

EXERCISE FOR PERCUSSIONISTS

Christopher Hobbs

This piece is for a lead percussionist and 3×2^n subsidiary percussionists. The lowest number of players is 4. The instruments used should be of indefinite pitch, with little or no sustaining power (eg wood blocks, drums, cow-bells). The piece can be played entirely on drums; otherwise, each player should use contrasting instruments. The lead player needs 3, the others 2 each. So, in a version for 4 players, the lead player might use tenor drum, temple block and muted dinner-gong, and the others bass drum and cow-bell, snare drum (snare should be removed) and wood-block, and tambourine and temple block respectively.

Procedure (for 4 players)

Each of the subsidiary players allies himself to one of the lead player's instruments, sitting so that he can see and hear it (see plan below). The lead player begins alone, playing his Figure 1 over and over, at about $\text{♩} = 96$. When the subsidiary player allied to the instrument playing Figure 1 has picked up the beat he joins in, playing in unison with the lead player. He should play only one of his instruments. When the lead player is satisfied that his partner has picked up the beat, he moves on to Figure 2. The player allied to the instrument introduced in Figure 2 picks up the beat on one of his instruments, as before. When he is playing smoothly, the lead player moves on to Figure 3, which he continues repeating throughout this section of the piece. As before, the third subsidiary player joins in, picking up his newly-introduced beat.

When the subsidiary players feel that they are relating to each other and to the lead player in a satisfactory way, they may begin any one (each) of the examples shown, leading in to them gradually as suggested in the score. When they have reached their example, they keep with it to the end of the section.

When the lead player is satisfied that each of the subsidiary players is firmly set in his particular rhythm, he ends the repetition of Figure 3 that he is in, and begins Figure 4. He may do this without warning, or he may hit a fourth instrument (eg a cymbal or tam-tam) during the last $3/16$ bar of Figure 3. The other players stop once they have ended the repetition of the example they are in. Then the first subsidiary player picks up the beat from the lead player as before. The procedure from then on is as described above.

When the lead player wishes to move to Figure 7 he should adopt the same procedure as before, ie if he began Figure 4 without warning so should he now begin Figure 7. If he did give warning before, he should once again do so, hitting the cymbal or whatever on the second note of the last bar of Figure 6. At the end of Figure 9 a signal should be made, even if none has been made before. As soon as the other players hear the signal they should stop playing, without finishing the repetition they are in.

Procedure for extra subsidiary players

Where there is a second group of subsidiary players, 2 ally themselves with each of the first set of players, one to each instrument. They also have 2 instruments, and begin playing when their

player from the first group is into his first example - he may indicate this by a visual signal. Then they too lead in to whichever of the examples they choose. This procedure is followed in the other 2 sections. At the changes of section, they wait for their first-group player to end, then they complete the repetition they are in and stop.

There may be other groups of subsidiary players, but the procedure is always the same, 2 players allying themselves to a player in the next subsidiary group up the scale.

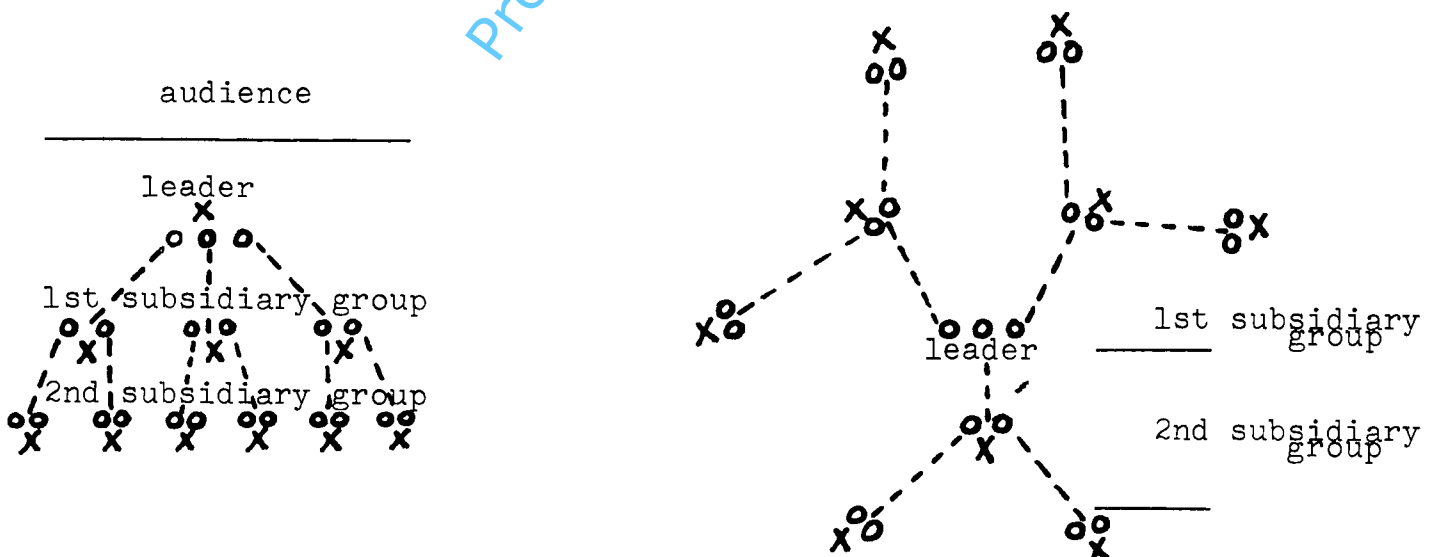
The single lead player must be careful that he does not change sections before all the subsidiary players have settled into their particular figures.

Variation of procedure

The last group of subsidiary players (eg the second if there are 10 players) may use only one instrument, and may follow their leader's beat as described above, at first in unison, then relating to it, eg by playing 3 beats in the time of his 2. Where there are four players, each of the 3 subsidiary players should have 2 instruments and play the examples, except possibly in the last section where, if the examples are felt to be too difficult to play at this tempo, each may make simple relationships with whichever beat of the lead player he is following. In this case, all three players should adopt the procedure.

If time or stamina is limited, the first section only of the piece could be performed. But it is preferable to include the other two.

Seating plan for performance



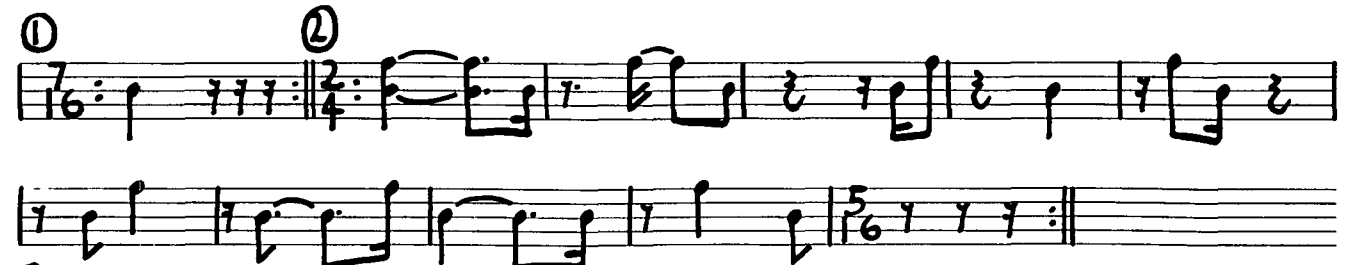
1) For concert situations with stage and audience divisions.

2) For large areas or open spaces where listeners can wander round.

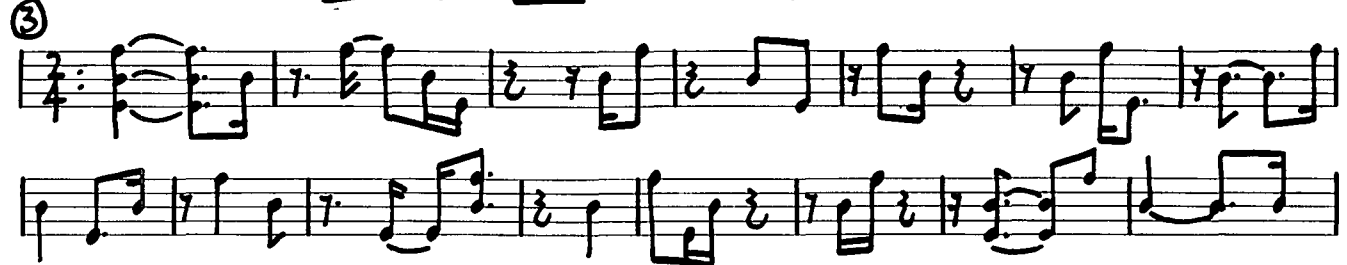
Exercise for Percussionists

Lead player's part

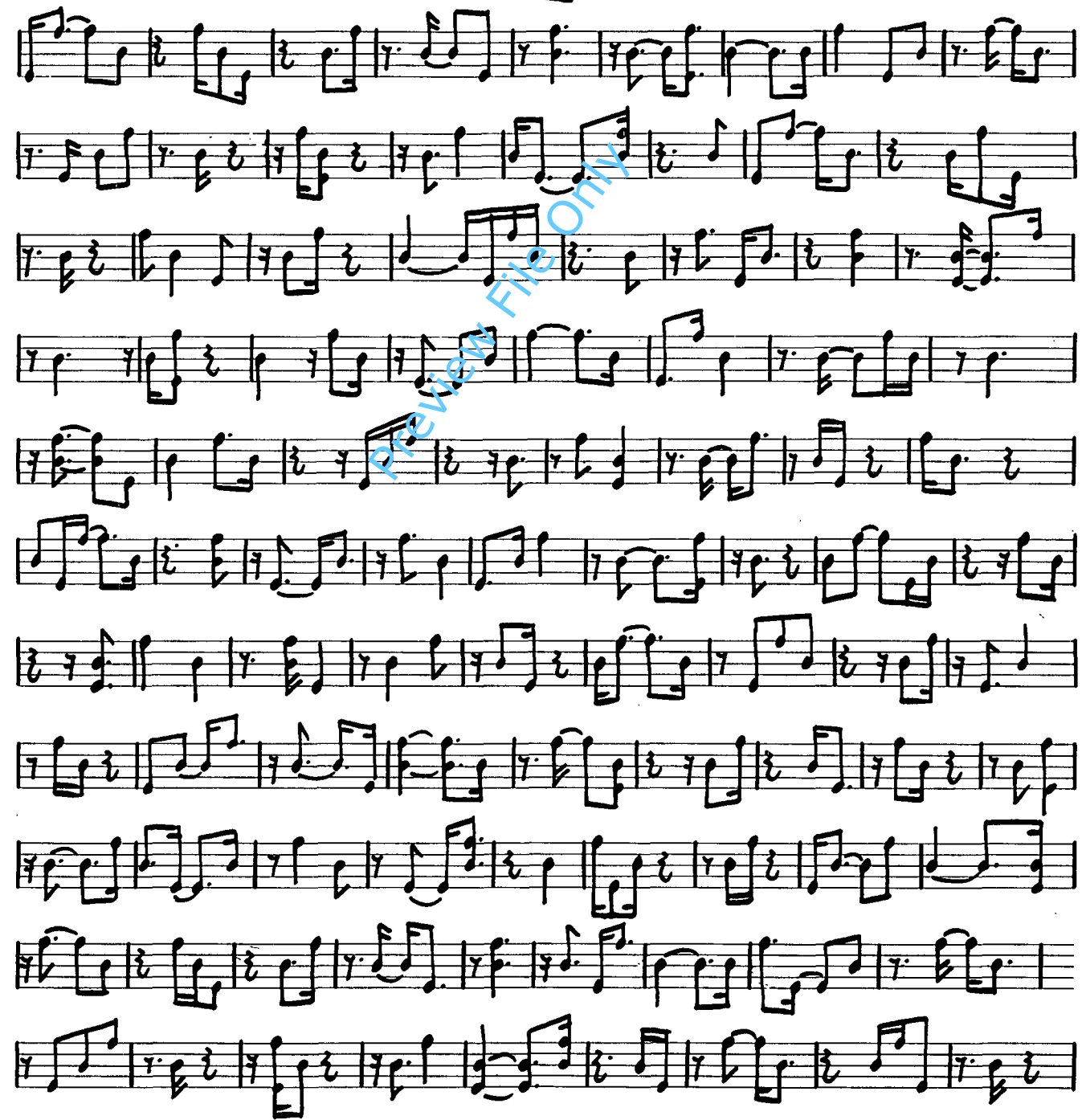
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The image contains three musical exercises for percussionists, labeled 1, 2, and 3. Exercise 1 consists of two staves of music in 6/8 time, with a key signature of one flat. Exercise 2 consists of two staves of music in 4/4 time, with a key signature of one flat. Exercise 3 consists of sixteen staves of music in 4/4 time, with a key signature of one flat. The notation includes various rhythmic values such as eighth, quarter, and half notes, as well as rests and dynamic markings. A large diagonal watermark reading 'PREVIEW FILE ONLY' is overlaid across the middle of the page.