Table Of Contents

Duet 1 - *In Good Company* 5

Duet 2 - *The Troops* 8

Duet 3 - *Temple Of BOOM!* 11

Duet 4 - *Primeval Forest* 14

Duet 5 - *Gots To Rock!* 17

Duet 6 - *Funky City!* 20

Duet 7 - *Dos Amigos* 23

Duet 8 - *Storm Break* 26

Duet 9 - *Tropical Breeze* 29

Foreword

Being a huge fan of the timpani, I thought it would be so much fun to combine two instruments that are not commonly paired as duets in the performance hall. I love it when percussionists combine their talents and perform duets on whatever instruments they wish to use. It allows the performers to individually prepare their parts, put them together and enjoy the final product. The use of duets also provides the players an opportunity to perform without the use of a conductor. The students learn the importance of good eye contact, attention to tempo and dynamics. Even more important, the students learn how essential it is to work with one another while learning to develop great practice habits.

Performance Notes

Duet #1 - ***In Good Company*** (grade II) This duet combines unison passages as well as sections involving "call and response" style of playing. Even though this duet falls under the easy-medium category, close attention to tempo and eye contact is required of both performers. The flams within the snare drum part should be executed in the concert-style format. (Recommended timpani mallets - Innovative Percussion CT-4.)

Duet #2 - ***The Troops*** (grade II) Think of this piece as troops marching from one location to the next. Crescendos are important in this duet as they provide forward-type motion in the music. As the music indicates, "WITH INTENSITY" is needed from both performers to create the mood of war/combat. The use of double-stops on the timpani and rim shots on the snare are essential for sound effects. The timpanist should muffle whenever possible. (Recommended timpani mallets - Innovative Percussion BT-3.)

Duet #3 - ***Temple Of BOOM!*** (grade II) The performers' goal is to allow the audience to experience sudden musical surprises by way of quick/sudden dynamic contrasts. I would suggest some medium hard mallets that can accomplish both soft and loud articulations. For the double-stop staccato notes on the timpani, I recommend that the performer strike the center of the timpani and perhaps leave the mallets on the head so as to create as dry a sound as possible. (Recommended timpani mallets - Innovative Percussion BT-3.)

Duet #4 - ***Primeval Forest*** (grade III+) A fun duet that utilizes sound effects produced by both players. The timpanist must try to muffle, where indicated, as quickly as possible. This is achieved by striking the timpani with one mallet while muffling the drum with the other hand. The snare also provides some excitement to this piece by producing rim shots, stick clicks, and playing on the rim of the snare drum. (Recommended timpani mallets - Innovative Percussion BT-5 / Articulate Mallets.)

Duet #5 - ***Gots To Rock!*** (grade III) The title is actually the style of this duet. A fun tune designed for the players to totally get in to the music. The snare drummer provides a drum set style feel by using the rim of the snare to produce a hi-hat sound (with the right hand) while the left hand places the butt end of the stick on the rim and the tip of the stick on the head of the drum. This technique is called "cross-stick". Some fun "trading four" sections in the duet can be expanded to provide an opportunity for longer solos (if desired). Use medium-hard mallets for this solo. (Recommended timpani mallets - Innovative Percussion BT-4 / General Timpani Mallets.)

Duet #6 - ***Funky City!*** (grade III) The goal of the performers is to maintain a solid "funk-style" feel throughout the duet. The players should exaggerate accents and crescendos to keep the mood consistent from beginning to end. (Recommended timpani mallets - Innovative Percussion BT-5 / Articulate Mallets.)

Duet #7 - ***Dos Amigos*** (grade III) This duet is in complete contrast to the previous works with regards to the introduction. Each performer has their own slow introductory statement giving the audience the impression that the music will be slow and steady. However, once the snare drummer has completed it's statement, close eye contact will be required to maintain a solid entrance at letter A (new tempo change). This is also the first time the use of glissando is incorporated on the timpani. Basically, the performer places their foot on the top timpani pedal and pushes the heel of the foot to the ground after striking the drum. This section is fun as it creates an exciting effect between the sudden crescendo of the snare drum and the loud glissando produced by the timpanist, and also incorporates stick shots. The performer places the left stick (butt end) on the rim and the bead of the stick on the drum while striking the stick with the other, thus creating a "shot effect". Use medium-hard mallets for this solo. Please muffle quarter-note rests and longer. (Recommended timpani mallets - Innovative Percussion BT-5 / Articulate Mallets)

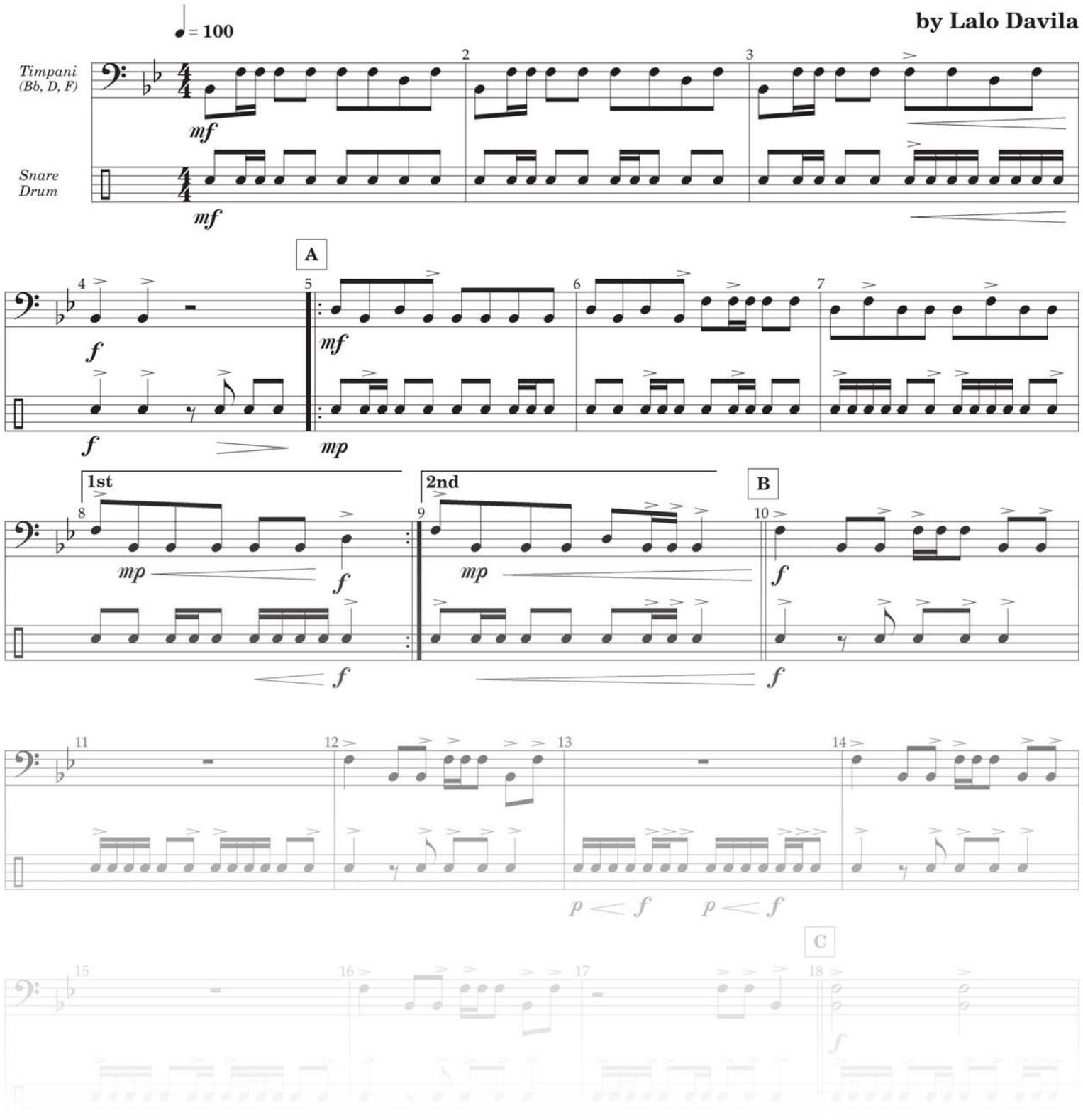
Duet #8 - ***Storm Break*** (grade III+) The mood/effect of this duet should resemble the title as much as possible . . . **A STORM!** Lots of intensity is needed for this one. Do not over-play the loud dynamics, however please maintain the energy throughout this work. The timpanist may choose to repeat the first three bars before the snare drummer enters in measure three. By doing so, the audience can begin to understand the title of the work. The snare drummer has the option of playing a ride cymbal on this duet as opposed to playing on the rim of the snare drum. Stick clicks should be performed at eye-level so that the audience can see and hear the effect. Whenever possible, muffle eighth-note rests (especially half-note rests and longer) in the timpani part. You can use medium-hard (articulate) mallets for this solo. (Recommended timpani mallets - Innovative Percussion BT-4 / General Timpani Mallets.

Duet #9 - ***Tropical Breeze*** (grade III+) The style of this duet is "Caribbean Feel". This is a fun dance-like duet that involves interesting dialog between both performers. Unlike the other pieces, both performers have additional instrument requirements to provide excitement and groove. The timpanist should place the crash cymbal in a location convenient for striking with easy access to the timpani. The snare drummer can mount the tambourine and cowbell on a multi-bar stand and place it in front of the snare for easy access. The timpanist can choose to use the Innovative Percussion BT-4 or BT-5 mallets (or equivalent).

Duet #1 - Grade II

In Good Company

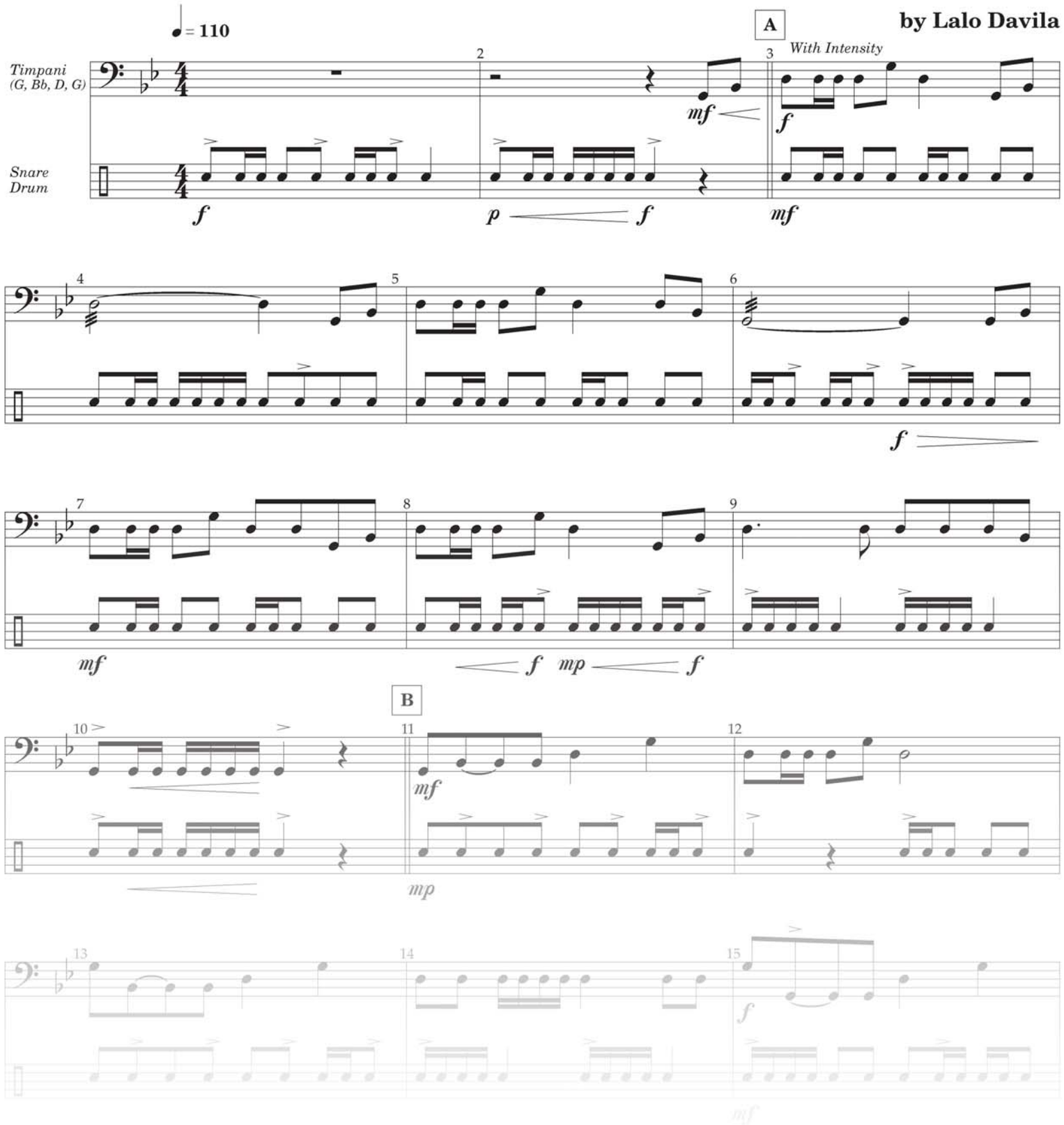
by Lalo Davila



Duet #2 - Grade II

The Troops

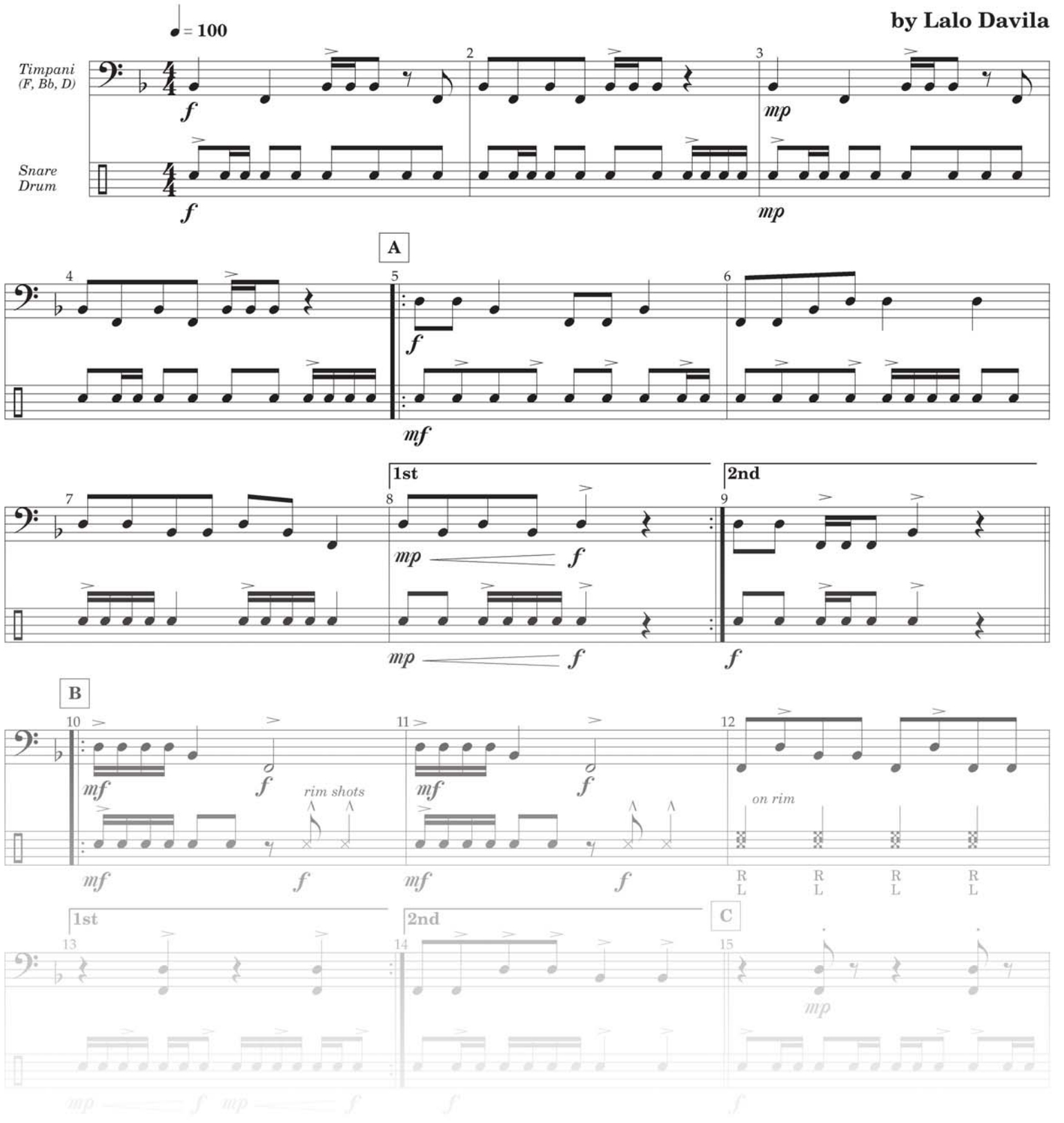
by Lalo Davila



Duet #3 - Grade II

Temple Of BOOM!

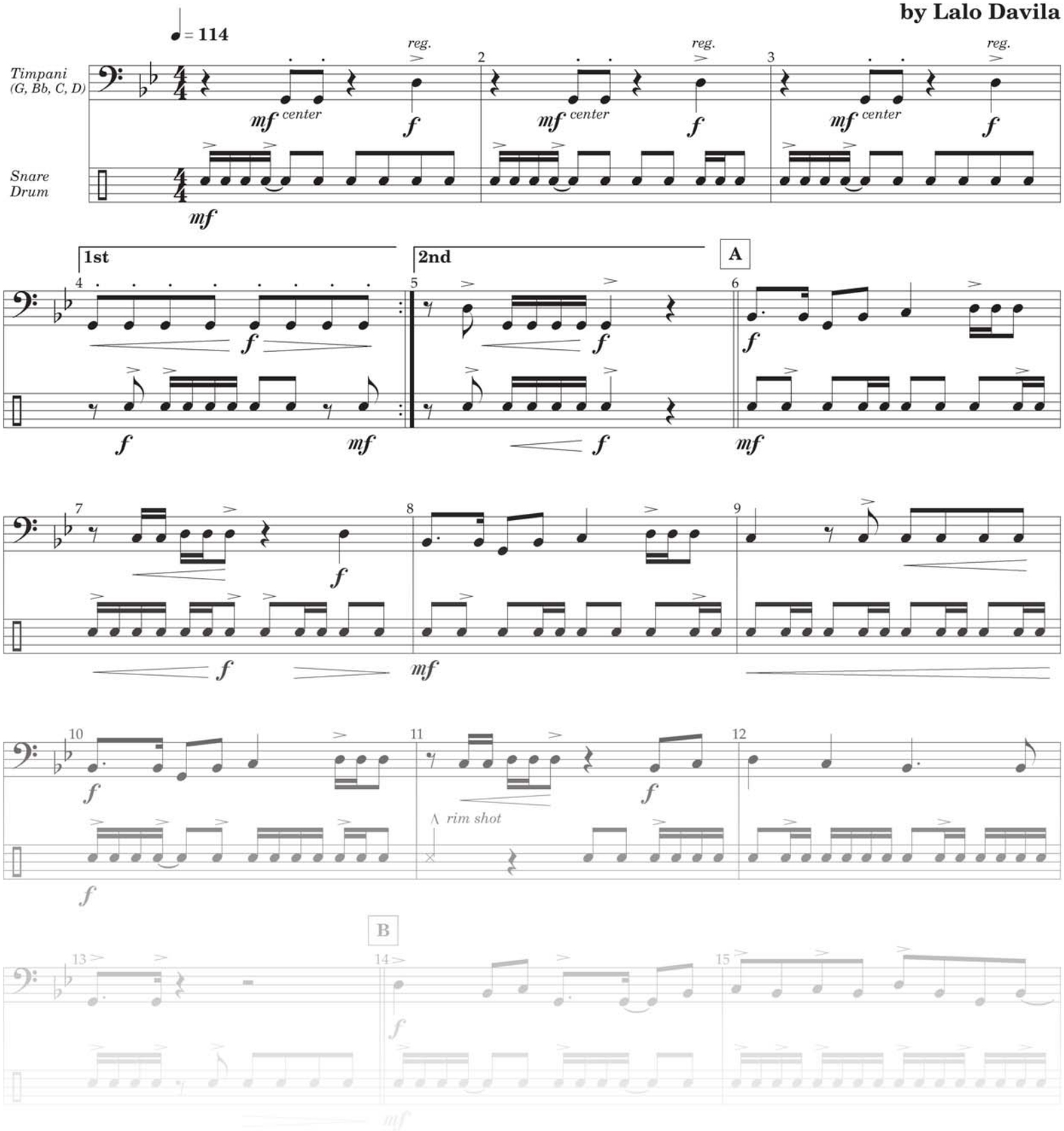
by Lalo Davila



Duet #4 - Grade III+

Primeval Forest

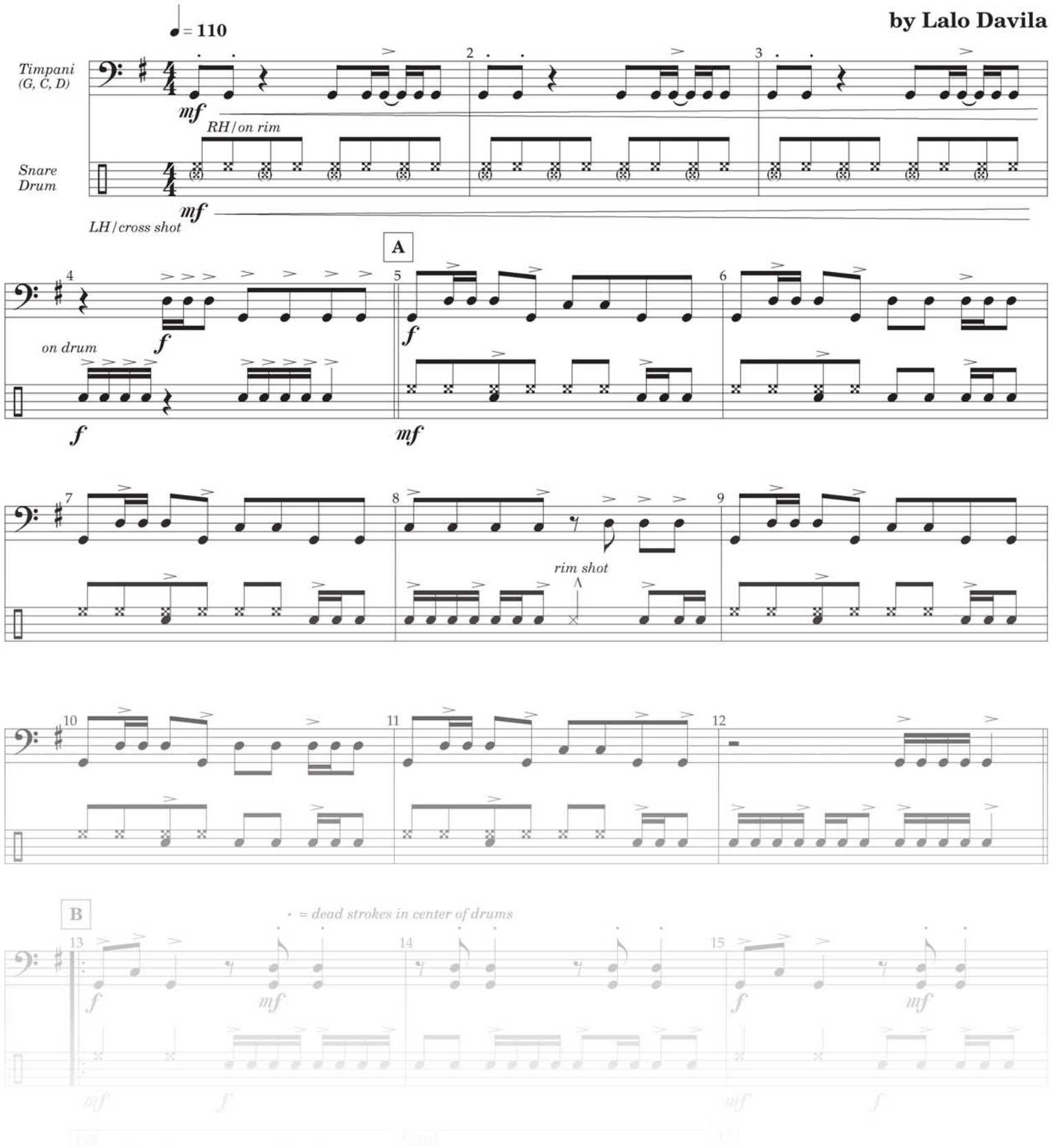
by Lalo Davila



Duet #5 - Grade 3

Gots To Rock!

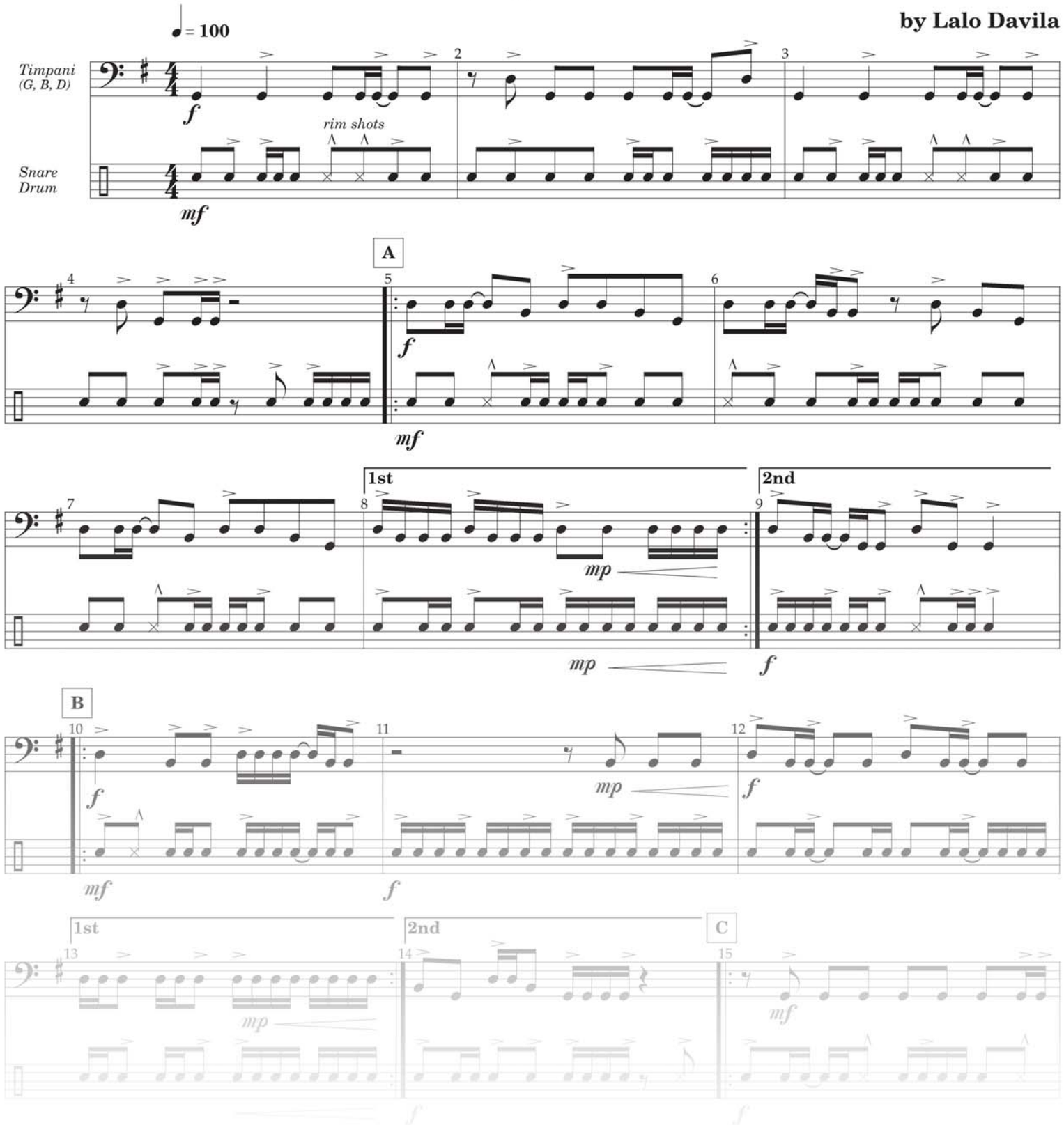
by Lalo Davila



Duet #6 - Grade III

Funky City!

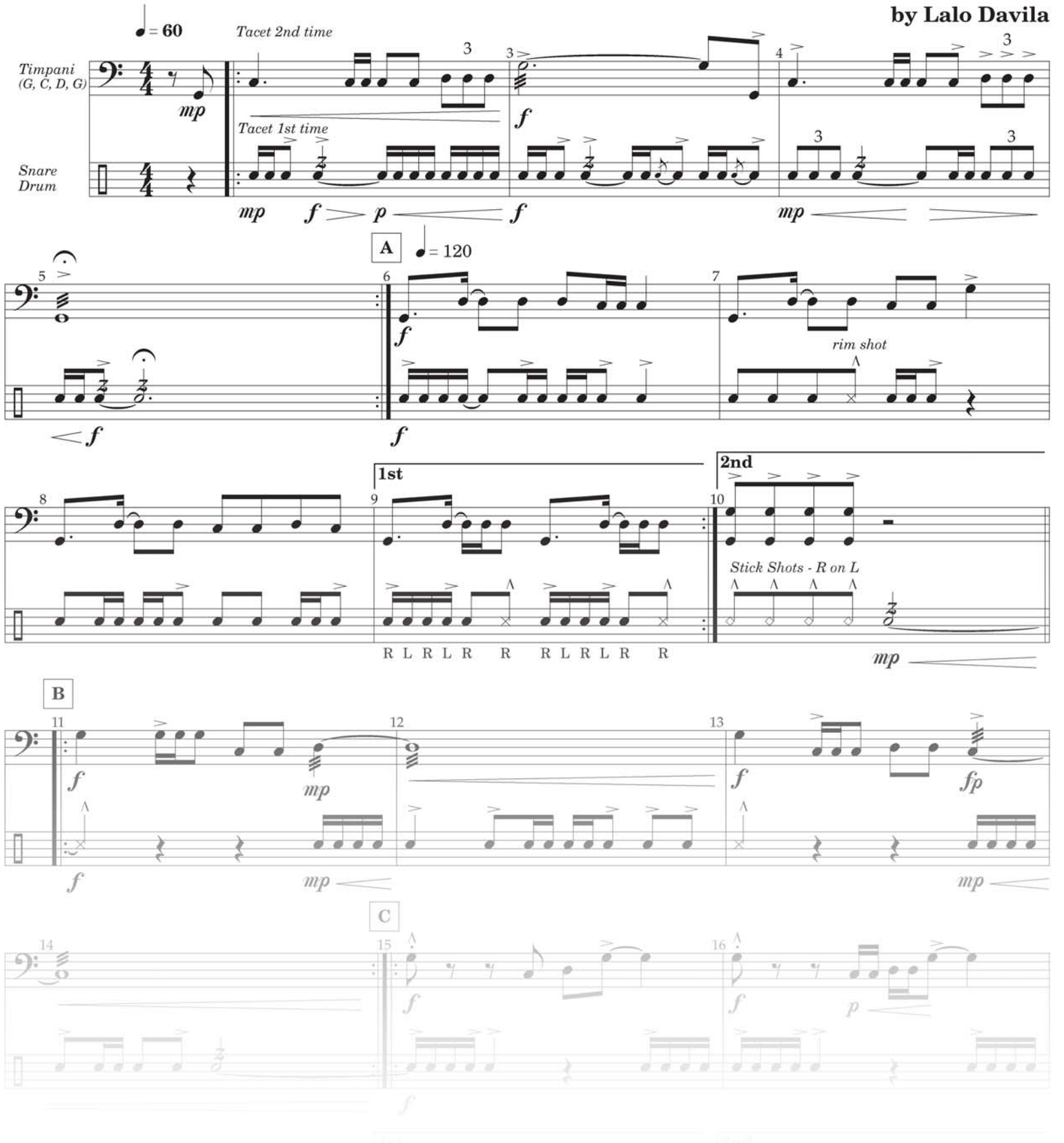
by Lalo Davila



Duet #7 - Grade III

Dos Amigos

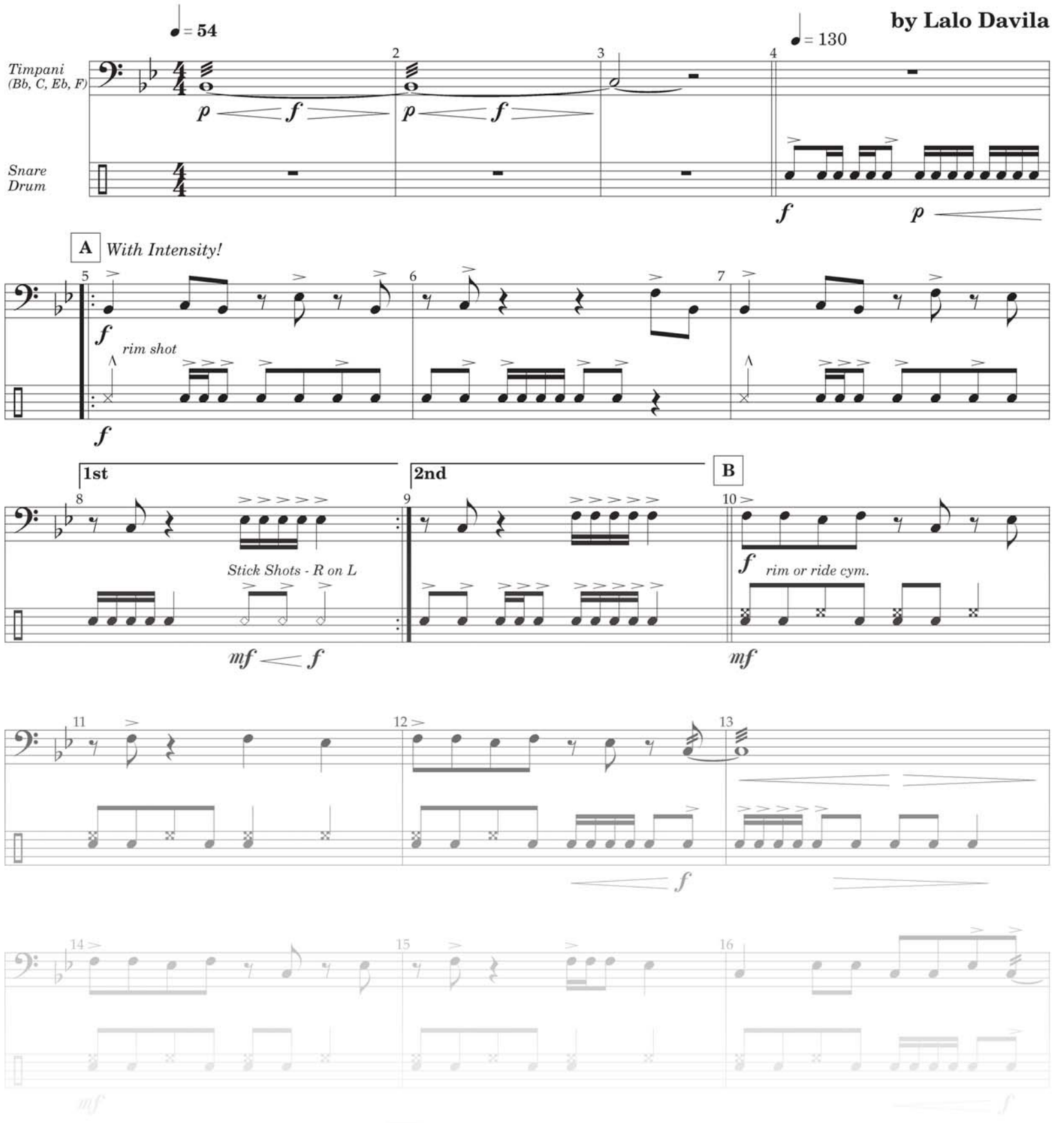
by Lalo Davila



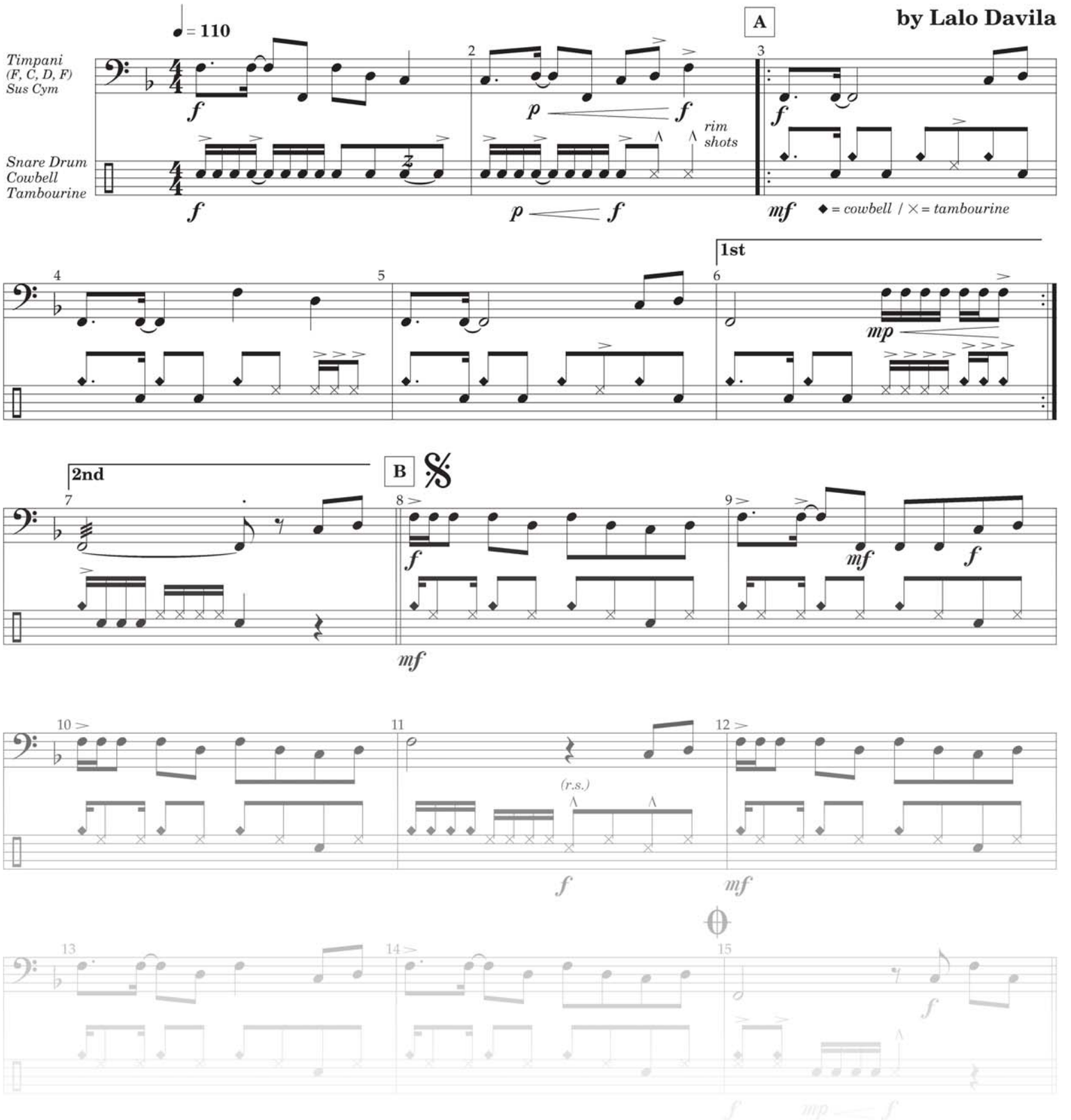
Duet #8 - Grade III+

Storm Break

by Lalo Davila



Duet #9 - Grade III+

Tropical Breeze

by Lalo Davila