

# HOLA AMIGAS! HOLA AMIGOS!

In diesem Buch findet ihr nun den zweiten Teil meiner Kompositionen für „Ethno Percussion“ (Afro, Latin und Modern Grooves) in den Schwierigkeitsgraden von mittelschwer bis schwierig.

Es sind Anregungen für den modernen, zeitgemäßen Percussionunterricht – und gleichzeitig auch Play-alongs zum Üben und „Darübersolieren“.

Aus diesem Grund habe ich – bei den meisten Stücken – die Soli von vornherein weggelassen, damit die Basis-Grooves für euch gut hörbar sind.

Für „heiße“ Soli seid nun ihr verantwortlich!

Für Anregungen und Kritik bin ich euch sehr dankbar – scheut euch nicht, mir diesbezüglich zu schreiben!

Viel Spaß beim gemeinsamen Trommeln und guten Groove wünscht euch

Herwig Stieger

In this book you'll find the second selection of my compositions for "Ethno Percussion" (Afro, Latin and Modern Grooves) at levels of difficulty from intermediate to difficult.

They are to serve as stimulus for modern and contemporary percussion instruction – and at the same time provide play-alongs to practice to and solo over.

This is why I have left solos out of most of the recordings from the outset – this way you can hear the basic grooves very clearly.

Of course it's your job now to provide the "hot" solos!

If you have any suggestions or criticism, I'm thankful for them – please don't hesitate to write to me in this regard!

Have fun together playing your drums and I wish you plenty of good grooving!

Herwig Stieger



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# PERCUMANIA



## PERCUMANIA

Spielniveau: mittel/schwierig

Playing Level: intermediate/difficult



## Sangban/Doundoun:

Ihr könnt beide Trommeln **übereinander** (Doundoun **unten** – Sangban **oben**) oder **nebeneinander** (Doundoun **rechts** – Sangban **links**) aufbauen.

Mit der **Aufstellung nebeneinander** kommt ihr wahrscheinlich besser zurecht.

Dann benötigt ihr aber auch eine **eigene Halterung** für die **Cowbell** (linke Hand).

## Kenkení/Shekeré:

**Achtung!** Zwei Takte vor dem **G-Teil** findet ein schneller Wechsel auf die Shekeré statt!

Sind alle Spieler im **G-Teil** eingestiegen, wechselt die **Shekeré** wieder auf die **Kenkení** zurück.

## Sangban/Doundoun:

You can set up both drums either on **top of one another** (doundoun on the **bottom** – sangban on the **top**) or next to each other (doundoun **right** – sangban **left**).

**Setting them up next to each other** is probably easier for you to manage.

Then you'll also need an **individual bracket or mount** for the **cowbell** (left hand).

## Kenkení/Shekeré:

**Attention!** Two bars before **part G** a quick change to shekeré occurs!

As soon as everybody has joined in part G, the **shekeré** changes back to **Kenkení**.

# PERCUMANIA

## Notation

Djembé  Bass  Open Tone  Latin Slap

 Slap  Muffled Tone  Tip


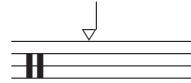

Congas  Bass  Open Tone

 Slap  Latin Slap

 Muffled Tone  Heel/Top  
(Heel/Tip)

Sangban  Open Tone  Bell

DounDoun  
Bell

Kenkeni  Open Tone  Bell  Shekeré  
(right/left)

A  $\text{♩} = 106$

3x

Musical score for section A, measures 1-4. The score is in 4/4 time with a tempo of 106 beats per minute. It features four staves: Djembé 1+2, Congas, Sangban DounDoun, and Kenkení Shekeré. The first two measures are marked with a repeat sign and a first ending bracket. The third measure is marked with a repeat sign and a first ending bracket. The fourth measure is marked with a repeat sign and a first ending bracket. The notation includes various rhythmic patterns and rests.

B

Musical score for section B, measures 1-4. The score is in 4/4 time with a tempo of 106 beats per minute. It features four staves: Dj. 1+2, Con., Sang. DD., and Kenk. Shek. The first two measures are marked with a repeat sign and a first ending bracket. The third measure is marked with a repeat sign and a first ending bracket. The fourth measure is marked with a repeat sign and a first ending bracket. The notation includes various rhythmic patterns and rests.

C

1.2.3.

4.

Dj. 1+2

Con.

Sang. DD.

Kenk. Shek.

D

1.2.3.

4.

Dj. 1+2

Con.

Sang. DD.

Kenk. Shek.

E

1.2.3.

4.

Dj. 1+2

Con.

Sang. DD.

Kenk. Shek.

# ALL PERCUSSION





## ALL PERCUSSION

Spielniveau: schwierig

Playing Level: difficult



Solltet Ihr keine Batás zur Verfügung haben, spielt bitte die

**Okónkolo** auf Quinto/Conga,

**Itótele** auf Conga/Tumba,

**Iyá** auf Conga/Tumba.

If you don't have any batás, please play the

**okónkolo** on quinto/conga,

**itótele** on conga/tumba,

**iyá** on conga/tumba.

### Was sind Batás?

Okónkolo – Itótele – Iyá:

**Batá-Trommeln** sind **nigerianische** bzw. **afrokubanische** Percussioninstrumente. Sie sind sanduhrförmig und an beiden Seiten bespannt. Besonders bekannt sind die **Batá-Trommeln** der **Lucumí**, den Nachfahren der **Yorubas** auf Kuba.

Sie erklingen vorwiegend zu feierlichen **Zeremonien zu Ehren afrikanischer Gottheiten** und sind erst seit kurzer Zeit auch außerhalb des religiösen Kontextes auf Aufnahmen zu hören, zum Beispiel von der Gruppe „**Irakere**“ aus Kuba.

### What are batás?

Okónkolo – Itótele – Iyá.

**Batá drums** are **Nigerian** or **Afro-Cuban** percussion instruments. They are hourglass-shaped and have heads on both ends. Especially famous are the **batá drums** of the **Lucumi** tribe, the descendants of the **Yorubas** in Cuba.

They can primarily be heard at festive ceremonies in honor of African deities and it's only recently that they can also be heard on recordings outside of a religious context, for example on those by the group "**Irakere**" from Cuba.

## C-Teil:

Kurz vor dem **C-Teil** (12/8-Takt) erfolgt ein **musikalischer Einschnitt!**

**Drums** spielt so lange alleine, bis **alle Batáspieler** in Position sind.

Darauf folgt „**Call + Response**“ des **Iyá- und Itótelespielers**.

## C-Teil:

Shortly before **part C** (12/8 time) there is a **musical break!**

The **drums** play alone until all **batá players** are in position.

What follows is a "**call and response**" section between the **iyá and itótele players**.

## Drum-Solo:

Unbedingt im **Latin Style** spielen, da das Solo direkt mit dem **Samba-Teil** verschmelzen soll!

Den **Cue** zum H-Teil gibt die **Samba-Whistle**:

## Drum Solo:

It's imperative that you play in a **Latin style** as the solo is supposed to directly merge with the **samba section!**

The **samba whistle** gives the **cue for part H**:

## Samba!

**Samba** bezeichnet einen **brasilianischen Musikstil**, der zwar meist mit der Stadt **Rio de Janeiro** in Verbindung gebracht wird, jedoch in unterschiedlichen Ausprägungen in fast ganz **Brasilien** gespielt und getanzt wird. Es handelt sich also um einen **Musikstil und um einen Tanz**.

Der Samba wird von der kultischen Musik **Alt-Afrikas** aus dem **Kongo- und Sambesigebiet** abgeleitet.

Sambastücke werden heutzutage im 2/4-Takt notiert, obwohl das Grundpattern (**Partido Alto**) 4 Viertelnoten lang ist.

Der **Partido Alto** ist eine rhythmische Figur, die häufig in der brasilianischen Musik zu finden ist.

In Funktion und Bedeutung ist der **Partido Alto** mit der **Clave in der afro-kubanischen Musik** zu vergleichen.

## Samba!

**Samba** is the name of a **Brazilian musical style** which, in most cases, is associated with the city of **Rio de Janeiro**, yet it is performed and danced in diverse manifestations throughout almost all of **Brazil**. Samba is therefore both a **musical style and a dance form**.

The samba is derived from the iconic music of **ancient Africa** from the **Congo and Zambezi** regions.

Sambas are notated in 2/4 time today even though the basic pattern (**partido alto**) is 4 quarter notes in length.

The **partido alto** is a rhythmical figure which is frequently found in Brazilian music.

In function and importance, the **partido alto** is comparable to the **clave in Afro-Cuban music**.

# ALL PERCUSSION

## Notation

Congas

- Bass
- Open Tone
- Heel/Top (Heel/Tip)
- Muffled Tone
- Footbell
- Latin Slap
- Slap
- Clap
- Whistle

Itótele

- Open Tone Right hand
- Left hand
- Muted Tone Right hand

Okónkolo

- Open Tone Right hand
- Left hand

Shekeré

- Shekeré up/down
- Tambourin

Iyá Bongos




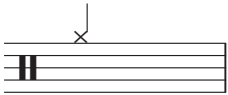

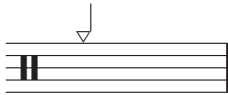
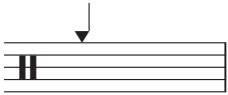

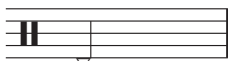
- Open Tone Right hand
- Left hand
- Open Tone (Bongos)

Agogô Bell



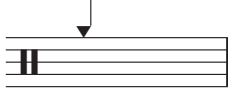









- Click Sound
- High Bell
- Low Bell

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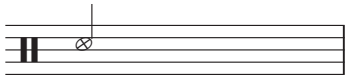
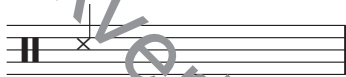

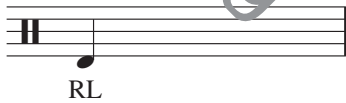
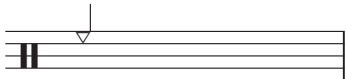
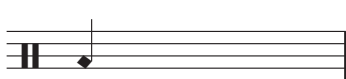
Timbales

	High/Low Timbales		Press Stroke		Bass Drum
	Cáscara		Woodblock		High bell (Cha-Cha)
	Low Bell (Mambo)		Stick on stick		Footbell

Drums

	Shaker		Footbell		Mambo Bell
	HiHat		Open HiHat		HiHat with foot
	Bass Drum		Toms		Low Tom
	Snare Drum		Stick on stick		Sidestick

Body Percussion

	Low Clap		High Clap
	Foot right/left		Jump with both feet
	Chest		Thights

# ALL PERCUSSION

Herwig Stieger

$\text{♩} = 100$

*open HH.*

Drums  
Shaker  
Football

This section of the score is for the first part of the piece. It features five staves: Drums (Shaker, Football), Congas (Itótele), Bongos (Iyá), Percussion (Shekeré, Okónkolo), and Timbales. The Drums staff has a rhythmic pattern of eighth notes. The Congas staff has a pattern of quarter notes with rests. The Bongos staff has a pattern of quarter notes with rests. The Percussion staff has a pattern of quarter notes with rests. The Timbales staff has a pattern of quarter notes with rests. The score is in 4/4 time and starts with a tempo of 100 bpm. There are dynamic markings like accents (>) and a 'p' marking. A 'Woodblock' and 'Abanico' are indicated in the Percussion and Timbales staves respectively.

**A**

*Rep. ad lib.*

Dr.  
Shak.  
Footb.

Cong.  
Itó.

Bong.  
Iyá

Perc.  
Shek.  
Okónk.

Timb.

This section of the score is for the second part of the piece, marked 'A'. It features six staves: Dr. Shak. Footb., Cong. Itó., Bong. Iyá, Perc. Shek. Okónk., and Timb. The Dr. Shak. Footb. staff has a rhythmic pattern of eighth notes with 'L L R R R L R R' above it. The Cong. Itó. staff has a rhythmic pattern of quarter notes with 'L L R L L L R P' above it. The Bong. Iyá staff has a rhythmic pattern of quarter notes with rests. The Perc. Shek. Okónk. staff has a rhythmic pattern of quarter notes with rests and 'Cáscara 3/2' below it. The Timb. staff has a rhythmic pattern of quarter notes with rests. The score is in 4/4 time and starts with a tempo of 100 bpm. There are dynamic markings like accents (>) and a 'p' marking. A 'Footbell 3/2 Clave' and 'Bongo Solo ad lib.' are indicated in the Cong. Itó. and Bong. Iyá staves respectively. A 'Cáscara 3/2' is indicated in the Perc. Shek. Okónk. staff. An 'Abanico' is indicated in the Timb. staff. The score ends with a '1st time' marking and a '+' sign.

Dr. Shak. Footb.

Cong. Itó.

Bong. Iyá

Perc. Shek. Okónk.

Timb.

R L R R L R L R L R L R R R L R L

to Iyá

Dr. Shak. Footb.

Cong. Itó.

Bong. Iyá

Perc. Shek. Okónk.

Timb.

Shaker (right hand)

Footbell 6/8-Clave (left foot)

Ifole

Iyá Call

to Okónkolo

Response

Rep. ad lib. On cue

# ALL PERCUSSION

Herwig Stieger

## CONGAS/ITÓTELE

$\text{♩} = 100$

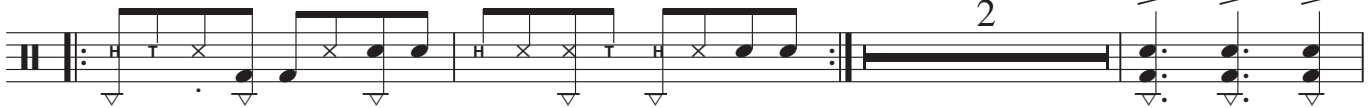
Congas



**A**

*Rep. ad lib.* **B** *On cue*

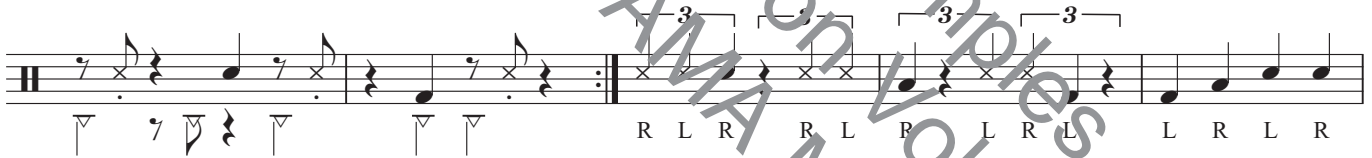
L L R R R L R R L L R L L L R R



Footbell 3/2-Clave



Footbell 3/2-Clave



R L R R L R L L R L L R L R

**C**

*Rep. ad lib.* *On cue*

*Response*

**D**

*Rep. ad lib.*



R R L R L

*On cue* *Response*

*Rep. ad lib.* *On cue*  
*Response*



*Rep. ad lib.*

*On cue*  
*Response*



# CONGAS/ITÓTELE

Rep. ad lib. [F] On cue

[H] Samba  $\text{♩} = 110$

Drum Solo ad lib. On cue

Whistle

Congas

Rep. ad lib. [I] On cue

I R L R L L R L R L L R L R

1. 3 2. 8x

L L L R L R L R L R L L R L R

Rep. ad lib. [J] On cue

mf

[K] Go to the border of the stage  
Claps and feet

Rep. ad lib.  
Stop on cue

R L R L

[L] More slowly

Rep. ad lib.  
Stop on cue

R L R L R L R L R L R L R L

[M] Tempo 1

R R R R R R R R

[N]

Jump! Hey!

R L R L R L R L R L RL