

SNARE DRUM

ETUDE SET 2

Portraits in Rhythm, Anthony J. Cirone, Belwin
 Etude #23, Meas. 1-Fine, (p. 25)

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 $\text{♩} = 72$ 23

The musical score is written on ten staves of bass clef notation. It begins with a tempo marking of quarter note = 72. The piece is divided into three sections: Section A (measures 1-6, 4/4 meter), Section B (measures 7-18, 2/4 meter), and a return of Section A (measures 22-27, 4/4 meter). A transition section (measures 19-21) bridges the two A sections. The score includes various dynamic markings: *f* (forte), *p* (piano), *ff* (fortissimo), *mf* (mezzo-forte), and *pp* (pianissimo). It also features articulation marks such as accents (^) and slurs. Triplet markings (3) are used throughout the piece. The piece concludes with a coda of seven measures.

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Coda

piu f *p* *cresc.* - - - - -

ff *sfz*

TYMPANI

The Solo Timpanist, Vic Firth; Carl Fischer
 Etude #15, Meas. 1-8 and 28-47, (p.27)

ETUDE SET 2

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).

J=116
 G A D

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

8 *mp* I 3 3 D/E A/B

12 *fp=f* *fp=f* L L 3 R L R L R L R

16 *sfz* *sfz*

20 *sfz* D#/E *sp*

24 *f* B/A E/D 1

TYMPANI

ETUDE SET 2

The Solo Timpanist, Vic Firth; Carl Fischer
Etude #18, Meas. 1-8 and 26-47, (p.27)

29 L R L

32 3 L R

35 3 L R L 2 F Bb F

40 3 L L R L R L L R L R L R

44 2 R L R R

ff

9 8

The musical score consists of five staves of music in bass clef. Measure 29 starts with a treble clef and a key signature of one sharp (F#). It features a sequence of eighth notes with a triplet of eighth notes. Measure 32 continues with eighth notes and a triplet. Measure 35 includes a triplet, a pair of eighth notes, and a dynamic marking of *ff*. Measure 40 shows a triplet and eighth notes. Measure 44 begins with a 9/8 time signature and includes a pair of eighth notes and eighth notes. The score concludes with a double bar line and a large bracket on the right side.

KEYBOARD

ETUDE SET 2

Modern School for Xylophone, Marimba, and Vibraphone, Morris Goldenberg, Chappell and Co.

Etude #15, Meas. 1-25, (p. 73)

The image displays a musical score for a keyboard instrument, specifically for Etude #15, measures 1 through 25. The score is written on 12 staves of music, each beginning with a treble clef and a key signature of two flats (B-flat and E-flat). A tempo marking at the top left indicates a quarter note equals 88 beats per minute. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often beamed together. Fingerings are indicated by letters 'L' for the left hand and 'R' for the right hand, with some instances of double letters like 'RR' or 'RL' suggesting specific fingerings for chords or complex passages. A large bracket is placed over the 11th and 12th staves, highlighting a specific section of the piece. The overall style is characteristic of mid-20th-century modernist music, focusing on rhythmic complexity and technical challenge.

Crash Cymbals

Orchestral Repertoire for Bass Drum and Cymbals, Raynor Carroll
Romeo and Juliet, Peter Tchaikovsky (Letter "O" to Letter "U") - pp.78-79

ETUDE SET 2

The musical score consists of ten staves of music, each with a bass clef and a 4/4 time signature. The dynamics range from *mf* to *ff*. The score includes various articulations and performance instructions:

- Staff 1: *ff* dynamic, ending with a large bracketed section labeled **O**.
- Staff 2: *ff* dynamic, ending with a large bracketed section labeled **P**.
- Staff 3: *ff* dynamic, ending with a large bracketed section labeled **Q**.
- Staff 4: *ff* dynamic, ending with a large bracketed section labeled **R**.
- Staff 5: *mf* dynamic, ending with a large bracketed section labeled **S**.
- Staff 6: *f* dynamic, ending with a large bracketed section labeled **T**.
- Staff 7: *ff* dynamic, ending with a large bracketed section labeled **U**.
- Staff 8: *ff* dynamic, ending with a large bracketed section labeled **U**.
- Staff 9: *ff* dynamic, ending with a large bracketed section labeled **U**.
- Staff 10: *ff* dynamic, ending with a large bracketed section labeled **U** and the instruction "Tacet the end".

Performance instructions include:

- (harp) and (timpani) markings.
- Rehearsal marks with numbers: 1, 2, 3, 4, 5, 6, 7, 15, 21, 18, 6, 5, 4, 12.
- Articulations: **P**, **Q**, **R**, **S**, **T**, **U**.

Tambourine

ETUDE SET 2

Orchestral Repertoire for Tambourine, Triangle and Castanets, Raynor Carroll

The Nutcracker Suite, Peter Tchaikovsky ("Trepak" - ALL / "Arabe" - ALL) - pp. 116-117

Tempo di trepak, molto vivace

A Tamb.

16 *ff* *ff* *mf*

f *ff* *ff* *mf*

B 16 C 5 (timpani) *ff*

ff

ff

stringendo

sempre fff

Prestissimo

1 2 3 4 5 6 7

Detailed description: This is a musical score for a Tambourine part. It begins with a treble clef and a 2/4 time signature. The tempo is marked 'Tempo di trepak, molto vivace'. The score is divided into sections A, B, and C. Section A starts with a 16-measure rest, followed by notes with dynamics *ff*, *ff*, and *mf*. Section B has a 16-measure rest, followed by notes with dynamics *f*, *ff*, *ff*, and *mf*. Section C has a 5-measure rest, followed by notes with dynamics *ff* and *ff*, with '(timpani)' written below. The score continues with several lines of rhythmic patterns, including sixteenth-note runs, with dynamics *ff* and *ff*. The tempo is then marked 'stringendo' and 'sempre fff'. The final section is marked 'Prestissimo' and consists of seven numbered chords (1-7) followed by a final rhythmic pattern.

Tambourine

ETUDE SET 2

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Allegretto (3/8 time)

(1st clarinet) (1st violins)

5 6 7 8 9 10 11 12

†) Tambourino mit dem daumen. A

13 *pp* *pp* *pp*

B 8 9 C 3 3 *pp* *pp* *pp*

D 9 8 3 3 *pp* *pp*

(English horn) (clarinet) *pp* *pp*

pp *pp* *pp* *dimin.* *morendo*

Detailed description: This musical score page is for a Tambourine etude set. It features five staves of music. The first staff is for the 1st clarinet, with fingerings 4, 5, 6, 7, 8, 9, 10, 11, and 12 indicated. The tempo is marked 'Allegretto' in 3/8 time. The second staff is for the 1st violins. The third and fourth staves are for the Tambourino, marked '†) Tambourino mit dem daumen.' and featuring dynamic markings of *pp*. The fifth staff is for the English horn and clarinet, also marked *pp*. The score includes various rhythmic patterns such as eighth and sixteenth notes, and rests. Dynamic markings include *pp*, *p*, *dimin.*, and *morendo*. Section markers A, B, C, and D are placed above the Tambourino staves.