

WAP - Pages

126

West-African Percussion rhythms
from Guinea and surrounding countries

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Abondan

Abondan (Abonda) is a rhythm from the Baoule-people from the Ivory Coast. It is probably a very old rhythm that was played when the King went out to ride (on the horse). The story goes that boys and girls danced in honour of the King. After that dance the King held a speech. Nowadays *Abondan* is danced in a circle.

Call 1

		S	S	.	S	.	S	.	S	S	.	S	.	.	S	.	S	.	S	,	.	.	.	S	.		
		r	l	.	l	.	l	.	l	r	.	r	.	.	f	.	f	.	f	.	.	.	.	r	.		

Call 2

		S	S	.	S	.	S	S	.	S	.	.	.	S	.	S	.	S	.	.	.	S	.		
		r	l	.	l	.	l	r	.	r	.	.	.	f	.	f	.	f	.	.	.	r	.		

Kenkeni (drum 1 and 2)

	1	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.		
	2	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O		
		x	.	.	x	.	.	x	.	.	x	.	.	x	.	.	x	.	.	x	.	.	x	.	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		C	.	.	O	.	O	.	.	C	.	C	.	.	O	.	O	.	O	.	.	C	.	C	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.		

Dun Dun

		O	.	.	o	.	.	O	.	.	o	.	.	O	.	.	o	.	.	O	.	.	o	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Djembé 1

		B	.	.	T	.	S	B	.	.	.	S	.	B	T	T	T	T	S	B	.	.	.	S	.		
		r	.	.	l	.	l	r	.	.	.	r	.	r	l	r	l	r	l	r	.	.	.	r	.		

Djembé 2

		B	.	.	T	.	S	B	.	T	T	T	T	B	.	.	T	.	S	B	.	T	T	T	T		
		r	.	.	l	.	l	r	.	r	l	r	l	r	.	.	l	.	l	r	.	r	l	r	l		

Adjos

Adjos is a rhythm of the Baolé-people from the South of Ivory Coast. It used to be a slow and majestic dance to be played for the king. Nowadays it's played much faster. The intro is traditional. This song was sung especially in honour of Samore Touré (a very important King). In the song the audience repeats the line that has been sung by the solo-singer. After a while the change to the second line is made and after some more time you can go back to the first, and repeat the sequence.

Ee ee ee al ma mi yoo
Aa ee kou gbe ko ja ma lu ee

Everybody is there, for him!

Call

		T	.	T	T	.	T	T	.	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	r	.	r	.	r	l	r	.	.	.		

Break

		T	.	.	S	.	.	T	.	S	.	.	.	T	.	S	.		
		r	.	.	l	.	.	r	.	l	.	.	.	r	.	l	.		
		.	.	.	.	.	.	T	.	S	.	T	.	S	.	T	.		
		.	.	.	.	.	.	r	.	l	.	r	.	l	.	r	.		
		S	.	.	S	S	.	S	.	.	.	.	.	T	.	T	.		
		l	.	.	r	l	.	r	.	.	.	.	.	r	.	l	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		C	.	.	.	.	.	O	.	C	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		.	.	.	.	.	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Djembe 1; first time

		S	.	.	S	T	T	S	.	T	T	.	S	T	T	S	.		
		r	.	.	l	r	l	r	.	r	l	.	l	r	l	r	.		

Djembe 1; repeat

		T	T	.	S	T	T	S	.	T	T	.	S	T	T	S	.		
		r	l	.	l	r	l	r	.	r	l	.	l	r	l	r	.		

Sangan echauffement

		O	.	O	.	O	.	.	O	.	O	.	O	.	.	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dundun echauffement

		.	O	.	O	.	O	.	O	O	.	O	.	O	O		
		.	x	.	x	.	x	.	x	x	.	x	.	x	x		

Djembe solo 1; use the frases

A		B	.	.	.	B	.	.	.	B	.	.	.	B	.	S	.		
		r	.	.	.	r	.	.	.	r	.	.	.	r	.	l	.		
B		T	T	.	.	B	.	S	.	T	T	.	.	B	.	S	.		
		r	l	.	.	r	.	l	.	r	l	.	.	r	.	l	.		
C		B	.	.	.	B	.	S	.	B	.	.	.	B	.	S	.		
		r	.	.	.	r	.	l	.	r	.	.	.	r	.	l	.		
D		T	T	.	S	S	.	T	.	T	.	.	.	B	.	S	.		
		r	l	.	r	l	.	r	.	l	.	.	.	r	.	l	.		

For example in the sequence: A (1x), B(2x), C(2x), B(2x), C(1x), D(1x), break, echauffement.

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 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.

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 Bòlèh 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)WAP-

pages / Paul Nas / Last changed at 30-11-2001

Call

		S	S	T	S	S	S	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.
K		.	.	.	.	.	.	.	O	.	O	O			
S		.	.	.	.	.	.	.	O	.	O	.			
D		.	.	.	.	.	.	.	O	O	.	O	O		

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O					
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		.	.	.	.	O	.	.	O	.	O	.	.	.	C	.	C	.	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Dundun

		O	O	.	O	O	.	O	O	O	O	.	O	O				
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Dundun variation

		O	O	.	O	.	O	.	O	O	.	O	O	O	O	.	O	.				
		x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Sangban echauffement

		O	.	.	O	.	O	.	.	O	.	O	.	.	.	.	.	O	O	.	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	.		

Dundun echauffement

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Balakulanya / Söli lent

Balakulanya (Balakulandyan) is traditionally played at weddingparty's, 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. Mamady Keita switches the roles of Sangban and Dun Dun and names this *Söli lent* (slow *Söli*). Two songs :

1: *Aiti iwuliba Dembati iti wuliba söli bara se, Aiti iwuli ba, aiti 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, (others say Herron) when will I have a child of my own?

all : There is no way you can buy it

WAP-pages / Paul Nas / Last changed at 12-04-2004

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		.	.	.	.	.	.	.	.	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dun Dun

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 2

		B	.	T	T	.	.	S	T	T	.	B	S	.	.	S	.		
		r	.	r	l	.	.	r	l	r	.	r	l	.	.	r	.		

Solo accompagnement 1

		.	.	S	S	.	.	S	S	.	.	T	s	T	T	S	S		
		.	.	r	l	.	.	r	l	.	.	r	.	r	l	r	l		

Sangban variations :

		.	.	.	O	.	o	.	.	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		.	.	.	O	.	o	.	.	.	.	O	.	O	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		.	.	.	O	.	O	.	O	.	.	o	.	O	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		.	.	.	O	.	O	.	O	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		O	.	.	O	.	.	O	.	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		.	.	.	.	.	.	.	.	.	.	O	.	O	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		.	.	O	O	.	.	.	O	O	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		C	.	.	O	.	O	.	.	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		O	.	O	O	.	O	.	O	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Balakulanya / Söli lent

Echauffement

		O	.	O	O	.	O	.	O	O	.	O	.	O	O	.	O		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dundun variations :

		O	.	.	.	.	.	.	O	O	.	O	.	O	.	O	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		
		.	O	.	o	.	o	.	O	O	.	O	.	O	.	O	.		
		x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		
		O	o	.	o	.	.	.	O	O	.	O	.	O	.	O	o		
		x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		
		O	.	.	.	.	.	.	O	O	.	O	O	.	O	O	.		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.		
		O	O	.	O	O	O	.	O	O	.	O	.	O	.	O	.		
		x	x	.	x	x	x	.	x	x	.	x	.	x	.	x	.		
		O	O	.	O	.	O	.	O	O	.	O	.	O	.	O	.		
		x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		
		O	.	.	.	.	.	.	O	.	.	.	.	.	O	.			
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		
		o	O	.	O	.	.	.	O	O	.	O	.	O	.	O	o		
		x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		
		.	O	.	O	.	O	.	O	o	.	O	.	O	.	O	.		
		x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		
		.	.	.	.	.	.	.	O	O	.	O	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dun Dun echauffement

		O	.	O	O	.	O	.	O	O	.	O	.	O	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.		

Bambafoli

Also Dutchmen can create rhythms according West African rhythm conventions. *Bambafoli* was made by Paul Janse and the meaning is "Rhythm of the Crocodile".

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		C	.	O	O	.	O	.	.	O	.	.	O	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun

		.	.	.	.	O	.	.	O	.	.	O	.	O	O	.	.		
		x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x		

Djembé 1

		S	.	T	T	.	.	S	.	.	.	T	T	.	.	S	B		
		r	.	r	l	.	.	r	.	.	.	r	l	.	.	r	l		

Djembé 2

		B	T	T	T	B	.	.	B	B	.	.	S	T	T	.	.		
		r	l	r	l	r	.	.	l	r	.	.	l	r	l	.	.		

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 Dununba-rhythm-family. It's played on circumcision-festivities where both men and women dance. (While the men are dancing dunumba-steps, the women are dancing the söli-steps.)

Call

		S	S	T	S	S	S	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.
K		.	.	.	.	.	.	.	O	.	O	O			
S		.	.	.	.	.	.	.	C	.	.	.			
D		.	.	.	.	.	.	.	.	O	O				

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O					
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		O	.	o	O	.	.	O	.	O	.	.	.	C	.	.	.	C	.	.	.	C	.	.	.				
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dundun

		.	O	.	O	.	O	O	.	O	o	O	O					
		.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Dundun echauffement

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Dundun ending the echauffement

		.	O	.	O	.	O	O	.	O	O	O					
		.	x	.	x	.	x	x	.	x	x	.	x	x	.	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-pattern 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

		S	S	T	S	S	S	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.
K		.	.	.	.	.	.	.	O	.	O	O			
S		.	.	.	.	.	.	.	.	O	.				

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban / Dundun variation 1

S		C	.	.	C	.	.	C	.	.	C	.	.	C	.	.	O	.	O	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.		
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	O	O	.	O	O	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.		
S		C	.	.	C	.	.	C	.	.	C	.	.	C	.	.	O	.	O	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.		
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	O	O	.	O	O	.	O	O
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.		
S		.	.	.	.	.	.	O	.	.	.	.	.	O	.	O	O	.	O	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	.											
D			O	O	.	O	O		O	O	.	O		O													
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	.											

Sangban / Dundun variation 2

S	C	.	.	C	.	.	C	.	.	C	.	.	C	.	.	O	.	O	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
S	C	.	.	C	.	.	C	.	.	C	.	.	C	.	.	O	.	O	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.	O	O	.	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x
S	.	.	.	O	.	.	.	.	O	.	.	.	O	.	O	O	.	O	.	.	.	.	O	.		
		x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	
D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	O	.	O	.	O	O	.	O	O	.	
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	
S	.	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	.	.	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	
D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	O	.	O	.	O	O	.	O	O	.	
		.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	

Sangban / Dundun variation 3

S	C	.	.	C	.	.	C	.	.	C	.	.	C	.	.	O	.	O	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
S	C	.	.	C	.	.	C	.	.	C	.	.	C	.	.	O	.	O	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.	O	O	.	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x
S	.	.	.	O	.	.	.	.	O	.	.	.	O	.	O	O	.	O	.	.	.	.	O	.		
		x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	
D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	
S	.	.	.	.	.	O	.	.	.	.	.	.	O	.	.	.	.	.	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	
D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	O	.	O	.	O	O	.	O	O	.	
		.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	

Bolon

Bolon (4/4) is a Malinke-rhythm. In the tradition it is played without a Sangban. An echauffement is normally not applied. A look-a-like break makes the space where needed.

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Kenkeni

		O	O	.	C	.	.	C	.	O	O	.	C	.	.	C	.		
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.		

Sangban

Dun Dun

		O	O	.	O	.	O	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Djembé 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 2

		T	T	.	S	.	.	S	.	T	T	B	.	B	.	B	.		
		r	l	.	l	.	.	r	.	r	l	r	.	r	.	r	.		

Djembé 3

		T	T	S	S	.	.	S	B	T	T	S	S	B	.	S	B		
		r	l	r	l	.	.	r	l	r	l	r	l	r	.	r	l		

Solo 1

		T	.	S	S	T	.	S	S	.	.	.	.	t	.	s	s		
		f	.	r	l	f	.	r	l	.	.	.	.	f	.	r	l		
		t	.	s	s	t	.	s	s	.	.	.	.	.	.	.	.
		f	.	r	l	f	.	r	l	.	.	.	.	.	.	.	.
		T	T	T	T	S	S	.	.	t	t	s	s	s	.	.	.		
		2	r	l	r	l	r	.	.	2	r	l	r	l	.	.	.		
		t	t	t	t	s	s	.	.	.	.	.	.	.	.	.	.
		2	r	l	r	l	r	.	.	.	.	.	.	.	.	.	.
		T	T	S	T	T	S	T	T	S	.	.	.	.	.	.	.
		r	l	r	l	r	l	r	l	r	.	.	.	.	.	.	.
	T	T	.	S	S	.	S	.	S	S	.	S	.	S	.	.	.		
	l	r	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		
		S	S	S	T	T	S	.	.	.	.	.	.	.	.	.	.
		2	r	l	r	l	r	.	.	.	.	.	.	.	.	.	.
		S	.	T	T	.	S	.	T	T	.	s	.	t	t	.	.		
		f	.	r	l	.	f	.	r	l	.	f	.	r	l	.	.		
		s	.	t	t	.	s	.	t	t	.	.	.	.	.	.	.
		f	.	r	l	.	f	.	r	l	.	.	.	.	.	.	.
		S	S	S	T	T	T	S	S	S	.	t	s	t	t	s	.		
		2	r	l	f	r	l	f	r	l	.	r	l	r	l	r	.		
		T	T	S	S	.	.	S	.	B	.	t	s	t	t	s	.		
		r	l	r	l	.	.	r	.	r	.	r	l	r	l	r	.		

Bolonba

The *Bolonba* (*Bolomba*) is not a traditional rhythm coming from one of the 'tribes' and used for some special occasion/rite. It is based on a rhythm played on the instrument *M'bolon* or *Bolon*. The *M'bolon* is an instrument made of a calabash, with a stick mounted on it and holding 3 strings (sometimes 4). You may think of it as the bass in the range of the traditional string instruments. It is usually used as a bass accompany in melodic pieces. The "National Ensemble Instrumental" of Guinea uses it in many pieces. [Arafan Touré](#), has transferred this to the rhythm on drums. He has been teaching different variations in time.

Call

		T	.	T	T	.	T	.	T	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	.	.		
	1	.	.	.	.	.	.	.	.	.	.	.	.	.	B		

Kenkeni, Sangban and Dundun; variation 1

	K	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.
	S	.	.	O	O	.	.	.	.	.	.	.	.	.	.	.
	D	O	.	.	.	.	.	.	.	.	O	O	.	O	O	.	
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	

Kenkeni, Sangban and Dundun; variation 2 (play "o" every other time)

	K	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	S	.	.	.	.	.	.	O	.	.	.	.	.	.	O	.	
	D	.	.	o	.	o	.	.	.	O	.	O	O	.	.	.	
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	x	

Djembé 1

		T	T	B	.	B	.	B	.	T	T	.	S	S	S	.	B
		r	l	r	.	r	.	r	.	r	l	.	l	r	l	.	l

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l

Djembé 3

		S	.	T	T	S	.	B	.	S	.	.	S	S	.	B	.
		r	.	r	l	r	.	r	.	r	.	.	l	r	.	r	.

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 enter th water with their nets and have to face all kinds of dangers.

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		
	K	.	.	.	.	.	.	.	.	O	.	.	.	O	.	.	.		
	S	.	.	.	.	.	.	.	.	.	O	O	.	.	.	.	.
	D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	O	O	.	.	.	.	O	.	O	O	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		B	.	T	T	.	.	S	S	B	.	T	T	.	.	S	S		
		r	.	r	l	.	.	r	l	r	.	r	l	.	.	r	l		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Dalfo

Dalfo is a rhythm made by Steffanus Kor, a Dutchman living in France. He thinks it's a waste to invent specific djembe 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.

Kenkeni

		O	.	O	.	O	O	.	.	O	.	O	.	O	O	.	.	O	.	O	.	O	O	.	.		
		x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x		

Sangban

		.	.	O	.	.	.	C	.	.	.	O	.	.	.	O	.	.	.	C	.	.	.	C	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Dun Dun

		C	.	.	.	O	.	.	C	.	.	.	.	C	.	.	.	O	.	.	C	.	.	.	.
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x		

Sangban 1

		.	.	O	O	.	.	.	O			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Sangban 2

		O	O	.	.	.	O	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Dun Dun 1

		O	O				
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x		

Dun Dun 2

		O	O	O	O					
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x		

Sangban variation 1

		.	.	O	.	.	.	C	O	.	O	.	.	.	C	.	.	.	C	.				
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Sangban variation 2

		.	.	O	.	.	.	C	.	.	.	O	.	O	.	O	.	.	.	C	.	.	.	C	.				
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun variation 1

		C	.	.	.	O	.	.	C	C	.	.	.	O	O	.	C					
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.		

Dun Dun variation 2

		C	.	.	.	O	.	.	C	.	O	.	O	C	.	.	.	O	.	.	C					
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dun Dun variation 3

		C	.	.	.	O	.	.	C	.	O	.	O	C	.	.	.	O	O	.	C					
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.		

Sangban echauffement

		.	.	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.	O	.				
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban ending the echauffement

		.	.	O	.	.	.	O	.	.	.	O	.	.	.	C	.	.	.	C	.						
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun echauffement

		O	.	.	.	O	.	.	O	.	O	.	O	O	.	.	.	O	O	.	O	.	O	.	O	.				
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.		

Dun Dun ending the echauffement

		O	.	.	.	O	.	.	.	O	.	.	.	O	O	.	O	.	O	.	O	.	.	.				
		x	.	x	.	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

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)

WAP-pages / Paul Nas/ Last changed at 11-1-2000

Call

		S	S	T	S	S	S	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.	.	.	.	.
K		.	.	.	.	.	.	.	.	O	.	O	O	.	.	.	.
S		.	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.
D		.	.	.	.	.	.	.	O	O	.	O	.	.	.	.	.

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	.

Sangban

		O	.	.	.	.	.	C	.	C	.	.	.	.	.	.	.	C	.	C	.	.	O	.	O	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.	.

Dundun

		O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.	.

Sangban / Dundun variation

S		O	.	.	O	.	.	C	.	C	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	O	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.	.	
D		O	.	O	O	.	.	.	.	.	.	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.	.	

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

Damba

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

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	l	r	.	r	l	.	.		

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O					
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		C	O	.	.	O	.	.	.	C	O	.	.	O	.	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Dun Dun

		O	O	.	O	O	.	O	o	O	O	.	O	O	.	O	o					
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

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

		1	.	.	2	.	.	3	.	.	4	.	.		
K		.	.	O	.	O	O	.	.	O	.	O	O		
S		C	.	.	.	.	.	.	.	O	.	.	.		
		.	.	.	.	.	.	O	O	.	O	O			
		.	<	-	-	-	-	>		

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

Damba Ensemble Sound

		1	.	.	2	.	.	3	.	.	4	.	.		
K		.	.	O	.	O	O	.	.	O	.	O	O		
S		C	.	.	.	.	O	.	.	O	.	.	.		
		.	.	.	.	O	O	.	O	O	.	O	O		
		.	<	-	>		

note here: the "kenkeni window" only gives space for a single note from the kenkeni phrase.

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Sangban variation: 1

		C	.	.	O	.	O	.	.	O	.	.	.	C	.	.	O	.	O	.	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Sangban variation; 2

		C	.	.	.	O	O	.	.	O	.	O	O	.	O	.	O	.	O	.	.	O	.	.	.		
		x	.	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.		

Sangban variation: 3

		C	.	.	.	.	O	.	O	O	.	O	.	.	O	O	.	.	O	.	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Sangban variation: 4

		C	.	.	.	.	O	.	.	O	.	.	O	O	.	.	.	.	O	.	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Sangban variation: 5

		C	.	.	.	.	O	.	.	O	.	.	O	O	.	O	.	.	O	.	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Diansa

Diansa (Dansa, Yansa, Diansa) is originally coming from the Kassouke-people from Southern Mali (Kayes-region), Originally it was a competition dance for the young men; nowadays a populair rhythm, played all over West Africa.. In Mali in earlier days, only two bass-drums were used. A third pattern was added (here kenkeni-pattern) and its logical that different kenkeni-patterns on different occasions were improvised.

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		
S		.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.		

Kenkeni 1

		O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Kenkeni 2

		.	.	O	O	.	.	O	.	O	O	.	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Kenkeni 3

		O	.	.	.	.	O	O	.	O	.	.	.	.	O	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		O	.	.	O	.	.	O	.	.	.	C	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		o	.	.	.	.	.	.	.	o	.	O	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		.	.	O	O	.	O	.	O	O	.	O	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dun Dun variation 1

		o	.	.	.	.	.	.	.	o	.	O	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		o	.	.	.	.	.	O	O	.	O	O	.	.	.	.	.
		x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.		

Dun Dun echauffement

		O	.	O	O	.	O	.	O	O	.	O	.	O	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.		

Djembé 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 2

		S	S	.	S	S	.	T	T	S	.	B	.	S	B	T	T		
		r	l	.	l	r	.	r	l	r	.	r	.	r	l	r	l		

Solo accompagnement 1

		B	.	S	S	.	B	S	S	B	.	S	S	T	T	S	S		
		r	.	r	l	.	l	r	l	r	.	r	l	r	l	r	l		

Solo accompagnement 2

		B	S	S	S	T	T	S	S	B	S	S	S	T	T	S	S		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Solo 1 ; use the next elements:

		S	S	.	.	.	.	.	B	S	S	S	.	.	.	.	B		
		r	l	.	.	.	.	.	l	r	l	r	.	.	.	.	l		
		S	S	.	.	.	.	.	B	S	S	S	.	.	.	T	T		
		r	l	.	.	.	.	.	l	r	l	r	.	.	.	r	l		
		S	S	.	.	.	.	T	T	S	S	S	.	.	.	T	T		
		r	l	.	.	.	.	r	l	r	l	r	.	.	.	r	l		
		S	S	.	T	T	S	T	T	S	T	T	S	T	T	S	B		
		r	l	.	l	r	l	r	l	r	l	r	l	r	l	r	l		

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 luko 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, Anye folila mo kelen tate dunya ni

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

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Kenkeni 1

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Kenkeni 2

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		C	.	.	O	.	.	O	.	.	.	.	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	.	.	.	.	C	.	C	.	.	.	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		.	.	O	O	.	O	O	.	.	.	O	O	.	O	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembe 1

	B	S	S	T	T	S	.	.	B	S	S	T	T	S	.	.	B		
	l	r	l	r	l	d	.	.	l	r	l	r	l	d	.	.	l		

Djaa Kouroussa

Djaa used to be a dance for young woman in which they learned how to seduce. Nowadays often the climax of a party where men and woman dance. *Djaa Kouroussa* is the *Djaa* from the Kouroussa region.

Call

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	r	l	.	r	l	.	.		

Kenkeni

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

		O	.	.	.	O	.	.	.	.	O	O	.	.	.	.	C	.	.	C	.	.	.	.
		x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.

Dun Dun

		.	.	O	.	.	.	O	O	.	.	.	O	O	.	.	.	.	.	.	.	.	.	O
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.

Dun Dun variation 1

		.	.	O	O	.	.	.	O	.	.	.	O	O	.	.	.	.	.	.	.	.	.	O
		x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.

Dun Dun variation 2

		.	.	O	.	.	.	O	O	.	.	.	O	O	.	O	O	.	O	O	.	O	O	.
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.

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-cirkels 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.

WAP-pages / Paul Nas / Last changed at 03-03-2002

Call

		T	T	T	T	T	.	T	T	.	T	.	.		
		2	r	l	r	l	.	r	l	.	r	.	.		
D		.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni

		O	O	.	c	.	.	O	O	.	c	.	.	O	O	.	c	.	.					
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		O	.	O	.	O	.	.	C	.	C	.	.	O	.	O	.	O	.	.	C	.	C	.	.			
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.		

Dun Dun

		O	.	O	O	O	O	.	O	O	.	O	O	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

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 of (high positioned) guests of the village. During the "french" period it was urged to play this rhythm for french gouvernement officials.

Burama den nde fisa, Denko waliyadi, Burama den nde gnokonte, Denko waliyadi...

Burama, you really need a child, Burama, the child is indispensable

WAP-pages / Paul Nas / Last changed at 22-12-2000

Call

		S	S	S	.	T	.	T	.	S	S	.	S	S	.	.	.	S	S	.	S	S	.	.		
		2	r	l	.	r	.	r	.	r	l	.	l	r	.	.	.	l	r	.	r	l	.	.		
Du		.	.	.	.	.	.	.	.	O	O	.	O	O	.	.	.	O	O	.	O	O	.	.		

Kenkeni

		C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		O	.	C	.	C	.	C	.	O	O	.	O	O	.	C	.	C	.	C	.	O	O	.	O		
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x		

Dun Dun

		O	.	.	c	.	.	O	.	.	c	.	.	O	.	o	o	.	o	O	.	.	c	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Closing Break

		S	S	S	.	T	.	T	.	S	S	.	S	S	.	.	.	S	S	.	S	S	.	S	S		
		2	r	l	.	r	.	r	.	r	l	.	r	l	.	.	.	r	l	.	r	l	.	r	l		
dun		.	.	.	.	.	.	.	.	O	O	.	O	O	.	.	.	O	O	.	O	O	.	O	O		

Djembé 1

		S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.

Djembé 2

		T	S	.	B	S	.	T	S	.	B	S	.	T	S	.	B	S	.	T	S	.	B	S	.
		r	l	.	r	l	.	r	l	.	r	l	.	r	l	.	r	l	.	r	l	.	r	l	.

Solo 1; frase 1

		B	.	.	B	.	.	B	.	.	B	.	.	B	.	.	B	.	B	S	S	S		
		r	.	.	r	.	.	r	.	.	r	.	.	r	.	.	r	.	l	2	r	l		

frase 2

		S	.	.	B	.	.	B	.	.	B	.	T	T	.	.	B	.	B	B	S	S	S				
		r	.	.	r	.	.	r	.	.	r	.	l	r	.	.	r	.	.	r	.	l	2	r	l		
		S	.	.	B	.	.	B	.	.	B	.	S	S	.	.	B	.	B	B	S	S	S				
		r	.	.	r	.	.	r	.	.	r	.	l	r	.	.	r	.	.	r	.	l	2	r	l		

frase 3

		S	.	.	B	.	.	B	.	B	S	S	S	S	.	.	B	.	B	B	S	S	S				
		r	.	.	r	.	.	r	.	l	2	r	l	r	.	.	r	.	.	r	.	l	2	r	l		

frase 4

		S	.	B	S	S	S	S	.	B	S	S	S	S	.	.	S	.	B								
		r	.	l	2	r	l	r	.	l	2	r	l	r	.	l	2	r	l	r	.	.	r	.	l		

frase 5

		S	T	T	S	T	T	S	.	B	S	S	S	S	.	.	B	.	B	.	B	.	B	.	B					
		2	r	l	2	r	l	r	.	l	2	r	l	r	.	.	r	.	.	r	.	.	r	.	.	r	.	l		

frase 6

		S	T	T	S	T	T	S	.	B	.	B	S	T	T	S	T	T	S	.	B	.	B					
		2	r	l	2	r	l	r	.	.	r	.	l	2	r	l	2	r	l	r	.	.	r	.	r			
		S	T	T	S	T	T	S	.	B	.	B	S	T	T	S	T	T	S	.	B	.	.					
		2	r	l	2	r	l	r	.	.	r	.	l	2	r	l	2	r	l	r	.	.	r	.	.			

frase 7

		S	T	S	T	S	.	S	T	S	T	S	.	S	T	S	T	S	.	S	T	S	T	S	.			
		2	r	l	2	r	.	2	r	l	2	r	.	2	r	l	2	r	.	2	r	l	2	r	.			

frase 8

		S	T	T	S	.	T	S	T	S	S	S	.	S	S	.	.	S	S	.	S	S	.	S	S			
		2	r	l	r	.	2	r	l	r	l	r	.	r	l	.	.	l	r	.	r	l	.	l	r			

Djagbé

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	.	.	.		
		f.	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		

Kenkeni

		O	O	.	O	O	.			
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		C	.	o	O	.	O	.	o	O	.	O	.	.	C	.	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban echauffement

		C	.	o	O	.	O	.	.	C	.	o	O	.	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x		

Dun Dun

		.	.	O	O	.	.	.	.	.	.	O	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dun Dun variation

		.	.	O	O	.	.	.	.	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

		O	.	.	O	.	.	.	.	.	.	O	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dun Dun starting the echauffement

		.	.	O	O	.	.	.	.	.	.	O	.	O	O	.	O		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dun Dun echauffement

		O	.	O	O	.	O	.	O	O	.	O	.	O	O	.	O		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dun Dun ending the echauffement

		O	.	O	O	.	O	.	O	O	.	O	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Djembé 1

		B	.	T	T	.	b	S	.	B	.	T	T	.	b	S	.		
		r	.	r	l	.	l	r	.	r	.	r	l	.	l	r	.		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	b	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	r	l	r	.	r	l		

Djembé 3

		T	T	.	B	S	S	B	.	S	S	.	B	S	S	B	.		
		r	l	.	l	r	l	r	.	r	l	.	l	r	l	r	.		

Djembé 4

		S	.	S	S	.	S	T	T	S	.	S	.	S	S	T	T		
		r	.	r	l	.	l	r	l	r	.	r	.	r	l	r	l		

Djembé 5

		B	.	T	T	.	S	.	.	.	.	T	T	.	S	.	.		
		r	.	r	l	.	l	.	.	.	.	r	l	.	l	.	.		

Djagbè

Djembé solo accompagnement 1

		.	T	T	T	.	S	S	S	.	T	T	T	.	S	S	.		
		.	l	r	l	.	l	r	l	.	l	r	l	.	l	r	.		

Djembé solo accompagnement 2

		T	T	S	S	.	.	S	S	B	.	S	S	.	.	S	S		
		r	l	l	r	.	.	r	l	r	.	r	l	.	.	r	l		

for a really "Djagbe-sound" it's nice to pull the first two tones a little bit together in the solo accompagnement 2.

Solo 1 ; use these elements

A		S	.	.	.	B	.	.	.	.	S	T	T	S	S	.	S		
		r	.	.	.	r	.	.	.	.	l	r	l	r	l	.	l		
B		S	S	T	T	S	S	S	.	.	S	T	T	S	S	.	S		
		r	l	r	l	r	l	r	.	.	l	r	l	r	l	.	l		
C		.	S	.	S	.	S	.	S	.	S	.	S	.	S	.	S		
		.	l	.	l	.	l	.	l	.	l	.	l	.	l	.	l		
		.	S	.	S	.	S	.	T	T	T	S	S	S	.	.	.		
		.	l	.	l	.	l	.	2	r	l	r	l	r	.	.	.		
D		S	S	.	.	S	S	.	.	S	S	T	.	T	T	.	.		
		r	l	.	.	r	l	.	.	r	l	r	.	r	l	.	.		
E		.	S	.	S	.	S	.	T	T	T	S	S	S	.	.	.		
		.	f	.	f	.	f	.	2	r	l	r	l	r	.	.	.		
F		B	.	.	T	.	S	T	T	S	.	S	.	S	.	.	.		
		r	.	.	l	.	l	r	l	r	.	r	.	r	.	.	.		
G		S	S	.	.	S	S	.	.	S	S	T	.	T	T	.	.		
		r	l	.	.	r	l	.	.	r	l	r	.	r	l	.	.		
		B	.	.	T	.	S	T	T	S	.	S	.	S	.	.	.		
		r	.	.	l	.	l	r	l	r	.	r	.	r	.	.	.		
H		S	S	T	.	S	S	T	.	S	S	T	.	S	S	T	.		
		r	l	f	.	r	l	f	.	r	l	f	.	r	l	f	.		
		S	.	.	.	S	.	.	.	S	.	.	.	S	.	.	.		
		f	.	.	.	f	.	.	.	f	.	.	.	f	.	.	.		

Dennadon

Dennadon (4/4) is a Malinke-rhythm, from the Mandiana region. The dance is performed by girls who are lifted in the air sometimes.

Annyè fölikè, yaya, Annyè fölikè djembe folalu, Annyè fölikè yaya o ya-o-lala

Let's Play, Djembé-players let's play!, Let's play yeah!

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		

		S	S	.	.	.	.	S	S	.	.	.	.	S	S	.	.		
		r	l	.	.	.	.	r	l	.	.	.	.	r	l	.	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		.	.	.	C	.	.	C	.	.	.	O	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		O	O	.	.	o	.	.	.	O	.	O	.	o	.	.	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Djembé 1

		S	S	.	B	T	.	T	.	S	S	.	B	T	.	T	.		
		r	l	.	l	r	.	r	.	r	l	.	l	r	.	r	.		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Sangban echauffement

		O	.	O	O	.	O	O	.	O	.	O	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djambadon

Djambadon (Jambadon) is a rhythm from the *Cassamance* area in the southern part of Senegal. It usually played on the *Serouba* drums. It is very popular with weddings or "name-giving-day" This is a transformation to djembé by Abdulla " Oké" Sene..

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		
	S	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.		

Combination

		O	O	.	.	.	.	.	.	O	O	.	.	.	.	.	.
		.	.	.	.	.	.	O	.	.	.	.	.	O	.	O	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Djembé 1

		B	.	.	S	.	.	S	.	B	.	T	T	T	.	S	.		
		r	.	.	l	.	.	r	.	r	.	r	l	r	.	r	.		

Djembé solo 1 frase 1

		T	T	T	T	S	.	T	T	T	T	S	.	B	.	B	.		
		r	l	r	l	r	.	r	l	r	l	r	.	r	.	r	.		

frase 2

		T	T	T	T	S	.	T	T	T	T	S	.	T	T	T	T		
		r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		
		S	.	T	T	.	T	T	.	S	.	.	.	S	.	.	.		
		r	.	r	l	.	l	r	.	r	.	.	.	r	.	.	.		
		S	.	T	T	.	T	T	.	S	.	S	.	S	.	S	.		
		r	.	r	l	.	l	r	.	r	.	r	.	r	.	r	.		
		S	.	T	T	.	T	T	.	S	.	S	.	S	S	S	.		
		r	.	r	l	.	l	r	.	r	.	r	.	2	r	l	.		

Djembé solo 2 frase 1

S	T	T	.	S	.	S	.	S	.	S	.	S	.	S	.	S	T		
r	l	r	.	r	.	r	.	r	.	r	.	r	.	r	.	r	l		
		T	.	S	.	S	.	.	B	B	.	.	B	B	.	S	T		
		r	.	r	.	r	.	.	l	r	.	.	l	r	.	r	l		

frase 2

S	T	T	.	S	.	S	.	S	.	S	.	S	.	S	.	S	T		
r	l	r	.	r	.	r	.	r	.	r	.	r	.	r	.	r	l		
		T	.	S	S	S	.	.	B	B	.	.	B	B	.	S	T		
		r	.	2	r	l	.	.	l	r	.	.	l	r	.	r	l		

frase 3

		T	.	S	S	S	.	S	S	S	.	S	S	S	.	S	T		
		r	.	2	r	l	.	2	r	l	.	2	r	l	.	r	l		
		T	.	S	S	S	.	.	B	B	.	.	B	B	.	S	T		
		r	.	2	r	l	.	.	l	r	.	.	l	r	.	r	l		

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 sangbanpattern 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). You can find more about microtiming on the [Djembémande website](#). 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 (see the [sources-page](#)) presented small differences in the patterns, but the melody compares.

Ponda O' Bryan's interpretation

Call

		T	T	S	T	T	S	T	T	S	.	.	.	.	.	.	.	.
		r	l	r	l	r	l	r	l	r	.	.	.	.	.	.	.	.
	K	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.	.		
	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.		
	D	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.	.		

Kenkeni

		O	.	.	.	O	.	O	.	O	.	.	.	O	.	O	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	.		

Sangban

		O	.	.	O	.	.	O	.	O	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	.		

Dun Dun

		.	.	.	O	.	.	O	.	.	.	.	.	O	.	O	.	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	.		

Mamoudou "Delmundo" Keita's interpretation

Call

		S	.	T	.	T	.	T	.	T	.	T	.	T	.	.	.	.
		f	.	r	.	r	.	r	.	r	.	r	.	r	.	.	.	.
	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.		
	D	O	O	.	.		

Kenkeni

		O	.	.	.	O	.	o	.	O	.	.	.	O	.	o	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	.	O	.	.	O	.	O	.	.	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		.	.	.	.	O	.	O	.	O	.	o	O	.	.	O	O		
		.	.	x	.	x	.	x	.	x	.	x	x	.	.	x	x		

Dun Dun variation

		.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O		
		.	.	x	x	.	.	x	x	.	.	x	x	.	.	x	x		

Larry Morris' s interpretation

Sangban

		.	.	.	.	.	.	.	.	.	O	.	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	.	x	x	x		

Dundun

		O	.	.	.	O	.	O	.	O	.	.	.	O	.	O	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.			
		O	.	.	.	O	.	O	.	O	.	.	O	.	O	O	.			
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.		

Serge Blanc' s interpretation (starting point adjusted!)

Kenkeni

		O	.	.	O	O	.	O	.	O	.	.	O	O	.	O	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Combination

	S	.	.	.	O	.	.	.	.	.	.	.	O	.	.	.	.
	D	O	.	.	.	.	.	O	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x		

Djelidon / Djelifoli / Sanja / Lamba

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

		T	T	S	S	.	.	S	S	T	T	S	S	B	.	S	S		
		r	l	r	l	.	.	r	l	r	l	r	l	r	.	r	l		

Djembé 2

		B	.	S	S	T	T	s	s	B	.	S	S	T	T	s	s		
		r	.	r	l	r	l	.	.	r	.	r	l	r	l	.	.		

Extra Djembé patterns

Djembé 3

		T	T	S	S	.	.	B	.	.	.	S	S	.	.	B	.		
		r	l	r	l	.	.	r	.	.	.	r	l	.	.	r	.		

Djembé 4

		T	T	S	S	.	B	S	S	.	.	S	S	.	B	S	S		
		r	l	r	l	.	l	r	l	.	.	r	l	.	l	r	l		

Djembé 5

		T	T	S	.	B	S	S	.	T	T	S	.	B	S	S	.		
		r	l	r	.	r	l	r	.	r	l	r	.	r	l	r	.		

Djembé solofrase 1

		.	.	.	.	.	.	.	.	.	.	.	.	S	.	S	.		
		.	.	.	.	.	.	.	.	.	.	.	.	f	.	f	.		
		.	.	T	T	.	.	S	.	.	.	.	.	.	.	.	.
		.	.	r	l	.	.	f	.	.	.	.	.	.	.	.	.

Djembé solofrase 2

		.	.	.	.	.	.	.	.	.	.	.	.	T	T	S	S		
		.	.	.	.	.	.	.	.	.	.	.	.	r	l	r	l		
		S	S	S	S	.	.	S	.	.	.	.	.	.	.	.	.
		r	l	r	l	.	.	f	.	.	.	.	.	.	.	.	.

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 were 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	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.
	S	.	.	.	.	.	.	.	.	O	.	.	.		
	D	.	.	.	.	.	.	.	O	O	.	O	.		

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

		C	O	.	O	.	O	.	.	C	C	.	.	O	.	.				
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x		

Dun Dun

		O	.	.	.	O	O	.	O	.	O	.	O	O	O	O	.	O	.				
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembe 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

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 Sususounds .

*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*

WAP-pages / Paul Nas / Last changed at 07-04-2002

Kenkeni A

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		.	.	x	x	.	.	x	x	.	.	x	x	.	.	x	x		

Kenkeni B

		.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O		
		.	.	x	x	.	.	x	x	.	.	x	x	.	.	x	x		

Sangban

		C	.	.	.	O	.	.	.	C	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		O	.	.	.	.	.	.	.	O	.	o	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		b	.	T	T	b	.	S	S	b	.	T	T	b	.	S	S		
		r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l		

Djembé 2

		B	.	.	T	T	.	.	.	B	.	.	.	T	T	T	T		
		r	.	.	l	r	.	.	.	r	.	.	.	r	l	r	l		

Djembé 3

		T	.	S	S	B	.	S	S	T	T	S	S	B	.	S	S		
		r	.	r	l	r	.	r	l	r	l	r	l	r	.	r	l		

Djembé 4

		T	T	T	.	S	S	B	.	S	S	.	T	T	T	T	T		
		r	l	r	.	r	l	r	.	r	l	.	l	r	l	r	l		

Dunumbè

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

Call

		S	S	T	S	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
K		.	.	.	.	.	.	.	O	.	O	O	.	O	.	O	O	.	.	O	.	O	O	.
S		.	.	.	.	.	.	.	.	.	.	.	C	.	.	.	.	.	.	O	.	.	.	.
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	O	O	.

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).

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O
1		x	.	.	x	.	.	x	.	.	x	.	.	x	.	.	x	.	.	x	.	.	x	.	.
2		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	.	x	x	.	x	x
4		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 / Dun Dun

		C	.	.	.	.	.	.	O	.	.	.	C	.	.	.	.	.	.	O	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	
		.	.	.	.	.	.	O	O	.	O	O	.	.	.	.	O	O	.	O	O	.	O	O	.
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	
		C	.	.	.	.	.	.	O	.	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	
		O	O	.	O	O	O	O	.	O	O	.	O	O
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	
		C	.	.	.	.	.	.	O	.	.	.	C	.	.	.	.	.	.	O	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	
		O	O	.	O	O	O	O	.	O	O	.	O	O
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	

Echauffement ; the Sangban starts always the echauffement

		C	.	.	.	.	.	.	O	.	.	.	C	.	.	.	.	.	O	.	.	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.				
		.	.	.	.	.	.	O	O	.	O	O	.	.	.	.	.	O	O	.	O	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	.	O	O	.	.	.	O	O	.	.	.	O	O	.	.	.	O	O	.	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	.	O	O	.	.	.	O	O	.	.	.	O	O	.	.	.	O	O	.	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		O	O	.	O	O	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Ending the echauffement : the sangban announces it with a single hit.

		.	.	O	O	.	.	.	O	.	.	o	.	O	.	O	.	O	.	.	O	.	.	.					
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	.			
		.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	O	.	O	O	.	O	O	.	O	O	.	O	O
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	
		C	.	.	.	.	.	.	O	.	.	.	C	.	.	.	.	.	O	.	.	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.			
		O	O	.	O	O	O	O	.	O	O	.	O	O	.	O	O
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Djembé 3

		.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S		
		.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l		

Djembé solo accompagnement

		S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T				
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Fanga

Fanga is rhythm, from Liberia that has been thought by Babatunde Olatunji, a West African Percussion teacher who, with his lessons and personality, inspired many Djembe players in the United States. The transcriptions are from various email exchanges through the Djembe-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

Break

	3x	S	S	.	S	S	.	T	T	S	S	.	.	.	.	.	.	.	.	.
		r	l	.	l	r	.	r	l	r	l	.	.	.	.	.	.	.	.	.

	1x	S	S	.	S	S	.	T	T	B	B	.	.	S	S	.	.	.	.
		r	l	.	l	r	.	r	l	r	l	.	.	r	l	.	.	.	.

Sangban (with two possible bell patterns)

		O	.	.	.	c	.	.	.	C	.	C	.	c	.	.	.	.	.
		x	x	.	.	x	x	.	.	x	x	.	.	x	x	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	.	.

Djembé 1

		B	.	b	B	.	B	T	T	B	.	.	b	B	.	T	T	.	.
		r	.	r	l	.	l	r	l	r	.	.	l	r	.	r	l	.	.

Djembé 2

		T	.	.	S	.	S	S	.	T	.	T	.	S	S	.	.	.	.
		r	.	.	l	.	l	r	.	r	.	r	.	r	l	.	.	.	.

Djembé 3

		.	.	S	S	.	.	S	S	.	.	S	S	t	t	S	S		
		.	.	r	l	.	.	r	l	.	.	r	l	r	l	r	l		

Djembé 4

		B	.	.	T	.	T	T	.	B	.	B	.	T	T	.	.		
		r	.	.	l	.	l	r	.	r	.	r	.	r	l	.	.		

Djembé 5

		B	.	T	T	B	.	.	B	.	B	T	T	B	.	B	.		
		r	.	r	l	r	.	.	l	.	l	r	l	r	.	r	.		

Djembé 6

		B	.	T	T	.	.	B	.	B	T	T	B	.	.	B	.		
		r	.	r	l	.	.	r	.	r	l	r	l	.	.	r	.		

Djembé 7

		S	S	.	.	S	S	.	.	S	S	.	.	S	S	.	.		
		r	l	.	.	r	l	.	.	r	l	.	.	r	l	.	.		

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Fankani

Fankani is a rhythm of welcome; it's played at many occasions.

WAP-pages / Paul Nas / Last changed at 3-6-2000

Call / Break

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	B		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	l		
		S	.	S	S	.	B	S	.	S	S	.	B	S	.	S	S		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l		
		T	.	T	S	.	.	.	.	.	.	.	.	.	.	.	B		
		r	.	r	l	.	.	.	.	.	.	.	.	.	.	.	l		
		S	.	S	S	.	B	S	.	S	S	.	B	S	.	S	S		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l		
		T	.	T	S	.	.	T	T	T	.	S	S	S	.	.	.		
		r	.	r	l	.	.	r	l	r	.	r	l	r	.	.	.		
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		

Kenkeni

		O	O	.	C	.	.	.	.	O	O	.	C	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.		

Sangban / Dun Dun

S		.	.	.	.	.	.	.	.	.	.	O	O	.	.	.	.
D		.	.	.	.	.	.	O	.	.	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
S		.	.	.	.	.	.	O	.	O	.	O	O	.	.	.	.
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembe's : You can delay the "#"-marked slaps/tones for a special "swing".

Djembé 1

		S	.	.	S	S	.	B	.	S	.	T	T	S	.	B	.		
		r	.	.	l	r	.	r	.	r	.	r	l	r	.	r	.		
		#		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		
		#	#		

Djembé Solo 1 : play first line and then one of the following

		T	T	T	T	S	.	B	.	T	T	T	T	S	.	B	.		
		f	r	l	r	l	.	r	.	f	r	l	r	l	.	r	.		
		S	.	.	S	S	.	B	.	S	.	T	T	S	.	B	.		
		r	.	.	l	r	.	r	.	r	.	r	l	r	.	r	.		
		.	S	S	.	T	T	S	.	.	S	S	.	T	T	S	.		
		.	l	r	.	r	l	r	.	.	l	r	.	r	l	r	.		
		.	T	T	S	.	T	T	S	.	T	T	S	S	.	S	.		
		.	l	r	l	.	l	r	l	.	l	r	l	r	.	r	.		

Djembé Solo 2a

		T	.	T	T	.	T	.	T	T	.	T	B	T	T				
		f	.	r	l	.	l	.	l	r	.	r	.	r	l	r	l		

repeat this line as often as you like

		S	B	T	T	S	B	T	T	S	B	T	T	S	B	T	T		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

and end with:

		S	B	T	T	S	B	T	T	S	B	T	T	S	.	.	.		
		r	l	r	l	r	l	r	l	r	l	r	l	r	.	.	.		

Fankani

Djembé Solo 2; use the following phrases:

a		T	T	S	T	T	S	T	T	S	.	T	T	S	.	B	.		
		2	r	l	2	r	l	2	r	l	.	r	l	r	.	r	.		
b		T	T	S	.	T	T	S	.	T	T	S	.	T	T	S	.		
		2	r	l	.	2	r	l	.	2	r	l	.	2	r	l	.		
c		T	T	S	S	.	.	.	.	T	T	S	S	.	.	.	.
		2	r	l	r	.	.	.	.	2	r	l	r	.	.	.	.
d		T	T	S	S	T	.	.	.	T	T	S	S	T	.	.	.		
		2	r	l	r	l	.	.	.	2	r	l	r	l	.	.	.		
e		T	T	S	S	.	T	T	S	S	.	T	T	S	S	.	T		
		2	r	l	r	.	2	r	l	r	.	2	r	l	r	.	2		
		T	S	S	.	T	T	S	S	.	T	T	S	S	T	.	.		
		r	l	r	.	2	r	l	r	.	2	r	l	r	l	.	.		

Kadan

Kadan, a Malinke-rhythm from the Kankan, Kouroussa and Siguiiri areas in Guinea, 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 *djembe*, *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

	S	S	S	S	.	.	.	.	.	.	.	.	.	.	.
	f	r	l	r	.	.	.	.	.	.	.	.	.	.	.
D	.	.	.	.	.	O	O	.	O	O	.	.	.	.	.

Kenkeni

.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	
.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Dun Dun

.	O	O	.	O	O	O	O	.	O	O	.	.	
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Djembé 1

S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.
r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.

Djembé 2

S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T
r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l

Djembé 3

b	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S
r	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l

Djembé solo accompagnement 1

		S	S	S	S	T	S	S	S	S	S	T	S	S	S	S	S	T	S	S	S	S	T	S			
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Sangban variation 1

		.	O	.	O	.	.	O	.	.	C	.	O	.	O	.	.	O	.	.	C	.	O		
		.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x		

Sangban variation 2

		O	.	.	C	.	.	O	.	.	C	.	O	O	.	.	C	.	O	.	.	C	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation 1

		O	.	.	O	O	O	.	O	O	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation 2

		O	.	.	O	O	O	.	O	O	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation 3

		O	.	.	.	O	O	O	.	O	O	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun echauffement 1; starting the echauffement

		.	.	.	.	.	O	O	.	O	.	O	O	O	O	.	O	O	O	.	O	O	.	O	O		
		x	.	x	x	.	x	x	.	x	.	x	x	x	x	.	x	x	x	.	x	x	.	x	x		

Dun Dun echauffement

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Dun Dun ending the echauffement

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	O	.	O	.	O	O	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.		

Dun Dun echauffement 2

		O	O	O	.	O	O	O	.	O	O	O	.	O	O	O	.	O	O	O	.	O	O	O	.		
		x	x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x	x	x	.		

Dun Dun ending the echauffement

		O	.	O	O	.	O	O	.	O	O	O	.	O	O	.	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x		

Break 1

		T	T	T	T	.	T	T	.	T	T	.	.	S	S	S	S	.	.	S	S	S	S	.	.		
		f	r	l	r	.	r	l	.	r	l	.	.	r	l	r	l	.	.	r	l	r	l	.	.		
S		.	.	.	.	.	.	.	.	.	.	.	.	O	O	O	O	.	.	O	O	O	O	.	o		
D		.	.	.	.	.	.	.	.	.	.	.	.	O	O	O	O	.	.	O	O	O	O	.	.		
		T	.	.	T	.	.	T	.	.	T	.	.	S	S	S	S	.	.	S	S	S	S	.	.		
S		.	.	o	.	.	o	.	.	o	.	.	o	O	O	O	O	.	.	O	O	O	O	.	o		
D		O	.	.	O	.	.	O	.	.	O	.	.	O	O	O	O	.	.	O	O	O	O	.	.		

1A

		T	.	.	T	.	.	T	.	.	.	.	.
S		.	.	o	.	.	.	.	.	.	.	.	.
D		O	.	.	O	.	O	O	.	O	O	.	.				

1B

		T	.	.	T	.	.	T	.	.	T	.	.	S	S	S	S	.	T	.	T	.	S	S	S		
S		.	.	o	.	.	o	.	.	o	.	.	.	O	O	O	O	.	.	.	.	.	O	O	O		
D		O	.	.	O	.	.	O	.	.	O	.	.	.	.	.	.	.	O	.	O	.	.	.	.

Foro-Bingé

Foro-Bingé is a rhythm that is traditionally played by the blacksmiths of Northern Ivory Coast (especially the villages Korhoga, Mandially and Sinematjalli). There are two parts a 6/8-part and a 4/4-part. It's played quite slow. The dancesteps in the first part are on the Kenkeni-drum. This rhythm used to be played once a year during the annual blacksmith-festival. All the blacksmiths showed their best products of that year. At first there were no bass-drums involved, but instead a lot of iron bell's. And that's something you could expect with all these blacksmiths!

WAP-pages / Paul Nas / Last changed at 21-9-2000

Part I

Call

		S	S	S	.	T	.	S	.	.	.	.	.	.
		2	r	l	.	r	.	l	.	.	.	.	.	.

Break 1 : Djembe and Duns (D)

		S	S	.	.	S	S	.	.	S	.	S	.	S	S	.	.	.	.	.	.	.	.	.	.
		f	f	.	.	f	f	.	.	f	.	f	.	f	f	.	.	f	f	.	.	.	.	.	.	.	.
D		O	O	.	.	O	O	.	.	O	.	O	.	O	O	.	.	O	O	.	.	.	.	.	.	.	.

Kenkeni

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O			
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		C	.	O	.	O	.	C	.	O	.	O	.	C	.	O	.	O	.	C	.	O	.	O	.						
		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		

Dun Dun

		O	O	.	.	O	O	O	O	.	.	O	O				
		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		

Djembé 1

		β	T	B	S	B	.	β	T	B	S	B	.	β	T	B	S	B	.	β	T	B	S	B	.		
		f	r	l	r	l	.	f	r	l	r	l	.	f	r	l	r	l	.	f	r	l	r	l	.		

The "β" is a flam with a bass (B) and a tone (T), (that are played short behind each other). The bass is played a little before the beat, so actually the tone is on the beat.

Transition from part I to part II

		S	S	.	.	S	S	.	.	S	.	S	S	.	.	S	S	.	.	.		
		f	f	.	.	f	f	.	.	f	.	f	f	.	.	f	f	.	.	.		
		O	O	.	.	O	O	.	.	O	.	O	O	.	.	O	O	.	.	.		

The solist-player starts the intro of part II after the seventh count in the transition-pattern. Then the others know : "We're not going to repeat but change to the second part of the rhythm.

The solist-player starts the intro of part II after the seventh count in the transition-pattern. Then the others know that no repeat is coming, but change is made to the second part of the rhythm. The transition is the same as the break, but the break is not finished but instead the eighth count is used to introduce the change to part two.

Part II

Call

		T	T	S	T	T	S	T	T	S	.	.	.	S	S	S	S		
		r	l	r	l	r	l	r	l	r	.	.	.	2	r	l	r		
		S	.	.	.	.	.	.	.	S	.	.	.	.	.	.	.
		f	.	.	.	.	.	.	.	f	.	.	.	.	.	.	.
		S	.	.	S	.	.	S	.	S	.	.	.	.	.	.	.
		f	.	.	f	.	.	f	.	f	.	.	.	.	.	.	.

Kenkeni

		.	.	O	O	.	.	C	.	.	O	O	.	.	C	.			
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		O	.	O	O	.	O	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		O	.	.	O	.	.	O	.	O	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

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

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	l	r	.	r	l	.	l	r	.	.		
	K	.	.	.	.	.	.	.	.	.	.	.	c		
	S	.	.	.	.	.	.	.	.	.	.	.	O		
	D	.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni

		.	.	O	O	.	c	.	.	O	O	.	c	.	.	O	O	.	c			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Sangban

		O	.	c	.	O	o	.	C	.	.	O	O	.	c	.	.	O	O	.	C	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun

		O	.	O	O	.	.	.	.	O	O	.	O	O	.	O	.	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Dun Dun, alternative

		O	.	O	O	O	O	.	O	O	.	O	O	O	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x			

Combination

	S	.	.	C	C	C	C		
	D	O	.	.	.	.	O	.	.	.	.	.	O	O	.	.	.	.	O	.	.	.	.	.	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x			

Djembé 1

		B	.	S	.	.	S	.	.	S	.	.	S	B	.	S	T	T	S	T	T	S	.	.	S		
		r	.	r	.	.	l	.	.	r	.	.	l	r	.	r	l	r	l	r	l	r	.	.	l		

Djembé 2

		S	.	T	S	.	b	S	.	T	S	.	b	S	.	T	S	.	b	S	.	T	S	.	b		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l		

Djembé 3

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Djembé 4

		S	.	S	B	.	S	S	.	S	T	T	T	S	.	S	B	.	S	S	.	S	T	T	T		
		r	.	r	l	.	l	r	.	r	l	r	l	r	.	r	l	.	l	r	.	r	l	r	l		

Solofrases for Garankedon by Ponda O'Bryan

Djembé solo frase 1

		B	.	.	.	B	.	.	S	S	.	B	B	.	S	T	T	S	T	T	S	S	.	B				
		r	.	.	.	l	.	.	r	l	.	l	r	.	r	l	r	l	r	l	r	l	r	l	.	l		

Djembé solo frase 2

		B	.	S	.	T	S	.	.	S	B	T	S	B	.	S	T	T	S	T	T	S	B	T	S		
		r	.	r	.	r	l	.	.	r	l	r	l	r	.	r	l	r	l	r	l	l	l	r	l		

Djembé solo frase 3

		S	S	S	.	.	B	T	T	S	.	.	B	S	S	S	T	T	S	T	T	S	.	.	B				
		r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	l	r	l	r	l	r	l	r	.	.	l		

Djembé solo frase 4

		S	S	S	.	T	T	S	S	S	.	.	B	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	.	r	l	r	l	r	.	.	l	.	.	.	.	.	.	.	.	.	.	.	.	.
		S	.	T	T	.	S	.	T	T	.	S	.	.	.	.	.	B	S	S	S	.	.	.	.
		f	.	r	l	.	f	.	r	l	.	f	.	.	.	.	.	l	r	l	r	.	.	.	.

Djembé solo frase 5

		T	T	S	S	S	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S	S	S	S	.	.			
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	.	.		

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

		T	T	T	T	T	.	T	T	.	T	.	.		
		f	r	l	r	l	.	r	l	.	r	.	.		
	D	.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni

		O	.	O	.	O	.	.	O	.	O	.	.	O	.	O	.	.	O	.	O	.	.		
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x		

Sangban (Famoudou Kanate)

		O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban (Mamady Keita)

		C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	O	.	.	.	.	.	.	.	O	O	.	O	.	.	.	.	.	.	.	.	O			
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		
		O	.	O	.	O	O	.	O	.	O	.	O	O	.	O	.	.	.	.	.	.	.	.	O		
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	s	S	T	T	S	.	s	S	T	T	S	.	s	S	T	T	S	.	s	S	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

Djembé solo accompagnement

		B	S	T	.	S	.	B	S	.	B	S	.	B	S	T	.	S	.	B	S	.	B	S	.		
		r	l	r	.	r	.	r	l	.	l	r	.	r	l	r	.	r	.	r	l	.	l	r	.		

Dundun echauffement 1

		O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dundun echauffement 2

		O	.	O	.	O	O	.	O	.	O	.	O	O	.	O	.	O	O	.	O	.	O	.	O		
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		

Djembé solo frase 1

		S	.	.	T	T	S	T	T	S	T	T	S	.	.	S	S	S	S	.	T	S	S				
		r	.	.	r	l	r	l	r	l	r	l	r	.	.	r	l	r	l	.	l	r	l				
		S	.	T	T	S	T	T	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	.	r	l	r	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Djembé solo frase 2

		S	.	.	S	S	T	S	S	B	S	S	T	S	S	.	S	S	T	S	S	B	S	S			
		r	.	.	r	l	r	l	r	l	r	l	r	l	r	.	r	l	r	l	l	l	r	l			
		T	S	S	.	S	S	T	S	S	B	S	S	T	S	S	.	S	S	T	S	S	B	.	.		
		r	l	r	.	r	l	r	l	r	l	r	l	r	l	r	.	r	l	r	l	r	l	.	.		

Kakilambé

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

"*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 djembe).



"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.

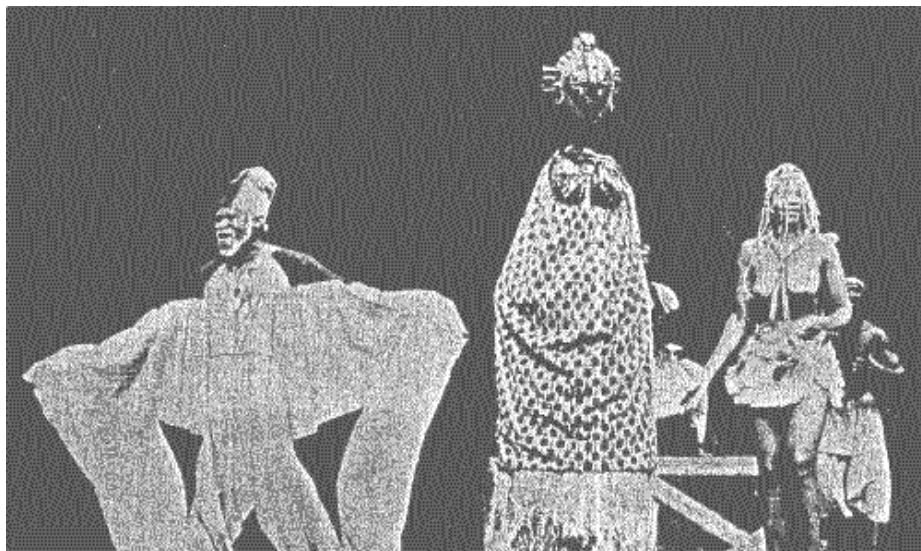
So, "for seven years the land will be prosperous and the women fertile" *Kakilambé* has said so. But, whether the land would in fact be prosperous and the women fertile, depended on the primary power of the men, and of the SENGBE (sacred drums). The man dances, showing his strength, his virility, his 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 and pictures 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

Kakilambé

Call 1

		T	T	T	T	T		T	T	.	T	.	.		
		2	r	l	r	l	.	l	r	.	r	.	.		

Call 2

		S	S	S	S	S	.	T	T	T	T	T	.	S			
		2	r	l	r	l	.	2	r	l	r	l	.	f		

DUNS-COMBINATION 1

Kenkeni

		O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	.	.	.
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	.	

Sangban

		C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	.		

Dun Dun

		O	.	O	.	O	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O		
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	

DUNS-COMBINATION 2

Kenkeni

		.	.	.	O	O	O	O	O	O	O	O		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	.		

Sangban

		O	.	O	.	O	.	O	O	O	.	O	.	O	.	O	O		
		x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	.		

Dun Dun

		O	.	.	.	.	.	.	.	.	.	.	O	.	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	

DUNS-COMBINATION 3

S	O	.	.	.	.	.	o	o	.	.	.	.	O	.	.	.	.	O	O	.	.	.	.
D	.	.	O	.	.	.	.	.	O	O	.	O	.	.	.	.	.	.	.	.	O				
	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x			

Djembé 1

	B	.	.	T	S	.	B	.	.	T	S	.	B	.	.	T	S	.	B	.	.	T	S	.		
	r	.	.	l	r	.	r	.	.	l	r	.	r	.	.	l	r	.	r	.	.	l	r	.		

Djembé 2

	B	.	.	T	S	.	B	T	T	T	S	.	B	.	.	T	S	.	B	T	T	T	S	.		
	r	.	.	l	r	.	r	l	r	l	r	.	r	.	.	l	r	.	r	l	r	l	r	.		

Djembé 3

	B	.	T	T	S	.	B	T	.	T	S	.	B	.	T	T	S	.	B	T	.	T	S	.		
	r	.	r	l	r	.	r	l	.	l	r	.	r	.	r	l	r	.	r	l	.	l	r	.		

Djembé 4

	B	.	S	.	S	.	B	T	.	T	S	.	B	.	S	.	S	.	B	T	.	T	S	.		
	r	.	r	.	r	.	r	l	.	l	r	.	r	.	r	.	r	.	r	l	.	l	r	.		

Djembé 5

	B	.	.	B	S	S	B	.	.	B	S	S	B	.	.	B	S	S	B	.	.	B	S	S		
	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Djembé solo accompagnement (fingertips)

	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T		
	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Break 1

	S	.	.	S	.	.	T	.	T	T	S	.	.	.	S	.	S	S	.	S	.	B				
	f	.	.	f	.	.	f	.	r	l	.	f	.	.	r	.	r	l	.	l	.	l				
	T	.	T	.	T	.	T	.	T	.	T	.	S	.	.	.	.	.	.	.	.	.	.	.
	r	.	r	.	r	.	r	.	r	.	r	.	f	.	.	.	.	.	.	.	.	.	.	.

Kanin

Kanin is a Malinke-rhythm, that was created by Mamady Keita during the period that he was the artistic leader of the National Ballet de Guinea. It was then played in one composition after Denedon (like on his CD "Nankama") The word *Kanin* means "friendship". This song is in the Sousou language.

Bayira yo Konko baa yirayo Bayira yo Konko baa yirayo
Bayira yo Konko baa yirayo I fakhi nakhama ikhuna
Imamkha gbi lenra Bayira yo Konko baa

But not that, Konko (name of a boy), but not that;
 Pick up that thing that you brought me and get out of here with it!

WAP-pages / Paul Nas / Last changed at 11-04-2004

Call

		T	.	T	T	.	T	T	.	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	r	.	r	.	r	l	r	.	.	.		
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		

Kenkeni (o are optional extra beats)

		O	o	.	.	O	o	.	.	O	o	.	.	O	o	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	.	O	O	.	O	.	O	.	.	.	.	.	.	.
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		
		x	.	.	x	x	.	x	.	x	.	x	x	.	x	x	.		
		.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		T	.	T	T	.	.	S	.	S	.	S	S	.	.	S	.		
		r	.	r	l	.	.	f	.	r	.	r	l	.	.	r	.		
		B	.	T	T	.	.	S	.	B	.	T	T	.	.	T	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	f	.		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé solo frase 1

		S	.	.	S	S	.	S	.	S	.	.	.	.	S	.		
		r	.	.	l	r	.	r	.	r	.	.	.	.	r	.		

frase 2

		S	.	T	T	.	.	S	.	S	.	T	T	.	.	.	.
		d	.	r	l	.	.	d	.	d	.	r	l	.	.	.	.

frase 3 (djembe 1)

T		T	.	T	T	.	.	S	.	S	.	S	S	.	.	S	.		
f		f	.	r	l	.	.	f	.	f	.	r	l	.	.	r	.		
		B	.	T	T	.	.	S	.	B	.	T	T	.	.	T	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	f	.		

frase 4

		S	S	.	B	T	.	T	.	S	S	.	B	T	.	T	.		
		r	l	.	l	r	.	r	.	r	l	.	l	r	.	r	.		

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keita) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Kassa Djibo

Call

		T	.	T	T	.	S	T	T	S	.	S	.	S	.	.	S		
		f	.	r	l	.	l	r	l	r	.	r	.	r	.	.	l		
		T	T	S	S	.	S	S	.	.	.	T	.	S	.	.	T		
		2	r	l	r	.	r	l	.	.	.	r	.	r	.	.	l		
		.	S	.	T	.	S	.	T	T	.	S	.	T	.	.	.		
		.	l	.	l	.	l	.	l	r	.	r	.	r	.	.	.		

Kenkeni

1		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
2		.	.	.	.	.	.	O	.	.	.	.	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	O	.	.	.	O	.	O	.	.	C	.	C	.	.	.		
		x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.		
		.	.	.	.	.	O	.	O	.	.	C	.	C	.	.	.		
		x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.		

Dun Dun

		O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		
		.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	O		
		x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x		

Sangban variation

		O	O	.	.	.	O	.	O	.	.	C	.	C	.	.	.		
		x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.		
		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Dundun variation

		O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x		
		O	O	.	O	O	O	.	O	O	.	O	O	O	.	O			
		x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x		

Djembe 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembe 2

		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.		

Solo Djembe 1

		B	S	S	.	.	.	.	.	B	S	S	S	.	.	.	.
		l	r	l	.	.	.	.	.	l	r	l	r	.	.	.	.
		T	T	S	T	T	S	T	T	.	.	.	B	S	S	.	.		
		2	r	l	2	r	l	r	l	.	.	.	l	r	l	.	.		
		T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Solo Djembe 2

			
			
		T	T	S	S	.	T	.	S	T	T	S	.	T	T	.	B		
		2	r	l	r	.	r	.	r	l	r	l	.	r	l	.	l		
		S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Solo Djembe 3

		T	S	.	T	S	.	T	S	.	T	S	.	T	S	S	S	.		
		l	r	.	r	l	.	l	r	.	r	l	.	l	r	l	r	.		
		T	T	.	S	.	T	.	S	T	T	S	.	T	T	.	B			
		r	l	.	l	.	l	.	l	r	l	r	.	r	l	.	l			
		S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Solo accompagnement

		T	T	S	S	.	.	S	S	T	T	S	S	B	.	S	S		
		r	l	r	l	.	.	r	l	r	l	r	l	r	.	r	l		

Kassa

Kassa (Cassa) is a harvest-dance of the Malinke-people in East Guinea. The word means granary. During harvest-time the farmers go to the fields, that are sometimes far away from the village. A camp is made for as long as needed. Some woman come to prepare the meals (and to sing). During the day the drummers play *Kassa* to support the workers in the field. When the harvest is completed there is a big party in the village, called *Kassalodon*. Another custom (according Famoudou Konaté) that is connected with this work is that a girl (the prettiest in the village) hangs her shawl on a stick at the end of the field. The worker who reached this shawl the first (while working) spends the night with the girl. This meeting is not supposed to have a sexual character, for if the girl would get pregnant, the man would be beaten in public.

Illawuli woo konko daba, kondon tilu barama

Illawuli woo konko daba, Kolankoma sènekèlalu barama

Wake up farmer, the meal has arrived, wake up farmer, the meal is here

E yahé, e koutountama hé, e yahé, e mandinkono e (2x)

I ni war lé no kor solor, I ni war lé nama se néné mépélo

The men of Hamana, the birds of Mandin

My brother, I call you to work on the field

It is my proffession; it's the best work!

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		

Kenkeni

		O	O	.	c	.	.	C	.	O	O	.	c	.	.	C	.		
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.		

Sangban

		C	.	.	O	.	.	C	.	C	.	.	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	O	O	.	.	.	.	.	.	O	O	.	O	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dundun variation

		O	.	o	o	.	.	.	.	.	.	O	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Sangan echauffement

		C	.	.	O	.	.	O	.	.	O	.	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Dundun echauffement

		.	O	.	O	.	O	.	O	O	.	O	.	O	O		
		.	x	.	x	.	x	.	x	x	.	x	.	x	x		

Combination of three duns for one player

K		O	.	.	.	.	.	O	.	O	.	.	.	.	.	.
S		.	.	.	O	.	.	.	.	.	.	.	.	.	.	.
D		.	.	.	.	.	.	.	.	.	O	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Djembe 1

		T	T	S	S	.	.	S	S	T	T	S	S	B	.	S	B		
		r	l	r	l	.	.	r	l	r	l	r	l	r	.	r	l		

Djembe 2

		S	.	b	S	S	.	T	T	S	.	b	S	S	.	T	T		
		r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l		

Djembe 3

		T	.	S	S	.	B	S	S	B	.	S	S	B	B	S	S		
		r	.	r	l	.	l	r	l	r	.	r	l	r	l	r	l		

Djembe 4

		B	.	B	S	.	S	.	B	B	.	B	.	T	T	.	B		
		r	.	r	l	.	l	.	l	r	.	r	.	r	l	.	l		

Djembe 5

		S	.	B	S	.	B	S	.	B	.	T	T	T	.	.	.		
		r	.	r	l	.	l	r	.	r	.	r	l	r	.	.	.		

Djembe 6

		T	T	S	.	.	S	.	S	T	T	S	.	.	S	T	S		
		r	l	r	.	.	l	.	l	r	l	r	.	.	l	r	l		

Kassa

Djembe solo 1; frases A,B,C and D.

A	S	.	T	T	.	S	.	T	T	.	S	.	T	T	.	.		
	f	.	r	l	.	f	.	r	l	.	f	.	r	l	.	.		
	K	.	S	.	K	.	S	.	K	.	S	.	K	.	.	.		
		
B	S	.	.	S	.	.	S	.	.	.	T	T	B	.	.	.		
	r	.	.	l	.	.	r	.	.	.	r	l	r	.	.	.		
	S	.	.	S	.	.	S	.	T	T	T	T	B	.	.	.		
	r	.	.	l	.	.	r	.	r	l	r	l	r	.	.	.		
C	B	T	T	B	T	T	B	T	T	B	T	T	B	.	B	.		
	r	l	r	l	r	l	r	l	r	l	r	l	r	.	r	.		
	B	.	.	.	S	.	.	.	S	S	S	.	B	.	.	.		
	r	.	.	.	r	.	.	.	r	l	r	.	r	.	.	.		
D	S	.	T	T	.	S	.	T	T	.	S	.	T	T	.	.		
	f	.	r	l	.	f	.	r	l	.	f	.	r	l	.	.		
	S	.	T	T	.	S	.	T	T	.	.	.	.	.	.	.
	f	.	r	l	.	f	.	r	l	.	.	.	.	.	.	.

Djembe solo 2; frases A, B, C, D, E and F.

A	B	.	.	.	S	.	B	.	B	.	S	S	S	.	.	.		
	r	.	.	.	r	.	r	.	r	.	r	l	r	.	.	.		
B	S	T	T	.	.	T	T	B	S	T	T	.	.	T	T	B		
	r	l	r	.	.	l	r	l	r	l	r	.	.	l	r	l		
C	S	.	.	T	T	T	.	B	S	.	.	.	.	.	T	T		
	r	.	.	l	r	l	.	l	r	.	.	.	.	.	r	l		
D	S	.	T	T	S	.	.	B	B	.	.	B	B	.	T	T		
	r	.	r	l	r	.	.	l	r	.	.	l	r	.	r	l		
E	S	.	T	T	S	.	.	.	T	T	S	S	S	.	S	.		
	r	.	r	l	r	.	.	.	2	2	2	2	2	.	f	.		
	S	.	S	.	T	T	S	S	S	.	S	.	S	.	S	.		
	f	.	f	.	2	2	2	2	2	.	f	.	f	.	f	.		
F	S	S	T	S	T	T	S	B	S	.	S	.	S	S	.	.		
	r	l	r	l	r	l	r	l	r	.	r	.	r	l	.	.		

Kennefoli

The *Kennefoli* is played during circumcision festivity's. 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

Call

		.	.	.	.	.	.	.	.	.	.	.	T	.	T	T	.	T	T	.	T	T	.	.		
		.	.	.	.	.	.	.	.	.	.	.	f	.	r	l	.	r	l	.	r	l	.	.		

Kenkeni

1		O	.	o	o	.	O	O	.	o	o	.	O	O	.	o	o	.	O	O	.	o	o	.	O		
2		.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban

		O	O	O	O			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Dun Dun

		O	.	.	.	O	O	.	.	.	O	.	.	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Changing to the Söli

		T	.	T	T	.	T	T	.	T	T	.	O	.	H	.	.	.	O	.	H	.	.	.			
		f	.	r	l	.	r	l	.	r	l	.	.	x	.	x	.	x	.	x	.	x	.	x	.		

		O	.	H	O	O	.	O	O	.	T	T	T	T	S	.	O	O	.	O			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	f	r	l	r	l	.	x	x	.	x		

Söli starts right after:

		O	.	T	.	T	.	T	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	r	.	r	.	r	.	x	x	.	x	.	.	.	.	.	.	.	.	.	.	.	.

Kebendo

The The Kebendo-rhythm and -song is one of the women from the Kissidougou regio adressing the men and warning them not to take more than one wife. The woman ask themselves what they all shall do to prevent their men to merry more than one wife. It was during the time of dictator Sékou Touré that it was decided that women had to approve if their husband wanted to merry a second wife. The song became popular then . For a long time only the first djembe-pattern was used to accompany the song. Famoudou Konaté added all the rest (Rhythmen und Lieder aus Guinea, by Thomas Ott and Famoudou Konate). Here is a part of the song-lyrics; I hope I can ad some of the music in the soundfile during the coming period. (The red-part is sung by men here, and black by women) The word "fila" (two) is later on repalced by "saba"(three), nani (four), lolu (five) and wöro (six)

E ! Kebendo, oh Laila, Muso fila ta lu, wo ma nyin, wo ma nyin

The men (the gang) ! Now what ! To merry two women, that's not good, that's not good

When finally the men sing about "kelen" (one) wife, the women reply with" wo ka nyin" (that's good!)

WAP-pages / Paul Nas / Last changed at 23-02-2009

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban / Dundun

	S	.	.	O	O	.	.	.	.	.	.	O	.	.	.	.	.
	D	.	.	.	.	.	.	O	.	.	.	.	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Djembé 1

		T	T	.	S	B	.	S	.	B	.	.	S	B	.	S	.		
		r	l	.	l	r	.	r	.	r	.	.	l	r	.	r	.		

Djembé 2

		B	.	S	S	B	.	T	T	B	.	S	S	B	.	T	T		
		r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l		

Solo 1 (repeat first line 4 times)

		S	.	S	S	.	S	S	.	S	.	.	.	.	.	.	.	.
		f	.	r	l	.	l	r	.	r	.	.	.	.	.	.	.	.

Play line plus a 4-rest 4 times

		S	.	S	S	.	S	S	.	S	.	T	.	S	.	.	.		
		f	.	r	l	.	l	r	.	r	.	r	.	r	.	.	.		
		S	.	S	S	.	S	S	.	S	.	T	.	S	.	B	T		
		f	.	r	l	.	l	r	.	r	.	r	.	r	.	r	l		
		.	S	.	T	.	S	.	B	T	.	S	.	T	.	.	B		
		.	l	.	l	.	l	.	l	r	.	r	.	r	.	.	l		
		S	S		
		r	l		

Repeat the 2 following lines

	B	S	.	S	.	S	S	.	B	S	.	S	.	S	S	.	B		
	l	r	.	r	.	r	l	.	l	r	.	r	.	r	l	.	l		
		T	T		
		r	l		

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Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

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

		S	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	l	r	.	r	l	.	.		
D	.	.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni 1

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.					
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Kenkeni 2 (l= low, h= high) Delmundo says it's really the "*Tanden*" that has to be played here ; a small drum that is played with finger-tips.

	h	O	O	.	.	.	O	O	.	.	.	O	O	.	.	.	O	O	.	.	.	.	
	l	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		O	.	O	.	.	C	.	C	.	C	.	.	O	.	O	.	.	C	.	C	.	C	.	.			
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		
		O	.	O	.	.	O	.	O	.	O	.	.	O	.	O	.	.	C	.	C	.	C	.	.			
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dun Dun

		O	.	O	O	.	.	.	.	.	O	O	.	O	O	.	.	.	.	.	.	.	.	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		
		O	.	O	.	O	O	.	O	.	O	O	.	O	O	.	.	.	.	.	.	.	.	.	.	O			
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Sangban; echauffement, a choice

A		O	.	O	.	.	O	.	O	.	O	.	.	O	.	O	.	.	O	O	.	.	.	.
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		
B		O	.	O	.	.	O	.	O	.	O	.	.	O	.	O	.	O	.	O	.	.	.	.
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		

Dun Dun; echauffement

		O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x		

Dun Dun; ending the echauffement

		O	.	O	.	O	O	.	O	.	O	.	O	O	.	O	O	O		
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.	x			

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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 dunumba-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 djembe")

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 Siguiiri (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 Djembe' 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 Doundounba 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 sais : "Dununba from Guinea (Malinke).

*Banfeleh, Banfeleh, Konden de wa banfeleh,
Konden Fadima djo 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

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	r	l	.	r	l	.	.		
D		.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni

		.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		O	.	O	.	O	.	C	.	.	C	.	O	.	O	.	O	.	C	.	.	C	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun

		O	.	.	.	O	O	O	O	O	O	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Konden II

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

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 dance movements, 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 Djembe' 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 Doundounba 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 sais: "Dununba from Guinea (Malinke).

*Banfeleh, Banfeleh, Konden de wa banfeleh,
Konden Fadima djy 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 II* notation is from the Kouroussa-region in Guinea.

Call

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	r	l	.	r	l	.	.		
D		.	.	.	.	.	.	.	.	.	.	O	O		

Kenkeni

		.	.	O	.	.	.	.	O	O	.	.	.	.	.	O	O	.	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	.	
or		x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	

Sangban

		O	.	.	O	.	.	C	.	C	.	.	.	O	.	.	O	.	.	C	.	C	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	

Dun Dun

		.	O	O	.	O	O	.	.	.	.	O	O	.	O	O	.	O	O	.	.	.	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Konkoba I

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. Another way that *Konkoba* was used was to honour mighty or rich farmers. There are differences between the regions (Kouroussa, Mandiani, Faranah) in the explanation of *Konkoba*.

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

Call

		.	.	.	.	.	.	T	.	T	T	.	T	T	.	T	T	.	.		
		.	.	.	.	.	.	f	.	r	l	.	r	l	.	r	l	.	.		
K	2	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni 1 (with starting point for call 1)

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni 2 (with starting point for call 3)

		O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni 3

		O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban 1 (with starting point for call 1)

		O	.	O	.	.	.	c	.	.	O	.	O	.	.	C	.	C	.		
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Sangban 1a

		O	.	O	.	.	C	.	C	.	O	.	O	.	.	.	c	.	.		
		x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x		

Sangban 2

		O	.	O	.	.	C	.	C	.	O	.	O	.	.	C	.	C	.		
		x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.		

Dun Dun

		o	.	o	o	o	.	o	.	O	O	.	O	.			
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Djembé 1

		T	.	S	B	S	T	T	.	S	S	.	T	T	S	S	B	S	T		
		r	.	r	l	r	l	r	.	r	l	.	l	r	l	r	l	r	l		

Djembé 2

		T	.	S	.	.	T	T	.	S	.	.	T	T	.	S	.	.	T		
		r	.	r	.	.	l	r	.	r	.	.	l	r	.	r	.	.	l		

Djembé solo accompagnement 1

		T	T	S	.	b	S	.	b	S	T	T	S	.	B	S	.	B	S		
		r	l	r	.	r	l	.	l	r	l	r	l	.	l	r	.	r	l		

Djembé solo accompagnement 2

		S	.	T	T	S	.	S	.	.	S	.	.	S	.	.	S	.	.		
		r	.	r	l	r	.	r	.	.	l	.	.	r	.	.	l	.	.		

Djembé solo accompagnement 3

		T	.	S	S	.	T	T	.	S	S	.	T	T	.	S	S	.	T		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l		

Djembé solo frase 1

		S	S	S	S	T	.	S	S	S	S	T	.	S	S	S	S	T	.		
		2	r	l	r	l	.	2	r	l	r	l	.	2	r	l	r	l	.		
		T	T	S	T	T	S	.	.	.	.	.	.	.	.	.	.	.	.
		2	r	l	r	l	r	.	.	.	.	.	.	.	.	.	.	.	.

Djembé solo frase 2

		T	T	S	S	.	T	T	.	S	.	T	T	.	S	.	T	.	S		
		2	r	l	r	.	l	r	.	r	.	r	l	.	l	.	l	.	l		
		T	T	.	S	.	B	T	.	S	S	.	T	.	T	S	.	S	S		
		r	l	.	l	.	l	r	.	r	l	.	l	.	l	r	.	2	r		
		T	T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

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

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban ; basic beats on one and four

		O	O	.	o	o			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Variation by Ibro Konate

		O	C	.	.	O	O	O	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	.	.	x	x	.	x		

Dun Dun

		O	.	O	O	.	.	.	.	O	O	.	o	.	O	O	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.		

Call / Break

		T	.	T	T	.	T	T	.	T	.	.	.	.	.	.	.	.
		f	.	r	l	.	r	l	.	r	.	.	.	.	.	.	.	.
	S	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	.		
		.	.	.	.	.	.	.	.	.	x	.	x	.	x	.	x	.		
	D	.	.	.	.	.	.	.	.	.	O	.	O	.	.	.	O	.		
		.	.	.	.	.	.	.	.	.	x	.	x	.	x	.	x	.		
	S	.	.	O	.	.	.	.	.	O	.	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		
	D	O	.	.	.	O	.	O	.	.	O	.	.	.	O	.	.	O	.		
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

S	O	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		
D	O	.	.	.	.	.	.	.	.	.	O	.	O	.	.	.	O	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		
S	.	.	O	.	.	.	.	.	O	.	.	.	.	.	O	.	.	.			
		x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.		
D	O	.	.	.	O	.	O	.	.	O	.	.	.	O	.	.	O	.			
		x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.		
S	O	.	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
D	O	.	O	O	.	.	.	.	O	O	.	O	.	O	O	.	O	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
K	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Djembe 1

S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Djembe 2

.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S		
.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l		

Djembe 3

S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

End

T	.	T	T	.	T	T	.	T	T	.	.	S	.	.	.	.	.
f	.	r	l	.	r	l	.	r	l	.	.	r	.	.	.	.	.
S	O	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	.	.		
D	O	.	O	O	.	.	.	.	O	O	.	O	O	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	.	.		

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, Kalembeeni = young unmarried man)

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		

Kenkeni

		.	.	O	O	.	C	.	.	.	.	O	O	.	C	.	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		O	.	.	.	O	.	.	.	C	.	.	.	C	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		.	.	O	.	.	.	O	O	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Djembé 1

		S	.	B	T	.	B	T	T	S	.	B	T	.	B	T	T		
		r	.	r	l	.	l	r	l	r	.	r	l	.	l	r	l		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Break

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		
D		O	.	.	.		
S		O	.	.	.	O	O		
D		.	.	O	O	.	.	.	O	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
S		O	O	.	.	.	O	.	.	.		
D		O	.	.	.	O		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
S		C	.	.	.	C		
D		O	.	normal rhythm starts									
		x	.	x	.	x	.	x		

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Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keita) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Könöwoulen I

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

Call

		.	.	.	.	.	.	.	.	.	.	S	S	T	S	S	S	.	.	.	.	.	.
		.	.	.	.	.	.	.	.	.	.	r	l	r	l	r	l	.	.	.	.	.	.

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban (first line 3x, second line 1x)

		O	.	.	.	.	O	.	O	O	.	.	C	.	.	.	.	.	C	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		O	.	.	O	.	O	O	.	O	O	.	.	C	.	.	.	.	C	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban ; variation 1

		O	.	.	.	.	O	.	O	O	.	.	C	.	.	.	.	.	C	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.			
		O	.	.	O	.	O	O	.	O	O	.	.	C	.	.	.	.	C	.	.	.	.	.
		x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban ; variation 2

		O	.	.	.	.	O	.	O	O	.	.	C	.	.	.	.	.	C	.	.	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		.	.	O	.	O	.	O	O	.	.	.	.	C	.	.	.	.	C	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban : echauffement

		O	.	.	.	.	O	.	O	O	.	.	.	.	O	O	.	.	.	O	O	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		.	.	O	O	.	.	.	O	O	.	.	.	.	O	O	.	.	.	O	O	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		O	.	.	O	.	O	O	.	O	O	.	.	C	.	.	.	.	C	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dundun

		.	O	.	O	.	.	.	O	O	.	O	O	O		
		.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	x

Dundun : echauffement

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.

Djembé 2

		.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S
		.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l

Djembé 3

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l

Djembé solo / echauffement 1

		S	S	T	S	S	S	S	S	T	S	S	S	S	S	T	S	S	S	S	S	S	S	S	S		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		S	S	T	S	S	S	S	S	T	S	S	S	S	S	T	S	S	S	S	S	S	S	S	T	T	
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l
		T	S	S	S	T	T	T	S	S	S	T	T	T	S	S	S	S	S	S	S	S	S	S	S	T	T
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l
		T	S	T	S	T	T	T	S	T	S	T	T	T	S	T	S	S	S	S	S	S	S	S	S	T	T
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l
		S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	S	S	S	.	.	
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	.	.
		S	S	S	S	.	T	T	T	T	.	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		2	r	l	r	.	2	r	l	r	.	f	.	.	.	.	.	.	.	.	.	.	.	.	.

		T	S	S	S	S	S	S	S	S	S	S	S	S	T	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S						
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l			
		T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T											
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l			
		T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	S	.	.														
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	.	.													
		S	S	S	S	.	T	T	T	T	.	S		
		2	r	l	r	.	2	r	l	r	.	f		

Djembe solo / echauffement 3

		T	S	S	S	S	S	T	T	S	T	T	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S					
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l			
		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	T	T	S	T	T	T	S											
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l			
		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	S	T	S	.	.										
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l			
		S	S	S	S	.	T	T	T	T	.	S		
		2	r	l	r	.	2	r	l	r	.	f			

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Könöwoulen II

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

Call

		.	.	.	.	.	.	.	.	.	.	S	S	T	S	S	S	.	.	.	.	.
		.	.	.	.	.	.	.	.	.	.	r	l	r	l	r	l	.	.	.	.	.
	K	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	O			
	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.			

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		O	O	.	.	C	.	C	O	.				
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Dundun

		O	O	.	O	.	.	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.
		x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.		

Dundun : echauffement

		O	O	.	O	.	.	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Dundun : ending the echauffement

		.	O	.	O	.	O	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.
		.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 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				
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Djembé 3

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

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 fetisj and Komodenu refers to the children (or students) of this fetisj. 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

		.	.	.	.	.	.	.	.	T	T	T	T	T	.	T	.	.		
		.	.	.	.	.	.	.	.	f	r	l	r	l	.	r	.	.		

Sangban

		O	.	O	.	C	.	C	.	.	O	.	O	.	C	.	C	.	.		
		x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.		

Dun Dun: several ways of playing:

		O	.	O	O	.			
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.		

or

		.	.	.	.	.	.	.	.	o	o	.	.	.	O	O	.	O	.		
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

or (Serge Blanc)

		O	.	.	.	C	.	C	.	O	O	.	O	O	O	.	O	.	O		
		x	.	x	.	x	.	x	.	x	x	.	x	x	x	.	x	.	x		

Combination Sangban (S) and Dun Dun (D)

	S	O	.	O	.	C	.	C	.	.	O	.	O	.	.	.	.	.	.
	D	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	O	.		
		x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.		

Kenkeni (added for a three bassdrums group)

		O	O	.	c	.	.	O	O	.	c	.	.	O	O	.	c	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Djembé 1 (β is a flam with bass and tone, B/T)

		β	.	S	B	T	T	B	S	.	β	.	S	B	T	T	B	S	.		
		f	.	r	l	r	l	r	l	.	f	.	r	l	r	l	r	l	.		

Djembé 2

		T	S	.	T	S	.	T	S	.	T	S	.	T	S	.	T	S	.		
		r	l	.	r	l	.	r	l	.	r	l	.	r	l	.	r	l	.		

Djembé 3

		T	T	.	S	S	.	S	S	.	T	T	.	S	S	.	S	S	.		
		r	l	.	r	l	.	r	l	.	r	l	.	r	l	.	r	l	.		

Djembé solo accompagnement 1a

		S	S	.	B	T	T	S	T	T	S	S	.	B	S	.	B	T	T		
		r	l	.	l	r	l	r	l	r	l	r	.	r	l	.	l	r	l		

Djembé solo accompagnement 1b

		S	S	.	B	S	.	B	T	T	S	S	.	B	T	T	S	T	T		
		r	l	.	l	r	.	r	l	r	l	r	.	r	l	r	l	r	l		

Djembé solo frase 1

		T	S	S	S	T	T	S	S	.	T	S	S	S	T	T	S	S	.	T		
		l	2	r	l	2	r	l	r	.	l	2	r	l	2	r	l	r	.	l		
		S	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Djembé solo frase 2

		T	T	T	T	.	.	.	.	.	S	S	S	S	.	.	.	.	.	.
		l	r	l	r	.	.	.	.	.	l	r	l	r	.	.	.	.	.	.
			
			

Djembé solo frase 3

		S	T	T	S	T	T	S	T	T	S	T	T	S	T	T	S	T	T	S		
		l	2	r	l	2	r	l	2	r	l	2	r	l	2	r	l	2	r	l		

Djembé solo frase 4 (echauffement)

		S	S	S	T	T	S	T	T	S	S	S	S	S	S	S	S	S	T	T		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r		

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 djembe (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

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Bass drum Patterns from Famoudou Konaté

Kenkeni

		.	.	O	.	.	.	O	.	.	.	O	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		C	.	.	.	.	.	.	.	C	.	.	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		.	.	.	O	.	.	C	.	.	.	.	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Bass drum patterns from Mamady Keita

Kenkeni

		O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.		
		x	x	.	.	x	x	.	.	x	x	.	.	x	x	.	.		

Sangban

		O	.	.	c	.	.	O	.	O	.	c	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		.	.	.	O	.	.	.	.	.	.	c	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Dun Dun variation

		O	.	.	O	.	.	.	.	.	.	.	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		
		O	.	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Combination for duns

S		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
D		.	.	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

S		O	.	.		.	.	O	.	O	.	.		.	.	O	.		
D		.	.	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

S		O	.	.	.	.	.	O	.	O	.	.	.	O	.	O	.		
D		.	.	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

S		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
D		.	.	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Djembé 1

Kuku

		S	.	T	T	.	.	S	.	S	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.		

Djembé 2

		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.		

Djembé 3

		S	.	B	.	T	T	.	.	S	.	B	.	T	T	.	.		
		r	.	r	.	r	l	.	.	r	.	r	.	r	l	.	.		

Djembé 4

		T	T	.	S	T	T	S	.	T	T	.	S	T	T	S	.		
		r	l	.	l	r	l	r	.	r	l	.	l	r	l	r	.		

Djembé 5

		T	T	.	B	T	T	B	.	T	T	.	B	T	T	B	.		
		r	l	.	l	r	l	r	.	r	l	.	l	r	l	r	.		

Djembé 6

		S	.	S	.	T	T	.	B	S	.	S	.	T	T	.	B		
		r	.	r	.	r	l	.	l	r	.	r	.	r	l	.	l		

Djembé 7

		T	.	T	T	B	S	S	.	T	.	T	T	B	S	S	.		
		r	.	r	l	r	l	r	.	r	.	r	l	r	l	r	.		

Djembé Solo 1 frase1

		T	T	T	T	T	T	T	T	S	.	.	.	S	.	.	.		
		r	l	r	l	r	l	r	l	r	.	.	.	r	.	.	.		

frase 2

		S	S	S	S	S	S	S	S	T	.	.	.	T	.	.	.		
		r	l	r	l	r	l	r	l	r	.	.	.	r	.	.	.		

frase 3

		S	S	.	.	B	.	.	B	S	S	S	S	S	.	.	.		
		r	l	.	.	r	.	.	l	2	r	l	r	l	.	.	.		
		S	S	.	.	B	.	.	B	S	S	S	S	S	S	S	S		
		r	l	.	.	r	.	.	l	2	r	l	r	l	r	l	r		
		S	S	.	.	B	.	.	B	S	S	S	S	S	.	.	T		
		l	r	.	.	r	.	.	l	2	r	l	r	l	.	.	l		
		S	.	T	S	.	T	S	.	T	T	S	.	S	.	.	.		
		r	.	r	l	.	l	r	.	r	l	r	.	f	.	.	.		

frase 4

		S	.	T	S	.	T	S	.	T	S	.	T	S	.	S	.		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	.		
		S	.	.	S	S	.	.	S	S	.	S	.	S	.	.	.		
		r	.	.	l	r	.	.	l	r	.	r	.	r	.	.	.		

frase 5

		B	T	S	S	S	S	S	S	.	.	.	B	T	S	S			
		r	l	r	l	r	l	r	l	r	.	.	.	r	l	r	l		
		S	.	.	.	B	T	S	S	S	S	S	S	.	.	.			
		r	.	.	.	r	l	r	l	r	l	r	l	r	.	.	.		

frase 6

		S	T	T	S	T	T	S	.	B	.	S	S	S	.	.	.		
		r	l	r	l	r	l	r	.	r	.	r	l	r	.	.	.		

frase 7

		B	B	.	.	B	B	.	.	B	B	.	.	B	.	.	.		
		r	l	.	.	r	l	.	.	r	l	.	.	r	.	.	.		

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 Djembe". Here is written that the rhythm is played by the Jula-people from the Ivory Coast and Burkina Faso. It is played during the festivitys ending the Ramadan, especially on the 27-th 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.

Call ; a short djembe-call, followed by an answer on the dun's

		T	.	T	T	.	T	.	.	O	.	O	.	O	O	.	.		
		f	.	r	l	.	l	.	.	.	.	.	.	.	.	.	.
Duns		.	.	.	.	.	.	.	.	O	.	O	.	O	O	.	.		
		.	.	.	.	.	.	.	.	x	.	x	.	x	x	.	.		

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

Duns		O	.	O	.	O	O	.	.	O	.	O	.	O	O	.	.		
		x	.	x	.	x	x	.	.	x	.	x	.	x	x	.	.		
		T	T	T	T	T	.	.	.	.	.	.	.	.	.	.	.
		2	r	l	r	l	.	.	.	.	.	.	.	.	.	.	.
Duns		.	.	.	.	.	.	.	.	O	.	O	.	O	O	.	.		
		.	.	.	.	.	.	.	.	x	.	x	.	x	x	.	.		

Kenkeni 1

		.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O		
		x	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.		

Kenkeni 2

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		C	.	.	C	.	C	.	.	O	.	O	.	O	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Dun Dun

		.	.	.	.	.	.	.	O	O	.	O	.	O	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Sangban echauffement

		C	.	.	O	.	.	O	.	.	O	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	.		

Dun Dun echauffement

		O	.	O	O	.	O	.	O	O	.	O	.	O	O	.	O		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Djembé 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 2

		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.		

Kurubi

Kenkeni

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Combination Sangban / Dundun

S		O	.	.	O	.	O	.	.	.	.	.	.	.	.	.	.
D		.	.	.	.	.	.	.	o	O	.	O	.	O	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		

Djembé 1

		T	T	.	S	T	T	S	.	T	T	.	S	T	T	S	.		
		r	l	.	l	r	l	r	.	r	l	.	l	r	l	r	.		

Djembé 2

		B	.	T	T	B	.	S	S	B	.	T	T	B	.	S	S		
		r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l		

Lengjen

Lengjen (Lingjin) comes from Senegal, some specify this to the Casamance region. The notation information I have from Larry Morris' rhythm catalogue and some email discussion on the Djembe-L mailinglist. Thanks also to Peter Watson, from Nova Scotia, Canada on helping me finish the information. I compared this to a life recording of "Lingjin" that I once obtained (download [here](#) or [here](#) 4,7 mb). This recording shows a slow part with song and a quick part, obvious with dance.

Slow part

Oul bi té lé kon da kon bi té lé, wi son to kon té tele ya kon ti djenna
Oul bi té lé kon da kon bi té lé, ou jon jen songba kon té tele ya kon bi té le
Oul bi té lé kon da kon bi té lé, y son to koun yo ya kon ti djenna
Oul bi té lé kon da kon bi té lé, y ta té korro torro ya kon ti djenna
Oul bi té lé ou kabi kon bi té lé, y ta té ka ma ya kon ti djenna

(The underlined text adjusts to the beat on 1)

Combination

		1	.	.	2	.	.	3	.	.	4	.	.	1	.	.	2	.	.	3	.	.	4	.	.				
K		O			
S		O	O		

Djembe

		T	S	.	.	T	S	.	.			
		r	l	.	.	r	l	.	.	.		

Djembe changes to:

		T	.	T	.	.	.	T	.	T	.	.	.	T	.	T	.	.	.	T	.	T			
		r	.	r	.	.	.	r	.	r	.	.	.	r	.	r	.	.	.	r	.	r		

and later:

		S	.	S	B	T	T	S	.	S	B	T	T	S	.	S	B	T	T	S	.	S	B	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

Djembe 2

		S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Call (all stop at the grey slap, to pick up in the second part of the call)

		S	.	S	.	S	.	s	.	.	T	.	.	S	.	.	.	.	t	t	t	t	t	.	.
		r	.	r	.	r	.	r	.	.	f	.	.	f	.	.	.	.	l	2	r	l	r	.	.

Fast part:

Combination (all bells are my own suggestion)

K	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	O	.	O	.	.		
S	O	.	O	.	.	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.
	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x

Two dundun players:

Kenkeni

	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	O	.	O	.	.		
	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x

Sangban

	O	.	O	.	.	o	o	.	o	.	.	o	O	.	O	.	.	o	o	.	o	.	.	o
	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Sangban alternative

	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.
	.	.	.	x	.	x	.	.	.	x	.	x	.	.	.	x	.	x	.	.	.	x	.	x

Djembe 1

	T	.	S	S	.	T	T	.	S	S	.	T		
	r	.	r	l	.	l	r	.	r	l	.	l		

Djembe 2

	B	.	B	S	T	T	B	.	B	S	T	T		
	r	.	r	l	r	l	r	.	r	l	r	l		

Djembe 2a

	B	.	B	.	T	S	B	.	B	.	T	S		
	r	.	r	.	r	l	r	.	r	.	r	l		

Lengjen

Djembe 2b

		S	.	B	S	T	T	S	.	B	S	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l		

Djembe 3

			T	T	.	T	T	.	T	T	.	T	T		
		.	l	r	.	r	l	.	l	r	.	r	l		

Djembe 4

		S	.	T	T	.	.	S	.	T	T	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.		

Call (for dancers)

		T	.	T	T	.	T	T	.	T	T	.	.	S	
		f	.	r	l	.	l	r	.	r	l	.	.	f	

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Kurabadon

"Dunumba-rhythm from the Malinke-people in Guinea. This term means "Holy Bush". The people come and worship the spirit that lives in the bush. They bring offerings and ask questions, for instance about their family, business, hunting, etc. The procession to the forest is accompanied by this rhythm." (Mamady Keïta: A life for the Djembe).

Call

		S	S	T	S	S	S	.	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.	.
S	.	.	.	.	.	.	.	O	.	O	.	.	.	.
D	.	.	.	.	.	.	.	O	o	.	o	.	.	.		

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

		C	.	.	C	.	.	C	.	.	.	O	.	.	.	C	.	C	.	.	O	.	O	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Sangban variation

		C	.	.	C	.	.	C	.	.	.	O	.	.	.	O	O	.	O	.	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Dundun

		O	O	.	O	.	O	.	O	O	.	o	.	.	.	c	.	c	.	O	o	.	o	.			
		x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.		

Djembé 1

		S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

Djembé 2

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 3

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

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

		T	.	T	.	.	T	.	T	.	T	.	.		
		r	.	r	.	.	r	.	r	.	r	.	.		

Kenkeni

		C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		C	.	.	.	O	O	.	.	.	C	.	.	C	.	.	.	O	O	.	O	.	O	.	.		
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		

Dun Dun

		O	O	.	.	O			
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x		

Djembé 1

		B	.	.	B	.	.	B	.	.	B	T	T	B	.	.	B	.	.	B	T	T	B	T	T		
		r	.	.	l	.	.	r	.	.	l	r	l	r	.	.	l	.	.	r	l	r	l	r	l		

Djembé 2: the first placing of the hands is "ongoing", the second more "practical"

		B	S	S	.	T	T	.	S	S	S	.	.	B	S	S	.	T	T	.	S	S	S	.	.		
		r	l	r	.	r	l	.	l	r	l	.	.	r	l	r	.	r	l	.	l	r	l	.	.		
		r	l	r	.	l	r	.	l	r	l	.	.	r	l	r	.	l	r	.	l	r	l	.	.		

Djembé 3

		B	S	S	.	T	T	.	S	S	B	T	T	B	S	S	.	T	T	.	S	S	B	T	T		
		r	l	r	.	r	l	.	l	r	l	r	l	r	l	r	.	r	l	.	l	r	l	r	l		

Liberté II

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

		S	T	T	S	T	T	S	T	T	S	T	T	S	.	.	.		
		r	l	r	l	r	l	r	l	r	l	r	l	r	.	.	.		

Kenkeni

		.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O		
		x	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.		

Sangban (with two ways to play the bell)

		C	.	.	O	O	.	.	.	C	.	.	O	O	.	.	.		
		x	.	x	x	x	.	x	.	x	.	x	x	x	.	x	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Dun Dun

		O	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		S	S	S	S	.	B	T	.	B	.	S	S	.	B	T	.		
		r	l	r	l	.	l	r	.	r	.	r	l	.	l	r	.		
		B	.	S	S	.	B	T	.	B	.	S	S	.	B	T	.		
		r	.	r	l	.	l	r	.	r	.	r	l	.	l	r	.		

Djembé 2

		S	.	.	T	T	.	.	.	S	.	.	T	T	.	.	.		
		r	.	.	l	r	.	.	.	r	.	.	l	r	.	.	.		

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 sais 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)

Break with all the bass-drums

	O	O	.	O	O	.	.	.	O	O	.	O	.	O	.	.	.		
	x	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		

Repeat line 1 once

		H	.	O	O	.	H	.	O	O	.	H	.	O	.	.	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		

Repeat line 2 once

		H	.	O	O	.	H	.	O	O	.	H	.	O	O	.	H		
		x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x		
		.	O	.	H	.	O	O	.	H	.	O	.	H	.	.	.		
		.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.		

The Djembe's can join by playing closed slaps where the dun's play wood.

Kenkeni

		C	.	.	.	O	O	.	.	C	.	.	.	O	O	.	.		
		x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x		

Sangban A

		C	.	.	O	.	.	O	.	C	.	.	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban B

		O	.	.	O	.	.	C	.	O	.	.	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	O	.	.	.	.	.	O	.	O	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		O	.	O	.	.	.	.	.	O	.	O	.	.	.	O	O		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	x		
		.	O	.	O	.	O	.	O	O	.	O	.	.	.	.	.
		.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dundun echauffement

		.	O	.	O	.	O	.	O	O	.	O	.	O	.	O	O		
		.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x		

Djembé 1

		B	.	T	T	.	.	S	.	.	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	.	.	r	l	.	.	r	.		

Djembé 2

		S	S	T	T	S	S	.	B	S	S	T	T	S	S	.	B		
		r	l	r	l	r	l	.	l	r	l	r	l	r	l	.	l		

Djembé 3

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Solo 1 Use these elements for a solo; repeat lines a few times

		T	T	.	B	S	.	B	.	S	.	.	B	S	.	B	.		
		r	l	.	l	r	.	r	.	r	.	.	l	r	.	r	.		
		T	T	.	B	S	.	B	.	S	.	T	T	S	S	S	.		
		r	l	.	l	r	.	r	.	r	.	r	l	r	l	r	.		

Add 4 rests to next line and repeat

		T	T	S	T	T	S	T	T	S	T	T	S	.				
		r	l	r	l	r	l	r	l	r	l	r	l	r	.			

See the next two lines together and take an interval before proceeding

	S	T	T	S	S	.	S	T	T	S	S	.	S	T	T	S	S		
	l	2	r	l	r	.	l	2	r	l	r	.	l	2	r	l	r		
		.	S	T	T	S	S	.	S	T	T	S	S	.	.	.	.
		.	l	2	r	l	r	.	l	2	r	l	r	.	.	.	.

Maane

Maane (Maneh) is a Sousou-rhythm played frequently in the whole coastal region. When couples marry, the groom's family organize this party / dance for the family of the bride. It's a very popular dance mainly performed by woman. That's why sometimes you can here it's called "*Giné Fare*" (Woman's dance), like another Sousou-women's dance *Yogui* is also called a "*Giné Fare*".

Call

		S	S	S	S	.	.	T	T	T	T	T	.		
		2	r	l	r	.	.	2	r	l	r	l	.		

Introbreak 1

K		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
S		.	.	O	.	.	.	.	O	.	.	.	.	O	O	.	.	O	O	.	.	.	.	.
D		O	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	O	.	.	.	.	.	.
		x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	x	.
K		.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.
S		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
D		O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.

Kenkeni

		.	.	O	.	.	O	.	.	O	C	.	O	.	.	O	.	.	O	C	.	O	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.

Sangban

		.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	.

Dun Dun

		O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	.

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		T	.	S	S	S	S	T	.	S	S	S	S	T	.	S	S	S	S	T	.	S	S	S	S		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

Djembé 3

		T	T	S	.	B	S	.	B	S	.	B	S	T	T	S	.	B	S	.	B	S	S	B	.		
		r	l	r	.	r	l	.	l	r	.	r	l	r	l	r	.	r	l	.	l	r	l	r	.		

Kenkeni variation 1

		.	.	O	.	.	O	.	.	O	C	.	O	c	.	O	C	.	O	c	.	O	C	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni variation 2

		.	.	O	.	.	O	.	.	O	C	.	O	.	.	O	.	.	O	C	.	O	C	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation 1

		O	.	.	.	O	O	.	O	.	O	.	O	.	O	O	.	.	.	O	.	.	O	.	.		
		x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x		

Dun Dun variation 2

		O	.	O	O	.	O	.	O	.	O	O	.	O	O	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation 3

		O	.	.	O	.	.	O	.	.	O	.	.	.	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation 4

		O	.	.	.	O	O	.	O	.	O	.	O	.	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	x	.	x		

Djembé break 1

Maane

		T	.	S	.	.	T	.	S	.	.	.	T	.	S	.	T	.	T	T	.	T	T	T	.						
		r	.	r	.	.	l	.	l	.	.	.	l	.	l	.	f	.	l	r	.	r	l	r	.						
		B	T	T	B	.	.	.	.	.	.	.	B	T	T	B	T	T	B	.	T	T	T	.	T	T	.		
		r	l	r	l	.	.	.	.	.	.	.	l	r	l	r	l	r	l	.	l	r	l	.	l	r	.		
		B	T	T	B			
		r	l	r	l		

Djembé break 2

		T	.	T	T	.	T	T	T	.	S	.	S	S	.	S	S	S	.	T	.	S	.	.	.		
		f	.	r	l	.	l	r	l	.	2	.	r	l	.	l	r	l	.	l	.	l	.	.	.		
		T	.	S	.	.	T	.	S	.	T	.	T	T	.	T	T	T	.	B	T	T	B	.	.		
		r	.	r	.	.	l	.	l	.	l	.	l	r	.	r	l	r	.	r	l	r	l	.	.		
		.	.	.	B	T	T	B	T	T	B	.	T	T	T	.	T	T	.	B	T	T	B	.	.		
		.	.	.	l	r	l	r	l	r	l	.	l	r	l	.	l	r	.	r	l	r	l	.	.		

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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

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		
	K	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O			
	S	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.			

Kenkeni A

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Kenkeni B

		.	.	O	O	.	.	O	O	.	.	O	O	.	.	O	O		
		x	.	.	.	x	.	.	.	x	.	.	.	x	.	.	.		

Sangban

		O	O	.	O	.	.	O	.	c	.	.	.	.	.	O	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		
		c	.	.	.	.	.	O	.	c	.	.	.	.	.	O	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Dun Dun

		O	o	.	O	O	.	.	.	O	.	O	.	O	.	.	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Djembé 1

Macru

		B	T	.	T	B	.	s	.	B	.	T	.	B	.	s	.		
		r	l	.	l	r	.	r	.	r	.	r	.	r	.	r	.		

Djembé 2

		B	.	.	S	.	T	T	.	B	.	S	.	.	T	T	.		
		r	.	.	l	.	l	r	.	r	.	r	.	.	l	r	.		

Djembé 3

		B	.	T	.	B	.	.	.	B	T	.	T	B	.	.	.		
		r	.	r	.	r	.	.	.	r	l	.	l	r	.	.	.		

Djembé solo accompagnement 1

		T	.	T	S	.	.	.	S	.	.	S	.	T	.	T	S		
		r	.	r	l	.	.	.	l	.	.	r	.	r	.	r	l		
		.	.	.	S	.	.	S	.	T	.	T	S	.	.	S	.		
		.	.	.	l	.	.	r	.	r	.	r	l	.	.	l	.		

Djembé solo accompagnement 2

		T	.	T	S	S	.	.	S	.	.	S	.	T	.	T	T		
		r	.	r	l	r	.	.	l	.	.	r	.	r	.	r	l		
		S	.	.	.	.	.	.	.	T	.	T	S	S	.	S	.		
		r	.	.	.	.	.	.	.	r	.	r	l	r	.	r	.		

Djembé solo accompagnement 3

		T	.	.	b	S	.	.	T	T	.	S	.	S	.	.	T		
		r	.	.	l	r	.	.	l	r	.	r	.	r	.	.	l		

Djembé solo 1, frase 1

		S	.	.	T	T	.	S	.	.	S	.	.	S	.	.	B		
		r	.	.	l	r	.	r	.	.	l	.	.	r	.	.	l		
		S	.	.	T	T	.	S	.	.	t	t	.	s	.	.	B		
		r	.	.	l	r	.	r	.	.	l	r	.	r	.	.	l		

frase 2

	B	T	.	S	S	S	.	T	.	S	S	S	.	T	.	S	S		
	l	r	.	r	l	r	.	r	.	r	l	r	.	r	.	r	l		
		S	.	.	B	T	.	S	S	S	.	S	S	S	.	.	B		
		r	.	.	l	r	.	r	l	r	.	r	l	r	.	.	l		

frase 3

	B	T	.	S	S	S	.	S	S	S	.	.	.	S	.	.	.		
	l	r	.	r	l	r	.	r	l	r	.	.	.	f	.	.	.		

Djembé break to Yankadi

		T	T	.	S	S	.	.	.	S	.	S	.	T	.	T	.		
		r	l	.	l	r	.	.	.	r	.	r	.	r	.	r	.		

Mamaya

The old *Mandingo*-dance *Mamaya* (*Mamayah*) was very popular in Guinea during the 1940 - 1960 period. Traditionally it was a very stately dance, that was performed in a club or a group where one was part of. Dressed in *gouba*'s and embroded shirts, male and female dancers could express their beauty, while dancing in two circles (men in outer circle, women in inner circle). Dance-steps were made in a majestic way and a handkerchief or decorated stick was used as an attribute. The rhythm started with the singing of a *Griot* and/or music made with the *Balafon*, *Bolon* or *Tama*. *Mamaya* is traditionally without an *echauffement*. Mamady Keïta and Famoudou Konaté have their own interpretations of *Mamaya*, but the melody compares.

Call

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	r	l	.	r	l	.	.		

Patterns of Mamady Keïta

Call (from Mögöbalu-CD from Mamady Keita)

		T	T	S	T	T	S	T	T	S	S	.	.		
		r	l	r	l	r	l	r	l	r	l	.	.		

Kenkeni

		O	O	O	O	O	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Sangban

		O	.	.	O	.	.	.	.	O	.	.	O	.	.	.	.	C	.	.	C	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	

Dun Dun

		O	.	O	O	O	O	.	O	O	.	O	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	

Djembé 1

		T	T	S	T	T	S	.	.	S	T	T	S	T	T	S	.	.	S	.	.	S	.	.	S		
		r	l	r	l	r	l	.	.	r	l	r	l	r	l	r	.	.	l	.	.	r	.	.	l		

Djembé 2

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Patterns of Famoudou Konaté

Kenkeni

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

		O	O	O	C	.	.	C		
		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

Dun Dun

		.	.	O	.	.	O	.	.	O	.	.	O	O	
		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

Djembé 1

		.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S
		.	.	r	l	r	l	.	.	r	l	r	l	.	.	r	l	r	l	.	.	r	l	r	l	.	.	r	l	r	l	.	.	r	l	r	l

Solo accompagnement

		S	S	.	S	S	.	T	T	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.
		r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.

Dun Dun variations

		O	.	.	O	.	O	O	.	O	.	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x
		O	.	O	.	.	O	O	.	O	.	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x
		.	.	.	O	.	.	O	.	O	.	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O
		.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x
		O	.	.	O	.	.	O	.	O	.	.	O	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Marakadon

The Soninké, living in the Kayes-region in Mali, are neighbours of the Malinke and Bambara. The Bambara-people call the Soninké often "Maraka" (and the French say "Sarahule"). When on festivities by the Malinke or Bambara also the Maraka-people were invited, in honour of the guests the *Marakadon* (with the rhythm *Marakafol*), the dance of the Maraka, was performed. 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 princes. It is a reminder to the responsabilitys that they have for their subjects. As their subjects affirm their dependance 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.

*Iéé djoundjoubá lé, sora kassi da kaban!
 Ééé 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

		T	T	T	T	T	.	T	T	.	T	.	.		
		f	r	l	r	r	.	r	l	.	l	.	.		

Kenkeni

		c	.	.	O	O	.	c	.	.	O	O	.	c	.	.	O	O	.					
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		O	.	.	c	.	.	O	O	.	c	.	.	O	.	.	c	.	.	O	O	.	c	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	C	.	C	.	o	O	.	O	.	O	O	.	C	.	C	.	o	O	.	O	.	O	.		
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.		

Combination

S	.	.	O	.	O	.	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O
D	O	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.	.	.	.	.
	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x

Serge Blanc names the following:

Kenkeni

.	.	O	.	O	.	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O
x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x

Combination (where the second bel is my own idea for the bel-pattern)

S	.	.	.	O	.	.	.	.	O	.	.	.	.	O	.	.	.	.	O	.	.
D	O	.	.	.	.	O	O	.	.	.	.	O	.	.	.	.	O	O	.	.	.
	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	.

Djembé 1

B	.	.	B	T	T	B	.	.	B	T	T	B	.	.	B	T	T	B	.	.	B	T	T
r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l

Djembé 2

B	s	T	T	S	s	B	s	T	T	S	s	B	s	T	T	S	s	B	s	T	T	S	s
r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l

Djembé 3

S	.	T	S	.	B	S	.	T	S	.	B	S	.	T	S	.	B	S	.	T	S	.	B
r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l

Djembé 4

T	S	S	.	S	.	T	S	.	B	S	.	T	S	S	.	S	.	T	S	.	B	S	.
r	l	r	.	r	.	r	l	.	l	r	.	r	l	r	.	r	.	r	l	.	l	r	.

Djembé 4a

T	T	S	.	S	.	T	S	.	B	S	.	T	T	S	.	S	.	T	S	.	B	S	.
r	l	r	.	r	.	r	l	.	l	r	.	r	l	r	.	r	.	r	l	.	l	r	.

Mendiani

Mendiani is a Malinke-rhythm, played in the areas of Siguiri, Mandiana, Kouroussa and Kankan. The dance is performed by virgins (age 7 - 14). There is a special kostume for this dance. The men carry the girls to the "dance-floor" in the village. There the girls start the dancing. Many villages have got their own "Mendiani"; the girl, for that period the best dancer. When she gets (too) old a successor is pointed out; she learns the mendiani from the elder, at night, outside the village.

Kenkeni

		O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban

		O	.	O	.	.	C	.	.	O	.	O	.	O	.	O	.	.	C	.	.	O	.	O	.			
		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	.		

Dun Dun

		.	O	O	.	o	.	o	.	o	.	O	O	.	O	O	O	O				
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban; alternative (the not-ballet-version?)

		.	.	O	.	.	.	.	.	.	.	O	.	.	.	.	.	.	.	.	.	.	.	.	O	.		
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Sangban variations (source Famoudou Konate; Museum of Berlin-CD; example nr.2)

		O	.	O	.	.	C	.	.	O	.	O	.	.	.	O	.	.	C	.	.	.	.	O	.		
		.	.	O	.	.	C	.	.	O	.	.	.	O	.	.	.	O	O	.	.	.	O	.				
		O	.	O	.	.	.	.	.	.	O	.	.	.	O	.	.	C	.	.	O	.	.	.			
		O	.	O	.	.	C	.	.	.	.	O	.	.	.	O	.	.	C	.	.	O	O	.	.		
		.	.	O	O	.	C	.	.	.	.	O	.	.	.	O	O	.	O	.	O	O	.	O	.		
		.	.	O	O	.	.	O	O	.		

Sangban echauffement

		.	.	O	O	O	O	O	O	.	.	.	O	O	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

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

		.	O	.	.	.	.	.	.	.	O	O	.	O	.	O	.	.	.	O	O	.	O	.		
		O	O	.	.	.	.	.	.	.	O	O	.	O	.	O	.	.	.	O	O	.	O	.		
		O	O	.	O	.	O	.	O	O	.	O	O	.	O	.	O	.	O	.	O	O	.	O	.		

Solo 1

		S	.	.	B	S	.	.	B	S	.	T	T	S	.	.	B	S	.	.	B	S	.	T	T		
2x		r	.	.	l	r	.	.	l	r	.	r	l	r	.	.	l	r	.	.	l	r	.	r	l		
		S	.	.	S	S	.	.	B	S	.	T	T	S	.	.	S	S	.	.	B	S	.	T	T		
2x		r	.	.	l	r	.	.	l	r	.	r	l	r	.	.	l	r	.	.	l	r	.	r	l		
		S	.	.	S	S	.	S	T	T	S	T	T	S	.	.	S	S	.	.	B	S	.	T	T		
4x		r	.	.	l	r	.	r	l	r	l	r	l	r	.	.	l	r	.	.	l	r	.	r	l		
		S	.	.	S	S	B	S	B	S	S	T	T	S	.	.	S	S	.	.	T	S	.	T	T		
4x		r	.	.	l	r	l	r	l	r	l	r	l	r	.	.	l	r	.	.	l	r	.	r	l		
		S	.	.	S	S	B	S	B	S	S	T	T	S	.	.	S	S	B	S	B	S	S	T	T		
2x		r	.	.	l	r	l	r	l	r	l	r	l	r	.	.	l	r	l	r	l	r	l	r	l		

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 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

WAP-pages / Paul Nas / Last changed at 06-10-2001

Call

		T	.	.	.	T	.	T	T	.	T	.	T	T	.	T	.		
		f	.	.	.	f	.	r	l	.	l	.	l	r	.	r	.		
		T	.	.	.	T	.	.	.	.	S	S	S	S	.	.			
		f	.	.	.	f	.	.	.	.	r	l	r	l	.	.			

Kenkeni

		.	.	O	O	.	O	O	.	.	.	O	O	.	O	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Combination

K		.	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.
S		.	.	.	.	.	.	O	.	.	.	.	.	.	O	.	.		
D		O	.	.	O	O	.	.	.	O	.	.	.	O	.	.	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Djembe 1

		B	.	T	.	B	.	.	.	B	T	T	T	B	.	.	.		
		r	.	l	.	r	.	.	.	r	l	r	l	r	.	.	.		

Djembe 2; first time

		.	.	.	.	.	.	T	.	B	.	.	.	B	T	.	T		
		.	.	.	.	.	.	r	.	r	.	.	.	r	l	.	l		
		B	S	S	S	B	.	T	.	B	.	.	.	B	T	.	T		
		r	l	r	l	r	.	l	.	r	.	.	.	r	l	.	l		

Djembe 2; repeat

		B	.	.	.	B	.	T	.	B	.	.	.	B	T	.	T		
		r	.	.	.	r	.	r	.	r	.	.	.	r	l	.	l		
		B	S	S	S	B	.	T	.	B	.	.	.	B	T	.	T		
		r	l	r	l	r	.	l	.	r	.	.	.	r	l	.	l		

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Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keita) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

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

		T	T	T	T	T	.	T	T	.	T	.	.		
		f	r	l	r	l	.	r	l	.	r	.	.		

Kenkeni

		.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.					
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		O	.	O	.	.	C	.	C	.	C	.	.	O	.	O	.	.	C	.	C	.	C	.	.				
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x		
		O	.	O	.	.	C	.	C	.	O	.	.	O	.	O	.	.	C	.	C	.	C	.	.				
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x		

Dun Dun

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.					
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembe 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Sangban echauffement

		O	.	O	.	.	O	.	O	.	O	.	.	O	.	O	.	O	.	O	.	.					
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		

Dun Dun echauffement

		O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

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Moribayassa

Moribayassa is played and danced if a wish is fulfilled. The person whose wish was granted, dresses in a funny way, where the (old) clothing is a mixture of all kinds of pieces that really don't go together. He / she dances around the village for a number of times to express the joy about the wish being fulfilled. Children follow and sing the chorus. After the village has been traversed, the clothes are left outside the village at a cross-road (or burned under a tree). Mamady Keita calls this a womans-dance. When a woman experiences great problems like illness in the family or childlessness she can (only for once in her life) take a vow: "When these problems are over I will dance the *Moribayassa*"

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.

WAP-pages / Paul Nas / Last changed at 29-12-2000

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		
S		.	.	.	.	.	.	.	.	.	.	O	.	O	.	O	.		
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.		

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	.	.	C	.	.	.	C	.	O	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembe 1

		B	.	T	T	B	.	S	.	B	.	T	T	B	.	S	.		
		r	.	r	l	r	.	r	.	r	.	r	l	r	.	r	.		

Djembe 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

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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 jealousy 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 Djembe (, 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

WAP-pages / Paul Nas / Last changed at 29-09-2003

Call

		T	.	T	T	.	T	T	.	T	T	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.		
K		.	.	.	.	.	.	.	.	.	.	.	O		
S		.	.	.	.	.	.	.	.	.	O	.	.		
D		.	.	.	.	.	.	.	.	O	O	.	O		

Kenkeni

h	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	
	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

O	.	.	.	C	.	C	.	.	O	.	.	O	.	.	.	C	.	C	.	.	O	.	.			
x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x

Dun Dun

O	.	O	.	.	.	.	.	O	O	.	O	O	.	O	.	.	.	.	.	.	O	O	.	O	.	.
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x

Djembé 1

S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

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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 fösön*, 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!

WAP-pages / Paul Nas / Last changed at 26-09-2002

Call

		S	S	T	S	S	S	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.
K		.	.	.	.	.	.	.	.	O	.	O	O		
S		.	.	.	.	.	.	.	.	O	.	.	.		

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		O	.	O	.	.	O	.	.	.	C	O	.	.	O	.	.	O	.	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Dundun

		.	O	O	.	O	O	.	O	O	.	.	.	.	.	.	.	O	O	.	O	O	.	.	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Djembe 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembe 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Djembe 3

		S	S	S	S	S	S	S	S		
		r	l	r	l	r	l	r	l		

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N' Goron / Toubala Kono

N' Goron is a rhythm of the *Senufo*-people that live in Ivory Coast and Burkina Faso. It accompanies a dance that marks the end of the virginity of the girls.

Call

1	T	.	T	T	.	T	.	T	T	.	.	.	.	.	.	.	.	.	.
	f	.	r	l	.	l	.	l	r	.	.	.	.	.	.	.	.	.	.
2	T	T	S	T	T	S	T	T	S	.	.	.	.	.	.	.	.	.	.
	r	l	r	l	r	l	r	l	r	.	.	.	.	.	.	.	.	.	.
Dj	.	.	.	.	.	.	.	.	S	S	S	.	S	S	S	.	.	.	.
S	.	.	.	.	.	.	.	.	.	.	O	.	.	.	.	O	.	.	.
D	.	.	.	.	.	.	.	.	O	.	.	.	.	O	.	.	.	.	.

Kenkeni

	O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.	.	.	.
	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	.	.	.
	O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.	.	.	.
	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	.	.	.

Sangban

	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	.	.	.
	.	.	O	O	.	.	C	.	.	.	O	.	.	.	O	.	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	.	.	.

Dun Dun

	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	.	.	.
	.	.	.	.	.	.	.	.	O	.	.	.	.	O	.	.	.	.	.
	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	.	.	.

Djembé 1

		S	.	.	.	.	B	S	S	S	.	.	.	.	B	S	S		
		r	.	.	.	.	l	r	l	r	.	.	.	.	l	r	l		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 3

		S	.	.	.	.	B	S	S	S	.	.	.	.	B	S	S		
		r	.	.	.	.	l	r	l	r	.	.	.	.	l	r	l		
		S	.	.	.	.	.	.	.	S	S	S	.	S	S	S	.		
		r	.	.	.	.	.	.	.	r	l	f	.	r	l	f	.		

Djembé 4

		S	S	T	T	S	.	p	.	S	S	T	T	S	.	p	.		
		r	.	.	l	r	.	f	.	r	.	.	l	r	.	f	.		

(p = combination B/S, where B precedes the S, that is on the beat.)

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
Siguï 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

Toubala Kono

Kenkeni variation 1

		O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		
		O	O	.	.	C	.	.	.	O	O	.	.	O	O	.	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Kenkeni variation 2

		O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		
		O	O	.	.	C	.	.	.	O	.	O	.	O	.	O	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban variation 1

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		.	.	O	O	.	.	C	.	.	.	O	o	.	o	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban variation 2

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		.	.	O	O	.	.	C	.	.	.	O	.	O	.	O	.		
		.	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Sangban variation 3

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dundun variation 1

		O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		.	.	.	.	.	.	.	.	O	.	O	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Sinte

Sinte (Nalou Fate) is a rhythm that's played with celebrations by the Nalou people, around the Boke-region in Guinea. Originally it's played on very large krins. Malick mails: "According to M'Bemba Bangoura, the Nalou sometimes play a very large single krin, with 3 people playing the one instrument in unison." Onno van Tongeren mentions these krin are a meter wide and 60 to 80 centimeter in diameter. Adam Klein mails: "Sinte is about a boy and girl who weren't allowed to be lovers and the girl jumped into the ocean. That, I believe, is what the leaping motion in the dance is about. I had heard that it means "jump in the fire" but that's not what it means in the language of the people the dance comes from. That name of the girl might have been Sinte, but I can't swear to it" Adam Klein. An example of this rhythm transferred to djembe and doundoun can be found on the Wali CD from M'Bemba Bangoura.

Call 1

T		T	T	.	T	T	.	S	.	S	S	.	S	S	.	.	.		
f		r	l	.	l	r	.	f	.	r	l	.	l	r	.	.	.		

Call 2

		T	.	T	T	.	T	T	.	S	.	S	S	.	S	S	.		
		f	.	r	l	.	r	l	.	f	.	r	l	.	r	l	.		

Call 3

		T	.	T	T	.	T	.	T	T	.	T	T	.	T	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	.	l	.	.		

Kenkeni A

		O	.	.	.	C	.	.	.	O	O	.	.	C	.	.	.		
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.		

Kenkeni B

		O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Kenkeni C

		O	O	.	.	O	O	.	.	O	O	.	.	O	O	.	.		
		x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x		

Sinte

Sangban

		C	.	.	.	O	.	O	.	C	.	.	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Dun Dun

		O	O	.	o	.	.	.	.	.	.	.	o	.	.	.	o		
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x		

Dun Dun variation 1

		O	O	.	O	O	O	.	O	O	O	.	O	O	O	.	O		
		x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x		

Dun Dun variation 2

		O	O	.	.	.	.	.	.	.	.	.	O	O	.	O	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Dun Dun variation 3

		O	O	.	O	O	.	.	O	O	.	.	O	O	.	.	O		
		x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x		

Dun Dun variation 4

		O	O	.	.	.	.	.	.	.	.	.	.	O	.	O	.		
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Combination Kenkeni, Sangban and Dun Dun

k		.	.	.	.	.	.	.	.	O	O	.	.	.	.	.	.
S		.	.	.	.	O	.	O	.	.	.	.	.	O	O	.	.		
D		O	O	.	O	.	.	.	.	.	.	.	O	.	.	.	O		
		x	x	.	x	x	.	x	.	x	x	.	x	x	x	.	x		

Djembé 1

		T	T	.	S	B	.	S	.	B	.	.	S	B	.	S	.		
		r	l	.	l	r	.	r	.	r	.	.	l	r	.	r	.		

Djembé 2

		B	.	.	.	B	.	.	.	T	T	.	T	T	.	.	.		
		r	.	.	.	r	.	.	.	r	l	.	l	r	.	.	.		
		B	.	.	.	B	.	.	.	B	.	.	.	T	T	.	.		
		r	.	.	.	r	.	.	.	r	.	.	.	r	l	.	.		

Djembé 3

		T	T	.	S	.	B	S	.	B	.	S	S	.	B	S	.		
		r	l	.	l	.	l	r	.	r	.	r	l	.	l	r	.		

Djembé 4

		T	T	.	.	T	.	T	.	T	T	.	.	B	.	.	.		
		r	l	.	.	r	.	r	.	r	l	.	.	r	.	.	.		

Djembé 5

		T	T	S	S	.	.	S	S	T	T	S	S	.	.	S	S		
		r	l	r	l	.	.	r	l	r	l	r	l	.	.	r	l		

Djembé 6

		S	.	.	S	T	T	T	T	S	.	.	S	T	T	T	T		
		r	.	.	l	r	l	r	l	r	.	.	l	r	l	r	l		

Break 1 (all duns)

		O	O	.	O	.	O	.	O	O	.	O	.	.	O				
		x	x	.	x	.	x	x	.	x	x	.	x	.	x				
		O	O	.	O	O	O	.	O	O	O	.	O	O	O	.	O		
		x	x	.	x	x	x	.	x	x	x	.	x	x	x	.	x		

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Noumou

Noumou is a rhythm of the blacksmith.

Kenkeni

		O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		.	.	O	O	.	.	C	.	O	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		.	.	O	O	.	O	O	.	O	.	O	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Djembe 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Solo accompagnement

		T	.	S	T	.	S	T	.	S	T	.	S	T	.	S	T		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l		

Dun Dun echauffement

		O	O	.	O	.	O	.	O	O	.	O	.	O	O				
		x	x	.	x	.	x	.	x	x	.	x	.	x	x				

Sangban echauffement

		O	.	O	O	.	O	.	.	O	.	O	O	.	O	.	.		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x		

ending the echauffement

		O	.	.	O	.	.	O	.	.	O	.	.	.					
		x	.	.	x	.	.	x	.	.	x	.	.	.					

Break 1

	T	S	.	S	.	S	S	.	B	S	.	S	.	S	T	.	T		
	l	r	.	r	.	r	l	.	l	r	.	r	.	r	l	.	l		
		S	.	S	.	S	S	.	T	S	.	S	.	T	T	.	T		
		r	.	r	.	r	l	.	l	r	.	r	.	r	l	.	l		
		S	.	S	.	S	T	.	T	S	.	S	.	S	T	.	T		
		r	.	r	.	r	l	.	l	r	.	r	.	r	l	.	l		

Break 2

		T	T	S	T	T	S	T	T	S	T	T	S	T	T	S	.		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	.		
		O	.	O	.	O	.	O	.	O	.	O	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	.	.		
		O	O	O	O	.	C	.	O	O	O	O	.	.	.	.	.
		x	x	x	x	.	x	.	x	x	x	x	.	.	.	.	.
		T	T	S	T	T	S	T	T	S	T	T	S	T	T	S	B		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		S	S	.	.	.	.	.	B	S	S	S	.	.	.	.	.
		r	l	.	.	.	.	.	l	r	l	r	.	.	.	.	.
		S	.	T	T	.	S	.	T	T	.	.	B	S	S	S	S		
		f	.	r	l	.	f	.	r	l	.	.	l	r	l	r	l		
		S	.	T	T		
		r	.	r	l		

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

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Senefoly

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

Call: learned from Cécé Koly

		T	.	T	T	.	T	T	.	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	r	.	r	.	r	l	r	.	.	.		

Kenkeni

		O	O	.	C	.	.	c	.	O	O	.	C	.	.	c	.		
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.		

Sangban

		O	.	.	.	.	.	C	.	.	C	.	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Sangban variation ; to play few times and go to next line

		O	.	.	.	C	.	C	.	C	.	.	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban variation ; to play a few time and finish with next line

		.	O	.	O	.	.	C	.	.	C	.	.	O	.	O	.		
		x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.		
		.	O	.	O	.	.	C	.	.	C	.	.	O	.	.	.		
		x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.		

Dun Dun

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun variation:

		O	.	O	O	.	O	.	O	O	.	.	.	.	.	O	.		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun variation :

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	H	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	H	.	O	.	H	.	O	.	.	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Sangban improvised variations: some examples of where to variate

		O	.	.	.	.	.	C	.	.	C	.	O	O	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		
		O	.	O	O	.	.	C	.	.	C	.	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		
		O	O	.	O	.	.	C	.	.	C	.	.	O	.	.	.		
		x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.		
		O	.	O	O	.	.	C	.	.	C	.	O	O	.	O	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	O	O	.	.	.	C	.	.	C	.	.	O	.	.	.		
		.	x	x	.	.	x	x	.	x	x	.	x	x	.	x	.		
		.	O	.	O	.	.	C	.	.	C	.	.	O	.	O	.		
		.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.		

Sirankuruni

The day before the celebrations for the end of the ramadan, groups of youngsters gather together in their huts. All night lang the 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

		T	.	T	T	.	T	.	T	T	.	.	.	.	.	.	.	.	.	.
		f	.	r	l	.	l	.	l	r	.	.	.	.	.	.	.	.	.	.
	D	.	.	.	.	.	.	.	.	.	.	O	.	O	.	O	.	.	.	.
	kr	.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.	.	.	.

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	.

Sangban

		O	O	.	C	.	.	.	.	O	O	.	C	.	.	.	.	.	.	.
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	.	.	.

Dun Dun

		O	.	O	O	.	.	.	.	.	.	O	.	O	.	O	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	.

Djembé 1

		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.	.	.	.
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.	.	.	.

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T	.	.	.
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l	.	.	.

Krin 1

		O	.	.	.	O	.	O	.	O	.	.	.	O	.	O
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Krin 2

		.	.	O	O	.	.	O	.	.	.	O	O	.	.	O
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---

Siwé

A welcoming-rhythm and song of the Konyanka-people of Guinea. 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. Siwe is also used in honour of a personality.

Kenkeni

		C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		O	.	O	O	.	O				
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dun Dun

		O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Krin

		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Djabara

		d	.	.	d	u	.	d	u	.	d	.	.	d	.	.	d	u	.	d	u	.	d	.	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Djembé 1

		S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		B	T	T	B	S	S	B	T	T	B	S	S	B	T	T	B	S	S	B	T	T	B	S	S				
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

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*") road 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 a praise them for their succes 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 exeptional 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!

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Interpretation by Famoudou Konate:

Kenkeni 1

		O	.	O	O	.	O	.			
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Sangban

		O	O	.	.	.	.	.	.	O	.	O	.	.	.	.	.
		x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Dundun

		.	.	.	.	.	.	O	.	.	.	.	.	O	.	O	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Interpretation by Mamady Keita:

Kenkeni

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		O	O	.	.	C	.	.	.	O	.	O	.	C	.	.	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Dundun

		.	.	.	.	.	.	O	.	O	.	O	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Various Djembé patterns are possible:

Djembé 1

		T	T	S	S	.	.	S	.	T	T	.	S	B	.	S	.		
		r	l	r	l	.	.	r	.	r	l	.	l	r	.	r	.		

Djembé 2

		B	.	.	S	.	.	T	.	B	.	T	S	T	T	S	.		
		r	.	.	l	.	.	r	.	r	.	r	l	r	l	r	.		

Djembé 3

		B	.	.	S	.	.	S	T	T	.	T	S	T	T	S	.		
		r	.	.	l	.	.	r	l	r	.	r	l	r	l	r	.		

Djembé 4

		S	.	S	S	T	T	.	B	S	.	.	S	T	T	.	B		
		r	.	r	l	r	l	.	l	r	.	.	l	r	l	.	l		

Sofa / Limbadji toko

Djembé 5

		T	S	.	B	S	.	T	T	.	S	.	B	S	T	T	.		
		r	l	.	l	r	.	r	l	.	l	.	l	r	l	r	.		

Djembé 6

		S	S	.	B	S	S	.	B	S	.	T	S	T	T	S	B		
		r	l	.	l	r	l	.	l	r	.	r	l	r	l	r	l		

Djembé solo 1

		S	.	S	.	S	.	S	.	S	.	S	.	S	.	.	T		
		r	.	r	.	r	.	r	.	r	.	r	.	r	.	.	l		
		T	.	T	T	.	.	.	T	T	.	T	.	T	.	.	T		
		r		r	l	.	.	.	l	r	.	r	.	r	.	.	l		
		T	.	T	T	.	.	S	.	T	.	S	.	T	.	.	T		
		r		r	l	.	.	d	.	r	.	d	.	r	.	.	l		
		T	.	T	T	.	.	S	.	T	.	S	.	T	T	S	S		
		r		r	l	.	.	d	.	r	.	d	.	r	l	r	l		

Djembé solo accompagnement 1

		.	.	S	S	.	.	S	S	.	.	S	.	T	T	S	S		
		.	.	r	l	.	.	r	l	.	.	r	.	r	l	r	f		

Limbadje toko

Break 1

		S	.	T	T	.	.	.	.	S	.	T	T	.	.	.	.
		f	.	r	l	.	.	.	.	f	.	r	l	.	.	.	.

Limbadji toko !

		S	.	T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		S	.	T	T	.	S	.	T	T	.	S	.	T	T	.	.	.	.
		f	.	r	l	.	f	.	r	l	.	f	.	r	l	.	.	.	.

Limbadji toko !

		S	.	T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Combination

S		O	.	O	.	C	.	.	.	O	O	.	.	C	.	.	.	.	.
D		.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Limbadji toko !

S		O	.	O	.	C	.	.	.	.	.	.	.	.	.	.	.	.	.
D		r	.	r	l	.	.	O	.	O	.	O	.	O	.	O	.	.	.

Bell

	
		x	x	.	.	x	x	.	.	x	x	.	.	x	x	.	.	.	.

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 en presents have been given.

WAP-pages / Paul Nas / Last changed at 31-12-1998

Sangban

		C	.	.	C	.	.	O	O	.	O	O	.	C	.	.	C	.	.	C	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Kenkeni; Faranah-style

		.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun; Faranah-style

		O	.	.	.	.	O	O	.	O	O	.	O	O	.	.	.	.	.	.	.	O	O	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni; Hamana-style

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dundun; Hamana-style

		O	.	.	.	O	O	.	O	.	O	.	O	O	O	O	.	O			
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban; alternative

		C	.	C	.	C	.	O	O	.	O	O	.	C	.	C	.	C	.	C	.	.	O	O	.		
		x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

Djembé 2

		S	.	T	S	t	t	S	.	T	S	t	t	S	.	T	S	t	t	S	.	T	S	t	t		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 3

		S	T	T	S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T	S	.	S		
		r	l	r	l	.	l	r	l	r	l	.	l	r	l	r	l	.	l	r	l	r	l	.	l		

Solo accompagnement 1

		B	T	T	.	S	.	b	S	.	b	S	.	B	T	T	.	S	.	b	S	.	b	S	.		
		r	l	r	.	r	.	.	l	.	.	r	.	r	l	r	.	r	.	.	l	.	.	r	.		

Solo accompagnement 2

		S	S	S	.	T	T	S	S	S	b	T	T	S	S	S	.	T	T	S	S	S	b	T	T		
		r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l		

Solo accompagnement 3

		S	.	S	.	S	.	.	S	.	.	S	.	S	.	S	.	S	.	.	S	.	.	S	.	.	S	.			
		r	.	r	.	r	.	.	l	.	.	r	.	r	.	r	.	.	l	.	.	r	.	.	l	.	.	r	.		

Solo accompagnement 4

		B	S	S	.	S	S	.	S	.	T	T	.	B	S	S	.	S	S	.	S	.	T	T	.		
		r	l	r	.	r	l	.	l	.	l	r	.	r	l	r	.	r	l	.	l	.	l	r	.		

Solo accompagnement 5

		.	T	T	.	S	S	.	T	T	.	S	S	.	T	T	.	S	S	.	T	T	.	S	S		
		.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l		

Echauffement 1

Sökö

		.	.	.	.	T	T	S	T	T	S	T	T	S	S	S	S	T	T	T	S	.	.	.	.
		.	.	.	.	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	.	.	.	.
		.	.	.	.	T	T	S	T	T	S	S	S	S	S	S	S	S	T	T	S	S	S	S	T	T			
		.	.	.	.	2	r	l	2	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		S	S	S	S	T	T	S	T	T	S	S	S	S	S	S	S	S	T	T	S	S	S	S	T	T			
		r	l	r	l	2	r	l	2	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Echauffement 2 ; repeat first line once

		T	S	T	S	T	S	T	S	T	S	T	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S			
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

repeat this line once

		T	S	S	S	T	S	S	S	T	T	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S			
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

repeat this line once

		S	S	S	S	T	T	S	T	T	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S	S			
		r	l	r	l	2	r	l	2	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		S	S	S	S	T	T	S	T	T	S	S	S	S	S	S	S	T	T	S	T	T	S	S	S						
		r	l	r	l	2	r	l	2	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l				
		S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	T	T	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	.	.	.	.	.	.	.	.	.	.

Söli

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 carried out before 40 days of age instead of around the age of seven) 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 of which you can find notation below. Although circumcision is considered to be mutilation nowadays (and I, Paul Nas agree with that) the rhythm söli is beautiful and very nice to play.

The song below can be heard in the Sousou-language or (as you will find here) the Malinke-language. The lyrics are about Sangba (or Samba) an orphan boy who is raised by near family. The child is treated badly and has to do the most unpleasant jobs in the house. One day the child walks through the woods and comes to a cabin. It bangs on the door and begs to die here as it don't want to go home. The first line sung by the solist is answered by the choir. The solist breaks this repeating by singing the second line that is answered by "aya"

Sangba, Sangba, dyidan dabidé n' kassu

Baba woulu kiridi yaaya

(the first line in the Sousou-language; *Sangba, Sangba, kinda nabiya aya*)

Call

		T	.	T	T	.	T	T	.	T	T	.	.		
		f	.	r	l	.	l	r	.	r	l	.	.		
D		.	.	.	.	.	.	.	.	O	O	.	O		

Kenkeni high (h) and low (l)

h		.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O		
l		.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

Söli

		O	.	.	C	C	.	.	O	.	O	.	.	C	C	.	.	O	.	.		
		x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	

Dun Dun

		O	.	O	.	.	.	.	O	O	.	O	O	.	O	.	.	.	.	O	O	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	

Djembé 1

		S	.	T	S	.	S	.	T	S	.	S	.	T	S	.	S	.	T	S	.	.		
		r	.	r	l	.	r	.	r	l	.	r	.	r	l	.	r	.	r	l	.	.		

Djembé 2

		S	.	S	T	T	S	.	S	T	T	S	.	S	T	T	S	.	S	T	T		
		r	.	l	r	l	r	.	l	r	l	r	.	l	r	l	r	.	l	r	l		

Solo accompagnement 1

		T	T	S	.	B	B	T	T	S	.	.	.	T	T	S	.	B	B	T	T	S	.	.	.
		r	l	r	.	r	l	r	l	r	.	.	.	r	l	r	.	r	l	r	l	r	.	.	.

Solo accompagnement 2

		T	T	S	.	t	S	B	.	S	B	.	S	T	T	S	.	t	S	B	.	S	B	.	S
		r	l	r	.	r	l	r	.	r	l	.	l	r	l	r	.	r	l	r	.	r	l	.	l

Intro (long)

		T	S	.	S	.	S	.	.	S	.	S	.	.	S	.	S	.	.	B	T	.	B		
		l	r	.	r	.	r	.	.	r	.	r	.	.	r	.	r	.	.	r	l	.	l		
		T	.	T	T	S	S	S	.	B	T	.	B	T	.	T	.	T	.	T	.	B	T	.	B
		r	.	r	l	r	l	r	.	r	l	.	l	r	.	r	.	r	.	r	l	.	l		

Combination

K		.	.	.	O	O	.	.	.	.	.	.	.	O	O	.	.	.	.
S		O	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	O	.			
D		.	.	O	.	.	.	.	O	.	O	.	.	O	.	.	.	.	O	.	O		
		x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x		

Sangban variation 1

		O	.	.	.	C	.	C	.	.	O	.	.	O	.	O	.	O	.	.	O	.	.		
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x		

Sangban variation 2

		O	.	.	.	C	.	C	.	.	O	.	.	O	.	O	.	O	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Sangban variation 3

		O	.	.	.	C	.	C	.	.	.	.	.	O	O	.	.	.	.	.	O	O	.	.		
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Sangban variation 4

		O	.	.	.	C	.	C	O	.	.	O	.	.	O	.	O	O	.		
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.			

Sangban variation 5

		O	.	.	.	C	.	C	.	.	O	.	.	O	.	O	.	O	.	.	O	O	.		
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban variation 6

		O	.	.	.	C	.	C	.	.	O	O	.	O	.	.	.	C	.	C	.	.	O	.	.		
		x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x		

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
Ai ma ayé? Donsolou, Ai 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?

Call

		T	T	T	T	T	.	T	T	.	T	.	.		
		f	r	l	r	l	.	l	r	.	l	.	.		
	D	.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni

		C	.	.	.	O	O	.	O	.	O	.	.	C	.	.	.	O	O	.	O	.	O	.	.			
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.		

Sangban

		C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun

		O	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun variation

		O	.	O	.	O	.	O	O	.	O	.	O	O	O			
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Djembé 1

		B	T	T	B	S	.	B	T	T	B	S	.	B	T	T	B	S	.	B	T	T	B	S	.		
		r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.		

Djembé 2

		S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Solo accompagnement 1

		S	S	S	.	T	T	S	S	S	B	T	T	S	S	S	.	T	T	S	S	S	B	T	T		
		r	l	r	.	r	l	r	l	r	l	r	l	r	l	r	.	r	l	r	l	r	l	r	l		

Djembe solo frase 1

		B	T	T	S	.	.	S	.	.	S	.	.	S	.	.	S	S	.	.	S	.	.	S	.	T		
		l	r	l	r	.	.	l	.	.	r	.	.	l	.	.	r	l	.	.	r	.	.	l	.	l		
		T	.	.	B	.	.	B	.	B	T	.	S	S	.	S	S	.	B	T	.	S	S	S	T			
		r	.	.	l	.	.	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	r	l			
		T	.	.	B	.	.	B	.	B	T	.	.	T	.	.	S	.	T	T	.	S						
		r	.	.	l	.	.	r	.	.	l	.	l	r	.	.	l	.	r	.	r	l	.	l				
		S	.	.	T	.	.	T	.	.	S	.	T	T	.	.	.	.	.	.	.	.	.	.	.
		r	.	.	l	.	.	r	.	.	l	.	l	r	.	.	.	.	.	.	.	.	.	.	.

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

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 slight different to.

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

Call 1

		T	T	T	T	T	T	T	S	S	.	.	S	S	S	.	S	S	S	.	S	S	S	.			
		r	l	r	l	r	l	r	l	r	l	.	.	r	l	r	.	r	l	r	.	r	l	r	.		

Call 2 ; start with intro 1 and add: after 4 "T's" Sorsornet starts

		S	S	S	.	T	.	T	.	T	.	T			
		r	l	r	.	r	.	r	.	r	.	r		

Call 3

		T	T	T	T	T	T	.	S	S	.	.	S	S	S	.	S	S	S	.	S	S	S	.		
		2	2	2	2	2	2	.	l	r	.	.	r	l	r	.	r	l	r	.	r	l	r	.		

Kenkeni A

		.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Kenkeni B (Kenkeni A is quite difficult so often number B is played)

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.			

Sangban

		C	.	.	.	O	.	C	.	.	.	O	.	C	.	.	.	O	.	C	.	.	.	O	.						
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

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

		C	.	.	.	O	.	C	.	.	.	O	.	C	.	.	.	O	.	C	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		O	O	O	.	.	.	.	.	.	.	.	O	O	O	.	.	.	.	.	.	.	.	.
		x	x	x	.	x	.	x	.	x	.	x	x	x	.	x	.	x	.	x	.	x	.	x	.		
		O	O	O	.	.	.	.	O	O	O	.	O	O	O	.	.	.	.	.	.	.	.	.	.
		x	x	x	.	x	.	x	x	x	.	x	x	x	.	x	.	x	.	x	.	x	.	x	.		

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 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				
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Djembé 3

		B	S	T	T	S	.	B	S	T	T	S	.	B	S	T	T	S	.	B	S	T	T	S	.		
		r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.		

Djembé 4

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Sorofoli

De na tole kote

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Kenkeni

		O	.	.	.	O	.	C	.	O	.	.	.	O	.	C	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	O	O	.	.	o	.	o	o	.	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		
		O	.	O	O	.	.	.	de	na	.	to	le	ko	.	te	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.		
		.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	O	O	.	.	.	.	.	.	.	.	O	O	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.			

Sangban variation 1

		O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		
		O	.	O	O	.	.	.	de	na	.	to	le	ko	.	te	.		
		x	.	x	x	.	.	.	.	.	.	.	.	.	.	.	.

Dun Dun variation 1

		.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.		
		.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	O	O	.	.	.	.	.	.	O	O	O	.	O	O		
		x	.	x	x	.	x	x	.	x	.	x	x	x	.	x	x		
		O	.	O	O	O	.	O	O	O	.	O	O	O	.	O	O		
		x	.	x	x	x	.	x	x	x	.	x	x	x	.	x	x		
		.	O	.	O	.	.	.	.	.	.	.	.	.	.	O	O		
		.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x		

Dun Dun variation 2

		.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.		
		.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	O	O	.	.	.	.	.	.	O	O	.	O	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		O	.	O	O	.	.	.	.	.	.	.	.	.	.	O	O		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x		

Dun Dun variation 3

		.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.		
		.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.			
		O	.	O	O	O	O	O	.	O	O	O		
		x	.	x	x	.	x	.	x	.	x	x	x	.	x	x	x			
		.	O	O	O	.	O	O	O	.	O	O	O	.	O	O	O			
		.	x	x	x	.	x	x	x	.	x	x	x	.	x	x	x			
		.	O	.	O	.	.	.	.	.	.	.	.	.	.	O	O		
		.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x			

Dun Dun variation 4

Sorofoli

		.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.		
		.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.		
		O	.	O	O	.	.	.	.	.	O	O	.	O	O	.	O		
		x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x		
		O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	O	.	O	.	.	.	.	.	.	.	.	.	.	O	O		
		.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x		

Dun Dun echauffement ; starting the echauffement

		.	O	.	O	.	.	.	.	.	.	O	O	.	O	O	.		
		.	x	.	x	.	x	x	.	x	.	x	x	.	x	x	.		

echauffement

		O	O	.	O	.	.	O	O	.	O	O	.	O	O	.	O		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
		O	.	O	.	.	.	O	O	.	O	O	.	O	O	.	O		
		x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x		

ending the echauffement

		.	O	.	O	O	O			
		.	x	.	x	.	x	x	.	x	.	x	.	x	x			

Djembe 1

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

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Sounou

Sounou (Sunu, Sunun) is a rhythm from the Kassouke-people from the Kayes-region in Mali.

"It is played as competition-dance-rhythm for young men" (Mamady Keïta).

"It 's a popular rhythm dating from the pre colonial era. In that period once lived a pretty girl called Sounou Mamady in the village Sagabari. She was know for her dancing qualities and participated on any dancefestival that was organized. The rhythm is made by the Djembéfolá from her village honoring this girl Sounou Mamady. The dance is presented after a good harvest. The girls can practise their grace, beauty and sometimes seduction. For the young men (especially Kaarta) a opportunity to show their strenght and vitality while making all sorts of acrobatic jumps" (Serge Blanc).

Now Sounou is a rhythm often played all over West Africa. No wonder there are many interpretations and variations. Some people speak of the "Guinea-Sounou"and the "Mali-Sounou". The difference could involve the placing of a bass-drum-hit on the 7th (Guinea) or 8th (Mali) pulse.

Although patterns for the duns can be found for different bassdrums, the melody of these bassdrums together characterize the Sounou melody . In Mali usually only two drums are in used, so the Kenkeni is often added (by the Malinke, who in some areas play with three drums) and in different patterns possible to play.

Call (not standard)

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Source 1: Ushi Billmeyer: "Mamady Keïta, A life for the Djembé"

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	x.	.	x	x	.	x	.	x	x	.	x	x	.		

Dundun

		O	.	O	O	.	.	C	.	.	.	C	.	C	.	.	O		
		x	.	x	x.	.	x	x	.	x	.	x	.	x	.	x	x		

Djembé 1

Sounou

		T	.	S	S	.	.	S	T	T	.	S	S	B	.	S	T		
		r	.	r	l	.	.	r	l	r	.	r	l	r	.	r	l		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	O	O		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Source 2: Jaco Benders / Martin Bernhard during Fankani workshops in '95
(for a group of starting dundun players)

Kenkeni 1 (high)

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Kenkeni 2 (low)

		O	.	.	.	.	.	O	.	O	.	.	.	.	.	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		.	.	.	.	.	.	O	.	.	.	O	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x		

Dun Dun

		O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x		

Source 3: Serge Blanc in the "Le Tambour Djembé"

Kenkeni

		O	.	O	O	.	O	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Sangban / Dundun combination

S		.	.	.	.	.	.	.	O	.	.	O	.	O	.	.	.		
D		O	.	o	O	.	.	.	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x		

Djembé 1

		T	.	S	S	.	B	S	T	T	.	S	S	b	B	S	T		
		r	.	r	l	.	l	r	l	r	.	r	l	r	l	r	l		

Djembé 2

		.	.	T	T	.	.	S	S	.	.	T	T	.	.	S	S		
		.	.	r	l	.	.	r	l	.	.	r	l	.	.	r	l		

Source 4: Mamadou Konte on CD "Drums of Mali"

Sangban

		O	.	o	O	.	O	.	O	O	.	O	.	.	O				
		x	.	x	x	.	x	.	x	x	.	x	x	.	x				
		O	.	.	O	.	.	C	.	.	.	C	.	C	.	.	O		
		x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x		

Source 5: Personal Analysis of CD "Bamakofoli" from Rainer Polak

S		O	.	.	.	.	.	.	O	.	.	C	.	C	.	.	O		
D		.	O	.	O	.	O	.	.	.	.	.	.	.	.	.	.
		x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x		

Source 6: Age Delbance in "Traditional West Africa Rhythms" (from Fred Simpson)

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	..	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	.	C	.	.	.	O	O	.	.	C	.	.	.	O		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x		

Dun Dun (bels a little adjusted)

		C	.	.	O	O	.	O	.	O	.	O	.	.	O		
		x	x	.	x	x	.	x	.	x	.	x	x	.	x		

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 *Kièma* (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 it's musical/dance/theaterperformance group: "Troupe Leng" (they visited the Netherlands during the Festival Mundial twice now)

Part I, the slow part

Call

		T	T	.	.	T	T	.	.	B	.	.	.	S	S	.	.	S	S	.	.	B	.	.	.		
		r	l	.	.	r	l	.	.	r	.	.	.	r	l	.	.	r	l	.	.	r	.	.	.		

Lounga (or combination sangban = low = l and kenkeni = high = h)

	h	.	.	.	.	.	.	.	.	O	.	.	.		
	l	O	O	.	.	O	O	.	.	.	.	.	.

Dundun

		O	.	O	.	.	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Djembé 1 (Bendré)

		S	.	.	T	S	S	.	.	S	.	.	T		
		r	.	.	l	r	l	.	.	r	.	.	l		

Djembé 2 (Bendré)

		S	S	.	.	S	.	.	t	T	.	.	S		
		r	l	.	.	r	.	.	l	r	.	.	l		

Djembé 1 (Bendré)

		S	.	.	T	S	S	.	.	S	.	.	T		
		r	.	.	l	r	l	.	.	r	.	.	l		

Break to fast part

Call

		T	.	T	T	.	T	T	.	T	.	.	.	S	S	S	S		
		f	.	r	l	.	l	r	.	r	.	.	.	r	l	r	l		
		.	.	S	S	S	S	.	.	T	.	T	.	T	.	.	.		
		.	.	r	l	r	l	.	.	r	.	r	.	r	.	.	.		
		T	.	T	.	T	.	.	.	#	.	.	.	.	.	.	.
		r	.	r	.	r	.	.	.	.	.	.	.	.	.	.	.

here starts the fast part

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

Lounga (or combination sangban = low = l and kenkeni = high = h)

		l	o	.	o	.	.	o	.	.	.	o	.	.	.					
		h	o	.	.	.	o	.	o	o	.	.	.	o		

Dundun varies a lot

		o	o	.	.	o	.	o	.	o	o	.	o	o	.	.	.		
		o	.	o	o	.	o	.	o	.	o	o	.	o	.	.	.		
		o	o	.	o	.	o	.	o	o	o	.	o	o	.	.	o		

Kièma (bel)

		x	.	x	.	x	.	x	.	x	.	x	.	x	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Djembé 1 (Bendré)

		S	.	s	S	.	S	T	T	S	.	s	S	.	S	T	T		
		r	.	r	l	.	l	r	l	r	.	r	l	.	l	r	l		

Djembé 2 (Bendré)

		T	S	.	T	S	.	.	T	S	S	T	.	T	.	T	.		
		r	l	.	l	r	.	.	l	r	l	r	.	r	.	r	.		

Warba

Wiga 1

h
m		-	-	\
l	-	-	-	-	-	-	\

Wiga 2

h	-	-	-	-	-	-	\
m
l	-	\
h
m	-	-	-	-	-	-	\
l

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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 for times", which refers to a dance step.

Call

		S	S	T	S	S	S	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

		C	.	.	C	.	O	O	.	O	O	.	.	C	.	.	C	.	O	O	.	O	O	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Dun Dun

		O	O	.	O	O	.	O	O	O	O	.	O	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S				
		.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Sangban echauffement

		.	.	O	O	O	O	O	O	O	O	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Sangban ending the echauffement

		O	.	O	.	O	.	O	.	O	O	.	.	C	.	.	C	.	O	O	.	O	O	.	.			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Dun Dun echauffement

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Takonany

Solo 1 : a

		T	T	T	S	.	S	.	S	.	.	S	.	T	T	S	S	.	T	T	S	.	.	S	.			
		2	r	l	r	.	l	.	r	.	.	l	.	2	r	l	r	.	r	l	r	.	.	l	.			
		.	T	.	T	.	T	.	T	.	.	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		.	c	.	c	.	c	.	c	.	.	r	.	.	.	.	.	.	.	.	.	.	.	.	.	.

b:

		T	T	S	S	.	.	T	T	S	S	.	.	T	T	S	S	.	.	T	T	S	S	.	T			
		2	r	l	r	.	.	2	r	l	r	.	.	2	r	l	r	.	.	2	r	l	r	.	l			
		.	S	T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		.	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

c:

		S	S	S	S	T	T	.	S	T	T	T	T	S	.	.	S	S	S	T	T	.	.	.	.
		f	r	l	r	l	r	.	l	f	r	l	r	l	.	.	f	r	l	r	l	.	.	.	.
			
			

Solo 2 a:

		T	T	S	S	.	S	S	.	S	S	.	.	T	T	S	S	.	S	S	.	S	S	.	.			
		f	r	l	r	.	l	r	.	r	l	.	.	f	r	l	r	.	l	r	.	r	l	.	.			
		T	T	S	S	.	T	T	S	T	T	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		f	r	l	r	.	r	l	r	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.

b:

		T	T	S	S	.	T	T	.	S	.	T	T	.	S	.	T	.	S	S	.	T	T	T	T			
		f	r	l	r	.	l	r	.	r	.	r	l	.	l	.	l	.	l	r	.	f	r	l	r			
		S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		l	r	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

c:

		T	T	S	S	.	.	T	T	S	S	.	.	T	T	S	S	.	.	T	T	S	S	.	T			
		f	r	l	r	.	.	f	r	l	r	.	.	f	r	l	r	.	.	f	r	l	r	.	l			
		.	S	T	.	S	.	B	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		.	l	r	.	r	.	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

echauffement

		T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		T	T	S	S	S	S	T	T	S	S	S	S	T	T	S	S	S	S	S	S	S	S	S	S		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

ending the echauffement

		S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	S	S	T	.	.	B		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		S	S	S	S	.	S	S	.	T	T	S	,	,	,	,	,	,	,	,	,	.	.	.			
		2	r	l	r	.	r	l	.	r	l	r	,	,	,	,	,	,	,	,	,	.	.	.			

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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 ternary rhythm, but there is also a "modern" binary version (by Arafan Touré).

Call

		T	T	T	T	T	.	T	T		T	.	.		
		f	r	l	r	l	.	r	l	.	l	.	.		

Kenkeni

		O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.					
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	.	.	O	.	O	.	.	.	.	O	.	.	O	.	O	.	.	.	.	.	.	.
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Djembé 1; the first placing of the hands is "ongoing", the second more "practical"

		B	S	T	.	S	.	B	S	.	B	S	.	B	S	T	.	S	.	B	S	.	B	S	.		
		r	l	r	.	r	.	r	l	.	l	r	.	r	l	r	.	r	.	r	l	.	l	r	.		
		r	l	r	.	l	.	r	l	.	r	l	.	r	l	r	.	l	.	r	l	.	r	l	.		

Djembé 2

		B	.	.	T	S	.	B	.	.	T	S	.	B	.	.	T	S	.	B	.	.	T	S	.		
		r	.	.	l	r	.	r	.	.	l	r	.	r	.	.	l	r	.	r	.	.	l	r	.		

Djembé 3

		B	.	S	B	T	T	B	S	.	B	T	T	B	.	S	B	T	T	B	S	.	B	T	T		
		r	.	r	l	r	l	r	l	.	l	r	l	r	.	r	l	r	l	r	l	.	l	r	l		

Djembé 4

		S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.	S	.	T	T	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 5

		S	.	S	B	T	T	B	S	S	B	T	T	S	.	S	B	T	T	B	S	S	B	T	T		
		r	.	r	l	r	l	r	l	r	l	r	l	r	.	r	l	r	l	r	l	r	l	r	l		

Djembé 6

		T	T	S	T	T	S	S	B	S	S	B	S	T	T	S	T	T	S	S	B	S	S	B	S		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Djembé solo 1

		.	.	.	S	.	T	T	T	T	S	.	.	B	.	.	S	.	T	T	T	T	S	.	B		
		.	.	.	l	.	l	r	l	r	l	.	.	r	.	.	l	.	l	r	l	r	l	.	l		
		B	.	.	S	.	T	T	T	T	S	.	.	B	.	.	S	.	T	T	T	T	S	B	B		
		r	.	.	l	.	l	r	l	r	l	.	.	r	.	.	l	.	l	r	l	r	l	r	l		
		B	T	T	S	.	T	T	T	T	S	.	.	B	.	.	S	.	T	T	T	T	S	.	B		
		r	l	r	l	.	l	r	l	r	l	.	.	r	.	.	l	.	l	r	l	r	l	.	l		

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

Call

Tiriba

		T	.	T	T	.	T	.	T	T	.	T	.	S	.	.	.		
		f	.	r	l	.	r	.	r	l	.	r	.	r	.	.	.		

Combination

K		.	.	.	.	.	O	O	O	.	.	O	.	.	.	O	.		
S		.	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.
D		.	.	.	.	.	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	x	x	.	x	x	x	.	x	x	x	.	x	x		

Djembe 1

		T	T	T	T	S	.	.	.	B	.	.	.	S	.	.	.		
		r	l	r	l	r	.	.	.	r	.	.	.	r	.	.	.		
		T	T	T	T	S	S	S	S	B	.	.	.	S	.	.	.		
		r	l	r	l	r	l	r	l	r	.	.	.	r	.	.	.		
		T	T	T	T	S	.	B	.	B	.	T	T	S	.	.	.		
		r	l	r	l	r	.	r	.	r	.	r	l	r	.	.	.		

Djembé 2

		.	.	T	T	.	.	T	T	.	.	T	T	.	.	T	T		
		.	.	r	l	.	.	r	l	.	.	r	l	.	.	r	l		

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keita) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

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 djembe 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

Kenkeni

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Sangban

		O	O	.	.	C	.	C	.	C	.	.	.	O	.	O	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		
		O	O	.	.	C	.	C	.	C	.	.	.	C	.	C	.		
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		O	O	.	.	.	.	.	.	.	.	O	O	.	O	O	.		
		x	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.		
		O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Djembe 1 : first time

		S	.	.	B	S	.	S	.	S	.	.	B	S	.	S	.		
		r	.	.	l	r	.	r	.	r	.	.	l	r	.	r	.		

Djembe 1

		T	T	.	B	S	.	S	.	S	.	.	B	S	.	S	.		
		r	l	.	l	r	.	r	.	r	.	.	l	r	.	r	.		

Djembe 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Toro

Solo accompagnement

		.	.	S	S	.	.	S	S	.	.	S	S	T	T	S	.		
		.	.	r	l	.	.	r	l	.	.	r	l	r	l	r	.		

Solo 1 use these elements: a:

	T	T	.	.	T	T	.	.	B	S	.	S	.	T	T	.	.		
	l	r	.	.	l	r	.	.	l	r	.	r	.	r	l	.	.		

b:

	T	T	.	T	T	.	T	T	.	T	T	.	B	S	.	S	.		
	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	.		
		T	T	.	B	S	.	S	.	T	T	.	B	S	.	S	.		
		r	l	.	l	r	.	r	.	r	l	.	l	r	.	r	.		
		T	T	.	s	s	.	t	t	s	.	.	s	s	.	t	t		
		r	l	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Solo 2: c

		S	.	T	T	.	S	.	T	T	.	.	B	S	S	S	S		
		f	.	r	l	.	f	.	r	l	.	.	l	2	r	l	r		
		S	.	T	T	.	.	.	.	s	t	t	s	t	t	s	.		
		l	.	r	l	.	.	.	.	r	l	r	l	r	l	r	.		

d:

		.	T	.	S	T	T	S	.	.	S	.	S	T	T	S	.		
		.	l	.	l	r	l	r	.	.	l	.	l	r	l	r	.		

e:

S		S	.	S	T	.	T	S	.	S	.	S	S	.	.	S	.		
r		r	.	r	l	.	l	r	.	r	.	r	l	.	.	r	.		

f:

S		S	.	S	T	.	T	S	.	T	T	.	S	T	T	S	.		
r		r	.	r	l	.	l	r	.	r	l	.	l	r	l	r	.		

g:

	T	S	.	T	S	.	T	S	.	T	S	.	T	S	S	.	T		
	l	r	.	r	l	.	l	r	.	r	l	.	l	r	l	.	l		

h:

		T	.	S	S	.	S	.	S	S	.	.	B	T	T	T	T		
		f	.	r	l	.	l	.	l	r	.	.	l	2	r	l	r		
		T	.	S	S	.	.	.	.	.	.	.	.	.	.	.	.
		l	.	l	r	.	.	.	.	.	.	.	.	.	.	.	.

i:

	B	S	.	T	T	.	S	.	B	S	.	T	T	.	S	B	B		
	l	r	.	r	l	.	l	.	l	r	.	r	l	.	l	r	l		

Solo 3: j:

		T	T	T	T	S	.	.	.	T	T	T	T	S	.	T	.		
		2	r	l	r	l	.	.	.	2	r	l	r	l	.	r	.		
		S	.	.	.	S	.	.	.	S	.	.	.	S	.	.	.		
		r	.	.	.	r	.	.	.	r	.	.	.	r	.	.	.		

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

N'Gri is a rhythm 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. You could say that it evolves from a "swung binary" to ternary. The djembe 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 that live in that area. There are some interpretation differences possible.

"*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 (on this CD) 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 Djembe" 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 Djembe*).

I learned it also during the begin-period of my djembé lessons as named *Bubuninca*. It is also a krin-piece on Mamady's CD *Nankama*. It is possible that *Bubuninca* is a song that is sung with the *Wassolonka*-rhythm. But it might be easy if it's a matter of mispronouncing / misspelling: Rainer thinks *Bubuni-* should be *Bougouni*, -ca should be spelled -ka. So *bubuninca* should be spelled *Bougouninka* (french) or *Buguninka* (Manding) and means "man/woman from Bougounin". *Buguninka* simply stand analogous for *Wasulunka* [which is not exactly true, since *Bougouni* is some km outside of *Wasulun* region proper. But has some truth and makes sense, since *B.* is the larger town closest to *Bougouni*].

Another quote:

"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. By *Jeremy*". Be ware that micro timing is important in N'Gri so try and find (Mali) music for mor understanding.. There is much more knowledge about this rhythm to be found, most in Bamako, Mali. More ideas? If so, please contact me with more info (pcnas[at]scarlet.nl).

Sources:

Lessons from Martin Bernhard. - Written material: Ushi Bilmeier / Mamady Keita: "A Life for the Djembe", Serge Blanc: "Le Tambour Djembe", Anton Kamp: "West Afrikaanse Percussie", Rob den Brase, "West Afrikaanse en Cubaanse Drum ritmes", Stephan Rigert: "Djembe rhythmten aus Mali", Drew Ravey and, Rafael Kronberger: YAPPages. - Media: CD Bamako Foli by Rainer Polak, CD Drums from Mali by Mamoudou Kante, CD "Afo" by Mamady Keita, CD "Village Djembe" (unknown artist). - WAPpages / Paul Nas / Last changed at 12-02-2008

Sangban (keypattern for one drum)

		O	.	C	.	O	O	.	C	.	C	.	O	O	.	C	.	O	O	.	C	.	C	.	O		
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x		

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

		S	.	.	O	.	.	.	.	O	.	O	.	.	.	.	O	.	.	.	.	O	.	O	.	.		
		D	O	.	.	.	O	O	.	.	.	.	O	O	.	.	.	O	O	.	.	.	.	.	.	O		
		x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x			

Call 1

		T	T	T	T	T	.	T	T	.	T	.	.		
		f	r	l	r	l	.	r	l	.	r	.	.		
		S	.	.	.	.	.	.	.	.	.	.	O		

Call 2

		T	T	.	T	T	.	T	T	.	T	.	.		
		r	l	.	l	r	.	r	l	.	r	.	.		
		S	.	.	.	.	.	.	.	.	.	.	O		

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

		.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.

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

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	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	.

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

		.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.

Djembé 1

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

Djembé 2

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

Djembé 3

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

Djembé 4 (covers the "melody" of *Wassolonka*)

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

Djembé 5

		S	T	T	S	S	B	S	T	T	S	S	B	S	T	T	S	S	B	S	T	T	S	S	B	S	T	T	S	S	B	
		r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r	|	r

Djembé solo accompagnement 1

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

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

		O	.	O	.	O	.	.	C	.	C	.	O	.	O	.	O	.	.	C	.	C
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	

Yogui

Yogui (Yongui) is a Sousou woman's dance-rhythm from Lower Guinea. I have two slightly different sources on the cultural background of this rhythm (can anyone clear this?). According to one source Yogui is a mask-dance for older woman. the mask is round and with raffia to the ground. Another source claims it's a dance for young women on a pre-wedding evening. It's a dance where the women "put everything they've got" into the (dance)battle. That's why sometimes you can here it's called "*Ginè Faré*" (Woman's dance), like another Sousou-women's dance *Maane* is also called a "*Ginè Faré*".

Call 1

		T	T	T	.	S	S	S	.	.	T	T	T	T	.	T	.	T	.	T	.	T	.	.	.		
		r	l	r	.	r	l	r	.	.	l	r	l	r	.	r	.	r	.	r	.	r	.	.	.		

Call 2

	S	S	.	S	.	S	.	S	S	.	S	S	S	S	.	T	T	T	T	T	T	.	.	.	.
	l	r	.	r	.	r	.	r	l	.	r	l	r	l	.	2	r	l	r	l	r	.	.	.	.

Kenkeni

		C	.	O	.	O	.	O	.	.	O	.	.	C	.	O	.	O	.	O	.	.	O	.	.				
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	x	.	x		

Sangban

		C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.	C	.	.	O	.	.					
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun

		O	.	.	.	.	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Dun Dun, variation

		O	.	.	.	O	.	O	.	O	.	O	.	.	O	.	O	.	O	O			
		x	.	x	x	.	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x		

Djembé 1

		S	.	s	S	.	T	T	.	S	S	.	B	S	.	B	S	.	T	T	.	S	S	.	.		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	.		

Djembé 2

		S	.	.	.	T	T	.	.	.	.	B	S	.	.	.	T	T	.	.	.	B		
		d	.	.	.	l	r	.	.	.	.	l	r	.	.	.	l	r	.	.	.	l		

Djembé 3

S	.	.	T	.	.	S	.	.	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
r	.	.	f	.	.	r	.	.	f	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Djembé 4 (reverse of djembé 1)

S	.	B	S	.	T	T	.	S	S	.	S	.	S	.	T	T	.	S	S	.	B	.	.	.	.	.
r	.	r	l	.	l	r	.	r	l	.	r	.	l	.	l	r	.	r	l	.	l	.	.	.	.	.

Djembé 4a (variation)

S	.	B	T	.	S	S	.	T	T	.	S	.	T	.	S	S	.	T	T	.	B	.	.	.	.	.
r	.	r	l	.	l	r	.	r	l	.	r	.	l	.	l	r	.	r	l	.	l	.	.	.	.	.

Djembé 5

S	.	.	T	.	T	S	.	T	T	.	B	S	.	S	T	.	T	S	.	T	T	.	.	.	.	.
r	.	.	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	.	.	.	.

Combination dundun / sangban 1

S	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
D	O	.	O	.	.	.	.	.	.	.	.	.	O	.	O	.	O	.	.	.	.	.	.	.	.	.
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	

Combination dundun / sangban 2

S	.	.	.	O	.	.	.	.	O	.	.	.	.	O	.	.	.	.	O	.	.	.	.	.	.	.
D	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	

Djembé solo frases, frase 1

T	T	T	.	S	S	S	.	.	.	T	.	T	T	.	T	.	T	.	T	†	.	†	.	.	.
r	l	r	.	r	l	r	.	.	.	f	.	r	l	.	l	.	l	.	l	r	.	r	.	.	.

frase 1, variation

T	T	T	.	S	S	S	.	.	.	T	T	T	T	.	T	.	T	.	T	.	.	.	.	.	.
r	l	r	.	r	l	r	.	.	.	2	l	r	l	.	l	.	l	.	l	.	.	.	.	.	.

frase 2

B	.	T	.	B	.	.	B	.	T	.	B	.	.	B	.	T	.	B	.	.	T	T	S	.	.
r	.	r	.	r	.	.	l	.	l	.	l	.	.	r	.	r	.	r	.	.	l	r	l	.	.

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!

WAP-pages / Paul Nas / Last changed at 12-04-2004

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		
	S	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.			
	D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O		

Kenkeni

		C	.	O	O	.	.	.	.	C	.	O	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Kenkeni (alternative)

		C	.	O	O	.	.	.	.	O	.	C	.	O	.	.	.		
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Sangban

		C	.	.	.	.	O	O	.	C	.	.	.	.	O	O	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Dun Dun

		O	.	.	O	O	.	.	O	O	.	.	O	O	.	.	O		
		x	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x		

Djembé 1

		B	.	S	S	B	T	T	.	B	.	S	.	B	T	T	.		
		r	.	r	l	r	l	r	.	r	.	r	.	r	l	r	.		

Djembé 1a

		B	.	T	T	B	S	S	.	B	.	T	.	B	S	S	.		
		r	.	r	l	r	l	r	.	r	.	r	.	r	l	r	.		

Djembé 2

		S	.	T	T	S	.	S	.	T	T	.	.		
		c	.	r	l	f	.	f	.	r	l	.	.		

Djembé 2a

		T	.	S	S	T	.	T	.	S	S	.	.		
		c	.	r	l	f	.	f	.	r	l	.	.		

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Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Yankadi A (ternary)

A Sousou dance of seduction. It is danced during village-festivals, marriages, etc. *Yankadi* is a slow dance with boys and girls starting the dance in rows, facing each other. (According to Michael Wall: "In the dance 4 couples at a time dance with each other (and briefly with other partners) and the essential elements are eye contact, flirtatious movements and touching your hand to your partner's heart.") After a break or a whistle the dance can transform into the *Macru*-dance, which is fast and 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*. The word means : "Here things are fine!"

Aaaaay woyahllah, woyallah, wonawally-oh
muxu wuhai guma, groupo de mai wufawn ma ma, wonawally-oh

or (same song in another language?)

ee waia-la, waia la, wonowalio
moe oe che chumba, Kankan nje fonié wofa mama, wonowalio

This is a song of welcome and celebration

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 1

		T	.	T	S	.	T	T	.	S	T	.	T	S	.	.	S	.	b	S	S	S	S	.	.			
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	.	l	.	l	r	l	r	l	.	.			
D		O		

Call 2

		T	.	.	T	.	T	.	.	T	.	.	T	T	.	.	S	.	S	S	.	.	.	.	.
		f	.	.	l	.	l	.	.	r	.	.	l	r	.	.	l	.	l	r	.	.	.	.	.
D		O		

Kenkeni

		.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	O	.	.	O	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban

		O	.	.	O	.	O
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x			

(ooooooo -> every other time a free variation)

		O	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	o	O	.	.		
		x	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	x	.	x		

Dundun

		O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Combination Duns 1

K		.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	.	O	.	O	.	.	.				
S		.	.	.	O	.	O	.	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.	.
D		O	.	.	.	.	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Combination Duns 2

K		.	.	.	O	.	O	.	.	.	.	.	.	.	.	.	O	.	.	O	.	.	.	.
S		.	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.	.	O	O	.	.	.			
D		O	.	.	.	.	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Djembé 1

		B	.	.	S	.	S	B	.	T	T	.	.	B	.	.	S	.	.	B	.	T	T	.	.		
		r	.	.	l	.	l	r	.	r	l	.	.	r	.	.	l	.	.	r	.	r	l	.	.		
		r	.	.	r	.	l	r	.	l	r	.	.	r	.	.	r	.	.	r	.	l	r	.	.		

Djembé 2

		B	.	.	.	.	B	B	.	T	T	.	B	B	.	.	.	.	B	B	.	T	T	.	B		
		r	.	.	.	.	l	r	.	l	r	.	l	r	.	.	.	.	l	r	.	l	r	.	l		

Djembé 3

		S	.	S	T	.	T	S	.	S	.	.	B	S	.	S	T	.	T	S	.	S	.	.	B		
		r	.	r	l	.	l	r	.	r	.	.	l	r	.	r	l	.	l	r	.	r	.	.	l		

Yankadi A (ternary)

Djembé solo accompagnement 1

		S	.	B	T	.	T	.	.	.	.	.	T	.	.	T	.	.	S	.	S	.	.	B		
		c	.	l	r	.	r	.	.	.	.	.	f	.	.	f	.	.	r	.	r	.	.	l		

Djembé solo accompagnement 2

		T	.	T	.	.	S	B	.	T	T	.	.	B	.	.	S	.	.	B	.	T	T	.	.		
		r	.	r	.	.	l	r	.	r	l	.	.	r	.	.	l	.	.	r	.	r	l	.	.		

Djembé solo 1: frase 1 (you can alternate these frases with solo acc. 2)

		S	.	T	.	S	.	T	.	S	.	T	.	S	.	T	.	S	.	T	.	S	.	.	T		
		c	.	r	.	c	.	r	.	c	.	r	.	c	.	r	.	c	.	r	.	c	.	.	l		

frase 2

		T	.	S	.	T	.	S	.	T	.	S	.	T	S	S	S	S	S	S	S	S	S	S	S	S	.	T			
		r	.	r	.	r	.	r	.	r	.	r	.	r	l	r	l	r	l	r	l	r	l	r	l	r	l	.	l		

frase 3

		T	T	T	.	S	S	S	.	T	.	T	T	S	S	S	S	S	S	S	S	S	S	S	S	S	.	T			
		r	l	r	.	r	l	r	.	r	.	r	l	2	r	l	r	l	r	l	r	l	r	l	r	l	r	.	l		

frase 4

		T	T	T	.	S	S	S	.	T	T	T	.	S	S	S	.	T	T	T	.	S	S	.	T			
		r	l	r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l	.	l			

Djembé solo 2: frase 1

		S	.	S	T	.	S	T	.	T	T	.	T	T	.	.	S	.	.	T	T	T	S	.	S		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	.	l	.	.	r	l	r	l	.	l		

frase 2

		S	.	.	T	.	.	S	.	.	.	.	S	S	.	S	T	.	T	T	.	S	.	.	.		
		r	.	.	l	.	.	r	.	.	.	.	l	r	.	r	l	.	l	r	.	r	.	.	.		

frase 3

		S	.	.	T	.	.	S	S	S	.	S	.	T	T	T	.	S	.	.	B		
		r	.	.	l	.	.	r	l	r	.	r	.	r	l	r	.	r	.	.	l		

frase 4

		S	.	S	T	.	S	S	.	S	.	.	B	S	.	S	T	T	T	T	T	S	.	.			
		r	.	r	l	.	l	r	.	r	.	.	l	r	.	l	2	r	l	r	l	r	l	.	.		

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Abioueka

Abioueka (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.

WAP-pages / Paul Nas / Last changed at 03-02-2002

Call with an optional early start for the Sangban

		T	T	T	T	T	.	T	T	.	T	.	.		
		2	r	l	r	l	.	r	l	.	r	.	.		
S		.	.	.	.	.	.	.	.	O	O	.			

Combination Sangban / Dundun

S		.	.	.	.	O	O	.	C	.	O	O	.	.	.	.	O	O	.	C	.	O	O	.				
D		O	.	O	.	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x

Kenkeni (not traditional) or Djabara

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Sangban

		O	O	.	C	.	O	O	O	O	.	C	.	O	O	.				
		x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x	x	.			

Dun Dun

		O	.	O	.	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.

Djembé 1

		B	.	B	.	S	S	.	S	.	T	T	.	B	.	B	.	S	S	.	S	.	T	T	.		
		r	.	r	.	r	l	.	l	.	l	r	.	r	.	r	.	r	l	.	l	.	l	r	.		

Djembé 2

		S	.	S	.	T	T	.	S	.	T	T	.	S	.	S	.	T	T	.	S	.	T	T	.		
		r	.	r	.	r	l	.	l	.	l	r	.	r	.	r	.	r	l	.	l	.	l	r	.		

Djembé 3

		B	.	.	B	T	T	B	.	.	B	T	T	B	.	.	B	T	T	B	.	.	B	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

Djembé 4

		S	S	S	.	T	T	S	S	S	.	T	T	S	S	S	.	T	T	S	S	S	.	T	T		
		r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l		

Variation 1 on Djembé 1

		B	.	B	.	S	S	.	S	.	T	T	.	B	.	B	.	S	S	.	S	.	T	T	.		
		r	.	r	.	r	l	.	l	.	l	r	.	r	.	r	.	r	l	.	l	.	l	r	.		
		B	.	B	.	S	S	.	S	.	T	T	.	B	T	T	B	T	T	B	T	T	B	T	T		
		r	.	r	.	r	l	.	l	.	l	r	.	r	l	r	l	r	l	r	l	r	l	r	l		

Variation 2 on Djembé 1

		B	.	B	.	S	S	.	S	.	T	T	.	.	.	B	.	T	T	T	S	.	T	T	T		
		r	.	r	.	r	l	.	l	.	l	r	.	.	.	r	.	r	l	r	l	.	l	r	l		
		B	.	B	.	T	T	T	S	.	T	T	T	B	.	B	.	T	T	T	S	.	T	T	T		
		r	.	r	.	r	l	r	l	.	l	r	l	r	.	r	.	r	l	r	l	.	l	r	l		
		B	.	B	.	T	T	T	S	.	T	T	T	B	T	T	B	T	T	B	T	T	B	T	T		
		r	.	r	.	r	l	r	l	.	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Kassa Soro

WAP-pages / Paul Nas / Last changed at 2-5-1999

Call

		T	.	T	T	.	T	.	T	T	.	S	S	S	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	l	r	.	.	.		

Kenkeni

		O	O	.	C	.	.	C	.	O	O	.	C	.	.	C	.		
		x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.		

Sangban

		O	.	.	O	.	.	O	.	.	.	.	O	.	O	.			
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		
		.	.	.	.	.	.	.	.	O	.	O	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.		

Dun Dun

		.	.	O	.	.	O	.	.	O	.	O	O	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		
		.	.	.	.	.	.	O	O	.	.	O	.	O	.	O	O		
		x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x		

Combi Dun Dun / Sangban

	S	O	.	.	O	.	.	O	.	.	.	.	O	.	O	.		
	D	.	.	O	.	.	O	.	.	O	.	O	O						
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1

		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Another intro

	S	O	.	.	O		
3x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.			
	S	O	.	.	O	.	.	.	.	.	.	.	.	.	.	O		
1x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.	x			
	S	O	.	O	O	.	.	.	O	O	.	O	O	.	.	.	O		
1x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x			
	S	O	.	O	.	O	.	.	.	O		
Dj	.	.	.	.	.	.	.	.	.	.	.	S	.	S	.	S		
	x	.	x	.	x	.	x	.	x	,	.		
	S		
Dj	S	.	.	.	.	.	.	S	.	S	.	S	S	.	.	B		
	S	S	.	.	.	.	.	S	.	S	.	S	S	.	.	.		
	r	l	l	.	l	.	l	r	.	.	.			

You can repeat this intro several times before starting the rhythm

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Saa

Saa is a Malinke rhythm from the Faranah region. The word means snake, but also mentally immature person. Like *Kennefoli* it's a rhythm that is played by the man who performs the circumcisions to boys (often the blacksmith). He also dances to the rhythm. Two examples are given here: one analysis of the "Malinke Rhythms and Songs, volume II" CD by Famoudou Konaté (with song text), the other is transcribed from the book "Mamady Keïta: A Life for the Djembé" by Uschi Billmeier.

Saa wanin dee, Saa wanin dee ee ee
Saa wanin dee, san ta for na diarra koro dytajee

The song sings about that only the brave can endure the whip, the cowards flee like snakes.

Saa according to "Life for the Djembé", by Uschi Billmeier:

Call

		T	T	T	T	T	.	T	T	.	T	.	.		
		f	r	l	r	l	.	r	l	.	r	.	.		
	S	.	.	.	.	.	.	.	.	O	.	.			
	D	.	.	.	.	.	.	.	O	.	.	O			

Kenkeni

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban

		O	O	.	.	O	.	.	O	C	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x			

Doun Doun

		O	.	.	O	.	.	O	.	.	O	O	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x					

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.		

Djembé 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T		
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l		

CD analysis of the "Malinke Rhythms and Songs, volume II" CD from Famoudou Konaté Call

		T	.	T	T	.	T	T	.	T	T	.		
		f	.	l	r	.	r	l	.	l	r	.		

Kenkeni

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban

		.	.	O	O	O	O	.	.	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Doun Doun

		O	.	.	.	O	O	.	O	O	.	O	.	O	.	.	.	O	O	.	O	O	.	O	.		
		x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.		

Djembé 1

		.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S		
		.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l		

Doun doun echauffement:

Start:

		.	.	.	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

repeat:

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

end:

		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

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Fula Faré (Yoleli)

Fula Faré (Foula Faré, Yoleli) is the 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).

Sources:

Lessons: -

Written material: John Boeyen (from Oumar Dioubate), Rafaël Kronberger, Drew Ravey (from Mohamed Bangoura)

Media: -

WAP-pages / Paul Nas / Last changed at 01-02-2005

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

		O	.	.	.	c	.	.	O	.	O	.	O	O	.	.	.	c	.	.	O	.	O	.	O		
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x		

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

1		O		
2		O	.	.	.	.	.	O	.	O	.	O	O	.	.	.	.	.	O	.	O	.	O	.	O		
		x	.	x	.	x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	.	x				

With variation:

1		O		
2		O	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O	.	O				
		x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x					

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

Fula Faré (Yoleli)

Supporting pattern 1

O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x

Supporting pattern 2

O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.
x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.

Supporting pattern 3

.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.	.	O	O	.	C	.
.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Supporting combination used in YAPPages

.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	O	.	.	.	.	.	O	.
.	.	O	.	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	.	O	.	.
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.

There are several nice Djembé patterns known to play with the bass drums:

Djembé 1

S	.	S	T	B	.	S	.	S	T	B	.	S	.	S	T	B	.	S	.	S	T	B	.
r	.	r	l	r	.	r	.	r	l	r	.	r	.	r	l	r	.	r	.	r	l	r	.

Djembé 2

.	T	T	.	S	.	.	T	T	.	S	.	.	T	T	.	S	.	.	T	T	.	S	.
.	l	r	.	r	.	.	l	r	.	r	.	.	l	r	.	l	.	.	l	r	.	r	.

Djembé 3

S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T	S	.	S	S	T	T
l	.	r	l	f	r	l	.	r	l	f	r	l	.	r	l	f	r	l	.	r	l	f	r

Djembé 4

		S	B	T	T	B	.	S	B	T	T	B	.	S	B	T	T	B	.	S	B	T	T	B	.		
		r	l	2	r	l	.	r	l	2	r	l	.	r	l	2	r	l	.	r	l	2	r	l	.		

Djembé 5

		S	.	T	S	B	.	S	T	T	S	B	.	S	T	T	S	B	.	S	T	T	S	B	.		
		r	.	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.		

Djembé patterns from the YAPPages:

Djembé 6

		S	B	S	S	T	.	S	B	S	S	T	.	S	B	S	S	T	.	S	B	S	S	T	.		
		r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.		

Djembé 7

		B	.	S	B	T	T	B	.	S	B	T	T	B	.	S	B	T	T	B	.	S	B	T	T		
		r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l		

There are several calls that can be played:

Call 1

		T	T	T	T	T	.	T	T	.	T	T	.				
		f	r	l	r	l	.	l	r	.	r	l	.				

Call 2

		T	S	S	S	.	T	T	T	T	.	.	.				
		f	r	l	r	.	r	l	r	l	.	.	.				

Call 3

		T	.	T	T	.	T	.	T	T	.	T	.				
		f	.	r	l	.	l	.	l	r	.	r	.				

Call 4

		T	.	T	.	T	T	.	T	.	T	.	.				
		r	.	r	.	r	l	.	l	.	l	.	.				

Call 5

		T	S	S	T	S	S	T	S	S	S	.	.	T	.	T	.	.	T	.	T	.	B	.	.		
		r	l	r	l	r	l	r	l	r	l	.	.	r	.	r	.	.	l	.	l	.	l	.	.		

Konkoba II

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 that can be found on the "Guinea: Rhythms and Songs volume II CD by Famoudou Konate. *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 powerful 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 Djembe")

"A rhythm to support the farmers in the fields with the "*Daba*" (the hoe). A young man is acknowledged as a "Konkoba" for his strength 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 antelope horns, and a hide adorned with bells, mirrors and cowry shells around his hips that jingles with every step. His adornments have protected him and given him the strength 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...

WAP-pages / Paul Nas / Last changed at 06-05-2005

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

Call

		T	.	T	T	.	T	T	.	T	T	.	.	.	.	.	.	.
		f	.	r	l	.	l	r	.	r	l	.	.	.	.	.	.	.
	S	.	.	.	.	.	.	.	.	.	.	.	O	.	.	.	.	.
	D	O	.	.	.	O	.	.	.		

Kenkeni

		O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Sangban

		C	.	.	.	.	C	.	.	.	.	O	O	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	.			
		C	.	.	.	.	C	.	.	.	.	.	O	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		

Dun Dun

		O	.	.	.	O	.	.	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun variation 1

		.	.	.	.	.	.	.	.	.	O	.	.	.	O	.	.	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		
		O	O	O	O	.	.	.	.	.	O	.	.	.	O	.	.	.			
		x	x	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.		

Dun Dun variation 2

		.	.	.	.	.	.	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.			
		O	O	O	O	O	O	.	.	.	O	.	.	.	O	.	.	.				
		x	x	x	x	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Konkoba II

Djembé 1

		T	.	S	.	S	T	T	.	S	.	S	T	T	.	S	.	S	T		
		r	.	r	.	r	l	r	.	r	.	r	l	r	.	r	.	r	l		

Djembé solo accompagnement 1

		T	T	S	.	S	T	S	.	S	.	S	T	S	.	S	.	S	T		
		r	l	r	.	r	l	r	.	r	.	r	l	r	.	r	.	r	l		

Djembé solo accompagnement 2

		T	T	S	.	.	S	.	.	S	.	.	S	.	.	S	.	.	S		
		r	l	r	.	.	l	.	.	r	.	.	l	.	.	r	.	.	l		

Djembé solo accompagnement 3

		T	T	T	S	S	.	S	S	S	S	S	.	S	S	S	S	S	.		
		r	l	r	l	r	.	r	l	r	l	r	.	r	l	r	l	r	.		

Djembé solo frase 1

		T	T	T	S	S	.	S	S	S	.	T	S	.	T	S	.	T	S		
		r	l	r	l	r	.	r	l	r	.	r	l	.	l	r	.	r	l		
		.	T	S	.	T	S	S	.	S	T	T	S	.	T	S	.	T	S		
		.	l	r	.	r	l	r	.	r	l	r	l	.	l	r	.	r	l		
		S	.	S	S	T	S	S	T	.	.	S	S	S	.	S	.	S	.		
		r	.	r	l	r	l	r	l	.	.	2	r	l	.	r	.	r	.		
		S	S	.	S	.	.	.	.	.	T	T	T	T	S	.	.	.	.
		r	l	.	l	.	.	.	.	.	2	r	l	r	l	.	.	.	.

Echauffement for Djembé and Dundun start

		T	T	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S			
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		.	.	.	.	.	.	.	.	.	O	O	.	O	O	.	O	O		
		.	.	.	.	.	.	.	.	.	x	x	.	x	x	.	x	x		

repeat

		T	T	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S			
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		
		.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

ending

		T	T	S	S	S	S	S	S	T	T	S	.	S	.	S	.	S			
		r	l	r	l	r	l	r	l	r	l	l	.	l	.	l	.	l			
		.	O	O	.	O	O	.	O	O	.	O	.	C	.	O	.	.	.		
		.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	.	.		

[index](#) | [legenda \(nl\)](#) | [legend \(en\)](#) | [inleiding \(nl\)](#) | [introduction \(en\)](#)

Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Konkoba III

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.

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"A rhythm to support the farmers in the fields with the "*Dabd*" (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).

Sangban

		O	O	.	.	.	.	O	.	.	.	.	.	O	O	.	.	.	.	O	.	.	.	.	.
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Dundun

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.					
		x	.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x				

Djembe; attention for the stroke on the left hand is delayed a little bit

		T	S	S	T	T	S	S	T	T	S	S	T	T	S	S	T	T	S	S	T	T	S	S	T		
		r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l	r	l		

Wonde

Wonde is a Malinke rhythm with twelve beats in a cycle. Ibro Konate thought me this rhythm and song. You can download an Mp3 recording [here](#) of the lesson in this song that is sung involving the fear during circumscision by the boys.

Wonde, wonde, woo.....wonde, ji miri la mou ne ma, te le bara djan fa

WAP-pages / Paul Nas / Last changed at 03-12-2004

Call

		T	.	T	T	.	T	.	T	T	.	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
	K	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	.	C	.	.	.	.	.	.	.	.
	S	.	.	.	.	.	.	.	.	.	.	.	.	C	.	C	.	.	.	.	.	C	.	.	.	.	.	.	.
	D	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.	.	.	.

Kenkeni

		.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.	O	O	.	.	C	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	.

Sangban / Doundoun (also possible to play by one person)

	S	C	.	.	.	.	.	C	.	C	.	.	.	C	.	.	.	O	.	.	.	O	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
	D	.	.	O	O	.	.	.	.	.	.	.	.	h	.	O	.	.	.	O	.	.	O	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.
	S	O	.	.	.	O	.	O	.	O	.	.	.	.	.	C	.	C	.	.	.	.	.	.	.	.	.	C	.
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	.
	D	.	.	O	.	.	.	.	.	.	.	O	O	.	.	.	.	.	.	O	O	.	.	.	.	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	.

		S	.	T	T	T	.	T	.	T	.	T	.	T	.	T	.	S	.	T	T	T	.	.	.		
		c	.	r	l	r	.	r	.	r	.	r	.	r	.	r	.	c	.	r	l	r	.	.	.		
		H	.	O	O	O	.	O	.	O	.	O	.	O	.	H	.	O	O	O	.	.	.				
		x	.	x	x	x	.	x	.	x	.	x	.	x	.	x	.	x	x	x	.	x	.				
		.	.	.	.	.	.	S	T	.	S	T	.	S	T	S	.	.	.	.	.	.	.	.
		.	.	.	.	.	.	r	l	.	l	r	.	r	l	r	.	.	.	.	.	.	.	.
		.	.	.	.	.	.	H	O	.	H	O	.	H	O	H	.	.	O	O	.	.	.			
		x	.	x	.	x	.	x	x	.	x	x	.	x	x	x	.	.	x	x	.	x	.				
		S	T	.	S	T	.	S	T	S	.	.	.	.	.	S	T	.	S	T	.	S	T			
		r	l	.	l	r	.	r	l	r	.	.	.	.	.	r	l	.	r	l	.	r	l			
		H	O	.	H	O	.	H	O	H	.	.	O	O	.	.	H	O	.	H	O	.	H	O			
		x	x	.	x	x	.	x	x	x	.	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	
		S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		S	H	.	.	O	O	.	C	.	C	.	.	.	.	C	.	C	.	.	.	.	C	.		
		D	H	.	.	O	O	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		x	.	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembe solo frases

Frase 1

		T	T	S	S	.	T	.	S	T	T	S	.	S	S	.	S				
		r	l	r	l	.	l	.	l	r	l	r	.	r	l	.	l				
		T	T	.	S	.	S	.	S	T	T	S	.	S	.	.	.				
		r	l	.	l	.	l	.	l	r	l	r	.	r	.	.	.				

Taama

Taama is a Dununba-rhythm from the Malinke-people in Guinea that "shows the way the people of Hamana walk". I have found some differences in the lengths and starting places of the ecauffements as well as for the entry of the call.

Sources:

Lessons from Ibro Konate and Ponda O'Bryan (Fankani 2004)

Written material: Age Delbanco and Anton Kamp

Media: CD "Hamana" by Mamady Keita, CD "Guinea: Malinke rhythms and songs" by Famoudou Konate

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban / Doun doun: first line:

	S	O	.	.	C	.	C	.	.	O	O	.	.	C	.	C	.	.	C	.	C	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
	D	.	O	O	.	.	.	O	O	.	O	O	.	.	.	.	.	.	.	.	.	.	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

second line:

	S	.	.	O	.	.	O	O	.	.	C	.	C	.	.	C	.	C	.	.	O						
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		
	D	.	O	O	.	O	O	.	O	O	.	O	O	.	.	.	.	.	.	.	.	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

CD : "Hamana" by Mamady Keita: An intro where the call starts (not usual) on the second beat. The complete pattern consists of 1x line one and 1x line two.

Call

		.	.	.	S	S	T	S	S	S	.	.	.				
	S	.	.	.	.	.	.	.	.	.	.	.	O			
	D	.	.	.	.	.	.	.	.	.	.	O	.			

S	O	.	.	.	.	.	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O	
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
D	.	O	.	.	.	.	O	.	.	O	.	.	.	.	.	.	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			
		.	.	O	.	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	O	.	.	O	.	.	O	.	.	.	.	.	.	.	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			
		.	.	.	C	.	C	.	.	O	.	.	.	C	.	C	.	.	.	C	.	C	.	.	O
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	O	.	.	.	O	.	.	O	.	.	.	.	.	.	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			
		.	.	O	.	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	O	.	.	.	O	.	.	O	.	.	.	.	.	.	.	.	.	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			
		.	.	O	.	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O			
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
		.	O	O	.	O	O	.	O	O	.	O	O	.	.	.	.	.	.	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			

CD "Guinea: Malinke rhythms and songs" by Famoudou Konate: The complete pattern consists of 2x line one and 2x line two. Lessons of Ibro Konate and Ponda O'Bryan used these sequense as well.

Taama

Echauffement:

S	.	.	O	.	O	.	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O					
	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x				
D	.	O	O	.	O	O	.	O	O	.	O	O	.	.	.	.	.	.	.	.	.	.	O	.		
	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

ending the echauffement: 1

.	O	.	O	.	O	.	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O							
.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x				
.	O	.	O	.	O	O	.	O	O	.	O	O	O	O						
.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

ending the echauffement: 2

O	.	O	.	O	.	O	O	.	.	C	.	C	.	.	.	C	.	C	.	.	O									
x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x						
.	O	.	O	.	O	O	.	O	O	.	O	O	O	O							
.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Djembe solo phrases by Ibro Konate:

Djembe solo phrase 1

T	T	S	S	.	.	T	T	S	S	.	.	T	T	S	S	.	.	T	T	S	S	.	.			
2	r	l	r	.	.	2	r	l	r	.	.	2	r	l	r	.	.	2	r	l	r	.	.			
T	T	S	S	.	T	.	S	.	S	S	S	S	.	.	.	.	.	.	.	.	.	.	.	.
2	r	l	r	.	r	.	r	.	2	r	l	r	.	.	.	.	.	.	.	.	.	.	.	.

Djembe solo phrase 2

T	T	S	S	.	S	S	.	S	S	.	.	T	T	S	S	.	S	S	.	S	S	.	.			
2	r	l	r	.	r	l	.	l	r	.	.	2	r	l	r	.	r	l	.	l	r	.	.			
T	T	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	.			
2	r	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	.			
T	.	S	.	T	.	S	.	.	S	S	S	S	T	T	.	S	.	S	.	S	.	S	.			
f	.	f	.	f	.	f	.	.	2	r	l	r	l	r	.	.	c	.	c	.	c	.	l	.		
T	T	S	T	T	S	T	T	S	.	.	.	S	S	T	S	S	S	.	.	.	.	.	.
2	r	l	2	r	l	2	r	l	.	.	.	r	l	r	l	r	l	.	.	.	.	.	.

Djembe solo phrase 3

		T	T	T	S	S	.	T	T	T	S	S	.	S	S	S	S	T	.	.	.	.	.	.	.
		2	r	l	r	l	.	2	r	l	r	l	.	2	r	l	r	l	.	.	.	.	.	.	.	.
		T	T	T	S	S	.	T	T	T	S	S	.	S	S	S	S	T	.	.	.	.	.	.	.
		2	r	l	r	l	.	2	r	l	r	l	.	2	r	l	r	l	.	.	.	.	.	.	.	.
		T	T	T	S	S	S	.	.	.	S	B	S	T	.	T	T	.	.	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	r	l	r	l	.	l	r	.	.	.	.	.	.	.	.	.
		S	S	T	S	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	r	l		

Djembe solo phrase 4 (check soundfile for microtiming)

		T	T	S	S	.	T	T	.	S	.	T	T	.	S	.	T	.	S	.	T	T	.	S	.			
		2	r	l	r	.	r	l	.	l	.	l	r	.	r	.	r	.	r	.	r	l	.	l	.			
		B	T	T	S	.	T	T	S	.	S	S	S	S	S	S	.	.	.	.	.	.	.	.	.
		r	l	r	l	.	l	r	l	.	2	r	l	r	l	r		

Djembe solo phrase 5 (check soundfile for microtiming)

		T	T	T	S	.	T	S	S	.	B	T	T	S	.	T	T	S	T	T	S	.	S	S	S				
		r	l	r	l	.	l	r	l	.	l	r	l	r	.	r	l	r	l	r	l	.	l	r	l				
		S	T	T			
		r	l	r		

Djembe solo phrase 6

		B	S	.	T	T	T	T	S	.	.	S	.	B	S	.	T	T	T	T	S	.	.	S	.				
		r	l	.	2	r	l	r	l	.	.	r	.	r	l	.	2	r	l	r	l	.	.	r	.				
		B	S	.	S	S	S	T	T	S	T	T	S	.	.	S	.	S	.	S	.	S	.	.	.				
		r	l	.	2	r	l	r	l	r	l	r	l	.	.	c	.	c	.	c	.	c	.	.	.				
		S	S	T	S	S	S			
		r	l	r	l	r	l		

Tansole

Tansole is a rhythm from Mali. It is a rhythm *from* the mountains (or a rhythm *of* the mountain). It is used when a leading group of young women transfer their positions to a younger group. The song that can accompany this rhythm sings about "a big tree; the tree of our ancestors; we respect this tree!" You can download an 1 Mb, Mp3-recording [here \(right mouse button: save target as\)](#) of the lessons of this song during the "[Fankani](#)" workshop in France by "Makan" and "Bakari". They were not very detailed about the ethnic background of this rhythm, so any more input would be appreciated. I learned this rhythm (and accompanying dance) in a "*Guinea-Malinke*" setting: Remember that the Malian drummers use usually play with only two drums (on top of each other) and often with no bells!. Other [sources](#) are the Bamako-föli CD by Rainer Polak and Stehpan Rigerts book "Djembe rhythmmen aus Mali". The patterns I have found there are more a real Malian setting.

The bold text is sung by the group, the cursive text is sung by the solist:

jeelieba jee ee jeelibajee ee, ee jeelibie do ma die ja
doukouma koroba dee jeelibajee, jee do mi do ja die ja
jeelieba jee ee jeelibajee ee, ee jielibo do ma die ja
doukouma koroba dee jeelibajee, jee do mi do ja die ja
jeelieba jee ee jeelibajee ee, ee jielibie do ma die ja
doukouma koroba dee jeelibajee, jee do mi do ja die ja

no go mi ma re djagolo ba miniri djigidie, sigidie ee, ee sigidie kobala
djougo digi djogoro ba miniri kibidi, sigidie ee, ee sigidie kobala
ma mara djogolo ba miniri kibidi, sigidie ee, ee sigidie kobala
djougo digi djogoro ba miniri kibidi, sigidie ee, ee sigidie kobala

Call

		T	.	T	T	.	T	.	T	T	.	T	.	T	.	.	.		
		f	.	r	l	.	l	.	l	r	.	r	.	r	.	.	.		

Makan / Bakari workshop during Fankani 2004:

Kenkeni

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban

		O	.	O	O	.	.	C	.	O	.	O	O	.	.	C.	.		
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Doun Doun

		.	O	.	O	.	O	.	O	O	.	.	.	.	.	.	.
		.	x	.	x	.	x	.	x	x	.	x	.	x	.	x	.		
		.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	O		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	x		

Analysis of the Bamakofoli CD of Rainer Polak: Sjekere

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Kenkeni

		O	.	O	O	.	.	C	.	O	.	O	O	.	.	C	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Sangban (long pattern)

		.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.		
		.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	O		
		.	O	.	O	.	O	.	O	O	.	.	.	O	.	O	.		
		.	.	.	.	.	.	.	.	.	.	.	.	O	.	O	.		

Sangban (short pattern)

		.	.	.	.	.	.	.	.	.	.	.	.	O	O	.	O		
		.	O	.	O	.	O	.	O	O	.	.	.	O	.	O	.		

Sangban variations for the short pattern, inspired by this CD: variations on the second line of the sangban-pattern:

Tansole

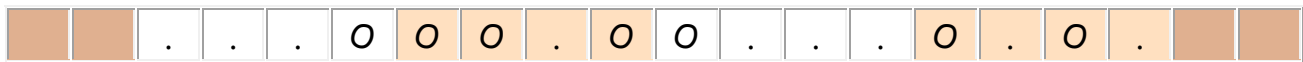
Sangban variation 1



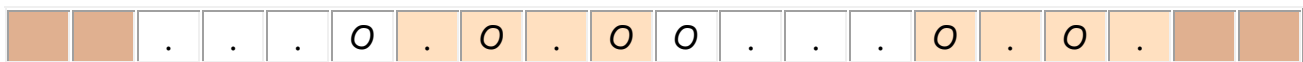
Sangban variation 2



Sangban variation 3



Sangban variation 4



Sangban variation 5



Sangban variation 6



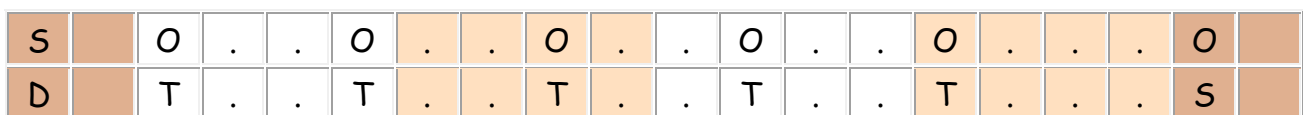
Sangban variation 7



Sangban echauffement (follows Kenkeni)



Sangban ending echauffement (solo djembe follows)



Stephan Rigert in book: Djembe rythmen aus Mali:
Kenkeni

		O	.	O	O	.	.	C	.	O	.	O	O	.	.	C	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Sangban

		.	.	.	.	.	.	O	.	.	.	.	.	O	O	.	O		
		.	O	.	O	.	O	.	O	O	.	.	.	O	.	O	.		

Doun doun

		O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Sangban echauffement

		.	.	O	O	.	.	.	O	O	.	.	.	O	.	O	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Sangban ending the echauffement:

		.	.	O	O	.	O	.	O	O	.	.	.	O	.	O	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Djembe patterns for Tansole:

Djembé 1

		B	.	T	T	.	.	S	.	B	.	T	T	.	.	S	.		
		r	.	r	l	.	.	r	.	r	.	r	l	.	.	r	.		

Djembé 2

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	.		

Djembé 2 (with micro timing: second and fifth slap and second and fourth tone are played delayed)

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		l	.	.	r	l	.	r	r	l	.	.	r	l	.	r	r		

Wolosodon / Djondon

Wolosodon (Wolosedon, Wolosodan, Djondon, Jondon, Djonfoli) comes from the Kayes region (Stephan Rigert) or from the South - East part of Mali, near the border with Burkina Faso (R.Clark). It means "Dance of the Woloso", dance of the slaves. It concerns the slaves who used to serve at the royal courts of the Mandinka Kings and their families. The dance shows the family honour and family solidarity. There seems to be a quarternairy and a ternairy version.

Sources:

Lessons: -

Writing: Cultural context fro Djembe rhythms by R.Clark. Ternairy: Stehan Rigert, Rafaël Kronberger, Rob den Braasem (from van Hans van der Blom), Quarternairy: Jan Verhaert.

Media: Ternairy: Jionfoli on CD Village Djembe by Mamoudou Sidibe. Quarternairy: Wolosedon / djonfoli on CD Bamako Foli by Rainer Polak

WAP-pages / Paul Nas / Last changed at 02-01-2005

Ternairy version of Wolosedon:

Essential is the following pattern / combination of patterns that can be played on a single drum or a combination for two drums:

Sangban

		O	.	O	.	.	C	.	.	C	.	.	O	O	.	.	O	.	.	C	.	.	C	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

On Village Djembe by Mamoudou Sidibe:

S		.	.	.	.	.	O	.	.	O	o	.	.	.	.	.	.	.	O	.	.	O	.	.		
D		O	.	O	.	.	.	.	.	.	o	O	.	.	O	.	.	.	.	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

This basic combination can be supported with other patterns, for example:
kenkeni / Sjekere / Doun doun A

		O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.			
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x		

Kenkeni / Sjekere / Doun doun B

		O	.	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	.
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni / Sjekere / Doun doun C

		.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.	.	.	O	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni / Sjekere / Doun doun D

		.	.	.	O	.	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	.	O	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x		

Kenkeni / Sjekere / Doun doun E

		O	.	.	.	O	.	O	.	.	.	.	O	.	O	.	.	.	.	.	O	.	.	.	.
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

There are several nice Djembé patterns known to play with the bass drums:

Djembé 1

		T	.	S	B	.	S	T	.	S	B	.	S	T	.	S	B	.	S	T	.	S	B	.	S		
		r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l		

Djembé 2

		T	.	T	.	.	S	S	.	S	S	.	S	T	.	T	T	.	S	S	.	S	S	.	S		
		r	.	r	.	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l		

Djembé 3

		T	.	T	S	.	S	B	.	.	S	.	T	T	.	T	S	.	T	.	.	B	S	.	S		
		r	.	r	l	.	l	r	.	.	l	.	l	r	.	r	l	.	l	.	.	r	l	.	l		

Djembé 4

		T	.	T	B	.	S	.	.	.	S	.	S	T	.	T	S	.	.	S	.	.	S	.	S		
		r	.	r	l	.	l	.	.	.	l	.	l	r	.	r	l	.	.	f	.	.	l	.	l		

Wolosodon / Djondon

Djembé on Village Djembe by Mamoudou Sidibe:

		S	.	.	T	.	T	S	.	.	.	.	B	S	.	.	T	.	T	S	.	.	.	.	B		
		r	.	.	f	.	r	l	.	.	.	.	l	r	.	.	f	.	r	l	.	.	.	.	l		

On the YAPPages by Rafael Kronberger once could be found:

Kenkeni

		O	O	O	O	O	O	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Sangban

		O	.	.	.	.	O	.	.	.	.	.	O	.	.	.	.	C	.	.	C	.	.	.		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Doun doun

		.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	C	.	.	C	.	.	O		
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	

Some additional solo frases from these YAPPages:

		S	T	.	S	T	.	B	.	S	S	S	T	T	T	.	B	.	S	S	S	T	.	T	.		
		r	l	.	l	r	.	r	.	2	r	l	r	l	r	.	r	.	2	r	l	r	.	r	.		

Djembé solofrase 2

		B	T	.	T	.	T	.	T	.	B	T	.	B	T	.	B	.	T	T	T	T	T	.			
		r	l	.	l	.	l	.	l	.	l	r	.	r	l	.	l	.	2	r	l	r	l	r	.		

Djembé solofrase 3

		.	.	.	S	S	T	B	S	T	T	T	.	.	.	.	.	B	B	B	T	T	T	.		
		.	.	.	l	r	l	r	l	r	l	r	.	.	.	.	.	l	r	l	r	l	r	.		

Djembé solofrase 4

		S	.	S	S	.	S	.	.	B	.	.	S	S	.	S	.	.	B	.	.	S	.	.	S		
		r	.	r	l	.	l	.	.	f	.	.	l	r	.	r	.	.	f	.	.	r	.	.	l		

A rapid version of Wolosedon:

Kenkeni

		O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.	O	.	.	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.

Combination Sangban / Doun doun:

S	.	.	O	O	.	.	.	.	.	O	.	.	.	.	O	O	.	.	.	.	.	O	.	.		
D	O	.	.	.	O	O	O	.	.	.	O	O	.	.	.	.	O	O	O	.	.	.	.
	x	.	x	x	.	x	x	x	.	x	.	x	x	.	x	x	.	x	x	x	.	x	.	x		

Quarternairy Wolosedon:

Combination 1

S	.	.	.	.	O	.	O	.	.	.	.	O	.	O	O	.		
D	O	.	O	.	.	.	.	.	O	O	.	.	.	.	.	.
	x	.	x	.	x	.	x	.	x	x	.	x	.	x	x	.		

Combination 2 (compare Sofa)

S	.	.	.	.	O	.	O	.	.	.	.	O	.	O	.		
D	O	.	O	.	.	.	.	.	O	O	.	.	.	.	.
	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.		

Analysis of Wolosedon from the Bamako foli CD from Rainer Polak

		O	O	.	C	.	C	.	O	O	.	O	.	C	.	C	.		
--	--	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	---	--	--

Djembé (Bamako foli)

		S	.	T	T	S	.	.	B	S	.	T	T	S	.	.	b		
		r	.	r	l	r	.	.	l	r	.	r	l	r	.	.	l		

Several other possible to play Djembé patterns:

Djembé 1

		S	.	.	S	S	.	B	t	S	.	.	S	S	.	B	t		
		r	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 2

		B	.	B	S	.	S	.	B	B	.	B	.	T	T	.	B		
		r	.	r	l	.	l	.	l	r	.	r	.	r	l	.	l		

Djembé 3

		B	B	.	S	S	S	S	S	B	.	B	.	S	S	S	S		
		r	l	.	l	r	l	r	l	r	.	r	.	r	l	r	l		

Djembé 4

		T	T	S	S	.	.	S	S	B	B	S	S	t	t	S	S		
		r	l	r	l	.	.	r	l	r	l	r	l	r	l	r	l		

Djembé 5

		B	B	.	B	S	.	S	.	B	B	.	B	.	T	T	.		
		r	l	.	l	r	.	r	.	r	l	.	l	.	l	r	.		

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*.

Sources:

Lessons: Martin Bernhard and Mamadou "Delmundo" Keita.

Written material: Åge Delbanco and Michael Wall, both learned it from Mambiba Baegne. Paul Janse and Marc Willems (as Konowoulen II) both learned from Ponda O Bryan, Rob den Brasem; West Afrikaanse en Cubaanse ritmes.

Media: Mamady Keita's CD "Hamana"

WAP-pages / Paul Nas / Last changed at 31-07-2005

Call

		S	S	T	S	S	S	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.
K		.	.	.	.	.	.	.	.	O	.	O	O		
S		.	.	.	.	.	.	.	.	C	.	.	.		
D		.	.	.	.	.	.	.	.	.	O	O			

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O					
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban

		O	.	O	O	O	.	O	C	.	.	C	.	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Doun doun

		.	O	O	O	O	.	O	O	.	O	O	O	O				
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Sangban variation 1

		O	.	.	.	O	.	.	.	O	O	O	.	.	O	.	.	.					
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.				

Sangan variation 2

		O	.	O	.	O	.	O	.	O	O	O	.	.	O	.	.	.			
		x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Sangan variation 3

		O	O	O	O	.	O	O	O	.	.	O	.	.	.			
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.	x	.		

Doun doun variation 1

		.	O	.	O	.	O	O	.	O	O	.	O	O	O	O					
		.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Doun doun variation 2

		.	O	.	O	.	O	O	O	O	.	O	O	O	O	O					
		.	x	.	x	.	x	x	x	x	.	x	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Doun doun variation 3

		O	O	O	O	.	O	O	O	.	O	O	.	O	O	O	O					
		x	x	x	x	.	x	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Doun doun variation 4

		.	.	O	.	O	.	O	.	.	O	O	.	O	O	O						
		.	x	x	.	x	.	x	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x		

Doun doun variation 5

		.	O	.	O	.	O	O	.	O	O	O	O								
		.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		

Intro (from *Âge Delbanco*)

	S	S	T	S	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
S	O	O	O	O
.	.	.	.	.	.	.	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.
D	O	O	O	.	.	O	.	.	O	.	.	O	.
.	.	.	.	.	.	.	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x
	S	S	T	S	S	S	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
S	.	.	.	.	.	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	O	.	.	.	.	.	.
x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	
D	O	.	.	O	.	.	O	.	.	O	.	.	O	.	.	O	O	.	.	O	O
.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	
.	
S	O	.	O	O	.	.	.	O	.	O	.	.	.	.	.	.	.	C	.	.	C	.	.	.	.	.	.
x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.	.	
D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.
.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	
.	
S	O	.	O	O	.	.	.	O	.	O	.	.	.	.	.	.	.	C	.	.	C	.	.	.	.	.	.
x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.	.	
D	.	O	O	O	O	.	O	O	.	O	O	O	O	.
.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	

Echauffement

Starting the echauffement:

		.	.	.	.	.	.	.	.	.	.	.	T	.	T	T	.	T	T	.	T	T	.	.				
	S	O	.	O	O	.	.	.	.	O	.	O	.	.	.	.	.	C	.	.	C	.	.	O				
		x	.	x	x	.	x	.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x		
	D	.	O	O	.	.	.	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			
		T	T	S	S	S	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S	S	S	S	S	S		
	S	O	.	.	.	.	O	O	.	O	O	.	O	.	.	O	.	.	O	.	O	O	.	.				
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x		
	D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			

Repeat:

		T	T	S	S	S	S	S	S	S	S	S	S	T	T	S	S	S	S	S	S	S	S	S	S	S			
	S	.	.	O	O	.	.	.	.	O	O	.	O	.	.	O	.	.	O	.	O	O	.	.					
		x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x			
	D	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O	.	O	O				
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x				

ending the echauffement

		T	T	S	S	.	T	T	T	T	S	S				
	S	O	.	O	.	O	.	O	O	C	.	.	C							
		x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	.	x	x	.	x	.	x	.						
	D	.	O	O	.	O	.	O	O	.	O	O	.	O	O	O	O					
		.	x	x	.	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x					

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Thanks for taking notice of this interpretation of this rhythm but please consult some real authority's (like Famoudou Konaté and Mamady Keïta) or genuine [TEACHERS](#) for further study. Check also the other [SITES WITH RHYTHM-NOTATIONS](#) on West African Percussion on the Internet. And share your knowledge and ideas to these WAP-pages and to others.

Djembé solofrases inspired on Ibro Konate's lessons

Solofrase 1

		S	S	S	S	S	.	S	S	S	S	S	.	S	S	S	S	S	.	S	S	S	S	S	.			
		2	r	l	r	l	.	2	r	l	r	l	.	2	r	l	r	l	.	2	r	l	r	l	.			
		T	T	T	T	T	.	B	S	.	T	.	T	.	T	S	.	.	.	.	.	.	.	.	.	.
		2	r	l	r	l	.	l	r	.	r	.	r	.	r	l	.	.	.	.	.	.	.	.	.	.

Solofrase 2

		B	S	S	S	S	S	.	B	.	T	S	.	.	T	T	T	T	S			
		l	2	r	l	r	l	.	r	.	r	l	.	.	2	r	l	r	l		

Solofrase 3

		S	.	T	T	S	.	.	B	S	.	T	T	S	.	T	T	S	.	.	B	S	.	T	T		
		r	.	r	l	r	.	.	l	r	.	r	l	r	.	r	l	r	.	.	l	r	.	r	l		

Solofrase 4

		T	T	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	S	S	.	T					
		r	l	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l	r	.	r	l	.	l		
		T	S	T	T	S	T	T	S	T	T	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.
		r	l	r	l	r	l	r	l	r	l	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.	.

Solofrase 5

		S	S	S	T	T	T	T	S	.	.	.	.	S	S	S	T	T	T	T	S	.	.	.	.
		2	r	l	2	r	l	r	l	2	r	l	2	r	l	r	l		

Solofrase 6 (β is flam B/S with S on beat)

		β	T	T	β	T	T	β	T	S			
		f	r	l	f	r	l	f	r	l		

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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 antilope-mask (sobo= antilope, 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 rhytm in the way that I use here on the WAP-pages: According Mamady Keita the rhythm hovers between binary and ternary! Therefore I suggest listening to the examples on the wonderful 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". For a better understanding of this you can also [more information on microtiming](#) in an interesting article by Rainer Polak.

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 quarternary as he prefers to say). At the end an interesting exercise for two djembé's once presented by Momo Touré during a sobonincun 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.

WAP-pages / Paul Nas / Last changed at 29-10-2004

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

Kenkeni;

		C	.	.	O	O	.	C	.	.	O	O	.		
		x	x	.	x	x	.	x	x	.	x	x	.		

Sangban

		C	.	C	.	.	O	.	O	O	.	.	.		
		x	.	x	.	x	x	.	x	x	.	x	.		
		.	x	x	.	x	x	.	x	x	.	x	x		

Doun Doun

		.	.	.	.	O	.	.	.	o	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	x		

Djembé 1: micro timing: the flam is played in a slightly steched way

		S	.	S	T	T	T	S	.	S	T	T	T		
		r	.	l	f	r	l	r	.	l	f	r	l		

Djembé 2 (with micro timing: the first and third tone - fifth and eleventh pulse - are played delayed)

		S	.	S	S	T	T	S	.	S	S	T	T		
		r	.	l	r	r	l	r	.	l	r	r	l		

Djembé 3

		S	.	T	S	.	.	S	.	T	S	.	.		
		r	.	r	l	.	.	r	.	r	l	.	.		

Sobonincun: Quarternary

A logical quarternary interpretation of Sobonincun is the following:

Kenkeni

		C	.	.	.	O	.	O	.	C	.	.	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	x		

Sangban

		C	.	.	C	.	.	.	O	.	.	O	O	.	.	.	.
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	.	x		

Doun Doun

		O	O	.			
		x	.	x	x	.	x	x	.	x	.	x	x	.	x	x	.		

Djembé 1 (with micro timing: second and fourth tone are played delayed)

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		l	.	.	r	l	.	r	r	l	.	.	r	l	.	r	r		

Djembé 2 (with micro timing: the second and sixth tone - sixth and fourteenth pulse - are played delayed)

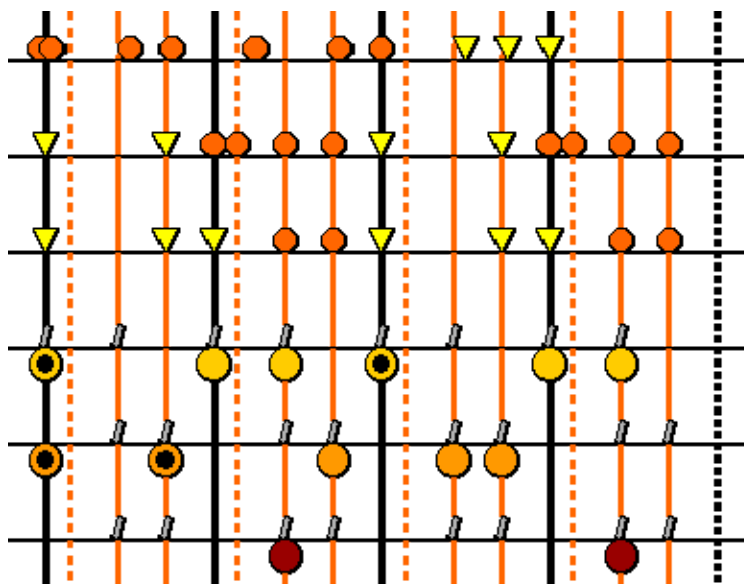
		S	.	.	S	T	T	T	T	S	.	.	S	T	T	T	T		
		r	.	.	l	r	l	r	l	r	.	.	l	r	l	l	l		

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 " $3\frac{1}{2}$ feeling", is of course closely related with the concept of microtiming developed by Rainer Polak

Legend:

- there are six patterns here: a call, two djembe patterns and the three patterns for kenkeni, sangban en down down
- red balls are djembe tones, yellow triangles are djembe slaps
- a black dot inside a ball is a muffled stroke
- a grey line is a bell stroke



About the downs, 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 djembe accompaniment, if this one is played correctly...

Sobonincun Djembé solo
frase 1 (second slap is played delayed)

		B	.	.	B	B	.	.	B	B	.	.	B	S	S	S	S		
		r	.	.	l	r	.	.	l	r	.	.	l	r	l	r	l		

frase 2 (fourth slap is played delayed)

		B	.	.	B	B	.	S	S	B	.	.	B	S	S	S	S		
		r	.	.	l	r	.	r	l	r	.	.	l	r	l	r	l		
		B	.	.	B	B	.	S	S	B	.	.	.	S	.	.	B		
		r	.	.	l	r	.	r	l	r	.	.	.	r	.	.	l		

frase 3

		S	T	T	S	T	T	S	T	T	.	.	B	S	S	S	S		
		r	l	r	l	r	l	r	l	r	.	.	l	r	l	r	l		
		B	.	S	S	B	.	T	T	B	.	S	S	B	.	T	T		
		r	.	r	l	r	.	r	l	r	.	r	l	r	.	r	l		

frase 4

		S	T	T	S	T	T	S	T	T	.	.	B	S	T	T	S		
		r	l	r	l	r	l	r	l	r	.	.	l	r	l	r	l		
		T	T	S	T	T	.	.	B	S	T	T	S	T	T	S	T		
		r	l	r	l	r	.	.	l	r	l	r	l	r	l	r	l		
		T	.	.	B	S	T	T	S	T	T	S	T	T	.	.	.		
		r	.	.	l	r	l	r	l	r	l	r	l	r	.	.	.		

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

		S	.	.	S	S	.	T	T	S	.	.	S	S	.	T	T		
		r.	.	.	l	r	.	r	l	r	.	.	l	r	.	r	l		

Djembé 2

		T	T	S	S	.	B	S	T	S	S	B	.				
		r	l	r	l	.	l	r	l	r	l	r	.				

Takosaba

Takosaba, 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". *Takosaba* means "to take three times", which refers to a dance step.

Sources:

Lessons: -

CD's: " Rhythmen der Malinke" by Famoudou Konaté and "Hamana" by Mamady Keïta

Written material: CD leaflet from "Hamana" CD by Mamady Keïta, "Mamady Keïta; A Life for the Djembé" by Ushi Bilmeijer, Åge Delbanco (from Bangaly "Blacky" Konaté, Rafaël Kronberger and Paul Janse.

Wappages / Paul Nas / Last changed at 04-12-2005

Call

		S	S	T	S	S	S	.	.	.	.	.	.	.
		r	l	r	l	r	l	.	.	.	.	.	.	.
	K	.	.	.	.	.	.	.	O	.	O	O				
	S	.	.	.	.	.	.	.	.	.	O	.				
	D	.	.	.	.	.	.	.	.	.	O	o				

Kenkeni

		.	.	O	.	O	O	.	.	O	.	O	O	.	.	O	.	O	O			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

The sangban has 20 counts or beats; there are variations in the 9- 16 beat

Sangban 1st - 8th beat

		C	.	C	.	.	.	C	.	C	.	O	.	C	.	C	.	.	.	O	.	O	.	O	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban 9t - 16 beat; variation 1

		C	.	C	.	.	.	C	.	C	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban 9st - 16th beat; variation 2

		O	.	O	.	.	.	O	.	O	.	.	.	O	.	.	.	O	.	.	.	O	.	.	.		
		x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.	x	.		

Sangban 17th - 20th beat

		.	O	.	O	.	O	.	.	.	.	O	.				
		.	x	.	x	.	x	.	x	x	.	x	.				

Doun Doun 1st - 8th beat; variation 1

		.	.	.	.	.	.	.	.	O	O	.	O	O	.	.	.	.	O	O	.	O	O		
		x	.	x	x	.	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x

Doun Doun 1st - 8th beat; variation 2

		.	O	O	O	O	.	O	O	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	

Doun Doun 9st - 16th beat; variation 1

		.	O	O	O	O	.	O	O	.	O	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	

Doun Doun 9st - 16th beat; variation 2

		.	O	O	.	.	.	.	.	.	O	O	.	O	.	O	.	O	.	O	O	.	O	.		
		.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	.	x	x	.	x	.		

Doun Doun 9st - 16th beat; variation 3

		.	O	O	O	O	.	O	O	.	O	O	.	O	O	.	O	.			
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	.		

Doun Doun 9st - 16th beat; variation 4

		.	O	O	O	O	.	O	.	O	.	O	.	O	O	.	O	O		
		.	x	x	.	x	x	.	x	x	.	x	x	.	x	.	x	.	x	.	x	x	.	x	x	

Doun doun 17th - 20th beat; variation 1

		.	O	.	O	.	O	.	O	O	.	O	.				
		.	x	.	x	.	x	.	x	x	.	x	.				

Doun doun 17th - 20th beat; variation 2

		.	O	O	.	O	O	.	O	O	.	O	.				
		.	x	x	.	x	x	.	x	x	.	x	.				

Doun doun 17th - 20th beat; variation 3

		.	O	.	O	.	O	.	O	O	.	O	O				
		.	x	.	x	.	x	.	x	x	.	x	x				

Djembé 1

		S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.	S	.	T	S	.	.
		r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.	r	.	r	l	.	.

Djembé 2

		S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T	S	.	.	S	T	T
		r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l	r	.	.	l	r	l

Djembe-patterns

4/4 :

		S	.	.	S	S	.	T	T	S	.	b	S	S	.	T	.		
		f	.	.	l	r	.	2	r	l	.	r	l	r	.	r	.		

The rhythm is written normally between the dark section (two small squares at each side). Therefore you will see 4 times 4 pulses or 8 times 3 pulses.

Tone

T (tenor, tone or open tone), S (slap) en B (bass). If t,s or b are used, it means that an extra optional hit is possible to be played.

Position of the hands

r (right), l (left). f (flam); two hits that are just not at the same time, d (muffled hit), k (hands-clapping), 2 (dubbelstroke in a "roulement", c = muffling during the stroke. Right and left can be switched for the lefthanded people.

I use the roling hands where each pulse get alternating a right and left hand position. Sometimes, it is because of the speed or a roulement better to play a more practical positioning of the hands.

Dun Dun-patterns

6/8

		O	O	.	O	O	.	C	.	.	C	.	.	C	.	.	O	O	.	C	.	.	C	.	.		
		x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.	x	x	.		

Drum- en belstrokes:

O (open stroke/hit), C (muffled stroke), H (stroke with stick on wooden part of the drum), x = bel-stroke. When o,c or h are used, an extra stroke can be played optionally.

Orange colored cells

This is usually the place where the first stroke in this pattern is played.

Other remarks in the rhythm-box:

If there's an A, B, C, etc. there can be a referance to this point later on during the notation. Also pre-strokes (before the one-position) can be written here.

Djabara

d = down, u = up

Used terms

Binary en ternary rhythms

All West-African rhythms are cyclic; they repeat themselves in a certain pattern. The end of each pattern links to the beginning of the same one. A cycle consists of a number of pulses; some of them are "filled" with a stroke on a drum and/or bell. The total amount of pulses can be divided in groups of four or three pulses so we have **binary** (actually quaternary) and **ternary** rhythms. (4/4 or 6/8)

The start of a rhythm

A rhythm can start in different ways. One way is that a person starts playing the pattern for his/hers instrument, and others take out their instruments and find the way to combine their patterns with the one of the first person. An other way is to play a "call" or "appel" to all start the rhythm at the same time. This way became more in use in the "ballet"-styling. In these pages each pattern start on the place that is "common use". Where patterns start before the call had ended, there is an explanation given.

Variations

Sometimes there are variations possible in a pattern. Sometimes they become an element in the cycle, and sometimes they are incidentally played. Sometimes a variation is alternately played with the basic-pattern. Variations can also be made with variations on another instrument (like a conversation).

Solo Accompagnement

This is a pattern that is not a basic-pattern, but a pattern that the solo-player can play in between two solo's (to take a rest /pause between these solo's). Also a new dancer can come to stage during this solo accompagnement.

The flam

The flam (f) is an incidental doublestroke for djembe where the strokes follow shorter to one another as in the roulement. With the flam there are two strokes in one square.

Roulement

The roulement is a roll, an incidental doublestroke for djembe, directly followed by a number of slaps or tones. In the notation there is only one square (one pulse) available while still two strokes are played. Therefore there is a "2" in the square.

Zeichenerklärung - Legende

Echauffement

The echauffement is a heating, intensifying part of the rhythm (not always speeding up!). In the echauffement there is a building up to a climax for the dancer (the end of a solo-dance). It end with a call (to end the playing completely or with a look-a-like-call (or -break); an improvised frase that indicates not to end the rhythm, but continue (for the next dancer). Not all the instruments have an echauffement-part, but all the instruments that have one, play it together.

Combination of bass-drums dundun, sangban and kenkeni

Only some Malinke in Guinea play on the three separate bass-drums with three different players (for each instrument one player). In many areas two or three drums are made to one set, played only by one player; one hand the bell and the other hand a stick for the two or three drums. In Mali only two drums are used and in the Ivory Coast some rhythms are played on a tilted drum-set with two sticks and no bells (Zaouli).

Shifting / micro timing

In some rhythms some djembe-hits are "pulled" to other hits. They are slightly delayed or speeded up. This notation-system gives limited possibilities to show these shifts. I will try to show this by placing a "<" or a ">" in the block where this djembe-hit is played.. See also the article on micro-timing by Rainer Polak on the djembe-mande-list (see links-page).
