



Timp-Tastic

by Lalo Davila

A Collection of 10 Timpani Solos for 2, 3 & 4 Drums

Grades 2 to 4

(Accompaniment MP3 tracks available for download)

Acknowledgements

I am very excited about this timpani solo collection and I hope that you will find them fun to learn and exciting to perform. I would like to thank both Chris Crockarell and Chris Brooks for believing not only in me, but also in this project. I am lucky to have been a part of Row-Loff Productions from the very beginning. Both Chris and Chris have a strong passion for percussion education and it is that passion that makes it a pleasure to be a part of the Row-Loff family. *Timp-Tastic* was so much fun to write.

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Foreword

I began playing timpani during my seventh grade year. This was not out of the norm as we were **all** required to play all of the percussion instruments. We were also required to take the timpani apart and put them back together at least once every two months. (Yes, we had a strict band director.) Timpani instruction began since day one. We had a rotation system where some days we played timpani and other days played something else.

One day our director informed us that we would be going on a recruiting trip to the local elementary schools and our assignments were to perform the theme to a television show. We were to perform it and the students were to guess the name of the show. Well it did not take a lot of imagination to pick one that was very popular at the time. The theme chosen was that of *George Of The Jungle*. Needless to say, the elementary students ended up yelling the name at the top of their lungs.

I have always been a huge fan of the timpani. I played them throughout my public school, undergraduate and graduate school experiences. I have performed timpani in various music settings such as: orchestras, chamber groups, wind ensembles, percussion ensembles, church, and more.

For the longest time I have been meaning to compose a “solo” timpani book that students would enjoy playing for each other and perform for recitals/contests. Each solo is very different from one to the other as they vary in musical style and feel. The solos in *Timp-Tastic* are unique in that they can be performed on their own or with an accompaniment track. **You can find these accompaniment mp3 tracks and download them for free at www.rowloff.com on the *Timp-Tastic* page.**

The solos start at Grade II level and escalate to Grade IV using various combinations of 2, 3 & 4 drums. (Solos 1, 2 & 3 being the easiest) The tenth solo, *Coconut Tree*, you'll find slightly harder with some extra toys to manage.

I hope that you find these solos as much fun to play as I had composing them. Remember the most important thing is... *Have Fun!*

*Suggested timpani mallets: Innovative Percussion Models **BT-3, BT-4, BT-5, and BT-7.***

Performance Notes

Solo #1 - **Big Ben** (grade II) The term “Maestoso” means *majestically, in a stately fashion*. Make sure to muffle during the quarter-note and half-note rests. (Recommended mallets - IP BT-3.)

Solo #2 - **Dance of the Penguins** (grade II) The quarter-note rests or longer should be muffled. Nothing rings over on the last bar. This solo is in complete contrast to *Big Ben* and *Buckingham Palace* in that it is to be played light-heartedly. In other words, not as much “pomp and circumstance”. (Recommended mallets - IP BT-4.)

Solo #3 - **Nuttin’ But the Blues** (grade III) The title kind of gives it away. JAZZ!! This being said, it is important to swing the eighth-notes. Most of this *feel* is already indicated in the music through written accents. Relax and have fun with this one. Whenever possible, please muffle eighth-note rests (especially half-note rests and longer). Even though this may not appear as a *chop-type* piece, the chop portion of this solo is inherit in the interpretation of style and feel. (Recommended mallets - IP BT-4.)

Solo #4 - **Buckingham Palace** (grade III) The performer’s goal should be to allow the audience to experience the introduction of *Royalty*. As for the dry, short articulations, the performer can choose to either leave the mallets against the middle of the drum head (dead stroke) after striking to create a **very** dry sound, or they can choose to use a regular stroke in the middle of the drum. (Recommended mallets - IP BT-3.)

Solo #5 - **Asi Bailo Yo!** (grade III) The groove here (especially in the accompaniment) is in a style called *Reggaeton*. Wikipedia defines Reggaeton: as a blend of Jamaican Trinidadian soca with those of Latin America, such as salsa, bomba, Latin hip-hop, and electronica. Even though the dynamic may state *forte*, it is important not to play the accented notes very loud. In fact, it is important to emphasize the accented so as to give it a groove (dance-like) feel. Notice that there are not a lot of rests in this solo. This being said, please muffle quarter-note rests and longer. Keep the mood / feel fun as if you are the source for a dance groove. (Recommended mallets - IP BT-5.)

Solo #6 - **Of Kings And Men** (grade III+) Picture this: Ancient Rome, a time of Kings and Rulers. Entertainment was an important part of daily life. The types of entertainment included: Circuses, chariot races, wrestling, dancing, etc.. Wikipedia states: “*Some Roman music was distinguished for having a steady beat through the use of drums and the percussive effects of clapping and stamping*”. The timpani played a huge role during this era. *Of Kings And Men* calls for the performer to put the audience in such an arena. Letter **D** should resemble the sound of timpani with an echoing effect through the mountains. Muffle quarter-note rests, as well as where indicated in the music. (Recommended mallets - IP BT-3.)

Solo #7 - **Hop On, Hop Off** (grade IV) A fun solo utilizing ostinato accompaniment in one hand while the other executes the melody. Quarter-note rests should be muffled. As in *Buckingham Palace*, dead strokes should be played in the middle of the timpani either by leaving the mallet head on the drum (which I prefer in this solo) or by lifting the stroke (regular stroke except in the middle of the timpani). At letter **E**, make sure that the melody is more pronounced than the ostinato figure. The first two bars at letter **H** are for effect (the actual shouting of “Hop On, Hop Off”). Nothing should ring over after your last note. (Recommended mallets - IP BT-5.)

Solo #8 - **Soulful Strut** (grade IV) This solo is composed in a *funk-style*. Whenever there are sixteenth notes that are combined with accents, keep the unaccented notes at a lower level (volume-wise) so as to maintain the “funk”. Muffle quarter-note rests and longer. (Recommended mallets - IP BT-5.)

Solo #9 - **Flamenco** (grade IV) The introduction (bars 1 - 8) begins as a slow introduction to the actual Flamenco groove (solo). Allow one bar of the accompaniment track to go by before entering in bar 9. Detailed attention should be given to measures where there are continuous 16th notes with isolated accents as they represent Flamenco dancers and their syncopated stomping figures. There are hardly any rests in this solo, however, quarter-note and half-note rests should be muffled. (Recommended mallets - IP BT-5.)

Solo #10 - **Coconut Tea** (grade IV+) I have to admit, I had a good time writing this solo (actually all of them, but this one in particular). This solo has some Caribbean flavor to it as it contains several syncopated figures throughout. Do not worry about trying to muffle at letter **C** since it is here where you will put one mallet down to pick up a medium-size shaker. You will also need a foot cowbell for these bars. Place the foot cowbell in a location where it will not interfere with your performance (perhaps in between the timpani). There is little to no muffling required in this solo with the exception of the quarter-note rest before letter **H**. Try and silently cut off the ringing of all drums at the end of the last measure. (Recommended mallets - IP BT-5 or BT-7.)

*The foot cowbell is performed using a **foot-metal bracket**. It is a device attached to a bass drum pedal. The bass drum beater strikes the cowbell by pressing down on the pedal with your foot. Try out the **PPS20 Foot Pedal Bracket** by the Pearl Corporation. It can be found at most music stores and drum shops.*

Solo #1 - Grade II

2 Drums - A, D

Big Ben

by Lalo Davila

Maestoso ♩ = 108



A



B



C



Solo #2 - Grade II

Dance of the Penguins

3 Drums - G, Bb, C

by Lalo Davila

♩ = 104



D

Solo #5 - Grade III

3 Drums - E, A, C

Asi Bailo Yo!

by Lalo Davila

♩ = 116

The musical score is written for a bass line in 4/4 time, with a tempo of 116 beats per minute. It consists of several measures, each containing a single bass note with various articulations and dynamics. The notes are numbered 1 through 25. The dynamics range from *p* (piano) to *f* (forte) and *mf* (mezzo-forte). The articulations include accents, slurs, and breath marks. The score is divided into sections A, B, and C, with section C being a repeat of section A.

1 *p* 2 *f* 3 *p* 4 *f* 5 *p* 6 *f* 7 8 9 *f* 10 11 12 13 14 15 16 17 *f* 18 *mp* 19 *f* 20 1st 21 2nd *p* 22 23 24 25 *mf* *f*

Flamenco

4 Drums - Ab, C, Eb, F

by Lalo Davila

♩ = 76



If using play-along track, allow one bar to play before starting at bar 9.



Solo #10 - Grade IV+

Coconut Tea

4 Drums - G, Bb, C, D

Dedicated to Art Avila

by Lalo Davila

Con Brio ♩ = 110

optional play-along track starts in bar 1

mf *f* *f*

1st 2nd A

mp *f* 1st 2nd D.S. al Coda

f B

1st 2nd C prepare to play quarter notes on a foot coachbell at letter D, pick up a medium size shaker

f *mf* if possible, dampen with playing hand

D shaker plays 16th notes in one hand while the other hand plays the timpani

1st