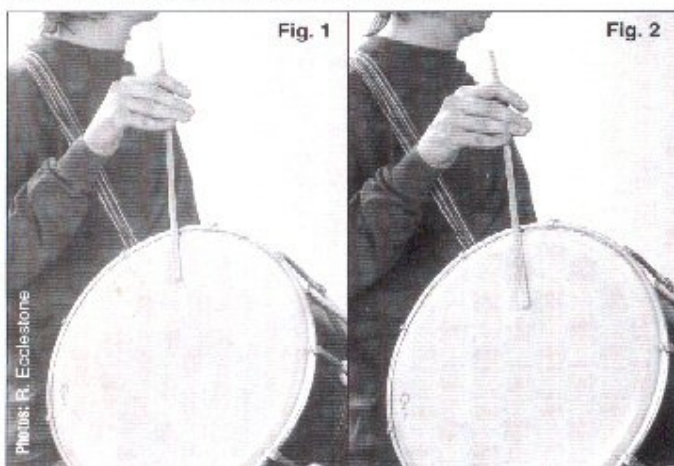


from hand to drum

HAND DRUM TECHNIQUES FROM AROUND THE WORLD

This month we're going to continue our look at dhol drumming from North India.

First we need to articulate three new strokes. The first of these will be the 'tin' stroke on the treble head, which is a slightly bassier version of the 'na' stroke on the treble head (see last month's article). This stroke is articulated in the same way as the 'na' stroke, except for the fact that the stick is placed further into the circumference of the drum head. This is evident if we compare Fig. 1 ('na') to Fig. 2 ('tin').



With this new stroke under our belts we can now work through Examples 1a, 2a and 3a. The 'tin' sound should be slightly bassier, less sharp and less accented than the 'na' stroke. When you've worked through these three examples, go on to Examples 1b, 2b and 3b, which employ the 'ge' stroke as also covered in last month's article.

Now we can go on to the 'ke' stroke, this time on the bass head. This stroke is played by pushing the flat edge of the curved stick into the head



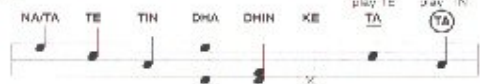
Fig. 3

to create a closed and unresonant sound. For the positioning see Fig. 3. This stroke is achieved by playing into the drum gently but sharply.

When this has been mastered, go on to Examples 1c, 2c and 3c, which employ all the notes learnt so far. (NB. Sometimes in

North Indian drumming, the 'na' stroke is pronounced as 'ta'. The reason for this is contextual. One over-simplified explanation is to say that different words need to flow from the tongue and rhyme.)

KEY



NB
Some words in the Indian drum vocabulary have a number of meanings.



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1a NA TIN TIN TIN NA TIN TIN TIN

1b DHA TIN TIN TIN TA DHIN DHIN TIN

1c DHA TIN TIN TIN TA DHIN DHIN TIN

2a TA TIN TIN TIN TA TIN TA TIN

2b DHA TIN TIN TIN TA DHIN DHA TIN

2c DHA TIN TIN TIN TA DHIN DHA TIN

3a TA TIN TIN TA TA TIN TIN TA

3b DHA TIN TIN TA TA DHIN DHIN DHA

3c DHA TIN TIN DHA TA TIN TIN TA

TA TIN TIN TA TA DHIN DHIN TA

The next stroke we will look at is on the treble head and is called the 'te' stroke. Like the 'ke' stroke it is an unresonant stroke played by pushing the tip of the thinner stick into the head. See Fig. 4 for the position. Notice how the stick is even further into the head than with the 'tin' stroke. The motion should be short and sharp.



Fig. 4

Examples 4 and 5 cover some short phrases deriving from Indian *ralla* compositions. These compositions are designed to be played fairly fast, but to begin with you will need to get comfortable with them at a slow speed (see Exs. 4 and 5).

We'll wind down this month's article by looking at a few patterns combining what we've covered so far. The last three examples cover a common North Indian 6/8 rhythm called *dadra* (see Exs. 6-11).

See you next time for some dampened 'ge' tones.

Ciao 4 now.

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4

DHA TE TE KE TE TE KE

5

DHA TE TE KE TE TA KE TA KE TE TE KE TE TA GE

6

DHA TIN TIN TIN TA DHIN DHIN TA

DHA TIN TIN TIN TA DHIN DHIN TA

DHA TIN TIN TIN IA DHIN DHIN TA

DHA TE DHA TE TE KE TE TA KA TE TE KE TE

7

DHA TIN TIN TIN DHA KE TE TA GE GE NA

8

DHA TA KE TA GE GE NA GE GE TA KE TA GE GE NA

9

DADRA
DHA TIN TIN TA GE DHIN TIN

10

DADRA II
DHIN TIN TA (TA) GE DHIN TA

11

DADRA III
DHIN TA TA (TA) GE DHA IA