

Notation of percussion

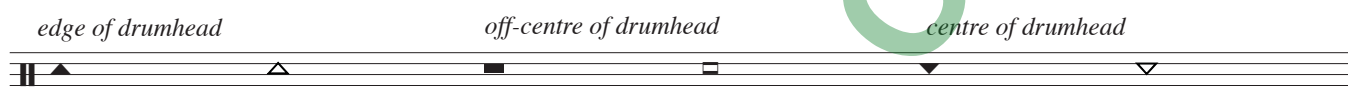
1

Percussion instruments comprise the largest of all music instrument groups. The instruments have been imported from around the world and come from myriad cultures, music genres and playing contexts; and they perform very important musical functions. Most importantly, in various ways they emphasize rhythmic certainty and add tonal colour to the harmony and atmospheric richness to the character to the music. Snare drums for example, project military associations, castanets evoke the flavours of Spain, tam-tams and bass drums intensify the volume of the music, templeblocks convey the idea of galloping horses, while cymbals and triangles inject metallic colour into the piece.

These roles continue to develop in refinement as the instruments, beaters and ways of playing expand in number and quality.

There are six families of percussion instruments. So to distinguish between them and indicate exactly where to play the following notation system is used.

Membranophones: all drums of classical, jazz, popular and folkloric music



Metal idiophones: triangles, cymbals, tam-tams, gongs, cowbells, anvils, metal pipes and plates, thunder sheets, and lithophones (stones)



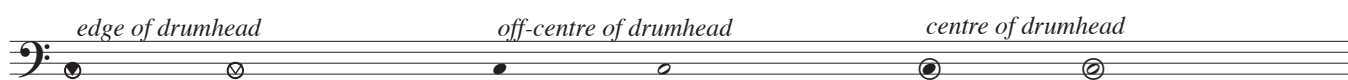
Wooden idiophones: woodblocks, temple-blocks, log drums, marching men, cajón



'Frictophones': shakers/scrapers (maracas, cabasas, guiros, cuicas, sandpaper blocks), rainmakers, ocean drums, flexatones, ratchets; sirens, wind machines, wind chimes; castanets, bullroarers, thunder tube / spring drum, bells, whistles, clapping sticks, stick-on-stick



Timpani: are usually played in the off-centre and notated using traditional notation, but can also be played at the edge or centre for specific effects.



Keyboard percussions: marimbas, xylophones, glockenspiels, vibraphones, tubular bells, tuned gongs and cowbells. All are played in the treble clef range. Marimbas, vibraphones, gongs and cowbells also extend into the bass clef.



©

Wrist Exercises

Practise these exercises daily for about 30" each. Concentrate on keeping the wrists and arms loose as well as playing the correct number of beats; and don't force the pace.



R R R R R R R R L L L L L L L L



R R R R R R R L L L L L L L



R R R R R R L L L L L L



R R R R R R R R R R L L L L L L L L L



R R R R R R R R L L L L L L L L



R R R R R R R R R L L L L L L L L



R R L L R R L L L R L L L R R L L



R L R L R L R L R L R L R L R L R L

Single Paradiddle



R L R R L R L L R L R R L R L L

Double Paradiddle



R L R L R R L R L R L L R L R L R R L R L L L L

Triple Paradiddle



R L R L R L R R L R L R L R L R L L

Exercises in eighth notes

In the following exercises, the quarter note (♩) is still the basis of the beat, as indicated in the time signature (2/4). So the eighth notes (♪) will be played twice as quickly as the pulse. Count 1, &, 2, &, etc. Use alternate sticking and listen for a relaxed, even sound.

1. 
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 1 & 2 & 1 & 2

2. 
1 & 2 & 1 2 & 1 2 & 1 2 & 1 2 & 1 2 & 1 2 & 1 & 2 & 1 & 2

3. 
1 & 2 1 & 2 1 & 2 & 1 & 2 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2

4. 
1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2 & 1 & 2

5. 
1 & 2 & 3 & 1 2 3 1 & 2 & 3 1 & 2 & 3 1 & 2 3 1 & 2 3 & 1 & 2 & 3 & 1 & 2 3

6. 
1 & 2 3 1 & 2 & 3 1 & 2 3 & 1 & 2 & 3 & 1 & 2 & 3 1 2 & 3 1 & 2 & 3 & 1 2 3

7. 
1 2 & 3 & 1 2 & 3 & 1 2 & 3 & 1 & 2 & 3 1 2 3 & 1 2 3 & 1 & 2 3 & 1 2 3


1 & 2 3 1 & 2 3 & 1 & 2 3 & 1 2 3 1 & 2 & 3 1 & 2 & 3 1 & 2 & 3 & 1 & 2 3

8. 
1 2 3 4 1 & 2 & 3 & 4 & 1 2 3 4 1 & 2 & 3 & 4 & 
1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 & 4 & 3 4

Where there are no phrase markings, under guidance from your teacher, work out what makes musical sense and pencil in your own.

5.

1 e & a 2 e & a 3 *p* *f* 1 2 3 *pp* 1 e & a 2 e & a 3 *p* *f* 1 & 2 & 3 1 & 2 e & a 3

1 & 2 e & a 3 1 & 2 e & a 3 1 2 3 e & a 1 2 3 e & a 1 2 3 e & a *p* *mf*

1 2 3 & 1 2 3 e & a 1 2 3 e & a 1 & 2 3 e & a 1 & 2 & 3 & 1 & 2 3 *pp* *p* *sfz*

6.

1 2 3 4 *pp* 1 e & a 2 e & a 3 e & a 4 e & a *ff* 1 2 3 4

1 e & a 2 e & a 3 e & a 4 e & a 1 & 2 & 3 & 4 & 1 e & a 2 e & a 3 4 *p*

1 & a 2 e & a 3 & a 4 e & a 1 e & a 2 e & a 3 1 & a 2 e & a 3 & a 4 e & a *mf* *p*

1 & a 2 e & a 3 4 1 & a 2 & a 3 & a 4 & a 1 e & 2 e & 3 e & 4 e & *mf* *mp* *2* *ff*

1 & a 2 e & 3 & a 4 e & 1 & a 2 e & 3 & a 4 e & 1 & a 2 e & a 3 e & a 4 e & *p* *mp* *mf* *f* *ff*

1 e & a 2 e & 3 e & a 4 e & 1 e & a 2 e & 3 e & a 4 e & 1 e & a 2 e & a 3 4 *pp* *p* *mp* *mf* *ff*

Duet in Sixteenths

Your aim in this duet should be to produce a whole piece of music, by each playing half of it. Count carefully, and listen to the other player. Try to match the dynamic levels.

The musical score is written for two parts, I and II, in 4/4 time. It consists of five systems of music, each with two staves. The notes are primarily eighth and sixteenth notes, often beamed together. The score includes various dynamic markings such as *f*, *mp*, *p*, *pp*, *ff*, and *mf*. A circled letter 'A' is placed above the first staff of the third system. The score is divided into measures by vertical bar lines, and some measures contain rests for one or both parts.

System 1 (Measures 1-3):
 Part I: *f* 1 e & a 2 e & a 3 e & a 4 e & a | 1 & 2 & 3 & 4 & | 1 e & a 2 e & a 3 e & a 4 e & a
 Part II: *f* (mirrored rhythm to Part I)

System 2 (Measures 4-6):
 Part I: 1 & 2 & 3 *mp* 4 e & a | 1 & 2 3 *p* 3 e & a 4 & | 1 & *pp* 2 e & a 3 & 4 &
 Part II: *mp* (mirrored rhythm to Part I) | *p* (mirrored rhythm to Part I) | *pp* (mirrored rhythm to Part I)

System 3 (Measures 7-9):
 Part I: *ff* 1 e & a 2 3 e & a 4 e & a | *pp* 1 e & a 2 e & a *ff* 3 e & a 4 e & a | (A) 1 & 2 & 3 4
 Part II: *ff* (mirrored rhythm to Part I) | *pp* (mirrored rhythm to Part I) | *ff* (mirrored rhythm to Part I)

System 4 (Measures 10-12):
 Part I: *mf* 1 & 2 & 3 & 4 & | 1 & 2 & 3 & 4 & | 1 2 *mp* 3 e & a 4 e & a
 Part II: *mf* (mirrored rhythm to Part I) | (mirrored rhythm to Part I) | *p* (mirrored rhythm to Part I)

System 5 (Measures 13-15):
 Part I: *p* 1 e & a 2 e & a *f* 3 & 4 & | 1 & 2 & 3 e & a 4 e & a | 1 e & a 2 e & a 3 *pp* & 4 &
 Part II: *pp* (mirrored rhythm to Part I) | *f* (mirrored rhythm to Part I) | *mp* (mirrored rhythm to Part I) | *p* (mirrored rhythm to Part I) | *f* (mirrored rhythm to Part I)

Etude in sixteenths

In this etude most measures are repeated rhythmically, but contain changes of tone. Count aloud as you play.

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a

4

1 e & a 2 e & a 3 e & a 4 e & a 1 & 2 & 3 & 4 & 1 & 2 & 3 & 4 & 1 e & a 2 & 3 e & a 4 &

9

1 & 2 e & a 3 & 4 e & a 1 & 2 e & a 3 & 4 e & a 1 e & a 2 e & a 3 & 4 & 1 e & a 2 e & a 3 & 4

(A)

1 e & a 2 e & a 3 e & a 4 e & a 1 e & 2 e & 3 e & 4 e & 1 e & a 2 e & 3 e & a 4 e &

17

(B)

1 e & 2 & 3 e & 4 & 1 & 2 e & a 3 e & 4 & 1 & 2 e & a 3 e & 4 1 & a 2 & a 3 & a 4 & a

23

1 & 2 & a 3 & 4 & a 1 & a 2 e & a 3 & a 4 e & a 1 & a 2 e & 3 & a 4 e &

(C)

1 e & a 2 3 e & a 4 1 2 e & a 3 e & a 4 e & a 1 2 e & a 3 e & a 4 e & a

33

1 e & a 2 e 3 e & a 4 e 1 e 2 e 3 e & a 4 e 1 e 2 e 3 e & a 4

(D)

1 & a 2 & a 3 & a 4 & a 1 & a 2 3 & a 4 & 1 & a 2 & 3 & a 4 & 1 e & a 2 3 e & a 4

43

1 e & a 2 e & 3 e & a 4 e & 1 e & a 2 e & 3 e & a 4 e & 1 e & a 2 e & a 3 e & a 4 e & a

47

1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 e & a 4 e & a 1 e & a 2 e & a 3 & 4

Triplet Exercises

1. 
 1 & a 2 & a 1 & a 2 & a 1 & a 2 & a 1 & a 2 & a 1 & a 2 & a


 1 & a 2 & a 1 & a 2 1 & a 2 & 1 & a 2 & 1 a 2


 1 a 2 a 1 a 2 1 a 2 a 1 a 2 & a 1 a 2 a


 1 a 2 & a 1 a 2 & a 1 a 2 & a 1 & a 2 & a 1 & a 2

2. 
 1 a re & a re 2 & 1 & 2 1 a re & a re 2 & 1 & 2


 1 & 2 1 a re & a re 2 1 & 2 a re & 1 & 2 a re &


 1 & a re 2 & 1 & a re 2 a re & 1 & 2 & 1 a re & a re 2


 1 a re & a re 2 a re & a re 1 a re & a re 2 e & a 1 & 2 a re & a re 1 & 2 re & re


 1 re & re 2 re & re 1 re & re 2 1 a re & a re 2 & 1 a re & a re 2 e & a


 1 & a re 2 & a re 2 e & a 1 & a re 1 a re & a re 2 a re & a re 1 re & re 2 e & a


 1 re & re 2 e & a 1 & a re 2 & a re 1 & a re 2 & a re 1 a re & a re 2


 1 a re & a re 2 a re & a re 1 a re & a re 2 e & a 1 a re & a re 2

