

The Performing Percussionist

Solo Album

by James Coffin

Dedicated to
The graduates of *The Performing Percussionist*
series; also, Chuck and Bob B. - with a special
thanks to Mimi.

Foreward

This is a solo album. Although it can be used in conjunction with *The Performing Percussionist*, Vol. II, that is not the primary intent of the album.

Young percussionists should regularly perform a variety of solos because the knowledge gained will aid them in all of their musical endeavors.

The *Solo Album* is meant to be fun, to add some variation to the normal practice routine. Let's face it, "practice pages 5 through 8" can become a little boring. Making music should be enjoyable - so teachers, let your students enjoy!

Jim Coffin

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TO THE PERFORMER

Each solo has a musical purpose. It might be to increase facility moving from instrument to instrument or exploring the various sounds that can be produced from the instruments. All of the instruments studied in *The Performing Percussionist*, Vols. I and II are used. Each solo has been graded only as a reference.

Some things to remember:








1. Tempo markings are guidelines. When there are two tempos listed the faster tempo should be your goal.
2. Like the tempo markings, stickings are also recommendations. However, in the case of the snare drum and multiple drum solos, the stickings not only aid in developing facility, but will enhance the musical sound. In the multiple percussion solos the stickings fit the striking implement being used.
3. The mallet solos will sound good on orchestra bells, xylophone, or marimba. If performed on vibes ignore the roll notations, and use the sustain pedal for long tones. *Please* make sure the mallets used fit the instrument being played.

As a percussionist you will be faced with many different types of notation and symbols in the music performed by your school band, orchestra or contest ensembles. Therefore, the multiple percussion "keys" are not uniform. One must learn to adapt. If you have trouble remembering, use a pencil. All of the instructions and symbols used in this album are listed in the *Performance Guide* shown below.

A few last thoughts. Trust your musical instincts. If you feel a change is needed in set-up, mallets or stickings, make it. Try several ways, however. Perform these solos whenever you can - the more the better.

All of these solos will require work and dedication. All are challenging, but when you are able to perform each one musically, you will be able to play all of your band and orchestra literature without much difficulty. Good luck.

Jim Coffin

PERFORMANCE GUIDE			
	Triangle		Tambourine
	Triangle Beater	F/E	Fingers on edge
SD	Snare Drum	CK	Choke: do not vibrate
W/S	With Snares	LV	Let vibrate; let ring
W/OS	Without snares or snares off		Hard mallets
TD	Tenor Drum		Yarn or soft mallets
 SC	Suspended Cymbal	SD Stix	Snare Drum sticks
WB	Wood Block		Music stand

Stix Clix

SNARE DRUM

J. A. Coffin

(♩ = 96)

f *p* *f*

p *mf*

mf

mp

to Coda ⊕ *f*

f-p *mf*

click sticks rim click rim

click rim

click *D.S. al Coda*

⊕ CODA *f*

click rim click rim rim click (sticks crossed-eye height)

Syncopation Too

SNARE DRUM

J. A. Coffin

(♩ = 120)

f *p* *f*

A *mf*

cresc.

mf cresc. **B** *f* *dim.*

C *mp*

to Coda **C**

f *mp* *f* *mp* *cresc. poco a poco*

ff

D.S. al Coda **C** *CODA* *mf*

f *cresc.*