

from hand to drum

HAND DRUM TECHNIQUES FROM AROUND THE WORLD



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This month we will conclude our look at dhol drumming from North India. Exs. 1-4 follow on from what we were doing last month. For the patterns I'm covering in this article I will not be using the phonetic syllables, because a lot of the patterns are derived from a more South Indian style of playing which would require a different set of syllables.

KEY

NA/TA TE DHA DHIN

TIN GE KE GE

Development

Ex 1

Ex 2

Ex 3

Ex 4

Anyone at all familiar with Indian drumming will also be aware of the effective glissando technique used for the bass tones. This is also possible on the dhol. The way this is executed is by hitting the bass end and then manipulating the resonant tone by quickly pushing your finger lips into and across the head. Look at Fig. 1 for the wrist position. This will be represented with a triangle on the notation (see key).

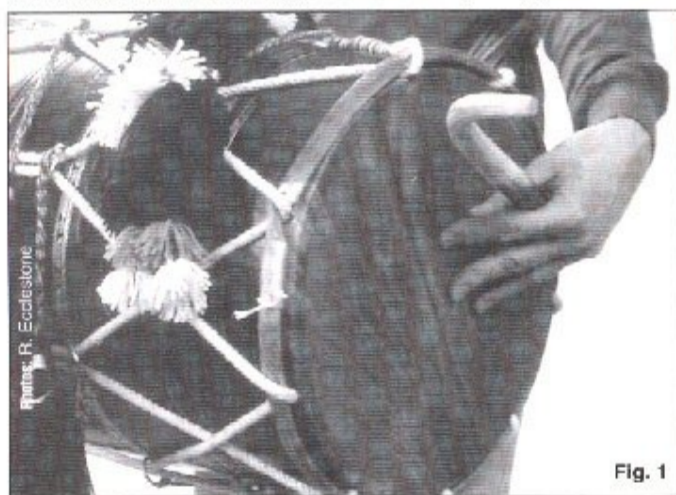


Fig. 1

Now let's look at a few rhythmic examples using this glissando technique.

Ex 5

Ex 6

Ex 7

Ex 8

Ex 9

Ex 10

Ex 11

Ex 12

Ex 12.5

Notice how this technique adds a lot of shape and 'flavour' to the rhythm. Try playing these previous examples without the glissando and what I mean.

Exs. 14 and 15 begin to employ the very common Indian groove idea of splitting crotchets into seven semi-quavers. When mastered this is an extremely convincing gear change and, if enough emphasis is given to the crotchet pulse, it need not throw the other musicians you are working with.

Ex 14

Ex 15

We'll finish off with a couple of simple rhythmic ideas combining the North Indian folk rhythm called *Kherba* with some basic independence work.

Ex 16

Ex 17

Ex 18

