

**THE STANDARD SYMPHONIC REPERTOIRE FOR
TIMPANI AND PERCUSSION:**

CUSTOMIZED TECHNIQUES AND DETAILED ANALYSIS OF
EACH EXCERPT

BY

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Introduction

This is an instructional book of percussion orchestral excerpts, targeted for percussionists who are preparing for any level of auditions, or performances. I originally intended to write this book for myself as a performer and as a teacher. I hope it is a “breakthrough” for those who are struggling with playing excerpts from the percussion literature.

The book has four chapters: Chapter 1—Timpani, Chapter 2—Snare Drum, Chapter 3—Mallet Instruments (Xylophone and Glockenspiel), and Chapter 4—Accessories, (Cymbals, Bass Drum, Tambourine, Triangle, and Castanets). Each chapter contains selections of common excerpts from eight to fifteen orchestral works. These excerpts are frequently asked for auditions or are commonly performed at any orchestral situation, such as, youth symphonies, regional orchestras, and other concerts.

The book proceeds excerpt by excerpt. Each excerpt has an average of three short exercises for improving technique, and one etude for building musicality with suggested phrasing similar to the actual excerpt. In etudes and suggested phrasing sections, modified tempo ranges have been provided based on common performance practices. The player should be prepared to perform each excerpt with a varied range of tempi. Suggested recordings have been listed at the end of each chapter. I have also included photos so the particular technique and the mallet selection can be easily understood.

Chapter 1: Timpani

I have selected timpani excerpts from ten pieces for this chapter:

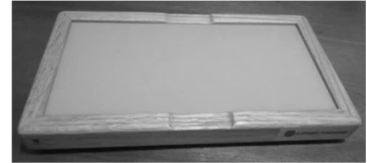
- Barber: Medea's Dance of Vengeance
- Bartok: Concerto for Orchestra
- Beethoven: Symphony No. 1
- Beethoven: Symphony No. 9
- Brahms: Symphony No. 1
- Elgar: Enigma Variations
- Martin: Concerto for 7 Winds and Timpani
- Richard Strauss: Burleske for Piano and Orchestra
- Stravinsky: Rite of Spring
- Tchaikovsky: Symphony No. 4

All of these works are commonly used on audition repertoire lists and require advanced technique and musicality. The exercise section is designed to help musicians improve the necessary techniques for mastering each excerpt and the etude section will serve to bring out the musicality of each excerpt.

The timpani sizes I recommend are: 32", 29", 26", and 23" for either the American or German playing system. In this chapter, drum sizes are addressed from low to high (left to right) for the American playing system.



A Set of Four Timpani



Timpani Practice Pad



General Beating Spot
(1/3 from rim to center)

Mallet Selection

Hard White/Colored Felt



Medium—Hard/Light/Small



Soft—Medium Soft



Soft/Heavy—Medium



Medium/Soft Articulated



Barber: Medea's Dance of Vengeance

Exercise 1

practice pad

practice pad

$\frac{3}{8}$ L L R L L R etc. p

7 $\frac{2}{4}$ L L R L R L R L R L R f

Exercise 2

29" 29" 29" 26" f L ped. R ped. L R

29" 29" 29" 26" L ped. R ped. L R

Exercise 3

26" 26" 26" 23" f L ped. R ped. L R

26" 26" 26" 23" L ped. R ped. L R

This excerpt requires the timpanist to have excellent technique, experience playing in mixed meters, and accurately pedaling during fast tempi. Exercise 1 is a left-hand-leading rhythmic study which should be practiced on a timpani practice pad with timpani mallets or a regular snare drum practice pad with snare drum sticks. Closely follow the sticking. Exercises 2 and 3 are pedaling studies. At first, practice them slowly, and wait until the last moment before moving the pedal in order to avoid producing a glissando between the notes. Both exercises should be played with alternate sticking, as

indicated, from the left hand. All exercises should be practiced from eighth note = 180, or slower, up to 190.

Etude

$\text{♪} = 180-190$

11

20

28

33

26"

23"

pp

cresc.

f

ff

Use hard, white or colored, felt mallets for the articulation while playing this etude and also for the actual excerpt. This etude includes fast-pedaling passages and an irregular rhythmic figure in a mixed meter. Practice the first twenty five measures of the etude and the 3/8 section between Number 28 and 30 (in the excerpt) with an agitated feeling. Play energetically without accelerating from Measure 26 of the etude and the pickup of Number 30. Subdivide the beat into 16th notes, and save the crescendo until the end of the excerpt. Note: The mixed-meter section from Number 30 is just a single *f*, and the same passage is played by the trombone and tuba. Do not play too loudly in order to avoid eliminating the lower brass instruments' melodic figure.

Excerpt

28 with mounting frenzy
f *sf* *pp*

29 *cresc. poco a poco* *f*

30 [in 4] *f*

31 *p cresc. poco a poco*

32 *ff* **Sostenuto** ♩ = 69

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This excerpt not only requires fast pedaling, but also pedaling while playing. Constantly subdivide into at least 8th notes and keep a steady tempo throughout the excerpt. Carefully balance the three notes from the third measure of Number 28 in the following suggested tempo and phrasing. Since the high F# notes tend to speak out more, they can sound like a two-beat feeling, such as 6/16 (or a fast 6/8), instead of 3/8. Try to feel the groove in three by putting an emphasis on the second beat. At Number 31, there is no pickup note in the score, but it is commonly played with a pickup note, as indicated, to match the previous passage and the lower brass instruments. The symbol “//” indicates

muffling. Do not forget to subdivide, and keep a steady tempo while pedaling. Tune the four drums from low to high, in F# – A – D – F#.

Suggested Phrasing

28 ♩ = 180-190

f *sf* *pp* with mounting frenzy

29 *cresc. poco a poco* *f* 29"

30 [in 4] 26" 29" 26" *f*

31 26" 23" *p cresc. poco a poco*

32 Sostenuto ♩ = 69 *molto ff*

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Bartok: Concerto for Orchestra, Mvt. 4

Exercise 1

26" LR // 26" 23" mf R R R

Exercise 2

29" 29" L // mf L L

Exercise 3

L29 R26 // // L29 // L29 R26 // // LR26 // L26 // L29 R26 // // 29" 26" 32" 29" 23" 29" 26" 32" 23" 26" // 26" 23" 29" 29" 26" 29" mf L R L L R L R L R R R R L L R L

Exercise 1 is designed to practice pedaling and muffling at the same time. Use the 26" and the 23" drums for playing with the right hand and, as indicated, use both hands for muffling (see Photo 1-1). The goal is to eliminate the glissando that can occur while pedaling. To avoid an unwanted glissando on the rest, muffle the sound with both hands. Exercise 2 is used to practice pedaling with the 29" drum. Play and muffle with the left hand. Be sure to wait until right before the second note when pedaling to avoid making an unwanted glissando. Note: There is no muffling between the two notes.

Exercise 3 is a detailed muffling and pedaling study based on the actual excerpt. The order of notes, sticking, pedaling, and muffling apply to the following etude and

excerpt. “//” is used as a muffling symbol; L and R on top of the muffling symbol signify right and left muffling hands; 26 and 29 next to L and R denote which drums to be muffled; 32”, 29”, 26”, and 23” shown directly above the notes, indicate the drums on which to play; and the sticking is indicated below the notes. Starting notes are F – G – C – Eb from low to high. All exercises should be practiced from quarter note = 74, or slower, up to 84.

Etude

$\text{♩} = 74-84$

Use soft mallets to produce a warm sound. It is also important to find an appropriate beating spot in order to create a warm, round sound. Generally, a proper beating spot for a full sound on any timpani is 1/3 the distance from the rim to the center of the drum. Do not measure the same distance from the rim for each drum because

drums come in different sizes. Larger drums need to be struck a further distance from the rim than smaller drums.

Apply the details from Exercise 3 for playing this etude and the following excerpt. Make sure the crescendo to diminuendo phrase at the end is played with expression.

Note: The peak of the crescendo is D# on the 23" drum. Since the D# on the top drum is in the relatively lower range of the drum, the timpanist must play on the best beating spot, and much louder than the previous note, for the crescendo effect.

Excerpt

43

Calmo, ♩ = 106

mf

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In addition to the detailed phrasing, the tempo has been modified in the next section. Practice singing the viola melody while playing this excerpt and do not forget to subdivide into 8th notes. Be careful not to slow down after muffling with both hands and also at the diminuendo. Play peacefully with a warm sound while changing the dynamics, and keep the tempo steady.

Suggested Phrasing

$\text{♩} = 148-168$ **43**

The musical score consists of two staves. The first staff is in bass clef and starts with a 6/8 time signature, followed by 3/4, 5/8, 3/4, 5/8, and 7/8. It begins with a *mf* dynamic and a slur over the first two notes. The second staff is also in bass clef and starts with a 7/8 time signature, followed by 3/4, 5/8, and 7/8. It begins with a *f* dynamic, has a double bar line with 'LR' above it, then a *ff* dynamic, and ends with a *mf* dynamic. A slur covers the last three notes of the second staff.

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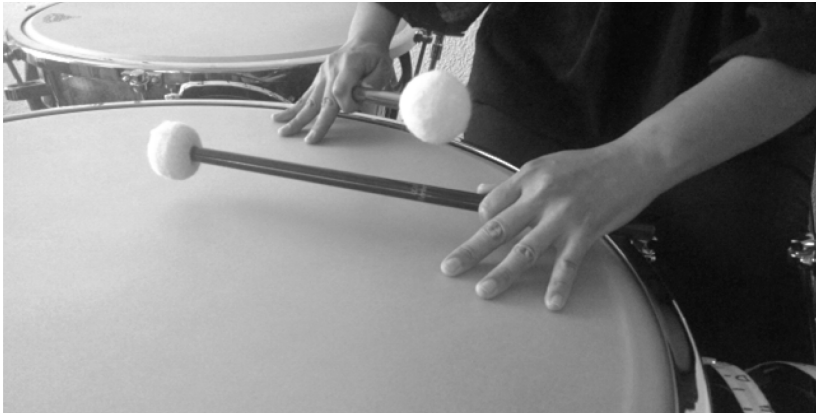
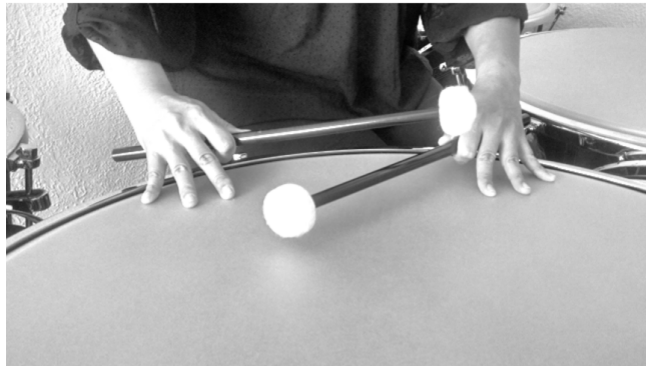


Photo 1-1: Muffling with Both Hands



Beethoven: Symphony No. 1, Mvt. 3

Exercise 1

mf

Exercise 2

mf

Exercise 3

RH only

mf *f*

8

Exercises 1 and 2 are cross-sticking studies. Cross sticking should be as smooth as possible and without any accents or dynamic changes. The symbol “x” indicates cross sticking. Exercise 3 is a right hand only practice from the actual excerpt. All exercises should be practiced from dotted half note = 100, or slower, up to 110.

Etude

$\text{♩} = 100-110$

mf R L R L R L R L R L

8

14

R L R R L R R L R

cresc.

21

26

f

Practice this etude, as indicated, with alternate sticking. Use hard, light, small, white or colored felt mallets for articulation. There are two types of sticking for playing this excerpt—cross and shift sticking. In this excerpt, cross sticking is accomplished by crossing the right hand over the left hand, and shift sticking is accomplished by shifting both hands, at the same time, from drum to drum. If the timpanist prefers shifting to crossing, it is fine to practice with shifting as long as the movements are effortless and smooth.

Detailed photos of cross and shift sticking are provided on the next page. There are a set of five photos for each technique, playing D-D-A-A. The third photos from the top on each column are transitions of between D and A.

Excerpt

Allegro molto e vivace. ♩ = 108.

A

f *ff*

p *cresc.*

f *ff* etc.

Trio.

p *ff* *sf* *sf*

sf *sf* *sf*

Play this excerpt in a light style. In order to make a light, articulated sound, do not place the mallets too far-in from the rim to the center of the drum. The beating spot for this excerpt should be a little closer to the rim than the general beating spot. Although it is indicated as *f* and *ff*, it should be played a little softer, such as *mf* and *f*, because of the lighter orchestration found in Beethoven's earlier Symphonies. For better articulation, use hard, light, white or colored felt mallets for this excerpt.

Suggested Phrasing

Allegro molto e vivace. ♩. = 108.

A



mf f x x x



x 7




p cresc.



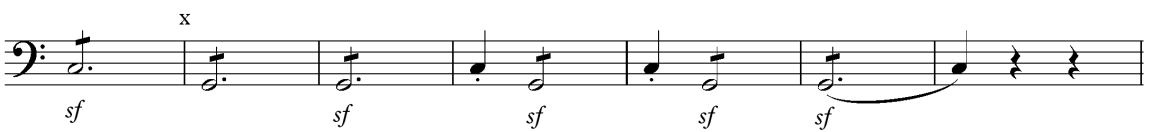
mf f etc.

Detailed description: This block contains the first four systems of musical notation for section A. The first system is a bass clef staff in 3/4 time, starting with a dynamic of *mf* and a fermata over the first two notes. The second system continues the melody with a dynamic of *f* and includes a measure with a fermata and the number '7' above it. The third system shows a dynamic of *p* and a *cresc.* marking. The fourth system starts with *mf*, moves to *f*, and ends with 'etc.'.

Trio.



p ff sf sf x



x sf sf sf sf sf

Detailed description: This block contains the first two systems of musical notation for the Trio section. The first system is a bass clef staff in 3/4 time, starting with a dynamic of *p* and a fermata over the first two notes, followed by dynamics of *ff*, *sf*, and *sf*. The second system continues with a dynamic of *sf* and includes a measure with a fermata and the number 'x' above it.

Beethoven: Symphony No. 9, Mvt. 1, Opening

Exercise 1

practice pad

f R L L R L R R L R

Exercise 2

f

Exercise 3

Exercise 1 is for practicing rhythm on a practice pad. Exercise 2 is a muffling study. The first four measures are used to accomplish immediate muffling at the rests. The second part is for legato muffling. To accomplish legato muffling, dampen the previous note while simultaneously playing the next note. Exercise 2 does not have a suggested tempo. At first, practice at a comfortable tempo; then, each consecutive day, play it faster and faster. Although this is a muffling study, be sure to prioritize and make a good-quality sound. Exercise 3 is for practicing rhythm on the timpani. At first, practice slowly, then, gradually increasing the tempo. Do not forget to subdivide while playing. Exercises 1 and 3 should be practiced from quarter note = 62, or slower, up to 70.

Etude

♩ = 62-70

9

17

25

30

f *p* *mf* *ff*

Use medium-hard, white felt mallets for this etude and the actual excerpt. Muffle notes as indicated. Note the *p* marking at Measure 32 in the etude. Dampen the previous note, right before the downbeat, for the immediate *p* effect. Do not forget to subdivide mentally while playing.

Excerpt

Allegro ma non troppo, un poco maestoso. ♩ = 88.

ff *sf* *sf* *sf* *sf* *sf*

3

f *p* *f* *p*

A

f *sf* *sf* *sf* *f* *p*

The original tempo setting is too fast when considering the performance practice.

Note: The tempo has been modified in the next section with the additional suggested phrasing. From the sixth measure, timing of the muffling (after the tenuto notes) should be slightly delayed, as indicated, while considering the fact that most of the orchestra has a dotted 8th note and 16th rest. From four measures before Letter A, there are *f* and *p* markings without a diminuendo. Dampen the note before the *p* downbeat for the immediate *p* effect. These *p* notes (one and three measures before Letter A), could also be played on a slightly different beating spot so as to change the timbre and to make more of a difference between *f* and *p* dynamics without ghosting a note. At Letter A, be sure to make a difference between the *f* and *sf*. The *sf* should be played louder than *f* for this section. After the first note, at Letter A, do not forget to muffle the 8th rest, as indicated, since no other instrument has long notes. Play this opening excerpt majestically, with a heavy and full sound, as compared to the lighter style in Beethoven's Symphony No. 1.

Suggested Phrasing

♩ = 62-70

The musical score consists of three staves of music in 2/4 time. The first staff begins with a *ff* dynamic and includes a trill. The second staff features a triplet of eighth notes and alternating *f* and *p* dynamics. The third staff, marked with a boxed 'A', starts with *f* and *sf* dynamics, followed by *sf*, *f*, and *p* dynamics. Rehearsal marks (//) are placed at the end of measures 4, 5, 6, 7, and 8.

Beethoven: Symphony No. 9, Mvt. 1, Ending

Exercise 1

RH only

p

Exercise 2

f R L R L R

L

Exercise 3

practice pad

f R R L R R L

R L R R L L R L

Exercise 4

f R R L R R L

R L R R L L R L

Use medium-hard, white felt mallets for all exercises. Exercise 1 is a legato stroke study, using only the right hand, in soft dynamics. Try to make a warm sound and do not lift the mallets too high. Exercise 2 is a combination of cross sticking and rhythm study. Exercise 3 is a simple rhythm study on a practice pad. Exercise 4 has the exact same rhythm as Exercise 3, but should be played on the timpani. All exercises should be practiced from quarter note = 62, or slower, up to 70. Again, do not forget to subdivide while playing.

Etude

$\text{♩} = 62-70$

p *cresc.*

9

18

f

22

27 *tr* // // *tr*

Be aware of all the details on this etude. From Measure 9, three slashes mean abbreviated 32nd notes. Use medium-hard, white felt mallets for this etude and the actual excerpt.

Excerpt

513 **Allegro ma non troppo, un poco maestoso.** ♩ = 88.

The musical score is written in bass clef with a 2/4 time signature. It consists of five staves of music. The first staff starts with a piano (*p*) dynamic. The second staff includes a *cresc.* marking. The third staff features dynamics of *f*, *piu f*, and *ff*, and contains a section marked with a box and the letter 'S'. The fourth staff has *sempre ff* markings and a trill (*tr*) above a note. The fifth staff includes trill (*tr*) markings and *sf* and *ff* dynamics.

Note that the metronome marking has been edited in the next section. Also the rhythm of string instruments has been added after the suggested phrasing section for easier understanding. In performances, it can be played gradually faster towards Letter S, however, for auditions, keep the tempo steady throughout the excerpt without losing energy. Audition panels may prefer to see a steady sense of time from candidates. The beginning of this excerpt should be performed with an expressive and warm sound, without muffling. Try different beating spots to find the most “mysterious” sound. This is a relatively long excerpt, so, pace the crescendo. In other words, do not get too loud too soon. Remember, string players have 32nd notes throughout this section—until the ninth measure of Letter S. Before playing the excerpt, imagine the tempo at Letter S to avoid starting the excerpt too fast. At the fourth and fifth measures from the end, there

are additional crescendi to match the ascending passage played by woodwind and string instruments. Do not forget to subdivide throughout the excerpt.

Suggested Phrasing

$\text{♩} = 62-70$
513

p

cresc.

f *piu f* *ff poco*

molto

tr *tr* *tr*

<sf *<ff*

Suggested Phrasing with Strings Rhythm

♩ = 62-70

513

Strings Rhythm

p
pp Viola & Cello

+ Violin II

+ Violin I

cresc.

f *più f* *ff poco*

f *ff*

tr

tr *tr* *tr*

sf *ff*

Beethoven: Symphony No. 9, Mvt. 2

Exercise 1

practice pad

f (R) (R) (R) (R) (L) (R) (L) (R) (L) (R) (L) (R) (L) (R) (L) (R) (L) (R) (L) (R) (L) (R) (L)

Exercise 2

f (R) (L)

Exercise 1 is a simple rhythmic study on a practice pad. Exercise 2 has the same rhythmic figure as Exercise 1, but is played on the timpani. There are two possible stickings for this excerpt. It is helpful to practice it both ways; then, record it, and listen so as to find the best sticking. Both exercises should be practiced from dotted half note = 110, or slower, up to 116.

Etude

$\text{♩} = 110-116$

9 *p*

17 *cresc.*

25 *f* fast roll

32 *sub. p* *mp* *mf* *f*

fast roll *cresc.* fast roll *ff*

Use hard, light, white or colored felt mallets for this etude and the excerpt.

Excerpt

F **Molto vivace.** $\text{♩} = 116.$
Ritmo di quattro battute.

In the suggested phrasing section, the range of tempo, dynamics, and other details have been modified. Throughout the excerpt, feel the four-beat phrases which are noted in the score as “*Ritmo di quattro battute.*” This passage is energetic and conducted in one, so that the four-beat phrasing implies a grouping of four measures which can then be interpreted into a 4/4 or 12/4 time signature. For crescendo between Letters F and G, the player should be prepared to play this passage with a smooth crescendo or with terraced dynamics, since both are acceptable interpretations. In the fifth measure of Letter G, there are nine written notes. In a faster tempo, if it is too difficult to squeeze them in comfortably, instead, play eight notes. After the six-bar rest before Letter H, do not play

too loudly since it is an accompaniment single *f*. At Letter H, play softer than indicated because of the new passage at Letter H, which is at a softer dynamic level.

Suggested Phrasing

F $\text{♩} = 110-116$
Ritmo di quattro battute.

The musical score is written for a bass clef in 3/4 time. It consists of six staves of music. The first staff begins with a *pp* dynamic and includes a double bar line followed by a fermata marked with a '2'. The second staff features a *p* dynamic and a fermata marked with a '4', followed by a *mp* dynamic and a fermata marked with a '3'. A box labeled 'G' is placed above the staff. The third staff starts with a *mf* dynamic, followed by a *f* dynamic and a *ff* dynamic. It includes a triplet of eighth notes and several slurs. The fourth staff continues with slurs and a triplet of eighth notes. The fifth staff begins with a *f* dynamic and a fermata marked with a '6'. The sixth staff concludes with a *mf* dynamic and a box labeled 'H' above the staff.

Beethoven: Symphony No. 9, Mvt. 4

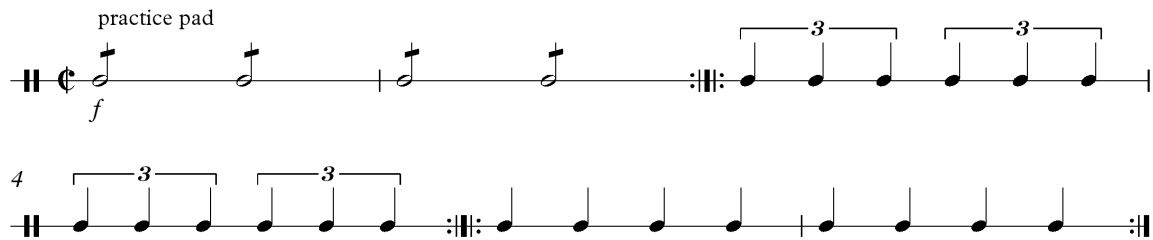
Exercise 1



Exercise 2



Exercise 3



This is a loud and fast excerpt. Use hard, light, white or colored felt mallets for articulation. Exercise 1 is an accent study. Make sure to play non-accented notes equally. Exercise 2 is a combination of accent and cross-sticking studies in a loud dynamic range. Exercise 3 is a simple rhythmic study on a practice pad. All exercises should be practiced from half note = 150, or slower, up to 160.

Etude

$\text{♩} = 150-160$

7

14

21

23

Smoothly execute the cross sticking, especially from Measure 13 in this etude.

From Measure 5, non-accented 8th notes should still be articulated.

Excerpt

Poco Allegro, stringendo il tempo,
sempre piú Allegro.

Prestissimo. ♩ - 132.
2



The image displays four staves of musical notation in bass clef. The first staff consists of six measures of eighth notes. The second staff contains six measures of sixteenth notes, with dynamic markings *sf* and *f* alternating. The third staff begins with a *sempre ff* marking and includes a sixteenth-note sextuplet. The fourth staff features two sixteenth-note sextuplets, followed by a tenuto note and a staccato note.

This is quite a long and energetic excerpt. The metronome markings have been modified in the next section. Use hard, light, white or colored felt mallets for this excerpt. The tempo change at the Maestoso section is quite difficult if one is not familiar with the music. It is a good idea to listen to several recordings to feel the actual performance practices. The same metronome markings for the entire excerpt (but with different note values) are indicated as a guide for an easy transition from the Prestissimo to the Maestoso. Commonly, there is a ritardando before the Maestoso. From the downbeat of the Maestoso, be sure to start subdividing into 16th notes to keep a steady tempo. Also, for this slow section, play with a smooth, legato stroke.

Thirteen measures from the end, tenuto and staccato markings have been added for four measures. Do not ghost the 8th notes (indicated with a staccato); instead, accurately place those notes to help keep a steady tempo. To end this great work dramatically, make a diminuendo to crescendo phrase from the last five measures.

Suggested Phrasing

**Poco Allegro, stringendo il tempo,
sempre piú Allegro.**

Prestissimo. ♩ = 150-160

The musical score consists of ten staves of music in bass clef, 3/4 time. The first staff begins with a dynamic of *p cresc.* and includes a first ending bracket labeled '2'. The second staff starts with a first ending bracket labeled '2' and features dynamics of *f*, *sf*, *f*, and *f*. The third staff has a dynamic of *f*. The fourth staff has a slur over the first three measures. The fifth staff has a slur over the first three measures and a first ending bracket labeled '7'. The sixth staff has a first ending bracket labeled '6' and a dynamic of *ff*. The seventh staff has a dynamic of *ff*. The eighth staff has a dynamic of *ff*. The ninth staff has a dynamic of *ff*. The tenth staff ends with a dynamic of *ff* and a *rit.* marking.

Maestoso. ♩ = 150-160 **Prestissimo.**

Musical score for a piece starting in 3/4 time and changing to common time. The score consists of five staves of music. The first staff is in 3/4 time and contains a melodic line with dynamics *f*, *p*, *f*, *sf*, *sf*, and *ff*. The second staff is a bass line with a fermata at the end. The third staff is a melodic line with dynamics *sf*, *f*, *f*, *f*, *f*, *f*, *f*, *f*, and *sempre ff*. The fourth staff features a bass line with a *dim.* marking and two sixteenth-note sextuplets. The fifth staff features a bass line with a *cresc.* marking, a sixteenth-note sextuplet, and a final *ff* dynamic.

Brahms: Symphony No. 1, Mvt. 1

Exercise 1

RH only

f

Exercise 2

f *mf* *ff*

Use soft, medium to heavy mallets for this excerpt. Also, play with a J-stroke to make the longest, warmest, and deepest sound possible. Raise the right arm; drop the mallet with gravity; scoop up with a J-shape stroke when the mallet contacts the drumhead. Exercise 1 focuses on the right hand. The goal is to make an even sound and to keep a steady tempo throughout the exercise—make sure to subdivide into 16th notes. Exercise 2 is a study to create a consistent diminuendo and crescendo while keeping the tempo and the same timbre in slightly different dynamics. Both exercises should be played from eighth note = 86, or slower, up to 96.

Etude

$\text{♩} = 86-96$

9 *f*

15 *mf cresc. rit.* *ff*

This etude is a simple study to keep a steady tempo and for adding a ritardando at the end (which is commonly done in an actual performance).

Excerpt

Un poco sostenuto

At first, practice this excerpt as written; then, go on to the suggested phrasing section. Make sure to subdivide into 16th notes throughout this majestic excerpt, including the ritardando, since it helps to create an even ritardando. Although it is written differently, prepare to phrase the 9/8 measure as suggested which makes the crescendo more dramatic. Do not forget to produce an expressive and warm, quality sound. The articulation of the last note has been modified from staccato to tenuto in order to avoid muffling the note too soon. Be sure to play a deep, full-sounding note at the end.

Suggested Phrasing

Un poco sostenuto ♩ = 86-96

Brahms: Symphony No. 1, Mvt. 4

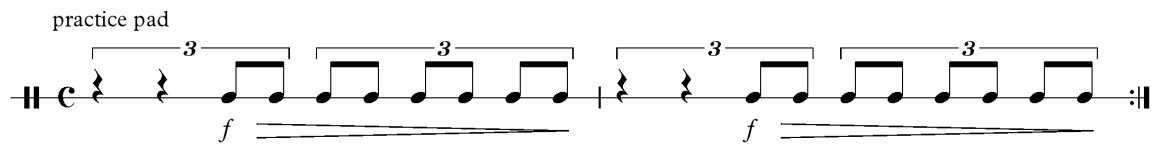
Exercise 1



Exercise 2



Exercise 3



Exercise 4



Exercise 1 is a roll study with crescendo to diminuendo phrasing. Make sure to re-articulate the *sf* at the peak of the crescendo. Try to play the crescendo and diminuendo exactly the same way, each time, when repeating this exercise. Although this is a roll, it is helpful to play the same number of strokes each time, especially for the crescendo. Exercise 1 should be practiced from quarter note = 108, or slower, up to 112.

Exercise 2 is a simple rhythmic articulation study that uses general-purpose mallets. Do not use hard mallets for this exercise. Instead, put an emphasis on the 8th

notes in order to make the sound more articulated. Exercise 3 is a rhythmic study on a practice pad. First, practice without the diminuendo and then add the diminuendo after feeling comfortable with the rhythm. Exercise 4 is a similar example to the previous one—but, it is played on the timpani. With cross sticking, play this fast passage very smoothly so it sounds almost like a roll. Exercises 2, 3, and 4 should be practiced from half note = 116, or slower, up to 126.

Etude

$\text{♩} = 116-126$

Use general-purpose, medium mallets for this etude and the following excerpt.

The first four measures of this etude should be well articulated. From Measure 9, make the movement smoothly, including the cross sticking.

Excerpt

375 *tr* 
p *sf* *p* *sf* *p* *sf* *cresc.* *string.*

385 *(tr)* 
f **Più Allegro**

392 
mf

398 
f

407 
f

420 

425 

435 

442 
sf

449 
sf

454 
sf

It is important to lighten up and/or emphasize when needed in order to shape the phrase to fit the music. Do not play loudly. In the first six measures, these two-bar crescendo to diminuendo phrasings should be played identically— three times. From Measure 381, the crescendo must be paced so that this crescendo doesn't get too loud too soon. At the *mf* section from Measure 395, be sure to play in a light style while keeping a steady tempo. After the six-bar rest, play those two notes in *ff*, as indicated, to make more of a contrast between the brass chorale and the upcoming complicated section. Many diminuendo and crescendo phrasings after Measure 419 should be played subtly, except for the molto crescendo in Measure 443. Play this measure with an exaggerated crescendo, leading up to the triumphant climax of this piece.

Suggested Phrasing

$\text{♩} = 108-112$

375 *tr*

385 *(tr)*

Piú Allegro $\text{♩} = 116-126$

f

395 *mf*

405 **6** **3**
ff *ff*

419 **3** **3** **3** **3** **3** **3** **3** **3**
f

424 **3** **3** **3** // **5** **3** **6** **6** **6** **6**
f

434 **6** **3** // **6** **6** **6** **6** **6** **3** // **6** **6** **6**

441 **6** **6** **6** **6** **3** // // // // *molto* *ff* *ff* *ff* *f*

448 **tr** *sf* *sf* **tr**

453 // // // // **tr** *ff*

Elgar: Enigma Variations, VII—Troyte

Exercise 1

practice pad

mf

Exercise 2

mf

Exercise 3

p *ff* *p*

These three exercises are simple rhythmic studies in a fast tempo. Exercise 1 should be played on a practice pad. Repeat them as many times as desired until comfortable with the sticking. Exercise 2 is a double-stroke study for the right hand on the timpani. Exercise 3 is a crescendo to diminuendo phrasing study for the double-stroke. Make sure all three notes are played evenly without any accents. All exercises should be practiced from dotted half note = 100, or slower, up to 108.

Etude

$\text{♩} = 100-108$

26" 23" 32"
R R L
p *ff*

9
R L R L
p *ff*

17 26"
R *p* *cresc.*

25 26" 29"
R L R L L
ff *pp* *f*

32 26" 29" 29"
R L R L *ff* L R L R

Use hard, white or colored felt mallets, for this etude and the actual excerpt. Tune the four drums in G – C – C – G from low to high. In general, for loud dynamics, C sounds better on the 29" drum than the 26" drum. Be careful with the sticking and choice of timpani for Cs, and practice this etude and excerpt. The following excerpt is extracted from the score. Since there are conflicts between the score and parts, the part has been modified slightly to fit with the music in the suggested phrasing section. The tempo range has been expanded for performance practice and the choice of drums has also been indicated. The entire movement progresses quickly—like a roller coaster ride. Flow with this fast music while understanding the melodic lines.

Excerpt

23 Presto. $\text{♩} = 76$.
Solo.

24 Solo.

25

26

27

28

29

Again, use four timpani for this excerpt, which are tuned to G – C – C – G, from low to high. Make sure to balance the three notes so they are dynamically equal.

However, play lower G just a little louder since it tends to get lost among the other busy

notes. This is especially true, if the timpanist is right handed and plays in the American playing system. Do not forget to count the rests while keeping the tempo steady.

Suggested Phrasing

23 Presto. $\text{♩} = 150-162$
Solo. 26" **4**

24 Solo. **4**

25 29" **9**

26 26" **3**

27

28 29" *tr* *tr*

29 29" *tr* *tr* **4** **5** *fff* L R L R

Etude

$\text{♩} = 220-230$

mp R L R L *mf* L R L R

7 *f* *mp cresc.* L R L R L R L R L R

13 *f* *dim.*

19 *mp dim.* *pp*

Play the etude and the actual excerpt with hard, white or colored felt mallets for the articulation. Practice slowly with the details first, and then increase the tempo when comfortable. Both the etude and excerpt require four drums, tuned in A – C – D# – E, from low to high.

Excerpt

Allegro vivace (♩. = 69)
solo

mf

mf

mp un poco cresc.

f mf cresc.

ff

meno f dim.

22 (♩. = 112)
pp

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This excerpt should be played with confidence and aggressively soloistic. Start playing it with a slightly softer dynamic for the crescendo effect. While keeping a steady tempo, make all the details sound dramatic. Do not play too softly after Number 22, and feel the beat in two at the meter change.

Suggested Phrasing

$\text{♩} = 220-230$

solo
mf *mf*

mp *un poco cresc.* *mf*

f *mf* *mp cresc.*

ff

23" *meno f* *dim.* *26"*

22 ($\text{♩} = 112$) *pp*

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Richard Strauss: Burleske for Piano and Orchestra

Exercise 1

Musical notation for Exercise 1, showing LH and RH parts. The LH part is marked *p* and the RH part is marked *p*. The notation is in bass clef with a common time signature (C). The LH part consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The RH part consists of a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4. Both parts are marked with a dynamic of *p*.

Exercise 2

Musical notation for Exercise 2, showing LH and RH parts. The LH part is marked *p* and the RH part is marked *p*. The notation is in bass clef with a common time signature (C). The LH part consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The RH part consists of a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4. Both parts are marked with a dynamic of *p*.

Exercise 3

Musical notation for Exercise 3, showing LH and RH parts. The LH part is marked *p* and the RH part is marked *p*. The notation is in bass clef with a common time signature (C). The LH part consists of a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The RH part consists of a sequence of notes: G3, A3, B3, C4, D4, E4, F4, G4. Both parts are marked with a dynamic of *p*.

Exercise 1 is a one-hand study. Articulate each note by using medium to soft mallets. Play with a legato stroke and smooth arm movements. Exercise 2 is similar to the previous one, but should be played like singing a melody. Exercise 3 has 8th notes but still should be played smoothly with a balanced sound between all the notes. For Exercise 3, at first, practice without the crescendo to diminuendo phrasing, and then add the phrasing when comfortable with the rhythm.

There are four drums required for these exercises, which are tuned in A – D – E – F, from low to high. Note that the F on the 23” drum is in the relatively lower range of the drum, compared to the notes on the other drums. Be sure to play all four notes evenly with regards to the dynamics. Carefully listen while playing and adjust the dynamics on

each drum, especially the high F. All exercises should be practiced from quarter note = 190, or slower, up to 200.

Etude

$\text{♩} = 190-200$

9

15

21

28

Practice this etude with a smooth movement. Move arms from drum to drum without any excess motion. From Measure 15 of the etude, the symbol “//” indicates muffling. After playing three notes, immediately muffle the first two notes, and then muffle the last note. Both the etude and the excerpt require four drums, tuned to A – D – E – F, from low to high (as they were for the exercises). Choose soft mallets that have enough articulation.

Excerpt

Allegro vivace.

The musical score is written in bass clef with a 3/4 time signature. It consists of two staves. The first staff starts with a piano (*p*) dynamic. The first measure contains a quarter note, followed by a quarter rest, and then a quarter note. The second measure contains a quarter note, followed by a quarter rest, and then a quarter note. The third measure contains a quarter note, followed by a quarter rest, and then a quarter note. The fourth measure contains a quarter note, followed by a quarter rest, and then a quarter note. A fermata is placed over the second measure. The second staff continues the phrase, marked fortissimo (*ff*) at the beginning and end. The first measure contains a quarter note, followed by a quarter rest, and then a quarter note. The second measure contains a quarter note, followed by a quarter rest, and then a quarter note. A fermata is placed over the second measure. The third measure contains a quarter note, followed by a quarter rest, and then a quarter note. The fourth measure contains a quarter note, followed by a quarter rest, and then a quarter note.

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This piece starts with a gentle and melodic timpani solo. Although it is written as *p*, it is a solo *p*. Do not begin by playing too softly. At first, practice this excerpt without phrasing so as to make sure these four notes are balanced, and then add crescendo to diminuendo phrasing as indicated. Also make sure to subdivide into 8th notes, so that these 8th note rhythms are played exactly in time.

In the last measure of this excerpt, the rest of the orchestra only plays on the second beat, which means the first and third beats are a timpani solo. Especially since the piano solo comes in at the downbeat of the next measure, the last timpani note, which is marked *ff*, is not only the end of the phrase, but also the pickup for the piano solo. Be sure to play this note with a good-sounding *ff* to pass the solo baton to the Pianist.

Suggested Phrasing

Allegro vivace. ♩ = 190-200

The musical score consists of three staves in bass clef, 3/4 time. The first two staves begin with a piano (*p*) dynamic and feature a slur over the first six notes. The first staff ends with a fermata and a '4' above the bar line. The second staff also ends with a fermata. The third staff begins with a '4' above the bar line, followed by a fortissimo (*ff*) dynamic. It contains several notes with accents (>) and ends with a fortissimo (*ff*) dynamic.

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Stravinsky: Rite of Spring

Exercise 1

practice pad

mf

Exercise 2

mf

Exercise 3

practice pad

mf

Exercise 4

mf

Exercises 1 and 3 are rhythmic studies in mixed meters on a practice pad.

Exercises 2 and 4 are the exact same rhythm studies as Exercises 1 and 3, but practiced on the timpani. Note that the two 3/16 measures are the same as the one 3/8 measure in

Exercises 3 and 4. Do not forget to subdivide into 16th notes and, at first, practice it slowly. All exercises should be practiced from eighth note = 126, or slower, up to 136.

Etude

♩ = 126-136

9

19

31

40

Play the etude and the excerpt with hard, white or colored felt mallets. The mallets need to have enough weight for the volume, compared to the lighter mallets used in Beethoven's Symphony No. 1. Do not use light mallets for this excerpt. Tune an A on the 32" drum and a C on the 29" drum for a strong sound—as the pitches on both drums are on a higher/tighter range of the instrument. It is also common to tune A and C on the 29" and 26" drums. However, this excerpt is played aggressively and extremely loud towards the end; therefore, having tuned at the higher ranges of the drums will increase the power and projection. Also, it helps to avoid the problem of lowering the intonation that often happens when playing loudly, especially in the lower ranges of the drums.

Excerpt

189 $\text{♩} = 126$ 190 191

mf

192 193

sf *meno f* *mf* *sf* *meno f* *mf*

194

195 196 197

sf *meno f* *mf* *sf* *meno f* *sf* *meno f* *sf* *meno f*

198 199

sf *più sf* *f e sempre cresc.*

ff *sff*

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Use the bottom three timpani, tuned in A – C – D, from low to high. Make a definite difference between *sf*, *meno f*, and *mf*. When these three dynamics appear in a row, simply make a diminuendo. Play A and D of the final triple stop, leaving the G# for

the second timpani player. There is a slight modification of the tempo range and phrasing in the next section. Play with confidence.

Suggested Phrasing

189 $\text{♩} = 126-136$ 190 191

192 193

194

195 196 197

198 199

2

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Tchaikovsky: Symphony No. 4, Mvt. 1

Exercise 1

f R R R R etc.

Exercise 2

practice pad

f R R L R R L R R L R L L R L L L R L L R L R R

Exercise 3

f R R L R R L R R L R L L R L L R L R R

Exercise 1 is a short-roll study with an articulated rhythm. Practice with a right-hand lead and make sure to re-articulate on the staccato notes after the rolls. Exercise 2 is a study for this movement's signature rhythmic pattern on a practice pad. There are three different stickings for each measure. Although the sticking is different, the sound should be identical (like an ink stamp). Exercise 3 is the same rhythmic pattern as Exercise 2, but on the timpani. All exercises should be practiced from dotted quarter note = 86, or slower, up to 94.

Etude

♩. = 86-94

8 *fff* *mp poco a poco cresc.*

12 *mf* *f* R R R R R R R R L

15 R L L L R L

18 // // // // *ff*

Practice the etude with medium to medium-hard mallets. For the eight-measure roll in the beginning, practice an intensely fast-stroke roll. Be aware of the sticking and the muffling.

Excerpt

T *sempre stringendo al* - - - - - **Allegro con anima**

cresc. *f cresc.*

ff

2 **U** *fff*

f dim.

The dynamics, tempo, and length of notes have been adjusted, along with the muffling suggestions. At the last note of the sixth measure of Letter T, although it is written as A in some editions, it is commonly played as C (as indicated in the next section). Be aware of this note at auditions. Play the edition that is given at the specific audition. Use medium to hard staccato mallets from Letter T to Letter U. However, use softer and larger mallets for the roll section at Letter U. Since there is a two-measure rest, switch to softer mallets for a richer and fuller-sounding roll.

This excerpt requires three drums, tuned in A – C – F from low to high. Use 32”, 29”, and 26” drums for clearer intonation and articulation—also for the intense roll effect

at Letter U. At Letter U, keep the energy high, and do not make the diminuendo too soon.

Play the fastest possible roll to fit the intensity of the music at Letter U.

Suggested Phrasing

T ♩ = 86-94
sempre stringendo al - - - - - Allegro con anima

The musical score consists of six staves of music in 9/8 time. The first staff begins with a tempo marking of ♩ = 86-94 and the instruction *sempre stringendo al - - - - - Allegro con anima*. The first two staves are marked *mp cresc.* and *mf cresc.* respectively. The third staff is marked *ff*. The fourth staff is marked *mf*. The fifth staff features a double bar line with a fermata, a second tempo marking of 2, and the instruction *to softer mallets*, followed by a *fff* dynamic. The sixth staff is marked *mf dim.* and *p*. The letter 'U' is placed in a box above the fifth staff.

Chapter 1 Suggested Recordings

- Barber: Medea's Dance of Vengeance
St Louis Symphony Orchestra (Slatkin), EMI 5 74287 2
- Bartok: Concerto for Orchestra
Philadelphia Orchestra (Ormandy), SONY SBK 48 263
- Beethoven: Symphony No. 1
Philadelphia Orchestra (Muti), EMI 5 72923 2
- Beethoven: Symphony No. 9
Philadelphia Orchestra (Muti), EMI 5 72923 2
- Brahms: Symphony No. 1
Philadelphia Orchestra (Ormandy), SONY SB2K 63287
- Elgar: Enigma Variations
London Symphony Orchestra (Boult), Seraphim 69022
- Martin: Concerto for 7 Winds and Timpani
L'Orchestre de la Suisse Romande (Ansermet), London 448 264-2
- Richard Strauss: Burleske for Piano and Orchestra
Philadelphia Orchestra (Ormandy), SONY SBK 53 262
- Stravinsky: Rite of Spring
San Francisco Symphony (MTT), BMG 09026-68898-2
- Tchaikovsky: Symphony No. 4
Chicago Symphony Orchestra (Barenboim), TELDEC WPCS-6005

Chapter 2: Snare Drum

The snare drum is one of the main instruments included in percussion auditions and in the percussion section. I have chosen eight pieces for this chapter:

- Bartok: Concerto for Orchestra
- Prokofiev: Lieutenant Kije Suite
- Prokofiev: Symphony No. 5
- Ravel: Bolero
- Rimsky-Korsakov: Capriccio Espagnol
- Rimsky-Korsakov: Scheherazade
- William Schuman: Symphony No. 3
- Shostakovich: Symphony No. 10

These works require a variety of stick-control techniques that are necessary for performing the various rhythms and rolls at every dynamic level.

Snare Drums



14" x 6.5"

14" x 5"

13" x 4"

Stick Selection

Round-Tip—Small R-T



Heavy/Thick—Medium—Light

Bartok: Concerto for Orchestra, Mvt. 2

Exercise 1

mf f mf f
R R R R etc.

Exercise 2

f p p mf f mf p mf p mf f mf p mf p mf p mf
R R R R etc.

Exercise 3

R R R R etc.
 fp fp f p mf p mf p mf f p mf p

For those who wish to play with both hands (instead of performing the entire excerpt with one hand), use the accents on different hands by playing the *f* part with the left hand. The goal is to control dynamics with the stronger hand. Rhythmic precision is also required. Exercises 1 and 2 are written for dynamic control. Exercise 3 helps to keep the tempo steady by subdividing the rhythm. Subdividing into smaller note values is absolutely important for percussionists and they must be in the habit of constantly subdividing while practicing and during a performance. All exercises should be practiced from quarter note = 84, or slower, up to 96.

Etude

$\text{♩} = 84-96$

snare off

9

17

24

30

This etude should be played without snares with one or both hands. If using both hands, be sure to use the same hand for all accented notes.

Excerpt

Allegro scherzando, $\text{♩} = 94$
without snares

mf

dim. *p*

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This opening solo excerpt is played without snares; therefore, it is important not only to express rhythmic precision but also musicality. Consider this opening excerpt as a comical fanfare. Treat *mf* with accents as *f*, crescendo into accents from *p* dynamics,

and play everything else as a regular *mf* to maximize musical expression. Be sure to choose an appropriate instrument for this excerpt. If the size of the snare drum is too small and thin, or the heads are too tight, the sound, most likely, will not resonate. Use medium to heavy snare drum sticks for this excerpt. It is also possible to use softer mallets, such as, timpani or marimba mallets for a less percussive sound. Do not tune the drumhead too tightly in order to maximize the resonance of the drum. Carefully tune the instrument and play this excerpt with the following suggested phrasing.

Suggested Phrasing

Allegro scherzando, ♩ = 94
 without snares

The musical notation is as follows:

Staff 1: mf $p \text{---} mf$ $p \text{---} mf$ $p \text{---} mf$

Staff 2: $p \text{---} mf$ $p \text{---} mf$ $dim. \dots \dots \dots p$

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Prokofiev: Lieutenant Kije Suite, Mvt. 1

Exercise 1

4/4
LR LR LR LR etc.
both hands together

3
LRL R LRL R etc. LR

Exercise 2

4/4
R R R R etc. RL RL
p - pp

Exercise 3

4/4
R R R R R R R L R L R R R R R R R L R L
p - pp

3
R R R R R R R R L R L R R R R R R R L R L

This is one of the most frequently asked excerpts at auditions. For Exercise 1, play with both hands together for the dotted 8th and 16th note patterns; then, delay the timing of the right hand to turn it into a four-stroke ruff. At first, practice with a comfortable dynamic, like *mf*, and then play softer until *pp*. For Exercises 2 and 3, keep a steady tempo with the right hand, in soft dynamics, add accents and the more complicated rhythms. All exercises should be practiced from quarter note = 110, or slower, up to 124.

Etude

$\text{♩} = 110-124$

5

7

9

Slurs are added for this etude in these non-accented measures. Be sure to make a difference between accents and non-accents. Always subdivide into at least 8th notes in order to keep a steady tempo.

Excerpt

1 **Doppio movimento** $\text{♩} = 120$
solo

pp

pp

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In addition to keeping both a steady tempo and precise rhythm in soft dynamics, consider a march-like style when playing this excerpt. Use sticks with small tips in order to play the passages comfortably in soft dynamics. It is a good idea to use a piccolo snare drum, (14" x 4", 13" x 4", or smaller) for a soft, delicate sound. Consider covering the drumhead with a light cloth for a soft and crisp articulation (see Photo 2-1).

Suggested Phrasing

1 **Doppio movimento** ♩ = 120
solo



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Photo 2-1:
Piccolo Snare Drum
Muted with Thin Cloth

Prokofiev: Symphony No. 5, Mvt, 2

Exercise 1

Exercise 1: A single staff in 3/4 time with a repeat sign. It contains three measures of a triplet of eighth notes with a crescendo hairpin. The first measure starts at *pp* and ends at *p*. The second measure starts at *p* and ends at *mp*. The third measure starts at *mp* and ends at *mf*.

Exercise 2

Exercise 2: A single staff in 3/4 time with a repeat sign. It contains three measures of a triplet of eighth notes with a crescendo hairpin. The first measure starts at *pp* and ends at *p*. The second measure starts at *p* and ends at *mp*. The third measure starts at *mp* and ends at *mf*.

Exercise 3

Exercise 3: A single staff in 3/4 time with a repeat sign. It contains three measures of a triplet of eighth notes with a crescendo hairpin. The first measure starts at *pp* and ends at *p*. The second measure starts at *p* and ends at *mp*. The third measure starts at *mp* and ends at *mf*.

The above exercises develop four-stroke ruffs with a crescendo. Practice alternate sticking for the triplets, starting with the left hand. Because this excerpt is in a relatively fast tempo, the most comfortable sticking might actually work the best. All exercises should be played from quarter note = 150, or slower, up to 180.

Etude

$\text{♩} = 150-180$

pp

7

12

17

p *mp*

22

mf *mp*

Be careful with dynamics changes for this etude. Note: There is no crescendo in this etude. From Measures 18 to 22, play with terraced dynamics instead of a gradual crescendo.

Excerpt

37 Più mosso (un poco più animato ch'el tempo I)

pp

38

p

39

p *mp* *mp* *mf*

mf

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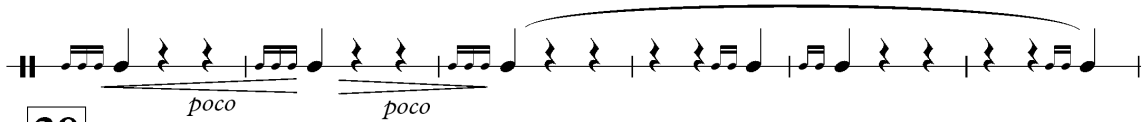
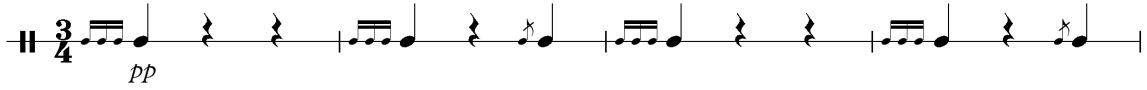
This excerpt has to be played with a feeling of moving forward and flowing with the melody. Additional crescendo to diminuendo phrasing in the next section should be subtly played. Use a piccolo snare drum, and lightly muffle the head with a thin cloth, for a soft and delicate, but crisp sound. Use sticks with small to medium round tips for a delicately even articulation.

Suggested Phrasing

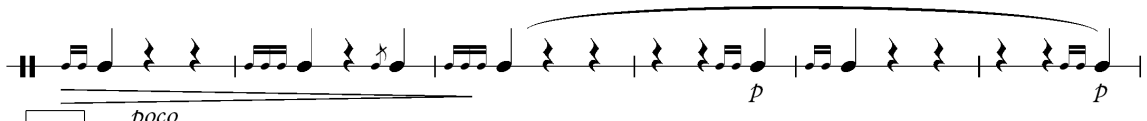
37

$\text{♩} = 150-180$

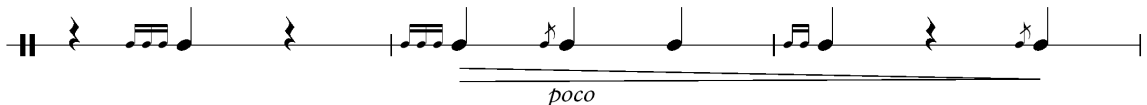
Più mosso (un poco più animato ch'el tempo I)



38



39



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Ravel: Bolero

Exercise 1

pp (L)

Exercise 2

pp (L)

Exercise 1 is to practice keeping a steady tempo with two choices of sticking.

Think about the 16th note triplets while practicing. Exercise 2 is a study for accurately placing the triplets. Both exercises should be played from quarter note = 66, or slower, up to 76.

Etude

$\text{♩} = 66-76$
 pp
5
9
12
15
18
21
 mp mf
 f fff

While playing this etude in soft dynamics, do not strike the drumhead too hard. Relax the body and place the wrists a little higher than normal (like wearing high-heel shoes); then, drop the sticks with a downward motion instead of an up-and-down movement (see Photo 2-2). This helps to control the *pp* dynamic without worrying about unwanted accents or ghosted notes. If it is still too hard to play softly, try holding the sticks a little higher (closer to the tip, see Photo 2-3).

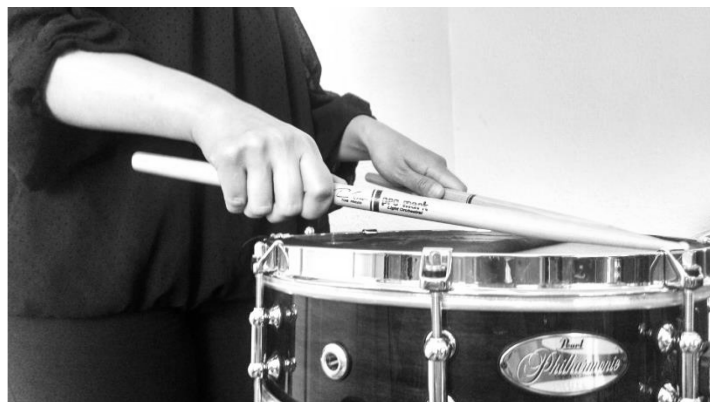
Ravel's Bolero is probably the most famous snare drum solo excerpt in the literature. The most difficult part is the opening measures that are played at an extremely soft dynamic. Concentration throughout the piece can also be a problem. Do not play too softly unless requested by the conductor.



Photo 2-2: Higher Wrist Position



Photo 2-3:
Higher Grip Position



Excerpt

Tempo di Bolero moderato assai. ♩ = 72

The musical notation consists of two staves in 3/4 time. The first staff begins with a piano (*pp*) dynamic marking. It contains two measures of music, each featuring a triplet of eighth notes. The second staff continues this pattern with more triplet eighth notes, ending with the text "etc.".

Note: This is a two-bar phrasing excerpt. Try to feel the two-bar groove to avoid reversing the measures. The added staccato notes in the next section should be played slightly louder, emphasizing the moving-forward feeling. Be sure to subdivide mentally to avoid accelerating on the repetitive 8th notes. Use a piccolo snare drum, and a thin cloth to muffle the drumhead, for a soft and delicate sound. It can be played with two snare drums of different sizes (piccolo and larger) if louder volume were needed before the second snare drum begins. Use sticks with small tips for a consistently even articulation. At the concert, gradually remove the muffler as the piece reaches louder dynamics.

Suggested Phrasing

Tempo di Bolero moderato assai. ♩ = 72

The musical notation consists of two staves in 3/4 time. The first staff begins with a piano (*pp*) dynamic marking. It contains two measures of music, each featuring a triplet of eighth notes. A slur is placed over the first two measures of the first staff. The second staff continues this pattern with more triplet eighth notes, ending with the text "etc.".

Rimsky-Korsakov: Capriccio Espagnol, Mvt. 3

Exercise 1

Exercise 2

Exercise 3

The purpose of Exercise 1 is to practice keeping a steady tempo. Convert the 16th note patterns to rolls in order to play the actual excerpt. However, try practicing without the rolls to keep a steady tempo. Exercises 2 and 3 are rhythm studies for triplets. All exercises should be practiced from quarter note = 116, or slower, up to 130.

Etude

$\text{♩} = 116-130$

10

18

27

33

f

These tenuto notes indicate re-articulation. Be sure to subdivide while playing longer note values and feel the march-like style.

Excerpt

Vivo e strepitoso. $\text{♩} = 126$

mf

H

etc.

I

K

This is not a solo excerpt; it is an accompaniment. This march-like excerpt should be played lively, with accents or re-articulation, on the rolls. Lighten up the rhythms, such as triplets, to avoid a heavy sound. Do not press down too much on the rolls in order to open up the roll strokes for a brighter-sounding effect. Do not play too loudly since this is an accompaniment *mf*.

Suggested Phrasing

Vivo e strepitoso. ♩ = 126
mf

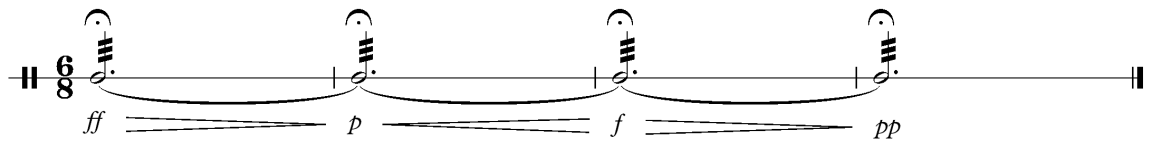
The musical score is written in 2/4 time with a tempo of 126 beats per minute. It is marked *mf* (mezzo-forte). The piece is in a march-like style, characterized by lively rhythms and accents. The score is divided into two systems, each containing three staves. The first system begins with a first ending bracket labeled 'I' and a second ending bracket labeled 'H'. The second system begins with a first ending bracket labeled 'I' and a second ending bracket labeled 'K'. The music features eighth notes, quarter notes, and triplet eighth notes with accents. The piece concludes with the word 'etc.' and a repeat sign.

Rimsky-Korsakov: Capriccio Espagnol, Mvt. 4

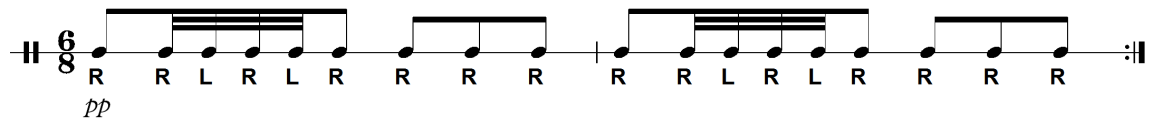
Exercise 1



Exercise 2



Exercise 3



Exercise 1 is a roll study—practice it, using various dynamics. Start slowly and gradually proceed faster until it sounds like a roll. Go on to Exercise 2 for an additional roll study with a crescendo to diminuendo phrasing and *pp*. While playing rolls, use arms from elbows instead of wrists to avoid having unwanted accents at the beginning of each stroke.

Exercise 3 is a rhythmic study for soft dynamics. Again, like the Bolero excerpt, do not try to strike the drum with an up-and-down motion; instead, place the wrists in a higher position, relax, and drop the sticks. Exercise 3 should be practiced from dotted quarter note = 60, or slower, up to 72.

Etude

$\text{♩} = 60-72$

6 *pp*

9

12 *dim.*

15 *ppp* *ff* *pp*

There is a fermata on the eighteenth measure of this etude; therefore, take time to make a diminuendo and be sure the last measure is soft and crisp with rhythmic precision.

Excerpt

Solo **Allegretto** $\text{♩} = 69$
Brass Soli Quasi cadenza I

6/8 *f*

Cadenza II Violin Solo **La tempo** $\text{♩} = 69$

dimim. *ppp* *pp*

After the snare drum solo entrance (although not indicated in the score), make a diminuendo in the first measure for the brass soli entrance. Also, match the dynamics of the brass soli until the violin solo. During the violin solo, relax, and play the soft roll for a long time and diminuendo at the end. Practice playing the soft roll with slightly slower strokes and more closed bounces (compressed buzzes). At Letter L, do not try to play too softly. These ten measures need to be identical (like an ink stamp).

Suggested Phrasing

Solo **Allegretto** ♩. = **69**
 Brass Soli Quasi cadenza I

ff \rightrightarrows **mf** *dimim.* *p cresc.*

Cadenza II
 Violin Solo **L** **a tempo** ♩. = **69**

f *dimim.* **ppp** \rightrightarrows **pp**

Rimsky-Korsakov: Scheherazade, Mvt. 3

Exercise 1

p - pp

Exercise 2

p - pp

Exercise 3

p - pp

Exercise 1 is a soft, double-stroke study. At first, practice it with comfortable dynamics and tempo; then, play it softer and faster. Exercises 2 and 3 are different patterns of double-stroke studies. Be careful with the second note of each double-stroke. Avoid overusing the wrists for these exercises in order to prevent making accents on the first note of the double stroke. Use arms and fingers to control the bounce. Exercises 2 and 3 should be played from eighth note = 176, or slower, up to 196.

Etude

♩ = 176-196

Musical score for an Etude in 6/8 time, measures 1-14. The score is written on a single staff with a treble clef. It begins with a *pp* dynamic and a *cresc.* marking. The piece features several sixteenth-note runs, some with fingerings (R, L) and articulation (6). Dynamics include *pp*, *dim.*, *pocchissimo cresc.*, and *ppp*. The piece concludes with a *ppp* dynamic.

Try to make the double-strokes as smooth as possible with this etude.

Excerpt

D Pocchissimo più mosso ♩ = 63

Musical score for Excerpt D, measures 1-3. The score is written on a single staff with a treble clef and a 6/8 time signature. It begins with a *p dim.* dynamic and a *ppp* dynamic. The piece features several sixteenth-note runs. The score concludes with the word "etc."

F

Musical score for Excerpt F, measures 1-3. The score is written on a single staff with a treble clef and a 6/8 time signature. It begins with a *pp* dynamic. The piece features several sixteenth-note runs. The score concludes with a *pp* dynamic.

This snare drum solo excerpt begins with a tempo change. Pay close attention to the conductor for the immediate tempo change at Letter D. Do not play too softly at the beginning, as indicated below. Starting with *mp*, make a diminuendo into the second measure, and then, play in *p*, making another diminuendo into the third measure. The additional tenuto on the second beat is to feel the beat in two instead of in six. After Letter F, play the 16th notes with one hand, as indicated, to make it smooth (unless the conductor's tempo is too fast). If the tempo is too fast, play RLRLRR for those 16th notes in order to prepare for the drag at the downbeat of the next measure.

Suggested Phrasing

D **Pocchissimo più mosso** ♩. = 63

F

(R L R L R R)
R R R R R etc.

Rimsky-Korsakov: Scheherazade, Mvt. 4

Exercise 1

Musical notation for Exercise 1, labeled "RH only". It is in 2/8 time. The first measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The second measure starts with a dynamic of *f* and contains a quarter note followed by a half note. The third measure starts with a dynamic of *f* and contains a quarter note followed by a half note. The fourth measure starts with a dynamic of *f* and contains a quarter note followed by a half note, with accents (>) over the notes. Slurs are placed under the first three measures. The piece ends with a repeat sign.

Exercise 2

Musical notation for Exercise 2, in 2/8 time. The first measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The second measure starts with a dynamic of *f* and contains a quarter note followed by a half note. The third measure starts with a dynamic of *f* and contains a quarter note followed by a half note. Slurs are placed under the first three measures. The piece ends with a repeat sign.

Exercise 3

Musical notation for Exercise 3, in 2/8 time. The first measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The second measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The third measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The fourth measure starts with a dynamic of *f* and contains a quarter note followed by a half note, with accents (>) over the notes. The fifth measure starts with a dynamic of *p* and contains a quarter note followed by a half note. The sixth measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The seventh measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. The eighth measure starts with a dynamic of *mf* and contains a quarter note followed by a half note. Slurs are placed under the first three measures. The piece ends with a repeat sign.

The snare drum excerpts from Scheherazade are frequently requested at auditions. This piece is also commonly performed at concerts. Exercise 1 is a phrasing study that uses only the right hand. Exercise 2 is a drag study with a crescendo to diminuendo phrasing. Play the drags consistently every time. Exercise 3 is a study for controlling dynamics and phrasing in a fast tempo and it should be practiced, as indicated, with each hand. All exercises should be played from eighth note = 176, or slower, up to 190.

Etude

♩ = 176-190

8
f

9
mf *p* *p*

17
mf *f* *mf* *f* *mf* *f* *R R R R*

25
mf p *mf p* *mf p* *f* *p* *mf p* *mf* *R R R R*

31
p *mf* *f* *p* *mf p* *mf* *p* *molto* *ff*

At first, practice this etude without crescendo to diminuendo phrasing, and when comfortable with the tempo, add all of the details.

Excerpt

P Vivo ♩ = 88

f

mf

Q

R

The following is a more detailed phrasing study while considering the orchestration. This excerpt is an accompaniment within *mf* to *f* dynamics. Do not play too loudly. Letter Q is written as a roll, but is commonly played as 32nd notes in order to match the articulation of the horns and trumpets. Again, it is an accompaniment *mf*, so, do not play too loudly.

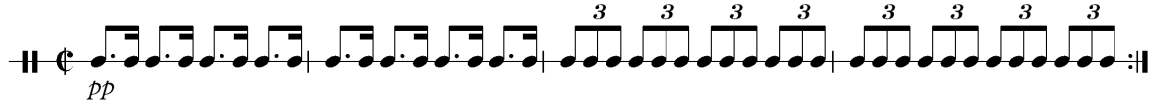
Suggested Phrasing

P Vivo ♩ = 88

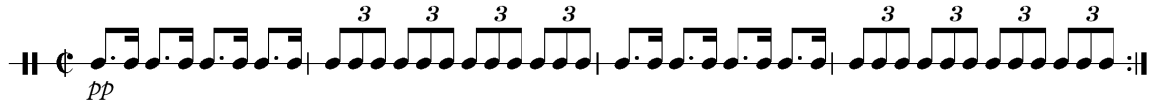
The musical score for section P is written in 2/8 time with a tempo of Vivo (♩ = 88). It consists of six staves of music. The first three staves feature a rhythmic pattern of eighth notes with dynamic markings of *mf*, *f*, *mf*, *f*, *mp*, and *f*. The fourth staff begins with a dynamic marking of *f*, followed by a rest, then a dynamic marking of *mf*. The fifth and sixth staves continue the melodic line with various dynamic markings and phrasing slurs.

William Schuman: Symphony No. 3—Toccata

Exercise 1



Exercise 2

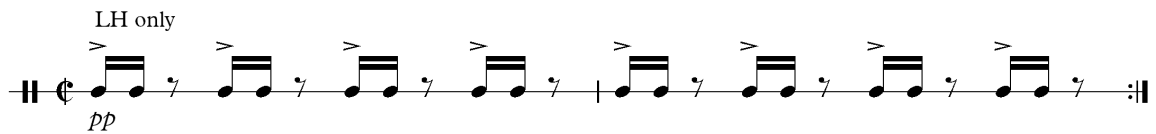


Exercise 3



The most difficult part of playing this excerpt is making a difference between triplets and dotted 8th and 16th notes. Exercises 1, 2, and 3 are basic rhythmic studies. Start with comfortable dynamics and then play softer. These three exercises should be practiced from half note = 84, or slower, up to 112.

Exercise 4



Exercise 4 is a flam study. This piece requires quick flams after the 16th notes or triplets. Practice with only one hand. This exercise does not have a tempo recommendation, but do not practice it too slowly. The goal is to play soft double-strokes with accents on the first note.

Etude

$\text{♩} = 84-112$

pp

5

9

13

15 *mp* *pp*

Start practicing in a slow tempo to be sure the rhythm is precise. It is difficult to subdivide into 16th notes for the dotted 8th and 16th note patterns in a fast tempo. To make a difference between triplets and dotted 8th and 16th note patterns, consider playing the triplet figure broadly, with a legato stroke, and the dotted 8th and 16th note figure agitatedly, with a staccato stroke. Be sure to place the 16th notes closer to the downbeat to avoid sounding like a triplet-based rhythm. Use sticks with small tips for this excerpt.

Excerpt

Leggiero ♩ = 108-112

The musical score consists of six staves of music. The first staff begins with a *pp* dynamic and includes a boxed measure number 145. The second staff continues the pattern with triplets. The third staff features a *mp* dynamic and includes a boxed measure number 150. The fourth staff includes a boxed measure number 155. The fifth staff includes a boxed measure number 160. The sixth staff includes a boxed measure number 165 and ends with the text "etc.". The music is characterized by frequent triplet rhythms and rests.

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Use the rests to count the next rhythm. For example, on the second measure, after playing the second beat, think about the upcoming triplet, and be prepared to play the fourth beat accurately. Stylize the triplet rhythm and 16th note based rhythms by using different strokes as described in the etude section (legato and staccato strokes). Do not forget to keep flowing with the music while considering the rhythmic details.

Suggested Phrasing

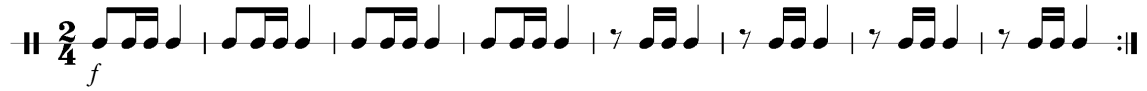
Leggiero ♩ = 108-112

Musical score for Suggested Phrasing, measures 145-165. The score is written for a single melodic line in common time (C). The tempo is marked "Leggiero" with a quarter note equal to 108-112 beats per minute. The dynamics range from *pp* (pianissimo) to *mp* (mezzo-piano). The score includes several triplet markings (3) and phrasing slurs. Measure 145 is marked with a box containing the number 145. Measure 150 is marked with a box containing the number 150. Measure 155 is marked with a box containing the number 155. Measure 160 is marked with a box containing the number 160. Measure 165 is marked with a box containing the number 165. The score ends with the instruction "etc." and a double bar line.

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Shostakovich: Symphony No. 10, Mvt. 2

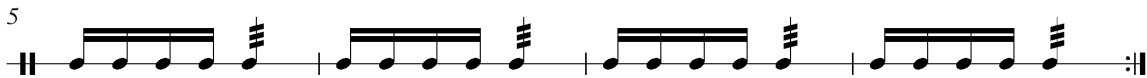
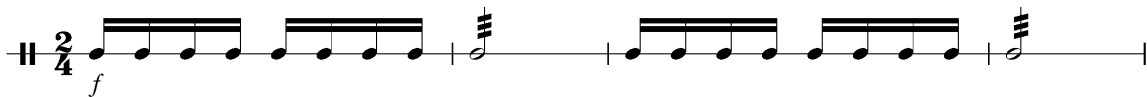
Exercise 1



Exercise 2



Exercise 3



Exercise 1 is a rhythm study. This excerpt is fast and loud, therefore, stick-control technique and body strength are required. Use combined arm, wrist, and finger controls. Exercises 2 and 3 are for loud-roll studies in various note values. All exercises should be practiced from quarter note = 160, or slower, up to 180.

Etude

$\text{♩} = 160-180$

2/4 *f* *ff*

8 *ff* *mf*

15 *cresc.*

21 *f* *ff*

27 *f* *ff* *sfff*

Be aware of all of the details in the etude. There are accented quarter and 8th notes and non-accented quarter and 8th notes. Also, there is a roll without a crescendo.

Excerpt

98 *Allegro* $\text{♩} = 176$
solo

2/4 *f* *ff* **99** *ff* *sfff*

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The score indicates half note = 176; however, it should be quarter note = 176.

The metronome marking has been corrected with additional details in the suggested phrasing section. Use a relatively deep snare drum such as 14" x 6.5" for greater volume. Also, select a pair of medium to thick concert snare drum sticks, and relax the stroke for more resonance by using the weight of the sticks. Although it should be played aggressively, do not push too hard into the drumhead.

Suggested Phrasing

98 Allegro ♩ = 176

The musical score consists of four staves of music. The first staff begins with a dynamic marking of *f* and a *solo* marking above the first note. The second staff contains a measure marked **99** with a *ff* dynamic. The third staff features a *f* dynamic. The fourth staff includes markings for *molto*, *fff*, *f*, *molto*, and *ffff*. The score includes various rhythmic patterns such as eighth and sixteenth notes, rests, and accents.

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Chapter 2 Suggested Recordings

- Bartok: Concerto for Orchestra
Chicago Symphony Orchestra (Boulez), Deutsche Grammophon 437 826-2
- Prokofiev: Lieutenant Kije Suite
Los Angeles Philharmonic Orchestra (Previn), TELARC CD-80143
- Prokofiev: Symphony No. 5
Cleveland Orchestra (Maazel), Deutsche Grammophon 289 469 172-2
- Ravel: Bolero
Orchestre de Paris (Martinon), EMI 5 68610 2
- Rimsky-Korsakov: Capriccio Espagnol
New York Philharmonic (Masur), TELDEC 0630-17125-2
- Rimsky-Korsakov: Scheherazade
Philadelphia Orchestra (Ormandy), SONY SBK 46537
- William Schuman: Symphony No. 3
New York Philharmonic (Bernstein), SONY SMK 63163
- Shostakovich: Symphony No. 10
Philadelphia Orchestra (Ormandy), SONY SB2K 62 409

Chapter 3: Mallet Instruments

Chapter 3 includes xylophone and glockenspiel excerpts. Seven pieces have been selected for xylophone:

- Copland: Appalachian Spring
- Kabalevsky: Colas Breugnon Overture
- Kodaly: Hary Janos
- Messiaen: Exotic Birds
- William Schuman: Symphony No. 3
- Shostakovich: Polka from the Golden Age
- Stravinsky: Firebird

Five pieces have been selected for glockenspiel:

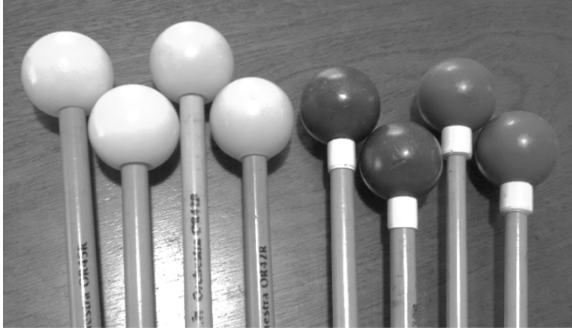
- Debussy: La Mer
- Dukas: Sorcerer's Apprentice
- Respighi: Pines of Rome
- Richard Strauss: Don Juan
- Tchaikovsky: Sleeping Beauty

For this chapter, I have introduced not only technique and phrasing, but also mallet choices and body movement.

Mallet Selection for Xylophone

Plastic Mallets

Hard/Heavy————Soft/Light



Light/Medium—Small



Wooden Mallets

Medium——Small/light



Mallet Selection for Glockenspiel

Plastic Mallets

Medium—Small/Light



Metal Mallets

Aluminum Large / Small Brass



Xylophone

Copland: Appalachian Spring

Exercise 1

practice pad

both hands

5

Exercise 2

RH only

LH only

f

Exercise 3

RH only

LH only

f

Exercise 1 is a simple double-stop study with xylophone mallets on a practice pad. Practice Exercises 2 and 3 with each hand as indicated. These exercises are in preparation for the double stop. Each exercise should be practiced from half note = 84, or slower, up to 96.

Etude

$\text{♩} = 84-96$

Measures 1-17 of the Etude. Measure 17 ends with a double bar line.

Be sure to read all the details while playing the etude. Follow the suggested sticking as for the later double-stop phrasings from Measure 7.

Excerpt

Presto

Measures 49-52 of the Excerpt. Measure 49 is boxed.

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The excerpt is already detailed in regard to the overall musical style. Treat the staccato notes as light accents, instead of short, since the xylophone is already a dry-sounding instrument. One of the challenges is to make a noticeable difference between all the articulations for this excerpt. Interpret them as levels of accents: Staccato, tenuto, normal accent, and heavy wedge. Use medium to light plastic mallets for this excerpt and play it energetically, without being too loud or heavy as for a celebration. Do not use heavy mallets because of the light orchestration. The actual xylophone part does not include the specific metronome marking, therefore, the range is suggested in the next section, along with additional phrasing ideas.

Suggested Phrasing

Presto ♩ = 88-94

The musical score consists of three staves. The first staff is in 4/4 time and begins with a *secco* marking. The second staff is in 3/4 time and features a *f* dynamic. The third staff is in 3/8 time and includes a boxed measure number '49' at the beginning, followed by a *f* dynamic. The score concludes with a *fff* dynamic marking.

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Kabalevsky: Colas Breugnon Overture

Exercise 1

RH only *8va*

f

9 (8)

cresc.

ff

Exercise 2

LH only *8va*

f

Exercise 3

RH only *8va*

mf

6 (8)

Exercise 4

LH only *8va*

mf

6 (8)

Exercises 1 and 2 are one-hand only studies for the first part of the excerpt.

Exercises 3 and 4 are also one-hand studies for the second part of the excerpt. Try to prepare for the following notes without any unnecessary motion. Proceed from note to note without an exaggerated motion. Look ahead in order to prepare body and arm motions. All exercises should be played half note = 120, or slower, up to 134.

Etude

$\text{♩} = 120-134$

11 *f* *mf* *f* *mf*

22

32

42 *f*

This etude can also be played one octave higher than written. Carefully follow the sticking for easier tempo keeping.

The first excerpt begins at seven measures before Number 10; the second excerpt begins at one measure before Number 36. Use medium to hard plastic mallets in the first part for volume, and medium to light or small plastic mallets in the second part for easier mallet control with smooth movement. Use wrist motion to strike the bars and arm

motion to place the wrists over the correct bars. In other words, the body and arms must be in the correct position over the instrument.

Excerpt

Presto

10

f

cresc.

11

ff etc.

36

mf

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The first excerpt should be played as leading the melody while considering the energetic figure. The second excerpt should be played lightly as part of the melody. Play the second excerpt as though it is written with one long slur and make everything smooth, with a natural motion, like a bridge that leads to the next melody.

Suggested Phrasing

Presto ♩ = 120-134

10

f

ff *f cresc.*

11

ff *sff* etc.

36

mf

poco

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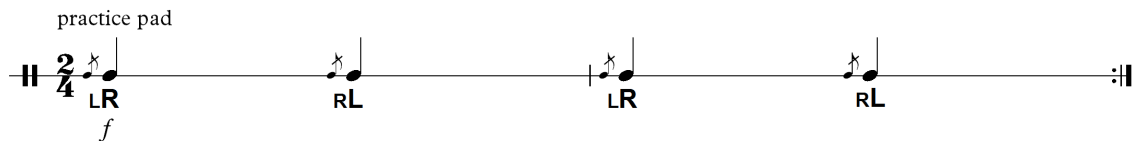
Kodaly: Hary Janos Suite, Mvt. 4

Exercise 1



Exercise 1 is a musical exercise in 2/4 time, marked *f*. It consists of two phrases. The first phrase starts with a right-hand (R) quarter note, followed by a quarter rest, then a triplet of eighth notes (L, R, L), a quarter rest, and another triplet of eighth notes (L, R, L). The second phrase starts with a right-hand (R) quarter note, followed by a right-hand (R) quarter note, a triplet of eighth notes (L, R, L), and a quarter rest.

Exercise 2



Exercise 2 is a rhythmic exercise on a practice pad in 2/4 time, marked *f*. It consists of four quarter notes. The first is marked LR, the second RL, the third LR, and the fourth RL.

Exercise 3



Exercise 3 is a musical exercise in 2/4 time, marked *f*. It consists of two phrases. The first phrase has four quarter notes: LR, RL, LR, RL. The second phrase has two quarter notes: L and R.

Exercise 4



Exercise 4 is a left-hand (LH) only exercise in 2/4 time, marked *ff*. It consists of a single melodic line for the left hand.

Exercises 1, 2, and 3 are for the first excerpt from the beginning of the movement, and Exercise 4 is a left-hand lead study for the second excerpt from Number 7. All exercises should be practiced from quarter note = 116, or slower, up to 128. Exercise 2 is a flam study. Use xylophone mallets and a practice pad for clarity and articulation. For Exercise 4, position the left hand vertical to the bars in order to eliminate cross sticking while playing the actual excerpt (see Photo 3-1).

Etude

$\text{♩} = 116-128$

f L L L L R R R R L L R R

7 L L R R L L R R $\underline{3}$ $\underline{3}$ R R R R $\underline{3}$ R

14 R R L L L L R R R R $\underline{3}$

21 LR RL LR RL L R L R etc. *ff*

25

Follow the indicated sticking for this etude. This is an *f* to *ff* dynamics etude, but do not raise the arms too high since it is very detailed. For slur measures, make the movements as smooth as possible. Use medium plastic mallets and feel the march-like style while playing this etude and for the actual excerpt. Be sure to subdivide into 8th notes for rests and quarter-note rhythms.

Photo 3-1: Left Hand Vertical Position



Excerpt

Alla Marcia

The musical score is written in 2/4 time with a key signature of two flats (B-flat major). It consists of four staves. The first staff starts with a dynamic marking of *f* and includes a first ending bracket labeled '1'. The second staff concludes with 'etc.'. The third staff begins with a dynamic marking of *ff* and includes a second ending bracket labeled '7'. The fourth staff continues the melodic line.

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The additional phrasing and sticking suggestions have been indicated in the next section. The first section is complicated by grace notes, but do not lose the rhythmic integrity and the march-like feeling by delaying the down beat. All grace notes should be played before the beat in order to emphasize the down beat. For the second section, from Number 7, place the left-hand mallet in front of the right hand, forming the letter “T.” The goal is to avoid cross sticking for unwanted clicking (see Photo 3-2).



Photo 3-2:
Forming Letter “T”

Suggested Phrasing

Alla Marcia ♩ = 116-128

The first system consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a dynamic marking of *f* and contains three measures with phrasing slurs and accents. The notes are B-flat, A, G, F, E, D, C, B-flat. The second staff continues the melody with similar phrasing. A boxed number '1' is placed at the end of the first staff, and the word 'etc.' is written below the second staff.

The second system consists of two staves of music in 2/4 time, key of B-flat major. The first staff begins with a boxed number '7' and the text 'LH lead sticking' above it. The dynamic marking *ff* is placed below the first measure. The music features complex phrasing with slurs and accents across multiple measures. The second staff continues the melody with similar phrasing.

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Messiaen: Exotic Birds

Exercise 1

Musical notation for Exercise 1, LH only. The piece is in 3/8 time and B-flat major. The first staff is marked "LH only" and "f". It features a sequence of eighth notes with accents and a crescendo leading to a double bar line. The second staff starts with a "4" above the first measure, indicating a four-measure rest, followed by eighth notes with accents and a diminuendo.

Exercise 2

Musical notation for Exercise 2. The piece is in 3/8 time and B-flat major. It consists of two measures of eighth notes with accents. Below the first measure, the sequence "L L R R L L R R etc." is written, indicating a double-stroke pattern. The piece is marked "f".

Exercise 3

Musical notation for Exercise 3. The piece is in 3/8 time and B-flat major. It consists of two measures. The first measure has a whole rest followed by a quarter note with an accent, marked "f". The second measure has a double stop (two eighth notes) with an accent, marked "ff". Below the double stop, a crescendo line is shown, with the letter "L" under the first note and "p" under the second note, indicating a dynamic change for the left hand.

Exercise 1 is a left-hand only study. Note: There are accents and a crescendo to diminuendo phrasing. Exercise 2 is a double-stroke study. It is not like a snare drum double-stroke, therefore, use the wrists to control the bounce. Since it is harder to control the mallets in a fast tempo, choke up on the shaft. Exercise 3 is a study for double stops with leaps. This exercise is designed to help the musician quickly place the mallets in an appropriate position while playing a fast passage with leaps. Notice that the last double stop has two dynamics. The right hand is *ff* and the left hand, after the crescendo, is

subito p. All three exercises should be practiced from eighth note = 126, or slower, up to 140.

Etude

$\text{♩} = 126-140$

9 *f* *mf* *ff* *mf* *f* *8va*

16 *mf* *ff* *mf* *L L L L L L L* *cresc.*

20 *ff p* *f* *mf*

23 *f* *ffp* *8va*

Use small, hard mallets for this piece. Try using small mallets with wooden heads.

As long as the mallets are hard, small plastic mallets should also work well.

For accuracy, make sure to look down at the keyboard and quickly aim towards the particular bar. Again, the arms need to be ready and in place before playing. At first, practice the rhythm and notes slowly without any details—then, add the details.

Excerpt

6 Un peu vif

f

mf *ff > mf* *mf* *ff > mf* *f* *f*

ff > f *ff > f* *ff > f* *ff > f* *ff > f*

f *f*

f *ff p* *ff*

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Make sure there is enough space between grace notes and the actual notes, especially, for the first two measures and the sixteenth measure after Number 6. There are high F# notes for both grace notes and 8th notes on those measures. It is hard to hear two notes if playing the grace notes too close to the main notes, on the same note. Other grace notes could be relatively open so as to express the bird-like passage.

Suggested Phrasing

6 Un peu vif ♩ = 126-140

The musical score consists of five staves of music in 3/8 time. The first staff begins with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f*. The second staff has dynamic markings of *mf*, *ff > mf*, *mf < ff > mf*, *f*, *ff >*, and *mf*. The third staff has markings of *ff >*, *f*, *ff >*, *mf*, *ff >*, *mf*, and *ff >*. The fourth staff starts with *mf* and ends with *f*. The fifth staff starts with *f*, has a *ff p* marking, and ends with *ff*. The score includes various phrasing slurs, accents, and dynamic hairpins.

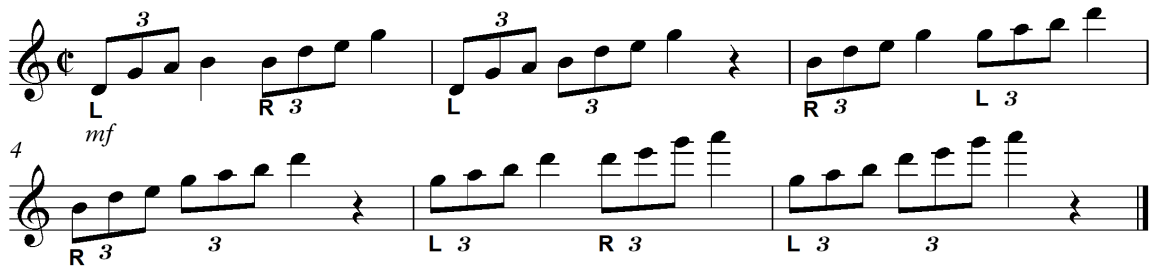
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William Schuman: Symphony No. 3, Toccata

Exercise 1



Exercise 2



Exercise 3



Exercise 1 is an octave, double-stop study. Exercises 2 and 3 are fast-ascending triplet studies on the “white key” of the xylophone keyboard. Carefully follow the sticking for Exercise 2. For Exercise 3, be sure to play all three crescendos. All exercises should be practiced from half note = 80, or slower, up to 100.

Etude

$\text{♩} = 80-100$

Musical score for an Etude, measures 1-24. The score is written in treble clef with a common time signature. It begins with a *mf* dynamic. The piece features a mix of eighth and sixteenth notes, often beamed together. Measure 11 has a key signature change to one sharp (F#). Measure 16 has a *mf* dynamic. Measure 20 features a triplet of eighth notes and ends with a *f* dynamic. The score includes various articulation marks such as slurs and accents.

Practice this etude with medium mallets. Choose mallets that are most comfortable for this technical passage. Relax, and play with a light style.

Excerpt

Leggiero $\text{♩} = 108-112$

(lower octave optional)

Musical score for an Excerpt, measures 230-242. The score is written in treble clef with a common time signature. It begins with a *mf* dynamic. The piece features a mix of eighth and sixteenth notes, often beamed together. Measure 239 has a *f* dynamic. Measure 242 features a triplet of eighth notes. The score includes various articulation marks such as slurs and accents.

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The tempo is indicated as half note = 108-112, however it may be too fast to play these octaves at this tempo for an audition. If the conductor's tempo is too fast to play the octave, play only the higher octave for this section since it is noted that the lower octave is optional. The metronome marking has been modified for octave practice, along with additional phrasing suggestions, for the next section.

Suggested Phrasing

Leggiero ♩ = 80-100

The musical score consists of four staves of music in treble clef, 2/4 time. The first staff (measures 230-233) starts with a half rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A slur covers measures 231-233. Dynamics: *mf*, *poco cresc.*. The second staff (measures 234-237) starts with a quarter note D5, followed by a quarter note C5, a quarter note B4, and a quarter note A4. A slur covers measures 234-237. Dynamics: *dim.*, *mf poco cresc.*, *f poco cresc.*. The third staff (measures 238-240) starts with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. A slur covers measures 238-240. Dynamics: *ff*, *dim.*, *cresc.*, *ff*. The fourth staff (measures 241) starts with a quarter note G4, followed by a quarter note F4, a quarter note E4, and a quarter note D4. A slur covers measures 241-243. Dynamics: *mf*, *ff*. There are three triplets of eighth notes in measures 241-243.

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Shostakovich: Polka from the Golden Age

Exercise 1

Musical notation for Exercise 1, a double-stop study in 2/4 time. The piece is in B-flat major. The notation shows a sequence of double-stops with 'x' marks above them indicating cross-sticking. The notes are: B \flat ₂ (L), B \flat ₃ (R), B \flat ₃ (L), B \flat ₄ (R), B \flat ₄ (L), B \flat ₄ (R), B \flat ₄ (L), B \flat ₄ (R), B \flat ₄ (L), B \flat ₄ (R), B \flat ₄ (L), B \flat ₄ (R). The piece ends with a repeat sign. A dynamic marking *f* is present below the first note.

Exercise 2

Musical notation for Exercise 2, a combination study in 2/4 time. The piece is in B major. The notation shows a sequence of notes: B₂ (L), B₃ (R), B₃ (R), B \sharp ₃ (L), B \sharp ₃ (L), B \sharp ₃ (R), B \sharp ₃ (R), B₃ (R). The piece ends with a repeat sign. A dynamic marking *f* is present below the first note.

Exercise 1 is a double-stop study. It helps for placing the hands in position quickly. The symbol “x” indicates cross-sticking which is a crossed double-stop, in this case. Exercise 2 is a combination that includes the right hand double-stroke and a crossed double-stop study. In the actual excerpt, there is no true cross sticking occurred since the mallets should move side-to side in order to eliminate the mallet-clicking. These exercises are designed to visualize the progression of mallet movements. Both exercises should be played from quarter note = 82, or slower, up to 88.

Etude

$\text{♩} = 80-100$

Measures 1-22 are shown, including dynamics (*f*, *poco*) and fingerings (L, R). The score includes markings for *f*, *poco*, and fingerings (L, R). The tempo is marked $\text{♩} = 80-100$.

The first nine measures of this etude are based on the actual excerpt, but using 8th note double stops instead of 16th note cross-sticking. Use medium plastic mallets and be extra careful with sticking and additional details with this etude. The tempo and notes are not very challenging; so, practice looking ahead, as quickly as possible.

Excerpt

Allegretto ♩ = 84
Solo

46

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This passage represents a comical dance. In order to perform this excerpt appropriately, put an emphasis on tri-tone and major seventh figures by adding a crescendo towards the accents or by adding a staccato before and after the accents.

Suggested Phrasing

Allegretto ♩ = 84
Solo

46

R R

R

poco

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Stravinsky: Firebird

Exercise 1

Musical notation for Exercise 1, a single staff in 3/4 time. It begins with a rest followed by a quarter note G4 with a flat, then a quarter note A4 with a flat, and a quarter note B4 with a flat. This is followed by a series of eighth notes: C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8. The piece concludes with three chords: a triad of G4, B4, D5 (marked 'RL'), a triad of G4, B4, D5 (marked 'R' above and 'L' below), and a triad of G4, B4, D5 (marked 'RL' above and 'L' below). Each of these final chords has an 'x' above it. The dynamic marking *p* is placed below the first eighth note.

Exercise 2

Musical notation for Exercise 2, labeled "RH only". It consists of five staves of music in 2/4 time. The first staff starts with a quarter note G4, then a quarter note A4, and a quarter note B4, followed by a quarter rest. The second staff continues with a quarter note C5, then a quarter note D5, and a quarter note E5, followed by a quarter rest. The third staff continues with a quarter note F5, then a quarter note G5, and a quarter note A5, followed by a quarter rest. The fourth staff continues with a quarter note B5, then a quarter note C6, and a quarter note D6, followed by a quarter rest. The fifth staff continues with a quarter note E6, then a quarter note F6, and a quarter note G6, followed by a quarter rest. The sixth staff continues with a quarter note A6, then a quarter note B6, and a quarter note C7, followed by a quarter rest. The seventh staff continues with a quarter note D7, then a quarter note E7, and a quarter note F7, followed by a quarter rest. The eighth staff continues with a quarter note G7, then a quarter note A7, and a quarter note B7, followed by a quarter rest. The ninth staff continues with a quarter note C8, then a quarter note D8, and a quarter note E8, followed by a quarter rest. The tenth staff continues with a quarter note F8, then a quarter note G8, and a quarter note A8, followed by a quarter rest. The eleventh staff continues with a quarter note B8, then a quarter note C9, and a quarter note D9, followed by a quarter rest. The twelfth staff continues with a quarter note E9, then a quarter note F9, and a quarter note G9, followed by a quarter rest. The thirteenth staff continues with a quarter note A9, then a quarter note B9, and a quarter note C10, followed by a quarter rest. The fourteenth staff continues with a quarter note D10, then a quarter note E10, and a quarter note F10, followed by a quarter rest. The fifteenth staff continues with a quarter note G10, then a quarter note A10, and a quarter note B10, followed by a quarter rest. The sixteenth staff continues with a quarter note C11, then a quarter note D11, and a quarter note E11, followed by a quarter rest. The seventeenth staff continues with a quarter note F11, then a quarter note G11, and a quarter note A11, followed by a quarter rest. The eighteenth staff continues with a quarter note B11, then a quarter note C12, and a quarter note D12, followed by a quarter rest. The nineteenth staff continues with a quarter note E12, then a quarter note F12, and a quarter note G12, followed by a quarter rest. The twentieth staff continues with a quarter note A12, then a quarter note B12, and a quarter note C13, followed by a quarter rest. The dynamic markings *p*, *mp*, *mf*, *f*, and *ff* are placed below the first, second, third, fourth, and fifth staves, respectively. The measure numbers 8, 15, 23, and 28 are indicated at the beginning of the second, third, fourth, and fifth staves.

Exercise 3

Musical notation for Exercise 3, labeled "LH only". It consists of five staves of music in 2/4 time. The first staff starts with a quarter note G4, then a quarter note A4, and a quarter note B4, followed by a quarter rest. The second staff continues with a quarter note C5, then a quarter note D5, and a quarter note E5, followed by a quarter rest. The third staff continues with a quarter note F5, then a quarter note G5, and a quarter note A5, followed by a quarter rest. The fourth staff continues with a quarter note B5, then a quarter note C6, and a quarter note D6, followed by a quarter rest. The fifth staff continues with a quarter note E6, then a quarter note F6, and a quarter note G6, followed by a quarter rest. The sixth staff continues with a quarter note A6, then a quarter note B6, and a quarter note C7, followed by a quarter rest. The seventh staff continues with a quarter note D7, then a quarter note E7, and a quarter note F7, followed by a quarter rest. The eighth staff continues with a quarter note G7, then a quarter note A7, and a quarter note B7, followed by a quarter rest. The ninth staff continues with a quarter note C8, then a quarter note D8, and a quarter note E8, followed by a quarter rest. The tenth staff continues with a quarter note F8, then a quarter note G8, and a quarter note A8, followed by a quarter rest. The eleventh staff continues with a quarter note B8, then a quarter note C9, and a quarter note D9, followed by a quarter rest. The twelfth staff continues with a quarter note E9, then a quarter note F9, and a quarter note G9, followed by a quarter rest. The thirteenth staff continues with a quarter note A9, then a quarter note B9, and a quarter note C10, followed by a quarter rest. The fourteenth staff continues with a quarter note D10, then a quarter note E10, and a quarter note F10, followed by a quarter rest. The fifteenth staff continues with a quarter note G10, then a quarter note A10, and a quarter note B10, followed by a quarter rest. The sixteenth staff continues with a quarter note C11, then a quarter note D11, and a quarter note E11, followed by a quarter rest. The seventeenth staff continues with a quarter note F11, then a quarter note G11, and a quarter note A11, followed by a quarter rest. The eighteenth staff continues with a quarter note B11, then a quarter note C12, and a quarter note D12, followed by a quarter rest. The nineteenth staff continues with a quarter note E12, then a quarter note F12, and a quarter note G12, followed by a quarter rest. The twentieth staff continues with a quarter note A12, then a quarter note B12, and a quarter note C13, followed by a quarter rest. The dynamic markings *p*, *mp*, *mf*, *f*, and *ff* are placed below the first, second, third, fourth, and fifth staves, respectively. The measure numbers 9, 17, 25, and 29 are indicated at the beginning of the second, third, fourth, and fifth staves.

Exercise 1 is for the first excerpt, one measure before Number 47, and should be practiced from quarter note = 50, or slower, up to 56. Be careful with sticking as there are some cross-sticking passages that are indicated with an “x.”

Exercises 2 and 3 are long studies for the second excerpt from Number 127.

Practice Exercise 2 with only the right hand and Exercise 3 with only the left hand. Keep a steady tempo throughout the exercises. Carefully follow the dynamics. Exercises 2 and 3 should be played from quarter note = 146, or slower, up to 160.

Etude

♩ = 146-160

The musical score for the Etude is written in treble clef and consists of five staves. The tempo is marked as ♩ = 146-160. The key signature has one sharp (F#). The score includes various time signatures: 2/4, 3/4, 2/4, 3/4, and 3/4. Dynamic markings include *p*, *mp*, *mf*, *f*, *ff*, and *sff*. There are phrasing slurs and a cross-sticking mark 'x' in measure 8. The score is divided into measures 1-7, 8-13, 14-20, 21-27, and 28-32.

This etude is a combined version of Exercises 2 and 3. Make sure to practice them with phrasing. Use medium plastic mallets. Also, be aware of cross sticking for Measure 8.

Excerpt

Meno mosso ♩ = 54

47

Musical notation for measures 47-126. The first line shows measures 47-50 with a dynamic marking of *p*. The second line shows measures 51-126, ending with the text "etc.".

127

Allegro ♩ = 152

128

Musical notation for measures 127-128. Measure 127 starts with a dynamic marking of *p*. Measure 128 features a triplet of eighth notes with a dynamic marking of *mp*.

129

Musical notation for measures 129-130. Measure 129 has a dynamic marking of *mf*.

130

Musical notation for measures 130-131. Measure 130 has a dynamic marking of *f*.

131

Musical notation for measures 131-132. Measure 131 has a dynamic marking of *f*.

132

Musical notation for measures 132-133. Measure 132 is marked "enharm." and has a dynamic marking of *f possibile*.

Musical notation for measures 133-134. Measure 133 has a dynamic marking of *ff*.

133

Musical notation for measures 134-135. Measure 134 has a dynamic marking of *sff*.

Use small, wooden or plastic mallets for the first excerpt. It should be rhythmical, but also smooth. Use medium to hard mallets for the second excerpt for volume at the end. This is a fast excerpt that requires a soft dynamic and rhythm control. From Numbers 127 to 129, place the mallets closer to the upper string for the “white keys” and at the edge of the bar for the “black keys” if a softer sound is needed (see Photo 3-3). Keep a steady tempo throughout the excerpt while gradually building up agitation from quiet to furious. Do not accelerate the tempo as it gets louder, and make sure the dynamics do not get too loud too soon.

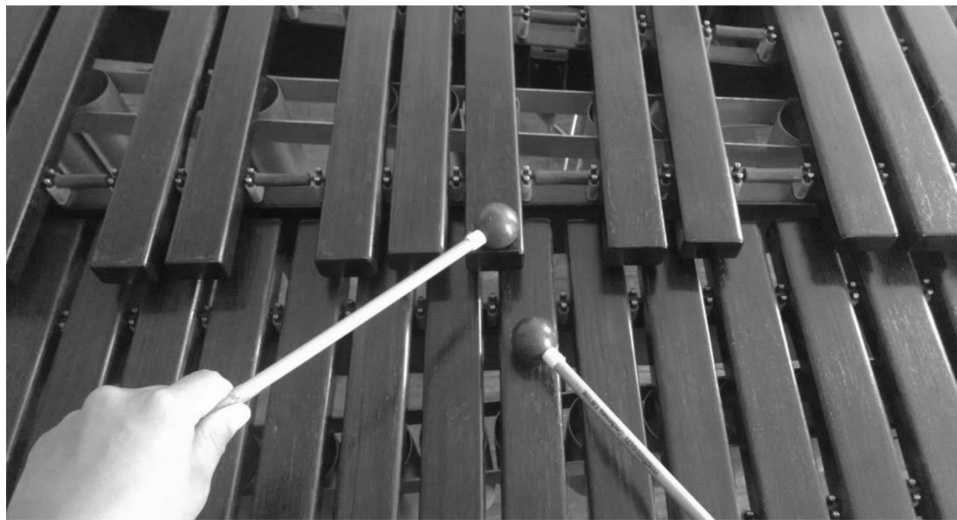


Photo 3-3: Closer to Upper String for “white keys” & Edge of Bar for “black keys”

Suggested Phrasing

Meno mosso ♩ = 54

47

Musical notation for measures 47-126. The first staff shows measures 47-50 with dynamics *p* and *mp*. The second staff shows measures 51-126 with dynamics *p* and *mp*, and includes the instruction "etc." at the end.

127 **Allegro** ♩ = 152

128

Musical notation for measures 127-128. Measure 127 starts with a triplet of eighth notes marked *p*. Measure 128 continues with a triplet marked *mp*.

129

Musical notation for measure 129, featuring a triplet of eighth notes marked *poco* and *mf*.

Musical notation for measure 130, showing a triplet of eighth notes.

130

Musical notation for measure 131, marked *f*.

131

Musical notation for measure 132, marked *mf*.

132

Musical notation for measure 133, marked *f possibile*. Includes the instruction "en harm." above the staff.

Musical notation for measure 134, marked *ff cresc.*

133

Musical notation for measure 135, marked *sff*.

Glockenspiel

Debussy: La Mer, Mvt. 2

Exercise 1

practice pad

p

Exercise 2

practice pad

f

Exercise 3

f

Exercises 1 and 2 are rhythm studies that should be played with glockenspiel mallets on a practice pad. Be sure to play Exercise 1 in time after the tie. Exercise 3 is the same rhythm pattern as Exercise 2 with actual notes for glockenspiel. Be careful where to place the 32nd note. All exercises should be practiced from dotted quarter note = 58, or slower, up to 64.

Etude

$\text{♩} = 58-64$

The etude consists of five staves of music in 3/8 time. The first staff (measures 1-8) features a rhythmic pattern of eighth notes and rests, with triplets of eighth notes. Dynamics range from *pp* to *p*. The second staff (measures 9-15) continues the pattern with triplets and includes a *f* dynamic. The third staff (measures 16-21) features slurs and triplets. The fourth staff (measures 22-26) includes articulation marks (R, L) and a *p* dynamic. The fifth staff (measures 27-30) features triplets with 'x' marks above them and articulation marks (R, RL).

Use light or small glockenspiel mallets. Do not use heavy or large mallets for this etude. Be careful with the detailed phrasing, such as, tie, slur, sticking, and dynamics.

Practice the following three sections from this movement.

Excerpt

16 Animé ($72 = \text{♩}$)

The excerpt consists of three staves of music in 3/8 time. The first staff (measures 16-18) features a rhythmic pattern of eighth notes and rests, with triplets of eighth notes. Dynamics range from *pp* to *p*. The second staff (measures 17-18) continues the pattern with triplets and includes a *p* dynamic. The third staff (measures 18-19) features a *p* dynamic, a *f* dynamic, and triplets. The excerpt ends with "etc."

21 *Assez animé* (138 = ♩)

25 *au Mouv^t* (112 = ♩)

For soft dynamics, do not try to strike the bars with an up-and-down motion. Place the wrists higher, relax, and drop the mallets onto the bars as if walking on “tip-toes.” This helps to control the soft dynamic without worrying about unwanted accents or ghosted notes (see Photo 3-4). At Number 21, it can be played with two different mallets on each hand to maximize the diminuendo effect. Try using the same material mallets but smaller mallet on the left hand. For additional phrasing, sticking, and suggested tempo, see the suggested phrasing section.



Photo 3-4: Higher Wrist Position

Suggested Phrasing

16 ♩ = 58-64

17

18

LL LRR

f etc.

21 ♩ = 100-110

R R L L etc.

p etc.

25 ♩ = 90-98 alternate sticking

R L R L etc.

p poco

Dukas: Sorcerer's Apprentice

Exercise 1

practice pad

mp - mf

Exercise 2

practice pad

ff

Exercise 3

RH only

ff

Exercise 4

LH only

ff

Exercises 1 and 2 should be practiced with glockenspiel mallets on a practice pad. Exercises 3 and 4 are one-hand studies for the fast passage from Number 22. All exercises should be practiced from dotted quarter note = 110, or slower, up to 120.

Etude

♩ = 110-120

RL²R etc. 2 2 2 2 R L R L RL R etc.

11 *mp cresc.* tr *ff* L L R R R R R L R L

21 L L R R R R R L R L etc.

28 R R R R R L R L R L R

This etude is quite challenging. Practice it very slowly at first with all of the details. Then, gradually increase the speed until it reaches the indicated tempo. Practice the following two, most famous, glockenspiel excerpts.

Excerpt

Vif ♩ = 116

p et détaché. 18 *cresc.*

f pfz 19 *pfz più f*

sempre cresc. etc.

22 Au mouv^t

23

24

Use medium to small glockenspiel mallets for the first excerpt, twelve measures before Number 18. Do not use large or heavy mallets because the soft section in the beginning should be played with sensitivity and clarity. When there are grace notes, try playing the accented notes with the same hand. Try using aluminum mallets from Number 22 for brilliant sound quality and volume. Move the eyes quickly in order to strike the correct notes. One measure before Number 19 and the third measure after Number 19, play, as indicated, with double strokes, if preferred, to avoid cross-sticking. The tempo marking has been corrected from the score in the next section. The suggested sticking for the entire excerpt is also indicated.

Suggested Phrasing

$\text{♩} = 110-120$

R R R L R R R RL R RL R RL R RL R RL R L R L R RL R L

p et détaché. **18** *cresc.*

R L R L R L RL R L R L R L R L RL R L R L R

f *rinf* *rinf* *più f*

R L R L R L RL R L R L R L R L RL R L R L R etc.

(R L L R R L L) (R L L R R L L)

sempre cresc.

22 Au mouv^t

ff R R L R L R R L R L R R L R L R R L R L R R L R L

R R L R L R R L R L R R L R L R R L R L R R L R L

23

R R L R L R R L R L L R L R L R R L R L R R L R L L R L R L

R R L R L L R L R R L R L R L R LR RL R

tr tr tr **24**

Respighi: Pines of Rome, Mvt. 1

Exercise 1

LH = 1, 2
RH = 3

ff 2 1 1 2 1 1 3 3 3 3 3 3 2 3 1 3 3 2 3 1 3 3 1 2

Exercise 2

LH = 1
RH = 2, 3

ff 1 1 1 1 1 1 3 3 2 3 3 2 3 3 1 2 1 3 3 1 2 1 3 2 1

Exercise 1 requires three mallets, and is for the first excerpt. Hold two mallets with the left hand and one mallet with the right hand. Mallet numbers are indicated from low to high which is left to right. Practice slowly at first and then gradually increase speed to the fastest-possible tempo. It is also common to hold one mallet with the left hand and two with the right hand. Note: I have practiced both ways and found that the suggested way is generally more accurate and consistent.

Exercise 2 also requires three mallets; hold one with the left hand and two with the right hand. Exercise 2 should be practiced from a slow and comfortable tempo, gradually increasing the speed up to quarter note = 136.

Etude

♩ = 100-120
LH 1, 2
RH 3, 4

9

17

27

37

This etude requires four mallets. Mallet numbers are indicated from low to high (left to right) as in the above exercises. Although the metronome marking is suggested, practice at a slower tempo and gradually increase the speed. Use small to medium, plastic or brass mallets for this etude and excerpt.

Excerpt

Allegretto vivace ♩ = 92

mf cresc. *ff*

etc.

8 **Vivace** ♩ = 132

ff *ff*

string. sempre

The beginning and ending are famous excerpts from this piece. Play with small to medium, plastic or brass mallets. The written range of the original score is not practical for the instrument. The range has been edited, along with indications for sticking, tempo, and additional phrasing in the suggested phrasing section.

Suggested Phrasing

LH = 1, 2
RH = 3
♩ = 86-92

mf cresc. *f cresc.*

etc.

LH = 1
RH = 2, 3
8 **Vivace** ♩ = 132

ff *ff*

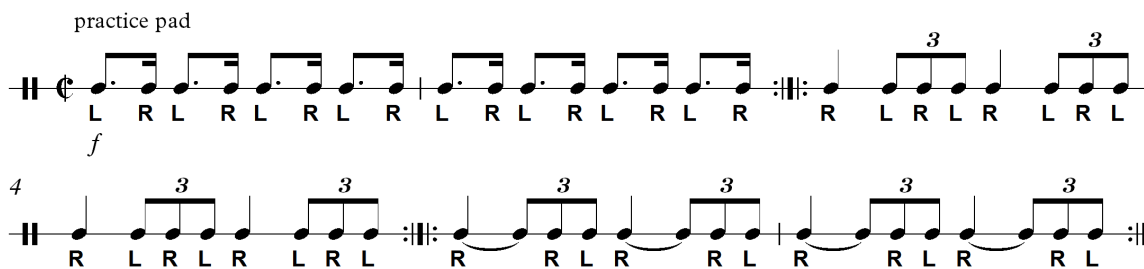
string. sempre *f* *ff*

Richard Strauss: Don Juan

Exercise 1



Exercise 2



Exercise 3



Exercise 1 is a soft dynamic octave-roll study. Do not use soft mallets because they can cause the glockenspiel to lose its metallic quality. Use small-headed mallets and play slightly off-center for softness until the crescendo (see Photo 3-5). Exercise 1 could be played in any tempo. Exercise 2 is a simple rhythm study on a practice pad. Use glockenspiel mallets on a practice pad and follow the sticking as noted. Exercise 3 is a rhythm study, played on the instrument. Do not enter late after the tie. Exercises 2 and 3 should be practiced from half note = 90, or slower, up to 96.

Etude

$\text{♩} = 90-96$

pp ppp

7 pp ppp

13 pp ppp molto

19 f pp f 3

Use small-headed plastic mallets for this etude. For the soft roll, do not try to strike the bars with an up-and-down motion. Relax, place the wrists higher, and just drop the mallets onto the keyboard. Consider playing the *ppp* section slightly off-center of the bars. Rhythmic precision is required at the end.

The first excerpt is from eighteen measures after Letter C, which should be played with a heavenly-mysterious feeling, and the second excerpt is the solo from eight measures before Letter Q, which should be played lively. Use small-headed plastic mallets for the first excerpt and medium mallets for the second excerpt.



Photo 3-5: Slightly Off-Center Beating Spot

Excerpt

molto vivo D **tranquillo**

pp tremolo *dim.* *ppp*

ppp

2 etc.

a tempo, giocoso (♩ = 92.)

Solo

mf *f* *ppp*

3 Q 3

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For the first excerpt, do not play too softly since it is a solo *ppp*. The second excerpt is a solo melody. Be confident while playing this part. Relax arms, use the weight of the mallets to guide strokes, and let the mallets go without forcing a downward stroke. Try playing in a singing manner. The original range is written one octave too high. It has been modified, along with additional phrasing, in the next section.

Suggested Phrasing

$\text{♩} = 60-68$ **D** **tranquillo**

The score for 'D tranquillo' consists of three staves of music in a key signature of three sharps (F#, C#, G#) and common time. The tempo is marked as 60-68 quarter notes per minute. The first staff features a tremolo pattern of eighth notes, starting with a *pp* dynamic, followed by a *dim.* section, and ending with a *ppp* section marked *poco*. The second staff continues with a *pp* dynamic, followed by a *ppp* section marked *poco*, and then a *pp* section. The third staff begins with a fermata over a whole note, followed by a *pp* section marked *poco*, and ends with a fermata over a whole note and the text 'etc.'.

a tempo, giocoso ($\text{♩} = 92$)

The score for 'a tempo, giocoso' consists of two staves of music in common time. The tempo is marked as 92 quarter notes per minute. The first staff starts with a *mf* dynamic, followed by a *f* section marked *Solo*, and ends with a *f* section marked with a triplet of eighth notes. The second staff begins with a *mf* dynamic, followed by a *pp* section marked with a triplet of eighth notes and a box containing the letter 'Q', and ends with a *pp* section.

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Tchaikovsky: Sleeping Beauty

Exercise 1

Musical notation for Exercise 1, right hand only. The piece is in 3/4 time and B-flat major. The first staff starts with a piano (*p*) dynamic and features a melodic line of dotted half notes with slurs. The second staff begins at measure 8 with a mezzo-piano (*mp*) dynamic and includes a crescendo (*cresc. poco*) and a decrescendo (*dim.*) marking.

Exercise 2

Musical notation for Exercise 2. The piece is in 3/4 time and B-flat major. It consists of a single melodic line starting at a mezzo-piano (*mp*) dynamic and ending with a forte (*f*) dynamic. A double bar line with repeat slashes (//) is placed at the end of the piece.

Practice Exercise 1 with the right hand only. Play the melody in a singing manner on the glockenspiel. Exercise 2 is a study for muffling several keyboards at once. Immediately after playing the last note, place both arms on the bars to completely muffle all sounds. Place the right arm on the “black keys” and the left arm on the “white keys” because the last note is Eb and is played by the right hand (see Photo 3-6). Since the right hand is closer to the “black keys,” it makes sense to use the right arm to muffle the “black keys.” Both exercises should be practiced from dotted half note = 64, or slower, up to 76.

Etude

$\text{♩} = 64-76$

The etude consists of four staves of music in 3/4 time, marked with a key signature of two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic. The second staff starts with a pianissimo (*pp*) dynamic and ends with a piano (*p*) dynamic. The third staff continues the melodic line. The fourth staff begins with a pianissimo (*pp*) dynamic and concludes with a forte (*f*) dynamic, marked with a double bar line and repeat sign (//).

This etude is an easy version of the actual excerpt. Use medium mallets and expressively shape the melody. Be sure to dampen all notes at the end.

Excerpt

Allegro (Tempo di Valse)

The excerpt consists of five staves of music in 3/4 time, marked with a key signature of two flats (B-flat and E-flat). The first staff begins with a piano (*p*) dynamic. The second and third staves continue the melodic line. The fourth staff continues the melodic line. The fifth staff begins with a piano (*p*) dynamic and concludes with a forte (*f*) dynamic, marked with a double bar line and repeat sign (//).

It is important to be able to play the melody in a singing manner on the glockenspiel. This excerpt is not technically difficult to play, but expressing musicality can be challenging. This is a beautiful melody, played in unison with the high woodwind instruments. Try not to play it too softly since it is a melody. Do not forget to muffle everything at the end. The symbol “//,” before the *sub. p*, indicates that the previous Bb should be dampened in order to make the phrasing more effective.

Suggested Phrasing

144 $\text{♩} = 64-76$

152 *sub. p*

160 *cresc.*

168 *sub. p*

173 *f*



Photo 3-6: Dampening All Notes

Chapter 3 Suggested Recordings

- Copland: Appalachian Spring
Cincinnati Pops Orchestra (Kunzel), TELARC CD-80339
- Kabalevsky: Colas Breugnon Overture
Armenian Philharmonic Orchestra (Tjeknavorian), ASV CD DCA 967
- Kodaly: Hary Janos
Atlanta Symphony Orchestra (Levi), TELARC CD-80413
- Messiaen: Exotic Birds
Royal Concertgebouw Orchestra (Chailly), Deutsche Grammophon 001676602
- William Schuman: Symphony No. 3
New York Philharmonic (Bernstein), SONY SMK 63163
- Shostakovich: Polka from the Golden Age
Moscow Chamber Orchestra (Orbelian), DELOS DE 3257
- Stravinsky: Firebird
San Francisco Symphony (MTT), BMG 09026-68898-2
- Debussy: La Mer
Los Angeles Philharmonic (Salonen), SONY SK 62599
- Dukas: Sorcerer's Apprentice
Orchestre National de France (Slatkin), BMG 09026-68802-2
- Respighi: Pines of Rome
Pittsburgh Symphony Orchestra (Maazel), SONY SK 66843
- Richard Strauss: Don Juan
Vienna Philharmonic Orchestra (Previn), TELARC CD-80262
- Tchaikovsky: Sleeping Beauty
Berliner Philharmoniker (Karajan), Deutsche Grammophon POCG-5043

Chapter 4: Accessories

I have selected four works for this first section on cymbals:

- Mussorgsky: A Night on Bald Mountain
- Rachmaninov: Piano Concerto No. 2
- Tchaikovsky: Symphony No. 4
- Tchaikovsky: Romeo and Juliet Overture

The excerpts from these four pieces are frequently requested at auditions and are commonly played in concerts.

I have chosen two works for the second section on bass drum:

- Mahler: Symphony No. 3
- Stravinsky: Rite of Spring

These two pieces are the most often requested repertoire at auditions, but they are not usually played in youth symphonies or regional orchestras because of the large orchestration and difficulty. These two works represent the delicate side and powerful side of the bass drum, therefore, knowing the technique for these pieces is very useful for expressing musicality.

I address five works for the third section on tambourine:

- Bizet: Carmen
- Britten: Four Sea Interludes
- Dvorak: Carnival Overture

- Stravinsky: Petrouchka
- Tchaikovsky: Nutcracker

Many different techniques are used for the hands and body.

I have chosen three works for the fourth section on triangle:

- Bizet: Carmen
- Brahms: Symphony No. 4
- Liszt: Piano Concerto No. 1

The chapter ends with the castanets. I have selected the most common technical piece:

- Rimsky-Korsakov: Capriccio Espagnol

Cymbals

Mussorgsky: A Night on Bald Mountain

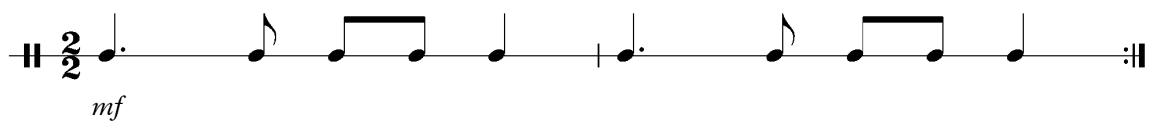
Exercise 1



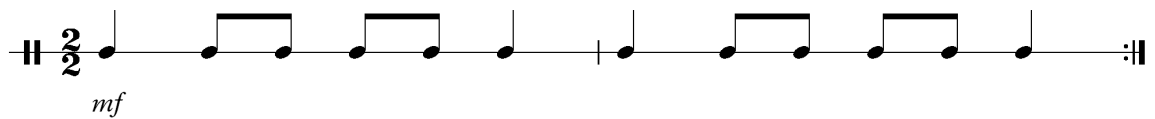
Exercise 2



Exercise 3



Exercise 4



Exercise 5



Practice with 16" or 17" crash cymbals or light and thin 18" or 19" crash cymbals to make all the rhythms consistent and accurate. At first, practice with comfortable dynamics, such as *mf*; then, when comfortable with the articulation of the rhythms, play louder. All exercises should be practiced from half note = 100, or slower, up to 120.

Etude

$\text{♩} = 100-120$

6

11

14

Be careful with the articulation and dynamics while practicing the etude. Play this excerpt furiously.

Excerpt

Allegro feroce

S

f

f

Play with the phrasing to fit the music. It is always a good idea to listen to a variety of recordings in order to get an idea of how the music should sound. Imagine the melody line while playing the phrase. The symbol “//” indicates muffling in the next section. Carefully follow the additional muffling indications in order to avoid eliminating other instrument sounds; this is especially true in the last measure of the

excerpt. Immediate muffling is required since other instruments (clarinet, bassoon, horn, trumpet, trombone, viola, cello, and bass) are playing 8th notes at the down beat. Also, the new phrase starts with high woodwinds and violins on the down beat. Pay attention to this quick shift in instrumentation and completely muffle after the 8th note downbeat so that nothing covers the melody.

Suggested Phrasing

Allegro feroce ♩ = 100-120

S

Rachmaninov: Piano Concerto No. 2, Mvt. 3

Exercise 1

Exercise 1 consists of two staves. The top staff is in common time (C) and begins with a piano (*pp*) dynamic. It contains four measures: a whole note, a half note, a quarter note with a fermata, and another quarter note with a fermata. The bottom staff is marked with a '5' and contains four measures: a quarter rest, a quarter note, a quarter rest, and a quarter note with a fermata. The piece ends with a repeat sign.

Exercise 2

Exercise 2 consists of two staves. The top staff is in common time (C) and begins with a piano (*pp*) dynamic. It contains four measures: a quarter note, a quarter note, a quarter note with a fermata, and a quarter note with a fermata. The bottom staff is marked with a '5' and contains four measures: a quarter note, a quarter note, a quarter rest, and a quarter note with a fermata. The piece ends with a repeat sign.

Exercise 3

Exercise 3 consists of one staff in common time (C) beginning with a piano (*pp*) dynamic. It contains four measures: a quarter note with a fermata, a quarter note, a quarter note with a beamed eighth note pair, and a quarter note with a beamed eighth note pair. The piece ends with a repeat sign.

These simple studies are for soft crashes. Use thin or light 15" to 17" crash cymbals for this excerpt. It is important to articulate the notes evenly with a blending sound quality rather than a hard, clanging sound. For soft crashes, practice with almost no off-set between cymbals (the distance between the edges of each cymbal, see Photo 4-1). Playing with less than 1/2" apart is appropriate for this excerpt. All three exercises should be practiced from quarter note = 80, or slower, up to 100.

Etude

$\text{♩} = 80-100$

8

12

After feeling comfortable with the soft crashes, practice the etude for more phrasing and dynamics. For the actual excerpt, in general, and unless requested by the conductor, it is better to play with an easy *p* dynamic on smaller or thinner cymbals than to play as softly as possible with larger cymbals.



Photo 4-1: Almost No Off-Set between Cymbals



Excerpt

32 **Meno mosso.** (♩ = 48.)
Piatti soli.

pp

rit. **Allegro scherzando.**

pp

When playing the first round of an audition, play it as written, without any additional phrasing, to show the consistency of the soft crashes; however, at the actual performance, it would be nice to have a subtle phrasing to go with the solo piano part. The piano part has 8th note triplets throughout the excerpt; therefore, subdivide into triplet rhythm while practicing this excerpt to keep a steady tempo. Piano rhythm has been indicated in the next section.

There is no need to muffle until after the last note, and muffling should be relatively gentle instead of immediate to avoid unnecessary noise by moving the hands too fast. With the added diminuendo at the end, the sound is quite soft so that there is almost no need to muffle.

Suggested Phrasing

32 **Meno mosso.** ($\text{♩} = 48$)
Piatti soli.

Piano
Rhythm

pp

pp

pp

rit. **Allegro scherzando.**

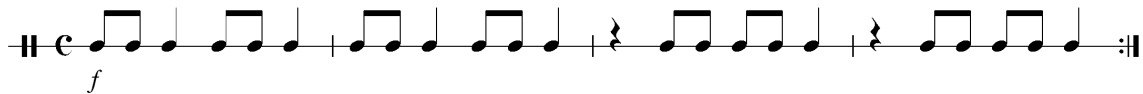
ppp

Tchaikovsky: Symphony No. 4, Mvt. 4

Exercise 1



Exercise 2



Exercise 3



Exercise 4



These exercises should be played with an easy *f* and be sure to keep a steady tempo with accurate rhythm. Use 18" or 19" crash cymbals for a full sound. When the rhythm is complicated by the repetitive 8th notes, move only the right hand for even articulation and rhythmic clarity. For better control, relax the arms and do not place the cymbals too high, lock the wrists, and tightly hold the cymbals to eliminate excess bouncing for the repetitive motion. All exercises should be played from quarter notes = 140, or slower, up to 168.

Etude

$\text{♩} = 140-168$

f *mf* *f*

6 *mf*

11 *f* *mf*

14 *f* *ff*

Do not muffle the 8th rests since it would be too fast to control. The symbol “//” has been indicated for muffling in this etude.

Excerpt (Last 22 measures)

Allegro con fuoco

fff

The score indicates *sempre fff* from Letter H to the end. However, it is difficult to maintain *fff* for a long time and it can be too loud. Also, it is possible to lose energy in the middle of the climax if trying to play too loudly all the time. Rather, it is a better idea to play with an easy *f* or *mf* until towards the end of the piece (as indicated in the next section).

There could be an argument regarding whether to muffle the two notes in the penultimate measure. Note: It works either way, but I personally like to play two long notes with crescendo without muffling until the end of the piece since it is slightly discouraging to end this great work with only a triangle note. However, in an audition situation, play two short notes as written to avoid any confusion or misunderstanding.

Suggested Phrasing

Allegro con fuoco ♩ = 140-168

The musical score consists of five staves of music in common time (C). The first staff begins with a dynamic marking of *f* and includes a double bar line with a repeat sign. The second staff continues with a dynamic marking of *ff* and a *mf* marking, followed by a crescendo line leading to a *f* marking. The third staff features a series of notes with accents (>) and a double bar line with a repeat sign. The fourth staff shows a crescendo line leading to a *mf* marking, followed by a *f* marking and a *ff* marking. The fifth staff concludes with a *fff* marking and a final double bar line with a repeat sign.

Tchaikovsky: Romeo and Juliet Overture

Exercise 1

Exercise 1 consists of two staves of music. The first staff begins with a double bar line, a common time signature (C), and a dynamic marking of *mf*. It contains four measures of music: the first measure has a quarter note followed by a quarter rest; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The second staff begins with a measure rest (4) and contains four measures of music: the first measure has a quarter note followed by a quarter rest; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The piece ends with a double bar line and repeat dots.

Exercise 2

Exercise 2 consists of two staves of music. The first staff begins with a double bar line, a common time signature (C), and a dynamic marking of *mf*. It contains four measures of music: the first measure has a quarter note followed by a quarter rest; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The second staff begins with a measure rest (5) and contains four measures of music: the first measure has a quarter note followed by a quarter rest; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The piece ends with a double bar line and repeat dots.

Exercise 3

Exercise 3 consists of two staves of music. The first staff begins with a double bar line, a common time signature (C), and a dynamic marking of *mf*. It contains four measures of music: the first measure has a quarter note followed by a quarter rest; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The second staff begins with a measure rest (4) and contains four measures of music: the first measure has a quarter note followed by a quarter rest; the second measure has a quarter note followed by a quarter rest; the third measure has a quarter note followed by a quarter rest; the fourth measure has a quarter note followed by a quarter rest. The piece ends with a double bar line and repeat dots.

These exercises are for short notes in a *mf* dynamic range. Even though this is a short-note study, do not muffle too soon. The point of this exercise is first to make a proper sound, and then to mute the cymbals against the chest. At first, practice these exercises without muffling until able to play with a good sound. Then, practice muffling with accurate timing to produce an even sound each time. Remember the proper cymbal sound from the no-muffling study to avoid over dampening the resonance. All exercises should be practiced from quarter note = 130, or slower, up to 150.

Etude

$\text{♩} = 130-150$

mf *f* *ff*

Control the long and short notes in this etude. The 8th note patterns between Measures 5 and 12, and also the last note, should be played as short notes.

This excerpt is straight-forward and has to be played precisely. The rhythmic figure is extremely important since all players, except the strings, have the same rhythm. Be sure to subdivide into 8th notes while playing and counting the rests.

Excerpt

Allegro giusto

143 **E**

mf *f* *ff*

This cymbal part is known as a “sword fight.” Note: In the suggested phrasing section, I have added two accents on Measure 146 to emphasize the battle since this is the only place that contains two 8th notes in a row. The added crescendo from Measures 146 and 147 leads, and helps the string instruments, which have a *ff* peak, on Measure 148.

Suggested Phrasing

Allegro giusto ♩ = 130-150

143 **E**

The musical score consists of two staves. The first staff, labeled '143 E', begins with a treble clef and a common time signature (C). It contains a sequence of eighth and sixteenth notes with accents (>) and rests. The dynamic marking 'mf' is placed below the first few notes. The second staff, labeled '144', begins with a treble clef and contains a sequence of notes with accents (>) and slurs. The dynamic markings 'f' and 'ff' are placed below the first and second notes respectively.

Bass Drum

Mahler: Symphony No. 3, Mvt. 1

Exercise 1

p
R R R R etc.
L L L L etc.
R L R L etc.

Exercise 2

p
p
p
p

Exercise 1 is a simple, single-stroke study. At first, practice it with one hand to be sure all notes are evenly articulated. Do not forget to subdivide mentally into 8th notes while playing quarter notes so the 8th note measures are played in the same tempo. After practicing with each hand, use alternate sticking. Everything should be played evenly without any accents. If the bass drum is too large or the head is too loose, it can be hard to play evenly. In this case, use a dampening device, such as a towel, cloth, or the knee.

In Exercise 2, it can be difficult to hear the articulation, especially for the 16th notes. It is a good idea to use a dampening device, as needed, but make sure the roll is resonant and unmuted. The best choice of mallets for this piece are ones with two-sided heads, one hard and one soft (see Photo 4-2). Play the rolls with the soft side, then,

quickly turn them to play the rhythm with the hard side. In addition, cover the bass drum head, very lightly, with a towel or use the knee to articulate the rhythm. For rolls, play off-center for a warmer and more blended sound. Also, both hands should be placed at the same distance from the rim. The rhythms should be played on the center of the drum for a more articulated sound. For these two exercises, the suggested tempo is quarter note = 80, or slower, up to 110.

Etude

♩ = 80-110

Practice this etude smoothly with the crescendo and diminuendo and be careful with rhythm articulation. If playing the fast rhythms like triplets, with one hand, use the other hand as a dampening device.



Photo 4-2:
Two-Sided Heads
Bass Drum Mallets



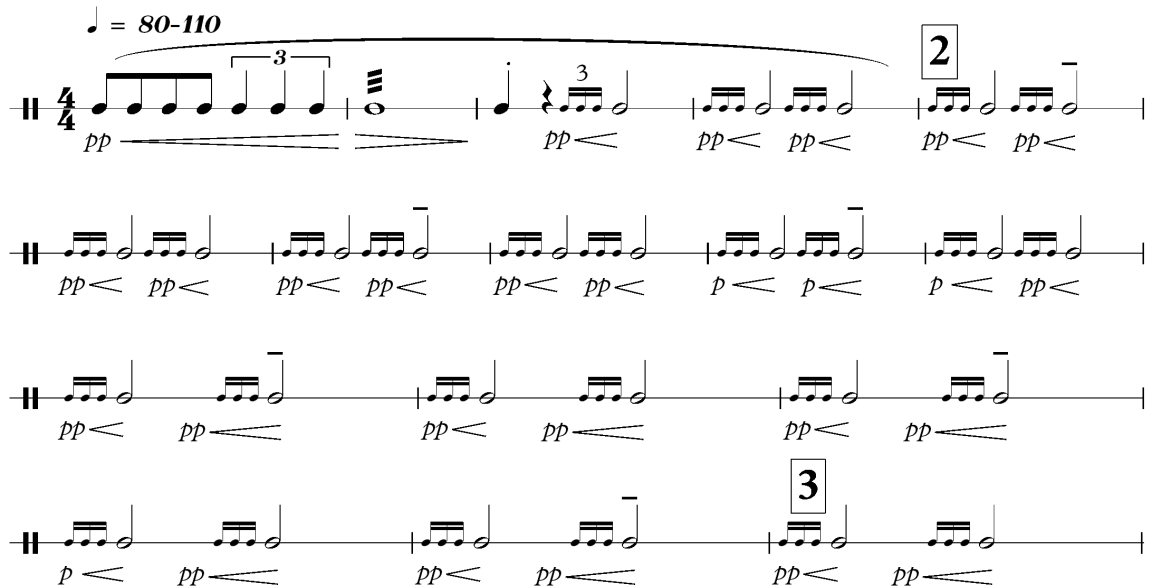
Excerpt



Musical score excerpt in 4/4 time, marked *sempre pp*. The score consists of four staves. The first staff begins with a treble clef, a 4/4 time signature, and a *sempre pp* dynamic marking. It features a melodic line with a triplet of eighth notes, a whole rest, and a triplet of eighth notes. A boxed number '2' is placed above the staff. The second and third staves contain accompaniment consisting of eighth-note patterns. The fourth staff continues the accompaniment and includes a boxed number '3' above the staff.

Mahler is very specific with percussion writing. There is no need to modify phrasing, but the following phrasing is an idea of how it should sound with other instruments. Since it is clearly written in the score as *sempre pp*, the difference between *pp* and *p* should be subtle.

Suggested Phrasing



Suggested phrasing for the musical excerpt. The tempo is indicated as $\text{♩} = 80-110$. The score consists of four staves. The first staff includes a *pp* dynamic marking, a triplet of eighth notes, a whole rest, and another triplet of eighth notes. A boxed number '2' is placed above the staff. The second and third staves contain accompaniment with eighth-note patterns. The fourth staff continues the accompaniment and includes a boxed number '3' above the staff. Dynamic markings (*pp* and *p*) and phrasing slurs are used throughout to indicate the suggested phrasing.

Stravinsky: Rite of Spring

Exercise 1

9/8
R L R etc. *p*
L R L etc. *p*

Exercise 2

12/8
L R L etc. *p*
L etc. *sf*
p

Exercise 3

9/8
R L L R L R L R L *p*
R L R etc. *sf*
p

Exercise 4

$\text{♩} = 80-100$

LRL R *p < fff*
LRL R *p < fff*
RLRL R *p < fff*
RLRL R *p < fff*
LRLRL R *p < fff*
LRLRL R *p < fff*

From Exercises 1 to 3, practice with dotted-quarter note = 140, or slower, up to 170. The suggested sticking for the actual performance and auditions is indicated in the phrasing section. It is a good idea to slightly dampen the head with a towel for clarity of rhythm. Note: I like playing this excerpt with a bass drum that being tilted at an angle. It can also be laid flat if the height is appropriate for the player. Exercise 4 is a study for *molto crescendo* in a short period of time. It depends on the tempo, but four strokes often

maximize the volume of the crescendo. Five strokes work for those who have good muscle control and six strokes are useful for a slower tempo.

Etude

$\text{♩} = 140-170$

8

13

18

23

This etude should be played with alternate sticking and a mute on the bass drum. Also, use a pair of hard mallets, such as, wood, chamois, or colored felt for this excerpt (see Photo 4-3).



Photo 4-3: Chamois Bass Drum Mallets

Excerpt

72 Prestissimo ♩ = 168

73

74

75

77

78

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The following is a suggested sticking for this excerpt. Treat the quarter-note trills as 16th note triplets, plus one 8th note, to maximize the crescendo effect and also to

prepare for the next beat. For clarity of rhythm, tilt the bass drum and mute the head with a towel. From Number 78, try playing the 8th notes with the left hand and switch the right-hand mallet to a larger (but same material) mallet to play the quarter notes. For volume, gradually remove the mute with the left hand at the quarter note section, and use the knee to muffle after the last note.

Suggested Phrasing

72 Prestissimo ♩ = 168

73

74

75

77

78

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Tambourine

Bizet: Carmen, Aragonaise

Exercise 1

ff *pp*

Exercise 2

ff *pp*

Exercise 3

ff *pp*

This excerpt is from Aragonaise in Suite No. 1. The opening of this movement represents a brilliant dance. Use a loud, dry sounding tambourine for volume and clarity of rhythm. Practice these three exercises in two ways. First, with just *ff*, and when comfortable with the rhythm, then, practice it, as indicated, with diminuendo. All exercises should be played from dotted quarter note = 70, or slower, up to 84.

Etude

$\text{♩} = 70-84$

ff *p*

11 *mf*

18 *p*

Be sure not to change the timbre of the instrument throughout this etude. If necessary, use the knee or the lap to control the bounce of the jingles for the soft section (see Photo 4-4). When using the knee for playing tambourine, use a chair or a step stool. A guitar foot rest is a great tool for this because it is compact and easy to move—and inexpensive to purchase (see Photo 4-5). It can also be lower than a regular chair for those who like to play in lower position. The tambourine should always be tilted when playing in any dynamic level to avoid making residual sounds (except for the shake roll).

Excerpt

Allegro vivo. ($\text{♩} = 80$)

ff *p*

diminuendo molto.

6 *pp*

p

It is very important not to lose energy throughout the piece. Note: There are additional accents at the beginning of the piece in the next section; however, non-accented notes, by any means, should not be played softly. Try to keep moving forward with good energy, even with the *pp* dynamics. Note that there are crescendo and diminuendo added in the *pp* section. This phrasing should be played subtly to support the melody in the woodwind instruments. The melody has been added from Measure 25 after the suggested phrasing section.

Suggested Phrasing

Allegro vivo. (♩. = 80)

ff

diminuendo molto. *p*

6 *pp*

pp *p*

Suggested Phrasing with Woodwinds Melody

25

pp

w.w. *p (pp)*

pp

p (pp) *dim.*

The image shows a musical score for woodwinds (w.w.) with two systems. The first system starts at measure 25. The upper staff has a melody with a long slur over it, starting at *pp*. The lower staff has a rhythmic accompaniment starting at *p (pp)*. The second system continues the melody and accompaniment, with the upper staff ending at *pp* and the lower staff ending at *p (pp)* and *dim.*

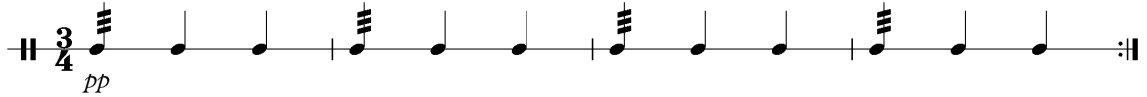
Photo 4-4: Control Bounce with Lap for Soft Section



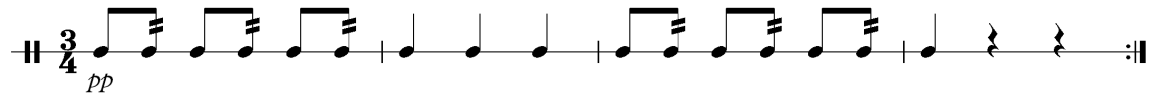
Photo 4-5: Guitar Foot Rest

Bizet: Carmen, Dance Boheme

Exercise 1



Exercise 2



This excerpt is from Dance Boheme in Suite No. 2. These two exercises are for practicing the soft thumb roll and release. It is also absolutely fine to use the middle finger. Make sure to release the roll in time, and try to play as evenly articulated as possible. These exercises should be played from quarter note = 100, or slower, to 140.

Etude

$\text{♩} = 100-140$

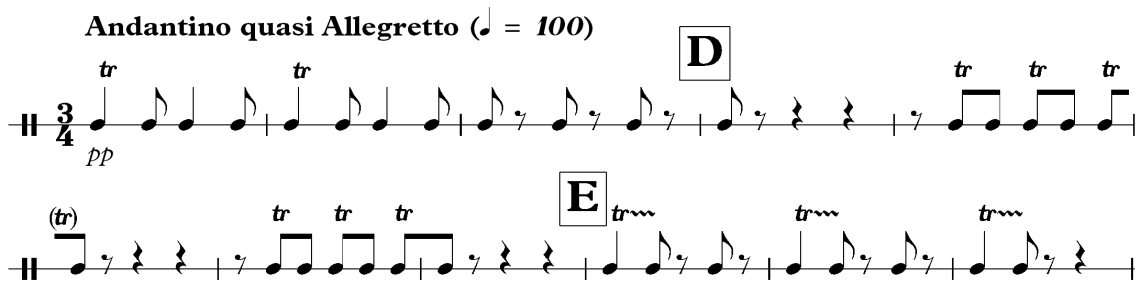
8

15

Play this etude with long and smooth phrases. Always mentally subdivide into 8th notes. Again, the tambourine should always be tilted when playing in order to avoid creating residual sounds.

Excerpt

Andantino quasi Allegretto ($\text{♩} = 100$)



At Letter E, play with a smooth, legato sound. The added poco crescendo should be very subtle just to support the ascending woodwind motif. Use a foot stool and place the bottom of the tambourine head on the knee to mute the head. Play rolls with the right hand and everything else with the left hand for precision of the release notes (see Photo 4-6).

Suggested Phrasing

Andantino quasi Allegretto ($\text{♩} = 100$)

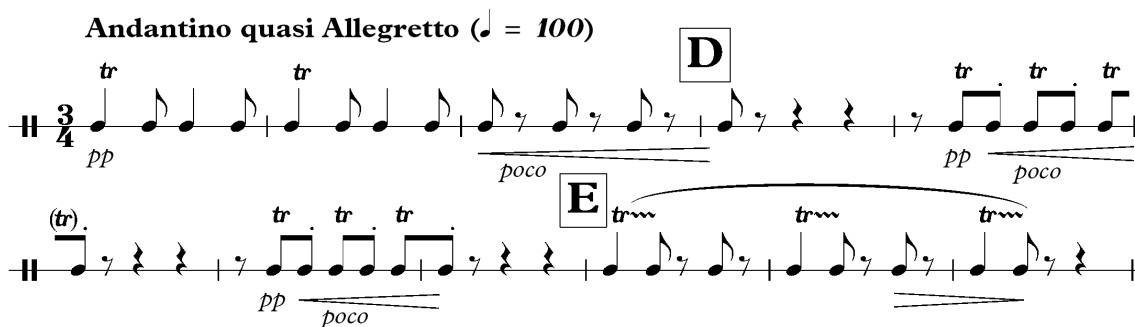


Photo 4-6: Mute Bottom Head with Knee

Britten: Four Sea Interludes, Mvt. 4 from the Opera PETER GRIMES

Exercise 1

Exercise 1 musical notation: A single staff in 2/2 time with a key signature of one sharp (F#). The piece starts with a piano (*ppp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. Accents (>) are placed above the first, third, fifth, and seventh notes. The exercise ends with a repeat sign.

Exercise 2

Exercise 2 musical notation: A single staff in 2/2 time with a key signature of one sharp (F#). The piece starts with a piano (*ppp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first and fifth notes have accents (>) above them. Crescendo and diminuendo markings (trapezoidal shapes) are placed below the staff, indicating a crescendo from the first note to the fifth, and a diminuendo from the fifth to the eighth. The exercise ends with a repeat sign.

Exercise 3

Exercise 3 musical notation: A single staff in 2/2 time with a key signature of one sharp (F#). The piece starts with a piano (*pp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The first and fifth notes have accents (>) above them. Crescendo and diminuendo markings (trapezoidal shapes) are placed below the staff, indicating a diminuendo from the first note to the fifth, and a crescendo from the fifth to the eighth. The exercise ends with a repeat sign.

Exercise 1 is for soft thumb rolls with accents; Exercise 2 is for a crescendo to diminuendo phrasing, and Exercise 3 is for diminuendo from *pp* dynamics to almost nothing. Since there are thumb-roll crescendo to diminuendo phrasings in this excerpt, it is better not to mute the head to avoid eliminating the resonance of the tambourine. The peak of the crescendo needs to be loud enough, but not too loud. All exercises should be practiced from half note = 54, or slower, up to 70.

Etude

$\text{♩} = 54-70$

ppp *p* *pp* *ppp*

7 *mf* *p* *ppp*

In order to perform this excerpt well, good dynamic control of the thumb roll is necessary. A single-row jingle tambourine is recommended.

Excerpt

10 largamente

ppp *tr* *tr* *tr* *tr* *tr* *tr* *tr* *tr*

(tr) *tr* *tr* *tr*

p dim. *tr* *tr* *tr* *tr* *tr* *ppp*

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It is important to know how long to hold the rolls. The staccato for release notes are indicated in the next section which should be lightly re-articulated. This is especially true for the last two measures, when quarter notes should be played with just a slight emphasis on the end of the rolls. Since this excerpt requires dynamic changes with rolls, carefully consider the beating spot, and moving the spot, as needed, while playing single notes. For the third measure from the end, try moving the beating spot gradually to

prepare for the next roll. Note: The last two rolls do not have accents; so, be careful with the difference between accented and non-accented rolls.

Suggested Phrasing

10 **Largamente** $\text{♩} = 54-70$

ppp

(tr)

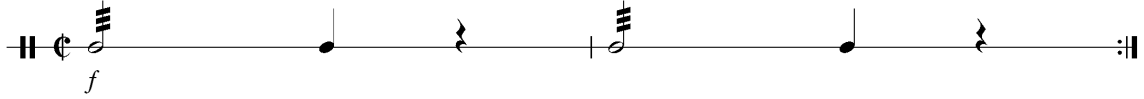
p dim.

ppp

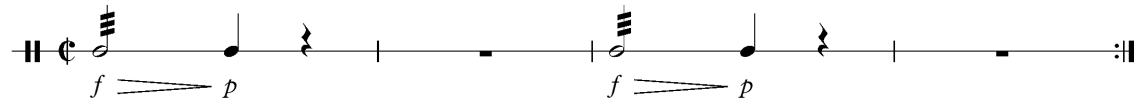
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Dvorak: Carnival Overture for Orchestra, Opening

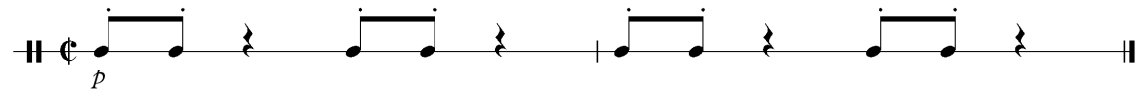
Exercise 1



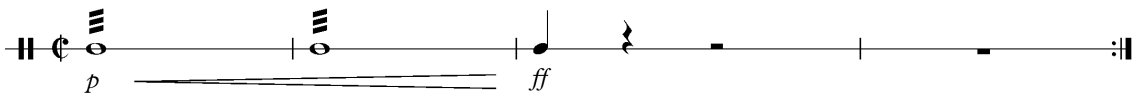
Exercise 2



Exercise 3



Exercise 4



Exercises 1, 2, and 4 are shake-roll studies. Exercise 3 is a fast staccato study in *p* dynamics. These exercises should be played from half note = 126, or slower, up to 148.

Etude

$\text{♩} = 126-148$

7

13

This etude is a compact version of the actual excerpt. The key to performing it well is to control the dynamics of the shake roll. Hold the tambourine with the left hand and place the right hand on the head to support the shake rolls (see Photo 4-7). Use fingers for the regular accent and the fist or palm on the center of the head to make a strong impact for the wedge accent at the end.

Photo 4-7: Shake Roll with RH Support

“Soft”



“Loud”



Excerpt

Allegro ♩ = 132

The musical score is written on six staves. The first staff starts with a forte (*f*) dynamic. The second staff contains first and second endings. The third staff has a box labeled 'A' above it. The fourth staff has a box labeled 'B' above it and includes a triplet of eighth notes. The fifth and sixth staves feature trills (*tr*) above several notes. Dynamics include piano (*p*) and fortissimo (*ff*).

Among all the other tambourine excerpts, this one is the most frequently requested at auditions. There are some mistakes or inconsistency in the score, regarding dynamics. The following is the revised version of this excerpt, along with additional phrasing suggestions. Try adding a slight crescendo at the end of this excerpt that makes the sound move forward, like a baton passing to the next section. This passage should be played in an energetic and festive fashion.

Suggested Phrasing

Allegro ♩ = 132

f

1. 2.

f \triangleright *p*

A *tr*

f \triangleright *p*

B *tr*

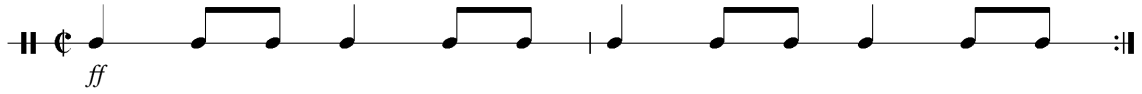
3

ff

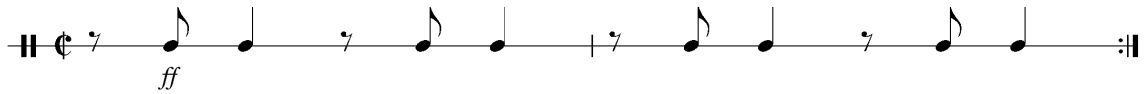
poco

Dvorak: Carnival Overture for Orchestra, Ending

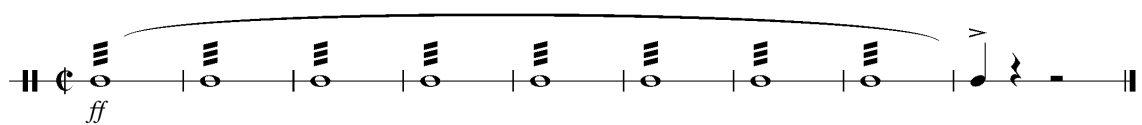
Exercise 1



Exercise 2



Exercise 3



The first two exercises are for loud rhythm studies. Practice with various tempi to prepare for playing it with any conductor. Start with only one hand; if it gets too fast to play accurately, go to the knee and fist/finger technique (see Photo 4-8). Exercise 3 is a long and loud shake-roll study. If the left hand feels tired or becomes out of control because of the length of the roll, put the right hand on the edge of the head to support the direction of the shake. These exercises should be played from half note = 126, or slower, up to 148.

Etude

$\text{♩} = 126-148$

ff

6

f

11

ff

16

fff

Practice this etude with various tempi. Play with one hand for the slower tempo and use the knee and fist/finger technique for the faster tempo. The last measure is the loudest; therefore, hold the tambourine high in the air, and use either the fist or the palm for more impact.

The second excerpt of this piece is eight measures before Letter U to the end. It is a loud section, with a consistent rhythmic pattern, in a fast tempo. For the rhythm section, perform either solely with one hand, or knee and fist, using a step stool. If playing with the knee and fist, it is important to find a similar sound between the knee and fist. Knee and fingers instead of the fist tends to sound more even on most tambourines.



Photo 4-8: Knee & Fingers

Excerpt

Allegro (♩ = 132)

ff

U

tr *tr* *tr* *tr*

W **Poco più mosso.**

ff

ff

secco

For this excerpt, *ff* is the only dynamic in the score. It is a loud section; so, pace the energy level and save the most volume for the end. At Letter W, the tambourine is the only instrument that has quarter-note triplets. Also, after the five-measure rest, the

timpani has an opposite rhythm from the tambourine part; therefore, try putting an emphasis on these two places which are indicated with accents.

Suggested Phrasing

Allegro (♩ = 132)

ff

U

f

ff

f

W **Poco più mosso.**

ff

poco

ff

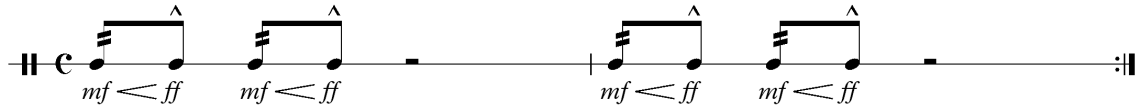
f

cresc. poco a poco

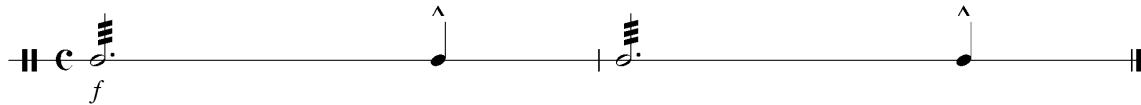
molto *ff secco*

Stravinsky: Petrouchka (1947 Version)

Exercise 1



Exercise 2



Exercise 3



Exercise 1 is for a short-thumb roll study with crescendo. Exercise 2 is a simple shake-roll study. For both exercises, there are wedge accents after the roll, but no accents on the beginning of the rolls. For the shake roll, strike the tambourine with the right hand at the beginning of the roll since it is better to have a definite starting point; but, play it gently in order to avoid producing accents.

Exercise 3 is a simple version of a rhythm-converting study for rhythm modulation to 6/8 in the actual excerpt. There is no need to use the tambourine for this exercise—simply clap the hands or sing. All exercises should be played from quarter note = 120, or slower, up to 142.

Etude

♩ = 120-142

mf <

shake

6 <

shake

fff

This is an etude that uses a combination of thumb and shake rolls. Use a thumb roll for 8th and quarter note rolls and a shake roll for the longer rolls. Two beats before Measure 9, which is the transition measure from 4/4 to 6/8, imagine a quarter-note-triplet, (as indicated), as rests. Keep the same pulse for the 6/8 measure for a smooth meter change. Apply the same method without triplet rests to the actual excerpt.

Excerpt

♩ = 138

tr thumb

202 *sempre sim.*

203

tr

204 tr

6/8

205 ♩ = 69

shake thumb shake thumb

206 tr

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Try ending the thumb rolls with the heel of the hand for the wedge accents (see Photo 4-9). To play the accents evenly, use the heel of the hand for the wedge accents after the shake rolls.

Suggested Phrasing

The musical score is written on three staves in 2/4 time. The tempo is marked as quarter note = 138. The first staff contains measures 202 and 203. Measure 202 starts with a *mf* dynamic and a 'thumb' instruction with a wedge accent. Measure 203 is marked *sempre sim.* The second staff contains measures 204 and 205. Measure 204 has a *f* dynamic and a wedge accent. Measure 205 has a *ff* dynamic and a 'shake' instruction. The third staff contains measures 206 and 207. Measure 206 has a *ff* dynamic and a 'shake' instruction. Measure 207 has a *ff* dynamic and a 'thumb' instruction. The tempo changes to quarter note = 69 at the start of measure 205. The score includes various trill (*tr*) and wedge accent (\wedge) markings.

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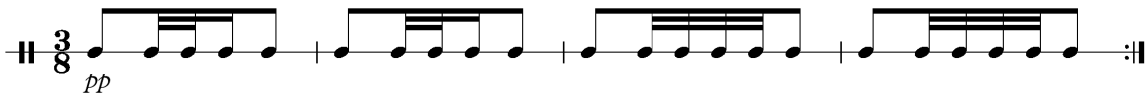
Photo 4-9: Heel of Hand for Wedge Accent

Tchaikovsky: Nutcracker, Danse Arabe

Exercise 1



Exercise 2



Exercise 3



This excerpt is a tambourine solo in a *pp* dynamic. Practice with either one hand while muting the head with right hand palm (see Photo 4-10) or with both hands by placing the tambourine on the knee. Exercises 1 and 2 should be played from eighth note = 86, or slower, up to 106. Exercise 3 is a rhythm study and should be practiced from quarter note = 86, or slower, up to 106.

Etude

$\text{♩} = 86-106$

9

14

pp *dim. morendo*

Practice the etude with one hand. If the tempo is too fast, place the tambourine on the knee or lap and play it with both hands. It is also possible to use fingers, if necessary, like a piano.

The following excerpt is from the Nutcracker Suite. There is an indication on the score to use the thumb to play this excerpt. Note: I interpret this as instead of using the fingers, use the thumb for a softer sound. Basically, find the best way to control the soft and rhythmic figure. A single or double-row tambourine with chromium jingles is recommended to maximize the articulation and dark-sounding quality.

Photo 4-10: Mute Head with Palm



Excerpt

Allegretto.

pp Mit dem Daumen (with the Thumb) *pp* *pp*

pp *pp* *pp*

pp *dimin.* *morendo*

There is a mistake in the Suite score (or it is a different version from the actual Ballet) on the fifth measure from the end. Since the Suite should have been taken from the Ballet, the suspected mistake is corrected in the suggested phrasing section.

It is a *pp* excerpt, but also a solo. Do not play too softly because the audience has to hear it, especially when musicians are in the orchestra pit. The ballet dancer usually has a beautiful choreography with the tambourine motif; so, play it with a solo *pp*.

Suggested Phrasing

Allegretto.

♩ = 86-106

The musical score consists of five staves of music in 3/8 time. The first staff begins with a treble clef and a 3/8 time signature. It contains two groups of eighth notes, each marked *pp* with a hairpin crescendo. These are followed by a 9-measure rest, then two more groups of eighth notes marked *pp* with a hairpin crescendo, followed by a 7-measure rest, and finally a group of eighth notes marked *pp* with a hairpin crescendo. A phrasing slur labeled 'A' encompasses the first two groups of eighth notes. The second staff starts with a group of eighth notes marked *pp* with a hairpin crescendo, followed by an 8-measure rest, a 9-measure rest, another group of eighth notes marked *pp* with a hairpin crescendo, a 3-measure rest, and a final group of eighth notes marked *pp* with a hairpin crescendo. Phrasing slurs labeled 'B' and 'C' are placed over the first and third groups of eighth notes, respectively. The third staff begins with a group of eighth notes marked *pp* with a hairpin crescendo, followed by a 2-measure rest, another group of eighth notes marked *pp* with a hairpin crescendo, a 9-measure rest, a group of eighth notes marked *pp* with a hairpin crescendo, an 8-measure rest, a 3-measure rest, and a final group of eighth notes marked *pp* with a hairpin crescendo. A phrasing slur labeled 'D' is placed over the two groups of eighth notes. The fourth staff starts with a 3-measure rest, followed by a group of eighth notes marked *pp* with a hairpin crescendo, a whole rest, and another group of eighth notes marked *pp* with a hairpin crescendo. The fifth staff begins with a group of eighth notes marked *pp* with a hairpin crescendo, followed by another group of eighth notes marked *pp* with a hairpin crescendo, a 3-measure rest, and then a series of quarter notes with a hairpin crescendo. The final note is a half note. The markings *dimin.* and *morendo* are placed under the 3-measure rest and the quarter notes, respectively.

Triangle

Bizet: Carmen, Danse Boheme

Exercise 1

Exercise 1: Musical notation for a single staff in 3/4 time, key signature of one sharp (F#). The piece starts with a piano (*ppp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The piece ends with a repeat sign.

Exercise 2

Exercise 2: Musical notation for a single staff in 3/4 time, key signature of one sharp (F#). The piece starts with a piano (*ppp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The piece ends with a repeat sign.

Exercise 3

Exercise 3: Musical notation for a single staff in 3/4 time, key signature of one sharp (F#). The piece starts with a piano (*ppp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The piece ends with a repeat sign.

Be sure to release the roll in time and without any accents. Practice with either one hand or both hands, mounting the triangle on a stand. These exercises should be played from quarter note = 100, or slower, up to 140.

Etude

Etude: Musical notation for a single staff in 3/4 time, key signature of one sharp (F#). The tempo is marked as quarter note = 100-140. The piece starts with a piano (*ppp*) dynamic. The melody consists of quarter notes: F#4, G4, A4, B4, C5, B4, A4, G4, F#4. The piece ends with a repeat sign.

Practice the etude and excerpt with one hand, if possible, for a better resonated sound.

Excerpt

H Andantino quasi Allegretto (♩ = 100)

Play on the right bottom corner of the instrument for a blending-sound roll. Play with the beater at an angle instead of horizontally to add more overtones (see Photo 4-11). The note value has been shortened in the next section. The symbol “//” was added, indicating muffling, and a crescendo was added to match the woodwind instruments’ ascending figure. Try to strike it at a slightly different spot on the instrument to make a tenuto sound.

Suggested Phrasing

H Andantino quasi Allegretto (♩ = 100)



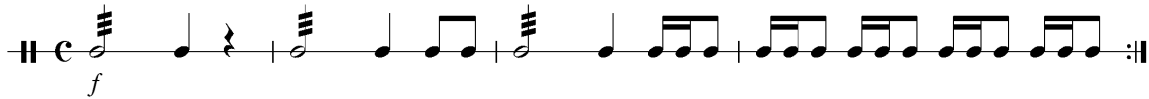
Photo 4-11: Roll at Angle for Overtones

Brahms: Symphony No. 4, Mvt. 3

Exercise 1



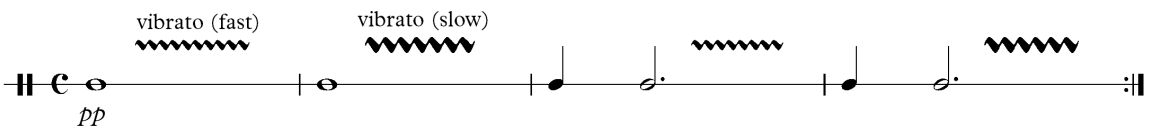
Exercise 2



Exercise 3



Exercise 4



Unlike the Carmen excerpt with a blending sound, this excerpt needs to be played loudly, with a clear tone. Practice Exercises 1 and 2 with one hand, using medium to thick beaters or both hands, mounting the triangle on a stand to compare the two methods. For Exercise 3, practice with both hands with mounting. Since this exercise does not require a long, lasting overtone, there is no need to play it with one hand. Exercise 4 is a vibrato study. Hold the triangle with the left hand, and shake the instrument with the wrist, after playing the note. Experiment with different shaking speeds. Use medium to

thin beaters for this exercise. All exercises should be practiced from quarter note = 110, or slower, up to 138.

Etude

♩ = 110-138

one hand // *f* // *sub. p*

7 *pp* vib. *p* both hands *sub. f*

13 *ff*

This etude requires either two triangles, one for holding and one for mounting, or a system to quickly mount the triangle. At the both hands section, be careful with the number of slashes on the stems. Two slashes mean 16th notes and three slashes mean 32nd notes (which is a roll at this tempo).

Use medium-thickness beaters for this etude. Use the tip of the beaters for soft 16th notes for less contact. Do not use the tip of the beater for the one-hand section because it might lose the beautiful overtones.

Excerpt

Allegro giocoso
tr

B 17 *p*

C 7 *pp*

D 11 6 2 *p* *p*

f sempre

There are minor changes with accents and staccati in the next section. Follow the detailed muffling instruction after the let-ring sign and add vibrato as indicated.

Suggested Phrasing

Allegro giocoso ♩ = 110-138
tr

B 17 *p*

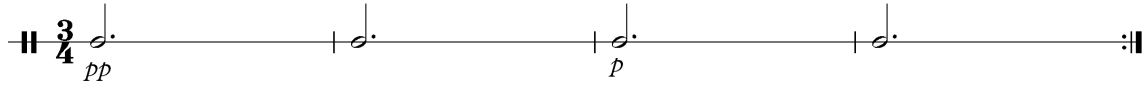
C 6 *pp*

D 9 6 2 *p* *p*

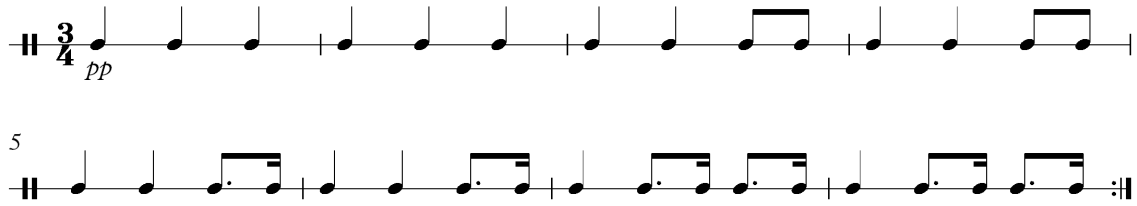
f cresc. *ff*

Liszt: Piano Concerto No. 1

Exercise 1



Exercise 2



Exercise 3



The goal of executing this excerpt is to play rhythmically with a beautiful overtone. This needs to be performed with an articulated rhythm but also with a delicately-resonated sound. Play on the bottom of the instrument, instead of the side, for a better blending sound unless the triangle has an exclusive overtone. It is a good idea to play parallel to the instrument which increases the playing surface (see Photo 4-12). All exercises should be played quarter note = 148, or slower, up to 168.

Etude

$\text{♩} = 148-168$

pp let ring

7

12 *f* *sub. p*

This etude should constantly move forward, while considering a beautiful sound and strong rhythm. Subdivide mentally into dotted 8th and 16th note patterns during long notes and rests.

Excerpt

Allegretto vivace.

pp

F

4 2 6

p

3 2

G

2 2 7 *f* *f* *pp*

p

In the score, a note states that “the triangle is here not to be beaten clumsily, but in a delicately rhythmical manner with resonant precision.” This section starts with the triangle solo. Do not worry about how softly to play the opening. Make sure the correct rhythm is played in a solo *pp* dynamic. The rhythm has to be absolutely precise since the string instruments have 8th note triplets in response to the triangle solo. The opening rhythm of the strings has been added after the suggested phrasing section. Do not allow it to sound “lazy” like quarter and 8th note triplets. The crescendo and diminuendo in the suggested phrasing should be played subtly to flow with the piano solo.

Suggested Phrasing

Allegretto vivace. ♩ = 148-168

The musical score for the triangle solo is presented in six staves. The time signature is 3/4. The tempo is **Allegretto vivace** with a metronome marking of ♩ = 148-168. The score begins with a *pp* dynamic. The first staff shows the initial rhythmic pattern with slurs and rests. The second staff includes phrasing slurs with durations of 4, 2, and 6 measures, and a boxed fingering 'F'. The third staff features a 'let ring' instruction and a *p* dynamic. The fourth staff has a *p* dynamic and phrasing slurs of 3 and 2 measures. The fifth staff includes a boxed fingering 'G', a *f* dynamic, and phrasing slurs of 2, 2, and 7 measures. The sixth staff concludes with a 'let ring' instruction and a *pp* dynamic. The score is marked with double bar lines and repeat signs throughout.

Suggested Phrasing with Strings Rhythm

Allegretto vivace.

The musical score is written for strings in 3/4 time. The top staff shows a melody starting with a *pp* dynamic marking. The bottom staff, labeled "Strings Rhythm", provides a rhythmic accompaniment. The score consists of two systems of two staves each. The first system has four measures, and the second system has five measures. The melody includes eighth notes, quarter notes, and a triplet. The rhythm consists of quarter and eighth notes, with some rests.



Photo 4-12: Parallel Position

Castanets

Rimsky-Korsakov: Capriccio Espagnol, Mvt. 5

Exercise 1

$\text{H} \frac{3}{4}$ *f* *sub. p* H

R R R R R R R etc.
L L L L L L L etc.

Exercise 2

$\text{H} \frac{3}{4}$ *f* *sub. p* H

R L L R L L R L etc.
L etc.

Exercise 3

$\text{H} \frac{3}{4}$ *f* *sub. p* H

down
5 down up

Castanets excerpts are not requested as often as tambourine excerpts for auditions. However, this piece is often played in concerts. Exercises 1 and 2 should be practiced with one hand each time. Use a foot stool or chair, and play on the lap. Place the index finger on the tip of the castanets to control the soft dynamics (see Photo 4-13). Both exercises should be played from quarter note = 186, or slower, up to 200.

Exercise 3 is a roll study. The “down” is a regular stroke and the “up” is an upward-lifting motion; make the sound with the other side like a double stroke. In other words, one down-and-up motion has two notes. Some models of castanets require the performer to place the index finger on the instruments in order to make a double stroke. Practice with each hand, from slow to fast, until reaching a desired, consistent rhythm. Eventually, alternate sticking at the fast tempo to make it a roll.

Etude

♩ = 186-200

When accents are indicated, play them with both hands, like a flam.



Photo 4-13: Index Fingers on Castanets

Excerpt

$\text{♩} = 66$

f *p*

tr *tr* *tr* *tr* *tr* *tr* *tr* *tr*

p *tr* *tr* *tr* *tr* *tr* **T** 12

p *cresc.* *sf* **U**

In the suggested phrasing section, accents should be played as flams in the same way it was in the etude; also, accompaniment crescendo and diminuendo should be played subtly.

Suggested Phrasing

$\text{♩} = 66$

f

p

etc.

tr

p

cresc.

T 12

p *cresc. molto* *ff*

U

Chapter 4 Suggested Recordings

- Mussorgsky: A Night on Bald Mountain
New York Philharmonic (Bernstein), CBS MYK 36726
- Rachmaninov: Piano Concerto No. 2
London Symphony Orchestra (Previn), DECCA 289 460 632-2
- Tchaikovsky: Symphony No. 4
Chicago Symphony Orchestra (Abbado), SONY SRCR 2012
- Tchaikovsky: Romeo and Juliet Overture
Chicago Symphony Orchestra (Abbado), SONY SRCR 2012
- Mahler: Symphony No. 3
Royal Concertgebouw Orchestra (Chailly), DECCA 470 652-2
- Stravinsky: Rite of Spring
Chicago Symphony Orchestra (Ozawa), BMG 09026-63311-2
- Bizet: Carmen
New York Philharmonic (Bernstein), SONY SMK 63081
- Britten: Four Sea Interludes
Royal Liverpool Philharmonic Orchestra (Pesek), Virgin Classics 5 61195 2
- Dvorak: Carnival Overture
New York Philharmonic (Bernstein), SONY SMK 60563
- Stravinsky: Petrouchka
Boston Symphony Orchestra (Ozawa), BMG 09026-63311-2
- Tchaikovsky: Nutcracker
Kirov Orchestra (Gergiev), PHILIPS 289 462 114-2
- Brahms: Symphony No. 4
Royal Concertgebouw Orchestra (Chailly), London POCL-5129
- Liszt: Piano Concerto No. 1
Philadelphia Orchestra (Ormandy), SONY SBK 48 167
- Rimsky-Korsakov: Capriccio Espagnol
New York Philharmonic (Masur), TELDEC 0630-17125-2

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