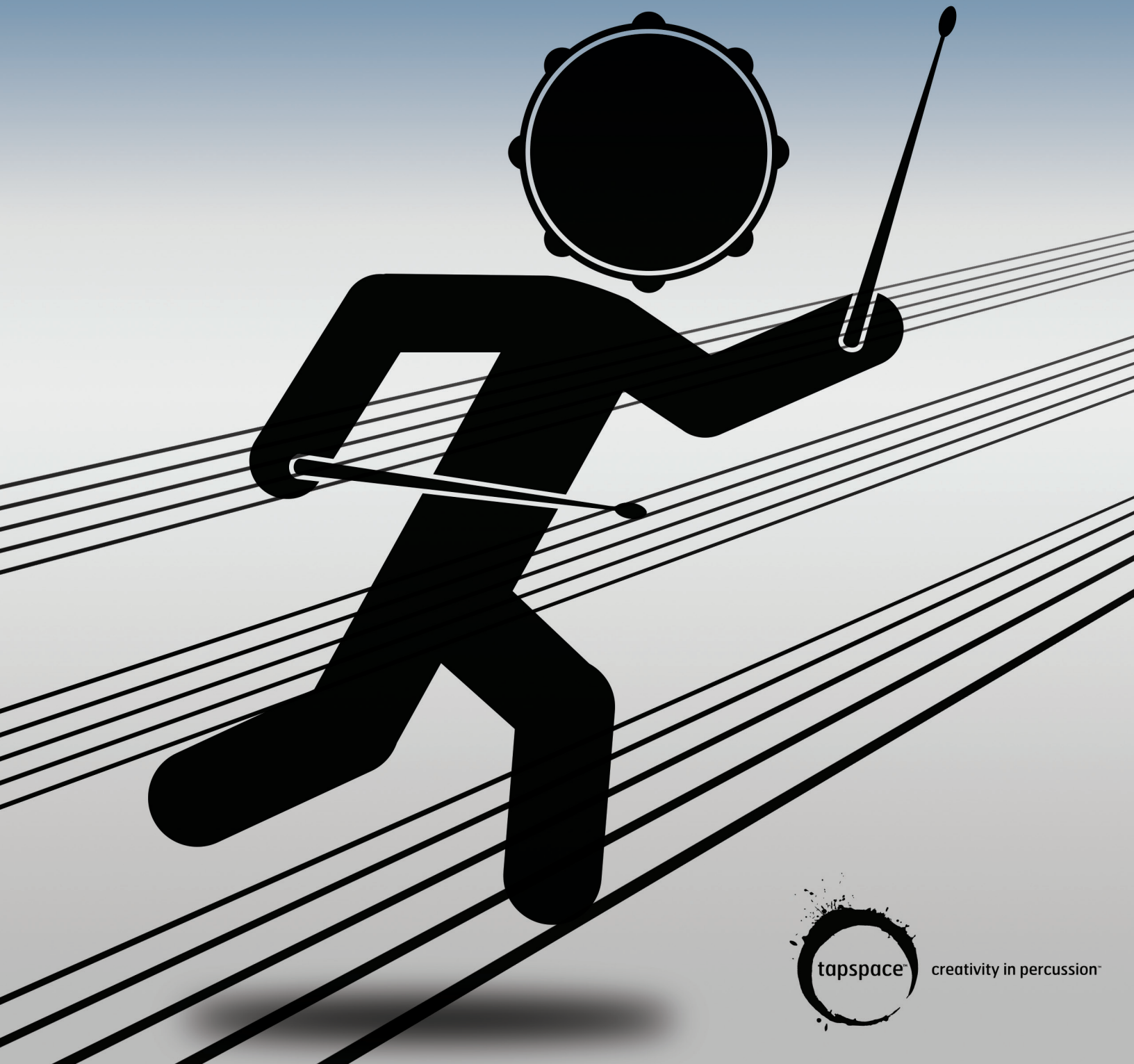
Chris Roode

SNAREBRAINED

10 Pieces for Beginning to Intermediate Snare Drum

7 solos, 2 duets, and 1 trio



tapspace™ creativity in percussion™

Chris Roode

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10 Pieces for Beginning to Intermediate Snare Drum

7 solos, 2 duets, and 1 trio

creativity in percussion™

Snarebrained by Chris Roode
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TSPB-35

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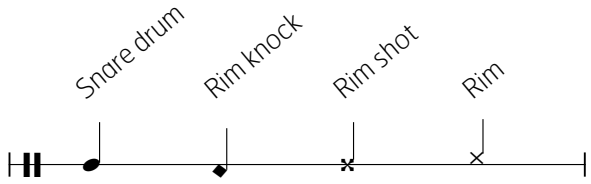
Notation Key



Teacher Notes

The pieces in this book progress in difficulty with the easiest works first and the most difficult works last. These works are not comprehensive, however, and are intended to supplement your existing percussion curriculum.

The phrasing and dynamics present in all pieces are designed to teach awareness of musicality in the earliest of beginners. Be sure to include dynamics as part of your normal expectations for high-level performance. Without dynamic contrast, the easier solos make no sense and become very boring for the listener.

For the duets and trio, the score appears first. Following the score are individual parts for each player that are designed so that no page turns are necessary. Each player should use their own original copy of the book.

PLEASE DO NOT MAKE PHOTOCOPIES.

With great care from you, the teacher, your students will learn musicality as well as solid foundations of technique.

Performance Notes

Reverberation (Solo)

- The soft dynamics in bars 1–6 contrast the loud dynamics to create an echo effect.
- Use a downstroke on beat three of bar 8 to create the *subito piano* effect.
- Be sure to make the accented notes in bars 38–43 sound clearly louder than the unaccented notes.
- To perform the *caesura* in bars 20 and 37, stop counting and wait a little before advancing on to the next section.

Rim-sky Korsakov (Solo)

- Use the sticking given in bars 26–27 to simplify the accent patterns in the next four bars.
- In the Coda, make sure each measure sounds louder than the one before it.

Ping Pong (Duet)

- Keep the long rolls soft so they don't cover up the other player's rhythms.
- Bar 17 contains a *caesura*. Stop time and start again when the tenor drummer enters.
- Bars 28–29 contain a gradual *accelerando*. Be sure to accelerate only to the starting tempo, no faster.

Metamorphosis (Solo)

- Bars 29–30 should sound identical to bars 37–38. While the time signature changes, the rhythms are written to sound the same.
- Bars 36–37: The 8th note stays constant between the 4/4 and 6/8 time signatures. The same thing happens in reverse during bars 54–55.
- Be sure to exaggerate dynamics for maximum effect.

Pseudo Rondo (Solo)

- The quarter note stays constant throughout all meter changes.
- Bars 1–4 contain the main theme of the piece. Look for variations of this theme throughout the piece.
- Bars 55–56 contain a smooth *accelerando* to *allegro* tempo. Play it with conviction!

Roll Passing (Trio)

- Bar 8: Each snare roll continues the roll before it. Match the volume of the previous roll to create a smooth transition.
- Bar 58: The "high" snare drum sets the tempo and start of the faster section.

Waltz Remix (Solo)

- This piece is written in strict rondo form. Bars 1–8 represent the "A" theme.
- Watch out for subtle changes within the "A" theme. Each time it returns, there are minor differences.
- The first time at bar 25, continue on to bar 26. After playing through the *D.S. al Fine,* stop at the end of bar 25.

Down Main Street (Solo)

- While this piece is written in a marching style, rolls may be played either open or closed.
- Watch out for rudiments. Bar 23 - paradiddle; bar 26 - single-stroke four; bar 36 - ratamacue.
- Bars 31–39: This section is written in a Scottish rudimental style, starting with the notable "Scottish roll-off."
- Bars 40–50: This section is written in an American rudimental style starting with the familiar "roll-off."
- Bars 51–end: This final passage utilizes a modern-style accent/tap approach. Be careful to keep unaccented notes low.

Rock Out (Duet)

- Bar 75: The accents in the 6/4 measure provide the speed of the quarter note of the new *presto* tempo in the following measure.
- Ostinato rhythms (rhythms that repeat several times) should be played softer than the changing rhythm. For example, Snare 2 should play bars 17–23 softer than Snare 1. Then Snare 1 should play softer in bars 25–30.

São Paulo Parade (Solo)

- Bar 22: Make the dotted 8th/16th rhythm contrast from the triplets and the 6/8 measure immediately following.
- Sticking suggestions are not required, but recommended by the author.
- Bar 48: Turn the snares on forcefully to create a noticeable sound on beat 2.

Mini Lesson: How to handle a *D.C. al Coda* and *D.S. al Fine*

Two of the pieces in this book *(Rim-sky Korsakov* and *Waltz Remix)* contain more advanced repeat instructions known as *Da Capo al Coda* (or *D.C. al Coda)* and *Dal Segno al Fine* (or *D.S. al Fine).* These Italian terms can be confusing at first, but it is necessary to know how to navigate them since they appear often in music literature.

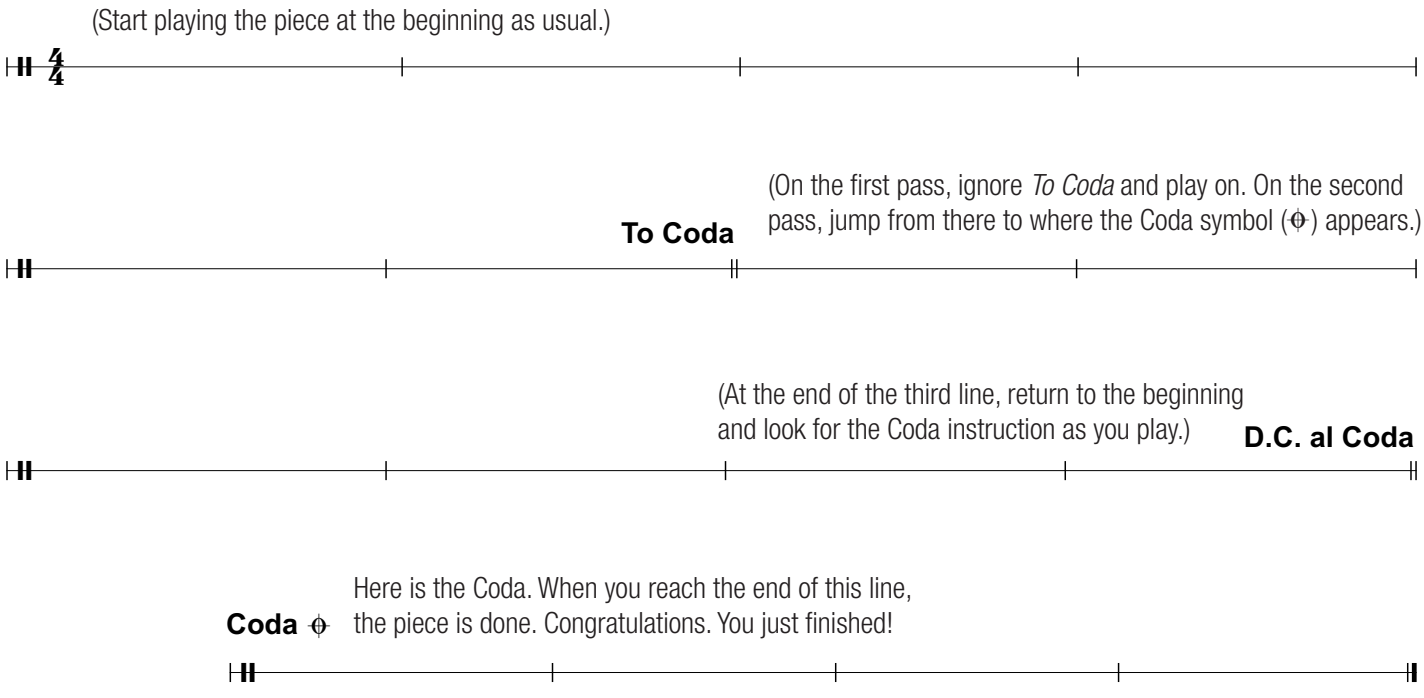
History

Paper used to cost more, and music used to be hard to print. Back in the classical period, if a composer could eliminate a page from a composition, it was worth it to do so. As a result, pieces that followed a well-known form (e.g., *sonata)* often had instructions written in the music as to how to repeat the "A" theme, eliminating the need to reprint the same music on the final pages. This is where the D.C. and D.S. abbreviations came from.

D.C. is an Italian abbreviation for *da Capo,* which literally means “from the head.” D.S. is an abbreviation for *dal Segno,* which means “from the sign.” Other instructions, like *al Fine* (to end) or *al Coda* (to Coda) give further information about what to do after jumping to a specific place in the composition.

How to handle the *D.C. al Coda*

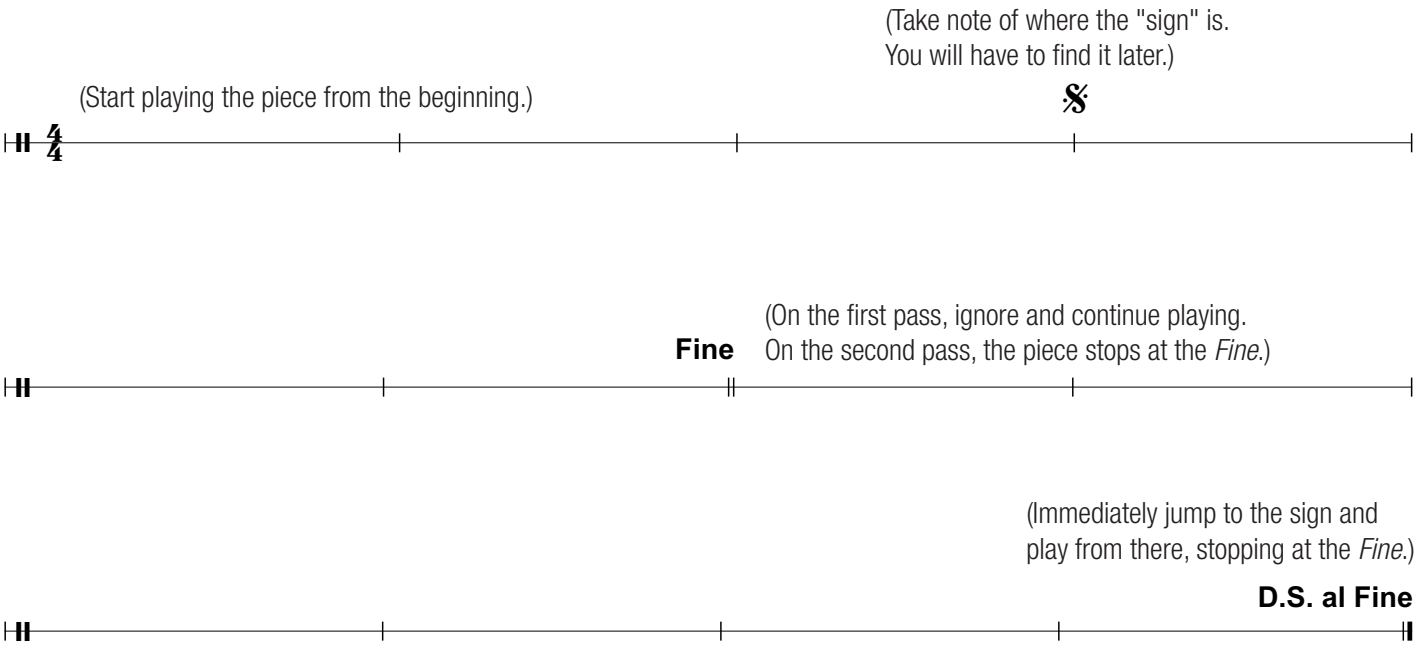
When you encounter a D.C. al Coda, you need to immediately jump back to the beginning of the piece and play there. No time is lost on this jump (just like a repeat sign). On the second time through, the performer needs to look for the phrase “to Coda” written in their part, which tells them to jump ahead to the Coda, which is located at the end of the piece. The empty music below shows the roadmap of a piece with D.C. al Coda.



How to handle the *D.S. al Fine*

When you encounter the *D.S. al Fine,* you will immediately jump back to the sign (𝄋). It helps to make a mental note of where this is while playing through the piece from the beginning. Make sure not to put a break in time while you look for it. It is treated just like a repeat.

After jumping back to the sign, play through the music until you reach the word *Fine* (end). That tells you to stop…the piece is done. Use the empty music below to see how the *D.S. al Fine* works.



Some tips and tricks

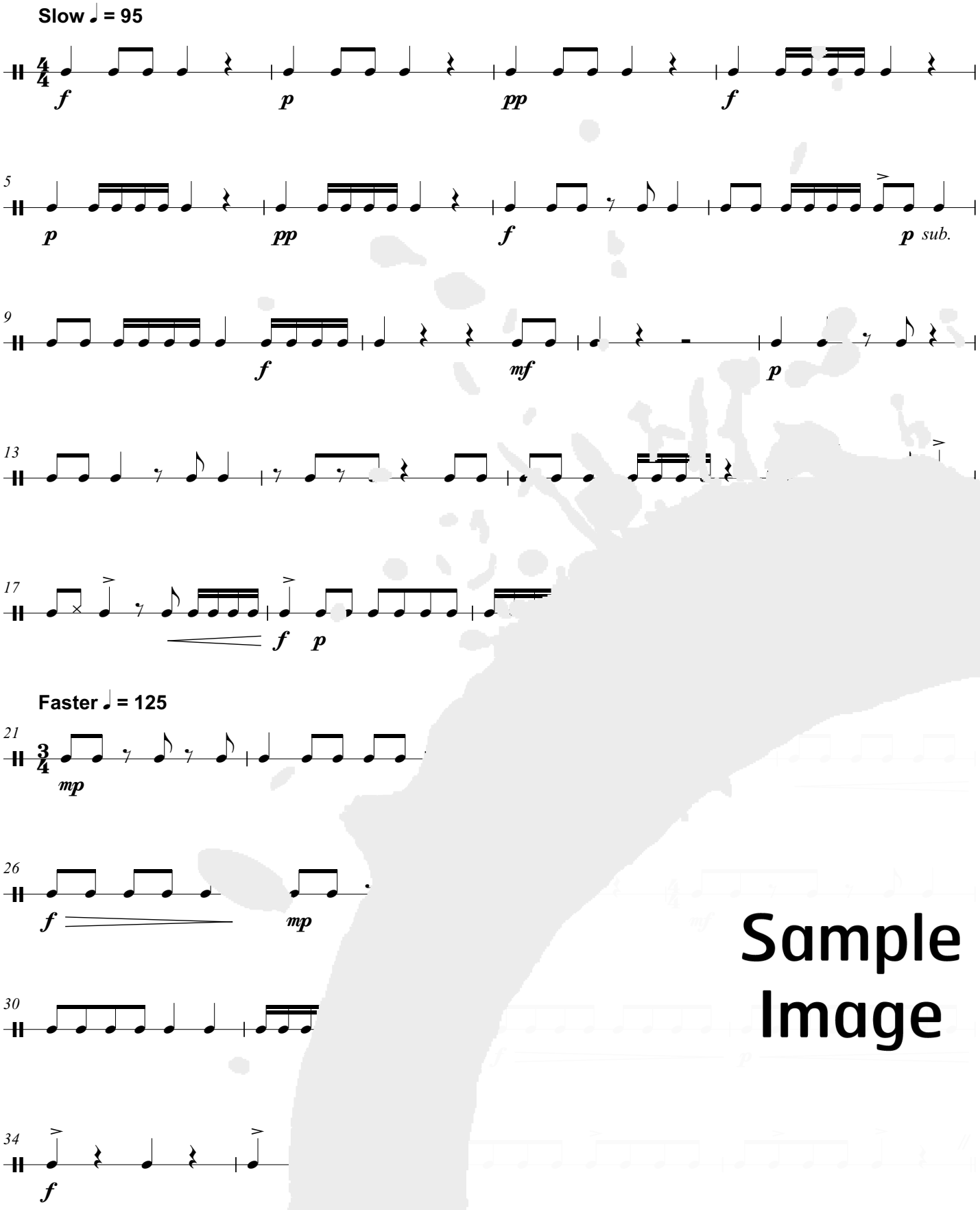
When you look at a piece of music for the fist time, scan the pages for occurrences of these repeat instructions. This will save you from being unpleasantly surprised later! It is always helpful to make mental notes of where "roadmap" instructions occur so you don't get lost when playing through the piece.

Although not in this book, you may also encounter two other similar repeat instructions—*D.S. al Coda* and *D.C. al Fine*. Hopefully you can deduce the meaning of these markings from what you already know. Ask your music teacher for help if you need further clarification!

Level: Easy
Approx. playing time: 2'10"

Reverberation

Chris Roode



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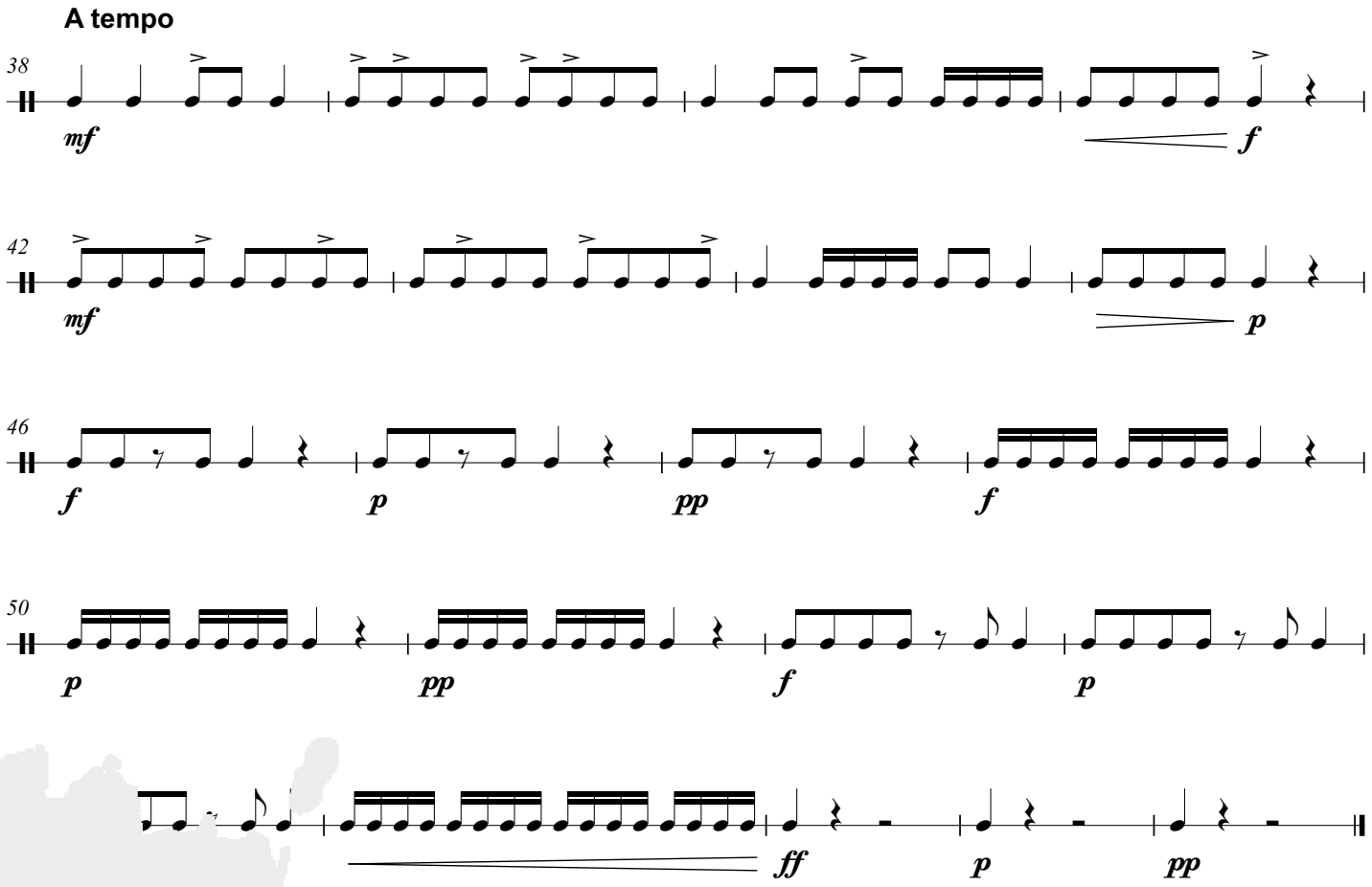
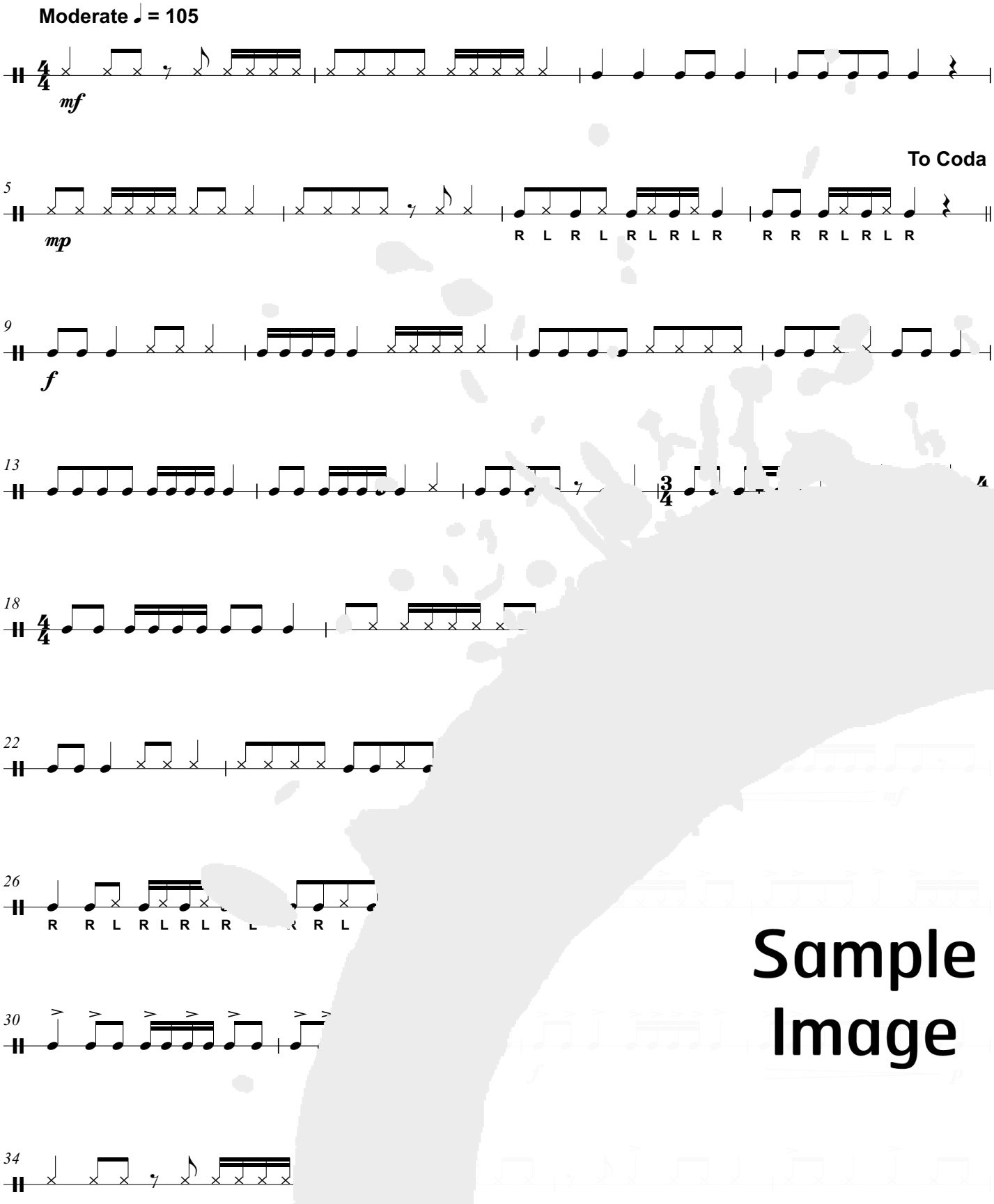


Sample Image

Level: Easy
Approx. playing time: 2'05"

Rim-sky Korsakov

Chris Roode



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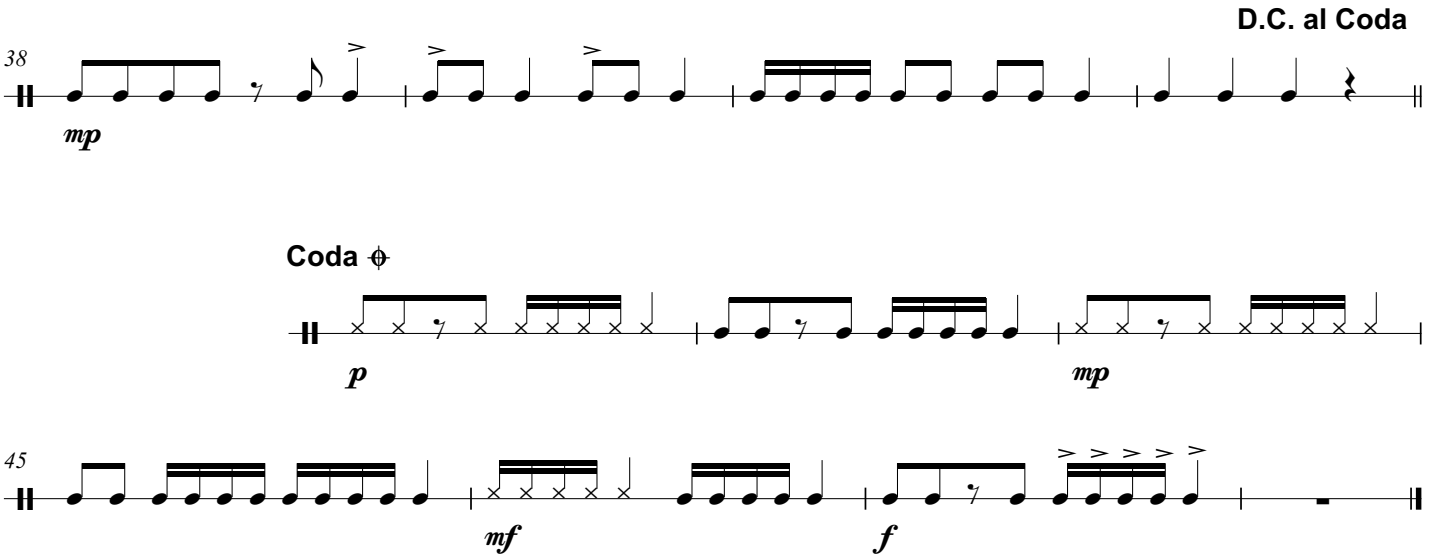
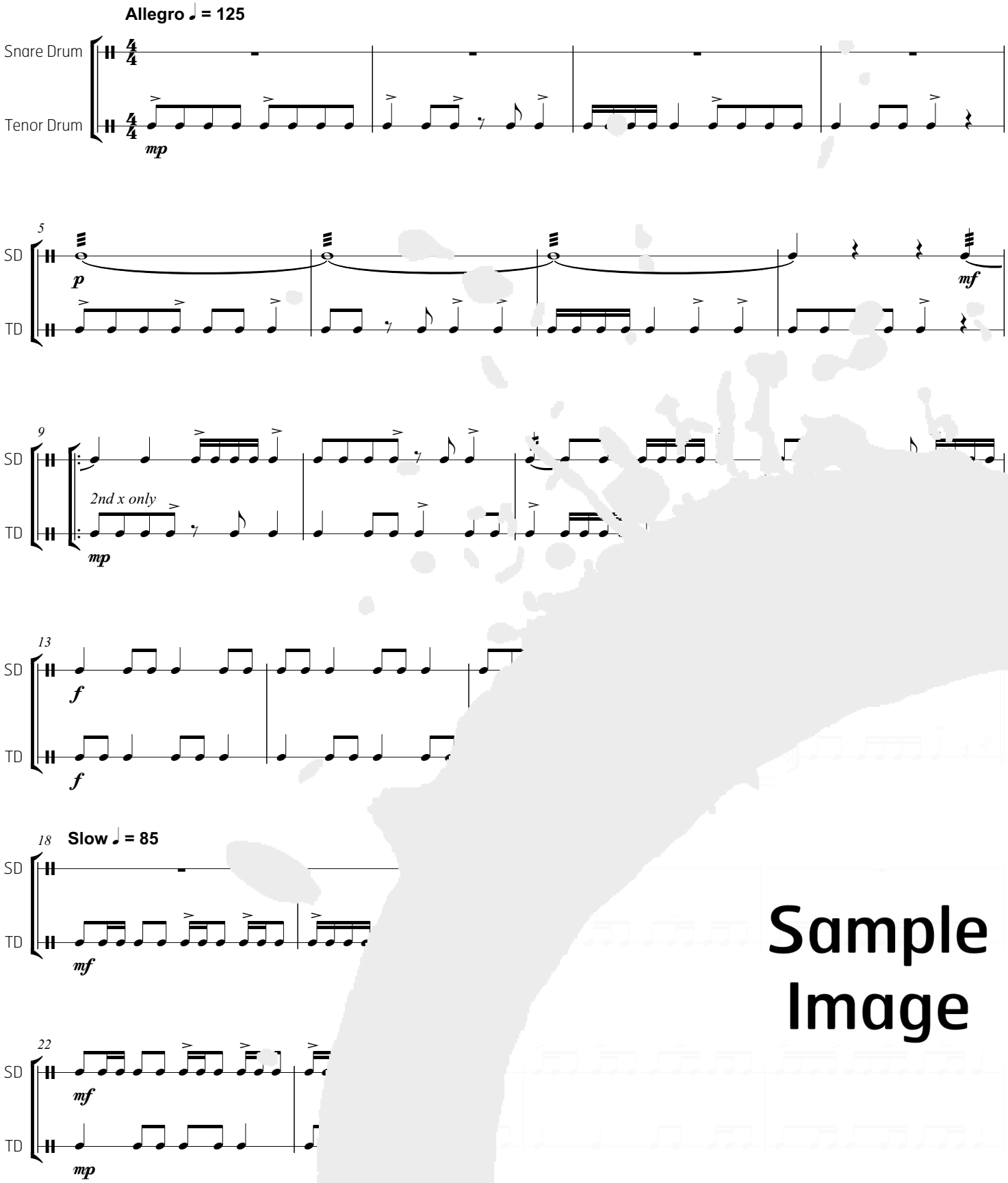


Sample Image

Full Score
Level: Easy
Approx. playing time: 2'05"

Ping Pong

Chris Roode



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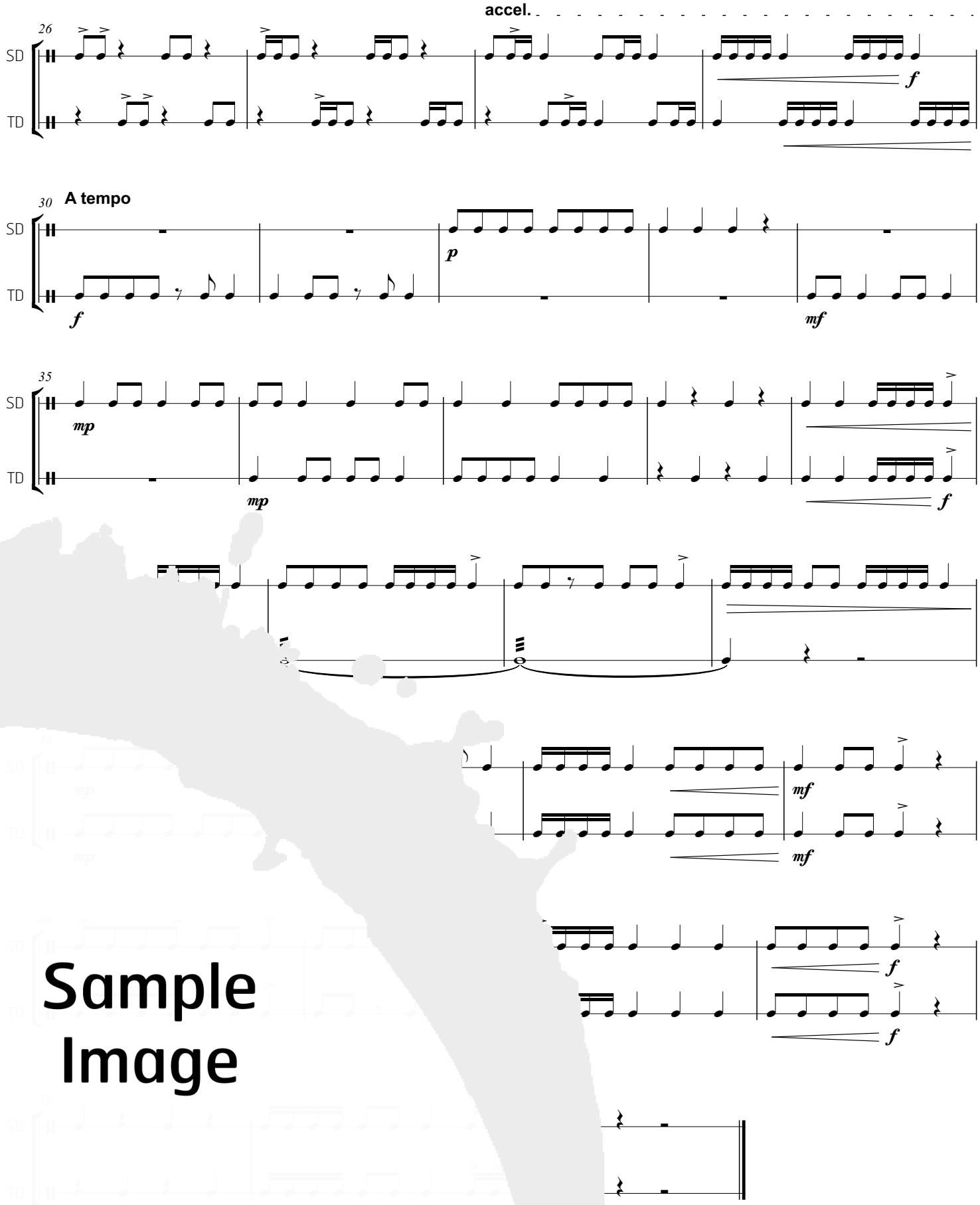
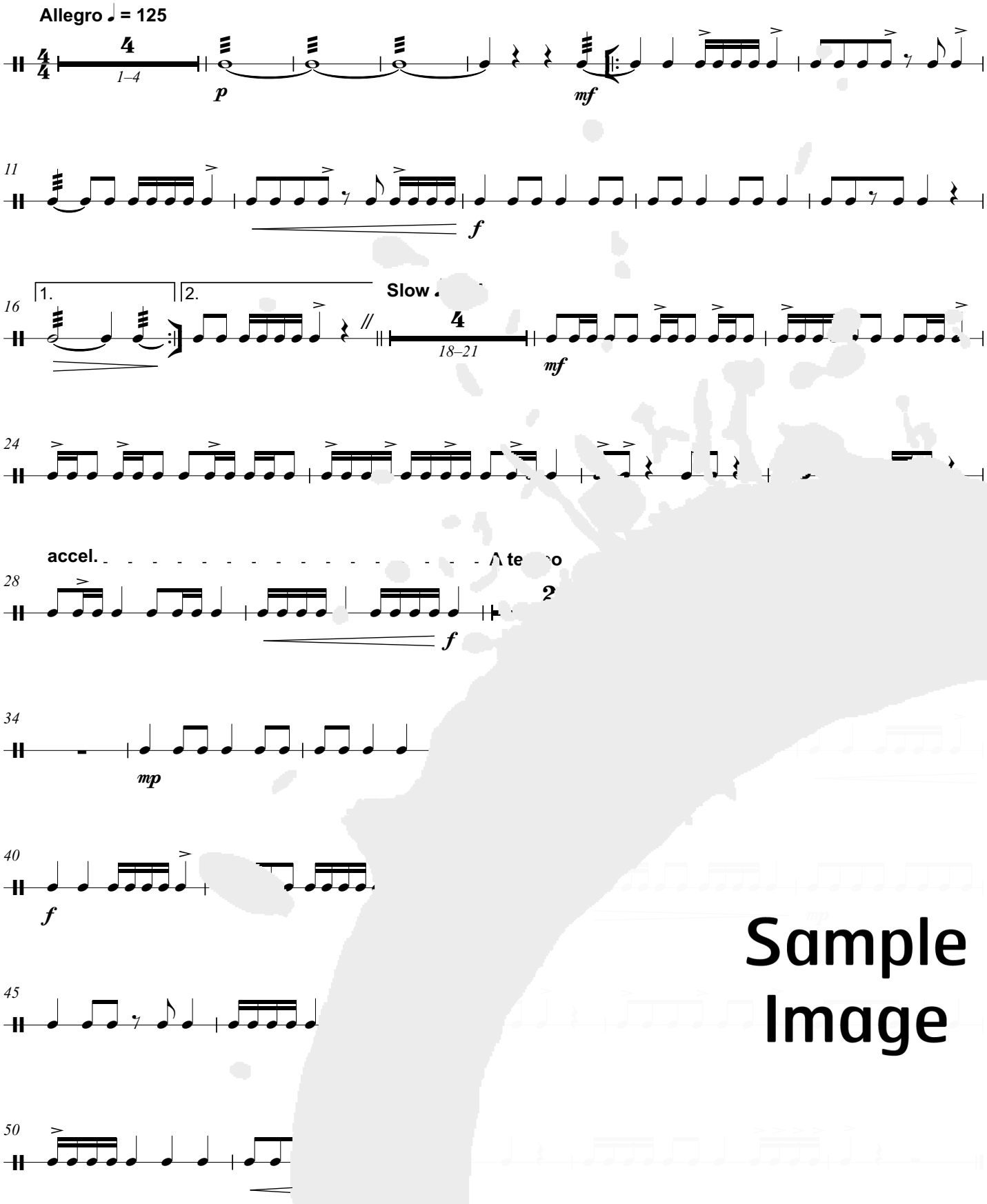


Sample Image

Snare Drum Part

Ping Pong

Chris Roode



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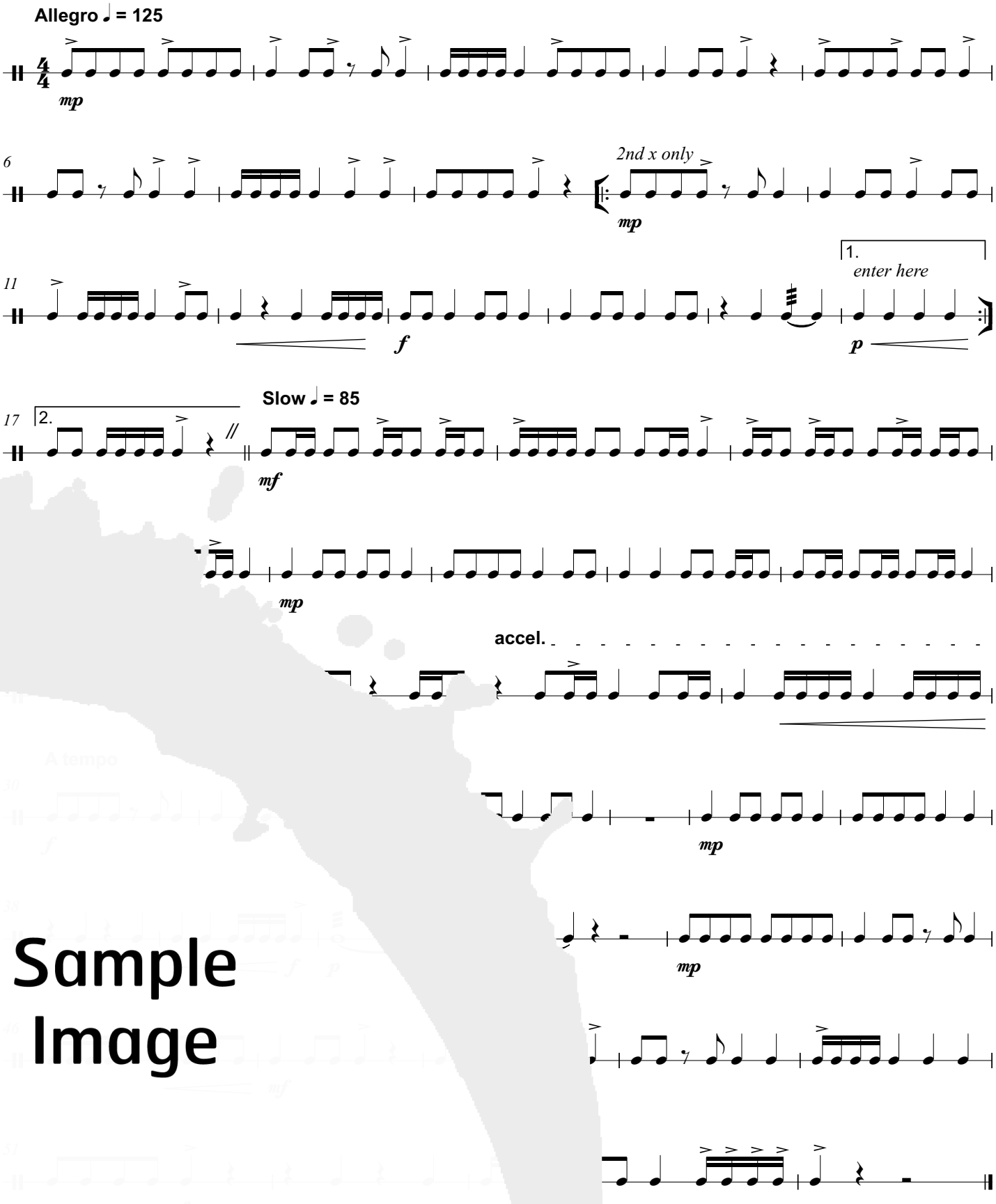
Tenor Drum Part

Ping Pong

Chris Roode



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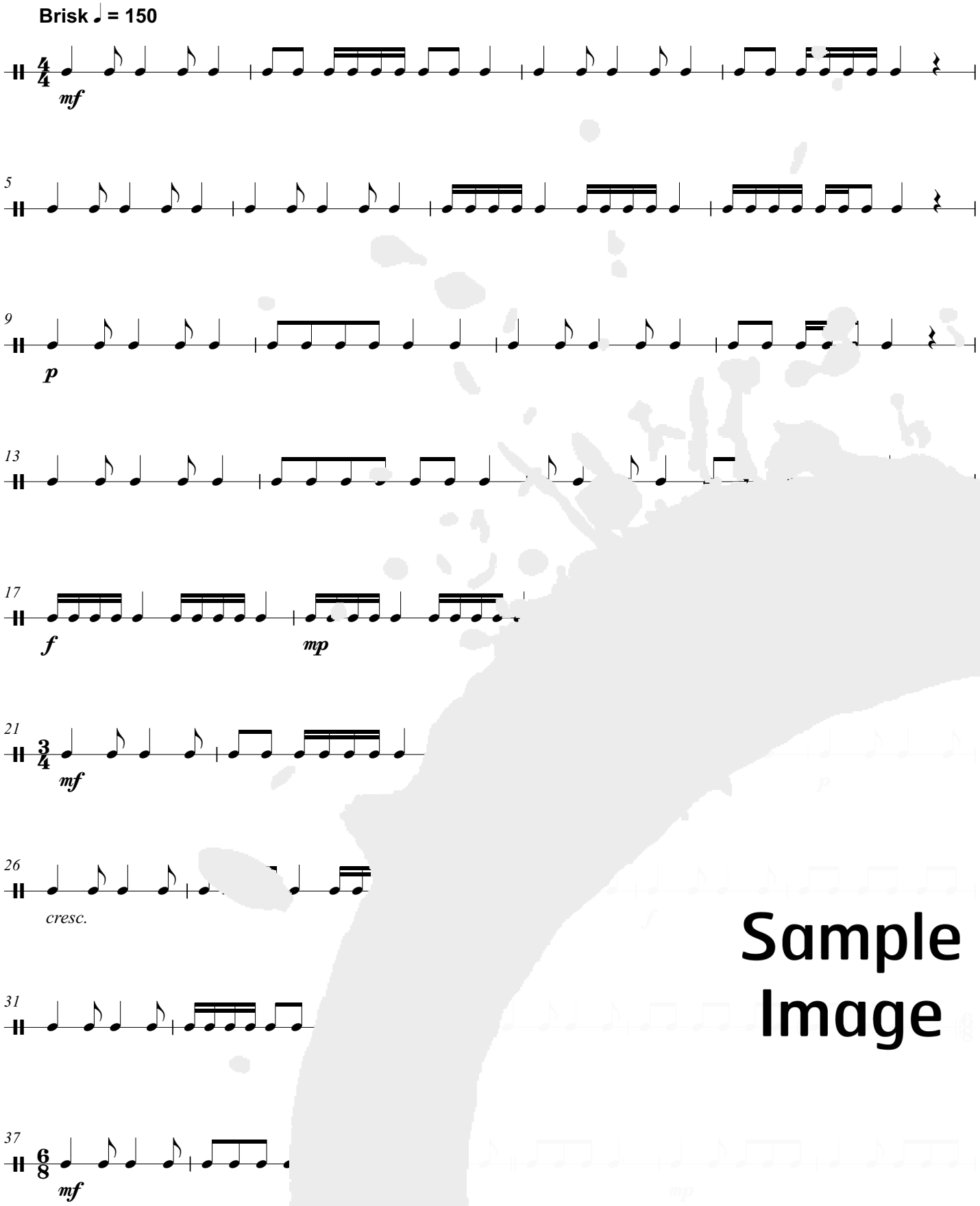
Level: Med-Easy
Approx. playing time: 1'50"

Metamorphosis

Chris Roode



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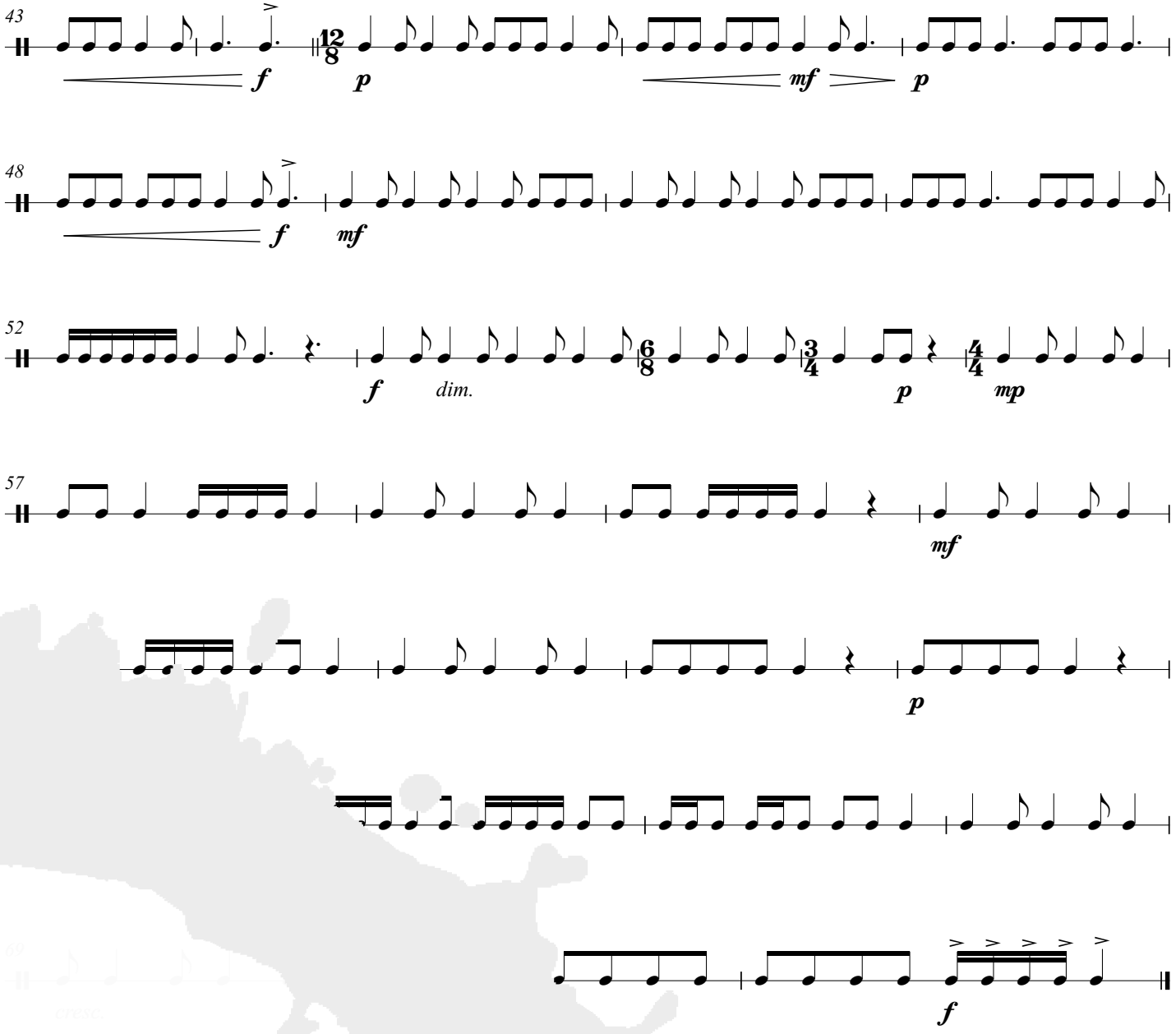
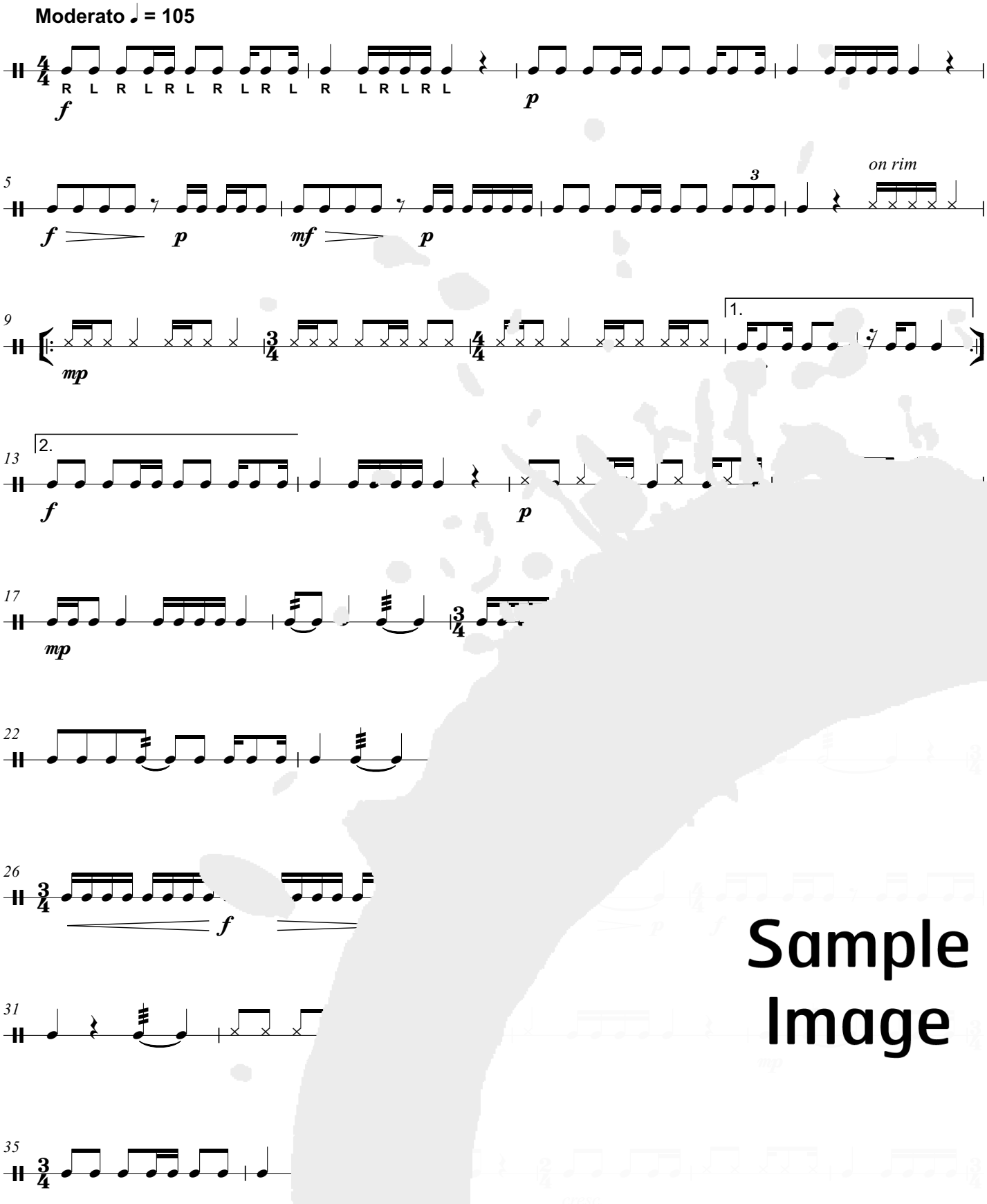


Sample Image

Level: Med-Easy
Approx. playing time: 2'25"

Pseudo Rondo

Chris Roode



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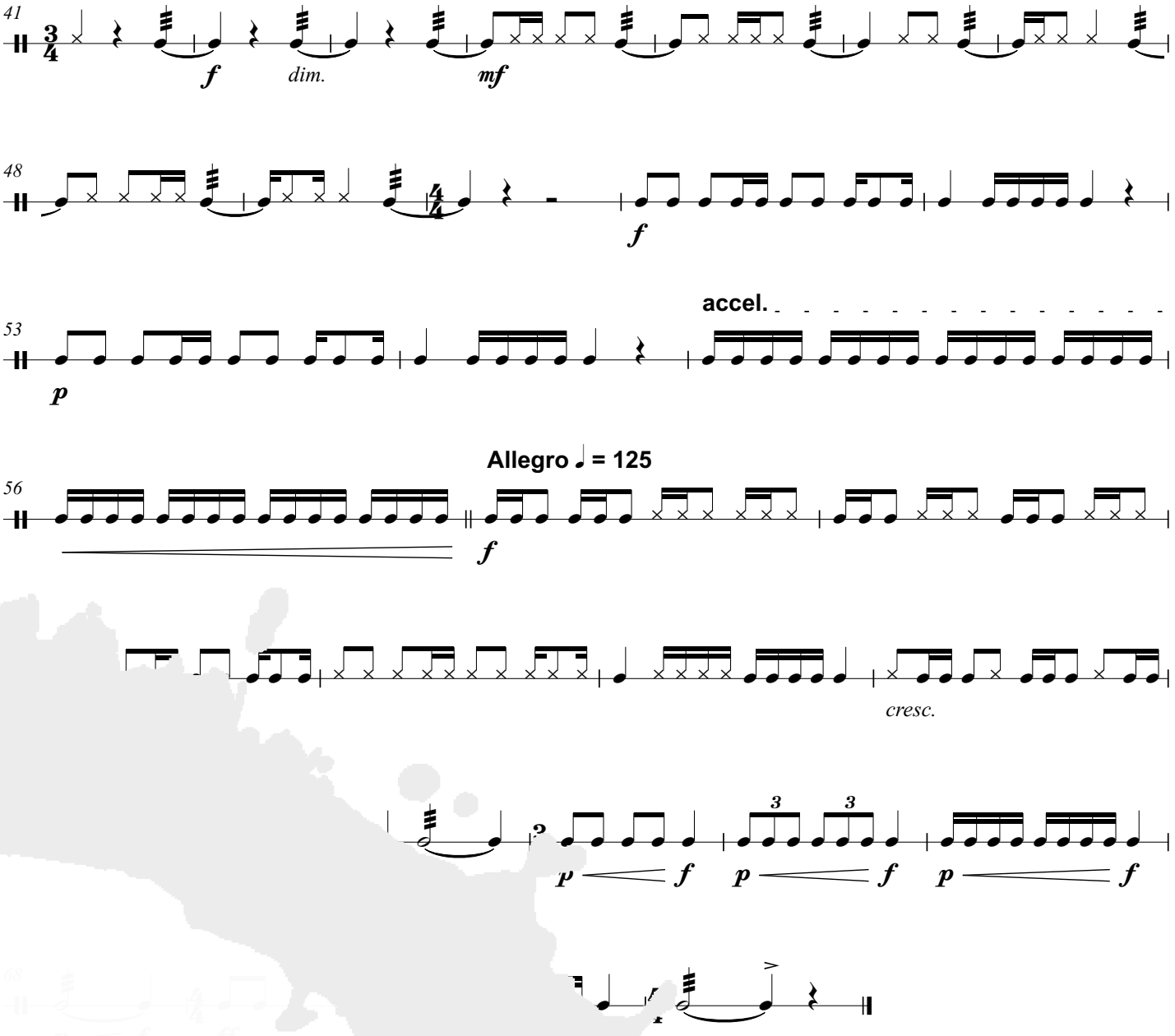
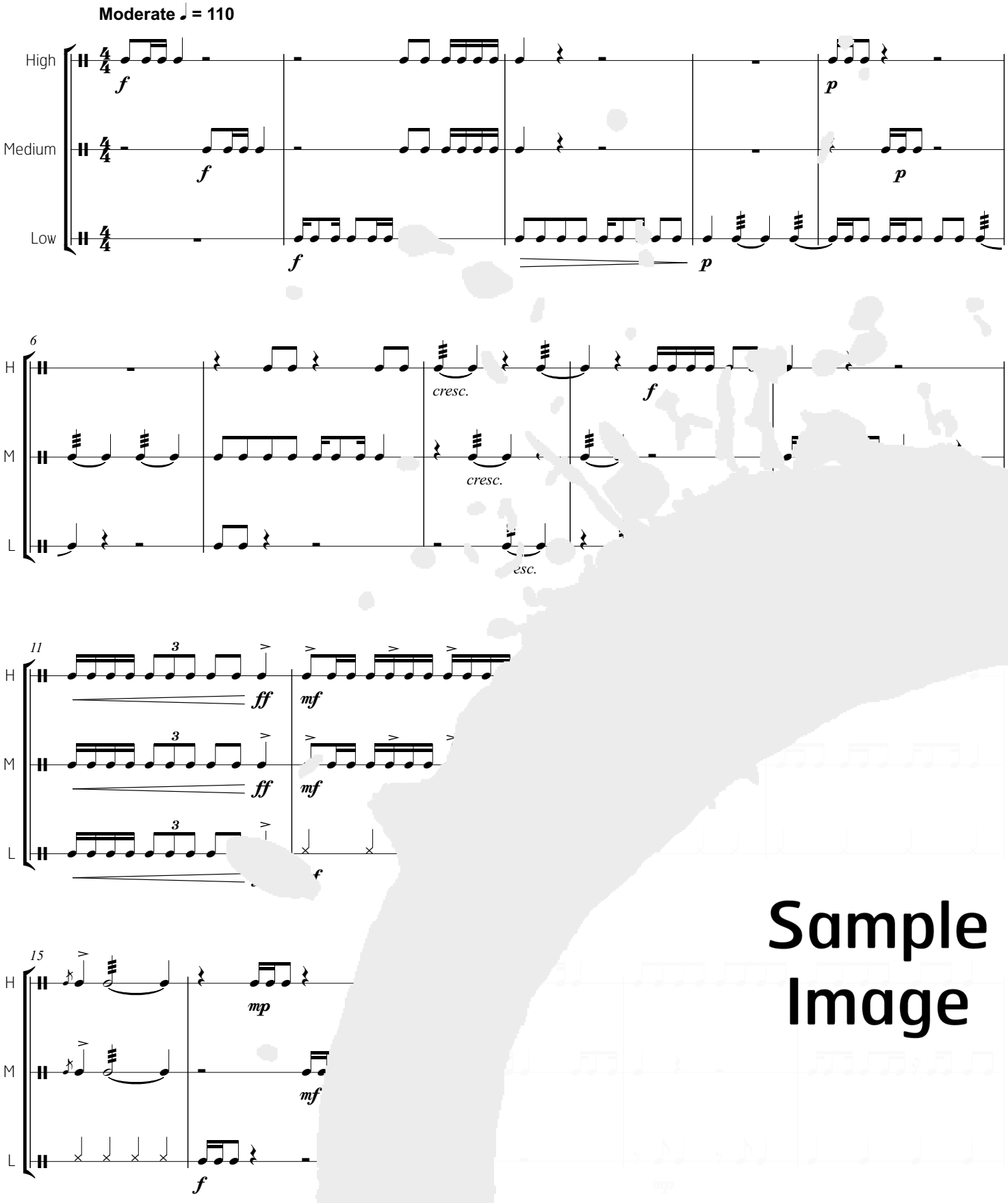


Sample Image

Full Score
Level: Med-Easy
Approx. playing time: 2'35"

Roll Passing

Chris Roode



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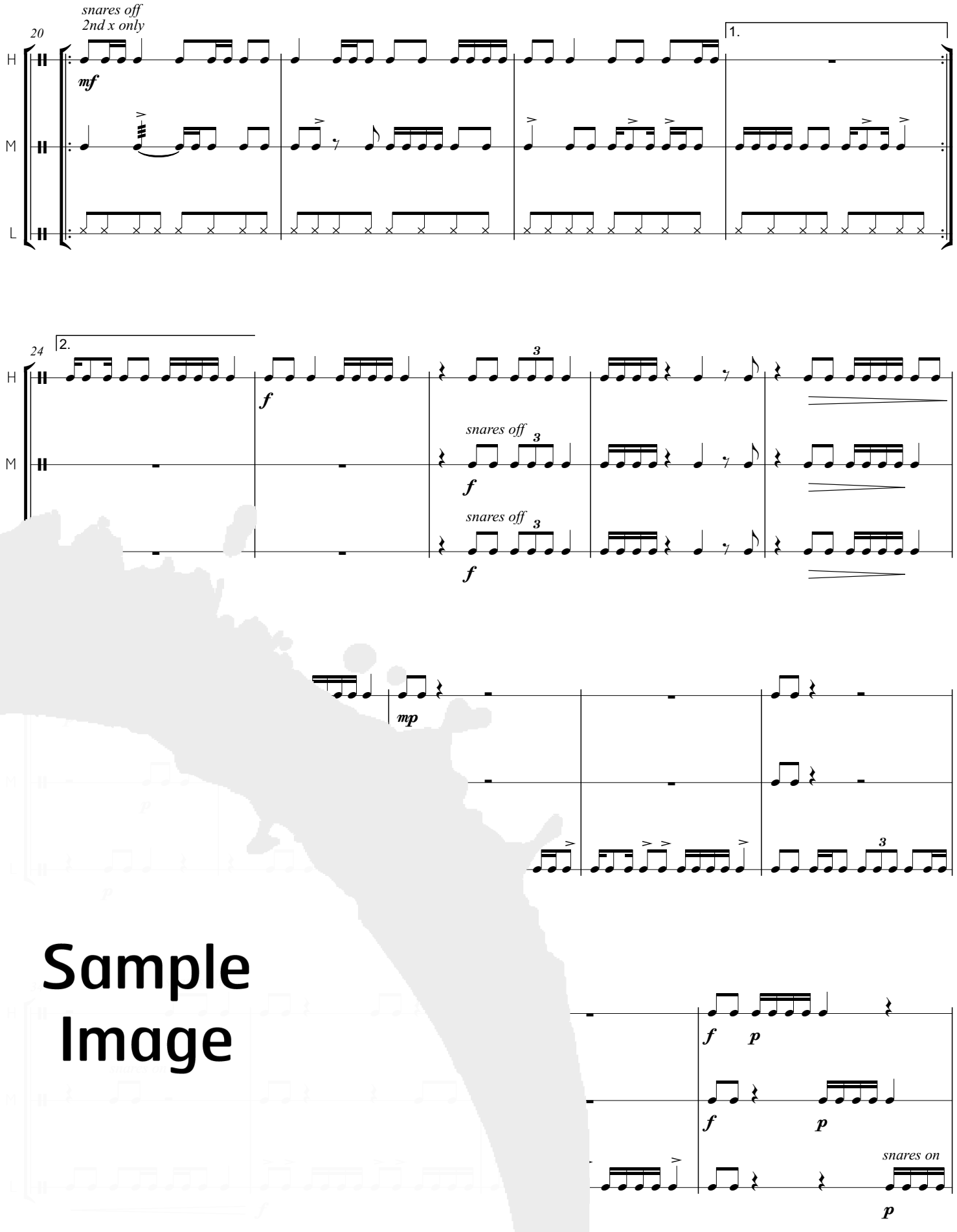

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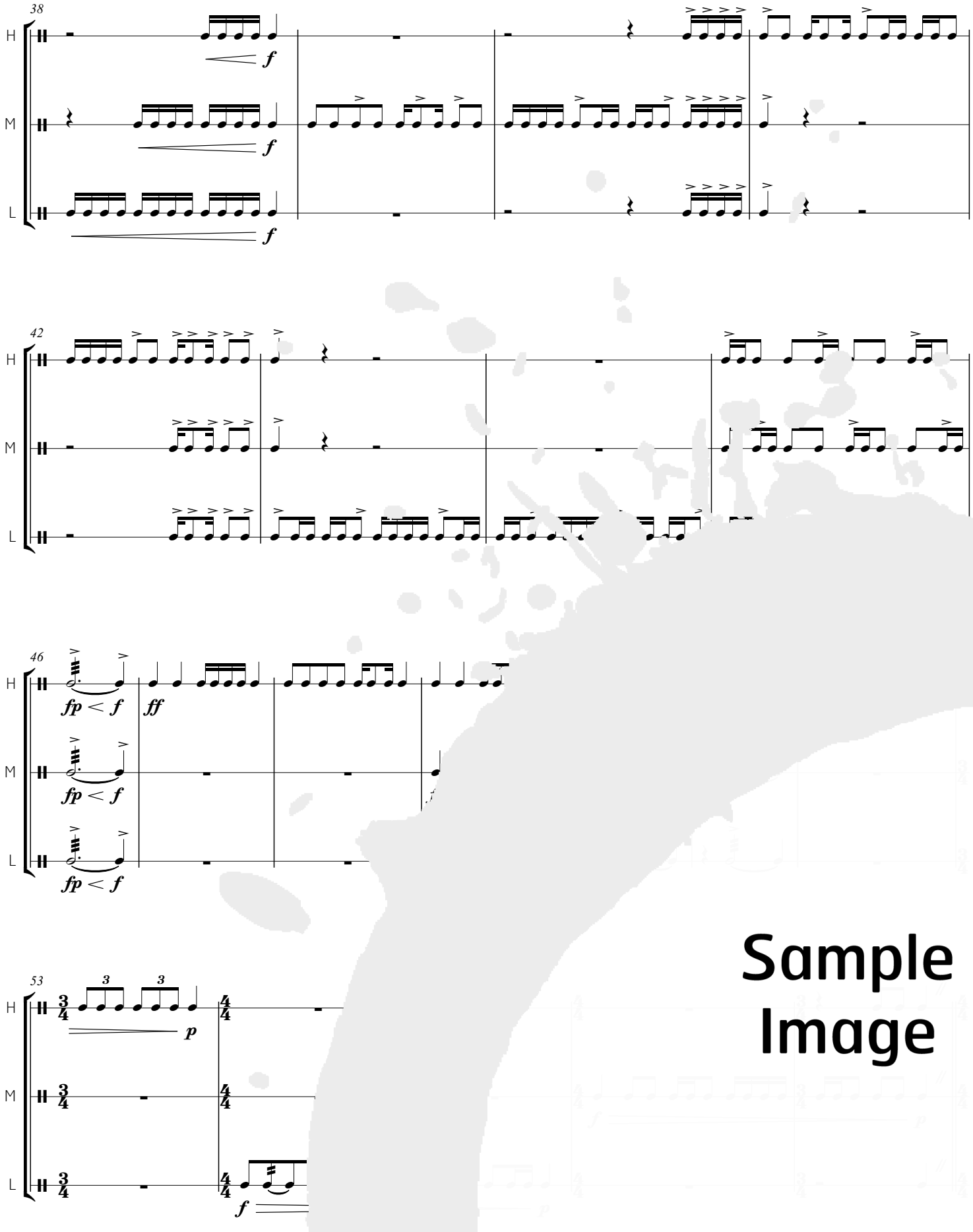

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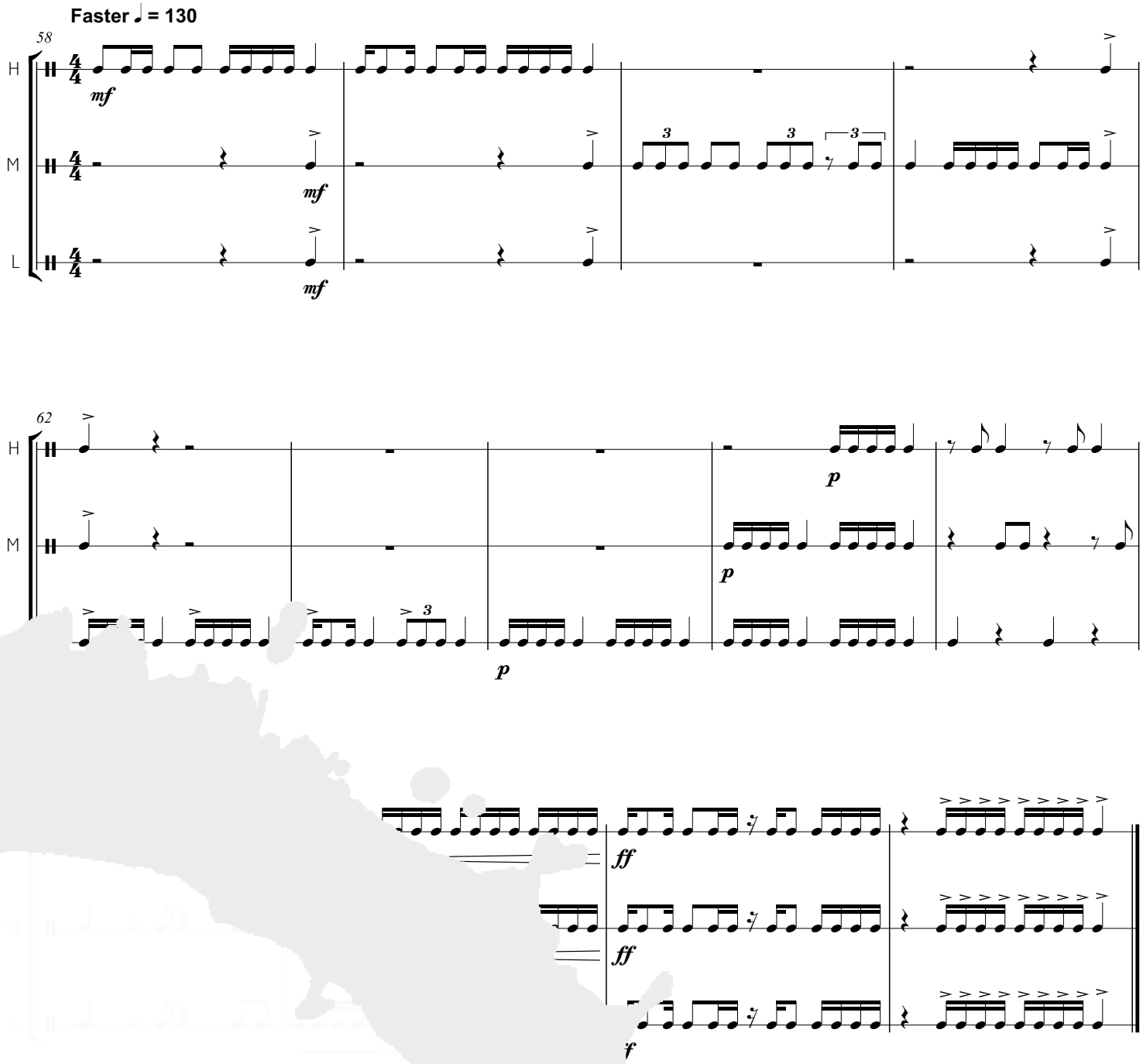
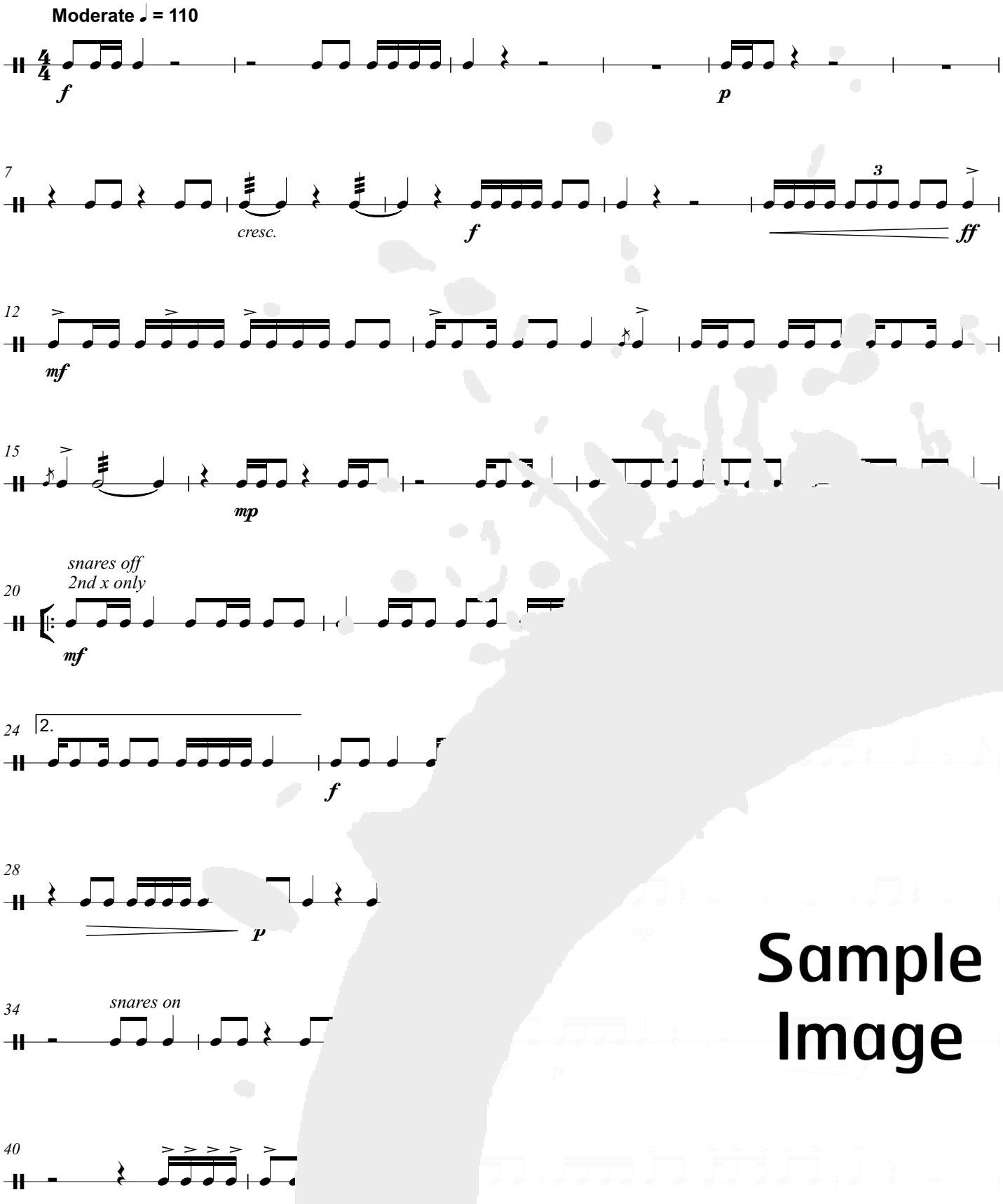


Sample Image

High Part

Roll Passing

Chris Roode



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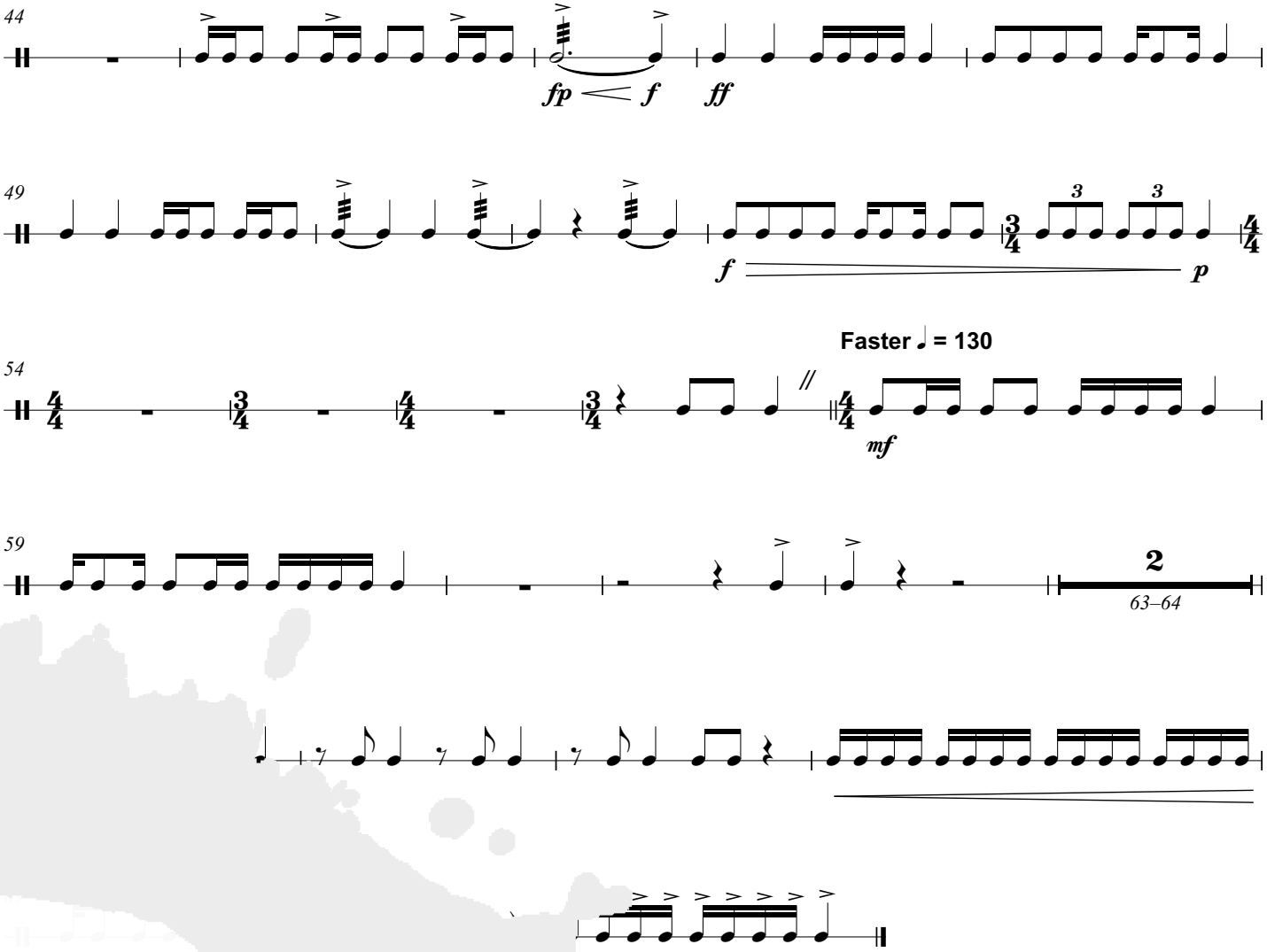

Sample Image

Medium Part

Roll Passing

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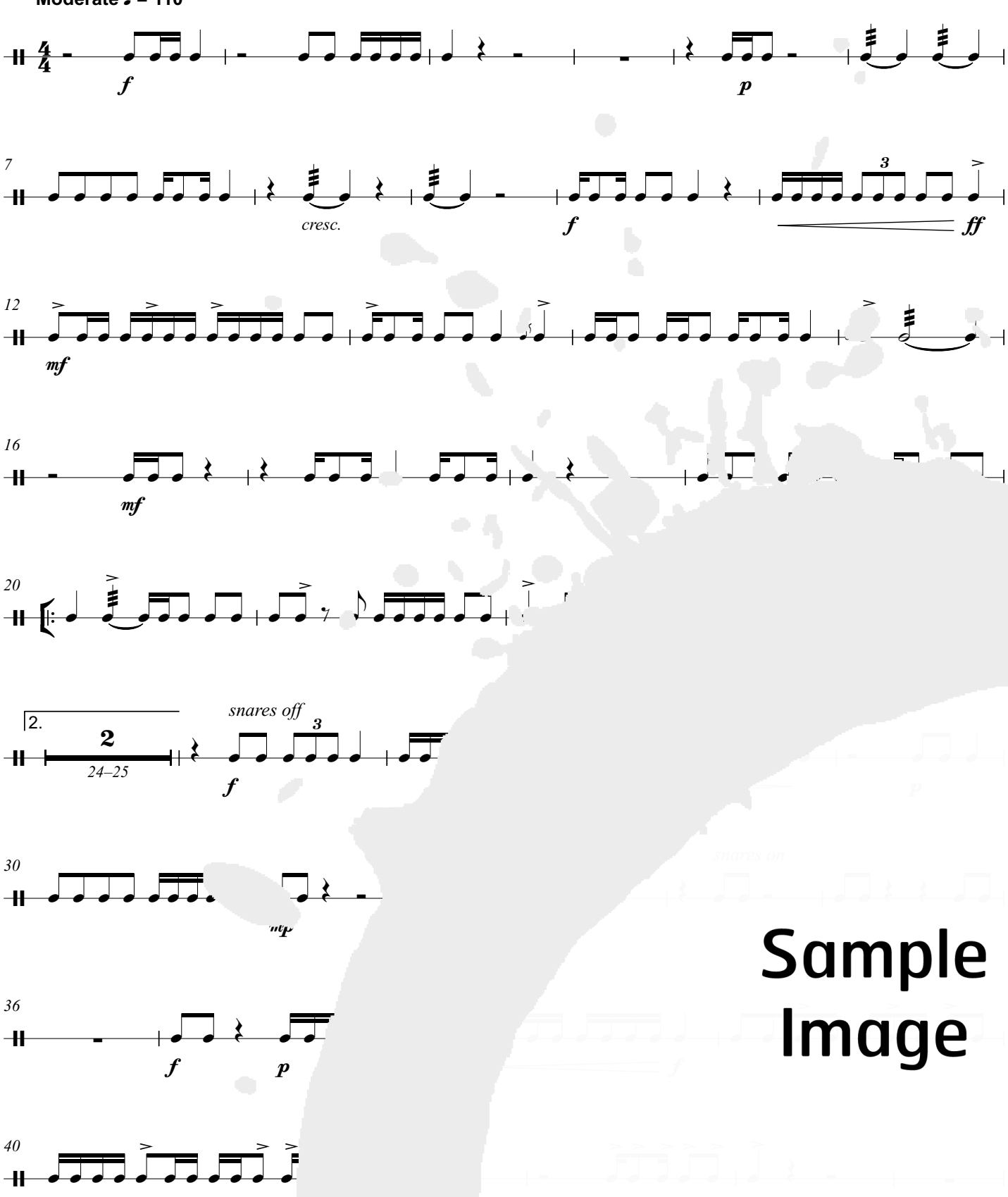

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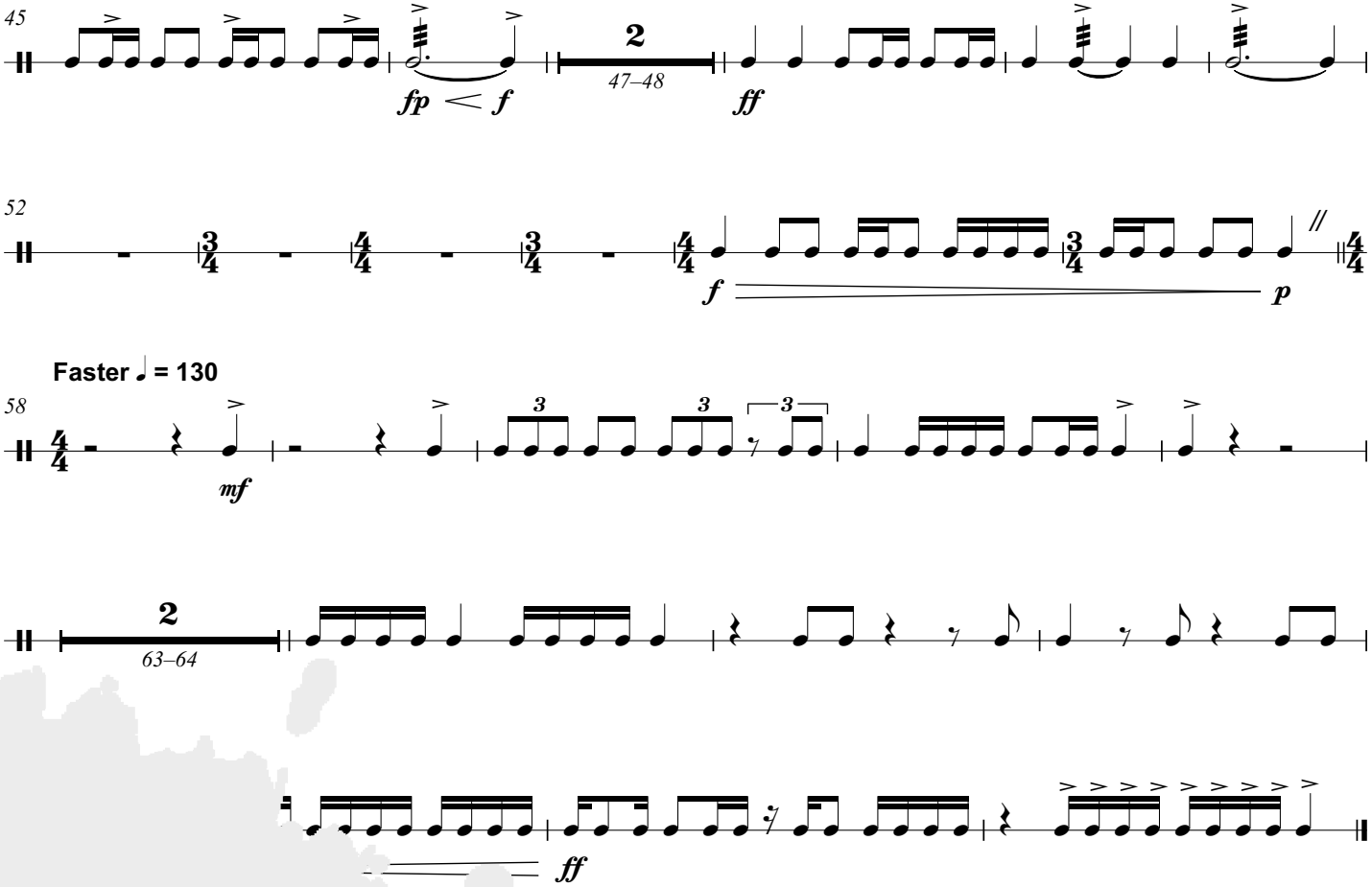
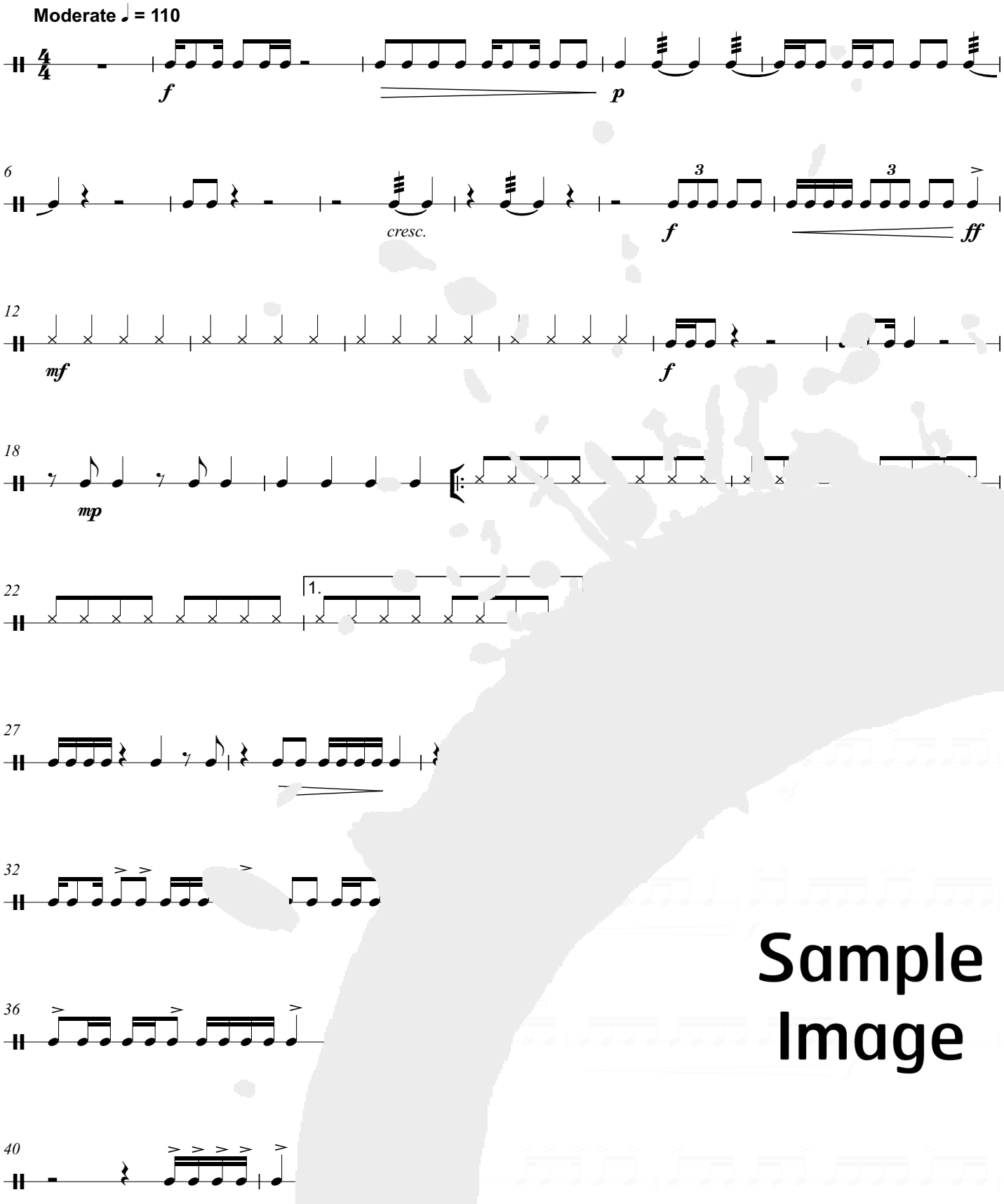


Sample Image

Low Part

Roll Passing

Chris Roode



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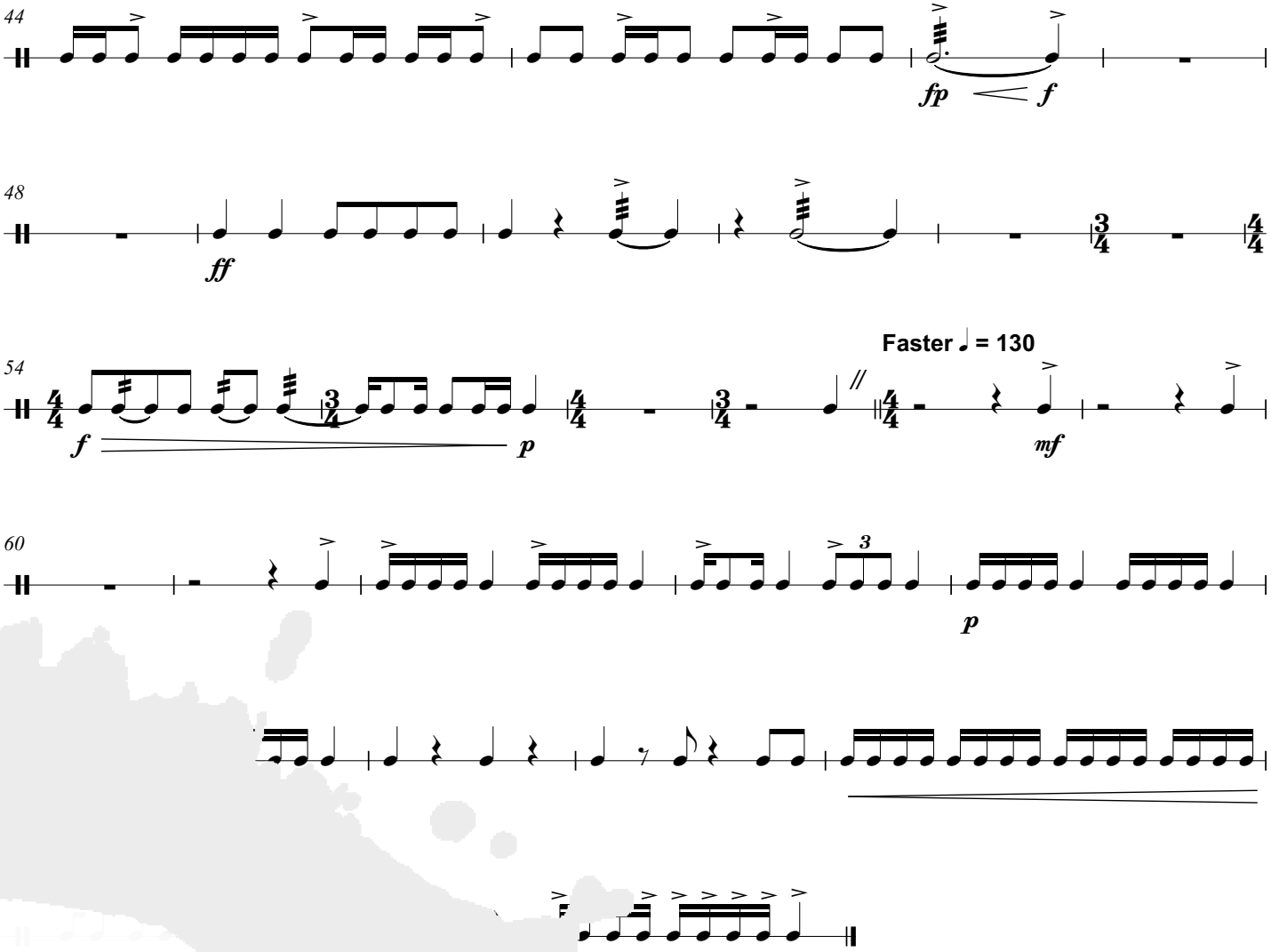

Sample Image

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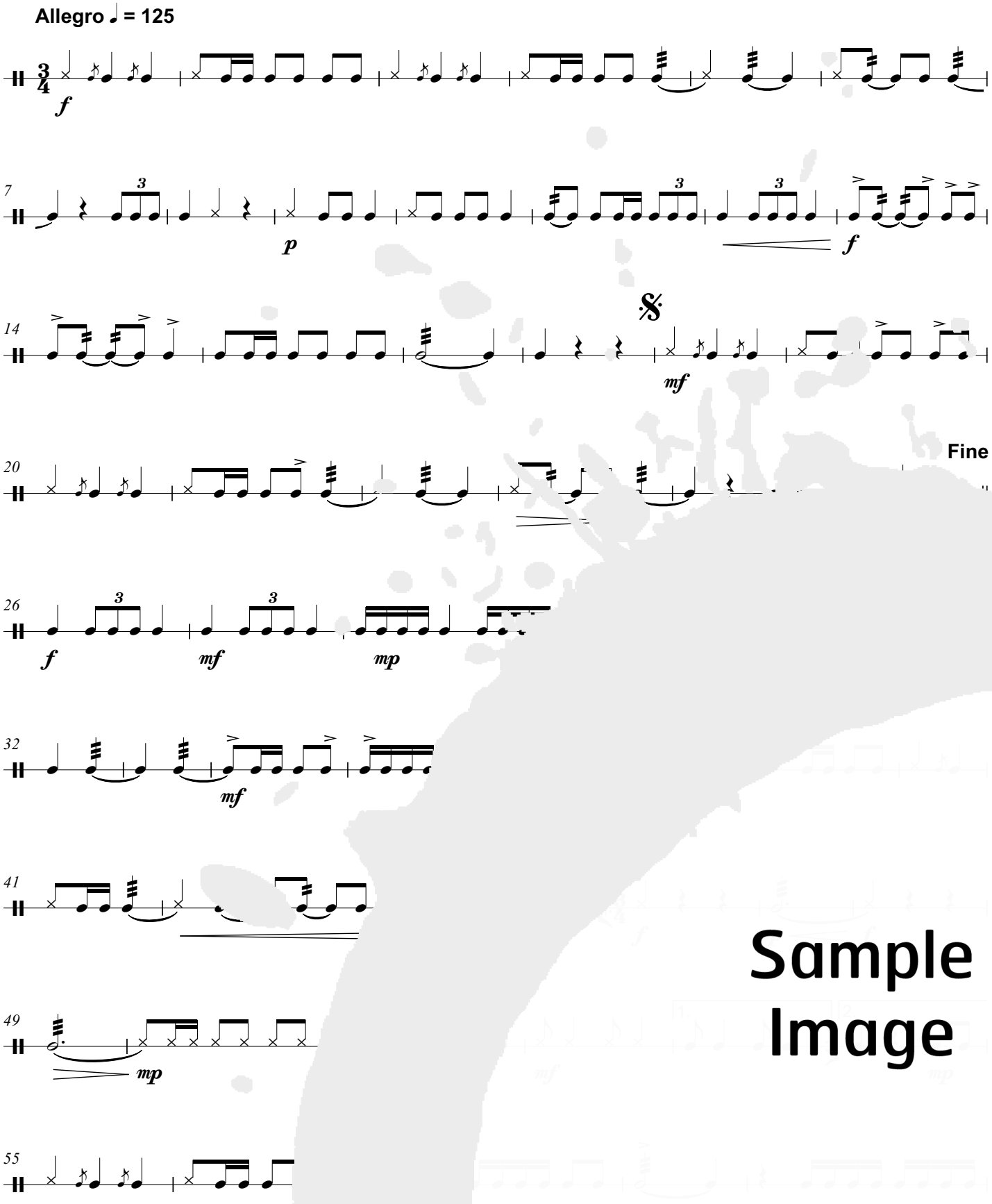
Approx. playing time: 2'25"

Waltz Remix

Chris Roode



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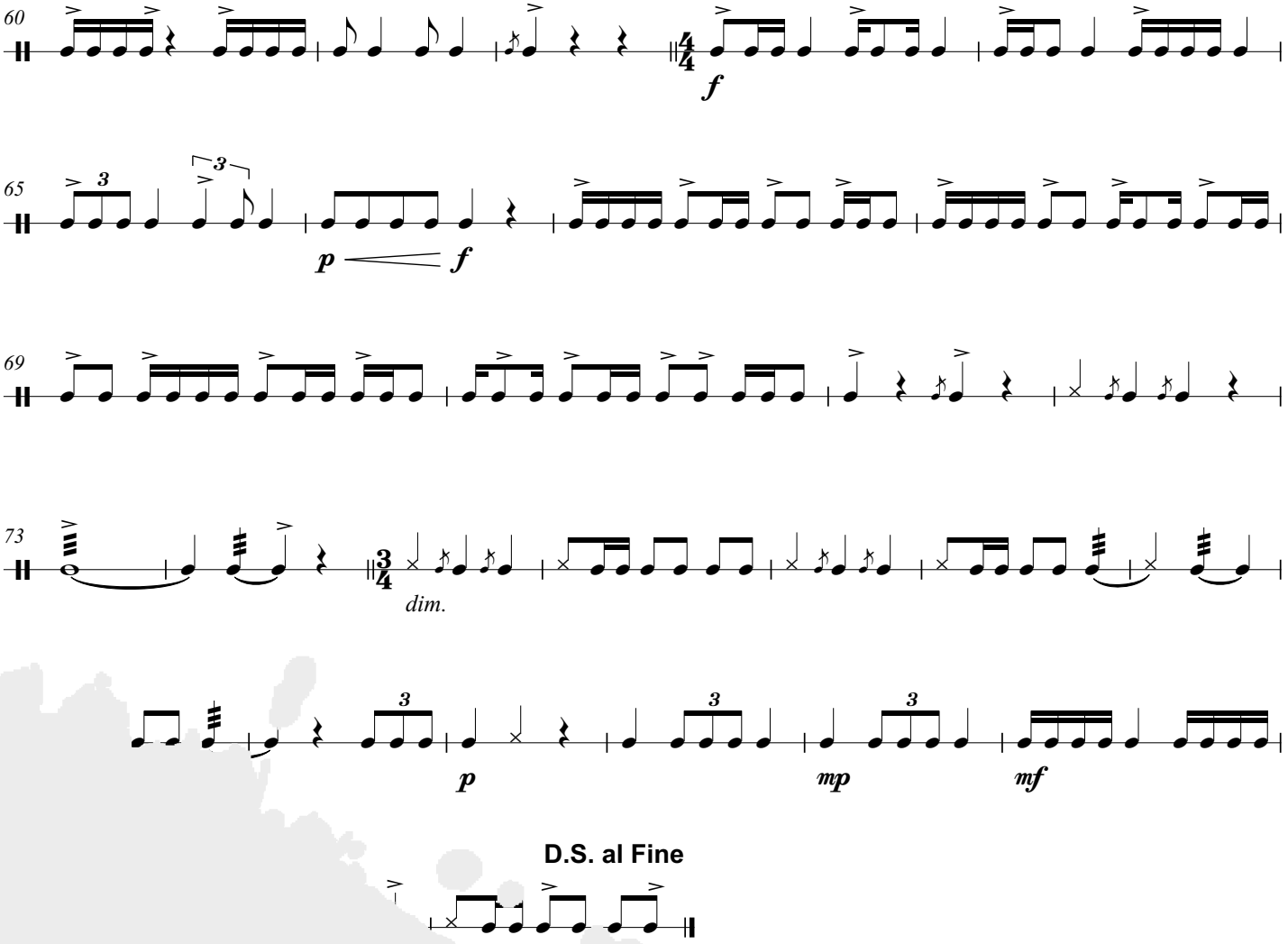


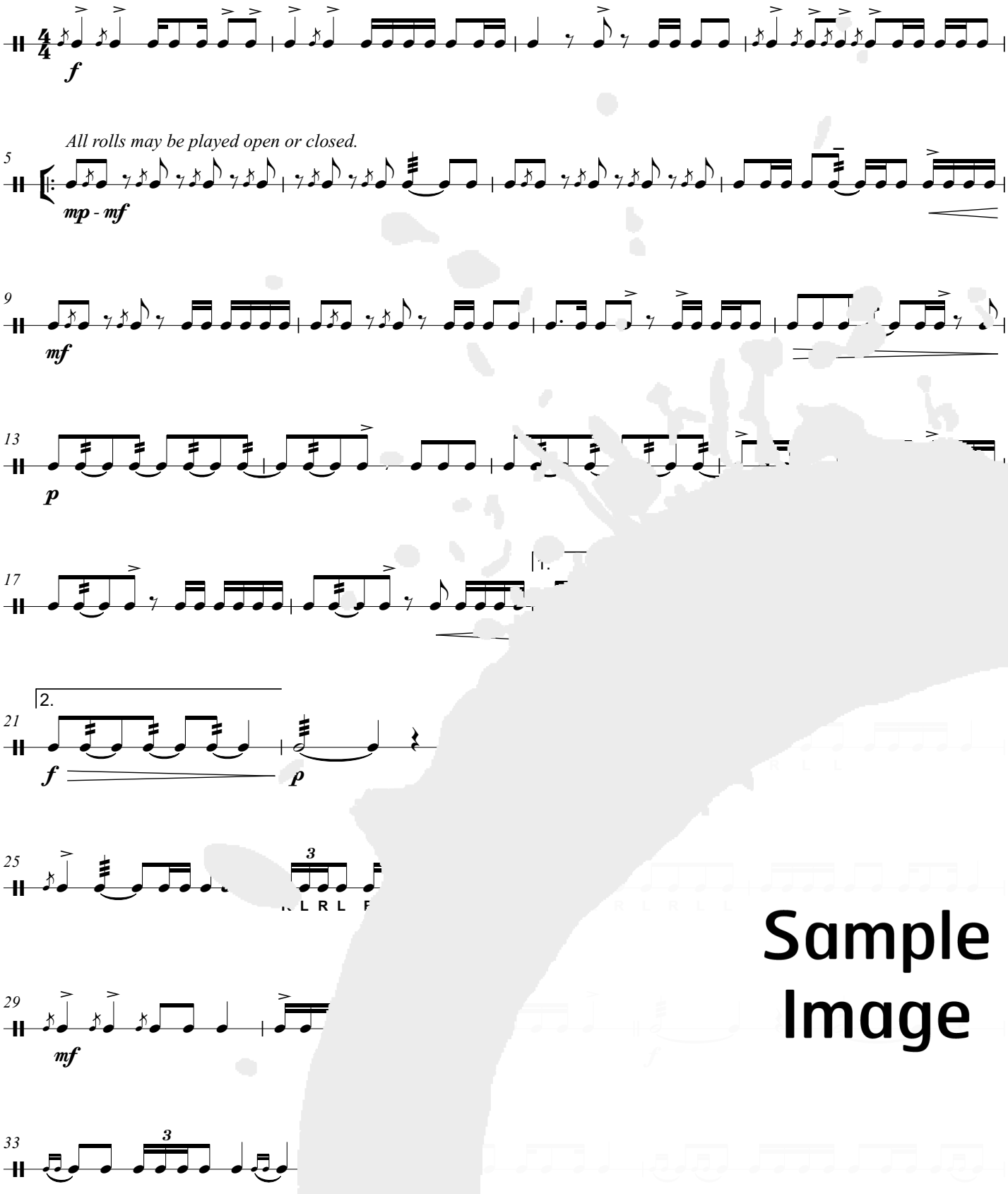
Sample Image

Level: Medium
Approx. playing time: 2'45"

Down Main Street

Chris Roode

Easy March ♩ = 110



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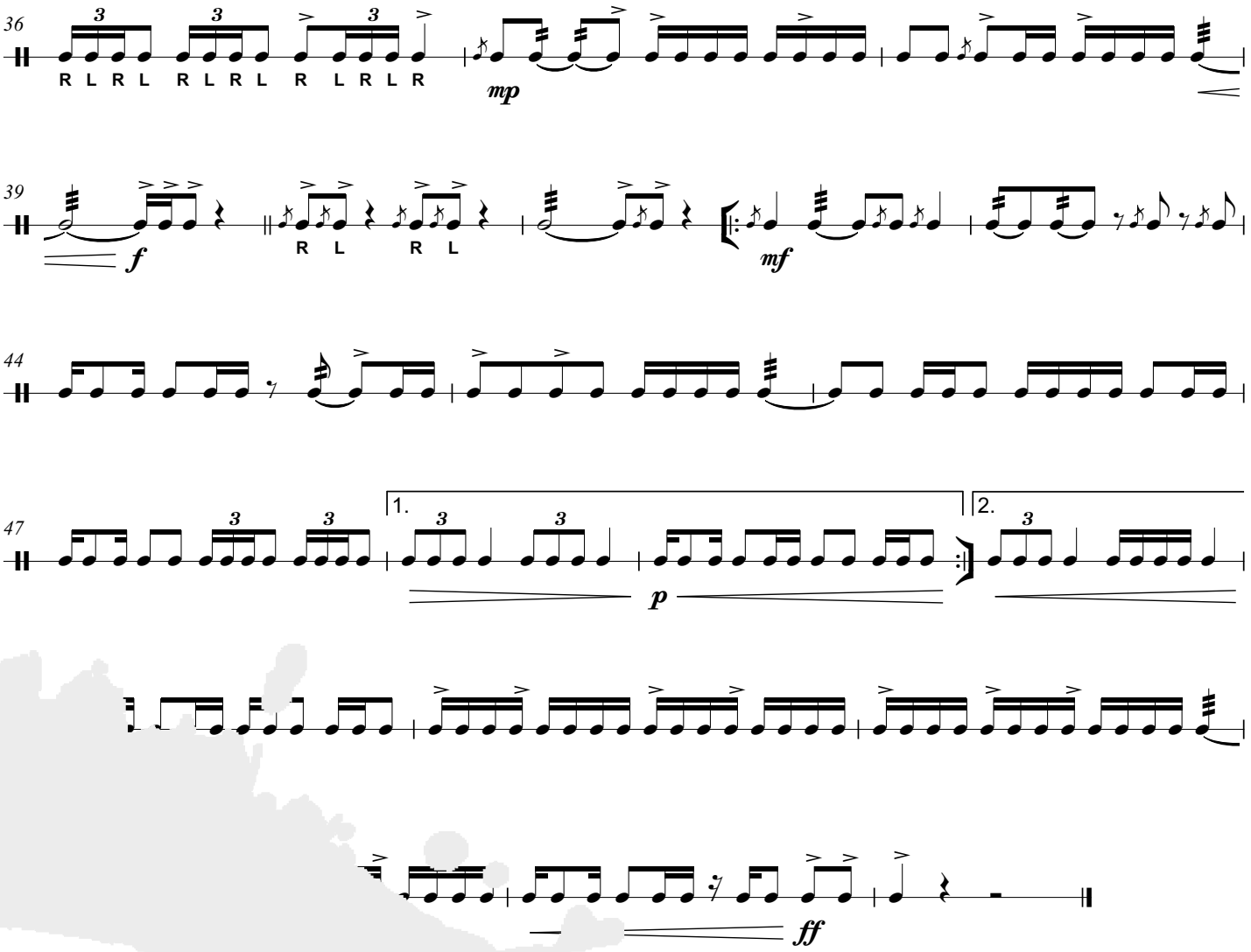
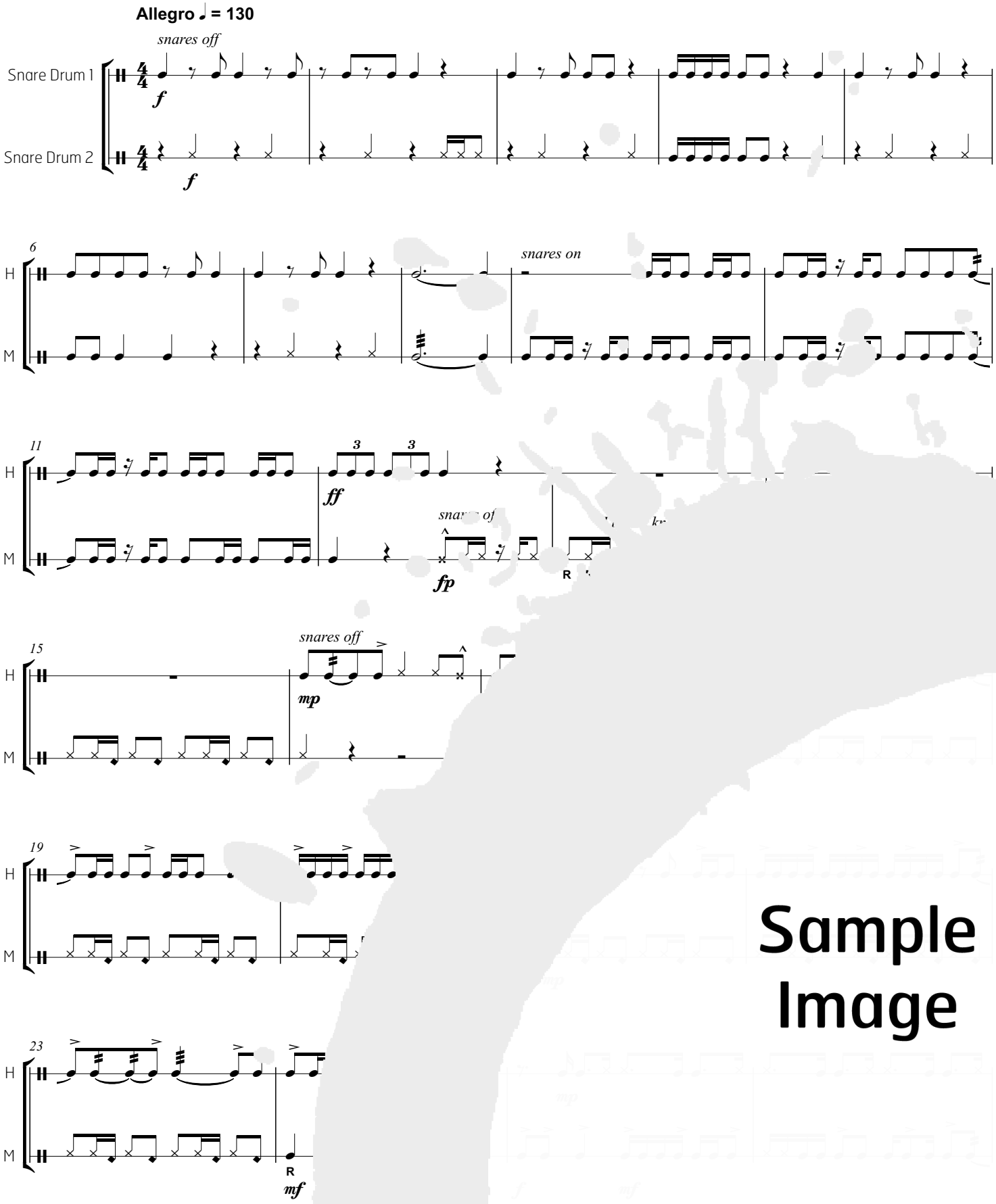


Sample Image

Full Score
Level: Medium
Approx. playing time: 2'40"

Rock Out

Chris Roode



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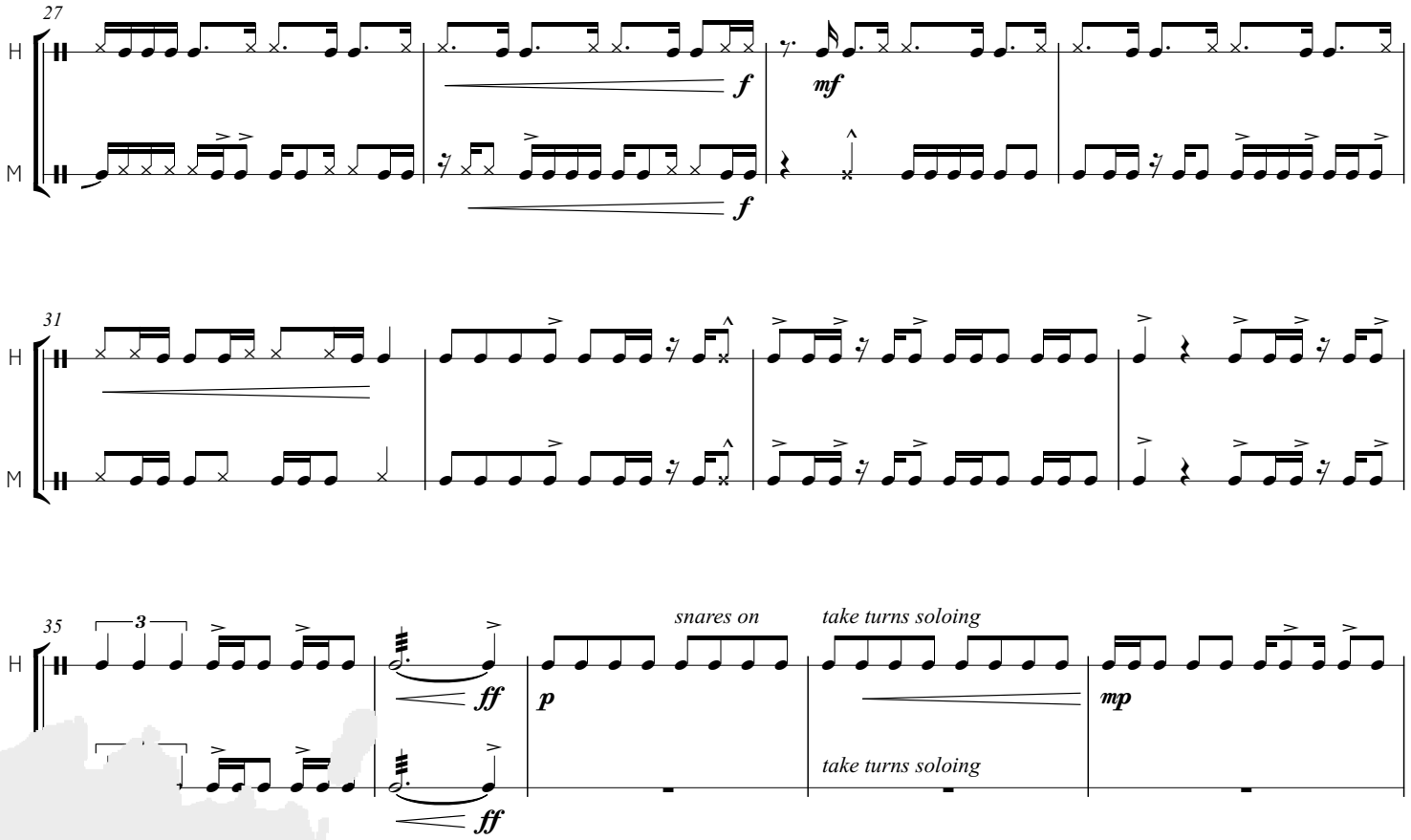

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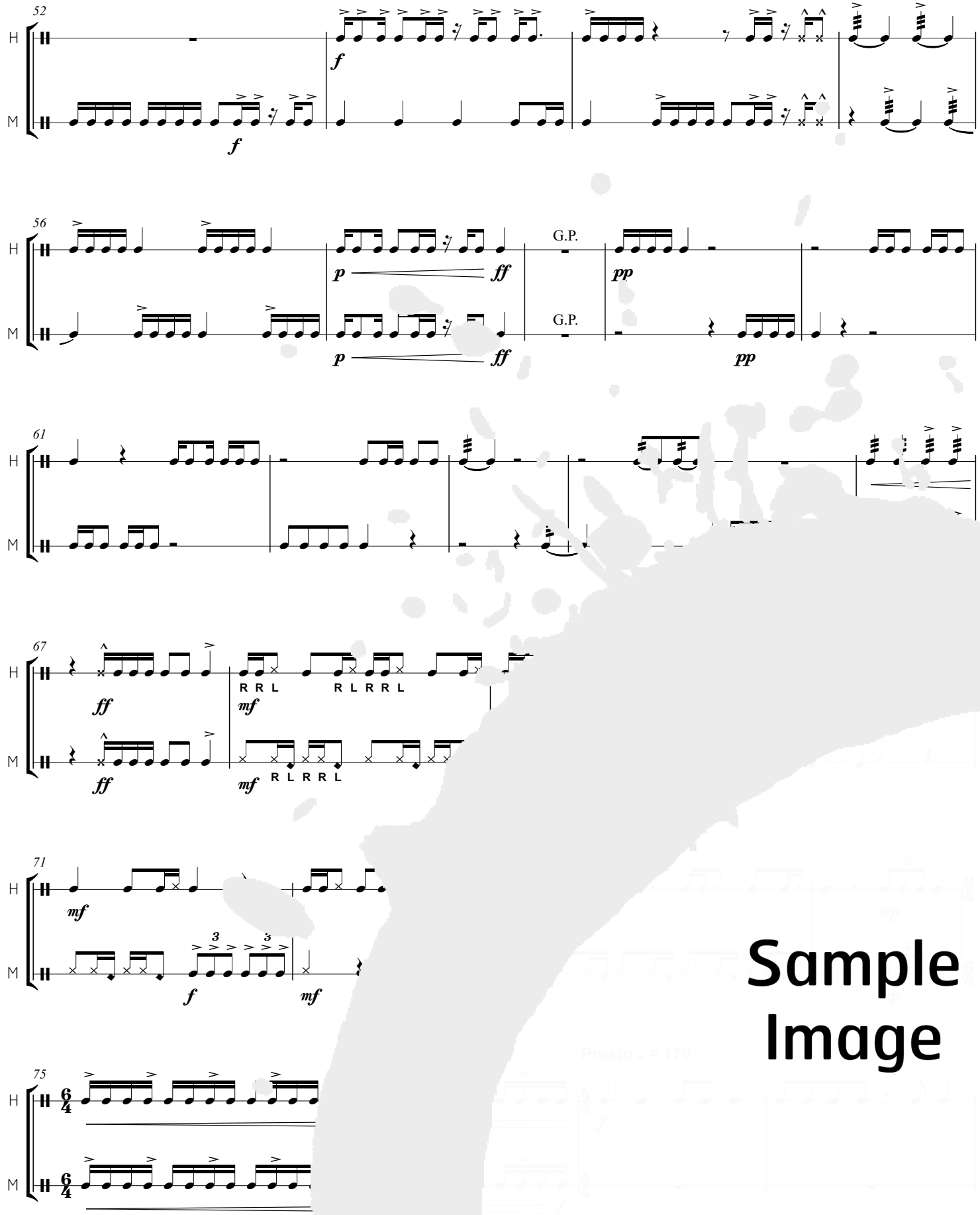

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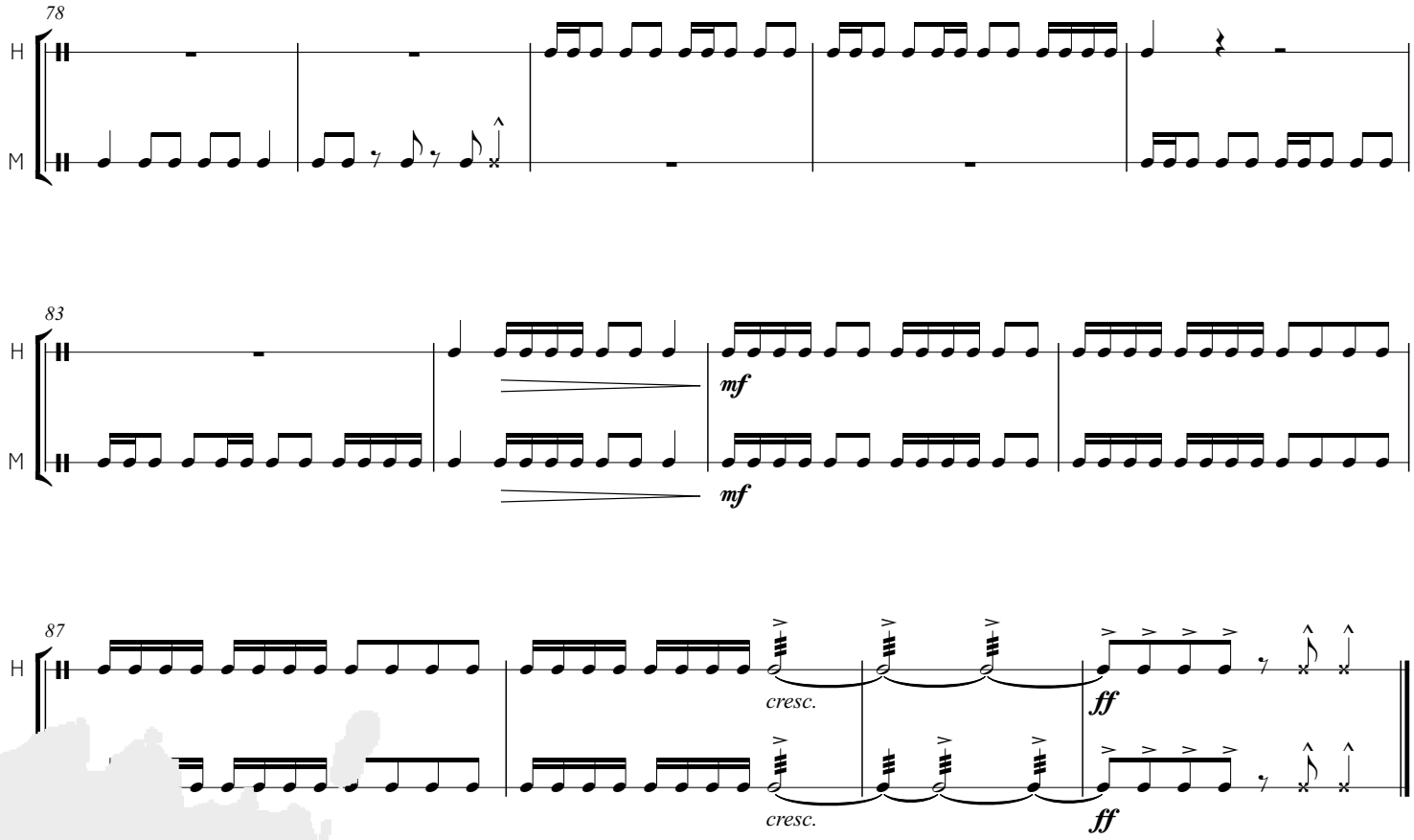
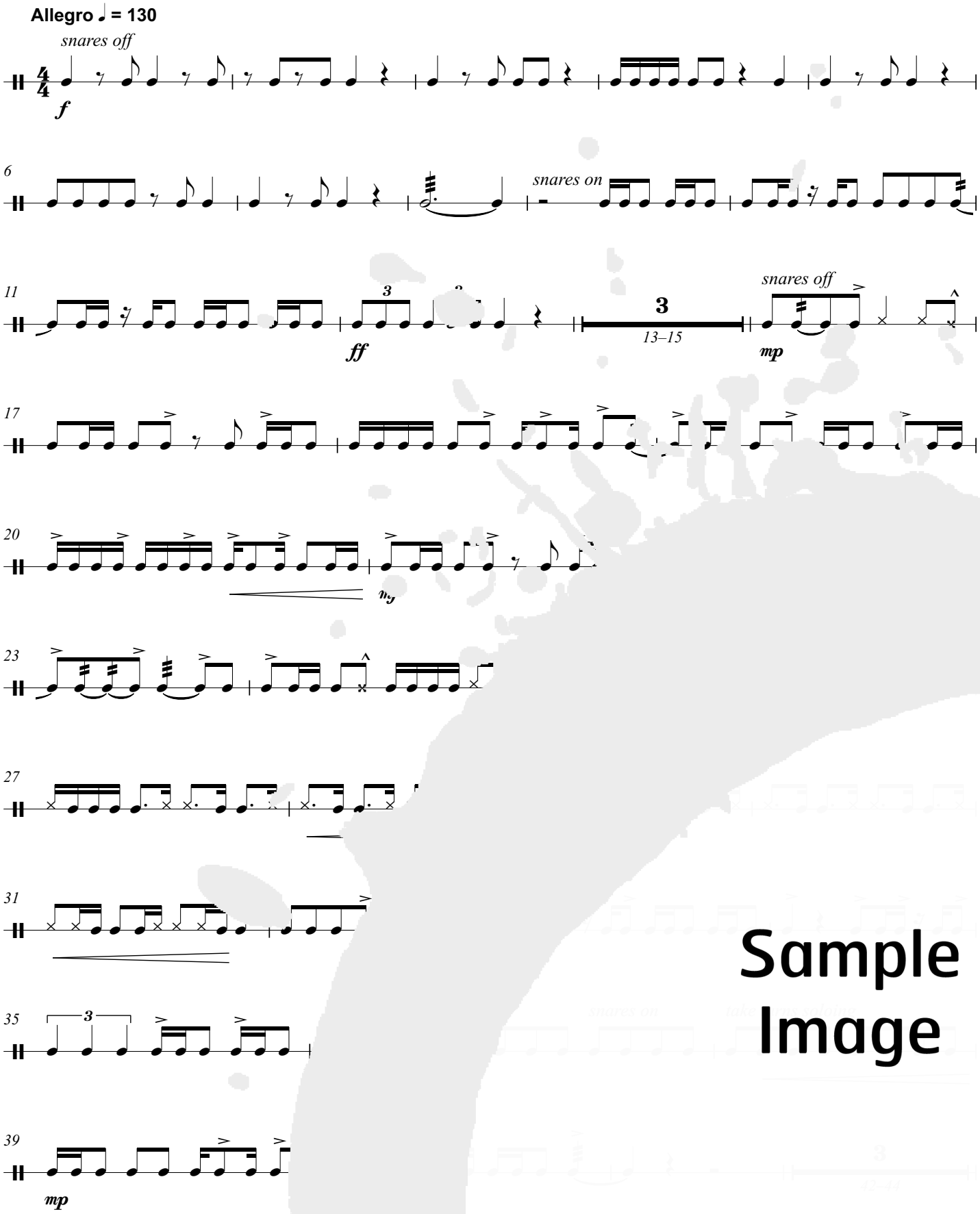


Sample Image

Snare Drum 1 Part

Rock Out

Chris Roode



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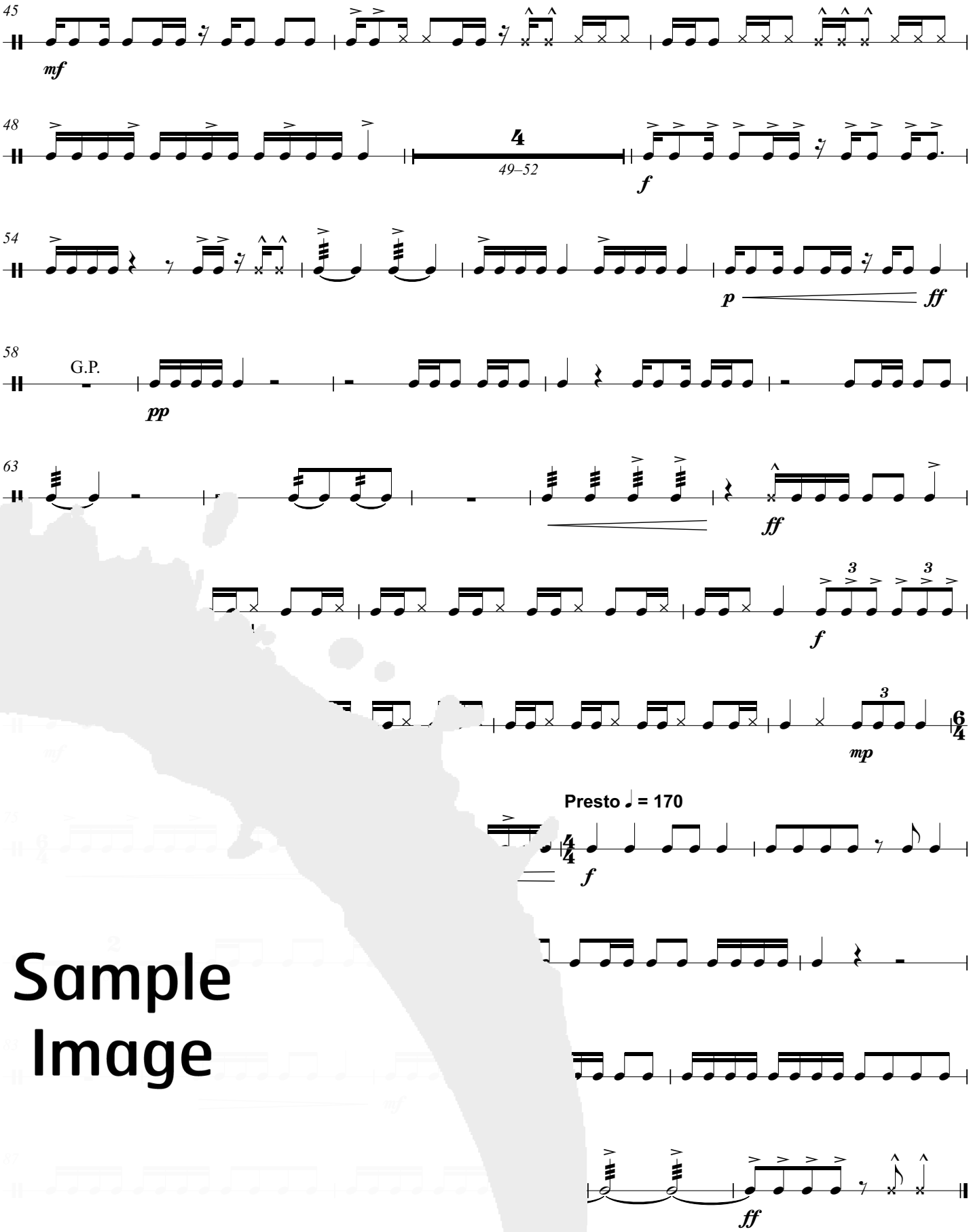
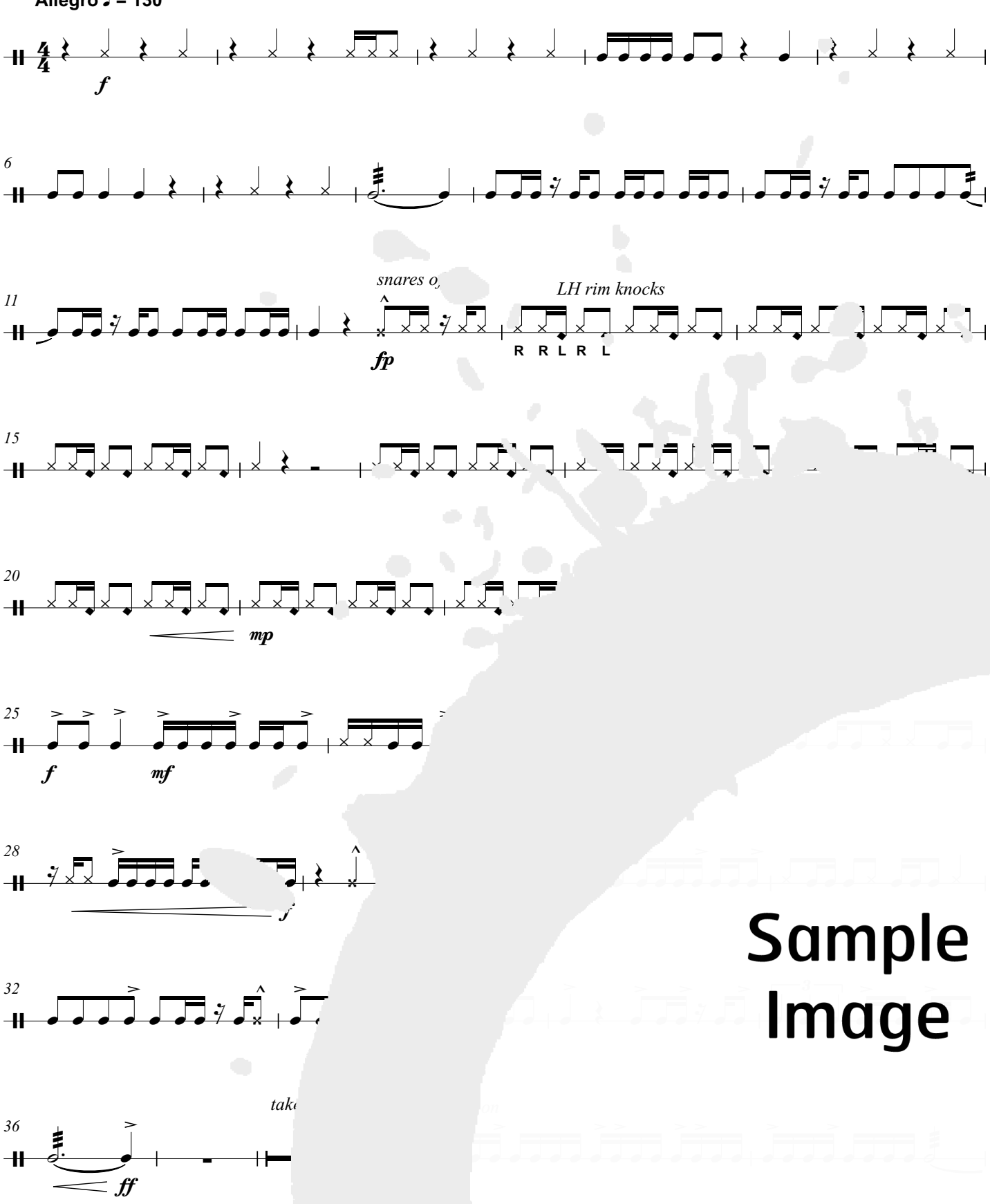


Sample Image

Snare Drum 2 Part

Rock Out

Chris Roode



Sample Image

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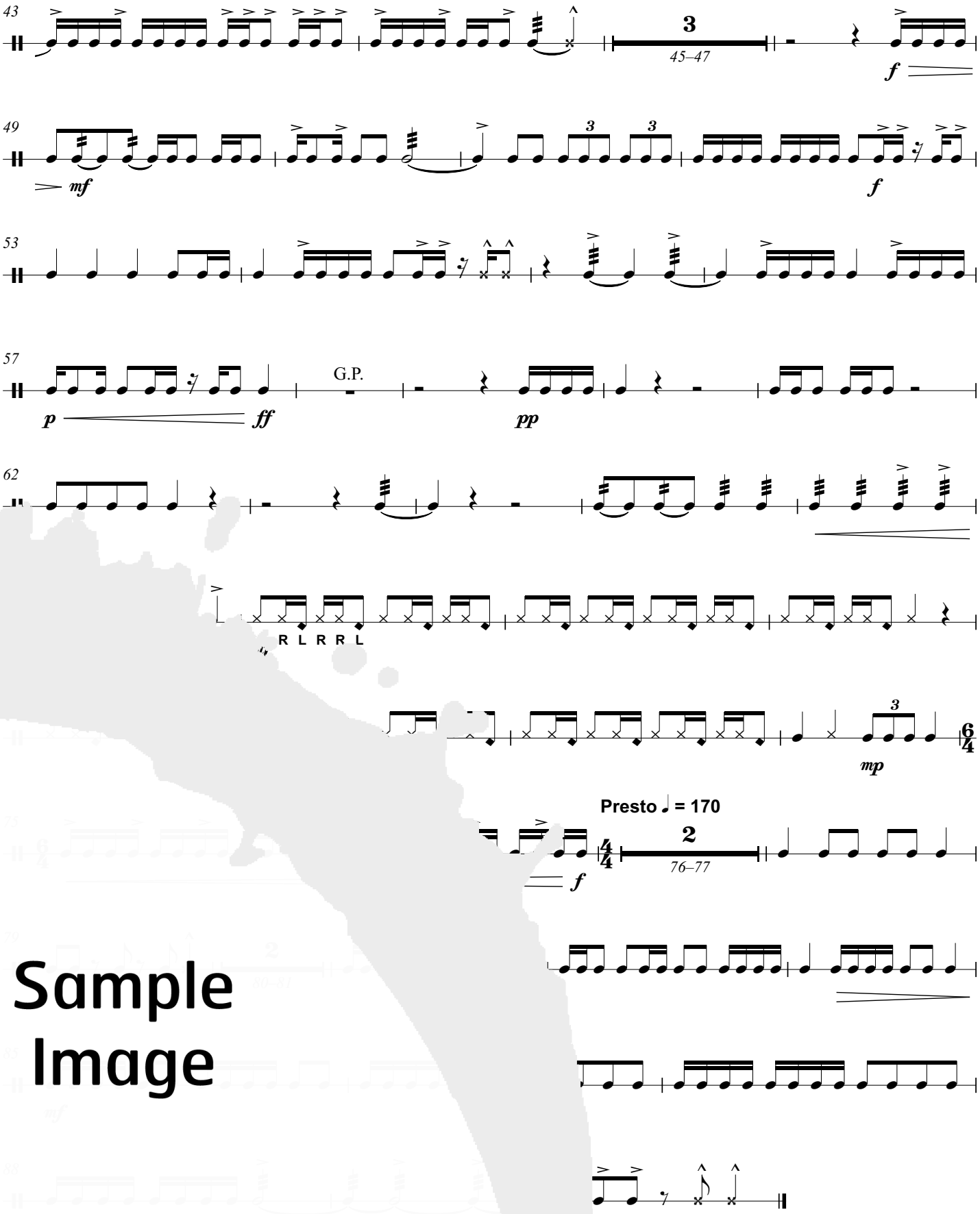
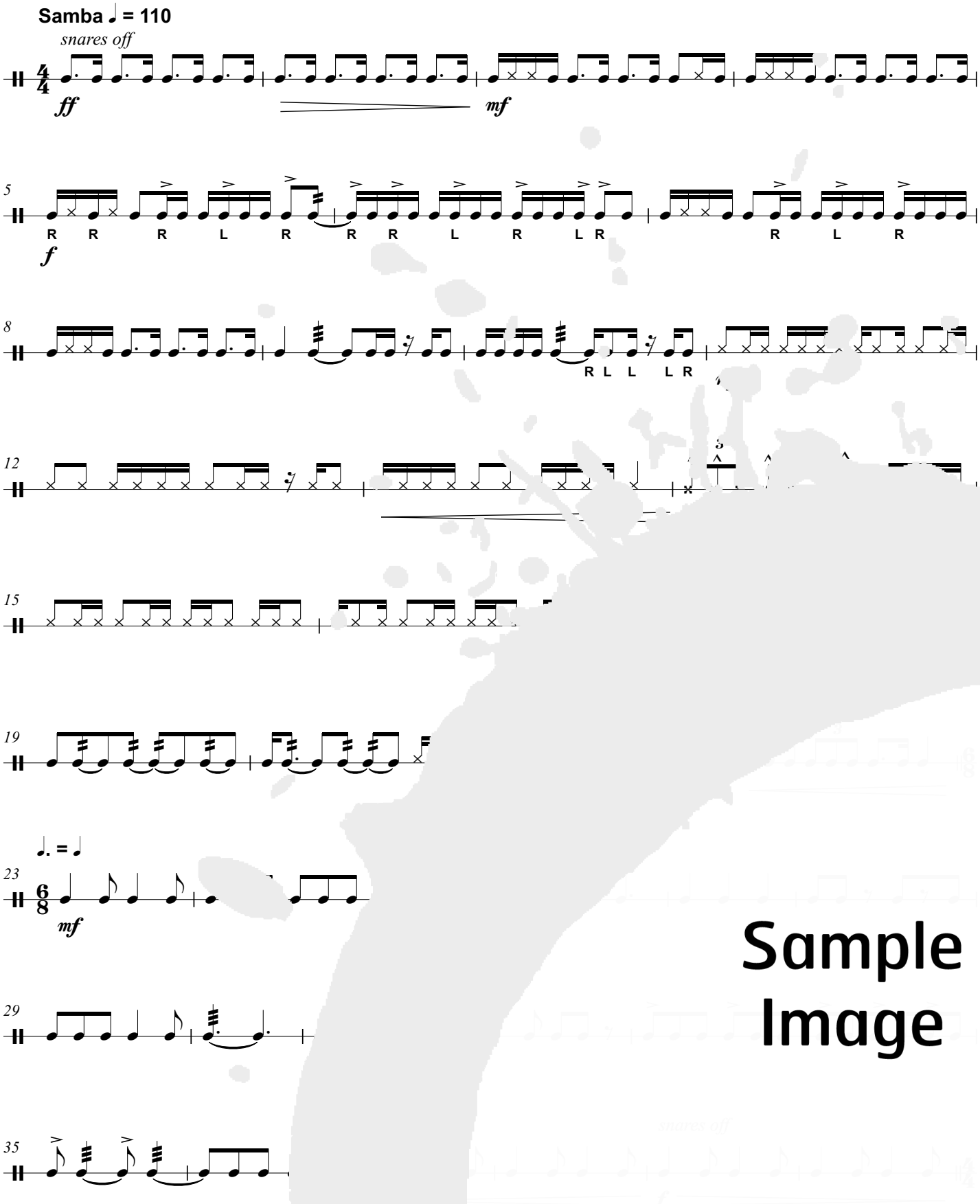


Sample Image

Level: Medium
Approx. playing time: 2'20"

São Paulo Parade

Chris Roode



Sample Image

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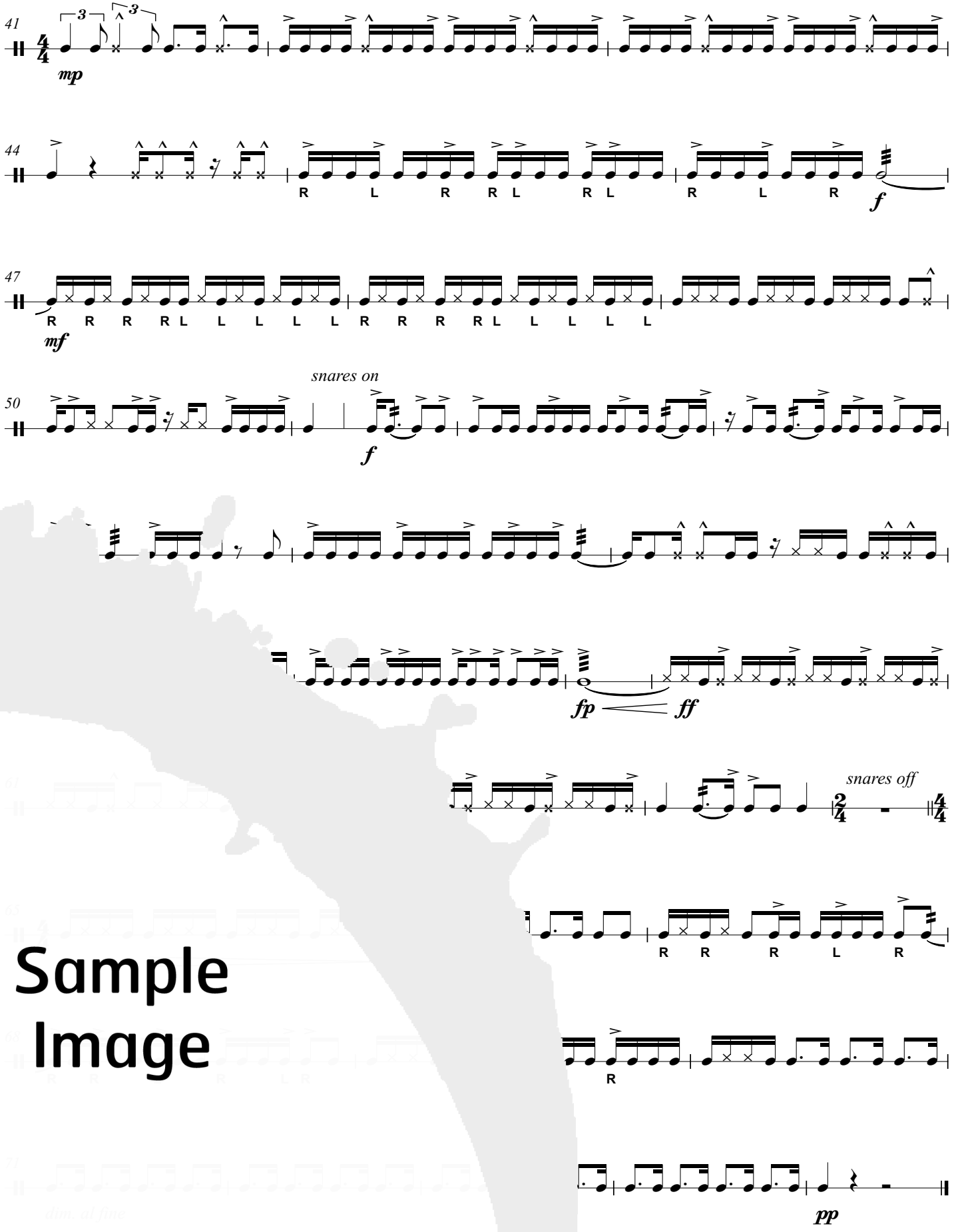

Sample Image

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creativity in percussion™

CAUTION:
FUN & EDUCATIONAL SNARE MUSIC INSIDE!

Solid training on the snare drum is a critical aspect of musical development for any percussionist. **Snarebrained** is a compilation of 7 solos, 2 duets, and 1 trio by percussionist/educator Chris Roode that represents a contemporary approach to the rhythmic and technical demands of modern snare drum playing aimed at **younger players.** These works progress in difficulty throughout the book and would make a great complement to your existing percussion curriculum.

Suitable for lessons and peformance in recitals or festivals, the following works are included:

- Solo: **Reverberation** (Beginner • 2'10")
- Solo: **Rim-sky Korsakov** (Beginner • 2'05")
- Duet: **Ping Pong** (Beginner • 2'05")
- Solo: **Metamorphosis** (Beginner/Intermediate • 1'50")
- Solo: **Pseudo Rondo** (Beginner/Intermediate • 2'25")
- Trio: **Roll Passing** (Beginner/Intermediate • 2'35")
- Solo: **Waltz Remix** (Intermediate • 2'25")
- Solo: **Down Main Street** (Intermediate • 2'45")
- Duet: **Rock Out** (Intermediate • 2'40")
- Solo: **São Paulo Parade** (Intermediate • 2'20")

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