

# Sofa / Limbaji Toko

WAP-pages / Paul Nas / Last updated on 19-01-2015

- Sofa is a very old Malinke Rhythm that, according to some, takes you back to the time period in which warriors (in Malinke 'Sofa') road horses. These warriors had large plate-shape drums (tavela ), that were also used for the sending of messages. When Sofa was played, the horses with their warriors 'danced' on the rhythm Sofa was also played when a great warrior or hunter in the village passed away (from: Famoudou Konaté; Rhythmen der Malinke).

- The rhythm was played for the warriors on horseback. It was supposed to support the brave and strong men who went to combat, as well as a praise them for their succes and bravery when they came back. In the old days it was accompanied by a Bolon, a string instrument. The Bolon was played by 'Griots des Guerre' (war - griots) who knew the story, the song and the praise of the war and warriors since generations.( Uschi Billmeier/Mamady Keïta: A Life for the Djembé).

- Other sources mention the another meaning for Sofa: it was played in honour of the king.

- Limbadji Toko (Fatala; Gongoma Times), is for some a Sofa -variant. It is a rhythm that is played at funerals (of warlords) and refers to people with a lot of perseverance. Limbadji is a word from the Baga-language.

Basic patterns used by Famoudou Konaté:

<b>Kenkeni</b>	•	•	•	•	•	•	•
	x	x	x	x	x	x	x

<b>Sangban</b>	•	•	•	•	•	•	•
	x	x	x	x	x	x	x

<b>Doundoun</b>	•	•	•	•	•	•	•
	x	x	x	x	x	x	x

In the song here (from the Mögöbalu CD by Mamady Keïta) two songs of praise (to Mamady Keïta) are joined: Kèlèmansa Bon and Warabah. By the use of simile and metaphor the griot evokes to the wild cat, who rules over nature, and to the warlord, as noble as he can be and whose mother could only be an exeptional woman. In the song he uses Nankama, the nickname of Mamady.

*Kèlèmansa bon na kolon tè, Nankamah ini woura  
 Mosso bè tè kèlèmansa dén sōdon, N'nanin Bölonfo lè lah  
 N'anindiya lémaa, Woula djan na kani magni, Yééé warabah ma naa?, Aaa  
 mankan, Yé warabah lé koo, Mankan yé warabah le fèè !  
 Allah ta Allah bali koo tèè,  
 Nankamah ini woura!, An nani djya léma, Bélbélé ini woura!*

The house of the warlord is empty! Good evening to you Nankama.  
 Not just any woman can give birth to the son of a warlord  
 I, I have come to play the bolon, I have come full of hope,  
 distance is bad for friendship, it is not good to humiliate he who is popular  
 Has the wildcat not arrived? It's really he,  
 the wildcat who makes the echoes resound.  
 We are talking about a famous nobleman,  
 the wildcat who makes echoes resound  
 For Allah noting is impossible, Good evening to you Nankama  
 We have come full of hope, Good evening to you, giant!

Basic patterns used by Mamady Keita

<b>Kenkeni</b>	•	•	○	•	•	○
	x	x	x	x	x	x

<b>Sangban</b>	•	•	○	•	•	○
	x	x	x	x	x	x

<b>Doundoun</b>	•	•	•	•	•
	x	x	x	x	x

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

Djembé 1	T:T	S:S	S	T:T	S	B	S
	r:l	r:l	r	r:l	l	r	r

Djembé 2	B	S	T	B	T:S	T:T	S
	r	l	r	r	r:l	r:l	r

Djembé 3	B	S	S:T	T	T:S	T:T	S
	r	l	r:l	r	r:l	r:l	r

Djembé 4	S	S:S	T	T	B	S	S:T	T	B
	r	r:l	r:l	l	r	l	r:l	l	l

Djembé 5	T	S	B	S	T	T	S	B	S	T	T
	r	l	l	r	r:l	l	l	l	r	l	r

Djembé 6	S	S	B	S	S	B	S	T	S	T	T	S	B
	r	l	l	r	l	l	r	r	l	r	l	r	l

Djembé		S	S	S	S	T	T	S	S
solo accomp.1		r	l	r	l	r	r	l	r

Solophrases from Ibro Konaté (Dalaba, Guinee januari 2005)

phrase 1	T	T	T	S	S	S	S	S	S
	2	r	l	r	l	l	l	l	l

phrase 2	S	S	S	S	S	T	T	S	T	T	S
	2	r	r	l	l	r	l	r	l	r	

phrase 3	S	S	S	S	T	T	S	S	S	S	T	T
	2	r	r	l	l	l	2	r	l	r	l	l

phrase 4	T	T	T	S	S	T	T	T	T	S	S
	2	r	r	l	l	l	2	r	l	r	l

phrase 5	S	T	T	S					
	f	r	l	l	r	f			

phrase 6	S	T	T	S	S	S	T	S	T	S	S
	l	2	r	l	r	r	l	2	r	l	r

phrase 7	T	T	S	S	S	S	T	T	S	S	B	S	S
	r	l	r	l	r	l	r	r	l	r	r	l	l

phrase 8	T	T	S	T	T	S	T	T	S		
	2	r	r	2	r	l	r	2	r	l	r

phrase 9	T	T	S	B	S	B	S	B	S
	r	l	r	l	r	l	r	l	r

	B	S	B	S	B	S	S	T	S	T	T	T
	l	r	l	r	l	r	l	2	r	l	r	l

	T											
	r											

phrase 10	T	T	T									
	l	r	r	l								

phrase 11	S	S	T		T	S	S	T		T		
	f	r	r		l	f	r	r		l		

Another djembé solo phrase

Solophrase 1	S	S	S	S	S	S	S	T				
	r	r	r	r	r	r	r	l				

	T	T	T		T	T	T	T		T		
	r	r	l		l	r	r	r		l		

	T	T	T	S	T	S	T	T		T		
	r	r	l	d	r	d	r	l		l		

	T	T	T	S	T	S	T	T	S	S		
	r	r	l	d	r	d	r	l	r	l		

Break for sangban and doundoun

sangban	●					●						
doundoun	●					●						●
	x	x	x	x	x	x	x	x	x	x	x	x

sangban	●					●	●		●	●		
doundoun						●						
	x	x	x	x	x	x	x	x	x	x	x	x

sangban	●	●				●	●					
doundoun		●										
	x	x	x	x	x	x	x	x	x	x	x	x

### Limbadji Toko

Break 1	S	T	T			S	T	T				
	f	r	l			f	r	l				

	S	T	T														
	f	r	l			l	i	m	b	a	d	j	i	t	o	k	o

	S	T	T	S	T	T	S	T	T			
	f	r	l	f	r	l	f	r	l			

	S	T	T														
	f	r	l			l	i	m	b	a	d	j	i	t	o	k	o

Combi	sangban	●	●	○				●	●	○			
	doundoun												

	sangban	●	●	○									
	doundoun				●	●	●	●	●				
					im	ba	dji	to	ko				

Bell	x	x			x	x			x	x			x	x		
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Djabara	n				n	o	n			n			o
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**Sources**

Lessons: Martin Bernhard, Cécé Koly, Ibro Konaté, Kaloga Traoré

Dance lessons: Sonja vd Bockstaele

Written material: Famoudou Konaté, Mamady Keïta, Arafan Touré (Fatala),

Serge Blanc, Ponda O'Bryan, Åge Delbanco, Paul Janse, Rafaël Kronberger