

Junior Mallet: Audition Solo, Presto

- I find that the sticking and double stops in measure 1 (and all others like it), make this passage a little awkward. The double left from Eb down to Bb can be challenging, especially for right-handed players.
- This solo is FULL of double stops and they need to sound precisely together. Work on the double stop passages by playing static notes, and not moving laterally on the keyboard. This will help you focus on the exact timing of the double stops. From a young age, we are taught to play flams on snare drum, and often, this influences the quality of our double stops.
- For the passage beginning at measure 9, I like to stick the lower line as LLRL, LLRL, etc. It may also work to stick the lower line with LLLL, LLLL, etc. Use whichever works best for you to make the rhythm and volume of the repeated notes even
- In measure 14a of the region ending, begin with the left hand to avoid any cross-stickings. Then begin measure 15a with the right hand to finish out the piece.
- *In the all-state ending, adjust your technique to use the tops of the mallets for the rolled passage in measure 14b-15b. Also bring out the moving line in the right hand.

*Applies to all-state ending only

Clinic Mallet: Audition Solo, Vivo / Andante

- The accents in the 5/4 measures in the first line are very important. Also be sure not to rush the eighth note rests in these measures.
- Frequent dynamic changes add to the difficulty of this solo. Be sure to pace your crescendos and decrescendos evenly across the entire dynamic change – sometimes one measure, sometimes two measures.
- Many musicians tend to slow down when playing softer and speed up when playing louder. That can certainly be the case with this solo, especially at the softer dynamic levels. Work hard to keep the pace of the eighth note triplets even when playing soft.
- In the region ending, try adjusting your technique to play on the tops of the mallets for the rolls. This will produce less articulation and result in a smoother roll sound.

- *The most significant challenge in the all-state ending is playing the double stops together. Try practicing this section without changing any notes (stay on the Bb/C) and just play the rhythms. This will help you focus on the exact timing of the two notes sounding together.

*Applies to all-state ending only

Senior Mallet: Audition Solo, Moderato

- Make sure to play exact sixteenth notes for the first two notes that lead into measure one. After practicing the first few measures of this piece, it is easy to play those two notes as grace notes, as in the remainder of that passage.
- Play the grace notes in measure 1 and two very softly and close to their accompanying primary note.
- Carefully observe the accidentals in the first few measures, especially measure 4!
- *Molto appassionato con rubato* loosely translates to “with great passion and freedom.” The composer has afforded the performer some artistic liberty with tempo and dynamics in the section. Generally, I try to follow the dynamic contour with the rhythmic freedom – a little faster in the crescendos, and slightly relaxing on the decrescendos.
- At measure 15 (for both endings) be sure to return to the original tempo, and remain steady, until the accelerando in the all-state ending.
- *In the all-state ending, be careful not to accelerate too quickly, otherwise the final measure will be virtually unplayable. For the 32nd note passage in measure 20b, bring out the moving line in the right hand, and play the “F#’s” a little softer. That will make executing the fast rhythm much more manageable.

*Applies to all-state ending only