

Introduction

Welcome to the Attleboro High School World Drumming course. This course will fulfill the four-year music requirement for all students at AHS. It is intended to introduce the student to a wide range of musical possibilities from many cultures around the world.

There are thousands of drumming traditions all over the world that are known and documented, and probably a thousand more that exist in peoples' villages and living rooms that no one even knows about. It's this kind of individuality and creativity that inspires my own playing and curiosity about drumming.

We will only scratch the surface of each of the styles and drums we encounter. In every culture, it can take a lifetime to master any one instrument, drum or otherwise. These masters dedicate themselves to their craft and spend their lives spreading their knowledge and preserving traditions while trying to push the evolution of the music into future times.

As we begin our study of drumming, I ask you to keep an open mind. The stories and oral traditions of much of this music will at times seem strange and foreign to us (and rightly so!). The drumming traditions of cultures outside our own are based in celebration and ceremony, religion and the occult, pure musical enjoyment, and most of all: **RESPECT** for the drums, the music and those who make it.

There is documented evidence that drumming has been known to have a therapeutic effect on the human mind and body. Group drumming is used to help people with everyday stress, those who are recovering from brain injuries or trauma, students who've been under a stressful workload, and can simply promote a feeling of belonging and well-being. If you let your guard down and participate to the best of your ability, I believe that students will have fun with the course and have something to take with them at the end.

Happy Drumming,

Mr. Hyman

Policies & Procedures

Most of the policies outlined on this page reflect expectations in the student handbook and the conduct codes that are associated with them. I ask you to follow a few simple guidelines while taking my course:

- Please respect all of the instruments we use. From the biggest drum to the smallest stick we'll use, they are all musical instruments and they all cost money. \$\$\$\$
- Please respect your classmates at all times. Playing the drum in a group means taking chances in front of people. Some people are very comfortable with this, while for others, it may be the hardest thing they will ever have to do. My room is an area where people can feel safe to take those chances. If I feel that someone is going out of their way to be unkind, intimidating, or to ridicule someone else, they will be asked to leave the room and face disciplinary action.
- Cell phones: Please refer to the cell phone policy in the student handbook. Though the cell phone use policy may evolve over the years, I will stand fast on this: There will be no use of cell phones for calling or texting at ANY TIME during classes. This includes transition between activities. I will enforce the "teacher detention" and "send to the office" rules and I do follow up to see that students comply. There is no warning or grace period for this rule.
- Class cut: Any student that cuts class will be referred to their respective deans for disciplinary action. In accordance with the student handbook, as this is only a trimester course, students will lose credit with too many tardies or unexcused absences.
- Restroom use: Students who use the restroom during the period should use the mens' and ladies' rooms in the auditorium/superintendent lobby. (Bathroom keys are near the sign out logbook) Students will sign out and in with their full name (legibly printed), time in/out and destination. Those out of the room for an unreasonable amount of time may be subject to class cuts.
- Passes out of class: Though this is considered an elective class on the schedule, it's pretty important to me and it's important that you are all present to participate and learn. Please don't ask for passes to the library or to spend that time with another teacher. There is school time available for that. If you are late with a pass from another teacher, that type of situation is fine.

Okay, enough with the boring rules... let's get on with having some fun and hitting things.

Instruments

There are literally thousands of types of drums from all over the world. In the framework of our class we will be focusing on the West African Djembe drum and some of its companion drums from that region. This is ideal because while the djembe is an African instrument, it is a very versatile drum that can be used in any setting from its traditional roots, to pop and rock, and across other world drum cultures.

The two primary types of drum we will use are as follows:

Djembe

The djembe (pronounced “jem-bay”) is a chalice or “wine glass” shaped drum carved from a single log or tree in most cases. It has a head made from goat skin or cow hide in traditional models

The drums we use made for school and causal use and are made from fiberglass, wood, and composite materials. The heads are made from multi-ply mylar plastic with a synthetic “skin” coating.

In its native cultures, the djembe is considered a magical instrument, gifted with the spirit of the animal whose skin makes up the head. There are elaborate sacrificial ceremonies for the animals before they are used for food and drum heads. The bones may be used for tools.



Djun Djuns

(“joon-joons”...also called doon doons or bass drums)

The West African bass drums are a family of three, from smallest to largest:

The Kenkeni, The Sangban, and The Dununba. These are two-headed drums that are played usually in conjunction with a small metal bell. They are played together to create a single groove

Drum Playing Positions

In order to get the most out of your playing, it's important to position the drums properly for playing. This will keep you from hurting your hands and help give you the best sound from the drum.

When playing the djembe, sit near the edge of a chair or stool. It's important to keep the drum tilted (NOT flat on the floor) because we want air to move freely out of the drum when it's struck.

This can be a challenge. Try to position the bottom of the drum between your feet or ankles while using your upper legs to hold it in place. You don't want to squeeze the drum because tension in your body inhibits playing. It's about finding a balance.

You can also use a belt, strap, or bungee cord to secure the drum to the chair or your waist or legs to keep it from falling over.



The Djun Djuns are played laying sideways on a stand (or more likely a chair in our class). Each drum has a pair of heavy wooden sticks. Typically, the player will use one stick and one metal beater to play the bell on top of the instrument.

The bass drums do not ring with the same high-pitched sound as the djembe nor do they ring (or resonate) like them. Instead, they produce a low-boomy sound with a bit of a thud to them. When played correctly, the djun djun parts are very cool.



Striking the Djembe

This page is the most crucial to understanding and to paying attention to. If the proper drum strokes are not learned and played properly, any player will have a difficult time playing the grooves we will introduce. This...is no fun at all. So here we go:



1. The Open Tone- Fingers should be kept closely together and the drum is struck back by the edge. (See photo) The only part of the hand that should be used is from the fingertips down to the bottom knuckles. The edge of the drum should land between the bottom two sets of knuckles.



Bass- The drum is struck with an open hand, fingers loosely together, just off-center on the drum head. The player should strike the drum and let the hand bounce right back up immediately, as if the surface were really hot.



2. The Slap-The trickiest tone and the one where you can do the most damage to your hands, so be careful. If done properly, the tone should have a sharp bite to it. It is played over the edge CLOSER to the center than the tone. Your bottom knuckles should extend over the edge this time and your fingers should be loose. The loose fingers give you that distinctive "ping" type of sound that gives a good accent to grooves you're playing.

All of these techniques take time, so take your time and make sure you learn them properly, as I mentioned. ALWAYS bounce your hand up to let the drum ring and NEVER drop your hand on the drum while playing. Ringing drums: GOOD, muffled drums: BAD. We'll practice this together.

The Language of African Drumming

For every djembe teacher that exists, there is probably a different way to learn the rhythms and sounds through language. There is no formal music notation for West African Drumming, and some native players feel that no form of notation could capture the spirit of the djembe's music. To that end, this kind of drumming is an oral tradition, one that is passed down by demonstration and explanation. I'm trying my best to capture what I know in this book to make it easier to relay and remember.

We'll be using GD gd PT notation, some word cues, and some traditional music writing (don't be scared if you're not a musician). GD gd PT is actually called "GUN DUN (goon doon), go do, PA TA. It is a form of oral teaching created by a Ghanaian man named Babatunde Olatunji. He came to the U.S. in the 1950's and began to make the djembe popular here in traditional and pop music settings. He was not a native djembe player as he was from Ghana and some purists reject his way of teaching because they feel it's not accurate. I like it, It works, and It's my book, so I'm using it.

This part is hard to write because most of the drumming begins with the right hand and we read starting on the left. I'll do my best to explain... here goes.

GUN DUN: Bass Sounds, Right and Left Respectively

GO DOH: Tone Sounds, Right and Left

PA TA: Slap Sounds, Right and Left Respectively

SEE EXERCISES #1-7

Djembe Basics Exercises

Tones

1. Basses

| | | | |
|-----|--|-----|--|
| Gun | | Dun | |
| R | | L | |

2. Open Tone (“tones”)

| | | | |
|----|--|----|--|
| Go | | Do | |
| R | | L | |

3. Slaps

| | | | |
|----|--|----|--|
| PA | | TA | |
| R | | L | |

4. Combine basses and tones:

| | | | | | | | |
|-----|-----|----|----|-----|-----|----|----|
| Gun | Dun | Go | Do | Gun | Dun | Go | Do |
| R | L | R | L | R | L | R | L |

5. Now Tones and Slaps

| | | | | | | | |
|----|----|----|----|----|----|----|----|
| Go | Do | Pa | Ta | Go | Do | Pa | Ta |
| R | L | R | L | R | L | R | L |

6. Basses and Slaps

| | | | | | | | |
|-----|-----|----|----|-----|-----|----|----|
| Gun | Dun | Pa | Ta | Gun | Dun | Pa | Ta |
| R | L | R | L | R | L | R | L |

7. Now combine all three! Be sure to keep an eye on how you’re striking the drum. That’s the key to getting the proper sounds and the most enjoyment when you’re playing multi-sound rhythms later on.

| | | | | | | | |
|-----|-----|----|----|----|----|----|----|
| Gun | Dun | Go | Do | PA | TA | Go | Do |
| R | L | R | L | R | L | R | L |

Reminder: Keep alternating your hands with a steady pulse. More to come on this.

Time and Pulse: The Essence of All Music

Much like any living thing, music needs a pulse to survive. In a person, our heartbeat pumps blood through our body and in music, the pulse sets the speed of the music. In both cases, the pulse keeps us going.

There are certain words you will hear from me throughout this class: Time, Pulse, Rhythm and Beat. In some cases, these words can be used interchangeably, for others, not. For example:

- People will say, “I like the ‘beat’ of that song”
- “That song has a cool beat”

Generally, they are referring to the “rhythms” in the song. The “beat” or “pulse” of the song are the basic unit of rhythm that you tap your foot to. “Rhythms” are the combinations that make a song unique or a drum beat/rhythm different from others. “A beat” is simply the pulse of the song that keeps it moving.

It presents one of music’s little truths:

“The beat is a rhythm, but the rhythms are not necessarily the beat.”

For our purposes, I would like all students to know how the words are to be used properly.

EXERCISE #8: We will now play a steady bass PULSE while improvising RHYTHMS over it.

Rhythm Words

Many years ago teaching 5th grade beginner band, I started using words and speech to teach the students rhythmic groups (and ultimately rhythm reading). Since we could all speak before we could read, it makes sense to introduce musical sounds the same way. Try to remember the following words. We will use them a great deal throughout the year.

| | |
|----------------|-----------------|
| 1. Bread = | 4. Watermelon= |
| 2. Pizza = | 5. Coconut = |
| 3. Pineapple = | 6. Strawberry = |

The idea is that the way we typically speak these words links directly to how we play them.

Exercise 9: Vocally, the class will say each of the syllables while tapping a steady beat on their drums.

SUBDIVISIONS: DIVIDING PULSE

Based on our rhythm words from the previous lesson, you might notice that there are three ways to present a beat:

- In a singular pulse (tapping your toe or “keeping the beat”)
- Dividing the beat into two parts (**duple rhythms**)
- Dividing the beat into three parts (**triple meter**)

In much more advanced music from many different cultures, the beat can be divided into 5's, 7's, and 9's, but those become what we call “composite rhythms”

More on that later, but for now, we'll stick to the bullet points.

Exercise 10: “Subdivisions Exercise”

This exercise is designed to help you feel how each beat can be separated into different subdivisions while playing, and it can help you move between them with ease over time.

This looks a lot harder on paper than it is to play, but since folks learn different ways, I'll put it here as well as demonstrate it:

Step 1:

| | | | |
|-------|-------|-------|-------|
| 1 | 2 | 3 | 4 |
| Bread | Bread | Bread | Bread |
| R | R | R | R |

Step 2:

| | | | | | | | |
|------|----|------|----|------|----|------|----|
| 1 | & | 2 | & | 3 | & | 4 | & |
| Piz- | Za | Piz- | Za | Piz- | Za | Piz- | za |
| R | L | R | L | R | L | R | L |

Repeat Step 1, then...

STEP 3:

| | | | | | | | | | | | |
|------|-----|-----|-------|-----|-----|-------|-----|-----|-------|-----|-----|
| 1 | & | a | 2 | & | a | 3 | & | a | 4 | & | a |
| Pine | ap- | ple | Pine- | ap- | ple | Pine- | ap- | ple | Pine- | Ap- | ple |
| R | L | R | L | R | L | R | L | R | L | R | L |

Take note that on the triple (**pineapple**) section that the player's hand switches from right to left on alternating beats (**the numbers**). This will likely present the first coordination challenge in your playing. Most players tend to be right-handed, leaving the left one weaker and a bit less coordinated. This takes time. Be patient and move through the exercise slowly.

Stick Control

In the next couple of pages that follow, we will explore some exercises from "*Stick Control*", a book written by the great drum teacher George Stone many years ago. Despite its age, it remains one of the dominant drum instruction books on the market, and anyone who has studied drums seriously (including your teacher) has spent countless hours with it.

The exercises are simple enough: Play steady eighth notes (pizza) while using different combinations of right and left hands. The object of the book is to be able to play any rhythm with any hand at anytime.

It is called stick control because it's meant to be played on a snare drum using sticks. With the djembe, the right hand should always be in the bass position, while the left hand stays in the tone. With this set up, these seemingly boring patterns create drum melodies that can be played alone or layered upon others. INSERT SC PAGES

Going Off The Grid

Reading Drum Rhythms and Counting

In cultures that play djembe natively, there is no true way to notate the the rhythms accurately, but we can feel them and count them out. Some of the very difficult patterns are nearly impossible to chart out, but through experience I've found a system that all students can use.

Count the following out loud: " 1 & 2 & 3 & 4 & "

Each series of counts equals one "measure" of music. A measure is the way in which we organize music in our culture. It's a European concept that is placed over the African time concept of "time cycles."

Try to envision the counting in a grid as shown below. The top line gives the count of the stroke, the middle represents the kind of stroke, and the bottom reminds the player which hand to use.

| | | | | | | | |
|-----|---|----|----|----|----|----|----|
| 1 | & | 2 | & | 3 | & | 4 | & |
| GUN | | PA | TA | go | do | PA | TA |
| R | L | R | L | R | L | R | L |

Blank counts are left silent and that creates the beat. We will use this pattern so that you can read a rhythm without using "musical notation". The counting is very important to help you know where you are in the pattern. In some longer patterns, or patterns where the rhythms are very syncopated (an emphasis of an "and" instead of a number), you can sometimes get lost. Counting is your best friend in those cases.

Here's a review of one of the introductory exercises with the counts added:

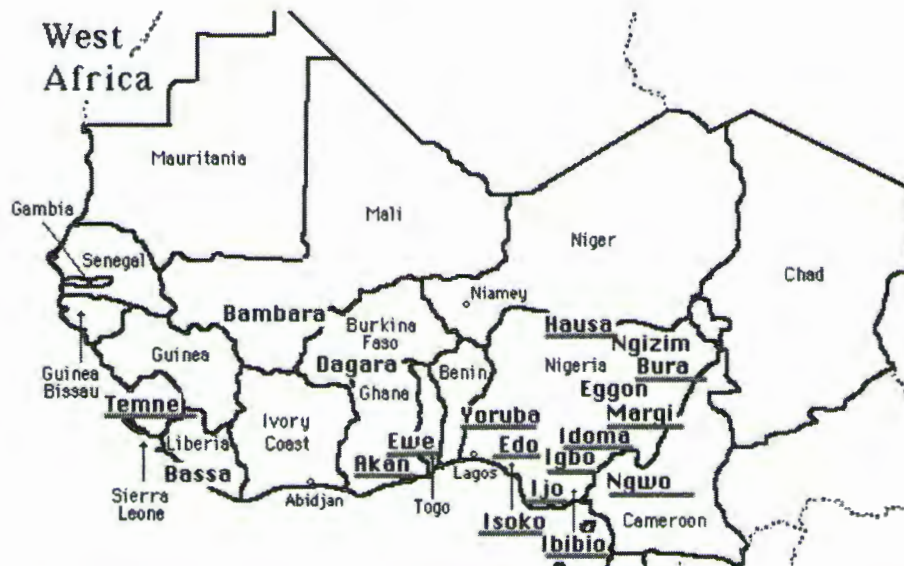
Exercise 7

| | | | | | | | |
|-----|-----|----|----|----|----|----|----|
| 1 | & | 2 | & | 3 | & | 4 | & |
| Gun | Dun | Go | Do | PA | TA | Go | Do |
| R | L | R | L | R | L | R | L |

We will come back to many of these exercises throughout the year, some of them very regularly. However, once we are confident with these basic skills, we're ready to start learning some ensemble rhythms from different parts of the world.

Djembe Drumming Regions in West Africa

The djembe is played in many regions all over the world, but to find its true origin we must look towards a group of several countries that constitute a small part of northwestern Africa. Countries like Mali, Guinea, and Cote d'Ivoire (Ivory Coast) are where the djembe's roots are most commonly found. The djembe is made and played by musical artisans who are most often referred to as the Jelis. (Jellies).



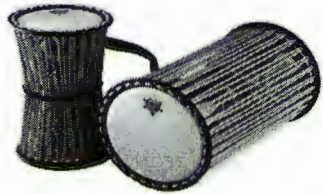
As you can see from the map, there are many countries grouped closely together with shared borders. Therefore, one can assume that the drumming traditions do overlap to some degree with people migrating from country to country. Some of the more notable instruments known in the drumming community have their origins in the following places:

Senegal: The “Talking Drum” or **Tama** has strings that run around the drum which are tensioned by the players arm to make the drum emulate the human voice. The **SABAR** is the most important drum in Northern Senegal. It is integral to the cultural traditions of the **Wolof** people, the largest ethnic group in the country. When listening to the musicians of the Wolof you rarely find a **SABAR** drum played alone as a solo instrument. It is accompanied by the **GORONG** (and the **M'BENG-M'BENG**).

Cameroon: The “Tongue Drum” is a hollow wooden box with slits cut in the top to create tongues with varied lengths. These tongues create different-pitched notes when struck with a mallet.

Kenya: One of the better known instruments to come out of this country is the **KALIMBA**, a thumb piano which is played by plucking small metal prongs suspended over a shallow hollow box. While the name is probably not familiar to you, I'm certain that this is something that you have heard before.

The traditional oral historians or "**griots**" throughout West Africa accompany their epic tales on the **BALAPHONE** (an ancient version of what we now know as a xylophone) and **CORA**. Hollowed gourds attached to the bottom of the **BALAPHONE** amplify and enhance the sounds produced on the wooden slats. The **CORA** is a stringed instrument that sounds much like a harp. Its body is formed by a large hollowed gourd or calabash.



TALKING DRUMS



TONGUE DRUM



BALAFON



KALIMBA

Playing “in 6”

A great deal of West African and Afro-Cuban music is played in 6/8 time. That means that there are 6 beats in each measure of music and the eighth note gets one beat. This is easy to feel when played slow:

Play: 6/8-1

| | | | | | |
|----|----|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | Do | Go | Do | Go | Do |
| R | L | R | L | R | L |

However, playing in 6 can be sped up and counted differently so that the pulse is felt in two beats that are divided up three ways. We’ve already learned this subdivision as the rhythm word “pineapple.” The following graph shows how to count the “pineapple” against the pulse.

Play: 6/8-2

| | | | | | |
|-------------|-----|------|-------------|-----|------|
| 1 | & | A | 2 | & | a |
| Pine | -ap | -ple | Pine | -ap | -ple |
| R | L | R | L | R | L |

As you can see and have experienced at the beginning of the course, the syllable “Pine” is on the pulse, and when you play in three-beat groups, your hands alternate on that pulse: First the right, then the left. This feel and the rhythms that can fit into this structure are super cool when they are played correctly. Going back to a 6-count. Let’s explore some of the combinations.

Playing Tip: When in 6, the right hand plays on all of the odd numbers and the left plays on the even numbers (i.e. the first example on this page). Consider them assigned to these numbers.

6/8 Exercises: 6/8-3

| | | | | | |
|-----------|---|----|----------|----|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | | Go | | Go | |
| R | | R | | R | |

When played up tempo, Exercises 6/8-3 creates what is called a polyrhythm. Specifically, the hemiola. Three beats in the space of two or two beats in the space of three.

6/8-4

| | | | | | |
|----------|----|---|-----------|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| | Do | | Do | | Do |
| | L | | L | | L |

6/8-5

| | | | | | |
|----|---|----|----|---|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | | Go | Do | | Do |
| R | | R | L | | L |

Note: This pattern often breaks the R/L pattern rule in 6/8. It can be played R-L-R-L

6/8-6

| | | | | | |
|----|----|---|----|----|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | Do | | Do | Go | |
| R | L | | L | R | |

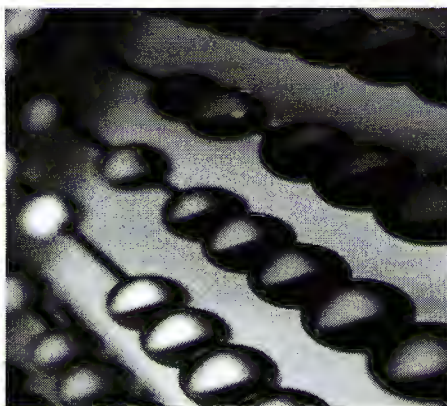
6/8-7

| | | | | | |
|----|----|----|----|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | Do | Go | Do | | |
| R | L | R | L | | |

6/8-8

| | | | | | |
|----|---|----|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | | Go | Do | Go | Do |
| R | | R | L | R | L |

Many of the grooves we encounter in the ensemble sections will have this kind of feel. We will work on this in class regularly.



Remember
To
Count!!

Afro-Cuban and Latin Rhythms



When slaves were transported from the West African region to the Antilles Islands (the area we now more commonly refer to as the Caribbean), their musical customs travelled with them. Though slaves had no freedoms to speak of, they could not have their music taken away. Some were able to bring drums from their home countries, some made drums from trees on the islands, and others would simply adapt by playing their native rhythms on whatever they could find to make a good sound.

(note: The Peruvian “Cajon” drum was actually created from slaves playing on old crates in lieu of drums and is now a worldwide drum phenomenon)

The music of the slaves became fused with some of the native music as well as the folk songs and European music brought to the islands by the Spanish conquistadors. The resulting music was an amazing concoction of passionate melody and fiery rhythm. There are hundreds of variations, but we will be focusing this unit on the Afro-Cuban music that arose from the streets of Havana, Cuba, Santo Domingo, D.R., and San Juan, Puerto Rico. Among these are Conga, Calypso, Bomba, and Cha-Cha.

These folk rhythms were truly introduced to the U.S. when popular American Jazz artists like the trumpet player Dizzy Gillespie and the saxophonist Charlie Parker collaborated with great Cuban band leaders and brought it to American Jazz. This influences jazz and pop music with a sound that continues today.

“The CLAVE”

In all of Afro-Cuban/Latin music, the clave is king! The clave is an organizing rhythm around which all other rhythm components are related to. If you're playing a cowbell or shaker, bongo, conga, or cymbal, you must understand how your part fits in with the clave. There are a few different variations that we will explore.

There is some confusion here among students because the clave rhythms are themselves often played by an instrument called *claves*. The claves are fat, round sticks made from rosewood and when they are played properly, they deliver a shrill rhythmic pitch that can cut through any ensemble. In this way, it's easy for any member of an ensemble to hear where the clave pattern is during play.

CLAVES



CLAVE PATTERNS

The clave patterns are grouped in two ways: 3 + 2 or 2 + 3. These are normally referred to as a “Three-Two” or “Two Three” clave. The most common is the *SON CLAVE*.

Count and Clap:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | | | X | | | X | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | | X | | X | | | |

The first variation of this is the **RHUMBA CLAVE**. The third note is delayed by one eighth note (from 4 to the “and” of 4) and this gives it a more open feel. You really have to control your clapping and count for this one.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | | | X | | | | X |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | | X | | X | | | |

Next, we travel further south to something born from the great musical traditions of Brazil. The Bossa Nova was a style of Latin music that took pop music all over the world by storm in the 1960’s (check out the theme to “**Austin Powers, International Man of Mystery**” **SOUL BOSSA NOVA**)

The Bossa clave changes the second half of the Son clave instead of the first:

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | | | X | | | X | |

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | | X | | | X | | |

Lastly, a simpler version of the clave is called the Tresillo, or “little three” clave. It is merely the first line of Son clave played repeatedly with no second half.

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | | | X | | | X | |

We can apply this rhythm to the djembe so that we can play it in a small group setting without shakers or actual claves:

EXERCISE: TRESILLO CLAVE

| | | | | | | | |
|-----|---|---|-----|---|---|-----|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| GUN | | | DUN | | | GUN | |
| R | L | R | L | R | L | R | L |

Hint: From our subdivisions exercise, think “Pineapple, Pineapple, Pizza.” The rhythm is not the same because they are not triplets, but the sticking is the same.

Lamba

Lamba is a social or welcoming rhythm played in several West African nations. There are several variations depending on where you are, from country to country or even village to village. It would be played for dancing (as most of these rhythms are) when visitors are welcomed to the village or just for an evening social gathering.

Djembe I

| | | | | | | | |
|-----------|---|-----------|-----------|-----------|-----------|-----------|-----------|
| 1 | & | 2 | & | 3 | & | 4 | & |
| Gn | | PA | TA | go | do | PA | TA |
| R | | R | L | R | L | R | L |

Djembe II

| | | | | | | | |
|-----------|-----------|-----------|---|---|-----------|-----------|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| go | do | PA | | | Dn | PA | |
| R | | R | L | R | L | R | L |

Djun Djun—Bell and Drum Played Together...FIRST LINE 3X, THEN THE 4TH

| | | | | | | | |
|----------|---|----------|---|----------|---|---|------------------------------------|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | | X | | X | | | (X) 3 rd time |
| R | | R | L | R | L | R | L |

4th Time.

| | | | | | | | |
|---|---|----------|---|----------|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | | X | | X | | | |
| R | | R | L | R | L | R | L |

Fanga

Fanga is another welcoming rhythm, this time from Liberia. This rhythm was widely taught by Babadunde Olatunji when he came to the United States. When a drummer plays the low part of this rhythm, he mimes the action of a cook pulling hot food from a pot which symbolizes the welcoming and sharing of food.

There are several variations on this. Here are a few combinations:

Djembe I

| | | | | | | | |
|----|---|---|-------|---|------|-------|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| GN | | | do go | | dogo | go do | |
| R | | R | L | R | L | R | L |

| | | | | | | | |
|----|---|----|---|----|----|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| GN | | GN | | PA | TA | | |
| R | | R | L | R | L | R | L |

Djembe II

| | | | | | | | |
|----|---|----|----|----|---|---|----|
| 1 | & | 2 | & | 3 | & | 4 | & |
| GN | | go | do | GN | | | DN |
| R | | R | L | R | L | R | L |

| | | | | | | | |
|---|----|----|----|----|---|----|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | DN | go | do | GN | | GN | |
| R | | R | L | R | L | R | L |

Djembe III

| | | | | | | | |
|----|----|---|---|----|----|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| PA | TA | | | PA | TA | | |
| R | | R | L | R | L | R | L |

Djun Djun (o) and Bell (x)

| | | | | | | | |
|---|---|-----|---|-----|-----|-----|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | X | X | X | X | X | X | X |
| O | | (O) | | (O) | (O) | (O) | |

Boula

Gwo Ka is both a family of hand drums and the music that they create. The **Boula** is the largest of this drum family and the following rhythms is also known as the **Toumblak**. The Toumblak deals with themes of love and family. This music would be played to promote love and fertility for families that want to have children. Often, it is accompanied by a belly dance or “dance of fertility.” This style’s origin is in the Antilles Islands, which encompass the Caribbean islands between the East Coast of Puerto Rico and the Northern Coast of Venezuela. Among the more commonly known are the Virgin Islands, Trinidad and Tobago, Aruba, Curacao, and Martinique.

Drum I

| | | | | | | | | | | | | | | | |
|----|---|----|----|----|---|----|---|----|----|---|----|----|---|----|---|
| 1 | & | 2 | & | 3 | & | 4 | & | 1 | & | 2 | & | 3 | & | 4 | & |
| Gn | | go | do | Gn | | do | | Gn | TA | | TA | Gn | | do | |
| R | | R | L | R | | L | | R | L | | L | R | | L | |

Drum II

| | | | | | | | | | | | | | | | |
|----|---|---|----|----|---|----|----|----|---|---|----|----|---|----|----|
| 1 | & | 2 | & | 3 | & | 4 | & | 1 | & | 2 | & | 3 | & | 4 | & |
| PA | | | TA | PA | | go | do | PA | | | TA | PA | | go | do |
| R | | | L | R | | R | L | R | | | L | R | | R | L |

Djun Djun & Bell

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & | 1 | & | 2 | & | 3 | & | 4 | & |
| | | X | | | | X | | | | | | | | X | |
| O | | | | O | | | | O | | O | | O | | | |

Soca

Soca is a modern form of calypso with an up-tempo beat. There is a popular misconception that soca is a fusion of American soul music and traditional calypso, hence the name "So-Ca." Though this sounds plausible, it is simply not true. Soca music originated as a fusion of calypso with Indian rhythms, thus combining the musical traditions of Trinidad and Tobago. The style is attributed to Garfield Blackman of Trinidad, who went by the stage name of "Lord Shorty," a paradoxical reference to his height of 6',4".

This rhythm is a simple breakdown for the djembe and other drums/bells/shakers

Djembe Part

| | | | | | | | |
|----|---|---|----|----|---|----|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| GN | | | do | GN | | TA | |
| R | | | L | R | | L | |

Djun Djuns (not authentic, added by J. Felker to add depth to the ensemble)

Kenkeni

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | X | | X | | X | | X |
| O | | | | O | | | O |

Sangban

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | X | | X | | X | | X |
| O | | | O | | | O | |

Dunoun

| | | | | | | | |
|---|---|---|---|---|---|---|---|
| 1 | & | 2 | & | 3 | & | 4 | & |
| | X | | X | | X | | X |
| O | | O | | | O | | |

Tor(d)o

Description:

A boy's initiation rite from the Malinke people of NE Ghana.

Drums:

Kenkeni High bass drum. Played with sticks.

Sangban Middle bass drum with bell. Played with sticks.

Dundunba Low bass drum with bell. Played with sticks. **Important:** This part is twice as long as the other parts (it repeats only every two measures).

Djembe Hand drum.

Notation:

Mf Muffled sound made by pressing stick against drum head.

Gn Open bass tone. Pronounced "Gune".

X Bell

Go or Do Open tone.

Pa or Ta Slap.

Ck Two-handed slap. Also known as a *flam*. Pronounced "Crack."

| | 1 | . | & | . | 2 | . | & | . | 3 | . | & | . | 4 | . | & | . |
|------------------------|----|----|----|----|----|----|----|----|----|---|-----|----|----|----|----|----|
| Kenkeni | . | . | Gn | Gn | . | . | Mf | . | . | . | Gn | Gn | . | . | Mf | . |
| Sangban | X | X | . | X | X | . | X | . | X | . | (X) | . | X | . | X | . |
| | Gn | Gn | . | . | Mf | . | Mf | . | Mf | . | . | . | Gn | . | Gn | . |
| Dundunba | X | X | . | X | X | . | X | . | X | . | X | X | . | X | X | . |
| | Gn | Gn | . | . | . | . | . | . | . | . | Gn | Gn | . | Gn | Gn | . |
| Dundunba cont'd | X | X | . | X | X | . | X | . | X | . | X | . | X | . | X | . |
| | Gn | Gn | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| Djembe #1 | Go | Do | . | Gn | Ta | . | Pa | . | Ta | . | . | Gn | Ta | . | Pa | . |
| Djembe #2 | Pa | . | . | Ta | Pa | . | Go | Do | Pa | . | . | Ta | Pa | . | Go | Do |
| Break | Ck | . | Go | Do | . | Do | . | Do | Go | . | Pa | Ta | Pa | . | . | . |

Kakilambe

Description:

While widely known and played throughout the USA, this version differs from most African versions. Often played very fast.

Drums:

JunJun Bass drum with bell. Played with sticks.

Djembe Hand drum.

Notation:

Gn Open bass tone. Pronounced "Gune".

X Bell.

Go or **Do** Open tone.

Pa or **Ta** Slap.

Comments:

1) There are two JunJun parts. First, the slow part is played. As the rhythm speeds up, the fast version is played. Note that the slow version is two measures long --- play the measures in succession.

2) The slap in the main djembe part is key. Be sure to enunciate it.

3) The two djembe variations are interlocking and should be played together. Unless they can be played very accurately, they are best omitted as the rhythm speeds up.

| | 1 | . | & | . | 2 | . | & | . | 3 | . | & | . | 4 | . | & | . |
|-------------------------------------|----|----|----|----|----|----|----|---|----|---|----|---|----|---|----|---|
| Djembe (main) | Gn | . | . | Do | Go | . | Ta | . | Gn | . | Do | . | Go | . | Ta | . |
| Djembe (var #1) | Go | Do | Go | . | . | . | . | . | Go | . | Do | . | . | . | . | . |
| Djembe (var #2) | . | . | . | . | Go | Do | Go | . | . | . | . | . | Go | . | Do | . |
| Junjun (slow) first measure | X | . | . | X | . | . | X | . | . | . | X | . | X | . | X | . |
| | Gn | . | . | Gn | . | . | Gn | . | . | . | . | . | . | . | . | . |
| Junjun (slow) second measure | X | . | X | X | . | X | . | . | . | . | X | . | X | . | X | . |
| | Gn | . | . | . | . | . | . | . | . | . | . | . | . | . | . | . |
| Junjun (fast) | . | . | X | X | . | . | X | X | . | . | X | X | . | . | X | X |
| | Gn | . | . | . | Mf | . | . | . | Gn | . | Gn | . | Mf | . | . | . |

Mandjani

Description:

There are many variations of this popular rhythm from West Africa. This seems closest to the version played in Mali.

Drums:

JunJun Bass drum with bell. Played with sticks.

Djembe Hand drum.

Notation:

Gn Open bass tone. Pronounced "Gune".

Mf Muffled sound made by pressing stick against drum head.

X Bell.

Go or **Do** Open tone.

Pa or **Ta** Slap.

Comments:

- 1) The interlocking JunJun parts are key to this piece. It's better to have more JunJuns than Djembes.
- 2) The solo Djembe part is really just a starting point. It is played with a "swing" feel.

| | 1 | . | . | 2 | . | . | 3 | . | . | 4 | . | . |
|------------------------------------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|-----------|
| Djembe (main) which hand | Pa | . | Do | Pa | . | Dn | Pa | . | Do | Pa | . | Dn |
| | R | | L | R | | L | R | | L | R | | L |
| Djembe (solo) | <i>Go</i> | <i>Do</i> | <i>Pa</i> | <i>Ta</i> | <i>Gn</i> | <i>Pa</i> | <i>Ta</i> | <i>Gn</i> | <i>Pa</i> | <i>Ta</i> | <i>Gn</i> | <i>Pa</i> |
| JunJun #1 | Gn | . | Gn | . | . | . | Gn | . | Gn | . | . | . |
| JunJun #2 | . | . | Mf | . | Gn | Gn | . | . | Mf | . | Gn | Gn |
| JunJun #3 | Gn | . | Gn | . | . | Mf | . | . | Gn | . | Gn | . |
| Bell | X | . | X | X | . | X | X | . | X | . | X | . |

Comparsa de Conga

Quinto-High Drum

| | | | | | | | | | | | | | | | |
|---|---|----|----|---|---|----|----|---|---|----|----|---|---|----|----|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| . | . | Pa | Ta | . | . | Go | Do | . | . | Pa | Ta | . | . | Go | Do |
| | | R | L | | | R | L | | | R | L | | | R | L |

Conga-Middle Drum

| | | | | | | | | | | | | | | | |
|----|---|---|----|----|---|----|---|---|----|---|----|----|----|---|---|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| Go | | | Do | Pa | | Ta | | | Go | | Do | Pa | Ta | | |
| R | | | L | R | | L | | | R | | L | R | L | | |

Tumba-Low Drum (two lines long, then repeat)

| | | | | | | | | | | | | | | | |
|----|---|----|---|----|---|----|---|----|---|---|----|---|---|---|---|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| Gn | | | | Gn | | | | Gn | | | Go | | | | |
| Gn | | Gn | | Gn | | Gn | | Gn | | | Go | | | | |

Shaker/Hi-Hat

| | | | | | | | | | | | | | | | |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| 1 | + | 2 | + | 3 | + | 4 | + | 1 | + | 2 | + | 3 | + | 4 | + |
| X | X | X | X | X | X | X | X | X | X | X | X | X | X | X | X |

Bembe- Cuban rhythm in 6/8 Time

Quinto-Small Drum

| | | | | | |
|----|----|---|----|----|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Go | Ta | | Go | Ta | |
| R | L | | R | L | |

Conga-Middle Drum

| | | | | | |
|----|----|---|----|----|----|
| 1 | 2 | 3 | 4 | 5 | 6 |
| Gn | Ta | | Dn | Pa | Ta |
| R | L | | L | R | L |

Cowbell- Two lines long, then repeat.

| | | | | | |
|---|---|---|---|---|---|
| 1 | 2 | 3 | 4 | 5 | 6 |
| X | | X | | X | X |
| | X | | X | | X |

Dalah

A West African rhythm that honors fishermen

Djembe I

| | | | | | | | | | | | | | | | |
|-----------|---|---|----|-----------|---|---|-------|-----------|---|---|----|-----------|---|---|-------|
| 1 | e | & | a | 2 | e | & | a | 3 | e | & | a | 4 | e | & | a |
| PA | | | TA | PA | | | go do | PA | | | TA | PA | | | go do |

Djembe II

| | | | | | | | | | | | | | | | |
|-----------|----|---|---|----------|---|---|---|-----------|----|---|---|----------|---|----|---|
| 1 | e | & | a | 2 | e | & | a | 3 | e | & | a | 4 | e | & | a |
| go | do | | | | | | | go | do | | | | | Gn | |

Kenkeni

| | | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|----------|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | X | X | X | X | X | X | X |
| O | | O | | O | | O | |

Sangban

| | | | | | | | |
|----------|----|----------|----------|----------|----------|----------|----------|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | xx | X | X | X | X | X | X |
| O | oo | | O | | | O | O |

Dunoun

| | | | | | | | |
|----------|----------|----------|----------|----------|----------|----------|----------|
| 1 | & | 2 | & | 3 | & | 4 | & |
| X | X | X | X | X | X | X | X |
| O | | | O | O | | | O |

