

Contents

1935 Solo.....	55	The Gob's 6/8.....	8	R. I. Drummer.....	9
The 26 American Drum Rudiments....	4	The Guilty Kilty.....	39	Rocking the Rudiments.....	11
2 nd Coast Artillery.....	7	Halftime Filling.....	24	Ross 2/4.....	56
6/8 Solo.....	15	Hallie Kling Two-Four.....	49	Rudimental Ramble.....	35
A Bit o' Syncopation.....	28	The High-Dee-Diddle.....	42	Rudimentally Yours.....	41
Aberdeen Post.....	43	Hip-a-Dipper.....	31	Rudimenter Good Luck.....	62
Alpha St. Louis.....	40	Hit The Diddles.....	44	Ruff and Stumble.....	56
Assault and Battery.....	41	Hold Everything!.....	59	Salt and Pepper.....	20
The Badger Braves.....	10	The Irish Piper.....	45	Show Boat.....	21
Belleville Swing.....	55	Jack's 2/4.....	25	Simpson's 2/4.....	54
Benevolent Bill.....	19	Japanese 2/4.....	14	Smitty's Delight.....	12
The Bill Graham March.....	16	Just for Fun Triplets.....	22	Snap.....	30
"Bob" Persons.....	9	Kingdom Coming.....	10	Snapper.....	54
Bob's Six-Eight.....	19	Lefty.....	13	Sons of America.....	64
Calf Head.....	38	L'esprit De Corps I.....	48	Standard March Taps.....	17
The Cannon-Ball Quickstep.....	41	L'esprit De Corps II.....	48	The Standard Roll-Off.....	17
Cleveland Courier.....	56	L'esprit De Corps III.....	48	The Starter 6/8.....	15
College Drag.....	32	Louie's Quickstep.....	37	Steinhauser's 6/8.....	39
Contest Solo for Drum.....	15	Louisville Thunder.....	31	The Stick Tick 6/8.....	20
Corn Plasters.....	39	The Lynehan Quickstep.....	32	Stop! Look and Listen.....	13
Culleton's N.A.R.D. March.....	8	The Maine Champion.....	6	Streets Aflame.....	58
Cyrano.....	33	Malden Post.....	26	The "Strut" Street March.....	7
The Da-Da-Ma-Ma 6/8.....	22	Mister Rudiments.....	6	Supper Call.....	64
Dan Graham's Destiny.....	16	Modern Syncopation.....	17	Sweet and Easy.....	8
Dashing White Sergeant.....	25	Monti On Parade.....	66	Swing It.....	21
De Molay.....	12	Morristown Post 59.....	40	Syncopation Sandy.....	61
Dixie Belle.....	28	My Pal.....	46	Taps for Street Beat.....	52
The Double Ratamacue.....	18	The Nutmeg Two-Four.....	43	The Texan.....	57
The Doubler March.....	24	Old Drum.....	47	The Texas Ranger.....	45
Doubling the Army Two-Four.....	11	Old Hickory.....	65	Three Cheers.....	17
Doubling the Downfall.....	14	Old Man Flam Accent.....	25	Trip-It.....	36
The Doublings.....	17	Old Tin Can.....	13	The Triplet Bass Drum Beat.....	44
Drum Solo.....	29	Omaha.....	47	Two-Four Hooker.....	7
Dutch Bill.....	12	Pace-Maker.....	50	Two-Four Nightmare.....	54
Fancy Six-Eight.....	50	Paradiddle-Mania.....	60	Uncle Bob Persons.....	57
Filling the Double Drag.....	65	Paradiddlers Picnic.....	58	V.C.A.....	9
Flam-Five Quickstep.....	37	The Perry Pair.....	52	The Vancouver March.....	34
The Flam Tapper.....	42	Pike's Peak.....	18	Vic's Solo.....	35
Flamadiddlings.....	26	Pile Driver.....	49	Victor Quickstep.....	34
The Flammatap.....	23	The Piper Band.....	51	Viva NARD.....	61
Flip-It.....	36	The Pixolated Drummer.....	21	"We Two" Duo.....	33
Fogel's Time Beat No. 1.....	27	The P.N.A. 2/4.....	51	What Have You?.....	44
Fogel's Time Beat No. 2.....	27	Post 102.....	53	Willie Weaver.....	30
The Follies.....	32	Powder River.....	50	Ye Ancients.....	53
Fort Ethan Allen.....	59	Price Hill Quickstep.....	59	Yem-Kee-Dee.....	37
Four Marches for the Big Parade:		Pride of Oklahoma.....	10	You and I.....	42
No. 1 The Army 2/4.....	63	Proctor's No. 3.....	38	Zane-Irwin Squadron.....	28
No. 2 The Straight 6/8.....	63	R.I. Drummer.....	7	The Zuber Scotch.....	60
No. 3 The Roving Sailor.....	63	The Ratamacue Six-Eight.....	23		
No. 4 Half-Time.....	63	Ray's Stick Beat.....	27		
Frisky 2/4.....	46	Rhythm Quickstep in 6/8.....	29		

The National Association of Rudimental Drummers



Organizers of the National Association of Rudimental Drummers, 1933

Front Row: Harry Thompson, George A. Robinson, William Flowers, W. D. (Bill) Kieffer, W. F. (Bill) Hammond, Joe A. Hathaway, George Lawrence Stone, Roy Knapp

Back Row: William F. Ludwig, M. M. (Heinie) Gerlach, J. Burns Moore, William C. Miller, Ed. B. Straight

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Foreword

This book represents a complete compilation of the 150 drum solos written by members of the National Association of Rudimental Drummers. LudwigMasters Publications is proud to present this newly edited and engraved edition of a time-honored and respected source of reading and

study material for the snare drum. We dedicate this new edition to William F. Ludwig, Sr., and the great percussion instrument company he founded, for his past editorial and publishing involvement with this book.

The History of the National Association of Rudimental Drummers

The following is an excerpt from a letter written by the late William F. Ludwig, Sr., former secretary of N.A.R.D., which eventually disbanded. The letter is dated November 1, 1962.

In 1933, during the American Legion National Convention at Chicago, a group of drummers from all parts of the country had occasion to meet and discuss present and past methods of drumming and drum instruction. This group consisted of some of the most active and prominent rudimental drummers of the day.

Thirteen of the twenty-six rudiments were selected by this group and termed the "thirteen essential rudiments of drumming" that all drummers should know. It was decided to adopt the "Thirteen Essential Rudiments" as a test for membership in the "Thirteen Club," organized for the promotion of rudimental drumming.

This club idea met with such favorable response that it was decided to adopt the name of National Association of Rudimental Drummers and to further encourage the study of the rudiments of drumming by having members contribute a solo to be published in book form, to contain 150 solo beats by the members. The response from the members was excellent. [The contributing members are listed on page 66.]

All rudimental drummers, as well as those interested in taking up the rudiments, should have this book as reference. Teachers and students will find it very helpful in playing new beats and in the study of compositions.

The Thirteen Rudiments of the National Rudimental Drummers Association

No. 1*
The Long Roll

L $\overline{\text{L}}$ R $\overline{\text{R}}$ L $\overline{\text{L}}$ R $\overline{\text{R}}$ etc. > > > >

No. 2*
The Five Stroke Roll

L L R R $\overline{\text{L}}$ R R L L $\overline{\text{R}}$ L L R R $\overline{\text{L}}$ R R L L $\overline{\text{R}}$ etc.

No. 3*
The Seven Stroke Roll

L L R R L L $\overline{\text{R}}$ L L R R L L $\overline{\text{R}}$ L L R R L L $\overline{\text{R}}$ etc.

No. 4*
The Flam

LR RL LR RL LR RL etc.

No. 5*
The Flam Accent

L R L R RL R L L R L R RL R L etc.

No. 6*
The Flam Paradiddle

L R L R R RL R L L L R L R R RL R L L etc.

No. 7*
The Flamacue

LR $\overline{\text{L}}$ RL LR LR $\overline{\text{L}}$ RL LR etc. > > > >

No. 8*
The Ruff

LLR RRL LLR RRL etc.

No. 9*
The Single Drag

LLR $\overline{\text{L}}$ RRL $\overline{\text{R}}$ LLR $\overline{\text{L}}$ etc.

No. 10*
The Double Drag

LLR LLR $\overline{\text{L}}$ RRL RRL $\overline{\text{R}}$ LLR LLR $\overline{\text{L}}$ etc.

No. 11*
The Double Paradiddle

$\overline{\text{L}}$ R L R L L $\overline{\text{R}}$ L R L R R $\overline{\text{L}}$ R L R L L etc. > > >

No. 12*
The Single Ratamacue

LLR L R $\overline{\text{L}}$ RRL R L $\overline{\text{R}}$ LLR L R $\overline{\text{L}}$ RRL R L $\overline{\text{R}}$ etc. > > >

No. 13*
The Triple Ratamacue

LLR LLR LLR L R $\overline{\text{L}}$ RRL RRL RRL R L $\overline{\text{R}}$ etc. > >

* All Rudiments are to be played Open and Close.

MISTER RUDIMENTS

Ralph G. Eames, Jr.
Wakefield, Mass.

Musical score for "Mister Rudiments" in 2/4 time. The score consists of five staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with accents (>) under the first and fourth measures. The second staff continues the melody with triplets (3) and a repeat sign. The third staff includes more triplets and a repeat sign. The fourth staff features a repeat sign and triplets. The fifth staff concludes with a repeat sign and triplets, with first and second endings indicated by numbers 1 and 2.

THE MAINE CHAMPION

Emile F. Cote
Old Orchard Beach, Maine

Musical score for "The Maine Champion" in 2/4 time. The score consists of six staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It features a series of eighth and sixteenth notes, with accents (>) under the first and fourth measures. The second staff continues the melody with a first ending (1) and a second ending (2), with a forte (ff) dynamic marking. The third staff includes a first ending (1) and a second ending (2), with a mezzo-forte (mf) dynamic marking. The fourth staff features a piano (p) dynamic marking and a crescendo hairpin. The fifth staff includes triplets (3) and a repeat sign. The sixth staff concludes with a first ending (1) and a second ending (2), with triplets (3) and a repeat sign.