UNIFIED PERCUSSION

SNARE DRUM: PORTRAITS IN RHYTHM (Anthony J. Cirone/Warner Brothers Music)
MALLETS: MODERN SCHOOL FOR XYLOPHONE, MARIMBA, VIBRAPHONE (Morris Goldberg/musical interpretations and editing by Anthony J. Cirone, published by Alfred Music)
TIMPANI: MODERN METHOD FOR TYMPANI (Saul Goodman, edited by Kohloff, Werdesheim and Cirone/Alfred Music or Warner-Brothers)

YEAR A

SNARE DRUM: Page 13, #11, Play to the downbeat of line 9 (measure 12). Tempo as marked

Clarification: All quarter notes with rolls are followed by a dot and tie.
The dot is slightly hidden in some ties, but they are all dotted quarter notes.

MALLETS: Pages 92-93, #XXXVIII, *Vivace.* Play all. ♩ = 120-132

TIMPANI: Page 63, #62 (three drum), *Allegro,* Play all. ♩. = 96

YEAR B

SNARE DRUM: Page 28, #26, Play from measure 2 of line 6 (measure 17) to the end. Tempo as marked

Known Errata:
Measure 25, beat 7 should have a tie into the release like beat 1.
Measure 29, add a tie connecting the flam on the 'te' of beat 5 to the downbeat of beat 6.

MALLETS: Page 76, #XVIII ♩ = 72
Play all.

TIMPANI: Page 60, #57 (two drum), in F & C. ♩ = 92
Play through measure 6 of line 5 (measure 25). Stop on the rest at the beginning of measure 26.

YEAR C

SNARE DRUM: Page 26, #24 Tempo as marked
Play from measure 1 of line 3 (measure 5) to the first note of measure 2 of line 11.

MALLETS: Page 94 *Bach's Violin Concerto in A Minor* ♩ = 110-116
Play from the beginning to the first note of beat 2 in measure 2 of line 12.

Known Errata:
1. Measure 9, last note tied to the next measure (10) is rolled.
2. In measures 21, 22, 25, and 27, the tied eighth note on the upbeat of the first count is rolled.

TIMPANI: Page 58, #53 (two drum), *Slow March.* Play all. ♩ = 66

YEAR D

SNARE DRUM: Page 52, #48, Play the first 8 lines. Tempo as marked

Known Errata:
In older editions in measure 12, the last note should be an eighth note, not a sixteenth note.

MALLETS: Page 90, #XXXV, *Allegretto*, Play all. ♩ = 80

Known Errata:
Measure 24 should have a flat on the D, not a natural as is found in the new edition.

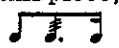
TIMPANI: Page 63, #60 (three drum), *Andante*, Play the first 4 lines. Stop on the rest at the beginning of measure 18. ♩ = 80

YEAR E

SNARE DRUM: Page 45, #42, Play the last 6 lines. Tempo as marked

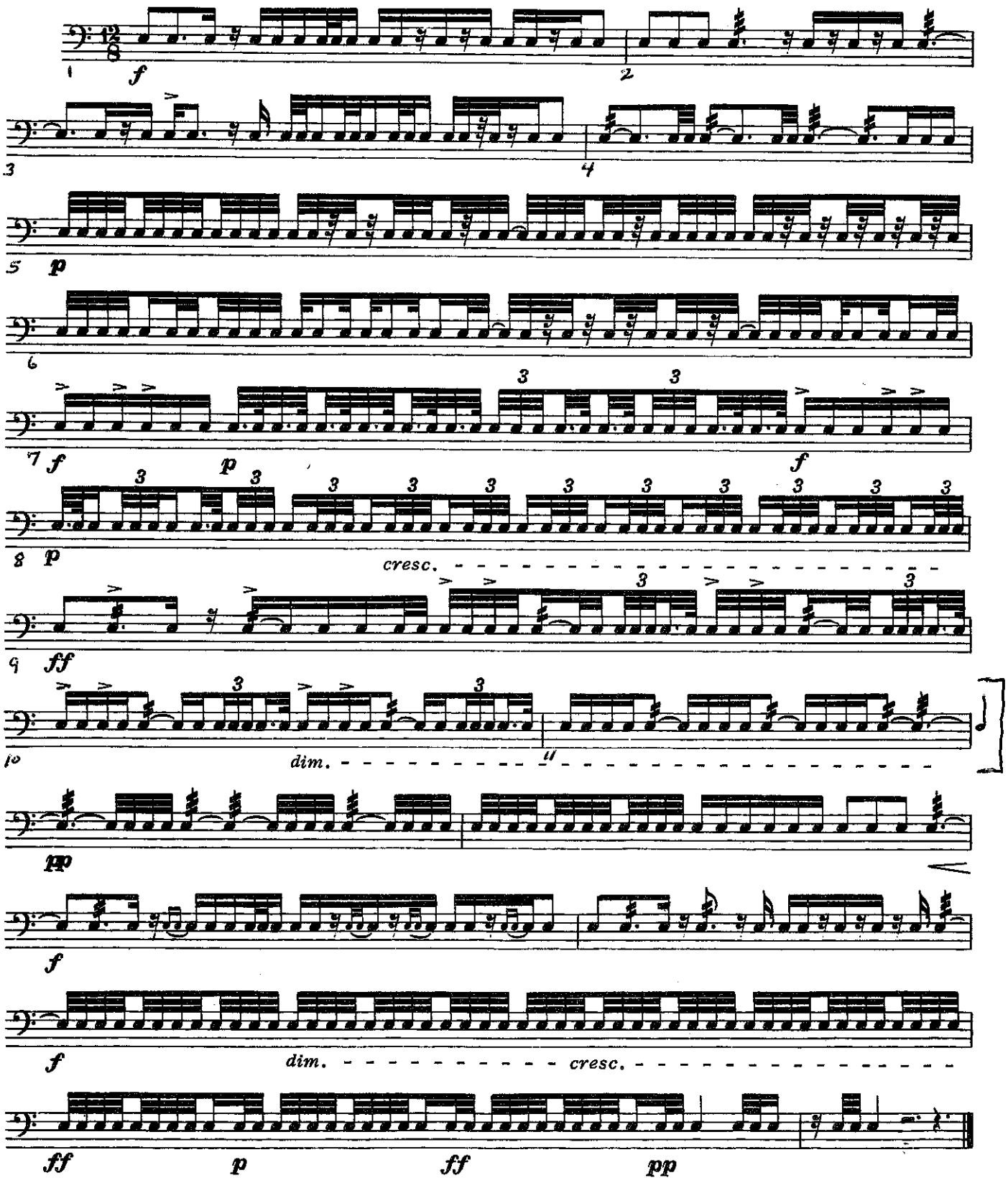
MALLETS: Page 69, #XI, *Allegro assai*, Play all. ♩ = 132

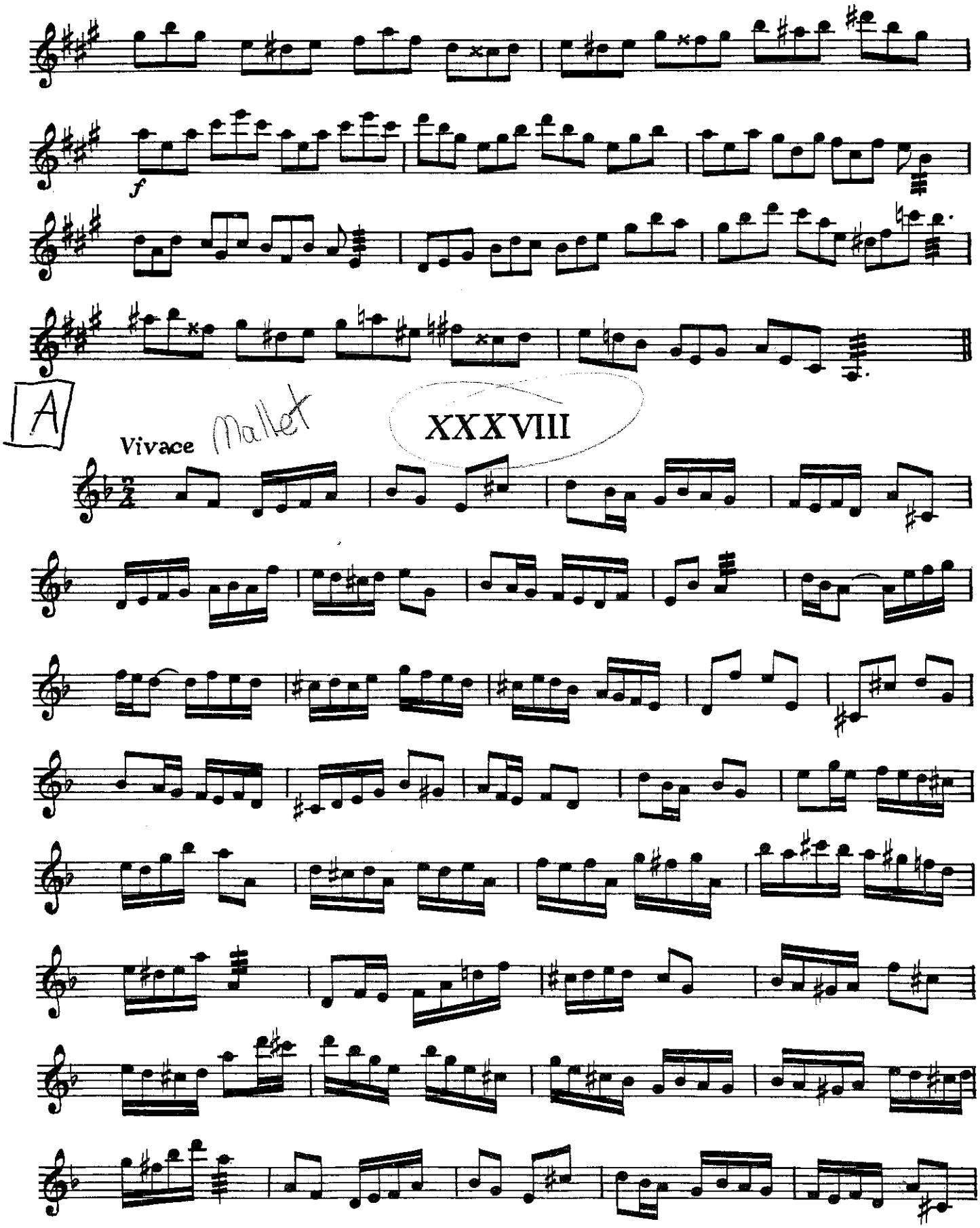
TIMPANI: Page 60, #58 (two drum), *In G & D*, Play from measure 4 of line 3 to the end. 𝅗𝅥 = 64

Because of the tempo of this piece, it may be played with twelve beats to the measure. The roll should not be tied in the figure  (line 7, measure 1.)

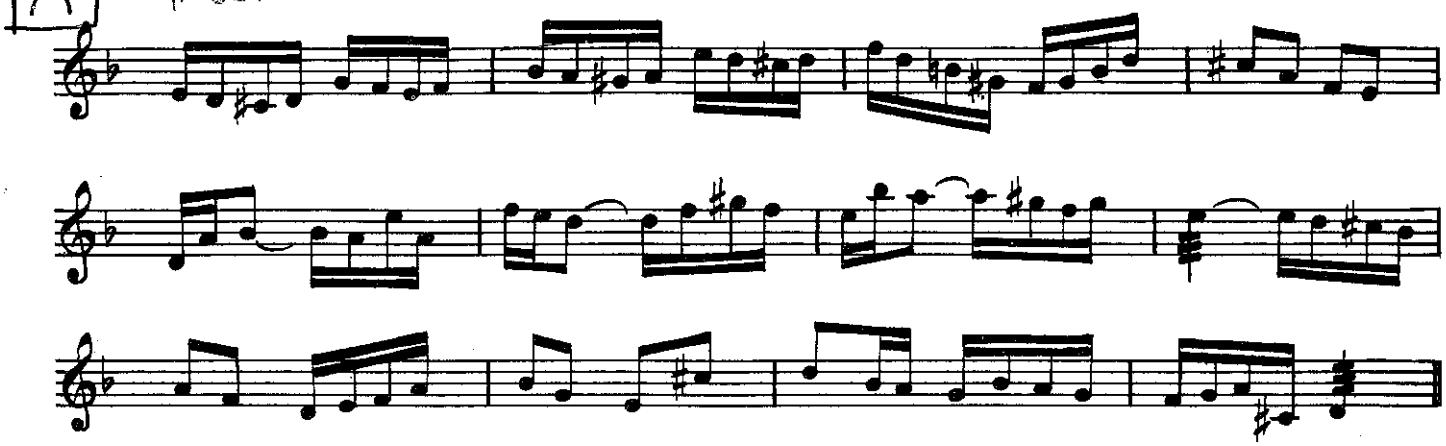
11

Adagio ma con spirito ♪ = 132



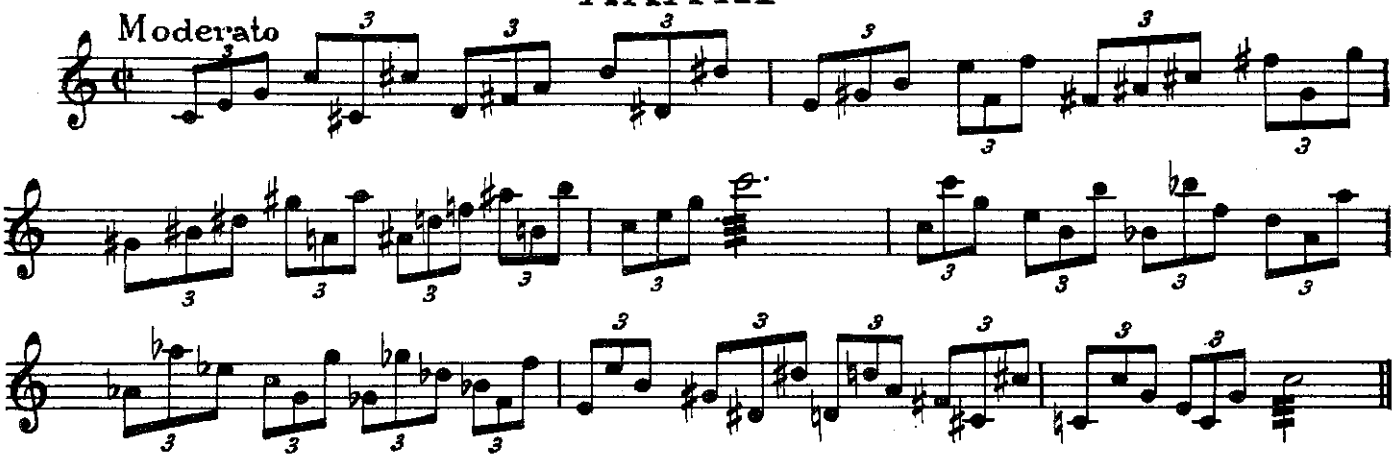

f
A
Vivace
Mallet
XXXVIII

A CONTINUED Mallet

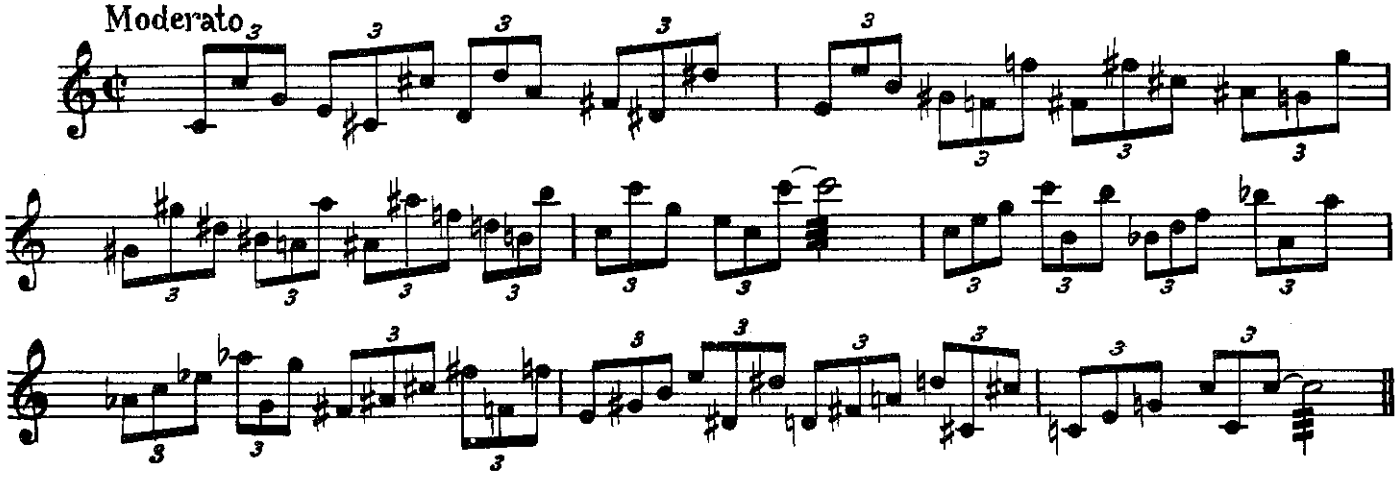


XXXIX

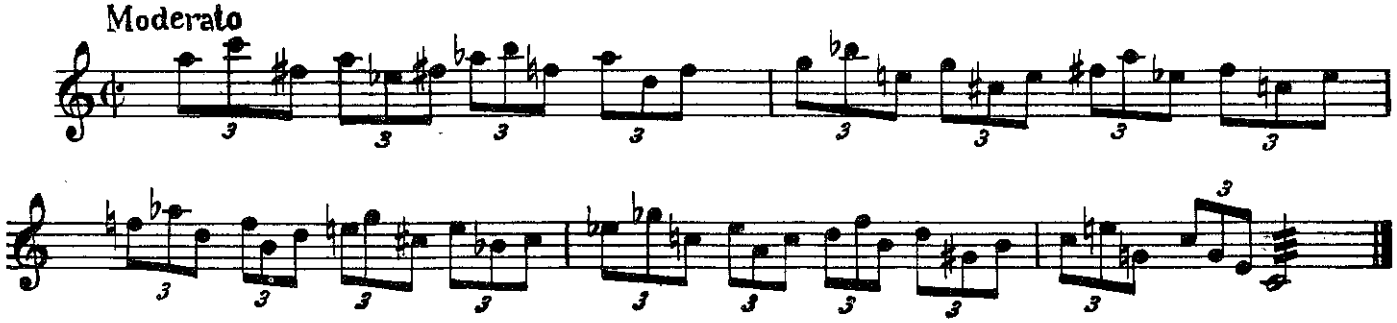
Moderato



Moderato



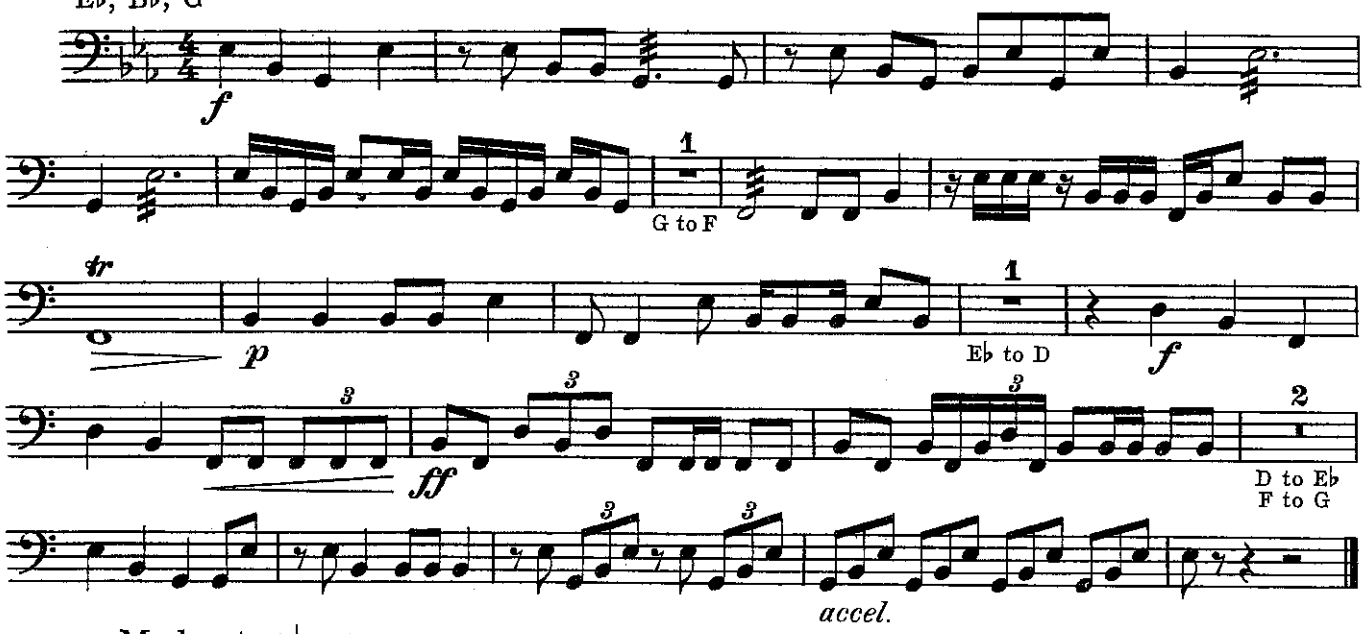
Moderato



Exercise 60

Andante (♩ = 80)

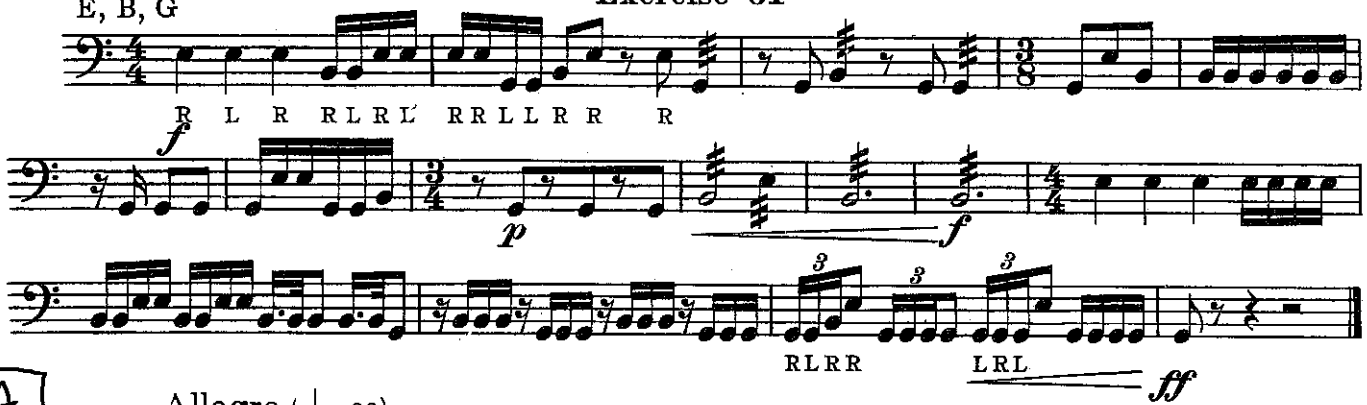
Eb, Bb, G



Exercise 61

Moderato (♩ = 92)

E, B, G

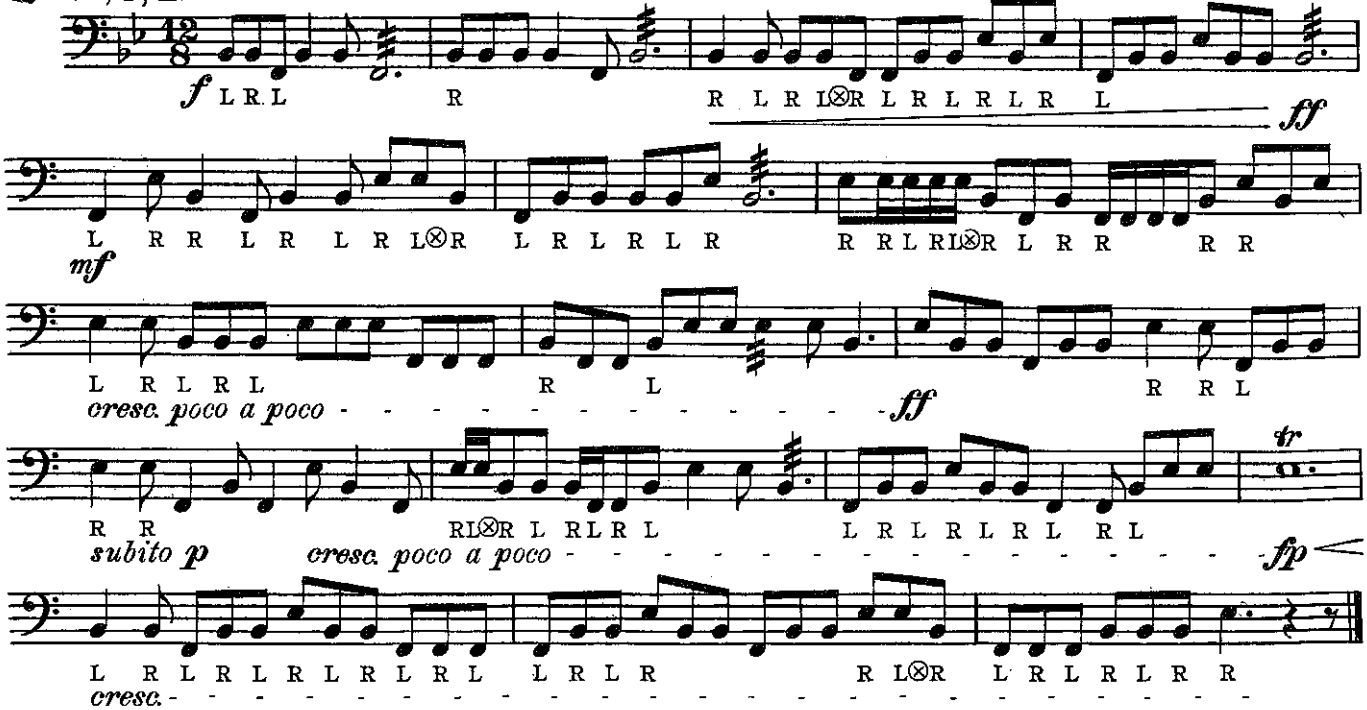


A

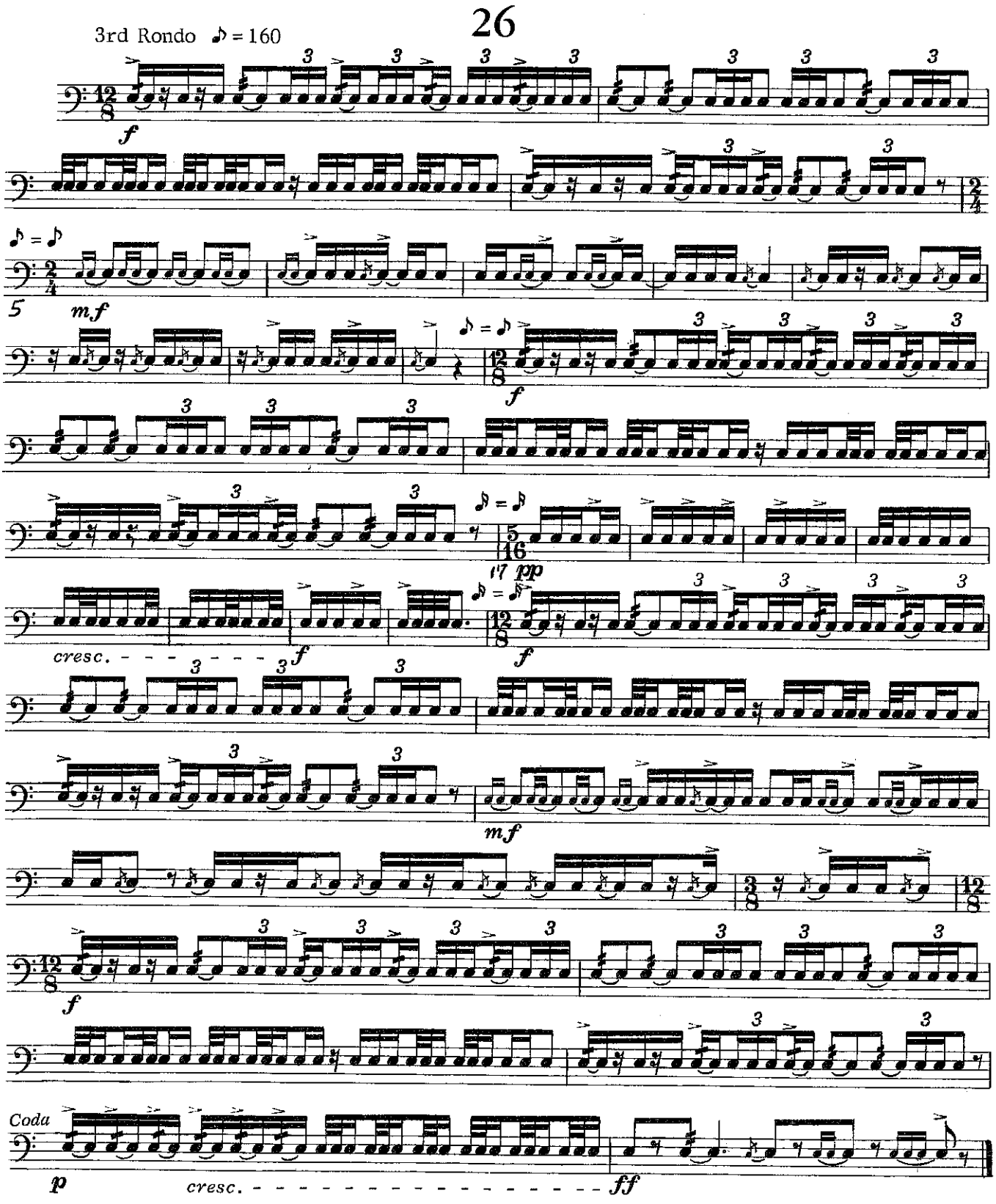
Exercise 62

Allegro (♩. = 96)

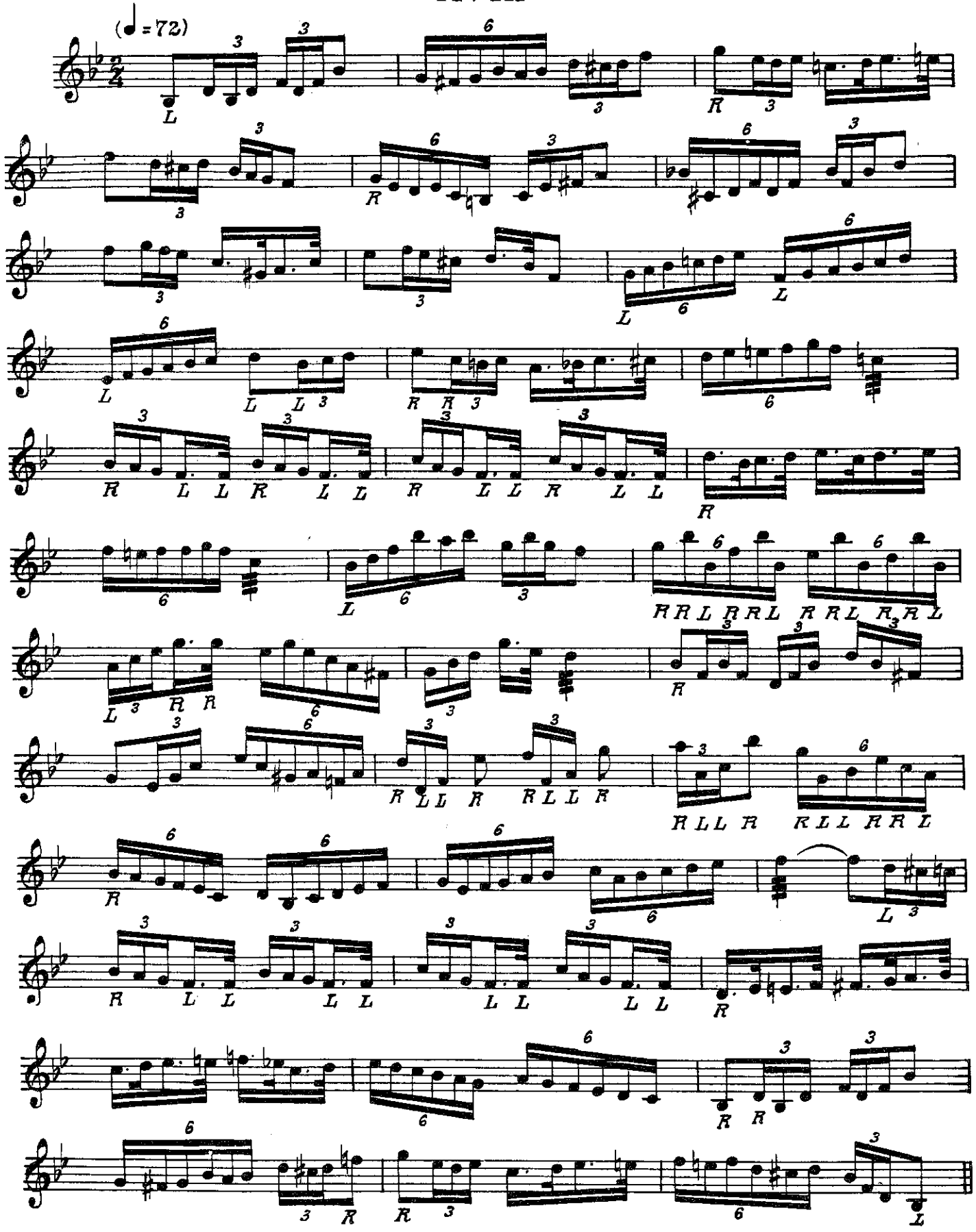
Bb, F, Eb



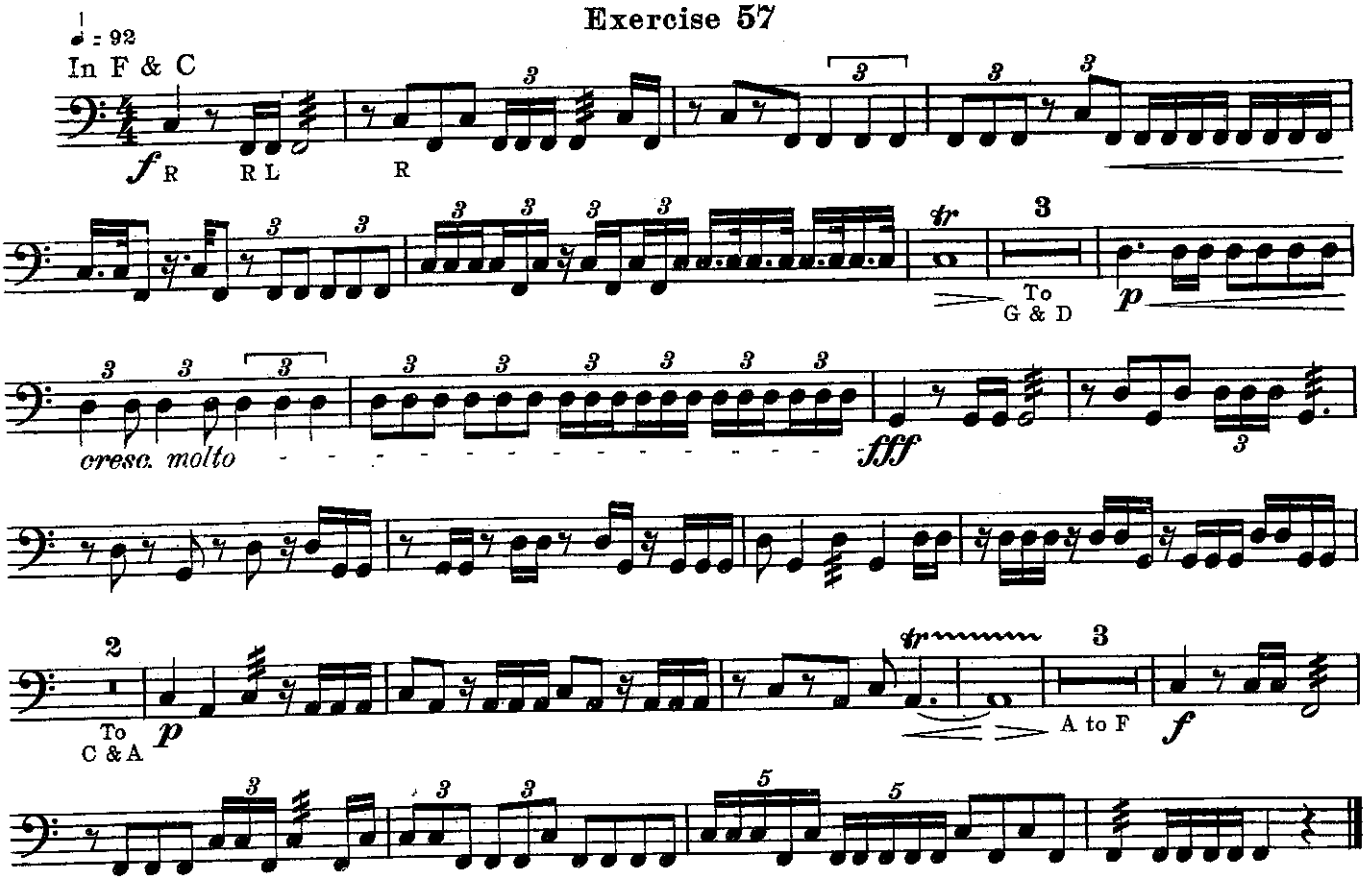
Rondo form consists of a principle theme, which is played in alternation with several subordinate themes, called, variously, "episodes" or "diversions", which are in keys other than the original. This piece, (the organization of which makes it what is technically called Third Rondo form,) proceeds as follows: principle theme in 12/8, measures 1-4; second theme, in different meter ("key"), measures 5 - 12; return of principle theme in original meter, measures 13-16; third theme, in different meter ("key"), measures 17-24; return of principle theme, measures 25-28; return of second theme, this time in the original meter ("key"), measures 29-31; final recapitulation of principle theme, measures 32-35; and a closing coda, measures 36-37.



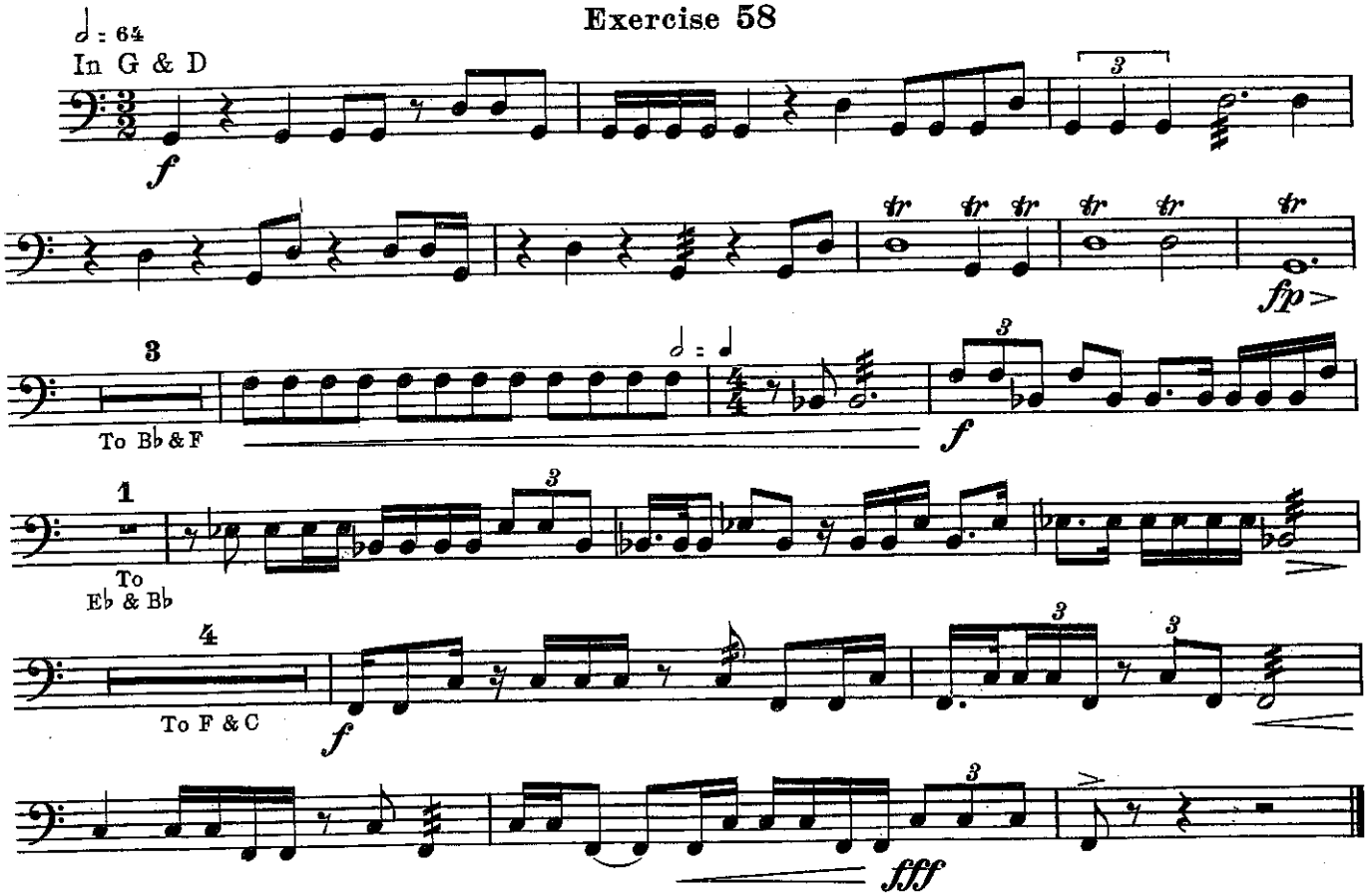
XVIII



Exercise 57

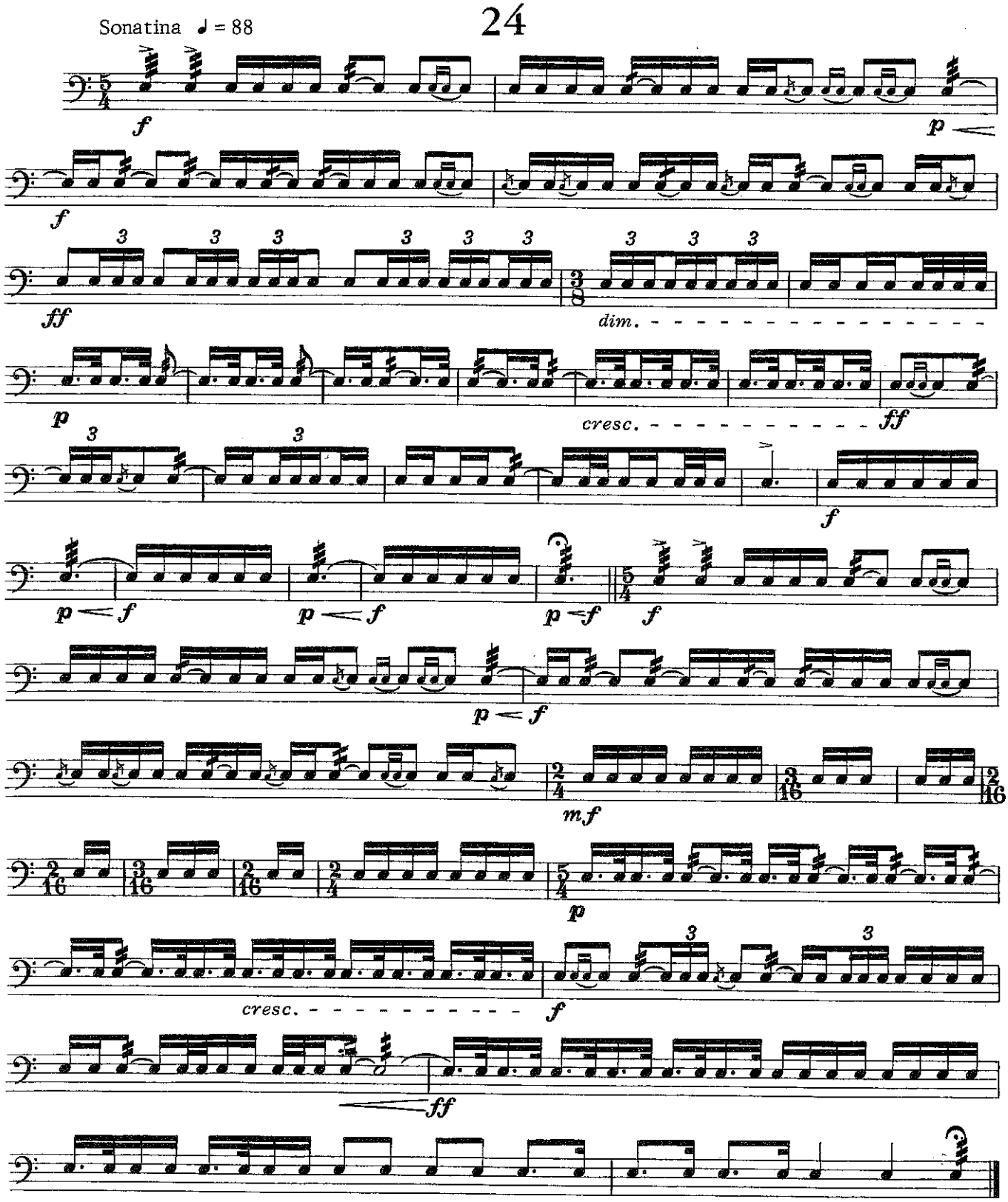


Exercise 58



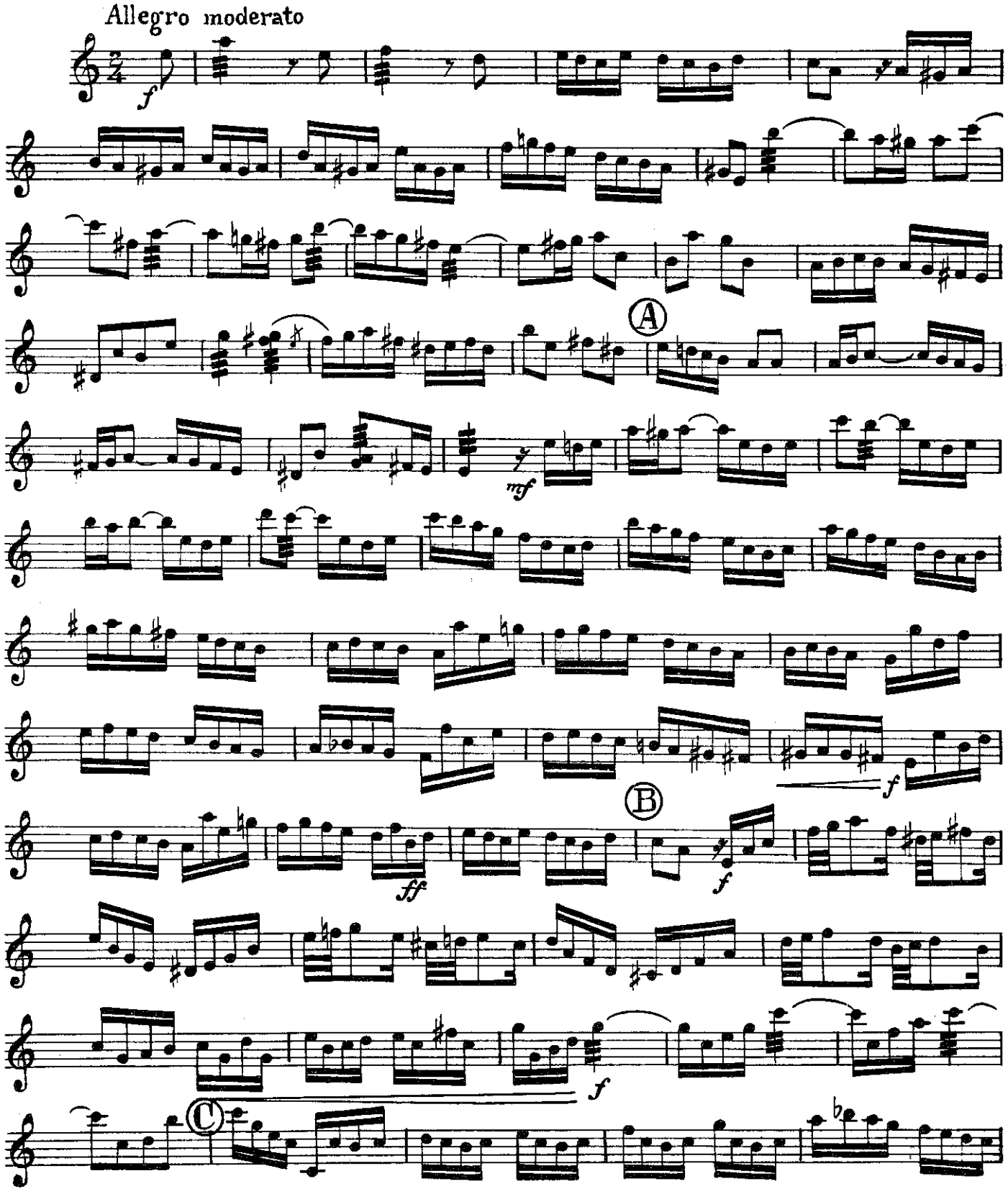
C

26 The Sonatina is the largest two-part construction in music. The first section of the form begins with an exposition of a primary theme, moves through a "bridge-like" portion into a secondary theme in a different key, and usually concludes with a kind of coda. The second section recapitulates the opening theme in the original key, often utilizes a transitory passage as a lead-in to the secondary theme, which is, this time, also in the original key; the form may or may not employ an appended, coda-like closing. In this piece, the form has again been translated into rhythmic terms: Section I - primary theme, measures 1-5; transition, measures 6-7; secondary theme, measures 8-19; coda, measures 20-25. Section II - primary theme, measures 26-29; transition, measures 30-36; secondary theme (in original time signature,) measures 37-40; coda, measures 41-43.



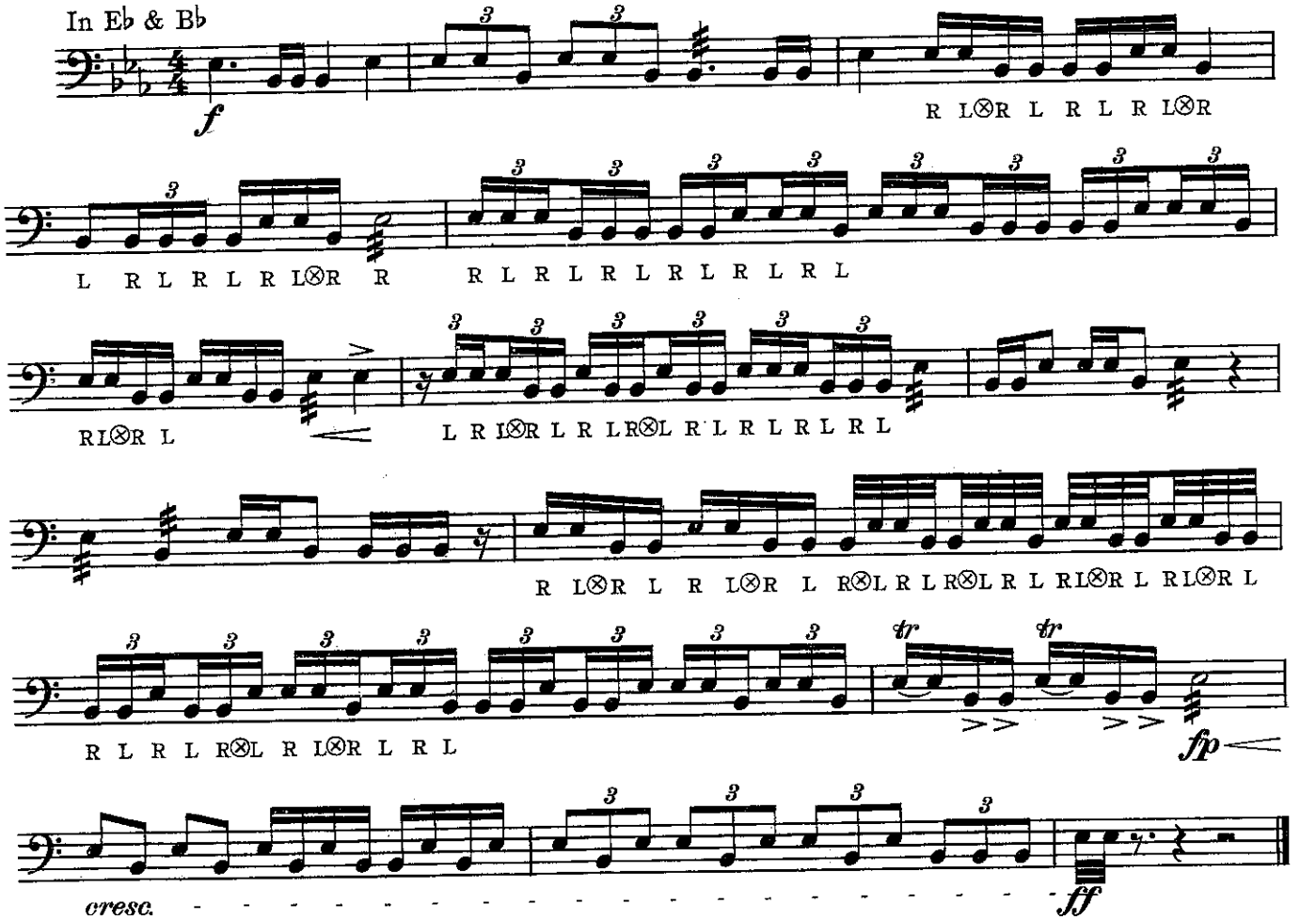
BACH'S VIOLIN CONCERTO IN A MINOR

Adapted for xylophone by M. Goldenberg



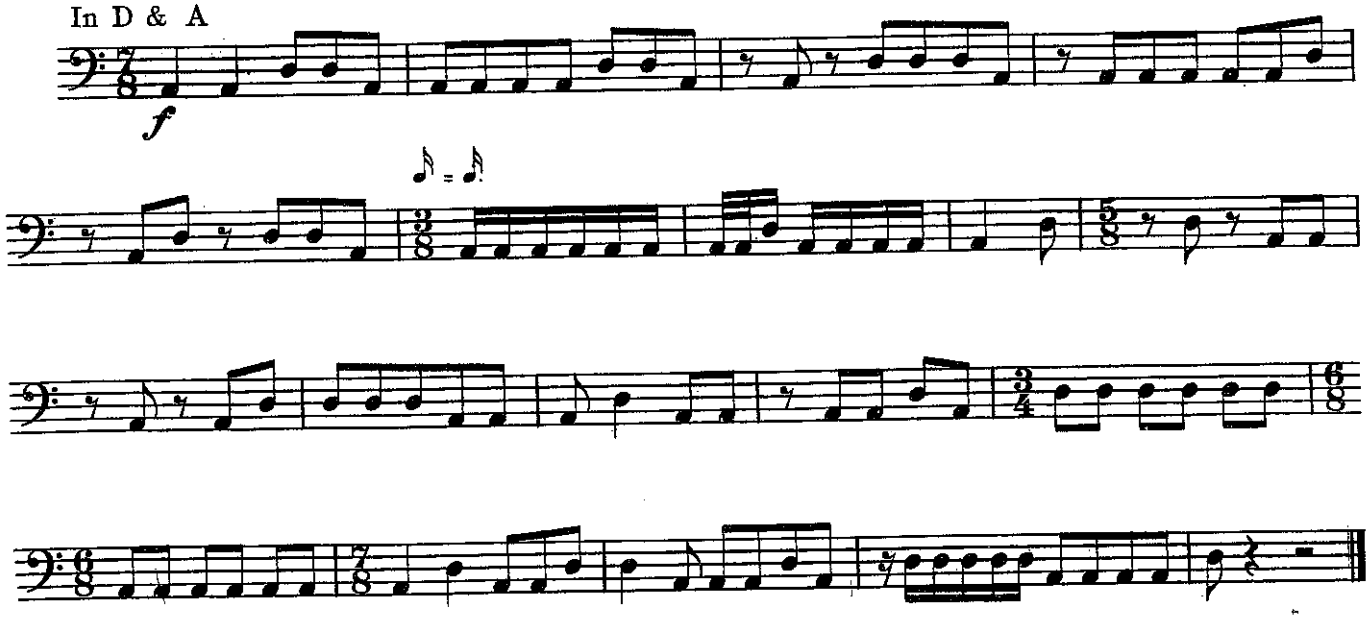
Exercise 53

♩ = 66 Slow March
In E♭ & B♭



Exercise 54

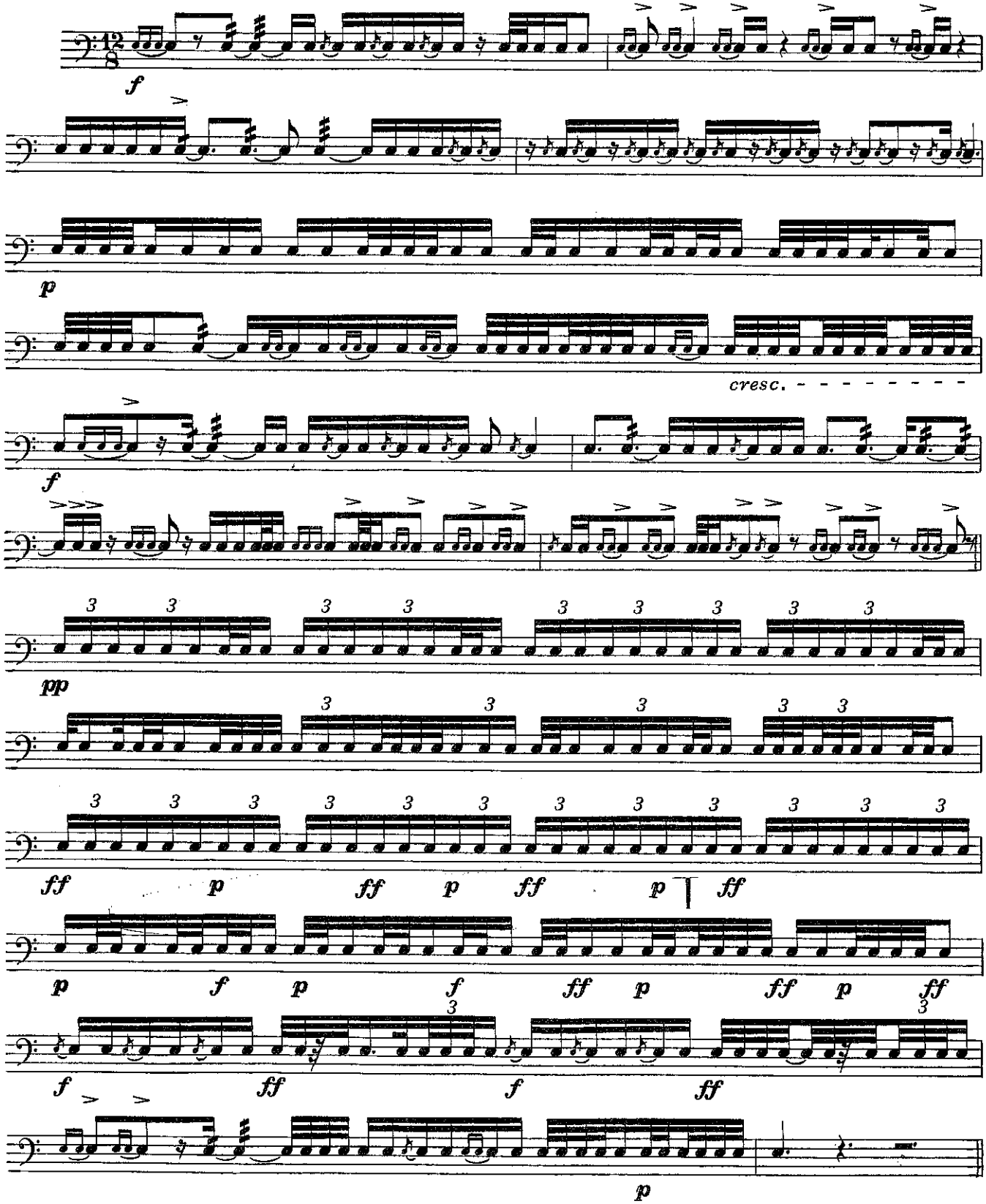
♩ = 80
In D & A



It is advisable to learn this piece with twelve beats to the measure, practicing it with four beats to the measure when it has been mastered. The extreme dynamic changes in lines 9 and 10 should be slightly exaggerated.

Allegro con moto ♪ = 132

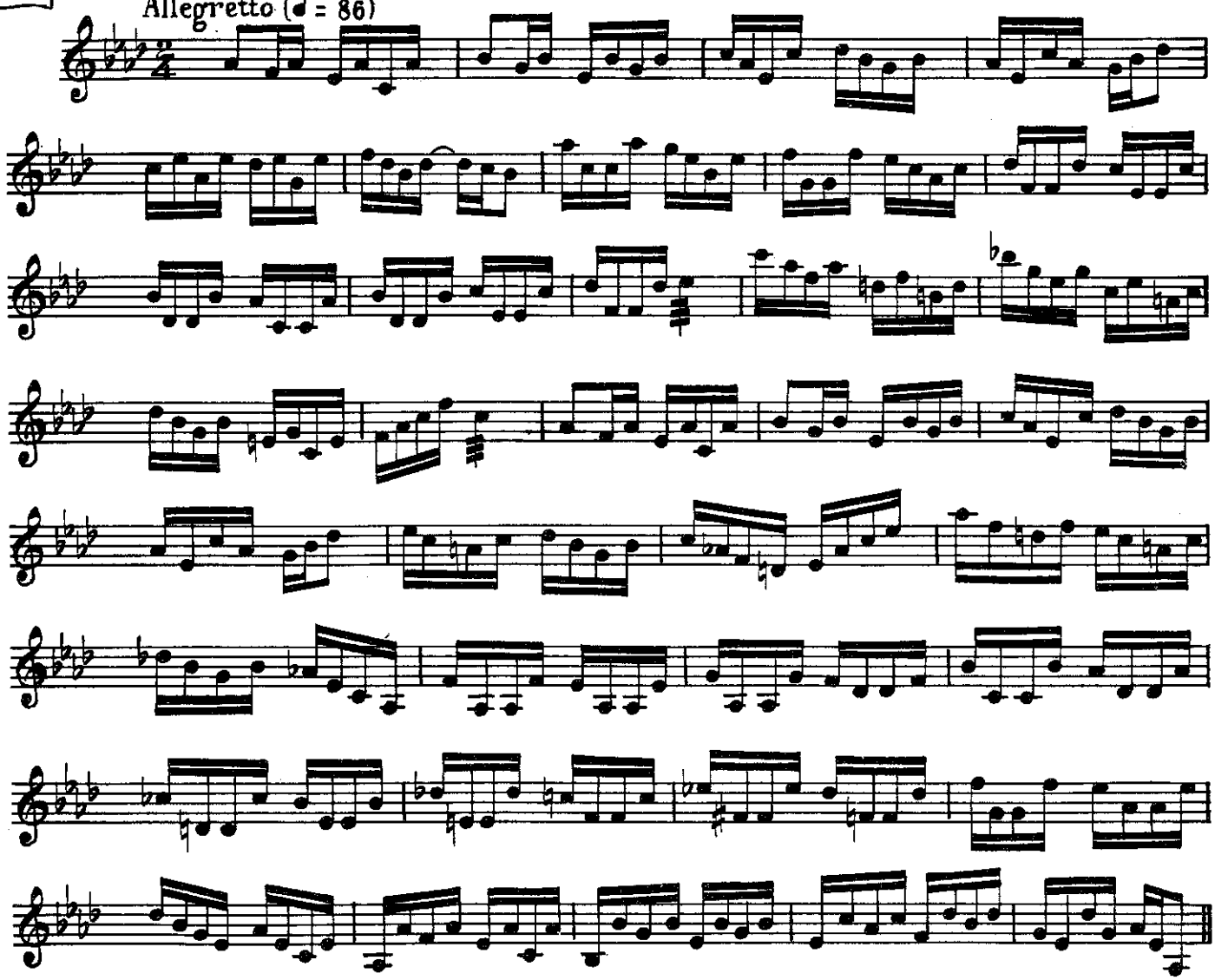
48



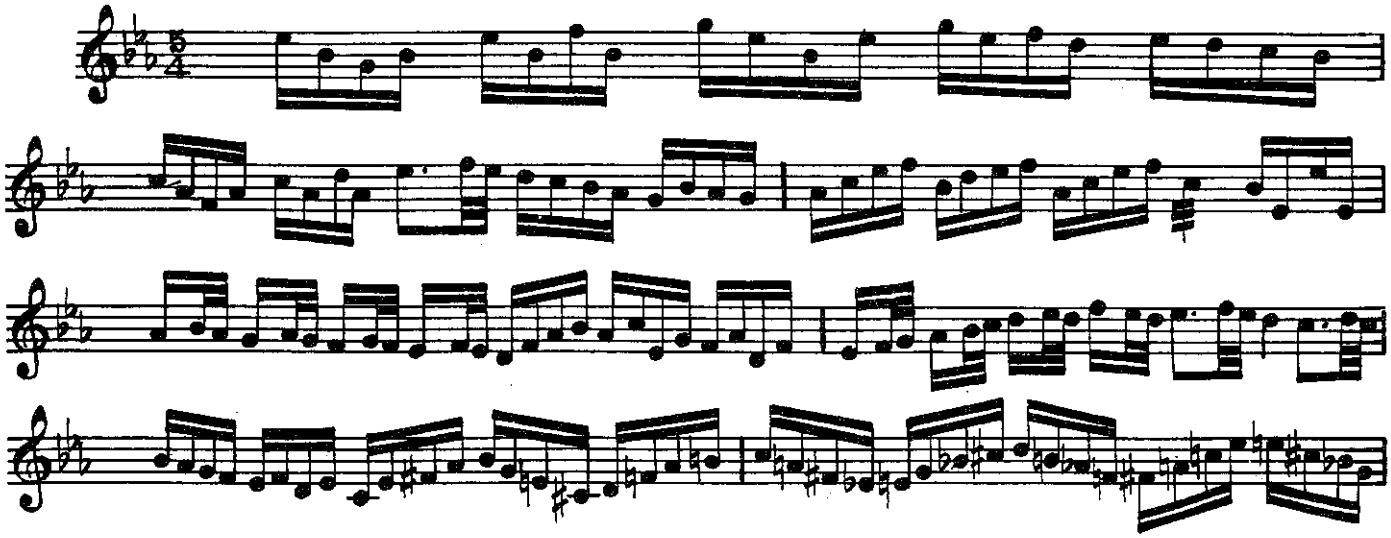
D

XXXV

Allegretto (♩ = 86)



XXXVI

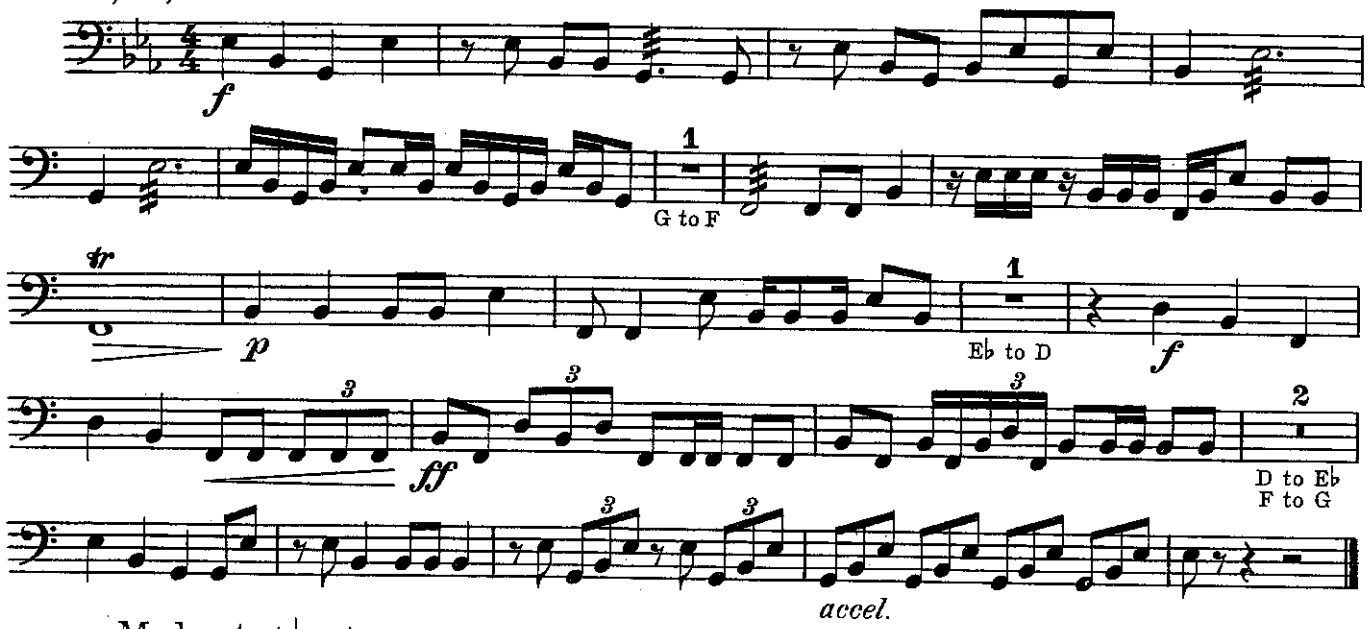


D

Andante (♩ = 80)

Eb, Bb, G

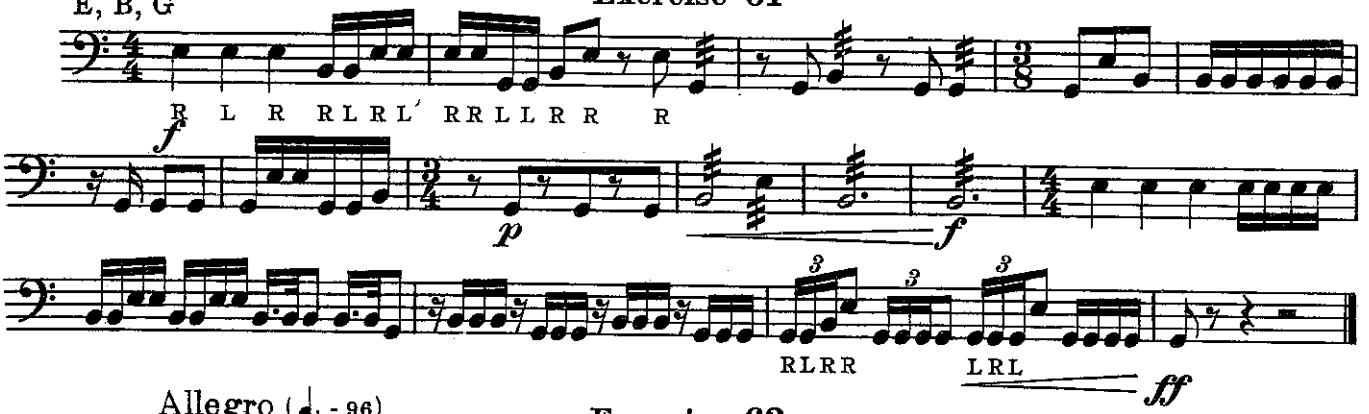
Exercise 60



Moderato (♩ = 92)

E, B, G

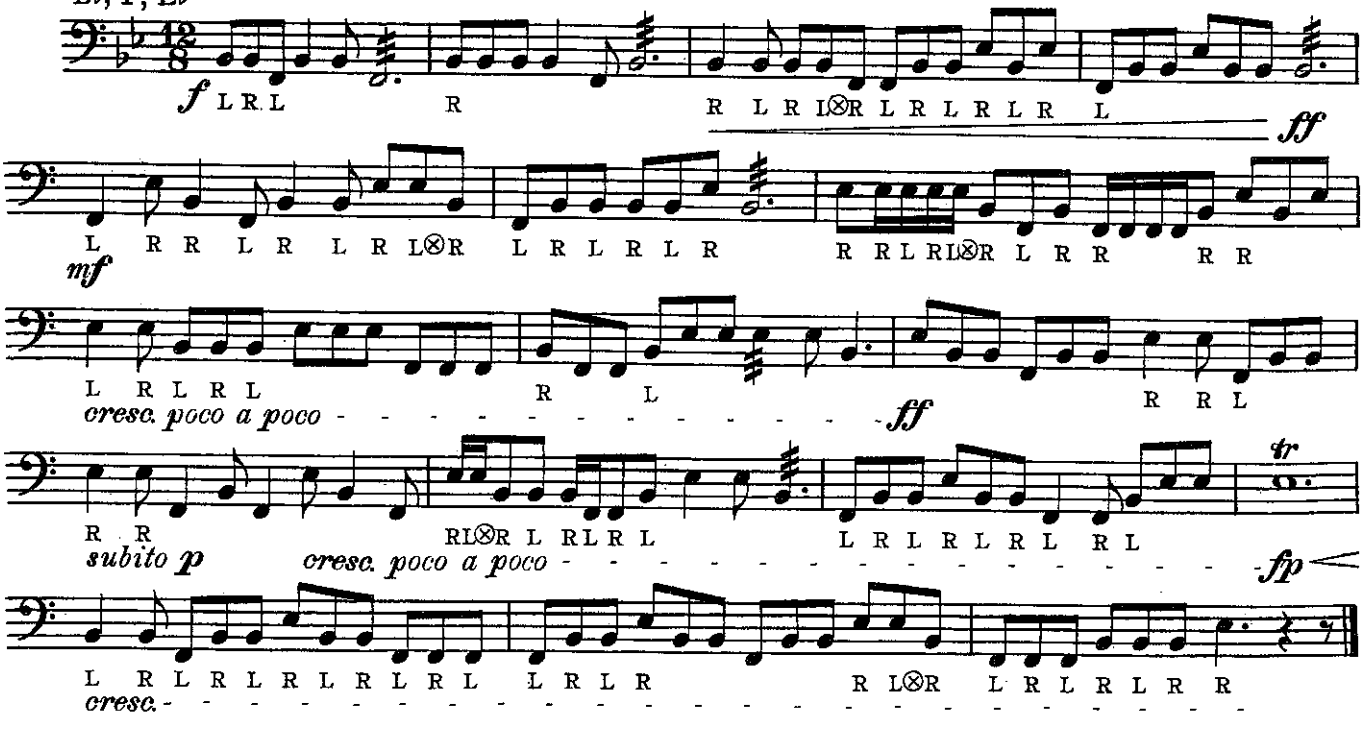
Exercise 61



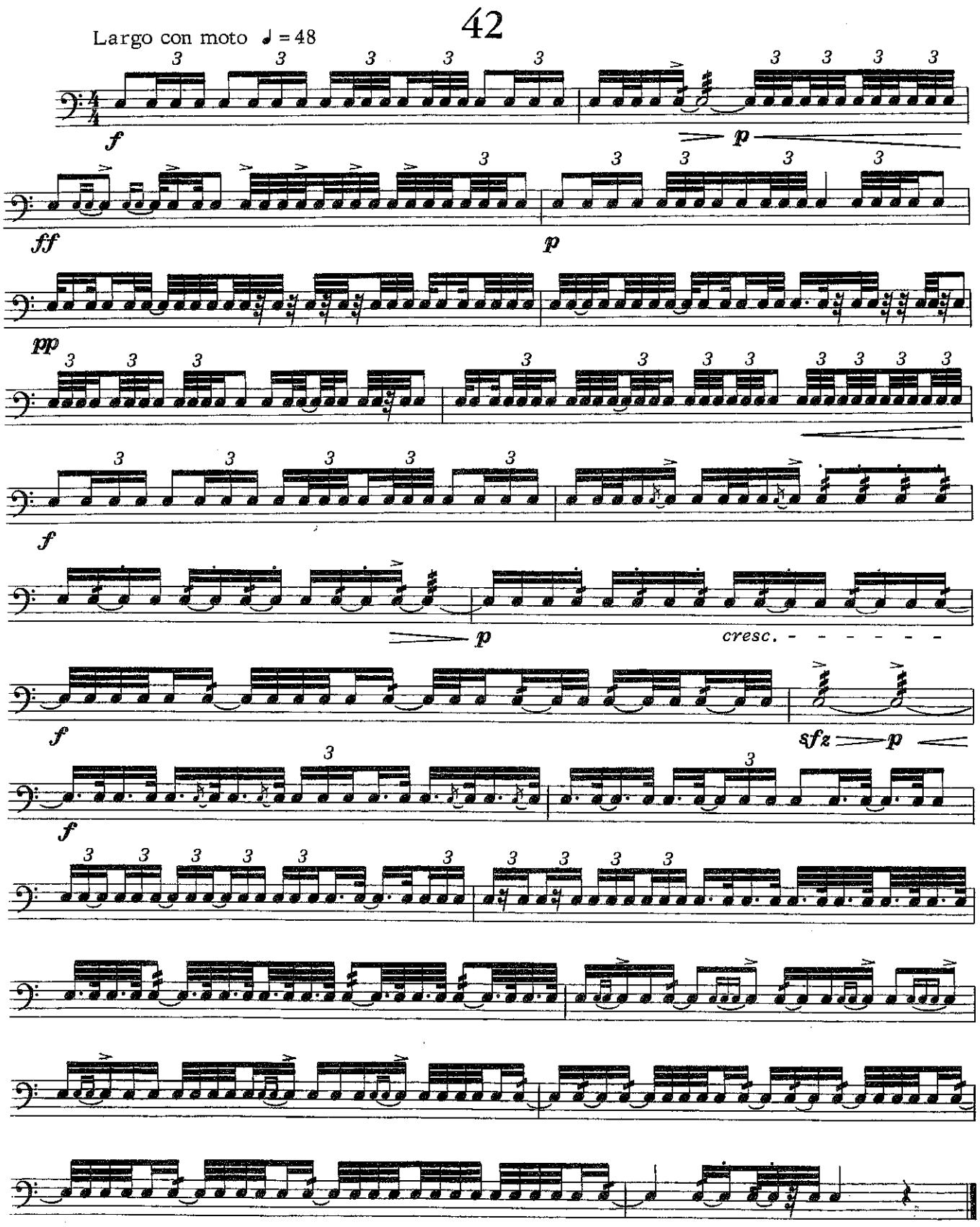
Allegro (♩. = 96)

Bb, F, Eb

Exercise 62

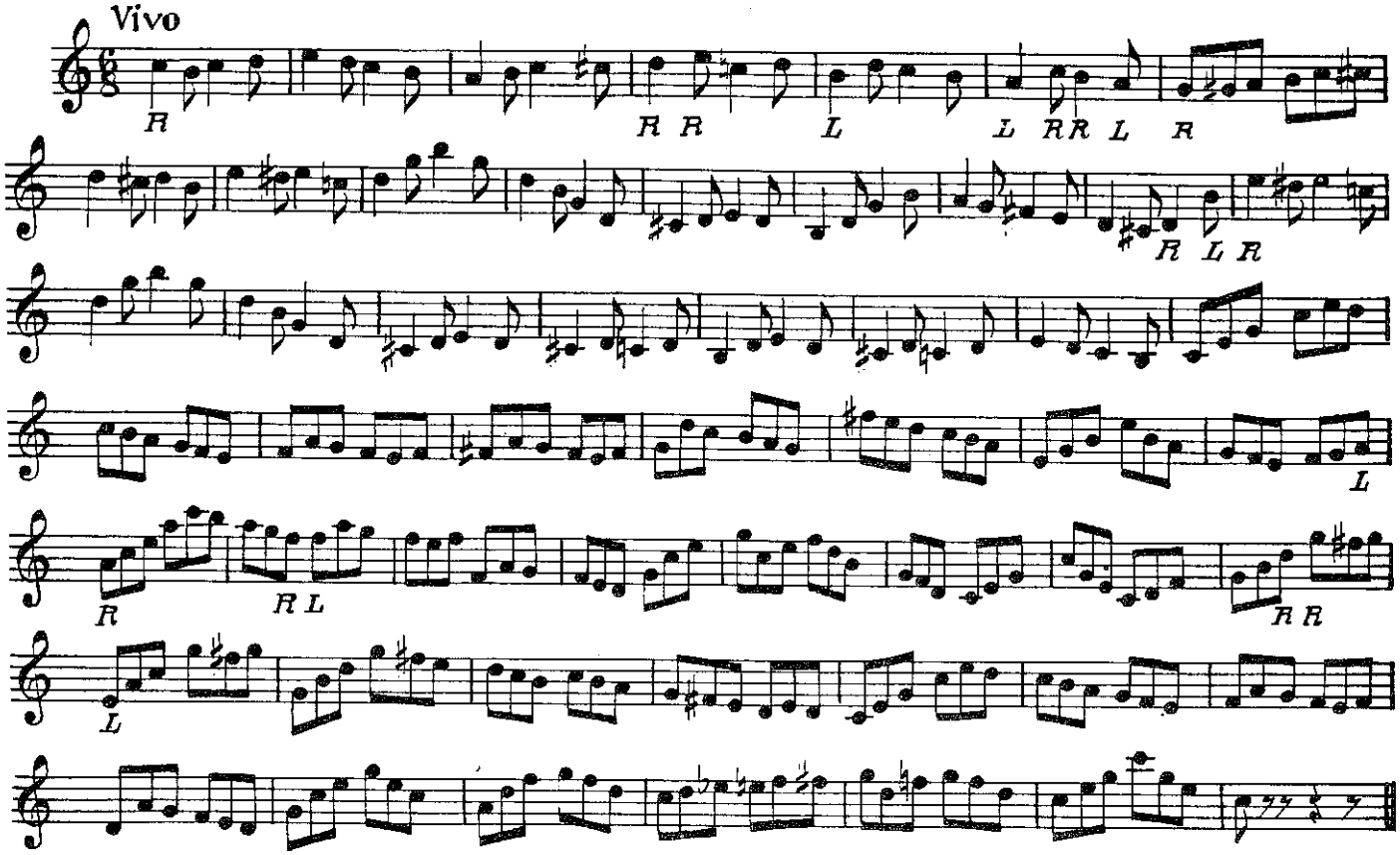


The thirty-second-note rhythms are not as difficult as they may at first appear. Should any trouble arise, the problematic passages may be practiced with the foot "in eight", that is, tapping each eighth-note.



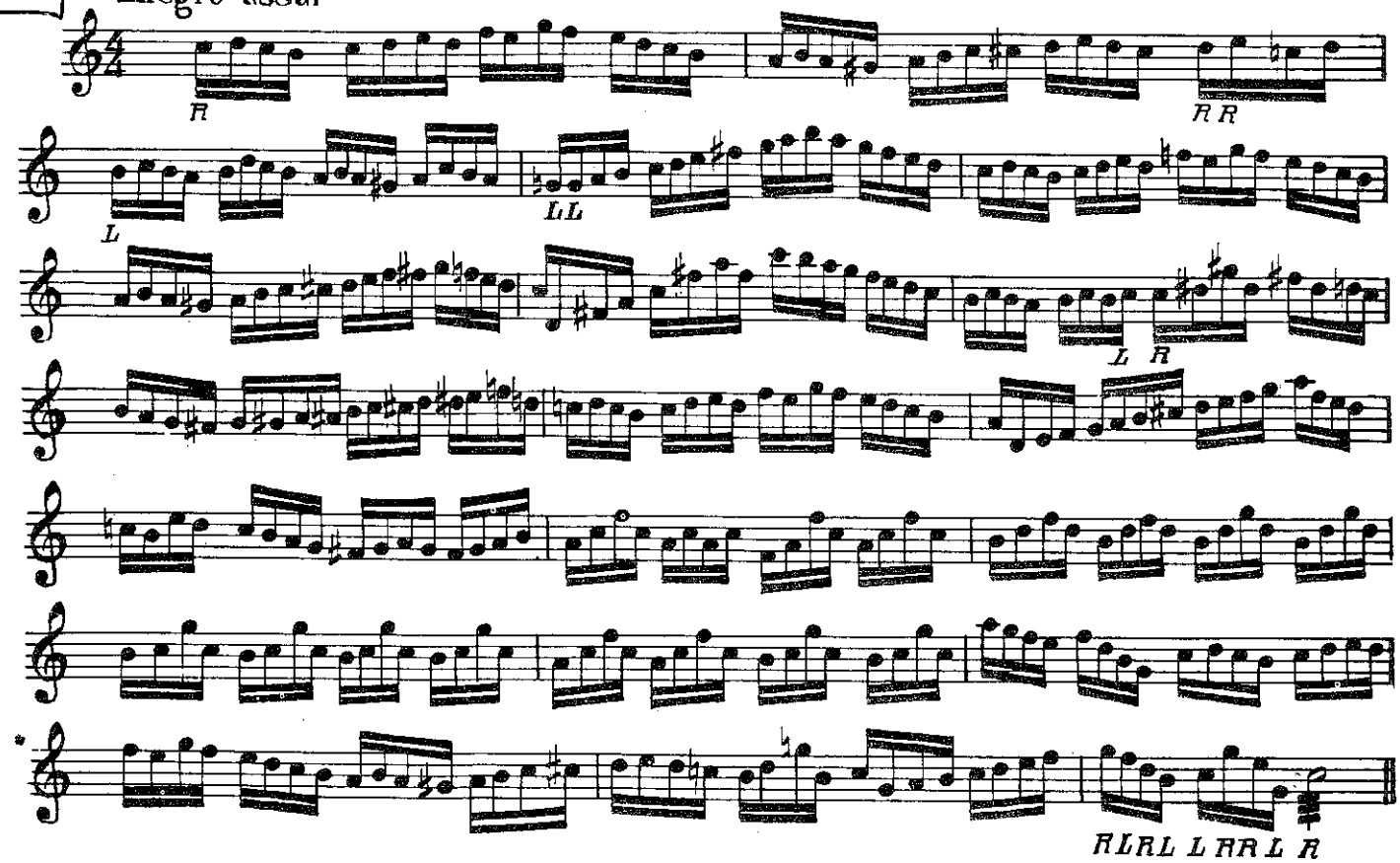
X

Vivo



XI

Allegro assai



Exercise 57

E

Exercise 58