

Introduction

In this piece the composer pretends to give an indication or demonstration of scanning all the musical resources or possibilities that a snare drum has. In addition to the richness of its dynamics, is also necessary point up the timbrical variety (supported and emphasized by certain voice effects) and the expressive versatility projected by its articulation huge possibilities. Furthermore, the different pitch that can be obtained playing at different areas of the drumhead and even more multiplied by four different sizes drumheads and snare drums that offer us different melodic facilities that are extremely pointed up at bars 112 to 119. On this passage is claimed the snare drum "melodic" facet by a quotation of one of the biggest melodist composer in the Music History; it consists in create an auditive approach or illusion taken from the beginning of Franz Shubert's Symphony No. 9 in C Major, D944 "The Great". The title contains a clear onomatopoeic allusion according to the beginning of the piece's compositive material.

Snare drum requirements

We will use four different sized snare drums, if it's possible a piccolo, a regular, a low one and a tenor drum (military snare drum). Snare drum shell materials and/or snares are up to the performer but it's highly recommended to use skin or fiber skin batter heads.

Four snare drums will have a mute or damper but the type is also up to the performer, but must be same kind for each snare drum.

The stage location is also up to the performer's choice and is possible and allowed to experiment depending on the dimensions and acoustics of the place and also depending on the effects that you wish to point up: spacing, visual aspect, stereophony, etc.

About the Sticks

-regular snare drum sticks: size and type up to the performer's choice

-hard felt sticks or mallets: just for snare drum 4

-brushes: combining strokes and sweep, just for snare drum 2

-rattle mallets: with wool head and seeds inside (recovered with wool), just for snare drum 3.

A vibe mallet with a sticked on egg shaker could be an approach or example given

-superball mallet: with a big rubber ball, combining rub and strike, just for snare drum 4

-right hand fingers: striking the snares of the bottom snare drum head, like pizzicato Bartók and rub the snares (like a guitar), just for snare drum 1. Snares must be enough tensioned and the snare drum will be placed vertically on the left leg.

Graphics and indications

sord. mute

CB snares on

SB snares off



play on the centre (middle area) of the drumhead



play between the centre and the edge (intermiddle area) of the drumhead



play on the edge of the drumhead



dead stroke, played between the centre and the edge (intermiddle area) of the drumhead



roll, snare drum roll technique, pressure or speed are up to the performer but being conscious of the character, style and dynamics of each passage



stick on stick, on the air



rub stick on stick



stick on stick but bouncing one of them on the drumhead



glissando effect, pressing the drumhead centre using performer's elbow



play on the drumshell



play on rim, on this effect and the previous one, the drumshell playing, pitch and timbre variations depend on the striking area and materials you use but all these aspects are up to the performer



rimshot, striking drumhead and rim at the same time



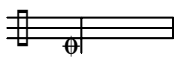
to rub or slide on the drumhead without attack using brushes or superball mallet



strike a snare of the bottom snare drum head with the fingers, like pizzicato Bartók



rub the fingers on the snares (like a guitar)



sing a vocal glissando sound from low to high pitch on the drumhead



emit a voice sound SCH



shout a high-pitched sound using the syllable ¡CA!



shout a not so high-pitched sound using the syllable ¡JA!



emit ad libitum sounds with the mouth closed