

Chris Roode

SNAREBRAINED

10 Pieces for Beginning to Intermediate Snare Drum

7 solos, 2 duets, and 1 trio



creativity in percussion™

Chris Roode

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7 solos, 2 duets, and 1 trio



Snarebrained by Chris Roode
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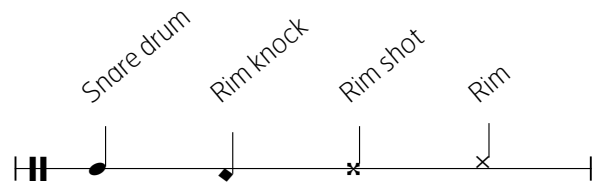
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Notation Key



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.

(Start playing the piece at the beginning as usual.)

On the first pass, ignore *To Coda* and play on. On the second pass, jump from there to where the Coda symbol (⦿) appears.)

(At the end of the third line, return to the beginning and look for the Coda instruction as you play.) **D.C. al Coda**

Coda ⦿ Here is the Coda. When you reach the end of this line, the piece is done. Congratulations. You just finished!

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

When you encounter the *D.S. al Fine*, you will immediately jump back to the sign ($\text{\textcircled{S}}$). 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.

(Take note of where the "sign" is.
You will have to find it later.)

The diagram consists of three horizontal musical staves, each with a double bar line at the beginning and end. The first staff starts with a treble clef and a 4/4 time signature. It has three tick marks along its length. The word "Fine" is written above the second tick mark. The word "D.S. al Fine" is written above the third tick mark. The second staff has two tick marks, with the word "Fine" written above the second one. The third staff has three tick marks, with the word "D.S. al Fine" written above the third one.

Some tips and tricks

When you look at a piece of music for the first 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!

Reverberation

Chris Roode

Slow ♩ = 95

Musical score for the first section of 'Reverberation'. The piece is in 4/4 time and consists of 17 measures. The tempo is marked 'Slow' with a quarter note equal to 95 beats per minute. The dynamics are: *f* (measures 1-4), *p* (measures 5-8), *pp* (measures 9-12), *f* (measures 13-16), and *f p* (measures 17-18). The score includes various rhythmic patterns such as eighth notes, quarter notes, and sixteenth notes, along with rests and accents.

Faster ♩ = 125

Musical score for the second section of 'Reverberation'. The piece is in 3/4 time and consists of 12 measures. The tempo is marked 'Faster' with a quarter note equal to 125 beats per minute. The dynamics are: *mp* (measures 1-4), *f* (measures 5-8), and *f* (measures 9-12). The score includes eighth notes, quarter notes, and half notes, with accents and a crescendo/decrescendo hairpin.

Sample Image

A tempo

38 *mf* *f*

42 *mf* *p*

46 *f* *p* *pp* *f*

50 *p* *pp* *f* *p*

ff *p* *pp*

Sample Image

Rim-sky Korsakov

Chris Roode

Moderate ♩ = 105

4/4 *mf*

5 *mp* **To Coda**

R L R L R L R L R R R R L R L R

9 *f*

13

18 4/4

22

26

R R L R L R L R L R L

30

34

Sample Image

D.C. al Coda

38 *mp*

Musical notation for measures 38-44. Measure 38 starts with a double bar line and a half rest. The melody consists of eighth notes and quarter notes with accents. Measure 44 ends with a double bar line and a fermata.

Coda ϕ

p *mp*

Musical notation for measures 45-46. Measure 45 begins with a double bar line and a half rest, followed by a series of 'x' marks representing snare drum hits. Measure 46 continues with a melody of eighth notes and quarter notes, ending with a double bar line and a fermata.

45 *mf* *f*

Musical notation for measures 47-50. Measure 47 starts with a double bar line and a half rest, followed by a melody of eighth notes. Measure 48 features a snare drum pattern of 'x' marks. Measure 49 has a melody of eighth notes with accents. Measure 50 ends with a double bar line and a fermata.

Sample
Image

Full Score

Level: Easy

Approx. playing time: 2'05"

Ping Pong

Chris Roode

Allegro ♩ = 125

Snare Drum

Tenor Drum

mp

5

SD

TD

p *mf*

9

SD

TD

mp *f*

2nd x only

13

SD

TD

f *ff*

18

Slow ♩ = 85

SD

TD

mf

22

SD

TD

mf *ff*

Sample Image

26 *accel.*

SD
TD

30 **A tempo**

SD
TD

35

SD
TD

SD
TD

44

SD
TD

48

SD
TD

52

SD
TD

Sample
Image

Ping Pong

Chris Roode

Allegro ♩ = 125

4/4

1-4

p

mf

11

f

16

1. 2.

Slow

4

18-21

mf

24

28

accel. Δ tempo

2

f

34

mp

40

f

45

50

Sample Image

Ping Pong

Allegro ♩ = 125

Musical staff 1: Tenor drum notation in 4/4 time, starting with a *mp* dynamic marking.

Musical staff 2: Tenor drum notation, including a first ending bracket and a *2nd x only* instruction with a *mp* dynamic marking.

Musical staff 3: Tenor drum notation, including a first ending bracket labeled "1. enter here" and dynamic markings *f* and *p*.

Slow ♩ = 85

Musical staff 4: Tenor drum notation, including a second ending bracket labeled "2." and a *mf* dynamic marking.

Musical staff 5: Tenor drum notation with a *mp* dynamic marking.

accel.

Musical staff 6: Tenor drum notation with an acceleration instruction and a dashed line above the staff.

A tempo

Musical staff 7: Tenor drum notation with an *mp* dynamic marking.

Sample Image

Musical staff 8: Tenor drum notation with a *mp* dynamic marking.

Musical staff 9: Tenor drum notation.

Musical staff 10: Tenor drum notation.

Metamorphosis

Chris Roode

Brisk ♩ = 150



Sample Image

43 Musical staff starting at measure 43. It features a series of eighth notes with a dynamic marking of *f*. A double bar line with a 12/8 time signature follows. The notes continue with dynamics of *p*, *mf*, and *p*.

48 Musical staff starting at measure 48. It features a series of eighth notes with a dynamic marking of *f*, followed by *mf*.

52 Musical staff starting at measure 52. It includes rests and notes with dynamics of *f*, *dim.*, *p*, and *mp*. Time signatures of 6/8, 3/4, and 4/4 are indicated.

57 Musical staff starting at measure 57. It features eighth notes with a dynamic marking of *mf*.

Musical staff with eighth notes and a dynamic marking of *p*.

Musical staff with eighth notes.

60 Musical staff starting at measure 60. It features eighth notes with a dynamic marking of *f*. A *cresc.* marking is visible on the left side of the staff.

Sample Image

Pseudo Rondo

Chris Roode

Moderato ♩ = 105

4/4 *f* R L R L R L R L R L R L R L R L *p*

5 *f* *p* *mf* *p* 3 *on rim*

9 *mp* 3/4 4/4 1.

13 2. *f* *p*

17 *mp* 3/4

22

26 3/4 *f*

31

35 3/4

Sample
Image

41 Musical notation for measures 41-47. The piece is in 3/4 time. It starts with a dynamic of *f*, followed by *dim.*, and then *mf*. The notation includes eighth notes, quarter notes, and rests.

48 Musical notation for measures 48-52. The piece changes to 4/4 time. It begins with a dynamic of *f*. The notation features eighth notes and quarter notes.

53 Musical notation for measures 53-55. It starts with a dynamic of *p*. The notation consists of eighth notes. An *accel.* marking is present above the staff.

56 Musical notation for measures 56-60. The tempo is marked **Allegro** with a quarter note equal to 125 (♩ = 125). It starts with a dynamic of *f*. The notation is primarily eighth notes.

Musical notation for measures 61-65. The notation continues with eighth notes and quarter notes. A *cresc.* marking is present below the staff.

Musical notation for measures 66-70. It features triplets of eighth notes. The dynamics are marked *p* and *f* in a sequence: *p* *f* *p* *f* *p* *f*.

71 Musical notation for measures 71-75. It features quarter notes and rests. The dynamics are marked *p* and *ff*.

Sample
Image

Full Score

Level: Med-Easy

Approx. playing time: 2'35"

Roll Passing

Chris Roode

Moderate ♩ = 110

Musical score for measures 1-5. The score is in 4/4 time and features three staves: High, Medium, and Low. The music begins with a dynamic of *f* (forte) in measures 1-2 and transitions to *p* (piano) in measures 3-5. The High staff contains eighth and sixteenth notes, while the Medium and Low staves feature more complex rhythmic patterns including sixteenth and thirty-second notes.

Musical score for measures 6-10. The score continues with the three staves. Measures 6-7 show a *cresc.* (crescendo) leading to a *f* (forte) dynamic in measure 8. The High staff has a melodic line with slurs and accents, while the Medium and Low staves provide harmonic support with rhythmic patterns.

Musical score for measures 11-14. This section features triplets in all three staves. The dynamics are *ff* (fortissimo) in measures 11-12 and *mf* (mezzo-forte) in measures 13-14. The High staff has a melodic line with slurs and accents, while the Medium and Low staves provide harmonic support with rhythmic patterns.

Musical score for measures 15-18. The score continues with the three staves. Measures 15-16 show a *mp* (mezzo-piano) dynamic in the High and Medium staves, while the Low staff has a *f* (forte) dynamic. The High and Medium staves have melodic lines with slurs and accents, while the Low staff has a rhythmic pattern.

Sample Image

20 *snare off*
2nd x only

H
M
L

mf

1.

24 2.

H
M
L

f

snare off 3

f

snare off 3

f

H
M
L

mp

H
M
L

f *p*

f *p*

snare on

p

Sample
Image

38

Musical score for measures 38-41. The score is written for three staves: H (High), M (Middle), and L (Low). The music consists of eighth-note patterns. The dynamic marking *f* (forte) is present in all three staves. The H staff has a crescendo hairpin. The M and L staves have a decrescendo hairpin.

42

Musical score for measures 42-45. The score is written for three staves: H (High), M (Middle), and L (Low). The music consists of eighth-note patterns. The dynamic marking *f* (forte) is present in all three staves. The H staff has a decrescendo hairpin. The M and L staves have a crescendo hairpin.

46

Musical score for measures 46-49. The score is written for three staves: H (High), M (Middle), and L (Low). The music consists of eighth-note patterns. The dynamic markings are *fp < f* and *ff* in the H staff, *fp < f* in the M staff, and *fp < f* in the L staff. The H staff has a decrescendo hairpin. The M and L staves have a crescendo hairpin.

53

Musical score for measures 53-54. The score is written for three staves: H (High), M (Middle), and L (Low). The music consists of eighth-note patterns. The dynamic marking *p* (piano) is present in the H staff. The time signature changes from 3/4 to 4/4. The L staff has a decrescendo hairpin.

Sample Image

Faster ♩ = 130

58

Musical score for measures 58-61. The score is in 4/4 time and features three staves: H (Hi-hat), M (Middle), and L (Low). The tempo is marked as 'Faster ♩ = 130'. The dynamic is *mf*. The H staff has a continuous eighth-note pattern. The M and L staves have a pattern of eighth notes with accents, including triplets in measure 60.

62

Musical score for measures 62-65. The H staff has a pattern of eighth notes with accents, including triplets in measure 63. The M and L staves have a pattern of eighth notes with accents. The dynamic is *p*.

Musical score for measures 66-69. The H staff has a pattern of eighth notes with accents. The M and L staves have a pattern of eighth notes with accents. The dynamic is *ff*.

Sample
Image

Roll Passing

Moderate ♩ = 110

4/4 *f* *p*

7 *cresc.* *f* *ff*

12 *mf*

15 *mp*

20 *mf*

snare off
2nd x only

24 *f*

28 *p*

34 *snare on*

40

Sample Image

44

fp \triangleleft *f* *ff*

49

f *p*

54

Faster ♩ = 130

mf

59

2
63-64

Sample
Image

Roll Passing

Moderate ♩ = 110

The musical score is written for a single staff in 4/4 time with a tempo of Moderate (♩ = 110). The key signature has one sharp (F#). The score consists of ten staves of music, with measure numbers 7, 12, 16, 20, 24-25, 30, 36, and 40 indicated. The dynamics range from *f* (forte) to *ff* (fortissimo), with other markings including *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), and *snare off*. The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and a triplet. A repeat sign is present at measure 20, and a first ending bracket covers measures 24-25. A large, faint watermark of a hand is visible in the background of the page.

Sample Image

45

fp < f 2
47-48 *ff*

52

f *p*

Faster ♩ = 130

58

mf

63-64

2

ff

Sample
Image

Roll Passing

Moderate ♩ = 110

The musical score is written for a low part in 4/4 time with a tempo of Moderate (♩ = 110). It consists of ten staves of music, numbered 1 through 40. The score includes various dynamics such as *f*, *p*, *cresc.*, *mf*, *mp*, and *ff*. It features several techniques including triplets (marked with '3'), accents (>), and a first ending bracket (1.) at measures 22-23. The notation includes eighth and sixteenth notes, rests, and a drumstick symbol (x) for percussive effects.

Sample Image

44

fp \triangleleft *f*

48

ff

54

Faster ♩ = 130

f *p* *mf*

60

p

ff

ff

Sample
Image

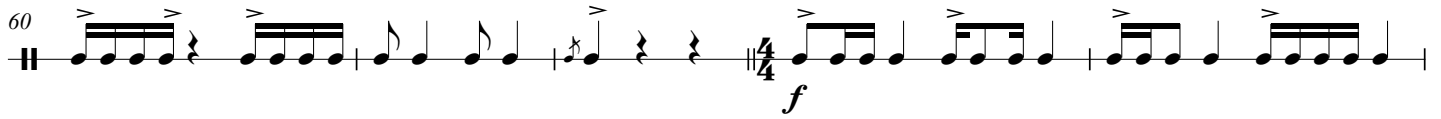
Waltz Remix

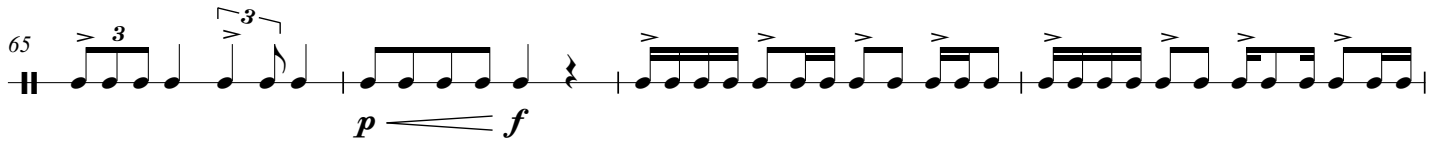
Chris Roode

Allegro ♩ = 125

The musical score is written on a single staff in 3/4 time. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro' with a quarter note equal to 125 beats per minute. The score consists of 55 measures, divided into systems of five measures each. Measure numbers 7, 14, 20, 26, 32, 41, 49, and 55 are indicated at the start of their respective systems. Dynamics include *f* (forte), *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Articulations include accents (>) and slurs. A repeat sign with first and second endings is used between measures 14 and 19. A 'Fine' marking is placed at the end of measure 20. The score includes several triplet markings (3) and various rhythmic patterns such as eighth and sixteenth notes.

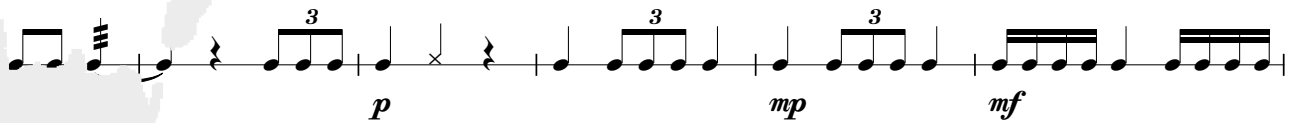
Sample
Image

60 

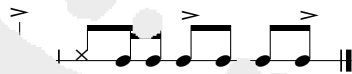
65 

69 

73 



D.S. al Fine



Sample
Image

Down Main Street

Chris Roode

Easy March ♩ = 110

1. *f*

5. *mp - mf*

All rolls may be played open or closed.

9. *mf*

13. *p*

17. *p*

21. *f* *p*

2.

25. *f*

3

R L R L F

29. *mf*

33. *f*

3

Sample
Image

36 *mp*

39 *f* *mf*

44

47 *p*

ff

Sample
Image

Full Score

Level: Medium

Approx. playing time: 2'40"

Rock Out

Chris Roode

Allegro ♩ = 130

snares off

Snare Drum 1 *f*

Snare Drum 2 *f*

6 *snares on*

H

M

11 *ff*

H

M *fp*

snares off

15 *mp*

H

M

snares off

19

H

M

23 *mf*

H

M

Sample Image

27

Musical notation for measures 27-30. Snare drum (H) and Maracas (M) parts. Dynamics include *f* and *mf*.

31

Musical notation for measures 31-34. Snare drum (H) and Maracas (M) parts.

35

Musical notation for measures 35-38. Snare drum (H) and Maracas (M) parts. Includes a triplet in measure 35 and dynamics *ff*, *p*, and *mp*. Annotations include "snare on" and "take turns soloing".

Musical notation for measures 39-40. Snare drum (H) and Maracas (M) parts.

Musical notation for measures 41-42. Snare drum (H) and Maracas (M) parts.

Musical notation for measures 43-44. Snare drum (H) and Maracas (M) parts. Includes triplets in measure 44.

Sample
Image

52

Musical notation for measures 52-55. The top staff (H) and bottom staff (M) both start with a rest. At measure 53, the music begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes with accents and slurs.

56

Musical notation for measures 56-60. The top staff (H) and bottom staff (M) both start with a rest. At measure 57, the music begins with a piano (*p*) dynamic, which increases to fortissimo (*ff*) by measure 59. At measure 60, the dynamic changes to pianissimo (*pp*). The notation includes eighth and sixteenth notes with accents and slurs. The letters "G.P." are written above the top staff at measures 58 and 60.

61

Musical notation for measures 61-66. The top staff (H) and bottom staff (M) both start with a rest. The music begins at measure 62 with eighth and sixteenth notes. The notation includes eighth and sixteenth notes with accents and slurs.

67

Musical notation for measures 67-70. The top staff (H) and bottom staff (M) both start with a rest. At measure 68, the music begins with a fortissimo (*ff*) dynamic. At measure 69, the dynamic changes to mezzo-forte (*mf*). The notation includes eighth and sixteenth notes with accents and slurs. The letters "R R L" and "R L R R L" are written above the top staff at measures 69 and 70 respectively.

71

Musical notation for measures 71-74. The top staff (H) and bottom staff (M) both start with a rest. At measure 72, the music begins with a mezzo-forte (*mf*) dynamic. At measure 73, the dynamic changes to forte (*f*), and at measure 74, it returns to mezzo-forte (*mf*). The notation includes eighth and sixteenth notes with accents and slurs. A triplet of eighth notes is marked with a "3" above it in measure 73.

75

Musical notation for measures 75-78. The top staff (H) and bottom staff (M) both start with a rest. At measure 76, the music begins with a forte (*f*) dynamic. The notation includes eighth and sixteenth notes with accents and slurs. The time signature changes to 6/4 at measure 76.

Sample Image

Presto $\text{♩} = 170$

78

Musical notation for measures 78-82. The top staff (H) has a rest for measures 78-81, followed by a sixteenth-note pattern in measure 82. The bottom staff (M) has a quarter-note pattern in measure 78, a quarter rest in measure 79, eighth notes in measure 80, and a quarter note with an accent in measure 81. Measures 82-85 are empty.

83

Musical notation for measures 83-86. Both staves (H and M) feature a continuous sixteenth-note pattern. The dynamic marking *mf* is placed between the staves in measures 84 and 85.

87

Musical notation for measures 87-90. Both staves (H and M) feature a continuous sixteenth-note pattern. The dynamic marking *cresc.* is placed below the staves in measures 88 and 89, and *ff* is placed below the staves in measure 90. The piece ends with a double bar line in measure 90.

Sample
Image

Rock Out

Chris Roode

Allegro ♩ = 130

snares off

1-5: Musical notation for measures 1-5. *f*

6-10: Musical notation for measures 6-10. *snares on*

11-15: Musical notation for measures 11-15. *ff* (measures 11-12), *mp* (measures 13-15). Includes a triplet of 3 measures (13-15) and *snares off* for measures 14-15.

16-19: Musical notation for measures 16-19.

20-22: Musical notation for measures 20-22. *mf*

23-26: Musical notation for measures 23-26.

27-30: Musical notation for measures 27-30.

31-34: Musical notation for measures 31-34.

35-38: Musical notation for measures 35-38. Includes a triplet of 3 measures (35-37).

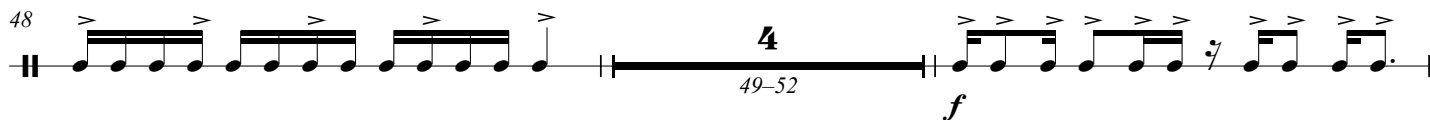
39-42: Musical notation for measures 39-42. *mp*

Sample Image

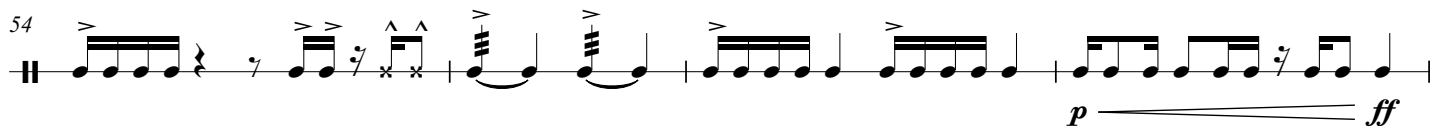
45 *mf*



48 **4**
49-52 *f*



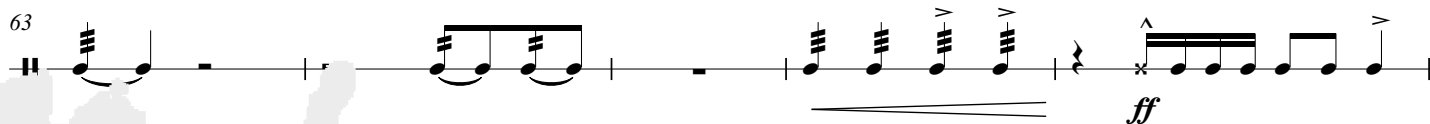
54 *p* *ff*



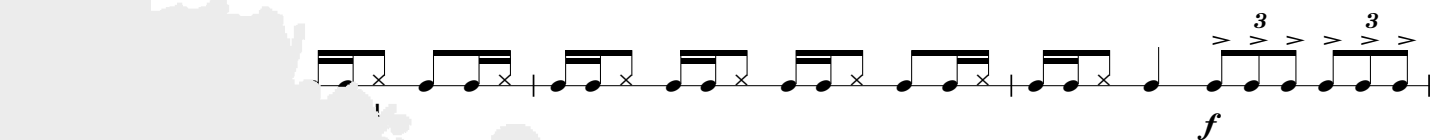
58 G.P. *pp*



63 *ff*



f



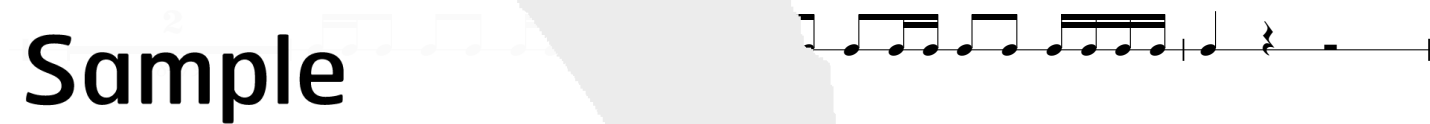
mp **6/4**



Presto ♩ = 170 **4/4** *f*



mf



mf



ff



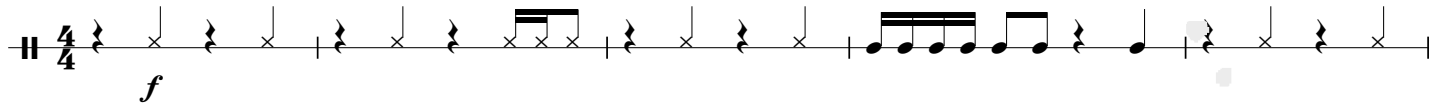
Sample
Image

Rock Out

Chris Roode

Allegro ♩ = 130

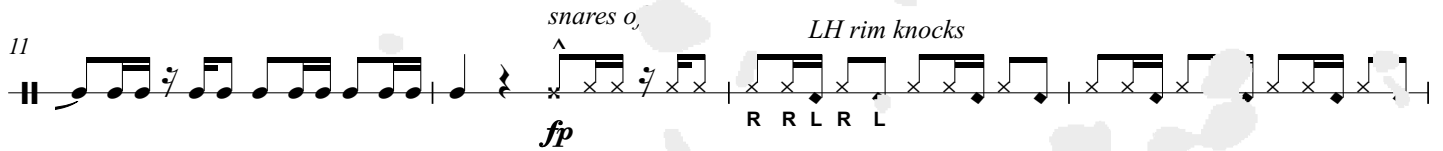
1
4/4 *f*



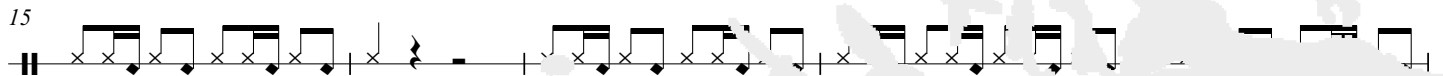
6



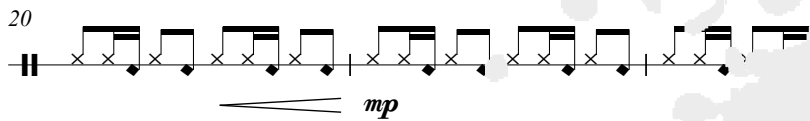
11 *fp* *snare o* *LH rim knocks*
R R L R L



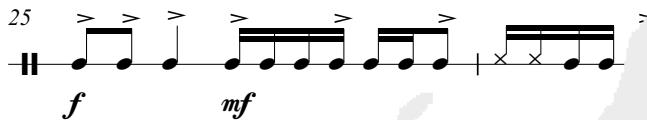
15



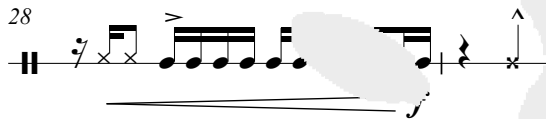
20 *mp*




25 *f* *mf*



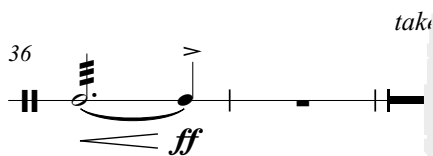
28 *f*



32



36 *take* *ff*



Sample Image

43 Musical notation for measures 43-47. It features a series of eighth-note patterns with accents. A fermata covers measures 45-47, with a '3' above it. The piece concludes with a final eighth-note pattern marked *f*.

49 Musical notation for measures 49-52. It includes eighth-note patterns with accents and triplets. The piece ends with a final eighth-note pattern marked *f*.

53 Musical notation for measures 53-56. It features eighth-note patterns with accents and a triplet.

57 Musical notation for measures 57-61. It includes eighth-note patterns with accents, a 'G.P.' (Grave) section, and dynamic markings *p*, *ff*, and *pp*.

62 Musical notation for measures 62-65. It features eighth-note patterns with accents and a triplet.

Rhythmic notation for measures 66-75, consisting of eighth notes with 'x' marks. The sequence is labeled 'R L R R L'.

Musical notation for measures 76-77. It features eighth-note patterns with accents and a triplet. The time signature changes to 6/4. The piece ends with a final eighth-note pattern marked *mp*.

Presto ♩ = 170

Musical notation for measures 78-81. It features eighth-note patterns with accents and a triplet. The time signature is 4/4. A fermata covers measures 76-77, with a '2' above it. The piece ends with a final eighth-note pattern marked *f*.

Sample
Image

Musical notation for measures 82-85. It features eighth-note patterns with accents.

Musical notation for measures 86-89. It features eighth-note patterns with accents.

Musical notation for measures 90-93. It features eighth-note patterns with accents and a triplet.

São Paulo Parade

Chris Roode

Samba ♩ = 110
snare off

ff *mf*

5 *f*
R R R L R R R L R L R R L R

8 R L L L R

12

15

19

♩. = ♩

23 *mf*

29

35 *snare off*

Sample Image

41 *mp*

44 *f*

47 *mf*

50 *f* *snare on*

57 *fp* *ff* *snare off*

63 *pp*

Sample Image

dim. al fine



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 performance 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")



creativity in percussion™