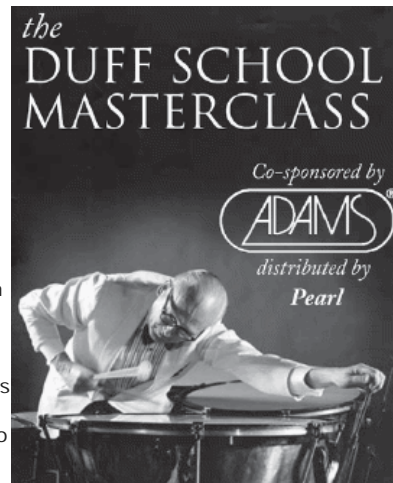


# June 11 – 15, 2007

## 26<sup>th</sup> Annual Class

### Jim Atwood, Director

In June, 1982, Cloyd Duff presented his first Timpani Masterclass. In the years since, the class has become an annual event, attracting timpanists from across the country and around the world. Students and teachers, amateur and professionals alike have come to the class to learn about the Duff school of playing...an approach to the instrument that earned the late Cloyd Duff a reputation as one of the finest timpanists of the twentieth century, known the world over for his beautiful, singing sound and his flawless musicianship. The class covers every aspect of the Cloyd Duff School, from the fundamentals of technique, to the most advanced orchestral repertoire. The traditions of this great class have been preserved and several new sessions added: the specifics of instrument maintenance, stick making, calf head tucking, changing and clearing heads, and a new, week long audition program. In 1999, Cloyd Duff asked Jim Atwood, his assistant at these classes for many years, to take over the direction of the masterclass program, saying: "Under Jim's direction, I expect that this class will continue to flourish for another two decades!" Joining Jim once again this summer are two renowned guest artists, both former students of Cloyd Duff: Tim Adams from the Pittsburgh Symphony Orchestra and Tom Freer of the Cleveland Orchestra.



### **Timpani Symposium and Workshop for Timpanists of Advanced Ability**

#### **Daily Schedule for the Annual June Class**

#### **Monday**

**9:30a.m.-12:30 p.m.:** Lecture, Jim Atwood  
Complete study of the fundamentals of the Cloyd Duff school of timpani playing.  
Placement and evolution of the instrument.  
German and French grip, proper holding of the stick.  
Proper stroke technique.  
Wrists vs. the arm, size of the blows.  
Introduction of full range of volume, pp-ff.  
Long tonal legato strokes.  
Staccato strokes and technique.  
The effects of tension.  
Touch and how to achieve it.  
Styles and sounds, and how these will apply.  
Interpreting the styles of different composers.  
Achieving this through use of seven different pairs of timpani sticks.  
Complete study of the grace notes.  
Questions and answers throughout all the lectures are encouraged!

#### **3:00-5:30 p.m.**

Maintenance and storage of instruments.  
Head discs, covers, and trunks.  
Discussion of calf and plastic heads.  
Solving the problems of controlling calf heads in all kinds of weather.  
Winter, heat, and too dry conditions.  
Too much humidity, damp weather - rain.  
Conditions to be met in concert halls.  
Outdoor performances.  
Discussion of calf skin heads.  
Question and answer period for solving any timpani maintenance problems.

AFTERNOON MASTERCLASS SESSIONS:  
ADVANCED-PLUS PERFORMERS

#### **Monday Evening**

Demonstration, with class participation: Changing plastic heads

#### **Tuesday**

**10 a.m. – 12:30 p.m.:** Lecture, Jim Atwood  
Playing ranges of each timpani and why.  
More disc. & recommendation of calf & plastic heads.  
Ear & tuning problems.  
Use of tuning gauges vs. not.  
Discussion on perfect and relative pitch.  
Interval study - application as applied to timpani study.  
Hand muffling the timpani & the use of suede pads.  
Cross sticking – advantages and disadvantages.  
Advantageous sticking!  
Counting rests.  
Careful preparation and marking of timpani parts.

#### **3:00-5:30 p.m.**

AFTERNOON MASTERCLASS SESSIONS :  
ADVANCED PERFORMERS

#### **Tuesday evening**

Demonstration, with class participation: Stick making and mallet recovering.

#### **Wednesday**

**9:30 a.m. – 12:30 p.m.:** Lecture, Tom Freer  
Complete study of rolls.  
Developing an open, "singing", roll sound.  
Tension and speed in rolls and what to do about it.  
Interpreting roll notation.  
Special roll techniques.  
Stick choices for rolls.  
Examples from the repertoire.

#### **3:00 – 5:30 p.m.**

Complete study of clearing heads  
Correction and maintenance.  
How to develop your ability to clear heads  
Full discussion of timpani sticks.  
Discussion of all the variables in timpani stick making.  
Styles, makes, characteristics of different stick types.  
Stick covering techniques.  
Discussion of stick weights and tonal properties.  
Question and answer period for any timpani stick problems.  
Examples from the class.

AFTERNOON MASTERCLASS SESSIONS:  
ADVANCED-PLUS PERFORMERS

#### **Wednesday evening**

Demonstration, with class participation: Tucking a calfskin head.

#### **Thursday**

**9:30 a.m. – 12:30 p.m.:** Lecture, Tim Adams  
Complete study of rhythmic interpretation.  
Working for rhythmic clarity at all dynamics.  
Rhythmic interpretation applied to different periods & composers.  
Stick choices to enhance both tone and definition  
Special muffling techniques to enhance clarity.  
Examples from the repertoire.  
Discussion of different timpani makes. Advantages & disadvantages.  
Results of different shaped kettles.  
Discussion of pedals, ankle and leg use.  
Resistance...too easy operation.

#### **3:00 p.m. - 5:30 p.m.**

AFTERNOON MASTERCLASS SESSIONS:  
ADVANCED-PLUS PERFORMERS

Critique of Ability ... Phrasing ... Touch ... Technique  
Intonation ... Musicianship ... Performance.  
Questions and answers throughout.

#### **Thursday evening**

Mock audition session.

#### **Friday**

**9:30 a.m. – 12:30 p.m.:** Lecture  
Study of Duff's recordings and a special video presentation.  
Discussion of symphony orchestra experience.  
Special problems in recording sessions.  
Mature ability, finesse, and musicianship.  
Timpani demonstration and display of repertoire.  
Questions and answers throughout.

#### **3:00 – 5:30 p.m.**

AFTERNOON MASTERCLASS SESSIONS:  
PROFESSIONAL PERFORMERS

Demonstrations of special and advanced repertoire.  
Repertoire requests from the class.

*SCHOLARSHIP AVAILABLE: The family of Cloyd Duff has established a student scholarship fund in Mr. Duff's memory. For information, contact Jim Atwood: [DuffClass@aol.com](mailto:DuffClass@aol.com)*

*PERCUSSION INSTRUCTORS:  
The costs associated with attending this class may be tax deductible.  
Check with your tax advisor.*

**-----Please register early. Class size is limited-----**

Register me for the DUFF SCHOOL MASTERCLASS. Class fee is \$365 for the week, \$100 of which must be enclosed with form as a nonrefundable deposit.  
MAKE CHECKS PAYABLE TO UMKC.

I would like to receive 2 university credits (undergraduate or graduate).  
Call 816-235-2742 for more information.

I am interested in private lessons if available following the class

I am interested in participating in a group lesson if available following the class

Please send a University housing reservation form

Name: \_\_\_\_\_ Home Phone: \_\_\_\_\_ Cell/Office: \_\_\_\_\_

Street Address: \_\_\_\_\_ City/State/Zip: \_\_\_\_\_

Please charge:  \$100  \$365 to my credit card number: \_\_\_\_\_ Exp. Date: \_\_\_\_\_

Please add \$5 so I can have internet access while at UMKC. Email address: \_\_\_\_\_

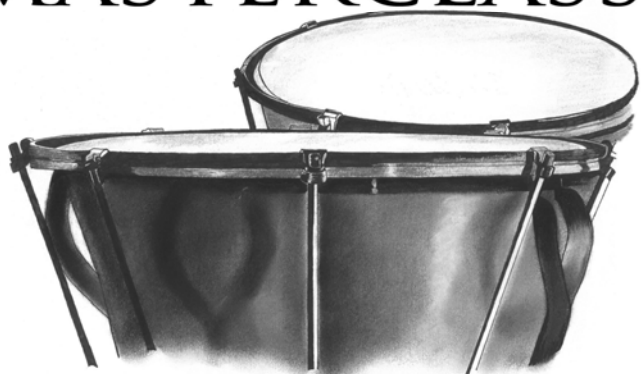
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4949 Cherry Street  
Kansas City, MO 64110



# DUFF SCHOOL MASTERCLASS



June 11-15, 2007  
26<sup>th</sup> Annual Class  
Jim Atwood, Director

Featured Guest Artists  
Tim Adams and Tom Freer

A week of concentrated study  
covering every aspect of  
exceptional timpani performance

Timpani for the class are supplied by ADAMS MUSICAL INSTRUMENTS. The Duff School Timpani Masterclass is cosponsored by Adams, distributed by Pearl. Dr. James Snell, Assistant Professor of Percussion, hosts the workshop at the Performing Arts Center on the UMKC Campus.

Reasonably priced breakfast and lunch may be purchased a la carte at the University Center Cafeteria. The campus is in close proximity to the Country Club Plaza. Parking permits for the entire week are available for \$15 each. Metered and off street parking is also available. Parking permits can be purchased at registration. Housing information for UMKC's residential facility is available upon request.

For more information . . .

By mail: UMKC Conservatory of Music and Dance  
Community Music and Dance Academy  
301 E. 51<sup>st</sup> Street, Room 201  
Kansas City, MO 64112  
Phone: 816-235-2741  
Fax: 816-235-5998  
Web site: [www.umkc.edu/conservatory](http://www.umkc.edu/conservatory)  
E-mail: [music-ce@umkc.edu](mailto:music-ce@umkc.edu)

Relay Missouri: 800-735-2966 (TT) or 800-735-2466 (Voice)

