

Seventeen Technical Studies for Timpani

By Stanley Leonard

Performance Notes

Seventeen Technical Studies for Timpani are musical explorations in varied settings. They are designed to develop technical and musical skills in timpani performance. Before practicing, examine each study for possible phrasing and rhythmic flow. Decide the size of drum to be used for the pitches, and make sure the pitches are in perfect tuning relationship to each other before performing. Consider what type of stick should be used to recreate the character of the music. While practicing these exercises, pay careful attention to details of nuance and articulation. Remember that the group of drums is a single "console," and that each drum must speak as a part of a whole. Suggestions for performance are indicated for each study.



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Three-Drum Studies

I

Even though it is at an *allegro* tempo, play this study with a feeling of expansiveness. Careful articulation of the accents is important. Clearly distinguish between the triplets and the four sixteenth notes in your performance.

Suggested stick choice: general

(A, C#, E)

Allegro

ff

4

7

10

p

13

f

fp < f

16

19

pp

ff *>* *<* *ff*

Pedal Studies for Two or Three Timpani

Perform these exercises on two or three timpani. Try singing the notes before performing. The studies could first be played on the piano. To avoid potentially overlapping pitches, examine each exercise, and determine which drums to use. Try performing some with just two drums as an experiment. When using three drums, decide on a pitch that will remain constant rather than tuning with the pedals on three drums; the constant highest pitch usually works well. Remember again to balance the sounds of the drums, even when pedaling pitches. The console may be smaller, but there is greater opportunity for melodic statement. Play study V on two drums for the best technical and musical effect. Vary the stick type depending on the character of the music.

I

Moderato

Study I, Moderato, is written in bass clef, 4/4 time. It begins with a forte (*f*) dynamic. The first staff contains measures 1-4. The second staff begins at measure 5. The third staff begins at measure 9. The fourth staff begins at measure 14 and includes triplets and a fermata at the end.

II

Allegro

Study II, Allegro, is written in bass clef, 3/4 time. It begins with a forte (*f*) dynamic. The first staff contains measures 1-5. The second staff begins at measure 6. The third staff begins at measure 11 and includes a mezzo-piano (*mp*) dynamic. The fourth staff begins at measure 15 and includes a crescendo leading to a forte (*f*) dynamic.