

Skillset for Interactive Drummers

1. Why Should Facilitators continue to develop new skills?

A. To keep us inspired to create possibilities to share with our groups.

B. To explore different sound/rhythm possibilities representing various cultures and how they can intermingle.

C. To have the skill set to reach various participants: school programs where drumming might be the principal music educational, thus simple reading exercises and ensemble.

D. The more resources we have, the deeper inspiration have to draw on to create a unique style and inspire other participants.

2. Skill Sets for Workshop:

A. Shakers: These are an excellent way to provide everyone with an instrument they may take home. They also even play with those with drumming experience and those without. The exercise will prove to be a tremendous kinetic coordination exercise for all. – (Reference Shaker Page)

B. Palm Drums - Review Bass, Open, Slap and Heel-Tip. - Go through the technique development exercises with 8th note groupings on cymbals or shakers. Demonstrate how a kit player might integrate this concept. Demonstrate the pandeiro pattern with the lines. Demonstrate one-hand tumbao with various rhythms. (Reference Technique Development and Systems)

YouTube References

<https://www.youtube.com/watch?v=BoF6RQtuCqk>

<https://www.youtube.com/watch?v=17isxL52avs>

<https://www.youtube.com/watch?v=l29CeySbBVc>

<https://www.youtube.com/watch?v=4P5WvfWcCPY>

C. Finger Drums - Demonstrate simple examples from the handout. (Reference Frame Drum Pages)

D. Rhythm exercises - Three Speeds, Gramani 4 Series, Gramani 2:1 series. (Reference Gramani 4 series and 2:1 series)

3. Rhythm experience putting it all together.

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I hope you get something beneficial from these concepts. I always enjoy discussing these concepts and ideas.

Stay well and enjoy,

-Tom

For more information, visit my site www.tomteasley.com

Please feel free to reach out, to me with questions and more info at Tom@tomteasley.com.

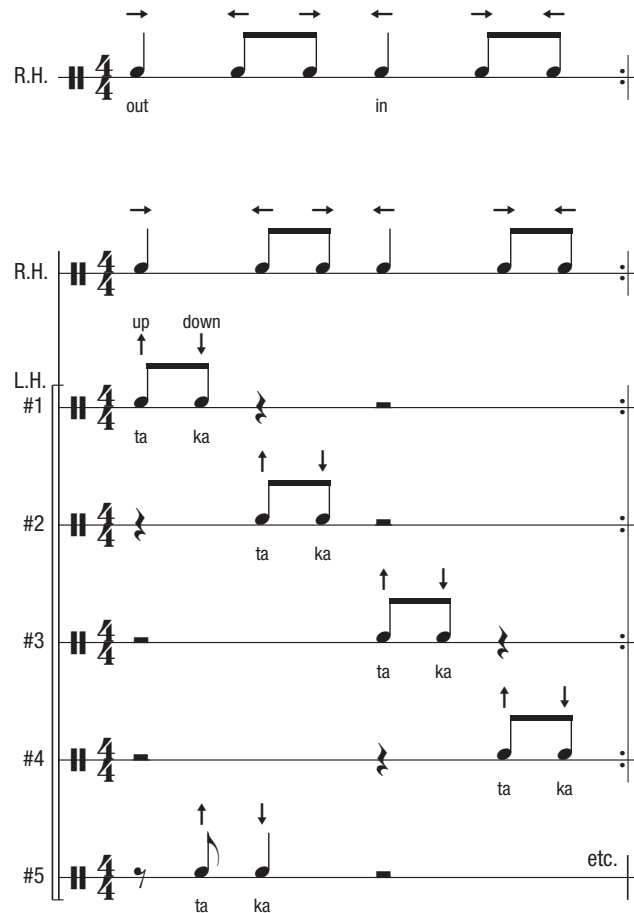
Several exercises are from my book/video, *An American Approach to World Percussion* – Alfred Music.

Shakers

The great percussionist Glen Velez inspired my concept of playing the shakers. He was the first to introduce me to the beautiful and potentially complex rhythms and textures possible on these seemingly simple instruments. When developing techniques for the shakers, I can draw from the skills and hand movements developed for the riq and pandeiro, whose sound sources are controlled by manipulating gravity. In addition, I find that playing shakers has a certain similarity to playing jazz brushes on a snare drum. I can also draw from my experience in studying four-part coordination on the drumset by using different limbs to create various sounds. If the shakers are a new addition to your repertoire, I suggest you spend a fair amount of time playing the basic ride pattern with your dominant hand. Once you start to become comfortable, you'll start to develop a natural groove. This is much like developing control on the ride cymbal.

Using your dominant hand, repeat the following exercise until it feels comfortable and you're able to produce a smooth sound. Once you have the proper feel, recite the correct *solkattu* (rhythmic solfege) you want to apply before adding the non-dominant hand. At first this combination may feel awkward, as one hand is moving parallel to the floor and the other perpendicular. In time, this will become very comfortable.

15A. Shaker Ride Pattern with Opposite-Hand, Up-Down Motion



R.H. $\frac{4}{4}$ out in

R.H. $\frac{4}{4}$

L.H. #1 $\frac{4}{4}$ up down ta ka

#2 $\frac{4}{4}$ ta ka

#3 $\frac{4}{4}$ ta ka

#4 $\frac{4}{4}$ ta ka

#5 $\frac{4}{4}$ ta ka etc.

Technique Development

Tom Ta Tom Ta Tom Ta Tom Ta Tom Ta Tom Ta Tom Ta Tom Ta

5 MB T MB T MB T MB T MB T MB T MB T MB T
Ta Ka Ta Ka Ta Ka Ta Ka Ta Ka Ta Ka Ta Ka

9 H T H T H T H T H T H T H T H T
Ta Ka Din Din Ta Ka Din Din Ta Ka Din Din Ta Ka Din Din

13 H T O O H T O O H T O O H T O O
Din Ta Ka Din Ta Ka Din Ta Ka Din Ta Ka

O H T O H T O H T O H T
Ta Ka Ta Ka Dum Ta Ka Ta Ka Dum Ta Ka Ta Ka Dum Ka Ta Ta Ka Dum

H T H T B H T H T B H T H T B H T H T B
Ta Ka Ta Ka Ta Din Ta Ka Ta Ka Ta Din Ta Ka Ta Ka Ta Din Ta Ka Ta Ka Ta Din

H T T H T O H T T H T O H T T H T O H T T H T O
Din Ta Ka Dum Din Ta Ka Dum Din Ta Ka Dum Din Ta Ka Dum

O H T B O H T B O H T B O H T B
Din Tat Din Tat Din Tat Din Tat

O S O S O S O S
Dum Tat Dum Tat Dum Tat Dum Tat

B S B S B S B S

Play on cymbal, hi hat or shaker

Musical notation for the first staff, featuring a rhythmic pattern of eighth notes and rests on a single staff.

Dr.

Musical notation for the second staff, labeled "Dr.", featuring a rhythmic pattern with triplets of eighth notes and rests.

Also swing eithths

Dr.

Musical notation for the third staff, labeled "Dr.", featuring a rhythmic pattern with eighth notes and rests.

Dr.

Musical notation for the fourth staff, labeled "Dr.", featuring a rhythmic pattern with triplets of eighth notes and rests.

pandeiro pattern played with non dominant hand

Dr.

Musical notation for the fifth staff, labeled "Dr.", featuring a rhythmic pattern with eighth notes and rests, and a box containing the text "pandeiro pattern played with non dominant hand".

Dr.

Musical notation for the sixth staff, labeled "Dr.", featuring a rhythmic pattern with triplets of eighth notes and rests.

Dr.

Dr.

Dr.

Dr.

12 Dr.

Frame Drum

As with the doumbek, I suggest you spend a lot of time isolating the *dum*, *ta*, *ka*, and *pah* strokes. Again, feel free to play along with any books or music you may have so you can practice changing sounds and rhythms fluidly. Interpret the shorter notes with *ta* and *ka*, and the longer notes with *dum*.

SPLIT-HAND TECHNIQUE

As this book demonstrates, a technique discussed and/or used in one family of drums frequently works well with others. Experiment with taking the split-hand stroke and applying it to the palm drums and cajón.

 12A. Indian Split-Hand Technique

The notation for Indian Split-Hand Technique consists of four staves in 4/4 time. The first staff shows two measures: the first measure has an eighth note on the first line (fingered 2) followed by a dotted quarter note (fingered 3), and the second measure has a quarter note on the first line (fingered 2) followed by a dotted quarter note (fingered 3). The second staff shows two measures of eighth notes: the first measure has eighth notes (2, 3, 2, 3) and the second measure has eighth notes (2, 3, 2, 3). The third staff shows two measures of eighth notes: the first measure has eighth notes (2, 3, 2, 3) and the second measure has eighth notes (2, 3, 2, 3). The fourth staff shows two measures of eighth notes: the first measure has eighth notes (2, 3, 2, 3, 2, 3, 2, 3) and the second measure has eighth notes (2, 3, 2, 3, 2, 3, 2, 3). Each staff ends with a double bar line and a repeat sign.

SOUTH ITALIAN FLIP STROKE

The South Italian flip stroke (my term) can be used on a variety of drums. This triple stroke, traditionally employed on the South Italian tamburello, is accomplished by starting with the thumb, going to the side of the index finger, and finishing with fingers 5, 4, and 3. Because the stroke can be awkward at first, I suggest you start very slowly. Remember to release all the tension from your hand as you play. Practice the stroke using triplets, as well as three phased eighth notes (as notated). Have fun!

 12B. South Italian Flip Stroke

The notation for South Italian Flip Stroke consists of two staves in 4/4 time. The first staff is labeled "In triplets" and shows four measures of eighth notes: the first measure has eighth notes (Th, 2, 3), the second measure has eighth notes (Th, 2, 3), the third measure has eighth notes (Th, 2, 3), and the fourth measure has eighth notes (Th, 2, 3). The second staff is labeled "In eighth notes phased in 3" and shows six measures of eighth notes: the first measure has eighth notes (Th, 2, 3), the second measure has eighth notes (Th, 2, 3), the third measure has eighth notes (Th, 2, 3), the fourth measure has eighth notes (Th, 2, 3), the fifth measure has eighth notes (Th, 2, 3), and the sixth measure has eighth notes (Th, 2, 3). A legend at the bottom left defines the fingerings: Th = thumb, 2 = index, and 3 = fingers 3-4-5 (only here).

The drone sound is similar to the “moose call” sometimes used by conga players. You’ll need to develop sensitivity in your finger in order to gauge how much pressure should be applied to the drumhead.

SNAP STROKE

When playing this stroke, remember to lightly apply the fingers to the drum as they repel off the thumb. I first recommend you spend some time away from the drum, and just gently touch all four fingers (5-4-3-2) to the thumb in order to develop the tactile sensitivity required. When applying this stroke to a drum, try to achieve a smooth, even, and soft sound. When people hear the word “snap,” they too often make the motion as if they’re trying to accomplish a hard, loud finger snap. Instead, this stroke should be very light and almost feathery.

DVD 12C. Snap Stroke with Right- and Left-Hand Unison

DVD 12D. Snap Stroke

DVD 12E. Five-Stroke Roll with Snaps

1. Five-stroke with double 2. Five-stroke with triple

3. Five-stroke with four 32nd notes

Three Speed Phrases

Percussion $\text{||} \frac{3}{4} \text{||}$: Ta Ki Ta Ta Ki Ta

Perc. 3 Ta Ki Ta Ta Ki Ta Ta Ki Ta Ta Ki Ta

Perc. 5 Ta Ki Ta Ta Ki Ta Ta Ki Ta Ta Ki Ta Ta Ki Ta Ta Ki Ta Ta Ki Ta

Perc. $\text{||} \frac{5}{4} \text{||}$: Ta Na Gi Na Tom Ta Na Gi Na Tom

Perc. 9 Ta Na Gi Na Tom Ta Na Gi Na Tom Ta Na Gi Na Tom Ta Na Gi Na Tom

Perc. 11 TNGNTTNGNTTNGNTTNGNT TNGNTTNGNTTNGNTTNGNT

1 2 3

4 5 6

7 8 9

10 11 12

13 14 15

16 17 18

19 20 21

Handwritten musical notation for the first system, consisting of three staves of music. The notation includes various rhythmic patterns, accents, and rests.

$\text{♩} = \text{Dum}$ $\text{♩} = \text{taKa}$
 $\text{♩} - \text{ta}$ $\text{♩} = \text{taKi ta}$ $\text{♩} = \text{tuKadime}$

Handwritten musical notation for the second system, consisting of three staves of music. The notation includes various rhythmic patterns, accents, and rests.

Handwritten musical notation for the third system, consisting of three staves of music. The notation includes various rhythmic patterns, accents, and rests.