

20 MODERN SNARE DRUM SOLOS

— **A Rhythmic Journey** —

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INTRODUCTION

Hi drummers! Thank you for buying a copy of this book. I hope you'll enjoy playing through these solos and find interesting ideas that you can take home with you, add to your vocabulary and apply on the drum kit. In these 20 snare drum solos, you'll find many varied themes, including rudimental playing, triplet oriented pieces, paradiddle oriented solos, 3/4, 5/4, 7/8 time signatures, single strokes studies, a slow solo, a fast solo, roll oriented solos, rhythmic combinations, solos with rests and much more. Most of the solos are built around 4 or 8 bar phrases so that you can only focus on a small chunk of information if needed.

Practice tips: When you are working on the ideas found in this book, I would suggest that you first learn the rhythms and the stickings as slow as needed and then, once you better understand what you're supposed to play, you can add a click track to see if you can play the idea with steady time. Some of those solos are pretty difficult, so take your time and be patient. I would strongly recommend that you record yourself playing the solos to see if you are playing them as clear and articulate as you might think. I find that recording yourself is one of the best ways to make progress with your playing as you really hear what you sound like and can make the right adjustments.

The tempos suggested on the pages are the ones I was thinking about when playing them, but feel free to play them at a slower tempo if needed (or faster if you want to). For the solos played at slow tempos, feel free to add an 8th note click instead of the quarter note click that is suggested. This way, the space between the beats will probably feel more comfortable and then you can work your way to a quarter note pulse afterwards.

Regarding dynamics, most of the solos have been thought to be played with loud and soft notes. The loud notes can be played with your sticks perpendicular to the floor and the soft notes should be played about 2 inches from the surface. The idea here is to be obvious with which notes are accented and which ones are not. Record yourself and see if you hear the difference in the dynamics. You could add your own dynamics to the solos (*P*, *MP*, *MF*, *F*, etc.) if you feel like it. A few of the solos don't have accents, these ones are meant to be played at a moderate volume and focus more on the rhythms and rests. Be as precise as you can.

Acknowledgments: I want to dedicate this book to my wife, Véronique, and kids, Éloi and Mathilde for putting up with so many years of me playing rhythms everywhere I can. I love you!!

I also want to thank my mom, dad and sisters for letting me play in the basement when I first got started. I was noisy!!! (still am).

I want to thank all the teachers who have helped me along the way. I had the chance to study with Gary Chaffee and some of his ideas regarding rhythms and stickings can be found here. I would highly recommend that you get all his books from the "Patterns" series. They are filled with so many creative ideas. I also want to thank Paul Brochu, Camil Bélisle, John Riley, Gilbert Fradette, Christian Pamerleau, Philippe Brochu, Sylvain Jalbert, Michel Lambert, Claus Hessler, Max Sansalone who were all really helpful to me with their ideas and creativity.

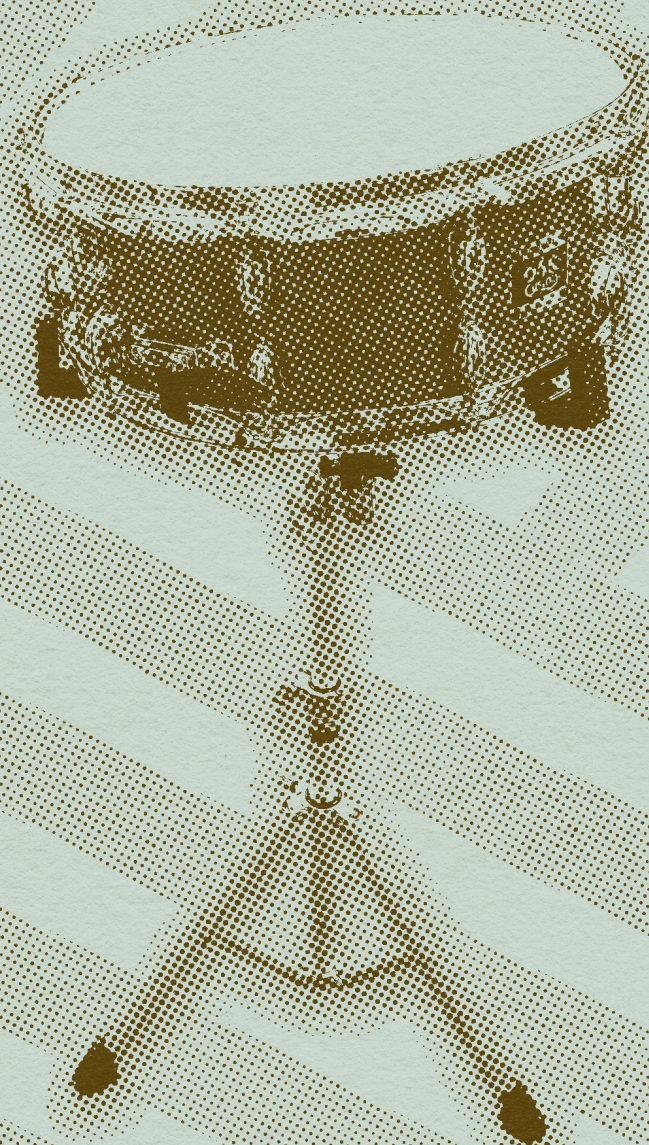
A huge thank you to drumming's Global Ambassador, Dom Famularo, who's helped me and countless other drummers shape our journey. You have left us way too soon, but left a mark that nobody will ever forget.

Thank you to Sabian Cymbals, Vic Firth drumsticks, Evans Drumheads and Prologix Percussion for their support with their wonderful products.

The book wouldn't look like it does without the invaluable help of Terry Branam, thank you so much! And thanks to Joe Bergamini for the guidance throughout the project.

Thank you to Radu Barca and Véronique Alarie for helping me proofread the book.

DRAGONFLY



Dragonfly is a study that has you playing through many variations of ternary rhythms. The piece is in 12/8 time and goes through 8th and 16th notes. The first section is based around flam variations. The B section uses paradiddle-diddles (RLRLL or LLLRR) and has you playing them with a right or a left hand lead. The C section has a slower pace with 6 stroke roll variations played in 8th notes. The D section is written so that 16th notes are inserted on various partials of 8th notes rhythms. The E section uses 8th notes and flams again but now in a 5 note grouping, meaning that a flam is played on the 1st and 3rd note of a group of notes which then creates a polyrhythmic effect of 3 against 5. The last section goes by at a fast pace with double paradiddles combined with paradiddle-diddles. Watch out the last bar of ending 1 where you'll be playing rolls creating a 3 against 4 pulse.

22

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

25 D

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

27

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

29 E

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

31

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

33

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

35 F

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

37

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

39

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