



Snared

by Dan Moore

A Collection of 10 Concert Snare Drum Solos

Grades 2 to 4

SNARE DRUM

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Table Of Contents

Solo 1 - <i>Snared</i>	4
Solo 2 - <i>Befuddled</i>	6
Solo 3 - <i>Entangled</i>	8
Solo 4 - <i>Hijacked</i>	10
Solo 5 - <i>Hoodwinked</i>	12
Solo 6 - <i>Cornered</i>	14
Solo 7 - <i>Snagged</i>	16
Solo 8 - <i>Captured</i>	18
Solo 9 - <i>Hooked</i>	20
Solo 10 - <i>Bamboozled</i>	22

About The Author

Dan Moore has been playing the snare drum for more than forty years and has performed on the instrument (and many others) around the world as a soloist and with all types of musical ensembles. He got hooked on the snare drum from the very beginning of his career, and he continues to practice, play, and compose for the instrument.

Dr. Moore is Professor of Percussion and Director of the award winning percussion program at The University of Iowa. He is a signature mallet artist for Innovative Percussion, an International Performing Artist for Yamaha, and a performing artist for Sabian Cymbals and Sounds. His music is published by Row-Loff Productions, Innovative Percussion, and Cricket City Music and Media.

Visit Dan Moore at www.dan-moore.com.

Performance Notes

Snared is a collection of 10 concert snare drum solos for the aspiring percussionist. When writing for younger players, I try to remember what it was like to be learning to play the snare drum: I wanted to have fun and play cool sounding pieces. With this collection, I've composed solos that I would've enjoyed playing when I was first starting out. Use them to explore musicality and expressive drumming, different sticking combinations, chops development, and creativity. These are concert style solos, but it is a good idea to learn them with open (double-stroke) rolls first to get the metering down, then move on to buzz rolls. (For more information about metering rolls, check out the *Snare Drummer's Toolbox*, also available from Row-Loff).

Solo #1 - *Snared* (grade II)

Watch the stickings on this one. It should have a good groove throughout.

Solo #2 - *Befuddled* (grade II)

My first drum teacher always said, "Anything you can do starting on the right hand, you should be able to do starting from the left." Here's your chance to give this a try.

Solo #3 - *Entangled* (grade II)

Have fun with this one. Add some funny sound effects during the fermatas and in the rests between phrases. Maybe have a friend play the sounds for you. Be creative!

Solo #4 - *Hijacked* (grade III)

The left and right accents should be balanced. Rhythms for this piece were hijacked from composer William Kraft's *French Suite*.

Solo #5 - *Hoodwinked* (grade III)

The theme is presented in the first eight measures. Make sure that the audience can follow it throughout the variations.

Solo #6 - *Cornered* (grade III)

Be careful not to rush when switching between triplets and eighth-notes, and watch the stickings. This one should have a very relaxed sound, but keep the eighth-notes straight and not swinging.

Solo #7 - *Snagged* (grade IV)

This solo might seem to have some snags in it at first, but with a little practice it will sound pretty cool. Watch the beams — they can help with the phrasing once you get used to seeing them.

Solo #8 - *Captured* (grade IV)

This one can also be played in a rudimental style with open rolls. It should sound like music from a movie soundtrack.

Solo #9 - *Hooked* (grade IV)

Play this with lots of energy. The repeated phrase heard in the first two beats should always be played clearly so it really hooks the listener into your performance.

Solo #10 - *Bamboozled* (grade IV)

Don't be bamboozled by this one. Sometimes it sounds like 2/4 or 3/4 or 4/4 meter, but count carefully and don't lose track of the 5/4 time signature.

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$\text{♩} = 100-120$

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

mf

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

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

A

R L R L R L R R L R L R L R L L R L R L R L R R L R L R *rim shot*

f

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

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

B

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

Befuddled

by Dan Moore

Quick and Smooth ♩ = 132-148

1 R R R R 2 R R R R L 3 R R R R 4 R L R R R L 5 R R R R

mf

6 R R R R L 7 R R R L R 8 R R L R 9 L L L L 10 L R L R L L

A

mf

11 L L L L 12 L R L L L R 13 L L L L 14 L R L R L L 15 L R L L R L

16 L R L L 17 R R R R 18 R L R R R L 19 R R R R 20 R R L R L R

21 L L L L 22 L R L L L R 23 L L L R L 24 L L R L 25 R R R L R L

B

mf

26 R R L R R 27 R R R L R 28 R R L R R 29 L L L R L R 30 L L R L R L

C

31 L L L L 32 L L L L 33 L L L L 34 L L L L 35 L L L L

Hijacked

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Presto ♩ = 144-162

6 8 *f*

Musical staff 1: Sixteenth-note runs, measures 1-5, forte (f). The staff is in 6/8 time. Measures 1-5 each contain two groups of eighth notes, each group consisting of two sixteenth notes. The notes are G4, A4, B4, C5, D5, E5, F5, G5.

6 7 8 9 10 **A** *p* *mf*

Musical staff 2: Sixteenth-note runs, measures 6-10, piano (p) to mezzo-forte (mf). Measure 6 has two groups of eighth notes. Measure 7 has two groups of eighth notes. Measure 8 has two groups of eighth notes. Measure 9 has a quarter rest followed by a quarter note G4. Measure 10 has two groups of eighth notes. A box labeled 'A' is above measure 10. A dynamic hairpin indicates a change from p to mf.

11 12 13 14 15

Musical staff 3: Sixteenth-note runs, measures 11-15. Each measure contains two groups of eighth notes, each group consisting of two sixteenth notes.

16 17 18 19 20

Musical staff 4: Sixteenth-note runs, measures 16-20. Each measure contains two groups of eighth notes, each group consisting of two sixteenth notes.

21 22 23 24 25

Musical staff 5: Sixteenth-note runs, measures 21-25. Each measure contains two groups of eighth notes, each group consisting of two sixteenth notes.

B 26 27 28 29 30 *f*

Musical staff 6: Sixteenth-note runs, measures 26-30, forte (f). Measure 26 has a quarter rest followed by a quarter note G4. Measure 27 has a quarter rest followed by a quarter note G4. Measure 28 has two groups of eighth notes. Measure 29 has two groups of eighth notes. Measure 30 has a quarter rest followed by a quarter note G4. A box labeled 'B' is above measure 26. A dynamic hairpin indicates a change to f.

31 32 33 34 35 **C**

Musical staff 7: Sixteenth-note runs, measures 31-35, faded. Each measure contains two groups of eighth notes, each group consisting of two sixteenth notes. A box labeled 'C' is above measure 34.

Captured

by Dan Moore

♩ = 116-120

f R L L R L L

R L L

R L L *ff* A

mp *ff* *mp*

f R L L

R L L

B

Bamboozled

by Dan Moore

♩ = 132-144

Musical staff 1: Treble clef, 5/4 time signature. Starts with a half note G4, followed by a quarter note A4, then a quarter note B4. A triplet of eighth notes (C5, D5, E5) follows. A quarter note F5 is marked with a fermata. A half note G5 is marked with a '2' above it. A quarter note A5, quarter note B5, quarter note C6, and quarter note D6 follow. A quarter note E6 is marked with a fermata. A quarter note D6, quarter note C6, quarter note B5, and quarter note A5 follow. The staff ends with a quarter rest.

Musical staff 2: Treble clef. Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G4.

Musical staff 3: Treble clef. Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G4. A fermata is placed over the quarter note G4. A dynamic marking *p* is below the staff. A dynamic marking *f* is below the staff.

Musical staff 4: Treble clef. Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G4. A fermata is placed over the quarter note G4. A dynamic marking *p* is below the staff. A dynamic marking *f* is below the staff.

Musical staff 5: Treble clef. Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G4. A dynamic marking *p* is below the staff. A box labeled 'A' is to the left of the staff.

Musical staff 6: Treble clef. Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G4.

Musical staff 7: Treble clef. Starts with a quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note D5, quarter note E5, quarter note F5, quarter note G5, quarter note A5, quarter note B5, quarter note C6, quarter note D6, quarter note E6, quarter note D6, quarter note C6, quarter note B5, quarter note A5, quarter note G4.