

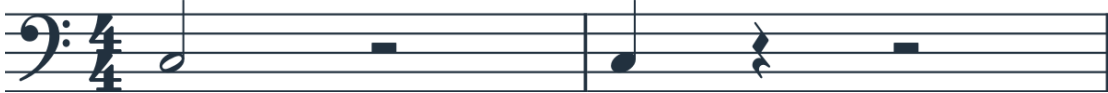
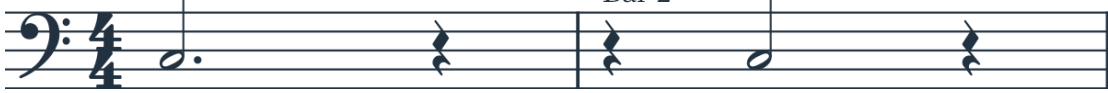
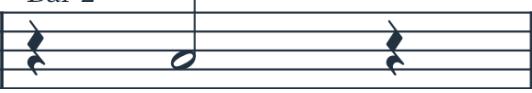
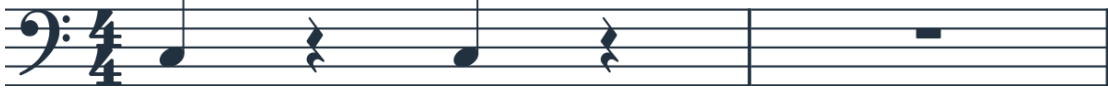
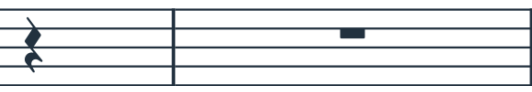
Where Does the Ring Stop?

Plan six releases, repair two markers, then try the timing on a pre-tuned C3 drum with your teacher.

Lesson policy: sound each note for its full written length; muffle exactly where its following rest begins. M means “muffle here” for this lesson only. M adds no attack.

1 · MARK SIX RELEASES

Write M at each note’s release boundary. Each letter is a separate two-bar example in 4/4. Start bar numbers at 1 for each letter. Record releases from left to right. Mark your answers first; then use the Cell A–C timing checks.

	Bar 1	Bar 2	
A			bar ___ beat ___ bar ___ beat ___
B			bar ___ beat ___ bar ___ beat ___
C			bar ___ beat ___ bar ___ beat ___

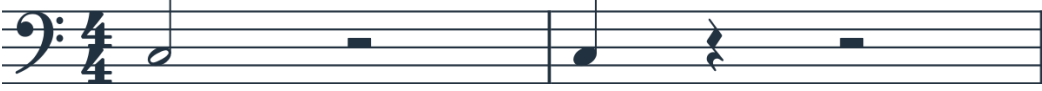
2 · REPAIR THE EARLY OR LATE M

Each card has one wrong M. Cross it out and write M at the correct boundary.

<p>D · move M to beat ____</p> <p>M (beat 2)</p> 	<p>E · move M to beat ____</p> <p>M</p> 
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Each track plays a correct two-beat tone, waits through an extra silent bar, then starts a second tone. Count from each tone's attack. Does the second tone stop early or late? 1 ____ 2 ____

3 · PERFORM AND LISTEN THROUGH THE RESTS

Bars 1–2	
Bars 3–4	

Pencil releases; play with your teacher’s demonstrated technique.

Teacher/self check: full lengths? yes / retry · clean rests? yes / retry

Quiet, comfortable contact? teacher confirms / retry · one thing to try: _____

Try it Count through sound and silence. Teacher: check contact; choose real-score releases by musical judgment.



Listening page after publication: tissimo.co/worksheets/timpani-release-boundary-check

Gated sustained C3 reference · quarter = 60 · four pulse clicks first.

Abstract timing only; this is not real timpani resonance or a muffling-sound model.

Use the MP3 to check cutoffs. MIDI contains note timing only; its sound and release depend on your player.

Key · onset beat + length → release beat; b = bar. All notes C3.
A · b1: 1 + 2 beats → M 3; b2: 1 + 1 beat → M 2
B · b1: 1 + 3 beats → M 4; b2: 2 + 2 beats → M 4
C · b1: 1 + 1 beat → M 2; b1: 3 + 1 beat → M 4
D: onset 1 + 2 beats → M 3 (was 2; early)
E: onset 1 + 1 beat → M 2 (was 3; late)
Study M beats, bars 1–4: 3 | 2 | 4 | 2, 4.
Comparison 1: second cutoff early. Comparison 2: second cutoff late.