

Clifton
FINEST MUSICAL INSTRUMENTS

Playing bongos is fun

**Jouer du bongo,
c'est divertissant**

Playing bongos — made easy



Playing bongos is a whole lot of fun



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Playing bongos – like in a band! The audio files make it possible!

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Foreword

The book “Playing bongos is fun” is designed to give the beginner and interested musicians ideas and assistance in playing the bongos with the aid of audio files. These instructions are not a bongo tutorial in the traditional sense.

You will find two versions of well-known songs in the audio files. In the first version, you can listen to the rhythm of the bongos in the song. In the second version, the karaoke version, you can play the bongo part just like in a band – using the notes if necessary.

It will not always sound the same as on the recording. Each set of bongos has a different tone and the stroke and rhythm of playing must be learned.

We wish you lots of fun – and remember: Practice makes perfect!

You will see: playing bongos is a whole lot of fun!

What exactly are bongos?

A bongo set consists of two small drums, with drumheads made of animal skin or sometimes plastic. They originated in Cuba and one hears bongos as a part of the rhythm section of all Cuban music.

The small drum is called “Macho”, the large drum “Hembra”. As an instrument that is easy to transport, one can play the bongos for any “music session”.

Over time, bongos have migrated into many other styles of music, such as pop, rock, and jazz.



2

Tuning the bongos

The very high-pitched bongos are something akin to the little brother of the deeper-pitched, larger congas. Bongos should be tuned before playing. The small drum has a higher pitch than the large one. The difference in tones of the two drums can range from a third to a fifth. Tension rods are located on each drum, which tighten or loosen the drumhead with the aid of a drum key.

Please note: Tune the drumhead “diagonally”. This means that you should always continue tuning with the tension rod on the opposite side, so that the tension of the drumhead can be uniformly distributed. Careful! Do not over tighten the drumhead! This can damage the drums.

The example in the audio files gives you an idea of the tone of the two drums.



3

Holding the bongos

Bongos are played while seated. The player clamps the drums between the knees with the larger bongo on the right.

A relaxed, straight posture is also important.



The stroke

4

Bongos are played with both the right and left hands. The notation precisely indicates the hand to be used for the respective stroke.

L= Left hand

R= Right hand

There are different strokes for playing bongos. In the following exercises and songs, we will limit ourselves to one type of stroke, the open stroke. The stroke is executed with the fingertips with the middle finger slightly forward.

While playing, you will see that every stroke results in a different tone color. The tone color depends upon the force of the stroke and the placement of the stroke on the drumhead.

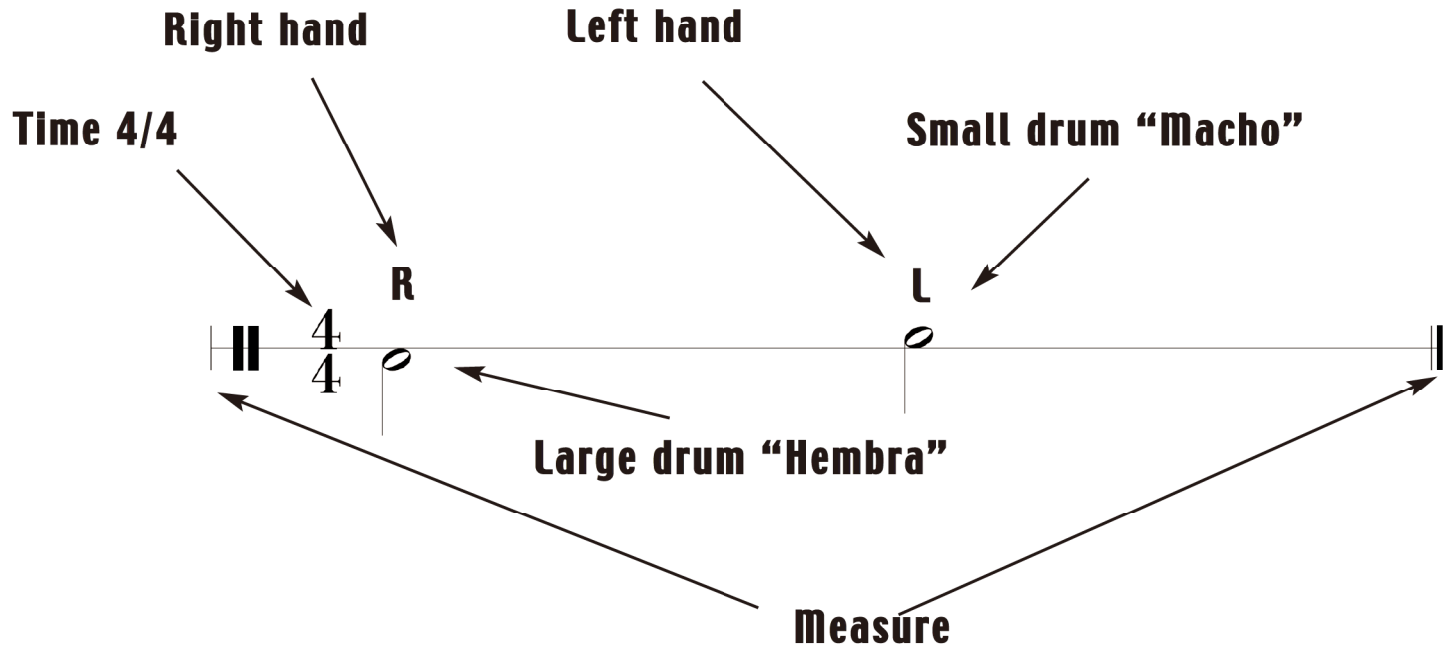


Notation for bongos

5

Why does a bongocero need notes?

Notes are the graphic portrayal of the structure of a song. They show you when, how, and what you should play in a song. Each of the two drums has a space in the notation.



6

A brief lesson on notes

The note system for bongos primarily deals with note values. The following table shows the most important note values and rest symbols using two measures.

The following table shows musical notation examples for various note values and rests in 4/4 time, each spanning two measures. The notation includes the note symbol, the measure number (1-4), and the note value or rest symbol.

Note Value	Measure 1	Measure 2
Whole note	1 2 3 4	1 2 3 4
Half note	1 2	3 4
Quarter note	1	2
Quarter rest	1	2
Eighth note	1 + 2 + 3 + 4 +	1 + 2 + 3 + 4 +
Sixteenth note	1 e + d 2 e + d 3 e + d 4 e + d	1 e + d 2e+d 3e+d 4e+d

7

Meter

The following table shows the most important kinds of meter. In the audio files, we hear how the various notes behave in the meter with the aid of a cowbell.

The image displays four musical staves, each representing a different time signature. Each staff begins with a double bar line and the time signature. The notes are placed on a single line, and cowbell accents are shown as vertical lines above the notes. Below each staff, the beat numbers are listed.

- 4/4:** A whole note (beat 1), followed by two pairs of quarter notes (beats 2-3 and 4-5), followed by a whole note (beats 6-7). Cowbell accents are on beats 1, 2, 3, 4, 5, and 6.
- 2/4:** A quarter note (beat 1), followed by a quarter note (beat 2), followed by a pair of eighth notes (beats 3-4), followed by a quarter note (beat 5). Cowbell accents are on beats 1, 2, 3, 4, and 5.
- 3/4:** A dotted quarter note (beat 1), followed by a quarter note (beat 2), followed by a quarter note (beat 3), followed by a quarter note (beat 4), followed by a quarter note (beat 5), followed by a dotted quarter note (beat 6). Cowbell accents are on beats 1, 2, 3, 4, 5, and 6.
- 6/8:** A dotted quarter note (beat 1), followed by a dotted quarter note (beat 2), followed by a dotted quarter note (beat 3), followed by a dotted quarter note (beat 4), followed by an eighth note (beat 5), followed by a dotted quarter note (beat 6), followed by an eighth note (beat 7), followed by a dotted quarter note (beat 8), followed by a dotted quarter note (beat 9). Cowbell accents are on beats 1, 2, 3, 4, 5, 6, 7, 8, and 9.



A dot behind a note or rest increases its value by half.

1 2 3 4 1 2 3 4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + te 2 + te 3 + te 4 + te 1 + te 2 + te 3 + te 4 + te

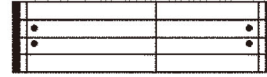


Sound samples to listen to, No. 3

Important musical symbols



Music end symbol



Repetition of all measures between these symbols

DA CAPO *D.C.* Repetition from the beginning of the piece

al **Until the / Fine** **End**

DAL SEGNO *D.S.* $\frac{\text{S}}{\text{S}}$ Repetition from the **DAL SEGNO** symbol

⊕ When repeating – jump from symbol

⊕ to lower symbol ⊕



After repetition – jump to bracket 2

Getting started!

9

As mentioned before, there are always two versions of a song in the audio files. In the first version, you can listen to the bongos playing in a song and hear what this sounds like. The second version is without bongos – now you can play the part.

The songs in the audio files are set up as follows : First , you listen to the bongo rhythm used in the song. This is followed by a small musical overture and then it is time to play . The notes show you which meter , which hand, and which stroke to use in playing the bongo.

For players who are already familiar with notes, there is a melody part for orientation above the bongo notation.

If you aren't immediately successful, remember – no one is born a master!



Jouer des bongos, c'est un plaisir


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Jouer des bongos – comme dans un groupe ! C'est possible avec le fichiers audio !

Contenu du fichiers audio

- 
1. L'accordage
 2. La métrique
 3. Notes pointées
 4. Dreamer Écouter
 5. Dreamer Karaoké, jouer
 6. Guarana Écouter
 7. Guarana Karaoké, jouer
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 9. Come, missa Tallyman Karaoké, jouer
 10. O sole mio Écouter
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 12. Der Mond ist aufgegangen Écouter
 13. Der Mond ist aufgegangen Karaoké, jouer
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 15. Cielito lindo Karaoké, jouer
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 17. House of the rising sun Karaoké, jouer
 18. La Cucaracha Écouter
 19. La Cucaracha Karaoké, jouer
 20. Kumbayah, my Lord Écouter
 21. Kumbayah, my Lord Karaoké, jouer
 22. Michael row the boat ashore Écouter
 23. Michael row the boat ashore Karaoké, jouer
 24. Der Bongo Song Écouter
 25. Der Bongo Song Karaoké, jouer
 26. Do the Cha Cha Écouter
 27. Do the Cha Cha Karaoké, jouer
 28. The Condor Écouter
 29. The Condor Karaoké, jouer

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Veillez télécharger les fichiers audio sur www.jollyland.ca

Avant-propos

La méthode « Jouer des bongos, c'est un plaisir » a pour but de transmettre aux débutants comme aux musiciens amateurs, à l'aide d'un fichiers audio, des conseils et des points de repère pour jouer des bongos. Ces instructions ne constituent pas une « école de bongos » au sens traditionnel du terme.

Sur ce fichiers audio, vous trouverez des chansons connues, dans deux versions différentes. La première version vous offre la possibilité d'écouter le rythme des bongos et la chanson en même temps, la seconde version, la version karaoké, vous offre la possibilité de jouer comme dans un groupe et à l'aide des partitions, le rythme des bongos.

Ça ne sonnera pas toujours exactement comme sur l'enregistrement, car chaque bongo a un accordage différent, de plus, la frappe et l'exactitude du jeu sont des éléments qui viennent en travaillant.

Nous vous souhaitons beaucoup de plaisir et de joie – et pensez à ceci : C'est en forgeant que l'on devient forgeron !

Tu vas voir: Jouer des bongos, c'est un grand plaisir !

Les bongos, qu'est-ce que c'est ?

1

Les bongos se composent de deux petits tambours, équipés d'une peau naturelle ou parfois d'une peau en matière synthétique. Son pays d'origine est Cuba. On peut entendre les bongos, faisant partie de la section rythmique dans toute la musique cubaine.

Le petit bongo est appelé « Macho » et le grand « Hembra ». Parce qu'ils sont faciles à transporter, vous pourrez jouer des bongos en toute occasion !

Au fil du temps, les bongos se sont imposés dans beaucoup de styles musicaux, comme la pop, le rock et le jazz.



2

Accorder les bongos

Les bongos, accordés très aigus, sont pour ainsi dire, les petits frères des Congas, plus grands, et accordés plus grave. Avant de jouer, les bongos doivent être accordés. Le petit bongo est accordé plus aigu que l'autre bongo, plus grand. La différence de ton entre les deux bongos peut varier d'une tierce à une quinte. Sur chaque bongo se trouvent des vis de tension, qui à l'aide d'une clé tendent ou détendent la peau.

Attention: Tendre la peau « en croix ». C'est-à-dire, toujours ajuster l'accordage avec la vis opposée à celle que vous venez d'utiliser. Ainsi, la tension de la peau se fait de manière égale et régulière. Mais prenez soin de ne pas trop tendre la peau, car une tension trop importante de la peau pourrait endommager les bongos.

L'exemple sur le fichiers audio donne un point de référence pour l'accordage des bongos.



Exemple sonore Nr.1

3

Comment tenir les bongos ?

Les bongos se jouent en position assise. Les bongos doivent se trouver bloqués entre les genoux, de telle manière que le plus grand soit du côté droit. Il est important d'être à l'aise et d'être assis droit.



La frappe

Pour frapper sur les bongos, on se sert aussi bien de la main droite que de la main gauche. Sur les partitions, il sera clairement indiqué avec quelle main la frappe doit être exécutée.

L = Main gauche

R = Main droite

Il y a plusieurs possibilités de frapper sur les bongos. Pour les exercices et les chansons qui suivent, nous nous limitons à une sorte de frappe, la frappe ouverte.

La frappe est exécutée par le bout des doigts, de telle manière que le majeur soit un peu en avant par rapport aux autres doigts.

En jouant, vous allez vous rendre compte que chaque frappe donne une couleur de son différente.

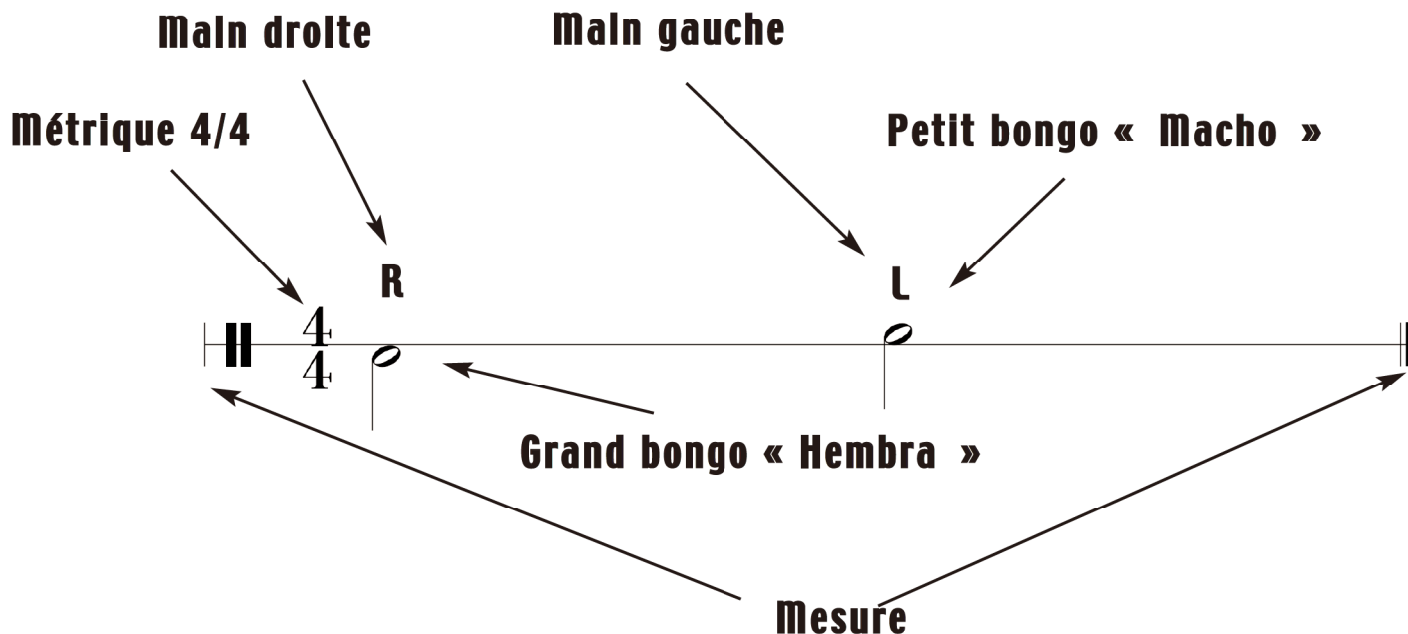
La couleur de son dépend la force de la frappe ainsi que du point de frappe sur la peau.



La notation des bongos

Pourquoi a-t-on besoin de partitions pour jouer des bongos ?

Les partitions sont la représentation graphique de la structure d'une chanson. Elle vous indique quand, comment et ce que vous devez jouer. Chacun des deux bongo a sa propre place dans la partition.



6

Petite leçon de solfège

Le système de notation des bongos est représenté avant tout avec des valeurs de notes. Le tableau ci-dessous montre à l'intérieur de deux mesures, comment s'organisent des valeurs de notes et les pauses.

The image displays five musical staves in 4/4 time, illustrating different note values and rests for bongo notation. Each staff is divided into two measures by a vertical bar line.

- Staff 1: Ronde (Whole Note)**
 - Measure 1: A single whole note (semibreve) with a fermata, labeled "Ronde" and numbered 1 2 3 4.
 - Measure 2: A whole rest, labeled "Pause" and numbered 1 2 3 4.
- Staff 2: Blanche (Half Note)**
 - Measure 1: Two half notes (minims), labeled "Blanche" and numbered 1 2, 3 4.
 - Measure 2: Two half rests, labeled "demi-pause" and numbered 1 2, 3 4.
- Staff 3: Noire (Quarter Note)**
 - Measure 1: Four quarter notes (crotchets), labeled "Noire" and numbered 1, 2, 3, 4.
 - Measure 2: Four quarter rests, labeled "Soupir" and numbered 1, 2, 3, 4.
- Staff 4: Croche (Eighth Note)**
 - Measure 1: Four eighth notes (quavers), labeled "Croche" and numbered 1, 2, 3, 4.
 - Measure 2: Four eighth rests, labeled "demi-soupir" and "Achtelpause", with a tilde symbol (~) above the first rest and numbered 1, 2, 3, 4.
- Staff 5: Double-croche (Sixteenth Note)**
 - Measure 1: Eight sixteenth notes (demisemiquavers), labeled "Double-croche" and numbered 1, 2, 3, 4, 1, 2, 3, 4.
 - Measure 2: Eight sixteenth rests, labeled "Quart de soupir", with a tilde symbol (~) above the first rest and numbered 1, 2, 3, 4, 1, 2, 3, 4.

7

La métrique

Le tableau ci-dessous montre les principales formes de métriques. Dans les fichiers audio, vous entendrez à l'aide d'un son de cloche, comment les différentes valeurs de notes se comportent dans la mesure.

The image displays four musical staves, each representing a different time signature. Each staff includes a key signature of one sharp (F#) and a common time signature. Below each staff is a counting guide.

- Staff 1 (4/4):** Shows a whole note, two half notes, and two quarter notes. The counting guide is: 1 2 3 4 | 1 2 3 4 | 1 2 3 4 | 1 2 3 4.
- Staff 2 (2/4):** Shows a half note, a quarter note, a quarter note, and a quarter note. The counting guide is: 1 + 2 + | 1 + 2 + | 1 + 2 + | 1 + 2 +.
- Staff 3 (3/4):** Shows a dotted half note, a half note, and two quarter notes. The counting guide is: 1 2 3 | 1 2 3 | 1 2 3 | 1 2 3.
- Staff 4 (6/8):** Shows a dotted quarter note, an eighth note, a quarter note, a quarter note, a quarter note, and a quarter note. The counting guide is: 1 2 3 | 4 5 6 | 1 2 3 | 4 5 6 | 1 2 3 | 4 5 6 | 1 2 3 4 5 6.



Un point après une note ou un soupir, rallonge sa valeur de moitié.

The image shows three musical staves in 4/4 time, each illustrating the effect of a fermata (a horizontal line above a note) on its duration. The first staff shows a single dotted quarter note with a fermata, followed by a quarter rest with a fermata. The second staff shows a sequence of four dotted quarter notes with fermatas, followed by a quarter rest with a fermata. The third staff shows a sequence of four dotted quarter notes with fermatas, followed by a quarter rest with a fermata. In all cases, the fermata extends the duration of the note or rest to half a measure (two beats).

1 2 3 4 1 2 3 4

1 + 2 + 3 + 4 + 1 + 2 + 3 + 4 +

1 + te 2 + te 3 + te 4 + te 1 + te 2 + te 3 + te 4 + te



Exemple sonore Nr. 3

Les signes musicaux importants



Signe de fin



Répétition de toutes les mesures entre les signes

DA CAPO *D.C.* Répétition depuis le début du morceau

Al Jusqu'à/ **Fine** Fin

Coda Début et fin de Coda

⊕ Après la répétition, passer à la mesure

⊕ de deuxième fois ⊕



..... Après la répétition-saut en parenthèse 2

C'est parti !

Comme nous l'avons déjà évoqué plus haut, il y a toujours deux versions de chaque chanson sur les fichiers audio. Sur la première version, vous pouvez écouter de quelle manière les bongos sont joués dans la chanson et comment cela doit sonner. Sur la deuxième version, les bongos sont absents et c'est à vous de jouer.

Sur les fichiers audio, les chansons sont construites de la manière suivante : Pour commencer, vous entendrez le rythme à jouer aux bongos correspondant à la chanson. Cela est suivi d'un petit exemple musical et ensuite, c'est votre tour de jouer. La partition vous indique sur quels temps vous devez jouer et avec quelle main la frappe doit être effectuée. Pour les musiciens un peu plus expérimentés qui connaissent déjà bien le système de notation musicale, au-dessus de la ligne de bongos se trouve une ligne mélodique pouvant servir à vous orienter dans la chanson.

Et si vous n'y arrivez pas du premier coup, ne perdez pas patience et continuez à travailler!

10

DREAMER



For listening no. 4
Without bongos no. 5

The musical score is written in 4/4 time with a key signature of one sharp (F#). It consists of two systems of music. Each system has a piano part on the left and a bongo part on the right. The piano part is written on a grand staff with a treble clef and a bass clef. The bongo part is written on a single staff with a bass clef. The first system starts with a piano introduction of four measures, followed by a bongo introduction of four measures. The piano part then begins with a melodic line, and the bongo part provides a rhythmic accompaniment. The second system continues the piano melody and bongo accompaniment. The piano part ends with a final chord, and the bongo part ends with a final rhythmic pattern.

4

4

R R L R R L R R L R R L

R R L R R L R R L R R L

Treble Clef (Key Signature: F#)
 Bass Clef
 R R L R R L R R L R R L

Treble Clef (Key Signature: F#)
 Bass Clef
 R R L R R L R R L R R L

Treble Clef (Key Signature: F#)
 Bass Clef
 R R R R R R R R R R L R

GUARANA



For listening no. 6
Without bongos no. 7

4

R L R L R L R R R R L R R L R L R L R R R R L R

R L R L R L R R R R L R R L R L R L R R R R L R

R L R L R L R R R R L R

R L R L R L R R R R L R

1.2.3.4.5.6.7.

R L R L R L R R R R L R

R L R L R L R R R R L R

COME, MISSA TALLYMAN



For listening no. 8
Without bongos no. 9

4

4

R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

1. | 2.

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L

R R R R L R R R R L R R R R L R R R

13

O SOLE MIO



For listening no. 10
Without bongos no. 11

Musical score for O Sole Mio, featuring a 4/4 time signature and a 3-measure triplet. The score is presented in two systems, each with a treble and bass staff. The bass staff includes a drum line with rhythmic notation (R for right hand, L for left hand) and a triplet of eighth notes.

System 1:

- Treble staff: 4/4 time signature, 3-measure triplet. Notes: quarter rest, quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Bass staff: 4/4 time signature, 3-measure triplet. Notes: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2.
- Drum line: R R L R R L L, R R L R R L L, R R L R R L L

System 2:

- Treble staff: 4/4 time signature, 3-measure triplet. Notes: quarter note G4, quarter note A4, quarter note B4, quarter note C5, quarter note B4, quarter note A4, quarter note G4, quarter note F4, quarter note E4, quarter note D4.
- Bass staff: 4/4 time signature, 3-measure triplet. Notes: quarter note G2, quarter note A2, quarter note B2, quarter note C3, quarter note B2, quarter note A2, quarter note G2, quarter note F2, quarter note E2, quarter note D2.
- Drum line: R R L R R L L, R R L R R L L, R R L R R L L, R R L R R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L

R L L R R L R R L L R R L R R L L R R L R R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L

R R L R R L L R R L R R L L R R L R R L L R R L R R L L

System 1: Treble clef, key signature of one flat, 2/4 time. Treble staff: G4, A4, B4, A4-G4, F4, E4, D4. Bass staff: G3, A3, B3, A3-G3, F3, E3, D3. Fingerings: R R L R R L L | R R L R R L L | R R L R R L L.

System 2: Treble clef, key signature of one flat, 2/4 time. Treble staff: G4, A4, B4, A4-G4, F4, E4, D4. Bass staff: G3, A3, B3, A3-G3, F3, E3, D3. Fingerings: R R L R R L L | R R L R R L L | R R L R R L L.

System 3: Treble clef, key signature of one flat, 2/4 time. Treble staff: G4, A4, B4, A4-G4, F4, E4, D4. Bass staff: G3, A3, B3, A3-G3, F3, E3, D3. Fingerings: R R L R R L L | R R L R R L L | R R R R L R R L R R L | R.

14

DER MOND IST AUFGEANGEN



For listening no. 12
Without bongos no. 13

4

4

R R L R R L R L L R R L R R L R L L

R R L R R L R L L R R L R R L R L L

R R L R R L R L L R R L R R L R L L

R R L R R L R L L R R L R R L R L L R R L R R L R L L

R R L R R L R L L R R L R R L R L L R R L R R L R L L

1.2. 3.

R R L R R L R L L

15

HOUSE OF THE RISING SUN



For listening no. 16
Without bongos no. 17

The musical score is presented in two systems. The first system consists of a treble clef staff and a bass clef staff. The treble staff begins with a 4/4 time signature and a triplet of eighth notes. The bass staff also starts with a 4/4 time signature and a triplet of eighth notes. The bongo part is indicated by 'R' and 'L' labels above the notes. The second system continues the melody and bass line, with the bongo part continuing its rhythmic pattern. The score includes a repeat sign in the first system and a fermata over the final note of the melody in the second system.

R L R R L R L R L R R L R L R L R L R L

R L R R L R L R L R R L R L R L R L R L

R L R R L R L R L R R L R L R L R L R L

1.2.3.4.
R L R R L R L R L R R R R L R R L R L

16

CIELITO LINDO



For listening no. 14
Without bongos no. 15

The musical score is written in 4/4 time with a key signature of two sharps (F# and C#). It consists of two systems of staves. The first system has a treble clef staff with a melody and a bass clef staff with a bongo accompaniment. The melody starts with a triplet of eighth notes, followed by a quarter rest and an eighth note. The bongo accompaniment follows the same rhythmic pattern. The second system continues the melody and accompaniment. The bongo accompaniment is marked with 'R' for right hand and 'L' for left hand. A double bar line with a repeat sign is placed at the beginning of the second system. The tempo is marked with a '♩' symbol.

R L R R R L L R R R L R R

R L R R R L L R R R L R R

R L R R R L L R R R L R R

R L R R R L L R R R L R R

R L R R R L L R R R L R R R L L R R

R L R R R L L R R R L R R R L L R R

R L R R R L L R R R L R R R L L R R

R L R R R L L R R R L R R R L L R R

R L R R R L L R R R L R R R R

R L R R R L L R R R L R R R R

D.S.

R L R R R L L R R R L R R R R

LA CUCARACHA



For listening no. 18
Without bongos no. 19

3

3

R R L R R L L R R L R R L L

R R L R R L L R R L R R L L

R R L R R L L R R L R R L L

Detailed description: This block contains the musical score for 'La Cucaracha'. It features three systems of music. The first system includes a treble clef staff with a 4/4 time signature, a 3-measure rest, and a melodic line starting with a repeat sign. Below it is a bass clef staff with a 4/4 time signature, a 3-measure rest, and a rhythmic line with notes and rests. The second system continues the melodic and rhythmic lines. The third system also continues them. Rhythmic patterns are indicated by letters 'R' and 'L' below the notes in the bass clef staves.

1.

R R L R R L L

R R L R R L L

R R L R R L L

Detailed description: This system contains three measures of music. The first measure has a treble clef and a dotted quarter note followed by an eighth note. The second measure has a treble clef and a sequence of eighth notes. The third measure has a treble clef and a dotted quarter note followed by an eighth note. Below each measure is a bass clef staff with a sequence of eighth notes. The letters 'R' and 'L' are placed above the notes in the bass staff to indicate right and left hand movements.

2.

R R L R R L L

R R L R R L L

R R L R R L L

Detailed description: This system contains three measures of music. The first measure has a treble clef and a dotted quarter note followed by an eighth note. The second measure has a treble clef and a sequence of eighth notes. The third measure has a treble clef and a dotted quarter note followed by an eighth note. Below each measure is a bass clef staff with a sequence of eighth notes. The letters 'R' and 'L' are placed above the notes in the bass staff to indicate right and left hand movements.

R R L R R L L

R R L R R L L

R R L R R L L

Detailed description: This system contains three measures of music. The first measure has a treble clef and a sequence of eighth notes. The second measure has a treble clef and a dotted quarter note followed by an eighth note. The third measure has a treble clef and a sequence of eighth notes. Below each measure is a bass clef staff with a sequence of eighth notes. The letters 'R' and 'L' are placed above the notes in the bass staff to indicate right and left hand movements.

R R L R R L L

R R L R R L L

R R L R R L L

Detailed description: This system contains three measures of music. The first measure has a treble clef and a dotted quarter note followed by an eighth note. The second measure has a treble clef and a sequence of eighth notes. The third measure has a treble clef and a dotted quarter note followed by an eighth note. Below each measure is a bass clef staff with a sequence of eighth notes. The letters 'R' and 'L' are placed above the notes in the bass staff to indicate right and left hand movements.

System 1:
 Treble: 7/8, R R L R R L L, R R L R R L L, 7/8 R R L R R L L
 Bass: R R L R R L L, R R L R R L L, R R L R R L L

System 2:
 Treble: R R L R R L L, 7/8 R R L R R L L, R R L R R L L
 Bass: R R L R R L L, R R L R R L L, R R L R R L L

System 3:
 Treble: 7/8 R R L R R L L, R R L R R L L, R R L R R L L, D.S. :|| 7/8 R R L R R L L
 Bass: R R L R R L L, R R L R R L L, R R L R R L L, :||

R R L R R L L R R L R R L L R R L R R L L
 R R L R R L L R R L R R L L R R L R R L L
 1. R R L R R L L 2. R R L R R L L L R R L

KUMBAYAH, MY LORD



For listening no. 20
Without bongos no. 21

Musical score for Kumbayah, My Lord, featuring a 3/4 time signature and a 3-measure triplet.

The score is divided into two systems, each with a treble clef staff and a bass clef staff.

System 1:

- Treble Clef:** Starts with a triplet of eighth notes. The first measure contains a triplet of eighth notes. The second measure contains a triplet of eighth notes. The third measure contains a quarter note. The fourth measure contains a quarter note. The fifth measure contains a quarter note. The sixth measure contains a quarter note.
- Bass Clef:** Starts with a triplet of eighth notes. The first measure contains a triplet of eighth notes. The second measure contains a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. The fifth measure contains a quarter note. The sixth measure contains a quarter note.
- Rhythm Notation:** R R L L R L R R L L R L

System 2:

- Treble Clef:** Starts with a quarter note. The first measure contains a quarter note. The second measure contains a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. The fifth measure contains a quarter note. The sixth measure contains a quarter note.
- Bass Clef:** Starts with a quarter note. The first measure contains a quarter note. The second measure contains a quarter note. The third measure contains a quarter note. The fourth measure contains a quarter note. The fifth measure contains a quarter note. The sixth measure contains a quarter note.
- Rhythm Notation:** R R L L R L R R L L R L R R L L R L

1.2.3.

R R L L R L R R L L R L R L R R L L R L

1.2.3.

R R L L R L R R L L R L R R L L R L

4.

R R L L R L R R L L R L

Musical score for a piano exercise. The score consists of two staves. The top staff has a treble clef and contains a whole rest. The bottom staff has a bass clef and contains a sequence of notes with fingerings: R, R, L, L, R, L, R, followed by two trills.

MICHAEL ROW THE BOAT ASHORE



For listening no. 22
Without bongos no. 23

4/4

4

R R L L R R L L R R L L R R L L

R R L L R R L L R R L L R R L L R R L L

R R L L R R L L

R R L L R R L L

R R L L R R L L

1. R R L L R R L L

2. R R L L R R L L

DER BONGO SONG



For listening no. 24
Without bongos no. 25

3

4/4

3

R L R R L R L R L R R L R L

R L R R L R L R L R L R R L R L

R L R R L R L R L R L R R L R L

R L R R L R L

R L R R L R L R L R R L R L R L R R L R L R L R R L R L

R L R R L R L R L R R L R L R L R R L R L R L R R L R L

1.2.3. 1.

R L R R L R L R L R L R L R

21

DO THE CHA CHA



For listening no. 26
Without bongos no. 27

3

4/4

3

R R R L R R R R L R R R R L R

R R R L R R R R L R R R R L R

R R R L R R R R L R R R R L R R R R L R

R R R L R R R R L R R R R L R R R R L R

1.2. 3.

R R R L R R R R L R R R R L R R R R L R R

22

The Condor



For listening no. 28
Without bongos no. 29

Musical score for 'The Condor' in 4/4 time, featuring a melody and a bongo accompaniment.

The score is divided into two systems, each with a treble clef staff (melody) and a bass clef staff (bongos).

System 1:

- Melody: Treble clef, 4/4 time. Starts with a triplet of eighth notes (G4, A4, B4), followed by a quarter rest, then a quarter note (C5), an eighth note (D5), and a quarter note (E5). The final measure contains a whole note (F5).
- Bongos: Bass clef, 4/4 time. Starts with a triplet of eighth notes (G4, A4, B4), followed by a quarter rest, then a quarter note (C5), an eighth note (D5), and a quarter note (E5). The final measure contains a whole note (F5).

System 2:

- Melody: Treble clef, 4/4 time. Starts with a quarter rest, followed by a quarter note (G4), a half note (A4), a quarter rest, a quarter note (B4), and a half note (C5). The final measure contains a whole note (D5).
- Bongos: Bass clef, 4/4 time. Starts with a quarter rest, followed by a quarter note (G4), an eighth note (A4), and a quarter note (B4). The final measure contains a whole note (C5).

Rhythmic Notation (R/L):

System 1 Bongos: 3, R L R R L R L, R L R R L R L, R L R R L R L

System 2 Bongos: R L R R L R L, R L R R L R L, R L R R L R L, R L R R L R L

The image displays four systems of musical notation. Each system consists of two staves: a treble clef staff at the top and a bass clef staff at the bottom. The treble clef staves contain melodic lines with various note values and rests. The bass clef staves contain rhythmic accompaniment, primarily consisting of eighth and sixteenth notes, with 'R' and 'L' labels placed above the notes to indicate right and left hand movements. The notation is organized into four measures per system, with a key signature of three flats and a common time signature.

R L R R L R L R L R R L R L R L R L R R L R L

R L R R L R L R L R R L R L R L R R L R L

R L R R L R L R L R R L R L R L R R L R L

R L R R L R L R L R R L R L R L R R L R L R L R R L R L

R L R R L R L R L R R L R L R L R R L R L R L R R L R L

1. R L R R L R L R L R R L R L R L R

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Dreamer

Guarana

Come, missa tallyman

O sole mio

Dre Mond ist aufgegangen

House of the rising sun

Cielito Lindo

La Cucaracha

Kumbayah, my lord

Michael row the boat ashore

Der bongo Song

Do the Cha Cha

The Condor

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