

MISSOURI BANDMASTERS ASSOCIATION

MISSOURI ALL-STATE BAND AUDITION MATERIALS

PERCUSSION – Timpani Option

Books: *The Solo Timpanist* – Vic Firth/Carl Fischer Publication
Portraits in Rhythm/Anthony J. Cirone/Belwin Publication
Masterpieces for Marimba/Thomas McMillan- Alfred Publishing **NEW BOOK**
Unpublished/attached material – Missouri All-State Percussion Accessory Sets No. 1

Set I (next rotation)

| | | | |
|---|---|--------|---------------------------|
| Timpani | Solo Timpanist | p. 4,5 | I |
| Snare Drum | Portraits in Rhythm | p. 3 | #1 First 6 lines |
| Keyboard | Masterpieces for Marimba | p. 3 | Sonatina all (no repeats) |
| Multi-Perc | Set. No. 1 (see attached) | | |
| Tuning | Solo Timpanist | p. 25 | #14 (two drums) |
| Missouri All-State Perc Accessory Set. No. 1 (see attached) | | | |
| Roll Technique | 30 second single-stroke roll – pp-ff-pp (28”/29” drums) | | |

→ Set II (2021-2022)

| | | | |
|---|---|-------|-------------------------------|
| Timpani | Solo Timpanist | p. 15 | VII |
| Snare Drum | Portraits in Rhythm | p. 4 | #2 First 6 lines (buzz rolls) |
| Keyboard | Masterpieces for Marimba | p. 4 | Sonatina A-end no repeats |
| Multi-Perc | Set. No. 2 (see attached) | | |
| Tuning | Solo Timpanist | p. 25 | #14 (two drums) |
| Missouri All-State Perc Accessory Set. No. 2 (see attached) | | | |
| Roll Technique | 30 second single-stroke roll – pp-ff-pp (28”/29” drums) | | |

Set III (2022-2023)

| | | | |
|---|---|-------|----------------------------------|
| Timpani | Solo Timpanist | p. 23 | XI |
| Snare Drum | Portraits in Rhythm | p. 10 | #8 First 6 lines (buzz rolls) |
| Keyboard | Masterpieces for Marimba | p. 5 | Letter A to the end (no repeats) |
| Multi-Perc | Set. No. 3 (see attached) | | |
| Tuning | Solo Timpanist | p. 25 | #14 (two drums) |
| Missouri All-State Perc Accessory Set. No. 3 (see attached) | | | |
| Roll Technique | 30 second single-stroke roll – pp-ff-pp (28”/29” drums) | | |

Set IV (2023-2024)

| | | | |
|---|---|-------|--------------------------------|
| Timpani | Solo Timpanist | p. 39 | XXII |
| Snare Drum | Portraits in Rhythm | p. 14 | #12 First 6 lines (buzz rolls) |
| Keyboard | Masterpieces for Marimba | p. 6 | Letter A to the end |
| Multi-Perc | Set. No. 4 (see attached) | | |
| Tuning | Solo Timpanist | p. 25 | #14 (two drums) |
| Missouri All-State Perc Accessory Set. No. 4 (see attached) | | | |
| Roll Technique | 30 second single-stroke roll – pp-ff-pp (28”/29” drums) | | |

VII

Concentrate on the piano staccato. Be clear and articulate on short note values (♪, ♪) as well as the longer ones. Produce a sound that balances equally between the high and low registers. These are the problems of this etude. From the opening through measure 21, I would use a cart-wheel type stick, or a small staccato ball stick with a light muffler placed in the *center* of each head. From measure 25 to the end, I use a hard stick covered with green billiard felt. Because it is a hard stick and covered with green felt does not mean it should be small; remember that a 30" head is too big a skin to vibrate with a peanut-size stick. My hard-staccato stick is only slightly smaller than my ball-staccato stick.

Be very careful that in striving for articulation in measures 1 through 25, no false crescendi are made. The drums have a way of making their own crescendi without the player realizing it. Suddenly, the pianissimo has become mezzo forte.

15

A C D F

N4181

rit.

ppp

- 4 This exercise should be practiced first with three beats (foot taps) per measure, then with one beat per measure. The forte-pianos in the third and fourth lines should sound like forceful accents, while the remaining notes of the measures should be extremely soft.

2

Allegretto ♩ = 144

Start

** Buzz Rolls*

mf

pp *fp* *fp*

fp *fp* *fp* *fp* *fp*

cresc. --- f *dim. ---*

tr *tr* *tr* *tr* *tr*

sfz *p*

mf *f*

ff

pp

mf *ff*

stop

Sonatina

Roll  (+)

(For Violin)

George Philip Telemann
(1681-1767)

Vivace

(1681-1767)

f

p

A - no repeats

cresc.

dim.

p

cresc.

f

Stop

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Missouri All-State Percussion Accessory Set No. 2

bass drum, triangle, tambourine, crash cymbals, suspended cymbal

Andante ♩ = 80

1 Bass drum

9 Triangle

18 Tambourine

26 shake roll thumb rolls

35 Crash cymbals

46

54 Sus. cymbal w/ hard stick

64 on dome (normal)

70 w/ mallets

fp *f* *fp* *f* *pp* *ff*

ff *pp* *mf*

pp *mf*

f *pp*

sfz *f*

p *mp*

mf *f* *ff* *f*

mp *ff*

pp *f* *pp* *ff*

XII

This is the first melody, played entirely on the 25" drum. As it was written expressly with that in mind, it should not be attempted any other way. Melodies or scale series are always a good way of familiarizing yourself with the distance required in pedaling. Occasionally, tunings will come so rapidly that it is impossible to check them; then you must be a good judge of distance as well as timing. I would like to point out that this type of tuning is the exception not the rule, and should be avoided whenever humanly possible.

XIII

This study is similar to 11, except that it is executed entirely on the 28" drum. Bear in mind the reason for doing it, and the same familiarity with the instrument will be attained.

XIV

Be seated. Set your two drums, 28" and 25", to F and C respectively. Then play all notes with the stems down on the 28" drum, and all notes with the stems up on the 25" drum. Do not check the pitch at every measure; but before beginning measure 9, the pitch should be reconfirmed with the piano or a tuning fork.

XII

♩ = 56

mf

7

12

XIII

♩ = 63

mf

6

XIV

♩ = 120

F C Up stems: 25" drum

6

Down stems: 28" drum

11

Roll Technique

30 Second Single Stroke Roll

J = 120

pp crescendo FF decrescendo pp

• Var. 1:

• Var. 2:

pp = hands wide, mallet tops
 FF = hands together, "back" of mallet (Fall)

Percussion Procedures Revised 2021

The Following instruments are **provided**: bass drum, timpani, marimbas.

Students need to **bring** snare drum, sticks, mallets, cymbals, triangles, beaters, and any other accessories, and a trap table.

General Percussion will progress through **three** rooms for the audition.

1. Fine Arts Building Room 1 (FA1): Snare/Timpani (rudiments, p.6 #4 and Timpani etude)
2. Fine Arts Building Vocal Room (FA Vocal): Mallets (The Clock is Ticking and Sonata) and scales.
3. Room 139 or 142: Multiple Percussion Piece (bass drum provided)

Timpani will progress through **two** rooms for the audition. Fine Arts Building : Band Room (FA Band) for all portions of their audition (except the Multiple Percussion)

1. Room 139 or Room 142: Multiple Percussion Piece (bass drum provided)

The Multiple percussion portion **MUST** be performed within **30** minutes of the option audition!
(For example, play my option audition between 9:00 and 10:00)

On audition day your student will have 3 audition numbers. The top half should be given to the room monitor in the General Percussion or Timpani Room. The bottom numbers should be given to the room monitors in the rooms below.

Percussionists will be evenly distributed between two multi rooms.

Room FA 1
General Percussion
(Snare/Timpani)

Equipment Provided
Music Stands
2 Timpani

Room FA Vocal
General Percussion
(Mallets)

Equipment Provided
Marimba
Xylophone

Room FA Band
Timpani (All etudes)

Equipment Provided
4 Timpani
Marimba
Xylophone

Room 142
General: Multiple
Percussion

Room 139
Timpani and General :
Multiple Percussion