Hello, My name is Lisa Rogers, Professor of Percussion at Texas Tech University. On this set of recordings, you’ll find the 2012-2013 TMEA All-state tryout music for Keyboard Percussion. I have recorded the two-mallet selection and the four-mallet selection. The two-mallet selection is performed at a practice tempo and performance tempo. The four-mallet selection is performed at performance tempo. Additionally, I have provided comments and suggestions for each selection, which I hope, will help you in preparation for your auditions. Best of luck in your audition and selection process.

This year’s two-mallet keyboard percussion etude is from “Masterpieces for Marimba” arranged by Thomas McMillan and published by Belwin Mills. The selection can be found on pages 30 and 31. The selection is in the key of E minor with a tempo marking of quarter note between 110 and 124. The cut for this selection is from the beginning to downbeat of m. 55 (rehearsal letter G). The errata for this selection includes: m. 34, the last note of the measure should be rolled; m. 39, the last 16th note of beat 2 should be A-sharp, not C-sharp; and m. 37, the last 16th note of beat 3 should be a B instead of an A. Also, just for clarification m. 47, the third 16th note of beat 4 stays C-sharp as the accidental carries through the measure.

The four-mallet keyboard percussion selection is from “Marimba: Technique Through Music” by Mark Ford and published by Innovative Percussion, Inc.

The following are just a few pointers hopefully that will help you in preparation of the two-mallet etude.

1. Use a metronome when practicing!
2. Remember to roll all notes that are a quarter note value and larger. Additionally, other rolls are indicated by the use of the capital letter R. The lowercase r’s and l’s are sticking indications.
3. In terms of stickings in my opinion, accuracy and evenness of sound are the decision-makers for sticking choices. In the case of this mallet selection, I would agree with 99% of the stickings marked. Actually, m. 39 is the only measure in which I have strayed from the sticking indications. If you will notice beat three is marked with a double “left” sticking between octave Bs. Therefore, the sticking pattern I have chosen for this measure starting with the “te” or “&” of beat 1 through beat 3 is: rl rlrl rl. Granted, there is a slight sense of maneuvering around the notes with this sticking, but I’m not much of a gambler when it comes to a double sticking in the span of an octave.
4. In terms of Dynamics, Style, and Musicality, there are very few Dynamic and Style, or in this case a handful of accent, markings. You may add a little musical shaping to each melodic phrase just don’t overdo.
5. Finally, accuracy will be the key factor in separating stellar from mediocre performances. Please initiate the use of the windshield wiper or arcing technique for the highly arpeggiated sections from letter B through C and letter E to G. Certainly, your wrist pivot side to side without movement from the elbow.

6. Lastly, I agree with Dr. Wilkins in the TMEA Performance Guide. Listening to a recording of the original version of this work, J. S. Bach’s Sonata for Flute and Continuo in E-minor, would be extremely helpful for style and interpretation. **Best of luck with this two-mallet etude selection. Strive for pitch accuracy and clarity of sound.**

The four-mallet keyboard percussion selection is entitled “Montecristo” and can be found on pages 42 through 43 in Mark Ford’s book “Marimba: Technique Through Music.” Additionally, there are some preparatory exercises and performance notes available on pages 34 and 35. I would suggest reviewing those as well.

Utilizing the key of G minor with B-flats, E-flats, and a mix of F naturals and F-sharps, Ford’s “Montecristo” also employs mixed meter primarily 7/8. Therefore, emphasizing groups of 2, 2, 3 as Ford indicates in his performance notes is important to the groove oriented nature of the piece. According to the TMEA Performance Guide, the tempo marking range to use for performance and auditions is quarter note between 124 and 132. Also, bringing out melody versus accompaniment in several sections such as mm. 32-42 with more left-hand and less right is important for an accurate stylistic interpretation. Please refer to Dr. Wilkins remarks in the TMEA Performance Guide for additional pointers.

**A few general tips for a more accurate and successful performance of this four-mallet selection include:**

1. Utilize appropriate mallets to perform the work such as a set of four, medium to medium-hard yarn mallets.
2. The solo employs the following stroke types: double-vertical, single independent, single alternating, and combinations of those stroke types; therefore, preparatory work with these stroke types would be helpful.
3. In terms of stickings, they are thoughtfully placed by the composer Ford; however, I did make a couple of slight changes in m. 8 and m. 43 for better ease of movement for me personally. In m. 8, I employed the sticking of 113431 and in m. 43, I used 123431.

**Best of luck with this four-mallet selection “Montecristo.” I think you will enjoy performing it.** If you have any further questions about these two keyboard percussion selections, please feel free to contact me via my e-mail address, which is lisa.rogers@ttu.edu