UCLA
Contemporary Music Score Collection

Title
Three Etudes for Timpani

Permalink
https://escholarship.org/uc/item/4h92h0pg

Author
Campbell, Mathew

Publication Date
2020

eScholarship.org Powered by the California Digital Library
University of California

MAT CAMPBELL MUSIC

Listen more. Be more.

THREE ETUDES

FOR TIMPANI

MAT CAMPBELL

(2020)

Composer's Notes:

Most of my time as a composer has been spent writing music that doesn't lead audiences to believe that I am, indeed, a percussionist. Yes, there are moments in my music that contain groove, drive, and a steady stream of notes (sometimes for ten minutes or more), but is that really what percussion music should strive to be?

I don't think so.

In this suite for timpani, my idea is to focus on three technical aspects of playing timpani. However, I chose to add elements of what I think percussion music should consist of: melody, breath, and pacing. The technical aspects of this suite are intended to add to the standard repertoire while emphasizing the newfound characteristics I feel that percussionists should know.

Movement 1 revolves around the technique of pedaling to execute a bluesy melody throughout. I didn't intend to write a bluesy timpani solo… I just happened. It's as if the idea was in my face and challenged me to write it. Appropriately named *Dropkick*, I wrote this movement after an inner monologue about how I think timpani solos fail to contribute anything musical to the overall performance repertoire.

Movement 2 calls for the timpanist to exercise their touch across each of the five drums. While this seems like an obvious technique that requires practice, I employed the musical element of breath to enhance the intimate nature of this movement. After the bombastic opener, this movement draws the listener in so they may see a different side of the protagonist. This movement, titled *Contrite*, expresses the remorseful feelings of the protagonist. It was not okay to talk poorly of timpani literature, so I decided to write one that best modeled my personal preferences.

The finale, titled *Epic*, is written as a five part rondo (A B A C A). While the A section is comprised of entirely new material, the B and C sections of the movement use material from the previous two movements. (B is from movement 1 and C is from movement 2.) This movement employs pacing through making each A section more profound (marked by profundo, più profundo, and profundissimo in each respective statement). Every repetition of the A theme brings another layer to the texture and ultimately results in a stately three mallet passage to close the entire suite.

Program Notes:

The protagonist (aka me) is annoyed at the status of timpani literature. In the moment I really wanted to *Dropkick* something. (Sorry, I'm just really passionate about this stuff.) I suppose the best writing prompt to summarize this inner monologue is, "If you think timpani solos are so easy to write, then maybe you should write one yourself." After getting that first movement out of your system, the protagonist feels remorseful for their previous hubris. *Contrite* takes the listener through a journey of self-reflection and ultimate resolve. The finale represents the protagonist's question of, "Well now what?" The nature of *Epic* defines the quest in writing a solo that employs and advances technical and musical requirements to the repertoire. As moments from previous movements return as flashbacks to a tougher time, it fortifies the profundity and significance of the returning section. At the end of the day, this solo reminds us to consider previous times of hubris and remorse for our future journeys and personal growth.

Biography:

Mathew Aaron Campbell (b. 1992) is a native of Deep South Texas. His musical training started at the age of eight when he took piano lessons followed by informal lessons on how to play drumset. His studies continued through middle school and high school with percussion as his primary instrument. He is an **alumnus** of The University of Texas Rio Grande Valley, and studied percussion and composition with **Dr. Joe Moore III**. As an award-winning composer, Mathew has had many collaborative projects with various educators throughout the nation. His passion for composing and conducting led to conducting world premieres with various student ensembles at the state and national levels. He has conducted his works at The National Flute Convention in 2013, ClarinetFest in 2016, the Texas Music Educator's Conference in 2015-2017, and many of his works were premiered at UTRGV throughout his undergraduate studies. He is a proud member of the Pi Kappa Lambda Society - Alpha Upsilon Chapter. His piece ***Into the Void: A Study in Disembodied Consciousness*** was awarded first prize in the SATB Chorus and Percussion (3-5 Players) Category of the 2015 Percussive Arts Society Composition Contest. His music is self-published and also available through **C. Alan Publications**.

Mathew is a founding member of **The Uptown Collective**.

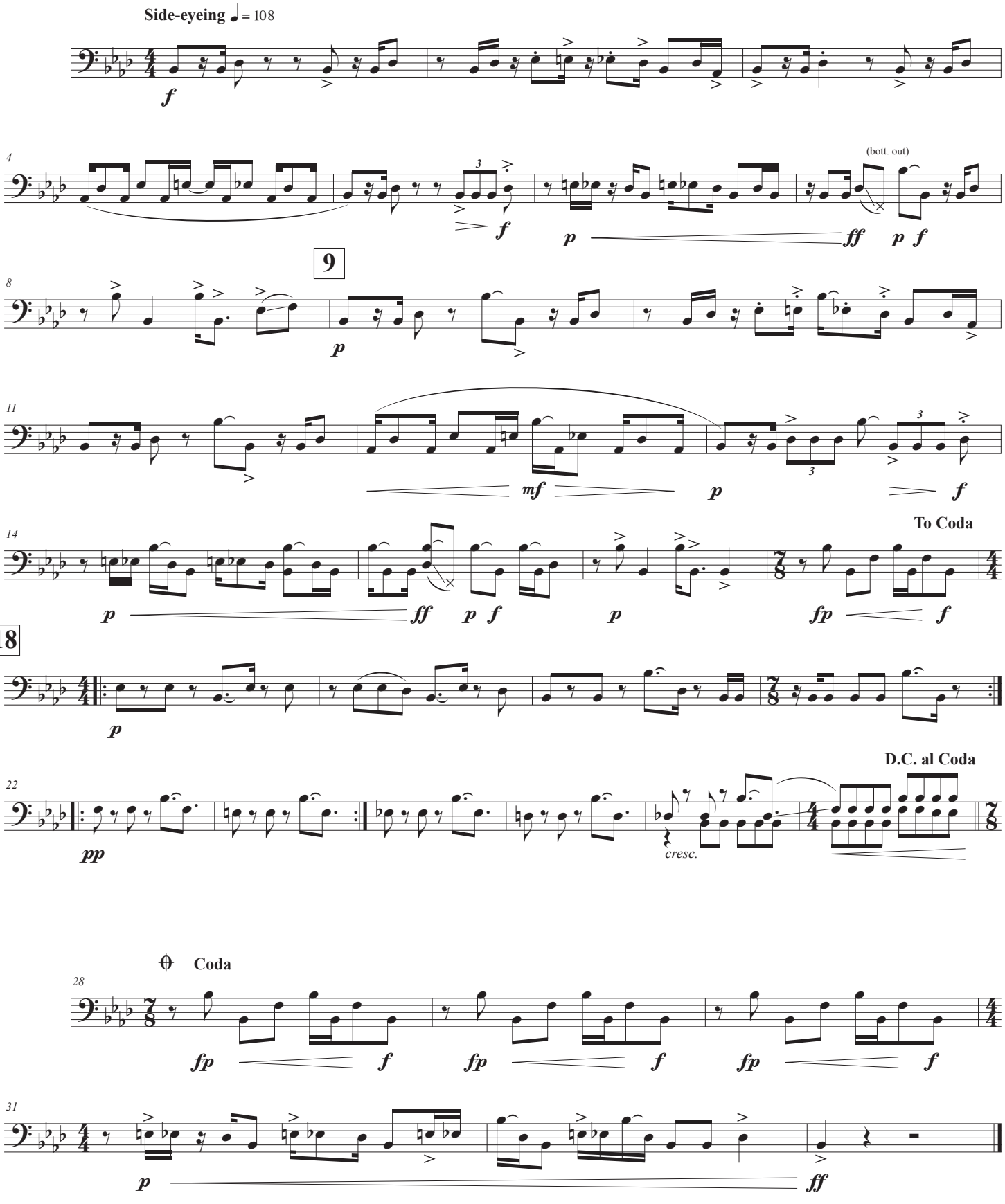
Most recently, Mr. Campbell graduated from **Oklahoma City University** earning a double MM in Music Composition and Wind Conducting under the tutelage of Dr. Edward Knight and Dr. Matthew Mailman, respectively.

Timpani Solo

ETUDE No. 1

"Dropkick"

Mat Campbell



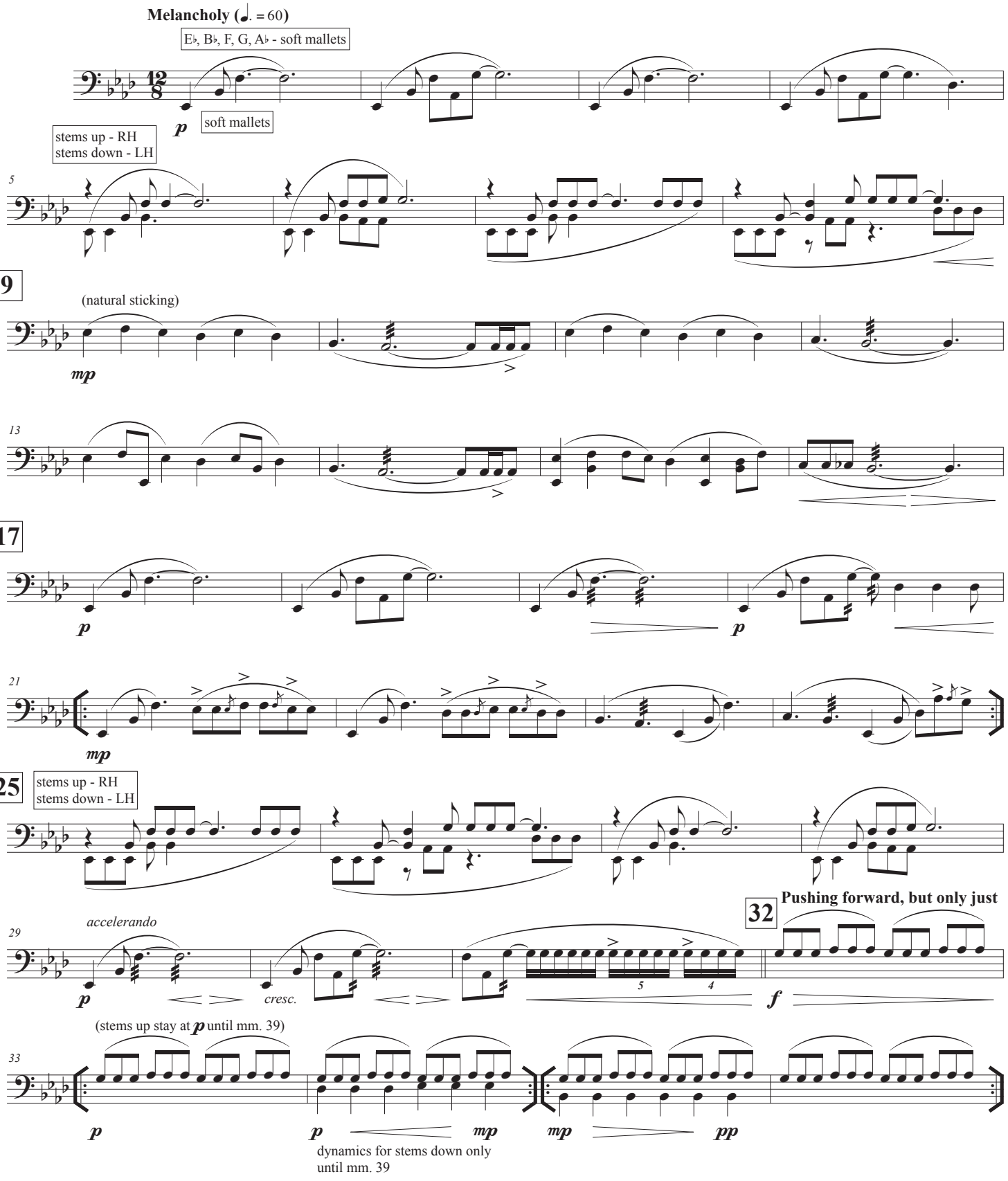
© Pip Productions 2020

Timpani Solo

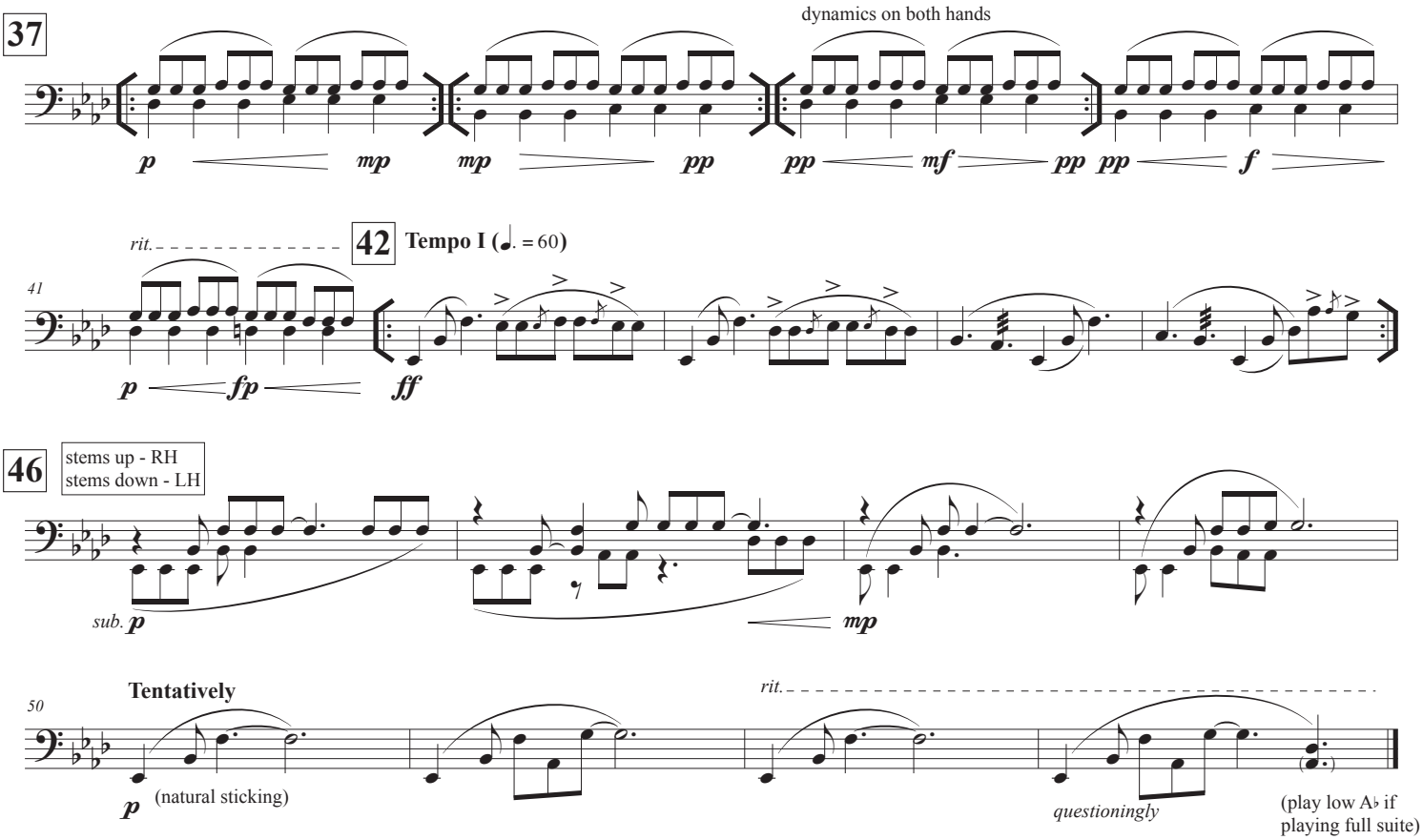
ETUDE No. 2

"Contrite"

Mat Campbell



© Pip Productions 2020


37
dynamics on both hands
p mp mp pp pp mf pp pp f
rit.
42
Tempo I (♩. = 60)
41
p fp ff
46
stems up - RH
stems down - LH
sub. p mp
50
Tentatively
p (natural sticking)
rit.
questioningly
(play low A♭ if playing full suite)

Timpani Solo

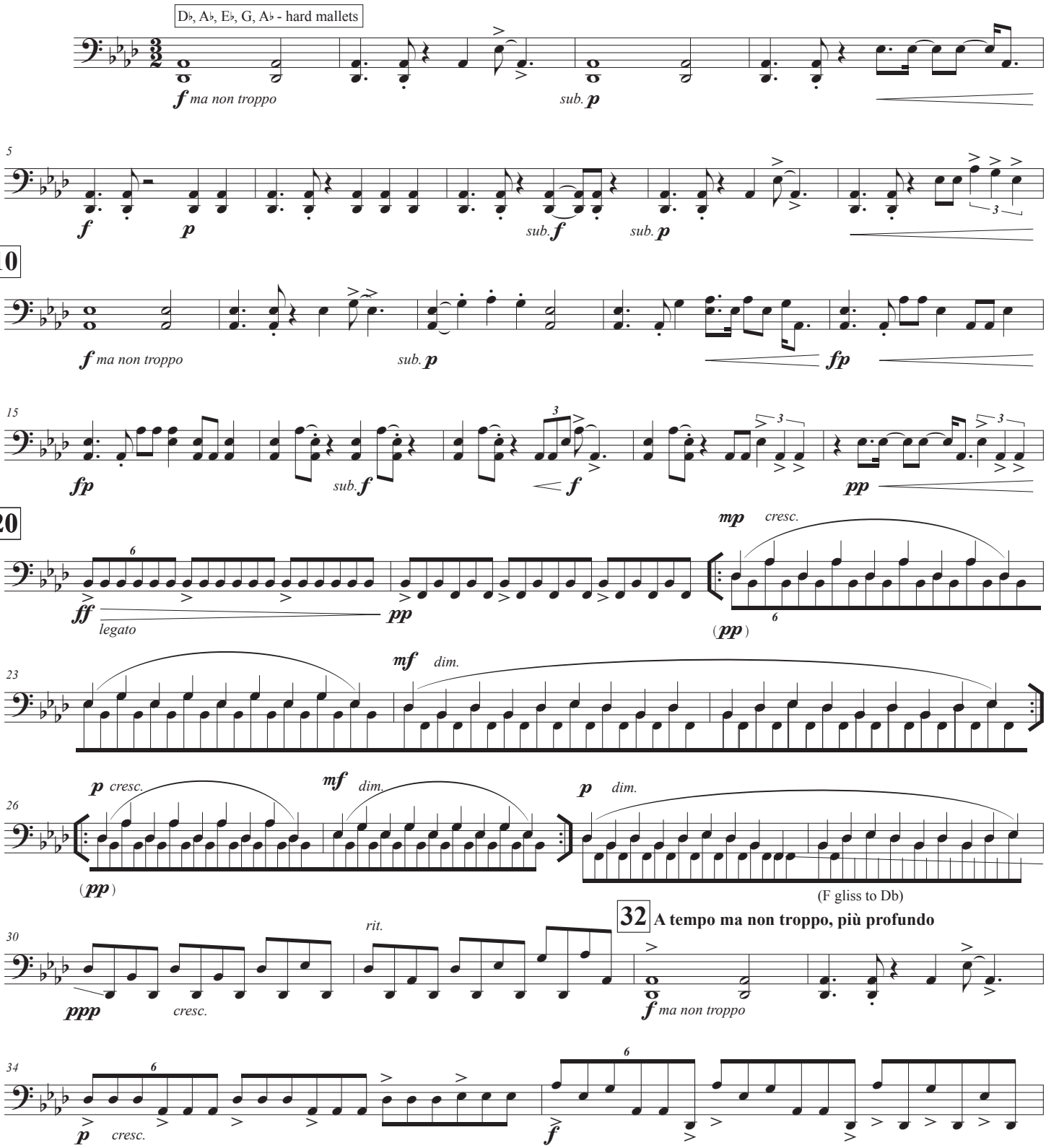
ETUDE No. 3

"Epic"

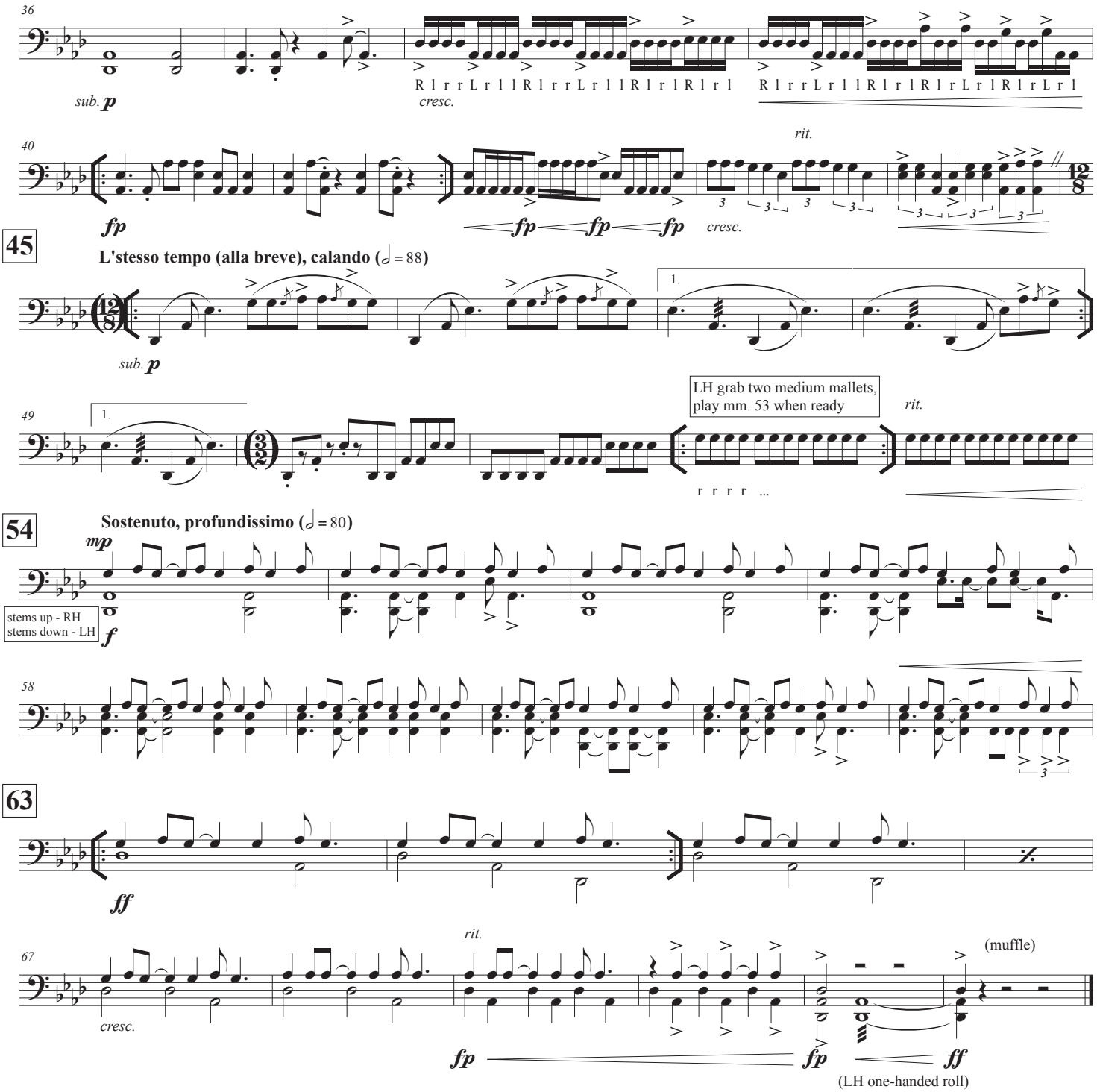
Mat Campbell

Profoundo (♩ = 88)

D♭, A♭, E♭, G, A♭ - hard mallets



© Pip Productions 2020


36
sub. p
R l r r L r l l R l r r L r l l R l r l R l r l
cresc.
R l r r L r l l R l r l R l r L r l R l r L r l
40
rit.
fp
fp fp fp
cresc.
45
L'stesso tempo (alla breve), calando (𝅗𝅥 = 88)
sub. p
1.
49
1.
LH grab two medium mallets,
play mm. 53 when ready
rit.
r r r r ...
54
Sostenuto, profundissimo (𝅗𝅥 = 80)
mp
stems up - RH
stems down - LH
f
58
63
ff
67
rit.
cresc.
(muffle)
fp
fp
ff
(LH one-handed roll)