

Snare Drum Warm-Ups

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In the last few years, I have developed several exercises which I tend to use in my everyday snare drum routine. Often, I begin my morning by turning on an album which I use as a metronome and then work through these short exercises. As part of your own practice regimen, I recommend that you have a solid warm-up routine that can center your focus every morning. From there, don't be afraid to experiment or come up with your own exercises.

Doubles



This exercise is fairly straight forward. Be sure to distinguish between your single strokes (m. 1 - 3) and your double strokes (m. 4).

Fingers (Moeller)



The tenuto markings indicate large arm motions which initiate each consecutive series of strokes. After this first motion, the three unmarked notes are then performed by the performer's fingers manipulating the rebound. The result is one large arm movement which results in four consecutive strokes.

6/8 Fingers (Moeller)



This exercise uses the same concept as the previous exercise. In measures 3 through four, it is important to note that each large arm motion now covers the length of two whole beats.

Developing a Consistent Drag

The tenuto markings here should be interpreted just as in previous examples. The great thing about this exercise is that it forces the performer to distinguish between different rhythmic values while playing double strokes. Make sure that you are getting large motions in the first measure much like if you were practicing rotations on a marimba. Also note that as the doubles get closer together, the space between the primary notes and the double strokes becomes wider. Live in that space!

Multi-Bounce Strokes

I normally treat this exercise as a fun little warm-up as I begin working on buzz rolls each day. The idea is simple. Start at a slow tempo and let each stick bounce freely. I generally try to see if I can get each stroke to overlap, so I only end one stroke after another has already started. I then begin to increase my tempo/hand-speed until it eventually becomes an orchestral roll. Follow the same type of procedure when gradually slowing down.

Buzz Strokes #1



Make sure to distinguish between the regular full strokes and the buzz strokes. I developed this exercise so that I would spend time focusing on the way my arm moves when performing buzz strokes. If it seems difficult to isolate your arms when performing the buzz strokes, I would recommend putting the full strokes aside and using an arm-centered approach for the entire exercise.

Buzz Strokes #2



This is just another variation from the previous roll exercise. Although it is notated as though you should switch hands on every set of sixteenths, feel free to stay on one hand as well (ex. the entire exercise played with righthand lead), as this can cause significant challenges when exiting the buzzed sections.