

ETUDE #3

In the previous Etude, I discussed the importance of character when learning a new composition. While preparing for a performance, examine the score for any hints the composer may give in order to discover his or her subtle ideas. These hints can be discovered by certain tempo, phrase markings, written directions, or explanations within the score.

Etude #3 is quite different from the first two studies, primarily because of its slower tempo, which dramatically changes the character. Snare drum music is rarely written in such a slow tempo because the obvious energy the snare drum produces is more compatible with fast-moving tempos and driving rhythms.

The key to this Etude's character is not so much the Moderato but the *maestoso* indication. A majestic feeling should be communicated within the opening measures by emphasizing each note. A more accurate notation would be to have a dash or *tenuto* mark on each note in the first two measures.

Although the tempo is marked $mm = 69$ to the quarter note, there are many measures with thirty-second notes. This gives the feeling of a rapid tempo and can change the character of the work. The secret of maintaining a Moderato *maestoso* feeling while playing rapid notes is never to lose the character of the quarter-note pulse. Although there may be a tendency to feel an eighth-note pulse during these measures, it should be avoided.

OBSERVATIONS:

1. Always be aware of the form in a given work. The dynamics clearly set off a series of three-measure phrases in the first three lines. The opening line can be described as a two-measure question with a one-measure answer. The second line is a one-measure question with a two-measure answer.
2. Remember in Etude #2, the *sforzando*, in line 2, means to reinforce the loudness at that point. It is not a *fp*; so, continue to play the first two triplets loudly so as to make the *decrescendo* more effective.
3. The compositional device used in the first two beats of measure nine is called augmentation. This is accomplished by taking the first beat of measure eight and playing it twice as slow. This results in a dramatic punctuation of the rhythm in measure nine as the piece begins a big *crescendo* into the next line.

4. To produce accented notes at a *fortissimo* level, increase the distance between the head and snare drum sticks. The greater the distance, the louder the sound. Do not force the sound by playing into the head.

5. The G.P. (Grand Pause or General Pause) at the end of line 7 indicates that no music is played in the measure. This sign is very helpful when performing orchestral music because all the players know it is a rest for everyone. Its use in a solo piece, such as this, is for musical emphasis. The performer should not move during this measure, but should hold the silence as though it were part of the piece. A Grand Pause measure is played in tempo—it is not a *fermata*.

6. Line 8 begins the recapitulation section where the original theme returns. A strong accent is needed for emphasis.

INTERPRETATIONS:

1. The 4-stroke ruffs in line 3 will sound more in the *maestoso* character if played on the open side.
2. The *diminuendo* in line 5 begins at *pianissimo* and disappears to nothing. Start the *pianissimo* at the edge of the head for a more delicate quality, as well as a softer sound.
3. All 5-stroke rolls are to be played closed. The accents on the ends of the rolls are important. The following *fp* must *crescendo* immediately; therefore, only the first stroke of the roll is played loud so the *crescendo* can start from a soft dynamic.
4. The *morendo* at the end of line 7 means "dying away." In studying a work, never pass by a word that is not understood. Look up its meaning in a dictionary to get a clearer understanding of the composer's intentions. The final measure should be slower and softer in order to play the *morendo* effectively.

8th / 9th Snare-Set 2

3

Moderato maestoso ♩ = 69

1. *f* *p*

2. *f* *sfz* *pp*

3. *ff* *p*

4. *ff* *mf* *ff*

5. *mf* *pp* *f* **STOP**

6. *fp < f* *fp < f* *fp < f* *fp < f* *pp*

7. *mf > pp* *mf > pp* *morendo* **G.P.**

8. *f* *p*

9. *f* *sfz* *pp*

10. *ff* *fp < ff* *pp*

11. *ff*

8th/9th Marimba - Set 2

Roll ♩ (+)

Sonatina

(For Violin)

Telemann

Allegretto

The musical score is written for a marimba in G major and 3/4 time. It consists of ten staves of music. The first staff begins with the tempo marking 'Allegretto' and the composer's name 'Telemann'. The music starts with a dynamic of *f* and includes fingerings (l, r) and a triplet. The second staff has dynamics *p*, *cresc.*, and *f*. The third staff continues the melodic line. The fourth staff ends with a repeat sign. The fifth staff is marked 'START' and begins with a boxed 'A' and a repeat sign. It includes dynamics *f*, *p*, *cresc.*, and *rit.*. The sixth staff features a trill (*tr*) and dynamics *f* and *rit.*. The seventh staff has dynamics *p* and *cresc.*. The eighth staff has dynamics *f* and *rit.*. The ninth staff has dynamics *p* and *cresc.*. The tenth staff ends with a dynamic of *f* and *rit.*, followed by a double bar line and the word 'STOP' written above the staff.

