Percussion - Snare

Book - Editor	Title	Publisher	Edition
M. Peters	*Advanced Snare Drum Studies*	Mitchell Peters	(NA)

Selection 1

Page(s): 38-39

Key:

Etude Title: *19*

Tempo: Quarter Note = 68-76

Play from beginning to End.

Errata:

M. 9 – second half of measure should be 32nd rest followed by a 32nd note and a 16th note, then four 32nd notes.
M. 18 – The last note of the measure should be a dotted-quarter note.
M. 25 - In older editions of this etude only, this measure may not be complete. The quarter note on beat 2 should be followed by an 8th rest at the end of the measure.

Performance Guide:

This challenging etude explores the full palette of snare drum idioms. It includes a wide dynamic range that requires considerable soft playing as well as sudden, extreme dynamic changes; standard concert ornaments (flams, drags, and four-stroke ruffs in particular); concert rolls of varying length; and rapid playing at all dynamic levels. The etude will certainly test the player's abilities to execute each of these idioms.

The metrical modulation in ms. 18 and again in ms. 53 may be confusing, but quite simply the beat remains consistent throughout; in ms. 18, the feel changes from a duple subdivision to a compound one, then back again at ms. 53. Once the player has determined his or her desired tempo, the metronome can be set and remain unchanged throughout the etude. Note that the triplet eighths at the end of ms. 17 are the same speed as eighth notes in the 6/8 section.

One of the most challenging passages involves the execution of the ruffs in mm. 26-29. These ruffs must be cleanly articulated and very fast so as to distinguish them as an ornament. Given that the release note is accented, the recommended sticking is r-l-l-R. This gives the player a greater opportunity to set the hand for the ending accent. However, as this is a more complicated sticking to execute, l-r-l-R is a good alternative, but again the final accent must be clearly articulated. Care should also be given to distinguish these accented eighths with the non-accented eighths. The consecutive ruffs between ms. 28 and ms. 29 are most tricky.

Likewise, the quality of the flams throughout the etude must be consistent. In the concert style, one must be careful not to play these flat. This consistency of quality is particularly important in mm. 50-51, where the flams are embedded in a straight sixteenth-note context. The performer's sticking choice will influence how successfully this passage flows and how consistent the flams sound.

All rolls should be in a concert (multiple-bounce) style. It is recommended that the rolls in ms. 45 be played as one-hand multiple bounce followed by a tap with the alternate hand on the release 16th note. Players may elect to play attempt rolls as two bounced 32nd notes, but the player must not let the rolls sound too crushed, accented, or louder than the surrounding notes.

It is essential to master the full range of dynamics indicated in the etude. In particular, special attention should be given to developing control and evenness in soft playing. Clearly bring out accented notes; however, as mentioned above the performer should carefully distinguish between accented and non-accented grace notes and roll endings. In particular, do not arbitrarily end rolls with an accent; only accent roll endings where indicated. And, when playing the accents never let the tone quality become harsh.

All-State 05-06

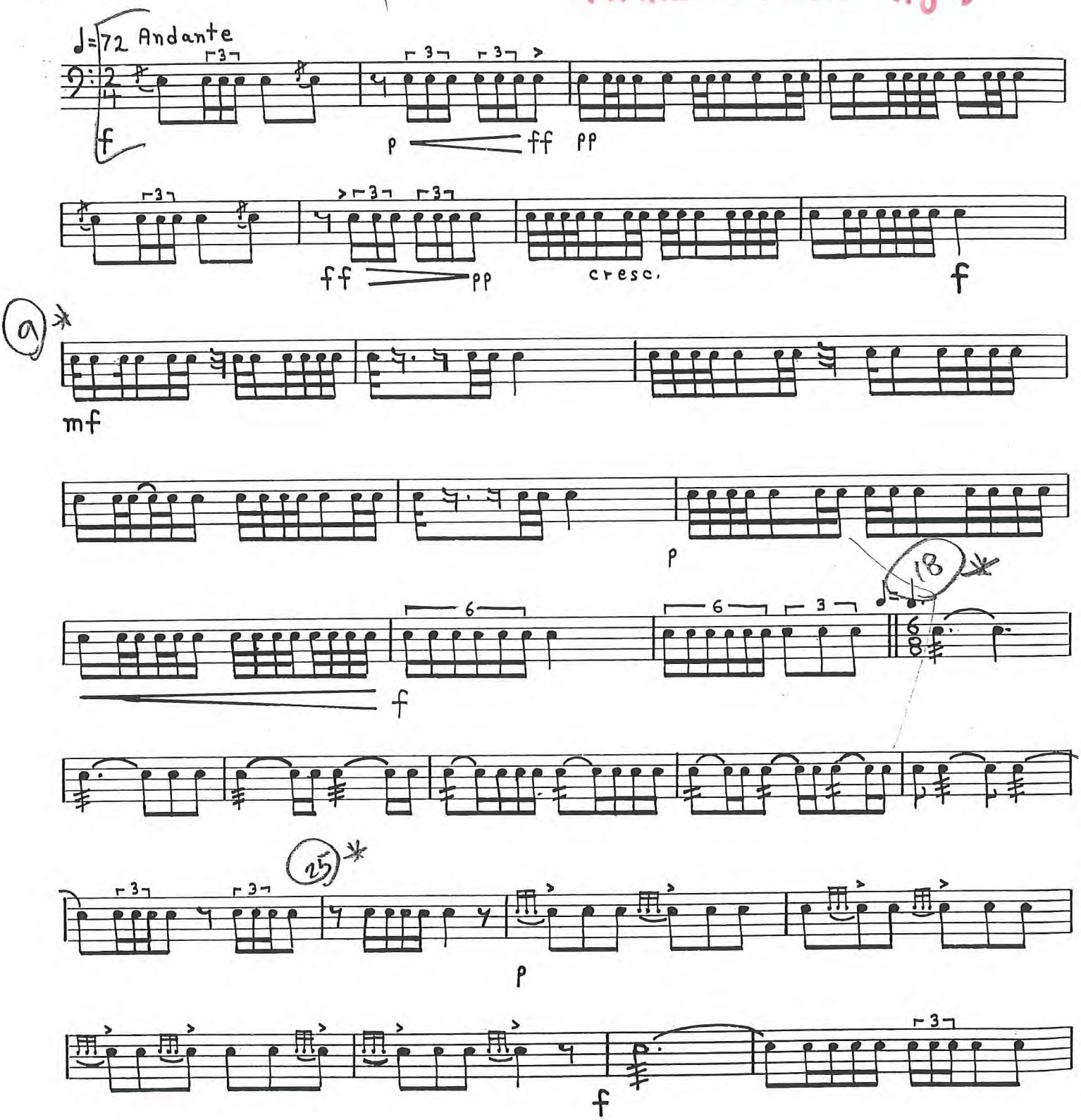
Don't Play too fast!

19

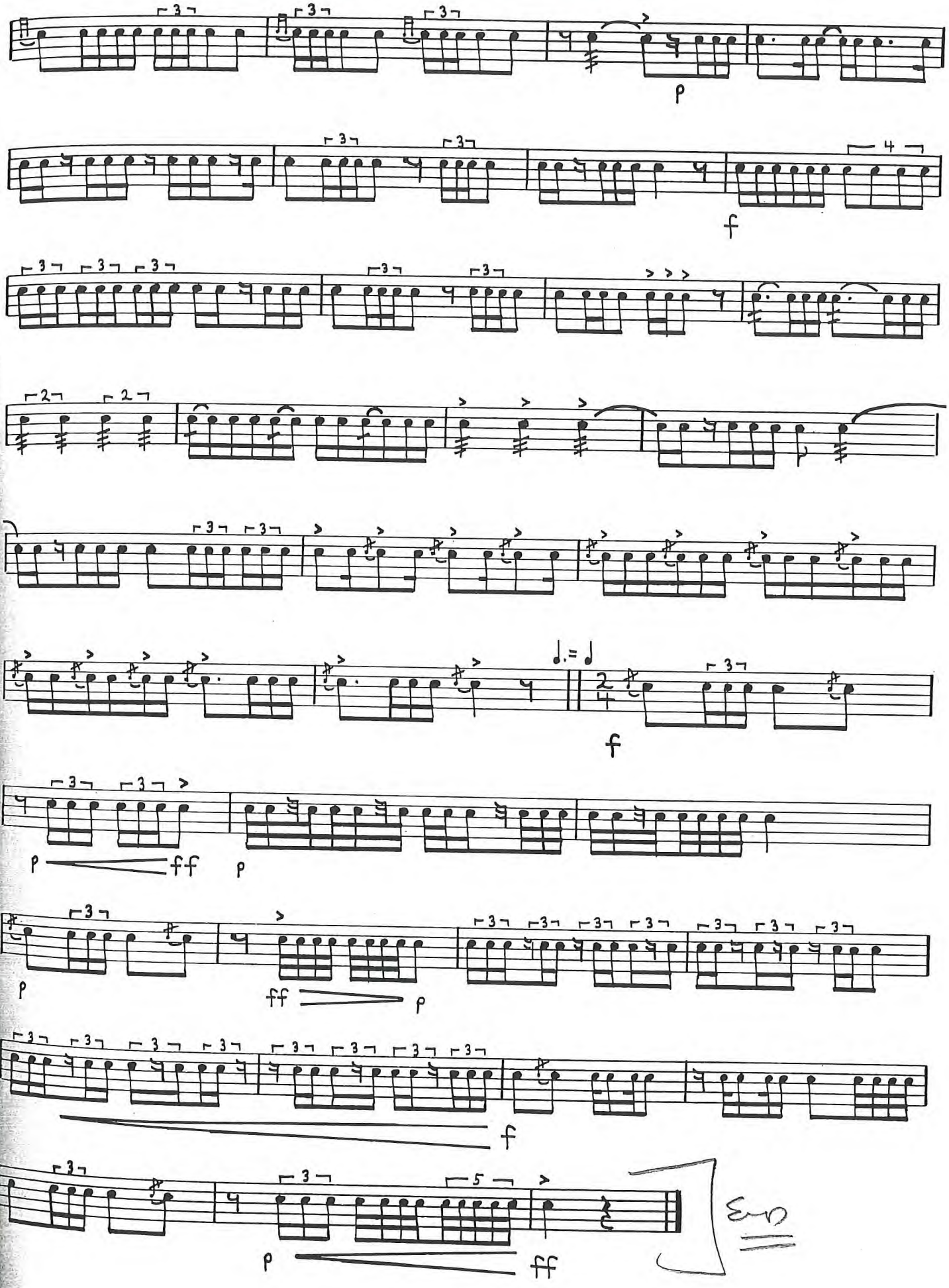
(CHECK ERRATA)

♩=68-76

SNARE ETUDE (pg.1)



SNARE ETUDE (pg. 2)



Percussion - Keyboard (2 Mallet)

Book - Editor	Title	Publisher	Edition
McMillan	*Masterpieces for the Marimba*	Warner Bros. Publications	PROBK 01202 0-7692-3374-0

Selection 1

Page(s): 10-11

Key: F Major

Etude Title: *Sonata*

Tempo: Quarter Note = 104-116

Play from beginning to end, no repeats.

Errata:

M. 19; Roll the eighth note occurring on the upbeat of count 1.
M. 20; Do not roll the staccato quarter note on count 3.
M. 38; The last 16th note of count 2 should be a Db.

Performance Guide:

This piece is the second movement of Handel's violin Sonata III. It is strongly recommended that the performer listen to a recording of this piece by a violinist. This will help with interpretation decisions.
All of the quarter notes in this piece should be rolled. In m. 18, roll the A on beat three and do not strike the downbeat of beat four. Simply roll until beat four and then proceed with the sixteenth notes starting on the G.
Most of the stickings written in by the editor work well. Mm. 3-4 is the only place where another sticking will work better than the one given by the editor. If you double the left hand going from m. 3 to m. 4, the distance between the two doubled notes is smaller than doubling the right hand at the beginning of m. 4. Students should not feel confined to the stickings given by the editor if another one works better for them.
There is an accidental omitted in m. 38. The last sixteenth note of beat two should be a D-flat, not D-natural. Then the flat carries throughout the bar and is heard again after beat three.
Practice with a metronome and start slowly to ensure correct notes, rhythms, and dynamics.

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ll ♩ (+)

♩ = 104-116

No Repeats!!

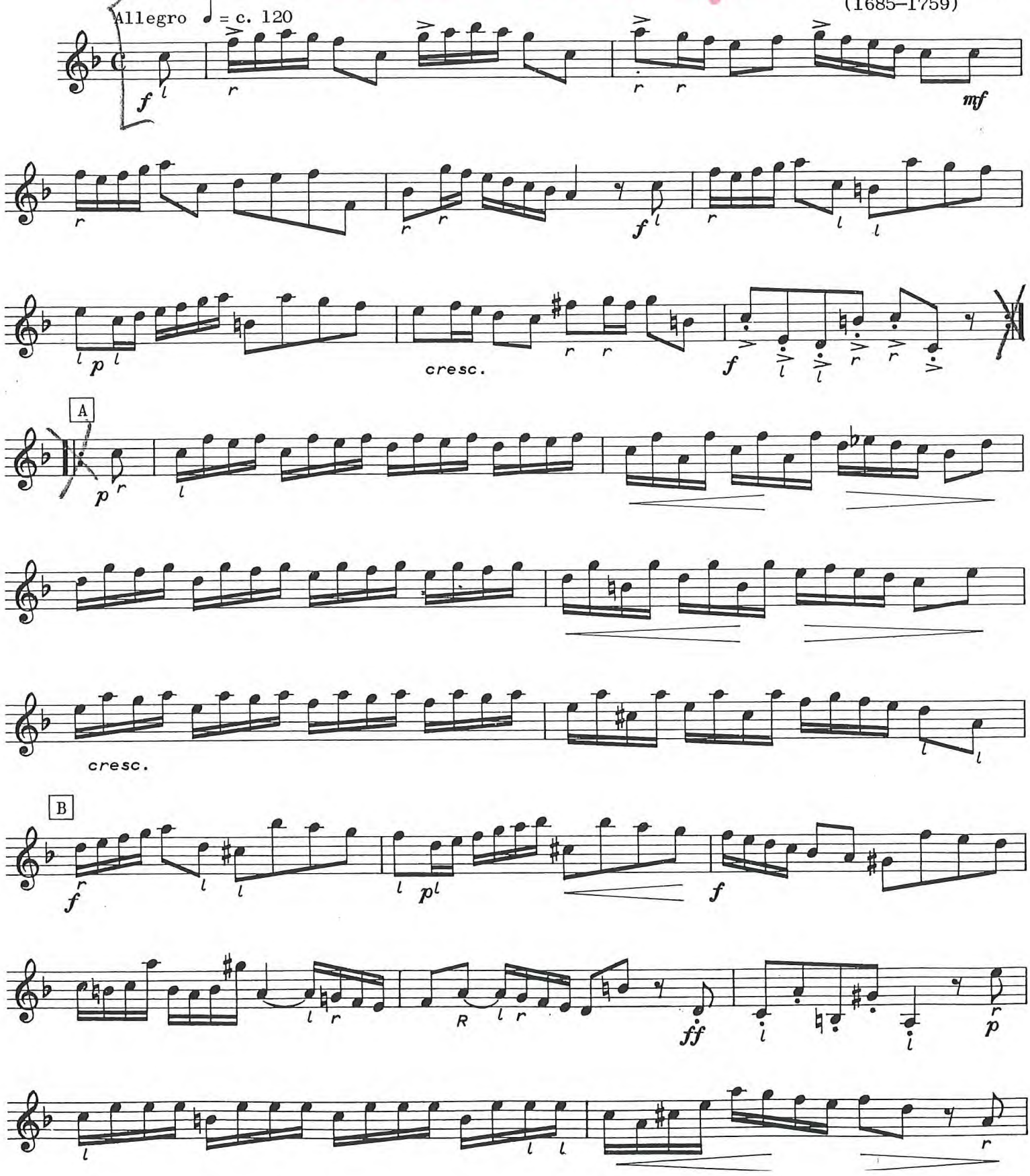
Sonata

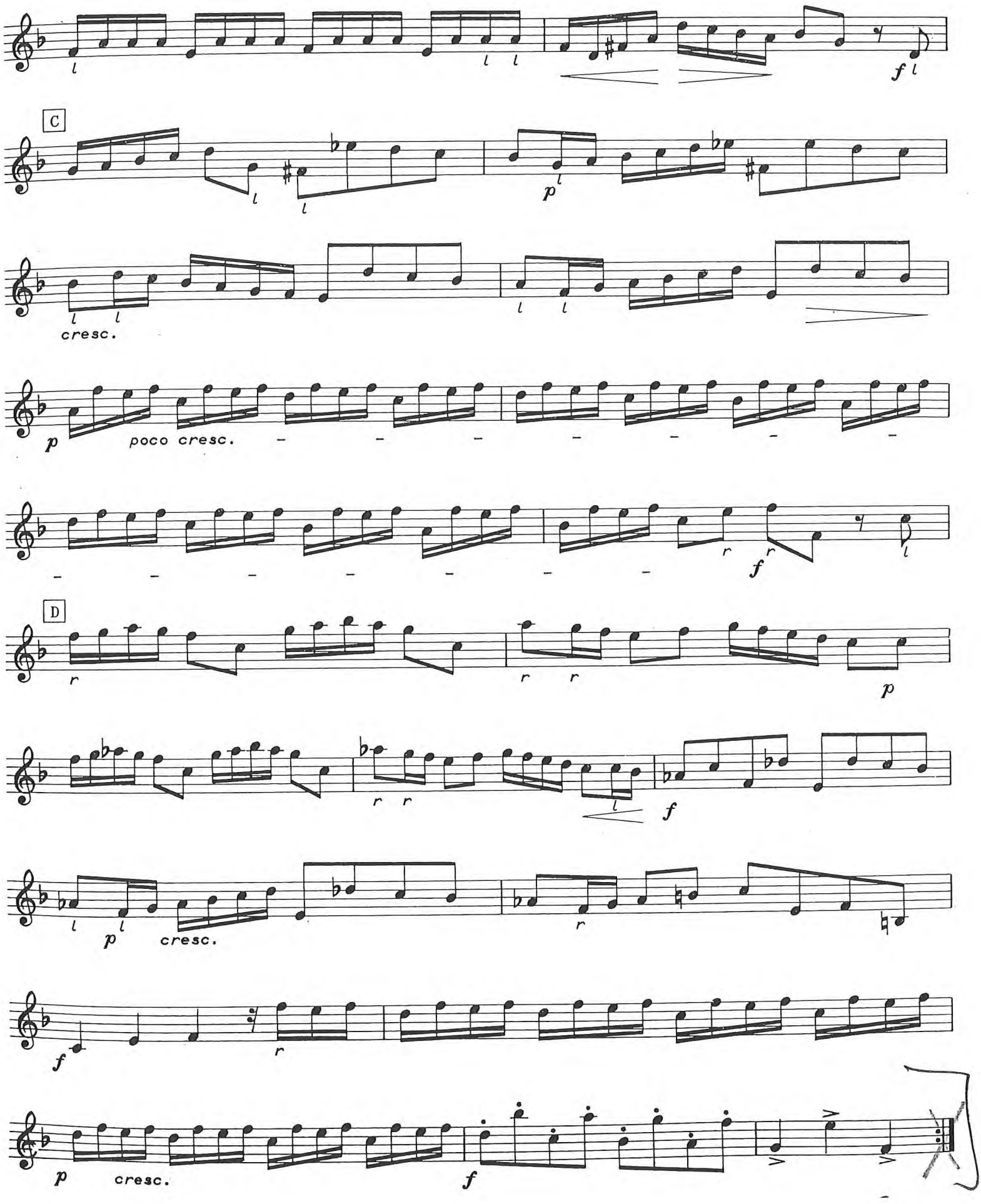
(For Violin)

Check Errata!

2 MALLET ETUDE (pg. 1)

George Frideric Handel
(1685–1759)




C
cresc.
poco cresc.
D
cresc.
cresc.

Percussion - Keyboard (4 Mallet)

Book - Editor	Title	Publisher	Edition
Mark Ford	*Marimba: Technique Through Music*	Innovative Percussion Inc	2005

Selection 1

Page(s): 36-37

Key: A Minor

Etude Title: *Kain*

Tempo: Quarter Note = 124-130

Play from beginning to downbeat of m. 35 (with repeats).

Errata:

Performance Guide:

Kain is a four-mallet etude that primarily utilizes double vertical strokes. The etude is written in an ABA form with the A material creating a right hand groove ostinato while the left hand presents thematic material. Contrastingly the B section (at bar 15) is legato in nature and allows for the right hand to perform a smooth, fluid mysterious melody. This melody transforms at bar 24 as the music transitions back to the A material at bar 35, the cut point for this audition material.

This short solo demands that the player balance double vertical strokes in order to hear the moving lines. Listen carefully and be sure that the ostinato (or repeated material) is not louder than the melody (or the moving line). Keep your body square (straight forward) to the marimba and practice slowly. Slow practice will allow you the opportunity to preset the double vertical strokes above the notes to be played. The repeat from bar 12 back to bar two can be awkward, as both hands must reset. For practice, try repeating back to bar one until your right hand makes the adjustment easily.

Notice that the sticking for the legato melody starting in bar 15 utilizes one mallet. Follow this sticking. It is important for players to keep the melodic line in one mallet. This allows better control over the tone and dynamics of the melody.

The trickiest part of Kain is from bars 24-27. For a strong tone keep your right hand mallets in good playing positions on the bars, especially when playing the g-sharp in the outer mallet. Let these bars grow in intensity to the forte/piano marking at bar 28. Keep the dynamics soft but intense as you approach bar 35 and then create a dramatic ritard before the "a tempo." Overall, exaggerate your musical ideas and expressions.

4 MALLET ETUDE (pg.1)

Medium Hard Mallets

♩=124-130

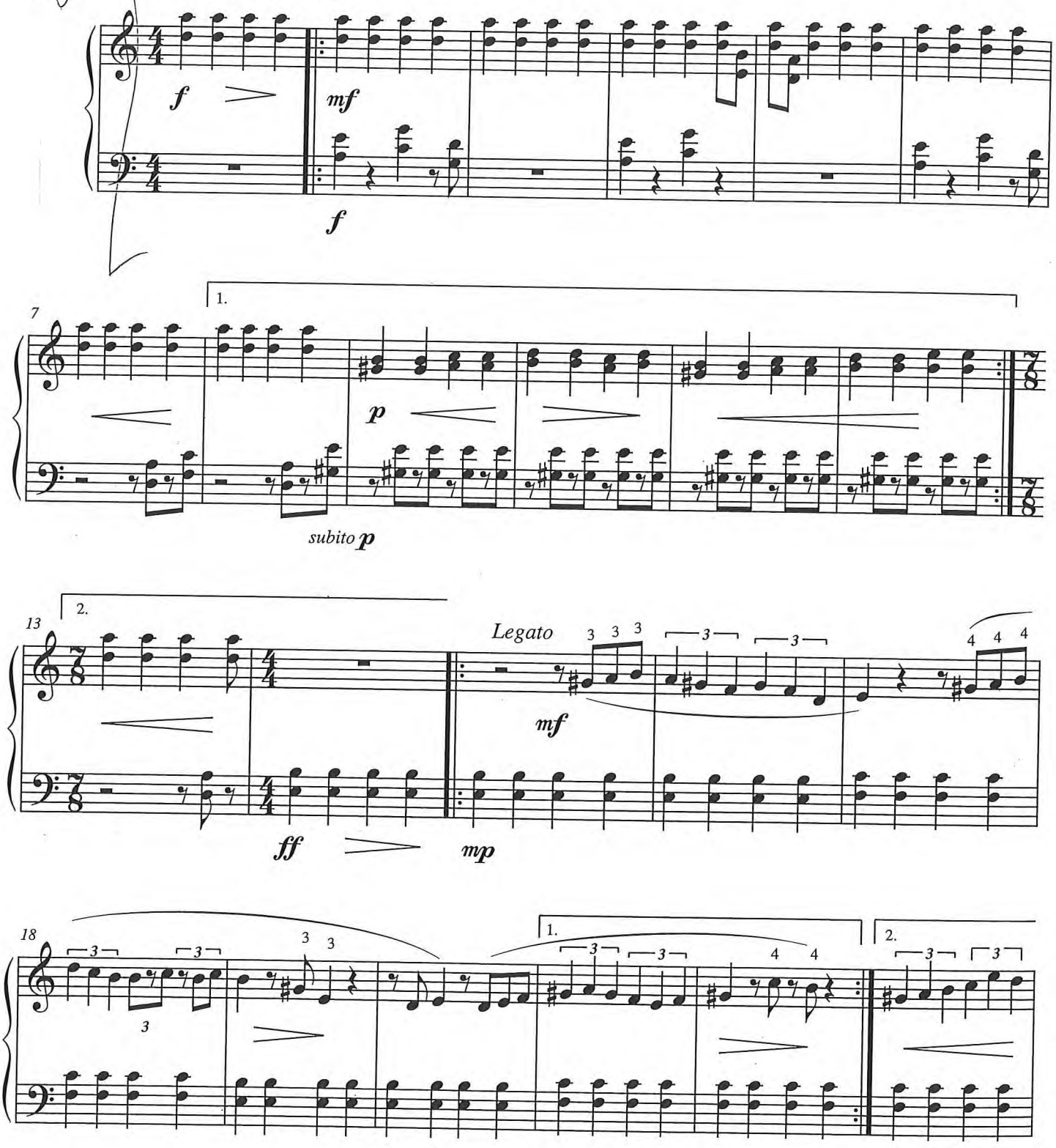
Kain

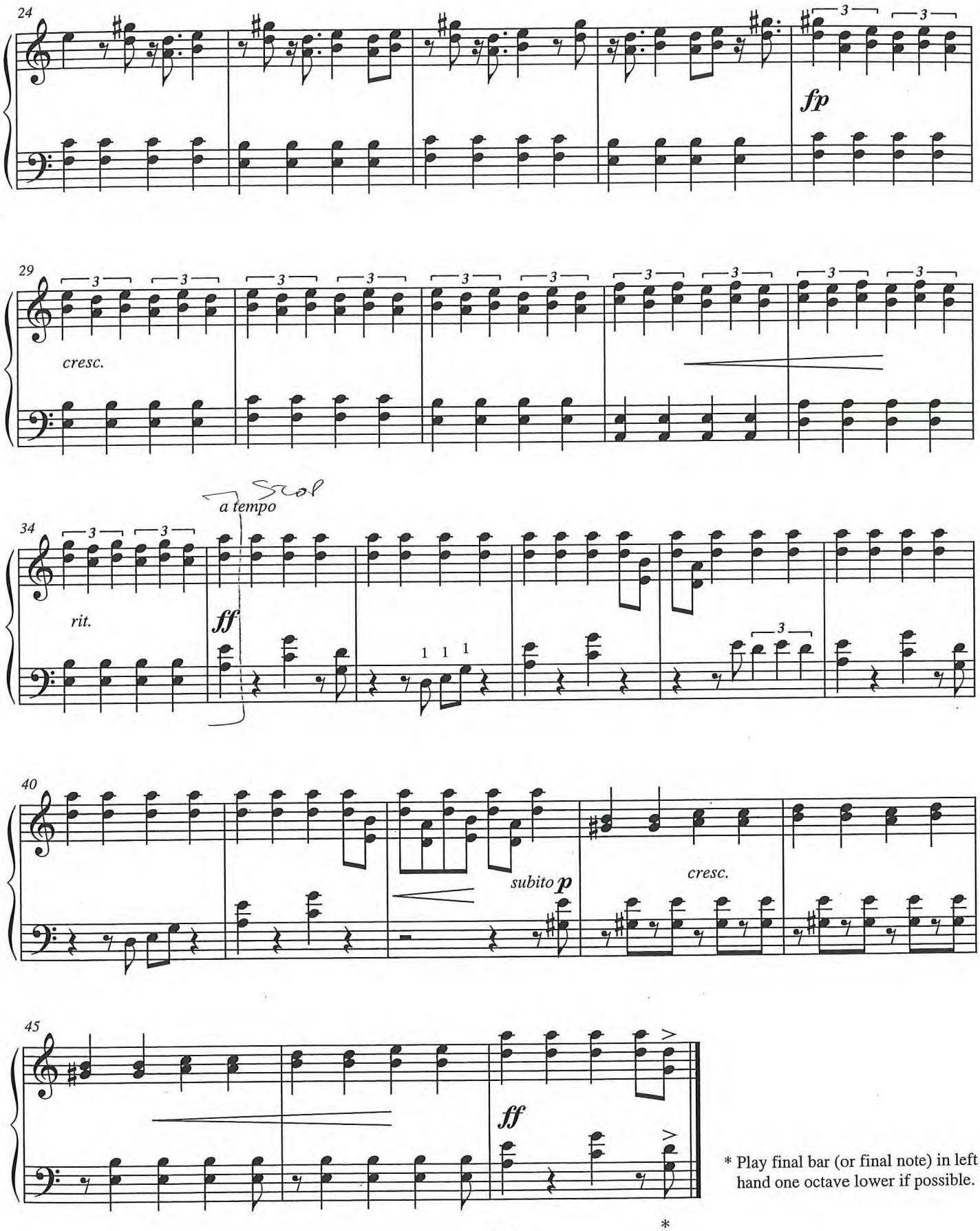
Double Vertical Strokes

Mark Ford

Bolero

♩ = **126** Groove Intense





* Play final bar (or final note) in left hand one octave lower if possible.

Percussion - Timpani

Book - Editor	Title	Publisher	Edition
Orfaly	*Studies in Copper - 15 Orchestral Etudes for Timpani*	C. Alan Publications	15020 (2008)

Selection 1

Page(s): 10-11

Key:

Etude Title: *Etude #4*

Tempo: Eighth Note = 190-204

Play from beginning to Ms. 52 (no repeats).

Errata:

m. 34 - cresc. starting on beat 4 to beat 3 m. 35
m. 35 - beat 3 should be marked mp

Performance Guide:

Play from beginning to end of measure 52, no repeats.
Eight note 190-204

Drum sizes
32" – A
29" – D
26" – E#
23" – F#

M. 19 32" – Bb, 29" – Db

M.39 32" – Gb

In measure 34, insert a crescendo starting on beat 4, continuing to beat 3 of measure 35. Beat 3 of measure 35 should be marked mp, and there after the decrescendo as written should be observed.

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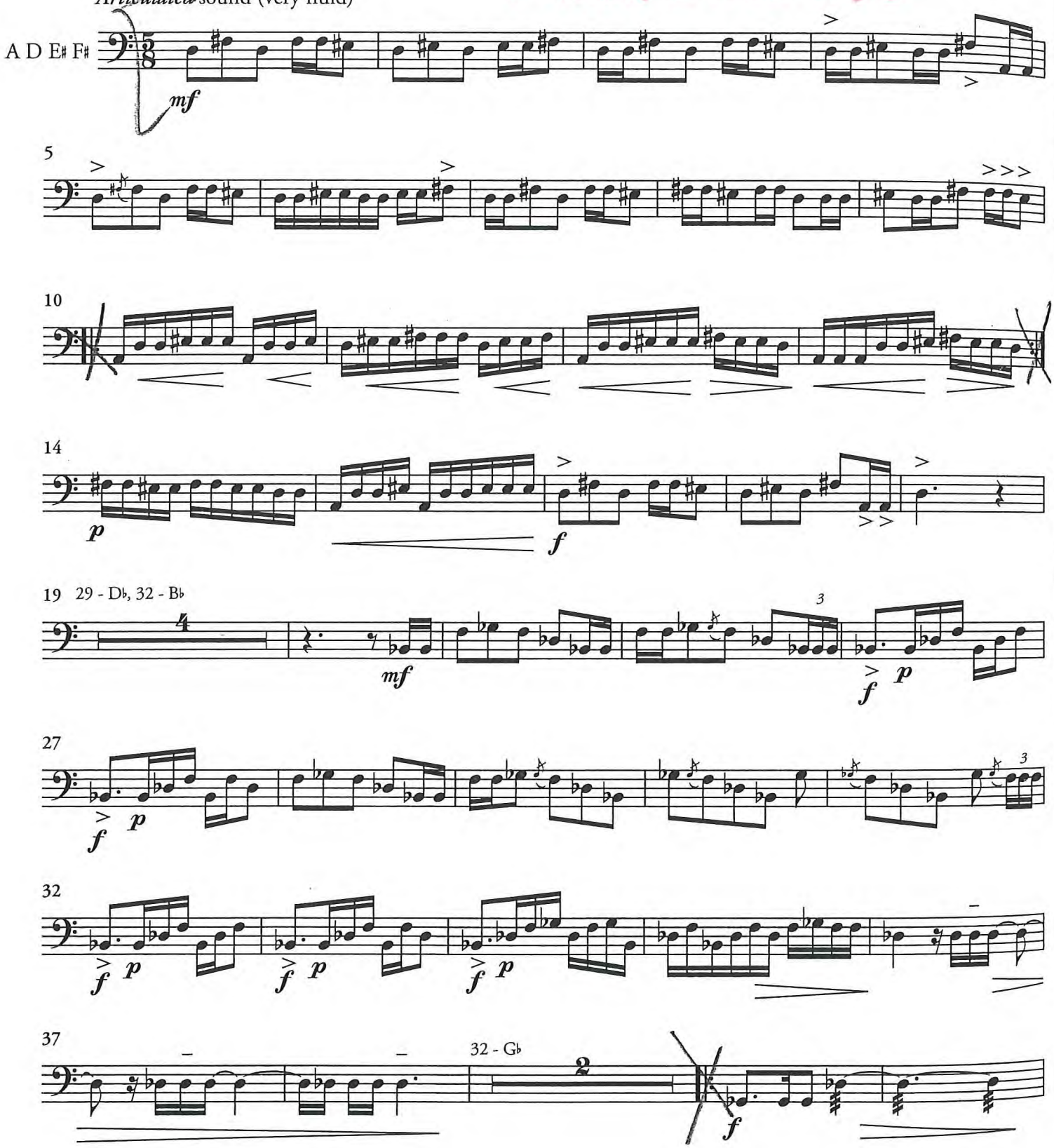
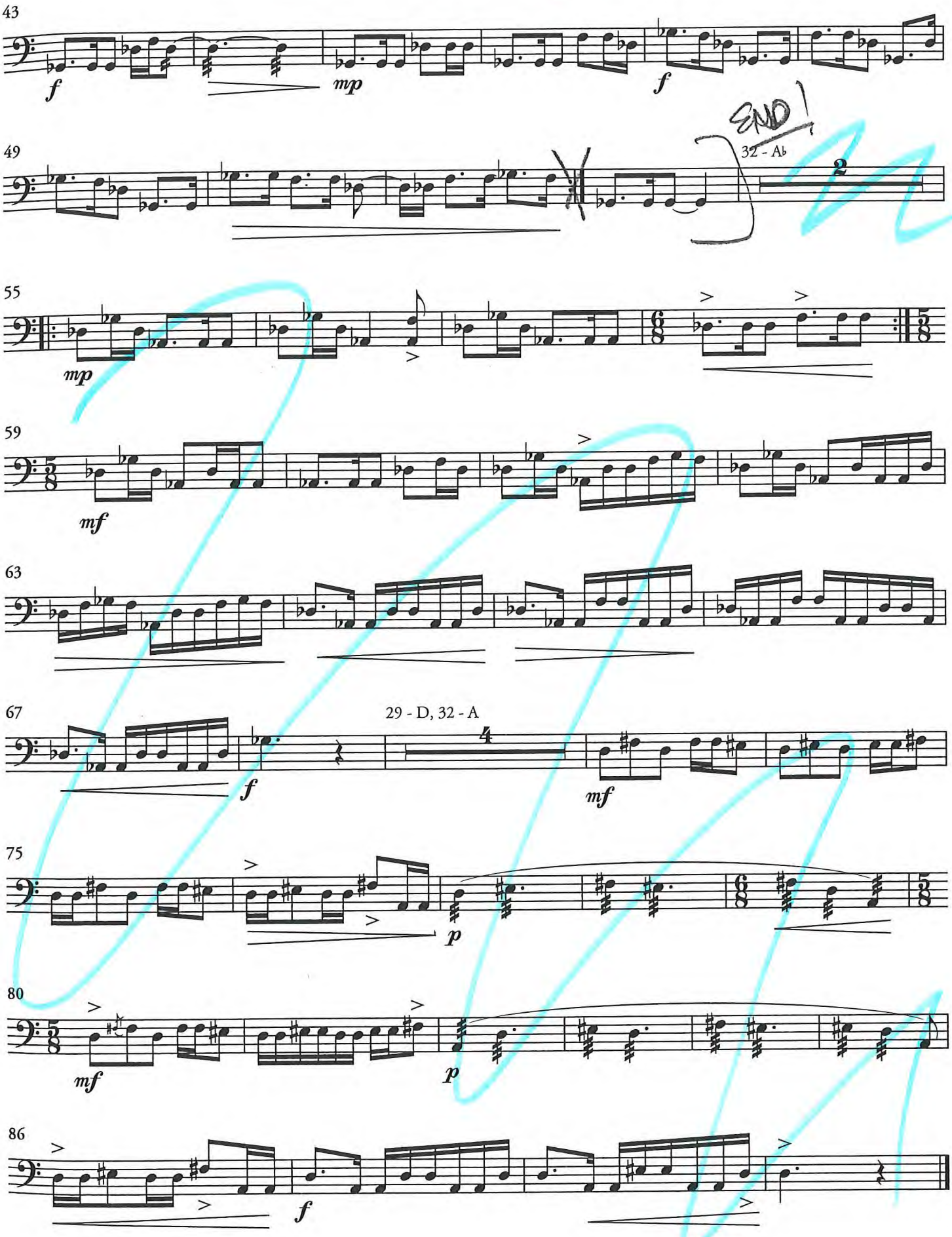
Etude #4

The idea for this etude comes from my own piece *Divertissement*. Timpanists should feel very comfortable with 5/8 time signatures. Once the technical issues of this etude are solved, it should be performed as fluidly and musically as possible.

Presto ♪ = 200

Articulated sound (very fluid)



TIMPANI ETUDE (pg.2)