

Patouma Nje Nje

(last edited on 10 March 2024)

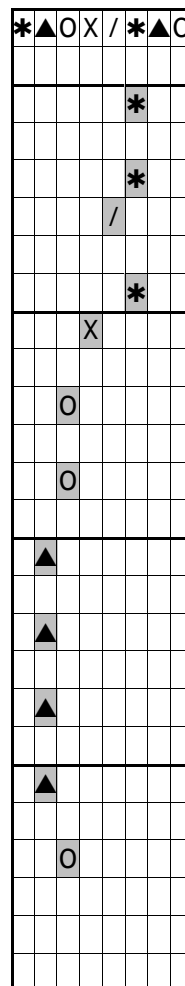
Patouma was the name of an old (*Bobo*) woman who could still dance beautifully. To challenge her to dance again, people would shout "Patouma Nje Nje". (*Patouma* as well as *Batouma* and *Fatouma* are names). At *Bwaba* parties, this song is often played in a triptych with '*Wa Ere*' and the '*Gne Ni*' rhythm (with another song added). The accompaniment with different percussion is the same for all songs. *Gne Ni* focuses on misfortune, bad luck, poverty, all that is bad in the world, corruption, jealousy, etc. *Wa Ere* then calls for living and celebrating life, and *Patouma Nje* is a party song with dance and fun. Through the triptych, people are taken from the 'unlucky position', lifted up to make a party of it together. It is mainly danced by the adults, not so much the youth. In the triptych, at *Patouma Nje Nje* is modulated, or the notation should be transformed to ▲ / O instead of * / ▲. In the transition from one piece to another, the melody of the current piece is played together once more, and then together the melody of the following piece.

Patouma Nje Nje Nje, Patouma Nje Nje Nje, Patouma a wa ba rou zama
Patouma Nje Nje Nje (the audience calls),
Patouma Nje Nje Nje, Patouma Nje Nje Nje, Patouma a ba hana ba bara
Patouma Nje Nje Nje (all men and women call) ,
Patouma Nje Nje Nje, Patouma Nje Nje Nje, Patouma a 'NAME' lo,
Patouma Nje Nje Nje ('NAME' calls),

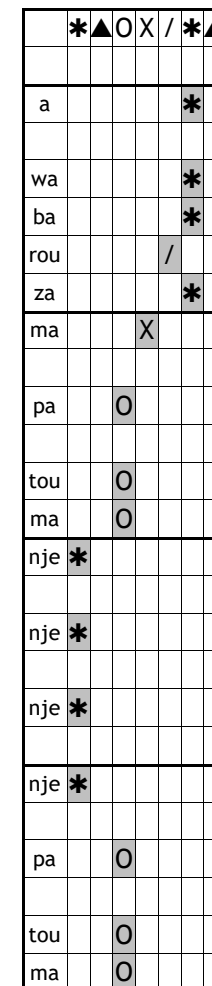
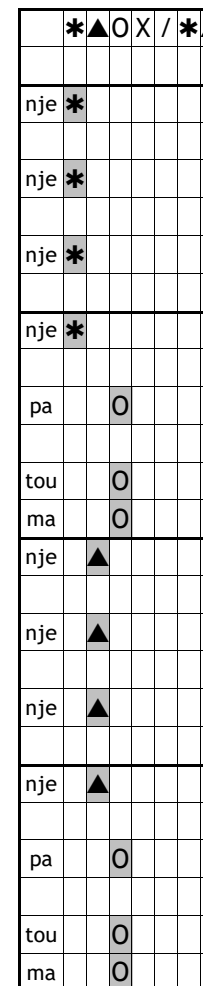
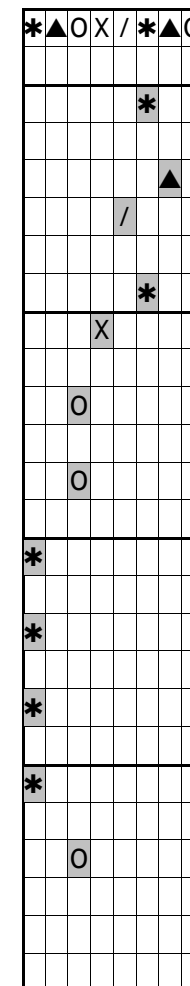
Traditional percussion accompaniment

Bara	T	T	S	S	T	S	S	T	T	S	S	T	S	S
Lounga	●	○	●	●	○	●	○	●	○	●	●	○	○	○
Baradoundoun	S	T	T	T	T	T	T	T	T	T	T	T	T	S
Baradoundoun alt	T	T	S	T	T	T	S	T	T	S	T	T	T	S
Bara altern. 1	T		S _d	S _d		T		S _d	S _d					
Bara altern. 2	T	T	T	S _d	S _d	T	T	T	T		S _d	S _d	T	
Maracas		★		★		★		★		★		★		★

Melody



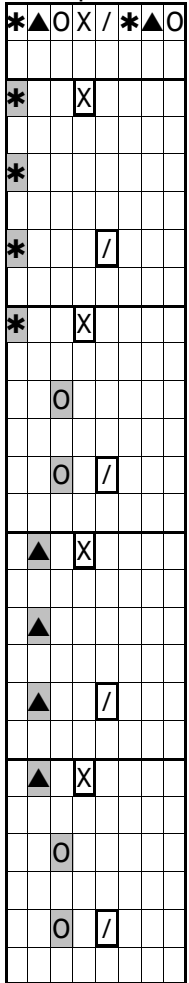
Song



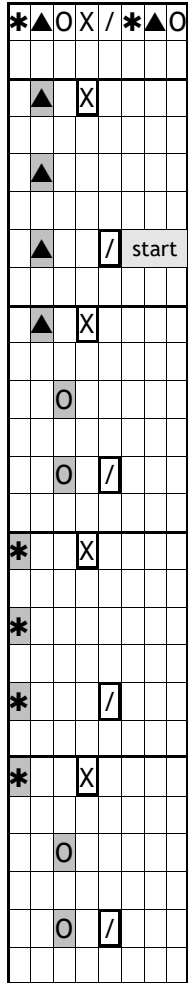
With melody on the right, C2's accompaniment can be played nicely on the left

Sources: Youssef & Kassim Keita, *Konsankuy*, Mali 2012, Youssef Keita, *Bobo Dioulasso*, Burkina Faso, 2017.

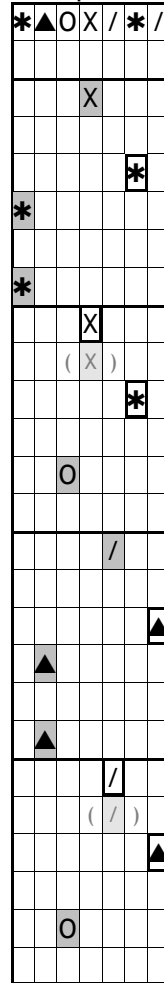
Pattern A
accompaniment



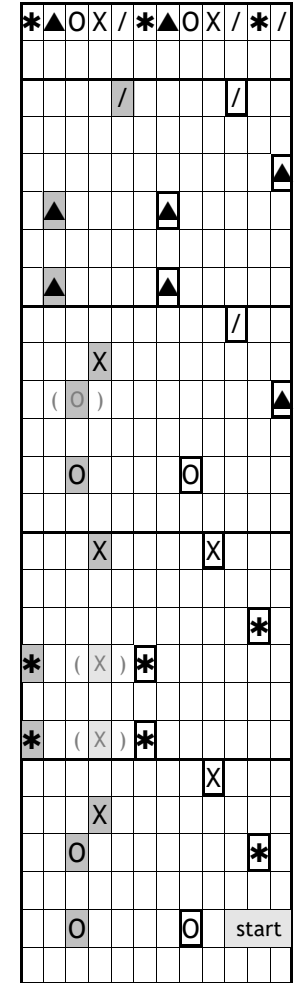
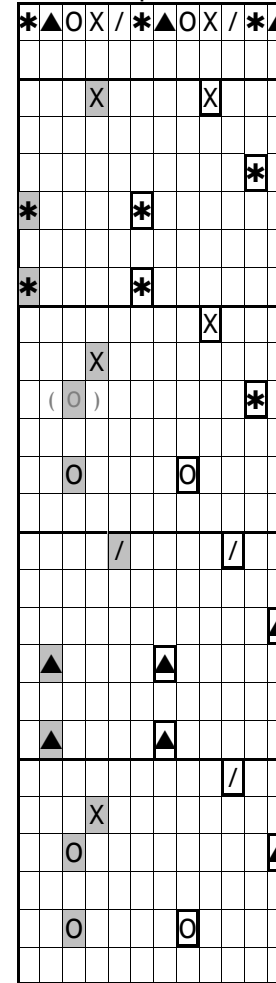
Pattern B1
solo accomp.



Pattern C1
bass-pattern



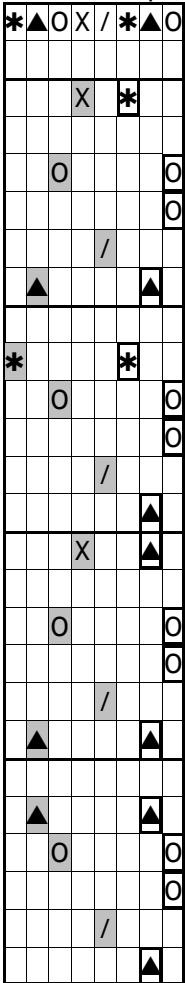
Pattern C2
bass-pattern



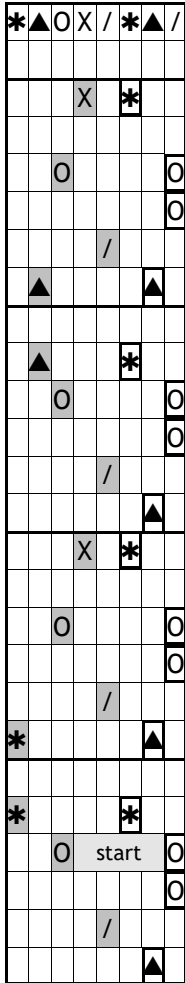
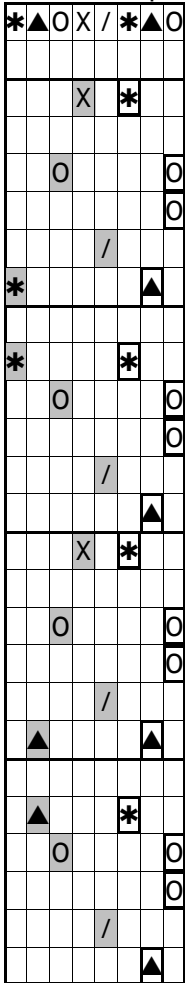
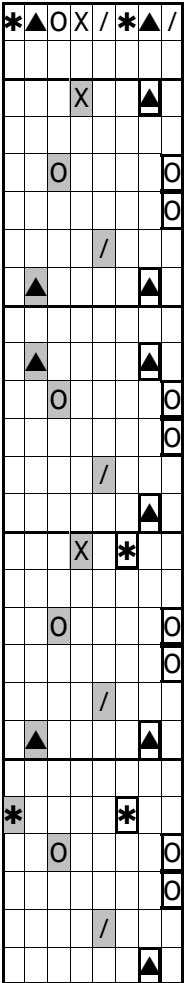
(B2 and B3 are their own variations on what I learnt from Youssouf)

If you want to play the triptych Gne Ni / Wa Ère / Patouma Nje Nje, these are the connections

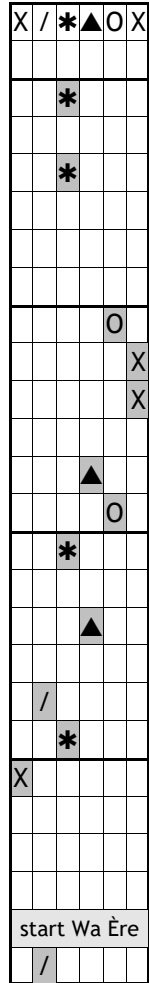
Pattern B2 solo accomp.



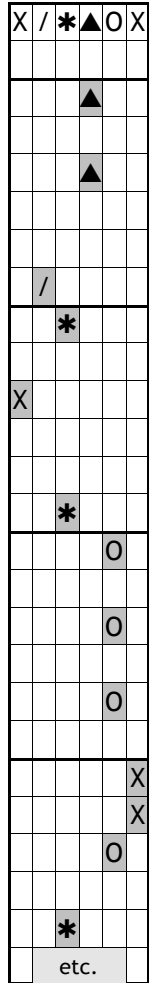
Pattern B3 solo accomp.



from Gne Ni to Wa Ère



Wa Ère after Gne Ni



from Wa Ère to Patouma Nje Nje

