

Timpani All State 2016

The timpani selection for 2016 comes from *Studies In Copper* by Alex Orfaly and published by C.Alan Publications. It can be found on pages 4-5 and is Etude #1. The only errata are that starting in measure 48, you have 6 measures to tune instead of 8. I chose quarter = 94 for my performance while my practice tempo is quarter = 74. The slower performance tempo allows for better articulation. I am using the Vic Firth Tim Genis 8's, which are very articulate but can also produce good sounding legato rolls by using a relaxed fulcrum and correct roll speed.

Articulation is one of the keys to executing this etude, so firm up your fulcrum while using velocity to give the rhythms more clarity. Sound is always important, so pay attention to your playing areas. Don't have the outside drums in too far and don't lean in which could cause you to play too far away from the bearing edge. Your playing area should be approximately one third of the way from the bearing edge to the center.

A lot of different stickings will work for this etude, so try out a bunch of them and find what is most efficient and consistent for you. Once you've settled on your stickings, mark your doubles by bracketing the RH on top and the LH on the bottom. At times, I play the low repeated notes on the 32 with one hand. This allows me to control the articulation and frees up the other hand to damp in the rest if necessary. I also use doubling in measure 24. The stickings I would suggest for measures 25-27 are:

L..LRRLRRLRRLRR.|L..LRRLRRLRRLRRL|RRLRRLRRLRRL...|

In measure 31, start on your LH and alternate, shifting between beats 3 and 4 and doubling the high G across the bar line. In measure 38, I double the Ab's. In measure 46, use the following sticking: rest lrlrl rest rrlrl|. In measure 63, double the first two

notes on beat 4. I employ some other doubles as well, but you get the idea. The ones I've mentioned should help you.

Muffling, dampening and damping have the same meaning regarding timpani performance. I like the word damping as it literally means to stop the vibrations. In the first measure, simultaneous damp the G as you play the C, then damp the C in the eighth note rest. Utilize this concept if the tempo and rhythm allows for it. If multiple drums are ringing, then damp the last drum played in the eighth note rest. Of course, damp the drums during the longer tuning rests as well. Don't worry about the 16th note rest in measure 32 or the 16th note rests in measure 64.

This is a very dynamic etude, so observe the markings carefully, paying special attention to the accented notes. Subdivide the rhythms carefully making sure that the duple and triple rhythms are accurate. Finally, make a difference between tied or slurred rolls and non-tied rolls. Measure 59 is most challenging.

Ok, practice at least 6 days a week on your etudes and come time for the audition, you will be able to quote a Scottish **Outlander** saying, "je suis prest-I am ready"!