

Global Drumming

(10 Snare Drum Solos In Styles From Around The World)

by Kevin Mixon

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Introduction

The snare drum, though it has variations and use in some parts of the world, has prevalence in orchestral and wind band ensembles with western ancestry. The three areas of orchestral percussion study, snare drum and accessories (cymbals, triangle, tambourine, etc.), timpani, and keyboard percussion, is expansive and requires a considerable effort to reach proficiency. As a result, students often do not have time to learn other percussion styles and techniques. Consequently, students often do not develop technique necessary for other world musics involving hand drums or pop/jazz music techniques for drum set. While still allowing reinforcement of rudiments and other guidelines for snare solos at evaluation festivals, this collection of solos provides an introduction to varied popular and world musics and techniques.

Even though authenticity is considered in all solos, it must be remembered that the complexity of meters, rhythms, phrasing and other characteristics of the musical styles introduced here are more advanced and terminology may vary by region or even amongst individual players. Since these solos are played on the snare drum and not a drum set, hand drum, or other authentic percussion instrument, some obvious modifications have been made. Thus, the timbres, techniques, and descriptions of music style here should serve as an introduction for further study on authentic instruments with music written specifically in the given style.

Bateria calls for the use of brushes and *Doumbek* uses hard felt mallets. Though the solos can be played with drumsticks only, it is recommended that students learn how to play with these additional striking implements because students often will be required to use them in ensembles and will also have to switch mallets/sticks/brushes during performance. When performing the pieces with these striking implement changes, students should learn to switch by using a portable percussion stand or simply a music stand covered with a towel to keep items from falling and also dampen any extraneous sound made while switching during performance. There are solos during which students will ride on the drum shell or rim (*Tabla, Taiko, Trap Set*), which will develop two-way hand coordination needed for other percussion instruments including drum set.

Son Clave

The most common *clave* (*klah-vay*) pattern used in Cuban popular music is called the son clave, named after the Cuban musical style of the same name. The traditional clave rhythm can be 3-2 or 2-3. The 3-2 clave is introduced in measures 14 and 15, with measure 14 containing 3 accents, and measure 15 with 2 accents. These accents highlight the 3-2 clave rhythm. Though not typical in the son clave style, the 2-3 clave is a mirror of the 3-2 clave, and is demonstrated in measures 30 (2 accents) and 31 (3 accents).

The clave rhythm is often played on the percussion instrument called *claves*, which are a pair of thick wood dowels that are struck together. The claves are represented in this piece with the rim of the drum. The rim of the drum also represents the muted slap of the conga, or the striking of the shell (Spanish: *cas-cara*) of the timbales. The center of the drum (snare off) plays the open timbale or conga sound (e.g., measures 42-45). Congas, with its ancestry from Africa, are hand drums, and the timbales are toms with single heads and metal shells.

The stick scrapes and hits at the beginning and again at measure 37 represent the sound of the guiro, which is a wood gourd-like instrument that is scraped and struck with a wood beater. When scraping the stick against stick in this piece, strive for a down and up motion to elongate the sound of each quarter-note appropriately.

Grade 3
duration 2:15

Son Clave

(Cuba)

by Kevin Mixon

With a dance-like groove ♩ = 108

Snares off
While holding one drumstick tip against drum head,
scrape (o) or hit (.) with other stick (quasi guiro)

f

mf

mf

mf

p

mp

mf

mf

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