

PASIC 2003 ACCESSORIES FUNDAMENTALS BY THE CAIXA TRIO

TAMBOURINE

General Playing Tips

1. Hold the instrument at a 45-degree angle to reduce extraneous sounds.
2. Hold the instrument in the sight line between player and conductor.
3. Use your strong hand for striking and your weak hand for holding.
4. Choose the best technique based on tempo and dynamics.



Techniques for Playing with One Hand Slow to Medium Tempos

1. Very Soft–Use one or two fingers on the edge of the head over a jingle. Dampen the head with the heel of your hand.



2. Soft to Medium Loud–Use more fingers to increase the dynamic. Play towards the center of the head to produce a louder sound.



3. Loud–Use your fist and knuckles to produce an articulate sound.



4. Loud and Accented–Use a flat hand with the palm on the head to produce a short, loud sound for accented notes.



Techniques for Playing with Two Hands

Fast Tempos

1. Soft Passages–Upside Down on Knee - Turn the tambourine upside down on your knee. Dampen and stabilize the instrument by placing forearms on the rim. Play the rhythm using fingers from both hands. One finger is the softest; add more fingers to increase the dynamic.



2. Loud Passages–Knee/Fist – Place your knee on a chair or stool. Hold the tambourine upside down with one hand and make a fist with the other hand. Move the tambourine between your fist and knee for articulate, fast playing. Generally the fist is used to start a passage.



Rolls

Sustained Sounds on Tambourine

Shake Rolls

1. Begin and end most rolls with a tap
2. Rotate the hand holding the tambourine quickly to create a sustained jingle sound.
3. Create a crescendo by increasing the motion of the wrist and starting the tambourine below hip level. Create a decrescendo with the opposite motion.



The above picture illustrates how to start a soft shake roll by rocking the tambourine with the free hand while it is in a vertical position.

Thumb Roll

1. Stick out your thumb in a “hitchhiking” position. Start your thumb at 6:00 o’clock on the tambourine and lightly rub counter-clockwise around the head.
2. Slightly wet the thumb to increase friction.
3. Other ways to increase friction: rub beeswax around the perimeter of the tambourine, use rosin on your thumb, or attach a small, thin strip of fine sandpaper around the outer edge of the head.
4. End the roll with an attack from the heel of the hand.



Beginning a thumb roll.



Continuing a thumb roll.

Finger Roll

1. Similar to the thumb roll, but produces a softer sound.
2. Rub lightly with the middle finger around the outside of the head.
3. The thumb may be placed behind the middle finger to add support.



Finger Roll

TRIANGLE

General Playing Tips

1. Hold the instrument in the sight line between player and conductor.
2. Use a proper clip. The triangle should be suspended by a thin, strong material. Fishing line works well. Make two loops of line for safety.
3. In general, allow the triangle to ring. Listen to the ensemble to determine dampening not marked in the music.
4. Aim to produce a sound with many overtones instead of a single pitch.
5. Choose the best technique based on tempo and dynamics.

Technique for playing with one hand:

Single notes, simple rhythmic passages, and slow tempos

1. Strike the triangle at a 45-degree angle to produce many overtones. Slightly off center on the bottom works well.
2. Use graduated beaters to help produce overtones.
3. Choose different sizes of triangles and beaters to achieve many different tone colors and dynamic levels.
4. Smaller instruments are generally softer and larger instruments are generally louder.
5. Hold the instrument in a way that allows you to dampen the triangle with the hand holding the clip.



**Technique for playing with two hands:
Intricate rhythmic passages and fast tempos**

1. Suspended the triangle on a music stand with one or two clips.
2. Play the passage with two beaters.
3. Try to achieve a consistent sound with both hands.



Triangle suspended with one clip.



Triangle suspended with two clips.

Rolls

1. Louder rolls may be executed at the bottom right corner.
2. Angle the beater to produce a full sound during loud rolls.
3. Softer rolls may be executed at the top of the triangle.



Loud rolls



Soft rolls

CYMBALS

General Playing Tips

1. Hold the instrument between the player and the conductor.
2. Choose cymbals that work well for the dynamic and tempo of the piece. Generally small cymbals are softer and large cymbals are louder. Cymbals also come in a variety of weights, which affect the timbre and dynamic of the instrument.
3. Your posture must be relaxed, yet sturdy. Place one foot slightly in front of the other.
4. When playing cymbals in a concert setting, grip the whole strap in your hand. In a marching setting you may place your hands through the straps. The concert grip minimizes the contact between your hand and the instrument.



Concert grip



Marching grip

Crash Technique

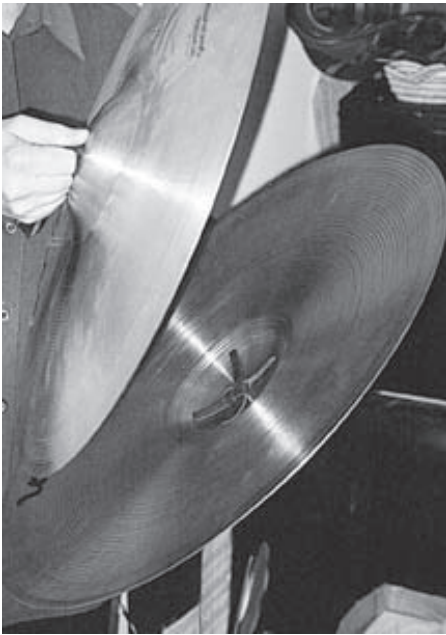
1. Hold cymbals at approximately a 45-degree angle.
2. Let the top cymbal drop at an angle with one edge striking slightly before the other. (This is similar to a flam.)
3. Allow the cymbals to “sizzle” against each other.
4. Minimize contact between your body and the cymbals during a crash.
5. Cymbals should make contact slightly off center. Lining up the edges exactly produces an unwanted vacuum of air.
6. Release the cymbals by pulling them apart.

Dampening

1. Touch the cymbals to your chest or abdomen to dampen the vibrations.
2. Written notation can sometimes be misleading. Listen to the ensemble to determine when you should dampen.

Dynamics

1. Start soft crashes close together and almost parallel.
2. For soft crashes, cymbals may be held vertical or at a 45 degree angle. Choose the position that gives you the most control of the instrument.
3. Start loud crashes further apart with more angle of attack.



Suspended Cymbals

General Playing Tips

1. Suspended cymbals are usually thinner than crash cymbals.
2. Keep cymbals stands in good condition. Make sure the stand has a sleeve, felts and a wing nut.
3. Cymbals on straps may be suspended from boom stands or gooseneck stands.
4. Choose the best implement for the desired sound and dynamic.
Sample implements include triangle beaters, brushes, rakes, yarn mallets, sticks, and quarters.
5. Yarn mallets should be used when the music indicates timpani sticks on suspended cymbal.

Rolls

1. Place mallets on opposite sides of the cymbal.
2. Alternate hands to allow instrument to vibrate.
3. Crescendos may be executed by starting the mallets closer to the player and moving away.
4. Choose a cymbal that helps you achieve the desired dynamic level.



FOREIGN TERMS AND ABBREVIATIONS

Crash Cymbals: Cym., Cr. Cym., a2

Italian: piatti

French: cymbales

German: becken

Suspended Cymbal: Sus. Cym, S. Cym, Cym on stand

Italian: piatti sospendo

French: cymbale suspendue

German: becken hanged

Tambourine: Tamb.

Italian: Tamburo Basco

French: Tambour de Basque

German: Shellentrommel Tamburin

Triangle: Tri.

Italian: Triangolo

French: Triangle

German: Triangel

RECOMMENDED RESOURCES

*Ensemble Techniques and Musicianship for Percussionists:
An Interactive Instructional Video with John R. Beck.*
Volume One: Cymbals, Triangle and Tambourine
By John R. Beck

The Complete Percussionist: A Guidebook for the Music Educator
By Robert Breithaupt

Teaching Percussion
By Gary Cook

Cymbals: A Crash Course
By Peters/Black

The Art of Playing Bass Drum and Cymbals
By Cirone/Whaley

The Art of Playing Cymbals
By Sam Denov

The Art of Tambourine and Triangle Playing
By Grover/Whaley

Orchestral Practice for Triangle and Tambourine
By Klaus Karger

The Techniques of Playing Bass Drum, Cymbals, and Accessories
By Al Payson

Orchestral Repertoire for the Tambourine, Triangle, and Castanets
By Raynor Carroll

Orchestral Repertoire for the Bass Drum and Cymbals
By Raynor Carroll

Accessory Percussion Jam

Caixa Percussion Trio

Musical notation for the first system, featuring Tambourine, Cymbals, and Triangle. The music is in common time (C) and consists of three measures. The first measure is marked *f*. The second measure is marked *ff* and includes a 'Shake' instruction with an accent (>) over the note. The third measure is marked *p* and includes a 'Thumb' instruction with an accent (>) over the note and a notehead flip for fast tempo. The instruments are grouped by a brace on the left.

Musical notation for the second system, featuring Tambourine (Tamb.), Cymbals (Cym.), and Triangle (Trgl.). The music is in common time (C) and consists of three measures. The first measure is marked *pp* and includes the instruction '(upside down on knee for fast tempo)'. The second measure is marked *ff* and includes the instruction '(Knee/fist for fast tempo)'. The third measure is marked *ff* and includes the instruction '(two beaters for fast tempo)'. The instruments are grouped by a brace on the left. The first measure is numbered '4'.

Musical notation for the third system, featuring Tambourine (Tamb.), Cymbals (Cym.), and Triangle (Trgl.). The music is in common time (C) and consists of three measures. The first measure is marked *pp* and includes the instruction '(upside down on knee for fast tempo)'. The second measure is marked *ff* and includes the instruction '(Knee/fist for fast tempo)'. The third measure is marked *ff* and includes the instruction '(two beaters for fast tempo)'. The instruments are grouped by a brace on the left. The first measure is numbered '7'.

Excerpts from:
Ensemble Techniques and Musicianship for Percussionists:
An Interactive Instructional Video with John R. Beck.
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ESPRIT DE CORPS

ROBERT JAGER

CD Track 16

Tempo di Bourgeois

Crash Cymbal
Tam-Tam

CD Track 17

Esprit de Corps
 Music by Robert Jager
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CD Track 21

Second Suite in F

Gustav Holst

4. FANTASIA ON THE 'DARGASON'

All^o moderato

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BOOSEY & HAWKES Q.M.B. EDITION No.501

FIRST SUITE IN E \flat

for Military Band

CD Track 24

2. INTERMEZZO

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E

2/4

6

p

6

p

F L'istesso tempo

2

p

1

2

(pp)

1

pp

(senza rit.)

2

ppp

1

2

1

morendo

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