

Mel Bay Presents

A SNARE DRUM PRIMER

by William J. Schinstine and Fred A. Hoey

— PREFACE —

The "correct start," or "beginning" in playing a musical instrument is the most important factor in the beginner's music career. Without a "correct start," the student is doomed to disappointment, frustration and failure.

Mel Bay presents *A SNARE DRUM PRIMER* as a scholastically-proven approach featuring a "CORRECT START" with basic, simple, easy-to-understand, progressive lessons.

A MUST FOR THE BEGINNER DURING THE TRIAL RENTAL PERIOD!



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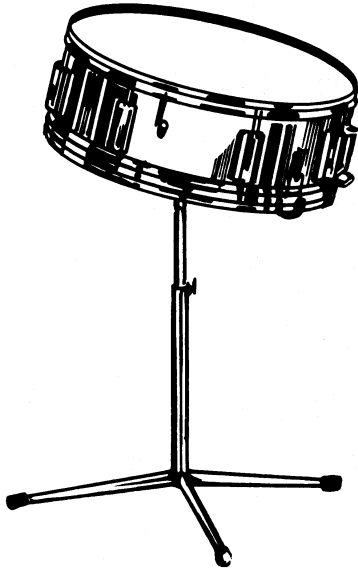


FIG. 1

SETTING UP THE SNARE DRUM

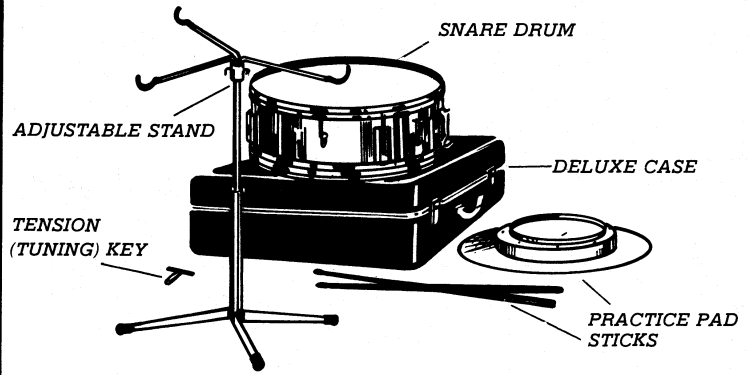
Figure 1 above shows the correct position of snare drum on stand with snare strainer near single arm of snare stand basket.

The snare drum on stand should have the proper playing angle. The drum should be parallel to the floor or tilted at a slight angle moving downward from the left hand to the right as shown in Fig. 1.

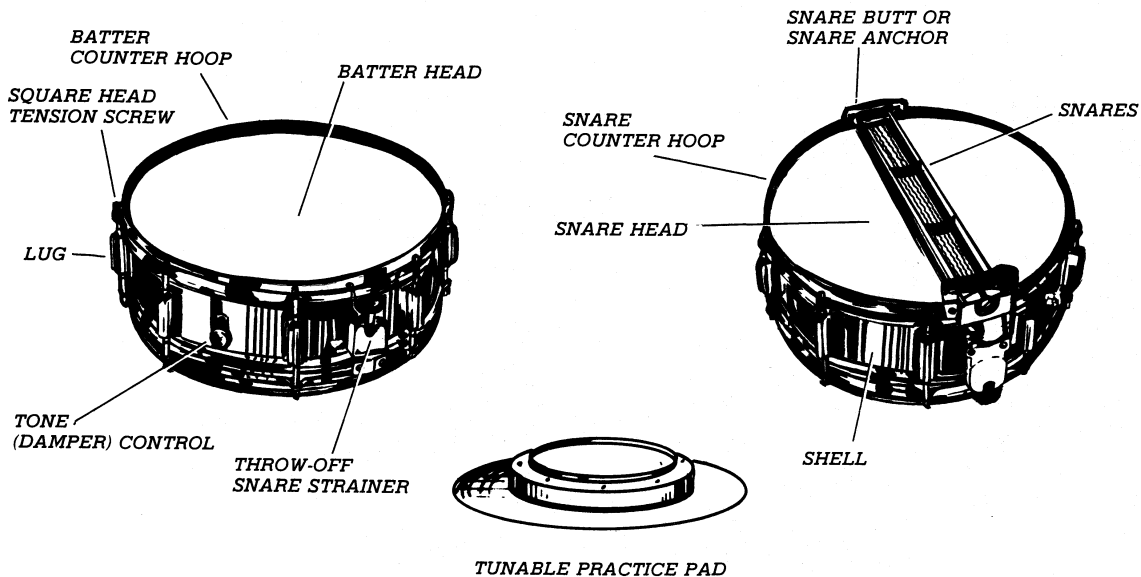
TEACHER'S MAKE SURE BOX

1. GET ACQUAINTED.
2. ACQUAINT STUDENTS WITH THEIR EQUIPMENT.
3. EXPLAIN HAND POSITIONS. MAKE SURE THAT THE STUDENT UNDERSTANDS THE HAND POSITIONS.
4. DEMONSTRATE HOW TO STRIKE THE DRUM.
5. INTRODUCE THE BASIC STICK EXERCISES AS A ROTE LESSON.

DELUXE DRUM KIT



SNARE DRUM PARTS & ACCESSORIES



A CHOICE FOR HOLDING YOUR DRUM STICKS

The cause of most student difficulties can be traced to incorrect hand positions. The foundations of good drumming technique are correct hand positions. The following pictures illustrate the correct hand positions from various views. Study and refer to them often.

THE MATCHED GRIP

The Matched Grip is the simplest way to hold drum sticks correctly. In the opinion of the authors, the Matched Grip should be recommended for the beginning percussionist. Each hand holds the stick exactly the same. With the Matched grip the stick becomes an extension of the arm.

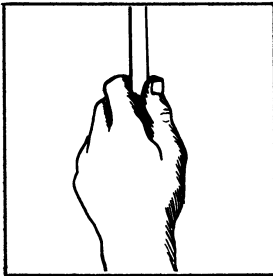


FIG. 2 View of the left hand

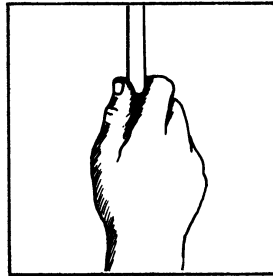


FIG. 3 View of the right hand

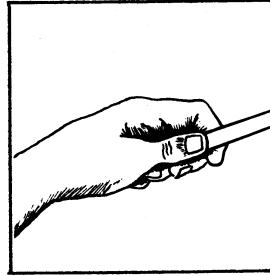


FIG. 4 View of the left hand from the right side

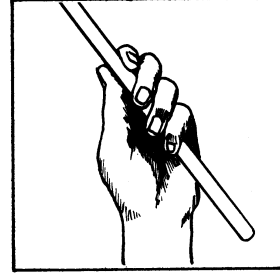


FIG. 5 The Right Hand as it would appear in a mirror

THE TRADITIONAL GRIP THE LEFT HAND POSITION

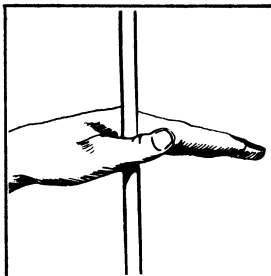


FIG. 6 Grasp the stick between the thumb & 1st finger

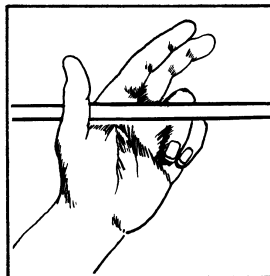


FIG. 7 Place the 3rd finger & pinky under the stick

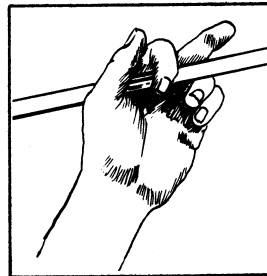


FIG. 8 Place the 1st finger & 1/2 the 2nd finger over the stick

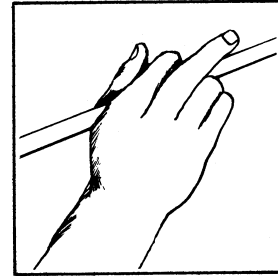


FIG. 9 View as seen in a mirror

THE RIGHT HAND POSITION

THE CONCERT GRIP

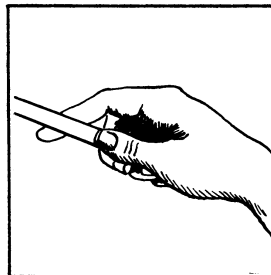


FIG. 10 View from the left side

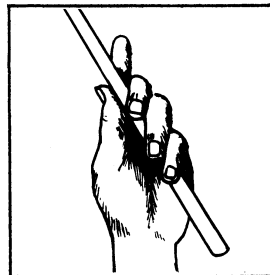


FIG. 11 Front view as it would appear in a mirror

THE PARADE GRIP

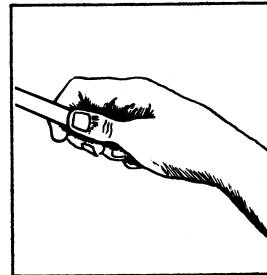


FIG. 12 View from the left side

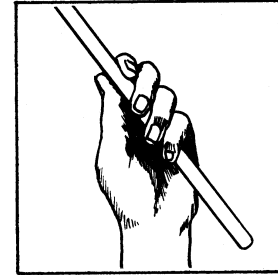


FIG. 13 Front view as it would appear in a mirror

A CHOICE OF DRUM STICKS

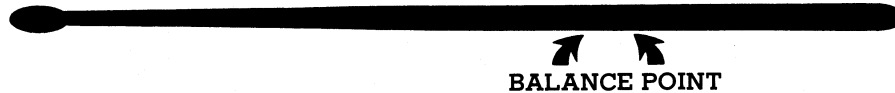
The models of SNARE DRUM STICKS listed below are suggested as the most practical choice for the beginning percussionist. These selections represent distinctive models and styles. Brand names are not listed.

5A	16"	SMALL SHAFT FOR SMALLEST HAND—MAXIMUM TAPER FOR BOUNCE AND FEEL.
5B	16"	SHAFT SLIGHTLY THICKER FOR MEDIUM HAND—THINNESS OF "B" MODEL STICKS WITH SAME BASIC TAPER OF 5A, YET SIZED SLIGHTLY THICKER THAN 5A.
2B	16"	THE "UNIVERSAL" MODEL—THE HEAVIEST STICK RECOMMENDED FOR BEGINNER'S. LARGER HEAD AND SHAFT THAN 5B.

THE BALANCE POINT

"Balance Point" in *matched grip* is the "fulcrum" where the thumb and forefinger of each hand meet on the stick indicated in FIG. 14. In *traditional grip* the balance point or "fulcrum" is the same as the right hand matched grip while the "V" formed by the thumb and forefinger of the left hand forms the balance point of the traditional left hand grip indicated in FIG. 15.

BEAD
OR
TIP



BUTT

THE BASIC RULE TO FIND THE BALANCE POINT

Measure from the butt end of stick a distance equal to one third of the total length of the stick. Mark the Balance Point on each stick. MEASURING THE BALANCE POINT IS A MUST BEFORE AND DURING EVERY PRACTICE SESSION.

Regardless of grip, each stick must have 2/3rd" of length available for equal "stroke" and "sound."

The "Balance Point" promotes an "even sound" by basically fostering an "even" or "like" 2/3rds of the stick for Basic Balance.

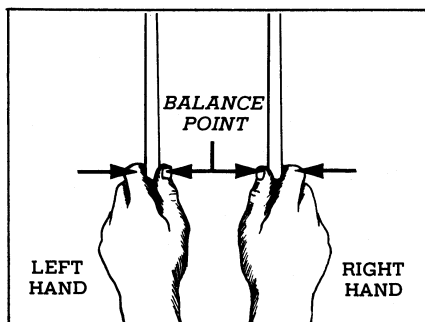


FIG. 14 THE MATCHED GRIP

CHECKING THE BALANCE POINT

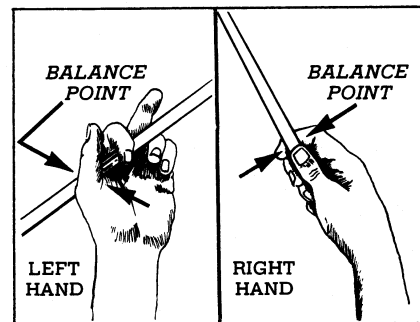


FIG. 15 THE TRADITIONAL GRIP

REMEMBER TO CHECK THE BALANCE POINT BEFORE & DURING EACH PRACTICE SESSION.

STICK POSITIONS STRIKING THE DRUM



FIG. 16 Strike the drum near the Center for most playing



FIG. 17 Strike the drum near the Far Edge for a Softer sound

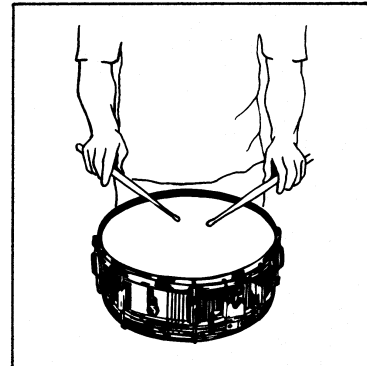


FIG. 18 View of the Matched Grip position with both sticks near the center

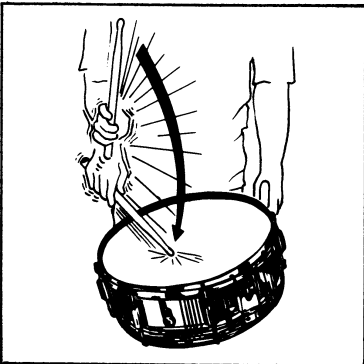


FIG. 19 View showing the Right Hand Down Stroke

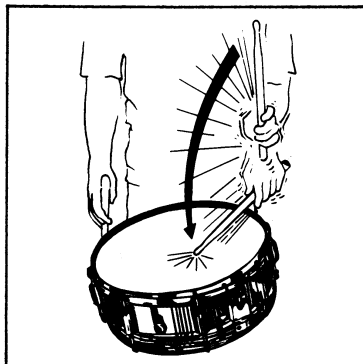


FIG. 20 View showing the Left Hand Down Stroke

On the following pages, you will find "guidesigns" indicating proper stroke and proper sticking.



INDICATES
DOWN STROKE
WITH RIGHT
HAND



INDICATES
DOWN STROKE
WITH LEFT
HAND

STROKE AND STICKING GUIDE

TUNING (TENSIONING) THE SNARE DRUM

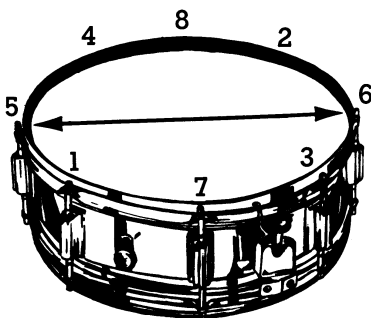


FIG. 21 THE BATTER HEAD

USING THE DRUM KEY, TIGHTEN ONE TURN AT A TIME—ACROSS FROM EACH OTHER—EXAMPLE 1-2-3-4 ETC AS SHOWN IN FIG 21. THE BATTER HEAD SHOULD HAVE A MINIMUM OF FOUR FULL TURNS—MAXIMUM SIX. THE SNARE HEAD (FIG. 22) SHOULD BE TUNED IN THE SAME WAY WITH A MINIMUM OF FOUR TURNS AND A MAXIMUM OF SIX. TO CHECK EVEN TENSION ON EITHER HEAD COUNT THE THREADS ON THE TENSION SCREW. ALL SCREWS SHOULD HAVE THE SAME NUMBER SHOWING ABOVE THE LUG IF EVEN TENSION HAS BEEN APPLIED. TO ADJUST THE SNARES, USE ONE HALF TURNS OF THE SNARE TENSION KNOB. MAXIMUM TENSION SHOULD BE FOUR HALF TURNS.

FOR CRISP SOUNDS AND FOR FINE TUNING THE SNARE HEAD CAN BE TUNED SLIGHTLY TIGHTER THAN THE BATTER HEAD.

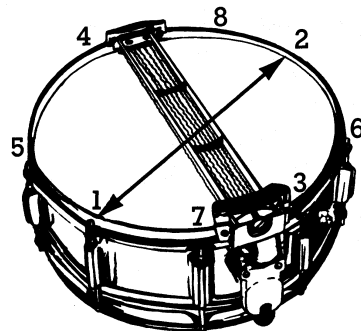



FIG. 22 SHOWING THE SNARE HEAD

EXERCISE NO. 1

"Daily Playing Exercise" starts with 10 down strokes (designated by ) with each hand progressing to one stroke with each hand. This process is reversed by starting with one stroke with each hand and progressing to 10. This exercise is to be read across the page from left to right.

READ ACROSS THE PAGE FROM LEFT TO RIGHT

LINE

A	RIGHT HAND →	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩
B	LEFT HAND →	①	②	③	④	⑤	⑥	⑦	⑧	⑨	⑩
C	RIGHT HAND →	①	②	③	④	⑤	⑥	⑦	⑧	⑨	
D	LEFT HAND →	①	②	③	④	⑤	⑥	⑦	⑧	⑨	
E	RIGHT HAND →	①	②	③	④	⑤	⑥	⑦	⑧		
F	LEFT HAND →	①	②	③	④	⑤	⑥	⑦	⑧		
G	RIGHT HAND →	①	②	③	④	⑤	⑥	⑦			
H	LEFT HAND →	①	②	③	④	⑤	⑥	⑦			
I	RIGHT HAND →	①	②	③	④	⑤	⑥				
J	LEFT HAND →	①	②	③	④	⑤	⑥				
K	RIGHT HAND →	①	②	③	④	⑤					
L	LEFT HAND →	①	②	③	④	⑤					
M	RIGHT HAND →	①	②	③	④						
N	LEFT HAND →	①	②	③	④						
O	RIGHT HAND →	①	②	③							
P	LEFT HAND →	①	②	③							
Q	RIGHT HAND →	①	②								
R	LEFT HAND →	①	②								
S	RIGHT HAND →	①									
T	LEFT HAND →	①									

WHEN YOU HAVE FINISHED
LINES A THRU T, START AT
THE BOTTOM (LINE T) AND
WORK BACK TO THE TOP
THRU LINE A.

REPEAT THIS PAGE FIVE TIMES EACH DAY

1. MORNING 2. AFTER SCHOOL 3. BEFORE SUPPER 4. AFTER SUPPER 5. BEFORE BED

Hold your drum sticks in the proper positions every time you watch TV this week. Keep shifting them from hand to hand until you can remember the position.

REVIEW

1. REVIEW DAILY EXERCISE NO. 1 PAGE 7 FORWARD AND BACKWARD.
2. VARY DAILY EXERCISE SO IT READS AS FOLLOWS:

READ ACROSS THE PAGE FROM LEFT TO RIGHT

	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND	RIGHT HAND	LEFT HAND
NUMBER OF STROKES EACH HAND	10	8	9	7	8	6	7	5	6	4	5	3	4	2	3	1
	1	3	2	4	3	5	4	6	5	7	6	8	7	9	8	10

EXERCISE NO. 2

STRIKE DRUM IN CENTER OF HEAD

Ⓛ = STRIKE LEFT HAND

Ⓡ = STRIKE RIGHT HAND

LINE 1. Ⓡ Ⓛ Ⓡ Ⓛ | Ⓡ Ⓛ Ⓡ Ⓛ | Ⓡ Ⓛ Ⓡ Ⓛ | Ⓡ

LINE 2. Ⓛ Ⓡ Ⓛ Ⓡ | Ⓛ Ⓡ Ⓛ Ⓡ | Ⓛ Ⓡ Ⓛ Ⓡ | Ⓛ

WATCH FOR STICKING CHANGES!

LINE 3. Ⓡ Ⓡ Ⓡ Ⓡ | Ⓛ Ⓛ Ⓛ Ⓛ | Ⓡ Ⓡ Ⓡ Ⓡ | Ⓛ

LINE 4. Ⓛ Ⓛ Ⓛ Ⓛ | Ⓡ Ⓡ Ⓡ Ⓡ | Ⓛ Ⓛ Ⓛ Ⓛ | Ⓡ

LINE 5. Ⓡ Ⓡ Ⓛ Ⓛ | Ⓡ Ⓡ Ⓛ Ⓛ | Ⓡ Ⓡ Ⓛ Ⓛ | Ⓡ

LINE 6. Ⓛ Ⓛ Ⓡ Ⓡ | Ⓛ Ⓛ Ⓡ Ⓡ | Ⓛ Ⓛ Ⓡ Ⓡ | Ⓛ

LINE 7. Ⓡ Ⓛ Ⓛ Ⓛ | Ⓡ Ⓛ Ⓛ Ⓛ | Ⓡ Ⓛ Ⓛ Ⓛ | Ⓡ

LINE 8. Ⓛ Ⓡ Ⓡ Ⓡ | Ⓛ Ⓡ Ⓡ Ⓡ | Ⓛ Ⓡ Ⓡ Ⓡ | Ⓛ

PRACTICE THREE TIMES DAILY: MORNING, AFTER SCHOOL, AFTER SUPPER.

EXERCISE NO. 3

LEARNING ABOUT QUARTER NOTES

1.

2.

WATCH STICKING CHANGES

PLAY EACH LINE 4 TIMES

3.

4.

5.

6.

7.

8.

PRACTICE LESSON 3 TWICE EACH DAY

LET YOUR STICK BOUNCE.

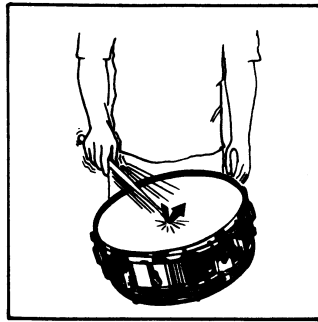


FIG. 23 The Right Hand Bounce

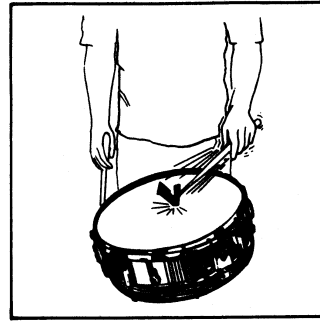
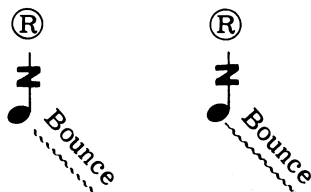
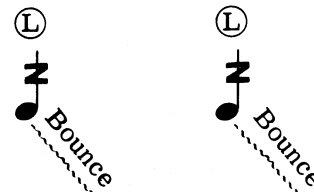


FIG. 24 The Left Hand Bounce



PRACTICE BOUNCING YOUR STICKS FOR SEVERAL MINUTES EACH DAY. REPEAT 10 to 1 to 10 EXERCISE IN LESSON 1 USING BOUNCES.

Measure = Distance between Bar lines

EXERCISE NO. 4
RESTS – COUNT, BUT DON'T PLAY

Repeat to Beginning

Count → 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1. | R L R (Rest) | L R L (Rest) | R L R L | R (Rest) L |

Measure Measure Measure

Count → 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2. | rest | 1st. R L R | 2nd. L R L | rest | L R L | rest | R L R | rest | L R | rest |

Count → 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

3. | 1st. R | 2nd. L | L R | R L | R L | R L | R L | R L | R L | R L | R L | R L |

Count → 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

4. | 1st. R | 2nd. L | R L | L R | R L | L R | R L | L R | R L | L R | R L | L R | R L |

REVIEW EXERCISE 3 LINES 3 TO 8. PRACTICE TWICE EACH DAY

TIME (METER) SIGNATURES

$\frac{4}{4}$ $\frac{3}{4}$ $\frac{2}{4}$

$\frac{4}{4}$ = Top number tells how many counts in a measure.
 $\frac{4}{4}$ = Bottom number tells what kind of a note gets one count.

Bottom Number Code

$\frac{1}{4}$ = Whole Note (\circ) $\frac{2}{4}$ = Half Note ($\overset{|}{\circ}$)
 $\frac{4}{4}$ = Quarter Note (\jmath) $\frac{8}{4}$ = Eighth Note ($\underset{|}{\jmath}$)

EXERCISE NO. 5

Count → 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1. $\frac{4}{4}$

Count → 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3 1 2 3

2. $\frac{3}{4}$

Count → 1 2 1 2 1 2 1 2 1 2 1 2 1 2 1 2

3. $\frac{2}{4}$

Count → 1 2 3 4

4. $\frac{4}{4}$

Count → 1 2 3

5. $\frac{3}{4}$

Count → 1 2

6. $\frac{2}{4}$

You write an exercise in $\frac{4}{4}$:

7. $\frac{4}{4}$

PRACTICE EACH LINE 4 TIMES. COUNT OUT LOUD AS YOU PLAY

EXERCISE NO. 6
CHANGE TIME AS YOU GO

Four staves of musical notation for Exercise No. 6. Each staff begins with a 4/4 time signature. The first staff changes to 3/4, the second to 2/4, and the third and fourth return to 3/4. The notes are quarter notes and eighth notes with beams, demonstrating the change in time signature.

EXERCISE NO. 7
BOUNCE ALONG

Four staves of musical notation for Exercise No. 7. Each staff begins with a 4/4 time signature. The first staff changes to 3/4, the second to 2/4, and the third and fourth return to 2/4. The notes are quarter notes with stems, labeled with 'R' (Right) and 'L' (Left) in circles. Annotations include 'Single No Bounce', 'Single', and 'Single' with arrows pointing to specific notes.

WHEN THE TIME SIGNATURES CHANGE, KEEP THE SPEED OF QUARTER NOTES THE SAME.

WHOLE AND HALF NOTES, THE TIE



This is Called A Tie

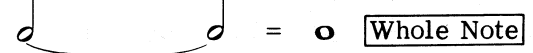
It Joins the values of two notes.

$$(25\text{¢}) + (25\text{¢}) = (50\text{¢})$$



Half Note

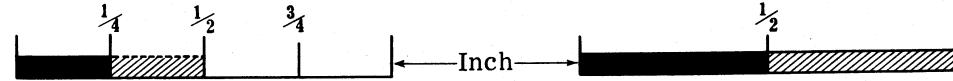
$$(50\text{¢}) + (50\text{¢}) = 1 \text{ Dollar}$$



Whole Note

$$\frac{1}{4} + \frac{1}{4} = \frac{1}{2}$$

$$\frac{1}{2} + \frac{1}{2} = 1$$



EXERCISE NO. 8

Count 1 2 3 4

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

PUT THEM ALL TOGETHER

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

Count 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

EXERCISE NO. 9

A DUET IS PLAYING TOGETHER WITH SOMEONE ELSE

Count-1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1st. Part $\frac{4}{4}$ R L R L Whole Rest Half Rest Quarter Rests

Count-1 2 3 4 1 2 3 4 1 2 3 4

2nd Part $\frac{4}{4}$ Whole Rest Half Rest R L R L R L R L

Count-1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

1st. Part R L R L R L R L R L R L R L

Count-1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4

2nd Part R L R L R L R L R L R L

If you are in a class, divide the class in half. Have one half play part 1 and the other half play part 2.
If you have a recorder at home, record the 1st part, then play the 2nd part with the recorder. Count 1-2-3-4 before you start to play.

EXERCISE NO. 10

BOUNCES WITH HALF'S & QUARTER'S


$\frac{4}{4}$ z z z z

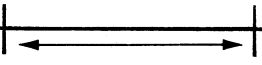
z z z z z z z z

z z z z z z z z


z z z z z z z z


CIRCLE THE CORRECT ANSWER

1.  IS CALLED A: HALF NOTE – QUARTER NOTE – REST


2.  BETWEEN THE BAR LINES IS CALLED:
REST – TIME SIGNATURE – MEASURE





3. $\frac{4}{4}$ IS CALLED A: TIME SIGNATURE – MEASURE – REST





4.  IS A: HALF NOTE – BOUNCE BEAT – WHOLE NOTE

5.  IS A: HALF NOTE – BOUNCE BEAT – WHOLE NOTE

6.  IS A: NOTE – BAR – REST

7.  IS CALLED A: TIE – REST – BAR

8.  =   

9.  =   

10. $\frac{2}{4}$ HOW MANY COUNTS IN A |MEASURE|? 4 2 3

EXERCISE NO. 11 RESTS

OR HOW TO KEEP QUIET

Whole Rest Half Rests Quarter Rests

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

PLAY SOME - REST SOME

EXERCISE NO. 12 REST TOGETHER (DUET)

1st Part

2nd Part

1st.

2nd

EXERCISE NO. 13

POGO STICK

BOUNCE & REST

Accent Strike Louder

Musical notation for Exercise No. 13, POGO STICK, BOUNCE & REST. The notation is in 4/4 time and consists of four staves. The first staff begins with a 4/4 time signature. The notation includes quarter notes with stems pointing up and down, and rests. A box labeled "Accent" is placed over the first note of the second measure, with the text "Strike Louder" written below it. The exercise concludes with a double bar line.

EXERCISE NO. 14

"MAGIC 16"

WITH BOUNCES

Musical notation for Exercise No. 14, "MAGIC 16", WITH BOUNCES. The notation is in 4/4 time and consists of four staves. The first staff begins with a 4/4 time signature. The notation includes quarter notes with stems pointing up and down, and rests. The exercise concludes with a double bar line.

INTRODUCING 8TH NOTES

8th Notes are twice as fast as quarter Notes

(♪) single 8th Note (♪♪) Two or more 8th notes are joined at the top.

Count → 1 & 2 & 1 & 2 & 1 2 1 2

1. $\frac{2}{4}$
Foot → 1 & 2 & 3 & 1 & 2 & 3 & 1 2 3 1

2. $\frac{3}{4}$
Foot → 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 2 3 4 1 2 3 4

3. $\frac{4}{4}$
Foot → ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↑ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓ ↓

EXERCISE NO. 15
"MAGIC 16"
WITH 8TH NOTES


$\frac{4}{4}$
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

1 & 2 & 3 4 | 1 & 2 3 4 & | 1 2 3 & 4 & | 1 & 2 & 3 & 4 &

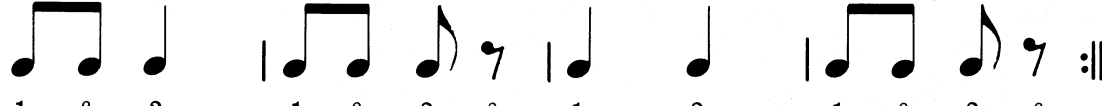
1 2 & 3 & 4 & | 1 & 2 3 & 4 & | 1 & 2 & 3 4 & | 1 & 2 & 3 & 4

INTRODUCING 8TH RESTS

(7) 8th Rest equals the value of an 8th note ()

1. 
1 2 1 & 2 & 1 & 2 & 1 & 2

Sound Alike

2. 
1 & 2 1 & 2 & 1 2 1 & 2 &

Sound Alike

3. 
1 2 & 3 & 1 2 & 3 & 1 2 & 3 & 1 2 3

Sound Alike

4. 
1 & 2 & 3 4 1 & 2 & 3 4 1 2 & 3 4 & 1 2 3 4

EXERCISE NO. 16

"MAGIC 16"

WITH 8TH RESTS


1 2 3 4 1 & 2 3 4 1 2 & 3 4 1 2 3 & 4

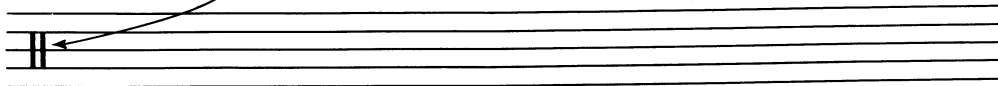

1 2 3 4 & 1 & 2 3 & 4 1 2 & 3 4 & 1 2 & 3 & 4


1 & 2 & 3 4 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

Percussion Clef

Musical Staff



EXERCISE NO. 17
BOUNCE THE 8TH'S
BOUNCE IN 4

EXERCISE NO. 18
BOUNCE IN 3

EXERCISE NO. 19
BOUNCE IN 2

EXERCISE NO. 20
6/8 TIME

1. **Accent** → **>**

2.

WATCH STICKING!

♂ = HOLD STICK UP

3.

4.

5.

6.

7.

8.

THE FINAL PLAYING TEST

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.
- 9.
- 10.

TEACHER EVALUATION

	CATEGORIES	EXCELLENT	GOOD	FAIR	POOR
1	<i>Right Hand Position</i>				
2	<i>Left Hand Position</i>				
3	<i>Stick Movement</i>				
4	<i>Knows How To Set Up Drum</i>				
5	<i>Attitude Toward Playing And Practicing</i>				

RECOMMENDATION:

- _____ CONTINUE WITH SCHOOL LESSONS
- _____ CONTINUE, BUT ALSO HAVE OUTSIDE PRIVATE LESSONS
- _____ CHANGE TO ANOTHER INSTRUMENT
- _____ DISCONTINUE LESSONS

TEACHER COMMENT:

 TEACHER'S NAME

CERTIFICATE OF COMPLETION

THIS IS TO CERTIFY THAT

_____ NAME _____ SCHOOL

Has successfully completed the Pre-Basic Drum Book and is entitled to advance to the Basic Drum Book and Little Champ 1st Year Drum Solo's.

_____ TEACHER'S NAME _____ DATE