

Kebeni / Nimaniya

(last edited on 14 October 2020)

Kebeni

Kebeni is the name of a *Senoufo* village near Sikasso in Mali. Some very good balafon players come from, but the rhythm is played by all *Senoufo*. One of them has devised a specific dance, for which a rhythm has been made / named that refers to the village. There are specific dance steps (“*C’est marque de pas de danse*”). It is a dance in which the feet “roll” on the floor, change feet very quickly and also make some figures. The dancers demand the attention of the audience and show that they master the associated dance steps. Outsiders who participate in the dance steps can count on a great applause from *Senoufo* dancers and audience. Both boys and girls can dance in this dance. By doing a nice dance pass, dancers can “tempt” a (dance) partner to come and dance. Sometimes they sing to each other during the dance. Hunters also like to dance this dance.

Anja, Jenny tara balandon yorola, Carl - yo tara balafo yo(rola)
Anja, Jenny tara balandon yorola, Carl - yo tara balafo yorola
 (the first line sentence is shortened to continue with 2nd sentence)

‘Anja’ and ‘Jenny’ start dancing at the balafon when ‘Carl’ starts playing the balafon (The names can be exchanged).

Pattern C:

- Nice to start with playing both variations twice in pattern C. Later during the song (if the tempo has also been increased) it is possible to switch to playing each variation again and again. The pattern B player follows the changes of the pattern C player when the two variants play 2 to 2 or 1 to 1.
- Switching from melody to pattern C; last tones melody expired.

In this song, a modulation of two chime bars upwards can be applied. Normally pattern A is played with the melody and pattern B by the second balafonist. In order to achieve a desired singing height, the accompaniment is modulated to A + and at the same time there is singing. At the end of the vocals you immediately return to the ‘normal’ pattern A.

Nimania

Song in the *Bambara* that is played and sung on the rhythm *Kebeni* Learned from Haruna Dembele. He himself comes from the Bwaba tribe. The song *Nimania* is also on his CD: *Landa*.

Song about life; you have to believe in each other even though we are so different sometimes. Everybody is different. Every person has their own qualities. Just like the 10 fingers that are so different from the other fingers but can also work well together; *nimania dounounia* = have trust in the world.
sabarie ee = forgive

Nimanyia, dounouniya la Nimaniya (ye) diyen sabari ye (2x)
Nimaniya, aa, aaa, diyen sabari ye, Nimaniya
Nimaniya, ar die so Niamania, diyen sabari ye
Nimaniya, balafon lo Nimaniya diyen sabari ye
Nimaniya djembefola Nimaniya diyen sabari ye
Nimaniya, aa, aaa,
Nimanyia, forika la Nimaniya (ye) diyen sabari ye

anni ke ra barra be to ye, Niamniya
anni ke ra ferika to ye, Nimaniya
anni ke ra tesse ba to ye, Nimaniya
anni ke ra tou gou ni ba ye, Nimania

Nimaniya, aa, aaa, Nimaniya, dounouniya, ye diyen sabari ye
Nimanyia, dounouniya ankela fenfenye, ye diyen sabari ye

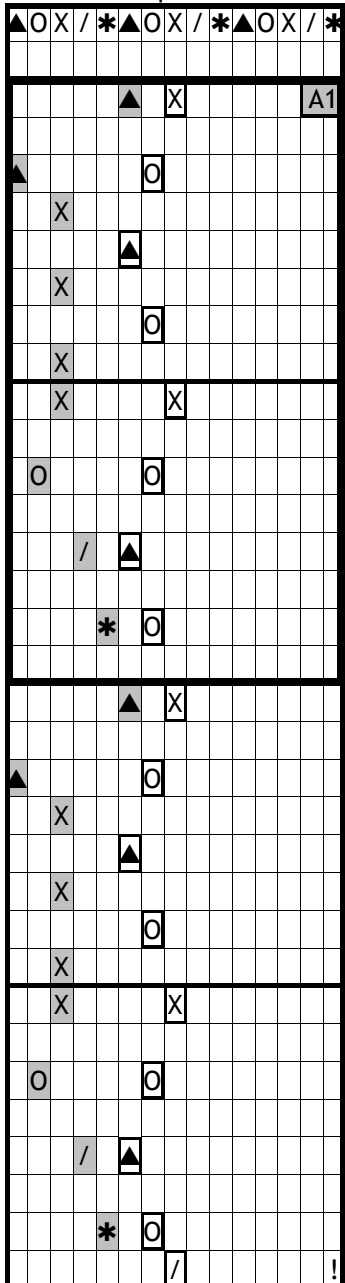
Possible percussion accompaniment:

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| Bara (Djembe) | T | T | T | T | S | T | S | | | B | B |
| Baradoundoun (sangban) | T | | S | | S | | | S | | T | T |
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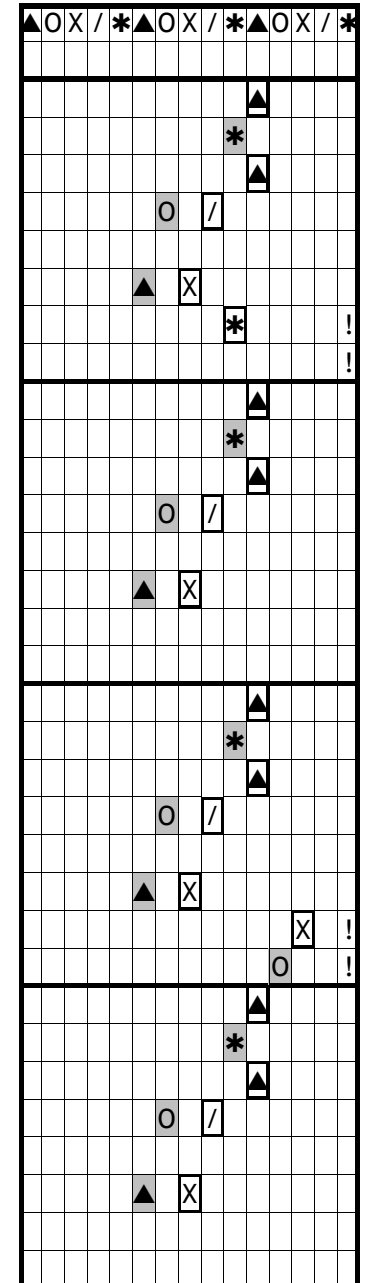
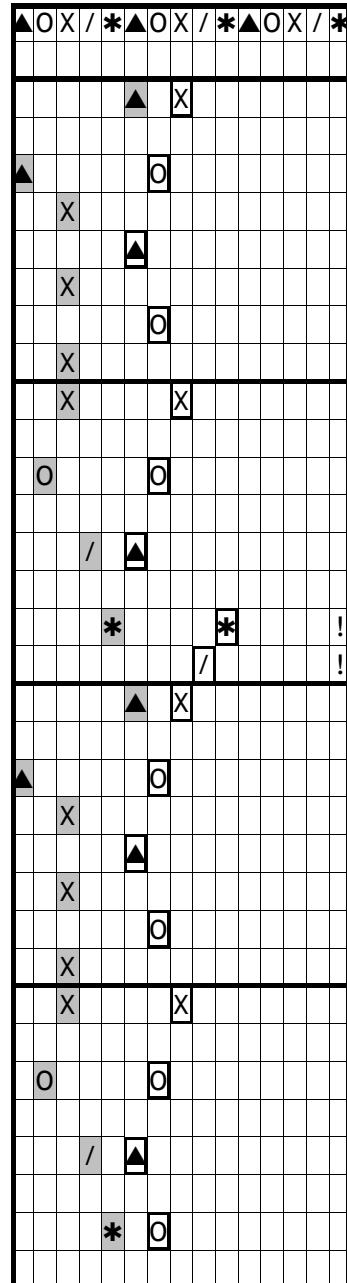
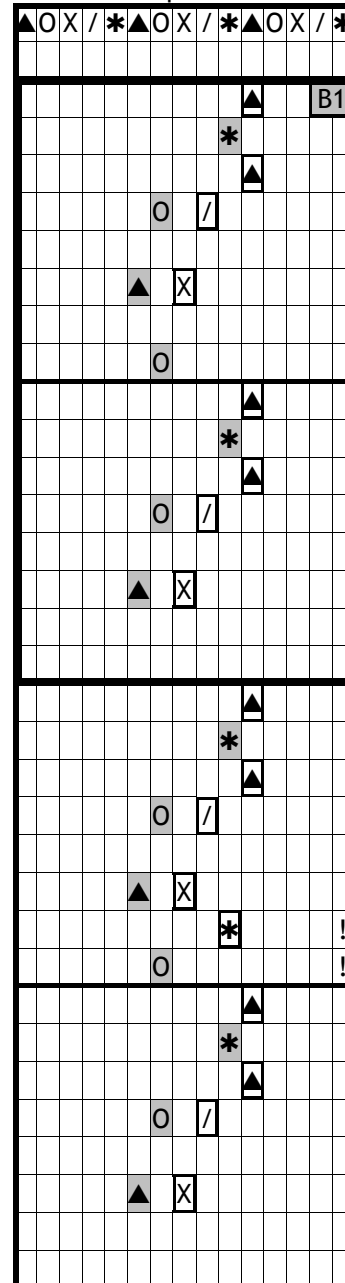
Sources:

Kebeni: Youssouf Keita, Bobo Dioulasso, Burkina Faso, 2013
 Nimania: Haruna Dembele, Fankani workshop, Frankrijk 2008
 Haruna Dembele, CD Landa, Track Nimania (with rhythm Kebeni)

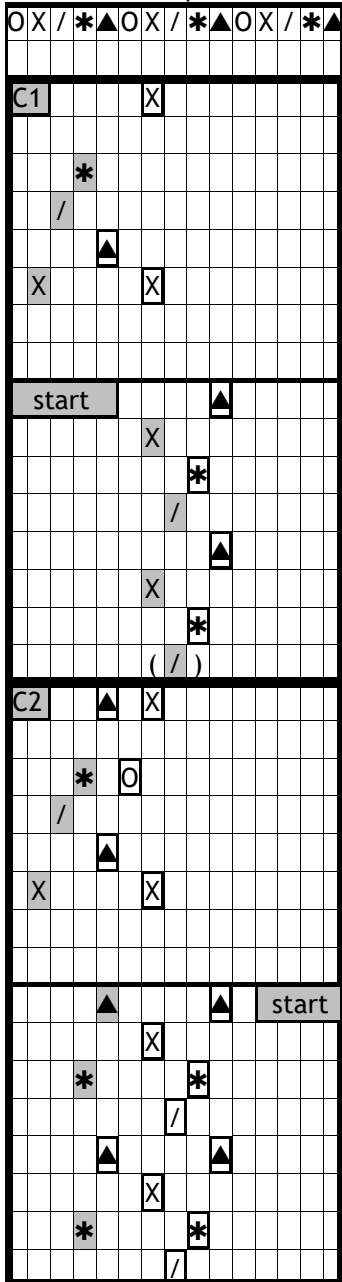
Pattern A (base), with variations accompaniment



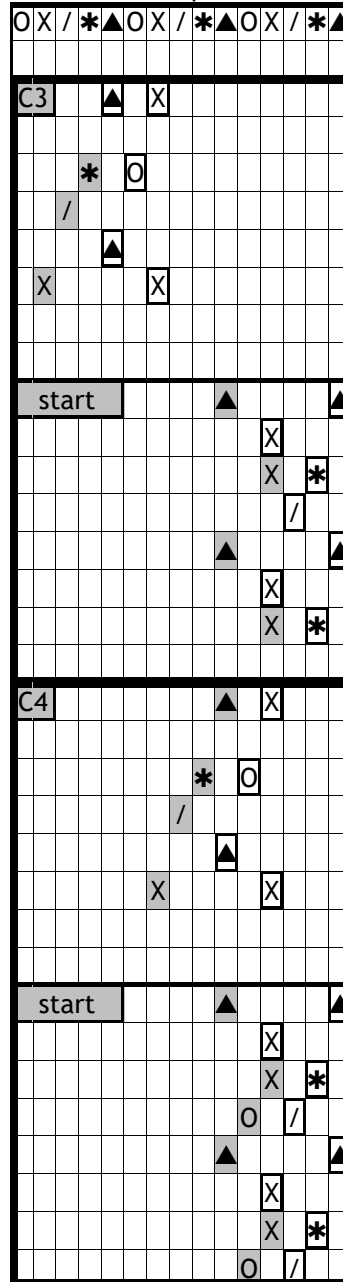
Pattern B (base), with variations accompaniment



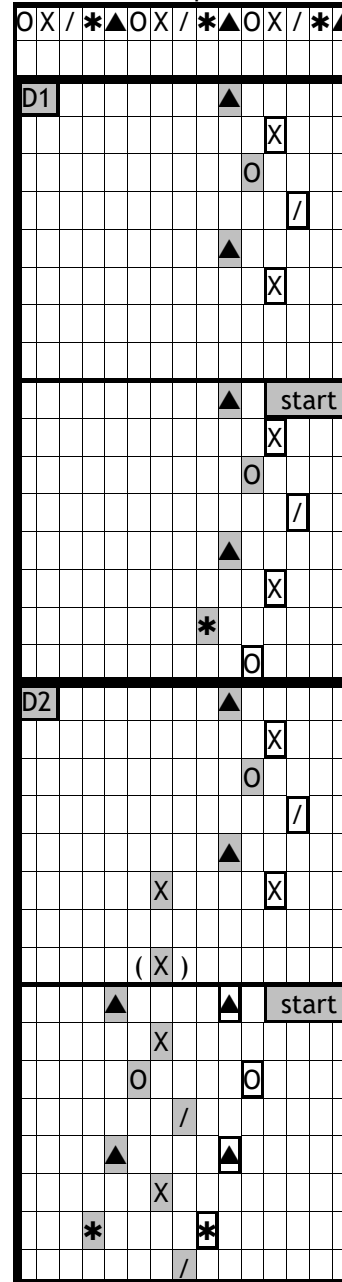
Pattern C1 and C2
solo accompaniment



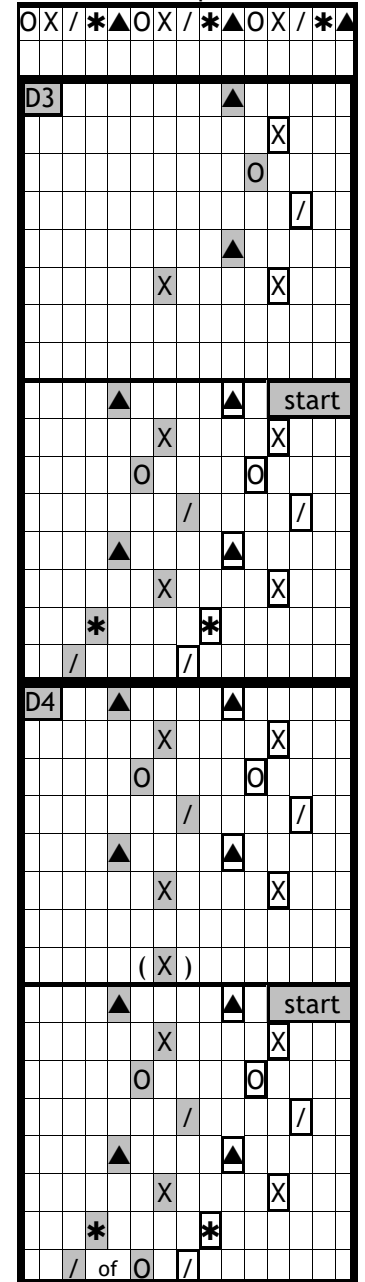
Pattern C3 and C4
solo accompaniment



Pattern D1 and D2
solo accompaniment



Pattern D3 and D4
solo accompaniment



Kebeni: Melody & Song
play first column 3 times

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Pattern E1 and E2
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Pattern A / B modulated
accompaniment / solo accomp.

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Pattern F: Nimaniya solo accompaniment

Pattern G: Nimaniya solo accompaniment

Notes

Notes