

## BIOGRAPHICAL NOTE

The most colorful and dynamic personality of "Swingdom" is unquestionably Gene Krupa, the titanic genius of rhythmic drumming. But this creator of a seventh heaven of musical frenzy is more than an entertaining showman; he is acknowledged to be, by drummers and musicians themselves, the foremost living exponent of the art of rudimental and creative drumming.

Gene Krupa was born in Chicago in 1909, and this was especially fortunate for him because Chicago was destined to be the center of the greatest advance of swing music during the years 1924-1930. Those were the years when Fletcher Henderson's orchestra, Louis Armstrong, Frank Teschmacher, Joe Sullivan, Bix Beiderbecke, Bud Freeman, "Baby" Dodds, Pee Wee Russell, Zutie Singleton, Dave Tough, George Whetling, "Wingy" Manone and other great musicians of the Chicago style of jazz music were reaching their greatest heights. Gene listened to these artists, lived with them, played with them, and made many of the recordings that today are rare collectors' items.

Krupa was not satisfied with merely the spontaneous enthusiasm of rhythmic drumming. He felt that there must be an intellectual side to his instrument as with any other, and so he took up the study of rudiments from Sanford E. Moeller, then recognized as the finest teacher in New York. As the result of this study, plus his inherent creative powers, he evolved a style of drumming which has done more for drummers than anything in the history of music. From Vishnudrass Shirali, who plays on 12 drums for Uday Shan-Kar, the Hindu dancer, Gene learned many things about contrapuntal rhythmic combinations. Another great inspiration to his art were the Belgian Congo records made by the Denis-Roosevelt expedition to Africa in 1935.

To return to Krupa's life. When he was thirteen he sat in with his first band, The Frivolians, who were playing at Wisconsin Beach, Wisconsin. Later he was to play with the more famous bands of Red Nichols, Irving Aaronson, Russ Columbo, Mal Hallett and Buddy Rogers.

Then about five years ago came the historic meeting with Benny Goodman. Benny gave Gene a featured role in his orchestra, and together with the rise of swing, the stars of Goodman and Krupa began to rise in the firmament. This year came the news of the formation of a band conducted by Gene Krupa himself.

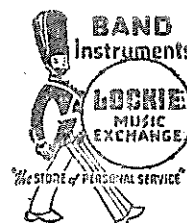
Gene Krupa has made his mark in American jazz as an original and amazingly versatile drummer, and now he makes his debut as an author with this authentic volume on the art of Drumming.

# Gene Krupa

## THE SCIENCE OF DRUMMING

IN TWO BOOKS

Edited by  
SAM ROWLAND



950 SO. BROADWAY  
LOS ANGELES

An Advanced Course for Rudimental, Concert and Dance Drummers

PRICE 1.50 in U.S.A.

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## EDITOR'S FOREWORD

The serious student of drums is confronted with diverging paths somewhere along the course of his normal study. It is at this time he will decide to enter a phase of swing studies, or remain as a rudimentalist; or study the concert (or legitimate) branch. In any event, the student usually sacrifices needed foundational studies in order to progress into some other specialization. And usually, the drummer finds himself short in knowledge of fundamentals, and this requires a distracting interruption to review or study foundational technique. These two Books are designed for the express purpose of developing the student along required lines of technique studies, and at the same time, permit him to branch into jazz or swing as he progresses.

Gene Krupa believes foundational drumming is all important no matter which branch the student eventually follows. So, side-by-side with basic studies, a logical progression of jazz is provided. No matter which phase interests the drummer, an established study procedure is offered. By the time the student finishes these two volumes in drumming he should be able to play any style he chooses with a high degree of proficiency.

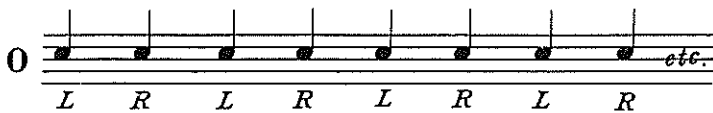



THE EDITOR

A handwritten signature in black ink, reading "Sam Lowland". The signature is written in a cursive, flowing style with a large, prominent initial 'S'.

26 BASIC

DRUM RUDIMENTS

Showing Starting Hand and Phonetic Names

Rudiment Number	Rudiment Title	Phonetic Name	Rudiment Number	Rudiment Title	Phonetic Name
0	Single Stroke Roll	Single Tap Roll	7	Thirteen-Stroke Roll	Thirteen-Tap Roll
					
1	Long Roll	Da-Da-Ma-Ma Roll	8	Fifteen-Stroke Roll	Fifteen Tap Roll
					
2	Five-Stroke Roll	Five-Tap Roll	9	Flam	Flam
					
3	Seven Stroke Roll	Seven-Tap Roll	10	Ruff	Ruff or Open Drag
					
4	Nine-Stroke Roll	Nine-Tap Roll	11	Single Drag	Ruff Tap
					
5	Ten-Stroke Roll	Ten-Tap Roll	12	Double Drag	Ruff, Ruff, Tap
					
6	Eleven-Stroke Roll	Eleven-Tap-Roll			
					

\*Not Reversed

\*\*Arrows Indicate Direction of Stroke

Rudiment Number      Rudiment Title      Phonetic Name  
 13      Single Stroke Roll      Ruff-A-Ma-Tap

l R L R L r r L R L R

Rudiment Number      Rudiment Title      Phonetic Name  
 20      Double Paradiddle      Tap-A-Tap-A-Diddle

L R L R L L R L R L R R

Rudiment Number      Rudiment Title      Phonetic Name  
 14      Double Ratamacue      Ruff-Ruff-A-Ma-Tap

l R l R L R L r r L r r L R L R

Rudiment Number      Rudiment Title      Phonetic Name  
 21      Flam Paradiddle      Flam-A-Diddle

l R L R R r L R L L

Rudiment Number      Rudiment Title      Phonetic Name  
 15      Triple Ratamacue      Ruff-Ruff-Ruff-A-Ma-Tap

l R l R l R L R L r r L r r L r r L R L R

Rudiment Number      Rudiment Title      Phonetic Name  
 22      Flam Paradiddle-diddle      Flam-A-Tap-A-Diddle, or Flam-A-Diddle-Diddle

l R L R R L L r L R L L R R  
 or l R L R L R R r L R L R L L

Rudiment Number      Rudiment Title      Phonetic Name  
 16      Flam Accent      Flam-A-Tap

l R L R r L R L l R L R r L R L

Rudiment Number      Rudiment Title      Phonetic Name  
 23      Drag Paradiddle No. 1      Tap-Ruff-A-Diddle

\*\*\*R l R L R R L r r L R L L

Rudiment Number      Rudiment Title      Phonetic Name  
 17      Flamacue      Flam-A-Tap-A-Flam

\*l R L R L l R l R L R L l R

Rudiment Number      Rudiment Title      Phonetic Name  
 24      Drag Paradiddle No. 2 Tap, Ruff, Ruff-A-Diddle

\*\*\*R l R l R l R L R R L r r L r r L R L L

Rudiment Number      Rudiment Title      Phonetic Name  
 18      Flam Tap      Flam Tap

l R R r L L l R R r L L

Rudiment Number      Rudiment Title      Phonetic Name  
 25      Lesson 25      Ruff-A-Tap

\*l R L R l R L R

Rudiment Number      Rudiment Title      Phonetic Name  
 19      Single Paradiddle      Tap-A-Diddle

L R L R L R R

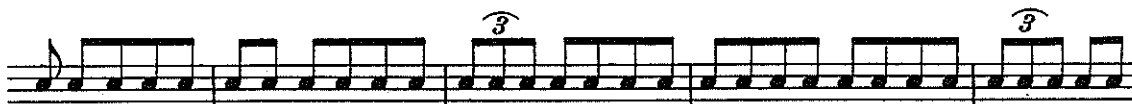
\*\*\*Rudiment Starts With Right Hand

## CHART OF FINGERING COMBINATIONS

In fingering any combination or group of notes there will always be one best method. Hence, in the study of drum rudiments only one pattern with its reverse is provided. Since there are many existing combinations of notes running from one note through five, or six, or more, it is advisable for the drummer to master every possible fingering combination that can be devised in order to become completely dexterous and confident of his ability to play any type of pattern. The chart below exhausts every fingering combination in groups of one through four notes.

Number of Notes	Number of Possible Fingerings	Possible Reverse Fingerings	Rudimental Name or Author's Title for Combination:
One ♪	One 1=L	Two 2=R	(Rudiment O) Single Stroke Roll or Single Tap
Two ♪♪	Two 1=L R 2=L L	Four 3=R L 4=R R	(If closed: <i>Flam</i> ) (Rudiment No. 9) Long Roll (Rudiment No. 1)
Three ♪♪♪	Four 1=L R L 2=L L R 3=L R R 4=L L L	Eight 5=R L R 6=R R L 7=R L L 8=R R R	Triplet Ruff (if first two notes are grace notes) Flam Tap (if first note is flam) Harry A. Bower's "Double Triple Roll"
Four ♪♪♪♪	Eight 1=L R L L 2=L L R L 3=L R R L 4=L L R R 5=L R L R 6=L R R R 7=L L L R 8=L L L L	Sixteen 9=R L R R 10=R R L R 11=R L L R 12=R R L L 13=R L R L 14=R L L L 15=R R R L 16=R R R R	Paradiddle (Rudiment No. 19) Reverse Paradiddle Inward Paradiddle Long Roll (Rudiment No. 1) Single Stroke Roll (Rudiment No. O.)

Key to practice figures using above combinations:



*etc. Gradually increase speed. Play with accuracy*

L L R L L	L R L R L L	L R L L R L L	L R L L R L R R	L R L L R
R R L R R	R L R L R R	R L R R L R R	L L R L R R L R	R L R R L
L L L R L	L L L R R L	L R R L L R L	L R R L R L L R	L L R L L
R R R L R	R R R L L R	R L L R R L R	L L R R R R L L	R R L R R
L L L R R	<i>etc.</i>	L L L R R L	L R L R R L R L	L R R L R
R R R L L		R R R R L L R	L R R R R L L L	R L L R L
L L R L R		<i>etc.</i>	L L L R R R R L	L L L R R
R R L R L			L L L L R R R R	R R R L L
L L R R R				
R R L L L				
L L L L R				
R R R R L				
L L L L L				
R R R R R				

It will be readily seen that none of the above examples actually exhaust the limits of possible combinations. For practice, each example should, *by itself*, be run down through *every* single example of each group combination.