

CASMEC PROFESSIONAL DEVELOPMENT CONFERENCE  
FEBRUARY 2017  
WORLD DRUMMING BOOT CAMP  
KALANI DAS, MT-BC  
SPONSORED BY PERIPOLE, INC.

POPULAR INSTRUMENTS

Write the name under each. Visit the Peripole booth; See one of Kalani's "ALL ABOUT..." books, and/or subscribe to WOLRD DRUM CLUB on YouTube.



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**Homework:**

1. Familiarize yourself with these instruments, visually and through sound. Video demonstrations are available on Peripole.com.
2. Categorize each instrument by country of origin, instrument type (drum, wood, metal, shaker, etc.)
3. Identify groups of instruments that are commonly played in ensemble.

## KEY RHYTHMS

These are rhythm patterns that often function as building blocks in many genres of world drumming music. Familiarizing yourself with and mastering these is an important step towards learning and teaching world rhythms. The ‘Ground’ or ‘Feel’ is the fundamental rhythmic structure and affects the energetic quality of the music and the way people move to it.

The image displays four musical staves, each representing a different rhythmic feel in 4/4 time. The first staff, 'Straight Feel', shows a sequence of quarter notes with accents and rests. The second staff, 'Pushed Feel', features eighth notes with accents and rests, creating a sense of forward motion. The third staff, 'Rolling 8ths', consists of continuous eighth notes with accents, forming a steady, rolling pattern. The fourth staff, 'Clave', shows a pattern of quarter notes with accents and rests, characteristic of a clave rhythm.

The *Straight Feel* appears in genres such as Brazilian Samba and some West African rhythms.

The *Pushed Feel* appears in Brazilian Baiao, Cuban Rumba, and Arab and West African rhythms.

The *Rolling Eighths Feel* appears is prominent in Brazilian and Caribbean styles.

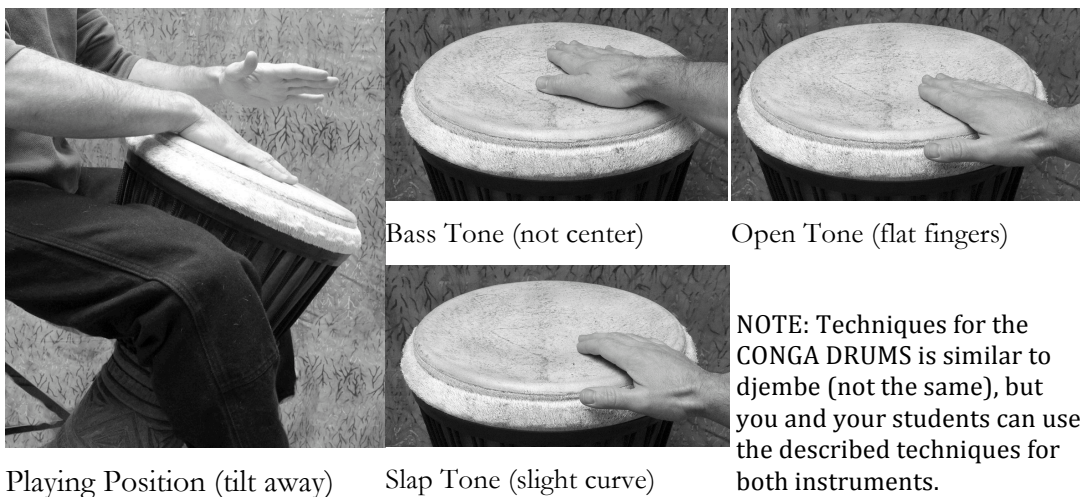
The *Clave rhythm* is primarily Cuban, but is implied and referenced in a multitude of genres.

### Homework:

- Identify the FEEL or GROUND of the songs you listen to and use.
- List songs in categories based on the FEEL, rather than the country of origin or genre.
- Consider the FEEL qualities of songs in addition to the melodic and harmonic content.
- Play a familiar song over one of the above “feels.” Repeat with a different feel. Apply a Shuffle rhythm to any of the above.

INSTRUMENTAL TECHNIQUES

**DJEMBE**



Listening: Mamady Keita, Famoudou Konate, Les Ballets Africains

**Homework:**

Purchase a few West African drumming tracks and listen to them. Become familiar with the sounds of the instruments, how they are played, and their musical roles.

**BONGOS**



Listening: Pancho Sanchez, Marc Anthony, Los Van Van, Afro Cuban All Stars

## DARBUKA (DOUMBEEK)



Playing Position (angled)

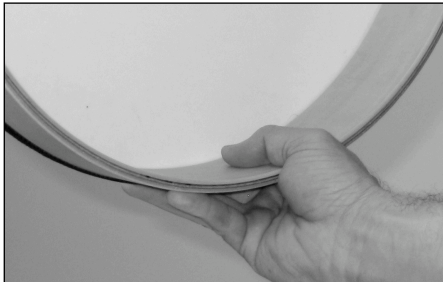
Low Tone (fingers)

High Tone (tips)

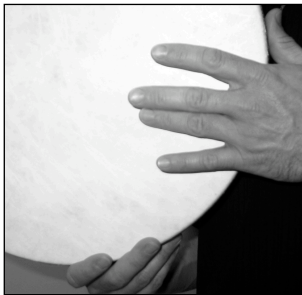
Left Hand Tone

Notes:

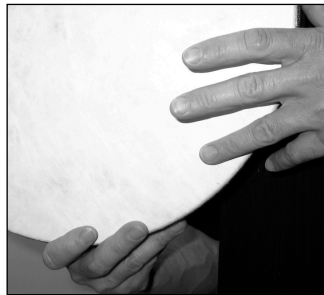
## FRAME DRUM



HOLD WITH THE THUMB



“Doum” – Ring finger



“Tak” – At edge



“Pah” – Fingers on head

Notes:



RHYTHMS & SONGS

SAMBA – BRAZILIAN RHYTHM

The image shows three staves of musical notation for a Samba rhythm. The top staff is for Agogo, the middle for Shaker, and the bottom for Surdo (Bass). The Agogo staff has a treble clef and a common time signature (C). The Shaker staff has a treble clef and a common time signature (C). The Surdo (Bass) staff has a bass clef and a common time signature (C). The Agogo staff contains a series of notes with rests, indicating a specific rhythm. The Shaker staff contains a series of notes with rests, indicating a specific rhythm. The Surdo (Bass) staff contains a series of notes with rests, indicating a specific rhythm.

X = Muted

Note: Agogo Bells are often made to allow the two bells to be pressed (clicked) together with the holding-hand. Play "clicks" in between the notes indicated (in the rests).

Baiana

Brazil, Trad.

The image shows four staves of musical notation for the song Baiana. The first staff is for Vocals, with a treble clef and a common time signature (C). The second staff is for guitar accompaniment, with a treble clef and a common time signature (C). The third and fourth staves are for guitar accompaniment, with a treble clef and a common time signature (C). The vocal line includes the lyrics: "Eh - - Bai - a - na - Eh - - Bai - a - na - Eh - - Bai - a - na - Bai-a - na bo - a gos-ta do sam - ba gos-ta da ro da e-dis que bom - ba bai-an-na bo - a gos-ta do sam - ba gos-ta da ro da e dis que bom - ba".

Eh Baiana E-e-e Baiana (2 X's)

Baiana Boa, Gosta do samba, Gosta da roda\*, E dis que bomba.

\* Pronounced "hoda"

"Beautiful Baiana (woman), She likes the dance, She likes the circle, She is happening!"

Listening: Sergio Mendez, Carlinhos Brown, Maria Rita, Martinho da Vila

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## KUKU – WEST AFRICAN RHYTHM

Musical notation for Kuku West African Rhythm. It consists of four staves: Djembe, Dundun, Bell, and Rattle. The Djembe and Dundun parts feature a complex rhythmic pattern with eighth and sixteenth notes. The Bell part consists of a steady eighth-note pattern. The Rattle part consists of a simple quarter-note pattern.

Medium-Fast (105-120)

Traditional West African

Vocal melody for Kuku West African Rhythm. The melody is written in a single staff with lyrics underneath. The lyrics are: O Ya I-teh Ku-ku Fo-nieh O Ya I-teh Ku-ku Fo-nieh O.

## Yemaya

Chant to the Goddess of the Sea

Traditional Afro-Cuban

Musical notation for Yemaya Chant to the Goddess of the Sea. It features four staves: Voice, Drum, V. (Violin), and Dr. (Drum). The Voice part has two lines of lyrics: "Ye-ma - ya Ase - su A - se - su Ye - ma - ya" and "Ye - ma - ya O - lo - do O - lo - do Ye - me - ya". The Drum part has a simple rhythmic pattern. The V. part has a melody with a fermata over the second measure. The Dr. part has a simple rhythmic pattern.

## BALADI – ARAB RHYTHM

- Play the rhythm of the accents only, then fill in other beats.
- Move to the Samba and Beladi rhythms. Feel the difference.
- Use different rhythms like these as contrasting sections of a song or arrangement.

## Zum Gali Gali

Isreali Folk Song

Am

Group 1 (repeat)

Group 2A

Group 2B

Group 2C

Hechalutz le maan avoda : Pioneers all work as one  
 Avoda le maan hechalutz : Work as one all pioneers

Ha shalom le maan ha amin : Peace shall be for all the world  
 Ha amin le maan ha shalom : All the world shall be for peace

Additional ideas and videos are available at [Peripole.com](http://Peripole.com).

Contact Kalani with questions and to discuss residencies and professional development workshops at [office@kalanimusic.com](mailto:office@kalanimusic.com).

Connect with Kalani on FaceBook, Twitter, LinkedIn, and YouTube: @kalanimusic.

**SUBSCRIBE** to the **WORLD DRUM CLUB** YouTube Channel.