

# Fanfare Canon

## for three percussionists

(snare drum, temple block, wood block)

Carson P. Cooman (Op. 926)

*Fanfare Canon* (2011) for three percussionists (snare drum, temple block, wood block) is dedicated to Peter Jarvis. The music is festive in spirit. The material is treated first in a two part canon and then as a three part tempo canon.

Carson P. Cooman  
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Cambridge, Massachusetts, USA

### Performance notes

Provided at the end of the score is a “practice part” which consists simply of the basic material of the piece notated in a normal fashion. This should be used to learn and internalize completely the material. It is always the same in terms of rhythms and dynamics.

The performance itself may happen either from the score, from the part, or from memory. Regardless of the method used, the score shows exactly what should happen in any performance so it is strongly recommended that all players have the score at least for consultation.

The first part of the piece is a two-part canon between the temple block and wood block with each part at the same tempo. Then, a three part canon ensues. The three parts are each at a different tempo. These different simultaneous tempos may be achieved in whatever manner proves most feasible to the performers: precise internalization of tempo (preferred), metronomes, cues, etc.

A single conductor may be prove useful for cueing and rehearsal. However, three conductors should not be used. Instead, the piece should be prepared so that the tempos are possible without such an obvious aid. The most ideal performance would not involve any conductor at all.

The playing should always be festive and extrovert. It is intended as a joyous piece.

for Peter Jarvis

# Fanfare Canon

for snare drum, temple block, and wood block

Carson P. Cooman  
Opus 926

**A**

Snare Drum

Temple Block

Wood Block *f*

**B**

T.B.

W.B.

**C**

T.B.

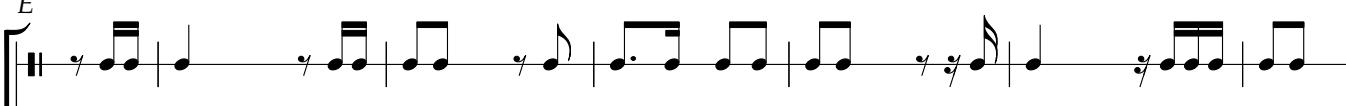
W.B.

**D**

T.B. *ff*

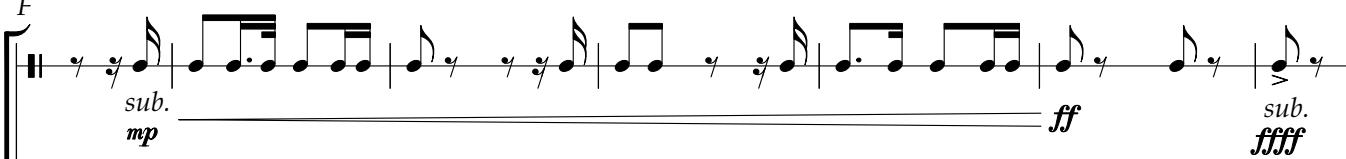
W.B. *ff*

*E*

T.B. 

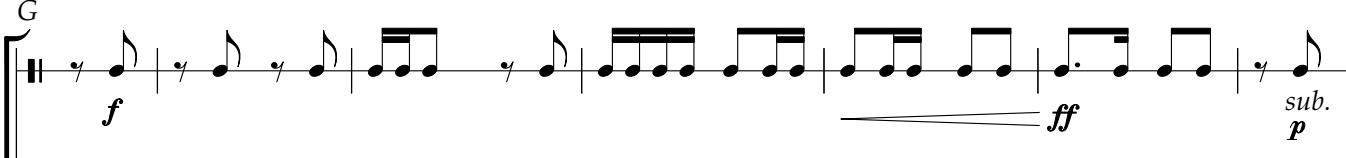
W.B. 

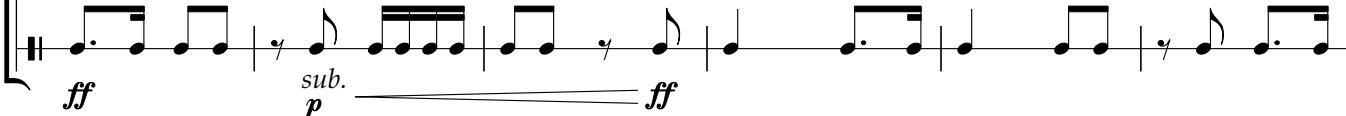
*F*

T.B. 

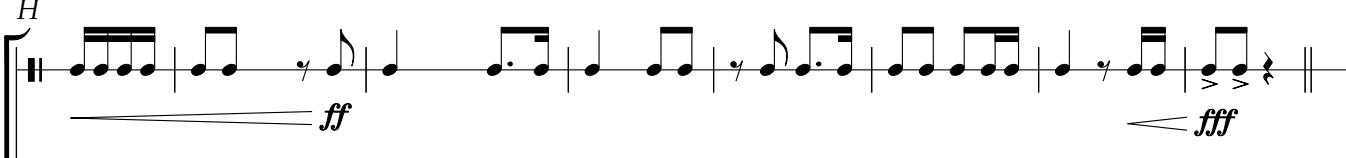
W.B. 

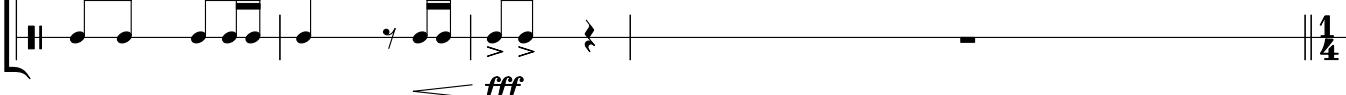
*G*

T.B. 

W.B. 

*H*

T.B. 

W.B. 

Musical score for measures 1-10. The score includes parts for K (top), S.D., T.B., and W.B. The tempo is indicated as  $\text{♩} = 92$  and the time signature is  $\frac{4}{4}$ . The score shows various rhythmic patterns including eighth and sixteenth notes, rests, and grace notes.

Musical score for three instruments over ten measures:

- S.D. (Snare Drum):** Measures 1-10. Pattern: Rest, eighth note, sixteenth-note group (two pairs), eighth note, eighth note, sixteenth-note group (two pairs), eighth note, sixteenth-note group (two pairs), eighth note, eighth note.
- T.B. (Trombone):** Measures 1-10. Pattern: Measure 1: eighth note, sixteenth note, eighth note. Measures 2-10: eighth note, sixteenth note, eighth note, eighth note, sixteenth-note group (two pairs), eighth note, sixteenth-note group (two pairs), eighth note, eighth note.
- W.B. (Woodblock):** Measures 1-10. Pattern: Measure 1: eighth note, sixteenth note. Measures 2-10: eighth note, sixteenth note, eighth note, eighth note, sixteenth-note group (two pairs), eighth note, sixteenth-note group (two pairs), eighth note, eighth note.

*f*

M

S.D.

T.B.

W.B.

*ff*

*N*

S.D.

T.B.

W.B.

*sub.*

*mp*

*O*

S.D.

T.B.

W.B.

*ff*

*ffff*

*f*

*P*

S.D.

T.B.

W.B.

*ff*

*ff*

*ff*

*p*

*Q*

S.D.

T.B.

W.B.

*ff*

*sub.*

*mp*

<

*R*

S.D. *sub.* *mp*

T.B. *ff*

W.B. *fff*

*S*

S.D. *ff* *sub.* *ffff*

T.B. *sub.* *f* *ffff*

W.B.

S.D. *f* *ff*

T.B. *ff* *sub.* *p* *ff*

W.B.

*T*

S.D. *sub.* *p* *ff*

T.B.

W.B. <*fff*>

*U*

S.D.

T.B.

W.B.

### Practice Part

(♩ = 69, 92, 115)

The musical score consists of six staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '4'). The tempo is marked as (♩ = 69, 92, 115). The score includes the following measures:

- Measure 1:** Starts with a dynamic *f*. The measure ends with a fermata over the last note.
- Measure 2:** Continues from the first measure.
- Measure 3:** Starts with a dynamic *f*.
- Measure 4:** Continues from the third measure.
- Measure 5:** Continues from the fourth measure.
- Measure 6:** Continues from the fifth measure.
- Measure 7:** Continues from the sixth measure.
- Measure 8:** Continues from the seventh measure.
- Measure 9:** Continues from the eighth measure.
- Measure 10:** Continues from the ninth measure.
- Measure 11:** Continues from the tenth measure.
- Measure 12:** Continues from the eleventh measure.
- Measure 13:** Continues from the twelfth measure.
- Measure 14:** Continues from the thirteenth measure.
- Measure 15:** Continues from the fourteenth measure.
- Measure 16:** Continues from the fifteenth measure.
- Measure 17:** Continues from the sixteenth measure.
- Measure 18:** Continues from the seventeenth measure.
- Measure 19:** Continues from the eighteenth measure. A dynamic *ff* is indicated under the first measure.
- Measure 20:** Continues from the nineteenth measure.
- Measure 21:** Continues from the twentieth measure.
- Measure 22:** Continues from the twenty-first measure.
- Measure 23:** Continues from the twenty-second measure.
- Measure 24:** Continues from the twenty-third measure.
- Measure 25:** Continues from the twenty-fourth measure. Dynamics *sub.* and *mp* are indicated under the first measure.
- Measure 26:** Continues from the twenty-fifth measure.
- Measure 27:** Continues from the twenty-sixth measure.
- Measure 28:** Continues from the twenty-seventh measure.
- Measure 29:** Continues from the twenty-eighth measure.
- Measure 30:** Continues from the twenty-ninth measure.
- Measure 31:** Continues from the thirtieth measure. Dynamics *ff*, *sub.*, *ffff*, *f*, and *ff* are indicated under the first measure.
- Measure 32:** Continues from the thirty-first measure.
- Measure 33:** Continues from the thirty-second measure.
- Measure 34:** Continues from the thirty-third measure.
- Measure 35:** Continues from the thirty-fourth measure.
- Measure 36:** Continues from the thirty-fifth measure.
- Measure 37:** Continues from the thirty-sixth measure.
- Measure 38:** Continues from the thirty-seventh measure. Dynamics *sub.*, *p*, *ff*, and *fff* are indicated under the first measure.