

"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 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 produce a happy carefree sound. The Minor scale produce 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 you 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.

HAPI Slim - C Major

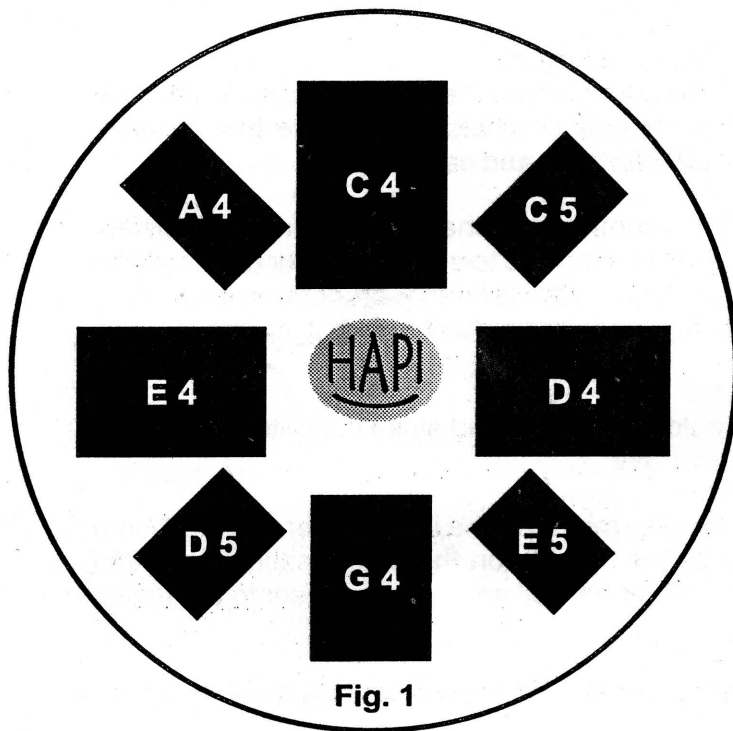


Fig. 1

Playing The HAPI Scale

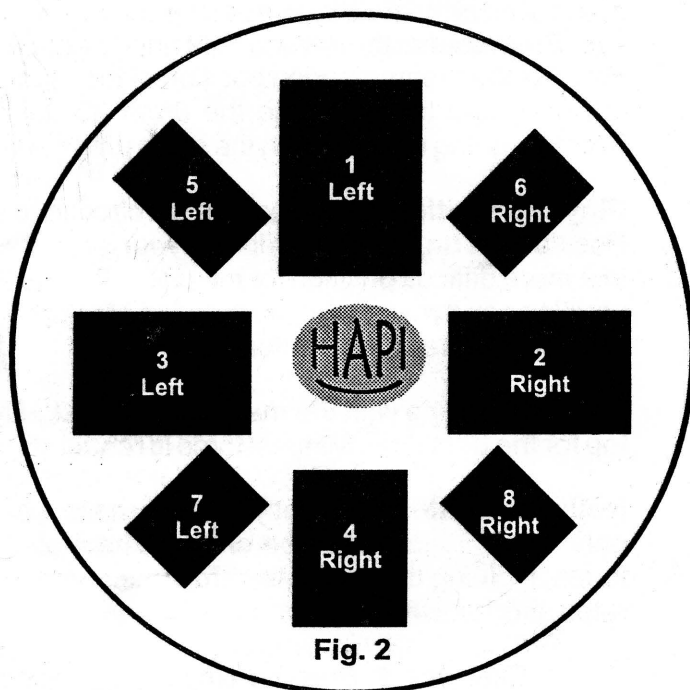


Fig. 2

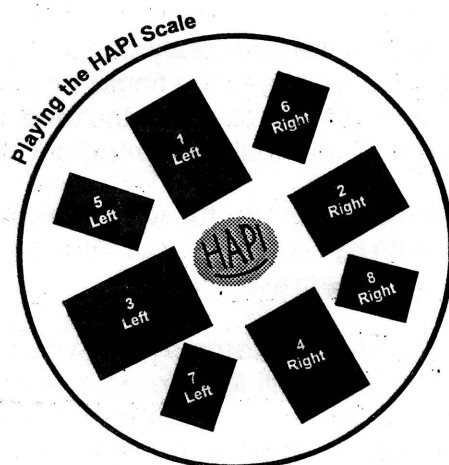



Fig. 3

 Your notes:



Adjustable Tuning with C Major Slim

Adjustable tuning is accomplished by adding or removing weight to the metal tongues. The tongue is cut away on three sides leaving the fourth side attached to the drum body. This attached fourth side acts as a stiff "hinge" at the base of the tongue letting it vibrate to create a tone that can be heard when struck. For weights, we use very powerful magnets that can be slid along the underside of the tongue. Moving the weight adjusts the pitch of the tone. With no weight added, (the magnets are below the base of the tongue) your drum is now tuned to the highest scale it is designed for, C Major. Sliding weighted magnets down the tongues lowers the pitch or frequency that it rings at. Many different lower scales are possible depending on how you adjust the weights on the tongues.

How do I do it?

It's simple! Just reach inside your drum and slide the magnet from the "hinge" or base of the note toward the tip. The further you go the lower it will make the pitch. Do not remove and replace the magnets, simply slide for best results.

Guidelines:

1. Each tongue has been tested and matched with the appropriate weighted magnet. They are selected based on range of notes required and best sound quality. They are pre-placed into the drum for you. Magnets are divided into three sizes. Small, Medium and Large (Sm, Md, Lg). Do not move magnets to other tongues. Your weight arrangement is as follows: Slim C Major – Looking inside – Clockwise from 12 o'clock with the biggest tongue at top.

1- Lg 2- Md 3- Lg 4- Sm 5- Md 6- Sm 7- Md 8- Sm

2. Slide the magnet along the middle "spine" of the underside of the tongue for best sound.
3. These magnets will not lose strength over time and are extremely powerful. Never attempt to remove them from the drum. These are not toys and are intended for use by adults only. Read the warning information on the next page about magnet safety.
4. Moving the magnet a very short distance can make a big difference in the tuning. When adjusting for perfect pitch only very small movements will be necessary. The human ear is not so sensitive as to distinguish changes of 1 to 10, or even 20 cents. (See "Cents" explained below) You can choose to adjust your tuning to perfection of course, but it's not necessary for most applications. Just get within + or - 10 cents of your desired note and enjoy.

What music knowledge do I need?

None! Just follow our diagrams on the following pages. Some basics of music theory you may be interested in, are below.

Pitch - Pitch is a subjective sensation, reflecting generally the lowness (slower wave frequency) or highness (faster wave frequency) of a sound. In humans the audible range of frequencies is usually said to be 20 Hz (cycles per second) to 20 kHz (20,000 Hz). Pitch can be classified into specific Hz values, designated by notes. For example, 440hz can be categorized as the note A in the 4th octave.

Octave - In music, an octave is the interval between one musical pitch and another with half or double its frequency. For example, if one note has a frequency of 440 Hz (A4), the note an octave above it is 880 Hz (A5), and the note an octave below is 220 Hz (A3).

Notes - Notes can be arranged into different scales and modes. Western music theory generally divides the octave into a series of 12 notes that might be included in a piece of music. Letters are used to designate these intervals, in ascending order: A, A#/Bb, B, C, C#/Db, D, D#/Eb, E, F, F#/Gb, G, G#/Ab. A#/Bb means A Sharp or B Flat. This is just two different ways of marking the same note. If moving up in the scale only A Sharp is mentioned, if moving down the scale only B Flat is mentioned. This series of twelve notes is called a chromatic scale. In the chromatic scale, the interval between adjacent notes is called a half-step or semitone.

Scales - Patterns of half and whole steps (2 half steps, or a tone) can make up a scale in that octave. The scales most commonly encountered are the seven-toned major, the harmonic minor, the melodic minor, and the natural minor. Another example of a scale is the pentatonic or five-toned scale, which is used with this instrument. So for us, 5 notes per octave is what we will derive our scales from. This is because pentatonic scales are easy to play with no "bad" or harsh interactions of notes.

Cents - The cent is a logarithmic unit of measure used for musical intervals. Twelve-tone equal temperament divides the octave into 12 semitones of 100 cents each. Cents are used to measure extremely small finite intervals. A tuner will display "0" for perfect pitch, a "-" number for flat tuning, for example, "-13", and a "+" for sharp tuning, for example, "+13". A negative number of -100 is one note too low and a positive +100 is one note too high.

What scales can I play?

First you need a chromatic tuner that shows the note and octave number. Go to www.seventhstring.com/tuner/tuner.html There you will find an excellent free tuner that runs off the website from the good folks at Seventh String. Or, if you prefer mobile Apps there are many free ones, or very inexpensive ones available for all devices. Just make sure it is a "Chromatic" tuner and not just a "Guitar" tuner. Finally, you can also purchase a stand alone chromatic tuner from a music instrument store for about \$30. Set your tuner so that 440Hz equals A4 if it is not automatically set to it. This is standard concert pitch. Your highest scale, also your default scale with no magnets weighting the tongue is C Major. Some of the most popular lower scales you may want to try out are diagrammed on the following pages. Many other scales are possible, as well as tuning for Chakra and Non-Western tunings. Feel free to experiment.

Sliding the magnet weights: Remember that when turning the drum over to access the magnets the left and right sides will be flipped. If you are adjusting a note on the top right side of the drum, when the drum is turned over to access the bottom, the note will now be on the top left side. Grasp the magnet and slide down the middle of the note (spine). Keep checking the tuning by playing the note and looking at the tuner to see how close you are getting to your target note. It may help to dampen the other notes with your free hand so the tuner doesn't pick them up as well. If your doing a lot of experimenting, wear a long sleeve shirt to protect your arm from rubbing on the bottom port of the drum.

Figure 1 shows the position where the magnet is off the tongue, not changing the tuning. This will be your highest note.

Figure 2 shows the magnet in a mid-range position where the tone will be dropped about half of its possible range.

Figure 3 shows the magnet near its full weight influence on the tongue. This lowers the note to its lowest range.

Figure 1

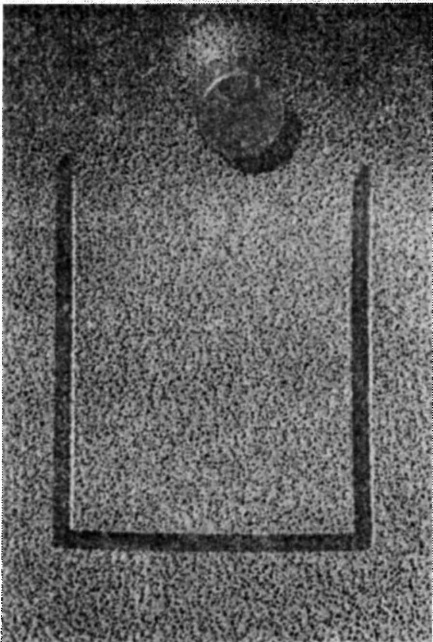


Figure 2

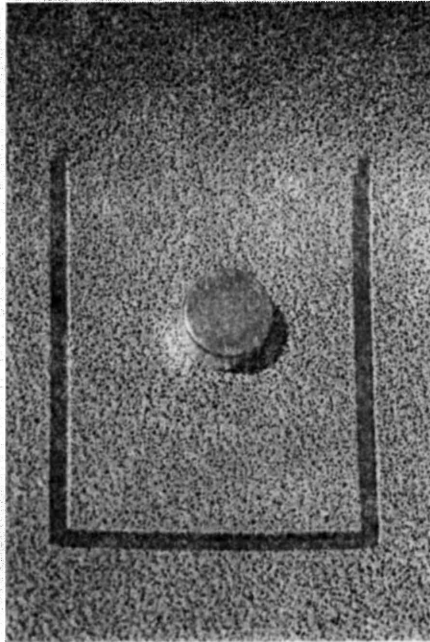
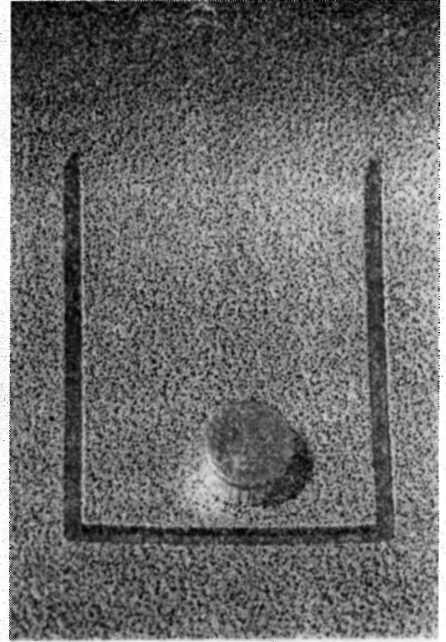


Figure 3



Important Safety Warning!

Read Before You Use Magnets.

Disclaimer: Rhythm Earth (Owner of hapidrum.com) neither assumes nor accepts any liability for damages resulting from the handling or use / misuse of these products. With your purchase, the buyer confirms they have read and understand the following. The buyer agrees they are responsible for any damage / injury caused by these magnets, which include personal injury, property damage, and magnet damage. The buyer agrees with these terms before use. Never remove the magnets from the drum. When attached to the drum, the metal body absorbs most of the magnetic field and it is barely perceptible on the outside. Keeping them attached to the drum and sliding into position keeps them far enough away from each other where a collision is not possible. Below are guidelines from the magnet manufacturer.

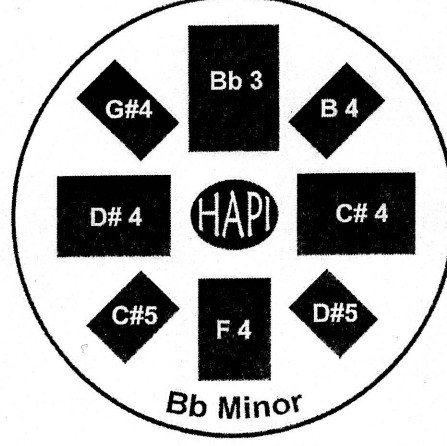
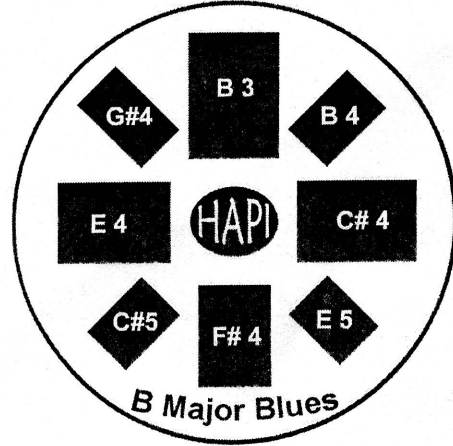
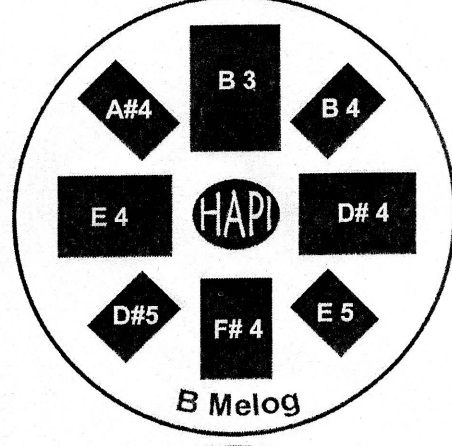
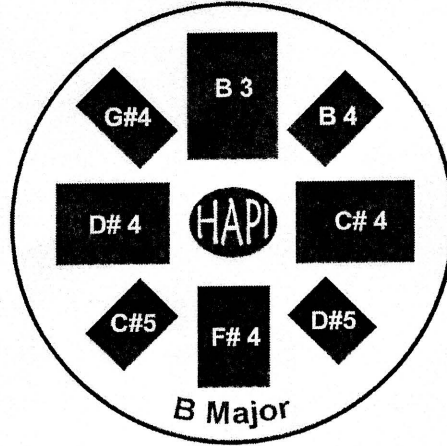
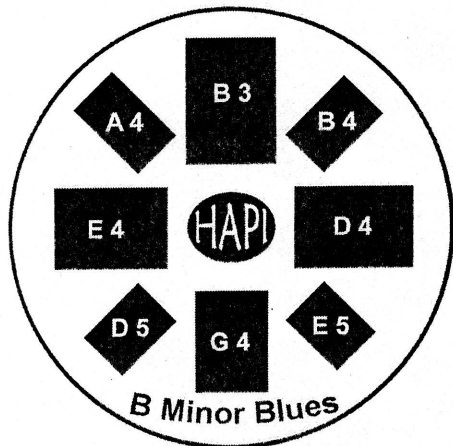
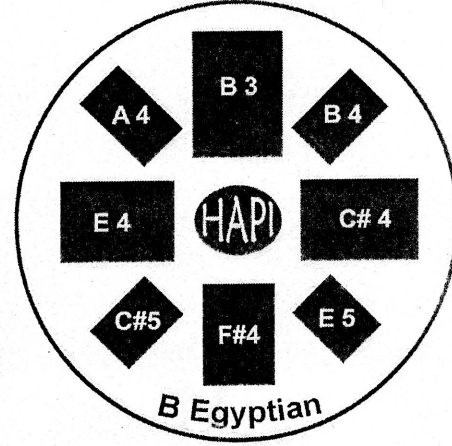
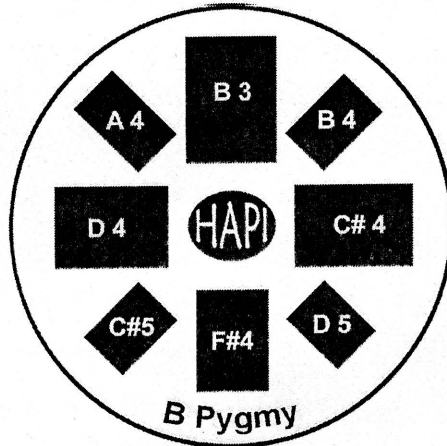
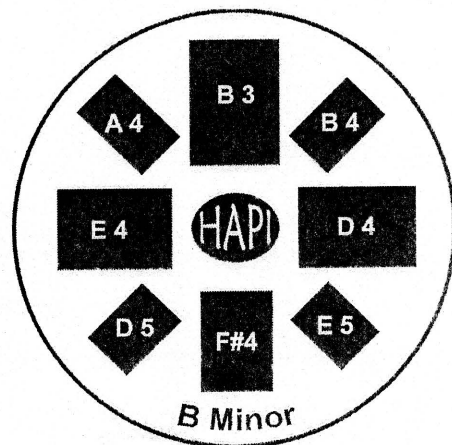
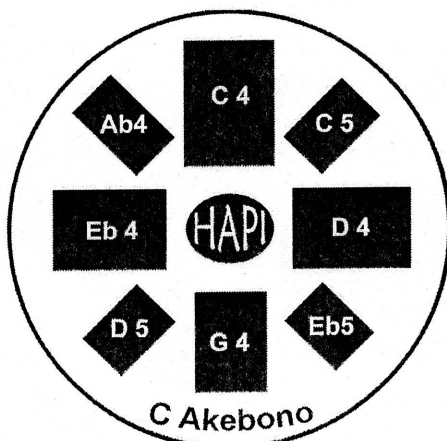
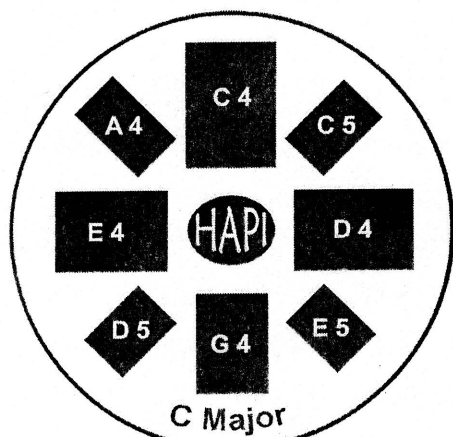
These magnets are very strong and handling them with care is necessary to prevent personal injury, property damage and magnet damage. Magnets are brittle; they can be broken or can splinter in a collision. A collision can occur if loose magnets are passed near enough to each other to attract, and jump together.

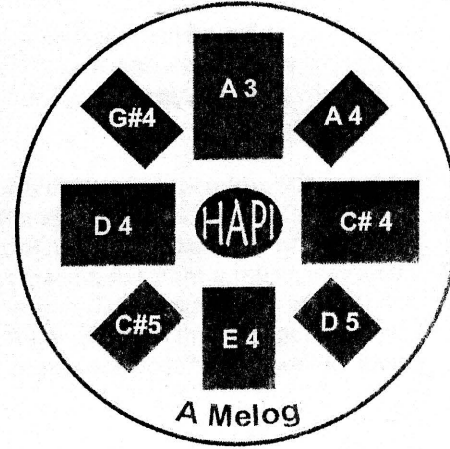
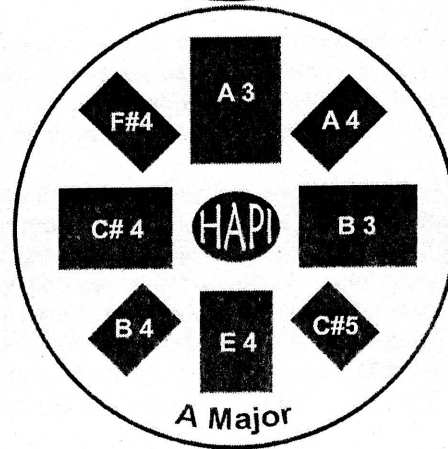
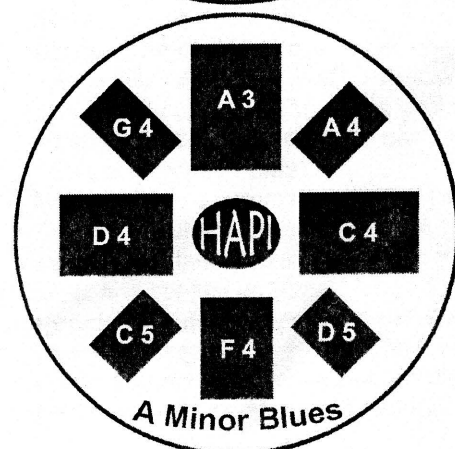
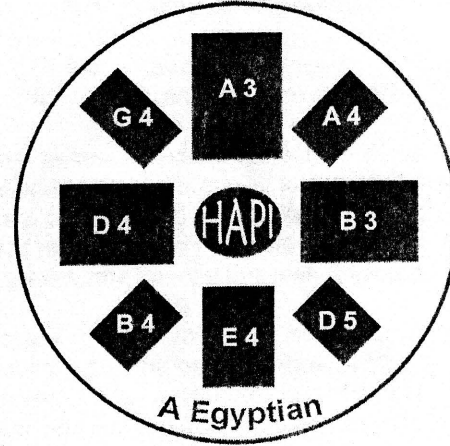
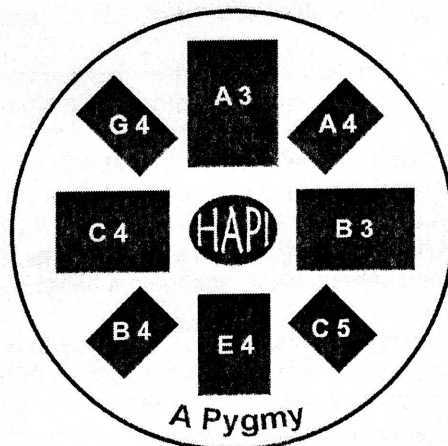
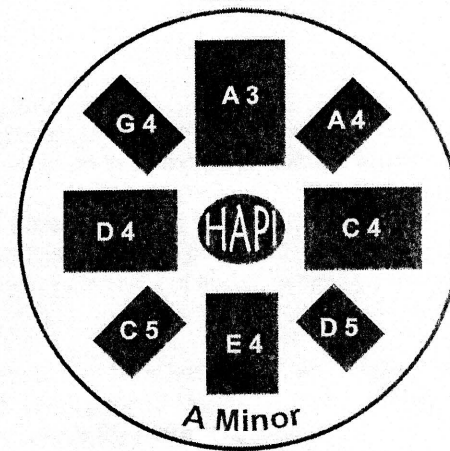
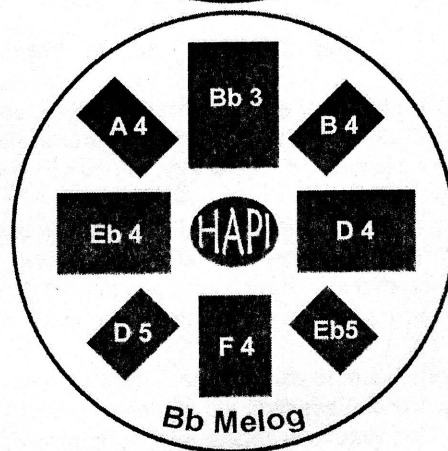
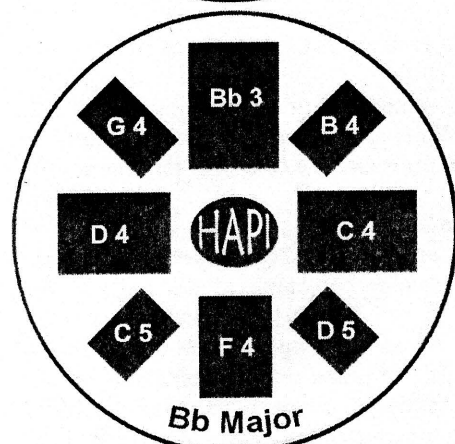
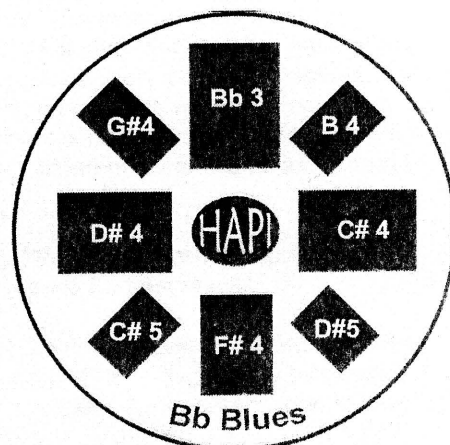
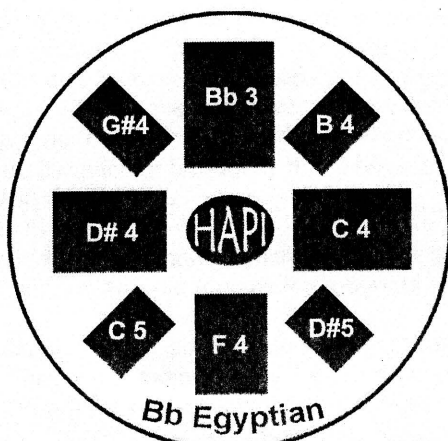
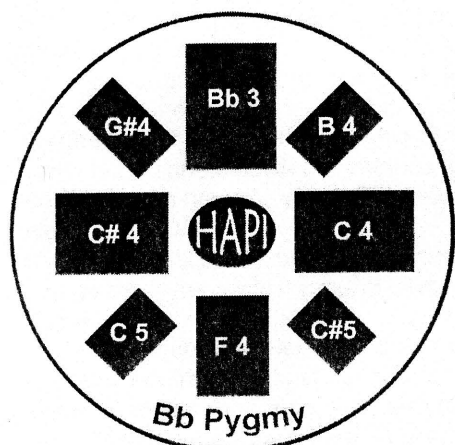
Do not remove the magnets from the drum. If you decide against this advice, one should wear gloves and protective glasses when handling these magnets, because splinters could disengage and fly from the magnets in a collision. Stuck together magnets are very difficult to separate. Be very careful when trying to separate magnets, a lot of force is at play.

These magnets will lose their magnetic properties if heated above 175°F (80° C).

Strong magnetic fields are mostly contained within the drum body, if you remove the magnets from the drum they can damage items such as television, computer monitors, credit cards, bank cards, computers, diskettes and other data carriers, video tapes, mechanical watches, hearing aids, loud speakers and VCRs. Pace-makers may be damaged or switch to "Test Mode" in the presence of a strong magnetic force, if a pace-maker or other electrical body implant is in use, keep a minimum of 3 feet distance. Children should not be allowed to handle magnets as they can be dangerous. Small magnets pose a choking hazard and should never be swallowed or inserted into any part of the body.

Under no circumstances should you try to cut, saw or drill the magnets. Not only would the magnet break, but the resulting dust from the magnet is very flammable. Magnets should never be burned, as burning them will create toxic fumes.





Mallets:

Your drum comes with two sets of mallets.
A large and a small.

Large mallets have a strong response with the low notes and tones.

Small mallets are a harder compound and bring out the tones in the high notes more.

Always remember to play your drum gently regardless of which mallet choice you make.

Feel free to experiment and see what you like best!