

## Junior Timpani: Audition Solo, Pesante

- For this solo, the pitch/drum assignments should be as follows:
  - 29" – A
  - 26" – E
- 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 9). You must be careful that you give these notes their proper length prior to muting, though. Two specific examples are below:
  - Measure 9: Mute the E on beat two, and the A on beat four.
  - Measure 16: Mute the E on the 'and' of one, and mute the A on the 'and' of two.
- Make sure to keep the tempo very steady during the decrescendos that happen in measures 5 and 6.
- The passage from measure 13-19 will need attention. Be sure to mute every note that has a staccato.
- 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.
- All-State Ending:
  - Be sure to make a clear difference in which notes are accented.
  - The release of the roll from measure 24b to measure 25b should not sound forced, but also not have too much space.
  - The 'double-stops' on beats 3 and 4 of measure 25b should be struck at exactly the same time, and with exactly the same articulation.
  - Be sure to give the last note its full length before muting the drums.

## Clinic Timpani: Audition Solo, Moderato

- For this solo, the pitch/drum assignments should be as follows:
  - 32" – F
  - 29" – Bb
  - 26" – D
  - 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 3.
- The 3/4 passage starting in measure 13 is particularly tricky. The crescendo rolls are released by an accented, staccato, *f* eighth-note. The timing of the mute (which remember will occur in the eighth-note rest) is very important in being able to execute the tenuto *p* half-note/quarter-note that follows.
- In measure 24, stick the sixteenth-notes on beat 4 based upon which ending you are performing. This will help facilitate the next measure appropriately.
  - If you are performing the Region Ending, play these LRLR.
  - If you are performing the All-State Ending, play these RLRL.
- Region Ending:
  - The *ffp* crescendo rolls that occur in measure 24a/25a and 26a/27a should feel like they lead into the accented down beat of the following measure, even though there is a rest on beat four.
- All-State Ending:
  - Be sure to make a clear difference in which notes are accented and fight the temptation to 'crush' the sixteenth-note rests that occur.
  - Just as in the Region Ending, make it sound like the roll in measure 27b leads into the downbeat of 28b.

## Senior Timpani: Audition Solo, Allegretto

- For this solo, the pitch/drum assignments should be as follows:
  - 32" – F
  - 29" – A
  - 26" – C
  - 23" – Eb
- 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 12.
- The syncopation throughout this solo is very important. Be sure to count carefully and give all notes and rests their proper values.
- The 3/4 passage starting in measure 12 is particularly tricky.
  - In measure(s) 12 and 14, the A should be muted on the 'and' of beat one, the re-struck with a tenuto stroke on beat two – this will take some work; the same applies to the C in measure(s) 16 and 18.
  - The rolls on the 'and' of beats 1 and 2 in measure 19 should not sound as if they are forced into their place. Make this sound natural as possible, as if they were placed on the downbeat.
- Region Ending:
  - The F on beat one of 24a should be played with the LH, which will a double-left, including the last sixteenth-note of measure 23. This will facilitate the following passage much easier.
  - The *fp* crescendo roll in 27a/28a should feel like it leads to beat 4 of 27a, with the sixteenth-note triplet also leading to beat 4, providing finality to the phrase.
- All-State Ending:
  - The accents in this passage are the most important part and are essential executing the phrase as the composer intended. Follow these carefully.
  - Measures 28b and 29b should be played as one phrase, ending on the 'e-and' of beat 3 in 29b.