



非洲鼓金字塔（一）

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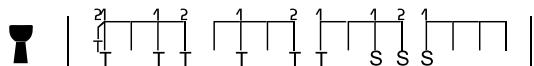
2020年8月15——19日非洲鼓 Workshop 金字塔鼓谱

Soliwoulen

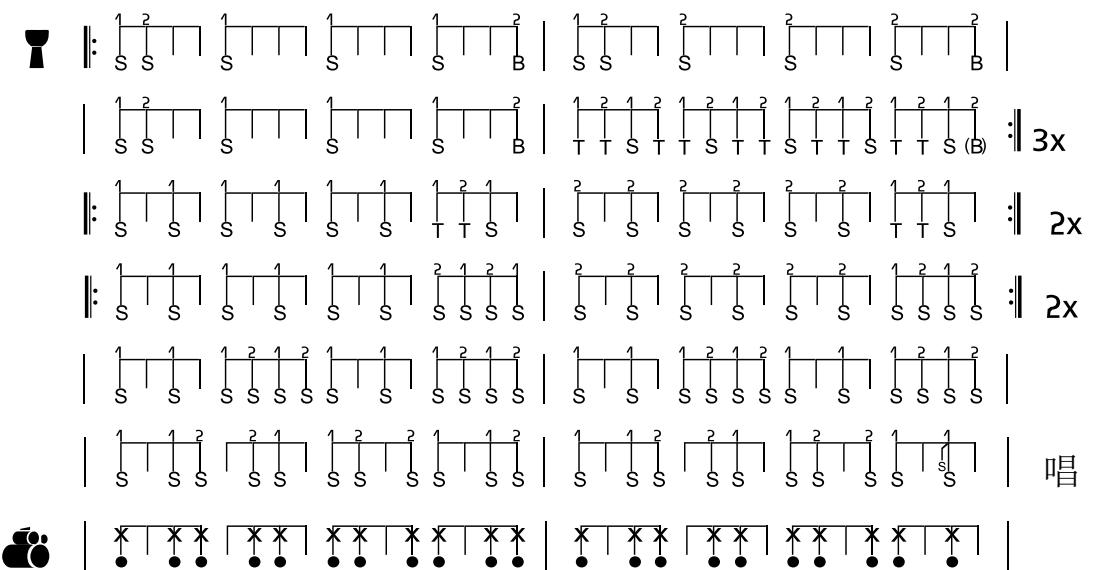
这首曲子来自几内亚东北部的马林克族。Soliwoulen 是红豹的意思，只有一位崇高的巫术师（FetishMaker）才能成为 Soliwoulen。在 Soliwoulen 的庆典中，村子里的每个人都可以参与。成为 Soliwoulen 的巫师身穿红色的衣服对村子预言，然后找出村子里一个特定的人对他说，你家要降临灾难，要想破除灾难就必须献出贡品，同时 Soliwoulen 还有驱邪的作用。

Ai soliwoulen nei hu ba la na.
ai soliwoumu ken ni na.
A you ma ma la ma bei fo yi qi den na.
ai soliwoumu ken ni na.
No ni ma fo bai mini gai la gou la bo.
ai soliwoumu ken ni na.

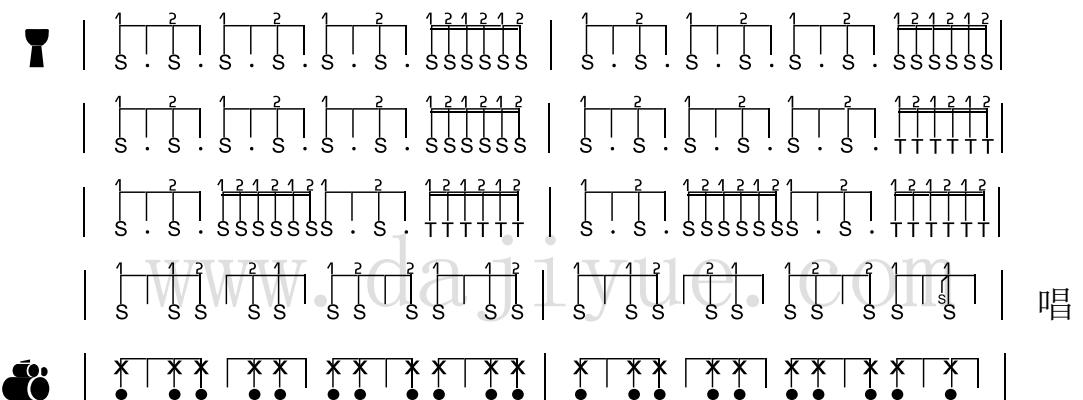
Call (信号)



Break (前奏)

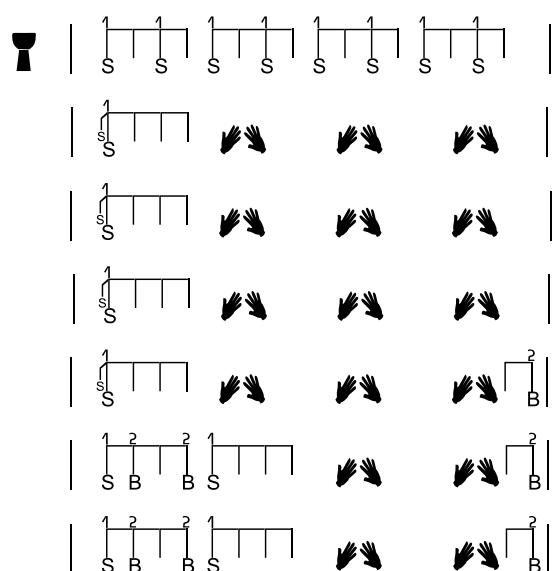


Break (间奏)



空1小节接基本节奏

Break (尾奏)



Ke bendo

这首曲子来自几内亚 Kissi 地区的 Kissidugu 族，原本是这个民族的女人们唱的。歌曲表达的宗旨是反对一夫多妻制，歌词大意是女人警告男人不要娶多个老婆，这样是不好的，娶一个老婆是最好的。过去这首歌是用一个 Djembe 演奏的，后来 Famoudou konat 为这首歌加上了其他声部。

E, Kebendo, o laila, E, Kebendo, o laila.

Kebendo , o laila, E, Kebendo , o laila.

Kebendo, o laila.

Muso fila ta lu, wo ma nyin, wo ma nyin.

Muso saba ta lu, wo ma nyin, wo ma nyin.

Muso nani ta lu, wo ma nyin, wo ma nyin.

Muso lolu ta lu, wo ma nyin, wo ma nyin.

Muso woro ta lu, wo ma nyin, wo ma nyin.

Muso kelen ta lu, wo ma nyin, wo ka nyin.

O laila, kebendo

Call (信号)

Diagram illustrating the relationship between common musical notation and the corresponding rhythmic patterns produced by various objects. The top row shows a bass drum, a cymbal, a tom-tom, and a snare drum. The second row shows a closed hi-hat, an open hi-hat, a closed snare drum, and an open snare drum. The third row shows a closed bass drum, an open bass drum, a closed snare drum, and an open snare drum. The bottom row shows a bass drum, a cymbal, a tom-tom, and a snare drum. Each object is associated with a specific rhythmic pattern consisting of vertical stems and horizontal bars.

Soll (独奏)

鼓谱示例：

接基本节奏

鼓手图标 | 鼓谱 | www.daijiyue.com

Break (尾奏)

鼓谱示例：

鼓手图标 | 鼓谱 | www.daijiyue.com

Djole

Djole 是一种面具舞，是来自与几内亚交界的塞拉利昂共和国（狮子山共和国）Temine 人跳的舞。传统上来说，它是由不同大小的正方形鼓演奏的，这种鼓叫 Sikko。虽然这个面具是女性的面具，也是象征女人的舞蹈。但它是男性打扮成女性戴上面具跳的舞蹈，Djole 通常在大型的庆典中演奏，比如很多的村子在一起庆祝丰收，斋戒日的结束或结婚……现在通常把 Djole 改编成用 Djembe 和 Dunun 一起来演奏，尤其是在几内亚特别的流行。这首歌的歌词是由不同的语

言混合起来的，包括 Susu 语和 Malinke 语，以及一些没有意义的词语组成，所以无法翻译。

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

The musical notation for the 'Call' section consists of several measures. It begins with a key symbol, followed by a measure with vertical strokes and numbers 1 and 2. This is followed by three measures of dots and vertical strokes, each ending with a colon. The next measure features a cloud-like symbol. The final two measures are long lines of vertical strokes with '1' and '2' above them, separated by vertical bar lines.

Break (前奏)

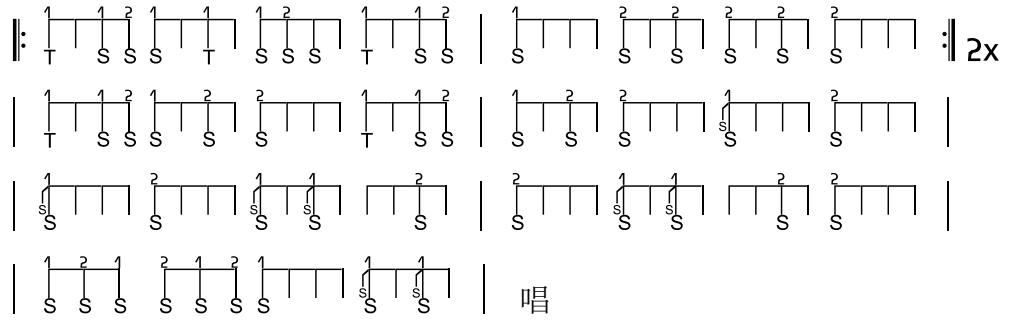
The musical notation for the first part of the 'Break' section starts with vertical strokes with 's' and 'T' below them. This is followed by a measure with vertical strokes and numbers 1 and 2 above them. The final measure consists of vertical strokes with 's' and 'T' below them, followed by a vertical bar line and the character '唱' (sing).

Break (间奏)

The musical notation for the middle part of the 'Break' section starts with vertical strokes with 's' and 'T' below them. This is followed by a measure with vertical strokes and numbers 1 and 2 above them. The final measure consists of vertical strokes with 's' and 'T' below them, followed by a vertical bar line and the character '唱' (sing).

Break (尾奏)

The musical notation for the final part of the 'Break' section starts with vertical strokes with 's' and 'T' below them. This is followed by a measure with vertical strokes with '1' and '2' above them. The final measure consists of vertical strokes with 's' and 'T' below them, followed by a vertical bar line and the character '唱' (sing).

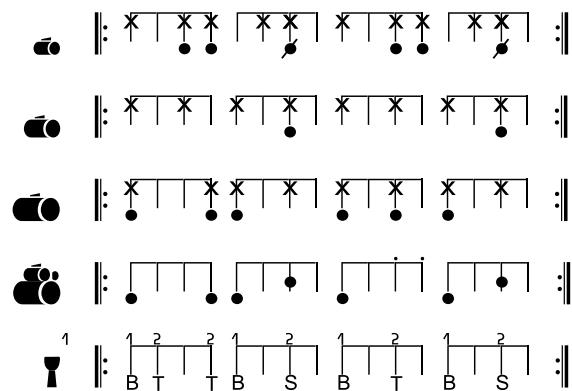


Baga gine

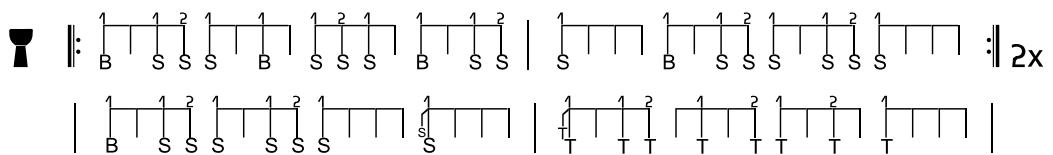
这首歌和这个节奏是几内亚西北部苏苏族（Susu）的，苏苏族是几内亚的第三大族群，前面有富拉尼族（Fulani）和马林克族（Malinke），这首歌在非洲可以说相当受欢迎。Baga 是几内亚西北面的一个族群，一个 Baga 女人听到音乐后，刚开始的时候她不想跳舞，但没过多久，她就控制不住了，那音乐实在太好了，她只有跳舞。歌词的意思是：你想跳舞吗，还是你不想跳舞？巴加女人在车里都会跳舞。

A boron ma, ma boron ma, eeeeeeee.
 A boron ma, ma boron ma, eeeeeeee.
 A boron ma, ma boron ma, e laila baga gine`.
 Faré boron ma woto kui, eeeeeeee.

Call



Break (前奏)



接基本节奏

Break (间奏)

Solo (独奏)

The musical score consists of ten measures of handbell notation. Each measure has a vertical stem with two horizontal dashes. Above each dash is a number: 1 or 2. The stems are grouped by vertical lines into measures. Measures 1-4 begin with a bell labeled 'B'. Measures 5-8 begin with a bell labeled 'S'. Measures 9 begins with a bell labeled 'T'. Measures 1-4 have stems grouped in pairs. Measures 5-8 have stems grouped in threes. Measure 9 has stems grouped in pairs. Measure 10 ends with a double bar line and the instruction '3x' below it.

Break (尾奏)

Fa tu yo

这首歌是塞内加尔的一首儿歌，描写的是一个小女孩喜欢和部落里的其他小朋友一起跳舞，梦到和小象以及长颈鹿一起歌唱。

Fatu yo si diadialano.

Fatu faye faye fatu.fatu klemaoundio.

Fatu yo si diadialano.

Fatu faye faye fatu.fatu klemaoundio.

Botou mbele botou mbele. (botou mbele) .

O mami sera o mami casse. (botou mbele) .

Fatu yo si diadialano.

Fatu faye faye fatu.fatu klemaoundio.

Call

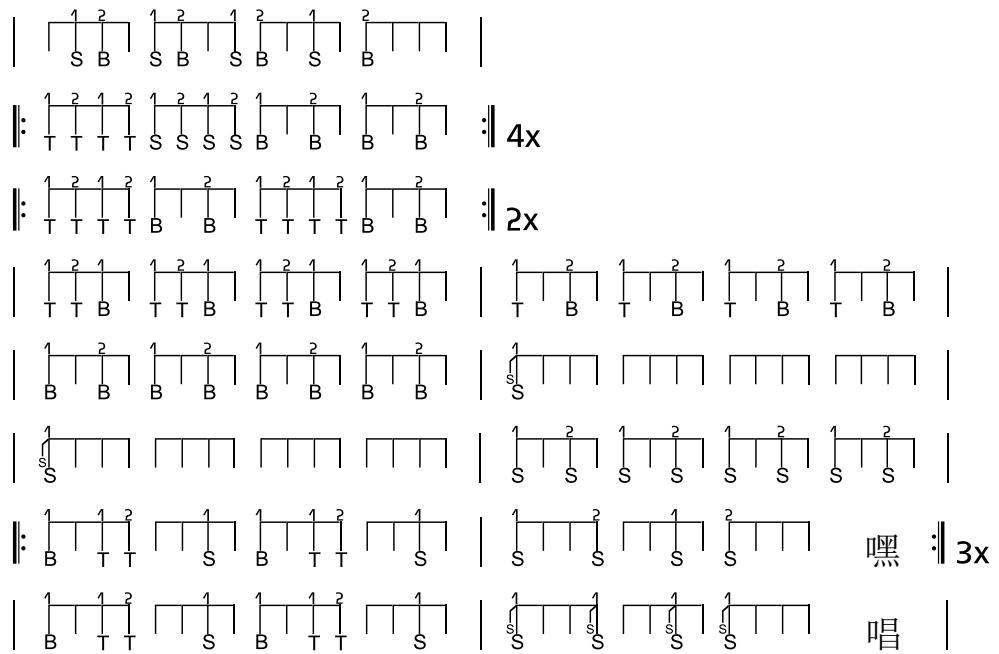
The image shows eight lines of drumming notation, each consisting of a symbol followed by a vertical bar and a series of horizontal strokes with numbers 1 or 2 above them. The symbols represent different drums: a tall black rectangle for the bass drum, a shorter black rectangle for the snare drum, a circle with a dot for the tom-tom, and a circle with a cross for the cymbal. The patterns are as follows:

- Line 1: Bass drum (Tall black), Snare (Short black), Tom (Circle with dot), Cymbal (Circle with cross).
- Line 2: Tom (Circle with dot), Snare (Short black), Tom (Circle with dot), Cymbal (Circle with cross).
- Line 3: Tom (Circle with dot), Snare (Short black), Tom (Circle with dot), Cymbal (Circle with cross).
- Line 4: Tom (Circle with dot), Snare (Short black), Tom (Circle with dot), Cymbal (Circle with cross).
- Line 5: Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black).
- Line 6: Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black).
- Line 7: Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black).
- Line 8: Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black), Bass drum (Tall black), Snare (Short black).

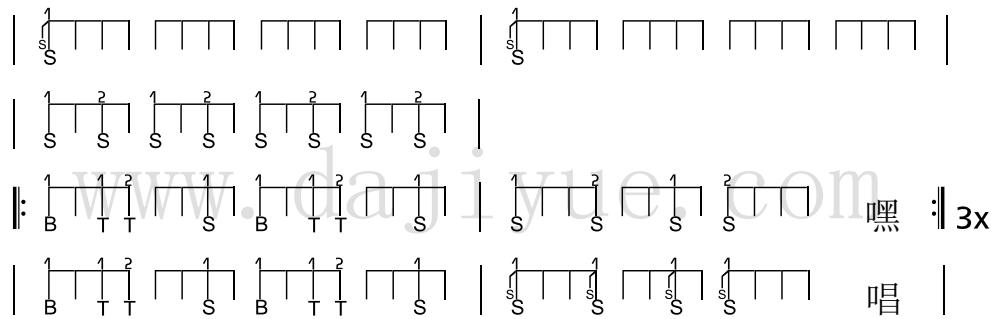
Break (前奏)

The image shows eight lines of drumming notation for the 'Break' section, similar to the 'Call' section but with more complex patterns. The symbols and patterns are as follows:

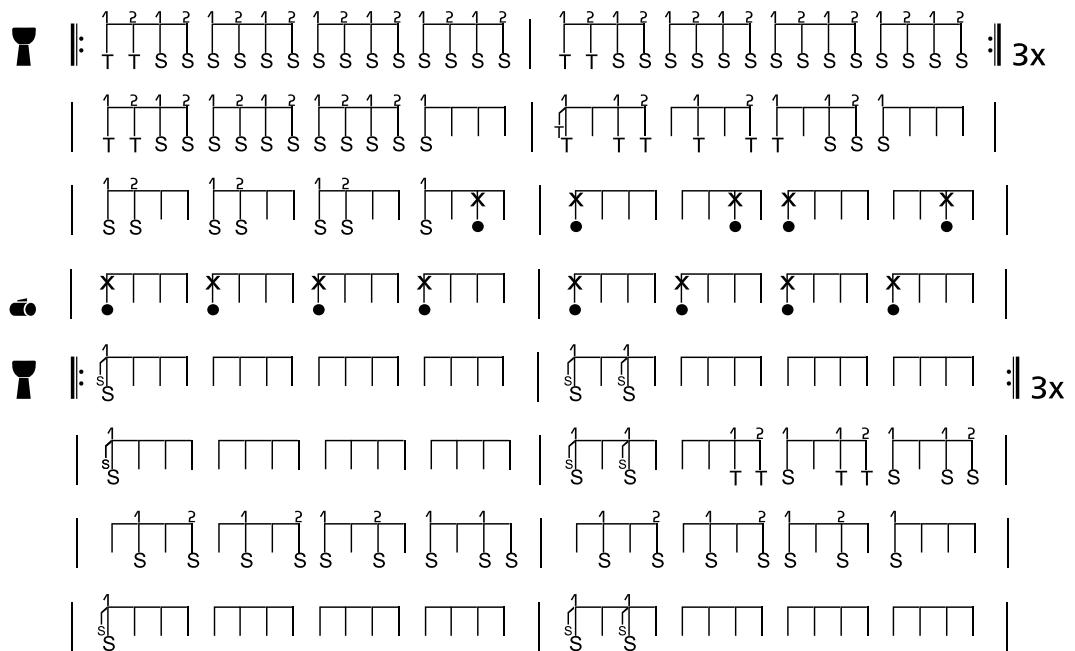
- Line 1: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 2: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 3: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 4: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 5: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 6: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 7: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).
- Line 8: Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black), Bass (Tall black), Snare (Short black).

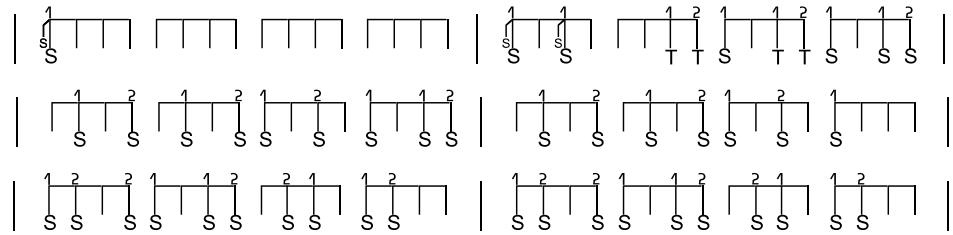


Break (间奏)



Break (尾奏) (空 1 小节接唱和 Roll)





Moribayassa

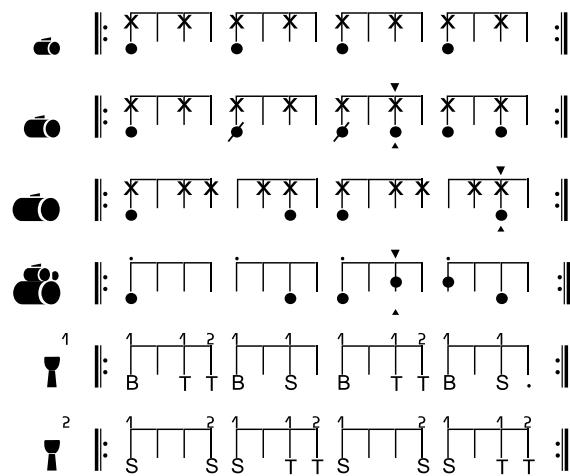
这首曲子来自几内亚的东北部的马林克(Malinke)族。一个人的愿望实现了，就会跳起 Moribayassa，她们会穿上很滑稽的衣服——这些衣服是用不同的布料搭配在一起的，然后围绕着村庄跳三次或六次 Moribayassa 来表现喜悦。小孩们会跟着跳舞的人一起唱 Moribayassa，跳完舞蹈之后，要把衣服扔到村庄外面的十字路口，或者在树下烧掉 (Mamady Keita 的故乡 Balandugu 的芒果树就叫做 Moribayassa)。Mamady Keita 说 Moribayassa 是女人的舞蹈，当一个女人经历了重大苦难，比如说，生病或者没有孩子，她就会发誓，这个誓言一辈子只能发一次，所以说非常重要。当困难解决了之后，她就会跳 Moribayassa。Moribayassa 是很老的旋律和舞蹈，这个旋律是专门为女人解决困难之后唱的，Moribayassa 的舞蹈是喜悦的舞蹈。

Moribayassa hei Moribayassa.

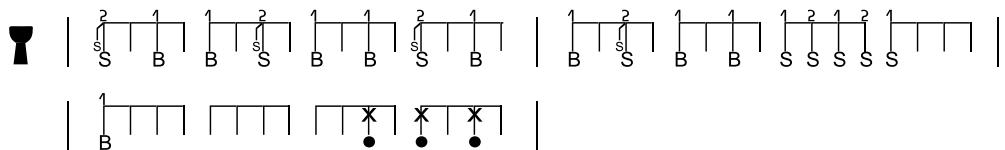
"Name" nada.

Moribayassa.

Call



Break (前奏)



Break (间奏)

Hand-drawn musical notation for a break section in common time. The notation uses vertical strokes to represent notes, with letter and number labels indicating specific patterns. The first section starts with a key change to A major (two sharps). The second section starts with a key change to E major (one sharp). The third section starts with a key change to C major (no sharps or flats). The fourth section starts with a key change to G major (one sharp). The notation is organized into four main sections separated by vertical bar lines.

Break (尾奏)

Hand-drawn musical notation for a break section in common time, continuing from the previous section. The notation uses vertical strokes to represent notes, with letter and number labels indicating specific patterns. The first section starts with a key change to A major (two sharps). The second section starts with a key change to E major (one sharp). The third section starts with a key change to C major (no sharps or flats). The fourth section starts with a key change to G major (one sharp). The notation is organized into four main sections separated by vertical bar lines.