Complete Method for Snare Drum
MÉTODO COMPLETO PARA CAIXA CLARA
VOLUME 1
LEVEL I - NÍVEL I

NEY ROSAURIO

PROPERCUSSAO Brasil
Complete Method for Snare Drum
Método Completo para Caixa Clara

Level I
Nível I

Ney Rosauro

► Part I - Daily Technique
  I.1. - Single Stroke and Simultaneous Stroke
  I.2. - Alternating Strokes
  I.3. - Accents

► Part II
Progressive Exercises
  II.1. - Whole Notes
  II.2. - Eight Notes

► Part III - Duets

► Parte I - Técnica Diária
  I.1. - Toque Simples e Toque Simples Paralelo
  I.2. - Toque Simples Alternado
  I.3. - Acentos

► Parte II
Exercícios Progressivos
  II.1. - Tempos Inteiros
  II.2. - Colcheia

► Parte III - Duetos

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## LEVEL I

### PART I - DAILY TECHNIQUE (exs. 1-22)

| I.1. Single Stroke and Simultaneous Stroke | 9  |
| I.2. Alternating Strokes                  | 13 |
| I.3. Accents                              | 16 |

### PART II - PROGRESSIVE EXERCISES (exs. 1-25)

| II.1. Whole Notes                         | 20 |
| II.2. Eighth Notes                        | 24 |

### PART III - DUETS (1-6)

|                               | 30 |

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## NÍVEL I

### PARTE I - TÉCNICA DIÁRIA (exs. n° 1-22)

| I.1. Toque Simples e Toque Simples Paralelo | 9  |
| I.2. Toque Simples Alternado               | 13 |
| I.3. Acentos                               | 16 |

### PARTE II - EXERCÍCIOS PROGRESSIVOS (exs. n° 1-25)

| II.1. Tempos Inteiros (mínima e semínima)  | 20 |
| II.2. Colcheia                             | 24 |

### PARTE III - DUETOS (n° 1-6)

|                               | 30 |

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The "COMPLETE METHOD FOR SNARE DRUM" results from many years of teaching students at different levels from elementary to college. It is a collection of the exercises that I found to be the most helpful in building technique and the fastest ways for preparing the percussionist of the future.

The method is divided into four levels presented in single books. More mature students are advised to finish each book in one semester, while younger students might work longer on the same book.

Each level of the "Complete Method for Snare Drum" is divided into three parts that should be practiced simultaneously.

**FIRST PART - DAILY TECHNIQUE** - introduces 84 exercises, including patterns to work on equal positioning of both hands and the development of the "matched grip."

**SECOND PART - PROGRESSIVE EXERCISES** - consists of 125 exercises with graduated levels of difficulty and contains virtually all possible rhythmic combinations found in traditional western music.

**THIRD PART - DUETS** - presents 21 exercises that serve as an introduction to ensemble playing.

After finishing this method, the student will have covered all techniques related to snare drum playing.

Knowledge of music theory and sight-reading, as well as concurrent study of other percussion instruments (especially timpani and mallets) is indispensable for the solid musical and technical background of the percussionist.

**IMPORTANT PRACTICE TIPS**

1) Always work on the 3 parts of the method at the same time
2) Part 1 should be practiced on the practice pad
3) Part 2 should be practiced on the snare drum

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**"MÉTODO COMPLETO PARA CAIXA CLARA"** é o resultado de vários anos de magistério em diferentes níveis de ensino. Nele estão contidos os exercícios de cujo emprego se obteve os melhores resultados, no menor espaço de tempo. Este foi na prática o melhor caminho encontrado na preparação do percussionista.

Para fins didáticos o método está dividido em 4 níveis, sendo cada nível apresentado em um caderno avulso. Os alunos mais maduros deverão cumprir os exercícios de cada nível em um semestre, enquanto os demais poderão cumpri-los durante todo o ano letivo.

Cada nível do "Método Completo para Caixa Clara" está dividido em 3 partes que se completam e devem ser trabalhadas paralelamente.

**A PRIMEIRA PARTE - TÉCNICA DIÁRIA** - apresenta 84 exercícios contendo fórmulas que visam a igualdade do trabalho das duas mãos e o aprimoramento da "técnica uniforme" na caixa clara.

**A SEGUNDA PARTE - EXERCÍCIOS PROGRESSIVOS** - apresenta 125 exercícios organizados em grau crescente de dificuldade, contendo o maior número possível de combinações das figuras rítmicas mais usadas na música tradicional.

**A TERCEIRA PARTE - DUETOS** - apresenta 21 exercícios para estimular a prática em conjunto.

Ao final do presente método o estudante terá trabalhado com todas as particularidades técnicas relativas ao instrumento.

O domínio da linguagem musical, da teoria e solfejo bem como o estudo paralelo dos outros instrumentos de percussão (principalmente timpani e mallets) será indispensável para um sólido fundamento técnico musical do percussionista.

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**CONSELHOS PARA PRÁTICA**

1) Trabalhe sempre as 3 partes do método ao mesmo tempo
2) Parte 1 deve ser praticada no praticavel
3) Parte 2 deve ser praticada na caixa clara
The snare drum, by tradition, is the primary instrument of the percussion family.

The snare drum originates from the drums of ancient Asiatic countries. Its historical importance is directly related to the music of the military, and it was not until the eighteenth century that the snare drum began to be used in symphonic repertoire.

It consists basically of a metal or wooden cylinder, on the ends of which membranes, known as the "batter head" and "snare head" (or simply drum heads), are stretched. Nowadays, synthetic drumheads substitute for the natural (skim) membranes. The main advantage of these synthetic heads is that the tuning does not change due to weather and temperature conditions.

Drumheads are stretched over the shell by two metallic rims, whose tension can be adjusted by threaded tension rods equally distributed around the rim.

The characteristic timbre of the snare drum results from the presence of metallic snares, or a set of cables held across the snare head (bottom), whose tension can be regulated by a mechanism known as a snare strainer.

The instrument is supported by an adjustable-height stand, and, unless otherwise indicated, it should be played with wooden sticks called "snare drum sticks."

A caixa clara, ponto inicial do nosso estudo é por tradição o principal representante da família dos instrumentos de percussão.

Ela tem sua origem nos tambores dos povos asiáticos primitivos. Sua importância histórica está ligada à música militar e somente no século XVIII começou a aparecer nas orquestras sinfônicas.

Consiste em um cilindro de metal ou madeira fechado nas extremidades por 2 membranas denominadas "pele de toque" e "pele de resposta". Atualmente as membranas sintéticas substituem com vantagem as peles naturais, cuja afinação se altera com a menor variação climática.

Estas membranas ou peles são sustentadas por 2 aros metálicos e a tensão (afinação) é regulada por meio de parafusos distribuídos regularmente pelo aro.

Seu timbre característico resulta da presença de uma esteira de metal (ou cordas), distendida sobre a pele de resposta, cuja tensão será também regulada por um dispositivo próprio.

O instrumento será sustentado por uma estante de altura regulável e salvo indicação específica, sua execução será feita com baquetas de madeira, denominadas "baquetas de caixa."
The technique we will work with is the "matched grip," which will be used with slight variations on all other percussion instruments. This technique attempts to use the exact same position with both hands, thereby producing the best-balanced sound. (fig. 3)

Starting with both arms relaxed and touching the legs, bend the forearms, leaving the hands slightly turned towards the floor. The stick should be placed between the thumb and the first joint of the index finger and should be supported by the middle finger. The ring and little fingers should remain relaxed and will touch the stick slightly as it rests against the palm of the hand. Even between the thumb and the index finger, where the stick is primarily supported, no tension should be needed to hold the stick. (fig. 4)

A técnica que iremos estudar é a "técnica uniforme" (ou técnica universal), que visa uma posição idêntica das duas mãos na busca do resultado sonoro mais equilibrado possível. (fig. 3)

Com o antebraço projetado para frente e a palma da mão naturalmente voltada para baixo, segura-se a baqueta apoiada sobre o dedo médio e passando entre o polegar e a primeira falange do dedo indicador. Os dedos anular e mínimo ficarão delados, totalmente neutros sobre a baqueta e nenhuma força muscular extra deverá ser feita para que ela se mantenha nas mãos, pois apenas a fricção dos dedos será suficiente para segurar-la. (fig. 4)
Place the sticks over the drumhead, leaving the tips of the sticks as close as possible to each other, and paying close attention to the equal position of both hands. The angle between the shafts of the sticks should be about 90 degrees.

With only the wrists, raise the tips of the sticks (no forearm should be needed). From this initial position, make a quick stroke, touching the drumhead and immediately coming back to the starting position. This is the principle of the “single stroke”.

The height between the tips of the sticks and the drumhead is proportionally to the desired dynamic, so the greater the height, the stronger the stroke and the resulting sound. (fig. 5, 6, 7)

Be aware that the distance between the tips of the sticks, as well as the distance between the wrists and the instrument, should always remain constant. The arms should remain still, as the stroke is to be executed with only a wrist motion.

Approximate the points of the drumsticks by adjusting the head, observing the larger angle possible between the hands and the formation of a smaller angle of about 90 degrees for the drumsticks.

To execute the “toque simples” simply lift the drumsticks in a single movement, without moving the wrists, and with a rapid impact on the surface, returning immediately to the initial position.

The distance between the points of the drumsticks and the drumhead (height) will be proportional to the desired dynamic: greater distance for the louder notes and smaller for the softer notes (figs. 5, 6 and 7).

Observe well that the drumsticks remain firm and the distance between the wrists and the instrument will always be small and constant. The movements of the wrists will be only with the movement of the wrists.
In the first part, technical aspects will be worked out with the intention of developing equal motion in both hands and control of the "matched grip."

The exercises are written starting first with the right hand and later with the left hand, which encourages the student to work both hands with the same emphasis.

The exercises should be practiced at different dynamics. Always start the exercises at a slower tempo, increasing the speed slowly only with proper control of the technique.

The beginning exercises in this part are noted on two different levels. Although this is not the traditional way to write out snare drum music, this notation allows the students to better distinguish the independent motion of each hand, which is one of our goals in these technical exercises.

Start your daily exercises with this part repeating all of the previous exercises as a warm-up routine. If necessary, repeat every bar and every line or pattern several times before playing the entire exercise, which should eventually be played as quickly as possible (always keeping the technique under control).

Even though it may be difficult at first, try to get used to counting (silently) the beats in each bar and their subdivisions when necessary.

**ALWAYS WORK ON THE 3 PARTS OF THE METHOD AT THE SAME TIME.**

P.S. These technical exercises should be practiced on a practice pad. Always play in the center of the pad so you will be able to produce the same sound with both sticks.
Exercises 1 through 9 work on the "single" and "simultaneous stroke".

Take care to ensure that the strokes are played with just wrist movement. The arms should remain loose, and the fingers should remain relaxed and in contact with the sticks.

The "simultaneous stroke" should produce a single sound (avoiding a flam effect). It is therefore necessary that the tips of the sticks start and come back to exactly the same height.

Os exercícios 1 a 9 pratico o "toque simples" e o "toque simples paralelo". Certifique-se que cada nota seja executada apenas com o movimento dos pulsos. Os braços deverão permanecer totalmente parados e os dedos devem ficar neutros em contato com as baquetas.

A realização do "toque simples paralelo" deve reproduzir um único som, sendo necessário a precisão em manusear as baquetas sem defasagem de altura.
In order to produce just one sound without a flam effect, always keep the tips of the sticks at the exact same stroke height.

Mantenha as pontas das baquetas sempre na mesma altura para que o resultado sonoro seja apenas um único som.
Practice exercises 5 and 8 with special emphasis on the accents.

Pratique os exercícios 5 e 8 destacando bastante os acentos.
The sound produced by the "simultaneous stroke" should have the same dynamic as that of the "single stroke". That is to say – do not make extra accents when playing with both sticks together.

O resultado sonoro do "toque simples paralelo" deverá ter a mesma intensidade do que o do "toque simples", portanto não faça acento onde não é pedido.
The next exercises are for practicing "alternating strokes". One hand should remain keeping a steady rhythm, while the other divides this basic rhythm exactly in half.

Feel the independence of each hand and make sure that both dynamics are the same.

Analyze each exercise because they always have a logical sequence to be followed.

Nos próximos exercícios pratique o "toque simples alternado". Uma mão ficará mantendo uma pulsação rítmica constante, enquanto a outra entrará em movimento alternado, dividindo esta pulsação básica exatamente pela metade.

Sinta o trabalho independente de cada uma das mãos e tenha um cuidado especial em igualar a dinâmica das duas.
These "accents" exercises are excellent for stick control. It is important to maintain a great difference between the accented and unaccented notes, and this can be achieved by remembering to keep the tips of the sticks at different stroke heights.

Be sure that the dynamic of the accents in both hands is the same.

While practicing the exercises, repeat every pattern separately, slowly increasing the tempos.

These exercises are very good if memorized and used as a daily warm-up routine.
The second part of the "COMPLETE METHOD FOR SNARE DRUM" encompasses the musical application of the techniques studied in the first part of the book.

The notation is now done on a single line with the customary "R" and "L" (right and left) markings used to write for the snare drum.

Always devote equal attention to the study of both parts of the method, because each one compliments the other.

Check the Tempo Markings Chart below to work the exercises up to their final speed.

Try to understand and use this concept of suggested stickings: as a general rule, the downbeats should be played with the right hand and the upbeats by the left hand.

Instead of simply beating the notes in rhythm, it is time to start making music. In other words, try to discover and articulate the musical phrases inside every exercise. Then try to musically explain what it is that you are playing.

P.S. The following exercises should be practiced on the snare drum, where it is easier to notice the differences in dynamics and phrasing.

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<table>
<thead>
<tr>
<th>TEMPO MARKINGS CHART</th>
<th>TABELA DE ANDAMENTOS</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SLOW</strong></td>
<td></td>
</tr>
<tr>
<td><strong>LENTOS</strong></td>
<td></td>
</tr>
<tr>
<td>Grave</td>
<td>40-46</td>
</tr>
<tr>
<td>Largo</td>
<td>46-60</td>
</tr>
<tr>
<td>Larghetto</td>
<td>60-66</td>
</tr>
<tr>
<td>Lento</td>
<td>63-69</td>
</tr>
<tr>
<td>Adagio</td>
<td>66-72</td>
</tr>
<tr>
<td>Adagietto</td>
<td>72-76</td>
</tr>
</tbody>
</table>

<p>| | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MEDIUM</strong></td>
<td></td>
</tr>
<tr>
<td><strong>MÉDIOS</strong></td>
<td></td>
</tr>
<tr>
<td>Andante</td>
<td>76-92</td>
</tr>
<tr>
<td>Sostenuto</td>
<td>76-82</td>
</tr>
<tr>
<td>Commodo</td>
<td>80</td>
</tr>
<tr>
<td>Maestoso</td>
<td>84-92</td>
</tr>
<tr>
<td>Andantino</td>
<td>84-104</td>
</tr>
<tr>
<td>Moderato</td>
<td>92-116</td>
</tr>
<tr>
<td>Allegretto</td>
<td>96-120</td>
</tr>
<tr>
<td>Animato</td>
<td>108-126</td>
</tr>
</tbody>
</table>

<p>| | |</p>
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<tr>
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<th></th>
</tr>
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<tbody>
<tr>
<td><strong>FAST</strong></td>
<td></td>
</tr>
<tr>
<td><strong>RÁPIDOS</strong></td>
<td></td>
</tr>
<tr>
<td>Allegro</td>
<td>120-168</td>
</tr>
<tr>
<td>Vivo</td>
<td>160-168</td>
</tr>
<tr>
<td>Vivace</td>
<td>160-176</td>
</tr>
<tr>
<td>Presto</td>
<td>168-200</td>
</tr>
<tr>
<td>Prestissimo</td>
<td>200-208</td>
</tr>
</tbody>
</table>

A segunda parte do "MÉTODO COMPLETO PARA CAIXA CLARA" é a aplicação musical da técnica que vem sendo estudada na primeira parte.

A escrita é feita sobre uma linha, onde as mãos serão indicadas por "D" (mão direita) e "E" (mão esquerda), enfim a escrita usada tradicionalmente para o instrumento.

Dedique sempre o mesmo tempo de estudo para cada uma das partes pois elas devem funcionar como um todo.

Consulte a tabela de andamentos abaixo para ajustar cada exercício à sua velocidade final.

Entenda e aplique a concepção de baqueamento apresentada nos exercícios. À regra geral diz: tempos principais com a mão direita e tempos secundários e anacruses com a mão esquerda.

"Toque" e entenda a musicalidade de cada frase do exercício e não fique apenas "batendo" as notas no ritmo determinado. Descubra a diferença artística entre tocar e bater no instrumento.

N.B. Os exercícios desta parte deverão ser feitos durante a maior parte do estudo na caixa clara, onde as definições do fraseado e das intensidades serão mais facilmente percebidas.
The snare drum is by nature a "staccato" instrument, so the quarter note should be the longest note value used in writing for it. For pedagogical reasons and with the thinking that some students might be starting this method without previous musical knowledge, the whole note will be used in the first 12 exercises for a better musical understanding.

Progressive Exercises
Exercícios Progressivos

Lento

Andante

Moderato
Allegretto

Valsa
**Commodo**

\[
\begin{array}{c}
\text{mf} \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
R \quad L \\
\end{array}
\]

\[f-p\]

**Andante**

\[
\begin{array}{c}
p-mf \\
\text{f sempre} \\
\text{pp} \\
\end{array}
\]

**Moderato**

\[
\begin{array}{c}
mf \\
\text{Fine} \\
p \\
f \\
D.C. al Fine
\end{array}
\]
Animato

Andantino
Allegro Vivo

Marcia
Andante
Moderato
Allegretto
Ney Gabriel Rosauro was born in Rio de Janeiro, Brazil on October 24, 1952. From 1972 to 1978, he studied Composition and Conducting at the Universidade de Brasilia, Brazil and began attending percussion classes from Luiz Anunciação from the Orquestra Sinfônica Brasileira in Rio de Janeiro. From 1980 to 1982, Ney specialized in Percussion and Pedagogy at the Hochschule für Musik (Würzburg, Germany) with Professor Siegfried Fink and in 1987 he finished his Master’s Degree at the same school.

From 1990 to 1992, he completed his Doctorate Degree in Percussion (DMA) at the University of Miami, USA, under the supervision of Professor Fred Wickstrom.

From 1976 to 1987, he was the percussion instructor at the Escola de Música de Brasilia and during this period was timpanist and head of the percussion section with the Orquestra Sinfônica do Teatro Nacional de Brasilia.

From 1987 to 2000 he was the director of the percussion studies at the Universidade Federal de Santa Maria in South Brazil, where he also conducted the “Grupo de Percussão da UFSM”.

Since 2000 he has been the director of percussion studies at the University of Miami in Coral Gables, FL, USA, where he also conducts the percussion ensemble.

As composer, Ney Rosauro has written several methods and pieces for percussion instruments, many of them published in Germany, the USA and Brazil. His compositions have been recorded in both audio and visual formats by internationally acclaimed artists, performed by major orchestras and percussion ensembles, and broadcast by radio and television all over the world. As a soloist and pedagogue, he has been the Brazilian representative at many prestigious percussion events around the world where his performances, lectures and recordings have received acclaim from critics and the public alike.

He has established a solid musical presence through his concerts and workshops in Brazil, Argentina, Uruguay, Chile, Colombia, Venezuela, Guatemala, Mexico, Cuba, Poland, Germany, Austria, Switzerland, Belgium, France, Sweden, Denmark, Holland, Croatia, Spain, Italy, England, Scotland, Japan, New Zealand, Australia, Taiwan, China and USA where he presented concerts and clinics in over fifty different universities.

Ney Rosauro is a Yamaha, Sabian and Contemporanea artist and plays exclusively with NR sticks and mallets by Vic Firth.

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Fotos: Renate Gaubatz
Escrita Musical: Francisco Abreu e João Catalão
Textos em inglês: Steven Aho

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Photos: Renate Gaubatz
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Editor for english text: Steven Aho
**Complete Method for Snare Drum**

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"Complete Method for Snare Drum is the result of many years of teaching students at different levels from elementary to college. It is a unique method concept for snare drum. It is well organized and if practiced in the manner suggested by Ney Rosauro, excellent snare drumming will be the result".

"Percussive Notes" Magazine from the Percussive Arts Society.

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**Ney Rosauro**

A native from Rio de Janeiro, Brazil, Ney Rosauro has developed a successful international career as a percussionist, composer and pedagogue. He has a Doctoral degree from the University of Miami, FL, Masters degree from the Hochschule für Musik Würzburg in Germany and Bachelors degree from the Universidade de Brasília in Brazil. Many of his more than 40 compositions have become standards in the percussion repertoire and have been recorded by artists like Evelyn Glennie and the London Symphony Orchestra. His five solo recordings have received critical acclaim and have been hailed by percussionists and general music-lovers alike. Ney Rosauro has appeared in innumerous solo concerts and as a soloist with orchestras in more than 30 different countries, including the most prestigious International Percussion Festivals.

Currently he is the Director of Percussion Studies at the University of Miami in Coral Gables, FL, USA

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