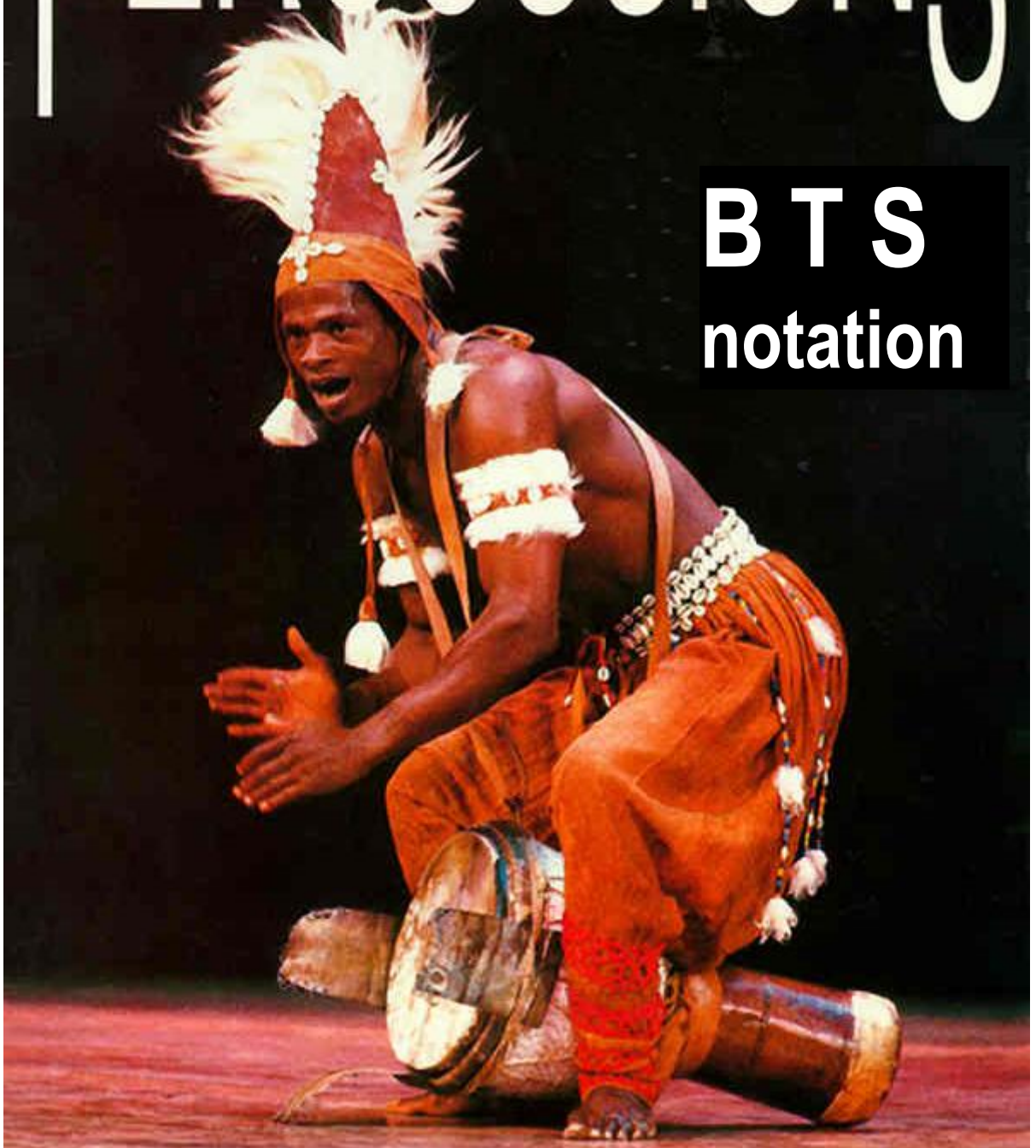


WEST AFRICAN PERCUSSIONS

B T S
notation



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非洲鼓的分类和一些标记的简介

 = 独奏 djembe	 = 伴奏 djembe
 = kenkeni	 = sangban
 = dununba	 = dunun 和 sangban 组合
 = 3 个 dunun (1 人打)	 = 牛铃
 = atoke / apitua	 = agogo / gankogui (high-low) 阿哥哥
 = 拍手	 = djabara / shekere / axatse / calabash (葫芦上绑珠子的乐器)

Strokes

| B = 低音	| B = 低音闷音
| T = 中音	| T = 中音闷音
| S = 高音	| S = 高音闷音
| B = 低音倚音(装饰音)	| T = 中音倚音
| T = 低音到中音倚音	| S = 低音到高音倚音
| • = kenkeni	| • = kenkeni 闷音
| • = sangban	| • = sangban 闷音
| B = dununba	| B = dununba 闷音
| B = dununba	| • = sangban
| B = dununba	| • = sangban
| * = 低音铃	| X = 高音铃
| * = 高音 agogo	| X = 低音 agogo
| X = djabara 下击	| * = djabara 上击
	| X = 下击并用手拍

标记介绍

| □□□□ □□□□ □□□□ □□□□ | = 1 小节 (16 拍) $\frac{4}{4}$

||: $\overset{3}{\text{SSSS}}$. T T . . $\overset{3}{\text{SSSS}}$. T T . . :| 4x = 反复 4 遍的 $\frac{4}{4}$ 的三连音

| T T S T T S T T S . SSS S S S . | = $\frac{4}{4}$ 的 16 分音符

| S . ! . S S ! . T T S ! . S S ! . T T | = $\frac{4}{4}$ 的摇摆节奏

| □□□□ □□□□ □□□□ □□□□ | = 1 小节 (12 拍) $\frac{12}{8}$

| SSS S S S T T T T T . . | = 16 分音符 $\frac{12}{8}$

| T S S T T S S T T S S T T | = $\frac{12}{8}$ 的摇摆节奏

||: * | * | * | * | :| = 括号内可打可不打

||: S S S . . T T S S . . (B) :| 4x = 括号内在最后的一次反复中省略的

||: * | * | * | * | :| = 从箭头指示处开始

| > S . T T > S . T T > T S . S > . . T T | = 重音节奏

| □□□□ □□□□ □□□□ □□□□ | = 左右手交替, 右手开始

or

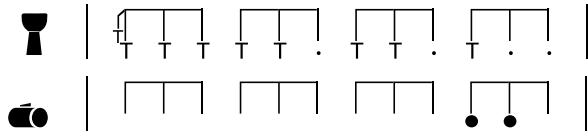
| □□□□ □□□□ □□□□ □□□□ |

||: B S T . S . B S . B S . :| = 左右手标记

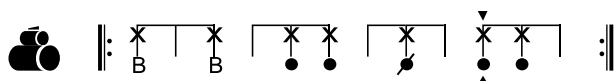
Abioueka

Aboiueka (Abiweika) 是一种小孩跳的 Sossou 舞，他的基本节奏大概和 Ewe piece Afbekor 的 totogi 部分是一样的。

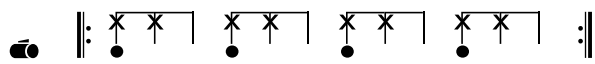
Call



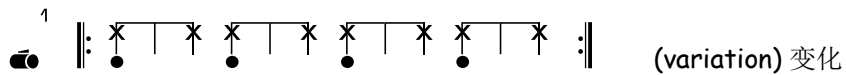
Call notation for the first part of the piece, featuring a gourd icon and a drum icon. The notation consists of two staves. The top staff has a gourd icon and a sequence of notes: T T T | T T ! | T T ! | T ! ! |. The bottom staff has a drum icon and a sequence of notes: T T T | T T T | T T T | T T T |.



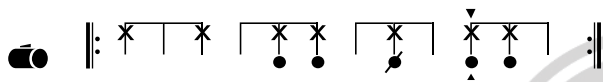
Call notation for the second part of the piece, featuring a drum icon. The notation consists of two staves. The top staff has a drum icon and a sequence of notes: X T X | X T X | X T X | X T X |. The bottom staff has a drum icon and a sequence of notes: B B | . . | . . | . . |.



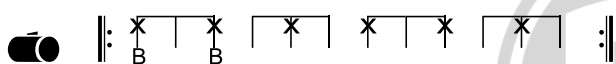
Call notation for the third part of the piece, featuring a drum icon. The notation consists of two staves. The top staff has a drum icon and a sequence of notes: X T X | X T X | X T X | X T X |. The bottom staff has a drum icon and a sequence of notes: . . | . . | . . | . . |.



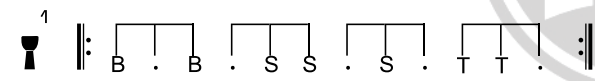
Call notation for the fourth part of the piece, featuring a drum icon. The notation consists of two staves. The top staff has a drum icon and a sequence of notes: X T X | X T X | X T X | X T X |. The bottom staff has a drum icon and a sequence of notes: . . | . . | . . | . . |. (variation) 变化



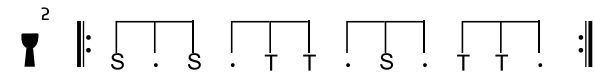
Call notation for the fifth part of the piece, featuring a drum icon. The notation consists of two staves. The top staff has a drum icon and a sequence of notes: X T X | X T X | X T X | X T X |. The bottom staff has a drum icon and a sequence of notes: . . | . . | . . | . . |.



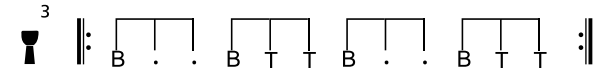
Call notation for the sixth part of the piece, featuring a drum icon. The notation consists of two staves. The top staff has a drum icon and a sequence of notes: X T X | X T X | X T X | X T X |. The bottom staff has a drum icon and a sequence of notes: B B | . . | . . | . . |.



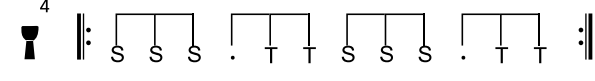
Call notation for the seventh part of the piece, featuring a gourd icon. The notation consists of two staves. The top staff has a gourd icon and a sequence of notes: B . B | . S S | . S ! | T T ! |. The bottom staff has a gourd icon and a sequence of notes: . . | . . | . . | . . |.



Call notation for the eighth part of the piece, featuring a gourd icon. The notation consists of two staves. The top staff has a gourd icon and a sequence of notes: S . S | . T T | . S ! | T T ! |. The bottom staff has a gourd icon and a sequence of notes: . . | . . | . . | . . |.



Call notation for the ninth part of the piece, featuring a gourd icon. The notation consists of two staves. The top staff has a gourd icon and a sequence of notes: B . . | B T T | B . . | B T T |. The bottom staff has a gourd icon and a sequence of notes: . . | . . | . . | . . |.



Call notation for the tenth part of the piece, featuring a gourd icon. The notation consists of two staves. The top staff has a gourd icon and a sequence of notes: S S S | . T T | S S S | . T T |. The bottom staff has a gourd icon and a sequence of notes: . . | . . | . . | . . |.

Djembe 1 variations Djembe 1 变化

1 1

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

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

1 2

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

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

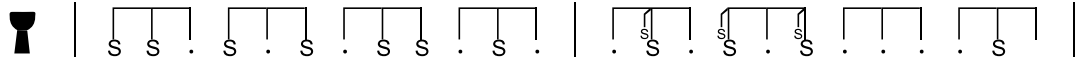
| B . B . T T T S . T T T | B T T B T T B T T B T T :|



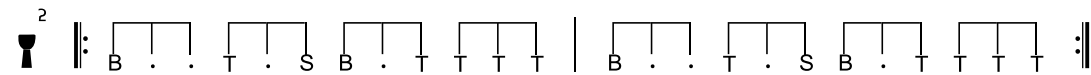
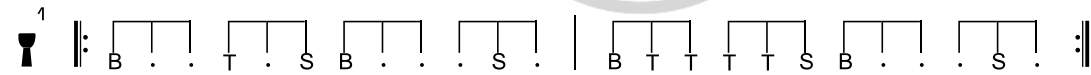
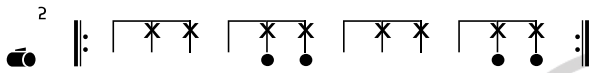
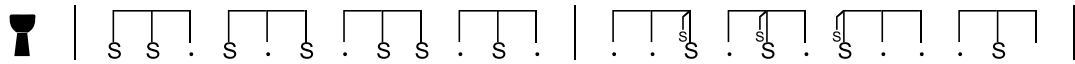
Abondan

*Abondan (Abonda)*是一种来自于象牙海岸的 **Baoule** 族古老的节奏。在古代为国王出去骑马时而演奏的节奏，以此来表达人们对国王的拥护和爱戴，之后国王会发表讲话。在今天，人们会围成一个圈来跳这个舞。


Call 1




Call 2




Intro 前奏


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


Call

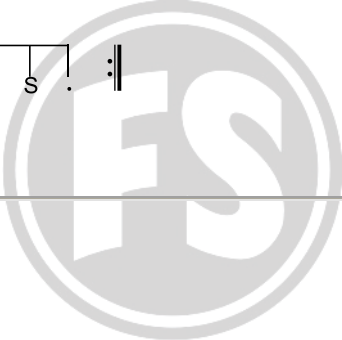
 | T T . T . T . T T . T |

 ||: ||

 ||: * . * * * . * * * . * . * | * * . * . * * * * . * . * ||

¹  ||: B . . T . S B . . . S . ||

²  ||: B T T T T S B . . . S . ||



Adjos

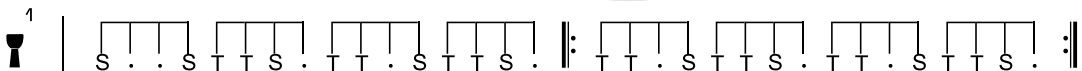
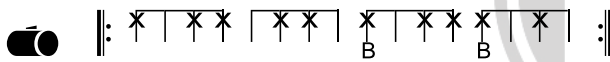
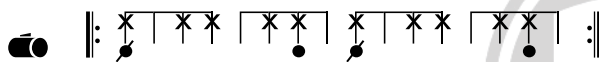
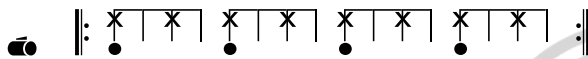
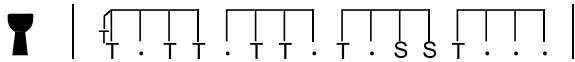
Adjos 是一种来自象牙海岸南部的 **Baolé** 族的节奏。它曾是一种缓慢的舞蹈，用以表达人们对过往的敬意。如今，它被演奏的很快了。前奏是传统的，这首歌主要是用来向 **Samore Touré**(一个非常重要的国王)致敬而演唱的。在这首歌里，观众们重复着独唱者的歌词，过一会，就会唱到第二段，然后又变回第一段，就这样反反复复……

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

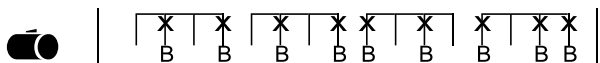
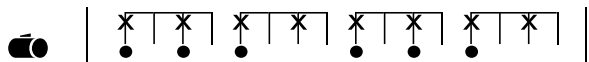
Everybody is there, for him!

所有人都在那，向他致敬！

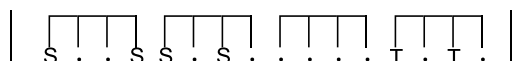
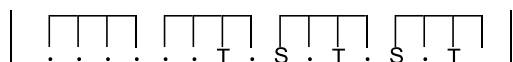
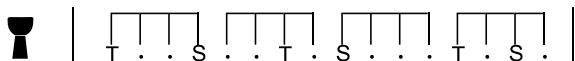
Call



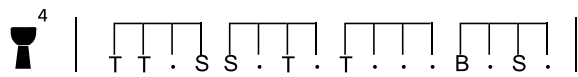
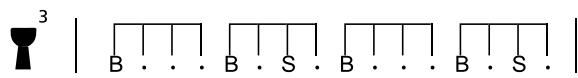
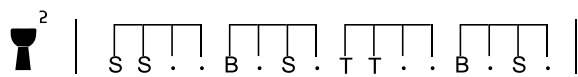
Echauffement 结束前提醒



Break (前奏、间奏或尾奏)



Djembe 独奏 1, 用如下节奏



例如如下组合: 1(1x), 2(2x), 3(2x), 2(2x), 3(1x), 4(1x), break, echauffement.



Bada

Bada 演奏起来就像在两个 Dununbas 节奏之间过渡

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

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

||: * * * | * * * | * * * | * * * | | * * * | * * * | * * * | * * * | :|| 3x

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

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

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

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

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

||: * * | * * * | * * | * * * | | * * | * * * | * * * | * * * | :|| 4x

||: * * | * * | * * | * * | | * * | * * | * * | * * | :|| 3x

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

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

S S T S S S T S |

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

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

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

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

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

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

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

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

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

下面的这些节奏一般被认为是 **Dununba** 节奏系的一部分。

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

起源自：几内亚的库鲁萨省的一个州——**Hamanah**

"**dununba**" 或 "**doundumba**"描述的是一种流行于几内亚，康康，锡吉里和库鲁萨地区的一种舞蹈，但他根源于几内亚的库鲁萨省的一个州——**Hamanah**。它也被称为“壮男舞”。大概有二十种不同节奏的名字，节奏的名字用它们不同的地区、描绘的人、舞蹈动作特色、跳得方式来区分。

Hamanah 的马林克人跳的"壮男舞"更像是一种社交仪式而不是一种娱乐活动，尽管他也有娱乐的成分。这个舞在 **Bara** 跳的多，几乎每个村庄都有那样一个跳舞的场地，场地中心种着一棵或是木棉树或是红树蛙的大树。大人们或孩子围成很多圈对着树，每一圈都代表了一个社会或年龄团体。**Bara** 的主导者——**Baranti**，领导着活动平稳顺利的进行。他们有权最先跳舞，没有他们的允许，别人是不能跳的。尽管 **Dununba** 是专门给男人跳的，但女人有时也会从边上跳到中央来活跃场上的气氛。

人与人之间的不同层次在跳舞中被区分开来，在一种用河马皮做成的叫 **Manin Fosson** 的马鞭的挥舞和鼓声的正式仪式下，人们的冲突可以被解决。**Baratingi**——村子里最年长的年轻人，会表达他们的勇气和豪迈，以此来激励年轻人。

对应各自团体的圆圈以同心圆的方式把树围在中间，领导者手握一个叫做 **Djende** 的精致的小斧头和一个叫 **Manin Fosson** 的马鞭。当年轻人队伍里的一个人想要加入年长的队伍时，他就会退出自己的队伍，并向后方跳舞。后方领头人会为说“去哪？”他回答：“后面”。这时，他们相互的鞭击开始了，最后的结果是男孩或者被对方接受，或者被拒绝。直到当有人出面表示欣赏男孩的勇气时，这场测试才会停止。

有些医生也认为跳舞所创造的一些诸如迷幻和催眠的状态对治疗疾病有效。

由于几乎整个村落的人都被集中了，因此，一些重要的决定也会在此时做出。

Dununba 也是最大的鼓的名字，他是不可缺的用来激发舞者和演奏者热情的乐器。**Dunun** 是一个两头蒙皮的空心圆筒鼓。一个金属的铃绑在上面。演奏者一手用棒打鼓，一手用金属棍打铃。这样的鼓一般是一组有三个的，从大到小的名称为：**Dununba,Sangban,Kenkeni**。

最好的非洲鼓的组合模式是三个 **Dunun**，两个伴奏 **Djembe**，和一到多个的独奏 **Djembe**。(摘自 **Mamady Keita** 专辑封面的介绍，如果你是 **Dunun** 的爱好者，这个专辑一定要听哦)

在库鲁萨的 **Hamanah**，**Dunun** 也是一组三个用来演奏：**Dununba, sangban, kenkeni**。他们是 **Djembe** 伴奏的根基，作用非常重要。有超过 50 种有 **Dunun** 的类型的曲子。他们一般都是

两小节一循环。最原始的是战阵舞，跳时，不同年纪的男孩子面对面挥舞着手里的鞭子，也叫“壮男舞”。今天，在所有的节日里，这个舞已经跳的很和平了，甚至有女人参与进来。

Dununba“壮男舞”，是一种很老的舞蹈，舞如其名，被男人演义。大约有二十种 **Dununba** 的节奏，每个都对应着相应的舞蹈。最初，这些只有 **Hamanah** 的马林克人来跳，今天，这已经非常流行了，很多其他地方的人都会时不时的来跳这个舞，如：几内亚的苏苏人，塞内加尔的沃洛夫人，尽管跳时会有些小变化。

然而，这些节奏虽不相同，却有相同的特色：速度较慢，韵律循环是 12 拍的，**Kenkeni** 总是在打一个节奏，(. . o . o o)。独奏者的打的各个节奏也都是很相似的。但它们必须得和舞者的舞步合拍，尽管有很多舞蹈乐句的长度不尽相同，有的甚至是八个的循环。

节日前，打鼓者聚集在独奏者的房子前，一段节奏开始后，节日就开始了。短暂的暂停后，他们又继续打了。这个是个信号，召集村里未婚的少女来聚集到这里，来一起唱歌和拍手。当鼓者打第三段节奏时，她们已经来到场地上。她们会点燃一小堆篝火，把乐器放在前面来加热鼓的头部。如果来迟到的人会受到惩罚，被人用鞭子抽腿五下。

这时，巴拉第人来到了。大约有三四十个人，都很强壮，他们是节日的领导和组织者。他们有自己的乐器，有权利去跳第一支舞。只有少数的几个家族才能拥有巴拉第的名称。如果其他人想得到这个名称，他们就得组织一个队伍，在 **Dununba** 的节日，向巴拉第人发起挑战。战斗方式是双方挥舞河马皮做的鞭子进行互抽。如果他们赢了，新的巴拉第人就会产生。

当音乐再次响起后（加热鼓头后），巴拉第人开始跳舞，他们排成两排。右手挥舞着小斧头，左手舞着河马皮鞭，跳舞者步调一致的向着打鼓者前进。到达后，每个巴拉第人开始依次跳舞，把他们自认为最帅气的一面表现给打鼓者身后的女孩。当他们跳完后，其他人在得到巴拉第人的允许后，才能开始跳舞。

在整个的节日活动中，都会有一个长相很奇怪，并穿着猴子皮衣服的人在场地的周围跳舞。

如今，很多重大节日都会有 **Dununba** 的演出。

这种节奏来源于几内亚，意思是“壮男舞”。这种舞蹈非常复杂，男人们跳这个舞可以在村里的老者和他们的爱人面前显示他们的身体的强壮和勇敢，他们用动物皮做的马鞭来抽打自己。

Dununba 是一种专为解决矛盾而跳的舞蹈。当两个人有矛盾时，他们来到广场上，每个人拿一个直径约 2 厘米，长约 80 厘米的棍子，相互对打。打鼓的人，此时会演奏热烈的音乐来激发两个人之间的愤怒。就这样，他们当着全村人的面来解决矛盾。伴随着打斗的结束，他们就会完全发泄彼此心中的怨气和不满，村子里以后也就会平静了。

“一些西非国家的舞蹈团会用哑剧的形式来演绎这个舞蹈，也把他叫做“壮男舞”。但要知道，在很早以前，这个却不是演出，而是实际的一种发泄愤怒解决矛盾的方式。”摘自

《Diallo and Hall, The Healing Drum, Destiny Books, Rochester, Vermont 1989, p 111.》

a) “一共有五组人，但我忘记了一组：barati（老者），baradomo,.....baratinggi(年轻人), baradogono(孩子)”。Famoudou Konate 说。

b)演奏的主要部分是 **Dununba** 和 **kenkeni** 鼓。独奏 **Djembe** 引导着舞蹈的走向。这些节奏是弱拍的，不是很好打，尽管跳舞者已经把节拍踩得很明显了。这也是西非演奏者会很一直的很刻苦的练习这些音乐的原因。为了丰满 **Kenkeni** 的节奏，**Dununba** 会围绕一个中心的节奏型进行演奏（例如，oo.xx.oo.oo.oo.xx.xx.oo），当独奏 **Djembe** 演奏结束前的提醒时，**Dununba** 会演奏(.oo.oo.oo.oo)。Dununba 的演奏还会有其他的很多变化。

关于 DUNUNBAS 的其他方面:

Bada: “对于 Bada, 我的理解是, 它并不是一个节奏, 更像是一个快要结束前的提醒, 或者因为场地人太多, 演奏者发出的让大家散开的信号。”引自 **Delmundo Keita**

Balan-sonde: “它是 Dununba 节奏体系的一个例外, 因为它有时会在男子的割礼上被演奏, 这时, 女人也会参与, 男人跳着传统的 Dununba 的舞步, 女人则跳索利 (Soli) 的舞步。巴朗是库鲁萨的一个村庄, sonde 是强盗的意思。村民被戏称为 ‘强盗’ ”。引自 (**Rhythmen Der Malinke**)

Bando Djei: “在给 N'na Dodo 的赞美诗中, 叫做 Nakouda 或 Koudaba 的女神是被广泛赞誉的。尤其是在巴朗 (位于库鲁萨和康康之间的小村庄) 的 Boleh pond 节上, Kouda 母神被至高的膜拜, 以此来表示对她的感恩并祈求她的保佑。”引自 **mogobalu**.

Bandogialli: “这是一种白尾猴的名字。跳这个舞时, 舞者穿戴着白色的项圈和一簇白色的毛发, 模仿白尾猴, 他们快速上下晃动肩膀, 这样带项圈就会被带动着晃动起来。这个舞只有巴拉第人才跳”。引自 **Rhythmen Der Malinke**

Bolo Konondo: “这个名称主要描述的是一种手部的舞蹈动作。这个词本身的意思是 ‘漂亮的手’ ”引自 **Rhythmen Der Malinke**。 “也是 ‘漂亮手指’ 的意思。这个名字即是根据舞蹈的动作和样式得出的。”引自 **Hamanah**.

Demosoni Kelen: 这个可以用 “一个女孩” 的节奏来解释它的意思。演奏者用带着暗讽的情感表达了对女孩们天生的女性性别的怜悯, 女孩演奏者则用她们密集的鼓点来回击来表达她们的不满。

Dunun Gbe: 这个是最古老的的 Dununba 节奏。Famoudou 说: “它是所有的 Dununba 节奏衍生变化型的鼻祖”引自: **Hamanah**.

Donaba: 或者叫做 “伟大的舞者”, 是 Famodou 村的 **Maria Magbwe** 的别名, 她以她非凡的舞蹈创造力而闻名。一首献给她的歌里唱到: “**Maria Magbwe**,快过来给我们跳一支新舞吧”

Gberedu: **Hamanah** 的一个州的名字。

Gbunkundo: 表现的是一场打击头部的对抗。舞者们边跳舞边模拟打鬥。在古时候, 这个打鬥可以用来区别处不同的年龄群体, 解决争端, 不幸的是, 这种打鬥中经常有人伤亡。

Kadan: “这是一种芭蕾舞的形式, 而不是传统的 **dununba**”。引自: **Famoudou Konate**.

Konowule(n)I 是一个非常富裕和强壮的男人的名字。**Djembe** 打击者们认为他的名字将永载史册。一位民间艺人也唱到: “我们要多谢你的母亲养育了你这样一个好儿子”

Konowule(n)II 同样也是一段献给一个英雄人物的节奏。

Kuraba Don: 这是一堆被认为是神的神圣的树丛。在他前面, 人们会对各种生活中的要求和愿望进行虔诚的祈福和祷告, 同时会供奉一些祭祀品。**Famoudou** 说过 “来到这里, 你一定会感觉到些什么”。这个节奏主要描述的是向着树丛前进的队伍。

Nantalomba: “一首表达村子里青年中的最长者对其他人的挑衅和侮辱的歌, 年轻的人被比作掉了腿的蜘蛛, 他们受到羞辱会来反抗。当跳这个舞时, 年长者会把自己当做巴拉的真正领导者, 很多不同年龄群体之间的挑战都会发生。”

Taama: 它描述的是来自 **Hamanah** 人的脚步的节奏。

Takosaba: “在跳 **Hamanah** 舞蹈时，在舞者重复了四次同样的舞步后，这个节奏就跟着会演奏出来。这个名字主要描述的是在舞蹈在前三次重复的 **12** 拍节奏中的三个很重要的动作。”

出自: **Rhythmen Der Malinke**

Takonani: “它的字面意思是: “四次”。像 **Takosaba** 一样，这个名字是根据舞蹈得来的。”
引自 **Hamanah**



Baga

巴加节奏来源于几内亚的巴加族。

Three rhythmic patterns for a drum, each starting with a double bar line and ending with a double bar line and repeat dots. The first pattern uses a single drum icon and asterisks. The second uses two drum icons. The third uses three drum icons and includes the letter 'B' under some notes.

Two rhythmic patterns for a gong, labeled 1 and 2. Each starts with a double bar line and ends with a double bar line and repeat dots. Pattern 1 uses a gong icon and letters S, T. Pattern 2 uses a gong icon and letters B, T, S.

Four rhythmic patterns for a gong, labeled 1a, 1b, 2, and 3. Each starts with a double bar line and ends with a double bar line and repeat dots. Pattern 1a uses a gong icon and letters S, T, B. Pattern 1b uses a gong icon and letters S, T, B. Pattern 2 uses a gong icon and letters S, T. Pattern 3 uses a gong icon and letters T, S, B.

Baga Giné

Baga Giné = 巴加女人

A boron ma, ma boron ma, eeeeeee

A boron ma, ma boron ma, eeeeeee

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

Faré boron ma woto kui, eeeeeee

Will you dance, or will you not dance

你跳舞吗，你不跳舞吗？

Will you dance, or will you not dance

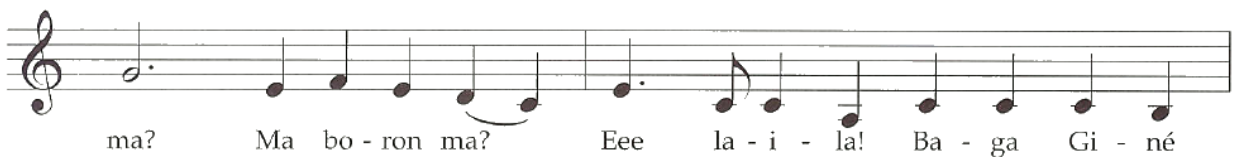
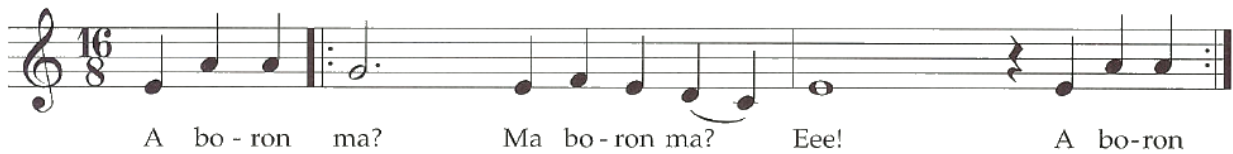
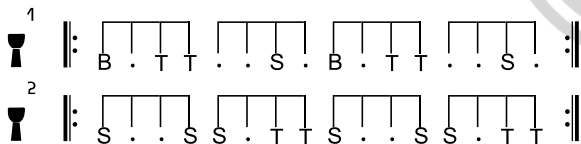
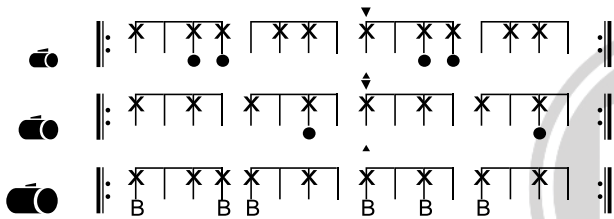
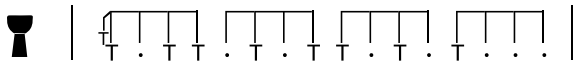
你跳舞吗，你不跳舞吗？

Will you dance, or will you not dance


你跳舞吗，你不跳舞吗？


Baga woman dances even in tha car


巴加女人在汽车里都会跳舞。




Solo

1  :| S . . . T T . S . . S . . S . . B | S . . . T T . S (B) :| 4x

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






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

4  :| S . . . T T . S . . . S . . . B | S . . . T T . S (B) :| 4x

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

6  :| T ! T T ! . T ! T ! T ! T ! | 1 S S

Song 歌曲

 :| * * * * * :|
 :| * * * * * :|
 :| B B B B B B B B :|
 1  :| B . T T . . S . B . T T . . S . :|
 2  :| S ! . . S S ! T T S ! . S S ! T T :|

* * * A bo ron

		maaaaaa ma bo ron maaa		
		eeeeeeeeeeeeeeee A bo ron		
		maaaaaa ma bo ron maaa		
		eeeeeeeeeeeeeeee A bo ron		
		maaaaaa ma bo ron maaa		
		eeee la i la Ba ga Gi ne		
		Fare boron ma wo to kuuui		
		eeeeeeeeeeeeeeee A bo ron		

Balakulanya / Söli lente

Balakulanya 一直是用来在婚礼上演奏的，来增加气氛。但有时，像 Soli，也会在一个割礼节上演奏，有时在节日开始前的三天，它就一直被演奏。也有些人说：下面的 Dununba 和 Sangban 节奏互换一下，也很好的。下面是两首歌：

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.

起床，孩子的妈妈，Soli 要来了

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

iba kemata yenkoleddinkolede kemata ye so dina

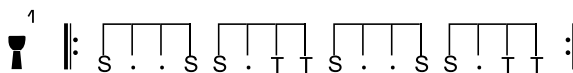
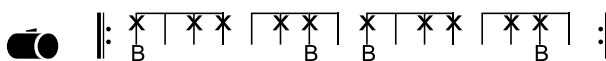
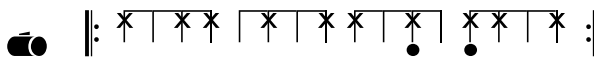
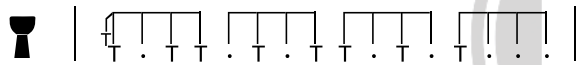
solo : Kingfisher-bird, when will I have a child of my own?

独唱者：翠鸟，我什么时候能有自己的孩子呢？

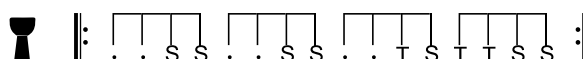
all : There is no way you can buy it

所有人：不可能的，但你可以买一个

Call



Solo accompagnement 1 独奏伴奏 1



Echauffement 结束前提醒

Two musical staves for Echauffement. The first staff shows a sequence of notes with stems and flags, grouped in pairs and then in groups of three. The second staff shows the same sequence with 'B' written below the notes.

Sangban variations : Sangban 变化

Ten numbered musical staves for Sangban variations. Each staff shows a sequence of notes with stems and flags, grouped in pairs and then in groups of three. Some staves have a circled 'o' under a note. A large 'FS' watermark is visible in the background.

Dunun variations : dununba 变化

10 numbered musical staves for Dunun variations. Each staff begins with a Dununba icon and contains rhythmic notation using 'B' and '(B)' notes. The notation is organized into measures with vertical bar lines and repeat signs at the end of each staff.

独奏乐句 (摘自 Robert Kronberger (YAPP))

Five numbered musical staves for solo phrases. Each staff begins with a YAPP icon and contains rhythmic notation using 'S', 'B', and 'T' notes. The notation is organized into measures with vertical bar lines and repeat signs at the end of each staff.

Balan Sondé

Balan Sonde 是一种几内亚的马林克人的 Dununba 节奏。Balan 是一个靠近库鲁萨的村庄的名字，Sonde 是强盗的意思。Balan Sonde 是 Dununba 节奏系的一个例外。在割礼节上，它经常会被表演，男人和女人都会跳舞。男人跳 Dununba 的舞步，女人则跳 soli 舞步。

Call

Call notation: Gourd icon, S S T S S S ! ! ! ! ! ! ! !

Call notation: Two drum icons, rhythmic patterns with asterisks and dots.

Dundun echauffement Dunun 的结束前提醒

Dundun echauffement notation: Drum icon, rhythmic patterns with asterisks and 'B' characters.

在 Famoudou Konate 的《Museum of Berlin》这张 CD 中，你会听到 Sangban 的一些变化。两个(*)记号好像总要返回的意思，一共有两种 Sangban 的基本节奏。

Sangban notation: Two drum icons, rhythmic patterns with asterisks and dots, numbered 1 and 2.

Echauffement 结束前提醒

Musical notation for Echauffement 结束前提醒. It consists of two measures of music. The first measure contains four groups of notes: a quarter note with a cross, a quarter note with a cross, a quarter note with a cross and a dot below it, and a quarter note with a cross. The second measure contains four groups of notes: a quarter note with a cross and a dot below it, a quarter note with a cross, a quarter note with a cross, and a quarter note with a cross. The notation is enclosed in a double bar line with repeat dots.

sangban 变化

Musical notation for sangban 变化, showing three variations. Each variation starts with a double bar line and repeat dots. Variation 1: Four groups of notes: quarter note with cross and dot, quarter note with cross, quarter note with cross, quarter note with cross and dot. Variation 2: Four groups of notes: quarter note with cross, quarter note with cross, quarter note with cross and dot, quarter note with cross. Variation 3: Four groups of notes: quarter note with cross and dot, quarter note with cross, quarter note with cross, quarter note with cross. Each variation is followed by a double bar line with repeat dots.



Bandogialli / Bando Djei

Bandogialli 是一种来自几内亚的 Hamana 的马林克人的 Dununba 节奏, 也被称为 “Bando Djei”, 名称的意思是 “白尾猴”。跳这个舞时, 舞者穿戴着白色的项圈, 上面粘着白色的毛发, 模仿白尾猴, 他们快速上下晃动肩膀, 这样带项圈和上面的毛就会被带动着晃动起来。在给 N'na Dodo 的赞扬中, Hamana 人用下面的这首歌来赞美叫做 Nakouda 或 Koudaba 的神。尤其是在巴朗 (位于库鲁萨和康康之间的小村庄) 的 Boleh pond 节上, Kouda 母神被至高的膜拜, 以此来表示对她的感恩并祈求她的保佑。” 引自 <<mogobalu>> Mamady keita

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 të 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*

您, 母亲 *Dödö*, 大家庭的 *Dödö*, 您, 母亲 *Dödö*, 厨师 *Dödö*
Your mother gave birth to a star, a star in the midst of waters

您生出了一个明星, 一个水中的明星
a star in the depth of the waves

一个大浪里的明星

if you speak, they say that you talk to much

如果您说话, 有人会嫌你啰嗦

if you are silent, you who are young, they say that you are pretentious

如果您沉默, 有人说你高傲轻狂
words become suffering for you

虽然他们冷嘲热讽
but the depths of silence cannot be measured

然而您沉默的深度是他们远远不能理解的

*Kèrèn-Könöni** has sung

Kèrèn-Könöni 鸟在歌唱

O, mother Kouda, let mother Kouda come

哦, Kouda 母亲, 快来吧
the living is good in Hamana

Hamana 的生活很美好
it was for the dancing that we came

我们来到这里跳舞

the path leads to the kapok-tree**

走向木棉树

(* a small bird, known for its chattering)

(*一种鸟，名字根据她的叫声而来)

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

**木棉树是一种通常种在巴朗的跳舞场地中央的一种树)



Call

Dununba 变化

Echauffement

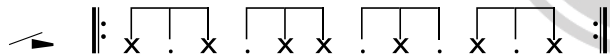
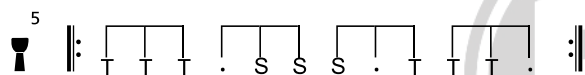
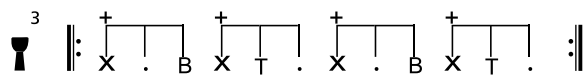
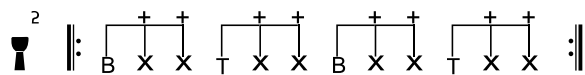
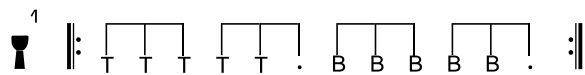
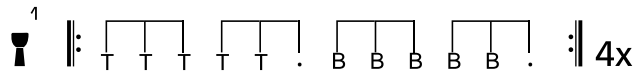
Bintin

Bintin 是一种来自于加纳的 **Acon** 族的节奏。在这个循环节奏里，你会同时听到四拍和六拍的节奏。

收录于 **Krešo Oreški**

(带加号处表示用棍子或沙锤演奏)

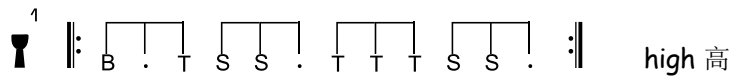
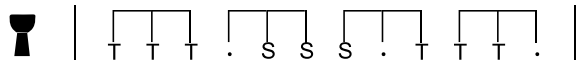
Intro 前奏



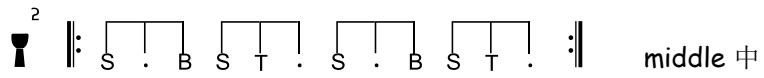
Variation 变化

(注释: Dunun 在加纳叫做 bintin)

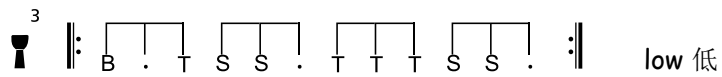
Break



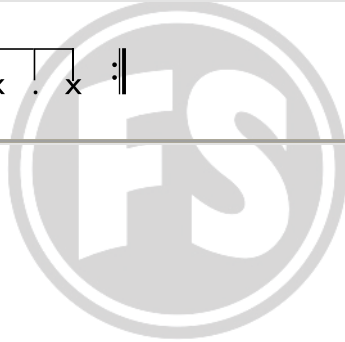
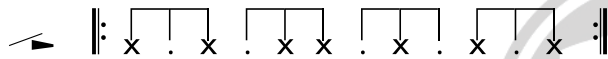
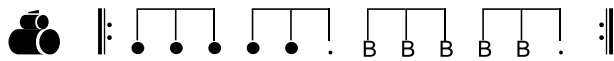
high 高



middle 中



low 低



Bolokonondo

Bolokonondo 是 Dununba 节奏的一种，字面意思是“九只手”（来自于 Famodou's Berlin-CD）或“九个手指”（来自于 Mamady's Hamamana-CD）。如果你看到这之舞，你就会知道这个名字的意思。这个节奏是 84 拍的循环，被分成 7 组的 12 拍。Call 只能在第 7 组才能打。前两个 dununba, kenkeni, sangban 的节奏型，摘自 Famoudou Konaté 的 Museum of Berlin CD 的彩页上。牛铃的打法是经过推理后得到的。下面是三种循环，dununba 的打法稍有不同。

Call

The 'Call' section consists of three staves of rhythmic notation. The first staff uses a gourd icon and contains the sequence: S S T S S S The second and third staves use a two-headed drum icon and show rhythmic patterns with vertical lines and dots. Below these is a single staff with a cowbell icon, showing a repeating rhythmic pattern with asterisks and dots, ending with a double bar line.

sangban/dununba 变化 1

The 'sangban/dununba 变化 1' section contains four pairs of staves. Each pair includes a two-headed drum icon and a cowbell icon. The notation shows complex rhythmic patterns with asterisks, dots, and vertical lines. Some cowbell patterns include the letter 'B' under specific notes. The section concludes with a final staff featuring a cowbell icon and a double bar line.

sangban/dununba 变化 2

Two staves of musical notation for the first system of 'sangban/dununba 变化 2'. The top staff uses a clef with a dot and contains rhythmic patterns with vertical stems and asterisks. The bottom staff uses a clef with a circle and contains similar rhythmic patterns, with some stems marked with a 'B' below them.

Two staves of musical notation for the second system of 'sangban/dununba 变化 2'. The notation continues with rhythmic patterns and stems marked with 'B'.

Two staves of musical notation for the third system of 'sangban/dununba 变化 2'. The notation continues with rhythmic patterns and stems marked with 'B'.

Two staves of musical notation for the fourth system of 'sangban/dununba 变化 2', ending with double bar lines. The top staff has a downward-pointing triangle above the final stem, and the bottom staff has an upward-pointing triangle below the final stem.

sangban/dununba 变化 3

Two staves of musical notation for the first system of 'sangban/dununba 变化 3'. The notation is identical to the first system of the previous section.

Two staves of musical notation for the second system of 'sangban/dununba 变化 3'. The notation is identical to the second system of the previous section.

Two staves of musical notation for the third system of 'sangban/dununba 变化 3'. The notation is identical to the third system of the previous section.

Two staves of musical notation for the fourth system of 'sangban/dununba 变化 3', ending with double bar lines. The notation is identical to the fourth system of the previous section.

收录自 Robert Kronberger (YAPP)

¹

♣ | S S T S S S SSS | S S T SSS |

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

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

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

²

♣ | S S T S S S S | TTT S B S TTT S |

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

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

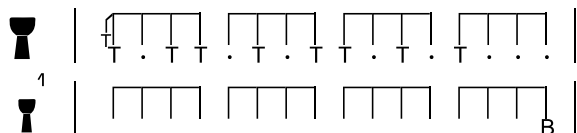
| B S S TTT T T T S . | |



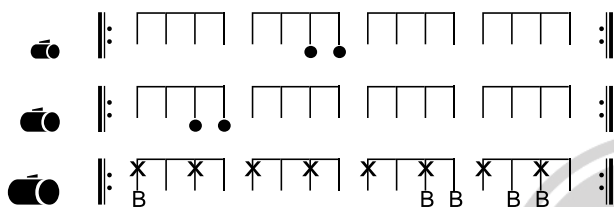
Bolomba

*Bolonba (Bolomba)*不是来源于某个民族或用于某个传统节日仪式上的节奏。它的由来主要是根据演奏它的乐器——**M'bolon** 或叫做 **Bolon**，由葫芦做成，上面绑着一个棍子和三根弦或四根弦。你可以把它当做传统乐器中的一种低音乐器。一般他用作给抒情的曲子做低音伴奏。几内亚的“民族乐团”经常会使用这个乐器。**Arafan Touré** 把它变成鼓的节奏，并教给别人很多变化。

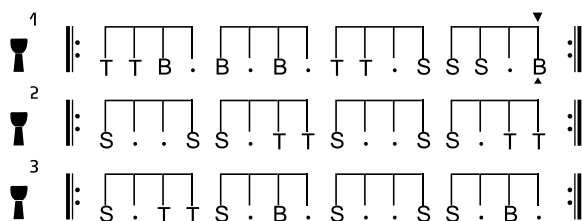
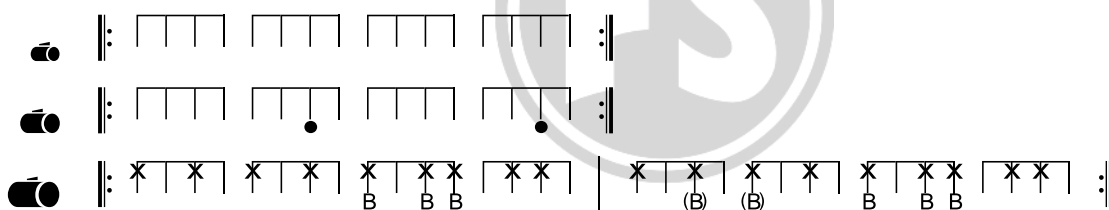
Call



变化 1




变化 2




Bolon


Bolon (4/4)是一种马林克节奏。传统的打法是没有 Sangban 的。结束前的提醒现在也给舍弃了，取而代之，是一个类似于间奏的乐句。


Call


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


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

 :| T T T T | T T T T | T T T T | T T T T :|


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

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

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

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

Solo 1

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

| T . S S T . S S |

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

| T T T T T S S |

| T T S T T S T T S |

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

| S S S S T T S |

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

| S . T T . S . T T |

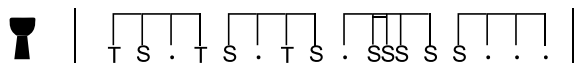
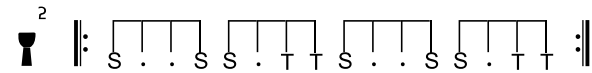
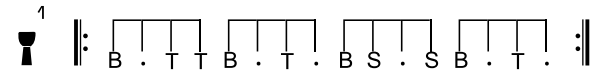
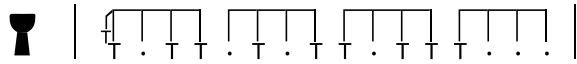
| S S S S T T T S S S . T S T T S . |

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

Boula

一种来自于安的列斯群岛的节奏。

Call



Break



独奏

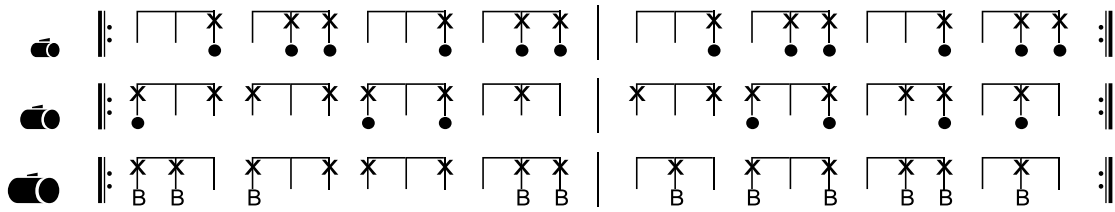
然后...



全进

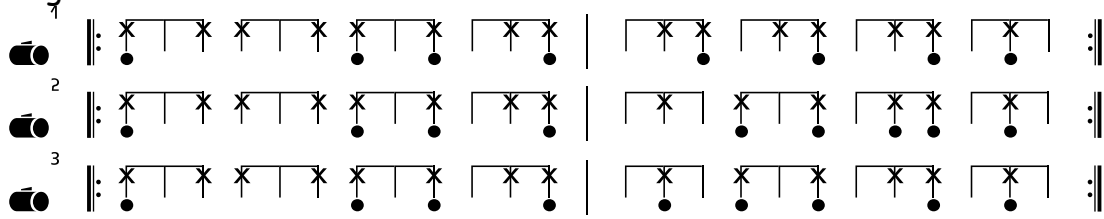
Conoule I

这个来源不详。



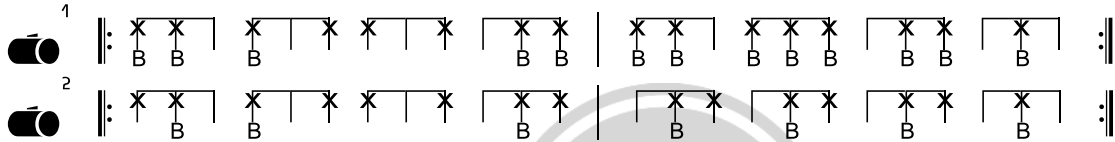
Three staves of musical notation for Conoule I. The first staff uses a single dot for notes. The second staff uses a dot with an asterisk. The third staff uses a dot with an asterisk and the letter 'B' below it. Each staff has two measures of music, with repeat signs at the beginning and end.

Sangban 变化



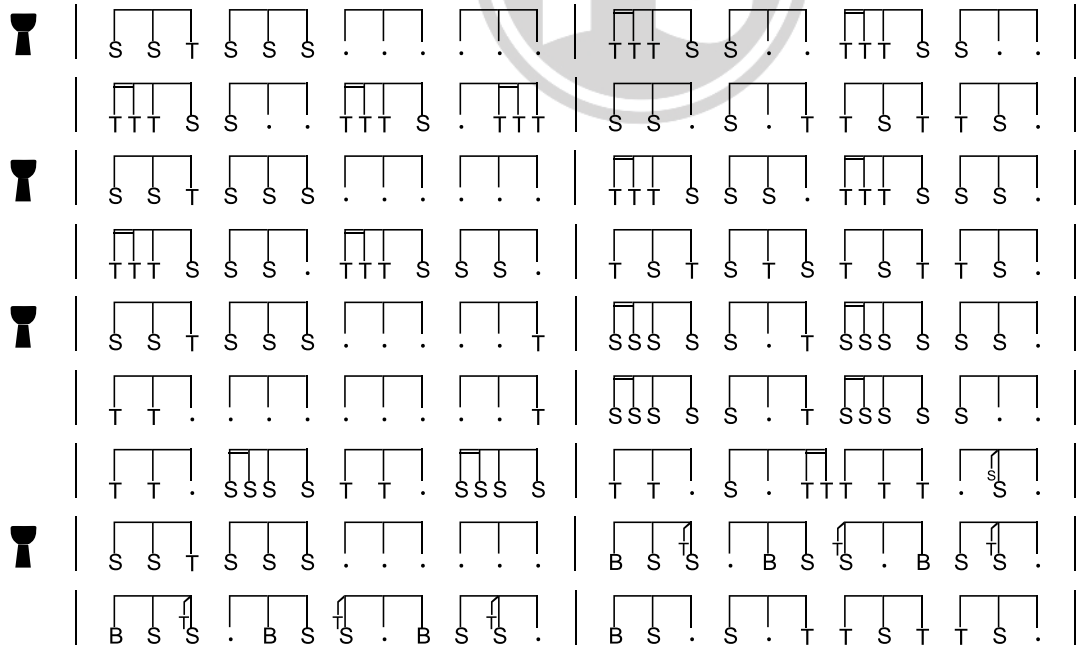
Three staves of musical notation for Sangban variations, labeled 1, 2, and 3. Each staff uses a dot with an asterisk for notes and has two measures of music with repeat signs.

Dununba 变化



Two staves of musical notation for Dununba variations, labeled 1 and 2. Each staff uses a dot with an asterisk and the letter 'B' below it for notes and has two measures of music with repeat signs.

Djembe solo



Multiple staves of musical notation for Djembe solo. The notation uses letters 'S', 'T', and 'B' with various rhythmic markings (dots, lines) to represent different drum sounds and patterns. The notation is arranged in several groups, each with two measures of music.

Dalah

Dalah 既是“池塘”的意思，又指的是“节奏”。这个节奏主要是用来歌颂女捕鱼者的。只有男人可以用船来打鱼，女人只能下水用网打鱼，所以她们很辛苦，需要面对很多困难。

Call

The first section of the 'Call' section consists of four staves. The first staff uses a gong icon and contains rhythmic notation with vertical lines and dots. The second, third, and fourth staves use drum and gong icons and contain rhythmic notation with horizontal lines and dots.

The second section of the 'Call' section consists of three staves. The first staff uses a drum icon and contains rhythmic notation with vertical lines, dots, and asterisks. The second and third staves use drum and gong icons and contain rhythmic notation with vertical lines, dots, and asterisks. The letter 'B' is written below the first staff.

The third section of the 'Call' section consists of two staves. The first staff uses a gong icon and contains rhythmic notation with vertical lines, dots, and asterisks. The second staff uses a gong icon and contains rhythmic notation with vertical lines, dots, and asterisks. The numbers '1' and '2' are written to the left of the first and second staves, respectively.

Dalfo

Dalfo 这个节奏是由一个住在法国的荷兰人——Steffanus Kor 创作的。他认为 Djembe 的加入是多余的。为了使更多的人来打鼓，Sangban 和 Dununba 节奏可以用两种打法。

变化

Echauffement 结束前的提醒

Damba

Damba, 一种未婚的马林克人的舞蹈, 主要是在新娘婚前的沐浴仪式上来跳。这个节奏有鲜明的“Dununba 节奏系”。它主要是男人跳, 以此表现他们的力量和帅气。Damba 在传统上是为女人准备结婚而跳的。间奏是简单的 12/8 型, 而不是普遍的 Dununba 式 (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.

在河边, 我想要洗一下脸 (3 遍)

水已经不甜美了, 用来冲洗河岸还好。

歌词的一些解释:

第四段歌词的含义是: 你洗脸的水会变脏了。用“不是甜的”来比喻“脏污”。歌词描写的是婚前生活。歌者想告诉准新娘的是: 你留在水里的东西已经不纯净了。事实上, 这首歌是要告诉年轻女孩是时候放弃过去, 来拥抱新生活了。这首歌很好的展示了曼丁人的讽刺和比喻的技巧。

第一段 **I wash my face** 其中的部分意思是很含蓄的。如果是“n'nya”, 就指的是“我的脸”, 如果是“I'nya”, 就是“你的脸”的意思。歌者有时发音也很含糊, 理解成哪种意思都是可以的。

对表演的一些解释:

在曼丁人中, 洗浴是很重要的仪式, 在其他的西非国家也是如此。它在日常生活和特殊节日上都很重要。在日常生活中, 人们在餐前洗手, 因为他们用手抓饭的, 所以这非常重要。人们用一个大葫芦状的容器装满水放在餐桌上, 以便当他们想去公共的盘子里抓菜时能随时洗手。身上的沐浴更加重要, 不仅仅是去除汗液和泥污。洗浴更象征着人的进步和精神的升华, 或者说, 通过洗浴, 人变得更纯粹了。它是年轻人成人礼上的一部分, 来暗示年轻人应该抛弃童年, 承担成人的责任了。准新娘进行洗浴, 表示她即将经过少女时代, 走进丈夫的家庭, 相夫教子了。曼丁的穆斯林人通过洗浴来进行他们日常的祷告仪式, 以此来诠释他们对真主的虔诚。了解洗浴的各种暗喻, 能帮助我们更好的从道德伦理层面理解歌词的意思。

Famoudou 对 Damba 的演绎，在一位歌者庄严肃穆的歌声中开始。肃穆的声音是为了衬托仪式的庄重。准新娘也许会对未来的婚后生活感到快乐和期待，但同时也会对即将逝去的童年和自由表示依依不舍，更可能会有对未来或许艰辛的婚后生活感到恐惧。当鼓声响起时，气氛变得欢快起来，它激励女青年放下对未来的恐惧来拥抱新生活，鼓的演奏在这方面做了很好的诠释。从 CD 的封面介绍中，我们知道，这段是在女子从河边返回时演奏的，因此，我们也可听出这里面具有欢迎回来的意思。（在此对 Adam Rugo 对这个情节的说明和 Sangban 鼓变化的解释表示感谢。）

Call

这个曲子的 Sangban 部分和 Dunungbe 的很像。牛铃是一样的，Sangban 只是多了一个音。Dununba 也是打三个音，而不是两个。通过这点区别，你就可以区分 Damba 和 Dunungbe 的不同。

Dunungbe 的节奏

说明：如上图的<----->标示的“Kenkeni 部分”-Sangban 和 Dununba 对话的空隙里，可以加入 Kenkeni 的较长片段。

Damba 的节奏

<---->

说明：如上图的“<---->” Kenkeni 部分，只给 Kenkeni 留了加一个音的长度。

Variations 变化

1

2

3

4

5

Demosoni Kelen

Demosoni Kelen 是一种 Dununba 的节奏，意思是“一个年轻的女孩”。演奏者嘲讽和歧视女孩的性别，女孩们则用她们独特的鼓点进行回击。（引文自 Mamady Keita 的 Hamana-CD）

Call

The 'Call' section consists of four staves of musical notation. The first staff uses letters 'S', 'T', and dots to represent rhythmic patterns. The second and third staves use vertical lines and dots to represent rhythmic patterns. The fourth staff uses vertical lines and the letter 'B' to represent rhythmic patterns.

This section continues the 'Call' notation with three staves. The first staff uses vertical lines, dots, and asterisks. The second staff uses vertical lines, dots, and asterisks. The third staff uses vertical lines, dots, and asterisks, with some 'B' symbols below the lines.

Variation 变化

The 'Variation' section consists of two staves of musical notation. The first staff uses vertical lines, dots, and asterisks. The second staff uses vertical lines, dots, and asterisks, with some 'B' symbols below the lines.

Dennadon

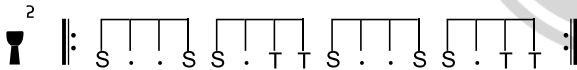
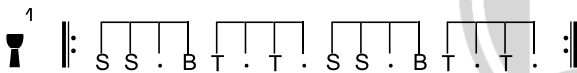
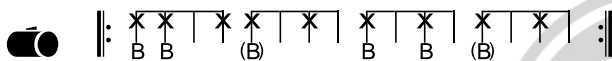
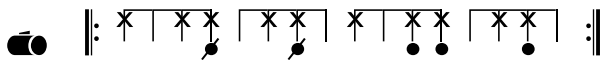
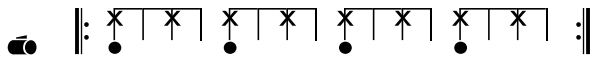
Dennadon (4/4)是一种来源于 Mandiana 地区的马林克节奏。跳这个舞的女孩有时会被举到空中。

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

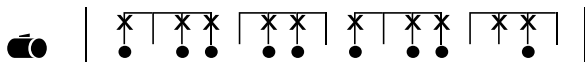
Let's Play, Djembé-players let's play !, Let's play yeah !

打起来, djembe 手们, 打起来, 耶!

Call




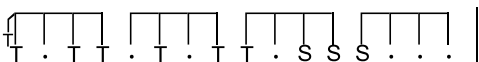


Echauffement 结束前的提醒



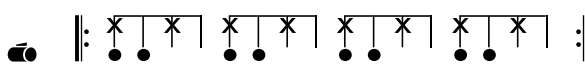
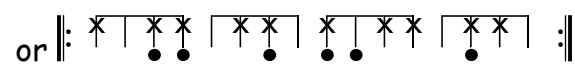
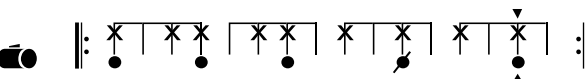

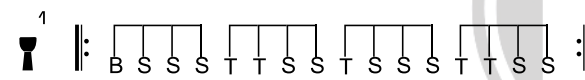
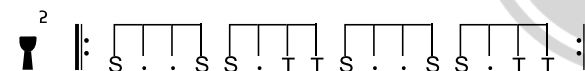
Diansa

Diansa (也叫 *Dansa ,yansa ,或 Diansi*), 起源于南马里 (巴马科), 但在全西非的各个地方, 都有人打这个节奏。

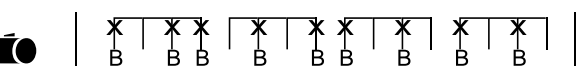
Call

 |  |
 |  |

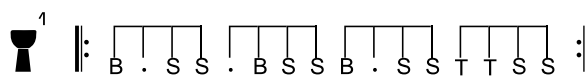
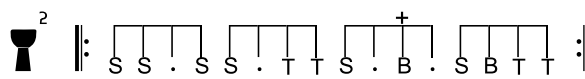
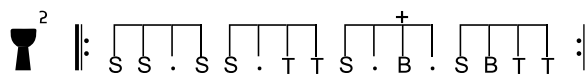
传统上是沒有 **Kenkeni** 部分的, 但打下面的两个也是可以的:

 or  :||
 :||
 :||
¹  :||
²  :||

Echauffement 结束前的提醒

 |

Solo Accompagnement 独奏的伴奏

¹  :||
²  :|| or
²  :|| (*) D instead of G

Solo

♣ | : . T B . T T . . . B . T T . . : || 2x

| : . T B . T T . . SSSS . T T . . : || 2x

| : SSSS . T T . . SSSS . T T . . : || 2x

| SSSS . SSSS . SSSS . SSSS . |

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

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

Robert Kronberger (YAPP)的独奏打法

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

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

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

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

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

| S S B S S S B |

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

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

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

Dibon II

这个是很多种为农民演奏的节奏中的一种。**Dibon**是指一对鸟，公和母。白天他们在一起，但到了晚上，他们就会找到各自的树去睡觉。早上到了，一只鸟用叫声来找另一只，另一只听到后就会飞过去。猎人们听熟了这个叫声，回到村里，就哼唱这个曲调。后来，这个就成为农民从田里回来时哼的歌曲了。第二个 **Kenkeni** 加入的比较好。这个节奏并不仅仅用到了下面的歌曲上，同时，在 **Famoudou** 的 **CD Malinke Rhythms and Songs** 中，你也会听到。

Ja eh kanje ulalale ja eh, ana fefo la lukou 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.

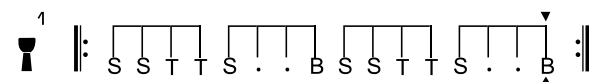
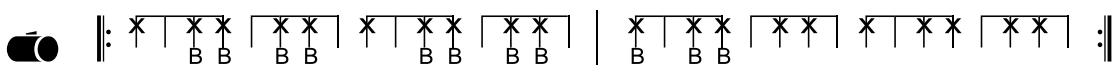
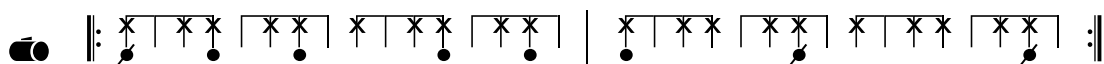
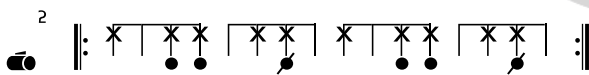
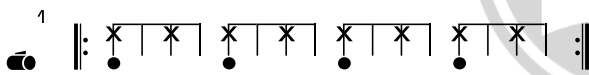
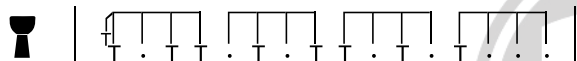
来啊，我们一起玩 **fefo(kalebas)**，这个世界不是一个人的，它是所有人的

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

这个世界不是为了一个人（这里指 **Mamoudou**）而创造的，而是为所有人来创造的。

Call

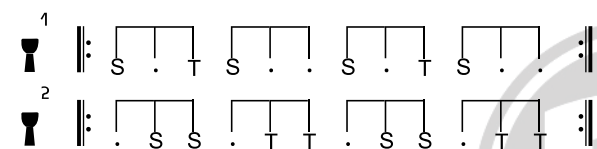
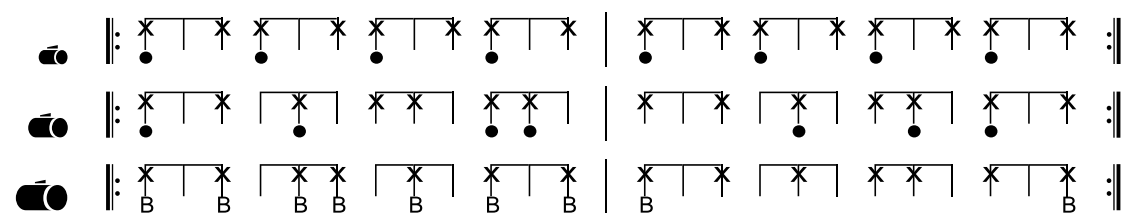
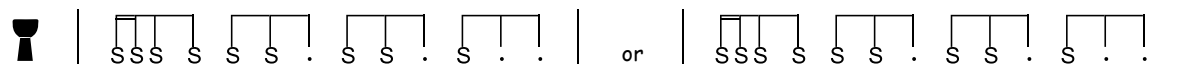


Djaa

Djaa 是一种来自几内亚的康康和库鲁萨地区的马林克节奏。最开始时是一种拍手舞，后来演变成一个全身的舞蹈。它有两种版本（Djaa I 和 Djaa II 或者叫做 Dja Kiuroussa），是一种女孩跳的诱人的舞蹈，有时候会在婚礼现场来跳。

摘录自 Robert Kronberger (YAPP)

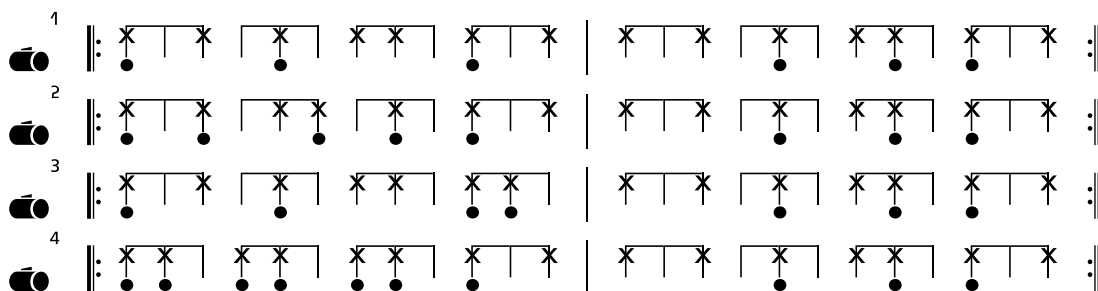
Call / Break



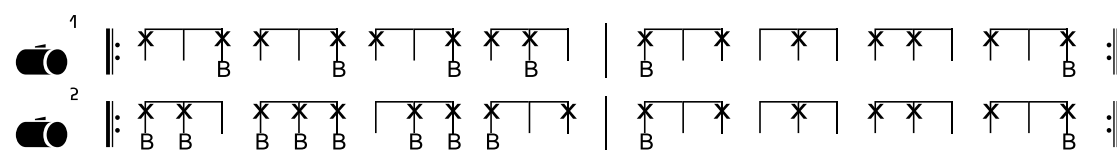
Echauffement



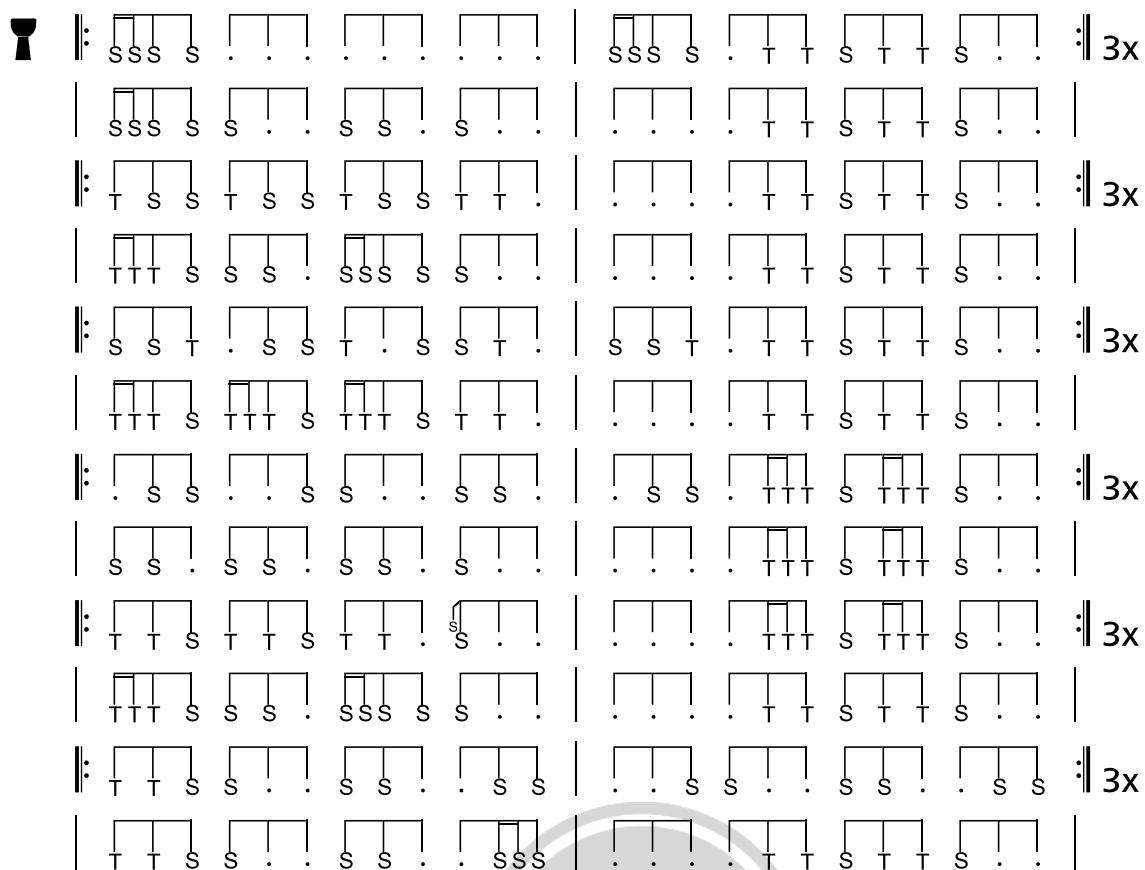
Sangban 的变化



在 Sangban 演奏 2 或 4 的变化时，Dununba 的变化




Djembe solo



Djembe solo notation for Djaa 2. The notation consists of 11 lines of rhythmic patterns. Each line starts with a djembe icon. The patterns are written as groups of notes (S for slap, T for tone) with stems and beams, often grouped by a vertical bar. Some lines end with a double bar line and '3x', indicating a three-time repetition. The patterns are as follows:

- Line 1: (SSS S) | (SSS S) . T T S T T S . . . :|| 3x
- Line 2: (SSS S) S . . . S S . S . . . | T T S T T S . . . |
- Line 3: (T S S) T S S T S S T T . . . | T T S T T S . . . :|| 3x
- Line 4: (TTT S) S S . (SSS S) S . . . | T T S T T S . . . |
- Line 5: (S S T) . S S T . S S T . . | S S T . T T S T T S . . . :|| 3x
- Line 6: (TTT S) TTT S TTT S T T . . . | T T S T T S . . . |
- Line 7: (. S S) . . S S . S S . S S . . | . S S . TTT S TTT S . . . :|| 3x
- Line 8: (S S .) S S . S S . S . . . | TTT S TTT S . . . |
- Line 9: (T T S) T T S T T . S . . . | TTT S TTT S . . . :|| 3x
- Line 10: (TTT S) S S . (SSS S) S . . . | T T S T T S . . . |
- Line 11: (T T S) S . . . S S . . S S | . . . S S . . S S . . S S :|| 3x
- Line 12: (T T S) S . . . S S . . SSS | T T S T T S . . . |

Dejmbe 的独奏变化



Djembe solo variation notation for Djaa 2. The notation consists of one line of rhythmic patterns. It starts with a djembe icon and is written as a series of notes (T for tone) with stems and beams, grouped by a vertical bar. The pattern is as follows:

- Line 1: (TTT T) T T . T T . T . T | T . . . T T S . T T S . |

Djaa Kouroussa

Djaa 是一种马林克节奏，和其他很多节奏一样，是从女人的拍手发展而来。跳这个舞时，男女们分别围成两个半圈，面对彼此。这个舞很热辣，一般跳这个舞时，已经是活动的高潮了。Djaa Kouroussa 是指来自 Kouroussa 地区的 Djaa.

Call

The Call section consists of four lines of musical notation. The first line starts with a key icon and a vertical bar line, followed by a sequence of rhythmic patterns: a group of four vertical lines, a group of two vertical lines with an exclamation mark, another group of two vertical lines with an exclamation mark, and a final group of two vertical lines with two exclamation marks. The second line features a key icon and a double bar line, followed by two measures of rhythmic patterns using 'x' and 'B' symbols. The third line follows a similar structure with 'x' and 'B' symbols. The fourth line also follows a similar structure, ending with a double bar line and a repeat sign.

Dununba 的变化

The Dununba variations section consists of three numbered rows of musical notation. The first row is labeled '1' and features a key icon and a double bar line, followed by two measures of rhythmic patterns using 'x' and 'B' symbols. The second row is labeled '2' and features a key icon and a double bar line, followed by two measures of rhythmic patterns using 'x' and 'B' symbols. The third row is labeled '3' and features a key icon and a double bar line, followed by two measures of rhythmic patterns using 'S' and 'T' symbols. A large watermark is visible in the background of this section.

Djaa Siguiri

Djaa 是一种马林克节奏，和其他很多节奏一样，是从女人的拍手发展而来。跳这个舞时，男女们分别围成两个半圈，面对彼此。这个舞很热辣，一般跳这个时，已经是活动的高潮了。Djaa Siguiri 是指来自 Siguiri 地区的 Djaa。

Call

The 'Call' section consists of several rhythmic patterns:

- Top Staff:** A sequence of rhythmic patterns using vertical lines and dots, with a 'B' symbol at the end.
- Second Staff:** A sequence of rhythmic patterns using 'x' symbols and vertical lines, with a double bar line and repeat sign.
- Third Staff:** A sequence of rhythmic patterns using asterisks and vertical lines, with a double bar line and repeat sign.
- Fourth Staff:** A sequence of rhythmic patterns using asterisks and vertical lines, with a double bar line and repeat sign.
- Fifth Staff:** A sequence of rhythmic patterns using asterisks and vertical lines, with a double bar line and repeat sign.
- Sixth Staff:** A sequence of rhythmic patterns using 'S' and 'T' symbols, with a double bar line and repeat sign.
- Seventh Staff:** A sequence of rhythmic patterns using 'S' and 'T' symbols, with a double bar line and repeat sign.

The song snippet is written in 12/8 time and consists of three measures:

- Ma - ma - dy n'fa i - tè gbo - lo - la ka - ri - ya Ee
- ua - len - de ee
- ee

有很多包含这个节奏的歌曲。下面这个就是 Mamady Keïta' 中的 “Balandugu Kan” (普通字体是独唱的，黑体的是合唱部分)

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

Ee walende ee. Ehé, il est parti.

Djabara

Djabara (6/8)这个节奏的名称来源于一种乐器(🥁). 它来自 Wassolon 地区, 是一种相互致敬的节奏。

(普通字体是独唱的, 黑体的是合唱部分。)

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

Bruama, 你需要个孩子

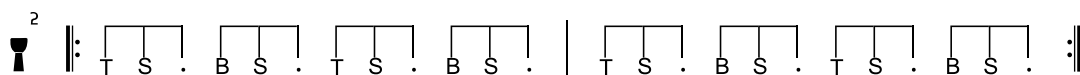
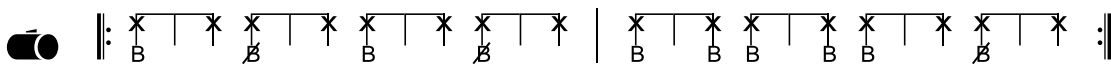
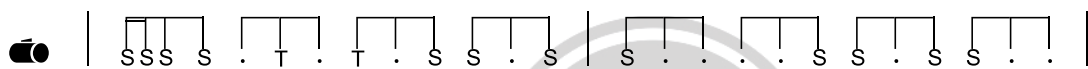
Denko waliyadi / ? (*response*) (回应)

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

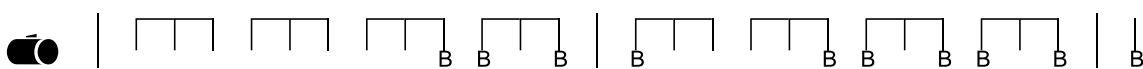
Burama, 孩子是必不可少的

Denko waliyadi... / ? (*response*) (回应)

Intro 前奏



Closing Break 尾奏



Solo 1

1

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

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

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

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

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

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

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

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

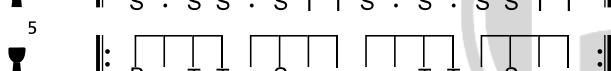
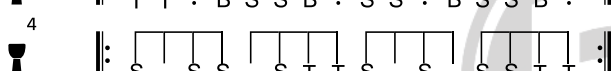
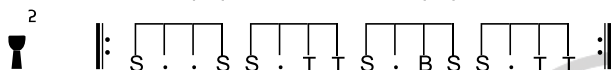
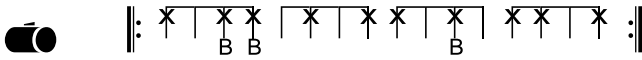
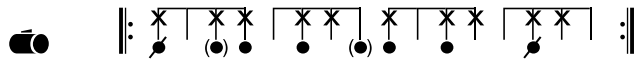
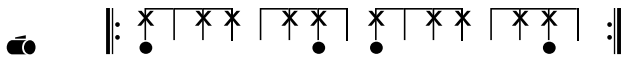
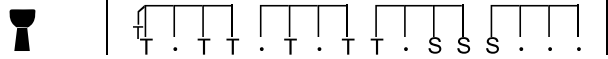
| SST S TTS . SST S TTS . | SST S TTS . SST S TTS . |

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

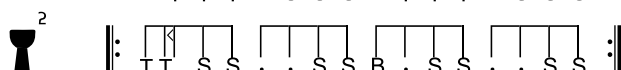
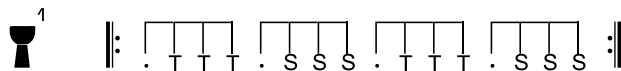
Djagbè

Djagbé 是一种来自几内亚的马林克节奏，最开始是在斋月的结束时演奏的。跳这个舞时，人们很快乐。在几内亚的库鲁萨地区，这个舞叫 **Djagba**，在马里叫 **Madan**。

Call

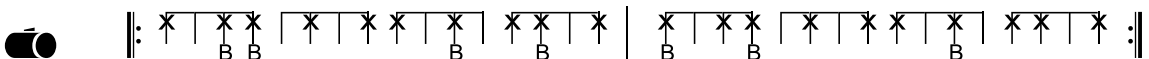


Djembé solo accompagnement Djembe 独奏的伴奏



把前两个音快速的连在一起打

Dununba 的变化



结束前的提醒

Three lines of rhythmic notation for a gourd instrument. The first line starts with a gourd icon and contains stems with dots below. The second line contains stems with 'S' and 'T' below. The third line contains stems with 'T', 'S', and 'S' below.

看起来像间奏的结束前的提醒 (节奏继续)

A single line of rhythmic notation for a gourd instrument, starting with a gourd icon and containing stems with dots below.

Sangban 结束前的提醒

A single line of rhythmic notation for a Sangban instrument, starting with a Sangban icon and containing stems with dots below.

Dununba 结束前的提醒








Three lines of rhythmic notation for a Dununba instrument, starting with a Dununba icon and containing stems with 'B' characters below.

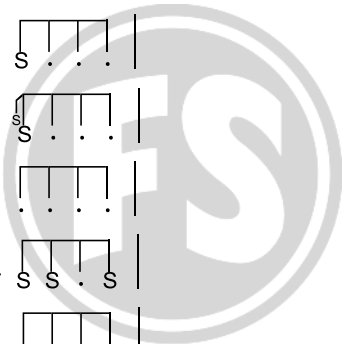
独奏 1: 用下面的方式

Four lines of rhythmic notation for gourd instruments, numbered 1 to 4. Each line starts with a gourd icon and contains stems with dots below.

(这个看起来也像间奏)

独奏 2: 使用下面的方式

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

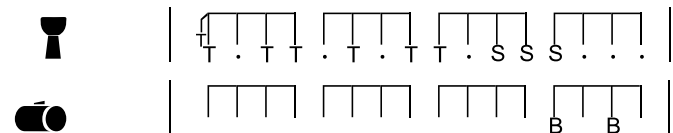


Djambadon

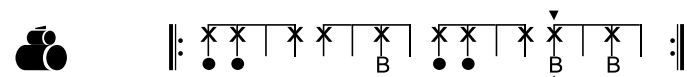
Djambadon 是一种来源于塞内加尔南部的 **Cassamance** 地区的节奏。它经常用于 **Serouba** 鼓在婚礼或给孩子起名字的节日上演奏。这个名字是由 **Abdulla "Oké" Sene.** 由 **Djembe** 改编而来的。

Call

Call

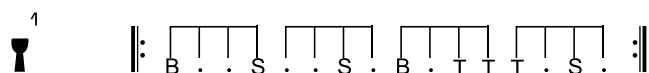


The call notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: T, T, T, T, S, S, S, followed by three dotted notes. The second staff uses a djembe icon and contains a sequence of notes: T, T, T, T, T, T, T, T, B, B.



The call notation consists of two staves. The first staff uses a djembe icon and contains a sequence of notes: T, T, T, T, T, T, T, T, B, B. The second staff uses a djembe icon and contains a sequence of notes: T, T, T, T, T, T, T, T, B, B.

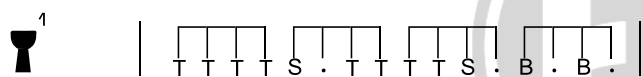
¹



The call notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: B, S, S, B, T, T, T, S. The second staff uses a goblet icon and contains a sequence of notes: B, S, S, B, T, T, T, S.

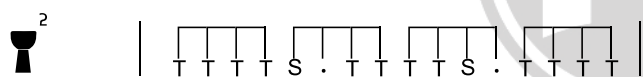
Djembe 独奏 1 乐句

¹



The Djembe solo notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: T, T, T, T, S, T, T, T, T, S, B, B. The second staff uses a goblet icon and contains a sequence of notes: T, T, T, T, S, T, T, T, T, S, T, T, T, T.

²



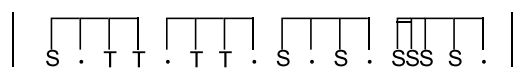
The Djembe solo notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: T, T, T, T, S, T, T, T, T, S, T, T, T, T. The second staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S.



The Djembe solo notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S. The second staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S.




The Djembe solo notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S. The second staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S.




The Djembe solo notation consists of two staves. The first staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S. The second staff uses a goblet icon and contains a sequence of notes: S, T, T, T, T, S, S, S, S, S, S.


Djembe 独奏 2 乐句

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

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

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

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

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

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



Djelidon / Djelifoli / Sanja / Lamba

Djelidon (djeli 舞), Djelifoli(djeli 节奏), Sanja 和 Lamba 都属于马里舞/节奏, 这种舞/节奏仅仅只在 Griot 的 Djeli 跳。伴奏乐器只有一种叫 balafon 的乐器或科拉琴。今天, Djembe 和 Dunun 鼓也加入进来。在马里只用两种 Dunun——Kenkeni 和 Dununba。下面 Sangban 的节奏也是后加的。像很多马里舞一样, 开始时的节奏是很慢的, 和快的部分迥然不同。在 Djembe 1 的第二拍上, 有个轻微的停顿。在独奏的第二个节奏中, 第七拍有个重音。不同的老师在教给我这个节奏时有轻微的不同, 但和音乐的旋律是很和谐的。

Ponda O' Bryan 的解释

Call

Musical notation for Ponda O' Bryan's call, showing four staves with rhythmic patterns and symbols like T, S, and B.

Musical notation for Ponda O' Bryan's call, showing three staves with rhythmic patterns and symbols like X and B.

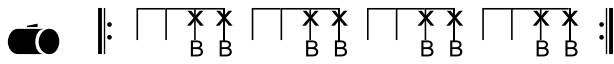
Mamoudou "Delmundo" Keita 的解释

Call

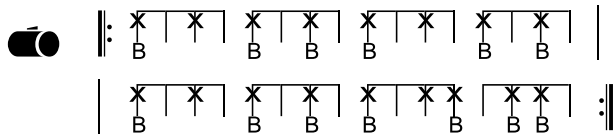
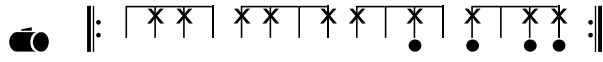
Musical notation for Mamoudou "Delmundo" Keita's call, showing three staves with rhythmic patterns and symbols like S, T, and B.

Musical notation for Mamoudou "Delmundo" Keita's call, showing three staves with rhythmic patterns and symbols like X, B, and (B).

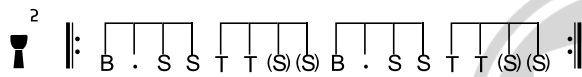
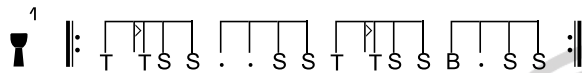
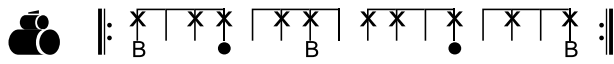
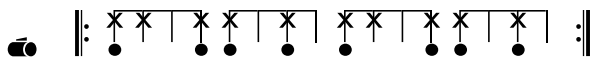
Dununba 的变化



Larry morris 的解释

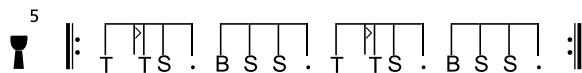
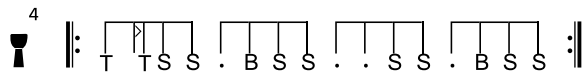
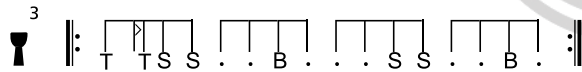


Serge Blanc 的解释（开始的部分改变了）



（注意 Djembe 1 在第二个中音和第十个中音略微延迟）

其他的 Djembe 手法



Djembe 的独奏乐句

1

2

3

4

5

节奏名称: Lamban, Lamba, Lambambaa, Lanbango, Lambango, Lambang, Jali, Jeli Foli, Jalidon, Dialidon, Diely-Don, Griot

国家: 所有的曼丁族国家 (几内亚, 马里, 布基纳法索, 象牙海岸, 冈比亚和塞内加尔)

地区/种族: 曼丁人

背景起源

以下是我对 **Lamban** 的理解。**Lamban** (在冈比亚, 有时读作 **Lamba** 或 **Lambango**), 也被叫做 **Jeli Don**(**Jeli** 舞的名字)或简单的叫做 **Griot**(最早在 17 世纪出现在法国的旅游中, 指的是 **jelis**、**Wolof** 或 **Fula** 等等的意思。)

它起源于 **balafon**, 由 **jeli** 人 (**Maninka** 世袭的音乐家), 尤其是具有 **kouyate** 血统的 **jeli** 人创作出来。如果你想赞美 **kouyate** 人, 你只需演奏 **Lamban** 音乐即可。**Dunun** 鼓是如何加入这个音乐之中, 已经是不可查的了——也许它是建立于 **dunun** 鼓的基础上也不一定。然而, 人们大多认为, **Djembe** 是在 **Lamban** 后面产生的。现在有一个关键问题: 打鼓时, 感觉是三拍的节奏, 为什么他们选择四拍的伴奏模式。我确实找不到答案。**Dansa** 是用来增加工人在劳动中的干劲而演奏的, **Lamban** 是 **jeli** 人用来庆祝丰收而演奏的。他们之间好像有某种联系, 但是历史上却没有清楚的解释。在 **Djimo Kouyate** 的专辑中的 **Dianlidon**(**Jelidon**)曲目, 他把 **Dunun** 收录其中, 这是很不常见的。"Pre-theatre et rituel: National Folk Troupe of Mali"——由 **Jean Decock** 创作于 1968 年春季, 在这篇双语的非洲艺术文献中的第一册第三本的 31-37 页, 记录有 **Dansa** 舞的图片和相片, 画的是来自 **Khaso**(**Xaso**)的女孩跳舞来庆祝丰收。摘自: **Eric Charry**

在 **Sunjata** 时代（13 世纪），有一个 **balaphon** 演奏者聚会的节日。他们说：“我们应该有个属于我们自己舞蹈的曲子。”于是，他们发明了供 **jali** 人跳舞的 **Lambango**。他成为 **jali** 人经常会演奏的曲目，以此来接待他们的英雄、国王或祭奠神灵。

尽管他最开始时是用 **balaphon** 乐器演奏的，但有时也会用 **kontingo**（一种古琵琶）来演奏。一位叫 **Lamin Dambaketeh** 的 **kontingo** 演奏者把“**Lambango**”修改成现在的样子，稍稍变动了一下曲调。**Lamin Dambaketeh** 后来好像娶了一个非常有名的 **jali** 女人，**Bantang Kuyate**，一个优秀的歌唱家和历史学家。一天，**Lamin** 离开村庄去看望 **Bantang**，但不幸的是，在他到之前，她去世了并被埋葬了。他在她的坟前，用他的 **kontingo** 为他的未婚妻演奏了一曲特殊版本的“**Lambango**”。

“所有的一切都是有可能发生，**Bantang Kuyate**，美丽也不能阻止死亡，**Bantang Kuyate**。”

这个改变了的“**Lambango**”以后就代替以前的成了标准的“**Lambango**”版本。引自：**Lynne Jessup**

在过去，**Lambanbaa** 是为庆祝 **Jaliyaa** 的历史而演奏的。他的特色是专为赞美 **jaliyaa** 的村庄和村民而创作的，演奏时，男人们演奏科拉琴和 **balo** 乐器，女人们则跳舞唱歌。今天，这个曲子在 **Mandinka** 地区非常流行，尤其是在冈比亚。曲子里已经被加入歌词号召人民团结一心为祖国的美好明天而努力奋斗。引自 **Merikeba Kouyate**

Lamban 是仅有的几个 **kora** 曲子中的一个，是 **jali** 人为了娱乐而创作的。他的历史根源已不可查了，也许是来自 **balaphon** 这个乐器吧。**Malian jali** 人通常在一些大型的活动或节日演奏它。有时，**Lamban** 的演奏中也会加入 **Suata** 的曲调（一种 **kora** 琴）。（**kora** 琴是用手指循环的拨弦来演奏 **riff** 和 **solo** 的，声音快速并十分美妙）。引自 **Amadu Jobarteh**。在曼丁人的曲目中，它也许是最古老的一种了。这首曲子是音乐家们为自己而不是神灵创作的。演奏这首曲子时，他们仅仅是和妻子们待在一起，感到很开心，他们的妻子也会唱歌跳舞。**Kanbango** 最初是一种 **balaphon** 的曲调，属于 **Hardino** 曲调的范围。（另一种的 **kora** 曲调，这里收录的是 **kora** 风格的）引自 **Jaliology**

Griot 人把 **griot** 的歌曲和舞蹈献给他们自己，歌曲赞美神给了他们美妙的音乐和优美的舞蹈。**Griot** 人非常喜欢这些古老的曲子，经常在很多村庄都有演绎，尤其是在月光明亮的夜晚。引自：**Jali Kunda**。

歌曲赞美了 **Jali**（口头传授的历史学家）让西非人的种族历史得以源远流长。引自 **Vieux Diop**

这种曲子会在 **griot** 人的一些节日或仪式上演奏。引自 **M' Bady Kouyate**

这个曲子会被一些旅行音乐家，诗人，讲述家族和种族历史的说书人来演奏。引自 **Khassonka Dunun**。

Lamba 是一种 **Jali** 舞蹈，它口述着历史与传统。他又是一种精神的舞蹈和节奏，可以帮助人们保持身心健康。引自 **Nurudafina Abena**

Lamba 是生命中的一首歌曲/一只舞蹈/一个仪式，它可以净化你的灵魂。引自 **Sule Greg Wilson**

这个音乐是 **Griot** 人为他们自己演奏的，或是说为 **Djeli** 人演奏的。他们说：“主做了一件好事，那就是给了 **Djelli** 人美好的生活。”引自 **yaya Diallo**

Djalidon 传统上只是一个专为 **griot** 家族演奏的特别节奏。今天，城市和村庄里的很多人都在跳。然而，歌曲还是以赞美 **griot** 家族为主。引自：Djimo Kouyate

这个是仅有的几个赞美 **griot** 家族的歌曲之一。**Griot** 人只有在家庭聚会时才演奏这个曲子，并伴随着一种叫 **Jalidon** 的 **griot** 舞。在月光明亮的夜晚，**griot** 人来到户外，男人们演奏 **kora** 和 **balaphone** 乐器，女人则跳舞并唱 **Lambang** 的歌曲。音乐是神创造的，神又创造了我们来演奏美妙的音乐和跳优美的舞蹈。引自：Mandeng Tunya

在马里，**Lamba** 完全用 **Dunun** 来演奏。在几内亚和塞内加尔，它是由 **Djembe** 和 **Dunun** 来共同演奏。这是一个用于庆祝和游行的节奏。一种版本叫做“**Kings Lamba**”，只有统治者和特权者才能使用。另一种是 **Jeli** 人和 **griot** 人跳的“**Griot** 舞”，包括：说书人、歌唱家、西非的使者和顾问。引自：Impala。

Bambara /Manding 节奏（以及与它相关的歌曲，舞蹈，服装，护身符等等）一般在人生的标志性阶段被演奏，如：婚礼或成人礼。它是一种舞者献给他们高贵的主人、国王、皇后等等的带有尊贵舞姿的皇室舞蹈。跳舞前会讲一些赞美和致敬的话。引自：Christine Reagen Rosales

这是一首众所周知的关于快乐的 **jeli** 人的一首歌曲。歌词也是类似的意思，表达了对 **jeli** 人的赞美“**Jeliya, o ye jalla di, ni jalla wulila, kulusi be wuli**” (**jeli** 人的做用就像一个人的裤带，如果没有了，你的裤子就会掉下来)。引自：Ana Be Kelen

这是又一个非常古老的歌曲，我不知道是谁创作的。在和乐队的表演中，在这个版本中有很多新鲜的想法。歌曲来自马里。如果一个音乐家或一个 **jali** 人想要娶 **jali** 女人，在婚礼当天，很多 **jali** 人就会聚集到一起来演奏这个歌曲和舞蹈。它是 **jali** 人的歌曲。引自：Dembo Konte

这是一首描述 **Jeli** (几内亚的马里)之神，就像他创造了无形的精神世界和世间的凡人一样，赋予 **jeli** 人他们与生俱来的使命的歌曲——当 **jeli** 人对其他人说起死亡时，他自己不应该害怕，因为 **jeli** 人的话是永生的。嘿，我知道有人在辛勤的在田里劳作却不抱怨，孩子由于饥饿而死亡，母亲只能低声哭泣。引自：Cisse。

歌词：

Ye, jaliyaa, Alla le ye ka jaliyaa da

(Ah, jaliyaa, it was God who created jaliyaa)

(啊，jali 人，主创造了 jali 人)

Alla nung ka mansayaa da, ate le nata bannayaa da

(It was God, too, who created kingship, and then wealth) (Morikeba Kouyate)

(主同时也创造了王侯和财富) (Morikeba Kouyate)

Ye, Jaliya-o, Alla le ye ka jaliya da

(Oh music, God created music) (Jali Kunda)

(哦，音乐，主创造了音乐) (Jali Kunda)

Fugaba sangban kodole tokole fuga mogo lombali milon

Fuga, fugaba mogo lambali milon

Dia dia dia dia dia e dia dia lombali a dimini

Sangban kodo e ate togola fugala

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

年迈的田地不是干旱贫瘠的沙漠，别人不懂你，忽视了你的价值。年迈的田地，年迈的田地，别人不懂你，忽视了你的价值。哦，他们的忽视太让人伤心了(Kendigo)

Oh Libo Mansanya

Nye Kilebo La Ila

Simbo Mansanya

E ye Djallia (Lasensua)



收录自 Krešo Oreški (12/8) 的节奏

Call

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

🥁 ||: X B T T X B T T T T | X B T T X B T T T T |

| X B T T X B T T T T X B | T T X B T T X B T T |

| X B T T X B T T T T | X B T T X B T T T T |

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

🥁 ||: X T T X X X T X X X | X T T X X X T X X X :||

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

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

Djelifoli (12/8) 收录于 Robert Kronberger (YAPP)

Handwritten musical notation for Djelifoli (12/8) in YAPP notation. It consists of three staves, each with a clef and a key signature of one flat. The notation uses asterisks for notes and dots for rests, with stems and beams connecting them. The first staff has a treble clef, the second a bass clef, and the third a bass clef. The music is in 12/8 time and features a repeating melodic pattern.

Solo 乐句

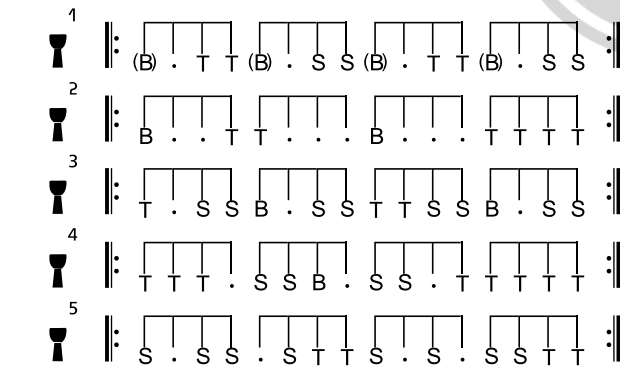
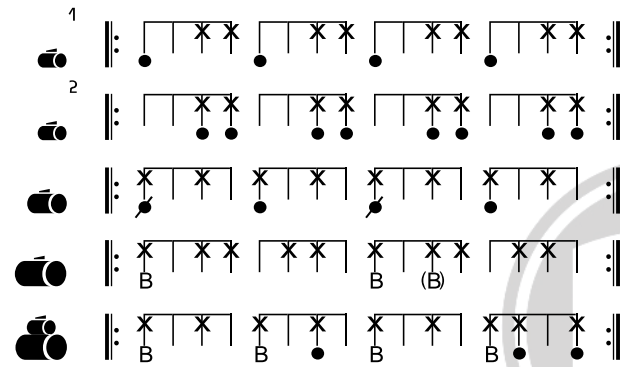
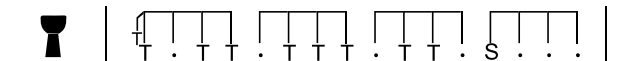
Solo 乐句 (Solo Melody) in YAPP notation. It consists of six staves, each with a treble clef and a key signature of one flat. The notation uses letters S, T, and B for notes, with dots for rests. The melody is written in a single line and is divided into six measures. A large watermark is visible in the background of the notation.

Djolé

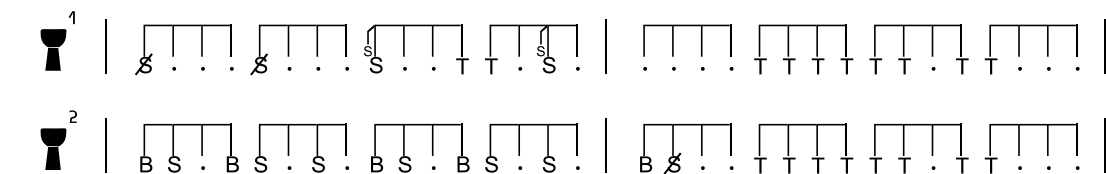
Djolé (Jolé, Yolé) 是一种塞拉利昂的 Temine 人跳的面具舞。在传统上，使用不同大小的叫做 *sicco's* (或 *sico's*) 的方形鼓来演奏的。面具的造型是为女性设计的，尽管跳舞时是戴在男性的脸上。下面的曲子来自于 Wassolon-CD, 是由 Mamady Keita 本人演奏的，同时也加入了一些不同的马林克和苏苏人的节奏声音。

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

Call



收录于 Robert Kronberger 的独奏乐句 (YAPP)



Donaba

Donaba, 马林克语“伟大的女性舞蹈家”，是一种非常古老的 Dunuba 节奏。歌曲产生的时间较近代（大概 1950 年），主要是为了纪念在那个年代的一位伟大的舞蹈家。Famoudou Konate 也出生在她生活的村庄里。她的名字叫做 Mariama Gbe, 别名是 Donaba, 她发明了一些新型的舞蹈，

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

嘿，Donaba, 出来给我们跳一支新的舞蹈

Call

Call notation for the first section, featuring a gourd icon and three drum icons. The notation consists of rhythmic patterns with letters S, T, and B, and dots representing notes.

Call notation for the second section, featuring three drum icons. The notation includes rhythmic patterns with asterisks and dots, indicating specific drumming techniques.

Call notation for the third section, featuring a gourd icon. The notation includes rhythmic patterns with letters S, T, and dots, and is numbered 1 and 2.

Dunumbè

Dunumbè 起源于 Hamana, 锡吉里和康康。这个节奏被认为是大概 20 种 dununba 节奏的根基，它的意思是：强壮男人的舞蹈

Call

The 'Call' rhythm is represented by four staves. The first staff shows a sequence of notes: S, S, T, S, S, S, followed by three groups of three exclamation marks (! ! !). The second and third staves show rhythmic patterns with stems and dots. The fourth staff shows rhythmic patterns with stems and 'B' characters at the end of some notes.

Kenkeni: 在 Dununba 的鼓系中, Kenkeni 的打法是有特色的, 并且基本一样。下面是四种牛铃的打法。初学者使用 1 和 2 的打法, 当多人打鼓时, 3 比较合适, 4 在传统上也会用到(但打这个节奏时, 很难持续很长时间)

The Kenkeni rhythms are shown in four groups, each with two staves. The first group shows four different rhythmic patterns labeled 1, 2, 3, and 4. The second and third groups show rhythmic patterns with stems and dots, and some with 'B' characters. The fourth group shows rhythmic patterns with stems and dots, and some with 'B' characters. A large watermark 'ES' is visible in the background.

1

2



3

(请对照 Djembe1 注意变化的音符)


结束之前的提醒：这个总是由 Sangban 领奏的。

结束前提醒的结尾：是由 Sangban 单击一声确定。



Djembe 独奏的伴奏



 



Djembe: 一个在独奏后回到普通节奏的例句。


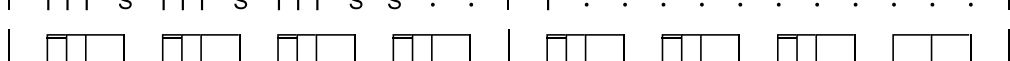
 


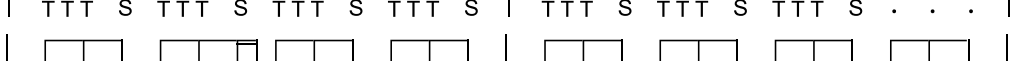
Djembe 独奏 1: 用如下乐句



1  


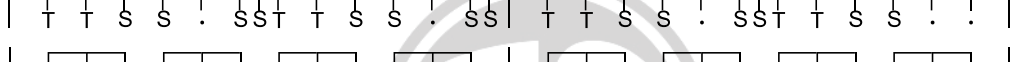
2  



3  



4  

5  


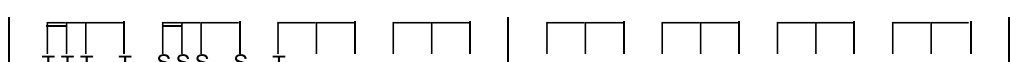
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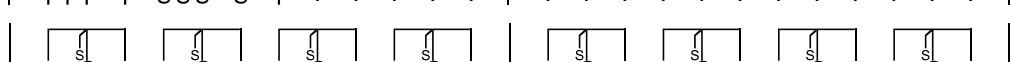
7  


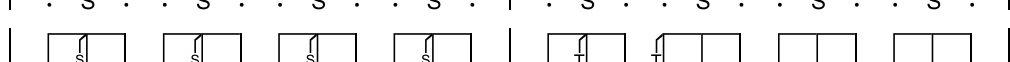
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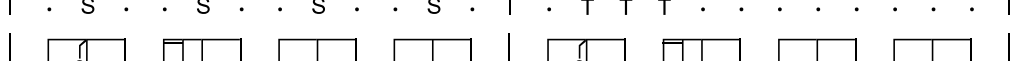
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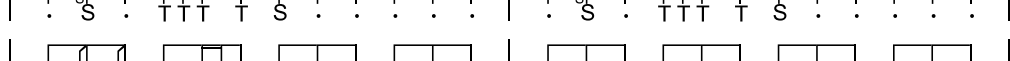
Djembe 独奏 2: 用如下乐句


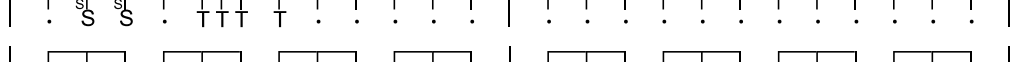
1  


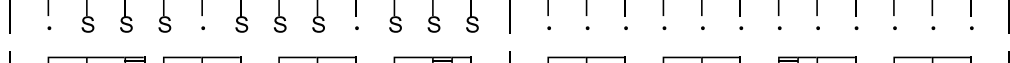
2  

3  

4  

5  

6  

7  

Fanga

Fanga 是一种来自利比里亚的表示欢迎的节奏。人们大多认为一个名叫 **Badbtunde Olatunji** 的西非打击乐老师，通过教课和他的人格魅力，把这个节奏在美国广泛的传播开来。当乐手打击这个节奏的低音时，他模拟厨师从蒸锅里拿出来一个滚烫的食物。饭准备好喽。收录的节奏来源于与 **Djembe** 鼓友的各种不同电子邮件的交换。他的歌与下面节奏相配的是约鲁巴语。

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

Asé, Asé, Asé, Asé

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

Asé, Asé, Asé, Asé

Eluga A Lafiya Ashé, Ashé, ashé, ashé.

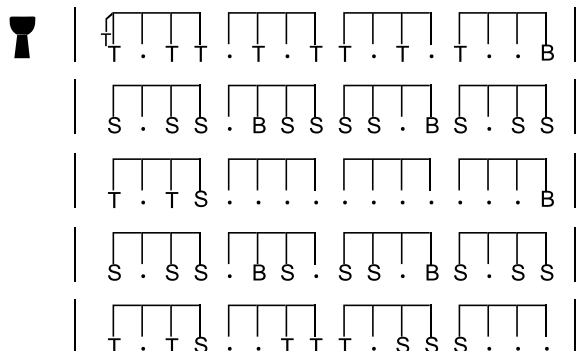
Asé, Asé, Asé, Asé

Call / Break

Fankani

Fankani 是一种欢迎的节奏，这个在很多场合都有演奏。

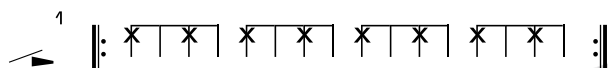
Intro



Intro drum notation for Djembe, consisting of five lines of rhythmic patterns using T (top), S (side), and B (bottom) strokes.



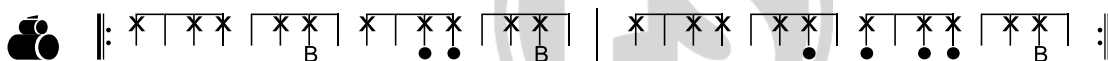
Intro drum notation for Conga, consisting of one line of rhythmic patterns using dots and slanted lines.



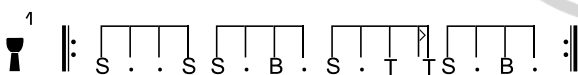
Intro drum notation for Bata, consisting of one line of rhythmic patterns using asterisks and vertical lines.



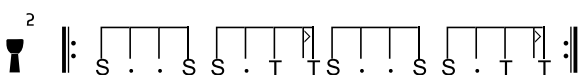
Intro drum notation for Bata, consisting of one line of rhythmic patterns using asterisks and vertical lines.



Intro drum notation for Bata, consisting of one line of rhythmic patterns using asterisks, vertical lines, and dots.



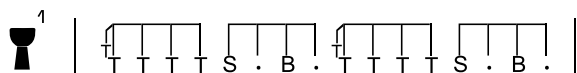
Intro drum notation for Djembe, consisting of one line of rhythmic patterns using S, B, and T strokes.



Intro drum notation for Djembe, consisting of one line of rhythmic patterns using S, T, and B strokes.

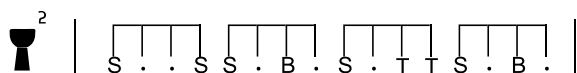
Djembe :注意那些稍延后的音，他们有摇摆的感觉。

Djembe 独奏 1: 先打第一个

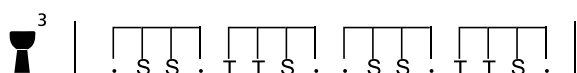


Djembe solo notation 1, consisting of one line of rhythmic patterns using T, S, and B strokes.

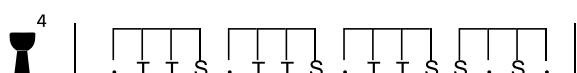
然后打下面的任一个



Djembe solo notation 2, consisting of one line of rhythmic patterns using S, B, and T strokes.

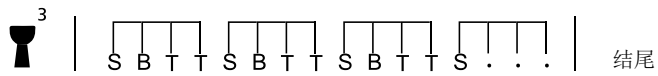
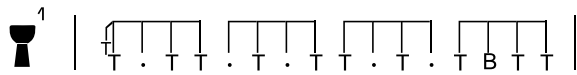


Djembe solo notation 3, consisting of one line of rhythmic patterns using S, T, and B strokes.

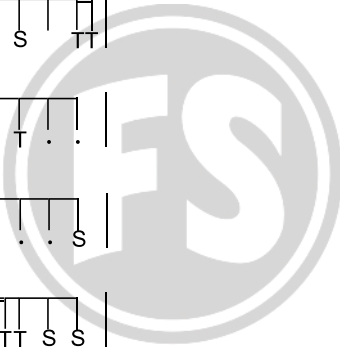
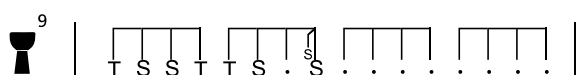
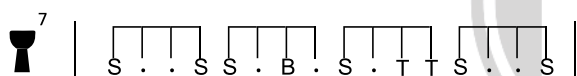
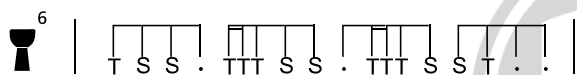
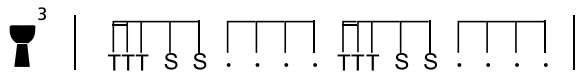
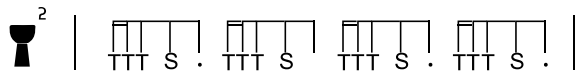
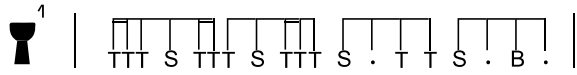


Djembe solo notation 4, consisting of one line of rhythmic patterns using T, S, and B strokes.

Djembe 独奏 2



Djembe 独奏 3: 使用下面的乐句



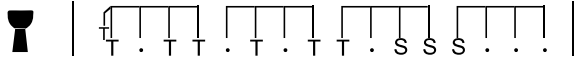
Fè

你可以从 Manady Keita 的 Balandugu Kan 的 CD 中和 Sewa Kan 的 Bruxelles 2004 (Le Couleur café) 的现场 CD 中听到这种节奏。

E eya eee E eya eee E eya eee

Tin tin dunata tu lu ne laaa

Call




Intro

FS

(B) B B B B

1
2

Djembé solo

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

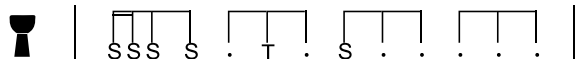


Foro-Bingé

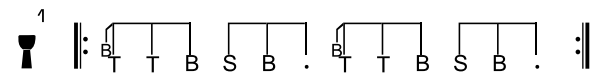
Foro-Bingé 在传统上是北部象牙海岸（尤其是 **Korhoga**, **Mandially** 和 **Sinematjalli** 村的）铁匠们演奏的节奏。它有 6/8 和 4/4 两个部分。他演奏起来非常慢。第一段的舞步部分只有 **Kenkeni** 在打。这个节奏一般在每年的铁匠节上演奏。所有的铁匠们都拿出他们最好的产品进行展示。开始的一段，是没有低音鼓的，而是用铁铃代替的。这更标志了是铁匠们的聚会哦。

Part I 第一部分

Call



间奏 1: Djembe 和 Dununba



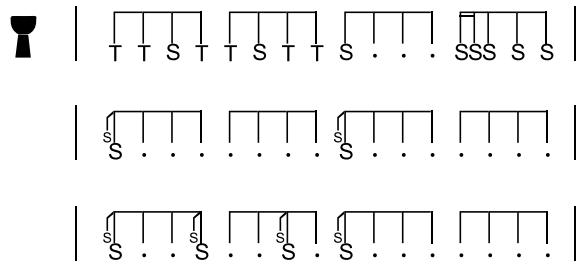
请注意 **B** 和 **T** 的连音，两个很快的连在一起打，**T** 是正拍上的。

从第一部分到第二部分的过渡

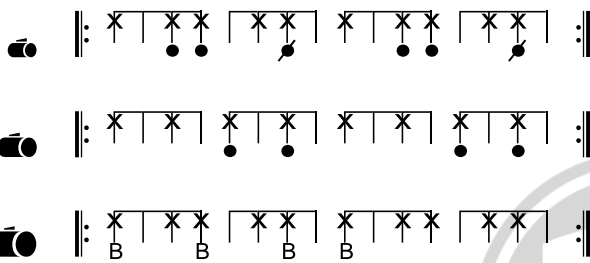
独奏者当打过第七遍上面的过渡后，就开始了第二部分的前奏，其他人就会知道：我们要进入第二段了。过渡段和间奏是一样的，然而间奏没有结束，而是引入到第二段的改变。

第二段

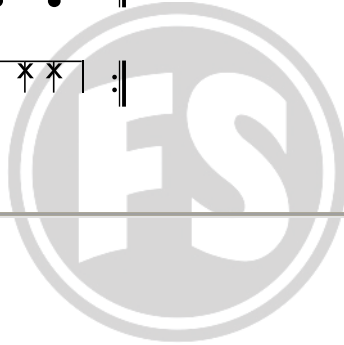
Intro 前奏



Musical notation for the Intro section, featuring a treble clef and three staves of rhythmic patterns. The notation consists of a sequence of notes and rests, with some notes marked with 's' and 't'.



Musical notation for the Intro section, featuring a bass clef and three staves of rhythmic patterns. The notation consists of a sequence of notes and rests, with some notes marked with 'x' and 'B'.



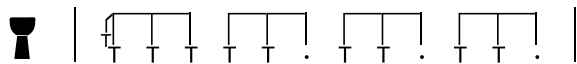
Fulafare (Yoleli)

*Fulafare (Foula Faré, Yoleli)*是一种 Peuhl 的 Fula 舞蹈。Fula Fare 在苏苏语的意思是“富拉尼人的舞蹈”。

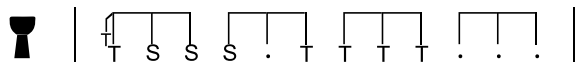
Peuhl 指的是在几内亚北部和尼日尔生活的游牧民族。牲畜自由的放牧，晚上则被圈集起来。放牧的人相信演唱和打起 Fula Fare 节奏，牲畜会更容易的集合起来。

Yoleli 是一种 Fula 人在婴儿出生七天时的 *dennaboo* 节日上演奏的节奏。在这一天的早些时候，会有一顿盛宴，然后宰杀一只羊来祭祀，一位老者为孩子祈福，并宣布孩子的名字，这会迎来很多欢呼声。今天，这个节奏在婚礼上和其他的一些节日上也会演奏。引自：(Drew Ravey)

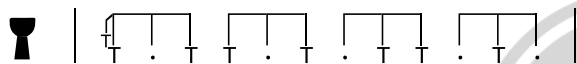
Call 1



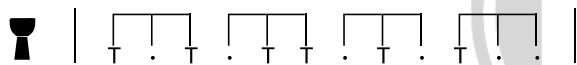
or Call 2



or Call 3



or Call 4

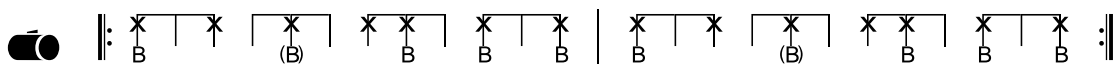


or Call 5

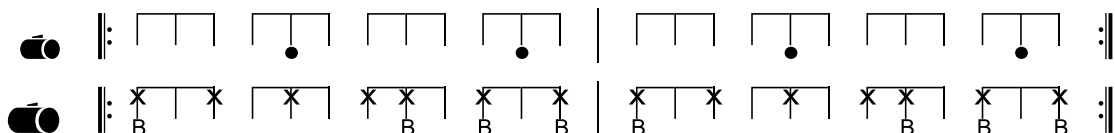


下面的单个鼓和组合鼓的演奏是比较重要的部分。牛铃不是很常被演奏。

基本节奏



两个鼓的组合 (Sangban/dununba 或 kenkeni/sangban)



变化

基本的组合也可使用其他的鼓和沙葫芦演奏其他的节奏，如：

节奏 1

节奏 2

节奏 3

另一种组合来自(Rafel Kroinberger)

相关的 djembe 变化出自(Rafael Kronberger)

G' Beredu

G' Beredu 是一种来自几内亚 Hamana 地区的马林克人的 Dununba 节奏。Dunnunba 是根据 Hamana 的某个特殊的地区来命名的。但对于 *G' Beredu I* 和 *II* 的产生，人们还是不很清楚。据我所知道的是，人们最初认为 *konowoulen II* 实际上就是 *G' Beredu*。而对于 *G' Beredu II*，我发现它只是 *G' Beredu* 的小写。

Call


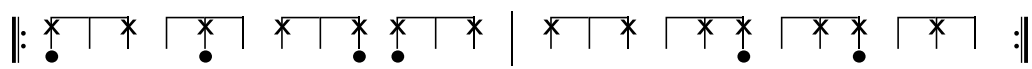
The 'Call' section consists of three staves of musical notation. The first staff uses a goblet icon and contains the sequence: S S T S S S followed by two groups of three exclamation marks. The second staff uses a smaller goblet icon and contains four groups of three horizontal lines, with the second and fourth groups having a dot below the final line. The third staff uses a larger goblet icon and contains four groups of three horizontal lines, with the second group having a dot below the final line. The fourth staff uses a large goblet icon and contains four groups of three horizontal lines, with the final two groups having a 'B' below the final line.


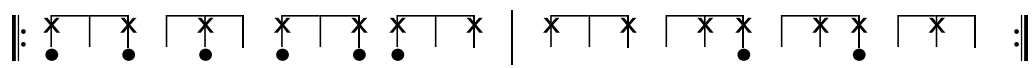
前奏 (引自 Age Delbanco)


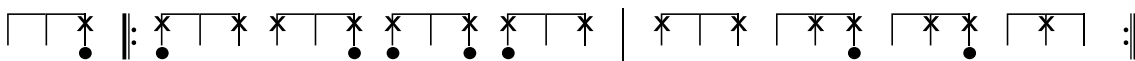
The '前奏' section is divided into two systems, each with three staves. The first staff of each system uses a goblet icon and contains the sequence: S S T S S S followed by two groups of three exclamation marks. The second staff uses a smaller goblet icon and contains four groups of three horizontal lines. The third staff uses a larger goblet icon and contains four groups of three horizontal lines, with the second and fourth groups having a dot below the final line. The fourth staff uses a large goblet icon and contains four groups of three horizontal lines, with the second, third, and fourth groups having a 'B' below the final line. The second system repeats the same notation as the first system.

Kenkeni 起



Sangban 变化


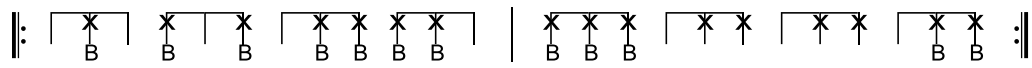
1  


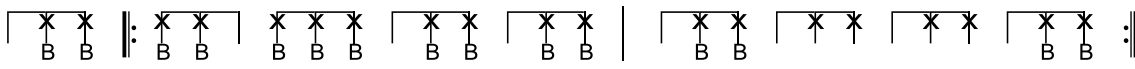
2  



3  



Dununba 变化

1  



2  



3  



4  


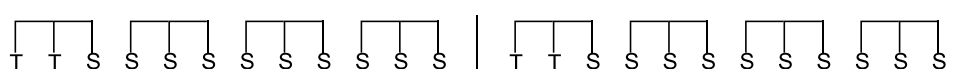
5  



开始



 

重复

Handbell notation for the 'Repeat' section. It consists of three staves: a treble clef staff with notes T, T, S, S, S, S, S, S, S, S, S, S; a bass clef staff with notes marked with an asterisk and a dot; and a bass clef staff with notes marked with an asterisk and the letter 'B'. The notation is organized into two measures, each with a repeat sign at the end.

结束

Handbell notation for the 'End' section. It consists of three staves: a treble clef staff with notes T, T, S, S, ., T, T, T, T, S, S, .; a bass clef staff with notes marked with an asterisk and a dot; and a bass clef staff with notes marked with an asterisk and the letter 'B'. The notation is organized into two measures.



Garankedon

*Garankedon (Garangedon, Garankefoli)*是一种来自皮匠/制鞋者的节奏。*Garankefoli* 是节奏的名称, *Garankedon* 是舞蹈的名称。这种舞蹈一般是女人跳。

Call

Call notation for four different instruments. Each line shows a sequence of rhythmic patterns represented by vertical lines and dots.


Call notation for five different instruments. The notation includes various rhythmic patterns and symbols like 'B' and 'S'. A large watermark is visible in the background.


Call notation for four different instruments, numbered 1 to 4. The notation includes various rhythmic patterns and symbols like 'B', 'S', and 'T'.


传统的独奏 1


Solo notation for four different instruments, numbered 1 to 4. The notation includes various rhythmic patterns and symbols like 'S', 'T', and 'B'. Some patterns are repeated twice (2x).


收录于 Seckou Keita 领导的团队的传统独奏


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

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


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


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


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


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


独奏乐句 2


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


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

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


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


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


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


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


Ponda O'Bryan 的独奏乐句


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

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

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

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

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

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

Garankefoli

摘录自 Seydou Dao 的团队，于 2006 年 9 月卢布尔雅那。

Musical notation for Garankefoli, consisting of 12 groups of rhythmic patterns. Each group begins with a key signature symbol (a stylized 'Y' shape) and ends with a repeat sign and a multiplier (2x, 4x, 3x, 4x, 4x). The patterns use letters S, T, B, and dots to represent notes and rests. A large watermark 'FS' is visible in the background.

注释：括号里的是在最后一次省略的。

Gidamba / Somba Koro

*Gidamba (Gidanba, Dyidanba, Kidamba)*是一种女人跳的马林克舞蹈，来自几内亚的 Hamana 地区，在很多场合都被演奏。它是一种独特的舞蹈。独舞者跳进一圈人群中间，跳一小段独舞。在演奏 *Gidamba* 时，*Sangban* 几乎很少变化，这样的马林克节奏也很少。有很多歌曲也是由这个节奏发源而来。在 *Famoudou Konate* 的 "Rhythms and Songs from Guinea" 《几内亚的歌曲和节奏》这本书中，有一个 *Dyidanba* 以及 *Somba Koro* 歌曲的例子。

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

嘿你，Suarela，你要走了

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

你还没有看到世上美丽的东西

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

Nankuma，你母亲在这里

The mother of a human will always be a mother!

母亲永远是母亲

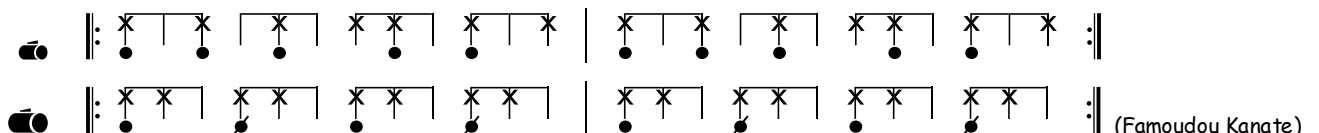
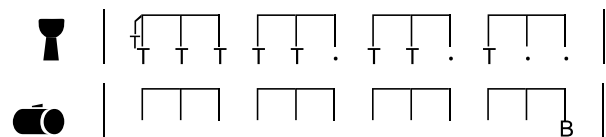
Also if she has too many debts (has become a thief or has become a prostitute)

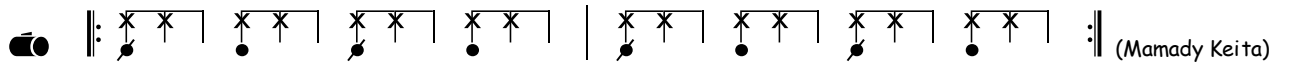
即使她欠下很多债（成为个贼或妓女）

The mother of a human is still a mother!

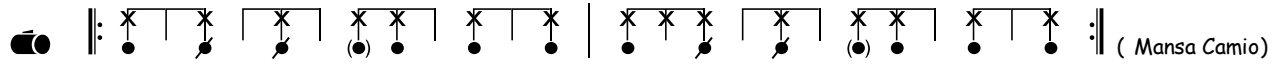
母亲还是母亲




Call










在巴罗（几内亚），人们演奏 *Gidamba*（他们也叫 *Masa Camio*）时会有一些不同。*Sangban* 会打比较有个性的节奏，*Kenkeni* 的打法也不普通，*Kenkeni* 打的是鼓点。





Djembe 独奏乐句
















(*处结束)

(*处结束)

(*处结束)

Djembe 独奏 1 的变化

(低高音连奏)

Djembe 独奏 2 的变化

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

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

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

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

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

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

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

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

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

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

Djembe 独奏 3 的变化

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

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

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

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

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

Griot

Griot / Griotte: 法语，指的是西非古老的男女诗人和著名歌唱家。在 **Mandinka**，形容众所周知的 **griot** 历史的一种重要称谓，被称作“**jali**, 和 **jelimoussou**, 或 **jalimuso**”。

就像一个历史记录者，**Griot** 用唱歌和跳舞的表达方式。在从前，它主要是为非洲王室服务的，在宫廷和民间，通过唱歌和跳舞的形式来讲述历史和当代发生的大事。它的职责和传统就这样代代相传下去。

传统上，**Djembe** 并不和 **bala, ntama** 或 **jalidunun** 一样，是 **griot** 的一种乐器。

Intro 前奏

Intro 前奏

第一系统：
Kora: B B B B . . . S S . . . | S S | :|| 2x
Djembe: * * * * | * * * * | :|| 2x

第二系统：
Kora: B B B B . . . S S . . . | S S . . . | :|| 2x
Djembe: * * * * | * * * * | :|| 2x

第三系统：
Kora: B B B B . . . S S . . . | S S . . . |
Djembe: * * * * | * * * * |

Call / Break



Call / Break



第一系统：
Kora: S . . . T T . . . T T . . . T . . . S S S |

第二系统：
Djembe: * * * * | :||
Djembe: * * * * | :||

第三系统：
Kora: S . . . S S . . . T T S . . . S S . . . T T | :||

Echauffement


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Dununba 的变化

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B	B	B	B B B B	B	B	B	B B B B										

Djembe solo


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

或者结合下面的乐句

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

也可以添加音变成更长的乐句

The image shows six rows of musical notation for a didgeridoo. Each row begins with a black silhouette of a didgeridoo. To the right of each icon is a sequence of notes represented by vertical stems with horizontal lines above them. The notes are labeled with 'S' and 'B'. The sequences are as follows:

- Row 1: S . S S . . B . . . S S . . B .
- Row 2: . S S . S S . S S . S S . S S .
- Row 3: S S . S S . S S . S S . S S . S
- Row 4: S . S S . S S . S S . S S . S . S .
- Row 5: S . S S . S S . . . S S . . B .
- Row 6: . . S . . . S . . . S . S S . S



Kadan

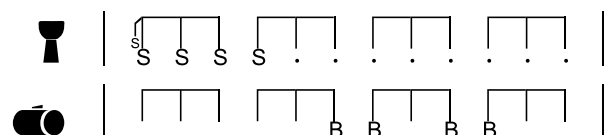
Kadan, 一种来自几内亚的康康, 锡吉里和库鲁萨地区的一种舞蹈, 是大概二十种 **dununba** 节奏的一种, 在传统上, 只有男人才跳这个舞, 因此, 它也被称为“壮男舞”。这个舞是专为未经过成人礼的男孩们 (**bilakoros**) 来跳的。“Kadan”(马林克语意思是藤编环镯), 同时是环镯 (6 到 8 号) 和舞蹈的名字。在这个舞蹈中, 未经过成人礼的男孩们是特殊者, 人们都过来围观。当 **Djembe**, **Dununba** 和 **Sangban** 响起后, 他们和着鼓点, 相互磕碰着脚镯。

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

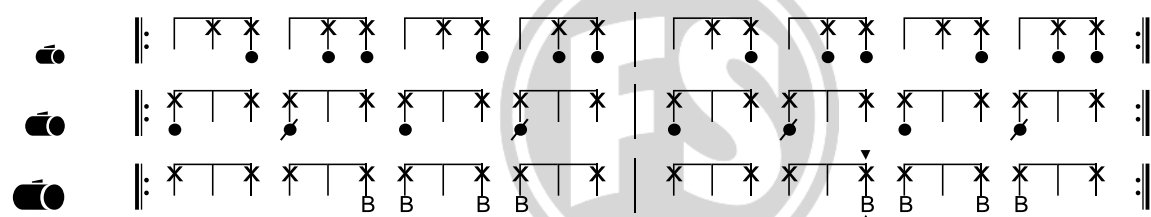
..here come the *bilakoros*, dancing the *Kadan*...

没经过成人礼的男孩来了, 跳起了 Kadan 舞。

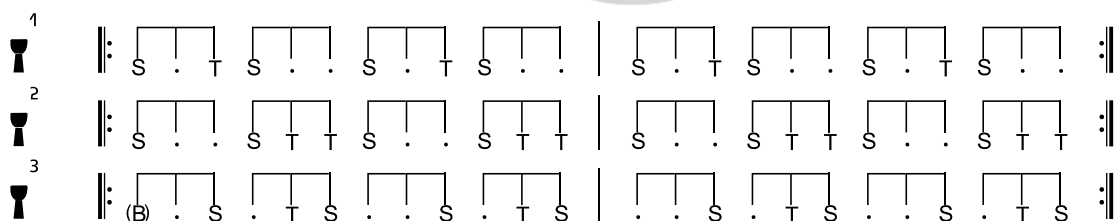
Call



 The call notation consists of two staves. The top staff is for the Djembe, with notes labeled 'S' and a dotted line. The bottom staff is for the Sangban, with notes labeled 'B' and a dotted line.




 The call notation for Dununba consists of three staves, each with notes labeled with an asterisk '*' and a dotted line.



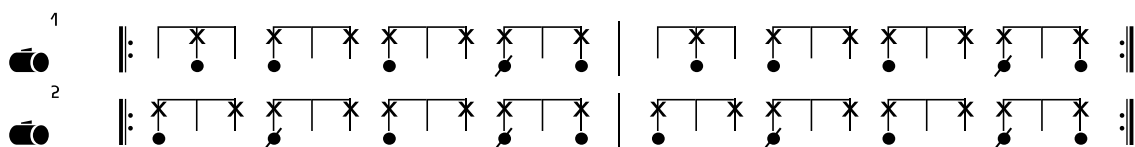
 The call notation for Djembe variations consists of three staves, numbered 1, 2, and 3. Staff 1 has notes labeled 'S', 'T', and a dotted line. Staff 2 has notes labeled 'S', 'T', and a dotted line. Staff 3 has notes labeled '(B)', 'S', 'T', and a dotted line.

Djembe 独奏伴奏 1



 The Djembe solo notation consists of one staff with notes labeled 'S', 'T', and a dotted line.

Sangban 的变化



 The Sangban variation notation consists of two staves, numbered 1 and 2, with notes labeled with an asterisk '*' and a dotted line.

Dununba 的变化

1

2

3


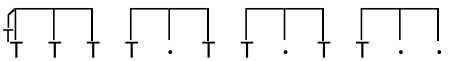
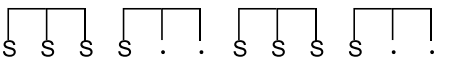





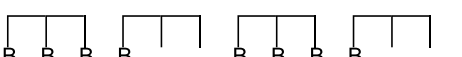
Dununba 结束前的提醒


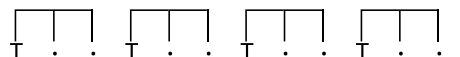
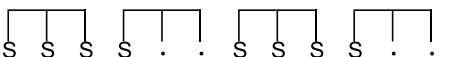






1


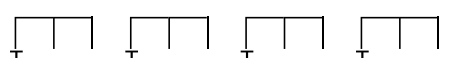


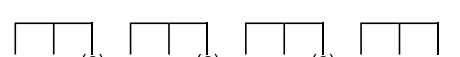


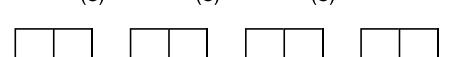

2


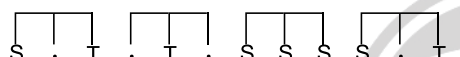
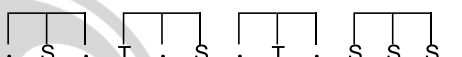






Break 1A 间奏 1A


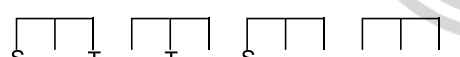


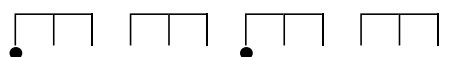
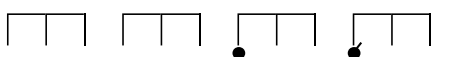


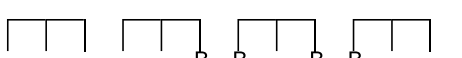



Break 1B 间奏 1B





		
		
		





		
		
		





		
		
		





		
		
		
		

Break 2 间奏 2



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



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



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



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



Break 3 间奏 3 (也可打 sangban/dununba 的组合)



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



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



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



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

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

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

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

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

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

Kakilambé

Kakilambé 是一种生活在几内亚的 **Boke** 海岸地区的 **Baga** 人的一种面具舞。最初，演奏它的乐器是一种类似于 **Djembe** 的 **Baga** 鼓。

Kakilambé 是 **Baga** 人的一种非常重要的戴面具的假人，一般一年出现一次，它的作用被认为是驱鬼除魔。他的出现是为了对现在和未来进行重要的评论和演说。*Kakilambé* 的牧师扮演传话者，因为面具假人不能直接和人对话。面具假人出现的日子，是一个重大节日，很多人都过来听讲。慢慢地，面具假人和神父从树林里出现了。人们向他们弯腰致敬，这时面具假人会增长到 5 米高。它手里拿着很多根绳子，每根绳子的另一端分别握在每个家庭的一个成员手里。

当节奏加快后，牧师和年长者在面具假人周围跳起舞来。牧师接收到信息，然后他给演奏者一个信号，他们开始打间奏，节奏开始变得缓慢和轻柔起来。然后，他把牧师给到的信息传递下去。引自：Uschi Billmeier: Mamady Keïta, A life for the djembé



“如今，*Kakilambé* 这个令人恐惧的 **Baga** 之神，只能对一些老者的思想造成些许波澜。然而，它却统治 **Bagatai** 人成百上千年，掌管风雨雷电。”

一些村民聚到一起说：“预言家们都说，每隔七年他便从神秘的森林中出来一次来吓唬村民，雷声和神父的召唤会宣布他的到来。”

首先，它会对那些不尊重他的人表示生气，此时，人们就会俯卧在地上来表示他们的忏悔，祈求他的原谅并发誓要服从他。

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

(起来, *Kakilambé*, 起来)

Kakilambé, 他相信他仍然是 *Bagatai* 孩子们的神, 就像曾经是孩子们的父亲和祖父的神一样, 他会在欢呼声中, 再次长高, 预言 7 年的幸福和吉祥。然后, 在歌舞声中, 他再次消失 7 年。

因此, “七年后, 这里的土地会更加肥沃, 女人们会孕育多产” *Kakilambé* 如是说。然而, 这些是不是真的呢, 最后还是要靠男人的力量和 *Sengbe*(一种神秘的鼓)。男人跳舞, 展示他们的力量、活力、自信和决心, 以及对民俗的尊重。当 *Kakilambé* 描绘的光辉前景开始时候, 孕育之神出现了: 胸部巨大的 *Nimba*, 男人欢乐的大喊大叫, 女人们很快就结婚了, 并孕育子孙, 她们还唱到:

"O *Nimba*! The belly without child, is like a cinder in the desert wind,

哦, *Nimba*! 没有孩子的肚子, 就像沙漠风暴中的煤渣
like a leaf in a bush-fire.

野火中的落叶

O *Nimba*! goddess of fertility, o *Nimba*! you who make the sap rise in the dust

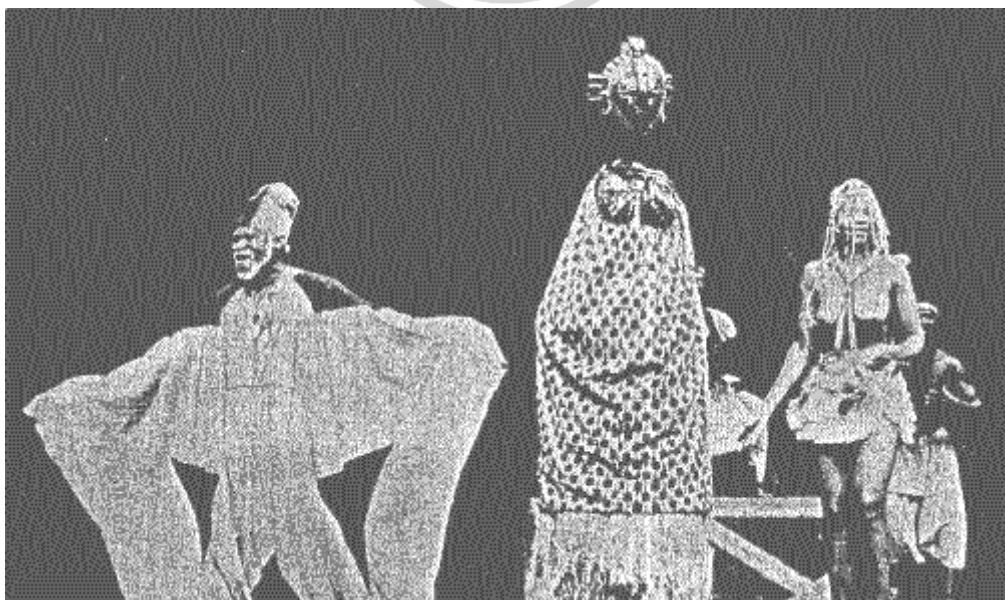
哦, *Nimba*! 孕育之神, 哦, *Nimba*! 你使一切具有活力
Here are my breasts, let them be the same as yours

这是我的乳房, 让它们和你的一样大吧

Here is my belly, that the sap of the *Baga* may continue to rise"

这是我的肚子, *Baga* 的精神将在这里代代相传

在狂热的气氛中, *Baga* 的男人和女人紧紧地团结在一起, 以此来确定他们正被神保护。引自: *Worldtour of the Ballet de Guinée, ('65-'67)* 的宣传页。

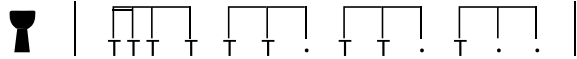


Baga 只是一个很小的种族，只有不到 32000 的 Baga 人生活在几内亚。Frederick Lamp 在他的《The Art of the Baga》(1996)一书中写到：“*Kakilambé*”被 Baga 人念作“*a-Mantsho-`no-Pön*”，是 Baga 的 Sitemu 分支民族至高的男人精神。Lamp 博士说：“*Kakilambé*”实际上是苏苏语的一个词：“达到柯巴脂树的高度”。有很多带 *Kakilambé* 节奏的歌曲，这个是欢迎歌曲，欢迎 *Kakilambé* 面具的到来

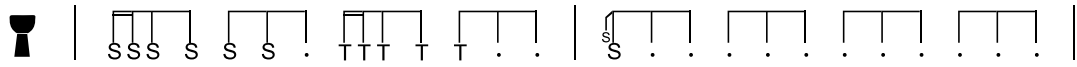
Mai'm bo, mai'm bo mama, mai'm bo Kakilambé kekumbe



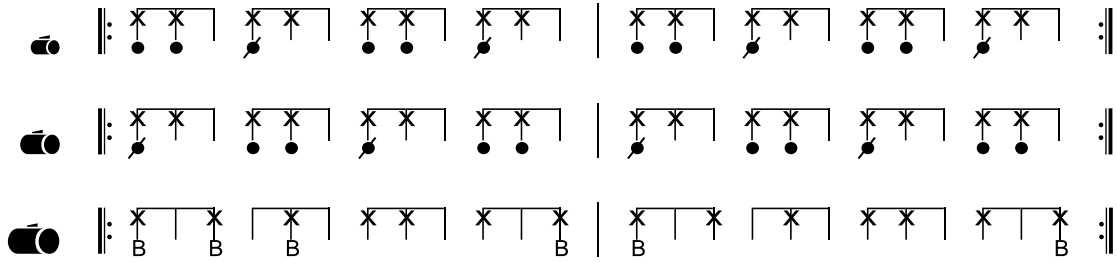
Call 1



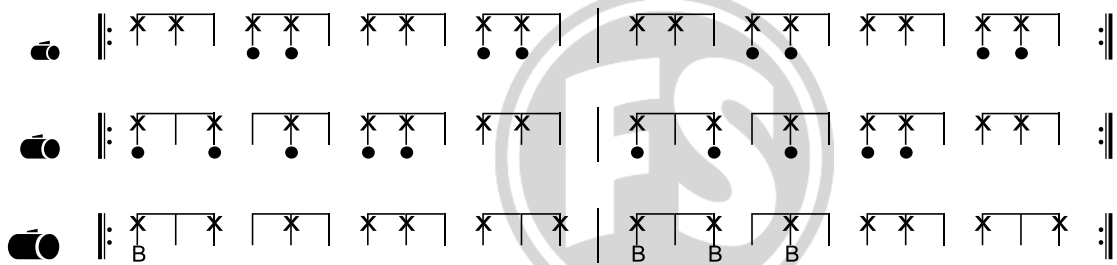
Call 2



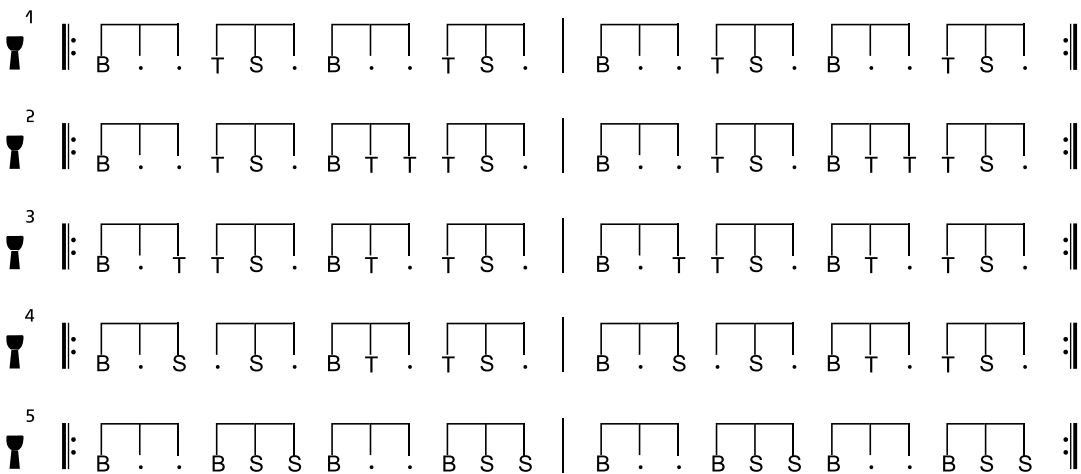
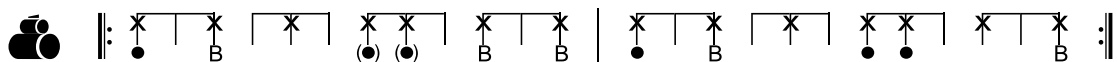
Dunun 组合 1



Dunun 组合 2



Dunun 组合 3



Kanin

Kanin 是一种马林克节奏，由 Mamady Keita 创作并修改，那时的他是几内亚芭蕾舞团的领导者。这首歌曲是 **Sousou** 语的。

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!

但不是那个，Konko(一个男孩的名字)，但不是那个

拿起你给我带来的那个东西，离开这里

Call

The 'Call' section consists of several rhythmic patterns:

- Djembe:** A pattern of eighth notes: T . T T . T T . T . S S S . . .
- Talking Drum:** A series of horizontal lines representing pitch contours, ending with a 'B' (bass) note.
- Three-part pattern:** Three lines of notation with 'x' marks and dots, representing complex rhythmic and pitch structures.
- Two-part pattern:** Two lines of notation with 'S', 'B', and 'T' notes, representing a specific rhythmic sequence.

Djembe 独奏乐句

The 'Djembe 独奏乐句' section features three distinct rhythmic phrases:

- Phrase 1: S . . S S . S . S S .
- Phrase 2: S . T T . . S . S . T T
- Phrase 3: T . T . T T . . S . S . S S . . S . B . T T . . S . B . T T . . T .

Kassa

Kassa (Cassa) 是一种东部几内亚的马林克人跳的一种收割舞，字面意思是“粮仓”。在丰收的时候，农民去到田里，那里离家很远，他们就在外面露营。一些女人会到那边准备饭菜（有时也唱歌）。在那天，鼓手就会打起 **Kassa** 来振奋人们干活的热情。当收割结束后，人们就会在村子里举办一个大型的聚会，叫做“**Kassalodon**”。

与此有关的另一个风俗是（引自：**Famoudou Konaté**）：村子里最漂亮的小姑娘在田地的尽头，把它的围巾挂在一个木棍上。在劳动中，最先赶到围巾处的人，就会获得与小姑娘共度一夜的奖赏，但不是上床什么的。因为不能引起小姑娘的怀孕，那个人会受到处罚的。

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

醒来吧，农夫，饭已经送来了。醒来吧，农夫，饭已经准备好了。

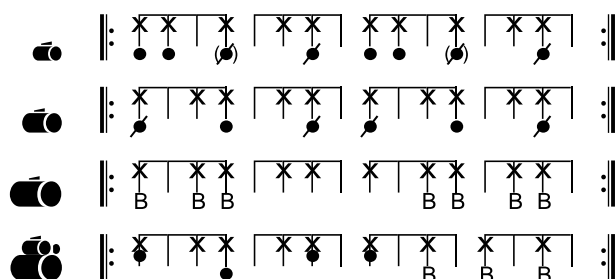
E yahé, e koutountama hé, e yahé, e mandinkono e (2x)
I ni war lé no kor solor, I ni war lé nama se néné mépélo
The men of Hamana, the birds of Mandin
My brother, I call you to work on the field
It is my profession; it's the best work!

Hamana 的男人，Mandin 的鸟。

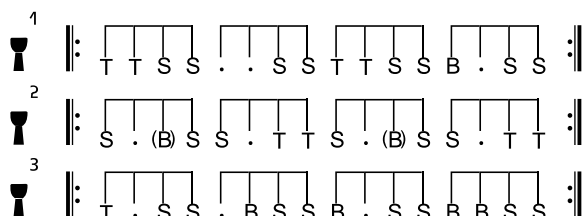
我的兄弟，我来叫你到田地上去干活。

这是我的擅长，这是最好的工作。

Call



一人打三个 dunun 的组合



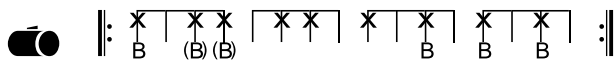
4

5

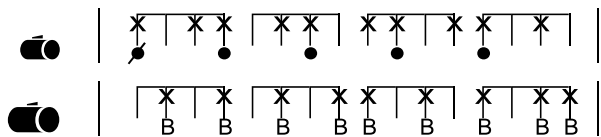
6



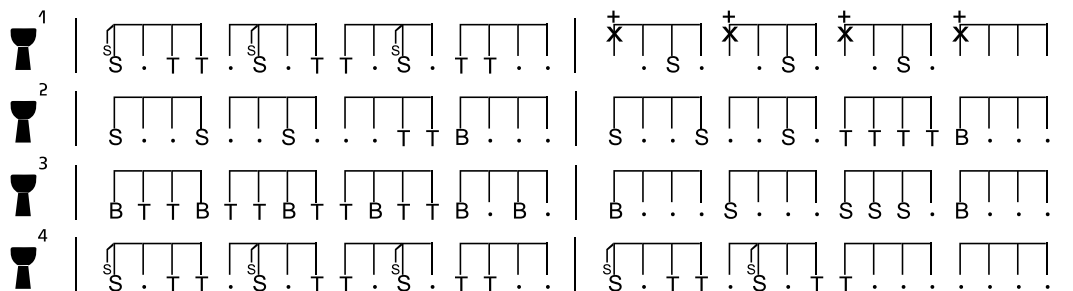
Dundunba 的变化



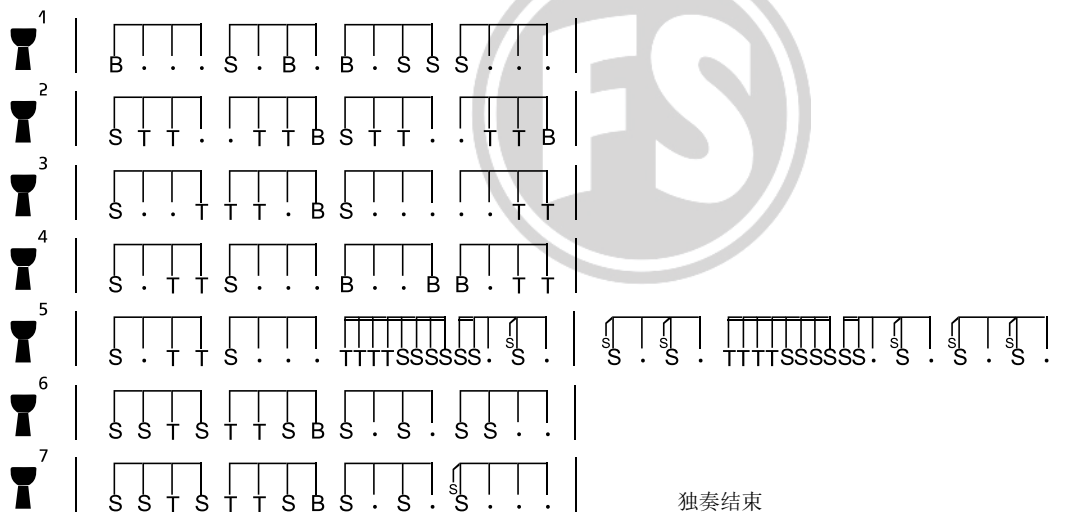
Echauffement 结束前的提醒



Djembe 独奏 1 的乐句 请注意标注 (*) 处的拍手

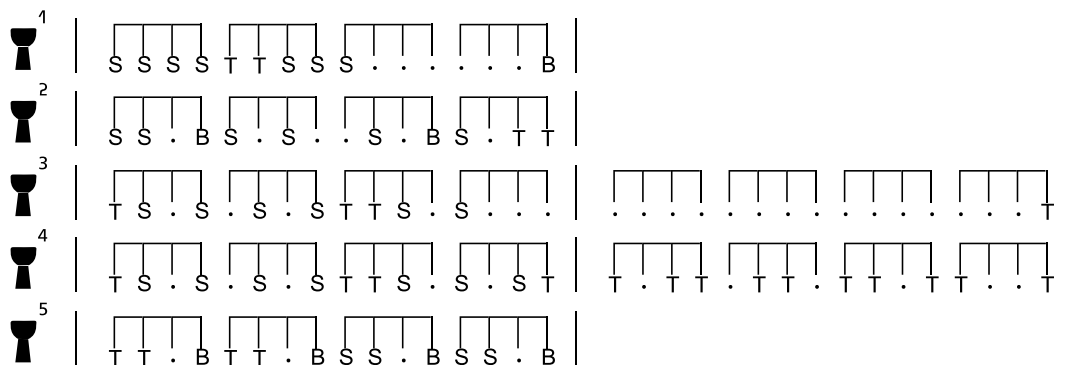


Djembe 独奏 2 的乐句



独奏结束

Djembe 独奏 3: 乐句 A,B,C,D 和 E



Djembe 独奏 4: A 到 G 的乐句

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

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

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

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

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

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

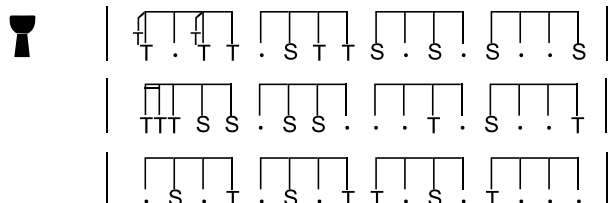
7 | B S TTT S S . S TTT S S . S TTT | S S . S . S |



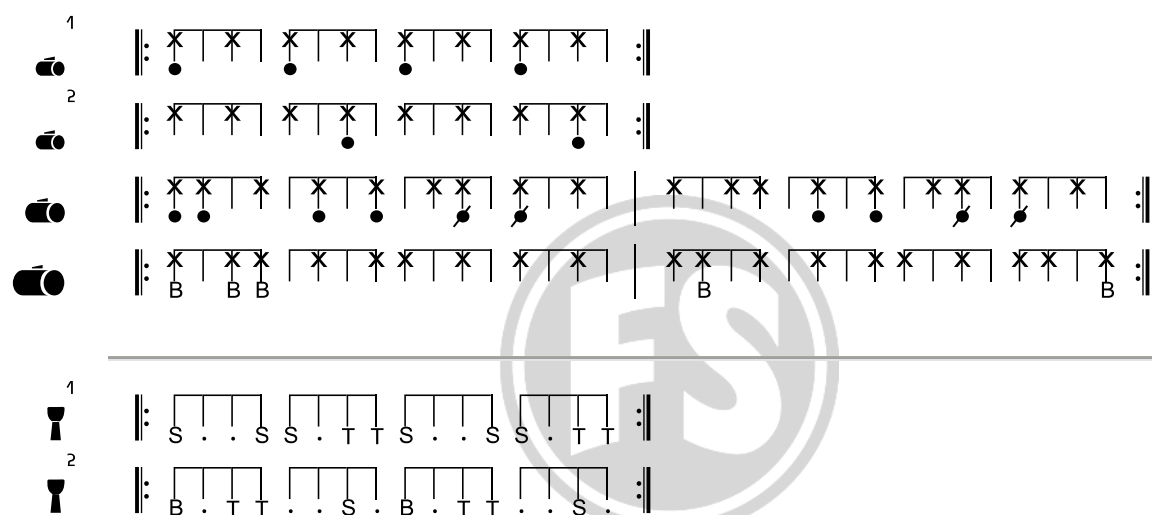
Kassa Djibo

富裕的村民雇佣年轻人来耕种庄稼是经常发生的，年轻人通常是得到羊或牛作为补偿。工人们经常要很多天都呆在外面，因为村子和田地的距离很远，他们用一些短枝和灌木丛建造起简单的庇护所来遮风挡雨。鼓手们也会整天陪着他们，打 **Kassa** 节奏，这是专门献给村子里劳动者的节奏。

Intro

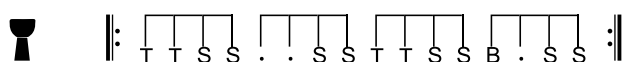


Intro drum notation consisting of three staves of rhythmic patterns using 'T' (top) and 'S' (bottom) symbols.



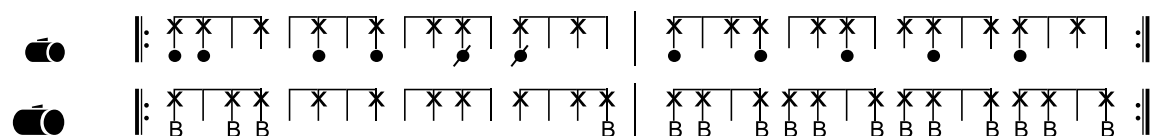
Main drum notation for Kassa Djibo, consisting of four staves. The first two staves are for a pair of drums, and the last two are for a pair of bongo drums, marked with 'B'. Each staff has a first and second ending.

独奏的伴奏



Solo accompaniment drum notation consisting of one staff with a first ending.

Variations 变化



Variations drum notation consisting of two staves for bongo drums, marked with 'B', showing different rhythmic patterns.

Djembé solo 1

1

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

Djembé solo 2

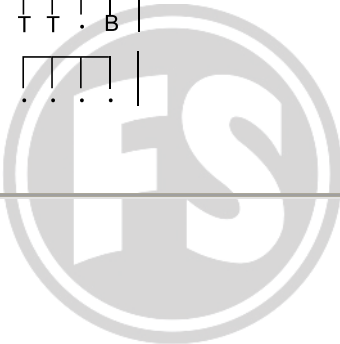
2

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

Djembé solo 3


3


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





Kassa Soro


Call


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


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

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


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


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


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


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


Intro


 :| * * * * | * * * * | * * * * | * * * * :| 3x


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

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

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

 | | | S . S . S |

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

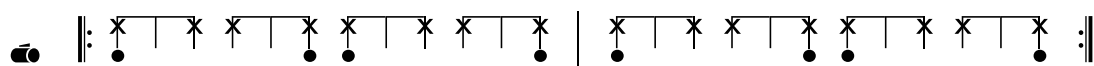
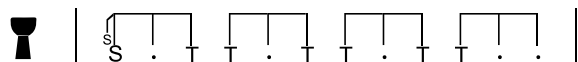
 | S S . . | . . . S . S . S S . . . |

在打这个节奏前，你可以重复前奏很多次

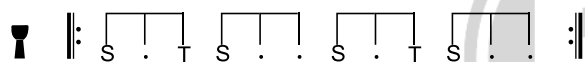
Kawa

Kawa 是一种几内亚的法拉纳地区的马林克人的一位医生的节奏。它一般在成人礼上演奏来保护年轻人，防止他们被魔鬼伤害。演奏这个节奏时，给 Djembe 伴奏的乐器是 bala, ntama 和 file.

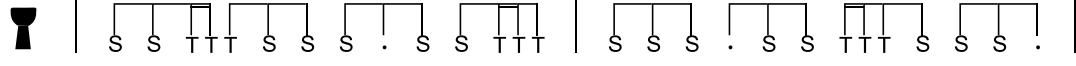
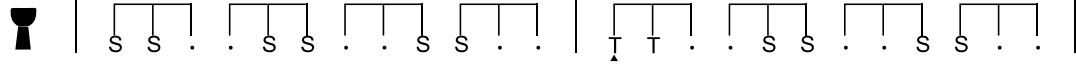
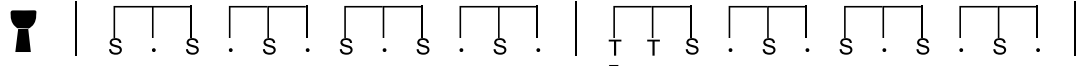
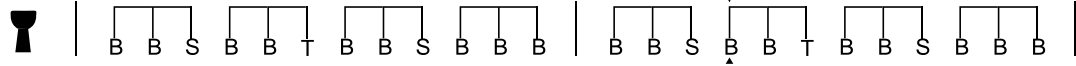
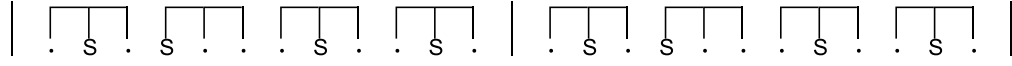
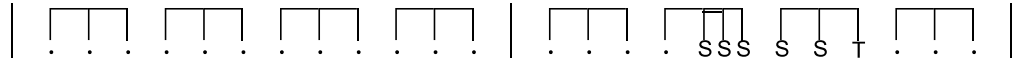
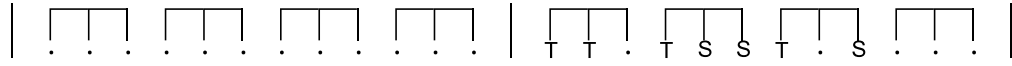
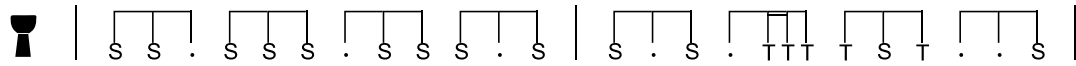
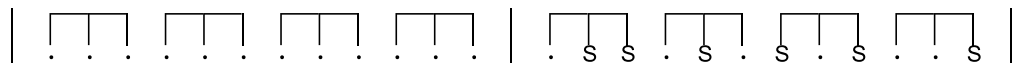
Call



Sangban 的变化



Djembe solo



Kebendo

Kebendo 的节奏和歌曲是女人们用来唱给男人的，警告他们不要娶超过一个妻子。那个时期正是 Sékou Touré 执政时，要妇女们作出选择，是否允许她们的丈夫再另娶妻子。因而，这个歌变得十分流行。在很长的一段时间里，只有第一段的 Djembe 部分是为歌曲伴奏的。是 Famoudou Konaté 加入后面的所有部分，引自：(Rhythmen und Lieder aus Guinea, by Thomas Ott and Famoudou Konate)。下面是一部分歌词。（黑体部分由男声演唱，其他的由女生演唱）。“fila” (数字 2，代表两个妻子) 这个词会依次被 “saba”(3), nani (4), lolu (5) 和 wörö (6)代替。


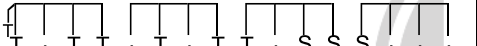
E ! Kebendo, oh Laila, Muso fila ta lu, wo ma nyin, wo ma nyin


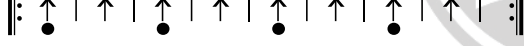
The men (the gang)! Now what! **To merry two women**, that's not good, that's not good



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



男人（团伙）！现在！**要和两个女人结婚**，这不好，这不好



最后男人唱到“kelen (1 个)妻子”时，女人回答“wo ka nyin（‘好’的意思）”


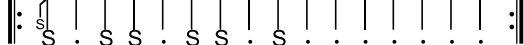
 |  |


 ||:  :||


 ||:  :||


 ¹ ||:  :||


 ² ||:  :||



 ||:  :|| 4x


 :|| 4x

 :|| 4x

 :|| 4x

 :|| 4x

 ||:  :||

 :||

Kemoba

在马林克语中，*Kemoba*是爷爷的意思。这个节奏和歌曲主要描述的是，年轻人和老年人的不同。老年人肩上更多的是生活的责任。年轻人回应并唱道：确实和老年人说的一样。（如今已经大多不这样说了。）另一方面，他们也承认，老人的智慧财富是很宝贵的。

Call

Call notation: A gourd icon is followed by a sequence of notes: S, a dotted note, T, T, a dotted note, T, T, a dotted note, T. This is followed by a drum icon and a sequence of notes: T, T, T, T, T, B.

Kenkeni1 (高音和低音) **Delmundo** 说，在这里正是要演 "*Tanden!*"; 用指尖打的一种小鼓

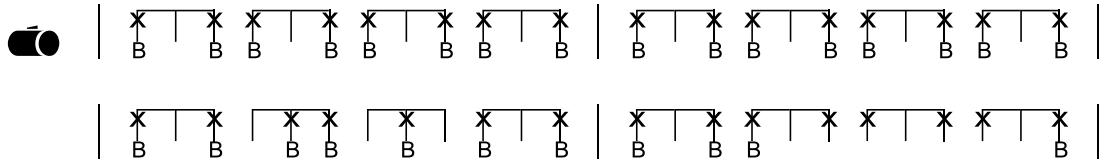
Kenkeni1 notation: A first drum icon with a '1' above it is followed by a sequence of notes: x, x, B, B, x, x, B, B, x, x, B, B, x, x, B, B. A second drum icon with a '2' above it is followed by a sequence of notes: x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x. A third drum icon is followed by a sequence of notes: x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x. A fourth drum icon is followed by a sequence of notes: B, B, B, x, x, x, B, B, B, x, x, x, x, x, x, B.

Call notation: A gourd icon with a '1' above it is followed by a sequence of notes: S, a dotted note, T, S, a dotted note, S, a dotted note, T, S, a dotted note, S, a dotted note, T, S, a dotted note, S, a dotted note.

Sanbgan 结束前提醒，一种选择。

Sanbgan notation: A first drum icon with a '1' above it is followed by a sequence of notes: x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x. A second drum icon with a '2' above it is followed by a sequence of notes: x, x, x, x, x, x, x, x, x, x, x, x, x, x, x, x.

Dununba 结束前提醒



Musical notation for Dununba, consisting of two lines of notes. The first line starts with a black circle icon, followed by a series of notes marked with 'x' and 'B' on a staff. The second line continues the notation with similar notes and 'B' markings.



Kennefoli

Kennefoli 这个曲子是在割礼节上才演的。表达了对割礼节的参加者的敬意。这个曲子比 *Söli* 慢的很多，起着引导 *Söli* 的作用。

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

欢迎从 *bara* 回来的孩子们的母亲

Musical notation for Kennefoli, consisting of five systems of staves. The first system shows a gourd icon followed by rhythmic patterns. The second system shows a drum icon followed by rhythmic patterns with asterisks and dots. The third system shows a drum icon followed by rhythmic patterns with asterisks and dots. The fourth system shows a drum icon followed by rhythmic patterns with asterisks and dots, and 'B' markers. The fifth system shows a gourd icon followed by rhythmic patterns with 'S' and 'T' markers.

改到 *Söli* 上（请注意*处是敲击木头的地方）

Musical notation for Kennefoli adapted to *Söli*, consisting of two systems of staves. The first system shows a gourd icon followed by rhythmic patterns with 'S' and 'T' markers. The second system shows a drum icon followed by rhythmic patterns with asterisks, dots, and 'B' and 'X' markers.

Söli 立刻开始:

Musical notation for *Söli*, consisting of two systems of staves. The first system shows a gourd icon followed by rhythmic patterns with 'T' and 'S' markers. The second system shows a drum icon followed by rhythmic patterns with asterisks and 'B' markers.

Konden I

对于 *Konden (Konen, Konde, Kunde, Konding)* 这种马林克节奏的文化背景，有很多版本不同的解释。有人说是面具舞，有人说是 *Dununba*（这两种我认为并不矛盾）。虽然没有 *Dununba* 的特色 *kenkeni* 的打法，但 *Konden II* 可以被解释为“速度减慢了一半”的 *Dununba* 的 *kenkeni*。也就是说，*konden II* 是 *Dununba* 部分，*konden I* 是面具部分。但是一些伟大的鼓手因为在打法/背景方面有他们自己的理解，你就会发现他们的很多不同的解释。

I. Konden 是一种马林克的面具，他行走快速，并且跳舞。这种舞只有 **15 到 20 岁** 的年轻人才跳。*Konden* 跟在人后面跑，当抓到后人后，就用他的拄杖打他们。在早期，这个舞是和唱歌拍手在一起的。带面具的舞者拿着带树叶的树枝，面具很吓人，会吓到很多孩子，大人们这时也吓唬孩子：“如果你们不听话，就会被 *Konden* 抓走”。听到这，孩子们更害怕了。不同的地区会对节奏做出些许的改变，尤其是 *Dunun* 鼓。

(引自: "Mamady Keita; a life for the djembé")

II. Konden 是一种面具，它可以保护年纪较大的 *bilankoro*，直到他们成长为大人。它非常帅气，是个跳舞高手，从它在年轻人中受欢迎的程度就可以看出来。如今，在几内亚的锡吉里和 *Banfeleh* 村，我们可以看到最好的 *Konden*。人们都称赞他的舞步优美，以及他那快速舞动的用来教训淘气孩子的马鞭。它有时被称为“鬼怪”。

(引自: *Mogobalu-CD from Mamady Keita*)

III. Konden (Konding) 是一种 *Dununba* 的节奏。

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

IV. Konden 绝对不是一个 *Dununba* 节奏，它是一种面具舞。是在斋月结束的仪式上演奏的。
(根据是 *Jim Banks* 问过 *Famoudou Konate*)

V. Mamoudou "Delmundo" Keita，一位来自几内亚教授 *Hamana* 节奏的老师，他录制了一张 CD “*House of Roots*”，其中的第三首歌，“*yaya*” (*Doundoun gbe, Konden, Bandogialli, Bolokonondo*) 是专门献给他父亲——*Fa Daman Keita* 的：“他也是一位优秀的舞者，尤其是传统的‘壮男舞’。这里汇集了四种不同的 *Dununba* 节奏……”
Delmundo 说：“*Konden* 是唯一打的快的 *Dununba* 节奏”。

VI. 在 *Serge Blanc* 的书《*Le Tambour Djembé*》上，*konden* 被列为库鲁萨 *Dununba* 家族中的一员。

VII. Youssouf Koumbassa 在他的录像 ‘Wongai’ 中，当介绍 Dununba 节奏时，他说叫做 “Konden”。

VIII. 在 Åge Delbanco 写的《Traditional West African Rhythms》这本书里，Konde 被做了注解。来源是 konate 节奏系的不同节奏。他确定为：“几内亚（马林克）的 Dununba”

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

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

"Banfeleh, banfeleh, the Konden 要去 Banfeleh
Fadima Konden 的成人礼就要到了

the Konden 要去 Banfeleh

Konden I 来自几内亚的 Wassolon 地区。

Call

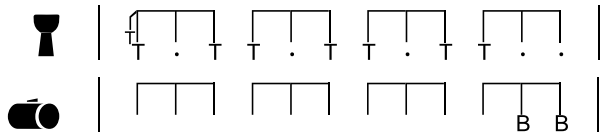
The musical notation for the 'Call' section consists of several staves. The first two staves show rhythmic patterns for a gourd (represented by a gourd icon) and a dununba (represented by a dununba icon). The gourd part uses vertical lines with exclamation marks (!) and dots (.) to indicate accents and timing. The dununba part uses horizontal lines with vertical stems and a 'B' at the end. The next three staves show more complex rhythmic patterns for the dununba, using asterisks (*) and dots (.) to indicate specific notes and accents. The final staff shows a call for the gourd, starting with a '1' above the first note, and using 'S' and 'T' to denote different rhythmic values. The notation is presented on a series of horizontal lines, with a large 'FS' watermark in the background.

Konden II

这个 Konden II 的写法来源于几内亚的库鲁索地区

Call

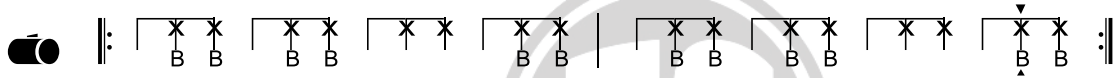
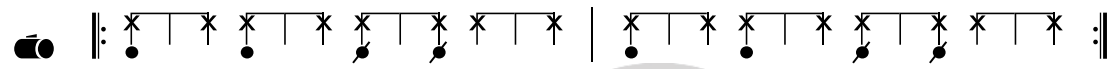
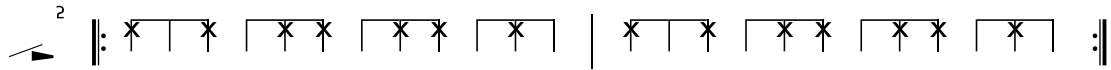
Call



¹

 or

²



¹




²



Konjumalon

Konjunmalon 节奏来自马里和布基纳法索。


Intro


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


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

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


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

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


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


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

B B B B B B


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


Echauffement

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


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


B B B B B B B B

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

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

B B B B B B B B

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

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

B B B B B B B B

Djembe solo

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

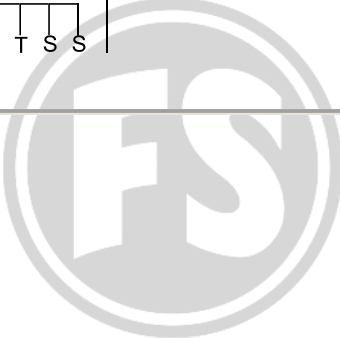
🥁 ||: . S . S . S . S . S . T S T T S S || 3x
| T S T T S S |

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

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

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

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



Konkoba Dundun

Konkoba 节奏最初主要是在农民在田里劳作时打的节奏。这个节奏，伴着农民工作，也伴着农民跳舞。Konkoba Dundun 在农民们回家时演奏。（引自：Mamady "Delmundo" Keita and Ibro Konaté）

基本鼓点在第一拍和第四拍

Ibro Konate 的变化

Intro

¹

²

³

End 结尾



Konkoba I

Konkoba (Concoba) 是一种和农民有关的节奏。农民们会跟着这个节奏工作或跳舞。当他们从田地回家时，Konkoba Dundun 也会打起。这个节奏的另一个用途是展示荣耀和农民的富裕。不同的地区（库鲁萨, Mandiani, Faranah）对 Konkoba 的解释也不尽相同。音乐人有他们自己的解释。Konkoba II 是一种舞蹈的变化，Konkoba III 是非常快的 4 拍，一般用于芭蕾舞。

“Konkoba 节奏是在农民劳作时演奏的，它有时也用于展示农民的财富和荣耀，因此他被称为‘劳动好手的节奏’。Konkoba 的字面意思是树林，丛林。”（引自：Mamady Keita: *A life for the Djembé*）

“一种伴随农民拿着锄头在田里劳动的节奏。有个年轻人叫‘Konkoba’, 因为他的力量强大和工作速度快，但是他很迷信，胆子很小。Konkoba 这个词既是指人也指节奏。”（引自 Famoudou Konate 的 CD: ‘几内亚的马林克的节奏和歌曲’ 第一册 的介绍页内容）

“地已经为耕种做好的准备，Konkoba 完成了他的工作回到村里。他头带羚羊角，屁股上挂着铃、镜子、和贝壳，他们随着他的脚步碰撞出响声。这些装饰会保护他，并帮助他完成劳动。Konkoba 同时也是一种模拟农民回家和跳舞的节奏的名称。”（引自：Hamana Foli Kan of Famoudou Konate 的小册子的内容）

*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...

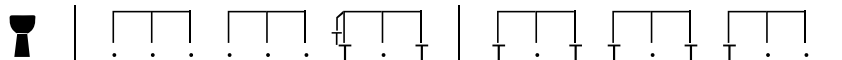
如果我知道有人要拿一个红鸡(一头牛，或一些 kolanuts)做祭奠，那么我就会做

我就是 Konkoba，我的名字叫 Konkoba

拿着锄头干活很辛苦，它虽然折磨人但却不能杀死。。。。。

Konkoba 是一种 18 拍的 6 拍节奏，这个‘Call’一般用 4 拍来打

Call 提示



在大多数地方的低音鼓只有 Sangban 和 Dundunba, Kenkeni 加入的样式一般都不一样。所以会有如下几种可能:

1
2
3

1
1
2
2
3
4

这里 Sangban 的打法受到了一点 Dundunba 节奏的影响

5

Famoudou Konate: CD Hamana Foli Kan

(B) (B) (B) (B) (B) B B B

1
2
3
4
5

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

你也可以用两个 Djembe 来打 konkoba 的节奏。(6 和 7)

6
7

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

Djembe 独奏的伴奏

1

2

3

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

Part 2: | S . T T S . S . ! | S . ! S . ! S . ! :|

Part 3: | T . S S . T T . S | S . T T . S S . T :|

Djembe 的结束前提醒

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

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

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

Djembe 的独奏乐句

1

2

Part 1 Line 1: | SSS S S T . SSS S | S T . SSS S S T . |

Part 1 Line 2: | TTT S T T S . . . | |

Part 2 Line 1: | TTT S S . T T . S | . T T . S . T . S |

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

Part 2 Line 3: | T T T | |

Konkoba II

Konkoba 是一种 18 拍的 6 拍节奏，这个 ‘call’ 一般用 4 拍来打

Call

Call notation for three instruments: a gourd, a pair of bongo drums, and a pair of conga drums. The notation shows rhythmic patterns for each instrument across two measures.

Call notation for three instruments: a pair of bongo drums, a pair of conga drums, and a pair of conga drums. The notation shows rhythmic patterns for each instrument across two measures, with repeat signs at the end of each line.

Dununba 的变化

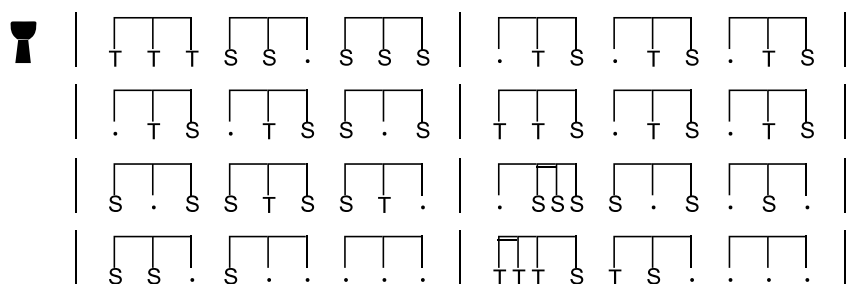
Dununba variation notation for two different patterns, each with two lines of notation. The notation shows rhythmic patterns for each instrument across two measures, with repeat signs at the end of each line.

Dununba variation notation for a single pattern with one line of notation. The notation shows rhythmic patterns for each instrument across two measures, with repeat signs at the end of the line.

Djembe 独奏的伴奏

Djembe solo accompaniment notation for three different patterns, each with one line of notation. The notation shows rhythmic patterns for each instrument across two measures, with repeat signs at the end of each line.

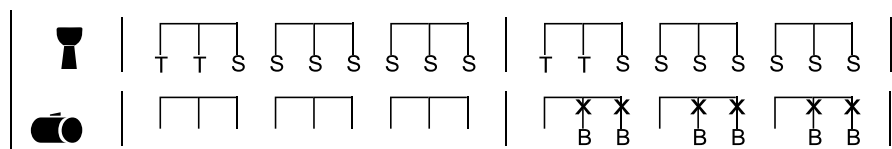
Djembe 的独奏乐句



Four lines of rhythmic notation for Djembe solo. The first line starts with a Djembe icon. The notation uses 'T' for tom and 'S' for sone, with various groupings and accents. The second line continues the pattern with different groupings. The third line includes a triplet of 'S's. The fourth line features a triplet of 'T's followed by 'S' and various accents.

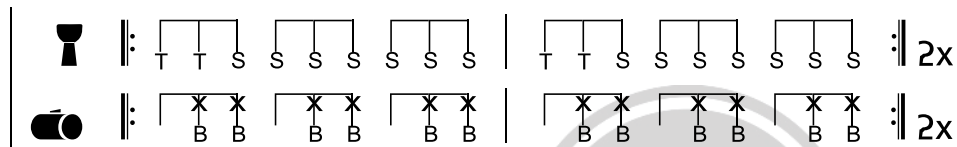
Djembe 和 Dununba 的结束前提醒

start 开始



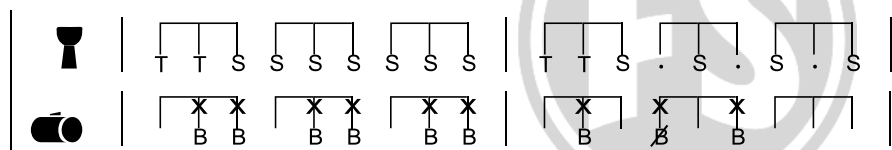
Two lines of notation for the start. The first line is for Djembe (T/S) and the second line is for Dununba (B/B) with 'X' marks above the notes.

repeat 重复



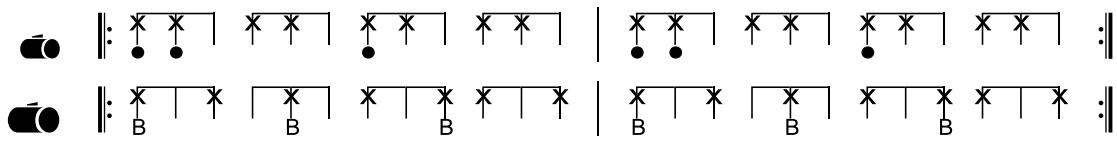
Two lines of notation for the repeat section, each with a double bar line and '2x' at the end. The first line is for Djembe and the second for Dununba.

ending 结尾



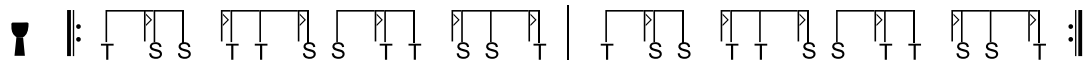
Two lines of notation for the ending. The first line is for Djembe and the second for Dununba. The Dununba notation includes a 'B' with a slash through it, indicating a specific technique.

Konkoba III



Musical notation for Konkoba III, featuring two staves. The top staff uses rhythmic symbols (dots and asterisks) and a 'B' marker. The bottom staff uses rhythmic symbols (asterisks) and a 'B' marker.

Djembe: 请注意左手的标识，应该延迟一点



Musical notation for Djembe, featuring a staff with rhythmic symbols (T and S) and a key symbol.



Könönari

Könönari 是一种对女人的马林克节奏。*Könö* 是一种树上的鸟儿。歌中告诉人们不要因为自己长相漂亮就傲慢自大。

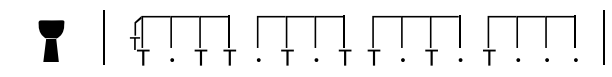
Musu kenya kenya, i ta di ya le ke yu Allah b' I la
Sunguruni kenya kenya, i ta di ya le ke yu Allah b' I la,
Musu kenya kenya, i ta di ya le ke yu Allah b' I
Kambeleni kenya kenya, i ta di ya le ke yu Allah b' I la

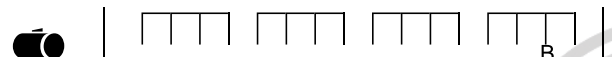
Beautiful (young), beautiful woman, God gave you the beauty
 (Sunguruni = young, unmarried woman, Kalembeni = young unmarried man)

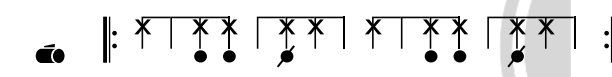
漂亮女人，漂亮女人，是主赋予了你们的美丽

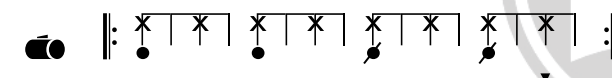
(Sunguruni = 年轻的未婚女人, Kalembeni = 年轻的未婚男人)

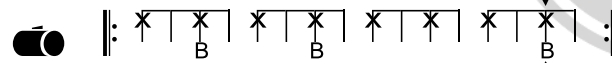
Call




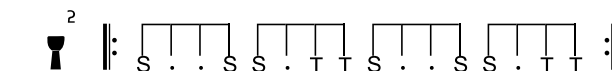




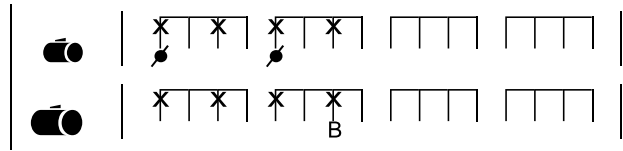
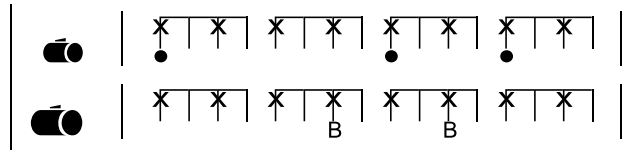
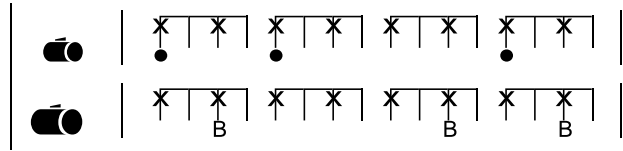
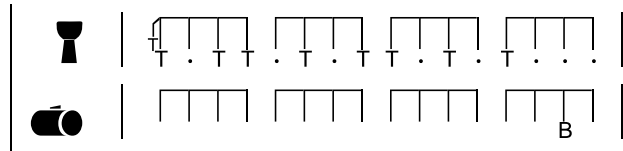








Break 间奏



-> Normal rhythm starts 普通的节奏开始



Könöwoulen I

Könöwoulen I 是一种 Dununba 节奏：壮男舞

Call

Call notation:

Gourd icon: | | S S T S S S |

Two drum icons: ||: [Pattern] | [Pattern] ||

Two drum icons: ||: [Pattern] | [Pattern] || 3x

Two drum icons: ||: [Pattern] | [Pattern] ||

Two drum icons: ||: [Pattern] | [Pattern] ||

Sangban 的变化

Sangban variation 1:

Two drum icons: ||: [Pattern] | [Pattern] ||

Two drum icons: ||: [Pattern] | [Pattern] ||

Sangban variation 2:

Two drum icons: ||: [Pattern] | [Pattern] ||

Two drum icons: ||: [Pattern] | [Pattern] ||

Sangban 结束前的提醒

Sangban ending reminder:

Two drum icons: | [Pattern] | [Pattern] |

Two drum icons: | [Pattern] | [Pattern] |

Two drum icons: | [Pattern] | [Pattern] |

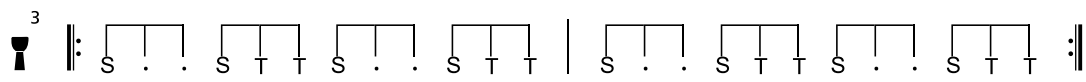
Dundunba 结束前的提醒

Dundunba ending reminder:

Gourd icon: | [Pattern] | [Pattern] |


Gourd icon: ||: [Pattern] | [Pattern] ||

Gourd icon: ||: [Pattern] | [Pattern] ||




Djembe 独奏/结束前的提醒(roll)

1




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

2



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

3



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

Könöwoulen II

Call

Echauffement

Koreduga / Kotedjuga / Komodenu

这个节奏的发源地是马里和几内亚的交界处。当然，对于这几个名字，Koreduga / Koredjuga / Kotedjuga 的基本意思有着不同的解释。Serge Blanc 提到这个节奏的起源是 Segou 地区的 Bamana 民族。Mamady Keita 说马林克人是这个节奏的传统演奏者。

这是一种由喜剧演员和小丑跳舞的节奏。节日里，人们把自己有趣的打扮起来，并表演着幽默、复杂的、和模仿别人动作的舞蹈。

Komodenu 是一首来自 Wassolon 地区的歌曲的名字，并在歌曲里包含了这个地区。Komo 指的是某种神灵，Komodenu 指的是神灵的学生。当 Komo 出现时，女人和孩子们要呆在家里（他们是不允许看到神灵的）。

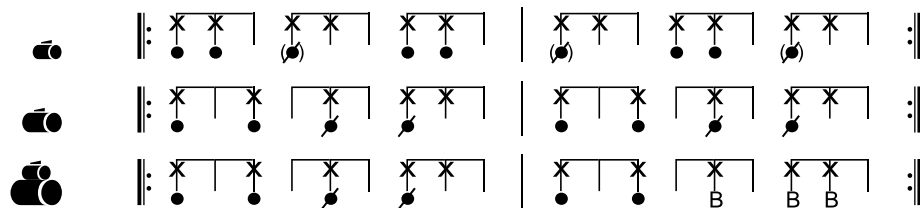
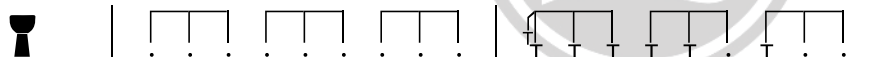
*E Komodenu, sisa bora Tamaninko
Taa wulida komo so la, sisi bora Tamaninko*

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

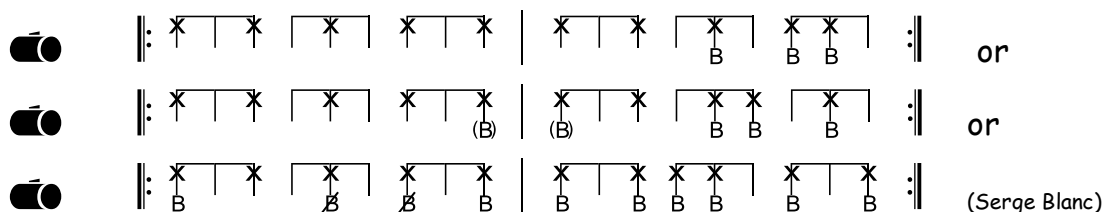
嘿，Komo 的学生，快看从 Tamaninko 升起的烟雾

Komo 的房子着火了，快看从 Tamaninko 升起的烟雾

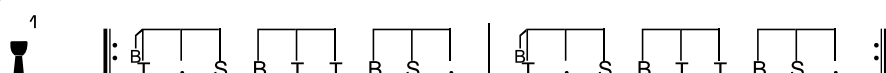
Call



Dununba 几种不同的打法




Djembe 1(注意中音和低音的连音)




2
||: T S . T S . T S . | T S . T S . T S . :||
3
||: T T . S S . S S . | T T . S S . S S . :||





Djembe 独奏的伴奏


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


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

Djembe 的独奏乐句

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

2  | T | S S S | | |

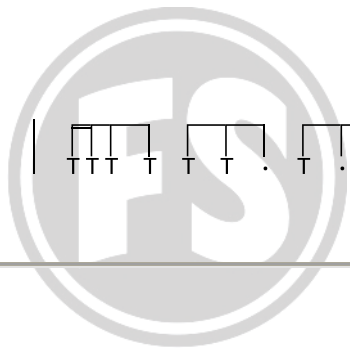
3  | T | T T T S | S S S | |

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

(结束前提醒)

Call 收录自 Krešo Oreški

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



Korobadon

这个节奏转载自: Mamady "Delmundo" Keita

Musical notation for Korobadon featuring three percussion instruments: Conga, Bata, and Djembe. The notation is organized into three systems, each with two staves. The first system uses Conga notation (circles with stems), the second system uses Bata notation (circles with stems and 'B' labels), and the third system uses Djembe notation (circles with stems and 'B' labels). Each system contains two staves of notation, with repeat signs at the beginning and end of each system.

Musical notation for Korobadon featuring three vocal parts labeled 1, 2, and 3. The notation is organized into three systems, each with one staff. The notation uses letters 'S' and 'T' with stems and dots to represent notes. Each system contains one staff of notation, with repeat signs at the beginning and end of each system.

收录自 Robert Kronberger (YAPP)的独奏

由 call 开始

🎯 | S S T S S S |

Solo

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

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

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

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

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

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

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

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

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

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

由 call 结束

🎯 | SSS S S . TTT T T . S . | (注意低音和高音的连音)

独奏的变化

♣ | S S T S S S T S |

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

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

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

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

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

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

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



Kuku

最初，*Kuku* (也叫 *Koukou, Cucu, Coucou*) 是一种女人跳的圆圈舞，用来庆祝捕鱼归来。在贝拉和 *Nzerekore* (一部分在几内亚，一部分在象牙海岸)，曾有一伙马林人克移民到那里，和当地人混合在一起，组成了 *Konianka* 人 (也叫做 *Konya* 或 *Konyagui*，有的马林克人也叫做 *Manian*)，如今他们都说马林克方言。这里才是 *kuku* 的真正发源地。这个节奏仅仅是由一个低音 *Djembe* (参考 *djembe* 打法 1) 和一个大的独奏 *Djembe* 来演奏的。后来，在这个基础上，低音鼓才加入进来。

如今，在整个西非地区，*Kuku* 非常流行，并且经常在各种场合演奏。由于它流行广泛，在很多地方都会发现它稍有不同的打法。下面是两首歌：

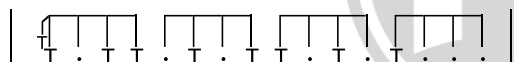
Lauginabee, ee ewontang,
jaga langina bee, o ma la guinee borima
peace for us, peace for the people from Guinea

愿我们永远和平，愿几内亚人永远和平

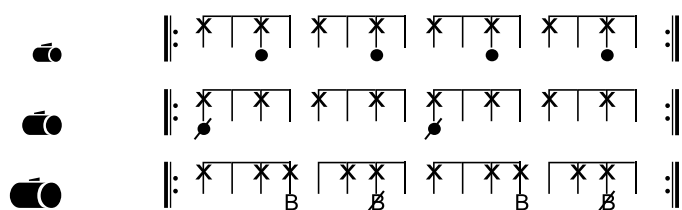
O ya, itee Kuku foniee
Yes, play the *Kuku* for me!

对，为我演奏 *Kuku*!

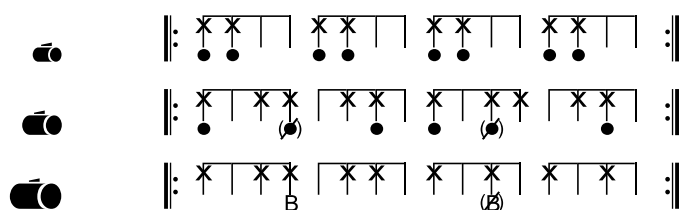
Call



收录自 Famoudou Konaté 的 *Dunun* 打法



收录于 Mamady Keïta 的 *Dunun* 打法



1
2
3
4
5
6
7

	: S . T T . . S . S . T T . . S . :	
	: B . T T . . S . B . T T . . S . :	
	: S . B . T T . . S . B . T T . . :	
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Djembe 独奏 1 的乐句

1
2
3
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8

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

Kurabadon

这是一种来自几内亚马林克人的 **Dununba** 节奏。**Kurabadon** 的意思是“神圣的树丛”。很多人都会来对生活在树丛里的神灵来膜拜。他们奉上贡品，然后会问一些譬如：家庭、生意、打猎之类的问题。当人们向树丛里走去时，就是这个节奏演奏的时候。（引自：**Mamady Keïta: A life for the Djembé Djembe 的一生**）

Call

Call notation for the first section:

- Top staff (Clef): S S T S S S
- Middle staff (Clef): [Rhythmic notation with beams and dots]
- Bottom staff (Clef): [Rhythmic notation with beams and dots, including 'B (B)' and '(B)']

Call notation for the second section:

- Top staff (Clef): [Rhythmic notation with beams and dots, including 'B (B)' and '(B)']
- Middle staff (Clef): [Rhythmic notation with beams and dots, including 'B (B)' and '(B)']
- Bottom staff (Clef): [Rhythmic notation with beams and dots, including 'B (B)' and '(B)']

Call notation for the third section:

- Staff 1 (Clef): S . S S T T S . S S T T S . S S T T
- Staff 2 (Clef): S . T S . . S . T S . . S . S . . S . T S . .
- Staff 3 (Clef): S . . S T T S . . S T T S . . S T T S . . S T T

Sangban 的变化

Sangban variation notation:

- Staff (Clef): [Rhythmic notation with beams and dots]

Lafè / Kurubi

在几内亚，下面的节奏叫做：*Lafè*，是一种适合跳舞的摇摆的节奏。*Lafè*在马林克语中，指的是一个女性舞者，她在圈子外面跳着带响声的舞。（在 *Mendiani*—引自 *Famoudou Konate* 的 *Rhythmen der Malinke*）。*Kurubi*是在 *Serge Blanc* 的书《*le Tambour Djembé*》中提到的。书中写道：这个节奏是由象牙海岸和布基纳法索的 *Jula* 人演奏。在斋月快结束时演奏的，尤其是斋月的第 27 天晚上。那天晚上，婚前最后一次来这里的姑娘会备受瞩目，人们又举办了一次大型聚会。

前奏：一个短暂的 *Djembe* 提示，然后 *Dununba* 跟进

有时会是更长的前奏，第一段的后面跟着两段增加的

1

2

1

2

Lafè

来自萨格勒布的 Tonton Soriba Silla 工作室，2007 年 7 月

Intro

Intro musical notation for a single instrument (represented by a keyhole icon).

Intro musical notation for a two-part system (represented by a keyhole icon and three drum icons).

Intro musical notation for a two-part system (represented by a keyhole icon and three drum icons).

Intro musical notation for a single instrument (represented by a keyhole icon).





Intro musical notation for a two-part system (represented by a keyhole icon and three drum icons).





Intro musical notation for a single instrument (represented by a keyhole icon).

Intro musical notation for a two-part system (represented by a keyhole icon and three drum icons).






Intro musical notation for a two-part system (represented by a keyhole icon and three drum icons).

Break





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





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	S . S . S S . B S . S . S S . .						

Rhythm 节奏






	: :
	: :
	: B B B B B :
 ¹	: S . . S S . T T S . . S S . T T :
 ²	: B . T T . . S . B . T T . . S . :

Break


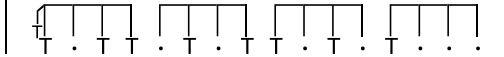
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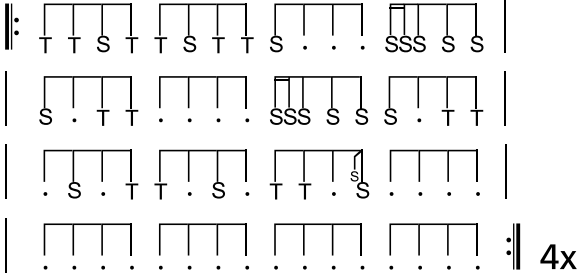
(Djembe1 和 2 节奏的交换)

	: :
	: :
	: B B B B B :
 ¹	: B . T T . . S . B . T T . . S . :
 ²	: S . . S S . T T S . . S S . T T :


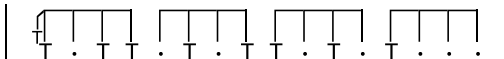
独奏前的 call

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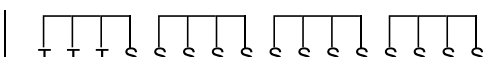
Solo 5


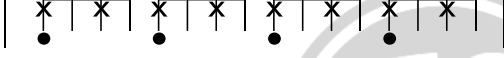
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独奏前的 call


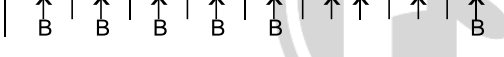
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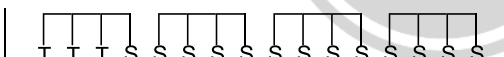
最后



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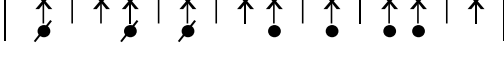
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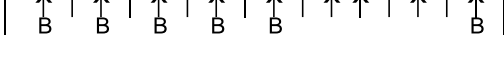
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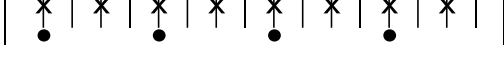
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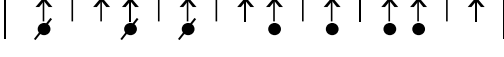
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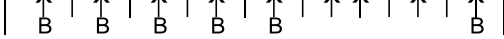
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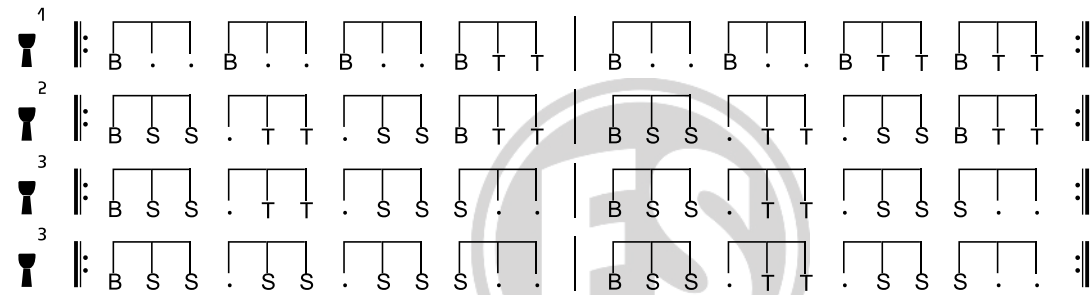
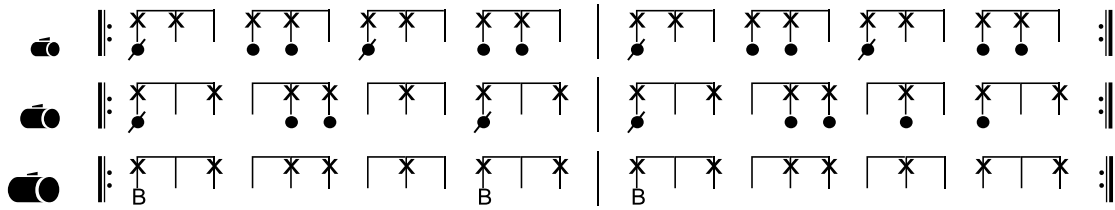
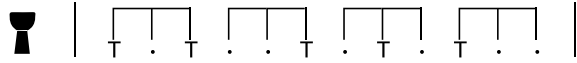
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Liberté I

在几内亚 1958 年取得独立的日子，一个芭蕾舞团，在国庆日上进行演出，并为自己取名为“Ballet Liberté”。他们创造了两个新的节奏，分别是 Liberté I 和 Liberté II。Liberté I 是改变了的 tiriba ,Liberté II 是改变了的 Djolé。

Call



or
(实用的)

Liberté II

在几内亚 1958 年取得独立的日子，一个芭蕾舞团，在国庆日上进行演出，并为自己取名为“Ballet Liberté”。他们创造了两个新的节奏，分别是 Liberté I 和 Liberté II。Liberté I 是改变了的 tiriba ,Liberté II 是改变了的 Djolé。

Call

🥁 | S T T S T T S T T S T T S . . . |

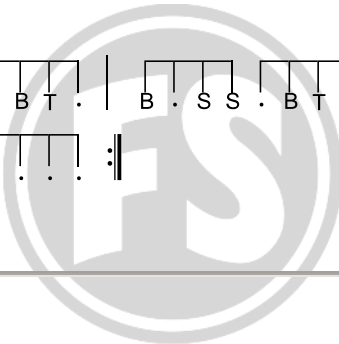
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🥁 ||: * * * * * | * * * * * :|

🥁 ||: * * * * * | * * * * * | * * * * * | * * * * * :|

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

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



Lolo

Lolo 是由 Famoudou Konaté 创作的节奏。他教他的学生在不同场合使用不同的 Sangban 手法。创作这个节奏，是在他听到他儿子的唱“Lolo”这首歌后。这首歌是关于“Lolo”的，意思是 Hawa 妈妈的一个星星。预言家对 Hawa 妈妈说，她有个好星星，她将活很长时间，并且会有很多财富和孩子。

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)

(Hawa 母亲，星星在天上，自由之日就要来了)

带有 Dunun 的前奏

Djembe 可以加入进来，在 (*) 处打高音的闷音

Maane

Maane(Maneh) 是一种时常在整个非洲海岸地区演奏的 **Sousou** 节奏。当年轻人结婚时，由新郎家为新娘家举办这场聚会/舞会。它是一种非常流行的主要由女性来跳的舞蹈。因此，你有时会听到有人叫它 “*Ginè Faré*” (女人舞)，而另一种舞 *Yogui* 也会被叫做 “*Ginè Faré*” (女人舞)。

Call

前奏 1

Macru

Macru (也叫 *Makru*, *Makuru*) 是一种妩媚的 *Susu* 舞蹈。它通常与 *Yankadi* 一起跳，*Yankadi* 跳的较慢，而 *Macru* 跳的较快。第一支歌(*Baga Giné*) 唱的是想要和 *Baga* 女人一起跳舞的强烈欲望。

*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 !

你要跳舞吗，你还是不想跳舞？ *Baga* 女人甚至在汽车里跳舞

*O lee, O lee-lee-ko, O lee-lee-ko,.....O lee, O lee-ko
Waya, Africa waya,.....Waya Africa waya,O lee. O lee-ko*

Call

The Call section consists of three staves of musical notation. The first staff uses a gourd icon and shows a sequence of rhythmic pulses. The second and third staves use a drum icon and show more complex rhythmic patterns with notes and rests. A large 'FS' watermark is overlaid on the notation.

1
2
3

Three numbered rhythmic patterns (1, 2, 3) are shown, each with a gourd icon and a sequence of rhythmic pulses and notes. Pattern 1: B T . T B . (S) . B . T . B . (S) . :|
Pattern 2: B . . S . T T . B . S . . T T . :|
Pattern 3: B . T . B . . . B T . T B . . . :|

Djembe 独奏的伴奏

The Djembe solo accompaniment consists of three staves of musical notation, each with a gourd icon. The notation shows rhythmic patterns with notes and rests. Staff 1: T . T S . . . S . . S . T . T S | . . . S . . S . T . T S . . S . :|
Staff 2: T . T S S . . S . . S . T . T T | S T . T S S . S . :|
Staff 3: T . . (B) S . . T T . S . S . . T :|

Djembe 独奏 1 的乐句

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

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

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

Djembe 独奏 2 的乐句

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

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

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

Macru 到 Yankadi 的 djembe 间奏

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

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

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

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

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

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

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

Yankadi (ternar) djembe 1 开始

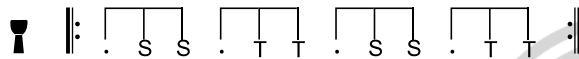
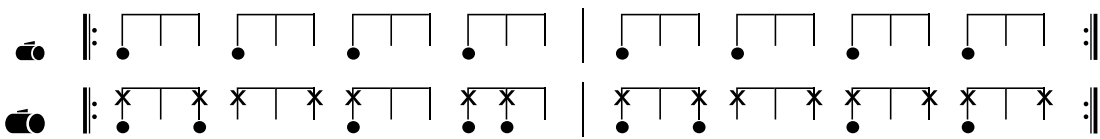
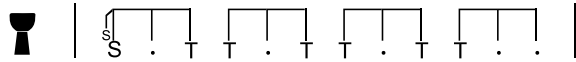
1 | B . . S . S B . T T . . | B . . S . . B . T T . . :|| or

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

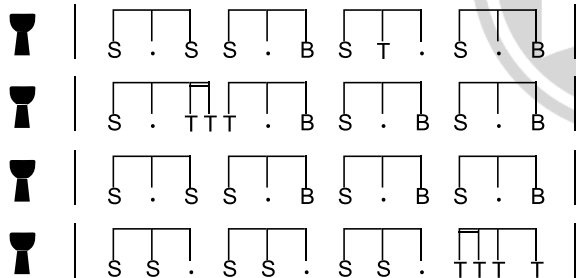
Madan rapide

Madan 是一种来自马里的 kankaba 地区（巴马卡地区）的马林克人的节奏，于几内亚的 kuku(Coucou)类似。在丰收时节快结束时演奏这个节奏，以此来庆祝丰收和收获。在一些普通的节日上，他也会被演奏，作用是“欢迎”。对于 Madan，也有很多不同的解释。在几内亚的锡吉里和 Mandiana 地区，Madan 也被称作 Djagbe. 在斋月的快结束时（第 30 天），和 Sheep Festival（羊节）上也会演奏 Madan.

Call

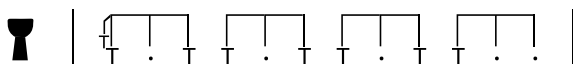


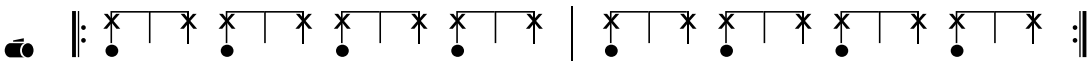
Djembe solo

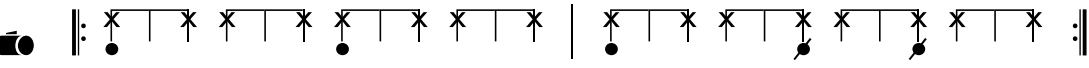


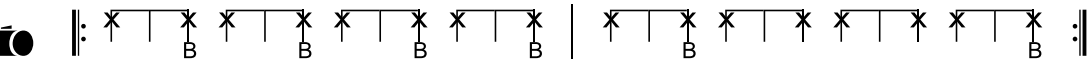
Famoudou Konaté 的打法

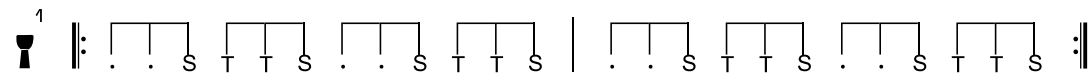
Call








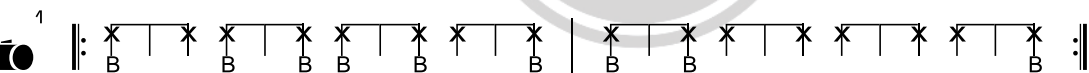


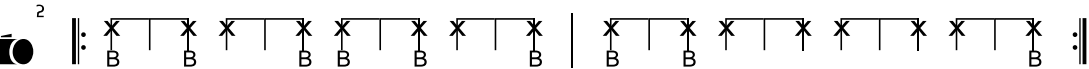


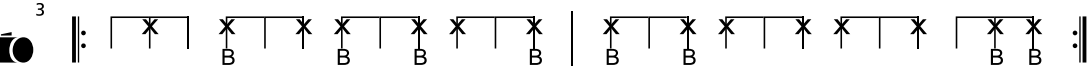
独奏的伴奏

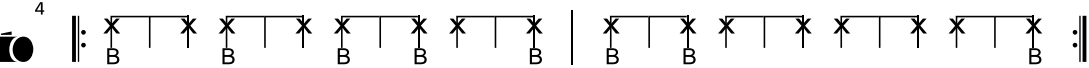


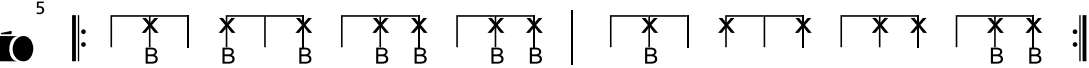
变化



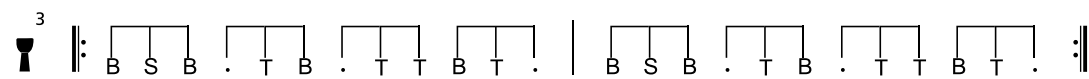


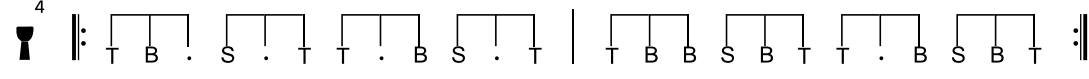









其他的变化







Break

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

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

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


(X = wood 木头)

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


Djembe 独奏 1

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

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

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

(转到 1)

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

(转到 2)

Marakadon

马林克或班巴拉的节日，Maraka 人也会被邀请一道参加。为了表示感谢，Maraka 舞——Marakadon，在 Marakafoli 节奏的伴衬下，就会被跳起来。Maraka 人（或被称作“Soninké”或“Sarahule”）住在马里的 kayes 地区，是马林克人和班巴拉人的邻居。有人声称：Tagé, (*Tagué or Také*) 节奏可能是是马里节奏的起源，也是马林克人和班巴拉人演奏 Marakadon 节奏的雏形。这个说法还是有待考证的。

在马里，低音鼓是没有 Sangban 的，Sangban 是马林克人后加上去的。

下面的歌词是专门献给国王和王后的，它提醒国王和王后他们对臣民的责任。既然臣民们表示他们将拥护国王，那他们也希望国王和王后能很好的对待他们。因为在以前，他们被统治者剥削的很严重。

*Iéé djoundjouba lé, sora kassi da kaban!
Eéé 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

阿，这是一个很重要的事件，大儿子已经停止哭泣了

Oh, people, the eldest son wept on the road to Danka

哦，人们，大儿子在去 Danka 的路上哭泣

Every man has a chief who cures his eyes (=who is the source of his happiness)

每个人都有个可以控制他眼睛的主人 (=每个人都有他幸福的源泉)

Our Famah, (King) the grandson of the slave master, is very much ours;

我们的 Famah(国王), 奴隶主的孙子，一定是我们的

Our Famah, grandson of the owner of the cattle, is very much ours;

我们的 Famah(国王), 牲畜主的孙子，一定是我们的

Our Famah, grandson of the master of griots*, is very much ours

("griots"=wandering poets and musicians who were often attributed with supernatural powers)

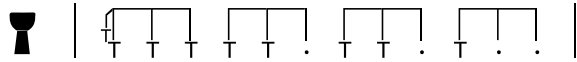
我们的 Famah(国王), griot 主人的孙子，一定是我们的

(griot=有着某种魔力的四处游荡的诗人或音乐家)

Our Famah, grandson of the owner of goats, is very much ours

我们的 Famah(国王), 羊主人的孙子，一定是我们的

Call



Four staves of musical notation for different instruments, each with a corresponding icon on the left. The notation includes notes, stems, beams, and various symbols like 'B', 'β', and circled notes. Each staff ends with a double bar line and repeat dots.

- Staff 1: Icon of a small horn. Notes with stems and beams, some with circled notes.
- Staff 2: Icon of a trumpet. Notes with stems and beams, some with circled notes.
- Staff 3: Icon of a trombone. Notes with stems and beams, some with 'B' and 'β' symbols.
- Staff 4: Icon of a tuba. Notes with stems and beams, some with 'B' symbols.



下面的是由 Serge Blanc 创作的

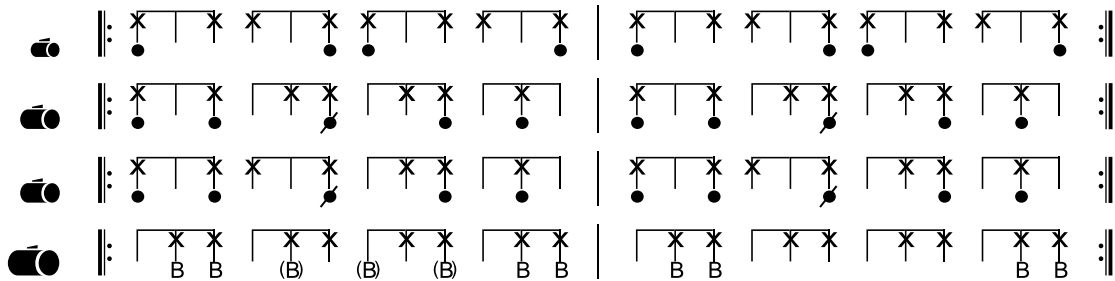
Handwritten musical notation for three different drum patterns, each consisting of two measures. The notation uses 'x' for cymbals and 'o' for drums. The first pattern is a simple cymbal and drum sequence. The second and third patterns include 'B' (bass drum) notes. The word "or" is placed to the right of the second pattern.

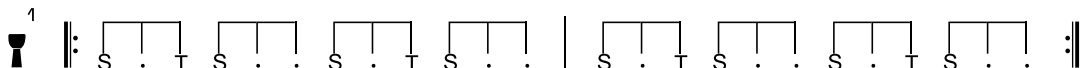
Four numbered variations of a drum pattern, each consisting of two measures. The notation uses 'B' (bass drum), 'T' (tom), and 'S' (snare) notes. Variation 1: B . . B T T B . . B T T. Variation 2: B (S) T T S (S) B (S) T T S (S) B (S) T T S (S). Variation 3: S . T S . B S . T S . B S . T S . B S . T S . B. Variation 4: T T S . S . T S . B S . T T S . S . T S . B S .

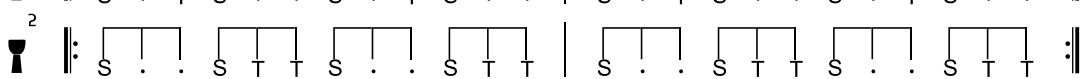


Mendiani

Mendiani 是一种马林克节奏，在锡吉里、芒贾纳、库鲁萨和康康地区演奏。这个舞是由处女（7—14 岁）带着某种特殊装扮跳的。人们带着女孩来到村里的舞场，女孩们就开始跳舞了。很多村庄都有他们自己的“Mendiani”——那个时期跳的最好的女孩。当她年纪大了以后，就会有继任者被选出。继任者会在晚上，到村子的外面向年长者学习跳这个舞。


or


¹ 

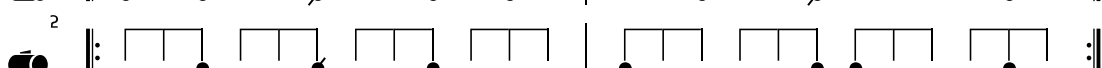
² 


Sangban 另一种打法（非芭蕾舞团版本）





Sangban 变化（引自 Famoudou Konate; Museum of Berlin-CD; example nr.2）

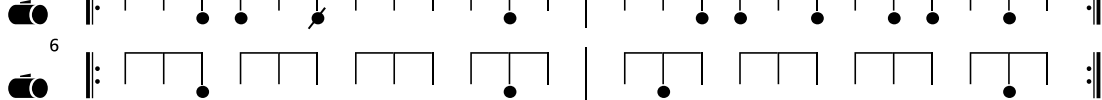
¹ 

² 

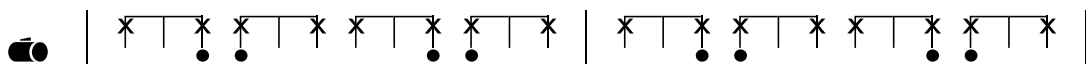
³ 

⁴ 


⁵ 


⁶ 


Sangban 结束前提醒




Dununba 的变化 (引自 Famoudou Konate; Museum of Berlin-CD)

1  :| S B | | | | B B | B B | B B | B B :|

2  :| B B | | | | B B | B B | B B | B B :|

3  :| B B | B B | B B | B B | B B | B B | B B | B B :|

Solo 1

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

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

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

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


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

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

Solo 2

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

Solo 3

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

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

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

:| T SS | S S S S . S S . S S . . :| 2x

| . . S . TTTT S S S . . . | . . S . TTTT S S S . . . |

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

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

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


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



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

收录自: Krešo Oreški

Call



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




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




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


¹


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


²

 ||: S ! T S ! B S ! T S ! B | S ! T S ! B S ! T S ! B ||:


³

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


⁴

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

Meni

Menie(Menie)是一种来自几内亚的马林克节奏，一般在为新出生的孩子取名字时（一般大概是孩子出生一周后）或某些特殊的节日上演奏。与这个节奏相伴的歌曲讲述的是四个面具的故事。也许这也是 **Meni** 被当做是面具舞的原因吧。

(solo 独唱:) *Kamafie cerimbembe kamafie kamafie,*

(choir 合唱:) *Kamafie-e-a cerimbembe kamafie kamafie, a ya yalamba cerimbembe-a sama dundun kamafie (3x)*

(solo 独唱:) *a ye ke te, yenkeni sa-a samonie kindu*

(choir 合唱:) *samonie kindu samonie kindu e ya yenkeni yenkeni sa-a-e*

(solo 独唱:) *a ye ke te, yenkeni, yenkeni sa-a baoulen kinyama*

(choir 合唱:) *baoulen kinyama-a-e baoulen kinyama baoulen kinyama e baoulen kinyama e, yankady-e torryys (3x)*

(solo 独唱:) *ana dory yamba*

(choir 合唱:) *da da dory yamba-a-e*

Call

¹

²

(只在第一次)

Mola

Mola 是一种少年在割礼前跳的马林克舞。割礼决定了这个是为男孩跳还是为女孩跳。跳舞时会使用 Wassakumba（一种摇铃）。

Call

The Call section consists of two systems of notation. The first system has four lines, each starting with a Wassakumba icon. The second system has three lines, each starting with a Djembé icon. The notation uses vertical stems, horizontal lines, and dots to represent rhythmic patterns. Some notes are marked with 'B' for bass or 'S' for snare. The second system includes repeat signs and a double bar line at the end.

Djembé Break

The Djembé Break section is a single line of notation starting with a Djembé icon. It features a sequence of rhythmic patterns represented by stems and dots, with a '(B)' marking a bass note and 'S' markings for snare notes.

Djembe 的独奏乐句

The solo sentences section contains six numbered lines, each starting with a Djembé icon. The notation is dense, showing complex rhythmic patterns with stems, dots, and 'S'/'B' markings. The first line is marked with a '1' and the second with a '2'. The sixth line is marked with a '6' and includes the note '(低/高音的连击)' (low/high pitch double hit).

Molekanimani Djou Jee

Molekanimani Djou Jee 是一种来自几内亚地区节奏的 Sousou 歌曲，在欢乐或悲哀的节日上都有演出，如：孩子出生和老人去世，用来壮大场面。

ee na lee, (father 爸爸) ee mpfa lee (mother 妈妈) molekanimani djou (envy 羡慕) jee dia (something good 好事) jee bana lee lolo (every day 每个人)

Call

Call

1

2

Echauffement

Moribayassa

Moribayassa 演出的时候，是当某人愿望实现的时候。那个愿望实现的人，穿的很滑稽，它的衣服是七拼八凑的，还不能完全遮盖身体。他/她会边跳舞边绕村子 3 到 6 次，来表达他/她的愿望实现的高兴。

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.

Moribayassa hé Moribayassa, “人名” 过来跳 Moribayassa 舞，我们跳的是 Moribayassa, 我们必须洗 Moribayassa, 我们必须穿着 Moribayassa, 我们必须跳 Moribayassa, 我们必须跳 Moribayassa

Call

Namani

Namani 是一种来自 Wassolon 地区的马林克节奏，与 Soli 非常相似。主要的不同是 kenkeni 的打法，当然还有节奏和歌曲意思的不同。我找到两种不同的对这个节奏背景的解释。

“Namani 是一种祭拜神灵的节奏。Namah 有两种，一种是 namah-idol, 另一种是 konkoba 或有成就的农民的 namah-soroh. Namah-idol 一般会保护房间，防止带有魔鬼意志的巫师进入。namah-soroh 与 Bandon Fadima 类似，它的力量只有它的拥有者才能使用。文章/歌词的意思是传唱者和他们将使用的这些乐器一定要有才干和力量，才能显示出对神灵的尊敬。”

Namani 是一种伴随田里劳动或收获的节奏。引领人们跳 Namadon 舞的号角，叫做：Namunda.

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

If we are talking about the Djembé (the doundoun, the djeli, the taman),

如果我们说到 Djembe(doundoun, 传唱者, taman)
it will play tomorrow

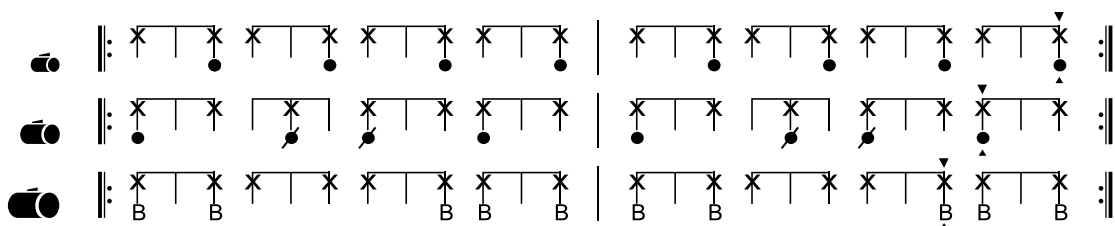
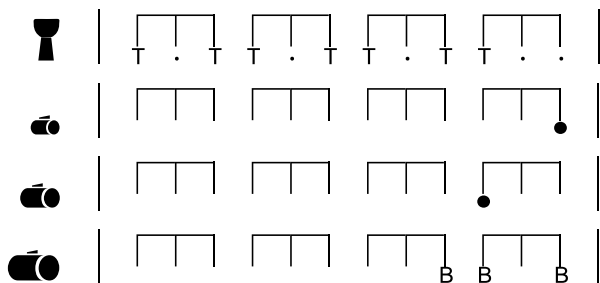
他就会在明天演奏

O the namah, the namah is with the wildcat

哦 namah, namah 和夜猫在一起

O, the Namah, the Namah will act tomorrow

哦 namah, namah 明天就要行动了



1
2

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

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



Nantalomba

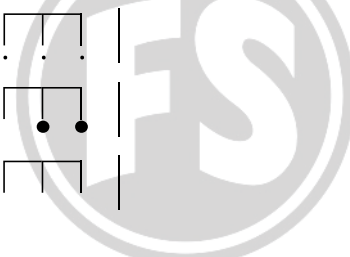
这是一首 **baratingi** (村子里岁数最大的年青人) 侮辱 **baradögöno** (岁数较小的年轻人) 的歌。岁数小的年轻人被称作“**Nantalomba** (一种没有腿的蜘蛛)”以此来激怒他们，使他们反抗。**Baratingi** 认为他们是 **bara** (跳舞场地)的领导者，因而跳舞时，会涌现出很多不同年纪的挑战者。他们围着树以不同的年纪站成很多同心圆，领导者手握一个叫做 **Djende** 的精致的小斧头和一个叫 **Manin Fosson** 的马鞭。当年轻人队伍里的一个人想要加入年长的队伍时，他就会退出自己的队伍，并向后方跳舞。后方领头人会为说“去哪？”他回答：“后面”。这时，他们相互的鞭击开始了，最后的结果是男孩或者被对方接受，或者被拒绝。直到当有人出面表示欣赏男孩的勇气时，这场测试才会停止。**Nantalomba** 是 **Dunumba** 节奏系的一种舞蹈：壮男舞。

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!

哦你，Nantalomba, 看你都给自己贴上木薯粉团了，你现在必须跳舞

Call



Musical notation for the 'Call' section, consisting of three systems of rhythmic notation. Each system includes a vocal line (represented by a keyhole icon) and two drum lines (represented by gong and bell icons). The notation uses letters (S, T, B) and symbols (dots, lines) to represent rhythmic patterns. The first system has four measures. The second system has two measures, each with a repeat sign. The third system has two measures, each with a repeat sign.

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

N' Gri 是一种来自于马里的班巴拉的节奏，一般指用两个鼓。传统上他一般是由巫师演奏的。它开始时较慢，然后越来越快。Djembe 的独奏也是越来越强烈。

Wassolonka(Wasulunke)的意思是“来自 Wassolon”。Wassolon 地区在几内亚和马里都有一部分。那里的马林克人十分流行演奏这个节奏。

在巴马科，来自 Wasulun 地区（靠近“Yanfolila”杨福利拉并位于“Bougouni”布谷尼南部的一小地方）的 kirin 节奏被称作“Wasulunka”（意思是‘一个来自 Wasulun 的人’）。歌曲是“n' i den t'i bolo”（意思是“如果你没有孩子”）。Wasulun 音乐使用五声音阶，就像很多的 Bamana 的音乐一样，使得它能更容易的融入 Bamana 的音乐曲目里。很多这两类歌曲的演唱者都会唱对方的歌曲。相反的是：很多 Maninka jeli 演唱者（七声音阶演唱者）并不能很好的融入 Bamana 或 Wasulun 的音乐中。（引自：Rainer Polak on the Bamako Foli CD）

N' Gri 是一种来自 Sigasso 地区的 Wassoulou 舞。（引自：Mamadou Kante on the CD "Drums of Mali"）

在 Ushi Bilmeier / Mamady Keita 的《A life for the Djembé》一书中，这个节奏被归于流行类的节奏。Wassolonka 的意思是“来自 Wassolon”在很多重大节日上都被演奏。

对于来自马里锡卡索地区的 Wassulunke 人，这个节奏通常在收割快结束时演奏。这在巴马科是非常流行的。（引自：Serge Blanc in Le Tambour Djembé）

这种情况是很可能的：Bubuninca 是一首带 Wassolonka 节奏的歌曲。

在班巴拉，N'gri 有点像“跳起”的意思，因为舞蹈中的舞步的一个典型特点就是跳跃式的。N'gri 是主要的一种 djembe 节奏，因为它一出现就是在 djembe 上打的。Kumba Sidibe 是第一位跳这种用 djembe 来打 N'gri 的舞的女士。N'gri 是来自 Wassolo 的，所以它被经常称作：Wassolonka(意思是“来自 Wassolon”)。当打独奏是，N'gri 非常难，因为这个独奏很特别，是讲述关于 Kumba Sidibe 和她怀孕的班巴拉的历史的。N'gri 从慢到快有 4 个阶段，分别是：Sensen - N'gri - Kolonbri - Jebenije。如果 djembe 演奏者想要有更大的进步，那么 N'gri 就是非常重要的需要练习的节奏。我知道这个节奏是来源于我的老师 Abdoulaye Diakite。他可以说是一位大师，并且是如今仍在世的完全掌握这个节奏的人。我还推荐向 Abdoul Doumbia 学习更多 N'gri 的知识。引自：Jeremy

要知道在 N'Gri 中，小的时值是很重要的。

Call 1

Call 1 notation: Two staves. The top staff uses a goblet icon and the bottom staff uses a two-drum icon. Both staves show rhythmic patterns with vertical stems and horizontal lines, ending with a double bar line.

Call 2

Call 2 notation: Two staves. The top staff uses a goblet icon and the bottom staff uses a two-drum icon. Both staves show rhythmic patterns with vertical stems and horizontal lines, ending with a double bar line.

Sangan (一个鼓的基本打法)

Sangan notation: One staff with a two-drum icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and asterisks, ending with a double bar line.

Sangan / Dununba (两个鼓的基本打法)

Sangan / Dununba notation: One staff with a two-drum icon. It shows a rhythmic pattern with vertical stems, horizontal lines, asterisks, and the letter 'B' below some stems, ending with a double bar line.

Staff 1 notation: One staff with a goblet icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and dots, ending with a double bar line.

Staff 2 notation: One staff with a goblet icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and dots, ending with a double bar line.

Staff 3 notation: One staff with a goblet icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and dots, ending with a double bar line.

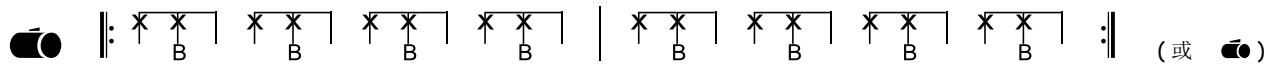
Staff 4 notation: One staff with a goblet icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and dots, ending with a double bar line. The text "melody" "旋律" is written to the right.

Staff 5 notation: One staff with a goblet icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and dots, ending with a double bar line.

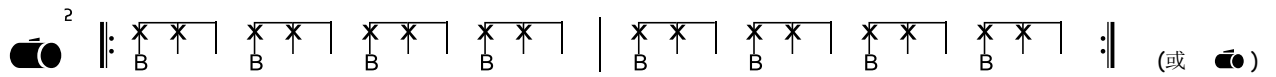
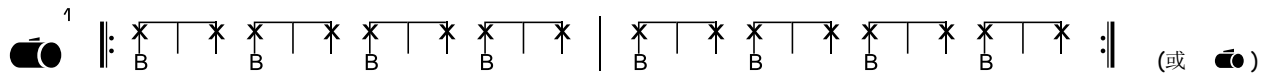
Djembe 独奏的伴奏

Djembe notation: One staff with a goblet icon. It shows a rhythmic pattern with vertical stems, horizontal lines, and dots, ending with a double bar line.

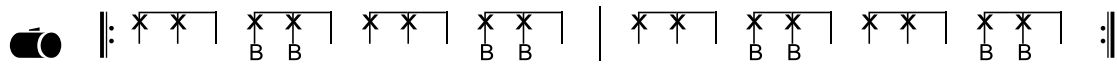
其他的打法 1 (Mamady Keita; Wassolonka, Martin Bernhard; Bubuninca)



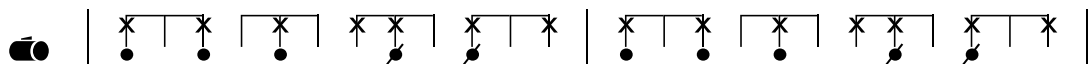
其他的打法 2 (Serge Blanc; Wasulunke, Stephan Rigert; Wassolonka)



其他的打法 3 (Mamady Keita; Wassolonka, Martin Bernhard; Bubuninca)



结束前提醒的基本打法 (有时候在快速部分连续使用)



Toubala Kono

Toubala Kono 歌曲可以用在 N'Goron 节奏里，一般在洗礼和割礼上演奏。歌曲带有哲学诗般的歌词讲述了每个人的本质、信仰和才华的不同。树林深处的鸟儿唱到：孤独不可怕，因为它也是一种自由。（引自：Mögöbalu-CD by Mamady Keita）

*Toubalah Könö djo, ibi ikélé nah, N'né koo Toubalah Könöh djo, ibi ikélé nah
Wolo dia da mosso do lah, Ni signui maa dia i lah, N'né koo imana talah djamah dö, Ibi
ikélén nah
Sigui dia da mosso do lah, Ni wolo ma dia ilah, N'né ko i mana talah djamah dö, Ibi i kélén
na
Konko dia da thièbah do lah, Ni soo ma dia ilah, I mana talah djamah dö, Ibi ikélén nah
Soo dia da thièbah do lah, Ni konko ma dia ilah, I mana talah djamah dö, Ibi ikélén nah
Toubalah Könö djo, ibi i kélé nah, N'né ko Toubalah Könöh djoh, ibi kélén nah!*

Bird of the deep forests, you are right, you are alone

树林深处的鸟儿，你是对的，你是孤独的

I, I say this, bird of the deep forests, you are right, you are alone

我，我要这样说，树林深处的鸟儿，你是对的，你是孤独的

A woman has succeeded in childbirth, if she has not succeeded in the home

女人如果不会持家，但她也许会生孩子

I, I say that if you go amongst the crowd, you are alone

我，我这样说，如果你走入人群，你是孤独的

A woman has succeeded in the home, if she has not succeeded in the childbirth

女人如果不会生孩子，也许她会持家

I, I say that if you go amongst the crowd, you are alone

我，我这样说，如果你走入人群，你是孤独的

a man has succeeded in the countryside if he has not succeeded in the town

男人如果不适应城市的生活，也许他会适应乡下的

I, I say that if you go amongst the crowd, you are alone

我，我这样说，如果你走入人群，你是孤独的

a man has succeeded in the town if he has not succeeded in the countryside

男人如果不适应乡下的生活，也许他会适应城市的

I, I say that if you go amongst the crowd, you are alone

男人如果不适应城市的生活，也许他会适应乡下的

Bird of the deep forests, you are right, you are alone

树林深处的鸟儿，你是对的，你是孤独的

I, I say this, bird of the deep forests, you are right, you are alone

我，我要这样说，树林深处的鸟儿，你是对的，你是孤独的

1

2

1

2




3

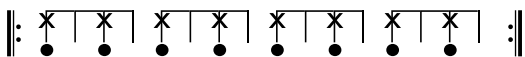
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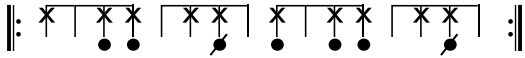


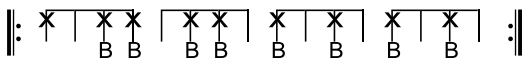
Noumou


Nomou 是一种铁匠的节奏

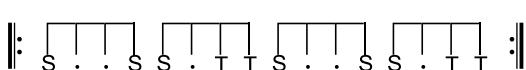















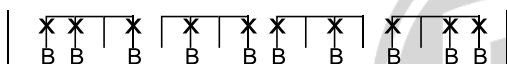
独奏的伴奏






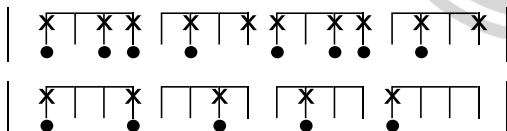
Dununba 结束前提醒






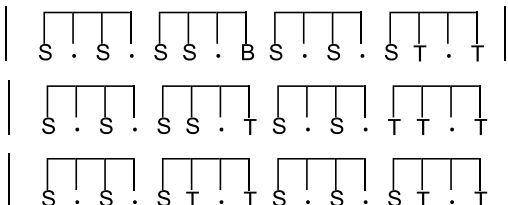
Sangban 结束前提醒







Break 1






Break 2

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s	s																		
S . T T	. S . T	T . . B	S S S S																
S . T T																



Senefoly

Senefoli, 一种马林克节奏，意思是“种地的节奏”。Sene(种地), foly (节奏)。参考“Cécé Koly”，这是一种在收割大米时跳的舞蹈。

Call

Dununba 的变化


Sangban 的变化


Shiko


Shiko 是一种来自尼日利亚的 4/4 节奏


收录自 Krešo Oreški


Intro


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


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


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

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

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

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

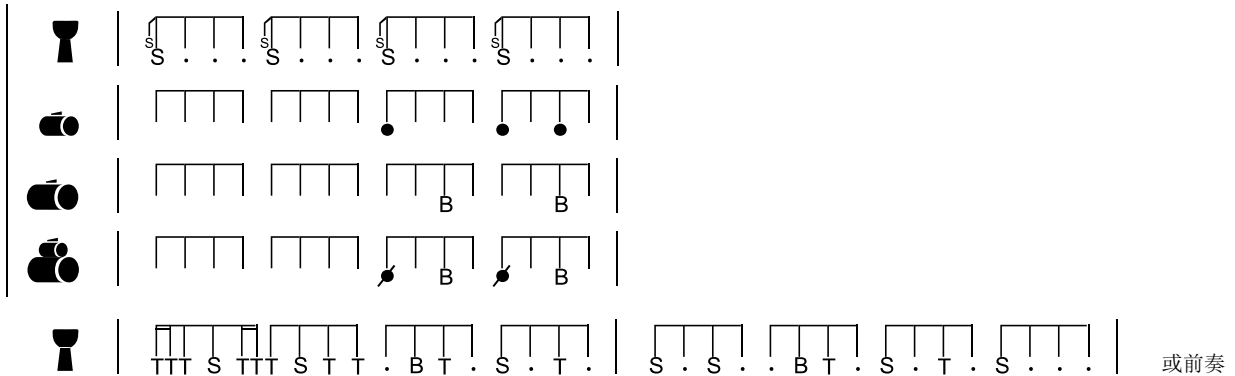
 ||: x ! x x ! x x ! x ! x x ! x x ! . :| ("highlife ride")

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

Silamalon

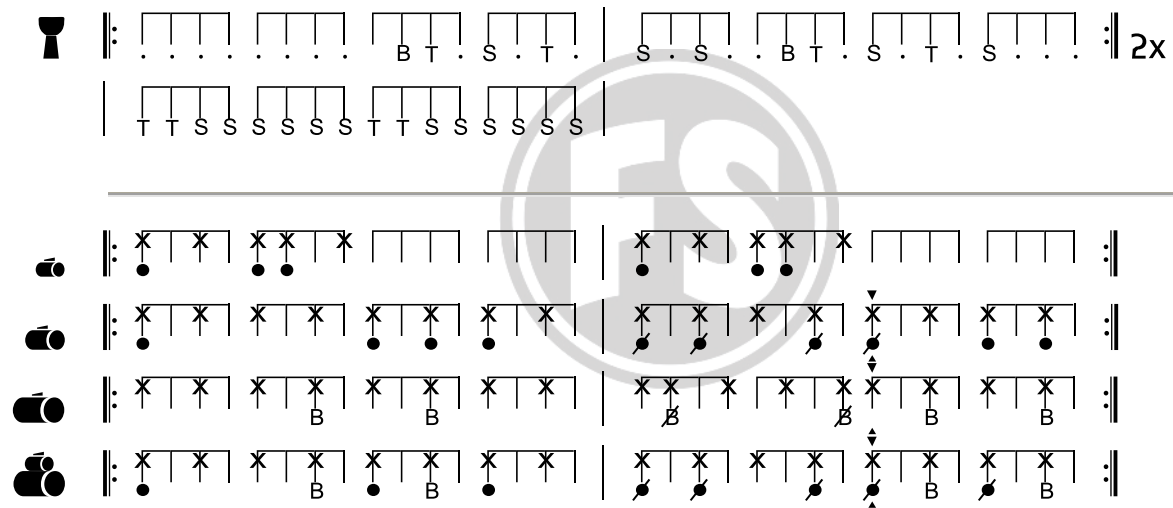
Silamalon 是一种来自几内亚的节奏

Call

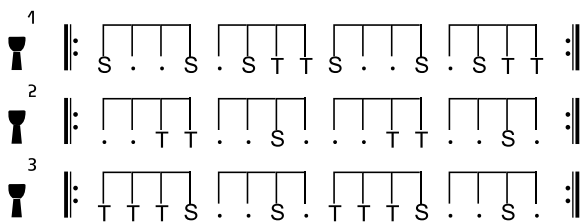


The 'Call' section consists of four staves of rhythmic notation. The first staff uses a gourd icon and contains four measures of 'S' notes with stems. The second staff uses a two-headed drum icon and contains four measures of rhythmic patterns with stems and dots. The third staff uses a four-headed drum icon and contains four measures of rhythmic patterns with stems and 'B' notes. The fourth staff uses a three-headed drum icon and contains four measures of rhythmic patterns with stems and 'B' notes. Below these is a fifth staff with a gourd icon, containing two measures of rhythmic notation with stems, 'S', 'T', and 'B' notes, and a final measure with stems and 'S' notes. The text '或前奏' (or prelude) is written to the right of the final measure.

Intro



The 'Intro' section consists of four staves of rhythmic notation. The first staff uses a gourd icon and contains two measures of rhythmic notation with stems, 'B', 'T', 'S', and 'T' notes, and a final measure with stems and 'S' notes, followed by '2x'. The second staff uses a two-headed drum icon and contains two measures of rhythmic notation with stems and dots. The third staff uses a four-headed drum icon and contains two measures of rhythmic notation with stems, 'B' notes, and asterisks. The fourth staff uses a three-headed drum icon and contains two measures of rhythmic notation with stems, 'B' notes, and asterisks.



1
2
3

The first pattern (1) uses a gourd icon and contains two measures of rhythmic notation with stems, 'S', 'S', 'T', 'T', 'S', 'S', 'T', 'T'. The second pattern (2) uses a gourd icon and contains two measures of rhythmic notation with stems, 'T', 'T', 'S', 'T', 'T', 'S'. The third pattern (3) uses a gourd icon and contains two measures of rhythmic notation with stems, 'T', 'T', 'T', 'S', 'S', 'T', 'T', 'T', 'S', 'S'.

Djembe solo

1

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

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

2

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

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

3

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

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

4

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

5

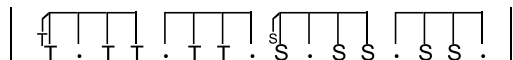
S S S | T T T S S . S T T T S S . S T T T S S |



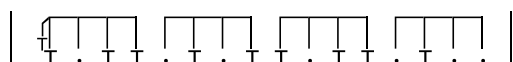
Sinte

Sinte 是一种在 Nalu, 靠近几内亚的 Boke 地区, 举办庆祝活动是演奏的 Sousou 节奏。你可以在 M'Bemba Bangoura 的 Wali CD 中听到这个节奏。

Call 1



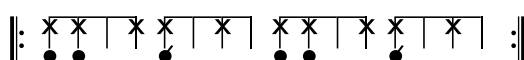
Call 2



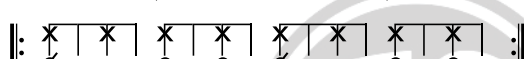
1



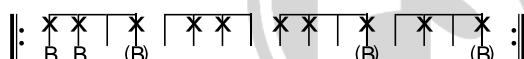
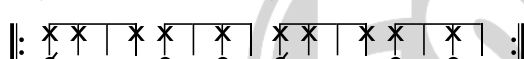
2



3



or 或者



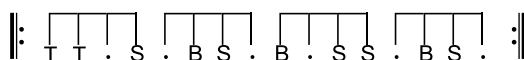
1



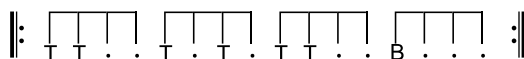
2



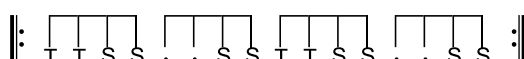
3



4




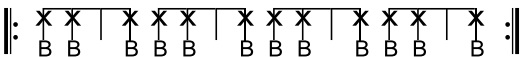
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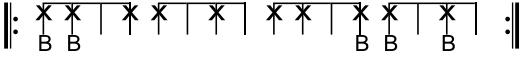



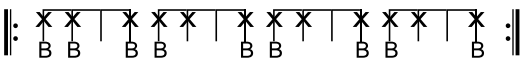
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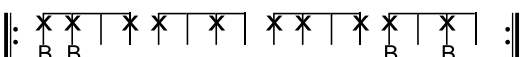


Dununba 的变化


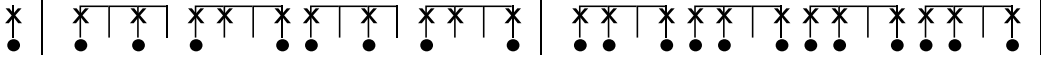
1  

2  

3  

4  

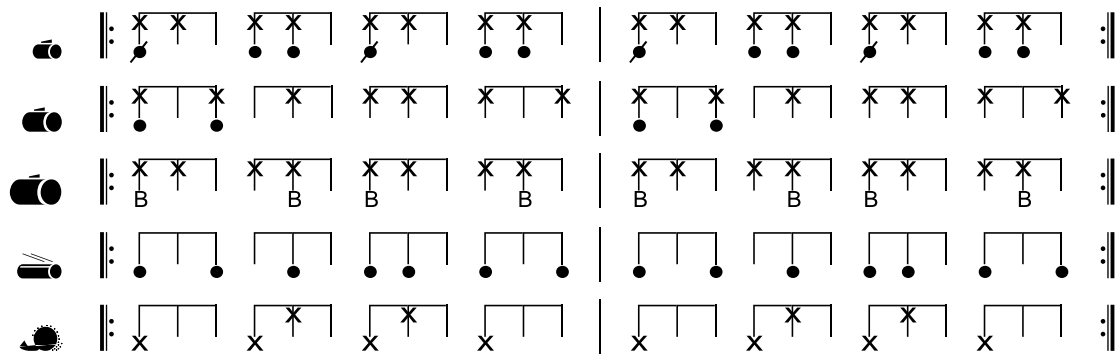
Break 1 (所有 Dunun)

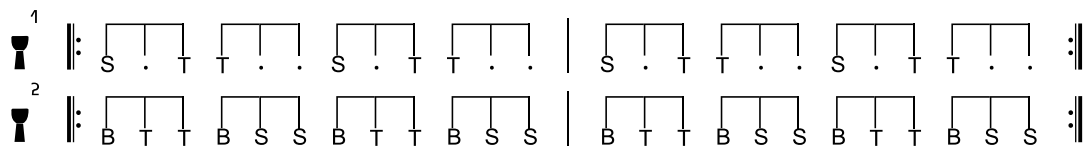


Siwé

一种几内亚 **Konyanka** 人的欢迎歌曲和节奏，它有时也用作显示个人魅力。



The notation consists of five staves, each with a unique icon on the left and a rhythmic pattern of notes and rests. The icons are: a horn, a pair of lips, a pair of lips with a small circle, a pair of lips with a small circle and a line, and a pair of lips with a small circle and a line. The rhythmic patterns are: 1. Notes with stems and flags, some with dots below. 2. Notes with stems and flags, some with dots below. 3. Notes with stems and flags, some with dots below and 'B' below. 4. Notes with stems and flags, some with dots below. 5. Notes with stems and flags, some with dots below and 'X' below. Each staff ends with a double bar line and repeat dots.



The notation consists of two staves, each with a unique icon on the left and a rhythmic pattern of letters and dots. The icons are: a pair of lips with a small circle and a line, and a pair of lips with a small circle and a line. The rhythmic patterns are: 1. Letters 'S' and 'T' with dots below, some with stems and flags. 2. Letters 'B', 'T', and 'S' with dots below, some with stems and flags. Each staff ends with a double bar line and repeat dots.



Sobonincun

Sobonincun (Soboninkun, Sobonincu, Sogonincun)是一种面具舞。在西非的不同地区，这个舞的意思也稍有不同。

Mamady Keita 提到了羚羊面具（**sobo**=羚羊，**ni**=小，**kun**=头）。这个舞是由一个面具知之甚少的新手和一个技艺纯熟的舞蹈家来跳的。舞蹈家经常穿越各个村庄来跳这支舞，并且经常在收割庄稼后来跳。这支舞经常会在筛谷物的筛子上来跳几个小时，跳完后，舞者会得到食物和礼物等奖赏。

马里是和“**Banama ciwara** 羚羊面具”有某种联系的，西非的南部也与“**Pourou** 社会”——一个神秘的关于住在象牙海岸、利比亚和塞拉利昂的 **Senufo** 人的起源的社会，有着某种联系。

实际上，让我在现在页面上对这个节奏给下一个准确的定义是不正确的。根据 **Mamady Keita** 的说法，这个节奏是徘徊在二拍和三拍之间的。因而我建议多听一下 **Mamady Keita** 的 CD “**Wassolon**” 和 “**Balandugu Kan**”。这会帮助你更好的理解：“徘徊在二拍和三拍之间”。

我将对二拍和三拍作出解释。**Vincent Manuelle** 告诉了我他的解释。这个定义能更好的解释“徘徊在二拍（或者说四拍）和三拍之间”。我参加了 1998 年的 **Dutch isle Terschelling** 的 **Kakilambe** 研讨会，在那里 **Momo Touré** 开了一堂 **sobonincun** 的课，课上进行了两个 **djembe** 组合在一起打的有趣的练习。

可以参考下面的书来了解更多内容：

- * Prouteaux, M., 1929; Premiers essais de théâtre chez des indigènes de Haute Côte d'Ivoire, Bulletin de Comité d'Etudes historique et scientifiques 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: British journal of Ethnomusicology 2: 117-42.
- * Imperato, Pascal James, 1981: Sogoni Kun, in African Arts 14/2, 38-47, 72, 82.

Mamady Keita 的 CD "Wassolon"的歌

Mory le, dya n'di wa omori fe, Soboninkun Mory le, dya n'di wa omori fe, aiyé
I am going with Mory, Mory who carries the mask of Soboninkun, I am leaving with Mory
我和 Mory 在一起去，Mory 带着 Soboninkun 面具，我和 Mory 一起离开

Mamady Keita 的 CD "Balandugu Kan"的歌

Aibo siyalaa wii mogulu Sobodonkanyee
Clear the way! It's the sound that announces Sobo's arrival!

让开路！有人说 Sobo 来了！

Sobonincun: 三拍的

Four rows of musical notation for a 3-beat pattern. The first row shows a sequence of notes with stems and beams. The second row is similar but includes an 'or' label. The third and fourth rows show variations with beams and some notes marked with 'B'.

1 (快速的：两个音连在一起打)

2 (快速的：在打第一个中音和第三个中音时略微延迟)

3 (快速的：在打第一个中音和第三个中音时略微延迟)

Sobonincun: 四拍的

Three rows of musical notation for a 4-beat pattern. The first row shows a sequence of notes with stems and beams. The second and third rows show variations with beams and some notes marked with 'B'.

1 快速的：在打第二中音和第四个中音时略微延迟

2 快速的：在打第二个中音和第六个中音时略微延迟

收录子 Vincent Manuelle:

“Soboninkun 是‘偏三拍’很好的一个例子：它很好的展示了你如何更好的打四拍和三拍之间的节奏。这个可以简单的如下： $(3 + 4) / 2 = 3\frac{1}{2}$ (实际上是 $\frac{1}{2} + 3$)。除了四拍的‘call’和独奏者打的或三拍或四拍的‘solo’，整个这个节奏打的都是“徘徊于三拍和四拍”的感觉。这种“ $3\frac{1}{2}$ 感觉”是和 Rainer Polak 提出的 microtiming (瞬时)观点有很紧密的联系的。

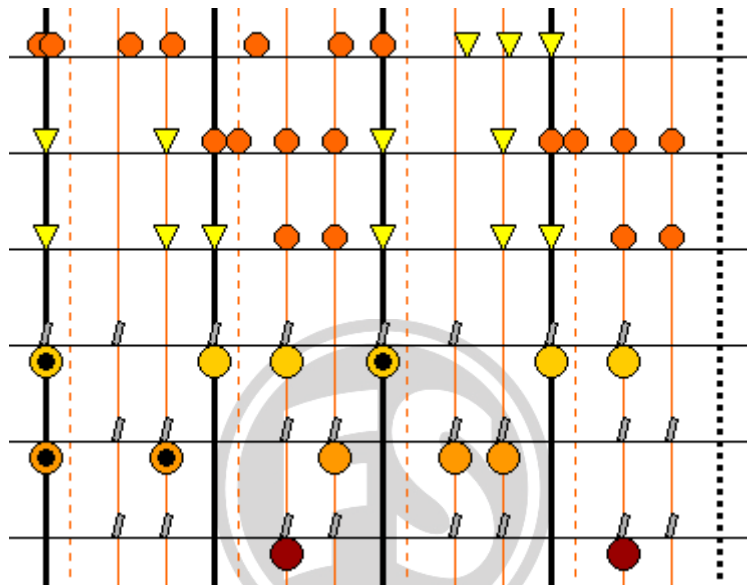
图文说明：

-这里有六种鼓的打法：一个 call，两个 djembe,三个低音鼓：Dunnunba,sangban kenkeni

-圆点是 djembe 的中音，三角形是 djembe 的高音

-圆中心的黑点是木棍的闷音

-圆上的竖线是牛铃的打法



低音鼓的打法主要看打鼓的人，有的人偏向三拍，有的偏向四拍。最好的的感觉即是和 djembe 的鼓点相吻合。

Sobonincun 的 Djembe 独奏乐句

1 | B . . B B . . B B . . B S S S S | (打第二个高音时略微延迟)

2 | B . . B B . S S B . . B S S S S | (打第四个高音时略微延迟)

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

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

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

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

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

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

两个 Djembe 在一起的打法：同时打两个 Djembe

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

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

Sofa / Limbadji toko

-Sofa 是一种古老的马林克节奏，可以把你带回到远古的武士（马林克语 ‘sofa’）时代。这些武士有很大的盘型鼓（*tavela*），用来发送信息。当打起 Sofa 时，骑着马的武士会跳起舞来。有时候当村子里的某位著名的武士或猎人去世后，Sofa 这个节奏也会被演奏起来。

-这个节奏是为马背上的武士演奏的，为了振奋勇敢的武士出征的士气，同时也用来欢迎他们胜利的凯旋。在古时候，这个节奏是用 Bolon 琴，一种弦乐器来伴奏的。Bolon 琴是由“Griots des Gurerre(战争历史说书人)”来演奏的，他们了解世代的故事、歌曲和对战争武士的赞美。

（引自：Uschi Billmeier/Mamady Keita: A Life for the Djembé）

-Sofa 还有其他的说法：有人说是为了赞美国王。

-Limbaji Toko (Fatala; Gongoma Times) 是 Sofa 的一种变化模式。它一般在军阀的葬礼上演奏，用来赞美人民坚强不屈的气概。Limbaji 属于 Baga 语。

在 Mamady Keita 的 *Mögöbalu CD* 中，加入了两首赞美 Mamady Keita 的歌：*Kèlèmansa Bon* 和 *Warabah*。这首歌用了比喻的方式，把高贵的军阀比作统治大自然的野猫，他的母亲自然也是一位优秀的女人。在这首歌里，它使用了 Mamady 的别名：Nankama。

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 dja léma, Bébébé ini woura!

The house of the warlord is empty! Good evening to you Nankama.

军阀的房间是空的，晚上好，Nankama

Not just any woman can give birth to the son of a warlord

不是每个女人都可以生出军阀这样的孩子

I, I have come to play the *bolon*, I have come full of hope,

我，我来演奏 bolon 琴，我满怀希望

distance is bad for friendship, it is not good to humiliate he who is popular

距离对友谊无益，侮辱这个受人尊敬的人很不好

Has the wildcat not arrived? It's really he, the wildcat who makes the echoes resound.

野猫还没来吗？是它，它的叫声在回响

We are talking about a famous nobleman, the wildcat who makes echoes resound

我们说的是一个著名的、高尚的人，野猫的叫声在回响

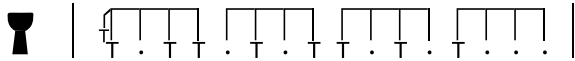
For Allah noting is impossible, Good evening to you Nankama

主是万能的，晚上好，Nankam

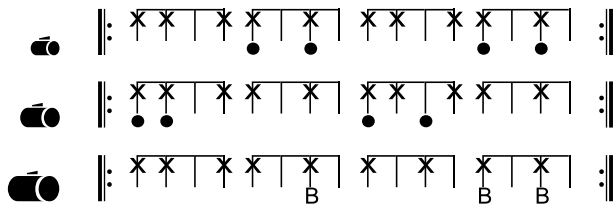
We have come full of hope, Good evening to you, giant!

我们满怀希望，晚上好，伟人

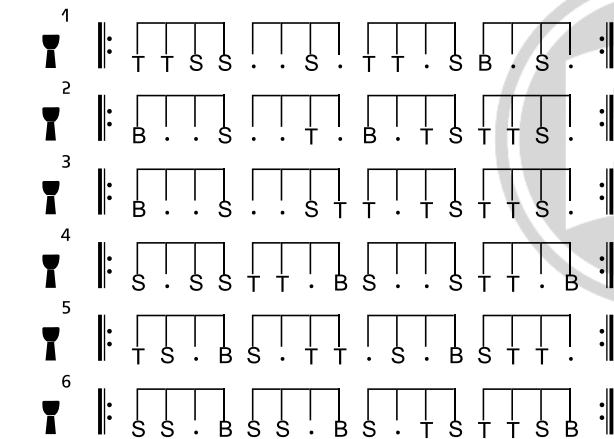
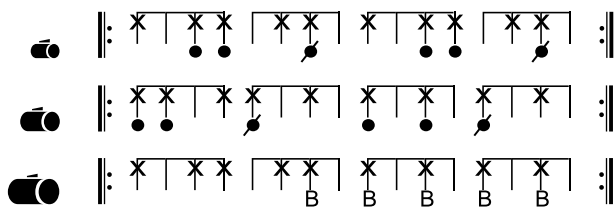
Call



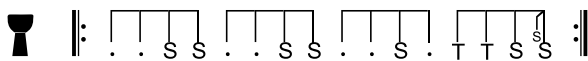
收录自 Famoudou Konate



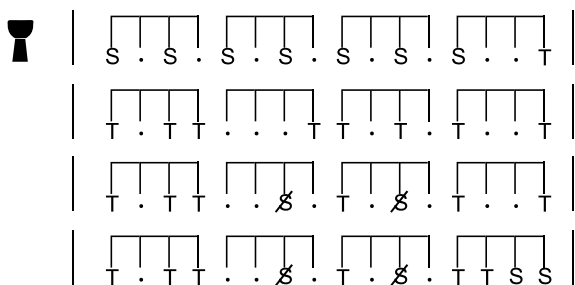
收录自 Mamady keita;



Djembe 独奏的伴奏 1



Djembé solo 1

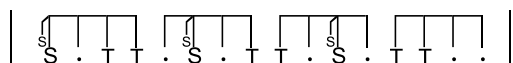
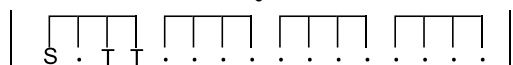


Limbadje toko

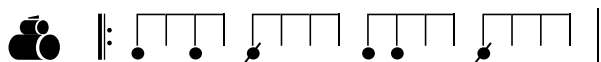
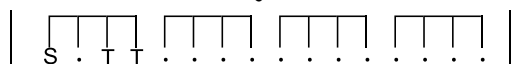
Break 1



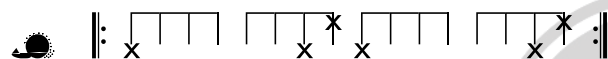
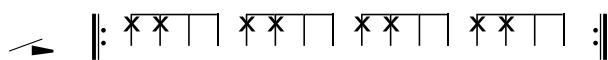
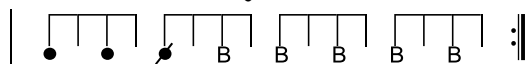
Limbadji toko !



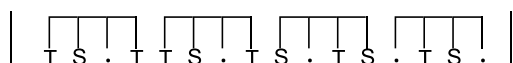
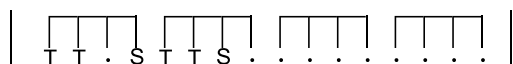
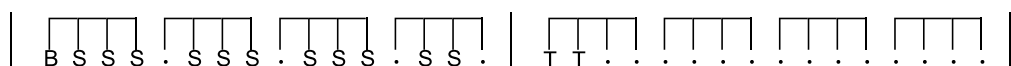
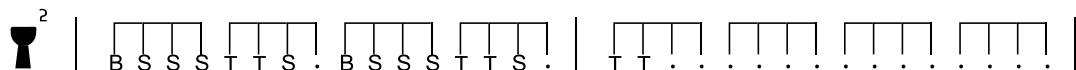
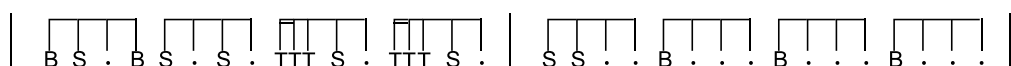
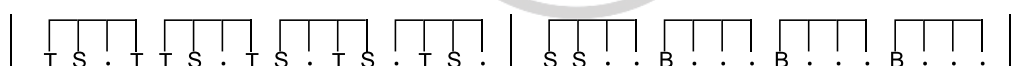
Limbadji toko !



Limbadji toko !

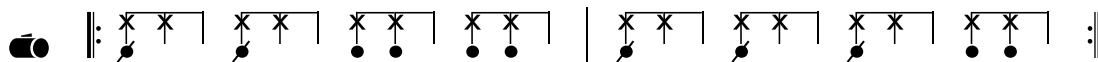


收录自 Robert Kronberger (YAPP)的 Sofa 独奏乐句

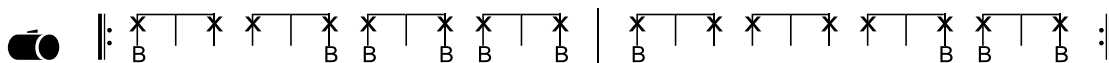


Sökö

Sökö 是一种来自 **Faranah** 地区的 **komanko** 人的节奏。如今它在整个几内亚的北部十分流行，与 **bilakoro**(还没经过割礼的孩子)的舞蹈相配的。在有的地区，它会在割礼前的几个月内演奏，有的地区会在割礼前的一天，**bilakoro** 的头被剃光，收到礼物后表演。



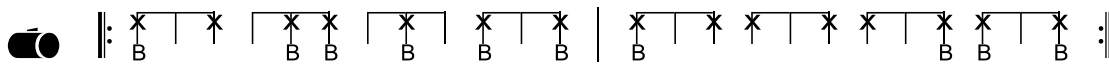
Faranah 样式



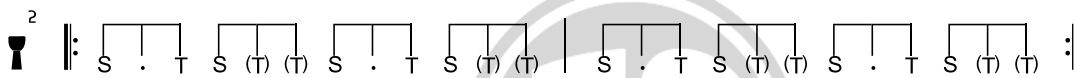
Famanah 样式



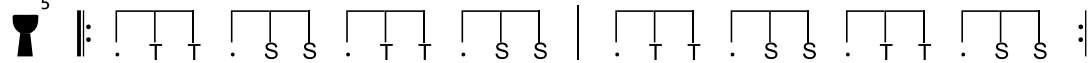
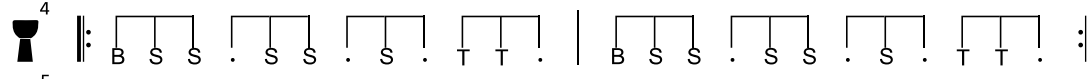
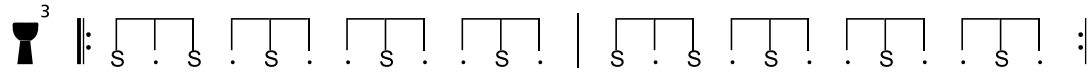
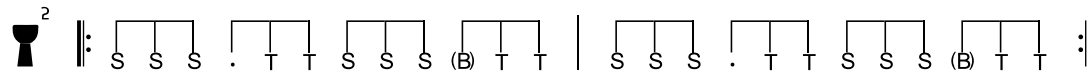
Hamana 样式



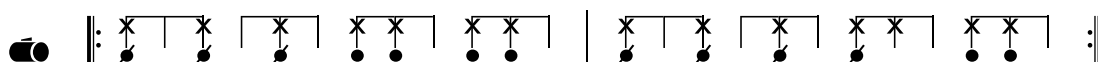
Hamana 样式



独奏的伴奏



Sangban 其他打法



Echauffements

1

2

Solo 1

(括号内：可打任何独奏的伴奏)

Solo 2

Söli des Manían

这种 *Söli* 的节奏和舞蹈是在割礼节上演奏的，它来自 **Beyla** 和 **Nzereko** 地区，部分属于几内亚和象牙海岸。这里有很多马林克的移民，他们与 **konianka** 民族（也被马林克人称为：**Konya**, **Konyagui** 或 **Manían**）相融合。下面的歌词有象征性的涵义：猎人的言语表明他不惧怕任何的挑衅。（鹰，你没看到吗？）

G'béngbe dé n' ni ikana sissè taa! Kòi 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?

嘿，鹰，你不能拿走猎物，你没看到吗？

你看到了吗？猎人，你没看到吗？

Two staves of musical notation. The first staff uses a gourd icon and the second a djembe icon. The notation consists of rhythmic patterns represented by vertical stems and horizontal lines.

Four staves of musical notation, each with a different icon (gourd, two gourd, djembe, and another gourd). The notation includes various rhythmic symbols like asterisks and dots. A large watermark is visible in the background. The word "变化" (Change) is written at the end of the section.

Two staves of musical notation, each with a gourd icon. The first staff is labeled with a '1' and the second with a '2'. The notation uses letters 'B', 'T', 'S' and dots to represent notes and rests.

独奏的伴奏 1

A single staff of musical notation with a gourd icon. The notation uses letters 'S', 'T', 'B' and dots to represent notes and rests.

Djembe 独奏乐句 1

Four staves of musical notation for Djembe solo. The notation uses letters 'B', 'T', 'S' and dots to represent notes and rests.

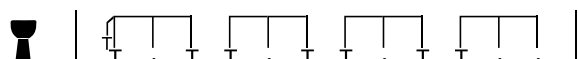
Söli rapide

Söli (或者叫 Wassolon Söli) 是一种来自几内亚的马林克人的节奏，一般伴随着成人礼的进行来演奏。在成人礼开始的三个月前，这个节奏就开始被演奏了。在仪式开始的前一晚，节奏的演奏达到顶点，男人和女人都在跳舞。尽管如今，割礼更多的在医院而不是在村里进行（有的孩子在医院出生后不久进行了），但是转变到成人的意义仍然十分重要。除了在几内亚的首都—科纳克里，在乡下，如果不是进行庄重的仪式，你将听不到这个节奏的演奏。

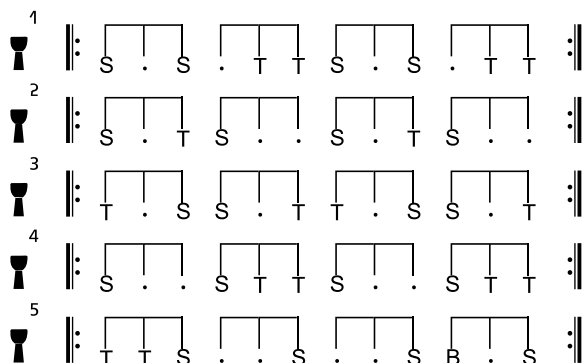
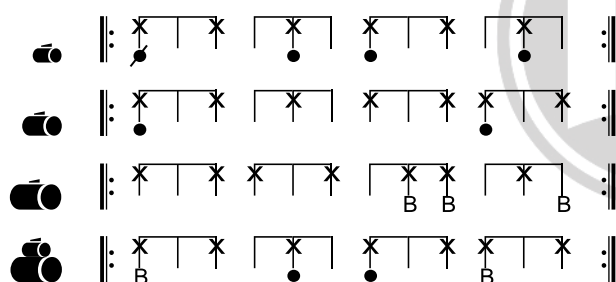
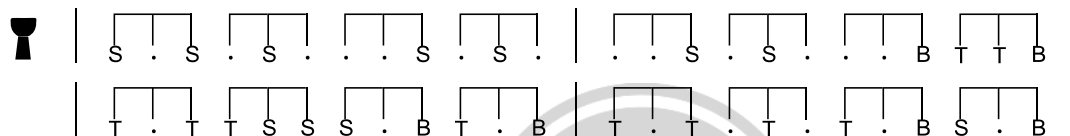
还有一个慢版的 söli，叫做 söli-lente(从 Balakulanya 也可以看到)，这个老年人也可以跳舞。同时还有个快的 söli，叫做 söli-rapide.

收录自 Krešo Oreški

Call



Intro



独奏伴奏

1

2

Djembe 独奏

收录自 Robert Kronberger (YAPP)

Intro

Djembe 独奏乐句

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

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

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

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

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

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

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

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

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

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

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

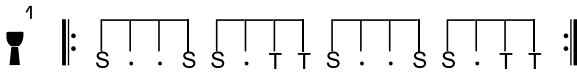
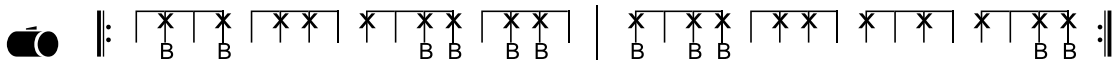
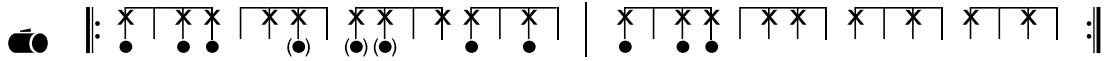
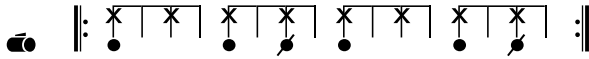
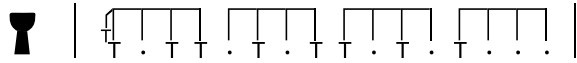
| T T . SSS . T T . . . | T S S T S S T S S T S S |

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

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

Sorofoli

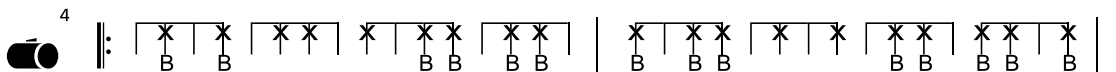
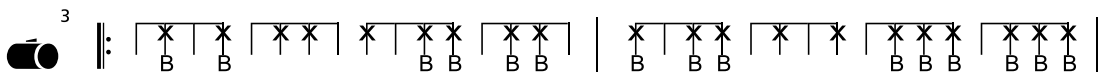
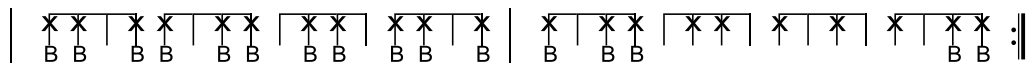
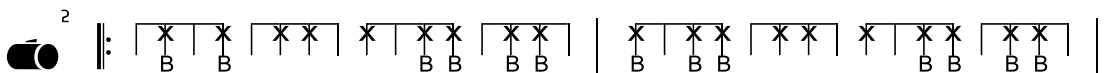
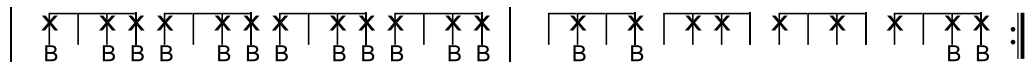
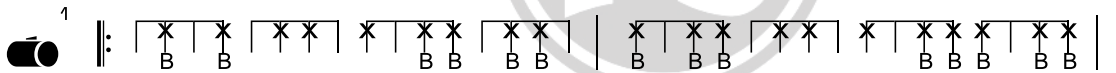
De na tole kote




Sangban 变化

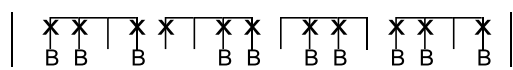
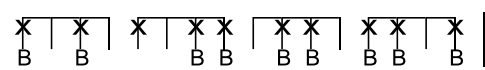


Dununba 变化




Dununba 结束前提醒


 |  | 开始


|  |  | 结束前提醒


|  | 结束




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


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


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

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

Sangban ; 可以相互替换的一些 Sangban 的变化


1  | * T * | * T * | * T * | * T * | * T * | * T * | * T * | * T * |


2  | * T * | * T * | * T * | * T * | * T * | * T * | * T * | * T * |


3  | * T * | * T * | * T * | * T * | * T * | * T * | * T * | * T * |


收录自: Krešo Oreški


Call


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


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


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


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


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

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

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

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

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

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

(转到 djembe 1)

Break signal 间奏信号

🥁 | | T T T T T T T T T |

Break 间奏

🥁 | T T T . T T T . T T T . | T T T . T T . T . T . |

🥁 | * * * B B B B B B | * * * B * T * B | * * * B B B B B B |

Solo

🥁 | SSSSS S T T S S | SSSSS S T T S S |

🥁 | SSSSS S T T . . SSSSS S | T T . . SSSSS S T T . . |

🥁 | SSSSS S T T . SSSSS S T | T . SSSSS S T T . SSSSS |


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













































Takonany






















Takonany, 大概 20 种 Dununba 节奏中的一种马林克节奏。传统上只有男人跳这个 Dununba 节奏，叫做“壮男舞”。*Takonany* 的意思是“四次”，指的是一种舞步。


Break


 | S S T S S S |

 ||:    |      |       |       ||:






















 ||:    |      |       |       ||:






















 ||:   |       |       |       ||:

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

















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

Sangban /Dununba 的结束前提醒


 |    |     |     |     |      |






















 |    |     |     |     |      |






















Sangban 结束前的提醒

 |    |     |     |     |      |

独奏 1 的乐句

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

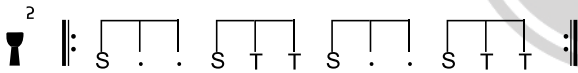
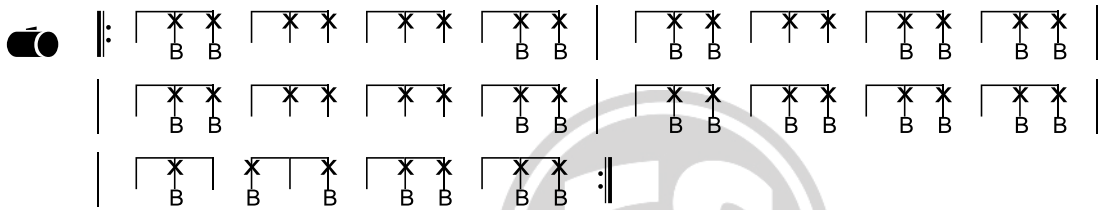
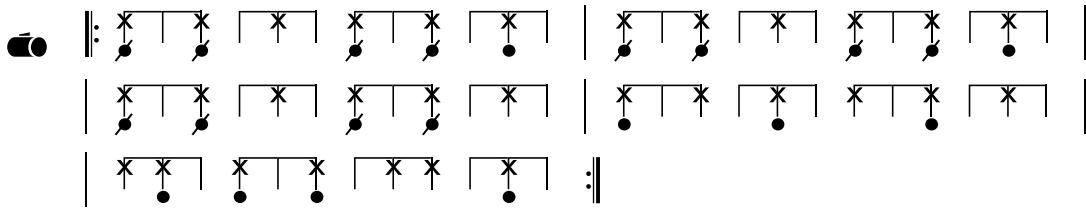
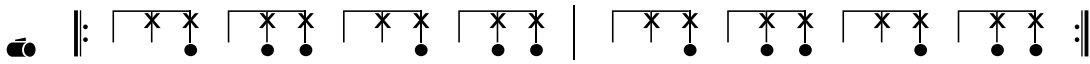
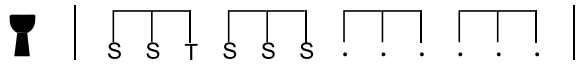
 ² |    |     |     |     |      |

 ³ |    |     |     |     |      |

Takosaba

Takosaba 是一种来自几内亚的节奏。Takosaba 指的是舞蹈节奏的前三个小节所跳的三个不同的动作。

Break



Djembe solo

1

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

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

2

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

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

3

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

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

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

4

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

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

| TTT S TTT S . T T . x . |

5

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

| S S S S T S S S S S T | SSS S S . TTT T T T . x . |

5

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

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

| T T . T T . T T . T T . | T T . T T . T T . . x . |

djembe 独奏结束

1

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

2

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

3

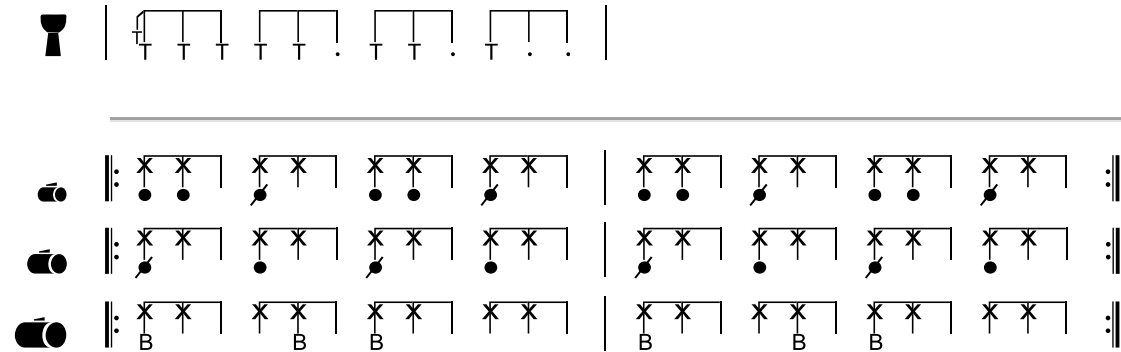
| . T T S T T S T T S S . |

Tiriba

Tiriba 是来自于几内亚西部的 **Boke** 和 **Boffa** 地区的 **Laduma** 人的一种节奏。多年以来，**Tiriba** 曾有很多不同的意思。在古时候，**Tiriba** 是一位与很多打击乐演奏家一起跳舞的一位著名舞蹈家的称呼，跳舞时，他的装扮很特别，因而被称作“**the Tiriba**”。现在，这种 **Tiriba** 舞已经很少有人跳了，但是这个节奏仍被人们不时的演奏。后来，这个节奏在女孩的成人礼上逐渐流行开来，在成人礼上，女孩和妈妈一起跳舞。**Tiriba** 是一种三拍的节奏，但现在有时也被演奏成四拍的版本。（引自：**Arafan Touré**）

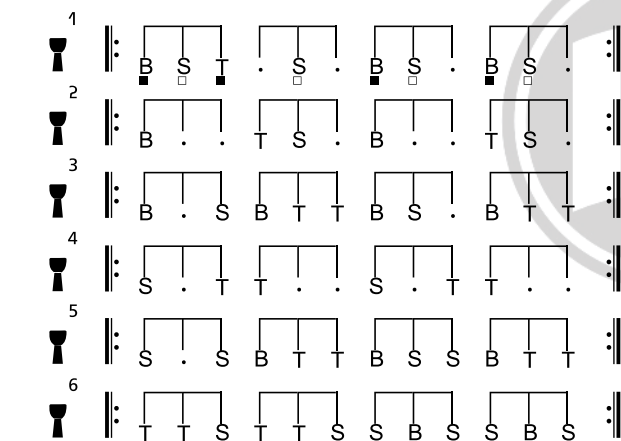
Call

Call



The Call section consists of four lines of musical notation. The first line starts with a gong icon followed by a rhythmic pattern of stems with flags. The second, third, and fourth lines each start with a different drum icon (two small circles, two medium circles, and two large circles) and are followed by rhythmic patterns of stems with flags. The second and third lines have repeat signs at the end of each line.

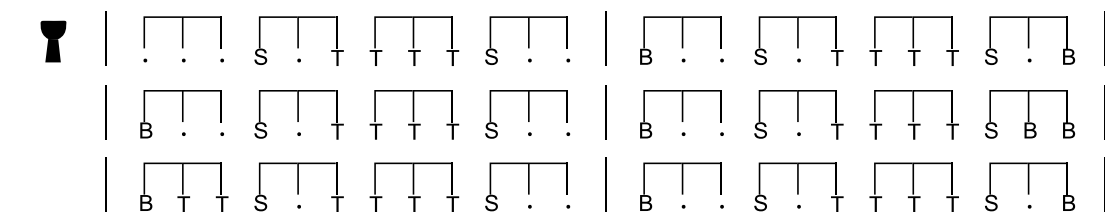
1



1
2
3
4
5
6

The numbered section consists of six lines of musical notation, each starting with a gong icon. The patterns use stems with flags and letters B, S, and T. The first line has a repeat sign. The second line has a repeat sign. The third line has a repeat sign. The fourth line has a repeat sign. The fifth line has a repeat sign. The sixth line has a repeat sign.

Djembé solo 1



Djembé solo 1

The Djembé solo section consists of three lines of musical notation, each starting with a djembé icon. The patterns use stems with flags and letters B, S, and T. The first line has a repeat sign. The second line has a repeat sign. The third line has a repeat sign.

收录自 Krešo Oreški (12/8)的 Dunun 演奏

Musical notation for Dunun in 12/8 time, featuring four staves with rhythmic patterns and 'B' markings.

收录自 Arafan Touré 的“现代”的四拍版本

Call

Musical notation for Call, featuring a single staff with rhythmic patterns and 'T' and 'S' markings.

Musical notation for Dunun, featuring a single staff with rhythmic patterns and 'B' markings.

Musical notation for Call, featuring two staves with rhythmic patterns and 'T', 'S', and 'B' markings.

Toro

Toro, 一种来自几内亚的锡吉里地区的马林克节奏，传统上是在男孩的割礼结束后演奏的。男孩们在一个宿舍里一起生活三个月，来学习成年人的礼仪和守则。有时，当成人礼结束后，一堆篝火会被点燃，同时会演奏 **Toro** 这个节奏。在早些时候，并没有用到 **Djembe**，而是用 **Wassamba** 来代替。

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

打 Toro 这个曲子，“名字”打 Toro 是最好的了

Three staves of rhythmic notation for Djembe. The first staff uses 'x' for strokes and '•' for accents. The second and third staves use 'x' and 'B' for strokes, with 'B' indicating a backstroke. Each staff begins with a double bar line and ends with a repeat sign.

Two staves of rhythmic notation for a gourd. The first staff is labeled '1' and the second '2'. The notation uses 'S' for strokes and 'B' for backstrokes. A note '只有第一次打这个' (Only hit this the first time) is placed next to the first staff.

独奏的伴奏

A single staff of rhythmic notation for a gourd accompaniment, using 'S' for strokes and 'T' for backstrokes.

独奏 1 (使用如下乐句)

Two staves of rhythmic notation for a solo gourd part, labeled '1' and '2'. The notation uses 'T' for strokes and 'S' for backstrokes. The second staff includes parentheses around some notes, possibly indicating optional or specific variations.

Solo 2

1

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

S . T T . . . (S)(T) T (S)(T)(T)(S)

2

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

3

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

4

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

5

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

6

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

T . S S

7

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

Solo 3

1

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

S . . . S . . . S . . . S . . .

2

T T S T T S T T S T T S S T S B

S S B S S S

3

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

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

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

Warba

Warba (或叫做 Waraba)是一种来自布基纳法索的莫西人跳的一种很流行的舞蹈。起初，是由一种蒙着羊皮的葫芦形乐器来伴奏，叫“*Bendré*”（在 Youla 语中，被称作 *Bara*）。这个乐器过去常在莫西的头领，*Naba* 的法庭上演奏，它常用来发布某条重要的信息。（演奏这个节奏和实际的宣布信息交替进行）

如今，用 *Djembe* 代替 *Bendré* 是非常流行的。除此之外的乐器，还有 *wiga*(莫西笛)，*Lounga*(说话鼓)、*dunun* 鼓和 *Kièma*(莫西铁制 *castanquette*)。你可以使用 *Sangban* 和 *kenkeni* 演奏 *Lounga* 节奏。跳这个舞的重点是晃动你的臀部，并交替的单腿站立。

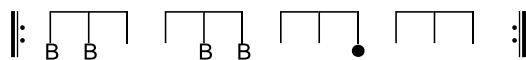
Warba 是我最后一次在布基纳法索的 *Latou* 村子里学会的，那里靠近库杜古。我是向 *Hyacinthe Yameogo* 学习的，他是一位带有艺术气息的领导和孤儿院的院长，他领导着音乐、舞蹈和戏剧的团体“*Troupe Leng*”，这个团体已经在 *Mundial* 节两次拜访过荷兰了。



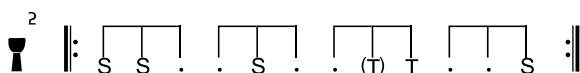
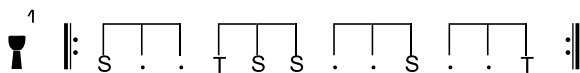
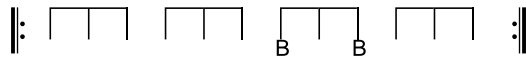
Wiga, (the *Mossi-whistle* 莫西笛)

第一部分，缓慢的部分

Call



originally - 起初的 *Lounga* (说话鼓)



转到快速部分的间奏

从*号处开始快速部分

第二部分：快速部分，实际的 Warba 舞

originally - 最初的 Lounga(说话鼓)

(Dundun 打法改变了很多) 或

或

1

2

Wiga 1 (whistle 笛)

Hi 高
Mid 中 ----/
Lo 低 -----/

Wiga 2

Hi 高 -----/
Mid 中 --/
Lo 低 -----/

Wassolonka / Bubuninca

Wassolonka 的意思是“来自 *Wassolon*”。*Wassolon* 地区是一个既在几内亚边界内又在马里边界内的地区。住在那里的马林克人非常流行演奏这个节奏。对于它的解释有很多版本。来自马里的 *N'Gri* 和它有些相似。

我是在当最开始学习 *Djembe* 的曲子 *Bubuninca* 时学习的这个节奏。现在看来 *Bubuninca* 好像即是 *Wassolonka*。但很可能的是 *Bubuninca* 是一首歌曲，*Wassolonka* 是演奏它的节奏，对于这点，我并不能确定。（*Bubuninca* 是不能和 *Bubuninco* 混为一谈的，后者是为树林面具演奏的）。（引自 *Mamady Keita* 的 *Nankama CD*）

The musical notation is presented in three systems. The first system shows two staves: the top staff uses a djembe icon and a sequence of vertical lines with stems to represent rhythmic patterns; the bottom staff uses a bongo icon and a sequence of horizontal lines with stems to represent another rhythmic pattern. The second system consists of three staves, each with a bongo icon. The top staff uses asterisks and dots to represent notes, with a double bar line and repeat dots at the end. The middle and bottom staves use similar notation, with the bottom staff including the letter 'B' under certain notes. The third system consists of three staves, each with a djembe icon. The top staff uses letters 'S', 'T', and 'B' to represent notes, with a double bar line and repeat dots at the end. The middle and bottom staves use similar notation, with the bottom staff including a period under certain notes.

注意：用 *Djembe 3* 来打 *Wassolonka* 的“旋律”

Djembe 独奏的伴奏 1

The musical notation consists of a single staff with a djembe icon. It features a sequence of vertical lines with stems, representing rhythmic patterns, with a double bar line and repeat dots at the end.

Serge Blanc 在他的书中“*Le Tambour Djembé*”有一些不同

The musical notation consists of two staves. The top staff uses a bongo icon and asterisks with dots to represent notes. The bottom staff uses a bongo icon and asterisks with dots, with the letter 'B' under certain notes. Both staves have a double bar line and repeat dots at the end.

收录自 Robert Kronberger (YAPP)的独奏乐句

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

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

³ | S S . S S . S S . S . . |

⁴ | B . S B . . B S . B . . |

⁵ | S . S S . B S T . S . B |

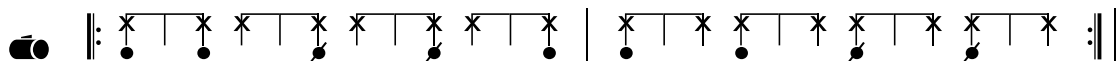


Wolosodon / Djondon

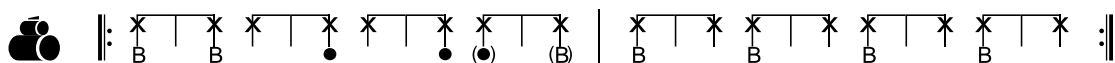
*Wolosodon (Wolosedon, Wolosodan, Djondon, Jondon, Djonfoli)*是来自卡伊地区（引自 Stephan Rigert）或马里的东南部、靠近布基纳法索（引自 R.Clark）的一种节奏。它的意思是“Woloso 的舞蹈”，也是奴隶的舞蹈。和舞蹈关联的是那些服务于曼丁王公贵族的奴隶。这个舞蹈展示了家族的荣耀和团结。看起来是一个四拍和三拍的版本。

三拍版本

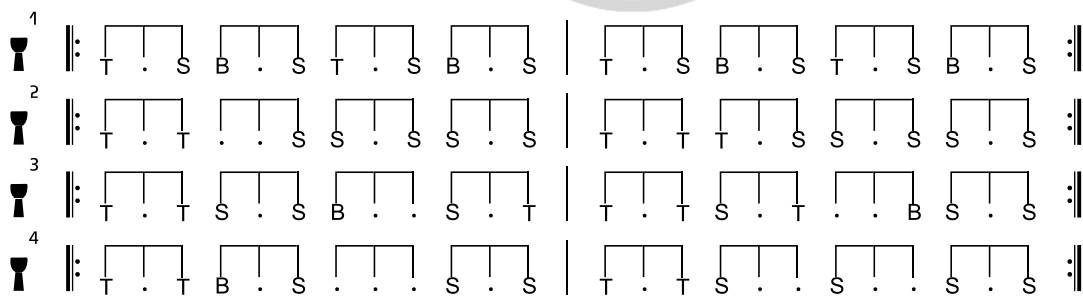
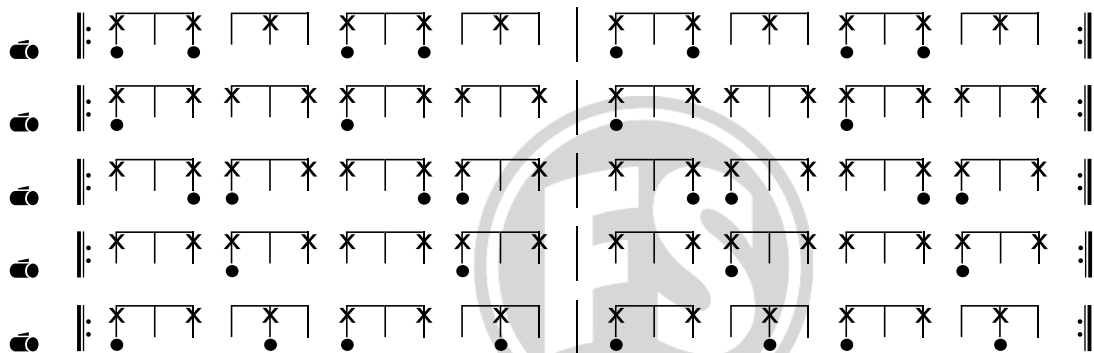
基本的打法如下，可以打单个鼓，也可以打组合



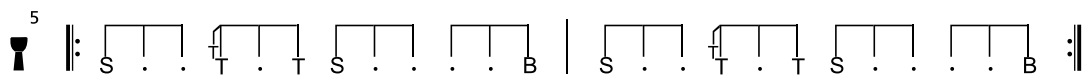
引自：Mamoudou Sidibe 的 Village Djembe



也可以由基本打法衍生出其他多种打法。例如：kenkeni、Shekere 和 Dununba 的组合。



引自：Mamoudou Sidibe 的 Village Djembe



引自: Rafael Kronberger (YAPP)

Call

Call notation for various instruments:

- Ukulele:** | S . T T . T T . T T . |
- Drum 1:** |: * | * | * | * | | * | * | * | * | :|
- Drum 2:** |: * | * | * | * | | * | * | * | * | :|
- Drum 3:** |: * | * | * | * | | * | * | * | * | :|
- Ukulele (continued):** |: T . S B . S T . S B . S | T . S B . S T . S B . S :|

Djembe 的独奏乐句

Djembe solo notation for four staves:

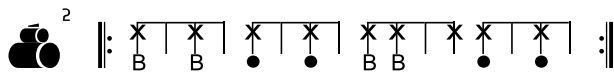
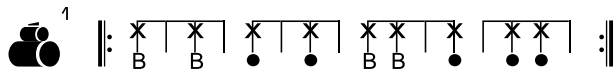
- Staff 1: | T S . T S . B . TTT T T S | S S . B . TTT T T S . S . |
- Staff 2: | B S . S . S . S . B S . | B S . B . SSS S S S S S S . |
- Staff 3: | . . . T T S T T S S S . | B B B S S S . |
- Staff 4: | T . T T . T . . S . . T | T . T . . S . . S . . T |

Wolosodon 的快速版本

Wolosodon fast version notation for two staves:

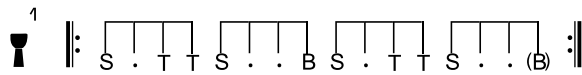
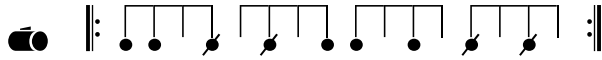
- Staff 1: |: * | * | * | * | | * | * | * | * | :|
- Staff 2: |: B | . | . | B | B | B | . | B | | B | . | . | B | B | B | . | :|

四拍的 Wolosedon



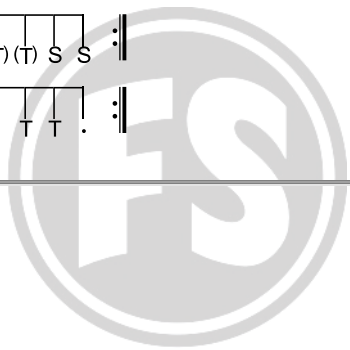
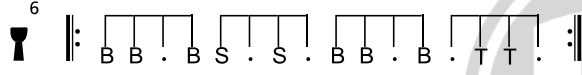
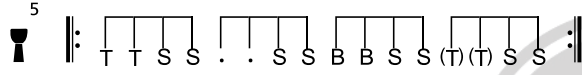
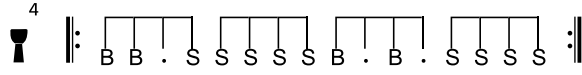
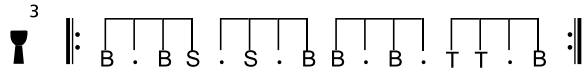
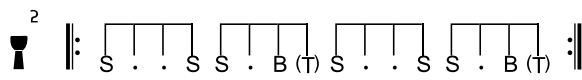
(和 Sofa 的比较)

引自 Rainer Polak 的 Bamako foli CD



(Bamako foli)

一些 Djembe 的其他打法



Wonde

Wonde 是一种马林克节奏，一个循环里有 12 拍。歌曲中唱到了男孩在割礼时的恐惧。

Wonde, wonde, woo.....wonde, ji miri la mou ne ma, te le bara djan fa

Call


Musical notation for the 'Call' section, featuring four staves with rhythmic patterns and icons for a gourd, two small drums, and a larger drum. The notation includes vertical lines, dots, and beams representing rhythmic values. The bottom staff includes the letters 'B B' under certain notes.

Musical notation for the 'Call' section, featuring four staves with rhythmic patterns and icons for two small drums and a larger drum. The notation includes vertical lines, dots, and beams representing rhythmic values. The bottom staff includes the letters 'B B' under certain notes.

(Sangban /Dununba 也可以由一个人打)


Musical notation for the 'Call' section, featuring two staves with rhythmic patterns and icons for two small drums. The notation includes vertical lines, dots, and beams representing rhythmic values. The bottom staff includes the letters 'B B' under certain notes.


Djembe 的独奏乐句






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





T T S . S
.





Break 1



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































S S . S
S S S TS. S S TS.
























^sS S TS. ^sS S TS. S . T T

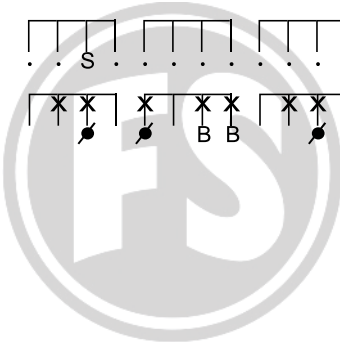
. . S







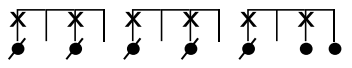
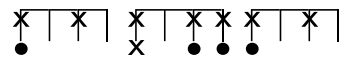




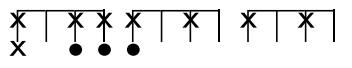
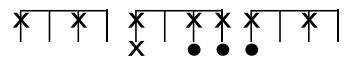




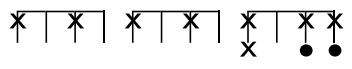
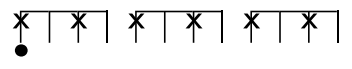




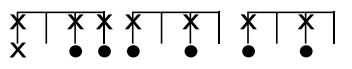
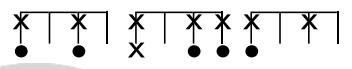




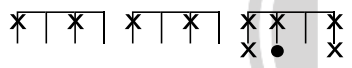
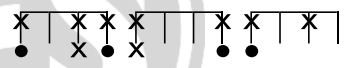




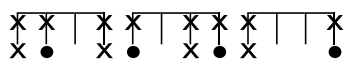
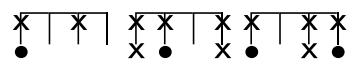


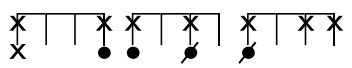
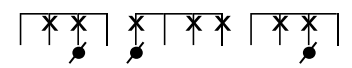








Break2 (三个 Dunun 打一样的节奏)

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

Yankandi A (三拍的)

一种妩媚的 **Sousou** 舞蹈，一般在村子里的节日和结婚等仪式上来跳。**Yankadi** 是一种慢节奏的舞蹈，跳舞时，男孩女孩站成两排，面对面。（根据 **Michael Wall** 的说法“4 对男女各对跳舞，偶尔也和别的组的人跳一下。”）舞蹈的基本跳法是：眼神的交流，挑逗性的动作、用手去摸你对面的异性的胸口等。在短暂的间歇或一个口哨声响起后，舞蹈就会变成 **Macru** 舞，这是一种较快速的舞蹈，男女会分开来跳。就这样，舞蹈在慢的 **Yankadi** 和快的 **Macru** 之间转换。**Yankandi** 有三拍和四拍两个版本。字面意思是：这里一切都好。

Aaaaay woyahllah, woyallah, wonawally-oh
muxu wuhai guma, groupo de mai wufawn ma ma, wonawally-oh

or (same song in another language?)

或者（这首歌用另外一种语言唱）

ee waia-la, waia la, wonowalio
moe oe che chumba, Kankan nje fonié wofa mama, wonowalio

This is a song of welcome and celebration

这是一首欢迎和庆祝的歌曲

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

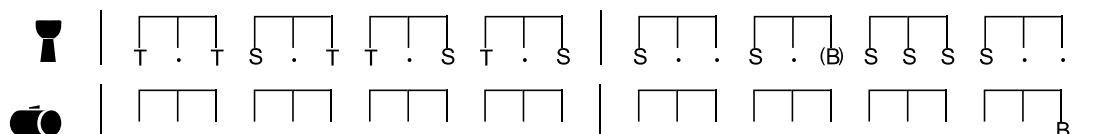
Tailor, give me back the rest of my cloth,

Tailor,给我剩下的布

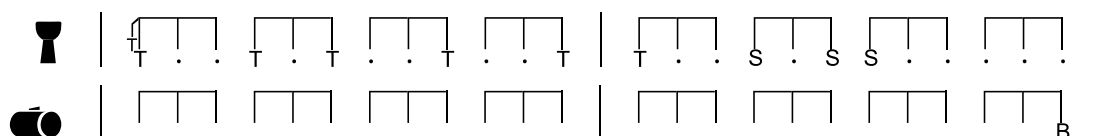
It's not right for you to use the rest of other peoples' s cloth!

你用别人剩下的布是不对的

Call 1



Call 2



Five staves of musical notation for Sangban (bells). Each staff starts with a bell icon. The notation consists of rhythmic patterns represented by vertical lines (crosses) and dots. The first staff has two measures. The second staff has two measures, with a circled 'b' in the second measure. The third staff has two measures, with 'B' written below the first measure. The fourth and fifth staves are marked with '1' and '2' respectively, and show variations of the patterns with dots and 'B' markings.

注意: Sangban (*) ——每隔一次做一次随意的变化

Three staves of musical notation for Djembe accompaniment. Each staff starts with a Djembe icon and a number (1, 2, or 3). The notation uses letters 'B', 'S', and 'T' with dots and vertical lines to represent rhythmic patterns. Each staff has two measures.

Djembe 独奏的伴奏

Two staves of musical notation for Djembe solo accompaniment. Each staff starts with a Djembe icon and a number (1 or 2). The notation uses letters 'S', 'B', and 'T' with dots and vertical lines to represent rhythmic patterns. Each staff has two measures.

Djembe 独奏 1 的乐句 (你可以根据独奏 2 的打法来改变下面的乐句)

Four staves of musical notation for Djembe solo 1 phrases. Each staff starts with a Djembe icon and a number (1, 2, 3, or 4). The notation uses letters 'S', 'B', and 'T' with dots and vertical lines to represent rhythmic patterns. Each staff has two measures.

Djembe 独奏 2 的乐句

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

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

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

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



Yankadi B (四拍的)

一种妩媚的 **Sousou** 舞蹈，一般在村子里的节日和结婚等仪式上来跳。**Yankadi** 是一种慢节奏的舞蹈，跳舞时，男孩女孩站成两排，面对面。（根据 **Michael Wall** 的说法“4 对男女各对跳舞，偶尔也和别的组的人跳一下。”）舞蹈的基本跳法是：眼神的交流，挑逗性的动作、用手去摸你对面的异性的胸口等。在短暂的间歇或一个口哨声响后，舞蹈就会变成 **Macru** 舞，这是一种较快速的舞蹈，男女会分开来跳。就这样，舞蹈在慢的 **Yankadi** 和快的 **Macru** 之间转换。**Yankandi** 有三拍和四拍两个版本。字面意思是：这里一切都好。

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,

Tailor,给我剩下的布

It's not right for you to use the rest of other peoples' s cloth!

你用别人剩下的布是不对的

Call

Musical notation for the Call section, featuring three staves with rhythmic patterns and a large 'FS' watermark in the background.

Musical notation for the first part of the dance, featuring three staves with rhythmic patterns and a large 'FS' watermark in the background.

Musical notation for the second part of the dance, featuring two staves with rhythmic patterns and a large 'FS' watermark in the background.


Yogui


Yogui (Yongui)是一种来自几内亚地区的女士 **Sousou** 舞。对于它的文化背景，我有两个稍不同的版本。（有人能更确定是哪个吗？）版本一是：**Yogui** 是一种老年妇女的面具舞。面具是圆形的，并带有垂直到地面的酒耶叶。版本二是：**Yogui** 是一种为年轻女人婚前一晚跳的舞，跳这个舞时，女人们“她们有的所有东西都投入”到舞蹈/打斗中去。这就是你为什么总听到这个舞蹈的名字叫做“*Ginè Faré*”（女人舞）的原因。同时，另一种 **Sousou** 女人舞“*Maane*”也被叫做“*Ginè Faré*”。


Call 1


Call 2


Djembe 独奏乐句 1


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


1  | T T T . S S S . . . T T T | T T . T . T . T . . . | variation 变化


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


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

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


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


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


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


6  B | S . B . . B S . B S . B | S . B S . B S . B . . . | 结尾的独奏


Djembe 独奏乐句 2

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

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

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

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

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