

Koredouga / Kotedjuga / Komodenu

WAP-pages / Paul Nas / Last updated on 4 August 2003

This rhythm originates from the border area from Mali and Guinea. Of course there are some different interpretations of the basic idea of *Koredouga / Koredjuga / Kotedjuga*. Serge Blanc names the Bamana ethnic group in the Segou area the origin of this rhythm, Mamady Keïta says the Malinke are the traditional performers of this rhythm. It's a rhythm where the dance is performed by jesters and clowns; people who adorn festivity with their beautiful costumes and performances with humour, acrobatics and mimic art. They only want to leave after they have been paid some money. In Mali normally only two doun douns are used. The doundoun pattern that is described here is added by the Guinean. Also the people of Mali often use goat- in stead of cowskin on doundouns.

Komodenu is the name of a song, from the Wassolon region, that has got its place in this rhythm. Komo means fetisj and Komodenu refers to the children (or students) of this fetisj. When Komo gets out, the woman and children (who are not allowed to see him) stay at the homes.

*E Komodenu, sisa bora Tamaninko
Taa wulida komo so la, sisi bora Tamaninko*

Hey, you children of the Komo, see the smoke rising from Tamaninko
the fire started in the house of Komo,
see the smoke rising from Tamaninko

Call	T	T	T	T	T	
	f	l	r	l	r	r

Sangban	●	●	○	○	●	●	○	○
	x	x	x	x	x	x	x	x

Kotedjuga

Doundoun					●	●
Mamady	x	x	x	x	x	x

Komodenu

Doundoun			●	●		●	●
Mamady	x	x	x	x	x	x	x

Doundoun	●		○	○	●	●	●	●	●
Serge Blanc	x	x	x	x	x	x	x	x	x

Kenkeni	●	●		●	●		●	●
Mamady	x	x	x	x	x	x	x	x

Combi sangban	●	●	○	○	●	●		
doundoun						●	●	●
bell	x	x	x	x	x	x	x	x

Djembé 1	β	S	B	T	B	S	β	S	B	T	B	S
	f	r	l	r	l	r	f	r	l	r	l	r

(β : flam B/S ; bass-beat is a little before the slap, that's on the beat)

Djembé 2	T	S	T	S	T	S	T	S	T	S
Mamady	r	l	r	l	r	l	r	l	r	l

Djembé 3	T	T	S	S	S	S	T	T	S	S	S
Mali tradition	r	l	r	l	r	l	r	l	r	l	r

Solo phrases by Ponda O'Bryan

Djembé	T	T	S	S	B	T	T	S	T	T	S	S	B	S	B	T	T
solo acc. 1a	r	l	r	l	l	r	l	r	l	r	l	r	r	l	l	r	l

Djembé	T	T	S	S	B	S	B	T	T	S	S	B	T	T	S	T	T
solo acc. 1b	r	l	r	l	l	r	r	l	r	l	r	r	l	r	l	r	l

Djembé	T	S	S	S	T	T	S	S	T	S	S	S	T	T	S	S	S
solo phr. 1	l	2:r	l	2:r	l	r	l	2:r	l	2:r	l	r	l	l	l	l	l

	S	S	S														
	r	l	r														

Djembé	T	T	T	T	S	S	S	S										
solo phr. 2	l	r	l	r	l	r	l	r										

+ 4 rest

Djembé	S	T	T	S	T	T	S	T	T	S	T	T	S	T	T	S			
solo frase 3	l	2:r	l	2:r	l	2:r	l	2:r	l	2:r	l	2:r	l	2:r	l	2:r	l		

+ 4 rest

Djembé	S	S	S	T	T	S	T	T	S	S	S	S	S	S	S	T	T		
echauffem.	r	l	r	l	r	l	r	l	r	l	r	l	r	l	l	r	l		

Sources

Lessons from Martin Bernhard, Ponda O'Bryan

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