

LJ Hutchen

DRUM METHOD

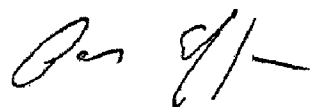
BOOK TWO

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

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Jay Friedman – Editor & Graphics
Lou & Justin Varuzzo – Photography

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.

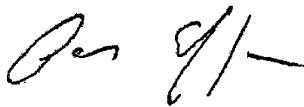
Since this series is designed to serve mixed groups, certain exercise lines will present new concepts which do not apply to all instruments. For example, in lesson 6, lines 1 and 5 present important notes for clarinet but these lines are not necessary for the advancement of technique on other instruments. 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.

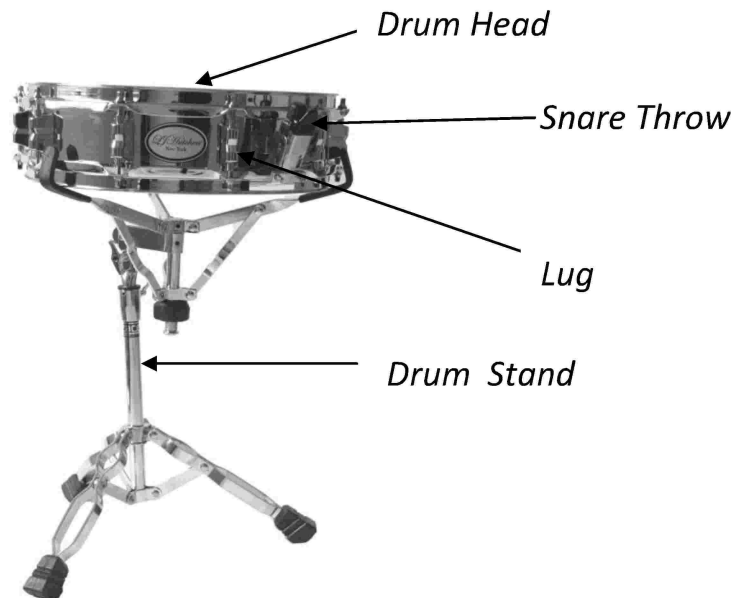
Matched Grip (Recommended)



Traditional Grip



THE SNARE DRUM



LJHutchen Drum Method Book 2

SECTION 1

Lesson R1

Always count out loud.

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 1 2 3 4

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

2

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 R L R L

3

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 R L R L

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

5

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 R L R L

6

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 R L R L

If there is no sticking written in, always alternate.

7

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

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

Lesson R2

Always count out loud.

Paradiddle

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

2

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

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

3

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

Mary Had A Little Lamb

4

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

Mary Had A Little Duet

5

(Snare Drum)

(Bass Drum)

R L R R L R L L R

6

R L R R L R L L R

7

R L R R L R L L R

Lesson R3

Eighth Notes

1

2

Rock Beat

3

Flam

4

Minor Duo

5

Yankee Doodle

6

Lesson R5

f - forte - loud

p - piano - soft

The Tie

1

1 2 1 + 2 + 1 2 1 e + a 2 + 1 2 1 2 1 e + a 2 + 1 2

Ear Canal

2

Pick up

1 2 3 4

f *p*

3

4

5

Tie It Up

6

When Are You Natural?

7

Pick It Up

8

p *f*

Lesson D1

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

accent - > emphasize the note

1 R R R R R R R R R R R R R R

2 L L L L L L L L L L L L L L

3 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

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

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

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

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

9 R L R L R L R R L R L R R L R L R

Lesson 1

accent - > emphasize the note

1
 R R R R L L L L R L R L R L R L RLRLRLRL RLRLRLRL RLRLRLRL RLRLRLRL

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

3
 R L R L ...

4

Jive

Rock Tempo

5

Old MacDonald

Double Paradiddle

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

Polly Wolly Doodle

7
 R L R L R R L R L R RLRLRLLL R R L R L R R L R L R RLRLRLLL

R R L RLRLRL RLRLRL RLRLRLLL RLRLRL RLRLRL RLRLRL RLRLRL R

Lesson D2

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

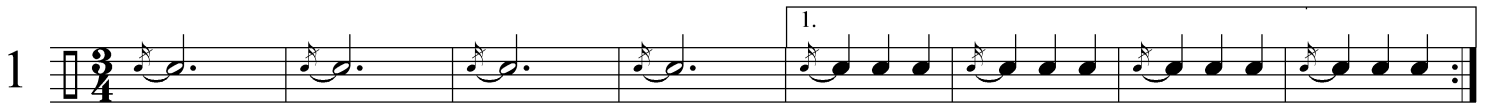
♯ = buzz or double bounce


10 staves of drum notation in 4/4 time. Each staff contains four measures of music. The notation includes various rhythmic patterns with stick directions (R for right, L for left) and accents (♯) indicating buzz or double bounce. The patterns are as follows:

- Staff 1: R R R R | R R R R | R R R R | R R R R
- Staff 2: R R R R | R R R R | R R R R | R R R R
- Staff 3: L L L L | L L L L | L L L L | L L L L
- Staff 4: L L L L | L L L L | L L L L | L L L L
- Staff 5: R L R L | R L R L | R L R L | R L R L
- Staff 6: R L R L | R L R L | R L R L | R L R L
- Staff 7: R L R L | L R L R | R L R L | L R L R
- Staff 8: R L R L | R L R L | R L R L | R L R L
- Staff 9: R L R L | L R L R | R L R L | L R L R
- Staff 10: R L R L | L R L R | R L R L | L R L R


Lesson 2

German Waltz

1 
f *p*

2 

Slurry Murry

 = buzz or double bounce

2 
R L R L R L R L ...

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


4 
RLRLRR LRLRLL R L R L R L RLRLRR LRLRLL R L R L R L

5 
RLRL 1+2+34 RLRL 1+2+34

6 
RLRLR 1+2+34 RLRLR 1+2+34 RLRLRL RLRLRL

7 
R L R 1+2 L R L 1+2

Lesson 3

 - Fermata

Trio

1

Snare

Bass

Fine

D.C. al Fine

2

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

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

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

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

Irish Lullaby

3

dotted quarter note

fermata

Lesson D3

Sixteenth Note Roll Patterns

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

♯ = buzz or double bounce

1
 RLRLR RLRLR RLRLR R R

2
 LRLRL LRLRL LRLRL L L

3
 RLRLR LRLRL RLRLR LRLRL RLRLR LRLRL R R L L

4
 RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL R RLR RL

5
 RLRLRLRLRLRL RLRLRLRLRLRL RLRLRLRLRLRL R R R R

6
 LRLRLRLRLRL LRLRLRLRLRL LRLRLRLRLRL L L L L

7
 RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL R R L L

8
 RLRLRLRLRL RLRLRLRLRL RLRLRLRLRL R L L R R

9
 RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL R RLRL

9-Stroke Roll

5-Stroke Roll

17-Stroke Roll

Lesson 5

Melody

1

R L R L ...

The Same Melody

2

R L R L ...

One More Time

3

R L R L ...

The Conquering Hero

4

f
R R L R L R L R L R L R R L R L L R ...

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

Lesson 6

♯ = buzz or double bounce

1

9

2

5

3

17

4

17

9

Lesson 6 (continued)

5

17 9 9

5 5 5 5 9 9 17

6

17

17 9 5

Chord Study

Long Roll

7

Hold for more than two beats.

Rock Tune 1

8

9 9

17 9

Rock Tune 2

9

17 17

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

Lesson 7

Rhythm & Rudiment Review Lines (1 - 5)

1
R L ...

2
R L R L R L R L R L

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

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

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

4
R L R L ...

R L R L R L R L R L

Lesson 7 (continued)

X = stick click

5

Musical notation for exercise 5, consisting of two staves in 4/4 time. The first staff contains a melody with eighth and quarter notes, and the second staff contains a bass line with eighth and quarter notes. The exercise includes stick clicks (X) in the second staff.

Scale Exercises

6

Musical notation for exercise 6, a single staff in 2/4 time. It features a scale exercise with eighth notes and accents. Rhythmic patterns are written below the staff.

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

7

Musical notation for exercise 7, a single staff in 2/4 time. It features a scale exercise with eighth notes and accents. Rhythmic patterns are written below the staff.

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

8

Musical notation for exercise 8, a single staff in 2/4 time. It features a scale exercise with eighth notes and accents. Rhythmic patterns are written below the staff.

R L ...

9

Musical notation for exercise 9, a single staff in 2/4 time. It features a scale exercise with eighth notes and accents, including a triplet of eighth notes. Rhythmic patterns are written below the staff.

R L ...

9 9

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

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

f

Mexican Hat Dance

3 *f* *p* *f*

Country Garden

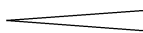
English Folk Song

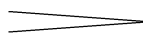
4 *mf* *mp* *Fine* *D.C. al Fine*

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

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

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

Musical notation for 'Here We Go Pancake Here We Go' in 4/4 time. It consists of two staves. The first staff starts with a piano (*p*) dynamic and includes stick clicks (X) in the second and fourth measures. Dynamics progress to mezzo-piano (*mp*) and then fortissimo (*f*). The second staff starts with mezzo-forte (*mf*) and includes stick clicks in the second and fourth measures. Dynamics progress to fortissimo (*f*), then piano (*p*), and finally fortissimo (*f*) again.

Michael Row The Boat Ashore

Traditional

2

Musical notation for 'Michael Row The Boat Ashore' in 4/4 time, marked *andante*. It consists of two staves. The first staff starts with piano (*p*) and includes a fermata over the fourth measure. Dynamics progress to mezzo-forte (*mf*) and then piano (*p*). The second staff starts with mezzo-forte (*mf*) and includes a fermata over the eighth measure. Dynamics progress to piano (*p*).

The Saints

3

Musical notation for 'The Saints' in 4/4 time. It consists of two staves. The first staff includes rhythmic patterns: RLRLRLLL R, RLRLRLLL R, and RLRLLL RLRLLL RLRLRLLL R. The second staff includes rhythmic patterns: RLRLLL RLRLLL RLRLRLLL R, RLRLLL RLRLLL RLRLRLLL R.

Concert Exercise #1

4

Musical notation for Concert Exercise #1 in 2/4 time. It consists of one staff with dynamics: piano (*p*), fortissimo (*ff*), and pianissimo (*pp*).

Concert Exercise #2

5

Musical notation for Concert Exercise #2 in 2/4 time. It consists of one staff with dynamics: mezzo-piano (*mp*), fortissimo (*ff*), and pianissimo (*pp*).

Concert Exercise #3

6

Musical notation for Concert Exercise #3 in 2/4 time. It consists of one staff with dynamics: pianissimo (*pp*), piano (*p*), mezzo-piano (*mp*), fortissimo (*f*), fortissimo (*ff*), fortissimo (*f*), mezzo-piano (*mp*), and piano (*p*).

Lesson 10

1A

Triplet

1 triplet let 2 3 4 1 triplet let 2 3 4 1 2 3 4 1 triplet let 2 3 triplet let 4

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

1B

1 2 triplet let 3 4 1 2 3 4 1 2 triplet let 3 4

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

2A

1 2 3 triplet let 4 triplet let 1 2 3 triplet let 4 triplet let 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 L

2B

1 triplet let 2 triplet let 3 4 1 triplet let 2 triplet let 3 4 1 2 3 4 1 triplet let 2 triplet let 3 4

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

Volga Boatman

3

largo

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

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

Sharp Mice

4

R L R L R 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 L

Lesson 10 (continued)

5 *andante*

p *ff* *p*

LJH Trio (snare drum)

6 *mf*

R L R LRL R L R LRL R L RLR R L R L RLRRLRLRL

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

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

f

LJH Trio (bass drum)

mp

f *p*

Lesson 11

andantino (slightly faster than *andante*)

Haydn Theme (short notes)

1

Triple Paradiddle

mf

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

andantino

Haydn Theme (long notes)

2

mf

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

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

Japanese Folk Song

largo

3

mf

R L R L R L R R L R L

Low Brown Jug

X = Cymbal

4

mf

R L R R L R L L

Lesson 11 (continued)

Theme By Strauss

5

Paradiddle-diddle

Musical staff 1: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is R L R R L L. The first measure is R L R R L L, the second is R L R R L L, and the third is R L R R L L. The fourth measure is a whole rest.

f
R L R R L L R L R R L L R L R R L L R

Musical staff 2: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is R L R. The first measure is R L R, the second is L R L, and the third is R L R. The fourth measure is a whole rest.

p
R L R L R L R L R L

Musical staff 3: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is L R L L R R. The first measure is L R L L R R, the second is L R L L R R, and the third is L R L L R R. The fourth measure is a whole rest.

f
L R L L R R L R L L R R L R L L R R L

Musical staff 4: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is L R L. The first measure is L R L, the second is R L R, and the third is L R L. The fourth measure is a whole rest.

p
L R L R L R L R

Minuet

J.S. Bach

6

Musical staff 1: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is R L R L R L. The first measure is R L R L R L, the second is L R L, and the third is R L R L R L. The fourth measure is a whole rest.

mf
R L R L R L L R L R L R L R L R L

Musical staff 2: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is R L R R L L. The first measure is R L R R L L, the second is R L R R L L, and the third is R L R R L L. The fourth measure is a whole rest.

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

Musical staff 3: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is L R L R L. The first measure is L R L R L, the second is R L R, and the third is L R L R L. The fourth measure is a whole rest.

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

Musical staff 4: Treble clef, 3/4 time signature. The staff contains three measures of music, each starting with an accent (>) over the first note. The notes are quarter notes. The rhythm pattern is L R L L R R. The first measure is L R L L R R, the second is L R L L R R, and the third is L R L L R R. The fourth measure is a whole rest.

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

Lesson 12

Ruff or Half Drag

1

LL R LL R LL R LL R LL R

LL R LL R LL R LL R LL R

2

RR L RR L RR L RR L RR L

RR L RR L RR L RR L RR L

3

LL R RR L LL R RR L LL R

LL R RR L LL R RR L LL R

4

LL R R L R LL R R L R LL R R L R R LL R R L R

LL R R L R R LL R R L R R LL R R L R

Lesson 25

5

LL R L R LL R L R R L LL R L R

R L LL R L R R L LL R L R

Lesson 12 (continued)

6

R L R L LL R RR L LL R L R

LL R RR L LL R L R LL R RR L LL R L R

7

R R R R LL R RR L LL R L R

LL R RR L LL R L R LL R RR L R R

8

R LL R R LL R R R L R R R L R

R LL R L R R LL R L R LL R RR L R LL R L R

Minor Melody

9

R L R R LL R L R L R L R LL R L R L

R L R R L L R L R R L L R L R R LL R L R L

Bistu Shane

10

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

R LL R L R L R LL R L R L R L R L R L R L R L R

Lesson 13

1

1 + (2) + 3 4 1 + (2) + 3 4 1 + (2) + 3 4 1 + (2) + 3 4

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

1 + (2) + 3 4 1 + (2) + 3 4 1 + (2) + 3 4 1 + (2) + 3 4

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

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 L R L R L L R L

1 2 3 4 1 + (2) + 3 4 1 2 3 4 1 + (2) + 3 4

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

3

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

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

4

1 + 2 + 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 R L L R L L R R L R R L L R

Lesson 13 (continued)

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 L R L R

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 L R LL R L R

6

Londonderry Air

7

1 2 3 + 4 +

Lesson 14

Flamacue

1

R L R L R R L R L R

2

R L R L R L R L R L R

3

R L R L R L R L R L R

3

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

3

R R L L R L R L R L R

4

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

Volga Boatman (another version)

5

largo
pp

5

f

Lesson 16

1

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

2

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

Flam Accent

3

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

5

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

Lesson 17

ritard - (rit.) gradually slow down tempo

1

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

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

2

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

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

3

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

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

4

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

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

Lesson 17 (continued)

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

1

mf
R R L R L R R L L R R L R L R L R R L R L L

mp
R L R L R L L R L R L

f

America

Samuel Francis Smith

2

mf
R L R L R L R L R L R L R L R L R L R L R L

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

11 - rehearsal number
R L R L R L R L R R R L R R L R L R L R L R

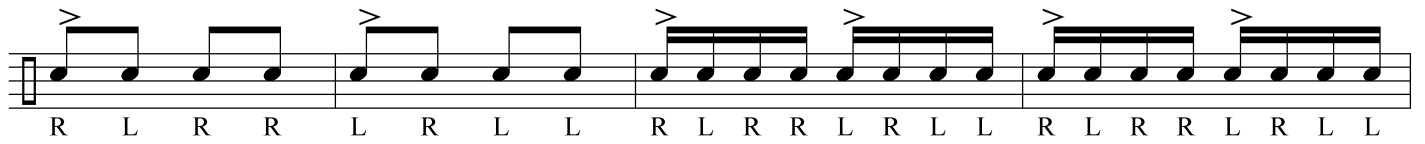
Lesson 18 (continued)

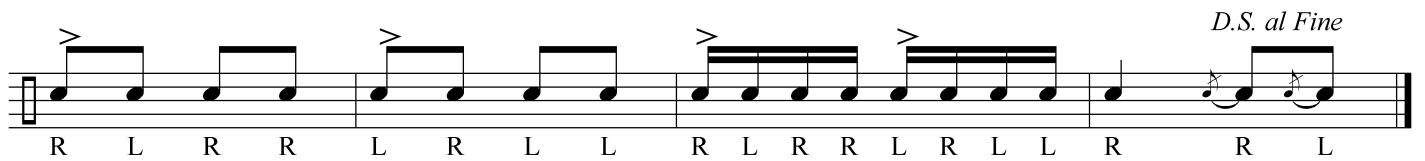
Marine's Hymn

Traditional

3 *allegro* 
R L R L L R R R L L R L L R R L R R L R L L


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

Lesson 19

Hymn

Weber

andante

Drums

Sus. Cymbal

A - rehearsal letter

Dr.

Sus. Cym.

B

Dr.

Sus. Cym.

Dr.

Sus. Cym.

My Sweet Daddio

(See performance notes below)

P. Effman

Drums by Dominick Cuccia

X = stick click (except where noted)

Snare *moderato*

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

A *To Coda*

R L R R L L L R

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

B *SS*

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

D.C. al Coda

R L R R L L R L

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

rit.

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.

Bass *moderato* **A** *To Coda*

B *D.C. al Coda*

Drums
cymbal
snare drum
bass drum

Irish/Scottish Medley

P. Effman
J. Friedman

andante 2 **15** 17* 18 19 20 21

* note - all drum rolls in this piece are optional. *mp* *mf*

22 23 24 25 26 27 28

f

29 30 31 32 33 34 *moderato*

rit. *p* *f*

35 36 37 38 39

40 41 42 43 44

mf

45 46 47 48 49

50 51 52 53 54

f

55 56 57 58 59

ff

60 61 62 63 64

65 66 67 68 69

70 71 72 73 *andante* 74 75

f

76 77 78 79 80 81 82

rit. *p*

The musical score is written for a drum set in 4/4 time. It consists of ten staves of music, each with a double bar line at the end. The score includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics range from *mp* (mezzo-piano) to *ff* (fortissimo). Articulations include accents and slurs. The tempo starts at *andante*, changes to *moderato* at measure 34, and returns to *andante* at measure 74. The score ends with a double bar line at measure 82.

LJHutchen Drum Method Book 2

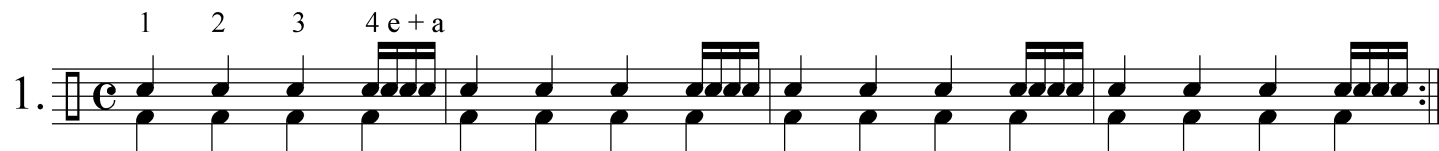
SECTION 2

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.



Sixteenth Note Exercises continued

8. Exercise 8: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

9. Exercise 9: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

10. Exercise 10: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

11. Exercise 11: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

12. Exercise 12: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.


13. Exercise 13: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

14. Exercise 14: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

15. Exercise 15: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.


16. Exercise 16: Treble clef, 4/4 time signature. The right hand plays a continuous stream of 16th notes in a descending sequence: G4, F4, E4, D4, C4, B3, A3, G3, F3, E3, D3, C3, B2, A2, G2. The left hand plays quarter notes in a descending sequence: G3, F3, E3, D3, C3, B2, A2, G2.

Sixteenth Note Exercises continued

17. 

18. 

19. 

20. 

21. $1 + 2 + 3 + 4 e +$


22. $1 + 2 + 3 + 4 + a$


23. 

24. 

25. 

Sixteenth Note Exercises continued

26.

27.

28.

29.

30.

31.

32.

33.

34.

Sixteenth Note Exercises continued

35.

36.

37.

38.

39.

40.

41.

42.

43.

Lesson B

"The Crescendo Click"

Sixteenth Note Solo

Always alternate!

Rim Click

Musical notation for measures 1-4. Measure 1 has two accented eighth notes. Measures 2-4 contain sixteenth-note patterns. A crescendo hairpin is shown below the staff.

When you see an accent, play it louder than the other notes.

Musical notation for measures 5-8. Measure 5 has an accented sixteenth-note pattern. Measure 8 has an accented sixteenth-note pattern. A crescendo hairpin is shown below the staff.

Musical notation for measures 9-12. Measure 12 has an accented sixteenth-note pattern. A crescendo hairpin is shown below the staff.

Musical notation for measures 13-16. Measure 13 has an accented eighth note. Measure 16 has an accented sixteenth-note pattern. A crescendo hairpin is shown below the staff.

Musical notation for measures 17-20. Measure 20 has an accented sixteenth-note pattern. A crescendo hairpin is shown below the staff.

Musical notation for measures 21-24. Measure 21 has an accented eighth note. Measure 24 has an accented sixteenth-note pattern. A crescendo hairpin is shown below the staff.

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.

1.

2.

3.

4.

5.

6.

7.

Drum Roll Studies continued

This musical score consists of eight staves, numbered 8 through 16. Each staff contains a pair of musical staves (treble and bass clef) with a variety of rhythmic patterns and drum roll exercises. The exercises include eighth-note runs, sixteenth-note patterns, and complex syncopated rhythms. Some measures feature slurs and accents, and the piece concludes with repeat signs and double bar lines.

Lesson D

"Rollin' On Down The Hall"

Drum Roll Solo

Tap your foot on all beats!

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1 starts with a dynamic marking of *ff* and contains a drum roll of 16 sixteenth notes. Measure 2 has a drum roll of 4 eighth notes. Measure 3 has a drum roll of 16 sixteenth notes. Measure 4 has a drum roll of 4 eighth notes. The notation includes a treble clef, a 4/4 time signature, and a double bar line at the end of measure 4.

Always pulse your rolls in sixteenth notes.

Musical notation for measures 5-8. Measure 5 has a dynamic marking of *mf* and a drum roll of 16 sixteenth notes. Measure 6 has a drum roll of 4 eighth notes. Measure 7 has a drum roll of 16 sixteenth notes. Measure 8 has a drum roll of 4 eighth notes. The notation includes a treble clef and a double bar line at the end of measure 8.

Musical notation for measures 9-12. Measure 9 has a drum roll of 4 eighth notes. Measure 10 has a drum roll of 16 sixteenth notes. Measure 11 has a drum roll of 4 eighth notes. Measure 12 has a drum roll of 16 sixteenth notes. The notation includes a treble clef and a double bar line at the end of measure 12.

Musical notation for measures 13-16. Measure 13 has a drum roll of 4 eighth notes. Measure 14 has a drum roll of 4 eighth notes. Measure 15 has a drum roll of 16 sixteenth notes. Measure 16 has a drum roll of 16 sixteenth notes. The notation includes a treble clef and a double bar line at the end of measure 16.

Musical notation for measures 17-20. Measure 17 has a dynamic marking of *p* and a drum roll of 4 eighth notes. Measure 18 has a drum roll of 4 eighth notes. Measure 19 has a dynamic marking of *f* and a drum roll of 16 sixteenth notes. Measure 20 has a dynamic marking of *p* and a drum roll of 4 eighth notes. The notation includes a treble clef, a 4/4 time signature, and a double bar line at the end of measure 20.

Musical notation for measures 21-24. Measure 21 has a dynamic marking of *ff* and a drum roll of 16 sixteenth notes. Measure 22 has a drum roll of 4 eighth notes. Measure 23 has a drum roll of 16 sixteenth notes. Measure 24 has a drum roll of 4 eighth notes. The notation includes a treble clef, a 4/4 time signature, and a double bar line at the end of measure 24.

Lesson E

Accent Exercises

Start all exercises with either hand. Always alternate.

1.

2.

3.

4.

5.

6.

7.

Accent Exercises continued

8.

9.

10.

11.

12.

13.

14.

15.

16.

Accent Exercises continued

17.

18.

19.

20.

21.

22.

23.

24.

25.

Accent Exercises continued

26.

27.

28.

29.

30.

31.

32.

33.

34.

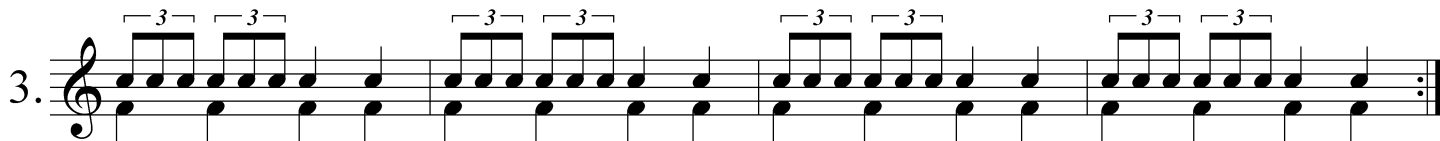
Lesson F

Eighth Note Triplet Studies

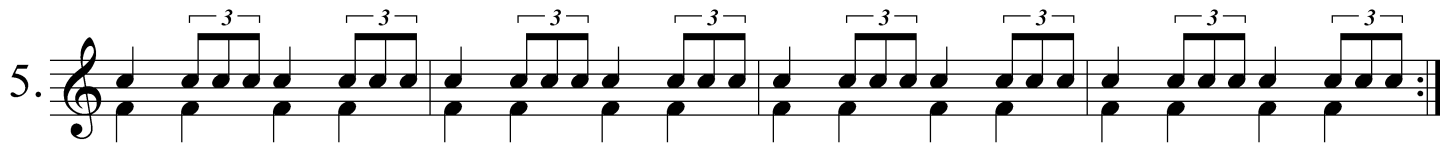
Practice by starting exercise on left or right hand.
Always alternate.

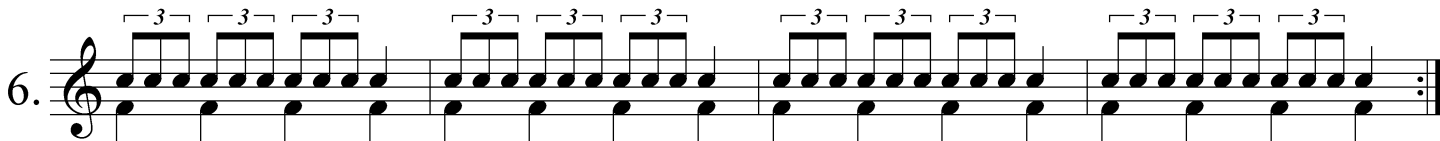
1. 

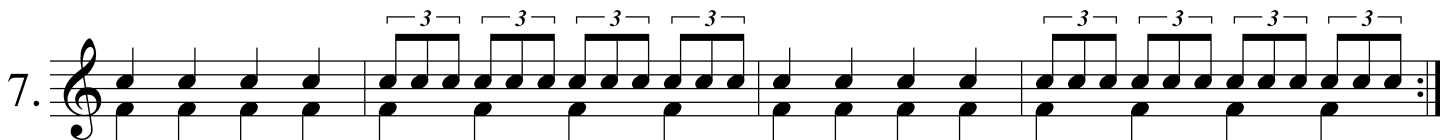
2. 

3. 

4. 

5. 

6. 

7. 

Eighth Note Triplet Studies continued

8.

9.

10.

11.

12.

13.

14.

15.

Lesson G

"Three's a Crowd!"

Triplets Solo

p-f

mf

hit rim

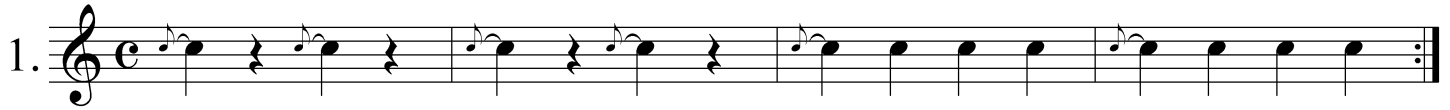
crescendo

The musical score is written for a single instrument in 3/4 time. It consists of 40 measures, numbered 1 through 40. The score is divided into seven systems of five measures each. The first system (measures 1-5) begins with a *p-f* dynamic marking. Measures 1, 2, 3, and 4 contain triplets of eighth notes. Measure 5 has a triplet of eighth notes in the bass line. The second system (measures 6-10) continues with triplets in measures 6, 7, 8, 9, and 10. Measure 11 has a triplet of eighth notes in the bass line. The third system (measures 11-15) features triplets in measures 11, 12, 13, 14, and 15. Measure 16 has a triplet of eighth notes in the bass line. The fourth system (measures 16-20) includes a *mf* dynamic marking in measure 17. Measures 19, 20, 21, 22, 23, and 24 feature triplets of eighth notes, with measures 21-24 marked as *hit rim*. The fifth system (measures 21-25) continues with triplets in measures 25, 26, 27, 28, and 29. Measure 30 has a triplet of eighth notes in the bass line. The sixth system (measures 26-30) features triplets in measures 26, 27, 28, and 29. Measure 30 has a triplet of eighth notes in the bass line. The seventh system (measures 31-35) includes a *crescendo* dynamic marking in measure 34. Measures 31, 32, 33, 34, and 35 feature triplets of eighth notes. Measure 36 has a triplet of eighth notes in the bass line. The eighth system (measures 36-40) continues with triplets in measures 36, 37, 38, 39, and 40. Measure 40 has a triplet of eighth notes in the bass line. The score concludes with a double bar line and repeat dots.

Lesson H

Flam Studies

When no sticking is listed, always alternate.

1. 

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

2. 

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

3. 

4. 

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

5. 

6. 

Lesson I

Syncopation Studies

Count out loud and tap your foot.

1.

2.

3.

4.

5.

6.

7.

8.

Syncopation Studies continued

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.

Musical notation for measures 1-4. The piece is in 4/4 time. Measure 1: Quarter notes G4, A4, B4, C5. Measure 2: Quarter notes G4, A4, B4, C5. Measure 3: Quarter notes G4, A4, B4, C5. Measure 4: Quarter notes G4, A4, B4, C5.

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

Musical notation for measures 5-8. Measure 5: Quarter notes G4, A4, B4, C5. Measure 6: Quarter notes G4, A4, B4, C5. Measure 7: Quarter notes G4, A4, B4, C5. Measure 8: Quarter notes G4, A4, B4, C5.

p

Musical notation for measures 9-12. Measure 9: Quarter notes G4, A4, B4, C5. Measure 10: Quarter notes G4, A4, B4, C5. Measure 11: Quarter notes G4, A4, B4, C5. Measure 12: Quarter notes G4, A4, B4, C5.

Musical notation for measures 13-16. Measure 13: Quarter notes G4, A4, B4, C5. Measure 14: Quarter notes G4, A4, B4, C5. Measure 15: Quarter notes G4, A4, B4, C5. Measure 16: Quarter notes G4, A4, B4, C5.

mf

Musical notation for measures 17-20. Measure 17: Quarter notes G4, A4, B4, C5. Measure 18: Quarter notes G4, A4, B4, C5. Measure 19: Quarter notes G4, A4, B4, C5. Measure 20: Quarter notes G4, A4, B4, C5.

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 L R L

Musical notation for measures 21-24. Measure 21: Quarter notes G4, A4, B4, C5. Measure 22: Quarter notes G4, A4, B4, C5. Measure 23: Quarter notes G4, A4, B4, C5. Measure 24: Quarter notes G4, A4, B4, C5.

p

Musical notation for measures 25-28. Measure 25: Quarter notes G4, A4, B4, C5. Measure 26: Quarter notes G4, A4, B4, C5. Measure 27: Quarter notes G4, A4, B4, C5. Measure 28: Quarter notes G4, A4, B4, C5.

f

Lesson K

Dotted Eighth Sixteenth Note Patterns

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

1.

2.

3.

4.

5.

6.

7.

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 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 and detached
♪	<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 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*.