Hand Drum Trios

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How To Use This Book

Welcome to ***Hand Drum Trios***! This book is a new collection of grooves that can be played on any variety of high, medium, and low sounding hand drums. These grooves are great for any percussion ensemble concert or percussion section feature at your concert band night, or even as backing to existing jazz band or Latin band arrangement. As with numerous music programs (both high school and college), there are often many percussionists of various ages and playing abilities. It's a real challenge for any instructor to find music that fits the many different ability levels of the students and is entertaining to your audience. These grooves are just that! I have used these grooves with both high school and college groups over the last 20 years and they are always a standout moment in the concert. They are quick to learn, accessible to any age, and are well received by all audiences.

These grooves are also great for big programs as you can have as many players on each part as you want. If you have limited drums, you can add other small percussion (claves, cowbells, shakers, guiros, etc.). This will help you to fill out the music and include more players. In addition to being a great resource for concert level music, this book is a useful educational tool for the classroom. By using these grooves, you can teach your students valuable ensemble skills, timing, music phrasing, improvisation, musicality, listening skills and much more! This book can be used to engage non-percussionists as well. By only learning a few basic hand drum tones, any group of people can become a drum ensemble! This book contains 24 trio grooves with a short description of each rhythm.

There are many different ways to present this music in concert, but the example page included in this book shows one possible method of how to use a groove from the book to create a concert piece. After reviewing this example, you will be able to see just how open the possibilities are and how easy it is to put a piece of music together for any performance situation.

As a bouns, there are downloadable MP3's for several of the grooves in the book. You'll find audio for each individual part in the groove, and audio of the trio. Grooves that have available audio are marked with a speaker symbol next to the title. You can find the download on the ***Hand Drum Trios*** page @www.rowloff.com.

Have fun bringing this music to life, and remember to keep the groove alive!

Conga Tones

Open Tone = O
The open tone is produced by keeping the fingers close together and hitting the drum flatly with a quick lift after the attack, to let the tone ring. You should strike the head just inside the rim with the built up boney pads between the first and second joint of the fingers.

Bass Tone = B
This tone is played in the middle of the drum with a mostly flat hand. You can lift your hand immediately after the attack to let the tone ring or you can leave your hand down to get a closed bass.

Muffle Tone = M
Strike the drum in the same place as the Open tone, but as opposed to lifting following the attack, press the hand in to the head to stop the drum from ringing.

Heel/Toe = H / T
The strike place for these tones should be a flat hand close to the middle of the drum. The heal (palm) and the toe (fingertips) rock back and forth between each other. These tones do not ring.

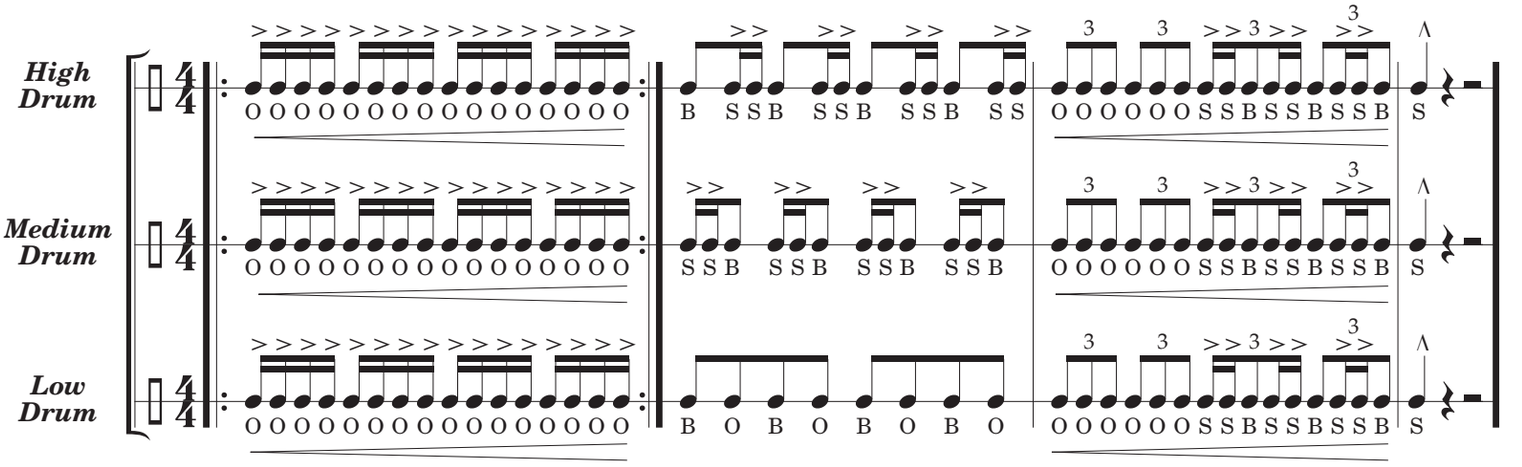
Slap Tone = S
This tone is done with the fingers slightly curved striking where the palm comes into the rim of the drum and the fingertips "slap" down against the head. You can keep your fingers down on the head for a closed slap or you can lift after the attack to allow the drum to ring.

Palm Tone = P
Similar sound quality as the heal/toe, this tone is played with the whole hand flatly in the middle of the head.

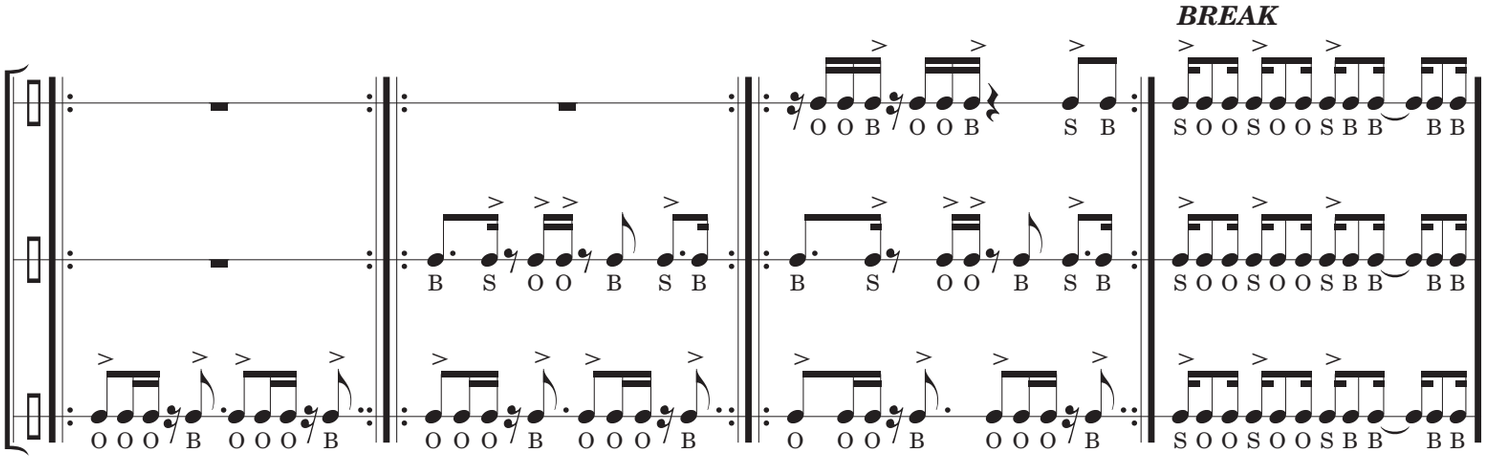
Full Groove/Performance Example

Johnny Lee Lane/ Terence Mayhue

I started by coming up with a 4 bar theme that I liked which had a flashy beginning, but wasn't too hard to learn quickly. These 4 bars will act as both the Intro and the Outro giving the piece bookends of music.

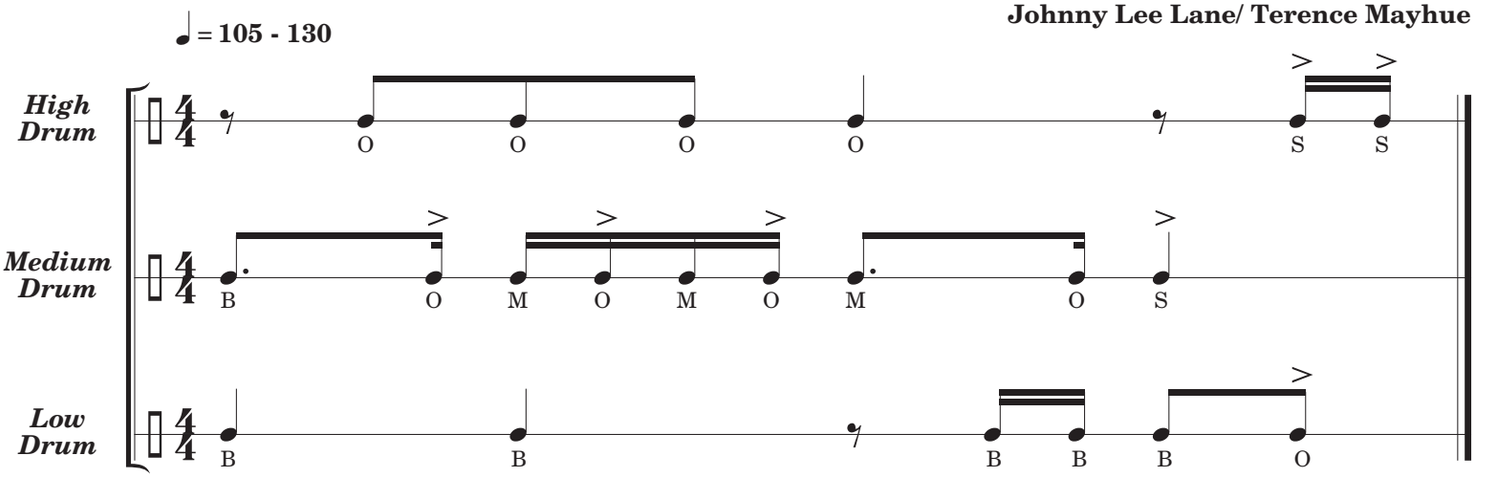


Next, I took the ***Lunch*** groove from the book and layered in each part. You can go in any order, but I picked adding from the Low Drum to High Drum. Vamp each part until it feels solid,then add in the next drum. Once all the drum parts are playing, have a player cue the BREAK that everyone plays. After the BREAK, it goes right back into the full groove.



#9 - Flash

Johnny Lee Lane/ Terence Mayhue



This rhythm is based off of one of James Brown's most famous songs. It's of average dificulty with the focus on the Medium drum. Great music to start off a concert or add as the backdrop of an existing piece.

#10 - Ritz

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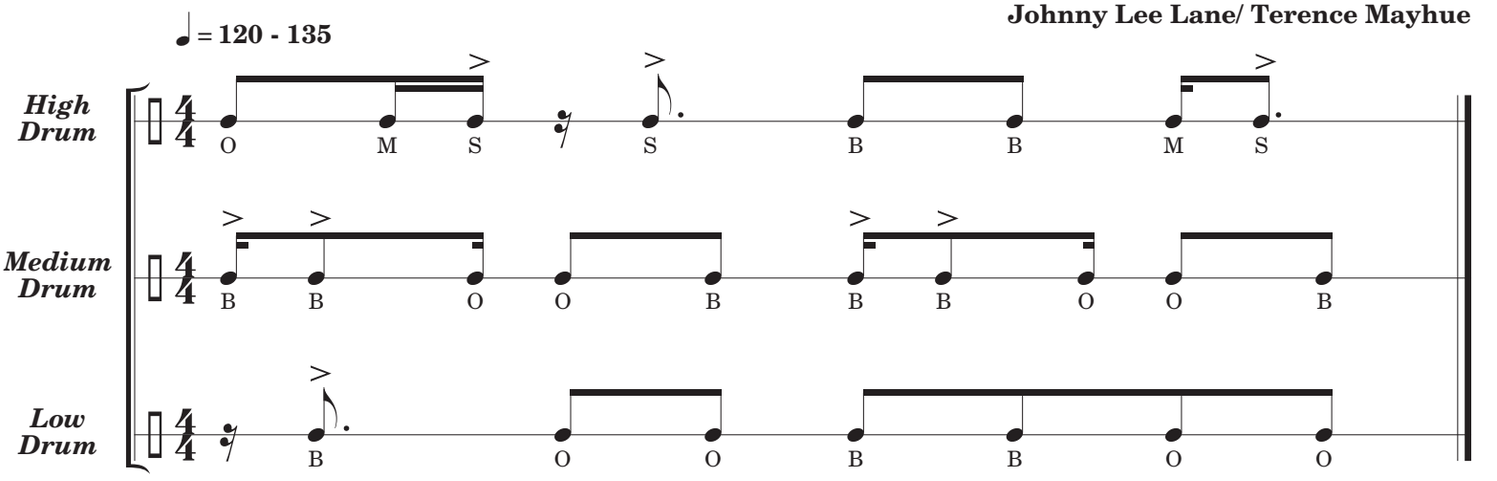
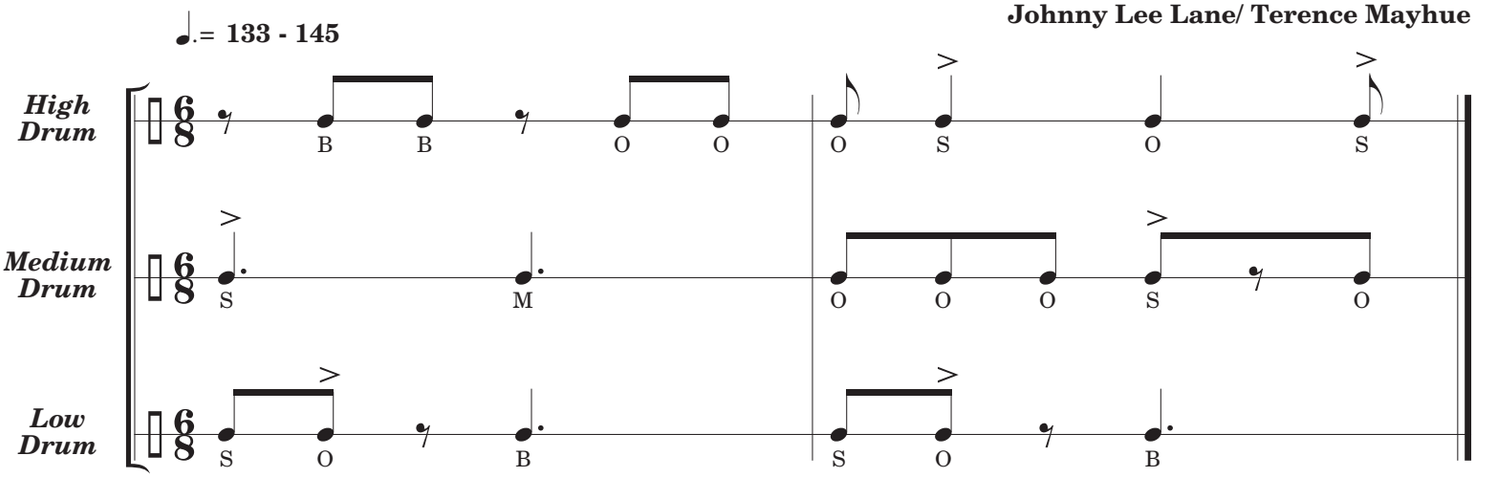


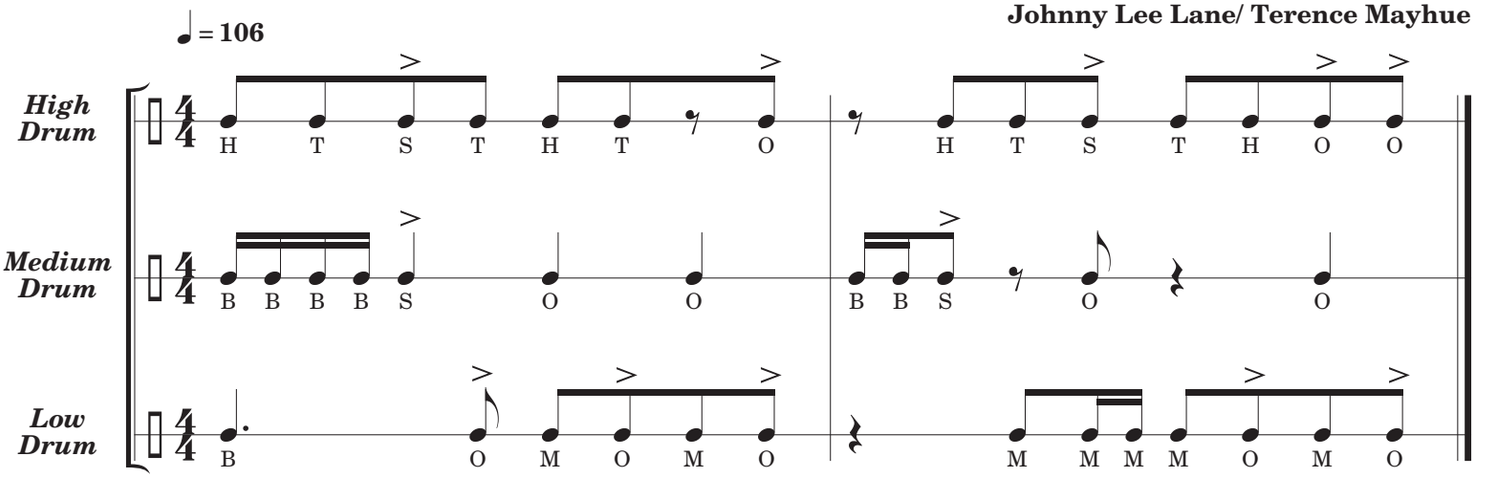
Based off rhythms of the Ewe people of Ghana, this groove will feel a bit more traditional than some of the others in this collection. This can be used in any rock or funk tune or just let it be a feature for your percussion ensemble. Either way, this groove will steal the show!

#21 - Feast



This rhythm is a fun and challenging 6/8. What sets this groove apart from the rest is the decievingly blazing tempo. The High Drum has to work hard to get the off-beats to feel comfortable, while the Low Drum must take great care to hit the accents just right.

#22 - Suga



Another 2 measure groove, this time based off of a variation of a basic Tumbao. The main melody resides in High Drum, but the other parts really spice up this common rhythm with some fun counter melodies!