

PERCUSSION MODULAR

KEUZEMODULE PAUKEN

1

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Keuzemodule Pauken

NIVEAU 1

Inhoudsopgave

Exameneisen

blz. 2

Bouwstenen in de 'kwarts' maatsoort 1

1

Etuden

blz. 6

Bouwstenen in een 'kwarts' maatsoort 2

Techniek

blz. 8/11

Etuden

blz. 9/14

Voordrachtstukken

17

De Triool

18

Techniek

Etuden

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blz. 23

Techniek

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Etuden

Voordrachtstukken

blz. 27/29/31/33/34/35

Samenspelstukken

blz. 36/38

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NIVEAU 1

Instrumentale vaardigheden

Technische oefeningen

- Het instrumentaal uitvoeren van enkele bij het niveau passende oefeningen, gebaseerd op ritmische bouwstenen keuze module per niveau

Ritmische vaardigheden

- Het correct uitvoeren van speelstukken, gebaseerd op de ritmische bouwstenen, gestelde maatsoort.
- Het correct uitvoeren van de aangegeven oefeningen, notenwaarden met gevoel voor cadans.

Examenprogramma

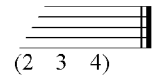
- Het uitvoeren van speelstukken, gebaseerd op de ritmische bouwstenen, gestelde maatsoort. De commissie een keuze maakt uit ten minste twee stukken van verscheidene maatsoorten, 2/4 en 6/8 maatsoort.
- Het uitvoeren van ritmische oefeningen, gebaseerd op de ritmische bouwstenen, gestelde maatsoort. Naar gelang de mogelijkheden.

ABRA - Drum/Showbands Bijlage Keuzemodules, uitgegeven door KUNSTFACTOR

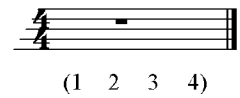
BOUWSTENEN IN DE 'KWARTS' MAATSOORT 1

HELE- HALVE EN KWARTNOOT EN -RUST

Hele noot: duurt in een 4/4 maatsor



Hele rust: duurt een hele m



Halve noot:

.t 2 tellen.



Halve rust:

Maatsoort 2 tellen.



Halve noot: duurt in een 4/4 maatsoort 1 tel.



Halve rust: duurt in een 4/4 maatsoort 1 tel.



TECHNIEK / STOKHOUDING

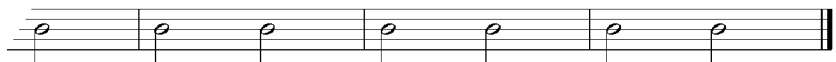
grip:

1. De stokhouding van de rechter- en linkerhand zijn gelijk.
2. De basis van de stokhouding is de matched grip, waar de duim en wijsvinger worden vastgehouden. De overige vingers worden vastgehouden door de leraar.
3. Er bestaan verschillende mogelijkheden de stok te vasthouden, de door je leraar adviseren.

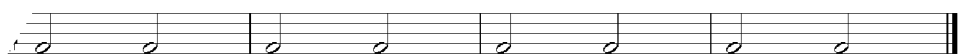
STUDIETIPS

- Speel langzaam tempo en let op de juiste houding van de handen.
- Speel langzaam tempo en let op de juiste houding van de handen.

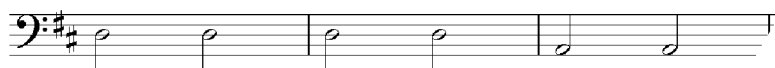
OEFFENING



[



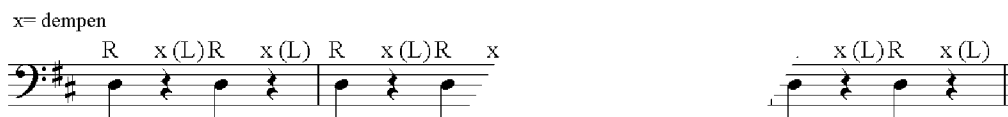
OEFENING 3



OEFENING 4



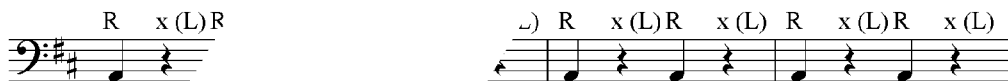
OEFENING 5



OEFENING 6



OEFENING 7



OEFENING 8



OEFENING 9



ETUDEN

STUDIETIP

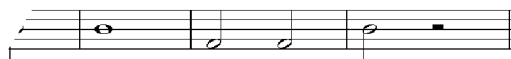
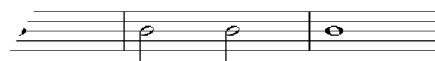
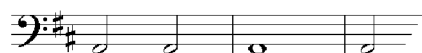
- Kies zelf het tempo.
- Zorg voor een mooie klank, door ongeveer een 1/2 minuut te oefenen op de pauken. Het is belangrijk dat je de pauken goed stemt. Zing de tonen (A/D) vanuit een paar minuten en daarna omhoog en omlaag.



ETUDE 1

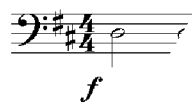


9



ETUDE 2

1



9



ETUDE 3

1

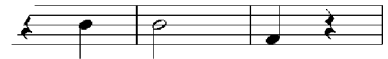


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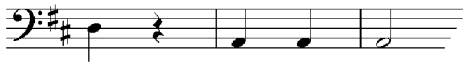


ETUDE 4

1



10

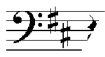


ETUDE 5

1



9



ACHTSTE NOOT

Kwartnoten

Achtste noten

1 2 3 4

1 e 2 e 3 r

STUDIETIPS

- Speel de oefeningen in een langzaam tempo om de juiste houding van de stokken te ontwikkelen. Herhaal de oefeningen.
- Voer het tempo langzaam op.
- Vergeet de tonen niet na te zingen). (om de verschillende tonen te horen).

OEFENING 1

R

OEFENING 2

L

OEFENING 3

L

OEFENING 4

L

OEFENING 5

R L

ETUDEN

STUDIETIP

- Kies zelf het tempo en speel niet te snel.
- Zorg voor een mooie klank.
- Zorg voor regelmatige achtste noten.
- Probeer de tonen (A / D) vanuit een piano, of daarna de pauken juist te stemmen.
- Zing de tonen van de reïne kwart omhoog, of willekeurige toon.

ETUDE 6

13

ETUDE 7

13

ETUDE 8

1



5



9



ETUDE 9

1



7



12

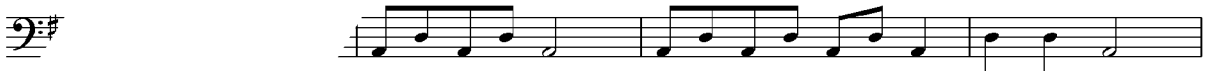


ETUDE 10

1




5



TECHNIEK IN 3/4 MAATSOORT

STUDIETIP

- Onderstaande technische oefeningen helpen je bij 'drachtstuk I.
- Stemming is in Es en Bes (reine kwart). Zing v' omhoog en vanuit Es een reine kwart omlaag.
- Speel vanuit een statig karakter.

OEFENING 1 

OEFENING 2 

OEFENING 3 

OEFENING 4 

OEFENING 5 

OEF' 

L 

VOORDRACHTSTUK

I

♩ = 96

ff *f*

9 *r*

16 *p*

24 *p* *mf*

33

40 *cresc.* *f*

47 *p* *poco cresc.*

54 *f* *dim.* *p* *pp*

60 *diu* *a tempo* *ff* *f*

68

7 *ff*

ACHTSTE RUST

Kwart rusten

Achtste rusten

STUDIETIP

- Speel onderstaande oefeningen ritmisch en daarna de pauzen juist te stemmen. Zing de 'n' en daarna de pauze mhoog en omlaag.

Bes F

G D

TECHNIEK

OEFENING 1

OEFENING 2

OEFENING 3

OF

ETUDEN

STUDIETIP

- Kies zelf het tempo en speel niet te snel.
- Zorg voor een mooie klank.
- Zorg voor regelmatige achtste noten.
- Probeer de tonen (A / E) na te zingen en daarr nen.
- Zing de tonen van de reine kwint omhoog .keurige
toon.

ETUDE 11

First system of musical notation for Etude 11. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It starts with a forte (*f*) dynamic. The right staff is in treble clef with the same key signature and time signature. The music features eighth and quarter notes.

5

Second system of musical notation for Etude 11, starting at measure 5. It consists of two staves in the same key signature and time signature as the first system.

ETUDE 12

First system of musical notation for Etude 12. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It starts with a forte (*f*) dynamic. The right staff is in treble clef with the same key signature and time signature. The music features eighth and quarter notes.

1

5

Second system of musical notation for Etude 12, starting at measure 5. It consists of two staves in the same key signature and time signature as the first system.

ETUDE 13

First system of musical notation for Etude 13. It consists of two staves. The left staff is in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. It starts with a forte (*f*) dynamic. The right staff is in treble clef with the same key signature and time signature. The music features eighth and quarter notes.

1

5

Second system of musical notation for Etude 13, starting at measure 5. It consists of two staves in the same key signature and time signature as the first system.

ETUDE 14

1



5



ETUDE 15

1



7



ETUDE 16

1



9



ETUDE 17

1



9



II

♩ = 120

9 *f* *mf* *mp*

16 *p*

24 *cresc.* *f*

31 *mf*

37 *p* *cresc.*

43 *f* *dim.* *p*

50 *cre* *f*

56 *cresc.* *f*

62 *mf* *mp*

70 *p*

77 *f* *Poco rit.*

III

♩ = 132

p *poco cresc.* *d*

10

poco cresc. *dim.* *a.*

19

mf dim. *p cresc.* *mf dim.*

28

p cresc.

37

46

55

p

65

p *poco cresc.* *dim.* *mf*

75

f

85

97

ff

DE TRIOOL

DE TRIOOL

Een tweedelige notenwa-
delen.

e

TECHNIEK

OEFENING 1

OEFENING 2

OEFENING 3

O

OEFENING 5

L L 3 R R 3 L L 3 R R 3 3 3

OEFENING 6

L R 3 L R 3 3 3 3 3 3

OEFENING 7

R L 3 R L 3 3 3 3 3

OEFENING 8

L R 3 L R 3 3 3 3 3

OEFENING 9

R L 3 R L 3 3 3 3 3 3 3 3

OEFENING 10

R L R I 3 X 3 LX 3 LX 3 LX

OEFENING 11

L F 3 R L RX 3 RX 3 RX 3 RX

OEFENING

R L R R L R 3 3 3 3 3 3 3 3

O

L R L L R L L R L 3 3 3 3 3 3 3 3

ETUDEN

STUDIETIP

- Kies zelf het tempo en speel niet te snel.
- Zorg voor een mooie klank.
- Zorg voor regelmatige trioelbeweging.
- Probeer de tonen (A/D) na te zingen en te vullen.

ETUDE 18

1 *f*

5

ETUDE 19

1

5

ETUDE 20

1

5

ETUDE 21

1

9

17

25

ETUDE 22

1

8

15

IV

♩ = 108

8

15

22

29

35

42

49

56

63

69

7

f

mf

p

cresc. *f*

mf dim. *p* *p* *pp*

cresc.


p *poco cresc.* *dim.*

p *dim.* *p*

poco rit. *a tempo* *f*

BOUWSTENEN IN DE 'ACHTSTE' MAATSOORT

KWART- EN ACHTSTE NOTEN/RUSTEN

Achtste noot/rust: duurt in een 6/8 maatsoort 1 tel. 

Kwartnoot/rust: duurt in een 6/8 maatsoort



Kwartnoot/rust met een p maatsoort 3 tellen.



STUDIETIP

- Speel de eerst in een langzaam tempo. Daarna kun je het te
- Zor .pel blijft in je techniek.
- - kwart omhoog en omlaag vanuit elke willekeurige

TECHNIEK

OE FENIN



OEFENING 3

L R

OEFENING 4

L R L R L R

OEFENING 5

L L R

OEFENING 6

R R L

OEFENING 7

L

OEFENING 8

ETUDEN

STUDIETIP

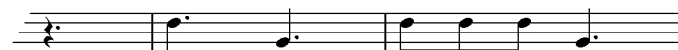
- Speel de etuden in het aangegeven tempo..
- Zorg voor een mooie klank.
- Zorg voor regelmatige trioelbeweging.
- Probeer de tonen (Bes / F) na te zingen er . stemmen.
Train je gehoor door de intervallen (kw .t een gegeven
toon te zingen (zowel stijgend als d

ETUDE 23

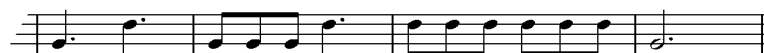
♩ = 68



7



11



ETUDE 24

1 ♩ = 68

1 *p*

7 *cresc.* *f*

11 *dim.* *p*

ETUDE 25

1 ♩ = 120

1 *f*

7 *dim.*

12 *p* *f*

ETUDE 26

1 ♩ = 1

1 *f*

7 *p* *f*

p *f*

VOORDRACHTSTUK

V

♩. = 120

1-9: Bass clef, 6/8 time signature. Dynamics: *f dim.* (measures 1-4), *mf* (measures 5-9). Includes a repeat sign at the end of the line.

10

10-18: Bass clef. Includes a repeat sign at the end of the line.

19

19-27: Bass clef. Dynamics: *dim.* (measures 19-22), *p cresc.* (measures 23-27). Includes a repeat sign at the end of the line.

28

28-36: Bass clef. Includes a repeat sign at the end of the line.

37

37-45: Bass clef. Includes a repeat sign at the end of the line.

46

46-55: Bass clef. Dynamics: *f* (measure 55). Includes a repeat sign at the end of the line.

56

56-65: Bass clef. Dynamics: *p* (measure 56). Includes a repeat sign at the end of the line.

66

66-75: Bass clef. Dynamics: *p* (measure 75). Includes a repeat sign at the end of the line.

76

76-84: Bass clef. Includes a repeat sign at the end of the line.

85

85-94: Bass clef. Dynamics: *pp* (measure 85), *p cresc.* (measures 86-93), *f* (measure 94). Includes a repeat sign at the end of the line.

95

95-103: Bass clef. Includes a repeat sign at the end of the line.

104-112: Bass clef. Includes a repeat sign at the end of the line.

TECHNIEK Techniek behoort bij voordrachtstuk VI

OEFENING 1

L R L R L R

OEFENING 2

L R R L R L

OEFENING 3

L R R L

OEFENING 4

L R L R

OEFENING 5

L R L

OEFENING 6

OEFENING 7

R

OEFENING 8

L

VI

♩. = 68

8

10

20

30

39

47

58

TECHNIEK Techniek behoort bij voordrachtstuk VII

OE FENING 1

L L R

OE FENING 2

R R L

OE FENING 3

L R L R L R

OE FENING 4

R L R L R L

OE FENING 5

L L R

R L

OE FENING 6

R L R R L R

OE FE'

L R R L R

L

L R L R L L R L

VII

$\text{♩} = 138$

f

7 *mf*

13

19

25 *p* *cresc.*

31

37 *f* *dim.*

43 *p* *dim.* *p* *dim.*

50 *mf* *p*

57 *c.* *f*

ff

TECHNIEK

Techniek behoort bij voordrachtstuk VIII

OEFENING 1

Musical notation for Exercise 1: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of three measures of eighth notes. The first measure has an 'L' above it, and the second measure has an 'L' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 2

Musical notation for Exercise 2: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of three measures of eighth notes. The first measure has an 'R' above it, and the second measure has an 'R' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 3

Musical notation for Exercise 3: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of three measures of eighth notes. The first measure has an 'L' above it, the second has an 'R' above it, and the third has an 'L' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 4

Musical notation for Exercise 4: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of three measures of eighth notes. The first measure has an 'R' above it, the second has an 'L' above it, and the third has an 'R' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 5

Musical notation for Exercise 5: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of two measures of eighth notes. The first measure has an 'L' above it, and the second has an 'R' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 6

Musical notation for Exercise 6: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of two measures of eighth notes. The first measure has an 'L' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 7

Musical notation for Exercise 7: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of two measures of eighth notes. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 8

Musical notation for Exercise 8: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of two measures of eighth notes. The first measure has an 'R' above it, and the second has an 'L' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

OEFENING 9

Musical notation for Exercise 9: Bass clef, 6/8 time signature, key signature of two flats. The exercise consists of two measures of eighth notes. The first measure has an 'L' above it, and the second has an 'R' above it. The notes are G2, A2, B2, C3, D3, E3, F3, G3.

VIII

♩. = 120

9

17 ♩. = 120

27 ♩. = 120

38

46

53 ♩. = 120

63

73 ♩. = 120

80

pp f

IX

♩ = 108

ff dim mf

12

p ff

23

dim mf

34

p p cr ff dim. poco rit.

44 a tempo

p mf

56

cresc. ff dim. p

66

pp

poco a poco rit.

dim.

X

♩ = 92

4 *f*

8

15 *poco cresc.* *dim.* *p cresc.* *f*

21

27

34 *cresc* *f*

41 *f dim.*

47 *rit.* ♩ = 92 *f*

SAMENSPELSTUKKEN

I

♩ = 108

Timpani

f

f

7

f

p

13

p

f

19

f

f

25

f

f

31

pp mf f

mf pp

37

p

mf p

m. p cresc.

43

f dim. p

f p

47

f

f

51

3

3

II

♩ = 132

Timpani

pp cresc.

7

pp cresc.

f dim.

14

21

cresc.

f

p

f

p

28

f dim.

35

pp cresc.

f dim.

42

Musical score for measures 42-48. The system consists of two staves. The upper staff begins with a bass clef and a key signature of one flat. The music features a steady eighth-note pattern. Dynamic markings include *pp cresc.* starting at measure 46.

49

Musical score for measures 49-55. The system consists of two staves. The upper staff has a complex rhythmic pattern with accents. Dynamic markings include *f dim.*, *p*, *f dim.*, and *p*. The lower staff continues the eighth-note pattern with dynamic markings *f*, *f dim.*, *p*, and *f dim.*

56

Musical score for measures 56-62. The system consists of two staves. The upper staff features a rhythmic pattern with accents and dynamic markings *f dim.*, *p*, and *f*. The lower staff has dynamic markings *f dim.* and *cresc.* starting at measure 60.

63

Musical score for measures 63-69. The system consists of two staves. The upper staff has a rhythmic pattern with accents and dynamic markings *f* and *pp cresc.* starting at measure 67. The lower staff has dynamic markings *pp cresc.* starting at measure 67.

70

Musical score for measures 70-76. The system consists of two staves. The upper staff has a rhythmic pattern with accents and dynamic markings *dim.* and *f dim.* starting at measure 74. The lower staff has dynamic markings *f dim.* starting at measure 74.

77

Musical score for measures 77-82. The system consists of two staves. The upper staff begins with a bass clef and a key signature of one flat, with dynamic markings *pp* and *f*. The lower staff has dynamic markings *f* starting at measure 80.

83

Musical score for measures 83-88. The system consists of two staves. The upper staff has a rhythmic pattern with accents. The lower staff has a rhythmic pattern with accents.