

HAPI DRUM WORKSHOP

#1 Just for Fun

**The Workshop
Companion Book**

10 Lessons

**new & innovative
pattern system**

tips & tricks

**additional training
exercises**



your instructor
Allan Poteon

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Who is Allan?

Allan Poteon, born 1956, is a professional musician and steel drum builder from Trinidad. From childhood on he learned and played in a variety of Caribbean Bands. Living in Germany since 1996 he teaches at schools and other institutes for music education in Germany and the United Arab Emirates. He composes and interprets songs for bands (eg. Pannello) or teaches workshops (eh. Sommermusikfest). He founded Bands like the children's steel band Styl les Sticks, the Nu Tones Steelband, the Tin Pan Alley Steelband and gets booked as a solo musician by orchestras.

When it comes to building steel drums Allan is a master of his trade. Even the Berlin Philharmonic Orchestra is one of his clients.



What is the HAPI Drum?

The HAPI Drum is manufactured from steel with differently sized tongue-like sound pads carved into it. It is a steel tongue drum which can be played with your fingers or with special mallets with a softer than normal tip.

With a little practice soft, bell-like and meditative sounds can be produced with this instrument. It is patented and developed in the US and produced in India. It has eight tones and comes with a pair of silicon mallets and is available in different sizes and tunings.



Do's and Dont's

Resonance

The sound of an instrument always depends on different factors. Next to the force you play it with the room you play it in is as much as important. The room itself has a specific tone in which the instrument resonates. This can be observed when you play a tone and change its pitch. A sound in the frequency of the room will sound louder. This means the sound of an instrument varies from room to room.

If you play the HAPI Drum in contact with your body the vibration of the instrument will be dampened. If you want to change or optimize the sound you can experiment with different materials. By placing cloth, a towel or a blanket underneath the drum or wrapping the drum with for example a belt you can change its sound to your liking.

Orientation is key!

From the biggest to the smallest tongue the tones produced get gradually higher. Since these tongues are arranged in a circle one might think, that you can play the HAPI Drum in every position. This is true! But in order to learn how to play we compiled a guideline which provides an optimal framework for a great learning experience. In this workshop we decided to turn the HAPI Drum so that the deepest tone, the biggest tongue, is the one closest to you. Or in other words: The "HAPI" is upside down.

Playing with sticks/mallets or your hands

Treat the instrument with respect. There is a difference between beating and playing the drum. Of course, hitting the tongues harder will produce a louder sound, but a controlled and nuanced way of playing will always sound better.

But what comes after playing a tongue/note? There are two possibilities. The first one is to let the sound travel. This gives you the opportunity to mix the sound of different tongues together and opens the pathway to playing chords. The second possibility is to dampen or stop the sound with your hand or stick. With this technique you are able to get to the melodic side of the drum by playing tones one after the other. Of course, these methods can be combined. You can mix and match sounds and chords by dampen or stopping some of the tongues and letting the other ones travel.

The anatomy of the tongue

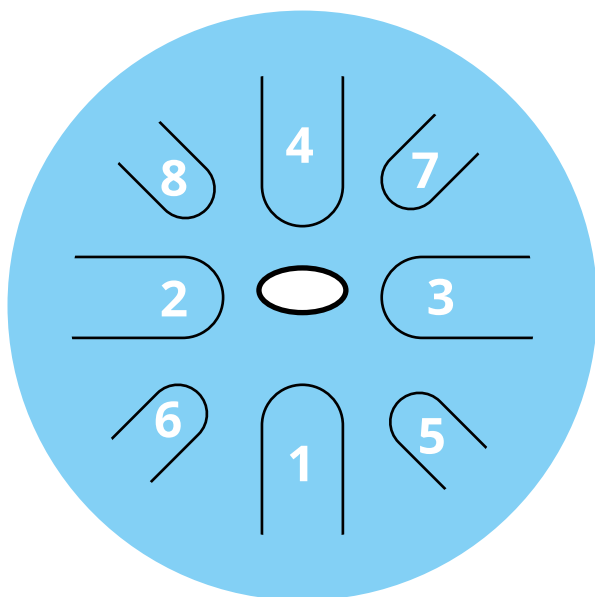
There are sweet spots on each individual tongue. This means hitting the tongue does not necessarily mean hitting the tongue right. Try to hit the tongue in different spots. It will produce a different sound on the tip than further back. After locating the sweet spots and with a little practice you will be able to hit them every time. But what is most important is, that it sounds good to you.

In short:

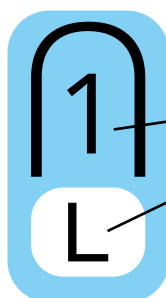
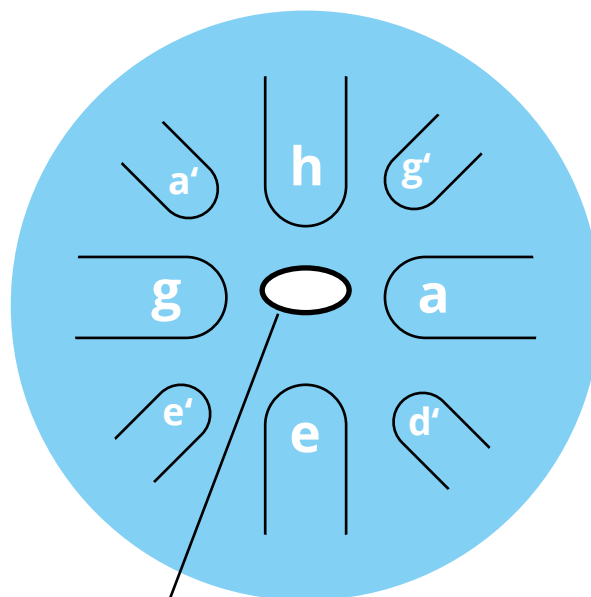
- the smaller the tongue the higher the tone
- play with the "HAPI" facing away from you
- play don't beat the drum
- let the sound travel: possibility to mix tones
- stop the sound: play melodies/tones in succession
- find the sweet spots
- practice to your heart's content

Legend

The Number System

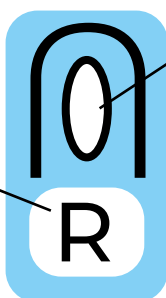


The Corresponding Tones



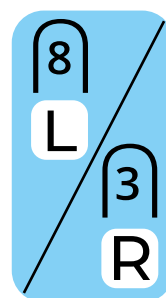
The number tells you which tongue to play

"L" and "R" tell you whether to play with your right or left hand



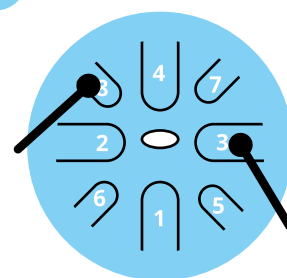
Here you have to hit the "HAPI"-Symbol in the middle.

Also called a "tap".



Here you have to play two tongues at once.

Number 8 with your left and Number 3 with your right



Focus Icons



Melody



Rhythm



Hands



Mallets

The **Focus Icons** give you an idea of what to expect of the individual lessons. Is the focus on melody you will learn about the interaction of tones whereas in rhythm it is more about timing.

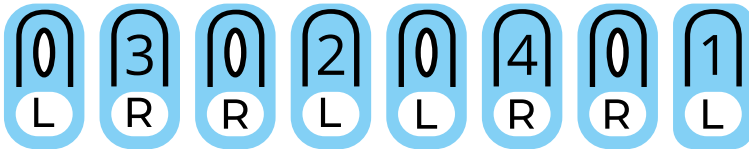
Use the Icons for Hands and Mallets to find specific exercises to build up your competence to play the HAPI Drum the way you want.

Lesson 1 - Let the Sound Travel

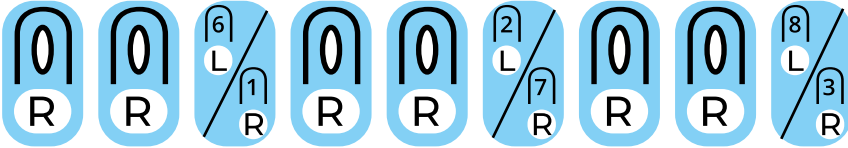
This lesson's focus:



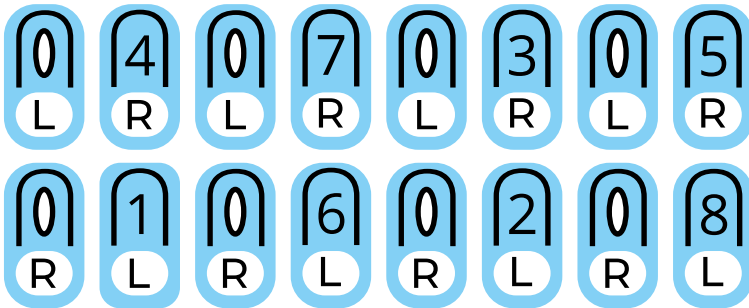
Pattern 1



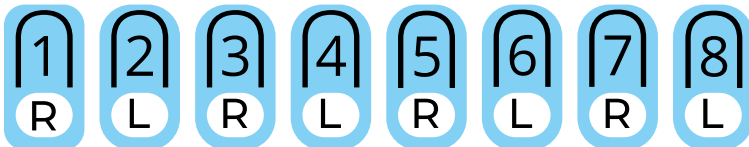
Pattern 2



Pattern 3



Pattern 4



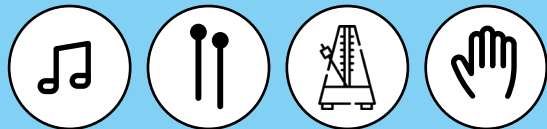
What we've learned and what to practice:

- Don't hit the drum too hard - Let the sound travel!
- Focus on your hand coordination

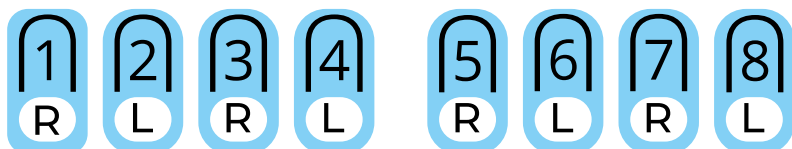
- Try combining these new patterns:
- For example: Switch back and forth between P1 & P2 and end your session with P4

Lesson 2 - The Number System

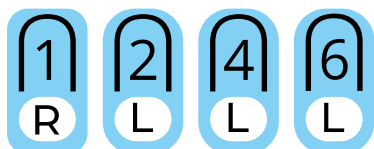
This lesson's focus:



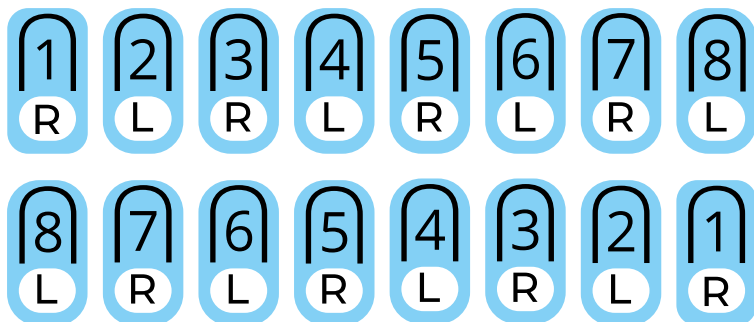
Pattern 1



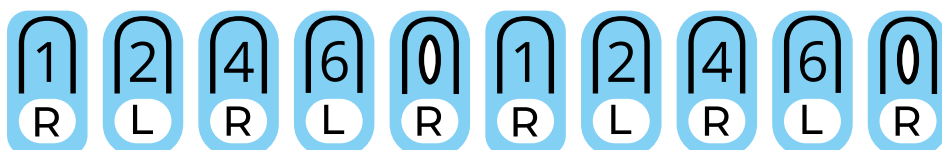
Chord 1 (e-minor)



Pattern 2



Chord 2/ Pattern

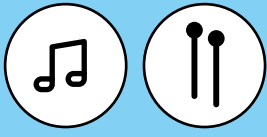


What we've learned and what to practice:

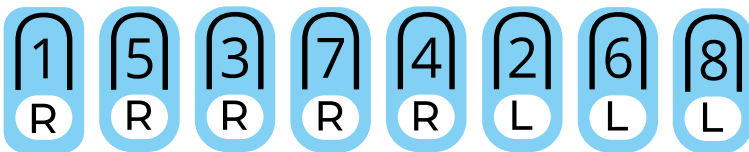
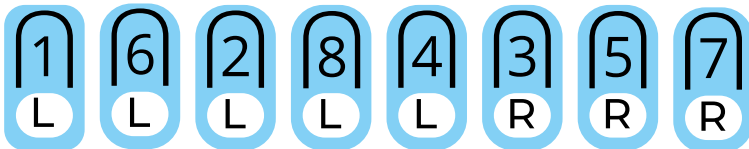
- The number system is our theoretical foundation
- 1 is the lowest and 8 is the highest tone
- try to play with both mallets and hands and find out what suits you best

Lesson 3 - Mallets & Patterns

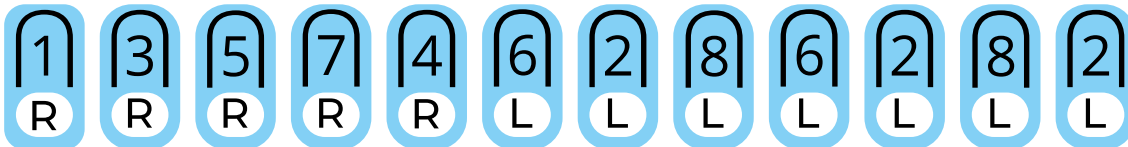
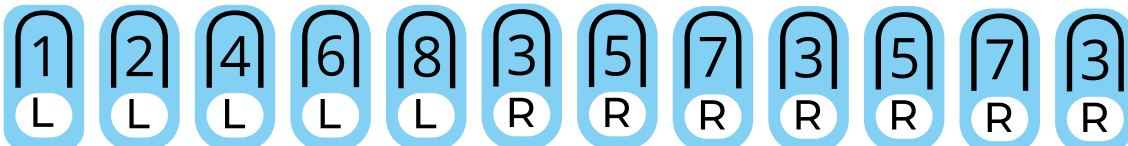
This lesson's focus:



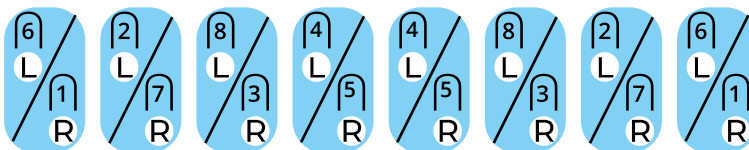
Pattern 1



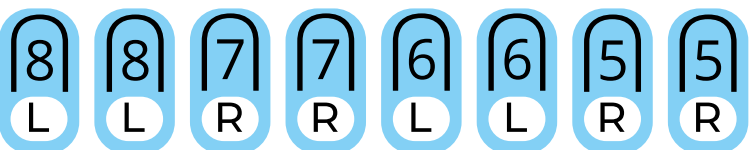
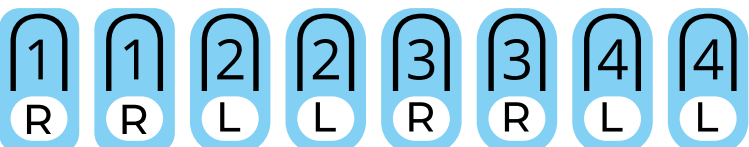
Pattern 2



Octaves



Pattern 3



What we've learned and what to practice:

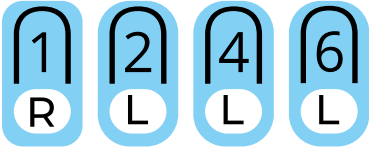
- try to get a feeling for playing two tones at once

Lesson 4 - Chords

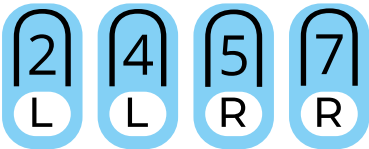
This lesson's focus:



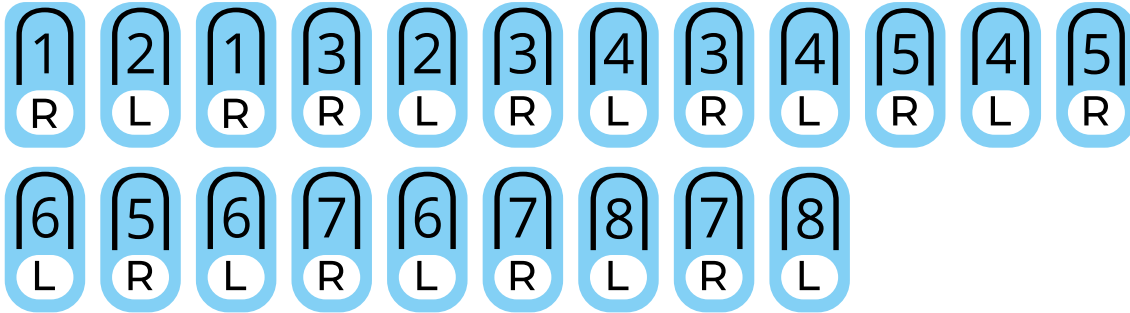
Chord 1 (e-minor)



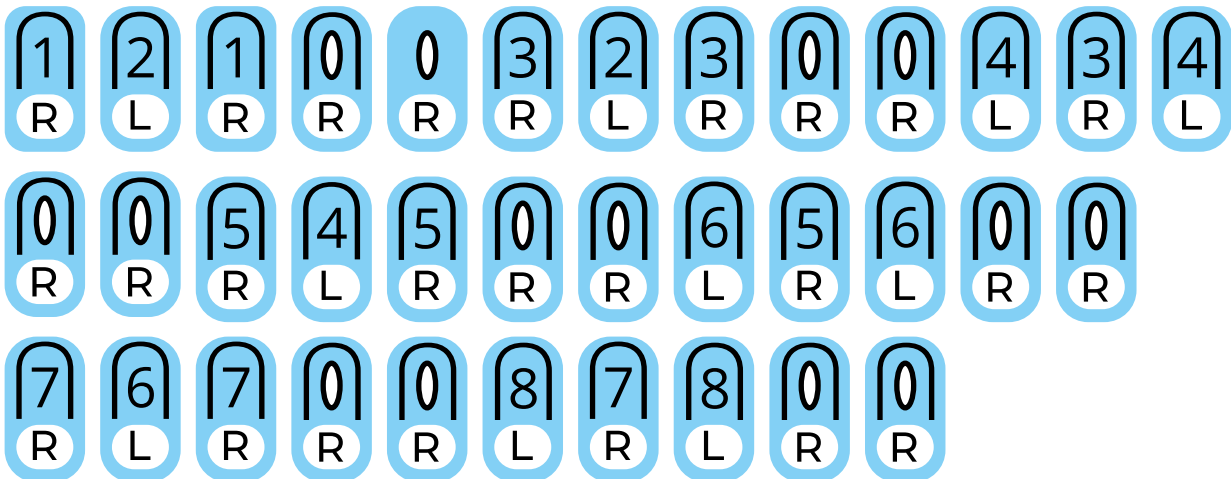
Chord 2 (g-major)



Pattern 1



Pattern 2



What we've learned and what to practice:

- the first introduction to the "tap" in the middle
- use P2 to get a feeling for rhythm and breaks

Lesson 5 - 3 Tone Patterns

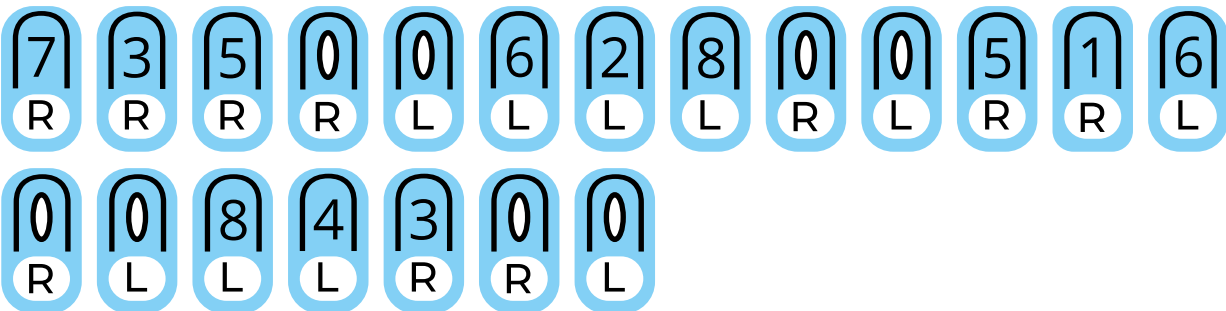
This lesson's focus:



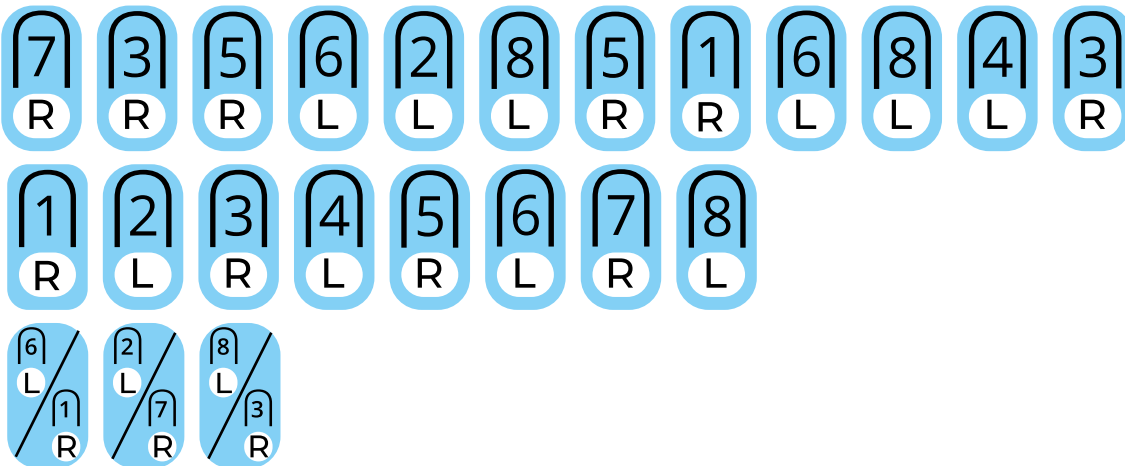
Pattern 1



Pattern 2



Pattern 3

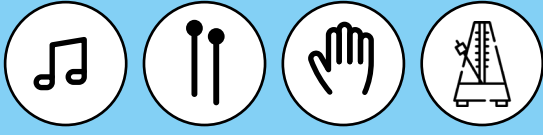


What we've learned and what to practice:

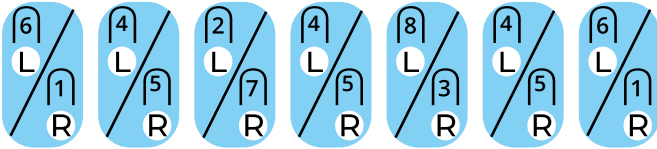
- use the longer patterns and try to get into the flow
- ending with the octaves in P3 teaches you switching between playing with only one and both hands at the same time

Lesson 6 - Octaves & Y-Shape

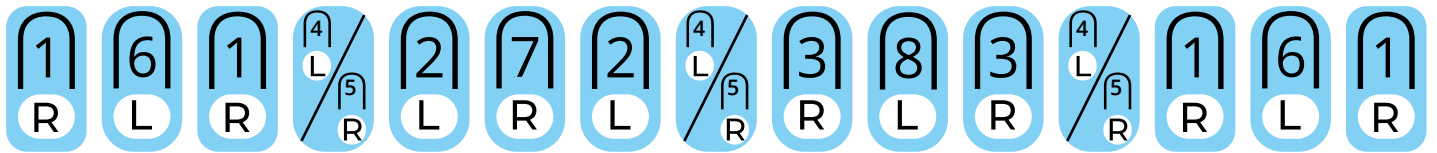
This lesson's focus:



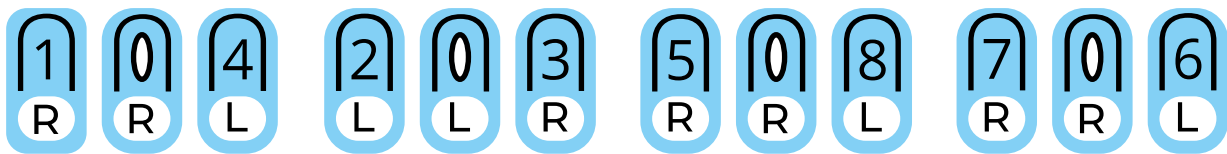
Pattern 1



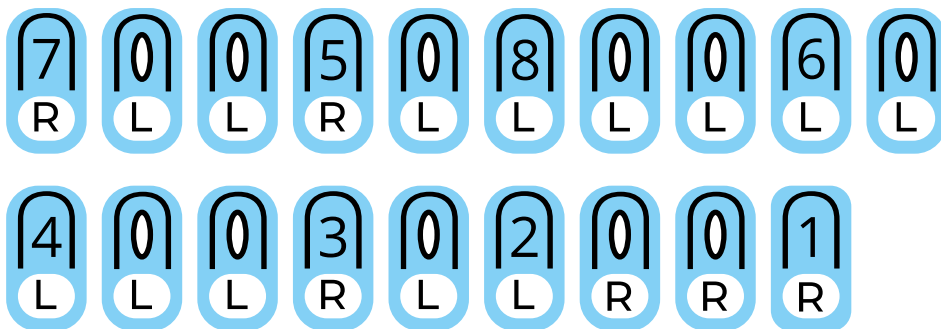
Pattern 2



Pattern 3



Pattern 4



What we've learned and what to practice:

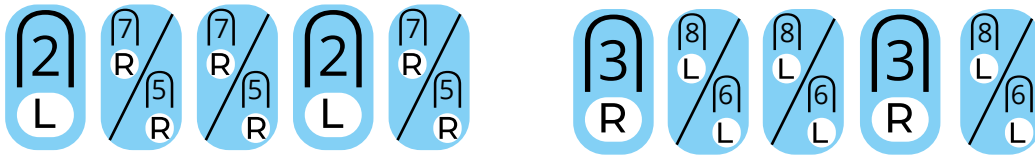
- imagine a V or Y on the drum to visualize possible patterns
- P4 gives you the opportunity to practice rhythmic hand coordination
- try creating your own patterns with a letter of your choice

Lesson 7 - Y-Shape Doubles

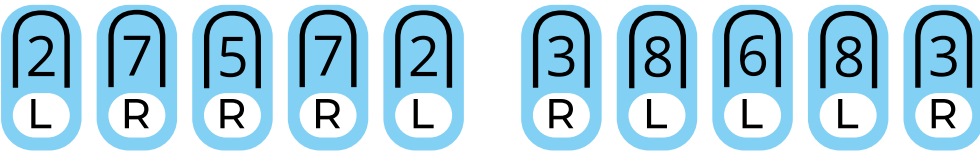
Before you start



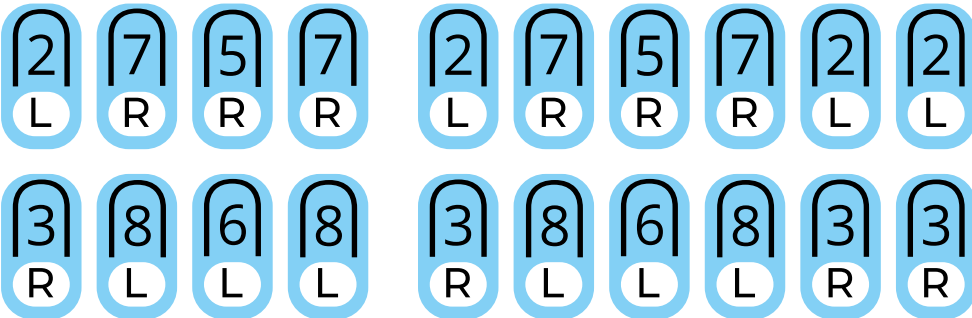
Pattern 1



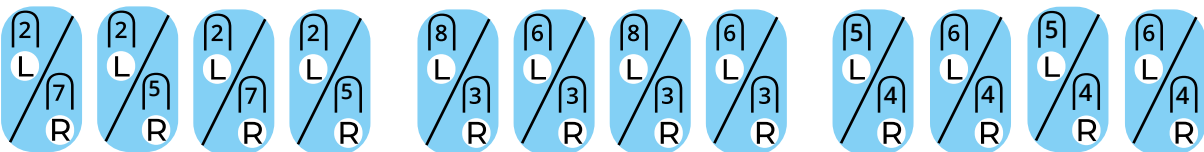
Pattern 2



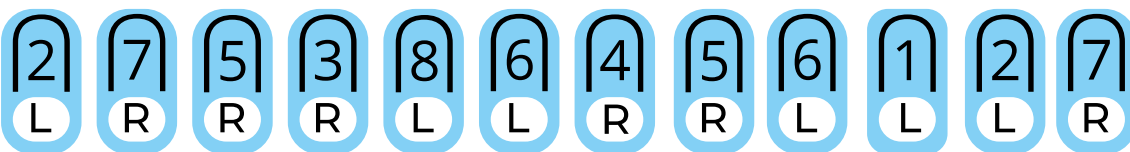
Pattern 2 (variation)



Y-Shape Doubles



Pattern 3

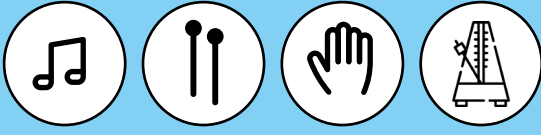


What we've learned and what to practice:

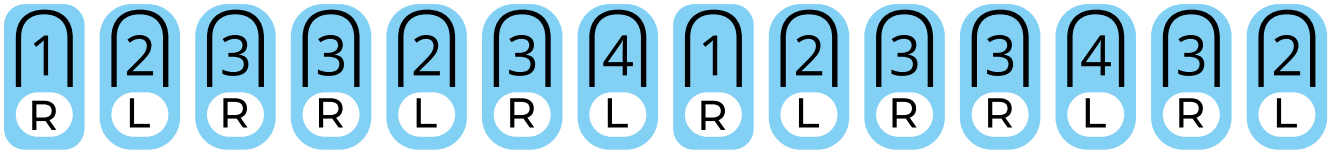
- try to find your own pattern with "2,7,5" and "3,8,6" like in the example of the P2 variation

Lesson 8 - Combining Patterns

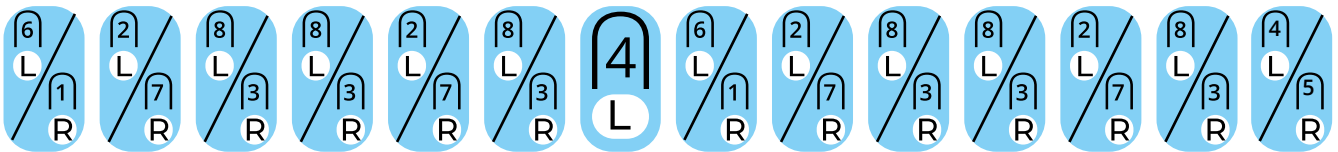
This lesson's focus:



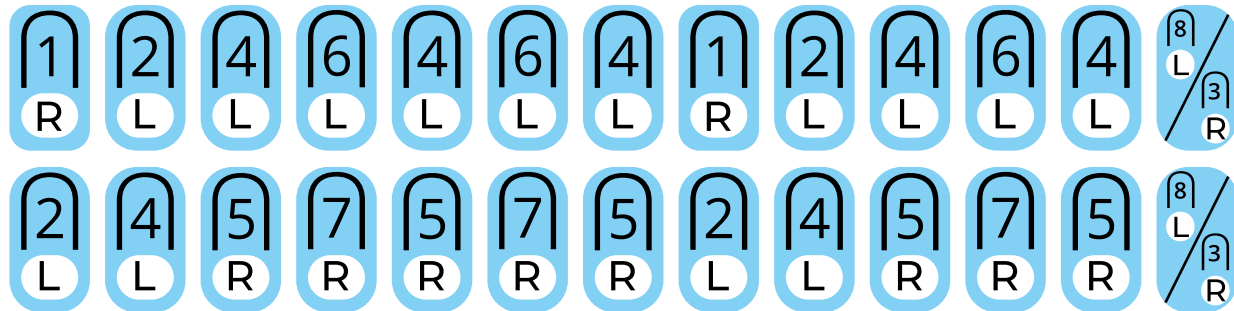
Pattern 1



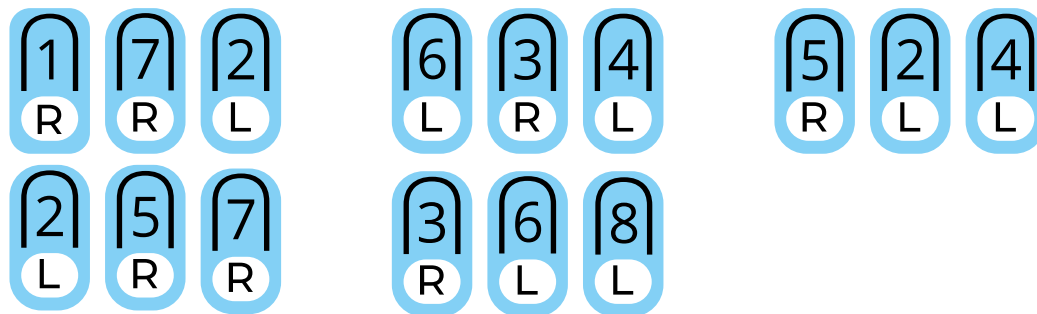
Pattern 2



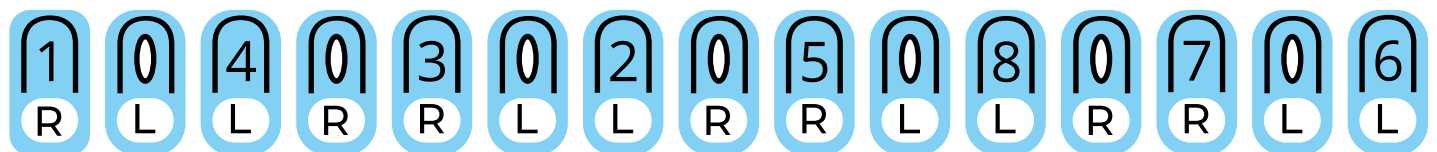
Pattern 3



Y-Shape Variations



Pattern 5



What we've learned and what to practice:

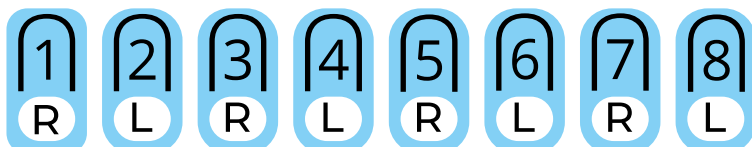
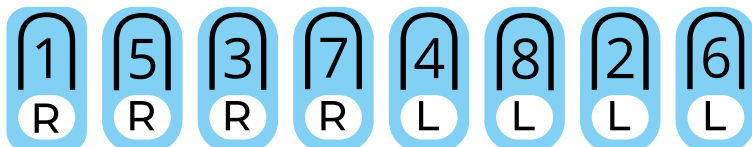
- Use the "TAP" to alternate between tones in a cross shape
- try to add previous patterns to a possibly endless combination

Lesson 9 - Hand Coordination

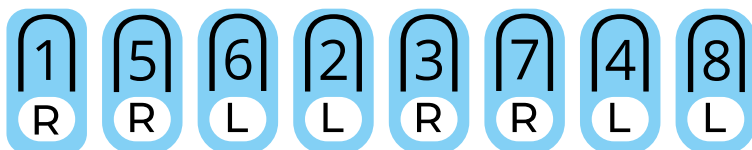
This lesson's focus:



Pattern 1



Pattern 2



What we've learned and what to practice:

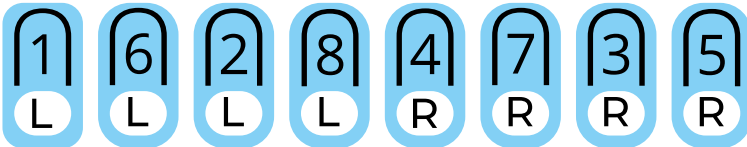
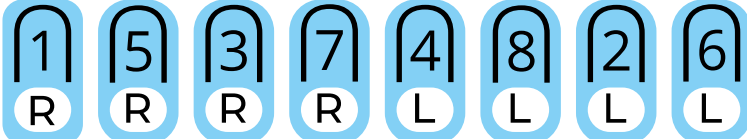
- the tones/numbers are not fixed to a specific hand and can be played with your left or right if needed
- try to create an uninterrupted flow while playing to practice your hand coordination to the fullest

Lesson 10 - Finger Coordination

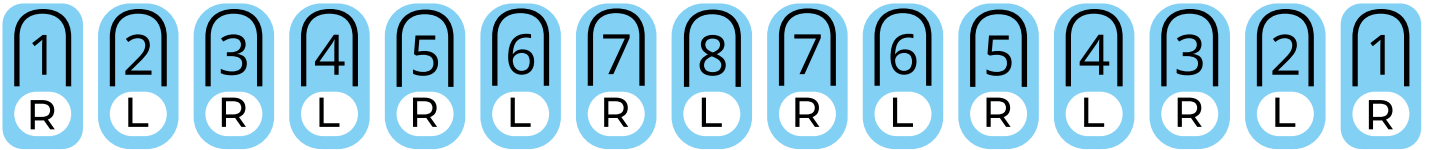
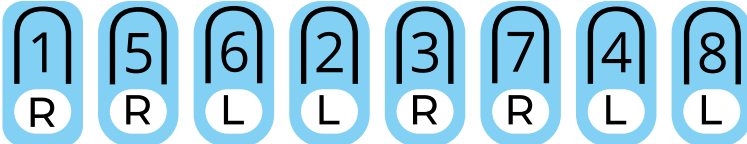
This lesson's focus:



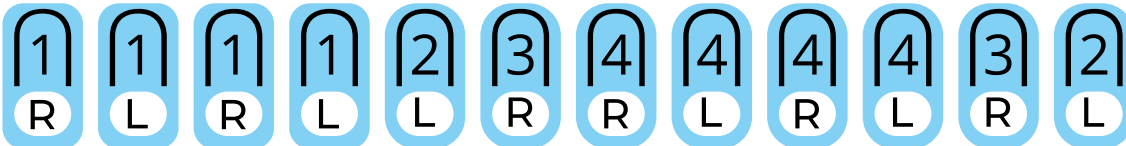
Pattern 1



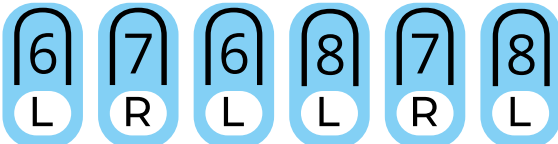
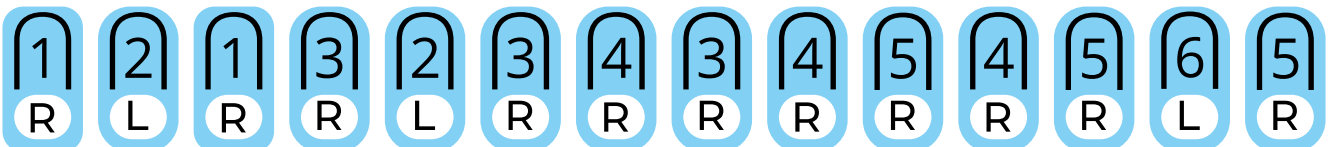
Pattern 2



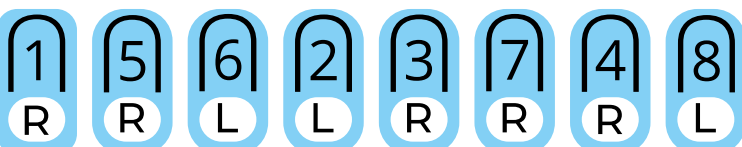
Pattern 3



Pattern 4



Pattern 5



What we've learned and what to practice:

- try to increase your speed while playing these patterns