EMERSON KARAOKE
PERCUSSION

This packet contains introductory lessons for Emerson Karaoke Percussion 1. We assume you are a total beginner. The exercises start out very easy and will progress gradually. Have some fun with it. Now let's get going!

What you will need:

PERCUSSION INSTRUMENTS
A DVD PLAYER
A DESIRE TO LEARN TO PLAY PERCUSSION

When you purchase any product from our website, you will receive a **10% discount** by typing in the code "Emerson" in the special offer box during check out! If you have ANY questions, please call (916) 863-1638 or email info@jenningspublishing.com. Thanks & Enjoy!

J. JENNINGS PUBLISHING COMPANY
5012 Kahn Street, Carmichael, CA 95608

© Copyright 2008 by Jerry Jennings

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright. Infringers are liable under the law.

Visit J. Jennings Publishing Online at **jenningspublishing.com**

TABLE OF CONTENTS

INTRODUCTION (SCENE SELECTION 1) 3

COUNTING QUARTER NOTES & EIGHTH NOTES (SCENE SELECTION 2) . 3

TAMBOURINE (SCENE SELECTION 3) 4

PLAYING ON BEATS 2 & 4 (SCENE SELECTION 4) 4

EGG SHAKER (SCENE SELECTION 5) 4

4/4 GROOVE (SCENE SELECTION 6) 4

MARACAS (SCENE SELECTION 7) 5

MARACA GROOVE (SCENE SELECTION 8) 5

CASTANETS (SCENE SELECTION 9) 5

GROOVE 1 (SCENE SELECTION 10) 5

XYLOPHONE (SCENE SELECTION 11) 5

XYLOPHONE SONG 1 (SCENE SELECTION 12) 6

XYLOPHONE SONG 2 (SCENE SELECTION 13) 6

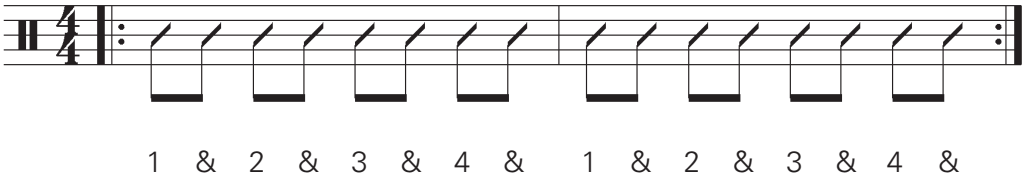
PLAY SONG (SCENE SELECTION 14) 6

(1) Introduction

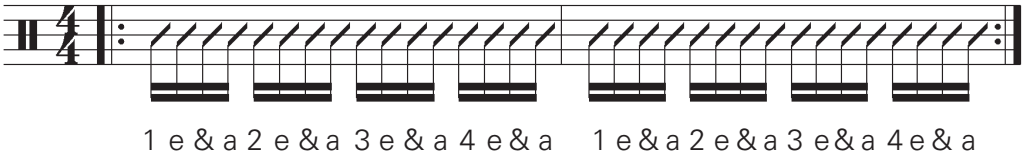
Thanks for purchasing the Emerson Karaoke percussion package. This booklet goes with the PERCUSSION portion of the DVD. As you look through the exercises in the booklet, click on the corresponding segment on the dvd. The two will work together closely. Feel free to contact us if you have any questions, at info@jenningspublishing.com

(2) Counting Quarter Notes & Eighth Notes

Let's practice counting quarter notes and eighth notes. Notice the numbers we are counting are spaced exactly the same, whether or not we say 'and' in between. Adding the word 'and' exactly doubles the rate of words that you are saying.



Now let's try **SIXTEENTH NOTES**. We will now be saying four syllables in the time of one beat. Here are the syllables: " 1 e and a "

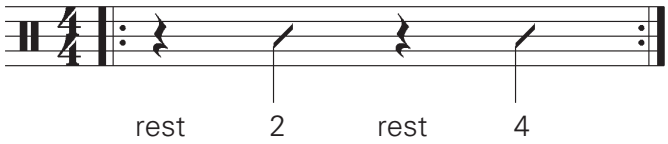


(3) Tambourine

There are several ways to use the tambourine. First, we are going to play the most common way, which is to play on beats two and four. As you experiment with the other percussion instruments, remember that you can try different rhythms on different instruments. Feel free to try other patterns on the tambourine.

(4) Playing on Beats 2 & 4

Let's try playing on beats two and four, using a tambourine sound.

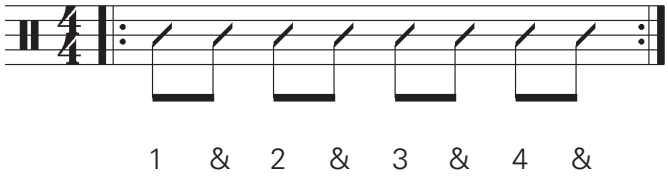


(5) Egg Shaker

We will be playing an eight note pattern. Notice that in Geno's technique, he shakes once lower and once higher. This serves a few purposes. For one it's easier to keep a steady beat. For another, a slightly different 'tone' can come from the various angles. This makes a more interesting beat. Also, when we say we are playing eighth notes, we are just counting the forward movement of the shaker. A certain amount of sound on the return movement is inevitable. You are actually playing sixteenth notes, if you listen to ALL sounds including the return trip. There are many different variations in feel that can come from allowing the return movement to hit harder, or to swish. Experiment with the different textures. Egg shakers do make good toys, but you only get really good at them if you practice (just like anything else).

(6) 4/4 Groove

Here is a 4/4 groove in which we will play the eighth note pattern with the shakers

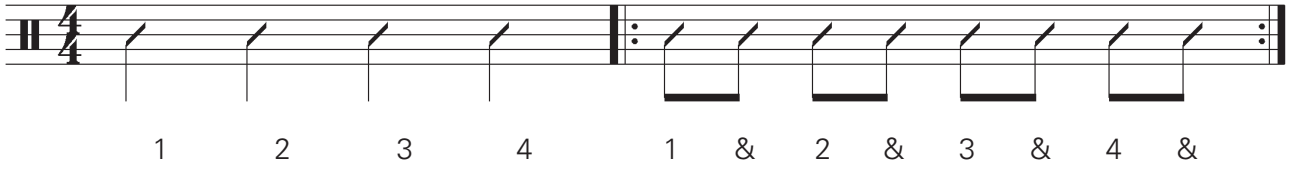


(7) Maracas

Everything that was just said about the egg shaker AND the tambourine can be said about the maracas. The maracas have handles, so that opens up more possibilities for textures.

(8) Maraca Groove

Geno shows you several variation of texture, starting with quarter notes, then eighth notes. He varies the sound by changing angles of the maracas to take advantage of the maraca's oval shape.

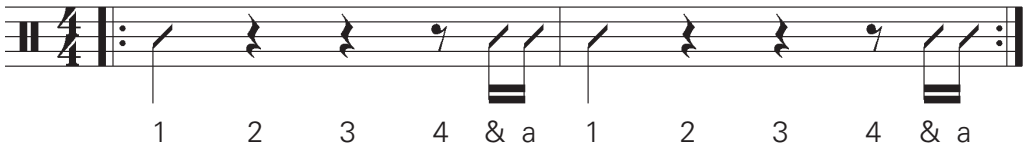


(9) Castanets

Geno shows you here how to hold the castanets, and how they are traditionally hidden from view. The rhythmic pattern we will play involves sixteenth notes. The last four syllables when counting sixteenth notes are "and a". Since we will be placing this at the end of the measure, it will be those two sounds, plus 'one' of the next measure. "and a one"

(10) Groove 1

Try the 'and a one' pattern with this groove.



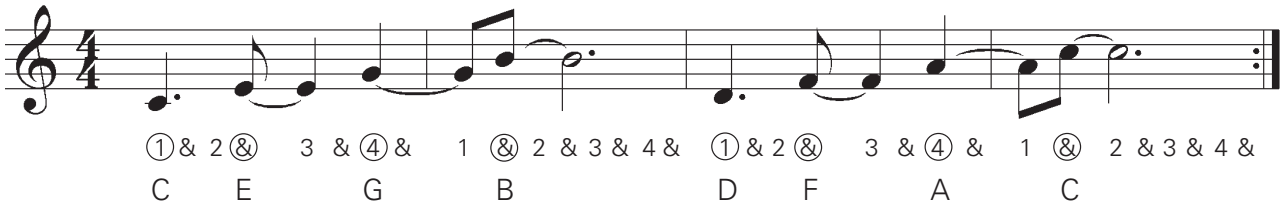
(11) Xylophone

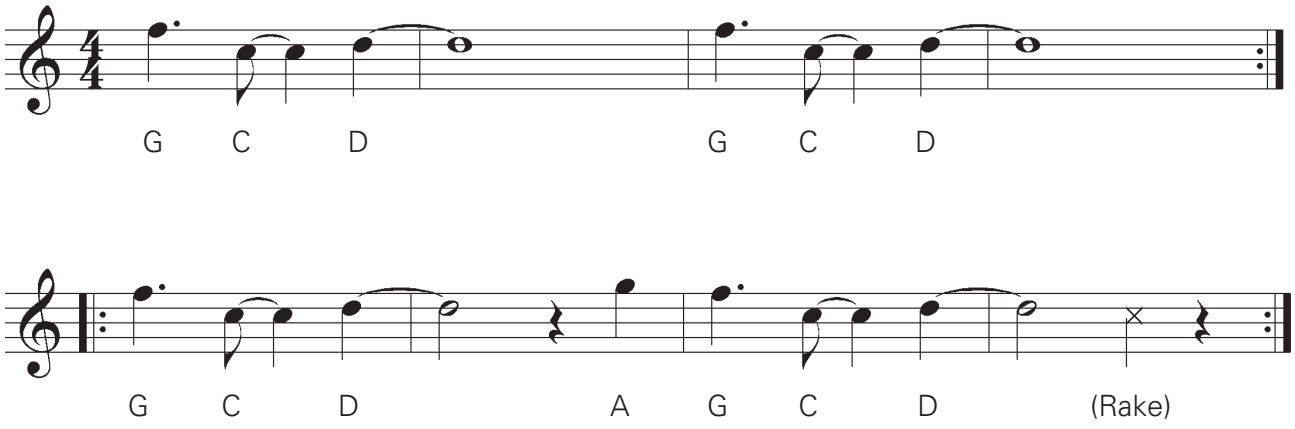
Notice there are eight keys on this xylophone. This is the distance of an octave (eight scale tones.) It starts and ends on C, which is the C Major scale. If you play from low to high, you will hear the familiar sound of "do - re - mi - fa - so - la - ti - do". That is the major scale, and most songs are built from this scale.

Chords are derived from scales. Many chords are built from just the odd or even numbers in a scale. We are going to do a little 'song' I wrote for the xylophone using two chords: a Cmaj7 chord, and a Dmin7 chord. The Cmaj7 is all odd keys: C E G B (or 1 3 5 7). The Dmin7 will be all even keys: D F A C (or 2 4 6 8).

The rhythm of this melody was built on dotted quarter notes. A dotted quarter note is worth three eighth notes worth of time. A dot after any note increases its time by 1½. You'll hear the melody and probably have no trouble playing it by ear, but it's better if you get an understanding of the rhythmic breakdown. Here's a two measure eighth note count, with the notes you play shown in bold (notice that some are 'ands'):

(12) Xylophone Song 1



(13 & 14) Xylophone Song 2

Here's another xylophone song. The main structure of this song will be dotted quarter notes again. This time we will throw in a rake with the handle of the mallet.