PERCUSSION
Performance Notes for 2012-2013 All-State Band Auditions
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JUNIOR BAND:


1. For all of the rolls in this etude, use a sixteenth note triplet roll base or roll skeleton. That will fill out the rolls, letting them connect to the release.
2. Subdivide during the rests in the second line, it is very easy to rush through the quarter note rests.
3. Pace the crescendo in line two evenly so that roll marked f in the second line is the top of the crescendo.
4. Be sure that the listener can differentiate your f and mf dynamic levels.


1. Quarter Note = 144 may seem fast, but it is very important that you control the tempo of the quarter notes in this selection.
2. Observe the subito p at the beginning of the second line.
3. Pace the crescendo in the second line evenly so that your arrival at f happens precisely at the last measure of line 2.
4. Use the indicated sticking in measure 12, it will make this passage much easier.
5. Hold the half-note roll in measure 16 full value, but not too long.


1. Use staccato mallets for this etude to emphasize the articulation of the sixteenth notes.
2. Dampen the drums in all of the quarter note rests.
3. To avoid cross-stickings, some of the sixteenth note passages will need to lead with the left hand.
4. To add articulation in the softer passages, hold the mallets with a slightly firmer grip.  
5. It is important that the listener can differentiate the dynamic levels. Be sure do make a difference between mf and f especially.  
6. Avoid double stickings in the 2nd and 3rd measures of the last line.  

**CLINIC BAND:**

**SNARE:** Advanced Snare Drum Studies / Peters // Pages 18-19, beginning to beat 1 of measure 45; dotted quarter note = 80.  
1. Avoid playing too loudly on the “roof-top accented” notes.  
2. Move to the edge of the drum for the soft passages, this will give you added control at the lower dynamics.  
3. For consistency, play on the flams and drags on the same hand.  
4. Use a metronome and slowly practice the four bar passage beginning the third line, measure 3.  
5. In line 5, measures 2 and 3, a slight separation between the rolls is desireable.  
6. In line 5, last measure, play the four-stroke ruff with the sticking rll(R).  

**MALLETS:** Musical Studies for the Intermediate Mallet Player / Whaley / Hal Leonard // Page 20, “Sonatina,” start on the first note of line 4 and stop after the second measure on line 8; quarter note = 98.  
1. Play this etude in a very legato manner, connecting sixteenths with your motion, so they sound slurred.  
2. In the second line, it would be appropriate to add a slight crescendo on the rising linear figures.  
3. The two half notes marked with “†” are not rolls on A-natural; rather, they are trills. A trill is executed by playing a rapid alternation of the note marked, and the note above (in the particular key). For both of these, the trill should be played between A-natural and B-natural, starting on the B-natural.  
4. Be careful not to rush the off-beat eighths at the end of the 3rd line.  
5. Play the double stops in the last few measures precisely together.  

1. A Staccato mallet for the etude is necessary to achieve the appropriate articulation for the sixteenth notes and dotted figures.  
2. Dampen the low F from measure two, just before the start of measure 3, otherwise the low drum will ring into the next measure.  
3. Practice lines 3 and 4 with a metronome to ensure the proper rhythm on the syncopated figures.
4. Do not be tempted to overplay the $ff$ dynamic levels. Never sacrifice quality of sound for quantity of sound.

SENIOR BAND:

SNARE:  
Contemporary Studies for the Snare Drum / Albright / Alfred // Page 45, #43, start at beat 1 of measure 14 and play to the end; dotted quarter = 72.

1. In the first two measures, use a roll subdivision that is FASTER than sixteenth notes. They will be too slow to get a smooth roll that can effectively crescendo.
2. For consistency, play all of the flams on the same hand.
3. In line 3, play the 32nd note figures alternated, not doubled, this will give an added articulation.
4. In the fourth line, be sure to drop the dynamic level enough to produce a $mf$ that contrasts the $f$ in the previous measure.
5. In the last measure, the slashed note should be a short buzz roll, NOT an open diddle.

MALLETS:  
Masterpieces for Marimba / McMillian / Alfred // Page 19, Start at letter D and play to letter E; eighth note = 152.

1. This solo can be made easier by incorporating some double stickings into the sixteenth note triplet passages, especially across the barlines (refer to video if possible).
2. In the first passage that uses 32nd notes, the higher note is the most important part. I would suggest making a slight crescendo through those notes (A, G#, F#) toward the double stop in the next measure.
3. In the 4th line, the G# marked with a “tr” is not a roll, but a trill. This trill should be performed as a rapid alternation between G# and A-natural, starting on the A-natural.
4. Be careful not to play too softly at the end of line 4 (marked $p$), as there is a diminuendo at the end of the next line.

TIMPANI:  

1. Be sure to use the sticking suggested for the first measure and all other like that. Cross-Sticking will be necessary to play this etude evenly.
2. When playing louder passages, make an attempt to dampen in the rests.
3. Do not play so loudly that the sound of the drums start to spread or “splat”
4. In the second measure of line two, and all similar syncopated figures, practice carefully with a metronome. These passages are easily rushed.
5. In the last measure of line 5, the sticking LRRL RRLR, would be appropriate – no cross-sticking is necessary.
6. Pace the crescendo at the end carefully so as not to arrive at $ff$ too soon.