

BONGO DRUM INSTRUCTION

Folkways Records FI 8320

By William Loughborough

Photograph by Fred Lyon | Cover design by Ronald Clyne



MT
662.8
L887
B713
1958

MUSIC LP

BONGO DRUM INSTRUCTION

DESCRIPTIVE NOTES ARE INSIDE POCKET

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701 SEVENTH AVE., N.Y.C., U.S.A.

- 1: Two beats per measure; exercises and variations played slow.
- 2: Same exercises played faster.
- 3: Three beats per measure; exercises and variations played slow.
- 4: Three beats per measure for accompaniment played slow.
- 5: Three beats per measure for accompaniment played fast.
- 6: Four beats per measure; primary versions played slow.
- 7: Four beats per measure for accompaniment played at medium speed.
- 8: Four beats per measure for accompaniment played fast.
- 9: Voice counting repeatedly to six at medium speed.
- 10: Six beats per measure for accompaniment played fast.
- 11: Two-octave chromatic tympani demonstration.
- 12: Chromatic log drum set demonstration.
- 13: Bass marimba demonstration.

FOLKWAYS
HI-FI RECORDS
PLAY

2X
(TWICE)

AS GOOD ON
STEREO
EQUIPMENT

FOLKWAYS FI 8320

FOLKWAYS FI 8320

A RHYTHM PRIMER

by
Bill Loughborough

BONGO DRUM INSTRUCTION

This drumming method is designed to give anyone who can repeatedly count to six without hesitation the fundamentals of rhythm for use in drumming, dancing, or other musical pursuits. The written part consists of instructions and a series of repetition exercises. Each exercise is written as a single measure, contained within double bars, ||: :||. The exercise within the measure is to be drummed repeatedly until it can be played evenly and with confidence at all speeds. This will be described as "repeating until reflexed."

These exercises can be played on any two different sounding tones, e.g., the two drums in a set of bongoes, snare drum and cymbal, two bottles, or silently on two rubber pads. By introducing two different tones or at least two different places to hit, the method leads the drummer to learn a great many variations that make complex rhythms easy. On the record a two-toned wooden log drum played with rubber mallets is used. These are sold under the trade name "Rhythm Logs" and were designed by the author. The lower-pitched (or left-hand) tone will be designated by ↓; the higher-pitched (right-hand) tone by ×. When a beat is silent its place is taken by the appropriate rest ↯.

The record contains short demonstrations, at slow speeds, of the first three groups of exercises, then counting for the last group of exercises, then several minutes of fast drumming to play along with. The exercises are divided into four groups according to the number of beats in a measure. By playing the written exercises and their variations as described in the text until reflexed, the drummer has for a rhythmic vocabulary thousands of patterns of 2, 3, 4, or 6 beats per measure. Since longer patterns can always be considered as a succession of these shorter ones, the drummer can easily use this rhythm vocabulary on other instruments, in dance, etc.

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Two beats per measure

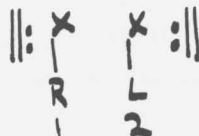
Start each exercise with your right hand and repeat it until you can play it evenly. You will find that your dominant hand is faster, stronger, and more accurate than your off hand. You can improve this by playing the exercise very slow and even and gradually increasing the speed. The dominant hand will "pull" the other to nearly its own capabilities.

1. a)



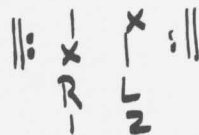
Start with right hand on "1" and alternate hands evenly striking the lower (left) tone. Repeat until reflexed. This exercise can be used frequently to check progress in evenness, confidence, and speed in drumming.

b)



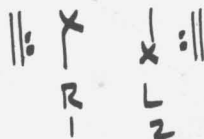
The first variation on an exercise is to play each tone the opposite of the primary version. $\overset{\vee}{R}$ becomes $\overset{\vee}{L}$ and $\overset{\vee}{L}$ becomes $\overset{\vee}{R}$.

2. a)



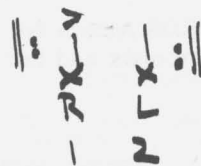
In this exercise the mallets or hands cross each other's path; i. e., the right hand hits left tone and vice versa.

b)



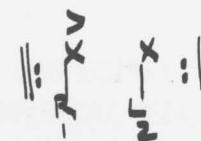
Again, the first variation -- reverse the tones of the primary version.

3. a)



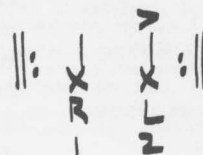
Here is another symbol: \vee above a beat is an accent. Play the beat so marked louder than unmarked ones.

b)



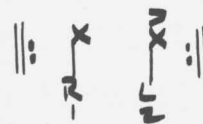
The first variation -- reversed tones.

c)



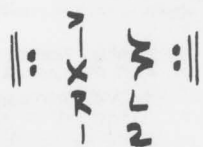
The second variation is to start the primary version on the second beat instead of the first. "1" is now unaccented and "2" accented.

d)



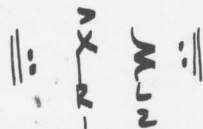
Reversed tones. This is the second variation applied to b).

e)



The third variation is to reduce the unaccented beats to silence. $\overset{\vee}{R}$ becomes R (rest). Move the left hand on "2" but don't hit the drum. Be sure the hands move evenly.

f)



Reversed tones. This is the third variation applied to b).

g)



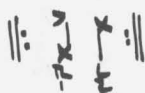
Starting on beat "2" of variation e).

h)



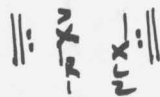
Reversed tones.

4. a)

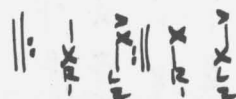


Primary version a) and first variation b), reversed tones.

b)



c)

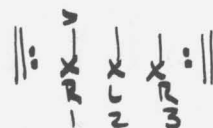


Second variation. Start a) and b) on beat "2".

By starting each of the exercises with the left as well as the right hand, you can reduce the effects of "handedness" on your drumming. Band 1 of the record contains the exercises and variations of this section on two beats per measure, played slowly sixteen times each, then faster eight times.

Three beats per measure

1. a)



This requires you to strike the right hand twice in succession: R L R / R L R.
1 2 3 1 2 3

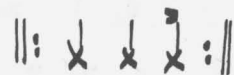
You should learn to play it R L R / L R L as well. You can play evenly faster the latter way.

b)



Primary version a) started on beat "2".

c)



d)



e)



Primary version started on beat "3".

f)



2. a)	b)	e)
d)	e)	f)
3. a)	b)	e)
d)	e)	f)
4. a)	b)	e)
d)	e)	f)
5. a)	b)	e)
d)	e)	f)
6. a)	b)	e)
d)	e)	f)
7. a)	b)	e)
d)	e)	f)
8. a)	b)	e)
d)	e)	f)

On band 3 of the record each variation is played slowly eight times with the next variation following in strict time. Play along with the record until the exercises are learned, then gradually increase the speed of each until it is reflexed. Band 4 of the record is some faster drumming. The pattern is

First it is played slowly for about two minutes, then faster for about six minutes, to the end of side one.

Four beats per measure

These exercises are combinations of two two-beat-per-measure exercises. Only the primary version of each exercise is given but in each case you should be able to derive 32 variations by:

1. a)



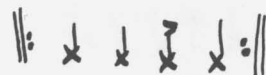
playing as written, start with right hand, a);

b)



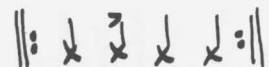
start on beat "2", b);

c)



start on beat "3", c);

d)



start on beat "4", d);
reverse tones in each of the above, giving four more variations; reduce unaccented beats to rests in each of the above, for 8 more variations; start each of the above with the left hand, giving 16 more variations; a total of 32 variations from one exercise.

Many of these variations are so similar that after a few have been reflexed the rest will come easily.

2.



3.



4.



5.



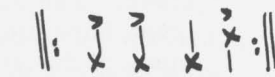
6.



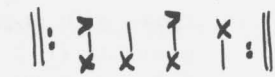
7.



8.



9.



10.



11.



12.



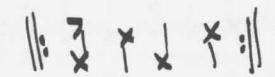
13.



14.



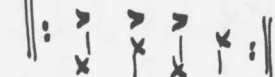
15.



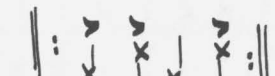
16.



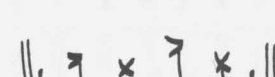
17.



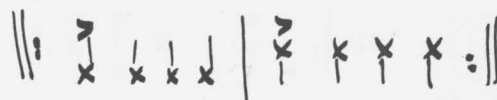
18.



19.



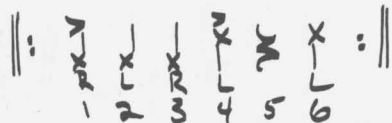
On the record the primary versions are played slowly eight times each. There follows about three minutes of



played a little faster, and about 5 minutes of this pattern played quite fast. Note that you can use this band (on the record) for practicing the two-beat and four-beat per measure patterns slowly by allowing two or even four of the fast measures to equal one at the slower speed you are playing.

Six beats per measure

Six-beat exercises may be considered as combinations of 2 three-beat exercises or 3 two-beat exercises. The variations of the primary versions given here yield thousands of exercises. Play as many of the variations as you can, particularly those starting on beats subsequent to beat "1" and those with rests. On the record medium speed counting (1 2 3 4 5 6; 2 2 3 4 5 6; 3 2 3 4 5 6; 4 2 3 4 5 6) for about four minutes giving a useful accompaniment for reflexing these exercises is followed by about two minutes of



played very fast.

1.	2.	3.
4.	5.	6.
7.	8.	9.
10.	11.	12.
13.	14.	15.
16.	17.	18.
19.	20.	21.
22.	23.	24.
25.	26.	27.
28.	29.	30.
31.	32.	33.
34.	35.	36.
37.	38.	39.
40.	41.	42.

The final bands on the record are demonstrations of the tuned percussion instruments at the author's studio: the two-octave chromatic tympani, the 20-tone log drum set, and the bass marimba.

Notes on drumming

1. Bounce the stick, mallet, finger or hand off the drum as you hit it. This rebounding will enable the drum to sound. If you strike a drum without rebounding, it will be damped by the striker and therefore unable to sound properly.
2. Try to be as **relaxed** as possible. If your shoulders, arms and wrists get tight they will tire quickly, and your ability to play fast will be greatly reduced.
3. Any way you can hold a stick or any part of your hand that you use to strike the drum is adequate, if you rebound and relax.

Summary

Memorize a written measure or one of its variations by playing it very slowly, paying great attention to evenness, rebound, and relaxation; then keep playing it faster until it is reflexed.

Glossary

- ||: || The exercise within these double bars is repeated until reflexed.
- x x Beats on lower (left) and upper (right) tone.
- ~ Rest (unstruck beat) with time values
- v Accent -- play beats so marked louder than unaccented beats.

Contents of Record

SIDE ONE

- Band 1: Two beats per measure; exercises and variations played slow.
- Band 2: Same exercises played faster.
- Band 3: Three beats per measure; exercises and variations played slow.
- Band 4: Three beats per measure for accompaniment played slow.
- Band 5: Three beats per measure for accompaniment played fast.

SIDE TWO

- Band 1: Four beats per measure; primary versions played slow.
- Band 2: Four beats per measure for accompaniment played at medium speed.
- Band 3: Four beats per measure for accompaniment played fast.
- Band 4: Voice counting repeatedly to six at medium speed.
- Band 5: Six beats per measure for accompaniment played fast.
- Band 6: Two-octave chromatic tympani demonstration.
- Band 7: Chromatic log drum set demonstration.
- Band 8: Bass marimba demonstration.