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INTRODUCTION

Thank you for purchasing this collection of etudes and solos. These pieces were written over the years for my students to present different technical and musical challenges while keeping it fun. It is my sincere hope that the content of these etudes will help prepare you for the challenges encountered in band and symphonic literature.

The book is divided into three sections.

Section 1 – Two Drum Etudes

Section 2 – Four Drum Etudes

Section 3 – Solos

The pieces in each section progress from easy to advanced. The material in this book is intended as a supplement and not a substitute for a comprehensive method book. Some excellent method books that I recommend are:

Modern Method for Timpani - Saul Goodman

Timpani Method – Friese/Lepak

Fundamental Method for Timpani – Mitchell Peters

Exercises, Etudes and Solos for Timpani - Raynor Carroll

Please consider the following items as you work through the book.

Tempo – Exact metronome markings are included for each piece. These markings are intended only as guides and are flexible. Altering the tempo a couple of clicks up or down is permissible, and you are encouraged to experiment as you create your own interpretation.

Tunings – In almost all cases I have indicated the tuning changes in the music. Up arrows indicate a pitch change going up, and down arrows indicate a pitch change going down. If there is no indication, the tuning changes are left for you to determine what works best.

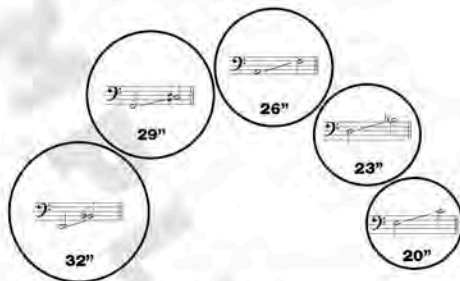
Key Signatures – The etudes and solos are similar to parts encountered in band and orchestral music in their use of key signatures. Please pay close attention to these at all times to ensure the tuning is correct.

Stickings – For the most part stickings are not included in the pieces. This was done intentionally to allow for individual interpretation. Different styles of playing may lean toward either shifting, crossing, or double strokes. In places where stickings are indicated, feel free to do whatever sounds and feels the best for you.

Mallet selection – I have refrained from putting in specific mallet requests. In interpreting the music, choose the mallets that best suit your concept of sound. Try playing sections using different types of mallets: hard, medium, soft, etc. In band and symphonic literature one type of mallet may have to work for many different styles.

It is a good practice to try out many different mallets on an etude or section to become proficient performing the same material with different mallet types.

Timpani Sizes – Timpani sizes vary. However, a standard set of four usually consist of the following: 23" - 26" - 29" - 32". If you have a fifth drum, it is usually a 20" drum and is referred to as a "piccolo" timpani. In the two drum etudes section, I recommend which pair of drums to use, such as the bottom two drums (29" & 32"), middle two drums (26" & 29"), or the upper two drums (23" & 26").



Timpani ranges, according to drum size (sounds as written)

Notes on Practicing

Use a metronome while you practice. Most music teachers advise their students to do this, but it bears repeating. Many times in a lesson I will ask a student, "Did you practice this with a metronome?" The answer is "No." I then usually ask, "Why not?" And the answer ranges from "My battery died" to "I forgot!" Please use it now! It will help you forever.

Practice in front of a mirror. This is always a good idea on whatever percussion instrument you are playing but especially the timpani. After you have been working on a section for a while, look away from the music and just watch yourself in the mirror. Watch your hand position, stroke, lift, side-to-side movement, etc. Due to the physical nature of performing on the instrument, practicing in front of a mirror is a good way to check your technique during performance.

Record yourself when you practice. This is another must for skill mastery. This will allow you to hear things not obvious to you while you are playing. While working on an etude, your focus may be such that simple things like keeping time may go unnoticed. This is also good for when you are playing from memory to catch rhythms or notes that you "learned" incorrectly. Videotaping yourself is also a great tool to use when practicing. It combines both an audio and visual critique. The only drawback is sometimes the audio from a video camera can be distorted and not as clear as a digital audio recorder.

Etude 2

This etude is intended to develop your over-all sound while playing legato and staccato strokes. Remember that when you are playing a staccato stroke, you should still strive for a full sound. The second half of the etude works on basic rolling from drum to drum. Always lead with the same hand as the direction you are moving. When moving to the right, lead with the right. The etude should be played on the bottom two drums. (29" & 32")

$\text{♩} = 120$

F-B \flat

f *mf*

6

f

12

mp

17

mf

21

pp *ff*

26

p

Etude 6

This etude in 3/8 includes some passages from the third movement of Beethoven's *Symphony No. 1*. The original is in a very fast 3/4, but for the purposes of this etude I have switched it to 3/8. Again, it is up to your discretion on whether you use shifting, double strokes, or crossing. The most important thing is that the notes are even, except the accented notes. The etude should be played on the bottom two drums. (29" & 32")

$\text{♩} = 100$

G-C

f

11

22

fp

35

f *mf*

47

mp

57

f

Etude 9

Etude 9 is a study in 12/8 time. It works on different rhythm groupings in the meter and hemiolas (three against two) as in measure 12. The etude should be played on the middle two drums. (26" & 29")

♩. = 132



Etude 11

While this etude's primary concentration is tuning, it should also have a tangible groove. In fact, practicing this to the accompaniment of a drumset beat can help to give you the right feel while playing it. When changing pitch, try to move the pedal very quickly and right before you play the note to avoid any extraneous gliss sound. The etude should be played on the middle two drums. (26" & 29")

♩ = 128

C-F *mf* C B \flat B \flat C (1st x) B \flat A \flat

5 A \flat B \flat B \flat C C A \flat 3 *p*

10 C B \flat

13 B \flat C (1st x) A \flat B \flat B \flat C

17 3 3 C A \flat (1st x) *ff* C B \flat B \flat C

Etude 12 - Gliss-a-rondo

I have nicknamed the etude for obvious reasons: It works on rolling glisses and is in rondo form! Try to make the connection of the gliss to the release note as smooth as possible. The etude should be played on the middle two drums. (26" & 29")

$\text{♩} = 112$

B \flat -E \flat $\frac{12}{8}$ *f* *gliss*

4 *p* - *f* *gliss*
B \flat A \flat (2nd x)

7 A \flat B \flat
(2nd x)

10 B \flat A \flat

13 *f* - *p* A \flat B \flat
(2nd x)

17 *f*

20 *fp* ————— *ff*

Etude 15

Etude 15 is a culmination of all of the etudes up to this point. Observe all of the tempo and pitch changes and have fun! The etude should be played on the middle two drums. (26" & 29")

$\text{♩} = 152$

B-F *f*

6 *mp* *f* 5 3

11 rit.

17 $\text{♩} = 88$ F E *mf* B A A B B A

25 A B *f* 3 B A

32 A B *mf* B A A B

40 2 *ff* A B E D

Etude 18

Etude 18 introduces varied triplet rhythms that move around the drums and works on tuning while playing. The tuning change that occurs between measures 21 – 25 is done while playing. You don't have time to check the drum before you play it in measure 26. Make sure that you have a "feel" for the drums before you play and that you have an idea of the pedal movement between the two notes. Once you play measure 26, listen closely to make sure that your C is in tune and that you have a perfect fourth between the C and the F. To quote the famous timpanist Cloyd Duff, "It is not a crime to play out of tune. It is a crime, though, not to fix it!"

$\text{♩} = 138$

F-A-D-F *mp*

7 *f*

11 *mf*

15 *f*

22 *mp* D C *f*

Etude 19 **Tympanic Metamorphoses**

This etude is an ode to the timpani part from the 2nd movement of Hindemith's *Symphonic Metamorphoses*. Tempo control, dynamics, and balance among all four drums is the focus of this piece. In measure 16 you can choose to use either cross sticking or doubles to play the repeated figure. Whichever you decide, be sure that the rhythm is even and all the drums speak the same. In the final section, work to get each dynamic softer than the previous dynamic. I like to muffle the C in the last measure while I play the D to really get that note to speak.

♩ = 72

A-C-D-F



6



18



24



30



34



Etude 22 Grace (notes) Under Pressure

Grace note variations are featured in Etude 22. The way in which you interpret the space of the grace note or notes to the primary note is a personal preference; however, make sure they are all the same. When the grace notes are on one drum and the primary note is on another, be careful not to have too much space between them. Again, work on consistency with your flams and ruffs.

♩ = 88



G Eb

Etude 27 Double Stop Trouble

Double stops (playing two pitches simultaneously) can be problematic to play on timpani. This etude explores different variations of double stops. The point of this etude is making sure that both notes are struck at the same time and not "flammed." In measure 32 you will play the note C on both of your middle two drums. Work to make sure that those notes are exactly in tune. This can be very tricky. The time signature on this etude can look daunting, but the tempo is rather slow. With a little study, the time signature will become second nature. The sixteenth note of the 5/16 equals the eighth note of the 3/4 so set your metronome to 116 and work on conquering *Double Stop Trouble*!

♩ = 116

A-B-E-F

p **mf** **mp**

7 **5** **5**

f **A A^b** **A^b G**

13

ff **mp** **f** **G F**

19

mp **mf** **3** **6**

22

3 **f** **3**

27

mp **f** **E^b D** **D C**
B^b B **B C**

33

3 **3** **5** **6**

Etude 29 High Performance Muffler

High Performance Muffler, as you would think, works on muffling. This includes some intricate tuning while muffling. While the tempo of 108 beats per minute may seem on the slow side, this can be deceptive. Practice this etude under tempo, then work up to the printed tempo. One section to point out is measures 40 – 41. You will be muffling one drum while playing open on another, then switch the technique to the other hand!

♩ = 108

F-A \flat -C-E \flat 

5



10



14

F G E \flat F

20

A \flat B \flat

G F

Etude 31 **Rock of the 80's**

Etude 31 is a student favorite. This salute to 1980's rock should have a groove feel in each section. In measures 29 – 35, the high F should be brought out over the left-hand ostinato. I have added stickings in a few of the sections. Feel free to make little changes in them to discover what works better for you. Work to bring out the accents where notated.

$\text{♩} = 142$

G-B♭-C-G *f*

5

10

G A A G B♭ B♯ B♯ B♭

15

G F F G

20

A little faster $\text{♩} = 152$

mf

27

G F *f*

L R R L R L

33

F G

Dedicated to Jim Swartzlander

The Black Hammock

This programmatic solo depicts an alligator swimming through a Florida swamp. The beginning Adagio section should be played with medium soft mallets and should have an ominous feel, like an alligator stalking its prey. In the Allegro section, switch to medium-hard mallets to assist with the articulation. It is wise to spend some time on measures 27 – 33 due to the tricky stickings. For your reference, this passage is also featured in Etude # 4 in the first section of this book. For the last Adagio section, switch back to the medium soft mallets. The last two bars of this section depict the alligator catching its prey! For the gliss, you will want to put the pedal all the way down to the lowest note possible, strike it, and gliss up. As the gliss moves upward, put down your mallets and pick up a slapstick for the final snap! To assist you in the switch from mallets to slapstick, you can put down one of your mallets in bar 56. Be sure the stand with the slapstick is staged close to you so you can make the switch smoothly.

Adagio ♩ = 68

B-D *mp*

6 *p* *rit.*

12 **Allegro** ♩ = 128

B B \flat
D E \flat *mf*

17 *mp*

22 *f*

The musical score is written for a single bass line in bass clef. It begins with a key signature of one flat (B-flat) and a common time signature (C). The first section, marked 'Adagio' with a tempo of 68 beats per minute, spans measures 1 to 11. It features a series of eighth and sixteenth notes, with a triplet of eighth notes in measure 3. Dynamics include mezzo-piano (mp) and piano (p), with a ritardando (rit.) marking at the end of measure 11. The second section, marked 'Allegro' with a tempo of 128 beats per minute, begins at measure 12. It features a key change to two flats (B-flat and E-flat) and a dynamic of mezzo-forte (mf). Measures 12-16 consist of eighth and sixteenth note patterns. Measure 17 continues with similar patterns and a mezzo-piano (mp) dynamic. Measure 22 features a triplet of eighth notes followed by a glissando (indicated by a line with an arrow) and a forte (f) dynamic.

Dedicated to the memory of my grandfather, Ralph Kemerly

The Back Forty

This is a dedication to my grandfather, Ralph Kemerly, and is a musical depiction of his farm in Indiana. In the back of his property there were 40 acres of open grassland with a small pond. This was referred to as "The Back Forty." The piece is somewhat atmospheric and evokes sounds of nature.

The solo calls for four timpani and large suspended cymbal. A medium thin cymbal will work best. Also, timpani mallets with a felt core are important for this piece. Mallets with a wood core will produce a harsh sound on the cymbal. My mallet of choice for this piece is the Cloyd Duff #2's.

The glisses in measures 33-34 are not rolled. In bar 56 you will put down your right mallet and use your fingers. Throughout this section your fingers will be used for the diamond notes and the mallet in the left hand for the regular notes. Measure 65 is an ad lib for your right hand over the ostinato in your left. Etude 25 works on this technique and offers some ideas for the ad lib.

$\text{♩} = 52$

Large Sus. Cym
G-C-D-G

mp

4

9

mf

11

3 3 3

C B

13

p mf

16

$\text{♩} = 104$

B C
D E

f

20

The musical score is written in bass clef with a key signature of one sharp (F#). It begins with a tempo marking of quarter note = 52. The first system includes a dynamic marking of *mp* and a performance instruction for 'Large Sus. Cym' with notes 'G-C-D-G'. The score is divided into measures by bar lines, with measure numbers 4, 9, 11, 13, 16, and 20 indicated. There are various musical notations including eighth notes, sixteenth notes, triplets, and rests. Dynamics range from *p* (piano) to *f* (forte). A change in tempo to quarter note = 104 occurs at measure 16. The score ends with a double bar line and a final dynamic of *f*.

For Chris

Bolt!

The name of this solo refers to the Roman messenger of the gods, Mercury. Mercury was known for his quick speed, which is the focus of this solo. The first measure should begin with a single note and then slowly accelerate. Try not to focus on the number of strokes in the first bar. Focus more on the accelerando before the release in measure 2. In measures 40 – 44 the notes with dashes should be emphasized but not accented. The center section starting at measure 62 represents the Roman god Jupiter and should be played with a heavy, majestic feel. Measure 88 goes back to the Mercury theme until the end. The last measure should be the inverse of the first measure and should fade away to nothing. This solo was written for student Chris McWilliams for his senior recital at UCF.

Slowly $\text{♩} = 40$ accel. $\text{♩} = 148$
 med-hard mallets

E-A-D-G

mp *f*

4

mf

8

11

14

17

fp *f*

The musical score is written for a single melodic line on a bass clef staff with a key signature of one flat (B-flat). The time signature is 5/4. The score is divided into measures, with measure numbers 4, 8, 11, 14, and 17 indicated at the start of their respective lines. The tempo starts 'Slowly' at 40 beats per minute (♩ = 40) and then accelerates ('accel.') to 148 beats per minute (♩ = 148). The dynamics range from mezzo-piano (mp) to fortissimo (f) and fortississimo (fp). The score includes various rhythmic patterns, including triplets and sixteenth notes, and features a large, dense block of sixteenth notes in measure 2. The piece concludes with a final measure that is the inverse of the first measure.

The Attack of the Freezing Fog

I am a fan of old monster movies, and this is my musical tribute to that genre. The creation of the monster, the fight and defeat, the resurrection, and final triumph are all laid out throughout this solo. It requires double-ended or two-sided mallets that include wood and felt. The Pro-Mark Tom Freer 50/50 Felt/Wood mallets (FDS4B or FDS4H) work great for this piece. You will need to spend some time on measures 31-38 and the ending recap due to the level of difficulty. Work out each hand and then slowly add them together beat by beat. This solo is extremely difficult and should not be played by the faint of heart!

Adagio $\text{♩} = 68$

med. mallets

F-A \flat -C-F-A \flat



7



14

LH switch to F/W mallets

+RH

$\text{♩} = 132$

felt

wood

felt

wood



20

felt



24

mp

f

LH = wood



28

wood

wood

felt

32



36

