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Introduction

After teaching Afropop drumming classes at the Drummers Collective in Manhattan for a number of years, I was asked to conduct a recording class where students were required to play along music-minus-one recordings in a professional studio setting.

From the available school materials I assembled a number of tracks suitable for those exercises. The music was mostly rock, funk, fusion, and jazz. I then had the idea to include in those classes some of the World music I played around New York City. While working with the Cameroonian singer Kaïssa, I produced and mixed her first album and had access to the masters. I wanted to share them with my students and the idea of this play-along book was born.

The album was recorded with a click track, making it a perfect choice for play-along exercises. I retained all the original tracks, only removing the drum parts. Since the drumming on Kaïssa's repertoire evolved into more African-oriented grooves from the time it was originally recorded, I decided to include the charts of the most recent versions of my drumming played during live shows. I also included recorded examples (reference tracks) of some of those recent versions of the tracks, which are significantly different from the originals. Others are the originals and are part of the album *Looking There*. The album was self-released (also licensed by Sony Music South Africa) in 2004. It is available online at CD Baby and at several digital merchants including iTunes. I trust you will discover new things in both versions.

The tracks include a mix of some Cameroonian grooves like bikutsi, mangambeu, makossa, and essewe as well as reggae and Afrobeat. Playing and developing various World music grooves has been the best part of working with Kaïssa and mixing grooves based on the same rhythmic roots has been keeping my interest in World music drumming alive through the years. I wanted to share this interest with the students at all levels, and I think they might find jamming with these tracks a great way to explore World music and expand their vocabulary on the drumset. Playing your own grooves along with the songs might be surprisingly rewarding, so give it a try!

AUDIO:



DRUMS

EYOUM

PATRICE BIHINA / KAÏSSA DOUMBE

MANGAMBEU

♩=122.62

INTRO

A VERSE

B CHORUS

C CHORUS SIM.

D BRIDGE

E CHORUS

$\text{♩} = 120.02$

GUITAR 1 E- F#0 E-

Two staves of guitar notation for Guitar 1. The first staff shows a sequence of chords: E- (open), F#0 (open), and E- (open). The second staff continues with E- (open), F#0 (open), and E- (open). The notation includes fingerings (5) and a capo sign (C) at the beginning.

GUITAR 2

Two systems of guitar notation for Guitar 2. Each system consists of a treble clef staff with a melodic line and a bass clef staff with a chordal accompaniment. The notation includes fingerings (5) and a capo sign (C) at the beginning.

(A) VOICE

Four staves of voice notation for the vocal line, starting with a circled 'A' in a square. The notation includes a key signature of one sharp (F#) and a common time signature (C). The melody is written in a single staff, with the accompaniment for the voice part written in three staves below it. The notation includes fingerings (5) and a capo sign (C) at the beginning.