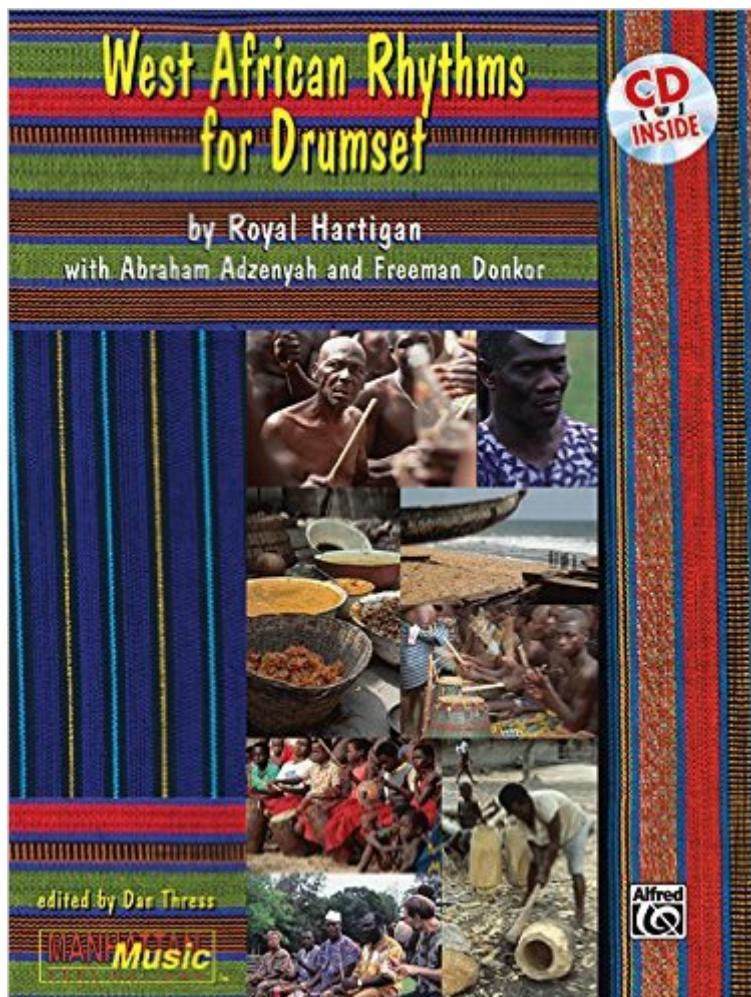


The book was found

# West African Rhythms For Drumset



## Synopsis

With Freeman Kwazdo Donkor and Abraham Adzenyah. Based on four Ghanaian rhythmic groups (Sikyi, Adowa, Gahu, and Akom), this book and CD will provide drumset players with a new vocabulary based on some of the oldest and most influential rhythms in the world. A groundbreaking presentation!

## Book Information

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Average Customer Review: 4.8 out of 5 starsÂ  See all reviewsÂ  (12 customer reviews)

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## Customer Reviews

I would like to post the following quote from Modern Drummer Magazine (September 98) in the interview with drummer Billy Martin of Medenski Martin & Wood. MD Do you have a particular mode of practice? BM I highly recommend Royal Hartigan's book West African Rhythms for Drumset. I feel that if drummers would check out some of the patterns in this book they'd really get a lot out of it. What's great about it is you're playing some traditional rhythms that are adapted for drumset, which I think is important because they've been tried and tested over hundreds of years. It's good for coordination, and these rhythms are musical, they're not just technical exercises. And Hartigan talks a little bit about the history. I think it's one of the best books our on drumset stuff. MD So this book is a real source for you? BM Well, It's one book that I would pull out if I needed some inspiration as far as really trying to get into into playing something different. Tha! nks! Please feel free to contact me if you want to find out more about it.

This book and accompanying CD are essential to any real drummer. These rhythms are the real

deal and if you can learn to play them, you will have a great foundation to play with anyone (Afro, Latin, Jazz, etc.). Even if you are NOT a trap drummer but play traditional african music, this book gives you the traditional fokloric ensemble set up with examples on the CD. I like that these traditional ensemble examples on the CD have each instrument/part come in announced succesion against the bell. I used to live in Ghana playing drums and I really learned a lot from this book. It has something for everyone, no matter what your skill level! OK enough gushing! Buy it you won't regret it!

Had this book nearly a year, recommended to anyone seeking to add to their drumset vocabulary. Material is well presented and structured, how these Ghanaian traditions and styles adapted on to the drum kit, it has given me plenty of ideas about concept of timeline, creating diff.textures, use of brush/stick/hands on drums, 12/8 melodic phrases etc. Study of these rhythms will greatly add to your grooving ability and improve co-ordination, internalize them and then improvise and have fun with them, buy it.

I've had this book for some time and I always come back to it- it's great for history, ideas, coordination- everything. I mainly play jazz/funk and some blues. I find the grooves in this books useful on many levels. They are great for interedependence work outs, great for post bop type grooves, and just great fun to play. There are so many good ideas and great info here I really consider this a must have. I tend to work out of Jazz/Bop books (Art of Bop, Jazz Mesages, Beyond Bob, etc.), Technique books, Funk Books (Code of Funk, Funk Drumming by Mike Clark), or work on latin/world grooves- I find this book covers everything I love about practicing from each of those types of books (if that makes sense). Anyway, buy it- you'll love it. Royal Hartigan seems VERY knowledgable and he seems like a wonderful guy. You can find some videos of him on the Vic Firth site (the education part) and probably on you tube- definitely worth checking out!

It's a very valuable book. Not easy if you're a beginner. You must have good independence, or be willing to spend time with the lessons. I just started it and I can see it will be part of my practice routine for a long time to come. There's plenty to learn and use from this book.

As a bassist I found this book really helped to keep me progressing with my skills. It's pretty great at a jam, playing the same old blues tunes, when I can turn some heads with alternate syncopation while bs king a soloist.

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