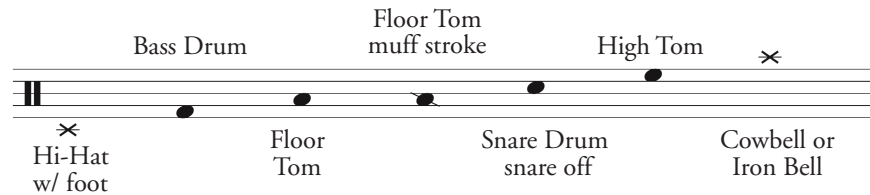


WEST AFRICAN DRUM SET SUITE

for Solo Drum Set with Optional Singing

Adam Snow

DRUM SET LEGEND



- The floor tom muff stroke involves pressing the tip of the stick into the head upon striking the drum instead of employing a rebound stroke.
- For the hi-hat played with the foot, attach seed pod or plastic rattles to the top of the cymbals to create a shaker effect. A second cowbell can be set-up with a foot pedal and used in addition to the hi-hat if desired.

PROGRAM NOTES

The *West African Drum Set Suite* is a product of the desire to incorporate traditional Mande djembe ensemble rhythms into a “single player” model on the modern drum set. Though the instruments of the drum set are different from those in the traditional djembe ensemble, similar timbres can be found between the two. Furthermore, some of the essential polyrhythmic relationships of the ensemble can be represented through a composite approach on the drum set by one player. The intent is not to replace the ensemble. It is, rather, to enhance the capabilities of the drum set player to find new musical and rhythmic possibilities that are unique to djembe music.

– A.S.

TRADITIONAL RHYTHMS

Djole is a rhythm from the Temine people of Sierra Leone. It was originally played on square frame drums called Siko. Now the rhythm is a very popular rhythm for djembe and is widely known across West Africa.

Sorsornet is a mask dance of the Baga people of the Boke region of West Guinea. The mask is said to bring good luck and to provide protection for a village. This is also a popular rhythm now that is played widely.

Kuku is a very popular rhythm from the Manian people of Forest Guinea and Ivory Coast. It was originally played for women in the village as they returned from fishing. Now it is one of the most popular pieces played all over West Africa.

THE SONGS

The Guinean *djembefola* and master dancer Mohamed Da Costa taught me these songs which originate in present-day Sierra Leone. According to Mr. Da Costa, both of the songs can be sung for the rhythm *Djole* but can also be sung for other similar rhythms such as *Kuku*.

The first song, which will be called **Song #1** pays respect to a highly regarded member of the community called *Amadou*. It can be sung during the first vamp section that occurs between measures 22 and 23.

The second song or **Song #2** similarly pays respect to a woman called *Salle Matu* for bringing water back to the village from a nearby river. It can be sung during the vamp section between measures 123 and 124.

Note that the songs are represented here in a particular key but they can be transposed up or down to suit each individual performer's range. Singing is optional during vamp sections.

Song #1



Musical notation for Song #1, featuring a melody line in 4/4 time. The lyrics are: A ma dou ye A ma dou ye o A ma dou ye A ma dou ye si ya wa la A ma dou ye o si ya wa la yo A ma dou ye

Song #2



Musical notation for Song #2, featuring a melody line in 4/4 time. The lyrics are: Kon ko di al la m'be - ya m'be - ya oh kon ko di al la m'be - ya m'be - ya oh Sal le Sal le Ma tu yo Sal le Sal le Ma tu yo Sal le Ma tu si ga da ra ma da ra ma da ra ma Sal le Ma tu si ga da ra ma eh m'be - ya oh kon ko

ABOUT THE COMPOSER

Dr. Adam Snow is the Director of Percussion Studies at California State University, Los Angeles and formerly oversaw the percussion programs at Winthrop University and Davidson College. Some notable artists with whom he has performed include jazz masters Chick Corea and Pat Metheny, funk bass legend George Porter Jr., celebrated tenor Andrea Bocelli, Broadway star Kristen Chenoweth, Shona mbira visionary Chartwell Dutiro, Afro-Cuban percussion virtuosos Jesus Diaz and Michael Spiro, and Clarence "Big Man" Clemons of Bruce Springsteen's E Street Band, among others.

In 2013, Adam began touring with the New York City-based ensemble Matuto. The self-proclaimed "Pioneers of Brazilian Bluegrass" blend elements of Forró from the Northeast of Brazil with Americana, Old Time, and Bluegrass. The *Chicago Sun-Times* puts them at "the heights of world music sophistication" and *Jazz Times* magazine calls them "weird, wonderful, unorthodox, and delightful." Through the U.S. State Department's American Musicians Abroad (AMA) program, Matuto has traveled the globe as cultural ambassadors and Adam has had the opportunity to perform and conduct workshops with Matuto in Europe, South America, Canada, and from coast to coast in the United States.

Dr. Snow received a Bachelor of Music Education and Master of Music degree from Winthrop University in Rock Hill, South Carolina. He received his Doctor of Musical Arts degree from The University of North Carolina at Greensboro. Dr. Snow is a member of Percussive Arts Society (PAS), Jazz Educators Network, The Society for Ethnomusicology, and Pi Kappa Lambda National Music Honor Society. He is a contributor to the Percussive Arts Society's journal *Percussive Notes*, currently serves on the PAS World Percussion Committee, and is an artist endorser for Innovative Percussion. His compositions are available through Bachovich Music Publications and C. Alan Publications.

for B. Michael Williams

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♩ = 140
snare off

ff

A *In the style of Djole*

f

B

C

D

E Open Vamp: Sing Song #1*

mp cresc.-----

(*cresc.*)----- *f*

F

29

G

34

H

39

I *In the style of Sorsonet*

45

J

51