
Percussion - Snare

Book - Editor

M. Peters

Title*Advanced Snare Drum Studies***Publisher**

Mitchell Peters

Edition

(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)

$\text{♩} = 68-76$

fast!

SNARE ETUDE (Pg. 1)

$\text{♩} = 72$ Andante

f *p* *ff* *pp*

ff *pp* *cresc.* *f*

9 *

mf

p

f 18 *

25 *

p

f

SNARE ETUDE (pg. 2)

Musical staff 1: Treble clef, 4/4 time signature. Features three groups of eighth-note triplets, followed by a quarter note, and then eighth-note patterns. A dynamic marking of *p* is placed below the staff.

Musical staff 2: Treble clef, 4/4 time signature. Features eighth-note triplets and a group of four eighth notes. A dynamic marking of *f* is placed below the staff.

Musical staff 3: Treble clef, 4/4 time signature. Features eighth-note triplets and eighth-note patterns with accents. A dynamic marking of *f* is placed below the staff.

Musical staff 4: Treble clef, 4/4 time signature. Features eighth-note pairs and eighth-note patterns with accents. A dynamic marking of *f* is placed below the staff.

Musical staff 5: Treble clef, 4/4 time signature. Features eighth-note triplets and eighth-note patterns with accents. A dynamic marking of *f* is placed below the staff.

Musical staff 6: Treble clef, 4/4 time signature. Features eighth-note patterns with accents and a quarter note. A dynamic marking of *f* is placed below the staff.

Musical staff 7: Treble clef, 4/4 time signature. Features eighth-note triplets and eighth-note patterns. A dynamic marking of *p* is at the start, followed by a crescendo to *ff* and then a decrescendo back to *p*.

Musical staff 8: Treble clef, 4/4 time signature. Features eighth-note triplets and eighth-note patterns. A dynamic marking of *p* is at the start, followed by a crescendo to *ff* and then a decrescendo back to *p*.

Musical staff 9: Treble clef, 4/4 time signature. Features eighth-note triplets and eighth-note patterns. A dynamic marking of *f* is placed below the staff.

Musical staff 10: Treble clef, 4/4 time signature. Features eighth-note triplets, eighth-note patterns, and a quintuplet. A dynamic marking of *p* is at the start, followed by a crescendo to *ff*. The piece ends with a double bar line and the handwritten word "End" with a double underline.

Percussion - Keyboard (2 Mallet)

Book - Editor Title

Publisher

Edition

McMillan

Masterpieces for the Marimba

Warner Bros. Publications

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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.

11 ♩ (+)

♩ = 104-116

No Repeats!

Sonata

(For Violin)

Check ERATA!

2 Mallet Etude (pg. 1)

George Frideric Handel
(1685-1759)

Allegro ♩ = c. 120

A

B