

Timpani Clinic part II by Eric Hollenbeck

American Schools of Timpani Playing

Cloyd Duff - light, ringing, vibraphone sound, avoid crossing, smaller sticks, always sitting, French grip, German set-up

Fred Hinger - heavy, tom tom sound, double stickings, long, heavy mallets, French grip with heavy rotation

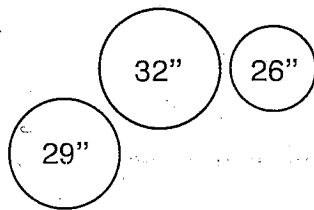
Saul Goodman - medium, extended back fingers, cross stickings, standing, French grip

Timpani Set-ups

German - large drum on the right - strong hand leads on larger drums, relates to string bass

American - small drum on the right - relates to a piano

Non-traditional Set-up - Beethoven, Symphony No. 9



Sound and Timbre Choices

1) Mallets, Heads, Instruments

2) Mallet Angle to Head

- a) Articulate - use the center of mallet head
- b) Legato - use top of mallet head

3) Head Placement

- a) Towards Center - Dry/Dark/Heavy
- b) General Playing Area - ideal mix of ring and pitch
- c) Towards Edge - Bright, Light, Thin

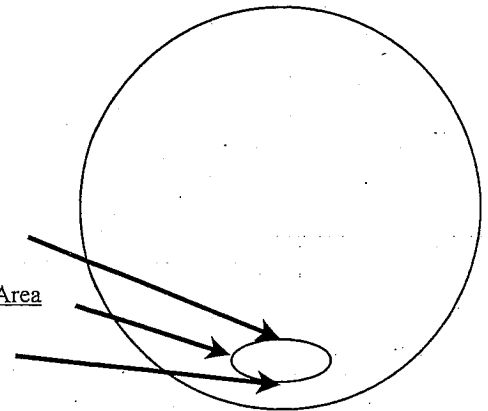
4) Stroke - all strokes are to be played with lift, more volume = greater lift

- a) General Stroke - wrist propelled with stick being controlled with the index, thumb, and middle fingers - strong pitch and maximum ring
- b) Articulate Stroke - wrist stroke with all fingers gripping the stick - dry, articulate sound
- c) Legato stroke - loose fulcrum and middle finger control, use Moeller Technique to create a forearm/wrist motion that is slow and continuous
- d) Extreme Large Volume Stroke - this is a general stroke that incorporates the addition of arm coupled with the wrist stroke to make a very large upstroke and downstroke. I suggest standing when using this stroke. Respighi - *Pines of Rome*

Towards Center

General Playing Area

Towards Edge



Pedal Accent/Scales

- no gliss, quick foot adjustment, legato mallet stroke, more movement descending than ascending
- Tuning Procedure - Soft, Accurate, Quick (SAQ)
 - 1) decide pitch placement
 - 2) know where the pitch is in the drum's range
 - 3) put the pedal in a position below the desired pitch.
 - 4) audiate the pitch
 - 5) move your ear close to the beating spot
 - 6) tap the drum softly using your index finger
 - 7) move the pedal to gliss the pitch up until you are close
 - 8) tap the drum once you believe you have reached the pitch to check (play the drum only 2x)

*always move the pedal upwards to arrive at a pitch. When coming down to a pitch, go below the desired pitch and then ascend to the pitch. This allows the head to be pulled into place, rather than bunch up sliding back over the bearing edge.

Tuning Gauges

- all professional timpanist use gauges
- blind tunings
- no gauges for Middle School, very few tunings during the music, the new pitch is present in the ensemble

Dampening

- use bottom three fingers to keep fulcrum in tack
- do not push into the head, rest your fingers on the head and allow the weight of your fingers to do the work
- dampen in the playing area for the quickest shut down, move right or left for longer ring
- be sure to lift when dampening
- durational - note length
- simultaneous - clarity, cadences

Part Preparation/Notation

- dampening notation - Simultaneous (s), Duration (x), Both Pitches (b)
- notating tunings

Rolls - attack, body, release

- inverted flam
- roll speed - generally: lower the pitch - slower the roll, higher the pitch - faster the roll. Relaxation versus Tension
- ties
- quality roll - inflects musical character, consistency of stroke, fulcrum pressure, lift, even rhythm
- generally unfocused sound by separating mallets
- move to the top of the mallet by increasing the stick angle to the drum
- metered versus unmetered

Stickings

- 1) Alternate as often as possible to allow each stroke the most opportunity to be lifted from the head
 - 2) Repeat rhythms with the same stickings to allow the greatest constancy of sound
 - 3) Double from drum to drum rather on the same drum
 - 4) Avoid crossing, rather "get out of the way"
 - 5) Use double stickings before crossing
 - 6) Always choose stickings that best articulate the music
- When doubling, allow each double to be as even as possible
 - When crossing do not under play the crossed mallet

♩ = 65, 70, 75, 80, 85, 90

Timpani Roll Exercise

Eric Hollenbeck

Play on a muffled 29" or 26" drum w/ metronome

For each repeated section, play 1x - R, 2x - L

ppp

3

5

7

10

13

18

24

♩ = 110-160

s = simultaneous, x = durational

Timpani Muffling Etudes

Steve Hearn

31

Lift

36

A. Chromatic

- Pedaling Technique - (Basic Exercises)

M. Bump

1.) 32"-

2.) 29"-

Handwritten musical notation for exercise 1 and 2, showing chromatic scales in bass clef with slurs and accidentals.

3.) 26"-

4.) 23"-

Handwritten musical notation for exercise 3 and 4, showing chromatic scales in bass clef with slurs and accidentals.

5.) 32"-

Handwritten musical notation for exercise 5, showing a chromatic scale in bass clef with slurs and accidentals.

6.) 29"-

7.) 26"-

Handwritten musical notation for exercise 6 and 7, showing chromatic scales in bass clef with slurs and accidentals.

8.) 23"-

Handwritten musical notation for exercise 8, showing a chromatic scale in bass clef with slurs and accidentals.

B. Diatonic Stations *per Root*

1.) 32"-

Handwritten musical notation for exercise 1, showing a diatonic scale in bass clef.

2.) 29"-

Handwritten musical notation for exercise 2, showing a diatonic scale in bass clef.

3.) 26"-

Handwritten musical notation for exercise 3, showing a diatonic scale in bass clef.

4.) 23"-

Handwritten musical notation for exercise 4, showing a diatonic scale in bass clef.

5.) 32"-

Handwritten musical notation for exercise 5, showing a diatonic scale in bass clef.

6.) 29"-

Handwritten musical notation for exercise 6, showing a diatonic scale in bass clef.

Small handwritten musical notation at the bottom right corner.

1.) *W. Scales*

Pedaling - p. 3

26- 29- 26- 23- 26- 29- 32-

26- 23- 26-

32- 29- 26- 29- 32-

29- 26- 23- 26- 29-

29- 26- 23- 26- 29-

32- 29- 26- 29- 32-

29- 26- 23- 26- 29-

32- 29- 26- 29- 32-

E. Above Scales Utilizing All Four Drums

1.) 32- 29- 26- 23- 26- 29- 32-

2.) 32- 29- 26- 23- 26- 29- 32- (29)

3.) 32- 29- 26- 23- 26- 29- 32-