

# *LJ Hutchen* DRUM METHOD

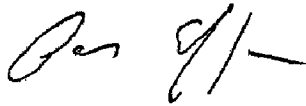
## BOOK ONE

Dear Student:

Welcome to the world of instrumental music. This book is designed to help you appreciate, read, and play music.

Have fun with music throughout your life!

Sincerely,



Paul Effman

*“Music is the universal language of mankind” – Henry Wadsworth Longfellow*

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Paul Effman – Educational Consultant  
Jay Friedman – Editor & Graphics  
Lou & Justin Varuzzo – Photography

2nd edition

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## *Hand Positions*

There are two common methods for holding drum sticks.

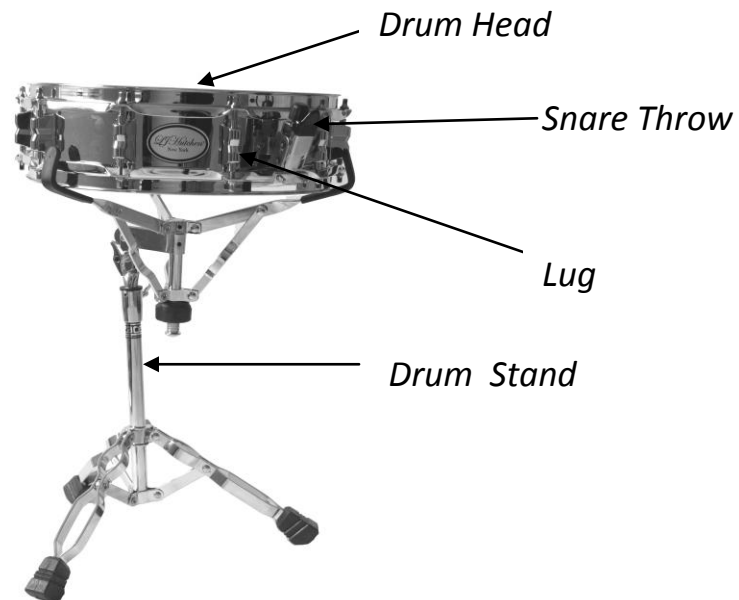
Matched Grip (Recommended)



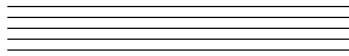
Traditional Grip



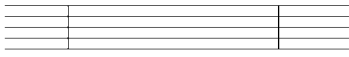
## **THE SNARE DRUM**



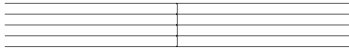
# Important Terms



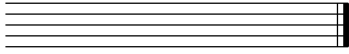
**Music Staff** = **Lines and spaces**



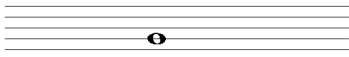
**Measure** = **Segment of the music**



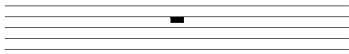
**Barline** = **Divides the music into measures**



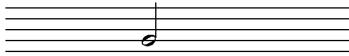
**Double Barline** = **End of the music**



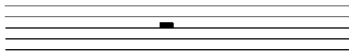
**Whole Note** = **4 beats of sound**



**Whole Rest** = **4 beats of silence**



**Half Note** = **2 beats of sound**



**Half Rest** = **2 beats of silence**



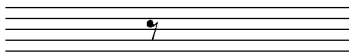
**Quarter Note** = **1 beat of sound**



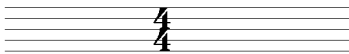
**Quarter Rest** = **1 beat of silence**



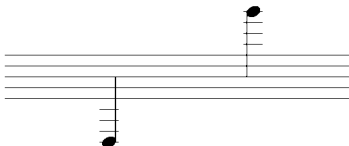
**Eighth Notes** = **Half beat of sound**



**Eighth Rest** = **Half beat of silence**



**Time Signature** = **Number of beats in a measure**



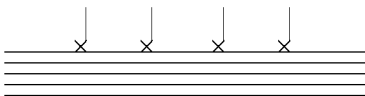
**Ledger Lines** = **Lines that extend the staff**



**Stems facing up = Snare Drum**

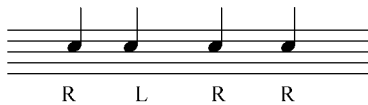


**Stems facing down = Bass Drum**



**Notes with X = Cymbal**

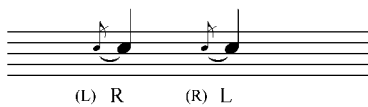
A rudiment is one of a set of basic patterns used in drumming. Below is a list of the rudiments you will learn in this book. "R" means right hand and "L" means left hand.



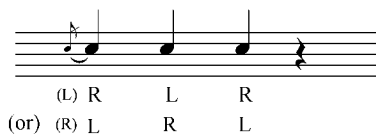
**Right Paradiddle**



**Left Paradiddle**



**Flam**



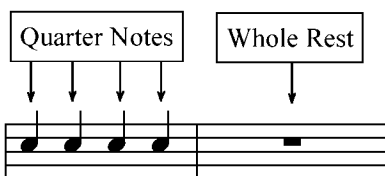
**Flam Accent**



**Flam Tap**



# Lesson 1



Always count out loud.

1

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

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

Tap your foot: ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

2

1 2 3 4 1 2 3 4

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

↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ keep tapping...

Keep counting out loud...

3

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

4

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

5

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

6

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

If there is no sticking written in, always alternate.

7

R      L

Teacher Notes: It is essential that very slow tempos are used. ♩ = 60. A typical assignment for young students should be a half a page. Counting out loud should be stressed throughout the method. Over a 2-3 week period (while teaching Lessons 1 & 2) explain: **whole note, whole rest, quarter note, quarter rest, barline, double barline, and time signature.**



# Lesson 3

Half Notes      Half Rest      Quarter Rests

Always count out loud.

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

1 R L   R L   R L   R L   R L   R L   R L   R L

1 2 3 4   1 2 3 4   keep counting...

2 R L   R L   R L   R L   R L   R L   R L   R L

3 R   L   R   R L   R   L   R   R L   R   L   R L R

4 R   R L   R   R L   R   R L   R   R L

5 R L   R L   R L   R L   R L   R L   R L   R L

6 R L   R R L L   R L   R   L R   L L R R   L R L

If there is no sticking written in, always alternate.


7

## Three Blind Eggs

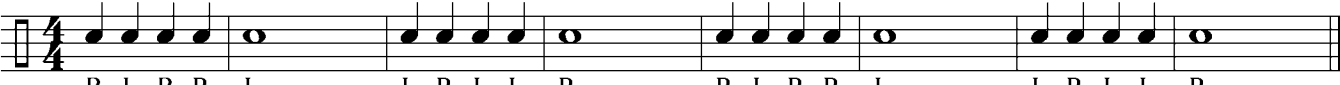
8

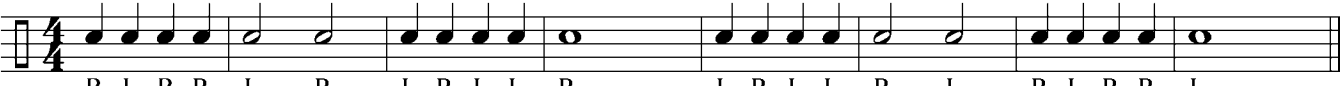
# Lesson 4

Paradiddle

1   
R L R R L L R L R R L L R L R R L L R L R R L

2   
L R L L R R L R L L R R L R L L R R L R L L R


3   
R L R R L L R L L R R L R R L L R L L R

4   
R L R R L R L R L L R L R L L R L R L R R L


## Time To Rest

5   
R L R L R L R L R L R L R L R L R L R L R

## Keep On Resting

6   
R L R R L L R L L R R L R R L L R L L R

## Whale Of A Scale

7   
R L R R L R L L R L R R L L R L R R L R L L L R

## Mary Had A Little Lamb

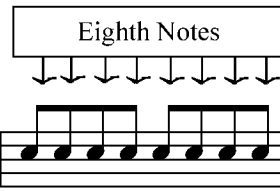
8   
R L R R L R L R L R L R L R L R L R R L

Important message to musicians: at this point in your progress, you should start adding daily warm up exercises to your home practice schedule. See Page 35.



# Lesson 4A

(This page is for drums only. It cannot be combined with other instruments.)



1

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

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

Exercise 1: Four measures of 4/4 time. The first three measures contain eighth notes in pairs (1+2, 3+4) for the first, second, and third measures respectively. The fourth measure contains quarter notes 1, 2, 3, 4. The drum notation below shows the corresponding R and L strokes.

2

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

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

Exercise 2: Four measures of 4/4 time. The first measure has eighth notes in pairs (1+2, 3+4). The second measure has quarter notes 1, 2, 3, 4. The third measure has eighth notes in pairs (1+2, 3+4). The fourth measure has quarter notes 1, 2, 3, 4.

3

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

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

Exercise 3: Four measures of 4/4 time. The first measure has quarter notes 1, 2 and eighth notes in pairs (3+4, 4+). The second measure has quarter notes 1, 2, 3, 4. The third measure has quarter notes 1, 2 and eighth notes in pairs (3+4, 4+). The fourth measure has quarter notes 1, 2, 3, 4.

4

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

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

Exercise 4: Four measures of 4/4 time. The first three measures contain eighth notes in pairs (1+2, 3+4). The fourth measure contains quarter notes 1, 2, 3, 4.

5

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

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

Exercise 5: Four measures of 4/4 time. The first measure has quarter notes 1, 2 and eighth notes in pairs (3+4, 4+). The second and third measures have quarter notes 1, 2 and eighth notes in pairs (3+4, 4+). The fourth measure has quarter notes 1, 2, 3, 4.

6

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

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

Exercise 6: Four measures of 4/4 time. The first three measures contain eighth notes in pairs (2+3, 3+4). The fourth measure contains quarter notes 1, 2, 3, 4.

7

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

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

Exercise 7: Four measures of 4/4 time. The first three measures contain eighth notes in pairs (1+2, 3+4). The fourth measure contains quarter notes 1, 2, 3, 4.

8

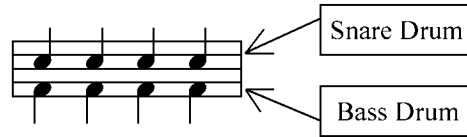
1 + 2 3 4 + 1 2 3 + 4 1 2 + 3 4 1 2 3 4

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

Exercise 8: Four measures of 4/4 time. The first measure has eighth notes in pairs (1+2, 3+4). The second measure has quarter notes 1, 2 and eighth notes in pairs (3+4). The third measure has eighth notes in pairs (2+3, 3+4). The fourth measure has quarter notes 1, 2, 3, 4.

# Lesson 4B

(This page is for drums only. It cannot be combined with other instruments.)



If there is no sticking written in, always alternate.

1

2

3

4

5

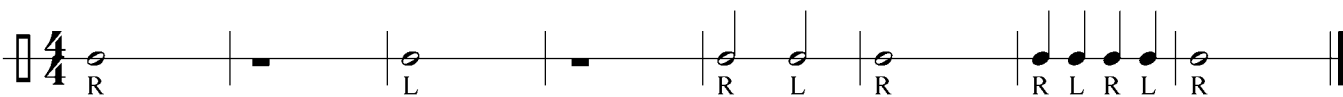
6

7

## Etude Of The Stars

8

# Lesson 5

1 

Tap your foot for the rest of the book.

2 


Count out loud for the rest of the book.

3 


## French Toast

4 


## Lightly Row

5 

## Ode To Beethoven

6 

## Jingle Bells

7 

When stickings are not written in, always alternate.



# Lesson 6

1

2

3

4

## First Scale Exercise

5

## Second Scale Exercise

6

## Corn Attack

7

Repeat Sign

## Twinkle Twinkle Little Star

When you see "D.C. al Fine" go back to the beginning and start again. Then, when you see "Fine" the song ends.

8

# Lesson 7

## On A Roll

1 Musical notation for 'On A Roll' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style with quarter and eighth notes, and rests. The bass line is a simple accompaniment of quarter notes.

## Yankee Doodle

2 Musical notation for 'Yankee Doodle' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style with quarter and eighth notes, and rests. The bass line is a simple accompaniment of quarter notes.

## Rock On

3 Musical notation for 'Rock On' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style with quarter and eighth notes, and rests. The bass line is a simple accompaniment of quarter notes.

## Aura Lee

4 Musical notation for 'Aura Lee' in 4/4 time. The piece consists of two staves with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style with quarter and eighth notes, and rests. The bass line is a simple accompaniment of quarter notes.

## Old MacDonald Had Real Estate

5 Musical notation for 'Old MacDonald Had Real Estate' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style with quarter and eighth notes, and rests. The bass line is a simple accompaniment of quarter notes.

## Your First Duet

6 Musical notation for 'Your First Duet' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a simple, rhythmic style with quarter and eighth notes, and rests. The bass line is a simple accompaniment of quarter notes.

# Lesson 8

## Holiday Songs

### Good King

1

Musical notation for 'Good King' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth notes, and the bass line consists of quarter notes and rests. The piece ends with a double bar line.

### Jingle Bells Again

2

Musical notation for 'Jingle Bells Again' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth notes, and the bass line consists of quarter notes and rests. A box labeled 'Flam' is placed above the melody, with an arrow pointing to a specific note. The piece ends with a double bar line.

### Dreydle Dreydle

3

Musical notation for 'Dreydle Dreydle' in 4/4 time. The piece consists of a single staff with a treble clef and a key signature of one flat. The melody is written in eighth notes, and the bass line consists of quarter notes and rests. The piece ends with a double bar line.

### Jolly Old St. Nicholas

#### Duet

4

Musical notation for 'Jolly Old St. Nicholas Duet' in 4/4 time. The piece consists of two staves, both with treble clefs and a key signature of one flat. The melody is written in eighth notes, and the bass line consists of quarter notes and rests. The piece ends with a double bar line.

Feel free to add sleigh bells and other appropriate percussion instruments to the music on this page. These instruments can either follow the written drum music or play repeated rhythms to accompany the melody.



# Lesson 9A

(This page is for drums only. It cannot be combined with other instruments.)

1 4/4 R L R L | R L R L | R L R L | R L R L

2 4/4 R R R R | R R R R | R R R R | R R R R

3 4/4 1 2 3 4 L L L L | L L L L | L L L L | L L L L

Right Hand 4/4 1 2 3 4 1 2 3 4

Left Hand 4/4 1 2 3 4 1 2 3 4

6 4/4 1 2 3 4 1 2 3 4

Right Hand X = cymbal If you do not have a cymbal, play on the rim of the drum. 4/4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

8 4/4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 + 3 + 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4  
R L R L R



# Lesson 9B

(This page is for drums only. It cannot be combined with other instruments.)

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

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

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

Right Hand 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

Left Hand 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

6 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

Right Hand 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

Left Hand 1 + 2 + 3 + 4 + 1 2 3 4 1 + 2 + 3 + 4 + 1 2 3 4

8 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 + 1 2 + 3 + 4  
R L R L R

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



# Lesson 10

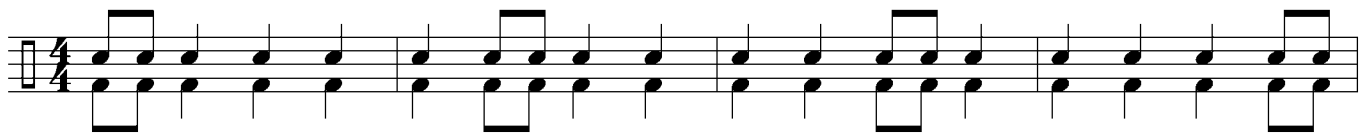
1



2



3



4



# Lesson 10 (continued)

## Low Notes Are Tuff

5

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

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

## Rock Tune 1

6

## Rock Tune 2

7


## Scale

8




# Lesson 12

1



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




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


Detailed description: This exercise is in 4/4 time. The first staff contains four measures of music. The first measure has a quarter rest followed by quarter notes G4, A4, B4, and C5. The second measure has quarter notes G4, A4, B4, and C5. The third measure has quarter notes G4, A4, B4, and C5. The fourth measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff contains four measures. The first measure has quarter notes G4, A4, B4, and C5. The second measure has quarter notes G4, A4, B4, and C5. The third measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5. The fourth measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

## Lightly Row

2



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




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


Detailed description: This exercise is in 4/4 time. The first staff contains four measures. The first measure has quarter notes G4, A4, B4, and C5. The second measure has quarter notes G4, A4, B4, and C5. The third measure has quarter notes G4, A4, B4, and C5. The fourth measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff contains four measures. The first measure has quarter notes G4, A4, B4, and C5. The second measure has quarter notes G4, A4, B4, and C5. The third measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5. The fourth measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

## Scale

3



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




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


Detailed description: This exercise is in 4/4 time. The first staff contains four measures. The first measure has quarter notes G4, A4, B4, and C5. The second measure has quarter notes G4, A4, B4, and C5. The third measure has quarter notes G4, A4, B4, and C5. The fourth measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5. The second staff contains four measures. The first measure has quarter notes G4, A4, B4, and C5. The second measure has quarter notes G4, A4, B4, and C5. The third measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5. The fourth measure has eighth notes G4, A4, B4, C5, G4, A4, B4, C5.

# Lesson 12 (continued)

4





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



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

Detailed description: Exercise 4 consists of two systems of musical notation in 4/4 time. The first system has four measures with notes and rests, and a sequence of letters below: R L R R, L L R R, L R L L, R L R L. The second system has four measures with notes and rests, and a sequence of letters below: R R L R L, R R L R L, R R L R L, R L R.

5




Detailed description: Exercise 5 consists of two systems of musical notation in 4/4 time. The first system has four measures with notes and rests. The second system has four measures with notes and rests.

## Barcarolle

Jacques Offenbach

6




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

Detailed description: Exercise 6 is a single system of musical notation in 3/4 time, consisting of eight measures with notes and rests, and a sequence of letters below: R R L L, R L R L L, R L R L L, R L R L.


## Ode To Joy

Ludwig von Beethoven

7



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



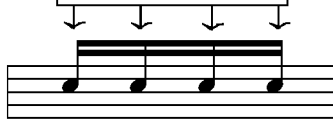
R L R R L R L L R L R L R L R R L

Detailed description: Exercise 7 consists of two systems of musical notation in 4/4 time. The first system has four measures with notes and rests, and a sequence of letters below: R L R R, L R L L, R L R L, R L R L. The second system has four measures with notes and rests, and a sequence of letters below: R L R R, L R L L, R L R L, R R L.

# Lesson 12A

(This page is for drums only. It cannot be combined with other instruments.)

Sixteenth Notes



1

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

R L R L R R L R L R

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

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

2

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

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

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

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

3

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

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

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

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

4

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

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

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

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



# Lesson 12A (continued)

5

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

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

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

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

6

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

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

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

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

7

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

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

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

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

8

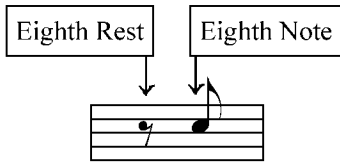
1 e + a 2 + 3 e + 4 1 e + a 2 + 3 e + 4

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

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

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

# Lesson 13



$\frac{2}{4}$  time

1

## We've Got Spirit

2

## Tie It Up

3

## Very Old MacDonald

4

## Marching Tie

5

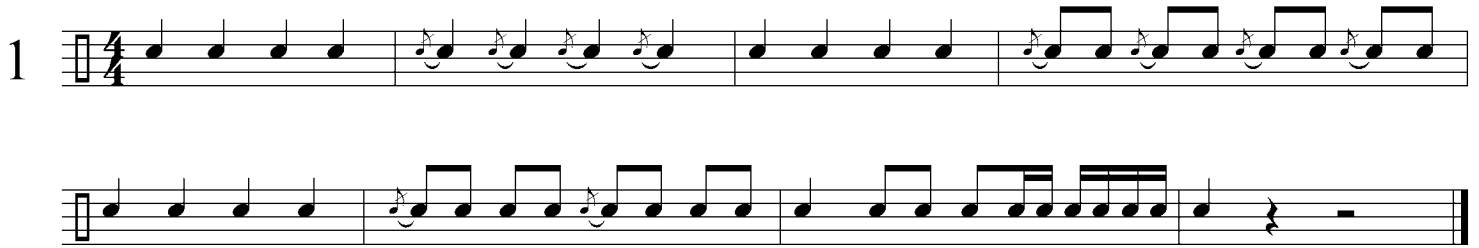
## Shoo Fly

6

# Lesson 14

## The Slur

1



## I Am Slurring

2

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



## Slurred Scale

3



## Another Slurred Scale

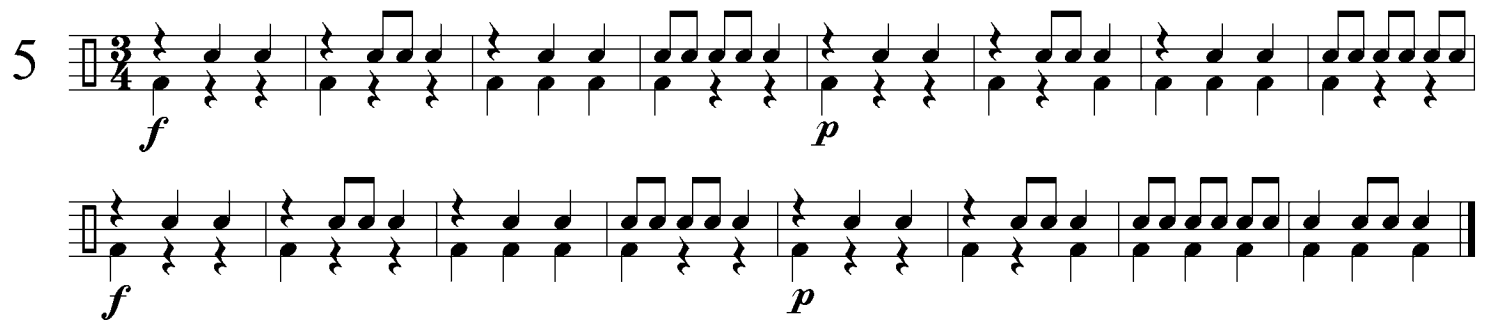
4



## Faith Of Our Fathers

5

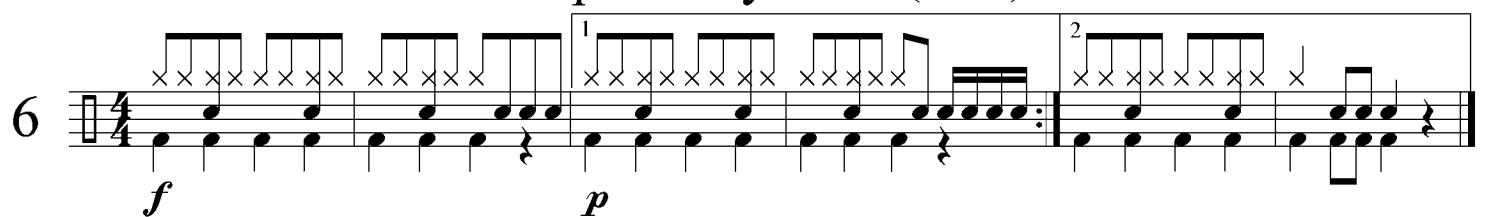
*f* *p*



## Skip To My Lulu (Duet)

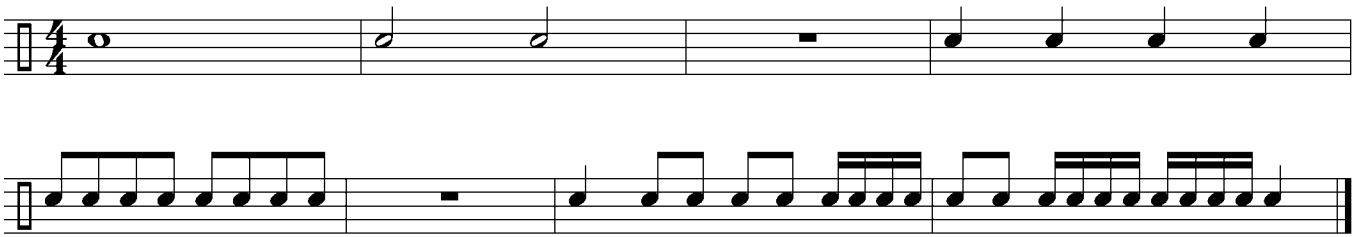
6

*f* *p*



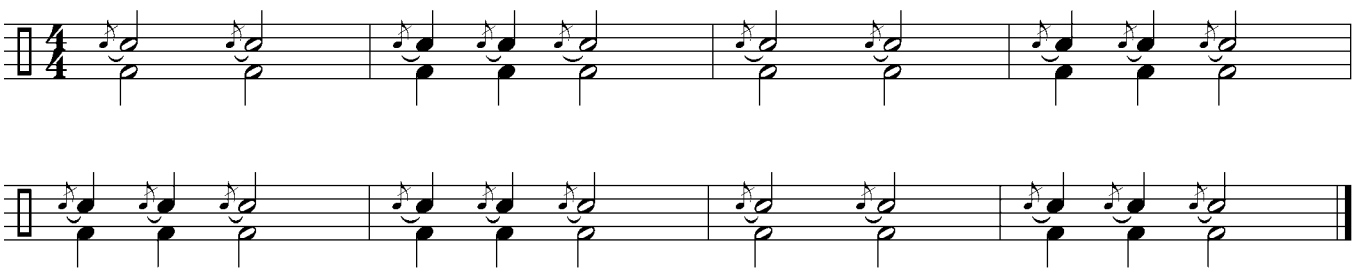
# Lesson 15

1



## Low Cross Buns

2

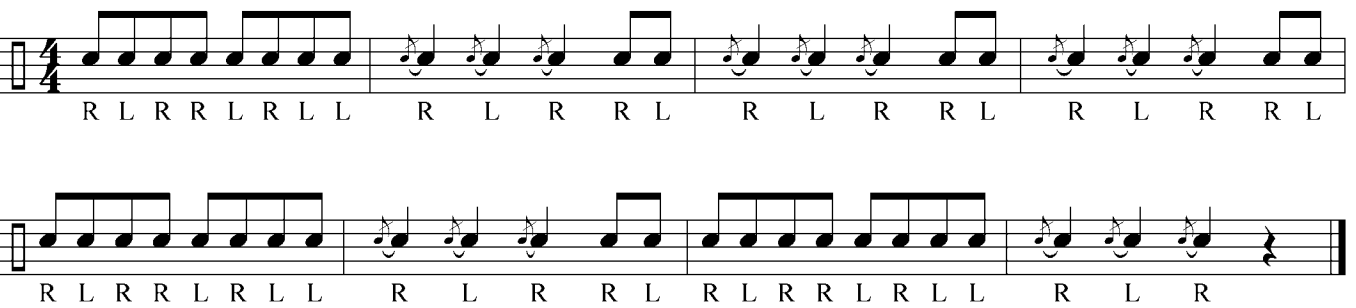


3



## Mary Had Low Notes

4



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

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

# Lesson 15 (continued)

## Scale

5

R L R R L R L (continue this sticking)

## Another Scale

6

L R L L R L R (continue this sticking)

## King Henry The Eighth Note

7

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

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

## Long Long Ago

8

Rests in bass line

# Drums

# Kum Ba Ya

*mp* -medium soft

*mf* -medium loud

*f* -loud

Traditional

Arr. Jay Friedman

Long Rest

8

9

10

11

12

13

*mf*

14

15

16

17

18

19

20

21

22

23

24

25

*f*

26

27

28

29

30

31

32

33

34

35

36

37

38

39

40

41

42

*mf*

43

44

45

46

47

48

*mp*

Snares off

The score is written on a single staff in 4/4 time. It begins with a 'Long Rest' for 8 measures. At measure 9, the snare drum is turned off. The music consists of a series of measures, many of which contain rests (indicated by a slash and a vertical line). The dynamic markings are *mf* (medium loud) from measure 9 to 19, *f* (loud) from measure 23 to 25, *mf* (medium loud) from measure 31 to 42, and *mp* (medium soft) from measure 43 to 48. The piece concludes with a final note in measure 48.

# Fadreit Blues

*Jay Friedman*

8 9 10 11 12 13 14 15 16 17 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 45 46 47 48 49 50 51 52 53 54 55 56

# The Boom Chick Song (A Feature for Drums)

(This page is for drums only. It cannot be combined with other instruments.)

Dominick Cuccia


The musical score is written for a drum set in 4/4 time. It consists of 32 measures, numbered 1 through 32. The notation includes various rhythmic patterns, rests, and drum symbols (represented by 'x' marks for cymbals and solid dots for other drums). The score is organized into eight systems, each containing four measures. The first seven systems end with a double bar line, while the eighth system concludes with a final double bar line and a fermata over the last note.





# Rhythm Practice

*Lisa Bellino*


## SECTION 1

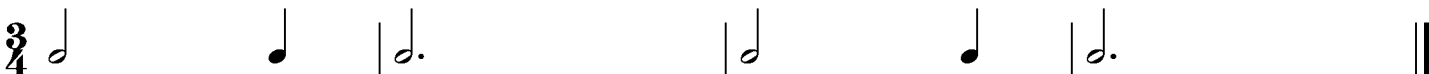
1  $\frac{4}{4}$  


2  $\frac{4}{4}$  

3  $\frac{4}{4}$  

## SECTION 2

1  $\frac{3}{4}$  

2  $\frac{3}{4}$  

3  $\frac{3}{4}$  

## SECTION 3

1  $\frac{4}{4}$  

2  $\frac{4}{4}$  

3  $\frac{4}{4}$  



# Beginner And Intermediate Drum Warmups

*Chris Weigers*

1 

2 

3 

4 

5 

6 

7 

8 

9 

10 

# VOCABULARY

	<i>Accelerando</i>	getting faster
>	<i>Accent</i>	emphasize
	<i>Adagio</i>	slow (between <i>Largo</i> and <i>Andante</i> )
	<i>Allegretto</i>	slightly slower than <i>Allegro</i>
	<i>Allegro</i>	fast
	<i>Andante</i>	medium slow
	<i>Andantino</i>	slightly faster than <i>Andante</i>
	<i>A Tempo</i>	return to the normal speed
⊕	<i>Coda</i>	the ending section of a composition
≡	<i>Crescendo (cresc.)</i>	gradually increase volume
	<i>Da Capo (D.C.)</i>	repeat to the beginning
	<i>Dal Segno (D.S.)</i>	repeat to the sign $\text{S}$
≡	<i>Diminuendo (dim.)</i>	gradually decrease volume
◡	<i>Fermata</i>	hold longer than written
	<i>Fine</i>	the end
	<i>Forte - f</i>	loud
	<i>Fortissimo - ff</i>	very loud
	<i>Larghetto</i>	slightly faster than <i>Largo</i>
	<i>Largo</i>	very slow
	<i>Legato</i>	a smooth style, connected tones
	<i>Lento</i>	slow
	<i>Meno Mosso</i>	less motion (a little slower)
	<i>Mezzo Forte - mf</i>	medium loud
	<i>Mezzo Piano - mp</i>	medium soft
	<i>Moderato</i>	moderately
	<i>Pianissimo - pp</i>	very soft
	<i>Piano - p</i>	soft
	<i>Poco a Poco</i>	little by little
	<i>Rallentando (rall.)</i>	hold back (slow down gradually)
	<i>Presto</i>	very fast
	<i>Ritardando (rit.)</i>	slow down gradually
	<i>Simile</i>	continue in a similar style
	<i>Slur</i>	to connect notes of different pitches without stopping the sound
♩	<i>Staccato</i>	play the note short
♩	<i>Tenuto</i>	hold the note for its full value
	<i>Tie</i>	to connect notes of the same pitch without stopping the sound
	<i>Vivace</i>	fast, lively
	<i>Vivo</i>	very fast (lively)

## ABOUT PAUL EFFMAN

Clarinetist and music educator, Paul Effman received his undergraduate degree from Queens College, City University of New York, and his Masters of Fine Arts degree from Long Island University. His teachers included such notables as Dr. Marc Donnelly (clarinet), Professor Josef Marx (double reeds), Alvin West (saxophone), and Lee Konitz (jazz saxophone).

Mr. Effman has performed throughout the tri-state area. He was the founder and soprano saxophone player for the Long Island Saxophone Quartet. A notable performance in 2005 featured Mr. Effman as a clarinet soloist at Lincoln Center with the Asian Youth Orchestra.

In addition to being a performer, Mr. Effman has had over thirty five years experience as an educator. His faculty positions include Instructor of Saxophone at the University of South Florida and Instructor of Clarinet and Saxophone at C.W. Post College. He was the Chairman of Music at Tampa Catholic High School in Tampa, Florida and Co-Chairman of Fine Arts at H. Frank Carey High School in Franklin Square, New York. He presently conducts the annual School Honor Band at St. Anthony H.S. in Huntington, N.Y. This festival includes over 700 musicians from over 50 Catholic schools in Long Island, New York.

In 1971 the majority of private and parochial schools did not offer instrumental music. Paul Effman started a band program at St. Hyacinth School in Glen Head, New York. In 1980 he founded the Paul Effman School Music Service. His service provides instrumental music, recorder programs and band instruments. It currently serves schools throughout the East Coast. Today with a staff of over eighty educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents and educators now know that music is an integral part of an overall curriculum.

## ABOUT DOMINICK CUCCIA

Dominick Cuccia began his musical journey in 1976. As a young musician he had his first opportunity to teach in 1981 at the age of 13. He received his Bachelor Degree in Music Education from Wilkes University and his Masters Degree from Northwestern State University of Louisiana. As a performer he was a member of the United States Military Academy Bands legendary field music group, The Hellcats. He also was group leader of Walt Disney Worlds Founders of Freedom in Orlando, Florida. He is the author of *The Beat of a Different Drummer* and co-author of *The Favorite Rudimental Solos of Campbell, Cuccia and Pratt*, both published by Meredith Music Publications. Recently he has appeared as a clinician at The Percussive Arts Society International Convention and is featured on *The Drummers Heritage Concert DVD*.

Today Mr. Cuccia is an instrumental music teacher for The Paul Effman Music Service. This experience has inspired many of the ideas contained in this book. Teaching has become his passion and he considers the opportunity to bring music into the lives of children a blessing.