

TIMPANI AUDITION SOLOS

(GRADE 3-4)

by William J. Schinstine

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There always seems to be a need for short, interesting, challenging audition solos for timpani players, using either 2, 3 or 4 drums. The use of these solos will range from junior high school to college entrance auditions. In addition, many players will find them useful on student recitals. It is also very possible to use them as sightreading material for contests. Since these pieces are relatively short, it is possible to create suites of your choice from the contents.

In **TRIADS IN MOTION**, the 2-measure rests may be extended to allow more time for pitch changes. In the final solo, **IN PURSUIT OF PERFECTION**, the up-down glisses should be about a major third.

Sticking has been indicated where it may be problematic. Metronome markings have been listed, but are by no means absolute. Performers are encouraged to experiment with them until they find the one which feels right to them. Dynamics are also suggested, but players should also experiment with them to arrive at just the right sounds for their performance.

In most cases, medium hard timpani mallets (such as Firth Generals) will do very nicely. However, this should not deter the performer from trying a variety of mallets until the best sound is achieved. Then the top of each solo should be marked so that the correct mallets will always be used.

If it sounds as though the composer cannot make up his mind regarding the tempos, dynamics and mallets, let it be known that he has frequently found that such experimenting produces better results. Further, he feels that every player should have some input into the performance of the music.

William J. Schinstine, a graduate of the Eastman School of Music and the University of Pennsylvania (M.S. Music Education), has performed with the Rochester, National, Pittsburgh and San Antonio symphonies. He is retired after serving 27 years as a public school music teacher in Pottstown (Pennsylvania), and owns the S & S School of Music located there. Bill is active in the PAS and has published more than 30 percussion music books; in all, he has more than 300 published works to his credit.



Tim-pan-e March

PLAYING TIME 1:30

♩ = 108-120 General mallets

A musical score for Tim-pan-e March, written for general mallets in common time (C). The score consists of six staves of music. The tempo is marked as 108-120. The key signature is one flat (F major or D minor). The score includes various dynamics: *p* (piano), *R* (right), *L* (left), *cresc.* (crescendo), *f* (forte), and *mf* (mezzo-forte). There are two repeat sections: Section A, which starts with a double bar line and a repeat sign, and Section B, which also starts with a double bar line and a repeat sign. Section B includes first and second endings. The notation includes quarter, eighth, and sixteenth notes, rests, and slurs. A final repeat sign with two endings is at the end of the score.