

# Percussion - Snare

**Book Title:** *Advanced Snare Drum Studies*

**Editor:** M. Peters

**Publisher:** Mitchell Peters

**Edition:** (NA)

**Etude Selector Video Performance Guide**

---

## Percussion - Snare Selection 1

**Etude Title:** 9

**Page(s):** 18-19

**Tempo:** Dotted Quarter Note = 70–80

**Play from Beginning to End.**

### **Errata:**

Alterations:

M. 29-30 - crescendo to f

M. 31 - begin measure at f, crescendo to ff

M. 32 - ff

M.63 - add a flam to the last 8th note in the measure

M. 64 - add a flam to the first 8th note in the measure

M. 71 - dim to pp

### **Performance Guide:**

Etude 9 in the Mitchell Peters Advanced Snare Drum Studies is a musically expressive etude. It requires the player to shape and control rolls, perform intricate ornamental passages (with ruffs/flams), develop single stroke speed, and perform with a varied dynamic expression.

Quality of flams is essential. In order to create more consistency, I recommend keeping the flams in mm. 41-45 and mm. 49-52 on the same hand (dominant hand).

All rolls, even when indicated with only two slash marks (as in mm. 37-38), should be buzz or concert-style rolls, not double stroke rolls. When rolls are not tied to a release (as in mm. 29-30, for instance) they should be lifted, meaning that they are detached, allowing for space or “lift” between each articulated roll. When rolls are tied to releases, make sure that note or rhythm at the end of the roll is articulated clearly. The crescendo rolls in mm. 73-75 and 81-84 are great opportunities to showcase a smooth and beautiful long roll.

Soft playing must be developed in order to execute the rapid soft passages. It is important to be relaxed and play within the dynamic, maintaining a sense of agogic pulse, during the long passages of loud singles. That will help the music have a sense of buoyancy. Players should also differentiate between the two kinds of accents throughout. Performers should strive not to overplay the loud dynamics in this etude.

# 2022-2023 Percussion Etude: Snare

## 9

$\text{♩} = 70-80$

$\text{♩} = 80$  Moderato

1 *f*

2 *f*

3 *f*

4 *f*

5 *f*

6 *f*

7 *f*

8 *f*

9 *f*

10 *p*

11 *f*

12 *f*

13 *f*

14 *f*

15 *f*

16 *p*

17 *poco*

18 *poco*

19 *poco*

20 *poco*

21 *poco*

22 *cresc.*

23 *cresc.*

24 *ff*

25 *mf*

26 *mf*

27 *mf*

28 *mf*

29 *mf*

30 *mf*

31 *ff*

32 *ff*

33 *mp*

34 *mp*

35 *mp*

36 *mp*

37 *mp*

38 *mp*

39 *mp*

40 *mp*

41 *pp*

42 *pp*

43 *pp*

44 *pp*

45 *ff*

46 *ff*

47 *ff*

48 *ff*

49 *ff*

50 *ff*

51 *ff*

52 *ff*

53 *pp*



54 55 56 57 58 59

60 61 62 63 64 65

66 67 68 69 70 71

72 73 74 75 76 77 78 79

80 81 82 83 84 85 86 87

88 89 90 91 92 93

94 95 96 97 98 99

100 101 102 103 104 105

106 107 108 109 110 111 112 113

114 115 116 117

*f*

*pp*

*f*

*pp*

*f*

*ff*

*pp*

*ff*

*f*

*pp*

*f*

*ff*

*cresc.*

*ff*

---

# Percussion - Keyboard (2 Mallet)

**Book Title:** *Masterworks for Mallets*

**Editor:** Gottlieb

**Publisher:** Row-Loff Productions

**Edition:** RLP-12102000 (2006)

**Etude Selector Video Performance Guide**

---

## Percussion - Keyboard (2 Mallet) Selection 1

**Etude Title:** *Presto from Concerto in A Minor*

**Page(s):** 73-75

**Tempo:** Quarter Note = 116–126

**Play from Beginning to m.117 downbeat.**

**Errata:**

M. 65 and 66 - add sf to the accents, just as in m. 23 and 24

**Performance Guide:**

Transcribed and edited here by Beth Gottlieb, Antonio Vivaldi's (1678-1741) Concerto in A Minor is a staple in the repertoire of violinists which demands technical facility and musicality. You will notice from listening to recordings that the marimba part covers the violin part, but also includes some of the accompanimental orchestral textures/interludes. In the Baroque concerto, there are often passages of solo and tutti and quickly alternating forte and piano, like sun and shade, which is definitely highlighted here.

Alternating sticking (sometimes off the right, sometimes off the left) works well for most of the piece. Occasional double strokes, such as in m. 37 (LRLRLRRL), may prove useful. Ultimately, the performer should choose stickings that allow for fluid and comfortable playing throughout: sticking often determines phrasing. I use alternating sticking (RH lead) for the tricky alternating forte/piano phrase mm. 45-47. Maintaining a light touch and accuracy is important at all times here, but especially in mm. 73-90.

As the exciting last movement of this concerto, the music is fast, yet light and buoyant, and should be played in a Baroque style. While it features rapid technical passages, the player should be careful not to perform overly dramatically, harshly or aggressively and should work to maintain a steady tempo. Strive to create dynamic contours, finding longer lines and musical tension and release, within the marked dynamic range and agogic pulse. Players should adhere to the written ornamentations with trills beginning on the upper diatonic neighbor.

Once up to tempo this music is fun and virtuosic!

---



2022-2023 Percussion 2 Mallet Etude  
**Presto from Concerto in A Minor**

(Op. 3, No. 6)

**Antonio Vivaldi**  
transcribed by Beth Gottlieb

♩ = 126    ♩ = 116-126

*f*

*p*

*f*

*sfz*    *sfz*

**A**

*f*    *p*    *f*

*p*    *mf*

*f*    *p*

# Presto from Concerto in A Minor

pg. 2

47 *f* 48 *p* 49 *f* *tr* 50 **B** 51

52 *p* 53 *mf* 54 55 56

57 58 59 60

61 *f* 62 63 64 65 *sfz*

66 *sfz* 67 68 69 70 71 **C**

72 *p* 73 74 75 76

77 78 79 80

81 82 83 84

85 *f* 86 87 88

89 **D** 90 91 *f* 92 93 94 *p*



# Presto from Concerto in A Minor

pg. 3

95 *f*

96 97 98 99 100

101 *p* 102 103 *f* 104 105 106

107 108 109 *p* 110 111

112 113 114 115 **E** 116

*STOP* 117 118 119 120 121 122 *p*

123 124 125 126 *cresc.*

127 128 129 130 *mf*

131 132 133 134 *p* 135 *f*

136 137 138 **F** 139 140 *cresc.*

141 *ritard* 142 143 144 145 *f*

# Percussion - Keyboard (4 Mallet)

**Book Title:** *Anthology of Lute & Guitar Music for Marimba*

**Editor:** Kite

**Publisher:** GP Percussion

**Edition:** 822888953014 (2001)

**Etude Selector Video Performance Guide**

---

## Percussion - Keyboard (4 Mallet) Selection 1

**Etude Title:** *Andante*

**Page(s):** 20-21

**Tempo:** Quarter Note = 106–116

**Play from Beginning to End (fine).**

### **Errata:**

Please add the following dynamics:

M. 1 - *mf*

M. 26 - *f*

M. 34 *mp* on beat 3

M. 42 - *f* on beat 3

Move the Fine to measure 9, so that the etude concludes with the cadence on beat one. Do not play the 8th notes on beats 3 and 4 on the Fine.

### **Performance Guide:**

*Andante* is an example of guitar repertoire from the late classical/early romantic eras. This piece is transcribed/transposed by Rebecca Kite from Ferdinando Carulli's (1770-1841) guitar method book, Op. 241, no. 18. Carulli wrote numerous study etudes, many of which work well on marimba. There are plenty of recordings of Carulli's music to study for style and context.

This piece has a range of tempo possibilities that are musically appropriate. Please note, the recommended tempo range is faster than the printed tempo. There are no printed dynamics in the Carulli original or the Kite, so please use the errata as a guide to expression.

The etude features double vertical, single independent, and single alternating strokes. Developing an exercise routine to practice all the stroke types (including double laterals) is an excellent strategy for improving technique in order to express the musicality needed for this piece.

The music is elegant and lyrical. It should retain a sense of lightness—like the original guitar music—never heavy or aggressive. Work to keep the melodic lines balanced to the accompanimental textures. Strive to create a dynamic contour of the lines within the clearly marked phrases. A subtle push-pull with the tempo is acceptable for the style, especially at cadential points.

The mallets should be articulate, but not too hard. The player may wish to explore a graduated set of mallets. If so, I recommend medium soft mallets in the 1 and 2 position (LH), medium hard mallets in the 3 and 4 positions (RH).



2022-2023 Percussion Etude; 4-mallet

Andante

Ferdinando Carulli  
(1770-1841)

$\text{♩} = 82$   $\text{♩} = 106-116$

Musical notation for measures 1-5. The piece is in 2/4 time with a key signature of one flat (B-flat). Measure 1 starts with a treble clef and a dynamic marking of *mf*. Measures 2-5 continue the melodic line in the treble clef, with the bass clef providing a steady accompaniment. The notes in the treble clef are: 1. G4, A4, Bb4, C5; 2. D5, E5, F5, G5; 3. A5, B5, C6, D6; 4. E6, F6, G6, A6; 5. B6, C7, D7, E7.

Musical notation for measures 6-10. The melodic line continues in the treble clef, and the bass clef accompaniment remains consistent. The notes in the treble clef are: 6. F6, G6, A6, B6; 7. C7, D7, E7, F7; 8. G7, A7, B7, C8; 9. D8, E8, F8, G8; 10. A8, B8, C9, D9.

Musical notation for measures 11-15. The melodic line continues in the treble clef, and the bass clef accompaniment remains consistent. The notes in the treble clef are: 11. E9, F9, G9, A9; 12. B9, C10, D10, E10; 13. F10, G10, A10, B10; 14. C11, D11, E11, F11; 15. G11, A11, B11, C12.

Musical notation for measures 16-20. The melodic line continues in the treble clef, and the bass clef accompaniment remains consistent. The notes in the treble clef are: 16. D12, E12, F12, G12; 17. A12, B12, C13, D13; 18. E13, F13, G13, A13; 19. B13, C14, D14, E14; 20. F14, G14, A14, B14.

Musical notation for measures 21-25. The melodic line continues in the treble clef, and the bass clef accompaniment remains consistent. The notes in the treble clef are: 21. C15, D15, E15, F15; 22. G15, A15, B15, C16; 23. D16, E16, F16, G16; 24. A16, B16, C17, D17; 25. E17, F17, G17, A17. The piece concludes with the word *Fine*.

26 27 28 29 30

Handwritten musical score for measures 26-30. The piece is in a minor key, indicated by a flat sign on the F line of the treble clef. The music is written for piano. Measure 26 starts with a forte (*f*) dynamic. The melody in the treble clef consists of eighth notes, while the bass clef provides a simple accompaniment of quarter notes. Measures 27-30 continue this pattern with some phrasing slurs.

31 32 33 34 35

Handwritten musical score for measures 31-35. The melody in the treble clef continues with eighth notes. Measure 34 features a mezzo-piano (*mp*) dynamic marking. The bass clef accompaniment remains consistent with quarter notes.

36 37 38 39 40

Handwritten musical score for measures 36-40. The melody in the treble clef continues with eighth notes. The bass clef accompaniment remains consistent with quarter notes.

41 42 43 44 45

Handwritten musical score for measures 41-45. Measure 42 features a forte (*f*) dynamic marking. The melody in the treble clef continues with eighth notes. The bass clef accompaniment remains consistent with quarter notes.

46 47 48 49 D.C. al Fine

Handwritten musical score for measures 46-49. The piece concludes with a double bar line and the instruction "D.C. al Fine". The melody in the treble clef continues with eighth notes. The bass clef accompaniment remains consistent with quarter notes.



---

# Percussion - Timpani

**Book Title:** *The Solo Timpanist*

**Editor:** Firth

**Publisher:** Carl Fischer

**Edition:** O4402 0-8258-0914-2

**Etude Selector Video Performance Guide**

---

## Percussion - Timpani Selection 1

**Etude Title:** III

**Page(s):** 9

**Tempo:** Dotted quarter note 62–69

**Play from Beginning to End.**

**Errata:**

The last tuning change should be G-C-E, not G-C-Eb.

It is correctly notated in the score (and correct key signature), but the printed tuning notes underneath is incorrect.

**Performance Guide:**

Vic Firth's Etude III demands an attention to detail, precise/quick pedaling, a deft touch for dynamics and rhythmic precision when navigating the metric/pulse and tempo changes. Players should use a medium-hard or staccato timpani mallet. This etude must be performed on 3 timpani. Timpani sound best in the middle to upper range of their tuning. Therefore, I recommend using the 32", 29" and 26" drums.

A clear and resonant tone is desired with a legato, rebounded playing approach. Players should generally strive for a consistent beating spot of about 3-5 inches from the rim. Beware of sound quality when playing a *fp* roll (m. 29): strike the drum with a rebounded legato accented stroke, then begin the roll softly underneath the resonance. Most of the rolls are lifted, meaning there is a slight lift (space) after the roll before articulating the next rhythm. The exception is the roll in m. 42, which is tied to an accented release.

The dotted quarter pulse becomes the half note pulse at m. 17. The half note pulse goes back to dotted quarter pulse at m. 20. Then, there is a subito tempo change at m. 25, which has a faster pulse. Practicing the last subito tempo change through repetition is the best way to feel the new tempo.

All tuning should be performed in time. My strategy is to articulate the pedal changes precisely on certain beats during the rests. If the player can move in time with the pedaling, they will more likely play in time.

# III

♩ = 69 ♩. = 62-69

G C E

1 *p* L R L

4 *ff* R L

7 G B D R R L R R L R L

10 *mf* L R

13 *f* R L A C F

17 R R L R L R L L R L

20 *f* G B $\flat$  E $\flat$

25 *mf*

29 *fp* *f* R R L R *p* *f*

33 *mf* R 3 L R 3 L R G C E *f*

38 R R L *fff* R L R L R L