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About The Authors

Chris Crockarell & Chris Brooks, known to most as “Crock & Brooks”, have spent a lifetime in the world of drums and percussion. They both attended McGavock High School in Nashville, TN, which for over 30 years has had one of the premiere band programs in the country, and after graduation went their separate ways to pursue careers as professional drummers. Over the next 20 years they played stage shows, marched drum corps, toured with artists, worked as recording drummers, gigging drummers and on occasion worked a few drum lines. In 1990, based on the popularity of drum lines, they started Row-Loff Productions. Row-Loff was immediately recognized as a ground breaking publisher of percussion literature. Over the past 20 years, Row-Loff Productions has become a premiere publisher of percussion literature with a diverse library of concert percussion ensembles, drum line features, novelty literature, solo/method books and DVDs. This book is a culmination of their life experiences as drummers, teachers, writers, publishers and percussion aficionados.



“Crock & Brooks”

Snare Drum - Tuning

A well tuned snare drum is as important to the drummer as their playing ability.

A great sounding instrument will motivate the player to do their best, so take time to learn the craft of tuning your drum.

Batter Head (Top Head)

Step 1: If you have a new snare drum, using your drum key, loosen all the tension rods so there's no tension on the hoop. The tension rods should be loosened to the point that you can turn them with your fingers.

Step 2: Place your hand in the middle of the head and press firmly. This will properly seat (align) the head on the shell of the drum.

Step 3: Finger tighten the tension rods in pairs, using the cross-tension sequence in Figure 1 (1 & 2, 3 & 4, etc.).

Step 4: After the tension rods are snug, again press the middle of the head firmly with your hand. Finger tighten once again as in Step 3.

Step 5: Using your drum key, tighten the rods around the drum either using the cross-tension sequence (Figure 1) or the clockwise sequence (Figure 2). Tighten each rod 1/2 a turn. As you tighten, use your finger or a drumstick and tap the head two inches from the rim where you're tightening. When doing this, listen to match the pitches at each lug (see Figure 3).

Step 6: Continue tightening the head, always completing the sequence until the head is firmly tensioned.

At this point you may need to "fine tune" your drum using 1/4 turns or less.

The pitch of the head should be the same at each lug.

Snare Head (Bottom Head)

Release the snare strainer, turn the drum over and repeat steps 1 - 6 from above. You'll need to hold the snares off the head when you're checking the tuning. Also, because the snare head is much thinner than the batter head, use your finger (not a stick) to check your tuning.

Snare Tension

After tuning both heads, turn the snares on and loosen the snare adjustment screw to the point of the snares being very loose. While slowly tightening the screw, lightly tap in the middle of the top head until the snare rattle is gone and there's a clean, short snare sound. Don't overtighten or you'll "choke" the sound of the drum. Tapping lightly and not hearing a snare response tells you the snares are too tight and the drum is choked.

If your drum is ringing excessively, you may need to apply a slight amount of muffling to the batter head. Something as simple as placing a wallet on the head closest to your body can do the trick. For more options, check out the DVD.



Figure 1



Figure 2



Figure 3

Let's Make Some Noise . . . The Full Stroke

First, let's try a little exercise without your sticks. With your right hand, tap on your drum head using your knuckles, like you'd knock on a door. Primary movement should be from the wrist. There should be little movement of your forearm. Now try it with your left hand. This is the same motion you'll use for the full stroke. Practice this until it feels comfortable.

Now, with your sticks in the proper matched grip playing position, use the same wrist motion and hit the drum a few times with your right stick. For the **full stroke**, allow the stick to rebound off the head. The tip of the stick should always be moving straight up or down in a constant fluid motion. As the stick comes up, your back three fingers should relax and move with the stick. When the stick comes down, the same three fingers should lightly squeeze back into a closed position. Once this feels comfortable give the left hand a try.



When playing the full stroke, always keep these things in mind:

- Let the drum head do most of the work. (Allow the stick to rebound off the head.)
- Maintain a fluid and relaxed motion.
- The tip of the stick should always be moving straight up or down.
- Primary movement should be from the wrist. There should be little movement of your forearm.
- As the stick comes up, allow your back three fingers to relax and move with the stick.
- As the stick comes down, squeeze the stick lightly with the back three fingers.

The “full stroke” is also referred to as the “natural stroke”.

Left Hand Traditional Grip (full stroke)

The wrist motion for left hand traditional grip is similar to turning a door knob. Using this rotating motion, hit the drum a few times with your left stick. Let your forearm turn with your wrist. Allow the stick to rebound off the head and make sure the tip always moves straight up or down in a constant fluid motion. **Keep in mind that when the stick rebounds you maintain your grip as described on page 7.**


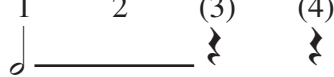



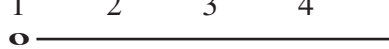
With left hand traditional grip, always keep these things in mind:

- Allow the stick to rebound off the head.
- Maintain a fluid and relaxed motion.
- The tip of the stick should always be moving straight up or down.
- Let your forearm turn with your wrist.
- As the stick moves up and down, maintain your grip.

Note Duration & Counting

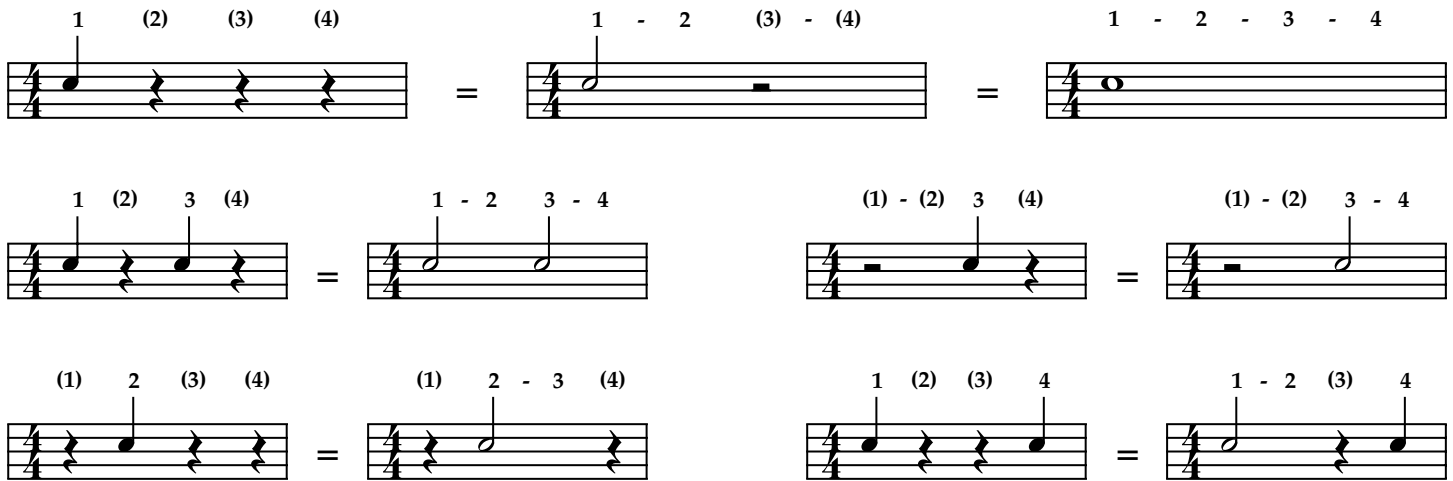
When a horn player plays a half note (♩), it is played for the duration of 2 counts. When a snare drummer plays a half note only the short attack of the note is heard, but the note receives 2 counts. The same applies to a whole note, which receives 4 counts. In the two examples below, you play on beat 1 and count the remainder of the measure.

Snare Drum: 1 2 (3) (4)

 Horn Player: 1 2 (3) (4)


Snare Drum: 1 2 3 4

 Horn Player: 1 2 3 4


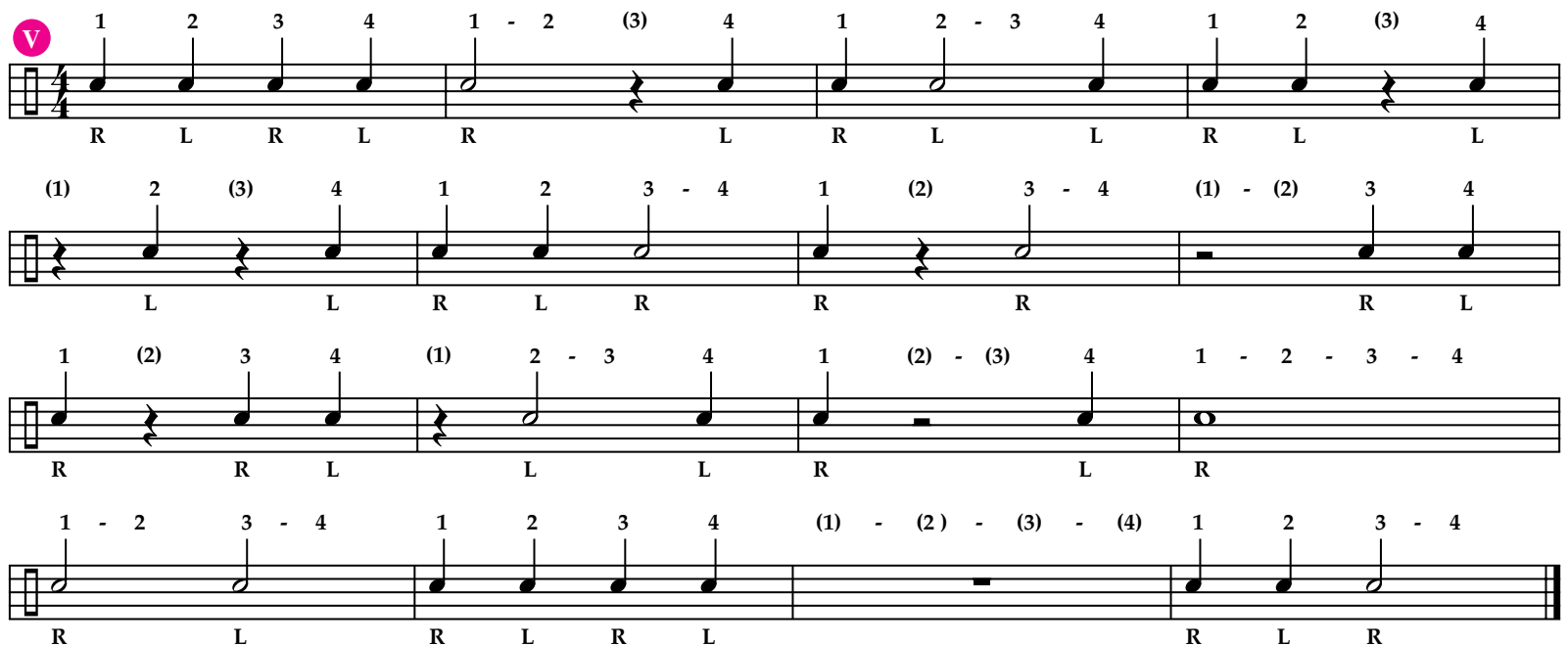
For a real time demonstration, check out **Lesson 2** on the DVD.

Below are some examples of rhythms that are written differently, but are played the same on a snare drum.



Here's a short etude combining all of the elements we've mentioned above. Practice this at several tempos using a metronome, *Stick Clix*, or *Groove Trax*.

Count 1, 2, 3, 4 as you play and **keep solid time.**



In snare drum playing, duration is accomplished with the use of a roll. We'll cover rolls in Lesson 6.

LESSON 3 - Eighth Notes & Eighth Rests

An eighth note looks like a quarter note with a single flag attached.



Consecutive eighth notes are usually beamed (connected).



This is an eighth rest.



In a typical 4/4 measure, eighth notes are played twice as fast as quarter notes and are counted: 1 & 2 & 3 & 4 &. (They can also be counted: 1 te 2 te 3 te 4 te.)



News Flash

Repeat Signs

1) Play to here (backward repeat sign)

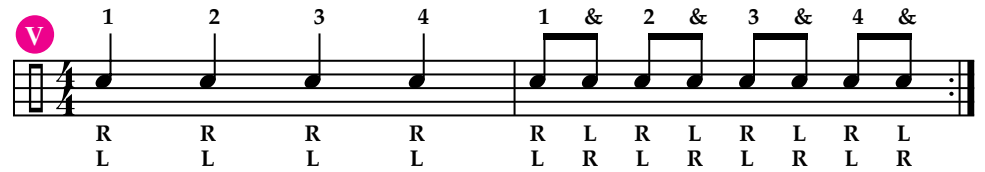


2) Go back to here and play again (forward repeat sign)

** if there is no forward repeat sign, go back to the beginning.*

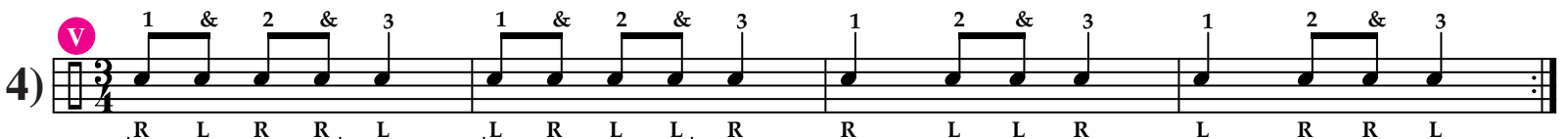
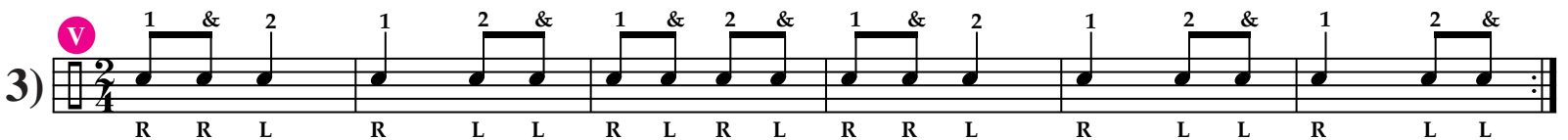
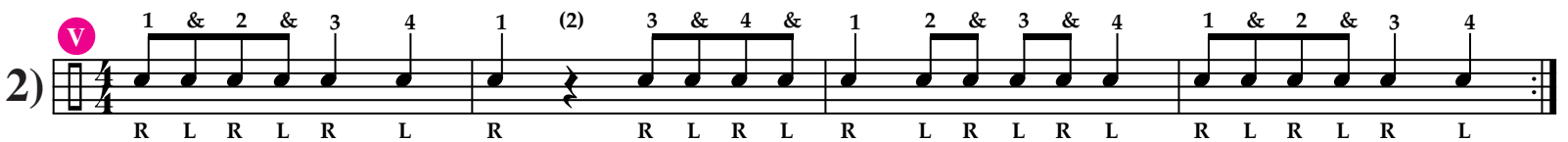
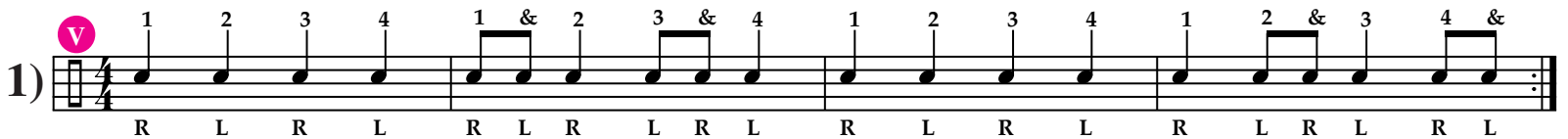
Play this exercise four times starting with the right hand.
Then play four times starting with the left hand.

Count 1, 2, 3, 4,
1 & 2 & 3 & 4 & as you play.



Practice at several tempos, and always **keep solid time**.

Quarter / Eighth Combos



Single Paradiddles



from Lesson 4

Now let's combine all three strokes (the downstroke, the tap stroke, and the upstroke) and the **accent** (>). Practice the following four exercises focusing on proper execution of the different strokes you've learned.

Remember - Always keep the stationary stick one to two inches above the head.

D = Downstroke T = Tap Stroke U = Upstroke

1)

2)

3)

Down-Tap-Up Pattern
 Work on this simple pattern in 3/4 time to get comfortable playing groups of three notes with the 1st note being accented.
 Play four measures with the right hand, then four measures with the left hand.

The fourth exercise incorporates successive accents using the **full stroke**. There are also some eighth note accent patterns in groups of three for a little extra challenge.

4)

LESSON 5 - Sixteenth Notes & Sixteenth Rests

A sixteenth note looks like a quarter note with a double flag attached.



Consecutive sixteenth notes are usually beamed.



This is a sixteenth rest.



In a typical 4/4 measure, sixteenth notes are played twice as fast as eighth notes and are counted:

1 e & a 2 e & a 3 e & a 4 e & a



Another popular counting system for sixteenth notes is: 1 ta te ta 2 ta te ta 3 ta te ta 4 ta te ta

This book will use the traditional 1 e & a 2 e & a 3 e & a 4 e & a

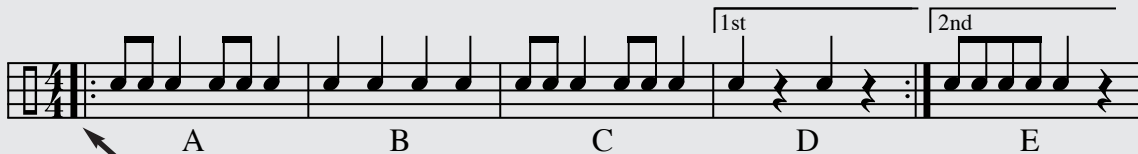
News Flash

1st and 2nd Endings

When a musical phrase is repeated, sometimes the end of the phrase is altered.

In the example below, play measures A, B, C, and D, then play measures

A, B, C, and E (skipping measure D when you repeat the phrase).

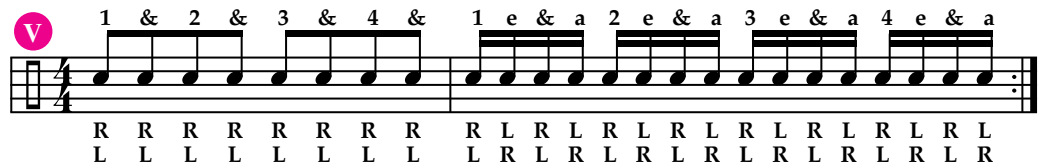


Note: If there is no forward repeat sign, go back to the beginning.

Play this exercise four times starting with the right hand.

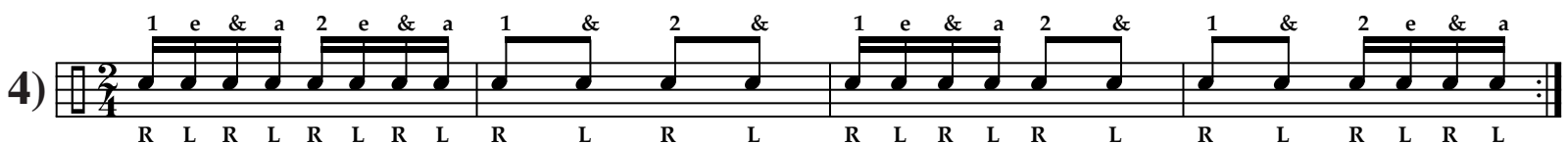
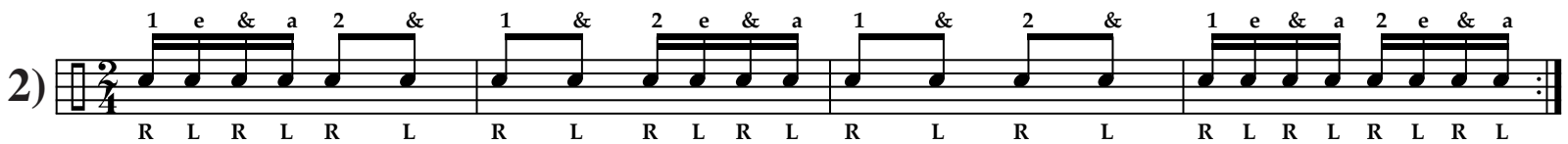
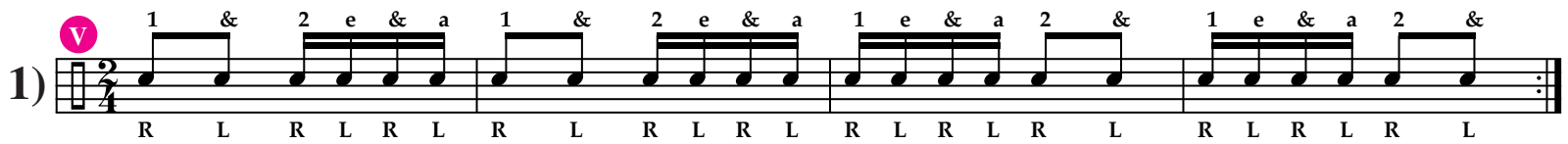
Then play it four times starting with the left hand.

Count 1 & 2 & 3 & 4 &
1 e & a 2 e & a 3 e & a 4 e & a
as you play.



Practice at several tempos, and always **keep solid time.**

Eighth / Sixteenth Combos



The Nine Stroke Roll

written *played*

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

written *played*

R R L L = R R L L R R L L R L L R R L L R R L

written *played*

R L R L R L L R L R L R = R L L R R L L R R L L R R L L R R L L R

written *played*

R L L L L L R R R R = R L L R R L L R R L L R R L L R R L L R

Practice the following exercises to develop your nine stroke roll.

- 1)

R L R L R R R L L R R L L R L R L R L L L R R L L R R L
- 2)

R L R L R L R L R L R R L L R L R L R R L R L R R L R L R L L
- 3)

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

5's, 7's & 9's Are Wild!

♩ = 92 - 120

f **mf** **f**

mf **f** **p** **f**

ff

LESSON 7 - Paradiddles (Single & Double) & Cut Time

The Single Paradiddle

Right Single Paradiddle
Left Single Paradiddle

A right single paradiddle is executed by playing a right hand downstroke, followed by a left hand tap/upstroke, then two right hand tap strokes. As speed increases, the two right hand tap strokes will morph into a double stroke. For the left single paradiddle, the sticking is reversed.

Great importance should be placed on the stroke types used in the single paradiddle (Down, Up, Tap, Tap) or (Down, Up, Double Stroke). Mastering this sequence will develop flow and speed.

Single Paradiddle Exercises

- 1)
- 2)
- 3)
- 4)

Eye-Q Review - Lesson 7

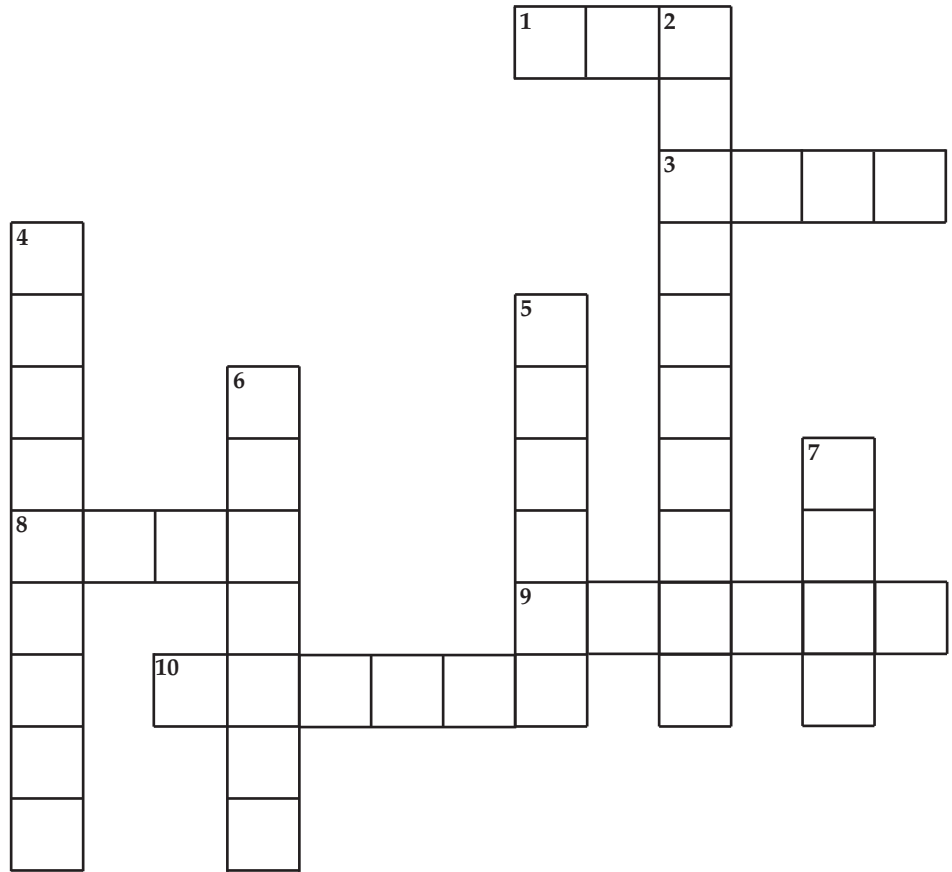
Crossword-a-diddle

Across

- stroke recipe for single paradiddle - downstroke, upstroke, tap, _____
- right single paradiddle
- In Cut Time, a half note receives one _____.
- a left double paradiddle
- L R L L, a left _____ paradiddle

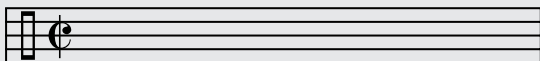
Down

- R L R R
- another "Cut Time" name
- L R L R L L, a left _____ paradiddle
- A time signature that cuts note and rest values in half.
- A measure of Cut Time equals two _____ notes.

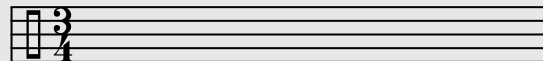


Fill In The Blanks

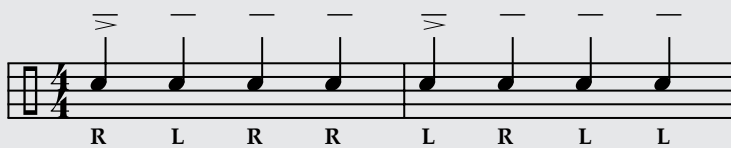
1) In the measure below, write two single paradiddles in Cut Time (include stickings).



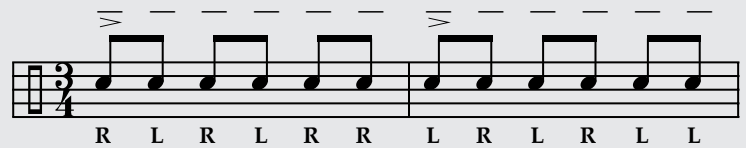
3) In the measure below, write two double paradiddles in 3/4 time (include stickings).



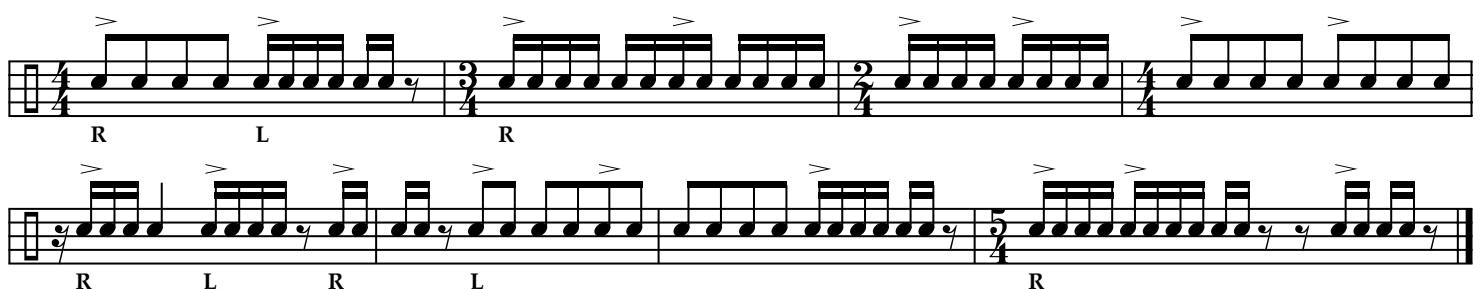
2) Fill in the stroke types for the single paradiddles.



4) Fill in the stroke types for the double paradiddles.



Write in the stickings below.
Use only single and double paradiddle stickings.



News Flash



Road Map Signs




Sometimes when reading music you may come across the following terms or symbols which guide you through the music. These “directions” will have you jumping ahead or going back to a specific measure.

Here are the terms and symbols most commonly used:

D.C. = Da Capo - go back to the beginning

Fine = the end of the piece

D.S. = Dal Segno - go back to the Sign - 

Coda = a separate ending to the piece, denoted by a Coda Sign - 

You will find these terms in many combinations, but the most commonly used are:

D.C. al Fine - Go back to the beginning and play to the Fine.

D.S. al Coda - Go back to the Sign, play to the Coda Sign, then jump to the second Coda Sign to end the piece.

In the example below you will play bars 1 through 12.

The **D.C. al Fine** tells you to go back to bar 1 (the beginning) and play through bar 8 (Fine), which is the end of the piece.

In the example below you will play bars 1 through 8.

The **D.S. al Coda** tells you to go back to bar 3 (the Sign) and play through the end of bar 6 (Coda Sign).

From the end of bar 6 you will “take the Coda” (jump to bar 9, second Coda Sign) and play to the end (bar 12).

Note: When playing a D.C. or D.S. (unless otherwise marked), the tempo should remain consistent - i.e. DON'T STOP!

These Flams Are A Drag

♩ = 84 - 116

Player 1

Player 2

Measures 1-4: *f* R L, RR LL LR, RR LR RL, RL RR RL

Measures 5-8: *mf* RR LL R, RL RL LL R, *p* L R L, *f* R

Measures 9-12: *p* RL RR RL, *f* LL RR LL, RR LL LR, RR LL LR

Measures 13-14: *mf* on rim

Measures 15-16: *f* on rim, RL LR RL LL, RL LR RL LR

Measures 17-20: *f* R L, RR LL LR, R L RR RR, RL LR LL LR, *ff* L R

Triple Meter (12/8, 9/8, 6/8 & 3/8 Time Signatures)

In a measure of 12/8 there are twelve eighth notes, beamed in groups of three. A composition in 12/8 will typically be counted and/or conducted with four beats to the bar, making a dotted quarter note the beat. To simplify the counting, the groups of three are counted like triplets: 1 & a 2 & a 3 & a 4 &

1 & a 2 & a 3 & a 4 & a

The Beat

A measure of 9/8 has nine eighth notes and will typically be conducted in three.

1 & a 2 & a 3 & a

A measure of 6/8 has six eighth notes and will typically be conducted in two.

1 & a 2 & a

A measure of 3/8 has three eighth notes and will typically be conducted in one.

1 & a

Music with a triplet “feel” is most commonly written using triple meter so groups of three do not have to be designated with a number above or below the group. Using triple meter simplifies the look of the music, and makes it easier to read.

In the example below the 12/8 measure is played and sounds exactly the same as the 4/4 measure.

♩ = 120

♩ = 120

played the same as

When playing in triple meter at a much slower tempo, counting each eighth note is the best way to keep up with where you are within the measure. Emphasis should remain on the dotted quarter note (the beat). Below are two common ways of counting when playing at very slow tempos using triple meter.

Here are some common rhythmic figures found in triple meter time signatures.

In the first two exercises, bars 1 & 2 are rhythmically identical but are written differently.

played the same as bar 1

played the same as bar 1

The 15 Toolbox Essential Rudiments

When you go to a festival, contest or audition, you may be asked to play certain rudiments “open - closed - open”. This means to start slowly, gradually get faster and slow down to your beginning point (anywhere from 30 to 60 seconds).

Slow ----- **Fast** ----- **Slow**

You'll find a few examples on the *Toolbox* DVD.

Double Stroke Roll

RR LL RR LL RR LL RR LL

Buzz or Multiple Bounce Roll

R L R L R L R L

Single Stroke Roll

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

Five Stroke Roll

R R L L R R L L

R R L L R R L L

Seven Stroke Roll

R L R L L R L R L R L

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

Nine Stroke Roll

R R L L

R R L L

Thirteen Stroke Roll

R R L L

R R L L

Seventeen Stroke Roll

R R L L

Single Paradiddle

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

Double Paradiddle

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

Flam

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

Flam Tap

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

Flam Accent (in Duple Meter)

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

Flam Accent (in Triple Meter)

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

Drag (or Ruff)

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

Single Drag Tap

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

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