Beginning Hand Drumming
African, Latin, & Middle Eastern Rhythms

Booklet for DVD

Instruction with Mike Morse and Namaste Drumming

An easy-to-use guide to learning hand drumming the way you would in a drum class by practicing with your teacher and playing with other drummers.

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Introduction

Namaste is a Sanskrit word that means
"I greet the divine in you"

Thank you for choosing our Namaste Drumming instructional DVD to help you learn hand drumming technique and introductory rhythms. Together with this companion booklet, we hope you will find our system of instruction helpful in guiding you into the joy of playing your drum. Namaste Drumming is an experienced group of drum teachers and performers committed to spreading the joy of drumming through hand drumming education and performance. We have all been students of Alan Tauber at the Drum Connection in Arlington Massachusetts but have also been influenced by Ibrahima Camara, Mamady Keita, Famadou Konate, Babatunde Olatunji, and Tito Puente.

We designed this DVD to replicate the experience you might have taking one of our drum classes. So keep this in mind as you navigate the menus. In our classes, you would be given a booklet of rhythms written out in the notation we use here. This system combines visual, auditory, kinesthetic, verbal, and abstract/symbolic learning modalities. The only thing missing is an opportunity to ask questions. We recommend you find other drummers who may be able to answer your questions. Look for a drum circle or consider taking classes.

We hope you enjoy this system of instruction. Keep checking our website for additional learning resources.

Namaste,

Mike, Linda, and Liz
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Part 1: Integrating DVD with Booklet for Optimal Learning

1. How To Use This DVD

Here Mike gives you background about us, information about our musical influences, how to use the DVD with the booklet, practice advice, what is in the booklet and how to get it, and finding us on the web.

We recommend spending the few minutes it takes to go through this menu selection once.

If you have been away from the DVD and Booklet for a while, it would be especially helpful when you come back, to look again at “How To Use This DVD” in this submenu.

Be sure to see the notated rhythm parts in Part 2 of booklet beginning on page 12. Integrating the DVD with written rhythm parts is the overall goal of this booklet.

namastedrumming.com
2. Getting Started

The first menu item covers how to position your drum at the proper angle for playing using a strap or your legs and feet to keep it in place.

The second menu item goes over safety - including staying hydrated, stretching, playing relaxed, and protecting yourself from injury.

The third menu item offers practice tips like playing in front of a mirror to watch your technique, practicing technique on the edge of a table, playing at drum circles, and playing along to popular music.

The fourth menu item demonstrates how to tune an African Drum.

Return to drum tuning whenever your slap does not sound sharp and bright.
3. Techniques

Under the techniques menu, Liz shows you proper hand technique for getting the best sounds out of your drum including all the techniques you will need to play the rhythms we have included in this Booklet and demonstrate on the DVD.

- Bass is played in center of the drum
- Tone, Slap, Flam, and touch are all played on the rim of the drum
- Muffled Slap uses placement of one hand in the center of the drum and a slap
- Shuffle is played with heal of palm and finger tips

We recommend starting with Bass and Tone using Fanga and Ara Mi Le to master these techniques. Then add the Slap with Bembe, practice the Flam on Breaks, and add Touch, Muffled Slap, and Shuffle as they come up in each rhythm.

Quick Reference: See Drum Strokes and Hand Placement on next page
Drum Strokes and Hand Placement
For Djembe, Conga, Ashiko and other hand drums

Sounds of the Drum:
Gun/Dun; Go/Do; Pa/Ta

Sounds of the Yoruba Language
Indicates right/left; bass/tone/slap
First introduced by Babatunde Olatunji

Shaded Area = Impact/Sound Zone

**Bass: Gun/Dun (goon/doon)**
Allow relaxed hand to drop
And quickly lift from the drumhead. Adjust fingers
for best sound quality.

**Tone: Go/Do**
Fingers outstretched with the finger tips arched slightly upwards. Keep hands relaxed
Can be played muffled.

**Slap: Pa/Ta**
Fingers slightly bent and completely relaxed.
Contact the rim of the drum near the top of your palm and allow the finger tips to rapidly hit and pop up from drumhead.

Flam: 2 tones/slaps produced using both hands with little time between hits.
Touch: Finger tip softly placed on the head of the drum near the rim.
Shuffle: Soft sound made with heal of the palm rocking forward to fingers.
4. Breaks and Warm Ups

Linda shows you breaks that are commonly played to introduce and end rhythms along with warm-ups that will help develop your comfort moving your hands in rhythm.

We recommend you play breaks along with rhythms whenever you hear/see a break played on the DVD.

Warm Ups help prepare you to play by loosening up your muscles and developing flexibility in your wrists and fingers.

Try speeding up your play on your warm ups. This improves muscle memory for common hand movements and your playing technique.
5. Rhythms

Under the rhythms menu, we show individual hand patterns shot from two different angles. The first angle gives you the vantage point of a student in a drum class sitting across from the instructor. The second angle gives you the vantage point of a student sitting at the right side of the Instructor. We find that students in our classes prefer one of these two vantage points. So we wanted you to be able to choose.

When you select the Rhythms menu you will be offered a choice of angle for viewing the rhythm instruction.

The view you select will take you to the rhythm selections demonstrated from that angle.

In each rhythm menu, the parts associated with that rhythm, playing tips, and the ensemble performance is displayed on one menu.

See next page
5. Rhythms Continued

From the front view menu, selecting any rhythm will take you to instruction from the vantage point of sitting across from the teacher.

Notice that you can also switch to the side view from this menu.

Likewise, from the side view menu, selecting any rhythm will take you to instruction from the vantage point of sitting next to the teacher.

Note – for each separate rhythm, the parts play in order without returning to the submenu. Tips and Ensemble tracks must be selected from the submenu. To change selection while in play, use skip or menu buttons.

Each rhythm menu shows the rhythm parts, any tips we include to help you play the parts, and an ensemble performance that lets you play the rhythm with other drummers.
6. Playing Tips

Under the playing tips menu, we provide you with six tips for managing what we have found to be the most difficult rhythmic challenges facing beginning students.

- **Building a Pattern** – shows you how to master a complicated rhythm by beginning with anchor points
- **Counting** – introduces the idea of keeping track of the number of hits in a series to help you begin and end in the right place
- **Difficult Hand Movement** – helps you extract the most difficult element in a larger pattern so you can master that before trying to play the rhythm
- **Holding a Space** – shows you a strategy for marking time so that you make all your hits in the right place keeping proper time
- **Soloing** – provides you a simple solo line to introduce you to soloing and encourage you to develop that skill
- **Wrap around** – shows you how to connect rhythm measures and maintain a consistent fluid feel in your playing
Another advantage we offer here is that you get to see three different teachers approaches to playing and teaching. Try to notice the differences between us and take advantage of what works best for you.

7. Ensemble

Under the ensemble menu, you will find a performance of each rhythm so that you can play along – just like you would in a class, trying different parts and listening for how all the parts fit together for each rhythm.

Note – the Playing Tips and Ensemble menus are both integrated into the rhythm menus and available in their own separate menus. This way you can quickly find the Playing Tip you want or play a performance.
Part 2: Rhythm Notation and Information

Understanding Rhythm Notation

The rhythm sounds are Gun/Dun; Go/Do; Pa/Ta. One rule of playing is, “If you can say it, you can play it”. That means you should try saying the drum sounds in time with the rhythm. This rhythm notation is designed to help you do that.

These rhythms are written in 4, 6, or Triplet:

\[
\begin{array}{cccccccc}
1 & e & + & a & 2 & e & + & a & 3 & e & + & a & 4 & e & + & a \\
\end{array}
\]

If a rhythm is in 4, there are four beats to each measure and each beat is divided 4 ways. Each division is a place that either marks time or has a drum hit. As you count, try tapping your toe on the beats while saying “1 e + a 2 e + a 3 e + a 4 e + a 1 ...”. This will give you a sense of what it is like to say the rhythms out loud and the continuity of repeating measures.

\[
\begin{array}{cccccccc}
1 & + & 2 & + & 3 & + & 4 & + & 5 & + & 6 & + \\
\end{array}
\]

Measures in 6 have six beats each divided 2 ways. That means there are 12 places that mark time or a drum hit. Try tapping your toe while saying, “1 + 2 + 3 + 4 + 5 + 6 + 1...”

\[
\begin{array}{cccccccc}
1 & Trip & Let & 2 & Trip & Let & 3 & Trip & Let & 4 & Trip & Let \\
\end{array}
\]

Triplet measures have 4 beats divided three ways. Once again there are 12 places that mark time or a drum hit. As you do the same toe tapping and speaking exercise, be aware of the difference in timing of place markings and drum hits for each rhythm pattern (4, 6, or Triplet).
We recommend you begin by learning Fanga. So let’s take a pattern from Fanga as an example for learning this notation:

\[
\begin{array}{cccccc}
1 & e & + & a & 2 & e & + & a & 3 & e & + & a & 4 & e & + & a \\
\text{GUN} & & \text{DO} & & \text{DO} & & \text{GO} & & \text{GUN} & & \text{GUN} & & \text{GO} & & \text{DO} & &
\end{array}
\]

Notice where the hits are in this measure. Try saying each sound to the rhythm while the instructor plays Fanga Part 1 on the DVD. Then turn down the volume and try to continue while just watching. Then pause the DVD and continue on your own. This will help you get used to reading this notation. Notice that rhythm patterns are written in measures. As you look through the following rhythms, you will find some patterns are one measure while others are two, three, or four measures long.

The following pages present the rhythms in the order in which they appear on the DVD. Each rhythm page has:

- The rhythm written out in the notation described here
- Notes on the origin of the rhythm
- The song that goes with the rhythm (if applicable)
- The translation or explanation of that song (if applicable)
- The playing tips that accompany that rhythm on the DVD
- Any items of interest we share with our classes
- Dunun patterns (X = Bell hit; O = Stick hit)

We recommend you begin by learning Fanga and Ara Mi Le.

Once you have played along with the instructor and with the ensemble, you will see how to use the rhythm notation as a prompt to take your drum where there are no DVD players.
Ara Mi Le

| 1 e + a | 2 e + a | 3 e + a | 4 e + a |

Break

| GRO | GO | DO | GO | DO | GO | DO | GO |

Djembe (2 measures)

| GUN | GO | DO | DO | GO | GUN | GO | DO | GO |

| GUN | GO | DO | DO | GO | GUN | GO | DO |

Dunun (2 measures)

| 0 | m/o | 0 | m/o |

| 0 | m/o | 0 | 0 | 0 |

Ara Mi Le

Call:
Ara mi le, Ara mi le, Oooo
Ara mi le. O ya ya

Chant:
Ara mi le
Ara mi le
Ara mi le
Ara mi le
O ya ya

Rhythm Note: "Ara Mi Le" means all is well with me. It is a chant that affirms our wellness. Babatunde Olaniyi first taught Ara Mi Le to drummers in the United States.
Ibo

1 e + a 2 e + a 3 e + a 4 e + a

Break/Dunun

O O O O O

Part 1/Dunun

GO DO GO DO GO DO GO

Part 2

GUN TA GUN TA GUN TA GUN TA

Wood Block

X X X X X X X X X X

Echauffment/4x (can be used as solo – see Soloing Tip)

PA TA PA TA PA TA PA TA PA TA PA TA

See Soloing Tip in association with Ibo.

Ibo Song:

Call: Ay mama Ibo le le
Response: Le le, le le

Call: Ay mama Ibo le le, pile pie’m pa dim padon
Response: Pile piem pad dim padon

Call: Sa padon kafe pou moin

Call: Ibo, le le
Response: Le le

Rhythm Note: Ibo is a song sung by the Ibo people of Haiti reflecting on the strength of their ancestors in Nigeria.
Fanga

\[
\begin{array}{cccc}
1 & e & + & a \\
2 & e & + & a \\
3 & e & + & a \\
4 & e & + & a \\
\end{array}
\]

Break

\[
\begin{array}{ccccccccc}
G & R & O & G & O & D & O & G & O \\
\end{array}
\]

Djembe Part 1

\[
\begin{array}{cccccccc}
G & U & N & D & U & N & G & O & D \\
\end{array}
\]

Djembe Part 2

\[
\begin{array}{cccccccc}
G & U & N & D & U & N & G & O & D \\
\end{array}
\]

Djembe Part 3

\[
\begin{array}{cccccccc}
P & A & T & A & T & T & G & O & D & O \\
\end{array}
\]

Dunun

\[
\begin{array}{cccccccc}
O & X & X & O & O & X & X \\
\end{array}
\]

Fanga

Call: Fanga Ala fey a
Response: Ase, Ase (Ah-Shay)
Call: Ase, Ase
Response: Ase, Ase

Translation:
“Let there be peace”
“May/Let it be so”

Rhythm Note: Fanga is a West African song of welcome, peace, and blessing.

See the Difficult Hand Movements Tip for help with part two.

Fanga is often played in drum circles.
Kakilambe

<table>
<thead>
<tr>
<th>1 e + a</th>
<th>2 e + a</th>
<th>3 e + a</th>
<th>4 e + a</th>
</tr>
</thead>
</table>

Break

GRO | GO | DO | GRO | DO | GO | DO | GO |

Djembe Part 1

DUN | GO | DO | > PA | DUN | GO | DO | > PA |

Djembe Part 2 (2 measures)

GUN | GUN | GUN | TA | PA |

GUN | TA | PA | TA | PA | TA | PA |

Dunun - Hi/Low Sangban (2-drums part played ballet style on end)

Hi | Lo | Hi | Hi | Hi | Hi |

Hi | Lo | Hi | Lo | Lo | Lo |

Rhythm Note:
Kakilambé is a mask-dance of the Baga-people that live in the coastal area (Boke-region) of Guinea. Originally it was played on the Baga-drums that are similar to the djembe. The spirit of the Kakilambé is revered as the protector against evil entities.

This song welcomes the Kakilambe mask:
("priest", we greet you. Greet Kakilambe for us)

Call: My-ng Boh, Myng Boh Mah Mah
Response: My-ng Boh, Kakilambe Hey Boom Bey

Call: Yah, Yah, Yah Kakilambe
Response: Yah, Yah, Yah Kakilambe

Kakilambe is often played in drum circles. Check it out.
### Lamba

<table>
<thead>
<tr>
<th>1</th>
<th>Trip</th>
<th>Let</th>
<th>2</th>
<th>Trip</th>
<th>Let</th>
<th>3</th>
<th>Trip</th>
<th>Let</th>
<th>4</th>
<th>Trip</th>
<th>Let</th>
</tr>
</thead>
</table>

**Break (2 measures)**

<table>
<thead>
<tr>
<th>GRO</th>
<th>GO</th>
<th>DO</th>
<th>GO</th>
<th>DO</th>
</tr>
</thead>
<tbody>
<tr>
<td>GO</td>
<td>DO</td>
<td>GO</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Part #1**

<table>
<thead>
<tr>
<th>GUN</th>
<th>PA</th>
<th>TA</th>
<th>GO</th>
<th>DO</th>
<th>PA</th>
<th>TA</th>
</tr>
</thead>
</table>

**Part #2**

<table>
<thead>
<tr>
<th>PA</th>
<th></th>
<th>DUN</th>
<th>PA</th>
<th>GO</th>
<th>DO</th>
</tr>
</thead>
</table>

**Dunun (4 measures)**

<table>
<thead>
<tr>
<th>X</th>
<th>O</th>
<th>X</th>
<th>O</th>
<th>X</th>
<th>O</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>O</td>
<td>X</td>
<td>O</td>
<td>X</td>
<td>O</td>
</tr>
<tr>
<td>X</td>
<td>O</td>
<td>X</td>
<td>O</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X</td>
<td>O</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Rhythm Note: Lamba is a rhythm of the Mande people. Lamba means “Spirit”. The Lamba dance is a spirit dance performed on important occasions, giving thanks to God and ancestors for wisdom and knowledge.
African Rhumba

<table>
<thead>
<tr>
<th>1 e + a 2 e + a 3 e + a 4 e + a</th>
</tr>
</thead>
</table>

Break

<table>
<thead>
<tr>
<th>GRO GO DO GO DO GO GO</th>
</tr>
</thead>
</table>

Djembe Part 1 (2 measures)

<table>
<thead>
<tr>
<th>h/PA h/PA h/PA DUN GUN</th>
</tr>
</thead>
<tbody>
<tr>
<td>h/PA GUN DUN GUN DUN GUN DUN GUN</td>
</tr>
</tbody>
</table>

Djembe Part 2

<table>
<thead>
<tr>
<th>DUN GO DO PA DUN GO DO PA</th>
</tr>
</thead>
</table>

Dunun

<table>
<thead>
<tr>
<th>X O X O X O X O X O X O</th>
</tr>
</thead>
</table>

Dunun Variation (2 measures)

<table>
<thead>
<tr>
<th>X O X O X O X O X O X O</th>
</tr>
</thead>
</table>

See the Counting Tip for help with the first djembe part.

See the Holding a Space Tip for help with the second djembe part.

Rhythm Note: Also know as "Soukous" (said to be a derivative of the French word secouer, to shake[1]) was originally the name of a dance popular in the Congos in the late 1960s, and danced to an African version of rhumba.
**Lenjen**

| 1 | + | 2 | + | 3 | + | 4 | + | 5 | + | 6 | + |

Break

| GRO | | GO | DO | | GO | DO | | GO | DO |

Part #1

| GUN | | GUN | | GO | DO | | DO | | DO | GO |

Part #2

| GUN | | GUN | TA | PA | | GUN | | GUN | TA | PA |

**Dunun For Part #1**

| x | O | | x | O | | x | x | | x | |

**Dunun For Part #2**

| x | O | | O | | x | | x | O | | O | | x | |

**Rhythm Note**: Lenjen is a recreational dance of the Mandinka people of Senegal.
**Funk**

<table>
<thead>
<tr>
<th>1 e + a</th>
<th>2 e + a</th>
<th>3 e + a</th>
<th>4 e + a</th>
</tr>
</thead>
</table>

Break

<table>
<thead>
<tr>
<th>GRO</th>
<th>GO</th>
<th>DO</th>
<th>GO</th>
<th>DO</th>
<th>GO</th>
<th>GO</th>
</tr>
</thead>
</table>

Djembe Part 1

<table>
<thead>
<tr>
<th>GUN</th>
<th>PA</th>
<th>DUN</th>
<th>GUN</th>
<th>PA</th>
<th>GO</th>
<th>DO</th>
</tr>
</thead>
</table>

Djembe Part 2/Line 1 - play 3x

<table>
<thead>
<tr>
<th>DUN</th>
<th>H</th>
<th>PA</th>
<th>DUN</th>
<th>GO</th>
<th>DO</th>
<th>GO</th>
<th>H</th>
<th>PA</th>
</tr>
</thead>
</table>

Djembe Part 2/Line 4 - play once and back to line 1 (4 measures total)

<table>
<thead>
<tr>
<th>DUN</th>
<th>H</th>
<th>PA</th>
<th>DUN</th>
<th>GO</th>
<th>DO</th>
<th>GO</th>
<th>DUN</th>
<th>DUN</th>
<th>GUN</th>
</tr>
</thead>
</table>

Djembe Part 3 (2 measures)

<table>
<thead>
<tr>
<th>T</th>
<th>T</th>
<th>GO</th>
<th>DO</th>
<th>T</th>
<th>T</th>
<th>GO</th>
<th>DO</th>
<th>T</th>
<th>T</th>
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<tr>
<th>T</th>
<th>T</th>
<th>GO</th>
<th>DO</th>
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<th>DO</th>
<th>T</th>
<th>DO</th>
<th>T</th>
<th>DO</th>
<th>GO</th>
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</table>

**Dunun**

<table>
<thead>
<tr>
<th>O</th>
<th>O</th>
<th>X</th>
<th>O</th>
<th>O</th>
<th>X</th>
<th>(X)</th>
<th>(X)</th>
</tr>
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</table>

**Rhythm Note:**

With African American and Latin influences, this is another rhythm to listen for in popular music. Use this to play along with your favorite pop songs. You will be amazed by how well it works.
## Bembe

<table>
<thead>
<tr>
<th>1 + 2 + 3 + 4 + 5 + 6 +</th>
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</table>

**Break**

<table>
<thead>
<tr>
<th>GRO</th>
<th>GO</th>
<th>DO</th>
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<tbody>
<tr>
<td>GRO</td>
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<td>DO</td>
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<tr>
<td>GRO</td>
<td>GO</td>
<td>DO</td>
</tr>
<tr>
<td>GUN</td>
<td>GO</td>
<td>DO</td>
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</table>

**Part #1 (4 measures)**

<table>
<thead>
<tr>
<th>GUN</th>
<th>GO</th>
<th>GUN</th>
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<tbody>
<tr>
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<td>GUN</td>
</tr>
<tr>
<td>GUN</td>
<td>GO</td>
<td>GUN</td>
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</table>

**Part #2 (2 measures)**

<table>
<thead>
<tr>
<th>&gt;</th>
<th>DUN</th>
<th>&gt;</th>
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<tbody>
<tr>
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<td>&gt;</td>
</tr>
<tr>
<td>&gt;</td>
<td>DUN</td>
<td>&gt;</td>
</tr>
</tbody>
</table>

**Dunun (2 measures)**

<table>
<thead>
<tr>
<th>x</th>
<th>x</th>
<th>x</th>
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<tbody>
<tr>
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<td>x</td>
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See the Wrap Around Tip for help on the second part.

Rhythm Note - A popular Afro-Cuban 6/8 rhythm. Originating from the word bembes, which are religious gatherings that include drumming, signing and dancing. This rhythm is used in Santeria rites to evoke different Orishas (spirits) of the Yoruban pantheon.
Latin Rhumba

<table>
<thead>
<tr>
<th>e   +   a</th>
<th>e   +   a</th>
<th>e   +   a</th>
<th>e   +   a</th>
</tr>
</thead>
<tbody>
<tr>
<td>Break</td>
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Rhythm Note: A gathering combining African drumming and Spanish or African vocal traditions with improvised dancing and singing. Rhumba also refers to the rhythms played at these gatherings (guaguanco, for example).

Latin Rhumba is commonly used in contemporary Latin music. Listen for it.
**Gua Guanco**

<table>
<thead>
<tr>
<th>1 e + a</th>
<th>2 e + a</th>
<th>3 e + a</th>
<th>4 e + a</th>
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</table>

Djembe Part 1/Line 1 - played 2x

<table>
<thead>
<tr>
<th>SHU</th>
<th>FULL</th>
<th>GUN</th>
<th>SHU</th>
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<th>m/GO</th>
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Djembe Part 1/Lines 3 & 4 (4 measures total in Part 1)

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<tr>
<th>SHU</th>
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<th>SHU</th>
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<td>m/GO</td>
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Djembe Part 2 (2 measures)

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<tbody>
<tr>
<td>T</td>
<td>T</td>
<td>T</td>
<td>T</td>
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<td>GUN</td>
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</tbody>
</table>

Bell

| X | X | X | X | X | X | X |

Dunun

| x | x | x | x | x | x | x |

Rhythm Note: Gua Guanco is a contemporary, urban form of Cuban Rhumba in which the male pursues the female - patterned after the courtship of a rooster and a hen.
Beledi and Maksum

| 1 e + a | 2 e + a | 3 e + a | 4 e + a |

Break

GRO GO DO GO DO GO DO GO

Beledi

GUN GUN GO DO PA GUN GO DO PA GO DO

Maksum

GUN DO DO GUN DO GUN DO DO GUN DO

Maksum Variation

GUN DO DO GUN DO GUN DO DO GUN DO

Dunun (2 measures - not traditional)

X O X O X O X O X O X O

O X O O O O O O

See the Building a Pattern Tip for help learning the Beledi rhythm pattern.

Rhythm Notes - The word Beledi means "country" in Arabic. This is the most common rhythm among music used for bellydancing, including Arabic pop and traditional Egyptian dance music. Traditional Egyptian bellydancing is most often done to a beledi piece.

Literally, "Maksoum" means "broken in half", because it has half the beats of "Masmoudi Kebir" (an Egyptian rhythm) - Maksum is also a common bellydance rhythm.
Additional Resources

• Book
  o Eric Charry, *Mande Music*
  o John Chernoff, *African Rhythm & African Sensibility*
  o Micky Hart, *Planet Drum*
• Book w/CD
  o Serge Blanc, *African Percussion: The Djembe*
  o Rusty Eklund, *Songs and Rhythms from Mali*
  o Mamady Keita, *A Life for the Djembe: Traditional Rhythms of the Malinke*
  o Famoudou Konate, *Rhythms and Songs from Guinea*
  o Ibro Konate and Sylvia Frank, *Djembe Percussion–Westafrica*
• Video
  o Mamady Keita, *Djembefola*
  o Babatunde Olatunji, *African Drumming*
• More Rhythms
  o songtrellis.com/rhythmpage/
  o djembe.net
  o paulnas.eu/wap/
  o african-drumbeat.co.uk/index.html
• Drum Circles
  o geocities.com/talkingdrumpub/drummingcircles.html
• Drum Circles and Education (Massachusetts)
  o comed.ab.mec.edu (Acton Classes – Mike Morse)
  o Lshoemaker@wn.net (Mystic Drummers – Linda Shoemaker)
  o drumconnection.com (Classes, Arlington Area – Alan Tauber)
  o drummingjohn.tripod.com (Framingham – John Chiros)
  o drumsforoneandalld.com (Milford – Dave Curry)
  o earthdrum.com (Drum and Dance in Cambridge)
  o graftondrum.com (Grafton – Susan West)
  o launch.groups.yahoo.com/group/FPCDrum/ (Stowe – Peter Fiske)