



Building a One-Handed Timpani Curriculum for Percussionists with Injuries or Disabilities

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01

Current Situation

The state of accessibility
in the field

02

Skills

The necessary skills for
timpanists

03

How-to

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Exercises, etudes,
excerpts, and solos that
can be played with one
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Recap and where to go
from here






01

CURRENT SITUATION

The state of accessibility
in the field






Injuries and disabilities can happen at any time in a person's life and can profoundly impact a percussionist's career.

Although the percussion field has opportunities for percussionists playing with one hand, those opportunities are hardly explored.

It is important to raise awareness of accessibility in the percussion field and provide inclusive solutions for percussionists playing with one hand.

What exists that we can use and what gaps need to be filled in? We don't want to modify existing repertoire too much (ideally, not at all). And not playing is not an option!





02

SKILLS

The necessary skills for
timpanists



SKILLS

Tone Production

Producing your best sound

01

02

Successive Notes

Chop Builders

03

Mallet Changes

What mallets will enhance #1 and #2?

04

Muffling

Muting a self-ringing instrument

05

Playing Zones

Elliott Carter's playing zones (Normal, Center, Rim)

06

Rolls

Sustaining sound past the initial attack

07

Pitch Change

Using upper and lower body





03

HOW-TO

Build the curriculum



Build the Curriculum: What do you need to do?

Main Focus

Secondary Focus

Parameters

(These could just be a starting point!)



Focus on your **STUDENT'S** abilities and where they can realistically reach, not what **THE FIELD** thinks your student's abilities should be. Accessibility and inclusivity can be empowering if done correctly!





04

EXAMPLES

Exercises, etudes,
excerpts, and solos that
can be played with one
hand





Method Book Sources

Boone - One-Handed Etudes and Solos for Timpani

Carroll - Exercises, Etudes and Solos for the Timpani

Firth - The Solo Timpanist

Friese and Lepak - The Complete Timpani Method


Gay - Pedal to the Kettle: Etudes and Solos for Timpani

Goodman - Modern Method for Tympani

Hochrainer - Etudes for Timpani Volume 1

Weitzel - The Timpani Roll

Tone Production

1. 

bis sehr rasch und wieder langsamer, aber stets in gleicher Stärke / Practice until it becomes very quick and then more slowly again, but always at the same volume

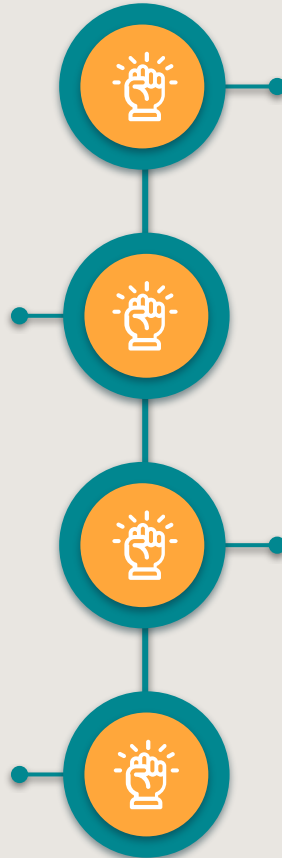
Hochrainer, Pg. 2

Add to Six
(Ab, C, Eb, G)

$\text{♩} = 60-83$
Medium hard Mallet



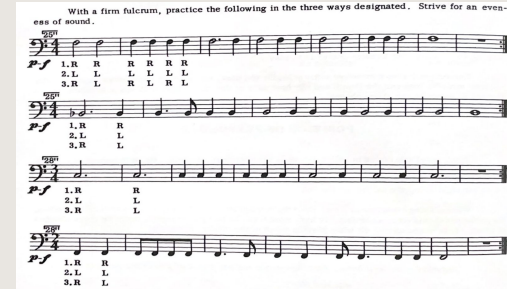
Boone, Add to Six



Main Focus: YOUR Best Sound
2nd Focus: Notes & Rhythms
Parameters:

- No shorter than half note value
- No faster than 89bpm

With a firm fulcrum, practice the following in the three ways designated. Strive for an evenness of sound.



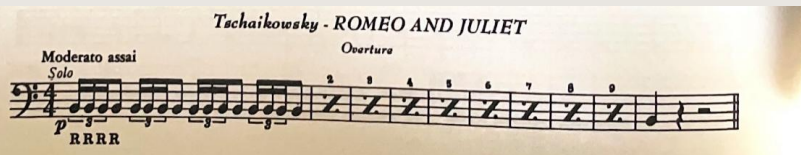
Successive Notes

Tchaikovsky, Romeo and Juliet Overture



Main Focus: Chop Building
2nd Focus: Tone Production
Parameters:

- No shorter than 16th note
- No faster than 95bpm



Mallet Changes (lack of repertoire)



Boone,
Mallet Changes



Barber,
A Stopwatch And An Ordnance Map
Opening



Build the
Curriculum!

Mallet Changes
Left Hand Version (F, A, C, E)

$\text{♩} = 75-100$
Soft Mallet
mp

6 Switch to medium mallet
mf

12 Switch to hard mallet
f

16

22 *f*

28 Switch to soft mallet
mp

32 Switch to medium mallet
mp

34

37 Switch to any mallet
or heavy mallet
ff

A Stopwatch And An Ordnance Map 127

by SAMUEL BARBER, op. 15

Tempo di Marcia $\text{♩} = 92$

Wooden sticks

Soft sticks
pp

Main Focus: Timbre
2nd Focus: Tone & Rhythms
Parameters:

- At least 1 measure of rest for change
- No faster than 100bpm



Muffling

Main Focus: Sound Dampening

2nd Focus: Speed

Parameters:

- No shorter than eighth note to muffle
- No faster than 105bpm

Healing
(F#, B, C#, F#)

$\text{♩} = 65-75$ 8th Note

mp

5

9 Switch to medium-soft mallets *pp* *mf* *f*

14 *mf* *p* *mp*

18 *pp*

22 *pp* *mf*

Switch to medium-hard mallets

Detailed description: This is a page of musical notation for the piece 'Healing' by Boone. It features a bass clef and a 4/4 time signature. The score includes various dynamics such as *mp*, *pp*, *mf*, *f*, and *pp*. There are also performance instructions like 'Switch to medium-soft mallets' and 'Switch to medium-hard mallets'. The notation includes notes, rests, and articulation marks.

Boone,
Healing



Goodman,
Pg. 31



1.

Muffled Muffled

Detailed description: This is a snippet of musical notation for Goodman, page 31. It shows a bass clef and a 4/4 time signature. The notation includes a quarter rest followed by a quarter note, and then another quarter rest followed by a quarter note. Two arrows point to the quarter notes, with the word 'Muffled' written below each arrow.



Nicolai,
The Merry Wives of Windsor
Overture

Nicolai - THE MERRY WIVES OF WINDSOR
Overture

Moderato

5 Solo 3 3

pp R R R R

Detailed description: This is a snippet of musical notation for Nicolai's 'The Merry Wives of Windsor Overture'. It features a bass clef and a 4/4 time signature. The tempo is marked 'Moderato'. The notation includes a quarter rest followed by a quarter note, and then another quarter rest followed by a quarter note. There are also performance instructions like 'Solo' and 'pp'. The notation includes notes, rests, and articulation marks.



Playing Zones (lack of repertoire)



Build the Curriculum!

Main Focus: Timbre & Tone

2nd Focus: Rhythms/Speed

Parameters:

- # of changes per system/measure/drum

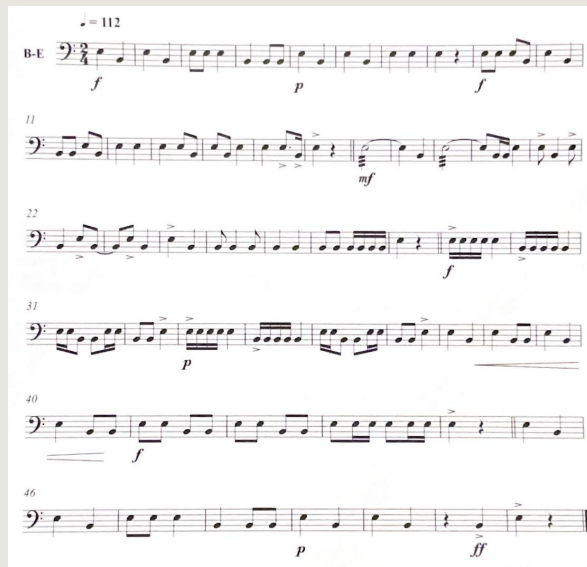


**Beethoven, Symphony No. 9
Overture (3 before A)**

Allegro ma non troppo, un poco maestoso. ♩ = 88.

A

Rolls (physical difficulty)



♩ = 112

B-E

f *p* *f*

11 *mf*

22 *f*

31 *p*

40 *f*

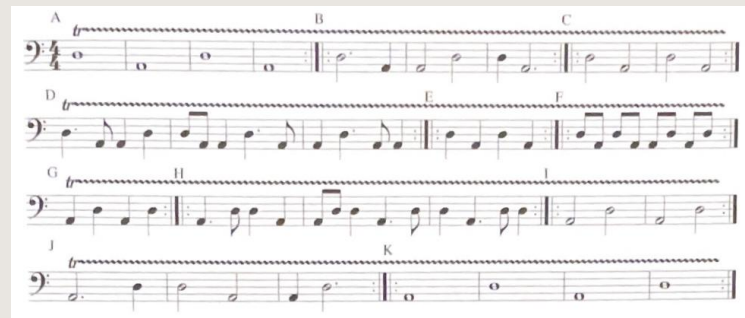
46 *p* *ff*

Detailed description: This is a musical score for a piece by Gay, page 8. It is written in bass clef with a 2/4 time signature. The tempo is marked as quarter note = 112. The score consists of six staves of music. The first staff starts with a dynamic of *f*, followed by *p* and *f*. The second staff has a dynamic of *mf*. The third staff has a dynamic of *f*. The fourth staff has a dynamic of *p*. The fifth staff has a dynamic of *f*. The sixth staff has dynamics of *p* and *ff*.

Gay,
Pg. 8



Weitzel,
Pg. 23



A B C

D E F

G H I

J K

Detailed description: This is a musical score for a piece by Weitzel, page 23. It is written in bass clef with a 4/4 time signature. The score is divided into sections labeled A through K. Section A is a whole note. Section B is a half note. Section C is a half note. Section D is a half note. Section E is a half note. Section F is a half note. Section G is a half note. Section H is a half note. Section I is a half note. Section J is a half note. Section K is a half note.

Main Focus: Consistent Sound*

2nd Focus: Control

Parameters:

- No shorter than half note
- No faster than 75bpm
- Quiet dynamics


***One-handed rolling methods to try:**

- Roll between 2 beating spots (same drum or 2 drums on same pitch)
- 4-mallet grip
- 2-sided mallet (head and shaft)



Pitch Change

Bartok, Concerto for Orchestra 4th Mvt.



Concerto For Orchestra
IV. Movement
Béla Bartók (1881-1945)

Calm., $\text{♩} = 106$

mf

etc.

Main Focus: Smooth Note Transition

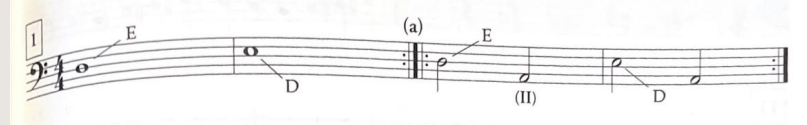
2nd Focus: Tone Production

Parameters:

- # of pitch changes per system/measure/drum



Carroll,
Pg. 77



1 E D (a) E (II) D



Firth,
Pg. 13



$\text{♩} = 92-108$
F A C F D B^b G E/C A D B^b

7 G E C F A B^b D F

13 C E G B^b D F/A C

19 E G B^b F/A C






05

CONCLUSION

Recap and where to go
from here






Modifying repertoire
or not playing don't
always have to be the
first solutions
anymore!

There is timpani
repertoire that can be
played with one hand.
We just never think
we'll need to play it
with one hand.

Here are some gaps:

1. Mallet Changes
2. Playing Zones
3. Rolls

We need to compose
and commission
more music that can
be played with one
hand, especially
music that helps fill in
these gaps. We also
need to start looking
at our existing
resources and
determine what can
be played with one
hand.





THANKS!

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