Makru

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dance, seduction

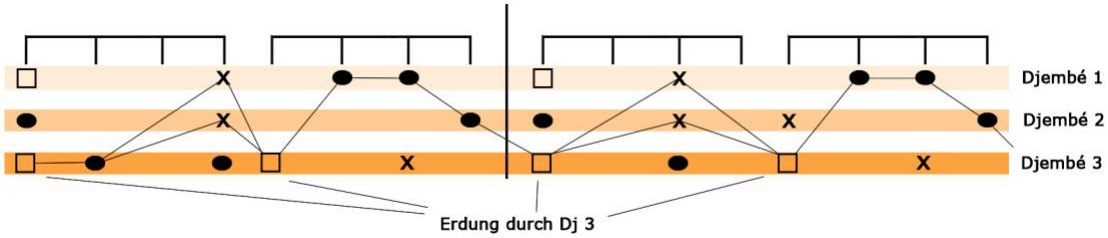
Makru is a highly complex, ingeniously structured, highly melodic rhythm composed of a variety of melodies.

Analysis:

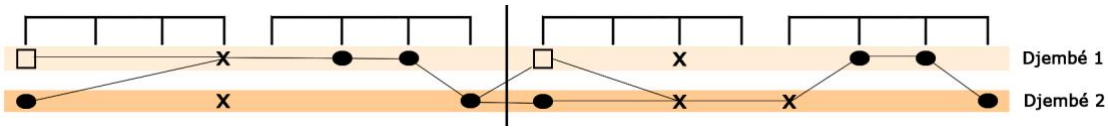
Djembé 3: This is Makru's most characteristic pattern, the one that stands out the most. It is extremely beat-related (because of the bass on every beat) and also largely off-beat (the "4," "6," and "8"). This creates a very clearly structured melody.

Djembé 1 & 2: Together, they form the second melody, which is quite different from that of Djembé 3:

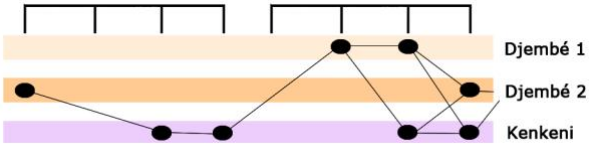
The bass comes on the "big 1" (i.e., on "1" and "5," since the figure is 2 bars long), the "3" is either not accented at all or accented by a high note (Djembé 2), thus having no grounding effect. The kinetic energy rises sharply through the accented "2+" in the first bar and the "2" in the second bar, and comes down again on the "1," creating a constant circular movement.



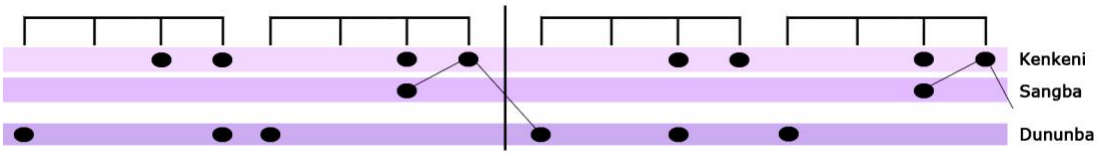
The open tones of Djembé 1 (“3+” and “4”) lead directly to the open tones of Djembé 2 (“4+” and “1”), which in turn lead to the bass of Djembé 1 and Djembé 3 (“1”):



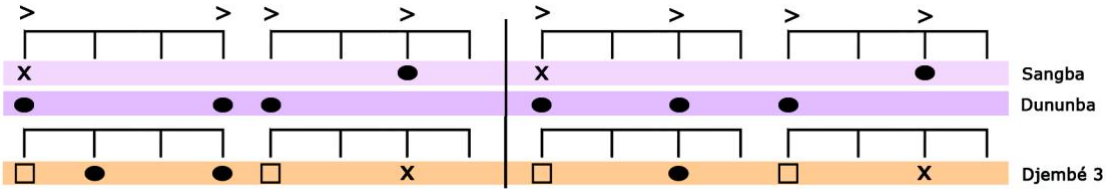
The Kenkeni is the "driving element" which raises the energy of the rhythm. It is also the only ostinato pattern in the entire arrangement (apart from the Sangban bell). It connects the open tones of Djembe 1 and Djembe 2, thus forming a link between the two. Together, this creates a recurring phrase of three quite similar tones:



The Kenkeni is also the link between the "4" of the Sangban and the "1" of the Dununba:

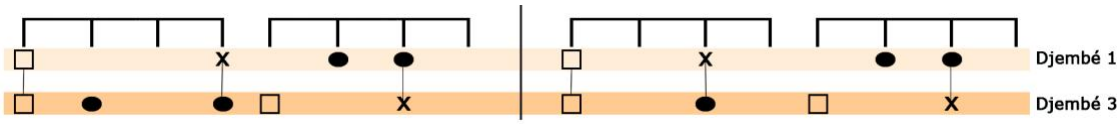


Sangban & Dununba: Together they form almost the complete melody of the Djembé 3, so they are the parallel to it:

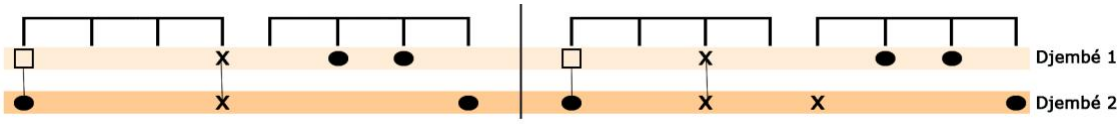


However, many correspondences/correlations can also be found between the individual patterns:

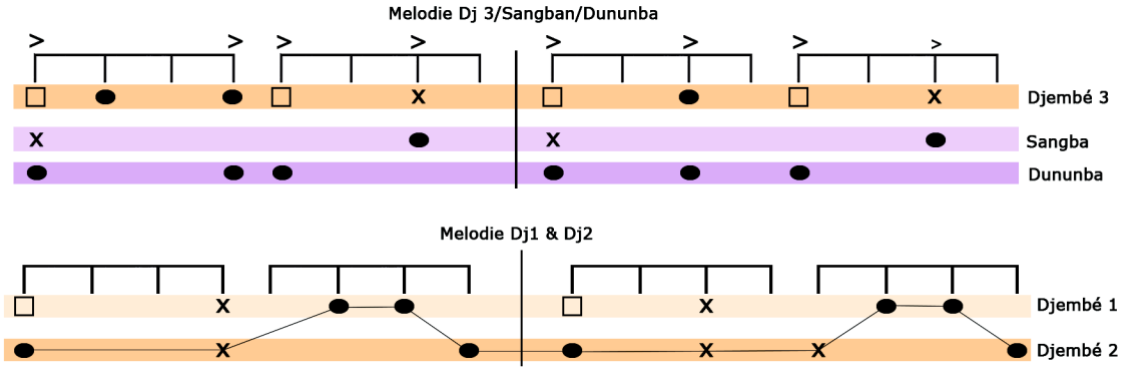
Djembé 3 („2+", „"4", „6", „8") – Djembé 1 („2+", „"4", „6", „8"):



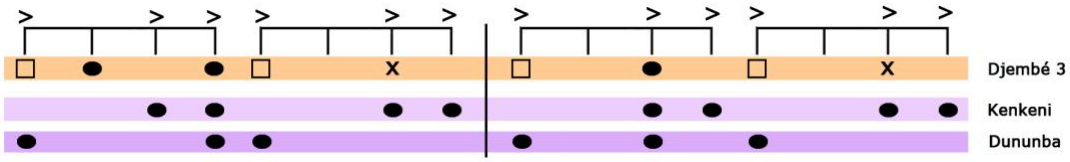
Djembé 1 (accents on „1", „2+", „6") – Djembé 2 (accents on „1", „2+", „6"):



These correlations create two major melodies:
Djembé 3/Sangban/Dununba (the „main melody") and the melody of Djembé 1 and Djembé 2:



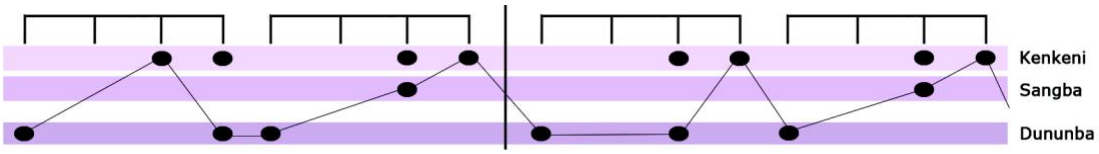
In addition, there are 2 "constant elements": The accentuation of all beats by the Djembé 3, Dununba, and the Kenkeni. Together, these form a small rhythmic cycle that runs continuously:



They are the base for all other patterns.
On the one hand, Makru is a typical "beat/off-beat rhythm" (Djembé 3, Sangban, Kenkeni, Dununba), while on the other hand, there are patterns that are on the double-off-beat layer (Djembé 1 & 2, Kenkeni).

Depending on the perspective from which it is seen/heard, Makru appears either very grounded and beat-related (Djembé 3) or very airy and with a long melodic arc (Djembé 1 & 2).

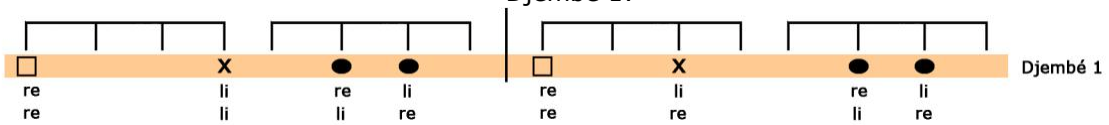
The main Bass Drum melody:



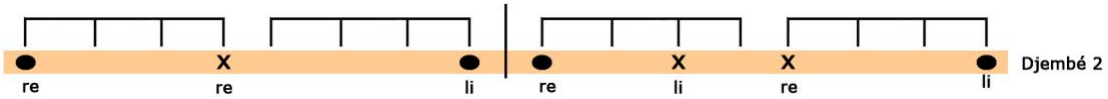
The traditional version:

Djembés:

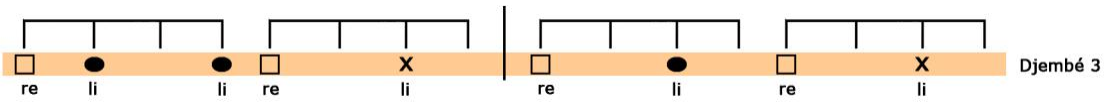
Djembé 1:



Djembé 2:

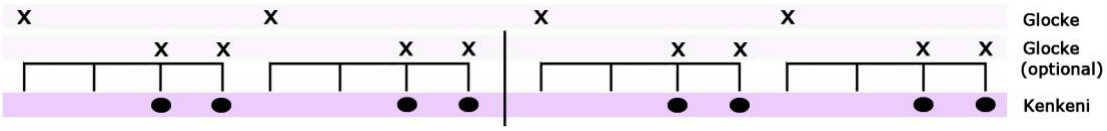


Djembé 3:

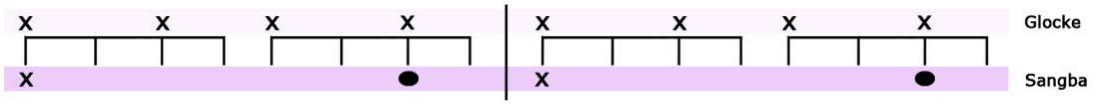


Bass Drums:

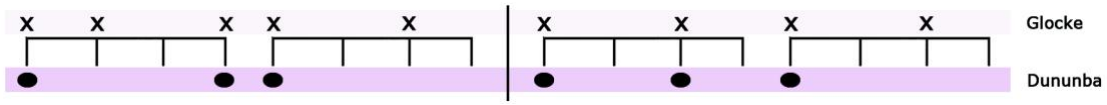
Kenkeni:



Sangban:



Dununba:



How you can build up the Djembés:

Djembé 1:

Version 1 is based on the HTH (hand-to-hand) movement, Version 2 uses DS (double-strokes):

V1:

1	re	li	re	li	re	li	re	li	re	li	re	li	re	li	re	li
2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
3	•		•	•		•	•		•		•		•	•	•	
4	□		•	•		•	•		□		•		•	•	•	
5	□		•	X		•	•		□		X		•	•	•	
6	□		•	X		●	●		□		X		•	●	●	
	B				B				B				B			

V2:

1	re	li	re	li	re	li	re	li	re	li	re	li	re	li	re	li
2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
3	re	li	re	li	li	re	li	li	re	re	li	re	li	re	li	li
4	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
5	□	•	•	•	•	•	•	•	□	•	•	•	•	•	•	•
6	□	•	•	X	•	•	•	•	□	•	X	•	•	•	•	•
7	□	•	•	X	•	●	●	•	□	•	X	•	•	●	●	•
8	□		•	X		●	●		□		X		•	●	●	
	B				B				B				B			

Djembé 2:

Version 1 and version 2 use DS:

V1:

1	re	li	re	li	re	li	re	li	re	li	re	li	re	li	re	li
2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
3	re	re	li	re	li	li	re	li	re	re	li	li	re	li	re	li
4	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
5	●	•	•	•	•	•	•	●	●	•	•	•	•	•	•	●
6	●	•	•	X	•	•	•	●	●	•	X	•	X	•	•	●
7	●		•	X	•		•	●	●		X		X		•	●
	B				B				B				B			

V2:

1	re	li	re	li	re	li	re	li	re	li	re	li	re	li	re	li
2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
3	re	li	re	li	re	li	re	li	re	re	li	li	re	li	re	li
4	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
5	•		•	•		•	•	•	•		•		•		•	•
6	●		•	•		•	•	●	●		•		•		•	●
7	●		•	X		•	•	●	●		X		X		•	●
	B				B				B				B			

Djembé 1:

Djembé 3 uses both HtH- and DS:

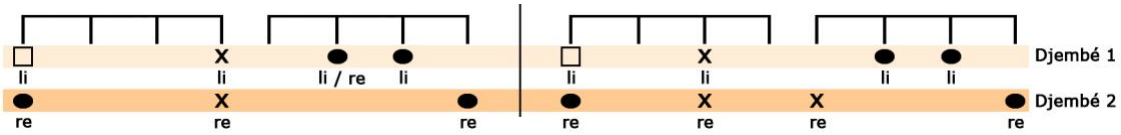
1	re	li	re	li	re	li	re	li	re	li	re	li	re	li	re	li
2	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
3	re	li	re	li	re	re	li	li	re	re	li	li	re	re	li	li
4	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•	•
5	•	•		•	•		•		•		•		•		•	
6	□	•		•	□		•		□		•		□		•	
7	□	●		●	□		•		□		●		□		•	
8	□	●		●	□		X		□		●		□		X	
	B				B				B				B			

Combinations:

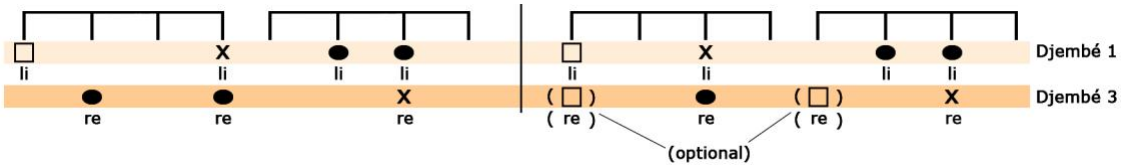
2 Djembés:

Version 1 combines Djembé 1 with Djembé 2 (focus on Djembé 1)
Version 2 combines Djembé 1 with Djembé 3 (focus on Djembé 1)
Version 3 combines Djembé 3 with Djembé 1 (focus on Djembé 3)

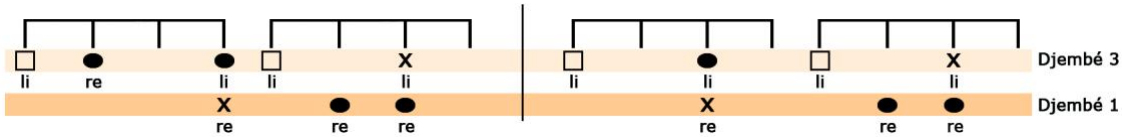
V1:



V2:



V3:

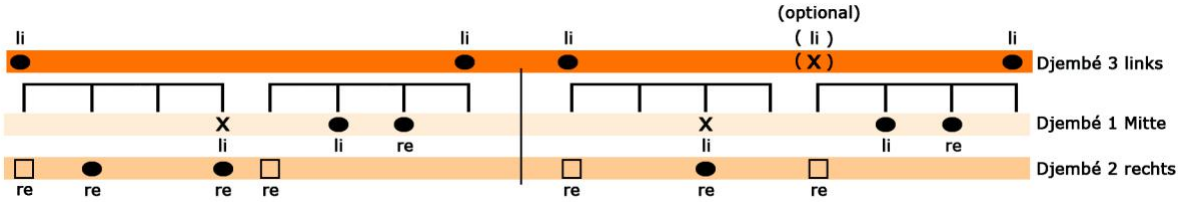


3 Djembés:

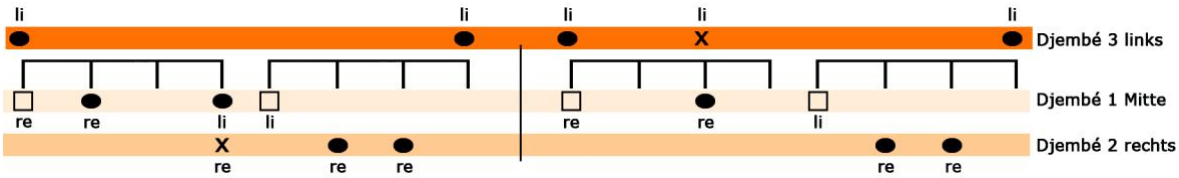
Here you have different possibilities how to combine the main accents of the 3 Djembé patterns:

Version 1 focuses to Djembé 1&3
Version 2 focuses to all Djembés
Version 3 focuses to all Djembés
Version 4 focuses to Djembé 2

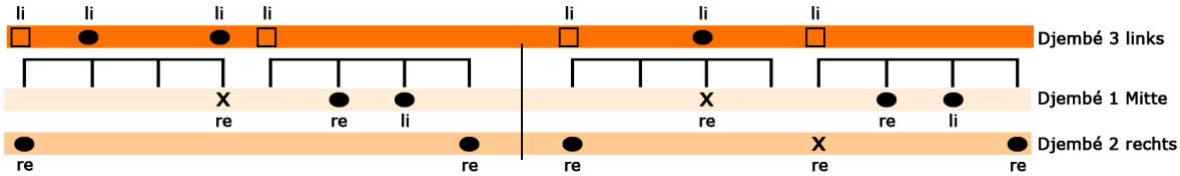
V1:



V2:



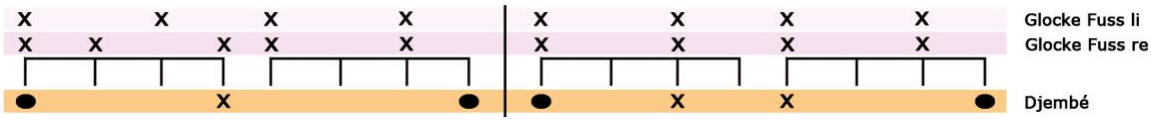
V3:



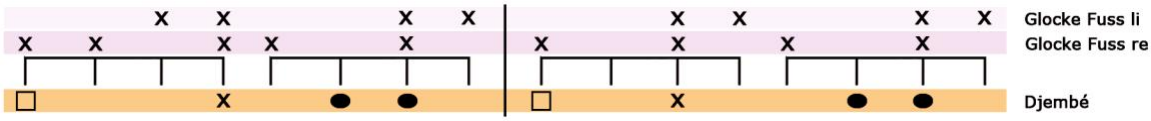
1 Djembé / 2 Bells with feet:

Version 1 is the combination of Djembé 3 with the Sangban- and Dununba-Bell
Version 2 is the combination of Djembé 3 with the Dununba- and Kenkeni- Bell
Version 3 is the combination of Djembé 3 with the Sangban- and Kenkeni- Bell

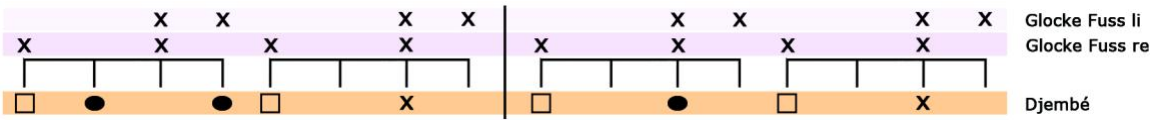
V1:



V2:



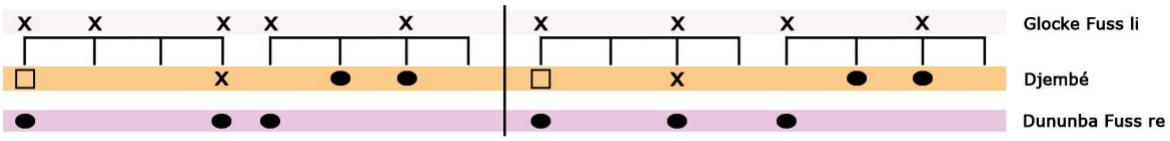
V3:



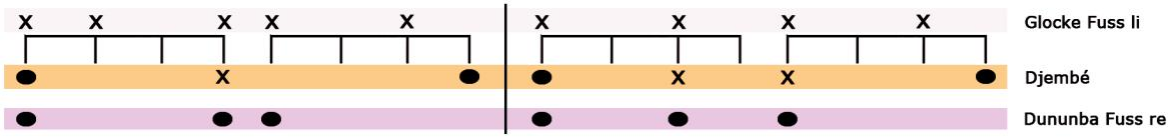
1 Djembé / 1 Bell foot / 1 Bass Drum foot:

Version 1 combines Sangban and Djembé 1, version 2 combines Djembé 3 and Sangban.

V1:

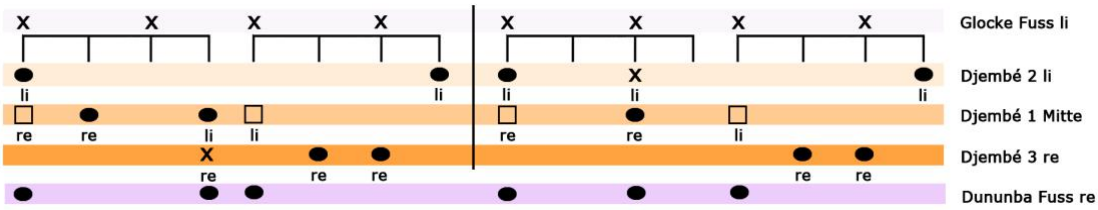


V2:



3 Djembés / 1 Bell foot / 1 Bass Drum foot:

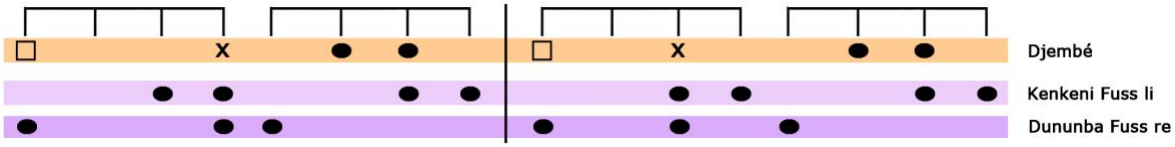
Another possibility for the combination of all 3 Djembés with Dununba.



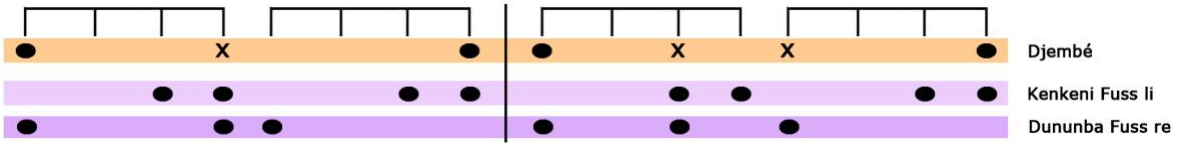
1 Djembé / 2 Bass Drums feet:

Version 1 is the combination of Djembé 1 with Kenkeni and Dununba
Version 2 is the combination of Djembé 2 with Kenkeni and Dununba
Version 3 is the combination of Djembé 3 with Kenkeni and Dununba
Version 4 is the combination of Djembé 1 with Sangban and Dununba
Version 5 is the combination of Djembé 2 with Sangban and Dununba
Version 6 is the combination of Djembé 3 with Sangban and Dununba

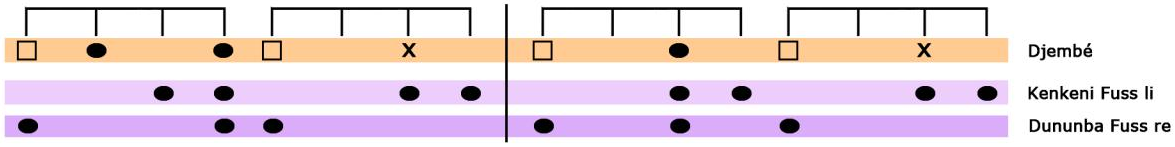
V1:



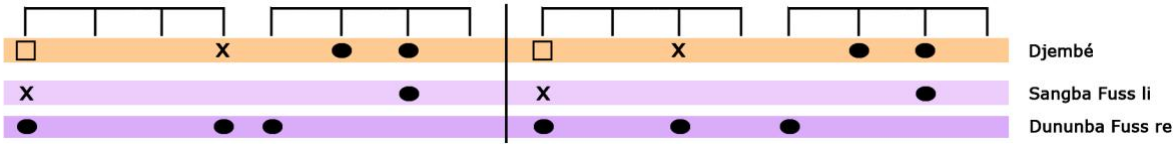
V2:


Djembé
Kenkeni Fuss li
Dununba Fuss re

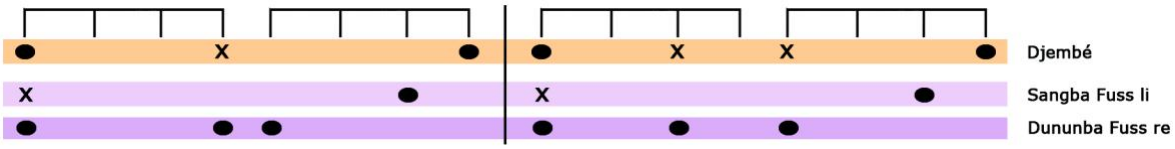
V3:


Djembé
Kenkeni Fuss li
Dununba Fuss re

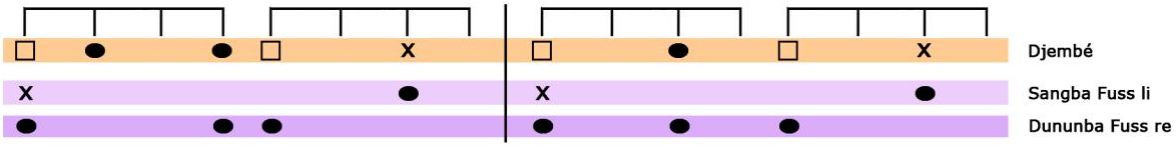
V4:


Djembé
Sangba Fuss li
Dununba Fuss re

V5:

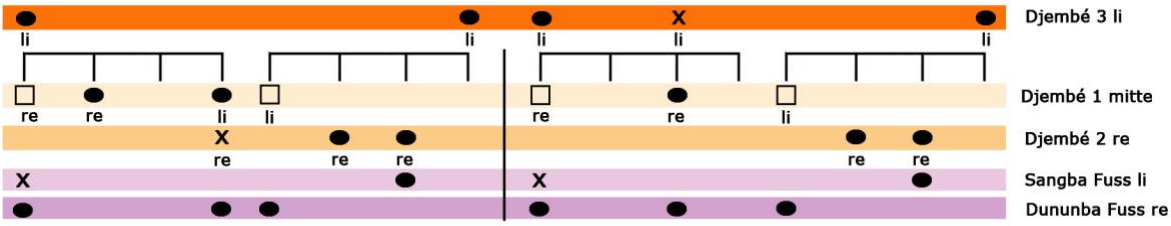

Djembé
Sangba Fuss li
Dununba Fuss re

V6:

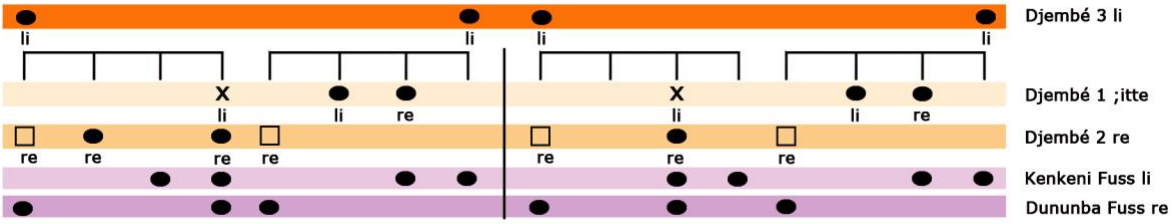

Djembé
Sangba Fuss li
Dununba Fuss re

3 Djembés / 2 Bass Drums feet:

V1:

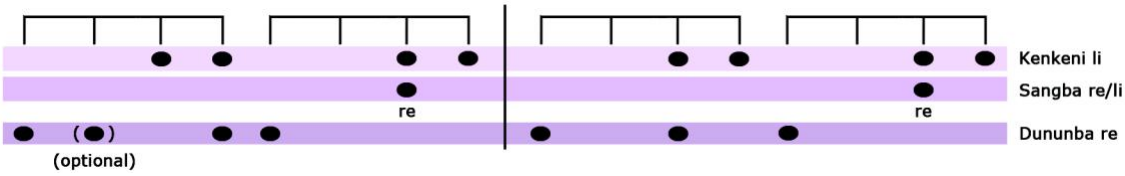


V2:



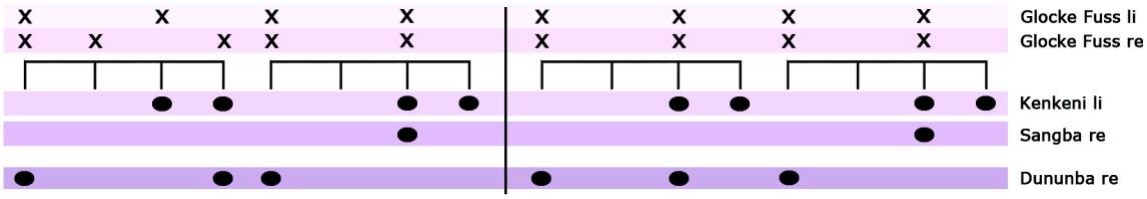
3 Bass Drums:

You can integrate all of the open sounding tones of the 3 Bass Drums:



3 Bass Drums/ 2 Bells feet:

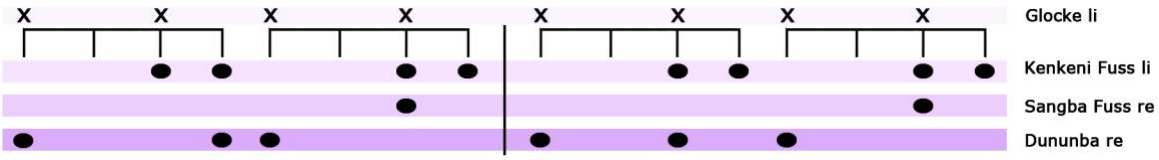
Then you can add the Sangban- and Dununba-Bells.



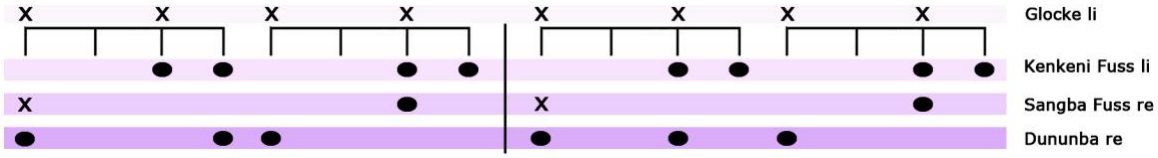
1 Bell / 1 Bass Drum/ 2 Bass Drums feet

You can add a Bell (here in this example the Sangba-Bell) and take over a Bass Drum with your hand. V1 is a bit easier, V2 a bit more complex to play.

V1:

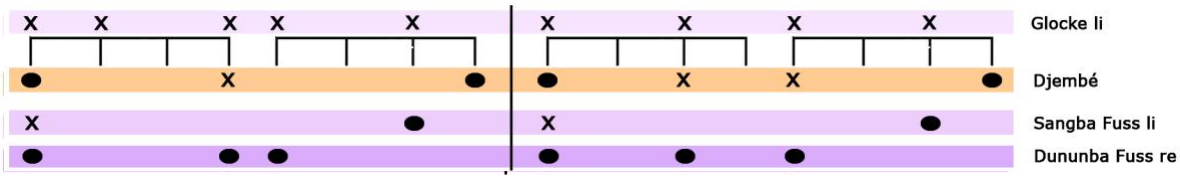


V2:



1 Djembé / 1 Bell / 2 Bass Drums feet

Version 1 combines Djembé 1 with Sangban and Dununba and Dununba-Bell,
Version 2 combines Djembé 2 with Sangban and Dununba and Dununba- Bell.



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