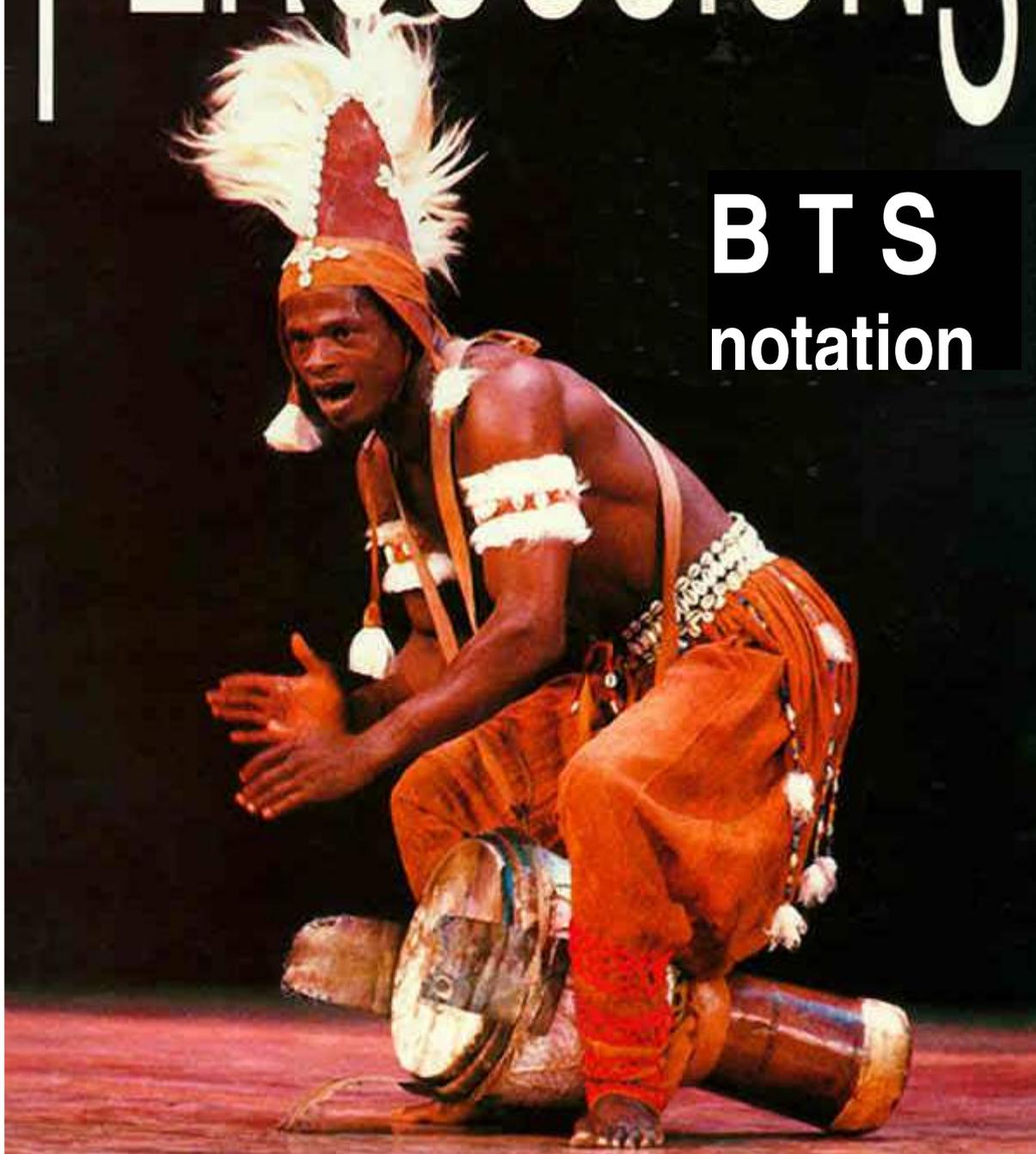


WEST AFRICAN PERCUSSIONS

B T S
notation



[collected rhythm transcriptions by Paul Nas (WAP Pages) and others]

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Instruments and Strokes

	= solo djembé		= accompagnement djembé
	= kenkeni		= sangban
	= dounounba		= dundun combination (dounounba / sangban)
	= 3 duns (1 player)		= krin
	= atoke / apitua		= agogo / gankogui (high-low)
	= clapping		= djabara / shekere / axatse / calabash

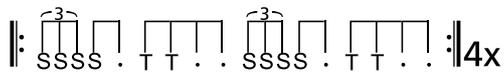
Strokes

	 B	= bass	 B	= muffled bass		
	 T	= tone	 T	= muffled tone		
	 S	= slap	 S	= muffled slap		
	 B	= bass flam	 T	= tone flam	 S	= slap flam
	 B	= bass - tone flam	 S	= bass - slap flam		
	 •	= kenkeni stroke	 •	= kenkeni pressed stroke		
	 •	= sangban stroke	 •	= sangban pressed stroke		
	 B	= doundounba stroke	 B	= doundounba pressed stroke		
	 B	= doundounba stroke	 •	= sangban stroke		
	 B	= doundounba stroke	 •	= sangban stroke	 •	= kenkeni stroke
	 *	= bass drum bell	 x	= bell stroke		
	 *	= agogo high stroke	 x	= agogo low stroke		
	 x	= downstroke	 *	= upstroke	 x	= downstroke with hand hit

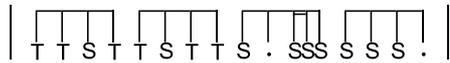
Notation details



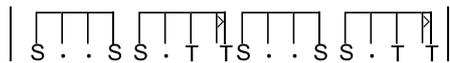
= 1 bar (16 sixteenths) in $\frac{16}{8}$



= triplets in $\frac{16}{8}$ and repetition



= thirty-seconds in $\frac{16}{8}$



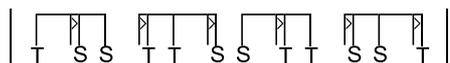
= swing in $\frac{16}{8}$



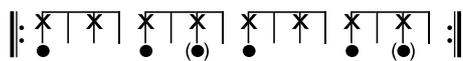
= 1 bar (12 eighths) in $\frac{12}{8}$



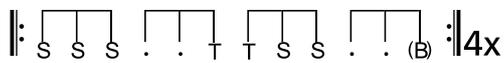
= sixteenths in $\frac{12}{8}$



= swing in $\frac{12}{8}$



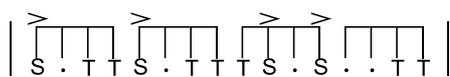
= optional strokes or



strokes omitted in the last repetition



= lead-in

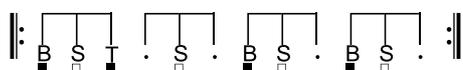
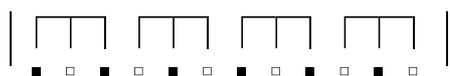


= accented strokes



= alternating () dominant, () other hand

or



= special handing

Abioueka

Aboiueka (Abiweika) is a Sousou-dance for small children. The basic beat of Abioueka seems to be essentially the same as the toto gi (deep drum) part of the Ewe piece Agbekor.

Call












(variation)



















Djembé 1 variations

1 ¹ ¹

||: B . B . S S . S . T T . | B . B . S S . S . T T . |

| B . B . S S . S . T T . | B T T B T T B T T B T T :||

2 ¹ ²

||: B . B . S S . S . T T . | . . B . T T T S . T T T |

| B . B . T T T S . T T T | B . B . T T T T . T T T |

| B . B . T T T S . T T T | B T T B T T B T T B T T :||

Transcription by Robert Kronberger (YAPP)

Intro

 | S S ! S ! S ! S S ! S ! | ! ! S ! S ! S ! ! ! S ! |

Call

 | T T ! T ! T ! T T ! T |

 ||:  :||

 ||:  :||

 ¹ ||: B ! ! T ! S B ! ! ! S ! :||

 ² ||: B T T T T S B ! ! ! S ! :||

Djembé solo 1; use the phrases

 ¹ | B . . . B . . . B . . . B . S . |

 ² | S S . . B . S . T T . . B . S . |

 ³ | B . . . B . S . B . . . B . S . |

 ⁴ | T T . S S . T . T . . . B . S . |

For example in the sequence: 1(1x), 2(2x), 3(2x), 2(2x), 3(1x), 4(1x), break, echauffement.

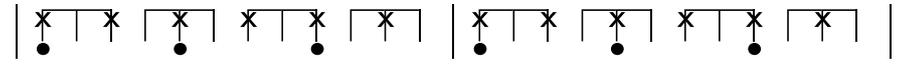


Bada

Bada is played as a transition between two Dununbas.

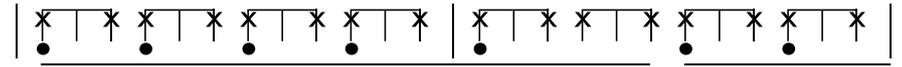


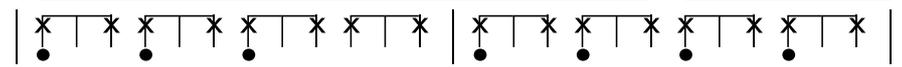






3x









4x



3x

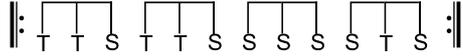


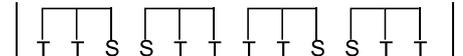


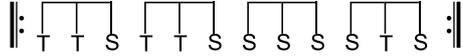


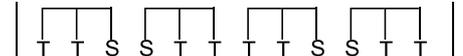


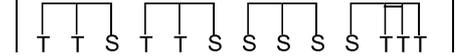


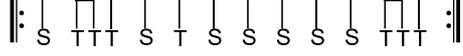

2x



3x

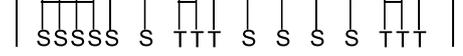



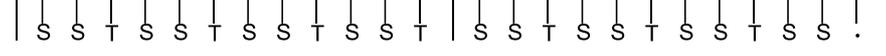





2x










The following are names of different rhythms commonly agreed to be part of the family of rhythms known as Dununba:

Bada	Balan-sonde
Bando Djei	Bandogialli
Bolo Konondo	Demosoni Kelen
Dunun Gbe (Doundoumbe)	Donaba
Gberedu	Gbunkundo
Kadan	Konowule(n) (I and II)
Koudindoundoun	Kuraba Don
Nantalomba	Taama
Takosaba	Takonani

The origin is Hamanah (a canton in the Kouroussa Prefecture, Upper Guinea).

The word "dunumba" or "doundumba" describes a type of dance that is popular in Upper Guinea in the Kankan, Siguiri and Kouroussa regions, but its roots are to be found in Hamanah, a canton of the prefecture of Kouroussa. It is also called "the Dance of the Strong Men". The names of its various rhythms, of which there are a good twenty, are taken from their places of origin, from the names of the people they portray or to whom they are dedicated, from the characteristics of their structure or from the way the performers appear during the dance.

The "Dance of the Strong Men" as danced by the Malinke of Hamanah occupies a position that makes it more of a social ritual than an amusement, although this aspect is also not ignored. It takes place in the Bara, the space for dancing that every village possesses and which has a large tree, either a Kapok or Mangrove, planted in the center. The circles of men or boys are formed around the tree, each circle representing a social or age group (kare). The Baranti, the masters of the Bara form the group that assumes responsibility for the smooth running of the festivities. They are the first to dance, and no-one else can use the Bara without their agreement. Although the Dunumba is reserved for men as its name indicates, women could take part by dancing at one side or by coming to the centre to enliven the atmosphere.

The hierarchies between the Kara or between individuals are given their expression in the dance, with personal conflicts being also regulated in a formalized manner with blows of the Manin Fosson, a riding crop woven from hippopotamus skin, to the sound of the drums. The Baratingi, the eldest youths of the village, demonstrate their courage by provoking their younger colleagues, the Baradogono, to the sound of the dunumba.

The circles that correspond to each of these two groups are laid concentrically around the tree planted in the middle of the Bara. The leader carries a decorated hatchet called Djende and a Manin Fosson. When one of the younger boys wishes to join a group of older boys, he moves out of his own circle and dances backwards. He meets the leader of the other groups who asks him "The way!", to which he answers "It is marked on the back!". A reciprocal flagellation then follows, that leads either to the boy's acceptance or rejection by the older group when the men who are present, appreciating the boy's courage, put a stop to the test.

Certain healers also attributed therapeutic virtues to the dance through its creation of states of trance and hypnosis.

Important collective decisions were taken before or after the great Dunumba, since almost the whole community would be gathered together at such times.

Dunumba is also the name of the largest of the drums, and it is just as indispensable for sustaining the enthusiasm of the dancers as it is of the players. The Dunun are drums whose cylindrical barrel is covered by a skin at each end. A metal bell is fixed above the barrel, which is placed horizontally. The drummer strikes one of the skins with a large stick that is held in one hand while with the other he strikes the bell with a metal strip or bolt. There are always three of these drums in the regions discussed here, and they are, from largest to smallest, Dunumba, Sangban, and Kenkeni.

The ideal ensemble in which the Dunumba can be performed is made up of three dunun, to which two djembes are added for the accompaniment of one or more solo djembes. (Excerpts from Hamanah liner notes, Mamady Keita. This CD is ESSENTIAL for anyone interested in Dunumba.)

Comes from Hamanah (region of Kouroussa). Here the dunun are always played in threes; kenkeni, sangba, dununba. It is the last which leads while the djembe accompanies. The importance of equilibrium between dunun is fundamental here. There are more than fifty rhythms of this family of which the variations play on the length of the phrases and the cycles of measures. The one in this recording has a cycle of two measures. At its origin, a war dance in which boys of different age groups confront each other armed with whips: it is called "dance of the strong men". Today it is practiced more pacifically in all festival occasions, and even women take part. (Wossolon)

Dununba, the "Dance of the Strong Men" is a very old dance, performed, as its name suggests, only by men. There are approximately 20 Dununba rhythms, each with its corresponding dance. Originally this repertoire was known only to the Malinke-Hamanah, but today it has become very popular and is regularly performed by other people, such as the Susu of Guinea and the Wolof of Senegal, although in a greatly modified style.

The different rhythms have some features in common: the tempo is somewhat slow, the rhythmic cycle is 12 pulses and the kenkeni always plays only one rhythm: (. . o . o o). The rhythmic figures played by the soloist are all similar, but they must be coordinated nonetheless to the different phrase lengths of the dances, some of which may reach eight cycles, and to the steps of the dancers.

Before the festival, the drummers assemble in front of the house of the djembe-fofa (soloist) and announce the beginning of the festival by playing a few moments of the rhythm. After a short pause, they start again. This is a signal for all the unmarried girls in the village to assemble at the village square (Bara) in order to accompany the drummers with their singing and handclapping. As the drummers are playing the third time through the rhythm, they proceed to the square. Once they arrive, they build a small fire and place their instruments in front of it to heat the heads. Any girls who have not arrived by this time are punished by five light lashes on the legs.

Meanwhile, the Barrati-s have arrived. These are thirty to forty men, all big and strong, who determine and control the development of the event. They are masters of the dance square, they have instruments and retain the privilege of the first dance. The title of Barrati may be conferred only within certain families. If other men than the present Barrati-s wish to become new Barrati-s, they must organize themselves into a group at a Dununba festival and advance on the present Barrati-s. A veritable battle follows, using whips of hippopotamus hide. If the provocateurs win, they are pronounced the new Barrati-s.

When the music starts up again (after warming the drum heads), the Barrati-s begin the dance, arranging themselves in two lines. Brandishing a decorated hatchet (Gende) in the right hand, and a hippo-hide whip (Manimfosson) in the left, the dancers advance slowly, in step, towards the drummers. Once they arrive, each Barrati in turn dances solo, showing his best form in order to impress the girls assembled behind the drummers. After this, other men may ask permission to dance as well.

Throughout the entire festival, one strange looking man dressed in a monkey skin dances around the perimeter of the dance square.

Dununba is performed today at all large festivals. (Rhythmen Der Malinke)

This is a rhythm from Guinee which means "dance of the strong men". The dance, which is very acrobatic, gives the men a chance to express their bravery and courage in front of their betrothed as well as the village elders; they strike their bodies with a riding crop made from animal muscle. (Drame)

"We have a dance we call dounouba. It is for people who are threatening each other or are in an intense rivalry. After elders, family members, and friends have tried to counsel the disputants to no avail, the dounouba ceremony is held in the village square. The two men who are at odds each take a stick. The stick is round, about three quarters of an inch in diameter, and reaches from the ground to about the hip in length. The men face each other. The musicians play the drums with very exciting rhythms designed to bring out the stored-up aggressiveness in the feuding parties. The men engage in ritual combat, striking at each other and defending themselves with their sticks. In front of everyone else in the village, they settle their differences. The rest of the village will be left in peace, since not an ounce of their hostility remains unexpressed.

"Some national dance troupes in West Africa have presented this dance in pantomime fashion to foreign audiences and called it the dance of the strong man. Originally though, it was not a spectacle, but a practical means of bringing real conflicts to a climax and to an end." (Diallo and Hall, *The Healing Drum*, Destiny Books, Rochester, Vermont 1989, p 111.)

a) social/age groups (men) - there are five but I am missing one: barati (eldest), baradomo, ..., baratingi (youths), baradogono (boys) [source Famoudou Konate]

b) the key parts are the dunumba and kenkeni, the jembe soloist essentially marking the dance transitions. we would call these parts off-beat, which is why Westerners have such a hard time playing these rhythms, even though the beat is strongly marked by the dancers' steps. to complement the kenkeni rhythmic figure, and without going into notation details, the dunumba evolves around a central theme (such as .oo.xx.oo.oo.oo.xx.xx.oo), switching to continuous (.oo.oo.oo.oo) during the echauffement. Aside from set parts, there are many individual variations where the dunumba player himself demonstrate his strength.

INFORMATION RELATED TO SPECIFIC DUNUMBAS:

Bada: my understanding is this is not a rhythm as such, rather a phase (echauffement) or signal the players use to enlarge the circle when it has become too crowded and they can't properly play [source Delmundo Keita].

Balan-sonde: is an exception among the Dununba rhythms, for it may be played as part of the circumcision festival, during which the women may also dance. While the men dance the customary Dununba steps, the women dance the steps for Soli. Balan is the name of a village in the region of Kouroussa; sonde means "robbers". The residents of this village are jokingly called robbers. (Rhythmen Der Malinke)

Bando Djei: Amidst all the praises addressed to N'na Dodo, the goddess known as Nakouda or Koudaba is now honored. Worshipped by the people of Hamanah, mother Kouda is particularly invoked during the feast of Boleh pond in Baro, a village situated between Kouroussa and Kankan. This is the occasion to thank her with offerings for wishes granted or to implore her for success in the future. (Mogobalu)

Bandogialli: is the name of a type of monkey with a white tail. For this dance the dancers a white collar with a white tuft, symbolizing the white tail of the monkey. With quick up and down movements of the shoulders, they impart a quick rocking motion to the collar. Bandogialli is danced exclusively by the Barrati-s. (Rhythmen Der Malinke)

Bolo Konondo: The title of this rhythm describes hand movements of the dance. Bolokonondo means "nine hands". (Rhythmen Der Malinke) Literally, nine fingers. This rhythm is called this in reference to the structure and to the movements of the dance. (Hamanah)

Demosoni Kelen: This is translated by "a young girl". The players apostrophise the girls with allusive mockery of a decidedly sexual character. The girls pay them back in their own kind, casting doubt frequently on the quality of the percussionist's sticks.

Dunun Gbe: is the oldest known Dunumba; Famoudou says "that it is the mother of all the Dunumba's variations". (Hamanah)

Donaba: or *Great Dancer*, was the nickname for Maria Magbwe, a woman of Famodou's village, who was famed for her inventive qualities. A song that is dedicated to her says "Marianna, come out with a new dance for us!"

Gberedu: Name of a canton of Hamanah.

Gbunkundo: expresses a fight, a blow to the head, with the dancers miming a fight. They strike each other as they dance the tests between the different age groups and often regulate personal problems in the same way; fatal accidents, however, often occurred before independence.

Kadan: this is a ballet arrangement, not a traditional dunumba [source Famoudou Konate]

Konowule(n) I is dedicated to a man who was very rich and strong. The djembefola has ensured that this name will go down in history, as will that of a griot who sang for him that "it is thanks to your mother that you are what you are".

Konowule(n) II a second rhythm dedicated to the powerful man.

Kuraba Don: is a sacred bush that is considered to be a god, and in front of which people come to make requests or vows of all sorts, dealing with family, money, business, the hunt....Sacrifices are carried out. "As soon as you are in it, says Famoudou, your body begins to feel something..." The procession to the bush is carried out to this rhythm.

Nantalomba: A song of provocation and insults of the Baratingi, the oldest of the young people in the village, toward the Baradogono, or younger ones. The youngest are compared to a spider with its legs pulled off called Nantalomba to get them to fight. The Baratingi consider themselves to be the true owners of the Bara (space for dancing) and the challenges between the different age groups occur when the dance takes place. (Mogobalu)

Taama: means to walk like the people of from Hamanah and is the name of a rhythm that depicts this.

Takosaba: goes with the dancers steps as they perform the same movement four times at the start of the dance (Hamanah) The title of this rhythm refers to three significant movements done in the first three repetitions of the 12 pulse rhythm (Rhythmen Der Malinke)

Takonani: literally "take four times". Like Takosaba, this is a reference to the structure of the dance. (Hamanah)

Baga

Baga is a rhythm from the Baga ethnic group of Guinea.

 ||: *|*|*| *|*| *|*|*| *|*|*| :||

 ||: *|*|*| *|*|*| *|*|*| *|*|*| :||

 ||: *|*|*|*|*|*| *|*|*| *|*|*|*|*|*| :||

 ¹ ||: S . . S S . T T S . . S S . T T :||

 ² ||: B . T T . . S . B . T T . . S . :||

 | S . . T T . S . . S . . S . . B | S . . T T . S B | 1a

 | S . . T T . S . . . S . S . . B | S . . T T . S B | 1b

 | S . . T T . S . . T T . S | S . . T T . S | 2

 | T . S S S . T . S S S . T . S S | S . . B T . S S S . S S S . . B | 3

Baga Giné

Baga Giné = Baga woman

A boron ma, ma boron ma, eeeeeee

Will you dance, or will you not dance

A boron ma, ma boron ma, eeeeeee

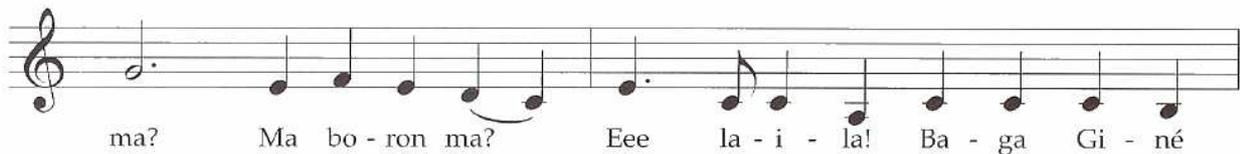
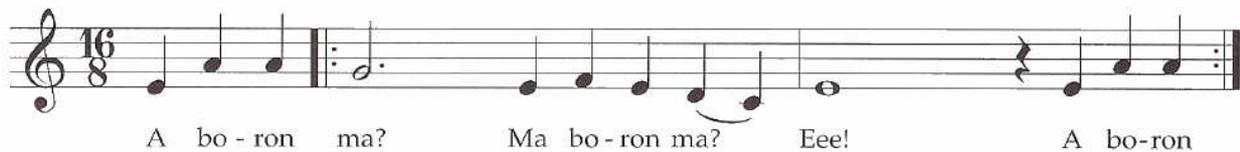
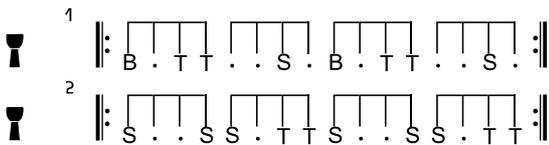
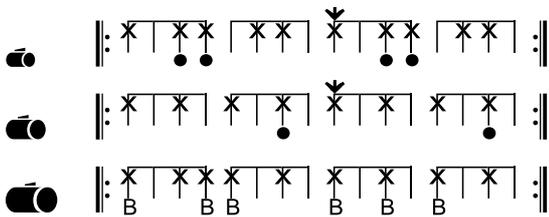
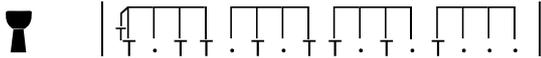
Will you dance, or will you not dance

A boron ma, ma boron ma, e laila Baga Giné

Will you dance, or will you not dance

Faré boron ma woto kui, eeeeeee

Baga woman dances even in tha car



Balakulanya / Söli lente

Balakulanya is traditionally played at wedding parties, where is often speculated on the fertility of this marriage. Also the rhythm is played, like the Söli, at circumcision - ceremonies. Sometime continues all the three days before the ceremony. Some clame that the Sangban and Dun Dun roles as written below are actually switched (sound good also !). Two songs :

1: *Aïti iwuliba Dembati iti wuliba söli bara se, Aïti iwuli ba, aïti iwuli ba söli bara se*

Get up, mothers of the children! ; the Söli is about to come.

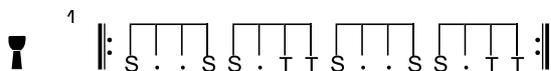
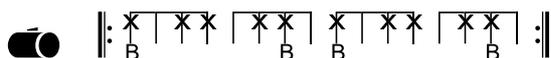
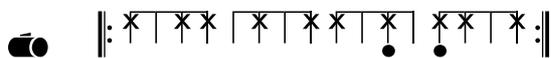
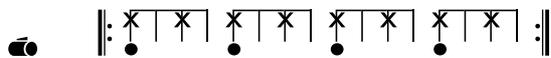
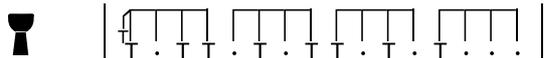
2 : *Balakulanya denkolide, aya yeye so dina,*

iba kemata yenkoleddinkolede kemata ye so dina

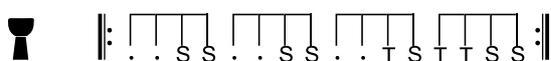
solo : Kingfisher-bird, when will I have a child of my own?

all : There is no way you can buy it

Call



Solo accompagnement 1



Echauffement

Sangan variations :

1

2

3

4

5

6

7

8

9

10

Balan Sondé

Balan Sondé is a Dununba-rhythm from the Malinke-people in Guinea: "Balan" is a village near Kouroussa, "sondé" means thief. The inhabitants of the village are called thieves in the song that goes with this rhythm (teasing). Balan Sondé is an exception within the Dunumba-rhythm-family. It's played on circumcision-festivities where both men and women dance. While the men are dancing dunumba-steps, the woman are dancing the söli-steps.)

Call

Call

Dundun echauffement

On the Museum of Berlin CD from Famoudou Konate you can find some variations in the Sangban-pattern.

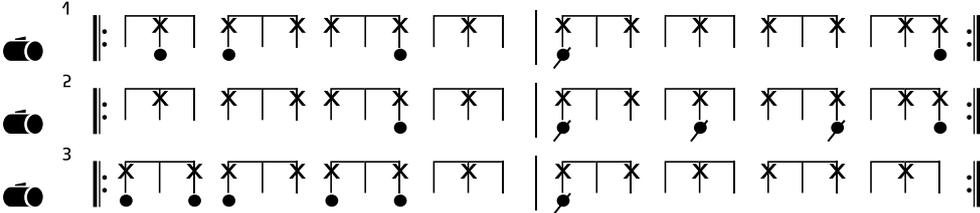
Two strokes (*) seem to be returning all the time. And there are two basic sangban-patterns.

Echauffement



Musical notation for an exercise. It consists of two measures. The first measure contains a sequence of notes: a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, and a quarter note with a stem up and a dot below. The second measure contains a sequence of notes: a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, and a quarter note with a stem up and a dot below. The notation is enclosed in a double bar line with repeat dots at both ends.

Sangban variations



Musical notation for three variations of a Sangban exercise. Each variation is numbered 1, 2, and 3. Each variation consists of two measures. The first measure contains a sequence of notes: a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, and a quarter note with a stem up and a dot below. The second measure contains a sequence of notes: a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, a quarter note with a stem up and a dot below, and a quarter note with a stem up and a dot below. The notation is enclosed in a double bar line with repeat dots at both ends.

Bandogialli / Bando Djei

Bandogialli is a Dununba-rhythm from the Malinke in the Hamana-region in Guinea. It is also known as Bando Djei. *Bandogialli* is the name of some kind of ape-family (Bando Djei) with a white tail. The dancers have a ring around their neck with white hair, crests or "sheeps-beards" attached to it, that remember to the white tail of the ape. As the shoulders of the dancer move up and down the white sheep-beard seesaws along. Drew Ravey names "Gbandon" as the same rhythm.

From the Mögöbalu-CD from Mamady Keïta:

Amidst all the praises adressed to N'na Dödö, the goddess known as Nakouda or Koudaba is now honoured in the song below Worshipped by the people of Hamana, mother Kouda is particularly invoked during the feast of Bөлèh pond in Baro, a village situated between Kouroussa and Kankan. This is the occasion to thank her with offerings for wishes granted or to implore her for succes in the future.

*N,na Dödö nin né, Bomba la Dödöö, N,na Dödö nin né, N'na gbadon Dödöö
Ina moyi ni lolo lé laa, Baatèmah loloh, Djitèmah loloh
Ibaa kouma, koulé kouma kodjon,
Ibi imakoun, koulé djanda ni founoukéya Döö,
Kouma yé sondja lé dij, Makoun ködö tè lon, Kerèn-könöni kassi daa
N'na konda ééé, N'na konda ya naa, Hamana dia daa !
Noulou nani donkan néma ééé !, Sila yèlèni bandan né la ééé !*

You, mother *Dödö*, *Dödöö* of the great house, you mother *Dödö*, cook *Dödöö*
Your mother gave birth to a star, a star in the midst of waters
a star in the depth of the waves
if you speak, they say that you talk to much
if you are silent, you who are young, they say that you are pretentious
words become suffering for you
but the depths of silence cannot be measured
*Kèrèn-Könöni** has sung
O, mother Kouda, let mother Kouda come
the living is good in Hamana
it was for the dancing that we came
the path leads to the kapok-tree**

(* a smal bird, known for it´s chattering)

(** the kapok-tree is often planted in the centre of the *bara*, space for dancing)

Call

Call notation for four instruments:  | S S T S S S | .! .! .! .! |
 | [] [] [] [] | [] [] [] [] |
 | [] [] [] [] | [] [] [] [] |
 | [] [] [] [] | [] [] [] [] |

Call notation for three instruments:  | : [] [] [] [] | [] [] [] [] :||
 | : [] [] [] [] | [] [] [] [] :||
 | : [] [] [] [] | [] [] [] [] :||

Dundun variation

Dundun variation notation for one instrument:  ¹ | : [] [] [] [] | [] [] [] [] :||

Echauffement

Echauffement notation for two instruments:  | [] [] [] [] | [] [] [] [] |
 | [] [] [] [] | [] [] [] [] |

Bintin

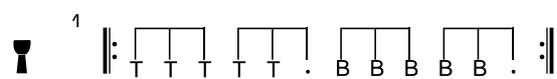
Bintin is a 12/8 rhythm from Ghana's Acon tribe. In each cycle of this rhythm you can feel a cycle of 6 beats and a cycle of 4 beats playing at the same time.

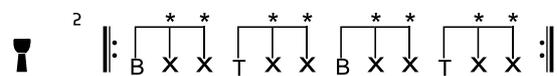
Transcription by Krešo Oreški

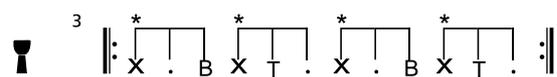
(the notes marked with asterisk (*) are played with stick or using shekere)

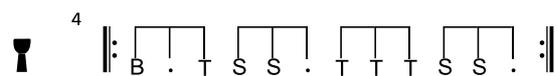
Intro

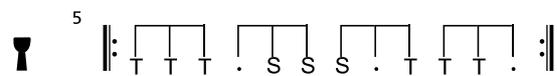
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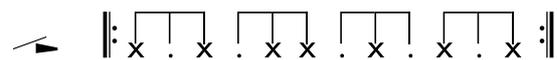
1 

2 

3 

4 

5 



Variation

(Note: *Doun doun* is called *bintin* in Ghana)

Break

 | T T T . S S S . T T T . |

¹
 ||: B . T S S . T T T S S . :|| high

²
 ||: S . B S T . S . B S T . :|| middle

³
 ||: B . T S S . T T T S S . :|| low

 ||: ● ● ● ● ● . B B B B B . :||

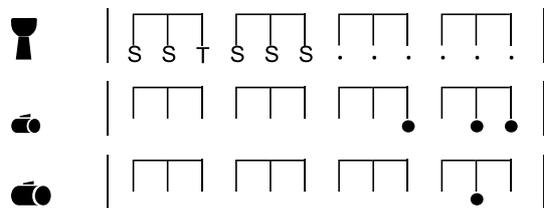
 ||: x . x . x x . x . x . x . x . :||

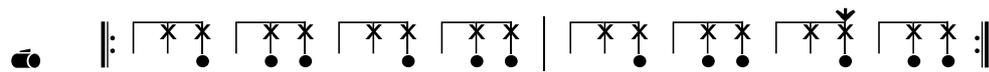
Bolokonondo

Bolokonondo is one of the Dununba-rhythms. This one, the Bolokonondo means "nine hands", (according to Famoudou's Berlin-CD) or "nine fingers"(according to Mamady's Hamamana-CD) which meaning must become clear if you 'll ever see the dance. The rhythm takes a cycle of 84 pulses divided over 7 groups of 12 pulses. To give a call is only allowed in the 7th group.

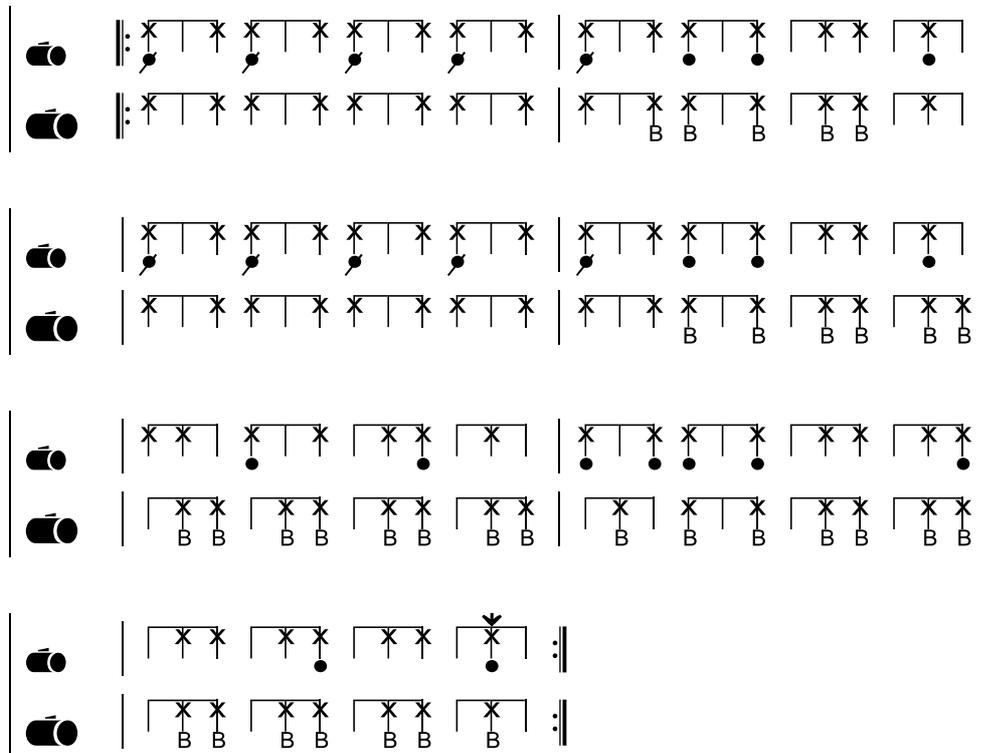
The first two Dundun-, Kenkeni- and Sangban-patterns are "translated" from the transcriptions in the booklet from the "Museum of Berlin CD" of Famoudou Konaté. The according bell-patterns are added in a logical way. Here are three cycles with a slightly different Dundun-pattern.

Call


 The call notation consists of three rows. The first row shows a Dundun pattern with notes 's', 's', 't', 's', 's', 's' and four groups of three dots. The second and third rows show corresponding Sangban patterns with notes and dots.


 The bell pattern notation shows a sequence of notes with asterisks and dots, enclosed in a double bar line.

Sangban / Dundun variation 1


 This section contains four pairs of notation for Sangban and Dundun. Each pair consists of two lines of notes and dots, with the second line often including 'B' characters. The notation is organized into four distinct groups, each separated by a vertical bar line.

Solo transcription by Robert Kronberger (YAPP)

1

| S S T S S S SSS | S S T SSS |

| S S T SSS | S S T . SSS S S T . SSS |

| S S T . SSS S S T | . T T S T T S T T S S . |

| SSS S S . T T S T T S . | |

2

| S S T S S S S | TTT S B S TTT S |

| B . S TTT S | B . S TTT S B . S |

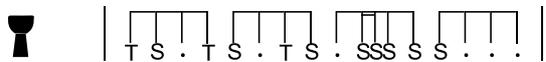
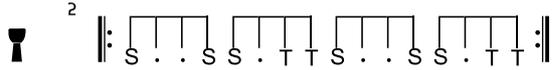
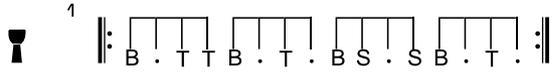
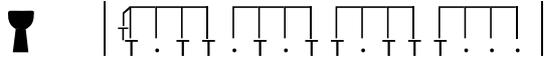
| TTT S B . S TTT S | TTT S TTT S TTT S S |

| B S S TTT T T . S . | |

Boula

A rhythm from the Antilles Islands.

Call



Break



... and then ...



Conoule I

There are no references to *Conoule I*.

Three staves of musical notation for a djembe ensemble. Each staff begins with a djembe icon. The notation uses vertical lines with flags and dots to represent rhythmic patterns. The first staff has two measures. The second staff has two measures. The third staff has two measures and includes the letter 'B' under some notes.

Sangban variations

Three staves of musical notation for Sangban variations, numbered 1, 2, and 3. Each staff begins with a Sangban icon. The notation uses vertical lines with flags and dots to represent rhythmic patterns. Each variation has two measures.

Dununba variations

Two staves of musical notation for Dununba variations, numbered 1 and 2. Each staff begins with a Dununba icon. The notation uses vertical lines with flags and dots to represent rhythmic patterns. Variation 1 has two measures and includes the letter 'B' under some notes. Variation 2 has two measures.

Djembe solo

Eight staves of musical notation for a Djembe solo. Each staff begins with a Djembe icon. The notation uses vertical lines with flags and dots to represent rhythmic patterns. The first four staves have two measures each. The fifth and sixth staves have two measures each. The seventh and eighth staves have two measures each and include the letter 'B' under some notes.

Dalah

The word "Dalah" is referring to both a pond and a rhythm. The rhythm is played in honoring the women-fishers. Only the men use boats for fishing so the women have to enter the water with their nets and have to face all kinds of dangers.

Call

The 'Call' section consists of four staves of musical notation. The first staff uses a keyhole symbol and contains a sequence of vertical lines with dots and dashes below them, representing a specific rhythm. The following three staves use different symbols: a small cup, a larger cup, and a bowl-like shape, each with corresponding rhythmic patterns of vertical lines and dots.

This section contains three staves of musical notation. Each staff begins with a different symbol: a small cup, a larger cup, and a bowl-like shape. The notation consists of rhythmic patterns represented by vertical lines with asterisks and dots below them, indicating specific notes or rests.

This section contains two staves of musical notation, both starting with a keyhole symbol. The first staff is marked with a '1' and the second with a '2'. The notation uses vertical lines with letters 'B', 'T', and 'S' below them, representing different rhythmic elements.

Dalfo

Dalfo is a rhythm made by Steffanus Kor, a Dutchman living in France. He thinks it's a waste to invent specific djembé patterns to it. To play with more players one could split the Sangban and Dundun pattern to two patterns, each to play by different players.

The main Dalfo rhythm is presented in three parts:

- Sangban:** A 4-measure pattern: | : * | * | * | * | | * | * | * | * | : |
- Djembé:** A 4-measure pattern: | : * | * | * | * | | * | * | * | * | : |
- Dundun:** A 4-measure pattern: | : * | * | * | * | | * | * | * | * | : |

Variations

Four variations of the Dalfo rhythm are shown:

- 1:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 2:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 3:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 4:** Sangban: | : * | * | * | * | | * | * | * | * | : |

Five variations of the Dalfo rhythm are shown, including 'B' markings:

- 1:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 2:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 3:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 4:** Sangban: | : * | * | * | * | | * | * | * | * | : |
- 5:** Sangban: | : * | * | * | * | | * | * | * | * | : |

Echauffement

The Echauffement section consists of two parts:

- Part 1:**
 - Sangban:** | * | * | * | * | | * | * | * | * | |
 - Djembé:** | * | * | * | * | | * | * | * | * | |
- Part 2:**
 - Sangban:** | * | * | * | * | | * | * | * | * | |
 - Djembé:** | * | * | * | * | | * | * | * | * | |

Damba

Damba, a Malinke pre-marriage rhythm, played on the occasion of the bride's ritual bath before the marriage ceremony. This rhythm has the signature "Dununba Family"-kenkeni part. "Dununba" rhythms are primarily danced by men as a display of strength and beauty. *Damba* is traditionally played for a young woman preparing for marriage. The break is the garden-variety 12/8 one, not normal signature "Dununba" break (sstsss).

Eh damba n'nya ko la damba leila, eh damba n'nya ko la damba leila
eh damba n'nya ko la damba leila,
kore kore ji da ko man di, damba la ko la fisa

Eh the river bank, I want to wash my face by the river bank (3X)
the wash-water is not sweet, it's good to wash by the river bank.

Notes on the lyrics:

The sense of line four is that water you have washed in, "ji da ko," contains the dirt which has left your body. Now that it has the dirt it is "not sweet" - "man di" - "sweet" meaning, by implication, "clean" or "interesting." The imagery is of life before marriage. The singers tell the young bride-to-be that what she has literally and figuratively left behind in the wash water is no longer interesting. In essence, the song tells the young woman that it's time to leave behind the things of childhood and embrace her new identity as a wife. The lyric is a good example of Mande rhetorical techniques of metaphor and indirection.

The partial translation provided in the CD liner notes renders the first line as "I wash my face." The lyrics themselves are somewhat ambiguous as to who is singing, the bride-to-be or the other villagers. If they are "n'nya," then they mean "my face." If, instead, they are "I'nya," they mean "your face." In either case, the sound indicating possession, "n" for "my" or "I" for "your," is somewhat hidden by the singers' pronunciation in the context of the song. Both translations work.

Notes on the performance:

Washing is very important in Mande (and in many other West African peoples') ritual, both daily rituals and special rites of passage. On a daily basis, Mande people wash their hands immediately before eating, a cleansing which is especially important hygienically because they eat with their hands. A large calabash full of water is kept by the eating spot so everyone can wash their hands before reaching into the communal plate. But washing the body has symbolic power as more than removing sweat and soil. Washing also bears the meaning of personal transformation and inner purification. That is, through washing, one becomes more like what one is supposed to be. A young man washes as part of the circumcision ritual to symbolically leave behind his childhood and assume the mantle of adulthood. A young bride washes away her girl self as she prepares to enter her husband's home as wife and, soon, mother as well. Mande Muslims wash to purify themselves for their daily prayers, to make themselves and their prayers acceptable to Allah. Understanding the symbolic importance of the washing referred to in the song can help us perform the piece with a more authentic feel.

Famoudou's performance of Damba begins with a solo voice singing in solemn and reverential tones. The solemnity seems appropriate to the occasion. A young woman preparing to enter her husband's house may well feel joy and excitement, but also some fear of the unknown hardships to come and sadness at the loss of childhood freedoms and the comforts of her parents' home. When the drums enter, the mood changes to one of vigorous movement forward. The drums urge the young woman on to embrace her new life and to allay her fears. The music itself might be seen as an act of transformation as well. The sound of the drums and song sonically "wash" the young woman, separating her past from her future. The liner notes for the CD also indicate that this piece is played on the return from the river bank, hence one might also hear this rhythm as a song of welcoming. (Thanks to Adam Rugo for this additional information and the explanation on difference in the sangban)

Call

The 'Call' section consists of four staves of musical notation. The first staff is a solo voice part, represented by a keyhole icon, with a sequence of notes: T . T T . T T . T T . . |. The second, third, and fourth staves represent different drum parts. The second staff (Dununba) uses asterisks and dots: ||: * * . * * . * * . * * . | * * . * * . * * . * * . :|. The third staff (Sangban) uses asterisks and dots: ||: * * * * . * * . * * . * * . | * * * * . * * . * * . * * . :|. The fourth staff (another drum) uses asterisks and dots, with 'B' labels: ||: * * * * . * * . * * . * * . | * * * * . * * . * * . * * . :|.

A solo voice part starting with a '1' above the staff. The notation is: ||: S . T S . . S . T S . . | S . T S . . S . T S . . :|.

The sangban part is very similar to the sangban for Dunungbe - the bell is the same - but in this piece the sangban has one additional note. The dununba drum also plays three, rather than two, two-note phrases. You can distinguish between Damba and Dunungbe by the pitch relationships in the ensemble rhythm:

Dunungbe Ensemble Sound

The 'Dunungbe Ensemble Sound' section shows three drum parts. The first staff (Dununba) uses asterisks and dots: ||: * * . * * . * * . * * . :|. The second staff (Sangban) uses asterisks and dots: ||: * * * * . * * . * * . * * . :|. The third staff (another drum) uses asterisks and dots, with 'B' labels: ||: * * * * . * * . * * . * * . :|.

<----->

note here: <-----> the "kenkeni window" - the rest in the sangban/dununba conversation leaves room for one complete articulation of the kenkeni phrase.

Demosoni Kelen

Demosoni Kelen is a Dununba-rhythm: "Demosoni Kelen is translated by "a young girl". The players apostrophise the girls with allusive mockery of decidedly sexual character. The girls pay them back in their own kind, casting doubt frequently on the quality of the percussionists' "sticks." " (text in booklet with Mamady Keita's Hamana-CD)

Call

Call

The 'Call' section consists of four staves of rhythmic notation. The first staff uses 'S' for strokes and 'T' for a triplet. The second and third staves use 'S' for strokes and dots for accents. The fourth staff uses 'B' for strokes. The notation is organized into four measures per staff, with vertical lines indicating bar boundaries.

The first variation of the 'Call' section consists of three staves of rhythmic notation. The notation is organized into two measures per staff, with vertical lines indicating bar boundaries. The symbols used include 'S', 'T', and 'B'.

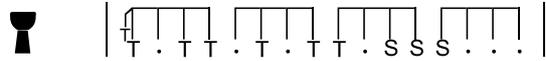
Variation

The 'Variation' section consists of two staves of rhythmic notation. The notation is organized into two measures per staff, with vertical lines indicating bar boundaries. The symbols used include 'S', 'T', and 'B'.

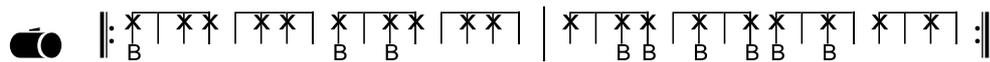
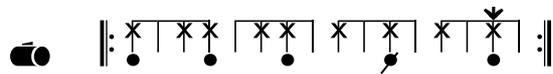
Diansa

Diansa (Dansa, Yansa, Diansi) is originally coming from Southern Mali (Bamako), but is often played all over West-Africa.

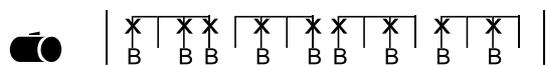
Call



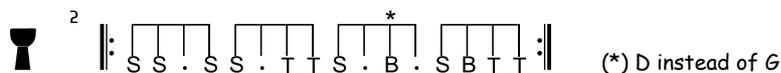
There is no traditional kenkeni-part ; but these two will do fine:



Echauffement



Solo Accompagnement



Solo

 $\text{||: } \overline{\text{. T B . T T B . T T . .}} \text{|| } 2x$

$\text{||: } \overline{\text{. T B . T T . .}} \overline{\text{SSSS}} \overline{\text{. T T . .}} \text{|| } 2x$

$\text{||: } \overline{\text{SSSS}} \overline{\text{. T T . .}} \overline{\text{SSSS}} \overline{\text{. T T . .}} \text{|| } 2x$

$\overline{\text{SSSS}} \overline{\text{. T T . .}} \overline{\text{SSSS}} \overline{\text{. T T . .}} \text{|}$

$\text{||: } \overline{\text{T T S S S S S S}} \overline{\text{T T S S S S S S}} \text{|| } 2x$

$\overline{\text{T T S S}} \overline{\text{T T S S}} \overline{\text{T T S S}} \overline{\text{T T S S}} \text{|}$

Solo phrases transcription by Robert Kronberger (YAPP)

 ¹ $\overline{\text{B . S S . B S S B . S S T T S S}} \text{|}$

 ² $\overline{\text{B . S S . . S S B . S S T T S S}} \text{|}$

 ³ $\overline{\text{B . S S . B S S B T T S T T S S}} \text{|}$

 ⁴ $\overline{\text{B . S S . . S S B . T . T T S S}} \text{|}$

$\overline{\text{B S S S T T S S B S S S T T S S}} \text{|}$

$\overline{\text{S S B S S S B}} \text{|}$

$\overline{\text{S S T T S S S T T}} \text{|}$

$\overline{\text{S S . T T S T T S T T S T T S B}} \text{|}$

$\overline{\text{S S B S S S T T}} \text{|}$

Dibon II

This is one of the many rhythms played for the farmers. Dibon is a couple of birds; male and female. During daytime they are together but at night they each find their own tree to sleep in. In the morning, as they want to join, one sings and the other responds while flying to the first. The melody of their song was heard by hunters and put to a rhythm when they came back in the village. After that it became a use to accompany the farmers, returning from the fields. The second Kenkeni-pattern is a fine addition to the rhythm. The song is not specific for this rhythm, but sung on Famoudou's CD Malinke Rhythms and Songs.

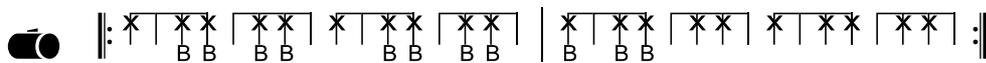
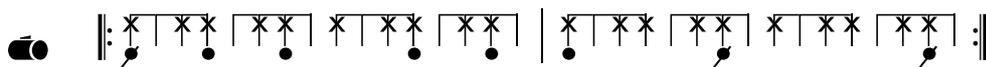
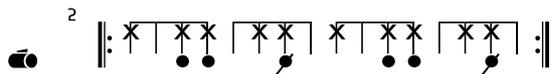
Ja eh kanje ulalale ja eh, ana fefo la lukò kanje ulalale, mo kelen tate dunjadi

come on let's play the fefo (kalebas) together, the world is not for one person, the world is for every one.

A ye Anye folila bi e, Mamoudou la folila lulu, Annye folila mo kelen tate dunya ni

the world is not made for one person (here Mamoudou) but it was made for everyone

Call

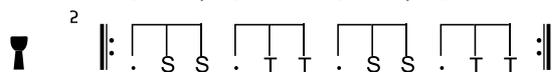
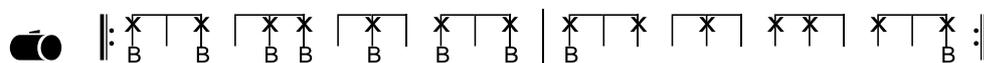
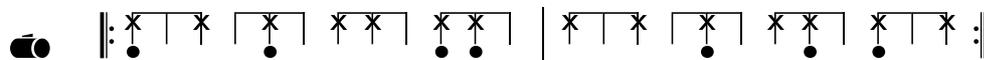
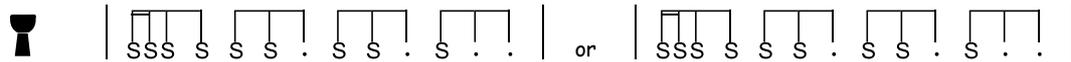


Djaa

Djaa is a Malinke rhythm from the Guinea regions of Kankan and Kouroussa. Initially a hand clapping dance, it has evolved into a full rhythm. There are two main versions of it (Djaa I and Djaa II or Dja Kouroussa). It is the dance of seduction by young girls. It is also played before weeding ceremonies for the bride and her friends.

Transcription by Robert Kronberger (YAPP)

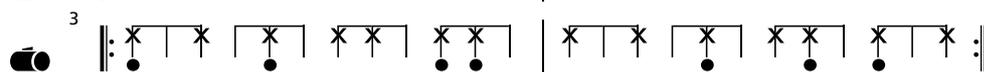
Call / Break



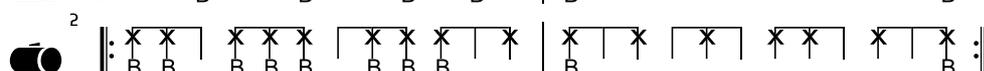
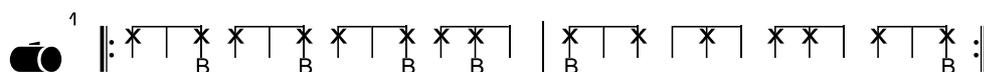
Echauffement



Sangban variations



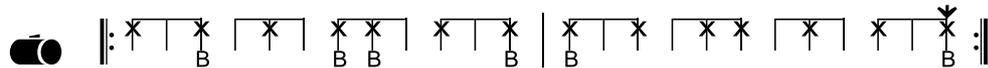
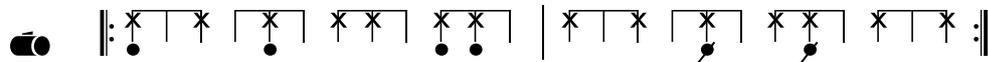
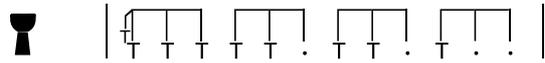
Dundun variations played with sangban variations 2 or 4



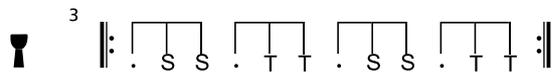
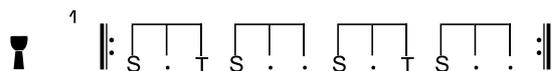
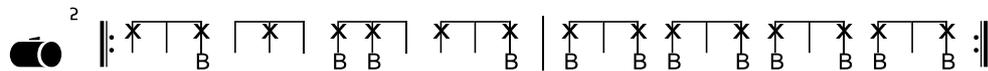
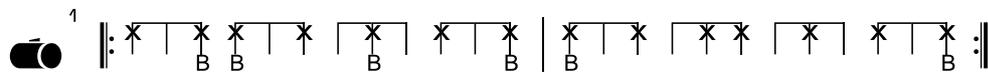
Djaa Kouroussa

Djaa is a Malinke-rhythm that - like many rhythms - originates from the handclapping by woman. It's a dance of seduction where young men and woman dance in two half-cirkels in front of each other. It is often the climax of a party where men and woman dance. *Djaa Kouroussa* is the *Djaa* from the Kouroussa region.

Call



Dun Dun variations



Djaa Siguiri

Djaa is a Malinke-rhythm that - like many rhythms - originates from the handclapping by woman. It's a dance of seduction where young men and woman dance in two half-circles in front of each other. It is often the climax of a party where men and woman dance. *Djaa Siguiri* is the *Djaa* from the Siguiri region.

Call

There are several songs to this rhythm. This one can be heard on Mamady Keïta's "Balandugu Kan" : (normal: solist; **bold**: choir)

Mamady n'fa itè gbolola kariya ! Mamady mon père frappe la peau plus vite !

Ee walende ee. Ehé, il est parti.

Djabara

The name of the rhythm *Djabara* (6/8) comes from the music-instrument (🎺). It's from the Wassolon-region and is a rhythm of greeting.

(bold: solist, normal: choir)

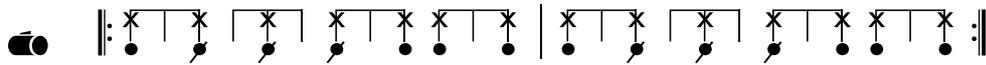
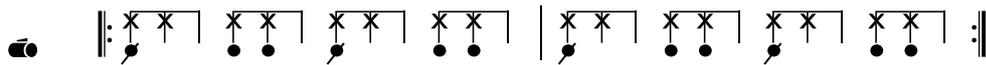
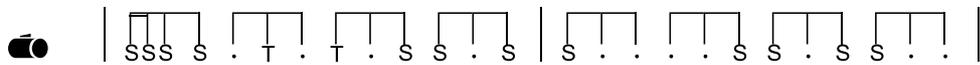
Burama den nde fisa / *Burama, you really need a child*

Denko waliyadi / ? (response)

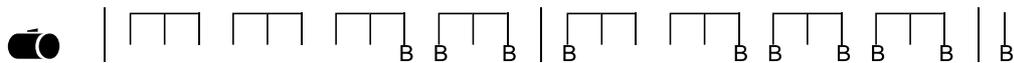
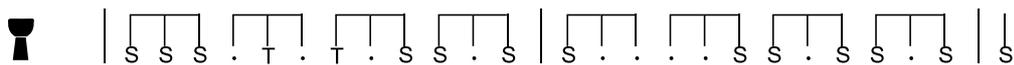
Burama den nde gnokonte / *Burama, the child is indispensable*

Denko waliyadi... / ? (response)

Intro



Closing Break



Solo 1

 ¹ | B . . B . . B . . B . . | B . . B . . B . B SSS S |

||: S . . B . . B . . B . T | T . . B . . B . T SSS S |

| S . . B . . B . . B . S | S . . B . . B . B SSS S ||: 2x

||: S . . B . . B . B SSS S | S . . B . . B . B SSS S ||: 2x

| S . B SSS S S . B SSS S | S . B SSS S S . . S . B |

||: SST T SST T S . B SSS S | S . . B . . B . . B . B ||: 3x

| SST T SST T S . . B . B | SST T SST T S . . B . B |

| SST T SST T S . . B . B | SST T SST T S . . B . . |

| SST S TTS . SST S TTS . | SST S TTS . SST S TTS . |

| SST T S . TTS T S S S . | S S . . . S S . S S . S | S

Djagbè

Djagbé is the name of a *Malinke*-rhythm from *Guinea* that was originally played at the ending of the *Ramadan*. A rejoicing happening where men and women dance together in this circle-dance. Variations on *Djagbé* exist in the *Kouroussa*-region (*Guinee*) as *Djagba* and in *Mali* as *Madan*.

Call

 | T . T T . T . T T . S S S ! ! ! |

 ||: X | X X | X X | X X X | X X X :||

 ||: X | X X | X X | X X X | X X X :||

 ||: X | X X | X X | X X X | X X X :||

 1 ||: B . T T . B S . B . T T . B S . :||

 2 ||: S . . S S . T T S . B S S . T T :||

 3 ||: T T . B S S B . S S . B S S B . :||

 4 ||: S . S S . S T T S . S . S S T T :||

 5 ||: B . T T . S T T . S . . :||

Djembé solo accompagnement

 1 ||: . T T T . S S S . T T T . S S S :||

 2 ||: T T S S . . S S B . S S . . S S :||

pull the first two tones a little bit together

Dun Dun variation

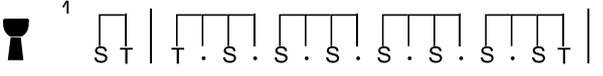
 ||: X | X X | X X X | X X X | X X X | X X X | X X X :||

Solo 2 ; use these elements

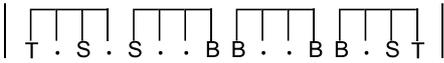
 | S . . . B . . . S T T S S . S |
 | S S T T S S S . S T T S S . S |
 | . S . S . S . S . S . S . S . S |
 | . S . S . S . T T T T S S S . . . |
 | S S . . S S . . S S T . T T . . |
 | . S . S . S . T T T T S S T . . . |
 | B . . T . S T T S . S . S . . . |
 | S S . . S S . . S S T . T T . . |
 | B . . T . S T T S . S . S . . . |
 | S S T . S S T . S S T . S S T . |
 | S . . . S . . . S . . . S . . . |
 | T | . T . . S . . T . T . . S . . . |
 | S . . . S . . . S . . . S . . . |
 | T | T . S S . T T . S S . S |
 | . . . B . . . B . T T T S S . S |
 | . . T T S S . S . . T T S S . S |
 | S . S S . S S . T T S S S . . . |
 | S S S S S S . . . T T . . S . . . |
 | T T T . S S S S S S S |
 | . . . T T S S S . S T T S . S |
 | S S S S S T T . . S S S S T T . . |
 | . . T T T S S . S . . T T T S S . S |
 | S . S S . S S . T T T S S S . . . |

Djembé solo 2 phrases

1

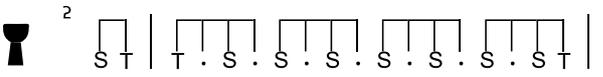


S T | T . S . S . S . S . S . S . S T |

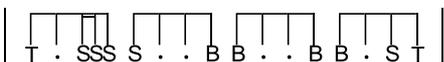


T . S . S . . B B . . B B . S T |

2



S T | T . S . S . S . S . S . S . S T |



T . SSS S . . B B . . B B . S T |

3



T . SSS S . SSS S . SSS S . S T |



T . SSS S . . B B . . B B . S T |

Djelidon / Djelifoli / Sanja / Lamba

Djelidon (dance of the djeli), Djelifoli (rhythm of the djeli), Sanja and Lamba are all names for the Mali dance / rhythm that used to be danced exclusively by the Djeli, the Griot. The dance was accompanied only by a balafon or kora. Nowadays also djembé and dunduns are played. In Mali only two dunduns are used: the Kenkeni and the Dundun. Below, the sangban pattern the Malinke added is also presented. The rhythm starts slowly (like many Mali dances). In this part the feel is slightly different to the faster part, and there is a slight delay for the 2nd pulse in the pattern (see djembé 1). In the solo's there is a strong accent on the 7th pulse (in the 2nd beat). The different teachers that thought me this rhythm presented small differences in the patterns, but the melody compares.

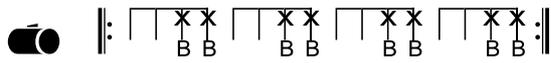
Ponda O' Bryan's interpretation

Call

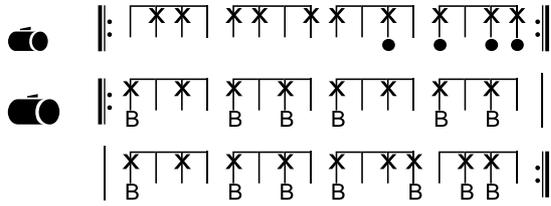
Mamoudou "Delmundo" Keita's interpretation

Call

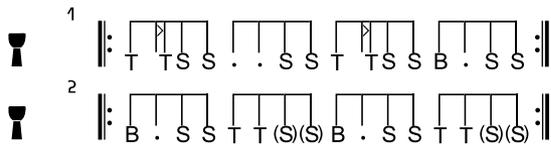
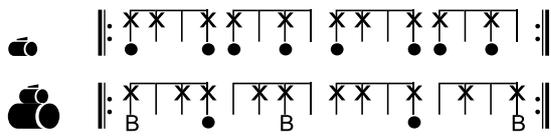
Dun Dun variation



Larry Morris' s interpretation

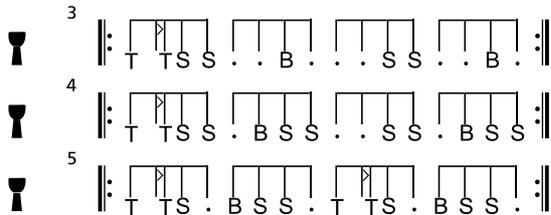


Serge Blanc' s interpretation (starting point adjusted!)



(watch the Djembé 1 slight delay in 2nd and 10th pulse)

Extra Djembé patterns



Djembé solo phrases

1

2

3

4

5

NAME OF RHYTHM: Lamban, Lamba, Lambambaa, Lanbango, Lambango, Lambang, Jali, Jeli Foli, Jalidon, Dialidon, Diely-Don, Griot

COUNTRY: All Mande countries (Guinea, Mali, Burkina Faso, Ivory Coast, The Gambia and Senegal)

REGIONAL/ETHNIC GROUPS: Mande

PURPOSE/BACKGROUND:

Here's my understanding of Lamban (sometimes spelled Lamba or Lambango in The Gambia), also known as Jeli Don (Dance of the Jelis) or simply Griot (a term that originally appeared in French travel writing in the 17th century referring to jelis or the Wolof or Fula equivalent):

It has origins on the balafon as a piece created by and for jelis (Maninka hereditary professional musicians), specifically the Kouyate lineage. If you want to praise a Kouyate, all you need to do is play Lamban. How and when the dundun came along with Lamban is impossible to speculate upon - maybe it even started out on dundun, but there are no oral traditions about this. At any rate, it makes the most sense that the jembé is a later accretion to Lamban. The crux of the problem is: when jembé players played along with balafon and dundun players, why did they choose a 4/4 generic accompaniment pattern (albeit played at times with a triplet feel)? I can't see any basis for an answer to this question yet.

Dansa was played to encourage workers during agricultural labor and Lamban was played by jalis to celebrate when the fruits of that labor (the harvest) was shared with them. There does seem to be a close connection between Lamban and Dansa, but the historical explanation is unclear. On Djimo Kouyate's cassette he has the dundun go into Dansa during Dialidon (Jelidon), and that is typical. The bilingual article "Pre-theatre et rituel: National Folk Troupe of Mali" in African Arts, Spring 1968 vol. 1, no. 3, pages 31-37, written by Jean Decock, shows a drawing and photo of Dansa dancers indicating it is danced by girls from Khaso (Xaso) to celebrate the harvest. (Eric Charry)

During Sunjata's time (13th century), there was an occasion when all the balaphon players gathered together. They said, "We should have our own tune, which we can dance to ourselves". So it was on that day they invented "Lambango" for the jalibas to dance to. It became a general tune for all jalis, which they used to play and dance to, to entertain their heroes, kings, and patrons.

Although it originated as music for the balaphon, it was also played on the kontingo (lute). There was a kontingo player named Lamin Dambaketeh who modified "Lambango" to its present style, changing the tune a bit. Lamin Dambaketeh was about to marry a very famous jali woman, Bantang Kuyate, who was an excellent singer and historian. One day, Lamin left his village to visit Bantang. Unfortunately, before he arrived, she died and was buried. Upon his arrival, he was told the sad story. He asked the people to show him Bantang's grave. He went there with his kontingo and played a special version for his dead fiancée.

"All is possible, Bantang Kuyate (but) Beauty will not prevent death, Bantang Kuyate"

This modified version of the melody has since become the standard "Lambango" and the original version is no longer played. (Lynne Jessup)

In past times, Lambambaa was played as a celebration of the culture of the Jaliyaa. Unlike the vast majority of songs in the traditional repertoire, which are centered around non-jali figures, Lambambaa is meant for the members of the jaliyaa in the village in which it is performed, as the men play the kora and balo, and the women dance and sing. Today this song is extremely popular in the Mandinka area, and especially in Gambia where it has been adapted to include lines that call for the populace to pull together for the good of the country. (Morikeba Kouyate)

Lamban is one of only several kora pieces that was created by jalis for their own entertainment. The piece has not been traced to any other particular story or legend, and probably originated on the balaphon. Malian jalis often play this classic piece to relate any event they may wish. Lamban is also played in Suata tuning (a kora tuning). (Much of kora music is based on short cycles of finger movements called kumbengo. These kumbengo may be continuously developed within a piece with slight variations in rhythm and melody. Another important element of kora playing is birimintingo, or downward spiraling melodic runs, which can be fast and highly ornamental in nature.) (Amadu Jobarteh)

This is supposed to be one of the oldest tunes in the Manding repertoire. "The musicians didn't compose this for any patron, they did it for themselves. They would just sit down with their wives and feel happy, and their wives would dance and sing.". Lambango is originally a balaphon tune, in Hardino tuning. (another kora tuning; this recording is a kora performance) (Jaliology)

A griot song and dance celebrating the Griots themselves, praising God for giving them the art of music. Griots rejoice in this ancient song that is played in many villages, especially on moonlit nights. (Jali Kunda)

This song praised the Jali (Oral Historians) who keep alive the tribal culture of the people of West Africa (Vieux Diop)

This tune is dedicated to griots whenever they host a ceremony (M'Bady Kouyate)

This rhythm is played by the griots, a class of travelling musicians, poets and story tellers whose duties include the recitation of family and tribal histories. (Khassonka Dunun)

Lamba is the dance of the Jalis, Keepers of the Oral Tradition. Lamba is a spiritual dance and rhythm that is used in healing to promote a sound mind and body. (Nurudafina Abena)

Lamba is a song/dance/ceremony enacted at passages of life and for spiritual cleansings (Sule Greg Wilson)

This music is played by the Griots for Griots, also known as Djelis. They say Allah did a good thing in creating the status of Djelli. (Yaya Diallo)

Djalidon is traditionally the special rhythm for only griot families. Today it is popular and danced by many people in the cities and villages. However, the song that accompanies the music is specifically to honor griot members. (Djimo Kouyate)

One of few songs designed to entertain griot clan members, griot families only play this song when amongst themselves. Lambang is accompanied by the Jalidon, the griot dance. When the moon is bright the men come out and play the kora and the balaphone while the women dance and sing the Lambang song. Music is created by God and God created us to play good music and dance. (Mandeng Tunya)

In Mali, Lamba is played entirely on dunun; in Guinea and Senegal it is played by djembé and dunun together. It is a celebration and processional rhythm, One version is the "Kings Lamba" used by rulers and chiefs, another is the "Dance of the Griots" which is danced and played for the Jeli or griots; the traditional oral historians, praise singers, ambassadors and advisors of West Africa. (Impala)

A Bambara/Manding rhythm (with it's accordant songs, dances, clothes, talismans, and so forth) played at rituals of major passages in life - marriage or circumcision for example. A royal court dance of gesture and protocol where the dancer gives praise to the almighty chiefs, kings, queeens and so on. The introduction is a series of praises and salutations. (Christine Reagen Rosales)

A widely known song about the joys of being a jeli. The lyrics refer to a familiar expression which stresses the importance of the jeli to social cohesion: "Jeliya, o ye jalla di, ni jalla wulila, kulusi be wuli" (The art of jeliw is like a belt; if you take it away, the trousers fall down). (Ana Be Kelen)

That's another very old song. I don't know who composed it. There are lots of new ideas in this version, to see how it goes with the band. The song comes from Mali. If a musician, a jali, likes to marry a jali woman, then the day of the marriage all the jalis come together and play this song, and dance. It's a song for the jalis. (Dembo Konte)

Song of the Jelis (Mali-Guinee) God himself entrusted the jelis with their mission just as he created invisible spirits and mortal humans. A jeli cannot fear telling the truth to men who, one day, will return to the earth since the jeli's words are immortal. Hear ye, I know a land where men scrape the hard earth without complaining and women reap immense fields of sadness. In this land, babies die of hunger and mothers cry softly. (Cisse)

SONG LYRICS:

Ye, jaliyaa, Alla le ye ka jaliyaa da
(Ah, jaliyaa, it was God who created jaliyaa)

Alla nung ka mansayaa da, ate le nata bannayaa da
(It was God, too, who created kingship, and then wealth) (Morikeba Kouyate)

Ye, Jaliya-o, Alla le ye ka jaliya da
(Oh music, God created music) (Jali Kunda)

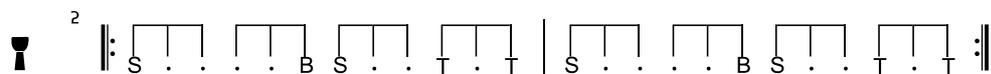
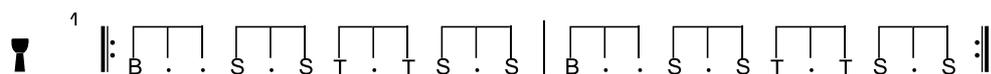
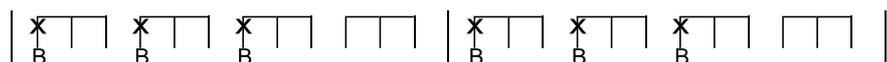
Fugaba sangban kodole tokole fuga mogo lombali milon
Fuga, fugaba mogo lambali milon
Dia dia dia dia dia e dia dia lombali a dimini
Sangban kodo e ate togola fugala

Old field is not barren desert, He who doesn't know you, ignore what you're worth. Old field, old field. He who doesn't know you, ignore what you're worth. Oh! How ignorance can hurt! (Kendigo)

Oh Libo Mansanya
Nye Kilebo La Ila
Simbo Mansanya
E ye Djallia (Lasensua)

Lamba transcription by Krešo Oreški (12/8)

Call



Djolé

Djolé (Jolé, Yolé), is a mask-dance from the Temine-people from Sierra Leone. In the tradition it is played on square drums in different sizes; the sicco's (or sico's). The mask is presenting a female although it is carried by a male during the dance. The song below from the Wassolon-CD is made by Mamady Keita himself and is a putting together some different Malinke and Susu sounds .

*Laila i ko korobé, korobé, korobé, mami watoné, aya, sico leleleko aya
sico la i ko, sico la i ko, wa wango sico la i ko, wa wango sico la i ko*

Call

 | T . T T . T T T . T T . S . . . |

 1 | : X X X X X X X X X X X X X X X X : |

 2 | : T . X X X X X X X X X X X X X X X X : |

 | : X X X X X X X X X X X X X X X X : |

 | : X X X X X X X X X X X X X X X X : |

 | : X X X X X X X X X X X X X X X X : |

 1 | : (B) . T T (B) . S S (B) . T T (B) . S S : |

 2 | : B . . T T . . . B . . . T T T T : |

 3 | : T . S S B . S S T T S S B . S S : |

 4 | : T T T . S S B . S S . T T T T T : |

 5 | : S . S S . S T T S . S . S S T T : |

Solo phrases transcription by Robert Kronberger (YAPP)

 1 | | § . . . § . . . S . . . T T . S . | T T T T T T . T T . . . |

 2 | | B S . B S . S . B S . B S . S . | B § . . . T T T T T T . T T . . . |

Donaba

Donaba, the Malinke word for "Great (female) Dancer" is a very ancient Dunumba-rhythm . The song is from more recent date (about 1950), it is in honour of a great dancer living those days in the village where Famoudou Konate was born. Her name was Mariama Gbe and she invented sometimes new dances and had "*Donaba*" as a nickname.

E donaba o, e donaba o, e deni dana baradon kourala bo e
 He, Donaba, come out with a new dance for us!

Call





| S S T S S S . . . ! ! ! ! |
 |  |
 |  |





	: * * * * *	* * * * *	
	: * * * * *	* * * * *	
	: * * * * *	* * * * *	




¹ ||: S . T S . . S . T S . . :||
² ||: S . . S T T S . . S T T :||

Dunumbè

Dunumbè originates from Hamana, Siguirì and Kankan. The Dunumbè is called the "Mother of all dunumba-rhythms" (about 20): the dance of the strong men.

Call

The 'Call' section consists of four staves of musical notation. The first staff uses letters 'S', 'T', and dots to represent rhythmic patterns. The second, third, and fourth staves use rhythmic notation with stems and dots, accompanied by icons of different drum parts: a single drum, two drums, and three drums. The fourth staff includes the letters 'B B' under certain notes.

Kenkeni : The kenkeni-drum-pattern is typical for the Dunumba-family, and always the same. Here are four possible bell patterns. Beginners use 1 and 2. In a full orchestra the third bell-pattern is appropriate. Bell no. 4 is traditionally also played (but very hard to play for longer time).

The 'Kenkeni' section shows four bell patterns, numbered 1 to 4, each with a corresponding drum icon. Pattern 1 uses a single drum icon and a rhythmic notation with stems and dots. Pattern 2 uses a double drum icon and rhythmic notation with stems and asterisks. Pattern 3 uses a double drum icon and rhythmic notation with stems and asterisks. Pattern 4 uses a double drum icon and rhythmic notation with stems and asterisks. Below these are four examples of how these bell patterns are combined with drum parts, using the letters 'B B' to indicate specific drum notes.

Fanga

Fanga is a welcome rhythm, from Liberia that has been thought by Babatunde Olatunji, a West African Percussion teacher who, with his lessons and personality, inspired many Djembé players in the United States.

When a drummer plays the low part of this rhythm, he mimes the action of a cook pulling hot pieces of food from a steaming pot. Dinner will be served!

The transcriptions are from various email exchanges throught the Djembé-L mailinglist. The song he used to sing to accompany the rhythm is in the Yoruba language.

Fanga Alafayia, ashé ashé (4x) Ashé, Ashé, ashé, ashé.

Asé, Asé, Asé, Asé

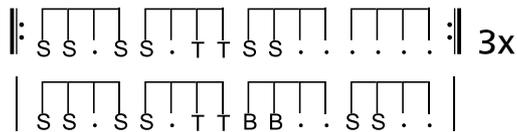
Ikabo A Lafiya Ashé Ashé (4x) Ashé, Ashé, ashé, ashé.

Asé, Asé, Asé, Asé

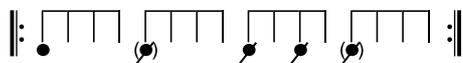
Eluga A Lafiya Ashé, Ashé, ashé, ashé.

Asé, Asé, Asé, Asé

Call / Break

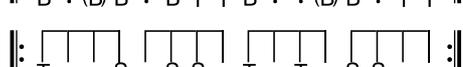
  3x

The notation shows a sequence of notes: S S . S S . T T S S

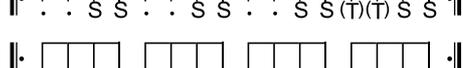
     

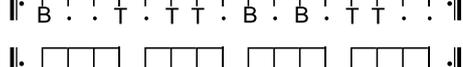
The notation shows a sequence of notes: (.) (.)

  1

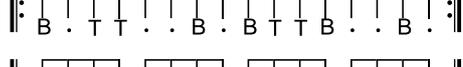
  2

  3

  4

  5

  6

  7

The notation shows a sequence of notes: B . (B) B . B T T B . . (B) B . T T

Djembé Solo 2

1  | T . T T . T . T T . T . T B T T |

2  | : S B T T S B T T S B T T S B T T : | repeat this line as often as you like

3  | S B T T S B T T S B T T S . . . | ending

Djembé Solo 3; use the following phrases:

1  | TTT S TTT S TTT S . T T S ! B ! |

2  | TTT S ! TTT S TTT S ! TTT S ! |

3  | TTT S S TTT S S |

4  | TTT S S T . . . TTT S S T . . . |

5  | TTT S S . TTT S S . TTT S S TTT |

6  | T S S ! TTT S S ! TTT S S T ! ! |

7  | S . . S S ! B ! S . T T S ! ! S |

8  | TTT S S . S TTT S S . S TTT S S |

9  | T S S T T S . S |

Djembé solo



| TTT T S S . . . T S . S . S T . |
 | T T S . S . S S T . . . T . S . |
 | T T . T T . B S . S B . S B S . |
 | B T T . TTT S . T . T . T . T . |
 | T T S S T T S S T T S S T T S S |
 | T T S S T T S S T T S S T T S . |
 | T . T T . T . T T . S S S . . . |

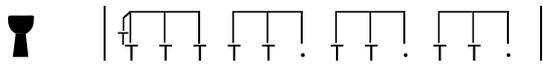
Fulafare (Yoleli)

Fulafare (Foula Faré, Yoleli) is a dance of the Fula, the Peuhl. The name "Fula Fare" in Susu means "Fulani dance". The name the Fula use for this dance is "Yoleli".

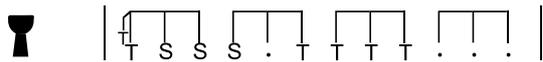
"The Peuhl are a nomadic people living in an area stretched from the north of Guinea to Niger. The cattle is walking free and has to be rounded up for the night. The shepherds believe that by playing, singing, drumming Fula Fare the animals are easily assembled"(John Boeyen).

"Yoleli, it is a rhythm played at the "dennaboo" (naming ceremony), which the Fula celebrate on the 7th day of a newborn's life. A big feast is held early in the day. After that a sheep or goat is sacrificed. An elder blesses the child and announces the name, to much cheering. Nowadays the rhythm is also played at weddings and other celebrations" (Drew Ravey).

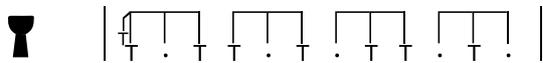
Call 1



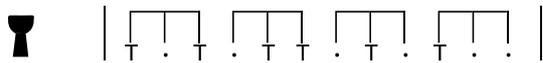
or Call 2



or Call 3



or Call 4

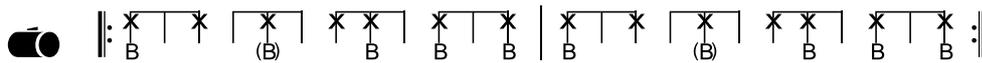


or Call 5

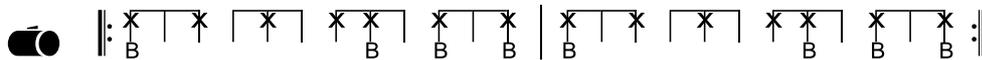
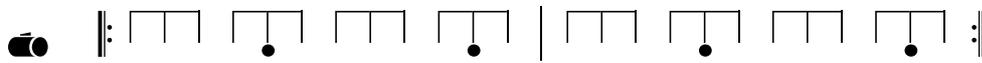


Essential is the following pattern / combination of patterns that can be played on a single drum or a combination for two drums. Not always are bells played.

Basic pattern:



Combination for two drums (Sangban/Doun Doun or Kenkeni/Sangban)



With variation

This basic combination can be supported with other patterns, for other drums or shekere; for example:

Supporting pattern 1

Supporting pattern 2

Supporting pattern 3

Another supporting combination (Rafael Kroinberger)

1

2

3

4

5

Variations djembe acc. (Rafael Kronberger)

6

7

8

9

10

11

G' Beredu

G' Beredu is a Dounounba-rhythm from the Malinke in the Hamana-region in Guinea. This Dounoumba is named after a specific part of the Hamana Region. There is known some confusion about the existence of *G' Beredu* I and II. I have found that what some have learned initially as Konowoulen II is in fact *G' Beredu*. Also from *G' Beredu* II, I have found only notations of "plain" *G' Beredu*.

Call

The 'Call' section consists of four staves of musical notation. The first staff uses a goblet drum icon and contains the sequence: | S S T S S S |. The second staff uses a talking drum icon and contains: | [rhythmic pattern] . . . |. The third staff uses a talking drum icon and contains: | [rhythmic pattern] |. The fourth staff uses a talking drum icon and contains: | [rhythmic pattern] B B |.

Intro (from Åge Delbanco)

The 'Intro' section is divided into two systems, each with four staves. The first system: Staff 1 (goblet drum) has | S S T S S S | |; Staff 2 (talking drum) has | [rhythmic pattern] | [rhythmic pattern] |; Staff 3 (talking drum) has | [rhythmic pattern] * * * | * * * * * |; Staff 4 (talking drum) has | [rhythmic pattern] B * * | B * * | B * * | B * * |. The second system: Staff 1 (goblet drum) has | S S T S S S | |; Staff 2 (talking drum) has | [rhythmic pattern] | [rhythmic pattern] |; Staff 3 (talking drum) has | * * * * * . . . | * * * * * |; Staff 4 (talking drum) has | [rhythmic pattern] B * * | B * * | B * * | B * * |.

Repeat:

The 'Repeat' section consists of three staves. The first staff uses a treble clef and contains two measures of rhythmic notation: the first measure has a sequence of notes (T, T, S, S, S, S, S, S, S, S, S, S) and the second measure has a sequence of notes (T, T, S, S, S, S, S, S, S, S, S, S). The second staff uses a bass clef and contains two measures of rhythmic notation with articulation marks (dots) under the notes. The third staff uses a bass clef and contains two measures of rhythmic notation with articulation marks (dots) under the notes.

ending the echauffement

The 'ending the echauffement' section consists of three staves. The first staff uses a treble clef and contains two measures of rhythmic notation with articulation marks (dots) under the notes. The second staff uses a bass clef and contains two measures of rhythmic notation with articulation marks (dots) under the notes. The third staff uses a bass clef and contains two measures of rhythmic notation with articulation marks (dots) under the notes.

Garankedon

Garankedon (Garangedon, Garankefoli) is a Malinke rhythm from the caste of the letherworkers / shoemakers. *Garankefoli* is the name of the rhythm, *Garankedon* is the name of the dance. The dance used to be danced by the woman.

Call

Call notation for four different drum types, each with a rhythmic pattern of vertical lines and dots.

Call notation for four different drum types (two, three, four, and five drums) with rhythmic patterns. The word "or" is placed to the right of the notation.

Call notation for four different drum types (one, two, three, and four drums) with rhythmic patterns using letters S, T, and B.

Traditional solo 1

Traditional solo notation for four different drum types (one, two, three, and four drums) with rhythmic patterns. The first three patterns are marked with "2x".

Traditional solo transcription from the workshop led by Seckou Keita

1  B | : S S S . . T T S S . . B | S S S . . T T S S . . B :|| 2x

2  | : S S S . . T T S S . . B | S S S T T S T T S . . B :|| 4x

3  | : S S S . . T T S S . . B | S S S T T S T T S . . B :|| 3x

4  | S S S . . T T S S . . B | S S S T T S T T S S S S |

4  | T T S S S S S S S S | T T S S S S S S S S |

4  | T T S S S S S S S S | T . T T . T T . T T . | S

Solo phrases 2

1  | B S S . . | B . . T T S T T S S . . |

2  | B S S . . | B . . T T S T T S B T S |

3  | B . S . . S . . S B S S | B . S T T S T T S B T S |

3  | B . . T T S T T S B T S | B . S . . S . . S |

4  | B . S . . S . . S T . . | T . . T T . T T . T T . B |

5  | B . S S . T T . S S . B | B . S S . T T . S S . B |

5  | B . S S . T T . S S . B | T . T T . T T . S S . B |

Solo phrases by Ponda O'Bryan

1  | B B . . S S . B | B . S T T S T T S S . B |

2  | B . S . T S . . S B T S | B . S T T S T T S B T S |

3  | S S S . . . T T S . . B | S S S T T S T T S . . B |

4  | S S S . T T S S S . . B | |

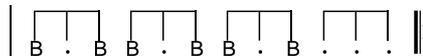
5  | S . T T . S . T T . S . | B S S S . . . |

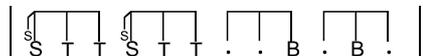
5  | T T S S S S S S S S | T T S S S S S S S S |

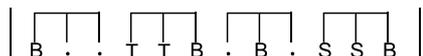
Garankefoli

From Seydou Dao workshop in Ljubljana, September 2006.



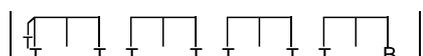


2x

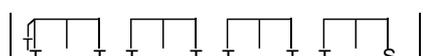


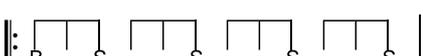


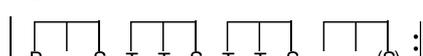


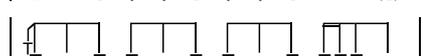




4x

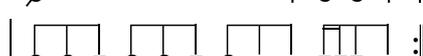



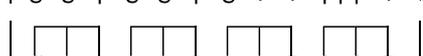



4x

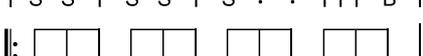





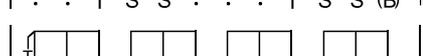

3x



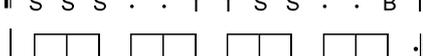





4x




4x





Note: Strokes in parenthesis () are omitted the very last time.

Gidamba / Somba Koro

Gidamba (Gidanba, Dyidanba, Kidamba) is a Malinke dance for women. It comes from the Hamana area in Guinea and is played on many occasions. It is an individually danced dance. The solo dancer jumps into a circle of people and dances a short solo. *Gidamba* is one of the few Malinke rhythms in which the Sangban drum never varies. There are many songs for the *Gidamba* rhythm. In Famoudou Konate's book "Rhythms and Songs from Guinea" there is an example of *Dyidanba*, with the *Somba Koro* song.

Ayo, nje wara Suarela, eee
He you, Suarela, you are going away!

E-yo, nagadimba yo nou gere makou saye
You have never seen anything so beautiful in the world!

Nakuma in bara na, möö na li i na di, i na bara kè
- *Dyulu ta la di möö na i na di*

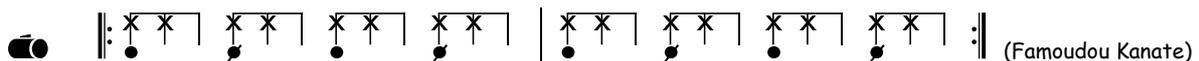
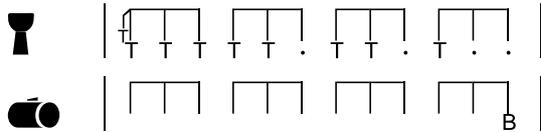
Nakuma in bara na, möö na li i na di, i na bara kè
- *Somba körö di, möö na li i na di*

Nakuma in bara na, möö na li i na di, i na bara kè
- *Dyalon ba körö di, möö na li i na di*

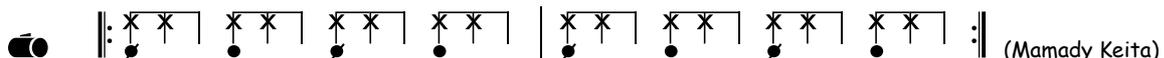
Nakuma in bara na, möö na li i na di, i na bara kè
- *Möö na li i na di, Nankuma i na bara na*

Nankuma, your mother is here
The mother of a human will always be a mother!
Also if she has too many debts (has become a thief or has become a prostitute)
The mother of a human is still a mother!

Call

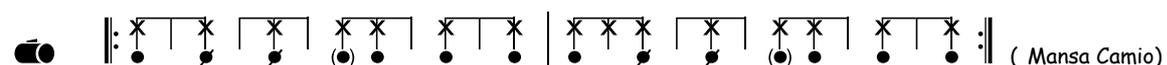


(Famoudou Kanate)



(Mamady Keita)

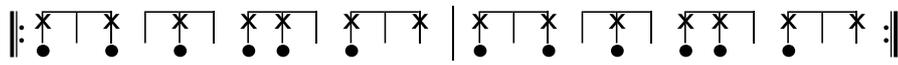
In Baro (Guinea) one plays a slightly different way the *Gidamba* (amongst them is *Masa Camio*) the Sangban plays the characteristic pattern; a variation on the "normal" *kenkeni*. The *Kenkeni* plays the beat.

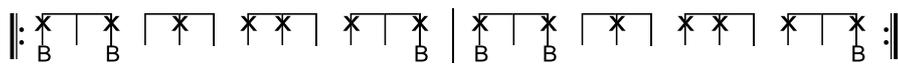


(Mansa Camio)







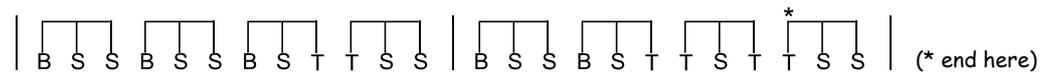






Djembé solo phrases

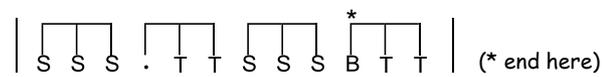



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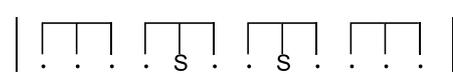

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Variations djembé solo 1









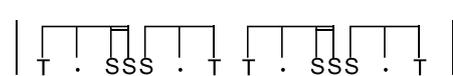
















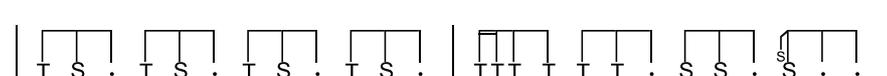



(bass-slap flam)

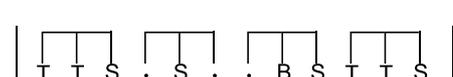












Variations djembé solo 2

1 | S . S B T . B S S B T . |

2 | S T S T S S S T . . S B |

3 | T S T T S . . B S S S . | . . T T S . . B S S S . |

4 | T T S . B S S S . . T S | T T S . B S S S |

5 | S S S . . S . S S . TTT |

6 | S S S . B S S S S T S . |

7 | . B S S S . . TTT T S . |

8 | S S S . B S S S . T B S |

9 | S S S B S . S S S . T T |

10 | S S S . B S S S . S T S | T S S . B S S S . S . B |

Variations djembé solo 3

1 | S . . . T T S T T S T T | S . . . SSS S S . T T S |

2 | S S S . TTT S TTT S T S |

3 | T S T . S . B S . B S . |

4 | TTT S TTT S T T . S S S | . SSS S S S |

5 | S S S S S . S S S . T T |

Griot

Griot / Griotte: French words for male and female traditional bards and praise singers of West Africa. In Mandinka, a key language of the best known griot culture, they would be called jeli or jali, and jelimoussou, or jalimuso.

Griot is like a journalist, a history journalist, using singing and dancing. In the old days, griots worked for the kings of Africa, singing and dancing in court and traveling through the land to tell stories from history and current events. The job and the traditions were passed on from father to son.

Traditionally, djembe is not a griot instrument like the bala, the ntama and jalidunun (griot dunun).

Intro

	: B B B B . . . S S 2x
	: * * * * * * 2x
	: B B B B . . . S S S T T . T 2x
	: * * * * * * * * 2x
	B B B B . . . S S S T T SSS SSS
	* * * * * * * *

Call / Break

 | S . T T . T . T T . S S S . . . |

	: . * * * * . * * * * . * * * * . * * * *
	: *

 ||: S . . S S . T T S . . S S . T T ||

Djembe solo



| T T S S . . B . . . S S . . B . |
 | T T S S . B S S T T S S . . S S |
 | T T S S . . S . . . S . S S . S |
 | T T S S . . B . . . T T SSS SSS |
 | T T S S . . S . . . S . . . S . . . S . . S . S |
 | T T S S . . S . . . S S . . S . |
 | T T S S . . S . . . S . S S S . S . S S . . B . |
 | T T S S . . S S . . S S . . S S |
 | T T S S . . S . . . S . S S S . S . S S . . B . |
 | T T S S . . S . . . T T SSS SSS T T S S . . B . . . S S . . B . |

... or combine the following elements



| T T S S . . B |



| T T S S . . S |



| T T S S . . S |



| T T S S . B S S |



| T T S S . . S S |



| S S . . B . |



| S S . . S S |



| T T SSS SSS |

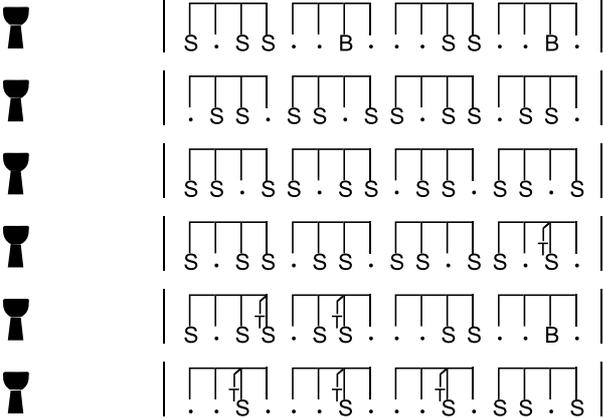


| S . S S S |



| S . S S S |

Longer phrases can be built by inserting



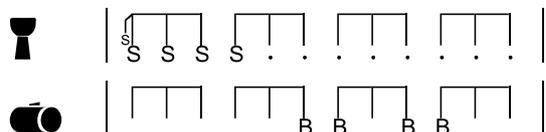
Kadan

Kadan, a Malinke-rhythm from the Kankan, Kouroussa and Siguiiri areas in Guinee, is one of the (about 20) *dunumba*-rhythms. The *dunumba*-rhythms are traditionally only danced by men: "The dance of the strong men". The *Kadan* is a dance for the *bilakoros* (non-circumcized children). "*Kadan*" (liana bracelet in Malinke) is both the name of these anklets (6 to 8 in number) and of the dance. The *bilakoros* are the specialists in this dance, which people come and watch like a show. The anklets clink against each other, while the (solo)phrases of djembé, dundun and sangban correspond to the steps.

*I yo dala oo-ee, san da la oo, I yo ya na dja bilakoro jee don da
Bafa bilakoro !, kanti da dinda*

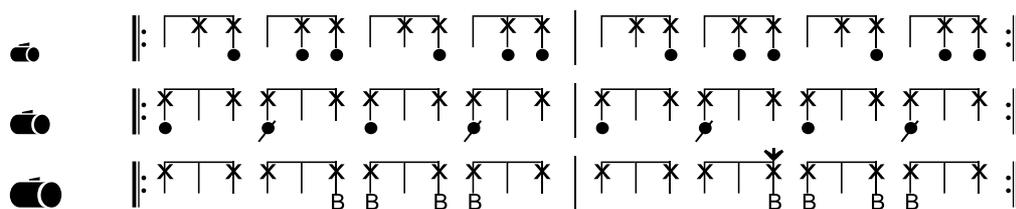
..here come the *bilakoros*, dancing the *Kadan*...

Call



 Djembé: S S S S |

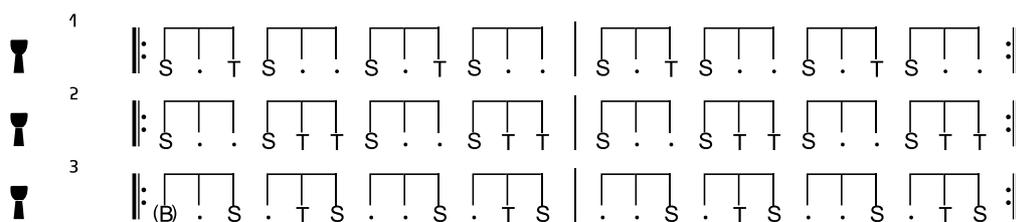
 Sangban: | B B B B



 Instrument 1: | : * * * * * | : * * * * * :|

 Instrument 2: | : * * * * * | : * * * * * :|

 Instrument 3: | : * * * * * | : * * * * * :|

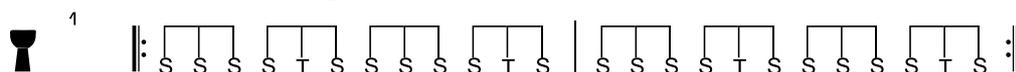


 1: | : S . T S . . S . T S . . | S . T S . . S . T S . . :|

 2: | : S . . S T T S . . S T T | S . . S T T S . . S T T :|

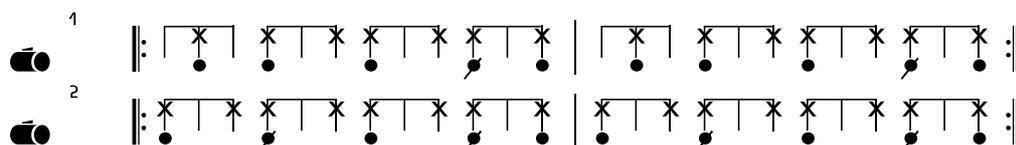
 3: | : (B) . S . T S . . S . T S | . . S . T S . . S . T S :|

Djembé solo accompagnement 1



 1: | : S S S S T S S S S S T S | S S S S T S S S S S T S :|

Sangban variations



 1: | : * * * * * | * * * * * :|

 2: | : * * * * * | * * * * * :|

Dun Dun variations

1



2



3



Notation for Dun Dun variations: Three variations of a rhythmic pattern. Each variation consists of two measures. The first measure has a sequence of notes: * | * | * | B | B | *. The second measure has a sequence: * | * | B | B | B | B | *. The variations differ in the placement of the 'B' notes in the first measure.

Dun Dun echauffements

1



2



Notation for Dun Dun echauffements: Two sets of exercises. Each set has two measures. The first measure contains a sequence of notes with 'B' notes below them. The second measure contains a sequence of notes with 'B' notes below them. The exercises are designed to warm up the player's technique.

Break 1A





Notation for Break 1A: Three sets of notation for a break. Each set has three measures. The first measure contains a sequence of notes with 'T' notes below them. The second measure contains a sequence of notes with 'S' notes below them. The third measure contains a sequence of notes with 'B' notes below them. The notation is designed to be played on a cymbal, drum, and drum.

Kakilambé

Kakilambé is a mask-dance of the Baga-people that live in the coastal area (Boke-region) of Guinee. Originally it was played on the Baga-drums that are similar to the djembé.

"*Kakilambé* is a very important mask of the Baga people, that appears only once a year. The spirit of the *Kakilambé* is revered as the protector against evil entities. He appears to make important declarations about the present and the future. A priest of the *Kakilambé* is like a translator, since the mask doesn't talk directly to the people. It's a big day when the mask appears. Everybody comes to listen. Slowly the mask emerges from the forest, together with the priests. The people have gathered and are waiting. When all of the people bow, the mask grows to a height of five meters! It holds a string for each individual family of the village, and the other end is held by a member of each family.

When the rhythm gets fast, the priest and some of the older men dance around the mask. The priest receives the information. Then he gives the musicians a sign, they play a break, and then the rhythm is played slower and softer. Afterwards he passes on the information given to him by the mask." (Uschi Billmeier: Mamady Keïta, A life for the djembé).



"These days *Kakilambé*, the terrifying god of the Baga, is nothing more than a memory causing a few shivers in the minds of the elders. But for centuries he ruled the life of Bagatai; he was the lord of the waters, of rain, of wind and of fire.

Every seven years he came out of the sacred forest, his arrival announced by thunder and the calls of the fetish priests, to appear to the terrified people and, speaking through the local soothsayer, addressed the assembled villagers.

First, he showed his anger against those who had behaved contrary to morality and virtue, by making himself small. The people, lying prostrate on the ground to show their repentance, asked for his forgiveness and swore to obey him.

"Kelyo! Kelyo! Kakilambé! Kelyo!" (Get up, *Kakilambé*, rise!)

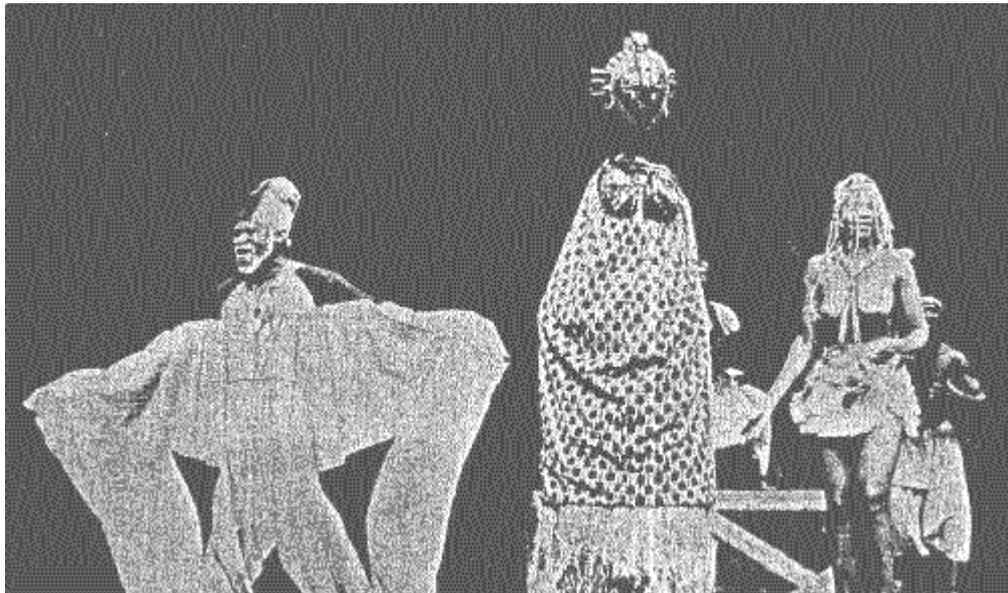
Then *Kakilambé*, reassured that he was still lord of the children of the Bagatai, just as he had been of their fathers and their fathers' fathers, and swelling with joy, grew big again, and predicted seven years of happiness and prosperity. Then, accompanied by songs and dances of joy and gratitude, he disappeared for another seven years. So, "for seven years the land will be prosperous and the women fertile" *Kakilambé* has said so. But, whether the land would in fact be prosperous and the women fertile, depended on the primary power of the men, and of the SENGBE (sacred drums). The man dances, showing his strength, his virility, his confidence and his determination to work with respect for the customs of their people. And, as a start to the favours *Kakilambé* has promised his people, the goddess of fertility suddenly appears: *Nimba* with the enormous breasts. The men shout with joy, the women and the girls soon to be married bring offerings and sing:

"O *Nimba*! The belly without child, is like a cinder in the desert wind,
like a leaf in a bush-fire.

O *Nimba*! goddess of fertility, o *Nimba*! you who make the sap rise in the dust
Here are my breasts, let them be the same as yours
Here is my belly, that the sap of the Baga may continue to rise"

And, in a vibrant frenzy, the men and the women of the Baga are united in complete communion, certain that they are protected by the gods."

(text from a leaflet of the Worldtour of the Ballet de Guinée, ('65-'67).

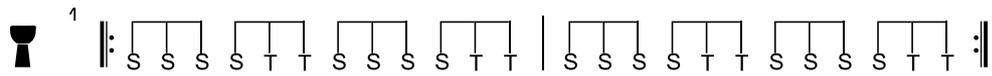


"The Baga are only a very small ethnic group and there are no more than about 32.000 Baga living in Guinea. Frederick Lamp, in his book, "The Art of the Baga"(1996), says that *Kakilambé* is called "a-Mantsho-`no-Pön" by the Baga and is "the supreme male spirit of the Sitemu subgroup" (of the Baga). Dr.Lamp says that the word *Kakilambé* is actual a word in the Susu-language meaning "Reaching as high as the copal tree".

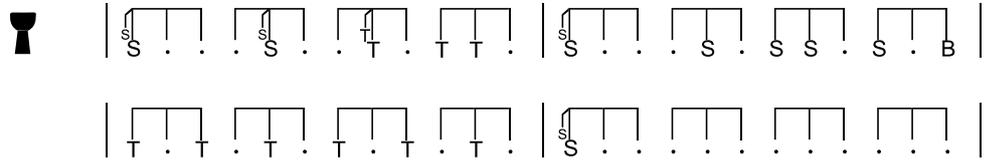
There are dozens of songs to the *Kakilambé*-rhythm; this one is the welcoming song:
Welcome to the *Kakilambé*-mask!

Mai'm bo, mai'm bo mama, mai'm bo Kakilambé kekumbe

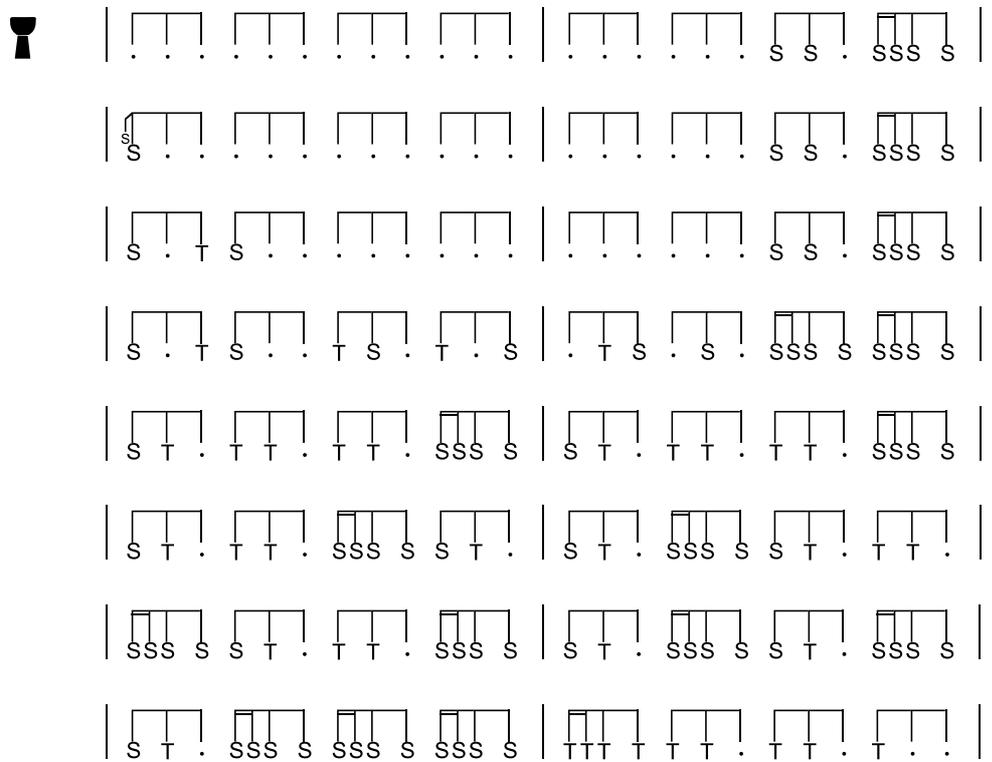
Djembé solo accompagnement (fingertips)



Break 1 (transition from the slow part to the fast part and back)



Solo transcription by Krešo Oreški



Djembé solo 4; phrases A, to G.

1 | T T S S . . S S T T S S B . S S |

2 | T . T T . S T T S . S . S . . S | TTT S S . S S |

3 | S . S S . S T T S . S S . S T T |

4 | TTT T S TTT T S TTT T S T S . . |

5 | . S S S . S S S . S S S . S S S | . S S S . S S S T . T . T T . . |

6 | . TTT S . TTT S . TTT S . S . S |

7 | B S TTT S S . S TTT S S . S TTT | S S . S . S |

Djembé solo 1

 ¹ | B | S S B S S S |
 | T T T S T T S T T B S S |
 | T T T T T T |

Djembé solo 2

 ² | T T T T T T T T T T T T |
 | T T T S S . T . S T T S . T T . B |
 | S S T T T T T T |

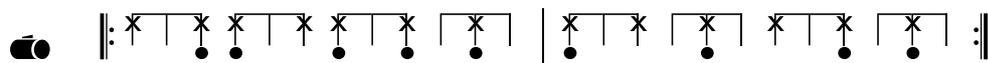
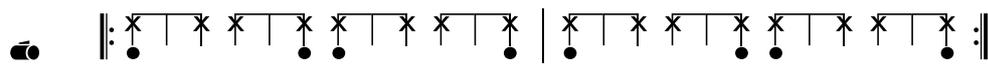
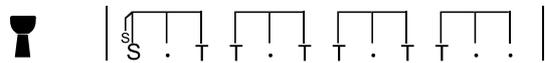
Djembé solo 3

 ³ | T | S . T S . T S . T S . T S S S . |
 | T T . S . T . S T T S . T T . B |
 | S S T T T T T T |

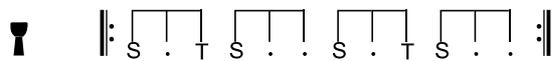
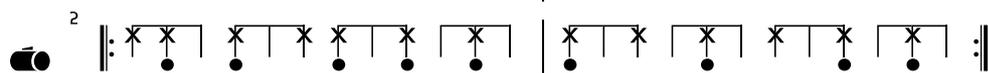
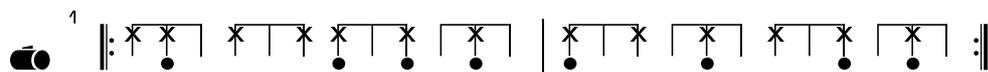
Kawa

Kawa is a rhythm of the medicine man of the Malinke people from the region of Faranah in Guinea. It is played during circumcision to protect the young initiates from evil spirits. For this rhythm, the djembe is accompanied by the bala, the ntama and the file.

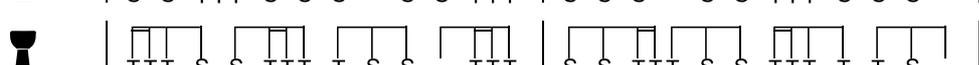
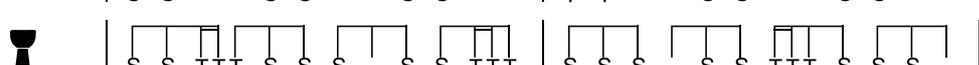
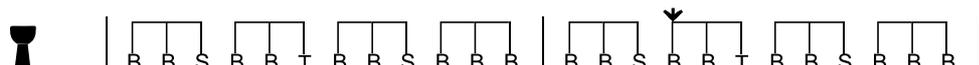
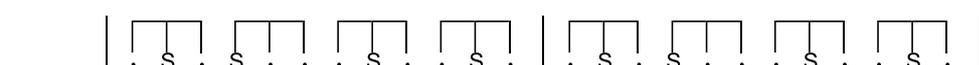
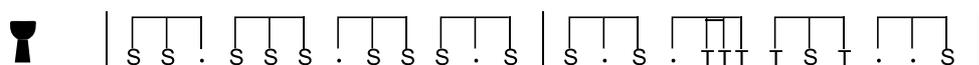
Call



Sangban variations



Djembe solo



Kemoba

Kemoba is grandfather in the *Malinke*-language. The rhythm and it's song illustrate differences between youth and their grandparents. The grandfather appeals to responsibilities in life. Young people react by saying: "That's really something for the old people to say (and it is not from this time to say that). At the other hand they have to admit also that the wisdom of the old is valuable too.

Call

Kenkeni 1 (low and high) Delmundo says it's really the "*Tanden!*" that has to be played here ; a small drum that is played with finger-tips.

Sanbgan echauffement, a choice

Dun Dun; echauffement

The image shows two lines of drum notation. The first line starts with a drum icon (a circle with a smaller circle inside) followed by a vertical bar. The notation consists of two measures separated by a vertical bar. Each measure contains eight 'x' marks on a horizontal line, with a vertical line extending downwards from each 'x' to a letter 'B' below it. The second line also starts with a vertical bar and contains two measures separated by a vertical bar. The notation is similar to the first line, with 'x' marks on a horizontal line and vertical lines extending down to 'B' characters. The first measure of the second line has a bracket under the first two 'x' marks, and the second measure has a bracket under the last two 'x' marks. A horizontal line is drawn below the second line of notation.

Kennefoli

The *Kennefoli* is played during circumcision festivity. It is a tribute to the ones that carry out the circumcisions. It's much slower then the *Söli*, which is often preceded by the *Kennefoli*.

Nakura bara na kabo dyinda la eeh, Dembati luko ko-i-ni-ke

Greetings to the mothers of the children that return from the bara

 | | T . T T . T T . T T . . . |

 ||: * T * (•) (•) * T * (•) (•) * | * T * (•) (•) * T * (•) (•) * T * (•) (•) * ||:

 ||: * T * T * | * T * T * | * T * T * | * T * T * ||:

 ||: * T * T * | * T * T * | * T * T * | * T * T * ||:

 ¹ ||: S . T S . . . | S . T S . . . | S . T S . . . | S . T S . . . ||:

Changing to the *Söli* (Notice the hits (*) with a stick on wood)

 | T . T T . T T . T T . . . | T . S . . . | T . S . . . |

 | | * T * X | * T * X | * T * X |

 | | . . . T T T T S . . . |

 | * T * X |

Söli starts right after:

 | T . T . T . T . T . T . . . | | |

 | * T * | | * T * X | * T * X | * T * X |

Konden I

There are different explanations about the cultural background of the Malinke rhythm *Konden* (*Konen, Konde, Kunde, Konding*). Some people claim it's a mask-dance, others say it's a dunumba (this is not necessarily conflicting). The typical dundunmba-kenkeni-pattern is not there, but the kenkeni-part of *Konden* II could be interpreted as a "half-speed" kenkeni of a dunumba. It could be that *Konden* II is the dununba-piece and *Konden* I is the mask-piece. Because some of the great drummers have a different idea about the meaning / background you will find some of their interpretations here:

I. *Konden* is a (Malinke) mask which walks fast and dances. *Konden* is a mask-dance staged for young men between the age of fifteen and twenty years. *Konden* runs after the guys, and when he catches them hits them with a rod. In earlier times the dance was only accompanied by singing and clapping. The mask-dancer holds twigs with leaves in his hands. The mask looks truly frightening and the little children get scared, their fear intensified further because of threats made by the adults. "If you are not nice the *Konden* will come and get you!". Each region has changed the rhythm somewhat, especially the dunun.

(from "Mamady Keita; a life for the djembé")

II. *Konden* is the mask that protects the older bilankoro in the days leading up to their circumcision. Very handsome, he is also a fine dancer, which accounts for his popularity amongst the young. The best *Konden* are to be found in the current prefecture Siguiri (upper Guinea) and the village of Banfeleh in particular. There is a reputation of inventing the finest dancemovements, but also of being quick to strike out with his riping crop to punish naughty children. He is somewhat like the "bogeyman".

(part from text from Mogobalu-CD from Mamady Keita)

III. *Konden* (*Konding*) is a Doundounba rhythm

(sais Koungban Konde Master Drummer and Leader of Percussionist De Guinee according to Baba Aidoo)

IV. *Konden* is most definitely *not* a Dununba rhythm, It is a mask dance, and was performed as part of traditional end-of-Ramadan festivities.

(according Jim Banks who asked Famoudou Konate).

V. Mamoudou "Delmundo" Keita, who teaches in the Hamana-style from Upper Guinea, has made one CD "House of Roots". Track 3, "Yaya" (*Doundoun gbe, Konden, Bandogialli, Bolokonondo*) is dedicated to his father Fa Daman Keita:

".....He was also reknown as a great dancer of the traditional dance of the strong men / warriors. Here it's brought together in four different doundounba-rhythms...." Delmundo also sais: "*Konden* is the only Dununba that is played fast".

VI. Serge Blanc's book, 'Le Tambour Djembé' lists *Konde* as a member of the Dununba group from Kouroussa.

VII. Youssouf Koumbassa on his video 'Wongai' also states in the introduction to the Doundoumba that it is called *Konde*.

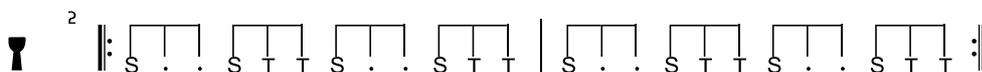
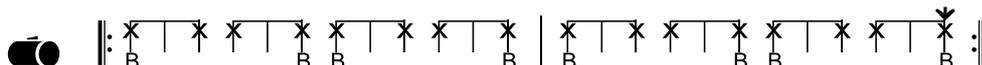
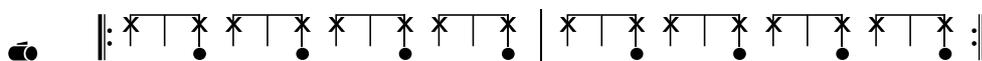
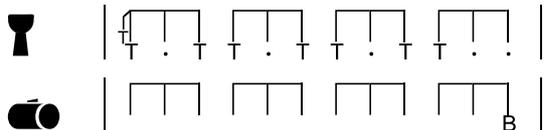
VIII. In the book *Traditional West African Rhythms* from Åge Delbanco, the rhythm *Konde* is annotated. Sources are different members of the Konate-family. It says : "Dununba from Guinea (Malinke)".

*Banfeleh, Banfeleh, Konden de wa banfeleh,
Konden Fadima dji karo bada böö, Konden de wa Banfeleh*

"Banfeleh, banfeleh, the Konden will go to Banfeleh
the time has come for the circumcision of Fadima Konden
the Konden will go to Banfeleh.

This *Konden-I* is from the Wassolon-region in Guinea

Call



Konden II

This *Konden II* notation is from the Kouroussa-region in Guinea.

Call







or











Konjumalon

Konjumalon is a rhythm from Mali and Burkina Faso.

Intro

 ||: T . S S . S S . T . S S B . B . :| 3x

| B . S S B . B . B . S S B . B . | B B . B . B . B B . B . B . B . B . |

| S B . S . B . S . T T | . S . T . S . T T . T . T . T . T . |

| T . . S S . T T S . . S S . T T |

 ||: * | * | * | * | :|

 ||: * | * | * | * | * | * | :|

 ||: * | * | * | * | * | * | :|

 ||: S . . S S . T T S . . S S . T T :|

Echauffement

 | * | * | * | * | * | * |

 | B B B B B B B B B B |

 ||: * | * | * | * | * | * | :| 2x

 ||: * | * | * | * | * | * | :| 2x

 | * | * | * | * | * | * |

 | B B B B B B B B B B |

Djembe solo


|: B . S S . S S . B . T S T T S S :| 3x
| T S T T S S |


|: . S . S . S . S S . T S T T S S :| 3x
| T S T T S S |


|: B S . B B S . B S . T S T T S S :| 3x
| T S T T S S |


|: B ~~g~~ . SSS S T T S . T S T T S S :| 3x
| T S T T S S |


|: S S . . . TTT T S . T S T T S S :| 3x
| T S T T S S |


|: S S TTT S S B B S . T S T T S S :| 3x
| T S T T S S |

Konkoba Dundun

The Konkoba is a rhythm that originally was played to accompany the farmers during their work on the field. The farmers are working/dancing on this Konkoba-rhythm. The Konkoba Dundun is played when the farmers go back to the villages. Learned from Mamady "Delmundo" Keita and Ibro Konaté

basic beats on one and four

Variation by Ibro Konate

Intro

Konkoba I

The *Konkoba (Concoba)* is a rhythm connected to the farming. Farmers are working / dancing on this Konkoba-rhythm. The Konkoba Dundun is also played when the farmers go back to the villages. Another way that the rhythm was used was to honour mighty or rich farmers. There are differences between the regions (Kouroussa, Mandiani, Faranah) in the explanation of *Konkoba*. Also have musicians made their own musical interpretation of *Konkoba*. *Konkoba II* is a dance-variation and *Konkoba III* is a very fast one, in 4 beats, played in ballets.

"Konkoba rhythms being played while working in the fields. Konkoba is also played in honor of a powerfull and rich farmer and for this reason the rhythm is also known as the "rhythm of the good workers". The word Konkoba means forest, jungle." (Mamady Keita: A life for the Djembé")

"A rhythm to support the farmers in the fields with the "*Daba*" (the hoe). A young man is acknowledged as a "Konkoba" for his strenght and speedworking with his Daba. He has many fetishes and is therefore feared. The word "Konkoba" refers both to the person and the rhythm." (text in booklet with CD Guinea: malinke rhythms and songs (volume I) from Famoudou Konate.

"The fields have been prepared for planting, Konkoba has completed his work and returns to the village. He's wearing a head-dress of antilope horns, and a hide adorned with bells, mirrors and cowry shells around his hips that jingles with every step. His adornments have potected him and given him the strenght to complete his difficult task. Konkoba is also the name of the rhythm that animates the one who is returning home, and the rest of the village, to dance." (Text in booklet with CD Hamana Foli Kan of Famoudou Konate).

*Koumbala ni konkoba saraka, oure-oule (,a ou ee le, koudou woule)
kelele konkoba saraka, e a e konkoba le ni, a daba di komfala di toro*

Had I known that one could sacrifice a red chicken (a bull, kolanuts) I would have done it
I am myself a konkoba, my name is Konkoba,
working with the hoe is hard, it makes one suffer but it does not kill...

Konkoba is a rhythm with 6 beats in 18 pulses . This call is usually one with 4 beats.

Call



In most areas the bass drum section consists only of two drums and according patterns (sangban and dundun). Kenkeni patterns are added in different ways. So this gives some possibilities:

Three sets of musical notation for drum patterns. Each set consists of two staves: the top staff uses a sangban icon and the bottom staff uses a dundun icon. The notation includes rhythmic stems, beams, and dots representing notes and rests. The first set is labeled '1', the second '2', and the third '3'. Each set shows two measures of music.

Here the sangban pattern is in a subtle way inspired by what is normally the Doundoun pattern.

Musical notation for a drum pattern labeled '5'. It consists of two staves: the top staff uses a sangban icon and the bottom staff uses a dundun icon. The notation includes rhythmic stems, beams, and dots. A citation 'Famoudou Konate: CD Hamana Foli Kan' is placed to the right of the notation.

Five sets of musical notation for djembé patterns, labeled '1' through '5'. Each set consists of a single staff with a djembé icon. The notation includes rhythmic stems, beams, and dots, representing various patterns of notes and rests.

You can make the konkoba rhythm on two djembé's (6 and 7):

Two sets of musical notation for djembé patterns, labeled '6' and '7'. Each set consists of a single staff with a djembé icon. The notation includes rhythmic stems, beams, and dots, representing patterns of notes and rests.

Konkoba II

Konkoba is a rhythm with 6 beats in 18 pulses . This call is one with 4 beats.

Call

Dun Dun variations

Djembé solo accompagnement

Djembé solo phrase



T T T S S . S S S	. T S . T S . T S
. T S . T S S . S	T T S . T S . T S
S . S S T S S T .	. SSS S . S . S .
S S . S	TTT S T S

Echauffement for Djembé and Dundun

start



 | T T S S S S S S S S | T T S S S S S S S S |



 | |

 X X X X X X
 B B B B B B

repeat



 ||: T T S S S S S S S S | T T S S S S S S S S :|| 2x



 ||: |

 X X X X X X X X
 B B B B B B B B

 :|| 2x

ending



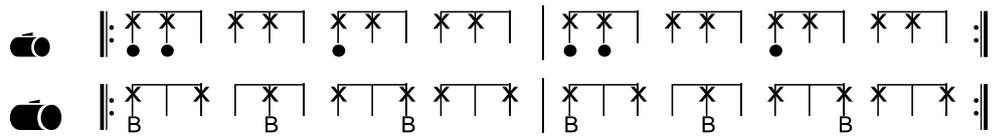
 | T T S S S S S S S S | T T S . S . S . S |



 | |

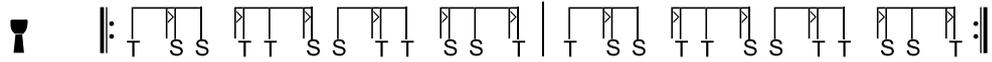
 X X X X X X
 B B B B B B

Konkoba III



Two staves of musical notation. The top staff uses a clef with a dot and contains rhythmic patterns of eighth notes with stems and beams. The bottom staff uses a clef with a dot and contains rhythmic patterns of eighth notes with stems and beams, with some notes marked with a 'B' below them.

Djembé: attention for the stroke on the left hand which is delayed a little bit



A single staff of musical notation for Djembé. It uses a clef with a dot and contains rhythmic patterns of eighth notes with stems and beams, marked with 'T' and 'S' below them.

Könönari

Könönari is a Malinke-rhythm for the female. *Könö* is a bird in the tree (*ri*). In the accompanying song woman (and men) are warned for arrogance because of their beauty.

Musu kenya kenya, i ta di ya le ke yu Allah b' I la
Sunguruni kenya kenya, i ta di ya le ke yu Allah b' I la,
Musu kenya kenya, i ta di ya le ke yu Allah b' I
Kambeleni kenya kenya, i ta di ya le ke yu Allah b' I la

Beautiful (young), beautiful woman, God gave you the beauty
 (Sunguruni = young, unmarried woman, Kambeleni = young unmarried man)

Call

Break

Snare drum notation: quarter, dotted quarter, quarter, quarter, quarter, dotted quarter, quarter, quarter.
Bass drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. (B)

Snare drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
Bass drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. (B)

Snare drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
Bass drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. (B)

Snare drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter.
Bass drum notation: quarter, quarter, quarter, quarter, quarter, quarter, quarter, quarter. (B)

-> Normal rhythm starts

Könöwoulen I

Könöwoulen I is one of the Dumumba-rhythms : the dance of the strong men.

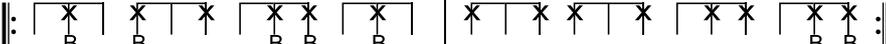
Call

 | | S S T S S S |

 ||:  ||

 ||:  || 3x

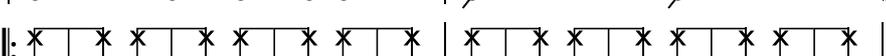
 ||:  ||

 ||:  ||

Sangban variations

 ¹ ||:  ||

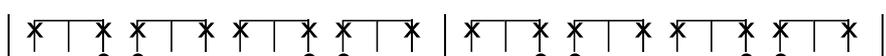
 ||:  ||

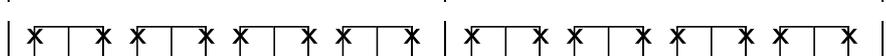
 ² ||:  ||

 ||:  ||

Sangban : echauffement

 |  |

 |  |

 |  |

Dundun : echauffement

 |  |

 ¹ ||:  ||

 ² ||:  ||

 ³ ||:  ||

Djembé solo / echauffements

1

2

3

Detailed description of the notation: The exercises are written in a staff-like format with vertical lines. Characters 'S' and 'T' represent different drum sounds. Stems and beams connect these characters to show their timing and grouping. Exercise 1 consists of 6 lines of notation. Exercise 2 consists of 4 lines. Exercise 3 consists of 4 lines. Each exercise is preceded by a keyhole icon and a number (1, 2, or 3).

Könöwoulen II

Call

Call

Three staves of musical notation. The first staff has a key signature of one flat and a common time signature. It contains rhythmic patterns of eighth and sixteenth notes, with some notes marked with 'S' and 'T'. The second and third staves have similar rhythmic patterns with some notes marked with dots.

Three staves of musical notation. The first staff has a key signature of one flat and a common time signature. It contains rhythmic patterns of eighth and sixteenth notes, with some notes marked with 'S' and 'T'. The second and third staves have similar rhythmic patterns with some notes marked with dots.

Three staves of musical notation. The first staff has a key signature of one flat and a common time signature. It contains rhythmic patterns of eighth and sixteenth notes, with some notes marked with 'S' and 'T'. The second and third staves have similar rhythmic patterns with some notes marked with dots.

Echauffement

Two staves of musical notation. The first staff has a key signature of one flat and a common time signature. It contains rhythmic patterns of eighth and sixteenth notes, with some notes marked with 'S' and 'T'. The second staff has similar rhythmic patterns with some notes marked with dots.

Koreduga / Kotedjuga / Komodenu

This rhythm originates from the border area from Mali and Guinea. Of course there are some different interpretations of the basic idea of Koreduga / Koredjuga / Kotedjuga. Serge Blanc names the Bamana ethnic group in the Segou area the origin of this rhythm, Mamady Keita says the Malinke are the traditional performers of this rhythm.

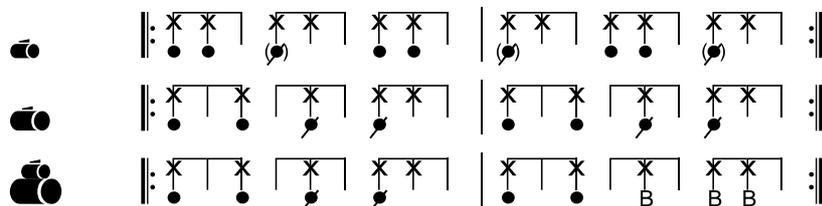
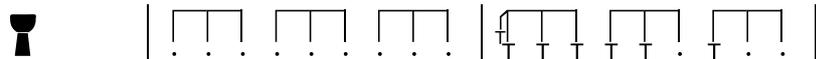
It's a rhythm where the dance is performed by jesters and clowns; people who adorn festivities with their beautiful costumes and performances with humor, acrobatics and mimic art.

Komodenu is the name of a song, from the Wassolon region, that has got its place in this rhythm. Komo means fetish and Komodenu refers to the children (or students) of this fetish. When Komo gets out, the woman and children (who are not allowed to see him) stay at the homes.

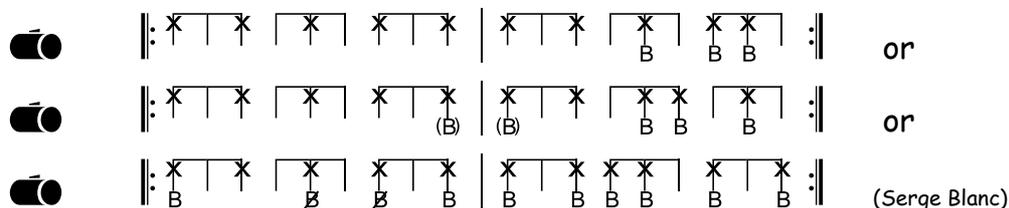
*E Komodenu, sisa bora Tamaninko
Taa wulida komo so la, sisi bora Tamaninko*

Hey, you children of the *Komo*, see the smoke rising from *Tamaninko*
the fire started in the house of *Komo*, see the smoke rising from *Tamaninko*

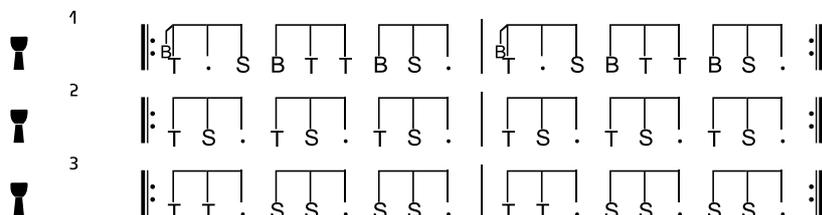
Call



Dun Dun: several ways of playing:



Djembe 1 (notice a flam with bass and tone)



Djembé solo accompagnements

1  | : S S . B T T S T T | S S . B S . B T T : |

2  | : S S . B S . B T T | S S . B T T S T T : |

Djembé solo phrases

1  | T | SSS S TTT S S . T | SSS S TTT S S . T |

2  | T | S S S | | | |

3  | S | TTT S TTT S TTT S | TTT S TTT S TTT S |

4  | S S S T T S T T S | S S S S S S S S T T | (= echauffement)

Call Transcription by Krešo Oreški

 | S S S . S S S . . | TTT T T T ! T ! . |

Korobadon

This rhythm is taught by Mamady "Delmundo" Keita.

The notation for the three parts is as follows:

Part 1 (Single Drum): Two measures of rhythmic notation. The first measure contains four groups of two asterisks with a dot below them. The second measure contains four groups of two asterisks with a dot below them.

Part 2 (Double Drum): Three lines of rhythmic notation. The first line has four groups of two asterisks with a dot below them. The second line has four groups of two asterisks with a dot below them. The third line has four groups of two asterisks with a dot below them.

Part 3 (Triple Drum): Three lines of rhythmic notation. The first line has four groups of two asterisks with a dot below them. The second line has four groups of two asterisks with a dot below them. The third line has four groups of two asterisks with a dot below them.

The notation for the three parts is as follows:

Part 1: Two measures of rhythmic notation. The first measure contains four groups of S . S S T T. The second measure contains four groups of S . S S T T.

Part 2: Two measures of rhythmic notation. The first measure contains four groups of S . T S . . S . T S . . . The second measure contains four groups of S . T S . . S . T S . . .

Part 3: Two measures of rhythmic notation. The first measure contains four groups of . . S . T S . . S . T S . . . The second measure contains four groups of . . S . T S . . S . T S . . .

Solo transcription by Robert Kronberger (YAPP)

Start with a Call Begin

 | S S T S S S |

Solo

 ||: S S TTT S S B B S S TTT | S S B B S S TTT S S B B :|| 2x

| S S TTT S S . . S S TTT | S S . . S S TTT S S . . |

| S S S S T S S S S S T S | S S S S T S S S S S T S |

| S S T S S T S S T S S T | S S T S S T S S T S S T |

| S S T S T T S S T S T T | S S T S T T S S T S T T |

| TTT S S S . TTT S S S . | TTT S S S . TTT S S S . |

| TTT S TTT S TTT S TTT S | TTT S TTT S TTT S TTT S |

| TTT S S . . TTT S S . . | S / . / . / . . |

| TTT S S . . TTT S S S . | TTT S S . S S . S S . . |

| . S S . . S S . . S S . | . S S . . S . . S S . |

End with a Call End

 | SSS S S . TTT T T . B S . | (bass-slap flam)

Solo variation



| S S T S S S T S |

||: S S S S T S S S S S T S | S T T S T S S S S S T S || 2x

| S T T S T S S S S S T S | S T T S T S S S S S T S |

| S T T S T S S T T S T S | S T T S T S S S S S T T T |

| S T T T S T S S S S S T T T | S T T T S T S S S S S T T T |

| S T T T S T T T S T T T S T T T | S T T T S T S S S S S T S |

| S T T S T S S T T S T S | S T T S T S S T T S T T T |

| T S . S . T T S T T S . |

Kuku

Originally *Kuku* (*Koukou, Cucu, Coucou*) is a circle-dance for the woman, celebrating the return from fishing. To the Beyla and Nzerekore-area, (situated partly in Guinea partly in the Ivory Coast) there was once a Malinke-migration. The Malinke mixed with the local people here and formed the Konianka (Konya, Konyagui or Manian, as the Malinke say) who now speak a Malinke-dialect. This was where the rhythm originally comes from. The rhythm was only played by one low-tuned djembé (see djembé-pattern 1) and one very large solo-djembé. Only later, out of this djembé-pattern, the patterns for the bass-drums evolved.

Nowadays Kuku is very popular all over West Africa and played on many occasions. Because of this popularity the rhythm is known with lots of varieties in the different areas that it's played. Two songs:

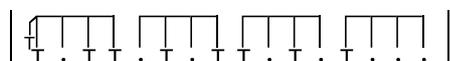
*Lauginabee, ee ewontang,
jaga langina bee, o ma la guinee borima*

peace for us, peace for the people from Guinea

O ya, itee Kuku foniee

Yes, play the *Kuku* for me!

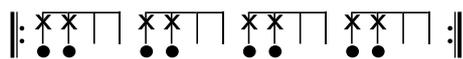
Call



Bass drum Patterns from Famoudou Konaté



Bass drum patterns from Mamady Keita



1

 ||: S . T T . . S . S . T T . . S . :||

2

 ||: B . T T . . S . B . T T . . S . :||

3

 ||: S . B . T T . . S . B . T T . . :||

4

 ||: T T . S T T S . T T . S T T S . :||

5

 ||: T T . B T T B . T T . B T T B . :||

6

 ||: S . S . T T . B S . S . T T . B :||

7

 ||: T . T T B S S . T . T T B S S . :||

Djembe Solo 1 phrases

1

 | T T T T T T T T S . . . S . . . |

2

 | S S S S S S S S T . . . T . . . |

3

 | S S . . B . . B SSS S S S . . . |
 | S S . . B . . B SSS S S S S S S |
 | S S . . B . . B SSS S S S . . T |

4

 | S . T S . T S . T T S . S . . . |
 | S . . S S . . S S . S . S . . . |

5

 | B T S S S S S S S . . . B T S S |

6

 | S . . . B T S S S S S S S . . . |
 | S T T S T T S . B . S S S . . . |

7

 | B B . . B B . . B B . . B . . . |

8

 | S S T S T T S . B . S S S . . . |

Lafè / Kurubi

The rhythm below is called *Lafè* in Guinea. It's a swinging rhythm that invites to dance. *Lafè* is in the Malinke-language the female dancer that dances outside the circle with a rattle (at the *Mendiani* - see Famoudou Konate; Rhythmen der Malinke). *Kurubi* is mentioned in Serge Blanc's book: "le Tambour Djembé". Here is written that the rhythm is played by the Jula-people from the Ivory Coast and Burkina Faso. It is played during the festivities ending the Ramadan, especially on the 27th night of the Ramadan. During this night there is special attention for those women who come in the last year before marriage: they can have a big party one more time.

Intro; a short djembé-call, followed by an answer on the dun's

The notation consists of two staves. The top staff is marked with a dun icon and contains a sequence of rhythmic patterns: a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

Sometimes a longer intro is used; the first line is followed by two additional lines:

The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

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The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

The notation consists of two staves. The top staff is marked with a dun icon and contains a series of vertical lines with dots above them. The bottom staff is marked with a djembé icon and contains a series of vertical lines with dots above them, followed by a series of vertical lines with dots below them, and then a series of vertical lines with dots above them. The notation is enclosed in a box.

Lafè

From Tonton Soriba Silla workshop in Zagreb, July, 2007.

Intro



Sheet music for Upright Gong (Intro):

Line 1: | S . T . S . . . S . T . S . . . |

Line 2: | S . T . S . . B S . T . S . . . |

Line 3: | S . T . S . . . S . T . S . . . |

Line 4: | S . T . S . . B S . T . S . . . |

Line 5: | S . T . S . . . S . T . S . . . |



Sheet music for Upright Gong and Gong (Intro):

Line 1: | S . T . S . . B S . T . S S S . |

Line 2: | [Gong] [Gong] [Gong] X X X |



Sheet music for Upright Gong and Gong (Intro):

Line 1: | B S . T . S S S . |

Line 2: | [Gong] [Gong] [Gong] X X X |



Sheet music for Upright Gong (Intro):

Line 1: | |

Line 2: | T . T T T . T . T . T . T . T . . . |



Sheet music for Upright Gong and Gong (Intro):

Line 1: | ^sS . S S S . S . S . S . . . |

Line 2: | X X X X X X X X X X X X |



Sheet music for Upright Gong (Intro):

Line 1: | ^sS . S S S . S . S . S . . . |



Sheet music for Upright Gong and Gong (Intro):

Line 1: | T . T T T . T . T . T . T . T . . . |

Line 2: | X X X X X X X X X X X X |

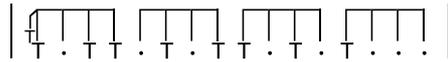
Break _____

Rhythm _____

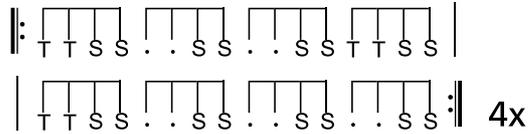
Break _____

Rhythm (exchange djembe 1&2) _____

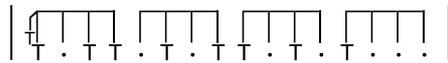
Call for solo _____



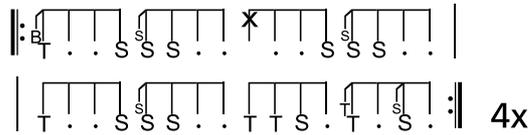
Solo 1 _____



Call for solo _____

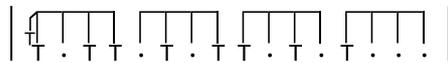


Solo 2 _____



(* = hand clap)

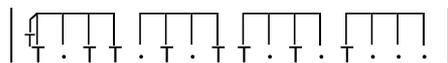
Call for solo _____



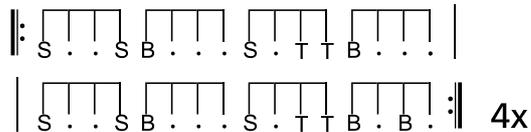
Solo 3 _____



Call for solo _____



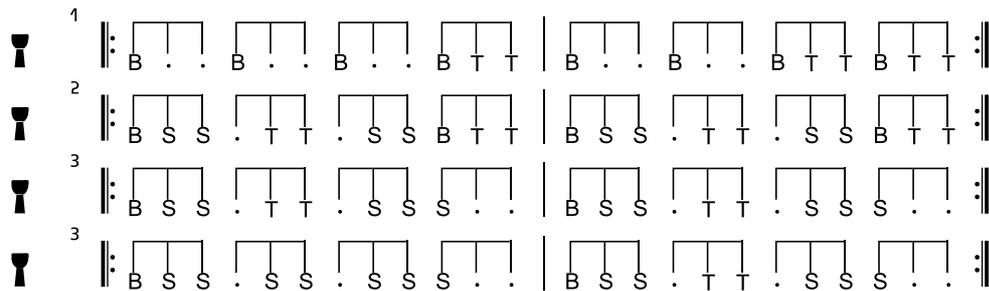
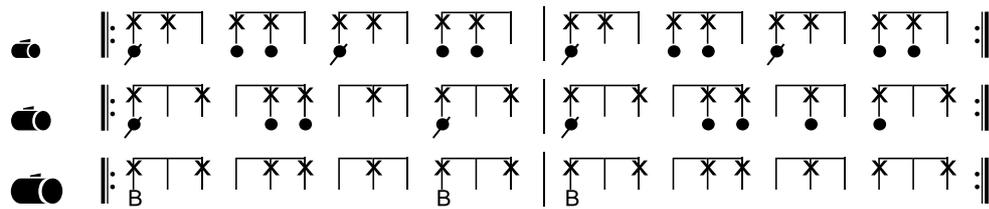
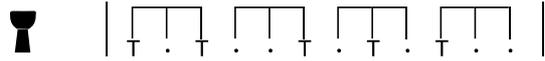
Solo 4 _____



Liberté I

During the days that Guinea got its independence from France (1958) one Ballet-performance-group that competed at the National Festival called itself "Ballet Liberté". They created two new rhythms on this occasion. These rhythms are now known as Liberté I and Liberté II. Liberté I is a transformed Tiriba, Liberté II is a transformed Djolé.

Call



or
(practical)

Lolo

Lolo is a rhythm that was created by Famoudou Konaté. He has learned students different Sangban-patterns at different occasions. It was after that he heard the song *Lolo* sung by his son that he made the rhythm. The song about *Lolo*, the Star is of mother *Hawa* that is consulting the fortune-teller. He says that she's got a good star and that she will live long, that she will be wealthy and have many children.

N'na ghawa Lolo ye san ma, horo ya le bö nin i nye

(Mother *Hawa*, the Star is in the sky, and the day of freedom has come)

Intro with all the bass-drums

The Djembé's can join by playing closed slaps where the dun's play wood (*).

Macru

Macru (Makru, Makuru) is a Susu-seduction-dance. This dance is often played in the combination with Yankadi, where Yankadi is a slow part, and Macru a fast part of the dance. The first song (Baga Giné) is about the lust to dance among the Baga-woman.

*A boron ma, ma boron ma, eeh, A boron ma, ma boron ma eeh,
A boron ma, ma boron ma, ee-laila Baga Giné, fare boron ma woto kui eeh*

Will you dance, or will you not dance ?; The Baga-woman even dances in the car !

*O lee, O lee-lee-ko, O lee-lee-ko,.....O lee, O lee-ko
Wayá, Africa wayá,..... Wayá Africa wayá,O lee. O lee-ko*

Call

or

Djembé solo accompagnements

Djembé solo 1 phrases

1  | S . . T T . S . . S . . S . . B | S . . T T . S . . (T)(T) . (S) . . B |

2  | B | T . S S S . T . S S S . T . S S | S . . B T . S S S . S S S . S . . B |

3  | B | T . S S S . S S S . S . . S . . . |

Djembé solo 2 phrases

1  | T . T S . . . S . . S . T . T S | . . . S . . S . T . T S . . S . |

2  | T . T S S . . S . . S . T . T T | S T . T S S . S . |

3  | T . . S S . . T T . S . S . . T |

Djembé break to Yankadi

 | T T . S S . . S . S . T . T . |

 | S . . S S . . S . S . T . T . |

 | S . . S S . . S . S . T . T . |

 | S . . T T . T T . T . T . T . T . |

 | S . . . T . T . S . . . T . T . |

 | S . . . T . T . S . . . T . T . |

 | S . . . S . . . S . . . S . . . |

Yankadi (ternar) djembé 1 starts:

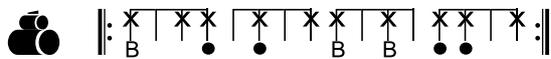
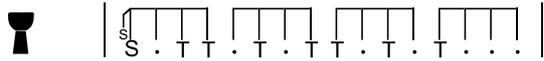
1  | B . . S . S B . T T . . | B . . S . . B . T T . . :| or

1  | B . . S . S B . T T . . | B . . S . . B . T T . . :|

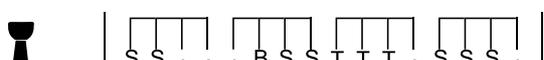
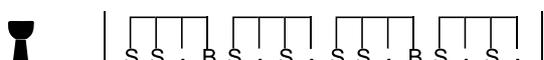
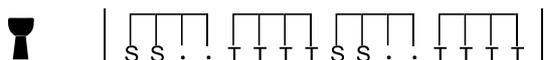
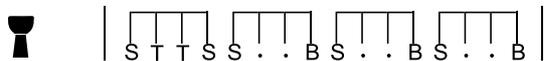
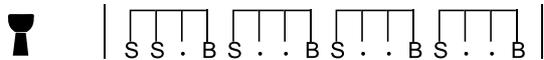
Madan

Madan is a rhythm from the Maninka ethnic group, originating in the Kankaba region of Mali (Bamaka circle) similar to Kuku (Coucou) in Guinea. The Madan is played at the end of the harvest to celebrate plenty and prosperity. It is also played as a welcome during popular festivities. The madan can be interpreted in several ways. In the Siguiri and Mandiana region of Guinea , the Madan is also called Djagbe . It is played for the feasts at the end of Ramadan (the thirtieth day), as well as for the Sheep Festival.

Call



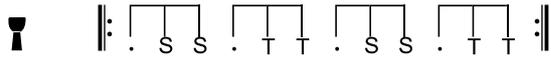
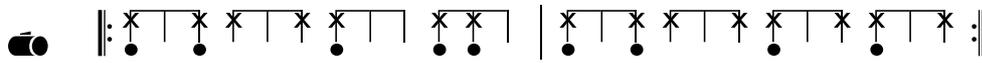
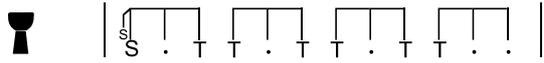
Djembe solo



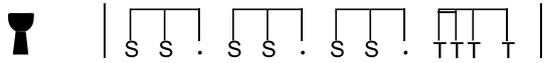
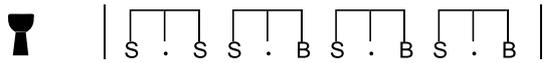
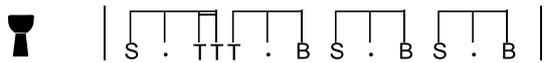
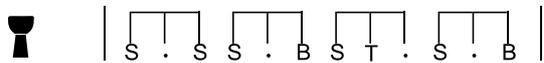
Madan rapide

Madan is a rhythm from the Maninka ethnic group, originating in the Kankaba region of Mali (Bamaka circle) similar to Kuku (Coucou) in Guinea. The Madan is played at the end of the harvest to celebrate plenty and prosperity. It is also played as a welcome during popular festivities. The madan can be interpreted in several ways. In the Siguiri and Mandiana region of Guinea , the Madan is also called Djagbe . It is played for the feasts at the end of Ramadan (the thirtieth day), as well as for the Sheep Festival.

Call

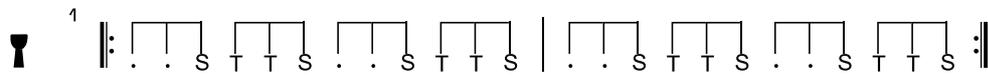
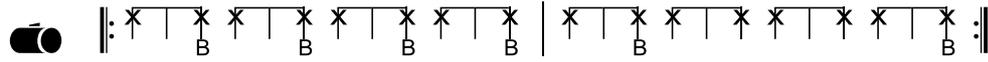
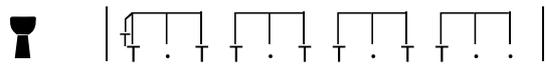


Djembe solo

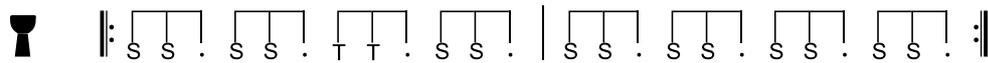


Patterns of Famoudou Konaté

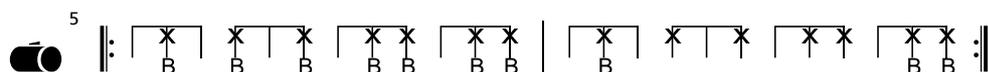
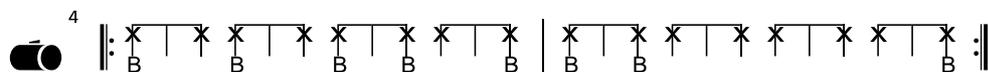
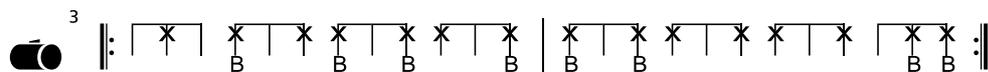
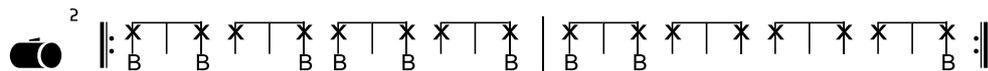
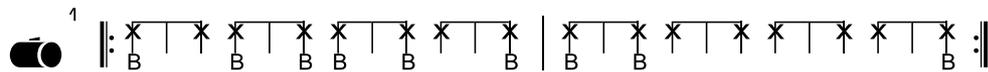
Call



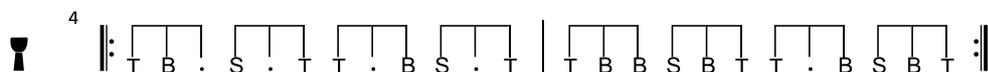
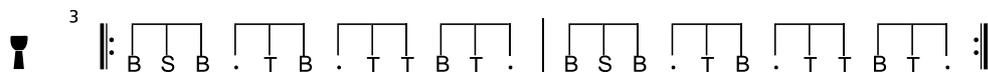
Solo accompagnement



Variations



other variations



Break


 | T T S T T S T T S T S T | T . . S S S S . S . . B |
 | T . B . B B T . B . B B | T . . S S S S . S . . B |


 | T . B . B B T . B . B B | T . . S S S S . S . . . |

 | | | | | | | | B |


 | | . . . S S S S . S . . . |

 | B X X B B X X B | B | | | | B |

(X = wood)


 | T T S T T S T T S S . . | |

Djembe solo phrases:


¹ | T T S T T S T T S T T S | S . . SSS S S . S . . . |


² | T S T T S T T S T T S . | B S . SSS S S . S . . T |


³ | T . S . T . T . S . T . | T . T . . S . . S . T . | (go to 1)


⁴ | T . T T . T . . S . T . | T . T . . S . . S . T . | (go to 2)

Marakadon

When on festivities by the Malinke or Bambara also the Maraka-people were invited, in honour of the guests the *Marakadon* (with the rhythm *Marakafoli*), the dance of the Maraka, was performed. The Maraka (also known as Soninké or Sarahule) living in the Kayes-region in Mali, are neighbours of the Malinke and Bambara. Some sources claim that the rhythm Tagé, (*Tagué* or *Také*) could be the original Mali-rhythm that inspired the Malinke and Bambara for playing the *Marakadon*. More information about that rhythm could confirm or deny this.

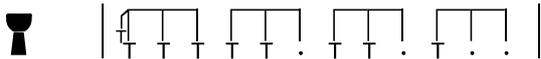
In Mali normally only two Dunduns are used. But the Malinke-people added an accompanying Sangban-pattern.

The lyrics of the song below are dedicated to a king and a prince. It is a reminder to the responsibilities that they have for their subjects. As their subjects affirm their dependence on their rulers they also express the wish that their rulers will treat them well, for in their traditional society their leaders exercised almost every right over them.

*Iée djoundjouba lé, sora kassi da kaban!
 Eée Mögölou, Danga sirala, sora kassi dah,
 Mögöbè ni igna souma mansa.
 Anta Famah, anta djonty mödén, anta
 Anta Famah, anta nissitigui mödén, anta
 Anta Famah, anta djélitigui mödén, anta
 Anta Famah, anta baatigui mödén, anta*

Ah, it is an important matter, the eldest son has ceased to weep
 Oh, people, the eldest son wept on the road to Danka
 Every man has a chief who cures his eyes (=who is the source of his happiness)
 Our Famah, (King) the grandson of the slave master, is very much ours;
 Our Famah, grandson of the owner of the cattle, is very much ours;
 Our Famah, grandson of the master of griots*, is very much ours
 ("griots"=wandering poets and musicians who were often attributed with supernatural powers)
 Our Famah, grandson of the owner of goats, is very much ours

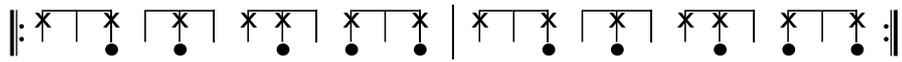
Call



Serge Blanc names the following:











or






¹


²

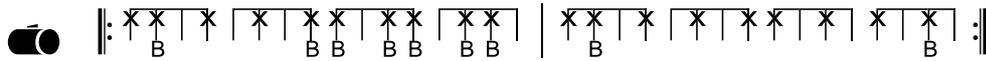
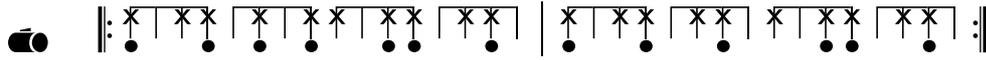
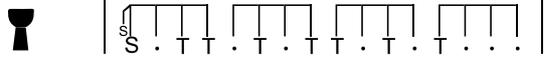

³


⁴

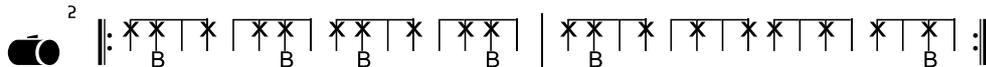
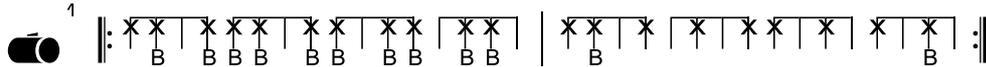
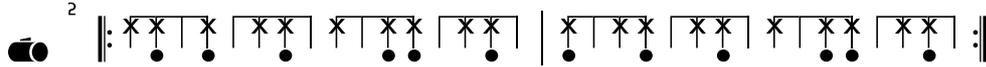
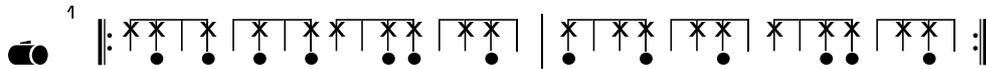

Matadi

Matadi is a rhythm from the Kouroussa region.

Call



Duns variations



Djembe solo



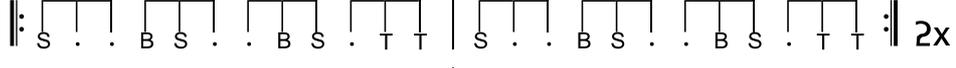
Dun Dun variations (Source Famoudou Konate; Museum of Berlin-CD)

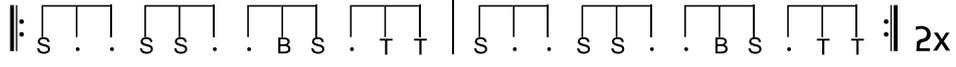
1  

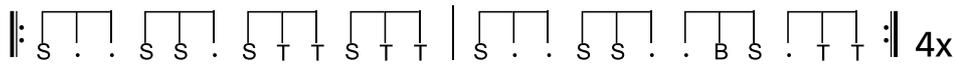
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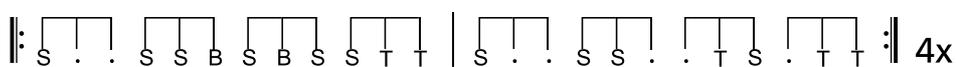
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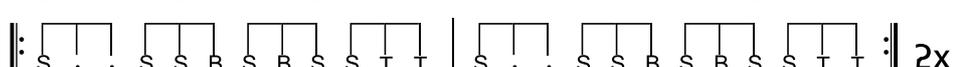
Solo 1

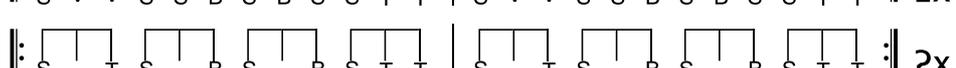
  2x

  2x

  4x

  4x

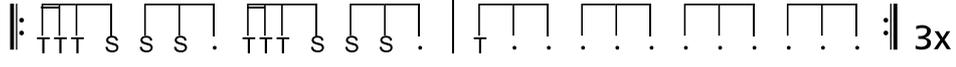
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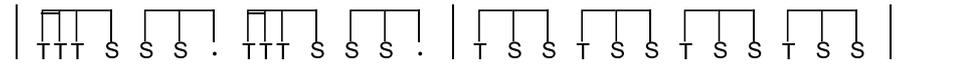
  2x

Solo 2

Solo 3

  3x

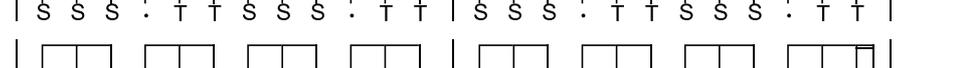
 

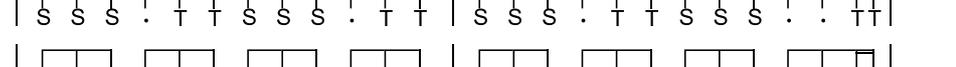
  2x

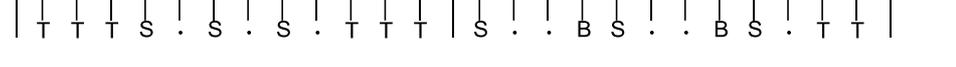
 

Solo 4 (Source Museum of berlin-CD Famoudou Konate)



S . . . S . . . S . T T	S . . . S . . . S . T T
S . . . S . . . S . T T	S . T S S . B B S S T T
S . . . S . . . S . T T	S . T S S . B B S S S .
T T . . T S S S . . T S	S S . . T S S S . . T S
S S . . T S S S	S . S S . S S . S S . .
S	B S . TTT S . T T . S .
B S	T T S S . S S . S

Transcription by Krešo Oreški

Call



 | T T T T . T . T . T . . |



 ||: B * B B * B | B B B * B :||



 ||: * X * X * X | * X * X * X :||


¹

 ||: S . S . T T S . S . T T | S . S T . T S . S . T T :||


²

 ||: S . T S . B S . T S . B | S . T S . B S . T S . B :||


³

 ||: S . . S T T S . . S T T | S . . S T T S . . S T T :||


⁴

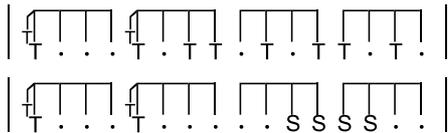
 ||: S . . B S . . S S . T T | S . . B S . . S S . T T :||

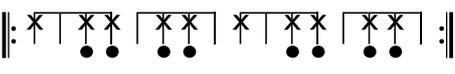
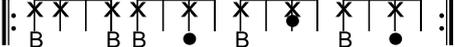
Meni

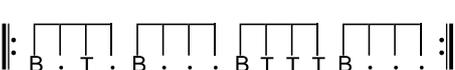
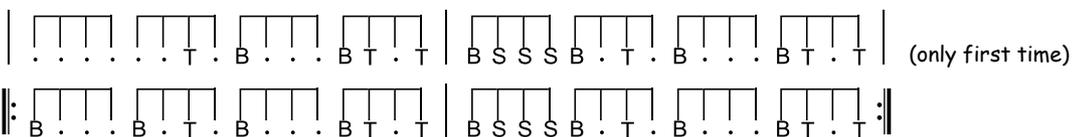
Menie (Menie) is a Malinke rhythm from Guinea that used to be played on the occasion of the birth of a child, or more specific: on the day that a name is given to the child (about one week after it's been born). There is a song with this rhythm that tells about four masks. Probably this is why Meni is also known as a Mask-dance.

(solo:) *Kamafie cerimbembe kamafie kamafie,*
 (choir:) *Kamafie-e-a cerimbembe kamafie kamafie, a ya yalamba cerimbembe-a sama dundun kamafie (3x)*
 (solo:) *a ye ke te, yenkeni sa-a samonie kindu*
 (choir:) *samonie kindu samonie kindu e ya yenkeni yenkeni sa-a-e*
 (solo:) *a ye ke te, yenkeni, yenkeni sa-a baoulen kinyama*
 (choir:) *baoulen kinyama-a-e baoulen kinyama baoulen kinyama e baoulen kinyama e, yankady-e torrys (3x)*
 (solo:) *ana dory yamba*
 (choir:) *da da dory yamba-a-e*

Call

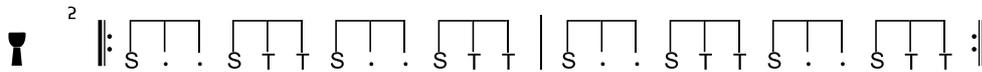
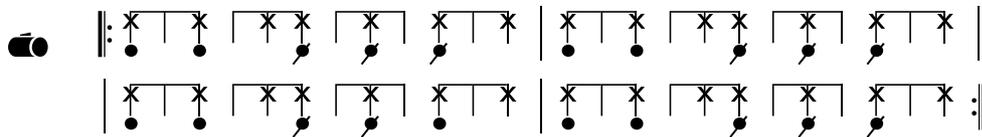
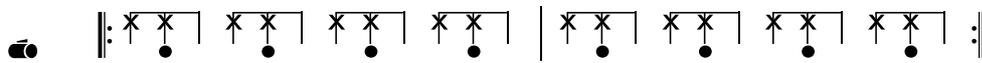
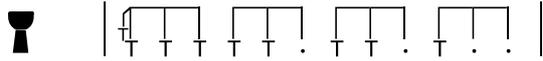
 ¹ 
 ²  (only first time)

Molekanimani Djou Jee

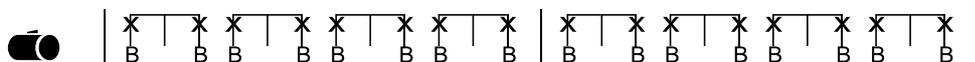
Molekanimani Djou Jee is a Sousou-song with rhythm from Guinea about all good and bad things are happening (children are born and people die) all the time and that therefore envy is a bad custom.

*ee na lee, (father) ee mpfa lee (mother) molekanimani djou (envy) jee
dia (something good) jee bana lee lolo (every day)*

Call



Echauffement



Moribayassa

Moribayassa is played and danced if a wish is fulfilled. The person whose wish was granted, dresses in a funny way, where the clothing is a mixture of all kinds of pieces that really don't go together. He / she dances around the village for 3 or 6 times to express the joy about the wish being fulfilled..

Moribayassa hé Moribayassa, Moribayassa "name" nada, koanye yassa fö, Moribayassa ka yassa ko, Moribayassa ka yassa mu, Moribayassa ka yassa don, Moribayassa ka yassa fö,

Moribayassa hé Moribayassa, "name" has come to play the Moribayassa , it's the Moribayassa that we play, we have to wash the Moribayassa , we have to dress the Moribayassa, we have to dance the Moribayassa, we have to play the Moribayassa.

Call

Namani

Namani is a Malinke-rhythm from the Wassolon-area that is very similar to *Soli*. Main difference is the kenkeni-pattern and of course the meaning of the rhythm / song. I have found two interpretations of the background to this rhythm.

1. "*Namani* is a rhythm particular to the wizards of the fetish cult. There are two sorts of *namah*, the *namah-idol*, that is jealously guarded in a hut and worshipped as the protector of the village against evil minded sorcerers, and the *namah-soroh* of the *Konkoba* or great farmers. The *namah-soroh* is similar to the *Bandon Fadima*, and it's power is of use only to the owner. The meaning of the song/text is that the *griots* and the musical instruments that they will use must be at the height of the powers and talents for the honouring of such a powerfull fetish." (Mamady Keita CD *Mögöbalu*).
2. *Namani* is a rhythm accompanying work in the fields and harvest. The horn that leads the dance *Namadon*, is called *Namunda*

Na toda Djémbé ma, djémbé na do kè sinin!
Na toda Doundoun ma, doundoun na do kè sinin!
Na toda Djély ma, djély na do kè sinin!
Na toda Taman ma, taman na do kè sinin!
Iyo Namalé, Namah ni wara léé
Iyo Namalé, Namah na do kè sinin!

If we are talking about the Djembé (the doundoun, the djeli, the taman),
it will play tomorrow

O the *namah*, the *namah* is with the wildcat
O, the *Namah*, the *Namah* will act tomorrow

Four staves of musical notation. The first staff is for Djembe, the second for Doundoun, the third for Djely, and the fourth for Taman. Each staff shows a sequence of rhythmic patterns with vertical lines and dots representing notes and rests.

Three staves of musical notation. The first staff is for Doundoun, the second for Djely, and the third for Taman. Each staff shows a sequence of rhythmic patterns with vertical lines, dots, and asterisks representing notes and rests.

Two staves of musical notation. The first staff is for Djembe, and the second is also for Djembe. Each staff shows a sequence of rhythmic patterns with vertical lines and dots representing notes and rests.

Nantalomba

A song of provocation and insults of the *baratingi*, the oldest of the young people in the village, towards the *baradögöno* or the young ones. The youngest are compared to a spider with its legs pulled off, called *Nantalomba*, to get them to fight. The *baratingi* consider themselves as being the true owners of the *bara* (space for dancing) and the challenges between the different age-groups occur when the dances take place. The circles that correspond to each age-group are laid out concentrically around the tree planted in the middle of the *bara*. The leader carries a decorated hatchet called *djende* and a *manin fösson*, a riding crop braided from hippopotamus skin. When one of the younger boys wishes to join the group of older boys, he moves out of his own circle and dances backwards. He meets the leader of the other group, who asks him "The Way?", to which he answers "It's marked on the back!" A reciprocal flagellation then follows, that leads either to the boy's acceptance or rejection by the older group when the men who are present, appreciating the boy's courage, put a stop to the test. *Nantalomba* is a dance of the *Dunumba-family*: the dances of the strong men.

Nantalomba eee, I badaban ikoudoula banankou too do woo, Ido wolo kognouma eee
O you, Nantalomba, Since you stuffed yourself with manioc paste, dance now as you must!

Call

Three staves of musical notation. The first staff uses a key signature of one flat and contains the notes S S T S S S followed by four dotted notes. The second and third staves contain rhythmic patterns with stems and beams, and the third staff has a single note with a dot below it.

Three staves of musical notation. The first staff has a key signature of one flat and contains rhythmic patterns with stems, beams, and notes marked with asterisks. The second and third staves continue these patterns, with the third staff including notes marked with 'B' below them.

Three staves of musical notation, numbered 1, 2, and 3. Each staff has a key signature of one flat and contains rhythmic patterns with stems, beams, and notes marked with 'S' and 'T'.

N'Gri / Kirin / Krin / Wassolonka / Wasulunke / Bubuninca

N'Gri is a rhythm from the Bambara from Mali. where it is normally played with only two drums. Traditionally it used to be played by the feticheurs (magicians). The rhythm starts slowly and it's tempo is rising continuously going on to a climax. The djembé solo's are played more and more intensely as well.

Wassolonka (Wasulunke) means "from *Wassolon*" and *Wassolon* is an area that covers a region on both sides of the border between Guinea and Mali. It's a popular rhythm among the Malinke who live in that area.

"*Wasulunka (Kirin)* . The rhythm *Kirin* from the Wasulun region (a very small region, southwest of Bougouni and near Yanfolila) is called *Wasulunka* (which means "a person from Wasulun") in Bamako. The song is " *n'i den t'i bolo* " ("If you have no child").

Wasulun music uses the same pentatonic scale as most Bamana music, which makes it easy to integrate Wasulun into the Bamana repertoire. Most Wasulun singers know how to sing Bamana songs and vice versa ("in contrast it is more difficult to integrate the songs of most Maninka jeli singers (griot heptatonic style) in either a Bamana or Wasulun musical context." - Rainer Polak on the Bamako Foli CD.)

"N'Gri is a Wassoulou dance from the Sigasso area" (Mamadou Kante on the CD "Drums of Mali").

In the book "A life for the Djembé" from Ushi Bilmeier / Mamady Keita the rhythm is sorted to the popular rhythms: "Wassolonka (ethnic group Malinke, Guinea, Wassolon region) means "from Wassolon" and is played at every festival".

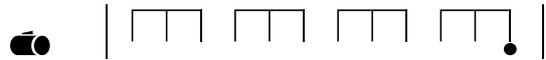
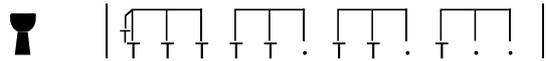
"From the ethnic group Wassulunke, from the Sikasso region in Mali, this rhythm is played at the end of the harvest. Very popular in the Bamako region" (Serge Blanc in *Le Tambour Djembé*).

It is possible that Bubuninca is a song that is sung with the Wassolonka-rhythm.

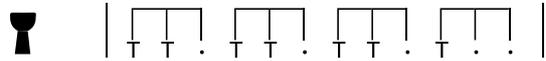
"N'gri means something like "Jump" in Bamana because one of the main hallmark dance steps during the middle part of N'gri is a jumping step. N'gri is the premier and first djembe rhythm because it was the first rhythm played on djembe when it came out of hiding. Kumba Sidibe was the first woman to dance N'gri played on djembe. N'gri is from Wassolo that is why it is often called Wassolonka (which means rhythm from Wassolo). N'gri is a very difficult rhythm to master in terms of the solo. The solo is very specific and is speaking Bamana history about Kumba Sidibe and her pregnancy. N'gri has 4 stages from slow to fastest. The 4 parts in order are called: Sensen - N'gri - Kolonbri - Jebenije. It is a very important djembe rhythm for any djembe player to learn if they want to move to a higher level in the music. What I have learned about this rhythm comes from my teacher Abdoulaye Diakite. He is a master and one of the only people alive that has the complete knowledge of this rhythm. I would also recommend Abdoul Doumbia for more info on N'gri.
Jeremy"

Beware that micro timing is important in N'Gri.

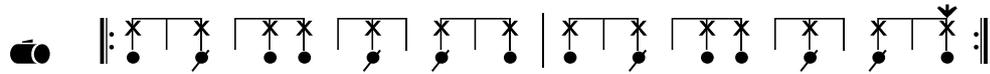
Call 1



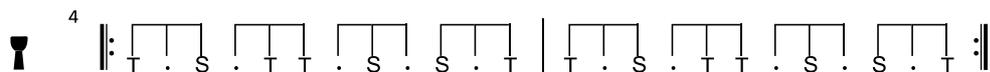
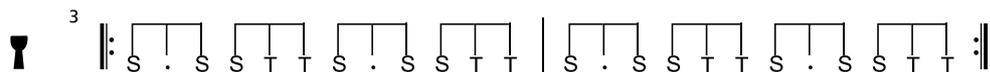
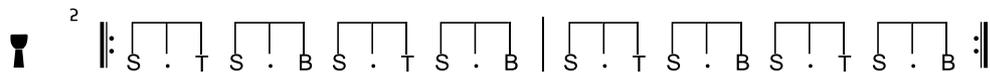
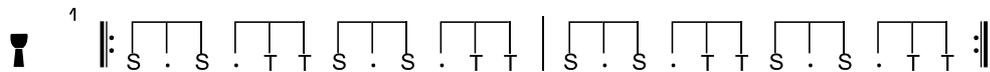
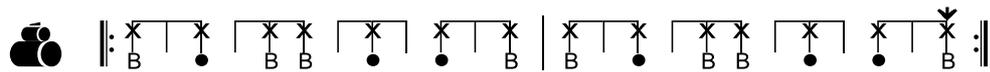
Call 2



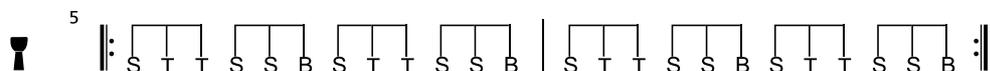
Sangan (keypattern for one drum)



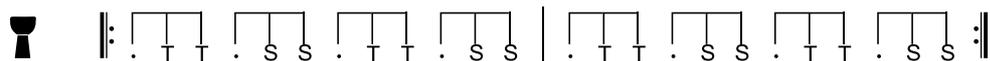
Sangan / Doun doun (key-pattern for two drums)



("melody")



Djembe solo accompagnement



Extra pattern 1 (Mamady Keita; Wassolonka, Martin Bernhard; Bubuninca)

 ||: *|*|_B | *|*|_B | *|*|_B | *|*|_B | | *|*|_B | *|*|_B | *|*|_B | *|*|_B :|| (or )

Extra pattern 2 (Serge Blanc; Wasulunke, Stephan Rigert; Wassolonka)

 ¹ ||: *|*|_B | *|*|_B | *|*|_B | *|*|_B | | *|*|_B | *|*|_B | *|*|_B | *|*|_B :|| (or )

 ² ||: *|*|_B | *|*|_B | *|*|_B | *|*|_B | | *|*|_B | *|*|_B | *|*|_B | *|*|_B :|| (or )

Extra pattern 3 (Mamady Keita; Wassolonka, Martin Bernhard; Bubuninca)

 ||: *|*|_B | *|*|_B | *|*|_B | *|*|_B | | *|*|_B | *|*|_B | *|*|_B | *|*|_B :||

Key Pattern echauffement (sometimes continuously used in the faster part).

 | *|*|_B | *|*|_B | *|*|_B | *|*|_B | | *|*|_B | *|*|_B | *|*|_B | *|*|_B |

Toubala Kono

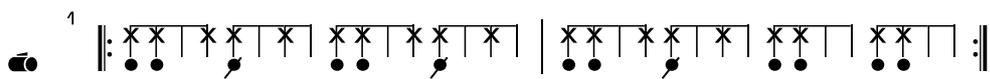
In the *N' Goron* rhythm the *Toubala Kono* song can be used. It is played for baptisms and circumcision ceremonies. This song with its poetically philosophic text speaks of the essential uniqueness of each human being and of how each person has his own faith and particular talents. If solitude is the price of this, this solitude is also freedom, as sings the bird in the deep forest (Mögöbalu-CD by Mamady Keita).

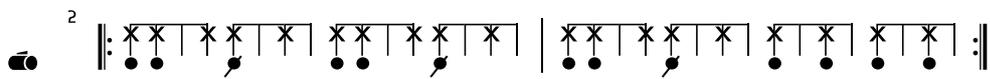
Toubalah Könö djo, ibi ikélé nah, N'né koo Toubalah Könöh djo, ibi ikélé nah
Wolo dia da mosso do lah, Ni signui maa dia i lah, N'né koo imana talah djamah dö, Ibi
ikélén nah

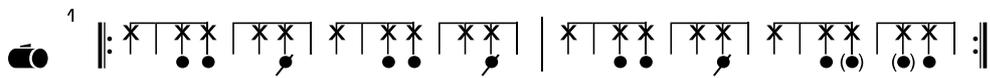
Sigui dia da mosso do lah, Ni wolo ma dia ilah, N'né ko i mana talah djamah dö, Ibi i kélén
na

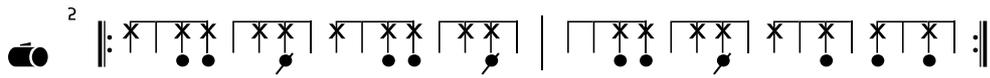
Konko dia da thièbah do lah, Ni soo ma dia ilah, I mana talah djamah dö, Ibi ikélén nah
Soo dia da thièbah do lah, Ni konko ma dia ilah, I mana talah djamah dö, Ibi ikélén nah
Toubalah Könö djo, ibi i kélé nah, N'né ko Toubalah Könöh djoh, ibi kélén nah!

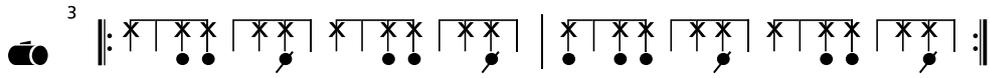
Bird of the deep forests, you are right, you are alone
 I, I say this, bird of the deep forests, you are right, you are alone
 A woman has succeeded in childbirth, if she has not succeeded in the home
 I, I say that if you go amongst the crowd, you are alone
 A woman has succeeded in the home, if she has not succeeded in the childbirth
 I, I say that if you go amongst the crowd, you are alone
 a man has succeeded in the countryside if he has not succeeded in the town
 I, I say that if you go amongst the crowd, you are alone
 a man has succeeded in the town if he has not succeeded in the countryside
 I, I say that if you go amongst the crowd, you are alone
 Bird of the deep forests, you are right, you are alone
 I, I say this, bird of the deep forests, you are right, you are alone

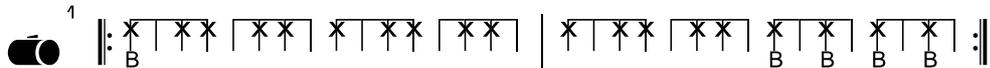
1 

2 

1 

2 

3 

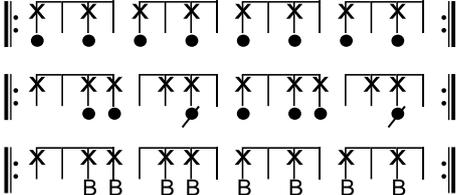
1 

Noumou

Noumou is a rhythm of the blacksmiths.








¹



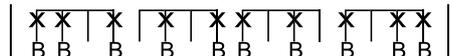
Solo accompagnement





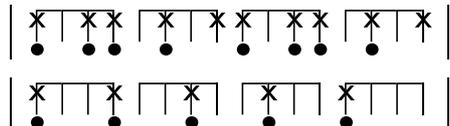
Dun Dun echauffement





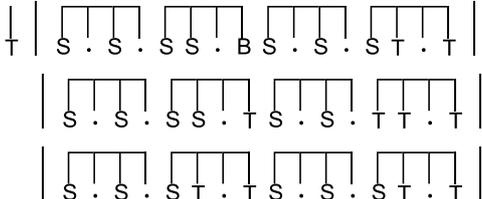
Sangban echauffement





Break 1





Senefoly

Senefoli, a Malinke rhythm, means farming rhythm: sene (farming) and foly (rhythm). According to Cécé Koly a dance to perform at the occasion of harvesting the rice.

Call

 | T . T T . T T . T . S S S . . . |

 | : X X X | X X X | X X X | X X X | : |

 | : X X X | X X X | X X X | X X X | : |

 | : B X X X | X X X | B X X X | X X X | : |

 ¹ | : S . . S S . T T S . . S S . T T | : |

Dun Dun variations:

 ¹ | : X X X | X X X | X X X | X X X | : |

 ² | : X X X | X X X | X X X | X X X | X X X | X X X | X X X | X X X | : |

Sangban variations

 ¹ | : X X X | X X X | X X X | X X X | : |

play a few times and go to next line

 ² | : X X X | X X X | X X X | X X X | : |

play a few times and finish with next line

 | : X X X | X X X | X X X | X X X | : |

 ³ | : X X X | X X X | X X X | X X X | : |

 ⁴ | : X X X | X X X | X X X | X X X | : |

 ⁵ | : X X X | X X X | X X X | X X X | : |

 ⁶ | : X X X | X X X | X X X | X X X | : |

 ⁷ | : X X X | X X X | X X X | X X X | : |

 ⁸ | : X X X | X X X | X X X | X X X | : |

 ⁹ | : X X X | X X X | X X X | X X X | : |

Shiko

Shiko is a 4/4 rhythm from Nigeria.

Transcription by Krešo Oreški

Intro

 ¹ ||: T . T . B . B . T . T . B B . . :| 4x

 ¹ ||: T . T . B . B . T . T . B B . . :|

 ² ||: B . . . B . T . B . . . B . T . :|

 ³ ||: B . S S B . S S B . S S T T . . :|

 ⁴ ||: T . T T . T T . S . S S . S S . :|

 ||: x . . x . . x . . x . x . . . :| ("3-2 clave")

 ||: x . x x . x x . x . x x . x x . :| ("highlife ride")

 ||: x x * x x * x x * x x * :|

Silamalou

Silamalou is a rhythm from Guinea.

Call

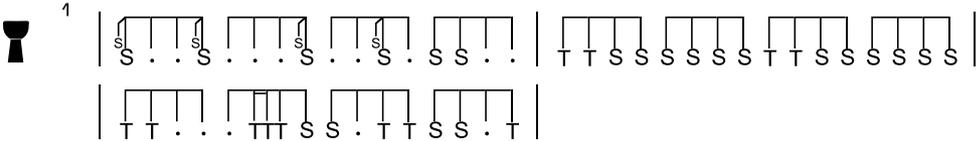
Call

Intro

Intro

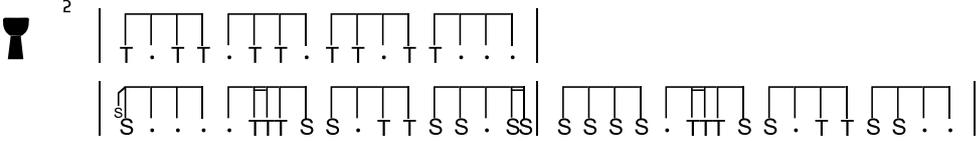
Djembe solo

1



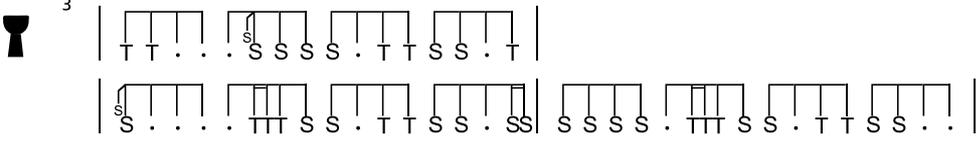
Measure 1 notation: A djembe icon is followed by a measure number '1'. The notation consists of two lines of rhythmic symbols. The first line contains: a sequence of notes with stems pointing up, starting with a note marked 's', followed by a sequence of notes with stems pointing down. The second line contains: a sequence of notes with stems pointing down, followed by a sequence of notes with stems pointing up.

2



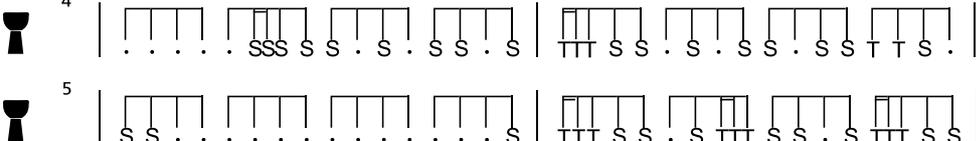
Measure 2 notation: A djembe icon is followed by a measure number '2'. The notation consists of two lines of rhythmic symbols. The first line contains: a sequence of notes with stems pointing down, followed by a sequence of notes with stems pointing up. The second line contains: a sequence of notes with stems pointing up, followed by a sequence of notes with stems pointing down.

3



Measure 3 notation: A djembe icon is followed by a measure number '3'. The notation consists of two lines of rhythmic symbols. The first line contains: a sequence of notes with stems pointing down, followed by a sequence of notes with stems pointing up. The second line contains: a sequence of notes with stems pointing up, followed by a sequence of notes with stems pointing down.

4



Measure 4 notation: A djembe icon is followed by a measure number '4'. The notation consists of two lines of rhythmic symbols. The first line contains: a sequence of notes with stems pointing down, followed by a sequence of notes with stems pointing up. The second line contains: a sequence of notes with stems pointing up, followed by a sequence of notes with stems pointing down.

5



Measure 5 notation: A djembe icon is followed by a measure number '5'. The notation consists of two lines of rhythmic symbols. The first line contains: a sequence of notes with stems pointing up, followed by a sequence of notes with stems pointing down. The second line contains: a sequence of notes with stems pointing down, followed by a sequence of notes with stems pointing up.

Sirankuruni

The day before the celebrations for the end of the ramadan, groups of youngsters gather together in their huts. All night long they talk, make jokes and they challenge each other. During the night, the *Kondenba*, the keeper of the *Konden*-mask, comes around the hut and the *Konden* rhythm is played. In the morning *Sirankuruni* is sung. They go to the village square where the boys whip each other. This practise provides an outlet for the tensions and grudges accumulated between them all along the year. *Siran* designates a broom, by extension a whip.

Sirankuruni

"..today with the short broom, with the long broom, having had no sleep, we'll whip each other until we have enough..."

Call

The 'Call' section consists of three staves of musical notation. The first staff uses a gong icon and contains a sequence of notes with stems pointing up and down. The second staff uses a drum icon and contains notes with stems pointing up, with three notes marked with a 'B' below them. The third staff uses a stick icon and contains notes with stems pointing up, with two notes marked with a dot below them.

The first part of the song consists of five staves. The first two staves use a drum icon and contain notes with stems pointing up and down, with some notes marked with an asterisk. The third staff uses a gong icon and contains notes with stems pointing up, with three notes marked with a 'B' below them. The fourth and fifth staves use a stick icon and contain notes with stems pointing up, with a '1' and '2' above the first two staves respectively.

The second part of the song consists of two staves, both using a gong icon. The first staff contains notes with stems pointing up and down, with notes marked with 'B', 'T', 'S', and 'B'. The second staff contains notes with stems pointing up and down, with notes marked with 'S', 'S', 'T', 'S', 'S', and 'T'.

Siwé

A welcoming-rhythm and song of the Konyanka-people of Guinea. It's also used in honour of a personality.

The first system of notation consists of five staves. The first staff uses a horn icon and a series of notes with stems and beams. The second staff uses a drum icon and notes with stems and beams. The third staff uses a drum icon and notes with stems and beams, with the letter 'B' written below some notes. The fourth staff uses a drum icon and notes with stems and beams. The fifth staff uses a drum icon and notes with stems and beams, with the letter 'X' written below some notes. Each staff begins with a double bar line and ends with a double bar line and repeat dots.

The second system of notation consists of two staves. The first staff is labeled with a '1' and contains a sequence of notes with stems and beams, with the letters 'S' and 'T' written below some notes. The second staff is labeled with a '2' and contains a sequence of notes with stems and beams, with the letters 'B' and 'T' written below some notes. Each staff begins with a double bar line and ends with a double bar line and repeat dots.

Sobonincun

Sobonincun (Soboninkun, Sobonincu, Sogonincun) is a mask dance. In different areas in West Africa, the meaning of this dance is slightly different.

Mamady Keita speaks of the antelope-mask (sobo= antelope, ni= smal, kun=head). The dance is performed by a initiated person to the secret of the mask and a specialist in dancing skills and balance. This specialist often travels from village to village to to this dance, that is usually danced after harvest. The dance is presented on a big sieve that is normally used to sift grains . The dance can last several hours and is rewarded with food and gifts.

In Mali there is a connection to the "Banama ciwara antilope mask" and in the southern parts of West Africa it is connected to the "Pourou society" a secret society for the initiation for the Senufo people, living in Ivorycoast, Liberia and Sierra Leone.

It is actually dangerous to try and give an accurate notation of this rhtym in the way that I use here on the WAP-pages: According to Mamady Keita the rhythm hovers between binary and ternary! Therefore I suggest listening to the examples on the wonderfull CD's of Mamady Keita "Wassolon" and "Balandugu Kan". I hope the given notation can be of help in understanding the problem of "hovering between ternary and binary".

I will give a ternary and a binary interpretation. Vincent Manuelle gave me a notation that he uses. It is a notation able to present better the "hovering between ternary en binary (or better quarterternary as he prefers to say). At the end an interesting exercise for two djembé's once presented by Momo Touré during a sobunincun lesson I attended during the "Kakilambe" workshops on the Dutch isle Terschelling in 1998.

More info in these books::

* Prouteaux, M., 1929; Premiers essais de théâtre chez des indigènes de Haute Côte d'Ivoire, Bulletin de Comité d'Etudes historique et scienttifiques de l' AOF 12: 448-475.

* Duran, Lucy, 1995: Birds of Wassulu: Freedom of Expression and Expression of Freedom in Popular Music of Southern Mali, in: Brittish journal of Ethnomusicology 2: 117-42.

* Imperato , Pascal James, 1981: Sogoni Kun, in African Arts 14/2, 38-47, 72, 82.

Song on Mamady Keita's CD "Wassolon":

Mory le, dya n'di wa omori fe, Soboninkun Mory le, dya n'di wa omori fe, aiye

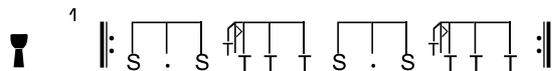
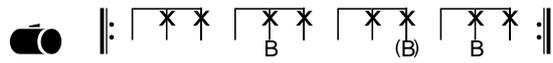
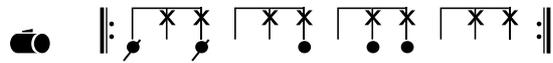
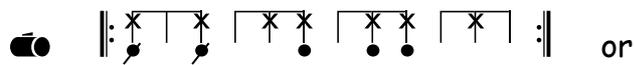
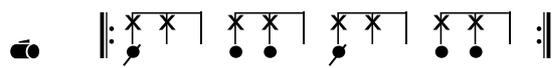
I am going with Mory, Mory who carries the mask of Soboninkun, I am leaving with Mory

Song on Mamady Keita's CD "Balandugu Kan"

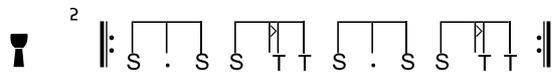
Aibo siyalaa wii mogulu Sobodonkanyee

Clear the way! It's the sound that announces Sobo's arrival!

Sobonincun: Ternary:



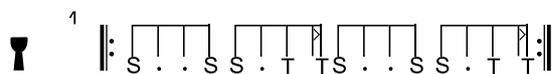
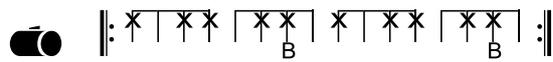
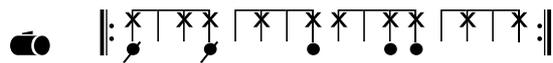
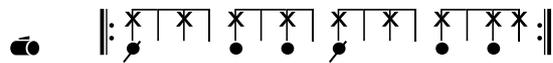
(with micro timing: the flam is played in a slightly stretched way)



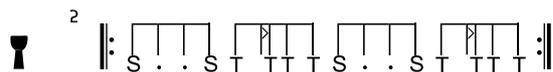
(with micro timing: the first and third tone are played delayed)



Sobonincun: Quarternary:



micro timing: the second and fourth tone are played delayed



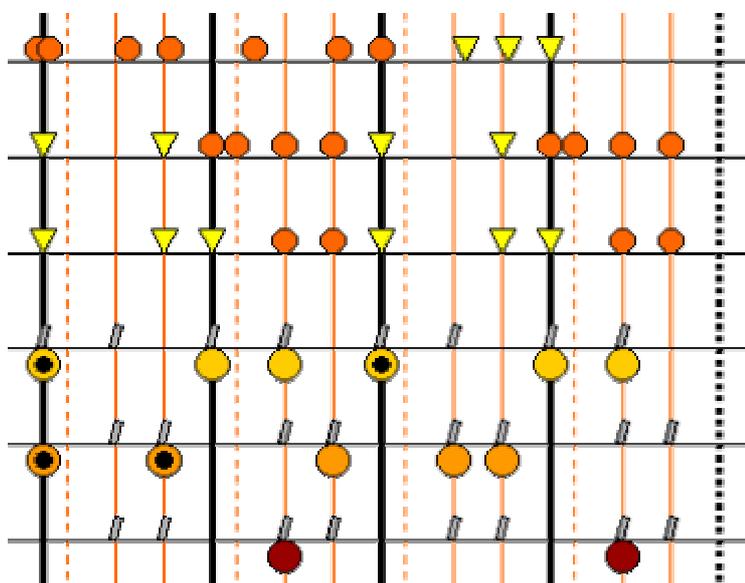
micro timing: the second and sixth tone are played delayed

Transcription by Vincent Manuelle:

"Soboninkun is the perfect example for the "partial ternarization": This notation shows how you can play exactly between 4 elementary pulsations per beat and 3 elementary pulsations per beat : it's as simply as $(3 + 4) / 2 = 3\frac{1}{2}$ (in fact, $\frac{1}{2} + 3$). All in this rhythm is normally played with this feeling, except for the call which is played as if it was quaternary, and the solo, that can be ternary, quaternary or anything else of course, depending on the inspiration of the soloist. This "3½ feeling", is of course closely related with the concept of microtiming developed by Rainer Polak

Legend:

- there are six patterns here: a call, two djembé patterns and the three patterns for kenkeni, sangban en doun doun
- balls are djembé tones, triangles are djembé slaps
- a black dot inside a ball is a muffled stroke
- an upright line is a bell stroke



About the douns, the way they are played can depend on who plays them. Some will play more ternary and some other more quaternary. The best feeling is when the Dunun players put their strokes right on the djembé accompaniment, if this one is played correctly...

Sobonincun Djembé solo phrases

 ¹ | B . . B B . . B B . . B S SS S | (the second slap is played delayed)

 ² | B . . B B . S S B . . B S SS S | (the fourth slap is played delayed)

| B . . B B . S S B . . . S . . B |

 ³ | S T T S T T S T T . . B S S S S |

| B . S S B . T T B . S S B . T T |

 ⁴ | S T T S T T S T T . . B S T T S |

| T T S T T . . B S T T S T T S T |

| T . . B S T T S T T S T T . . . |

Excercise for two Djembé's: play together within the same time period

 ¹ | S . . S S . T T S . . S S . T T |

 ² | T T S S . B S T S S B . |

Sofa / Limbadji toko

- *Sofa* is a very old Malinke Rhythm that, according to some, takes you back to the time period in which warriors (in Malinke "*Sofa*") rode horses. These warriors had large plate-shape drums (*tavela*), that were also used for the sending of messages. When *Sofa* was played, the horses with their warriors "danced" on the rhythm. *Sofa* was also played when a great warrior or hunter in the village passed away (from: Famoudou Konaté; Rhythmen der Malinke).
- The rhythm was played for the warriors on horseback. It was supposed to support the brave and strong men who went to combat, as well as to praise them for their success and bravery when they came back. In the old days it was accompanied by a *Bolon*, a string instrument. The *Bolon* was played by "*Griots des Guerre*" (war - griots) who knew the story, the song and the praise of the war and warriors since generations. (Uschi Billmeier/Mamady Keïta: *A Life for the Djembé*).
- Other sources mention the another meaning for *Sofa*: it was played in honour of the king.
- *Limbadi Toko* (*Fatala*, *Gongoma Times*), is for some a *Sofa*-variant. It is a rhythm that is played at funerals (of warlords) and refers to people with a lot of perseverance. *Limbadi* is a word from the *Baga*-language.

In the song here (from the *Mögöbalu* CD by Mamady Keïta) two songs of praise (to Mamady Keïta) are joined: *Kèlèmansa Bon* and *Warabah*. By the use of simile and metaphor the griot evokes to the wild cat, who rules over nature, and to the warlord, as noble as he can be and whose mother could only be an exceptional woman. In the song he uses *Nankama*, the nickname of Mamady.

Kèlèmansa bon na kolon tè, Nankamah ini woura
Mosso bè tè kèlèmansa dén södon, N'nanin Bölonfo lè lah
N'anindiya lémaa, Woula djan na kani magni, Yééé warabah ma naa?,
Aaa mankan, Yé warabah lé koo, Mankan yé warabah le fèè !
Allah ta Allah bali koo tèè, Nankamah ini woura!, An nani djya léma, Bélbélé ini woura!

The house of the warlord is empty! Good evening to you *Nankama*.
Not just any woman can give birth to the son of a warlord
I, I have come to play the *bolon*, I have come full of hope,
distance is bad for friendship, it is not good to humiliate he who is popular
Has the wildcat not arrived? It's really he, the wildcat who makes the echoes resound.
We are talking about a famous nobleman, the wildcat who makes echoes resound
For Allah noting is impossible, Good evening to you *Nankama*
We have come full of hope, Good evening to you, giant!

Limbadje toko

Break 1

 | S . T T | | S . T T | |
Limbadji toko !
| S . T T | | | |
| S . T T | S . T T | S . T T | |
Limbadji toko !
| S . T T | | | |

 | : | | | |
Limbadji toko !
| | | B B | B B | B B | :
 | : * * * * | * * * * | * * * * | * * * * | :
 | : x | x | | x | :

Sofa solo phrases transcription by Robert Kronberger (YAPP)

 ¹ | B S S . B S S . B S T T B S S . | S S . . B . . . B . . . B . . . |
T S . T T S . T S . T S . T S .	S S . . B . . . B . . . B . . .
B S . B S . S . T T T S . T T T S .	S S . . B . . . B . . . B . . .
S S S S S . T . S . T . S . T . T	S S . . B . . . B . . . B . . .
 ²	B S S S T T S . B S S S T T S .
B S S S . S S S . S S S . S S .	T T
T T . S T T S	
T S . T T S . T S . T S . T S .	
S S . S B . . B S . S . T T T T	

Sökö

Sökö is a rhythm of the Komanko-people in the Faranah-region. Nowadays it's played often in the whole North of Guinea. The rhythm accompanies the dance of the bilakoro (they who are not circumcised yet). In some regions it's played during the months before cicumcision, elsewhere it's played the day before initiation after the heads of the bilakoro have been shaved and presents have been given.

Faranah-style

Faranah-style

Hamana-style

Hamana-style

1

2

3

Solo accompagnements

1

2

3

4

5

Sangban; alternative

Echauffements

1



. . . . T T S T T S T T	S S S S T T T S
. . . . T T T T S T T T S S S	S S S S T T S S S S T T
S S S S S T T T S T T T S S S	S S S S T T S S S S T T

2



 ||: T S T S T S T S T T S S | S S S S S S S S S S S S || 2x
 ||: T S S S T S S S T T S S | S S S S S S S S S S S S || 2x
 ||: S S S S S T T T S T T T S S S | S S S S S S S S S S S S || 2x
 | S S S S T T T T S T T T S S S | S S S S T T T S T T S S S |
 | S S S S T T T S S S S T T T | S S S S T T |

Solo 1



 | B S S . S S . S . T T . | S . . . T T S T T S . . . |
 | B S S . S S . S . T T . | () () () () () () () () () () () ()

(parenthesis -> any solo accompagnement)

Solo 2



 ||: S . . S . . S | T || 2x
 ||: S . . S . . S | . . S . . S . . S . . S || † 2x
 ||: T T . S | . . S . T T . S || 2x
 | . . 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 . . . T T S T T S T T | S
 | S . S S T T S . S S T T | S . S S T T S . S S T T |
 ||: S T T S S . B T T | S || 2x
 ||: T T S S . B T T | S . . . T T S T T S T T || S 3x
 | S T T S S . B T T | S . . . T T S . . . S . . . |

Söli des Manían

This *Söli* rhythm is danced and played at the circumcision ceremonies. It comes from the *Beyla* and *Nzereko* area, that is partly in *Guinea* and the *Ivorycoast*. To this area there used to be a lot of migration by the *Malinke*. The ethnic groups mixed into the *Konianka* ethnic group (also called *Konya*, *Konyagui* or *Manían*, as the *Malinke* say). The lyrics of the song below have a symbolic meaning: The addressing of the hunters means that no man let any provocation go unpunished (Hawk, can't you see it!).

G'béngbe dé n' ni ikana sissè taa! Kõi ma ayé waah
Aï ma ayé? Donsolou, Aï ma ayé waah

You, hawk, don't you take your prey! Can't you see it?
 Did you see it? Hunters, can't you see it?

 |  |

 |  |

 ||:  :||

 ||:  :||

 ||:  :||

 ||:  :|| variation

 ¹ ||:  :||

 ² ||:  :||

Solo accompagnement 1

 ||:  :||

Djembé solo phrase 1

 |  |

|  |

|  |

|  |

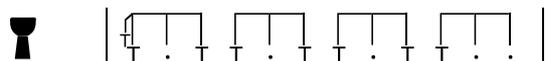
Söli rapide

Söli (and also the Wassolon Söli) is a rhythm of the Malinke-people from Guinea. It accompanies the rite which precedes initiation (and circumcision) of boys and girls. Playing this rhythm occasionally starts about three months before the ritual. The frequency of playing rises uptill ongoing during the last night before initiation. This night the man and women dance all night long. Even though circumcision is practiced more often in the hospital than in the village these days (and is carried out just after birth more often), the significance during the transition-period remains. Apart from Conakry, the capitol of Guinea, in the countryside you will never hear the rhythm without the appropriate rites.

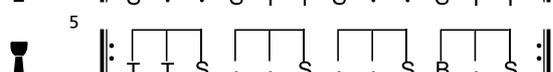
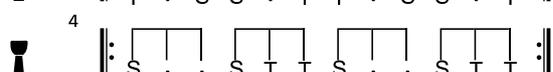
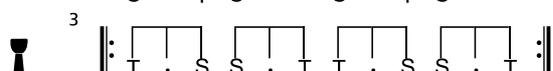
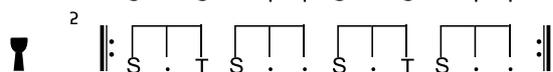
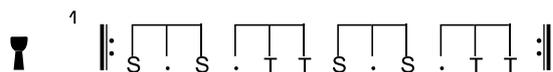
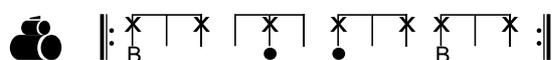
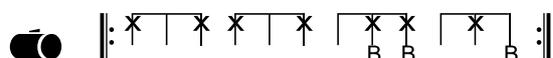
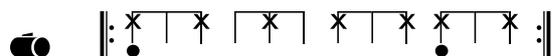
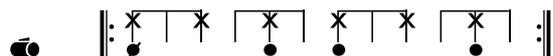
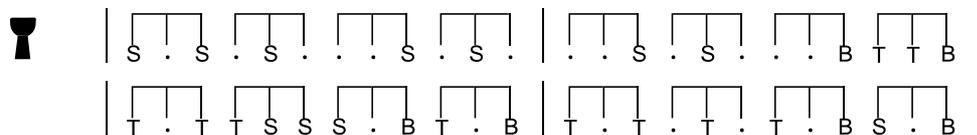
There is a slow version of söli, the söli -lente (see also Balakulanya), where also the elderly people can dance, and a quick söli; the söli-rapide.

Transcription by Krešo Oreški

Call



Intro



Solo accompagnement

1

2

Djembe solo

Transcription by Robert Kronberger (YAPP)

Intro

Djembe solo phrases

1 | T T S . . S . . S . . S |

2 | T T S . T S B . S B . S |

3 | T T S . T T . S S . T S |

4 | S . . B S S S . . B S S |

5 | S . S T T S S . S T T S |

6 | B . . B T T B ~~S~~ . B . S |

7 | B . . B TTT S TTT S . S |

8 | T . T . S S . . . B S S | T . T . S S . . . B S S |

|: T S S T S S T S S T S S | S . B . . S S . B . . S | 2x

|: TTT S TTT S TTT S TTT S | S . B . . S S . B . . S | 2x

| ~~S~~ . . SSS S S S . . . B | ~~S~~ . . SSS S S S . SSS S |

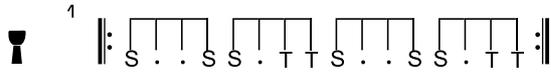
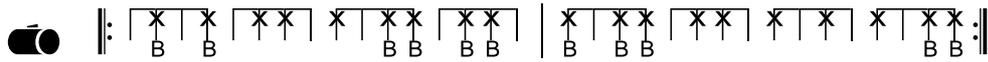
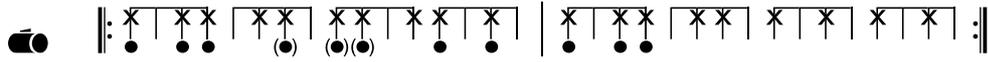
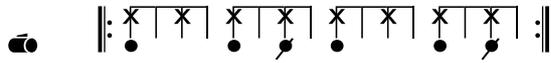
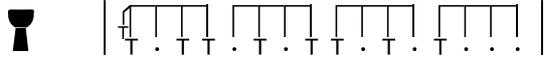
| T T . SSS . T T . . . | T S S T S S T S S T S S |

| T S S T S S T S S S . . | ~~S~~ . T T . T T B S S |

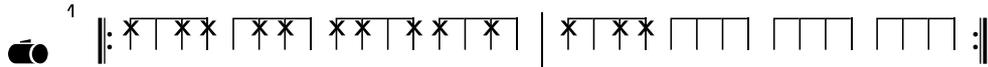
9 | TTT T T . S TTT . T S . |

Sorofoli

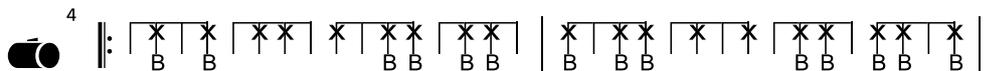
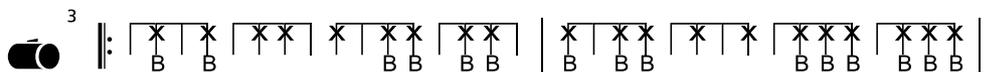
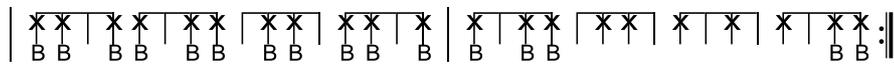
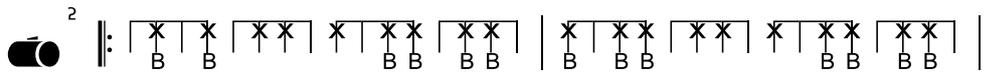
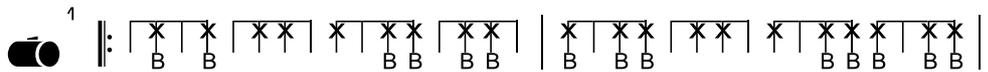
De na tole kote



Sangban variation



Dun Dun variations



Sorsornet

The *Sorsornet* is a rhythm of the *Baga*-people. The song that goes with it here expresses young girls gratitude to their mothers. It's supposed to be sung in the moonlight.

M'baraka felenkoe, N'doro mamuna komna

M'baraka feleko n'gayo n' gaa, N'doro mamuna komna

N'tapelindoe, n'tapelindoe, n'tapelindoe, n'tapelindoe zinezagona banganiee

Thank you mother, for giving me personality

Don't worry; I will soon join my husband now

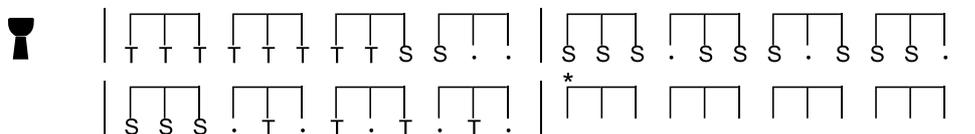
Sometimes this song, which is very difficult to sing properly, is simplified. The meaning is probably slightly different too.

Balafele ko hee, Balafele ko na, Balafele ko nayoma, Balafele ko hee

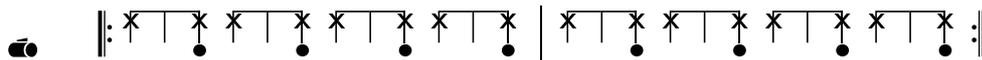
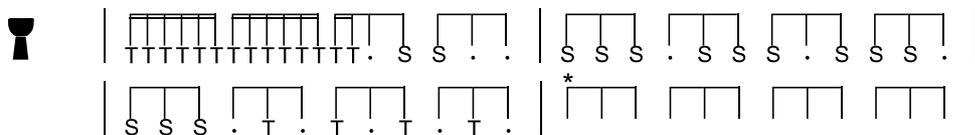
Intro 1



Intro 2 ; start with intro 1 and add. After 4 "T"s Sorsornet starts (marked with *)



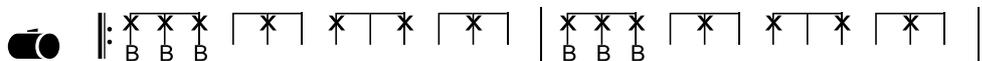
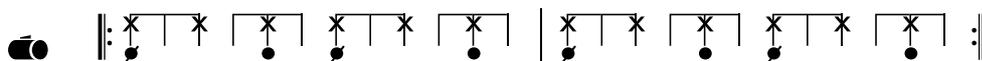
Intro 3



or



(easier to play)



1  | : S . T S . . S . T S . . | S . T S . . S . T S . . : |

2  | : S S S S T T S S S S T T | S S S S T T S S S S T T : |

3  | : B S T T S . B S T T S . | B S T T S . B S T T S . : |

4  | : S . . S T T S . . S T T | S . . S T T S . . S T T : |

Sangban ; some variations that can be played alternating to basic sangban

1  | * T * T * |

2  | * T * T * |

3  | * T * T * |

Transcription by Krešo Oreški

Call

 | SSS S . T . T . S S . S | S S S . S S . . |

 | : * T * T * | * T * T * | * T * T * | * T * T * : |

 | : * T * T * | * T * T * | * T * T * | * T * T * : |

 | : B B B | * T * T * | * T * T * | * T * T * : |

 | : B B B | * T * T * | * T * T * | * T * T * : |

1  | : S . T S . . S . T S . . | S . T S . . S . T S . . : |

2  | : S S S S T T S S S S T T | S S S S T T S S S S T T : |

3  | : B S T T S . B S T T S . | B S T T S . B S T T S . : |

4  | : S . . S T T S . . S T T | S . . S T T S . . S T T : |

5  | : . . S . T S . . S . T S | . . S . T S . . S . T S : |

(shifted dj. 1)

Break signal

 | | | | | T T T T | T T T T | T T T T | T T T T |

Break

 | T T T T | . T T T | T . T T | T T T . | T T T T | . T T . | T . T T | . T T . |

 | * * * * | * * * * | * * * * | * * * * | B B B B | B B B B | B B B B | B B B B |

Solo

 | SSSSSS S T T S S | SSSSSS S T T S S |

| SSSSSS S T T . . SSSSSS S | T T . . SSSSSS S T T . . |

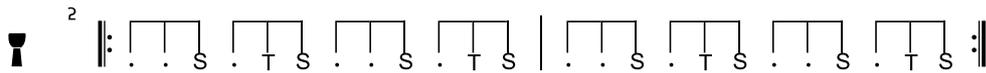
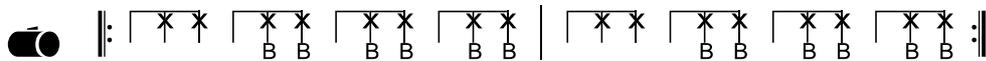
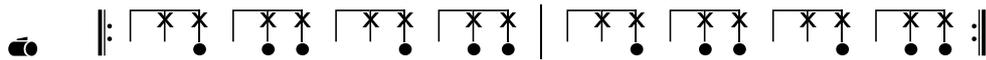
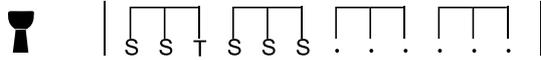
| SSSSSS S T T . SSSSSS S T | T . SSSSSS S T T . SSSSSS |

| S T T . T T T T T T T T T T | S S S |

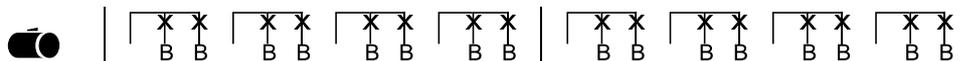
Takonany

Takonany, a malinke-rhythm is one of the (about 20) *dunumba*-rhythms. The *dunumba*-rhythms are traditionally only danced by men: "The dance of the strong men". *Takonany* means "to take four times", which refers to a dance step.

Break



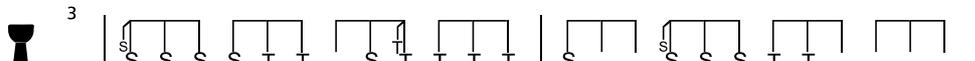
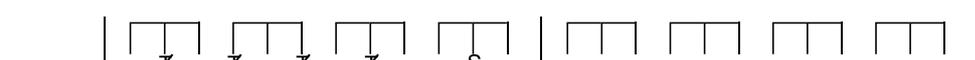
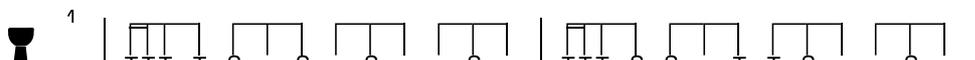
Sangban / Dun Dun echauffement



Sangban ending the echauffement



Solo 1 phrases



Solo 2 phrases

1

2

3

4

Echauffement

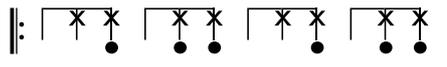
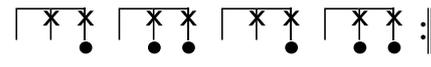
5

Takosaba

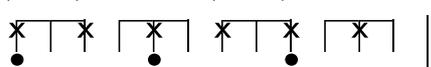
Takosaba is a rhythm from upper Guinea. The name Takosaba refers to the first three movements of the dance done in the first three measures of the rhythm (*saba* = three).

Break

 | S S T S S S |

 ||:  |  :||

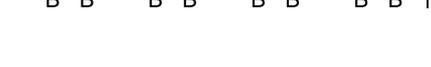
 ||:  |  |

 |  |

 |  :||

 ||:  |  |

 |  |

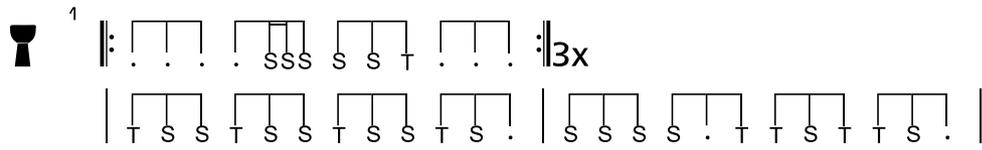
 |  :||

 ¹ ||: S . T S . . S . T S . . :||

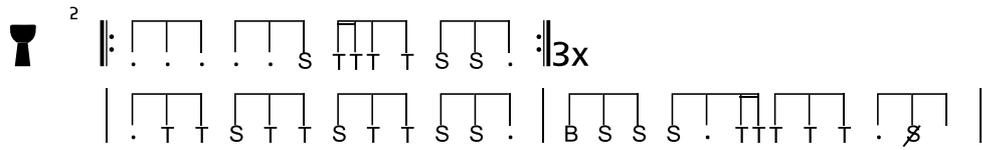
 ² ||: S . . S T T S . . S T T :||

Djembe solo

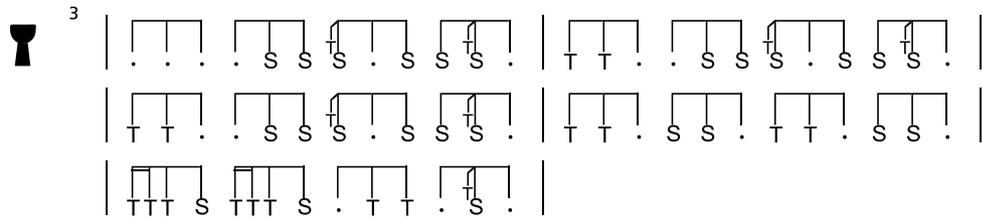
1



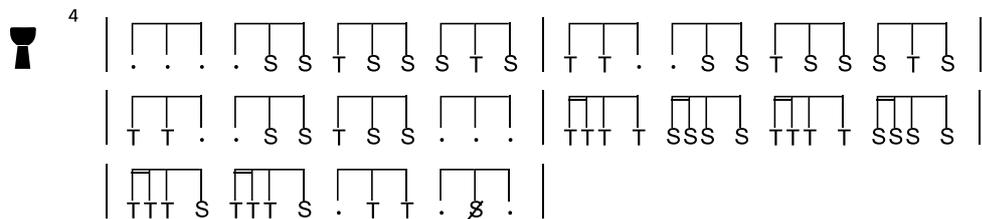
2



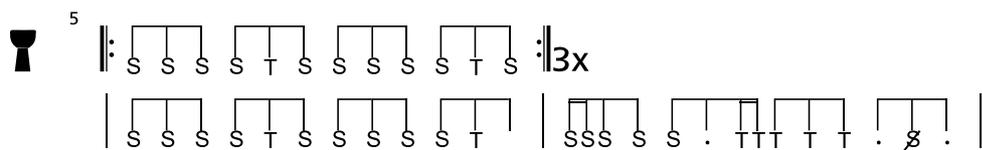
3



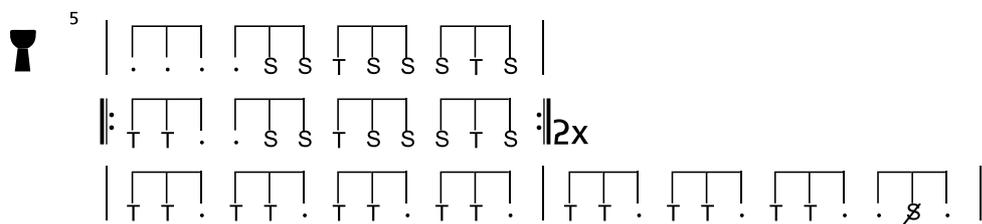
4



5



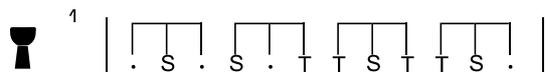
5



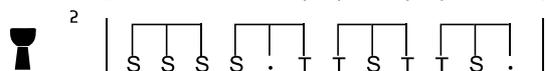
Detailed description of the notation: The notation consists of five numbered patterns. Each pattern is represented by a djembe icon followed by a sequence of rhythmic strokes. Strokes are indicated by vertical lines with flags above them, and some are grouped with brackets. The notation includes repeat signs (double vertical lines with dots) and a '3x' or '2x' multiplier. The patterns are as follows:
 Pattern 1: Repeat of (. . . . s s s s s s t . . .) 3x, followed by (t s s t s s t s s t s . | s s s s . t t s t t s . |).
 Pattern 2: Repeat of (. s t t t t t s s .) 3x, followed by (. t t s t t s t t s s . | B s s s . t t t t t . s |).
 Pattern 3: (. . . . s s s . s s s s . | t t . . s s s . s s s . |)
 (t t . . s s s s . | t t . s s . t t . s s . |)
 (t t t s t t t s . t t . s . |)
 Pattern 4: (. . . . s s t s s s t s | t t . . s s t s s s t s |)
 (t t . . s s t s s . . . | t t t t s s s s t t t t s s s s |)
 (t t t s t t t s . t t . s . |)
 Pattern 5: (s s s s t s s s s s t s) 3x, followed by (s s s s t s | s s s s s . t t t t t . s . |)
 Pattern 5 (second): (. . . . s s t s s s t s |)
 (t t . . s s t s s s t s) 2x, followed by (t t . t t . t t . t t . s . |)

End djembe solo

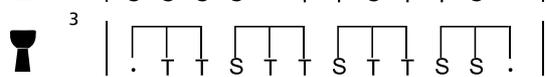
1



2



3

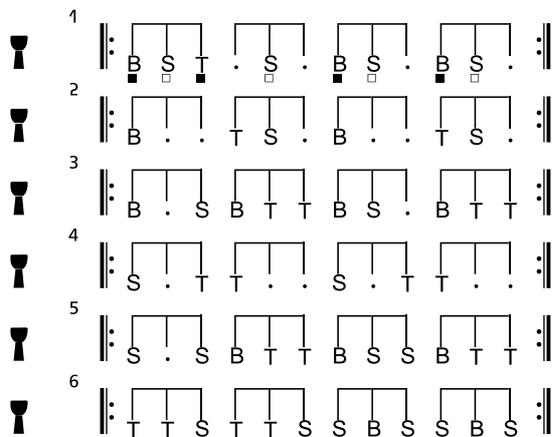
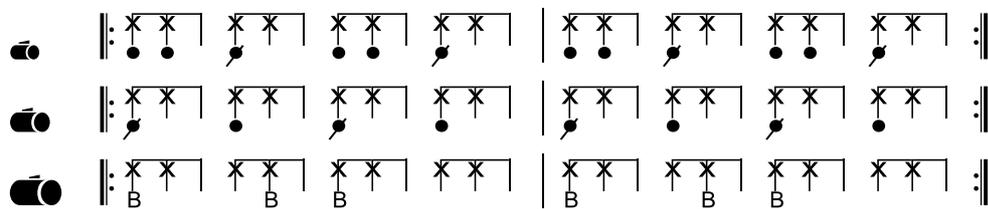
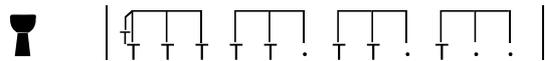


Detailed description of the notation: The notation consists of three numbered patterns, each starting with a djembe icon.
 Pattern 1: (. s . s . t t s t t s . |)
 Pattern 2: (s s s s . t t s t t s . |)
 Pattern 3: (. t t s t t s t t s s . |)

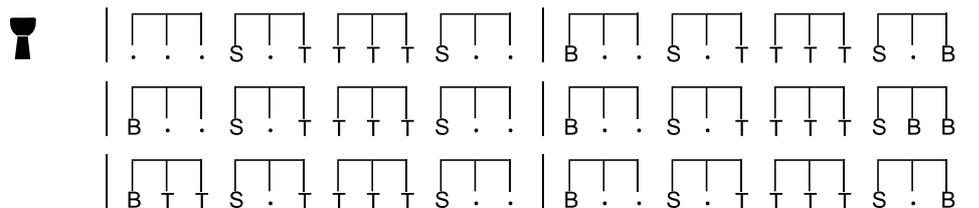
Tiriba

Tiriba (*Triba*) is from the Laduma-people, from the Boke- and Boffa area in the West of Guinea. Through the years *Tiriba* has been given different meanings. In the oldest period *Tiriba* was a great dancer who performed with a group of percussionists. Dancing in a special costume he was called "*the Tiriba*". This *Tiriba*-dance is no longer danced, but the rhythm is played very often. Later the rhythm got popular with initiations, as girls became woman; a dance where mothers and their daughters dance together. The rhythm is a ternairy rhythm, but there is also a "modern" binary version (by Arafan Touré).

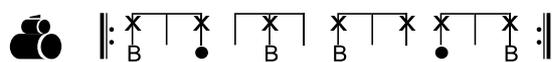
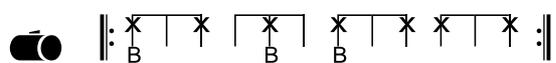
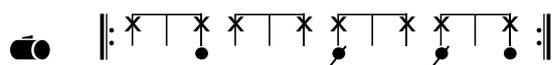
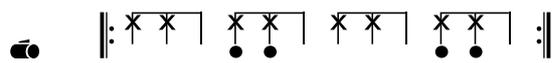
Call



Djembé solo 1

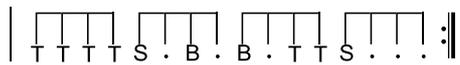
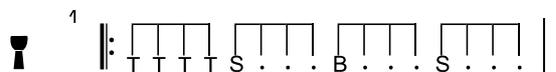
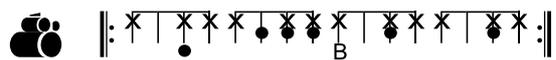
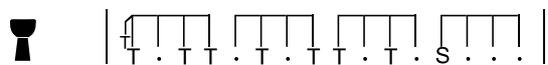


Duns transcription by Krešo Oreški (12/8)



A "modern" binary version of Tiriba (by Arafan Touré)

Call



Toro

Toro, a Malinke-rhythm from the Siguiri-region in Guinea is traditionally played after the initiation of boys. The children have been together in a camp for three months and learned the rules and regulations to live as an adult. Some time after the circumcision a great fire is made and the *Toro* is played. In the earlier days not the djembé but another instrument, the *Wassamba* was used.

Toro fö n'doni, Toro fö itoro fö nyömaye

Toro fö "name", Toro fö itoro fö nyömaye

Play the Toro "name", there is no one better than you in playing the Toro

Three lines of musical notation for djembé. The first line has a single line with notes and rests. The second line has a single line with notes and rests. The third line has a single line with notes and rests, including 'B' notes.

Two lines of musical notation. The first line is labeled '1' and has a single line with notes and rests, including 'S' and 'B' notes. The second line is labeled '2' and has a single line with notes and rests, including 'S' and 'T' notes. The text 'only first time' is written to the right of the first line.

Solo accompagnement

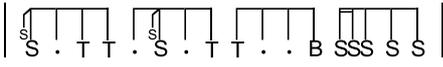
A single line of musical notation for solo accompaniment, consisting of notes and rests, including 'S' and 'T' notes.

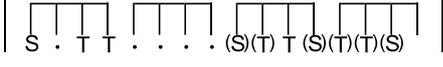
Solo 1 (use these elements)

Two lines of musical notation for Solo 1. Each line has a single line of notes and rests, including 'T', 'S', and 'B' notes.

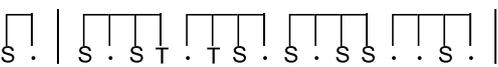
Solo 2

1

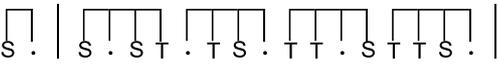



3

4

5




6

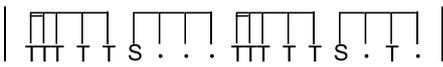



7



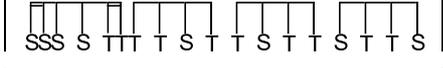

Solo 3

1

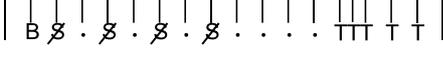






3





Warba

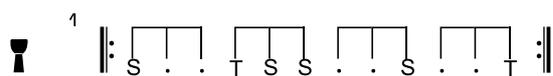
Warba (or Waraba) is a popular dance of the *Mossi*-people from Burkina Faso. Originally it was accompanied by the *Bendré*, a gourd-drum with a sheep-skin. This instrument (in the Youla language also know as *Bara* used to be played at the court of the *Naba*, the *Mossi* chief. It was often used as a announcing instrument when important messages were announced (play a few lines alternating with the actual announcements). Nowadays it's more cool to use the djembé instead of the *Bendré*. Beside this instrument there is the *Wiga*, (the *Mossi*-whistle), the *Lounga*, (the Talking drum), the *Dundun* and the *Kiéma* (the *Mossi* iron castanette). You can use the sangban and the kenkeni for playing the *Lounga*-pattern. In the dance the accent is on shaking your bottom, and alternating lifting one leg and the other with this shaking. This *Warba* I learned during my last stay in Burkina Faso in the village of Latou, near Koudougou. I learned it from Hyacinthe Yameogo, the artistic leader and manager of the orphanage with its musical/dance/theater performance group: "Troupe Lenga" (they visited the Netherlands during the Festival Mundial twice now).



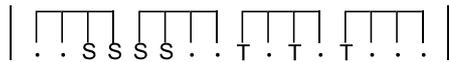
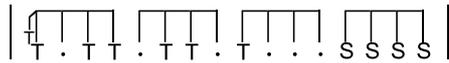
Wiga, (the *Mossi*-whistle)

Part I, the slow part

Call

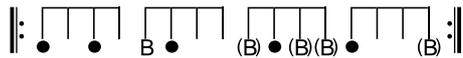


Break to fast part

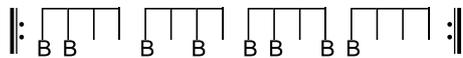


* here starts the fast part

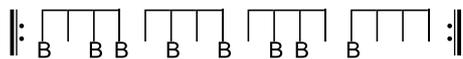
Part II: fast part, the actual Warba-dance:



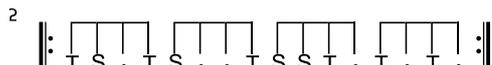
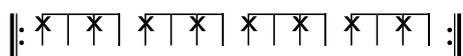
originally - Lounga (talking drum)



(Dundun varies a lot) **OR**



or



Wiga 1 (whistle)



hi
mid ----/
lo -----/

Wiga 2



hi -----/
mid -----/
lo --/ -----/

Solo phrases transcription by Robert Kronberger (YAPP)

1 | S S S S S S S S S S | B . . B . . B . . B . B |

2 | B . . B . . T T . T . . | B . . B . . B . . T . . |

3 | S S . S S . S S . S . . |

4 | B . S B . . B S . B . . |

5 | S . S S . B S T . S . B |

Quarternairy Wolosedon:

 ¹ ||: *|*| *|*| *|*| *|*| :||
 ||: B|B| •|•| B|B| •|•| :||

 ² ||: *|*| *|*| *|*| *|*| :|| (compare with Sofa)
 ||: B|B| •|•| B|B| •|•| :||

From the Bamako foli CD from Rainer Polak

 ||: •|•|•|•|•|•|•|•|•|•|•|•| :||

 ¹ ||: S . T T S . . B S . T T S . . (B) :|| (Bamako foli)

Several other possibilities to play Djembé patterns:

 ² ||: S . . S S . B(T) S . . S S . B(T) :||

 ³ ||: B . B S . S . B B . B . T T . B :||

 ⁴ ||: B B . S S S S S B . B . S S S S :||

 ⁵ ||: T T S S . . S S B B S S(T)(T) S S :||

 ⁶ ||: B B . B S . S . B B . B . T T . :||

Wonde

Wonde is a Malinke rhythm with twelve beats in a cycle. The song is involving the fear during circumcision by the boys.

Wonde, wonde, woo.....wonde, ji miri la mou ne ma, te le bara djan fa

Call

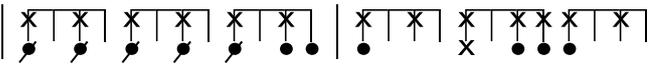
The 'Call' section consists of four staves of rhythmic notation. The first staff uses a gourd icon and shows a sequence of vertical lines with dots below them. The second staff uses a drum icon and shows a sequence of vertical lines with dots below them. The third staff uses a drum icon and shows a sequence of vertical lines with dots below them. The fourth staff uses a drum icon and shows a sequence of vertical lines with dots below them, including two 'B' symbols at the end.

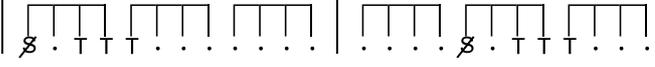
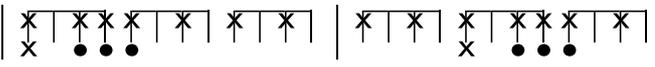
This section continues the rhythmic notation with three staves. The first staff uses a drum icon and shows a sequence of vertical lines with dots below them, including a double bar line and repeat signs. The second staff uses a drum icon and shows a sequence of vertical lines with dots below them, including a double bar line and repeat signs. The third staff uses a drum icon and shows a sequence of vertical lines with dots below them, including a double bar line and repeat signs, and two 'B' symbols at the end.

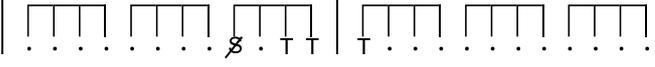
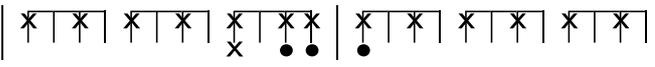
(Sangban / doun doun - also possible to play by one person)

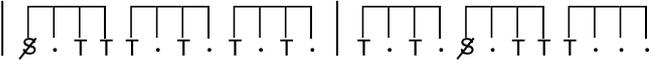
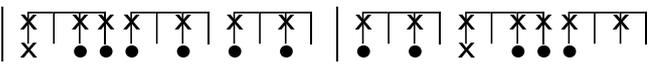
The 'Sangban / doun doun' section consists of two staves of rhythmic notation. The first staff uses a drum icon and shows a sequence of vertical lines with dots below them, including a double bar line and repeat signs, and two 'B' symbols at the end. The second staff uses a drum icon and shows a sequence of vertical lines with dots below them, including a double bar line and repeat signs, and two 'B' symbols at the end.

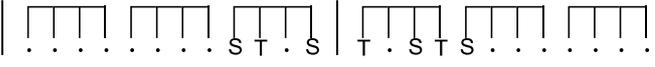
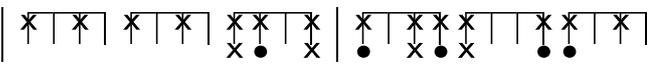
Break 2 (all douns same pattern)

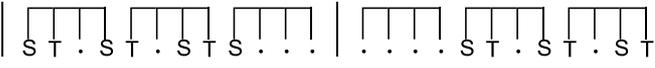
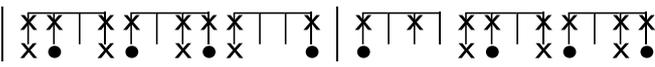
	B S . S . S . S . S . T T T . . . S . T T T . . .
  	

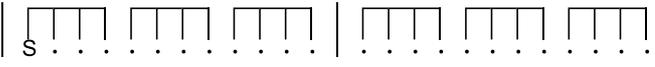
	
  	

Four lines of musical notation for different drum parts. Each line starts with a drum icon: a single drum, two drums, three drums, and four drums. The notation uses rhythmic symbols: asterisks (*) for accents, dots (•) for specific notes, and vertical lines for strokes. Some lines include the letter 'B' below the notes. The patterns are organized into two measures per line, with repeat signs at the end.

Note: Sangban (*) -> every other time a free variation

Three lines of musical notation for goblet drum patterns. Each line starts with a goblet drum icon and a number (1, 2, or 3). The notation uses rhythmic symbols: B, S, and T with dots, connected by horizontal lines. The patterns are organized into two measures per line, with repeat signs at the end.

Djembe solo accompagnements

Two lines of musical notation for Djembe solo accompaniment. Each line starts with a goblet drum icon and a number (1 or 2). The notation uses rhythmic symbols: S, B, and T with dots, connected by horizontal lines. The patterns are organized into two measures per line, with repeat signs at the end.

Djembe solo 1 phrases (you can alternate these phrases with solo acc. 2)

Four lines of musical notation for Djembe solo phrases. Each line starts with a goblet drum icon and a number (1, 2, 3, or 4). The notation uses rhythmic symbols: S and T with dots, connected by horizontal lines. The patterns are organized into two measures per line, with repeat signs at the end.

Djembé solo 2 phrases

1 | S . S T . S T . T T . T | T . . S . . T T T S . S |

2 | S . . T . . S S | S . S T . T T . S . . . |

3 | S . . T . . S S | S . S . T T T . S . . B |

4 | S . S T . S S . S . . B | S . S TTT T T T T S . . |

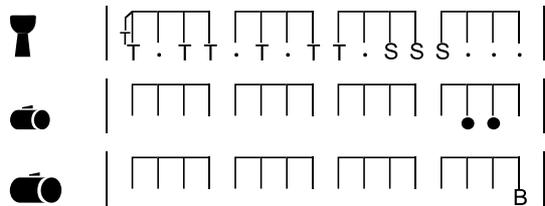
Yankadi B (binary)

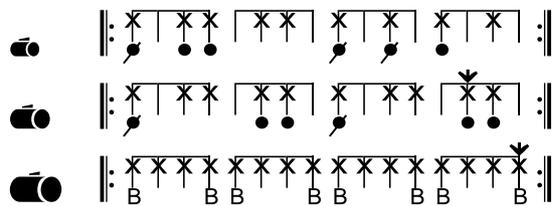
A Sousou dance of seduction. It is danced during village-festivals, marriages, etc. *Yankadi* is a slow dance whit boys and girls starting the dance in rows, facing each other. After a break or a whistle the dance can transform into the *Macru*-dance, which is fast a where the couples dance individually. The dance alternates between the slow *Yankadi* and the fast *Macru*. There is a ternary and a binary-version of *Yankadi*.

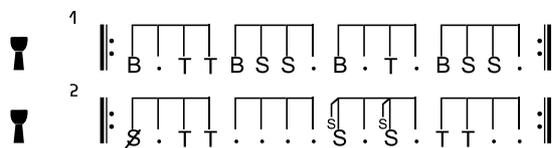
Tela fa n' ma dugui donkhè ra tela
E tela yanfa dununyama mayo tela awa yire
Tela dugui donke donfe mufan tela
E tela yanfa dununyama mayo tela awa yire

Tailor, give me back the rest of my cloth,
 It's not right for you to use the rest of other peoples' s cloth!

Call







Djembé solo phrases, phrase 1

1  | T T T . S S S . . . T . | T T . T . T . T (T) . (T) . |

1  | T T T . S S S . . . T T T | T T . T . T . T . . . | variation

2  | B . T . B . . B . T . B | . . B . T . B . . T T S |

3  | S . . . T T . S S . . . | |

3  | B | T . T T . S S . S S . S | S . S S . S S . S S . B |

4  | B | T . B . . B S . B S . B | S . B S . B S . B . T B |

5  | B | T . T T . T T . T . T . | B . T T . S T T S . . B |

6  | S . S . S S . . S . S . | B . T T . S T T S . . . |

6  | B | S . B . . B S . B S . B | S . B S . B S . B . . . | closing solo

Djembé solo 2 phrases

1  | B | T . T T . S S . S S . S | S . S S . S S . S S . B |

2  | T T T . S S S . . . T T T T | T . T . T . T . T . . . B |

3  | S . B . . B S . B . . B | S . B S . B S . S . T T |

4  | S S . . . S S S . . T T | T . . T T T T T . T . T . |

4  | T . T | S . B S . T T . S S . . . |