

# from hand to drum

## HAND DRUM TECHNIQUES

### FROM AROUND THE WORLD



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This month we will begin looking at some of the finer points of control for the left hand, which is responsible for the bass 'Ge' tone and its respective glissando technique. For instructions as to how the 'Ge' tone is articulated, refer back to October's *Rhythm*.

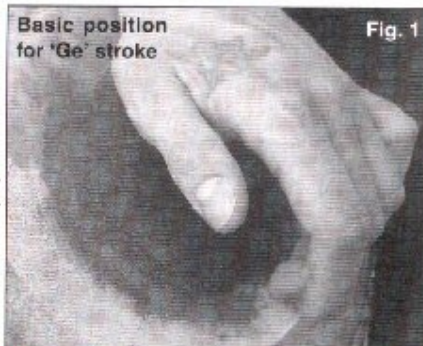


Fig. 1

Basic position for 'Ge' stroke

A lot of the open tones played on the bass end are subject to pitch manipulation executed by gliding the underside of the wrist across the head in a way not dissimilar to a hovercraft. The first thing to really understand is which part of the wrist comes into contact with the head.

If we look at Fig. 2, we can see the underside of the wrist with two ringed numbers. These are the wrist resting points for dholak and tabla playing respectively.

On the dholak, glissandos are very much faster, and the bone at the base of the thumb is used. For tabla playing, this glissando sound is far more articulated, warmer and slower, requiring a different part of the wrist to be used. However, some folk players would certainly use the dholak technique on tabla.

Now try playing the open 'Ge' tone and quickly moving this part of the wrist quickly across the head, towards the floor. You should not press too hard or you will kill the bass tone totally. Remember, it's the resonant bass tone you are attempting to manipulate, so therefore it must resonate to some degree. Having said this, after a while practising this, your wrist may well begin to burn and you might develop a blister. It's important to rest the wrist at this point.

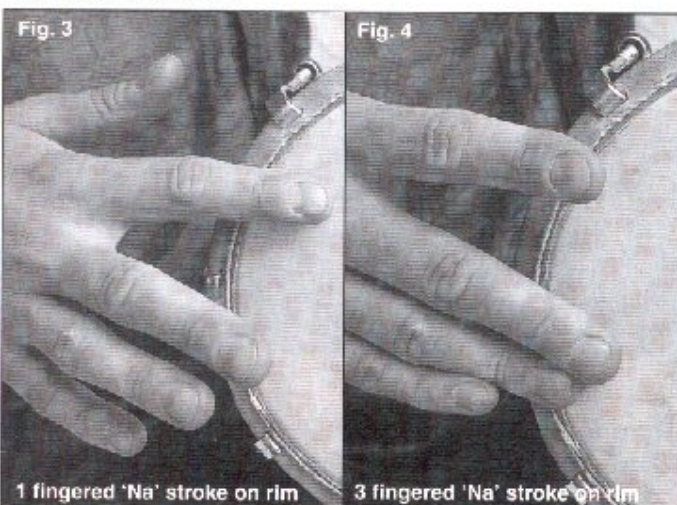


Fig. 3

Fig. 4

1 fingered 'Na' stroke on rim

3 fingered 'Na' stroke on rim

Rhythms on the dholak are hugely influenced by the fluctuating bass tones. We're now going to look at a few rhythms incorporating this technique. Good luck, and be patient.

OPEN GE slowly moving to closed GE

1 3 1 3

KEY

0 + o + KE NA 1 NA 3 TE 1 TE 3

(NB This could be thought of as a slowed down version of the last (1E))

Ex 1

1 1 3 1 1 3

+

o o

Ex 2

1 1 3 1 1 3

+

o o

Ex 3

1 1 3 1 1 3

o +

o o

Ex 4

1 1 3 1 1 3

o +

o o

Ex 5

1 1 3 1 1 3

o +

o o

Ex 6

1 1 3 1 1 3

o +

o o

Ex 7

DHA GE TE RE KE TE NA GE DHI NA

Ex 10

o + + o

Ex 8

DHA GE TE RE KE TE DHA TE RE KE RE DHA

RELLA PHRASES (Fast 'drum roll' type patterns)

Ex 11

A

DHA TE RE KE TE TA KE NA TE RE KE TE TA KE

E Ex 9

DHA TE RE KE TE DHA TE RE KE TE DHA TI

B

DHA TE RE KE TE TA KE TE RE KE TE

NA TE RE KE TE DHA TE RE KE TE DHA TI

NA TE RE KE TE TA KE TE RE KE TE

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DRUMS OF HEAVEN: (From left) Tanmoy Bose, Pete Lockett, Bikram Ghosh, Simon Limbrick, Selvaganesh, Subhankar Banerjee and Nana Tsiboe at the Sangeet Research Academy workshop