**Continue**

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2 Minute Snare Drum Warm Up

Intermediate Grade 1-5

$\text{♩} = 96$

A

CHAPTER 3 · PRACTICING

THE DRUM EFFICIENCY BOOSTER™

Learn how to get the most out of your practice time with these principles.



Tony Williams, a legend in the world of jazz drumming, claimed that he practiced for eight solid hours, every single day, for six years. Then Jones, another legendary jazz drummer, said he practiced four or eight hours, every single day, for about two years. So, who's right? You are.

Even if you're excited to start playing the drums, you'd already be ahead of the game if you know what's going to be required of you—let alone for thousands of hours.

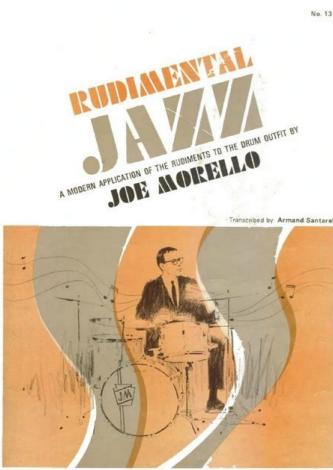
If learning drums was easy, there would all be virtuosos on the kit. But it's a challenging job, and that means practicing is required. The trick is to be persistent, yet have fun while you're going through the process of learning. That's why you need to make sure your practice hours are both fun and effective. If they're not, then you're not going to be both of them. Actually, they should be both.

To make practicing fun, work on learning your favorite songs, making them challenging for yourself, and keeping track of your progress along the way.

To ensure your practice is effective, use The Drum Efficiency Booster™ in this chapter. According to Joe Morello, in his words, "Practicing is always confronting your weaknesses until you cannot do." Too many drummers continue to "practice" the skills they can already do—over and over again. In fact, the best way to improve is to practice properly and effectively means targeting your weaknesses to achieve your drumming goals faster. That might not sound like "fun," but it works.

As you work through this book, and even after completing it, you will be able to apply the information in this chapter to every practice session.

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Dan & Dan's
RUDIMENTAL JAZZ
A DRUM METHOD BY JOE MORELLO & DAN SWEENEY
JOE MORELLO

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DRUM CLASS METHOD

BY ALYN J. HEIM

EFFECTIVELY
PRESENTING THE
RUDIMENTS OF
DRUMMING and
THE READING
OF MUSIC



