Laker Drumline 2017

Marching Snare Drum Technique

This packet is intended to define a base framework of knowledge to adequately play a marching snare drum at the collegiate level. We understand that every high school drumline has its own approach to technique, so it's crucial that <u>ALL</u> prospective members approach their hands with a fresh mind and a clean slate. Mastery of the following concepts & terminology will dramatically improve your experience during the audition process and beyond. Happy drumming!

APPROACH

The technique outlined in this packet is designed to maximize efficiency of motion and sound quality. It is necessary to use a high velocity stroke while keeping your grip and your muscles relaxed. Keep these key points in mind as you work to refine the music in this packet. Tension in your upper body, lack of oxygen to your muscles, and squeezing the stick are good examples of technique errors that will hinder your ability to achieve the sound quality, efficiency, and control that we strive for.

GRIP

- **Fulcrum**
  - Right hand – about 1/3rd up from the butt end of the stick, point of pressure should be between the first knuckle on your index finger (the one closest to the tip of the finger) and the pad of the thumb.
  - Left hand – about 1/3rd up from the butt end of the stick, point of pressure should be down in the webbing of your thumb, between your thumb and the rest of the hand.
- **Back Fingers**
  - Right hand – the remaining three fingers should wrap comfortably around the stick, with the shaft of the stick sitting toward the cup of your fingers.
  - Left hand – connect the pad of your thumb to the first knuckle on your index finger. The stick will rest on your ring finger where the nail turns to skin, just in front of the first knuckle. Index and middle fingers should curve over top of the stick as much as the length of your fingers will allow, and pinky should rest with no tension.

- **Common Mistakes**
  - Losing the fulcrum in right hand. If it is in the correct place, there should be little to no space visible between your thumb and index finger.
  - Losing connection points in left hand, mostly the thumb/index connection. This should never be broken. Other connections are given leeway based on musical context.
  - Right hand stick angled more down the middle of the palm rather than in the cup of the fingers.

PLAYING POSITION

- **Arms**
  - With both sticks in hand, begin by relaxing both arms at your side.
  - Keeping your upper arms and shoulders relaxed, rotate from the elbow until your forearms reach a height where your sticks are angled slightly down toward the center of the drum head.
  - Elbows should hang comfortably at your sides, not too far from your body and not too close.
- **Hands**
  - Right hand – rotate slightly clockwise so the back of your hand is pointing a few degrees to your right rather than straight up. This is to get rid of a potential source of tension as well as to allow you to keep your elbow relaxed at your side.
  - Left hand – palm faces about forty five degrees to your right allowing you to get surface area on top of the stick for a weighty stroke.
- **Common Mistakes**
  - Holding elbows too far from your body, a “chicken wing” look.
  - Holding elbows too close to your body, restricting mobility and range of motion.
  - Setting playing surface too high or too low, likely resulting in one of the above errors.

STROKE TYPES

These basic stroke breakdowns are the most barebones skeleton for breaking down all of your music. Every stroke you play is a combination of your arms, wrists, and fingers working together. We will never go in depth defining every stroke for every note you play, however, it is essential to have an understanding of the mechanics of your stroke. To easily define them without visuals, we will use points A, B, and C. The starting point of the stroke is "point A", whatever the stick height is before the bead starts moving down at the head. "Point B" is your bead striking the drum in the center of the head. "Point C" is wherever your stick rebounds to after striking the drum and before beginning the next stroke.

- **Upstroke**
  - Low to high. Most commonly a tap followed by an accent. Point A is a lower dynamic (usually 3"), followed by point B, and point C is some dynamic higher than point A.
- **Downstroke**
  - High to low. Most commonly an accent followed by a tap. Point A is a higher dynamic, followed by point B, and point C is some dynamic lower than point A (usually 3").
- **Full stroke**
  - Also called legato stroke. In a sequence of full strokes, every stroke should look exactly the same and be smooth and connected. Point A is whatever the given dynamic may be, followed by point B, and point C is the same as point A.

DYNAMICS

We will use dynamics and heights to define all music. We will also use stick angles to help everyone agree on what these dynamics should look like.

- **Tacet** – sticks angled slightly down toward drum head, beads 1" above center of head
- ***1" / pp*** – from tacet height. Usually played at the edge of the head.
- ***3" / p*** – sticks parallel to the ground (0 degrees)

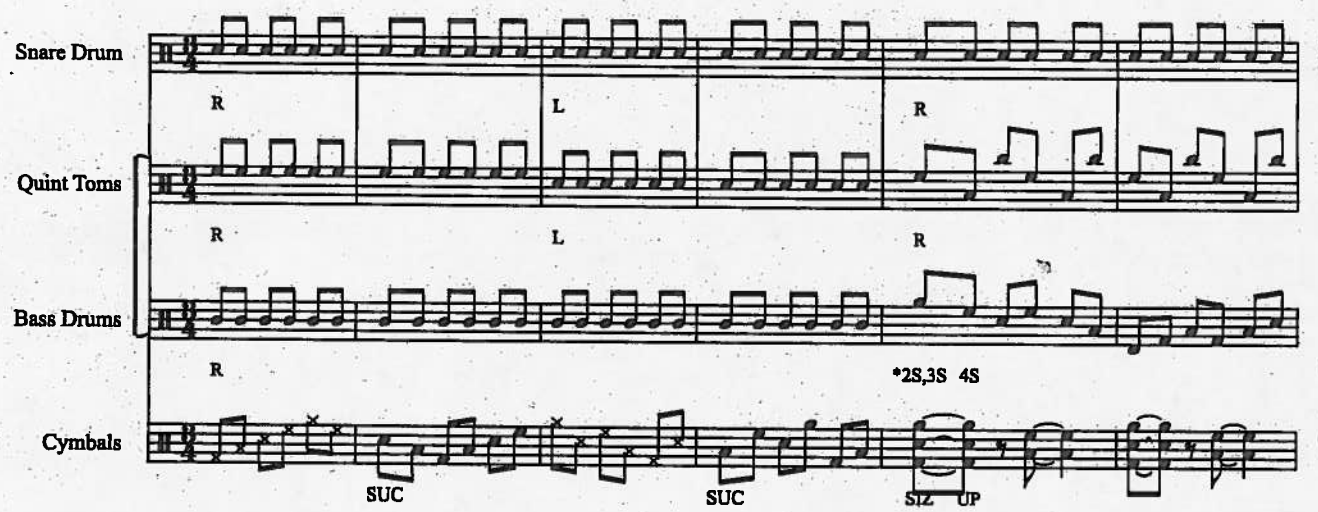
- ***6” / mp*** – sticks at 22.5 degrees (halfway between 0 and 45 degrees)
- ***9” / mf*** – sticks at 45 degrees (halfway between 0 and 90 degrees)
- ***12” / f*** – sticks slightly below vertical
- ***15” / ff*** – vertical sticks (90 degrees)
- ***RFL! / fff*** – as loud as possible (Really Freakin’ Loud!)

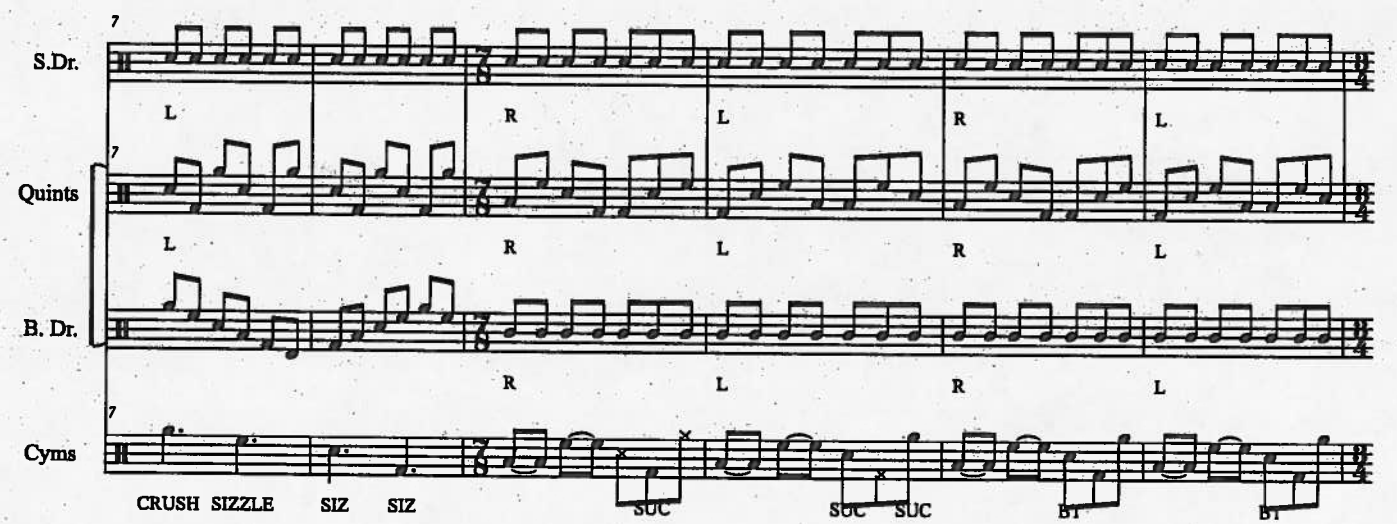
** *Unless otherwise specified, the notated dynamic will refer to the stick height of the accents, with the inner beats remaining at 3”.*

Legatos2010

GVSU

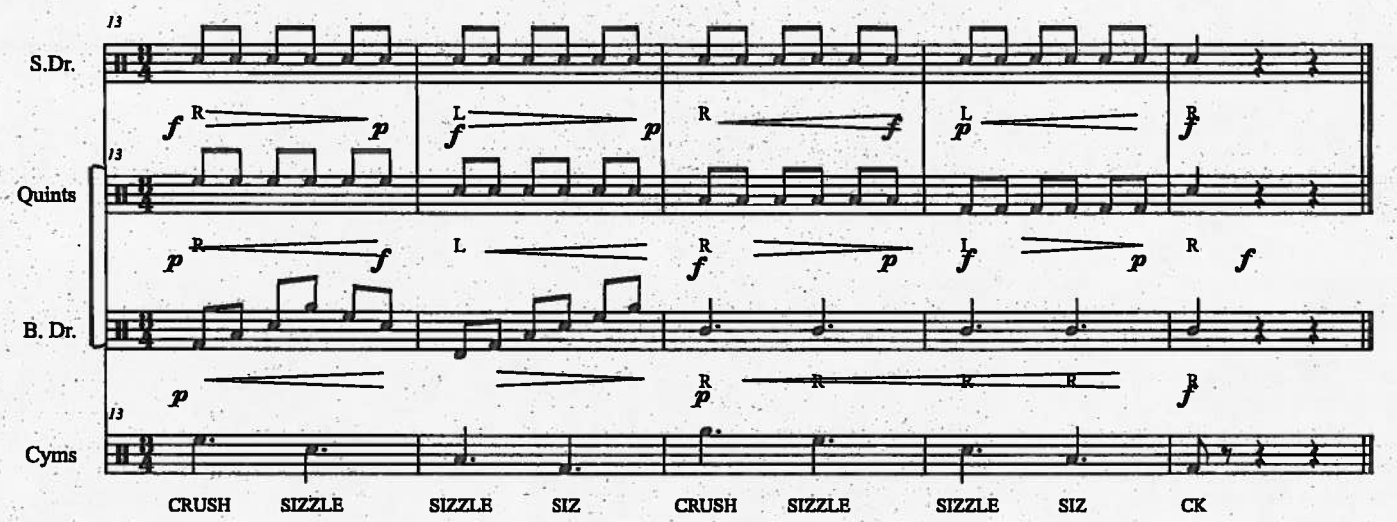
WillG





Intro

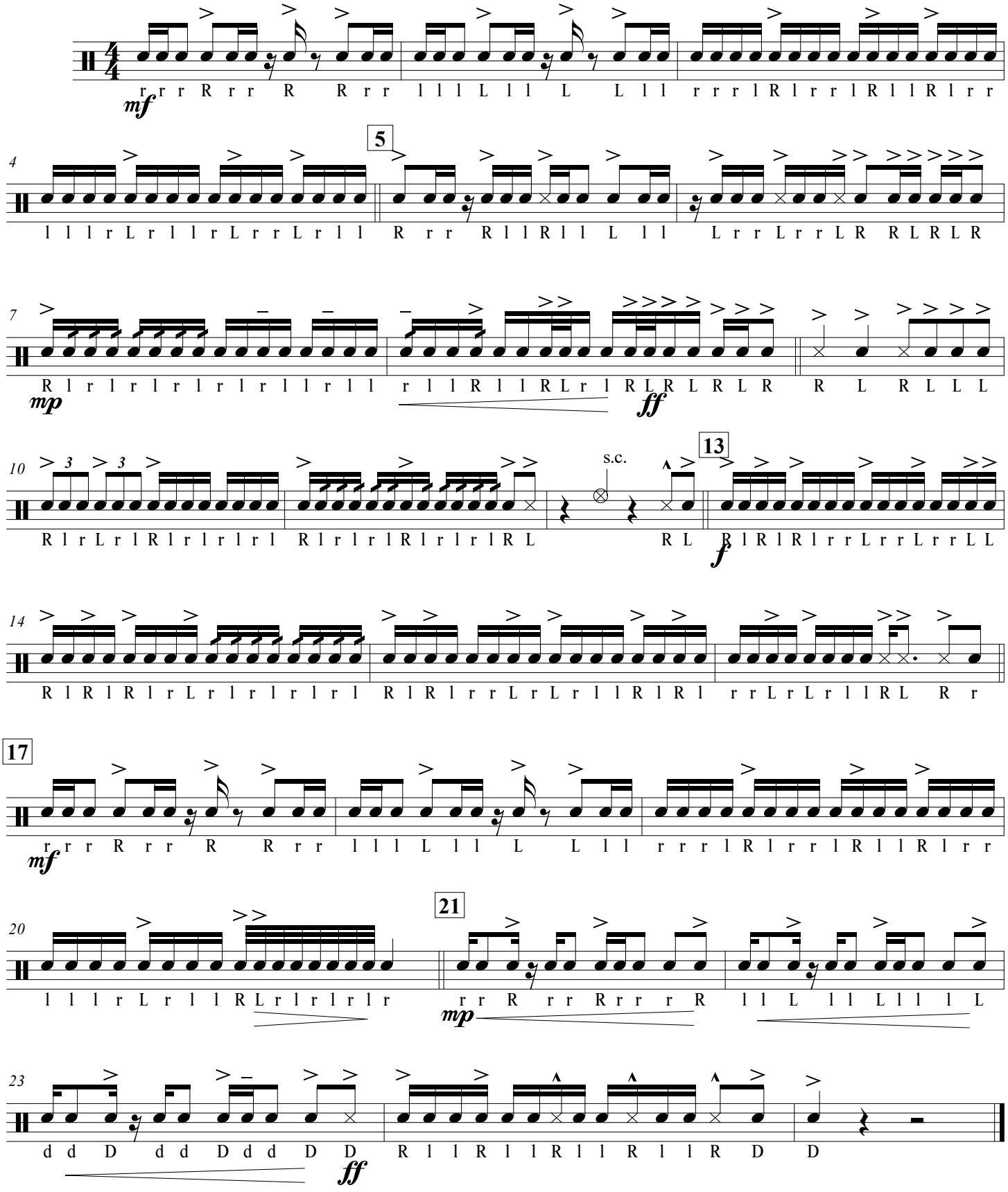
2


S.Dr.
Quints
B. Dr.
Cyms
CRUSH
SIZZLE
SIZZLE
SIZ
CRUSH
SIZZLE
SIZZLE
SIZ
CK

Snares

GVSU Marching Warmup

Kyle Morse

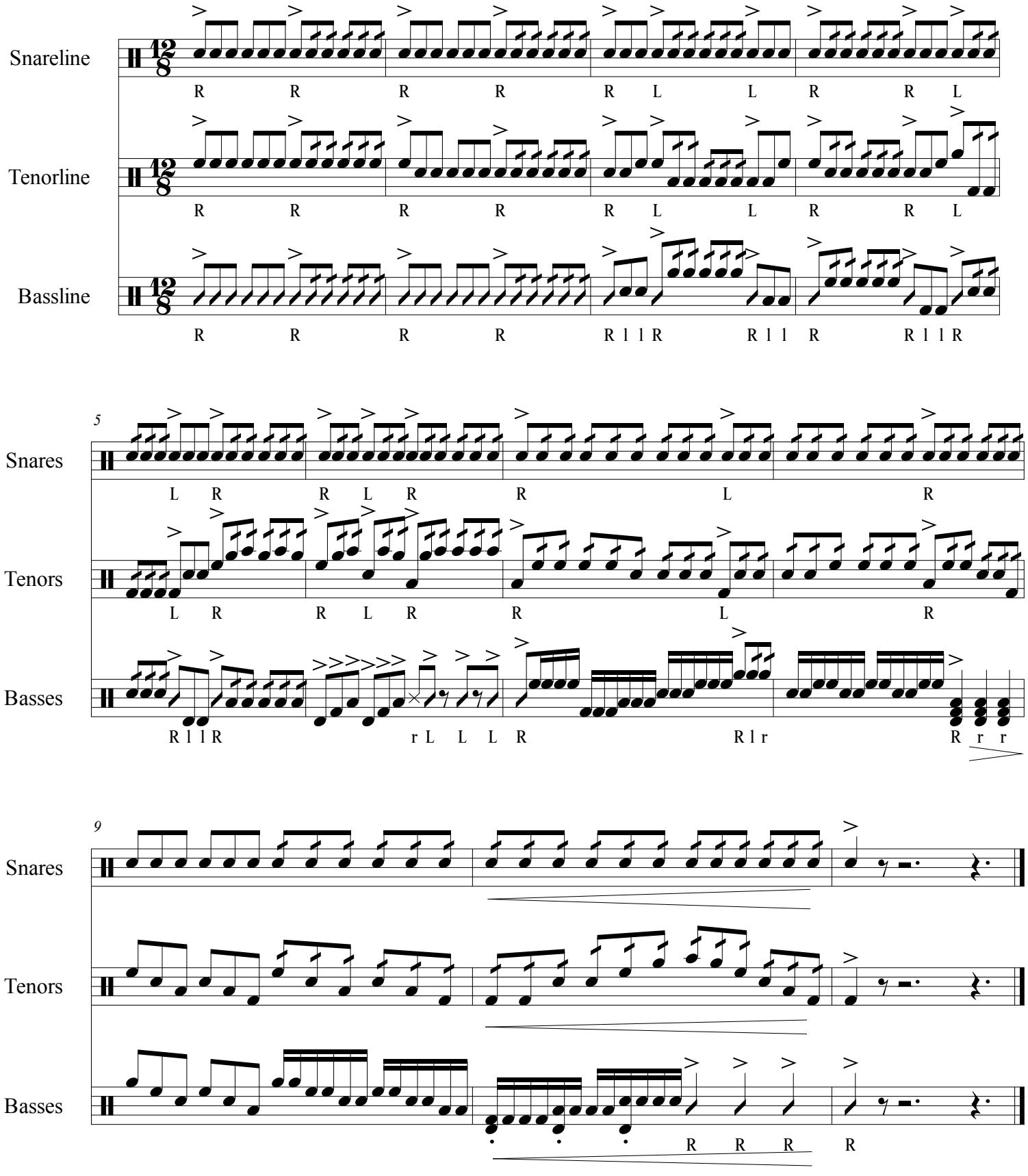


© 2015 Laker Drumline

Score

Rolls '15

Kyle Morse

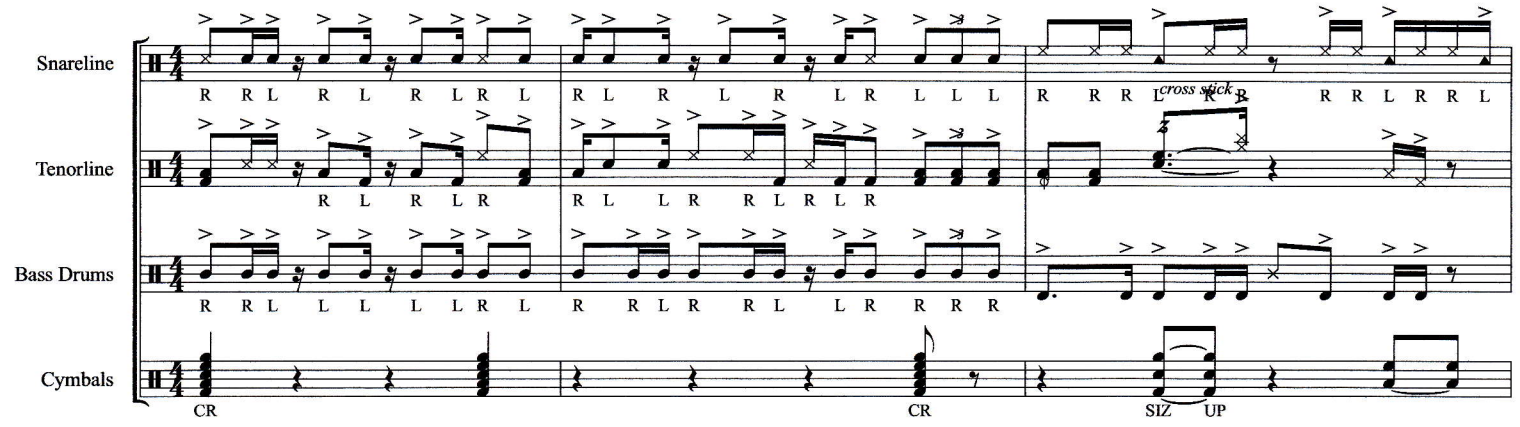


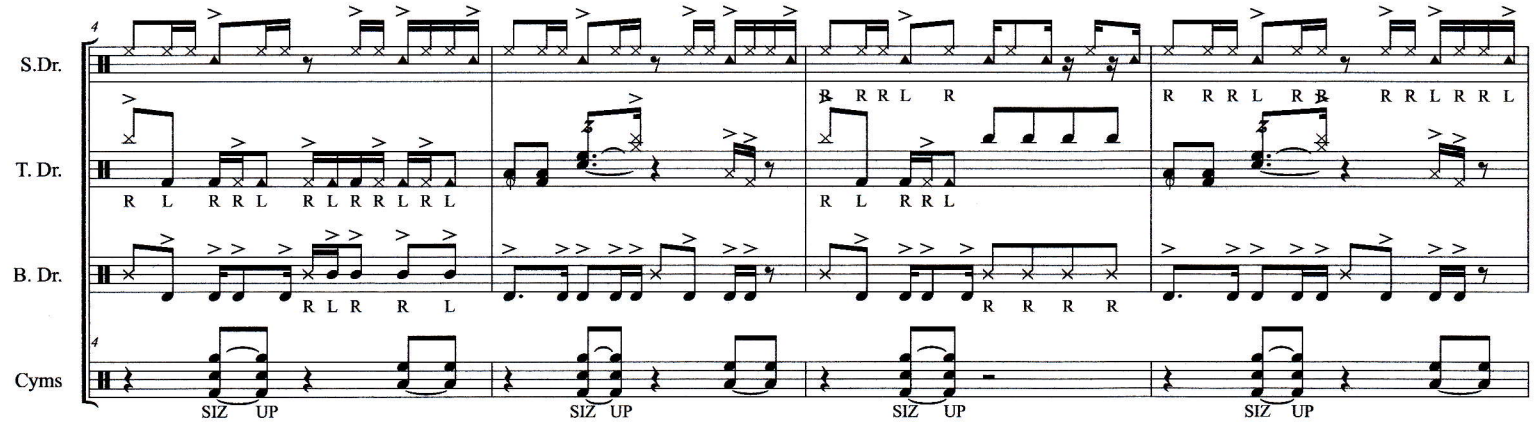
© 2015 Laker Drumline

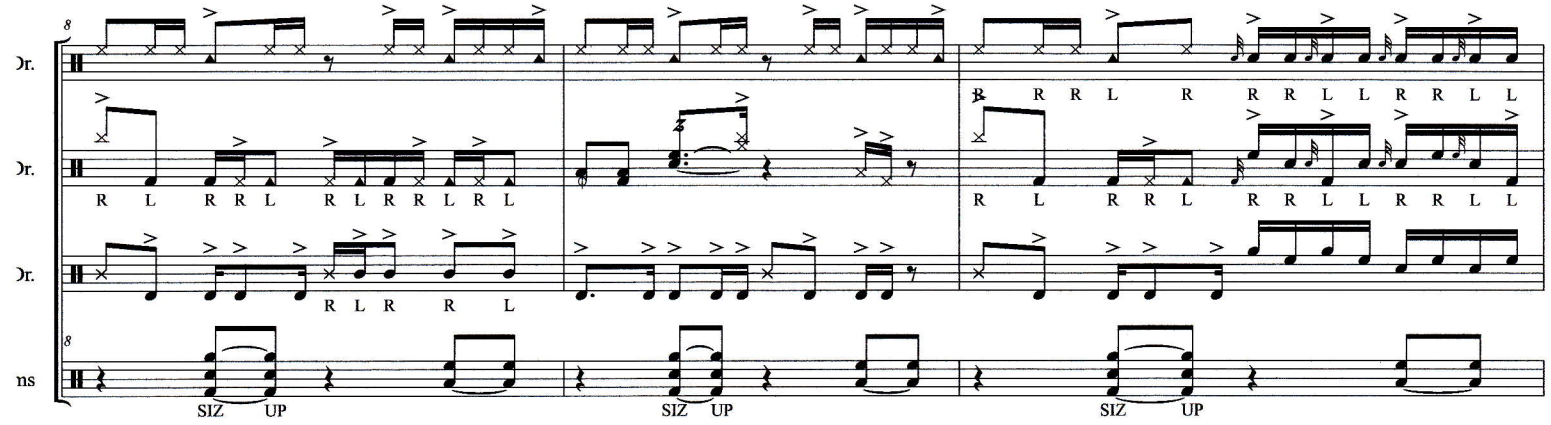
WillG

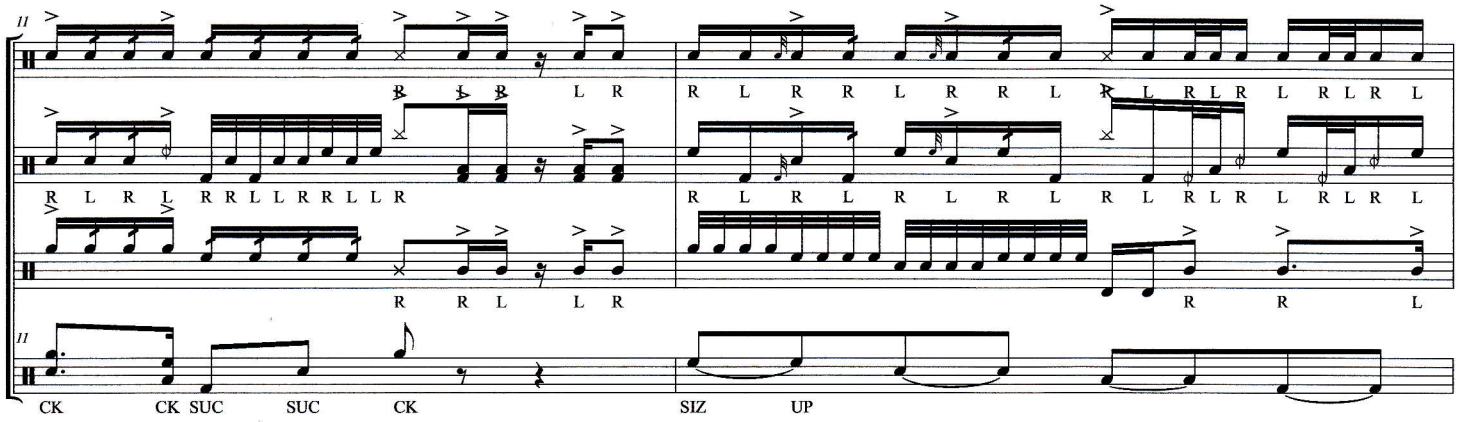
GVSU Street Beat

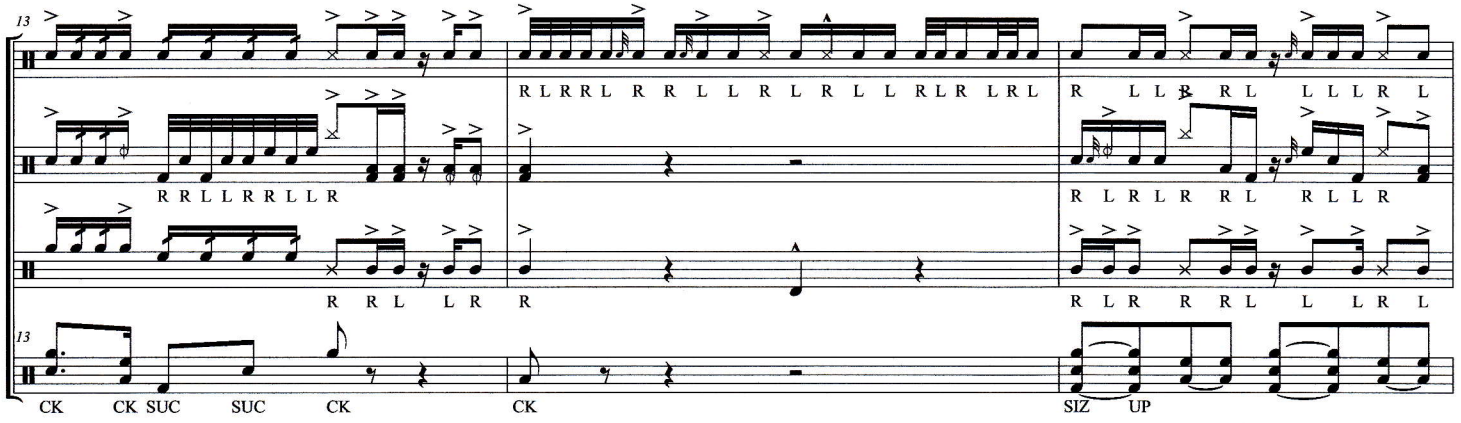
GVSU

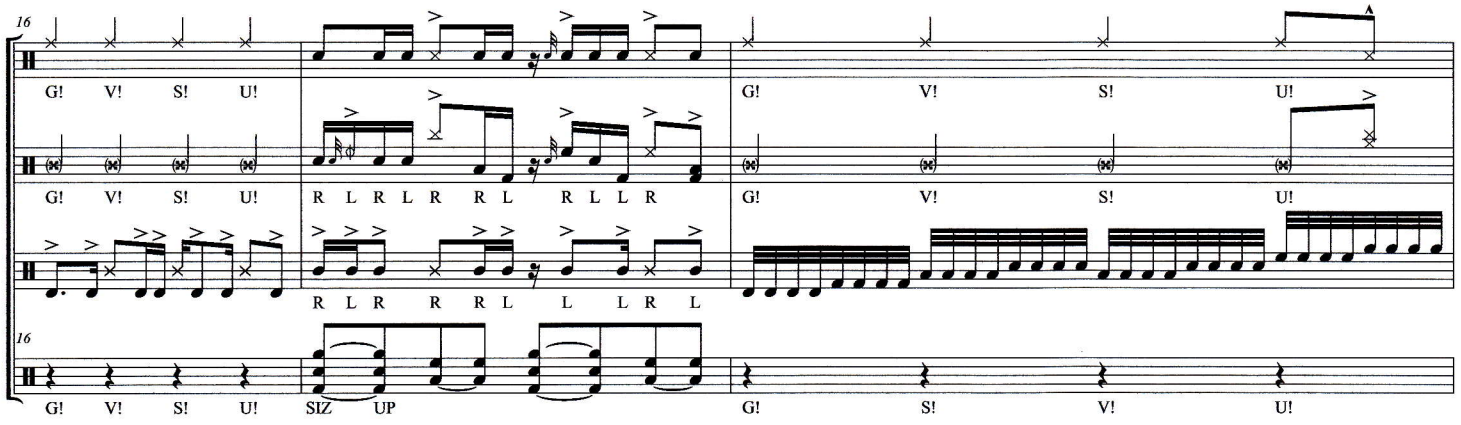




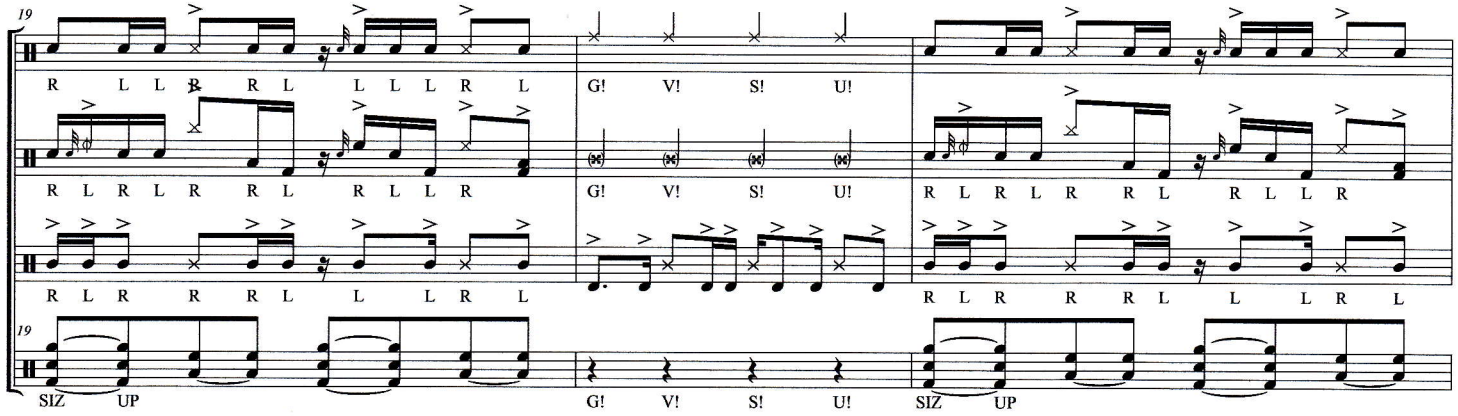


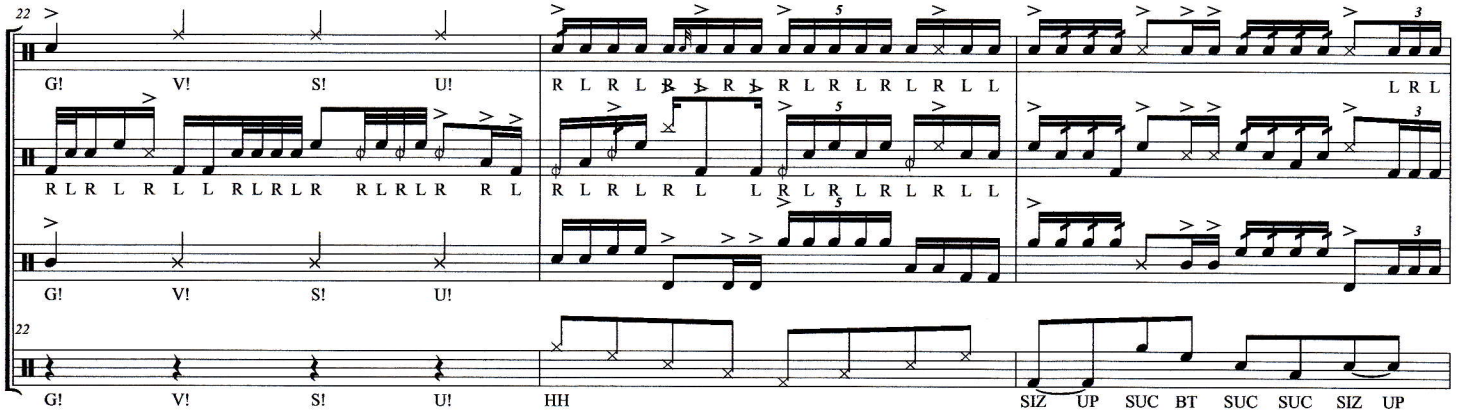

11
S.Dr.
T. Dr.
B. Dr.
Cyms
CK CK SUC SUC CK SIZ UP

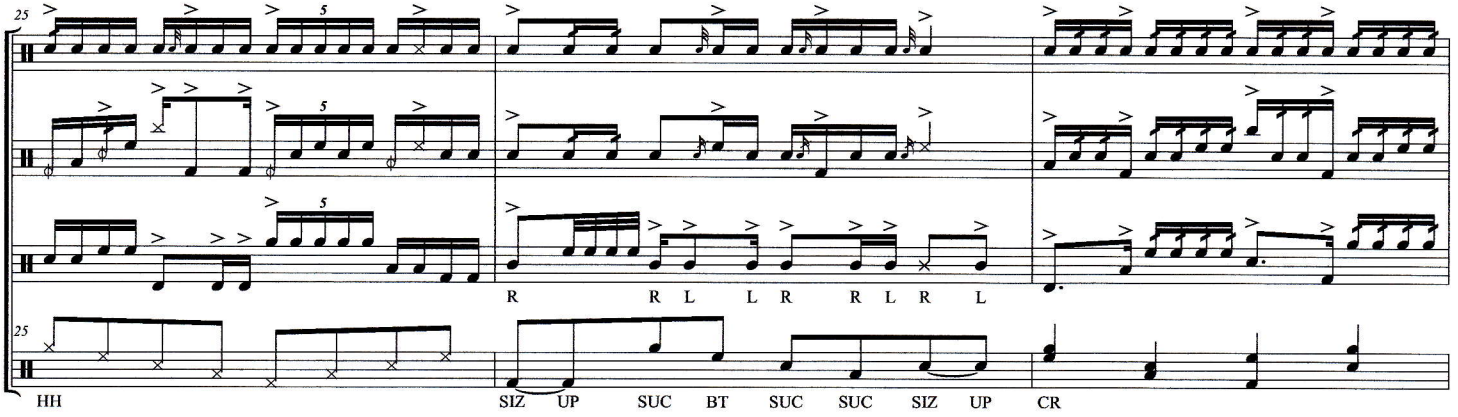

13
S.Dr.
T. Dr.
B. Dr.
Cyms
CK CK SUC SUC CK CK SIZ UP

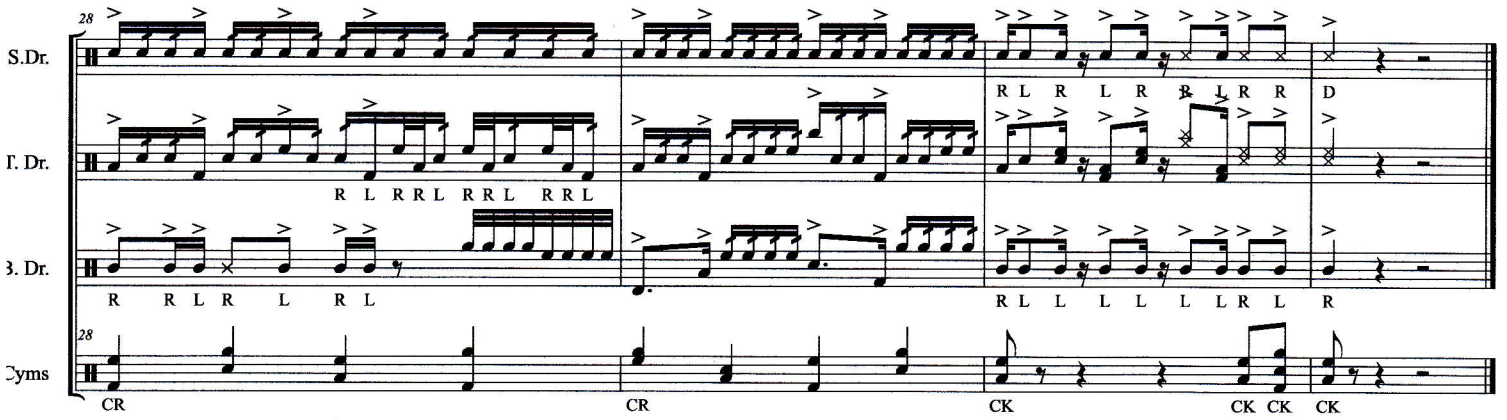

16
S.Dr.
T. Dr.
B. Dr.
Cyms
G! V! S! U! SIZ UP G! S! V! U!

3


19
Dr.
Dr.
Dr.
ms
R L L R L L L L R L
G! V! S! U!
R L R L R R L R L L R
G! V! S! U!
R L R L R R L R L L R
R L R R R L L L R L
G! V! S! U!
SIZ UP
G! V! S! U!
SIZ UP


22
Dr.
Dr.
Dr.
ms
G! V! S! U!
R L R L R L L R L R L R R L R L R L R L L
L R L
R L R L R L L R L R L R R L R L R L R L L
G! V! S! U!
G! V! S! U!
HH
SIZ UP SUC BT SUC SUC SIZ UP

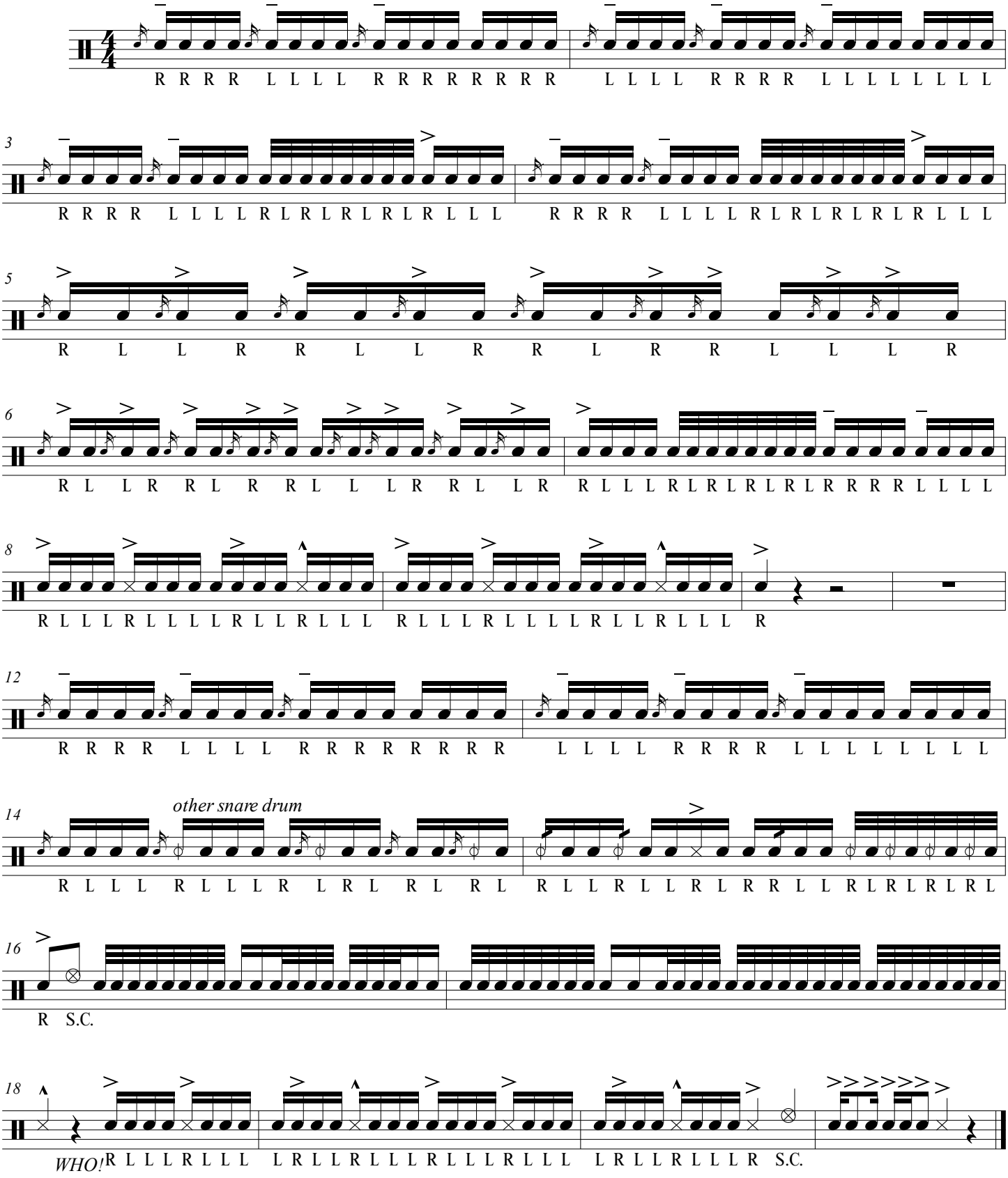

25
Dr.
Dr.
Dr.
ms
R R L L R R L R L
HH
SIZ UP SUC BT SUC SUC SIZ UP
CR


28
S.Dr.
R L R L R R D
T. Dr.
R L R R L R R L R R L
B. Dr.
R R L R L R L
R L L L L L L R L R
28
Cyms
CR
CR
CK
CK CK
CK

Louie's Left

GVSU

WillG
RickG
LaurenK
KyleM



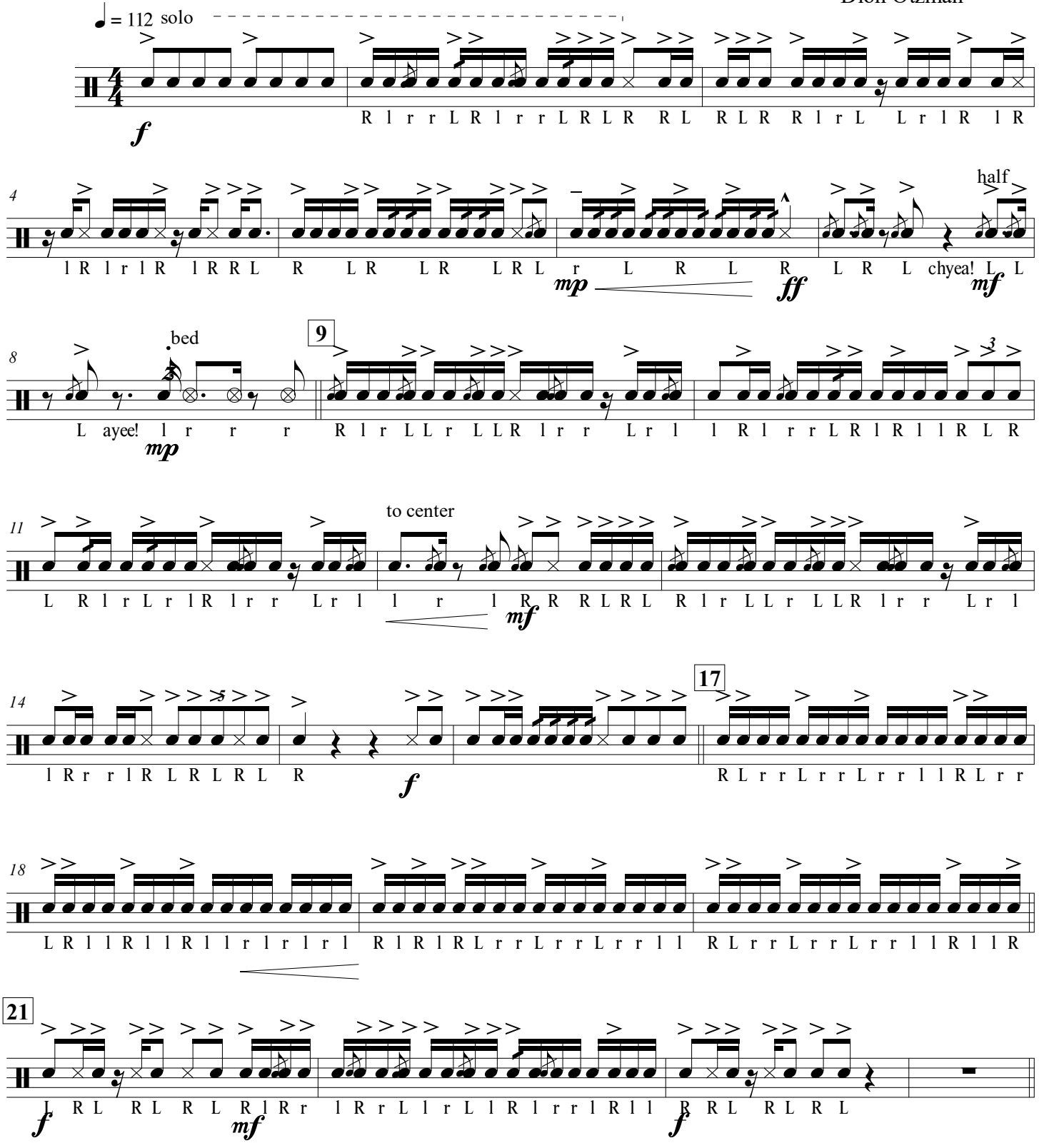
© 2017 Laker Drumline

Snares

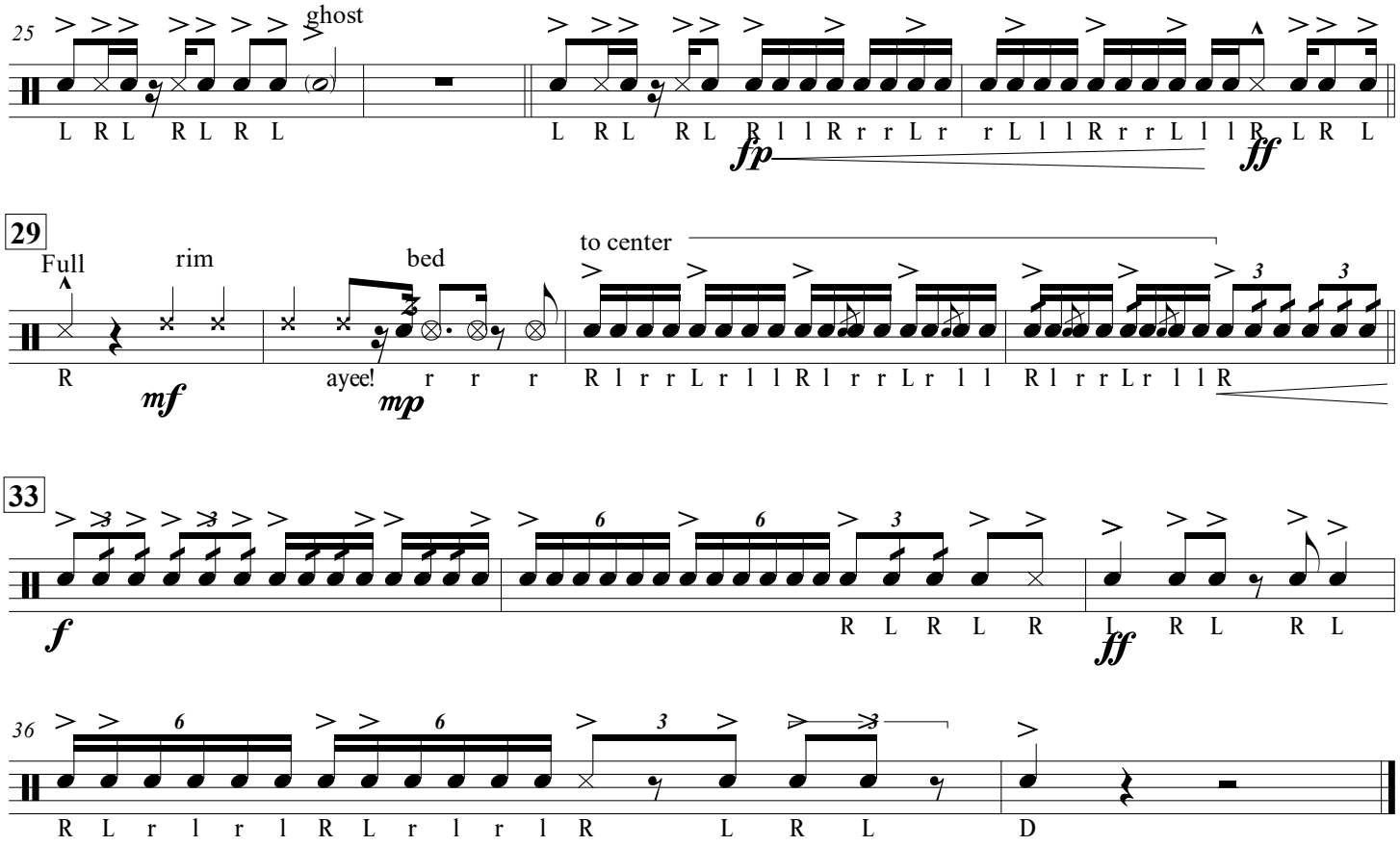
Louie Shades On

GVSU Street Beat 2016

Kyle Morse
Dion Otzman

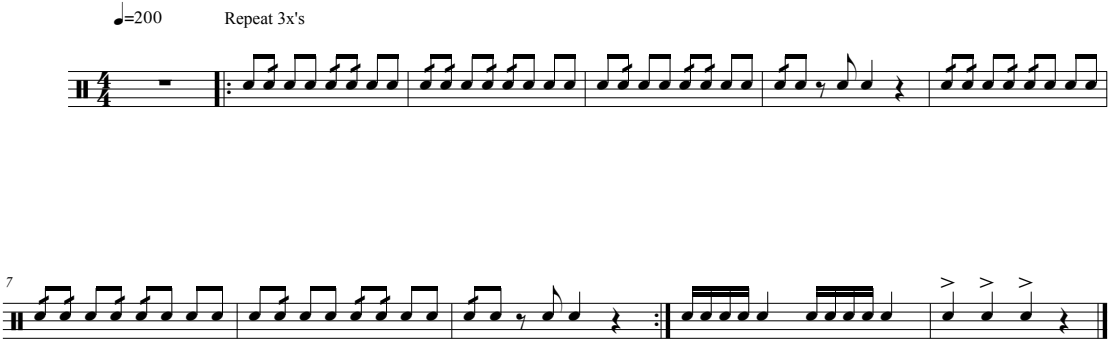


©Laker Drumline 2016


25
ghost
L R L R L R L
L R L R L R l l R r r L r r L l l R r r L l l R L R L
fp
ff
29
Full
rim
bed
to center
R
mf
ayee! r r r
mp
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
33
f
R L R L R L R L R L
ff
36
R L r l r l R L r l r l R L R L D

Bounce Step Intro

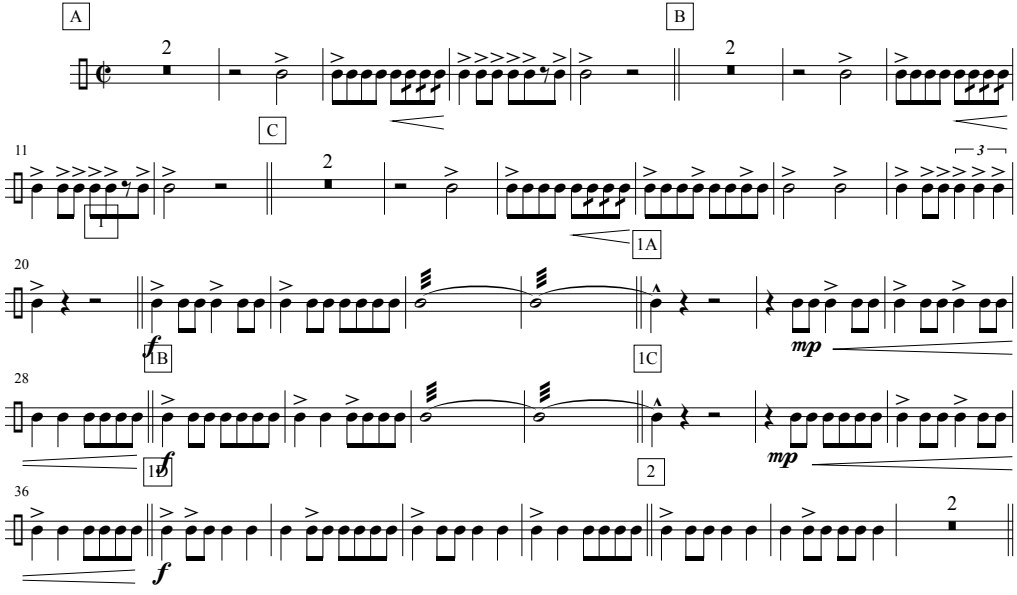
Snareline

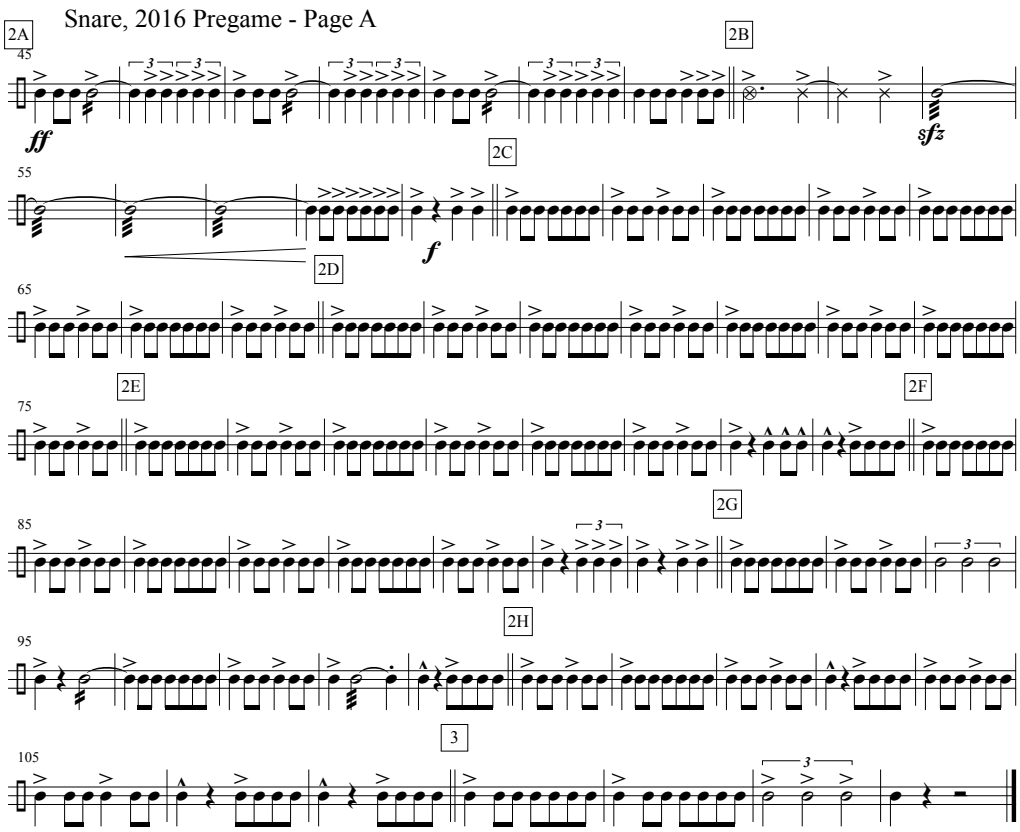


2016 GVSU Pregame - Page A

Snare

GVSU Fanfare/March On GVSU/Grand Old Flag

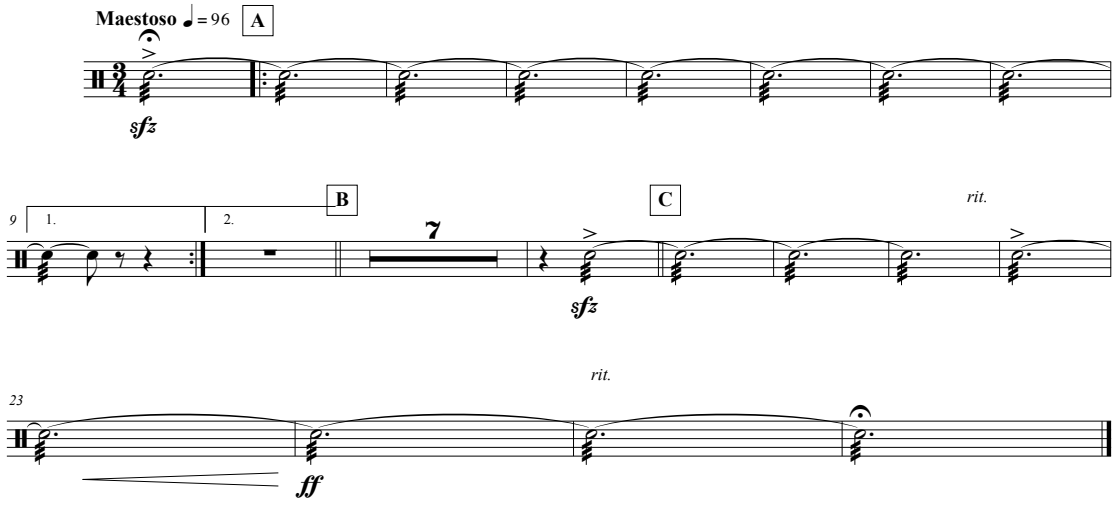



Snare, 2016 Pregame - Page A
2A
2B
2C
2D
2E
2F
2G
2H
3
45
55
65
75
85
95
105
ff
sfz
f

Snareline

2016 Star Spangled Banner

arr. J. Martin

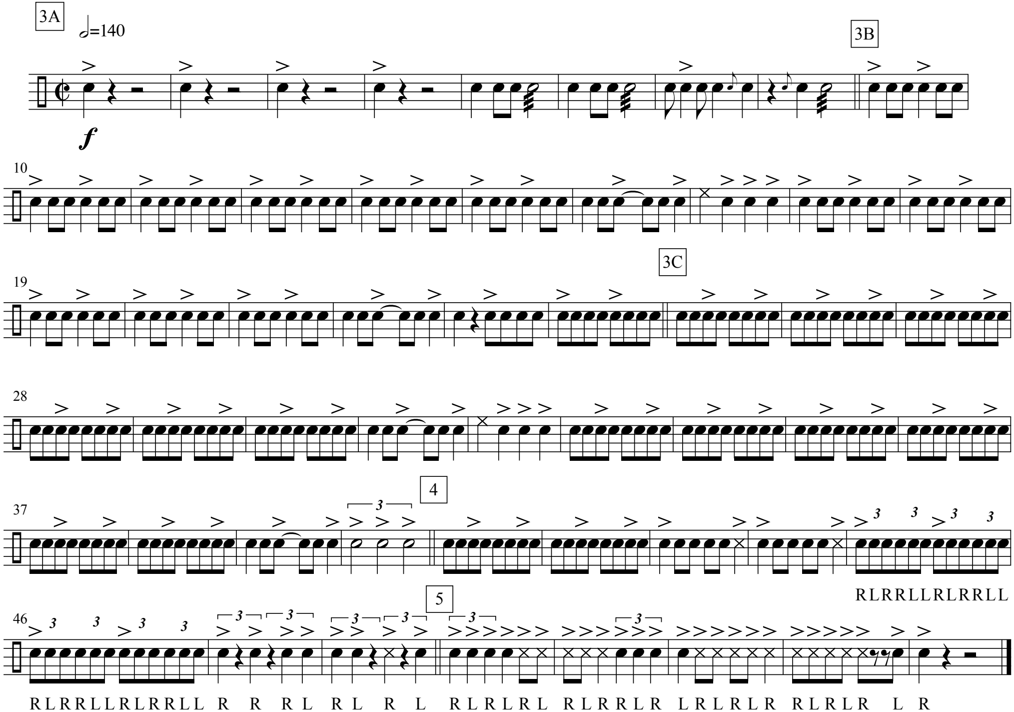


©

2016 GVSU Pregame - Page B

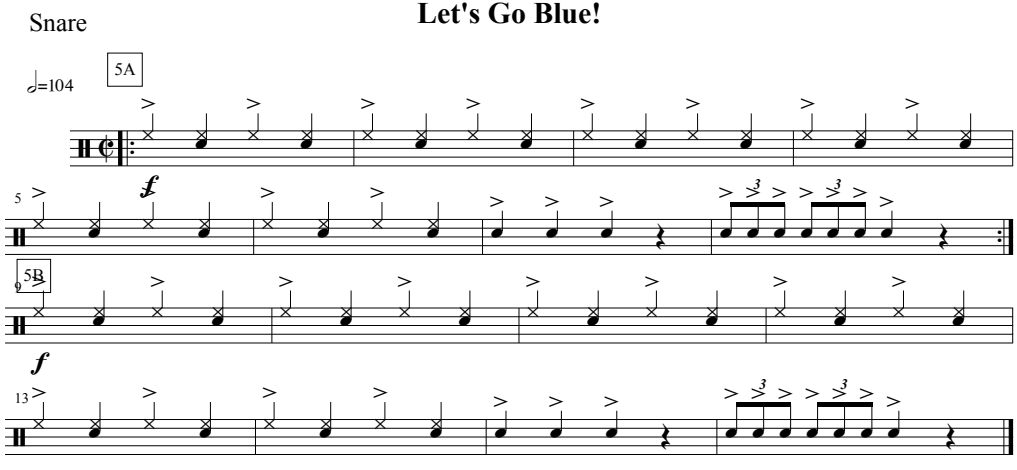
Snare

Mountain Dew



2016 GVSU Pregame - Page C

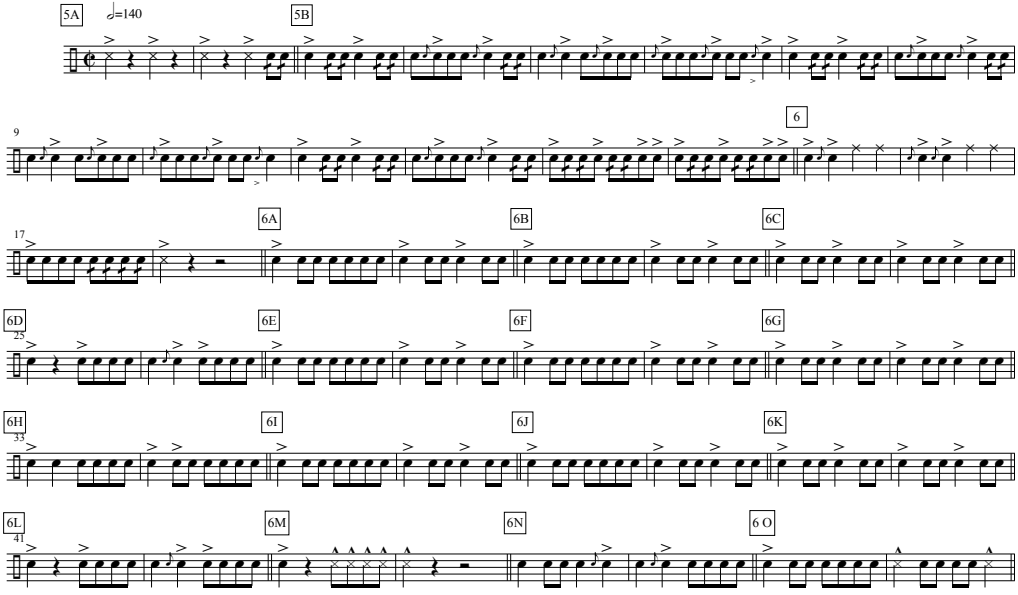
Let's Go Blue!



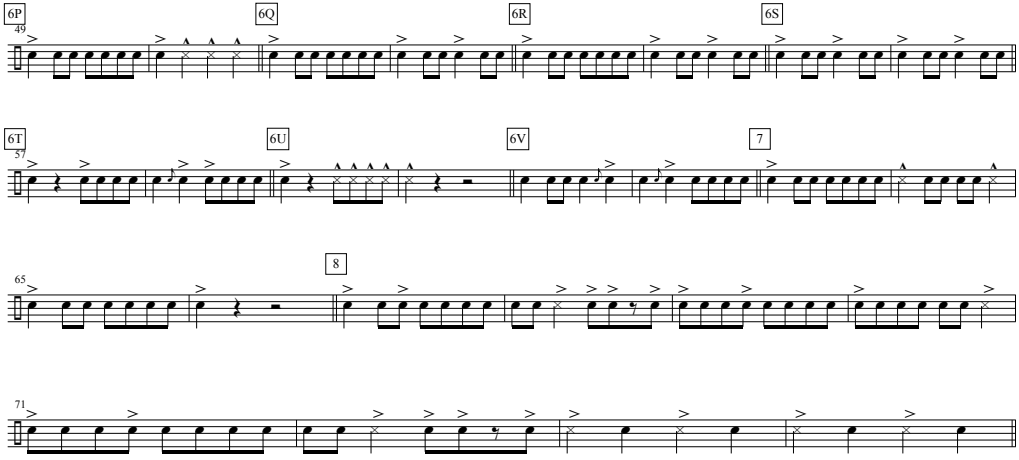
2016 GVSU Pregame - Page D

Snare

GVSU Letter Pullout



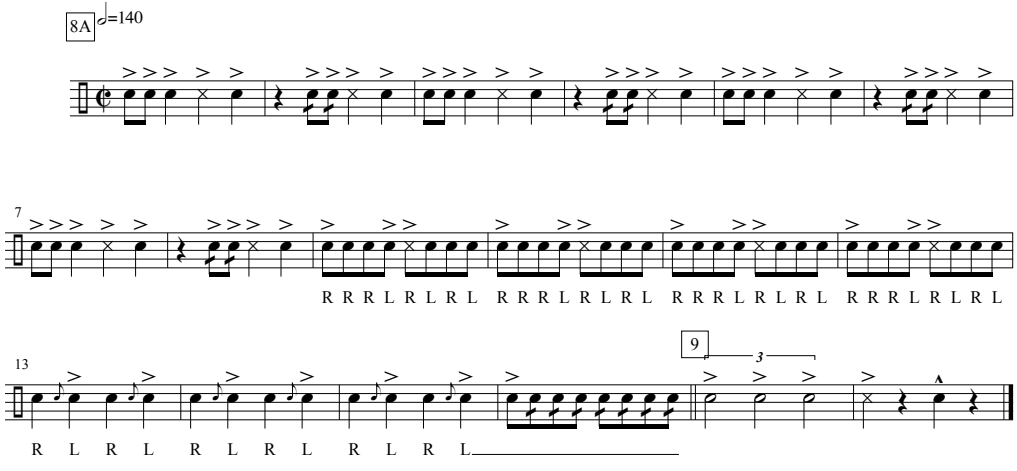
Snare, 2016 Pregame - Page D



2016 GVSU Pregame - Page E

Snare

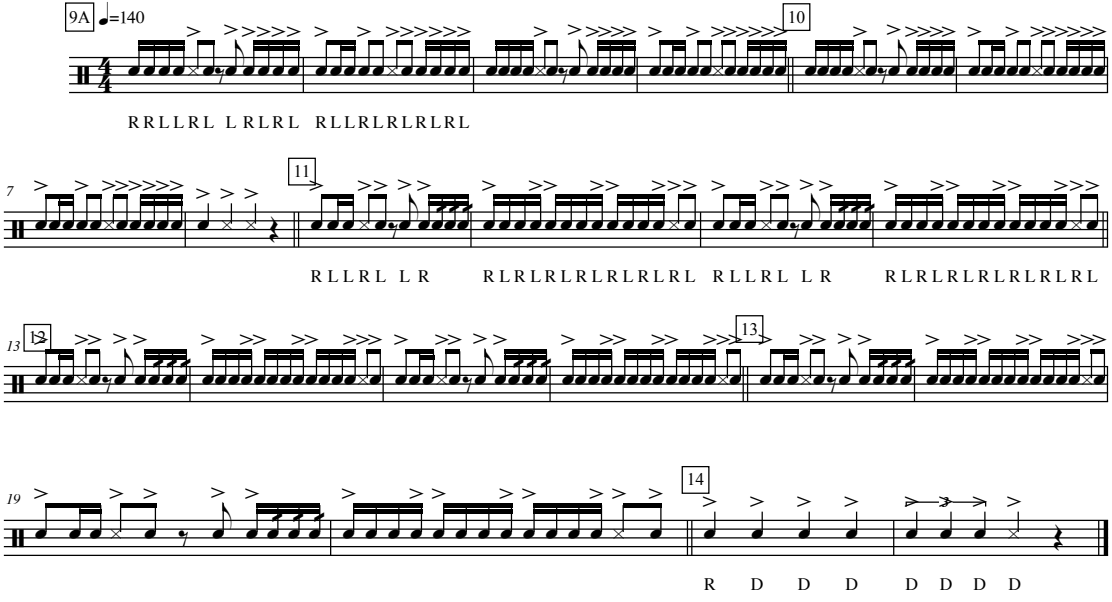
Chromatic Spellout



2016 GVSU Pregame - Page F

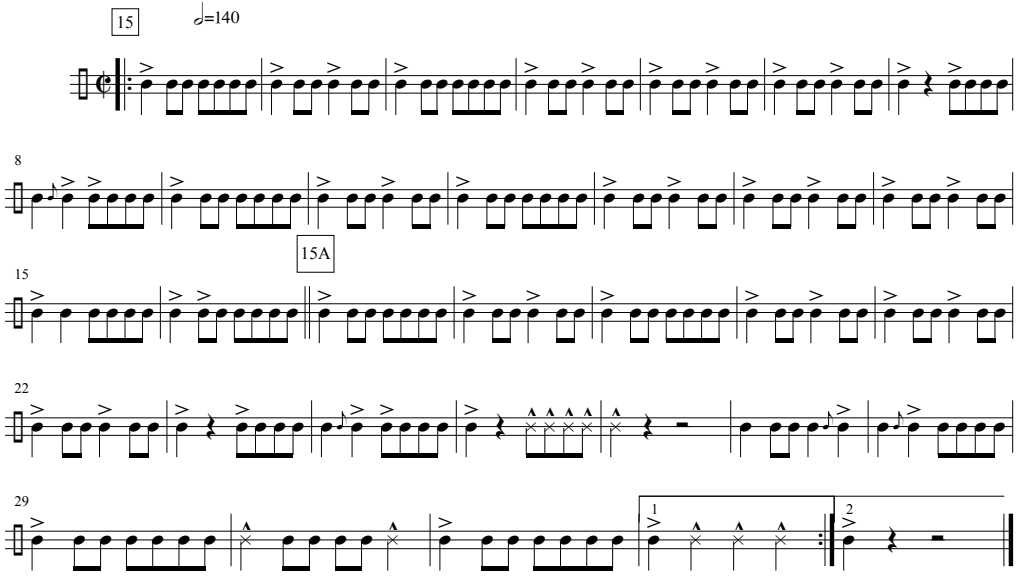
Snare Drum

Pregame Cheers



2016 Pregame - Page G

Snare

Team Entrance

arr. by John W. Stout