

Symphony of Colors- Expanding Snare Drum Timbre Areas

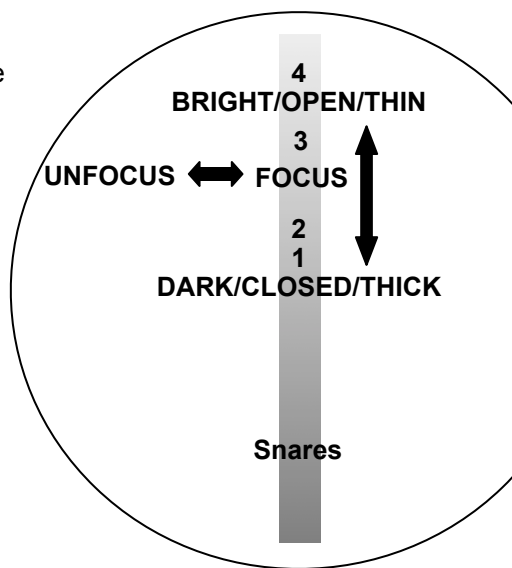
by Steve Hearn

A percussionist can create numerous timbres by utilizing various points on the snare drum head. The color spectrum is controlled with the darkest/thickest timbre at the center of the head while moving toward the rim gradually shifts toward a very bright/thin timbre. Similarly, the timbre of the snare drum is controlled with a closed tone at the center of the head while any area off center opens the tone. Furthermore, a focused tone-most snare response-is achieved by striking the head directly over the snares while striking the head off the snare bed offers an unfocused tone. It should be noted that soft playing **does not** necessarily mean play close to the rim. During a soft passage, a percussionist can play at the center of the head for a dark/closed/thick timbre, slightly off center for a dark/open/thick timbre, or near the rim for a bright/open/thin timbre.

STONE COLOR/TIMBRE AREAS

Strike directly over snare bed for focused timbre.

Strike off of snare bed for unfocused timbre.



SOFT or LOUD Dynamics:

#4-Edge-near edge offers bright/open/very thin timbre.

#3-Offers bright/open/thinner timbre.

#2-Slightly off center offers dark/open/thick timbre.

#1-Center of head offers dark/closed/thick timbre.

A snare drum offers a vast symphony of colors. The idea is to utilize the entire timbre spectrum a snare drum offers by experimenting with all the various striking locations on the drum head. Emulate the darkness of the string bass, the brightness of the trumpet, or the closed string pizzicato whether dark or bright. Whether you emulate the colors of instruments you're playing with or create timbral counterpoint, use your imagination, have fun and dream the impossible.