PERCUSSION

Performance Notes for 2010-2011 All-State Band Auditions

by

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JUNIOR BAND


1. Make dynamic contrast between fortissimo and forte in the first eight measures.
2. Be careful not to enter late after the sixteenth rests on the downbeats.
3. Play the softer dynamic levels near the edge of the drum and the louder dynamics just off-center.


1. This etude is in the key of G minor, so be sure you play Bb and Eb throughout, along with the marked F#’s.
2. A medium hard mallet would be appropriate for this etude. It will provide the correct articulation, but also sound good on the rolls.
3. Try to make the dotted eighth-sixteenth rhythm snappy to capture the right energy.
4. In the third line, play the mf a little softer for more contrast. Since only f and mf are used in this etude, the more contrast, the better.


1. Avoid using double stickings in the first measure and on the dotted eighth – sixteenth note rhythms.
2. Dampening should only be necessary in the quarter note rests.
3. Be careful to get a good quality sound on the attacks of the forte-piano rolls.
4. A staccato mallet would be appropriate for the etude.
CLINIC BAND

**Snare:** Advanced Snare Drum Studies / Peters // Pages 12-13, #6, play through the end of the first line of page 13. Quarter note = 63.

1. This etude has a very wide dynamic range: *ppp* to *fff*. Work to improve your very soft playing to expand your dynamic range.
2. The rolls in this etude work best using a 32\textsuperscript{nd} note roll structure. Using that structure will also help you maintain time in the roll and keep your stickings simple.
3. Beginning in bar 5, the crescendo should be carefully measured, increasing one dynamic level every two bars. Try not to immediately play louder when you see the next dynamic level.
4. Be sure to make a distinction between the sixteenth note triplets and the dotted sixteenth-thirty second note rhythm.
5. Practice the “accelerating” rhythms (eighths to triplets to sixteenths to quintuplets) in the last line of the first page with a metronome. Make sure you articulate the new subdivisions without “slurring” into the next one.

**Mallets:** Musical Studies for the Intermediate Mallet Player / Whaley / Meredith // Page 17, "Polonaise," play all, no repeats. Quarter note = 96.

1. Play all double stops and double stop rolls so that both notes are attacked simultaneously.
3. Observe key signature and accidentals carefully.
4. Make significant contrasts in the dynamic levels.
5. Concentrate on striking the bars just off-center or on the very edge, never over the node (string)

**Timpani:** Modern Method for Tympani / Goodman // Page 59, #55, play all. Quarter note = 108.

1. Stickings in the etude should be chosen carefully. Many of the figures need to be played “left-hand lead” in to achieve smoothness in the drum changes.
2. This entire etude can be played without dampening the drums, except for after the last note.
3. Work to put a slight separation between the quarter note rolls in line 3.
4. Instead of using the written cross stickings in the last line, try making quick shifts from drum to drum.
5. Make the *ritardando* in the next to the last bar dramatic, and hold the last note longer than a half note, due to the fermata.
SENIOR BAND

Snare:  


1. The rolls in this solo are the most challenging aspect. Use a quintuplet based roll structure for the rolls in measures 2 and 4 and also the 5th measure of line 4. A sixteenth note triplet roll base works well in measure 5-6 and 12-13. For the other passages, use a sixteenth note roll base.
2. Carefully observe the subito dynamic changes and try not to dimuendo into the subito p’s.
3. Place the grace notes for the drags very close to the primary note to ensure that they don’t obscure the rhythm.
4. In measures 5-7 of line 6, single sticking will provide the best articulation. It will be very difficult to use a double sticking coming out of the roll in the previous measure.
5. In the first measure of line 7, try flam taps on beats 2 and 3.

Mallets:  


1. Although the tempo is marked 108-112, I would suggest a tempo of approximately 92-96. When played at 108-112, the sixteenth note passages sound frantic.
2. The stickings in this solo present an issue for the mallet player. Many of the individual beats in the first section (up to letter H) work best with either a LRR or RLL sticking. Try to avoid doubling adjacent notes with skips larger than a 4th.
3. At letter H, try relaxing the dynamic level to around mf and make a small crescendo into the fp in the 6th line.
4. The double stop rolls in lines 6 and 7 are just notated versions of Baroque embellishments. Play those slightly slower than the rolls in the same measures.
5. The sixteenth note passages after letter I should sound elegant and easy. Try to avoid playing them louder than the surrounding texture.

Timpani:  


1. Maintaining the tempo in this etude is important. The sixteenth note figures in the second and fourth lines are much more difficult if the tempo is too fast.
2. Use a staccato mallet for this etude. The faster rhythms will need the articulation from these mallets to speak clearly.
3. Avoid overplaying the louder dynamic levels and never sacrifice quality of sound for quantity of sound.
4. At the beginning of line 4, try this sticking: R-R-L-R-L R-L-(XR)| L-R-L-R-L- R-L-R-L-R-L.| (XR) means cross right over left.
5. Don’t try to dampen at the beginning of line 4, there just isn’t time to make it sound smooth.