

TEXAS BANDMASTERS ASSOCIATION

INTERMEDIATE INSTRUCTION SERIES



SNARE DRUM

**BEN MAUGHMER
CLINICIAN**

**51 ST ANNUAL CLINIC
SAN ANTONIO, TEXAS
1998**

FOREWORD

The primary focus of the annual Convention of the Texas Bandmasters Association is providing opportunities for professional growth for its members. Your attendance at the clinics offered in the Beginner Instruction Series which began in 1995 has encouraged the Board of Directors to continue with a second series of clinics which addresses the needs and instructional strategies for second-year band students. Our clinicians are chosen from the ranks of superior music educators in our state, and they represent a wide diversity in geographic location as well as school size and setting.

This year clinics are scheduled for bassoon, low clarinet, saxophone, trombone, euphonium, tuba, and membrane percussion. Each person attending will receive a companion booklet in which you will find suggested materials and pedagogical strategies which our clinicians are so generous to share with us.

We appreciate the extra effort of the clinicians who prepared these clinics. We also acknowledge Jim Hagood, TBA Past President, whose initiative got the series started, and both Bob Brandenberger and Mike Olson who continued to move forward with the project.

This series is respectfully dedicated to the many band directors, both past and present, who have worked so hard to make our students' experience in band music such a rewarding one.

Bob Parsons, President, Texas Bandmasters Association

BEN MAUGHMER

Ben Maughmer received his BM degree from the University of North Texas where he spent three years as a member, and two years on staff, of the University of North Texas Drumline. He is currently the percussion coordinator for the Birdville Independent School District and the Assistant Director at Haltom Middle School. He has fourteen years of drum corps experience and is an active clinician and percussion arranger throughout the state. He is a member of TBA, TMEA and the Percussive Arts Society.

Developing Intermediate Snare Drum Technique within the Middle School Band Rehearsal

The continuing development of our middle school percussionists once they are out of the beginner or technique classes seem to be a common problem for many band directors. All too often the percussion section is left to “fend for themselves” during the time that is dedicated to individual and ensemble skills development. How do you perform the necessary daily drills with your ensemble that will deliver “like and equal” benefits to your percussionists? What important skills should they focusing on at this stage?

During the course of this clinic I will try to provide some ideas and possible solutions to this perplexing conundrum as it relates to the snare drum and the techniques required of the instrument. Fortunately, most concepts used in the building of snare drum technique can be transferred with a large, but varying degree of commonality, to other percussion instruments. I have divided this clinic into three parts that include: a review of fundamental stroke types, (with various applications and common problems that surface with their use), some approaches to developing individualized exercises that can be used in conjunction with your daily drill routine, and some general ideas on preparing your percussionists for future endeavours.

I. Review of stroke types and their importance to music & rhythm and rudiments

- Rebound stroke
- Down stroke
- Buzz Stroke

II. Intermediate snare exercises to incorporate with daily drills

- Rudiments
- Rhythmic combinations
- Roll and rhythm combination

III. Specialized skills - consideration for their future

- Muscular development
- Physical display of rhythmic understanding as it relates to pulse
- Exposure to various forms of percussive activities

b. double

Two staves of musical notation. The first staff is in common time (C) and the second is in 12/8 time. Both staves contain rhythmic patterns of eighth notes. Below each staff is a sequence of letters representing the stroke order: R for right and L for left.

Staff 1: R L R L R L R L R R L L R R L L R R L L

Staff 2: R L R L R L R L R L R R L L R R L L R R L L R R L L

-, bounce vs. stroke

c. roll skeletons

1. five stroke

Four staves of musical notation, each in common time (C). Each staff contains rhythmic patterns of eighth notes. Below each staff is a sequence of letters representing the stroke order: R for right and L for left.

Staff 1: R L R R L R R L R R R L L R R R L L R R R L L R

Staff 2: R L R L R L R L R L R L R R L L R L L R R L R R L L R L

Staff 3: R L R R R L R L R L R L R R L L R R L L R L L R R L R R L L

Staff 4: R L R L R L R L R L R L R L R L L R R L R R L L R L L R R L L

2. seven stroke

One staff of musical notation in common time (C). The staff contains rhythmic patterns of eighth notes, with accents (>) placed above the first note of each group. Below the staff is a sequence of letters representing the stroke order: R for right and L for left.

Staff 1: R L R L R L R L R L R L R L R L L R R L L R L L R R L L R L L R R L L

3. nine stroke

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

4. thirteen stroke

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

5. seventeen stroke

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

2. paradiddles (variations)

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

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

3. flams

- repeating vs. non-repeating

R R R R R L R L

B. Rhythmic combinations

1. eighth to sixteenth

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

2. eighth to triplet

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

3. sixteenth to triplet

C. Common roll and rhythmic combinations

1. nine stroke rolls to sixteenth/ eighth patterns

2. five stroke rolls to sixteenth/ eighth patterns

3. seventeen stroke rolls to sixteenth/ eighth patterns



III. Specialized skills - consideration for their future

A. Muscular development

1. full volume playing

- full wrist strokes stretch and develop new muscle

B. Develop physical ability to display pulse

1. move legs like marking time

C. Expose them to other types of percussion genres

1. marching band or drumcorps is a great justification to work on rudiments and usually is very appealing to young percussionists

If percussionists are not physically and mentally involved in the rehearsal to the same degree as the rest of the group, in terms of time spent on the instrument, and having a clear purpose for each exercise they perform, they will not develop to their full potential. The answers to the questions previously posed are really held in each band directors individual creativity , and level of preparation, as it pertains to their program and its' members.

Ben Maughmer
Director of Percussion
Haltom High School
Birdville I.S.D. (**Haltom** Cluster)
817-581-5335
E-Mail **BMaugh1@aol.com**