


Listening Guide: SENEGAL

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
Doudou Ndiaye Rose, *Djabote*, Track 3, "Rose Rhythm" (Real World, 1994.)

- Beginning Solo improvisation on the *gorong yeguel*
- 0:17 Drummers start tapping their sticks, keeping time [jek, jek jek jek]
- 0:19 Accompaniment parts join in, playing Kaolack. Listen for the mbeng-  
mbëng playing Kaolack [te tan pax - gin (gin)]  as well as the  
talmbat (bass drum accompaniment.)
- 0:42 The rest of the ensemble enters, playing the signature *bàkk* ("Rose  
rhythm") in unison. [Chaw raw rwan gin, chaw raw rwan gin gin gin gin  
gin gin gin gin gin gin gin...]
- 3:09 The *bàkk* ends, and the ensemble turns to a shorter repeated rhythm  
[gin gin gin]
- 3:37 Gorong yeguel solos above the texture created by the rest of the ensemble
- 4:12 All drummers play in unison for the closing *bàkk*

Alioune Mbaye Nder, *Nder et le Setsima Group*, Track 3 "Lenëën." (CD 998011).

This is an example of a typical slow mbalax song. The text is about love ("love is something else"), and the importance of respecting women. Listen for the Kaolack accompaniment part (i.e. "mbalax") which is played on the sabars throughout the song, as well as a *bàkk* that appears at 2: 15 and 3:44, punctuating the ends of sections.

CheikhTairou Mbaye, *Mame Bauna* Track 3 "Farwou Diar - Thie Bou Djeune"  
(Mame Bouna Productions 2003).

This track features the first two dance rhythms played at a sabar. "Farwou Diar" means "worthy boyfriend", and was originally played for couples to encourage courtship, though it is now danced by women. The rhythm is characterized by a rolling triplet figure in the mbalax part (ja-JA-gin),  with the emphasis on "JA" (just before the bass tone). Thieboudjeune is named after Senegal's national dish, literally "rice and fish," and can be characterized by a fast duple meter (GIN, ja-ja)  with the emphasis on the bass note. An alternate spelling for thieboudjeune is *ceebu jën*.

- Beginning Farwou Diar dance rhythm begins after a very brief introduction
- 1:14 A short *bàkk* can be heard, layered within the rhythm  
(rwa ja gin, gin gin ja gin...)
- 2:04 Transition *bàkk* alternates with *col* (bass drum) solos
- 2:24- Thieboudjeune rhythm begins; notice the duple meter and faster tempo.
- 3:37 Interlude of call and response with the lead drum (*nder*)
- 3:54 Returns to the main rhythm
- 4:25 Ends with a unison *bàkk*

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21M.030 Introduction to World Music  
Spring 2013

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