

MEL BAY'S

*Anyone
Can Play*
DJEMBE



**INSTRUCTIONAL DVD
AND
COMPANION STUDY GUIDE
BY PAULO MATTIOLI**

**TRANSCRIPTIONS AND NOTATIONS
BY PAULO MATTIOLI AND LEE GURST**

**SPECIAL THANKS TO REMO INC.
REMO RECREATIONAL MUSIC CENTER
LEE GURST &
MAKE MUSIC INC.
NOTATED WITH FINALE 2009**

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**INSTRUCTIONAL DVD & COMPANION BOOKLET
BY PAULO MATTIOLI**

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ANYONE CAN PLAY DJEMBE

BY PAULO MATTIOLI

INTRODUCTION

Anyone Can Play Djembe is a valuable tool to help the novice player learn the essential fundamentals of playing the Djembe musically, and to facilitate joyful, creative expression. Learning is facilitated through in-depth, interactive audio/video instruction, play-along learning and written parts in both phonetic and standard music notation. **Anyone Can Play Djembe** is unique in that it offers instruction not only in traditional Djembe rhythms, but also original rhythms and their applications in contemporary music. The program includes learning:

- **Hand positions and strokes:** The fundamentals Bass, Tone and Slap.
- **Drum communication:** Use of drum breaks/signals to set tempos and to indicate the starting and ending of rhythms.
- **Traditional Djembe rhythms:** Their parts and polyrhythmic relationships.
- **Historical and cultural background:** On the Djembe and the traditional rhythms presented.
- **Original Djembe rhythms:** Applicable to contemporary world music.
- **Resources:** Further Djembe instruction and Djembe music.

GETTING STARTED

The multi-media format of **Anyone Can Play Djembe** is designed to facilitate your learning process regardless of previous training. It includes a combination of supportive text, standard notation scores, phonetic notation scores and an interactive audio/video training on CD & DVD. Whether you learn best from auditory, visual or written material, you will have all the tools you need. The program was created using audiophile quality recording (24 bit, 48 khz sound recording) and was shot in High Definition Anamorphic Widescreen video. It was then optimized for the best possible quality audio/video output on standard DVD players, widescreen TV's and stereo audio systems, (anamorphic widescreen SD video with 44.1 khz audiophile quality CD sound).

You don't have to know how to read music to use this program! You can learn using the phonetic notation scores provided along with the DVD & CD.

There's nothing to it, but to do it! So let's get started...

Insert the DVD into your DVD player. It will load and play the introduction automatically and take then you to the "Main Menu."

USING THE DVD & BOOKLET: LESSON PLAN

DVD NAVIGATION: Using your DVD's remote control arrow keys, navigate to your menu choice and hit the ENTER key (or select key). For computer viewing, click on the colored box next to your menu choice to select the menu item. For best results, I suggest you move through the lesson program in the following order.

MAIN MENU:

- 1. BASS/TONE/SLAP**
- 2. BREAKS**
- 3. RHYTHMS**

Using the booklet, scores and DVD together will help you learn more easily. Take your time and do not try to learn everything contained in the program in one setting, as there is a lot of material and trying to cover it all at once may be counterproductive. Warm up practicing the strokes, then pick one rhythm and learn all the parts. Practice your solo improvisation for that rhythm. Advance to the next rhythm on another study session.

Daily practice will surely speed you along the drumming path. I suggest you practice for at least 45 minutes a day. Make it focused time, your sacred "Drum Time." Whenever you are able, carve out a longer chunk of time to study. Get together with friends who also drum and enjoy playing the rhythm parts together. Studying with a personal teacher is also important, so that you get personalized feedback and guidance on your drumming.

Use the DVD and the written materials together. The written materials alone are just a road map, graphically symbolizing the rhythms. Hearing, seeing and playing along with the "Ensemble" on the DVD will truly enhance your learning of the rhythms and their relationships to each other. By playing along with the DVD or CD you will also learn to hold your part steadily while the other supporting parts and solo rhythms are playing. The DVD and CD provide you a way to practice playing with the other parts, similar to a live situation.

Below I have provided an in depth lesson plan for you to follow as you work through the program material.

Have *FUN* with the process!

1. **BASS/TONE/SLAP:** A good foundation for hand drumming begins with learning the strokes and tones. Simply choose "**BASS-TONE-SLAP**" from the DVD's "**MAIN MENU**". If you already know the strokes and tones proceed to warm up your hands with a continuous rhythm pattern. Combine all three tones: "Bass, Tone and Slap" as follows; four open tones, four slap tones, four bass tones in succession, performed continuously with alternating hands. Gradually increase your tempo

while maintaining the integrity of each tone. Continue to refine your tones, technique, stamina and dexterity.

2. **BREAKS:** Learn the drum communication signals by choosing “**BREAKS**” from the “**MAIN MENU**”. Refer to the rhythm scores and notation to get a visual on the rhythm patterns.
3. **RHYTHMS/ENSEMBLE: Watch and listen to the overall rhythm first.**
I suggest you begin by learning all the traditional rhythms, then move to the original rhythms for the song “Straight Ahead” when complete. Select “Rhythms” from the main menu to bring up a choice of rhythms. Then choose “Ensemble” on the rhythm page. It will be helpful for you to simply listen to the “Ensemble” at least once before playing along to get a feel for the overall rhythm. Refer to the rhythm scores and notation to get a visual on the rhythm patterns.
4. **Sangban, Kenkeni and Dununba parts:** These parts are best learned first and in this order. They are foundational to the rhythm itself and serve as a reference point within the rhythm. Select these parts from the “Play along and learn” section at the top of the rhythm menu page. I suggest you then refer to the notation to get a visual on the rhythm patterns.
5. **Djembe Instruction: Select “DJ-1”** for in depth instruction on Djembe #1. Again, use the rhythm scores/notation to get a visual on the rhythm patterns. Once you have learned the part, select “**1st DJEMBE**” from the “Play along and Learn” section at the top of the Rhythm menu, to practice the part in conjunction with all the other supporting instruments.
6. **Select “DJ-2”** for instruction on the second Djembe part and once you have learned it, choose “**2nd DJEMBE**” at the top of the menu page. Now practice the 2nd Djembe part along with the other instruments. As you get comfortable playing your part pay attention to the relationship of your part to the other supporting parts.
7. **“ENSEMBLE”:** Select “**ENSEMBLE**” and choose a supporting rhythm part to perform with the entire ensemble. Focus on maintaining the **groove** and **consistency** with your part. At first you may need to focus on your part only and tune out the solos in order to hold your part steady. When you are solid on your part, listen to the Djembe solos as you play. Let them be an inspiration and starting point for you to begin to create your own **original improvised solos**.
8. **SOLO’S:** Select “**ENSEMBLE**” to play along with the solos. Select “**SANGBAN**” to practice **original soloing** with the ensemble. By choosing “Sangban” from the top of the Rhythm menu you will hear all Ensemble supporting parts without solos during playback. Thus leaving

space for you to solo throughout. Doing so will also highlight the “Sangban” part, an essential reference point for the solo Djembe. Now improvise, playing your solo with the group as you listen to the Sangban for reference with respect to the rhythmic cycles/phrases. Begin and end your solos with a signal that coincides with the beginning and end of the ensemble rhythms phrase (EG: Eight bar increments).

9. **ORIGINAL DJEMBE RHYTHMS:** Select “**STRAIGHT AHEAD**” from the Rhythms Menu, watch and listen at least once to the “**ENSEMBLE**” section of the DVD to get a feel for the overall piece.
10. **DJEMBE INSTRUCTION:** Learn Djembe #1 first, by selecting “**DJ-1**” from the bottom of the rhythm menu page. For further support refer to the rhythm score/notation to get a visual on the groove rhythm patterns and variations of the groove.
11. “**STRAIGHT AHEAD**”/ **ENSEMBLE:** Select Ensemble to practice playing along on either Djembe part. Refer to the Straight Ahead ensemble notation to get a visual on the rhythmic variations, which occur at the phrase endings, (called “Turnarounds”). Enjoy improvising your parts, turnarounds and solos by playing along with the “Ensemble” selection. Try your hand at creating solos of your own that build rhythmically and dynamically with the natural rhythm phrasing of the song.

ABOUT THE DJEMBE: CULTURAL ORIGINS

The Djembe originated in West Africa, specifically from the great Mali empire founded by the Malinke ethnic group of the Manding (or Mande) people. While the exact year of origin is difficult to pinpoint, we know that it dates back at least to the 15th century and possibly as far back as 1200 AD (when the Mali Empire was established). The Mali Empire encompassed the present day countries of Mali, Guinea, Burkina Faso, Ivory Coast, Sierra Leone, Liberia, Gambia and Senegal.

The Bamana people in Mali say that the name of the Djembe comes directly from the saying "Anke dje, anke be," which literally translates to "Everyone gather together." "Dje" is the verb for "gather" in Bamanakan and "be" translates as "everyone." This certainly describes the drums purpose and function.

According to Kemoko Sano, one of the greatest authorities of this tradition, the Djembe was likely born out of the mortar and pestle used by the women of the villages to pulverize grain. The mortar is a conical wooden bowl that tapers from mouth to base and is closed at the bottom. The pestle is a tapered rod with rounded ends used to crush the grain in the bottom of the bowl. These tools were carved from sections of tree trunks by the village blacksmiths. Mamady says that many of the rhythms now played on the Djembe originated from the women of

the village. Rhythms were used to celebrate significant events in the life of the villagers. For example the women would gather round a mother who had recently given birth and they would celebrate by creating rhythms comprised of three distinct tones of hand clapping, as they sang together in rich harmonies.

The men of the village wanted to support and contribute to the celebration. By stretching a skin (originally antelope was used) over the top of the mortar, the Djembe was born. An ancient ceremonial West African drum called the "Boogarouboo" found in the Casamance region of southern Senegal and in Gambia retains the shape of the mortar, except opened in the bottom and is still played to this day to the accompaniment of clapping and singing.

Over the generations, the shape and craftsmanship of the Djembe evolved under the skilled hands of the blacksmiths who had the tools and expertise to shape it. The bottom was opened up and the bowl was enlarged and lengthened for resonance to become what Kemoko Sano called "The Magic Drum." Magic, he said, because nobody could resist dancing when they heard its song.

Today the Djembe in Africa incorporate modern features. The leather stitching has evolved into using steel counter hoops to cinch the skin. Leather cord is now replaced by nylon climbing cord or sailing cord, prized for its ability to hold high tension.

The Djembe plays an integral role in the music, ceremonies and traditions of the Manding. Every traditional rhythm has a purpose and cultural context in which it plays a key role. Every significant event in life; birth, coming of age, planting of crops, marriage and prayer are marked by ritual ceremonies which include specific rhythms, music, dance and song. The traditional rhythms and ritual ceremonies weave together to create the very fabric of life. Music is key in providing communication, connections to the family, village, ancestors and the spiritual realm. Rhythm for the Manding is integral to life itself.

The Djembe is usually accompanied by the other instruments in its immediate family. Collectively know as DUNUNS, individually they are the SANGBAN, KENKENI and DUNUNBA. The Dununs each have their own bell rhythms, these cylindrical, double-headed drums provide the middle, high and low sounds for the bass section of the ensemble and form the rhythmic and melodic foundation for the ensembles songs.

The Manding instrument family also includes the ancestors of a great number of modern instruments in use today. The baliphone (marimba / keyboard), kora (harp / guitar), bolon (bass), flutes, rattles, bells, talking drums and the dji dunun (water drums) are only a small part of the vast array of instruments that come to us from this rich musical heritage.

For generation after generation the Djembe has been bringing people together in harmony. From its origins in the villages of West Africa it has transcended all boundaries of geography, language, culture, age and gender. The Djembe

rhythms, dances and songs have grown tremendously in popularity and influence. I believe that they will continue to do so for many generations to come.

As the Djembe and its music connect people across the globe in the shared joy, healing, and heartfelt connection that arise from drumming together in harmony, it is vital that we know and honor their origins in the rich Manding culture. It is important as well to distinguish between traditional rhythms, and the newer original rhythms and drumming modalities, while honoring all.

THE DJEMBE IN CONTEMPORARY MUSIC

As we have discussed, the Djembe is a living instrument that continues to evolve in its construction and applications. Contemporary Djembe construction is incorporating new materials and technologies that enhance it. The Signature Series generously donated by Remo for use in this program incorporate great sounding Nuskin™ heads. These drum heads stay in tune regardless of humidity changes. They have strong, lightweight and very resonant drum bodies made of advanced Acousticon™ (a hybrid of hardwood and fiberglass) that are extremely resistant to cracking or warping. They have a beautiful scratch resistant hand applied Bronze Metalized™ finish, which adds to their strength and sound quality. All in all these innovations make for an extremely user friendly, durable and fantastic sounding instrument. A new generation of Djembe that performs perfectly in most any environment.

Traditional African masters like Mamady Keita, Kemoko Sano and many others have composed original rhythms for Djembe. The Djembe group “Les Ballets Africains” tours internationally sharing the folkloric drumming, dancing and history of the Manding, executing magnificent new musical arrangements. The Djembe can also be heard in community drum circles around the globe. It’s used in music therapy sessions in hospitals, fitness centers, youth/senior centers, medical centers, Remo Health Rhythms™ and FitRhythms™ programs. The Djembe is played in schools, churches and gatherings internationally. It can be heard in the Afro-pop music of artists such as Youssou N’dour and Baaba Maal. In the contemporary music of African American, American and European artists including Leon Mobley (Ben Harper), Brandon Boyd (Incubus) and Peter Gabriel, to name just a few. Its voice brings a dynamic rhythmic foundation to modern music that touches us at the core of our being.

There is a tremendous amount of goodwill, healing and positive growth stemming from the contemporary evolution and application of the Djembe and drumming in general. Particularly in the fields of music therapy, community building, education, medicine, health and wellness. I express my deep gratitude to all drummers, drum makers and teachers, past, present and future, for sharing these gifts. The power of drumming continues to reveal new potential. What a tremendously exciting time to embrace and share the many gifts of drums and drumming.

ABOUT THE RHYTHMS

The Rhythms in *Anyone Can Play Djembe* fall into two categories; “Traditional West African” and “Original World Beat.”

TRADITIONAL RHYTHMS

Learning the traditional rhythms on the Djembe is both important and of great value to the student. By doing so, one gains an understanding of the language and vocabulary of the drum, which mirrors the language of the culture from which it originates. This new rhythmical vocabulary will serve you well in any playing situation, traditional or original. Thus enhancing your own potential for self-expression. When learning traditional rhythms, it is important to have an understanding of the cultural and geographical origins of each.

In West African culture every traditional rhythm is born out of a specific intention, for a special purpose and has a significant social, cultural and/or spiritual meaning. Rhythm/dance/song, ritual ceremonies and celebrations are inseparable and fundamental aspects of West African cultural tradition.

I have drawn upon my studies with experts in these traditions to compile the rhythms, origins and cultural information presented in this program. I would like to thank those teachers for their dedication to sharing and preserving those traditions with the world. This is a mission that I have chosen to share with them. Great effort and care has been taken to provide both a comprehensive and culturally correct representation of the rhythms and their cultural origins.

I honor and thank my teachers Mamady Keita, Lemine “Dibo” Camara, Abdoulaye Camara, Abdoulaye Sylla, Yamoussa Camara, Youssouf Koumbassa, Abdoul Doumbia and the late great Kemoko “Papa” Sano. I also thank their fellow artists, organizers, facilitators and sponsors without whom these studies may not have been possible.

I and many others have invested great resources, time and energy into making it possible for the people of the western world to have access to the great West African teachers and a diversity of learning tools in order to study, understand and appreciate this rich tradition and the culture from which it was born. Personally, and I’m sure for many others, it is beyond gratifying that these efforts have had such a positive impact around the world.

DJAA

Djaa originates from the Malinke people of northeast Guinea West Africa. Djaa was originally born out of hand clapping and singing of young girls. Over time it evolved into a dance of seduction that is now heard at festivals attended by the younger generations.

The dance is performed with the young women and young men of the village facing each other in two semi-circles. One young man holds a scarf that symbolizes friendship and love. Dancing to the Djaa rhythm he jumps into the center of the circle showing his prowess via a solo dance to the group. He then selects one young woman by putting his scarf around her neck. She reciprocates with a solo dance before the group. Upon finishing her turn she selects another young man to continue the dance. The Djaa dance can go on for many hours as each of the young men and women take the opportunity to dance for their peers. Dancing Djaa becomes a vehicle through which the young people of the community connect and it often results in courtship and marriage.

Djaa is also played on the evening before a wedding. In this instance the bride assembles her friends for a final gathering called Djaa-laban, which translated into English means; "The last dance of childhood". A song is sung, the lyrics of which translate to;

"It is over, the dance of youth, the kuluya tanu is over."

In this way they celebrate one of the monumental events of their lives.

MORIBAYASSA

Moribayassa is a very old rhythm and dance that originates in Northeast Guinea from the Malinke ethnic group. The Moribayassa rhythm/dance relates to women overcoming a major life challenge such as an illness in the family or the inability to bear children. When all other means of dealing with a given crisis have proven unsuccessful a woman may make the vow that if she can overcome the challenge she faces, she will dance Moribayassa.

This is a most serious vow and one that she can only make once in her lifetime. Upon triumph over her life challenge, which may take months or even years, she must fulfill her vow. To do so she dresses herself in old tattered and torn clothes that allow her legs to be exposed, breaking cultural taboos. She will then dance wildly through the village accompanied and supported by other women of the village and the musicians who follow along with her for three to seven passages through the village.

Upon fulfilling her vow to dance Moribayassa, she will change back into her traditional clothing and bury the old clothes she has worn for the ritual under a mango tree. Mamady Keita says that in his native village of Balandugu this mango tree is called Moribayassa.

KUKU

Kuku (Coucou, Koukou) is a rhythm and dance that originates from the forest region of Guinea, West Africa centered in Beyla and Nzerekore. The borders of this region extend partly into the Ivory Coast. Kuku originates from a celebration of the end of the fishing season. Women holding their fishing tools and nets would dance to the rhythm of the drums in celebration of a bountiful catch.

The original ethnic group of the rhythm/dance Kuku is the Konianke / Manian people. While this region is not originally part of Malinke territory, the Malinke migrated to and have inhabited the region for hundreds of years and the languages are similar enough to be mutually understood. The rhythm is played at various tempos based upon the region; very fast in Beyla and more slowly in Odjene.

Kuku was originally played on a trio of Djembes tuned to a lower pitch and played without Dununs. Now Kuku is played with Djembes, Sangban, Kenkeni and Dununba. It is currently a very popular rhythm in the Djembe repertoire. Today it is frequently played for a variety of festivities, including the celebrations during the full moon.

ORIGINAL RHYTHMS

I composed this original rhythm for the World Music CD: ***FIRE!*** My good friend Ken Givens and I composed and produced this CD as an inspiration for all drummers and dancers. "Straight Ahead" combines contemporary dance beats with driving world percussion for a fresh sound with lots of room for improvisation. Feel free to move between the two rhythm patterns offered on the DVD and let those rhythms be the catalyst for your own original rhythmical creations.

ABOUT NATURAL & TRADITIONAL HANDING PATTERNS

NATURAL HANDING

Natural handing arises from the natural alternation of left and right hands when playing a steady rhythm. This natural alternation of left and right hands is also a determining factor for which hands may be best to use when playing syncopated rhythms. I will explain how in this section.

Handing patterns for traditional rhythms are passed on from teacher to student as part of an oral tradition in West Africa. While the patterns may vary slightly from teacher to teacher, they generally follow the pattern of Natural Handing. An understanding of natural handing will reveal the origins of the traditional handing patterns and provide a way for you to work out the handing for original parts that may come your way. To better understand this concept of natural handing please view the example on page 24.

RELATIONSHIP OF NATURAL HANDING & TRADITIONAL HANDING

The example uses the traditional rhythm; *KUKU*. The first line shows the rhythm with the traditional handing pattern indicated below the staff. The second line contains the same rhythm and handing pattern with all of the notes now placed on the same line to make it easier to see the basic rhythm pattern.

On the third line the beats have been subdivided and broken down to their smallest common value, in this case sixteenth notes. The fundamental rhythm is shown with standard notes. The note stems without note heads; represent the spaces in the rhythm which we call rests.

The empty note stems can also be seen as placeholders for what are known as "Ghost" notes. Ghost notes are subtle finger taps on the drum where all of the rests would normally fall. In this example, since sixteenth notes are the smallest component of the beat, ghost notes would occur on each sixteenth note rest represented by the empty note stems in line #3.

Look closely at the handing pattern shown below the staff on line #3. You will see that if you were to include the ghost notes you would have a steady rhythm with alternating left and right hands. Take them out as I've done with the parentheses and you'll find a handing pattern that exactly matches the traditional pattern shown on the first two lines. In the vast majority of rhythms the traditional handing is based on and identical to the natural handing.

Playing the ghost notes is purely a stylistic choice on the part of each player. Ghost notes are executed with a very soft touch making them barely audible. This creates a wonderful sub-rhythm and almost sounds as though two people are playing, one very softly and another very well defined. The greater the dynamic contrast between the two, the more effective this technique can be.

There are also practical advantages to playing this way. Playing the ghost notes with the natural (alternating) handing pattern will help you to understand the origins of the traditional handing patterns. They can also help you to develop precise timing. In addition, using natural handing can help you to create effective handing patterns for original rhythms.



Paulo Mattioli and Lemine "Dibo" Camara performing together

REAL WORLD PERFORMANCE

Lemine "Dibo" Camara once shared with me some valuable information on the subject of handing. Dibo pointed out that in a lengthy performance the muscles can become fatigued using a specific handing over an extended period of time. If that happens it's perfectly fine to vary your handing pattern to relax the exhausted muscles as long as the execution of the rhythm remains consistent.

BALANCED PLAYING

This brings us to a final point on technique. It is important to practice your playing in order to develop the strength and technique that will lead to a consistent tone, whether strokes are executed with left or right hand. If you are right handed I suggest you practice leading with your left hand from time to time. If you're a lefty, practice leading with the right. This will lead to greater balance and dexterity no matter what level of playing and music making you enjoy. The more balanced your left and right hands become, the more ability you will have to express yourself freely.

ORAL TRADITIONS & CULTURAL EVOLUTION

For the purposes of the notations contained in this book, we are staying with the traditional handing for traditional rhythms. Bear in mind that while performing in the realm of oral traditions such as West African Drumming, one may occasionally observe slight variations in these traditions. Variations may occur from ethnic group to ethnic group, region to region, generation to generation and/or from teacher to teacher. Oral tradition is not written in stone, in fact historically and by definition it is not written at all.

From my research and study under the grand masters of these traditions it is evident that these traditions are not completely uniform or static. Rather, they are a living, evolving cultural art form. They are intimately tied to the evolution of the cultures, languages and ethnic groups of which they are an integral part. The instruments on which a rhythm is traditionally played and the reasons for which it may be played, may in some cases evolve and change over time. Occasionally the rhythm parts may differ slightly. In this collection we have made every effort to be true to the cultural traditions from which these rhythms originate.

In contrast, the original rhythms I've presented here may be improvised upon freely. I encourage you to take artistic license in terms of the rhythm pattern and handing. Explore and enjoy the creative opportunity and freedom of expression offered. Use the rhythms as inspiration and a starting point for your own unique rhythmical expression. And always...have fun with your drumming and share that joy with others!

ABOUT THE AUTHOR



“Paulo Mattioli is a walking illustration of his passion for West African drumming!”
 -The Los Angeles Times

Paulo Mattioli is a gifted teacher, facilitator, world-renowned percussionist, author and producer. Paulo has dedicated his life to building health, wellness and community through drumming and rhythm. He uses the drum as a tool to help build inter-personal relationships and cultural awareness and create unity among diverse populations.

“For me music is all about ‘heart.’ It is the feelings of the heart that are conveyed in music. It is heart that gives music its substance and meaning, striking a chord within others. I believe that rhythm is a universal language; experienced, understood and appreciated by all. When I play or compose I strive to become a vehicle for the expression of the creative spirit within. Through rhythm, diverse people find a common ground. It moves us, it connects us, it lifts us up and it heals us in ways that we are only now beginning to fully comprehend. Through hands-on teaching and performance, I hope to open the door for others to experience the positive power of rhythm.”

Paulo is the founder and musical director of *Drums of Fire* percussion and dance ensemble. He has brought his passionate rhythms to performances with superstars Kenny Loggins, Mickey Hart, Lenny Kravitz, Kemoko Sano and Babatunde Olatunji. His drumming provided the driving force for feature films: “The Air up There” with Kevin Bacon and “George of the Jungle” with Brendan Fraser. Paulo performed live for ESPN II Television’s: *The Method Show* and his rhythms drove *The Method Show* DVD series to number one on the Billboard charts.

“I love your spark! This is the best band I have ever had!”
 -Kenny Loggins

Paulo has recorded and produced three drumming CD's and ten highly acclaimed DVD's on Djembe drumming. Here is what the critics are saying about his instructional videos:

"The best video we've seen..."

- DRUM magazine

"4.5 drums out of 5"

- MODERN DRUMMER Magazine.

Paulo has presented his "Rhythm Journey" community building programs for youth at risk across the country from Los Angeles to Philadelphia. He has implemented therapeutic drumming programs for the Men's Center of Los Angeles, the LA Unified School District, schools, youth centers, and universities nationwide. His FitRhythms™ programs are endorsed by the American Council on Exercise and help fight the current epidemic of childhood obesity. He has trained over 100 drum instructors and facilitators across the US, Canada, Mexico and Japan.

contact: paulomattioli@mac.com

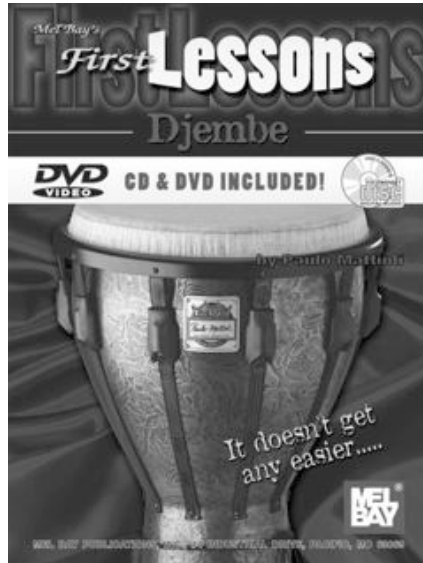
website: www.paulomattioli.com

ADDITIONAL RESOURCES & LEARNING TOOLS BY PAULO MATTIOLI

FIRST LESSONS DJEMBE: Interactive DVD, CD and Book

(Item #21373SET)

First Lessons Djembe provides a fun and easy way to learn to play the Djembe. It was conceived for the beginning Djembe player, yet contains information and reference material that is valuable for players at all levels.



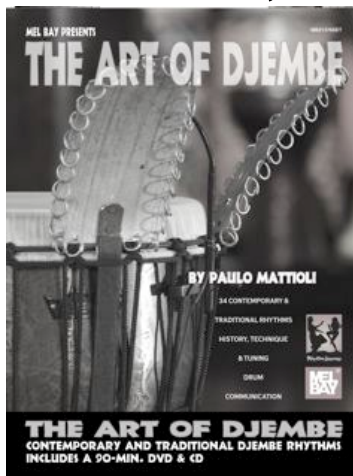
- ***Interactive DVD, CD and 32 page Illustrated Book***
- ***Traditional and Original Rhythms***
- ***In depth instruction on technique, strokes and tones***
- ***Rhythms for Djembe, Dununba ,Sangban, Kenkeni and Bells***
- ***Drum Communication: Signals and Breaks***
- ***“Play Along and Learn”™ DVD and CD rhythm segments***
- ***Players eye view camera for easy learning***
- ***Cultural and Geographical origins of the Djembe and Rhythms***
- ***FIRE World Music CD/DVD Track: “One Rhythm”***
- ***Standard and Phonetic Rhythm Notations***

DJEMBE: BEYOND THE BASICS: DVD, CD & Book (72 Min.) (item #21375)



- ❖ **26 “Play Along and Learn”™ Rhythm parts**
- ❖ **Rhythms for Djembe, Dununba, Sangban, Kenkeni and Bells**
- ❖ **3 Ensemble Arrangements including:**
Djansa, Garagedon and Sofa
- ❖ **Contemporary Djembe Rhythms for:**
***FIRE* World Music CD/DVD Track: “Free Your Spirit”**
- ❖ **Djembe Technique, Tones and Warm Ups**
- ❖ **Cultural and Historical Information on Rhythms**
- ❖ **Standard and Phonetic Rhythm Notations**

THE ART OF DJEMBE: Book, CD & DVD (87 Min.) (item #21376)

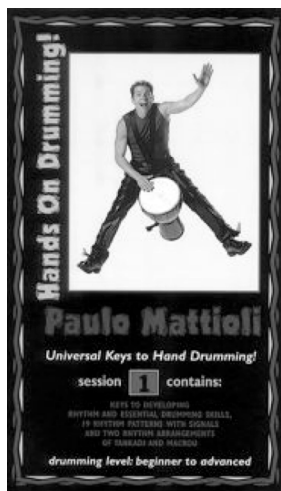


- ❖ **32 “Play Along & Learn” Traditional and Original Rhythms**
- ❖ **5 Polyrhythmic Ensemble Arrangements**
- ❖ **Traditional Djembe Rhythms include:**
Soliwoulen, Kakilambe, Soko and Sunun
- ❖ **Rhythms for Djembe, Dununba, Sangban, Kenkeni, and Bells**
- ❖ **Contemporary Djembe Rhythms**
- ❖ ***FIRE* World Music CD Track: “Let it Move Ya!”**
- ❖ **Cultural and Historical Information on Rhythms**

❖ *Standard and Phonetic Rhythm Notations*

HANDS ON DRUMMING: SESSION # 1 of 4: DVD (60 Min.) (item #99327)

Universal Keys to Hand Drumming:



- ❖ *Quick and Easy Learning for All Levels*
- ❖ *Djembe Hand Techniques and Tones*
- ❖ *Djembe Communication and Signals*
- ❖ *Rhythm / Dexterity Builders*
- ❖ *19 Rhythm Parts with In Depth Instruction*
- ❖ *On Screen Phonetic Notation*
- ❖ *Two Polyrhythmic Ensemble Arrangements: Yankadi and Macrou*
- ❖ *Djembe, Dununba, Sangban, Kenkeni and Bell Parts*

HANDS ON DRUMMING: SESSION # 2 of 4: DVD (60 Min.) (item #99328)

Universal Keys to Hand Drumming



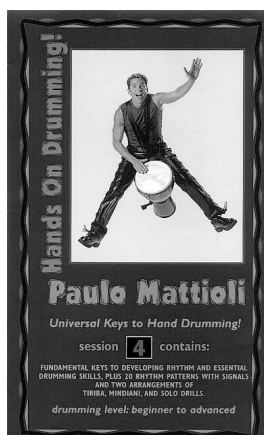
- ❖ *Quick and Easy Learning for All Levels*
- ❖ *Djembe Hand Techniques and Tones*
- ❖ *Djembe Communication and Signals*
- ❖ *Rhythm/Dexterity Exercises*
- ❖ *15 Rhythm Parts with In Depth Instruction*
- ❖ *On Screen Phonetic Notation*
- ❖ *Two Polyrhythmic Ensemble Arrangements: Kassagbe and Kassa*
- ❖ *Djembe, Dununba, Sangban, Kenkeni and Bell Parts*

HANDS ON DRUMMING: SESSION #3 of 4: DVD (60 Min.) (item #99329)
Universal Keys to Hand Drumming



- ❖ **Quick and Easy Learning for All Levels**
- ❖ **Djembe Hand Techniques and Tones**
- ❖ **Djembe Communication and Signals**
- ❖ **Rhythm/Dexterity Builders**
- ❖ **18 Rhythm Parts**
- ❖ **On Screen Phonetic Notation**
- ❖ **Two Polyrhythmic Ensemble Arrangements: Kassagbe and Kassa**
- ❖ **Djembe, Dununba, Sangban, Kenkeni and Bell Parts**

HANDS ON DRUMMING: SESSION #4 of 4: DVD (60 Min.) (item #99330)
Universal Keys to Hand Drumming



- ❖ **Quick and Easy Learning for All Levels**
- ❖ **Djembe Hand Techniques and Tones**
- ❖ **Djembe Communication and Signals**
- ❖ **Rhythm/Dexterity Builders**
- ❖ **16 Rhythm Parts**
- ❖ **On Screen Phonetic Notation**
- ❖ **Two Polyrhythmic Ensemble Arrangements: Tiriba and Mindiani**
- ❖ **Djembe, Dununba, Sangban, Kenkeni and Bell Parts**

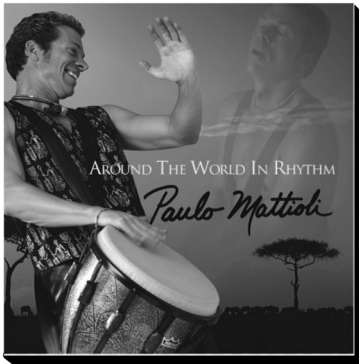
SKIN IT, TUNE IT, PLAY IT! : DVD (item #99332)
The Easy “Do it Yourself” Guide to Drum Reheading and Care
For all Rope Tuned Drums



Step By Step Directions for:

- ❖ **Drum Head Replacement**
- ❖ **Drum Tuning**
- ❖ **Drum Shell Maintenance**
- ❖ **Step-By-Step; real time guidance**
- ❖ **No Previous Experience required**
- ❖ **Only Simple Hand Tools necessary**
- ❖ **Drum Making Tips and Tricks**
- ❖ **Saving Big Money on Maintenance**
- ❖ **Give your drum it's voice!**

AROUND THE WORLD IN RHYTHM: World Music Sampler



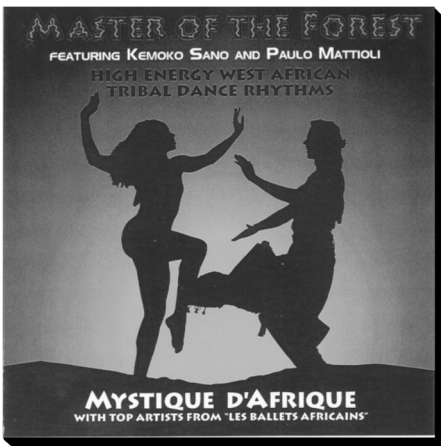
A sampler of tasty music from around the world!

- West African rhythms and chants
- Spanish Flamenco
- Latin Rock
- Salsa
- Smooth Jazz
- Carribean Grooves

A compilation of the “Best Of” the original World Music Soundtrack that drove ESPN II’s “Method Show” to the top of the Billboard Charts. If you love drumming and world music you’ll love this diverse collection of music.

By Paulo Mattioli, Ken Givens & Special Guest Artists

MASTER OF THE FOREST: A Musical Safari to West Africa



A stunning collaboration of the worlds top Djembe artists from Africa and the USA. Featuring Kemoko Sano, Paulo Mattioli and African Masters from Les Ballets Africains, Ballets Djoliba, Les Merveilles d’ Guinea, The National Dance Company of Senegal & top LA based African artists. The CD offers a comprehensive collection of traditional rhythms and songs; all recorded live to magically capture the true spirit of West Africa. The Djembe & Dunun ensemble is joined by Bougaraboo, Log Drums (Kirin) and hauntingly beautiful vocal harmonies that will uplift and transport your soul!



Special Thanks to Remo Belli and Remo World Percussion for providing: Paulo Mattioli Signature Series Djembes and Dununs used in this program. Additionally, for supporting drum programs including Health Rhythms™, FitRhythms™ and World Music Drumming programs worldwide. Thanks to the Remo Recreational Music Center for hosting community drumming events and the filming of this program. For more information visit: www.Remo.com

Thanks to all my teachers; Joanie MacPherson, Lee Gurst, Ken Givens, Minda Shreve, Voice of the Arts Studios and MakeMusic Inc..

BIBLIOGRAPHY

A Life for the Djembe – Traditional Rhythms of the Malinke:

Book with CD By Mamady Keita & Uschi Billmeier, Arun-Verlag 1999, ISBN 3-927940-61-5

Anke Dje Anke Be – Djembe and Dounou Music from Mali:

Book with CD By Abdoul Dumbia & Matthew Wirzbiki: 3iDesign:isbn 0-9774844-0-8 vol. 1, ISBN 0-9774844-1-6 set

Master of The Forest:

(CD) Produced By Paulo Mattioli, with Historical & Cultural Information sourced from liner notes written by Kemoko “Papa” Sano, Copyright 1992/1993 by African Percussion.

Rhythmen Der Malinke (Rhythms of the Malinke) CD 18: Famadou Konate & his

Ensemble, Museum Collection, Berlin, Aufnahm/Enregistremments: Paul Bernhard Engel, Edited By Artur Simon, Commentary by Johannes Beer

The Healing Drum - African Wisdom Teachings:

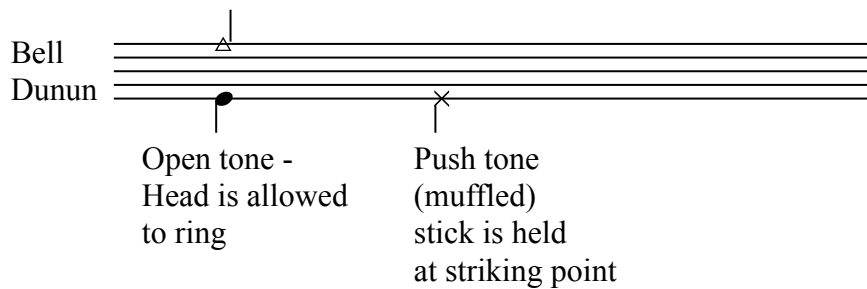
By Yaya Diallo & Mitchell Hall, ISBN-13: 978-0-89281-256-1, ISBN: 0-89281-256-7

LEGEND

DJEMBES



DUNUNS



HANDING & PHONETIC LEGEND

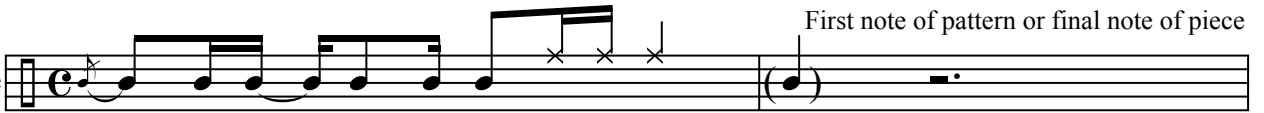
Anyone Can Play Djembe By Paulo Mattioli
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	Right handed players		Left handed players							
DJEMBES										
	R	L	R	L	R	L	L	R	L	R
	bass	bass	tone	tone	slap	slap	L	R	L	R
	gun	dun	go	do	pa	ta	gun	dun	go	do pa ta

FLAMS			
	gdun	gdo	pta

A grace note is struck just before primary note

BREAKS / SIGNALS

Lead Djembe 

 R R L R L R R L R R

 gdo go do go do go pa ta pa go

Lead Djembe 

 R L R L R L R L R R

 go do go do go do go do go go

Lead Djembe 

 rL L R R L L R R

 gdo do go go do do go go

NATURAL HANDING

*Anyone Can Play Djembe By Paulo Mattioli
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Kuku - Djembe 1, with traditional handing shown below notes

R R L R R R L R

gun go do pa gun go do pa

Kuku - Djembe 1 - basic rhythm pattern (monotone), with traditional handing below

R R L R R R L R

Kuku - Djembe 1 - showing rhythm, traditional handing, natural handing and (Ghost) notes.


R (l) R L (r) (l) R (l) R (l) R L (r) (l) R (l)

DJAA


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Signal  First note of pattern or final note of piece

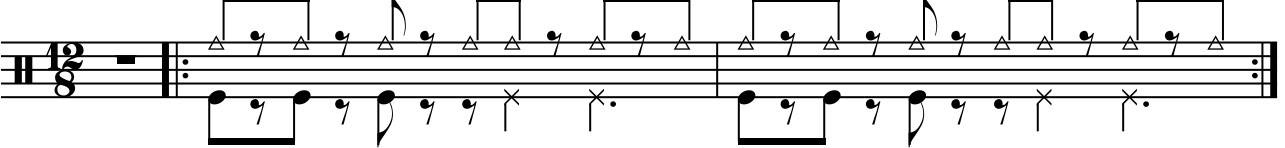
R L R L R L R L R
godogo do go do go do go

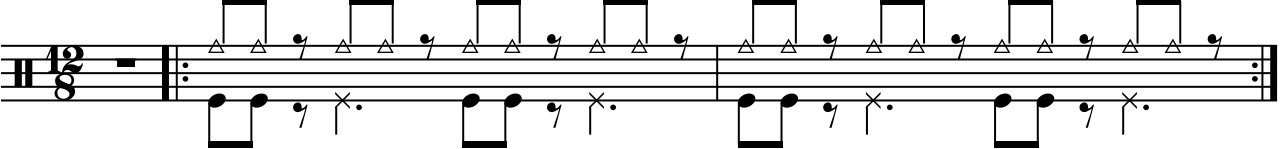
DJEMBE 1 

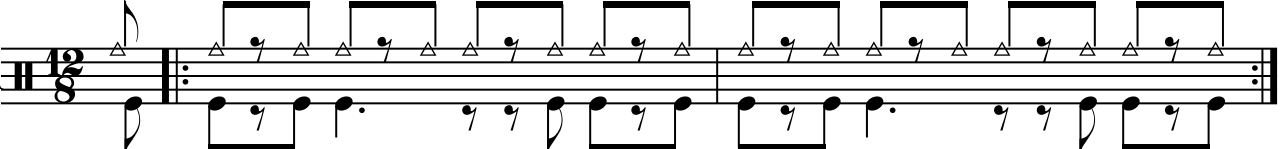
R R L R R L R R L R R L
pa go ta pa go ta pa go ta pa go ta

DJEMBE 2 

R R L R L R R L R L R R L R L R R L R L
pa pa ta go do pa pa ta go do pa pa ta go do pa pa ta go do

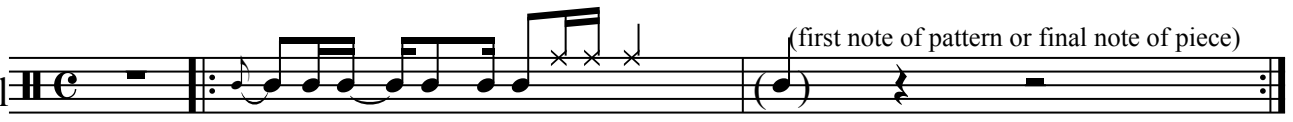
SANGBAN 

KENKENI 

DUNUNBA 

MORIBAYASSA

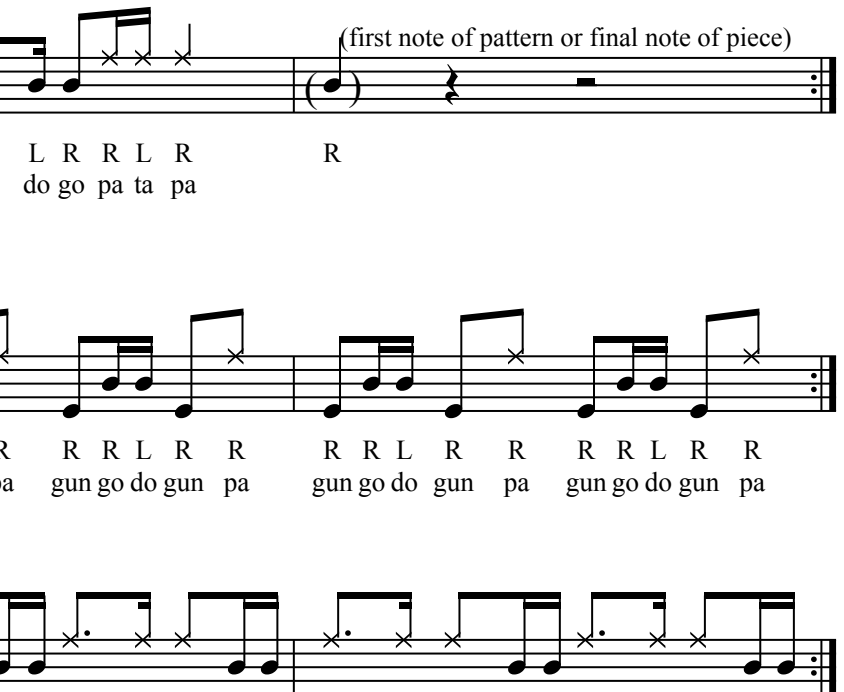
Anyone Can Play Djembe By Paulo Mattioli
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Signal  (first note of pattern or final note of piece)

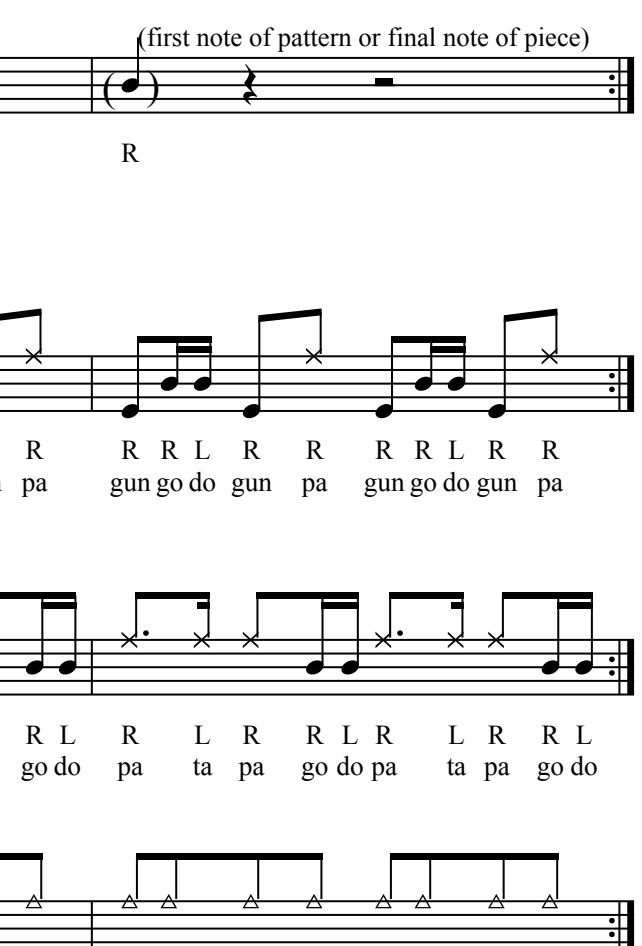
R R L R L R R L R R
 gdo go do go do go pa ta pa R

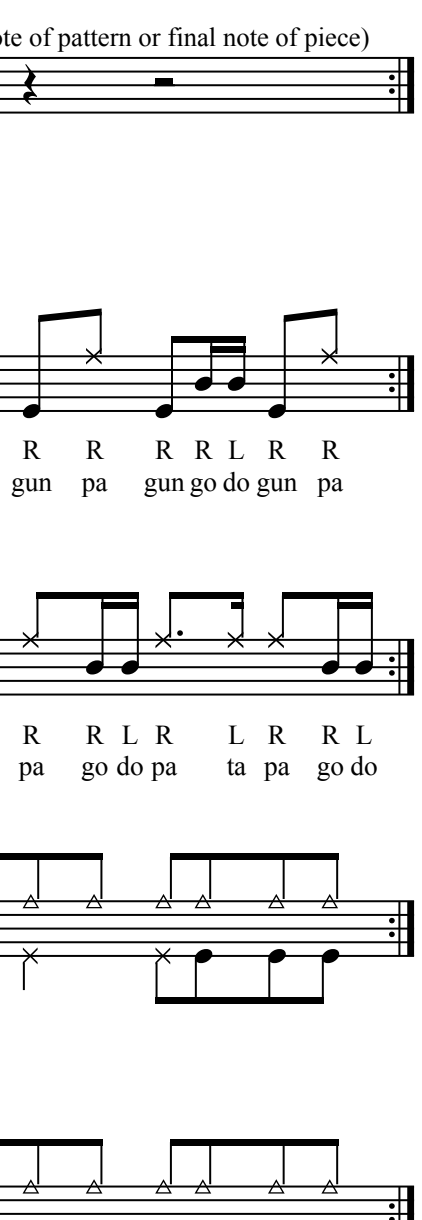
DJEMBE 1 

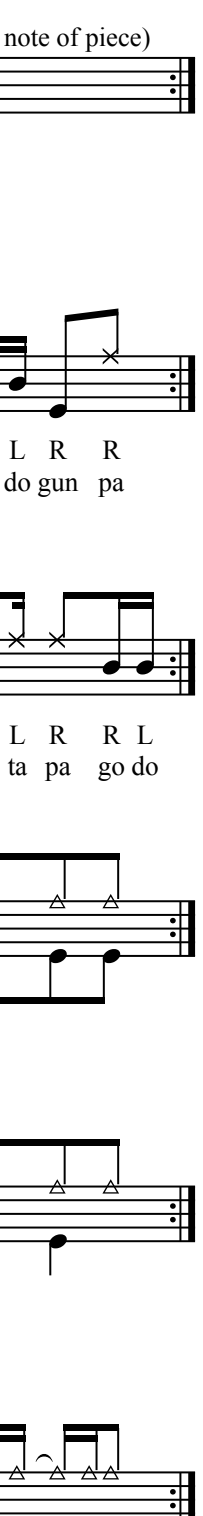
R R L R R R R L R R R R L R R
 gun go do gun pa gun go do gun pa gun go do gun pa gun go do gun pa

DJEMBE 2 

R L R R L R L R R L R L R R L R L
 pa ta pa go do pa ta pa go do pa ta pa go do pa ta pa go do

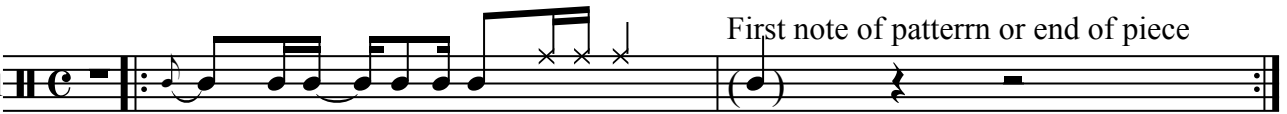
SANGBAN 

KENKENI 

DUNUNBA 

KUKU

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Signal  First note of pattern or end of piece

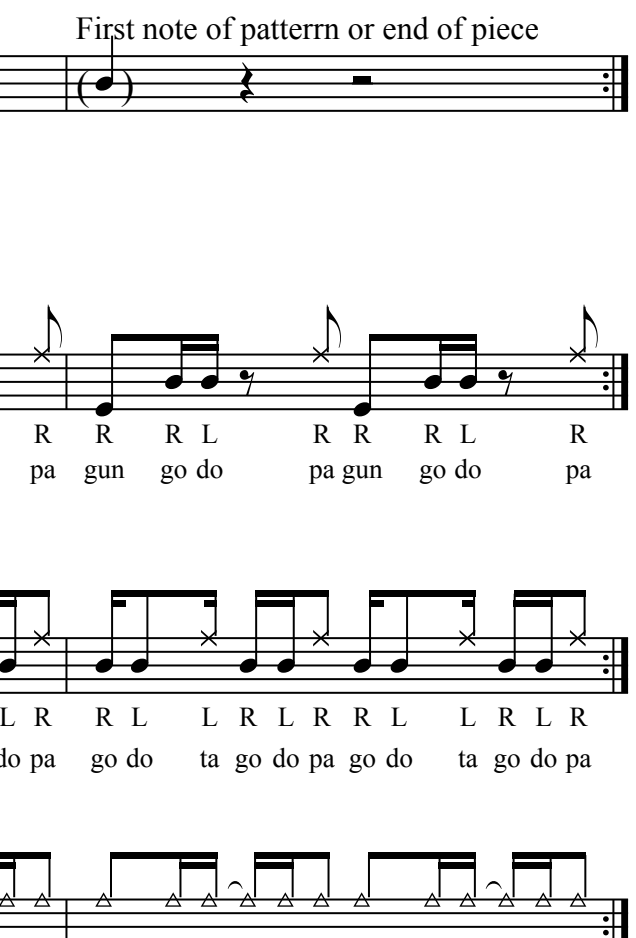
R R L R L R R L R
go do go do go do go pa ta pa

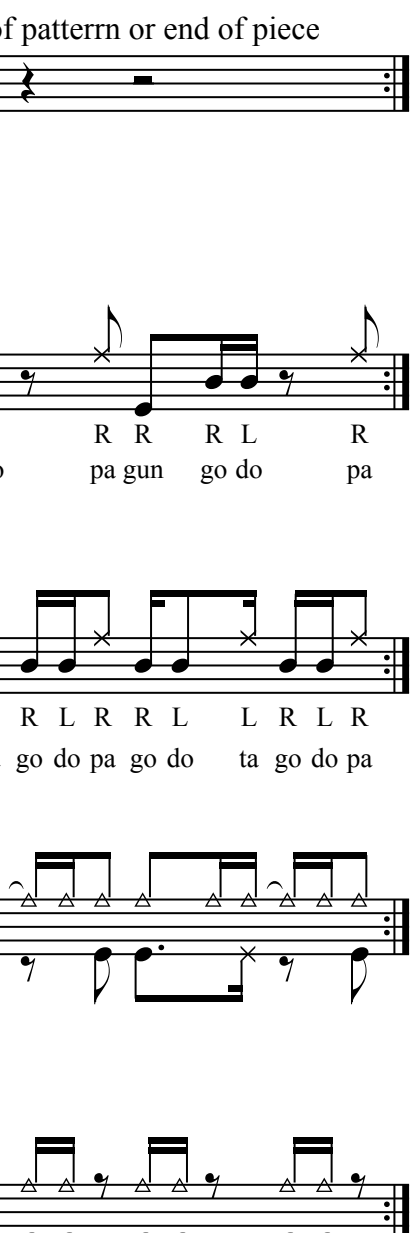
DJEMBE 1 


R R L R R R L R R R L R R R L R
gun go do pa gun go do pa gun go do pa gun go do pa

DJEMBE 2 

R L L R L R R L L R L R R L L R L R R L L R L R
go do ta go do pa go do ta go do pa go do ta go do pa go do ta go do pa

SANGBAN 

KENKENI 

DUNUNBA 

STRAIGHT AHEAD

Music by Paulo Mattioli
& Ken Givens © 2008

Part 1

R L R R R L L R L R L R R R L L R L
pa ta pa go pa ta ta pa go pa ta pa go pa ta ta pa go

Part 2

R L R R L L R R L R R L L R
gun pa gun gun do do gun gun pa gun gun do do gun

Note: The music on the following page shows the patterns as they are played in the ensemble section of the CD and the DVD from the beginning through Letter "A." From letter "B" on, it shows some variations on the original patterns. These are suggestions for your own improvisation as you play along.

STRAIGHT AHEAD

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(shaker) repeat 5X

A

B

ad lib