

# Heyyy, Gurl



Boyce Jeffries, Jr.  
2016

*Heyyy, Gurl* was composed for Carolina Hernandez and Jordan Shippy, both fellow colleagues and former classmates of mine at the School of Music, CSU- Sacramento. I have always held their musicianship and friendship in high regard, and enjoyed playing with them, particularly hand drum repertoire. Carolina commissioned this piece for two instruments, as she was seeking to improve her riq-playing skills. The other instrument was initially to be lap-style frame drum, but I felt the need to write for an admirable tabla player in my friend, Jordan. Both Jordan and Carolina possess great musical depth, but their personalities are quite opposite from one another.

Carolina is a shy, quiet, and reserved person, but as I got to know her, I saw glimpses of her sassiness lurking behind that placid exterior. Initially, my friendship with her was limited to saying hello in the hallway, trading practice room sessions, and having rehearsals together. As time progressed, Carolina was more talkative and slightly spunkier the more I interacted with her. One day, I said, "Hey gurl," to which she responded "Sup, princess." I was floored, but felt quite honored to receive such a nickname from a more or less, quiet person. The custom greeting between Carolina and I pretty much has stayed. the same ever since

The piece is meant to serve as an accompanied riq solo, with the tabla playing a more supportive role, but there are sections of the piece where both instruments interact and antagonize one another, as my two friends have done so.

# Heyyy, Gurl

for Carolina Hernandez and Jordan Shippy

Boyce Jeffries, Jr.

♩ = 90  
with sassiness  
and attitude

Riq

Tabla

*f*

Dhi ka te Dha Dha Na ki te re Ka Ge te te Ge Tin Ki ta ta ka Tet tet Ki ta ta ka Tet tet Ki ta ta ka Tet tet

Riq

Tabla

*sub mp*

*sub mp*

Dhi ka te Dha Dha Na Na Ge te te Ka te te sim. . . . .

Riq

Tabla

*f*

*f*

Ge Tun Ka te Tin Ge te te ki Na Dha de re de re . . . . .

Riq

Tabla

*mp*

*mf*

Dhin ka te Dhin ka te Dhi Dhi ki te ta ka tet ka Tun te re Ka te re ki te Na Ge

*gliss.*

11

Riq

Tabla

Dhin ka te Dhin ka te Dhi Dhi ki te ta ka Tet ka Tun te re Ka te re ki te Na Ge

*gliss.*

**A**

13

Riq

Tabla

Dhin ka te Dhin ka te Dhi Dhi ki te ta ka Tet ka Tun te re Ka te re ki te Na Ge

*f*

*mp*

15

Riq

Tabla

3 2 1 h h sim.

*sim.*

17

Riq

Tabla

Dha te re ki te ta ka Na Na ki Na Na ki te re ka tet Dha tet Dha ki te ta ka tet Na Ge Tun Ka Ne Tin

*mp*

*f*

3 2 1 h h h 3 2 1 h 5

19

Riq

Tabla

Ge Na ki te te Ge Na ki te ka Tu Na ki te ta ka te re ka Tun ki ne Tin ka Tun ki ne Tin ka te re ki te

3 2 1 h h h 3 2 1 h

21

Riq *f* 3 2 1 h h T h h

Tabla *mp*

Dhin ka te Dhin ka te Dhi Dhi ki te ta ka Tet ka Tun te re Ka te re ki te Na Ge

23

Riq

Tabla *sim*

25

Riq *mp* 3 2 1 h h h 3 2 1 h

Tabla *f*

Kat te te ge ge te te Ka ta ka ta ge ge te te Kat te ge ge te te ka ta Ga dhi ge ne Dha tet

27

Riq 3 2 1 h h h 3 2 1 h

Tabla

ki ta ta ka te re ki ta ta ka te re ki te ta ka Na Na Ge Ge Tun ka ne Tin Dhi ka ne Tin Ge Dhi ka ne Tin Ge Dhi ka na Tin

29 **B**

Riq *f* 15 16

Tabla *f* 15 16

Dhi ka te Dha Dha Na ki te re Ka Ge te te Ge Tin Tun ka ne Tin ka *sim*

32

Riq

Tabla

4/4

Ge te Ge Ge Ka te ka Na ka ta Ge te te Kat Tun ka te Ge te Ge Kat Kat ta ki te re ka te

T h T h h P T h P t h

34

Riq

Tabla

ki te ta ka Te ka Tun sim.

3 2 1 h h sim.

Jam Session : Interact and improvise with one another in a sassy, sarcastic matter. After a few cycles of tin tal, reduce the number of notes into sparse, isolated attacks while maintaining the pulse. End with a final downbeat in unison (doum for riq, dha for tabla)

**C**

35

Riq

Tabla

4

4

7/8

7/8

♩ = 144

**D**

Riq

Tabla

7/8

7/8

Na Na Ge Na Ge Na Ge Na sim.

44

Riq

Tabla

Ge te te ka Tun ka ne Tin ki Tin ki Tun ka ne sim. Ge te te ka Tunka ne Tin ki Tunka ne Tin ki

47

Riq

Tabla

sim. Ge te te ka Tin ki Tin ki Tun ka ne Tun ka ne

49

Riq

Tabla

sim. Ge te te ka Tin ki Tun ka ne Tunka ne Tin sim.

52

Riq

Tabla

Tun ka ne Tin ka Tun ka ne Tin Ge te te ka Tun ka ne Tin ka Tun ka ne Tin Ge te te ka

2/4

2/4

**E** Trade 4 measure solos. Accompanying player keeps cycle with basic rhythmic groupings with occasional embellishments that do not take away from the soloist.

56

Riq

Tabla

Ge Na Ge Na Ge Na sim.

4/4

4/4

accel.

♩ = 90

60

Riq

Tabla

Tun ka ti Tin ke Tun ka ti Tin ka Tun ka ti Tin ka

64 **F**

Riq

Tabla

Dhi ka te Dha Dha Na ki te re Ka Dhika te Dha Dha Na Na Tunka te Tin ki Tunka te Tin ki Tunka te Tin ki Tun

*f*

67

Riq

Tabla

Dhi ka te Dha Dha Na ki te re Ka Dhi ka te Dha Dha Na Na Tunka te Tin ki Tunka te Tin

70

Riq

Tabla

ki Tun ka te Tin ki Tun Dhi ka te Dha Dha Na ki te

72

Riq

Tabla

re Ka Dhi ka te Dha Dha Na Na Tun ka te Tin ki Tun ka te Tin ki Tun ka te Tin ki Dhi



# Notation Key / Composer Notes

Top jingle  
(with thumb)

Riq

Bottom jingle

Doum

Pa

Tek

\*See notes on slurs\*

Shake front  
to back

Riq

A) B) C) D) E)

4  
3  
2

P T h P T h

## \*Slurs\*

A) Slurred notes on the bottom jingle represent finger patterns.

No slurs indicate hand to hand finger patterns.

Two notes slurred - begin with middle finger on dominant hand (2)

Three notes - begin with ring finger (3)

Four notes - begin with pinky (4)

The notes that are NOT slurred will be played with the hand that holds the riq.

Any double strokes will be marked by slashes or a lower case h (Pending the rhythm)

B) P = Pinky on dominant hand

T = Thumb on dominant hand

C) and D) are based on the same concept as example B. Play the tek and pa strokes as they are traditionally taught, then play the upper jingle with the thumb of the dominant hand.

E) Doum followed by a bottom jingle strike with the ring finger on dominant hand.

## Note for the Tabla player:

Feel free to embellish sections of the composition with baya inflection. Be interactive with the riq, and but reserve your chops until the sections in which the two instruments trade solos.