

# Patouma Nje Nje

(last edited on 1 September 2023)

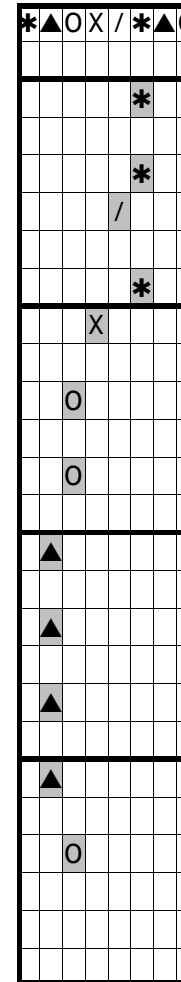
*Patouma* was the name of an old (*Bobo*) woman who could still dance beautifully. To challenge her to dance again, people would shout "Patouma Nje Nje". (*Patouma* as well as *Batouma* and *Fatouma* are names). At *Bwaba* parties, this song is often played in a triptych with '*Wa Ere*' and the '*Gne 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 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 ),

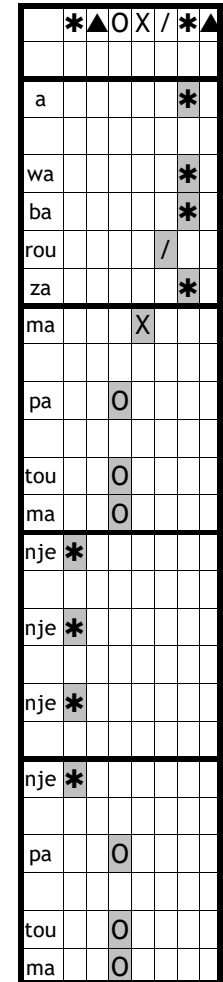
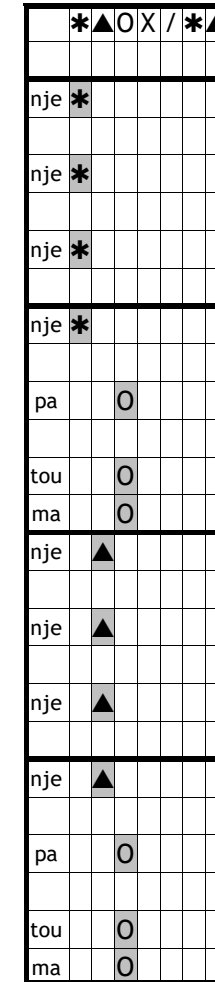
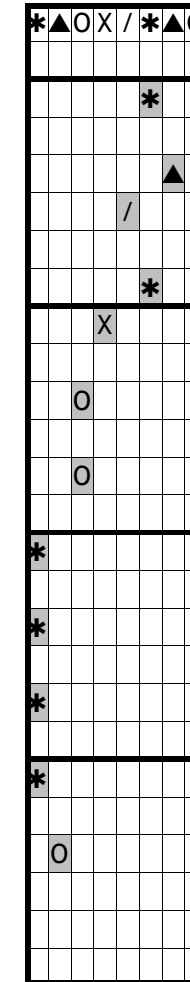
Traditional percussion accompaniment

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 <sub>d</sub>	S <sub>d</sub>		T		S <sub>d</sub>	S <sub>d</sub>					
Bara altern. 2	T	T	T	S <sub>d</sub>	S <sub>d</sub>	T	T	T	T		S <sub>d</sub>	S <sub>d</sub>	T	
Maracas		★		★		★		★		★		★		★

Melody



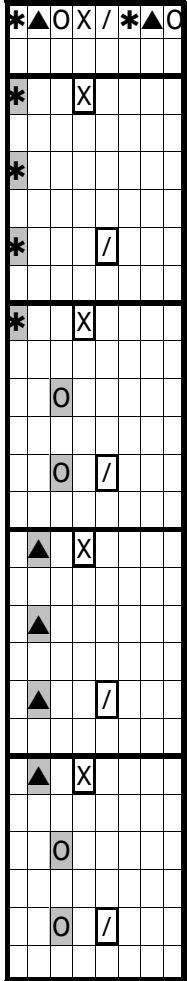
Song



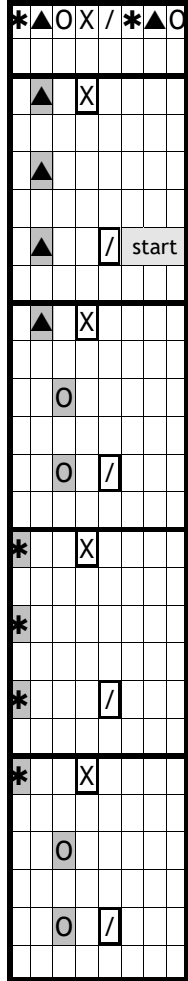
With melody on the right, C2's accompaniment can be played nicely on the left.

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

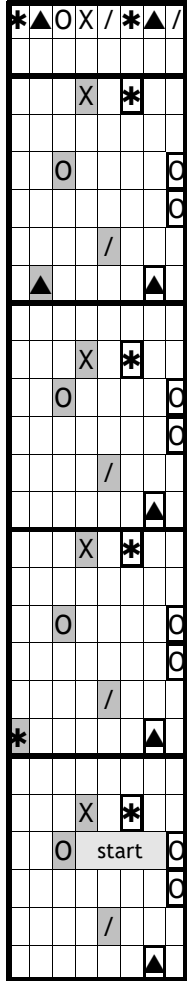
Pattern A  
accompaniment



Pattern B1  
solo accomp.



Pattern C1  
base Pattern



Pattern C  
base Pattern

