

### **Junior Region/All-State Mallet Solo**

- For my recording, I am using the SH-14 mallets by Malletech. They offer a nice blend of warmth and articulation for this solo.
- I have found that it is difficult to maintain a steady tempo in this solo, as I always want to rush. This might be due to the quarter notes in the first few measures. Make sure the quarter notes get their full value, especially the tied rolls in measures 2 and 3.
- Pay special attention to the double-stops throughout the solos and be sure to play them precisely together.
- In measure 8, strike the double stop roll (C & E) together and then execute the roll. This allows both the C and E to sound together, rather than a staggered attack to the roll.
- Once you arrive at the Largo in measure 13a, used a relaxed grip for the rolls to produce a legato sound.
- When playing the rolls through the region ending, avoid rolling too fast, as this will make the shifts from note to note sound choppy.
- \*After practicing the region ending, resist the temptation to slow down in the first measure of the All-State Ending.
- \*For measures 13b and 14b, be sure the double stops sound exactly together. One way to practice these figures for accuracy is to isolate each hand.
- \*For the last note, strike the double stop and then execute the roll, similar to measure 8.

*\*All-State ending only*

### **Clinic Region/All-State Mallet Solo**

- For my recording, I am using the SH-14 mallets by Malletech. They offer a nice blend of warmth and articulation for this solo.
- In Measure 1-2 and 5-6, play the accent on the Bb carefully so as not to make a bad sound. Even though this note is accented, you still want to lift after striking the bar.
- The accent pattern in measures 5-6 are a little different than measures 1-2, so be sure to also accent the changing notes on the downbeats.

- From measure 9-11, I like to strike the accented rolls together so that both notes sound at once, then play the roll. This adds some articulation to the front of the roll.
- In the Region ending, be sure that the double stops sound precisely together with no “flam.”
- In measure 21 of the Region ending, I put a small diminuendo to set up for the crescendo that follows.
- \*The accents in the first few measures of the All-State ending are similar to measures 5-6.
- \*The dynamics in the All-State ending are a little vague. I like to put a crescendo in measures 32-33 to go along with the accel. Then I diminuendo in the last two bars to go along with the ritardando.

*\*All-State ending only*

### **Senior Region/All-State Mallet Solo**

- For my recording, I am using the SH-14 mallets by Malletech. They offer a nice blend of warmth and articulation for this solo.
- \*Shifting between the chords by leading with the left hand will result in a much smoother shift from chord to chord. This section can be played with a little freedom and not strictly in time.
- Many of the Allegro passages of this etude should be played left hand lead. This is especially true for measures 7-9.
- Be sure to start at a strong enough *mf* to make a good diminuendo in measure nine.
- In order to navigate the transition between measures 9 and 10, play a double right from the last sixteenth of measure 9 to the first note of measure 10.
- Measures 11 and 12 are complicated by the double stops. To effectively execute those two measures, follow the double stop with a left hand stroke (M. 11 Bb to C and M. 12 A to C).
- In measure 13, an alternating sticking beginning on the right hand will lead to a left hand in measure 14. The next several measures will need to start on the left hand due to the rising contour of the line.

- In measure 15, 17 and 19, it is very important to for the double stops to sound precisely together.
- Carefully practice measure 21 very with a metronome, as the triplets will want to rush coming out of the sixteenth notes.

*\*All-State ending only*