

Etude #23

Etude #23 begins the second section of *Portraits in Rhythm*. The first section contained twenty two solos for snare drum with an emphasis on PHRASING, DYNAMICS, INTERPRETATION and TECHNIQUE. These four areas will continue to be important throughout the book; however, Etudes #23 to #32 will also include classical musical forms.

Musical form gives a composition cohesiveness. The element of musical form contributes character to each work and distinguishes one piece from another. There is also a compositional device called "through composed"; which means no particular form. It, too, gives a composition a particular shape and character. The classical forms of music composition that were common during the 18th and 19th centuries have created a wealth of sonatas, symphonies, concertos and solos that can still be heard in today's concert halls.

The second section of *Portraits in Rhythm* contains the following musical forms: ABA, Sonatina, Song and Trio, Rondo, Allemande, Courante, Sarabande, Gigue, Theme and Variations, and Sonata Allegro. Each one creates a different character; however, thematic material and the use of variation is common throughout the pieces.

The classical composers used harmonic modulations when moving from one section to another. For example, if a work began in C major, a transition into the second section might be accomplished by modulating from C major to G major. Because this is not possible on the snare drum, I have used rhythmic instead of harmonic modulations; that is, instead of modulating from C major to G major, I modulated from 4/4 time to 3/4 time. As I discuss each etude, I will point these out.

OBSERVATIONS:

1. The first theme (A) occurs over measures 1 to 6. Notice the shape of this theme: two measures *forte*; two measures *piano*; then again, two measures *forte*. Be careful of the dotted 16th and 32nd rhythms. As I have warned before, whenever dotted rhythms occur with triplet rhythms, the dotted rhythms should be played very short so they do not sound like triplets.

2. The second theme (B) begins at the double bar in measure 7. Notice the different time-signature (2/4). As I mentioned above, it represents a change in key-signature that might have taken place if the etude was written for a melodic instrument such as the violin

or flute. The B theme is very different from the A theme; rhythms are syncopated with heavy accents - this contrasts the flowing triplets in theme A. Notice the wedge accents (they are played with more emphasis than normal accents).

3. In line 6, measure 2, the 4/4 measure begins a short transition back to the A theme. The changing time-signatures suggest a modulation back to the original time-signature of 4/4.

4. Notice the Coda in line 10, it represents closing music and does not add to the form. Usually, a Coda consists of material that has been taken from the body of the work. Also, notice the *piu f* marking at this point. The word *piu* (Italian) means "more"; therefore, this marking means "louder" and is interpreted as somewhere between *forte* and *fortissimo*.

INTERPRETATIONS:

1. Play the *pianissimo* section in line 5 near the edge of the drum to obtain a delicate, as well as a, soft quality to the sound.

2. Once again, do not alternate flams in line 6. The exception to this may be in measure 3 of line 6 where a Flam-Tap sticking can be used.

3. The last line of the piece is written as a traditional classical ending. One hand may be used for the 8th-, quarter-, and half-notes.

4. The final measure is a whole-note roll preceded by a flam. To be effective, I suggest playing all flams that are attached to rolls on the open side. Notice the accent is on the flam.

SNARE
SET II

The designation "ABA" refers to a three-part form comprised of a first section ("A") in a particular key, a second, contrasting section ("B"), in a different, but related key, and a third section ("A"), similar to the first, if not an actual recapitulation of it. This structure has been approximated here as follows: "A" equals measures 1-6, in 4/4 meter; "B" equals measures 7-18, in 2/4 meter; "A" equals measures 22-27, in 4/4 meter. Since the snare drum is incapable of expressing changes in tonality, meter changes have replaced key changes in the respective sections. Further, measures 19-21 act as a transition from the "B" back to the "A" section, and employ shifting meters just as an harmonic modulation would employ shifting tonalities. The last seven measures form a coda, which does not add to the form proper.

A B A ♩ = 72 23

f

p *< f*

ff

mp

mf

ff *f*

p

f

Coda

più f *p* *cresc.*

ff *sfz*

PERCUSSION: TIMPANI

XV

This etude exemplifies some of the problems of 7/8. The measures should not be counted in seven, but in various combinations of two plus two plus three; 7/8 meter is rarely counted in one.

Sticking is always subject to controversy. With my own students, I insist that they use my sticking. If it still does not overcome the problem of execution, I allow a substitution. However, I suggest that you follow my stickings meticulously as they will generally prove to be correct, thought-out, and most sensible. All the glissandi and tunings in this etude can be executed standing, but if one feels more comfortable sitting, he should do so.

I have used several *fp* dynamics (e.g., measures 12 and 23). An effective *fp* roll is best obtained by attacking the roll with a single forte right-hand stroke. The second stroke, made by the left hand, is immediately piano and, of course, all the subsequent strokes are piano until whatever dynamic follows. This produces the fastest *fp* dynamic possible without muffling. It also makes possible the difference between *fp* and *sfz*. The *sfz* is produced by both a strong right and left stroke, and is usually in a forte dynamic (see measure 17).

TIMPANE SET II XV

$\text{♩} = 116$

G A D

4 *f* L R L R L R L L R L R

8 *mp* F#AD 3 3 3 gliss. gliss. D/E A/B

12 *fp* \rightarrow *f* *fp* \rightarrow *f* L L R L R L R L R

16 *sfz* *sfz*

20 D#/E *sp*

24 *f* B/A E/D

29 L R L

32 3 3 3 1

35 L R L 2 F Bb F *ff*

40 L L R L R L R L R L R

44 $\text{♩} = 116$ 2 2 L R L R L R R R

MAURIS SET II 4700 Min. Vibe

XV

(♩ = 88)

The musical score consists of 11 staves of music. The first staff begins with a tempo marking of quarter note = 88. The music is written in a 4/4 time signature with a key signature of two flats (B-flat and E-flat). The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by 'L' for left hand and 'R' for right hand. The score concludes with a double bar line on the final staff.

CYMBALS SET II

ROMEO AND JULIET
OVERTURE - FANTASY

Peter Tchaikovsky
(1840-1893)

Piatti
Gran cassa

Andante non tanto
quasi Moderato

poco a poco
string. accel.

20 17 [A] 23 [B] 17 8 [C] 4

(strings pizz.) (vc.)

Allegro
Molto meno mosso

string.

Allegro giusto

6 10 6 10 [D] 13 7

(timpani) (timpani)

(trumpets)

[E]

f *mf*

2 *f* *ff*

f *ff*

4 [F] 22

[G] [H] [I] [J] [K]

21 19 19 30 27

(English horn) (harp) (strings)

[L] [M]

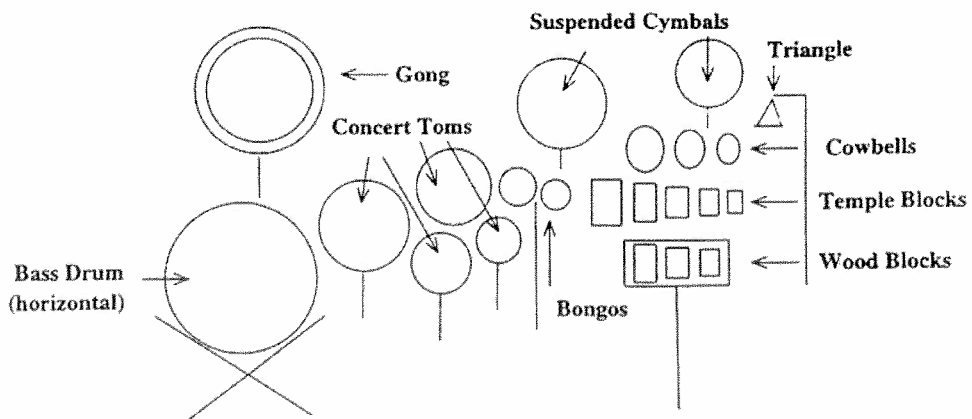
20 5 6 7 8 9

(vc., cb.) (4th horn)

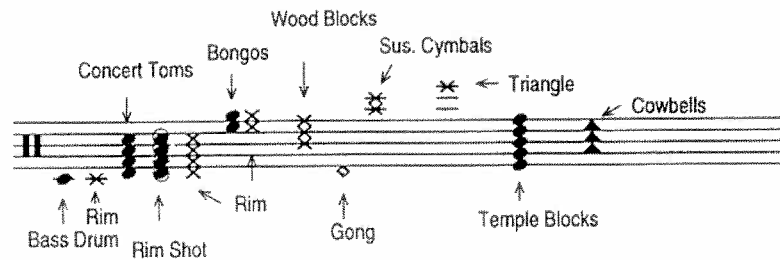
10 11 [N] *ff*

ff

Multiple Percussion Setup



Percussion Key



Staccato Timpani Mallets



Snare Drum Sticks



Medium Hard Cord Mallets



Wood End of Mallets



Rattan End of Mallets



Gong Beater

Concert Toms
Bongos
Bass Drum

Moderato ♩ = 112

f

ff

mf *p* *f*

fff *p*

G-M (CONT) SET II

The musical score consists of ten staves of bass clef notation. The first staff begins with a *ff* dynamic. The second staff has *ff* dynamics and a circled 'O' marking. The third staff has *ff* dynamics and a circled '2' marking. The fourth staff has a circled '4' marking. The fifth staff has a circled 'P' marking, a circled 'Q' marking, and a circled '6' marking, with a bar line labeled '21' and '(harp)' below it, and another bar line labeled '18' and '(timpani)' below it. The sixth staff has a circled 'R' marking, a circled '15' marking, and a circled '7' marking, with a bar line labeled '7' and '(timpani)' below it. The seventh staff has *f* dynamics, a circled 'S' marking, and a circled '2' marking. The eighth staff has a circled 'T' marking, a circled '5' marking, and a circled '4' marking. The ninth staff has *ff* dynamics. The tenth staff has a circled 'U' marking, a circled '12' marking, and the instruction 'Tacet to the end' at the end of the staff.

SET II

II. DANSES CARACTÉRISTIQUES

a) b) - TACET

c) DANSE RUSSE TRÉPAK

Tempo di trepak, molto vivace

The musical score is written in treble clef with a 2/4 time signature. It consists of several staves of music with various dynamics and markings:

- Staff 1:** Starts with a 16-measure rest, followed by notes. Dynamics: *ff*, *ff*, *mf*. Marking: **A** Tamb.
- Staff 2:** Continues the melody. Dynamics: *f*, *ff*, *ff*, *mf*.
- Staff 3:** Features a 16-measure rest, followed by notes. Dynamics: *ff*, (timpani), *ff*. Markings: **B**, **C**, 5.
- Staff 4:** Continues the melody with a *ff* dynamic.
- Staff 5:** Continues the melody with a *ff* dynamic.
- Staff 6:** Marked *stringendo* and *sempre fff*. The music becomes more rhythmic and dense.
- Staff 7:** Marked *Prestissimo*. It features seven numbered chords (1-7) and ends with a flourish.

SET II

d) DANSE ARABE

Allegretto
(1st violins)
(1st clarinet)
†) *Tambourino mit dem daumen.*
A
B
C
D
(English horn) (clarinet)
pp
dimn. *morendo*

e) f) - TACET

III. VALSE DES FLEURS

Tempo di Valse
(1st oboe)
riten.
a tempo
A
B
C
D
(vc., cb.) (french horns) (strings)
(french horns) (french horns) (strings) (fl., ob.)

†) Mit dem daumen = with the thumb.