

Sola Hula

for Ocean Drum and Large Frame Drum

N. P. Stottlemyer

NPS 005 - \$10.00

Level: Intermediate/Advanced

World fusion belly dancer Typhrodisia commissioned N. P. Stottlemeyer to compose ***Sola Hula*** to accompany a choreographed dance solo featuring hula, Tahitian, and belly dance styles. This composition is written for the ocean drum, a frame drum measuring anywhere from 12 inches in diameter to 20 inches and a large frame drum measuring 18 inches to 22 inches. The ocean drum features a drum head on both sides of the shell enclosing several small beads.

When choosing an instrument to perform with, choose an ocean drum that is smaller and higher pitched than the large frame drum chosen. Tunable instruments are preferable. If it is not possible to perform with a tunable ocean drum, be sure the large frame drum used is tunable. Drums should be tuned a perfect 4th apart.

The performer of this composition should be familiar with lap position playing techniques used with larger frame drums. The piece opens with sounds of ocean surf being played on the ocean drum. This is accomplished by holding the drum parallel to the floor and rotating it in a circular fashion so that the beads are in constant motion across the drum head. Following the opening, the rhythmic portion of the piece begins and both drums are played simultaneously. The ocean drum should sit on the knee in lap position. The large frame drum is placed in free hand position between the legs. In measure 24, the large frame drum is moved to lap position. Bead accents are played by dropping the supporting hand on the shell of the ocean drum while it is in lap position. Bead shakes are played by using the dominant hand to shake the drum side to side while supporting it with the secondary hand. For both the ocean drum and the large frame drum, dum is played with the 1st finger on the skin between the center and the edge while tek is played with the 4th finger on the edge of the skin where it meets the bearing edge. Snapped teks are made by snapping the fingers on the bearing edge. The muted stroke (often called “pa” or “sak”) is played with the tips of the fingers in the center of the skin. The riz-e-por in measure 30 in a Persian roll technique. In this technique the fingers are relaxed and swung against the head. It is entirely a wrist technique, not an individual finger technique. When played correctly, the roll will be consistent and even.

Key:

The key signature is represented by a musical staff with various notes and symbols. Below the staff, the following labels are provided for each measure:

Ocean Surf	Bead Accent	Bead Shake	Ocean Drum Dum	Ocean Drum Muted Stroke	Ocean Drum Tek	Ocean Drum Snap	Large Frame Drum Dum	Large Frame Drum Muted Stroke	Large Frame Drum Tek	Large Frame Drum Snap
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A recording of this piece can be heard at www.NPStottlemeyer.net. Any questions regarding the performance of this piece can be directed to:

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