

Editor's Note

by Kat Lebo

First order of business is an apology from me, as I have not published a Newsletter since the November-December 2020 issue. Not because I lacked content. I had a couple of great articles and there are always items of interest to use. For one reason or another, I just didn't get the job done. No excuses. Just an apology. Mea Culpa.

The second order of business is the upcoming Election of your INBC officers/board. These individuals are elected by the membership. In order to hold the election, we must have enough candidates to fill out the ballot. As officers, some of whom may want to repeat in office, we cannot be on the election committee. We need someone to volunteer as election chairperson. It would also be nice to have some volunteers to work with the committee chair. I believe last election there were just two on the the committee. If there is no election the organization cannot continue. So, if you would like to chair this committee, or just to serve on it, please let the existing officers know: Myself, Paul Pogue, and Liz Ray.

It would also be wonderful to have volunteers for the offices: President, Vice-President, Treasurer, Secretary, Public Relations, and Newsletter Editor. I'll address that in an article on the offices later in this Newsletter.

The officers, both old and new, also need input from you members as to what you want to see INBC doing. More workshops featuring local instructors? An annual seminar featuring a national/international instructor? Do you want more dance workshops, or more drumming workshops, or more workshops by other musicians or on the different musical styles relevant to our styles of dance? Maybe you'd like more haflas or more performance opportunities. Got ideas? Then, to paraphrase Rod Stewart -- Come on Sugar, let us know!

You'll notice I entitled this newsletter as the January-April newsletter. That means for the next newsletter, the May-June due out sometime in the first week or so of May, the deadline for submissions will be April 30/May 1. Send me photos, articles, ads for events you are sponsoring, maybe a paragraph describing something you participated in so far this year, or maybe a recipe for a great dish from the countries of origin. Depending on the election results, that will probably be my last newsletter, as I am getting a bit long in the tooth to be more than a historical (or hysterical maybe) archive!



Member News

Coming Events, Opportunities, and Past Performances.

ANNOUNCEMENT: There will be a officers and members INBC meeting by Zoom on Monday, April 11th, at 6:00 p.m. Please mark your calendars and attend if possible. We have so much to talk about and accomplish! Watch the FaceBook Members' Group page for more information and for a Zoom link!



Belly Dance Classes with Samira

Friday April 29th

Friday, April 29

7:30-8:30pm CST - Intro To Bellydance

8:30-9:30pm CST - Bellydance Combos

Intro To Bellydance:

Bellydance Combos:

Pre-Register Today:

See registration and class information at:

https://www.facebook.com/events/1118258012354174/?acontext=%7B%22event_action_history%22%3A%7B%22mechanism%22%3A%22your_upcoming_events_unit%22%2C%22surface%22%3A%22bookmark%22%7D%2C%22ref_notif_type%22%3Anull%7D



Kamrah Workshops and Performances

May 13-May 15, Indianapolis Movement Arts Collective

3 days, 3 workshops, a hafla and a show!

Liz Wray brings you this great opportunity. Check it out at <https://www.facebook.com/events/669885310926549/?ti=ls> and get registered!

Photo credit: The Dancers Eye - Fine Art Dance Photography



3rd Fridays: Art & Music

Third Friday of every month 7-10 p.m.

Playground Productions Studio, Adam Riviere, and Kelsobell are once again offering 3rd Friday Events at the Playground Productions Studio, 5529 North Bonna Avenue, #10, Indianapolis. These free events are open to all ages and all levels of dance/drumming. Check out how to attend as audience and/or how to attend as a student or performer. Information is at the event page:

<https://www.facebook.com/events/362863252266767/373314987888260?ref=newsfeed> Next 3rd Friday is April 15th.



Troupe Oasis & Mosey Down Main Street

Troupe Oasis invites you to perform with us this summer! Each month, we host a 2 hour outdoor evening show as part of the Mosey Down Main Street festival in downtown Lafayette, IN. We love to have company - troupes, duets, soloists, musicians, bands - come play and dance with us! Moseys run from 7-9pm on the following dates: May 21, June 11, July 9, Aug 13, and Sept 3. See Deborah's post on the INBC Members' Page for more information.

Please message Deborah Kull at <https://www.facebook.com/debkull> or Kat Lebo at <https://www.facebook.com/kat.lebo/> if you have any questions. All are welcome!

Editor's Note: Both of the following articles were submitted to me in late 2020 or early 2021. So when there is mention of "this Covid year," think those two years rather than this year.

Let's All Dance Forever: Conditioning for Belly Dancers (Covid Edition)

by Lindsay Calhoun

Many of us love belly dance because it is low impact and feels good in our bodies. Discovering belly dance was a profound awakening for me in discovering just how good movement can feel. I spent much of my youth chasing fitness goals and exploring movement practices that were fun and exciting but were also damaging to my joints and my long-term mobility. I went through gymnastics training, marathon training, water skiing, martial arts,

rock climbing, golf, and many other athletic pursuits. These activities are certainly fun and worthwhile and I learned a lot from them. But I have noticed that the coaching and instruction provided in my youth in many activities focused more on advancing whatever natural athletic ability you were gifted with in the short-term as quickly as possible and less on cultivating habits of lifelong health and mobility. As a result, I was constantly getting injured and my athletic goals were often delayed substantially, if not completely stopped in their tracks. The constant pain and injury had a demoralizing effect on my confidence and motivation. Additionally, as I got older, athletic pursuits began to produce more pain and discomfort rather than joy and exhilaration. I began to face workouts with dread and a sense of boredom. I realized that I no longer felt safe pushing myself to my limit for fear of injury.

When I started Yoga practice, Pilates, and belly dance, I was drawn to the gentle and sensuous movement qualities, the deep philosophy and cultural traditions behind the movement practices, and the joy and inspiration these practices brought to me. Belly dance in particular opened me up to a new relationship with my body that was much more forgiving and accepting of my natural abilities, my body image, and my pace of progression as an athlete. As I matured, I no longer felt the pressure to be the best, to compare myself to others, to constantly work at my edge, and to constantly overachieve. Over time, I realized that I continued to pursue these movement practices primarily for my own personal feelings of fulfillment and joy and because they made me feel better in my body.

However, around six years into practicing and training in belly dance consistently, I began to experience pain and injury again. Naturally, I realized that I had advanced as a practitioner beyond the beginner/intermediate stages of training and the repetitive movement qualities in belly dance were beginning to take a toll on my body. Despite many of the low impact qualities of our dance form as compared to other dance forms, injury is still a very real possibility. Additionally, while Yoga is a great form of cross training for belly dancers, I discovered that Yoga itself does not meet all of the specific conditioning needs our bodies have as belly dancers and is best utilized as a supplemental or restorative practice alongside dance. On its own, Yoga will not condition us properly as dancers and it will not prevent injury. Finally, I was aging. I was no longer in my 20s or even my 30s and my body was sending clear signals that it needed a different approach. I realized that while my overall attitude toward fitness and my body had changed, I had still brought a lot of the old ideas about conditioning and fitness into my belly dance practice. I discovered I was placing too much of the burden on my innate athletic abilities to keep me dancing. I had relied for too long on the large muscle groups to handle the fitness burden when my larger muscles had been trying to tell me for most of my life that they could not act alone safely. They needed additional support from other neglected facets of my body to be able to move boldly and confidently in the ways I needed them too. I also began to realize that I would never achieve the quality of movement that I was seeking aesthetically in my dance if I never took conditioning seriously.

My true realization of this problem started in 2017 when I did my first week-long dance intensive with April Rose. While I had trained extensively ahead of time in refining my technique and preparing choreography for that intensive, I realized at the end of that week that I had not conditioned myself properly for several days in a row of 5-7 hours of dance. I was in a lot of pain by the end of the week. Luckily, I was not injured. It is important to note that this was not due to not being warmed up properly, being overtrained, or not having

cooled down. Ms. Rose was careful to provide extensive and well-designed warm ups, to ensure we had plenty of breaks, access to water, and that we were properly cooled down. Additionally, she never pushed us beyond our own capabilities and encouraged us to take care of ourselves over the course of the week and to stop whenever necessary. No one that week ended up injured, which is an important testament to Ms. Rose's care and consideration as an instructor and facilitator. But I knew that the answers to my continued struggle with injury and pain, even in low impact exercise, was based in my lack of proper conditioning. When I went to the Massive Spectacular in March of 2020, I conditioned for 90 days with P90x3 from [beachbody.com](https://www.beachbody.com) prior to the event. Throughout the week and towards the end, I felt stronger in my dance, was able to push myself more, and was much less sore when I returned home.

Over the past two years, I have embarked on significantly altering my practice routines as a yogi and belly dancer to make proper conditioning my number one priority in my practice. I would encourage all dancers to do the same. Conditioning is the foundation from which everything else in your dance is built. I know some of you have concerns and objections that may have kept you away from conditioning regularly or you may be under the impression that regularly drilling your technique is sufficient. Here are some typical myths and objections to conditioning that I have heard from other dancers that have caused some resistance to regular conditioning in our art form.

1. I hate "cardio" and weights.

I, too, hate "cardio" and weights. I got into dance and Yoga to get away from treadmills and weight machines and the lonely, mind-numbing, sterile experience of fitness centers. Cardiovascular fitness is about raising your heart rate, an important aspect of long term cardiovascular health. However, as we age, cardiovascular training for several hours a week is certainly not necessary and can actually create more stress in the body. And if the amount of cardiovascular training you are doing is not balanced by weight training, it can make you more injury prone. As we get older, balance, strength, and flexibility begin to take on more significance to our long-range health than cardiovascular fitness. For most of us, our cardiovascular needs can be met with 10 minutes of brisk walking a day, or 25-30 minutes of cardiovascular workouts 3 times a week.

The benefits of cardiovascular fitness can be maximized in shorter bursts of resistance or light weights of 1-5 pounds are added. HIIT training (High Intensity Interval Training) is ideal for those of us who cannot stand cardio routines and who are short on time. [Self](#) magazine online states that "the hallmark of HIIT is repeated, extremely hard bouts of work interspersed with periods of recovery. During your work intervals, you'll be challenging yourself nearly to your max." This is the opposite of going on a long five mile run and involves often 8-10 seconds of repeated high intensity bursts of activity followed by long periods of rest in between. Additionally, a complete weight set is not necessary to achieve the amount of resistance required to meet your cardiovascular and strengthening goals. Utilizing resistance loops, appropriate household items, straps and bands of varying levels of stretchiness is perfectly acceptable as well.

You should always consult with a doctor and fitness professional to determine how much cardiovascular activity is needed for you to maintain overall health. For the purposes of belly dance conditioning, cardiovascular stamina is helpful but it is not the top priority.

One of the things I loved initially about belly dance was the earthy, bent knee style of the dance. I didn't have to worry about high leg kicks, pirouettes, or the splits, all of which are common in other Western dance forms. This emphasis on the torso and more flat footed movements was very welcoming to a beginning dancer like myself with flat feet, notoriously tight hamstrings and tight hip flexors. However, after training for a few years, I began having chronic lower back issues and I discovered through my work with a physical therapist that my entire hip girdle, including my core and hip flexors, was unstable. I was also developing sciatica on my right side which was causing intermittent numbness and tingling down my leg and causing my hamstrings to cramp constantly. Additionally, I started having ergonomic issues related to my job as an office worker. My middle and upper back and neck were extremely tight and were pulling on my core and also inhibiting movement in my arms. I was experiencing numbness and tingling down into my arms and fingers. I quickly discovered that the lack of strength and mobility in my upper middle back and neck were contributing to pain in my lower back and were exacerbating issues in my lower body. Through extensive work with both my physical therapist and my chiropractor, I was convinced that a lack of conditioning was necessary not only for me to heal but for me to prevent more injury and to continue dancing well into the future.

2. Flexibility doesn't mean you have to do backbends, Turkish Drops, or the splits

After taking more conditioning focused dance classes this past year with Zoe Jakes, Kami Liddle, Ashley Lopez, and Deb Rubin, I decided to invest more time and financial resources in studying active flexibility and beginning contortion classes. Lest you be scared away by the term "contortion," I have found the instructors in these sessions to be highly knowledgeable about anatomy, neurobiology, and proper alignment. Safety and longevity is prioritized over achieving some predetermined ideal pose. Instructors who take an "active-flex" approach to conditioning are concerned with proper form and alignment and strengthening the correct set of muscles. Rather than rely on the larger muscle groups to achieve a greater range of motion, an active-flexibility approach focuses on developing and strengthening many of the underutilized smaller muscle groups to provide greater support to the joints and muscle groups that tend to take on the lion's share of the burden of our general mobility. To achieve this, instructors place students into unusual (but not extreme) positions using blocks, supportive bolsters and strategically located straps and loops that only allow certain muscle groups to be activated in carefully designed exercises. These exercises are designed to awaken these smaller, underutilized muscles and encourage their development. I also found that, in many instances, I had never actually noticed how these muscles felt when they were isolated and then activated. Placing myself into the proper positioning and alignment gave me no choice but to activate these muscles in order to execute the exercises in these flexibility and conditioning classes.

The biggest epiphany for me in studying this unique approach to flexibility was that my overall quality of movement improved substantially. The biggest immediate difference came in the quality of my hipwork. I had greater ease of movement, greater range of motion, and less discomfort in my lower back. My shimmy, which for many years was uneven and had a

tendency to sputter and freeze, relaxed substantially and was much looser. Ironically, stabilizing my unstable hip girdle led to a more relaxed shimmy. I still cannot do the splits, but I have discovered that whether or not I ever achieve that pose is not what is important to me as a dancer in active flexibility training.

Finally, I have also discovered that in my day job as an office worker, my posture has improved, I am experiencing less stiffness, numbness, and tingling in my legs and arms over the course of the day, and I am more conscious of my body positioning at work.

3. Most belly dancers actually have a weak core.

The biggest myth about our dance form is that we develop a strong core by drilling belly dance technique over and over again in the torso alone. Many professional belly dancers I have trained with have explained to me that they discovered--only after experiencing chronic pain and injury several years into their performance careers--that they had never properly developed their core. For many of these dancers, it was shocking to come to this realization when their physical therapists explained to them that their chronic pain and injury as a belly dancer was actually due to a weak core.

While many belly dancers do develop the outer shell of muscle groups in the core known as the transverse abdominis, the rectus abdominis, and the obliques, these are only the major muscle groups of the core. These do not include all of the muscles supporting the hip girdle, the pelvic floor and the deep internal core muscles that support the spine and the rib cage.

In terms of longevity and quality of movement as a dancer, I learned that I needed to actually reverse my thinking about core training from “outside-in” to “inside-out.” Muscle groups like the Erector Spinae, Iliopsoas, and Levator Ani muscles are often neglected in our training and lead to an overuse and over-reliance on the traditional core muscles which then leads to pain and injury.

Resources and Suggested Courses of Study for Developing a Regular Conditioning Practice for Belly Dancers In the Time of COVID)

There are many general fitness resources for conditioning online that do not require you to be in a class at a specific time. One resource I have utilized over the years for a solid approach to general strengthening and conditioning is [beachbody.com](https://www.beachbody.com). Famous for programs like “P90X” and “Insanity,” beachbody.com has several programs for every level of mover from absolute beginner to highly advanced athlete. Beachbody instructors are highly knowledgeable and provide basic instruction on proper equipment use, modifications, form and alignment, and terminology in their program. They also have nutritional and community support. Finally, their programs are also designed for people with limited time on their hands and can be worked into nearly any kind of challenging schedule.

A second useful online tool designed for conditioning belly dancers specifically is [Datura Online](https://www.daturaonline.com). Developed by renowned professional belly dancer Rachel Brice, Datura is a multi-instructor juggernaut of resources and superstar training. Additionally, since the

classes are recorded, they can be streamed at any time. Many of the classes have varying time ranges to fit busy schedules. They are also categorized by topic, instructor, and level which allows beginning, intermediate and advanced/professional dancers to start their conditioning journey where they feel most comfortable. Instructors like Ashley Lopez and Donna Mejia have taken great care to provide conditioning programs and segments that are highly educational and beneficial to your goals as a dancer.

A third instructor who centers conditioning in dance training is Deb Rubin. Her nationally recognized Dance Therapeutics program has the potential to revolutionize the way we train all belly dancers from the beginning. I had the opportunity to take her level 1 course online this year. You can find more information about her Dance Therapeutics program at studio.debrubindance.com.

Both [Zoe Jakes](#) and [Kami Liddle](#) have spent years developing their own conditioning practices and philosophy as they have developed their dance training programs. Both teachers prioritize the philosophy and approach of active flexibility and have incorporated more traditional fitness tools of cardiovascular work and resistance training into their training regimens.

If you are interested in a basic introduction to Contortion training. I recommend [Fit and Bendy](#), a Los Angeles based fitness studio that is currently offering flexibility training online through live Zoom classes. Their instructors are highly trained and knowledgeable.

Finally, I recommend that every dancer seriously consider taking a basic anatomy class for dancers. I recently took one through [The Embodied Education Institute of Chicago](#). Deb Rubin also offers an online anatomy class and Fit and Bendy offers a biomechanics class as well. This knowledge is invaluable and crucial to your long-term growth as a dancer.

Since I have committed myself to a regular integration of conditioning elements in my dance training, I have seen the quality of my dance improve substantially. Most importantly, I have not been struggling with constant injury and pain. I encourage all dancers to begin developing a regular conditioning practice if they have not already, not just through regular technique drilling, but with a focus on identifying the muscle groups in your body that tend to be overused and prone to injury and the muscle groups that tend to be underutilized. How can you improve yourself from the inside out so that you too can dance forever?



Iqa'at, Real Darbuka, or Darbuka Rhythms: Which App is Right for Me?

by Deborah Kull

One of my goals during this quarantine year has been to improve my knowledge of rhythms used in our art form - both to distinguish and reproduce them on my zills or makeshift darbuka. While there are great resources on websites, books, and YouTube, I wanted an easy-to-use smartphone app that would help me on my journey (in addition to my flashcards!) After a small amount of research, I discovered three useful apps. I would rank my skill level as intermediate in Middle Eastern dances and novice in Arabic music (although an experienced musician in Western forms), and this obviously colors my reviews of these three apps. As my beloved mentor Kat Lebo often says, "your mileage may vary!"

Iqa'at: Arabic Rhythms by MuSikah, LLC

Available both on Apple Store and Google Play

At 25 rhythms, this app boasts the greatest number available of the three contenders. The layout is very simple and easy to use. Each rhythm is written in musical notation which makes it clear for those with Western music training, but the app provides no other visual representation of the rhythm. The audio for each rhythm is very simple, usually just a single instrument. You cannot add or delete other instruments to change the audio. However, you can control tempo easily (and add metronome tick), a feature common to all three apps. There are no virtual drums or other instruments to play.

The "Help" section indicates the geographical region that rhythm families originate, i.e. Sha'abi rhythm family from the Levant countries and Egypt and Western/Khaligi rhythm family from Arabic Peninsula. Wonderfully, the app has no ads and is free except for the Muwashahat rhythm section (available for \$1.99).

Summary: This app is great for beginners to learn simple construction of rhythms or teachers of beginners to demonstrate basic rhythms in an uncomplicated, free format.

Sha'abi / Folk

Western / Khaligi

Dabke

Taqsim

Muwashahat

Iqa'at

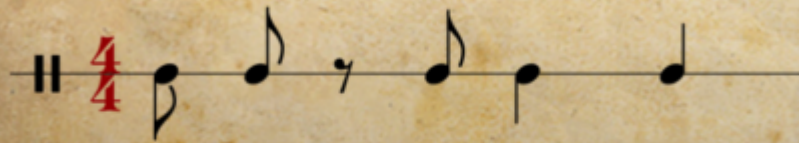
Help

Shaabi Rhythms

Maqsoum

مقسوم

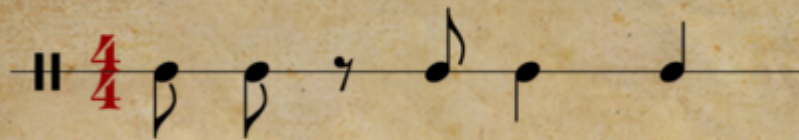
D T es T D es T es



Baladi
(Masmoudi
Saghir)

بلدي
(مصمودي صغير)

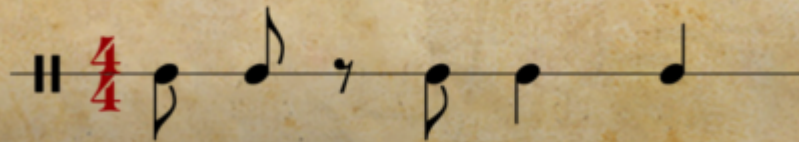
D D es T D es T es



Sa'idi

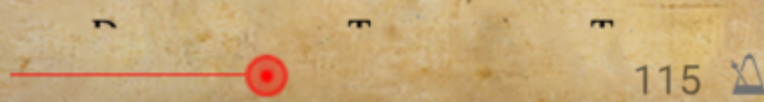
صعيدي

D T es D D es T es



Wahda

وحدة



115

Iqa'at

Help

Here are screen shots of the Iqa'at Home page and one of the Rhythm pages











Help

Rhythm Families

- 1 - Sha'abi: Folk beats of the *Levant* countries (Syria - Palestine - Lebanon - Jordan) and Egypt.
- 2 - Western/Khaligi: Traditional Beats of the Arabic Peninsula (*Khalig*), most of these rhythms are Western rhythms originally that were integrated into the Arabic Music later on.
- 3 - Dabke: Folk beats played during line dances (*Dabke*). The *Chobi* rhythm is very popular in Iraq line dances, whereas the rest are popular in the Levant countries.
- 4 - Taqsim: Two beats used by the percussionist to accompany the instrumentalist in a *Taqsim*, to become a *Taqsim on the beat* (*Taqsim ala al Wahda*).
- 5 - Muwashahat: Rhythms of the Classical Arabic Music genre *Muwashahat*. These rhythms are also found in similar Classical Arabic Music genres like *Samai*, *Bashraf*, and *Longa*.

Please Note: all the rhythms are shown and played in skeleton form only for learning purpose. We will release more variations of all the rhythms in the future.

Note Values

Note Values	Note	Rest
Whole Note		
Half Note		
Quarter Note		
Eight Note		
Sixteenth Note		

ملاحظة: تم عرض الإيقاعات هنا دون تشكيل من أجل تعلمها.

View our other Android [Applications](#) related to Arabic Music.

تابعوا صفحتنا على [اليوتيوب](#) لسماع الموشحات و القدود الحلبية.

Iqa'at

Help

Iqa'at Help page.

Real Darbuka by m.bibas

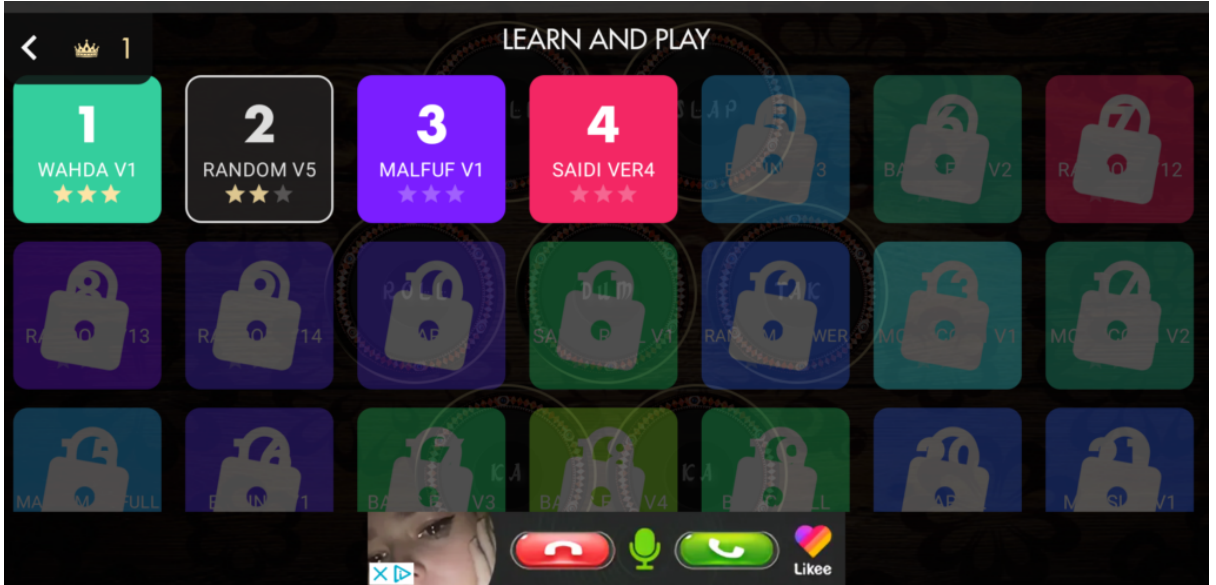
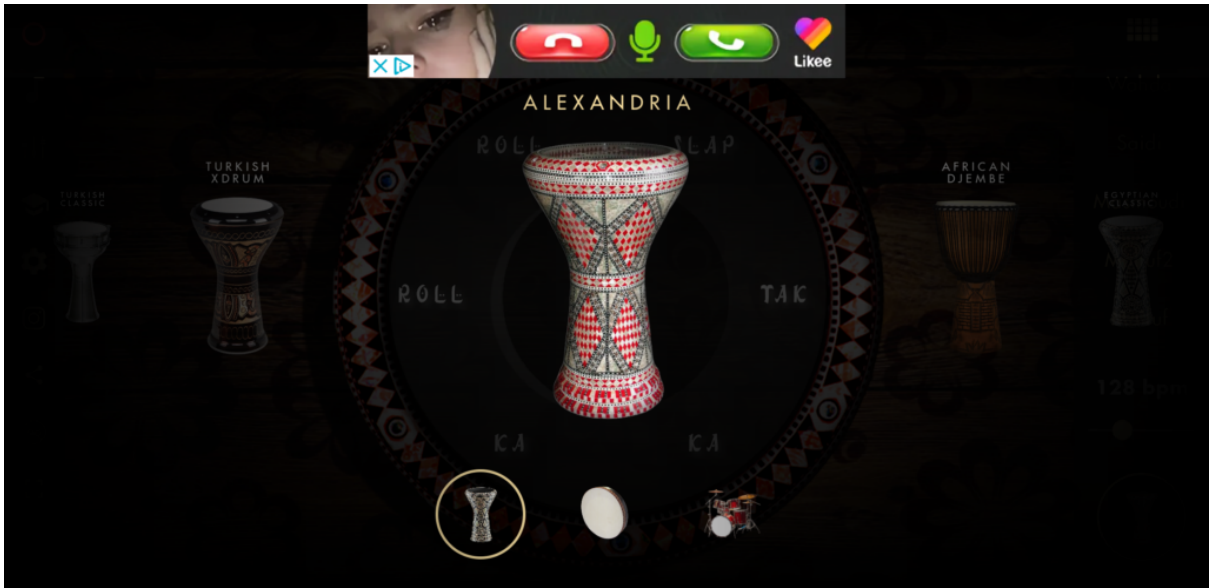
Available only on Google Play

Although this app only comes with 8 rhythms (all free), the offerings for each rhythm are much more extensive than Iqa'at. For each rhythm, you can change, add, or delete instrumentation (darbuka sounds, clap, riq, zills and change volume levels) down to each last doum and tek and embellishment. You can also set your own tempo, lock it in, and add a metronome tick. A nice feature is that you can compose, add, and save your own rhythms (good since there are only 8!) Plus there is a visual representation using color blocks in real time so you can see exactly how the rhythm is played.

A fun feature (and what seems to be the primary purpose of this app) is the virtual drum you can play on the home screen, complete with doum, rolls, slap, tek, and ka. For those who like to personalize their playing or change the tone quality of the drum, you can even select what drum you want to play: Alexandria, Djembe, Egyptian, Moroccan, Syrian, Turkish (most are free, but 3 available for purchase at \$1.49 each), or frame drum (Bendir, group, Baraban, Bongos, Riq all free, or Tabla for \$3.99 purchase), or drum set (standard, pop, Arabic, or "live" where you can switch left/right cymbal placement).

The app comes with lots of other features: record your own compositions, input your own music or youtube videos to play along with, set volume levels of each element like a mixing board. Also fun is the "Darbuka challenge" (a game that reminds me of the red-green-yellow-blue Simon musical memory game from the 80's) where you can play the drums in a call and response style. However, all these features come at a cost: the app is free but there are a significant number of (LOUD) ads that pop-up spontaneously, but you can eliminate them for \$5.49 (worth it if you will use it extensively).

Summary: Real Darbuka is not the easiest app to navigate at first, but eventually you learn how to get around. It's quite complex with lots of bells and whistles, which are probably unnecessary (and confusing) for non-musician users. However, if you have a gig but forgot your drums at home, just hook this baby up to the audio jack and get to it with those digits! If you like to make or record your own music, or put a backbeat to your dance videos or keyboard compositions, this app is for you.



Khaleegy Kavkaz Fallahi Baladi Ayoub

GROUP DARBUKA BENDIR MOROCCAN RIQ TABLA BONGOS BARABAN EGYPTIAN ZILLS

M	D		D				D											
S	DUM																	
M							S										S	
S	SLAP																	
M							T										T	
S	TAK																	T
M																		T

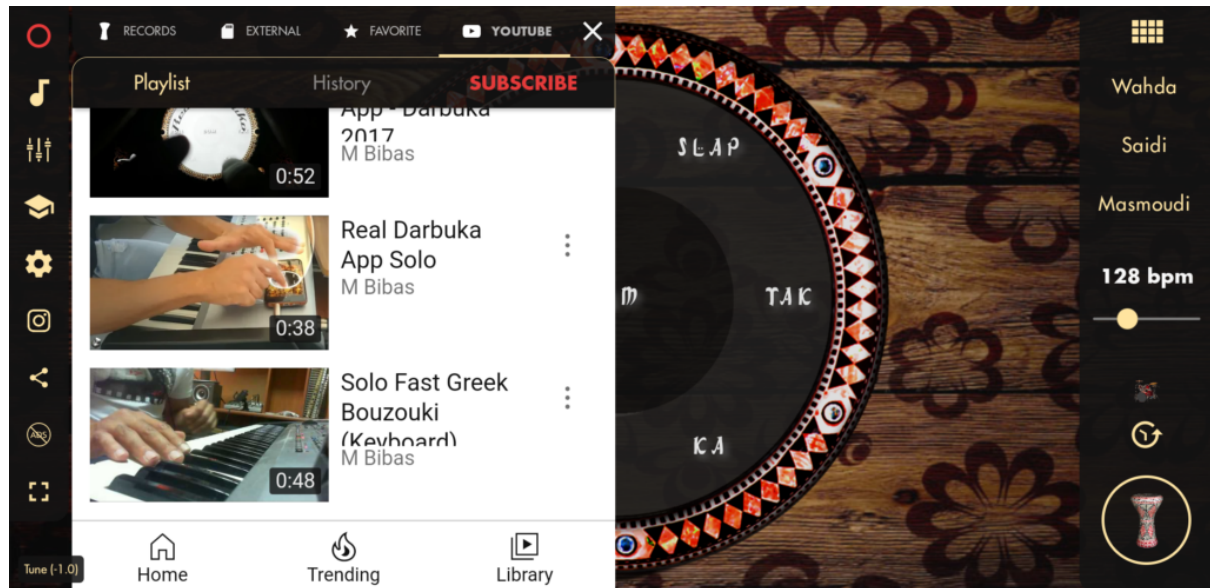
TEMPO 100 BPM VOL 39% BARS 4 BEATS 4

Wahda Saidi Masmoudi 128 bpm

CRASH TOM CRASH RIDE FLOOR TOM SNARE TOM CLOSE OPEN KICK KICK

Tune [-1.0]

Here are some screen shots of the Real Darbuka app.



Plus a Real Darbuka YouTube add on.

Darbuka Rhythms by Artem Uzunov

Available on Apple Store and Google Play

Although this app offers 20 rhythms, only 3 are free. However, no ads are present and the monthly subscription is only \$0.99 for all rhythms (or slightly less for an annual subscription). As with the other apps, you can change the tempo easily enough and add a metronome tick. Rhythms are very clearly represented visually with a red/blue color blocking pattern and real-time “light up” to easily follow what you hear.

Each rhythm has a “basic” page, where you can see the essential rhythm pattern and easily add/subtract instruments, or a “by instrument” page which has more detail on each instrument’s part. A nice feature is that you can select between five to nine different variations on each rhythm. For instance, Saidi has the options of “classic, basic, with two doums at beginning, with three doums in the middle, or with a pause on the strong beat.” The variations available for each rhythm are specific to it and chosen thoughtfully. This is excellent ear training for learning to identify the rhythms as they may appear in actual music.

The app also has a video section which connects you directly to the YouTube site of the app developer and known musician, Artem Uzunov. Video lessons are available for learning to play the darbuka (levels 1 and 2), learning to dance (taught by Diana Gnatchenko), and a playlist of the rhythms. Some video lessons on learning to play or dance are free, but to access the majority of lessons, a separate month-long subscription is required (between \$5-11). The dance videos offered, while labeled as beginner, are more suitable for an intermediate or advanced Egyptian Raqs Sharqi dancer.

Other features include a virtual drum that you can play with simple add ons but it is less extensive than the Real Darbuka app (but Darbuka Rhythms includes a zagareet!). The rhythm guessing game has both a training and testing mode, and three difficulty levels that use all of the variations and instrumentations of a rhythm. This app is also the only one that

can boast a feature where you can create a playlist to stitch rhythms back-to-back for drumming or dancing practice.

12:47

76%

BASIC

BY INSTRUMENTS

1 - + - | 2 - + - | 3 - + - | 4 - + - |

 D B t k B D t k B t k

 D B B D B


 D B B D B

 D B B D B

 T T K T T K T T K T T K

 X X X X

 D T T D T

 1 2 3 4

Meter
4/4

Maksum

Variation: Classic

Waltz



Baladi



130



12:49

75%

BASIC

BY INSTRUMENTS

1 - + - | 2 - + - | 3 - + - | 4 - + - |

Variations

Classic

Basic

Walking

Walking with a bridge

Variation 1

Variation 2

Variation 3

CANCEL

OK

Meter
4/4

Maksum

Variation: Walking with a bridge

Waltz



Baladi



87



12:39

77%

≡ Video

How to play Darbuka. Level 1

Artem Uzunov



Darbuka lessons

How to play Darbuka

Level 2

35 lessons

How to play Darbuka. Level 2

Artem Uzunov



Bellydance lessons

Rhythms

(beginners)

20 lessons

Rhythms (beginners)

Diana Gnatchenko



12:39

77%



Maksum



Some screen shots from the Darbuka Rhythms app.

Summary: Darbuka Rhythms is overall a good choice both for dancers and musicians of all levels who are looking to learn or improve their rhythm knowledge. Although the free content of Darbuka Rhythms is quite limited, the subscription levels are a reasonable cost for the thoughtful and well-designed content.

Overall, each app does one or two things the best: Iqa'at provides a free, simple introduction to Arabic rhythms. Musicians looking for more creative composition and recording should turn to Real Darbuka (or just those who enjoy playing all the virtual drums and games for fun!) Darbuka Rhythms offers a more nuanced approach for those looking to improve and test their rhythms knowledge. But don't take my word for it, go and try them yourself!

And finally....

INBC 2022 Officer/Board Election

I talked about this year's election a little bit in my Editor's Note. Nominations are made to the Election Committee (watch your Members' Group page on FaceBook for more information on the Committee) during April, with the actual election being held the end of April or the first of May (since we are getting a late start). The election will be by poll on the Members' Group page. You will be voting for President, Vice-President (2 may share this position), Treasurer, Secretary, Public Relations, and Newsletter Editor (2 may share this position). Your current officers are Paul Pogue, Treasurer, Kat Lebo, Newsletter Editor, and Liz Wray, Volunteer Public Relations. All the other officers have resigned. You can find short descriptions of the offices on the website, but if you have questions, just ask Paul, Liz, or me and we will do our best to either describe our jobs to you, or to put you in touch with someone who formerly held the office in which you are interested.

You can nominate someone for office, but that person has to agree to be a candidate before adding to the ballot. It would be wonderful to have at least 2 people running for each office. We have lifted the 2-term limit (each term is 2 years long) for this election so that those of us serving can run if we want to. I know Paul plans to run for Treasurer, but I will only continue to serve if no one else steps forward (why? Because I will be 75 by the time of the election and I think you need eyes that are more in tune with the dance now, rather than with the dance in the 1970s -- but I'll still write for the newsletter, so you aren't rid of me quite yet!) Liz was good enough to volunteer to cover our PR when needed, so she is not wanting to run, either. So, almost all of the offices are up for grabs. Yes, they take time to do. No, none of them are so time consuming that you can't fit them into your life. Talk among yourselves. Maybe someone would like to try, but needs a little push. Although I only mentioned Editor and Vice-President as being positions 2 could hold, I think PR could be shared by 2 also. And maybe even Secretary. The only two I am sure cannot be held by 2 are President and Treasurer.

Let's have a robust and healthy election and get INBC moving upwards again!

Thanks!

Kat
