

Band Audition Material

Please remember that the TMEA website is now the official listing of any corrections or errata regarding this music. The Performance Guides are intended to be a useful tool in the instruction of the music -- not the official listing.

Percussion - Snare

Portraits in Rhythm, A. Cirone, Belwin Mills/Alfred

Etude 1:

Page 8, No. 6

Tempo: Quarter note 60 - 66

Play: Beginning to end

Errata: m. 3 - start of second roll should be at a forte dynamic;

m. 11 - peak of cresc. should be a forte dynamic on the upbeat of 2;

m. 15 (in the Study Guide edition) - the last note should be an 1/8th note

Performance Guide:

Cirone states in the "Portraits in Rhythm" study guide that this etude focuses on the subtleties and nuances of orchestral snare drum playing. While the rhythms are all duple-based, the challenges exist with sudden dynamic changes, varying roll lengths, maintaining a steady pulse at a slow tempo, and having correct timing in the rests.

As in all musical instances, work to have a clear dynamic spectrum. For instance, there should be a clear difference between "p" and "pp". To achieve the dynamic changes, don't adjust the playing areas so drastically that you get bad sounds. Playing too close to the edge of the drum will get a very thin sound, while playing directly in the center will get a staccato sound, which is not the desired sound for this etude. Overall, work on building "chops" at a soft dynamic by playing warm-ups, exercises, rolls and even the entire piece at a "pp" dynamic. Additionally, dynamic changes should be incorporated in exercises to train the hands for this etude. Rolls of varying lengths, dynamics and dynamic changes are used throughout. A 32nd note roll-base works well for the entire piece to provide a smooth sustain and a good check pattern for the other rhythms.

There are several practice method's that should be incorporated to build a solid foundation for continued progress and success. Work slowly at first, counting each 1/8th note as the primary pulse, then speed up to have each 1/4-note receive the pulse. Also, practice the entire piece with the metronome hitting on the upbeats instead of the downbeats. This will instill a solid counting system and teach you to maintain a strong inner pulse. Additionally, play short sections of the music with a "hand-isolation" technique as this will be helpful to develop even sounds between both hands and understanding of the rhythmic and dynamic changes.

The many dynamic markings must be carefully observed here, with slight exaggeration of the crescendos and decrescendos.

6

double
 Largo espressivo $\text{♩} = 60-66$

Measure 1: *mf*, *f*, *f*, *pp*

Measure 2: *f*, *pp*, *f*, *pp*

Measure 3: *pp*, *f*, *f*, *pp*, *f*, *pp*

Measure 4: *ff*, *pp*

Measure 5: *pp*, *cresc.*, *dim.*, *f*, *pp*

Measure 6: *pp*, *f*, *pp*, *ff*, *sfz*, *sfz*, *p*

Measure 7: *ff*, *pp*

Measure 8: *ff*, *pp*, *ff*, *pp*

Measure 9: *ff*, *p*, *ff*, *p*, *fff*

Measure 10: *ppp*

Measure 11: *f*, *p*, *mf*, *f*

Measure 12: *ff*, *pp*, *ff*

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Percussion - Keyboard: Two Mallet

Modern School, M. Goldenberg, Chappell

Etude 1:

Page 66, VII

Tempo: Quarter Note = 126 - 134

Play: Beginning to end

Errata: none

Performance Guide:

Fast 16th-note runs, jumps around the keyboard and a wide range are just a few of the challenges in the 2-mallet Goldenberg etude. Playing in A-major has performers using many of the accidentals so sound quality is key. While playing on the edges takes less energy, the sound quality will suffer compared to playing everything off center. Strive for a fluid piston stroke, especially on the eighth-note patterns, to achieve a full and rich sound on the keyboard. I also suggest using a medium-hard cord or yarn mallet to get a clear sound throughout.

There are five phrases in this etude. The first two phrases and last two phrases each last eight bars with a four bar transition in the middle. Allow this to be clear to the audience through dynamic shadings and slight ritardandos at the end of phrases. The dynamics coordinate very well with the phrases so exaggerate the differences to make the phrases even more apparent.

In regards to stickings, experiment with the suggestions in the music, but also try your own to see what will work best. Then, mark your stickings to practice consistency. There will be times you have to lead with the left hand or right hand and passages that require doubles with large and small leaps. Put these motions and patterns in your practice routine to develop a kinesthetic awareness to these fundamentals. As you speed up the tempo don't be afraid to change stickings to something that works better.

Since all rolls occur at the end of the phrases, connect the notes from the top octave to the bottom. Then, have a slight break before the beginning of the next phrase. Watch your hand placement so the mallet heads hit on either side of the center. If one mallet is on the center and one off-center, you will get two different sounds and that will make the roll sound uneven.

Play all

$\text{♩} = 126-134$

VII

Allegro

The musical score is written on 11 staves in a 2/4 time signature and the key of D major (two sharps). The tempo is marked 'Allegro' with a metronome marking of 126-134. The piece is titled 'VII'. The notation includes various rhythmic values such as eighth and sixteenth notes, often beamed together. Fingerings are indicated by numbers 1-5, and hand indicators 'L' and 'R' are placed below the notes to specify which hand plays each note. The score begins with a treble clef and a key signature of two sharps. The first staff starts with a common rest for the left hand, followed by notes in the right hand. The piece concludes with a final cadence on the eleventh staff.

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Percussion - Keyboard: Four Mallet

Impressions on Wood, Julie Davila, Row-Loff Productions

Etude 1:

Page 8-9, C Minor, Jonathan's Light

Tempo: Quarter note 88 - 92

Play: Beginning to end

**Errata: m. 10-11 - the crescendo should occur in m. 11, not m. 10
m. 14 - an "mf" dynamic should be written**

Performance Guide:

Compared to the light and bouncy two-mallet etude, this year's four-mallet etude is a graceful piece with primarily legato lines and flowing melodies. While there is a specific tempo marking, Davila qualifies this with "Expressivo" to give performers liberties to create an ebb and flow through the piece. She also adds several ritardandos, a "meno mosso" (which means slightly slower), and a "piu mosso" w/ feeling (meaning to go slightly faster). Knowing these terms and slightly adjusting the tempos allow the piece to have graceful quality.

Overall, do not overplay the instrument, as this would create bad sounds, not adhere to the legato flow of the work and possibly damage the instrument. While maintaining a great sound quality, work to have a wide dynamic spectrum so each section has a clear difference. Due to the wide dynamic range and expressive nature, choose a mallet that can get a legato sound as well as a full forte. I chose a medium-soft mallet to achieve these changes.

Typical of four-mallet playing, body positioning is key to playing with correct technique and full sounds. Work out feet placement and positioning so the technique does not suffer. For example, when playing the f-minor and Eb-first inversion chords in mm. 1 & 2, respectively, move your feet and hips to the right so the left hand. This allows the back of the left hand to be more parallel with the forearm and not bent backwards in an awkward position.

Davila has included sticking suggestions in the music, which is common in four-mallet pieces. However, these are merely suggestions and not required. Experiment with these suggestions, but also try out others to see what works best for the music, playing consistency and overall sound quality. Then, mark the final decision and use this sticking every time you practice. (For instance, I tried at least five different sticking options for mm. 8-16 and mm. 29-31 before I made my final decision.)

Practice all of the fundamental stroke types utilized in this work. These include Single Independent, Double Vertical, Double Lateral and Single Alternating strokes. Most of this piece uses combinations of the fundamentals so instill these fundamentals into your warm-up routine. The musical aspects of the piece will be much easier to achieve when the technical aspects are at a higher level. An excellent practice tool to learn the notes and motions associated with this piece, and other four-mallet literature, is to practice isolating the hands. Start slow and methodical by labeling the stroke types, play each hand individually, and then put both hands together for ultimate consistency.

Lesson Plan: Jonathan's Light

A. Double Verticals Chromatically

The first system of music consists of two staves. The treble clef staff begins with a C major triad (C4, E4, G4) and moves chromatically down through Bb, Ab, and Gb. The bass clef staff begins with a C major triad (C3, E3, G3) and moves chromatically down through Bb, Ab, and Gb. The time signature is common time (C).

The second system of music continues the chromatic descent. The treble clef staff moves from Gb to F, E, and D. The bass clef staff moves from Gb to F, E, and D. The time signature is common time (C).

The third system of music continues the chromatic descent. The treble clef staff moves from D to C, Bb, and Ab. The bass clef staff moves from D to C, Bb, and Ab. The time signature is common time (C).

The fourth system of music continues the chromatic descent. The treble clef staff moves from Ab to G, F, and E. The bass clef staff moves from Ab to G, F, and E. The time signature is common time (C).

The fifth system of music concludes the chromatic descent. The treble clef staff moves from E to D, C, and Bb. The bass clef staff moves from E to D, C, and Bb. The system ends with a double bar line and repeat signs in both staves. The time signature is common time (C).

Lesson Plan: Jonathan's Light

B. Permutation 1, 2, 3, 4, in Fourths and Minor 6ths (measures 8 - 14)

Musical notation for exercise B, measures 8-14. The piece is in C major, 4/4 time. The right hand plays a sequence of chords in fourths and minor sixths. The first six measures (8-13) feature a steady eighth-note accompaniment in the right hand. The final measure (14) has a half-note accompaniment. The bass line consists of whole notes on the C2, F2, and C3 positions.

Musical notation for exercise B, first and second endings. The first ending (measures 13-14) is marked "1st" and features a half-note accompaniment. The second ending (measures 15-17) is marked "2nd" and includes a trill on the G4 note in the right hand, with fingerings 4, 3, 2, and 4 indicated. The bass line continues with whole notes on C2, F2, and C3.

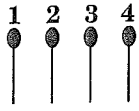
C. Thirds in Left Hand Move Up Chromatically (measures 1 - 5)

Musical notation for exercise C, measures 1-5. The piece is in C major, 4/4 time. The right hand has whole rests. The left hand plays a sequence of triads in thirds, moving up chromatically from C2 to G4. The instruction "continue ascending" is written above the final measure (5).

D. Permutation 1, 2, 3, 4 - 3, 2, 3, 2 - 3, 2, 3, 4 (measure 29)

Musical notation for exercise D, measure 29. The piece is in C major, 3/4 time. The right hand plays a sequence of chords in thirds, moving up chromatically. The left hand has whole rests.

Musical notation for exercise D, continuation of measure 29. The right hand continues the sequence of chords in thirds, moving up chromatically. The left hand has whole rests.



Jonathan's Light

Dedicated to the memory of the "awesome" Jonathan Phillips

by Julie Davila

Expressivo ♩ = 88 - 92

Jonathan's Light

pg 2

Musical notation for measures 18-21. The treble clef contains a melodic line with eighth notes. The bass clef contains a bass line with chords and rests. Measure numbers 18, 19, 20, 21 are indicated above the staff. A '3' above measure 20 indicates a triplet.

Musical notation for measures 22-25. The treble clef contains a melodic line with eighth notes and chords. The bass clef contains a bass line with chords and rests. Measure numbers 22, 23, 24, 25 are indicated above the staff. A '3' above measure 22 indicates a triplet. Dynamics include *mp*, *mf*, and *p*. The tempo marking *meno mosso* is present.

Musical notation for measures 26-28. The treble clef contains a melodic line with chords. The bass clef contains a bass line with chords and rests. Measure numbers 26, 27, 28 are indicated above the staff. Dynamics include *f* and *mp*. The tempo marking *Rit.* is present.

Musical notation for measures 29-31. The treble clef contains a melodic line with eighth notes and chords. The bass clef contains a bass line with chords and rests. Measure numbers 29, 30, 31 are indicated above the staff. Fingerings are indicated above the notes: 1 2 3 4 3 1 3 2, 3 2 3 4, and 4 3 2 1. Dynamics include *mp*. The tempo marking *piu mosso w/feeling* is present.

Musical notation for measures 32-35. The treble clef contains a melodic line with eighth notes and chords. The bass clef contains a bass line with chords and rests. Measure numbers 32, 33, 34, 35 are indicated above the staff. Dynamics include *p* and *mf*.

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Percussion - Timpani

The Solo Timpanist, Firth, Carl Fischer

Etude 1:

Page 33, XVIII

Tempo: Quarter note 110 - 112

Play: Beginning to end

Errata: m. 20 - last roll should be a half note;

m. 42-end - all B's are B-naturals. There should not be a "flat" in the key signature for this section.

Performance Guide:

This etude was selected because of the rhythmic challenges, motivic development, accessible tuning changes and constant motion around the drums. The 32", 29" and 26" drums work well as the pitches will land in the middle to upper part of the range for each drum. Mallet selection is always a key and I suggest medium-hard to hard mallets. Don't choose something so hard that they come across harsh, while something too soft will not allow the rhythms to be heard.

The entire piece is loosely based off the first three notes of the piece. Firth uses this motive and groupings of 3's to compose the entire piece. Notice the recurring motive and rhythmic variations in mm. 2-4, 10, 11-12, 25-26, 44, and 47. Firth then uses the opening motive in the B-section, mm. 18-20, in other parts of the B-section: mm. 22, 30-33, and 34-35 in an inversion. Keep the momentum moving forward at all times and connect the phrases from one to the next, even with the changing rhythms and timings.

Rhythmically speaking: count, count, count! Through all of the syncopated sections, count the underlying rhythmic pulse to insure accuracy. The 3/8 measures have the 1/8th note constant, while the 3/16 and 5/16 measures have the 16th note constant. The metric modulations should be clear and steady; the quarter-note becomes the dotted quarter-note in m. 34 and vice versa in m. 41. Overall, the big beats remain constant in both instances.

Dampening (also referred to as muffling) occurs when you stop the sound with your hand. Technically, your hand should dampen the drum in the playing area and not make any noise. Musically, you do not need to dampen all the rests, rather, use dampening to bring out the syncopations and timing. Also, experiment dampening out notes within the melodic line to allow the melody to come out clear. Always dampen the drums on the tuning changes so these rests are quiet.

There are two instances of tuning changes. For both of them, tune in time to make sure the entrance after the rests is correct. While tuning gauges can be used, work to hear the harmonic change from a G Major triad in the A-section, to a B-flat Major triad in second inversion in the B-section, and back to a G Major triad for the end. Make adjustments as needed when you re-enter.

XVIII

Some of the problems of interest are as follows: Measures 8 and 9 have triplets tied over bar lines. If the triplets are kept steady and equal, the bar line will not have any adverse effect on their execution. In measures 22 and 23, the common pulse denominator is the sixteenth, not the eighth. Be careful not to let the sixteenth value fluctuate; the 3/16 measure must not sound like triplets, but simply a continuation of the sixteenths of measure 22. A similar counting procedure occurs in measure 28; the five sixteenths are equal to those of the previous 3/4.

In measures 30, 31, and 32 the solfège should be clearly defined. Particular sticking can sometimes assist articulation; notice the sticking indicated. I do not insist upon it, but try it and do a little experimenting yourself. As measure 34 goes into 6/8 observe that beats, not eighths, are equal ($\text{♩} = \text{♩.}$).

