LJ Hutchen **DRUM METHOD**

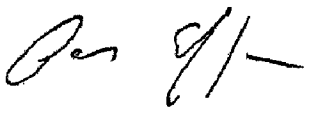
BOOK TWO

Dear Student:

Congratulations! Now that you have gained experience in instrumental music, you are ready to start Book Two. With regular practice you will discover that the joy of music continues to grow, and that the satisfaction music brings you is everlasting.

Have fun with music throughout your life!

Sincerely,



Paul Effman

"Music is enough for a lifetime, but a lifetime is not enough for music."—Sergei Rachmaninov

Written by Paul Effman, Dominick Cuccia, and Joe Abbatantuono
Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

Copyright © 2007 by LJ Hutchen
International Copyright Secured Litho in U.S.A. All Rights Reserved

LJ Hutchen DRUM METHOD BOOK 2

Preface for Band Directors

In order for you to easily accommodate the group's level of experience, I have started Book Two with review lessons.

Review lessons include concepts from Book One. Each concept is presented numerous times through the exercises. I advise the instructor to consider how much repetition is needed. Some groups might be able to proceed without being assigned each and every exercise.

A single review lesson includes the concepts presented in two lessons from Book One.

Since this series is designed to serve mixed groups, certain exercise lines will present new concepts which do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. Directors should use discretion in skipping such exercises when teaching like-instrument groups.

The drum book consists of two sections. Section 1 is from pages 4 to 43, Section 2 is from page 44 to page 64.

Section 1 is a Band Method Book designed to accommodate mixed instrument groups. Although some drummers might primarily use Section 1, the director should extract lessons from Section 2 in order to embellish the learning experience. Section 2 is designed to accommodate the "drum only" group. Students who have successfully completed the LJ Hutchen Drum Method Book 1 are musically ready for either section found in the LJ Hutchen Drum Method Book 2.

Thank you and good luck.

Sincerely,

Paul Effman

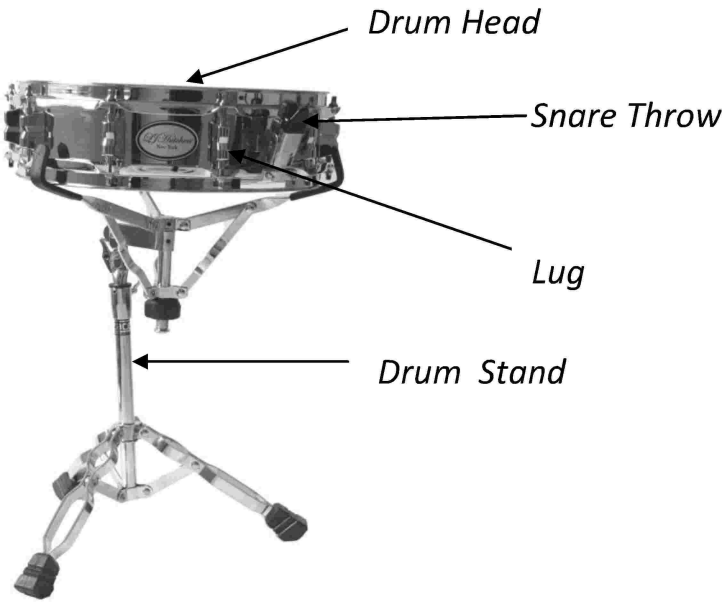
Hand Positions

There are two common methods for holding drum sticks.

Matched Grip (Recommended)

Traditional Grip

THE SNARE DRUM

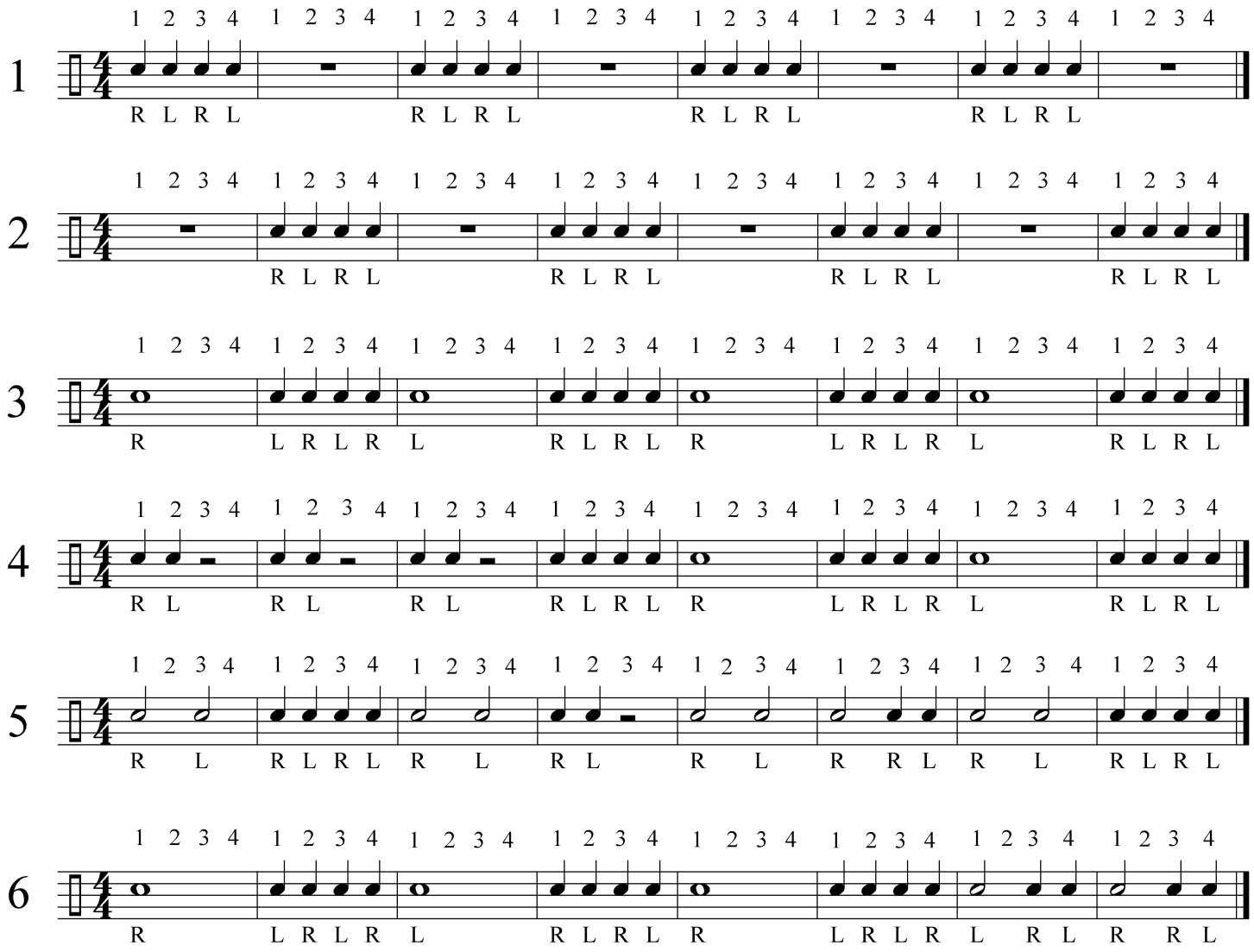


LJHutchen Drum Method Book 2

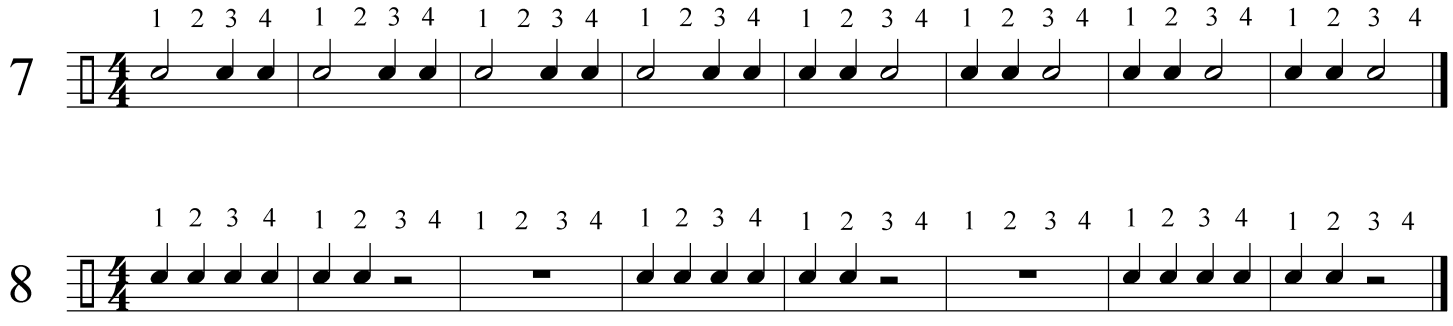
SECTION 1

Lesson R1

Always count out loud.

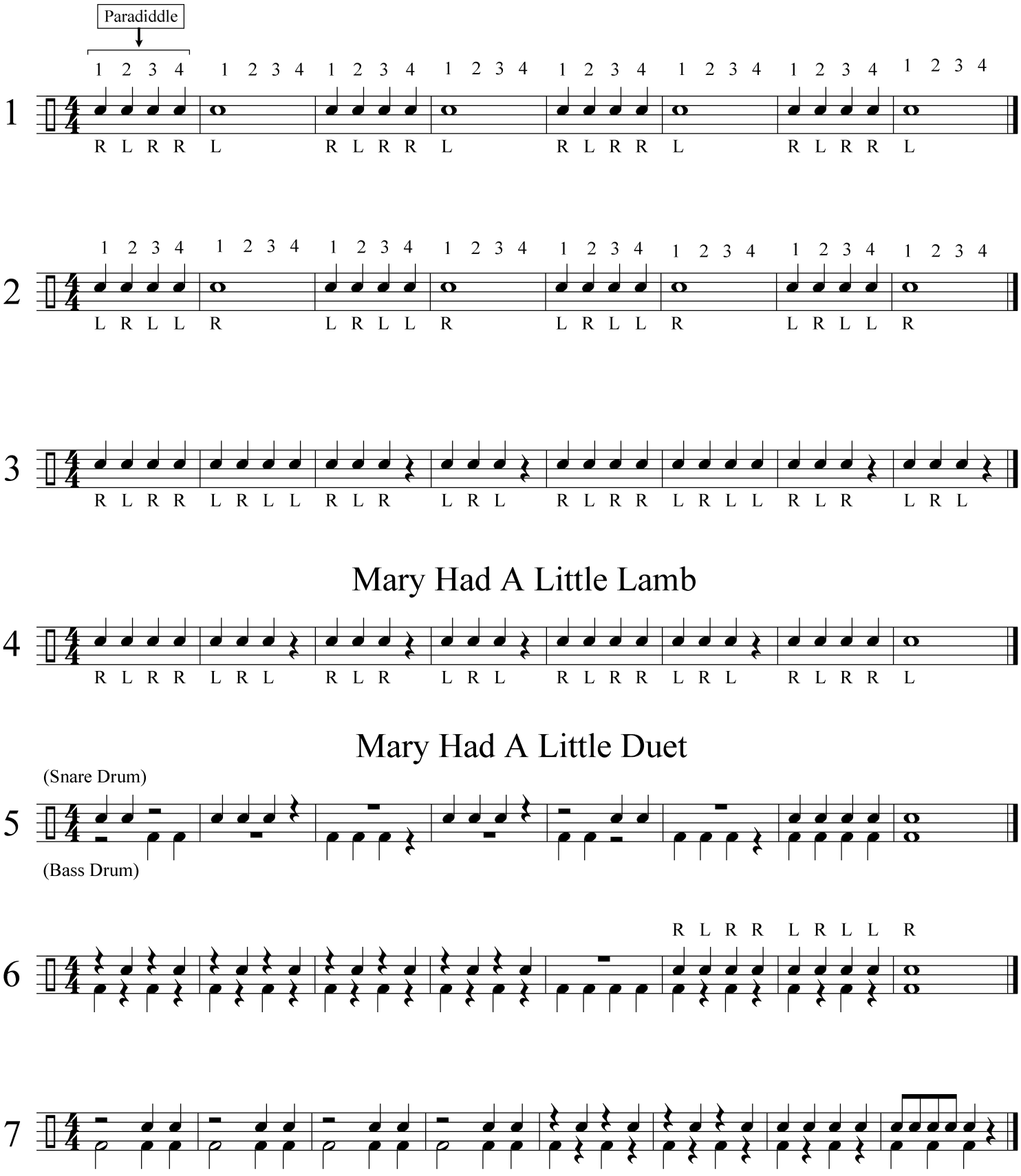


If there is no sticking written in, always alternate.

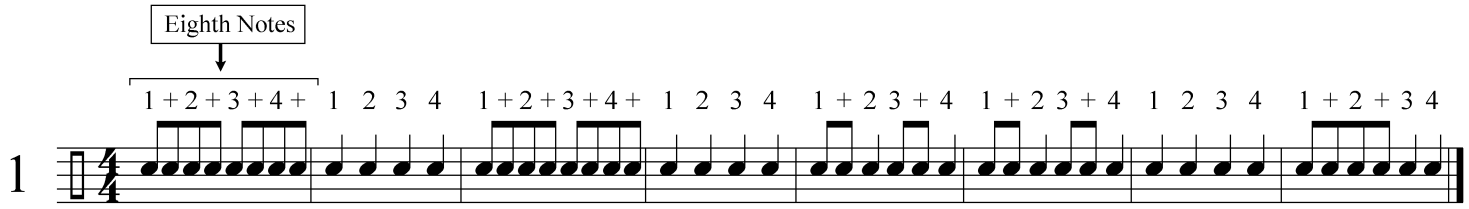


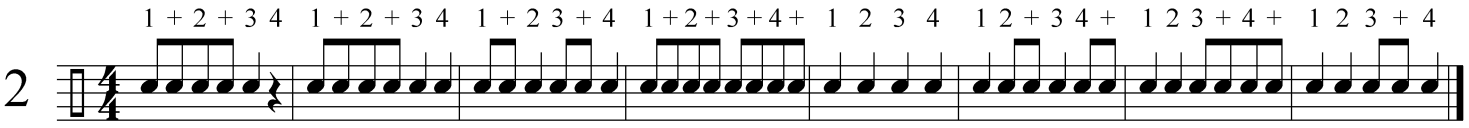
Lesson R2

Always count out loud.

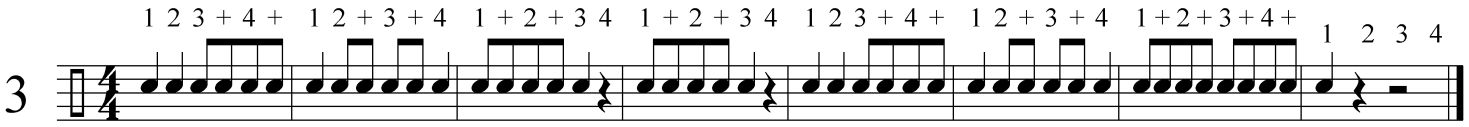


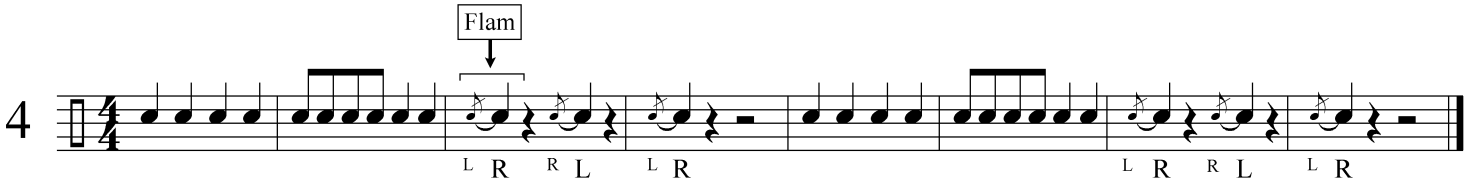
Lesson R3



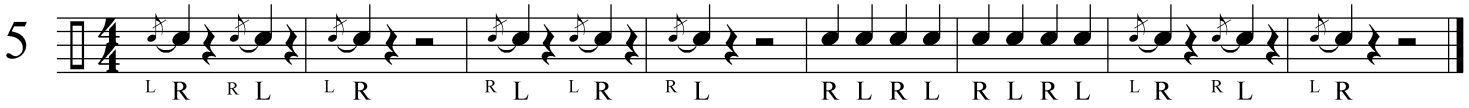


Rock Beat

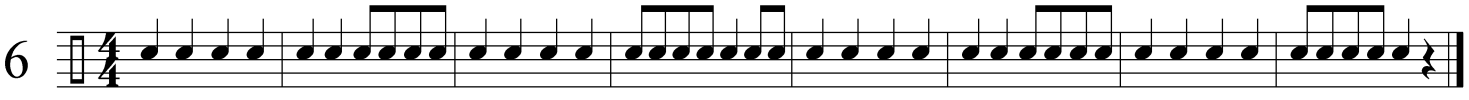




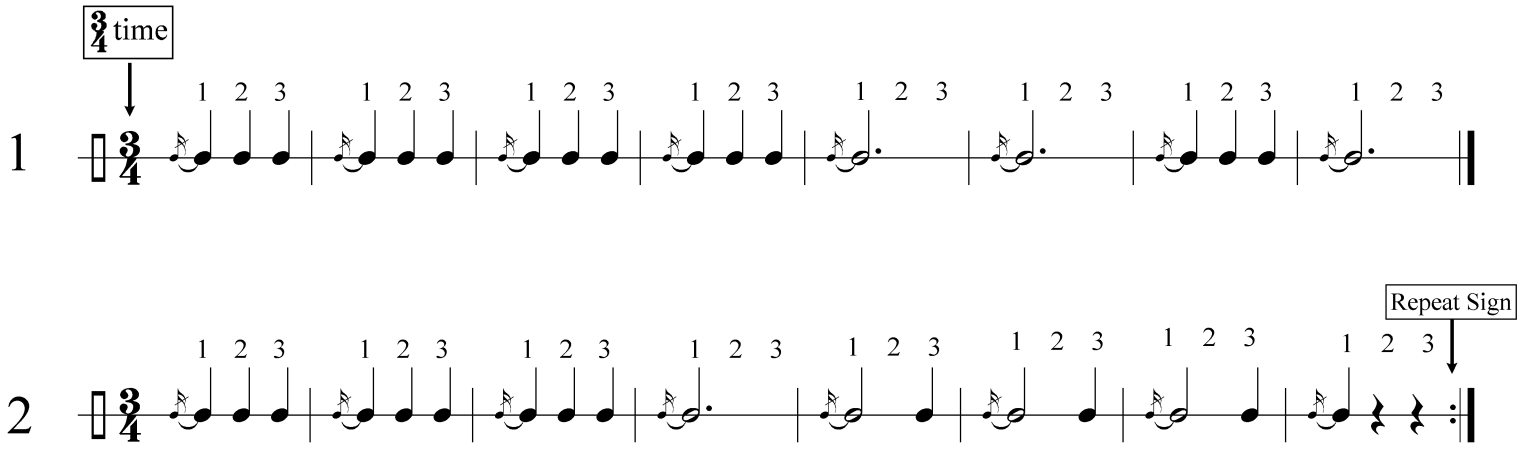
Minor Duo



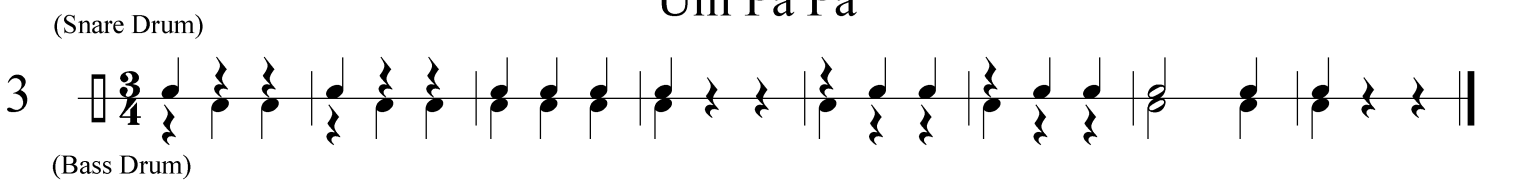
Yankee Doodle

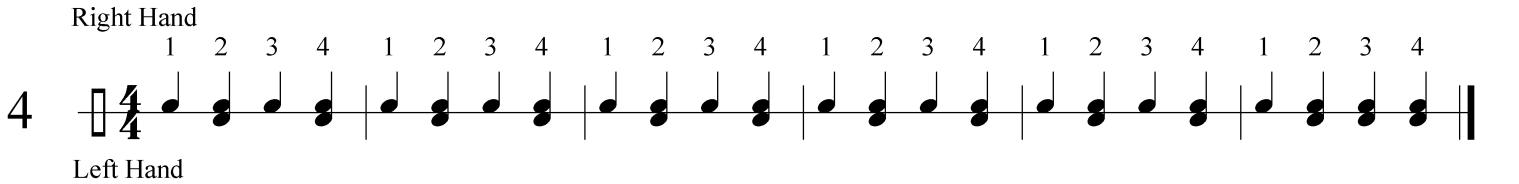


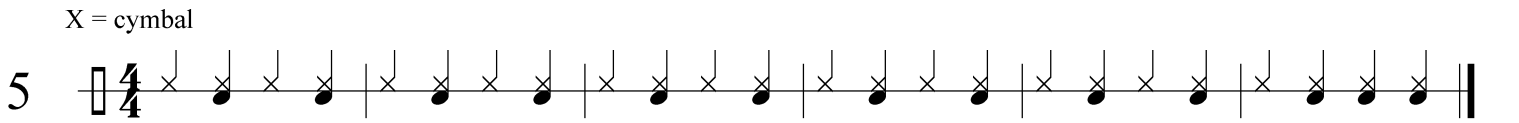
Lesson R4

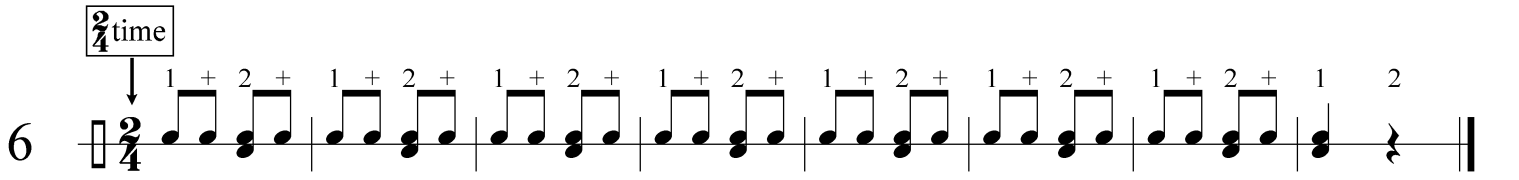


Um Pa Pa

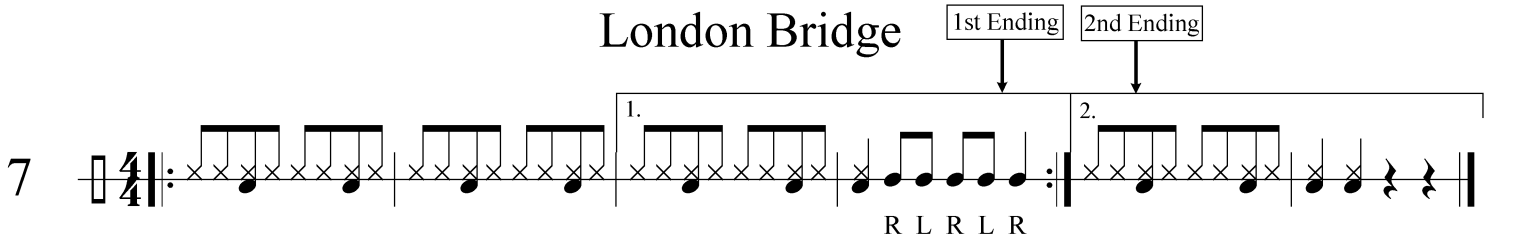








London Bridge

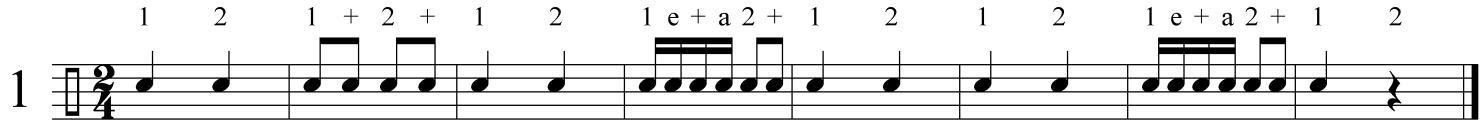


Lesson R5

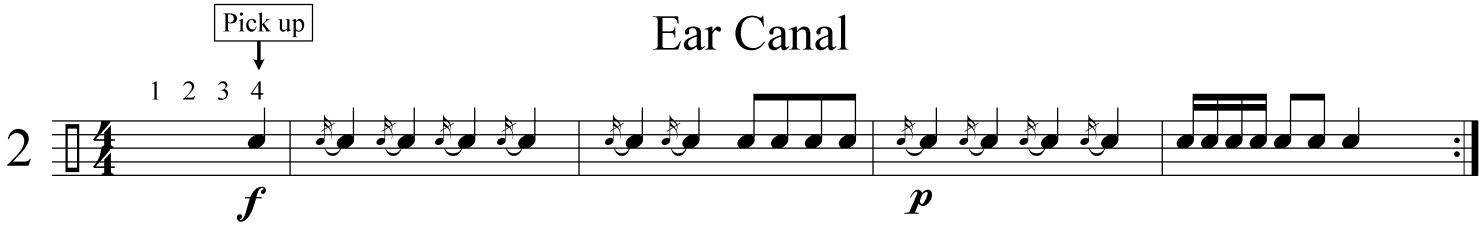
f - *forte* - loud

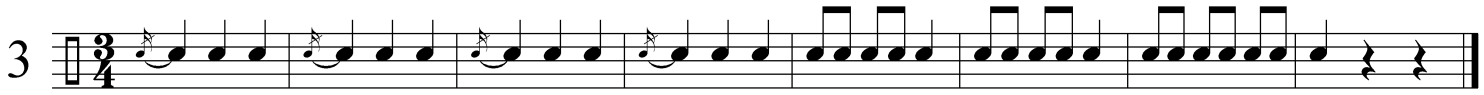
p - *piano* - soft

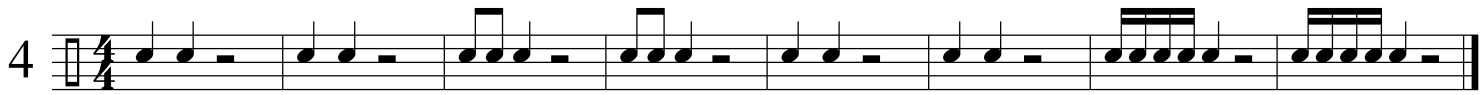
The Tie

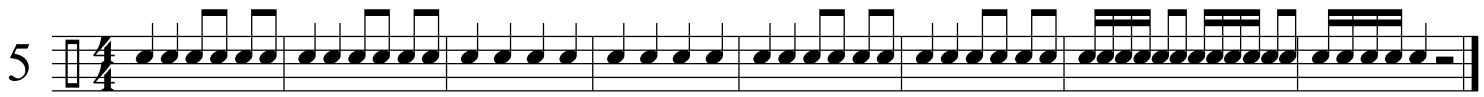


Ear Canal

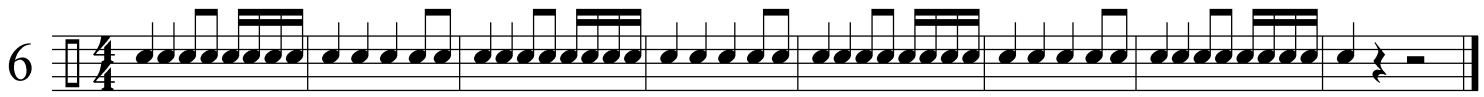




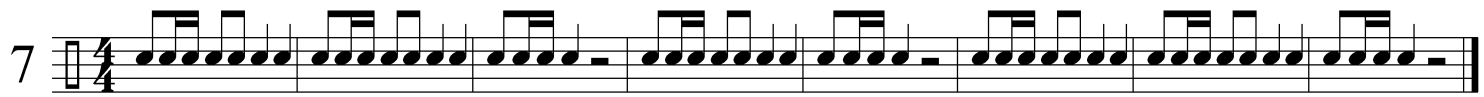




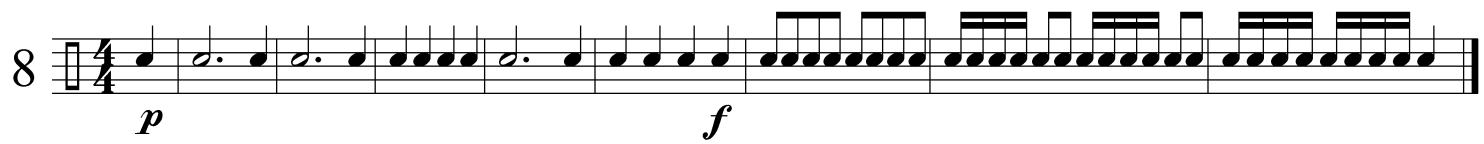
Tie It Up



When Are You Natural?



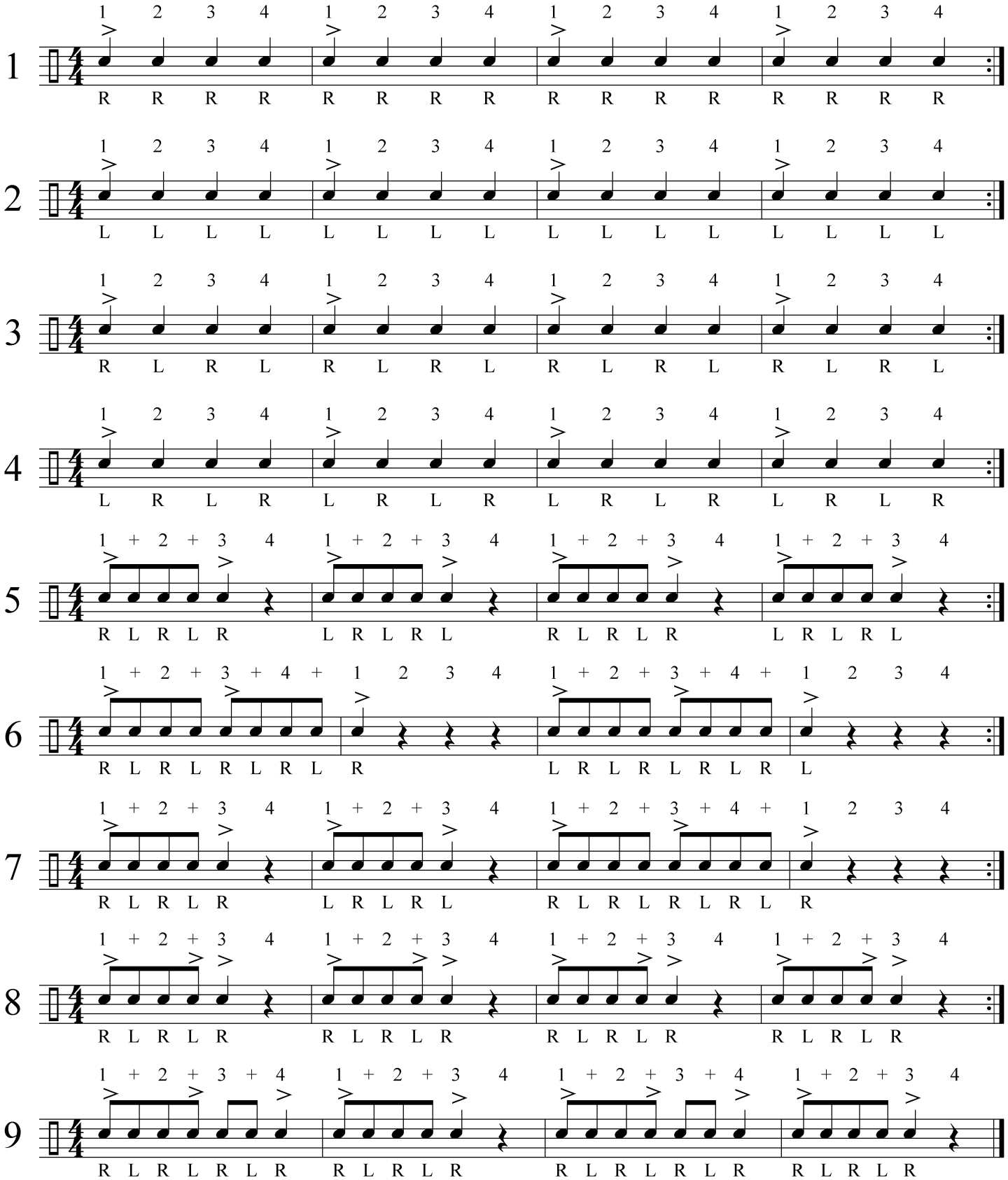
Pick It Up



Lesson D1

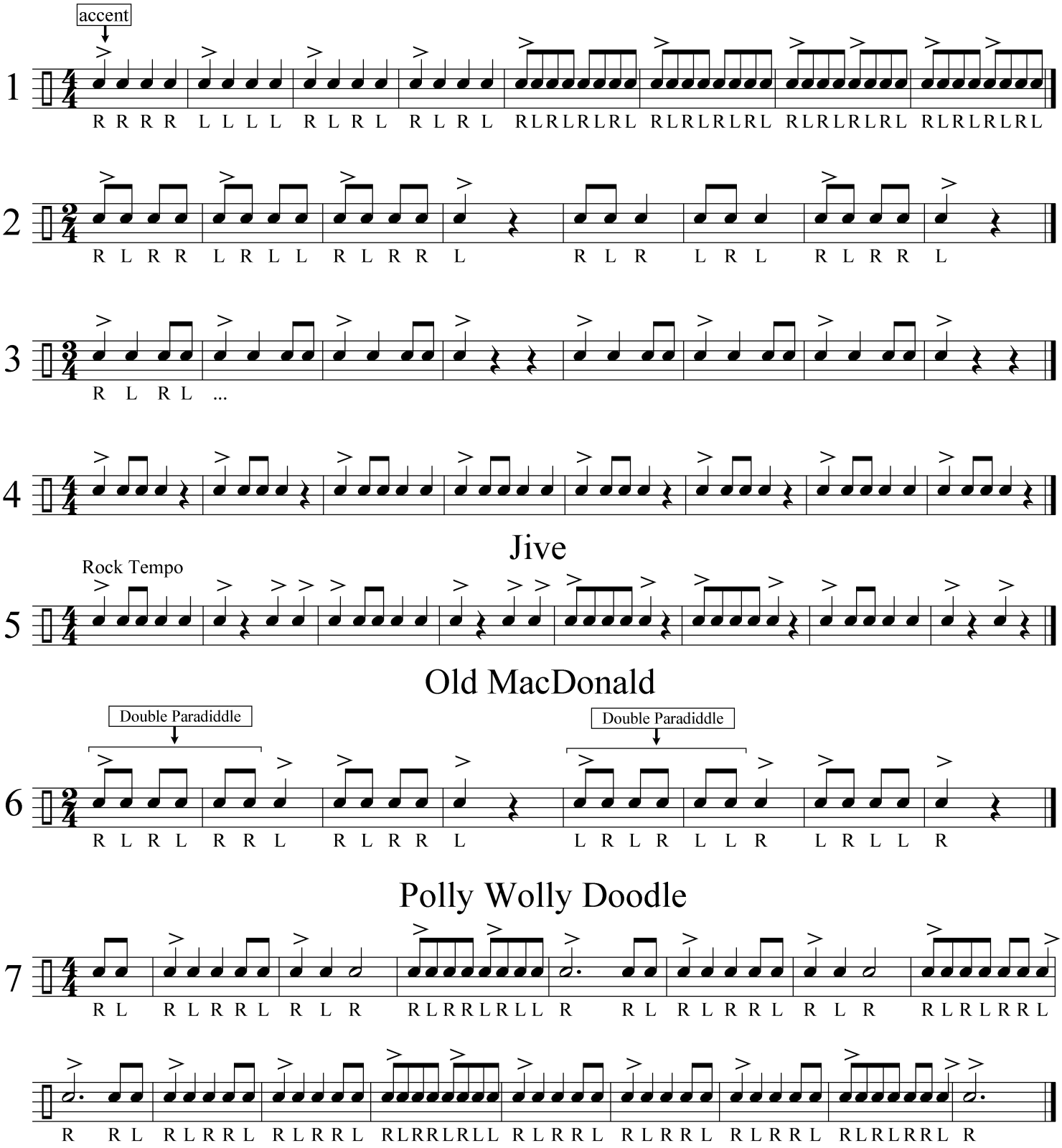
(This page is for drums only. It cannot be combined with other instruments)

accent - > emphasize the note



Lesson 1

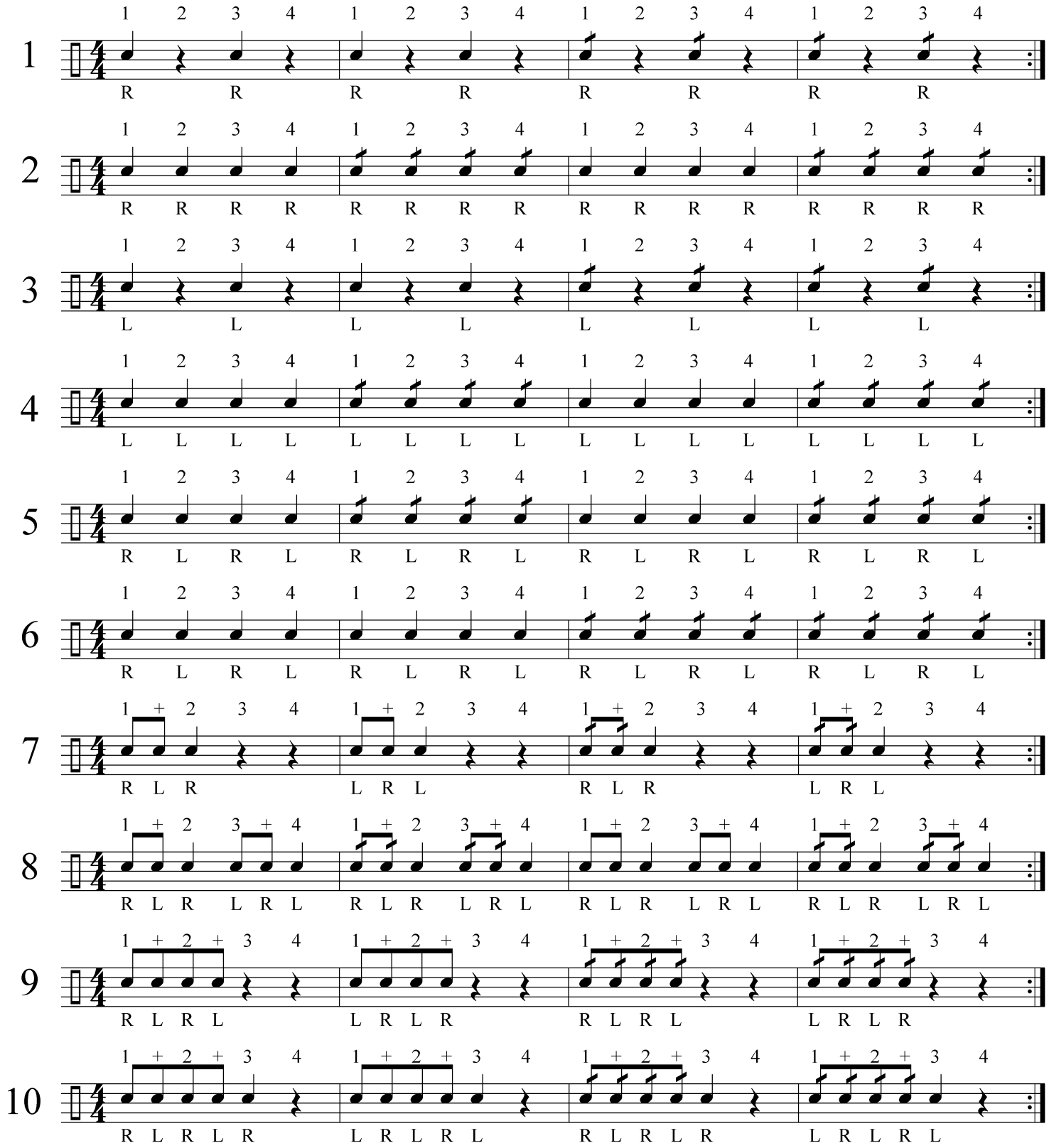
accent - > emphasize the note



Lesson D2

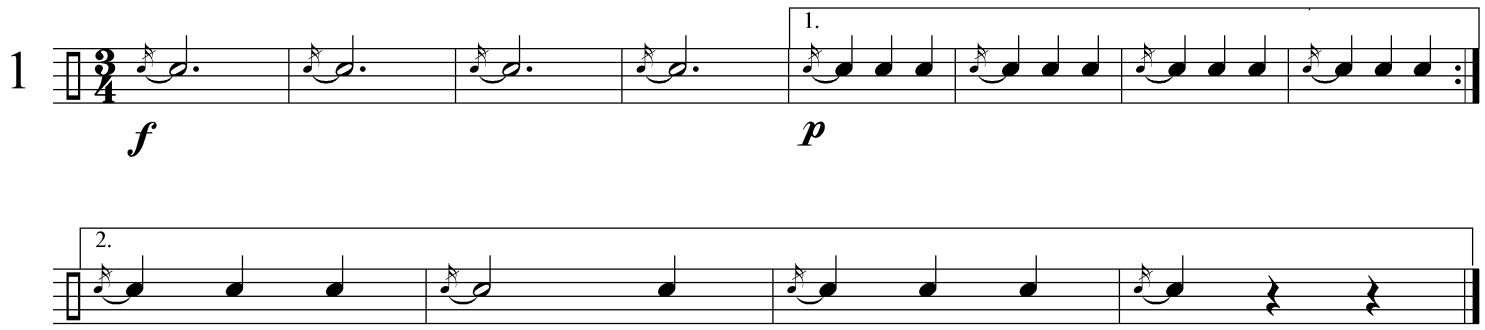
(This page is for drums only. It cannot be combined with other instruments)

= *buzz or double bounce*



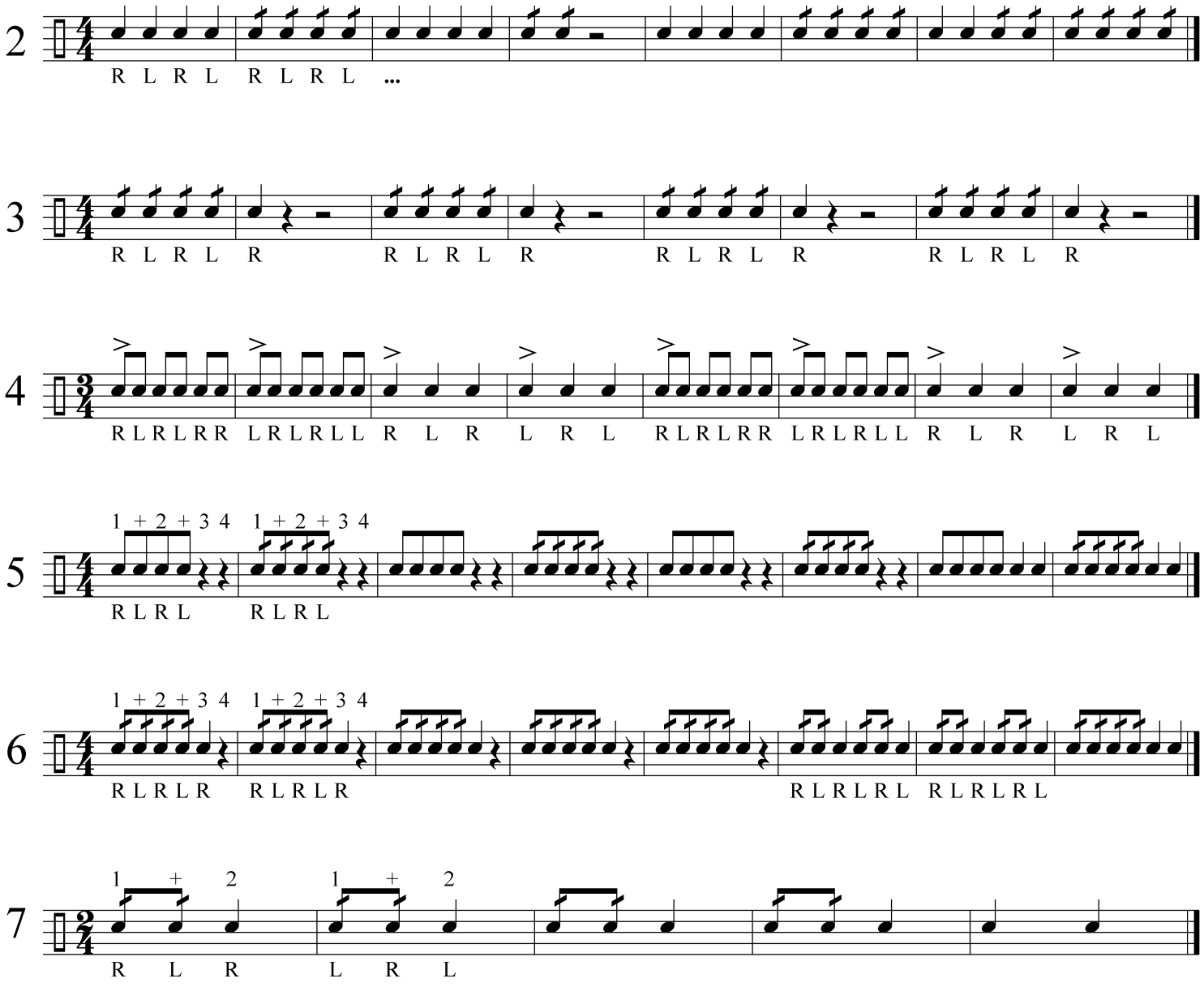
Lesson 2

German Waltz



Slurry Murry

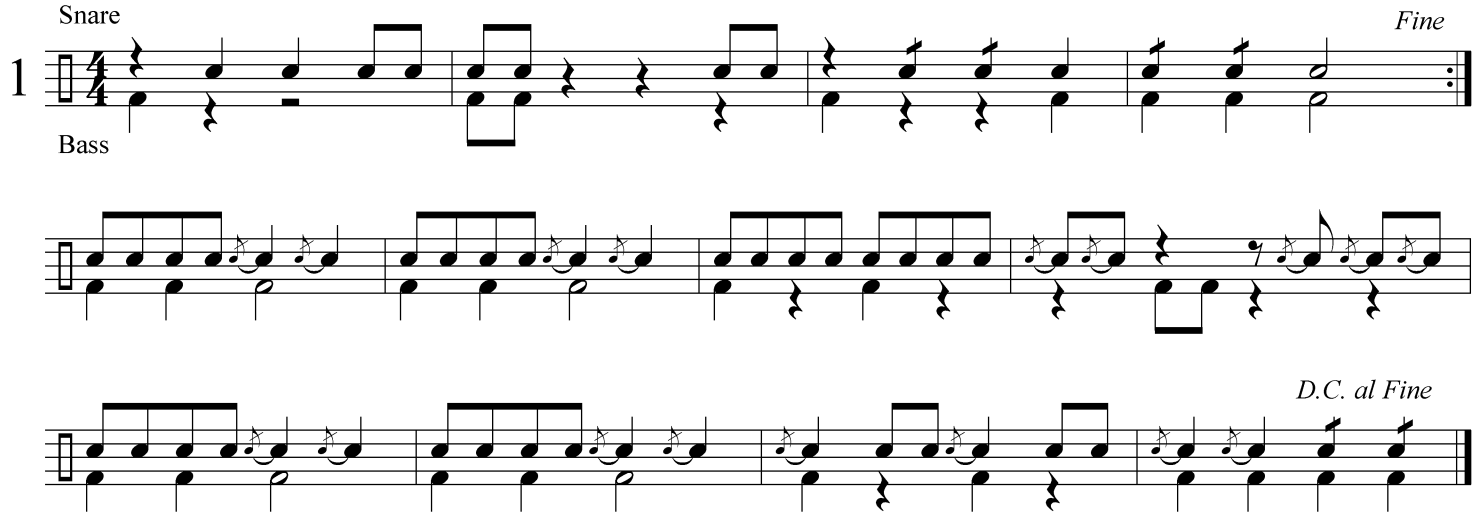
= *buzz or double bounce*

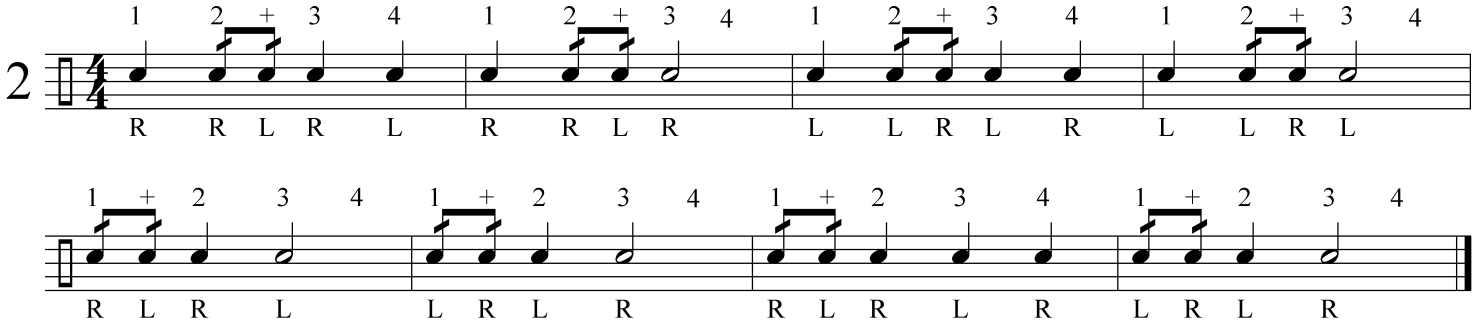


Lesson 3

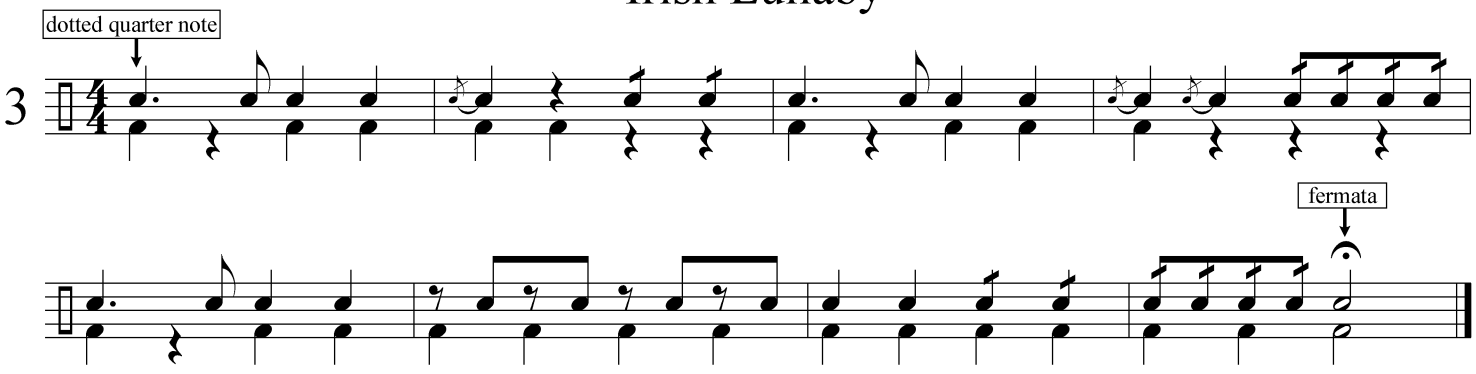
- Fermata

Trio





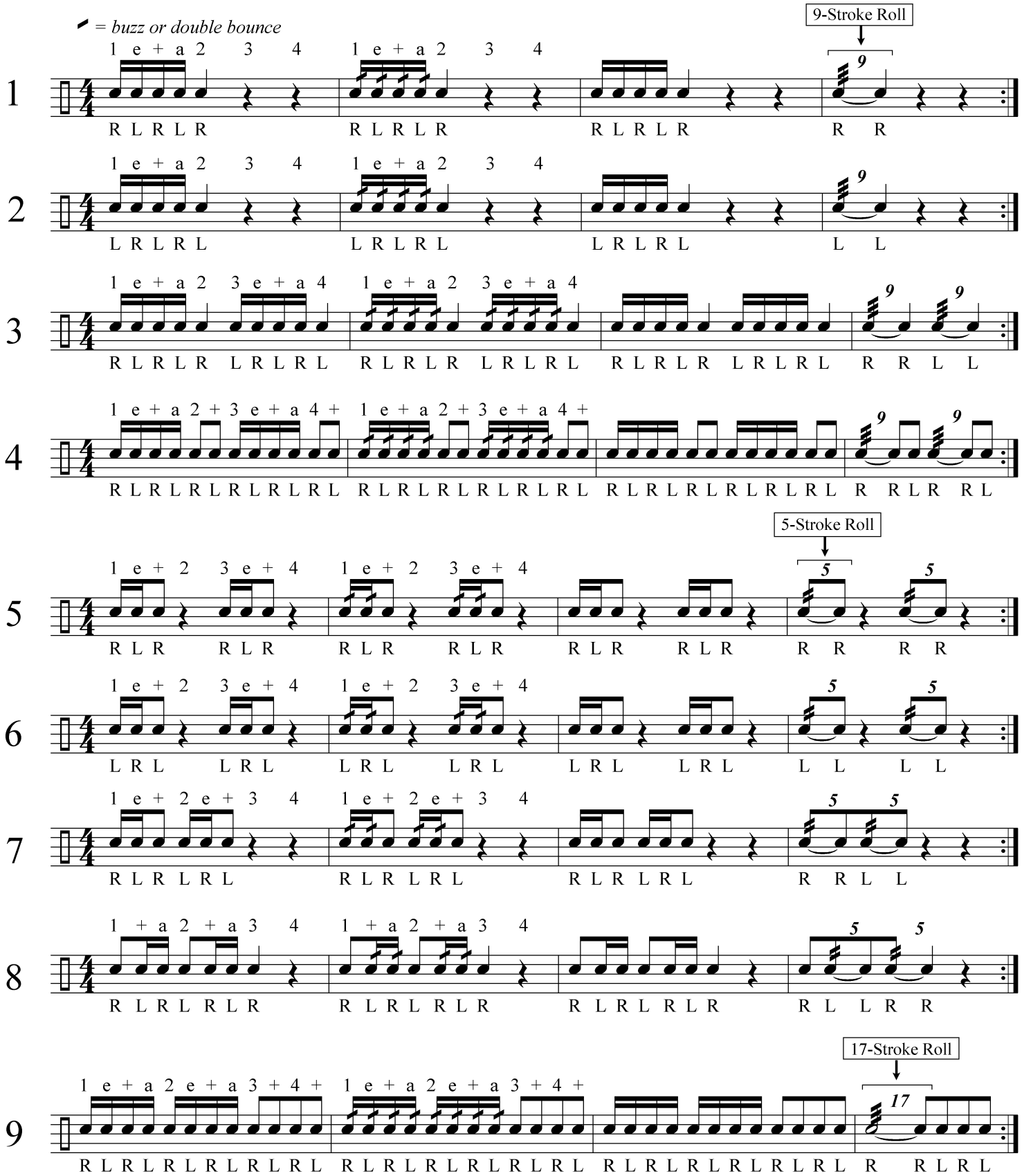
Irish Lullaby



Lesson D3

Sixteenth Note Roll Patterns

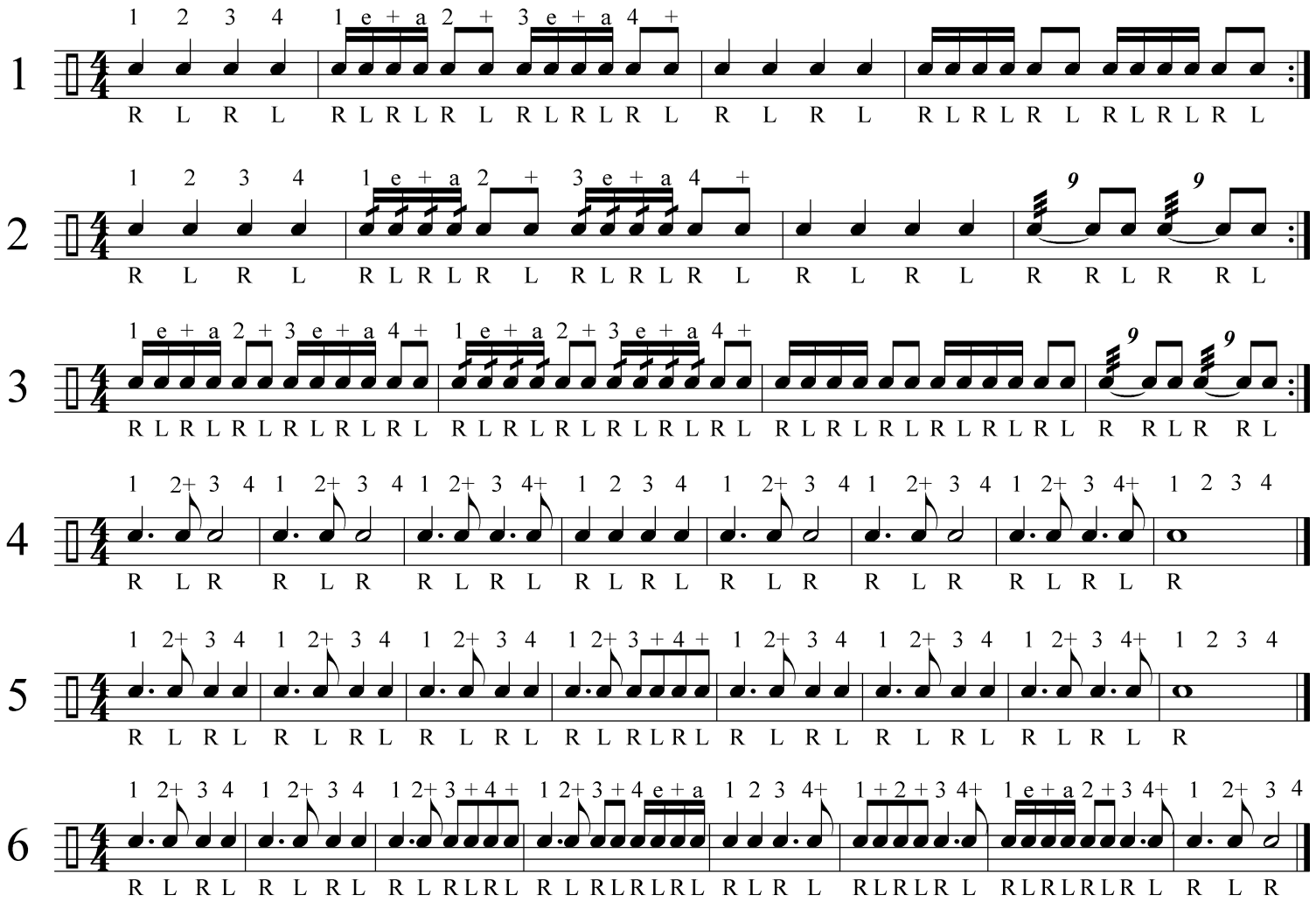
(This page is for drums only. It cannot be combined with other instruments)



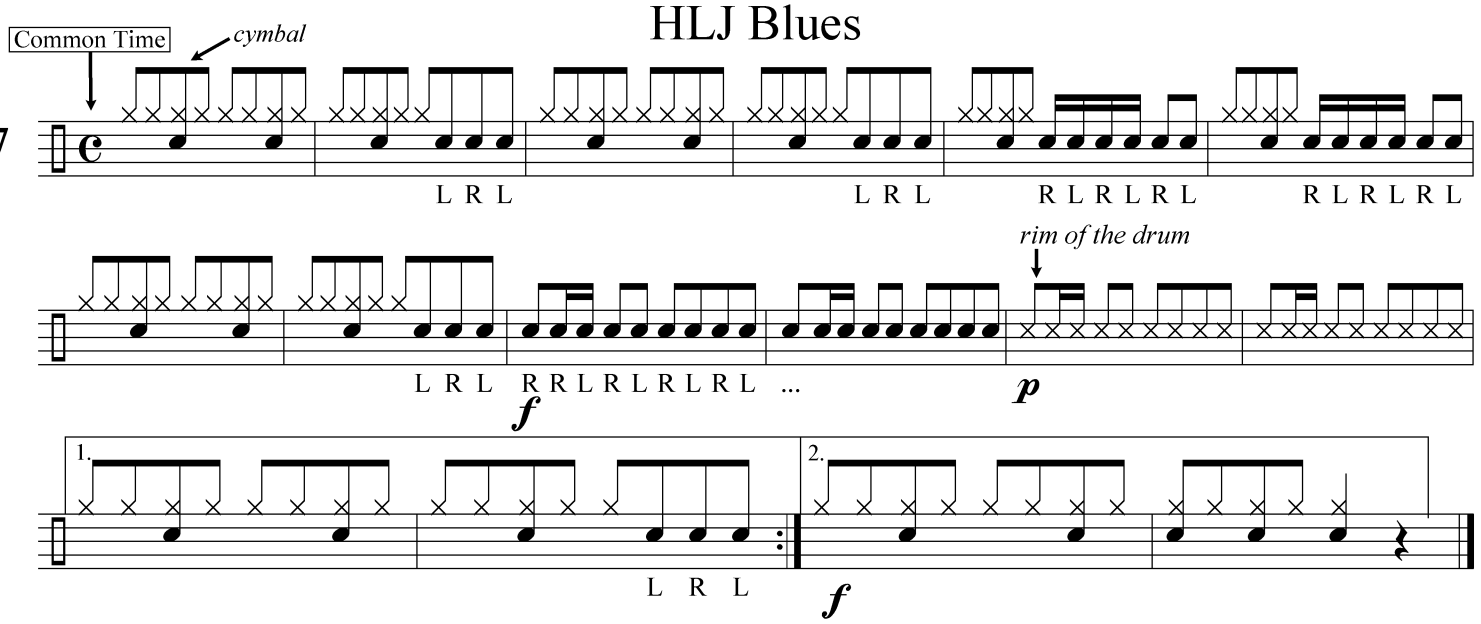
Lesson 4

𝄵 = Common Time

= *buzz or double bounce*

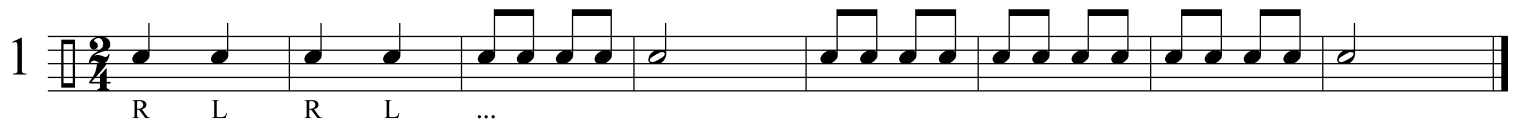


HLJ Blues

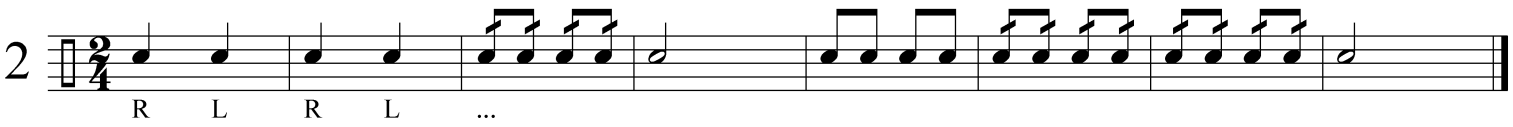


Lesson 5

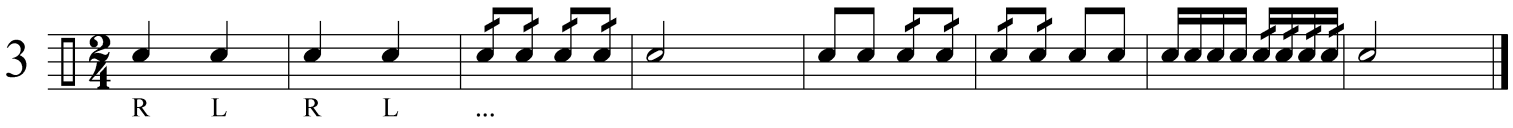
Melody



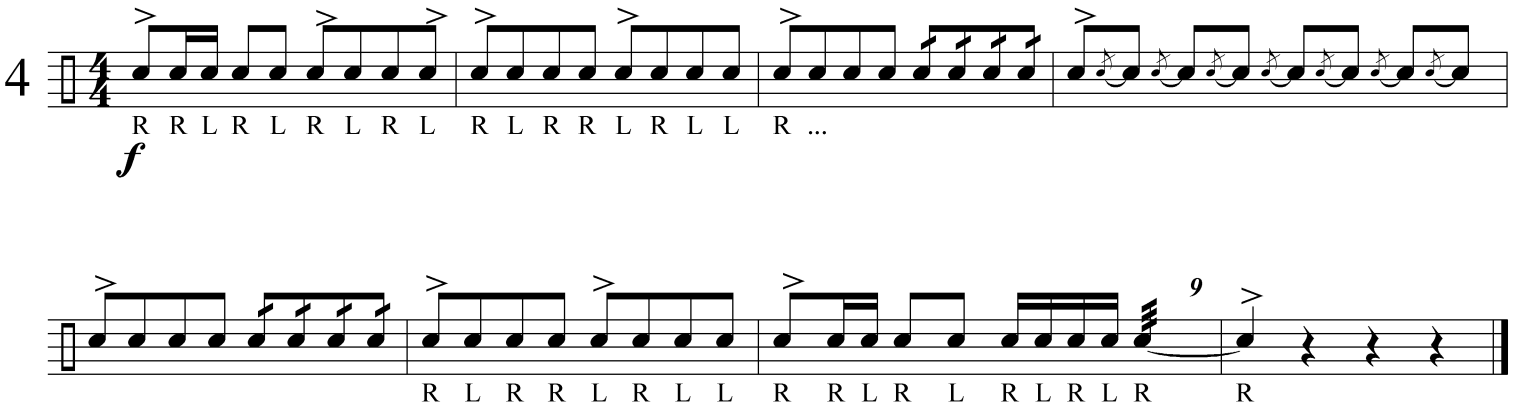
The Same Melody



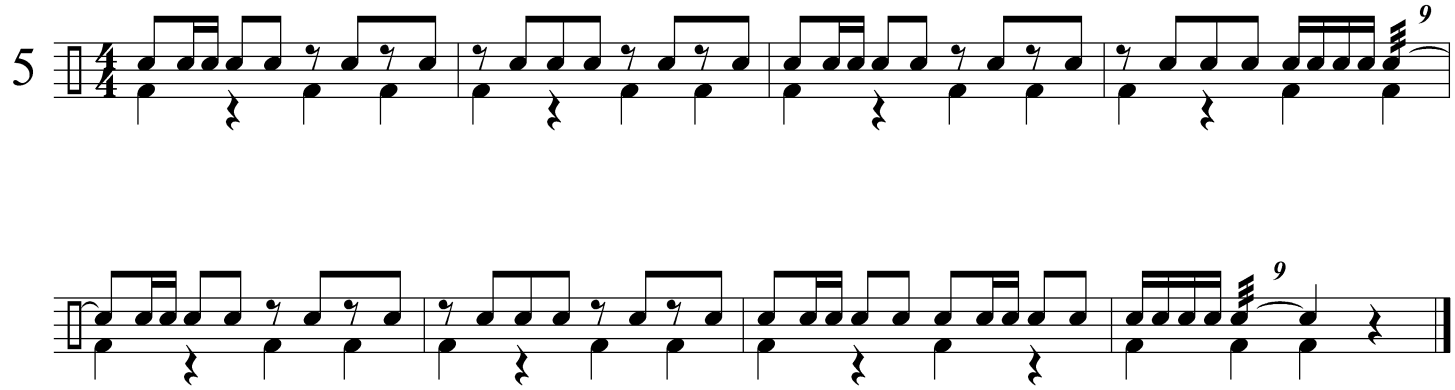
One More Time



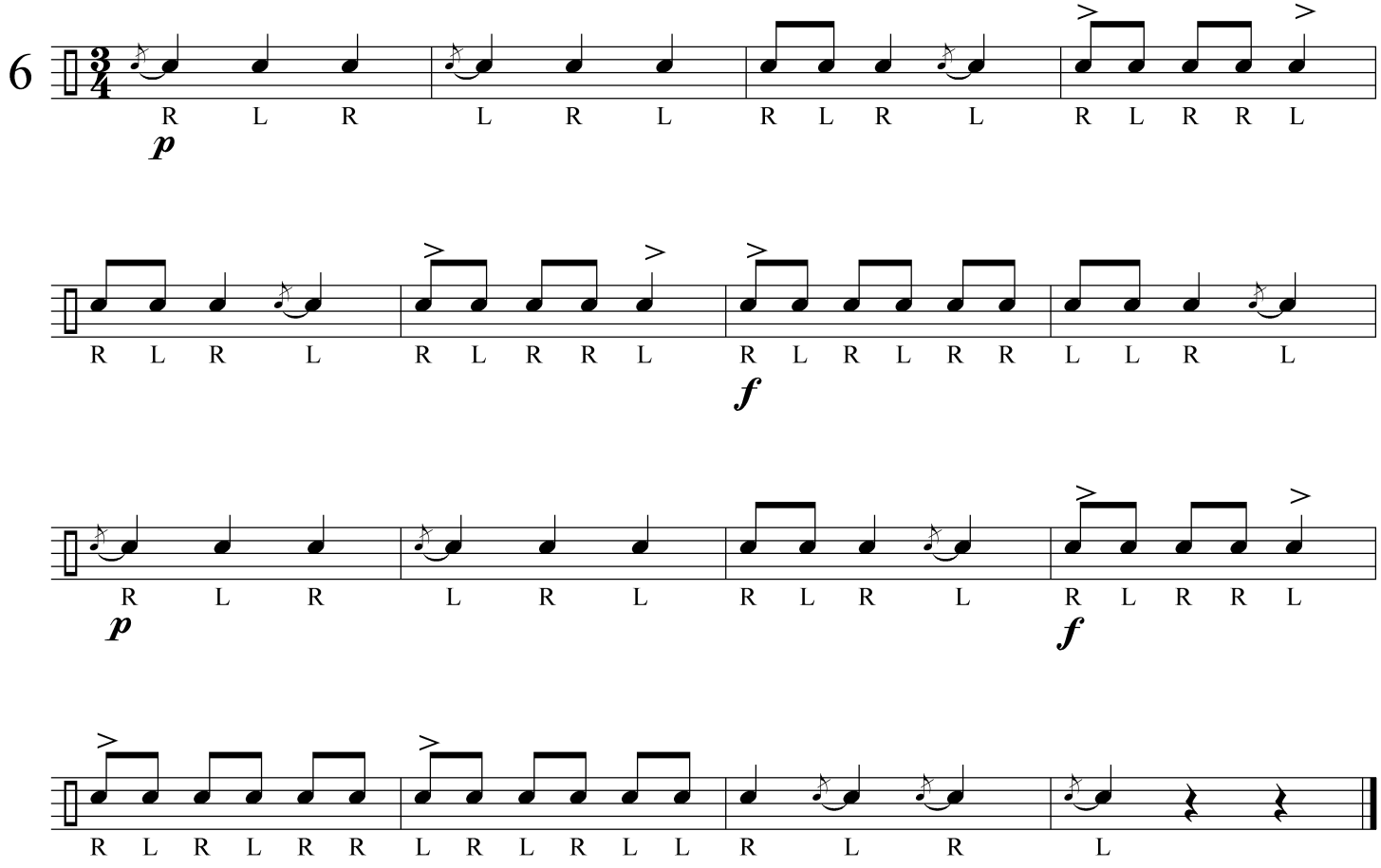
The Conquering Hero



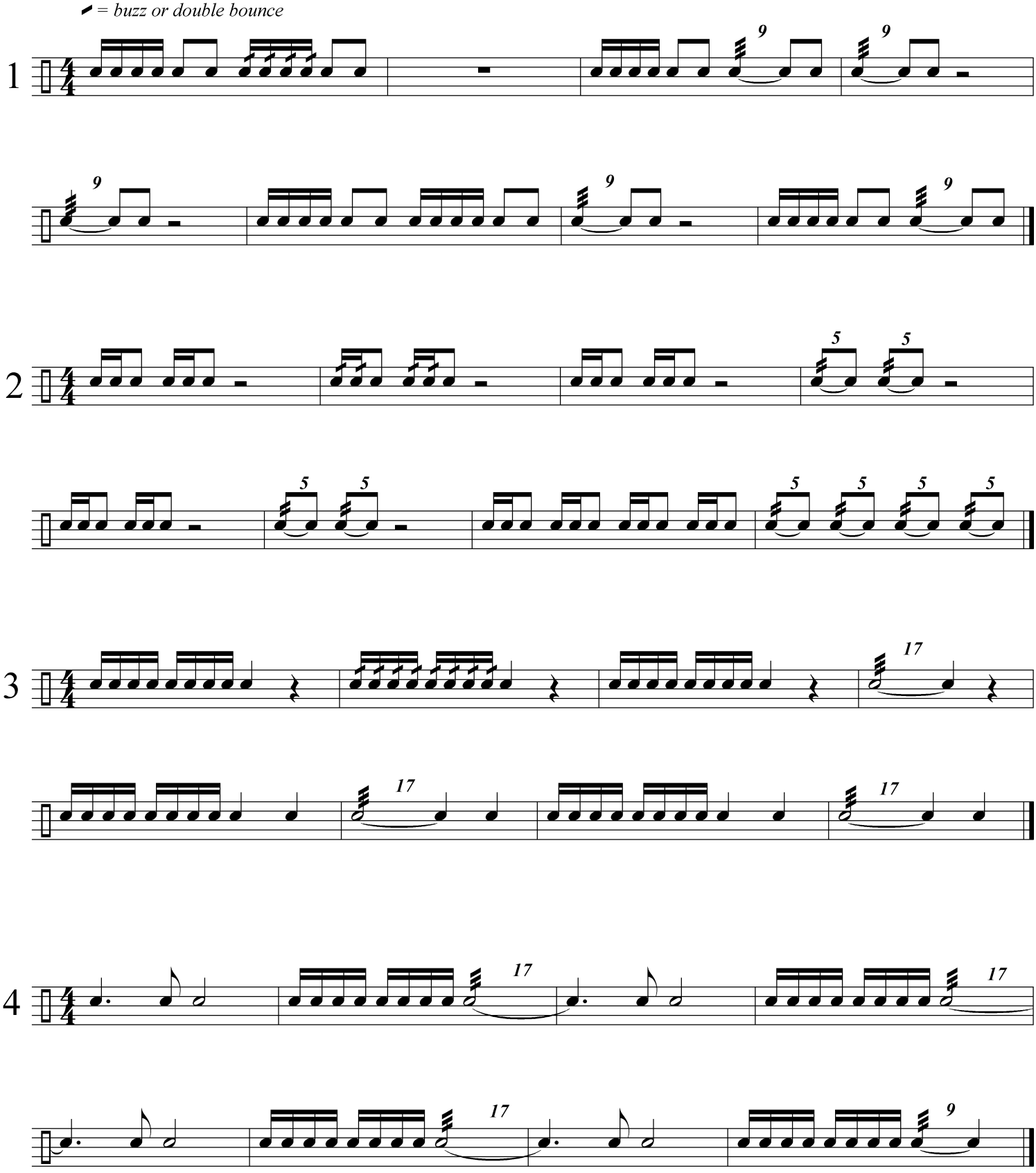
Meadowbrook Song



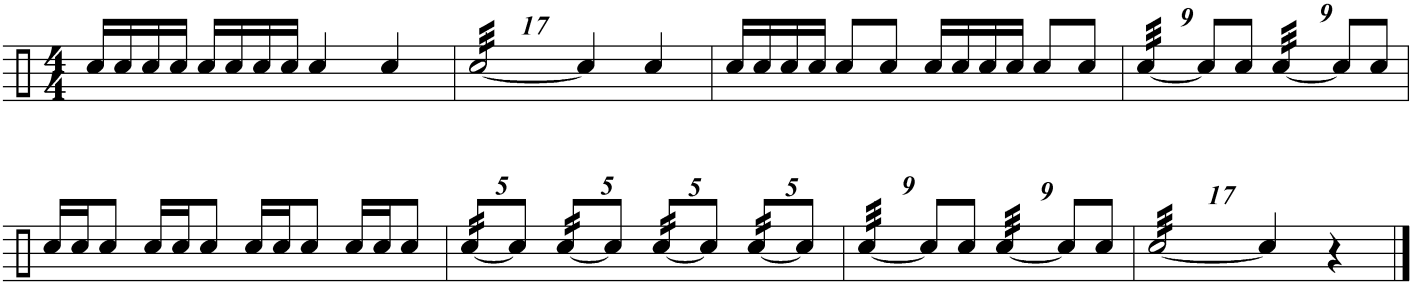
Two In Three



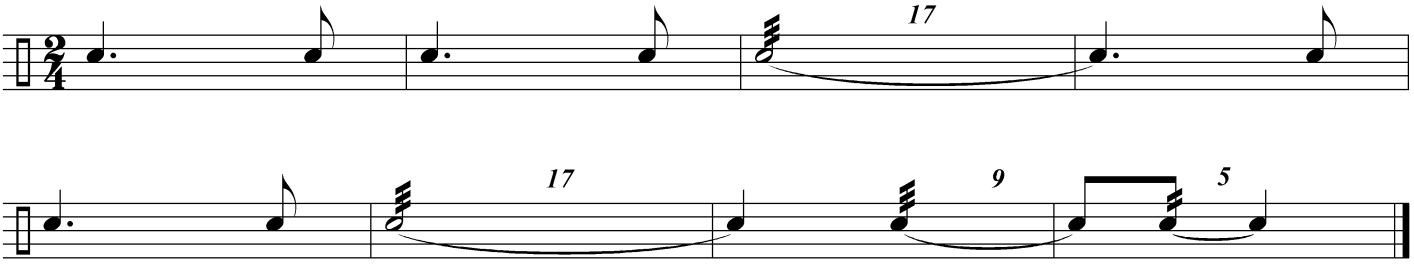
Lesson 6



5

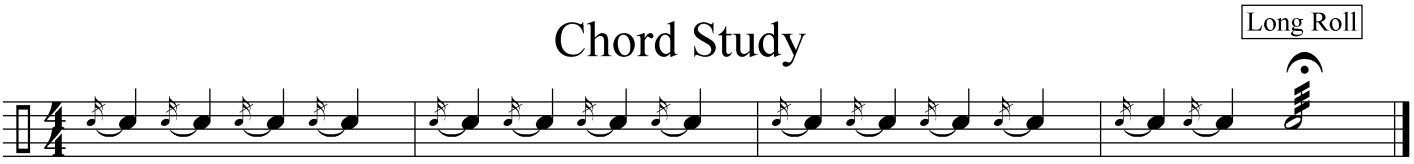


6



Chord Study

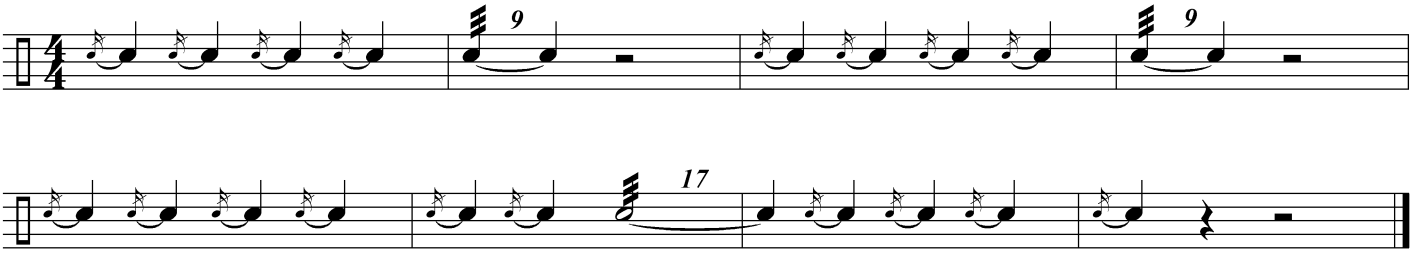
7



Hold for more than two beats.

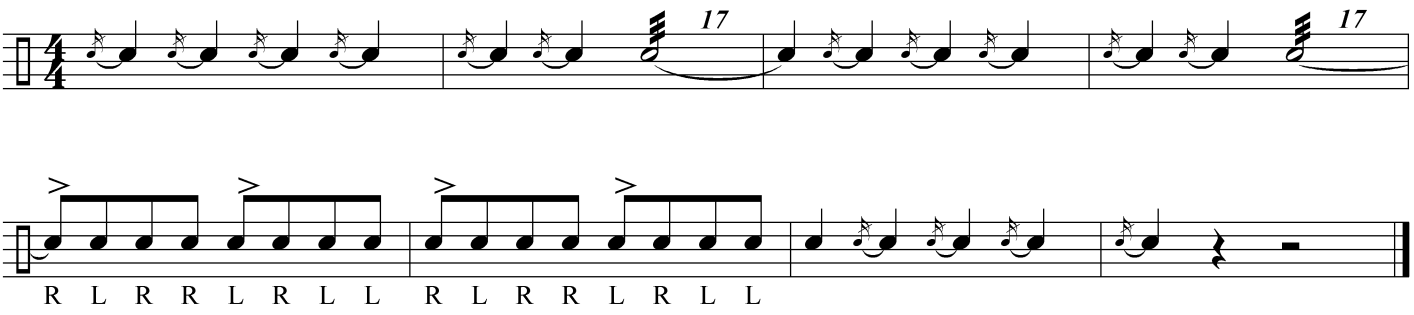
Rock Tune 1

8



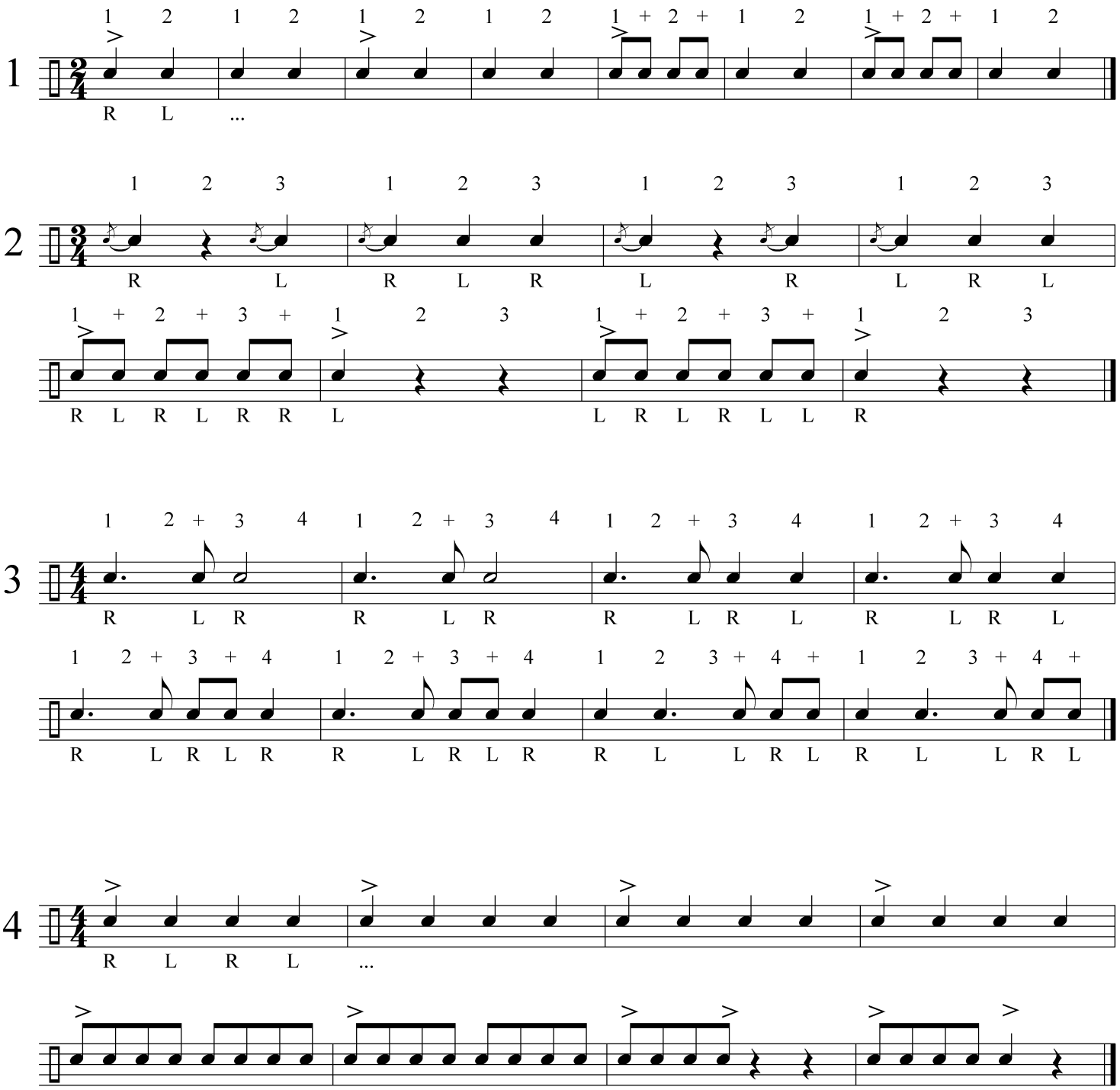
Rock Tune 2

9

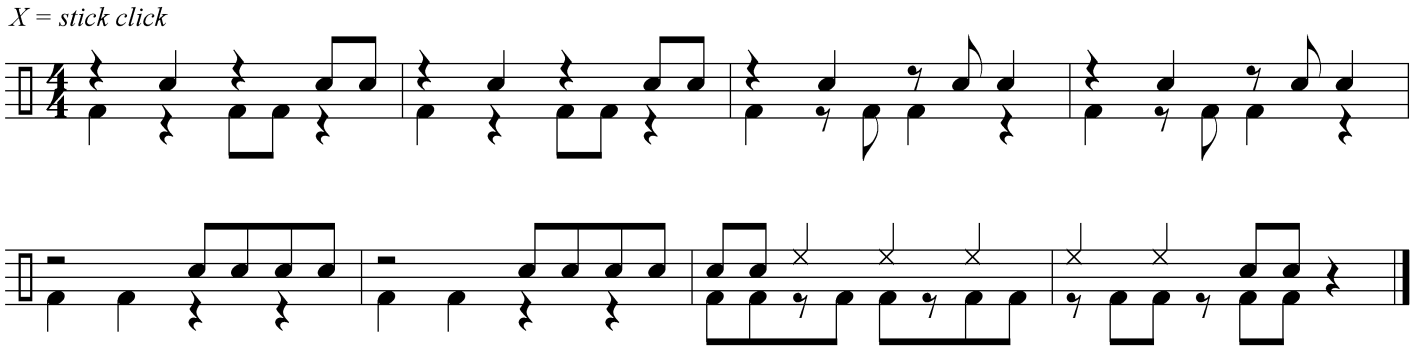


Lesson 7

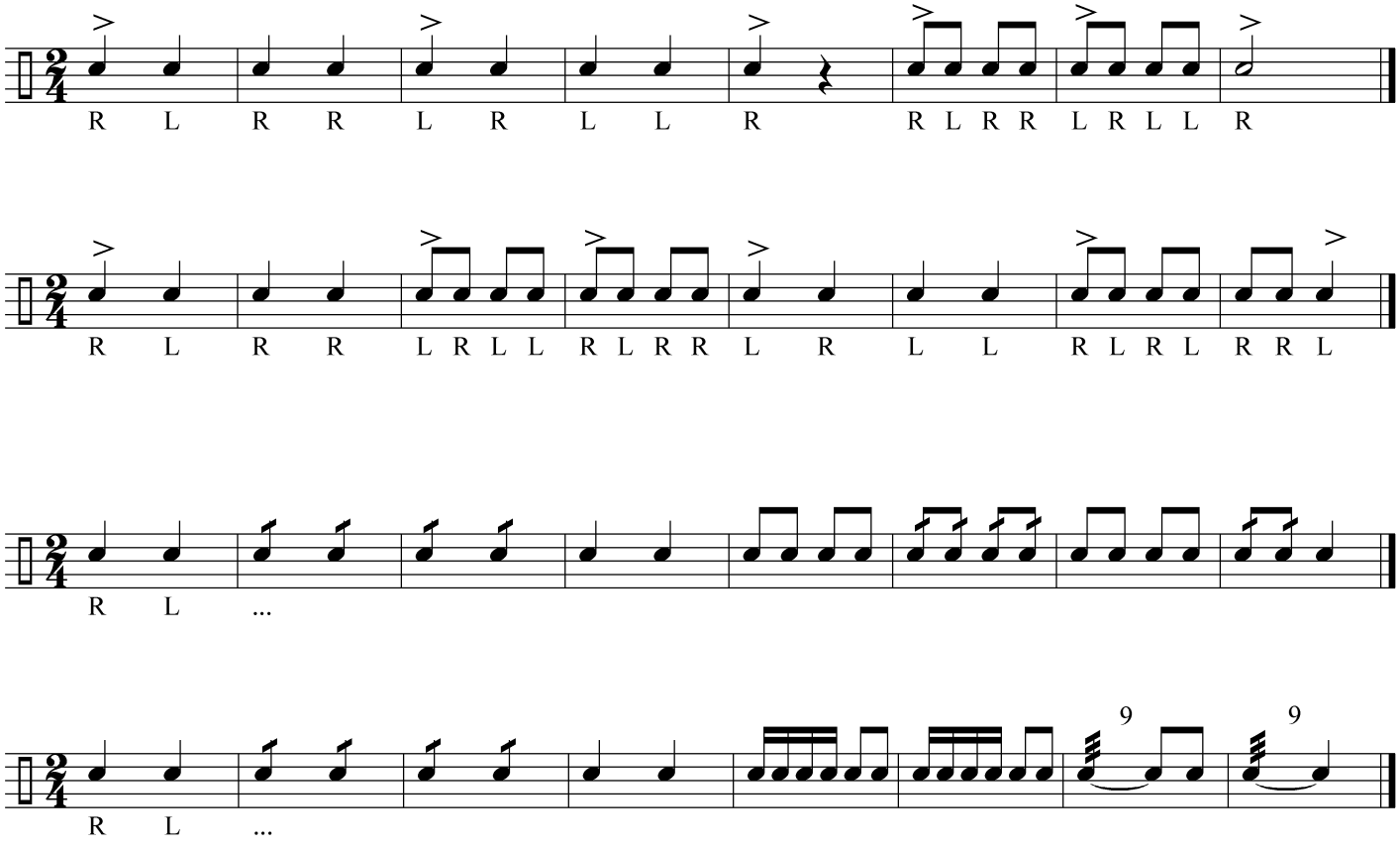
Rhythm & Rudiment Review Lines (1 - 5)



Lesson 7 (continued)



Scale Exercises



Lesson 8

mf - mezzo forte - medium loud

mp - mezzo piano - medium soft

Duo

1

largo (slow)

Flam Tap

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

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

Graduation Theme

2

andante (medium slow)

Flam Tap

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

mp

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

17

mf

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

9

f

Mexican Hat Dance

3

f

p

1.

2.

f

Country Garden

English Folk Song

4

R R L R L R R L L R 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

Fine

mf

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

D.C. al Fine

mp

Lesson 9

crescendo - gradually increase volume

diminuendo - gradually decrease volume

ff - fortissimo - very loud

pp - pianissimo - very soft

X = stick click

Here We Go Pancake Here We Go

1

p ***mp*** ***mp*** ***f***

mf ***f*** ***p*** ***f***

Michael Row The Boat Ashore

andante

Traditional

2

p ***mf*** ***p***

mf ***p***

The Saints

3

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

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

Concert Exercise #1

4

p ***ff*** ***pp***

Concert Exercise #2

5

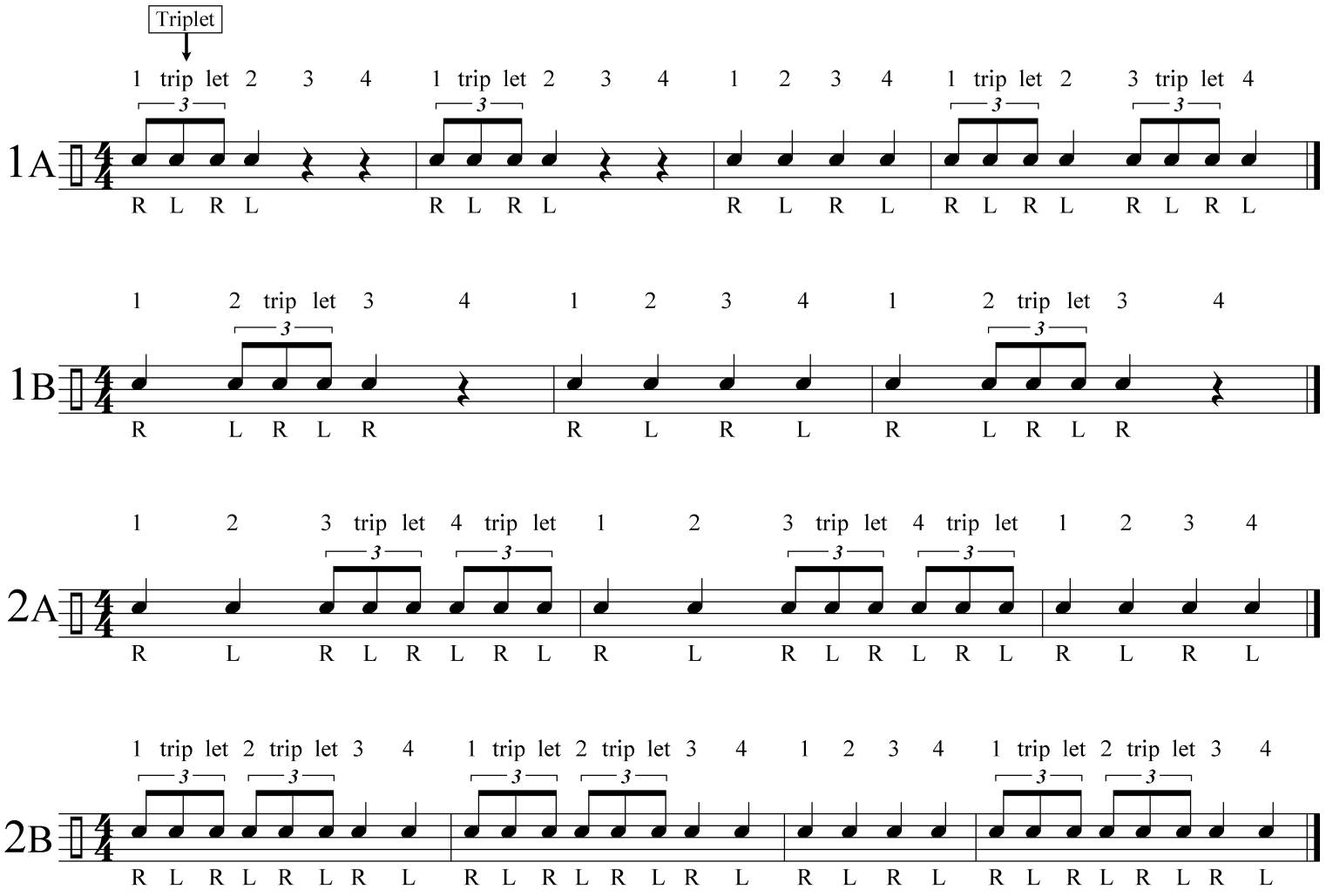
mp ***ff*** ***pp***

Concert Exercise #3

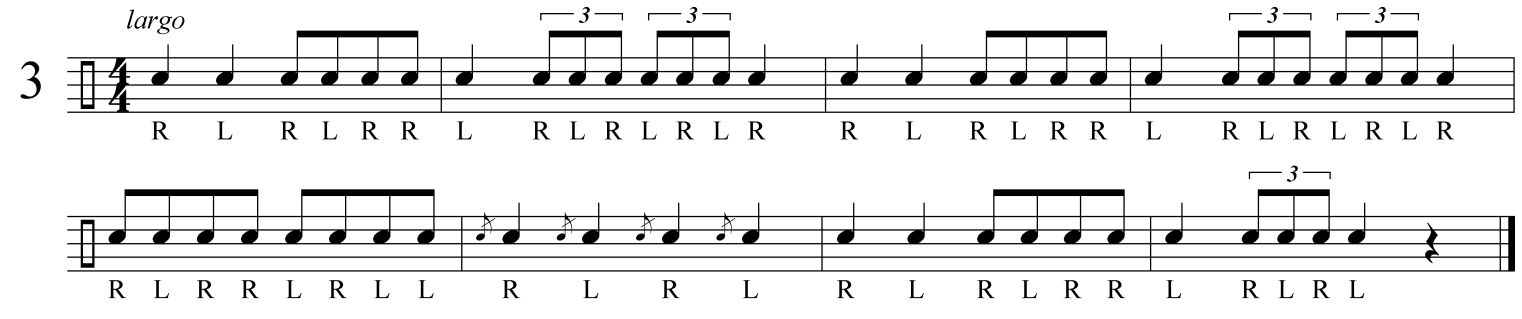
6

pp ***p*** ***mp*** ***f*** ***ff*** ***f*** ***mp*** ***p***

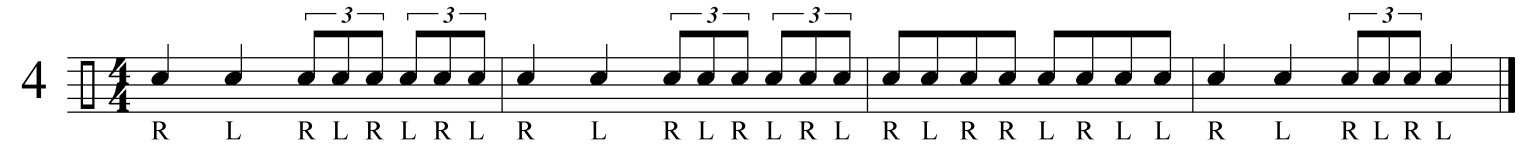
Lesson 10



Volga Boatman



Sharp Mice



5

LJH Trio (snare drum)

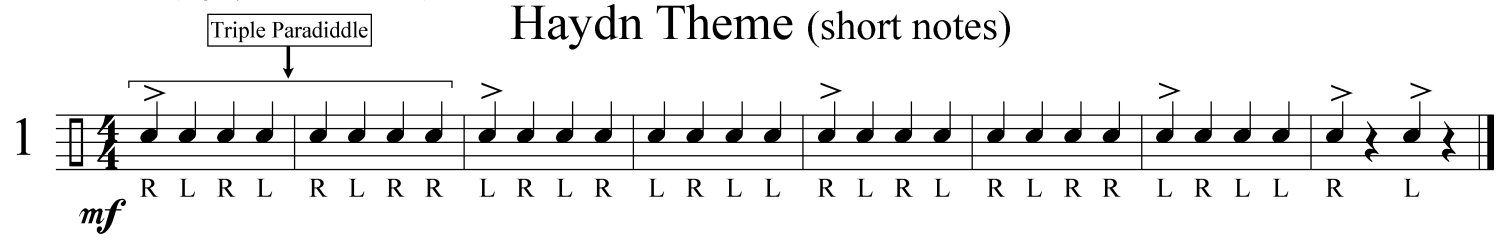
6

LJH Trio (bass drum)

Lesson 11

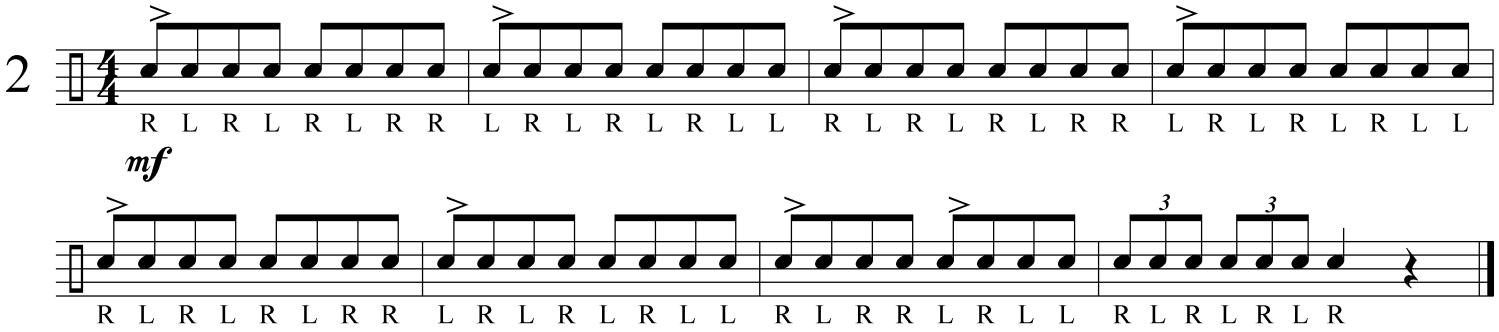
andantino (slightly faster than andante)

Haydn Theme (short notes)



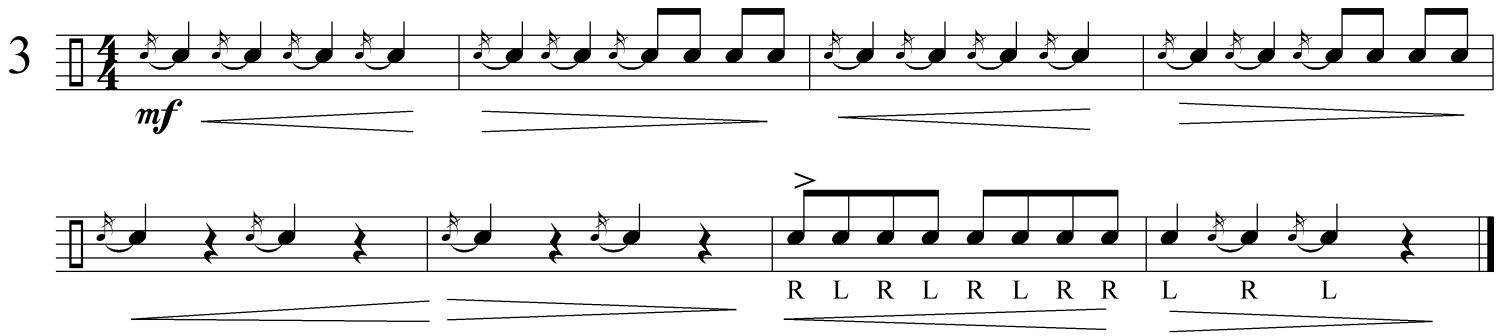
Haydn Theme (long notes)

andantino



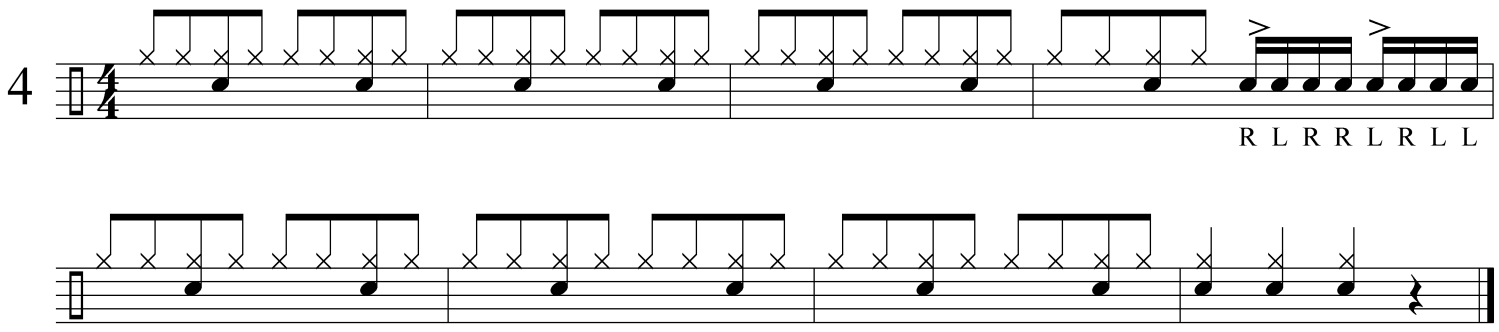
Japanese Folk Song

largo

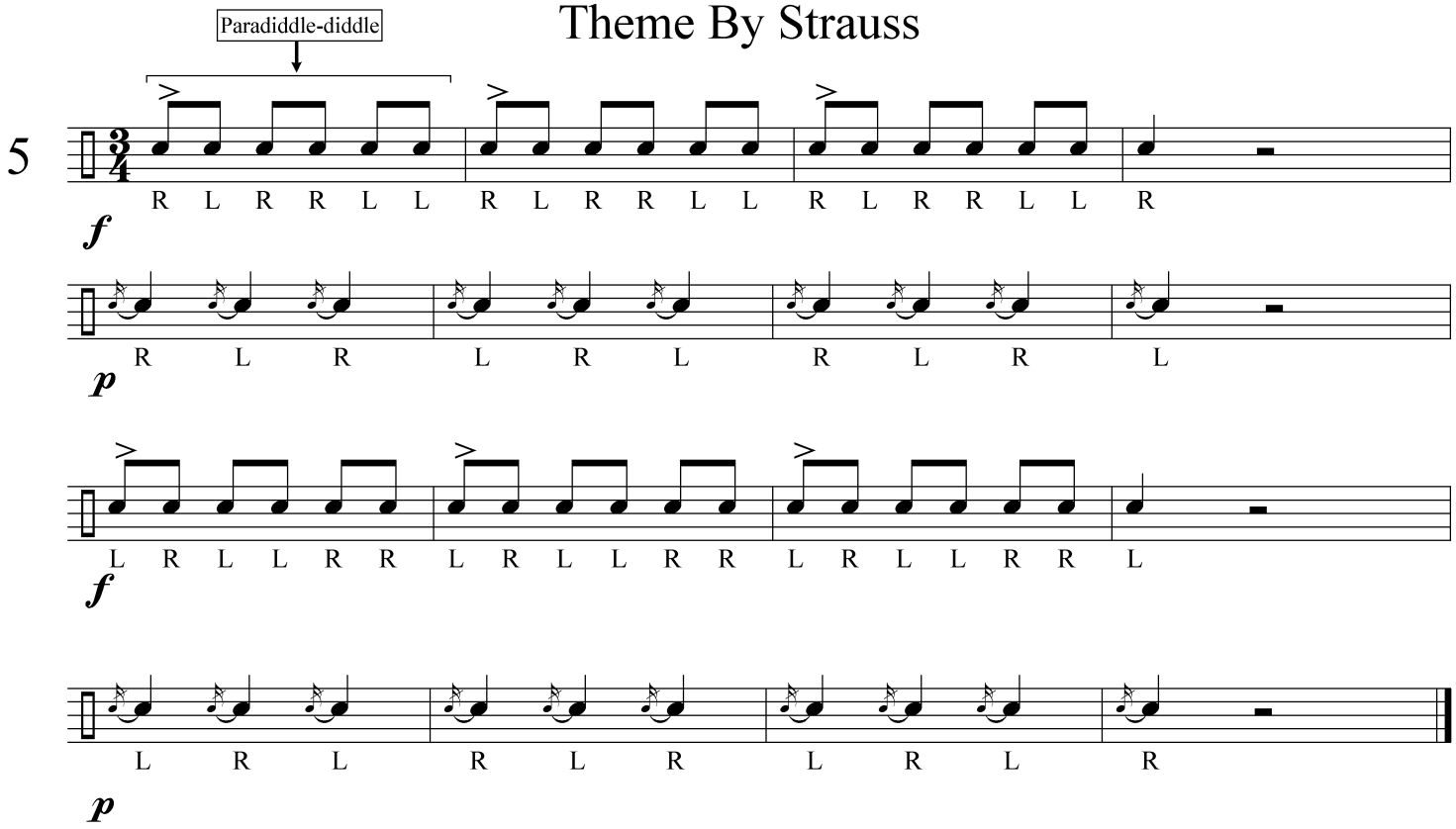


Low Brown Jug

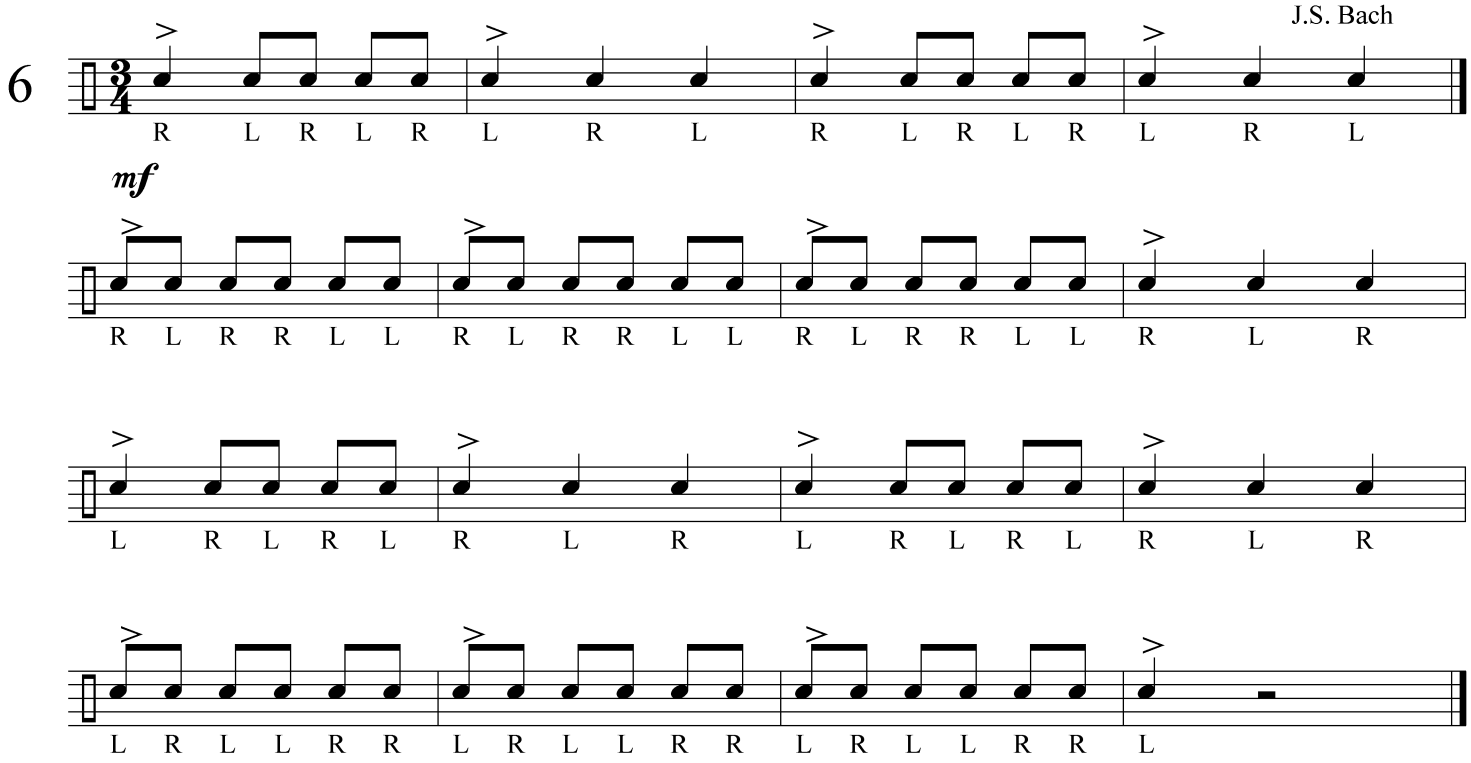
X = Cymbal



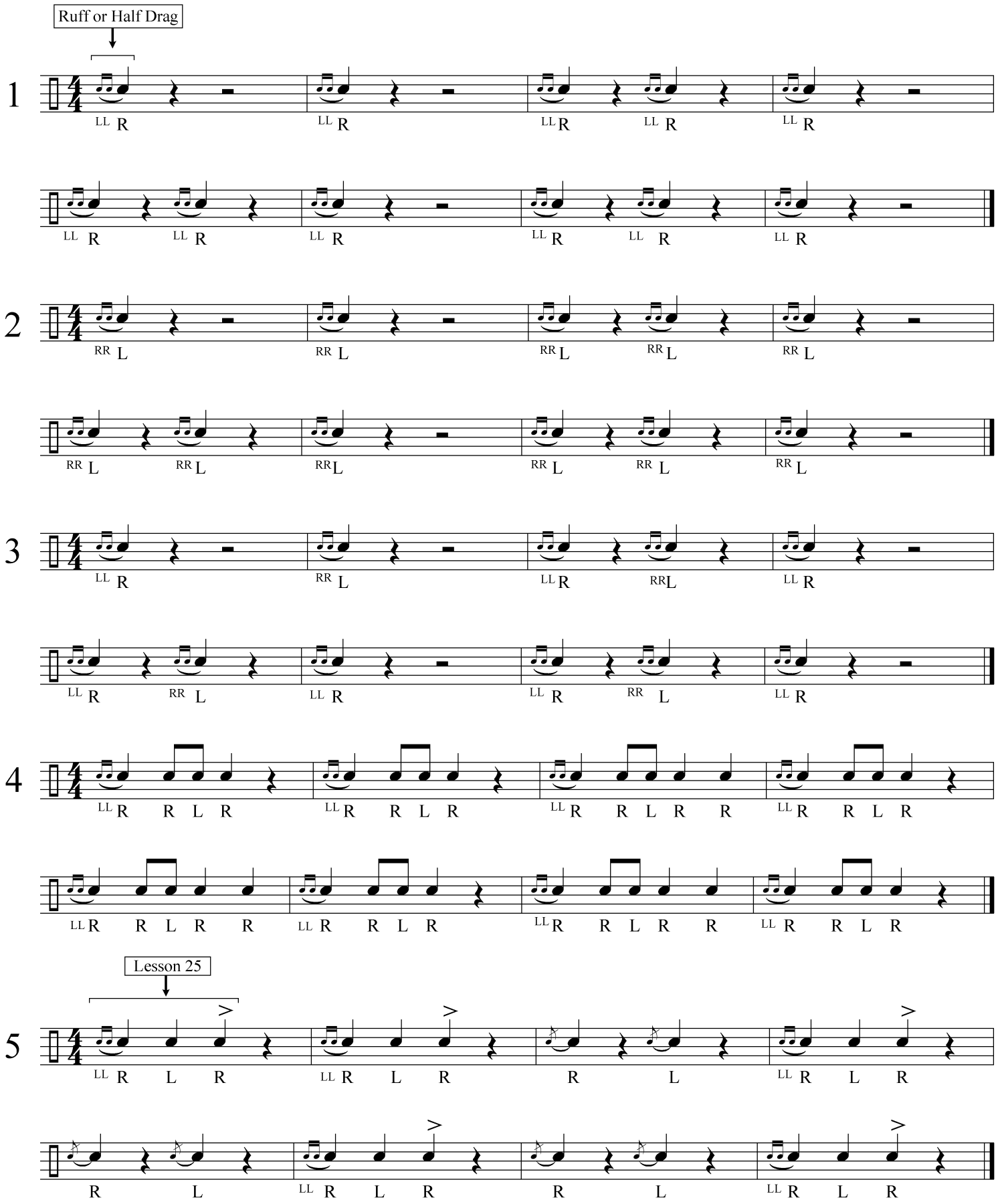
Theme By Strauss

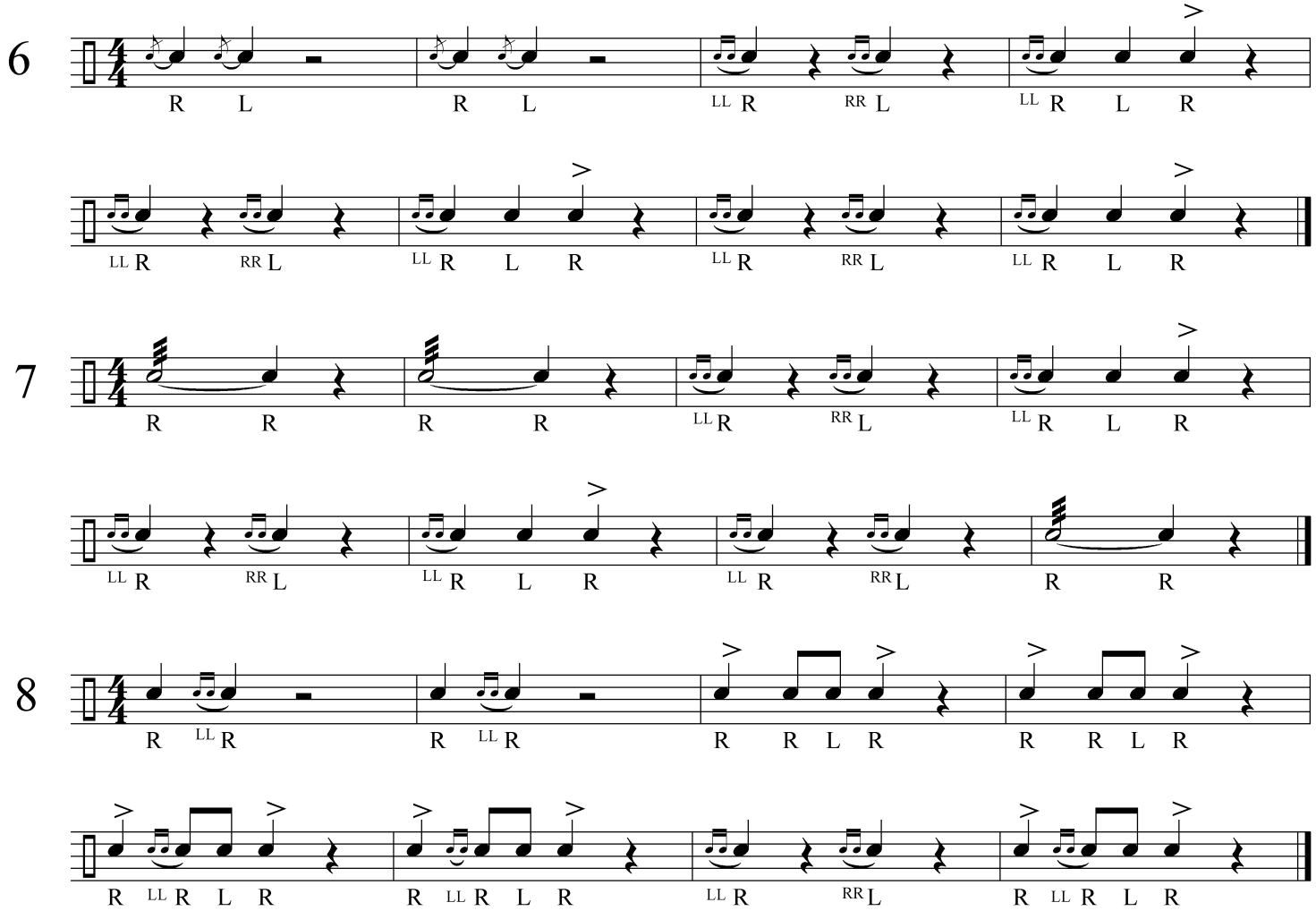


Minuet

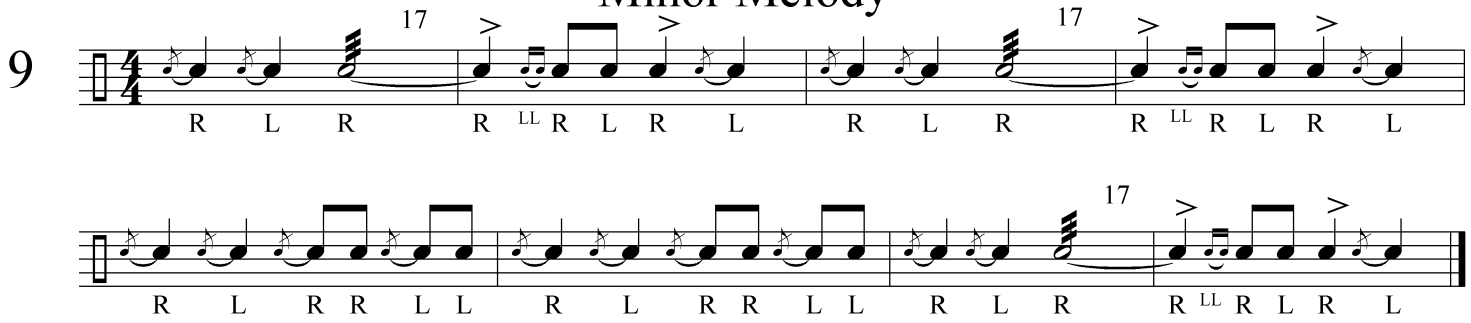


Lesson 12

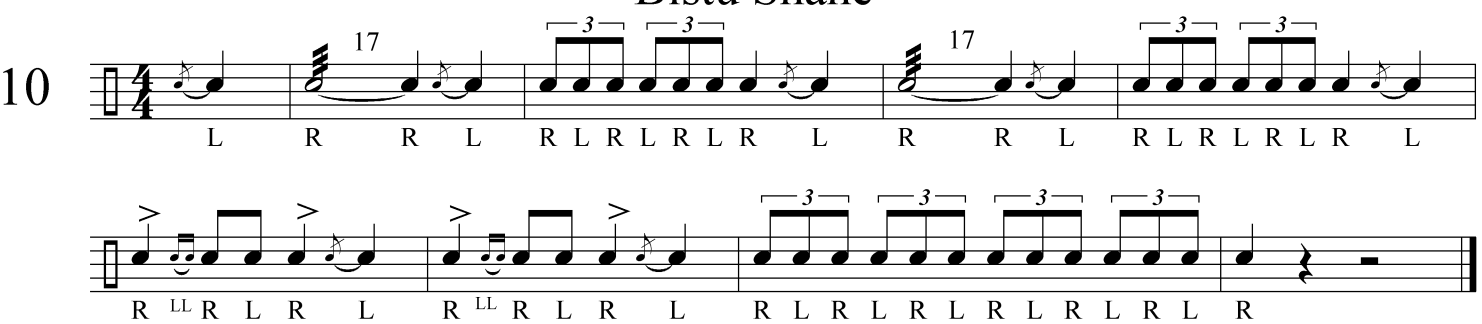




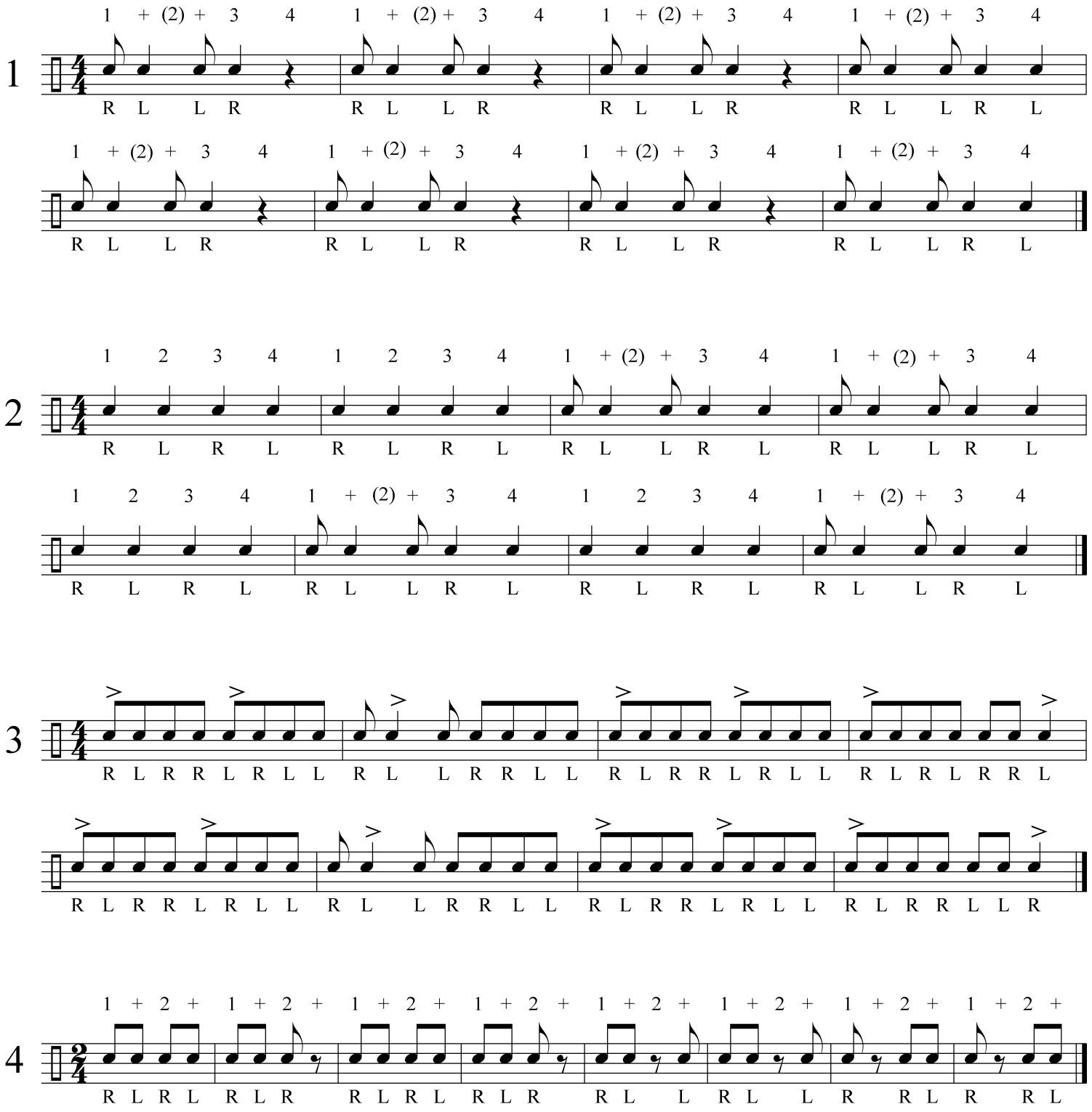
Minor Melody

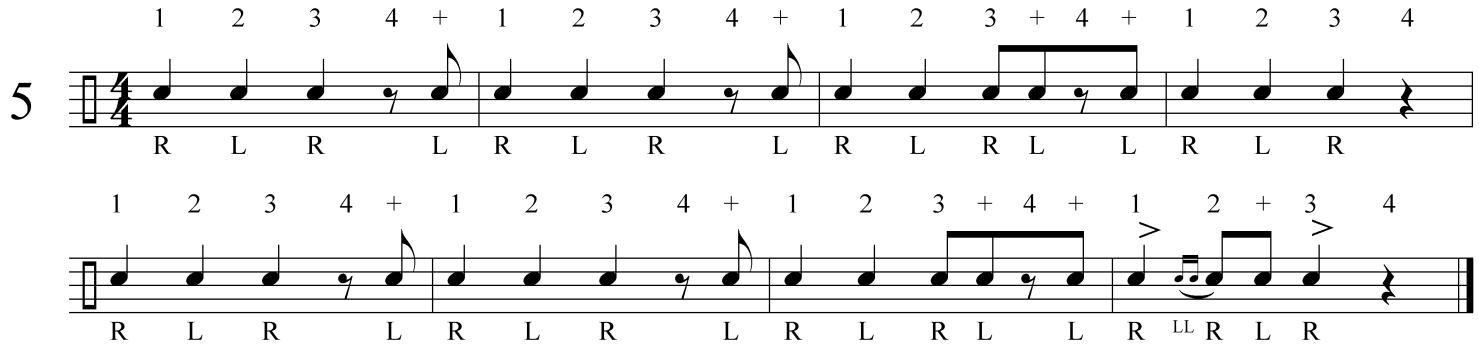


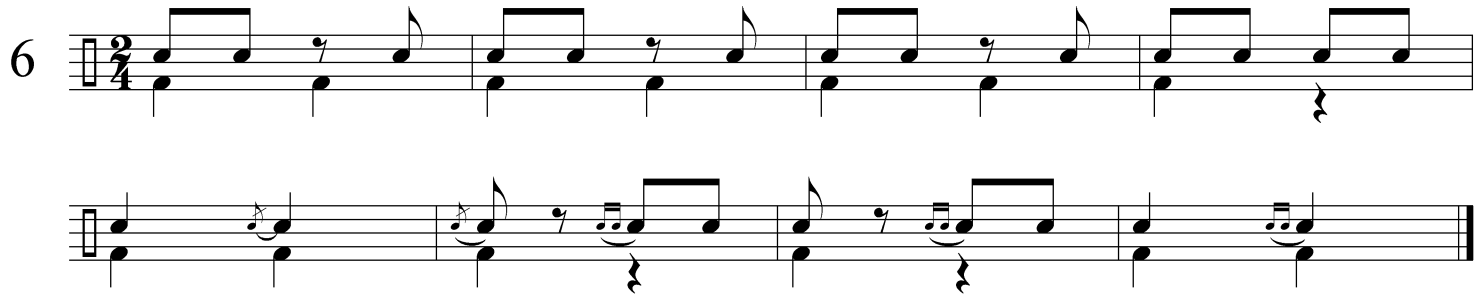
Bistu Shane



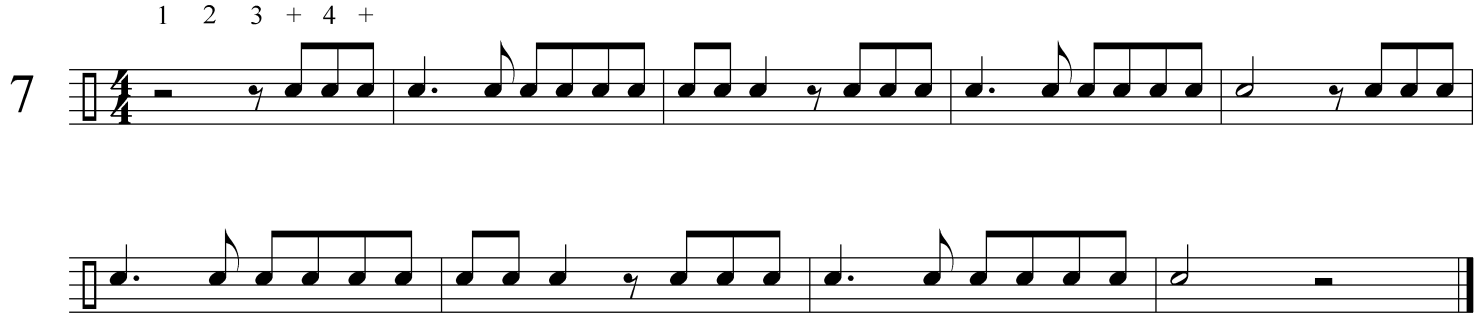
Lesson 13


1
1 + (2) + 3 4
R L L R
2
1 2 3 4
1 + (2) + 3 4
R L R L
3
4
1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 + 1 + 2 +
R L R L R L R R L R L R L R L R L L R L L R R L R R L

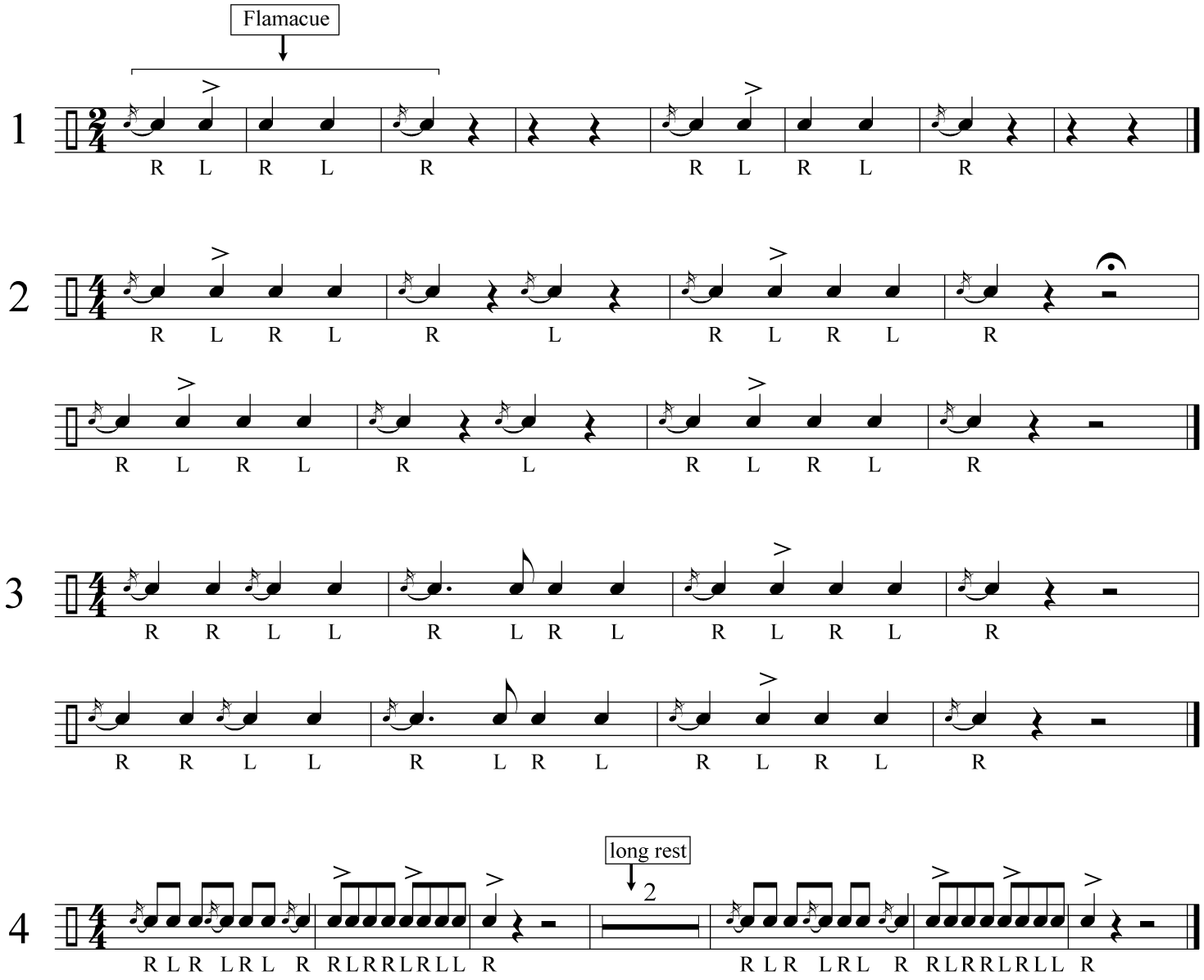




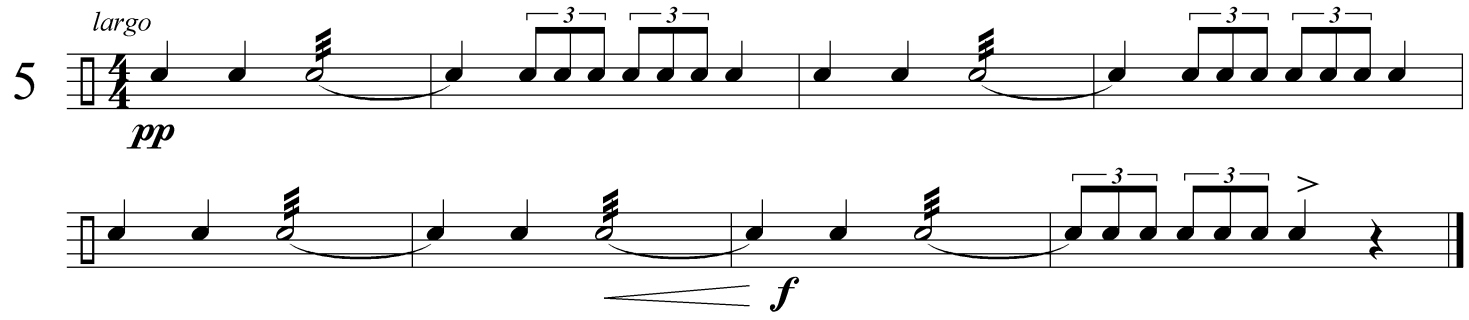
Londonderry Air



Lesson 14



Volga Boatman (another version)



Lesson 14 (continued)

For Drum Only

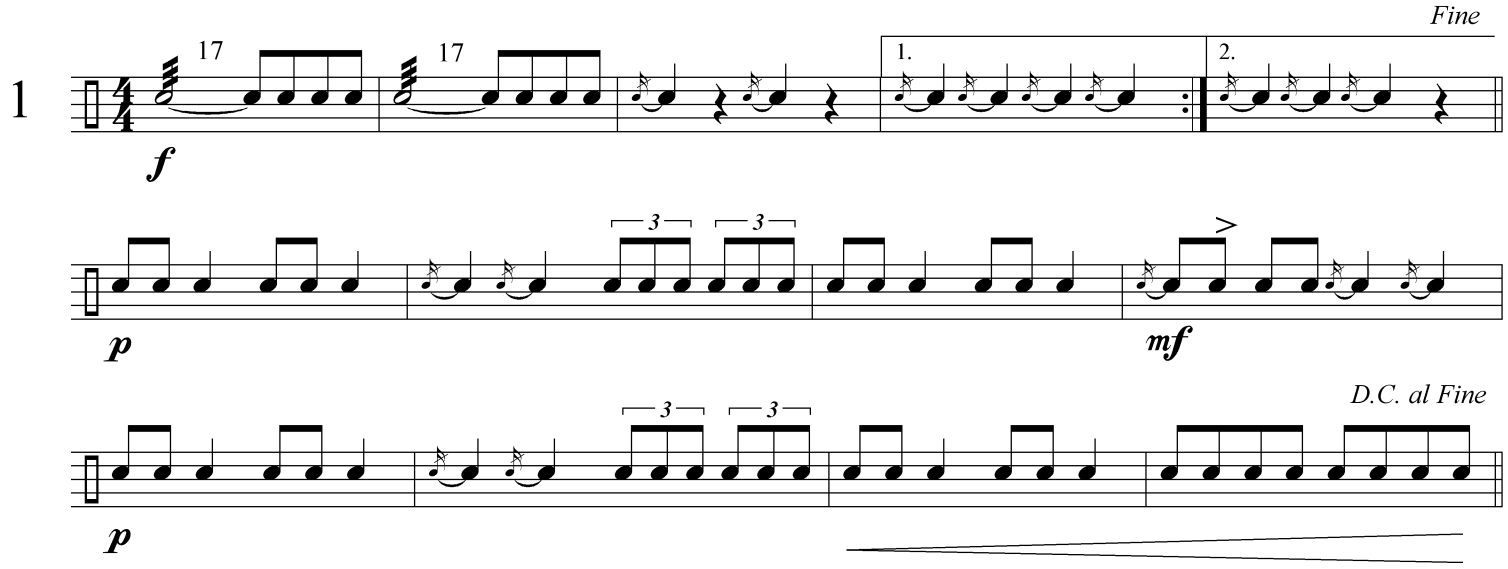
5A

6

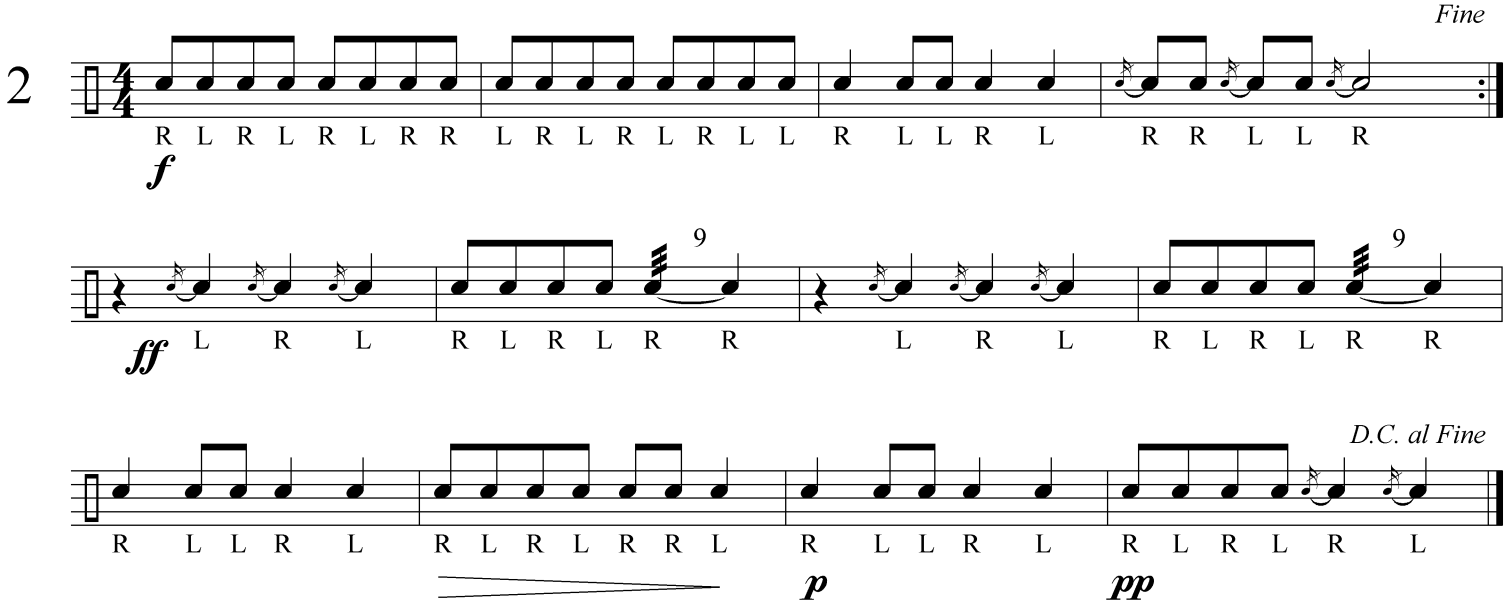
7

Lesson 15

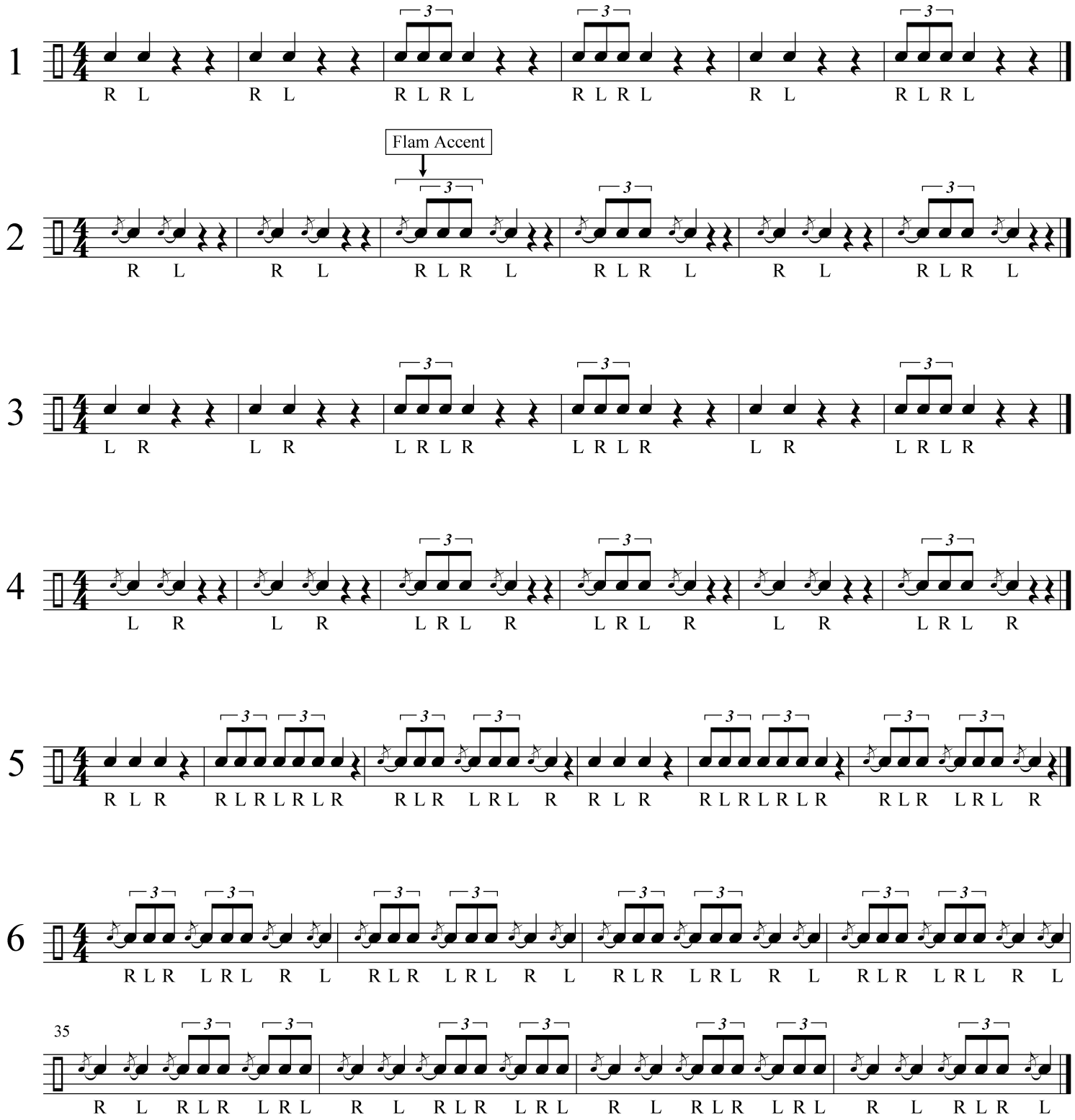
The Mustard Musette



Hatikvah Duo



Lesson 16


1
R L R L R L R L R L R L R L R L R L R L
Flam Accent
2
R L R L R L R L R L R L R L R L R L R L
3
L R L R L R L R L R L R L R L R L R L R
4
L R L R L R L R L R L R L R L R L R L R
5
R L R R L R L R L R R L R L R L R R L R R L R L R L R R L R L R L R
6
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 R L
35
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 R L

7

allegro - lively
R L R L R R L L R R L L R L R L R L R L R R L L
R L R L R R L L R R L L R L R L R L R L R R L

8

largo
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
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

9

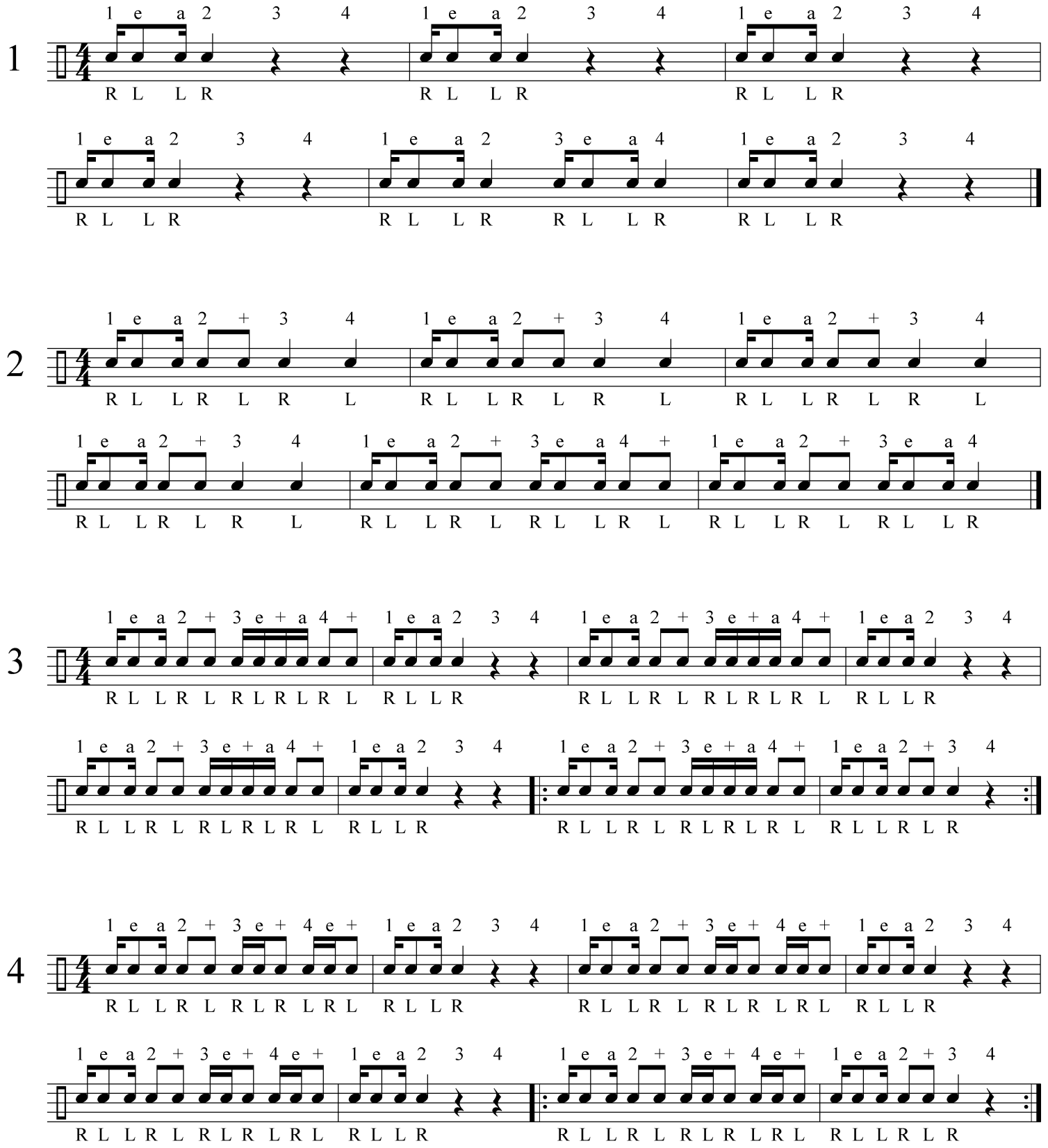
andante
R L R R L R L L R L R R L R L L R L R R L R L L
R L R R L R L L R L R R L R L L R L R R L R L L R L R R L

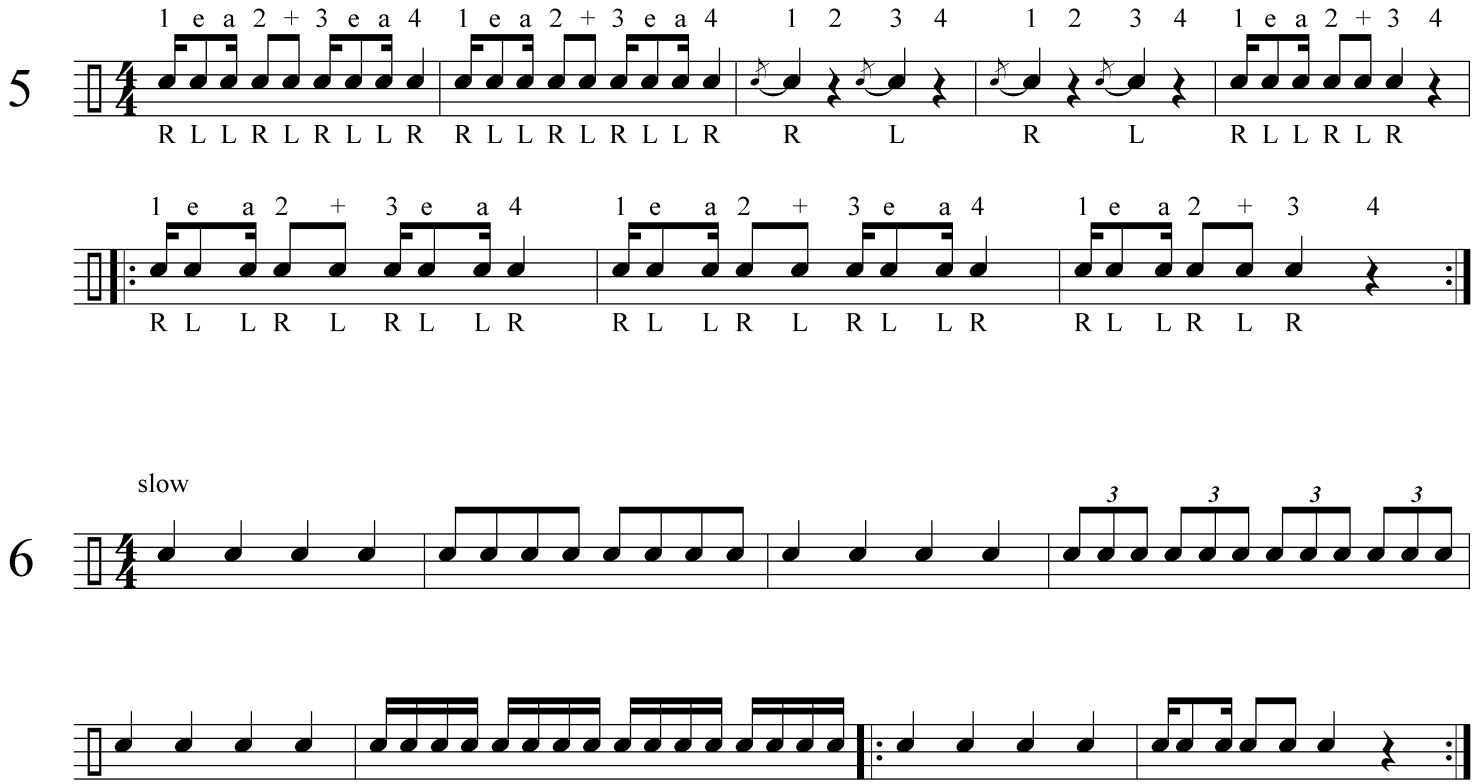
10

andante
R L R L R L R L R L
R L R R L R L L R L R L R

Lesson 17

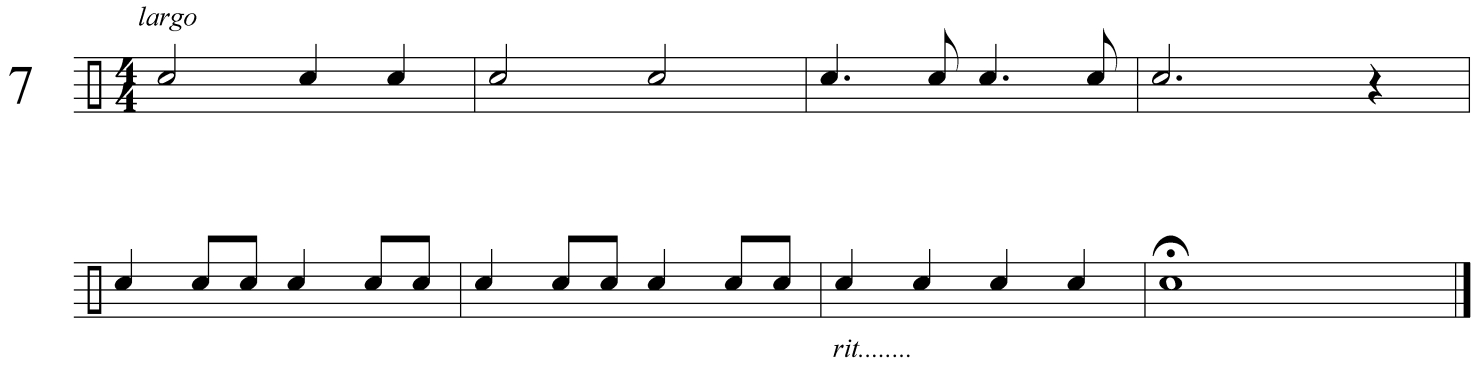
ritard - (rit.) gradually slow down tempo




5
1 e a 2 + 3 e a 4 1 e a 2 + 3 e a 4 1 2 3 4 1 2 3 4 1 e a 2 + 3 4
R L L R L R L L R R L L R L R L L R R L R L R L L R L R
1 e a 2 + 3 e a 4 1 e a 2 + 3 e a 4 1 e a 2 + 3 4
R L L R L R L L R R L L R L R L L R R L L R L R

6
slow
3 3 3 3

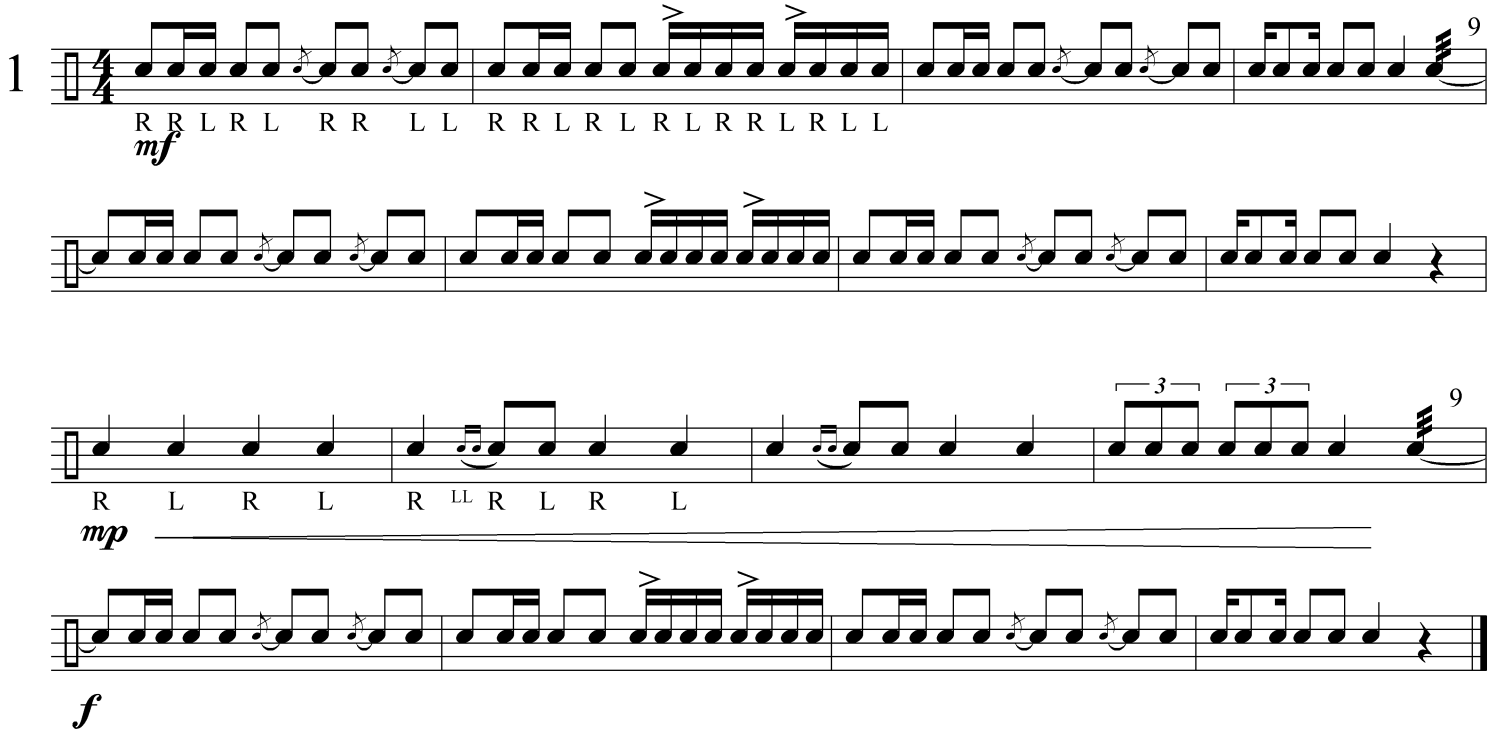
LJH Chorale


7
largo
rit.....

Lesson 18

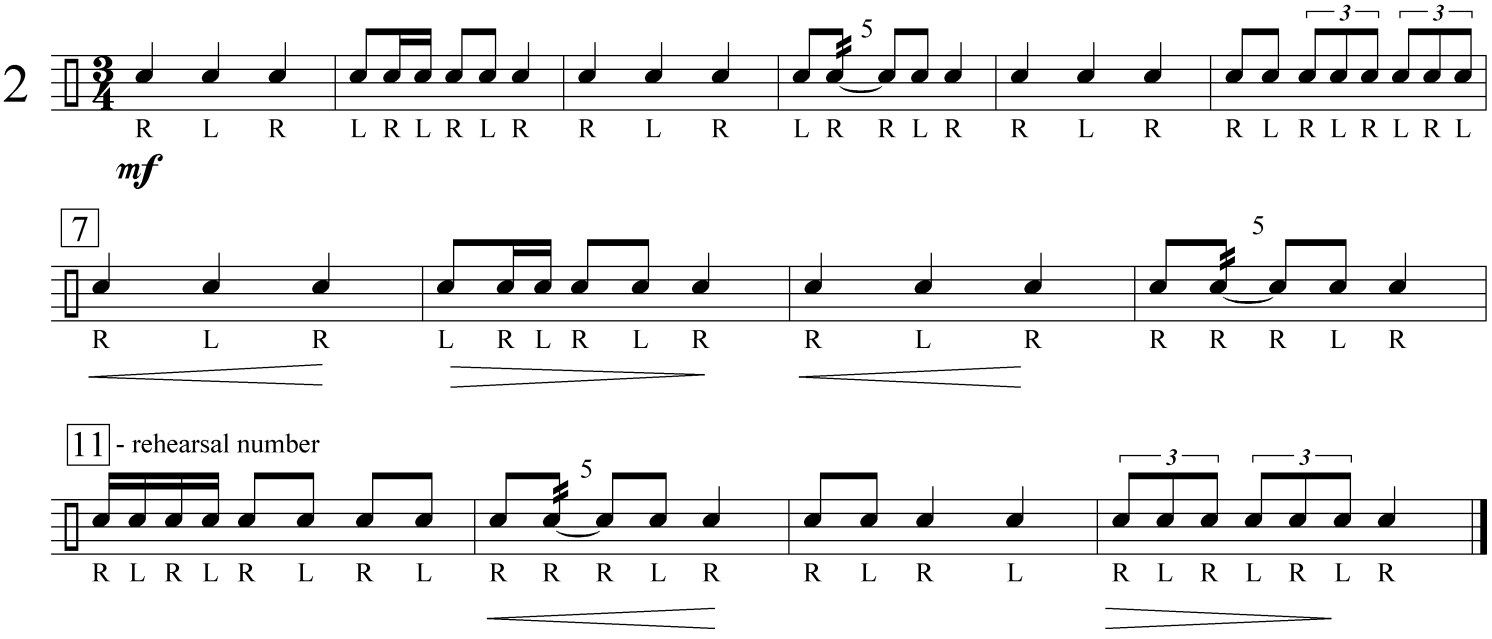
Ode To Joy

Ludwig von Beethoven



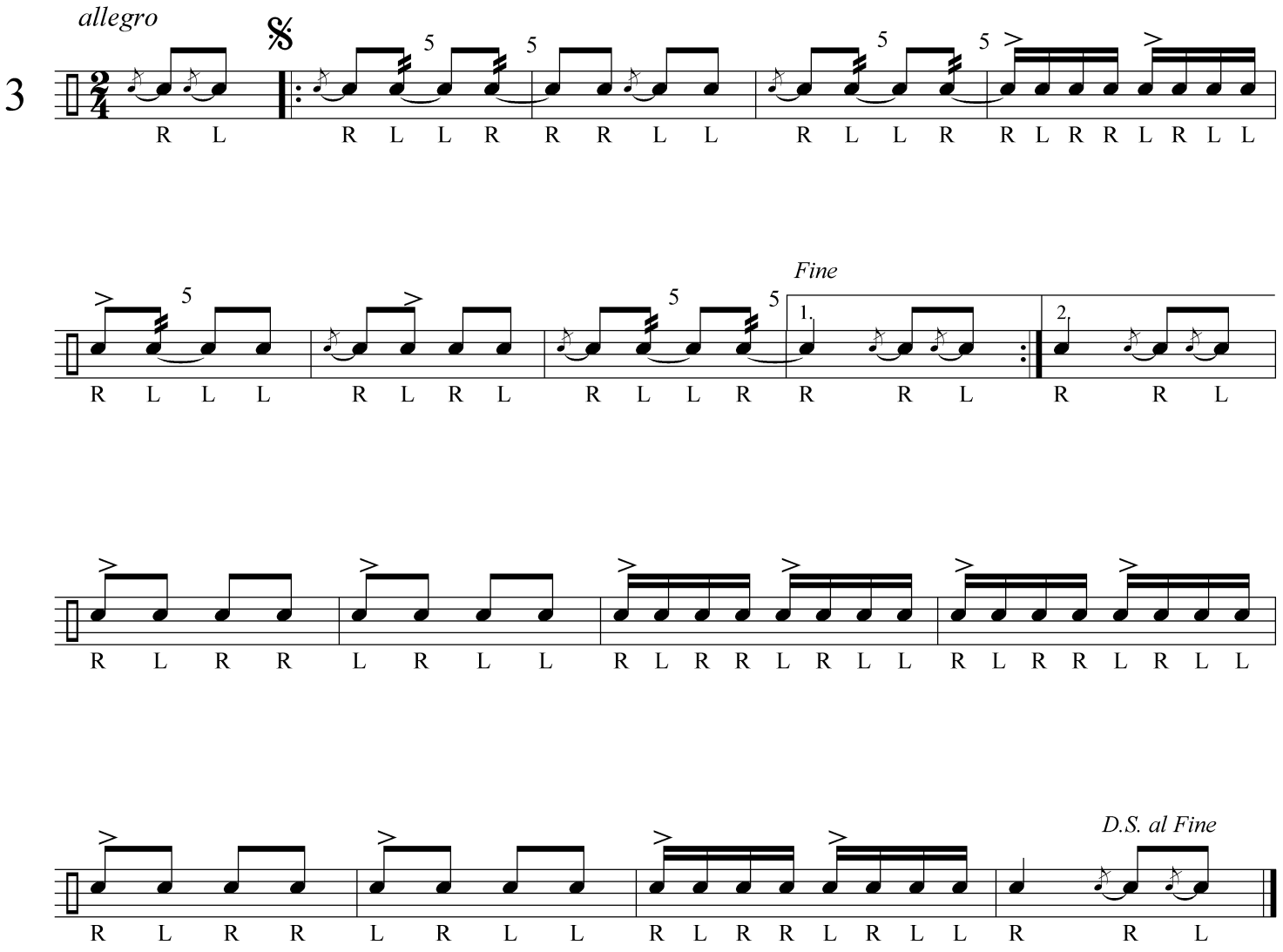
America

Samuel Francis Smith



Marine's Hymn

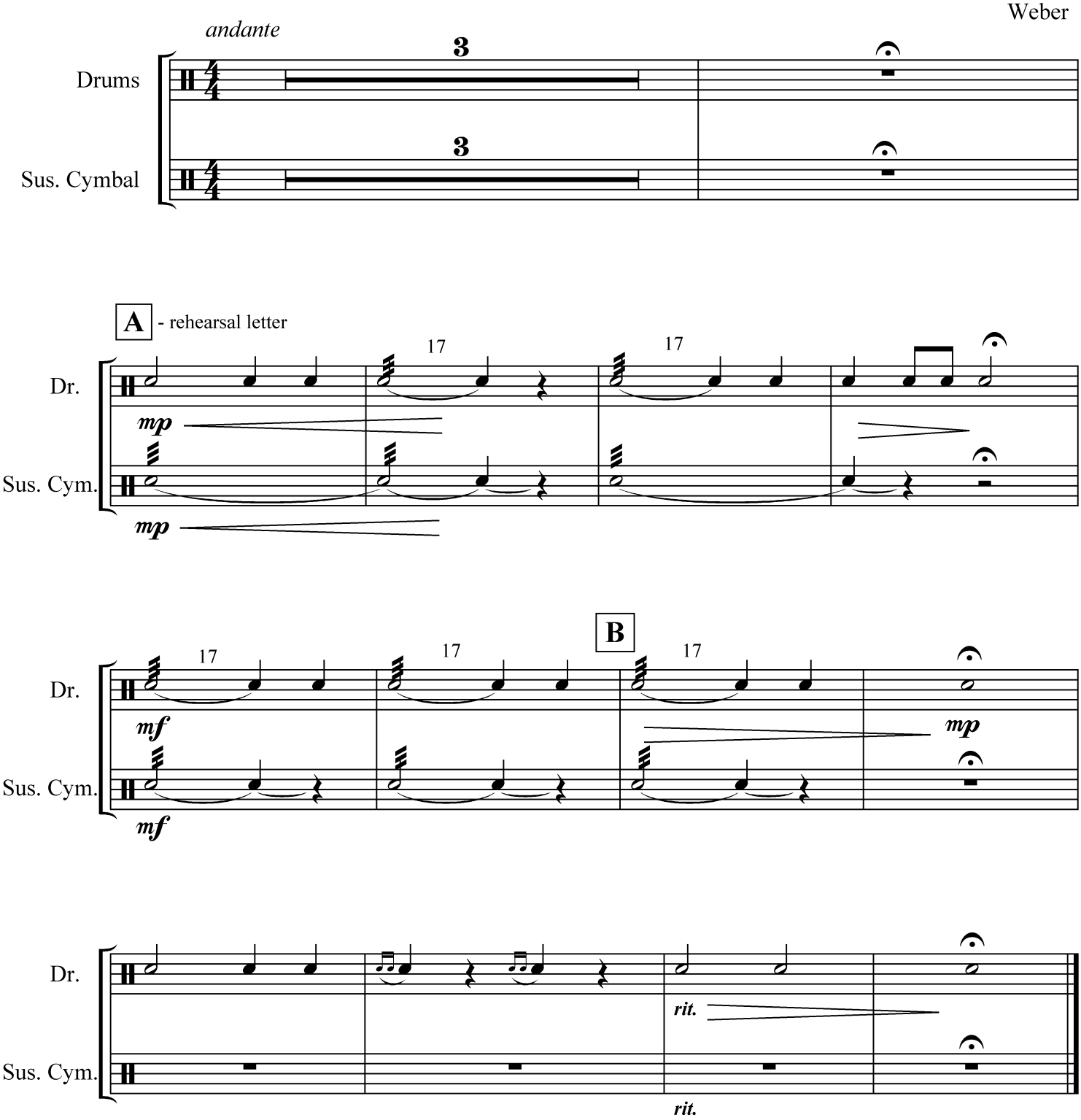
Traditional



Lesson 19

Hymn

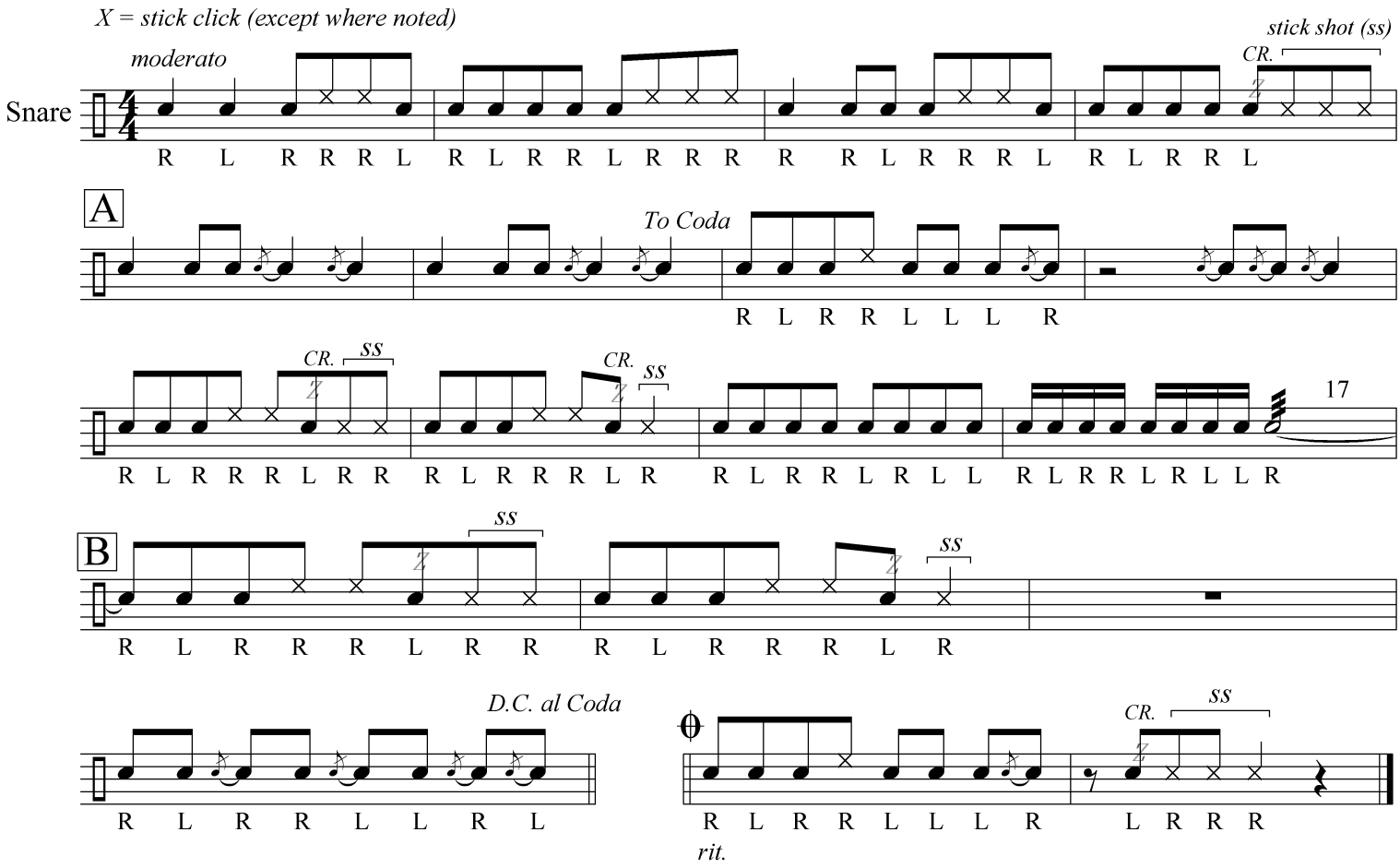
Weber



My Sweet Daddio

(See performance notes below)

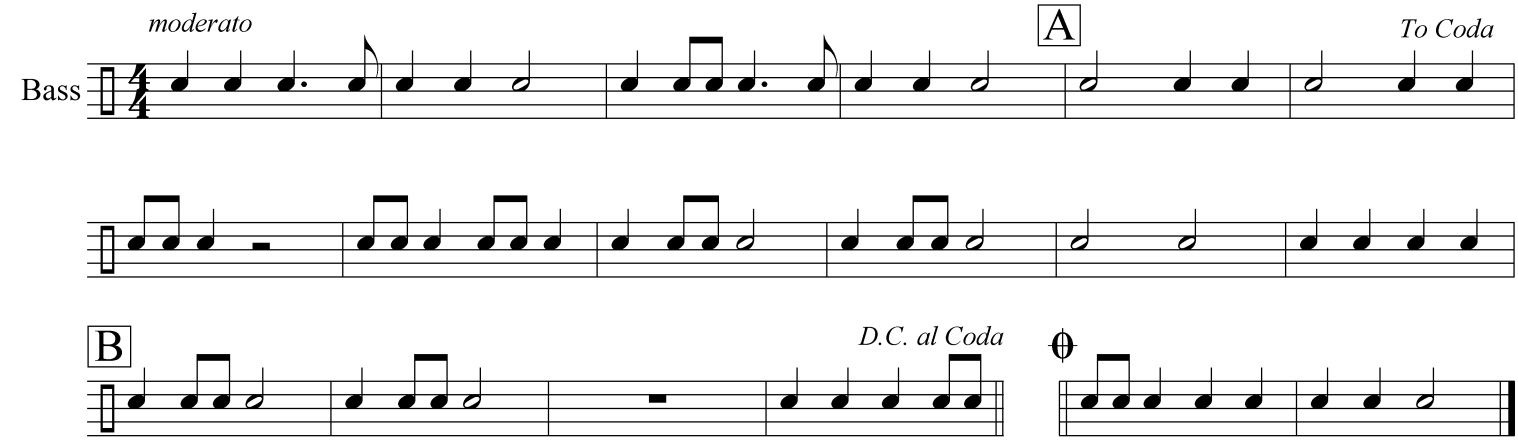
P. Effman
Drums by Dominick Cuccia



Performance notes:

This drum part is meant to utilize the many sounds possible on a snare drum. In order to achieve this, the drummer needs to understand different forms of notation.

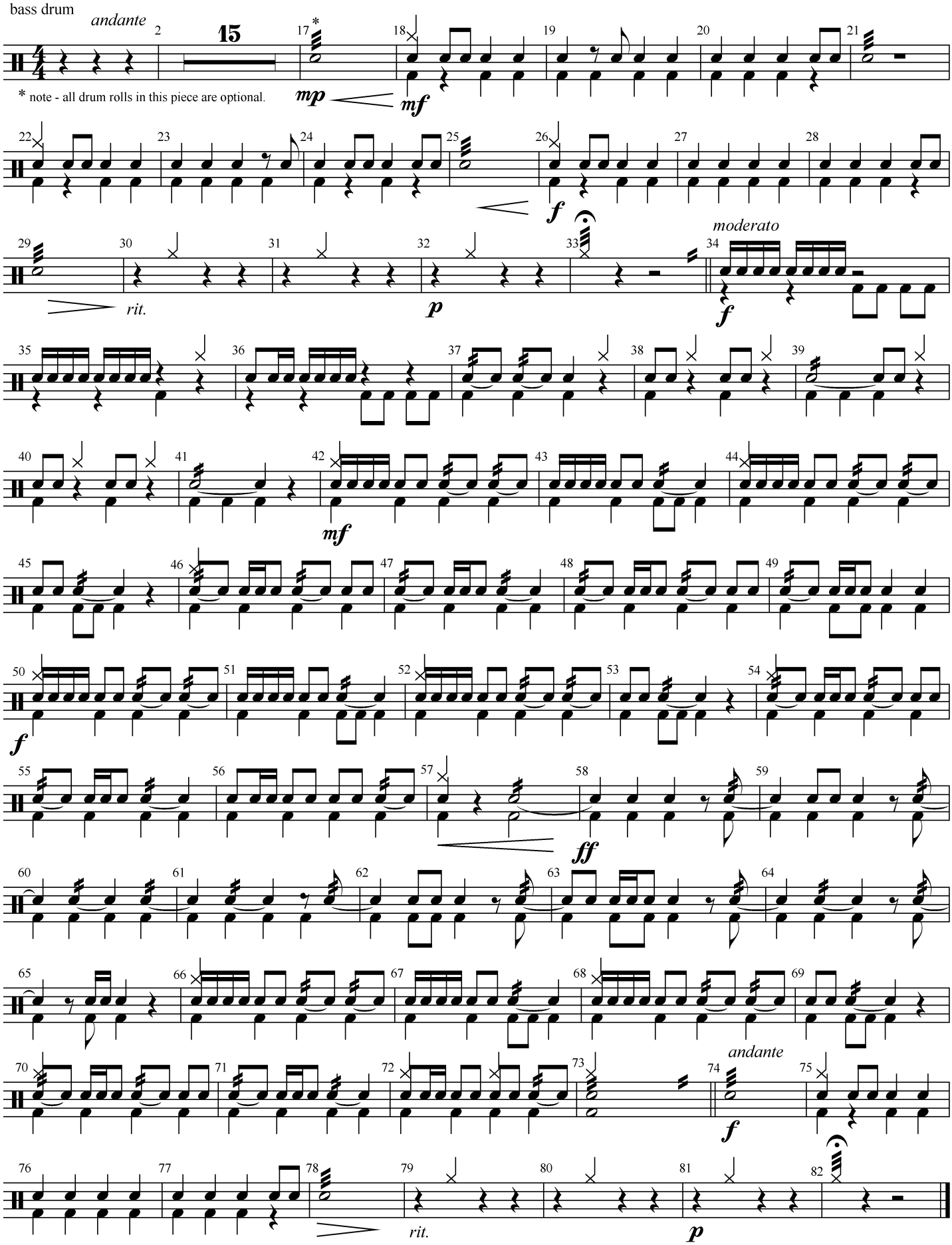
1. "X" in the top space indicates that both sticks should be clicked together.
2. "X" in the snare drum space means *stick shot* (ss). You create this sound when one stick rests on the drum while the other strikes it. In "My Sweet Daddio" the stick shots are always played with the left stick resting on the drum and the right stick striking it.
3. "Z" or "CR." indicates that the stick should crush into the drum head creating a short buzz sound.
4. The bass drum part (below) is optional.



Drums
cymbal
snare drum
bass drum

Irish/Scottish Medley

P. Effman
J. Friedman



LJHutchen Drum Method Book 2

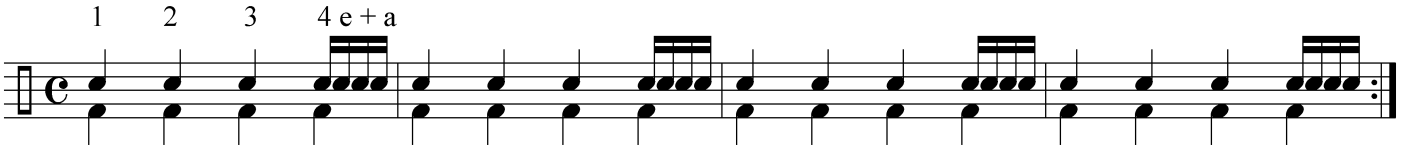
SECTION 2

Lesson A

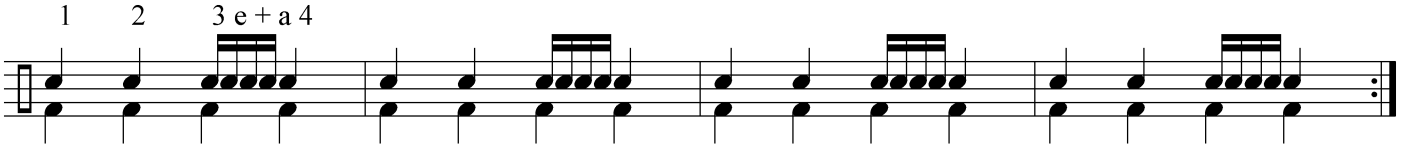
Sixteenth Note Exercises

Tap your foot. Always count as you play.

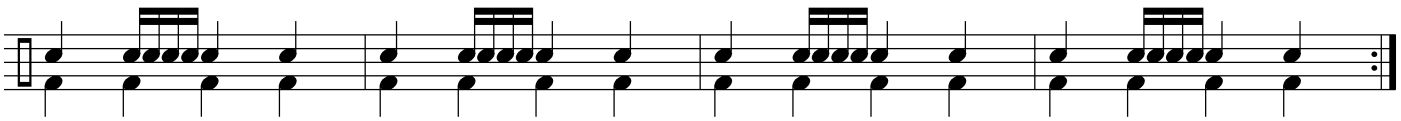
1. 1 2 3 4 e + a



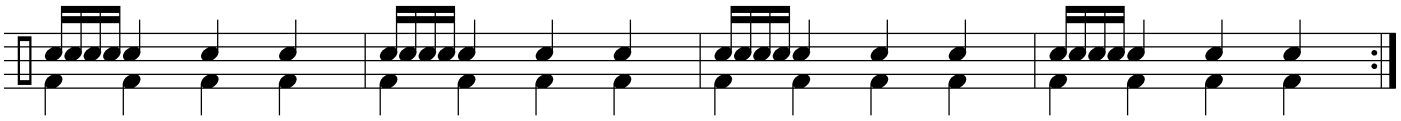
2. 1 2 3 e + a 4



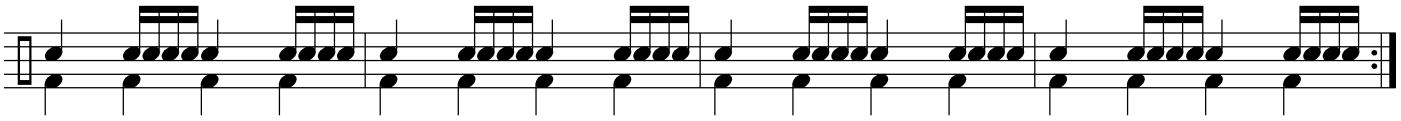
3.



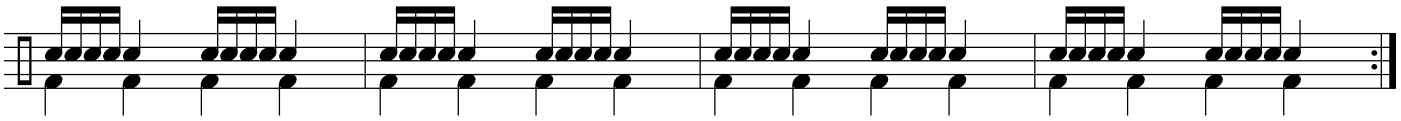
4.



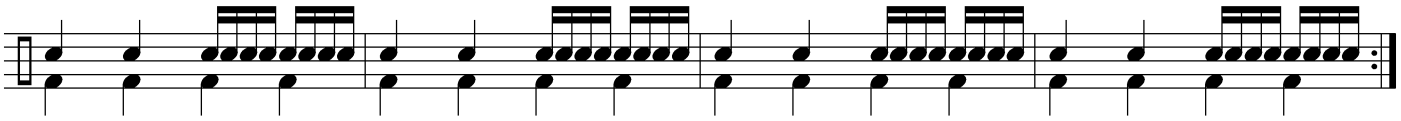
5.



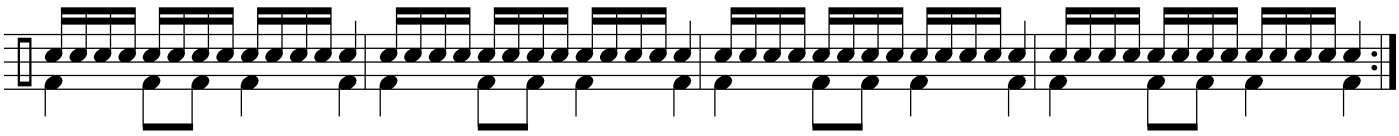
6.



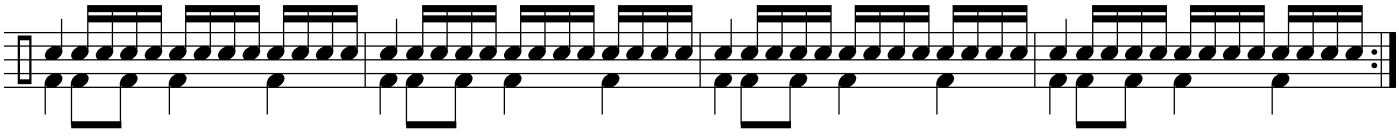
7.



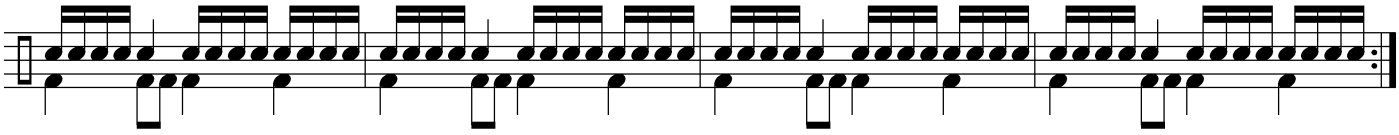
8.



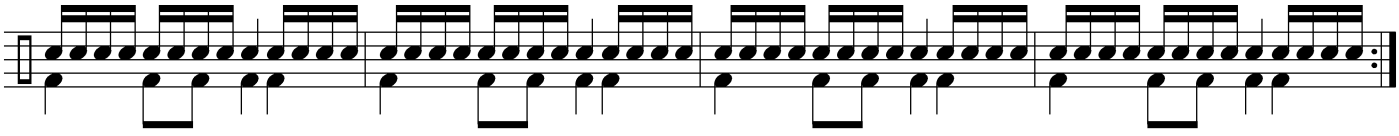
9.



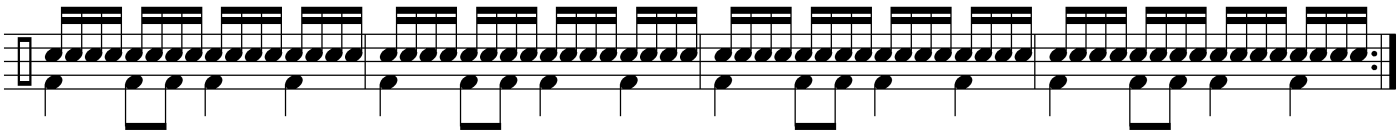
10.



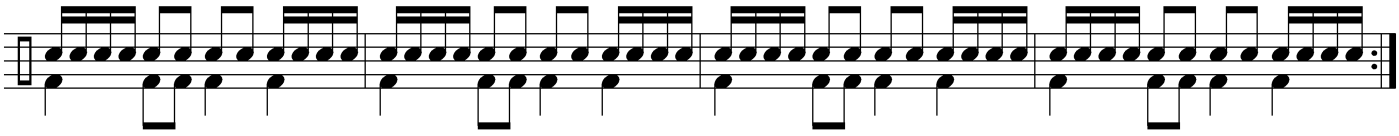
11.



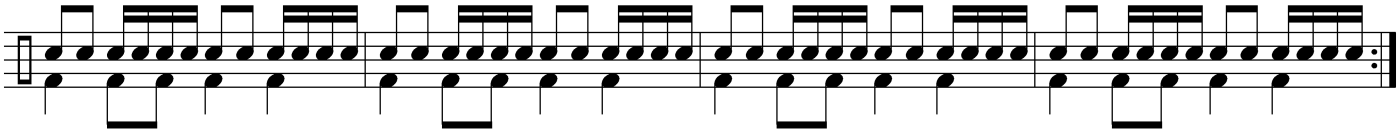
12.



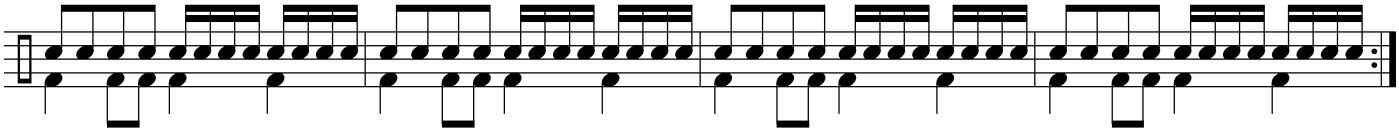
13.



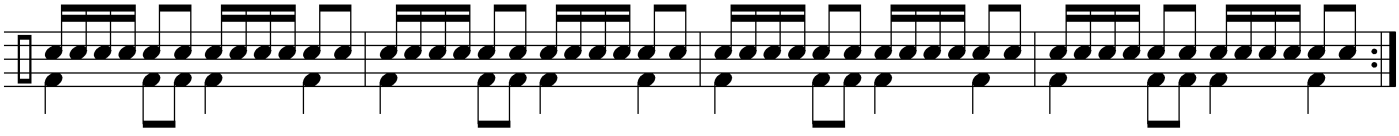
14.



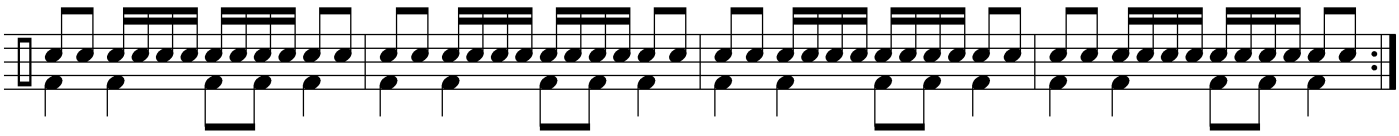
15.



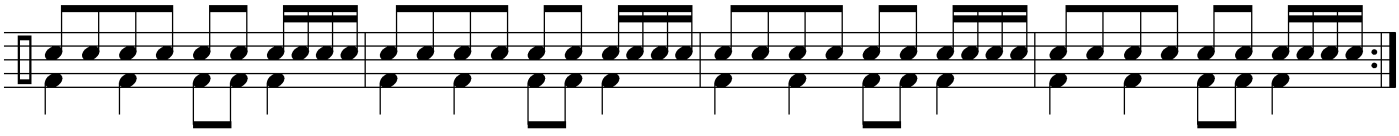
16.



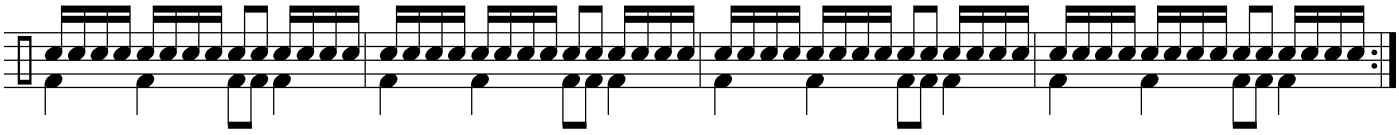
17.



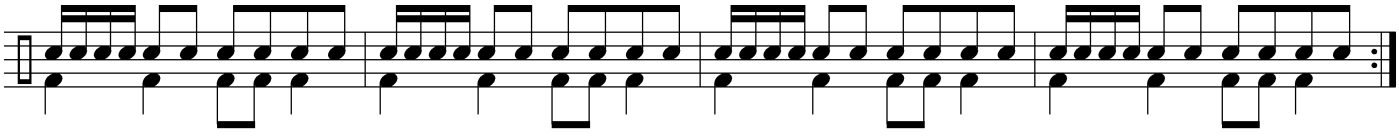
18.



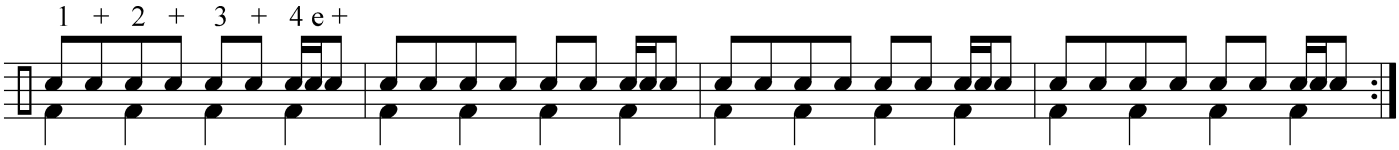
19.



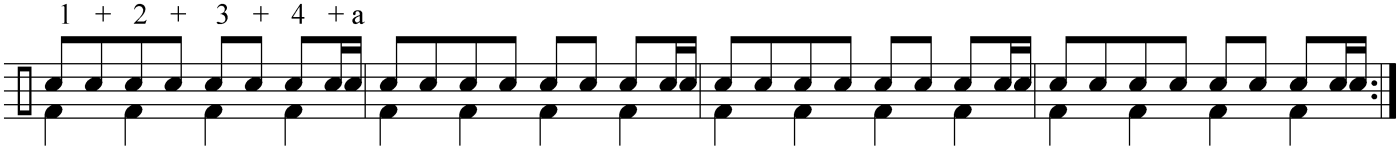
20.



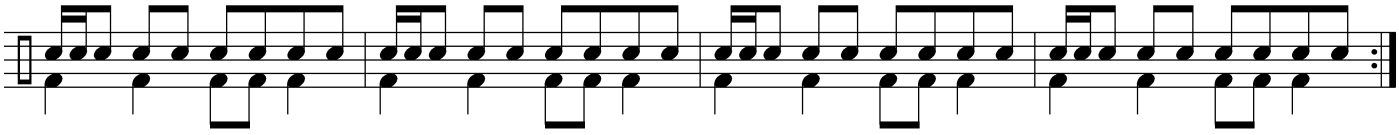
21.



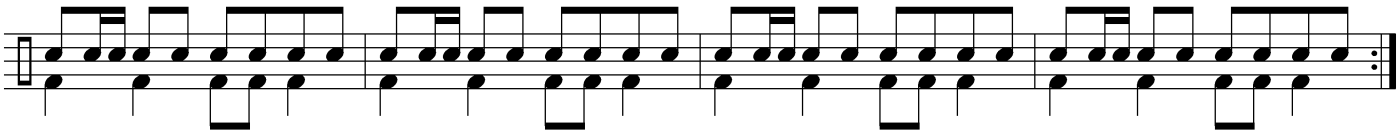
22.



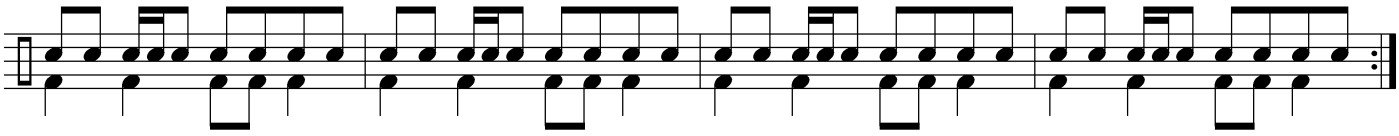
23.



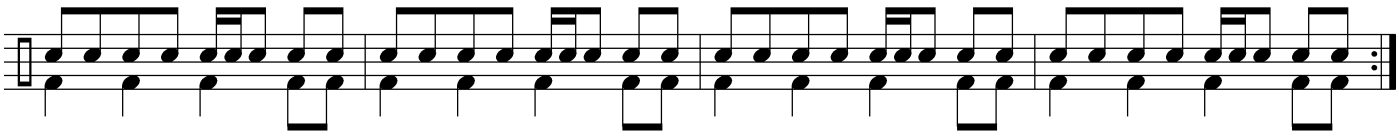
24.



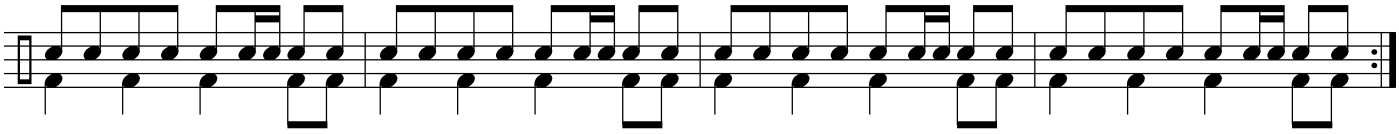
25.



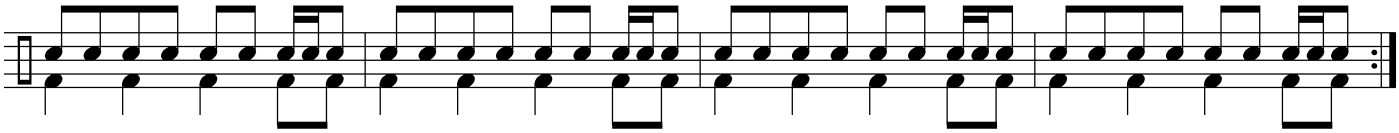
26.



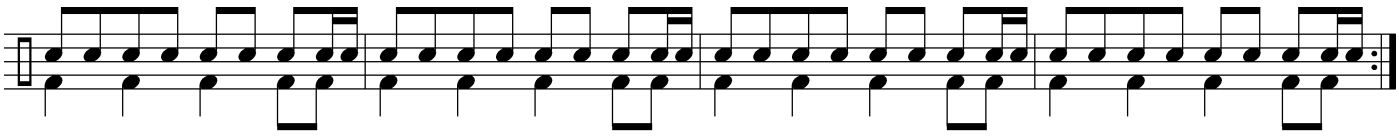
27.



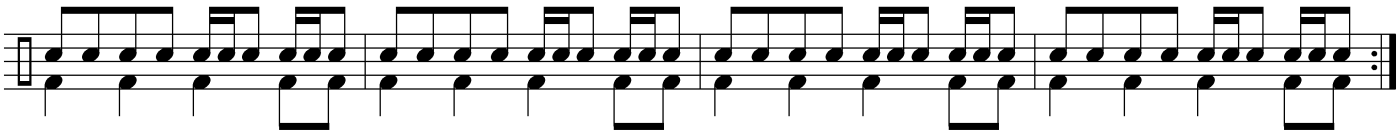
28.



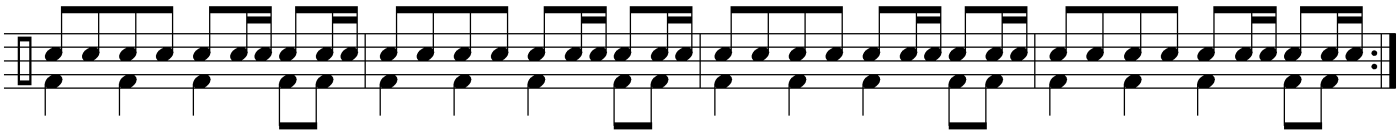
29.



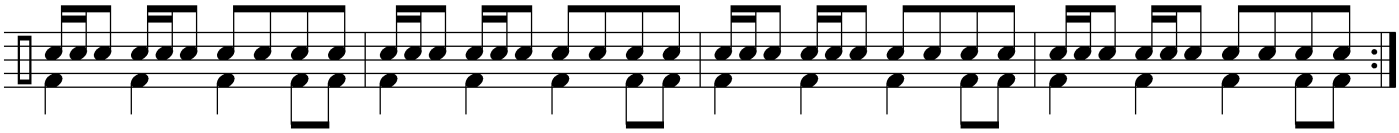
30.



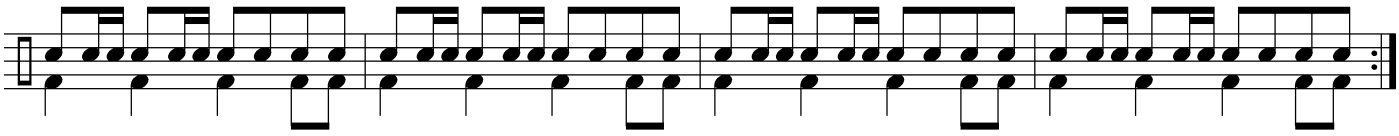
31.



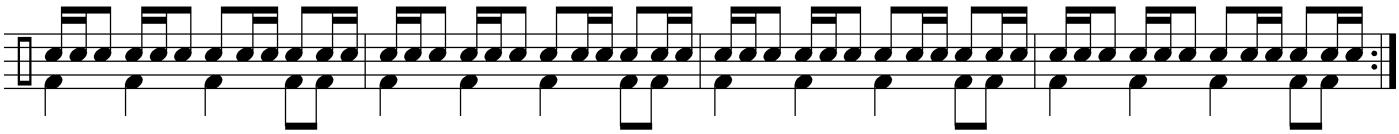
32.



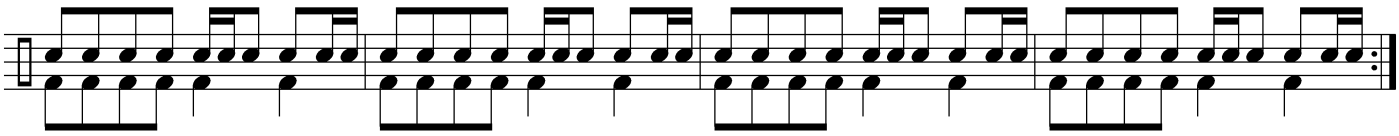
33.



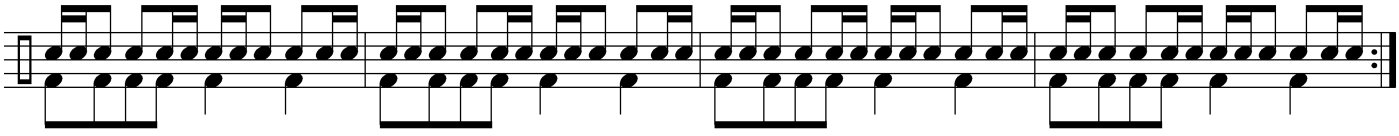
34.



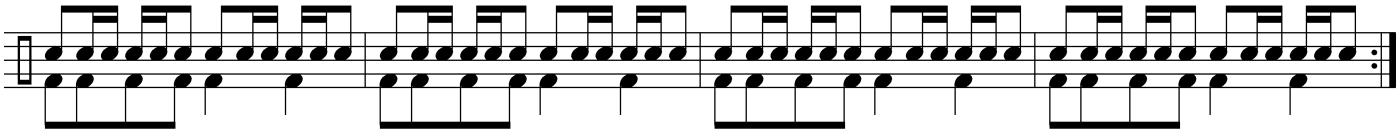
35.



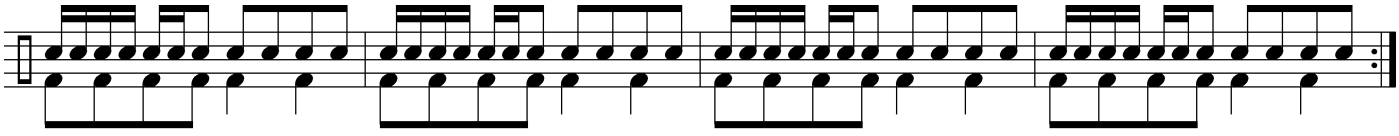
36.



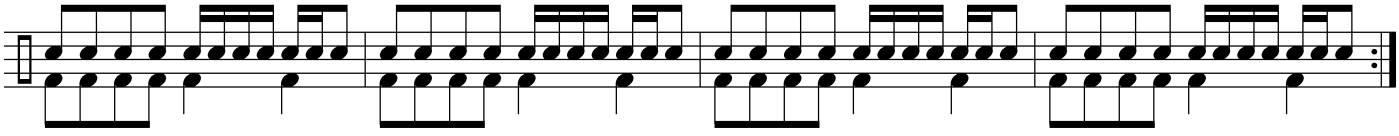
37.



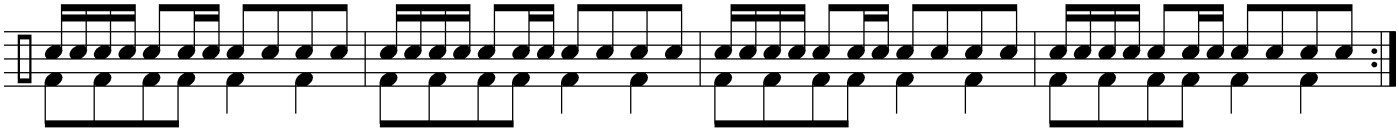
38.



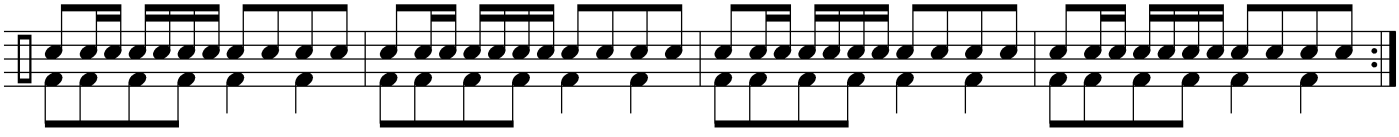
39.



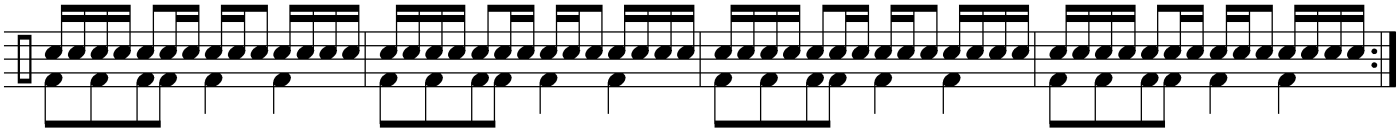
40.



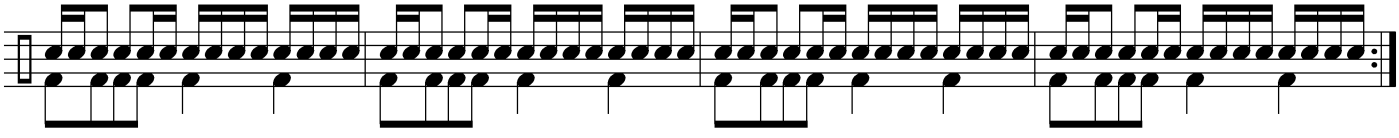
41.



42.



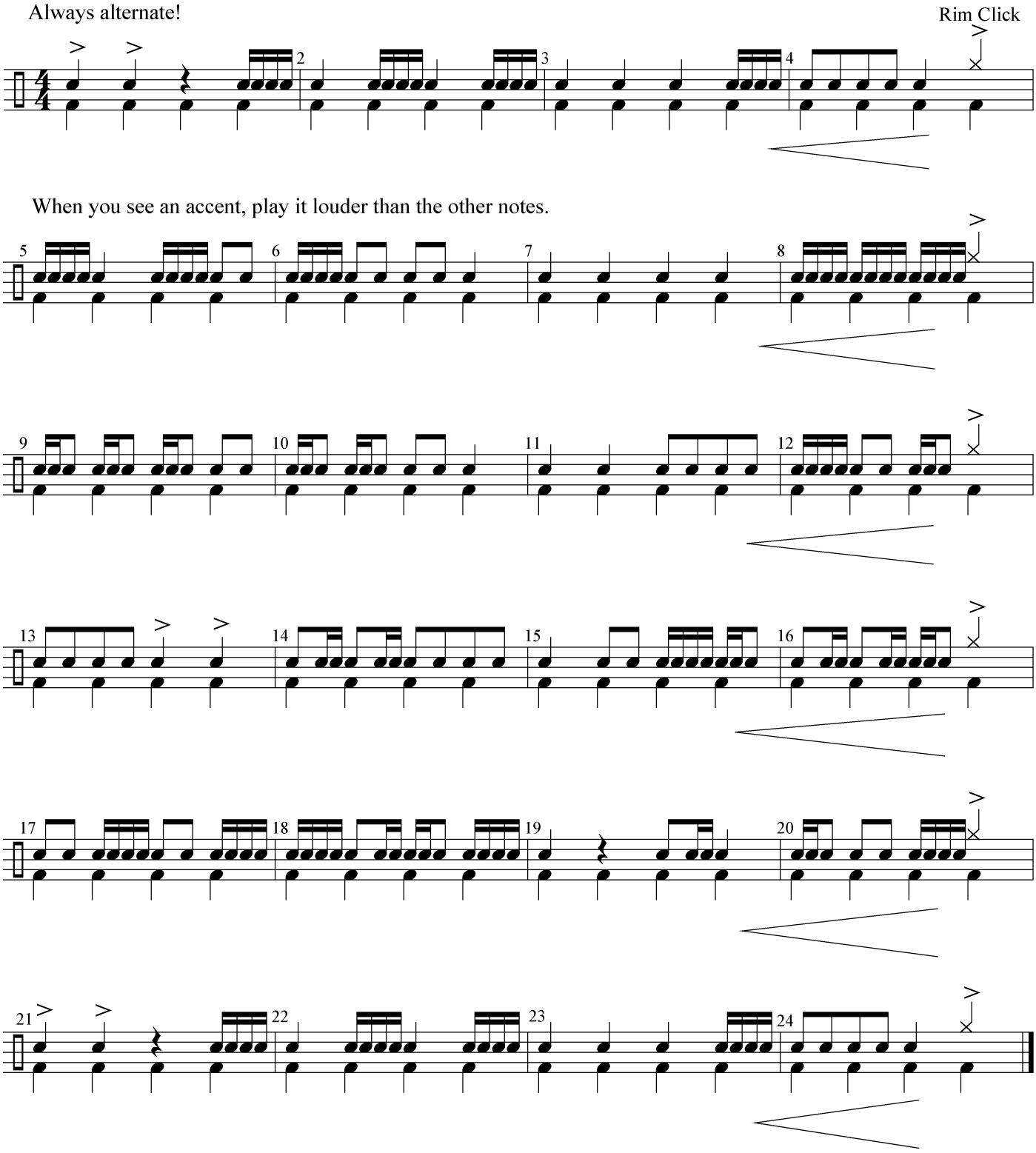
43.



Lesson B

"The Crescendo Click"

Sixteenth Note Solo

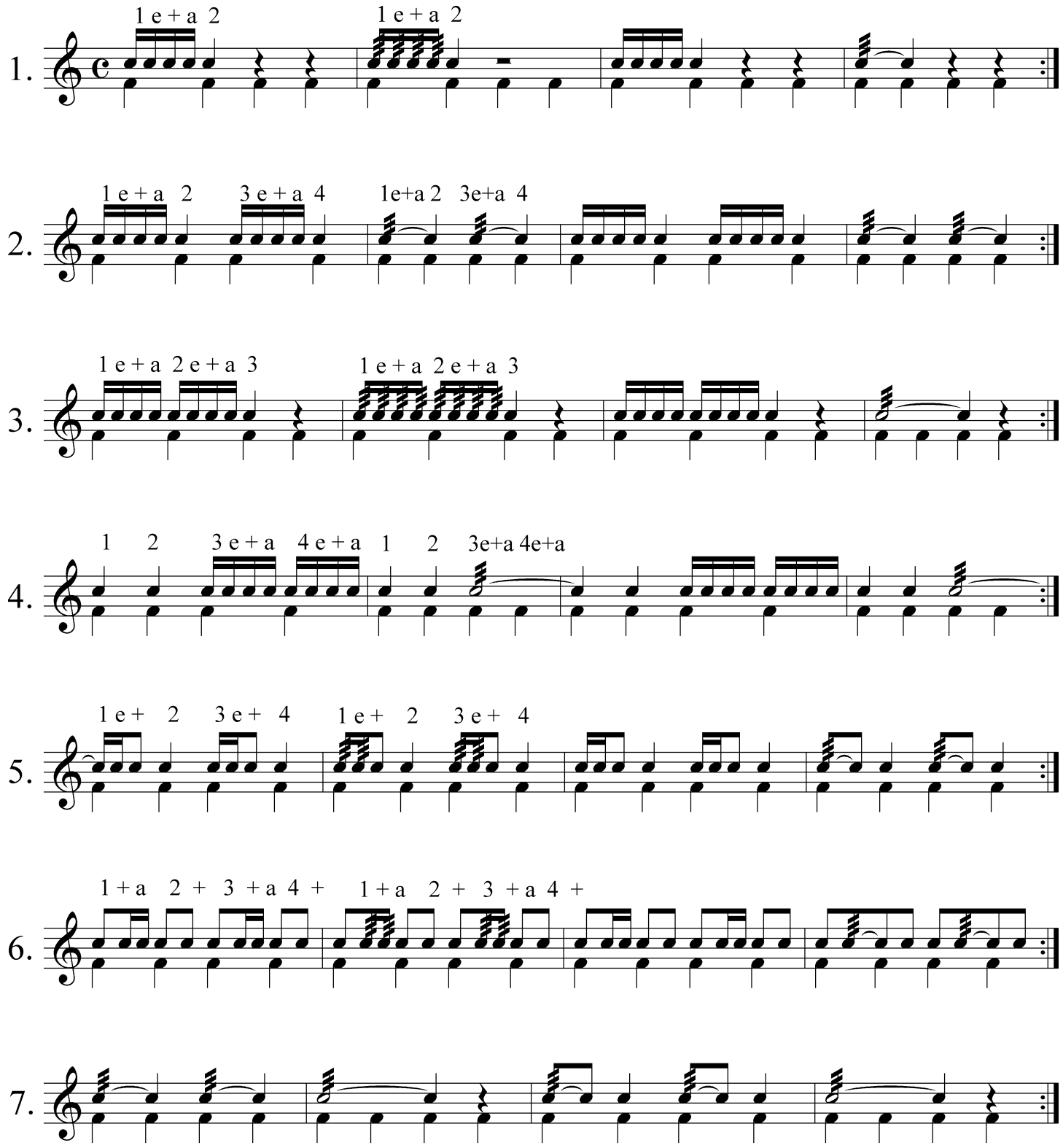


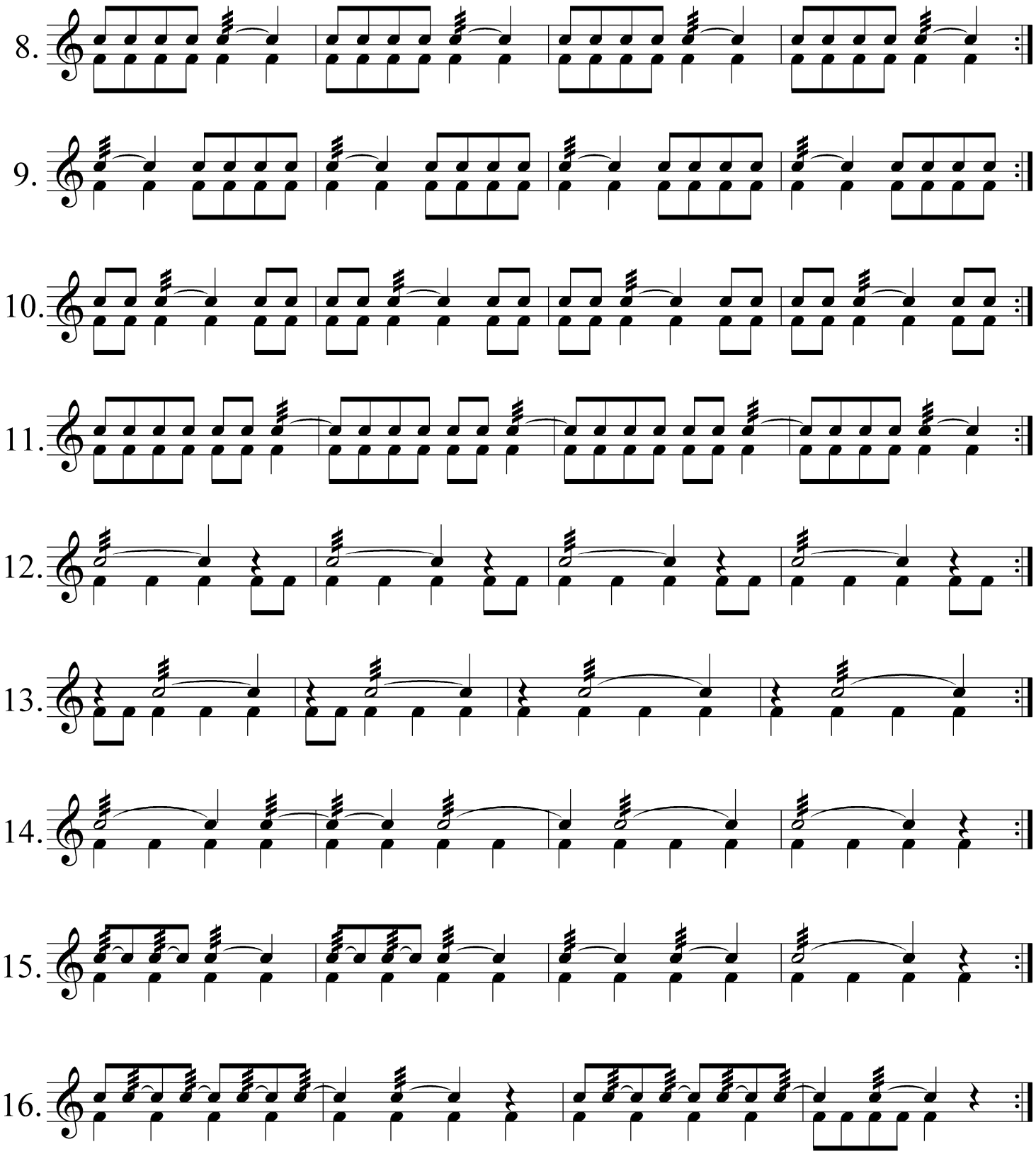
Lesson C

Drum Roll Studies

Development of the 9, 17, and 5 stroke rolls

Teacher's Note - work on Lesson D2 before starting these exercises.



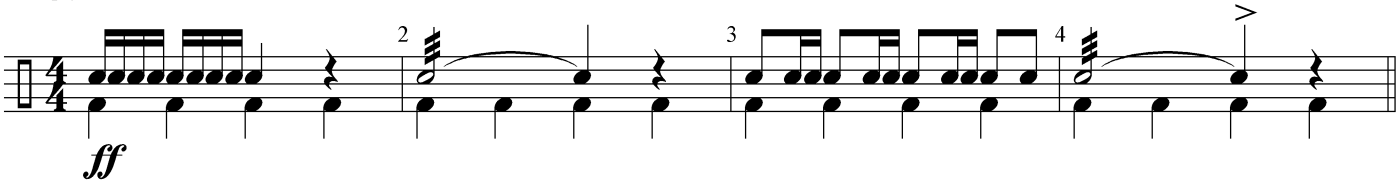

8.
9.
10.
11.
12.
13.
14.
15.
16.

Lesson D

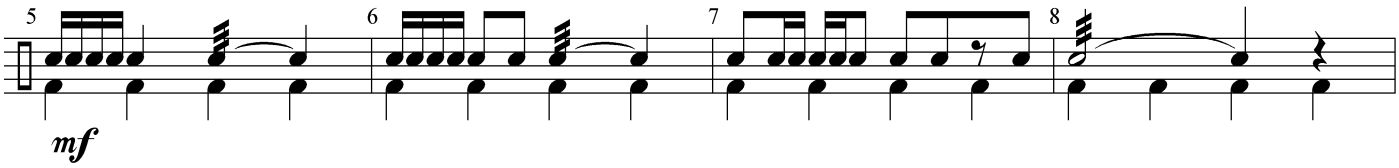
"Rollin' On Down The Hall"

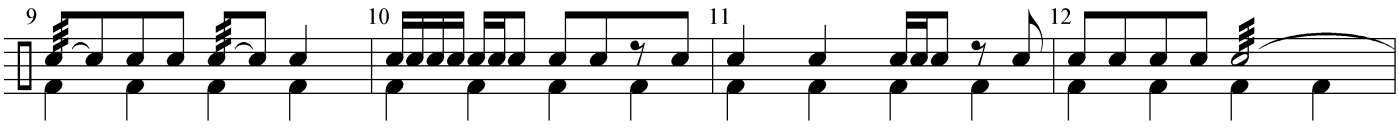
Drum Roll Solo

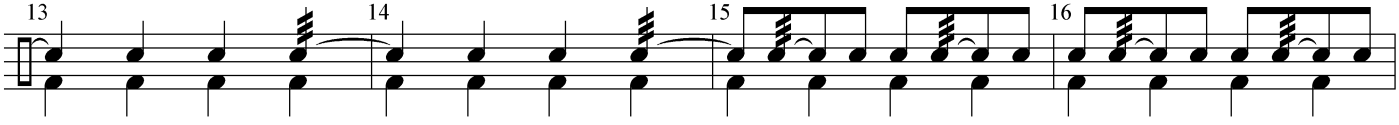
Tap your foot on all beats!

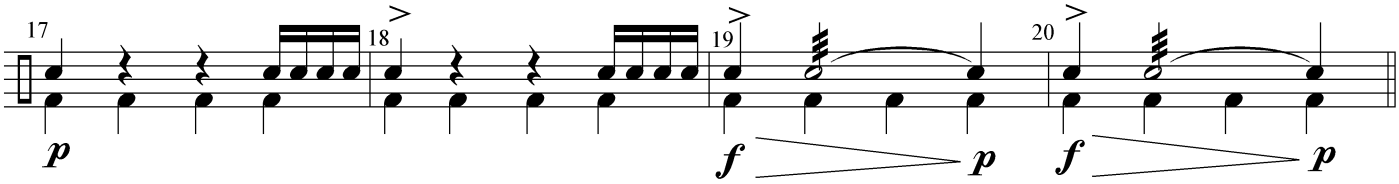


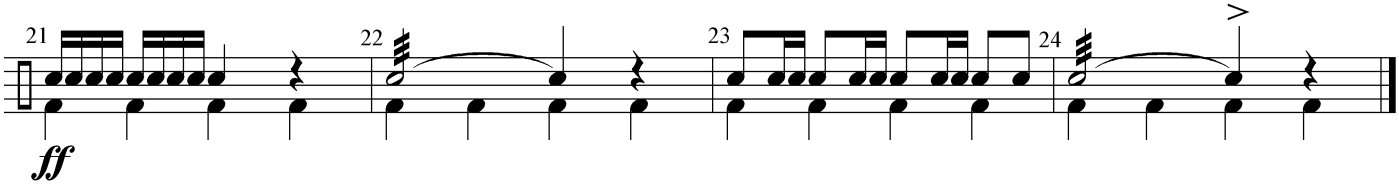
Always pulse your rolls in sixteenth notes.







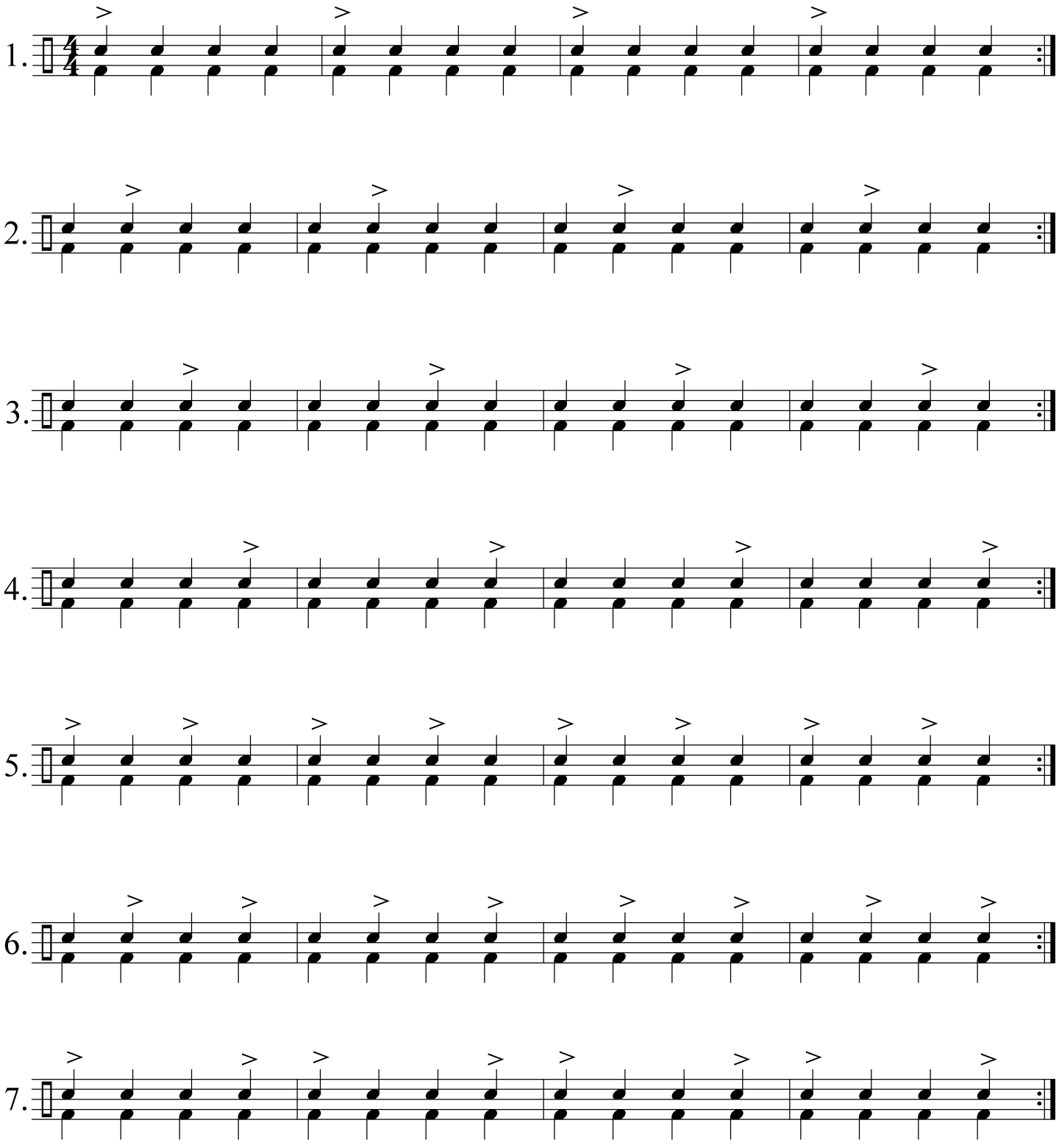


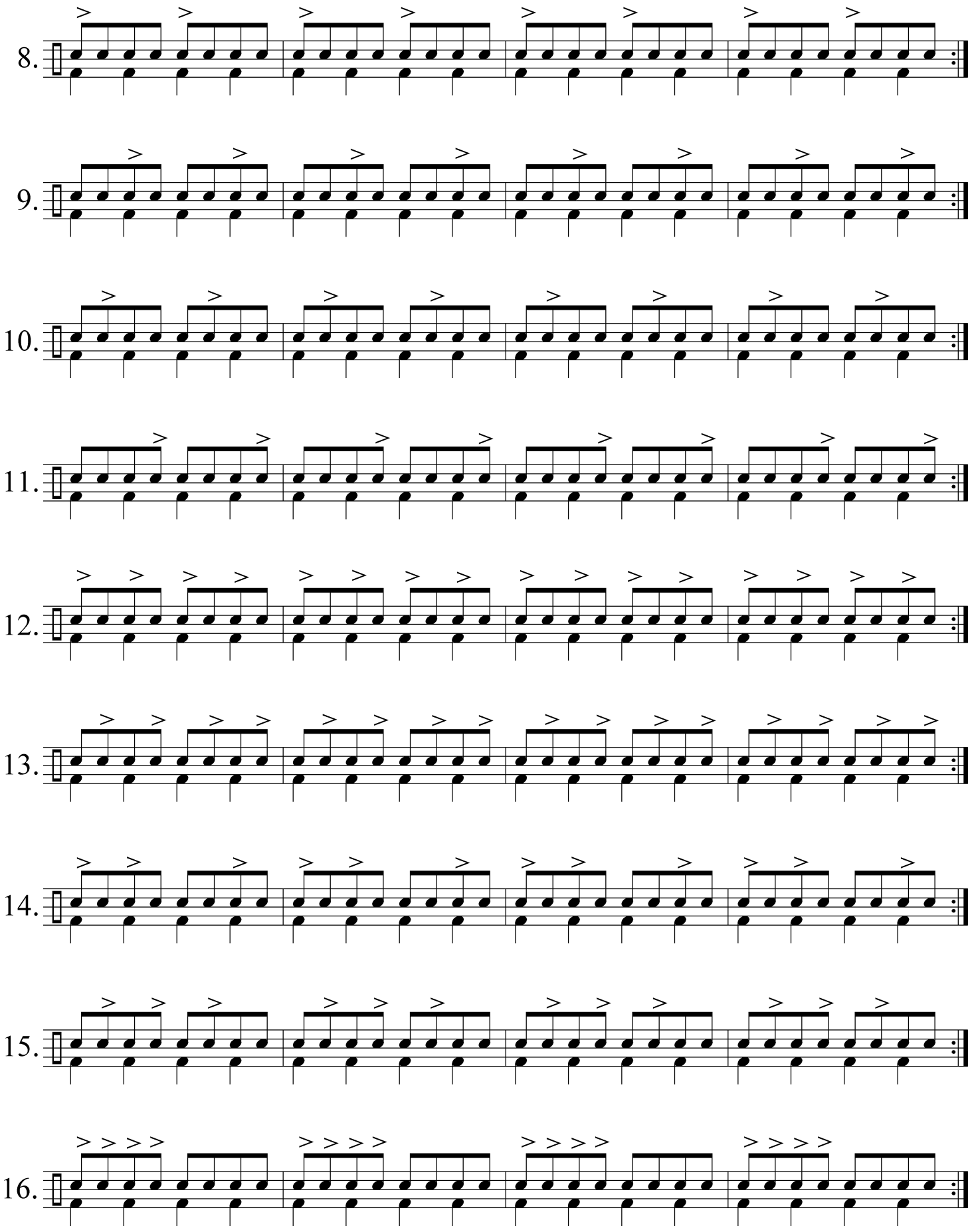


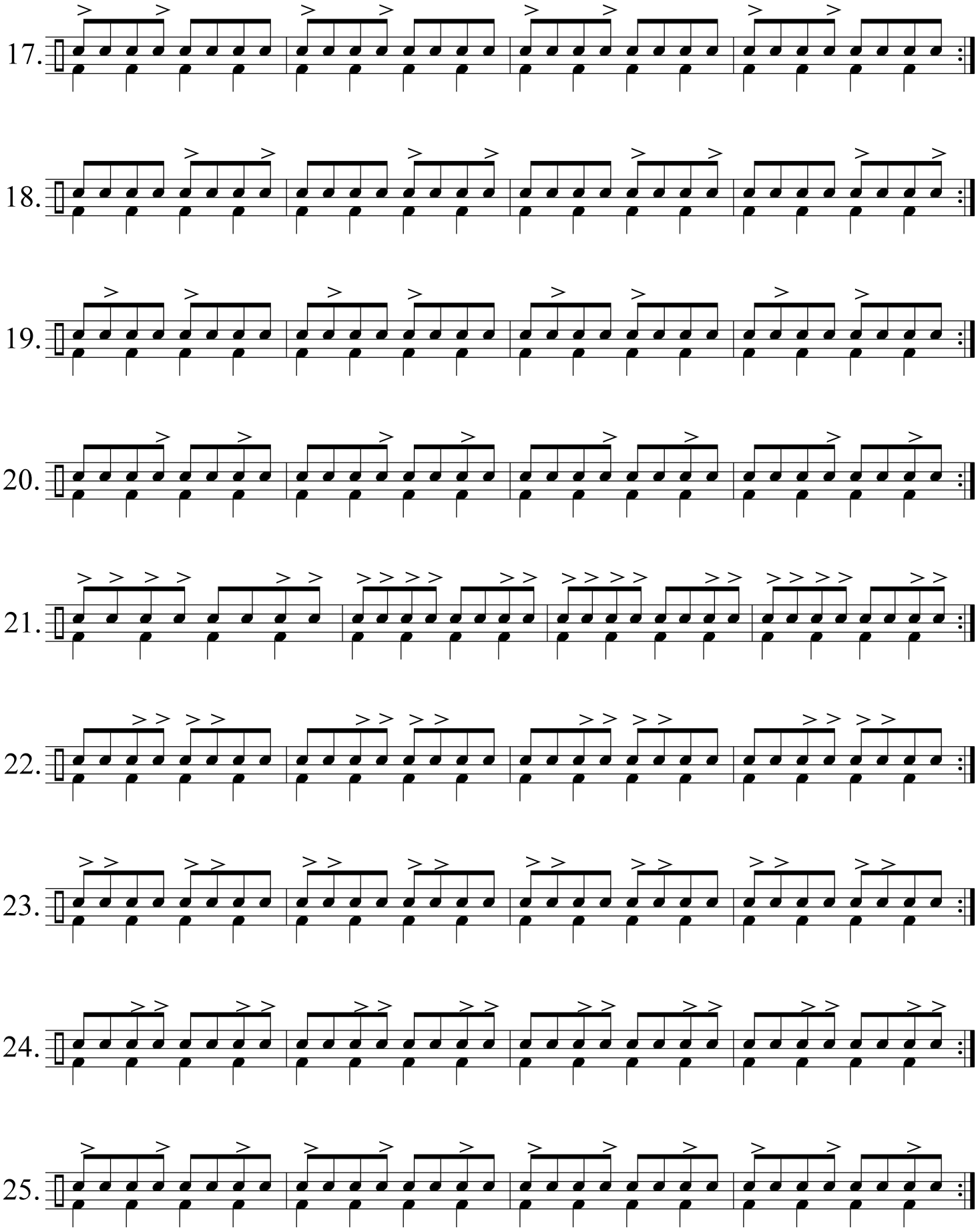
Lesson E

Accent Exercises

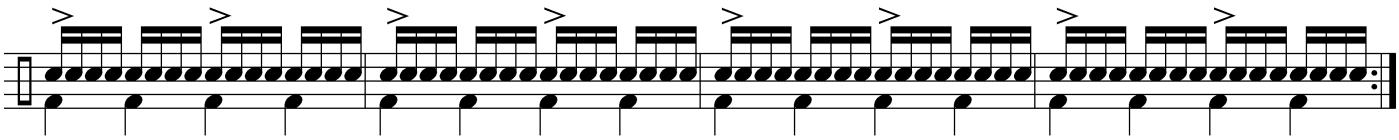
Start all exercises with either hand. Always alternate.



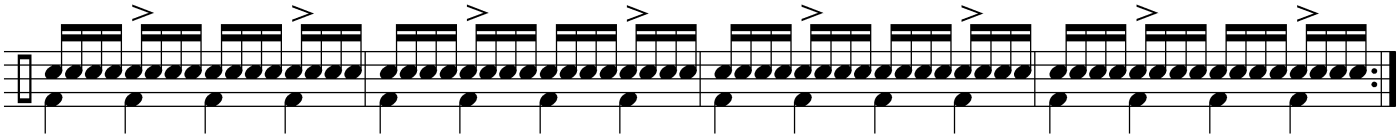

8.
9.
10.
11.
12.
13.
14.
15.
16.


17.
18.
19.
20.
21.
22.
23.
24.
25.

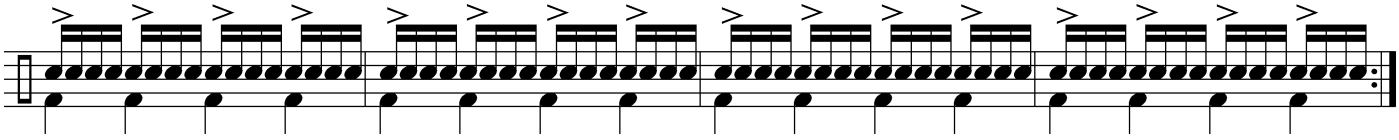
26.



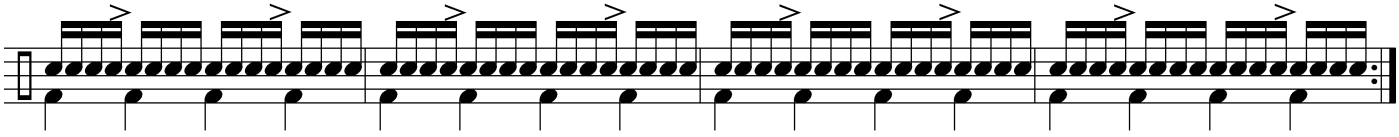
27.



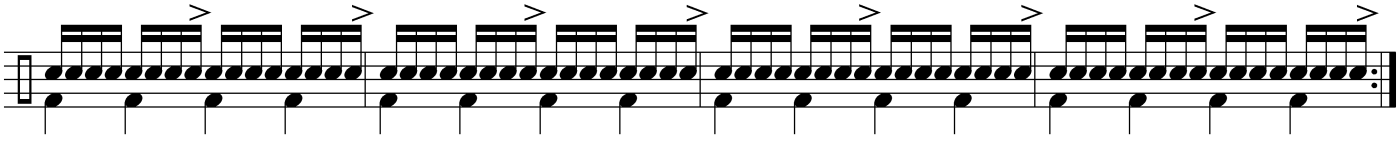
28.



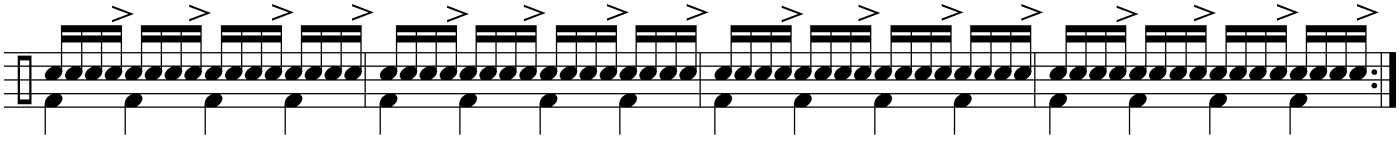
29.



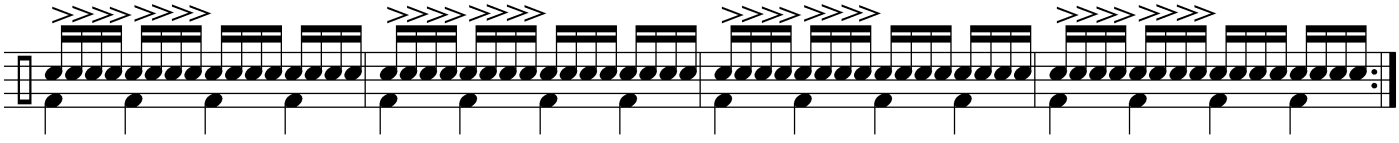
30.



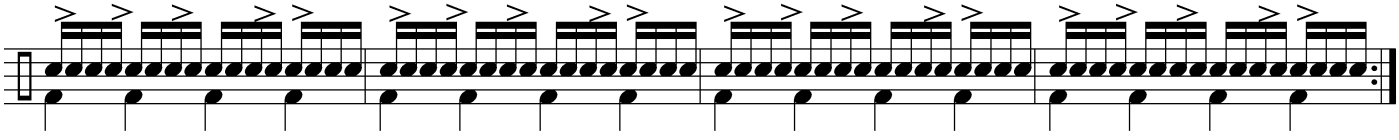
31.



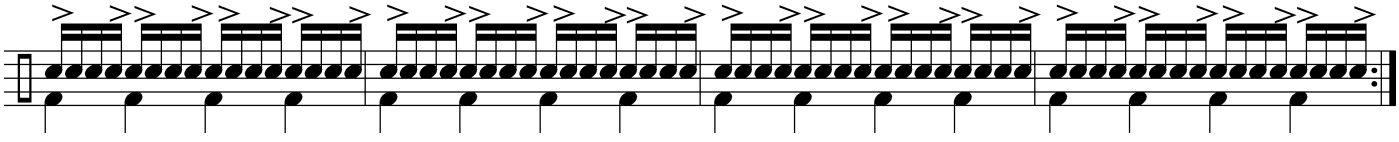
32.



33.



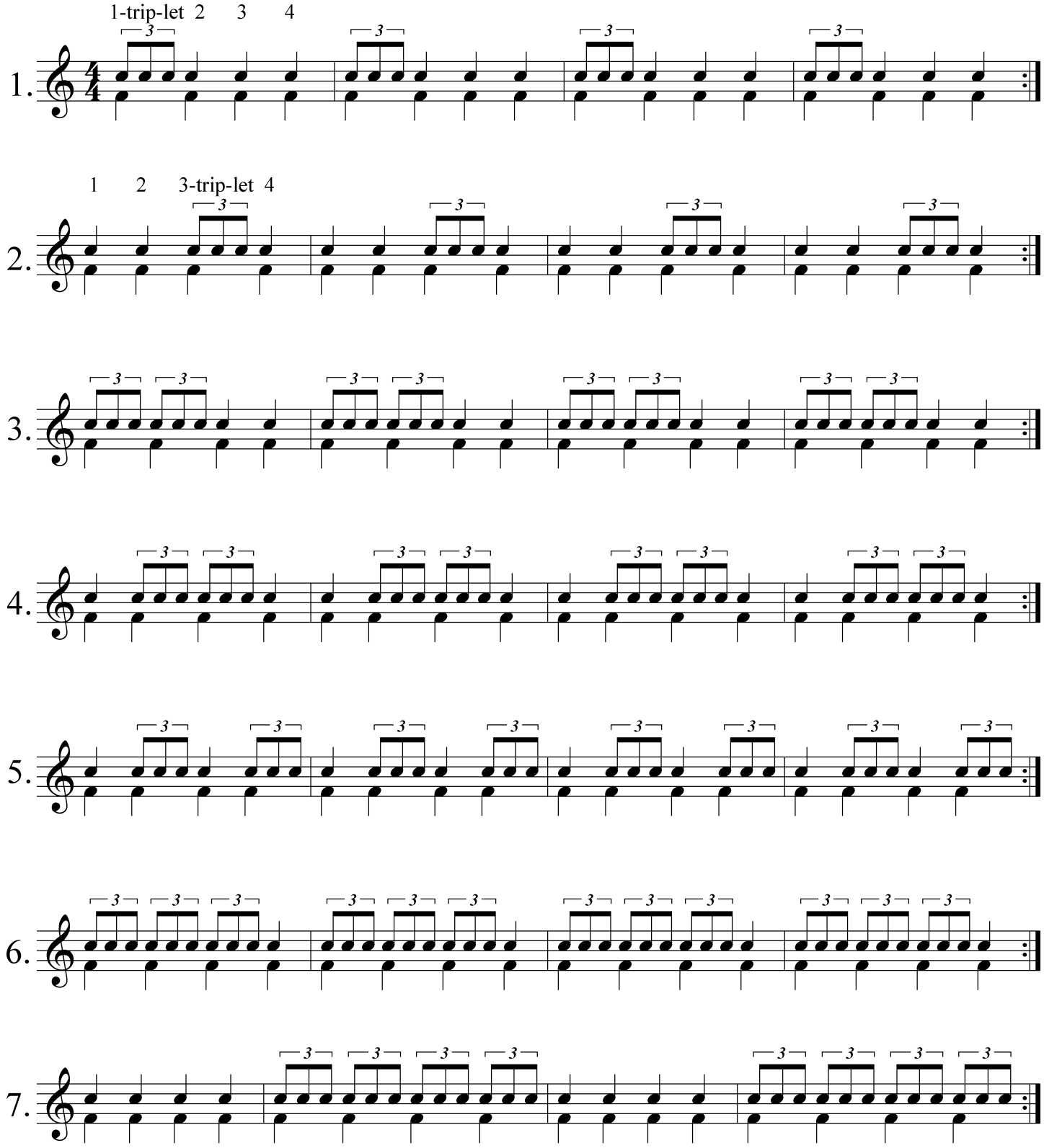
34.

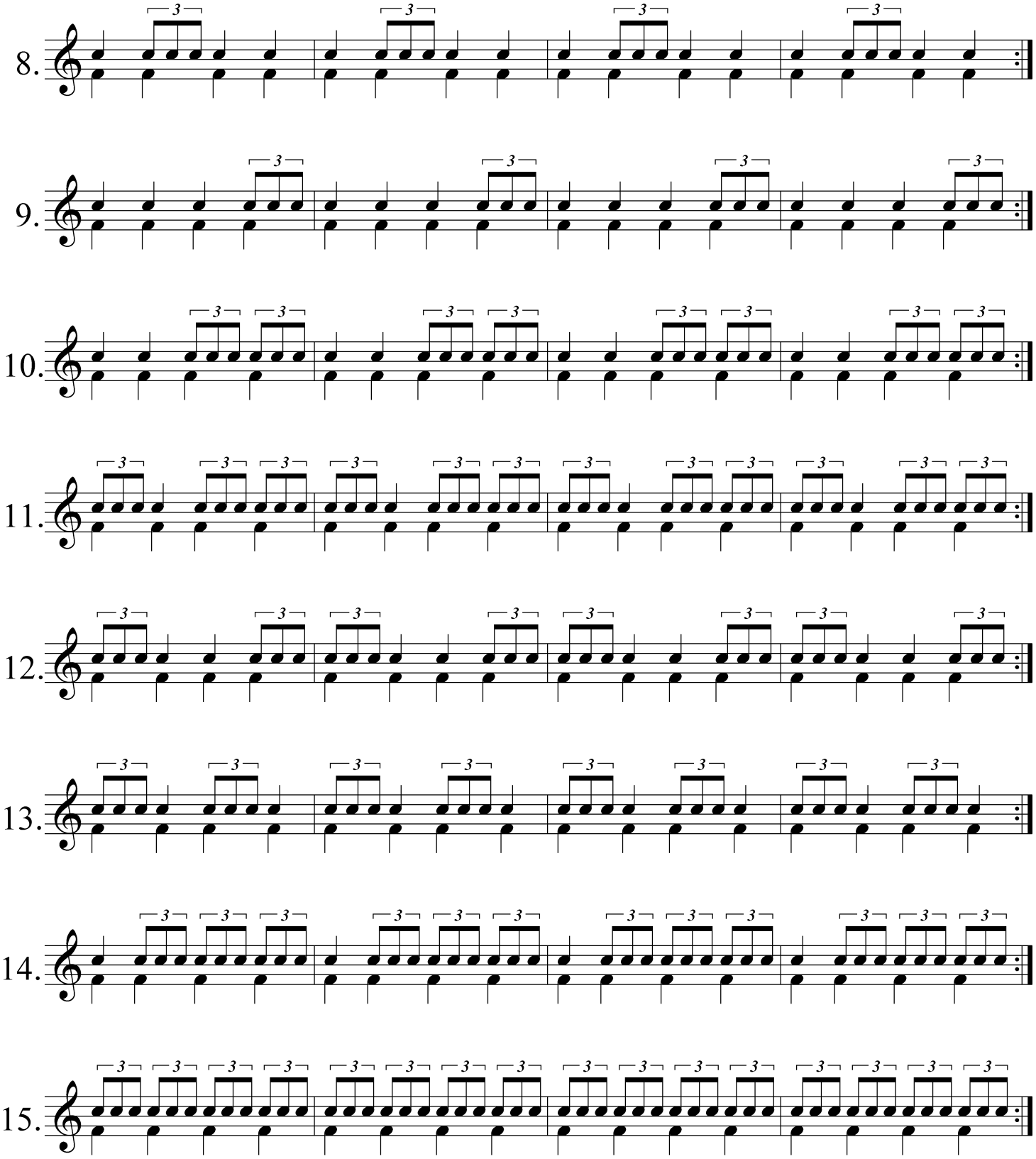


Lesson F

Eighth Note Triplet Studies

Practice by starting exercise on left or right hand.
Always alternate.

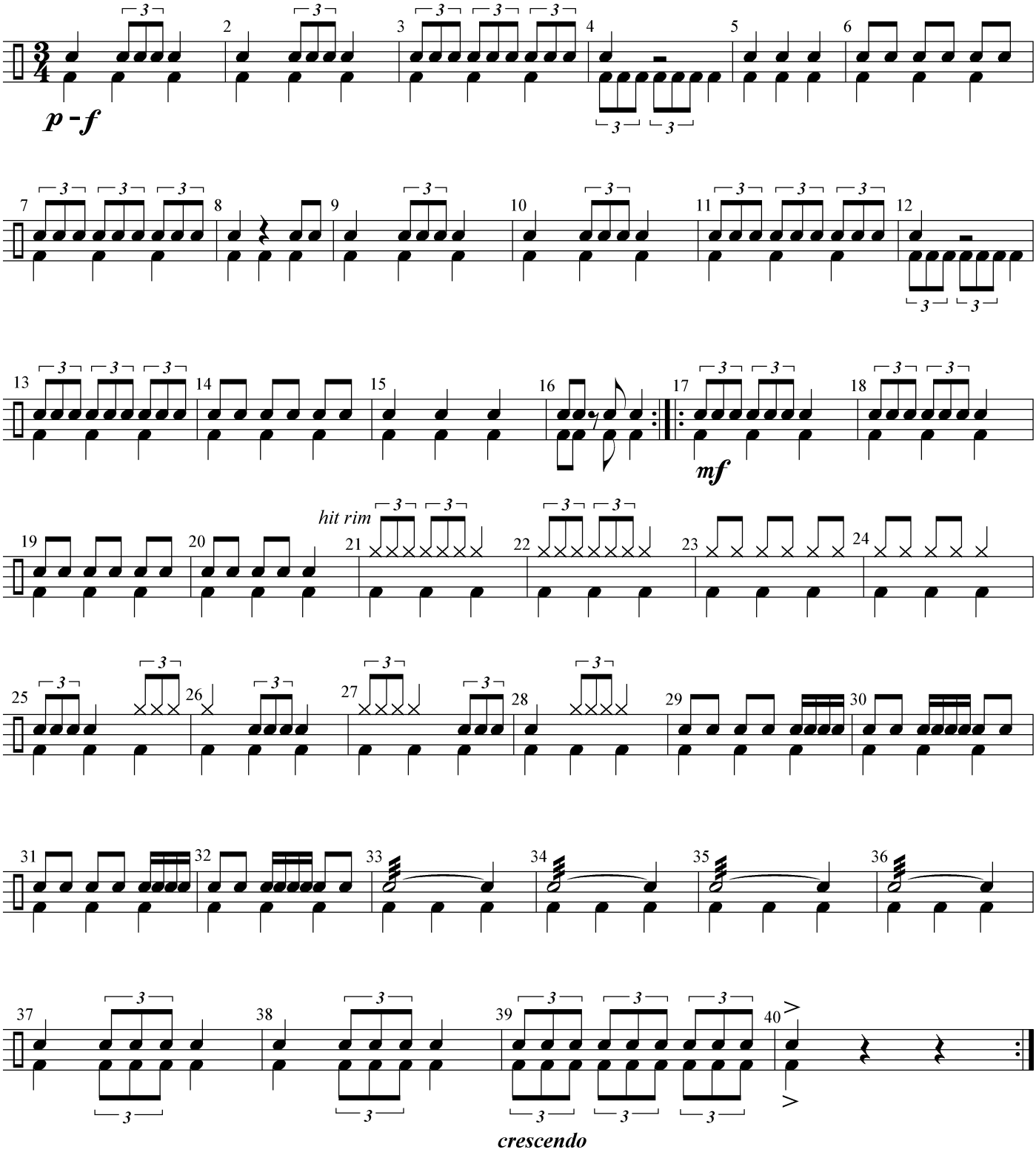



8.
9.
10.
11.
12.
13.
14.
15.

Lesson G

"Three's a Crowd!"

Triplets Solo

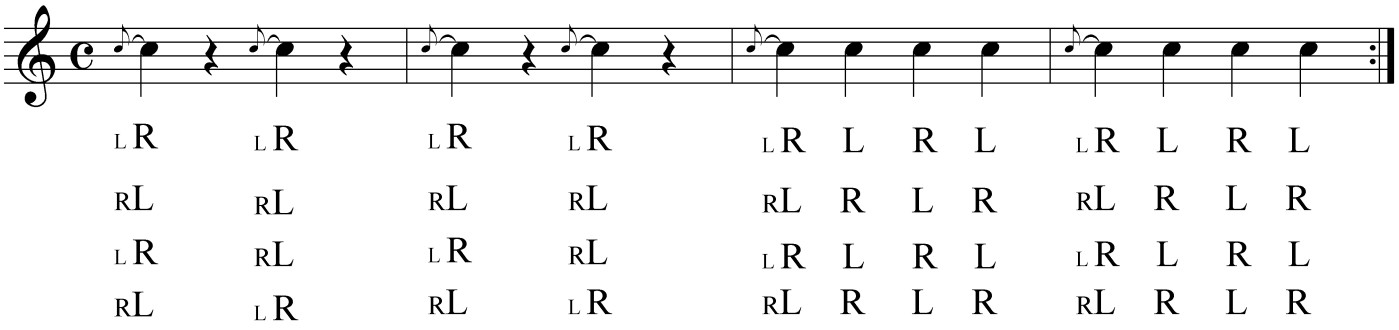


Lesson H

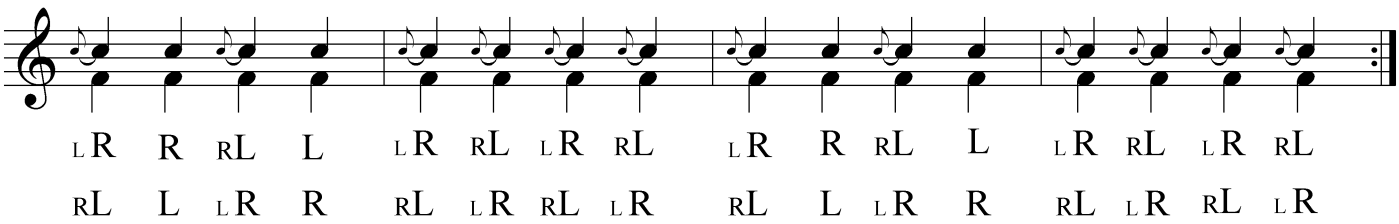
Flam Studies

When no sticking is listed, always alternate.

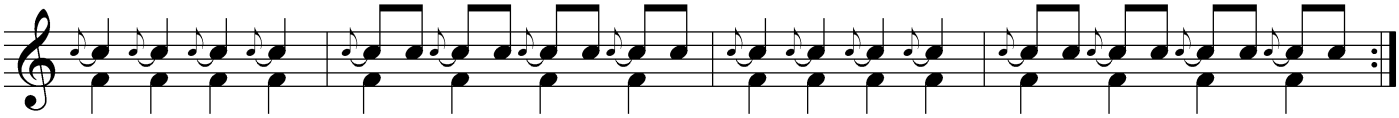
1.



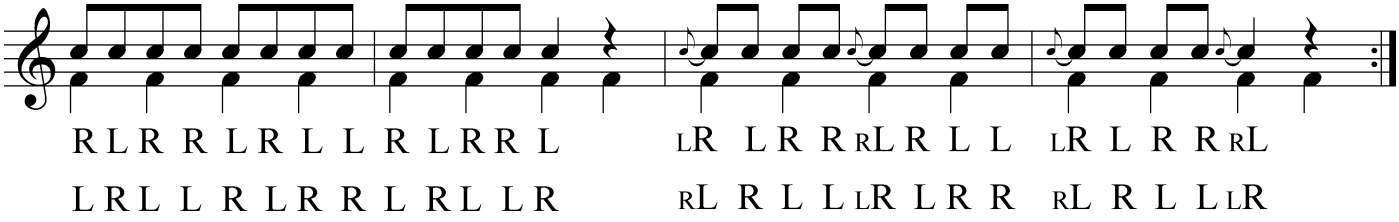
2.



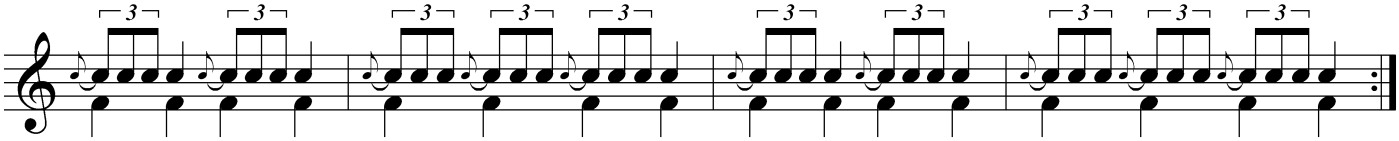
3.



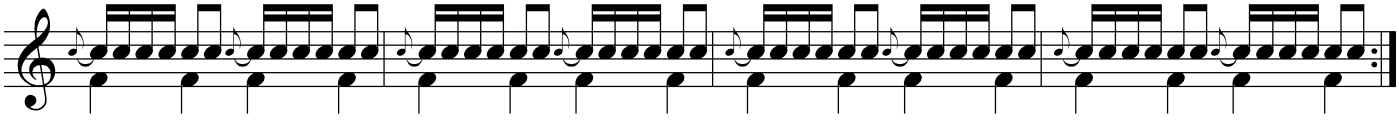
4.



5.



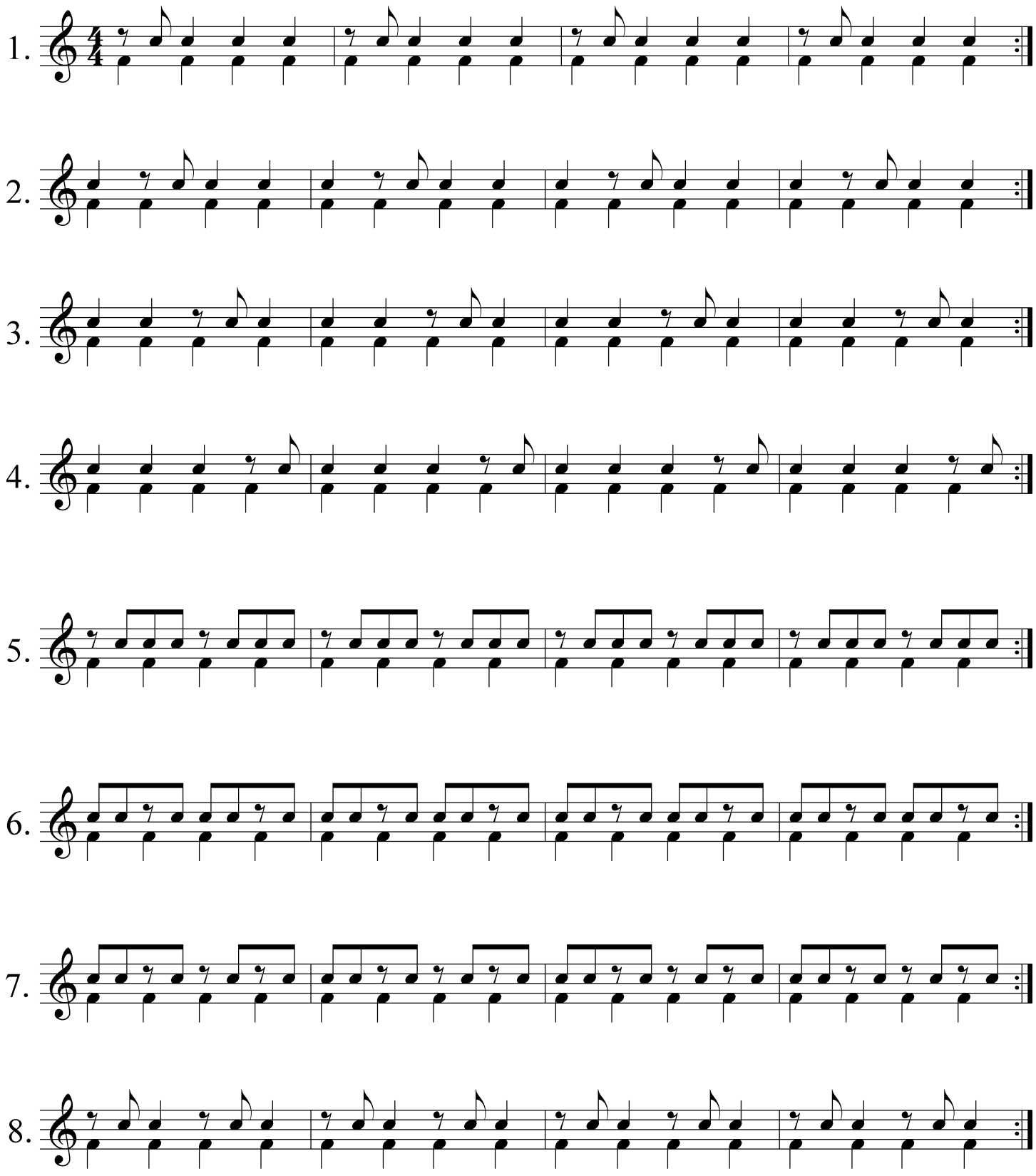
6.

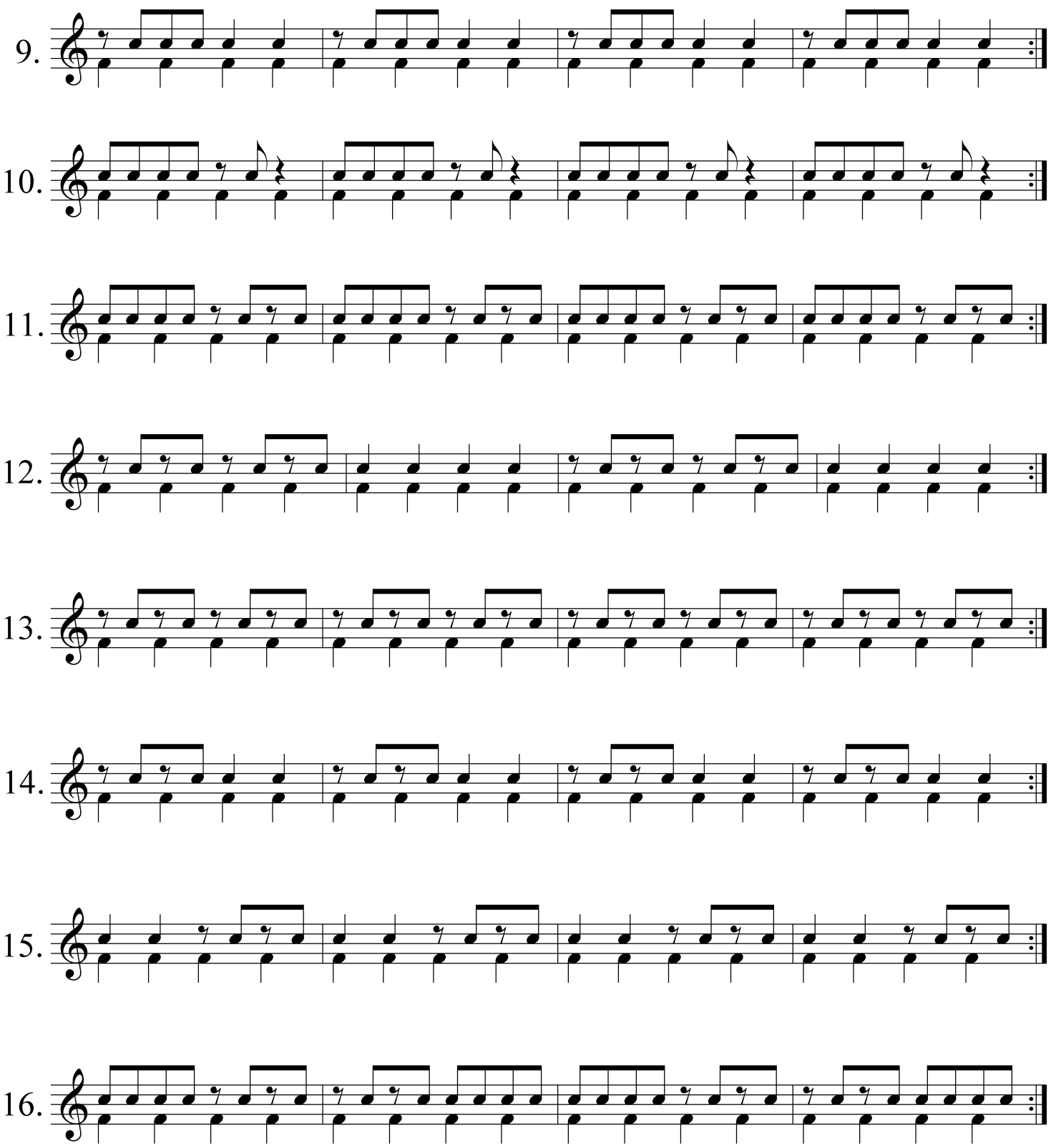


Lesson I

Syncopation Studies

Count out loud and tap your foot.



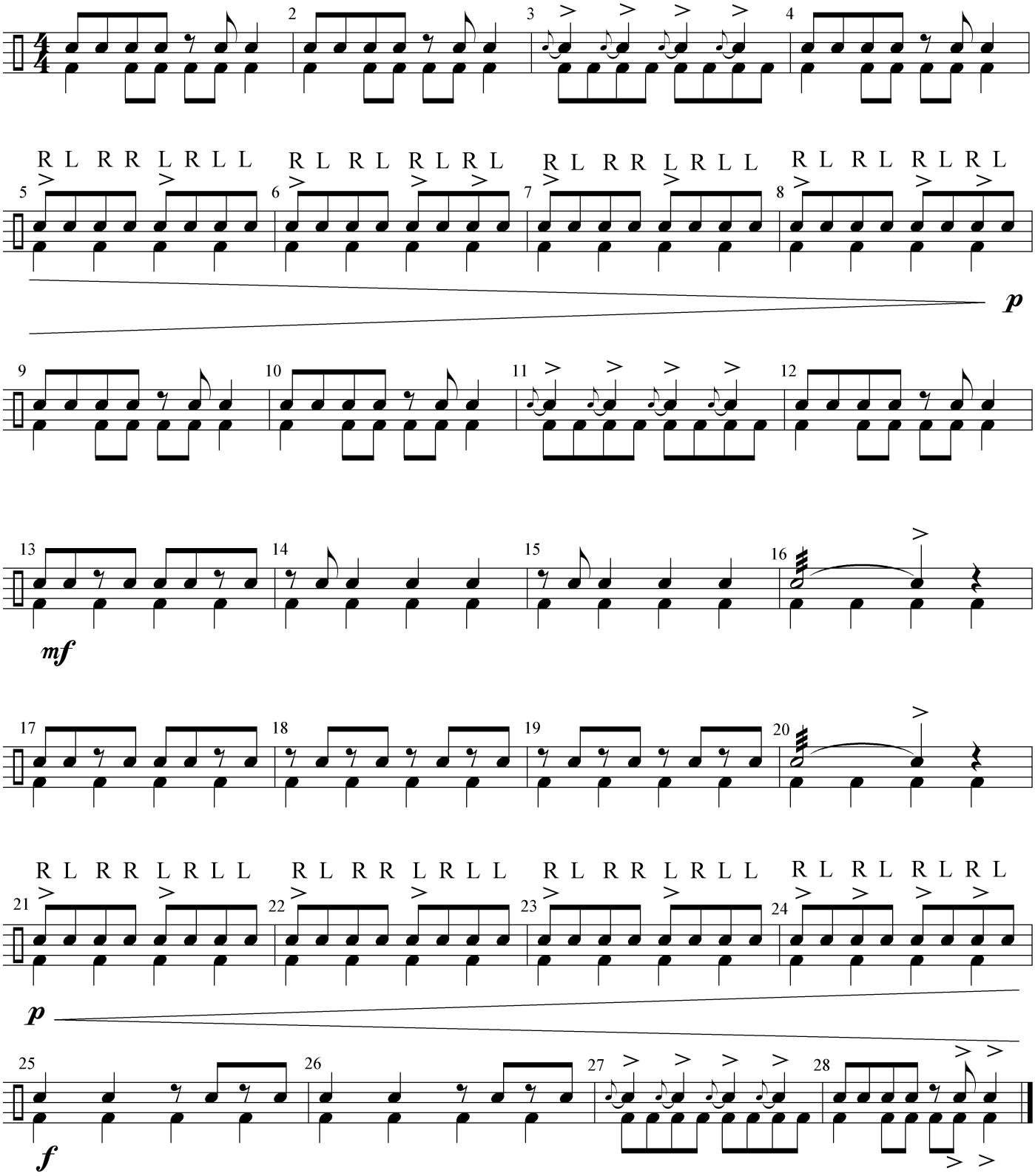

9.
10.
11.
12.
13.
14.
15.
16.

Lesson J

"Syncopation Nation"

Featuring Flams, Rolls and Syncopation

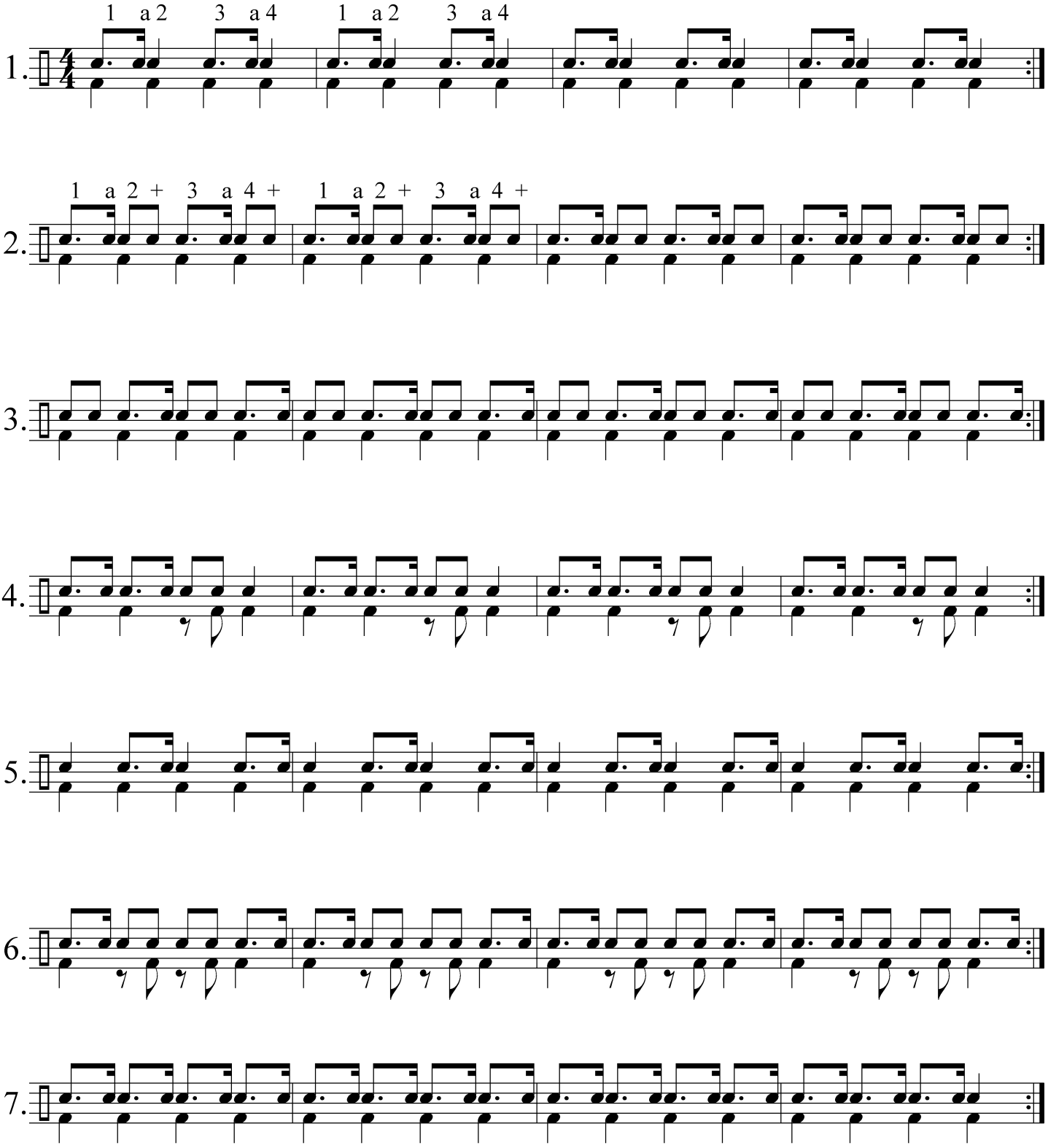
Don't go too fast. Count as you play.



Lesson K

Dotted Eighth Sixteenth Note Patterns

Practice all exercises at piano/mezzo-forte/forte levels for maximum control.



Vocabulary

Accelerando	getting faster
Accent	emphasize
Adagio	slow (between *Largo* and *Andante*)
Allegretto	slightly slower than *Allegro*
Allegro	fast
Andante	medium slow
Andantino	slightly faster than *Andante*
A Tempo	return to the normal speed
Coda	the ending section of a composition
Crescendo (cresc.)	gradually increase volume
Da Capo (D.C.)	repeat to the beginning
Dal Segno (D.S.)	repeat to the sign 𝄋
Diminuendo (dim.)	gradually decrease volume
Fermata	hold longer than written
Fine	the end
Forte - f	loud
Fortissimo - ff	very loud
Larghetto	slightly faster than *Largo*
Largo	very slow
Legato	a smooth style, connected tones
Lento	slow
Meno Mosso	less motion (a little slower)
Mezzo Forte - mf	medium loud
Mezzo Piano - mp	medium soft
Moderato	moderately
Pianissimo - pp	very soft
Piano - p	soft
Poco a Poco	little by little
Rallentando (rall.)	hold back (slow down gradually)
Presto	very fast
Ritardando (rit.)	slow down gradually
Simile	continue in a similar style
Slur	to connect notes of different pitches without stopping the sound
Staccato	play the note short and detached
Tenuto	hold the note for its full value
Tie	to connect notes of the same pitch without stopping the sound
Vivace	fast, lively
Vivo	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 Catholic 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. Paul Effman Music currently serves schools throughout the East Coast. Today, with a staff of over one hundred educators, Mr. Effman has filled the musical void that was prevalent in private education. As a result of his mission, countless parents, students, 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.

ABOUT JOE ABBATANTUONO

Joe Abbatantuono is a professional musician, clinician, and music educator who has taught and performed classical percussion and drum set master classes throughout the Northeast. For the past seven years, Joe has been an educator with Paul Effman Music Service. He enjoys and embraces the many opportunities to share with his students the knowledge that has been imparted to him over the past two decades.

Joe Abbatantuono began playing drums in the fourth grade and has studied privately with countless drummers and percussionists, including such notables as John Riley, Tony Moreno, Adam Nussbaum, Ed Shaughnessy, Jim Petercsak, Rick Barbour, and Joe Morello. He holds a B.M. in Music Education from Crane School of Music and an M.A. in Jazz Performance from New York University. His performing and recording credits include The Joe Abba Jazz Project, The Bjorkestra, The Identity Crisis, The Sean Nowell Quintet, Tommy and CJ Ramone, Travis Sullivan, Donny McCaslin, Matt Clohesy, Collider, Jerry Jemmott, Edmar Castaneda, Francois Moutin, Rez Abassi, Alan Ferber, Benny Rietveld, and Jessica Simpson.