

Roots of Rhythm: Volume II Companion CD Notes for Listen and Play Along Musical Examples

Please note: The CD Notes should be used to support the Listen & Play Along section in the related chapters of the Roots of Rhythm: Volume II Guide. Notation for recorded music on most of the play-along CD tracks can be found in the Resources section of the related chapters and can be read by students as they listen to and play along with the music.

| Instrument | Music and Description | Time |
|------------|-----------------------|------|
|------------|-----------------------|------|

1. Pandeiro

Listen¹:

1. *Pandeiro* solo from Brazil
"Dance with Tambourines" presents a solo *pandeiro* performer playing the samba rhythm from slow to fast (from a CD titled *Songs and Dances of Brazil* on Smithsonian Folkways, FW 6953, track 11).....1:06
2. *Pandeiro* in *capoeira* ensemble from Brazil
"Capoeira in San Francisco" is an example of *capoeira*, master teacher Mestre Acordeon and students, and the *pandeiro* (from a CD titled *The Music of Capoeira—Mestre Acordeon* on Smithsonian Folkways, FE 4332, track 5).....1:33
3. *Pandeiro* with samba ensemble from Brazil
"Choro: A Tempo de Samba – instrumental" demonstrates a samba ensemble with *pandeiro* (from a CD titled *Songs and Dances of Brazil* on Smithsonian Folkways, FW 6953, track 15).....1:16
4. "Pandeiro in 12/8" recorded for RORE by Chalo Eduardo 2005.....1:21
5. "Partido Alto Pandeiro" recorded for RORE by Chalo Eduardo 2005.....1:04
6. "Capoeira Pandeiro" recorded for RORE by Chalo Eduardo 2005.....1:54
7. "Pandeiro Samba Exercise," demonstrates an exercise for *pandeiro* – repeated one time (from a CD titled *Drum Circle: A Guide to World Percussion*—by Chalo Eduardo and Frank Kumor on Alfred Publishing Co. Inc., track 17)..... 0:20

Play Along²:

8. *Capoeira* – Right hand only.....0:27
9. *Capoeira* – With left hand shake.....0:30
10. Samba – Right hand only.....0:26
11. Samba – With left hand damp.....0:26
12. Samba – Right hand slap.....0:25
13. Samba – With left hand shake0:26
14. Six beat Rudiment.....0:23

***Pandeiro* Total Time 11:37**

¹ All musical examples are used with permission from the issuing authority or artist.

² "Play Along" tracks of *pandeiro*, snare drum, and tracks 38-45 of steel drums were recorded by Dr. Craig Woodson. "Play Along" tracks of *tabla* were played by Abhiman Kaushal, and steel drum tracks 35 was played by Story Rhinehart and tracks 34, 36, 37 were by Kelvin Cadiz. Track 45 is a mix of tracks 34-43. Tommy Wiggins was the recording engineer.

2. Snare Drum

Listen:

15. Snare drum from Switzerland
"Prim," is an example of the classical snare drum, first with snare effect off and then on (from a CD titled *Drumming* by Evelyn Glennie, on Catalyst 09026-68195-2, BMG Classics Music, 1996, and © 2001 World copyright by Editions BIM, Switzerland (www.editions-bim.com), used with permission).....1:33
16. Snare drum from Switzerland
"007" is an example of military drumming in a drum and bugle corps with a full percussion section including melodic percussion (from a CD titled *The Cavaliers – The Championship Years* Jeff Fiedler, director, Bret Kuhn, percussion composer on Champion CD, 2004 (www.cavaliers.org) track 6).....1:38
17. Snare drum from Switzerland
"Thank You Mr. Williams" by Steve Smith, is an example of the snare drum used in a jazz drum set, this piece in remembrance of Tony Williams' drumming (from a DVD titled *Drumset Technique/ History of the U.S. Beat* by Steve Smith, courtesy of and copyrighted by Hudson Music)..... 1:53

Play Along:

18. Single stroke roll - Slow to fast to slow0:27
19. Double stroke roll – Slow to fast to slow0:29
20. Buzz roll – slow to fast to slow.....0:27
21. Single paradiddle.....0:25
22. Flam – in four counts0:27
23. Drag – in six counts0:27
24. Tap flam – in four counts0:27
25. Pataflafla – in eight counts.....0:33
26. Swiss Army Triplets – in six counts0:28
27. Dragadiddle0:27
28. Cadence – in four counts.....0:32
29. Cadence – in six counts.....0:54

Snare Drum Total Time 11:08

3. Steel Drums

Listen:

30. Tamboo Bamboo from Trinidad
"Calypso Tent: Bamboo Tamboo Session" represents the use of bamboo tubes as percussion instruments in Carnival before steel drums were invented (from a CD titled *Calypso Lore and Legend – Afternoon with Patrick Jones* on Smithsonian Folkways SF C5016, track 6).....1:32
31. Steel drum music from Trinidad
"Top Cat Mambo" is a combination of Calypso and mambo rhythms played by a steel drum band (from a CD titled *Sounds of Our Times – The Champion Steelbands of Trinidad* on Smithsonian Folkways Cook: C-106, track 8).....1:33

32. Steel drum music from Trinidad
 "Love is a Many Splendored Thing" represents an American pop tune from the 1950's when steel drum music was becoming well known internationally (from a CD titled *Sounds of Our Times - Champion Steel Bands of Trinidad* on Smithsonian Folkways Cook: C-106, track 4)..... 1:33
33. Steel drum music from Trinidad
 "High Mas" by David Rudder, a contemporary calypso composer (from a CD titled *Panic - Inside Out* on a self-produced album, track 12)..... 2:03

Play Along:

34. Tenor – 1-4.....0:26
35. Double Tenor – 1-4.....0:26
36. Cello – 1-4..... 0:26
37. Bass – 1-4.....0:25
38. Bell #2 - angle iron 0:27
39. Bell #1 - cowbell.....0:27
40. Cymbal (bell).....0:27
41. Hi-hat..... 0:25
42. Snare drum.....0:26
43. Bass drum.....0:25
44. Engine room ensemble.....0:21
45. Steel drum ensemble 0:21

Steel Drums Total Time 11:43

4. *Tabla*

Listen:

Tabla from India

Abhiman Kaushal demonstrates five basic *tabla* rhythms and variations on those rhythms, the same rhythms presented in the exercises except here played with improvisations (recorded live at UCLA, performed by Abhiman Kaushal and recorded on June 29, 2005 by David Martinelli)

46. "Tal Tintal".....1:10
47. "Tal Jhaptal" 0:57
48. "Tal Dadra"0:38
49. "Tal Dipchandi".....1:01
50. "Tal Rupak" 0:48
51. *Tabla* from India
 "Lesson Forty-Two - Rela" represents the three speeds of a *tabla* rhythm, slow, medium and fast (from a CD titled "Forty-Two Lessons on *Tabla*" with Ustad Keramatullah Kahn playing *tabla*, on Smithsonian Folkways FM 8369, track 6)....1:08
52. *Tabla Tarang* and *Tabla* from India
 "Raag Deen Todi" provides the sound of the *tabla tarang* melodic set of *tablas* which are joined by *tabla* near the end of the track (from a CD titled *Tabla Tarang – Melody on Drums*, with Pandit Kamallesh Maitra – *tabla tarang* and Trilok Gurtu – *tabla*, on Smithsonian Folkways, SF40436 track 7).....1:33

Play Along:

53. *Tabla* sounds – here on Tracks 53-58 (recorded at UCLA for RORE, performed by Abhiman Kaushal on June 29, 2005 by David Martinelli)
 "*Taa, Tin, Ge, Dhaa, Dhin*" 0:36

54. "*Tal Tintal*" 0:40

55. "*Tal Jhaptal*" 0:28

56. "*Tal Dadra*" 0:20

57. "*Tal Dipchandi*" 0:35

58. "*Tal Rupak*" 0:23

Tabla Total Time 10:17

5. Turntable

Listen:

59. Turntable from the United States
 “Soul City” is a turntable break in a rap music, (from a CD titled *Ace Boogie*, on NuClassic Entertainment, track 8) 1:47

60. Turntable from the United States
 “Understand Me Now” is a turntable break in a rap music, (from a CD titled *Ace Boogie*, on NuClassic Entertainment, track 14) 1:10

61. Turntable from the United States
 “Like That Girl” is an example of turntable breaks in contemporary popular music (from a CD titled *House of Fatty Koo*, on Sony BMG Music Entertainment CK 91256, 2005 track 5) 1:33
 Three examples of music used in learning how to play the turntable (from a CD titled *Turntable Technique – The Art of the DJ* by Stephen Webber, distributed by Numark and Hal Leonard, 2004 tracks 1-3)

62. “One!” 0:32

63. “Techno Miles” 0:32

64. “Savage Skratch Substance” 0:32

Play Along:

65. "Basic scratch" 0:13

66. "Basic scratch with syncopation" 0:13

67. "Fills" 0:12

68. "Fader work out" 0:12

69. "Stab" 0:12

70. "Scratching with continuous eighth notes" 0:12

71. "Scratching with continuous eighth notes – drag" 0:12

72. "Scratching with continuous eighth notes – transformer" 0:12

73. "Crab" 0:09

Turntables Total Time 7:53

Total CD Time 53:12

Contact information for musical examples:

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| Ace Boogie , for musical examples of the turntable | Website: www.aceboogie.com |
| Chalo Eduardo , for musical examples of the <i>Pandeiro</i> | Email: ceduardo@remo.com |
| Fatty Koo , for a musical example of the turntable | Website: www.fattykoo.com |
| Jeff Fiedler , for a musical example of the snare drum | Website: www.cavaliers.org |
| Evelyn Glennie , for a musical example of the snare drum | Website: www.evelyn.co.uk |
| Abhiman Kaushal , for musical examples of the <i>tabla</i> | Email: abhimank@arts.ucla.edu |
| Steve Smith , for a musical example of the snare drum | Website: www.vitalinformation.com |
| Smithsonian Folkways , for musical examples of the <i>pandeiro</i> , steel drums, <i>tabla</i> Smithsonian/Folkways Records Center for Folklife Programs and Cultural | Studies 955 L'Enfant Plaza, Suite 2600, Smithsonian Institution Washington DC 2056 |
| UCLA Ethnomusicology Archive , for assistance with musical examples of the <i>tabla</i> by Abhiman Kaushal. | Ethnomusicology Archive P.O. Box 951616 University of California 310-825-1695 |
| Stephen Webber , for musical examples of the turntables | Email: swebber@berklee.edu |
| Tommy Wiggins , CD recording engineer. | Email: thestudioguy@adelphia.net |
| Dr. Craig Woodson , for musical examples of the <i>pandeiro</i> , snare drum, and steel drums | Email: woodsons@adelphia.net Website: www.craigwoodson.net |

Roots of Rhythm: Volume II

THE DAF IN IRAQ

Notes for Listening and Play-Along Musical Examples

Please note: These Notes should be used to support the Listen & Play Along section in this Roots of Rhythm: Volume II. Notation for the recorded music on the play-along tracks can be found in the Resources section of this guide and can be read by students as they listen to and play along with the music.

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Special Edition. Daf

Listen¹:

1. *Daf* and song from Kurdish Iraq
 “Qazele Nali” is sung by a male singer who is playing the *daf*. (from a CD titled *Kurdish Folk Music from Western Iran*, recorded by Dieter and Nerthus Christensen, originally issued in 1966 by Folkways Records, reissued on Smithsonian Folkways FE 4103, track #6)..... 1:30

2. Oud with dumbek song from Kurdish Iraq
 “Taq̄sīm Maqām Kurd” is performed by Rahim Alhaj, oud and Souhail Kaspar, dumbek. It begins with *Taq̄sīm Maqām Kurd* and ends with the rhythmic mode called *Jurgīnā*, then the *oud* joins and plays the Iraqi song "Oh, My Heart, Be Sick and Melt Away" (from Smithsonian Folkways SFW CD 40533, track #4)..... 1:30

3. *Daf* with ney, end blown flute, and *balaban*, cylindrical double reed
 "Kenîşke Kalekem" is played by Biryar Hikmet with a Kurdish ensemble from Erbil in northeastern Iraq recorded during a cultural festival in the area, showing how the *daf* is used to accompany in a traditional Kurdish ensemble (from Dengê Hewraman - Dilsoz Kemneyi by Kurdish Heritage Institute, Sulemany City, Iraq, track #6)..... 1:30

4. *Daf* solo
 “Fire Temples of Love”, played by Houman Pourmehdi, is an improvisation comprised of two parts to express rhythm and meter and, at the same time, create an entirely new work for *daf* based on tradition. (from Lian Records Disc 1, track #3) 1:30

5. *Daf* with singers
 “Ecstasy (Sufi’s Remembrance Zekr)” is played by Houman Pourmehdi. *HayAllah* is a standard form of Zekr (remembrance) in the Ghaderi Sufi houses in Iran, to stress the states of trance. (from Lian Records Disc 1, track #4)..... 1:30

6. *Daf*
 “The Song of Unity” (Poem by Rumi), played by Houman Pourmehdi, is a composition for *daf* and voice based on the rhythms and melodies heard in the Sufi houses in Iran. This work includes various rhythmical figures found in the Ghaderi Sufi order ceremonies, as well as poem by Rumi. (from Lian Records Disc 1, track #7)..... 1:30

¹ All musical examples in the “Listen” section are used with permission from the issuing authority.

Roots of Rhythm: Volume II
THE DAF IN IRAQ

Play Along²:

| | | |
|-----|--|------|
| 7. | <i>Daem/Daim (Tracks 7-11)</i> | 1:40 |
| 8. | <i>Haddadi/Hadaadi (Tracks 11-14)</i> | 1:42 |
| 9. | <i>HayAllah/Hey Allah Tracks (15-18)</i> | 1:45 |
| 10. | <i>Hal Gertan/Hel Gortan (Tracks 19-22)</i> | 2:31 |
| 11. | <i>Zekr-e-Dovvom/Zekr Dovom (Tracks 23-26)</i> | 2:40 |
| 12. | <i>HayAllahAllah/Hey Allah, Allah (Tracks 27-30)</i> | 1:47 |
| 13. | <i>Maddahi/Madahi Noey Aval (Tracks 31-34)</i> | 2:16 |
| 14. | <i>Maddahi/Madahi Noey Degar (Tracks 35-38)</i> | 1:42 |
| 15. | <i>Saghghezi/Seh Guzi #1 (Tracks 39-42)</i> | 2:13 |
| 16. | <i>Garyan/Geryaan (Tracks 43-46)</i> | 2:10 |
| 17. | <i>Daf composition (Track 47)</i> | 1:06 |

Daf Total Time 30:32

Contact information for musical examples:

Smithsonian Folkways, for musical examples on tracks 1 and 2. Smithsonian/Folkways Records. 600 Maryland Ave. SW, Suite 2001 Washington, DC 20024 202.633.6455.

Houman Pourmehdi, for musical examples on tracks 3, 4, 5. P.O. Box 25481, LA, CA 90025 Phone (310) 699-0455 Website: www.lianrecords.com.

Biryar Hikmet, for musical example on track 6 on his CD. Biryar@hotmail.com.

Craig Woodson, for play-along tracks 7-47.
Websites: www.EthnomusicInc.com, www.DrumsofHumanity.org.
Phone: 440-725-8767

² All “Play-Along” examples were recorded by Dr. Craig Woodson with Tommy Wiggins, recording engineer.