Kansas State University

Snare Drum Handbook

2020

Kansas State University Marching Band

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The Program

With regular practice of the following program, you will be sure to improve yourself both as an individual and as a member of your ensemble. Remember, it is your responsibility to practice the program concept as outlined on these pages.

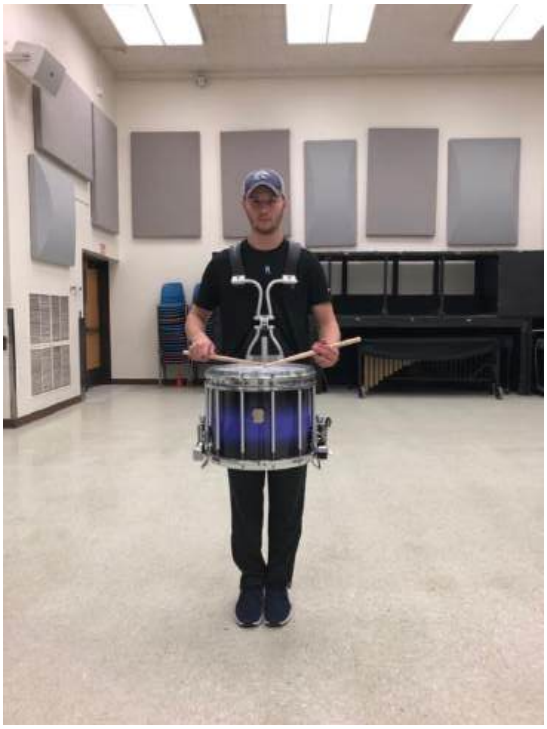
Always consider the following points when rehearsing on your own and as an ensemble:

- Use a metronome!
- Play slowly at first, speeding up only after you are sure you are playing correctly.
- Practice daily for improvement.
- Play in front of a mirror, paying particular attention to your style and technique.

TECHNIQUE

A) Etiquette

- Proper posture can only be maintained by:
  - Standing straight, poised and confident with the feet correctly positioned
  - Keeping your drumsticks and mallets straight while at attention
  - Holding your head up with both eyes focused straight ahead at all times
  - Projecting a facial expression of both confidence and aggression
  - Exhibiting absolutely no movement at all while standing at attention
- Mark time technique:
  - For marking time, maintain what was established with posture first and foremost.
  - Feet are parallel and together, heels touching and balls of each foot touching.
  - The pulse is articulated with the heel striking the ground with a 2-inch lift. This is universal across the band.
  - Balance your weight forward on your platform but still be aggressive with the mark time so time can be felt accurately, opposed to your heels barely touching the ground due to overcompensation of balancing your weight forward.
- Rehearsal Etiquette:
  - During drumline sectionals or sub-sectionals each section should organize their backpack in a line or as specified by section leaders. We travel, set up, and leave without a trace, be organized and professional.
  - During full band rehearsals our attention should be directed towards directors and GA's for instruction, but time will be given for section leaders to make specific comments between reps.
  - Silence and rest position should be maintained at all times between reps



Set Position, Stick out

Side view of Set Position Sticks out

Set Position, Sticks in

Rest position

B) Establishing & Maintaining Proper Grip

- The hands are relaxed — no tension!
- The fingers do not come off the sticks.
- The sticks act as a natural extension of the forearm.
- The sticks are held at a comfortable elevation above the drum surface.
- The sticks travel in a straight up and down motion.

Match Grip

- Start by making a fish hook with your index finger and placing the stick in the center of that groove, use your thumb to press and support the stick from the other side. This point of contact is one of the "fulcrums" and acts as a pivot point for the stick.
- Lightly wrap the remaining three fingers around the stick. Getting a relaxed feel from the back three fingers is very important!
- Avoid squeezing the stick unnecessarily.

Traditional Grip

- Right Hand
    - Use match grip as described above.
- Left Hand
    - Start by grasping the stick in the webbing between your thumb and index finger on your left hand. Make sure you place the stick on the balance point of the stick, much like your right hand, this will be your "fulcrum" and will be the pivot point.
    - After you have positioned the stick comfortably on the fulcrum let the stick rest on the cuticle of your ring finger.
    - Bring your index finger on top of the stick and connect your thumb to the last joint of your index finger, this will be the hole that the stick rests in and will also be the leverage you use to turn your forearm and to create a stroke.
    - Your middle finger should rest beside the index finger, providing weight and support, NOT hanging off! It still has a purpose.
        - This goes the same for your pinky. The pinky should stay relaxed against the ring finger. It has a big job of supporting faster rudiments and rolls in conjunction with the ring finger.
    - Initiate every legato motion as if you are turning a door knob, as you increase in dynamic it is alright to use forearm at that high end, as well as the low end to achieve good sound.

C) Fingers

- Treat every finger as if it was 20% of each hand's potential. Take one of your fingers away and your ability, sound, and technique drastically decreases. Every finger has a purpose and at no time should they unnecessarily fly off the stick.
- The fingers will be developed and strengthened through various exercises. This will help to improve quality of sound, speed and endurance.

D) The 4 Strokes

- **Full Stroke**
    - The full stroke is a relaxed stroke that starts up and ends up. The velocity can determine whether it is legato or staccato, but its starting position and end position are the same.
    - The arm and wrist both work together in this stroke. Starting with the wrist prepping and your arm contributing weight into each stroke. It is important to turn your wrist and feel the rebound from the drum bring the stick back up. You could contribute this to bouncing a basketball.
    - These can be found and applied in 8-8-16, 'Gatos, Stick Control, and Trip Rolls.

- **Down Stroke**
    - This stroke starts up but ends down. It is important to note that when freezing down in the motion DO NOT SQUEEZE! The weight of your hand simply stopping down will also allow the stick to freeze its motion as well.
- **"Tap" Stroke**
    - While this is an important stroke it shouldn't be treated any differently from the Full Stroke.
    - A Tap Stroke starts down and stays down, but in essence, just like the full stroke, it starts in one spot and ends in that same spot. This is important to think about, so you don't practice weak or soft tap strokes, they should have the same weight and feel as Full Strokes, just at a different height.
    - These constitute any un-accented beats and make up the inner beats of exercises and music. It is important that those beats still have weight and sound, so time and rhythm don't suffer.
- **Up Stroke**
    - This is simply any prep you have before any exercise or in space during music.
    - This initiation should come from the stick and fulcrum, as if a string was attached to the end of the stick and was pulled up naturally.
    - These should have the same velocity and maturity that you intend to play with.

F) Diddle Interpretation

Diddles can be categorized into three specific groups that each vary their technique. This is because as tempo decreases or increases it changes how we need to approach two strokes in one hand. Given the level of complexity in much of our warm ups and show music it is important to note the differences in types of diddles and how to approach them.

- **The Double Stroke**
    - The double stroke is exactly what it sounds like, two strokes. It is intentionally labeled this way to emphasize that when played you have full control of both strokes. Using your wrist as the primary fulcrum for this and keeping the weight in your hand even. Not a lot of forearm is involved unless dynamics and tempo deem necessary.
    - These are done at slower tempos ranging from 0 to 120 (differs from player to player) and are much more legato. Examples of this can be found in Stick Control (when taken slowly), 'Gatos, and the double portion Double Triple Beat.

- **1 ½ Diddle**
    - Don't be caught off guard by the name, the number doesn't corelate to any rhythm or time signature. It simply symbolizes that this is the mid-point between the first and last category.
    - Examples of these can be found in Trip Rolls if taken at the slower marked tempo. These also qualify as faster paradiddles, and double strokes that fit over 16th note patterns.
    - These types of motions can be found in tempos ranging from 120 to 160.
    - When playing these you should find that the weight in your hand shifts forward, but it isn't totally at the front. It should feel comfortable to still use the fingers to support the diddle and give more sound and weight to the second partial. Forearm does come into play here, however this is an even mix of both wrist and forearm.
- **The Diddle**
    - This constitutes basically any fast roll exercise or passage in music.
    - These can be found in tempos ranging from 160 and forever.
    - At this point it is necessary that you shift the pressure and weight of the hand and stick to the front of your fulcrum, BUT DO NOT SQUEEZE! It is important that you stay relaxed or it could cause harm to your tendons and arms. At this point you should be using arm to motivate every motion, since the arm has more weight it will help support and put more velocity into your motions which will help your diddles speak.
    - Faster rolls are much harder to achieve because evening out your hands and finding that good balance of pressure in your hands takes practice but working the first two categories and mastering those will create a strong foundation to work on faster rolls.

MUSICAL STANDARDS

A) An understanding of the full dynamic range of levels:

It should be notated that in the actual context of learning show music and developing the hand book that heights shouldn't always correlate to dynamics, as dynamics are relative depending on whatever you're playing. But to develop a consistent dynamic foundation, these are for reference.

- *pp* · 1 ½ inches
- *p* · 3 inches
- *mp* · 4 ½ inches
- *mf* · 6 inches
- *f* · 9 inches
- *ff* · 12 inches
- *fff* · 15 inches

B) Quality of Sound

- Achieved through:
    - Practice with metronome
    - Listening/ Balancing
    - Playing a lot!

C) Reading Skills

Because we learn a lot of music throughout the year, and we often do not have a lot of time to learn the music before we perform it, it is important that you understand how to read music. Not having music prepared is unacceptable. It is your responsibility to learn the music on your own and come to rehearsal prepared. Coming to rehearsal unprepared will result in not marching either halftime, pregame or both.

EXERCISES

The following exercises serve many purposes for us. Some of these exercises serve as warm-ups, some of them help develop technique, and many of them do both. Regular practice of these exercises will not only make you a better player, but it will help you understand the mechanics behind playing the instrument.

Always consider the following points when practicing these exercises on your own:

- Use a Metronome
- Practice daily for improvement
- Practice all of these exercises at varying tempos
    - Only move to a faster tempo if you can maintain a relaxed technique
        - Otherwise, slow it down until you can maintain a relaxed technique
- Practice all of these exercises at varying heights
- Practice in front of a mirror and/or record yourself while playing.

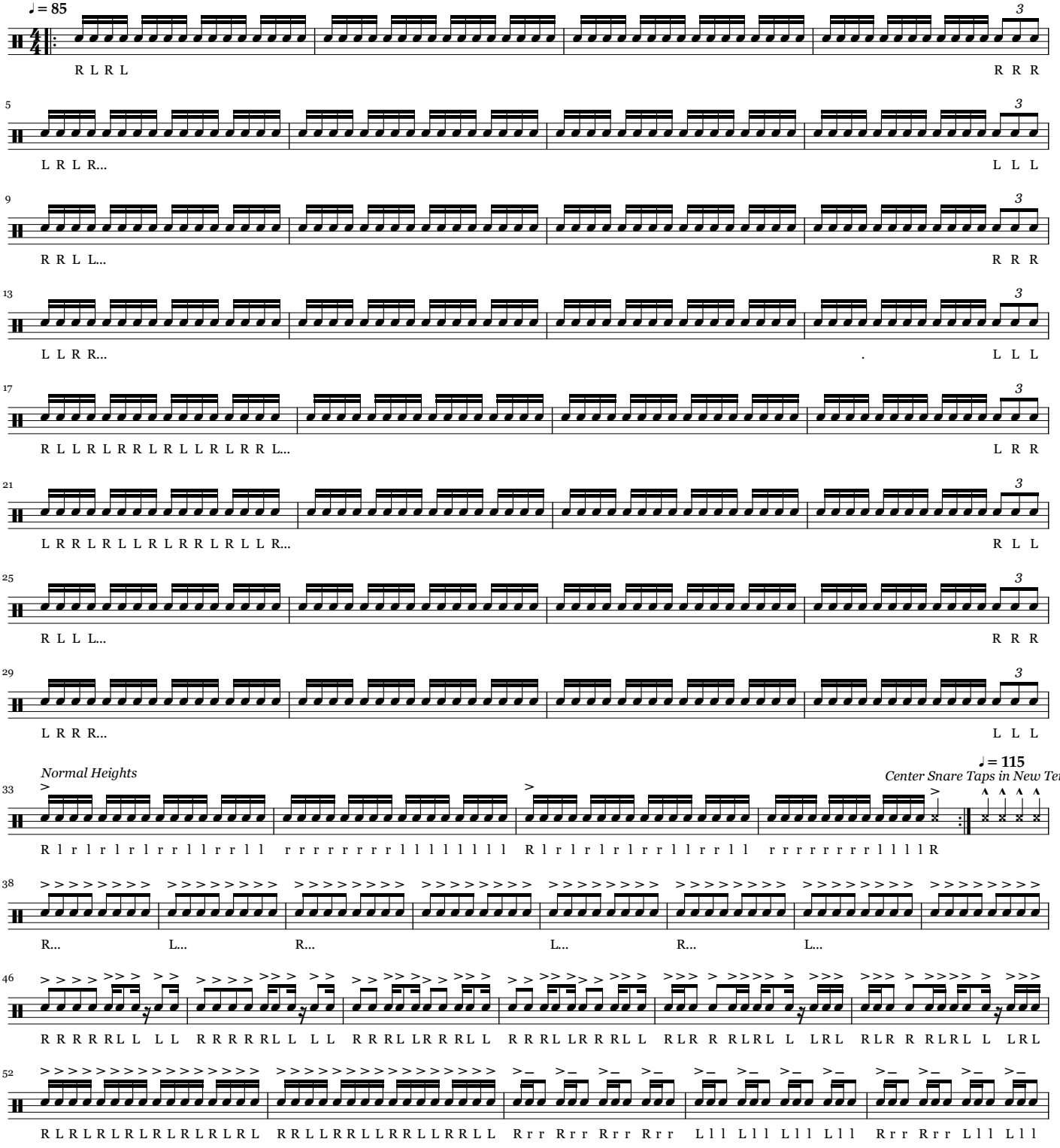
Snare Line

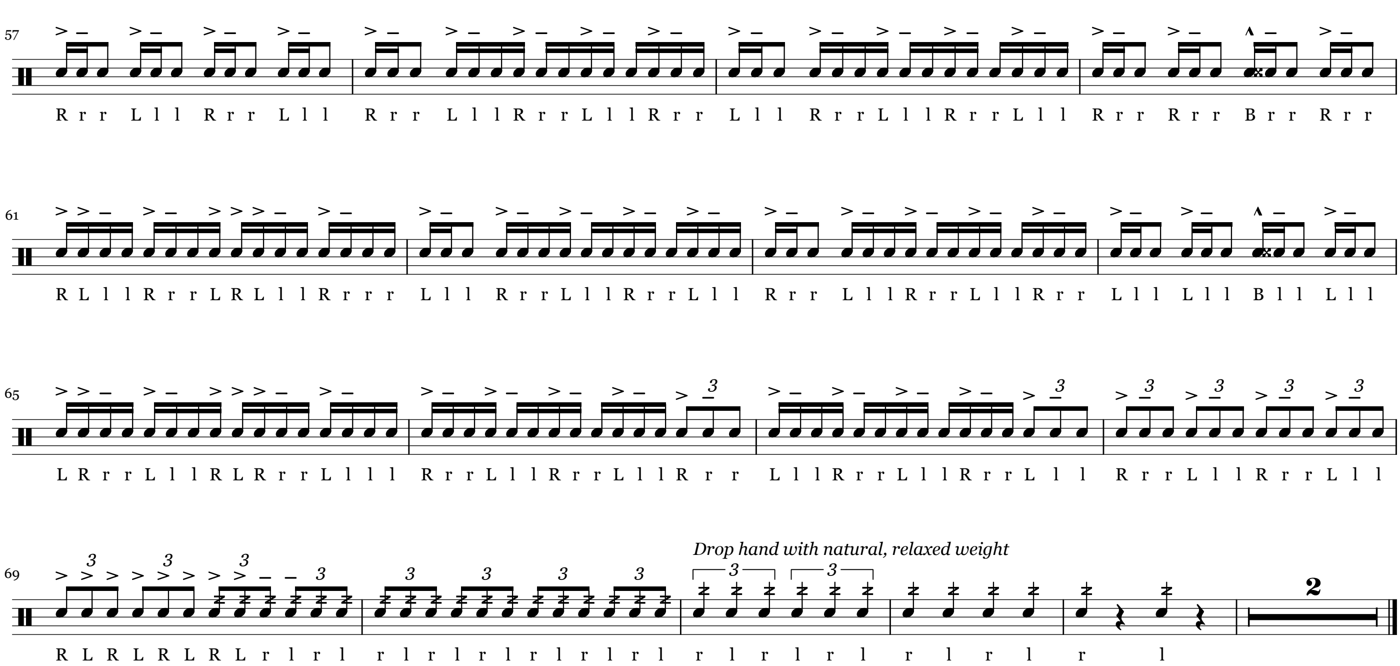
Get Warm

Nathan Leininger

Full Legato
2nd Time. Full first measure, decrescendo second, low third, crescendo fourth. Repeat every 4 measures.

♩ = 85

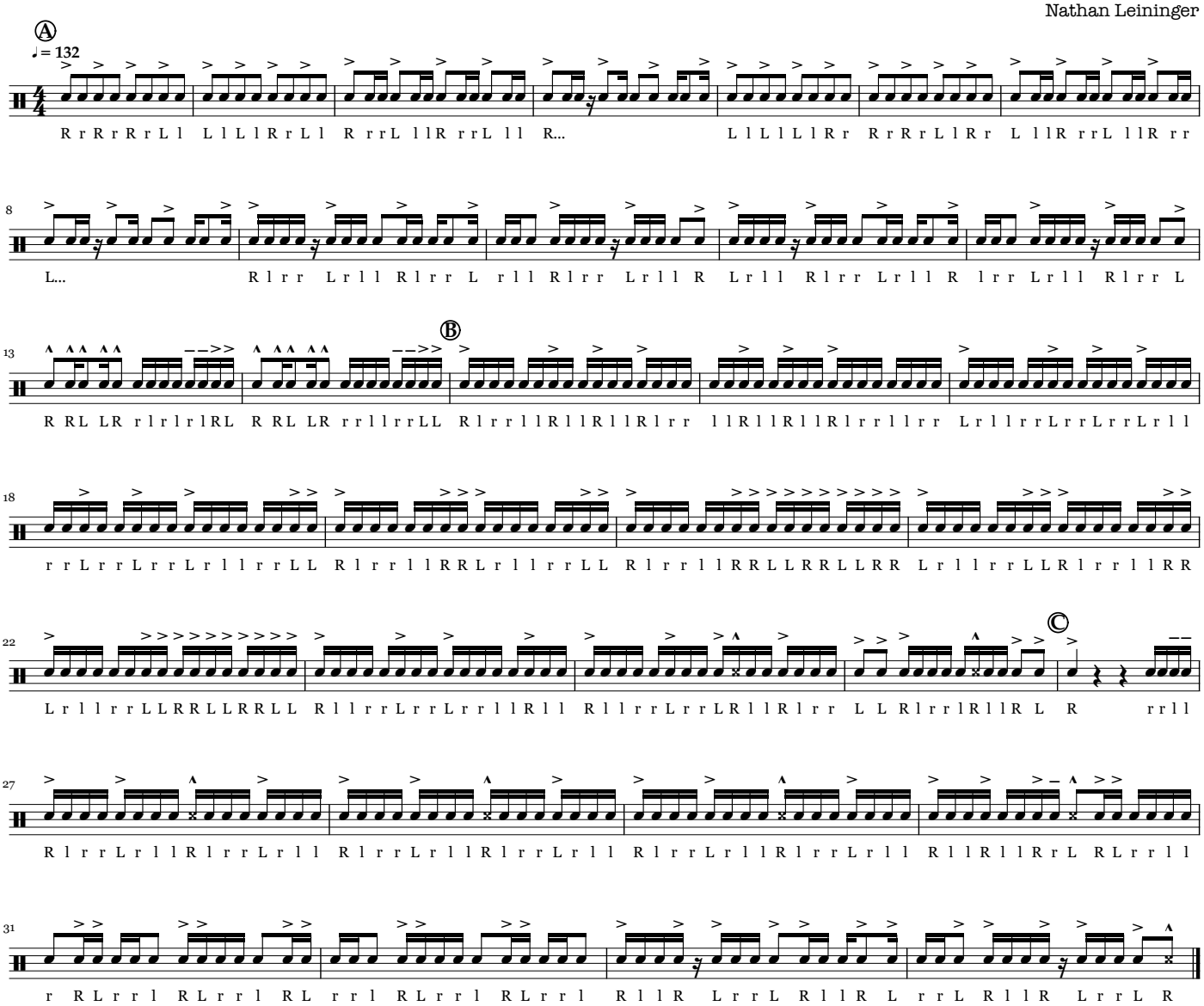



57
R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l R r r R r r B r r R r r
61
R L l l R r r L R L l l R r r r L l l R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l L l l B l l L l l
65
L R r r L l l R L R r r L l l l R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l R r r L l l
69
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
Drop hand with natural, relaxed weight
2

Snare Line

Meow Mix

Nathan Leininger



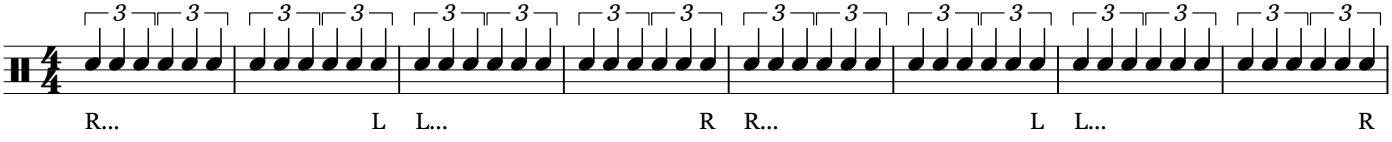
Snare Line

'Gatos

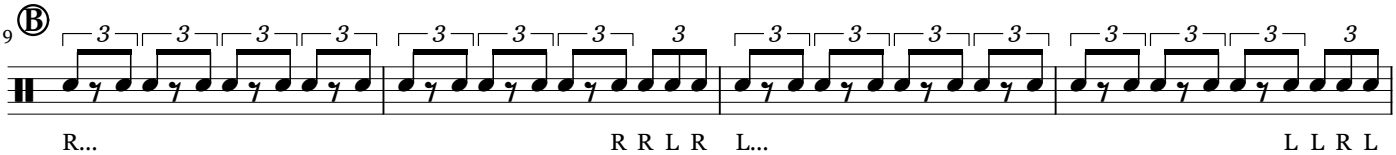
Nathan Leininger

Ⓐ

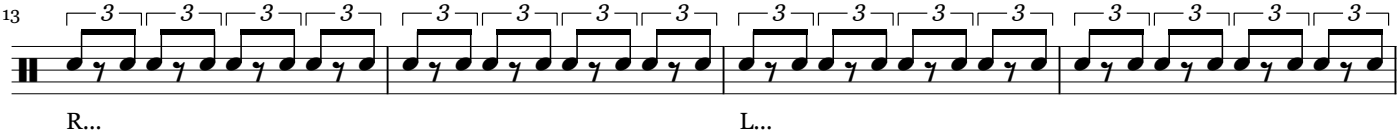
♩ = 132, 144, 156



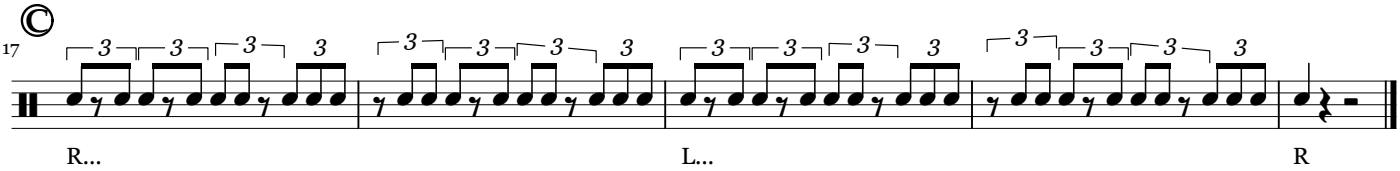
9 Ⓑ



13



17 Ⓒ



Snare Line

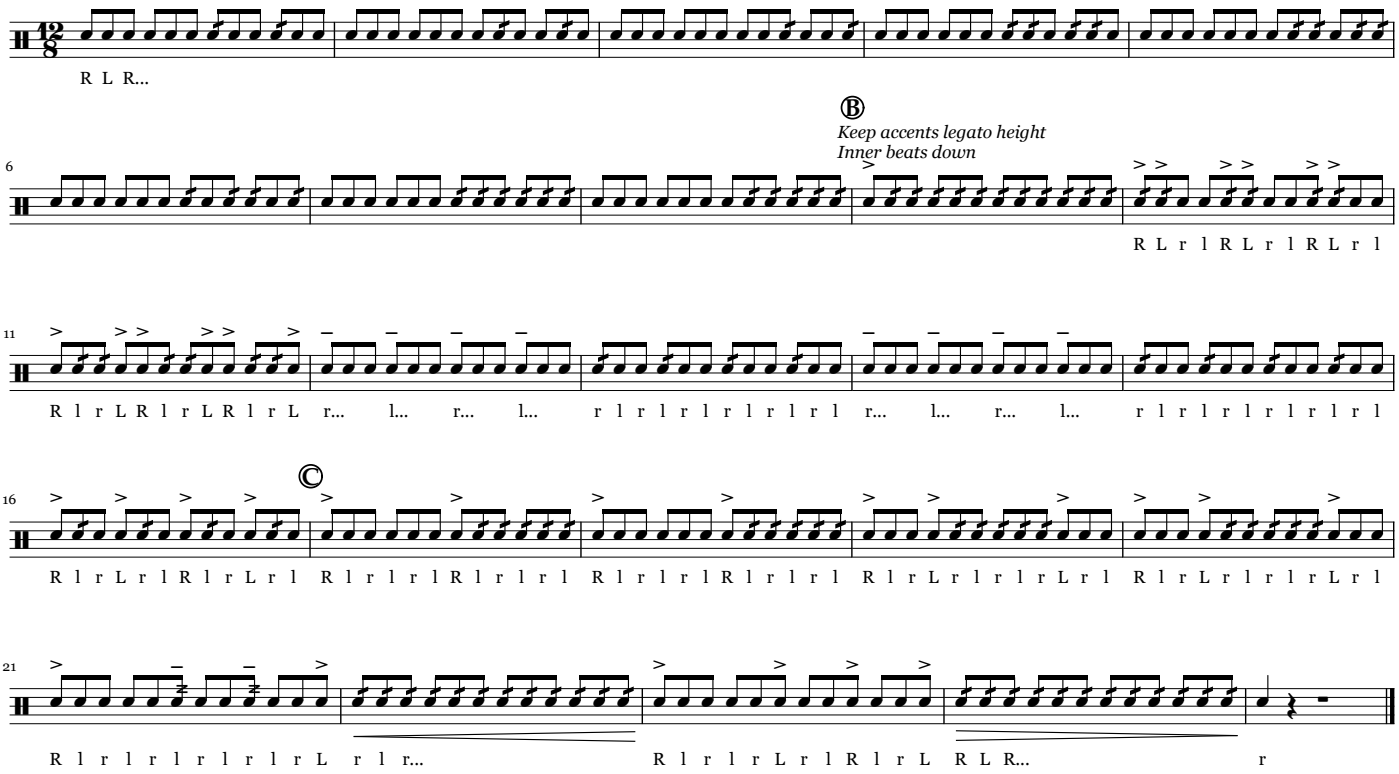
Trip Rolls

Nathan Leininger

Ⓐ

♩. = 130-180

All up, Legato



Appendix

This Appendix contains fundamental skill sets necessary to developing and perfecting the basics of rhythmic consistency and rudimental control. Each chunk should be looked over with care and patience, as drilling them top to bottom will not reinforce the purpose of these exercises. Taking each one as slow and cleanly as an individual can with every variation possible, the best technique possible, and the best sound possible is the only way to improve.

Each skeleton exercise is meant to break down every rudiment and rhythmic combination that will be found in the warmups and show music. During the regular season it is not only imperative but expected that the connection between new music and this Appendix is made before every rehearsal so we may understand the basics of everything we do, instead of diving in headfirst without the right skills. This is meant to be the toolbox from which the Drumline will build its success, not only in rehearsal, but on the individuals own time as well.

Legatos / Timing p.1

8 – 8 – 16

Tap Pyramid

Moving 8th Note

8th Note Timing

Moving 16th Note

16th Note Timing 1 – Note

16th Note Timing 2 – Note

16th Note Timing 3 – Note

Triplet Timing 1 – Note

Triplet Timing 2 – Note

Multiples / Bounce p.2

Shups

Irish Spring

Sanford Double Beat

Gallop

SCV Stick Control

5 – 4 – 3 – 2

Hugadics

Moving Hugadics

Flam Tap Breakdown

Swiss Taps

SCV Threes

Stroke Types / Two Height p.3

Basic-er Stroks

Plus / Minus

Accent – Tap

5 – 4 – 3 – 2 – 1 Accent Tap

Quick Accent

Prep – Timing

Huckidigadigs

Flam – Accent Breakdown

Diddles p.4

Paradiddle Breakdown

Paradiddle Breakdown Duple

PuhDuhDuh Breakdown

Short Short Long

Triplet Diddle

Chicken and a Roll

Sixteenth – Note Diddle

Diddle McNuggets

Grids / Skill Builders p.5

4 – 2 – 1 Sixteenth Grid

Poole

Triplet Grid

Triplet Grid Flow / Invert Variations

Fivelet Grid

Fulcrum Freddy

Flams / Spree . . . . p.6 – 7

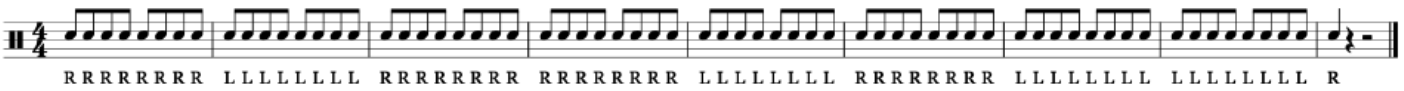
Independence Duple + Triple p.8

Legatos / Timing

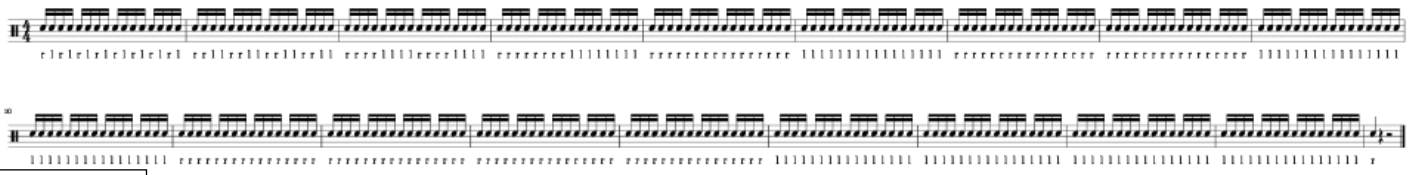
Fundamental Skill Sets

Nathan Leininger

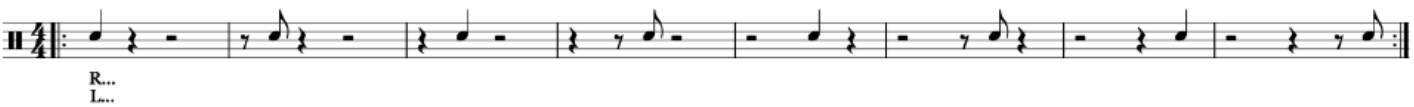
8-8-16



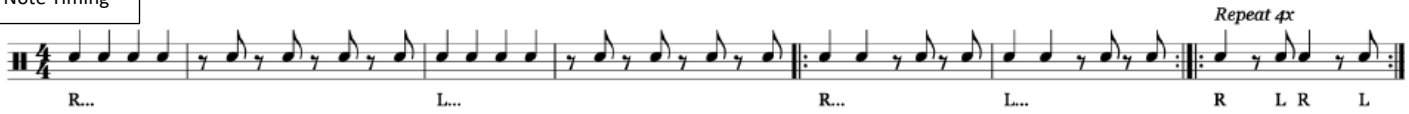
Tap Pyramid



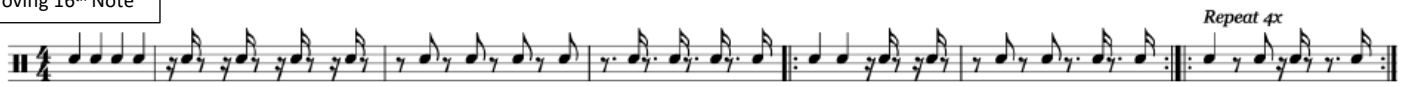
Moving 8th Note



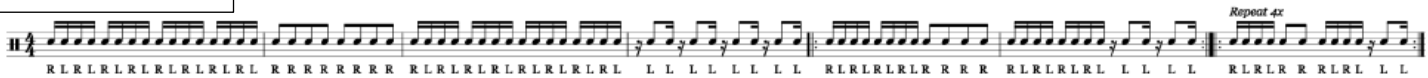
8th Note Timing



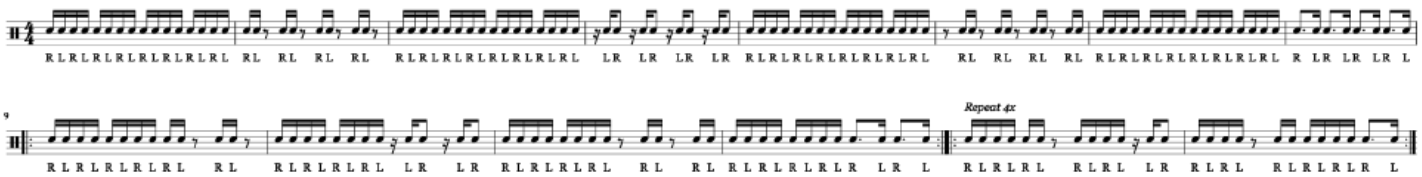
Moving 16th Note



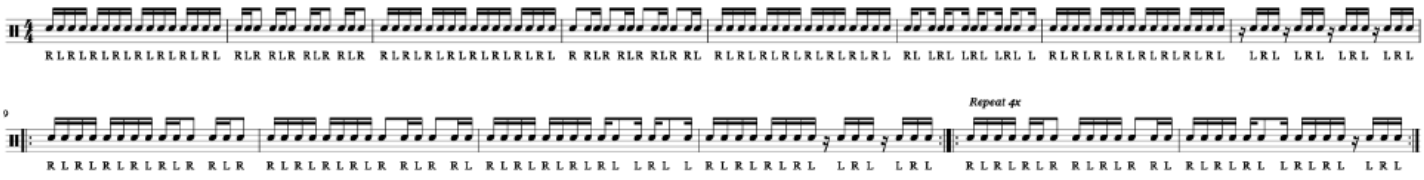
16th Note Timing 1 -Note



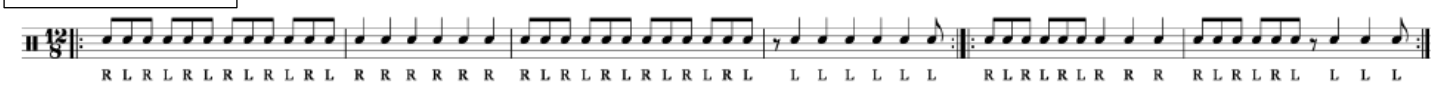
16th Note Timing 2-Note



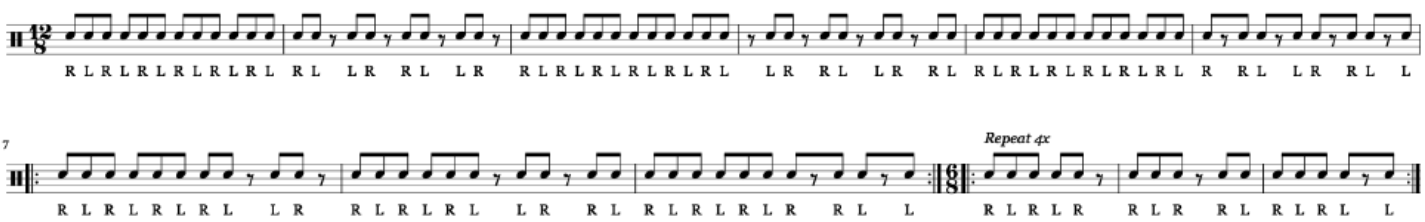
16th Note Timing 3-Note



Triplet Timing 1-Note

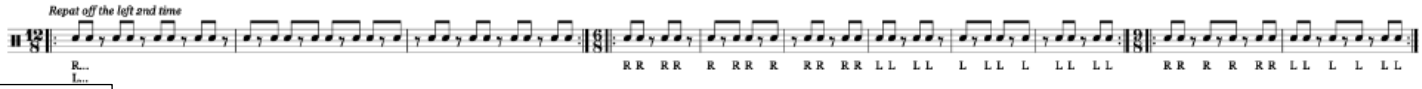


Triplet Timing 2-Note

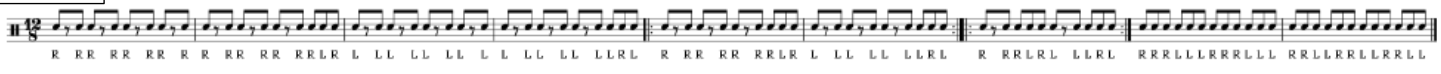


Multiples / Bounce

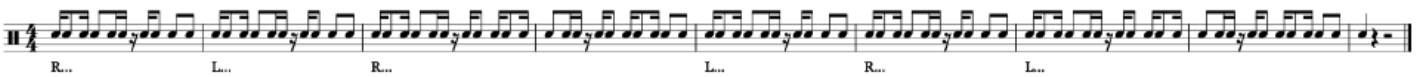
Shups



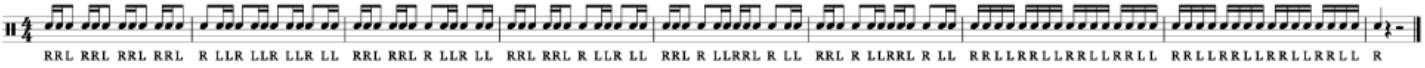
Irish Spring



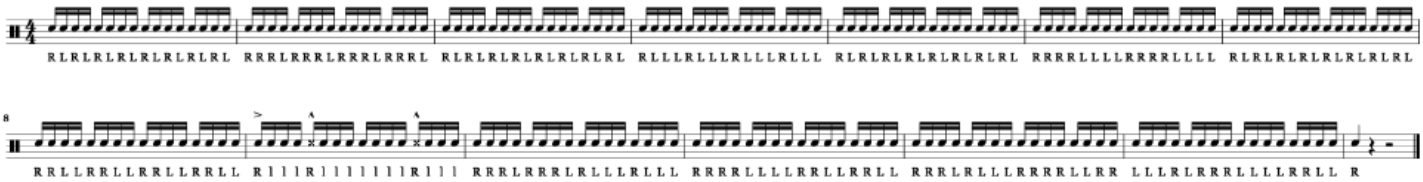
Sanford Double Beat



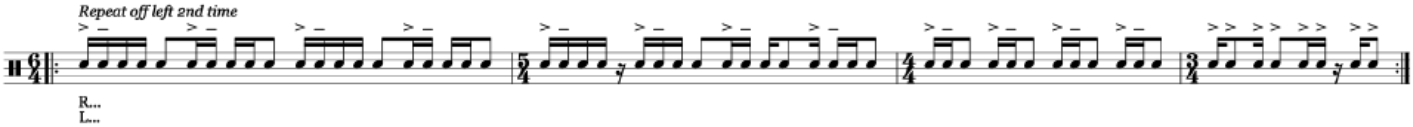
Gallop



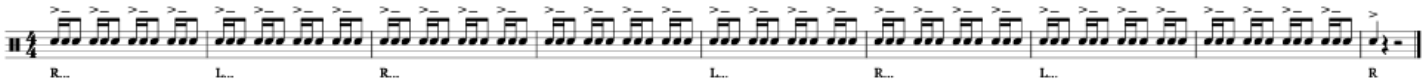
SCV Stick Control



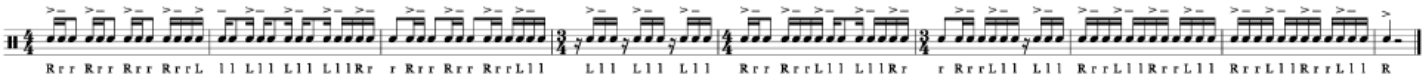
5-4-3-2



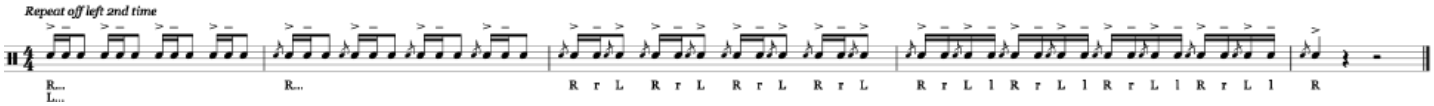
Hugadics



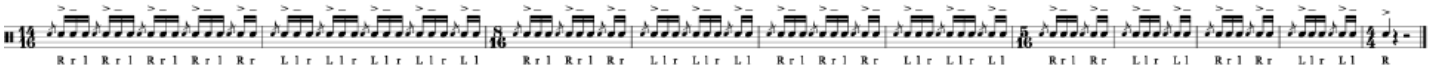
Moving Hugadics



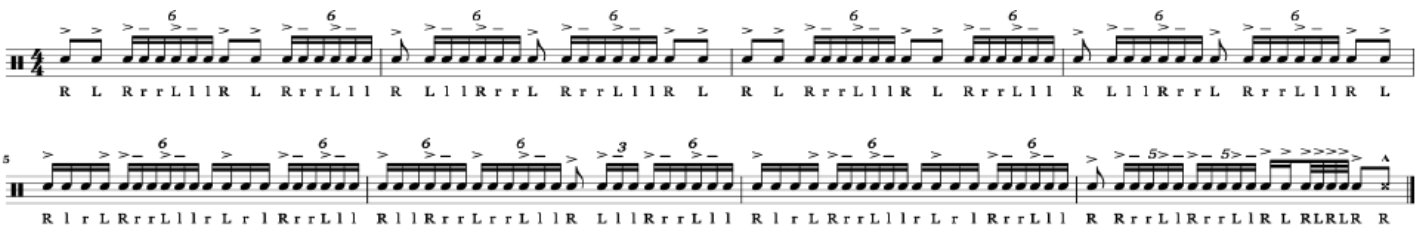
Flam Tap Breakdown



Swiss Taps

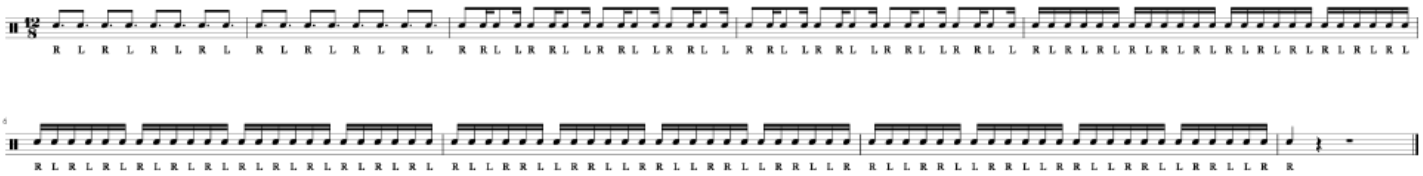


SCV Threes

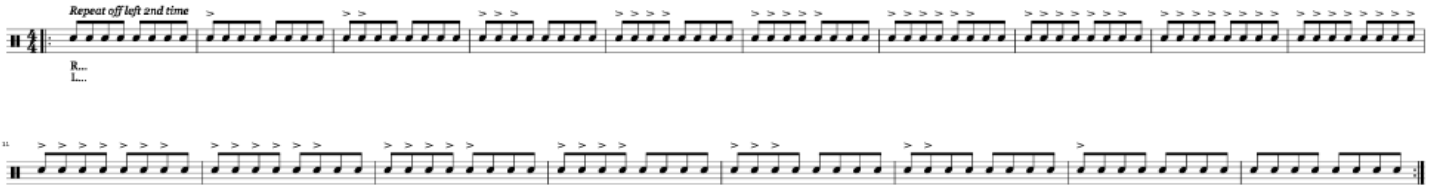


Stroke Types / Two Height

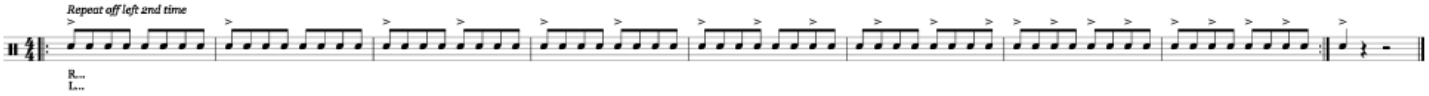
Basic-er Strokes



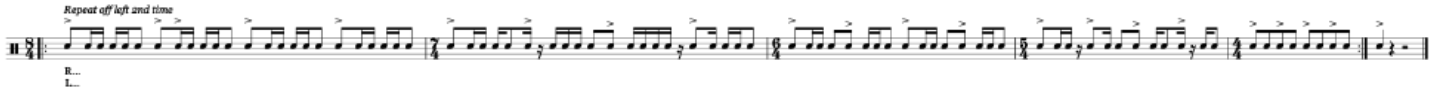
Plus / Minus



Accent - Tap



5-4-3-2-1 Accent Tap



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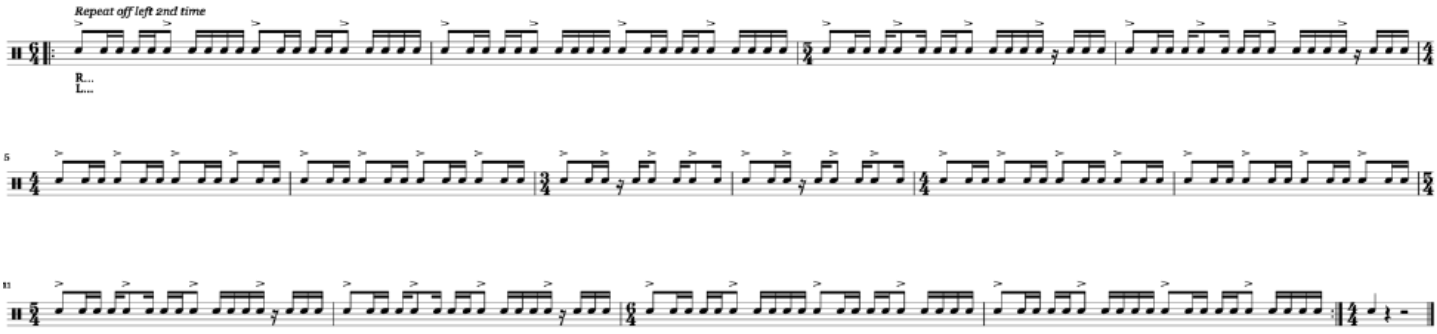

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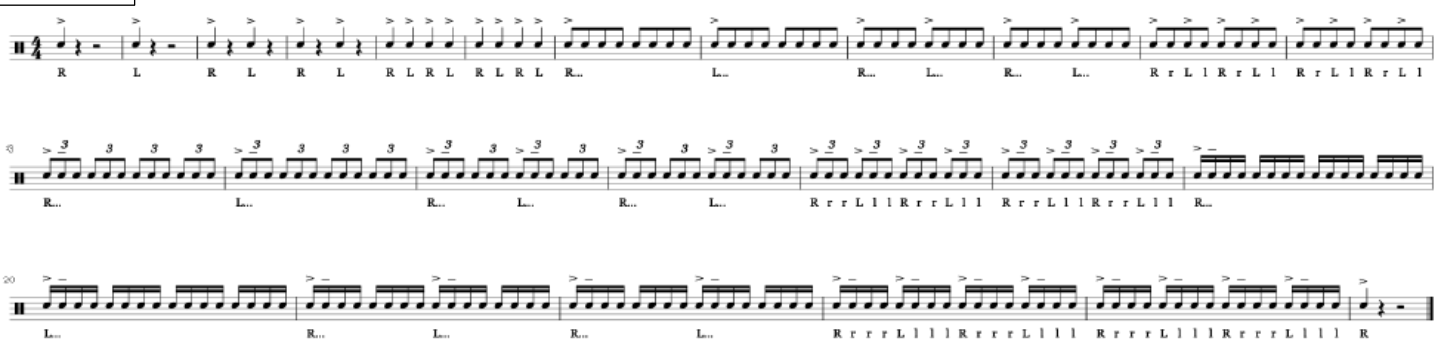
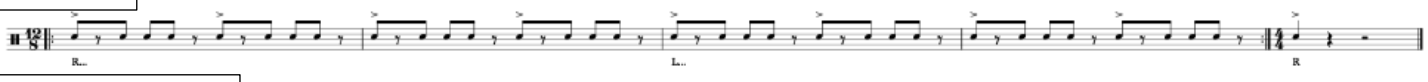
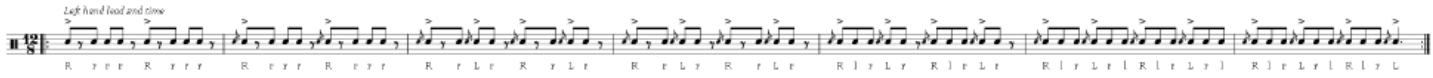


Huckidigadigs

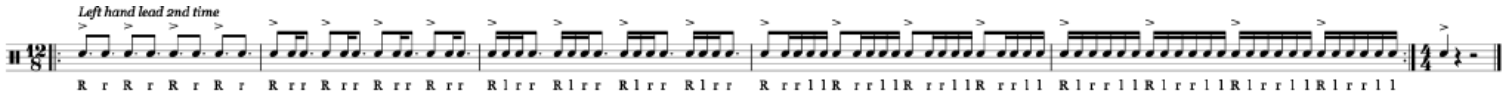


Flam – Accent Breakdown

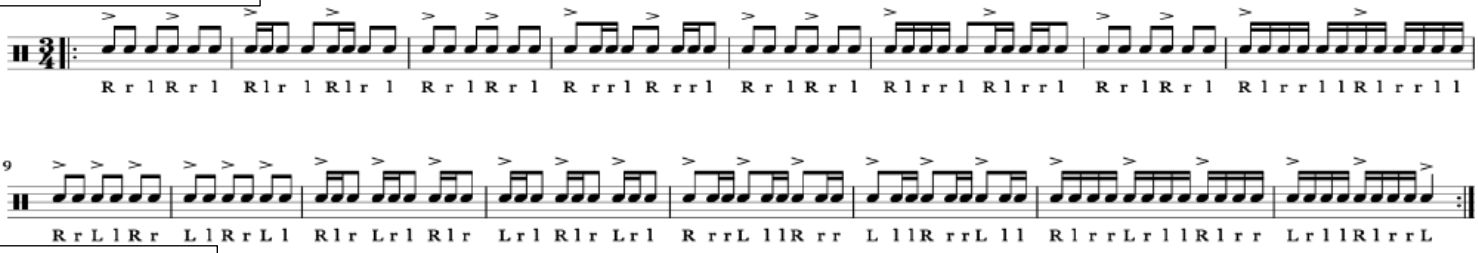


Diddles

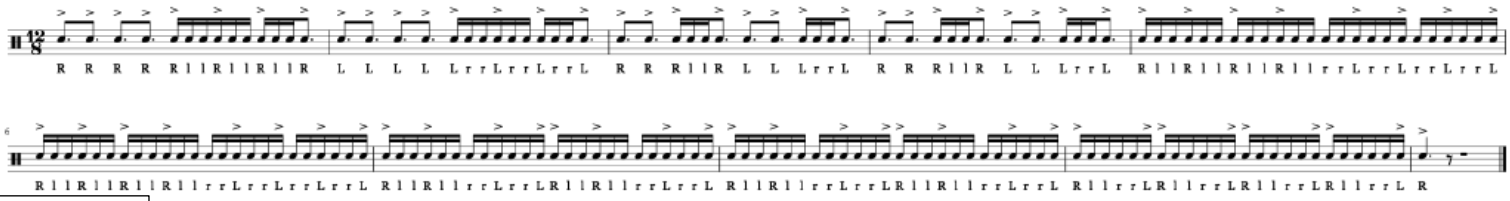
Paradiddle Breakdown



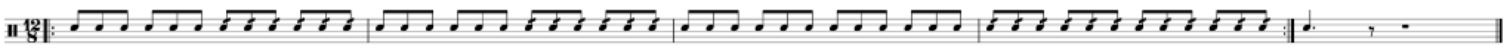
Paradiddle Breakdown Duple



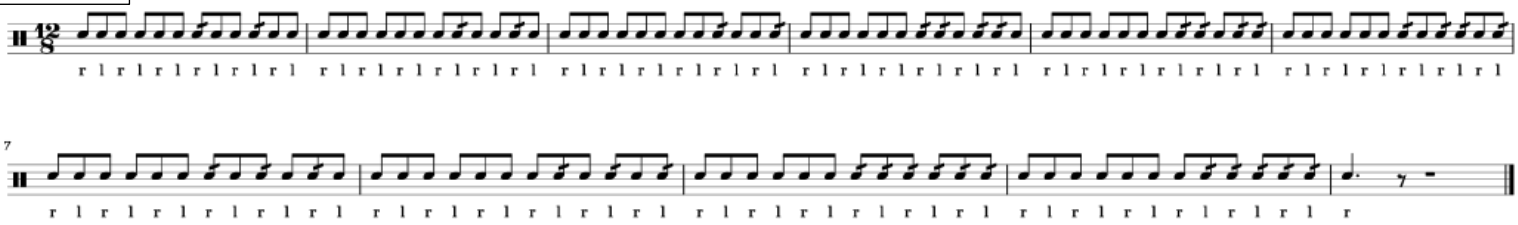
PuhDuhDuh Breakdown



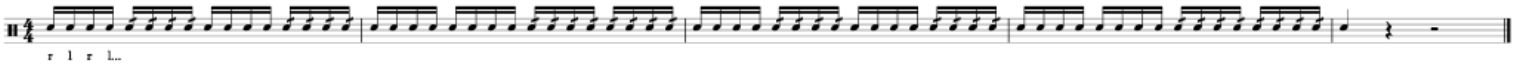
Short Short Long



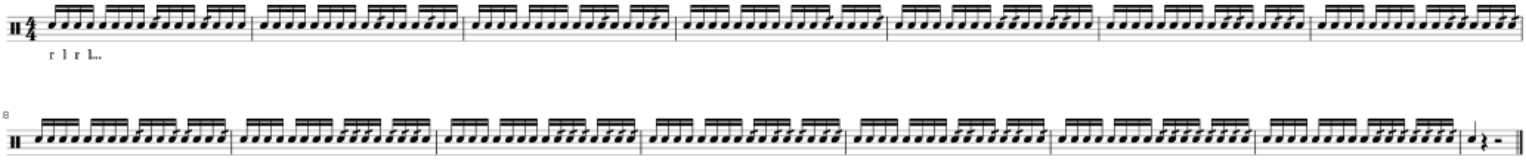
Triplet Diddle



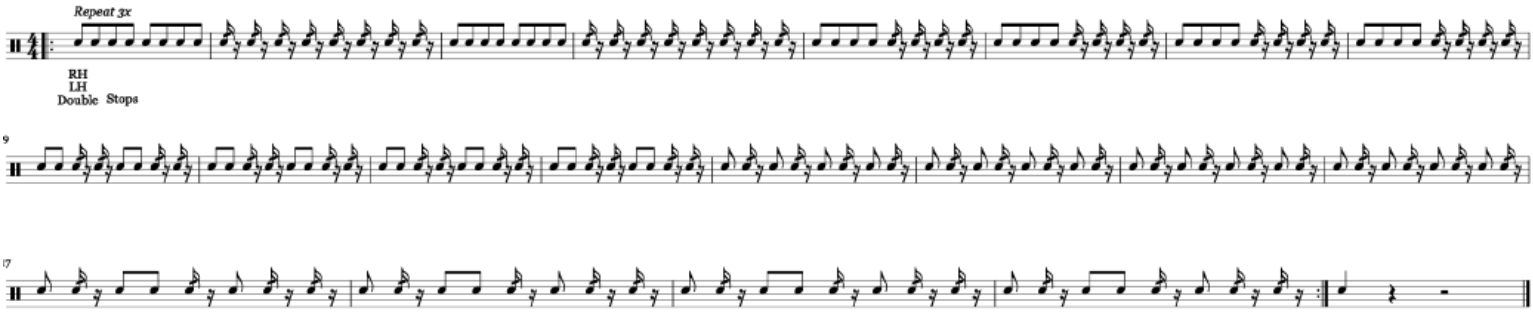
Chicken and a Roll



Sixteenth-Note Diddle

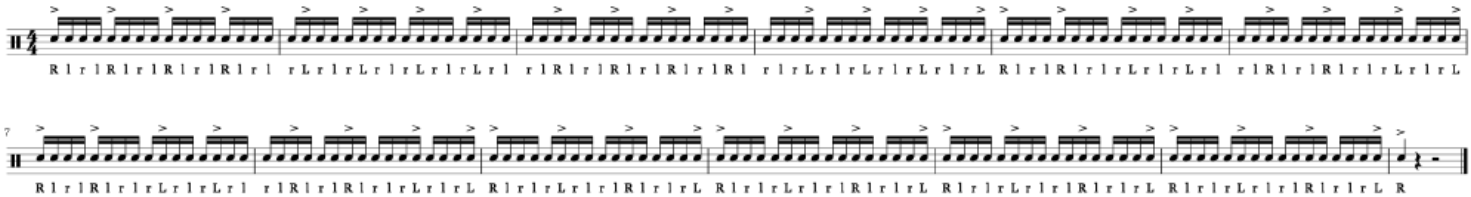


Diddle McNuggets



Grids / Skill Builders

4 – 2 – 1 Sixteenth Grid



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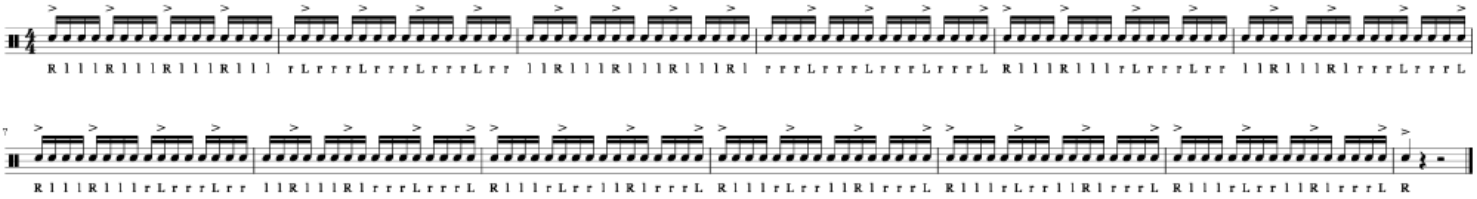
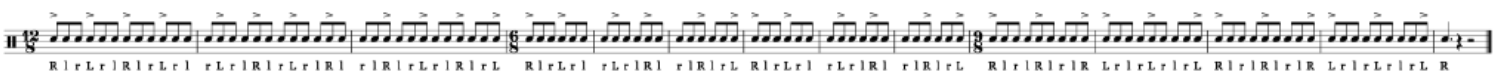
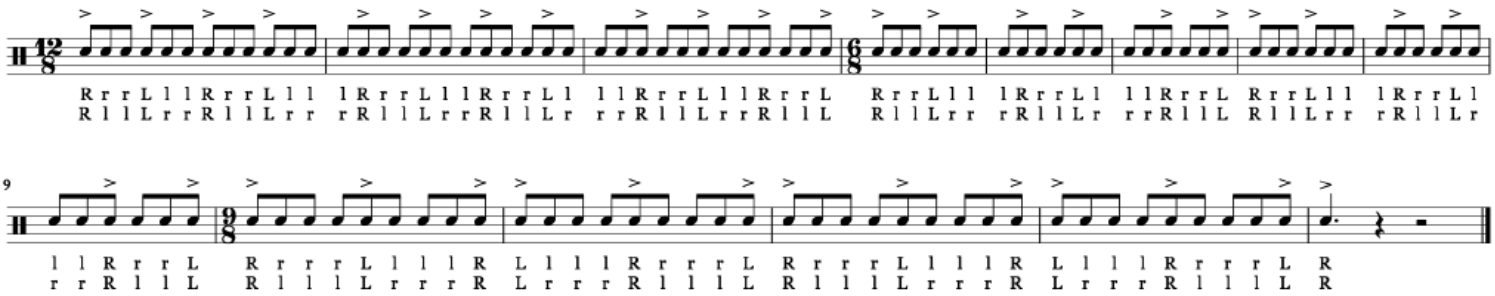


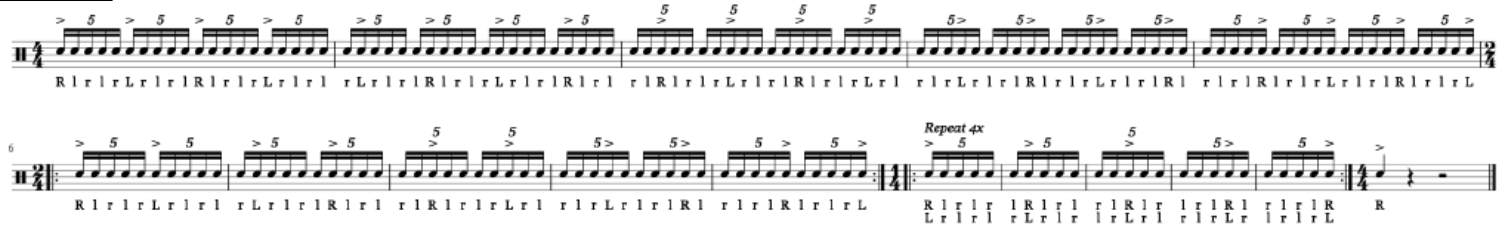
Triplet Grid



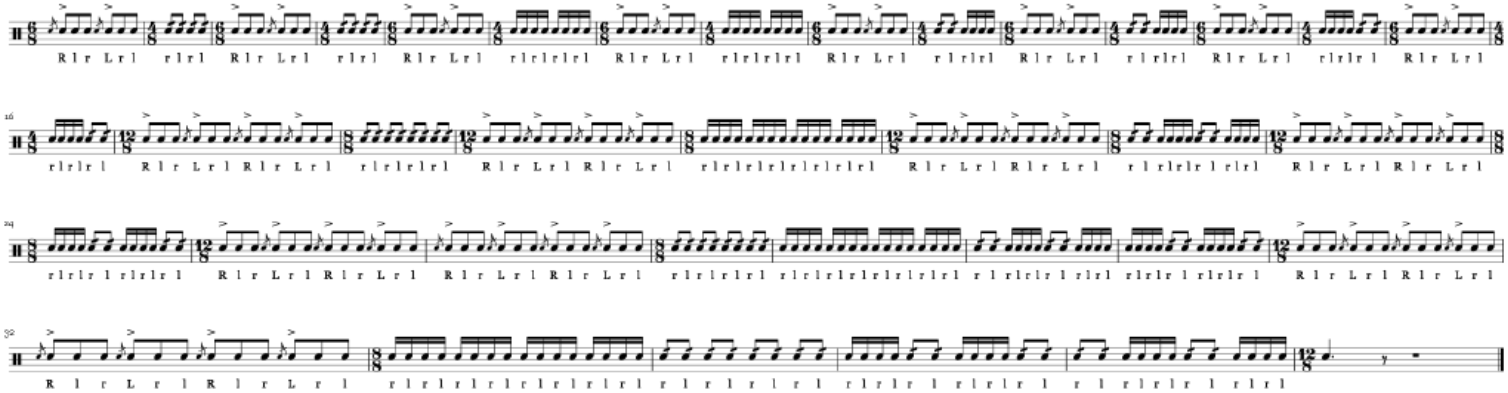
Triplet Grid Flow / Invert Variations



Fivelet Grid

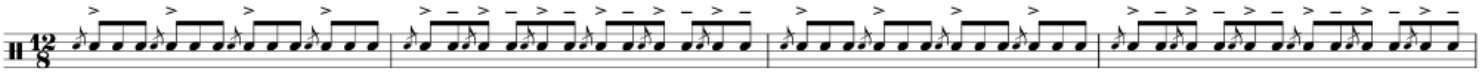


Fulcrum Freddy

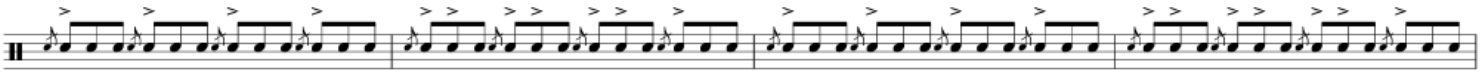


Flams / Spree

Flam Taps



Swiss Army



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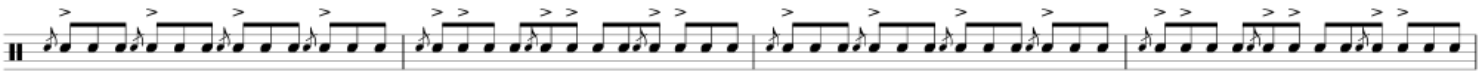
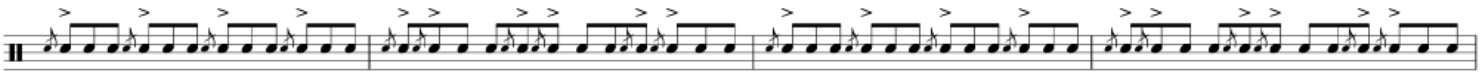
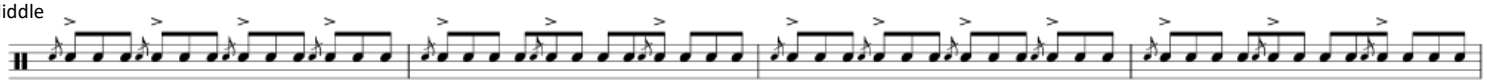


Double Flam



Flam Paradiddle



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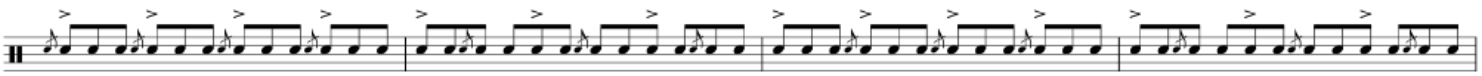
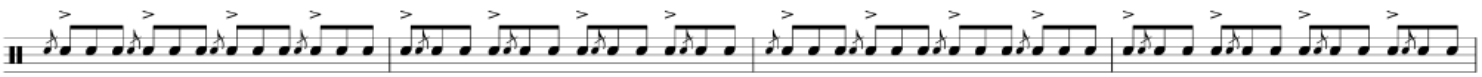


Tachata



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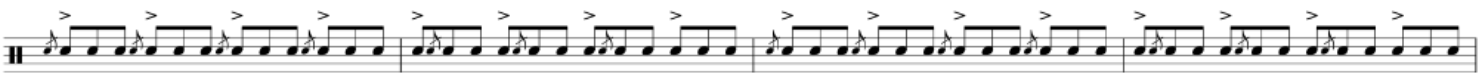

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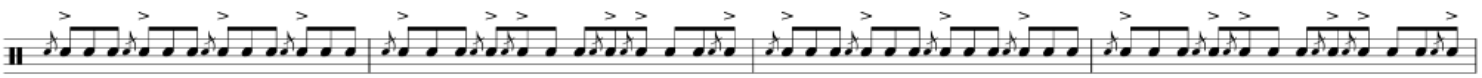

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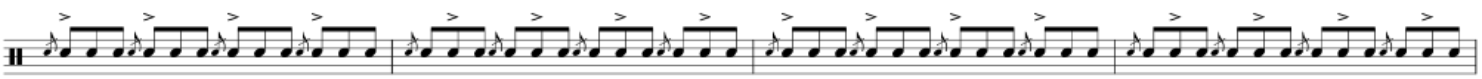
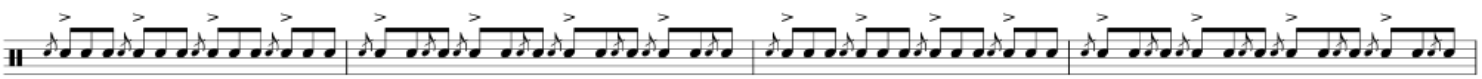


Chatachuh



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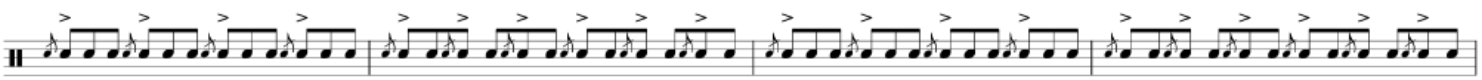

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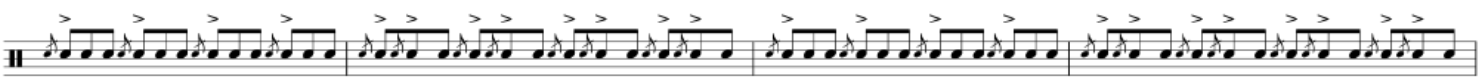
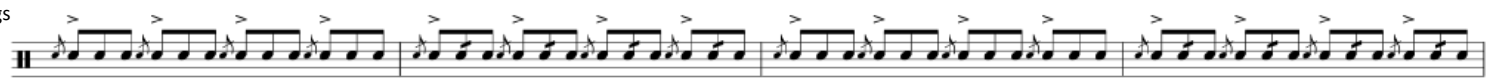


Flam Drags



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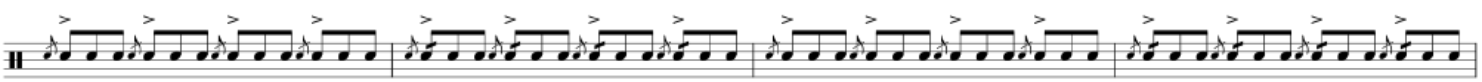
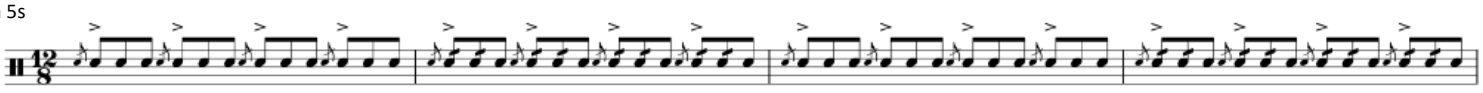
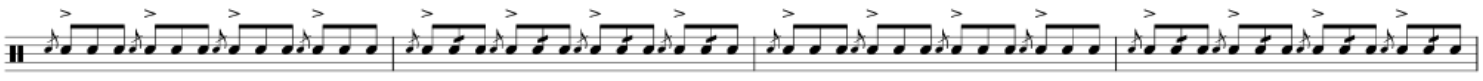


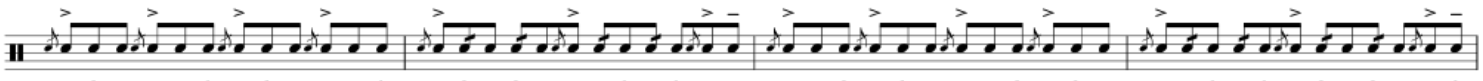
Flam 5s



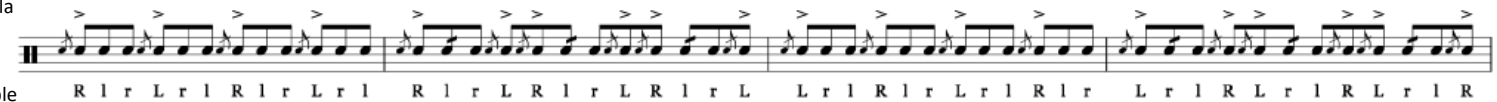
Swiss Drag



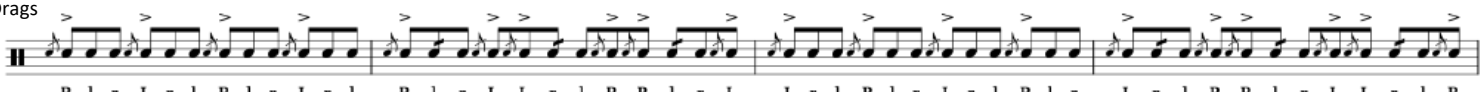
Flam Double Drags



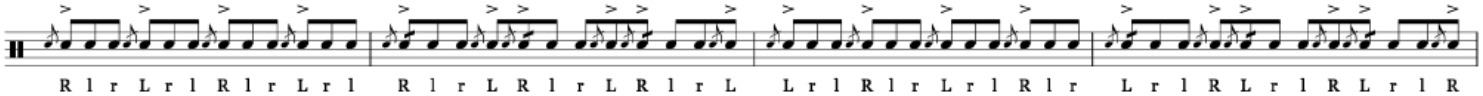
Flam Drag Flafla



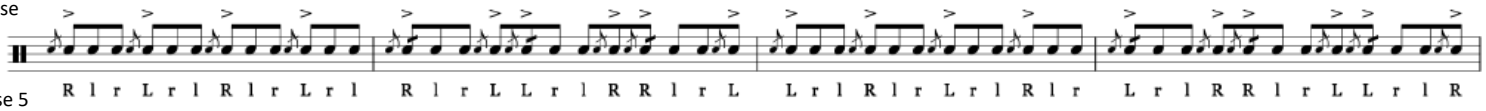
Double Flam Drags



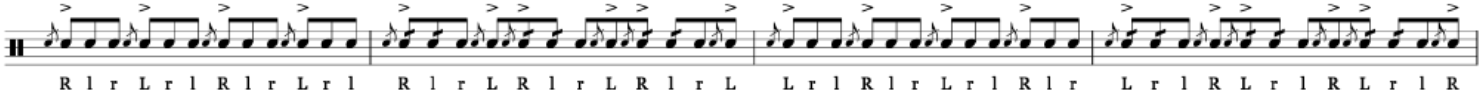
Cheese Flafla



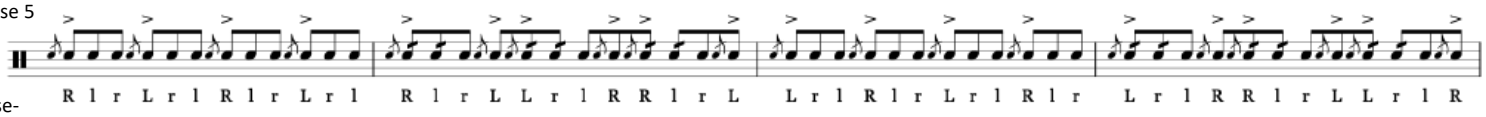
Chut Cheese



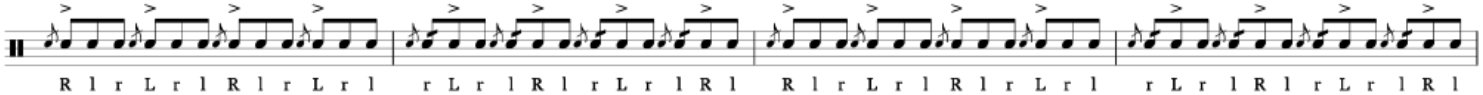
Cheese 5 Flafla



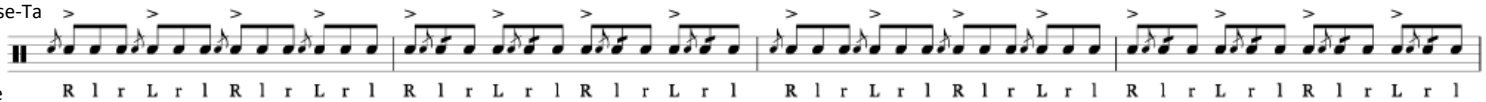
Chut Cheese 5



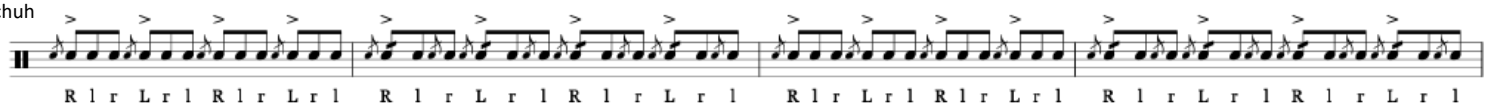
Cheese-acue



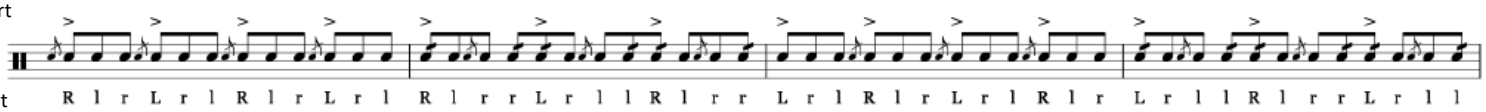
Ta-Cheese-Ta



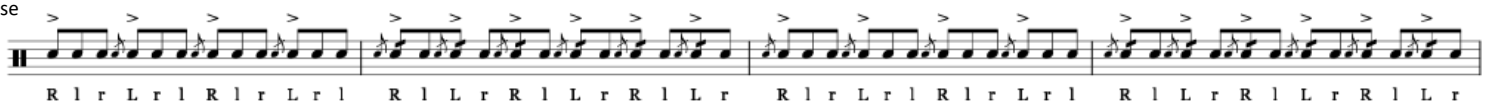
Cheese Chatachuh



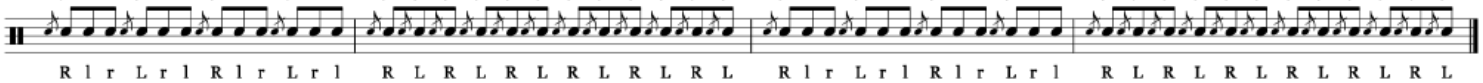
Book Report



Invert Cheese

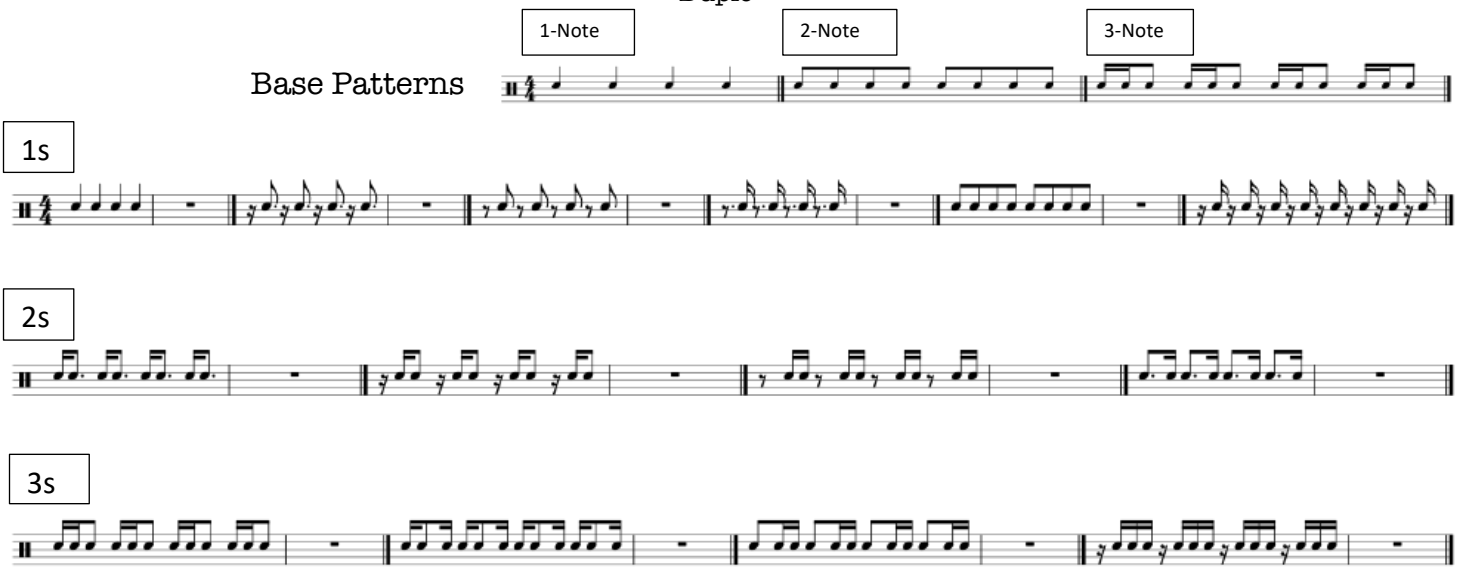


Flam-Flams



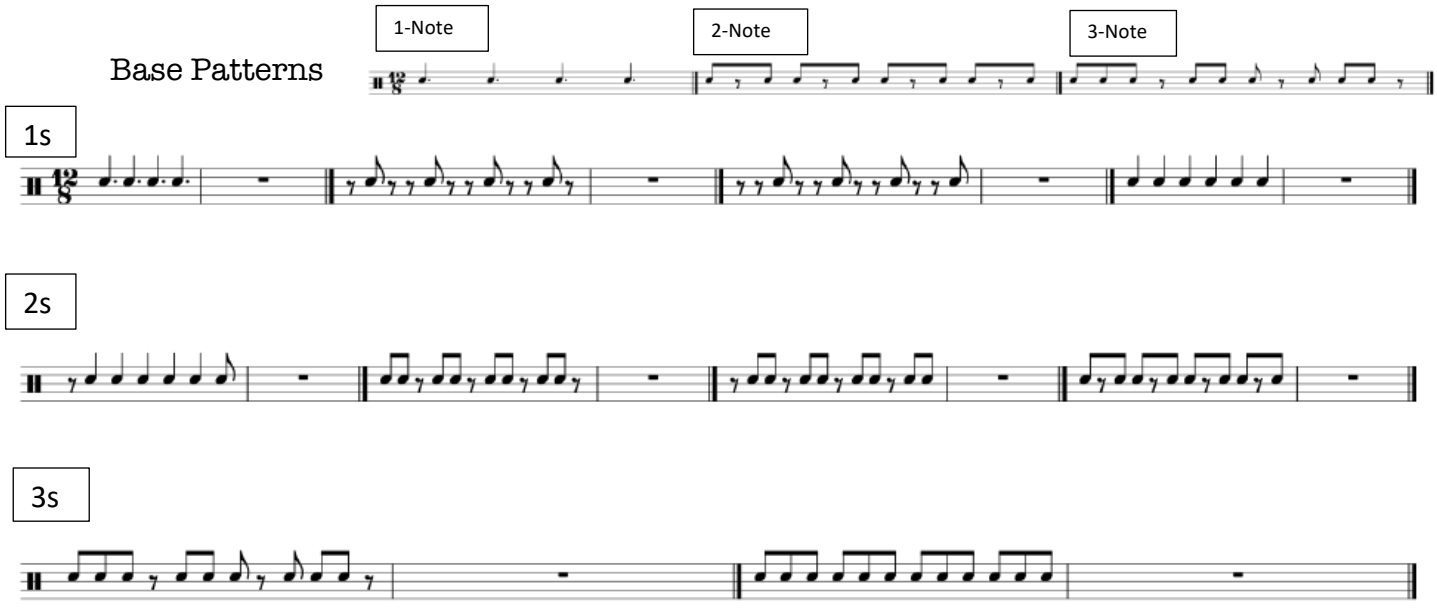
Independence

Duple



Independence

Triple



To Practice this exercise:

- Play one of the "Base Patterns" at piano height at the edge of the drum with one hand
- Play each isolated at an accented height in the center of the drum with the opposite hand
- During each bar of rest continue to play the base pattern

Variations on the exercise:

- Take out the bar of rest between the isolated patterns within the phrase but leave the measure of rest between note groupings (i.e. - - No bar of rest during 1s, 2s, or 3s, but bar of rest between transition to 2s and 3s)
- Flip which hand is piano and which is accented
- Put different heights in the exercise