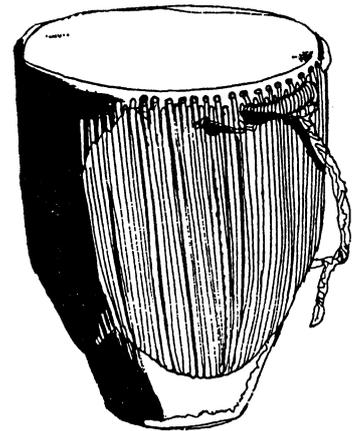


traditional african percussion

The four dances use a variety of African percussion techniques and sounds, and it is hoped the following background information will be valuable.

Mavuto Megamix

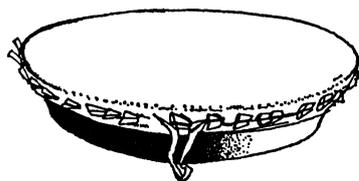
The foot stomping techniques developed in *Mavuto Megamix* can imitate the traditional use and sound of a *stamped pit* (log drum): a hole is dug in the ground and covered with a rough wooden lid which is then struck by various implements to create a percussive rhythm. Sticks, gourds and bamboo tubes are all used for stamping or occasionally played against the player's thigh. The tubes are of varying length and diameter, and are played with both ends open, or one end closed to produce notes of different pitch. Occasionally they are used in combination to produce a melody.



Large drum, Central Africa

Omusambwa Kwetsingoma

Drums are widespread throughout Africa. Usually carved out of solid logs of wood, they are sometimes made from strips of wood bound together by iron hoops. Earthenware vessels are also used for drum shells, the



Sakara, Nigeria

Sakara drum of the of the Yoruba, Nigeria being a typical example: the shell is about 10 inches in diameter and 1½ inches deep. The large gourd and calabash are also both used for drum shells, with tins and light oil drums occasionally used as a substitute. Drum shape is as varied as size, with some large drums over one metre tall and up to eighty centimetres in diameter. Use of drumsticks is common,



Carved drum with lizard skins, E. Africa

- Devise your own dynamics (louds and softs) with the group and try different ideas.
- Perform, and enjoy the performance!

INSTRUMENT WORKSHOP

When familiar with vocalising rhythmic patterns you may wish to introduce **pitch**, played on a tuned percussion instrument, keyboard, etc. Pitch is the next step to building on the foundations established in the workshop material adding to a framework of rhythm, vocalising and listening. The following example uses the voice patterns of *Omusambwa Kwetsingoma* as illustrated on CD 50:

Tune 1

Voice pattern 1

o - mu - sam - bwa kwet - sin - go - ma o - mu - sam - bwa kwet - sin - go - ma

Tune 2

Voice pattern 2

o - mu - sam - bwa kwet - sin - go - ma

Tune 3

Voice pattern 3

o - - mu - sam - bwa kwet - sin - go - ma kwet - sin - go - ma o - mu - sam - bwa kwet - sin - go - ma kwet - sin - go - ma

Tune 4

Voice pattern 4

o - mu - sam - bwa kwet - sin - go - ma o - mu - sam - bwa kwet - sin - go - ma

