

Suite for snare bits

I - after M

Ryszard Pusz

stick on stick while rolling ¹ rim shot 1 (stick on stick) rim shot 2 neck on rim ² rim shot 3 shaft on rim ² edge normal centre neck on rim shaft on rim 1-handed 'buzz'

¹ Rest one stick loosely on the drum and hit it with other in a manner that produces a roll.
² Simultaneously strike head with butt of stick and rim with neck or shaft as indicated.

Allegro (M.M. ♩ = c. 120)

s/on

f *mp* *mf* *mp*

f

mp *f* *p* *f* *p* *mf*

mp *mf*

s/off

mn

mp

II - an' if...?

edge rim shot (w/ fingers) normal middle 1 1 2 3 4 5 6 7

¹ Scrape drumhead w/ fingernail for duration of note. ² Scrape from centre of head to edge.
³ Scrape drumhead in 32nd note rhythm with side-to-side action (w/ fingernails). ⁴ Flick snare strainer.
⁵ Roll with fingers and play the rhythmic figures with fingernails, or vice versa, as indicated. ⁶ "Triple" stroke - 3 even notes played with fingers of one hand.
⁷ "Double" stroke - 2 even notes played with fingers of one hand.
 The "double" and "triple" stroke indications apply across all note values. The grace notes can be executed with the fingers of 1 hand while rolling with the other hand.

♩ = 72

s/off *nails*

mf

p *cresc. & increase intensity*

f *fingers*

nails *simile*

III - Scherzando spiccato

Ryszard Pusz



- 1 - glide brush across head for a legato sound
- 2 - swish brush producing a detached sound
- 3 - staccato hit
- 4 - accented staccato hit
- 5 - accented glide
- 6 - play rimshot by striking rim and head with wire of brush only

- 1 - centre for 'dead' sound
- 2 - off-centre for resonant sound
- 3 - edge for high sound
- 4 - play rimshot by striking rim and head with finger
- 5 - grace notes played with fingers or nails of one hand
- 6 - rolls played with fingers or nails of one hand
- 7 - glide fingernail in proximity of indicated playing area
- 8 - glissando by pressing into the drumhead

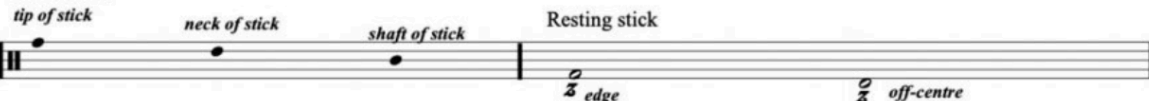
Repeats are optional, and snares can be on or off.



IV - Continuity of Change

Ryszard Pusz

Active stick



Rest one stick on the drum (at the edge, or off-centre as indicated) and hit it with the other, allowing it to bounce off the drumhead. The bounce can be double, triple or quadruple as determined by the player. As much as possible the sound should be continuous. The dynamics are generally loud, but the details can be determined by the performer; and the piece can be played with or without snares.

