01

Marching Snare Equipment

SCAN ME

Read to me...

MARCHING SNARE DRUM

The snare drum is an instrument with a top and bottom head. The heads are stretched over a shell and can be tuned to very high pitches. There are a variety of heads with different purposes and you should do your best to match the head to the music you are playing. For example, if your show music is dark and ominous, you might want a head with a darker sound. If your show is happy and uplifting you might want to use heads with a brighter sound. The tuning of the drum will also change the sound significantly.

RIM - A metal hoop that rests over the drum head to tighten it around the outer edge of the drum shell.

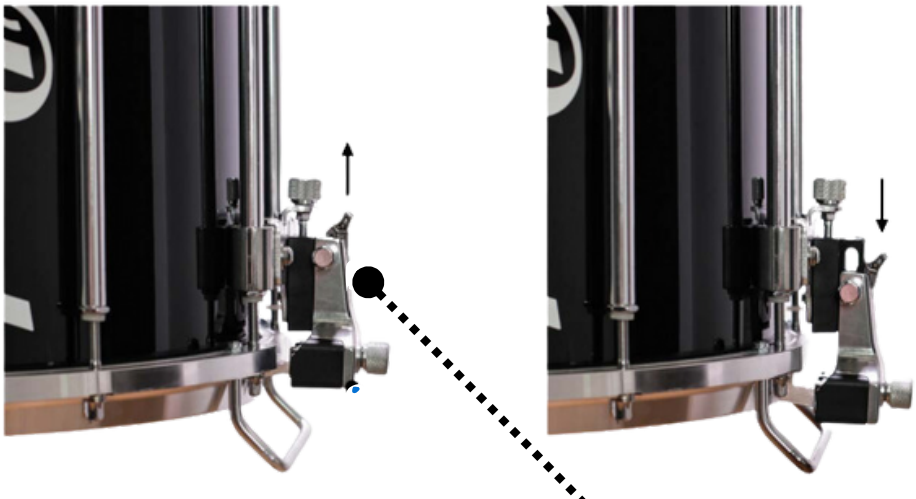
TOP HEAD - An interchangeable playing surface that can be tuned to change the pitch of the drum. The top head is thicker than the bottom head.

HARNESS CONNECTOR - All brands will be slightly different, but this piece connects the drum to a harness or drum stand. Attach this in a way that won't interfere with a stick bag and ensure the snare strainer is easily accessible.

BOTTOM HEAD - An interchangeable drum head that can be tuned to change the pitch of the drum. The bottom head is thinner than the top head and has less durability

SNARE GUTS - A set of synthetic wires that run along the bottom of the head. By making contact with the head the wires vibrate creating the "snare sound" you hear.

HOOP GUARD - A detachable "foot" that connects to the bottom rim. This allows you to set the drum on the ground without scratching the rim or puncturing the head.



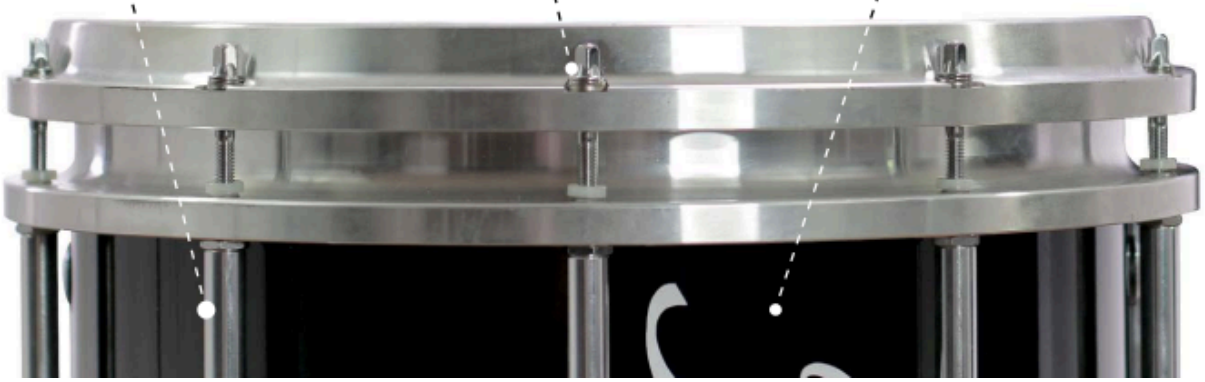
STRAINER - This mechanism (Also known as a "**Throw Off**") is connected to the snare guts on the bottom of the drum and moves them up and down. This takes the guts on and off the drum head. You can change the pitch and resonance of the guts by tightening and loosening them using the snare strainer. While the tension of the guts will vary based on your tuning scheme, a good rule is to have the snares make full contact with the bottom head. If you tighten the guts too tight the vibration will be so quick that you will no longer hear the "snare sound". Use a tension that gives you the snare response you desire and allows a full body of sound from the instrument.

*** NOTE: You can remove snare guts to dry out the sound of the instrument.**

TUBE LUG - This is a hollow bar that the tension rod screws into. This houses the tension rods from both the top and bottom of the drum.

TENSION ROD - A screw that raises and lowers the rim to change the tension of the drum head. The more you tighten the screw the higher the pitch of the instrument.

SHELL - A circular, hollow shell (Often wooden or carbon fiber) that sits inside of the drum hardware. When you strike the drum, air moves through the shell and helps create the sound you hear from the instrument



PLAYING ZONES

A “PLAYING ZONE” is where you physically play on the instrument. Different parts of the drum will create different sounds/timbres and change the resonance of the instrument. We use these zones to help us be more expressive as musicians. Zones include the CENTER, MIDWAY, EDGE, RIM, and SNARE BED.

RIM - Play on the rim. This allows a specific timbre but also helps with keeping time without projecting sound from the drum.

EDGE - Play on the head about 1 inch from the rim. This is the most resonant zone with the highest pitch.

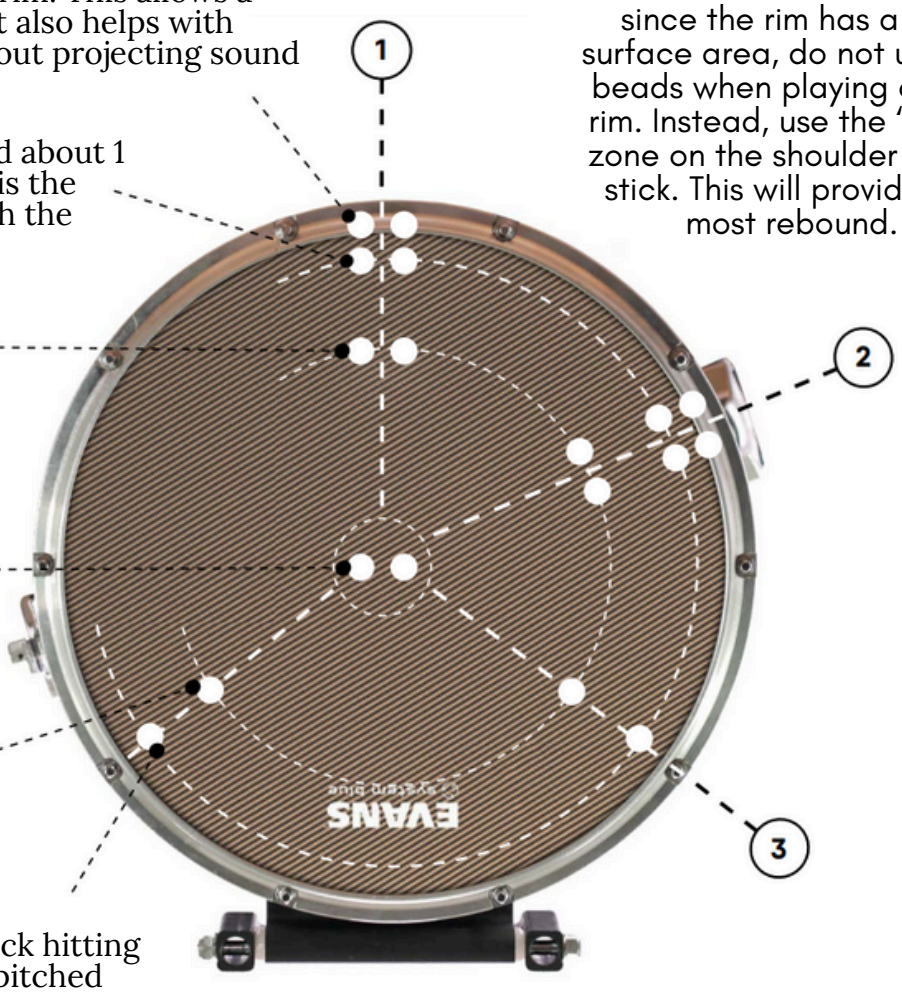
MIDWAY - Play on the head about 1/3 of the way between the rim and center of the head. This playing zone is more resonant than the center with a medium pitch.

CENTER - Play in the center of the head. This is the most articulate zone which provides the most projection of sound.

RIM SHOT - Hitting the rim and the bead of the stick hitting this spot produces a loud sound.

PING SHOT - Hitting the rim and the bead of the stick hitting this spot produces a high pitched loud sound.

NOTE: The white dots indicate where each bead will strike the drum. However, since the rim has a thin surface area, do not use the beads when playing on the rim. Instead, use the “PING” zone on the shoulder of the stick. This will provide the most rebound.



1

HOME ZONES - Starting in the center of the head, all zones directly in front of you is part of the HOME ZONE.

2

SNARE BED - Since the snare guts run diagonally along the bottom of the drum, you can use the same zones from the HOME ZONE, but play towards the rim in the direction of the snare guts

3

SHOT ZONE - Starting in the center of the head, playing a shot in the direction of the stick angle is part of the SHOT ZONE.

MARCHING SNARE STICK

TIP/BEAD - The main contact point of the stick on the playing surface.

SHOULDER/NECK - This is where most of your "shots" are played. Also known as the "Shot Zone".

SHAFT - This gives the stick it's length. Depending on preference, some shots will extend into the shaft area.

PIVIT POINT - The optimal rotation point of the stick for maximum rebound. This is where the "**Fulcrum**" from your grip will go.

BUTT - The back of the stick where the majority of your grip will rest. You can also play with the butt of the stick to perform visuals or create a louder sound.

3

SHOT ZONES - A "SHOT" occurs when you strike the drum head and rim at the same time. This creates a variety of timbres. You can achieve a range of shot pitches by playing on different parts of the stick. Use the shot zones below to experiment with different shot sounds.

PING SHOT (High Pitched) - Play a shot about 1 inch from the bottom of the bead.

RIM SHOT (Medium Pitched) - Play a shot about 3 inches from the bottom of the bead.

MARCHING SNARE STAND

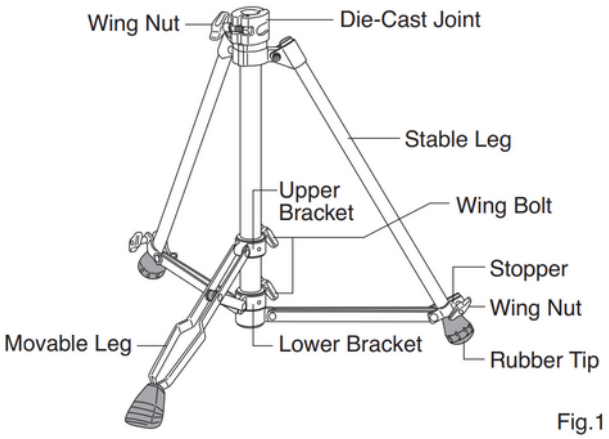
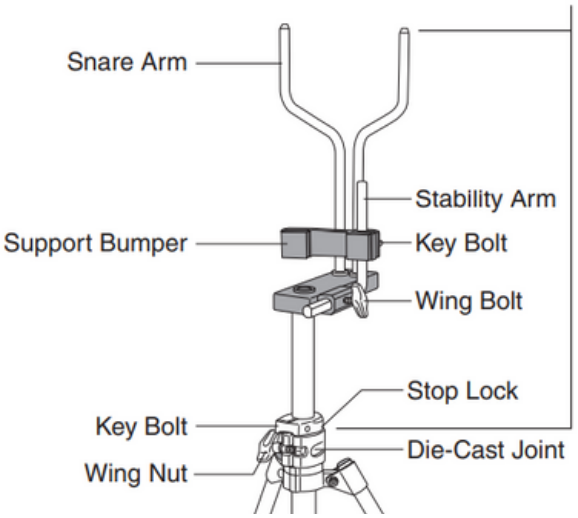


Fig.1



Using on Flat Surface *(As shown in Fig. 2)*

1. Loosen the Wing Nuts on the Stoppers of the Stable Legs.
2. Slide the Stoppers to the end of the Legs to the Rubber Tip, and tighten the Wing Nuts
3. Loosen the Wing Bolt on the Upper Bracket of the Movable Leg.
4. Slide the Upper Bracket up and adjust the position until the base stands straight up, and tighten the Wing Bolt.

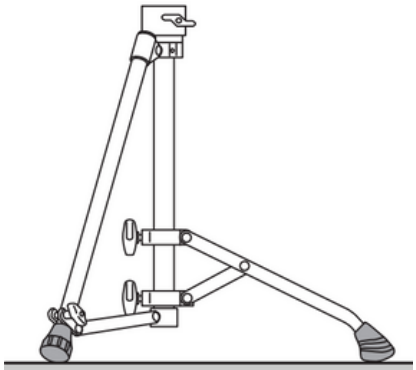


Fig. 2

Using on Uneven Surface *(As shown in Fig. 3)*

1. Loosen the Wing Nuts on the Stoppers of the Stable Legs.
2. Slide the Stoppers to the end of the Legs to the Rubber Tip, and tighten the Wing Nuts.
3. Loosen the Wing Bolts on the Upper and Lower Bracket of the Movable Leg.
4. Slide the Upper Bracket to the top of the pipe, and tighten the Wing Bolt.
5. Slide the Lower Bracket and adjust the position until the base stands straight up, and tighten the Wing Bolt.

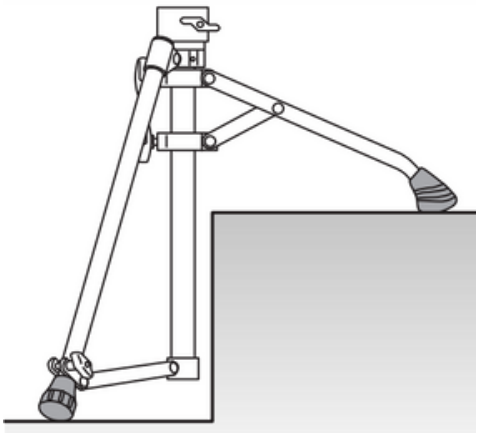


Fig. 3

Setting the Snare Drum

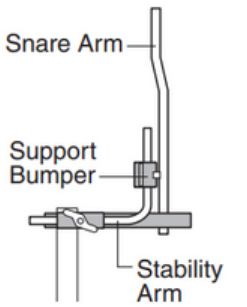


Fig.6

1. Adjust the position of the Stability Arm so that the Support Bumper is just in front of the Snare Arms as shown. (Fig.6)
2. Spread the Snare Arms and attach the Snare Drum facing the direction shown in Fig. 7-B.
3. Loosen the Key Bolt on the Support Bumper and adjust its position up or down so that it is touching the bottom hoop of the snare drum. (Fig.7-A, 7-B)

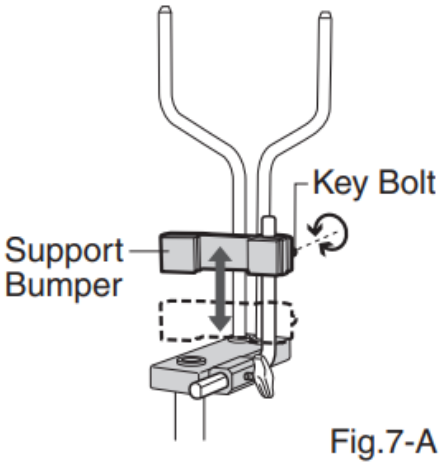


Fig.7-A

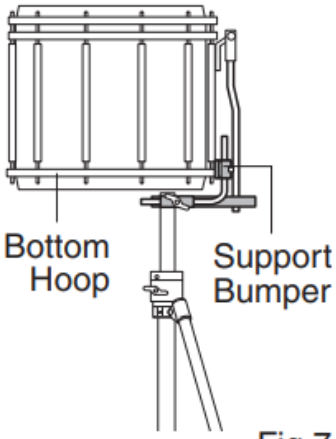


Fig.7-B

4. Press the Support Bumper against the bottom hoop and tighten the Wing Bolt . (Fig.8)

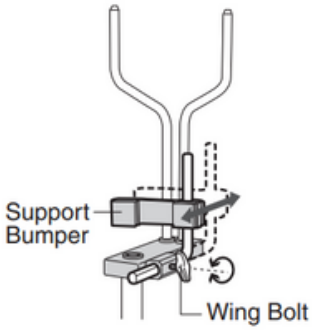


Fig.8

SCAN ME

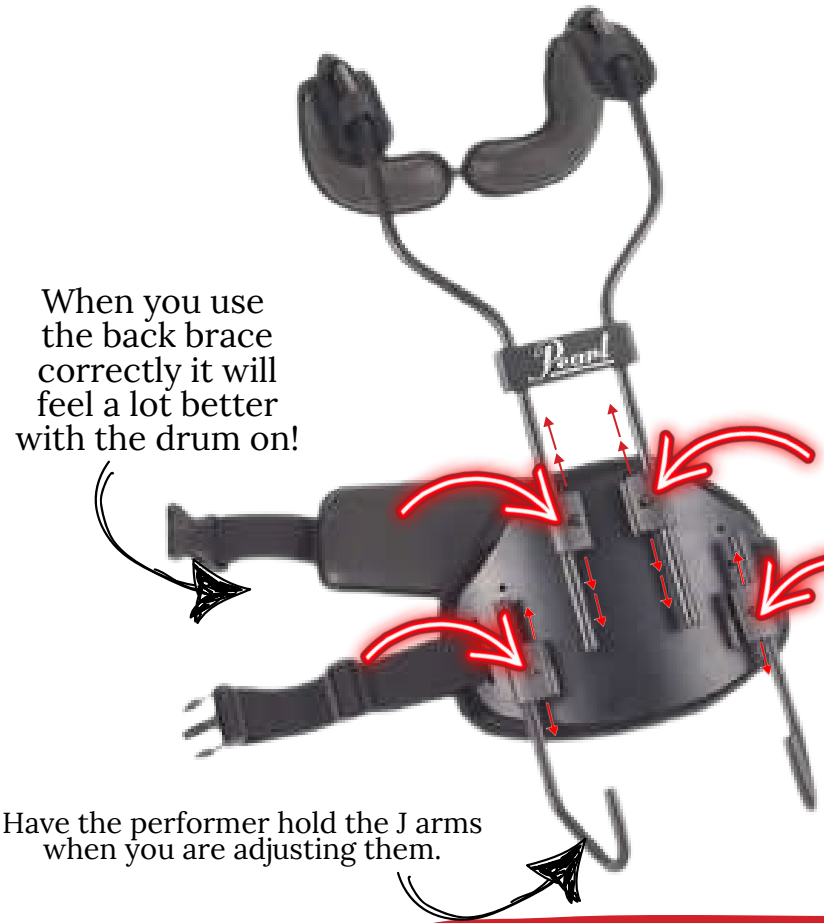
CAUTION

• Do not use on unstable or sloped surfaces, as it could cause the stand to fall, resulting in damage and/or injury. • Do not make adjustments on the Base Section with the Top Section inserted. • Do not move the stand with the Snare Drum mounted on the stand. • Before use, check all Stop Locks to assure they are properly positioned and secured. • Do not mount the Snare Drum without the Support Bumper. The Snare Drum could become unstable and could cause damage and/or injury. • Periodically check all Wing Nuts, Wing Bolts and the nuts under the Snare Arm to assure they are tightened securely. • When making adjustments, support and control the parts being adjusted to prevent them from falling or pinching fingers that may be in the way. • When folding the legs, be careful not to pinch your fingers between the leg and the stand. • When handling tubular hardware, do not put your fingers into the tubes top prevent injury to your fingers.

MARCHING SNARE CARRIER

Use this QR Code to watch a video on a Snare Carrier.

SCAN ME



When you use the back brace correctly it will feel a lot better with the drum on!

Use a drum key to adjust up and down at these points.

Have the performer hold the J arms when you are adjusting them.

The drum on a stand or on a carrier should be the same on your body.