

My name is Lisa Rogers, Professor of Percussion at Texas Tech University. The following recording features the 2016-2017 TMEA All-State tryout music for keyboard percussion. I've recorded the two-mallet etude at a practice tempo and performance tempo and the four-mallet etude at performance tempo. I also offer some comments for each etude, which I hope you'll find helpful in your audition preparation. Best of luck in your audition journey to be a member of either the All-State Band or Orchestra at the TMEA Convention in February 2017. The keyboard percussion tryout music this year is from "Masterpieces for the Marimba" arranged by Thomas McMillan and published by Warner Bros. Publications and "Anthology of Lute & Guitar Music for Marimba" arranged by Rebecca Kite and published by GP Percussion.

The two-mallet etude can be found on pages 28 and 29 of "Masterpieces for Marimba." The selection is in the key of E major and was originally written by J.S. Bach for flute. The tempo marking is quarter note between 108 and 112. The cut for this selection includes omitting all repeats. Other errata or changes made by music selector Mr. Travis Fife can be found in the TMEA Performance Guide and include:

1. The fourth sixteenth note of measure 28 should be a D natural instead of a D#.
2. The D natural found on the upbeat of beat 2 in measure 38 should instead be a D#.
3. Also, there should be a crescendo from measures 53-56 and marking of *forte* at the start of measure 57.

Here are a few tips for a more accurate and successful performance of this etude:

1. Selecting mallets, our "tools of the trade," is important in the performance of this etude. I would suggest a medium to medium-hard pair of yarn mallets, possibly Vic Firth Van Sice series M#114.
2. Use a metronome when practicing! I like to subdivide this etude in eighth notes for a better sense of time.
3. In terms of stickings, I always go with what will be more accurate and even sounding. In this mallet selection, I basically followed all the stickings marked and felt that they overall worked well.
4. In terms of dynamics, style, and musicality, there are quite a few dynamic and style markings. Follow dynamic markings carefully for a more musical performance; however, do not overdue musical shaping of melodic phrases. Subtlety is the key! Also, don't forget to add a crescendo from measures 53-56 with culminating *forte* at measure 57. I've also added a slight ritard before letter C.
5. Rolls, trills, and grace note execution are also important in this selection. The arranger, McMillan suggests rolling all notes a quarter note value and larger and/or also any notes marked with a capital "R." According to the TMEA Performance Guide, Mr. Fife suggests using your ear as a guide in terms of rolls. In other words, listen to a flute recording of the work and use

your best judgment as to what you should roll or not in order to match the original instrumentation. Therefore, I'm rolling all notes longer than a quarter note value (i.e. m. 27 through 28, m. 32, m. 74, m. 76, and m. 80).

In terms of trills, Mr. Fife has a good explanation on performing these trills in the performance guide, so make sure you refer to his notes. Basically you need to trill between the note written and next highest pitch, always being mindful of the key signature. Additionally, this is a transcription of a work by Bach. Trills during Bach's time were performed by starting on the upper or higher pitch first and then trilling to the written note. For example, in measure 8 the trill will start on B and then go to A within the value of an eighth note.

Regarding grace note execution, the performance of grace notes as found in measures 26 and 27 is not the same as playing flams on a snare drum. On mallets, a slight bit more space between the grace note and the big note is needed. Also, make sure in performing these embellishments that the big note not the grace note gets a little more emphasis as well.

6. Lastly, I agree with Mr. Fife's comments in the TMEA Performance Guide (i.e. listening to a recording of the original version of this work for flute is paramount to your overall success of this work as a performer.)

Wishing you loads of luck with this two-mallet etude selection. Through diligent practice and study, I believe you will come to enjoy performing this work. If you have any further questions, please feel free to contact me via my e-mail address, which is lisa.rogers@ttu.edu

The second keyboard percussion selection entitled "Study in A" can be found on pages 22 through 24 of Rebecca Kite's "Anthology of Lute & Guitar Music for Marimba" and published by GP Percussion. The original guitar version of this work by Fernando Sor is in E Major and comes from his opus 35 and is denoted as study no. 8. Kite arranged the work in A in order to accommodate a 4 and 1/3 octave marimba. Mr. Fife lists a tempo marking of dotted quarter note between 42 and 48. Additionally, repeats are to be omitted when performing. Other errata or changes that Fife presents in the TMEA Performance Guide include the addition of dynamics in measures 1-9, 10-18, 18-26, 27-35, 36-40, 41-53, 54-62, and 62 to end as well as clarification of notation with stems up and stems down and the inclusion of a slight ritard and diminuendo in the last two measures of the piece. So, you must check the performance guide carefully to include all changes.

Again here are few tips for a more accurate and successful performance:

1. Since this is a four-mallet solo, make sure you have the appropriate mallets to perform the work. I would suggest a set of four, medium to medium hard, yarn mallets. I would suggest either the Vic Firth Van Sice series M#113 or M#183. You could even try graduating mallets a bit with softer mallet for mallet 1 in particular.

2. The solo does utilize several four-mallet stroke types including double vertical, single independent, and single alternating/double lateral stroke combinations at various intervallic distances. Therefore, you may need to

work on technique exercises alone first before tackling the etude. There are a number of good resources for four-mallet technical exercises including the second half of Peters' "Fundamental Method for Mallets" Bk. 1. Additionally, body positioning will be key for accuracy in some places within the etude. In measures 28 through 44, try bending from the knees at times in order to elongate your reach and find a good playing position for the low A pitches; bending at the waist will not be beneficial at all in my opinion. Also, good use of periphery will help overall with this etude as you are spread throughout the instrument a bit.

3. In terms of stickings, Mr. Fife has provided several possible solutions for ease of style, good sounds, and accuracy in the TMEA Performance Guide. In measures one through five and subsequent repeated material, I utilized his suggested 3, 1, 3, 2, 4, 3, sticking. In measures 37-39, I utilized his suggested 4, 3, 2, sticking on the sixteenth-note triplets.

4. Finally, all auditionees need to heed Mr. Fife's suggestion and listen to the original guitar version of the work in order to heighten one's performance in a light waltz style. Good luck with this etude!

If you have any further questions about either keyboard percussion selection, please feel free to contact me via my e-mail address, which is lisa.rogers@ttu.edu