Appendix II
Native American Drumming and Some Adaptations for the Drum Set

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Native American drumming, as a whole, is not historically related to the African-American percussion tradition. It does, however, hold implications for that tradition. Interviews with David McAllester, a performer and ethnomusicologist specializing in Native American music, during February, March, April and May, 1984, and Paul Hadzima, a performer of Native American music, in June, 1984, indicated there are specific rhythms which are used in Native American drumming to accompany the song and dance of various ceremonies, festivals, religious rites and social occasions. Recorded examples of Native American percussion support this view.

Native American music extends over many areas and peoples and has many styles. Despite this fact, there are similarities in some aspects of drumming. The drums and other percussion instruments -- usually rattles, sticks, baskets, bells or shells -- are thought of as inseparable from the songs and dances they accompany. There is an important interplay between the vocalist and the drummer. Recent evidence from an unpublished article by Hewitt Pantaleoni, "The Cross Cultural Study of Rhythm", suggests that heretofore indecipherable Plains drumming is related to rapid, underlying vocal vibrato rather than the attacks and duration of vocal tones, connecting what had seemed to be two totally independent lines, drum and voice.

In this appendix, a few performance practices and rhythms of Native American percussion will be discussed in view of their implications and possible influence for the drum set in the African-American tradition. With this limited goal, it should be understood that the drumming styles are not being fully considered with a view to understanding their social and musical context. Traditional Native American drumming is nearly always joined with song, and often with dance. The present isolation of drum and percussion patterns is for analytical purposes only, and does not represent the complete musical reality.

Native American percussion instruments are constructed of materials available to each nation in its own geographical area. Eskimo drums are made of whale heart or liver covering, stretched over a circular frame, hit with a stick, and emit a metallic, gong-like sound. Peyote religious music of the Cheyenne and other nations employs a small black iron kettle with three short legs. Tanned buckskin hide is stretched over the kettle rim and held in place by an intricate rope binding. Some kettles now are made of aluminum, specifically for ceremonial use. Charcoal and corn are placed inside the kettle
for ritual purposes, while water is also poured inside for resonance and tuning. The peyote rattle can be a highly decorated instrument. One example of this is a small wild gourd, having a tuft of red-dyed horsehair at the top of the gourd, which represents the blossom of the peyote cactus, from which comes the peyote drug used in the Native American church. The handle is decorated with beads and twelve strips of leather fringe attached to the end of the handle represent the feathers of the eagle and water birds, as well as the twelve apostles. Another example of diverse percussion materials is found with southeastern Native Americans, such as Seminole and Muskogee, as well as the Yuchi peoples, who use sea shells wrapped around female dancers’ calves to reinforce the drum beats accompanying the dance.

Traditional Native American drums are made from wood, clay, or metal and vary in size. Large dance drums may be two to five feet in diameter, with one or two heads. Usually a single drum is used in Native American music, although one or more people may play simultaneously if the drum is large enough. Most drumheads are made from cow, goat, deer, buffalo, whale or other large fish or animal skin, membrane, or gut lining. Some Native Americans prefer commercially made bass drums constructed of wood or synthetic shells and animal skin or plastic drumheads. Drumsticks and mallets also vary in size and are often constructed of wood, although commercially-made wood or metal mallets with felt heads are preferred by some musicians. In Indian Dancing and Costumes (1966), William K. Powers states that a makeshift mallet is made by tying a small sack filled with grass over one end of a tree branch about one-half inch in diameter, and that drumsticks are sometimes carved from table or chair legs.

Tuning is generally non-specific, although peyote drumming is a notable exception. The peyote drummer is the only Native American percussionist to tune as he plays (David McAllester, personal communication), and from the examination of recordings of Cheyenne and Yankton Sioux Peyote drumming (See Discography, Yankton Sioux Peyote Songs), it seems as though the constant, steady pulsing beat of the drum is pitch-related to the voice of the vocalist. There is no constant pitch interval relationship between voice and drum, with some song-drum intervals approximately a perfect fifth (seven semitones in Western tuning) apart, others a major second (two semitones) or a major (four semitones) or minor (three semitones) third apart, and others in unison. The drumming, reinforced with a rattle, consists of a steady progression of evenly spaced beats. A song may begin
or end with a rapid roll-like sound on the drum, demarcating its form. The rattle usually plays strokes at the same rate as the drum or with every other drumbeat.

The Pueblo people of the Southwest United States use barrel drums which are tuned prior to use. During a performance, more than one drum may be used: while one drum is being played, another is being tuned by the heat from a fire. It will be exchanged with the first so that the desired resonance and pitch can be maintained (David McAllester, p.c.).

A technique used by many Native American drummers is called "thunder drumming", involving a rapid, rolling series of strokes, sounding like thunder. One example is found with the Plains peoples of Midwestern United States during song introductions and endings and in conjunction with dance movements, sometimes while shaking bells (Paul Hadzima, p.c.). A recorded version of war dance and squat dance songs of the Kiowa people (See discography, War Dance Songs of the Kiowa, 1976) employs thunder drumming as accompaniment for a half-sung, half-spoken section similar in form to European recitative. Thunder drumming is used to demarcate form and to accompany certain sections of a piece, dance movements, and vocal recitations. In African-American music, a steady roll played among the snare drum and tom-toms with cymbals and bass drum punctuations can be used to outline the form of a piece — the end of a section or of the entire piece — or to accompany a soloist as a device for raising intensity. Elvin Jones uses this technique, as do many others. His work with John Coltrane, McCoy Tyner and James Garrison in the 1960's included this roll technique (Example 1; Session 26; Tape 23; Side A; discussion, 0:00; Native American drum, 2:20; drum set, 3:30).

Another technique used by Native American drummers is accented beats. In a series of evenly spaced pulsing beats, alternate beats will be accented, as in a war dance song of the Ponca people (See discography, War Dance Songs of the Ponca, 1967). William K. Powers (1966) relates that accented beats reinforce dance steps, maintain ensemble time, and cue dancers to turn rapidly or dip low, a practice called "honoring the drum".

Paul Hadzima indicates that the Plains people use an alternating pulsation or loud-soft accenting in their songs, and that these accented beats reinforce the first, third, fifth
and each alternate beat thereafter of the song.

African-American percussion emphasizes alternate pulses, both on beats one and three in a four pulse grouping by the bass drum (Example 2), and beats two and four by the high-hat (Example 3). The former example is in a Latin-American style, with a bass drum couplet (notated as eighth and dotted quarter note values), ending on beats one and three, while the latter is in a straight forward-moving four-four time feeling (7:00-8:30).

Expressing time as a continuous pulsing in evenly spaced beats is a common rhythm played by Native American drummers: it may be accompanied by a rattle, bells or shells at the same rate of speed or on every other drum beat, as played by Cheyenne and Yankton Sioux Peyote musicians. Similarly, continuous pulsing by a bass drum or ride cymbal with high-hat accompaniment at the same speed or slower is a common way of shaping time and motion with the African-American drum set. The repeating rattle, shell or bell rhythms may be more elaborate, notated as dotted eighths and sixteenths, or as a quarter note and eighth note in an eighth note triplet, as heard in Stomp Dance: Muskogee, Seminole, and Yuchi. 1978 (Example 4: 8:35-12:25). It is interesting to note that these Native American peoples of the southeastern United States have had a long and intimate contact with Blacks in America since the earliest occurrences of Blacks escaping their captivity.

Another instance of rattle rhythms which are similar to African-American ride cymbal patterns is found in Washo Peyote music. Rattle rhythms heard by Alan Merriam and Warren D'Azvedo among the Washo Peyote sect (see Merriam and D'Azvedo, 1957) include dotted eighth and sixteenth values in a repeating couplet, a repeating series of an eighth and two sixteenths, and a sequence notated as sixteenth note, sixteenth rest, sixteenth note, thirty-second rest, and thirty-second note leading to a repetition of the sequence (Example 5: 12:25-13:55).

A parallel in the African-American tradition is the use of the ride cymbal which, like sea shells and rattles, has a high-pitched non-membranous sound and expresses time in repeating cycles in conjunction with drum rhythms. In Examples 6 through 9, the sea shell and rattle rhythms are played on the ride cymbal: in each instance, the pattern is a common cymbal rhythm used in the African-American tradition (13:55-17:35).
Native peoples of Central and South America also use drums, often in ensemble with large wooden flutes. Three typical rhythms heard in live performances of pre-Columbian South and Central American music by Nayama, a group specializing in this genre, are given in Examples 10 through 12 (17:35-18:20). The drums heard are long and cylindrical with wood shells and rims and animal skin heads at each end held taut by a series of ropes. The drums are about fourteen inches in diameter and fourteen to eighteen inches deep and played with a mallet. Paul Hadzimla relates that he has heard the rhythm of Example 10 played by Aztec dancers reconstructing old drum and dance pieces from their tradition. The Aztecs are from Mexico, and performed a dance accompanied only by this drum rhythm. Drum set adaptations are notated in Examples 13 through 15 (18:20-24:20). In Example 15, the rim and head strokes of the original South American rhythm are preserved in the drum set version.

Edward Blackwell has spoken of rhythms played by native Hawaiians which he heard during a tour of Hawaii. An instrument he remembered is a gourd rattle with pebbles inside, similar in appearance and sound quality to Latin-American maracas. A specific rhythm played on this rattle in a repeating manner is notated in Example 16 (24:20-24:30). The swishing sound is similar to that of wire or plastic brushes rubbed across a drumhead; his drum set adaptation involves placing two brushes in the right hand for added volume and rubbing them across the floor tom-tom head. The rattle rhythm is played in this manner and is accompanied by a three stroke unison statement of high-hat and bass drum, while left hand plays variations between snare drum rim clicks and open mounted tom-tom strokes (Example 17: 24:45-25:30).

The final two examples of Native American rhythms to be treated here are from the Northwest coast of North America. The first is the rhythm of an unaccompanied solo song of the Tolowa people (See discography, Songs of Love, Luck, Animals and Magic, 1977). It is called Pelican Song and is sung in a repeating manner. Pelican Song, called Takwaschu Devin in Tolowa, is sung on the recording by Loren Bommelyn. On summer evenings, Tolowa men hunt for smelts on the beach and observe pelicans diving for fish in the water. The Tolowa words of the the song, "Marshotonglet Taletsat" ("crabapples pounded up"), and "Techines Taletsat" ("blackberries pounded up"), are sung as the pelican dives for a fish, and are thought to "sour" the birds' wings so the pelican falls into the ocean (26:12-27:10).
The song melody uses three pitches which approximate F-sharp, A-natural, and C-sharp in the treble clef of Western tuning. Its approximate notation is given in Example 18. The recorded version is sung three times, each time covering a duration span of twenty-two units, notated here as eighth notes. The repeating melodic contour of Takwaschu Devin suggests a possible division of the twenty-two unit song into two phrases of eleven units each.

Three adaptations of this song for drum set are given in Examples 19, 20 and 21 (27:10-29:20). In all three examples, the three-tone melodic shape of the song is preserved and played on three drums of different pitch. In Example 19, the floor tom-tom, mounted tom-tom and snare drum (rim clicks) sound the low, middle and high song pitches, respectively, while the ride cymbal plays continuous eighth notes and the bass drum and high-hat sound a three-stroke pattern which repeats. In Examples 20 and 21, the bass drum, floor tom-tom and mounted tom-tom assume the low, middle and high song pitches, while the ride cymbal plays continuous eighth notes. In Example 20, the high-hat plays a repeating two-stroke pattern which coincides with bass drum sounds, while in Example 21, the high-hat sounds a repeating three-stroke statement. The eleven or twenty-two unit rhythm of the Tolowa Pelican Song Takwaschu Devin reveals a highly developed sense of time and rhythm.

The second northwest coast Native American rhythm is from the Inuit (Eskimo) people. Drum fight songs involve the alternation of songs of ridicule among participants, with percussion accompaniment. The Inuit Drum Fight Song (See discography, Inuit cassette tape of David McAllester) uses a circular frame drum, which sounds a repeating rhythm, extending over eleven units. It may be notated in a span of eleven eighth notes, with four drum strokes in each repeated pattern. The strokes are notated as dotted quarter note, quarter note, eighth note, dotted quarter note, and quarter rest, giving a sequence at the eighth level of three, two, one, three, plus two silent, or three, two, one, five as spaces between drum strokes (Example 22: 29:36-30:45).

A drum set adaptation of this Inuit rhythm is given in Examples 23 and 24 (30:45-32:02). In each example, the ride cymbal bell states the rhythm with a muted stroke added at the end. The cymbal is used for the drum rhythm because of the metallic sound of the Inuit frame drum. The left hand complements the cymbal bell rhythm with rim clicks on snare drum and open tones on mounted and floor tom-toms.
In Example 23, the bass drum and high-hat alternate in a slower statement underneath the upper drums and cymbals, while the muted cymbal bell stroke, played on the tenth pulse, is preceded by two open mounted tom-tom sounds and succeeded by one open floor tom-tom sound. In Example 24, the high-hat plays at twice the speed of the previous example, giving a sense of faster motion. The ride cymbal bell is muted at the ninth pulse of the eleven pulse rhythm, and is preceded by a single open floor tom-tom stroke and followed by two open mounted tom-tom sounds.

Another point in this study is the geographical contact of Africans, African-Americans and Native Americans. Southeastern United States Native Americans, such as the Cherokee and Choctaw people, have historically had contact with Africans and African-Americans. Native American music from this area reveals a use of cries, yells, flatted tones, and other vocal inflections, as well as call and response song forms characteristic of African and African-American music (Paul Hadzima, p.c.)

I visited a Native American musician, Mixashawn, who is Music Keeper of the Pequotawok Canoe Society. He has performed with Black Americans on many occasions. The Pequotawok Society is part of the Algonquin speaking Mahikanu (Mahican) nation. Pequotawok literally means "village (or people) by the water" and signifies the Native Americans who live in or near the ecosystem of the Connecticut River. Mixashawn spoke of a closeness he feels to the island of Manhattan, which is a one week trip by canoe from his South Glastonbury home. He stated that his people feel in harmony with the earth, the Connecticut River, the sky and nature as a whole, gaining their energy and identity from this relationship. Music plays an important role in expressing their feeling for nature and a spirit-creator, identifying each person as an individual with a unique singing, dancing or drumming style. He feels such non-musical things as beadwork or weaving styles also may be expressions of individual identity among Native Americans.

Mixashawn played a berimbau, sang, and drummed in our session (Session 32; Tape 23; Side B: 0:00-26:23). He used a commercial bass drum with one head removed. The drum rested on a wooden, cross-like stand which raised the drum from the floor about two inches to increase resonance. He played the drum with a wooden-shafted mallet, having a large wound soft cloth beater at one end. Berimbau is a Brazilian name for an African and South American wooden bow instrument with a single string, which is struck to produce sound. A gourd placed at one end of the string and
bow increases the resonance of the vibrating string tone. It is struck with a stone or other hard, hand-held object. Mixashawn told me that some Native North Americans also use the sound of musical bows in their traditional music. While the bow may look different than berimbau, he states that the sound is very similar. He played berimbau in our recording session with the song, "Ya-Na-Ho". Bows and berimbau are capable of pitch bending and inflection by manipulating the instrument with the holding hand, changing tension on the bow and the string.

Mixashawn has performed in a variety of musical settings, including African drum ensembles, funk groups, and polka bands. He feels that the styles of some individual African-American musicians are related to elements found in Native American music. Many popular rhythm and blues, jazz, and funk musicians have a partial Native American ancestry, and this background may explain the existence of specific rhythms or practices in those styles which are also used in Native American music. Two examples are found in the singing styles of the pieces he recorded (Tape 23: Side B) and the drum rhythms accompanying a later "49" song. He feels these styles are close to those of James Brown, Chuck Berry and other Black artists. The name, "49" song, has many meanings. One is in honor of Native Americans who fought in the Korean War. In one community, fifty men went away to war and forty-nine returned. The "49" song honors the dead soldier who did not return. These are often love songs played for social dancing and have been popular since the early 1950's.

"Ya-Na-Ho" reveals a Native American use of a musical bow, here a berimbau traditional Indian rhythms in accompaniment to a song adapted from Gilbert Pepper of the Kaw people of Oklahoma, a place where Native Americans and Blacks have historically interacted. Mixashawn realized that he learned of a martial art with stick fighting known as capoeira, which involves rhythmic accompaniment of berimbau. This art is practiced by Native Americans as well as South American peoples. John Storm Roberts (1972, pp. 27-28) also indicates that Brazilian capoeira involves African-style lyres (bows), known as berimbau, playing African or African-influenced melodies. Mixashawn's berimbau rhythms are derived from those of the social dance known as "49's". These rhythms, and those of the stomp dance, are, according to him, one influence on some African-American rhythm and blues and funk artists. His performance of "Ya-Na-Ho" with rhythmic berimbau accompaniment reveals a style similar to rhythm and blues singing and
He next sang a "49" song with drum accompaniment. This song and drum style is an intertribal tradition, which he sees as closely related to Black American vocal and instrumental styles of the 1950's.

I asked Mixashawn about the use of Native American music by others, and he responded that he has been the victim of numerous thefts from his art. While Native Americans traditionally do not individually own music, land or nature — these things belong to the Creator — they have had to develop a sense of ownership in dealing with the American economic system. He relates that there are many instances of people learning a song, dance or drum style and using it for profit without acknowledgement or compensation to the source. To him, this is wrong: someone using this knowledge should at least share the benefits with its custodians. He advocates a different social structure, one in which each area or people would have music keepers, who would teach and preserve songs, dances and drumming, and have authority over the use of the people's art. He states that in this way, no one would own a people's music, but rather, all would share in its creative power. For Native Americans, music is from the Creator and is a source of spiritual energy. It has a purpose related to life activities, such as work, birth, death and marriage, and varies as it is played in different social contexts and at different times during the day.

He also feels that Native Americans should not give away their knowledge so easily, since sacred things should be kept away from the general public. These feelings are similar to those of Abraham Adzenyah, Freeman Donkor, and Edward Blackwell, regarding West African and African-American music.

He told me what Native American music and drumming means to him. Firstly, the drum is a circle and represents the circle of life: Native Americans live in circles in villages, which is a constant reminder of the life cycle and the earth itself, a globe. Secondly, the drum is the heartbeat or pulse of a people, central to a spiritual expression and contact with the Creator. The drum is revered: no alcohol or negative thoughts should be brought near the drum. Sage, considered a sacred plant, is often burned before drumming begins to ask for the protection of the spirits. This practice is similar to the Javanese offering of foods and flowers to the large gong, and the Ghanaian pouring
of a libation, prior to a performance, in order to ask for spiritual protection.

For Mixashawn and his people, drumming is a powerful tool to bring a community together and establish contact with the Creator. He feels that the drumming and music of Native Americans possesses an unlimited power, which is one of the few forces capable of saving humanity from its present path to self-destruction.

The use of the drum, rattles, shells, baskets, sticks and other percussion by Native Americans in accompaniments for song and dance expresses time in a continuous pulsing manner. This feature, although not universal among world music traditions, is shared by other traditions; despite a general difference of musical style, technique, instruments and performance practice, it is similar to certain functions of the drum set in the African-American tradition: the ride cymbal, high-hat and, to a lesser extent, the snare, tom-toms and bass drum, may express the time feeling of a composition in a constant pulsing rhythm, often in ensemble with vocalists or other instrumentalists.
Native American Drumming
Tape Sequence

Introduction
Session 26: Tape 23: Side A: 0:00; Native American Drum, 2:20.

Example 1:
Drum set "thunder" rolling sound.
3:30.

Example 2:
Bass drum on alternate beats.
7:00-7:40.

Example 3:
High-hat accenting alternate beats.
7:55-8:30.

Example 4:
Muskogee, Seminole, and Yuchi seashell rhythms;
Discussion, 8:35; playing, 10:25-12:25.

Example 5:
Washo peyote rattle rhythms as given by Alan Merriam and Warren
D'Azavedo;
Discussion, 12:25; playing, 13:00; 13:15; 13:40.

Example 6:
Seashell and rattle rhythms played on ride cymbal.
13:55; 14:30; 14:50.

Example 7:
Seashell and rattle rhythms played on ride cymbal.
15:40.

Example 8:
Seashell and rattle rhythms played on ride cymbal.
16:15.

Example 9:
Seashell and rattle rhythms played on ride cymbal.
17:16.

Example 10:
Native, Central and South American drum rhythms:
Rhythm 1, 17:35.

Example 11:
Native, Central and South American drum rhythms:
Rhythm 2, 19:35.

Example 12:
Native, Central and South American drum rhythms:
Rhythm 3, 20:25.

Example 14: Drum set adaptation of Rhythm 2. 19:35,


Example 17: Edward Blackwell’s adaptation of Hawaiian rattle rhythm to the drum set. 24:45-25:30.

Example 18: Tolowa northwest coast Pelican Song, Tawaschu Deyin and rhythm. Introduction, 26:12; recorded example, 26:15.

Example 19: Drum set adaptation of Takwaschu Deyin song rhythm. 27:10-28:15.

Example 20: Drum set adaptation of Takwaschu Deyin song rhythm. 28:15-28:33.


Example 22: Inuit (Eskimo) Drum Fight Song frame drum rhythm. Introduction, 29:36; recorded example, 29:40.


Example 24: Drum set adaptations of Inuit Drum Fight Song rhythm. 31:35-32:02.

Interview, singing, percussion (berimbau) and drumming, by Mixashawn, Music Keeper of the Pequonawok Canoe Society. Algonquin speaking people of the Mahikanu (Mahican) Nation.  
Session 32: Tape 23: Side B: 0:00-26:23.
Native American Drumming
Technical Information

Session 26; Tape 23; Side A

Recorded onto cassette by Robert Lancefield on Monday evening, May 6, 1985, in Room 001, Rehearsal Hall, Center for the Arts, Wesleyan University, Middletown, Connecticut. Royal Hartigan played Native American percussion, drums and drum set.

Session 32; Tape 23; Side B

Recorded onto cassette by Royal Hartigan on Friday, August 2, 1985 at Mixashawn's home, 377 Tyron Street, South Glastonbury, Connecticut. Participants were Royal Hartigan and Mixashawn, Music Keeper of the Pequonawok Canoe Society. Mixashawn sang and played berimbau and drum.
Sources Consulted

Interviews:


Classes:


Books:


Articles:


Native American Discography

Monaural unless marked stereo.

Stereo.

California. Stereo.


Indian Music of the Southwest. Recorded by Laura Boulton. Folkways FW 8850. New

Music of the American Indians of the Southwest. Recorded by Willard Rhodes. Ethnic


Stomp Dance: Muskogee, Seminole and Yuchi. Volumes 1 and 2. Indian House

War Dance Songs of the Kiowa. Volumes 1 and 2. O-Ho-Ma Lodge Singers. Indian

New Mexico. 1967.

New Mexico.
Cassette Tape:

*Inuit Drum Fight Song.* Property of David P. McAllester.
Index of Notation Symbols and Abbreviations for Drum Set

Abbreviations:

RC  Ride cymbal
SD  Snare drum
MT  Mounted tom-tom
FT  Floor tom-tom
HH  High-hat (sock cymbals)
BD  Bass drum

Symbols:

- Ride cymbal on upper staff; high-hat with foot on lower staff. If indicated on upper staff, side of floor tom-tom shell or snare drum rim.

- Snare drum, mounted tom-tom or floor tom-tom on upper staff; bass drum on lower staff.

- On upper staff only, a snare drum rim click (stick bead or tip on drumhead, shaft striking rim).

- Closed high-hat, mute drum stroke, or mute cymbal bell stroke.

- Open high-hat.
Notated Musical Examples
NATIVE AMERICAN DRUM RHYTHMS
AND THEIR ADAPTATION TO
THE DRUM SET.

EXAMPLE 1. DRUM SET 'THUNDER'
ROLLING SOUND.
Example 2. Bass Drum on Alternate Beats.

Example 3. High-Hat Accenting Alternate Beats.

Example 4. Muskogee/Seminole/Yuchi Seashell Rhythms.
Example 5. Washo Peyote Rattle Rhythms as Given by Alan Merriam and Warren D'Azvedo.

A) 

B) 

C) 

Example 6. Seashell and Rattle Rhythms Played on Ride Cymbal.
SEASHELL/RATTLE RHYTHMS
ON RIDE CYMBAL.

EXAMPLE 7.

MEO.

SLowJ = 4/4-120

RC

SD

HH

BD

EXAMPLE 8.

RC

SD

HH

BD
SEASHELL/RATTLE RHYTHMS ON RIDE CYMBAL.

EXAMPLE 9.

SLOW


1 4 variations

NATIVE CENTRAL AND SOUTH AMERICAN DRUM RHYTHMS:

EXAMPLE 10. RHYTHM 1.

\[ j = 96 \]

DRUM 1

DRUM 2
EXAMPLE 11. RHYTHM 2.

EXAMPLE 12. RHYTHM 3.

DRUM SET ADAPTATIONS:

EXAMPLE 13. RHYTHM 1.
EXAMPLE 16. HAWAIIAN RATTLE RHYTHM
- FROM EDWARD BLACKWELL.

EXAMPLE 17. EDWARD BLACKWELL’S ADAPTATION OF HAWAIIAN RHYTHM TO DRUM SET.
Example 18. Tolowa Pelican Song - Takwaschu Deyin And Rhythm.

\( \text{RHYTHM: } \frac{4}{4} \quad \text{MAR-SHO-TONG-LET TA-LET-SAT} \)

\( \text{TE-CHI-NES TA-LET-SAT} \)
DRUM SET ADAPTATIONS OF TOLOWA

PELICAN SONG.

EXAMPLE 19.

EXAMPLE 20.
Example 21.

Example 22. Inuit (Eskimo) Drum Fight Song Drum Rhythm.

Example 23. Drum Set Adaptations of Inuit Rhythm.
Example 24.