for measures 8-10.

Musical notation for measures 12-14. Measure 12: R L R L R R R R R. Measure 13: R R L R R. Measure 14: R L R L R L R L R L R L R L R L R L. Tempo change: ♩ = 150. Dynamics: *f* for measure 13, *pp* for measure 14.

Musical notation for measures 15-18. Measure 15: R L R L R L R L R L R L. Measure 16: R L R L R R L L. Measure 17: R L R L R L R L R L. Measure 18: R L R L R L R L R L. Dynamics: *f* for measure 15, *ff* for measure 16, *pp* for measure 17, *ff* *pp* for measure 18.

Musical notation for measures 19-20. Measure 19: R R R R R L R L R R R L R L R L R L R L R L R L. Measure 20: L R L R R R R L R L R L R L R L R L R L R L R L. Dynamics: *f* for measure 19, *ff* for measure 20.