

PERCUSSION

115

MELODIC STUDIES IN SIXTEENTHS

Keyboard
2012

BOTH ETUDES

111

Allegro

I

mf l r

p R

mf L R L R L R L R L R
r r l

rit.

Allegro moderato

II

f L

p R

f

mf R R L R R L R R L R R

R R L mf L R

f L

f R

L R R *rit.*

Percussion 2/5

timpani

II

This etude utilizes ascending and descending glissandi. Being a strong advocate of freedom of movement when playing, I stand 99% of the time. However, when excessive pedaling occurs, whether for tuning or glissandi, I remain seated. A high stool is suggested to give the player the same distance from his instruments as when he is standing. I would suggest sitting through measure 39. When the glissando has a roll, retain the same dynamic in the glissando whether ascending or descending. If the glissando note is simply struck, the ascending glissando will retain its dynamic better than the descending one. Unfortunately, nothing can be done about this problem; it is usually much more obvious in slow glissandi than in rapid ones. A general stick is suggested through measure 38; however, from the *ppp* section to the end, a slightly harder stick would produce a clearer rhythmic picture. I might point out that heads and weather play a big role in this problem. This is a separate and lengthy subject in itself but, generally speaking, in dry weather a softer stick produces a more beautiful sound; in extremely damp weather, a harder stick produces a much clearer style of playing.

ETUDE #29

The Sarabande is a stately, dignified dance in a slow, triple meter. There is usually a prolonged tone or an accent on the second beat.

OBSERVATIONS:

1. The third line begins a series of dotted sixteenth and thirty-second notes. This is a change of character from the opening theme and needs to be played with tight, crisp strokes.
2. Use the edge of the head for the series of drags in lines 6 and 7—this will produce a soft, delicate sound.
3. Do not tie the roll in the final measure. This allows the final two notes to stand alone.

INTERPRETATIONS:

1. The accent on the rolls in the first line should be more of a broad *tenuto* than a sharp attack. This fits better with the stately manner of the Sarabande.
2. The second measure of line 4 has a *crescendo* within a *crescendo*. Drop down on the third beat of the second measure where the hairpin *crescendo* begins to effectively play this second *crescendo*. A more accurate indication of the dynamics is as follows:

A musical staff showing a drum roll. The notation consists of a series of eighth notes with stems pointing up, grouped into two measures. The first measure contains four groups of eighth notes, and the second measure contains three groups. Above the second measure, there are two '3' symbols indicating triplets. Below the staff, dynamic markings are shown: 'cresc.' followed by a series of dashes, then 'mf p' with a hairpin symbol pointing left, and finally 'f' with a hairpin symbol pointing right.

3. For right-handed players, the following sticking is suggested for the second and third measures of line 7.

A musical staff showing a drum roll with sticking suggestions. The notation consists of a series of eighth notes with stems pointing up, grouped into two measures. Above the notes, sticking suggestions are written: 'L L R' above the first measure and 'L L R L L R L L R' above the second measure.

Handwritten: Snare - 4/4
PERCUSSION 5/5

Sarabande ♩ = 72

29

1. *f*

2.

3. *mp*

4. *cresc.* - - - - - *f*

5. *ff*

6. *pp*

7.

8. *ff*

9. *p cresc.* - - - - -

10. *f*