

CADET PIPE BAND MUSICIAN (CPBM) LEVEL 1 SNARE DRUMMER

INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 1 Snare Drummer is the first of five levels of training. The CPBM at this level is recognized as a **BEGINNER**. The aim of this course is to provide familiarization with the Pipe Band Snare Drum.

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PO 470 INSTRUMENT MAINTENANCE

BASIC PARTS OF THE SNARE DRUM:

- TOP COUNTERHOOP
- TOP (BATTER) HEAD
- TENSION ROD
- TENSION ROD BRACKET
- SHELL
- CARRY HOOK (NOT SHOWN)



- INTERNAL SNARE MECHANISM
- EXTERNAL (BOTTOM) SNARE MECHANISM
- EXTERNAL SNARE
- BOTTOM COUNTERHOOP
- BOTTOM (SNARE) HEAD (NOT SHOWN)



CARE, CLEANING AND STORAGE OF PRACTICE PAD AND STICKS:

- 1) Before storage in a bag or drawer, ensure the drum sticks are wiped down to keep them free from dirt build up.
- 2) **DO NOT** store sticks or drum pad in the drum case as this may cause damage to the head and or shaft of the stick as well as possible damage to the drum itself.
- 3) Before storage in a cool, dry place, ensure the practice pad and sticks are clean and free from debris.

CARE AND STORAGE OF DRUMS:

The best place to put a drum when not in use is in its case. However, damage may occur when the drum is not correctly placed.

Placing the drum in the case:

1. Ensure that there are no other objects in the case.
2. Place the drum bottom side down in the smaller half of the case.
3. Place the larger half over the smaller and ease it down so it is seated properly.
4. Ensure the drum does not catch on the case. **DO NOT** force the drum, you will only damage the case or the drum.
5. Do up the strap tightly.

PO 471 TECHNIQUE

The techniques required at Level 1 are Standard to the Canadian Forces and the CPBM Program. They are divided into rudiment exercises, and etudes. Constant practice and repetition will be closely supervised at this level to ensure proper technique. The CPBM will also be expected to identify all snare rudiments up to and including Level 1.

STICK CONTROL AND GRIP TECHNIQUE:

GRIPPING THE SNARE STICK:

LEFT HAND:

In the left hand, the stick is held between the base of the thumb and the index finger. The following gripping technique will help while learning how to hold the stick in your left hand.



Place the back of your hand flat on the table.

Take the stick in your right hand and place it in the base between the thumb and index finger of your left hand. 9 cm of the stick should be sticking out from your thumb.



Bend your ring finger and pinky at the first knuckle, so that they are under the stick. Rest the stick on your ring finger.



The thumb then goes over the top of the stick so that the bottom of the thumb joint is touching the stick (not the first part of the thumb).



The ring finger and pinky lay loosely under the stick. Do not close these fingers against the palm of your left hand or your stick control will become stiff.

The index finger and middle finger sit above, parallel to and slightly out from the stick (they do not touch at all). Pick up the stick, maintaining this position.

RIGHT HAND:

In the right hand, the stick is held between the thumb and the index finger. To help while learning how to hold the stick in your right hand, try the following:



Place the stick on the table.

Pick up the stick with your thumb and index finger only, so that the stick extends just slightly beyond the wrist. The thumb holds the stick on one side and the index finger on the other. The first pad of the index finger curls underneath the stick so that the stick is resting on the 2nd pad of your finger.



Wrap the remaining three fingers of your right hand under the stick. These three fingers do not touch the stick, but will be used to control and stabilize the stick's motion.

- You do not want to hold either stick too tight or your hand will cramp up and you will lose your stick control.
- The left stick should sit loosely in the base of the left hand and the thumb controls its motion.
- The right stick should be held loosely, balanced between your thumb and index finger.
- The other 3 fingers, which are under the stick, will control the motion of the right hand stick.
- When striking the drum, using either stick, there should be very little arm motion.
- Your left hand wrist and thumb, and your right hand wrist and three fingers (pinky, ring and middle) should do all of the work to make the sticks move up and down.

THE TWO STANDARD GRIPS:

In drumming there are two ways to hold the sticks. The first way is called the “**Matched Grip**” and the second way is called “**Traditional Grip**”.

Pipe band drummers mainly use the **traditional grip**, but occasionally you will see pipe band snare drummers using the matched grip. The style taught to all cadet pipe band snare drummers is the traditional grip.

MATCHED GRIP:**TRADITIONAL GRIP:**

SINGLE STROKE

- The single stroke is played on each hand and the sticking consists of right, left, right, left, etc.
- The sound that you are trying to produce when you play a single stroke is best described as a crisp "**TAP**". You do not want to let the stick bounce after you have struck the drum. You must play the single stroke and then control the stick after the tap.
- When a single stroke is written on the beat, the beat falls exactly at the same time that your stick hits the drum.
- The beats can sub-divided as "1 and, 2 and", giving one count (**or number**) for every beat in the bar.

SINGLE STROKES IN 1/4 NOTES

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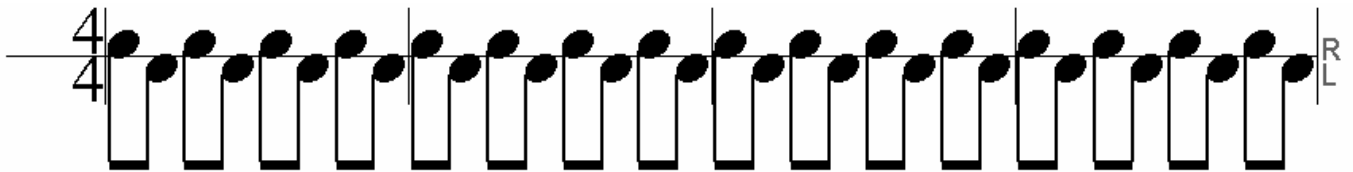
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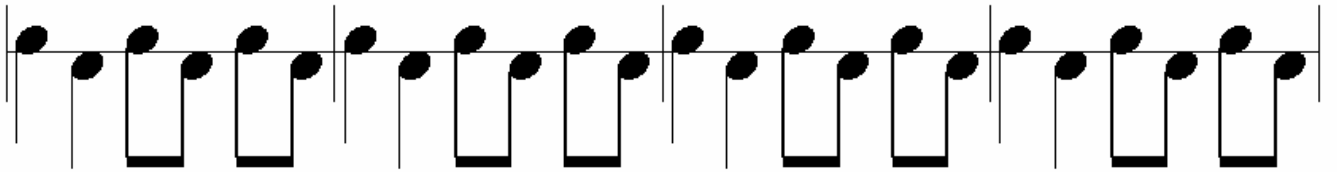
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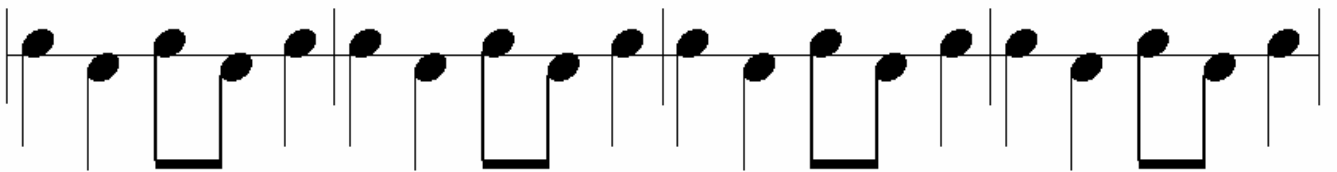
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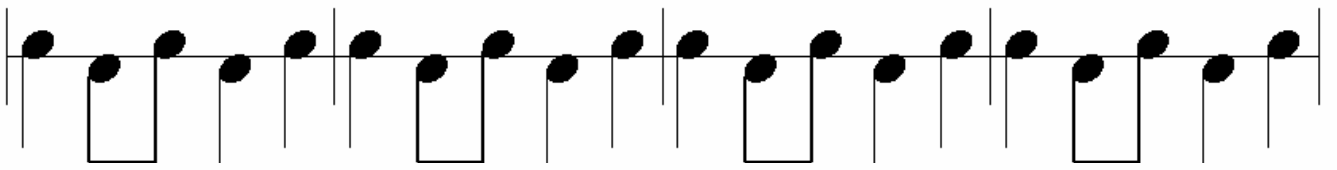
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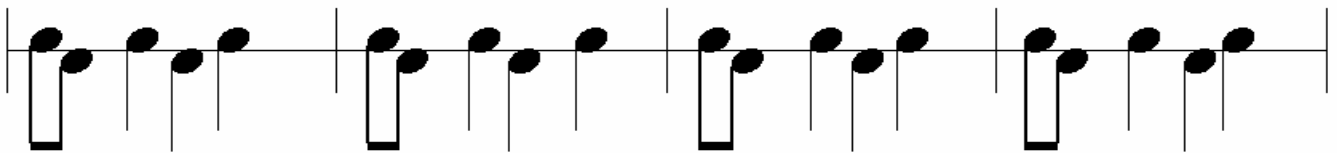
SINGLE STROKES IN 1/4 NOTES AND 1/8 NOTES:

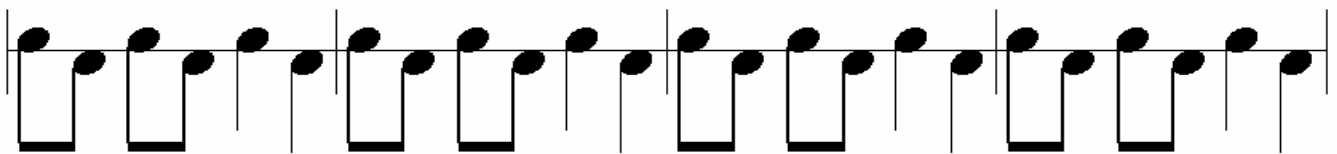
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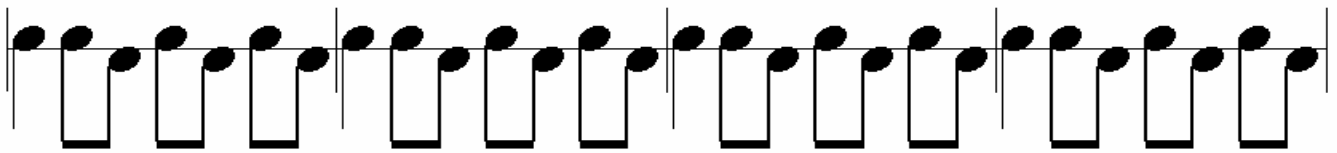
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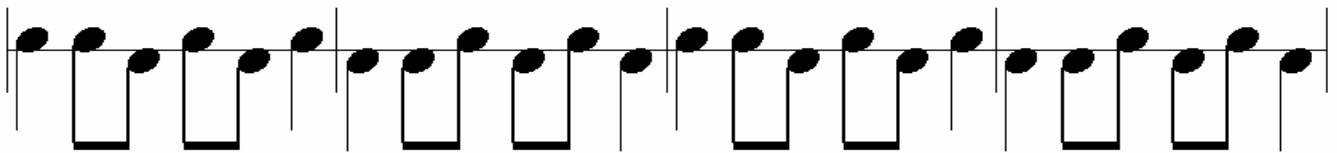
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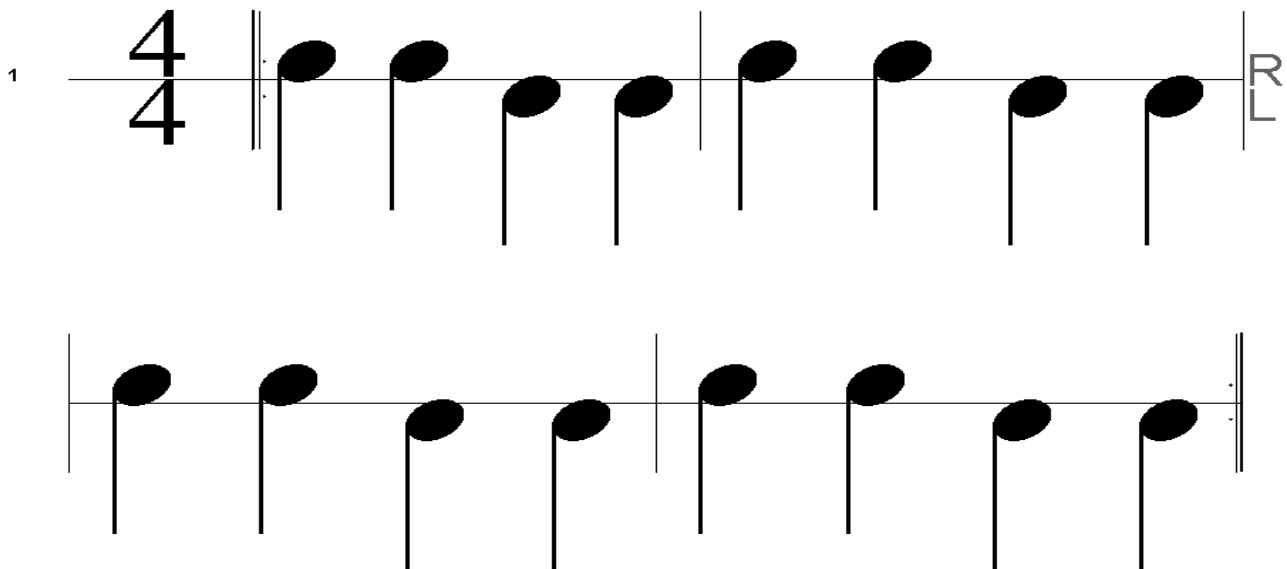
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12 

13 

DOUBLE STROKE

- The double stroke is played in groups of 2 single strokes.
- Two single strokes are played on each hand and the sticking consists of right, right, left, left, etc.
- The sound that you are trying to produce when you play a double stroke is the same as if you were playing 2 single strokes – it would be a crisp **“TAP, TAP, TAP, TAP”**
- When playing the eighth notes, the beats can be counted 1 and 2 and or as this rudiment is a preliminary step to playing a drum roll, the beats could be counted by saying **“MA MA, DA DA”**. When playing in sixteenth notes, each beat can be counted by subdividing them into 4.
- When a double stroke is written on the beat, the beat falls exactly at the same time that you ply the first single stroke and your stick hits the drum.



DOUBLE STROKES IN 1/4 NOTES AND 1/8 NOTES:

The image displays three staves of snare drum notation, labeled 3, 4, and 5 on the left. Each staff begins with a 4/4 time signature. Staff 3 contains four measures of music, each featuring a pair of eighth notes followed by a quarter note, with a fermata over the quarter note. Staff 4 contains four measures of music, each featuring a pair of eighth notes followed by a quarter note. Staff 5 contains four measures of music, each featuring a pair of eighth notes followed by a quarter note. The notation uses stems with flags to indicate eighth notes and stems with beams to indicate quarter notes.

- The paradiddle rudiment consists of 4 strokes (**2 single and 1 double**).
- A paradiddle can be started on either the right or the left hand and the sticking consists of right, left, right, right or left, right, left, left, etc.
- Each of the four strokes in a paradiddle must be a crisp “TAP, TAP, TAP, TAP”.
- All four strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the paradiddle stroke itself, but so that a paradiddle stroke on either hand has the same weight and sound
- When a paradiddle is written as one beat, the beat falls exactly at the same time that you play the first stroke and your stick hits the drum.
- When playing in 1/16 notes, the beats can be counted “**1 e and a**” saying one word for each stroke in the rudiment. The number indicates the number of the beats in the bar.

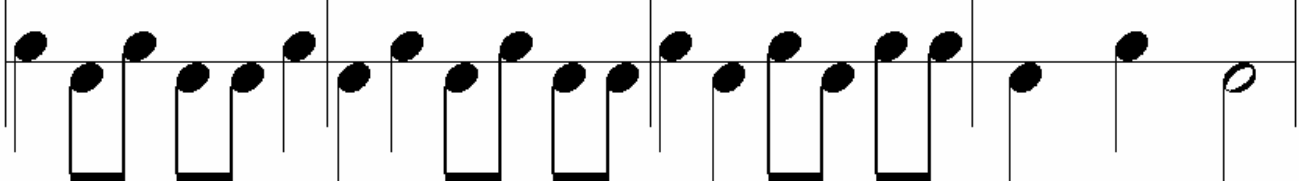
PARADIDDLES IN 1/8 NOTES:

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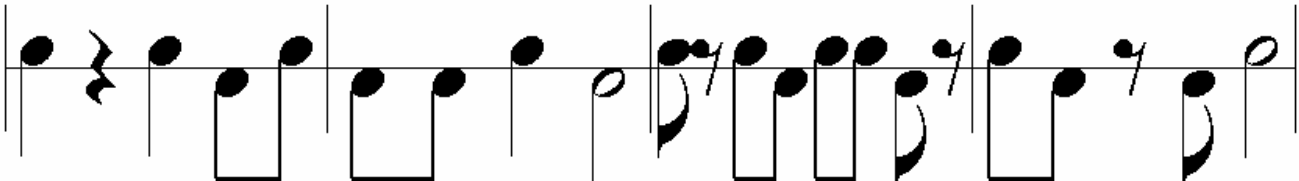
The image shows two musical staves illustrating paradiddle patterns in 1/8 notes. Staff 1 is in 4/4 time and staff 2 is in 2/4 time. Both staves show a sequence of notes with stems pointing up and down, representing the right and left hands respectively. The notes are grouped into four measures, each containing a paradiddle stroke. The first measure of each staff shows the first stroke (right hand), the second measure shows the second stroke (left hand), the third measure shows the third stroke (right hand), and the fourth measure shows the fourth stroke (left hand). The notes are connected by stems, and the stems are grouped into pairs for each stroke. The first stroke is a single note, the second is a double note, and the third and fourth are single notes. The notes are placed on a single line, and the stems are of equal length, indicating that all strokes have the same weight and sound.

3



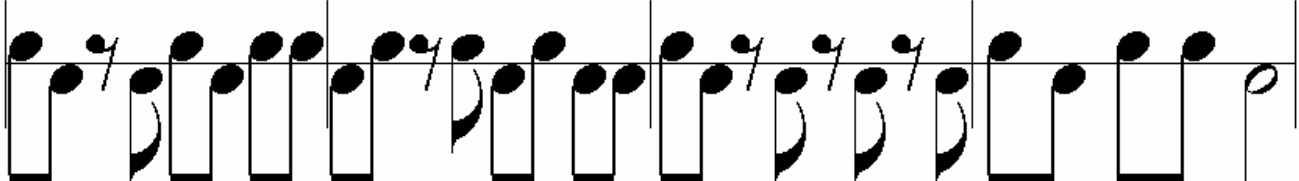
Exercise 3: A four-measure snare drum pattern. The first three measures each contain a sequence of four eighth notes: quarter, eighth, quarter, eighth. The fourth measure contains a quarter note followed by a half note.

4



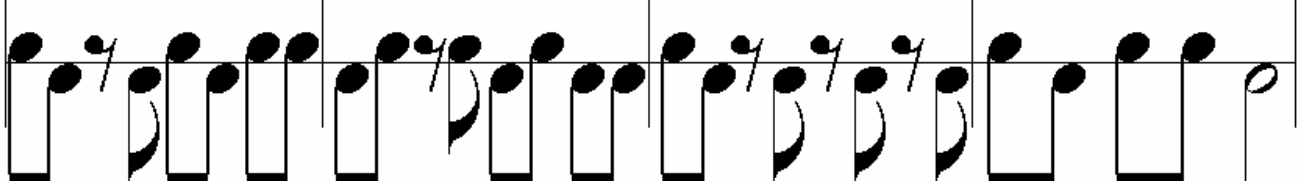
Exercise 4: A four-measure snare drum pattern. The first measure has a quarter note followed by a quarter rest. The second measure has a quarter note followed by an eighth note, quarter, eighth, quarter, eighth. The third measure has a quarter note followed by eighth, quarter, eighth, quarter, eighth, quarter, eighth. The fourth measure has a quarter note followed by eighth, quarter, eighth, quarter, eighth, quarter, eighth.

5



Exercise 5: A four-measure snare drum pattern. The first measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth. The second measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth. The third measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth. The fourth measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth.

6



Exercise 6: A four-measure snare drum pattern. The first measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth. The second measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth. The third measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth. The fourth measure has eighth, quarter, eighth, quarter, eighth, quarter, eighth.

FLAM

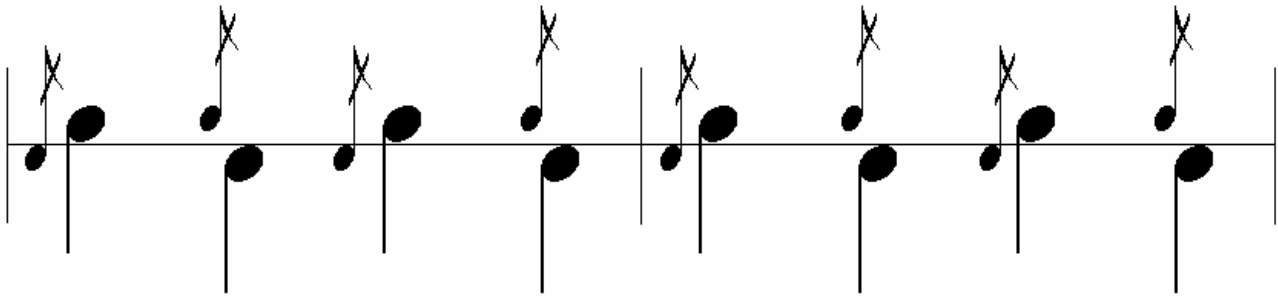
- A flam is a short note or embellishment that is added to an existing note. Embellishments are not counted in the timing or rhythm of the music and do not change
- A flam can be played on either hand and the sticking consists of right, left or left, right.
- The sound that you are trying to produce when you play a flam is a similar to if you were saying the word “**BLUP**”.
- A flam is 2 strokes played closely together, with a small separation between the two.
- You must learn to play the flam so that you can go from hand to hand.
- When you play a flam with the left hand, hold your left stick slightly higher, and when you play a flam with the right hand you hold your right stick slightly higher.

FLAMS IN 1/4 NOTES:

1

2

3



TRIPLET

- The triplet rudiment consists of a group of 3 single strokes
- A triplet can be started on either hand and the sticking consists of right, left, right or left, right, left, etc.
- Each of the 3 strokes in a triplet must be a crisp “**TAP, TAP, TAP**”
- All three strokes should have the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the triplet itself, but so that the triplet on either hand has the same sound and weight.
- A triplet means that the 3 notes will be played in the same space of time that you would normally play 2 notes of the same value (**duration**).
- The beat falls exactly at the same time that you play the first stroke of the triplet and your stick hits the drum.
- The beats can be counted “1 a da” “2 a da”. The number indicates the number of beats in the bar.

TRIPLETS IN 1/8 NOTES:

Snare Drum

Level 1

1

2

3

4

R
L

TIZZ (BUZZ) STROKE

- The buzz stroke rudiment consists of a “**BUZZ**” of 2 single strokes.
- The buzz sound occurs when you let your stick bounce (**slightly**) when you strike the drum and then stop it from bouncing by controlling the stick (by adding pressure on the stick itself).
- The buzz stroke is a preliminary step to playing a closed roll.
- The beat falls exactly at the same time that you play the buzz stroke on the 1st of the two eighth notes, and your stick hits the drum.
- The beats can be counted “1 and” “2 and” etc.
- A single line (or slash) is written in the stem of the note to tell you to play a buzz stroke.

TIZZ (BUZZ) STROKE EXERCISE:

Alternate “TIZZ” strokes, trying to match the left sound to the right.

1

2

R
L

PO 472 TONE AND TUNING

TYPES OF STICKS AND PRACTICE PADS:

SNARE DRUM STICK:

There are a number of different makes of pipe band snare drum sticks available. All pipe band snare drum sticks, regardless of the make, are generally made of wood (maple or hickory) and come in various weights and thicknesses. A 55-gram stick would be considered heavy and a 40-gram stick would be considered lightweight.

The thickness of the stick is determined by the diameter of the stick itself. The tips of the stick can also vary in size and the affect the sound produced by the stick.

Players with smaller hands should pick a stick that is not too thick in diameter. When playing, you must be able to hold the sticks properly and the weight of the sticks themselves must be comfortable.

The length of the sticks is very similar with little difference. The standard length of a snare drum stick is approximately 40 cm or 16 inches.



PRACTICE PAD:

Most practice pad designs offer three choices of rubber. The soft pad provides a bouncy feel with good response that is best for beginners. The medium pad offers a feel closer to a pipe band snare drum head at a low volume and the hard pad provides a hard surface with a loud response, which is best for a drum corps practice to so all sounds, can be heard more clearly. Be sure that your practice pad is specifically for pipe band drummers and **NOT** for orchestral or concert band drummers.



CADET PIPE BAND MUSICIAN (CPBM)
LEVEL 2
SNARE DRUMMER

INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 2 Snare Drummer is the second of five levels of training. The CPBM at this level is recognized as a **LEARNER**. The aim of this course is to continue to enhance the basic knowledge of Pipe Band Snare Drum.

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PO 470 INSTRUMENT MAINTENANCE

SNARE DRUM IN DETAIL:

TOP HEAD

COUNTER (TENSION) HOOP

TENSION ROD AND WASHER

TENSION BRACKET

EXTERNAL SHELL (PLASTIC LAMINATE)

INTERNAL SCREW GUIDES



INTERNAL RESONATOR
(HICKOREY LAMINATE SHELL)

BOTTOM COUNTER HOOP

BOTTOM HEAD



SNARE DRUM - PARTS AND FUNCTION:

- 1) **TOP HEAD:** Made from plastic or fiber skin. This is part that you play on.
- 2) **COUNTER (TENSION) HOOPS:** Made from metal. This part fits over the drum heads and are secured in place by tension brackets and tension rods
- 3) **TENSION ROD AND WASHER:** Made from metal. These are the parts that hold the counter hoops and the drumheads in place. They are tightened using a drum key. By tightening these rods, you apply pressure to the head, which sharpens the pitch.
- 4) **TENSION BRACKET:** Made from metal. These are mounted onto the drum shell. The tension rod screw into the tension bracket screw guides.
- 5) **INTERNAL SHELL:** Made from wood or plastic. This part resonates the sound.
- 6) **EXTERNAL SHELL:** This part is coated with a dura plastic finish and covers the internal wood shell.
- 7) **TENSION BRACKET SCREW GUIDES:** Made from metal. These parts are attached to the tension brackets that hold the tension rods in place.
- 8) **BOTTOM HEAD (NOT SHOWN):** Made from plastic or fiber skin.
- 9) **DRUMHEAD – DAMPENING DEVICE (NOT SHOWN):** Dampeners are used to “muffle” the resonating ability of the drum. This is normally found on older drums made prior to 1990.
- 10) **CARRIAGE HOOK:** Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum.

APPLY STANDARD CLEANING PRACTICES TO ALL PIPE BAND DRUMS

CARE AND CLEANING OF A SNARE DRUM:

A well-maintained drum allows the CPBM to play with enjoyment and concentrate on producing the required music. The cleanliness of the drum reflects on the CPBM. It does not take much time to keep your drum clean and in a good state of repair. Cleanliness is the key factor in maintaining a good instrument.

1. Before storing, ensure that the drum is free from dirt and dust.
2. Always store the drum in a case that will protect it.
3. Keep the case closed when not in use to ensure that the inside of the case remains clean and debris free.
4. Wipe down the drum before storing it in its case after every time it is used. Use a good quality automotive detail spray and a clean, lint free terry cloth.
5. **Do not** use a glass care product or furniture polish to clean your drum. This could permanently damage the finish.
6. Check inside the shell to make sure that all of the screw attachments are tight and rattle free every time a drumhead is changed.
7. Place the counter hoops onto a flat surface to confirm that they are flat. If not they will have to be replaced.
8. Any threaded parts that show corrosion from a lack of lubrication must be replaced. This should be done every time a drumhead is changed.
9. Wipe down the entire inside of the shell with light wood oil. Leave a shiny coating of oil on the wood, as it will soak into the wood in time. This oil will moisturize the shell and allow the shell to breath. It also enhances the life of the drum shell and improves the resonant qualities of the wood. This should be done once a year.

IDENTIFY VARIOUS TYPES OF AND FUNCTION OF:**SNARE DRUM:**

There are 2 categories of Pipe Band Snare Drums:

1. **Wooden Shell**, and
2. **Plastic Shell**

The following table outlines the characteristics of these 2 types of Pipe Band Snare Drums.

CHARACTERISTIC	WOOD	PLASTIC
SHELL	Generally made from birch wood.	Made from plastic
TENSION RODS	Range from 12 to 20 rods on the top of the drum and 10 to 12 on the bottom.	Range from 12 to 20 rods on the top of the drum and 10 to 12 on the bottom.
SNARES	Have both internal (top) and external (bottom) snares.	Have both internal (top) and external (bottom) snares.
WEIGHT	6 to 9 kg (15 to 20 lbs)	6 to 8 kg (15 to 18 lbs)
DRUM HEADS	Has top and bottom heads. Can use a high-tension batter head.	Has top and bottom heads. Can use a high-tension batter head.
TONE	Better quality of tone, as the sound resonates from the wooden shell.	Artificial tone as the sound cannot resonate off the plastic shell.
TUNING	Adjustments are made using a slotted or square head drum key. External tension screws tune snares.	Adjustments are made using a slotted or square head drum key. External tension screws tune snares.
GENERAL	N/A	Top section (head, counter hoop and internal snare) can be removed as a unit. This means that you do not have to disrupt the tuning of the top head on the internal snare.

TYPES OF DRUM HEADS:

Drumheads originally were made of calfskin.

Today drumheads are made from Kevlar, nylon or plastic. These allow for the high tension required today on the drumheads and for the crisp high sound of modern pipe band drumming.

Drumheads come in a variety of diameters.

TYPES OF SNARE DRUM SLINGS, CARRIERS AND LEG RESTS:

There are three basic types of nylon drum slings in general used by the CPBM Program. Metal drum carriers are used more and more frequently as they are better for the shoulders and back.

SNARE DRUM SLINGS:

	<p>The first type of nylon sling is worn over the right shoulder. The drum hooks onto the sling on the left side. It is adjustable, and the weight of the drum is carried entirely by the right shoulder.</p>
	<p>The second type of sling also is worn over the right shoulder, but has a belt that goes around the drummers' waist. It is also made of nylon webbing, and the drum hook onto the sling on the left side. It is adjustable, and the weight of the drum is carried between the right shoulder and the lower back.</p>
	<p>The third pattern of nylon sling goes over both shoulders and also has a waist strap. The drum hooks onto the sling on the left side. It is fully adjustable, and the weight of the drum is distributed between both shoulders and the back.</p>

SNARE DRUM CARRIER:

This light weight metal carrier hooks over both shoulders and has a centre section that rests against the front of your body. The top counterhoop of the drum then fits into a slot which is connected to the carrier itself. The carrier is adjustable and does not require a leg rest. The weight of the drum is distributed between both the shoulders and the upper back.

SNARE DRUM LEG RESTS:

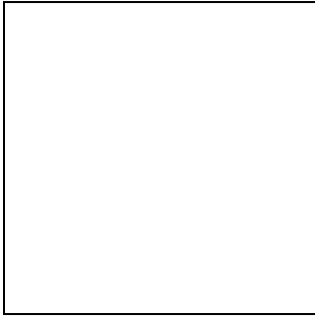
WIRE - This leg rest has a rubber coating and can be mounted 2 ways:

1. Using 2 mounting brackets that are attached to the bottom head tension rods; or
2. Spreading the wire so they sit behind 2 of the tension rods.

Be careful not to scratch the shell of the drum when mounting this type of leg rest.



RUBBER - This leg rest is made of a medium rubber and is mounted by pushing the leg rest onto the bottom counter hoop so that the lip on the leg rest clips onto the hoop.



METAL - This leg rest is made from metal with a foam rubber inset in the inner section of the rest itself. The leg rest is held in place by brackets and secured with nuts and bolts.

THE PRESERVATION AND MAINTENANCE OF A SNARE DRUM:

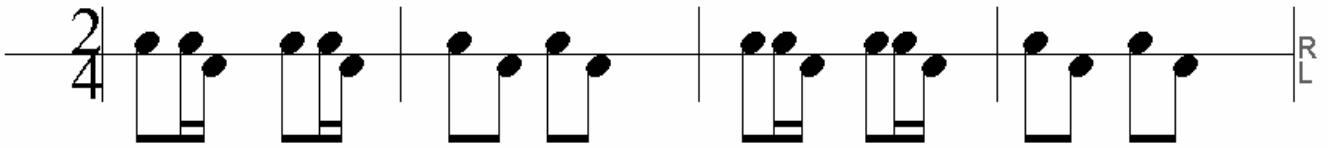
- Before storing the snare drum away, ensure that it is free from dirt and dust.
- Always store the snare drum in a case that will protect it.
- Keep the case closed when not in use to ensure that the inside of the case remains clean, dry and debris free.
- Look through the bottom head and make sure that all of the screw and nut and bolt attachments are tight and rattle free.
- Any threaded parts that show corrosion from a lack of lubrication must be replaced.

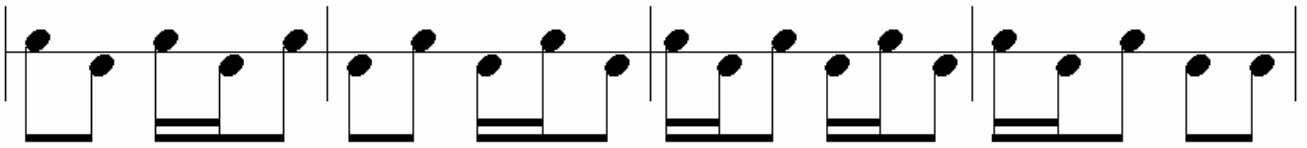
PO 471 TECHNIQUE

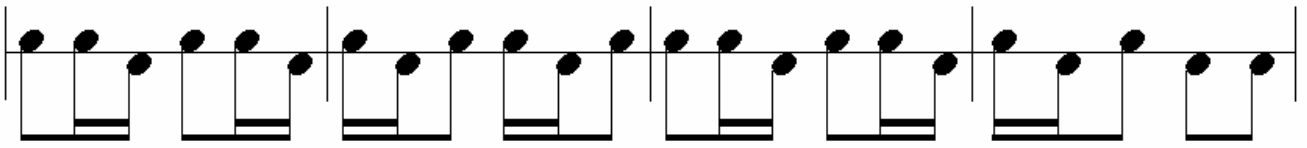
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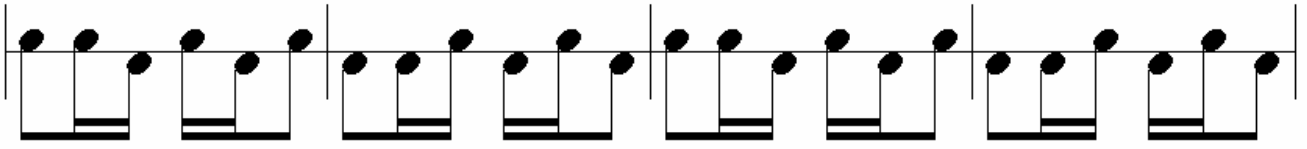
SINGLES IN 1/16 NOTES:

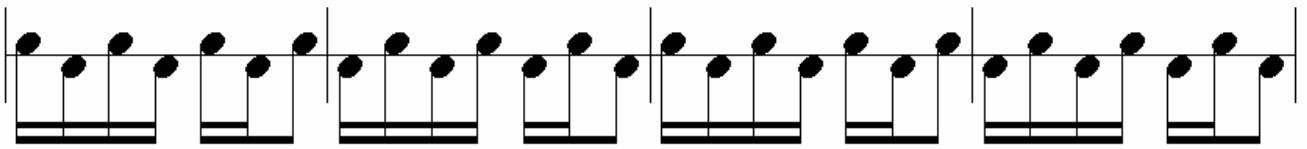
- One single stroke is played on each hand and the sticking consists of right, left, right, left etc.
- The sound that you are trying to produce when you play a single stroke is best described as a very crisp “tap”. You do not want to let the stick bounce after you have struck the drum. You must play the single stroke and then control the stick after the tap.
- When a single stroke is written on the beat, the beat falls exactly at the time that your stick hits the drum.
- The beats can be counted as 1 and, 2 and – giving 1 count (or number) for every beat in the bar.

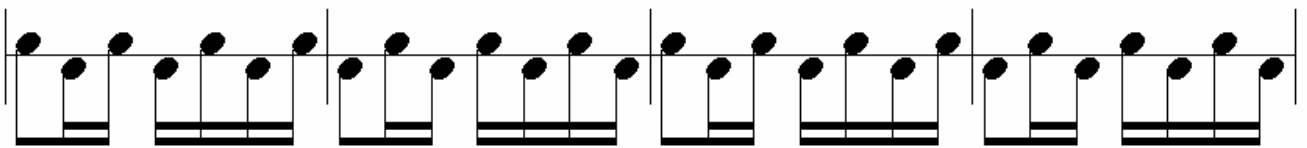
14 

15 

16 

17 

18 

19 

DOUBLE STROKES IN 1/16 NOTES:

- The double stroke rudiment is played in groups of two single strokes.
- The two single strokes are played on each hand and the sticking consists of right, right, or left, left, etc.
- The sound that you are trying to produce when you play a double stroke is the same as if you were playing two single strokes – it would be a crisp “Tap, Tap”.
- Both strokes should have the same sound and be the same volume. Try to strike the drum with the same amount of force – not only within the double stroke itself, but so that a double stroke on either hand has the same sound and weight.
- When a double stroke is written on the beat, the beat falls exactly at the same time that you play the first single stroke and your stick hits the drum.
- The beats can be counted 1, 2 1, 2 or as this rudiment is a preliminary step to playing a drum roll, the beats could be counted by saying “Ma Ma, Da Da”.

7

4/4

R
L

Detailed description: This block contains the musical notation for measure 7. It is in 4/4 time. The notation is written on a single staff with a treble clef. The pattern consists of eighth notes and rests. The first two eighth notes of each beat are on the snare line (top line), and the last two are on the bass line (bottom line). The pattern is: (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest). A vertical bar line is at the end of the measure. To the right of the staff, the letters 'R' and 'L' are stacked vertically, indicating right and left hand strokes.

8

Detailed description: This block contains the musical notation for measure 8. It is in 4/4 time. The notation is written on a single staff with a treble clef. The pattern consists of eighth notes and rests. The first two eighth notes of each beat are on the snare line (top line), and the last two are on the bass line (bottom line). The pattern is: (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest). A vertical bar line is at the end of the measure.

9

Detailed description: This block contains the musical notation for measure 9. It is in 4/4 time. The notation is written on a single staff with a treble clef. The pattern consists of eighth notes and rests. The first two eighth notes of each beat are on the snare line (top line), and the last two are on the bass line (bottom line). The pattern is: (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest). A vertical bar line is at the end of the measure.

10

Detailed description: This block contains the musical notation for measure 10. It is in 4/4 time. The notation is written on a single staff with a treble clef. The pattern consists of eighth notes and rests. The first two eighth notes of each beat are on the snare line (top line), and the last two are on the bass line (bottom line). The pattern is: (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest). A vertical bar line is at the end of the measure.

11

Detailed description: This block contains the musical notation for measure 11. It is in 4/4 time. The notation is written on a single staff with a treble clef. The pattern consists of eighth notes and rests. The first two eighth notes of each beat are on the snare line (top line), and the last two are on the bass line (bottom line). The pattern is: (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest) | (snare, snare, rest, rest). A vertical bar line is at the end of the measure.

PARADIDDLES IN 1/8 AND 1/16 NOTES:

- The paradiddle rudiment consists of 4 strokes (**2 single and 1 double**).
- A paradiddle can be started on either the right or the left hand and the sticking consists of right, left, right, right or left, right, left, left, etc.
- Each of the four strokes in a paradiddle must be a crisp “TAP, TAP, TAP, TAP”.
- All four strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the paradiddle stroke itself, but so that a paradiddle stroke on either hand has the same weight and sound
- When a paradiddle is written as one beat, the beat falls exactly at the same time that you play the first stroke and your stick hits the drum.
- When playing in 1/8 or 1/16 notes, the beats can be counted “**1 e and a**” saying one word for each stroke in the rudiment. The number indicates the number of the beats in the bar.

7 $\frac{4}{4}$ R

8

9

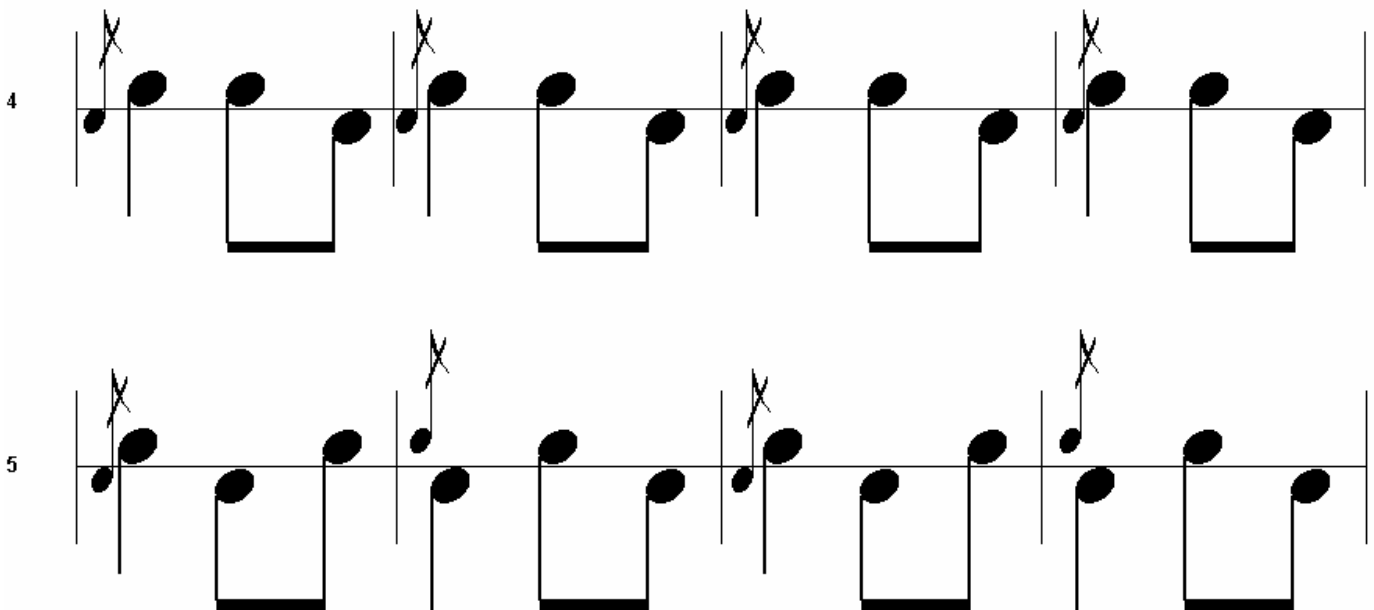
10 $\frac{3}{4}$

11 $\frac{2}{4}$

12

FLAMS IN 1/4 NOTES:

- A flam is a gracenote or embellishment that is added to an existing note. Embellishments are not counted in the timing or rhythm of the music and do not change
- A flam can be played on either hand and the sticking consists of right, left or left, right.
- The sound that you are trying to produce when you play a flam is a similar to if you were saying the word "**BLUP**".
- A flam is 2 strokes played closely together, with a small separation between the two.
- You must learn to play the flam so that you can go from hand to hand. When you play a flam with the left hand, hold your left stick slightly higher, and when you play a flam with the right hand you hold your right stick slightly higher.



ACCENTED TRIPLETS:

- The triplet rudiment consists of a group of 3 single strokes
- A triplet can be started on either hand and the sticking consists of right, left, right or left, right, left, etc.
- Each of the 3 strokes in a triplet must be a crisp “**TAP, TAP, TAP**”
- All three strokes should have the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the triplet itself, but so that the triplet on either hand has the same sound and weight.
- A triplet means that the 3 notes will be played in the same space of time that you would normally play 2 notes of the same value (**duration**).
- The beat falls exactly at the same time that you play the first stroke of the triplet and your stick hits the drum.
- The beats can be counted “**1 a da**” “**2 a da**”. The number indicates the number of beats in the bar.
- The symbol > or ^ is called an “**accent**”. This accent is a stroke that is struck slightly harder than the other strokes. The location of the accent will tell you which of the 3 strokes in a triplet to accent.
- Accents may fall on any of the three notes in a triplet.

ACCENTED TRIPLETS IN 1/8 NOTES:

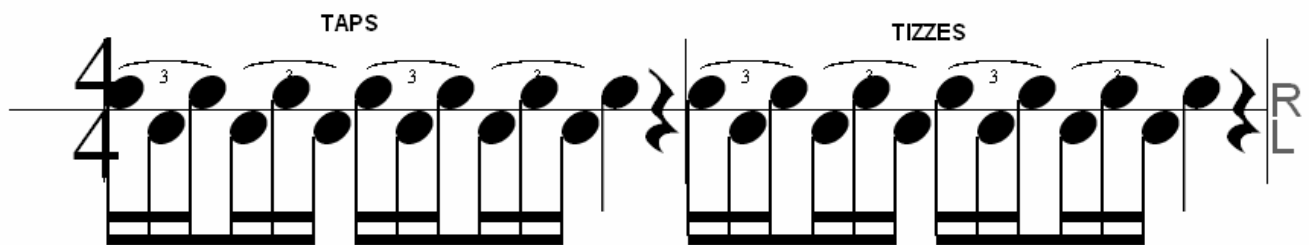
The image displays eight rows of musical notation for snare drum exercises. Each row is numbered 1 through 8 on the left. The notation is written on a single staff with a treble clef and a time signature of 6/8. Each measure contains a triplet of eighth notes, with an accent (>) placed above the first note of the triplet. The exercises are as follows:

- Row 1: Four measures, each with a triplet of eighth notes starting on the first line (G4).
- Row 2: Four measures, each with a triplet of eighth notes starting on the second line (A4).
- Row 3: Four measures, each with a triplet of eighth notes starting on the second space (B4).
- Row 4: Four measures, each with a triplet of eighth notes starting on the third line (C5).
- Row 5: Four measures, each with a triplet of eighth notes starting on the third space (D5).
- Row 6: Four measures, each with a triplet of eighth notes starting on the fourth line (E5).
- Row 7: Four measures, each with a triplet of eighth notes starting on the fourth space (F5).
- Row 8: Four measures, each with a triplet of eighth notes starting on the fifth line (G5).

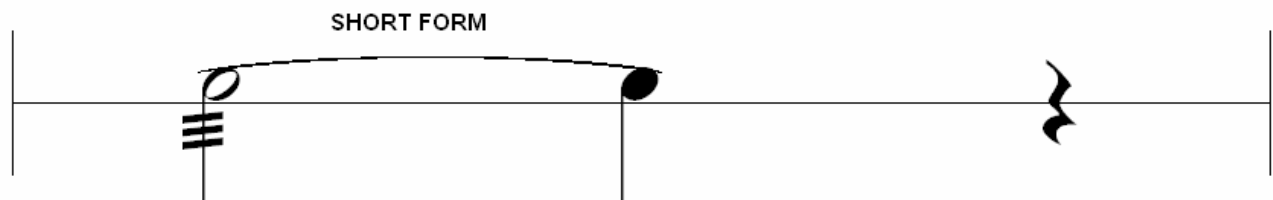
Try these exercises playing "FLAMS" for the accents

BASIC ATTACK ROLL (SLOW AND QUICK):

- The following exercise outlines the sticking for an Attack Roll and will give you an understanding of the primary sound that you are trying to achieve.
- Note that the Attack Rolls always start and finish on the right hand.
- There should be no pulses in Attack Rolls, and they should be played smoothly.
- Attack Rolls should be played with a crescendo.

**QUICK MARCH**

The "ATTACK ROLL" for the Quick March is 2 rolls of even length. It consists of two 13 stroke rolls joined together. This in fact could be called a "25 STROKE" roll.



DRAG STROKE IN 1/4 NOTES:

- A drag is an embellishment that is added to an existing note.
- It is similar to a flam, except the first note has a press (buzz) on it.
- A drag is written as two strokes. The first stroke represents the start of the buzz and the second stroke represents the end of the buzz.
- The drag can be played on either hand and the sticking consists of “buzz, left” or “buzz right”.
- The sound that you are trying to produce when you play a drag is similar to saying the word “zzup”.
- You must learn to play the drag so that you can go from hand to hand.
- When you play a drag with the left hand you hold your left stick slightly higher, and when you play a drag with the right hand you hold your right stick slightly higher.

DRAG STROKE

1

2

PO 472 TONE AND TUNING

CORRECT METHOD OF STRIKING A SNARE DRUM TO PRODUCE CORRECT PITCH/ TONE:

When a drummer plays on a drum there is a right way and a wrong way to strike the drum. Since it is the snare mechanism that gives the drum its unique sound, how and where you hit or strike the drum is a key factor in the quality of the sound that you will produce from the drum itself.

The diameter of the drumhead is 35 cm across the top. With that much of a playing area, the sound will change depending on where you strike the drum. If you were to play close to the edge of the drum, the sound would be “tinny”, and that is not the sound that you want to produce. As you strike closer to the centre of the drum, the snares react more to each strike played. So when playing, try and play in the centre of the drum to achieve the best snare sound.

SELECTING AND MATCHING STICKS:

To play at your best and to produce the best sound quality, your drumsticks must be properly selected and matched to suit your needs.

When selecting sticks try to have more than one pair to choose from. The weight and size of the sticks must be taken into consideration when making your selection.

Roll the sticks on a flat surface to make sure that they are not warped.

When you have selected the correct type of sticks (i.e. The correct weight and size), you must then find two sticks that are matched in order to produce the same sound.

To match up a pair of sticks, tap your drum with each stick until you find two sticks that produce the same quality of sound and pitch.

FACTORS THAT INFLUENCE TONE ON A SNARE DRUM:

There are 7 factors that influence your ability to produce a good tone from your snare drum. Tone is defined as the quality of the sound.

Factor 1: Proper Sticks. You want a pair of pipe band sticks that are matched (**equal**) in weight and produce the desired pitch. This will give you a clearer sound when playing.

Factor 2: Drum Heads (both top and bottom). Your ability to produce a good tone from the heads will reduce, as the heads get older. An older drumhead will produce a dull sound because it has been stretched to the point where you cannot tension the head to the desired pitch.

Factor 3: Snares. If one of the snare strands is broken or the snare itself is old, change the snares, as it will affect the sound. A broken snare or an old snare will rattle. An older snare will have stretched to the point where you cannot adjust it so it can produce a crisp snare sound or the desired pitch of the drum.

Factor 4: The Snare Drum Shell. If the shell of the snare drum is buckled or the tensioning mechanisms are older or not working properly, this will affect your ability to produce a good sound. If the drum shell has buckled, the sound will not resonate properly. If the mechanisms don't work properly, you will not be able to correctly tension the drum.

Factor 5: Tensioning of the Heads. If the heads are not tensioned correctly, you will not be able to produce a good tone. If the top head is not tensioned correctly, your sound will be dull and flat. If the bottom head is not tensioned correctly you will not get the desired response from the bottom snare.

Factor 6: Tensioning of the Snares: If the snares are not adjusted properly, you will not be able to produce the desired sound from your drum. If the snares are too loose, they will rattle and if they are too tight they will choke (**deadened**) the sound.

Factor 7: Striking the Drum. Where you strike or play on the drum will have a significant affect on the sound you produce.

CADET PIPE BAND MUSICIAN (CPBM) LEVEL 3

SNARE DRUMMER

INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 3 Snare Drummer is the third of five levels of training. The CPBM at this level is recognized as a **BASIC PLAYER**. The aim of this course is to continue to enhance the fundamental knowledge with the Pipe Band Snare Drum.

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ADJUST HEIGHT AND TENSION OF INTERNAL SNARE:.....	1
CORRECT METHOD OF TENSIONING TOP AND BOTTOM HEADS:.	2
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PO 470 INSTRUMENT MAINTENANCE

ADJUST HEIGHT AND TENSION OF BOTTOM EXTERNAL SNARE:

Add Text from Premier Drum Site

ADJUST HEIGHT AND TENSION OF INTERNAL SNARE:

Add text as above from Premier Drum Site

CORRECT METHOD OF TENSIONING TOP AND BOTTOM HEADS:

To correctly tension your top and bottom heads and to get the proper sound from the drum, using the following method:

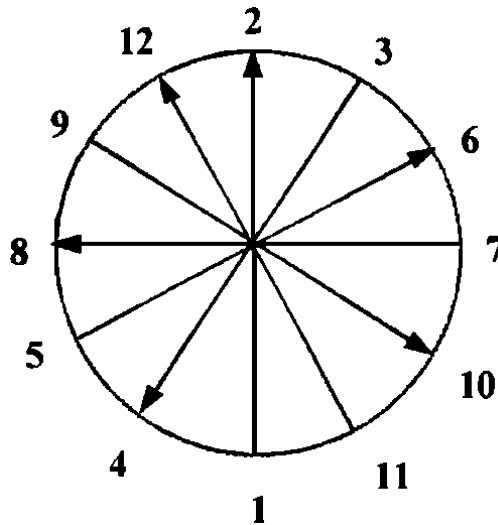
Step 1: Loosen all of the tension rods and take the top head off of the drum.

Step 2: Remove the top head and clean the bearing edge of the shell.

Step 3: Replace the top head, making sure that it is evenly centered on the bearing edge.

Step 4: Replace the top counter hoop and screw in the tension rods to finger tightness only. This will give you a starting point, where there is an even amount of pressure on the top head.

Step 5: Using the circle tuning method (see diagram) and the correct drum key or allen wrench, tighten each tension rod by a $\frac{1}{2}$ turn only. It is important to standardize the number of turns applied to each tension rod, to ensure equal tensioning on the head. You must also make little adjustments. Using $\frac{1}{2}$ turns only will help you tension the head a little at a time.



Step 6: Continue tensioning the top head, a $\frac{1}{2}$ turn at a time, until a great deal of force is needed to turn the tension rods.

Step 7: Leave the top head and start working on the bottom head. Complete steps 1 through 5 on the bottom head.

Step 8: Continue tensioning the bottom head a ½ turn at a time. Once you can press down on the centre of the head and there is only a slight response, or give to it, - stop. Do not over tighten this head. Since it is made of plastic, it will not withstand the higher tension.

Step 9: Now that you have two heads at the desired tension, you must start working on the snares.

Step 10: Starting with the top snare, you must now adjust the height and the tension of the internal snare. Adjust the tension of the top snare first. Tap on the head with your stick and listen to the snare sound that is produced. If it is too loose the snares will rattle and if it is too tight there will be no snare sound at all. Ultimately, you want to adjust the snare so when you strike the head you will hear a slight snare response.

Step 11: Now adjust the height of the snare itself. Tap on the top head with your stick and listen to the snare sound that it produces. If the snare is too low, there will be no snare sound at all. If it is too high, it will force the snares up too far against the drumhead and there will be no response at all. Ultimately, you want to adjust the snare so when you strike the head you will hear a slight snare response. **NOTE: It is important to know that adjusting the tension of the snare will have an impact on the height of the snare and vice versa. It is therefore a combination of the two efforts that are needed in order to get the right tension and height.**

Step 12: Leave the top snare and start working on the bottom snare. You must now adjust the height and tension of the external snare. Adjust the height of the snare first. Tap on the snare itself with your fingertip. If the snare is too high, there will be a space between the snare and the head and you will be able to move the snare so that it taps against the head itself. **NOTE: You must check along the full length of the snare.**

Step 13: Now adjust the tension of the snare itself. Tap on the centre of the bottom head with your finger. Keep adjusting the snares until they reach the point where you will get a slight response when the head is tapped with your finger. As with the top (**internal**) snare, you do not want too tight or too loose.

Your drum should now be correctly tuned and the heads correctly tensioned.

INSPECT AND CLEAN**– TENSION RODS, TOP AND BOTTOM HEADS, AND COUNTER HOOPS ETC...**

- 1) **TOP HEAD:** Made from plastic or fiber skin. This is part that you play on. Always keep clean and free of debris. Wipe with dry cloth after each use.
- 2) **COUNTER (TENSION) HOOPS:** Made from hickory or poplar. This part fits over the drumheads and is secured in place by tension brackets and tension rods. Always keep clean and free of debris. Wipe with dry cloth after each use.
- 3) **TENSION ROD AND WASHER:** Made from metal. These are the parts that hold the counter hoops and the drumheads in place. They are tightened using a drum key. By tightening these rods, you apply pressure to the head, which sharpens the pitch. Always keep clean and free of debris. Oil with WD 40 after changing drumheads to prevent thread ware.
- 4) **TENSION BRACKET:** Made from metal. These are mounted onto the drum shell. The tension rod screw into the tension bracket screw guides.
- 5) **INTERNAL SHELL:** Made from wood or plastic. This part resonates the sound. Clean with light wood oil or Murphy's Oil Soap to keep wood moist and breathing.
- 6) **EXTERNAL SHELL:** This part is coated with a dura plastic finish and covers the internal wood shell. Always keep clean and free of debris. Wipe with dry cloth after each use.
- 7) **TENSION BRACKET SCREW GUIDES:** Made from metal. These parts are attached to the tension brackets that hold the tension rods in place. Always keep clean and free of debris. Ensure screw guides are oiled to prevent thread ware.
- 8) **BOTTOM HEAD (NOT SHOWN):** Made from plastic or fiber skin. Always keep clean and free of debris. Wipe with dry cloth after each use.
- 9) **DRUMHEAD – DAMPENING DEVICE (NOT SHOWN):** Dampeners are used to "muffle" the resonating ability of the drum. This is normally found on older drums made prior to 1990.
- 10) **CARRIAGE HOOK:** Made from metal. This is the part that is hooked onto the drum sling. This is not seen in the photo but is attached to the shell of the drum. Always keep clean and free of debris. Wipe with dry cloth after each use.

IDENTIFY INVENTORY REQUIRED IN SNARE DRUM MAINTENANCE KIT:

- 1) **DRUM KEY** - Used to tighten/ loosen tension rods.
- 2) **WD 40® MULTI PURPOSE OIL** - Used to grease threads for tension rods.
- 3) **LIGHT WOOD OIL (MURPHY'S OIL SOAP®)** - Used to moisturize the shell and allow it to breath. It also enhances the life of the shell and improves the resonant qualities of the wood.
- 4) **FLATHEAD SCREW DRIVER** – Used to remove or replace tension brackets as well as older styles of tension rods.
- 5) **TERRY CLOTH TOWEL** - Used to wipe down or clean all parts of drum.
- 6) **LIGHT GRADE SANDPAPER** - Used to clean the rim and bracket screw area to remove residue/ glue build up.
- 7) **Vice Grips** – Used to hold small nuts and bolts.
- 8) **Tension Rods.**
- 9) **Extra top and bottom heads.**
- 10) **Replacement snares.**
- 11) **Soft Mallet** – Used to help seat difficult and tight counter hoops.
- 12) **Vaseline®.**

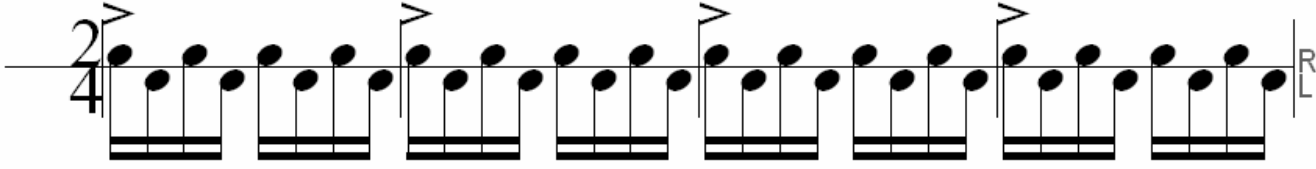
PO 471 TECHNIQUE

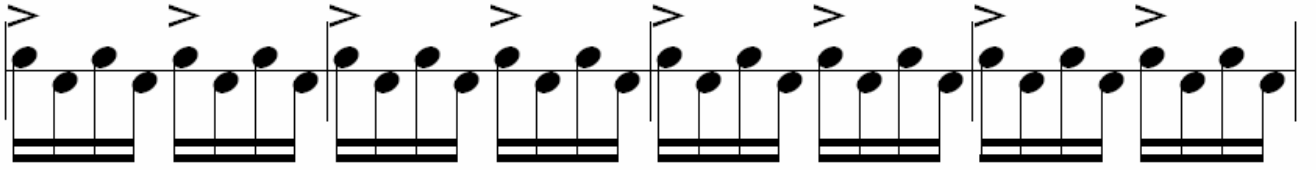
The techniques required at Level 3 are Standard to the CPBM Program. They are divided into exercises, and basic scores. Constant practice and repetition will be closely supervised at this level to ensure proper technique. The CPBM will also be expected to identify all snare rudiments up to and including Level 3.

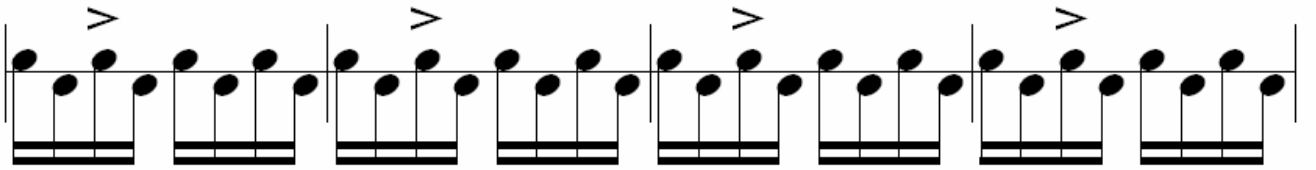
SINGLE STROKES IN 1/16 AND 1/32 NOTES WITH ACCENTS:

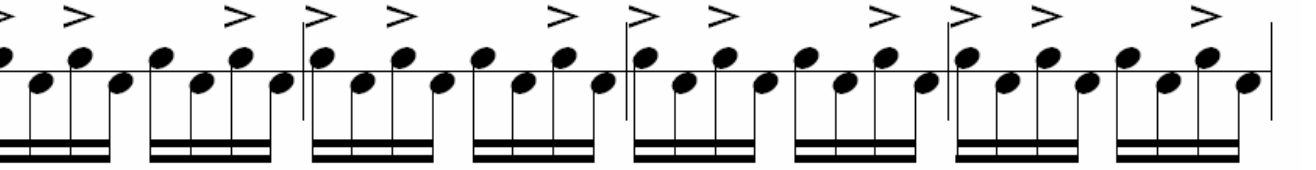
- One single stroke is played on each hand and the sticking consists of right, left, right, left etc.
- The sound that you are trying to produce when you play a single stroke is best described as a very crisp “tap”. You do not want to let the stick bounce after you have struck the drum. You must play the single stroke and then control the stick after the tap.
- When a single stroke is written on the beat, the beat falls exactly at the time that your stick hits the drum.
- The beats can be counted as “1 e and a”, “2 e and a” – giving a 4 count (or number) for every beat in the bar.
- The symbol >, or ^ is called an “**accent**”. This accent is a stroke that is struck slightly harder than the other strokes. The location of the accent will tell you which of the 3 strokes in a triplet to accent.

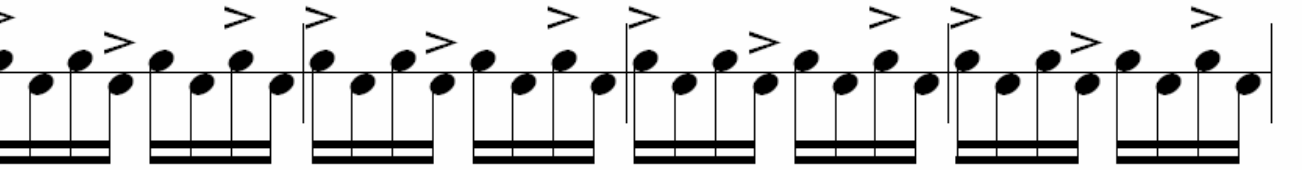
SINGLE STROKES IN 1/16 NOTES WITH ACCENTS:

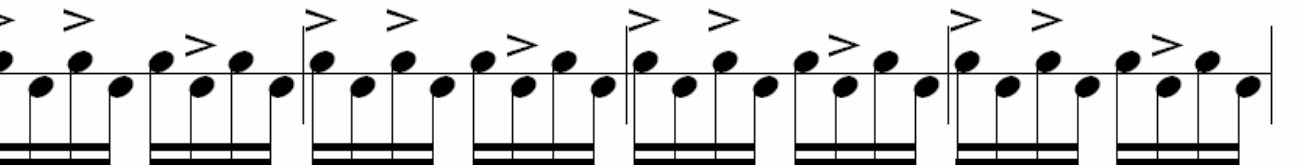
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21 

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23 

24 

25 

SINGLE STROKES IN 1/32 NOTES WITH ACCENTS:

26

Musical notation for exercise 26. It consists of a single staff with a 4/4 time signature. The notation shows a sequence of 16 single strokes, each represented by a quarter note with an accent (>) above it. The strokes are grouped into four sets of four. The first set of four strokes is marked with a large '4' on the left. The second set of four strokes is marked with a large '4' on the right. The third set of four strokes is marked with a large '4' on the left. The fourth set of four strokes is marked with a large '4' on the right. The notation is written on a five-line staff with a treble clef. The bottom three lines of the staff are filled with horizontal lines to represent the drum kit. The number '26' is written to the left of the staff. The letters 'R' and 'L' are written to the right of the staff, indicating the right and left hands respectively.

27

Musical notation for exercise 27. It consists of a single staff with a 4/4 time signature. The notation shows a sequence of 16 single strokes, each represented by a quarter note with an accent (>) above it. The strokes are grouped into four sets of four. The first set of four strokes is marked with a large '4' on the left. The second set of four strokes is marked with a large '4' on the right. The third set of four strokes is marked with a large '4' on the left. The fourth set of four strokes is marked with a large '4' on the right. The notation is written on a five-line staff with a treble clef. The bottom three lines of the staff are filled with horizontal lines to represent the drum kit. The number '27' is written to the left of the staff. The letters 'R' and 'L' are written to the right of the staff, indicating the right and left hands respectively.

DOUBLE STROKES IN 1/32 NOTES:

12

Musical notation for exercise 12. It consists of a single staff with a 2/4 time signature. The notation shows a sequence of 12 double strokes, each represented by two eighth notes. The strokes are grouped into four sets of three. The first set of three strokes is marked with a large '3' on the left. The second set of three strokes is marked with a large '3' on the right. The third set of three strokes is marked with a large '3' on the left. The fourth set of three strokes is marked with a large '3' on the right. The notation is written on a five-line staff with a treble clef. The bottom three lines of the staff are filled with horizontal lines to represent the drum kit. The number '12' is written to the left of the staff. The letters 'R' and 'L' are written to the right of the staff, indicating the right and left hands respectively.

13

Musical notation for exercise 13. It consists of a single staff with a 2/4 time signature. The notation shows a sequence of 12 double strokes, each represented by two eighth notes. The strokes are grouped into four sets of three. The first set of three strokes is marked with a large '3' on the left. The second set of three strokes is marked with a large '3' on the right. The third set of three strokes is marked with a large '3' on the left. The fourth set of three strokes is marked with a large '3' on the right. The notation is written on a five-line staff with a treble clef. The bottom three lines of the staff are filled with horizontal lines to represent the drum kit. The number '13' is written to the left of the staff. The letters 'R' and 'L' are written to the right of the staff, indicating the right and left hands respectively.

14

Musical notation for exercise 14. It consists of a single staff with a 2/4 time signature. The notation shows a sequence of 12 double strokes, each represented by two eighth notes. The strokes are grouped into four sets of three. The first set of three strokes is marked with a large '3' on the left. The second set of three strokes is marked with a large '3' on the right. The third set of three strokes is marked with a large '3' on the left. The fourth set of three strokes is marked with a large '3' on the right. The notation is written on a five-line staff with a treble clef. The bottom three lines of the staff are filled with horizontal lines to represent the drum kit. The number '14' is written to the left of the staff. The letters 'R' and 'L' are written to the right of the staff, indicating the right and left hands respectively.

Snare Drum

Level 3

15

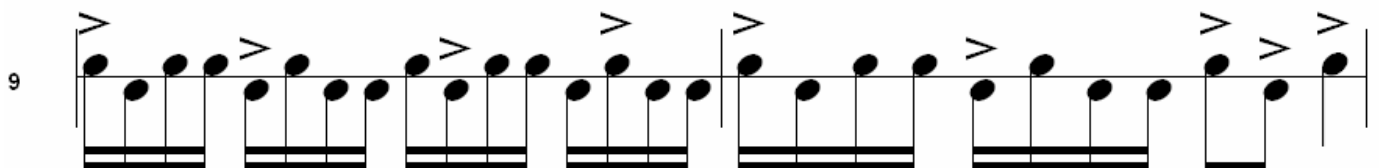
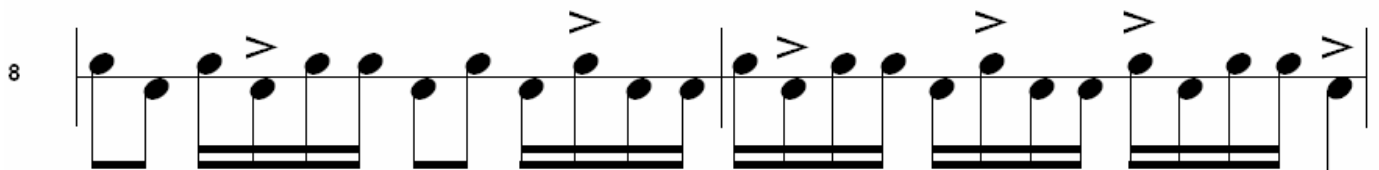
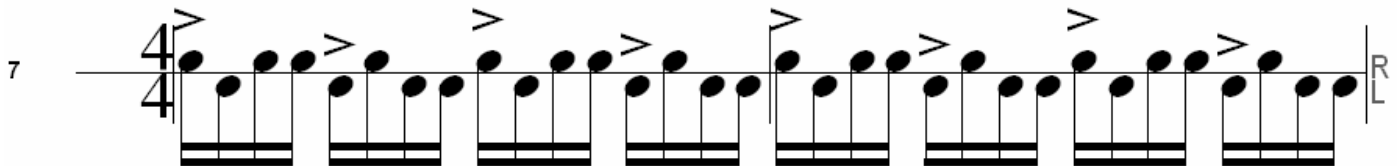
Musical notation for Snare Drum, Level 3, measure 15. The notation consists of four groups of notes on a five-line staff. Each group contains five notes: a quarter note on the top line, a quarter note on the second line, a quarter note on the second space, a quarter note on the third line, and a quarter note on the third space. The notes are grouped by stems and beams. There are two bar lines, one after the second group and one after the fourth group.

16

Musical notation for Snare Drum, Level 3, measure 16. The notation consists of five groups of notes on a five-line staff. The first three groups each contain five notes: a quarter note on the top line, a quarter note on the second line, a quarter note on the second space, a quarter note on the third line, and a quarter note on the third space. The fourth group contains five notes: a quarter note on the top line, a quarter note on the second line, a quarter note on the second space, a quarter note on the third line, and a quarter note on the third space. The fifth group contains five notes: a quarter note on the top line, a quarter note on the second line, a quarter note on the second space, a quarter note on the third line, and a quarter note on the third space. There are two bar lines, one after the third group and one after the fifth group.

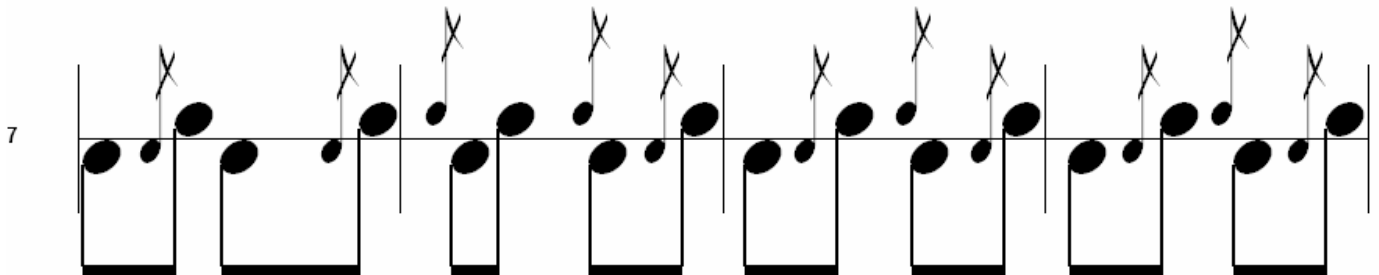
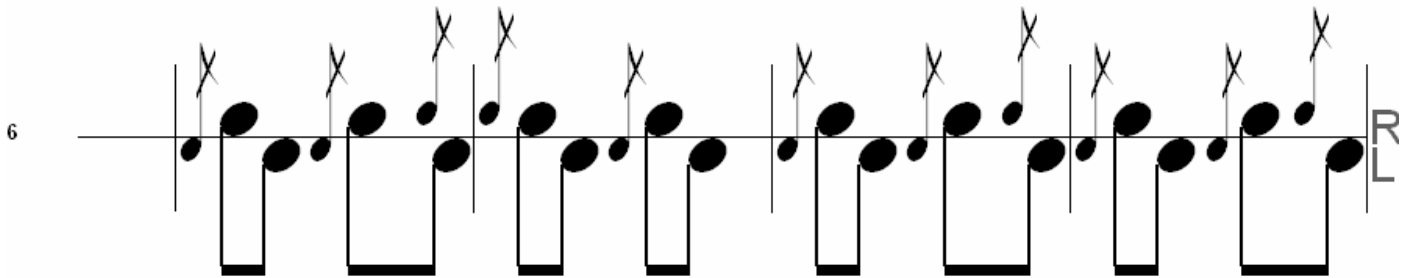
PARADIDDLES IN 1/16 NOTES:

- The paradiddle rudiment consists of 4 strokes (**2 single and 1 double**).
- A paradiddle can be started on either the right or the left hand and the sticking consists of right, left, right, right or left, right, left, left, etc.
- Each of the four strokes in a paradiddle must be a crisp “TAP, TAP, TAP, TAP”.
- All four strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the paradiddle stroke itself, but so that a paradiddle stroke on either hand has the same weight and sound
- When a paradiddle is written as one beat, the beat falls exactly at the same time that you play the first stroke and your stick hits the drum.
- When playing in 1/8 or 1/16 notes, the beats can be counted “**1 e and a**” saying one word for each stroke in the rudiment. The number indicates the number of the beats in the bar.



FLAMS IN 1/8 NOTES:

- A flam is a short note or gracenote that is add to an existing note. Gracenotes are not counted in the timing or rhythm of the music and do not change
- A flam can be played on either hand and the sticking consists of right, left or left, right.
- The sound that you are trying to produce when you play a flam is a similar to if you were saying the word "**BLUP**".
- A flam is 2 strokes played closely together, with a small separation between the two.
- You must learn to play the flam so that you can go from hand to hand. When you play a flam with the left hand, hold your left stick slightly higher, and when you play a flam with the right hand you hold your right stick slightly higher.



8

Musical notation for Snare Drum exercise 8, Level 3. The staff shows a sequence of notes and rests with 'x' marks above them, indicating snare drum hits. The pattern consists of eighth notes and quarter notes with various rests.

9

Musical notation for Snare Drum exercise 9, Level 3. The staff shows a sequence of notes and rests with 'x' marks above them, indicating snare drum hits. The pattern consists of eighth notes and quarter notes with various rests.

TRIPLETS IN 1/16 NOTES:

- The triplet rudiment consists of a group of 3 single strokes
- A triplet can be started on either hand and the sticking consists of right, left, right or left, right, left, etc.
- Each of the 3 strokes in a triplet must be a crisp “**TAP, TAP, TAP**”
- All three strokes should have the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the triplet itself, but so that the triplet on either hand has the same sound and weight.
- A triplet means that the 3 notes will be played in the same space of time that you would normally play 2 notes of the same value (**duration**).
- The beat falls exactly at the same time that you play the first stroke of the triplet and your stick hits the drum.
- The beats can be counted “1 a da” “2 a da”. The number indicates the number of beats in the bar.

The image displays four staves of musical notation for snare drum triplets in 1/16 notes. Each staff is numbered 1 through 4 on the left. The notation consists of a single horizontal line for each staff. The notes are represented by black dots with stems. Beams connect the notes within each bar. Above each triplet of notes, there is a bracket and the number '3'. The first staff ends with a vertical bar line and a right-hand side bracket. The other staves end with a vertical bar line.

The image displays three staves of musical notation for a snare drum exercise, labeled 5, 6, and 7. Each staff contains rhythmic patterns consisting of eighth notes and triplets. Staff 5 and 6 show a continuous sequence of eighth notes with triplets. Staff 7 features a pattern of eighth notes followed by a triplet of eighth notes, then another eighth note, and finally another triplet of eighth notes. The notation uses stems and beams to indicate the rhythmic values and groupings.

ACCENTED TRIPLETS IN 1/8 NOTES:

- Accented Triplets are played the same as regular Triplets
- The symbol > or ^ is called an “**accent**”. This accent is a stroke that is struck slightly harder than the other strokes. The location of the accent will tell you which of the 3 strokes in a triplet to accent.

The image displays four staves of musical notation for snare drum, each showing a triplet of eighth notes with an accent (>) on the first note. The first staff is in 6/8 time and includes a '6/8' time signature and a 'R' at the end. The other three staves show the same pattern without a time signature.

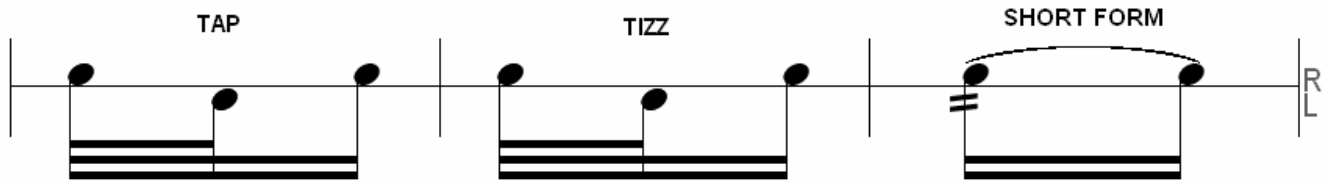
OPEN 5 STROKE ROLLS:

- The 5-stroke roll rudiment is played on each hand and the sticking consists of two double strokes and one tap (single stroke) – right, right, left, left, right, etc.
- The sound you are trying to produce when you play a 5-stroke roll is best described by saying “Brr Up”.
- There are two distinct sounds to this roll:
 - a) The roll portion - which is the “Brr” part of the sound.

b) The tap portion – which is the “Up” part of the sound.

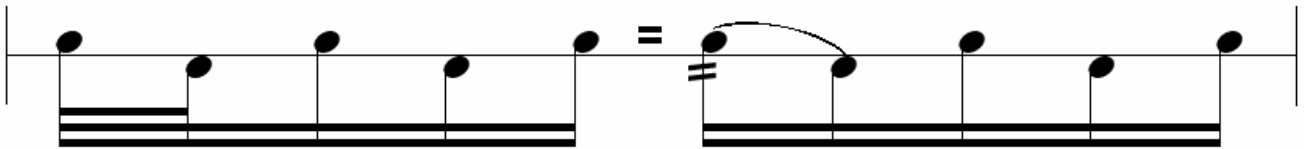
- Try to control the placement of the two sounds in the roll in relation to the beat. You will have to make sure that if the “Brr” portion (or start) of the roll is written on the beat, that you play it and not the “Up” portion (or ending) on the beat – and vice versa.
- The 5-stroke roll is written with two dashes across the stem of the note and always starts and finishes on the same hand. You will generally only find a 5 stroke roll played on eighth notes or smaller.
- When a 5-stroke roll is written on the beat, the beat falls exactly at the same time that your stick hits the drum for the first stroke (buzz).
- The beats can be counted as 1 and 2 and 3 and 4 for every beat in the bar, or “Buzz, Buzz, Tap”.

OPEN 5 STROKE ROLLS:

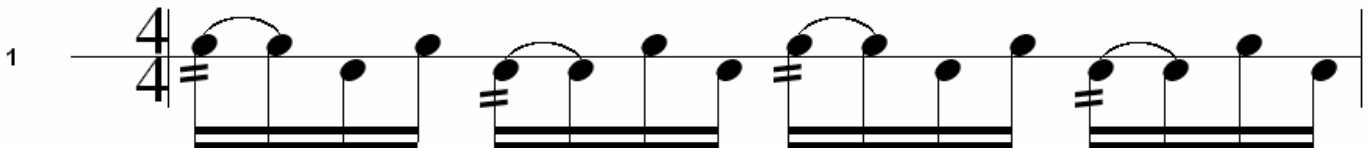


The "5 STROKE ROLL" is used in marches as well as in dancing music such as Strathspeys. It is a very common roll for Military, and Concert Band Drummers, but also common for Pipe Band Drummers.

EXAMPLE



The roll starts and ends with the same hand.



2

3

4

OPEN 7 STROKE ROLLS:

- The 7-stroke roll rudiment is played on each hand and the sticking consists of three double strokes and one tap (single tap) – right, right, left, left, right, right, left or left, left, right, right, left, left right, etc.
- The sound you are trying to produce when you play a 7-stroke roll is best described by saying a longer “Brrrr Up” (than used for the 5-stroke roll).
- There are two distinct sounds to this roll:
 - a) The roll portion - which is the “Brrrr” part of the sound.
 - b) The tap portion – which is the “Up” part of the sound.
- Try to control the placement of the two sounds in the roll in relation to the beat. You will have to make sure that if the “Brrrr” portion (or start) of the roll is written on the beat, that you play it and not the “Up” portion (or ending) on the beat – and vice versa.

- The 7-stroke roll is written with two dashes across the stem of the note and always starts and finishes on the same hand. You will generally only find a 7-stroke roll played on quarter notes or smaller.
- When a 7-stroke roll is written on the beat, the beat falls exactly at the same time that your stick hits the drum for the first stroke (buzz).
- The beats can be counted as 1 and 2 and 3 and 4 for every beat in the bar, or “Buzz, Buzz, Tap”.

OPEN 7 STROKE ROLLS:

The image shows three musical notations for open 7-stroke rolls on a single staff:

- TAP:** A quarter note with a slur over seven eighth notes, all on the same side of the staff.
- TIZZ:** A quarter note with a slur over seven eighth notes, alternating between the right and left sides of the staff.
- SHORT FORM:** A quarter note with a slur over seven eighth notes, all on the same side of the staff, with a vertical line on the right side of the staff labeled 'R' and 'L'.

The image shows a musical notation labeled "EXAMPLE" on a single staff. It features a quarter note with a slur over seven eighth notes, alternating between the right and left sides of the staff. A vertical line is drawn on the right side of the staff, with an equals sign (=) above it.

The Roll starts and ends on opposite hands

The image shows a musical notation in 4/4 time, indicated by a "4/4" time signature on the left. The notation consists of four measures, each containing a quarter note with a slur over seven eighth notes, alternating between the right and left sides of the staff. A vertical line is drawn on the right side of the staff, with an equals sign (=) above it.

2

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4

LS:

OPEN 9 STROKE ROLLS:

- The 9-stroke roll rudiment is played on each hand and the sticking consists of four double strokes and one tap (single tap) – right, right, left, left, right, right, left, left, right, or left, left, right, right, left, left, right, right, left, etc.
- The sound you are trying to produce when you play a 9-stroke roll is best described by saying a longer “Brrrrrr Up” (than used for the 7-stroke roll).
- There are two distinct sounds to this roll:
 - a) The roll portion - which is the “Brrrrrr” part of the sound.
 - b) The tap portion – which is the “Up” part of the sound.
- Try to control the placement of the two sounds in the roll in relation to the beat. You will have to make sure that if the “Brrrrrr” portion (or start) of the roll is written on the beat, that you play it and not the “Up” portion (or ending) on the beat – and vice versa.
- The 9-stroke roll is written with three dashes across the stem of the note and always starts and finishes on the same hand. You will generally only find a 9-stroke roll played on quarter notes or smaller. This rudiment is visually similar to a 13-stroke roll, but you will normally find this rudiment written in beatings that are played at a faster tempo (ie strathspeys, jigs, etc) and there is not enough time to play the full 13 strokes – at this quicker tempo.
- When a 9-stroke roll is written on the beat, the beat falls exactly at the same time that your stick hits the drum for the first stroke (buzz).
- The beats can be counted as 1 and 2 and 3 and 4 for every beat in the bar, or “Buzz, Buzz, Tap”.

OPEN 9 STROKE ROLLS:

The "9 STROKE ROLL" is two "5 STROKE ROLLS" joined together. Visually it looks just like a "13 STROKE ROLL".
 In Pipe Band Drumming, use the 13 stroke where possible.
 If the tempo is too quick to fit a 13 stroke roll, then substitute the 9 stroke roll.

5 AND 9 STROKE ROLL EXERCISES

1

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5

OPEN 13 STROKE ROLLS:

- The 13-stroke roll rudiment is played on each hand and the sticking consists of six double strokes and one tap (single tap) – right, right, left, left, right, right, left, left, left, left, right, right, right, or left, left, right, right, left, left, right, right left, etc.
- The sound you are trying to produce when you play a 13-stroke roll is best described by saying a longer “Brrrrrr Up” (than used for the 7-stroke roll).
- There are two distinct sounds to this roll:
 - a) The roll portion - which is the “Brrrrrr” part of the sound.
 - b) The tap portion – which is the “Up” part of the sound.
- Try to control the placement of the two sounds in the roll in relation to the beat. You will have to make sure that if the “Brrrrrr” portion (or start) of the roll is written on the beat, that you play it and not the “Up” portion (or ending) on the beat – and vice versa.
- The 13-stroke roll is written with three dashes across the stem of the note and always starts and finishes on the same hand. You will generally only find a 13-stroke roll played on quarter notes or larger.
- When a 13-stroke roll is written on the beat, the beat falls exactly at the same time that your stick hits the drum for the first stroke (buzz).
- The beats can be counted as 1 and 2 and 3 and 4 and 1 and 2 and 3 for every beat in the bar, or “Buzz, Buzz, Buzz, Buzz, Buzz, Buzz, Tap”.

OPEN 13 STROKE ROLLS:

The image displays musical notation for snare drum rolls. It consists of five staves. The first staff is divided into two sections: the left section is labeled 'TAP' and shows a sequence of seven eighth notes with stems pointing up, followed by a rest; the right section is labeled 'TIZZ' and shows a sequence of seven eighth notes with stems pointing down, followed by a rest. The second staff is labeled 'SHORT FORM' and shows a single eighth note with a stem pointing down, followed by a long horizontal line with a curved top, ending with a single eighth note with a stem pointing down. The third and fourth staves are numbered '1' and '2' respectively on the left. Each of these two staves contains four measures, each with a slur over two eighth notes. In the first measure of each staff, the first note has a stem pointing down and a double bar line below it. In the second measure, the second note has a stem pointing down and a double bar line below it. In the third measure, the first note has a stem pointing down and a double bar line below it. In the fourth measure, the second note has a stem pointing down and a double bar line below it. The fifth staff is blank.

THE LONG ROLL:

- The following exercise contains a long roll with a “crescendo” and a diminuendo”.
- The crescendo symbol (<) means that you generally get louder. When you reach the note that is above the start of the crescendo symbol, start to play louder, and continue increasing your volume until you reach the note that is at the end of this symbol. You will continue to play at this louder volume until the music directs you to play quieter.
- The diminuendo (>) means that you generally get quieter. When you reach the note that is above the start of the diminuendo symbol, start to play quieter, and continue reducing your volume until you reach the note that is at the end of this symbol. At this point you should be back to a normal volume level. Do not play quieter than normal after a diminuendo. You will continue to play at a normal volume level until the music directs you to change your volume.
- You will often find the long roll (with a crescendo and diminuendo) written for slow marches.
- Try to maintain a good, smooth roll sound throughout the exercise.

LONG ROLL:

The image displays three staves of musical notation for a snare drum exercise. The top staff contains four quarter notes, each with a crescendo (<) symbol above it. The middle staff shows a continuous roll of eighth notes, with a crescendo (<) symbol above the first half and a diminuendo (>) symbol above the second half. The bottom staff shows a continuous roll of eighth notes, with a diminuendo (>) symbol above the first half and a crescendo (<) symbol above the second half.

DRAG IN 1/8 NOTES:

- A drag is a gracenote that is added to an existing note.
- It is similar to a flam, except the first note has a press (buzz) on it.
- A drag is written as two strokes. The first stroke represents the start of the buzz and the second stroke represents the end of the buzz.
- The drag can be played on either hand and the sticking consists of “buzz, left” or “buzz right”.
- The sound that you are trying to produce when you play a drag is similar to saying the word “zzup”.
- You must learn to play the drag so that you can go from hand to hand.
- When you play a drag with the left hand you hold your left stick slightly higher, and when you play a drag with the right hand you hold your right stick slightly higher.

DRAG IN 1/8 NOTES:

1

2

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PO 472 TONE AND TUNING

METHODS OF SETTING SNARES:

Add info from Premier website

DYNAMIC EXPRESSION EXERCISES:

Add Exercises

CONTROL EXERCISES:

Add Exercises

TUNE HEADS (WITH ASSISTANCE):

You must first tune your drum so that it is producing the correct sound, using the following method:

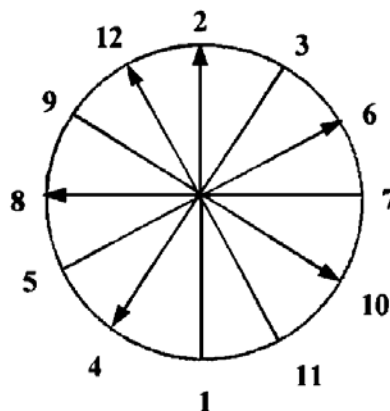
Step 1: Loosen all of the tension rods and take the top head off of the drum.

Step 2: Remove the top head and clean the bearing edge of the shell.

Step 3: Replace the top head, making sure that it is evenly centered on the bearing edge.

Step 4: Replace the top counter hoop and screw in the tension rods to finger tightness only. This will give you a starting point, where there is an even amount of pressure on the top head.

Step 5: Using the circle tuning method (see diagram) and the correct drum key or allen wrench, tighten each tension rod by a $\frac{1}{2}$ turn only. It is important to standardize the number of turns applied to each tension rod, to ensure equal tensioning on the head. You must also make little adjustments. Using $\frac{1}{2}$ turns only will help you tension the head a little at a time.



Step 6: Continue tensioning the top head, a ½ turn at a time, until a great deal of force is needed to turn the tension rods.

Step 7: Leave the top head and start working on the bottom head. (Complete steps 1 through 5 on the bottom head.)

Step 8: Continue tensioning the bottom head a ½ turn at a time. Once you can press down on the centre of the head and there is only a slight response, or give to it, - stop. Do not over tighten this head. Since it is made of plastic, it will not withstand the higher tension.

Step 9: Now that you have two heads at the desired tension, you must start working on the snares.

Step 10: Starting with the top snare, you must now adjust the height and the tension of the internal snare. Adjust the tension of the top snare first. Tap on the head with your stick and listen to the snare sound that is produced. If it is too loose the snares will rattle and if it is too tight there will be no snare sound at all. Ultimately, you want to adjust the snare so when you strike the head you will hear a slight snare response.

Step 11: Now adjust the height of the snare itself. Tap on the top head with your stick and listen to the snare sound that it produces. If the snare is too low, there will be no snare sound at all. If it is too high, it will force the snares up too far against the drumhead and there will be no response at all. Ultimately, you want to adjust the snare so when you strike the head you will hear a slight snare response.

Step 12: Leave the top snare and start working on the bottom snare. You must now adjust the height and tension of the external snare. Adjust the height of the snare first. Tap on the snare itself with your fingertip. If the snare is too high, there will be a space between the snare and the head and you will be able to move the snare so that it taps against the head itself. *You must check along the full length of the snare.*

Step 13: Now adjust the tension of the snare itself. Tap on the centre of the bottom head with your finger. Keep adjusting the snares until they reach the point where you will get a slight response when the head is tapped with your finger. As with the top (internal) snare, you do not want too tight or too loose.

Step 14: Now the drum should be tuned and is ready to be played.

CADET PIPE BAND MUSICIAN (CPBM) LEVEL 4

SNARE DRUMMER

INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 4 Snare Drummer is the fourth of five levels of training. The CPBM at this level is recognized as an **INTERMEDIATE PLAYER**. The aim of this course is the application of developed knowledge with the Pipe Band Snare Drum and to introduce required techniques at the Beginner Level on the Pipe Band Bass/ Tenor Drums.

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PO 470 INSTRUMENT MAINTENANCE

APPLIES PRINCIPLES OF DRUM MAINTENANCE:

Utilizing the training received in the Levels leading up to Level 4, the CPBM will now apply this knowledge under direct supervision of an Instructor. The Snare Drummer CPBM at this Level will also start cross training on the Pipe Band Bass and Tenor Drums. Upon successful completion of Level 4, the Snare Drummer CPBM will be qualified at Level 1 on the Pipe Band Bass and Tenor Drum.

REMOVE / REPLACE HEADS AND SNARES:

Make sure that you have the proper drum key or allen wrench before you begin. An improper drum key or allen wrench could damage the tension rods.

To remove the top head -

- Take your drum key and start loosening each tension rod on the top of the drum. To loosen turn counter clockwise, using the circular method.
- Try to loosen each tension rod 2 or 3 turns at a time. If you completely remove or loosen one tension rod at a time, you will be placing an uneven amount of pressure on the top counter hoop and shell and could distort the head itself.
- Keep evenly loosening all of the tension rods until they can completely removed from the tension brackets. Do not take them out of the top counter hoop.
- Lift off the top counter hoop and you can now access the top head.
- If you remove the top head you will be able to access the internal parts of the drum.

To remove the internal snare –

- Once the counter hoop and drum head are removed, loosen the top snare mechanism screws (rods) situated on either side of the snare drum.
- When these screws have been loosened, you should be able to slide the internal snare off of the snare mechanism.

To remove the bottom snare –

- Loosen the external snare screws/knobs which are located on either side of the bottom of the drum.
- Once loosened, you will be able to push one of these screws/knobs inward. This will allow you to remove one end of the bottom snare from the pegs it sits on.
- When the first end is removed, the other end can easily be lifted off of the snare mechanism.

To remove the bottom head –

- Follow the steps to remove the top head. The bottom snare must be taken off before the bottom head can be removed.

To replace a drum head –

- Remove the head and clean any dirt off of the drum shell.
- Place a new head inside the counter hoop and place it onto the shell of the drum. Make sure that the head is evenly centred on the shell.
- Put a little Vaseline® onto the threads of the tension rods.
- Insert the tension rods into the tension brackets and tighten the rods (turning clockwise) to a finger tightness only. Use the circular method to tension the rods.
- Tighten the rods until you reach the desired tension on the head. Take your time with this, go slowly. Do not rush this stage, as you will only pop the head.

To replace the snares –

- Reverse the steps used to remove the snares.
- Try to clean the snare mechanisms, so that there is no dirt where the snares will lie.

Note: Keep track of all parts as you remove them so that they do not get lost.

PO 471 TECHNIQUE

The techniques required at Level 4 are Standard to the Canadian Forces and the CPBM Program. They are divided into rudiment exercises, and intermediate scores. Constant practice and repetition will be closely supervised at this level to ensure proper technique. The CPBM will also be expected to identify all snare rudiments up to and including Level 4.

TAP 5 RUN:

- The Tap 5 Run rudiment consists of 7 strokes (**7 singles**).
- A Tap 5 Run can be started on either the right or the left hand and the sticking consists of Right, Left, Left, Right, Right, Left or Left, Right, Right, Left, Left, Right, etc.
- Each of the seven strokes in a Tap 5 Run must be played crisply.
- All seven strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the Tap 5 Run itself, but so that a Tap 5 Run played on either hand has the same weight and sound
- When a Tap 5 Run is written, the beat falls exactly at the same time that you play the first stroke and your stick hits the drum.

A single musical staff showing a snare drum tap pattern. It begins with a dynamic marking '>' above the first note. The pattern consists of a series of notes on a five-line staff, with some notes having stems pointing downwards to indicate they are played on the back of the drum. The notes are: a quarter note on the first line, an eighth note on the second line, a quarter note on the third line, an eighth note on the fourth line, a quarter note on the fifth line, an eighth note on the fourth line, a quarter note on the third line, an eighth note on the second line, and a quarter note on the first line.

The "TAP 5" is a short burst of singles.

1 $\frac{2}{4}$

Exercise 1: A musical staff in 2/4 time. It contains four measures, each containing the 'TAP 5' pattern. The notes are: quarter note on the first line, eighth note on the second line, quarter note on the third line, eighth note on the fourth line, quarter note on the fifth line, eighth note on the fourth line, quarter note on the third line, eighth note on the second line, and quarter note on the first line.

2

Exercise 2: A musical staff containing two measures of the 'TAP 5' pattern. The notes are: quarter note on the first line, eighth note on the second line, quarter note on the third line, eighth note on the fourth line, quarter note on the fifth line, eighth note on the fourth line, quarter note on the third line, eighth note on the second line, and quarter note on the first line.

3

Exercise 3: A musical staff containing two measures of the 'TAP 5' pattern. The notes are: quarter note on the first line, eighth note on the second line, quarter note on the third line, eighth note on the fourth line, quarter note on the fifth line, eighth note on the fourth line, quarter note on the third line, eighth note on the second line, and quarter note on the first line.

4

Exercise 4: A musical staff containing two measures of the 'TAP 5' pattern. The notes are: quarter note on the first line, eighth note on the second line, quarter note on the third line, eighth note on the fourth line, quarter note on the fifth line, eighth note on the fourth line, quarter note on the third line, eighth note on the second line, and quarter note on the first line.

5

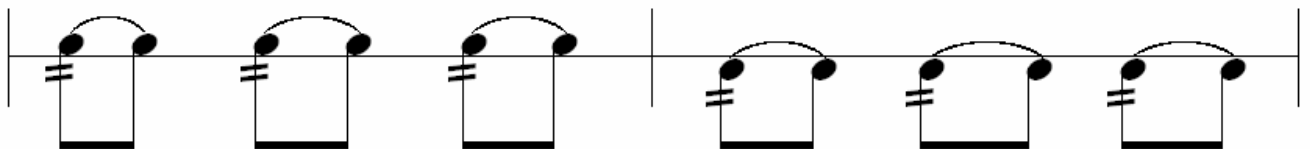
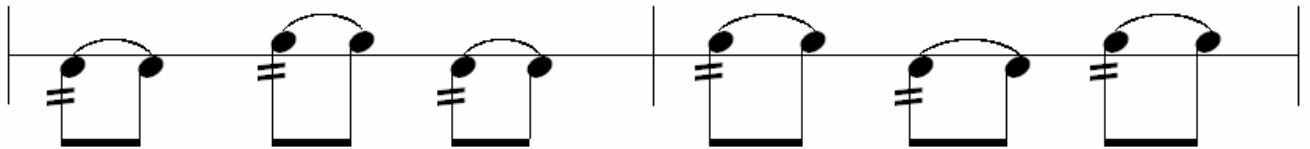
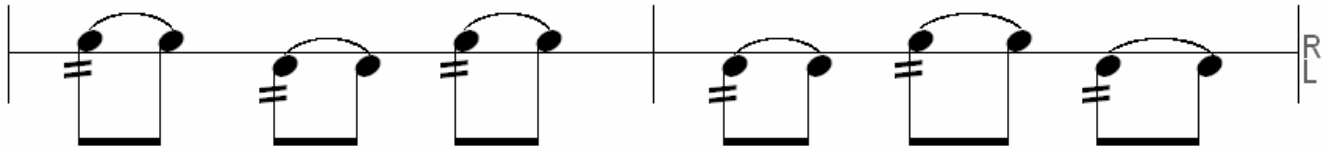
Exercise 5: A musical staff containing four measures of the 'TAP 5' pattern. The notes are: quarter note on the first line, eighth note on the second line, quarter note on the third line, eighth note on the fourth line, quarter note on the fifth line, eighth note on the fourth line, quarter note on the third line, eighth note on the second line, and quarter note on the first line.

6 $\frac{3}{4}$

Exercise 6: A musical staff in 3/4 time. It contains four measures of the 'TAP 5' pattern. The notes are: quarter note on the first line, eighth note on the second line, quarter note on the third line, eighth note on the fourth line, quarter note on the fifth line, eighth note on the fourth line, quarter note on the third line, eighth note on the second line, and quarter note on the first line.

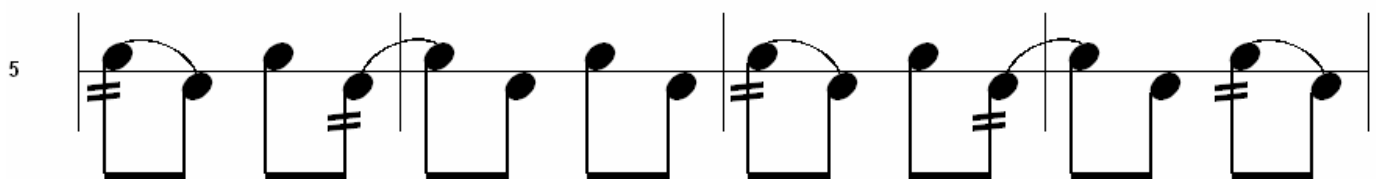
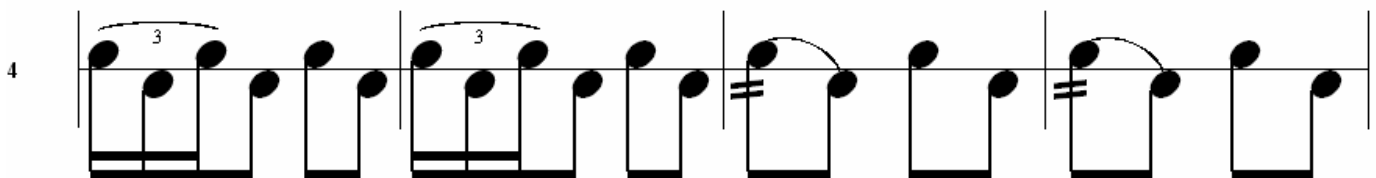
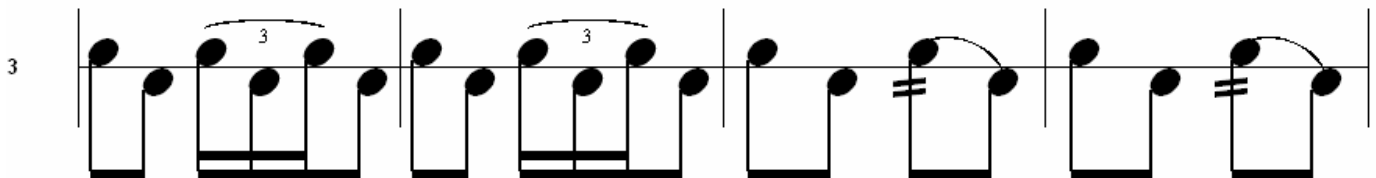
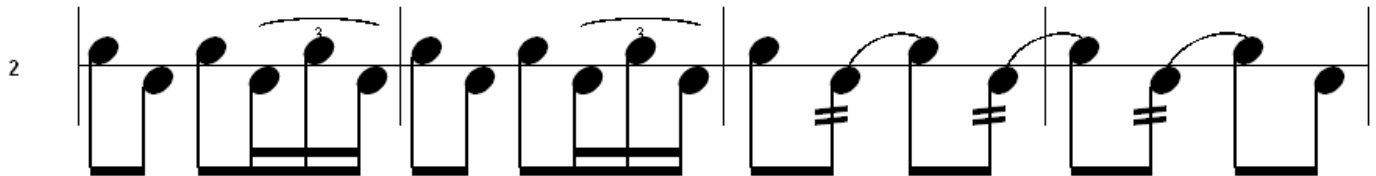
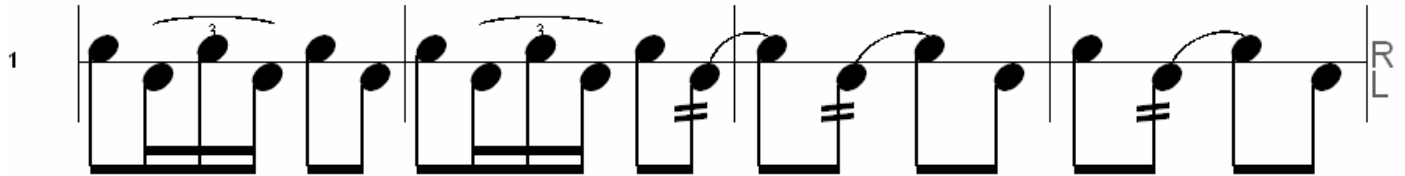
CLOSED 5 STROKE ROLLS:

The closed 5-stroke roll is played the same as an open 5-stroke roll except for the fact that the closed 5-stroke roll is played faster and has the sticks playing closer to the drum head.



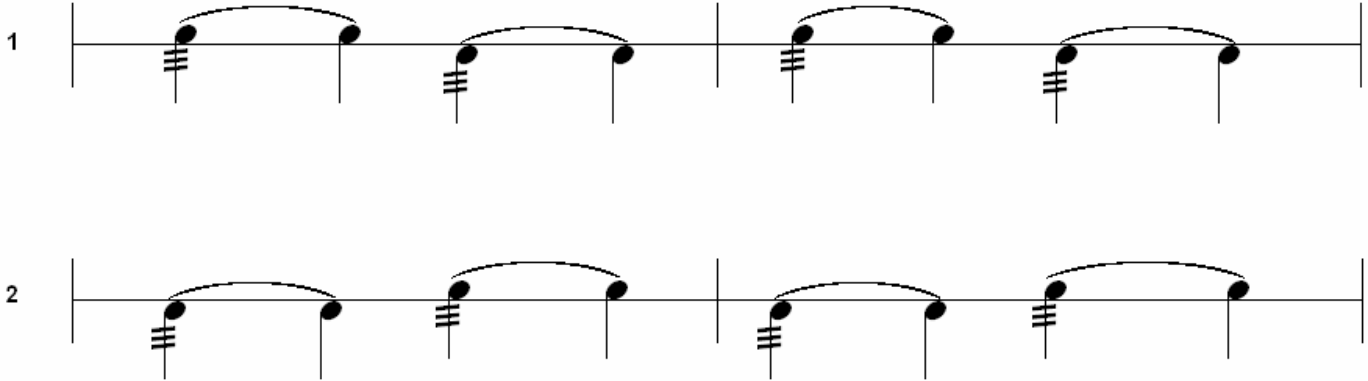
CLOSED 7 STROKE ROLLS:

The closed 7-stroke roll is played the same as an open 7-stroke roll except for the fact that the closed 7-stroke roll is played faster and has the sticks playing closer to the drum head.



CLOSED 9 STROKE ROLLS:

The closed 9-stroke roll is played the same as an open 9-stroke roll except for the fact that the closed 9-stroke roll is played faster and has the sticks playing closer to the drum head.



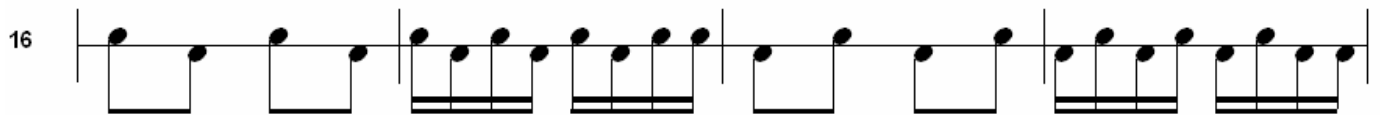
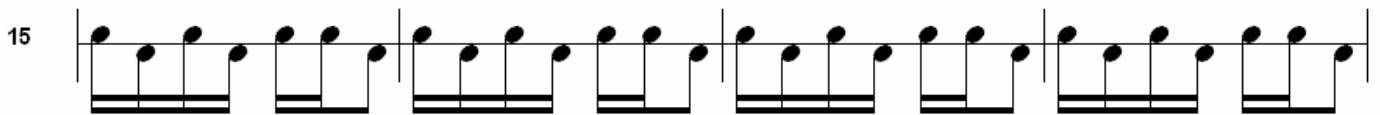
CLOSED 13 STROKE ROLLS:

The closed 13-stroke roll is played the same as an open 13-stroke roll except for the fact that the closed 13-stroke roll is played faster and has the sticks playing closer to the drum head.

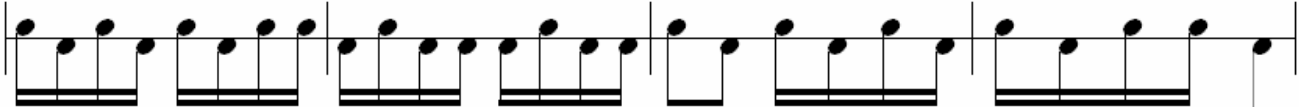
The musical score consists of five staves of music. The first two staves are for the right hand (R), and the last three staves are for the left hand (L). Each staff contains a 13-stroke roll, which is a sequence of 13 eighth notes. The first two staves of the right hand and the first two staves of the left hand feature triplets of eighth notes, indicated by a bracket with the number '3' above the notes. The remaining notes in each roll are single eighth notes. The notation includes stems, beams, and triplet markings. The staves are connected by a brace on the right side.

DOUBLE / TRIPLE PARADIDDLES:


- The double paradiddle rudiment consists of 6 strokes (**4 single and 1 double**).
- The triple paradiddle rudiment consists of 8 strokes (**6 single and 1 double**).
- Double and triple paradiddles can be started on either the right or the left hand.
- Each of the strokes in the double and triple paradiddles must be a crisp “TAP, TAP, TAP, TAP”.
- All strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the paradiddle stroke itself, but so that a paradiddle stroke on either hand has the same weight and sound.



17

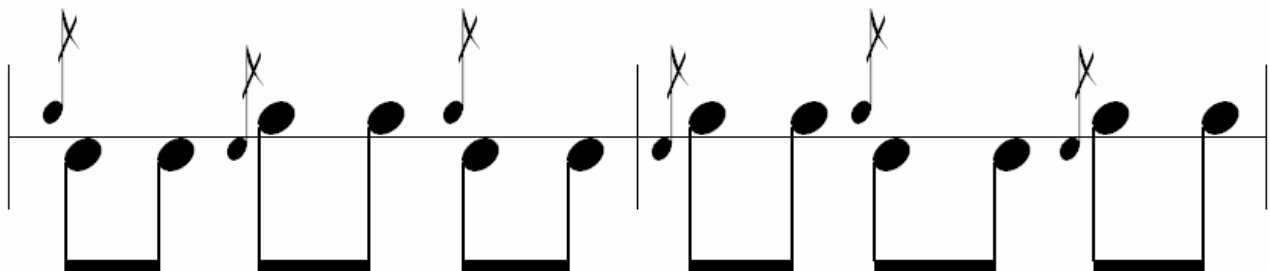
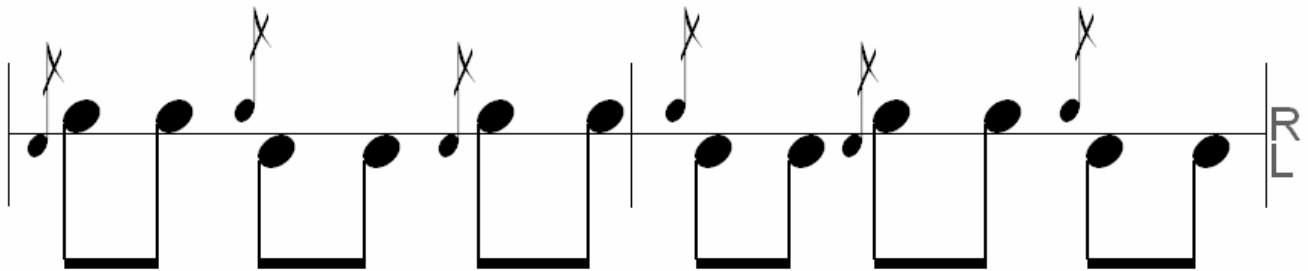


PARADIDDLE WARMUP:



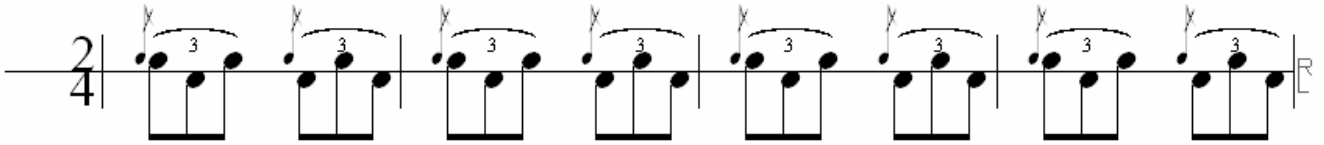
FLAMS IN 1/16 NOTES:

- A flam is a short note or gracenote that is add to an existing note. Gracenotes are not counted in the timing or rhythm of the music and do not change
- A flam can be played on either hand and the sticking consists of right, left or left, right.
- The sound that you are trying to produce when you play a flam is a similar to if you were saying the word “**BLUP**”.
- A flam is 2 strokes played closely together, with a small separation between the two.
- You must learn to play the flam so that you can go from hand to hand. When you play a flam with the left hand, hold your left stick slightly higher, and when you play a flam with the right hand you hold your right stick slightly higher.



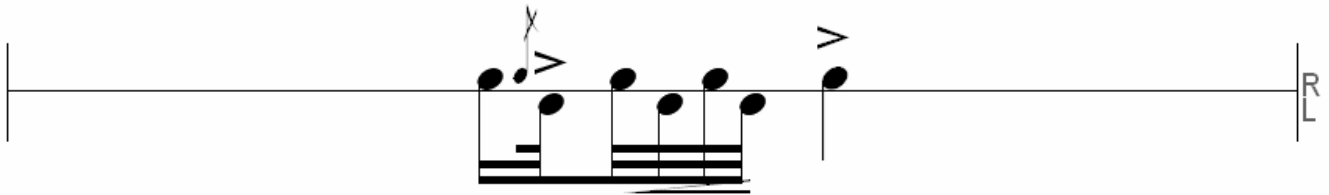
FLAM TRIPLETS AND PARADIDDLES:

- Triplets and Paradiddles may be played with any combination of flams and notes within the rudiment.

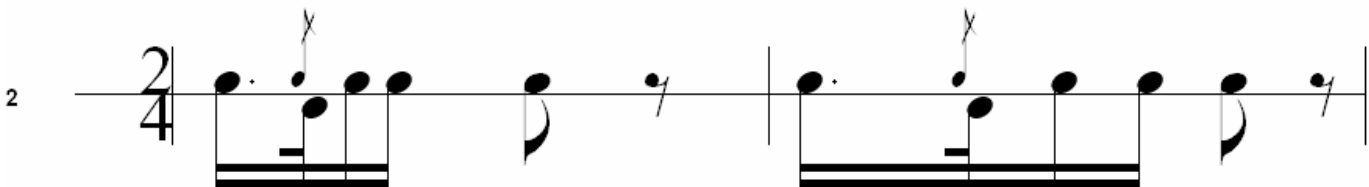
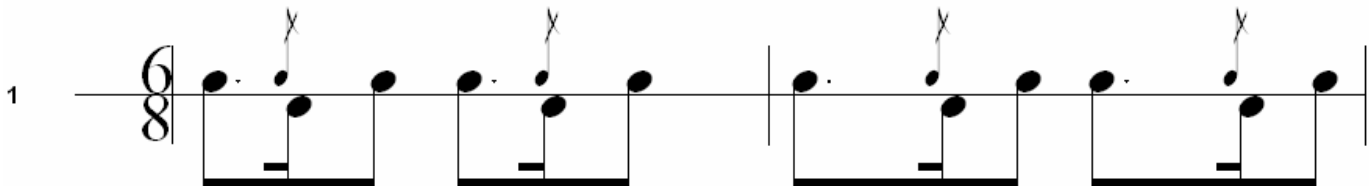


FLAM 5 RUN:

The Flam 5 Run is played the same as a Tap 5 Run, except with an accent on the flam note. The singles are played quiet and low as possible leading to the end 1/4 note.



The "FLAM " is played with an accent. The singles are quiet and low as possible leading to the 1/4 note.



3

4

5

ACCENTED TRIPLETS IN 1/16 NOTES:

1

2

3

5 STROKE ROLLS:

9 STROKE ROLLS:

Two staves of musical notation for a snare drum exercise. Each staff contains four measures. The first two measures of each staff are identical, showing a roll of two eighth notes. The last two measures of each staff are also identical, showing a roll of two eighth notes. A vertical line with 'R' and 'L' on the right side indicates the end of the exercise.

LEVEL 4 ROLL EXERCISE:

Two staves of musical notation for a Level 4 roll exercise. The first staff contains two measures, each with a roll of three eighth notes, marked with a '3' and a '4 X' above the first note. The second staff contains two measures, each with a roll of three eighth notes, marked with a '3' and a '2 X' above the first note.

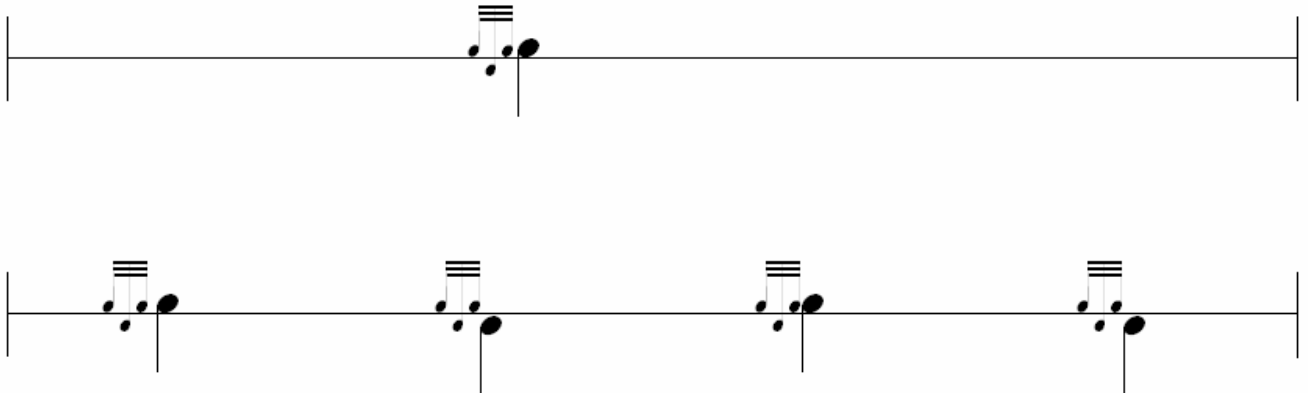
DRAG 5 RUN:

BE VERY CAREFUL WITH THE RHYTHM - WORK SLOWLY

- The Drag 5 Run is played in the same manner as a Tap 5 Run and Flam 5 Run.

FOUR STROKE RUFF:

- The Four Stroke Ruff consists of 3 grace notes and one main note which are played hand to hand.
- The rudiment starts with a hand position similar to the Flam. Let the sticks drop and bounce alternately twice each. As this becomes secure, add finger control and emphasize the main note more.
- There is also a Swiss Ruff which is similar to the Four Stroke Ruff. The Swiss Ruff consists of 3 gracenotes and one main note which are played as a single, and a double in the grace note followed by a single quarter note.



PO 472 TONE AND TUNING

PRODUCE THE CORRECT PITCH AND TONE ON A SNARE DRUM:

There are 7 factors that influence your ability to produce a good tone from your snare drum. Tone is defined as the quality of the sound.

Factor 1: Proper Sticks. You want a pair of pipe band drumsticks that are matched (equal) in weight and produce a sharper pitch. This will give you a clearer sound when playing.

Factor 2: Drum Heads (both top and bottom). Your ability to produce a good tone from the heads will reduce as the heads get older. An older drum head will produce a dull sound because it has been stretched to the point where you cannot tension the head to the desired pitch.

Factor 3: Snares. If one of the snare strands is broken or a snare itself is old, change the snare as it will affect the sound. A broken snare or an old snare will rattle. An older snare will have stretched to the point where you cannot adjust it so it can produce a crisp snare sound.

Factor 4: The Snare Drum Itself. If the shell of the snare drum is buckled or the tensioning mechanisms are older or not working properly, this will affect your ability to produce a good sound. If the shell has buckled, the sound will not resonate properly. If the mechanisms don't work properly, you will not be able to correctly tension the drum.

Factor 5: Tensioning the Heads. If the heads are not tensioned correctly, you will not be able to produce a good tone. If the top head is not tensioned correctly, your sound will be dull and flat. If the bottom head is not tensioned correctly you will not get the desired response from the bottom snare.

Factor 6: Tensioning the snares. If the snares are not adjusted properly, you will not be able to get the desired sound from your drum. If the snares are too loose, they will rattle and if they are too tight they will choke (deaden) the sound.

Factor 7: Striking the Drum. Where you strike or play the on the drum will have a significant affect on the sound you produce. You should play in the centre of the top head.

CADET PIPE BAND MUSICIAN (CPBM) LEVEL 5

SNARE DRUMMER

INTRODUCTION:

The Cadet Pipe Band Musician (CPBM) Level 5 Snare Drummer is the last of five levels of training. The CPBM at this level is recognized as an **ADVANCED PLAYER**. The aim of this course is the application of highly developed knowledge with the Pipe Band Snare Drum and to introduce required techniques at the Learner Level on the Pipe Band Bass/ Tenor Drums.

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PO 470 INSTRUMENT MAINTENANCE

HAVE A PROPERLY MAINTAINED SNARE DRUM:

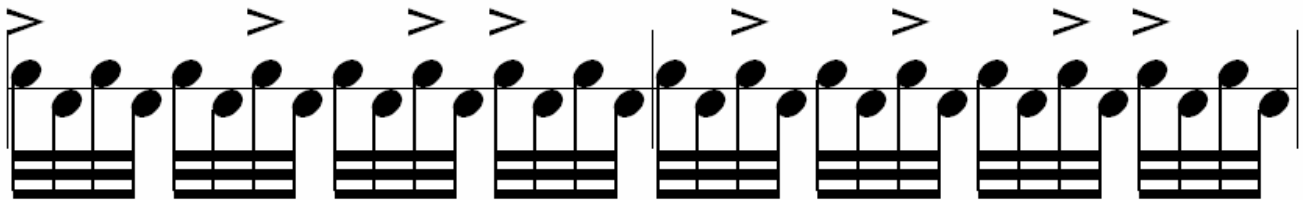
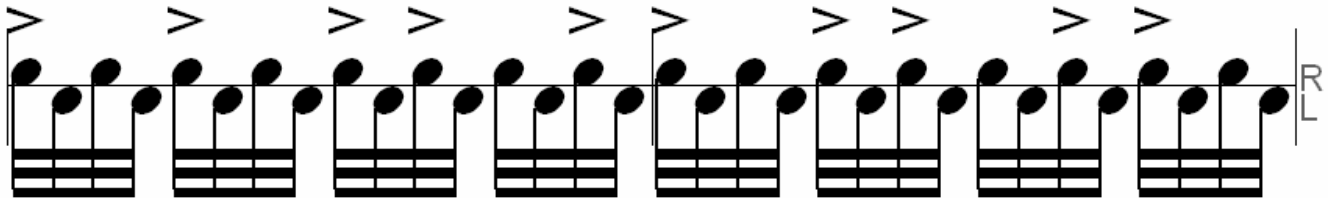
- A well-maintained snare drum allows the drummer to play with enjoyment and concentrate on producing good music.
- The cleanliness of your snare drum is a reflection of yourself. It does not take very much time to keep the snare drum clean and in a state of good repair.
- Cleanliness is a major factor in maintaining a good instrument.
- Check the tension lugs every time you play your snare drum, they do work loose and eventually fall out if not checked on a regular basis.
- Check that your snares are in good condition on a regular basis.
- Check the harness bracket or carriage hook often, and make sure it is secure and mounted tightly.
- Always wipe your snare drum down after each use, using a lint free terry cloth towel.
- After playing in the rain, wipe down the snare drum, and allow it to completely dry before you put it away in its case.
- Store your drum in its case when it is not being used (except as noted above).
- Always carry, and handle, the snare drum in a proper sling or harness so you can try to protect the heads, bottom snare and the shell from being damaged.
- Do not allow your snare drum to bang or bump into objects.
- Do not leave your snare drum unattended and out in the hot direct sunlight.

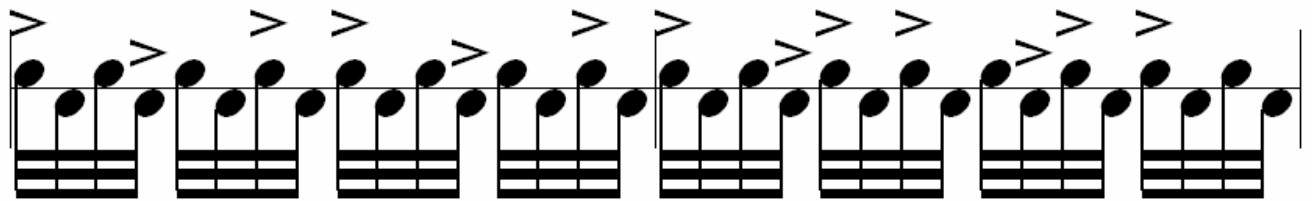
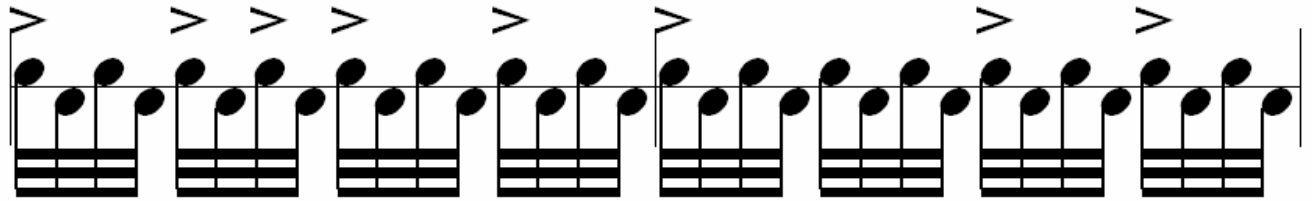
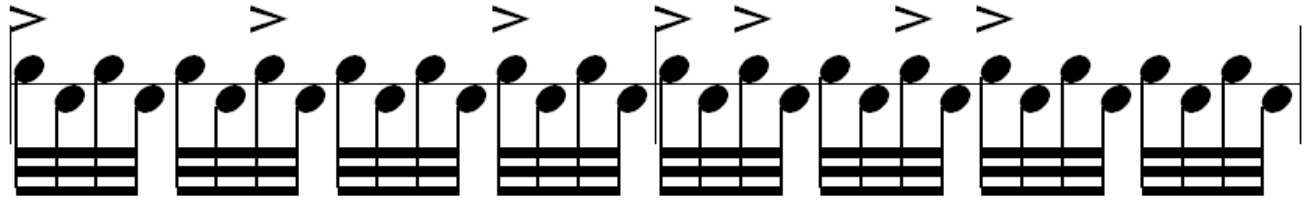
PO 471 TECHNIQUE

The technique required at Level 5 is Standard to the CPBM Program. They are divided into rudiment exercises, and advanced scores. Constant practice and repetition will be closely supervised at this level to ensure proper technique. The CPBM will also be expected to identify all snare rudiments up to and including Level 5.

SINGLES WITH MOVING ACCENTS:

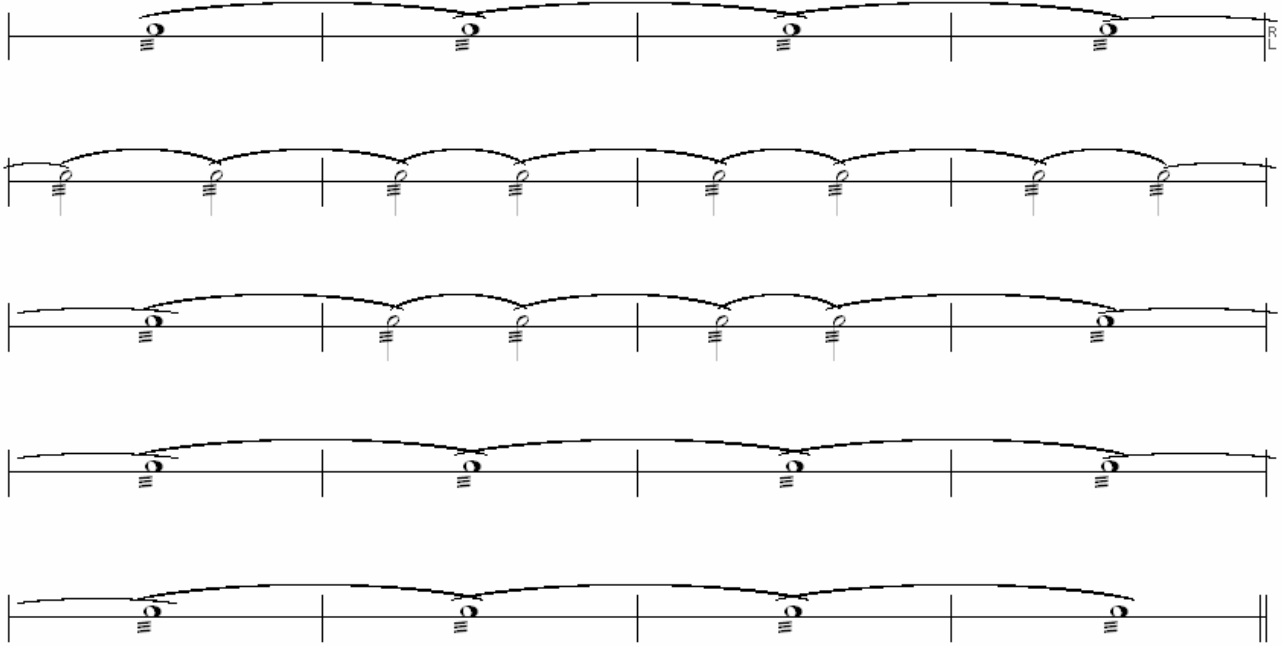
- This exercise will help you with your hand and eye coordination.
- Remember to count out the beats to make sure the accents are on the correct notes.





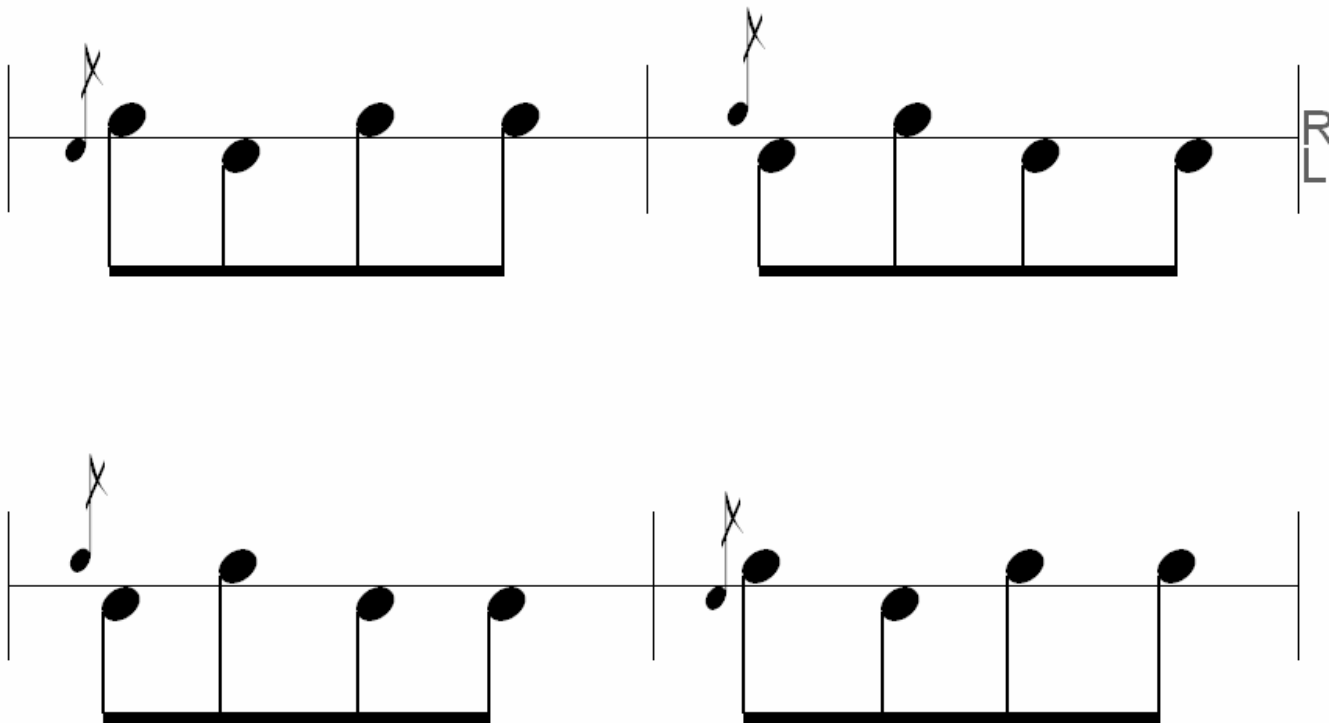
OPEN STROKE ROLL COMBINATION:

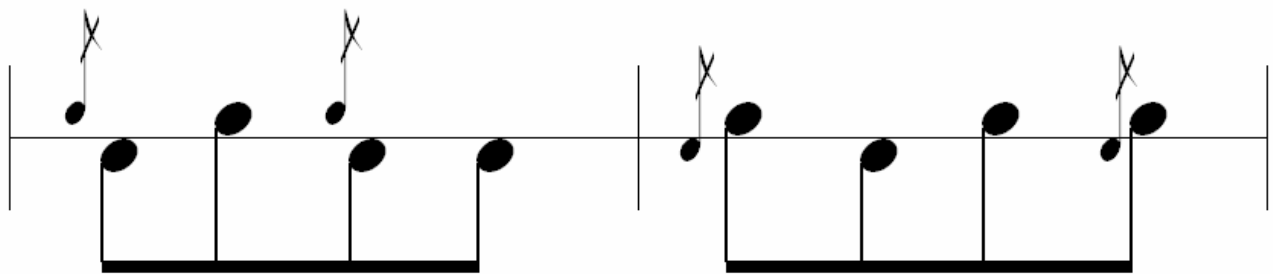
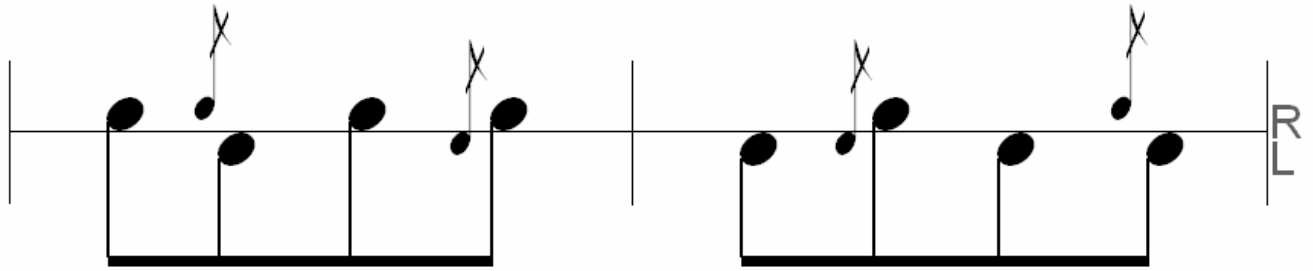
- Rolls need to be practiced over and over to ensure that they are played correctly and smoothly.



FLAM PARADIDDLES:

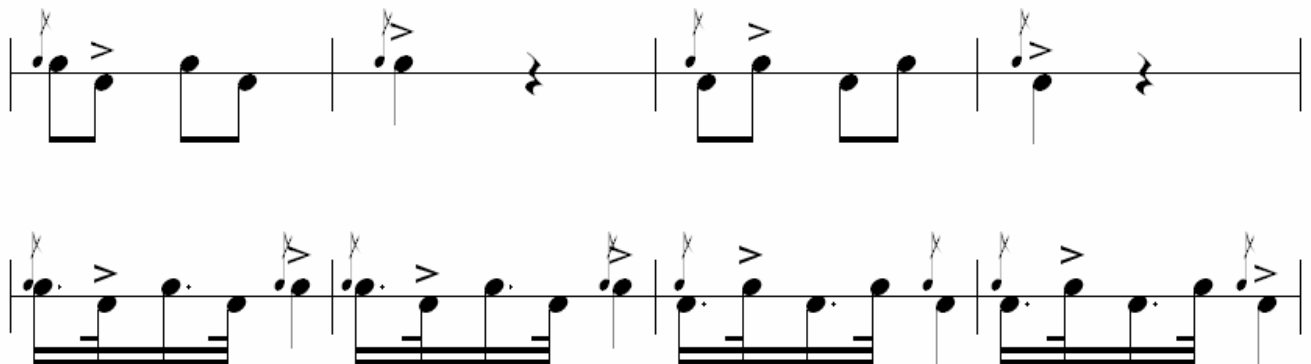
- Flam Paradiddles may be played with any combination of flams and notes within the rudiment.
- Remember to count out the beats to make sure the accents are on the





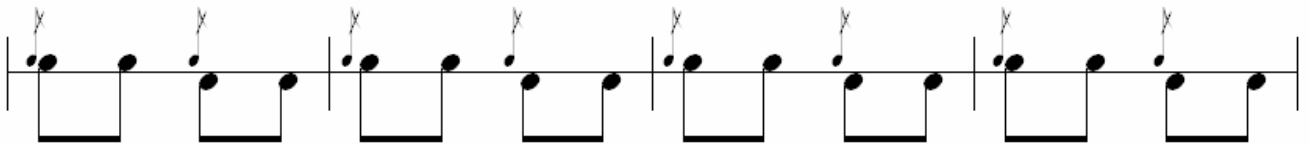
FLAMACUES:

- The Flamacue rudiment consists of 5 strokes (**5 singles**).
- Flamacue's can be started on either the right or the left hand.
- Each of the strokes in the rudiment must be a crisp "TAP, TAP, TAP, TAP TAP".
- All Flam strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the rudiment itself, but so that a stroke on either hand has the same weight and sound.



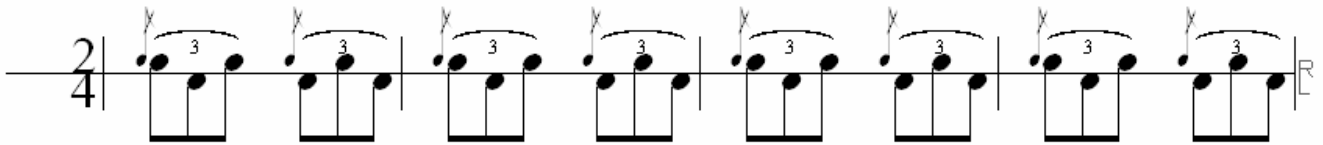
FLAM TAPS:

- The Flam Tap rudiment consists of 2 strokes (**2 singles**), and is played as a Flam followed by a single tap.
- Flam Taps can be started on either the right or the left hand.
- All Flam strokes should have the same sound and be the same weight (**volume**). Try to strike the drum with the same amount of force – not only within the rudiment itself, but so that a stroke on either hand has the same weight and sound.



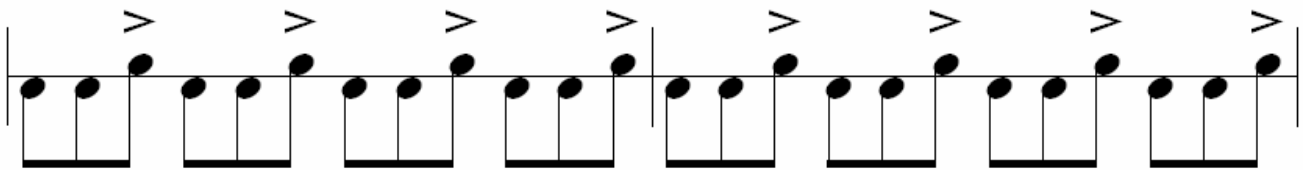
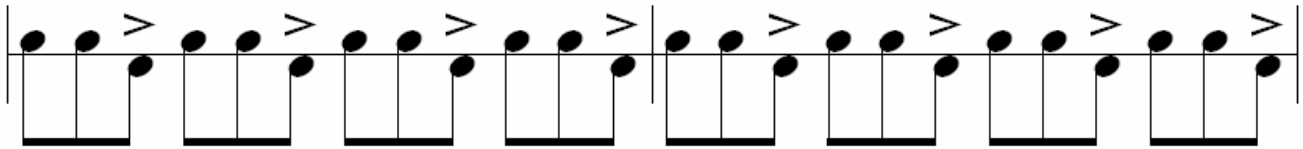
FLAM ACCENTED TRIPLETS:

- Triplets and may be played with any combination of flams and notes within the rudiment.
- The rudiment should be played evenly and smoothly. And can be started on either the right or the left hand.
- Remember to count out the beats to make sure the flams are on the correct beat.

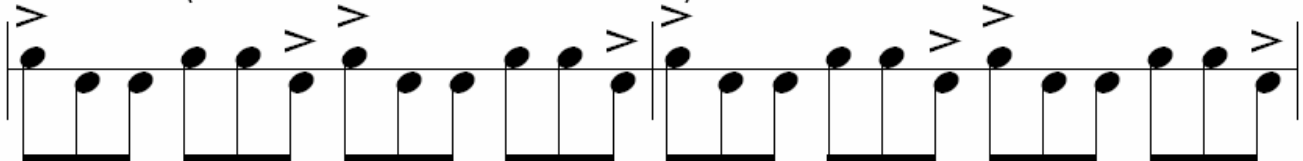


SWISS TRIPLETS:

- The Swiss Triplet is similar consists of 3 single notes, similar to a regular triplet, but played as a single and a double. It can be played starting on either the right or the left hand.
- Do not rush on the double beat, play the rudiment evenly.
- This rudiment is used in playing “back sticking” for Drum Fanfares.
- This style of sticking is common in the style of drumming used by the Swiss Army, and has now become very common in pipe band drumming as well. The Swiss style originated in the City of Basil, and is known around the world as “Basil Style Drumming”.

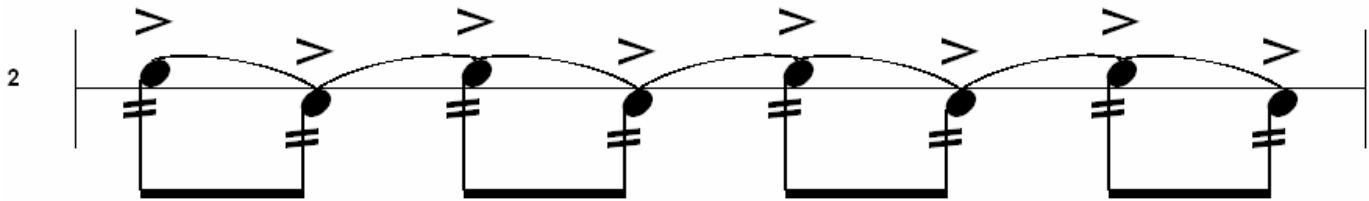
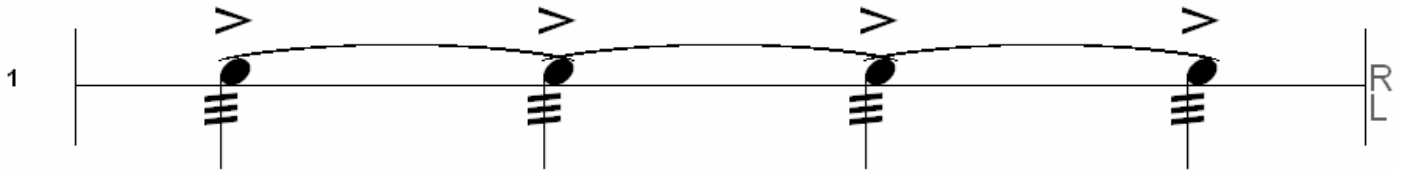


COMBINATION (SOMETIMES CALLED A "6 STROKE" ROLL)



ACCENTED ROLLS:

- Before attempting to play accented rolls, always work out the rhythms without the “Tizzes” – then add the “Tizz” strokes to form the roll.



Snare Drum

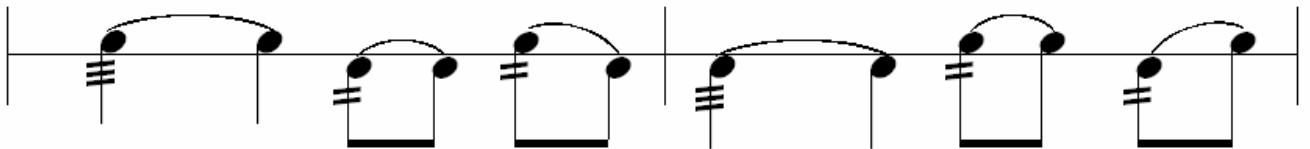
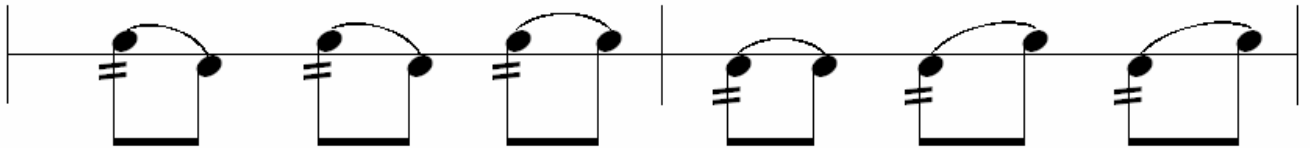
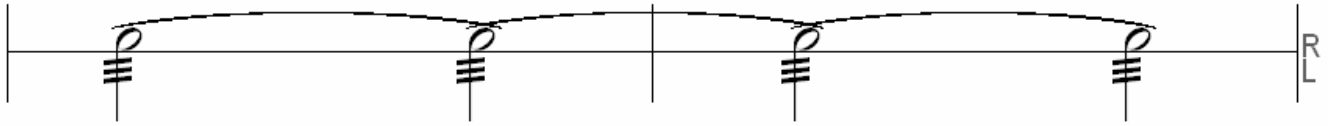
Level 5

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SHORT & LONG ROLLS:



DRAG 5 RUN:

- The Drag 5 Run is played in the same manner as a Tap 5 Run and Flam 5 Run.

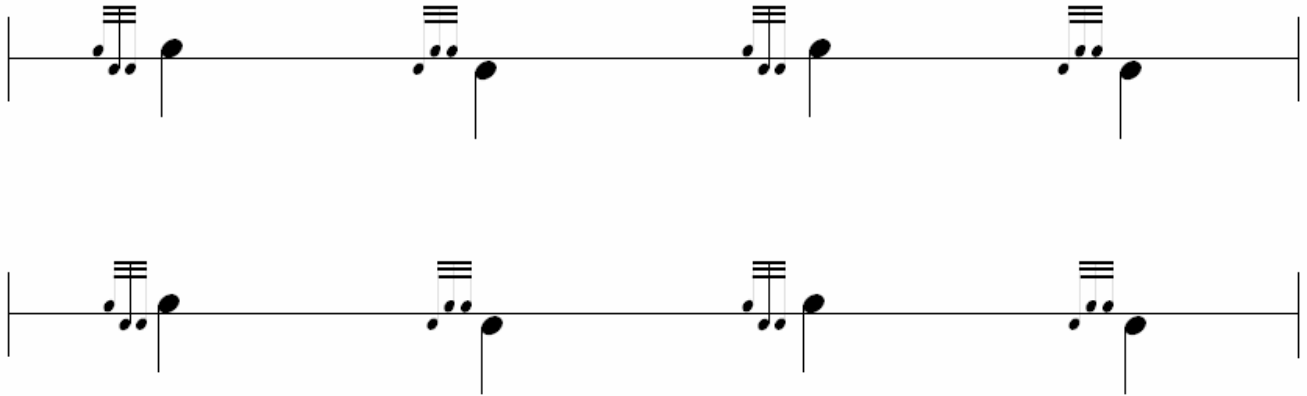


The timing is the same as the "TAP 5" and the "FLAM 5". The drag stroke is very light in order to keep the singles in rhythm.

EXERCISES

SWISS RUFF:

- This style of sticking is common in the style of drumming used by the Swiss Army, and has now become very common in pipe band drumming as well. The Swiss style originated in the City of Basil, and is known around the world as “Basil Style Drumming”.



PO 472 TONE AND TUNING

DEMONSTRATE THE ABILITY TO CORRECTLY TUNE A SNARE DRUM SECTION:

You must first tune your drum so that it is producing the correct sound, using the following method:

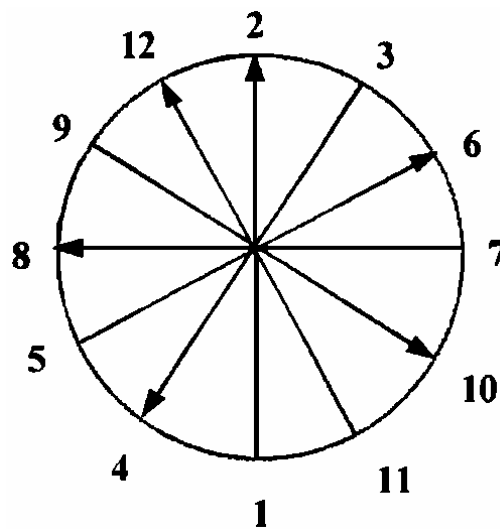
Step 1: Loosen all of the tension rods and take the top head off of the drum.

Step 2: Remove the top head and clean the bearing edge of the shell.

Step 3: Replace the top head, making sure that it is evenly centered on the bearing edge.

Step 4: Replace the top counter hoop and screw in the tension rods to finger tightness only. This will give you a starting point, where there is an even amount of pressure on the top head.

Step 5: Using the circle tuning method (see diagram) and the correct drum key or allen wrench, tighten each tension rod by a $\frac{1}{2}$ turn only. It is important to standardize the number of turns applied to each tension rod, to ensure equal tensioning on the head. You must also make little adjustments. Using $\frac{1}{2}$ turns only will help you tension the head a little at a time.



Step 6: Continue tensioning the top head, a ½ turn at a time, until a great deal of force is needed to turn the tension rods.

Step 7: Leave the top head and start working on the bottom head. Complete steps 1 through 5 on the bottom head.

Step 8: Continue tensioning the bottom head a ½ turn at a time. Once you can press down on the centre of the head and there is only a slight response, or give to it, - stop. Do not over tighten this head. Since it is made of plastic, it will not withstand the higher tension.

Step 9: Now that you have two heads at the desired tension, you must start working on the snares.

Step 10: Starting with the top snare, you must now adjust the height and the tension of the internal snare. Adjust the tension of the top snare first. Tap on the head with your stick and listen to the snare sound that is produced. If it is too loose the snares will rattle and if it is too tight there will be no snare sound at all. Ultimately, you want to adjust the snare so when you strike the head you will hear a slight snare response.

Step 11: Now adjust the height of the snare itself. Tap on the top head with your stick and listen to the snare sound that it produces. If the snare is too low, there will be no snare sound at all. If it is too high, it will force the snares up too far against the drumhead and there will be no response at all. Ultimately, you want to adjust the snare so when you strike the head you will hear a slight snare response. **NOTE: It is important to know that adjusting the tension of the snare will have an impact on the height of the snare and vice versa. It is therefore a combination of the two efforts that are needed in order to get the right tension and height.**

Step 12: Leave the top snare and start working on the bottom snare. You must now adjust the height and tension of the external snare. Adjust the height of the snare first. Tap on the snare itself with your fingertip. If the snare is too high, there will be a space between the snare and the head and you will be able to move the snare so that it taps against the head itself. **NOTE: You must check along the full length of the snare.**

Step 13: Now adjust the tension of the snare itself. Tap on the centre of the bottom head with your finger. Keep adjusting the snares until they reach the point where you will get a slight response when the head is tapped with your finger. As with the top (**internal**) snare, you do not want too tight or too loose.

Step 14: Now the drum should be tuned to it and is ready to be played.

Step 15: Before you can tune your drum to another snare drum, you must first complete steps 1 through 14 on the other drums.

Step 16: Once the other drums are tuned to themselves you must adjust the other drums to match the sound of your drum.

Step 17: keep making minor adjustments to both drums (**to the top head and both snares**) until the two drums are producing the same sound

There are 3 factors that you will be taking into consideration:

1. **TOP HEADS:**

Tap on both top heads with your stick and make the appropriate adjustments by tensioning the heads in order to bring both top heads as close in pitch as possible.

2. **BOTTOM HEADS:**

Don't make any adjustments to the bottom head as they were adjusted to the desired tensioning in (**Step 8**).

3. **SNARES:**

Tap on both heads with your stick and adjust the snares so that they are producing the correct snare sound on both drums.