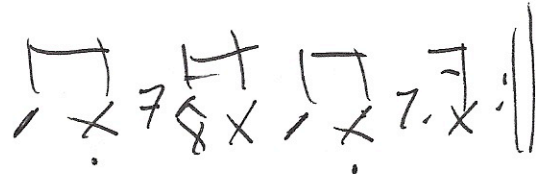
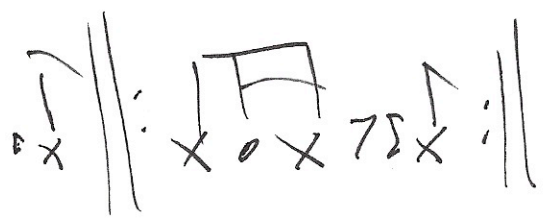


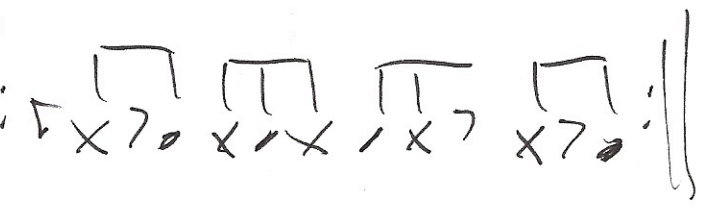
TAHNBAT PATTERNS

Here are 4 common Tahnbat rhythms.

1. $\frac{4}{4}$ ||:  ||

2. $\frac{12}{8}$ ||:  ||

3. $\frac{4}{4}$ ||:  ||

4. $\frac{12}{8}$ ||:  ||

CHAPTER 10

LIGUEYOU NDEYE

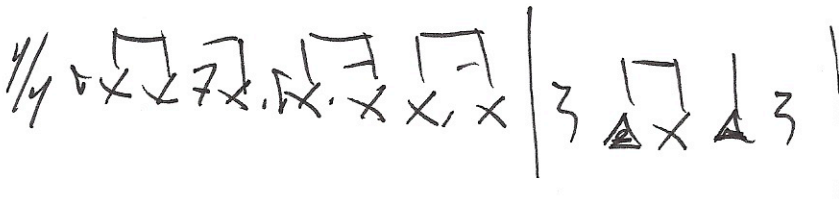
Here is a very famous Sabar song composed by Doudou N'Diaye Rose. Notice how it has many sections, and the N'der... the lead Sabar drum... cues the other drummers into the next section.

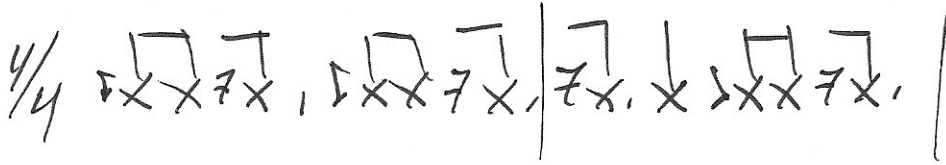
Intro $\frac{4}{4}$: $\overset{3}{\times \times \times} \overset{3}{\times \times \times} \overset{3}{\times \times \times} \overset{3}{\times \times \times} \overset{2}{\times \times} \overset{7}{\times \times \times \times \times \times \times} \overset{2 \text{ times}}{\times \times \times \times \times \times \times} \parallel$

1st section $\frac{4}{4}$: $\overset{1}{\triangle} \overset{1}{\triangle} \overset{3}{\triangle \triangle} \overset{1}{\triangle} \overset{1}{\triangle} \overset{3}{\triangle \triangle} \overset{1}{\triangle} \overset{1}{\triangle} \overset{1}{\triangle} \overset{1}{\triangle} \parallel$ 4 times

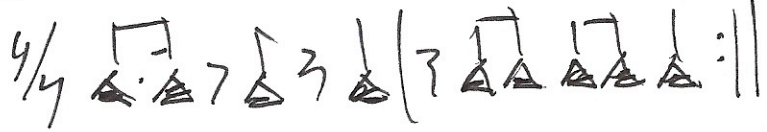
2nd section $\frac{4}{4}$: $\overset{1}{\triangle} \overset{1}{\triangle} \overset{7}{\triangle} \overset{3}{\triangle} \overset{1}{\triangle} \overset{3}{\triangle} \overset{1}{\triangle} \overset{1}{\triangle} \overset{1}{\triangle} \overset{1}{\triangle} \parallel$ Many times

3rd section $\frac{4}{4}$: $\overset{1}{\times} \overset{1}{\triangle} \overset{1}{\triangle} \overset{7}{\times} \overset{5}{\times} \parallel$ Many times

1st Baka $\frac{4}{4}$ 

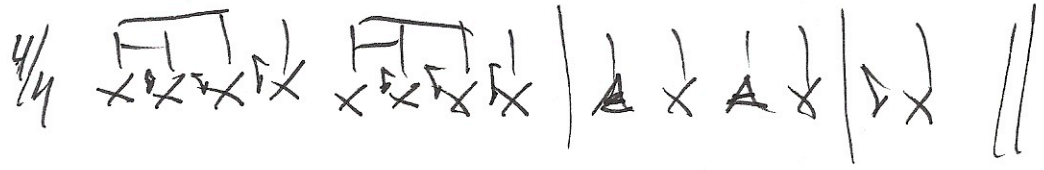
2nd Baka $\frac{4}{4}$ 

2nd section again

$\frac{4}{4}$ 

Ending Ritard ...

$\frac{4}{4}$ 

$\frac{4}{4}$ 

MORE THOUGHTS ABOUT SABAR, ETC.

We've learned:

- * 2 Sabar songs/rhythms.
- * Wolof Sabar drumming is specific to The Gambia and Senegal.
- * The roles of the different Sabar drums.
- * Sabar drumming is more advanced rhythmically than Djembe.
- * Sabar is typically more syncopated than Djembe.
- * Sabar has 'Bakas' which are unison syncopated patterns, which make the music and dance more exciting.
- * Sabar is aggressive and loud and played outside.
- * Sabar is traditionally played at ceremonies.
- * Doudou N'Diaye Rose is the Grandfather of Sabar.
- * Sabar has 5 different drums: M'balax, Choll, Tahnbat, Toongani, N'der.
- * Sabar is played with one stick and one hand.

CHAPTER 11

BALANTA BALAFON

Balanta Balafon music comes from the Balanta tribe. The most concentrated area of Balantas is in the Cassamance, which is southern Senegal, and further south into Guinea Bissau. My teacher, Keba Mane, is Balanta and I have studied with him since 1999. Balanta Balafon is a very interesting and little-known style of Balafon. Malinke, or Manding Balafon is much more common. Balanta Balafon has gone through changes over the years. When the instrument was first made, it was eleven keys, or even smaller. It was played by one man. Now for many years the Balanta Balafon has been much bigger... as many as 27 keys, and it is played by two men. Traditionally Balanta Balafon has a different tuning than ours, but now West Africans are making Balafons in a diatonic scale. In a ceremonial setting women gather in a circle, sing, dance and play clappers, as the Balafon player plays. The Balantas have a dance in which they hop on one leg. In my

experience Balanta men participate in the dance much more than I have seen in other tribes such as the Mandinka, Jola, and Wolof. I learned to play the instrument solo... without a 2nd player... as does Keba Mane. He has a 'system' for every song and a way for one person to play what two usually do. He has passed this on to me. Let's look at our first song, and talk more about the characteristics of Balanta Balafon.

JING

Jing is the name of a famous woman dancer in Balanta culture. The song praises how good Jing could dance. Here are the words...

Yeah... Yeh Ohhh.....

Yeh yeh Jing dongho bah... aye oh ah aye

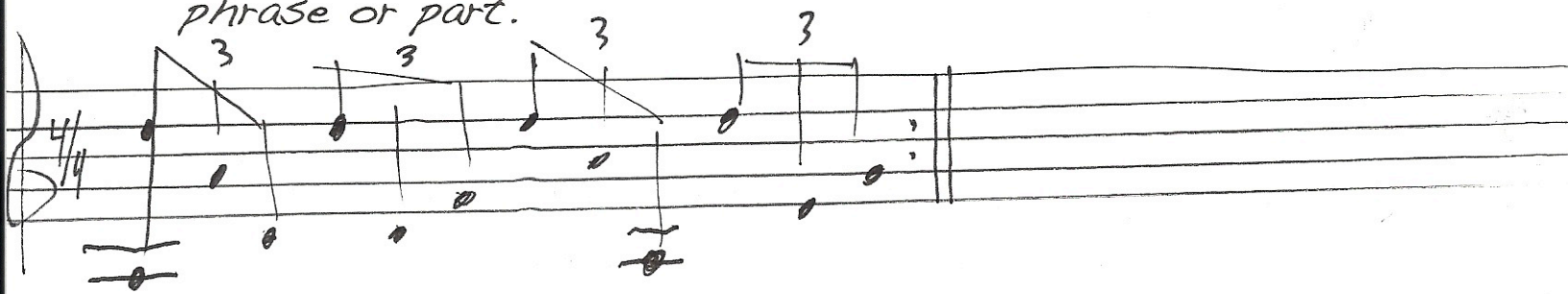
"Yeah... Jing can really dance !"

Yeah... Lie ee lie...

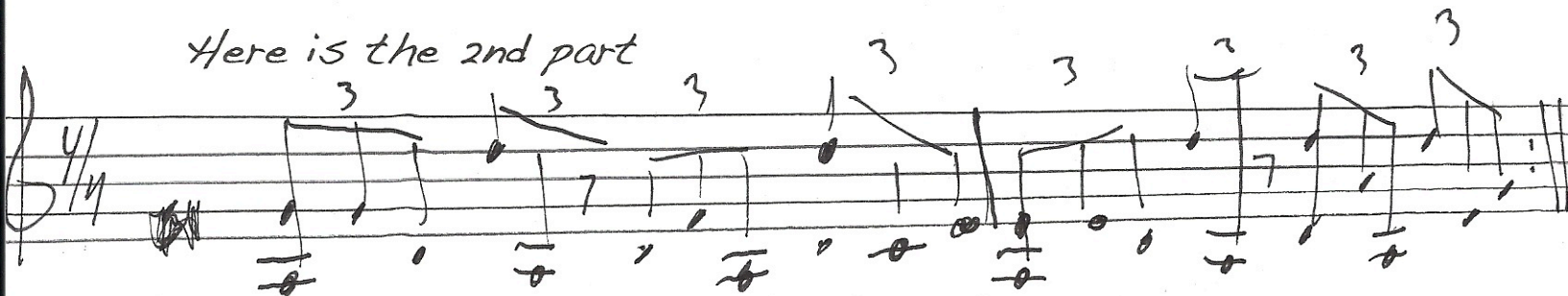
Kay wooloh feleh,

Lie ee lie....

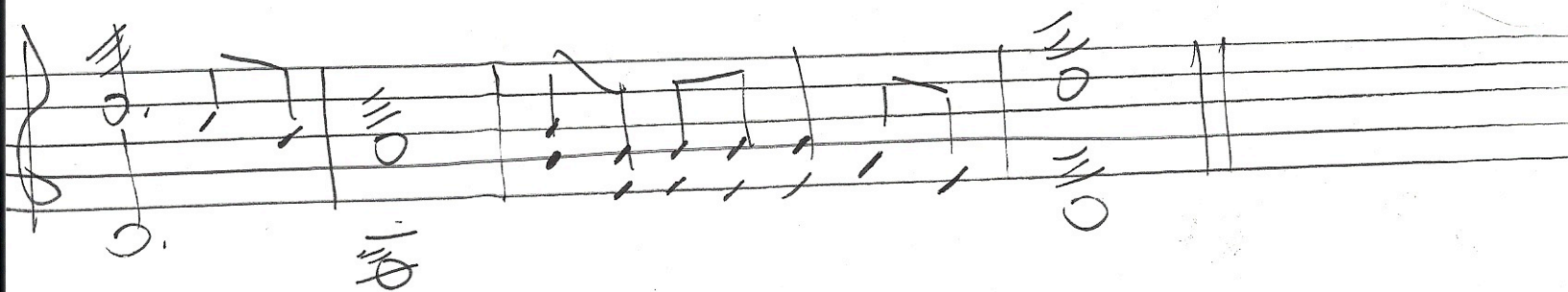
Here is the first balafon section, it is called the 'compengho'. Compengho is the fundamental root phrase or part.



Here is the 2nd part



Here is the ending



CHAPTER 12

N'JANG NNA

N'Jang Nna is a perfect example of how Balanta balafon often times is very tricky in terms of where the beat is. Notice how this song seems to be so simple and the beats seems to be so easy to find. But in Balanta music it's common that the rhythm of the melody is not where we want to feel it.

Here's the ^{BALAFON} melody notation for N'Jang N'na.

BALAFON

MELODY NOTATION

The musical notation is a single staff with a treble clef and a 3/4 time signature. The melody is written in a simple, rhythmic style. It begins with a quarter note, followed by a quarter note, and then a quarter note. The next measure contains a quarter note, a quarter note, and a quarter note. The following measure has a quarter note, a quarter note, and a quarter note. The next measure has a quarter note, a quarter note, and a quarter note. The final measure has a quarter note, a quarter note, and a quarter note. The notation ends with a double bar line and repeat dots.

Here are the words to N'jang Nna ...

N'Jang Nna woody oh, N'jang Nna woody m'bagho...
 N'Jang Nna woody oh, N'jang Nna woody m'bagho.

Here is the melody notation...

MELODY NOTATION

The image shows two staves of handwritten musical notation in 3/4 time. The notation is written on a five-line staff with a treble clef. The melody consists of two lines of music. The first line has four measures: the first measure contains a quarter note with a '3' below it and a '7' above it; the second measure contains a quarter note with a '3' below it and a '7' above it; the third measure contains a quarter note with a '3' below it and a '7' above it, followed by a quarter note with a '3' below it; the fourth measure contains a quarter note with a '3' below it and a '7' above it, followed by a quarter note with a '3' below it. The second line has four measures: the first measure contains a quarter note with a '3' below it and a '7' above it; the second measure contains a quarter note with a '3' below it and a '7' above it; the third measure contains a quarter note with a '3' below it and a '7' above it, followed by a quarter note with a '3' below it; the fourth measure contains a quarter note with a '3' below it and a '7' above it, followed by a quarter note with a '3' below it. The notation ends with a double bar line and repeat dots.

MORE THOUGHTS ON BALANTA BALAFON, ETC.

- * Balanta Balafon is an African Xylophone.
- * Balanta Balafon is extremely rare.
- * Balanta Balafon comes from the Balanta tribe in Southern Senegal/ Guinea Bissau.
- * The pulse is often not where we think it is in Balanta music.
- * Balanta Balafon is lower in pitch than Malinke Balafon, but uses the same tuning.
- * Balafon music uses compenghos, which are short repetitive phrases played over and over.
- * Balafon music usually has several sections or compenghos in a song.
- * The Balafon plays in support of the song, usually sung by the women.
- * The women gather in a circle and sing, dance, and play wooden clappers.
- * Balanta balafon has a different tuning than our instruments.

GHANA BELL RHYTHM

BAAYO "Come And Dance"

4/4 BELL 1 ||: 3 x x 3 | 1 2 x 3 1 :|| ♩ = 260

4/4 BELL 2 ||: 3 x x 3 x x :||

4/4 BELL 3 ||: 1 3 1 1 :||

4/4 BELL 4 ||: 1 1 2 x 1 1 :||

4/4 BELL 5 ||: 3 x 3 x | 3 3 3 1 :||



SUMMARY

West African music is much different than our music, and like any style of music it takes time to learn. Having a good teacher and curriculum to follow is important. If we approach this music methodically we can train our ears and our hands. At first some of this music can be very strange to our ears. The music notation can unlock some of the mysteries. Remember, when learning ethnic music we will uncover new possibilities in music.

Back in the earlier days of Jazz, musicians would learn the music by imitation. Music notation helps us understand it better and also pass it on and store the information. Can you imagine if Beethoven didn't write his music down on paper? Well, West Africans didn't, and we, the world, have lost so much of the world's ethnic music. Generation to generation times change, and interest in carrying on our old traditions wane.

West African music is a huge topic! We have done

but a needle's worth in the whole haystack. But the knowledge we have learned from this book can carry us to the next level. We will soon see how these studies help us in all styles of music that we choose to play.

Music has a purpose and in some cultures, like West Africa, music can be a means of celebrating, carrying on tradition, and passing on morality and history to the next generation. Go forth, and seek out ethnic music! After all, all our lives are enriched by the songs and music of the World.

Whether we are drummers or violinists, trumpeters or singers, rhythm is a primary element in music. Always be open to new opportunities in study of music.

THANK YOU'S

Gray Parrot

Chris Covert

Stu Gillam

Gale McCullough

Bakary Kanyi

Dr. Lisa Feder

John Cooper

Pat Michaud

Keba Mane

Mamjam Janha

Amadou 'Boss' Joof

Aliou Joof

Yankuba Sanyang

Momodou Salieu Bah

Mustapha Jobarteh