



**TRUM
&
SLAG
VERKS
SKOLAN**

PETER SVENSSON

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Hej!

Boken Du nu håller i din hand är den *första* som på svenska lär ut grunderna för hur man blir en orkester-slagverkare/trumslagare!

Den här boken har jag designat speciellt för *lärar-ledd undervisning* med inriktning på i första hand orkesterspel för dagens slagverkare, men också för spel i olika stilar typ Rock, Pop och Jazz m.m.

Uppbyggnaden inriktar sig främst till nybörjare men även den mer avancerade kan förhoppningsvis få tips på nya infallsvinklar och ha stor nytta av bokens olika övningar.

Ämnen som behandlas är bl. a.

- | | |
|---------------------|--|
| * Notläsning | * Handteknik (Virvlar, Rudiments etc.) |
| * Olika taktarter | * Inslag & Mellanmarscher |
| * Trumsetskomp | * Fill |
| * Bastrummeövningar | * Rytinstrument |
| * Mallet-instrument | * Pukor |

Boken innehåller även solos för liten trumma samt duetter för dito.

Min tanke bakom boken har varit att Du som elev ej skall behöva köpa femtielva olika böcker för att kunna lära sig det mest grundläggande av vad som krävs för att kunna spela trummor och slagverk.

Etyderna som avslutar varje lektion skall främst ses som en sammanfattning av det genomgångna materialet samt som en ”koll” att Du hängt med, men de kan även användas som solostycken vid framträdanden o. dyl.

Observera! För att undvika ”kladd” har jag endast skrivit handsättning i Lektion 1-23 med början på *höger hand* (H), för att ge **maximal effekt** skall givetvis dessa övningarna *även* tränas med början på *vänster hand* (V)!!!

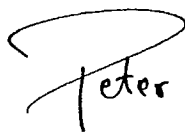
Det står givetvis varje lärare fritt att använda boken på det sätt han/hon finner lämpligt för att eleven skall kunna få bästa tänkbara kunskaper/förutsättningar!

Med denna bok vill jag rikta ett stort **TACK!** till Gamby George och Peter Fältskog för all den kunskap de delat med sig av och den inspiration de givit mig.

Avslutningsvis några tips på vägen för Dig som skall studera denna lärobok:

- Lär Dig övningarna sakta och lugnt.
- Höj inte tempot förrän Du känner Dig säker på det Du gör. (Under sker ej över en natt)
- Träna hellre många korta stunder än få långa.
- Träna alltid samma dag/kväll Du haft Din lektion. (Då kommer Du ihåg mer)
- Var öppen för tips/råd från din omgivning.
- Använd gärna metronom.
- Var rädd om din hörsel!!! (Använd skydd vid behov)

Lycka till!

A handwritten signature in black ink that reads "Peter". The signature is stylized with a large, sweeping loop at the top that extends over the letters.

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Grepp

Det finns två varianter på hur trumstickarna greppas. Det ena (traditionellt) där stockarna hålls olika i vänster respektive höger hand, *se bild 1 & 2 på nästa sida.*

Det andra (matched) där man håller båda stockarna så som man normalt håller stocken i det traditionella greppets högra hand, *se bild 2 på nästa sida.*

Vilket av dessa grepp som är det ”rätta” går tyvärr ej att svara på definitivt. Vad jag själv dock kommit fram till under mina år som aktiv trumslagare och slagverkare är att *båda* greppen är minst *lika viktiga* att kunna.

Vill man kunna vara med i exempelvis en marschmusikkår så är det på grund av trummans lutning helt omöjligt att hålla matched-greppet. Alltså måste man här använda sig av det traditionella greppet, vilket förövrigt härstammar från den tid då trumslagaren spelade en viktig roll som signalangivare inom det militära. Det traditionella greppet är också det grepp som de legendariska batteristerna Buddy Rich och Gene Krupa använde sig av. Att kunna detta grepp är alltså enligt min mening ett måste då man för en tradition vidare!

Vad det gäller det mer moderna matched-greppet så är det detta grepp som används då man spelar mallet-instrument varför många förordar detta även vid modernt trumspel. I detta fall vill jag gärna hålla med om att det med matched-greppet är lättare att få tyngre ”back-beat” och mer precisa kantslag (rimshots), samt att göra komplicerade fill vilket ibland erfordras i den moderna musiken.

Personligen tycker jag att om man spelar ”traditionell musik” så kan man gott försöka att göra detta så stilrent som möjligt även greppmässigt. Jag känner också att jag kan ”fin-lira” bättre med det traditionella greppet. Med andra ord använder jag mig av *bägge greppen*. Vilket jag använder beror dock på vilken situation jag befinner mig i.

I det stora hela ser jag alltså ingen anledning till att det ena behöver utesluta det andra, utan med denna sida vill jag rekommendera Dig som använder den här läroboken att lära Dig *bägge greppen* så att Du själv kan avgöra vilket grepp som passar Din situation bäst!

Traditionellt grepp

Bild 1.

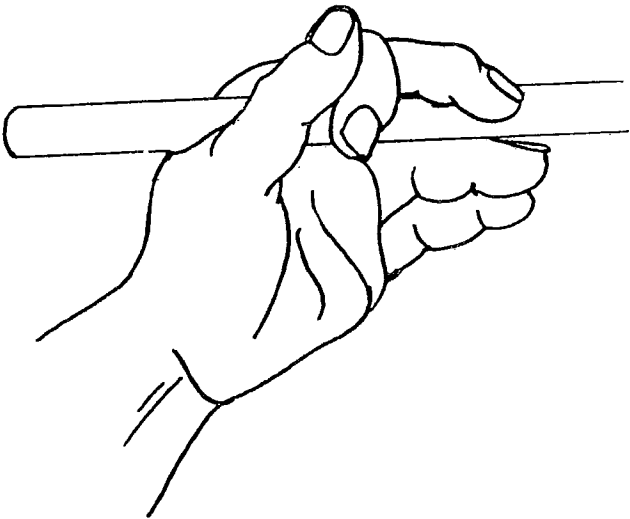
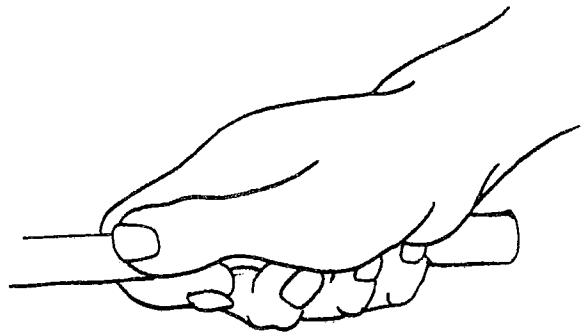


Bild 2.



Matched-grepp

Håll även vänster trumstock på det sätt som bild 2 ovan visar.

Innan Du nu börjar att använda dig av denna lärobok vill jag kortfattat beskriva en övning som *samtliga* mina elever på Kommunala Musikskolan i Karlshamn *alltid* har i läxa!

Att stava en virvel!

Det finns säkert många lärare som opponerar sig mot denna metod och anser att den är gammaldags och kanske rent av förlegad!?! Enligt min mening fungerar den dock *utmärkt*, då den leder till att Du som elev får en *god slagteknik* och *bra stock-kontroll*! Rent praktiskt används denna teknik i bl.a. Svenska Arméns stora Tapto.

Hur går då detta till?, jo Du greppar stockarna (lämpligen med traditionellt grepp) och börjar i ett lugnt tempo att slå *två slag med höger hand* varefter Du slår *två slag med vänster hand*. Detta upprepas gång på gång med jämn styrka samtidigt som Du ökar tempot successivt till en jämn och tät virvel uppstår.

Försök att spela avslappnat hela tiden, för om Du börjar att spänna Dig blir det bara svårare.

För att med ord på ett enkelt sätt beskriva hur detta skall låta kan Du försöka föreställa Dig hur det låter när ett gammaldags ånglok ”tuffar” igång och successivt ökar i hastighet. Till en början är det ju då långt mellan ”tuffarna” men ju snabbare loket kör desto snabbare blir tuffandet, eller hur!?

Nu är jag fullt medveten om att detta inte är det lättaste som finns. Därför använder jag mig *alltid* av denna övning dels som *uppvärmning* för mina elever, samt som jag redan nämnt som en *stående hemläxa*!

Till en början kan det vara lämpligt att stava virvel ca. 20 min. per dag uppdelat på 4-5 pass, och det är viktigt att inte ge upp utan kom ihåg att **trägen vinner!!!**

(Kunde jag lära mig att stava virvel så kan Du det också!!!)

Musikaliska uttryck

Det är inte bara noterna som är viktiga när man spelar musik, det är *hur* de skall spelas.

Därför har jag valt att på denna sida förklara vad några av de vanligaste termerna och tecknen betyder.

pp = Pianissimo = Mycket svagt

p = Piano = Svagt

mp = Mezzopiano = Mellansvagt

mf = Mezzoforte = Mellanstarkt

f = Forte = Starkt

ff = Fortissimo = Mycket starkt

fff = Fortefortissimo = Mycket mycket starkt

sfz = Sforzando = Forcerat, kraftigt markerat slag

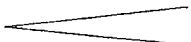
fp = Fortepiano = Stark ansats, därpå genast svagt

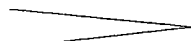
> = Accent = Markerat slag

◡ = Fermat = Vilopunkt där den rytmiska rörelsen avstannar

♯ = Segno = Tecken

⊕ = Coda = Avslutningsdel

cresc. = *crescendo* =  = Växande, med tilltagande styrka

dim. = *diminuendo* =  = Minskande, motsatt till cresc.

rit. = *ritardando* = Allt långsamare, avstannande

poco a poco = Så småningom, bit för bit

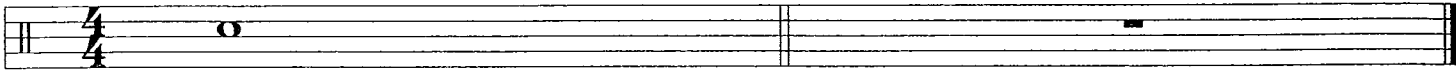
Noter - pauser

Med denna sida vill jag visa noternas och pausernas förhållande till varandra.

Exempel: På en (1) halvnot hinner man spela två (2) fjärdedelsnoter likaväl som man hinner med att spela åtta (8) trettiotvåondelar på två (2) åttondelar.

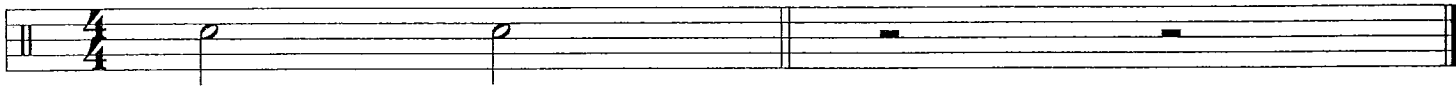
HELNOT

HELTAKTSPAUS



HALVNOTER

HALVTAKTSPAUSER



FJÄRDEDELSNOTER

FJÄRDEDELSPAUSER



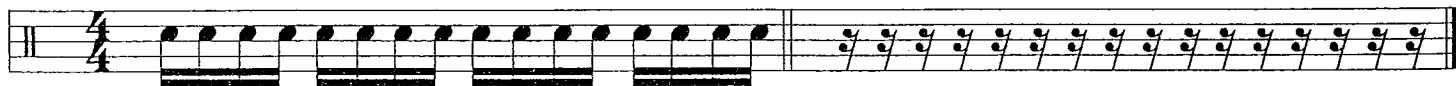
ÅTTONDELSNOTER

ÅTTONDELSPAUSER



SEXTONDELSNOTER

SEXTONDELSPAUSER



TRETTIOTVÅONDELSNOTER

TRETTIOTVÅONDELSPAUSER



Lektion 1

Helnoter, Halvnoter & Fjärdedelar

H = Höger hand, V = Vänster hand !

1 --- 2 --- 3 --- 4

1
H V etc.

1 --- 2 --- 3 --- 4

1
H V etc.

1 --- 2 --- 3 --- 4 1 --- 2 --- 3 --- 4

1
H V H V

1 2 3 4

1
H V H V etc.

Lektion 1

(Forts.)

5

1 --- 2 --- 3 --- 4 1 --- 2 --- 3 --- 4 1 2 3 4 1 --- 2 3 4

H V H V H V H V H V

6

1 2 3 --- 4 1 --- 2 --- 3 --- 4 1 --- 2 --- 3 --- 4 1 --- 2 3 4

H V H V H V H V

7

1 2 --- 3 4 1 --- 2 3 4 1 2 3 --- 4 1 --- 2 --- 3 --- 4

H V H V H V H V H V

8

1 --- 2 --- 3 --- 4 1 --- 2 --- 3 --- 4 1 2 3 4 1 --- 2 --- 3 --- 4

H V H V H V H V

Lektion 2

Fjärdedelar & Fjärdedelspauser

1

H V H V

2

H V H V H V

3

H V H V H V

4

H V H V H V

5

H V

6

H V

Lektion 2

(Forts.)

7

1 2 3 4

H V

8

1 2 3 4

H V

9

1 2 3 4

H V H V H V

10

1 2 3 4

H V

Etyd I

Two staves of music in 4/4 time, featuring quarter notes on G4, A4, B4, and C5. The top staff has a treble clef and the bottom staff has a bass clef. Both staves end with a repeat sign.

Lektion 3

Åttondelar, Fjärdedelar & Fjärdedelspauser

Spelar Du lika bra om Du börjar med vänster hand!?!

1

H V H V H V H V

1 å 2 å 3 4

2

H V H V

1 2 å 3 4

3

H V H V H V H V

1 å 2 3 4 å

4

H V H V

1 2 å 3 4

5

H V H V

1 2 å 3 4

6

H V H V H V

1 å 2 3 å 4 å

Lektion 3

(Forts.)

7

1 2 3 4 å

H V H V H V

8

1 å 2 3 4 å

H V H V H V H V

9

1 2 3 å 4 å

H V H V H V H V

10

1 2 3 å 4

H V H V H V

Etyd II

Lektion 4

Åttondelar, Fjärdedelar & Halvnoter

1

1 å 2 å 3 4

H V H V H V

2

1 2 å 3 4

H V H V H V H V H V

3

1 --- 2 3 å 4 å

H V H V H V H V H V

4

1 2 å 3 å 4

H V H V H V

5

1 2 --- 3 4 å

H V H V

6

1 2 å 3 å 4 å

H V H V H V H V H V H V H V

Lektion 4

(Forts.)

7

1 2 3 4 å

H V H V H V H V H V

8

1 2 å 3 4 å

H V H V H V

9

1 å 2 3 å 4

H V H V H V

10

1 å 2---3 4

H V H V

Etyd III

18

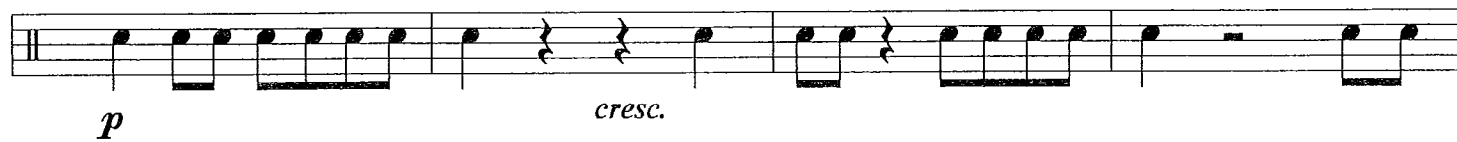
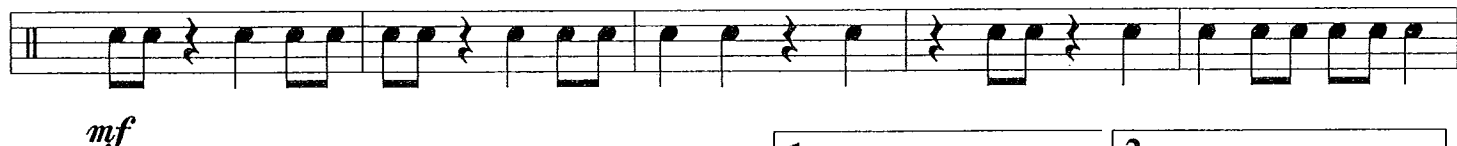
Bacchiata

(Italienska - slå med pinne, käpp etc.)

Solo för liten trumma

Peter Svensson

♩ = 120



Duett 1

Peter Svensson

♩. = Upprepa föregående takt!

The first system consists of two staves. The top staff begins with a treble clef and a 4/4 time signature. It contains four measures: the first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the second measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5); the third measure has a quarter rest followed by a half note (G4); the fourth measure has a quarter rest followed by a half note (F4). The bottom staff also begins with a treble clef and a 4/4 time signature. It contains four measures: the first measure has a quarter rest followed by a half note (G4); the second measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the third measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5); the fourth measure has a quarter rest followed by a half note (G4).

The second system consists of two staves. The top staff contains four measures: the first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the second measure has a quarter rest followed by a half note (G4) and a repeat sign (♩.); the third measure has a quarter rest followed by a half note (G4); the fourth measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5). The bottom staff contains four measures: the first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the second measure has a quarter rest followed by a half note (G4) and a repeat sign (♩.); the third measure has a quarter rest followed by a half note (G4); the fourth measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5).

The third system consists of two staves. The top staff contains four measures: the first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the second measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5); the third measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the fourth measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5). The bottom staff contains four measures: the first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the second measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5); the third measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the fourth measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5).

The fourth system consists of two staves. The top staff contains four measures: the first measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the second measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5); the third measure has a quarter rest followed by a half note (G4); the fourth measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5). The bottom staff contains four measures: the first measure has a quarter rest followed by a half note (G4); the second measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5); the third measure has a quarter rest followed by four eighth notes (D5, E5, F5, G5); the fourth measure has a quarter rest followed by four eighth notes (G4, A4, B4, C5).

Lektion 5

Sextondelar, Åttondelar & Fjärdedelar

Kan Du övningarna med början på vänster hand också!?!

1 a åså 2 a åså 3 å 4

1

HVHV HVHV H V H VHVH VHVH V H V

1 å 2 å 3 a åså 4 a åså

2

H V H V HVHV HVHV

1 2 å 3 a åså 4

3

H V H VHVH V

1 a åså 2 3 4 a åså

4

HVHV H V HVHV

1 å 2 3 a åså 4

5

H V H VHVH V

1 2 a åså 3 4 å

6

H VHVH V H V

Lektion 5

(Forts.)

1 2 a åså 3 4 a åså

H VHVH V HVHV

1 a åså 2 å 3 a åså 4 å

HVHV H V HVHV H V

1 a åså 2 å 3 a åså 4

HVHV H V HVHV H VHVH V H VHVH V

1 a åså 2 a åså 3 a åså 4

HVHV HVHV HVHV H VHVH VHVH VHVH V

Etyd IV

H VHVH V HVHV H VHVH V H VHVH V

Lektion 6

Sextondelar & Åttondelar

1 åså 2 åså 3 åså 4 åså

1

H VH V HV H VH V HV

1 åså 2 åså 3 a åså 4 å

2

H VH V HV HVHV HV

1 å 2 åså 3 a åså 4 åså

3

H V H VH VHVH V HV

1 a åså 2 åså 3 a åså 4 åså

4

HVHV H VH VHVH V HV

1 a å 2 a å 3 a å 4 a å

5

HV H VH V HV H VH V

1 a å 2 a åså 3 å 4 a å

6

HV H VHVH V H VHV

Lektion 6

(Forts.)

1 å 2 a å 3 å 4 a åså

7

H V HV H V H VHVH V H VH V H V HVHV

1 a åså 2 å 3 a å 4 å

8

HVHV H V HV H V H VHVH V H VH V H V

1 åså 2 å 3 a å 4 å

9

H VH V H VH V H V

1 åså 2 åså 3 a å 4 a å

10

H VH V HV HV H VHV

Etyd V

Chrotxo

(Grekiska - jag slår)

Solo för liten trumma

Peter Svensson

♩ = 104

4/4

pp *ff*

p

p

To Coda ⊕

f

mf

ff *dim.* D.S. al Coda

⊕ Coda

cresc. *rit.* *sfz*

Duett 2

Peter Svensson

♩ = 90

First system of musical notation, consisting of two staves. The time signature is 4/4. The music features a rhythmic pattern of eighth notes in the upper voice and quarter notes in the lower voice. The dynamic marking *f - mf* is indicated below the first staff.

Second system of musical notation, consisting of two staves. The music continues with similar rhythmic patterns. The dynamic marking *f - p* is indicated below the first staff.

Third system of musical notation, consisting of two staves. The music features a series of sixteenth-note runs. The dynamic markings *pp*, *ff*, *pp*, and *ff* are indicated below the first staff, with lines connecting them to the corresponding sections of the music.

Fourth system of musical notation, consisting of two staves. The music features a series of eighth-note runs. The dynamic markings *p*, *cresc. poco a poco*, and *ff* are indicated below the first staff.

Lektion 7

Femslagsvirvel

Som Du hör på namnet så består Femslagsvirveln av just fem (5) slag, antingen: HHVVH eller: VVHHV. Femslagsvirveln noteras som en åttondelsnot bunden tillen annan not (vilken som helst). Den not bindebågen slutar på är virvelns avslag.

Grundslag

Utförande

Noteras

Hand A: 1 a å 2, 1 a å 2, 1 a å 2, 1 a å 2
 H V H, H H V V H, HHVVH, H - H

Hand B: 1 å så 2, 1 å så 2, 1 å så 2, 1 å så 2
 H V H V, H V V H H V, H VVHHV, H V - V

Lägg märke till att Femslagsvirveln ALLTID börjar och slutar med samma hand!

Hand 1: 1 a å 2 å, 1 a å 2 å, 1 a å 2 å, 1 a å 2 å
 H V H V - V

Hand 2: 1 å så 2 å, 1 å 2 å, 1 å så 2 å, 1 å så 2 å
 H V H V H, V H - H V

Hand 3: 1 å så 2 å så, 1 å 2 å, 1 å så 2 å, 1 å så 2 å
 H V H V H V, H V - V H - H (V)

Hand 4: 1 a å 2 a å, 1 å 2 å, 1 a å 2 a å, 1 a å 2 a å
 H V H V H V, H - H V H - H (V)

Du glömmmer väl inte bort att
träna övningarna med början
på vänster hand!?!)

Lektion 7

(Forts.)

5

1 a å så 2 a å 1 a å så 2 å

H V H V H V H V H V H V-V

6

1 å så 2 a å så 1 å 2 a å så

H V H V H V H V H-H V H V

7

1 å 2 å

H V-V H-H V-V H-H

8

1 å 2 å

H-H V-V

Etyd VI

Lektion 8

Nioslagsvirvel

Även denna virvels namn avslöjar dess antal slag.
Just det rätt svar är nio (9) slag.
Antingen: HHVVHHVVH, eller: VVHHVVHHV

Nioslagsvirveln noteras som en fjärdedelsnot bunden till en annan not (vilken som helst).
Noten som bindebågen slutar på är virvelns avslag.

Grundslag

Utförande

Noteras

1 a å så 2 1 a å så 2 1 2

H V H V H HH VV HH VV H HHVVHHVVH H - H

Observera att även denna virvel ALLTID avslutas med samma hand som den påbörjats!

1 2 a å så 1 2

H V H V H V H - H

1 a å så 2 å 1 2 å

H V H V H V H - H V

1 å så 2 a å så 1 å så 2

H V H V H V H V H V H - H

1 a å så 2 a å 1 2 a å

H V H V H V H V - V H V

1 a å så 2 1 2

H V H V H V - V

Lektion 8

(Forts.)

6

1 å 2 a å så 1 å 2

H V H V H V H V H-H

7

1 a å så 2 å så 1 2 å så

H V H V H V H V V-V H V

8

1 a å 2 a å så 1 a å 2

H V H V H V H V H-H

9

1 å så 2 a å 1 å 2 å

H V H V H V H V-V

Etyd VII

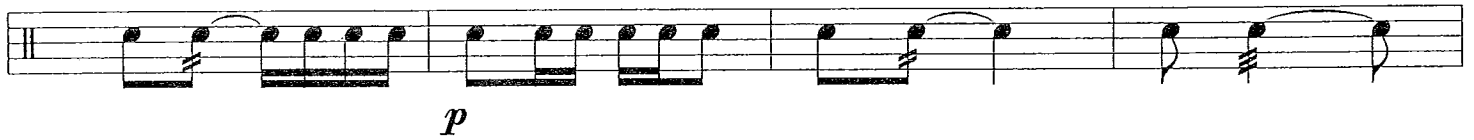
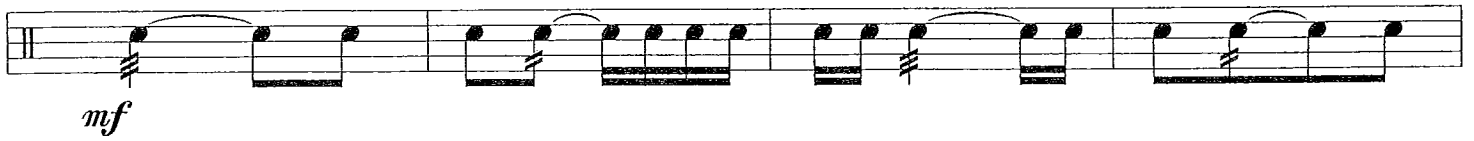
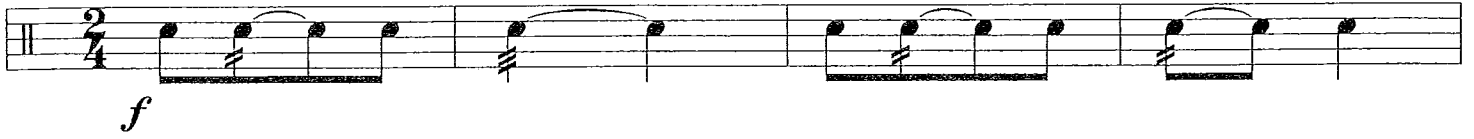
Darabána

(Rumänska - trumma i allmänhet)

Solo för liten trumma

Peter Svensson

$\text{♩} = 100$



Duett 3

Peter Svensson

♩ = 96

The first system of music consists of two staves in 2/4 time. The top staff begins with a double bar line and a 2/4 time signature. It contains four measures: the first has a half note chord (F4, C5) with a slur; the second has a half note chord (F4, C5) with a slur; the third has a quarter rest followed by a quarter note chord (F4, C5); the fourth has a quarter note chord (F4, C5) with a slur. The bottom staff also begins with a double bar line and a 2/4 time signature. It contains four measures: the first has a half note chord (F4, C5) with a slur; the second has a quarter rest followed by a quarter note chord (F4, C5); the third has a half note chord (F4, C5) with a slur; the fourth has a half note chord (F4, C5) with a slur. The dynamic marking *f - mf* is placed between the staves.

f - mf

The second system of music consists of two staves in 2/4 time. The top staff contains four measures: the first has a quarter note chord (F4, C5) with a slur; the second has a quarter note chord (F4, C5) with a slur; the third has a quarter note chord (F4, C5) with a slur; the fourth has a quarter note chord (F4, C5) with a slur. The bottom staff contains four measures: the first has a quarter rest followed by a quarter note chord (F4, C5); the second has a quarter note chord (F4, C5) with a slur; the third has a quarter note chord (F4, C5) with a slur; the fourth has a quarter note chord (F4, C5) with a slur. The dynamic marking *mf - p* is placed between the staves.

mf - p

The third system of music consists of two staves in 2/4 time. The top staff contains four measures: the first has a quarter note chord (F4, C5) with a slur; the second has a quarter note chord (F4, C5) with a slur; the third has a quarter note chord (F4, C5) with a slur; the fourth has a quarter note chord (F4, C5) with a slur. The bottom staff contains four measures: the first has a quarter note chord (F4, C5) with a slur; the second has a quarter note chord (F4, C5) with a slur; the third has a quarter note chord (F4, C5) with a slur; the fourth has a quarter note chord (F4, C5) with a slur. The dynamic marking *p - mf* is placed between the staves.

p - mf

The fourth system of music consists of two staves in 2/4 time. The top staff contains four measures: the first has a quarter rest followed by a quarter note chord (F4, C5); the second has a quarter note chord (F4, C5) with a slur; the third has a quarter note chord (F4, C5) with a slur; the fourth has a quarter note chord (F4, C5) with a slur. The bottom staff contains four measures: the first has a quarter note chord (F4, C5) with a slur; the second has a quarter note chord (F4, C5) with a slur; the third has a quarter note chord (F4, C5) with a slur; the fourth has a quarter note chord (F4, C5) with a slur. The dynamic marking *f - ff* is placed between the staves.

f - ff

Lektion 9

Åttondelstrioler

En åttondelstriol är en grupp av tre (3) åttondelar med en trea över mittennoten som skall spelas på en fjärdedelsnots notvärde.

1 Etthundra 2 3 4

H V H V H V

2 1 Tvåhundra Trehundra 4

H V H V H V H V

3 Etthundra Tvåhundra Trehundra 4

H V H V H V H V H V

4 1 Tvåhundra 3 Fyrhundra

H V H V H V H V

5 1 å Tvåhundra 3 å Fyrhundra

H V H V H V H V

6 Etthundra Tvåhundra Trehundra Fyrhundra

H V H V H V H V H V

Lektion 9

(Forts.)

1 åså Tvåhundra 3 åså Fyrhundra

H VH VHV H VH VHV

Ethundra 2a å Trehundra 4a å

HVH VHV HVH VHV

1aåså Tvåhundra 3aåså Fyrhundra

HVHV HVH VHVH VHV

1aåså 2aåså Trehundra Fyrhundra

HVHV HVHV HVH VHV

Etyd VIII

3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Lektion 10

Sextondelstrioler

En sextondelstriol är tre (3) sextondelar med en trea över mittennoten som spelas på notvärdet av en åttondelsnot.

1

1 å 2 å

H V H V H V

2

1 å 2 å

H V H V H V

3

1 å 2 å

H V H V H V H V

4

1 å 2 å

H V H V H V H V

5

1 å 2 å

H V H V H V H V

6

1 å 2 å

H V H V H V H V

Lektion 10

(Forts.)

1 å Tvåhundra

7

H V H V H V H V

1 a å så 2 å

8

H V H V H V H V

1 å 2 a å

9

H V H V H V H V

1 å så 2 å

10

H V H V H V H V

Etyd IX

Lektion 11

Fjärdedelstrioler

X-noter spelas på sargen!

Fjärdedelstrioler består av tre (3) fjärdedelar med en trea (3) över mittennoten. trioler spelas på notvärdet av en halvnot, alltså två (2) fjärdedelar. I exemplet nedan hör Du hur fjärdedelstrioler låter om Du i takt 3 o 4 "tar bort" vänster hand.

Ex

HVH VHV HVH VHV HVH VHV HVH VHV H H H H H H H H H H H H

1

1 2 3 4
3
HVH VHV V H V VHVHVH V H V

2

1 2 3 4
3
H V H V H V H V H V H V H V H V H V

3

1 2 3 4
3
HVHVHVH V H V H VHVHVHVH V H V

4

1 2 3 4
3
H VHVH V H VHVH H VHVH V H VHVH

5

1 2 3 4
3
HVHV HVHV H V H VHVH VHVH V H V

Lektion 11

(Forts.)

6

1 2 3 4

HVHVHVHV

7

1 2 3 4

H VHVHVHV

8

1 2 3 4

HVHVHVHV

9

1 2 3 4

H VHVHV

Etyd X

Ema

(Sudanska - trumma i allmänhet)

Solo för liten trumma

Peter Svensson

Nyanser: ad lib.

♩ = 88

The musical score for 'Ema' is written for a small drum (Sudanska trumma) and consists of ten staves of music. The time signature is 3/4, and the tempo is marked as quarter note = 88. The music is characterized by frequent triplet patterns, indicated by a '3' above the notes. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat signs.

Duett 4

Peter Svensson

♩ = 92

The first system of music consists of two staves in 2/4 time. The top staff contains four measures of music, each starting with a triplet of eighth notes. The bottom staff contains four measures of music, with dynamic markings *f* in the first measure and *mf* in the second measure. The music concludes with a double bar line.

The second system of music consists of two staves in 2/4 time. The top staff contains four measures of music, with dynamic markings *ff* in the first measure and *p* in the second measure. The bottom staff contains four measures of music. The music concludes with a double bar line.

The third system of music consists of two staves in 2/4 time. The top staff contains four measures of music, with a triplet of eighth notes in the third measure. The bottom staff contains four measures of music, with a dynamic marking *p* in the first measure and a triplet of eighth notes in the third measure. A horizontal line is drawn above the bottom staff in the second and third measures. The music concludes with a double bar line.

The fourth system of music consists of two staves in 2/4 time. The top staff contains four measures of music, with a dynamic marking *ff* in the first measure. The bottom staff contains four measures of music, with a dynamic marking *sfz* in the second measure. The music concludes with a double bar line.

Lektion 12

Åttondelspauser

En åttondelspaus har samma värde som en åttondelsnot!

1 å 2 å 3 å 4 å

1

H V H V H V

1 å 2 å 3 å 4 å

2

H V H V H V H V

1 å 2 å 3 å 4 å

3

H V H V H V H V

1 2 å 3 4

4

H V H V

1 å 2 å 3 4

5

H V H V H V H V

1 2 å 3 4 å

6

H V H V

Lektion 12

(Forts.)

1 å 2 å 3 åså4 å

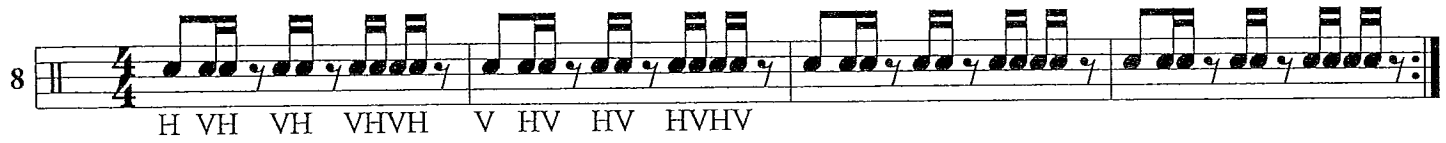


7

H V HVH V

Detailed description: Musical staff 7, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter rest followed by a quarter note. The second measure has a quarter rest followed by a quarter note. The third and fourth measures each contain a pair of eighth notes. The rhythm is indicated by 'H' (half note) and 'V' (quarter note) symbols below the staff.

1 åså 2 åså 3 åså 4a å



8

H VH VH VHVH V HV HVHV

Detailed description: Musical staff 8, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter rest followed by a quarter note. The second measure has a quarter rest followed by a quarter note. The third and fourth measures each contain a pair of eighth notes. The rhythm is indicated by 'H' (half note) and 'V' (quarter note) symbols below the staff.

1 å 2 åså 3a å 4 å

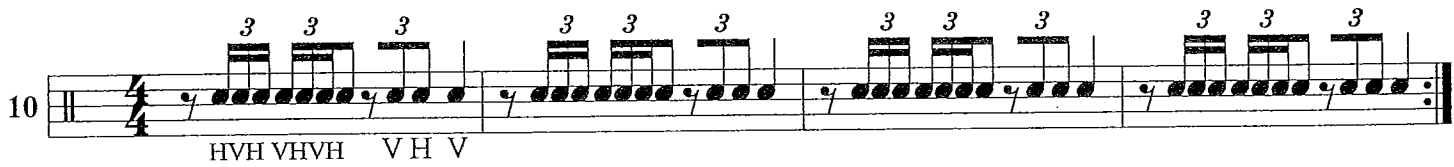


9

H VH VHV H V HVHVH V

Detailed description: Musical staff 9, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter rest followed by a quarter note. The second measure has a quarter rest followed by a quarter note. The third and fourth measures each contain a pair of eighth notes. The rhythm is indicated by 'H' (half note) and 'V' (quarter note) symbols below the staff.

1 å 2 å Trehundra 4



10

HVH VHVH V H V

Detailed description: Musical staff 10, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter rest followed by a quarter note. The second measure has a quarter rest followed by a quarter note. The third and fourth measures each contain a pair of eighth notes. The rhythm is indicated by 'H' (half note) and 'V' (quarter note) symbols below the staff.

Etyd XI



Detailed description: Musical staff for Etyd XI, 4/4 time signature. The staff contains four measures of music. The first measure has a quarter rest followed by a quarter note. The second measure has a quarter rest followed by a quarter note. The third and fourth measures each contain a pair of eighth notes. The rhythm is indicated by 'H' (half note) and 'V' (quarter note) symbols below the staff.

Lektion 13

Punkterade noter

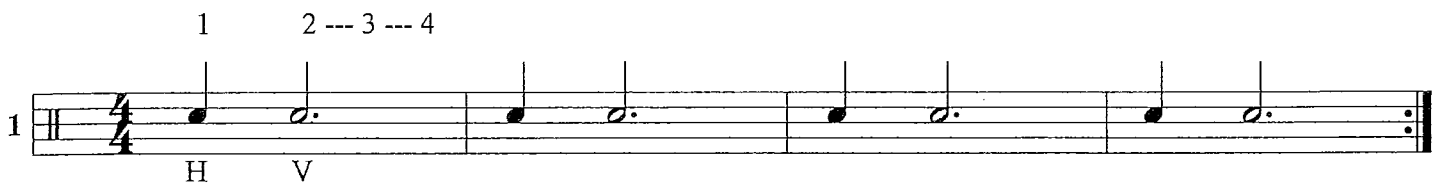
Punkten (•) förlänger föregående not med halva dess värde!

Ex



1

1 2 --- 3 --- 4



H V

2

1 2 å 3 4



H V H V

3

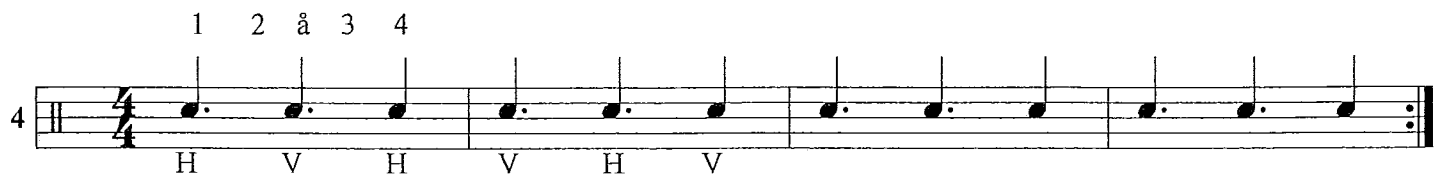
1 2 å 3 4 å



H V H V

4

1 2 å 3 4



H V H V H V

5

1 2 å 3 4 så



H V H V H V H V

Lektion 13

(Forts.)

1 så 2 så 3 4

OBS! H HV VH V

1 så 2 å 3 så 4 å

H VH V HVH V

1 så 2 å 3 4 å

H VH V H V HVH V H V

1 a 2 å 3 a 4 å

HV H V HV H V

Etyd XII

Lektion 14

Sjuslagsvirvel

Denna virvel noteras fristående och har inga bindebågar!

(Ej att förväxla med nioslagsvirveln!)

Grundslag

Utförande

Noteras

A

H V H V HH VV HH V HHVVHHV H-V

OBS! I motsats till de andra virvlarna börjar resp. slutar Sjuslagsvirveln alltid med motsatt hand.

1

1 å 2
H V H V H-V

2

1 å 2
H V H V H-V

3

1 2 a å så
H-V H V H V

4

1 a å 2
H V H V-H V H V H-V

5

1 2 å så
H-V H V H V-H V H V

Lektion 14

(Forts.)

Träna Du på att börja med väster hand också!?!

6

1 å 2

H V H-V

7

1 2

H V-H V H-V

8

1 Tvåhundra

H-V H V H V-H V H V

9

1 2

H-V H-V

Etyd XIII

3

Lektion 15

Bindebågar

Den not bindebågen *slutar* på spelas EJ!

Dessa bindebågar får ej förväxlas med de som används då man spelar virvlar.
Bindebågar som används i samband med virvlar visar var virveln slutar.

1

H V H V

2

H V H V H V H V

3

H V H V H V H V H V H V H V

4

H V H V H V H V

5

H V H V H V H V H V H V H V

6

H V H V H V H V H V H V H V

Lektion 15

(Forts.)

1 å 2 å 3 å 4 å

7 HVHV HVHV H V

1 2 å 3 4

8 H V H V H V

1 så 2 å 3 a å så 4 å

9 H V H VH VH V

1a åså 2 å Trehundra Fyrhundra

10 HV H V H V H VH V H V H V

Etyd XIV

3 3 3 3

Fare l'appello

(Italienska - "låt trumman gå")

Solo för liten trumma

Peter Svensson

♩ = 116

The musical score is written on ten staves, each representing a measure of music for a solo snare drum. The notation includes various rhythmic patterns, primarily eighth and sixteenth notes, often grouped with slurs and accents. Dynamics are indicated by *f*, *mp*, *cresc.*, *ff*, *mf*, *pp*, *diminuendo*, and *f*. Triplet markings (the number 3) are used to indicate groups of three notes. The score begins with a 2/4 time signature and a tempo marking of ♩ = 116. The first staff starts with a dynamic of *f* and ends with a triplet of eighth notes marked *mp*. The second staff features a *cresc.* marking, followed by two triplet markings and a *ff* dynamic, ending with a *mf* dynamic. The third staff includes a triplet marking. The fourth staff shows a *ff* dynamic, followed by a *pp* dynamic and a *cresc.* marking. The fifth staff has a *mf* dynamic, a *diminuendo* marking, and a *f* dynamic. The sixth staff begins with a *cresc.* marking. The seventh staff contains two triplet markings and a *ff* dynamic. The eighth staff features two triplet markings. The ninth staff includes two triplet markings. The score concludes with a double bar line.

Duett 5

Peter Svensson

♩ = 118

pp

p

mf

3

f ff

Lektion 16

Trettonslagsvirvel & Sjuttonslagsvirvel

1. Trettonslagsvirvel

Grundslag

Utförande

Noteras

1 a å så 2 a å 1 a å så 2 a å 1 å 2 å

H V H V H V H HHVV HHVV HHVV H HHVV HHVV HHVV H H - H

Även denna virvel slutar alltid med samma hand som den började!

1 a å så 2 a å 1 å 2 å

H V H V H V H V - V

1 a å så 2 a å 1 a å så 2 a å 1 å 2 å 1 å 2 å

H V H V H V H V H V H V H V H - H V - V

1 å så 2 a å så 1 å 2 å (1)

H V H V H V H V H - H V H V H V H V H - (H)

1 å så 2 a å så 1 a så 2 a å så 1 å 2 å 1 å 2 å (1)

H V H V H V H V H V H V H V H V - V H - (H)

1 å så 2 a å så 1 å 2 å 1 a å så 2 a å 1 å 2 å

H V H V H V H V H - H V H V H V H V - V

Lektion 16

(Forts.)

2. Sjuttonslagsvirvel

Grundslag

Utförande

Noteras

1 a åså 2 a åså 3 4 1 a å så 3 4 1 --- 2 3 4

HVHV HVHV H HHVVHHVVHHVVHHVVH HHVVHHVVHHVVHHVVH H - H

Sjuttonslagsvirveln slutar också med den hand den börjat!

1 a åså 2 a åså 3 4 1 --- 2 3 4

HVHV HVHV H V - V

1 å 2 a åså 3 a åså 4 1 å 2 --- 3 4

H V HVHVHVHV H V H V - V

1 åså 2 å 3 a åså 4 a åså 1 å 2 å 3 --- 4 (1)

H VHV H VHVHVHVH V H - H V H - H

Etyd XV

Lektion 17

Accentuerade sextondelar

> = Accent

En accentuerad not slås an hårdare än övriga slag!

1

2

3

4

5

6

Lektion 17

(Forts.)

7

8

9

En svårare variant är att göra dubbelslag på alla icke accentuerade slag! (Se ex. nedan)

Grundnotering

Variant

Utförande av Variant

Ex

H V H V H V H V H VV HH V H VV HH VV H VV HH V H VV HH VV

Etyd XVI

Lektion 18

Accentuerade trioler

Hur låter det om Du börjar med vänster hand!?!

1

3 3 3 3 3 3 3 3

2

3 3 3 3 3 3 3 3

3

3 3 3 3 3 3 3 3

4

3 3 3 3 3 3 3 3

5

3 3 3 3 3 3 3 3

6

3 3 3 3 3 3 3 3

Lektion 18

(Forts.)

7 

8 

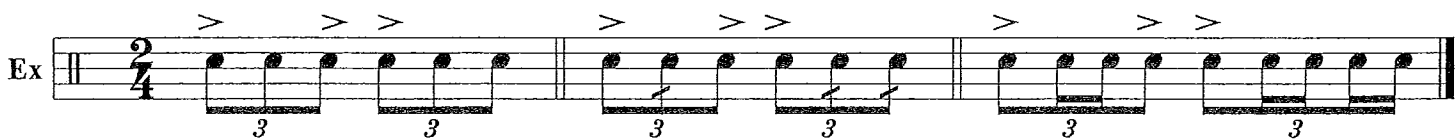
9 

Även här går det bra att spela dubbelslag på de icke accentuerade slagen! (Se ex. nedan)

Grundnotering

Variant

Utförande av Variant

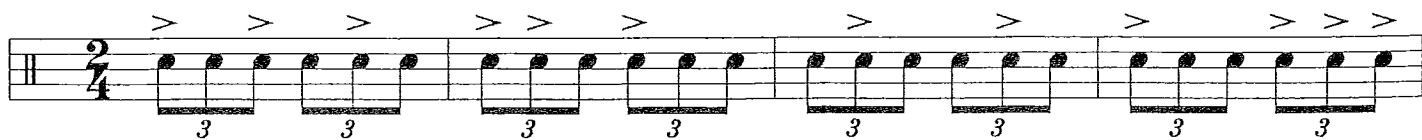
Ex 

H V H V H V

H VV H V HH VV

H VV H V HH VV

Etyd XVII

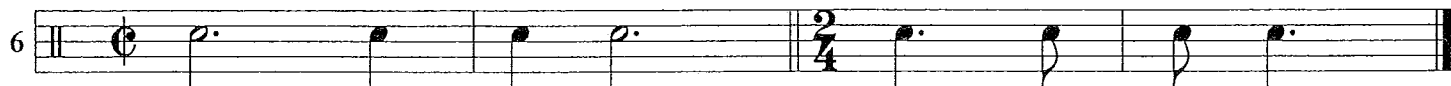
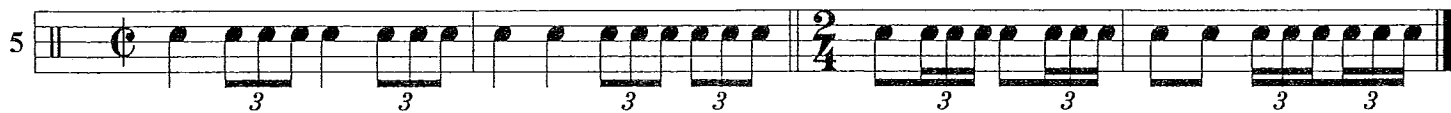
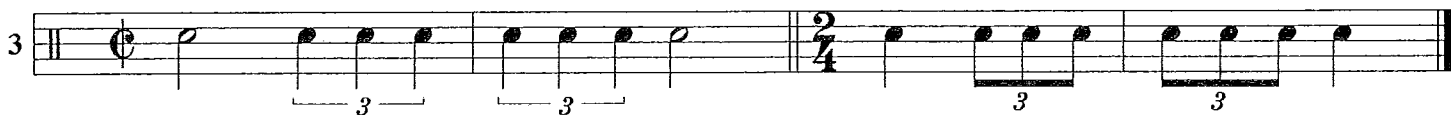
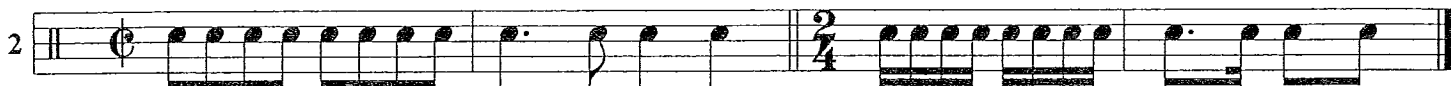




Lektion 19

"Alla breve"

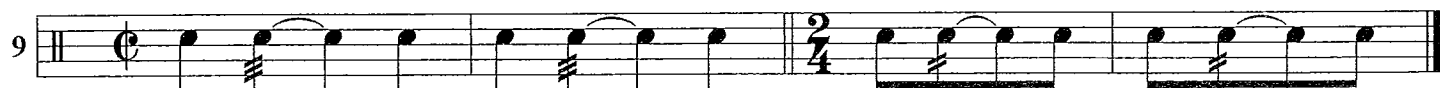
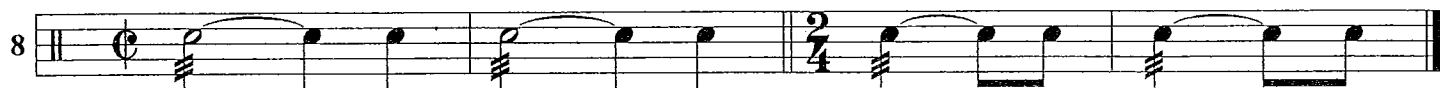
Alla noter som noteras i "alla breve" spelas dubbelt så snabbt som de noteras.
Ex. noterade fjärdedelar spelas som åttondelar, åttondelar "blir" sextondelar etc.
I övningar 1 - 10 ser Du i de två första takterna hur "alla breve" noteras,
efter dubbelstrecket ser Du hur det "skall" spelas.



Lektion 19

(Forts.)

Även virvlarna ändras, t.ex blir en i "Alla breve" noterad Sjuttonslagsvirvel utförd som en Nioslagsvirvel, en noterad Nioslagsvirvel blir utförd som en Femslagsvirvel etc.



Etyd XVIII



Lektion 20

Flam

En "Flam" består av två (2) slag, ett förslag (liten not) och ett huvudslag (stor not).
Som synes nedan spelas alltid förslaget med motsatt hand till huvudslaget.
Det är viktigt att förslaget spelas svagare än huvudslaget!

1

vH HV vH HV

2

vH HV vH HV vH HV vH HV

3

vH HV H HV vH V

4

vH V vH HV H HV

5

vH vH HV vH HV HV vH HV

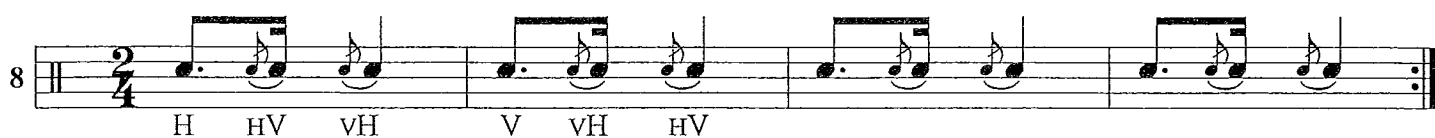
6

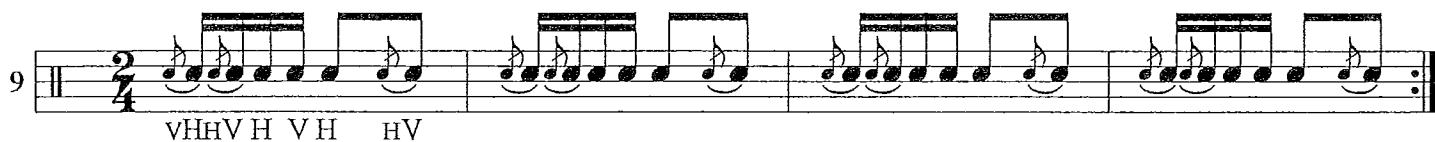
vH HV H HV vH V

Lektion 20

(Forts.)

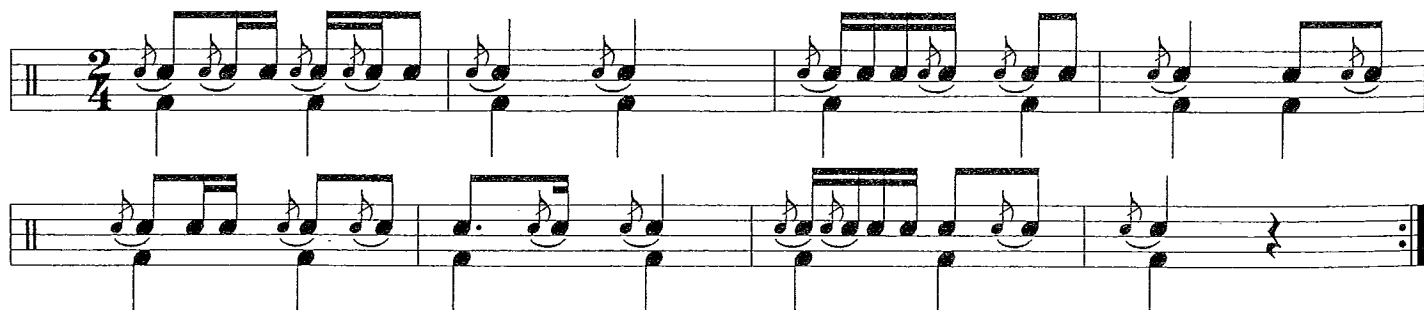
7 

8 

9 

10 

Etyd XIX



Lektion 21

Kort-ruff

Kort-ruffen består av två (2) förslag (små noter) som slås före huvudslaget. Precis som "flammen" skall förslagen vara tystare än huvudslaget. Förslagen görs med motsatt hand i förhållande till huvudslaget.

1

VV H HH V

2

VV H HH V VV H HH V

3

VV H HH V H HH V VV H V

4

VV H V VV H HH V H HH V

5

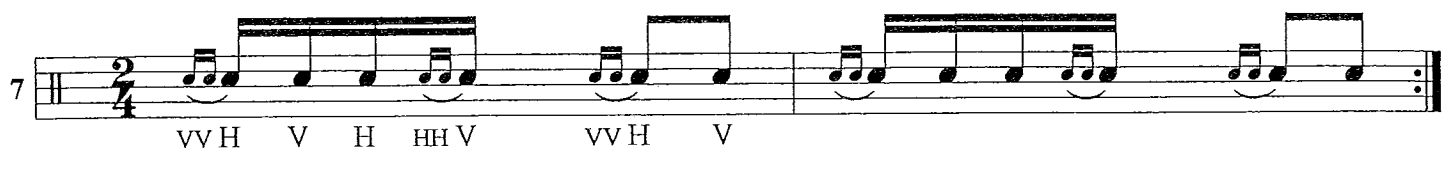
VV H V H HH V VV H HH V H V VV H HH V

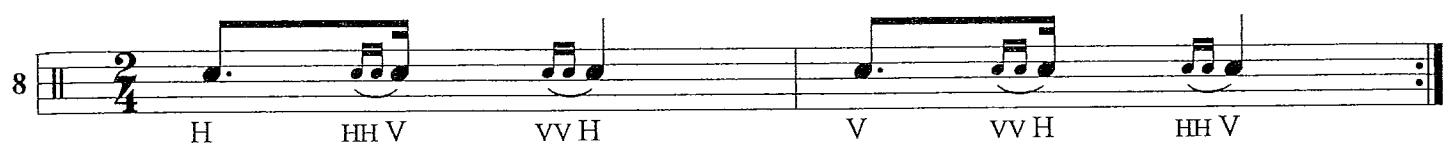
6

VV H HH V H HH V VV H V

Lektion 21

(Forts.)

7 

8 

9 

10 

Etyd XX



Lektion 22

6/8

I 6/8 är det precis som det står sex (6) åttondelar i varje takt. I långsamma tempon kan det vara bra om man räknar alla åttondelar, men i snabba tempon är det lämpligt att spela 6/8 "på två" dvs ett pulsslag på var tredje åttondel.

1

1 2 3 4-5-6

H V H V

2

1-2-3 4-5-6

H V

3

1-2-34 5 6

H V H V

4

1-2 3 4-5 6

OBS! H H V V

5

1-2 3-4 5-6

H V H V H V

6

1-2 3 4 5-6

H V H V

Lektion 22

(Forts.)

1 2 å 3 4 å 5 å 6 å

7 H VH V HV HV HV

1 å 2 3 å 4 5 å 6

8 HV H VH V HV H VH V HV H VH V

1 2 å 3 4 å 5 6 å

9 H VH V HV V HV

1 å 2 å 3 å 4 5 å 6 å

10 HV HV HV H VH VH VH VH V HV HV

Etyd XXI

Lektion 23

Rudiments

Börja träna sakta så att accenter, flam och handsättningen blir rätt, höj sedan tempot undan för undan!

"Enkel Paradiddle"

H V H H V H V V

"Dubbel Paradiddle"

H V H V H H V H V H V V

"Trippel Paradiddle"

H V H V H V H H V H V H V V

"Paradiddle-diddle"

H V H H V V

"Räkan"

H V V H V V H H V H H V

Lektion 23

Rudiments - forts.

"Flamacue"

vH V H V vH HV H V H HV

"Swiss Army Triplet"

vH H V vH H V

"Flam Tap"

vH H HV V vH H HV V

"Pataflafla"

vH V H HV vH V H HV

"Flam Accent"

vH V H HV H V vH V H HV H V

"Enkel Ratamacue"

vvH V H V HHV H V H

För att kunna tillgodogöra dig följande sidor bör Du ha gått igenom Lektion 1 - 23!

Inslag till marsch

&

Mellanmarscher

(Inslag och mellanmarscher är noterade så som de spelas i Karlshamns Musikkår)

Inslag till marsch

Svenskt trad.

1

Musical notation for Swedish tradition (Svenskt trad.) in 2/4 time. The staff shows a sequence of notes with accents and slurs, and corresponding guitar chords marked with 'x' symbols below the staff.

Amerikanskt trad.

2

Musical notation for American tradition (Amerikanskt trad.) in 2/4 time. The staff shows a sequence of notes with accents and slurs, and corresponding guitar chords marked with 'x' symbols below the staff.

Brittiskt trad.

3

Musical notation for British tradition (Brittiskt trad.) in 2/4 time. The staff shows a sequence of notes with accents and slurs, and corresponding guitar chords marked with 'x' symbols below the staff.

Österrikiskt trad.

4

Musical notation for Austrian tradition (Österrikiskt trad.) in 2/4 time. The staff shows a sequence of notes with accents and slurs, and corresponding guitar chords marked with 'x' symbols below the staff.

Danskt trad.

5

Musical notation for Danish tradition (Danskt trad.) in 2/4 time. The staff shows a sequence of notes with accents and slurs, and corresponding guitar chords marked with 'x' symbols below the staff.

Mellanmarsch No. 1

Trad.

The image displays a musical score for 'Mellanmarsch No. 1'. It consists of four staves of music, each beginning with a treble clef and a double bar line. The music is written in a single melodic line. The notation includes quarter notes, eighth notes, and sixteenth notes, often grouped with beams. There are several dynamic markings, specifically accents (>) placed above various notes. The score is divided into measures by vertical bar lines, and each staff concludes with a double bar line and repeat dots. The overall style is that of a traditional march.

Bäckarna tillåts klinga ut på samtliga slag!

Mellanmarsch No. 2

Trad.

The image displays a musical score for 'Mellanmarsch No. 2'. It consists of four staves of music, each with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic style typical of a march, with a 2/4 time signature. The score includes various rhythmic patterns, including eighth and sixteenth notes, and features several triplet markings (indicated by a '3' above the notes). There are also dynamic markings such as accents (>) and slurs. The first two staves end with repeat signs, and the last two staves end with double bar lines and repeat dots. The music is arranged in a way that suggests it is for a single melodic line, possibly for a flute or clarinet.

Även här tillåts bäckarna klinga på samtliga slag, och triolerna i båda avdelningarna är en tillämpning av "Räkan" från Lektion 23!

Mellanmarsch No. 3

Trad.

The musical score consists of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It contains a series of eighth notes with accents (>) and some beamed eighth notes. The second staff has a treble clef and a key signature of one sharp, featuring a first ending (1.) and a second ending (2.) with repeat signs. The third staff has a bass clef and a key signature of one sharp, showing a steady eighth-note pattern with accents. The fourth staff has a bass clef and a key signature of one sharp, including triplet markings (3) and first/second endings (1./2.).

I första avdelningen tillåts bäckarna klinga ut, i andra avdelningen skall de spelas så att ett "chipp" ljud uppstår liknande det ljud som uppstår då man trampar ihop en hi-hat.
Även triolerna i denna mellanmarsch spelas med "Räkans" handsättning!
Bastrumman har solo i första avdelningens första repris (1:an)

Mellanmarsch No. 4

Trad.

The musical score for Mellanmarsch No. 4 consists of four staves of music. The first staff contains a sequence of rhythmic patterns, primarily triplets of eighth notes, each marked with an accent (>). The second staff continues this pattern and includes a first ending (1.) and a second ending (2.) marked with repeat signs. The third staff features a mix of eighth and sixteenth notes, with some notes marked with accents and a '0' below a note, indicating a natural harmonic. The fourth staff concludes the piece with first and second endings, similar to the second staff.

Bäckarna spelas på samma sätt som i Mellanmarsch No. 3 utom på noten markerad "o" då de skall klinga ut.

TRUMSET

I den här delen kan Du lära dig en rad olika komp passande till nedan listade musikstilar!

Musikstilar:

Pop/Rock	Jazz/Swing	Disco/Dance
Bossa Nova	Samba	Reggae
Funk	Beguine	Cha- cha
Vals	Jazz-vals	Marsch
Tango	Songo	Cascara
Guaguanco	Shuffle	Slow-Blues
	Half-time Shuffle	

Pop/Rock

1

2

3

4

5

6

Pop/Rock

7

Staff 7: 4/4 time signature. The staff contains guitar tablature with fret numbers (1, 2, 3, 4) and chord diagrams (triangles with 'x' marks) above the notes. The notes are: 1. 1 2 3 4 | 2 3 4 3 2 1 | 1 2 3 4 | 2 3 4 3 2 1.

8

Staff 8: 4/4 time signature. The staff contains guitar tablature with fret numbers (1, 2, 3, 4) and chord diagrams (triangles with 'x' marks) above the notes. The notes are: 1. 1 2 3 4 | 2 3 4 3 2 1 | 1 2 3 4 | 2 3 4 3 2 1.

9

Staff 9: 4/4 time signature. The staff contains guitar tablature with fret numbers (1, 2, 3, 4) and chord diagrams (triangles with 'x' marks) above the notes. The notes are: 1. 1 2 3 4 | 2 3 4 3 2 1 | 1 2 3 4 | 2 3 4 3 2 1.

10

Staff 10: 4/4 time signature. The staff contains guitar tablature with fret numbers (1, 2, 3, 4) and chord diagrams (triangles with 'x' marks) above the notes. The notes are: 1. 1 2 3 4 | 2 3 4 3 2 1 | 1 2 3 4 | 2 3 4 3 2 1.

11

Staff 11: 4/4 time signature. The staff contains guitar tablature with fret numbers (1, 2, 3, 4) and chord diagrams (triangles with 'x' marks) above the notes. The notes are: 1. 1 2 3 4 | 2 3 4 3 2 1 | 1 2 3 4 | 2 3 4 3 2 1.

12

Staff 12: 4/4 time signature. The staff contains guitar tablature with fret numbers (1, 2, 3, 4) and chord diagrams (triangles with 'x' marks) above the notes. The notes are: 1. 1 2 3 4 | 2 3 4 3 2 1 | 1 2 3 4 | 2 3 4 3 2 1.

Jazz/Swing

I variant 1 spelar Du på *Ride-cymbalen*. Variant 2 visar hur det ser ut om Du skall spela på *Hi-haten*.
o = Öppen Hi-hat, + = Stängd Hi-hat

Hi-haten trampas ihop på taktslag 2 o 4 i båda exemplen!

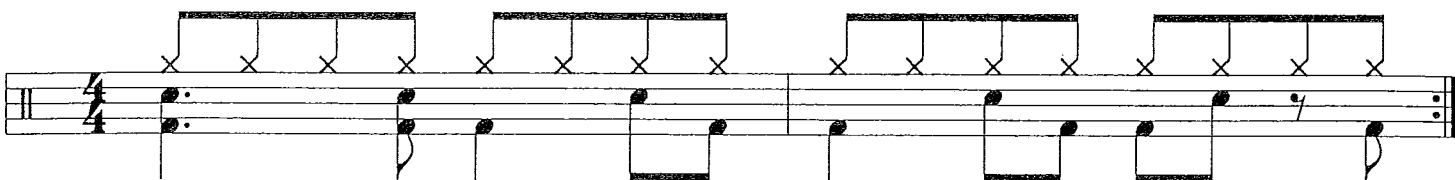
Two musical staves for Jazz/Swing in 4/4 time. Staff 1 shows a drum pattern with Ride cymbal (x) and Hi-hat (o) notes. Staff 2 shows the same pattern but with Hi-hat notes (o and +) instead of Ride cymbal notes.

Disco/Dance

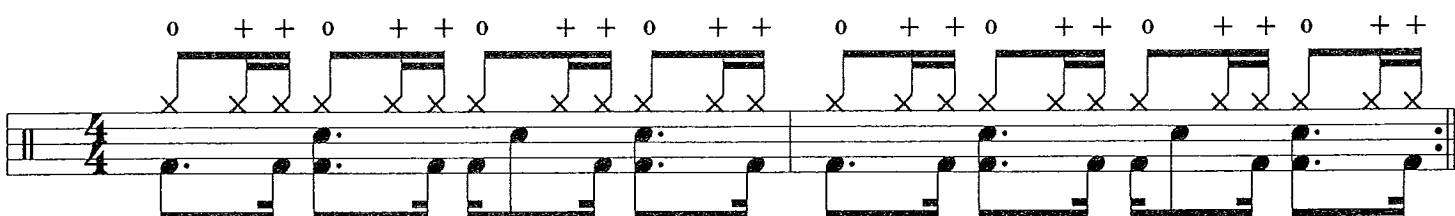
Four musical staves for Disco/Dance in 4/4 time. Staves 1 and 2 show a drum pattern with Hi-hat notes (o and +). Staves 3 and 4 show a drum pattern with Hi-hat notes (o and +) and a different drum pattern (x) on the Ride cymbal.

Bossa Nova

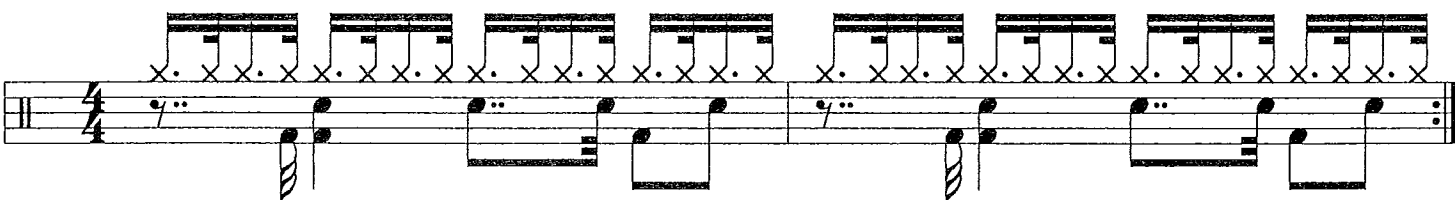
Bossa Nova spelas med fördel med liggande stock på virveltrumman, sk. *Rimklick*.
OBS! Du har väl märkt att en "runda" Bossa Nova sträcker sig över två (2) takter!?



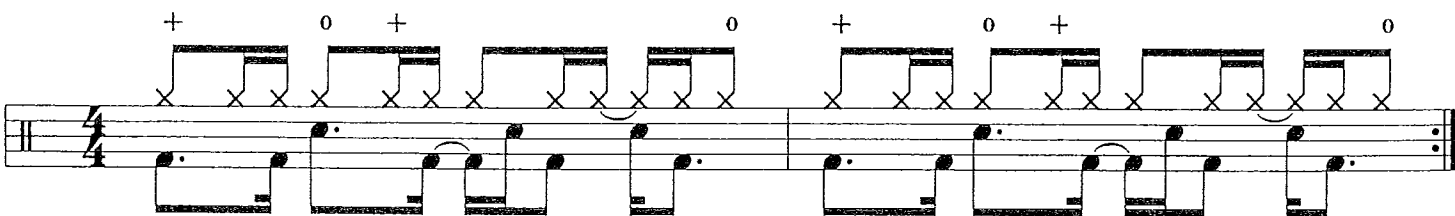
Samba



Reggae



Funk



Beguine

1

2

Musical notation for 'Beguine' in 4/4 time. The first staff (labeled '1') shows a melody with eighth and quarter notes. The second staff (labeled '2') shows a bass line with chords and eighth notes. Both staves end with a double bar line and repeat dots.

Cha - cha

Musical notation for 'Cha - cha' in 4/4 time. The staff shows a melody with quarter and eighth notes, and a bass line with chords and eighth notes. The piece ends with a double bar line and repeat dots.

Vals

Musical notation for 'Vals' in 3/4 time. The staff shows a melody with quarter and eighth notes, and a bass line with chords and eighth notes. The piece ends with a double bar line and repeat dots.

Jazz-vals

Musical notation for 'Jazz-vals' in 3/4 time. The staff shows a melody with quarter and eighth notes, and a bass line with chords and eighth notes. The piece ends with a double bar line and repeat dots.

Marsch

Det är viktigt att Hi-haten klingar ut, så det låter som Bäcker!

Musical notation for the 'Marsch' section. It is written on a single staff with a 2/4 time signature. The melody consists of eighth notes and rests. The first measure has a quarter rest followed by an eighth note. The second measure has a quarter rest followed by an eighth note. The third measure has a quarter rest followed by an eighth note. The fourth measure has a quarter rest followed by an eighth note. The fifth measure has a quarter rest followed by an eighth note. The sixth measure has a quarter rest followed by an eighth note. The seventh measure has a quarter rest followed by an eighth note. The eighth measure has a quarter rest followed by an eighth note. The piece ends with a double bar line.

Shuffle

Musical notation for the 'Shuffle' section. It is written on a single staff with a 4/4 time signature. The melody consists of eighth notes and rests. The first measure has a quarter rest followed by an eighth note. The second measure has a quarter rest followed by an eighth note. The third measure has a quarter rest followed by an eighth note. The fourth measure has a quarter rest followed by an eighth note. The fifth measure has a quarter rest followed by an eighth note. The sixth measure has a quarter rest followed by an eighth note. The seventh measure has a quarter rest followed by an eighth note. The eighth measure has a quarter rest followed by an eighth note. The piece ends with a double bar line.

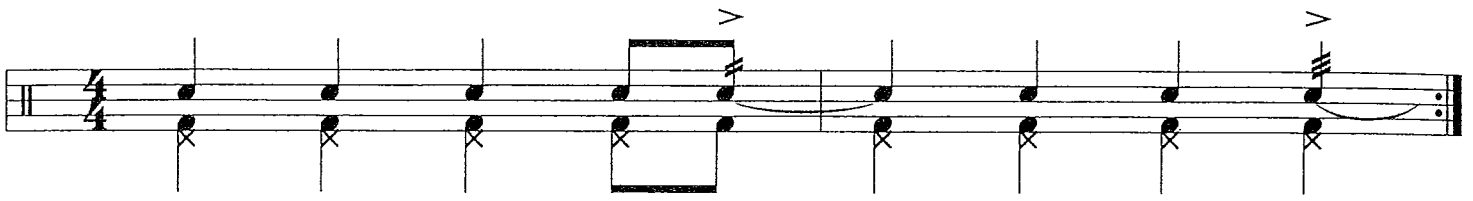
Half-time Shuffle

Musical notation for the 'Half-time Shuffle' section. It is written on a single staff with a 4/4 time signature. The melody consists of eighth notes and rests. The first measure has a quarter rest followed by an eighth note. The second measure has a quarter rest followed by an eighth note. The third measure has a quarter rest followed by an eighth note. The fourth measure has a quarter rest followed by an eighth note. The fifth measure has a quarter rest followed by an eighth note. The sixth measure has a quarter rest followed by an eighth note. The seventh measure has a quarter rest followed by an eighth note. The eighth measure has a quarter rest followed by an eighth note. The piece ends with a double bar line.

Slow Blues

Musical notation for the 'Slow Blues' section. It is written on a single staff with a 12/8 time signature. The melody consists of eighth notes and rests. The first measure has a quarter rest followed by an eighth note. The second measure has a quarter rest followed by an eighth note. The third measure has a quarter rest followed by an eighth note. The fourth measure has a quarter rest followed by an eighth note. The fifth measure has a quarter rest followed by an eighth note. The sixth measure has a quarter rest followed by an eighth note. The seventh measure has a quarter rest followed by an eighth note. The eighth measure has a quarter rest followed by an eighth note. The piece ends with a double bar line.

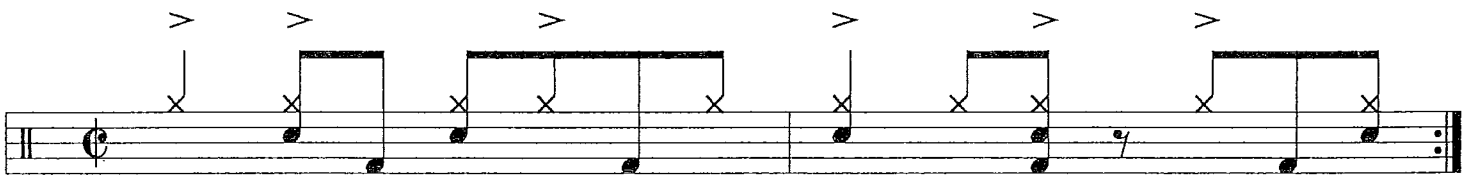
Tango



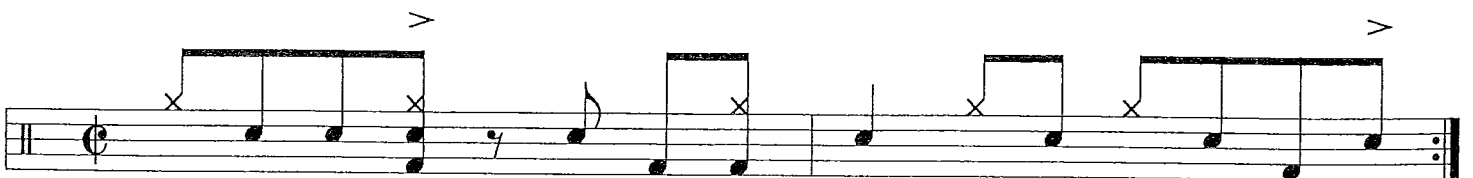
Songo



Cascara



Guaguanco



På de följande sidorna beskriver jag praktiskt hur Du på ett *bredare* sätt kan använda denna bok:

Fill

Det är inget fel i att lyssna på andra trummisar och försöka ”planka” det de spelar, men det är roligare om andra försöker ”planka” en själv!!!

Jag rekommenderar att Du tittar på Lektion 3 - 23 om Du vill använda mina ex. som grundövningar.

I de exempel jag har skrivit utgår jag hela tiden från *Virveltrumman* till den *Lilla Pukan* vidare till *Mellan Pukan* och slutligen till den *Stora Pukan*, dock ej i ex.2 då jag efter den *Lilla Pukan* går tillbaka till *Virveltrumman* för att sedan avsluta på den *Stora Pukan*.

Med detta vill jag visa att man inte behöver spela på ”samma håll” varje gång och att man ej behöver använda alla trummor heller!

Bastrumman

Varför kan inte foten/fötterna få lika mycket träning som händerna?
Foten/fötterna spelar ju trots allt en stor roll då man sitter bakom ett batteri, eller hur!?

Därför rekommenderar jag Dig att spela *samtliga* Lektioner i den här boken en gång till fast denna gång med foten/fötterna!

Att virvlar och kort-ruff kanske inte fungerar om man bara har en bastrumma är ju förstäligt, har man två kan man ju åtminstone försöka!

Glöm bara inte bort att det som innan betydde höger *hand* (H) nu betyder höger *fot* och ”V” blir då givetvis vänster fot!

Kom ihåg:

Det är enbart Du och Din fantasi som kan sätta gränser!!!

Fill

Den vänstra spalten visar grundutförandet och den högra visar samma takt fast nu omvandlad till ett fill!

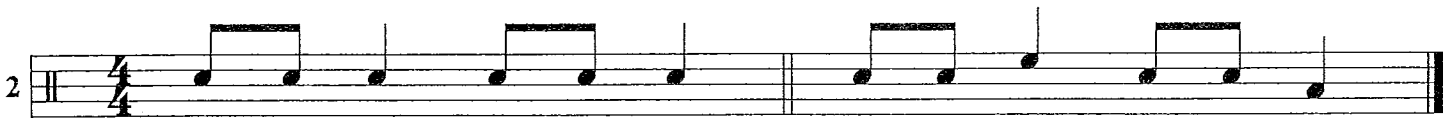
Grundutförande

Variant

I ex. 1 har jag tagit övning nr.1 från Lektion 4.



Även detta ex. (2) är taget från Lektion 4, nämligen övning nr 9.



Ganska lätt, eller!? Slå upp lektion 4 och hitta på några egna fill innan Du går vidare!

Detta 3:e ex. är övn. 9 från Lektion 5.



Slutligen spelar vi övning nr.10 från Lektion 9.

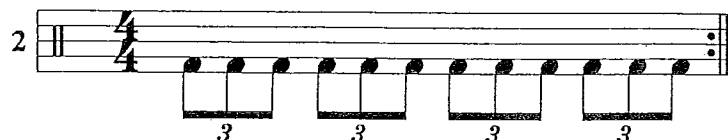


Bastrumman

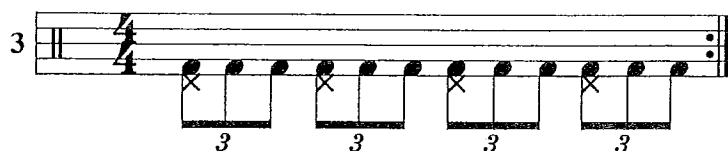
Övning 6 från Lektion 9 i sitt grundutförande.



Så här ser den ut noterad för en (1) bastrumma.



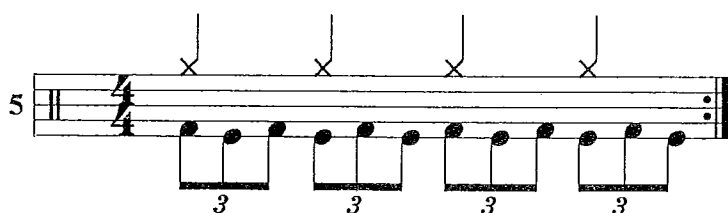
Hi-haten trampas ihop på alla fjärdedelar för att hjälpa till att hålla takten.



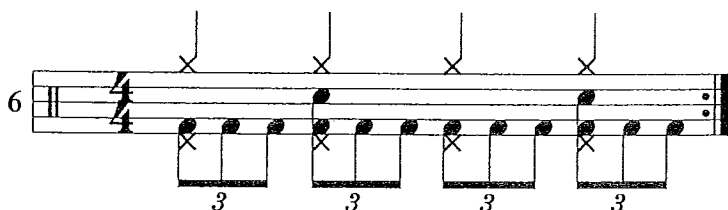
Ska det spelas med två (2) bastrummor kan det se ut så här. (Vänster fot noteras på linjen)



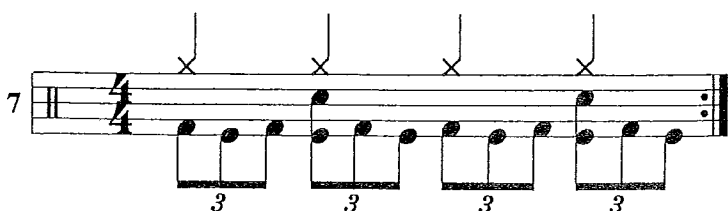
Då vänster fot är upptagen med en bastrumma kan Du hålla takten på ex. en cymbal.



Så här kan ett färdigt komp för en (1) bastrumma se ut.



Detta kompet noterat för två (2) bastrummor går givetvis att spela i högre tempo än det ovan för en (1) bastrumma.



Bastrumman

(Forts.)

Som Du redan förstått kan man alltså hitta på hur mycket som helst för foten/fötterna

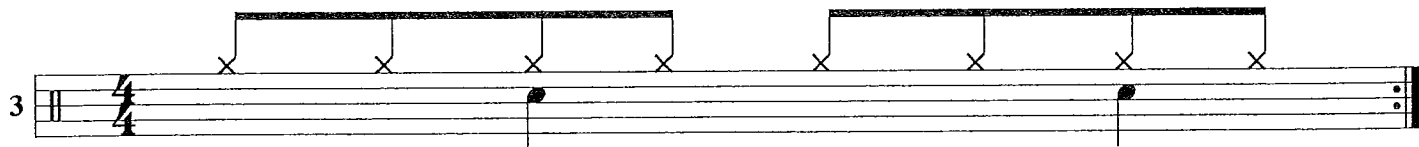
Ta ett övningsex. i sitt grundutförande: Lektion 6 nr. 4



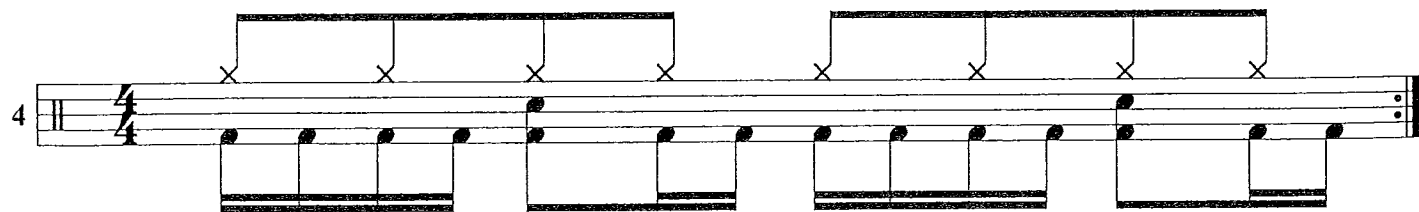
"Gör om det" för foten:



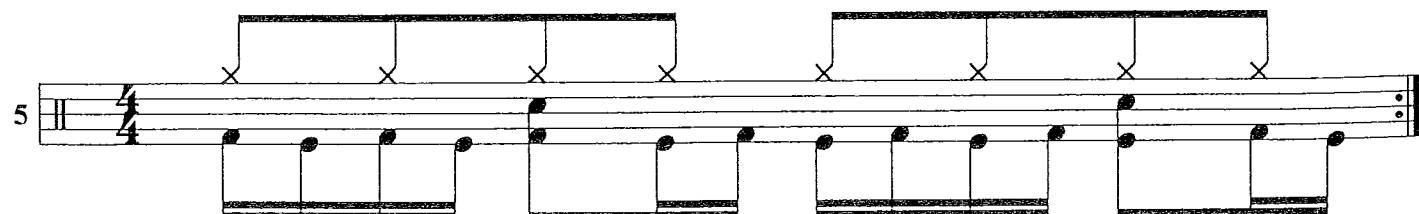
Lägg till:



Så lätt får du en övning för foten!



Eller för fötterna om så behövs!



RYTM- INSTRUMENT

På de här sidorna har jag noterat lämpliga rytmer för de instrument som är uppräknade nedan.

Tamburin	Maracas	Shaker
Cabasa	Claves	Agogobells
Guiro	Kastanjetter	Koskälla
Congas	Triangel	Timbales

Givetvis kan det i många fall vara så att en rytm går att spela på många olika instrument!

Tamburin

1. $\frac{4}{4}$ time signature. Staff 1: Rest, quarter note, rest, quarter note.

2. $\frac{4}{4}$ time signature. Staff 2: Quarter notes with accents (>) on the 3rd and 7th notes. Beamed eighth notes are used for the 2nd and 4th notes.

3. $\frac{4}{4}$ time signature. Staff 3: Triplet markings (3) under groups of three notes. Accents (>) are placed above the 3rd and 7th notes.

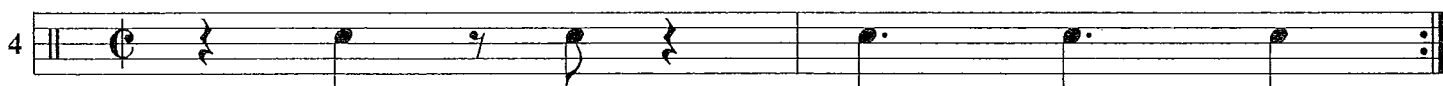
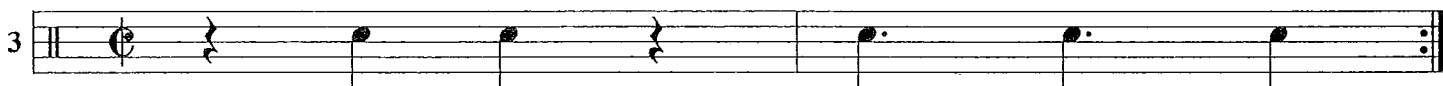
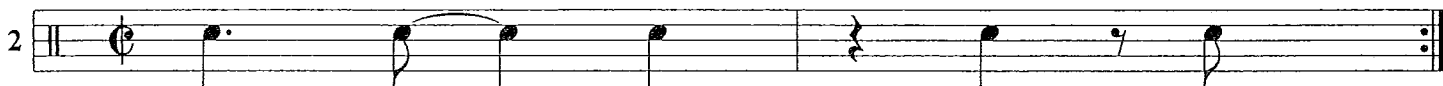
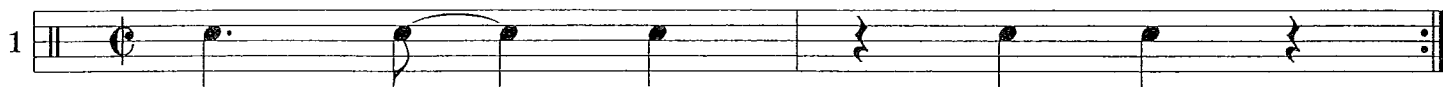
4. $\frac{4}{4}$ time signature. Staff 4: Triplet markings (3) under groups of three notes. Accents (>) are placed above the 3rd and 7th notes.

5. $\frac{4}{4}$ time signature. Staff 5: Quarter notes with grace notes (7) on the 2nd and 6th notes.

6. $\frac{4}{4}$ time signature. Staff 6: Rest, quarter note with a slur over it, quarter note with an accent (>) above it, rest.

Claves, Agogobells & Koskälla

I ex. 1 o 2 är Clave-rytmen noterad i en 3-2 variant medan i ex. 3 o 4 är den noterad i 2-3.
Vilken variant man skall använda beror på hur musiken man spelar till "pulserar".
Observera även att indelningen ex. 1 o 2:s första takt spelas likadant som indelningen i ex. 3 o 4:as andra takt



Noterad speciellt för Agogobells



Maracas, Shaker, Cabasa & Kastanjetter

1 Musical staff 1: 4/4 time signature, two measures of quarter notes with accents. The notes are G4, A4, B4, C5 in the first measure and G4, A4, B4, C5 in the second measure.

2 Musical staff 2: 4/4 time signature, two measures of quarter notes with accents. The notes are G4, A4, B4, C5 in the first measure and G4, A4, B4, C5 in the second measure.

3 Musical staff 3: 4/4 time signature, two measures of quarter notes with accents. The notes are G4, A4, B4, C5 in the first measure and G4, A4, B4, C5 in the second measure.

4 Musical staff 4: 4/4 time signature, two measures of quarter notes with accents. The notes are G4, A4, B4, C5 in the first measure and G4, A4, B4, C5 in the second measure.

5 Musical staff 5: 4/4 time signature, two measures of quarter notes with accents. The first measure starts with a quarter rest followed by G4, A4, B4, C5. The second measure contains G4, A4, B4, C5.

6 Musical staff 6: 4/4 time signature, two measures of quarter notes with accents. The first measure contains G4, A4, B4, C5. The second measure contains G4, A4, B4, C5, with a triplet '3' written below the first three notes.

Triangel

+ = stängd /dämpad
o = öppen/odämpad

1

o o + + o o + +

2

o o + o o o + o

3

+ o + o + o + o

4

o + + o + +

Guiro

Med symbolerna vill jag visa när Du skall dra (vågor) resp. "slå" (V)

1

4/4

2

4/4

3

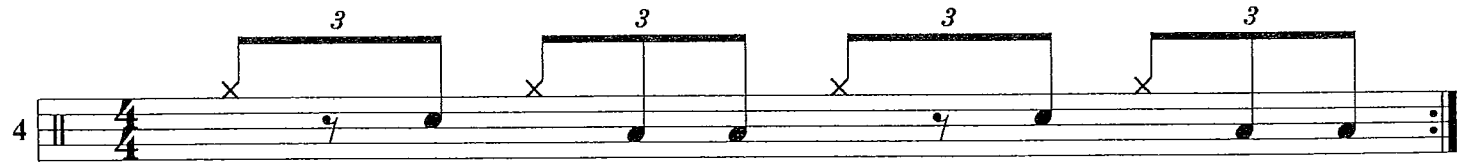
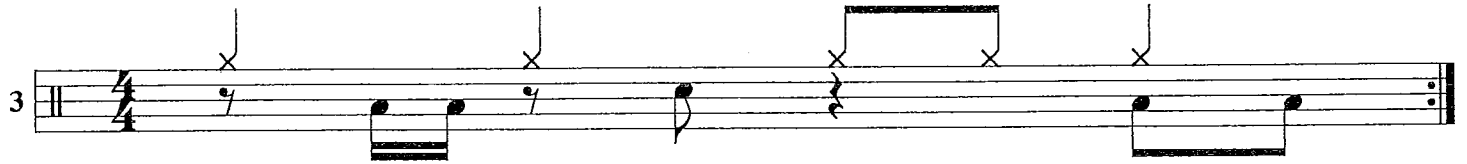
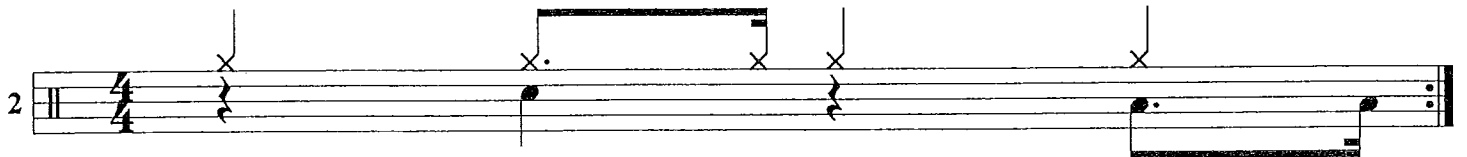
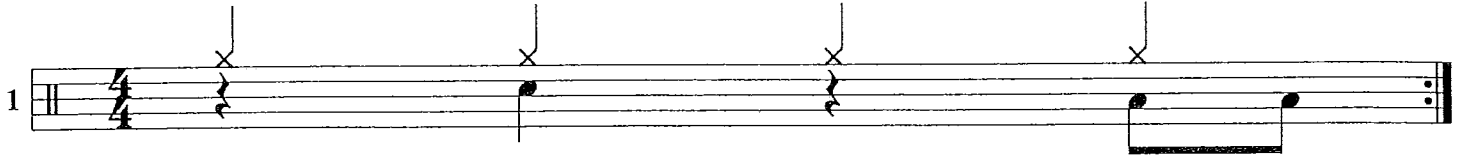
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4

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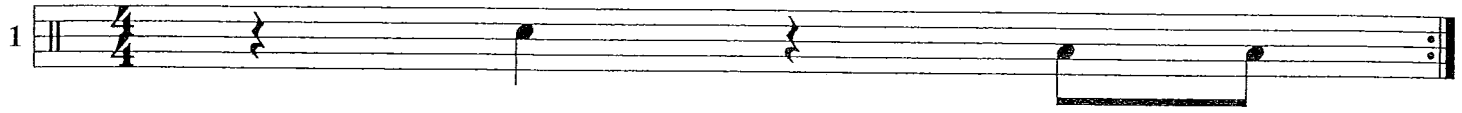
Timbales

Höger hand spelar X-noten på sidan av den högst stämnda timbalen.



Congas

1



2



3



4



5



MALLET

Övningar

Om Du inte visste det så betyder mallet ”klubba”. Var spelar man med klubbor? Just det på ex. en XYLOFON, MARIMBA, VIBRAFON eller ett KLOCKSPEL!

För att kunna göra långa toner på de här instrumenten är det nödvändigt att behärska sin enslagsvirvel (som i det här fallet kallas för TREMOLO) till fullo!

Då vibrafonens och klockspelets plattor är av metall klingar de mer än ex. xylofonens och marimbans vilkas plattor vanligen är tillverkade av hårt trä. Som Du kan höra på vibrafonens namn vibrerar dess klang för i resonatorerna (rören under plattorna) sitter små ”lock” som roterar. Dessa öppnar och stänger om vartannat resonatorerna varvid den vibrerande klangen uppstår.

Syftet med övningarna är att Du skall lära känna instrumentet, lära dig tonernas namn och lägen, lära dig att det är kors (#) som höjer och ”b” som sänker tonerna ett halvt steg.

Om Du lägger ner mycket energi på den första skalan (C- Dur) och lär dig dess övningar ordentligt så kan Du koncentrera dig mer på toner och förtecken på de andra tonarterna då de består av samma övningar. Alla övningar på följande sidor spänner över två (2) oktaver.

Har Du ingen tillgång hemma till något mallet-instrument går övningarna lika bra att träna på ett piano eller keyboard o dyl. då instrumenten är uppbyggda på samma sätt med hela och halva tonsteg. Tremolon kan Du då träna på ex. övningsplattan.

C- Dur

C-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise #3 consists of two staves of music. The first staff begins with a treble clef, a repeat sign, and a key signature of one sharp (F#). The melody starts on a quarter note G4 and proceeds through a series of eighth and sixteenth notes, including a chromatic descent. The second staff continues the piece with similar rhythmic patterns, ending with a double bar line and repeat dots.

Övn. # 4

Exercise #4 consists of two staves of music. The first staff begins with a treble clef, a repeat sign, and a key signature of one sharp (F#). The melody starts on a quarter note G4 and features a mix of eighth and sixteenth notes. The second staff continues the exercise with similar rhythmic patterns, ending with a double bar line and repeat dots.

C-Dur Treklang.

The C-Dur Treklang exercise is written on a single staff with a treble clef and a key signature of one sharp (F#). It begins with a repeat sign and a quarter note G4. The melody consists of a series of eighth and sixteenth notes, including a chromatic descent, and ends with a double bar line and repeat dots.

F- Dur

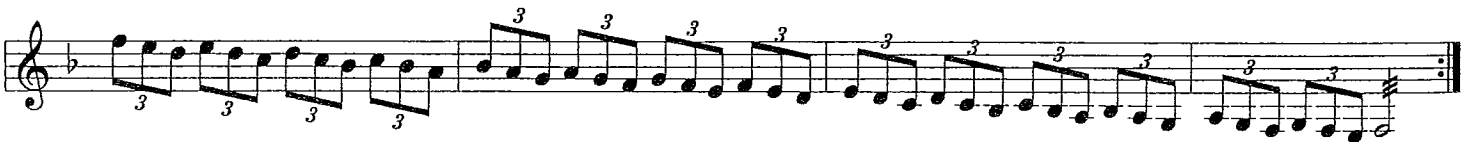
F-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise #3 consists of two staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth notes, starting with a repeat sign. The second staff continues the sequence with eighth notes and concludes with a double bar line and repeat dots.

Övn. # 4

Exercise #4 consists of two staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a sequence of eighth notes, starting with a repeat sign. The second staff continues the sequence with eighth notes and concludes with a double bar line and repeat dots.

F-Dur Treklang.

F-Dur Treklang consists of a single staff of music in F major (no sharps or flats). It begins with a treble clef and a common time signature (C). The notation shows a sequence of eighth notes, with some notes beamed together, and concludes with a double bar line and repeat dots.

G- Dur

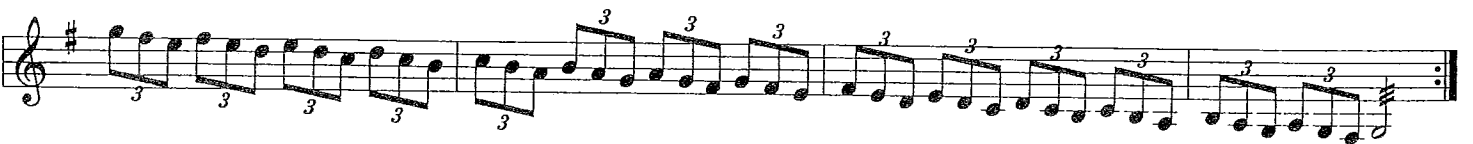
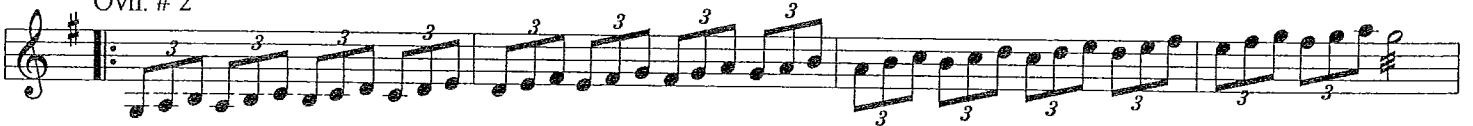
G-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3



Övn. # 4



G-Dur Treklang.



B^b Dur

B^bDur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise #3 consists of two staves of music in B-flat major (one flat). The first staff begins with a repeat sign and contains a sequence of eighth-note chords: Bb2, C3, D3, Eb3, F3, G3, Ab3, Bb3, C4, D4, Eb4, F4, G4, Ab4, Bb4, C5, D5, Eb5, F5, G5, Ab5, Bb5, C6, D6, Eb6, F6, G6, Ab6, Bb6, C7, D7, Eb7, F7, G7, Ab7, Bb7, C8, D8, Eb8, F8, G8, Ab8, Bb8, C9, D9, Eb9, F9, G9, Ab9, Bb9, C10, D10, Eb10, F10, G10, Ab10, Bb10, C11, D11, Eb11, F11, G11, Ab11, Bb11, C12, D12, Eb12, F12, G12, Ab12, Bb12, C13, D13, Eb13, F13, G13, Ab13, Bb13, C14, D14, Eb14, F14, G14, Ab14, Bb14, C15, D15, Eb15, F15, G15, Ab15, Bb15, C16, D16, Eb16, F16, G16, Ab16, Bb16, C17, D17, Eb17, F17, G17, Ab17, Bb17, C18, D18, Eb18, F18, G18, Ab18, Bb18, C19, D19, Eb19, F19, G19, Ab19, Bb19, C20, D20, Eb20, F20, G20, Ab20, Bb20, C21, D21, Eb21, F21, G21, Ab21, Bb21, C22, D22, Eb22, F22, G22, Ab22, Bb22, C23, D23, Eb23, F23, G23, Ab23, Bb23, C24, D24, Eb24, F24, G24, Ab24, Bb24, C25, D25, Eb25, F25, G25, Ab25, Bb25, C26, D26, Eb26, F26, G26, Ab26, Bb26, C27, D27, Eb27, F27, G27, Ab27, Bb27, C28, D28, Eb28, F28, G28, Ab28, Bb28, C29, D29, Eb29, F29, G29, Ab29, Bb29, C30, D30, Eb30, F30, G30, Ab30, Bb30, C31, D31, Eb31, F31, G31, Ab31, Bb31, C32, D32, Eb32, F32, G32, Ab32, Bb32, C33, D33, Eb33, F33, G33, Ab33, Bb33, C34, D34, Eb34, F34, G34, Ab34, Bb34, C35, D35, Eb35, F35, G35, Ab35, Bb35, C36, D36, Eb36, F36, G36, Ab36, Bb36, C37, D37, Eb37, F37, G37, Ab37, Bb37, C38, D38, Eb38, F38, G38, Ab38, Bb38, C39, D39, Eb39, F39, G39, Ab39, Bb39, C40, D40, Eb40, F40, G40, Ab40, Bb40, C41, D41, Eb41, F41, G41, Ab41, Bb41, C42, D42, Eb42, F42, G42, Ab42, Bb42, C43, D43, Eb43, F43, G43, Ab43, Bb43, C44, D44, Eb44, F44, G44, Ab44, Bb44, C45, D45, Eb45, F45, G45, Ab45, Bb45, C46, D46, Eb46, F46, G46, Ab46, Bb46, C47, D47, Eb47, F47, G47, Ab47, Bb47, C48, D48, Eb48, F48, G48, Ab48, Bb48, C49, D49, Eb49, F49, G49, Ab49, Bb49, C50, D50, Eb50, F50, G50, Ab50, Bb50, C51, D51, Eb51, F51, G51, Ab51, Bb51, C52, D52, Eb52, F52, G52, Ab52, Bb52, C53, D53, Eb53, F53, G53, Ab53, Bb53, C54, D54, Eb54, F54, G54, Ab54, Bb54, C55, D55, Eb55, F55, G55, Ab55, Bb55, C56, D56, Eb56, F56, G56, Ab56, Bb56, C57, D57, Eb57, F57, G57, Ab57, Bb57, C58, D58, Eb58, F58, G58, Ab58, Bb58, C59, D59, Eb59, F59, G59, Ab59, Bb59, C60, D60, Eb60, F60, G60, Ab60, Bb60, C61, D61, Eb61, F61, G61, Ab61, Bb61, C62, D62, Eb62, F62, G62, Ab62, Bb62, C63, D63, Eb63, F63, G63, Ab63, Bb63, C64, D64, Eb64, F64, G64, Ab64, Bb64, C65, D65, Eb65, F65, G65, Ab65, Bb65, C66, D66, Eb66, F66, G66, Ab66, Bb66, C67, D67, Eb67, F67, G67, Ab67, Bb67, C68, D68, Eb68, F68, G68, Ab68, Bb68, C69, D69, Eb69, F69, G69, Ab69, Bb69, C70, D70, Eb70, F70, G70, Ab70, Bb70, C71, D71, Eb71, F71, G71, Ab71, Bb71, C72, D72, Eb72, F72, G72, Ab72, Bb72, C73, D73, Eb73, F73, G73, Ab73, Bb73, C74, D74, Eb74, F74, G74, Ab74, Bb74, C75, D75, Eb75, F75, G75, Ab75, Bb75, C76, D76, Eb76, F76, G76, Ab76, Bb76, C77, D77, Eb77, F77, G77, Ab77, Bb77, C78, D78, Eb78, F78, G78, Ab78, Bb78, C79, D79, Eb79, F79, G79, Ab79, Bb79, C80, D80, Eb80, F80, G80, 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Bb105, C106, D106, Eb106, F106, G106, Ab106, Bb106, C107, D107, Eb107, F107, G107, Ab107, Bb107, C108, D108, Eb108, F108, G108, Ab108, Bb108, C109, D109, Eb109, F109, G109, Ab109, Bb109, C110, D110, Eb110, F110, G110, Ab110, Bb110, C111, D111, Eb111, F111, G111, Ab111, Bb111, C112, D112, Eb112, F112, G112, Ab112, Bb112, C113, D113, Eb113, F113, G113, Ab113, Bb113, C114, D114, Eb114, F114, G114, Ab114, Bb114, C115, D115, Eb115, F115, G115, Ab115, Bb115, C116, D116, Eb116, F116, G116, Ab116, Bb116, C117, D117, Eb117, F117, G117, Ab117, Bb117, C118, D118, Eb118, F118, G118, Ab118, Bb118, C119, D119, Eb119, F119, G119, Ab119, Bb119, C120, D120, Eb120, F120, G120, Ab120, Bb120, C121, D121, Eb121, F121, G121, Ab121, Bb121, C122, D122, Eb122, F122, G122, Ab122, Bb122, C123, D123, Eb123, F123, G123, Ab123, Bb123, C124, D124, Eb124, F124, G124, Ab124, Bb124, C125, D125, Eb125, F125, G125, Ab125, Bb125, C126, D126, Eb126, F126, G126, Ab126, Bb126, C127, D127, Eb127, F127, G127, Ab127, Bb127, 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G216, Ab216, Bb216, C217, D217, Eb217, F217, G217, Ab217, Bb217, C218, D218, Eb218, F218, G218, Ab218, Bb218, C219, D219, Eb219, F219, G219, Ab219, Bb219, C220, D220, Eb220, F220, G220, Ab220, Bb220, C221, D221, Eb221, F221, G221, Ab221, Bb221, C222, D222, Eb222, F222, G222, Ab222, Bb222, C223, D223, Eb223, F223, G223, Ab223, Bb223, C224, D224, Eb224, F224, G224, Ab224, Bb224, C225, D225, Eb225, F225, G225, Ab225, Bb225, C226, D226, Eb226, F226, G226, Ab226, Bb226, C227, D227, Eb227, F227, G227, Ab227, Bb227, C228, D228, Eb228, F228, G228, Ab228, Bb228, C229, D229, Eb229, F229, G229, Ab229, Bb229, C230, D230, Eb230, F230, G230, Ab230, Bb230, C231, D231, Eb231, F231, G231, Ab231, Bb231, C232, D232, Eb232, F232, G232, Ab232, Bb232, C233, D233, Eb233, F233, G233, Ab233, Bb233, C234, D234, Eb234, F234, G234, Ab234, Bb234, C235, D235, Eb235, F235, G235, Ab235, Bb235, C236, D236, Eb236, F236, G236, Ab236, Bb236, C237, D237, Eb237, F237, G237, Ab237, Bb237, C238, D238, Eb238, F238, G238, Ab238, Bb238, C239, D239, Eb239, F239, G239, Ab239, Bb239, C240, D240, Eb240, F240, G240, Ab240, Bb240, C241, D241, Eb241, F241, G241, Ab241, Bb241, C242, D242, Eb242, F242, G242, Ab242, Bb242, C243, D243, Eb243, F243, G243, Ab243, Bb243, C244, D244, Eb244, F244, G244, Ab244, Bb244, C245, D245, Eb245, F245, G245, Ab245, Bb245, C246, D246, Eb246, F246, G246, Ab246, Bb246, C247, D247, Eb247, F247, G247, Ab247, Bb247, C248, D248, Eb248, F248, G248, Ab248, Bb248, C249, D249, Eb249, F249, G249, Ab249, Bb249, C250, D250, Eb250, F250, G250, Ab250, Bb250, C251, D251, Eb251, F251, G251, Ab251, Bb251, C252, D252, Eb252, F252, G252, Ab252, Bb252, C253, D253, Eb253, F253, G253, Ab253, Bb253, C254, D254, Eb254, F254, G254, Ab254, Bb254, C255, D255, Eb255, F255, G255, Ab255, Bb255, C256, D256, Eb256, F256, G256, Ab256, Bb256, C257, D257, Eb257, F257, G257, Ab257, Bb257, C258, D258, Eb258, F258, G258, Ab258, Bb258, C259, D259, Eb259, F259, G259, Ab259, Bb259, C260, D260, Eb260, F260, G260, Ab260, Bb260, C261, D261, Eb261, F261, G261, Ab261, Bb261, C262, D262, Eb262, F262, G262, Ab262, Bb262, C263, D263, Eb263, F263, G263, Ab263, Bb263, C264, D264, Eb264, F264, G264, Ab264, Bb264, C265, D265, Eb265, F265, G265, Ab265, Bb265, C266, D266, Eb266, F266, G266, Ab266, Bb266, C267, D267, Eb267, F267, G267, Ab267, Bb267, C268, D268, Eb268, F268, G268, Ab268, Bb268, C269, D269, Eb269, F269, G269, Ab269, Bb269, C270, D270, Eb270, F270, G270, Ab270, Bb270, C271, D271, Eb271, F271, G271, Ab271, Bb271, C272, D272, Eb272, F272, G272, Ab272, Bb272, C273, D273, Eb273, F273, G273, Ab273, Bb273, C274, D274, Eb274, F274, G274, Ab274, Bb274, C275, D275, Eb275, F275, G275, Ab275, Bb275, C276, D276, Eb276, F276, G276, Ab276, Bb276, C277, D277, Eb277, F277, G277, Ab277, Bb277, C278, D278, Eb278, F278, G278, Ab278, Bb278, C279, D279, Eb279, F279, G279, Ab279, Bb279, C280, D280, Eb280, F280, G280, Ab280, Bb280, C281, D281, Eb281, F281, G281, Ab281, Bb281, C282, D282, Eb282, F282, G282, Ab282, Bb282, C283, D283, Eb283, F283, G283, Ab283, Bb283, C284, D284, Eb284, F284, G284, Ab284, Bb284, C285, D285, Eb285, F285, G285, Ab285, Bb285, C286, D286, Eb286, F286, G286, Ab286, Bb286, C287, D287, Eb287, F287, G287, Ab287, Bb287, C288, D288, Eb288, F288, G288, Ab288, Bb288, C289, D289, Eb289, F289, G289, Ab289, Bb289, C290, D290, Eb290, F290, G290, Ab290, Bb290, C291, D291, Eb291, F291, G291, Ab291, Bb291, C292, D292, Eb292, F292, G292, Ab292, Bb292, C293, D293, Eb293, F293, G293, Ab293, Bb293, C294, D294, Eb294, F294, G294, Ab294, Bb294, C295, D295, Eb295, F295, G295, Ab295, Bb295, C296, D296, Eb296, F296, G296, Ab296, Bb296, C297, D297, Eb297, F297, G297, Ab297, Bb297, C298, D298, Eb298, F298, G298, Ab298, Bb298, C299, D299, Eb299, F299, G299, Ab299, Bb299, C300, D300, Eb300, F300, G300, Ab300, Bb300, C301, D301, Eb301, F301, G301, Ab301, Bb301, C302, D302, Eb302, F302, G302, Ab302, Bb302, C303, D303, Eb303, F303, G303, Ab303, Bb303, C304, D304, Eb304, F304, G304, Ab304, Bb304, C305, D305, Eb305, F305, G305, Ab305, Bb305, C306, D306, Eb306, F306, G306, Ab306, Bb306, C307, D307, Eb307, F307, G307, Ab307, Bb307, C308, D308, Eb308, F308, G308, Ab308, Bb308, C309, D309, Eb309, F309, G309, Ab309, Bb309, C310, D310, Eb310, F310, G310, Ab310, Bb310, C311, D311, Eb311, F311, G311, Ab311, Bb311, C312, D312, Eb312, F312, G312, Ab312, Bb312, C313, D313, Eb313, F313, G313, Ab313, Bb313, C314, D314, Eb314, F314, G314, Ab314, Bb314, C315, D315, Eb315, F315, G315, Ab315, Bb315, C316, D316, Eb316, F316, G316, Ab316, Bb316, C317, D317, Eb317, F317, G317, Ab317, Bb317, C318, D318, Eb318, F318, G318, Ab318, Bb318, C319, D319, Eb319, F319, G319, Ab319, Bb319, C320, D320, Eb320, F320, G320, Ab320, Bb320, C321, D321, Eb321, F321, G321, Ab321, Bb321, C322, D322, Eb322, F322, G322, Ab322, Bb322, C323, D323, Eb323, F323, G323, Ab323, Bb323, C324, D324, Eb324, F324, G324, Ab324, Bb324, C325, D325, Eb325, F325, G325, Ab325, Bb325, C326, D326, Eb326, F326, G326, Ab326, Bb326, C327, D327, Eb327, F327, G327, Ab327, Bb327, C328, D328, Eb328, F328, G328, Ab328, Bb328, C329, D329, Eb329, F329, G329, Ab329, Bb329, C330, D330, Eb330, F330, G330, Ab330, Bb330, C331, D331, Eb331, F331, G331, Ab331, Bb331, C332, D332, Eb332, F332, G332, Ab332, Bb332, C333, D333, Eb333, F333, G333, Ab333, Bb333, C334, D334, Eb334, F334, G334, Ab334, Bb334, C335, D335, Eb335, F335, G335, Ab335, Bb335, C336, D336, Eb336, F336, G336, Ab336, Bb336, C337, D337, Eb337, F337, G337, Ab337, Bb337, C338, D338, Eb338, F338, G338, Ab338, Bb338, C339, D339, Eb339, F339, G339, Ab339, Bb339, C340, D340, Eb340, F340, G340, Ab340, Bb340, C341, D341, Eb341, F341, G341, Ab341, Bb341, C342, D342, Eb342, F342, G342, Ab342, Bb342, C343, D343, Eb343, F343, G343, Ab343, Bb343, C344, D344, Eb344, F344, G344, Ab344, Bb344, C345, D345, Eb345, F345, G345, Ab345, Bb345, C346, D346, Eb346, F346, G346, Ab346, Bb346, C347, D347, Eb347, F347, G347, Ab347, Bb347, C348, D348, Eb348, F348, G348, Ab348, Bb348, C349, D349, Eb349, F349, G349, Ab349, Bb349, C350, D350, Eb350, F350, G350, Ab350, Bb350, C351, D351, Eb351, F351, G351, Ab351, Bb351, C352, D352, Eb352, F352, G352, Ab352, Bb352, C353, D353, Eb353, F353, G353, Ab353, Bb353, C354, D354, Eb354, F354, G354, Ab354, Bb354, C355, D355, Eb355, F355, G355, Ab355, Bb355, C356, D356, Eb356, F356, G356, Ab356, Bb356, C357, D357, Eb357, F357, G357, Ab357, Bb357, C358, D358, Eb358, F358, G358, Ab358, Bb358, C359, D359, Eb359, F359, G359, Ab359, Bb359, C360, D360, Eb360, F360, G360, Ab360, Bb360, C361, D361, Eb361, F361, G361, Ab361, Bb361, C362, D362, Eb362, F362, G362, Ab362, Bb362, C363, D363, Eb363, F

D- Dur

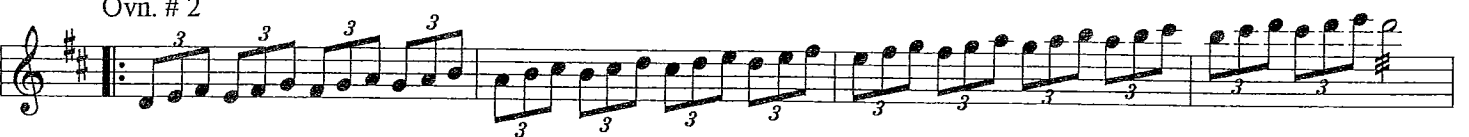
D-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise 3 consists of two staves of music in D major (two sharps). The first staff begins with a repeat sign and contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8. The second staff continues with a sequence of eighth notes: D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12. The piece concludes with a double bar line and repeat dots.

Övn. # 4

Exercise 4 consists of two staves of music in D major (two sharps). The first staff begins with a repeat sign and contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8. The second staff continues with a sequence of eighth notes: D7, E7, F#7, G7, A7, B7, C8, D8, E8, F#8, G8, A8, B8, C9, D9, E9, F#9, G9, A9, B9, C10, D10, E10, F#10, G10, A10, B10, C11, D11, E11, F#11, G11, A11, B11, C12, D12. The piece concludes with a double bar line and repeat dots.

D-Dur Treklang.

D-Dur Treklang consists of a single staff of music in D major (two sharps). It begins with a repeat sign and contains a sequence of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5, E5, F#5, G5, A5, B5, C6, D6, E6, F#6, G6, A6, B6, C7, D7, E7, F#7, G7, A7, B7, C8, D8. The piece concludes with a double bar line and repeat dots.

E^b Dur

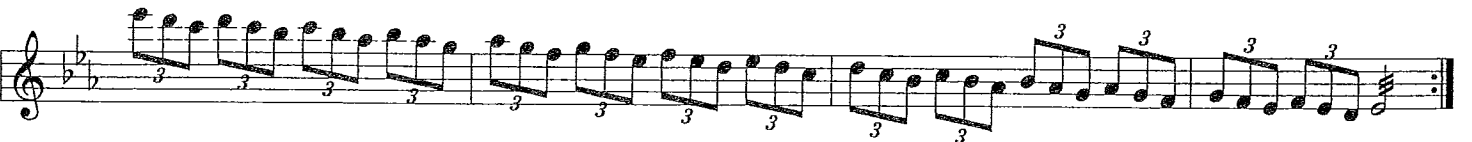
E^b-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise 3 consists of two staves of music in E-flat major (one flat). The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a sequence of eighth-note patterns, starting with a descending eighth-note scale from G4 to E4, followed by a series of eighth-note chords and runs. The second staff continues the exercise with similar eighth-note patterns, including a descending eighth-note scale from G4 to E4, and concludes with a final chord and a double bar line.

Övn. # 4

Exercise 4 consists of two staves of music in E-flat major (one flat). The first staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. It features a sequence of eighth-note patterns, starting with a descending eighth-note scale from G4 to E4, followed by a series of eighth-note chords and runs. The second staff continues the exercise with similar eighth-note patterns, including a descending eighth-note scale from G4 to E4, and concludes with a final chord and a double bar line.

E^bDur Treklang.

The E-flat major triad is shown on a single staff with a treble clef, a key signature of one flat (B-flat), and a common time signature. The notes are E-flat (G3), G (B3), and B-flat (D4), forming a major triad. The notes are written as quarter notes, and the staff concludes with a double bar line.

A- Dur

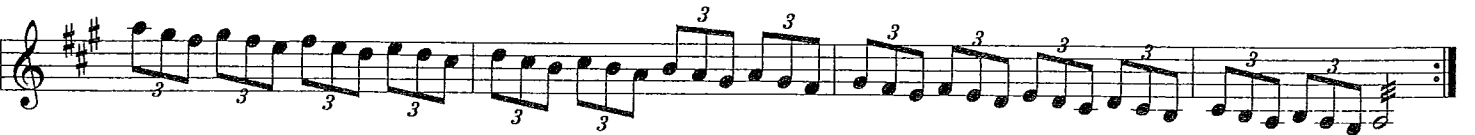
A-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise #3 consists of two staves of music in A major (two sharps). The first staff begins with a repeat sign and contains a sequence of eighth notes: A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6. The second staff continues with a sequence of eighth notes: B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8.

Övn. # 4

Exercise #4 consists of two staves of music in A major (two sharps). The first staff begins with a repeat sign and contains a sequence of eighth notes: A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6. The second staff continues with a sequence of eighth notes: B5, C#6, D6, E6, F#6, G6, A6, B6, C#7, D7, E7, F#7, G7, A7, B7, C#8, D8, E8, F#8, G8, A8.

A-Dur Treklang.

A-Dur Treklang consists of a single staff of music in A major (two sharps). It begins with a repeat sign and contains a sequence of eighth notes: A4, B4, C#5, D5, E5, F#5, G5, A5, B5, C#6, D6, E6, F#6, G6, A6.

A^b-Dur

A^b-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Musical notation for Exercise #3, consisting of two staves of music in G-flat major (three flats) and 2/4 time. The first staff contains the first half of the exercise, and the second staff contains the second half. The music features a mix of eighth and sixteenth notes with various rhythmic patterns.

Övn. # 4

Musical notation for Exercise #4, consisting of two staves of music in G-flat major (three flats) and 2/4 time. The first staff contains the first half of the exercise, and the second staff contains the second half. The music features a mix of eighth and sixteenth notes with various rhythmic patterns.

A^b-Dur Treklang.

Musical notation for A-flat major triad (A^b-Dur Treklang), consisting of a single staff of music in G-flat major (three flats). The notation shows the notes G-flat, A-flat, and B-flat in a triad, followed by a melodic line of eighth notes.

E- Dur

E-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise #3 consists of two staves of music in E major (three sharps). The first staff begins with a repeat sign and contains a sequence of eighth notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G#4, F#4, E4. This sequence is repeated four times. The second staff continues with the same sequence of eighth notes, also repeated four times, and concludes with a double bar line and repeat dots.

Övn. # 4

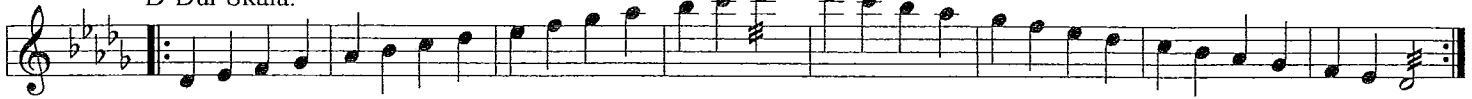
Exercise #4 consists of two staves of music in E major (three sharps). The first staff begins with a repeat sign and contains a sequence of eighth notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G#4, F#4, E4. This sequence is repeated four times. The second staff continues with the same sequence of eighth notes, also repeated four times, and concludes with a double bar line and repeat dots.

E-Dur Treklang.

E-Dur Treklang consists of a single staff of music in E major (three sharps). It begins with a repeat sign and contains a sequence of eighth notes: E4, F#4, G#4, A4, B4, C#5, D5, E5, D5, C#5, B4, A4, G#4, F#4, E4. This sequence is repeated four times and concludes with a double bar line and repeat dots.

D^b-Dur

D^b-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Musical notation for Exercise #3, consisting of two staves of music in D major with a treble clef. The first staff begins with a repeat sign and contains a sequence of eighth-note patterns. The second staff continues the exercise with similar rhythmic figures, ending with a double bar line and repeat dots.

Övn. # 4

Musical notation for Exercise #4, consisting of two staves of music in D major with a treble clef. The first staff begins with a repeat sign and contains a sequence of eighth-note patterns. The second staff continues the exercise with similar rhythmic figures, ending with a double bar line and repeat dots.

D²-Dur Treklang.

Musical notation for D major triad, consisting of a single staff of music in D major with a treble clef. The notation shows the notes D, F#, and A in a sequence, with a double bar line and repeat dots at the end.

H- Dur

H-Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Exercise #3 consists of two staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4 and moves through a series of eighth and sixteenth notes, including some beamed sixteenth-note patterns. The second staff continues the melody, featuring similar rhythmic patterns and ending with a double bar line and repeat dots.

Övn. # 4

Exercise #4 consists of two staves of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4 and moves through a series of eighth and sixteenth notes, including some beamed sixteenth-note patterns. The second staff continues the melody, featuring similar rhythmic patterns and ending with a double bar line and repeat dots.

H-Dur Treklang.

H-Dur Treklang (G major triad) consists of one staff of music in G major (one sharp). The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts on G4 and moves through a series of eighth and sixteenth notes, including some beamed sixteenth-note patterns. The staff ends with a double bar line and repeat dots.

G^b Dur

G^bDur Skala.



Övn. # 1



Övn. # 2



Övn. # 3



Övn. # 4



G^b-Dur Treklang.



F#- Dur

F# Dur Skala.



Övn. # 1



Övn. # 2



Övn. # 3

Musical notation for Exercise #3, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a repeat sign and contains a sequence of eighth notes with slurs. The second staff continues the sequence with similar notation, ending with a repeat sign.

Övn. # 4

Musical notation for Exercise #4, consisting of two staves of music in treble clef with a key signature of three sharps (F#, C#, G#). The first staff begins with a repeat sign and contains a sequence of eighth notes with slurs. The second staff continues the sequence with similar notation, ending with a repeat sign.

F[♯]Dur Treklang.

Musical notation for the F[♯]Dur Treklang exercise, consisting of a single staff of music in treble clef with a key signature of three sharps (F#, C#, G#). The notation shows a sequence of eighth notes with slurs, starting with a repeat sign.

Ramsor

Dessa ramsor kan vara nyttiga att kunna dels för att *hålla isär* "b-" respektive kors-tonarter men också för att komma ihåg *hur många förtecken* det är i respektive tonart.

B-tonarter:

Frosten Berövade Essters Asstrar Dess Gestalt

Avser:	F-dur	Bb-dur	Ess-dur	Ass-dur	Dess-dur	Gess-dur
Antal förtecken:	1	2	3	4	5	6

Kors-tonarter:

Giv Dem Alla En Hel Fissk

Avser:	G-dur	D-dur	A-dur	E-dur	H-dur	Fiss-dur
Antal förtecken:	1	2	3	4	5	6

PUKOR

Då även puknan tillhör familjen *Mallet-instrument* har jag valt att placera den här, efter de övningar jag gjort för övriga mallet-instrument.

Fastän puknan ser ut som och förvisso är en trumma så skiljer den sig avsevärt från övriga trummor (!), den *stäms* nämligen *i toner* vilket övriga trummor ej gör.

Då puknan klingar i de lägre registren noteras den vanligen i bas-klav (*F-klav*). Liksom med de övriga mallet-instrumenten gör man *tremolo* (enslagsvirvel) på de noter som markeras med de traditionella virvelsymbolerna eller ”Tr.”.

Det är lämpligt att ha exempelvis ett *klockspel som referens* då du stämmer pukorna, så att Du säkert hittar de olika tonernas lägen.

Dessa (tonerna) hittar Du lättast genom att slå an puknan med pedalen i det högsta läget (löst skinn) och sedan trampa ner pedalen och därmed ”glida” till den önskade tonen.

När tonen hittats markerar Du dess läge med ”memo-markeringen”.

Upprepa detta till alla önskade toner hittats.

På nästa sida har jag noterat några enkla övningar.

PUKOR

Blandade övningar

Peter Svensson

ÖVNING #1 3 st. pukor stämda i: G, H & C

Two staves of musical notation in bass clef, 4/4 time. The first staff contains a sequence of eighth notes with a grace note: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues the sequence: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, ending with a double bar line and repeat sign.

ÖVNING #2 2 st. pukor stämda i: F & B^b

Two staves of musical notation in bass clef, common time (C). The first staff contains a sequence of eighth notes: F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues the sequence: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, ending with a double bar line and repeat sign.

ÖVNING #3 2 st. pukor stämda i: A & D

Two staves of musical notation in bass clef, 3/4 time. The first staff contains a sequence of notes: A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues the sequence: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, ending with a double bar line and repeat sign.

ÖVNING #4 2 st. pukor stämda i: G & H

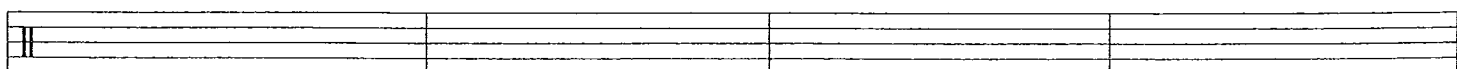
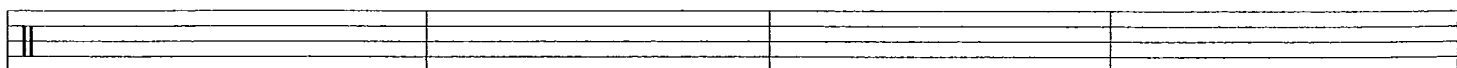
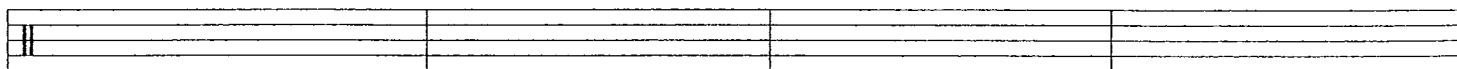
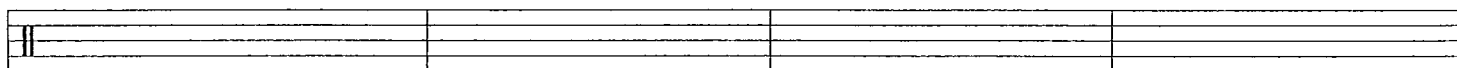
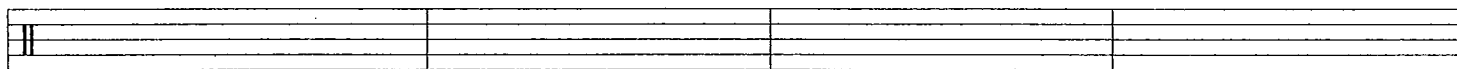
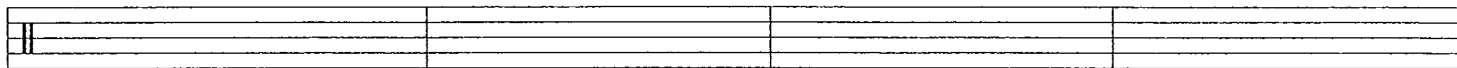
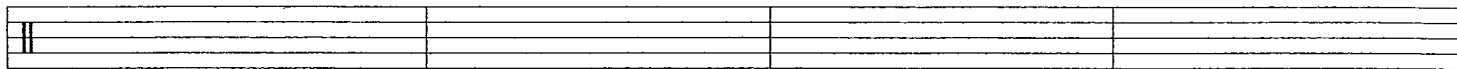
Two staves of musical notation in bass clef, 2/4 time. The first staff contains a sequence of eighth notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5. The second staff continues the sequence: D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, ending with a double bar line and repeat sign. There are triplets marked with a '3' above the notes in the second staff.

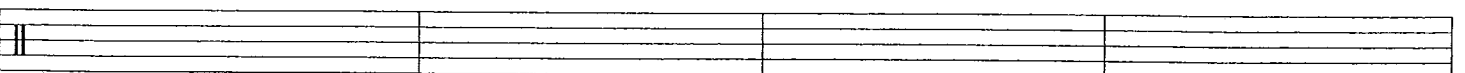
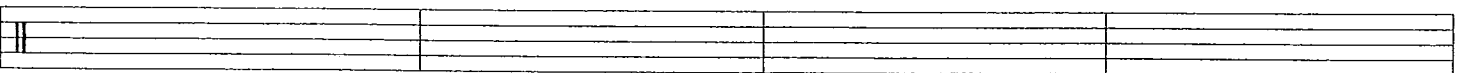
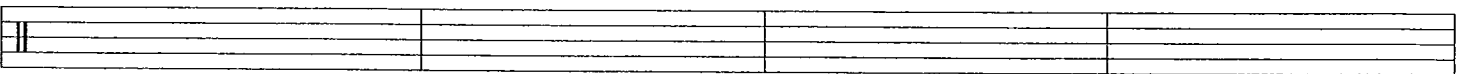
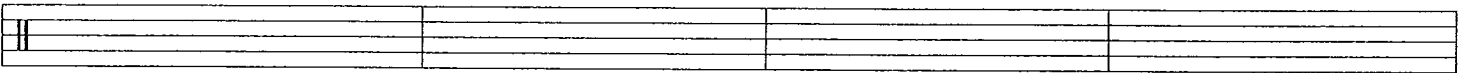
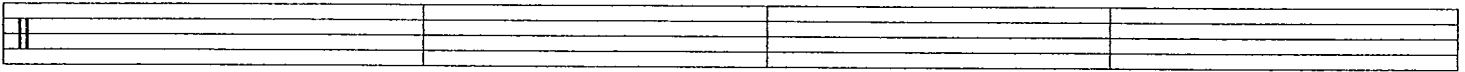
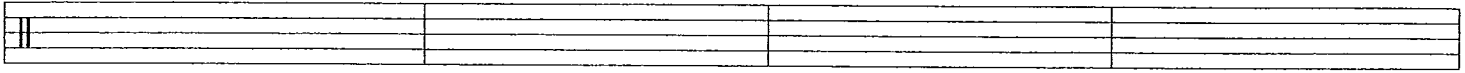
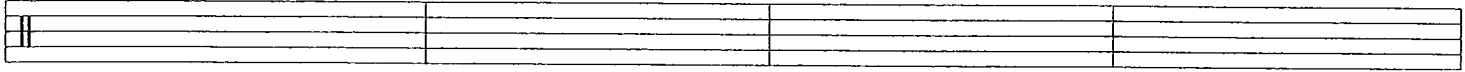
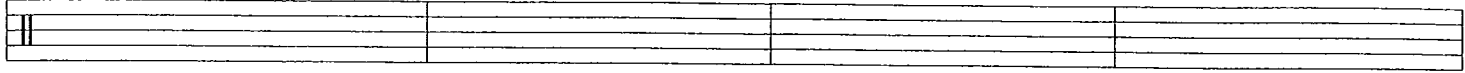
- Ordlista -

Detta är en del av de instrument Du kan länkas stöta på i ditt orkesterspel därför kan det vara bra att veta vad de heter på andra språk

<u>Svenska</u>	<u>Engelska</u>	<u>Tyska</u>	<u>Italienska</u>	<u>Franska</u>
Bastrumma	Bass drum	Grosse Trommel	Gran Cassa	Grosse Caisse
Bjällra	Sleigh bells	Schellen	Sonagli	Grelots
Cymbaler	Cymbals	Becken	Piatti	Cymbales
Harskramla	Ratchet	Handratsche	Ragnella	Crécelle
Kastanjetter	Castanets	Kastagnetten	Castagnetta	Castagnettes
Klockspel	Bells	Glockenspiel	Campanelli	Jeu de Timbres
Koskälla	Cow bell	Kuhglocke	Campanaccio	Cloche de Vache
Liten trumma	Snare drum	Kleine Trommel	Piccolo Cassa	Caisse Claire
Marschtrumma	Field drum	Militäre Trommel	Tamburo militaire	Tambour Militaire
Piska	Whip	Peitsche	Frusta	Fouget
Puka	Timpani	Pauke	Timpani	Timbale
Rörklockor	Chimes	Glocken	Campani	Cloches
Stock	Stick	Schlägel	Bacchetta	Baguette
Tamburin	Tambourine	Becken Tambourino	Tamburo Basco	Tambour de Basque
Tam-tam	Gong	Tam-tam	Tam-tam	Tam-tam
Tenortrumma	Tenor drum	Tamburin	Tamburello	Tambourin
Triangel	Triangel	Triangel	Triangolo	Triangle
Träblock	Woodblock	Holz Block	Legno	Bois
Virvel	Roll	Wirbel	Rullante	Roulement
Vispar	Brushes	Besin	Verghe	Brosse
Xylofon	Xylophone	Xylophon	Silofon	Xylophone

På de här sidorna kan Du och Din lärare notera egna idéer, extra övningar m.m.





Stockar

Avslutningsvis skulle jag vilja skriva några rader om *stockar* som enligt min mening är en väldigt personlig detalj inom slagverksområdet.

Det är givetvis viktigt att en stock är slitstark, känns bra att spela med, inte ”krokmar” etc. Med andra ord är det många krav som dessa ”pinnar” skall uppfylla.

Eftersom marknaden är stor finns det naturligtvis en uppsjö av olika fabrikat, modeller, grovlekar och material att välja bland. Det vanligaste är dock att stockarna är tillverkade av träslagen *lönn*, *ek* eller *hickory*, men även *ask* och *jakaranda* används liksom grafit-armerade plaster.

Som nybörjare kan det det givetvis vara svårt att veta vilka stockar man skall köpa, detta kan dock Din lärare förhoppningsvis hjälpa Dig med.

Dagens stockar säljs vanligen i matchade par, så Du kan nog vara ganska säker på att få bra stockar när Du handlar men det kan ändå vara bra med ett par tips:

- Greppa stockarna, känn efter så att de känns behagliga att greppa.
- Rulla stockarna på disken, kontrollera att de ej är skeva.
- Spela lite på disken med båda stockarna, se till att de låter så likt varandra som möjligt.

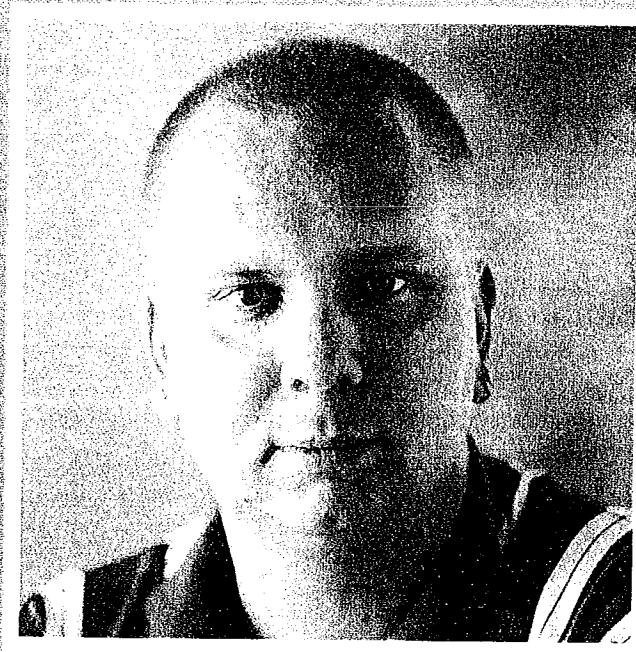
Personligen använder jag svenska kvalitetsstockar tillverkade av *Lerim* modell *Peter Svensson*



Att träna på hemma!

(Försök att träna ca. 20 min varje dag !)

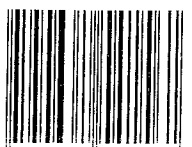
Datum	Uppgift	Datum	Uppgift



Peter Svendsen arbejder til dagligt som sanger/skuespiller på Kommunens Musikskole i København. Blevings

Som tilvandsede kafferi/klaverist er han desuden ansat i hele østlige Sverige. Peter og sin fars dokumenteret på et flertal indspilninger omfatter såvel modern pop, rock/hardrock & jazz/funk. Men även traditionel musik, marionetmusik och klassisk musik åter finns på hans repertoar.

Han verkar som klaverist i såväl Karlshamn Musik för som Karlshamn Musikskola som som sektoriel i Karlshamn. Stefan, Tron, Larsen & Six Pack, Boogie. Han har också arbetat i såväl TV som Radio.



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