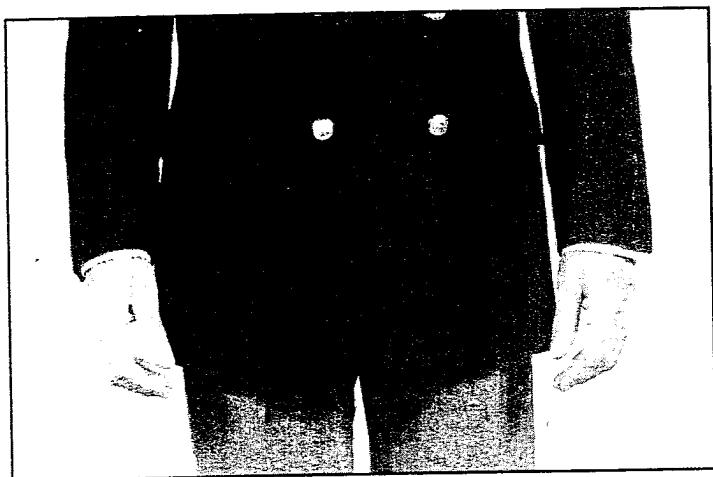


Level 1

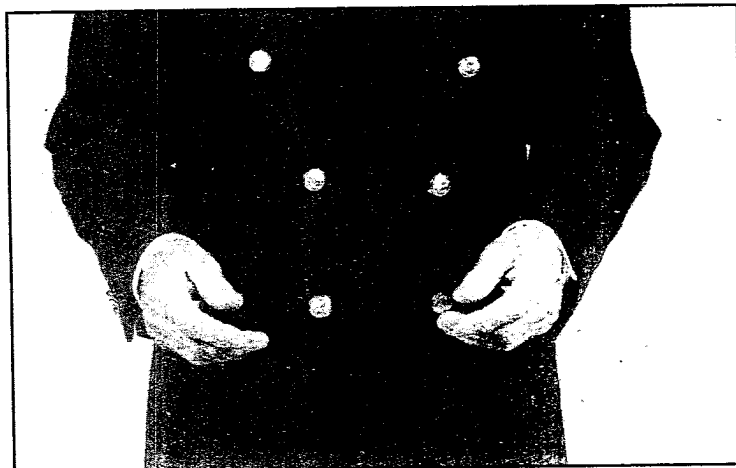
Hand Position

A natural and comfortable hand position is desirable for a smooth and relaxed playing technique. Holding the mallets correctly will assure complete relaxation throughout the wrist and arm. The player must feel that the mallet is an extension of the hand and should be held with no more firmness than if he were holding an

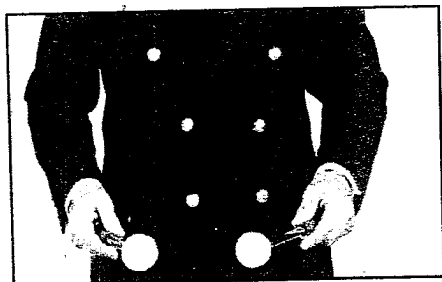
egg. Basically, imagine that the hand is making the stroke and the mallet, which is extending from the hand, produces the sound. Both hands hold the mallets in the same manner and should have identical motions.



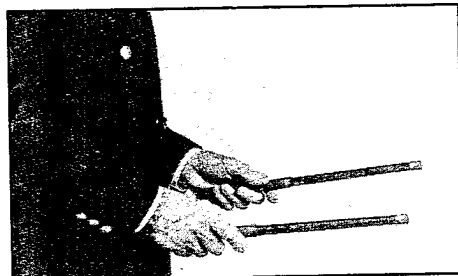
Picture #5 - Stand in a relaxed position with your hands at your side. Notice the natural curve of your fingers.



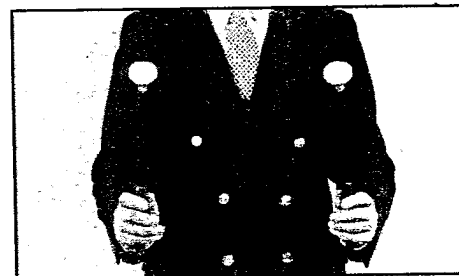
Picture #6 - Extending your hands in front of you, the fingers should remain in the same position.



Picture #7 - Front view



Picture #8 - Side view



Picture #9 - Upright view

Pictures # 7-9 . Place the mallets in the hands taking advantage of the natural curve of the fingers. Allow the thumb to fall slightly to the left of center and place the index finger slightly ahead of the thumb. The second finger, thumb and index finger are the main controlling areas, while the last two fingers and fleshy part of the palm help control the mallets from moving to the right or left.

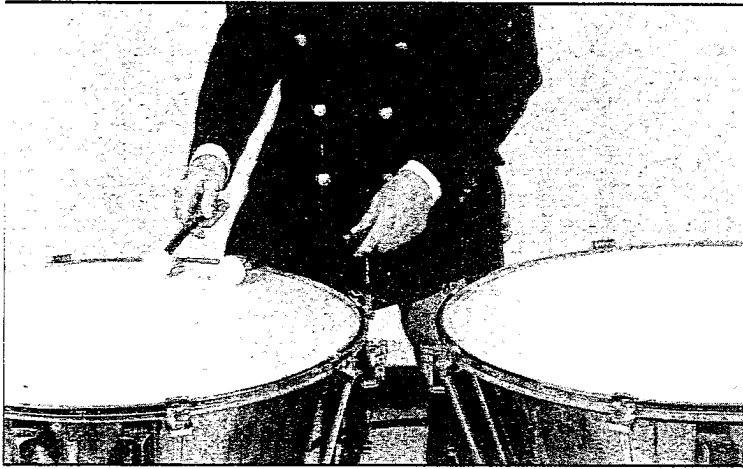
The thumb should be on the top or slightly to the inside of the handle much like it is when shaking hands with someone. Other techniques that require a more firm hand position do exist; however, these techniques are not as relaxed as the aforementioned technique and produce a harsher tone.

Level 1

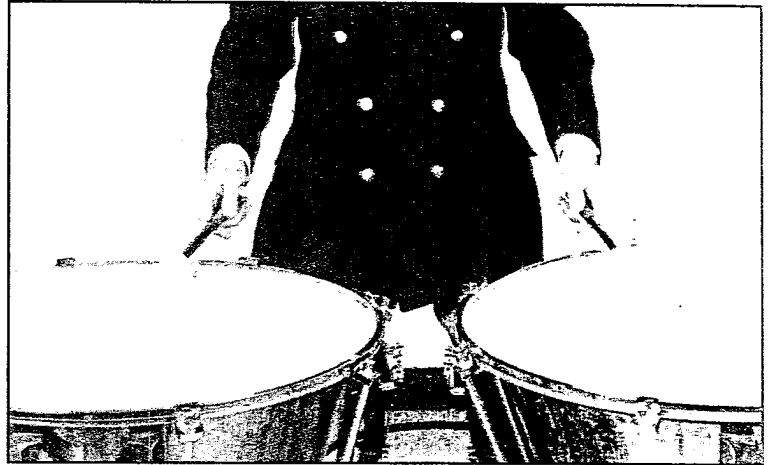
Playing Area

The proper playing area is approximately four inches from the edge of the bowl. To find this area, one can measure with a ruler but rather than use that procedure, strike the head in the center and witness that there is no tone. This is the node of the vibrating circle and produces a dull sound. Striking the head mid-way between the center and the edge of the bowl will produce more tone. Striking the head at the very edge will produce a thin tone.

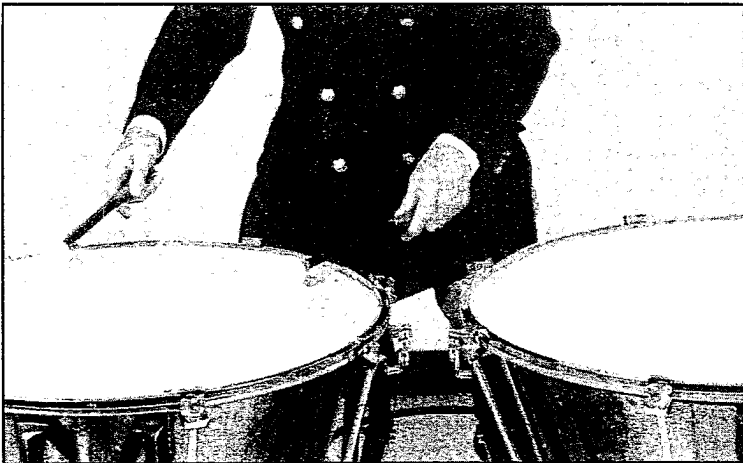
Somewhere between the mid-way point and the very edge is the best area to strike the head. To find that spot, let your ear be the judge. It will be approximately four inches from the edge of the bowl. Occasionally this area may be widened to accommodate loud playing. As a general rule, the mallets should be at least the width of a hand from each other when striking the timpani head.



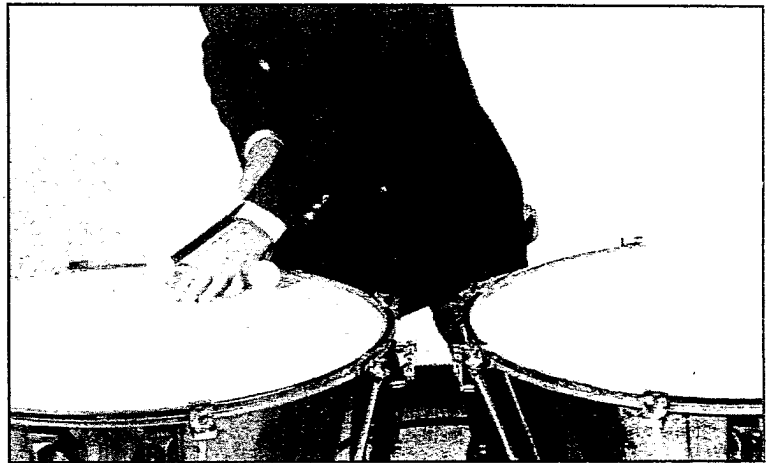
Picture #10 - proper playing area for one drum



Picture # 11 - proper playing area for two drums



Picture #12 - widened area

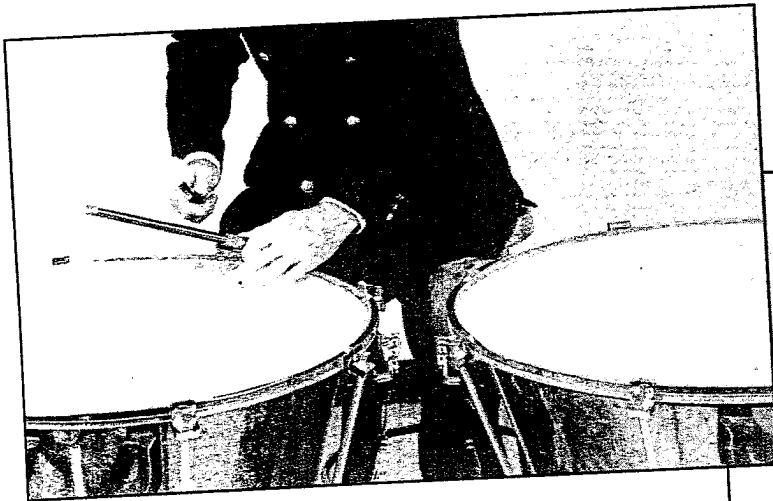


Picture #13 - hand between

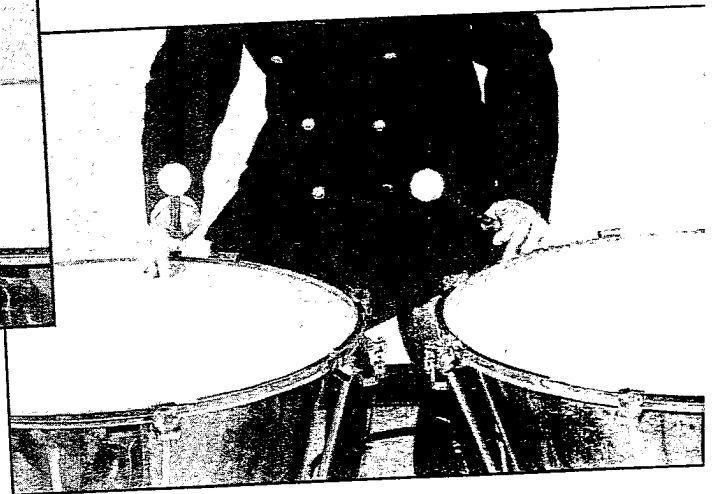
Muffling

Muffling is done to prevent one sound from running into another. It is achieved by placing the hand on the timpani head, thus stopping the vibrations. It is wise to use the free hand to do the muf-

fling; however, the muffling occasionally must be done with the same hand that strikes the drum. Both ways must be learned.



Picture #23 - free hand



Picture #24 - same hand

Always remember to keep the mallet in playing position when muffling. Muffling is not indicated in the part and must be used at the discretion of the player. Some simple rules of muffling must be understood as these equate to musicality:

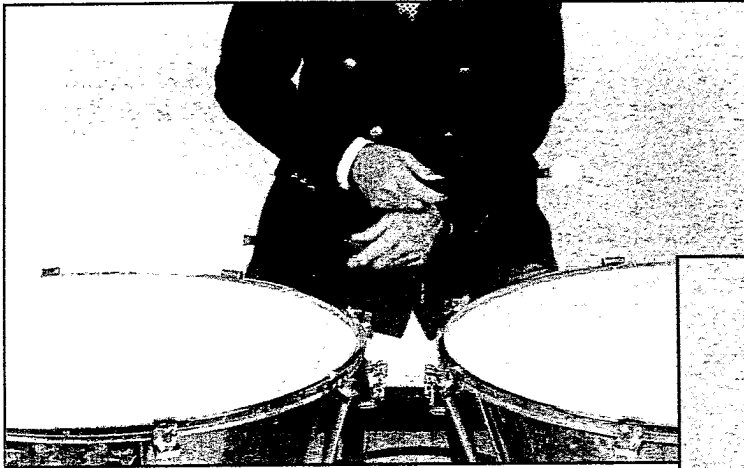
- RULE 1. muffle if the part is marked staccato
- RULE 2. muffle if the rest after the note is more than two beats
- RULE 3. muffle if the part goes from a loud dynamic to a soft dynamic
- RULE 4. muffle if there is a cut-off at the end of the composition. It is also important to muffle all the drums after striking only one drum because sympathetic vibrations will cause the other drums to vibrate

Level 3

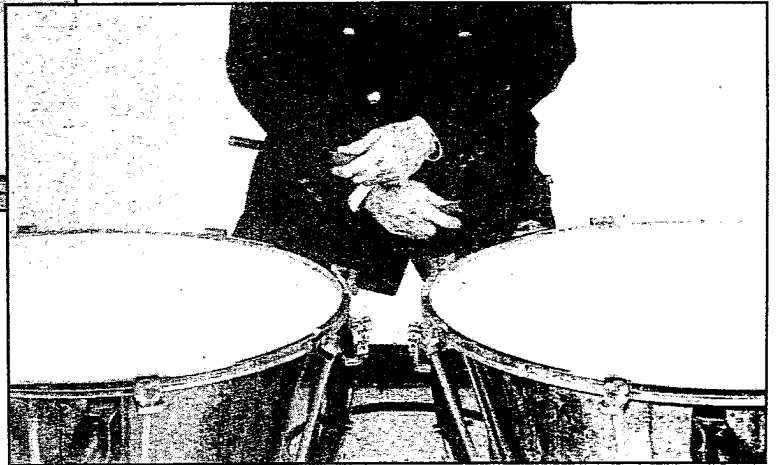
Cross Sticking

The technique of cross sticking is used to keep proper articulation in the playing when moving from one drum to another. The diameter of the timpani heads is large; therefore, single sticking is the best technique to use for good articulation. Doubling a mallet as in a paradiddle, RLRR - LLLL, will produce less than

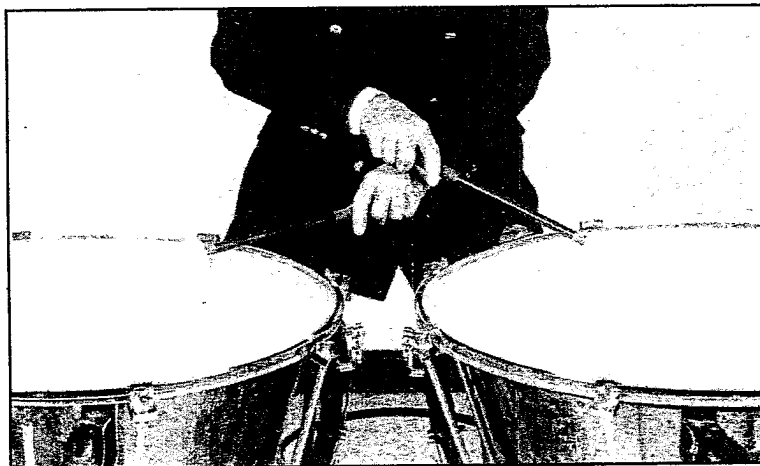
good articulation particularly when the head is in the lower range. The second of the doubled notes will sound weak compared to the first note. Also, this sticking produces a phrasing that is not desired in the music. The player should practice cross sticking which requires one mallet to move over the other and vice-versa.



Picture #25 - right hand over left hand



Picture #26 - left hand over right hand



Picture #27 - wrong crossing technique.

The technique of shifting (moving one mallet out of the way of the other when moving from drum to drum) is also widely used but in my opinion causes a bit of tension in the playing that is not desirable; however, it does accomplish the same single stick-

ing results as in cross sticking. There are times when a double note must be played in order to execute the part. In this case, it is the responsibility of the player to articulate the second note with the same articulation as the first.

A. SLOW LIFT

Level 1-3

The SLOW LIFT is accomplished by raising the arm above the timpani head and allowing the arm and mallet to drop, much as in a free fall, until it strikes the head. There is no wrist motion. Once the mallet strikes the head, the rebound is lifted from the head slowly and moved to the outside of the player's body. The sound produced has very little contact sound and is best used when playing long notes such as half and whole notes.

Following are examples to practice.

SLOW LIFT — use a full motion of the shoulder to the hand. Think long sounds with little attack. Musical style: Mozart.

♩ = 54
A-D

p *f* *p*

♩ = 60
G-C

p *f* *p*

♩ = 60
F-B♭

f *p*

♩ = 84
A-D

f *p* *f* *p*

9

f *p* *f* *ff*

B. MEDIUM LIFT

The MEDIUM LIFT is accomplished by lifting the mallet from the timpani head rather quickly immediately after the contact is made. There is considerable wrist action accompanied by a forearm motion which completes the LIFT. This LIFT is used for the majority of timpani playing and produces a clear articulated sound with depth and tone. A practice procedure to achieve the feel of this LIFT would be to place both mallets over the timpani head with the mallets heads held about chest level and

wrists cocked. Strike the timpani head with one hand and immediately return to the starting position before the other hand strikes the head. This will give the player the feel of lifting the mallets from the head. Following are examples to practice:

MEDIUM LIFT — use a motion from the elbow to the hand. Think of a full sound with articulation. Musical style: Beethoven, Tchaikovsky.

The musical score consists of five staves, each representing a different exercise:

- Staff 1:** Tempo $\text{♩} = 100$, Key signature A-D, Time signature 4/4. Dynamics: *mf*, *f*, *ff*. Includes accents and slurs.
- Staff 2:** Tempo $\text{♩} = 120$, Key signature G-C, Time signature 3/4. Dynamics: *p*, *f*, *p*, *f*, *ff*. Includes accents and slurs.
- Staff 3:** Tempo $\text{♩} = 60$, Key signature F-B \flat , Time signature 6/8. Dynamics: *f*, *p*. Includes slurs.
- Staff 4:** Tempo $\text{♩} = 100$, Key signature A-D, Time signature 4/4. Dynamics: *f*, *p*. Includes accents.
- Staff 5:** Tempo $\text{♩} = 100$, Key signature A-D, Time signature 4/4. Dynamics: *f*, *p*. Includes accents.
- Staff 6:** Tempo $\text{♩} = 100$, Key signature A-D, Time signature 4/4. Dynamics: *ff*. Includes accents.

Level 1-3

C. FAST LIFT

The FAST LIFT is accomplished by lifting the mallets from the head very quickly with the wrist. The wrist does all the lifting and there is little or no arm motion. This produces a short articulated sound and is used when fast or staccato notes are required. This FAST LIFT can only be played for tempos which allow the player to lift each mallet from the head before the other mallet strikes. For tempos faster than that, the player must alternate hands and slightly tighten the grip on the sticks to produce an articulated sound.

Following are examples to practice:

Fast Lift — use a motion from the wrist to the hand. Think maximum articulation

Musical Style: Stravinsky, Bartók.

Let fingers relax → use more wrist motion rather than arm & wrist

1 $\text{♩} = 132$
A-D


2 $\text{♩} = 92$
G-C


3 $\text{♩} = 112$
F-Bb


4 $\text{♩} = 132$
A-D


5


8


12 *molto rit.*

Level 1

SOLO # 1

GENERAL MALLETS - This solo is concerned with the various LIFTS. The opening melody contains the medium lift, fast lift and slow lift. Throughout the solo these lifts keep

appearing and it is the responsibility of the performer to execute them with quality sound. Keep a relaxed hand grip at all times and the solo will sound musical.

♩ = 100

G-A-D-E

5

9

13

17

21

25

29

32

rit.

pp

X = cross sticking

1:25

Level 2

SOLO # 5

SOFT MALLETS - It is important that all rolls be tied to each other and to ending notes. The flow of the solo must be maintained while concentrating on smooth rolls. The tempo of

$\text{♩} = 72$ will establish a rhythmic pulse which can be worked into the roll for a smooth performance. The dynamic contrast is quite important for the musical content of this solo.

$\text{♩} = 72$

G-B-D-G

5

9

13

18

22

26

30

34

39

44

p

mf

f

ff

p

pp

f

fp

fp

f

3

pp

mf

rit.

m

SOLO # 9

GENERAL OR HARD MALLETS - This solo is all about cross sticking. Keeping the mallets low will assure that cross sticking will be executed smoothly and the rhythm will be

even. Always lean in the direction of the cross sticking so that the moving mallet will land with the correct intensity. Follow the dynamics carefully.

♩ = 104 +

E-A-E-A

R
p-ff

R

R *sempre*

7

13

19

25

31

37

43

49

54

Level 3-ps 2

59

Musical staff 59: Bass clef, starting with a repeat sign. Dynamics: *ff* (first measure), *p* (measure 65), *cresc.* (measure 65).

65

Musical staff 65: Bass clef, continuing the melodic line.

71

Musical staff 71: Bass clef, featuring accents (>) over notes.

77

Musical staff 77: Bass clef, starting with dynamic *f*. Includes accents (>) over notes.

83

Musical staff 83: Bass clef, starting with dynamic *p*. Includes accents (>) over notes.

89

Musical staff 89: Bass clef, ending with dynamic *f*.

95

Musical staff 95: Bass clef, continuing the melodic line.

101

Musical staff 101: Bass clef, starting with dynamic *ff dim.*

107

Musical staff 107: Bass clef, starting with dynamic *p cresc.*

112

Musical staff 112: Bass clef, continuing the melodic line.

118

Musical staff 118: Bass clef, starting with dynamic *p cresc. to end*.

125

Musical staff 125: Bass clef, ending with accents (>) over notes.