

# MISSOURI BANDMASTERS ASSOCIATION

## MISSOURI ALL-STATE BAND AUDITION MATERIALS

PERCUSSION – Timpani Option

\*All-District = play as indicated (written)

Books: *The Solo Timpanist* – Vic Firth/Carl Fischer Publication  
*Portraits in Rhythm*/Anthony J. Cirone/Belwin Publication  
*Masterpieces for Marimba*/Thomas McMillan- Alfred Publishing **NEW BOOK**  
*Unpublished/attached material* – Missouri All-State Percussion Accessory Sets No. 1



Set I (next rotation)			
Timpani	Solo Timpanist	p. 4,5	I <i>1st line + 2 measures</i>
Snare Drum	Portraits in Rhythm	p. 3	#1 First 6 lines (3 lines, 4 m., 2 note)
Keyboard	Masterpieces for Marimba	p. 3	Sonatina all (no repeats) - First 4 lines
Multi-Perc	Set. No. 1 (see attached)	<i>m. 51 - End</i>	
Tuning	Solo Timpanist	p. 25	#14 (two drums)
Missouri All-State Perc Accessory Set. No. 1 (see attached)			
Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drums)		

Set II (2021-2022)			
Timpani	Solo Timpanist	p. 15	VII
Snare Drum	Portraits in Rhythm	p. 4	#2 First 6 lines (buzz rolls)
Keyboard	Masterpieces for Marimba	p. 4	Sonatina A-end no repeats
Multi-Perc	Set. No. 2 (see attached)		
Tuning	Solo Timpanist	p. 25	#14 (two drums)
Missouri All-State Perc Accessory Set. No. 2 (see attached)			
Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drums)		

Set III (2022-2023)			
Timpani	Solo Timpanist	p. 23	XI
Snare Drum	Portraits in Rhythm	p. 10	#8 First 6 lines (buzz rolls)
Keyboard	Masterpieces for Marimba	p. 5	Letter A to the end (no repeats)
Multi-Perc	Set. No. 3 (see attached)		
Tuning	Solo Timpanist	p. 25	#14 (two drums)
Missouri All-State Perc Accessory Set. No. 3 (see attached)			
Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drums)		

Set IV (2023-2024)			
Timpani	Solo Timpanist	p. 39	XXII
Snare Drum	Portraits in Rhythm	p. 14	#12 First 6 lines (buzz rolls)
Keyboard	Masterpieces for Marimba	p. 6	Letter A to the end
Multi-Perc	Set. No. 4 (see attached)		
Tuning	Solo Timpanist	p. 25	#14 (two drums)
Missouri All-State Perc Accessory Set. No. 4 (see attached)			
Roll Technique	30 second single-stroke roll – pp-ff-pp (28”/29” drums)		

## I

Exercise for four drums. Muffling the timpani — dampening the vibrating heads — is rarely designated. Therefore, you must take it upon yourself to stop vibrations when you have a rest, for example, measures 2, 4, and 10. If one drum has been played, then one drum must be muffled. If all four have been played, then all four must be muffled. Obviously, this is impossible at every short rest, but it is up to the solo player to adhere to this principle whenever it is physically possible. For example:



This etude also poses several staccato problems, and the use of two different sticks. In measure 37 the left hand remains the same, but the right reverses the stick so that the instrument is struck with the wood end. At measure 48 the stick reverses back to normal again. Another problem is the left and right hand playing separate rhythmic figures simultaneously. The suggested tempo is  $\text{♩} = 116-120$ . If you feel you can play it faster and still be articulate and musical, do so. You should at least attain the minimum tempo of 116 for most benefit to your hands. For a stick, I would suggest a general type, firm.





40

43

47

51

55

60

64

69

73

75

78

END

Right Stick with felt.

*f* R L R L R L

R L R L R L R L R R L R L R L

R L R L L R R L R L

5 5 6 6 3

*f* R R R

R R L R

L R

R

*dim. al fine*

*ppp rit.*

The first eight measures of this piece present the theme, to which, in its second occurrence (line 6, measure 2,) ornamentation has been added. As usual throughout this text, dynamic markings must be carefully observed. 3

# 1

Allegro assai  $\text{♩} = 132$

The musical score consists of ten staves of music in bass clef, 2/4 time. The tempo is marked 'Allegro assai' with a quarter note equal to 132 beats per minute. The piece begins with a dynamic of *ff* and a crescendo leading to *mf*. The second staff starts with *ff subito pp*. The third staff has dynamics *f* and *mf*. The fourth staff starts with *p*, has a *dim.* marking, and ends with *pp* and a vertical line labeled 'END'. The fifth staff has a *cresc.* marking. The sixth staff has dynamics *ff* and *mf*. The seventh staff has dynamics *f* and *dim.*. The eighth staff has dynamics *ff* and *pp*. The ninth staff has dynamics *f*, *p*, *f*, *p*, *pp*, and *cresc.*. The tenth staff has dynamics *ff* and *mf*. Various ornaments (accents) are placed over notes throughout the score.



r - right hand  
l - left hand  
R - roll

# Sonatina

(For Piano)

Muzio Clementi  
(1752-1832)

**Spiritoso**

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# Missouri All-State Percussion Accessory Set No. 1

bass drum, crash cymbals, triangle, suspended cymbal, tambourine

*Allegro* = 120

1 Bass drum

9

17 Crash cymbals

26

33 Triangle

43

49 Sus. cymbal w/ hard stick

START!

56 w/ mallets

64 Tambourine

70 thumb rolls

END

## XII

This is the first melody, played entirely on the 25" drum. As it was written expressly with that in mind, it should not be attempted any other way. Melodies or scale series are always a good way of familiarizing yourself with the distance required in pedaling. Occasionally, tunings will come so rapidly that it is impossible to check them; then you must be a good judge of distance as well as timing. I would like to point out that this type of tuning is the exception not the rule, and should be avoided whenever humanly possible.

## XIII

This study is similar to 11, except that it is executed entirely on the 28" drum. Bear in mind the reason for doing it, and the same familiarity with the instrument will be attained.

## XIV

Be seated. Set your two drums, 28" and 25", to F and C respectively. Then play all notes with the stems down on the 28" drum, and all notes with the stems up on the 25" drum. Do not check the pitch at every measure; but before beginning measure 9, the pitch should be reconfirmed with the piano or a tuning fork.



# XII

♩ = 56

*mf*

7

12

# XIII

♩ = 63

*mf*

6

# XIV

♩ = 120

F C Up stems: 25" drum

Down stems: 28" drum

6

11

## Percussion Procedures Revised 2021

The Following instruments are **provided**: bass drum, timpani, marimbas.

Students need to **bring** snare drum, sticks, mallets, cymbals, triangles, beaters, and any other accessories, and a trap table.

**General Percussion** will progress through **three** rooms for the audition.

1. Fine Arts Building Room 1 (FA1): Snare/Timpani (rudiments, p.6 #4 and Timpani etude)
2. Fine Arts Building Vocal Room (FA Vocal): Mallets (The Clock is Ticking and Sonata) and scales.
3. Room 139 or 142: Multiple Percussion Piece (bass drum provided)

**Timpani** will progress through **two** rooms for the audition. Fine Arts Building : Band Room (FA Band) for all portions of their audition (except the Multiple Percussion)

1. Room 139 or Room 142: Multiple Percussion Piece (bass drum provided)

The Multiple percussion portion **MUST** be performed within **30** minutes of the option audition!  
(For example, play my option audition between 9:00 and 10:00)

On audition day your student will have 3 audition numbers. The top half should be given to the room monitor in the General Percussion or Timpani Room. The bottom numbers should be given to the room monitors in the rooms below.

Percussionists will be evenly distributed between two multi rooms.

**Room FA 1**  
**General Percussion**  
(Snare/Timpani)

**Equipment Provided**  
Music Stands  
2 Timpani

**Room FA Vocal**  
**General Percussion**  
(Mallets)

**Equipment Provided**  
Marimba  
Xylophone

**Room FA Band**  
**Timpani** (All etudes)

**Equipment Provided**  
4 Timpani  
Marimba  
Xylophone

**Room 142**  
**General: Multiple**  
**Percussion**

**Room 139**  
**Timpani and General :**  
**Multiple Percussion**