

# Bobo Sin

(last edited on 21 February 2020)

*Bobo Sin* pays tribute to the city of Bobo Dioulasso. It literally means *Bobo* is good, is soft. (Youssof says, "*Bon et doux*"). It is a rhythm / song created by Aladari Dembélé a Bwaba balafonist (from the Nouna region) who died in 2005. The song is in *Bwamou*, with a single *Djoula / Bamabara* word in it. In the original recording, for some, *Bobo Sin* (compared to the arrangement Youssof made) is difficult to recognize. This *Bobo Sin* is based on its second version.

*Bobo ssie lo Bobo, Bobo ssie papa ra a*

*Bobo ssie lo Bobo, Bobo ssie papa ra ka*

Bobo Dioulasso is soft, is good, Bobo is good, yes really!

(sin; pronunciation ssie with a loud s)

*Bobo Sia a-ouw-nitié, yan ka lou né ba ouw fo*

All the people of Bobo: Thanks! (*Anitié*), all the people here; I salute you!

Some recordings by Aladari (from cassettes he made):

'*Voyassi*' on <https://www.youtube.com/watch?v=ZoKgaPTo5PY>

'*Sodassiya*' on [https://www.youtube.com/watch?v=Z\\_aiBgXb4xc](https://www.youtube.com/watch?v=Z_aiBgXb4xc)

From worldservice blogspot: "*Sodassiya* is a title that tells the story of a military service deserter in Burkina Faso, formerly Upper Volta. This story is told with humour in the language *Dioula / Bambara*.

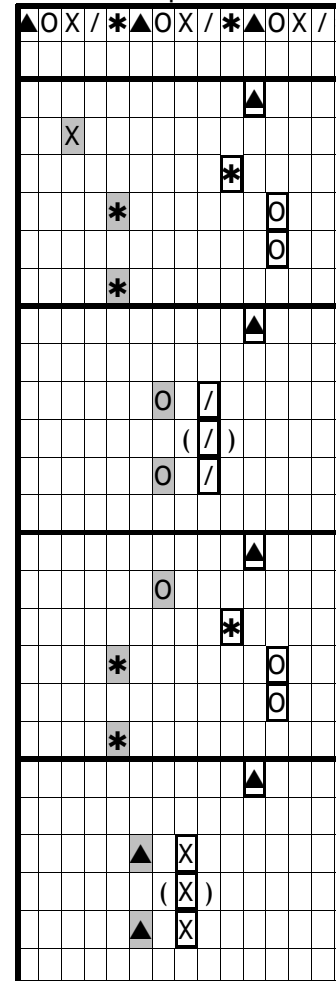
It is said that it is autobiographical for the singer himself in 1978. Aladari, born in the province of Kossi in the Boucle de Mouhoun region in Burkina Faso, seems to have lived a fairly anonymous life as a musician, until he released this cassette with the title and released "*Sodassiya*". "

Sources: Youssof Keita and Hakiri Koïta, Burkina Faso, January 2020

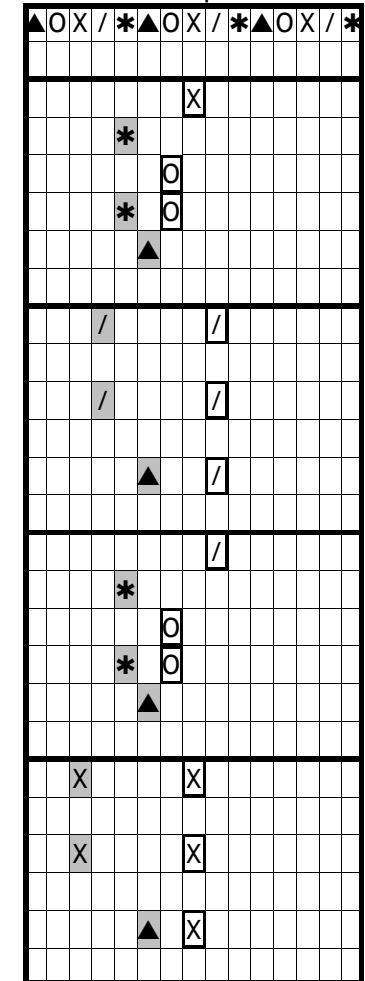
Possible accompaniment :

Bara	S	T	S	T	S	T	S	T
Baradoundoun / Sangban	T	T	B	B	T	T	B	B
Baradoundoun stick/ Clave	.	.	.	.	.	.	.	.
Sjekere	★	☆	★	☆	★	☆	★	☆

Pattern A  
accompaniment



Pattern B  
solo accompaniment



Melody and song  
1<sup>st</sup> line 2x

	▲	O	X	/	*	▲	O	X	/	*	▲	O
bo					*					*		
bo							O					O
sin					▲					▲		
lo		/						/				
bo					*					*		
bo					▲					▲		
bo					▲					▲		
bo					▲					▲		
bo					*					*		
bo					▲					▲		
sin		/						/				
pa		X						X				
pa		X						X				
ra		O						O				
a		▲						▲				

2<sup>nd</sup> line 1x

	*	▲	O	X	/	*	▲	O	X	/	*	▲
bo	*					*						
bo			O					O				
si	▲					▲						
a		O				O						
a			/			/						
au												
ni			/			/						
tié			/			/						
yan		O			( /			/ )				
ka		X				X						
lou		/				/						
né		/				/						
ba		X				X						
ou		O				O						
fo	▲					▲						

Pattern C  
solo accompaniment

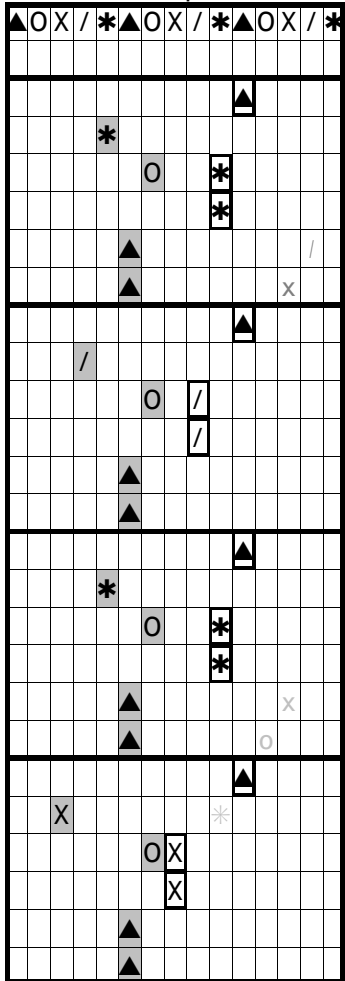
▲	O	X	/	*	▲	O	X	/	*	▲	O	X	/	*
					▲	X								
		*						*						
		*						*						
										▲				
					O	/								
		*						*						
		*						*						
										▲				
					O	/								
		*						*						
		*						*						
										▲				
										▲				
										X				
										▲				
		X												

Pattern D1  
solo accompaniment

▲	O	X	/	*	▲	O	X	/	*	▲	O	X	/	*
		*						*						
		*						*						
										▲				
										▲				
		/				/								
		/				/								
										▲				
										▲				
		*				*				*				
		*				*				*				
										▲				
										▲				
		X						X						
										▲				
										O	X			
										X				
										▲				
										▲				

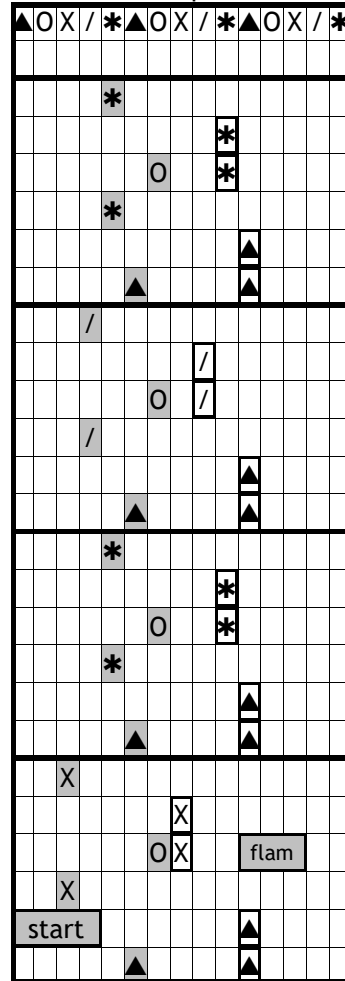
(combines nice with Pattern E)

Pattern D2 with variations  
solo accompaniment



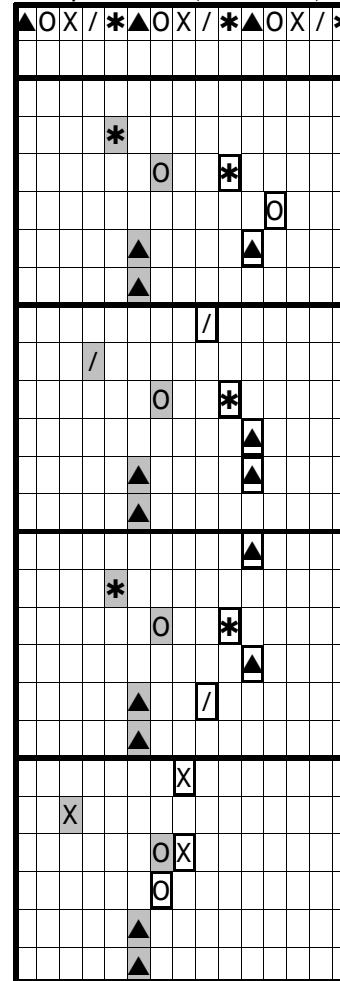
(combines nice with Pattern E)

Pattern E  
solo accompaniment

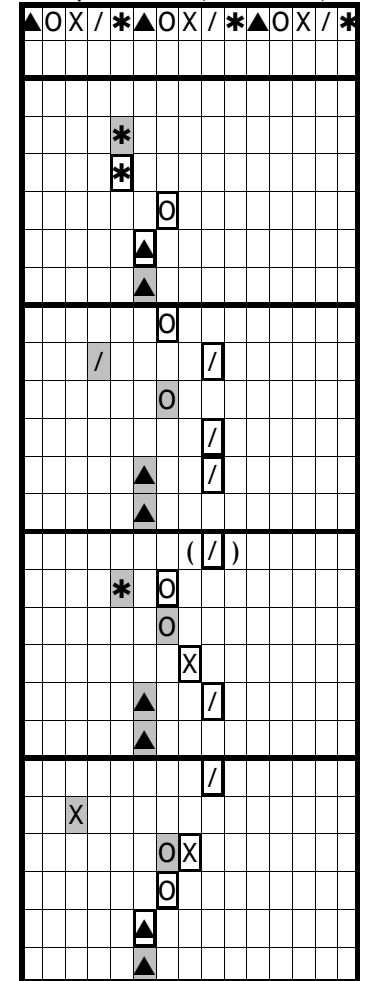


(combines nice with Pattern D)  
flam is applied because of  
dissonant combination of O - X.

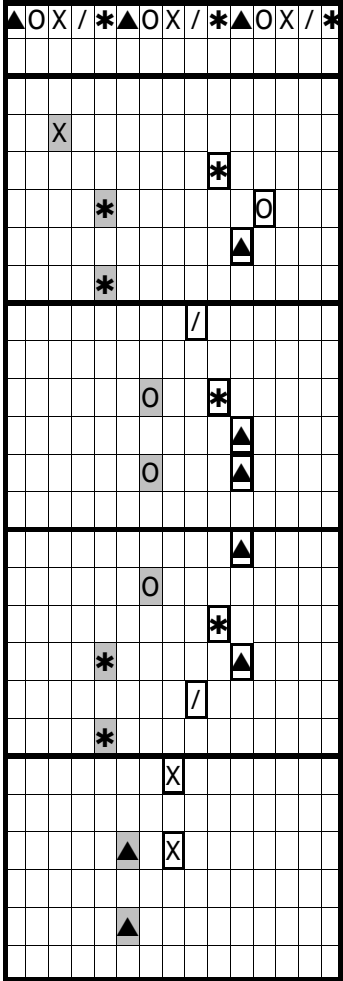
Melody 1 right,  
accompaniment (Pattern D) left



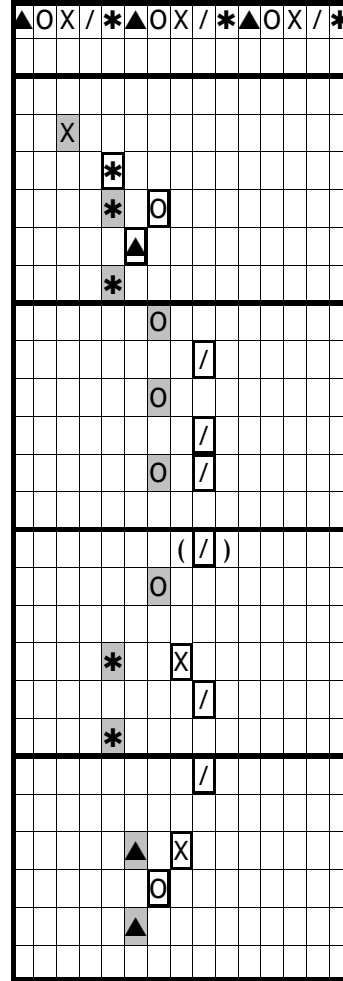
Melody 2 right,  
accompaniment (Pattern D) left



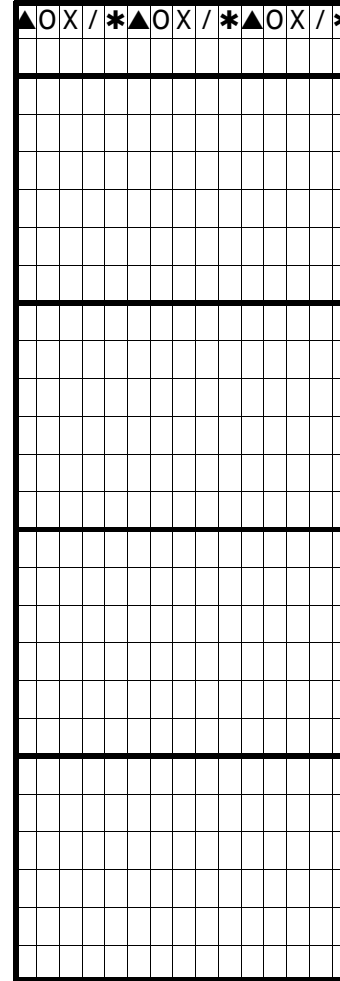
Melody 1 right,  
accompaniment (Pattern A) left



Melodie 2 right,  
accompaniment (Pattern A) links



Notes



Notes

