

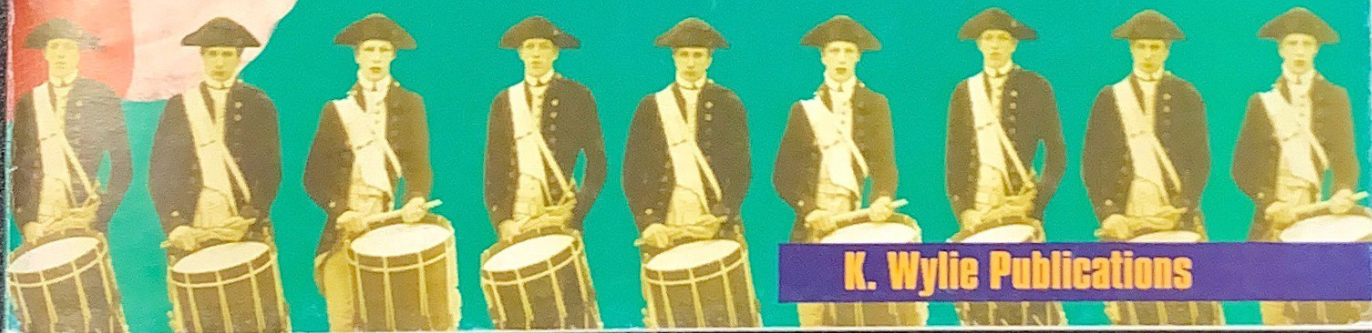
20 Solos for the Young Snare Drummer

by Kennan Wylie

YHS Bands

A contemporary collection of short solos designed to further the technical and musical skills of the beginning snare drummer.

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K. Wylie Publications

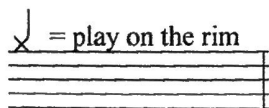
Contents

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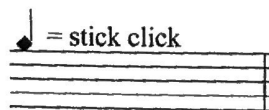
	Page
Performance Notes	3-4
Sweet & Simple	5
Sittin' Three Deep	6
III Get The Groove	7
III Dynamically Delightful	8
IV Country Cookin'	9
Actually Accented	10-11
Bumble-Bee Buzz	12
Delicious Diddles	13
IV Green Eggs and Flam	14
IV Keep It Right there	15
III 8 Ball Willie	16-17
IV Sweet Singles	18-19
Red Ruff Special	20
IV Rollin' Down The River	21
Paradiddle Punch	22
Cut To The Chase	23
Rock-N-Roll	24-25
IV Sugar And Spice	26-27
Last Chance	28-29
Clean Out The Closet	30-31

Dedicated to my daughter Meredith Claire

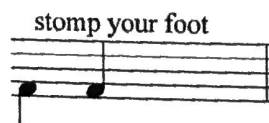
Legend



Tap the rim of the drum with the shoulder of the stick.



Tap the shoulder of the stick in use on the shaft of the other stick.



Stomp your foot, notated by the bottom space.

Performance Notes

Sweet & Simple

This solo is designed to establish good control over basic quarter note and 8th note rhythms. Try to keep both sticks the same height for an even sound and consistent tempo. Observe all dynamics for maximum contrast and have fun with the variety of special effects.

Sittin' Three Deep

This 3/4 meter solo is another attempt to help master some of the most basic rhythms. Pay special attention to the 1st and 2nd endings, as well as the coda section. A new special effect is added towards the end by placing the left stick on the performers' cheek and bending the pitch while tapping the right stick on the left stick.

Get The Groove

Basic 16th note rhythm patterns are involved here. Be sure to observe the written sticking. Note that this is the first solo to make use of different beating areas on the drum (letter B and letter D). Also make sure you can identify any usage of the paradiddle rudiments.

Dynamically Delightful

First use of extreme dynamic markings. It is recommended that the performer design a "stick height system" before starting this solo. This will help the performer remain consistent with his/her dynamic contrast. Note that the ruff rudiment appears as well as some basic 8th note triplet figures.

Country Cookin'

A fun piece with a little bit of "home cookin'" for everyone. Be sure to find the new 16th note rhythm introduced here. Also notice that the use of a backstick is used in the D section. This can be played by extending the right hand forward as if you were going to do a handshake. Try to keep the sound quality of the r.h. backstick as consistent as possible.

Actually Accented

A great solo to work on defining "accent" and "tap" height. Lots of accent work in this solo will encourage the performer to use two heights most of the piece. Some really cool rim work on this tune, you'll dig it! It is highly suggested that the use of a metronome in the early stage of learning this solo may prevent potential problems in the future.

Bumble-Bee Buzz

As suggested from the title, this particular solo is geared towards the development of the concert style roll (closed). The tempo marking will allow the player to maintain a 16th note based buzz roll. When playing at faster or slower tempos, the base of the roll may need to be altered. Be aware of the *Fine*, which is located on the downbeat of measure 8 after the *D.C.*

Delicious Diddles

Here is a great opportunity to apply the double bounce stroke. Try to relax and get a smooth bounce. Avoid grinding the diddles into the drumhead. The 5, 7, 9, and 17 stroke rolls are used in this solo as well as some isolated single diddle passages.

Green Eggs and Flam

This solo is designed to expose the performer to a variety of some of the most common flam rudiments – flam accent, flam tap, and flam paradiddle. Work on defining the grace note height. Try to produce consistent flam sounds from right to left hand.

Keep It Right There

A nice variety of rudiments and tasty dynamics in this one. A few newer rhythms are also worked in throughout. A challenge in this selection is the ability to keep the tempo "right there" while sliding through various musical passages. Highly suggested to practice with a metronome here.

8 Ball Willie

A 6/8 solo intended to expose the performer to music in triple meter. All rolls should be played concert style (buzz). It is suggested to learn the piece in the early stage by using the 8th note as the pulse. Try to increase the tempo and use the dotted quarter note as the pulse to achieve a "2 beat" feel per measure.

Sweet Singles

The single stroke rudiment is utilized in the construction of this solo. Be sure to subdivide the 16th note triplets with an 8th base. Observe the sticking closely. Use a smooth rebound stroke and stay relaxed while maintaining a consistent stick height.

Red Ruff Special

Every snare drummer should be able to execute the ruff rudiments. The performer can buzz the two grace notes or keep them tight and open. This will vary upon the musical situation. Note the rim pattern between hands at letter D.

Rollin' Down The River

A musical review of all basic rolls learned thus far. Avoid slowing down the rolls, especially the half note roll in measure 33. Keep your hands moving 16th note base during the rolls. Try playing thru the piece using only the "roll skeleton" in place of the rolls. This piece will make a great recital or concert selection.

Paradiddle Punch

This solo includes various combinations of the single and double paradiddle. Try to keep the double sticking of the paradiddle very smooth and avoid too much stroking. Notice that some of the rudiments are accented. Make these adjustments within your stick height system.

Cut To The Chase

A great piece to practice playing rhythms in cut time. Remember that in cut time, the metronome should keep the half note pulse, which will have 2 beats per measure. The half note roll will become a 9-stroke roll and the quarter note roll will become a 5-stroke roll. Be aware of the flamcue rudiment in measure 34.

Rock-N-Roll

This is a neat solo with a little bit of something for everyone. Nice mixture of flam and roll rudiments. Some tasty accent work at letter A. Try to avoid rushing the 8th note rest in the A and D section, as well as the stick clicks in measure 28. Have fun with this one! Contact the author at www.kwylie.com if interested in obtaining a CD accompanied recording to this solo.

Sugar And Spice

The 7-stroke tap roll starts this selection off with a bang. Work for precise height definition, especially with the section at letter F. Observe the tie marking in measure 2. The rim shots in measure 34 and 36 are performed by striking the drum just slightly behind the normal beating area while simultaneously allowing the shaft of the stick to strike the rim of the drum.

Last Chance

Pay special attention to the written sticking. The use of both rudimental (open) and concert (closed) are incorporated in this piece. The special marking used in measure 17 – 18 means to repeat the previous two measures (15 – 16). Be careful with stick heights in the F section. The performer can choose at his/her own discretion the optional last measure for the ending.

Clean Out The Closet

This final solo has just about everything the young snare drummer can want. The section at letter B will prove to be very fun after it is mastered. As always, be careful with heights and practice with the metronome. And have some fun!

♩=100-110
edge

Bumble-Bee Buzz

K. Wylie

A

to center > center >

R LRLR R LRLRL R LRLR RR RR R R L R R R

pp *cresc.* *ff* *sfz* *mf*

7 *Fine* > > > > > >

R R L R RLRLRLRL RL L L L R RL RL L L L R

pp *f* *p* *ff* *p*

13 > > > > > >

R L L L R RR RL RL L L R RR RLRLR RLRLR

ff *p* *ff* *p* *ff* *mf*

18 > > > > > >

R RR RL RRRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

C

23 center to edge

RRRLRLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

f *dim.*

D

29 edge > > > > > >

RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

p *ff* *f*

35 3 3 > > > > > >

RLRLRL RLRL RL RL RL RL RL RL RL RL RL RL RL RL RL

p *f* *p* *f*

E

41 > > > > > >

RLRLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

p *f* *p* *f*

47 > > > > > >

RRRLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL RLRL

ff *dim.* *pp*

to edge D.C. al Fine

♩=80-100

Delicious Diddles

K. Wylie

RLRLRL RLRLRL RLRLRL R R RLR L RLR L
f *mp* *cresc.*

7
RLRLRL RLRLR *f* R L R R R RRLRLR R R RLRLRL

14
RRLRL L L R R RRLRL R L R RLRL RL

20
R L R RLR RLR RRR RLR RLRLRLRL R R
p *mp* *mf* *f* *p* *f*

25
RLRLRL RLRLRLRL RLRLRL RLR R RLRLRL RLRLRLRL

31
RLR RLL RLRLR *mp* R RL L R RL L R R L RLRLR *f*

37
R RL L R RL L RL RLRL RLR RLRLRLRL R
f

43
RLRLR RLRLRL RLR RLR RLR R LRL R
f

50
LRL R LRL R RLRLRL RLRL L RLRL L R RRL
p *f* *ff*

Green Eggs and Flam

K. Wylie

♩=84-88

RLRL LRL RLR L RLRL LRL RLR RLRL L
mf

A

6 RLRL L RRR L R RL RRLRRL RLR RRR R
mp

B

12 RLRL LRLLR LLR LR LRRL L R RLRL RLRLR L
f

18 RLRLR L RLRLRLRL RLRLR L RLRLR L RLRLR L

C

23 RLRLRLRL RL R RRLRLRL R R RRRR RLRL

29 RRLRLRL RL R RRLR LRL R RL RRLRRL RLRLR
mp *f* *mf*

35 RRRR RLRR LRL RRLRRL RLRLR RLRR LLLL RL R
f

D

41 RLRL RLRL RLRLRLRL RLRLRLRL RLRLRL
mf *pp* *f* *p* *f*

E

47 RLRL RLRL RLRLRL RLRLRL RLRLRL RLRLRL RLRLRL
subp *f*

I have a plan

29

R R R R L R R R R R R L R R R R L R L R L R L R L R L R B B

p *ff*

D

33

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

mf

37

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

41

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

E

45

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

f

49

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

p *f* *p* *f*

53

R R L R R R L R R R R R L R L R L R B B

p *f* *ff*

NYSSMA 2009 **IV**
Sweet Singles

K. Wylie

♩=90

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

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

A

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

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

B

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

C

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

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

♩=100-110

Red Ruff Special

K. Wylie

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

f mp f mp

6

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

cresc. f p mp

A

11

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

mf f

16

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

mf

B

22

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

mp

C

edge

28

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

mp cresc.

33

B L R L R L R R R R L L R R R R L B L R L R L

f

D

39

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

p f sfz

♩ = 84-96

Rollin' Down the River

NYSSMA IV

2009

K. Wylie

5

R RLRLR RLRL R RLRLR RLRLR R RL LR RR RRLRLLRR R

f *p*

6

RLRL LRLRLRL LRL R LR RLRL RLRL LRLRLRL LRL RRL LRLRLRLRL

mp

9

R LR RR RL LR R L LR RLRL LRLRRL LRL RLRRLRL L R

mf

13

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLR

f

17

RLRLRLRLRLRLRLRL RLRLRLRLRLRLRLRL RLRLRLRLRLRLR R

fp

22

RRLRLRLRRLRLRL RL RL RLRLRLRLRLRL RL RLRLRLRLRLRLRL RL RLRLRLRLRLRLRL

ff

26

R L R RLRL R L R RLRL RLRLRLRLRLRLRLRL RRR RRLRLRL

f p f p f

30

RLRLR RLRLR RLRLRLRLR RLRLR RLRLR RLRLRLRLR

f

34

RLRLRLRLRL RLRLRLRLRL RLRL L RRL R RLRL RRL

f

X = Rim ↓ = stick click pp = STOMP FOOT

22

R L R L R B R L R L R L R L R L R L R B

25

D.S. al Coda

R L R L R L R L

F \emptyset

R L R L R L R L R L

28

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

31

mp *cresc.* ----- *ff*

foot stomp

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

Last Chance

K. Wylie

A

$\text{♩} = 100$

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

B

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

C

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

D

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

16 2

R L R R R R R

19

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

Clean Out the Closet

K. Wylie

♩=96-104

3

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

f

3

6

A

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

6

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

B

9

Back Stick

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

mp *f*

12

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

14

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

mp *ff*

16

6

C

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

p *f* *mp*

