Snared

by Dan Moore

A Collection of 10 Concert Snare Drum Solos

Grades 2 to 4

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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.

Solo #1 - Grade II

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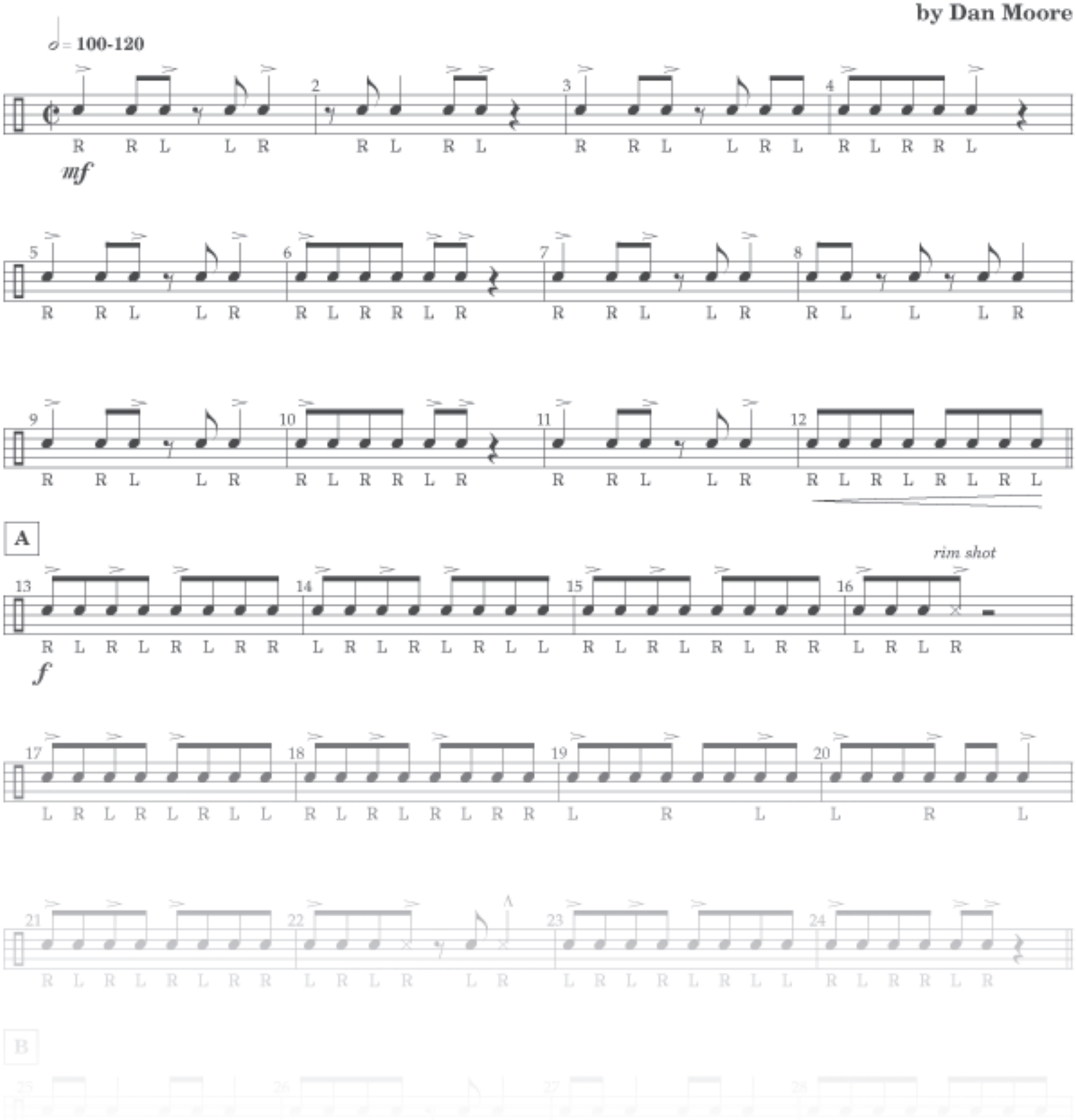

Solo #2 - Grade II

Befuddled

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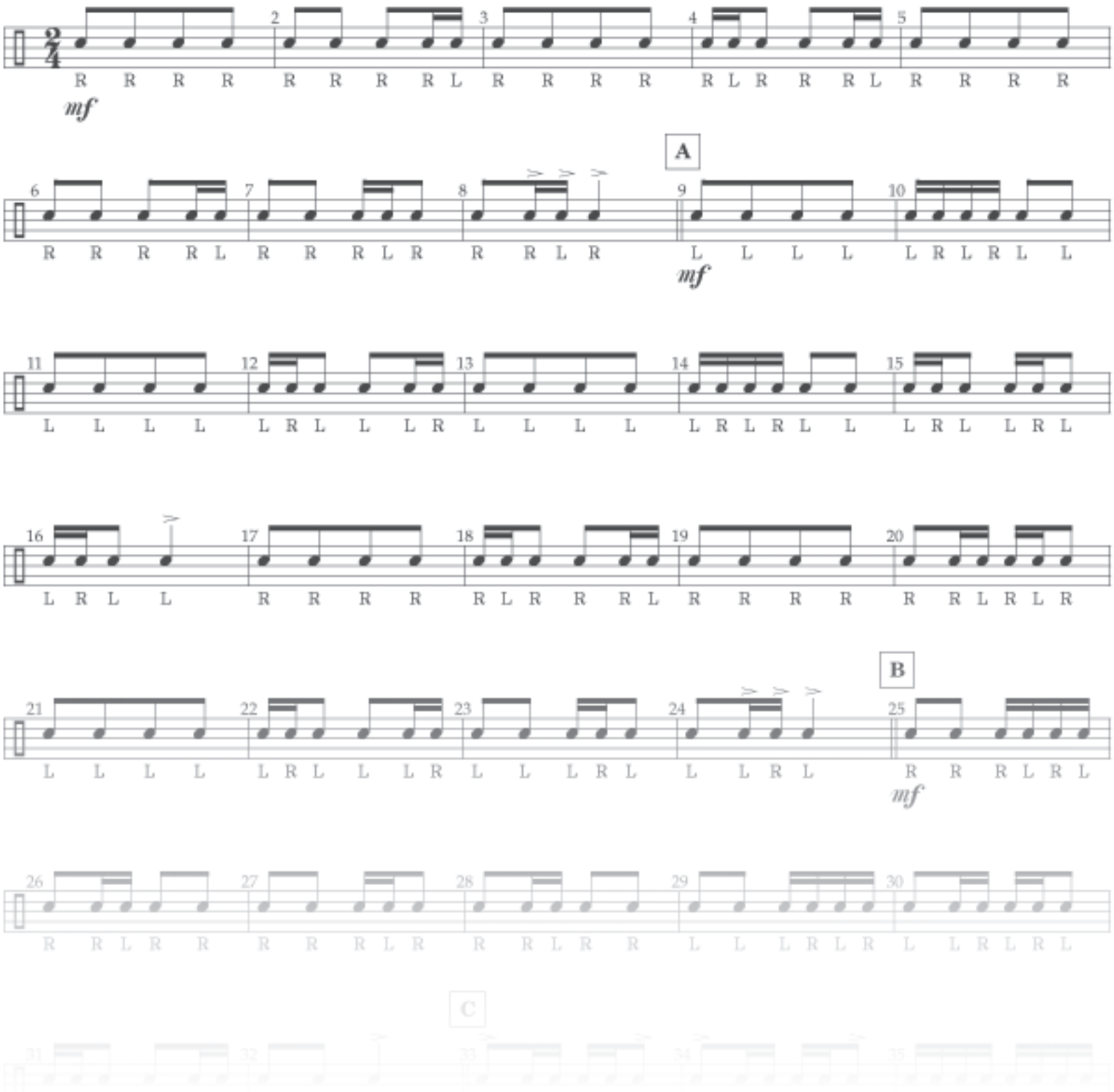
Quick and Smooth ♩ = 132-148



Solo #4 - Grade III

Hijacked

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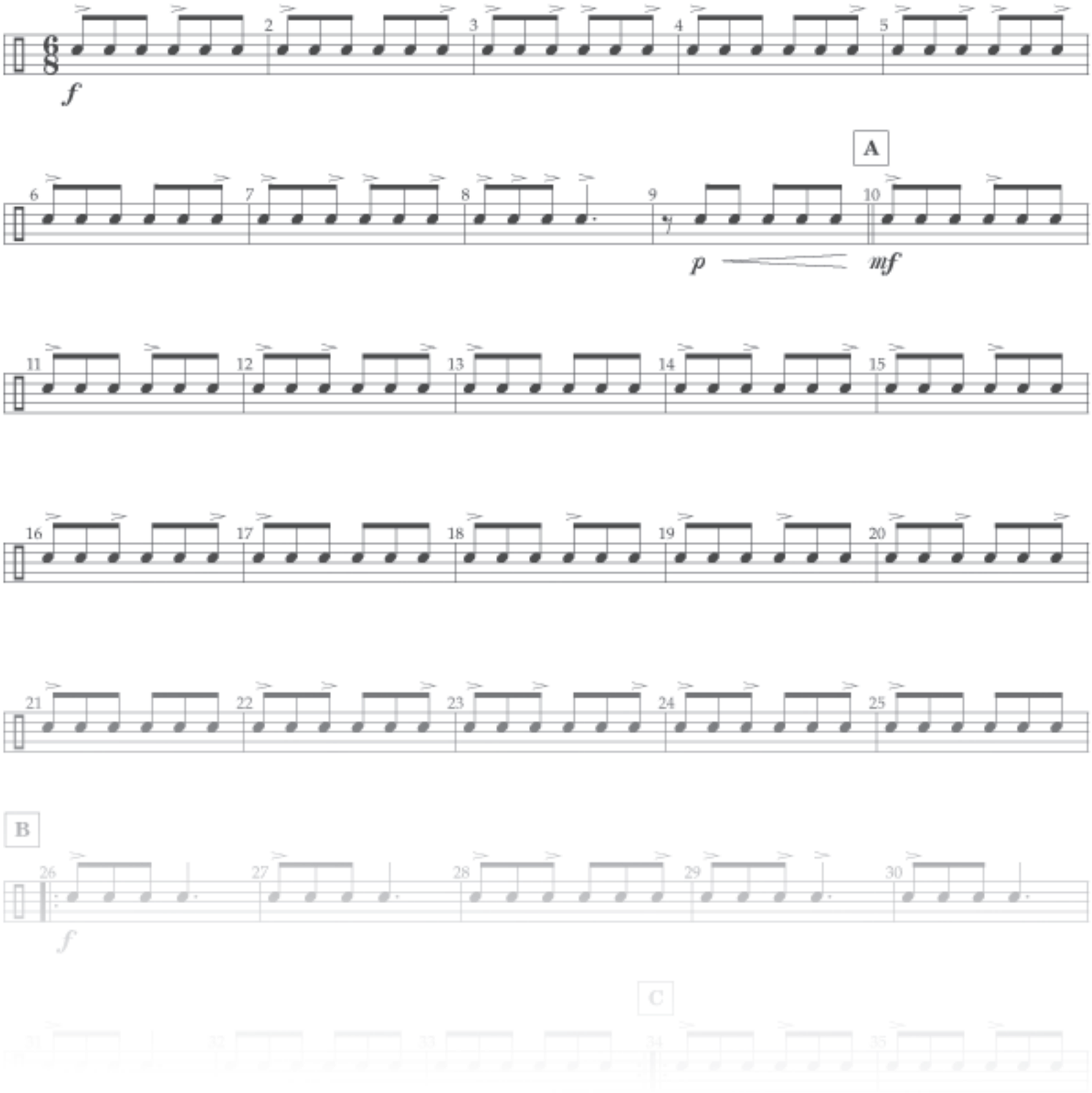
Presto ♩. = 144-162



Solo #8 - Grade IV

Captured

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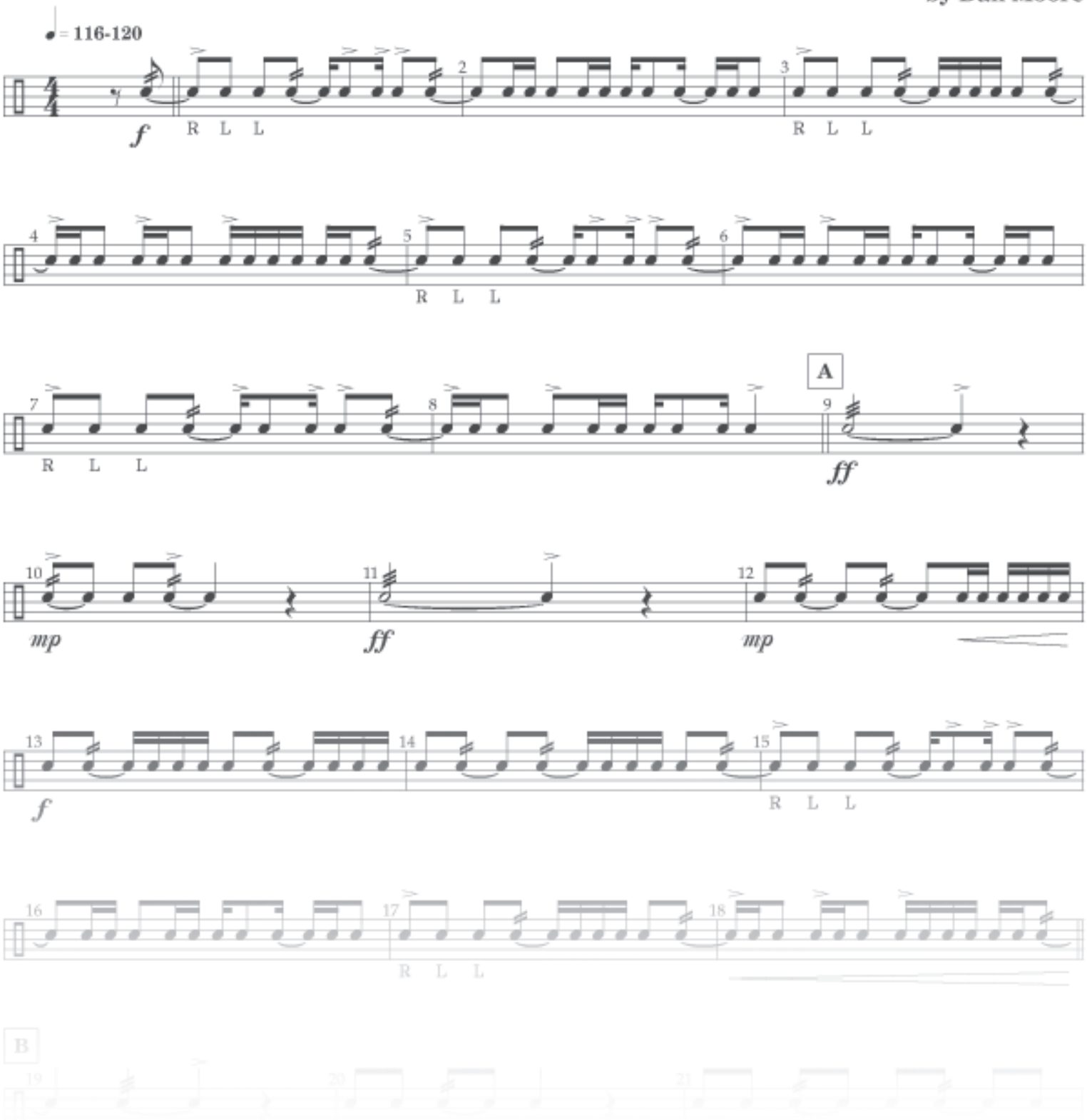
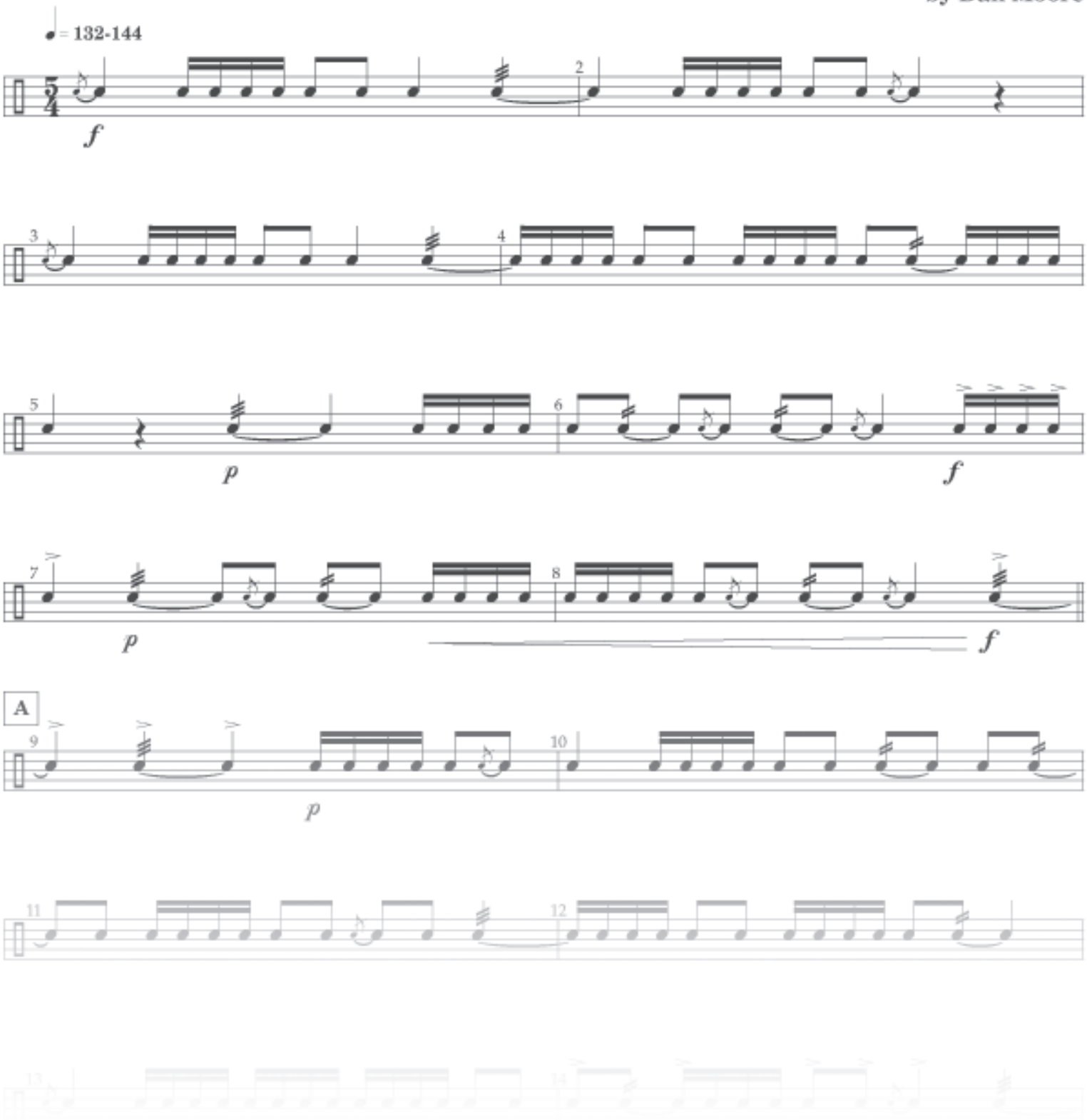


Solo #10 - Grade IV

Bamboozled

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