The United States Army

Old Guard Fife and Drum Corps

SNARE BOOK

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Snare Book

Preface - This book is intended to give beginner to advanced players the tools to refine their playing to be able to reach the next level. The exercises cover full strokes, down strokes, and fundamental roll patterns, and backsticking. Here are some definitions of these terms if you are not familiar with them:

- **Full Stroke -** A full stroke starts from the up position and ends in the up position and should move smoothly in between. Some helpful words to facilitate this motion are: legato, flowing, and constant motion. When playing full strokes, the player should use primarily wrist and avoid initiating the motion with the forearm.

- **Down Stroke -** A down stroke starts in the up position and ends in the down position, and is used to transition between accented notes and unaccented notes. To achieve this type of stroke, the player should squeeze with the back fingers to stop the stick during an accent, and then relax to play the unaccented notes.

- **Double Stroke - The Common problem for the double stroke for beginner players is not knowing how to "utilize the rebound". The playing surface of a drum usually has some kind of rebound that the player can take advantage of when playing a double stroke pattern. To "utilize the rebound", the player should ensure they are throwing the stick at the head and letting it bounce up, as opposed to trying to pick it up as well.**

- **Back Sticking** - Back sticking is the visual effect of playing with the back of your stick. There are many variations of back sticking, but for our purposes it will be defined as rotating the stick within the playing position, as opposed to "slicing". A demonstration will be given to show this.

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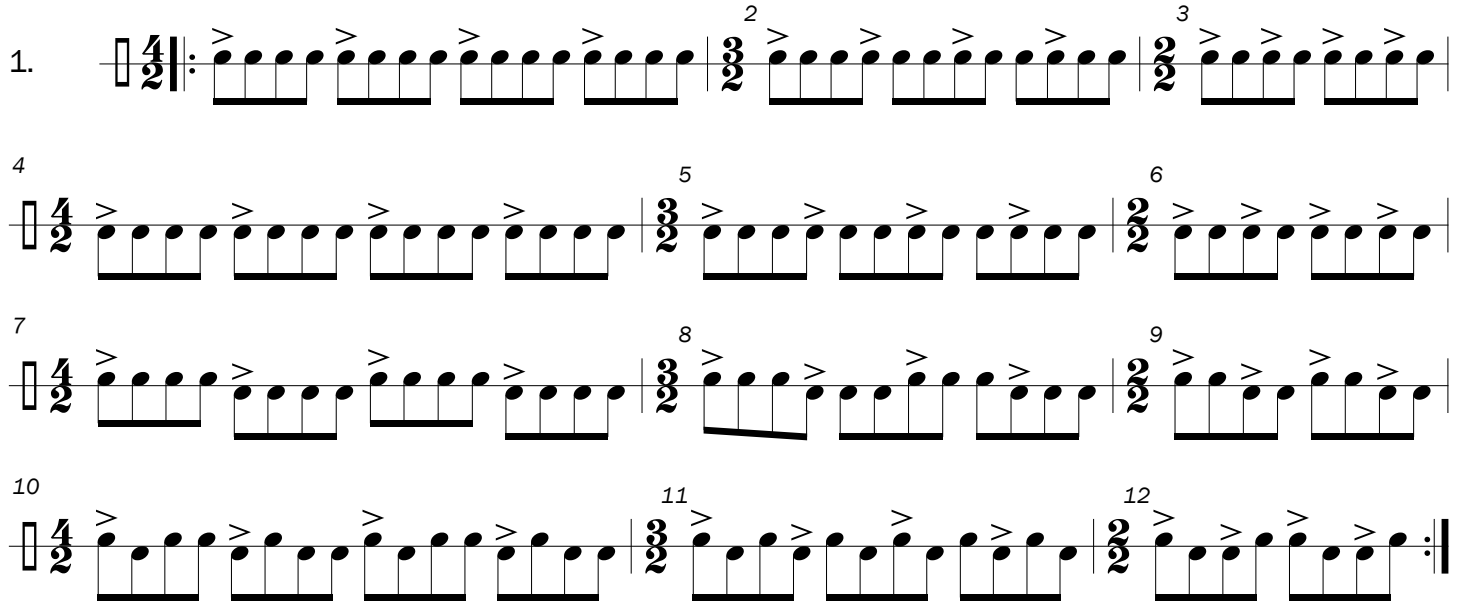
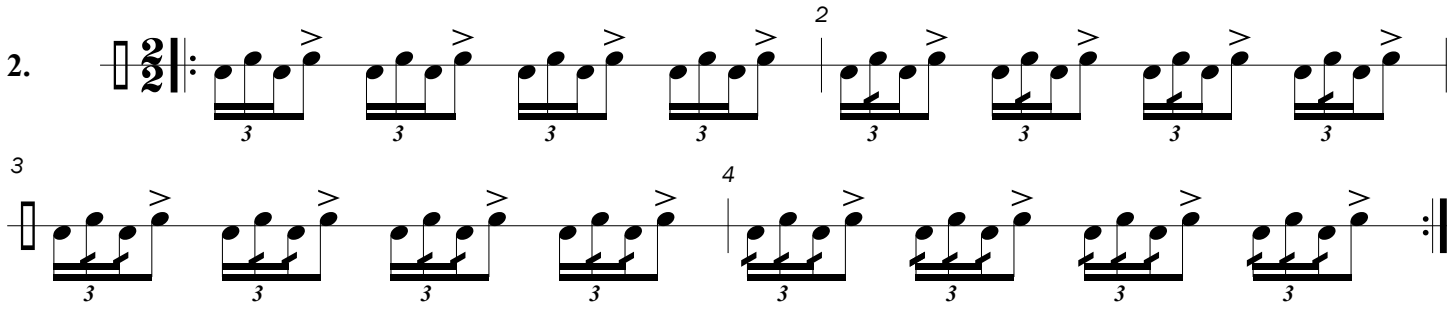
The following exercise develops control of movement between accents and taps. Focus on mantaining steady tempo, smoothness of sound, and evenness of rhythm. Once mastered, add flams to each of the accented notes.

Accent Tap A



The following exercise develops the motion of the Seven Stroke Roll. Lift the hands quickly after each accent, then allow the sticks to fall heavy into the next rhythm. Focus on keeping this motion continuous; the sticks never stop in the down position. Starting in measure 2, a hashmark added to a note denotes a double stroke (diddle).

7 Stroke Builder



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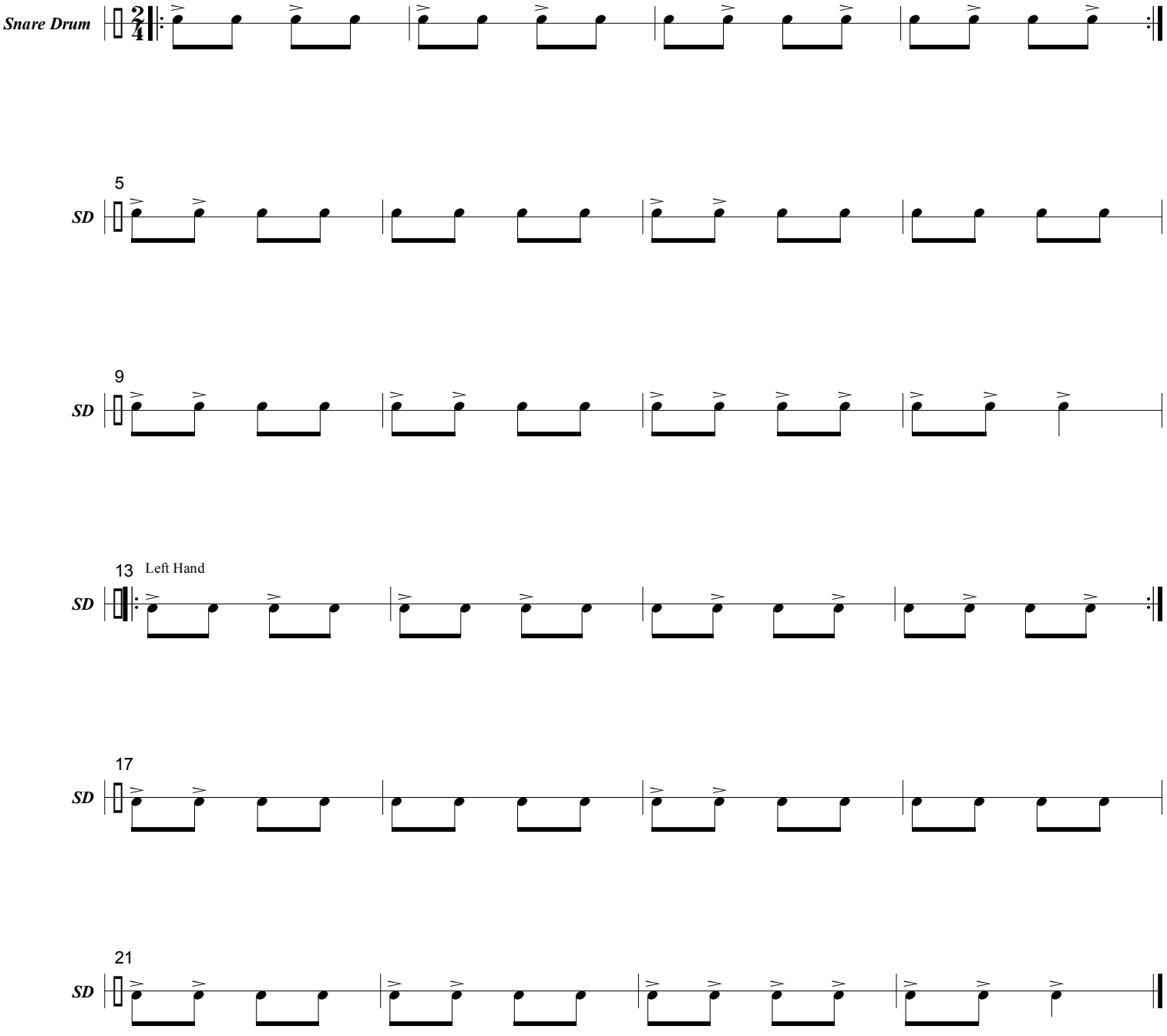
Use this exercise to practice the basic stroke types (up stroke, down stroke, rebound stroke, and tap stroke). While developing each stroke type, be cautious that fingers are not coming off of the stick and that most movement is coming from the wrist. A little bit of arm movement is fine, as long as the wrist is the primary focus.

Accent Tap B



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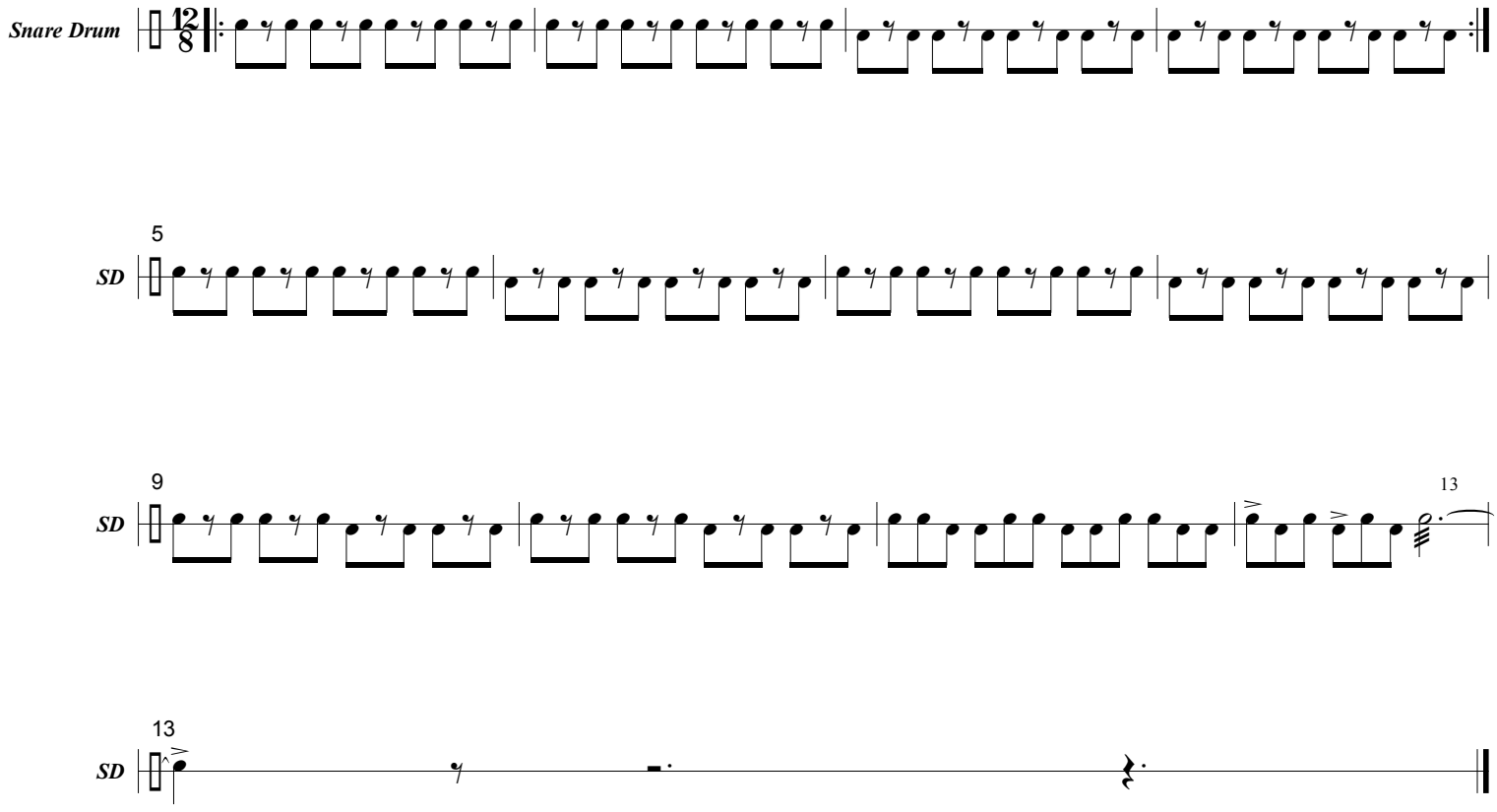
The purpose of Double Trouble is to work on the evenness of each double stroke from tap to tap. Listen to make sure that both taps in each double stroke are even and that the player isn't putting too much weight on the first or second stroke. Make sure that the wrist is involved in both taps of the double stroke and that the player isn't just pushing the stick into the playing surface and using the bounce to make the two strokes.

Double Trouble



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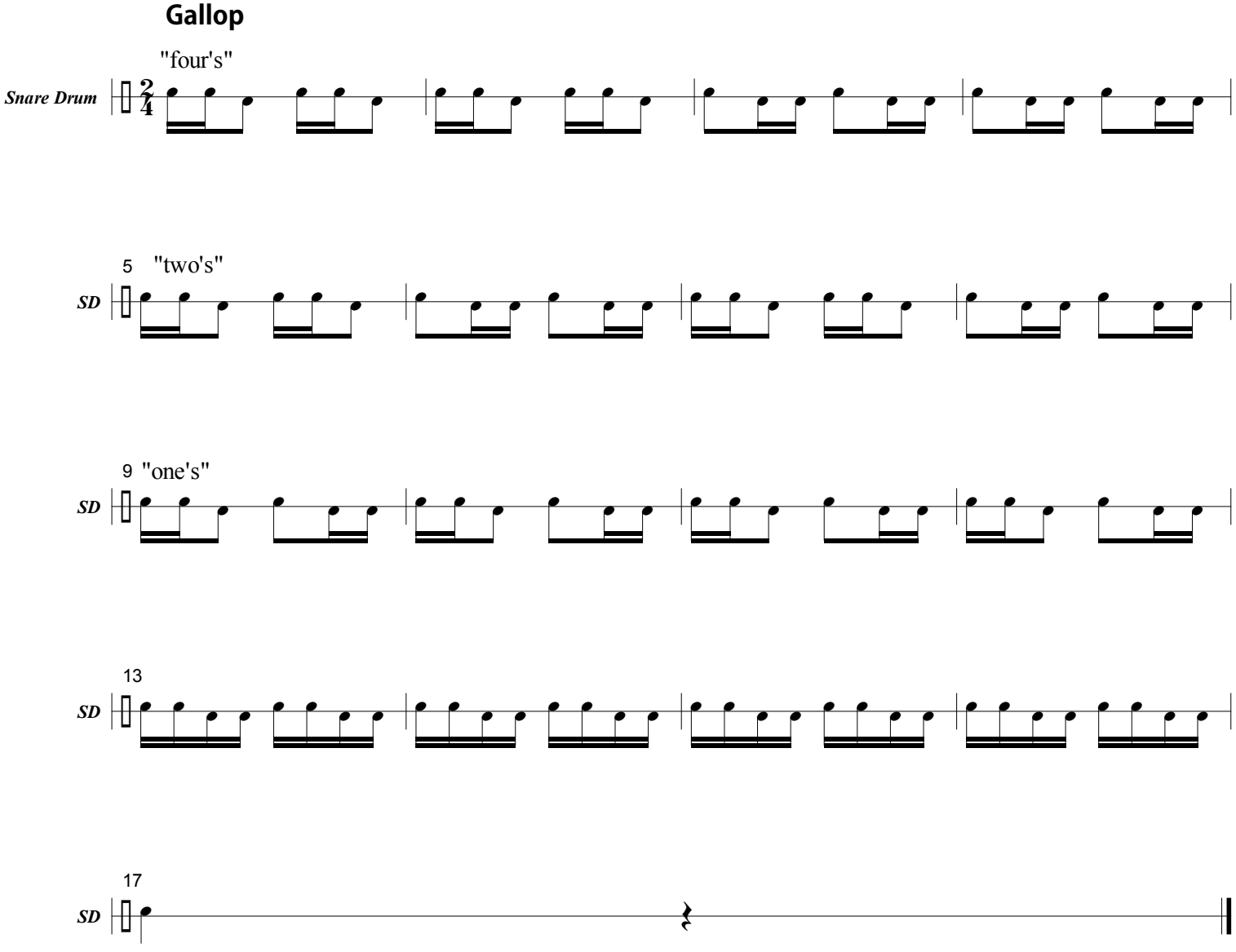
This exercise is used to focus on developing a consistent sound and even rhythm when playing double strokes. Focus on utilizing a combination of wrist and fingers when playing the exercise and listen for an even sound across all notes. Ensure that eighth notes aren't being played louder than sixteenth notes and vice versa.



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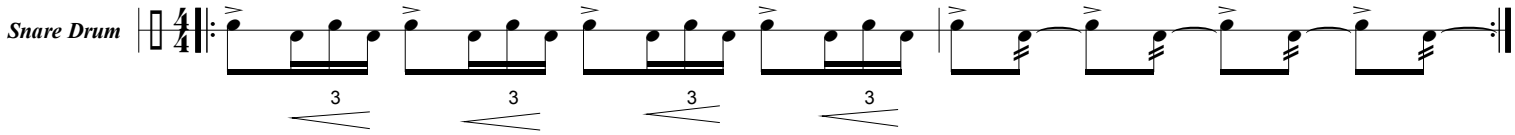
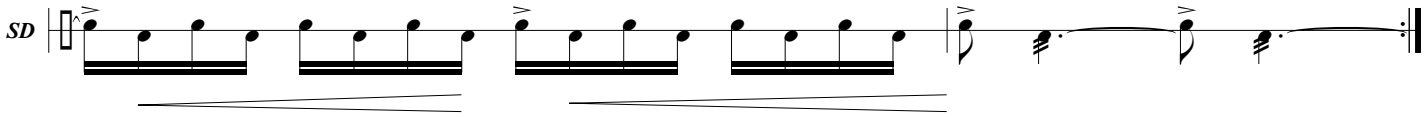
The purpose of this exercise is to practice the execution of common roll types in rudimental drumming. First, master the "skeleton" patterns in the first measure of each section, and then move on to practicing the actual rolls. The 7−stroke and 15−stroke rolls are okay to "stretch" time a bit, but it is advised to put the 11−stroke pattern to a metronome to develop a nice even fivelet rhythm.

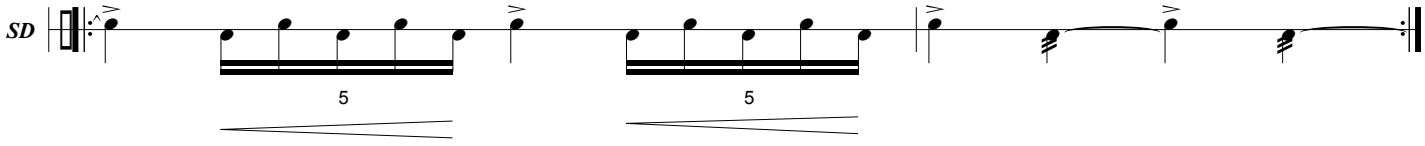
7 - stroke roll



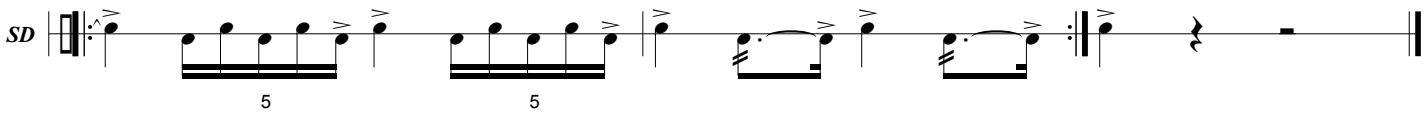
15 - stroke roll



11 - stroke roll



10 - stroke roll



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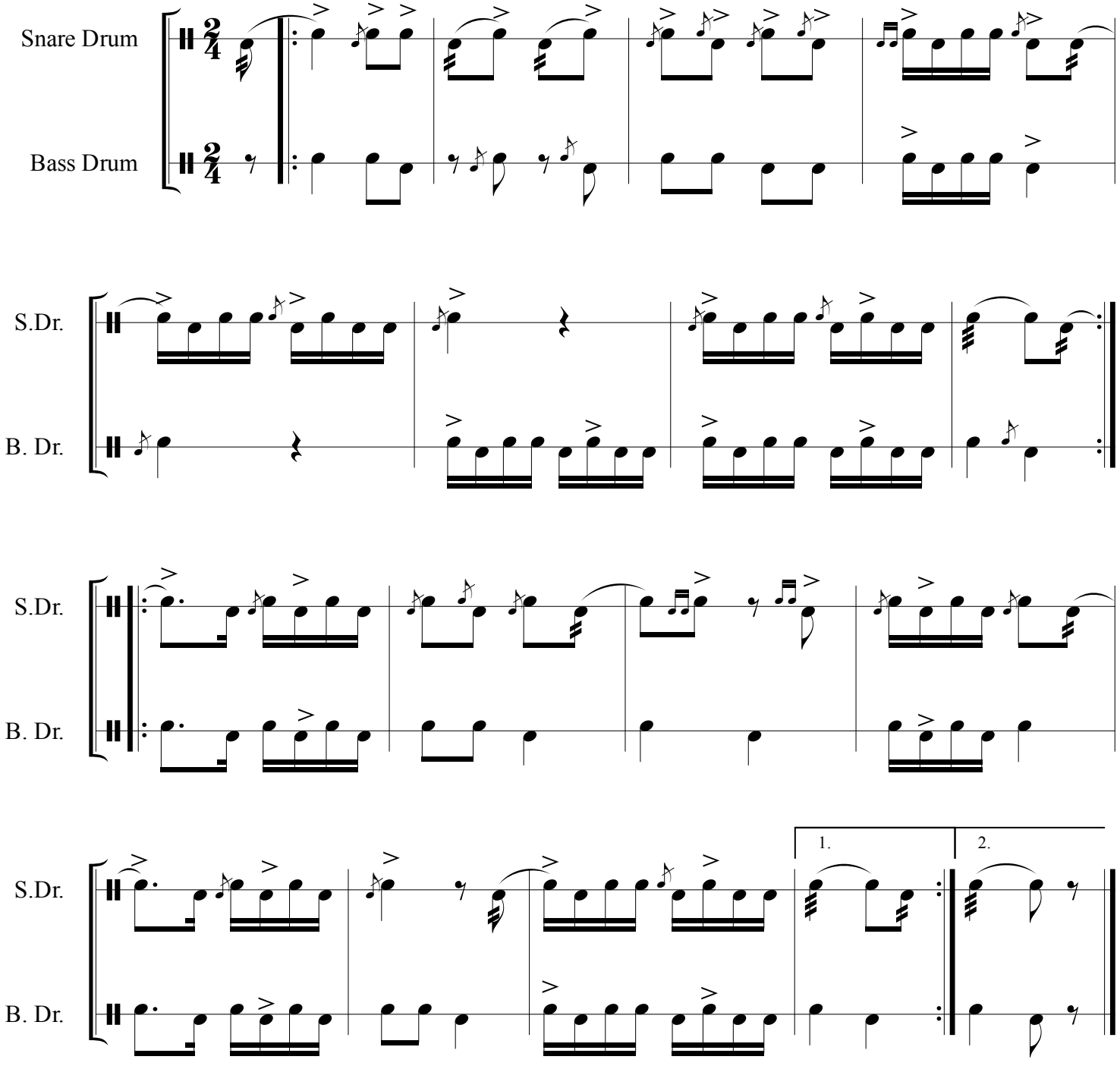
First of September



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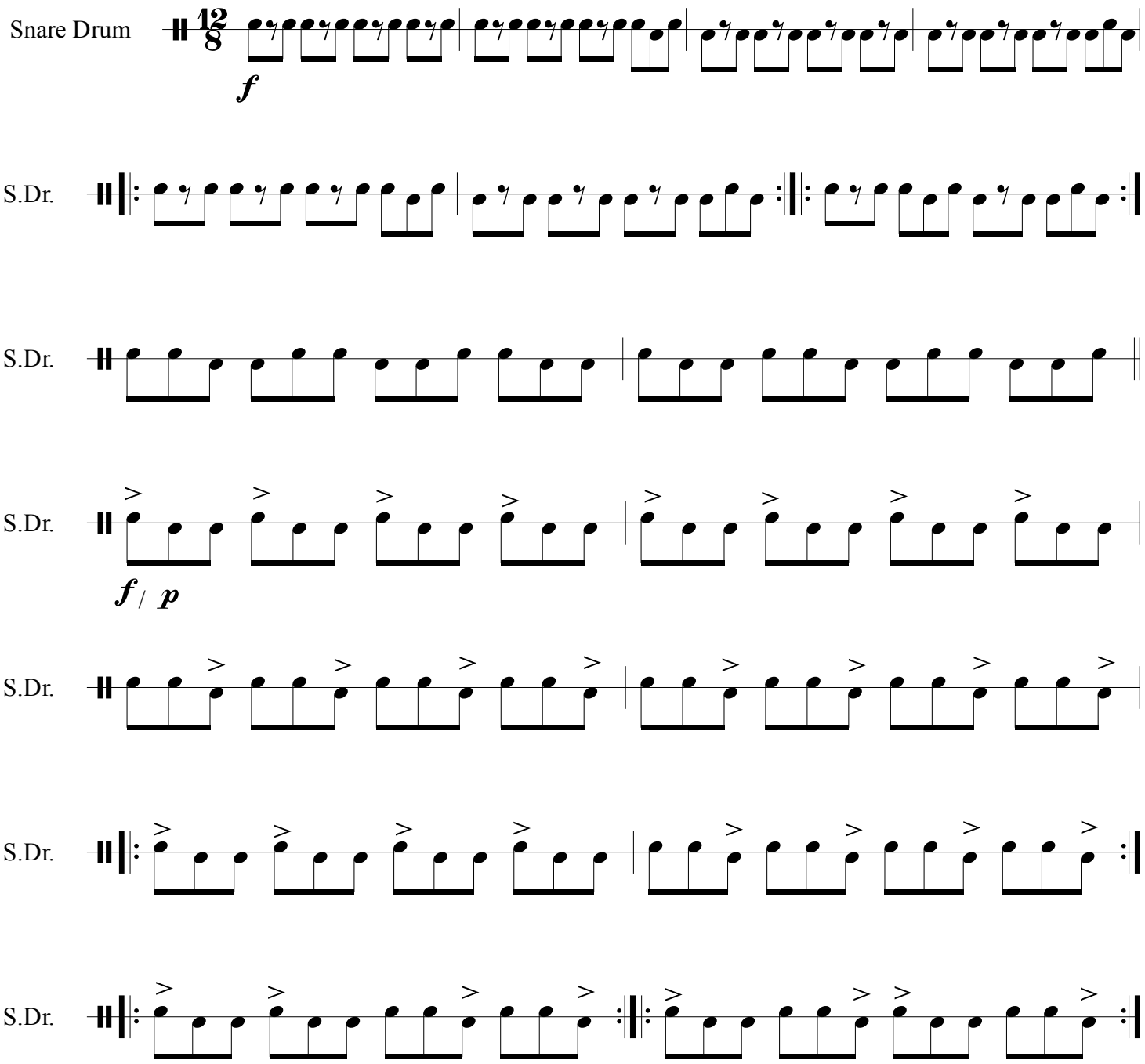
The beginning of this exercise will strengthen your double strokes, while the back half will lay a foundation for the backsticking pattern found later in the packet. Be sure to utilize two strong wrist turns, while still utilizing the rebound throughout the whole exercise. When the accents come in, be sure to connect them with full strokes.

Double Beat



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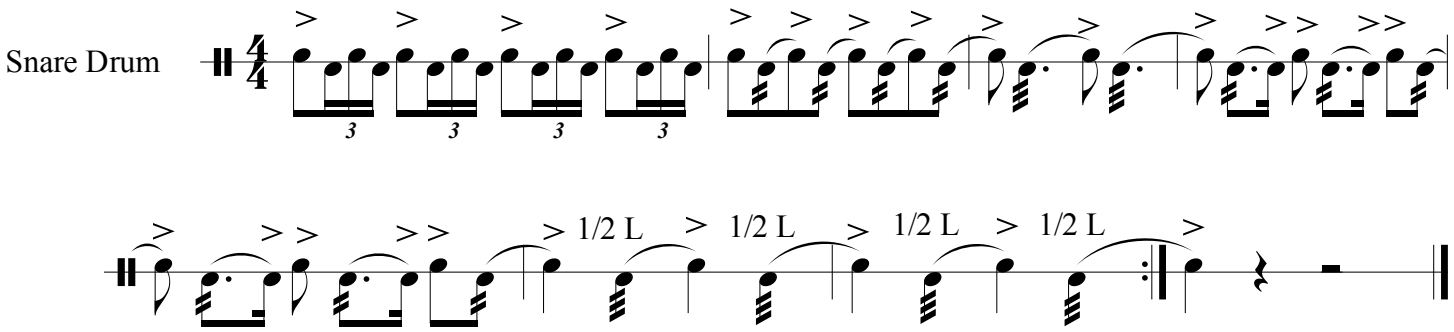
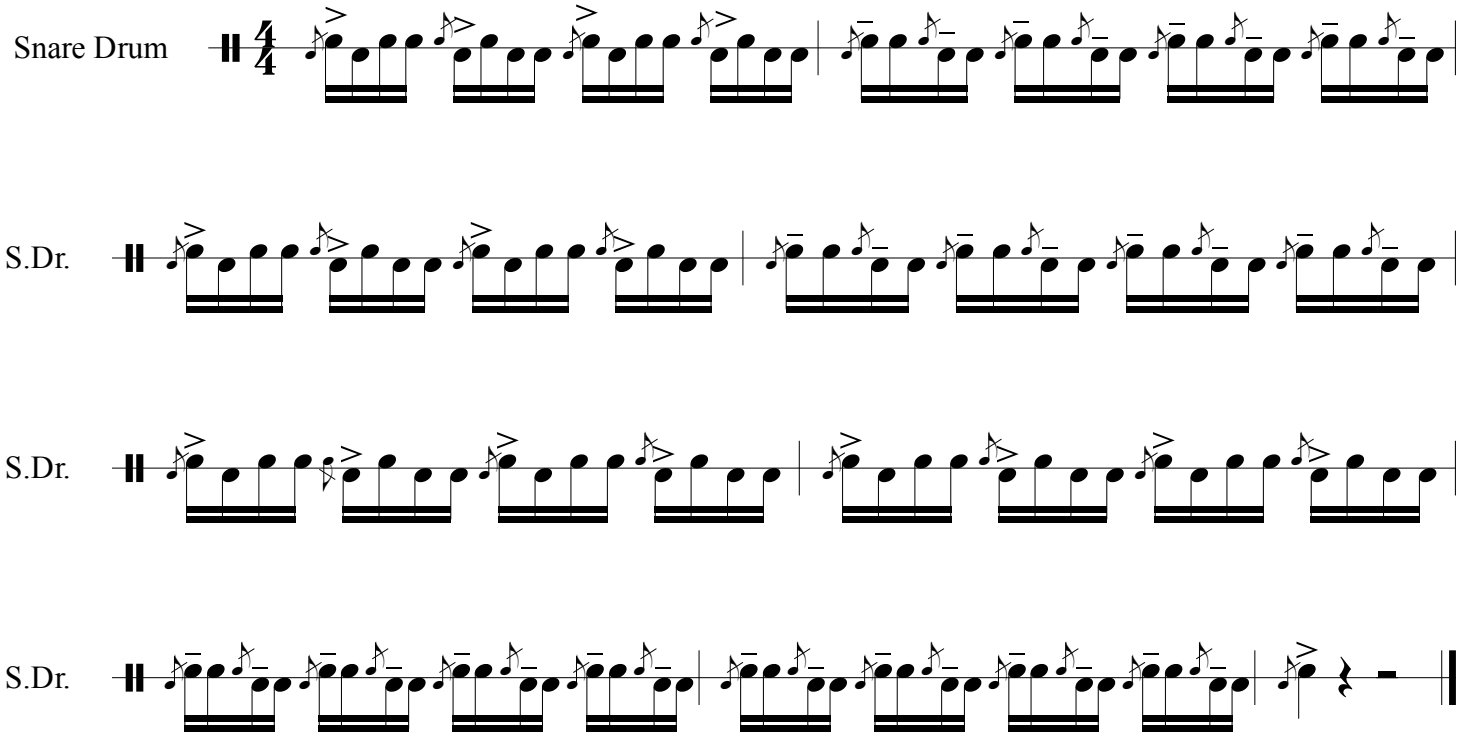
Ancient roll is an exercise we use to dial in the different roll types found in our repertoire. It is essential that each player utilizes the prep before the roll to ensure a clean first diddle with the rest of the line.

Ancient Roll



Rudimental Roundup is an exercise that can be augmented to target different rudiments and passages. The "filler" bars that are written with flam taps can be replaced with anything that can be made a four bar phrase.

Rudimental Roundup



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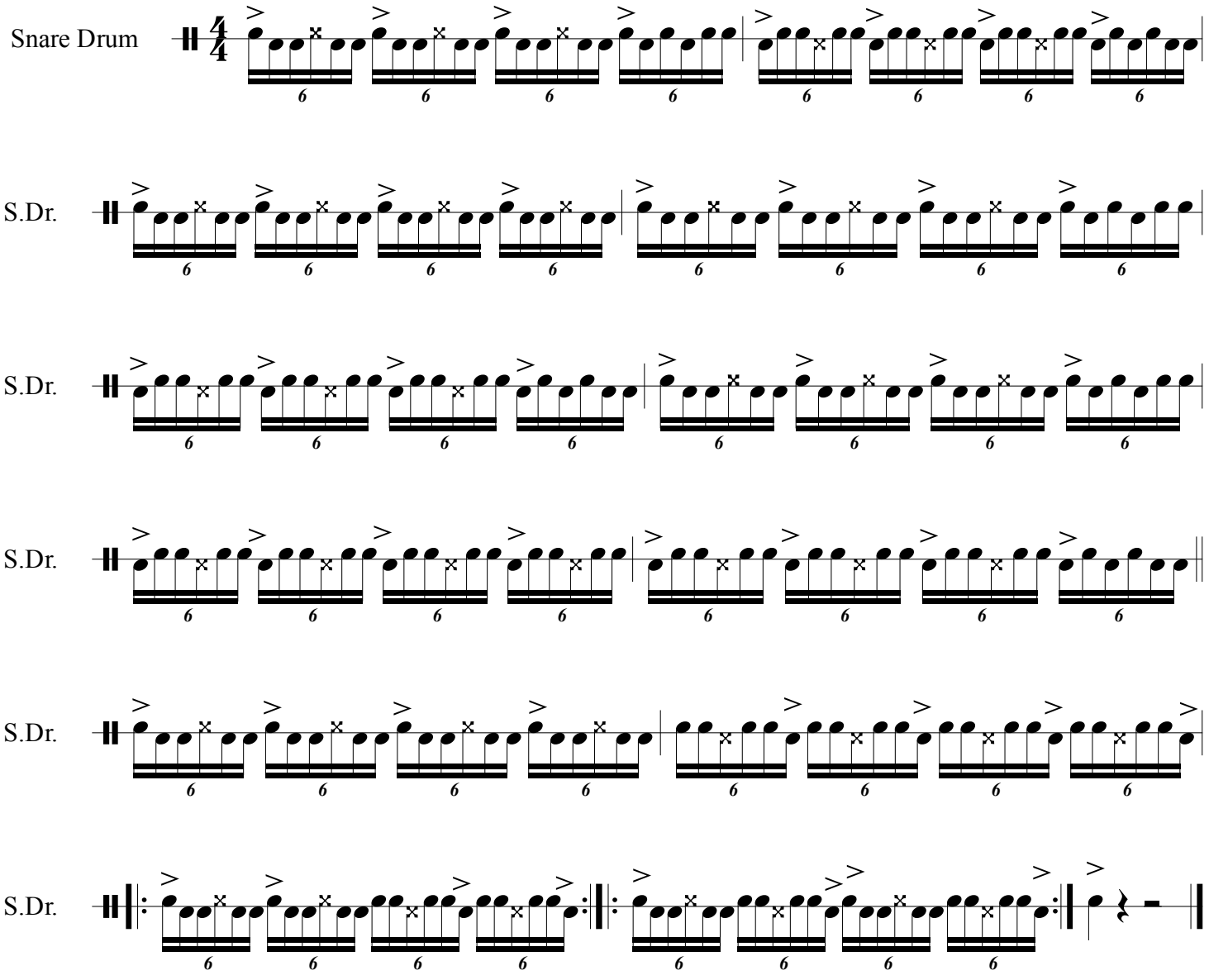
Backstick Madness was written to work on the backsticking variations that are primarily found in "Joe 90". This should be practiced slow to make sure the backsticking angles are correct and that the rhythm is staying intact.

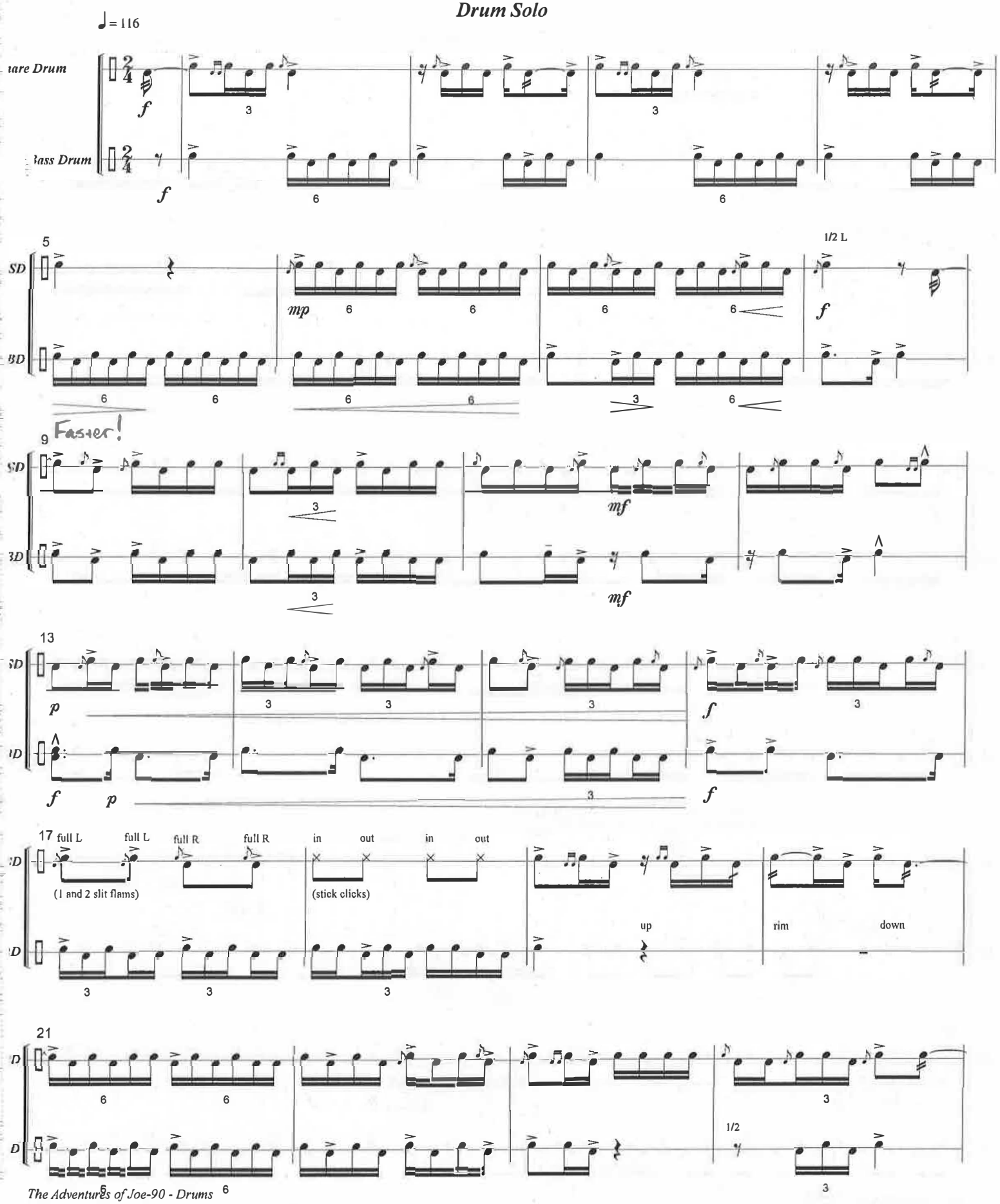
Backstick Madness

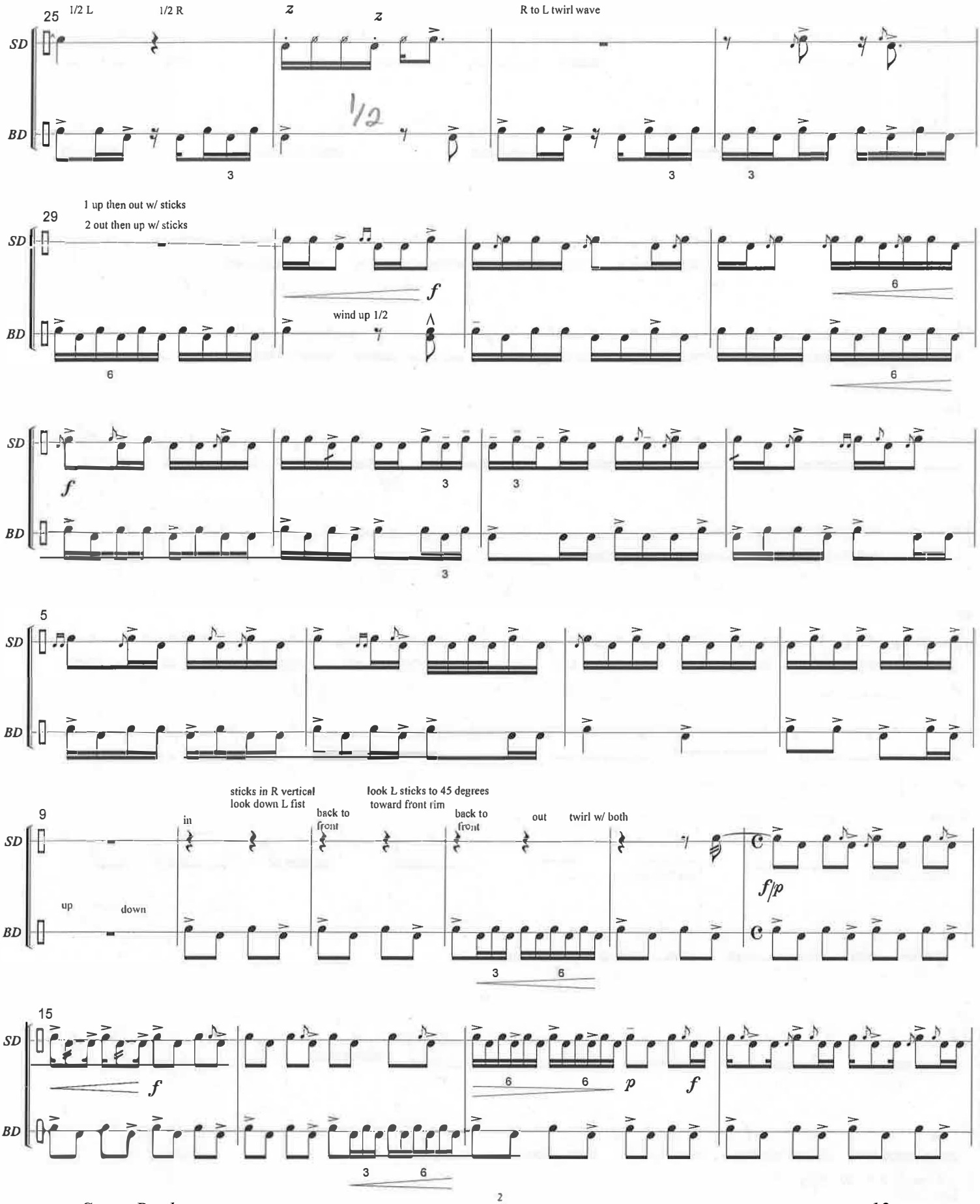


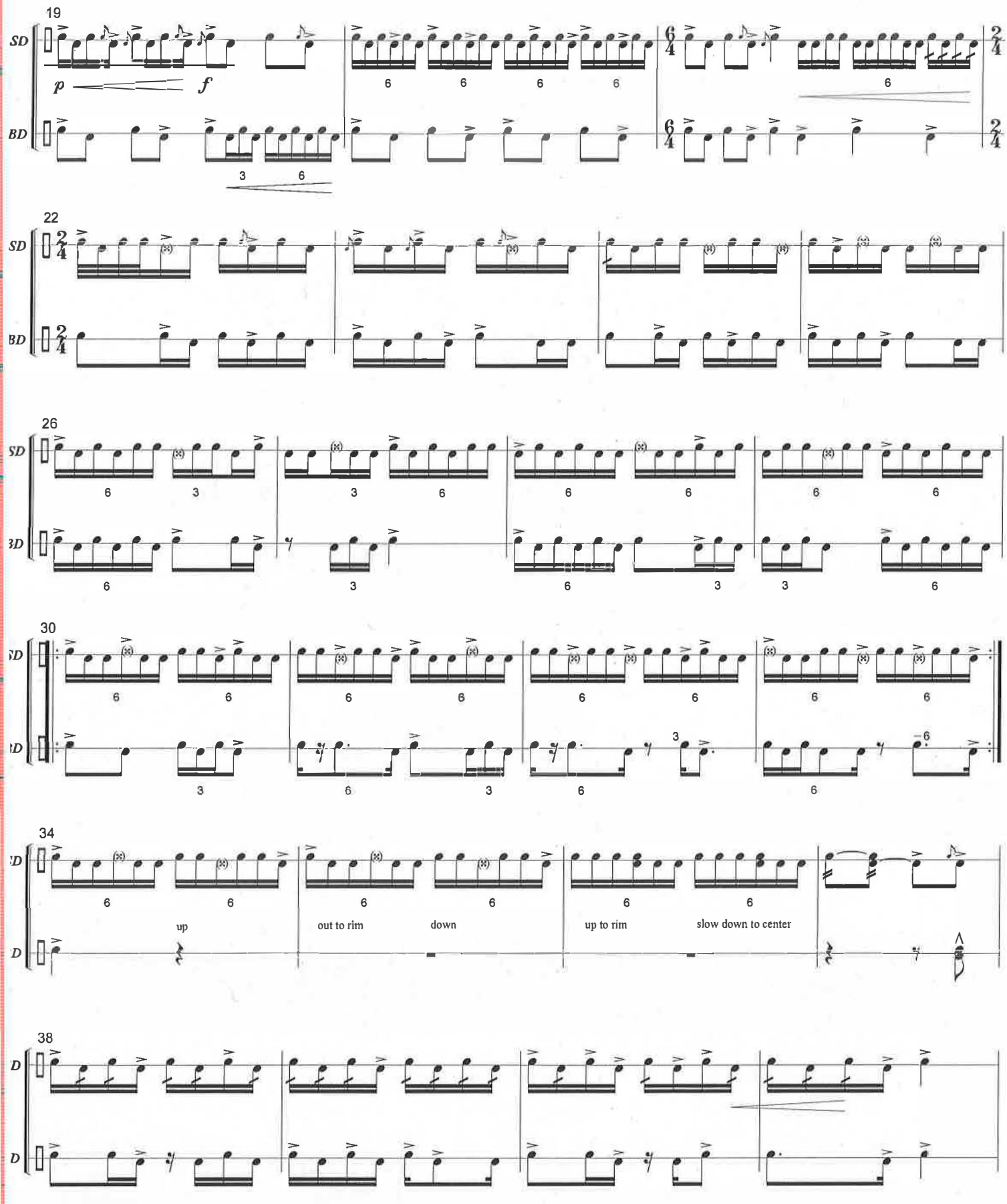
The Adventures of Joe-90

arr. by SSG Brian Pentony, SSG Ross Andrews

Drum Solo




25
1/2 L
1/2 R
R to L twirl wave
SD
BD
1/2
3
29
1 up then out w/ sticks
2 out then up w/ sticks
f
wind up 1/2
6
5
9
sticks in R vertical
look down L fist
look L sticks to 45 degrees
toward front rim
in
back to front
back to front
out
twirl w/ both
up
down
f/p
15
p


19
SD
BD
p
f
3
6
22
26
30
34
up
out to rim
down
up to rim
slow down to center
38