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**Drum Set Warm-Ups**  
Rod Morgenstein

Lesson 1  
One-Hand Sixteenths

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# INTRODUCTION

After years of warming up exclusively on a practice pad before tearing into my drums, I was struck by the grand realization that playing the drum set involves a dramatically wider range of body motions, movements, and coordination than a drum pad. Of course, there is no substitute for a drum pad warm-up, as it is the definitive way to focus on hand, wrist, and finger development. But what about the arm and body motions involved in moving from drum to drum, hand to foot, or reaching for a cymbal some distance away?

It was in this moment of realization that the idea for *Drum Set Warm-Ups* was born — not to mention the fact that the drum set is perhaps the only musical instrument on which warm-ups do not occur on the actual instrument itself. Imagine a guitarist or keyboardist warming up exclusively on a slab of wood!

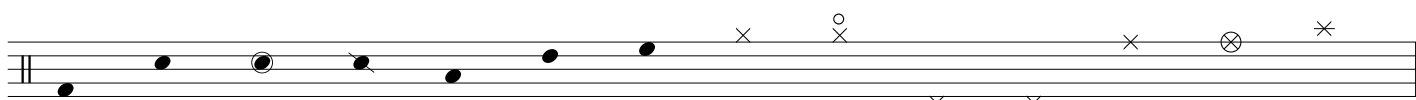
Consider this book a natural extension of your snare/pad warm-up book(s) and use it in much the same way. Pick a page and play each exercise until it sounds and feels comfortable. String two or more examples together to create two-, four-, and eight-bar phrases. Some exercises are straightforward and relatively easy to play, while others are quite challenging. So, if a particular exercise is too difficult, move on to the next one and come back to the more difficult one at another time, or in the case of a multi-limb exercise, leave off one of the parts (for example, a quarter-note bass drum or hi-hat foot part). It is not imperative to go through the book in chronological page order, although it is suggested, initially, to go through the book this way.

Be more musical and less mechanical by varying the dynamic levels and tempos of the exercises. Most of the exercises are not intended to be applied note for note as cool fills or beats. In fact, some may seem downright unusual or even unmusical. Rather, they have been designed as drum set warm-ups to limber up the entire body (not just the wrists, hands, and fingers) and improve specific areas of drum set playing such as speed, power, control, dexterity, coordination, independence, accuracy, endurance, and agility.

These exercises were designed primarily as patterns of movement. Some will be immediately obvious, but with others, you may have to play them for a while before the pattern reveals itself. By having the arms and body moving in clockwise, counter-clockwise, up, down, side-to-side, crossover, cross-under, and crisscross motions, a greater facility and command of the drum set will be achieved, along with a dramatic increase in confidence.

# NOTATION KEY

These exercises are written for a standard 5-piece drum set, but with a little imagination they can be adapted to larger or smaller kits.



Bass	Snare	Cross-	Stick	Large	Medium	Small	Hi-Hat	Open	Hi-Hat	Hi-Hat	Ride	Cymbal	Crash
Drum	Drum	Stick	Shot*	Tom	Tom	Tom		Hi-Hat	Pedal	Splash	Cymbal	Bell	Cymbal

R = Right Hand   L = Left Hand   **R** = Right-Hand Crossover   **L** = Left-Hand Crossover   B = Both Hands

\* Strike left stick with right stick while left stick rests on drumhead in cross-stick position

LESSON  
1

SUBJECT  
One-Hand Sixteenths

TECHNIQUE  
All strokes played with the same hand

A high level of accuracy can be achieved by focusing on one limb at a time. Play each exercise several times through with just the right hand and then just the left hand. Strive for an even, consistent sound, and try to strike each drum in the center. Exercises 15 and 16 are especially challenging due to the long reach from the hi-hat to the ride cymbal.

1

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

2

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

3

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

4

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

5

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

6

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

7

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

8

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

9

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

10

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

11

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

12

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

13

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

14

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

15

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

16

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

