

Festival Snare Drum Duets

by John H. Beck

Contents

Title	Grade	Page
1. Fugue	3	4

Fugue - the most highly developed form of contrapuntal imitation, based on the principal of the equality of the parts. The opening statement is presented by one player, then is taken over by the other player, and then equality is developed throughout the piece. This duet is not technically difficult, but should be a musical treat to perform.

2. Waltz For Two	3	6
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Hidden within the rhythmic patterns are the rudiments: flam accent #1, flam accent #2, and double paradiddles. Follow the sticking carefully to perform these rudiments well, and always maintain a waltz feel throughout.

3. Jazzy	3+	8
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The rhythm of the first three measures can be thought of as a jazz chart played on the snare drum. The real interpretation comes from playing the two eighth notes with a swing feel. Think of drum set playing while playing this duet.

4. March	3+	10
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This march can be considered a concert march. Therefore the sticking is left to the performer. It is march-like rather than a drum cadence. The dynamics are very important to give the duet a musical feeling.

5. Take Five	4	12
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Always count to five in this duet. The pattern will vary from 2-3 or 3-2 but counting five beats in each measure will assure that you will not get lost. The roll patterns are either five stroke rolls or nine stroke rolls, and always perform with good dynamic contrast. Sticking is up to the performers.

6. Bolero	4	14
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The bolero rhythm was made famous by Ravel in his composition "Bolero" where the snare drum plays the bolero rhythm from beginning to end. Ravel's composition is in 3/4 meter - this duet uses the bolero rhythm but it is written in 4/4 meter. The rhythm is performed by each player and then goes into many variations between players. It is suggested that the sticking of the bolero rhythm, found in the first measure and a half, be used throughout the duet.

7. Freely	4	16
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Freedom is always an enjoyable experience, and this duet gives the players just that - freedom to interpret the notes as they feel. There are no bar lines, only suggested tempos. There should be a stop between each letter to think about the next tempo before playing it. Letter F is marked rubato which means the tempo of the quarter note can be manipulated to suit the players feelings. Letter H sets a tempo which should be steady, but at Letter I the tempo should accelerate to the end.

8. Paradiddle Parade	4	18
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Imagine you are in a parade and the drum cadence is based on the paradiddle. Each player gets a chance to play the paradiddle pattern while the other player plays flams much like the bass drum part. Variations occur, but remember to always play the accents on strong beats with a down stroke and the accents on the up beats with an up stroke. Follow the sticking carefully.

1. Fugue

Grade 3
duration 2:20

$\text{♩} = 88$

1st Snare Drum

p

2nd Snare Drum

5 9

p *f*

13

ff

17

mf

21

p

25



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5. Take Five

Grade 4
duration 2:40

♩ = 168

f

f

9

p

p

17

f

f

25

p

p

mf

f

f

mf

33

p

p

41

5



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6. Bolero

Grade 4
duration 2:30

♩ = 69

RLRLRLRLRLRLRL RLRLRLRLRL

p

mf

RLRLRLRL RLRLRLRLRLRLRLRL

p

mf

f

p

p

13

p

p

19

p

p

22

p

p



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Grade 4
duration ca. 2:30

7. Freely

A $\text{♩} = 108$ **A1**

p *accel.* *f* *rit.* *f* *rit.* *p*

B $\text{♩} = 108$ **B1** **C** $\text{♩} = 120$
Play 4x

p *f* *f* *p*

Play 2nd - 4th x 3 3 3 3 3

D Play 4x
Slow to fast

p *f* *f* *p*

R L R L etc. Connect each event

E $\text{♩} = 120$
Play 6x

mf *mf*

F Rubato $\text{♩} = 60$

f *p* *f* *p*

p *f*

p *f* *ff*

mp *mf*



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