



Although it might not be obvious, Dawda Jobarteh takes his West African heritage very seriously, and as the grandson of Alhaji Bai Konte and son of Amadou Bansang Jobarteh, he is at the epicentre of The Gambia's musical aristocracy.

Bai Konte was responsible for some of the classic kora repertoire still played today, and one of the first kora players to tour the USA as a solo artist. Amadou Bansang Jobarteh was the favourite musician of Gambia's first president, Dawda Jawara, after whom Dawda is named.

But hereditary musicians from West Africa are not exactly uncommon, so what is it about Dawda that distinguishes him from his peers?

Dawda was not, at first, a kora player and his instrument is one he acquired after he left The Gambia, and settled in Denmark. Dawda learned his music sitting at the feet of his uncle Malamin, playing the calabash, an African percussion instrument. And perhaps it is his journey from starting as a percussionist, only coming to the kora later and on his own terms, which makes his music so distinct.

He is as comfortable with a traditional composition which dates back hundreds of years, as he is with hooking up his kora to an effects box and turning the volume to the max.

BOOKING

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