

# **ADVANCED SNARE DRUM STUDIES**

**BY**

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Published by



MITCHELL PETERS  
3231 Benda Place  
Los Angeles, California 90068



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## 6

♩ = 63 Lento

Musical score for a piece numbered 6, featuring a single staff with a bass clef and 4/4 time signature. The tempo is Lento (63 bpm). The score consists of eight lines of music with various dynamics and articulations.

Dynamics and markings include: *ppp*, *cresc.*, *poco*, *a*, *pp*, *cresc.*, *poco*, *a*, *poco*, *p*, *cresc.*, *poco*, *a*, *poco*, *mp*, *cresc.*, *poco*, *a*, *poco*, *mf*, *cresc.*, *poco*, *a*, *a*, *poco*, *f*, *cresc.*, *poco*, *a*, *poco*, *ff*, *cresc.*, *poco*, *a*.

Articulations include: *tr* (trills), *acc.* (accents), and *rit.* (ritardando).

Musical staff 1: Treble clef, 4/4 time signature. Features a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. A sixteenth rest is present. A dynamic marking 'p' is located below the staff.

Musical staff 2: Treble clef, 4/4 time signature. Features a triplet of eighth notes, a quarter note, a half note, and another triplet of eighth notes. A dynamic marking 'p' is located below the staff.

Musical staff 3: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'ff' is located below the staff. A dynamic marking 'p' is located below the staff.

Musical staff 4: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'f' is located below the staff.

Musical staff 5: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'mp' is located below the staff.

Musical staff 6: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'mf' is located below the staff.

Musical staff 7: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'cresc.' is located below the staff. A dynamic marking 'f' is located below the staff. A dynamic marking 'p' is located below the staff.

Musical staff 8: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'f' is located below the staff. A dynamic marking 'p' is located below the staff.

Musical staff 9: Treble clef, 4/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'f' is located below the staff. A dynamic marking 'ff' is located below the staff. A dynamic marking 'f' is located below the staff.

Musical staff 10: Treble clef, 3/4 time signature. Features a quarter note, a half note, and a quarter note. A dynamic marking 'f' is located below the staff.



# Giga from Partita No. 3 in E Major

pg. 2

B

17

18

19

20

*f*

21

22

23

24

*p*

25

26

27

28

29

30

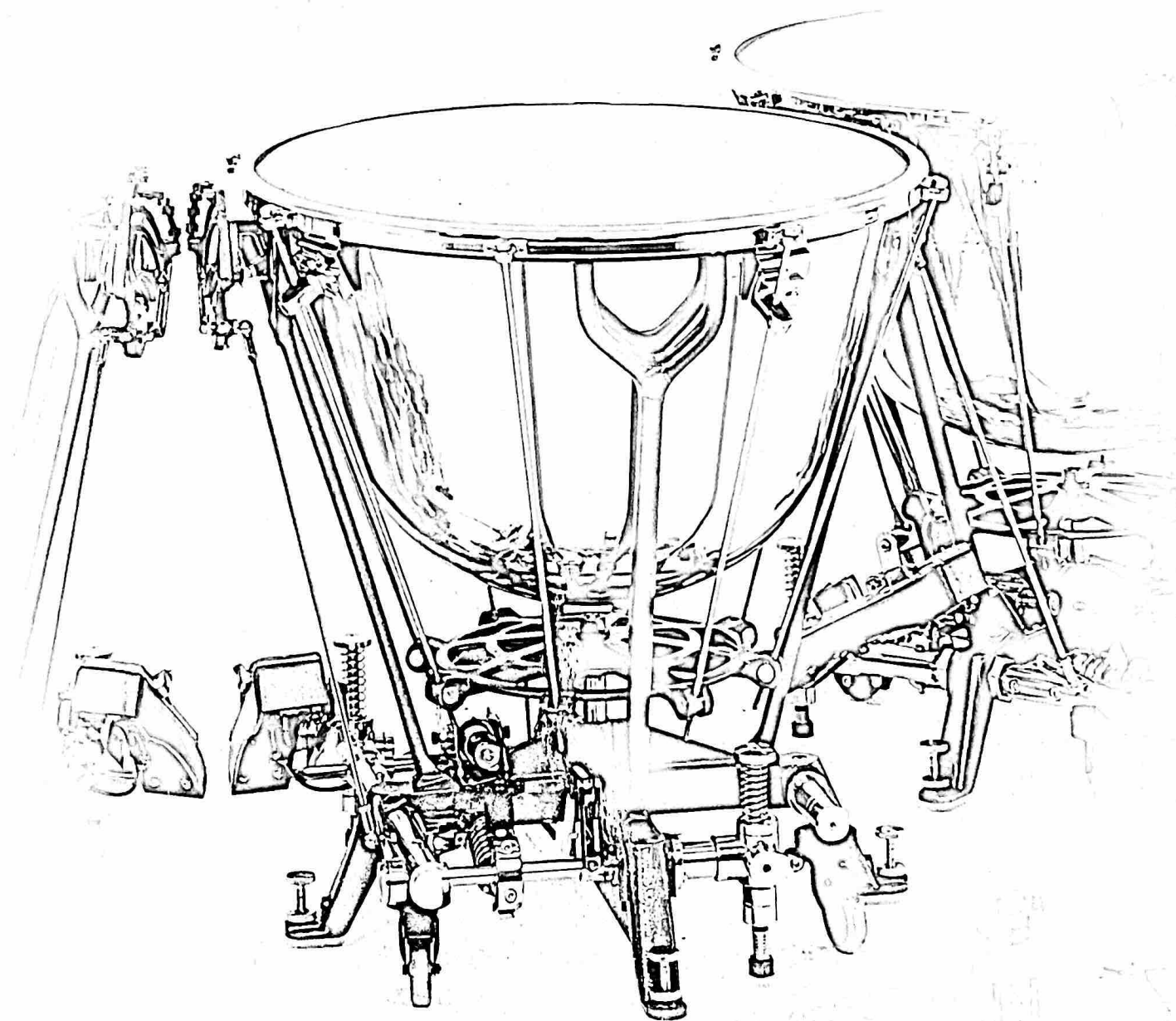
*f*

31

32

DE HASKE PERCUSSION SERIES  
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# *Symphonic Studies for* **TIMPANI**



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**Nick Woud**

# 6

Moderato  $\text{♩} = 84$

1  
G-Bb-D-F *pp*

7 *f*

12 *ff* *mf* *f*

17 *f*

22 *p*

27 *f*

31 *f*

36 *f* *p*

40 *f* *mf*

Detailed description: This musical score is for exercise 6, written for bass clef in 2/4 time with a tempo of Moderato (quarter note = 84). The piece begins with a G-Bb-D-F chord and a *pp* dynamic. It features several passages of sixteenth-note runs, often grouped with six-fingered chords (marked '6'). Dynamic markings include *pp*, *f*, *ff*, *mf*, *p*, and *mf*. The score includes slurs, accents, and breath marks. The exercise concludes with triplet eighth notes and a final *mf* dynamic.

- Berlioz was an innovator in many ways. This also applies to his use of the timpani. He was specific in his choice of mallets. *Symphonie Fantastique* requires two (occasionally four) players and four drums. This study is based on the 4th movement, which is a march funebre, so try to catch the dark and threatening mood in your interpretation. Bar 51 and 52 need to be played with crossbeats, and then change in bar 53 and 54 to doublebeats, all traditional rudiments from Berlioz' time.
- Hector Berlioz war in vielen Hinsichten ein Neuerer, und das gilt auch für den Gebrauch der Pauken. Er wählte die Schlegel auf eine einzigartige Weise. Seine *Symphonie Fantastique* erfordert zwei (manchmal sogar vier) Spieler und vier Pauken. Diese Etüde basiert auf dem 4. Satz der Sinfonie, einem Trauermarsch, also versuche, die dunkle, drohende Atmosphäre in deiner Interpretation darzustellen. Die Takte 51 und 52 müssen mit Kreuzschlägen gespielt werden; in Takt 53 und 54 musst du Doppelschläge verwenden; alles traditionelle Rudimente aus der Zeit, in der Hector Berlioz lebte.
- Berlioz fut un innovateur à bien des égards, y compris dans son utilisation des timbales. Il spécifiait avec précision son choix de baguettes. La *Symphonie Fantastique* fait appel à deux timbaliers (par moments quatre) jouant sur quatre timbales. Cette étude est basée sur le quatrième mouvement de l'œuvre. Il s'agit d'une marche funèbre ; alors tentez de créer une atmosphère sombre et menaçante à travers votre interprétation. Les mesures 51 et 52 requièrent des croisements de baguettes tandis que dans les mesures 53 et 54, on double certains coups avec la même main. Ces techniques de base ont été développées à l'époque de Berlioz.
- Berlioz fu un innovatore anche per i timpani e lo era in particolare nella scelta delle bacchette. Per eseguire *Symphonie Fantastique* si ha bisogno di due (a volte quattro) musicisti e quattro timpani. Questo studio si basa sul quarto movimento, una marcia funebre. Cercate di catturarne con la vostra interpretazione l'atmosfera luttuosa e l'oscurità. Le battute 51 e 52 devono essere eseguite in percussioni incrociate per poi passare a percussioni doppie alle battute 53 e 54. Si tratta di elementi fondamentali del tempo di Berlioz.
- Berlioz fue un innovador en muchos aspectos, también con los timbales. Era muy específico a la hora de elegir las mazas. *Symphonie Fantastique* requiere dos (ocasionalmente cuatro) músicos y cuatro timbales. Este estudio se basa en el 4º movimiento, el cual es una marcha fúnebre, así que intenta reflejar la atmósfera oscura y triste en tu interpretación. El compás 51 y 52 necesita tocarse con golpes cruzados y cambia en el compás 53 y 54 a golpes dobles, todas las técnicas en los tiempos de Berlioz.
- Berlioz was in vele opzichten een vernieuwer. Dit gold ook voor zijn gebruik van de pauken. *Symphonie Fantastique* vereist twee (soms vier) spelers met vier pauken. Hij was precies in zijn keuze van stokken. Deze etude is gebaseerd op het 4e deel, een dodenmars; probeer dus een donkere, dreigende atmosfeer te creëren. Gebruik in maat 51 en 52 kruisslagen en in maat 53 en 54 dubbelslagen; allemaal technieken uit Berlioz' tijd.