# Percussion - Snare

**Book Title:** *The Solo Snare Drummer*
**Editor:** Firth
**Publisher:** Carl Fischer
**Edition:** O4749 0-8258-0913-4
Etude Selector Video Performance Guide

---

## Percussion - Snare Selection 1

**Etude Title:** *No. 14*
**Page(s):** 17
**Tempo:** Quarter Note = 140–150
**Play from beginning to end.**
**Errata:**
In addition to the written dynamic markings please add the following: (see a pdf attached)
ms. 9 - 12 - piano
ms. 13-16 - mezzo-forte as marked
m. 17 – diminuendo to piano and
m. 18 – crescendo to forte
ms. 19-25 - forte
m. 26 – subito piano until
m. 33 – crescendo for 2 bars to
m. 35 – mezzo forte until
m. 39 – subito piano on the roll and crescendo to fortissimo to finish the etude!

**Performance Guide:**
This quick tempo etude is challenging but fun to play. The rolls are short and mostly connected/tied except for m. 22. In m. 22 each roll should be performed with a slight separation and no articulation at the end. Pay attention to patterns where there are triplets and 3 eighth notes that are not triplets such as mm. 9 and 10. Use your metronome to be precise! Carefully check the ties marked in m. 18.

---

# Percussion - Keyboard (2 Mallet)

**Book Title:** *Modern School*
**Editor:** M. Goldenberg
**Publisher:** Chappell
**Edition:** 0505B 5497905115
Etude Selector Video Performance Guide

---

## Percussion - Keyboard (2 Mallet) Selection 1

**Etude Title:** *XXV*
**Page(s):** 83
**Tempo:** Dotted Quarter Note = 56–64
**Play from beginning to end.**
**Errata:**
None at this time.

**Performance Guide:**
This etude should be felt in one (dotted quarter note). When you are first learning it however, set your metronome to a slower eighth note tempo. Stickings throughout should mostly be alternated but be sure to work through them thoroughly. Write them in if necessary. Most of the stickings provided work well.
None of the rolls are tied but be sure to give them full value. Lift off to play the next measure in time. Do not roll unless indicated. For example, mm. 21-23, 32, 33, and 35 have ties but no rolls.
The etude is in f minor but be aware of the many accidentals though-out.
I recommend using medium to medium-hard yarn marimba mallets for this etude.

---

# Percussion - Keyboard (4 Mallet)

**Book Title:** *Fundamental Solos for Mallets*
**Editor:** M. Peters
**Publisher:** Alfred
**Edition:** 17321 0-7390-0621-5
Etude Selector Video Performance Guide

---

## Percussion - Keyboard (4 Mallet) Selection 1

**Etude Title:** *Sojourn*
**Page(s):** 18-19
**Tempo:** Dotted Half Note = 48–54
**Play from beginning to end.**
**Errata:**
None at this time.

**Performance Guide:**
There are double lateral and vertical strokes throughout this piece. Be sure to lift off the bars always, but especially for the double verticals so that you produce a full sound. Choose some warm-up exercises that focus on these strokes . The right-hand double laterals are tricky from mm. 41 – 48 because of the interval changes and hand positioning. Work through these measures slowly and make sure you are striking in an appropriate beating spot. (for example, do not strike over the nodes/rope) Balance your hands so that the melody is always present. Except for a few measures it is in the right hand. Mm. 66 – 69 use double lateral strokes in both hands with a tricky pattern. Practice these measures thoroughly and remember the melody is still in the right hand.
The stickings provided work well. Suggested sticking for mm. 51 – 54 is either:
m. 51 - 1,2,3,2,3 etc. or m. 51 – 1,3,2,3,2 etc. (mallets left to right are 1,2,3,4)

Whichever sticking you choose it is important that you are comfortable landing on m. 55 to smoothly transition to the return of the A (beginning) section.

Check out the key changes and dynamic markings throughout. Play the rolls in mm. 70 and 71 full value but notice they are not tied together.

Have fun with this piece. Make it dance and feel like a waltz!

---

# Percussion - Timpani

**Book Title:** *Musical Etudes for the Advanced Timpanist*
**Editor:** Fink
**Publisher:** Studio 4 Music (Marimba Productions)
**Edition:** 03-5042 8265400270
Etude Selector Video Performance Guide

---

## Percussion - Timpani Selection 1

**Etude Title:** *Four Drum Etude #1*
**Page(s):** 27-28
**Tempo:** at m. 19 - dotted Half Note = 68–70; Tempo at m. 44 - dotted quarter note = 104 - 110
**Play from m. 19 to end.**
**Errata:**
m. 42 - fermata at least 2 measures long but no longer than 3 measures long;
G.P. (grand pause) is to be 6 measures long.

**Performance Guide:**
A standard set of 4 timpani should be used for this etude. (for example, 32", 29", 26", 23")
I highly recommend that you sit on a timpani stool or something similar, while performing this etude.
Beginning tunings at m. 19 from low to high are E, G, C, and E. Only roll where marked and dampen where it musically makes sense for example, m. 58 during the rests/tuning.

Play the fermata at m. 51 at least 2 measures long, but no more than 3. The G.P. (grand pause) should last 6 measures long to allow for tuning. I suggest placing either your left or right foot (just one please!) on a pedal way before m. 42 in order to be ready for the quick tuning changes.

Note the completely new tempo and time signature at m. 44. Again, have your foot on the 29" drum ready to tune prior to m. 58 and the same on the 26" drum before m. 67. Practice hearing all of the pitches and changes at a keyboard so you can sing through them. Always approach the timpani as a melodic instrument.

The time signature changes at m. 71 but the big beat stays the same. The dotted quarter note equals the quarter note. Do not push this tempo! This next section is technically difficult.

Stickings throughout this etude require some thought. I do not recommend any cross-sticking in this piece. However, there is a lot of double sticking needed. When moving between drums I prefer a double stroke that is moving inward, rather than out. For example, in measures 80 – 83 the sticking I recommend is right, right, left, left. In measures 93 and 94 it okay to use left, right, right, left, left, right, right as your sticking pattern. Strive to consistently strike in the same good beating spot. No matter what sticking or grip you are using, please lift off the drum. The sound you produce matters!

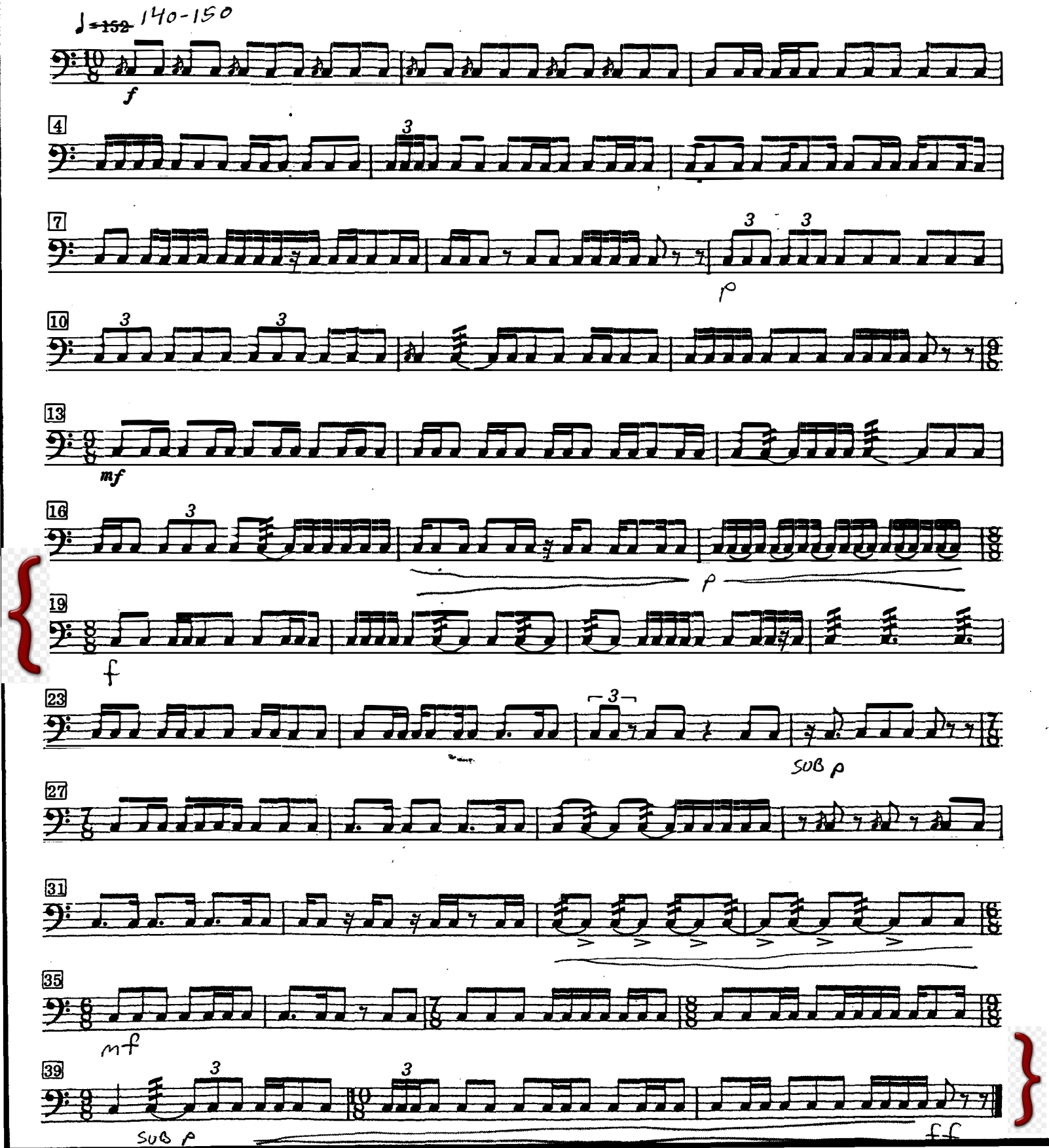
Mm.84 – 92 the dynamic marking is only mezzo-forte. Do not overplay the accent patterns.

I recommend a semi-articulate pair of mallets for this etude.

# 14.



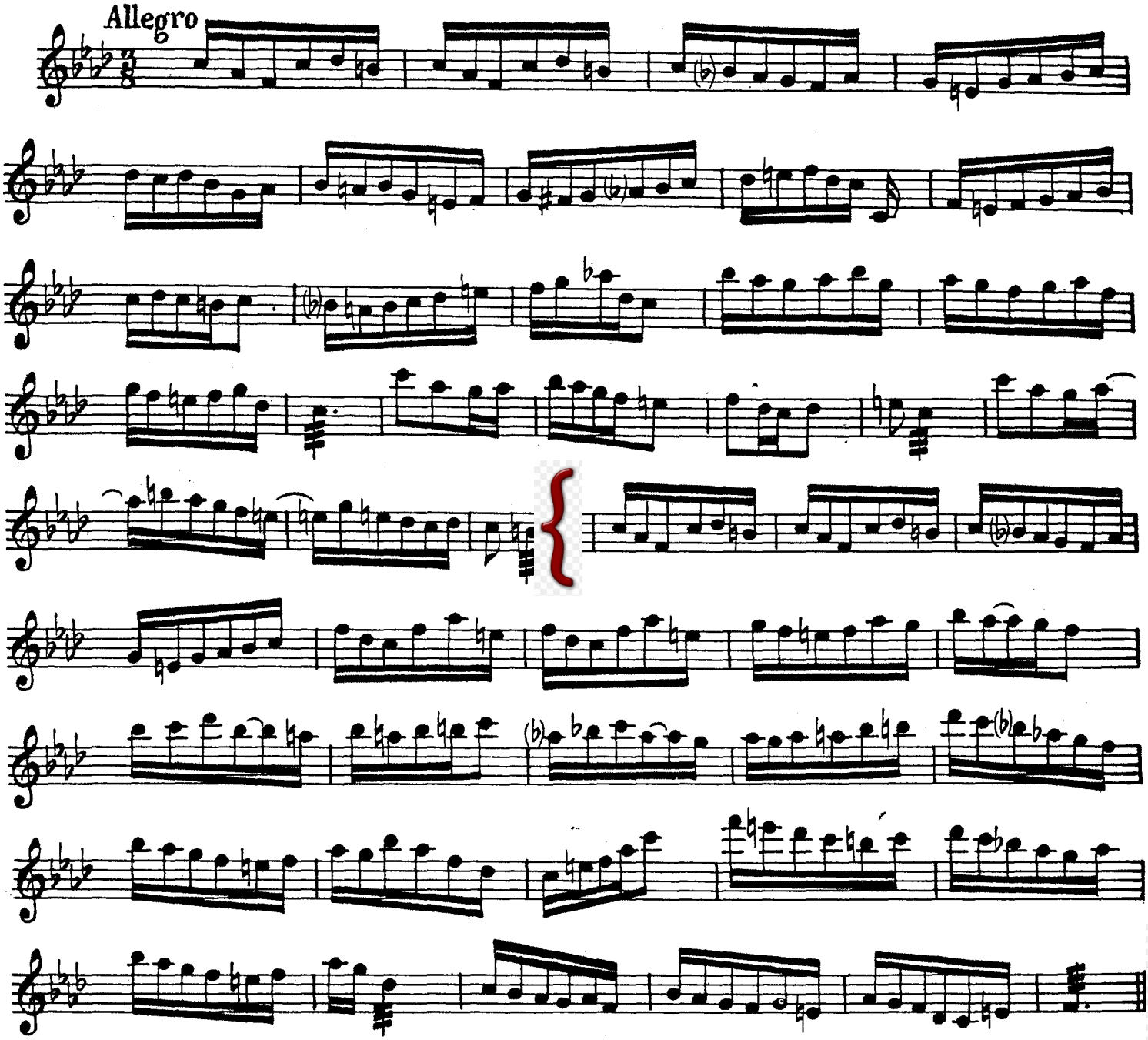
This Etude is in 10/8 time, which is an enlarged 5/4. However, instead of five beats in a measure it has four beats which are broken down into combinations of the following: 10/8 = ♩♩♩. ♩. The 9/8 time signature, instead of three beats, is enlarged to a four beat combination of the following: 9/8 ♩♩♩♩.



♩. = 56-64

## XXV

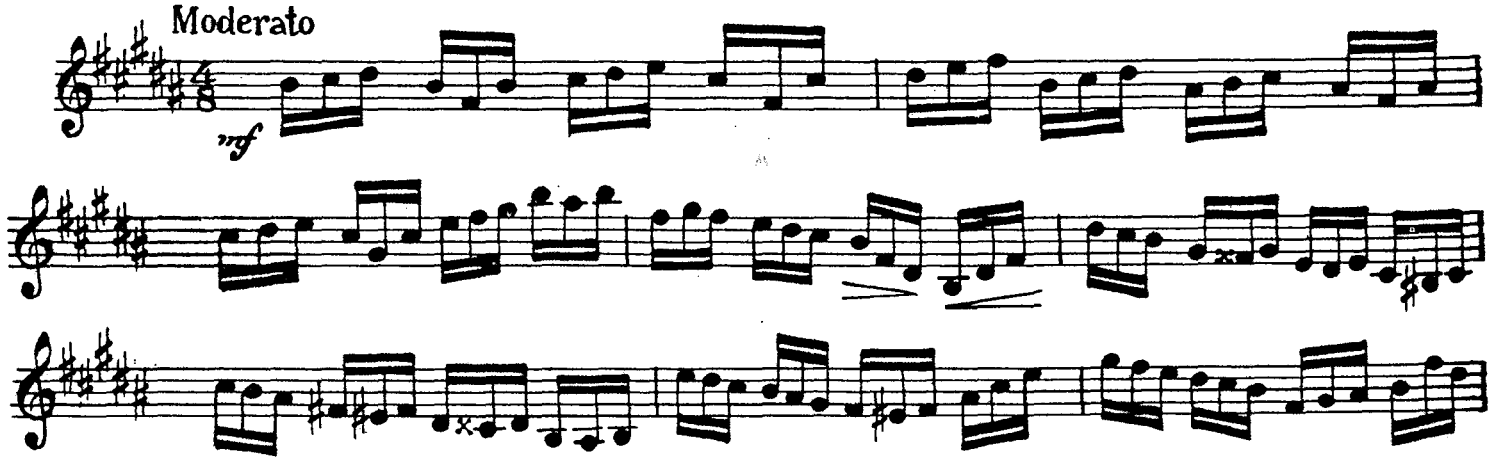
Allegro



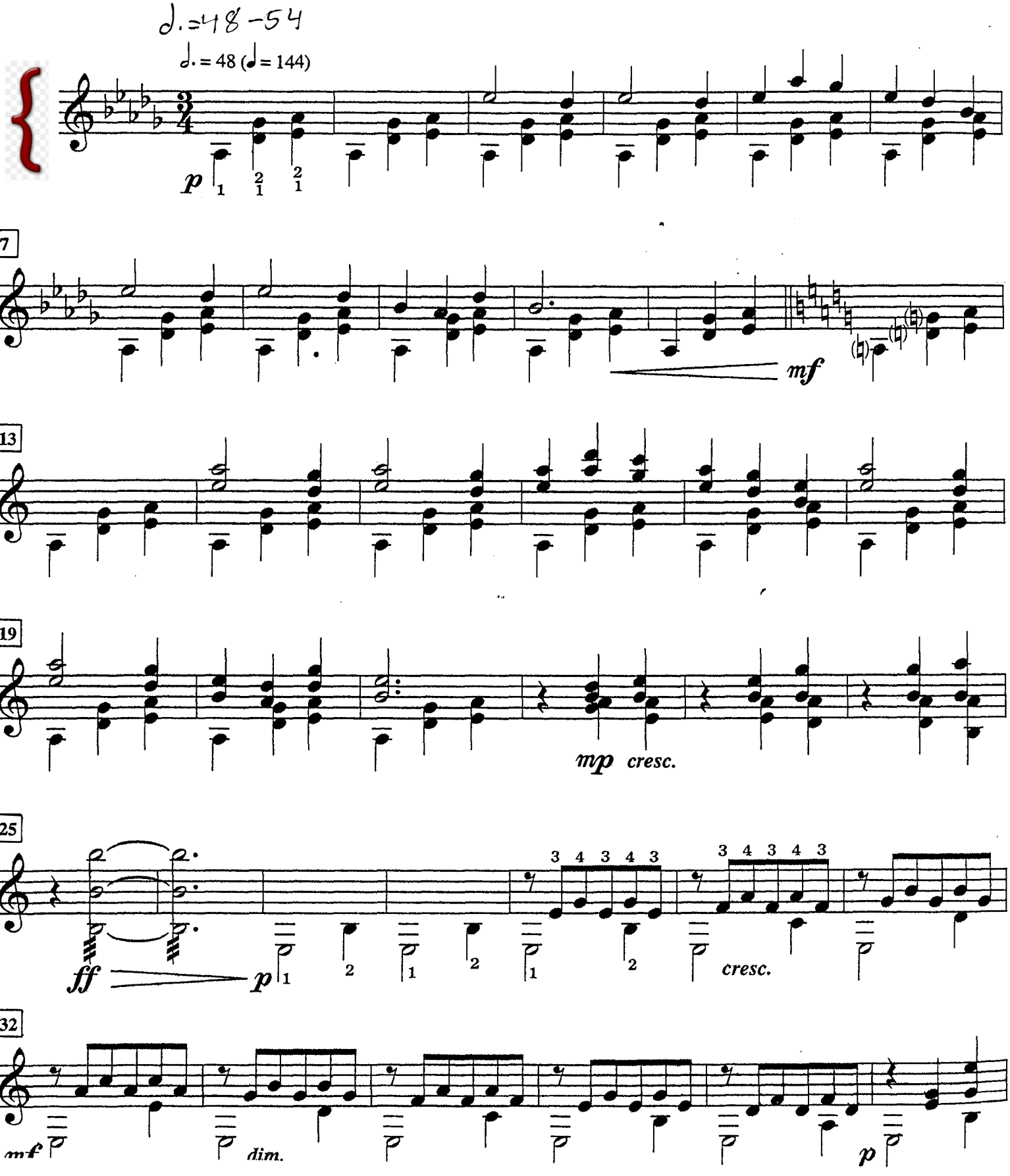
## XXVI

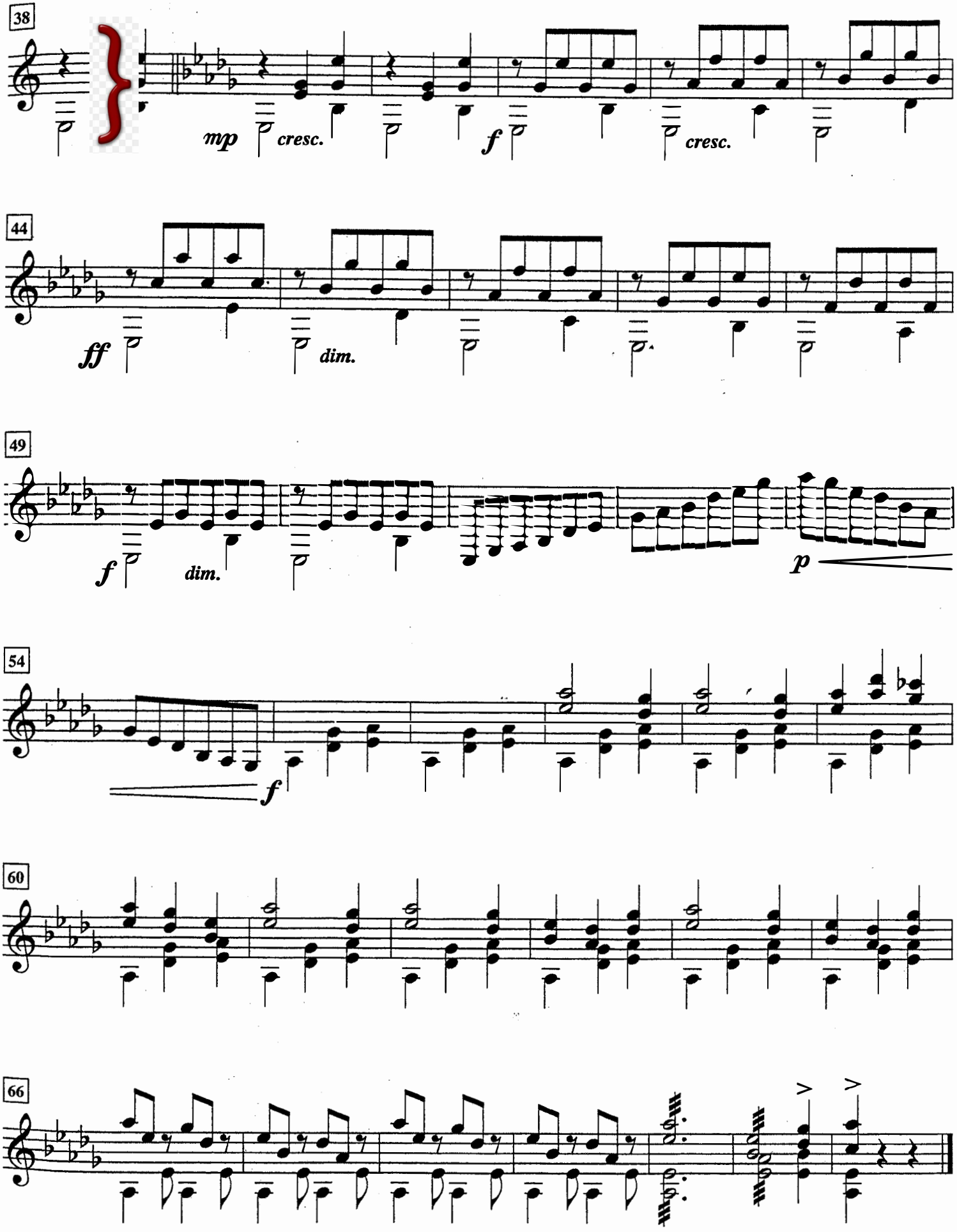
Moderato

*mf*

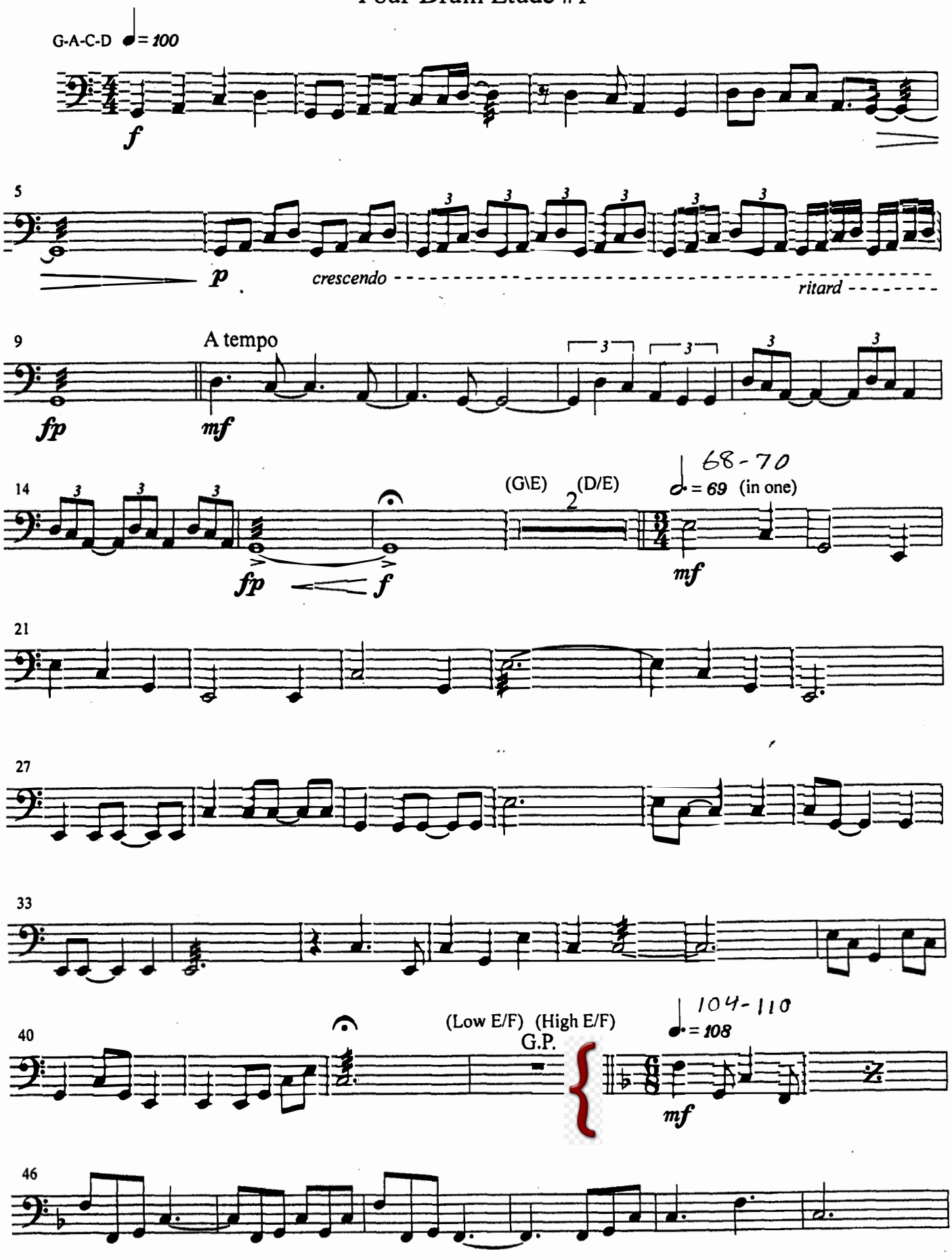


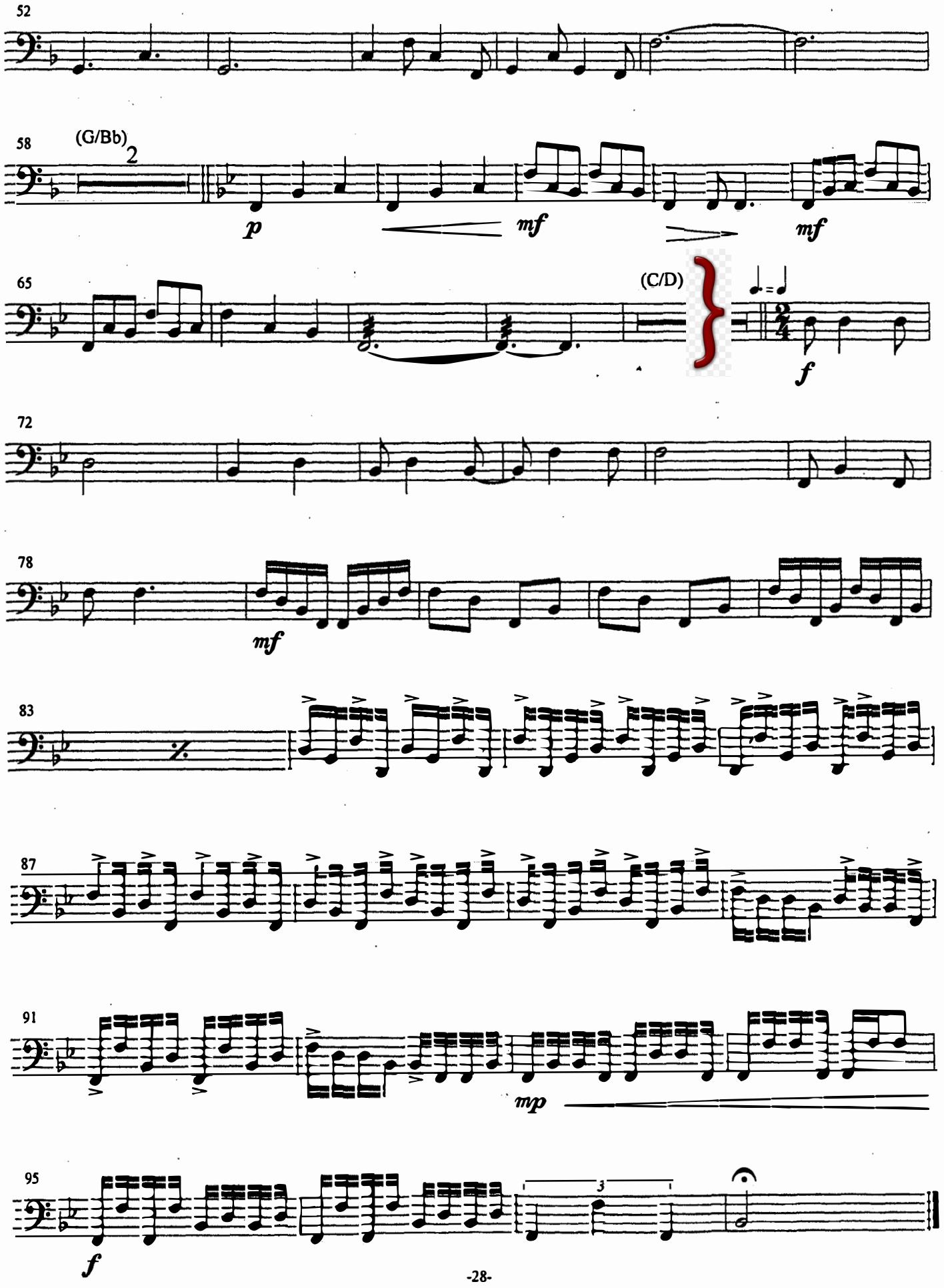
# Sojourn




38
mp
cresc.
f
cresc.
44
ff
dim.
49
f
dim.
p
54
f
60
66

# Four-Drum Etude #1




52
58
(G/Bb)
2
p
mf
mf
65
(C/D)
f
72
78
mf
83
87
91
mp
95
3
f