

Junior Snare: Audition Solo, Allegro

- Observe the accents carefully in this solo. Try to make a noticeable difference between accented notes and unaccented notes, especially in the first measure.
- Be aware of dynamics throughout the solo. Crescendos and decrescendos should be relative to the written dynamic level.
- Measures 9 through 11 call for *subito* dynamic changes (quickly or suddenly). Changing your stick heights and your playing area on the drum will help achieve the sudden dynamic changes.
- In this solo, all flams, rolls, and ruffs can be played on the same hand - RH for those of us right-handed players (LH if you prefer left-handed rudiments).
- The rolls in measure 8 should have clear releases. (The release is also accented which will help)
- For this solo, a sixteenth-note roll base (skeleton) works well.
- In the region ending, be aware of the many dynamic changes. *ff* to *p* spans 5 dynamic levels. *p* should be played close to the edge of the drum with smaller stick heights while *ff* should be played just off-center with larger stick heights.
- *In the all-state ending, there are no accents until the very last bar. Be sure not to accent releases of rolls, or any of the syncopated rhythms leading up to the last measure.

*Applies to All-State Ending only

Clinic Snare: Audition Solo, Con Brio

- The first 3 measures (and beat 1 of measure 4) have a decrescendo from *ff* to *p* with constant sixteenth notes. Even sixteenth notes are very important here and the accents should be relative to the decrescendo.
- The *fp* on beat 1 of measure 5 means that you should play the roll release (first eighth note in the measure) at a forte dynamic level, and then immediately drop down to a piano dynamic level.
- A sixteenth-note roll base (skeleton) will work well for this solo.
- The accent pattern in measure 15 is the same as in measure 2. Measure 15 should be played the same as measure 2 while doing a buzz roll on top of the accent pattern.

- The difference between accented notes and unaccented notes is very important in this solo. Avoid adding accents to flams or other syncopated rhythms that do not have accents written.
- In the region ending, pace your decrescendo carefully. It spans multiple bars similar to the beginning of the solo.
- *For the all-state ending I suggest practicing it under tempo to begin and work up the speed as you practice. Continue to use a 16th note roll base, and try to avoid “flat” flams.

*Applies to all-state ending only

Senior Snare: Audition Solo, Maestoso / Allegro

- Due to the slow tempo at the beginning of this solo, I suggest using a 32nd note roll base (skeleton). Sixteenth notes and sixteenth note triplets are just too slow at this tempo for rolls.
- It is very easy to accent unaccented notes in this solo. Try to avoid accenting flams, ruffs, or any other ornament that does not have an accent written.
- Once you get to measure 5 where the tempo change occurs, your roll base can change to sixteenth notes.
- In measure 6, put the four eighth notes with flams on the same hand to help with consistency in sound.
- In the region ending, be careful transitioning from triplets to sixteenth note rhythms. Use a metronome to help with measure 9a and 10a.
- *In the all-state ending measure 9b starts at *pp* and immediately starts to crescendo until measure 11b. While the written crescendo does not start until measure 10b, I suggest that you increase your volume slightly through measure 9b and then crescendo the rest of the way to *ff* to measure 11b.

*Applies to all-state ending only