



SOUL DRUM

# BIENVENIDO AL MUNDO SOUL DRUM

ESTE INSTRUCTIVO TIENE LA FINALIDAD DE QUE USTED LO LEA DE PRINCIPIO A FIN. LE SONARA RARO QUE COMENTEMOS ESTO EN EL PRIMER PÁRRAFO, PERO LA REALIDAD ES QUE UN ALTO PORCENTAJE DE PERSONAS NO SE TOMAN EL TIEMPO DE LEER LOS MANUALES O INSTRUCTIVOS.

SU NUEVO INSTRUMENTO ES UNA ESCULTURA ARMÓNICA HECHA A MANO, Y COMO CUALQUIER OBRA DE ARTE ES MUY IMPORTANTE CUIDARLA Y PROTEGERLA. TOMA EN CUENTA QUE CADA SOUL DRUM, ASÍ COMO OTROS HANDPANS ALREDEDOR DEL MUNDO, SON INSTRUMENTOS O PIEZAS ÚNICAS, NO EXISTEN DOS IGUALES. AL SER UN INSTRUMENTO MUSICAL CON ALMA, MERECE UN RESPETO ESPECIAL.

LE DAMOS LAS GRACIAS POR APOYAR NUESTRAS ESCULTURAS ARMÓNICAS. SU NUEVO INSTRUMENTO ES UNA VALIOSA INVERSIÓN Y LAS SIGUIENTES RECOMENDACIONES SON INDISPENSABLES PARA PROMOVER UNA VIDA LARGA Y SALUDABLE DE SU SOUL DRUM

## ABOLLADURAS Y MANCHAS

CADA SOUL DRUM ES ÚNICO Y CUANDO LO RECIBAS ES POSIBLE QUE ENCUENTRE IMPERFECCIONES O INCLUSO ABOLLADURAS EN LA SUPERFICIE, LAS CUALES SE FORMARON CON LOS MARTILLOS UTILIZADOS EN LA PRODUCCIÓN DEL MISMO. CADA SOUL DRUM ES GOLPEADO CON DECENAS DE MILES DE GOLPES DE MARTILLO MIENTRAS SE ESTÁ AFINANDO, POR LO QUE LAS IMPERFECCIONES PUEDEN SER VISIBLES. CADA IMPERFECCIÓN NO AFECTA EL SONIDO DEL INSTRUMENTO O SU RESISTENCIA A LA OXIDACIÓN.

## LIMPIEZA Y PREVENCIÓN DE OXIDACIÓN

- + SI USTED ES UNA PERSONA QUE SUFRE DE MUCHA SUDORACIÓN EN LAS PALMAS DE LAS MANOS, PUEDE UTILIZAR UNOS GUATES DE TELA DELGADA
- + NO EXPONGA EL SOUL DRUM A LA HUMEDAD Y/O AGUA. YA QUE ÉSTE PODRÍA OXIDARSE, AUN CUANDO TODOS NUESTROS INSTRUMENTOS ESTÉN NITRURADOS
- + RECOMENDAMOS QUE ANTES DE TOCAR EL SOUL DRUM, SE LAVE LAS MANOS CON JABÓN PARA RETIRAR DE LAS MISMAS EL SUDOR GRASO Y ASÍ, PREVENIR QUE SE LE FORME UNA CAPA DE GRASA SOBRE LAS NOTAS DEL SOUL DRUM
- + JAMÁS UTILICE ABRASIVOS PARA LA LIMPIEZA DEL SOUL DRUM. SE RECOMIENDA UN PAÑO DE MICROFIBRA PARA SU LIMPIEZA, EL CUAL DEBE ESTAR LIBRE DE POLVO O CUALQUIER OBJETO PEGADO A LA MISMA. LO IDEAL ES QUE UTILICE UNA MICROFIBRA NUEVA Y ÉSTA LA UTILICE SIEMPRE PARA SOLO EL CUIDADO DE SU INSTRUMENTO. SE RECOMIENDA QUE TERMINADO DE TOCAR PASE USTED LA MICROFIBRA POR SU SOUL DRUM
- + SI SE DERRAMA ALGO EN SU SOUL DRUM, USE UN POCO DE ALCOHOL HUMEDECIENDO UNA MICROFIBRA PARA QUITAR LA SUSTANCIA. UNA VEZ QUE LA SUPERFICIE ESTÉ SECA, CÚBRALA CON UN PRODUCTO COMO FROGLUBE O PHOENIX OIL. ESTOS PRODUCTOS SE VENDE DENTRO DE LA WEB. EN CASO DE NO TENER ACCESO A ESTOS PRODUCTOS, PUEDE USAR ACEITE DE COCO AL 100%, LA CANTIDAD DEBE SER POCA Y NUNCA APLICADA DE FORMA DIRECTA, UTILICE SU MICROFIBRA PARA LA APLICACIÓN DEL PRODUCTO. ACEITE SU SOUL DRUM MÍNIMO CADA TRES MESES.
- + EN CASO DE VIVIR CERCA DEL MAR O EN ZONAS DE ALTA HUMEDAD, ES RECOMENDABLE REALIZAR LA LIMPIEZA MÍNIMO UNA O DOS VECES AL MES

## ALMACENAMIENTO, MANEJO Y TEMPERATURA

- + NO EXPONGA EL SOUL DRUM A TEMPERATURAS EXTREMAS, TANTO ALTAS O BAJAS, ASÍ COMO A CAMBIOS BRUSCOS DE TEMPERATURA O LA LUZ DIRECTA DEL SOL POR TIEMPO PROLONGADO
- + NO DEJE CAER EL SOUL DRUM DE NINGUNA ALTURA, ASÍ COMO TAMPOCO LO AVIENTE. NO GUARDE NADA EN EL INTERIOR DE LA CÁMARA INTERNA.
- + IMPIDA GOLPEAR LA SUPERFICIE INTERNA O EXTERNA DEL SOUL DRUM, ASÍ COMO LA CIRCUNFERENCIA CONTRA ALGO RÍGIDO Y EVITE QUE ALGÚN OBJETO CAIGAN SOBRE EL MISMO
- + PARA TOCARLO, SE DEBEN TENER LAS MANOS SIN AÑILLOS O PULSERAS QUE PUEDAN CAUSARLE UN RASGUÑO Y/O ABOLLADURA
- + EL MEJOR LUGAR PARA ALMACENAR SU SOUL DRUM CUANDO NO ESTÁ EN USO ES DENTRO DE SU BOLSA. ASEGÚRESE DE QUE PERMANEZCA SECO. NO GUARDE SU SOUL DRUM DURANTE PERÍODOS PROLONGADOS DENTRO DE UN VEHÍCULO CALIENTE O EN OTROS AMBIENTES CÁLIDOS O HÚMEDOS, YA QUE ESTO PUEDE AFECTAR LA CALIDAD GENERAL DEL SONIDO.
- + SIEMPRE COLOQUE EL SOUL DRUM EN UN LUGAR FIRME PARA PREVENIR UNA CAÍDA POR DESLIZAMIENTO U OTRA CAUSA EXTERNA. ES MUY IMPORTANTE QUE SIEMPRE EL "GU", QUE ES LA PARTE INFERIOR Y CUENTA CON EL HOYO DE RESONANCIA, SEA LA QUE QUEDA SIEMPRE ABAJO AL MOMENTO DE COLOCARLO EN CUALQUIER LUGAR MIENTRAS NO LO ESTÉ TOCANDO.

## CÓMO TOCARLO

- + EL SOUL DRUM NO ES COMO UN TAMBOR TRADICIONAL. LA MEJOR MANERA DE TOCARLO ES SUAVEMENTE CON SUS MANOS, ESPECÍFICAMENTE CON LOS DEDOS PULGAR, ÍNDICE Y DEDO MEDIO. LO ANTERIOR NO SOLO PRESERVARÁ LA INTEGRIDAD DEL INSTRUMENTO, SINO QUE TAMBIÉN PRODUCIRÁ EL MEJOR SONIDO. EN CASO DE APLICAR MUCHA FUERZA AL MOMENTO DE TOCARLO PUEDE USTED HACER QUE LAS NOTAS SE DESAFINEN, POR LO ANTERIOR QUEREMOS SUBRAYAR QUE EL TOQUE DEBE SER SUAVE Y CON LOS DEDOS.
- + NO TOQUE NUNCA EL SOUL DRUM CON BAQUETAS, PALOS O OBJETOS DE CUALQUIER ÍNDOLE, PUESTO QUE ESTOS PUEDEN DAÑARLO, DESAFINARLO Y/O RASPARLO.
- + EL MOVIMIENTO PARA LOGRAR EL MEJOR SONIDO, ES HACER UN MOVIMIENTO DE LATIGUEO CON SUS DEDOS, APOYADO POR EL MOVIMIENTO DE SU MUÑECA, LA INTENSIÓN ES QUE SUS DEDOS TOQUEN LA SUPERFICIE DE LAS NOTAS LO MÁS RÁPIDO POSIBLE Y DE LA MISMA FORMA SE RETIREN DE LA MISMA, YA QUE SI EL DEDO PERMANECE SOBRE LA NOTA EL SONIDO SE APAGA. LA MEJOR MANERA DE LOGRAR UN SONIDO PURO ES QUE EL DEDO EJECUTANTE TOQUE LA PARTE PLANA DE LA NOTA Y LIGERAMENTE EL HOYUELO DEL CENTRO. LO ANTERIOR SE LOGRA USANDO  $\frac{3}{4}$  DE SU DEDO TOMANDO COMO REFERENCIA LA TERCERA FALANGE (PUNTA DEL DEDO) Y LA SEGUNDA FALANGE (CENTRO DEL DEDO)



SOUL DRUM

# WELCOME TO HANDPAN WORLD

THIS INSTRUCTIVE IS INTENDED FOR YOU TO READ FROM BEGINNING TO END. IT WILL SOUND STRANGE TO YOU THAT WE COMMENT ON THIS IN THE FIRST PARAGRAPH, BUT THE REALITY IS THAT A HIGH PERCENTAGE OF PEOPLE DO NOT TAKE THE TIME TO READ THE MANUALS OR INSTRUCTIONS.

YOUR NEW INSTRUMENT IS A HANDMADE HARMONIC SCULPTURE, AND LIKE ANY WORK OF ART IT IS VERY IMPORTANT TO TAKE CARE OF IT AND PROTECT IT. KEEP IN MIND THAT EVERY SOUL DRUM, AS WELL AS OTHER HANDPANS AROUND THE WORLD, ARE UNIQUE INSTRUMENTS OR PIECES, THERE ARE NO TWO ALIKE. BEING A MUSICAL INSTRUMENT WITH A SOUL, IT DESERVES SPECIAL RESPECT.

WE THANK YOU FOR SUPPORTING OUR HARMONIC SCULPTURES. YOUR NEW INSTRUMENT IS A VALUABLE INVESTMENT AND THE FOLLOWING RECOMMENDATIONS ARE ESSENTIAL TO PROMOTE A LONG AND HEALTHY LIFE FOR YOUR SOUL DRUM

## DENTS AND STAINS

EACH SOUL DRUM IS UNIQUE AND WHEN YOU RECEIVE IT YOU MAY FIND IMPERFECTIONS OR EVEN DENTS ON THE SURFACE, WHICH WERE FORMED BY THE HAMMERS USED IN ITS PRODUCTION. EACH SOUL DRUM IS STRUCK WITH TENS OF THOUSANDS OF HAMMER BLOWS WHILE IT IS BEING TUNED, SO IMPERFECTIONS MAY BE VISIBLE. EACH IMPERFECTION DOES NOT AFFECT THE SOUND OF THE INSTRUMENT OR ITS RESISTANCE TO OXIDATION.

## CLEANING AND RUST PREVENTION

- + IF YOU ARE A PERSON WHO SUFFERS FROM A LOT OF SWEATING ON THE PALMS OF YOUR HANDS, YOU CAN USE A THIN CLOTH WADDING
- + DO NOT EXPOSE THE SOUL DRUM TO MOISTURE AND/OR WATER. IT COULD GET RUSTY, EVEN IF ALL OUR INSTRUMENTS ARE NITRIDES
- + WE RECOMMEND THAT BEFORE PLAYING YOUR SOUL DRUM, YOU WASH YOUR HANDS WITH SOAP TO REMOVE OILY SWEAT AND PREVENT A LAYER OF FAT FROM FORMING ON THE SOUL DRUM NOTES.
- + NEVER USE ABRASIVES TO CLEAN SOUL DRUM. A MICROFIBER CLOTH IS RECOMMENDED FOR CLEANING, WHICH SHOULD BE FREE OF DUST OR ANY OBJECT ATTACHED TO IT. IDEALLY, YOU SHOULD USE A NEW MICROFIBER AND ALWAYS USE IT FOR THE CARE OF YOUR INSTRUMENT ONLY. IT IS RECOMMENDED THAT AFTER PLAYING YOU PASS THE MICROFIBER THROUGH YOUR SOUL DRUM
- + IF YOU SPILL SOMETHING IN YOUR SOUL DRUM, USE A LITTLE ALCOHOL BY WETTING A MICROFIBER TO REMOVE THE SUBSTANCE. ONCE THE SURFACE IS DRY, COVER IT WITH A PRODUCT SUCH AS FROG LUBE OR PHOENIX OIL, THESE PRODUCTS ARE SOLD ON THE WEB. IF YOU DO NOT HAVE ACCESS TO THESE PRODUCTS, YOU CAN USE 100% COCONUT OIL OR WD-40 OIL, THE AMOUNT SHOULD BE SMALL AND NEVER APPLIED DIRECTLY, USE YOUR MICROFIBER FOR THE APPLICATION OF THE PRODUCT. OIL YOUR SOUL DRUM MINIMUM EVERY THREE MONTHS.
- + IN CASE YOU LIVE NEAR THE SEA OR IN AREAS OF HIGH HUMIDITY, IT IS ADVISABLE TO CLEAN AT LEAST ONCE OR TWICE A MONTH

## STORAGE, HANDLING AND TEMPERATURE

- + DO NOT EXPOSE THE SOUL DRUM TO EXTREME TEMPERATURES, BOTH HIGH AND LOW, AS WELL AS TO SUDDEN TEMPERATURE CHANGES OR DIRECT SUNLIGHT FOR A LONG TIME
- + DO NOT DROP THE SOUL DRUM FROM ANY HEIGHT, NOT THROW IT. DO NOT STORE ANYTHING INSIDE THE INNER CHAMBER.
- + AVOID HITTING THE INTERNAL OR EXTERNAL SURFACE OF THE SOUL DRUM, AS WELL AS THE CIRCUMFERENCE AGAINST SOMETHING RIGID AND AVOID OBJECTS FALLING ON IT.
- + TO TOUCH IT, YOU MUST HAVE YOUR HANDS FREE OF RINGS OR BRACELETS THAT COULD CAUSE A SCRATCH AND/OR DENT
- + THE BEST PLACE TO STORE YOUR SOUL DRUM WHEN NOT IN USE IS INSIDE YOUR BAG. MAKE SURE IT STAYS DRY. DO NOT STORE YOUR SOUL DRUM FOR LONG PERIODS OF TIME IN A HOT VEHICLE OR OTHER HOT OR HUMID ENVIRONMENTS, AS THIS MAY AFFECT THE OVERALL SOUND QUALITY.
- + ALWAYS PLACE THE SOUL DRUM IN A FIRM PLACE TO PREVENT A FALL DUE TO SLIPPING OR OTHER EXTERNAL CAUSES. IT IS VERY IMPORTANT THAT THE "GU", WHICH IS THE BOTTOM PART AND HAS THE RESONANCE HOLE, IS ALWAYS THE ONE AT THE BOTTOM WHEN YOU PLACE IT ANYWHERE WHILE YOU ARE NOT PLAYING.

## HOW TO PLAY IT

- + SOUL DRUM IS NOT LIKE A TRADITIONAL DRUM. THE BEST WAY TO PLAY IT IS GENTLY WITH YOUR HANDS, SPECIFICALLY WITH THE THUMB, INDEX, AND MIDDLE FINGER. THIS WILL NOT ONLY PRESERVE THE INTEGRITY OF THE INSTRUMENT, BUT ALSO PRODUCE THE BEST SOUND. IF YOU APPLY TOO MUCH FORCE WHEN PLAYING, YOU MAY CAUSE THE NOTES TO GO OUT OF TUNE, SO WE WANT TO EMPHASIZE THAT THE PLAYING SHOULD BE SMOOTH AND WITH THE FINGERS.
- + NEVER TOUCH THE SOUL DRUM WITH STICKS, DRUMSTICKS OR OBJECTS OF ANY KIND, AS THESE CAN DAMAGE IT, DETUNE IT AND/OR SCRATCH IT.
- + THE MOVEMENT TO ACHIEVE THE BEST SOUND, IS TO MAKE A WHIPPING MOVEMENT WITH YOUR FINGERS, SUPPORTED BY THE MOVEMENT OF YOUR WRIST, THE INTENTION IS THAT YOUR FINGERS TOUCH THE SURFACE OF THE NOTES AS QUICKLY AS POSSIBLE AND IN THE SAME WAY WITHDRAW FROM IT, BECAUSE IF THE FINGER REMAINS ON THE NOTE THE SOUND IS TURNED OFF. THE BEST WAY TO ACHIEVE A PURE SOUND IS FOR THE PLAYING FINGER TO TOUCH THE FLAT PART OF THE NOTE AND SLIGHTLY THE DIMPLE IN THE MIDDLE. THIS IS ACHIEVED BY USING 3/4 OF YOUR FINGER BY TAKING THE THIRD PHALANX (FINGERTIP) AND THE SECOND PHALANX (CENTER OF FINGER).

# GLOSSARY

## A

**APEX DING:** A DING THAT PROTRUDES OUTWARDS, LIKE A DOME. SEE ALSO 'OUTIE'

**ARPEGGIO:** A BROKEN CHORD SPLIT INTO A SERIES OF NOTES THAT CAN SPAN MORE THAN ONE OCTAVE AND INCLUDE REPEATED NOTES.

## B

**BOTTOM SHELL:** ALSO CALLED THE GU SHELL OR SIDE, THIS IS THE METAL DOME THAT FORMS THE BOTTOM OF THE HANDPAN. IT CONTAINS THE SOUND HOLE OR GU. IT'S ALSO BECOMING MORE POPULAR TO ADD NOTES TO THE BOTTOM.

## C

**CHORD:** A MINIMUM OF 3 NOTES PLAYED AT THE SAME TIME.

**CHROMATIC SCALE:** THIS IS BOTH A HANDPAN SCALE AND A MUSICAL SCALE THAT INVOLVES ALL 12 AVAILABLE PITCHES, EACH A SEMITONE ABOVE OR BELOW ITS ADJACENT PITCHES. THERE IS ONLY ONE CHROMATIC SCALE, IT JUST GOES ON A LOOP. SO NO MATTER WHAT NOTE YOU START ON, IF YOU ASCEND OR DESCEND COVERING ALL THE NEXT 11 NOTES, THIS IS THE CHROMATIC SCALE.

**COMPOSITION:** ANY ORIGINAL MUSICAL PIECE OR FULL WORK, OR THE PROCESS OF CREATING THAT PIECE. IT CAN BE A SIMPLE TUNE OR SONG, A CLASSICAL CONCERTO OR A FULL-SCALE OPERA. IT USUALLY INVOLVES NOTATING (WRITING DOWN) THE PIECE, INCLUDING TIME SIGNATURES AND, WHERE APPLICABLE, LYRICS AND VOICE PARTS, PLUS TRANSPOSING FOR DIFFERENT INSTRUMENTS.

**CROSSTALK:** AN ADVERSE INTERACTION OF TWO OR MORE PITCHES, IE WHERE THE SOUND FROM ONE OR MORE NOTES INTERFERES NEGATIVELY WITH OTHERS. THIS IS PARTICULARLY THE CASE IN A HANDPAN WHERE YOU GET OCTAVE NOTES, SUCH AS A LOW AND A HIGH C, CREATING UNDESIRED SOUND EFFECTS WITH EACH OTHER.

**CUPOLA:** ANOTHER WORD FOR THE HANDPAN. THE TERM 'CUPOLA' WAS POPULARIZED BY FINNISH MUSICIAN LAURI WUOLIO.

## D

**DIMPLE:** A COMMON TERM FOR THE CENTRAL, INDENTED PART OF A NOTE, SO-CALLED BECAUSE OF ITS SHAPE. ITS USE IS TO REDUCE HIGH, UNWANTED FREQUENCIES. SEE LEGEND BELOW.

**DIATONIC SCALE:** THIS IS A 7-NOTE/PITCH SCALE THAT MANY HANDPANS ARE COMPRISED OF. IT INCLUDES FIVE WHOLE NOTES AND TWO HALF-STEPS OR SEMITONES, SUCH AS C-D-E-F-G-A-B.

**DING:** THIS IS THE CENTRAL NOTE ON THE TOP OF THE INSTRUMENT. IT CAN BE CONCAVE OR CONVEX IN SHAPE. IT IS MOST OFTEN THE LOWEST NOTE ON THE HANDPAN AND THE ROOT NOTE OF THE INSTRUMENT SCALE. SEE LEGEND BELOW.

**DYNAMICS:** THE FULL RANGE OF VOLUME – FROM THE QUIETEST TO THE LOUDEST.

## F

**FLANGE:** THE NON-RESONANT METAL EDGE THAT CONNECTS THE TOP AND BOTTOM SHELLS OF THE HANDPAN. OFTEN IT IS PROTECTED BY A RING OF RUBBER OR ROPE. SEE ALSO 'RIM'.

**FLAT:** (1) A MUSICAL NOTE – SUCH AS D FLAT (USUALLY WRITTEN AS Db). FLATS ARE A SEMITONE LOWER THAN THE NATURAL NOTE. SO, FOR EXAMPLE, THE DISTANCE BETWEEN D AND Db IS A SEMITONE (WHEREAS THE DISTANCE BETWEEN D AND C IS A WHOLE TONE).

(2) A TONAL PROBLEM. USING A TUNER, IF ONE/MORE OF YOUR HANDPAN NOTES IS FLATTER THAN IT SHOULD BE (IE 'OUT' OF TUNE), IT WILL NEED RE-TUNING.

## G

**GROOVE:** A COMMON TERM IN THE HANDPAN WORLD, GROOVE IS A RHYTHM, SENSE OF SWING OR REPEATED PATTERN. IN JAZZ, FUNK ETC, A GROOVE CAN EVOLVE WHEN THE NOTES ARE PLAYED JUST BEHIND OR IN FRONT OF THE BEAT OR WHEN A LOOPED PATTERN IS MASTERFULLY ACCENTED. MORE GENERALLY, GROOVE IS A VIBE THAT HELPS TO DIFFERENTIATE VARIOUS STYLES OF MUSIC.

**GU:** THE CIRCULAR OPENING, PORT OR SOUND HOLE AT THE BOTTOM OF A HANDPAN. THE GU ALLOWS AIR TO ESCAPE FROM THE HANDPAN AND IS OFTEN TUNED TO THE SCALE OF THE INSTRUMENT. THIS ALSO HELPS MAKERS TO TUNE THE INSTRUMENT FROM THE INSIDE.

**GUDU:** GUDU REFERS TO A STYLE OF HANDPAN THAT HAS TWO OPENINGS ON THE BOTTOM SHELL, ONE TYPICALLY SMALLER THAN THE OTHER. THE NAME COMES FROM ITS CONSTRUCTIONAL SIMILARITY TO THE UDU – AN AFRICAN CLAY DRUM – AND IT CAN CREATE A SIMILAR SOUND.

H

**HARMONICS:** OVERTONES THAT ACCOMPANY THE FUNDAMENTAL PITCH OF A SINGLE NOTE. MOST HANDPAN NOTES HAVE A FUNDAMENTAL PITCH ACCOMPANIED BY HARMONICS OF A FIFTH AND AN OCTAVE ABOVE THE NATURAL NOTE E.G. D3, A4 & D4 FOR A D DING

**HELMHOLTZ RESONANCE:** THIS IS THE TYPE OF ‘WIND THROB’ EFFECT HANDPAN PLAYERS CAN ATTAIN WITH THE GU/SOUND HOLE. IT’S ALSO SEEN IN MANY AFRICAN AND INDIAN PERCUSSION INSTRUMENTS. CUPPING OR CURVING THE HAND OVER THE GU CREATES A SOUND SIMILAR TO BLOWING OVER THE TOP OF AN EMPTY BOTTLE.

I

**IMPEDANCE:** A PHENOMENON OCCURRING IN HANDPANS WHERE, DUE TO THE DIAMETER OR DEPTH OF AN INSTRUMENT, CERTAIN PITCHES SOUND STIFLED OR DISSONANT. THIS IS CAUSED BY SOUND WAVES/FREQUENCIES THAT DO NOT PROPERLY ALIGN WHEN TRAVELLING THROUGH THE SHELL. THIS CAN ALSO BE CALLED PHASE SHIFT, WAVE INTERFERENCE OR PHASE CANCELLATION.

**INNIE:** A DING THAT IS SHAPED INWARDS, LIKE A BOWL. SEE ALSO ‘INPEX DING’

**INPEX DING:** A DING THAT IS SHAPED INWARDS, LIKE A BOWL. SEE ALSO ‘INNIE’

**INTERSTITIAL:** ANY AREA OF A HANDPAN THAT IS NOT TUNED. THESE AREAS, OFTEN USED FOR PERCUSSIVE TECHNIQUES, ARE FOUND BETWEEN THE TONEFIELDS, DING, RIM AND GU. SEE LEGEND BELOW.

K

**KNOCK:** A PERCUSSIVE TECHNIQUE USING KNUCKLES, OR BONES SUCH AS ELBOWS, TO CREATE A CLEAR DRUM SOUND.

M

**MAJOR:** THIS IS ONE OF THE TWO MAIN DIVISIONS OF SCALES, THE OTHER BEING ‘MINOR’. IT IS NATURALLY MORE UPBEAT AND HAPPIER THAN MINOR SCALES AND CAN START WITH ANY NOTE, SO E MAJOR, G# MAJOR, CB MAJOR ETC.

**MINOR:** THIS IS ONE OF THE TWO MAIN DIVISIONS OF SCALES, THE OTHER BEING ‘MAJOR’. IT IS NATURALLY MORE MYSTERIOUS AND MELANCHOLY THAN MAJOR SCALES AND CAN START WITH ANY NOTE, SO D MINOR, F# MINOR, Bb MINOR ETC.

**MODE:** BASICALLY, A MODE IS A TYPE OF SCALE, AS IN ‘DOH RE MI FA SO LA TI (OR SI) DO’. ALTER JUST ONE OF THOSE NOTES AND YOU CAN CALL YOUR SCALE A ‘MODE’.

N

**NITRIDED / NITRATION:** ONE OF THREE DIFFERENT STEELS CURRENTLY USED IN HANDPAN SHELL CONSTRUCTION, THE OTHERS BEING RAW/REGULAR AND STAINLESS. NITRIDING IS A CHEMICAL PROCESS THAT TREATS THE METAL IN ORDER TO ENHANCE RUST RESISTANCE AND TUNING STABILITY, AS WELL AS ALTERING TONE AND SUSTAIN.

**NOTE:** IN WESTERN MUSIC, THERE ARE 12 NOTES:

C; C#/Db; D; D#/Eb; E; F; F#/Gb; G; G#/Ab; A; A#/Bb AND B

FROM THESE 12 NOTES, 7 OF THEM ARE FULL TONES AND HAVE A SPECIFIC NAME (DO, RE, MI, FA, SOL, LA, TI (OR SI)) AND THE OTHER 5 NOTES ARE IDENTIFIED BY A SHARP (#) OR FLAT (B) OF THESE NOTES. THE SHARPS AND FLATS ARE EXACTLY THE SAME NOTE (IE C# IS THE SAME AS Db; F# IS THE SAME AS Gb), THEY ARE JUST WRITTEN DIFFERENTLY DEPENDING ON THE SCALE.

O

**OUTIE:** A DING THAT PROTRUDES OUTWARDS, LIKE A DOME. SEE ALSO ‘APEX DING’

P

**PANTAM:** A POPULAR ALTERNATIVE WORD FOR THE HANDPAN. THIS TERM ORIGINATED WITH AN ISRAELI MUSIC STORE OWNER AND IS A COMBINATION OF THE WORDS ‘STEELPAN’ AND ‘GHATAM’, TWO INSTRUMENTS SAID TO HAVE INSPIRED THE CREATION OF THE FIRST HANG.

**PATTERN:** A MELODIC PHRASE OF NOTES, OR A BEAT SEQUENCE USED WHEN PLAYING AND COMPOSING. ON THE HANDPAN, PATTERNS CAN BE COMBINED, LINKED, ADDED TO AND EMBELLISHED TO CREATE FULL TUNES.

R

RAW/REGULAR STEEL: ONE OF THREE DIFFERENT STEELS CURRENTLY USED IN HANDPAN SHELL CONSTRUCTION, THE OTHERS BEING NITRIDED AND STAINLESS.

RESONANCE: THE SUPPLEMENTARY VIBRATIONS OF A NOTE WHEN STRUCK, WHICH PROVIDE INTENSIFICATION AND RICHNESS OF TONE.

RIM: THE NON-RESONANT METAL EDGES THAT CONNECT THE TOP AND BOTTOM SHELLS OF THE HANDPAN. OFTEN THEY ARE PROTECTED BY A RING OF RUBBER OR ROPE. SEE ALSO 'FLANGE'. SEE LEGEND BELOW.

S

SCALE: A SERIES OF NOTES ORDERED BY PITCHES.

SHARP: (1) A MUSICAL NOTE – SUCH AS D SHARP (USUALLY WRITTEN AS D#). SHARPS ARE A SEMITONE HIGHER THAN THE NATURAL NOTES. SO, FOR EXAMPLE, THE DISTANCE BETWEEN D AND D# IS A SEMITONE (WHEREAS THE DISTANCE BETWEEN D AND E IS A WHOLE TONE).

(2) A TONAL PROBLEM. USING A TUNER, IF ONE/MORE OF YOUR HANDPAN NOTES IS SHARPER THAN IT SHOULD BE (IE 'OUT' OF TUNE), IT WILL NEED RE-TUNING.

SHELL: A HANDPAN IS MADE UP OF TWO SHELLS – CONCAVE, METAL SEMI-SPHERES OR DOMES. THE TOP SHELL (ALSO CALLED THE DING SHELL) AND THE BOTTOM SHELL (ALSO CALLED THE GU SHELL) ARE GLUED TOGETHER AT THEIR RIMS.

SHOULDER: THE FLAT AREA AROUND THE BASE OF THE DING THAT CONNECTS THE DING TO THE INTERSTITIAL/NON-TUNED PARTS OF THE HANDPAN. SEE LEGEND BELOW.

SHOULDER TONES: HIGHLY-PITCHED FREQUENCIES FOUND ON THE VERY EDGE OF A TONEFIELD, MOST USUALLY AROUND THE DING. NOT ALL SHOULDER TONES ARE TUNED TO A HANDPAN'S SCALE.

SINGING THE DING: A DING CAN BE 'SUNG' FROM FRICTION CREATED BY A SMOOTH BACK AND FORTH RUBBING MOVEMENT WITH EITHER A PLAYER'S PALM, SIDE OF THE HAND OR FINGER(S). SOMETIMES THIS TECHNIQUE IS ACHIEVED WITH VIOLIN ROSIN. THE RESULT IS A HIGHLY-SUSTAINED PITCH.

SLAP: A PERCUSSIVE TECHNIQUE USING A SLAP OF THE HAND, FINGERS OR PART OF THE HAND ON ANY AREA OUTSIDE OF THE TONEFIELDS.

SUSTAIN: THE LENGTH OF TIME THAT A SOUND RESONATES OR HOLDS. SEE ALSO 'RESONANCE'.

SYMPATHETIC RESONANCE: OTHERWISE KNOWN AS SYMPATHETIC VIBRATION, THIS OCCURS IN A VIBRATORY BODY SUCH AS A HANDPAN, WHERE TONEFIELDS RESPOND TO EXTERNAL VIBRATIONS/NOTE STRIKES THAT HAVE A HARMONIC LIKENESS.

T

TAK: THE PERCUSSIVE SOUND YOU MAKE ON THE SIDE OF THE HANDPAN.

TIME SIGNATURE: USED IN COMPOSITION AND AS A WAY FOR PLAYERS TO FOLLOW MUSIC, THE TIME SIGNATURE DEFINES THE PACE/TEMPO, THE RHYTHM AND DETAILS THE NUMBER OF BEATS IN A BAR. USUALLY EXPRESSED AS A FRACTION ON SHEET MUSIC.

TONE: (1) THE QUALITY OF SOUND OF A NOTE OR A WHOLE INSTRUMENT.

(2) THE DISTANCE BETWEEN NOTES. A FULL OR WHOLE TONE IS THE DISTANCE BETWEEN TWO HALF-NOTES, FOR EXAMPLE C TO D (WITH C#/Db IN BETWEEN).

TONEFIELD: THE FLAT, OVAL-SHAPED PART OF THE NOTE AROUND THE DIMPLES ON A HANDPAN. THESE CAN PRODUCE 3 HARMONICS WHEN STRUCK (NORMALLY, FUNDAMENTAL, OCTAVE AND COMPOUND FIFTH, E.G. D3, D4 & A4 FOR A D DING). THE FLAT PART AROUND THE DING IS ALSO A TONEFIELD. SEE LEGEND BELOW.

TONGUE DRUM: A METAL PERCUSSION INSTRUMENT WITH CUT OUT TONGUE-SHAPES THAT VIBRATE/PRODUCE SOUND WHEN STRUCK, EITHER WITH HANDS OR HAMMERS.

TOP SHELL: ALSO CALLED THE DING SIDE OR SHELL, THIS CONTAINS THE CENTRAL DING AND MOST, IF NOT ALL, OF THE NOTES OF A HANDPAN.