

TRACK 2

CANTERBURY

James L. Hosay (ASCAP)

Adagio (♩ = 69)
Rubato

mp

mf

11

mp *mf*

Rit. A tempo

f *mf*

21 Allegro non troppo (♩ = 104)

mf

f *mf*

29

mp *mf* *mp* *mf*

37

f

43

f *mf*

Rall.

mp *f*

ARABESQUE

Stephen Bulla (ASCAP)

Allegro marziale (♩ = 84 - 104)



Rall. 22 Andante (♩ = 76)



cresc.



$\text{♩} = 96$

HANDEL

Allegro

3

Musical score for Handel's Horn Technical exercise, measures 1-15. The score is written in G major (one sharp) and 3/4 time. It consists of five systems of two staves each. The first system starts with a circled '3' and a star symbol. The tempo is marked 'Allegro'. The first system includes dynamics *mf* and *p*, and is marked with a '3' above the staff. The second system includes a '4' above the staff. The third system includes a '5' above the staff, a *dim.* marking, and a *f* marking. The fourth system includes a '7' above the staff, a *p* marking, and a *cresc.* marking. The fifth system includes a '13' above the staff, a *p* marking, and a *f* marking. The score concludes with a double bar line and repeat dots.

SCHUBERT

Allegretto

4

Musical score for Schubert's Horn Technical exercise, measures 1-4. The score is written in G major (one sharp) and 3/4 time. It consists of two systems of two staves each. The first system starts with a circled '4' and a star symbol. The tempo is marked 'Allegretto'. The first system includes a *p* marking. The second system includes a *p* marking. The score concludes with a double bar line and repeat dots.

No. 5

Allegro (♩ = 96)

7 *p*

12 *p*

16 *p*

21 *p*

26

30 *rall.*

35 *a tempo* *mf* *f*

40 *p*

45 *p*

51 *p*

56 *f* *p*

Ab Major

GATTI

Allegro marziale $\text{♩} = 112$

mf

f

ff squillante [resonantly] pp

ff squillante pp cresc.

f. p pp

cresc. f ff squillante pp

ff squillante pp

cresc. f pp cresc.

cresc. f p cresc.

ff ff pp

Moderato

16

Allegretto $\text{♩} = 88$

17

Allegro moderato

FÜRKINS

10

Moderato

E♭ Bass only

CONCONE

11

$\text{♩} = 80$

Fine

cresc.

D.C. al Fine

KLING

Marcia
BBb Bass only

Allegro moderato
Eb Bass only

$\text{♩} = 100$

DUREAU

Allegretto from Sonatina

(Op. 36, No. 2)

Muzio Clementi
arranged by Beth Gottlieb

♩ = 110

The musical score is written for mallets in treble clef, 2/4 time, and G major. It consists of 30 measures. The dynamics are as follows: *p* (measures 1-3), *sfz* (measures 4-5), *p* (measures 6-7), *cresc.* (measures 8-11), *f* (measures 12-15), *f* (measures 16-19), *p* (measures 20-22), *sfz* (measures 23-24), *p* (measures 25-26), *cresc.* (measures 27-28), *sfz* (measures 29-30), and *p* (measures 31-32). There are two boxed sections labeled A and B. Section A is a first ending bracketed over measures 6-7. Section B is a second ending bracketed over measures 23-24. The score ends with a double bar line and repeat dots at measure 32.

14

Presto ♩. = 96

1. *f*

2. *ff*

3. *f* *mf* *mp* *p* *pp*

4.

5. *ff*

6. *pp* *ff* *pp* *cresc.*

7. *f*

8.

9. *p*

10. *f* *fff*

Detailed description: This is a handwritten musical score for a snare drum part, consisting of ten staves. The music is in 3/8 time and marked 'Presto' with a tempo of 96 beats per minute. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, often beamed together. Dynamic markings are used throughout to indicate volume changes, ranging from *pp* (pianissimo) to *fff* (fortississimo). The score includes accents (>) and slurs. The key signature is one flat (Bb), and the time signature is 3/8. The piece concludes with a double bar line on the final staff.

ETUDE #14

As we have progressed through the etudes of Portraits in Rhythm, it should become evident that, in addition to technical considerations, musical form and phrasing are two areas of continuous concern. I stress this because most snare drummers are not adequately trained in this area. Also, many of the phrase markings are not included in the music.

Etude #14 is a straightforward example of music in 3/8 time with a slight inclusion of 2/8 in the middle of the work. The standard approach to phrasing 3/8 time is to place an emphasis on the first beat of each measure. It is also possible, however, that the first theme (the first seven measures) could be played as one long phrase or broken up into several phrases. The next three examples show the possibilities of phrasing these measures. When the phrase marks are omitted in a solo work, such as this, a performer must decide on the interpretation. Each phrase is articulated with a slight accent.

The musical form of Etude #14 begins with a statement of the theme, and is followed by a short transition in line 3 to a second theme (line 3, measure six). A simple development of the opening music follows, and then returns to the original theme with ornamentation (line 7, measure three). Finally, there is a statement of the theme at the end. By realizing its musical form, a return of the themes can be stressed; thereby, presenting a more educated performance.

OBSERVATIONS:

1. The opening theme is immediately repeated with accents, determining where the phrase emphasis is placed. In this case, the accents are in contrast to the normal 3/8 phrasing, so the second statement will sound quite different. Remember, an accent is played much stronger than a phrase marking.

2. The second theme begins in line 3, measure six, with a series of very soft rolls. The two most difficult technical areas of snare drum playing are very soft and very loud rolls. Be sure the rolls are not pressed into the head. Soft rolls do not need much pressure or speed. The secret is to produce a simple, sustained sound by gently playing a multiple bounce stroke on each stick without accents.

Remember, these two important considerations when playing a soft roll: (a). Do not to put too many bounces in each stroke because the result will be an uneven roll, and (b). do not try to play it too rapidly, because it will sound too loud.

3. In line 6, measure five, there are a series of eighth-note rolls tied to an eighth note with an accent. At the indicated tempo marking (mm = 96), a closed 5-stroke roll will work best. The first three rolls are in 3/8 time; the next three, in 2/8 time, and three more in 3/8 time. The rolls should "feel" differently because of the time signature change (3/8 to 2/8 to 3/8). In 3/8, the rolls will "feel" syncopated; in 2/8, they will not. It will be evident if you tap your foot on the first beat of each measure as indicated below:

4. The original theme returns in line 7, measure three, with the addition of flams and drags. Experience has shown me the most effective way to stick passages, such as this, is to alternate strokes. A left stroke, therefore, is followed by a right flam or drag, and a right flam or drag is followed by a left stroke. The sticking I prefer is as follows:

R L L R L L R R L R L R R L R L R R L R L

5. One final observation: Because the original theme is repeated exactly in the final seven measures, be sure its phrasing is the same as the opening.

INTERPRETATIONS:

1. The last measure of line 2 begins a series of rudiments, including, a 7-stroke roll, a 5-stroke roll, a 4-stroke ruff, a drag, and a flam. The manner in which these rudiments are performed depends on the context of the work. As a general rule, rudiments are played closed in the Classical style. When the music has a military feeling, play the rudiments in an open manner. Since this is a solo work and the 3/8 time signature does not suggest a military character, perform the rudiments in a closed manner.
2. In line 4, measure four, there are six measures of untied rolls. In most snare drum literature, we cannot depend on the composer to use a tie when connecting a roll to the following note. Normally, the roll should be tied to single notes even when the tie is left out. In orchestral music, a determination is made by listening to other instrumentalists, and then, by matching their phrasing. I have been very careful to use a tie when appropriate in *Portraits in Rhythm*, so, if a roll is untied, it should be played as such. The last two measures of line 4 have a roll followed by a drag. Regardless of the notation, a roll cannot be tied into a flam or drag.
3. As mentioned before, the rolls in line 5 are to be 5-stroke rolls. This, of course, would only be accurate at the given tempo marking. If the tempo were slower, a longer roll would be needed, such as a 7- or 9-stroke roll. This brings up the subject of teaching measured rolls. I do not believe measured rolls should be taught immediately to beginning students. It gives them a deceptive understanding of the nature of a roll (which is a sustained sound). Measured rolls work best in a March tempo and I find it beneficial to introduce them after teaching the long roll. (For more information, see *The Orchestral Snare Drummer* by A.J. Cirone, Published by Warner Bros. Publishing Co.)
4. The last two measures of line 5 would be more accurately notated with a phrase marking over the two measures (also suggested by the *diminuendo*). Be sure the dotted quarter note is not accented—it ends the phrase.
5. It is important to remember the rule for playing flams or drags in series in orchestral music—**Do not alternate flams or drags in a series**. In line 8, there are a series of drags from measure two until measure five. Play them all in the same manner; that is, either all right-handed or left-handed. This should be determined by whatever drag was used in measure two—the first in the series of repeated drags.

Etude 16

This straight-ahead etude allows the performer to work on their overall sound. Be observant of the metric modulations in and out of the 3/4 section. The eighth note of the 4/4 section equals the quarter note of the 3/4 section. In this etude you should muffle wherever there are rests. Remember to lift, lift, lift!!

$\text{♩} = 120$

F#-B-E-F#

mf

6

f *mp*

10

mf

17

f

25

f

29

f