When I studied music and culture of Mali in fall 2011, Bassidi Kone was my teacher for jembe and bala (xylophone) lessons [see Figure 1]. Kone has performed with many important artists in Mali, including Mah Kouyate, Mangaga Kamara, Nayini Diabate, Nafi Diabate, Madiare Drame, Abdoulaye Diabate, TaTa Bambo, Kandia Kouate, and Che Che Drame. Kone leads Groupe Bwazan, one of the most popular ensembles in Mali. Kone is certainly a rising star of jembe in Mali, recognized for his technical virtuosity.

I interviewed Kone concerning his musical background and his knowledge of the jembe. Sekou Camara served as translator and informant. Camara, who died in October 2012, was a tour guide, musician, composer, researcher, translator, language and music teacher, healer, and fortune teller from the Malinke ethnic group. He graduated from the teacher training institute in Bamako and earned a master’s degree in English. [See Figure 2.]

Kone is a member of the Buwa ethnic group, also known as Bobo, the name given to them by the French. The Bobo people in the traditional village setting are not talkative. They are secretive, in fact. It’s cultural; a favorite proverb, “Kuma be mogo dun,” which means “Speech eats [a] person,” is an admonition to avoid talking too much. Although it is his nature to say very little, Kone was willing to share valuable information about himself, his music, and his knowledge of jembe history and performance practices. This cultural information will be appreciated by jembe players outside of Africa who want to know more about the instrument from a Malian perspective. Also included here is information about maraka, a very important jembe rhythm in Mali, and a transcription of maraka patterns as taught to me by Kone.

Bassidi Kone was born in 1985 in Bamako, Mali. At the age of ten he started performing with his father, who was a bala player. Each year Kone visits his ancestral home of Moniso in the Segou Region and plays bala. This village of a little more than one thousand people includes many farmers and women known for making shea butter. There are occasions in the Bobo village for which music is very important. When a political delegation visits, the musicians welcome them. When a patriarch in the village dies, musicians perform for the funeral ceremony. Musicians perform for festivals, and when invited, play in other villages. The most important musical instruments in the Bobo village are the tamani (talking drum), bara, and bala. Other
Damm: What are the qualities of a good jembe performer?
Kone: You know, to be an excellent performer there are some parameters to take into account. You must not have a gloomy face. First of all you must be smiling and show the audience that you love what you are doing. The second side of a good player is in his hands—the type of sounds he produces on the drum. If these sounds make people feel happy and excited, you are an excellent player. You, the player, will see that the audience likes what you are doing. You will feel it in the way they move, and dance, and smile, and laugh. You will see them very joyful.

Damm: Who are your favorite jembe players?
Kone: Adamannin Diarra. He plays with correct technique. He knows all the rhythms of Mali and plays all of them correctly.

Damm: Who are the best jembe players in Mali?
Kone: There are many, including Francois Dembele, Mousa Traore, and Ibrahim Masa.

Damm: In the world?
Kone: I really love Mamady Keita from Guinea. Mamady was the person who gave the world jembe playing.

Damm: How important is jembe in your life?
Kone: To me, the jembe is very useful. All of my lifetime is dedicated to jembe. It’s part of my life; this is how I make my bread.

Damm: Who are the best jembe players in Mali?
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Damm: What is the difference between a jembe and a drum?
Kone: Jembe is a gathering, suggesting that when you play the drum, people come together. In the Malinke cultural context, je can also mean “understanding” or “peace.” Therefore, jembe can mean “Let’s come together and talk in order to understand each other,” “Let’s come together in peace,” or “It’s time for peace and for people to come together and listen.”

Damm: What do you know about the origin of the jembe?
Kone: Mali. From the south it was introduced to the center; from the center it was introduced to the north. It is played in every corner of Mali by almost all ethnic groups today. I was told by my teacher that the jembe was the first instrument from the Malinke people. The first name for jembe was deme, not jembe. It’s a Malinke word that means “help.”

Camara: The first jembe was an old mortar [see Figure 4]. The guy was intelligent enough to see an old mortar, which had already a hole in the bottom, and he said, “What if I skin [put a head on] this mortar? Would it sound better than a tondunnu or bara?” He had this idea and was clever. He skinned it. When he started beating it, it was sounding better than tondunnu or bara. He said, “Well, I found something!” Different types of mortars and jembes with corresponding shapes have the same names, like sullen and baran.

Camara explained the meaning of the word jembe. Je means “gathering” and he means “is,” therefore jembe means “there is a gathering,” suggesting that when you play the drum, people come together. In the Malinke cultural context, je can also mean “understanding” or “peace.” Therefore, jembe can mean “Let’s come together and talk in order to understand each other,” “Let’s come together in peace,” or “It’s time for peace and for people to come together and listen.”

Damm: What rhythms do you play at weddings and other performances?
Kone: I play different rhythms during different ceremonies. I play for weddings most often. I play manadiyalin, soli, and tsamba. I play popular dances such as maraka, donsa, madan, sunu, and many Wasulunka rhythms, too. I also play for dances such as maribiyasa and bolokofoli. For bolokofoli, they spend all night dancing.

Damm: What is your favorite music to play on jembe?
Kone: I like soli. Soli is played for circumcision and excision ceremonies. I like the songs. I learned it four years ago [2007]. I heard it from other players and on cassettes and CDs, then I started playing it. Most of the time, I’m invited to play for these ceremonies in villages; rarely in Bamako.

Camara: Soli is also called bolokoli. Bolokoli means “hands” and ko means “to wash.” This designation corresponds to the belief that if you’re not circumcised/excised, you are not clean. Traditionally, the excision/circumcision was an initiation to adult life.

Damm: What are the qualities of a good jembe performance?
Kone: A jembe player can be a virtuoso, an excellent one, but still your music will not be much appreciated by the audience if you don’t have a good dancer with you. Good dancers are just like the yeast in the bread to make you a good performer. Also it depends on the audience. If the audience appreciates the music, you are an excellent player. If they are not dancing, not moving, it means you have to do more.

Damm: To what extent do you make and or assemble jembes?
Kone: I can assemble 20 jembes in a day; sometimes I do. I’m not a carver, but I put the skin on.

Damm: What is the difference between a...
I have a small, small drum at home that my teacher gave to me. This is really a bewitched jembe—a small one that has special powers. It was activated with some powers by my teacher. I know that the jembe is activated by my teacher and given to me—passed down to me. Now it has no skin on it; the day I skin it means I’m traveling abroad and there is a huge competition organized. When you want to skin it, normally you should skin it away from people. When I skin mine, I close the door and skin it. I don’t come out until I’m finished skinning it. I don’t want some dirty person to come and touch the jembe while I’m making it. I do it at my father’s house and I close the door. So I play it abroad during great competitions and it made me famous in many aspects.

**Camara:** The time he’s playing his jembe, nothing bad can happen to him. Even if somebody tries to cast a bad spell on him, it will have no effect on him. He will be protected. The jembe is a protection device for him. There is a permanent and intense rivalry among musicians including jembe players in Mali. Some jembe players will cast bad spells known as karote on their rivals. Madou Farahansya, jembe player with the Troupe National Du Mali, was known for doing this.

**Damm:** What have you learned about jembe playing from your travels outside of Mali?

**Kone:** I frequently go to Burkina Faso to play concerts. I learned many notes in Burkina on jembe and on bala. I went to Guinea. I know a lot about Guinean music because I listen a lot to recordings of Guinean folk music such as damdunba and soko. I also traveled to Ivory Coast to perform. Anywhere I go I adopt something. I learned a traditional rhythm called guegue in Ivory Coast. I have a cousin there who plays jembe.

**Damm:** What are the traditional beliefs about the power of the jembe?

**Kone:** There is a special way of making jembes, carving the wood, if you want your jembe to have special powers. It should be carved by a special person—a blacksmith who knows all the rules of carving. It should be made from the wood of a special tree [jenke, jala, and ntoni are believed to be inhabited by spirits] and made on a special day. When the carver is making the drum he should not be speaking to anyone. He should be clean spiritually and bodily; cleanliness is very important in making a special jembe. To cut down the tree to make the drum, the blacksmith has to do a special ceremony. The person who has requested the special drum will give the blacksmith a chicken and some millet paste for use in a sacrifice ritual.

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**Damm:** Why did you begin my jembe instruction by teaching me maraka?

**Kone:** I myself started with maraka. That’s why I teach people starting with maraka. I learned these maraka patterns from my teacher. There are two accompaniments [pattern 4 and pattern 5] and the other eight are solo.

**Damm:** If I started studying jembe with you, you showed me patterns. I asked for clarification of the tones through vocalization of the rhythm and tones (e.g., tun-pe-ti-pa). You responded with ease to vocalize the bass, tone, and slap patterns. Where and when did you learn these vocalizations?

**Kone:** This is my own innovation. This is very common with somebody who started playing bala and switched to jembe. This is how bala players teach.

**Camara:** Bala has five tones [pentatonic] and jembe has only three [slap, tone, bass]. Students who have first learned bala and switched to jembe learn faster and can also play faster. Jembe players who first played bala can also find many more intermediary tones between slap, tone, and bass because of the bala influence. Lamine Somake is another bala player who became an excellent jembe player.

**Damm:** Where did it originate?

**Kone:** The maraka will be found in Kaye in Southern Mali, also a little bit in Maritania, and a little bit in Senegal. You know the junction between the three countries. You look at a map of Africa and this is where you will find it.

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MARAKA
The following transcription is an etude for learning maraka accompaniment and lead patterns. It is highly recommended that the jembe be accompanied by the dundun/dundunba, and that the jembe player listen carefully to ensure that the solo part is locking in with the accompaniment. A supporting jembe accompaniment may be added, and the tamani part is optional.

Kone: Accompaniment is the same. As to solo, it depends on the player.
Camara: It’s just like a stamp in Mali. Every jembe player has his own stamp. If I hear somebody playing, by his solo, I can tell you who is playing.
Damm: What is the ideal instrumentation for maraka at a wedding in Bamako?
Kone: Two dunduns and two jembes. Three of them play accompaniment and one person will play the solo. The dundun maintains the same rhythm for the whole piece.
Damm: What is the role of the tamani? A marriage party in the Maraka ethnic group can be played with only tamani—no other instruments. In the original maraka style, no jembe is used at all. Instead, there will be many tamani players, everyone playing a special kind of rhythm. You can have five or six tamani players, and they will divide their rhythms. At a traditional Maraka wedding, people will sing songs in the Maraka language and dance the maraka accompanied by rhythms played on tamani.

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Camara: It’s just like a stamp in Mali. Every jembe player has his own stamp. If I hear somebody playing, by his solo, I can tell you who is playing.
Damm: How did you learn to play lead?
Kone: The traditional way of learning is to start with accompaniment and lead all together. Some days you play accompaniment, other days you play lead.
Damm: So did you imitate your teacher’s lead as a way to learn how to be a lead player?
Kone: I copied my master’s solo first and then added more.
Camara: All players are innovative in Mali because playing solo means “I want to distinguish myself.” It’s a kind of competition. Who will play better? You cannot be popular if you’re a photocopy of somebody else.

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