

## Junior Snare Drum Solo 2021-22

- Observe the dynamics carefully in this solo. The terraced dynamics through the first six measures should occur “suddenly.” Changing your stick heights and your playing area on the drum will help achieve the sudden dynamic changes.
- Be aware of accented vs. unaccented notes throughout the solo. Accents are relative to the written dynamic level so as the dynamics change, so should the accents.
- In this solo, all flams, rolls, and ruffs can be played on the same hand - RH for those of us right-handed players (LH if you prefer left-handed rudiments).
- The only rolls with an accented start are found in measure 18 of the region ending, \*and in measure 15b of the All-State ending. The only roll with an accented release is found in measure 17 of the region ending.
- For this solo, a sixteenth-note roll base (skeleton) works well.
- In the Region Ending, be aware of the many dynamic changes. *ff* to *p* spans 5 dynamic levels. *p* should be played close to the edge of the drum with smaller stick heights while *ff* should be played just off-center with larger stick heights.
- \*In the All-State Ending, be sure not to accent releases of rolls, and differentiate accented vs. unaccented notes.
- The *fp* on beat 1 of measure 16b means that you should play the first note at a forte (*f*) dynamic level, then immediately drop down to a piano (*p*) dynamic level, then crescendo through measure 17b, reaching a fortissimo (*ff*) dynamic level at measure 18b.

\*Applies to All-State Ending only

## Clinic Snare Drum Solo 2021-22

- Accents are used sparingly in this solo. Be sure to only accents notes when indicated, and play accents relative to the written dynamic level.
- The *fp* on beat 1 of measure 5 means that you should play the roll release (first eighth note in the measure) at a forte dynamic level, and then immediately drop down to a piano dynamic level.
- Due to the slower tempo, a quintuplet or sextuplet roll base (skeleton) will work well for this solo.
- \*Since the All-State ending is twice as fast, you can use a sixteenth note roll base for that section.
- Dynamic contrast is important in measures 9-11. Changing your stick heights and your playing area on the drum will help achieve the sudden dynamic changes.
- In the Region Ending, be sure to count appropriately at measure 13a. The roll spans from beat 1, to the “and” of beat 2. (e.g. 1 e & a, 2 e +)
- \*For the All-State Ending I suggest practicing it under tempo to begin and work up the speed as you practice. Use a 16<sup>th</sup> note roll base, and count carefully through the syncopated rolls.

\*Applies to All-State Ending only

## Senior Snare Drum Solo 2021-22

- At dotted quarter note = 72, the dotted quarter notes are very easy to shorten. From the first measure, subdivide the eighth notes during the dotted quarters.
- Dynamic contrast is very important in this solo. Playing softer dynamics towards the edge of the drum will help achieve the desired contrast.
- For all of the quarter note rolls, I would suggest a 5-note (quintuplet) roll structure. A four-note (sixteenth notes) structure will work, but doesn't fill the roll out as well as a quintuplet. If you decide on the 5-note subdivision, I would suggest starting them on your left hand and ending on the right.
- The dotted eighth-note figures in measures 5-8 make this section feel as if it is in 2/4. The tendency is to want push the time in these figures. Practice these measures carefully with a metronome keeping the sixteenth-note subdivision constantly going through your mind.
- In order to play this etude successfully, you must choose stickings wisely. Many of the following comments will pertain to stickings for this reason. While these are certainly not the ONLY way, I have found these choices of stickings to be successful for me. If you are left handed, you may want to reverse what I have below.
- For the 4-stroke ruffs, single drags, and flams in measures 5-8, I would suggest playing them all on the right hand (Measure 5 - RLLR, LR, LLR, LR). This will help in playing them the same every time.
- In measure 9, start beat two with your left hand, and play the flams on your right hand (LRLRL LR LLRRL LR).
- Even though they are not tied, I would suggest connecting the rolls in measure 11-12. Remember that the crescendo in measure 13 only goes up to a *mp* dynamic.
- \*In measure 14b, trying playing a Swiss-Army triplet at the end of the bar to transition into the drag in the next measure.
- \*Measure 16b is particularly difficult due to the speed of the thirty-second notes and the diminuendo to the end of the bar. I would suggest the following sticking for measure 16b: LLR RLRLRLRL R LRLRL RLRL. Many repetitions of this measure at a slower tempo will help you work it up to the marked tempo.

\*Applies to All-State Ending only