

Junior Timpani: Audition Solo, Pesante

- For this solo, the pitch/drum assignments should be as follows:
 - 29" – Bb
 - 26" – F
- The articulations will be the difference maker in this solo. Be sure to observe the articulations carefully, whether it is an accent, a staccato, a tenuto, or marcato, and in some instances a combination.
- For the staccato markings, one should mute the drum during the rest immediately following (an example of this would be in measure 6). You must be careful that you give these notes their proper length prior to muting, though.
- The passage involving the rolls starting in measure 16 will need attention, be sure to change the drums on the correct beat, with a smooth transition between each.
- Region Ending:
 - The *fp* crescendo roll in measure 23a and 24a should feel as if the roll releases into beat 4 of 24a, even though there is a rest.
 - Be sure to not over-play the ending measure, even though it is *ff* with marcato markings.
- All-State Ending:
 - Be sure to make a clear difference in which notes are accented.
 - This section has a decent amount of tricky passages, be sure to learn this slowly and choose your sticking wisely.
 - Pay close attention to the rolls in measure 32b and 33b. the dynamic that you reach at the peak of the crescendo on the F should match what dynamic you start the Bb on before you decrescendo.
 - Be sure that the quarter notes in the last measure receive the full duration before they are muted.

Clinic Timpani: Audition Solo, Presto

- For this solo, the pitch/drum assignments should be as follows:
 - 32" – F
 - 29" – Bb
 - 26" – Eb
 - 23" – F
- The articulations will be the difference maker in this solo. Be sure to observe the articulations carefully, whether it is an accent, a staccato, a tenuto, or marcato, and in some instances a combination.
- For the staccato markings, one should mute the drum during the rest immediately following. An example of this would be in measure 4.
- The passage starting in measure 8 is particularly tricky. Do your best to ensure that all drums are not ringing during the staccato markings in measure 9. This is true for the next two measures as well. The key to helping this is to not over-play the eight-note descending passages that are immediately prior to the staccato notation.
- Another tricky section starts at measure 16. The key here is to keep the eight-note ostinato like figure well below the *sfz* notes that move around the drum. The *sfz* notes are what we want to hear in this section.
- Region Ending:
 - The key for this ending is the rolls. Pay close attention that all of the rolls receive the correct duration, and also the correct dynamic.
 - The sticking for this passage is fairly straightforward. Straight sticking (RLRL) should work well throughout.
- All-State Ending:
 - The key for measures 25b - 27b is your sticking. This is especially true for the rolls in measure 27b. Know exactly how many times you are going to strike the drum for the roll before you play the next figure.
 - Measure 29b will be the difference maker in this etude. Rhythmic accuracy while executing the muting is absolutely key here.

Senior Timpani: Audition Solo, Maestoso & Presto

- For this solo, the pitch/drum assignments should be as follows:
 - 32" – Eb
 - 29" – Bb
 - 26" – C
 - 23" – F
- The articulations will be the difference maker in this solo. Be sure to observe the articulations carefully, whether it is an accent, a staccato, a tenuto, or marcato, and in some instances a combination.
- The opening of this etude (the Maestoso) should be played in a more open manner. Be sure to take your time here and stay in time. Watch for the length of the rolls carefully.
- The "theme" of this etude will take some time to get comfortable with. Be sure to practice measure 5-8 slowly and with a metronome. Rhythmic accuracy will be very important.
- The syncopation throughout this solo is very important. Be sure to count carefully and give all notes and rests their proper values.
- Pay close attention to the roll section starting on beat 4 of measure 9. Change notes exactly in time.
- The passage starting in measure 13 is particularly tricky.
 - Be sure that the left hand is playing the staccato notes directly in the center of the 32" drum. This is not to be muted.
 - The right hand (mm14-18) is the melodic line here; play this as such. Phrase the notes in the right hand accordingly.
- Watch out for the transition to 6/8 in measure 20. The eighth note stays the same. Be sure not to rush this.
- Region Ending:
 - The "theme" that comes back here should have much more energy than the original statement.
 - Be sure that you don't over-play the 32" drum in the last two measures. Be tasteful with the *ff*.
 - Muting after the last notes should be done quickly.
- All-State Ending:
 - The "theme" that comes back here should have much more energy than the original statement.
 - Rhythmic accuracy in measures 30b-31b will be important. Pay close attention to the tied sixteenth notes from the "e" of beat 4 of measure 30b to the downbeat of measure 31b.
 - Be sure that the roll in measure 32b is the correct length. Release in time to play the last measure on the Eb in perfect time.
 - Muting after the last notes should be done quickly.