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Audio examples of all the solos in this book are available at :  
**[www.ricardoahaila.com](http://www.ricardoahaila.com)**

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# FOREWORD

*by the editor*

The purpose of **Flow in Rythm** is to present a challenging and refreshing collection of solos to the intermediate and advanced snare drummer.

The following eleven solos were inspired by both traditions of snare drum solos: Wilcoxon(rudimental) and Cirone(concert).

The solos in this book consist of contemporary rhythmic and metric vocabulary with traditional stickings. They are not intended for sight reading, but rather to be practiced carefully until they can be played correctly at tempo, and with dynamics.

The following solos are not necessarily arranged in order of difficulty, as they all present certain musical and technical challenges. They may be practiced in any order of preference.

I believe you will find them to be an excellent addition to the lexicon of snare solo materials.

\*For the drum set artist, it is recommended that certain phrases may be extracted and explored on the drum set.

This solo is in 5/4 meter, and utilizes a great deal of dynamic contrast. The stickings are simply recommendations for phrasing purposes. You may modify or disregard them to accommodate your own sense of phrasing. This solo features odd subdivisions, especially 5's, 7's, and 9's as 8ths, 16ths, and 32nds.

# Energy

*dedicated to Mark Guiliana*

$\text{♩} = 60$

The musical score is written for a single drum in 5/4 time, with a tempo of 60 beats per minute. It consists of 11 staves of notation. Each staff contains a series of rhythmic patterns represented by vertical stems (upstrokes) and horizontal lines (downstrokes). Above the notation, stickings are indicated by 'R' for right hand and 'L' for left hand. Dynamics are marked with *ff*, *p*, *f*, *mf*, and *mp*. Some measures include odd subdivisions indicated by numbers 3, 5, 7, and 9 over groups of notes. The score begins with a key signature of one sharp (F#) and a common time signature of 5/4. The notation is complex, featuring many beamed sixteenth and thirty-second notes, as well as rests. The dynamics range from fortissimo (*ff*) to mezzo-piano (*mp*), with many measures in between. The stickings are recommended for phrasing purposes and can be modified as needed.

Staff 1: *ff* *p* *f* *p* *ff* *mf*

Staff 2: *p* *ff* *p* *f*

Staff 3: *mf* *p* *f* *p*

Staff 4: *f*

Staff 5: *p* *f* *p* *f* *p* *mf*

Staff 6: *f* *p* *ff*

Staff 7: *f* *p* *mp*

Staff 8: *f* *p*

Staff 9: *f* *p* *mp*

Staff 10: *f* *mp*

Staff 11: *f* *p* *f*