

All-State Audition Material - Performance Guides

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 52, No. 48, , No. 48

Tempo: Eighth note 132 - 140

Play: beginning to end

Errata: m. 13 – beat 3, there should be a “p” dynamic on the sixth triplet-sixteenth note. The “ff” dynamic on the ninth triplet-sixteenth note of beat three is correct.

m. 14 – the last note should be an eighth note, not a sixteenth note

Performance Guide:

Anthony Cirone's etude number 48 presents many wonderful challenges to players including extreme dynamics, flams, drags, rolls, and mixed rhythms. As Cirone states in his book, the piece should first be learned slowly, feeling each eighth note pulse and eventually speeding up the tempo and feeling four big beats to every measure.

As in most compound meter pieces, I recommend providing agogic accents on every big beat. This gives a steady pulse to the music, musical interest, and forward direction. Exceptions to this rule do occur and agogic accents should be taken out in m. 9, 10, 13, and 14.

Dynamics are incredibly important in this piece and should be exaggerated. In mm. 13-15, don't foreshadow the dynamics by inserting unwritten crescendos and decrescendos. Make the changes immediate and consistent. All the “ff” should sound the same as well as the “p”, “f”, etc., especially in mm. 13-16.

All rolls in this piece are tied to a release note. Do not over-accent the release but make sure the release is clear and precise to keep the motion moving to the next pattern. I recommend a 32nd note skeleton roll base on all the rolls. Also, strive to have consistent flams and drags. Three-stroke drags should have only two grace-notes and four-stroke ruffs should have only three grace notes. Make sure the primary note is heard clearly above the grace note figures.

As a point of clarification, the last note in m. 4 is a dotted quarter-note and there is an eighth-note rest at the end of m. 10. Some editions are not very clear with the notation.

Percussion - Keyboard: Two Mallet

Modern School, M. Goldenberg, Chappell

Etude 1:

Page 76, No. 18, Bb Major, XVIII

Tempo: Quarter note 68 - 76

Play: beginning to end

Errata: m. 1 – add a “f” dynamic
m. 5 – add a “mf” dynamic
m. 9 – add a decrescendo arriving at “p” on beat two in m. 10
m. 10, beat two – add a “p” dynamic
m. 11, beat two – add a crescendo arriving at “mf” on beat two in m. 12
m. 12, beat two – add a “mf” dynamic
m. 13 – add a “p” dynamic
m. 15 – add a crescendo arriving at “mf” on beat two in m. 16
m. 16 – beat 2, add a “mf” dynamic
m. 17 – add a “f” dynamic
m. 21 – add a “mf” dynamic
m. 23 – add a crescendo arriving at “f” on beat one in m. 25
m. 25 – add a “f” dynamic
m. 25 – beat one, add a slight decrescendo reaching “mp” on beat two
m. 26 – add a crescendo for the entire bar
m. 27 – add a “ff” dynamic
m. 27, upbeat of two – add a decrescendo
m. 28 – add a “p” dynamic
m. 32 – add a crescendo arriving at “f” on beat one in m. 33
m. 33 – add a “f” dynamic

Performance Guide:

The Goldenberg etude #XVIII offers performers a great deal of technical and musical variety. Players are required to perform two-mallet scales, arpeggios, double strokes, and rolls. Practicing exercises and warm-ups utilizing these techniques will assist the overall technical and musical preparation. Since this etude is in the key of B-flat major AND uses accidentals to change the harmonic motion, I recommend practicing exercises in key areas found in this etude (B-flat major, G minor, D minor, F major, etc.). In addition to the hand-to-hand techniques, strive for even double strokes as well.

After performers are comfortable with multiple techniques in multiple key areas, the note accuracy is especially important. Several measures present a challenge by mixing step-wise motion and skips (mm. 5, 22, and 25 for example). Practice first at a slow tempo to insure exact note accuracy. Speed the tempo up gradually to train proper hand motions.

This piece combines sixteenth-triplet figures and dotted-sixteenth-32nd note figures. Work to play these rhythms correctly and do not let the dotted-sixteenth-32nd rhythm sound like a swung triplet figure. Practice pp. 44-45 in the Goldenberg book to better understand this difference.

Work to achieve a full sound on every note, no matter the tempo. The tendency is to play a down stroke on many of the eighth notes at the beginning and endings of sextuplet figures. This takes away from the light character as well as the overall legato feel throughout.

Regarding stickings, some of the suggested markings work. However, I suggest starting the piece with the right and alternating everything through m. 12. This requires several changes from the original. There is one slightly awkward shift in m. 6 but alternating all strokes allows players to stay relaxed and have a smoother flow from one phrase to the next. I recommend starting the roll in m. 12 with the left hand to connect beat one to the end of the phrase at beat two. At the return in m. 33, I recommend starting with the left hand on the and-of-one so the stickings will be just like the beginning, according to my earlier suggestion. Another suggestion is in m. 24 on beat two. Instead of doing RLLRRL, try RLRRLL. This will keep all double strokes on the same manual and still prepare the left hand on the A in the next bar. My stickings are merely suggestions and it is up to the performer to decide what works best.

Percussion - Keyboard: Four Mallet

Contemporary Etudes for 3 & 4 Mallets, Karen Ervin Pershing, Alfred

Etude 1:

Page 27, No. 24, A Minor, Invention

Tempo: Quarter note 76 - 84

Play: beginning to end

Errata: m. 7 – add a subito “p” dynamic

m. 8 – add a crescendo arriving at “mf” on beat four of m. 8

m. 9 – add a subito “p” dynamic

Performance Guide:

This etude, Invention, borrows its compositional structure from the two-part inventions of Johan Sebastian Bach that were written for the clavier (piano). The opening theme is played by both hands then varied throughout the entire piece. Balance will be a key issue because both hands play the primary melody and accompaniment lines.

Four-mallet techniques include single independent strokes, single alternating strokes, double vertical strokes, and rolls. In addition to each hand playing all of these techniques, performers are required to create independent lines between the hands. While one hand is playing the melody, the other hand could be playing a contrary or parallel motion at a softer balance level. Using various exercises and warm-ups will help develop these techniques to better tackle this musically and technically challenging etude.

Rapid single alternating strokes occur throughout the piece and are first presented on beat two in m. 1. Players should focus on getting even sounds on all three notes. Even though the hands play mainly a fourth or fifth interval with this pattern, I recommend practicing these patterns at different intervals to get comfortable with this motion. Make it as smooth as possible and avoid any forced, down strokes.

Overall, the right hand will play all notes with stems facing up while the left hand will play all notes with stems facing down. However, it is up to the performer to decide specific mallet choice for single independent strokes. (When holding four mallets, the numbering goes from left to right so mallet number one is the outside mallet in the left hand.) For example, in m. 3-5, the left hand part can be played by mallet number one or mallet number two. Playing it with number one would set the player up comfortably for the single alternating strokes in m. 6 though.

I suggest the rolls be played as hand-to-hand rolls. On the three rolls in this piece, start each of them with all four mallets hitting at once then immediately play the roll starting with the left hand. This will allow the chord to sound clear at the beginning with the roll used for sustain.

Percussion - Timpani

Musical Etudes for the Advanced Timpanist, Fink, Studio 4 Music (Marimba Productions)

Etude 1:

Page 35-36, No. 17, , Four Drum Etude #5

Tempo: Quarter note 100 - 110

Play: beginning to end of m. 55

Errata: Note: Must be performed on four drums.

Performance Guide:

This is a rhythmically syncopated etude but also has a melodic quality as well. These characteristics work

together to form an interesting combination in Ron Fink's etude. The piece calls for four drums with a standard tuning for all four pitches. The lowest pitches on the 26" and 23" drums should be an A and C, respectively. This will allow the D-flat in the beginning to have a clearer tone. (Some people tune the upper two drums to a B-flat and D, but this sequence will not work for this particular etude.)

Rhythmic precision is a key element with the many syncopations, long rests during tuning changes, and a metric modulation in m. 37. Work with a metronome to insure proper placement of the syncopated sixteenth notes and meter changes. The eighth note remains constant until m. 37.

To provide consistency, I recommend playing unconnected rolls when there are no ties and connected rolls where there are ties. Regarding muffling, I suggest muffling on the rests in mm. 16-23 and at the ends of phrases. For example, at m. 5, muffle the previous B-flat on beat one to allow the D-flat to have a clear tone. Also, in m. 11, muffle the previous G to allow the D-flat to have no interference. Other muffling choices are left to the performer but work to create clear phrases through muffling and dynamic contrast.

The transition from m. 36 to 37 is tricky but there is a simple way to accomplish this switch. Since the half-note in m. 36 equals the dotted quarter-note in m. 37, that means the quarter-note triplets in m. 36 equals the eighth-notes in m. 37. Therefore, if the player thinks of the first beat in m. 37 as a quarter-note triplet in the same tempo as m. 36, the player then starts counting 4, 5, 6 in the second half of m. 37 to complete the transition. The resulting tempo will be the dotted quarter-note equals half of your original tempo.

This piece requires a re-tuning of all four pitches while you are playing. Work to not make any noises during the rests. Players can accomplish this by not striking the drum too hard when hearing the drum that needs to be changed. Players need to place their ear just above the drum to hear the pitch change. Practice hearing these changes on a keyboard instrument as well as singing the four interval changes. Singing will help train the ear to better hear the changes.