

## PERCUSSION

Performance Notes for 2011-2012 All-State Band Auditions

by

DR. SCOTT HERRING  
Professor of Percussion  
University of South Carolina

### **JUNIOR BAND**

**Snare:** *Musical Studies for the Intermediate Snare Drummer*, Whaley (JR Pub.).  
Page 28, first 16 measures. Quarter note = 72.

1. Observe the metronome marking carefully. If this study is played at the correct tempo, the performer will need to subdivide the rolls as sixteenth-note triplets. A slower roll subdivision will not sound smooth at this tempo.

**Mallets:** *Fundamental Studies for Mallets*, Whaley (JR Pub.). Page 24, “March,”  
beginning to the first note of line 7. Quarter note = 112.

1. Be sure that all double stops are played precisely together. This would include the double stop rolls. Start these rolls with a double stop stroke and then begin the roll. Be careful that these do not come out like a forte-piano.
2. The dotted-eighth sixteenth note rhythms should be very snappy and march like - avoid “tripletizing” them.
3. Be sure to observe the accidentals in the second half of the piece – F#’s in five measures, which is changed to F-natural in the next to the last measure.

**Timpani:** *Fundamental Studies for Timpani*, Whaley (JR Pub.). Page 42, stop after  
second measure of line 6, no repeats. Quarter note = 96.

1. Although the author instructs the performer to “use cross-stickings”, what he really means is “do not use double-stickings”. This study can be made easier by avoiding cross-stickings and instead using quick shifts from drum to drum.
2. Use staccato mallets for this selection and play with an even volume (FF), but do not sacrifice good sound quality for volume.

## CLINIC BAND

**Snare:** *Intermediate Snare Studies*, Peters. Page 30, #18, beginning to the end of line 4. Quarter note = 112.

1. The tempo marking of quarter note = 112 makes the rolls in this solo somewhat tricky. I use a quintuplet (five notes per beat) roll subdivision to fill the rolls out. A sixteenth note subdivision is a little slow, especially on the rolls that crescendo.
2. For consistency, I would recommend performing all of the drags on the same hand. This means that all of the grace notes will also be played on the same hand.
3. Don't be afraid to play closer to the edge of the drum for the soft passages. This makes the delicate rolls have a lighter sound.
4. Keep the tempo steady! The sections that feature primarily eighth-note subdivisions are very easy to rush.

**Mallets:** *Masterpieces for Marimba*, arr. McMillan (Warner Bros). Page 10, Handel *Sonata*, begin at letter A, stop on line 8, measure 3, beat 3. Roll all quarter notes or longer. Quarter note = 98.

1. Observe the tempo of quarter note = 98 carefully at letter A. The first full measure (and the other two like it) are fairly simple to play, and therefore it is common to push the tempo.
2. At letter A, with each successive crescendo-decrescendo figure, make each one a more intense to build energy toward letter B.
3. It is also very easy to rush at letter B because of the slower subdivision of eighth notes. The stickings provided in this section work well, so I would recommend using them.
4. In the fourth and fifth measures of letter B, make sure that the syncopated rhythms (4) e & ah | (2) e & ah are performed correctly. You will have to release the roll slightly early to be sure that you are not late on beat 4.
5. Don't forget to roll the last note!

**Timpani:** *Modern Method for Timpani*, Goodman (Alfred). Page 54, #45, all. Quarter note = 92. (2<sup>nd</sup> edition available with suggested stickings).

1. Be sure that the 3/8 measure is not played as an eighth-note triplet. Also be sure the rhythms in measure 7, 9 and 11 are all executed properly.

2. In measure 14 and 15, put a slight separation between each of the rolls.
3. Practice the final three measures with a metronome to insure proper rhythmic relationships.

## SENIOR BAND

**Snare:** *Portraits in Rhythm*, Cirone (Belwin). Page 26, #24, beginning to line 5, measure 5, beat one. Quarter note = 88.

1. The first two rolls should have a slight separation between them to bring out the articulation and the written accent. For quarter note and eighth note rolls, use a sixteenth-note-triplet roll subdivision.
2. In measure 3 and 4, the sixteenth notes with slashes should be played as short buzz rolls, not diddles or open thirty-second notes. Mr. Cirone carefully notates where he wants thirty-second notes in this piece.
3. Be sure not to “tripletize” the dotted sixteenth-thirty second note rhythm in line 4. This is easy to do because of the triplets that occur in the previous line. The dotted sixteenth-thirty second note passage should be very snappy.
4. Be careful not to start the piece too loudly in order to give yourself somewhere to go in line 3. If you start at a fortissimo dynamic in measure 1, your tendency will be to over-play and make a bad sound at the beginning of line 3.

**Mallets:** *Masterpieces for Marimba*, arr. McMillan (Warner Bros.). Pages 20-21, Handel *Sonata*, begin at letter F, stop on beat one of the second measure of letter H. Roll all quarter notes or longer. Quarter note = 104.

1. Observe the tempo of quarter note = 104 carefully. It is very easy to rush in the first section of this piece, especially the eighth notes in the first and second lines. If the tempo becomes too fast during letter F, then letter G becomes very difficult to execute.
2. The trill at the third measure of letter F should not be played as a roll on B-natural, it should be a roll between B-natural and C-sharp, starting on the C-sharp.
3. Letter G is a sticking nightmare, and I went through many versions trying to find what I felt was the superior sticking. Some of the written stickings work for me, but some did not. The sticking that I finally settled on works very well since there are very few “cross stickings.” I have provided my final version below (beats are separated by a dash, measures by a vertical line). Beginning with the first note of letter G and ending one measure before letter H, beat 3:

RLRL-RLRL-RLRR-LRLR | RLRL-R RL-RLRL-RLRL | RLRR-LRLR-RLRR-LRLR |  
RLRL-LRLR-RLRL-RLRL | LRLR-LRLR-RLRL-RLRL | LRLR-LRLR L

4. Practice letter G at a slow enough tempo that you NEVER miss a note. If you miss a note during practice, slow the tempo down even more. This is the ONLY way to insure accuracy in a difficult passage such as this. When you can play it ten times in a row perfectly, then move the metronome up a few clicks. If you begin to miss notes at the new tempo, reduce the tempo once again. And don't forget about the dynamic structure in this section!

**Timpani:** *Modern Method for Timpani*, Goodman (Alfred). Page 64, #63, play entire exercise. Dotted quarter note = 66. (2<sup>nd</sup> edition is available with suggested stickings).

1. Observe the tempo marking carefully. If this etude is played too fast, it becomes extremely difficult.
2. Practice the rhythms of this work on one drum with a metronome before adding the drum changes. Avoid taking too much time on the sixteenth rests.
3. Some cross-stickings or double-stickings will be necessary in this study.
4. Relatively hard mallets are recommended for this selection.