

MARACAS IN THE VENEZUELAN JOROPO: A PROPOSED PEDAGOGICAL  
NOTATIONAL SYSTEM

by

STEPHEN PATRICK PRIMATIC

(Under the Direction of THOMAS MCCUTCHEN)

ABSTRACT

Venezuelan maraca players are highly skilled musicians who must learn many techniques in order to play the instrument properly. To date, there is no notational system that takes into account the myriad of techniques needed to play this instrument. This document proposes a notational system for Venezuelan maracas. The history of the instrument and its use in indigenous music is examined along with notational problems inherent in percussion writing. Transcriptions of performances utilizing this new notation conclude this document.

INDEX WORDS: maraca, joropo, notation, percussion, Venezuela.

MARACAS IN THE VENEZUELAN JOROPO: A PROPOSED PEDAGOGICAL  
NOTATIONAL SYSTEM

by

STEPHEN PATRICK PRIMATIC

B.M., Wilkes University 1989

M.M., University of Miami 1991

A Document Submitted to the Graduate Faculty of The University of Georgia in Partial  
Fulfillment of the Requirements for the Degree

DOCTOR OF MUSICAL ARTS

ATHENS, GEORGIA

2004

© 2004

Stephen Primatec

All Rights Reserved

MARACAS IN THE VENEZUELAN JOROPO: A PROPOSED PEDAGOGICAL  
NOTATIONAL SYSTEM

by

STEPHEN PATRICK PRIMATIC

Major Professor: Thomas McCutchen

Committee: William Davis  
Susan Thomas  
Fred Mills  
Leonard Ball

Electronic Version Approved:

Maureen Grasso  
Dean of the Graduate School  
The University of Georgia  
May 2004

## DEDICATION

This document is dedicated to my wife Maria and my daughters Jennifer and Daniela.  
They provided me with the determination to complete this degree.

## ACKNOWLEDGEMENTS

Many people provided invaluable assistance in the preparation of this document. My father-in-law Joaquin Hadamovsky made much of this document possible. His tireless efforts provided me with access to the best musicians, scholars and research facilities in Venezuela. Without him, this paper would never have been completed. Ismael Querales volunteered his time and talents to provide me with a wealth of information on *joropo*, maracas, and maraca playing. Juan Ernesto Laya's superb maraca performances and instruction were invaluable to this document. Luis Toro of Ensemble Gurrufio provided contact information for several musicians. Musicologist Rafael Salazar supplied most of the information on the *joropo* and was ever available to help with questions. My wife Maria provided countless hours of translation and put up with not seeing much of me for long stretches of time. My sister Lisa read through early drafts of this paper and bravely attempted the described techniques. I'd also like to thank my colleagues at Armstrong Atlantic State University, especially Kevin Hampton and Randall Reese, for reading through several chapters and offering insightful comments. Finally I wish to thank my mother for being my biggest fan, and my father, without whom I would never have gotten started in music.

## TABLE OF CONTENTS

	Page
ACKNOWLEDGEMENTS .....	v
LIST OF FIGURES .....	vii
CHAPTER	
1 INTRODUCTION .....	1
2 THE INSTRUMENT .....	5
3 <i>JOROPO</i> .....	11
4 NOTATION PROBLEMS .....	16
5 TECHNIQUES AND NOTATION .....	31
6 CONCLUSIONS .....	53
BIBLIOGRAPHY .....	55
APPENDICES	
A TRANSCRIPTIONS .....	58
B STROKES AND NOTATION .....	70

## LIST OF FIGURES

	Page
Figure 2.1 <i>Totumo</i> Tree.....	7
Figure 2.2 <i>Totumo</i> Fruit .....	7
Figure 2.3 <i>Capacho</i> Plant.....	8
Figure 2.4 <i>Capacho</i> Seeds.....	9
Figure 2.5 Traditional and Modern Maracas.....	10
Figure 4.1 Owen Reed, <i>La Fiesta Mexicana</i> , mm. 309-310.....	17
Figure 4.2 Varèse, <i>Ionization</i> , mm. 68-69.....	18
Figure 4.3 Crumb, <i>Music for a Summer Evening</i> , Mvt. I, “Night Sounds” .....	18
Figure 4.4 Tchaikovsky, Symphony No. 4, Fourth Movement, mm 1-4.....	19
Figure 4.5 Alternate notation for Tchaikovsky .....	19
Figure 4.6 Crumb, <i>Music for a Summer Evening</i> , Mvt. V, “Music of the Starry Night” .....	20
Figure 4.7 Tchaikovsky Consolidated Rewrite .....	20
Figure 4.8 Carter, <i>Canaries</i> , mm. 23-25 .....	21
Figure 4.9 Carter, <i>Canaries</i> , mm. 48-49 .....	21
Figure 4.10 Bill Molenhof, <i>Waltz King</i> , mm. 3-4.....	23
Figure 4.11 Anthony Cirone, <i>Japanese Impressions</i> , mm. 42-43 .....	23
Figure 4.12 Carter, <i>Canaries</i> , mm. 11-16 .....	24
Figure 4.13 John Bergamo, <i>Four Pieces for Timpani</i> , Second Movement.....	24
Figure 4.14 Maslanka <i>Variations on Lost Love</i> , Performance Notes .....	25



Figure 4.15 Maslanka <i>Variations on Lost Love</i> , mm. 175-7	26
Figure 4.16 Milhaud, <i>Le Boeuf sur le toit</i> , mm. 1-3	27
Figure 4.17 Milhaud Example With Sticking	27
Figure 4.18 Guiro Notation	28
Figure 4.19 Ney Rosauero, <i>Mitos Brasileiros</i> , Movement V, mm. 73-74	29
Figure 4.20 Christopher Rouse <i>Ogoun Badagris</i> , mm 57-60	29
Figure 4.21 Gottlieb Tabla Notation	30
Figure 5.1 Holding the Maracas	32
Figure 5.2 Arc Stroke	33
Figure 5.3 Arc Stroke Notation	34
Figure 5.4 Forward-Backward Stroke	34
Figure 5.5 Forward-Backward Notation	35
Figure 5.6 <i>Ordeño</i> Stroke	36
Figure 5.7 <i>Ordeño</i> Notation	36
Figure 5.8 <i>Ordeño</i> Alternate Right Hand	37
Figure 5.9 <i>Ordeño</i> Alternate Right Hand Notation	37
Figure 5.10 Drumstick Stroke	38
Figure 5.11 Drumstick Stroke Notation	38
Figure 5.12 Right-Hand Doorknob Stroke	39
Figure 5.13 Doorknob Stroke Notation	39
Figure 5.14 Maraca on Maraca Stroke	40
Figure 5.15 Maraca Strike Notation	40
Figure 5.16 Dice Stroke	41

Figure 5.17 Dice Stroke Notation .....	41
Figure 5.18 <i>Escobilleo</i> Stroke .....	42
Figure 5.19 <i>Escobilleo</i> Notation .....	43
Figure 5.20 Wrist Tremolo .....	43
Figure 5.21 Wrist Tremolo Notation .....	43
Figure 5.22 Wrist Flick Tremolo Notation.....	44
Figure 5.23 Wrist Flick Tremolo Continuation Notation .....	44
Figure 5.24 Alternation Tremolo Notation .....	45
Figure 5.25 <i>Enlasao</i> Stroke .....	45
Figure 5.26 <i>Enlasao</i> Stroke .....	46
Figure 5.27 <i>Llanero</i> Pattern 1 .....	46
Figure 5.28 <i>Llanero</i> Pattern 1 Variation .....	47
Figure 5.29 Forward/Backward Pattern .....	47
Figure 5.30 Dice/ <i>Escobilleo</i> Pattern .....	48
Figure 5.31 Double <i>Escobilleo</i> Pattern .....	48
Figure 5.32 Horse Gallop .....	49
Figure 5.33 <i>Oriental</i> Basic Pattern .....	49
Figure 5.34 <i>Oriental</i> Displaced with Wrist Tremolo.....	50
Figure 5.35 <i>Oriental</i> Wrist Tremolo, Both Hands.....	50
Figure 5.36 Basic <i>Tuyero</i> Pattern .....	51
Figure 5.37 Strike Pattern.....	51
Figure 5.38 <i>Tuyera</i> Complex Stroke.....	52

## CHAPTER 1

### INTRODUCTION

The purpose of this study is to present a notational system for playing maracas in the *zoropo*, the national dance of Venezuela. The document is organized in six chapters. The first of these serves as an introduction. The second chapter presents background information on the instrument maracas concentrating on their development in Venezuela. Chapter Three focuses on the characteristics of the Venezuelan *zoropo* and its regional categorizations. The fourth chapter examines problems in percussion notation as they relate to standard techniques. In Chapter Five, the specific maraca techniques and their notational solutions are discussed. Common patterns used in the *zoropo* are also described and notated in this chapter. The sixth chapter serves as a concluding chapter, commenting on the proposed system and its possible applications. Appendix A presents performance transcriptions of three videotaped *maraqueros* (maraca players). Appendix B provides a listing of all strokes and their accompanying notation.

The shaken idiophone is among the earliest of musical instruments, and the modern maraca is a direct descendant of this instrument.<sup>1</sup> Maraca playing in Latin American cultures requires great skill and years of study to master its intricacies. A Venezuelan *maraquero* (maraca player) is an artist. The amount of technique required for mastering this instrument is staggering. Many movements are involved and each hand is often executing a movement independent of the other. The traditional study of this instrument requires the assistance of a

---

<sup>1</sup> James Blades, *Percussion Instruments and their History* (London: Faber and Faber, 1984), 36

master *maraquero*. The apprentice learns by copying the master, and notation has never been a part of this customary pedagogical approach.

For the traditionally trained percussionist in the United States and Europe, the maraca is given a cursory study. A look at some well-known percussion texts confirms this. Gary Cook's text *Teaching Percussion*, a standard text for university percussion methods classes, devotes only two paragraphs to maracas and makes references to only one technique, a wrist stroke.<sup>2</sup> In his book *Percussion Instruments and their History*, James Blades devotes more time to the origins of the maraca than he does to their modern day usage. In a book of over 500 pages, he makes a passing reference to maracas in Latin America and provides one simple rhythm in his discussion. Probably the most grossly oversimplified explanation of maraca playing comes from Karl Peinkofer and Fritz Tannigel in their book, *Handbook of Percussion Instruments*. In it they state, "In Latin-American music and its derivatives, maracas are normally used only for the precise beating of simple rhythms."<sup>3</sup> The *New Grove Dictionary of Music and Musicians* provides a mere three paragraphs on the subject of maracas, and its only reference to Venezuela states that the singer usually plays maracas.<sup>4</sup> Although vocalists often play maracas in some regions, most *zoropo* ensembles enlist a maraca specialist with no other performing obligation. None of these books give any indication of how the instrument is played, nor do they provide any notation for specific techniques. Venezuelan encyclopedias do describe some of the more popular techniques. However, they fail to supply any accompanying notation. At most they present the rhythms played by the *maraquero* separated into right and left hands, but never indicate what

---

<sup>2</sup> Gary Cook, *Teaching Percussion* (New York: Schirmer Books, 1988), 327-8.

<sup>3</sup> Karl Peinkofer and Fritz Tannigel, *Handbook of Percussion Instruments* (London: Schott, 1976), 164.

<sup>4</sup> James Blades and John M. Schechter, "Maracas" in *The New Grove Dictionary of Music and Musicians*, Volume 15. (London Macmillan, 1980), 795.

techniques are used to play these rhythms. The techniques employed in producing the desired sound are an important aspect in understanding maracas.

To understand maraca technique, one must study its use in the indigenous music of the specific country of interest. Maracas play an integral role in the music of the Venezuelan *joropo*. The three regional *joropo* styles, *tuyero* (central), *llanero* (plains), and *oriental* (eastern), each employ maracas in a different manner. *Joropo tuyero* (which includes the area around the capital Caracas) is the only type in which the vocalist also plays the maracas. It is considered to be the simplest regional maraca style and is also known as *tuyero* (because of its proximity to the Tuy River) or *mirandina* (from the state of Miranda). The *llanero* and *oriental* regions employ *maraqueros* of great skill. In *llanero* and *oriental joropos*, the *maraqueros* only obligation is to play maracas.

Percussion notation has long been an inexact venture. Many composers seek ways to notate special effects on various orchestral instruments. However, there are certain percussion instruments whose basic method of performance makes traditional notational methods inadequate. Instruments such as the guiro, Brazilian tambourin, and Indian tabla have all found their way into mainstream music. Because of their unique performance techniques, notation for these instruments requires at least an adaptation of traditional methods. Certain performance techniques have become standardized, and, as such, have required additions to standard notation methods. These include techniques such as dampening of timpani and the use of mallet dampening on the vibraphone.

The main difficulty in notating maracas is the lack of a system to address the individual movements. Rhythmic indications alone, even when separated into right and left hands, do not address how the rhythms are physically produced.

The maraca is a highly visual instrument. One only has to view a Venezuelan *maraquero* in performance to understand how complex maraca playing can be. Audio recordings do not provide enough information for someone trying to distinguish between various techniques. Videotaped performances of ensembles are slightly more helpful, but since they do not focus solely on the *maraquero*, their use is limited. For this document, two highly respected *maraqueros* were interviewed and videotaped. Ismael Querales is a well-known multi-instrumentalist in Venezuela and is also considered one of the old masters of the maracas. He was the primary source for information on the various techniques. His knowledge of maracas and their usage in the *zoropo* is vast. Juan Ernesto Laya is considered to be the premiere modern Venezuelan *maraquero*. His performances were scrutinized and transcribed utilizing this new system.

The concept of the system proposed in this document is most closely related to the notation used for the study of drumset. Drumset scores intended for performance usually consist of written descriptions of the style of the composition, with some important rhythmic events clearly indicated. Rarely are all rhythms for specific instruments precisely notated. This leaves much up to the improvisational ability of the performer. The major use of precise and detailed notation for the drumset is for learning new techniques or for studying another player's performance. The same can be said of this proposed system and its use with regards to Venezuelan maracas. It is meant to be a pedagogical tool, not a performance tool.

## CHAPTER 2

### THE INSTRUMENT

A shaken chamber containing seeds, pebbles, or other small objects is among the earliest known instruments. These idiophones were present in many cultures and served various purposes. The precise origin of the maraca is not known. Some scholars believe the instrument to be of African origin.<sup>5</sup> Others believe that the maraca developed first in the Caribbean.<sup>6</sup> Seventeenth century Jesuit priest Joseph Gumilla believed that maracas originated with the *aruaca* tribe in Venezuela and then spread out to other countries.<sup>7</sup>

More is known of the origin of the word maraca than of the instrument. Variations of the word maraca found in indigenous tribes of Venezuela include *maraká*, *maraka*, *malaka*, *malágali*, and *marraca*.<sup>8</sup> Many words in dialects spoken by these indigenous indians can be traced to the *guarani* language in the areas of Southern Brazil and Paraguay.<sup>9</sup> The modern word “maraca” is most likely a derivative of the *guarani* word *mbaraca*, which means heavenly object, alluding to its sacred applications.<sup>10</sup>

Ancient cultures used the shaken idiophone for religious purposes.<sup>11</sup> Medicine men, or shamans, used rattles in ritualistic dances proposed to cure various afflictions or to drive out evil

---

<sup>5</sup> Daria Hernández and Cecilia Fuentes, *Los fabricantes de sonidos* (Caracas: Fundación Bigott, 1987), 34.

<sup>6</sup> Calcaño, José Antonio, *Contribución al estudio de la música en Venezuela* (Caracas: Asociación de escritores Venezolanos, 1939), 62.

<sup>7</sup> Peñin, José and Walter Guido, *Enciclopedia de la musica en Venezuela* (Caracas: Fundación Bigott, 1998), 100.

<sup>8</sup> Calcaño, 67.

<sup>9</sup> Josefina Tejera, interview by author, 31 March 2004, telephone conversation transcript.

<sup>10</sup> Calcaño, 67.

<sup>11</sup> Blades, 166.

spirits<sup>12</sup>. Venezuelan medicine men, priests, and wizards were all known by the term *piache*. They studied for years to learn the ways of their craft, studying plants for their healing properties and learning to play maracas for ritualistic use.<sup>13</sup> Maracas were indispensable in the *piache* rituals, utilizing specific rhythms for specific purposes, such as weddings and rites of passage.

Early ancestors of maracas were fruits with seeds that were dried and then shaken. The seeds would rattle inside the fruit, so no other filler material was necessary. Another maraca ancestor consisted of hollow clay statues filled with pebbles. Priests would shake the statues and, based on the sound, would predict future events.<sup>14</sup>

The maraca was present in many indigenous pre-hispanic cultures. The *Criollos* (those of European descent) of Venezuela were responsible for transforming it from a ritualistic instrument to an instrument of popular music, using it to accompany various dances<sup>15</sup>.

The construction of modern day maracas varies from culture to culture. The containers range from natural items such as hollowed out gourds or formed and dried rawhide to man-made materials such as plastic, wood or metal. The container can take the shape of a sphere, an egg, or even a cube. The material used to fill the container also varies considerably. Items used include seeds, rice, grain, fruit pits, pebbles, buckshot, and other small objects. The sound of the maraca comes from the filler material striking the inside of the container. The application of a handle facilitates the control of the instrument and dictates how the filler material strikes the container surface.

As in most cultures, Venezuelan maracas are constructed from natural materials that are readily available. The container used most often is a *tapara*, the dried fruit of the *totumo* tree.

---

<sup>12</sup> Peñin, 100.

<sup>13</sup> Calcaño, 61-2.

<sup>14</sup> José Antonio Calcaño, *Contribución al estudio de la música en Venezuela* (Caracas: Asociación de escritores Venezolanos, 1939), 66.

<sup>15</sup> Peñin, 167.



The *totumo* tree (also known as *taparo* or calabash) grows wild throughout the country and is frequently used in landscaping.



**Figure 2.1 *Totumo* Tree**

The fruit is not edible but is still utilized in various ways. The fruit forms a nearly perfectly round shape and can grow to the size of a bowling ball.



**Figure 2.2 *Totumo* Fruit**

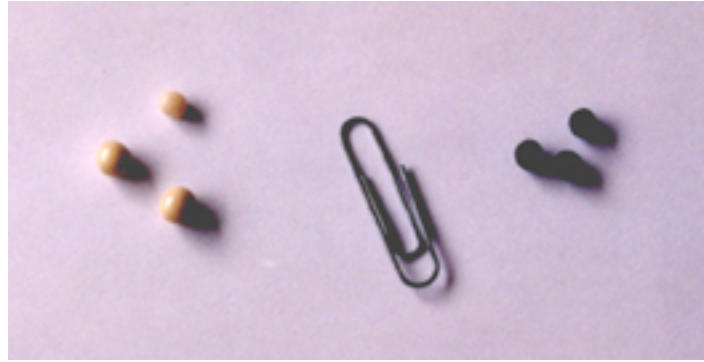
When fully dried, the *tapara* becomes extremely hard. Most Venezuelan homes have drinking vessels, soup bowls, and other containers that have been fashioned out of dried *tapara* fruit. Because of the fruit's properties, it also makes an excellent container for maracas. The diameter of the fruit used for maraca construction ranges from approximately two to six inches. The fruit is hollowed out through a small hole and then dried for several months before being filled. The dried *tapara* is also painted. Designs and ornamentation vary from unornamented shells, to those with elaborate designs painted on or carved into the shell.

The filler material for Venezuelan maracas comes from the seeds of the *capacho* plant. This plant also grows wild throughout the country and can be readily found on the side of roadways.



**Figure 2.3 *Capacho* Plant**

When picked, the seeds are white and approximately the size of a pearl. After drying, the seeds turn black and shrink, becoming very hard.



**Figure 2.4** *Capacho* Seeds

These seeds produce a brilliant sound when they strike the shell of the *tapara*. As the maraca is played over time, the seeds wear down a bit and the tone becomes brighter.

The handle of the Venezuelan maraca is made of wood. Two styles of maraca exist: traditional and modern. In the traditional maraca, the handle goes all the way through the *tapara* and exits the top. In the modern variant, the handle is attached to the base of the *tapara*. Some *maraqueros* prefer the modern version because they feel that the handle does not restrict movement of the *capacho* seeds, while others prefer the traditional version because they feel it offers more control<sup>16</sup>.

Traditionally, the maraca held in the right hand is smaller and contains less seeds. This produces a higher pitch than the left hand maraca. However, modern versions of the maraca no longer observe this distinction.<sup>17</sup>

---

<sup>16</sup> Peñin, 101.

<sup>17</sup> Isabel Aretz, *Instrumentos musicales de Venezuela* (Universidad de Oriente, Colección la Heredad, n.p., n.d.), 30.



**Figure 2.5 Traditional and Modern Maracas**

The physical properties of the Venezuelan maraca have influenced the strokes and patterns of the Venezuelan *maraquero* when playing a *joropo*. The regional differences are discussed in chapter three, and the strokes are discussed in chapter four.

## CHAPTER 3

*JOROPO*

Maracas are an important part of the national dance of Venezuela, the *joropo*. In Venezuela, the term *joropo* can have several meanings. A *joropo* may be an event in which the music *joropo* can be heard and where one can dance a *joropo*. To most Venezuelans, the *joropo* represents the epitome of folk dancing.<sup>18</sup>

Musically, all *joropos* have similar characteristics: a sense of simultaneous simple triple (3/4) and compound duple (6/8) meters, brisk tempos that average approximately 200 beats per minute (in 3/4), use of one key area, elements of melodic freedom, and instrumentation that reflects the folk music of Venezuela.<sup>19</sup> There are many variations of the *joropo* with names such as *seis por derecho*, *golpe*, *pasaje*, *zumba*, *galeron*, *pajarillo*, *numerao*, *catira*, *sanrafael*, *quirpa*, and many others. The major differences between the variations are subject matter, modality, and harmonic progression. For example, a *seis por derecho* usually has controversial subject matter, is in a major key, and has the progression of tonic, subdominant and dominant seventh. A *pasaje* is a song of love, moves through both major and minor modes, and has a variable harmonic progression. These variation names are not absolute, as a *galeron* from the eastern region may be different from *galeron* of the central region. Today, most variations are presently known under the generic term, *joropo*.<sup>20</sup>

---

<sup>18</sup> Max H. Brandt, "Venezuela," in *The Garland Handbook of Latin American Music*, ed. Dale A. Olsen and Daniel E. Sheehy (New York: Garland Publishing, Inc., 2000), 243.

<sup>19</sup> Javier E. Bolívar, "A Guide for Perception of Venezuelan Styles: Joropo, Vals, and Merengue," (Master's Thesis: College of Bowling Green State University, 1997), 12-13.

<sup>20</sup> Rafael Strauss, "Joropo," in *Diccionario de cultura popular* (Caracas: Fundación Bigott, [2001]), 71.

There are several regional differences in the treatment of the Venezuela *joropo*. The *joropo tuyero*, *llanero*, and *oriental* differ in their instrumentation, their use of specific *joropo* variations, the subject matter of their text, and the choreography of the dance.<sup>21</sup>

The word *joropo* is believed to have come from the Arab word *xärop*, which means syrup.<sup>22</sup> Recent research also suggests an Arab influence on the instrumentation and vocal style of the *joropo*.<sup>23</sup> The *joropo* is believed to be an outgrowth of the Spanish fandango, which arrived in Venezuela at the beginning of the 18<sup>th</sup> century. Fandangos were played on ranches near the capital of Caracas during harvest time. Venezuelans replaced the Spanish guitars with the Venezuelan harp and added the power of African rhythms to the fandangos. *Joropo tuyero* was the result, developing in the state of Miranda and Aragua around the middle of the 18<sup>th</sup> century.<sup>24</sup> Alternate names for the *joropo* of this region are *joropo mirandino* and *joropo central*.

The instrumentation of the *joropo tuyero* consists of harp (metal strings) and maracas. The *maraquero* is also the vocalist, and this results in a close relationship between the vocal line and the maraca rhythms. When a *joropo tuyero* is recorded in a studio, the maracas are recorded separately from the vocals. However, the vocalist often records the vocal part while playing maracas that contain no seeds. The seedless maracas do not interfere with the recording process, and the vocalist can maintain a kinesthetic relationship with the maraca movements.<sup>25</sup>

Of the three regions, *joropo tuyero* has the most African rhythmic influence due to the population demographic in the states of Miranda and Aragua. *Tuyero* melodies tend to be elegant, and the subject matter is usually humorous.<sup>26</sup> Because the *maraquero* also sings, maraca patterns in the *joropo tuyero* are not as complex as those of the other regions. The size of the

---

<sup>21</sup> Ibid, 70.

<sup>22</sup> Rafael Salazar, *Del joropo y sus andanzas* (Caracas: Disco Club Venezolano, 1992), 39.

<sup>23</sup> Rafael Salazar, *The Arab World in our Music*, (Caracas: PDVSA, [2003]), 132.

<sup>24</sup> Salazar, *Joropo*, 41.

<sup>25</sup> Ismael Querales, interview by author, 25 February 2004, telephone conversation transcript.

maracas in *joropo tuyero* is larger than those used in the *joropo llanero*, but smaller than those used in *joropo oriental*. This is the only region where, in some instances, the maracas are actually struck together.

The *joropo* next developed south of Miranda in the state of Guárico around 1815.<sup>27</sup> *Joropo llanero* exists in the states of Apure, Cojedes, Barinas, Guárico, Monagas, and Portuguesa.<sup>28</sup> The extremes of weather in the plains exert significant influence on the *joropo llanero*, as the subject matter of the *joropos* in this region is usually quite dramatic.<sup>29</sup> *Joropo llanero* variations include *galeron*, *pajarillo*, *pasaje*, *numerao*, *zumba que zumba*, *catira*, *sanrafael*, *seis por derecho*, *seis perreao*, and *quirpa*.<sup>30</sup> The *joropo llanero* is the regional style that most often accompanies the dancing of *joropo*.<sup>31</sup>

The standard instrumentation of *joropo llanero* is harp (nylon strings), *cuatro* (four-stringed guitar) and maracas. The harp is considered to be the leader and often is responsible for playing the melody. Early in the development of the *joropo llanero*, the *bandola* (four strings) replaced the harp in some states because of the difficulty in transporting the bulky harp across the plains.<sup>32</sup> However, the harp gradually became the instrument most often associated with the *joropo llanero*. At the beginning in the 20<sup>th</sup> century, a contrabass was added to give further support to the bass line.<sup>33</sup> The *maraquero* does not have singing responsibilities in the *joropo llanero* and is free to create highly sophisticated accompanying patterns. Maracas in this region are of the smallest size, which affords a drier, more percussive sound.

---

<sup>26</sup> Ibid.

<sup>27</sup> Salazar, Rafael, interview by author, 16 April 2004, telephone conversation transcript.

<sup>28</sup> Strauss, 71.

<sup>29</sup> Querales, telephone interview.

<sup>30</sup> Salazar, *Joropo*, 42.

<sup>31</sup> Brandt, 244.

<sup>32</sup> Strauss, 71.

<sup>33</sup> Brandt, 244.

The maracas and *cuatro* are both responsible for creating the rhythmic accompaniment in the plains *joropo*, and they often emphasize different parts of the meter. For example, the *maraquero* may play a pattern that emphasizes the first and fourth eighth notes while the *cuatro* may emphasize the third and sixth eighth notes with a very strong muted strum (*rasgueado*) stroke.<sup>34</sup> The interplay of the maracas and *cuatro* is evident when viewing the performance of a plains *joropo*, and one gets the impression that both instruments serve as percussion instruments.

Instrumental and vocal competition are a very important component of the *joropo llanero*. In a structure known as *contrapunteo*, one musician improvises several phrases, and at the conclusion of his improvisation, a second musician begins to improvise, copying the final phrase of the first musician. This is similar to what is known as “cutting contests” in the jazz world. Each musician tries to end his or her phrases with a technical display not easily copied, while the successor attempts to demonstrate his or her mastery of the other’s technique. Maraca technique has advanced considerably because of the practice of *contrapunteo*.

In the middle of the 19<sup>th</sup> century, the *joropo* moved to the east with the development of cattle ranching, following the Orinico and Apure rivers.<sup>35</sup> *Joropos* of the eastern states of Sucre, Nueva Esparta, and Anzoátegui are known as *joropo oriental*. Because Sucre is on the northern coast of Venezuela, *joropo oriental* has been influenced by Caribbean and Cuban music. The *joropos* in this region have subject matter that is more positive and cheerful than the other regions. *Joropo Oriental* variations include *zumba que zumba*, *sabana blanca*, *catira*, *golpe de arpa*, and *llabajero*.<sup>36</sup> One important component of the *joropo oriental* is the *estribillo*, which is a refrain that is embellished differently each time it recurs.

---

<sup>34</sup> Strauss, 72.

<sup>35</sup> Salazar, *Joropo*, 43.

<sup>36</sup> *Ibid.*



In the *joropo oriental*, the *bandola* (eight strings) or the accordion replace the harp as melody instrument.<sup>37</sup> There are typically several vocalists, and accompaniment instruments include the *cuatro*, maracas, marimba, guitar, *caja* (box), and drum.<sup>38</sup> The maracas in *joropo oriental* are the largest of the three regions, and this allows the *maraquero* to easily produce long tremolos because of the increased surface area for the seeds to roll upon.<sup>39</sup>

The *joropo* also moved westward from the plains into the neighboring country of Colombia, where one of the two largest *joropo* festivals is held each year. Even today, most Colombian *joropos* are actually Venezuelan in origin.<sup>40</sup>

Maracas are an important part of the Venezuelan *joropo*, whether they are used by the singer in *joropo tuyero* to support the vocal line, or by specialists in *joropo llanero* and *oriental* to create intricate rhythmic patterns. Maracas have evolved from being an incidental instrument to one of the most important components of the *joropo* ensemble.

---

<sup>37</sup> Ibid, 45.

<sup>38</sup> Ibid.

<sup>39</sup> Peñin, 170.

<sup>40</sup> Salazar, *Arab World*, 131-132.

## CHAPTER 4

### NOTATION PROBLEMS

This chapter examines problems with percussion notation. Existing maraca notation is examined and evaluated, advances in percussion notation are detailed at, and notationally problematic instruments are studied. Each notational system is evaluated and reasons given for either its adoption or rejection by the system proposed in this paper.

Percussion notation has always been an inexact venture. Only in the past 100 years have composers given specific attention to the subtleties of percussion instruments. Prior to the 20<sup>th</sup> century, non-pitched percussion instruments were notated using bass clef. The development of the percussion or neutral clef more accurately represents the non-pitched nature of the percussion family. The variety of percussion instruments and the numerous performance techniques make accurate notation difficult. David Cope's statement puts this into perspective:

The percussion section at present holds an almost limitless variety of nonstandardized (in some cases, multistandardized) notational problems. It has become apparent to those composing for percussion that choice of mallet, placement of mallet on striking surface, and even exact notation of releases is extremely important to those interested in exact reproductions of their intentions. Every composer utilizing any percussion instrument should be fully aware of the multiple ways it can be played and the sonic manifestations of such.<sup>41</sup>

One of the problems inherent in percussion notation is addressing the myriad of techniques employed while playing the instrument in the "normal" manner. Most innovations in music notation address special effects or new techniques. The major problem with maraca

---

<sup>41</sup>David Cope, *New Music Notation* (Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976), 74.

notation is that the very manner of playing the instrument defies traditional notation. The specific hand movements must be addressed for an accurate translation.

Most composers give very little information when notating maracas. Very often, a rhythm is indicated on one staff line with no indication of hand separation or playing methods. H. Owen Reeds's *La Fiesta Mexicana* provides a typical example of representative maraca notation.



**Figure 4.1** Owen Reed, *La Fiesta Mexicana*, mm. 309-310.

This type of notation provides the percussionist with very little information. Some sort of performance indication would better assure consistency between different performers. Books on orchestration also fail to provide any notational solutions to various maraca techniques. Samuel Adler's book mentions three strokes: shaken, twirled (stirred), and tapped with the opposite hand.<sup>42</sup> He provides no specific notation for these strokes, only written performance indications.

One of the earliest uses of maracas in art music appears in Edgard Varèse's 1934 percussion ensemble piece *Ionization*. Varèse wrote for large and small maracas, separating them into two staves. This clearly indicates which hand to use when playing a particular note. Tremolos are also indicated with slashes on the notes. However, Varèse gave no indication as to what techniques he wished the performer to use. Most percussionists determine which technique works best for them and apply it. When multiple technical approaches exist, it is important to be specific with notation to ensure consistency of interpretation.

<sup>42</sup>Samuel Adler, *The Study of Orchestration*, 2d ed. (New York: W.W. Norton and Company, 1982), 390.

Figure 4.2 Varèse, *Ionization*, mm. 68-69

Forty years later, George Crumb used a similar notation for maracas in his composition *Music for a Summer Evening (Macrocosmos)*. The hands are once again separated into two staves. Single notes, grace notes, and trill notations are indicated, but again no information on stroke is given. A maraca tremolo can be played numerous ways: one handed shake, a swirling motion, a wrist rotation. Each approach has its own distinctive sound.

Figure 4.3 Crumb, *Music for a Summer Evening*, Mvt. I, “Night Sounds”

The Varèse and Crumb examples do provide a clear approach with regard to separation of hands. This is a feature chosen for the notational system presented in this document.

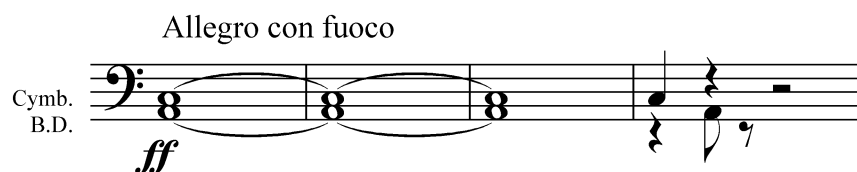
Even though maraca notation has seen little to no advances in the last 70 years, composers have addressed notational shortcomings as they apply to other percussion instruments. One of the aspects of percussion instruments overlooked in early notation is the sustaining nature of some instruments. Bass drum, cymbals, gongs, tam-tams, triangle and timpani all have sustaining qualities that, if not accurately notated by composers, must be addressed by the performer. Many composers treat percussion as "attack only" instruments not bothering to take into account their sustaining nature. This inevitably leads to incorrect

performances and disagreement among players as to the composer's intentions. The final movement of Tchaikovsky's fourth symphony provides such an example.



**Figure 4.4 Tchaikovsky, Symphony No. 4, Fourth Movement, mm 1-4**

Even though the first rhythmic value is an eighth note, learned percussionists know that this note should be sustained to complement the rest of the orchestration. The eighth notes of measure four should be played shorter, but even they differ from each other in length. The cymbal note of measure four should last for the duration of a quarter note, while the bass drum should actually last for the duration of the written eighth note. If exact note length is indicated, the note values chosen are considerably different than the original.



**Figure 4.5 Alternate notation for Tchaikovsky**

This version is more accurate, but is cluttered with excessive notes. In the 20<sup>th</sup> century, composers addressed inaccuracies with regards to percussion notation. The simplest of innovations was the use of a tie and/or the indication *laisé vibrez* (*l.v.*) to indicate that the

particular instrument should be allowed to vibrate freely. George Crumb used this technique extensively in *Music for a Summer Evening (Macrocosmos)*.

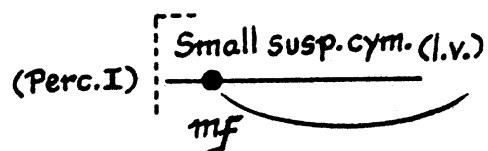


Figure 4.6 Crumb, *Music for a Summer Evening*, Mvt. V, “Music of the Starry Night”

The Tchaikovsky example can now be rewritten using l.v. for the long notes and exact note length for the short notes. This method provides a clear indication of note length without excess clutter.



Figure 4.7 Tchaikovsky Consolidated Rewrite

For the notational system presented in this document, exact note length becomes important when writing tremolo indications. Most other strokes are very short, and their length is subject to the physical properties of the instrument and not controllable by the performer.

The dampening of a percussion instrument has been addressed in various ways. Some composers assume that a particular note will sound only for the length of its indicated rhythmic value. This is vague at best. For example, after a timpano is struck, its sound decays naturally unless it is stopped manually. Assuming that a note will last only for its indicated duration (thus

causing the percussionist to dampen at the conclusion of the note's rhythmic value) would make playing rapid figures unfeasible. It would be a physical impossibility to dampen every note while simultaneously playing others. The other alternative is to allow the instrument to ring until it decays on its own. However, this might cause an unwanted overlap of notes. Some sort of indication must be utilized to indicate which notes should be dampened.

The dampening of timpani vibrations is a problem that has been addressed by 20<sup>th</sup> century composers. In his piece *Canaries*, Elliott Carter used “X” noteheads to represent the stopping of head vibration.

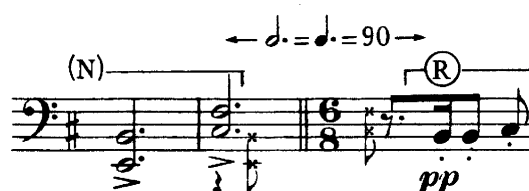


Figure 4.8 Carter, *Canaries*, mm. 23-25

The notes with “X” noteheads indicate which drums are to be dampened and when. This method provides a convenient way to indicate the cessation of vibrations. Carter used this notation in two ways. In some instances he wrote specific rhythms for dampening, and other times his indication is less precise.



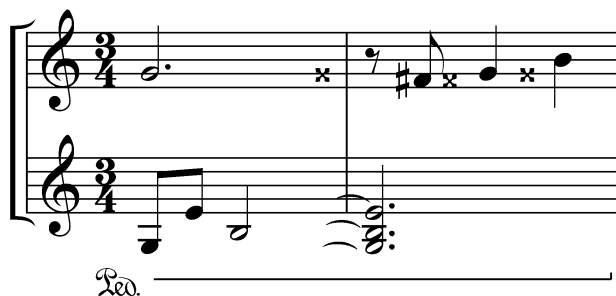
Figure 4.9 Carter, *Canaries*, mm. 48-49

In measure 48, the C and F are dampened precisely on the second sixteenth note of beat three. In measure 49, the E is dampened immediately after playing the C, but it is not indicated precisely. Since dampening is an important part of the normal method of playing timpani, the use of the “X” notehead is a solution that is easily learned and does not clutter the score excessively. Many composers have utilized this technique for precisely indicating the termination of vibrations.

Sustaining and dampening indications are notational issues that also apply to the vibraphone, one of the few percussion instruments that has a sustain (or dampening) pedal. The instrument has a naturally long decay and cannot be pedaled in the same way a piano is pedaled. On a piano, the pedal can be depressed after a key is depressed to sustain the sound. A vibraphone pedal must be depressed prior to the striking of the note because the bar cannot ring freely unless the pedal is depressed. This puts limitations on legato playing, as the pedal must be released and depressed again before each note is struck to avoid subsequent notes blurring together. Because of the nature of the pedal, notes cannot be connected smoothly without the use of some alternate dampening source.

For legato playing, the performer must employ mallet dampening. With this performance technique, the player utilizes a mallet to dampen specific notes. As the performer moves to another note, the previous note can be dampened as the performer plays the new note. This produces a legato sound while avoiding excess ringing. If the composer wishes the performer to make use of this technique, a stemless “X” notehead is written to indicate which notes to dampen. Bill Mohlenhof used this technique in his vibraphone piece, *Waltz King*.

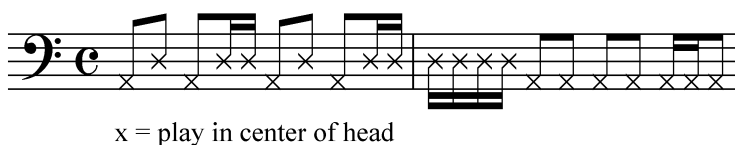




**Figure 4.10** Bill Molenhof, *Waltz King*, mm. 3-4

The “X” notehead is often used to indicate muting or a muted sound. It is utilized in this notational system developed for maracas in a similar fashion. When the *maraquero* executes a recovery stroke, there is movement in a particular direction during which no sound is intended. Even though no audible note is sounded, the motion is an important aspect of playing maracas. Therefore, the “X” notehead is used to indicate this soundless motion.

Very often, there are several approaches utilized by composers to indicate a particular percussion technique. For example, playing in the center of a timpani head produces a deadened sound often used by composers. However, there exists no standard method of notating this technique. Anthony Cirone used “X” noteheads in his composition *Japanese Impressions*.



**Figure 4.11** Anthony Cirone, *Japanese Impressions*, mm. 42-43

In his composition *Canaries*, Elliott Carter indicated playing in the center of timpani by using the letter C and a line to encompass the area to be played in the center. He also used the

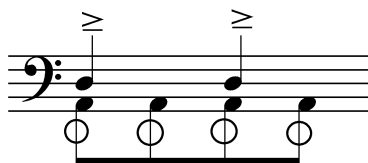
letter N to indicate normal playing position and the letter R to indicate playing near the rim.

Carter avoided using alternate noteheads for these techniques. This allowed him to use standard notation but required considerable non-standard performance indications.



**Figure 4.12 Carter, *Canaries*, mm. 11-16**

John Bergamo used another method for indicating playing in the center of timpani in his piece *Four Pieces for Timpani*. He used regular noteheads but placed a circle around the stem.



**Figure 4.13 John Bergamo, *Four Pieces for Timpani*, Second Movement**

The previous three examples provide three different methods of notating playing in the center of timpani: notehead change, performance indication, and note articulation. For the system proposed in this document, a notehead change combined with staff placement indicates a different technique. This provides a quick visual cue without the excess clutter of performance indications or attached articulations.

Recent advances in percussion technique have necessitated new notational devices. The marimba is an instrument that has seen many new techniques emerge recently. There are multiple ways of playing rolls on the instrument, especially while holding four mallets. With two mallets in each hand, a roll may be played with alternating strokes. Normal roll notation suffices for this technique. However, each of the four mallets can be addressed individually. Different sequences of mallet strokes produce different roll sounds. Rolls may occur with each mallet striking at a different time with precise rhythm. In *Variations on Lost Love*, David Maslanka addressed these differences with alternate roll indications. He also used special symbols to indicate striking positions on the marimba bar.

$\oplus$  = double lateral roll = or any other double lateral permutation: 4312, 2134, etc.

$\ominus$  = traditional roll =

$\circ$  = independent roll =

Independent rolls may start on inner or outer mallets. When both hands are rolling independently, the speed of the roll in each hand need not be the same.

$\oplus$  = on the nodes

$\ominus$  = halfway to the nodes

$\circ$  = center or end of bar (ord.)

Figure 4.14 Maslanka *Variations on Lost Love*, Performance Notes

The image shows a musical score for two staves, treble and bass clef. The top staff is marked 'a tempo' and contains several measures of music with notes and rests. The bottom staff contains longer notes and rests. There are various symbols above and below the staves, including circles with arrows and numbers, indicating specific techniques or dynamics. A '(cresc.)' marking is present in the bottom staff.

**Figure 4.15** Maslanka *Variations on Lost Love*, mm. 175-7

Maslanka's notation is highly descriptive and leaves little room for doubt when deciding on roll techniques. For the maraca notation in this document, different tremolo techniques use different noteheads rather than different roll articulations. Because there is no traditional pitch differentiation to be concerned about with maraca tremolos, a notehead change does not pose the same problems as it would with a melodic instrument.


For some percussion instruments, traditional notation is not sufficient for indicating the basic techniques used to play the instrument. Notes alone do not provide enough information. For example, the guiro or scraper is popular in Caribbean and South American countries, and it is often used to play a continuous rhythmic pattern. The instrument is a hollowed-out, dried gourd with ridges cut into its surface. A small dowel or a hair pick is scraped across the ridges creating its characteristic rasping sound. To play this instrument, the performer scrapes back and forth or up and down depending on the position that the instrument is held. If the composer only indicates rhythm, it is left up to the performer to interpret how to execute that rhythm on the guiro. The performer must decide when to use forward (or downward) strokes versus backward (or upward) strokes. Darius Milhaud indicated rhythm only for guiro in his orchestral piece, *Le Boeuf sur le toit*.



Figure 4.16 Milhaud, *Le Boeuf sur le toit*, mm. 1-3

Most percussionists would employ what is known as the “subtraction method” in determining the appropriate sticking for the Milhaud *example*. In this method, all notes that occur on a beat or offbeat are played with downward (or forward) strokes. All notes that occur on a subdivision of the half-beat are played with upward (or backward) strokes. This keeps all strong strokes in one direction producing a more consistent sound. This approach to sticking is used when playing in a military or marching snare drum style. Figure 4.17 demonstrates the application the subtraction method to the Milhaud excerpt.

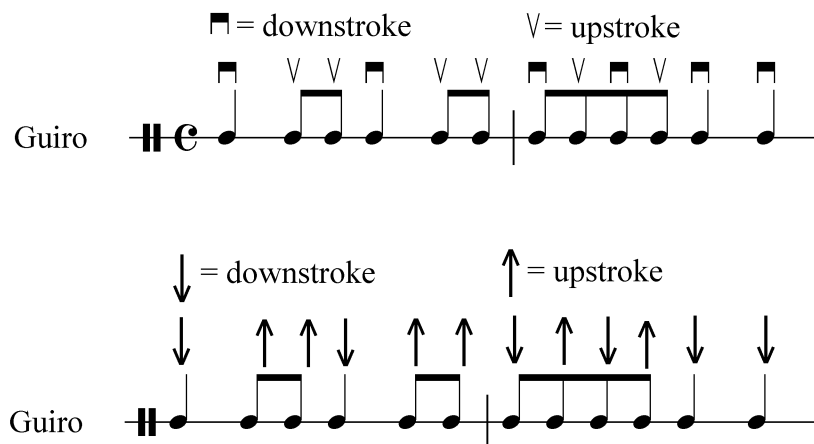
D = downward stroke    U = upward stroke

guiro 

D   D U D   D U   D   D U D   D U   D   D U D U D U

Figure 4.17 Milhaud Example With Sticking

If the composer wishes to indicate precisely which direction the percussionist must scrape, some sort of specialized notation is necessary. Up-bow and down-bow indications for string instruments can be used for this purpose. Another alternative employs arrows to indicate scraping direction.



**Figure 4.18 Guiro Notation**

While being highly descriptive, the previous approaches are only useful for short passages. The articulations once again clutter the score if the technique is used throughout a composition. The use of two different lines or spaces for the different directions would provide an easy way to indicate the motions without an excess of notational symbols. The system proposed in this document does utilize different staff lines and spaces to indicate a change of technique, thus avoiding excess performance indications.

An instrument with similar notational difficulties is the Brazilian tamburim. This instrument is a small metal drum, six inches in diameter with only one head. It resembles a small tambourine minus the jingles. The tamburim is held in one hand and struck with a stick by the other hand. The performer can produce a muted stroke by pressing the fingers of the hand holding the instrument on the head from underneath. Ney Rosauero notated this muted stroke with an “X” notehead in his piece *Mitos Brasileiros*.

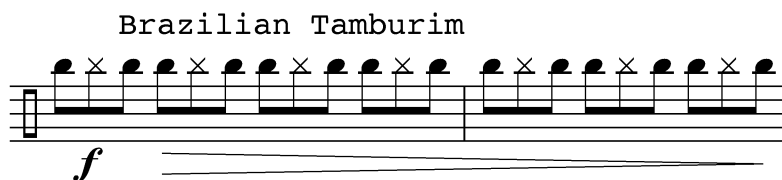


Figure 4.19 Ney Rosauro, *Mitos Brasileiros*, Movement V, mm. 73-74

Notating the basic strokes of congas also presents many problems. There are various techniques that need to be addressed when writing for the instrument. Composers have approached this in different ways, as there is no standard method. In his piece, *Ogoun Badagris*, Christopher Rouse used symbols placed above each note that required a specific technique. While this approach is very descriptive, once again the score is littered with many articulations. Because these techniques are a normal part of playing congas, a notehead change would avoid excess clutter.

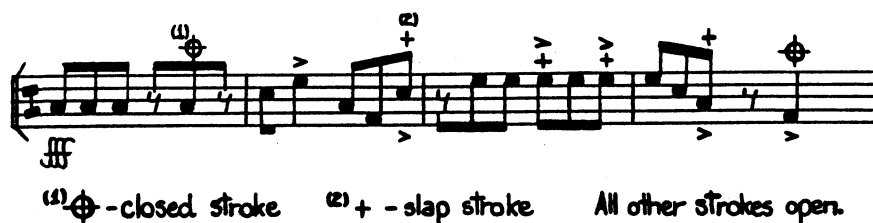


Figure 4.20 Christopher Rouse *Ogoun Badagris*, mm 57-60

Some percussion instruments require radically different notational systems. North Indian tabla drumming has traditionally been learned through an aural and oral method. The playing of the instrument is associated closely with the spoken word. In his book, *The Major Traditions of North Indian Tabla Drumming*, Robert S. Gottlieb developed a system to transcribe the

performances of tabla players utilizing a combination of rhythmic indications, special noteheads, and spoken syllables to represent accurately the tabla player's performance.

PESHKĀR

Āvarta 1.

+ Dhen - kare Dhen Dhā tet Dhā - kare Dhen Dhā tet Dhā Dhā t t K t Dhā nā

2 Dhen Dhā - kare Dhen Dhā Dhen Dhā tet Dhā - kare Dhen Dhā Dhā tē nā

Bandh

0 tin tākēnā nā ket t K t tā ka kōnā ke tinā tinā kōnā tat tā tā tet tā tā t t K t

Figure 4.21 Gottlieb Tabla Notation

Gottlieb's notation is a bit removed from standard notation. However, he did use recognizable rhythmic patterns in traditional groupings. Gottlieb also used a combination of notehead and syllabic indications to represent certain techniques, giving two indications for each change of technique. This concept is utilized in the maraca notational system proposed in this document. However, the maraca notational system uses staff placement and notehead change to give two visual cues for many of the techniques.

In summary, the notational aspects of the proposed maraca notational system have been influenced by other composers' systems. They include the separation of hands into two staves, the use of "X" noteheads to indicate muted strokes, the exact indication of certain note lengths, and the use of noteheads to indicate technique change.



## CHAPTER 5

### TECHNIQUES AND NOTATION

The techniques involved in playing the maracas are numerous and quite different from most other percussion instruments. Any effective notational system must find a way to address the numerous techniques. A variation on traditional notation ensures that these techniques are clearly represented. A five line staff with regular and alternate noteheads provides a clear distinction between techniques while avoiding the overabundant use of performance indications and/or added articulations.

Control is a primary concern when playing maracas. The sound of the maraca comes from the filler material striking the interior of the container. Unlike the majority of percussion instruments, most sound is not created when an implement strikes a surface but when the motion of the maraca is either stopped or interrupted. This can cause a delay in attack, which must be taken into account while performing.

Most percussion instruments involve playing on a two dimensional surface; drums and mallet instruments are generally flat planes on which the playing surfaces are always in the same position. Maracas are played in a three-dimensional space with an infinite number of directions possible. The traditional playing surface does not exist, and there is no “target” for the performer to hit. The player decides where in space to stop the motion of the maracas. In addition, each hand can play in its own independent three-dimensional area.

There are several ways of producing the same or similar sound with maracas. Although subtle differences exist between some strokes, it is difficult to distinguish between these strokes

aurally. Experience gives one the aural ability to discern which techniques are best suited to the rhythms being played. Without that experience, a visual aid is necessary. The performer must be seen in order to determine successfully the techniques being used.

For this system, the notation for each hand is placed on a separate staff. The combination of vertical placement and specific noteheads is used to provide a straightforward indication for the specific technique being used at any given point. Several of the maraca patterns utilize a recovery stroke where the maraca is moved in a particular direction without sounding. An "X" notehead is used to indicate motion in a direction without intended sound. Various tremolos will be indicated with a roll indication (two or three slashes) on the note stem, along with a specific notehead to distinguish between each tremolo technique.

The correct hand position for playing Venezuelan maracas involves holding the shaft near the *tapara* with the first three fingers opposite the thumb and the fourth finger behind the shaft.



**Figure 5.1 Holding the Maracas**

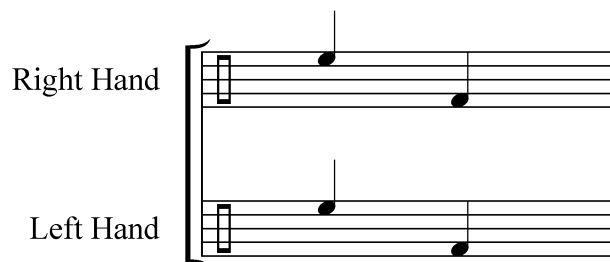
The most basic stroke begins with the lower arm parallel to the floor and the maraca handle pointing straight down to the floor. The arm pivots from the elbow with the hand moving

up towards the shoulder. The hand position does not change, and the maraca follows an arc trajectory. This causes the capacho seeds to strike the top of the *tapara*. The ideal sound is a single attack without the seeds rolling around. The return stroke produces a similar sound when the arm returns to at its starting position. Figure 5.2 shows the right hand stroke through its range of motion.



**Figure 5.2 Arc Stroke**

Because this is the most frequently used stroke, the normal notehead represents this motion. The notes for the arc stroke are written in the top and bottom spaces. The top space represents the sound created at the apex of the upward motion, while the bottom space represents the sound produced when the maraca reaches its lowest position. As in most other stroke notations, a downward or forward stroke sound is represented by a lower note on the staff, while an upward or backward stroke sound is represented by a higher note on the staff.



**Figure 5.3 Arc Stroke Notation**

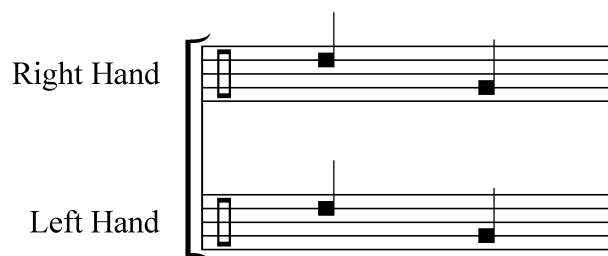
The range of motion for this and most other strokes changes depending on the speed of the rhythm played. The notation remains the same regardless of the extent of the movement.

A variation on the basic stroke utilizes a forward and backward motion rather than an arcing up-and-down movement. The arm motion is basically the same, but the fourth finger moves to the front of the handle and the hand pivots, limiting the arcing motion of the maraca. This causes the capacho seeds to strike the front and back of the *tapara* rather than the top and bottom.



**Figure 5.4 Forward-Backward Stroke**

For the notation of the forward-backward stroke, square noteheads are written on the second line from the top to indicate backward motion. The second line from the bottom is used to indicate forward motion. A square notehead was chosen to give an added visual cue for the different stroke.



**Figure 5.5 Forward-Backward Notation**

Another variation of the arc stroke is done with the maracas moving in a straight-line up-and-down motion. The maracas do not follow the trajectory of the arc stroke. This stroke requires the upper arms to move as well as the lower arm. The wrist must also pivot in order to maintain the maraca's vertical position. This type of stroke is known as *ordeño* which means “to milk” because of the stroke's similarity to the motion used to milk a cow.<sup>43</sup>

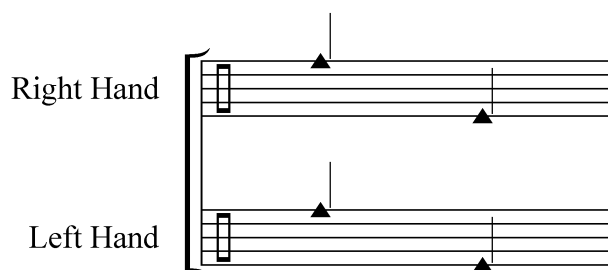
---

<sup>43</sup> Peñin, 170.



**Figure 5.6 Ordeño Stroke**

The notation for the *ordeño* stroke consists of triangle noteheads written on the top line for the up stroke and the bottom line for the down stroke.



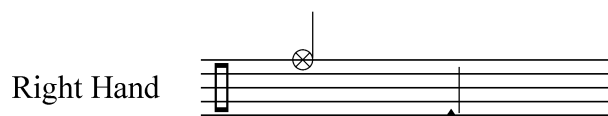
**Figure 5.7 Ordeño Notation**

A variation on the *ordeño* maraca stroke affects the up position of the right hand. The maraca handle is held parallel to the floor with the *tapara* pointing away from the player. The maraca is brought down to the lower position with the handle perpendicular to the floor. The lower position is identical to the regular *ordeño* maraca stroke. This variation only occurs in the right hand.



**Figure 5.8 *Ordeño* Alternate Right Hand**

This right hand variation produces a somewhat muted stroke in the up position with a strong stroke in the down position. The notation for this stroke is the same as the *ordeño* maraca stroke except that the up stroke notehead is a circled “X”.



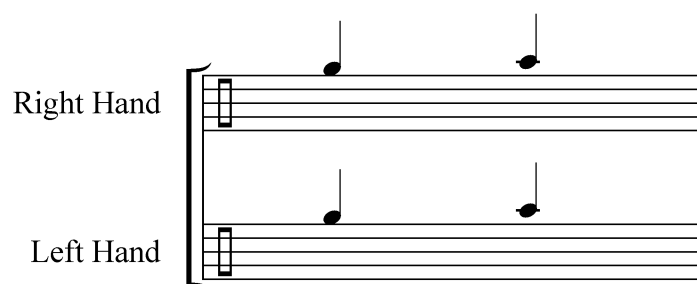
**Figure 5.9 *Ordeño* Alternate Right Hand Notation**

Another up-and-down stroke is similar to a traditional drumstick motion. The hands are held in front of the body and the wrist pivots in the same manner as playing a drum. This allows the playing of rapid figures, as the arms do not move.



**Figure 5.10 Drumstick Stroke**

Notation for the drumstick stroke consists of a normal notehead placed in the space above the staff for downward motion, and a normal notehead is placed on the first ledger line above the staff for the up motion.



**Figure 5.11 Drumstick Stroke Notation**

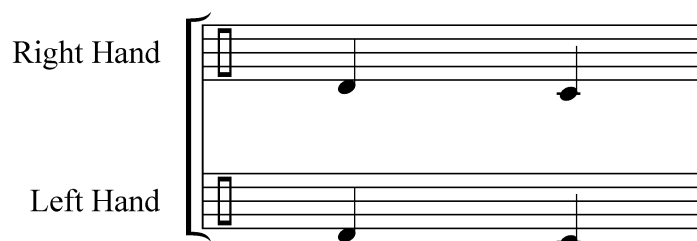
Another stroke involves only the wrist, moving in a rotational manner. For this movement, the maraca is held in a vertical position, and the wrist rotates with a motion similar to turning a doorknob. The seeds strike the sides of the *tapara* as the maraca travels through its range of motion.





**Figure 5.12 Right-Hand Doorknob Stroke**

For the doorknob stroke, the notation consists of regular noteheads below the staff. For clockwise rotation, the first space below the staff is utilized with a regular notehead. For counterclockwise rotation, a regular notehead is placed on the first ledger line below the staff.



**Figure 5.13 Doorknob Stroke Notation**

Another type of stroke occurs when the two maracas are struck together, a technique that is characteristic of the maraca playing in *joropo tuyero*. The left hand maraca executes the forward-backward stroke and strikes the right hand maraca on the forward stroke. The left hand maraca does not produce any other intentional sound, and the X notehead is written for the backward motion. A notehead with a slash through it is used for the notation of the forward hit on the right maraca.



**Figure 5.14 Maraca on Maraca Stroke**



**Figure 5.15 Maraca Strike Notation**

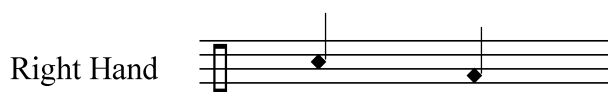
When the maracas are struck together, the right hand is usually executing the doorknob stroke. The counterclockwise rotation of the right hand brings the maraca near the left hand.

Another stroke involves tilting the right-hand clockwise so that the maraca is approximately fifteen degrees less than horizontal and at shoulder height. The lower arm pivots left to right with a motion similar to shaking dice. This stroke is often used for continuous eighth notes. Because the effect of gravity is lessened with this nearly horizontal position, the performer is able to maintain consecutive notes easily with a minimum amount of effort. This motion is generally used only by the right hand and will be referred to as the dice stroke.



**Figure 5.16 Dice Stroke**

The notation for the dice stroke utilizes diamond noteheads on the middle two spaces. The upper space represents motion to the right, while the lower space represents motion to the left.



**Figure 5.17 Dice Stroke Notation**

The maraca is capable of sustaining sounds through the use of various tremolo techniques. The objective of these strokes is to cause the seeds inside the container to roll around the surface of the maraca causing a continuous sound. There are several variations of tremolo used by the Venezuelan *maraquero*, and each has its own unique sound qualities.

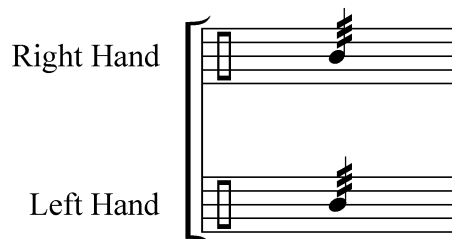
The most common tremolo stroke is known as "*escobilleo*" which is derived from the word *escoba* which means broom. The sound of this tremolo is similar to that of a broom sweeping across a floor, and its length ranges from very short to moderately long.

The *escobilleo* motion consists of a combination of wrist, arm and elbow movements and is most often executed by the left hand. The motion begins with the hand at shoulder height and the maraca tilted in towards the body. The fourth finger is once again on the same side of the handle as the other fingers. As the motion begins, the arm pivots downward, the fingers whip the maraca into a vertical position, and the wrist rotates back and forth. This wrist motion allows the performer to control the length of the tremolo: limited or no wrist movement for a short tremolo, continuous wrist motion for a long tremolo. Because the wrist moves vertically downward, the *escobilleo* is limited in its length. Short and long *escobilleo* strokes are often combined into complex patterns. Short *escobilleo* tremolos provide an accented short note commonly played in a dotted quarter note rhythm.



**Figure 5.18** *Escobilleo* Stroke

The *escobilleo* stroke is notated on the middle line with regular noteheads. The use of roll notation (two or three slashes) is an additional visual cue for this technique. The rhythmic value of the written note indicates the length of the tremolo. If a definite ending stroke is desired, the tremolo stroke can be tied to a terminating note, just as a snare drum roll is often tied to a non-rolled note. The terminating note indicates the precise location when the roll should finish.



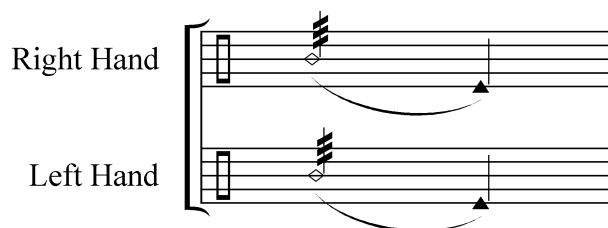
**Figure 5.19 Escobilleo Notation**

A continuous tremolo effect is played solely by the wrist, which moves in a constant circular motion while the arm maintains its position. The ensuing roll is usually very strong dynamically and is often terminated with some form of downward stroke.



**Figure 5.20 Wrist Tremolo**

For this stroke a diamond notehead is written on the middle line with slashes. As with the *escobilleo* stroke, the wrist tremolo may have a terminating note. However, this terminating note may be a separate downward stroke.



**Figure 5.21 Wrist Tremolo Notation**

A simplified tremolo stroke involves a simple flick of the wrist with the maraca in a vertical position. This causes the seeds to move around the shell of the maraca and stop of their own accord. This tremolo is therefore unmeasured because it is based on the properties of the instrument and not governed by tempo. For this tremolo, a square notehead is utilized on the middle line. The rhythmic value written is whatever is most convenient metrically. It is expected that the sound will last only as long as momentum drives the seeds, or until the sound is interrupted by the execution of another stroke.



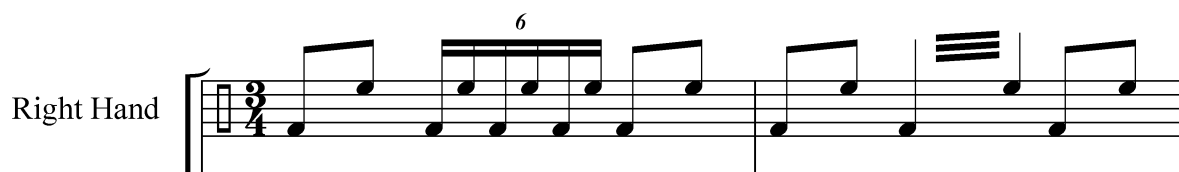
**Figure 5.22 Wrist Flick Tremolo Notation**

Consecutive wrist flick tremolos are connected with ties. The ties indicate that the sound continues unabated (similar to *l.v.*).



**Figure 5.23 Wrist Flick Tremolo Continuation Notation**

Another type of tremolo involves the rapid alternation of the up-and-down stroke combination. When possible, the tremolo is written with precise notation. For example, if the tremolo is equal to 16<sup>th</sup>-note triplets, then that value is used. Otherwise, the traditional tremolo figure is used between the strokes, preventing the unnecessary use of odd tuplets or extremely short note values. Performer interpretation decides how fast the tremolo is played in this instance.



**Figure 5.24 Alternation Tremolo Notation**

One final type of tremolo is the *enlasao* stroke. The arm moves in a circular pattern similar to twirling a lasso, causing the capacho seeds to roll around the internal surface of the *tapara*. The *enlasao* stroke is usually done by the right hand, which completes one rotation for each dotted quarter note. The arrival on the dotted quarter note occurs when the hand is in front of the body.



**Figure 5.25 *Enlasao* Stroke**

The *enlasao* stroke is a somewhat leisurely motion with a slight accent when the hand arrives on the dotted quarter note. The *enlasao* stroke is notated on the middle line with a triangle notehead. Ties are used to connect subsequent attacks, and accents indicate the emphasized dotted quarter.

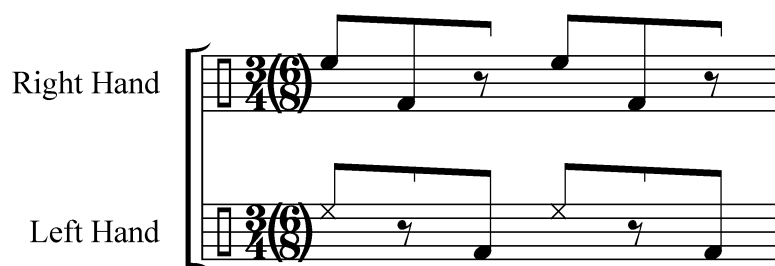


**Figure 5.26 *Enlasao* Stroke**

### *Joropo* Maraca Patterns

The previously mentioned strokes are most often used in specific combinations to form common patterns for the various *joropo* regional styles. Although each style shares patterns with the others, some patterns are more common in a particular region. The *joropo* has an ambiguity of meter in that certain rhythms sound as if they are in 6/8 while others sound as if they are in 3/4. Therefore, both time signatures are indicated with the 6/8 in parentheses. All non-tremolo notes are written as “attack only” notes; the lengths of the notes are chosen for readability. All strokes written with “X” noteheads are not meant to sound, and their rhythm indicates the general time when the soundless motion occurs in that direction.

The basic *llanero* maraca pattern uses the arc stroke. There are two variations on this pattern: the left hand sounds on the third and sixth eighth-notes, or the left hand sounds on the first and fourth eighth-notes.



**Figure 5.27 *Llanero* Pattern 1**



Right Hand

Left Hand

**Figure 5.28 Llanero Pattern 1 Variation**

The duality of the 3/4 and 6/8 time signatures can be observed in the first version of this stroke. The right hand plays a pattern best suited for 6/8 (a repeated pattern of three eighth-note values) while the left hand's first audible stroke clearly delineates beat two of a 3/4 measure. The variation pattern shifts the first pattern forward by a quarter note.

This initial maraca *llanera* pattern may also be played with the forward/backward stroke. Both variations can occur with this stroke.

Right Hand

Left Hand

**Figure 5.29 Forward/Backward Pattern**

Another pattern characteristic of the maraca *llanera* involves the dice stroke and the *escobilleo*. Once again the dual 3/4 and 6/8 meters are evident. The right hand has a clear duple division, while the left hand emphasizes dotted quarter notes.

The musical notation for Figure 5.30 is written for two staves: Right Hand and Left Hand. The time signature is 3/4 with a 6/8 feel. The right hand part consists of a continuous eighth-note tremolo pattern. The left hand part consists of a pattern of chords and rests: a chord on the first beat, a rest on the second beat, a chord on the third beat, and a rest on the fourth beat.

**Figure 5.30 Dice/Escobilleo Pattern**

Because it is a tremolo stroke, the *escobilleo* is governed by note length. This represents the amount of wrist motion involved. This stroke is also common in the other *joropo* regional styles as well.

Both hands may employ the *escobilleo* stroke. When this occurs, the *escobilleo* strokes are played along with a down stroke that ends the longer tremolo.

The musical notation for Figure 5.31 is written for two staves: Right Hand and Left Hand. The time signature is 3/4 with a 6/8 feel. Both hands play a double escobilleo pattern, which consists of a continuous eighth-note tremolo pattern in both hands.

**Figure 5.31 Double Escobilleo Pattern**

The drumstick stroke is utilized for a pattern that is known as the horse gallop, so named because its sound is reminiscent of a horse's trotting. "X" noteheads again indicate motion without sound.

Right Hand

Left Hand

**Figure 5.32 Horse Gallop**

The basic maraca pattern for *joropo oriental* involves *ordeño* stroke in the right hand. The up stroke is the alternate *ordeño* maraca stroke. The left hand plays a short *escobilleo* tremolo.

Right Hand

Left Hand

**Figure 5.33 Oriental Basic Pattern**

This pattern may also be displaced forward by a quarter note. As an alternative, the left hand may use the wrist tremolo terminated with a downward *ordeño* stroke.

Right Hand

Left Hand

**Figure 5.34** *Oriental Displaced with Wrist Tremolo*

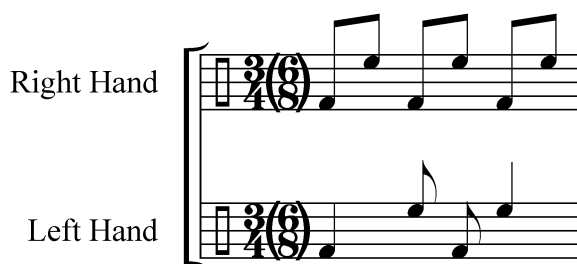
Another *oriental* wrist tremolo pattern involves both hands. The wrist tremolo is alternated with an *ordeño* combination.

Right Hand

Left Hand

**Figure 5.35** *Oriental Wrist Tremolo, Both Hands*

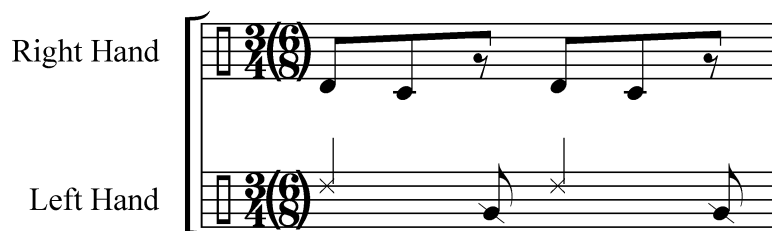
Maraca *tuyera* has a very simple basic pattern. Because the maraquero also sings, the maraca patterns in *joropo tuyero* tend to be simpler than the other regional styles. The basic pattern involves an arc stroke in both hands with a two against three rhythmic pattern.



**Figure 5.36 Basic *Tuyero* Pattern**

The range of motion for this pattern is very small due to the rapid alternation of notes. The forward/backward stroke may also be used for this pattern.

Maraca *tuyera* also employs the stroke in which the maracas are struck together. The right hand executes the doorknob stroke, while the left uses the forward/backward stroke, striking the right maraca on the forward stroke.



**Figure 5.37 Strike Pattern**

Even though maraca *tuyera* is considered to be the simplest of the three regions, it can also be complex. One such pattern utilizes the forward/backward stroke, the doorknob stroke, and muted strokes in both hands.

The image shows a musical score for a complex stroke. It consists of two staves: the top staff is labeled 'Right Hand' and the bottom staff is labeled 'Left Hand'. Both staves are in 3/4 time, with a 6/8 subdivision indicated by a large '6' over a smaller '8' in the time signature. The Right Hand part begins with a quarter rest, followed by a quarter note on the second line, and then a quarter note on the third line with an 'x' above it. The Left Hand part begins with a quarter note on the first line with an 'x' above it, followed by a quarter note on the second line with an 'x' above it, and then a quarter note on the first line with an 'x' above it. The two staves are connected by a brace on the left side.

**Figure 5.38** *Tuyera* Complex Stroke

The aforementioned patterns are indicative of the traditional *maraquero* movements utilized in the Venezuelan *joropo*. Modern performers create their own personal approach by mixing the three styles and developing new patterns from various combinations of strokes. Improvisation is a significant component of the Venezuelan *joropo*, and the techniques of the *maraqueros* are constantly evolving.

## CHAPTER 6

### CONCLUSIONS

Maracas have been an integral part of the Venezuelan *joropo* since its inception nearly 300 years ago. Traditionally, maraca techniques have been preserved through aural tradition and rote learning. The advent of audio/visual recording has provided another method for preservation, but undoubtedly, a reliable and clear method of notation is needed in order to accurately record the traditions of the Venezuelan *maraquero*. The visual nature of maracas makes it a difficult instrument to notate, but the solutions in this document address those problems while not abandoning traditional notation.

Composers continue to address the shortcomings of notation and strive to produce clearer representations of musical devices. Many methods used by these composers have been incorporated into this maraca notational system: the use of specialized noteheads, tremolo indications, separation of hands into individual staves, muted notations, and precise note lengths. This system provides a clear indication of performance techniques while avoiding any written performance indications in the score. Once the stroke indications are learned, spoken language is not a factor in interpreting the written music.

The notational system described in this document is intended to be a learning tool. A trained percussionist can read this document and reproduce the motions and patterns of the Venezuelan *maraquero*, while an archivist can preserve the performance of a *maraquero* for future players to study.

Three performances of Venezuelan *maraqueros* have been transcribed utilizing the system, and appear in Appendix A of this document. Ismael Querales performed the maraca

tuyera and maraca oriental, while Juan Ernesto Laya performed the maraca llanera. The virtuosic nature of these musicians is clearly seen in the complexity of the notation required to transcribe their performances.

Venezuelan *maraqueros* can now preserve their craft in written format. The development of method books becomes possible with the introduction of a notational system, facilitating the spread of knowledge on the subject beyond the borders of Venezuela.



## BIBLIOGRAPHY

## Published Sources:

- Adler, Samuel. *The Study of Orchestration*, 2d ed. New York: W.W. Norton and Company, 1982.
- Aretz, Isabel. *Instrumentos musicales de Venezuela*. Universidad de Oriente, Colección la Heredad: n.p., n.d.
- Béhague, Gerard. *Music in Latin America: An Introduction*. Englewood Cliffs, NJ: Prentice-Hall, Inc., 1979.
- Bergamo, John. *Four Pieces for Timpani*. Ft. Lauderdale: Music for Percussion, Inc., 1963.
- Blades, James and John M. Schechter. "Maracas". In *The New Grove Dictionary of Music and Musicians*. Volume 15. London: Macmillan, 2001.
- Blades, James. *Percussion Instruments and their History*. London: Faber and Faber, 1984.
- Bolívar, Javier E. "A Guide for Perception of Venezuelan Styles: Joropo, Vals, and Merengue." Master's Thesis, College of Bowling Green State University, 1997.
- Brandt, Max H. "Venezuela." In *The Garland Handbook of Latin American Music*. Edited by Dale A. Olsen and Daniel E. Sheehy. New York: Garland Publishing, Inc., 2000.
- Calcaño, José Antonio. *Contribución al estudio de la música en Venezuela*. Caracas: Asociación de escritores Venezolanos, 1939.
- Calderón, Claudia. "El arpa en las manos de un virtuoso." *Revista Bigott* No. 47 (October-November-December): 5-17.
- Carter, Elliott. "Canaries" from *Eight Pieces for Four Timpani*. New York: Associated Music Publishers, 1968.
- Cirone, Anthony. *Japanese Impressions*. Miami, Florida: Warner Bros. Publications, 1971.
- Colina, Angel, Tamharaire Rojas, and Calixta Velez. *Las maracas instrumentos, idiófonos*. Caracas: Centro para el estudio de las culturas populares y tradicionales, 1990.
- Cope, David. *New Music Notation*. Dubuque, Iowa: Kendall/Hunt Publishing Company, 1976.

- Crumb, George. *Music for a Summer Evening (Macrocosmos III)*. New York: C. F. Peters Corporation, 1974.
- Fundación Bigott. *Atlas de tradiciones Venezolanas*. Caracas: n.p., 1998.
- Gottlieb, Robert S. *The Major Traditions of North Indian Tabla Drumming*. Salzburg: Musikverlag Emil Katzbichler, 1977.
- Guerrero, Fernando. *El arpa en Venezuela*. Caracas: Alcaldía de Caracas, 1999.
- Hernández, Daria and Cecilia Fuentes. *Los fabricantes de sonidos*. Caracas: Fundación Bigott, 1987.
- Maslanka, David. *Variations on Lost Love*. New York: Marimba Productions, 1983.
- Milhaud, Darius. *Le Boeuf sur le toit..* Rome: Editions Max Eschig, 1969.
- Molenhof, Bill. "Waltz King" from *Music of the Day*. Delevan, New York: Kendor Music, Inc., 1977.
- Peinkofer, Karl and Fritz Tannigel. *Handbook of Percussion Instruments*. Translated by Kurt and Else Stone. London: Schott, 1976.
- Peñin, José and Walter Guido. *Enciclopedia de la musica en Venezuela*. Caracas: Fundación Bigott, 1998.
- Ramón y Rivera, Luis Felipe. *El Joropo: Baile nacional de Venezuela*. Caracas: Ernesto Armitano, 1987.
- Read, Gardner. *Pictographic Score Notation: A Compendium*. London: Greenwood Press, 1998.
- Read, Gardner. *Source Book of Proposed Music Notation Reforms*. New York: Greenwood Press, 1987.
- Reed, H. Owen. *La Fiesta Mexicana*. N.p.: Mills Music, Inc., 1954.
- Rouse, Christopher. *Ogoun Badagris*. N.p.: Helicon Music Corporation, 1981.
- Salazar, Rafael. *Del joropo y sus andanzas*. Caracas: Disco Club Venezolano, 1992.
- \_\_\_\_\_. *The Arab World in our Music*. Caracas: PDVSA, [2003].
- Slonimsky, Nicolas. *Music of Latin America*. New York: Thomas Y. Cromwell Company, 1945.
- Stone, Kurt. *Music Notation in the Twentieth Century*. New York: W.W. Norton, 1980.

Strauss, Rafael. "Golpe." In *Diccionario de cultura popular*. Caracas: Fundación Bigott, [2001].

\_\_\_\_\_. "Joropo." In *Diccionario de cultura popular*. Caracas: Fundación Bigott, [2001].

\_\_\_\_\_. "Maraca." In *Diccionario de cultura popular*. Caracas: Fundación Bigott, [2001].

Tchaikovsky, Peter Ilyich. Symphony No. 4 in F Minor, Op. 36. New York: Edwin F. Kalmus, n.d.

Varèse, Edgard, *Ionization*. N.p.: Edgard Varèse, 1934.

#### Interviews and correspondences:

Laya, Juan Ernesto. Performance videotaped by author, 7 July 2003, Caracas Venezuela. Video tape recording.

Querales, Ismael. Interview by author, 5 July 2003, Caracas Venezuela. Video tape recording.

Querales, Ismael. Performance videotaped by author, 7 July 2003, Caracas Venezuela. Video tape recording.

Querales, Ismael. Interview by author, 25 February 2004. Telephone conversation transcript.

Salazar, Rafael. Interview by author, 29 June 2003, Caracas Venezuela. Audio tape.

Salazar, Rafael. Interview by author, 15 April 2004. Telephone conversation transcript.

Tejera, Josefina. Interview by author, 31 March 2004. Telephone conversation transcript.

## APPENDIX A

## TRANSCRIPTIONS

**Maraca Tuyera**

Performed by Ismael Querales

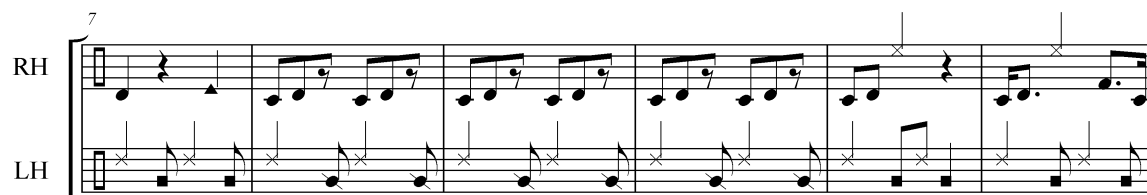
Right Hand

Left Hand



RH

LH



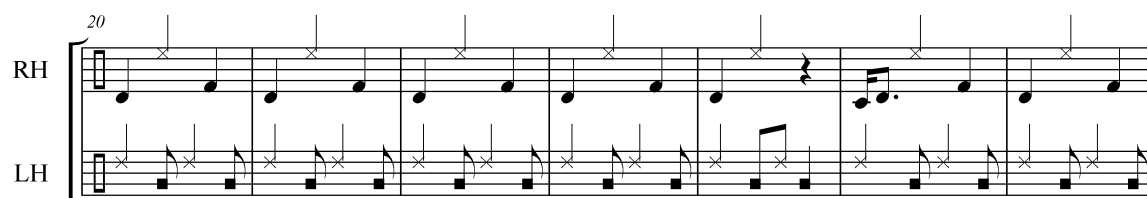
RH

LH



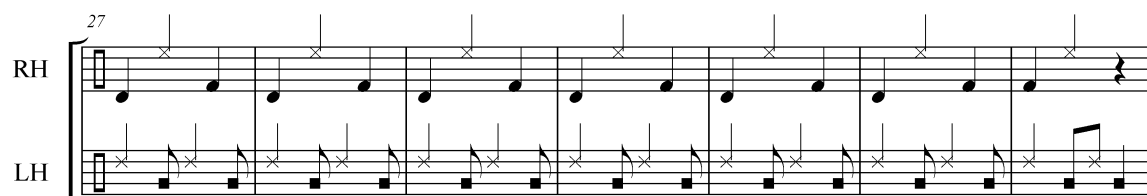
RH

LH



RH

LH



## Maraca Tuyera

34

RH

LH

40

RH

LH

47

RH

LH

54

RH

LH

61

RH

LH

68

RH

LH

## Maraca Tuyera

74

RH

LH

80

RH

LH

86

RH

LH

93

RH

LH

99

RH

LH

106

RH

LH

## Maraca Tuyera

113

RH  
LH

This system contains measures 113 through 117. The right hand (RH) plays a steady eighth-note melody. The left hand (LH) plays a rhythmic accompaniment consisting of eighth notes with 'x' marks above them, indicating maraca strokes.

118

RH  
LH

This system contains measures 118 through 123. The RH melody continues with some rests and eighth notes. The LH accompaniment remains consistent with eighth notes and maraca strokes.

124

RH  
LH

This system contains measures 124 through 129. The RH melody features some eighth-note runs. The LH accompaniment continues with eighth notes and maraca strokes.

130

RH  
LH

This system contains measures 130 through 134. The RH melody continues with eighth notes. The LH accompaniment remains consistent with eighth notes and maraca strokes.

135

RH  
LH

This system contains measures 135 through 140. The RH melody includes some eighth-note runs and rests. The LH accompaniment continues with eighth notes and maraca strokes.

141

RH  
LH

This system contains measures 141 through 145. The RH melody features a long note with an accent (>) in measure 142. The LH accompaniment continues with eighth notes and maraca strokes.

# Maraca Oriental

Performed by Ismael Querales

• = 205

Right Hand

Left Hand

7

RH

LH

13

RH

LH

20

RH

LH

27

RH

LH



## Maraca Oriental

33

RH  
LH

Detailed description: This system covers measures 33 to 38. The right hand (RH) begins with a series of eighth notes, followed by quarter notes with circled 'x' marks. The left hand (LH) plays a steady eighth-note accompaniment with chords.

39

RH  
LH

Detailed description: This system covers measures 39 to 44. The RH features a sequence of eighth notes, a quarter rest, and quarter notes with circled 'x' marks. The LH continues with eighth-note accompaniment.

45

RH  
LH

Detailed description: This system covers measures 45 to 50. The RH starts with quarter notes with circled 'x' marks, followed by eighth notes and quarter notes. The LH accompaniment remains consistent.

51

RH  
LH

Detailed description: This system covers measures 51 to 56. The RH begins with quarter notes with circled 'x' marks, then eighth notes, and ends with eighth notes. The LH accompaniment is steady.

57

RH  
LH

Detailed description: This system covers measures 57 to 63. The RH plays eighth notes with accents throughout. The LH accompaniment consists of eighth notes with chords.

64

RH  
LH

Detailed description: This system covers measures 64 to 69. The RH starts with eighth notes, followed by quarter notes with circled 'x' marks. The LH accompaniment continues with eighth notes.

## Maraca Oriental

70

RH

LH

Detailed description: This system covers measures 70 to 75. The right hand (RH) plays a steady eighth-note pattern with a circled 'X' above each note. The left hand (LH) plays a rhythmic accompaniment of eighth-note chords, with some notes beamed together.

76

RH

LH

Detailed description: This system covers measures 76 to 81. The RH continues with eighth notes and circled 'X' marks. The LH accompaniment features a mix of eighth and sixteenth notes, with some notes beamed together.

82

RH

LH

Detailed description: This system covers measures 82 to 88. The RH pattern changes to include sixteenth notes. The LH accompaniment is more complex, with many beamed sixteenth notes.

89

RH

LH

Detailed description: This system covers measures 89 to 94. The RH has a more active eighth-note pattern. The LH accompaniment continues with beamed sixteenth notes.

95

RH

LH

Detailed description: This system covers measures 95 to 100. The RH returns to a simpler eighth-note pattern with circled 'X' marks. The LH accompaniment remains consistent with beamed sixteenth notes.

101

RH

LH

Detailed description: This system covers measures 101 to 106. The RH pattern is similar to the previous system. The LH accompaniment concludes with a final chord and a fermata over the last measure.

## Maraca Oriental

107

RH

LH

115

RH

LH

121

RH

LH

126

RH

LH

131

RH

LH

# Maraca Llanera

Performed by Juan Ernesto Laya

Right Hand

Left Hand

$\bullet = 190$

RH

LH

RH

LH

RH

LH

RH

LH

## Maraca Llanera

RH

LH

29

6

3

RH

LH

34

3

3

3

RH

LH

39

RH

LH

43

RH

LH

47

RH

LH

53

## Maraca Llanera

59

RH

LH

65

RH

LH

71

RH

LH

77

RH

LH

83

RH

LH

89

RH

LH

## Maraca Llanera

95

RH

LH

101

RH

LH

108

RH

LH

114

RH

LH

119

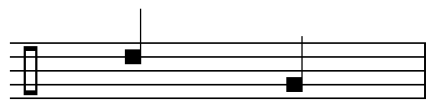
RH

LH

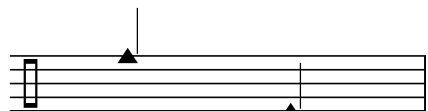
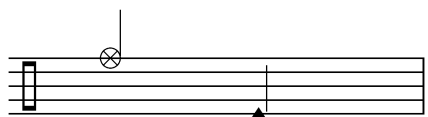
APPENDIX B  
 NOTATION AND STROKE LABEL



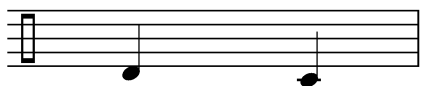
Arc Stroke



Forward/Backward Stroke

*Ordeño* Maraca Stroke*Ordeño* Maraca Alternate Right Hand Stroke

Drumstick Stroke

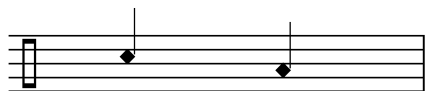


Doorknob Stroke



Maraca Strike





Dice Stroke



Escobilleo Stroke



Wrist Tremolo



Wrist Flick Tremolo

*Enlasao* Stroke