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Etude 1

This is a fairly simple etude and should allow the performer to work on his/her overall sound. Make the most out of the dynamics and accents. The etude should be played on the middle two drums. (26" & 29")

♩ = 112

B-E

f *p* *f*

Detailed description: This block contains the first ten measures of the etude. It is written in bass clef with a 2/4 time signature. The tempo is marked as quarter note = 112. The dynamics are *f* (forte) for measures 1-2, *p* (piano) for measures 3-6, and *f* for measures 7-10. The notation includes eighth and quarter notes, rests, and a fermata over the final measure.

11

mf

Detailed description: This block contains measures 11 through 21. Measure 11 starts with a fermata. Measures 12-15 feature eighth notes with accents (>). Measure 16 has a fermata. Measures 17-21 continue with eighth notes and accents. The dynamic is *mf* (mezzo-forte).

22

f

Detailed description: This block contains measures 22 through 30. Measures 22-24 have eighth notes with accents. Measure 25 has a fermata. Measures 26-30 feature a sixteenth-note triplet pattern leading to a final *f* (forte) dynamic.

31

p

Detailed description: This block contains measures 31 through 39. Measures 31-32 have eighth notes with accents. Measures 33-39 feature a sixteenth-note triplet pattern. The dynamic is *p* (piano).

40

f

Detailed description: This block contains measures 40 through 45. Measures 40-45 feature a sixteenth-note triplet pattern. The dynamic is *f* (forte).

46

Detailed description: This block contains measures 46 through 50. Measures 46-50 feature a sixteenth-note triplet pattern.



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SECTION I - TWO-DRUM ETUDES

Etude 15 - page 2

49 ♩ = 104

mp

53

D↑Eb Eb↓D D↑Eb Eb↓D mf D↑Eb Eb↓D

58

D↑Eb Eb↓D D↑E E↓D f D↑Eb Eb↓D

63

D↑Eb Eb↓D D↑Eb 4 Eb↑Eh B!

67

E↓D ♩ = 132

73

RLRRLRLL

79

gliss.

87

D↑E



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Etude 17

Etude 17 focuses on moving across all four drums. While playing this etude, make sure that you are hitting the head in the playing spot at all times. If you find yourself playing too far into the center of the head (one of the most common problems), you can work to bring your hands in closer to your body. It is also fine to move the drums slightly away from you. In measure 27 work on getting the dotted eighth-sixteenth rhythm exact, taking care not to play it as a triplet rhythm and "swing" the figure.

$\text{♩} = 116$

G-C-E-G *mf*

6 *p*

12 *mf*

16

20 *f*

25



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Etude 27 **Double Stop Trouble**

Double stops (playing two pitches simultaneously) can be problematic to play on timpani. This etude explores different variations of double stops. The point of this etude is making sure that both notes are struck at the same time and not "flammed." In measure 32 you will play the note C on both of your middle two drums. Work to make sure that those notes are exactly in tune. This can be very tricky. The time signature on this etude can look daunting, but the tempo is rather slow. With a little study, the time signature will become second nature. The sixteenth note of the 5/16 equals the eighth note of the 3/4 so set your metronome to 116 and work on conquering *Double Stop Trouble*!

$\text{♩} = 116$

A-B \flat -E \flat -F

p *mf* *mp*

7 $\overbrace{\quad\quad\quad}^5$ $\overbrace{\quad\quad\quad}^5$

f A \downarrow A \flat Ab \downarrow G

13 $\text{♩} = \text{♩}$

ff *mp* *f* G \downarrow

19 *mp*

22 3

27 *mp*

33



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SECTION 2 - FOUR-DRUM ETUDES

Etude 28 A Flat Etude

Elongated and multiple meters are the main focus of this etude. The 16th will stay the same through all the meter changes. Throughout this piece, there are many passages that require you to work through the stickings. Whether using doubles, crosses, or shifting, make sure the passage has a nice flow and that all the notes are even.

$\text{♩} = 100$

Ab-Cb-Eb-Gb

pp

p

f

mp *ff*

mf

3

5

7

9

10

13

20

24



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SECTION 2 - FOUR-DRUM ETUDES

Etude 31 (Rock of the 80's) - page 2

40

♩ = 132

Bass clef staff with notes and rests. Includes dynamic marking **G↓F** and drum notation **R L R L R L R L R L R L R L R L**.

45

Bass clef staff with notes and rests. Includes drum notation **R L R L R L R L R L R L R L R L R L R L R L R L R L R L**.

50

Bass clef staff with notes and rests. Includes dynamic marking **X** and drum notation **R L R L R L R L R L R L R L R L R L R L R L R L R L R L**.

56

Bass clef staff with notes and rests. Includes dynamic marking **F↑G**.

63

♩ = 142

Bass clef staff with notes and rests. Includes dynamic marking **f** and drum notation **R R L R R L R L R L R L R L R L**.

71

Bass clef staff with notes and rests. Includes drum notation **R R L R P**.

79

Bass clef staff with notes and rests. Includes drum notation **R R I**.

83

Bass clef staff with notes and rests. Includes drum notation **R R L**.



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Dedicated to Jim Swartzlander

The Black Hammock

This programmatic solo depicts an alligator swimming through a Florida swamp. The beginning Adagio section should be played with medium soft mallets and should have an ominous feel, like an alligator stalking its prey. In the Allegro section, switch to medium-hard mallets to assist with the articulation. It is wise to spend some time on measures 27 – 33 due to the tricky stickings. For your reference, this passage is also featured in Etude # 4 in the first section of this book. For the last Adagio section, switch back to the medium soft mallets. The last two bars of this section depict the alligator catching its prey! For the gliss, you will want to put the pedal all the way down to the lowest note possible, strike it, and gliss up. As the gliss moves upward, put down your mallets and pick up a slapstick for the final snap! To assist you in the switch from mallets to slapstick, you can put down one of your mallets in bar 56. Be sure the stand with the slapstick is staged close to you so you can make the switch smoothly.

Adagio ♩ = 68

B-D *mp*

6 *p* *rit.*

Allegro ♩ = 128

12 *mf*

B↓B♭
D↑E♭

17

22



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SECTION 3 - SOLOS FOR TIMPANI

The Black Hammock - page 2

27



31



34



39



44

rit.



50

Adagio ♩ = 68



54



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For Joe

Los Cinco de Clubs

As the name implies, *Los Cinco de Clubs* is all about the number five. Patterns of fives, intervals of fifths, five-lets and more are all featured in this solo. The improvised section at measure 135 allows the performer to explore patterns of five with the noted pitches. The solo was written for student Joe Moore for his junior recital at UCF.

$\text{♩} = 55$

F-A \flat -C-E \flat -G *ff*

5 *mp*

9 *f* *mp*

13 $\text{♩} = 148$ *mf*

17

21

25

30



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