

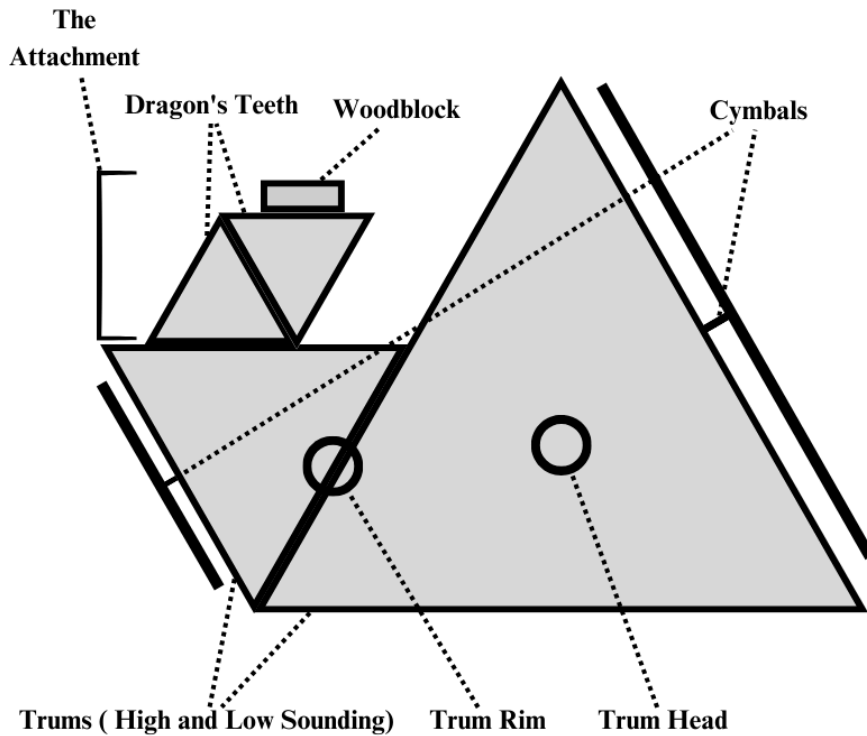
Preface

Trimba notation is designed from an aural tradition, tone first and note second. The aural nature is enforced by the blindness of the trimba’s inventor Louis T. Hardin – Moondog. Notation allows for a visualization of what is musically occurring during a specified amount of time and can be of assistance for research or practice purposes. This document presents a trimba notation guide. Chapter one is a basic notation guide that accounts for notating the trums, and woodblock. Chapter two is an advanced notation guide that introduces additional tones the trimba produces. Chapter three introduces how the dragon's teeth instrument can be played, and notated, in tandem with the trimba.

Chapter One

The trimba’s various parts are depicted in the following diagram. An understanding of these parts and their terms is recommended for this guide. See fig. 1

Fig. 1



The trimba can be notated using either a single staff with two lines, see fig. 2, or two staves with single lines, see fig. 2.1. A percussion clef is to be used. The examples in this document were made using the single staff system, however all examples can be applied to the two staff system. The difference between these systems is that two staves visually separate what the left and right hand play, while a single staff unifies them.

Fig. 2

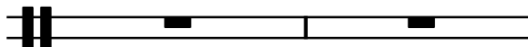
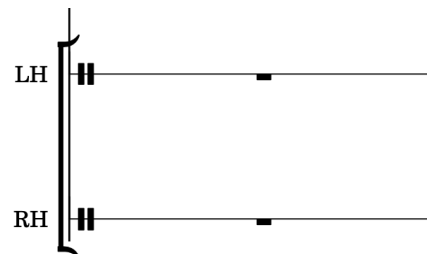
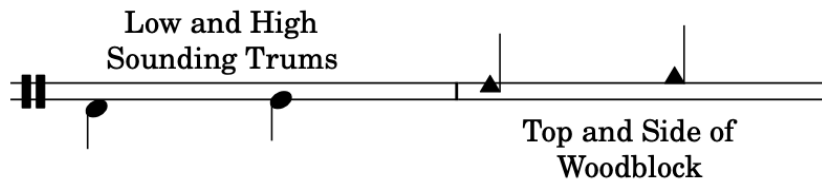


Fig. 2.1



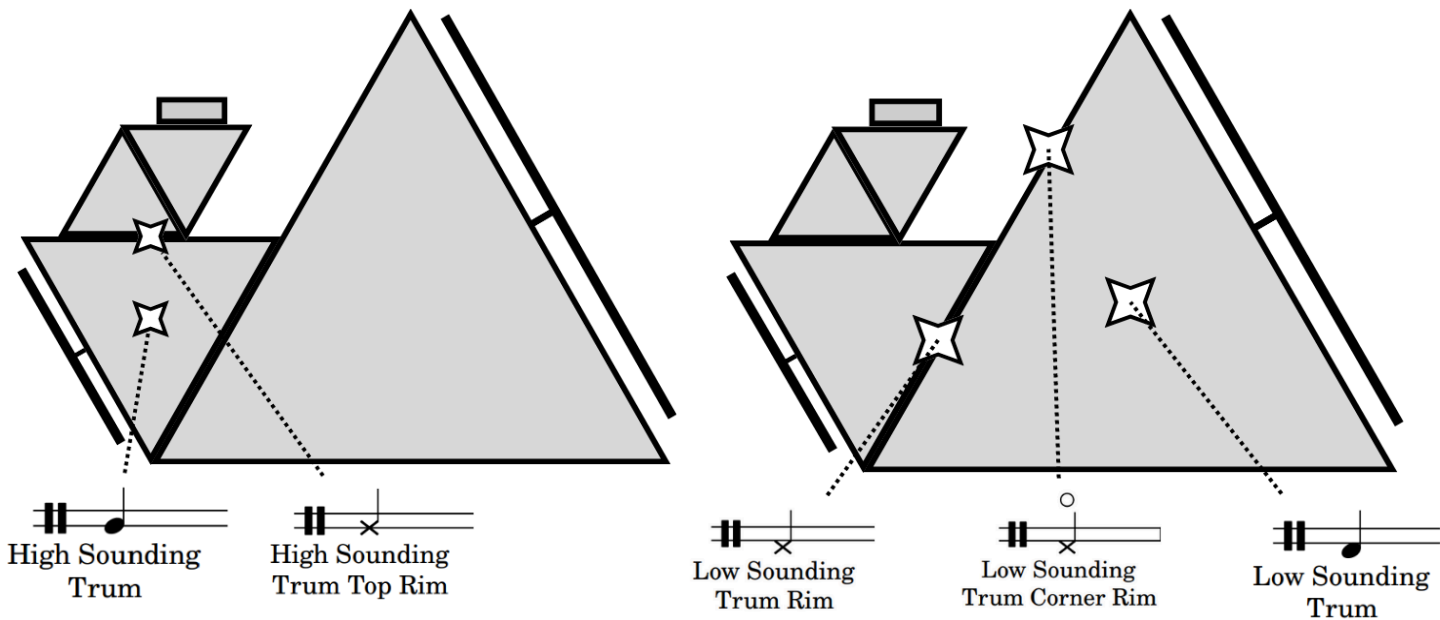
The bottom line, and space below, has notes of the two trums. The top line, and space above, has notes of the woodblock. See fig. 3

Fig. 3



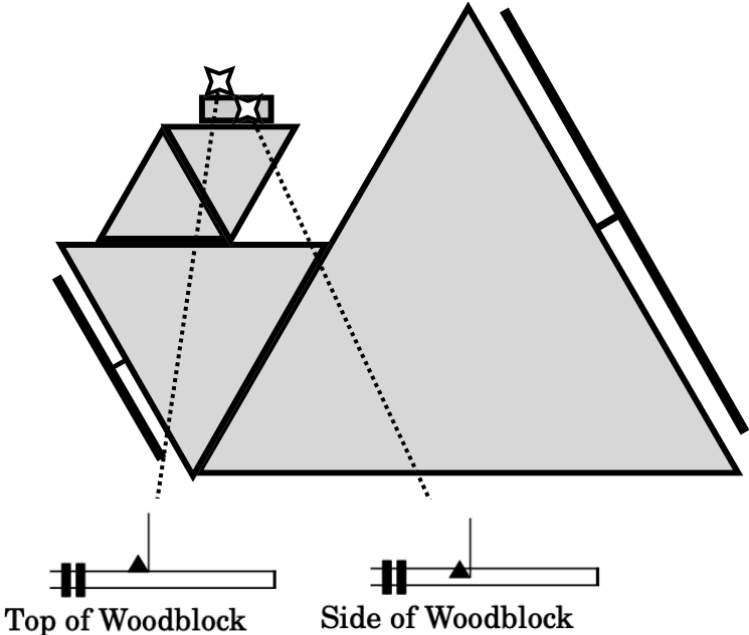
The timba's low sounding trum has three fundamental tones and striking locations, and the high sounding trum has two. The low sounding trum's are the head, the rim, and the corner rim. The high sounding trum's are the head, and top rim. See fig. 4

Fig. 4



The woodblock positioned on top of the smaller trum has two fundamental tones and striking locations: the top of the woodblock, side of the woodblock. See fig. 5

Fig. 5

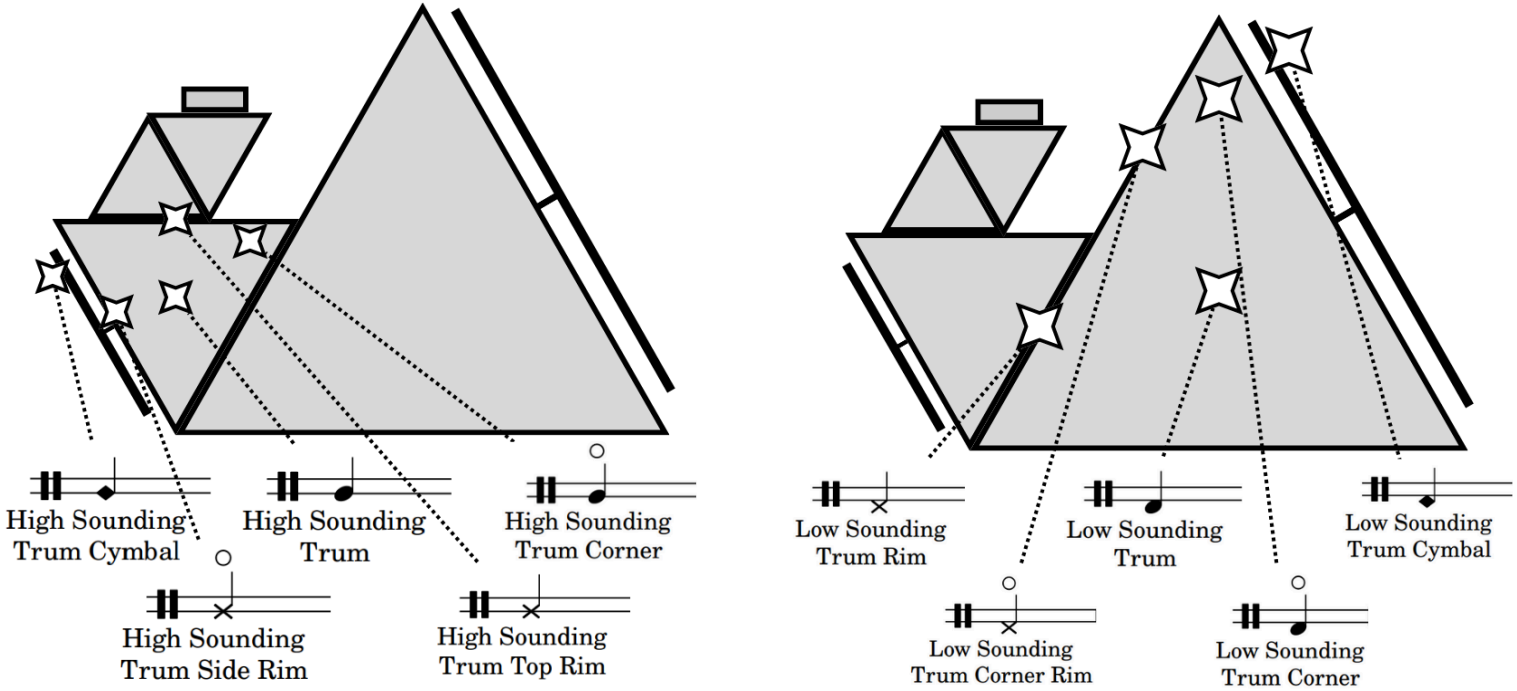


Chapter Two

This chapter expands upon the notations presented in chapter one and further exploits some of the unique tones you can generate using a trimba.

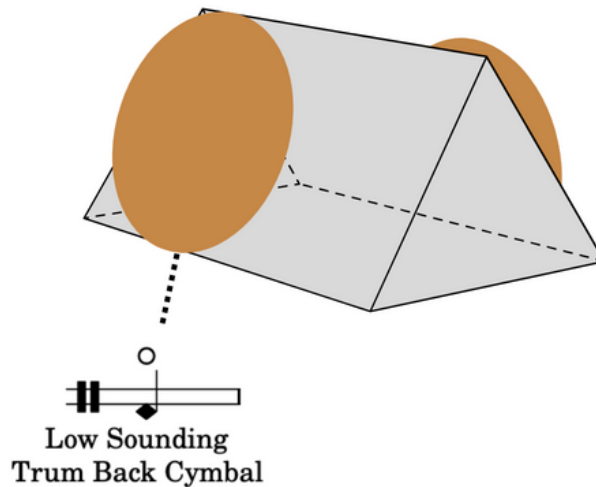
The trimba's trums have five distinct tones and striking locations: the center of the trum head, the corner of the trum head, the rim of the trum body, the side rim of the trum body and the cymbal attached to the trum body. See fig. 1

Fig. 1



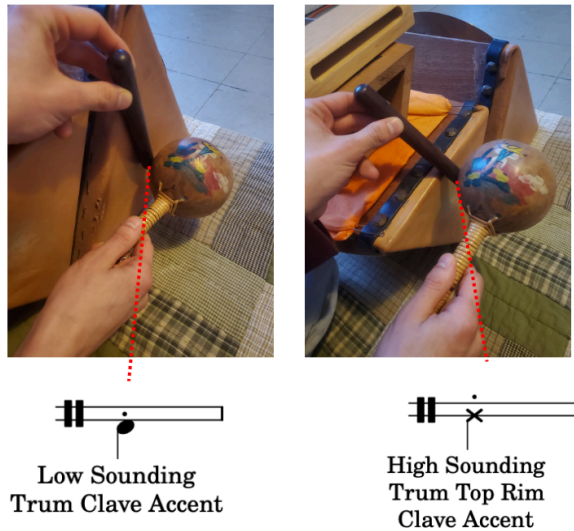
The trimba is equipped with three cymbals. One on the high sounding trum and two on the low sounding trum. When striking the cymbal on the backside of the big trum, it is notated as such. See fig. 2

Fig. 2



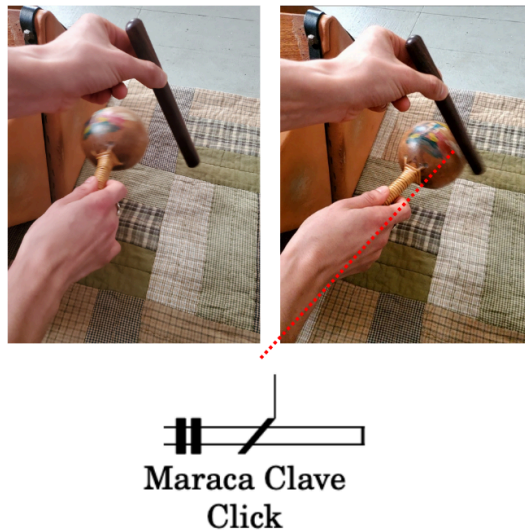
An additional tone can be produced via the clave accent, a striking technique where the clave is placed between the maraca and location to be struck. The clave accent can be applied to any tone and is notated by adding a staccato marking to a note. See fig. 3

Fig. 3



An additional tone can be produced by striking the maraca and clave together. See fig. 4

Fig. 4



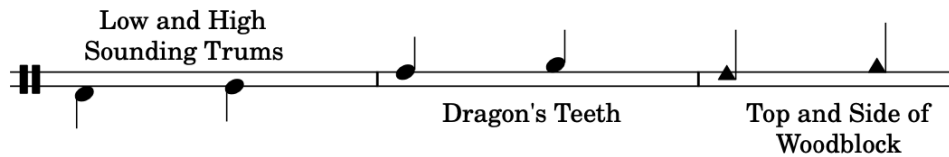
The trimba can be played using the traditional (maraca-clave) technique or with the two-clave technique. Maraca-clave technique has the maraca held in the right hand, and the clave held in the left hand. Two-clave technique has you play using only claves – similar to using drumsticks on a kit, but this kit is more triangular and sideways. To indicate which technique is used, write either “*with maraca*” or “*without maraca.*”

Chapter Three

This chapter introduces how the dragon's teeth are notated in tandem with the trimba. The dragon's teeth are one of two instruments which make up the trimba's attachment. The attachment sits on the top of the small trum, and can be changed out with various other instruments or equipment to suit the needs of the performer. Some trimbists have placed an electronic drum pad in this spot, others a midi keyboard, but traditionally we place a pair of dragon's teeth with a woodblock. Be creative. The end of this chapter contains a key which presents all the notations designed for the trimba.

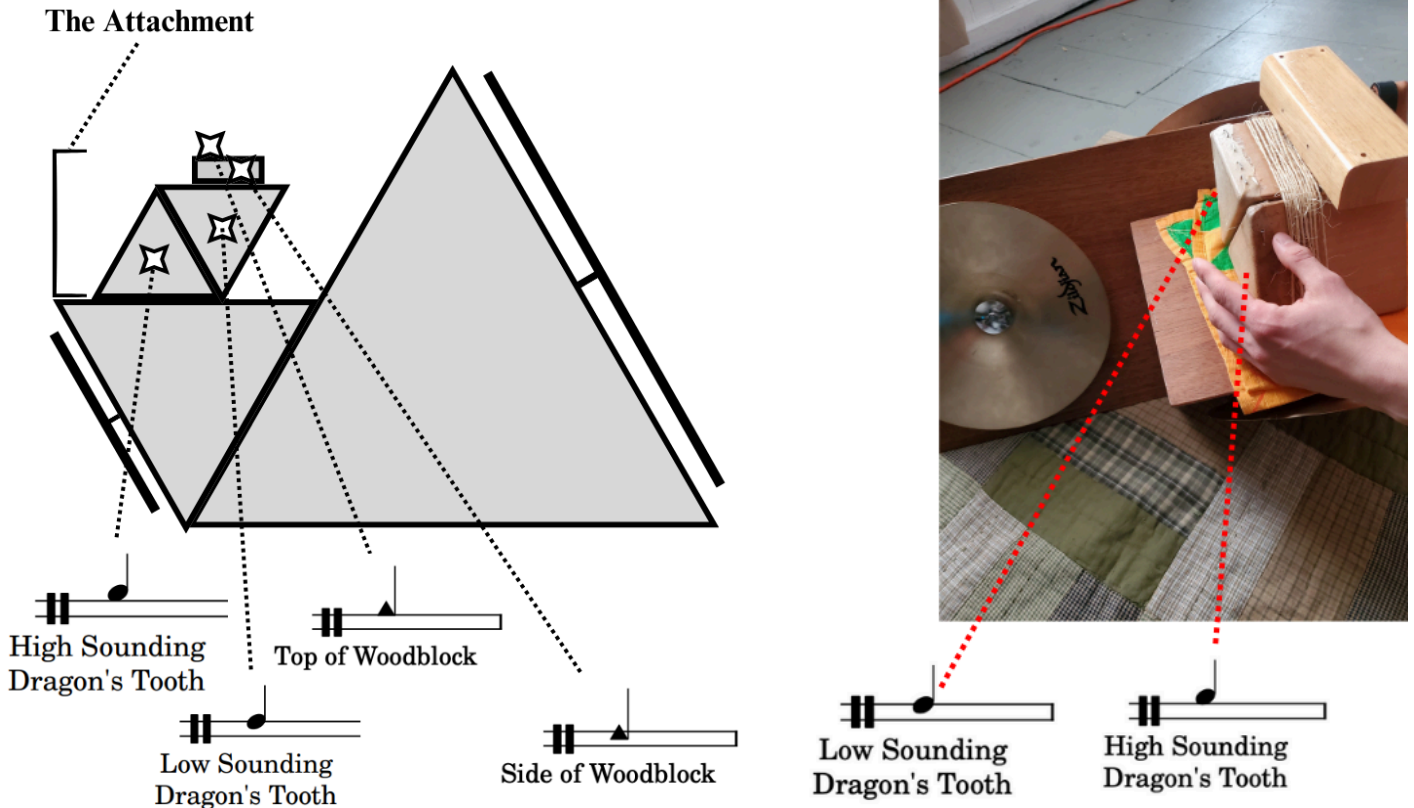
The bottom line, and space below, has notes of the two trums. The top line, and space above, has notes of both the woodblock and dragon's teeth. See fig. 1

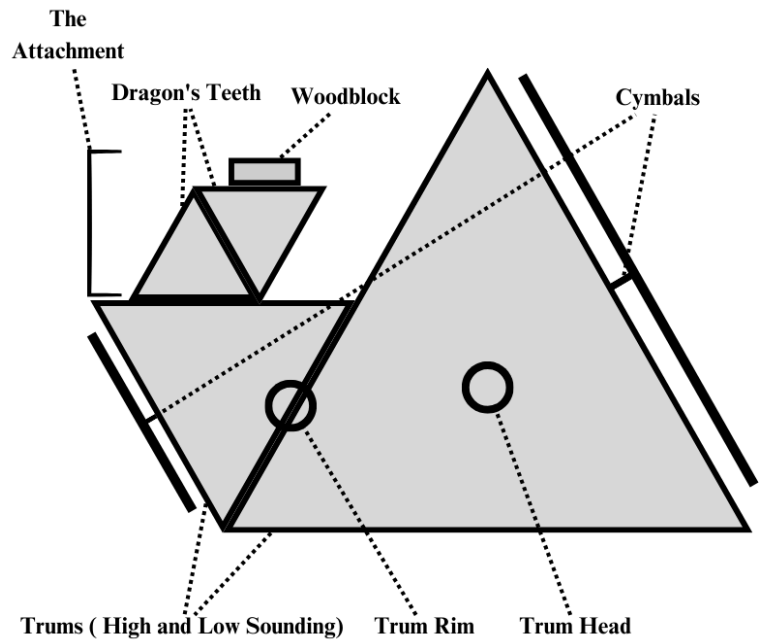
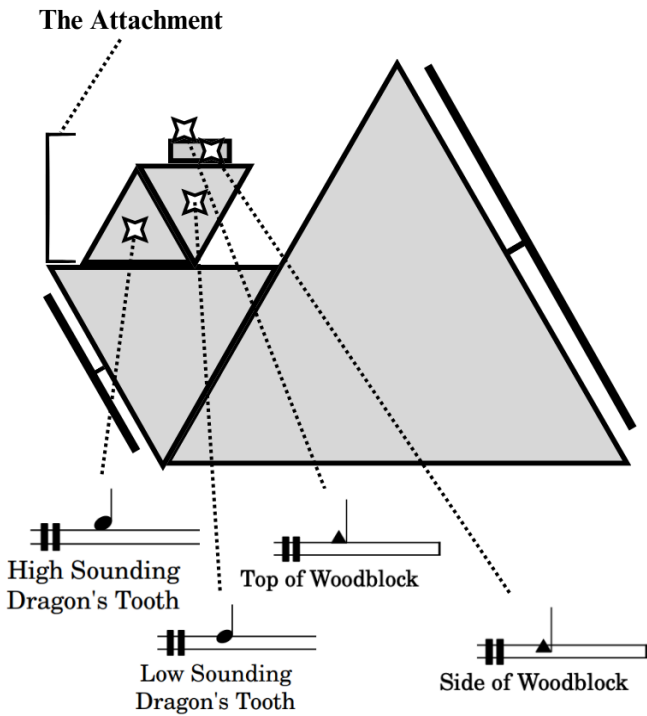
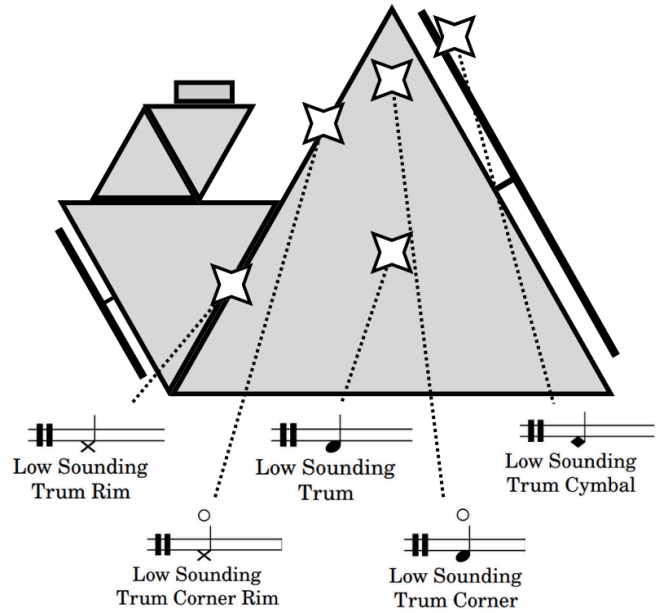
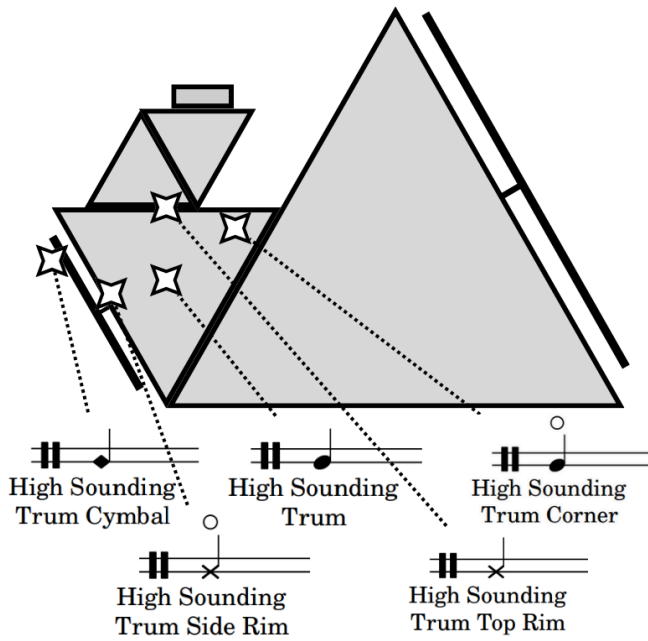
Fig. 1



The dragon's teeth are part of the attachment on top of the small trum and are played using either the hands or a clave. The heads for them are positioned on the back face of the trimba. See fig. 2

Fig. 2





Trimba Notation Key

Julian Calv

Low Sounding Trum

Low Sounding Trum Corner

Low Sounding Trum Clave Accent

Low Sounding Trum Rim

Low Sounding Trum Corner Rim

Low Sounding Trum Rim Clave Accent

High Sounding Trum

High Sounding Trum Corner

High Sounding Trum Clave Accent

High Sounding Trum Top Rim

High Sounding Trum Side Rim

High Sounding Trum Top Rim Clave Accent

High Woodblock

Dragon's Tooth Rim

High Sounding Dragon's Tooth

Low Sounding Dragon's Tooth

Low Sounding Trum Cymbal

High Sounding Trum Cymbal

Low Sounding Trum Back Cymbal

Maraca Clave Click

Staff and Clef Example

with maraca

without maraca

Low and High Sounding Trums

Woodblocks

Low and High Sounding Trum Rims

Low, High, and Back Trum Cymbals

Dragon's Teeth

Low and High Sounding Trum Alternate Rims

Maraca Clave Click

Low and High Sounding Trums Corners