Welcome:

The art of snare drumming is extremely intricate and exciting. It requires true musicians, not just hands, who attempt to express as individuals while performing as a unit with one common goal. If we all have the same goals, which can often be difficult being a non-competitive group, we will have a huge head start and be able to enjoy all of our time together, make great music and have a lot of fun. Ultimately the goal of us as the snareline and as members of GROOVE is to grow as individuals and to teach each other about success as a unit.

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If you have any questions about anything at all regarding the ISU GROOVE Snare section please never hesitate to get a hold of me.

GROOVE Website - www.stuorg.iastate.edu/groove
ISU Drumline – www.music.iastate.edu/org/drumline

Practicing:

Know the exercises within this packet. This doesn’t mean that you have played it correctly once. “Don’t practice to get it right, practice to never get it wrong.” When practicing, don’t quit once you get it right, that is when the practicing begins. Work on building consistency and reliability in your hands and that will allow you to enjoy your performance and ultimately ensure the success of the ensemble.

Practice with a METRONOME. This tool is ideal for drummers and should be utilized as often as possible.
Exercises
Here are the exercises that will be used for the audition process as well as warm ups and practice concepts throughout the season. Know them all but don’t overlook the simpler ones as they will ultimately lead to the greatest success as a snareline, drumline, ensemble, etc...

Eights

Accent variations (Sticking remains the same):
(1) Bucks

(2) Full, Down, Tap, Up

TA-5
Another accent/tap exercise that will be used as a full battery exercise as well.
Irish Spring
This works on double beats as well as flow from one hand to another in the transitions. Also practice with a one note pick-up so you start with a double.

Stick Control
This exercise is not hard to learn and play. However, it is one of the hardest exercises to perfect. It will help us develop a certain “flow” as I like to call it. Ultimately try to get the 16\textsuperscript{th} note rhythm and sound quality consistent throughout.
16-note Rolls
Be prepared to play the exercise with left or right hand on the rim and opposite hand on the drum so isolate what each hand is doing. (We will do that with a lot of things but this exercise especially)

I like writing diddles out like this to point out how it is simply a rhythm with a certain sticking pattern. Try to make them as fluid and relaxed as possible with a full sound.

Digga-Dut
This is another diddle breakdown that is a basic pattern and puts a lot of focus on diddle rhythms. You should feel the 8th note skeleton that your hands play throughout and the diddles should perfectly split the two notes they are between.
Triplet Rolls
Same thing applies, use diddle sticking. Ignore that rest at the end of the first measure, finale notepad insisted it should be there and I couldn’t erase it. If this notation seems weird it is the exact same concept as the 16\textsuperscript{th} note roll exercise. Isolate hands, focus on the check patterns being the same tempo as the diddle patters (which is easy to do with a metronome)

8 and 25
There is no need to write this out, play 8 counts (2 measures) of triplets and 25 counts (6 measures) of triplet double stroke rolls. Again be prepared to isolate hands by putting one on the rim. Focus on finding the relaxation point that allows for a big full even sound with no strain on the hands and especially not straining the large muscles in the arms.
**Triplet Grid**
This is a building block exercise. Start by making sure you have even rhythms and sound quality on the check pattern (written below is the check pattern). We will eventually play variations on this, you can get very creative with this and I encourage you to do so. You will build vocabulary and familiarity with rudiments on a whole new level.

16\textsuperscript{th}-note Timing
This exercise is played with natural sticking so measure two is RLR  RLR  RLR  RLR and so on. Make sure the hand that has the rest is not playing with distorted sound quality.

Flam Accent check
We will insert various rudiments into measures 2 and 4 and measures 1 and 3 will remain the flam accent check pattern. For starters work on flam drags (written), cheeses, flam fives, six-tuplet paradiddle-diddles. Know what each hand is playing and be able to play only one hand at a time. (put one hand on the rim)
Licks

The idea behind these “licks” is to give you something to apply what you’ve worked on in the rest of this packet. We will use at least one of these (if not all of them) in the audition to simulate a show segment type of passage that we can clean as a snareline. Do your best to work on it with a metronome and be ready to jump right in. However, we will most likely take it piece by piece, as we will with show music.

Snare Lick #1

Be light and fluent and use a lot of finesse from the roll into the paradiddle-diddle it is pretty quick. Tempo is 144 bpm.

16th notes at the end singles to a paradiddle-diddle

Snare Lick #2

This passage contains a long sixteenth-note paradiddle figure, make sure the sixteenth-note rhythm is present throughout. Feel a good amount of flow and know where the downbeats lie. Take it very slow to begin with.

As you have noticed I wrote a lot of text explaining the exercises. Don’t let this be in vain. You don’t have to memorize every word but read what I wrote and give it some honest thought. There are things you will hear me say all season so get used to them. And please, use a metronome.