

# Soko

## Call

[ t t t t t t . t t . t . . ]

## Djembe 1

[ b . t t s . b . t t s . b . t t s . b s . b s . ]

## Djembe 2

[ s . t s . (b) s . t s . (b) s . t s . (b) s . t s . (b) ]

## Djembe 3

[ s . s s t t s . s s t t s . s s t t s . s s t t ]

## Djembe 4

[ b t t b s . b t t b s . b t t b s . b t t b s . ]

## Dununba

[ o . o . . o . o . o . o o . o . . . x . . x . . ]

[ x . x . x x . x . x . x x . x x . x x . x x . x ]

## Sangban

[ x . . x . . o o . o o . x . . x . . x . . o o . ]

[ x x . x x . x x . x x . x x . x x . x x . x x . ]

## Kenkeni

[ x . . o o . x . . o o . x . . o o . x . . o o . ]

[ x . x x x . x . x x x . x . x x x . x . x x x . ]

## Ballet (d = dununba, s = sangban, k = kenkeni)

[ d . d . . d . d . d . d d . d . . . x . . x . . ] on dununba, plus

[ . . s . k(k) . . s . k(k) . . s . k(k) . . s . k(k) ] or

[ k . . s s . k . . s s . k . . s s . k . . s s . ] or

[ x . . k k . s s . s s . x . . k k . x . . s s . ] (x on kenkeni)

## Alt Dununba (M Keita)

[ b . . . b b . b b . b b . . . . . b b . b ]

[ x . x x . x x . x x . x x . x x . x x . x x . x ]

## Break

[ b . t t s . b . t t s . b . t t s . b s . b s .

b t t b s . b t t b s . b . . b . . b . . b . .

b . t t s . b . t t s . b . t t s . b s . b s .

b t t b s . b t t b s . t t t t t t . t t . t . . ]

[ S . S . . . . . . . . S . S . . . . . . . .

[ S . S . . . . . . . . t t t t t t . t t . t . . ]

## Solo (Blue book Paul Nas)

[ . . . . . s . . s . . s t . . . . . . . . . . ] x 2

[ (t) . . . . s . . s . . s . . s . . s . . s . . s ] x 2

[ t . ]

[ . . s . t t . s . . . . . s . t t . s . . . . ] x 2

[ . . s . t t . s s . t t . s s . t t . s s . t t ]

[ . s s . . . . . . . . . . . . . . . . . . ]

[ . . . . t t s s . b t t s . . . . . . . . . . ] x 2

[ (s) . . . t t s s . b t t s . . . t t s t t s t t ] x 2

[ s . . . t t s s . b t t s . . . t t t s t t t s t t t ] x 2

[ s . s s t t s . s s t t s . s s t t s . s s t t ] x 2

[ s . . . t t s s . b t t s . . . t t s . . s . . ]

Notes: Traditional Mali/Guinea, coming of age/initiation rhythm for boys.  
From: Matthew Marsolek (Abdoul Doumbia, Joh Camara), Paul Nas, M. Keita

Just one more comment on the Break part. Getting the proper handing is important in feeling comfortable with this (long) part. In learning it, you should use changement of hands for most of it. Here is the proper handing (this uses the (non-rightist) convention of s = strong hand and w = weak hand):

**Break**

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[ b . t t s . b . t t s . b . t t s . b s . b s .  
  s . s w s . s . s w s . s . s w s . w s . w s .  
  
  b t t b s . b t t b s . b . . b . . b . . b . .  
  s w s w s . s w s w s . s . . w . . s . . w . .  
  
  b . t t s . b . t t s . b . t t s . b s . b s .  
  s . s w s . s . s w s . s . s w s . w s . w s .  
  
  b t t b s . b t t b s . t t t t t t . t t . t . .  
  s w s w s . s w s w s . s w s w s w . s w . s . . ]
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It is especially important to start out the 2nd line with your strong hand and alternate the hands for the short "mother rhythm" section ( b t t b s ). Once you have the whole part down it is fine to change the handing but starting this way should help at the beginning.