

**Set I (2020 only)**  
**Percussion Option 1**  
**Audition**  
**Packet**

*St. Louis*  
*All-Suburban/*  
*Missouri All-State*



**PARKWAY WEST BANDS**

# MISSOURI BANDMASTERS ASSOCIATION MISSOURI ALL-STATE BAND AUDITION MATERIALS

PERCUSSION – OPTION I

Set I

Books: *Portraits in Rhythm/Anthony J. Cirone/Belwin Publication*  
*Audition Etudes – Garwood Whaley/Meredith Music Publication*  
*Unpublished/attached material – Missouri All-State Percussion Accessory Sets No. 1-4*  
Vic Firth website for rudiment training: <http://www.vicfirth.com/education/rudiments/php>

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Set I (2020-2021)	Snare Drum:	Portraits in Rhythm	p. 13	#11 (buzz rolls)
	Keyboard:	Audition Etudes	p. 23	#10
	Timpani:	Audition Etudes	p. 17	#11
	Multiple Percussion:	Missouri All-State Perc Accessory Set. No. 1 (see attached)		
	Snare Drum Rudiments:	30 second buzz roll – (“p” to “f” to “p”) 30 sec. total		
		Flam paradiddle – (slow to fast to slow)		
		Paradiddle-diddle - (slow to fast to slow)		
		5 Stroke open roll – triplet interpretation- (slow to fast to slow)		
		Single drag tap – duple interpretation - (slow to fast to slow)		

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We are posting only 1 year of percussion audition material. Percussion audition procedure will remain the same this year. We will continue to review the percussion process this coming year. We will post sets II, III and IV at a later date.

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# Missouri All-State Percussion Accessory Set No. 1

bass drum, crash cymbals, triangle, suspended cymbal, tambourine

*Allegro* = 120

1 **Bass drum**

9

17 **Crash cymbals**

26

33 **Triangle**

43

49 **Sus. cymbal w/ hard stick**

56 **w/ mallets**

64 **Tambourine**

70 **thumb rolls**

## ETUDE #11

There are certain etudes that seem to work especially well for solo recitals or jury exams—Etude #11 is one of these. The fact that it is so thematic and the rhythms move quickly, with many dynamic changes, gives the performer a chance to show off his or her technique and musical ability.

The opening theme in measures one through four is never actually repeated; however, it does return in lines 7 and 10 with some variation. Each time the theme returns, emphasize the opening rhythm as a climatic point of the work. This exaggeration helps the listener to focus on the form, and it also adds an element of cohesiveness to the performance.

### OBSERVATIONS:

1. The metronome marking is listed as eighth note = 132. This gives a clue as to the phrase emphasis. When the eighth note is listed as the primary pulse, be sure to exaggerate each eighth-note pulse and not the dotted quarter-note pulse.

2. Line 3 begins a series of rhythms at a *piano* dynamic. The ability to play rapid rhythms at a soft dynamic without unwanted accents or changes in dynamics is one of the most difficult snare drum techniques to perfect. Choose a spot near the edge of the head in order to obtain a delicate quality for this section.

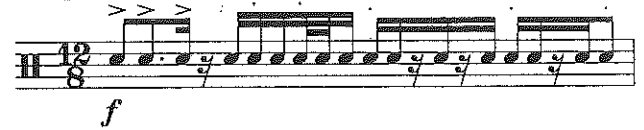
3. The measure that takes up the entire fifth line, again pairs up two very contrasting rhythms of dotted notes and triplets. In this case, it is a dotted thirty-second and sixty-fourth note against a thirty-second-note triplet. As is usually the case when performing these rhythms, make the sixty-fourth note as short as possible to avoid any resemblance of a triplet feeling.

4. Line 8, measure one, employs what is called “augmentation.” This is a compositional device that repeats a rhythm twice as slow as previously heard. In this Etude, the first two beats of line 8 directly quotes the third and fourth beats of line 7.

5. The first measure of line 9 presents a very interesting situation where the performer must articulate a very soft, closed roll and single strokes. Moving between these two techniques can be quite challenging. The execution must have no distortions in either the rhythm of the thirty-second note rhythms or the beginning of the roll.

### INTERPRETATIONS:

1. Treat the opening three notes of the theme (measure one) equally and with some emphasis (accents). The remainder of the measure may be phrased on the eighth-note pulse. A more accurate notation for this interpretation is as follows:



2. Notice the accented notes at a *forte* level in line 5. The danger here is to underplay the unaccented notes. There must be a contrast between the unaccented *forte* notes and the following *piano* marking.

3. When the theme returns in lines 7 and 10, a roll is added. Do not tie the roll into the sixteenth note. By separating the roll from the note, the sixteenth note will be heard as a distinct note and not part of the roll. This keeps the character of the theme consistent with the opening measure.

4. I have indicated a possible sticking for the last half of line 7. This sticking is for a right-handed player and can be reversed for a left-handed percussionist. I use a double stroke so I can return to my strong hand for the accents. This way, both sets of accents are played identically and, hopefully, equally.

5. Line 11 has a series of thirty-second notes with a *diminuendo* and *crescendo*. Part of the interpretative process is to determine how much dynamic change is appropriate during this measure. My personal feeling for solo works such as this is to exaggerate both levels of dynamic changes in order to add as much interest as possible to the music.

6. The final line has a series of quickly changing dynamics. Play the loud dynamics in the center of the head and move closer to the edge for the softer notes.

# 11

Adagio ma con spirito ♩ = 132

1. *f*

2.

3.

4. *p*

5. *f* *p* *f*

6. *p* *cresc.*

7. *ff*

8. *dim.*

9. *pp*

10. *f*

11. *f* *dim.* *cresc.*

12. *ff* *p* *ff* *pp*

Keyboard

10

March (♩=116)

Audition Etudes

Timpani

17

Andante (♩=60)  
G-C-F

11

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bass drum, crash cymbals, triangle, suspended cymbal, tambourine

*Allegro* = 120

1 Bass drum

9

17 Crash cymbals

26

33 Triangle

43

49 Sus. cymbal w/ hard stick

56 w/ mallets Tambourine

64 shake roll

70 thumb rolls