

MISSOURI BANDMASTERS ASSOCIATION

MISSOURI ALL-STATE BAND AUDITION MATERIALS

PERCUSSION General Percussion Option

Books: *Portraits in Rhythm*/Anthony J. Cirone/Belwin Publication
Sequential Studies for Four-Mallet Marimba Book 1 – Gaines Publications
Masterpieces for Marimba/Thomas McMillan- Alfred Publishing **NEW BOOK**
Unpublished/attached material – Missouri All-State Percussion Accessory Sets No. 1-4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>

Set I	(next rotation)			
	Snare Drum:	Portraits in Rhythm	p. 13	#11 (buzz rolls)
	Keyboard:	Sequential Studies:	p. 22	Marimba Minuet: m1-m17 beat 1
	Keyboard:	Masterpieces for Marimba:	p. 22-23	Sonata: Beginning to Letter D (no repeats)
	Timpani:	Etude No. 1 (see attached)		
	Multi-Perc	Set. No. 1 (see attached)		
	Snare Drum Rudiments:	30 second buzz roll – (“p” to “f” to “p”)		
	Keyboard Scales			



Set II	(2021-2022)			
	Snare Drum:	Portraits in Rhythm	p. 6	#4 (buzz rolls)
	Keyboard:	Sequential Studies:	p. 38-39	The Clock is Ticking m1-m21
	Keyboard:	Masterpieces for Marimba:	p. 24-25	Sonata: Beginning to Letter C
	Timpani:	Etude No. 2 (see attached)		
	Multi-Perc	Set. No. 2 (see attached)		
	Snare Drum Rudiments:	30 second buzz roll – (“p” to “f” to “p”)		
	Keyboard Scales			

Set III	(2022-2023)			
	Snare Drum:	Portraits in Rhythm	p. 26	#24 (buzz rolls)
	Keyboard:	Sequential Studies:	p. 52	Andante for Marimba m1-m14
	Keyboard:	Masterpieces for Marimba:	p. 30	Sonata: Beginning to Letter D
	Timpani:	Etude No. 3 (see attached)		
	Multi-Perc	Set. No. 3 (see attached)		
	Snare Drum Rudiments:	30 second buzz roll – (“p” to “f” to “p”)		
	Keyboard Scales			

Set IV	(2023-2024)			
	Snare Drum:	Portraits in Rhythm	p. 48	#44 (buzz rolls)
	Keyboard:	Sequential Studies:	p. 72-73	Honor Bound m1-m14 beat 1
	Keyboard:	Masterpieces for Marimba:	p. 32	Sonata-All
	Timpani:	Etude No. 4 (see attached)		
	Multi-Perc	Set. No. 4 (see attached)		
	Snare Drum Rudiments:	30 second buzz roll – (“p” to “f” to “p”)		
	Keyboard Scales			

6 This piece should be played with a feeling of two beats per measure, and with exaggeration of the extremely loud to extremely soft dynamic changes. Notice that the last five measures form a "coda".

4

Andante grandioso ♩. = 58

*BZZ
Rolls

ff p ff

pp f pp f p

ff

f

dim. - - - - -

pp

ff fff pp fff pp fff pp

cresc. poco a poco - - - - - ff ff

solo 3

The Clock is Ticking

Start

With intensity ♩ = 120 – 132

Brian Tate

move right hand toward node

halfway between center and node

f

mp (left hand in center of bar)

mf

f

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16

move to center

17 18 19 20

21 22 23 24 25

ff *mp*

Stop

26 27 28 29 30

mp

31 32 33 34

mf *f*

35 36 37 38

mf *f*

39 40 41 42

ff *mp* *mf*

43 44 45 46

47 48 49 50

mf *f*

51 52 53 54

55 56 57 58

play 3x *pp*

This solo features each hand in an independent role. One hand plays faster than the other, but has a lot of static (or repetitive) motion with idiomatic intervals (meaning they are easy to play on the instrument). The other hand plays a slower rhythm with more jumping motion. The technical elements involved are:

Strokes – double vertical, one beat of single independents

Intervals – lots of fifths and fourths, some seconds and sixths

Motion – static or stepwise, some jumping

Independence – accompaniment/melody hand balance

Strokes – primarily double verticals at a fast tempo. There is only one measure with single independent strokes. Don't let it sneak up on you. When you play this passage, keep the interval of a fourth or fifth in both hands so you are ready for the next measure.

Intervals – There are some quick interval expansion and contraction moments in this piece. The first occurs in measure 10, where the fifth contracts to a fourth for an eighth note. This helps prepare you for measure 14, which has the most interval changes in the whole piece! Don't worry, you'll get another shot at it in measure 52. Contracting from the sixth in measure 32 to the second in measure 33 will be a little challenging at this tempo and you will want to practice that transition many times for accuracy. The same thing happens in measures 36 and 37.

BEATING SPOT REMINDER – You have not seen seconds in a solo yet. Make sure your beating spot is correct (kick that elbow out a little!).

PREPARATION STEPS

Don't be tempted to read through this solo the first time at tempo. It will probably sound sloppy and inaccurate. Take the time to follow the steps previously outlined for Solo 1 adapting the tempos to fit this piece. Once you have mastered the solo at the indicated tempo of 120 bpm and can play the exercises in Part 1 of this book faster than indicated with good technique, feel free to try pushing this solo faster. Really, anything in the range of 120-140 would be musically appropriate for this solo.

Motion – primarily stepwise again, just at a fast tempo. There is some jumping motion, but there is usually plenty of time to efficiently prepare the next double vertical.

Independence – The static fifths in the right hand are the accompaniment, so keep them softer in dynamic. The melody is in the left hand (marked one dynamic louder) so make sure that it is the focus – both AURALLY and VISUALLY. Play hands separate and keep your left hand really loose with larger motions preparing the next stroke. The right hand will play smaller, faster strokes because the notes are the same and in a faster rhythm. If your left hand doesn't have the independence to LOOK different from the right hand, it won't SOUND different either. This concept applies to measures 23-38 as well, but the role of each hand reverses so that the melody is in the right hand and the accompaniment is in the left hand.

There are a few times during this piece when mallets two and three need to play the same bar at the same time. This happens frequently in four-mallet marimba literature. In order to "share" a note, both hands should adjust to facilitate the best beating spot for the melody. Beating spot priority is ALWAYS given to the hand with the melody. In this piece, the first instance occurs in measure 11 with the E. Fortunately, the instructions from the composer have already indicated that the right hand ostinato should be played closer to the node (closer to the upper manual). The left hand is then ready to "share" the E by playing in the center of the bar. When you see this duplication of a note, don't ever leave one out. It's almost harder to NOT play the note than it is to figure out a "shared" plan. Determine which note should be the primary voice, and adjust both hands to make it happen.

Sonata

(For Flute)

Roll ♩ (+)

Johann Sebastian Bach
(1685–1750)

Start **Allegro**

The musical score is written for a flute in B-flat major (two flats) and 3/4 time. It begins with a 'Start' bracket and the tempo marking 'Allegro'. The first staff contains measures 1-4, starting with a forte (f) dynamic. The second staff contains measures 5-8. The third staff contains measures 9-12, with fingerings 'l r r r' and 'R r l'. The fourth staff contains measures 13-16, with fingerings 'r l' and 'p'. The fifth staff contains measures 17-20, marked with a box 'A' at the beginning. The sixth staff contains measures 21-24, with fingerings 'r l r l' and 'l'. The seventh staff contains measures 25-28, with fingerings 'R r l'. The eighth staff contains measures 29-30, marked with a box 'B' at the beginning. The ninth staff contains measures 31-34, with dynamics 'p' and 'f', and fingerings 'l l l' and 'r r l r'. The tenth staff contains measures 35-38, with dynamics 'f' and 'r'. The piece concludes with a final measure in measure 39.

l

C Stop

p l

mf

mp

mf

E

poco rit.

Missouri Audition Etude #2

Timpani

$\text{♩} = 92-108$

Bb - Eb

1 2 3 4 5

pp *mp*

6 7 8 2 2

9 10 11 12 13 14

f *p*

15 16 17 18 19 20

f *fp*

21 22 23 24 25 26 3 3

f

27 28 29 30

p *f*

This etude focuses on the transition from a triple feel to a duple feel as it moves from 12/8 to 2/4 and back to 12/8. Care needs to be taken to ensure that the drums are muffled on each rest.

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Missouri All-State Percussion Accessory Set No. 2

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

Andante ♩ = 80

1 Bass drum

9 Triangle

18 Tambourine

26 shake roll thumb rolls

35 Crash cymbals

46

54 Sus. cymbal w/ hard stick

64 on dome (normal)

70 w/ mallets

fp *f* *fp* *f* *pp* *ff*

ff *pp* *mf*

pp *mf*

f *pp*

sfz *f*

p *mp*

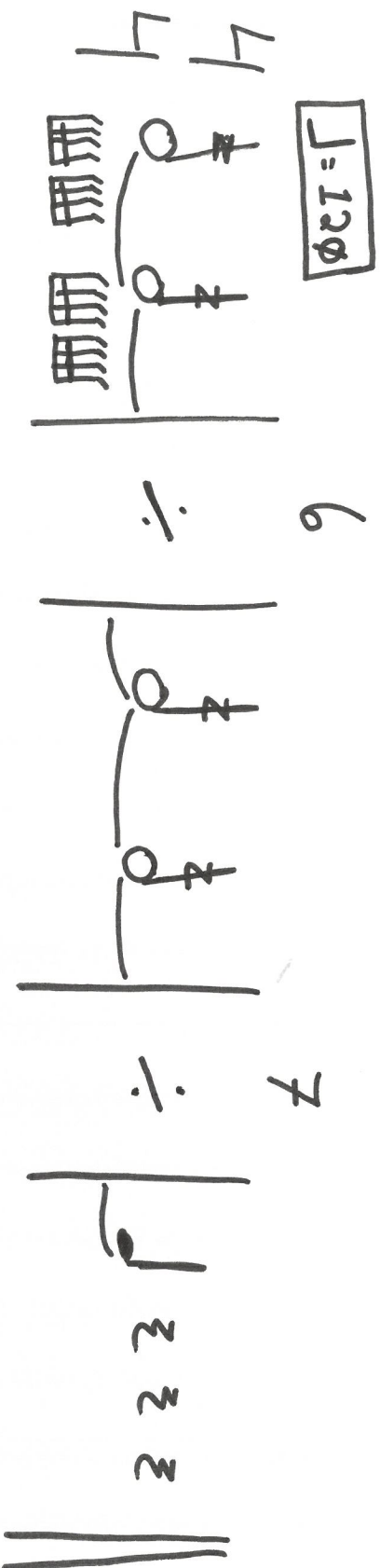
mf *f* *ff* *f*

mp *ff*

pp *f* *pp* *ff*

Rudiment

30 Second Buzz Roll



P Crescendo

f decrescendo P

Edge → Center

Center → edge



MISSOURI ALL-STATE-BAND AUDITION SCALES

to be played at a minimum tempo of quarter note = 88

Mallets

Chromatic Scale



Missouri ASB Major Scales

C Major Scale



G Major Scale



D Major Scale



A Major Scale



E Major Scale



B Major Scale**Cb Major Scale****F# Major Scale****Gb Major Scale****C# Major Scale****Db Major Scale****Ab Major Scale****Eb Major Scale**

Bb Major Scale**F Major Scale****Missouri ASB Melodic Minor Scales****A Melodic Minor****E Melodic Minor****B Melodic Minor****F# Melodic Minor****C# Melodic Minor**

G# Melodic Minor**A \flat Melodic Minor****D# Melodic Minor****E \flat Melodic Minor****A# Melodic Minor****B \flat Melodic Minor****F Melodic Minor****C Melodic Minor**

G Melodic Minor**D Melodic Minor**

Percussion Procedures Revised 2021

The Following instruments are **provided**: bass drum, timpani, marimbas.

Students need to **bring** snare drum, sticks, mallets, cymbals, triangles, beaters, and any other accessories, and a trap table.

General Percussion will progress through **three** rooms for the audition.

1. Fine Arts Building Room 1 (FA1): Snare/Timpani (rudiments, p.6 #4 and Timpani etude)
2. Fine Arts Building Vocal Room (FA Vocal): Mallets (The Clock is Ticking and Sonata) and scales.
3. Room 139 or 142: Multiple Percussion Piece (bass drum provided)

Timpani will progress through **two** rooms for the audition. Fine Arts Building : Band Room (FA Band) for all portions of their audition (except the Multiple Percussion)

1. Room 139 or Room 142: Multiple Percussion Piece (bass drum provided)

The Multiple percussion portion **MUST** be performed within **30** minutes of the option audition!
(For example, play my option audition between 9:00 and 10:00)

On audition day your student will have 3 audition numbers. The top half should be given to the room monitor in the General Percussion or Timpani Room. The bottom numbers should be given to the room monitors in the rooms below.

Percussionists will be evenly distributed between two multi rooms.

Room FA 1
General Percussion
(Snare/Timpani)

Room FA Vocal
General Percussion
(Mallets)

Room FA Band
Timpani (All etudes)

Room 142
General: Multiple
Percussion

Equipment Provided
Music Stands
2 Timpani

Equipment Provided
Marimba
Xylophone

Equipment Provided
4 Timpani
Marimba
Xylophone

Room 139
Timpani and General :
Multiple Percussion