



“HAPI” -Hand Activated Percussion Instrument

Care of your HAPI drum:

When using mallets do not use excessive force, this can lead to a slight shift in the tuning. Hold the mallet lightly and let it drop onto the note. This creates the ideal tone.

When using your hands all that is required is a light touch, again do not use excessive force. As an example, there is no need to hit it as hard as you would a djembe drum.

To clean your drum use a damp cloth with mild soap and water.

Can anyone play a HAPI?

Sure! Anyone who wants an easy to play intuitive instrument would enjoy one. The HAPI is ideal for jamming and playing percussive beats. The drum head layout makes it easy to jump right into grooving rhythms.

Enjoy creating a soothing harmonic journey with your HAPI. You will love being able to add a melodic component to your beats. An intuitive arrangement to the notes makes it easy to explore new musical horizons.

The strong meditative tones are calming and great for relaxing anytime. And because of its compact design you can take it outside and enjoy it in nature. Your next camping trip won't be complete without a HAPI time around the campfire.

How is the tone created?

The unique tone of the HAPI is created by a tuned vibrating tongue of steel. The concept is similar to a wooden tongue drum. When a tongue is quickly and lightly struck with the finger or mallet it vibrates creating sound waves. By changing the shape and length of the tongue optimal vibration and perfect tone can be achieved.

By arranging the notes in our unique way each note when struck excites surrounding notes that are musically compatible with it. This adds to the harmonic spectrum of the tone. Rather than just one tone we can now create a spectrum of supporting sound for each note. The tone is similar to singing bowls or musical bells which create multiple harmonic overtones.

The body of the drum acts as a resonating chamber adding depth to the note. We have carefully chosen an opening port in the bottom of the drum that serves three functions. The bottom hole allows the sound to escape and increases the volume. It releases the tone from the body so that the notes do not overlap each other too much. This is especially desirable for faster playing. It allows the player to open or close the port with their lap and chose different resonance levels for a different effect.

Additional dampening of the notes and drum body is required to keep the drum from becoming discordant and “ringy”. We have developed a breakthrough proprietary technique built into each drum which provides excellent resonance while supplying the correct amount of dampening.

How is it played?

We recommend playing the HAPI with the pads of your fingers. A wide range of sounds can be created with different techniques. Playing by hand connects you with the drum in the way that traditional drums are enjoyed. A minimal amount of force creates a big sound on these drums. We also supply each drum with mallets designed to bring out pure tone. Our mallets are designed to eliminate "head slap" creating a very clear tone.

The arrangement of the notes make going up and down the scale very easy. Also one hand can reach two or three notes simultaneously for chord playing.

The HAPI Slim Drums are available in C Major, A Minor, A Major, G Minor, G Major, F Sharp Minor and F Major with 8 notes. We use a pentatonic scale (5 notes per octave). You can play any note combination and still produce a beautiful sound, You don't need a musical background to enjoy a HAPI Drum. Anyone who wants an easy to play intuitive instrument can play one. The Major scale produces a happy carefree sound. The Minor scale produces a soulful introspective Sound. This scale is ideally suited for playing with Native American Flute or other ancient instruments configured in the minor Scale. Also available are Akebono (Japanese) and Pygmy (African) scales.

Why is it unique?

We have created some unique design parameters that make the best possible steel tongue percussion drum.

Our Patented (D620,041S) note layout design adds harmonic tones to each note when played. This creates a more complex and musical tone to each note. By placing low notes next to the appropriate higher note we can achieve multiple harmonics. Their vibrations create desirable overtones which compliment the timbre of the tone.

We use a compact drum body that easily fits in your lap. The head is 12 inches across allowing for easy reach to all of the notes.

A true rectangular shape rather than the usual "Tongue" shape of a note produces a clearer sound. By using an ideal height to width ratio for different notes we have been able to improve the amplitude of the note and create better balance.

Tone accuracy is of the utmost importance. Each note is carefully hand tuned using a strobe tuner for complete control of the tuning process.

Playing Techniques.

Fig. 1 shows the note layout of your drum.

Fig. 2 represents the left and right hand sequence to play the scale.

Fig. 3 is the recommended position of the drum to evenly distribute the notes for easy reach of the left and right hand. Rotate the drum 20 degrees counter clockwise to achieve this position. Practice going up and down the scale until it is very comfortable and easy to do.

Playing positions. Most people will choose to sit in a comfortable chair with the drum in their lap. Position the drum in the middle of your lap. If the drum is too close to your torso your hands will be in a more difficult position for the closest notes. For sitting on the ground we recommend crossing your legs and resting the drum on top of your legs. Tilt the drum up a bit toward your torso to make reaching all the notes comfortable.

Mallets. Playing with the mallets is easy. Lightly hold the mallets and strike the notes toward the top for the best tone. Minimal force is required.

Rolls. To create a roll, lightly hold the mallet between the middle of the index finger and the thumb only. The thumb should be on top. The mallet will now bounce on the note creating a roll that fades. Holding the mallet toward the end makes for a longer roll and moving closer to the mallet head shortens the roll.

Exercise 1. Practice playing any four notes with the right hand and on the fourth note make a roll. Now try it with your left hand.

Finger Slap. With just the index finger quickly and lightly slap the note. The key here is to not use the tip of the finger but rather the pad. Try to keep the finger as parallel to the note as possible. Raise your finger up and flick it down on the note to create the tone. Let the finger bounce back off the note so as not to dampen the sound. This should be a very light slap and not painful.

Exercise 1. For this exercise use note 2 for the right hand and 3 for the left hand (see fig. 2). Finger slap 2 and then 3 with either index finger. Repeat until each hand is hitting with the same intensity and the note is even every time.

Exercise 2. Using the same notes now alternate between using the index, middle and ring finger. The ability to use any finger will lead to advanced techniques similar to Tabla playing. Once you are able to use all three fingers equally well try the advanced technique of rolling the fingers right after each other in one motion to create a double or triple note strike. Start by creating a double with the middle and then index finger. Now try ring, middle and index.

Thumb. Being able to use the thumb is very useful. Rather than making your hand move a large distance between notes you can use your thumb to quickly and easily reach them. The technique is similar to a finger slap but instead of using the pad of the thumb use the side of the knuckle to make contact. Rather than the up and down motion the wrist uses for the finger slap you will use a left to right twist to raise and drop the thumb onto the note.

Exercise 1. Use note 2 for the right hand and 3 for the left hand again (see fig. 2). Thumb slap 2 and then 3 with the thumb. Repeat until each hand is hitting with the same intensity and the note is even every time.

Bottom Port. Try playing a few notes with your legs pressed together closing off the opening in the bottom. Now try playing the same notes with the legs open enough to let all the sound out. Covering the bottom port adds resonance to the low notes. Leaving the port open improves note clarity for fast playing.