TEXAS BANDMASTERS ASSOCIATION

ADVANCED YOUNG PLAYER SERIES

SNARE

GREG HAMES
CLINICIAN

53RD ANNUAL CLINIC
SAN ANTONIO, **TEXAS**
2000

FORWARD

The Texas Bandmasters Association has a long and honorable tradition of providing unique educational conventions with superb opportunities for professional growth. For over fifty-two years the association has served as an agent for improving instrumental music education in communities throughout the Lone Star State.

Over the last five years the Beginner, Intermediate, and the first half of the Advanced Instructional Series have provided exemplary strategies to improve classroom music instruction and student success. This year the clinics are a continuation of the Advanced Instructional Series. The Advanced Instructional Series focuses on the needs of the third year band students or transitioning into the high school band. Our clinicians are chosen from the ranks of superior music educators in our state. They also represent a wide diversity in geographic locations and school sizes.

The clinics that are scheduled this year include Bassoon, Low Clarinets, Saxophone, Trombone, Euphonium, Tuba, and Snare Drum. Each of these sessions will have a companion booklet presented during clinic. The booklets will contain valuable instructional methods and classroom organizational techniques.

We appreciate the time and efforts invested by these clinician to prepare and produce these clinics. Special acknowledgement is appropriate for TBA Past-Presidents Jim Hagood, Bob Brandenberger, Mike Olson, Bob Parsons, and Charlotte Royall whose hard work and commitment made this educational series such a colossal success.

This series is respectfully dedicated to all band directors, past and present, for their invaluable contributions to the education of young people through the band medium.

Arturo Valdez III, President

GREG HAMES

Greg Hames just finished his third year as Director of Bands at Jasper High School in Piano, Texas. Previously he taught at Berkner High School in Richardson, where he went immediately after graduating from the University of Texas at Arlington. Mr. Hames is a former member of the Madison Scouts Drum and Bugle Corps. He has also performed professionally with various groups in the Dallas/Fort Worth area, including the Dallas Wind Symphony, the Richardson Symphony Orchestra and the Irving Symphony Orchestra. His professional affiliations include Texas Music Educators Association, Texas Bandmasters Association, Phi Beta Mu, and the Percussive Arts Society.

TEXAS BANDMASTERS ASSOCIATION
Convention/Clinic
July 23-26, 2000

THE ADVANCED SNARE CLINIC

Presented by

Greg Hames

The Band Director's Guide to Developing High School Snare Drummers

Objective

You're a wind player and you find yourself in charge of the percussion class or the drum line. What do you do? You've ruled out more extreme measures, and you find yourself at this clinic. Here you will find some concepts and tools that will help you develop your high school snare drum players.

Posture

Shoulders - sloped and relaxed

Elbows - natural, not in or out, not touching body or shirt

Wrists - straight

Hands - flat, palms down

Fingers - curved, natural, on stick

Stick position in hand

Fulcrum center joint, thumb in center of stick, straight line, don't pinch

Angle across palm, relative to each other

Fingers always in contact with stick, approximately at last joint

Butt should always be able to see butt of stick

Traditional fingers naturally curved, don't let fingers collapse into palm, match stick angles left to right, keep sticks, hands in same plane.

Motions

Sticks naturally efficient and elegant motion

Fingers always on the stick, don't stifle natural motion of the stick, use like a spring

Wrist hinge up and down, not side to side; work with gravity, not against it

Arms like it or not, the arm does move while you drum. During rolls, the predominant motion shifts from the wrist to the arm. Two motions are taught from the elbow and from the shoulder.

Stroke Types

Buzz . foundation of all strokes. Lift . drop . buzz. Very relaxed; long duration and even decay. Can't do this if you're tense. Keep fingers on the stick and don't let hand change shape.

Legato, Single Rebound, Natural . three common names for this stroke. The tip of the stick bounces like a ball; the motion of the stick does not stop; don't let hand and fingers inhibit the natural motion of the stick, BUT keep fingers on the stick and don't let hand change shape. Even height, volume and rhythm, pivot at fulcrum.

Down Stroke. begins high and ends low. How high and how low depend on a number of factors. For fundamentals work, keep it simple. Define low as between one and three inches. This stroke is not necessarily an accent. Do not pinch or grab force or do anything else that could cause tension. Tension is not necessary for a successful down stroke. Back fingers keep stick from rebounding. Avoid extraneous motion.

Up Stroke . begins low and ends high. Extraneous motions will destroy this stroke (up-down-ups). Practice moving stick from the low position to the high position without hitting the drum. Then do the exact same motion, but "allow" the stick to hit the drum on the way up.

Tap . think of this as a very low natural stroke. Depending on the situation, this stroke could have more or less energy "into" the drum. Grace note height . very low and always the same, regardless of dynamic level. "Inner beat" . usually a little higher and louder than grace notes, sometimes a lot louder.

Double Bounce . **roll stroke** . Developing this stroke is a process, just like everything else. If students have problems with this stroke, it is usually a tension issue. Back three fingers act as a spring to push the stick back down for the second bounce. If that spring is too tight, a buzz type stroke or a very weak and out-of-time rebound will result. The spring is reactive in nature. In other words, as stick rebounds from the drum, the back of the stick exerts pressure on the spring (back three fingers). The spring then contracts, giving the rebound stroke more energy into the head.

Isolate wrist motion from arm motion. After a relaxed and "open" second bounce is achieved, begin working on strengthening the second stroke. (Exercises to develop quality roll strokes.)

Stroke-Type Approach to Advanced Snare Drumming

Isolate and improve each stroke type. Notice I said "improve" and not "perfect." While perfection is your goal, this is a process that will not be perfected over night. Hit it hard for a few days, and then touch on parts of it each session.

Accent! Tap

Rudiments . simply combinations of stoke types

Technique Development Exercises (AKA Warm-ups)

Why When deciding on your warm-up program, ask yourself why you are doing each exercise. What specific fundamental, technique or skill is being addressed?

K.I.S.S. .Keep it Simple... well, you know the rest. Limit the number of issues addressed by any given warm-up.

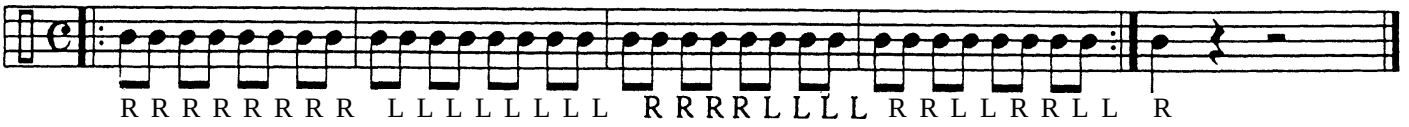
Exercise the mind .work on mental as well as physical issues.

Resources .Lots of wonderful materials and web sites available.

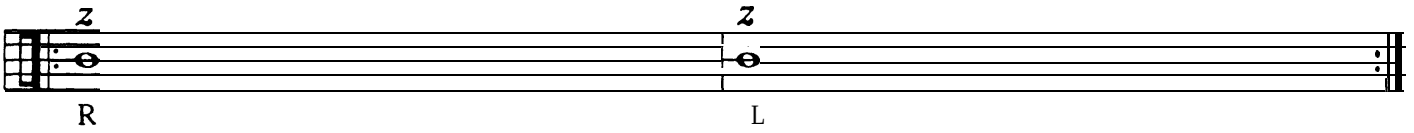
TheDrum Club.com
VicFirth. corn
RowLoff. corn
DrumBum. corn

Jasper Percussion Fundamentals

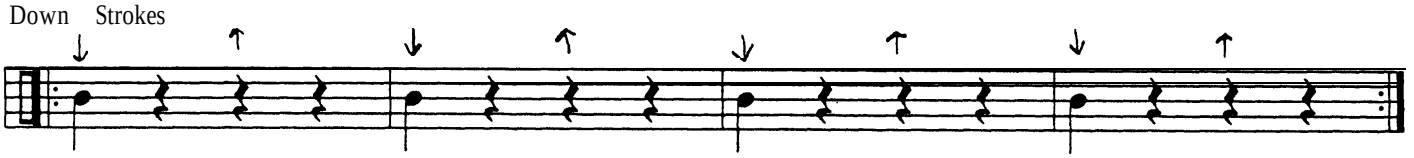
Legato Strokes



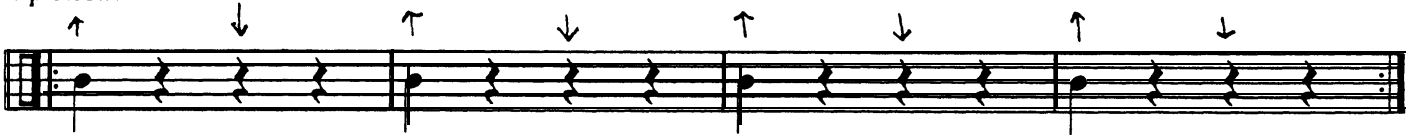
Relaxation - Buzzzzzzz



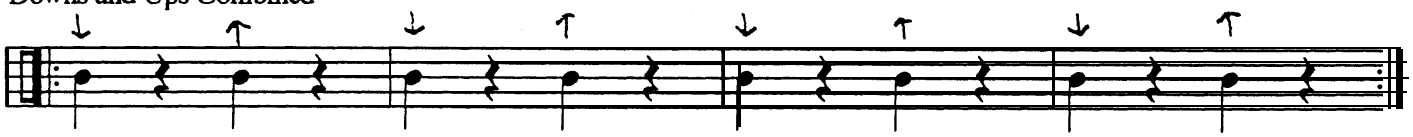
Down Strokes



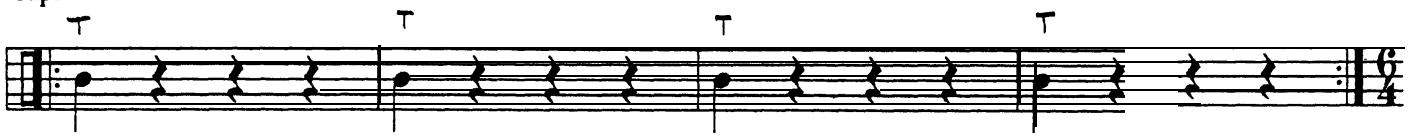
Up Strokes



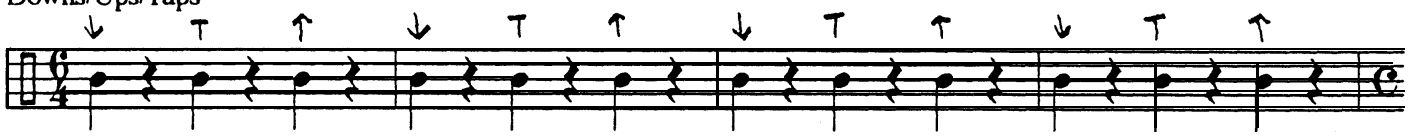
Downs and Ups Combined



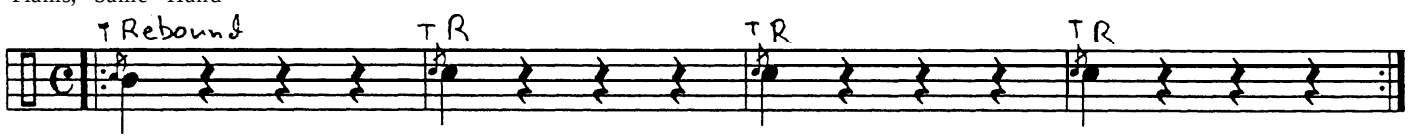
Taps



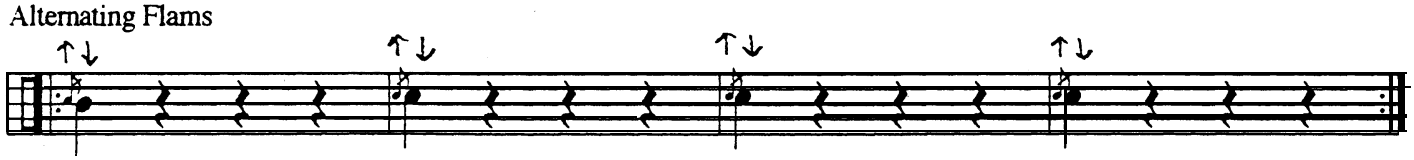
Downs/Ups/Taps



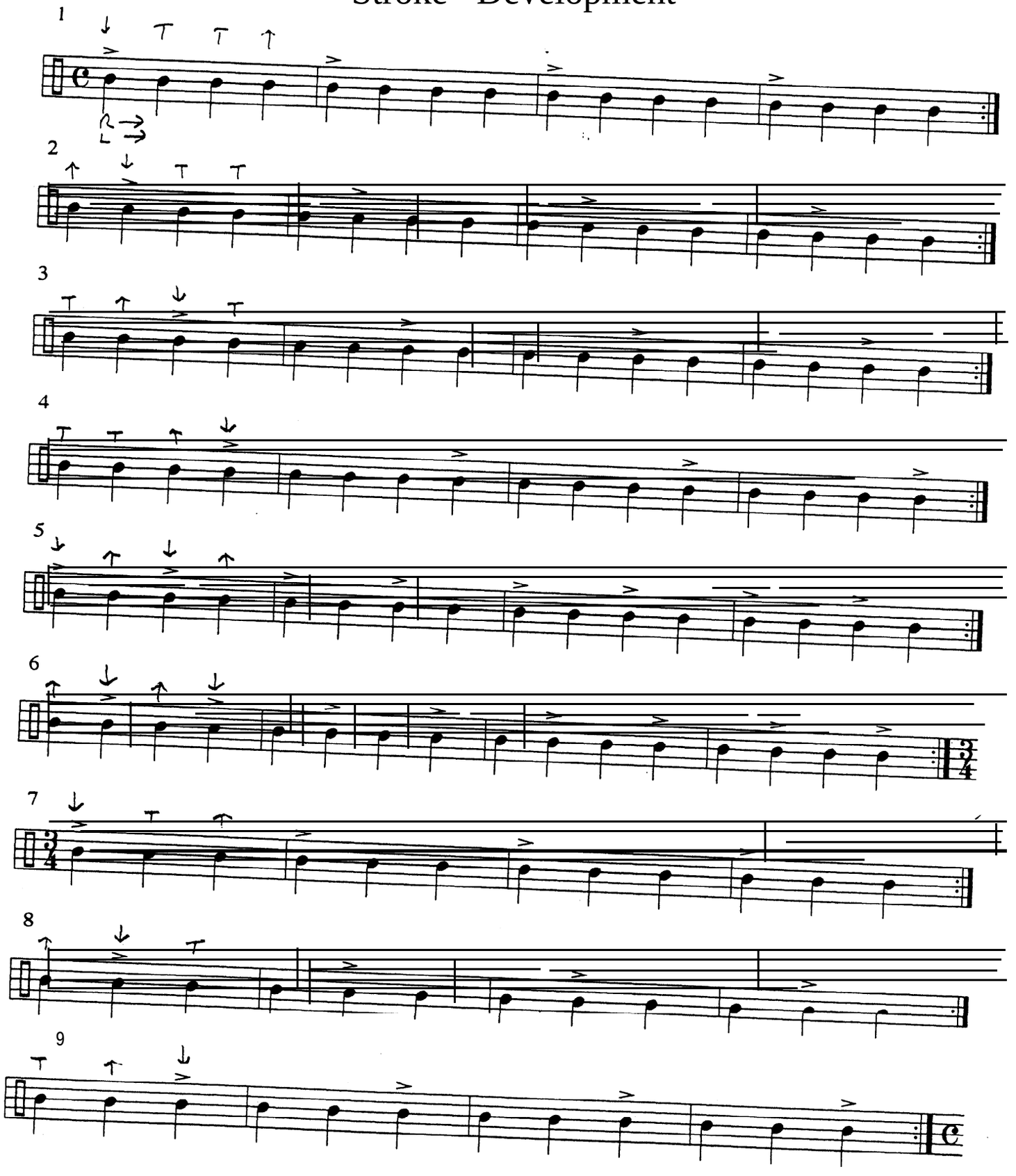
Flams, Same Hand

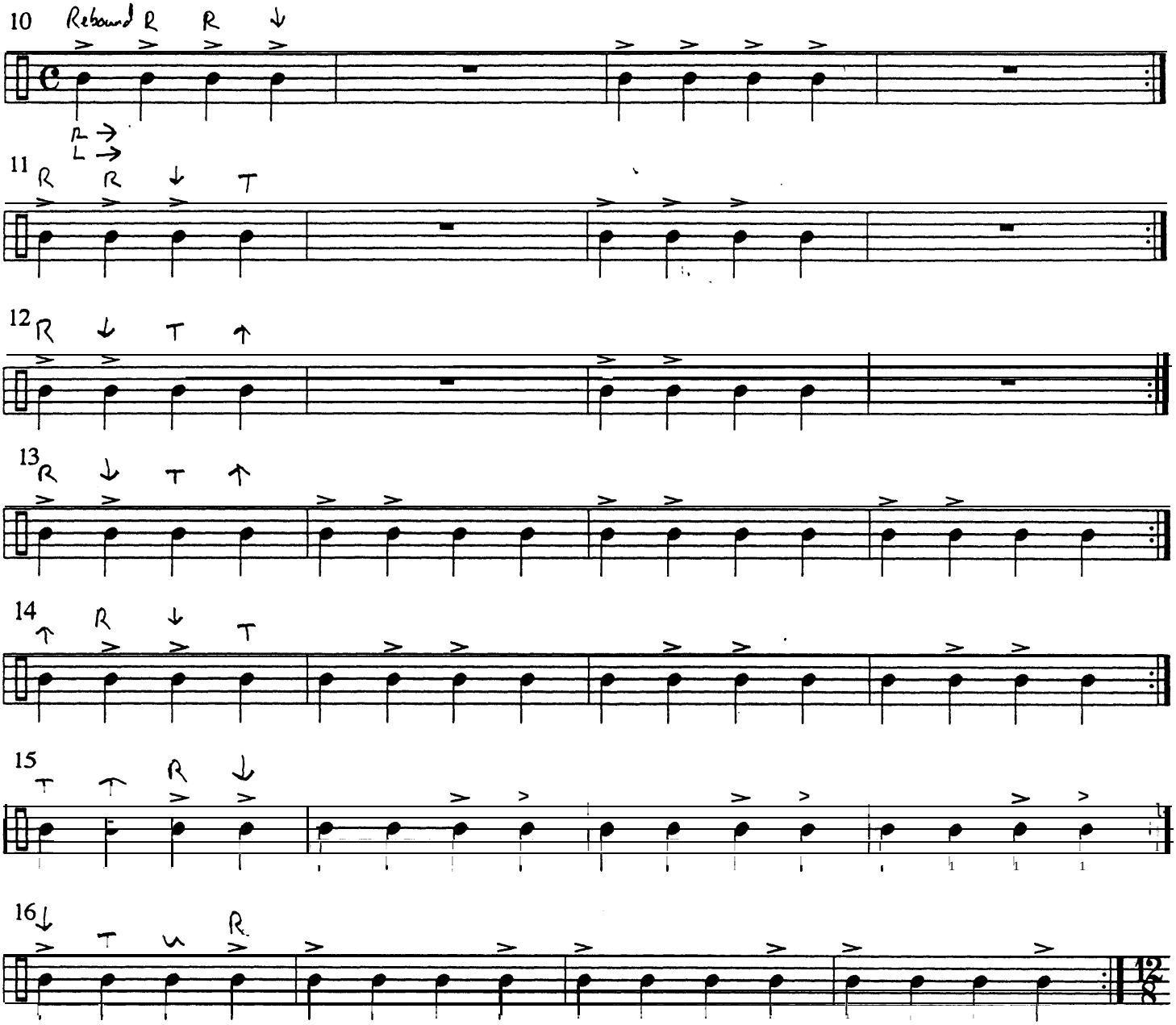


Alternating Flams



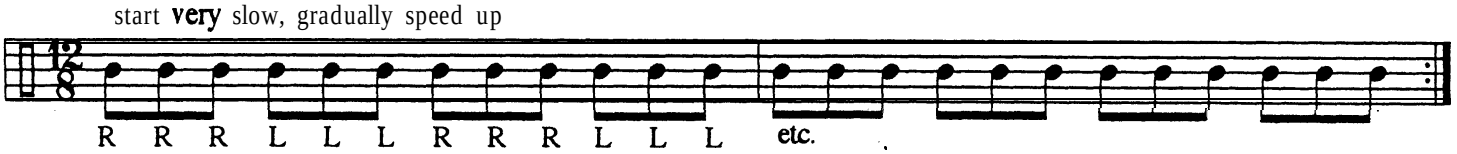
Jasper Percussion Fundamentals
Stroke Development



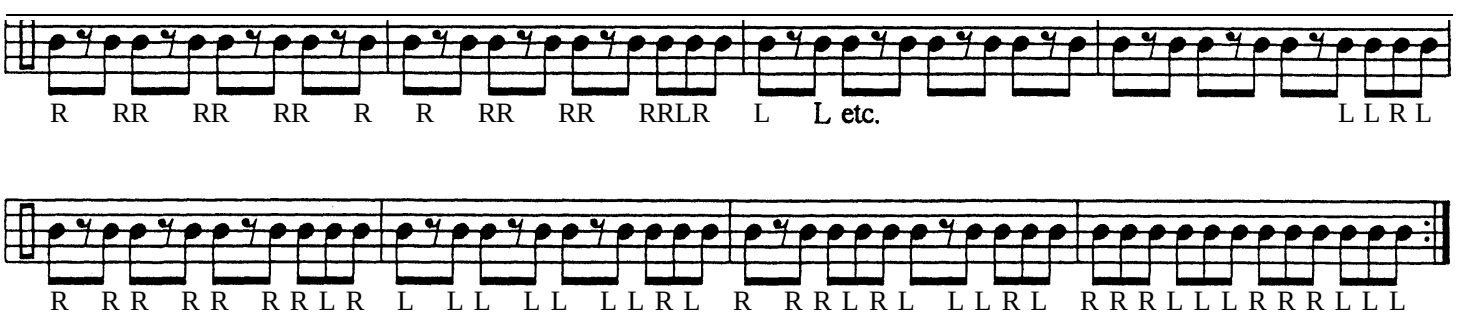


Roll Stroke Development 1

start **very** slow, gradually speed up

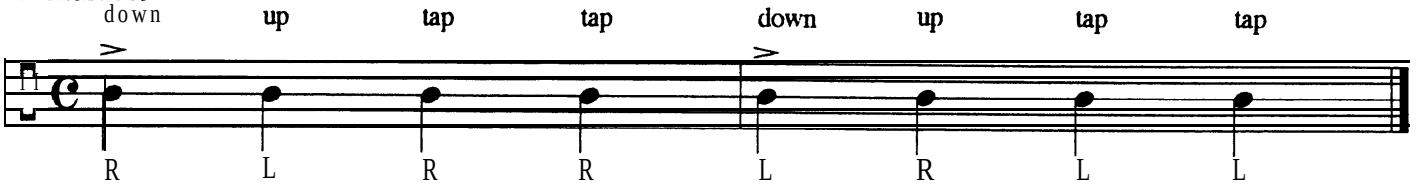


Roll Stroke Development 2

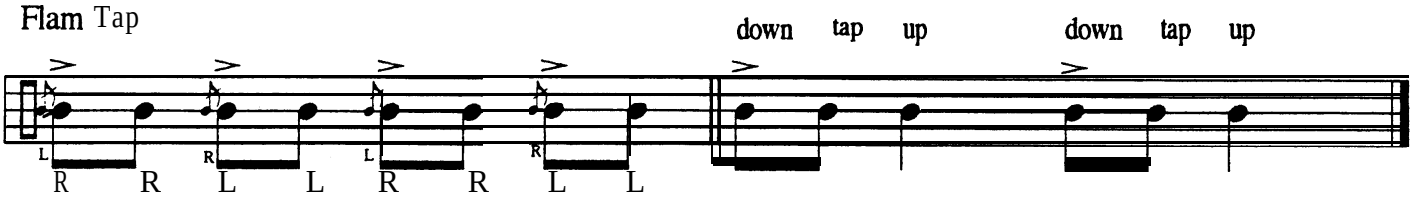


Examples of Hand Isolation

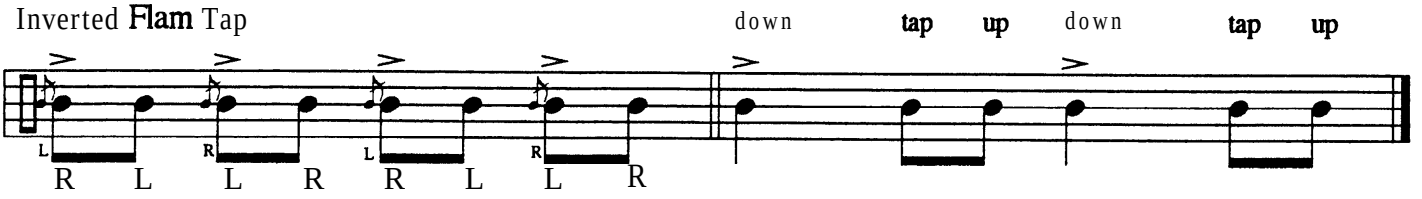
Paradiddle



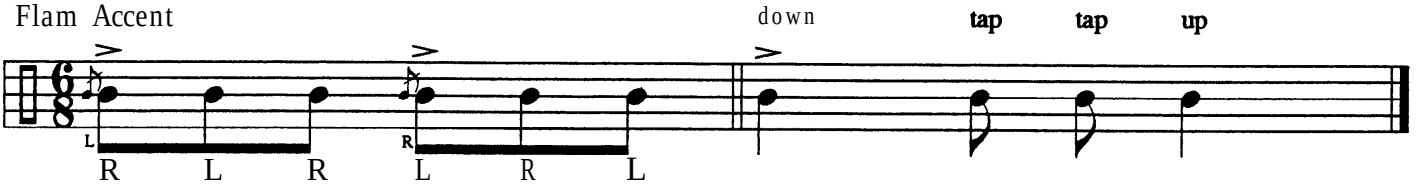
Flam Tap



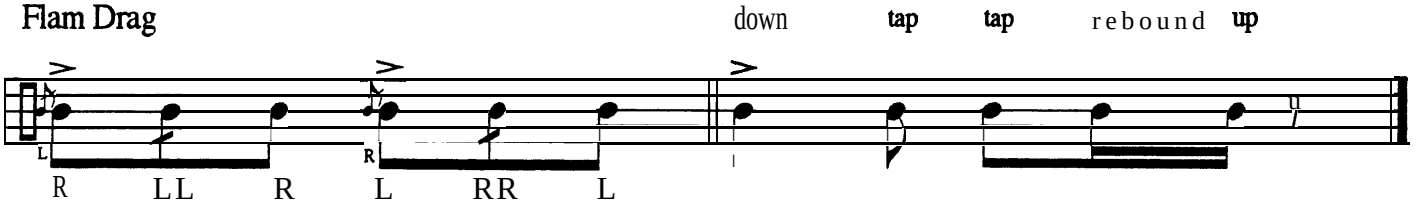
Inverted **Flam** Tap



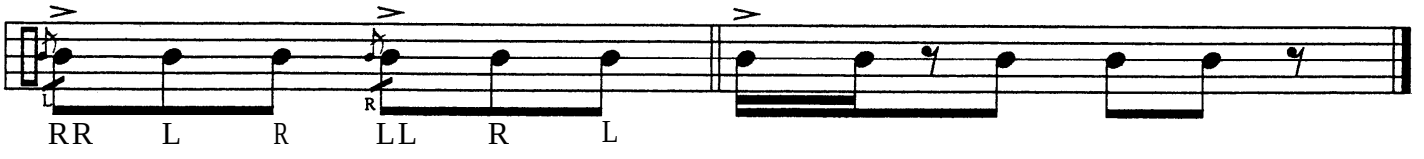
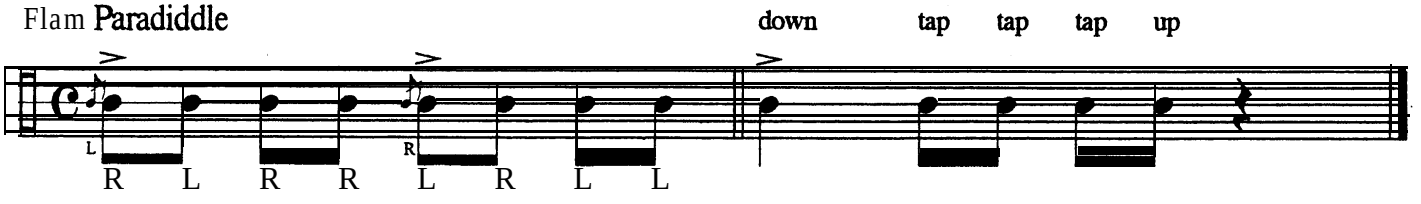
Flam Accent



Flam Drag



Cheese Flam Accent



Flam **Paradiddle**