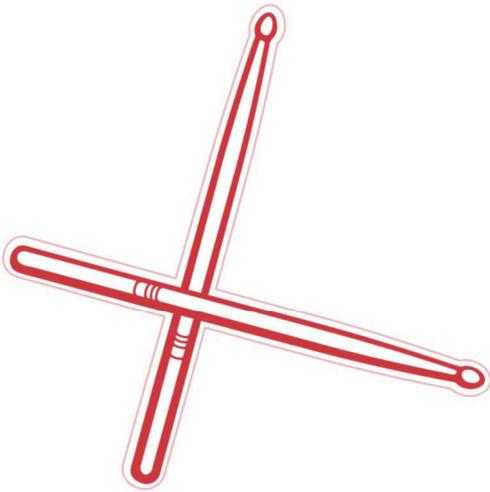
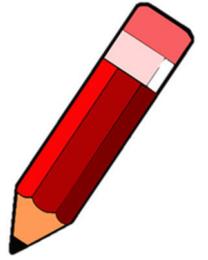


Starting

to

snare!



Dear student,

I hope you enjoy having this instrument at home and find it a valuable experience.

If you've already worked out how to put your snare drum together, great! If not, see the quick guide below to get you up and running.



Setting up your snare drum

Start by opening the large pouch on the front of your snare drum bag and take out the metal pieces.



Find the one that looks like this, loosen **this screw** and open the legs.

Then, tighten the screw again.



The legs should be wide enough to be stable, but not so wide that the centre of the stand touches the floor.



Loosen the **wing nut** on the other part of the stand and unfold it, then tighten the wing nut.



Slide the upper section into the legs, tightening this **wing screw**.
If it doesn't fit, you might need to undo it a little first!



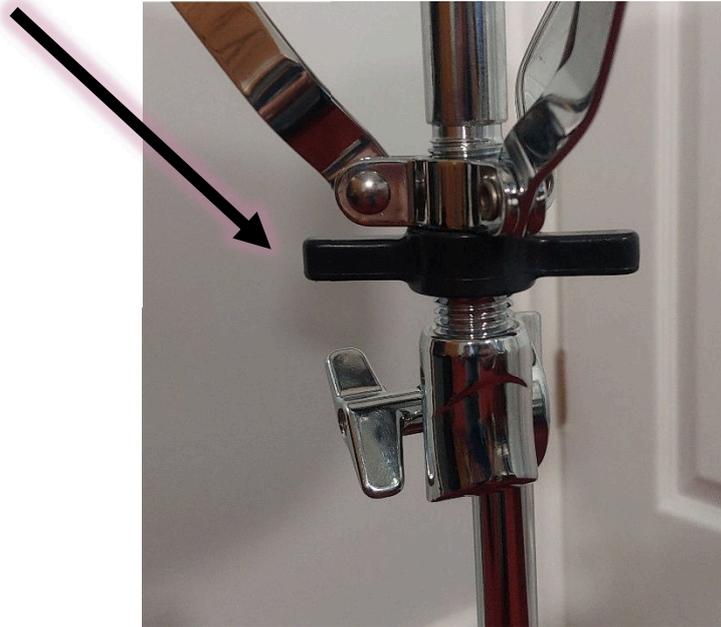
Open the arms of the upper section (called the basket).



Take the snare drum out of the large pocket, make sure the white drum head is facing upwards, then place it onto the arms of the basket. Try to get the arms between the bumps around the drum.



Tighten the **black plastic nut** until the arms lightly grip the drum. This doesn't need to be too tight. If the drum doesn't fit between the arms, start by loosening this nut.



Using the fittings from before, adjust the stand so that the drum is either flat, or tilted slightly towards you, whichever you find more comfortable. When making adjustments, try to support the drum with 1 hand so it doesn't fall and trap your fingers!

You're ready to play!



Think about your grip, have you got your first finger opposite your thumb? Are you relaxed when holding the sticks, or are you gripping too tightly? Staying relaxed when you play is really important. If you're tense and squeezing really hard, you'll get tired much sooner.

Now your drum is ready, you'll probably be wondering what to do with it.

This book contains some exercises and challenges to start you on your snare drum playing career.

Start by practicing the first 3 rudiments:



Single Stroke Roll	R L R L R L R L
Double Stroke Roll	R R L L R R L L
Paradiddle	R L R R L R L L

R = Right Hand
L = Left Hand

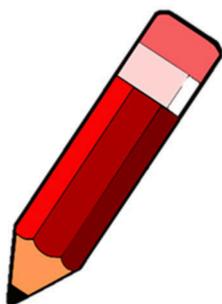
- Focus on playing the patterns slowly at first, keeping the notes evenly spaced.
- Then try them a bit faster.
- Aim for both your hands to play at the same volume.
- See if you can play them again the next day a little bit faster than the day before!
- Can you play them from memory yet?
- Do you remember the name of each pattern?

Rudiments work best when you play them every day.

Radio Rudiment challenge!

Pick a rudiment, then turn on the radio, (or open your favourite music app). Can you play that rudiment in time with the music? Don't stop playing until the end of the song! Next song? Next rudiment!

Throughout this book you will find a selection of rhythm grids and short pieces to build your musical ability, as well as other tasks. Work through them at your own pace, you can always come back to a piece or pattern if you find it tricky. The more you practice, the easier it gets!



This book is intended to be viewed on a screen, however some tasks require writing. These pages will have a picture of a pencil so save some paper and the planet by only printing these, or, if you're a bit more technical, you can write on the screen on your tablet or computer.

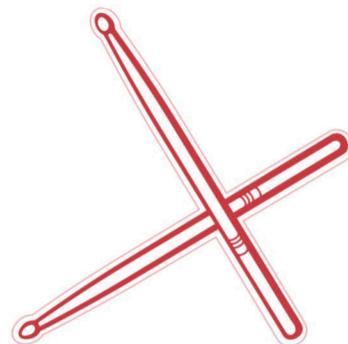
Rhythm Grids

Over the next few pages, you will find a selection of rhythm grids.

Rhythm grids work with clapping or drumming and counting. Work along the first line. If a box has a dot in it, you make a sound, if it's blank, squeeze your fingers together to make sure you leave an empty space. Count your way along the boxes as you go.

The following grids feature 1 dot in a box (say the number above that box out loud as you clap or play) or 2 dots in the same box (counted "1 and" - or whichever number you have reached). Don't forget the squeeze whenever you have an empty box. Where you see **X**, click your sticks together. What sound other than clapping could you make for an **X**?

If this doesn't quite make sense yet, we will try some in class!



Work through the grids at your own pace. You don't have to do them all in one go. Some of them are short, but some are much longer so will take extra concentration to get all the way through.



Short Rhythm Grid 1

	1	2	3	4
A	●	●	●	
B	●	●	●	
C	●		●	●
D	●		●	

Short Rhythm Grid 2

	1	2	3	4
A	●	● ●	● ●	●
B	● ●	● ●	●	
C		● ●	● ●	
D	●	● ●		●

Short Rhythm Grid 3

	1	2	3	4
A	● ●	●	X	
B	● ●	X	●	X
C	X	●	● ●	
D	● ●	X	●	

Short Rhythm Grid 4

	1	2	3	4
A	X X	X X	● ●	
B	X	X X	●	
C	● ●	●	X X	●
D	● ●	● ●	X X	X

Long Rhythm Grid 1

	1	2	3	4
A	●	●	●	
B	●	●	●	●
C	X	●	X	●
D	● ●	X		X
E	X X	●	●	●
F	●		●	● ●
G		● ●	●	●
H	X	●	● ●	●
I	●	●	X	X
J	● ●	●	●	X
K		●		● ●
L	● ●	● ●	● ●	●
M	● ●	● ●	●	
N	● ●	● ●	●	X
O	● ●	● ●	X	X
P	● ●	● ●		X

Long Rhythm Grid 2

	1	2	3	4
A	●	●	●	
B	●	●	●	●
C	●	●	●	●
D	●	●		●
E	●	● ●	● ●	●
F	●		●	● ●
G		● ●	● ●	●
H	●	●	● ●	●
I	●	●	●	●
J	● ●	● ●	● ●	● ●
K		●		● ●
L	●	● ●	● ●	●
M	●	● ●	●	
N	●	● ●	●	●
O	●	● ●	●	●
P	● ●	●	●	

Long Rhythm Grid 3

	1	2	3	4
A	●	●	●	
B	●	●		
C	●	●	X	●
D	●	●		X
E	X X			●
F	●		●	●
G		●	●	●
H	X	X	● ●	
I	●			X
J	●	● ●	● ●	
K		● ●		●
L	●	● ●	●	●
M	● ●	●	●	
N			●	X
O			X	X
P	●	●		●

Long Rhythm Grid 4

	1	2	3	4
A	● ●	●	●	
B	●	●	●	●
C	X	●	X	●
D	X X	●		X
E		●		
F	●		●	● ●
G	● ●		●	●
H	X		● ●	
I	●	●	X	X X
J	●	●	●	X X
K		●	● ●	● ●
L	● ●	● ●	● ●	● ●
M	● ●	● ●	●	
N	● ●	● ●	●	X X
O	● ●	● ●	X X	X
P	● ●	● ●		X

Time for a new rudiment

Hopefully you're confident with the first 3 rudiments now. That must mean it's time to learn a new one.

Next on our list is the Double Paradiddle - it's similar to the Paradiddle you already know, but it has 2 extra notes at the start.

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

Like the other rudiments, start this slowly making sure you keep the notes the same distance apart, then gradually build up the speed.



Don't go too fast too soon, you can always play it again tomorrow and see if you can push yourself a little further.

Warning!

On the next page is the *Borrowed Drumstick Duet*.
You will need somebody to play this with you.



A duet is a piece of music for 2 musicians to play together. One person follows the **red** dots, the other follows **blue**. You both start at the same time, but your music isn't necessarily the same! Good luck!



Borrowed Drum Stick Duet

	1	2	3	4
A				
B				
C				
D				X
E				
F			X	
G	X		X	
H				X

Time for a new rudiment

New rudiment time again. This is the Paradiddle Diddle. Like the Double Paradiddle, this is an extended Paradiddle, but we're adding to the end, not the start. This makes it extra tricky as you have to play the right handed and left handed patterns separately. Choose to start with either hand, then try the other version afterwards.

R L R R L L or L R L L R R

Like the other rudiments, start this slowly making sure you keep the notes the same distance apart, then gradually build up the speed. Don't go too fast too soon, you can always play it again tomorrow and see if you can push yourself a little further.

Make sure you play both versions every practice session!



Warning!

Congratulations! You have reached the

Arm Twister challenges!

These rhythm grids really mean business. Not only do you have to think about your rhythms, but the dots have been replaced with **R** and **L** meaning you have to use that hand to play that note. There might even be a sneaky **B** or two, which is both hands together...



Short Arm Twister challenge!

	1	2	3	4
A	R	L	R L	R
B	R R	L L	R	L
C	L L	L R	R R	R L
D	L	R	B	

Long Arm Twister challenge!

	1	2	3	4
A	R	L	R	L
B	R R	L	R R	L
C	R	L L	B	
D	L	L	L R	L
E	R L	R L	R R	L L
F		B B	R	
G	B	L R	L L	R R
H	L	R	B	
I	R		R	
J	R	R	R	
K	L		L	
L	L	L	B	
M	R L	L R	R L	L R
N		B B	R	L
O	R	R L	R	R L
P	L	L R		B

Rhythm Grid Suggestions

Time to write some rhythm grids yourself. Use the suggestions below to write your own rhythm grids (you'll find some blank ones to print out at the end of this book). Mix them up to make exciting patterns. Try to use them all, and play the patterns you have written.

	1	2	3	4
A				
B				
C				
D				

Can you play your pattern in time with a piece of music?
Have you tried turning some of your dots into crosses?

Use a pencil to write your grid, then you can rub it out and write a new one!

1. 3 boxes with 1 dot, 1 empty.
2. 2 boxes with 1 dot, 2 empty.
3. 1 box with 1 dot, 3 empty.
4. 1 dot in every box.
5. No dots at all !
6. 3 boxes with 2 dots, 1 empty.
7. 2 boxes with 2 dots, 2 empty.
8. 1 box with 2 dots, 3 empty.
9. 4 boxes with 2 dots.
10. 2 boxes with 2 dots, 1 with 1 dot, 1 empty.
11. 1 box with 2 dots, 2 with 1 dot 1 empty.
12. Copy a pattern from another letter
13. Copy a pattern from another letter but write it backwards (box 4 into 1, box 3 into 2 etc)
14. Write your own short or long Arm Twister using **R**, **L** and **B**.



Want to be even more creative? What if you drew other shapes as well? What sound might you make for a triangle or a star?

Time for a new rudiment

Our final two rudiments await. Firstly we have the Flam. A flam is where you play both hands at the same time, but one hand starts a little higher up above the drum. Move both hands at the same time and speed, your high stick should hit ever so slightly after the low one. Once you've hit the drum, swap so that your other hand is higher.



Go slowly playing each version - aim to have the same height difference each time. Speed up once you don't need to think about your hands.

Flams are written with a little letter next to a big one, the big letter is the hand which is higher.

L R R L L R R L

Once you've mastered the flam, we're going to turn it into a Flam Tap. Start by playing a flam, but follow it with a single hit using whichever hand was higher.

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

Try to keep an equal amount of space between each flam and tap! How quickly can you play this without your timing going wonky?

Musical notation

Up to now, we've been playing music from rhythm grids. It's time to turn that into real notation, so we need to learn a few new things. No matter what type of notation, counting is the key to playing it correctly.

First is the *Crotchet* - a note worth 1 beat. This is the same as a single dot in one of our boxes. You'll know a crotchet because, as well as the dot (called a *note head*) it has a line (called the *stem*) joined to it. The stem can face upwards on the right or downwards on the left,  it means the same thing.

As this note is worth 1 beat, we can give each of them a number when counting:



As well as a crotchet, there's also a *Crotchet Rest*.
 In music, a rest is a silent note. As it's a crotchet, this rest is 1 beat long. Tricky to draw, but very useful!

This is exactly the same as an empty box on a rhythm grid, so you might find it helpful to do a finger squeeze when you see a crotchet rest!

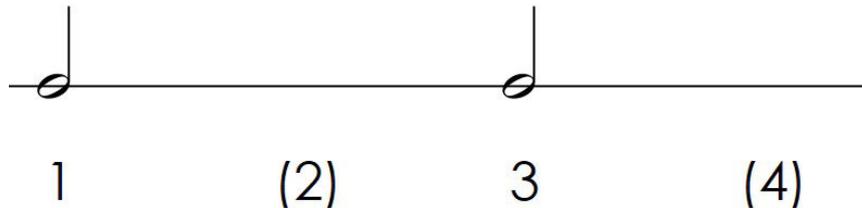
We count a crotchet rest the same as a crotchet:



Another note you need to recognise is the *Minim*. A minim is 2 beats long, meaning it takes up twice as much time as a crotchet. You can tell you're looking at a minim because its note head is open (not coloured in). These also face up or down.



On some instruments (like flute, guitar or piano, etc.) which can sustain their sound, this means you would play a longer note. For our snare drum, it's almost like a dot and an empty box stuck together - each of them fills 2 counts:



Just like the crotchet, the minim can also be a rest, but this time, it's 2 beats of silence. The *Minim Rest* is a box which sits on top of the line. It looks a bit like a hat so is easy to spot!

On the next page, you will find some exercises which use crotchets, minims and their rests. The first few have counting to help you, then you're on your own. Think about the note values you see, and how to count them.



You don't have to play them all in one go. Work through a couple, then come back to them tomorrow and see if you remember how they go. Then, try another!

Have you wondered what the horizontal line is? It's a *Staff Line* going through the note heads. This stops the notes from running away when you're not looking.

After each block of notes, you'll see a vertical line called a *Bar Line*. This tells you to start counting from 1 again.

Crotchets and Minims

A

1 2 3 4 1 2 3 4 1 (2) 3 (4) 1 2 3 (4)

B

1 2 (3) (4) 1 2 (3) (4) 1 2 3 4 1 2 3 (4)

C

1 (2) 3 4 1 (2) 3 4 1 (2) 3 (4) 1 2 (3) 4

D

1 2 (3) 4 1 2 (3) 4 1 (2) 3 4 1 2 3 (4)

E

F

G

H

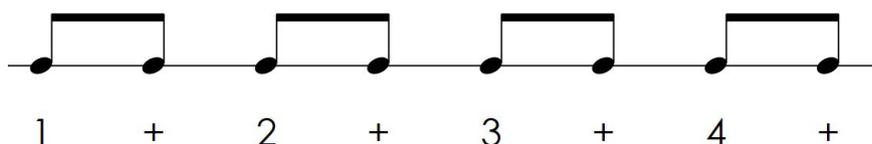
Musical notation



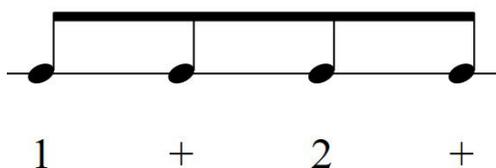
As well as the crotchet, and minim there's the *Quaver*. Each quaver is half a beat long, meaning we can fit 2 of them into 1 box. On our grids, any box with 2 dots, we've really been playing quavers. Like the crotchet, they each have a stem, but the stems are joined together with a *beam*. Quavers can face upwards or downwards (like the crotchet). Make sure that when you draw them, the stems are both on the same side of the note head, they aren't headphones or a car.



As each of these notes is only half a beat, they can't have their own number, which is why we count 1 and (written as +), eg:



On our grids, we write quavers in pairs, but they can be in longer groups too, usually no more than 4 sharing a beam.



On the next page, you will find some exercises which use crotchets, minims and their rests, as well as our new note, the quaver. The first few have counting to help you, then you're on your own. Think about the note values you see, and how to count them.

You don't have to play them all in one go. Work through a couple, then come back to them tomorrow and see if you remember how they go. Then, try another!

Adding in Quavers

A

1 2 3 + 4 + 1 2 + 3 + 4 1 (2) 3 (4) 1 + 2 + 3 4

Staff A contains four measures of music. The first measure has a quarter note followed by a group of four quavers. The second measure has a quarter note followed by a group of four quavers. The third measure has a quarter note followed by a group of four quavers. The fourth measure has a quarter note followed by a group of four quavers.

B

1 + 2 + 3 4 1 + 2 + 3 4 1 + 2 3 + 4 1 2 3 (4)

Staff B contains four measures of music. The first measure has a group of four quavers followed by a quarter note. The second measure has a group of four quavers followed by a quarter note. The third measure has a group of four quavers followed by a quarter note. The fourth measure has a group of four quavers followed by a quarter note.

C

1 (2) 3 4 1 (2) 3 + 4 1 (2) 3 + 4 + 1 + 2 + 3 (4)

Staff C contains four measures of music. The first measure has a quarter note followed by a group of four quavers. The second measure has a quarter note followed by a group of four quavers. The third measure has a quarter note followed by a group of four quavers. The fourth measure has a quarter note followed by a group of four quavers.

D

1 + 2 + 3 + 4 + 1 2 3 (4) 1 + 2 + 3 + 4 + 1 2 + 3 (4)

Staff D contains four measures of music. The first measure has a group of four quavers followed by a quarter note. The second measure has a group of four quavers followed by a quarter note. The third measure has a group of four quavers followed by a quarter note. The fourth measure has a group of four quavers followed by a quarter note.

E

Staff E contains four measures of music. The first measure has a group of four quavers followed by a quarter note. The second measure has a group of four quavers followed by a quarter note. The third measure has a group of four quavers followed by a quarter note. The fourth measure has a group of four quavers followed by a quarter note.

F

Staff F contains four measures of music. The first measure has a group of four quavers followed by a quarter note. The second measure has a group of four quavers followed by a quarter note. The third measure has a group of four quavers followed by a quarter note. The fourth measure has a group of four quavers followed by a quarter note.

G

Staff G contains four measures of music. The first measure has a group of four quavers followed by a quarter note. The second measure has a group of four quavers followed by a quarter note. The third measure has a group of four quavers followed by a quarter note. The fourth measure has a group of four quavers followed by a quarter note.

H

Staff H contains four measures of music. The first measure has a group of four quavers followed by a quarter note. The second measure has a group of four quavers followed by a quarter note. The third measure has a group of four quavers followed by a quarter note. The fourth measure has a group of four quavers followed by a quarter note.

Notation challenge!

Your next task is to write a new rhythm grid, making sure you use a mixture of 1 and 2 dots, and some empty spaces. Once you've done that, use the information on the previous few pages to turn those dots into proper notation with stems and rests.

Make sure you can clap or play this new grid. You can always write in the counting if you're not sure.

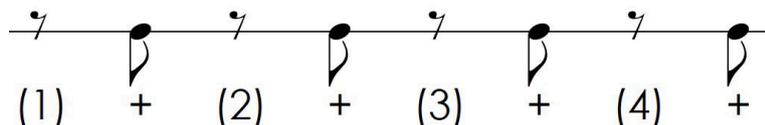


Musical notation

Our next piece of notation opens up a whole host of new possibilities: the *Quaver Rest*. Like the crotchet rest, the quaver rest is a silent note. However, as a quaver, it only fills up half a beat. This means we can write music where only the “ands” are played. It looks a bit like a curly number seven so should be easy to spot!

We might also need to change the quaver we already know when it's next to a quaver rest. When written by itself (instead of in a group) a quaver has a flicky *Tail*. The tail always points to the right of the note, heading back to the staff line.

You already know how to count this, just remember not to play on the numbers! You might need quick squeezes to fill those empty gaps.



Have a Little Rest challenge!

On the next page are some exercises featuring quaver rests. Remember, the curly number seven is half a beat of empty space. Count your rhythms carefully!



You could also try writing some rhythm grids with quaver rests. Remember, you can only fit 1 dot in a box next to a rest, and it will need a tail as well as a stem if you write full notation.

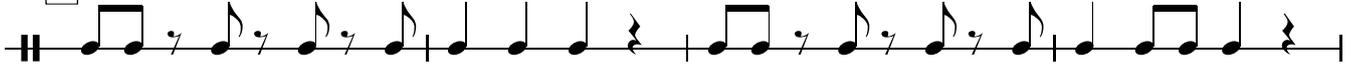
Have a Little Rest challenge!

A



1 + (2) + 3 4 1 + (2) + 3 4 1 + (2) 3 + (4) 1 + (2) + 3 (4)

B



1 + (2) + (3) + (4) + 1 2 3 (4) 1 + (2) + (3) + (4) + 1 2 + 3 (4)

C



1 2 3 4 1 2 + (3) + (4) + 1 2 + 3 + 4 1 (2) 3 4

D



1 + (2) + (3) + (4) + 1 + (2) + (3) + (4) + 1 + (2) + 3 + (4) + 1 2 + 3 (4)

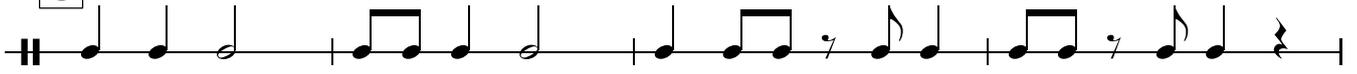
E



F



G



H



Dynamics

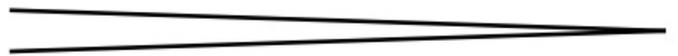
Dynamics are instructions that tell you how loud (or quiet) a piece of music should be played. To make them easy to read, they are represented by letters. Like many terms in music, they are Italian words.

<i>pp</i>	-	<i>Pianissimo</i>	—	Very Quiet
<i>p</i>	-	<i>Piano</i>	—	Quiet
<i>mp</i>	-	<i>Mezzo Piano</i>	—	Moderately Quiet
<i>mf</i>	-	<i>Mezzo Forte</i>	—	Moderately Loud
<i>f</i>	-	<i>Forte</i>	—	Loud
<i>ff</i>	-	<i>Fortissimo</i>	—	Very Loud

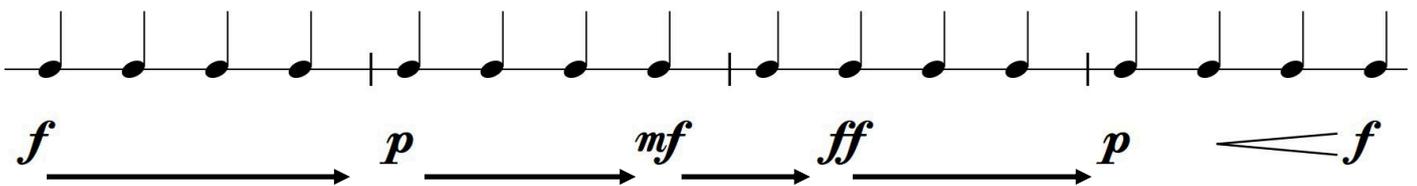
A *Crescendo* is when the music gradually gets louder, often shown with 2 lines that get further apart, sometimes shortened to *Cresc.*



A *Diminuendo* is when the music gradually gets quieter, often shown with 2 lines that get closer together, sometimes shortened to *Dim.*



Dynamics keep going until they are replaced with a new dynamic:



Being Dynamic challenge!

Can you add dynamics to a rhythm grid of your own?

On the next couple of pages, dynamics have been added to a rhythm grid, plus a couple of the notation exercises you've already seen. Try playing them at the correct volume.



Being Dynamic challenge!

	1	2	3	4
A	<i>f</i> ●	●	●	
B	<i>p</i> ●	●	●	
C	<i>mf</i> ●		<i>ff</i> ●	●
D	<i>p</i> ●		<i>ff</i> ●	

Being Dynamic challenge!

A

f *p* *mf* *ff*

B

mp *mf* *f* *ff*

C

pp *ff* *f* *p*

D

mf *f* *p* *mf* *f* *p*

E

mp *ff* *p*

F

mf *f* *ff* *pp* *f*

G

pp *ff* *pp* *ff*

H

p *mp* *p* *pp* *f*

Challenges checklist!



1. Show someone else how to hold a drum stick properly.
2. Play the “first 3 rudiments” from memory.
3. Complete the “Radio Rudiment Challenge”.
4. Teach someone else how a rhythm grid works.
5. Play short rhythm grid 1 5a. Play it in time with a piece of music
6. Play short rhythm grid 2 6a. Play it in time with a piece of music
7. Play short rhythm grid 3 7a. Play it in time with a piece of music
8. Play short rhythm grid 4 8a. Play it in time with a piece of music
9. Play longer rhythm grid 1 9a. Play it in time with a piece of music
10. Play longer rhythm grid 2 10a. Play it in time with a piece of music
11. Play longer rhythm grid 3 11a. Play it in time with a piece of music
12. Play longer rhythm grid 4 12a. Play it in time with a piece of music
13. Play the “Borrowed Drum Stick” duet with someone.
14. Use all the “Rhythm Grid Suggestions” to write your own rhythm grids.
15. Add stems, beams and rests to a rhythm grid to turn it into proper notation
16. Complete both “Arm Twister Challenges”.
17. Design a poster to help teach someone else about note values.
18. Complete the “Being Dynamic Challenge”
19. Complete the “Have a Little Rest Challenge”.
20. Play the Double Paradiddle from memory.
21. Play the Paradiddle Diddle from memory (starting with each hand!)
22. Play the Flam from memory.
23. Play the Flam Tap from memory.
24. Play all of the notation exercises.

Short Rhythm Grid



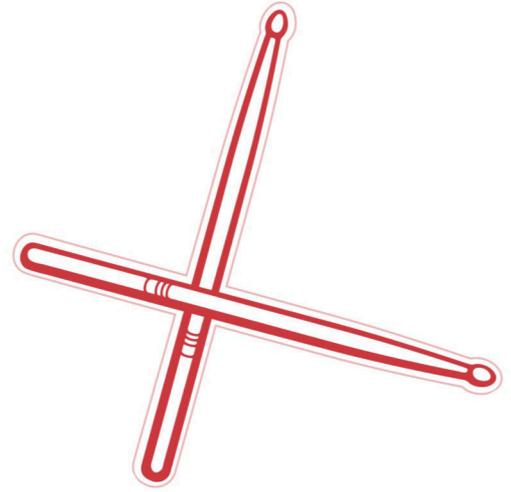
	1	2	3	4
A				
B				
C				
D				

Long Rhythm Grid



	1	2	3	4
A				
B				
C				
D				
E				
F				
G				
H				
I				
J				
K				
L				
M				
N				
O				
P				

Starting to Snare!



You've made it to the end of the book, take a moment to pat yourself on the back!

By now, you should know a lot more about music and playing the snare drum than you did before, but this is only the start of your journey. So, where should you go next?

How about The Rhythm Randomizer? This website creates patterns for you to play, keep testing those music reading skills! <https://www.rhythmrandomizer.com>

You can make the patterns as easy or tricky as you like.



You could also look at an app called Trommelsafari (<https://en.trommelsafari.com/>), available for iOS and Android. It's free to use (though offers in-app purchases for extra music). This app will play you some really cool music and show you notation, then listen to how well you play it!



And don't forget Foundation Orchestra if you don't already attend.

(<https://www.gloucestershiremusic.co.uk/instrument-hire/wcet-10-instrumental-hire-scheme/>).



Mr Evans