Chapter 10
Gadzo

Copyright (C) 1986 Royal Hartigan. All rights reserved. See copyright information: Freeman Kwadzo Donkor and Edward Blackwell.

Gadzo is a recreational dance music of the Anlo Ewe people of southwestern Ghana and Togo. Gadzo societies come together to perform this music and dance. It is a very old music, originally a pre-war dance, but is currently played at social occasions and as a way of showing respect at funerals of members of Gadzo societies or their friends. As a recreational music, it is played at parks, the market square or other places where people gather for social festivities. During funerals, it is performed in the backyard or near the house of the deceased.

The Gadzo ensemble consists of the cylindrical wood-carved oprenten as master drum; a metal bucket known as ganugbagba as a bell, played with two sticks and marking the time span; the axatse beaded gourd rattle; and four supporting drums: kaganu, a slender barrel drum played with thin sticks; two kidi, medium-sized barrel drums played with sticks, and donno, a string-tension drum held under the arm and played with a curved stick. A graph representation of Gadzo supporting parts is given in Example 1. The rhythms of the ensemble are notated over two ganugbagba bell cycles to show the full length of the basic donno pattern. Gadzo support patterns are represented in a modified Western staff notation in Example 2.

Freeman Donkor demonstrates the bell pattern for Gadzo, played with two sticks on a metal bucket, called ganugbagba. The left hand outlines the main beats while the right hand plays a rhythm notated in a twelve-eight pulse grouping (Gadzo, Example 3; Session 2, Tape 2; Side A; 3:37). He relates that in the Ewe language, the ganugbagba pattern -- spoken as "ken-ken-ken and so on -- means "for sure," "clearly" or "definitely," as an earlier Kpanlogo axatse pattern signified.

In Example 4, Edward Blackwell plays different drum set versions of the ganugbagba pattern (Tape 2; Side A; 6:05-9:15). The first version appears to be the ganugbagba right hand rhythm played on floor tom-tom with the left hand on snare drum rim playing the last (third) eighth note of each main beat rather than the first -- that is, the third, sixth, ninth and twelfth eighth notes in a twelve-eight time feeling (Example 4A). On second hearing, however, this rhythm could be heard in another way: the left hand (snare rim) playing on each main beat while the right hand (floor tom-tom) sounds a slightly different bell rhythm, beginning with three rather than two, long strokes (Example 4B). These two similar but different bell patterns are those of the Ewe (4A) and Ga (4B) peoples and will be discussed later in this section. The marks above and

below the staff in Examples 4A and 4B indicate the relationship of starting points between the two rhythms. The phenomenon in African music of hearing multiple rhythmic perspectives in the same rhythm or group of rhythms, each with its own main beat and pulse division, is transferable to the African American drum set, since Edward Blackwell's rhythms could be heard from the same multiple perspectives as either the Ewe or Ga bell rhythm.

Edward follows this rhythm with the Gadzo ganugbagba rhythm played on snare and floor tom-tom rims (Example 4C). He notes that, while the West African drum ensemble involves many musicians with each playing a single interlocking rhythm, the individual African-American drum set player must coordinate diverse rhythms within the four limbs.

In Example 5, the basic axatse rattle rhythm is given for Gadzo. The notation is divided between hand and leg strokes: that is, the axatse is held in one hand and struck by the hand or against the leg. Hand strokes sound higher in pitch than leg strokes and are notated accordingly (Tape 2; Side A; 9:16).

Edward Blackwell plays two drum set patterns with ganugbagba and axatse in Example 6 (Tape 2; Side A; 10:40-11:20). Each involves a continuous series of rim clicks on snareless snare drum and floor tom-tom sound over bass drum couplets marking alternate main beats. In the Gadzo drum set versions by Edward Blackwell, the snare drum is sounded with snares released, giving an open high tone. In the first example (6A), the upper drums are patterned as snare drum (without snares), snare drum rim click (also without snares), and open floor tom-tom sounds, while in the second (6B), the sequence is floor tom-tom, snare (without snares) and rim click. The rim click is played with the left hand while snare and floor tom-tom are played with the right hand in a rapid motion between the two drums. Each version has its own feeling of low to high drum sounds and their relation to the main beats stated by the bass drum.

In Example 7, Freeman demonstrates and Edward plays the basic kaganu pattern for Gadzo, a repeating series of two strokes which fall off each main beat. Kaganu is played in conjunction with ganugbagba and axatse, and can be heard as a response to the ganugbagba left hand, which outlines the main beats (Tape 2; Side A; 11:25-15:13). Edward remarks that kaganu strokes are different than most drum set strokes: kaganu sticks strike the drumhead in a flat sharp manner across most of its surface while drum

set strokes are usually accomplished with the tip or butt end of the stick on a small area of the drumhead. Most Ghanaian drumstrokes are also made in this way. Edward also notes the difficulty of hearing and playing multiple rhythms simultaneously in West African music -- as with the rhythms of Gadzo -- and asks Freeman how long it takes Africans to hear and perform these complex ensemble patterns. Freeman responds that much listening and observation are required for an African as well as a non-African to develop these abilities. He states that it takes time to develop a "listening system" to hear and play multiple rhythms, sing and in some cases, dance at the same time. This is similar to the advice of Abraham Adzenyah to live and grow with with West African music, developing an internal feeling for time and rhythm, as well as a "hearing system" which enables the musician to hear and respond musically to a rhythm, dialogue or other musical conversation.

Freeman and Edward play the donno pattern together against the ganugbagba rhythm (Example 8; Tape 2; Side A; 16:14-19:39). This pattern spans two bell cycles and consists of a sequence of high-low tones falling -- as does kaganu -- off the main beat. The first two couplets are preceded and succeeded by a space of four eighth notes while the next three are closer, separated by only one eighth note. The donno phrase begins after the ganugbagba bell pattern and coincides with bell strokes three and four. It gives a different feeling or rhythmic perspective to the ganugbagba and the other support parts because of this delay. To Freeman, the donno voice mirrors the Ewe phrase, "mi-va", meaning "come on." The donno phrase is played with a larger space between motives at first, then with the motives closer together.

Edward plays a drum set figure with ganugbagba, kaganu and donno (Example 9; Tape 2; Side A; 20:11-21:07). It involves floor tom-tom, snare drum (without snares) and snare drum rim clicks over bass drum couplets outlining alternate main beats. The floor tom-tom and rim clicks suggest a secondary beat series of six quarter note values shifted one eighth note from the beginning of the twelve-eight pulse grouping.

Freeman Donkor demonstrates the kidi 1 rhythm, consisting of left hand mutes on each main beat mirroring ganugbagba left hand, and right hand open tones on the two eighth-note values falling off each main beat, reflecting kaganu strokes (Example 10; Tape 2; Side A; 21:14-22:31). Edward feels these Gadzo rhythms as dance movements and asks if there are specific dances which correspond with these rhythms. Freeman indicates

that the specific rhythms do represent or stimulate a definite dance movement.

In Example 11, kidi 1 is played with ganugbagba and kaganu (11A) with a variation added (11B) consisting of two rapid open strokes in place of the first single open tone of the basic pattern (Tape 2, Side A; 23:02-25:10). Edward likes the sound of the variation with the relation of its muted and rapid open strokes and Freeman demonstrates this on kaganu followed by kidi 1.

Freeman shows the dialogue between kidi 1 and 2 accompanied by ganugbagba; kidi 1 and donno; and a kidi 2 variation in Examples 12A, 12B, and 12C, respectively (Tape 2; Side A; 28:29 to Side B, 5:08; 5:17-5:51; and 5:56-6:27). The kidi 2 pattern consists of three open and three muted tones in alternation. To Freeman, this sequence represents the Ewe words, "kpo-fe-go-dzi," meaning "look back home" or "remember the past." The kidi 2 variation involves two rapid open strokes notated as sixteenth notes instead of the first single open tone of the basic pattern, as with the kidi 1 variation. Edward states that, unlike the beginning of the Gadzo session where each rhythm was difficult to hear, Freeman's demonstration of each individual rhythm has clarified their timing and relation to the ganugbagba bell cycle. Edward now can hear all support rhythms in relation to the bell pattern.

Edward Blackwell plays a drum set accompaniment to ganugbagba, kidi 1 and kidi 2 -- and later, donno -- involving open (snareless) snaredrum, rim click and bass drum sounds (Example 13A and 13B; Tape 2; Side B; 7:25-11:36). The rim click and snare sounds are answered by two bass drum strokes coinciding with donno, kaganu and kidi 1 open tones.

During these drum set versions, Edward moves at the drum set, dancing the rhythms he is playing, integrating movement and sound in a manner similar to West African musicians playing donno, kidi or other instruments, as I have observed with Freeman Donkor, Abraham Adzenyah and Maxwell Amoh.

To give Edward the sound of various Gadzo support patterns, individual rhythms are played in conjunction with ganugbagba and kidi 1: axatse, kaganu, donno and kidi 2 (Example 14A-D; Tape 2; Side B; 13:31-16:51). Ganugbagba, kidi 1 and kidi 2 are then joined by Edward in two drum set patterns. The first employs a continuous series

of open snare drum and rim click sounds notated as eighth notes -- rim clicks falling of each main beat, open snare drum tones off each main beat -- over a two-stroke bass drum figure which parallels the donno pattern. The second uses this same bass drum pattern, alternated with floor (low) and mounted (high) tom-tom tones in an opposite pitch sequence to the donno (Example 15A and 15B; Tape 2; Side B; 16:52-17:58).

Freeman demonstrates the relationship of ganugbagba, kaganu, kidi 1 and 2 and donno in the Gadzo support ensemble (Example 16; Tape 2; Side B; 20:12-22:47). Edward wonders how African musicians can play, sing and even dance two or more rhythms at once, since as a Western musician, he -- and I, as well -- find this extremely difficult. This is one of the important characteristics of West African music: the simultaneous multiple layers of rhythms in song, drumming and movement.

Edward next introduces a drum set rhythm he used with pianist Randy Weston, notated in Example 17 (Tape 2; Side B; 24:23-24:46). It consists of ride cymbal, snare drum rim clicks, mounted tom-tom and bass drum, and is written in a twelve-eight pulse grouping. He asks Freeman if he recognizes this rhythm, and Freeman responds that this pattern is related to the Otufo ritual music of the Ga people of southeastern Ghana. The Ga bell pattern is slightly different than the Ewe and is given in Example 18 (Session 3; Tape 3; Side A; 0:12-0:23). The Ga pattern begins with three long strokes while the Ewe pattern has only two before the first short value. Edward feels the Ga pattern in six-four -- suggested by the first three long strokes -- and the Ewe pattern in twelve-eight. Freeman has related to me the difference he hears between the Ewe and Ga bell rhythms: the position of the first short stroke falls on the third main beat in the Ga rhythm; the position before the beat suggests a quicker, lifted feeling of time, and thus the Ewe rhythm possesses this quality. The two bell rhythms are compared in Example 19 against a clap or high-hat outlining the main beats (Example 19A-C; Session 3; Tape 3; Side A; 0:24-1:04). In Example 19C, a graph comparsion is given, with the circular symbol representing the notated "beginning" of the Ga rhythm and the cross symbol marking the inception of the Ewe rhythm.

As David Locke (1979; Chapter 5, pp. 342-349) has noted, a shift in the listener's perception of beat structure, internal pulse division, and starting point alters the sound of a given rhythm. The Ga bell pattern can be viewed as the Ewe pattern beginning on the fourth stroke. Conversely, the Ewe rhythm can be seen as the Ga rhythm starting on the

fifth stroke. This is the same phenomenon of African music discussed earlier, regarding Edward Blackwell's drum set rhythms of Example 4. Thus, the Ewe bell rhythm, spanning twelve rapid underlying pulses notated as eighth note values, may be heard as beginning on any of the twelve underlying pulses -- each of its seven strokes or five spaces or rests. In this manner, the same pattern of strokes can be hard as twelve different rhythms. Further, the beat structure with each rhythm may also be changed; twelve-eight time divided with four, six, three or other number of main beats. For each main beat structure, the same rhythm may be similarly shifted, beginning on each respective pulse of its underlying time span. Therefore, the Ewe bell rhythm may be shifted along each of its constiutent pulses in a twelve-eight time feeling with four main beats, a six-four pulse grouping with six main beats, and a three-four (or a three-two) meter with three main beats. The rhythm for each of these will sound different. In Example 20, the twelve positions of the Ewe bell pattern in a twelve-eight time feeling with four main beats are given in a drum set version, with bass drum and high-hat stating the four main beats and the ride cymbal bell sounding the original and shifted bell rhythms (1:05-4:46). The rhythm beginning on the sixth eighth-note value of the original Ewe pattern is the same as the Ga bell rhythm. In Example 21, the twelve positions of the Ewe bell pattern are played on drum set in a six-four pulse grouping with six main beats (5:29-9:25). The ride cymbal bell states the original and shifted rhythms, while the six main beats are sounded by bass drum and high-hat alternating one and two strokes, respectively. The twelve positions of the shifted Ewe bell pattern in a three-four meter with three main beats are played on drum set in Example 22 (9:44-13:09). The ride cymbal again sounds the bell rhythms over a single bass drum and two high-hat strokes marking the three main beats.

Basic drum set versions of Gadzo support rhythms which I have developed are given next. Examples 23, 24 and 25 are adaptations of the ganugbagba pattern (13:37-14:32). The first employs the ride cymbal bell for ganugbagba with the bass drum and high-hat stating the four main beats. The second version adapts the ganugbagba to bass drum in conjunction with snare drum rim clicks on each main beat and right hand stick on high-hat in a continuous series notated as eighth notes. Each stroke on a main beat is sounded on a closed high-hat while the intervening two strokes falling off each beat are sounded on an open high-hat. The third verson involves continuous eighth notes on ride cymbal accompanied by alternating bass drum and high-hat sounds on each main beat.

The ganugbagba rhythm is played between the floor and mounted tom-toms.

The Gadzo axatse pattern is adapted to floor and mounted tom-toms, open snare drum and snare rim clicks in conjunction with bass drum and high-hat on main beats in Example 23 (14:33-15:04).

Examples 27, 28, 29 and 30 are adaptations of the Gadzo basic kaganu pattern for drum set (15:06-17:29). Each version employs the ride cymbal in a statement of the ganugbagba rhythm; the first three versions also include bass drum and high-hat sounds on main beats. The first version sounds the kaganu pattern on snare drum rim clicks over bass drum and high-hat strokes on alternate main beats. Kaganu strokes are taken by the mounted tom-tom in the second version, while open high-hat sounds in a continuous series of eighth notes represent kaganu in the third version. The fourth kaganu adaptation is played on bass drum answering high-hat strokes on each main beat.

The basic donno pattern for Gadzo is adapted to drum set in Example 31 (17:30-18:34). Ride cymbal plays the ganugbagba rhythm, high-hat plays the main beats, and bass drum sounds kaganu strokes, while mounted (high) and floor (low) tom-toms state the high-low pitch patterns of the donno rhythm. The bass drum changes to play on each main beat.

Example 32 is an adaptation of the Gadzo kidi 1 pattern, played between snare drum drum rim clicks (reflecting the higher mute sound) and mounted tom-tom (mirroring the open kidi tone) over bass drum and high-hat playing main beats and ride cymbal stating the ganugbagba pattern (18:35-19:30).

Examples 33 and 34 give two versions of the Gadzo kidi 2 pattern for drum set. The first places the three open kidi strokes on mounted tom-tom in conjunction with the ride cymbal suggesting ganugbagba, high-hat playing main beats, and bass drum sounding kaganu strokes (19:31-20:02). The second version adapts muted kidi strokes to snare drum rim clicks and open kidi tones to open floor tom-tom sounds over alternating high-hat and bass drum strokes on each main beat (20:33-21:53). The bass drum is played on the second and fourth main beats to underline the third open kidi tones which fall at that point in the time span.

The Gadzo ganugbagba pattern is played over a twenty-four -- as opposed to twelve

-- pulse span in Example 35 (21:57-24:39). It is first sounded on ride cymbal with floor tom-tom filling in the remaining faster pusles in a continuous manner (Example 35A). In its second version, the roles are reversed: floor tom-tom plays the ganugbagba bell pattern with the ride cymbal filling in the continuous pulses (Example 35B). In both adaptations, the bass drum and high-hat sound a series of single and double alternating strokes, respectively, in a continuous manner, notated as twelve eighth notes in four groups of three within each twenty-four pulse span.

Gadzo - Tape Sequence

Example 1: Gadzo supporting ensemble in graph notation.

Example 2: Gadzo supporting drum patterns in Western notation.
(See below, Example 14; 13:31-16:51).

Silent space on tape, 0:00-3:37.

Example 3: Freeman Donkor: ganugbagba.
Session 2; Tape 2; Side A; 3:37.

Example 4: Edward Blackwell: drum set versions of ganugbagba; A, B and C.
6:05-9:15.

Example 5: Freeman Donkor: axatse.
Royal Hartigan, axatse.
9:16.

Example 6: Edward Blackwell: drum set with ganugbagba and axatse.
A and B - 10:40-11:20.
Royal Hartigan, ganugbagba
Freeman Donkor, axatse.

Example 7: Freeman Donkor: ganugbagba, axatse and kaganu.
Royal Hartigan, ganugbagba
Freeman Donkor, axatse
Edward Blackwell, kaganu
11:25-15:13.

Example 8: Freeman Donkor: donno with ganugbagba.
Edward Blackwell and Freeman Donkor, donno
Royal Hartigan, ganugbagba
16:14-19:39.

Example 9: Edward Blackwell: drum set with donno, bell (ganugbagba) and kaganu.
Freeman Donkor, donno
Royal Hartigan, ganugbagba and kaganu
20:11-21:07.

Example 10: Freeman Donkor: kidi 1.
21:14-22:31.

Example 11: Freeman Donkor: kidi 1 with ganugbagba and kaganu.
A) Royal Hartigan, ganugbagba
Edward Blackwell, kaganu
Freeman Donkor, axatse and kidi 1.
B) Freeman Donkor, kidi 1 variation.
23:02-25:10.

Example 12: Freeman Donkor: dialogue between kidi 1 and kidi 2.
A) Royal Hartigan, ganugbagba
Edward Blackwell, kidi 1
Freeman Donkor, kidi 2
Side A, 28:29 - Side B, (begins 1:27) 5:08.
B) Freeman Donkor, donno
5:17-5:51.
C) Freeman Donkor, kidi 2 variation.
5:56-6:27.

Example 13: Edward Blackwell: drum set with ganugbagba, kidi 1 and kidi 2; A and B.
Royal Hartigan, ganugbagba
William Lowe, kidi 1
Freeman Donkor, kidi 2 and donno
7:25-11:36.

Example 14: Freeman Donkor and Gadzo support ensemble: axatse, kaganu, donno and kidi 2 with ganugbagba and kidi 1.
A) Royal Hartigan, ganugbagba
William Lowe, kidi 1
Freeman Donkor, axatse
13:31-15:08.
B) Same as A, except Freeman Donkor, kaganu
15:11-15:34.
C) Same as A, except Freeman Donkor, donno
15:39-15:54.
D) Same as A, except Freeman Donkor, kidi 2
15:59-16:51.

Example 15: Edward Blackwell: drum set with ganugbagba and kidi 1 and 2 (from axatse, kaganu and donno of Example 13). A and B.
Same personnel as Example 13, adding Edward Blackwell, drum set.
16:52-17:58.

Example 16: Freeman Donkor: interplay among ganugbagba, kaganu, kidi 1 and kidi 2, and donno.
Royal Hartigan, ganugbagba and kaganu
William Lowe, kidi 1
Edward Blackwell, kidi 2
Freeman Donkor, donno
20:12-22:47.

Example 17: Edward Blackwell: ride cymbal rhythm from Randy Weston.
24:23-24:46.
Discussion of Ga and Ewe bell patterns.
25:33-29:04 (end of Side B).

Example 18: Freeman Donkor: bell pattern of Otufo ritual music of the Ga people of Ghana - related to Blackwell's rhythm of Example 16.
Royal Hartigan, bell
Session 3; Tape 3; Side A; 0:12-0:23.

Example 19: Freeman Donkor: a comparison of Ga Otufo and Ewe Gadzo bell patterns.
A) 0:24-046.
B)0:47-1:04.
Royal Hartigan, bell
C) Graph comparison - no taped counterpart.

Example 20: Twelve positions of shifted Ewe bell pattern (played on ride cymbal) in a twelve-eight time feeling; four main beats.
Royal Hartigan, drum set.
A) Original pattern, 1:05-1:36.
B) Pattern beginning on second pulse of original Ewe bell rhythm, 1:37-2:08.
C) Pattern beginning on third pulse, 2:09-2:21.
D) On fourth pulse, 2:22-2:35.
E) On fifth pulse, 2:36-2:52.
F) On sixth pulse = Ga bell, 2:53-3:13.
G) On seventh pulse, 3:14-3:26.
H) On eighth pulse, 3:27-3:41.
I) On ninth pulse, 3:42-3:58.
J) On tenth pulse, 3:59-4:09.
K) On eleventh pulse, 4:10-4:26.
L) On twelfth pulse, 4:27-4:46.

Example 21: Twelve positions of shifted Ewe bell pattern (played on ride cymbal), in a six-four time feeling; six main beats.
Royal Hartigan, drum set
A) Original pattern, 5:29-5:38.
B) Pattern beginning on second pulse of original Ewe bell rhythm, 5:39-5:59.
C) Pattern beginning on third pulse,
6:00-6:14.
D) On fourth pulse, 6:15-6:24.
E) On fifth pulse, 6:25-6:36.
F) On sixth pulse = Ga bell, 6:40-7:00.
G) On seventh pulse, 7:01-8:12.
H) On eighth pulse, 8:13-8:25.
I) On ninth pulse, 8:29-8:42.
J) On tenth pulse, 8:43-8:52.
K) On eleventh pulse, 8:53-9:05.

L) On twelfth pulse, 9:07-9:25.

Example 22: Twelve positions of shifted Ewe bell pattern (played on ride cymbal), in a three-four time feeling; three main beats.
Royal Hartigan, drum set
A) Original pattern, 9:44-10:24.
B) Pattern beginning on second pulse of original Ewe bell rhythm, 10:31-10:48.
C) Pattern beginning on third pulse, 10:52-11:05.
D) On fourth pulse, 11:06-11:15.
E) On fifth pulse, 11:16-11:25.
F) On sixth pulse = Ga bell, 11:36-11:44.
G) On seventh pulse, 11:45-11:58.
H) On eighth pulse, 11:59-12:06.
I) On ninth pulse, 12:17-12:26.
J) On tenth pulse, 12:27-12:34.
K) On eleventh pulse, 12:35-12:52.
L) On twelfth pulse, 12:53-13:09.

Royal Hartigan: drum set adaptations of basic Gadzo support rhythms.

Example 23: Ganugbagba - first drum set version.
13:37-14:08.

Example 24: Ganugbagba - second version.
14:09-14:47.

Example 25: Ganugbagba - third version.
14:48-15:32.

Example 26: Drum set adaptation of Gadzo axatse pattern.
15:33-16:04.

Example 27: Drum set adaptation of Gadzo kaganu pattern - first version.
16:06-16:39.

Example 28: Kaganu - second version.
16:40-17:01.

Example 29: Kaganu - third version.
17:02-17:39.

Example 30: Kaganu - fourth version.
17:40-18:29 (with faster version).

Example 31: Drum set adaptation of basic Gadzo donno pattern.
18:30-19:34.

Example 32: Drum set adaptation of Gadzo kidi I pattern.
19:35-20:30.

Example 33: Drum set adaptation of Gadzo kidi 2 pattern - first version.
20:31-21:32 (with faster tempo).

Example 34: Kidi 2 pattern - second version.
21:33-22:53 (with faster tempo).

Example 35: Drum set adaptation of Gadzo ganugbagba pattern over a doubled (24) pulse span.
A) 22:57-24:25.
B) 24:27-25:09.

Technical Information

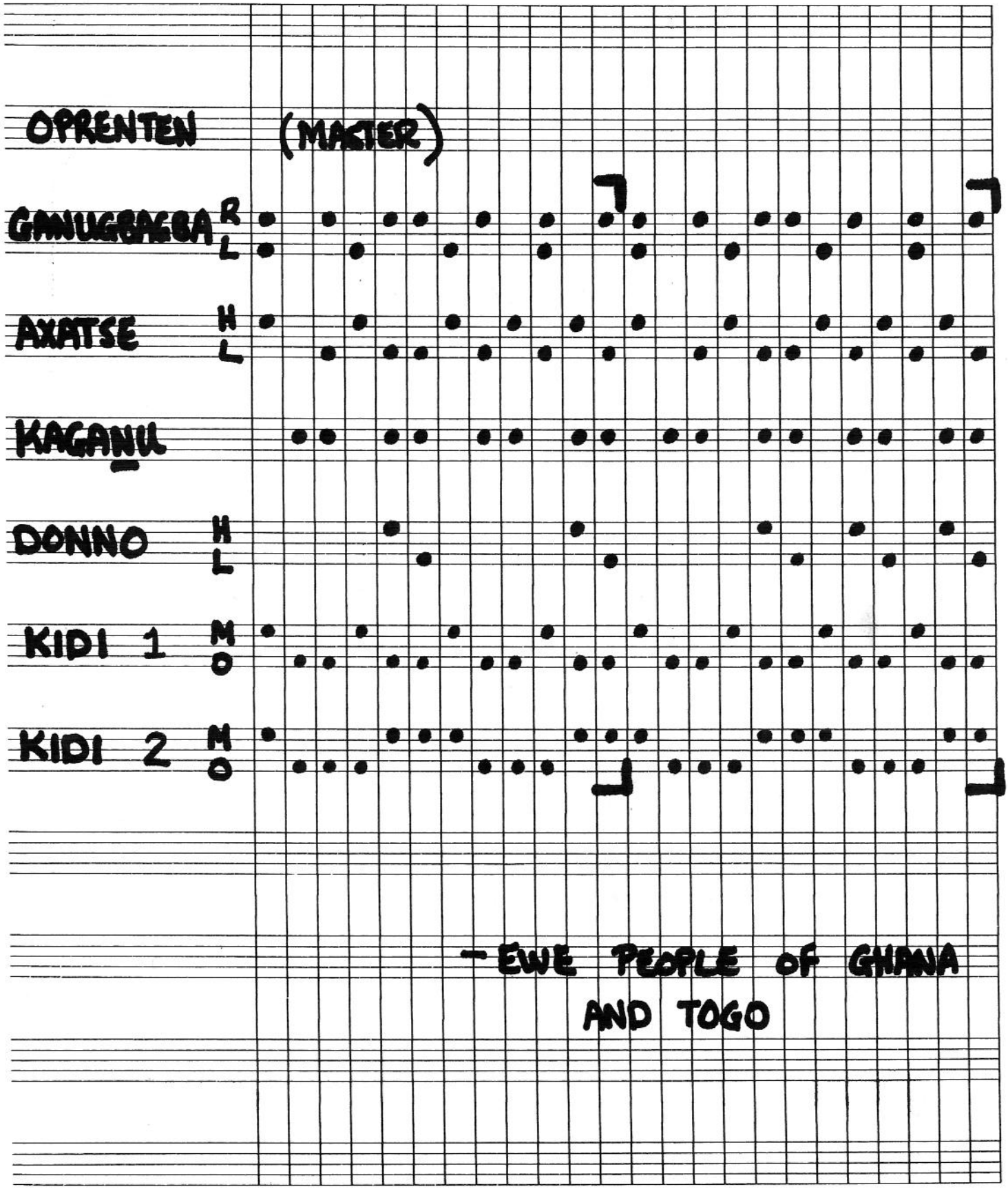
Session 2: Tape 2

Drum set styles, Tape 3

Gadzo support rhythms and drum set were recorded onto cassette by Robert Lancefield at Wesleyan University, Center for the Arts, Rehearsal Hall, Room 001, on September 26 and October 3, 1984. Participants were Freeman Donkor, Edward Blackwell, William Lowe and Royal Hartigan.

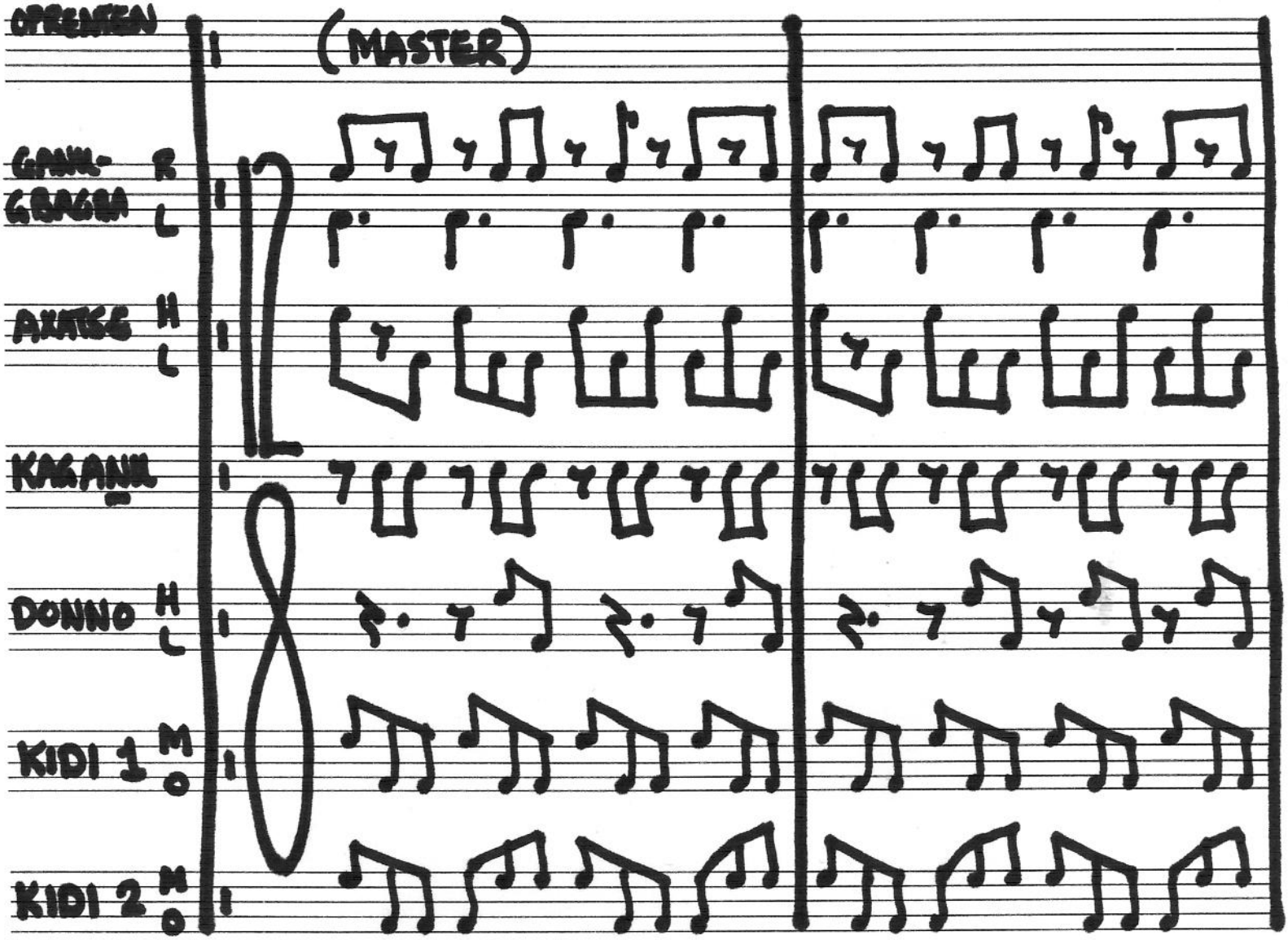
Notated Musical Examples

EXAMPLE 1. GADZO



– EWE PEOPLE OF GHANA AND TOGO

EXAMPLE 2. GADZO ENE



EXAMPLE 3. GADZO EWE

FREEMAN DONKOR:

GANUGBAGBA R L

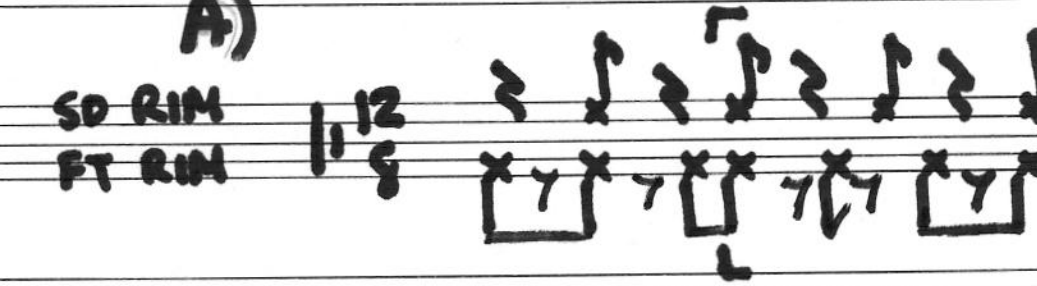
'FOR SURE; CLEARLY' (EWE): KEN-KEN-KEN-KEN

EXAMPLE 4.

EDWARD BLACKWELL: DRUMSET VERSIONS OF GANUGBAGBA.

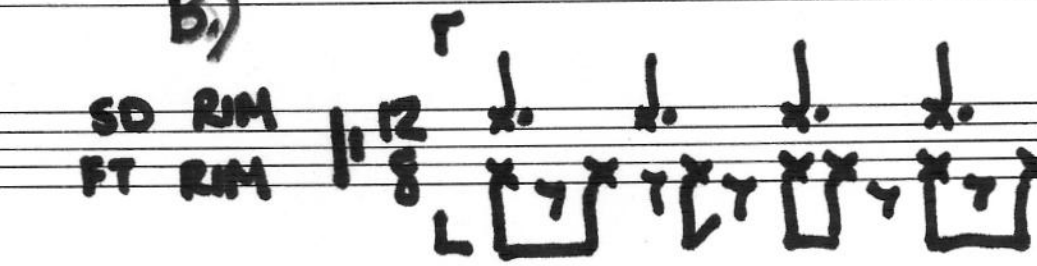
A)

SD RIM
FT RIM

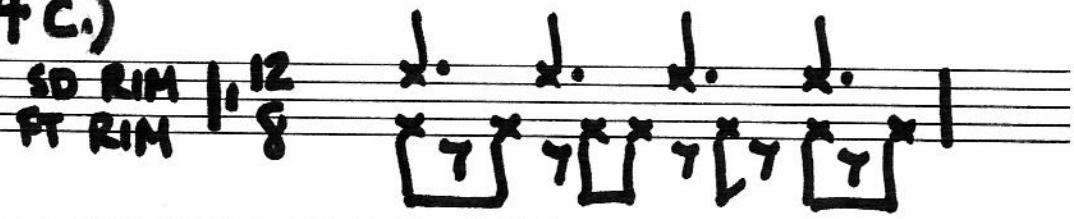


B)

SD RIM
FT RIM



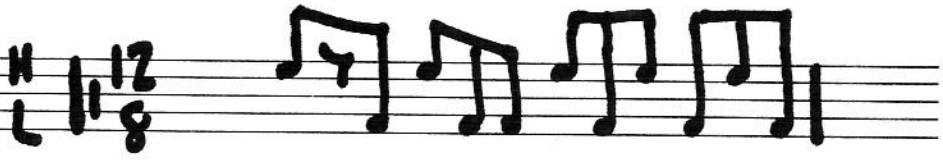
4 c.)



EXAMPLE 5.

FREEMAN DONKOR:

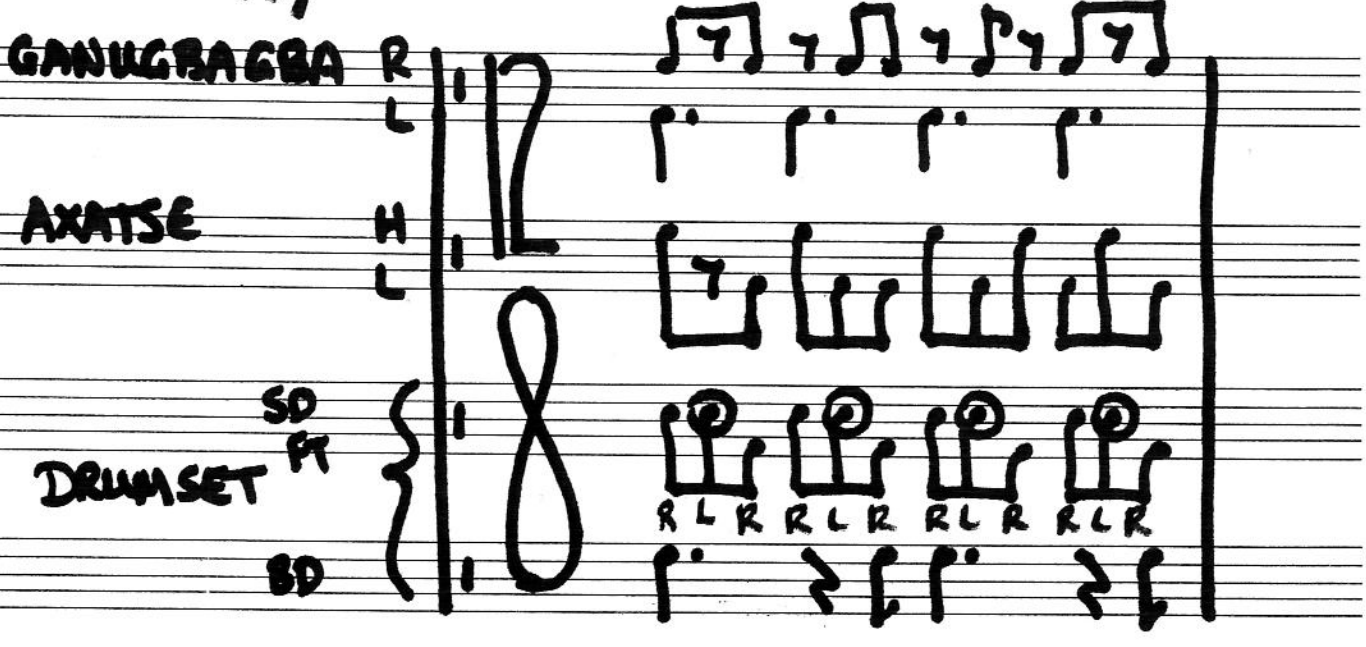
AXATSE



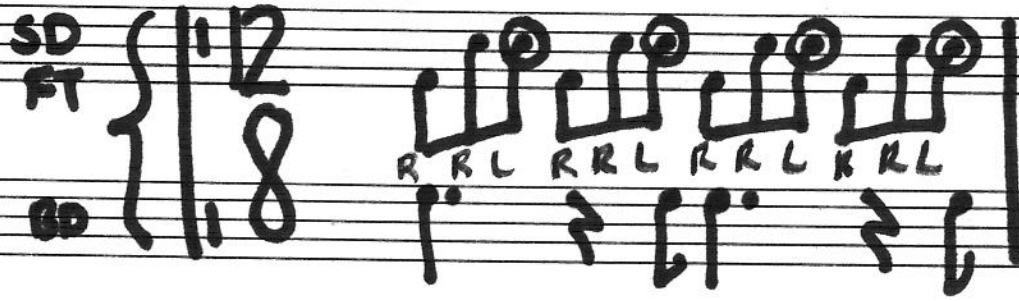
EXAMPLE 6.

EDWARD BLACKWELL: DRUMSET

A.) WITH GANUGBAGBA AND AXATSE.

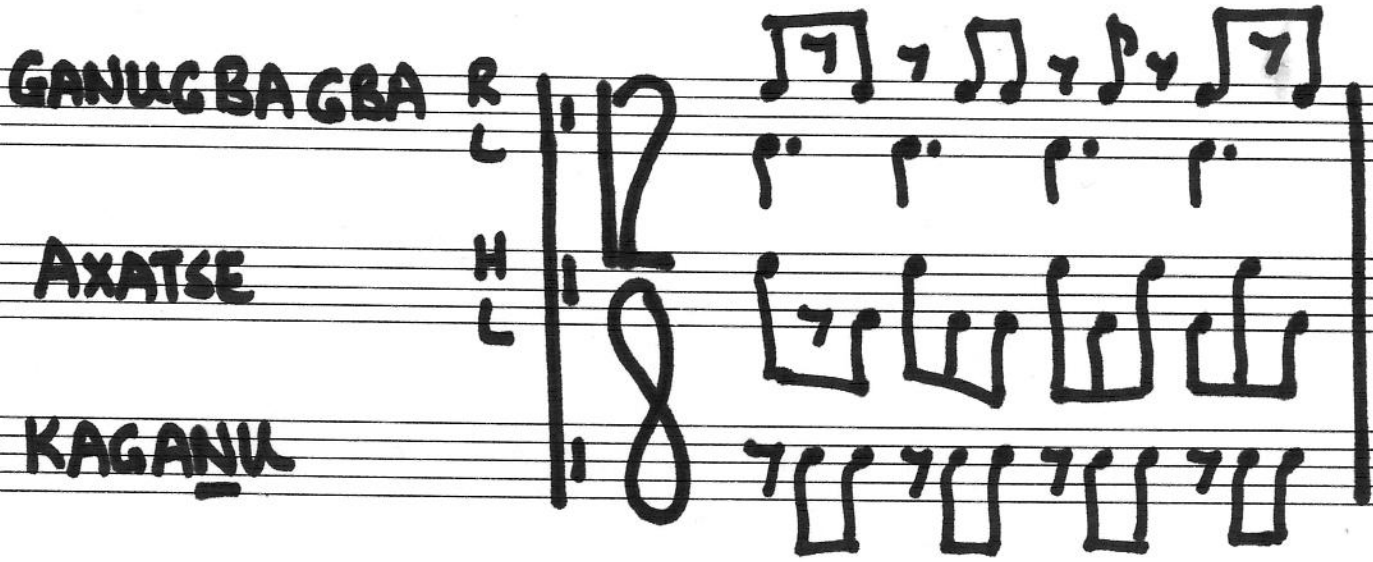


6B.)



EXAMPLE 7.

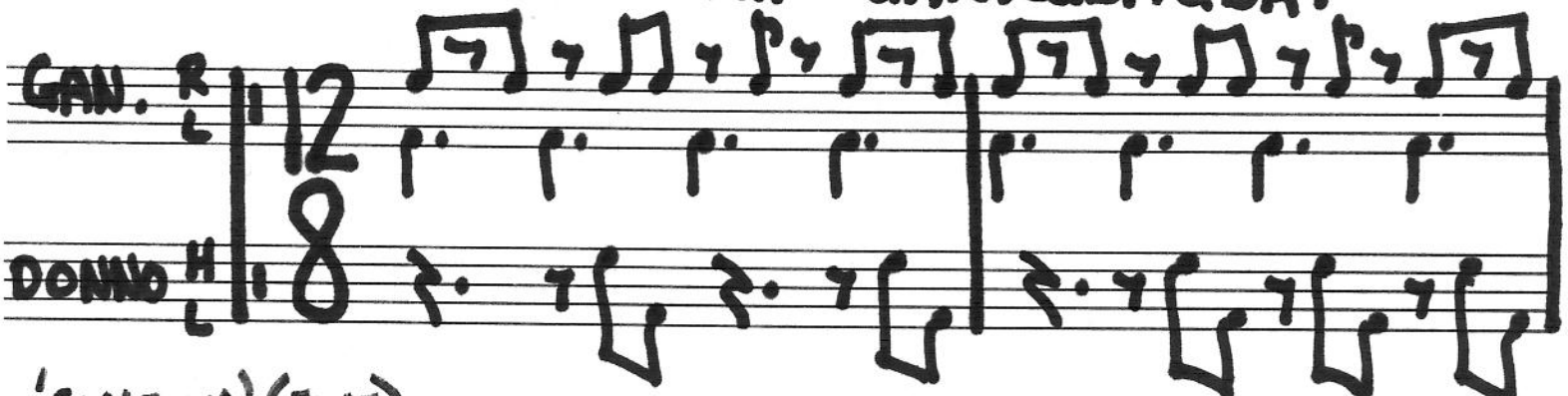
FREEMAN DONKOR:
GANUGBAGBA, AXATSE, AND KAGANU.



EXAMPLE 8.

FREEMAN DONKOR:

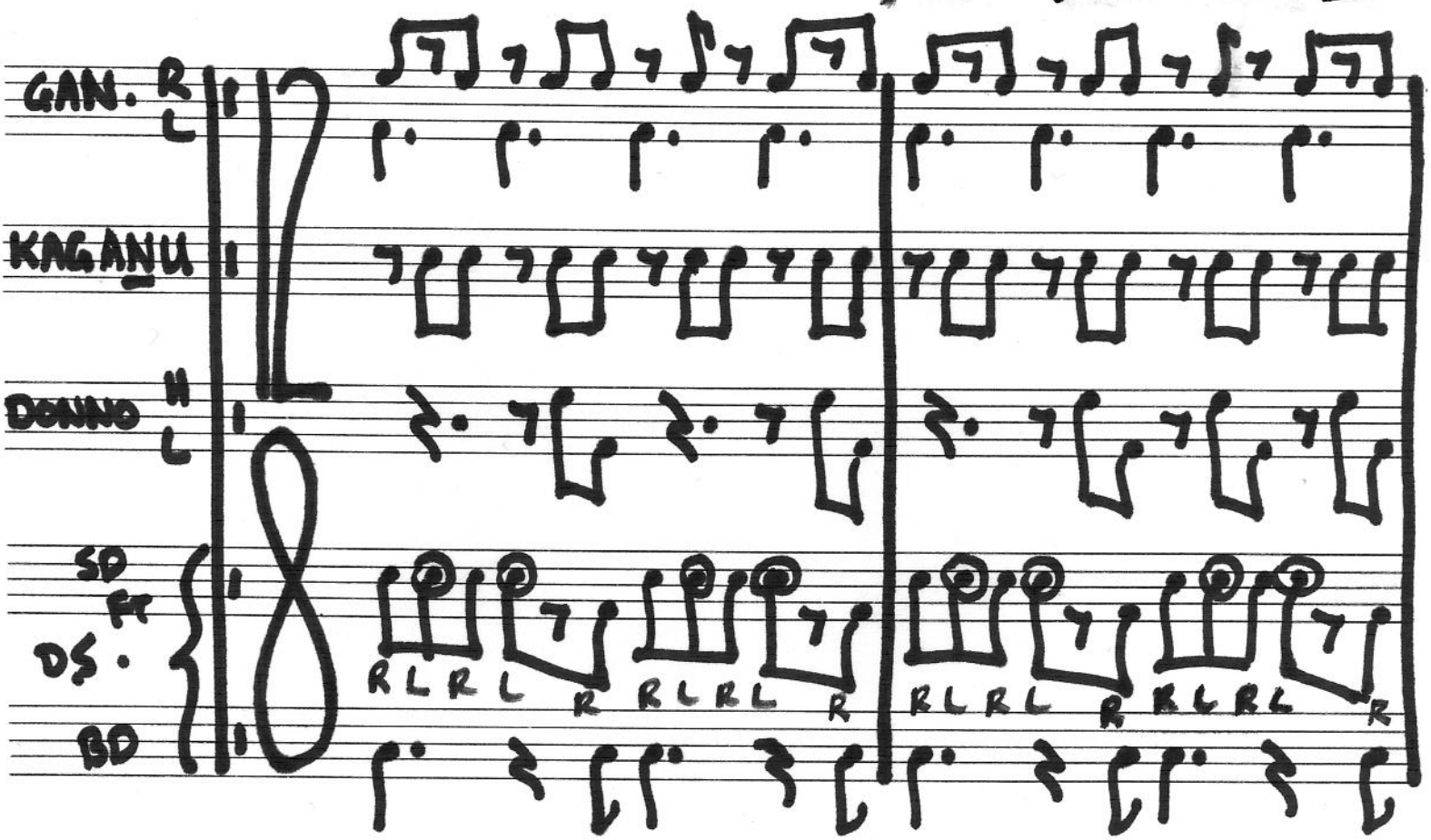
DONNO WITH GANUGBAGBA.



'COME ON' (EWE) : MI-VA, MI-VA, MI VA, MIVA, MI VA.

EXAMPLE 9. EDWARD BLACKWELL:

DRUMSET WITH DONNO, BELL, AND KAGANU.



EXAMPLE 10.

FREEMAN DONKOR:
KIDI 1.

KIDI 1

EXAMPLE 11.

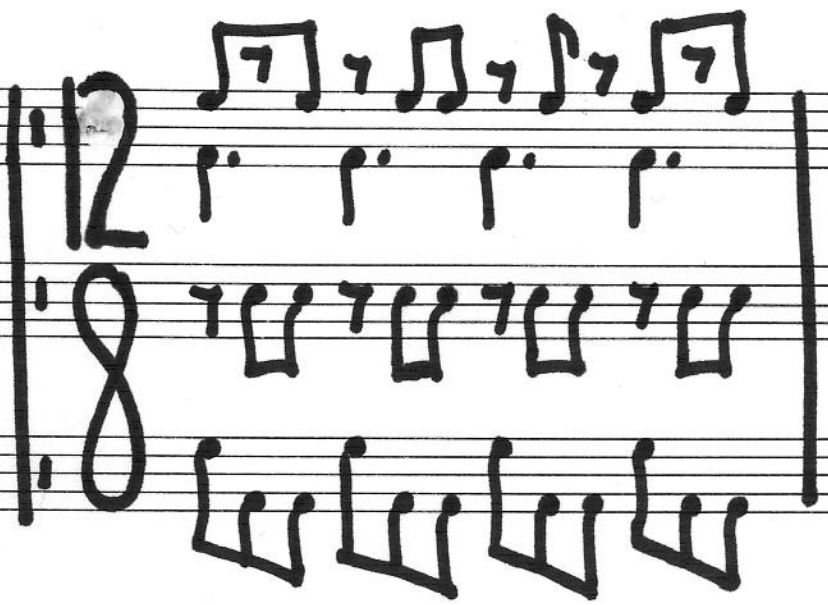
FREEMAN DONKOR: KIDI 1 WITH GANUGBAGBA AND KAGANU.

A.)

GANUGBAGBA R L

KAGANU

KIDI 1 M O

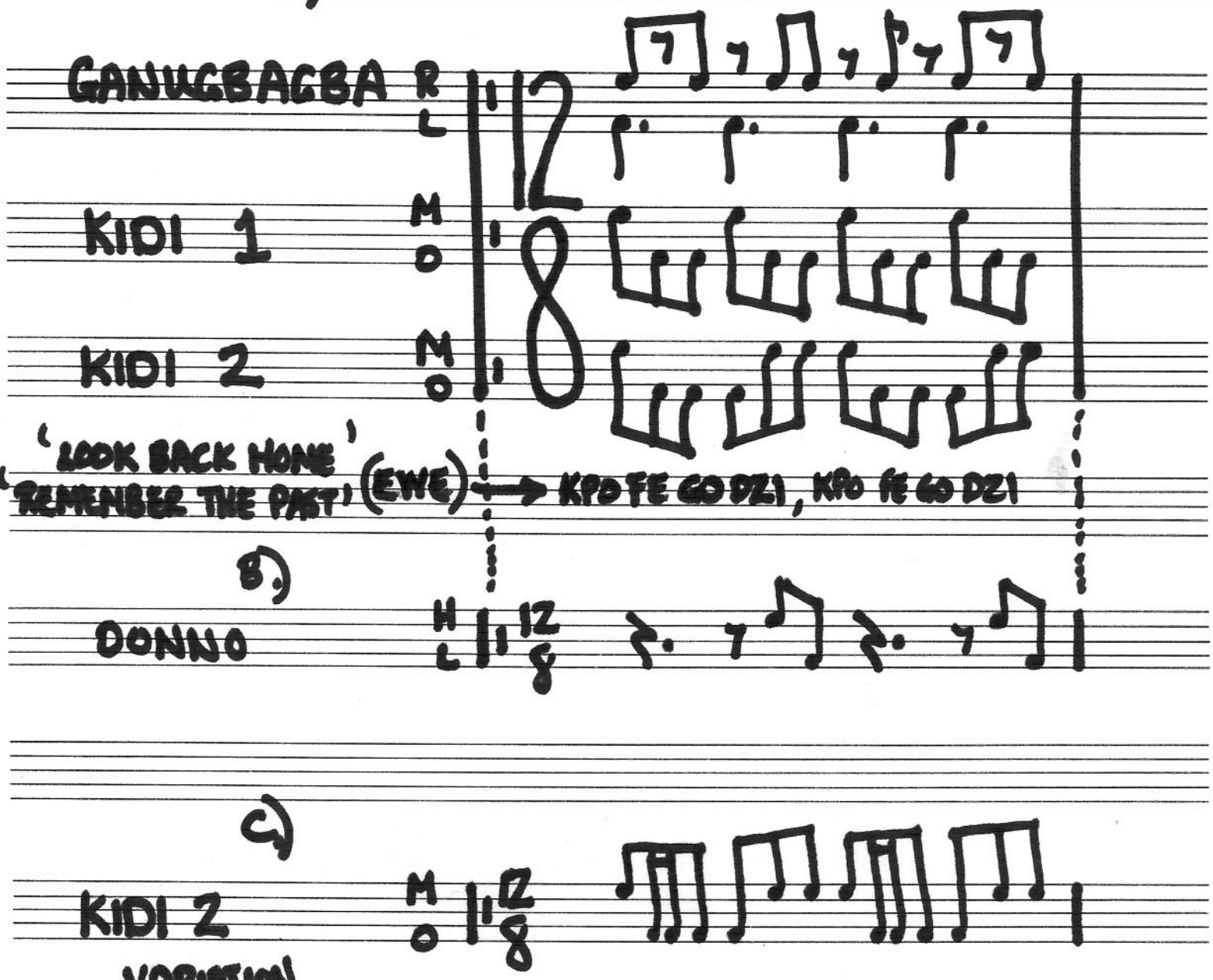


B.)

KIDI 1 VARIATION

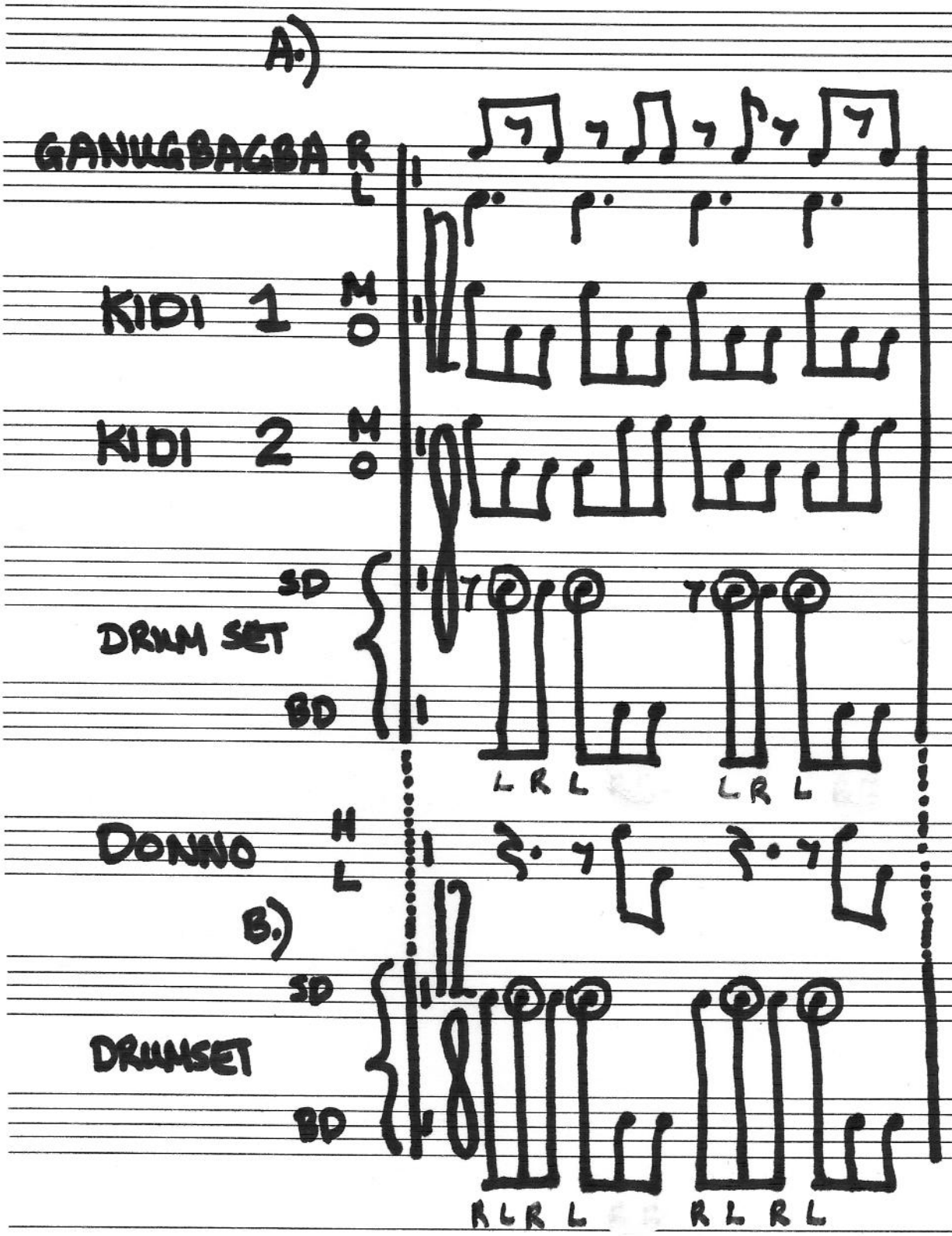
EXAMPLE 12.

FREEMAN DONKOR: DIALOGUE BETWEEN KIDI 1 AND KIDI 2.



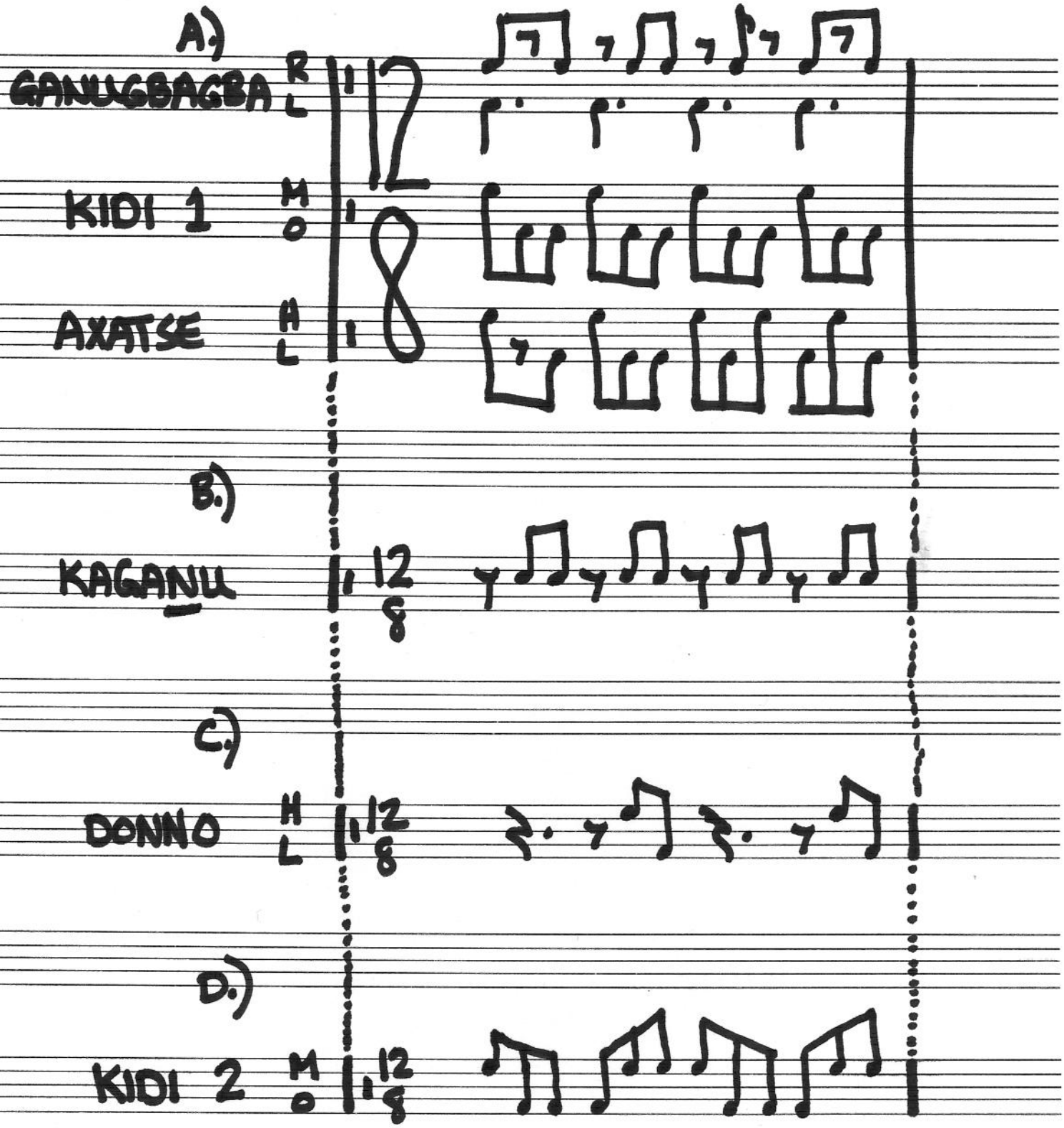
EXAMPLE 13.

EDWARD BLACKWELL: DRUMSET WITH GANUGBAGBA, KIDI 1, AND KIDI 2.



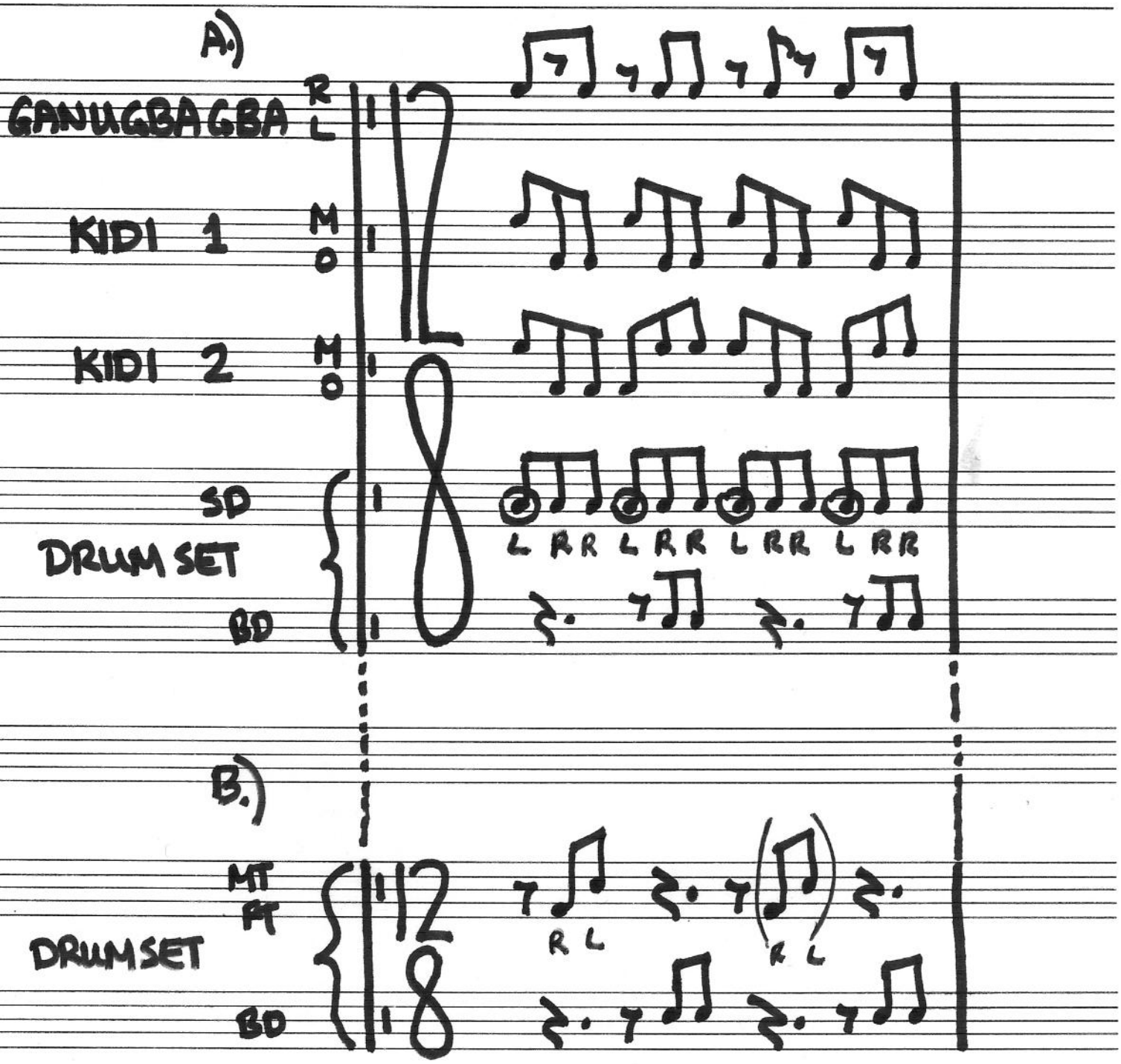
EXAMPLE 14.

FREEMAN DONKOR: AXATSE, KAGANU, DONNO, AND KIDI 2 WITH GANUGBAGBA AND KIDI 1.



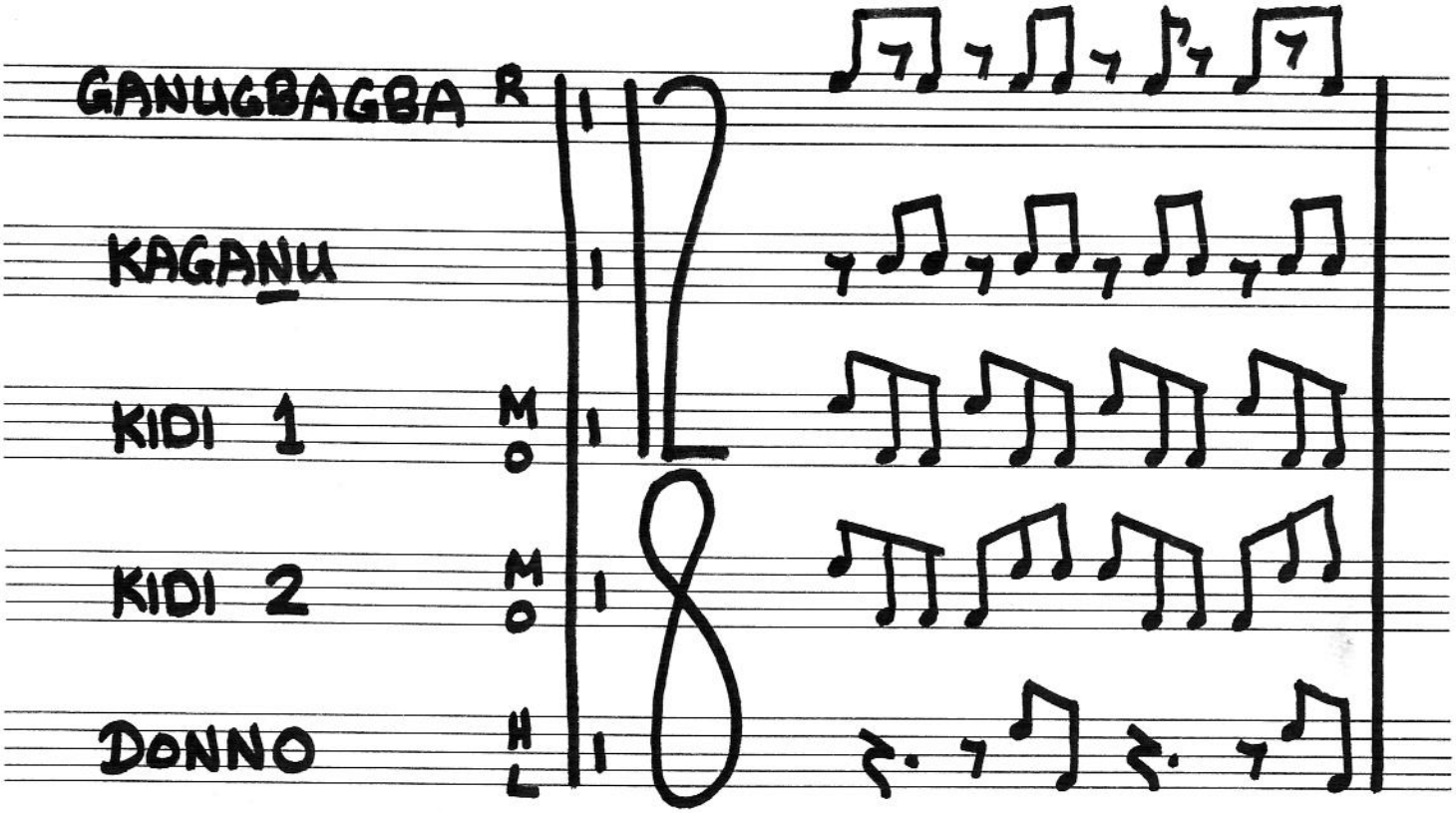
EXAMPLE 15.

EDWARD BLACKWELL: DRUM SET WITH GANUGBAGBA AND KIDI 1 AND 2 (FROM AXATSE, KAGANK, AND DONNO).



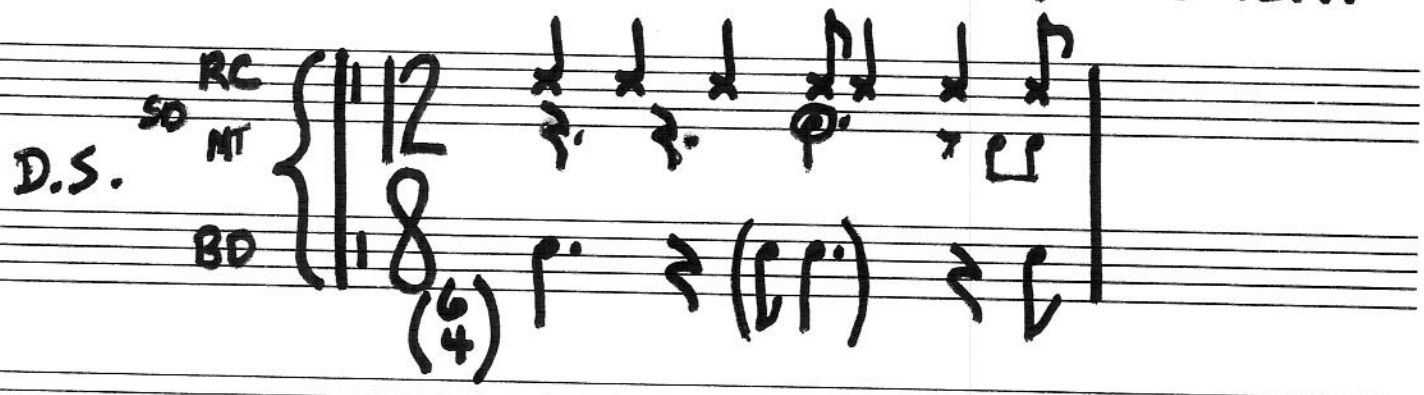
EXAMPLE 16.

FREEMAN DONKOR: INTERPLAY AMONG GANUGBAGBA, KAGANU, KIDI 1 AND 2, AND DONNO.



EXAMPLE 17.

EDWARD BLACKWELL: RIDE CYMBAL RHYTHM FROM RANDY WESTON.



EXAMPLE 18.

FREEMAN DONKOR: BELL PATTERN OF <u>OTUFO</u> RITUAL MUSIC OF THE GA PEOPLE OF GHANA (RELATED TO BLACKWELL'S RHYTHM OF EXAMPLE 16).

<u>OTUFO</u>

BELL GA

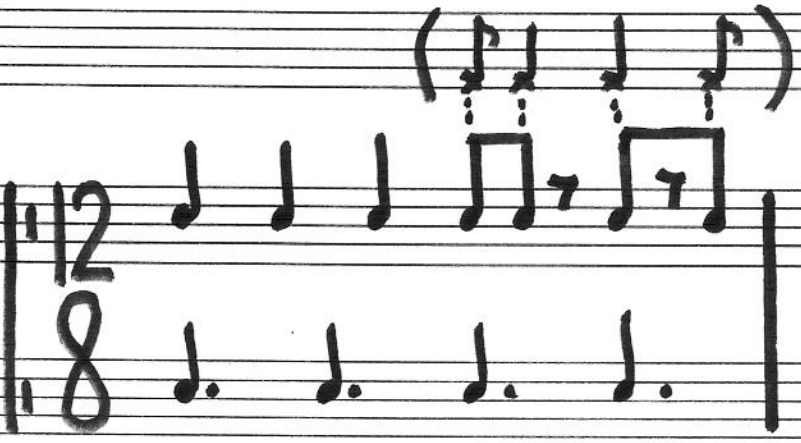
EXAMPLE 19.

FREEMAN DONKOR: A COMPARISON OF GA OTUFO AND EWE GADZO BELL PATTERNS.

A.)

GA

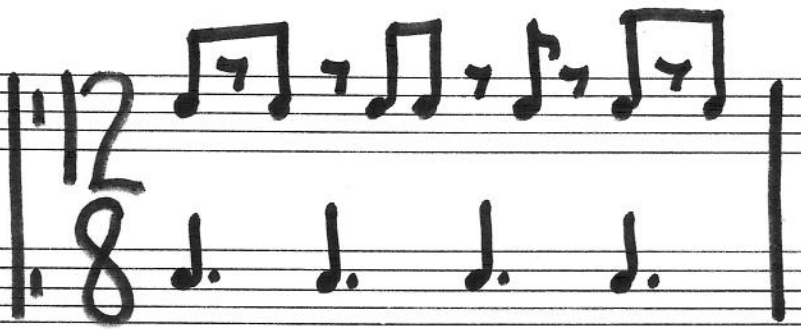
HIGH-HAT (HANDCLAP MAIN BEATS)



B.)

EWE

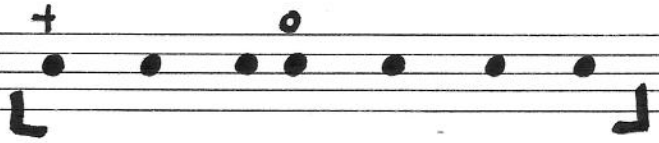
HIGH-HAT (HANDCLAP)



C.) GRAPH COMPARISON OF GA AND EWE BELL

GA

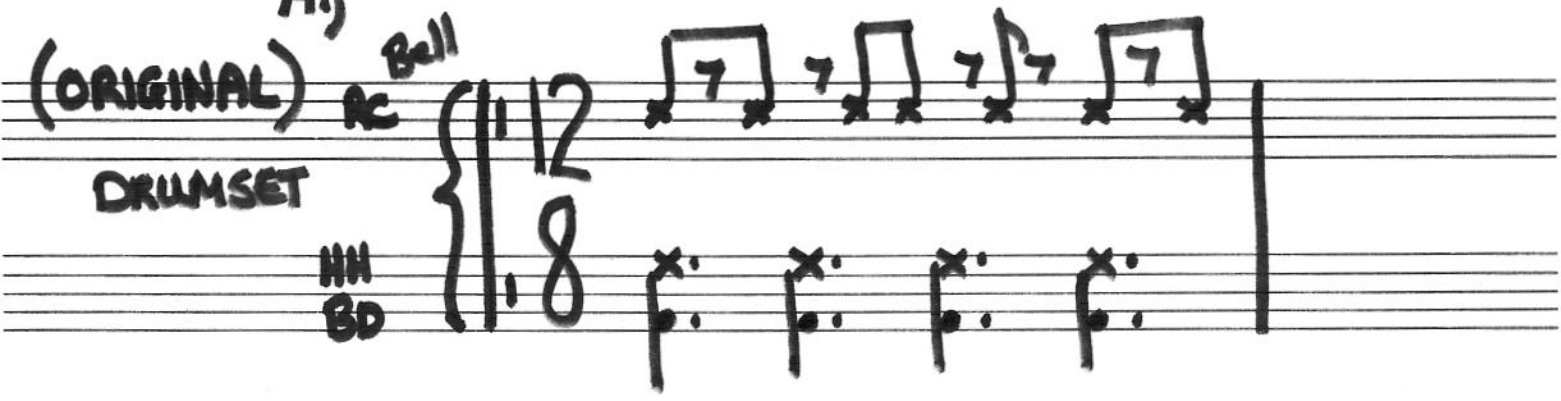
EWE



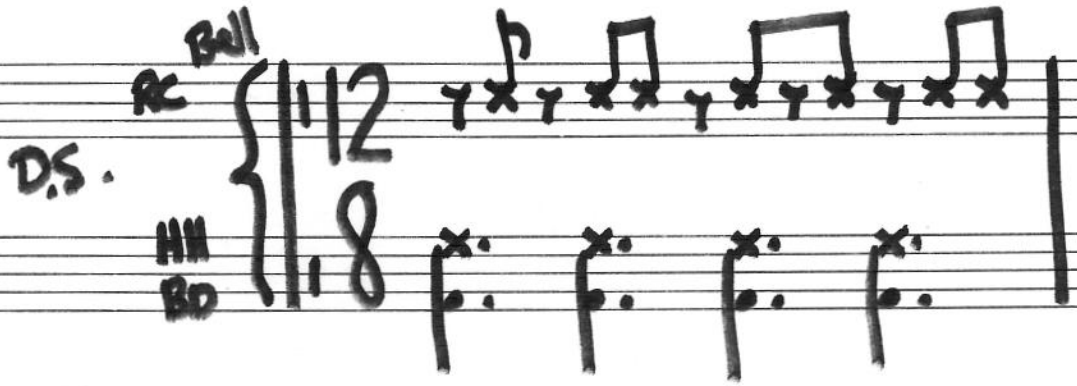
EXAMPLE 20.

TWELVE POSITIONS OF SHIFTED EWE BELL PATTERN (PLAYED ON RIDE CYMBAL), IN A $\frac{12}{8}$ TIME FEELING; FOUR MAIN BEATS.

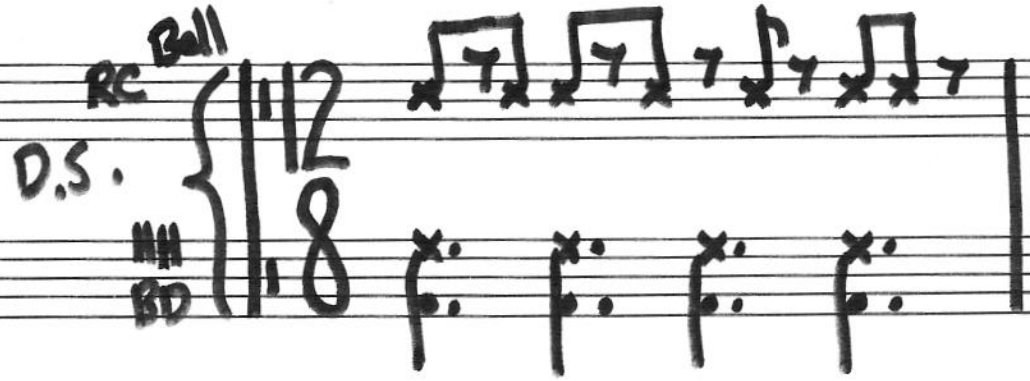
A.) (ORIGINAL)



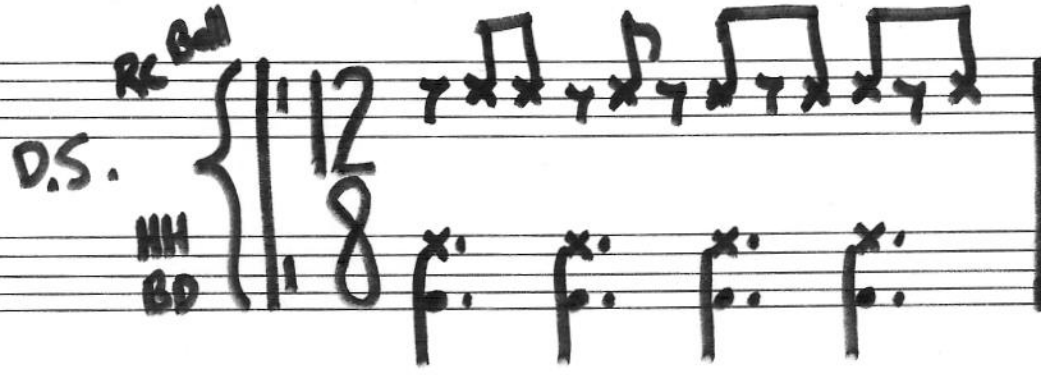
B.) PATTERN BEGINNING ON SECOND PULSE OF ORIGINAL EWE BELL RHYTHM.



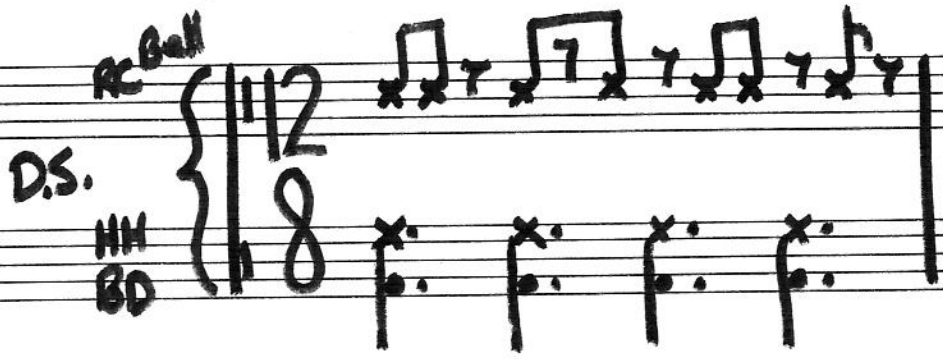
20 C) PATTERN BEGINNING ON THIRD PULSE.



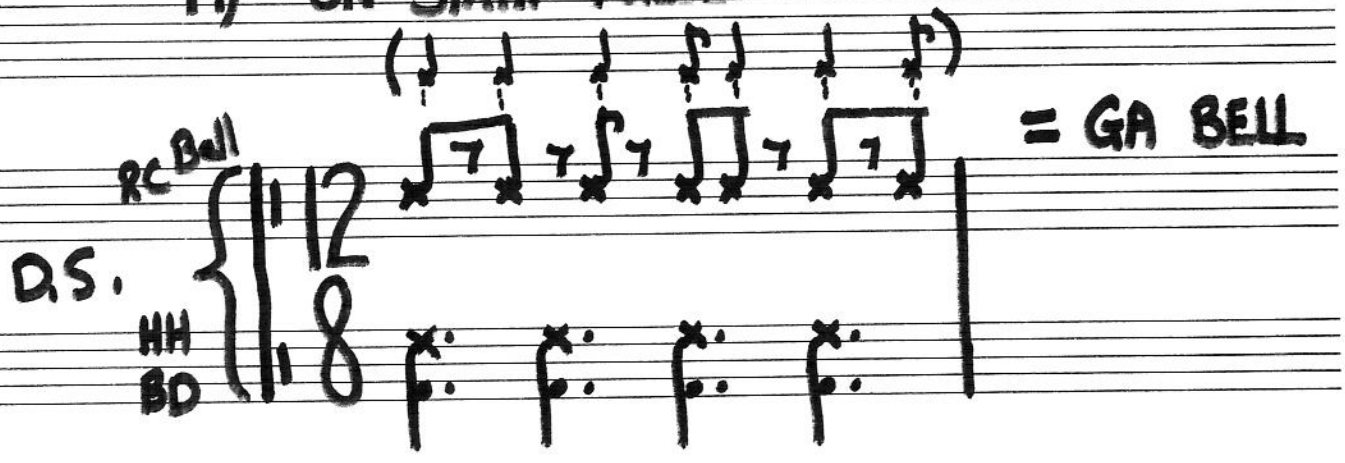
D) ON FOURTH PULSE.



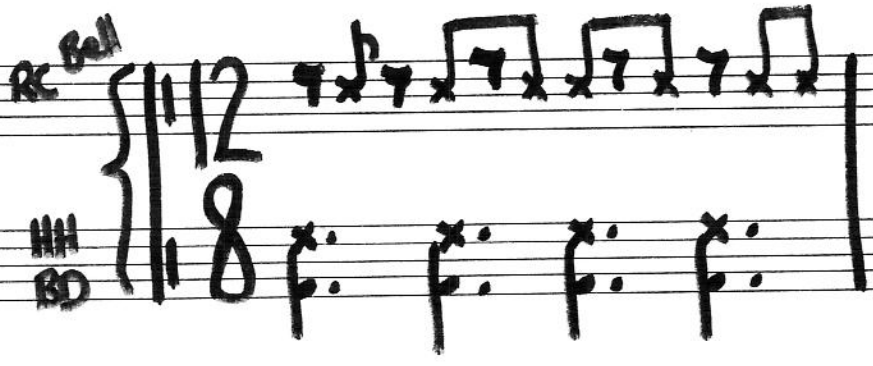
20 E.) ON FIFTH PULSE.



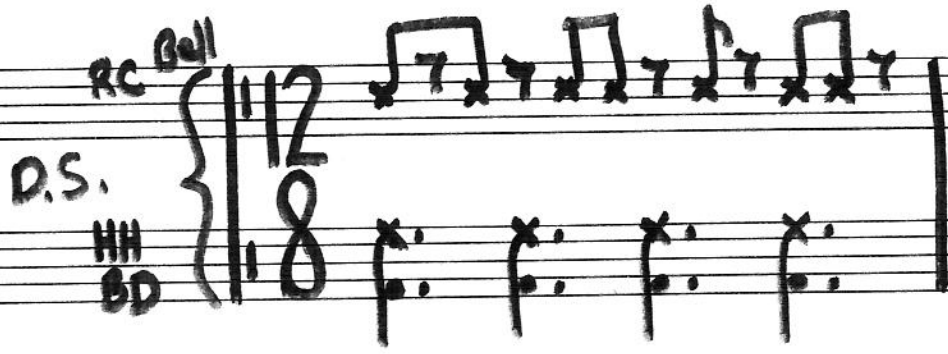
F.) ON SIXTH PULSE.



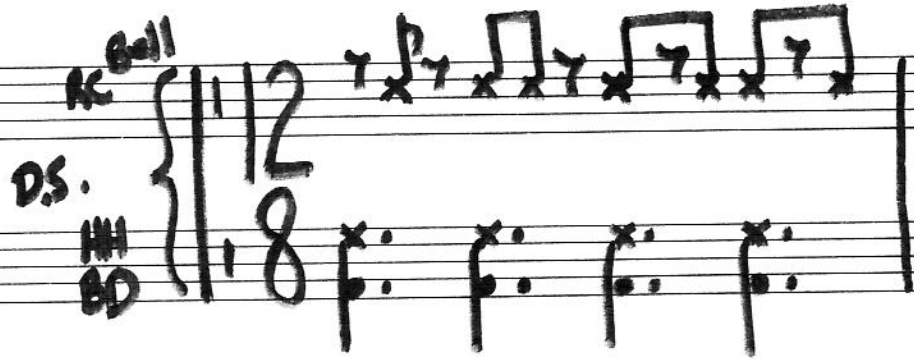
G.) ON SEVENTH PULSE.



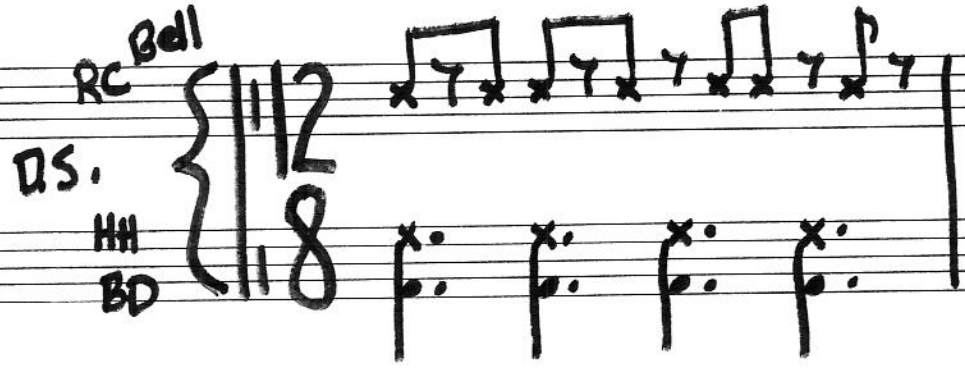
20 H) ON EIGHTH PULSE.



I) ON NINTH PULSE.

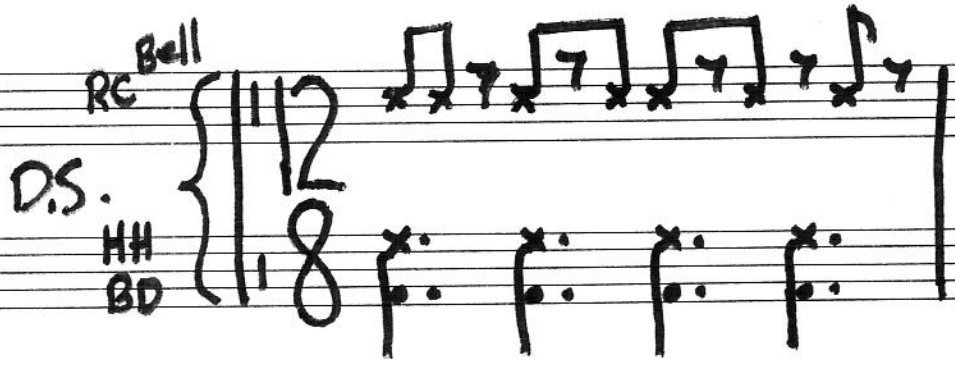


J) ON TENTH PULSE.



20K) ON ELEVENTH PULSE.

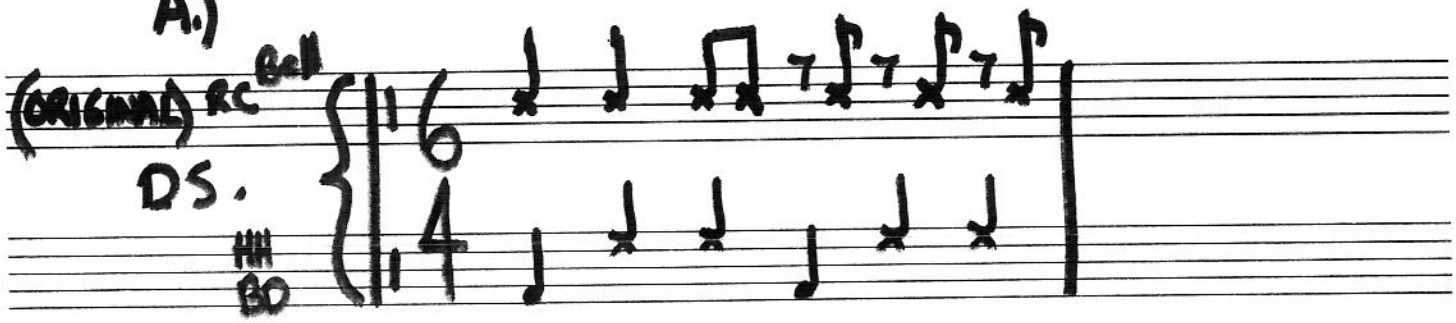
L.) ON TWELFTH PULSE.



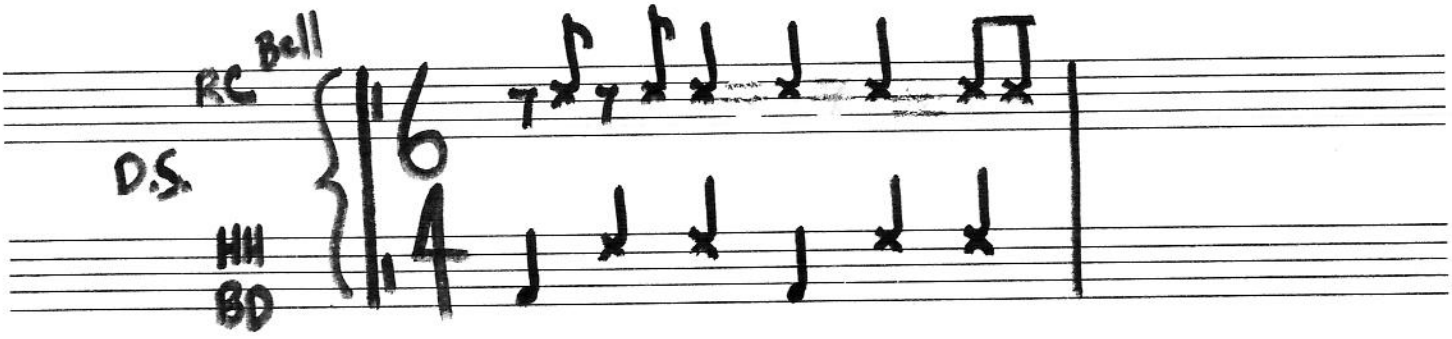
EXAMPLE 21.

TWELVE POSITIONS OF SHIFTED EWE BELL PATTERN (PLAYED ON RIDE CYMBAL), IN A $\frac{6}{4}$ TIME FEELING; SIX MAIN BEATS.

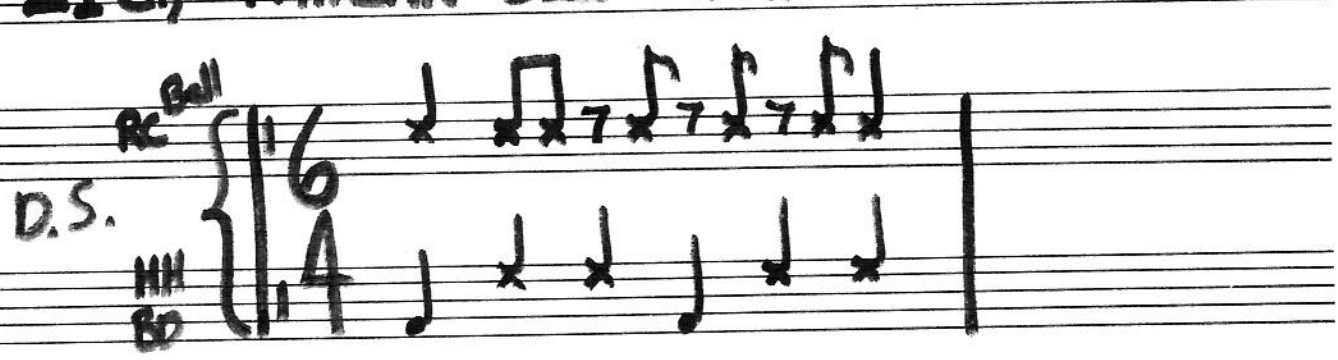
A.)



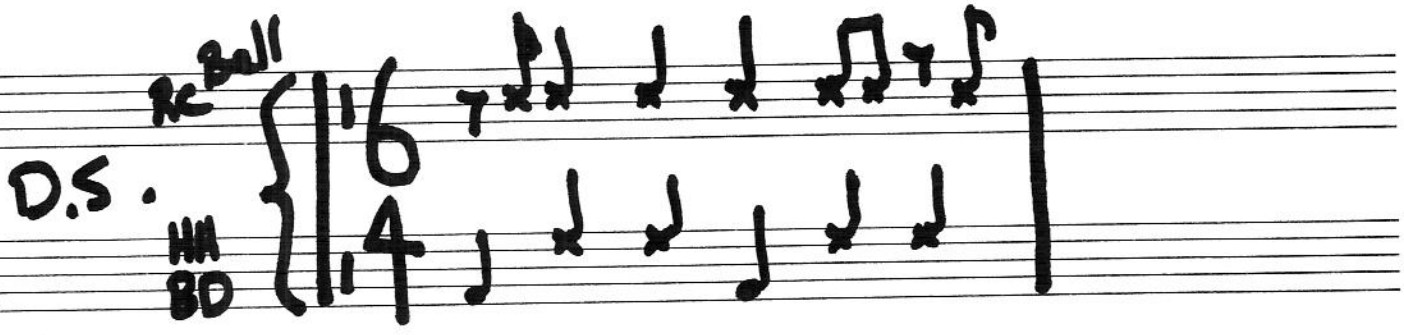
B.) PATTERN BEGINNING ON SECOND PULSE OF ORIGINAL EWE BELL RHYTHM.



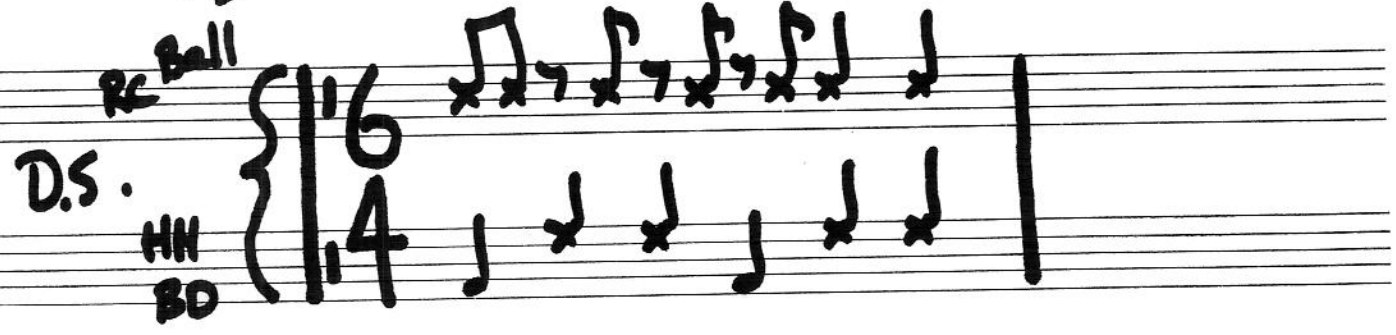
21 C.) PATTERN BEGINNING ON THIRD PULSE.



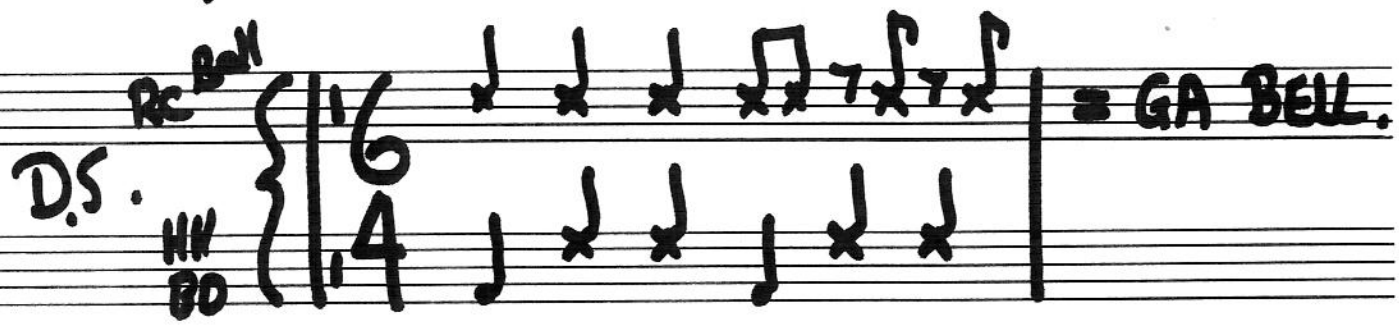
D.) ON FOURTH PULSE.



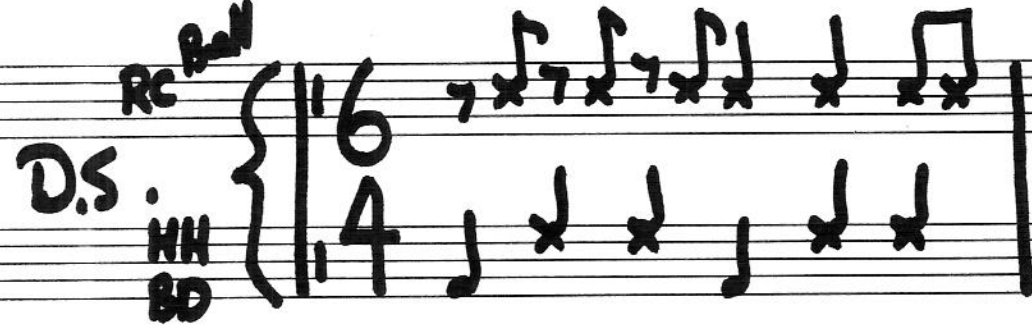
E.) ON FIFTH PULSE.



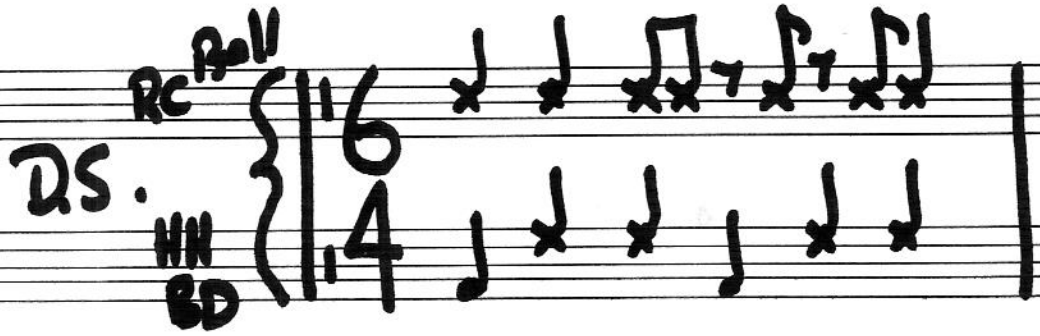
21 F.) ON SIXTH PULSE.



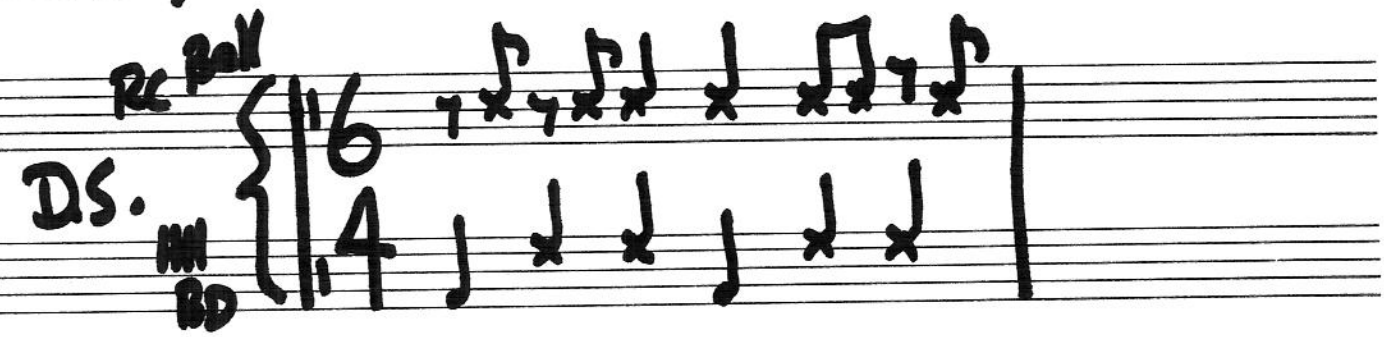
G.) ON SEVENTH PULSE.



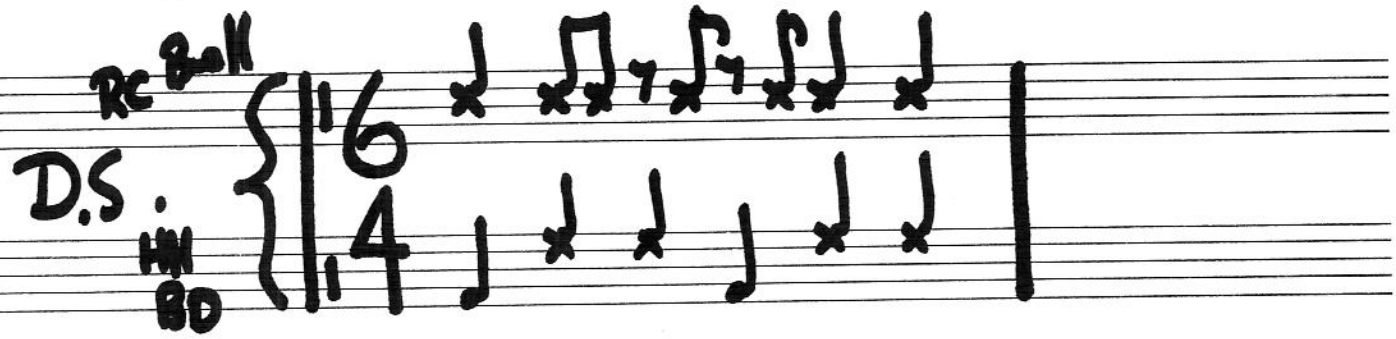
H.) ON EIGHTH PULSE.



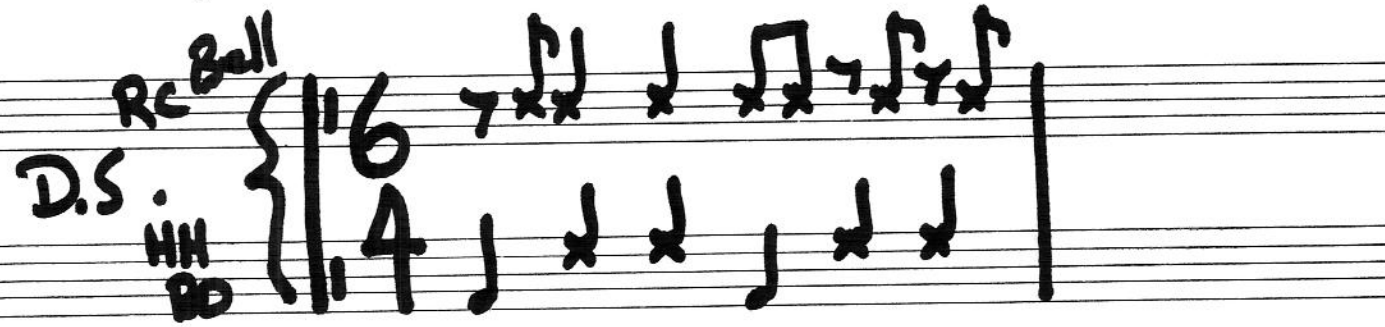
21 I.) ON NINTH PULSE.



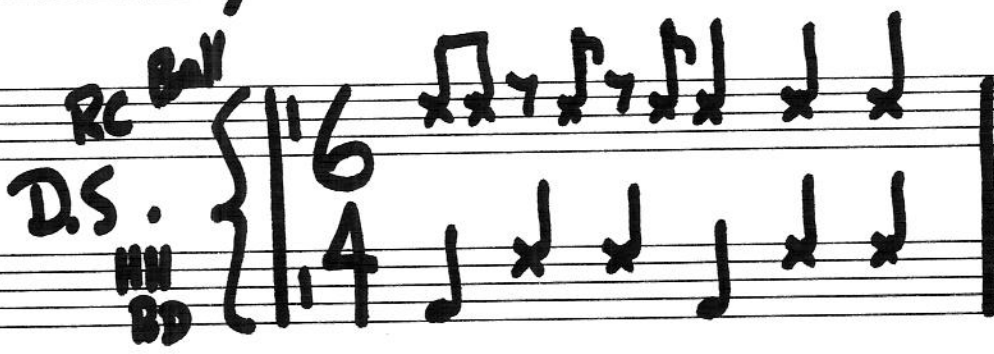
J.) ON TENTH PULSE.



K.) ON ELEVENTH PULSE.



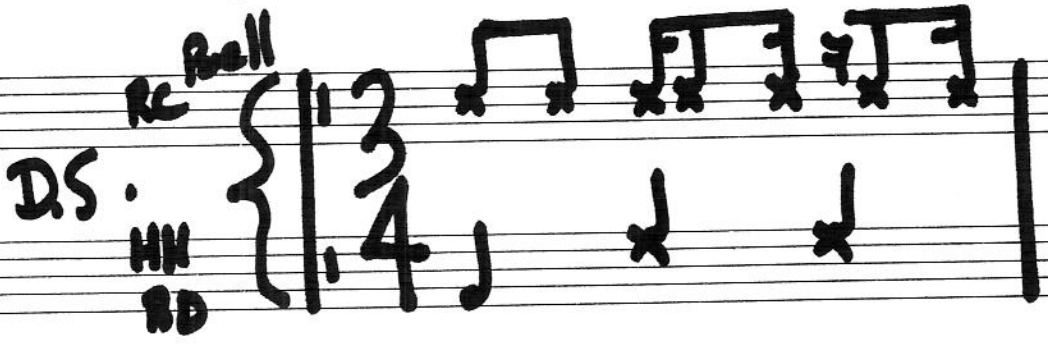
21L) ON TWELFTH PULSE.



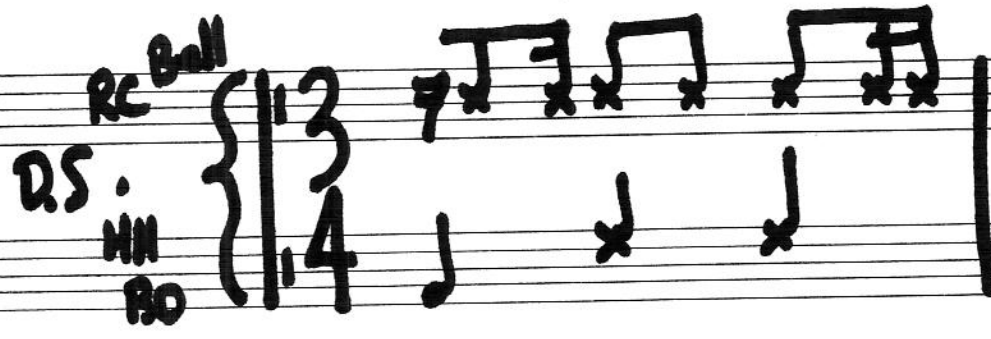
EXAMPLE 22.

TWELVE POSITIONS OF SHIFTED EWE BELL PATTERN (PLAYED ON RIDE CYMBAL), IN A $\frac{3}{4}$ TIME FEELING; THREE MAIN BEATS.

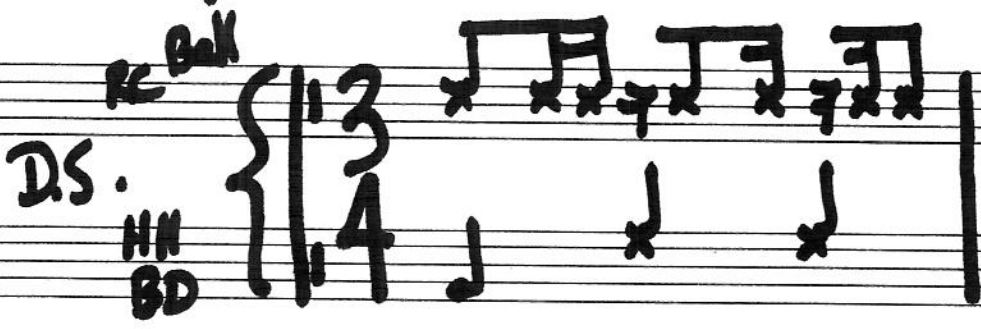
A.) ORIGINAL POSITION.



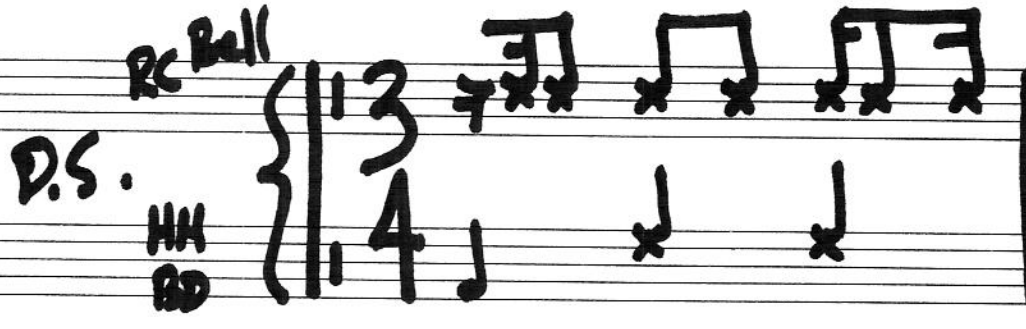
B.) PATTERN BEGINNING ON SECOND PULSE OF ORIGINAL EWE BELL RHYTHM.



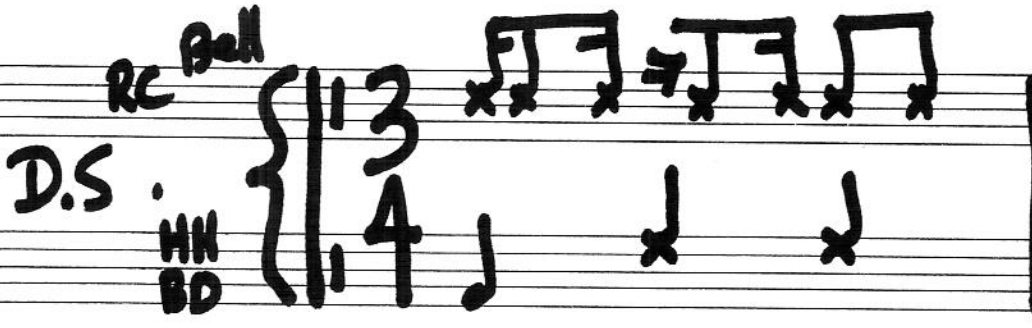
22C.) PATTERN BEGINNING ON THIRD PULSE.



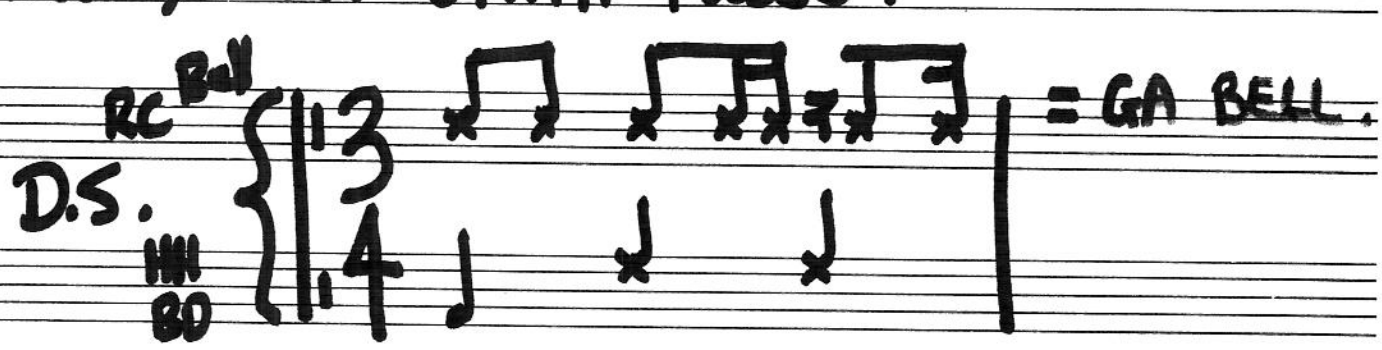
D.) ON FOURTH PULSE.



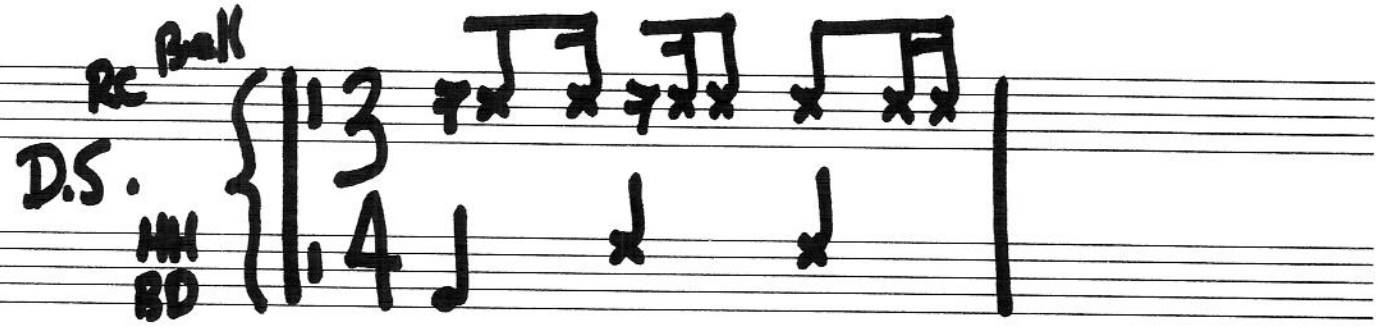
E.) ON FIFTH PULSE.



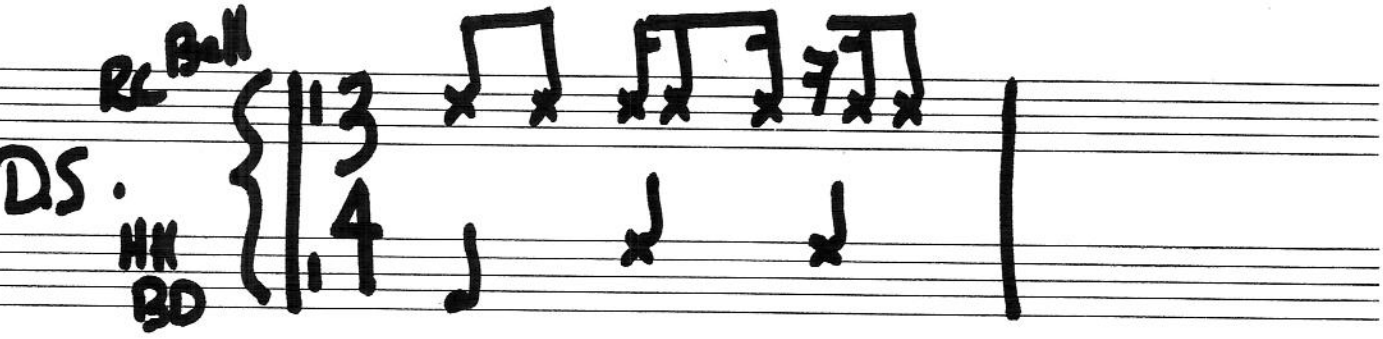
22F.) ON SIXTH PULSE.



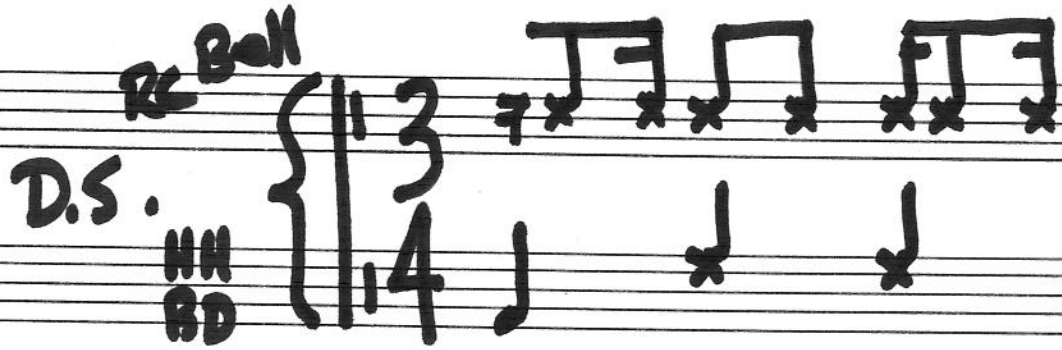
G.) ON SEVENTH PULSE.



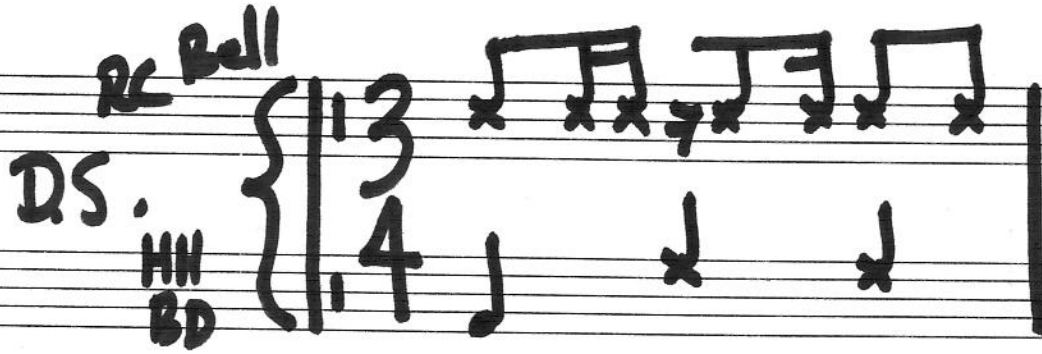
H.) ON EIGHTH PULSE.



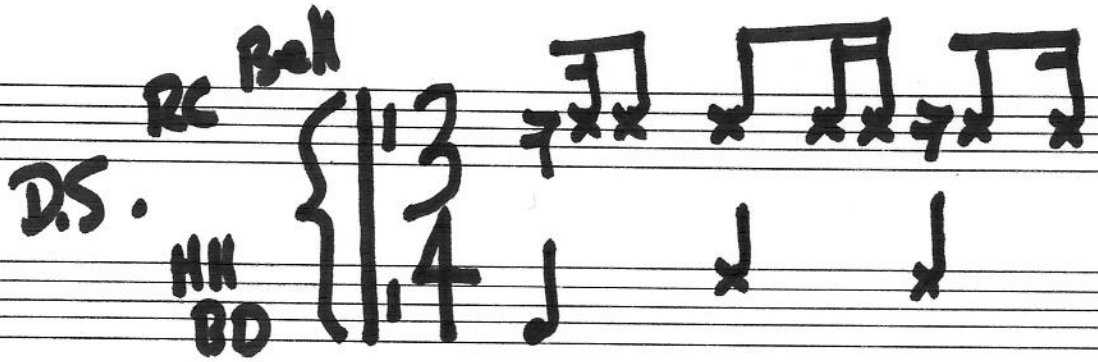
22 I.) ON NINTH PULSE.



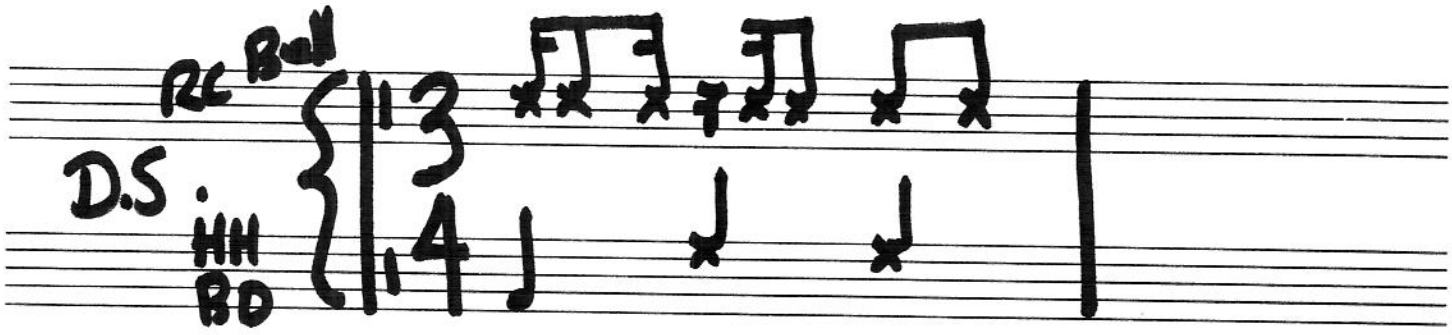
J.) ON TENTH PULSE.



K.) ON ELEVENTH PULSE.

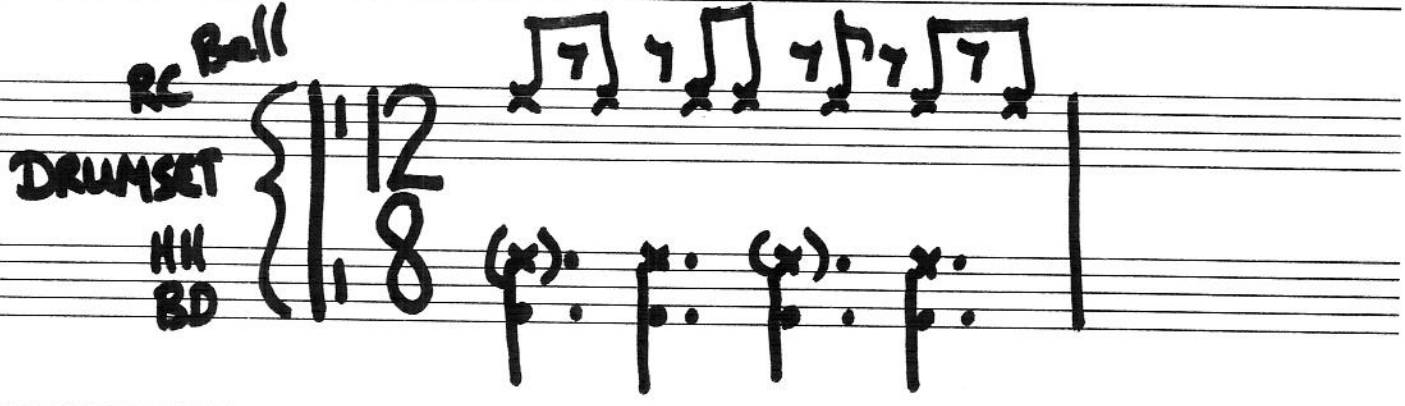


22L.) ON TWELFTH PULSE.



EXAMPLE 23.

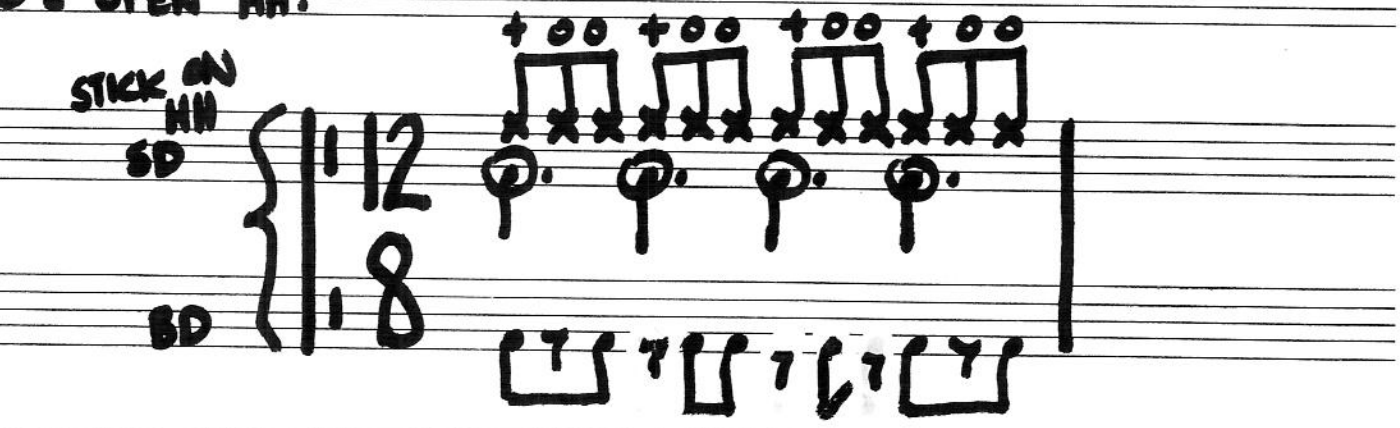
ROYAL HARTIGAN: DRUMSET ADAPTATIONS OF GADZO BASIC SUPPORT RHYTHMS; GANUGBAGBA - FIRST VERSION.



EXAMPLE 24.

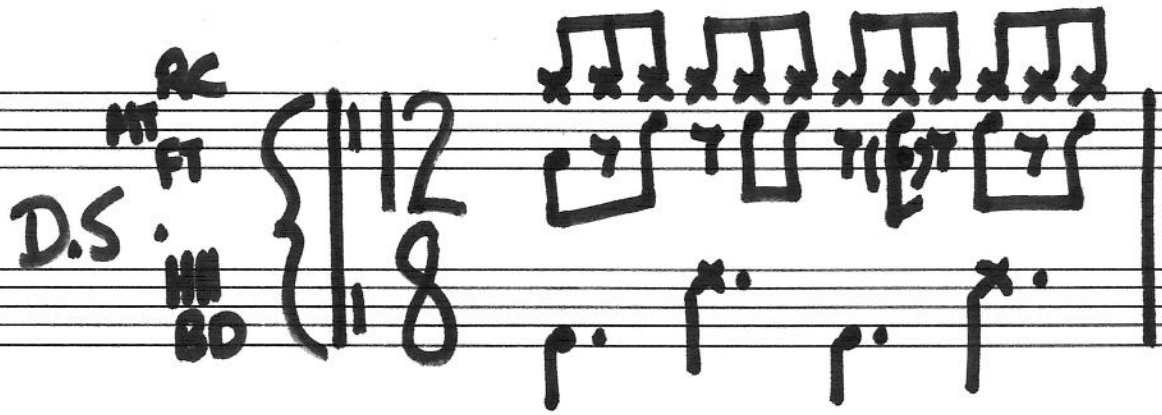
+ = CLOSED HH.
o = OPEN HH.

GANUGBAGBA - SECOND VERSION.



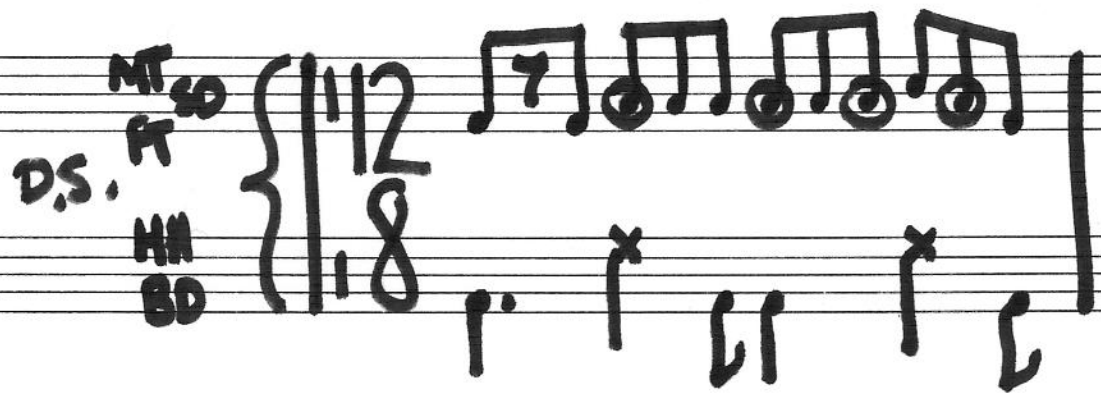
EXAMPLE 25.

GANUGBAGBA - THIRD VERSION.



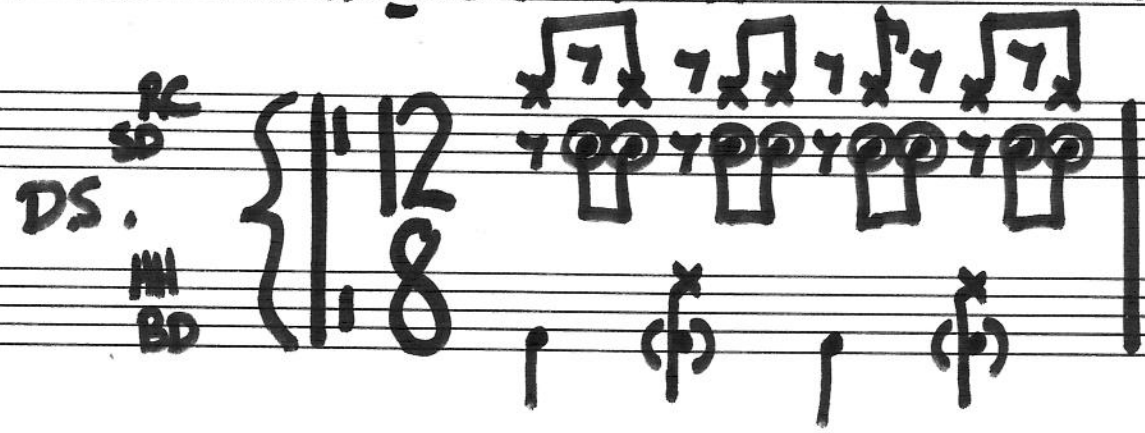
EXAMPLE 26.

DRUMSET ADAPTATION OF GADZO AXATSE PATTERN.



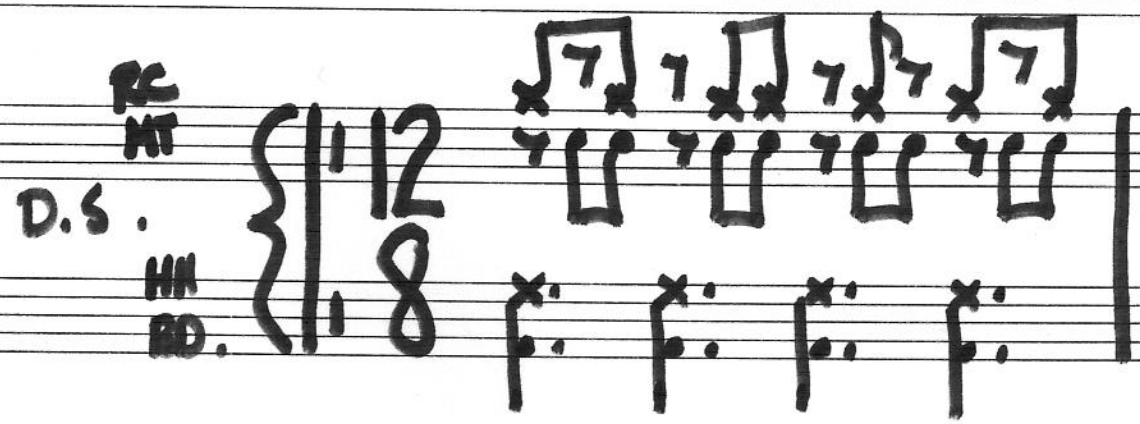
EXAMPLE 27.

DRUMSET ADAPTATION OF GADZO KAGANU PATTERN - FIRST VERSION.



EXAMPLE 28.

KAGANU - SECOND VERSION.

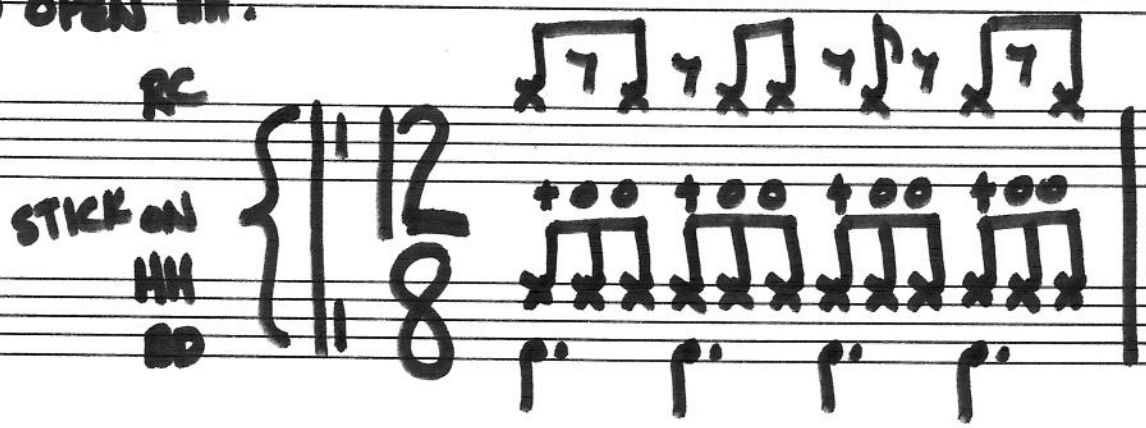


EXAMPLE 29.

KAGANU - THIRD VERSION.

+ CLOSED HH.
o OPEN HH.

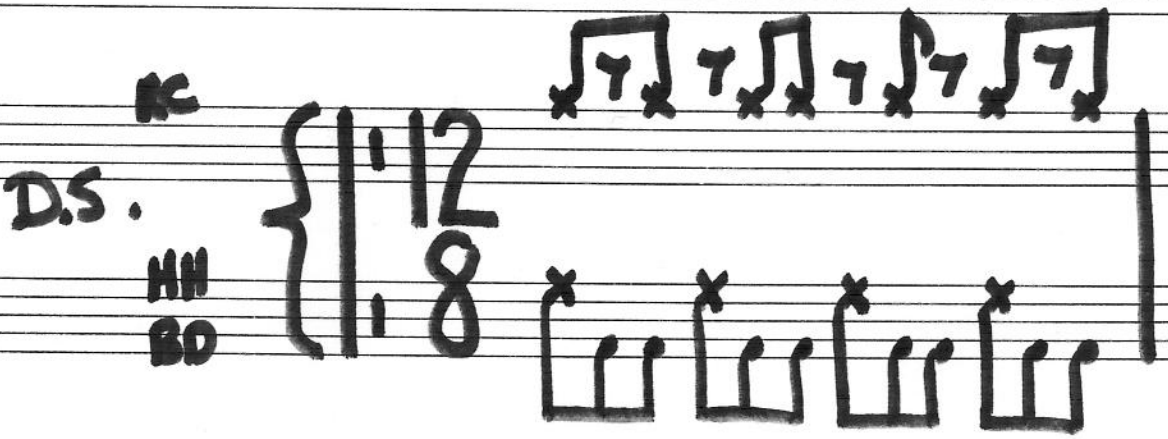
RC
STICK ON HH
BD



EXAMPLE 30.

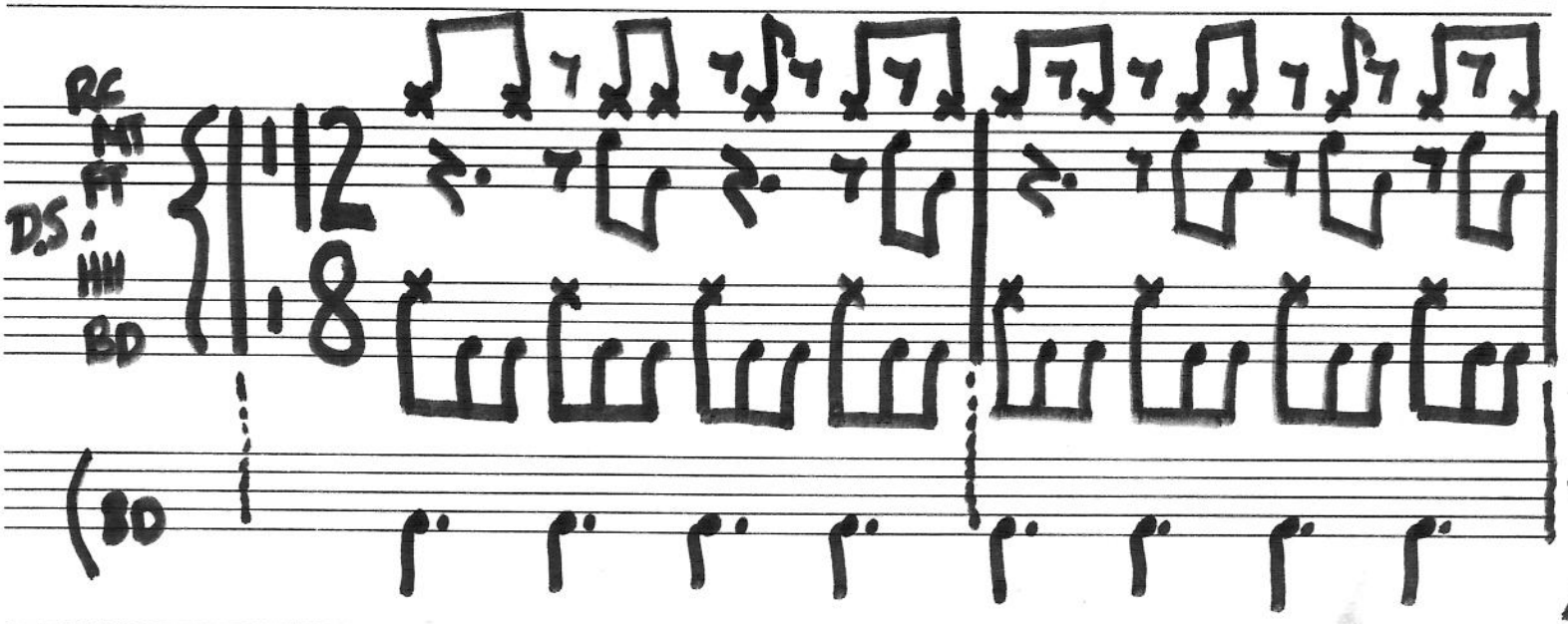
KAGANU - FOURTH VERSION.

RC
D.S.
HH
BD



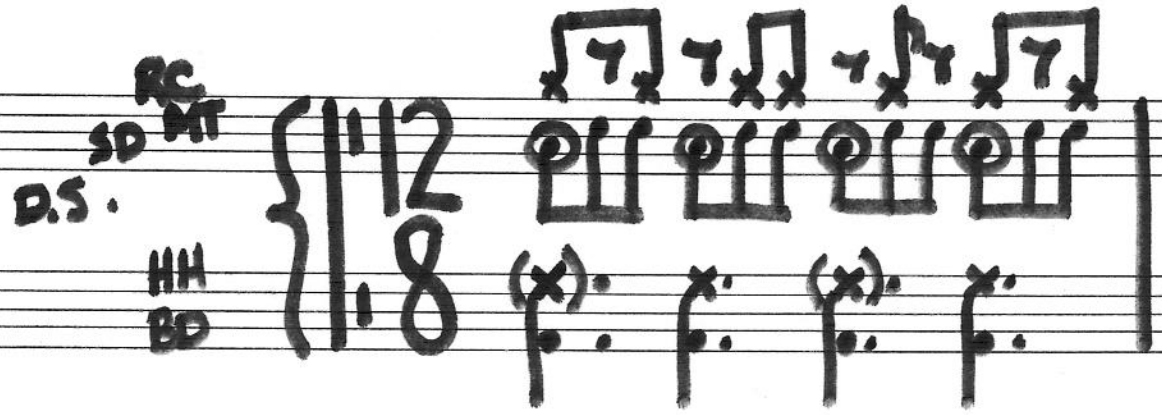
EXAMPLE 31.

DRUMSET ADAPTATION OF BASIC GADZO DONNO PATTERN.



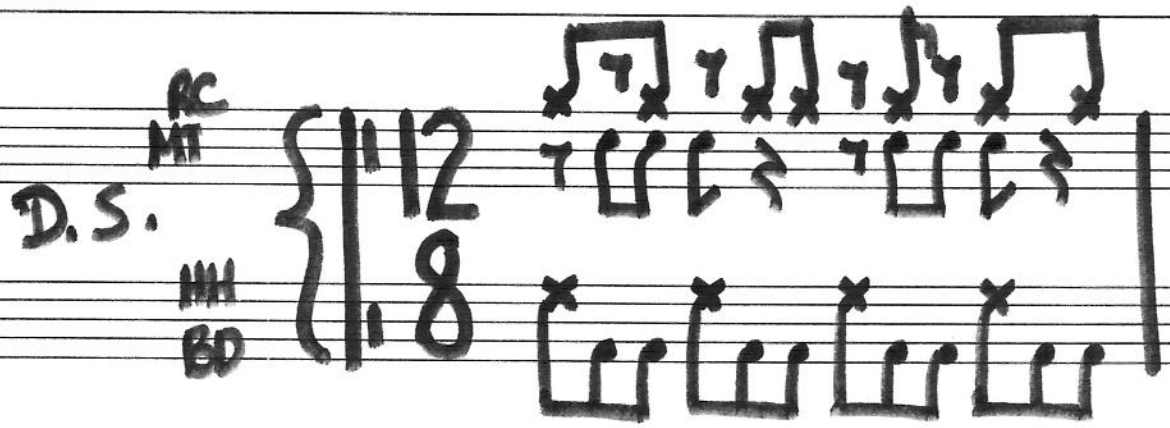
EXAMPLE 32.

DRUMSET ADAPTATION OF GADZO KIDI 1 PATTERN.



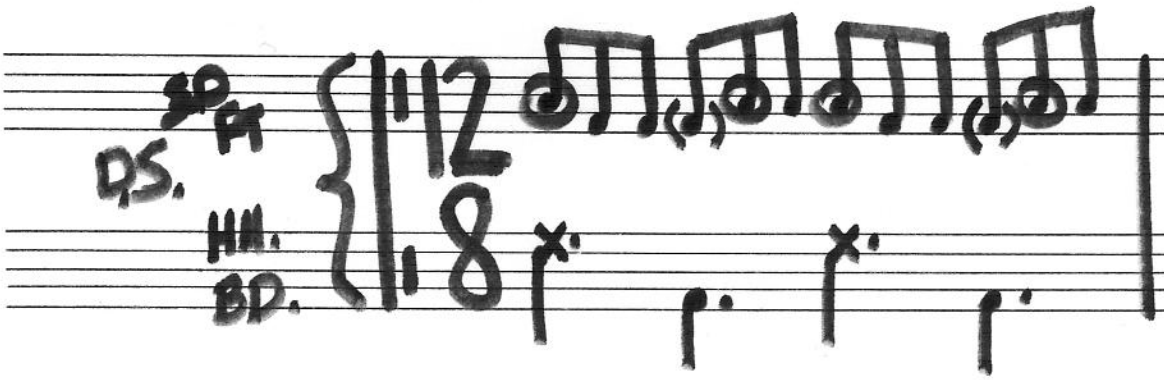
EXAMPLE 33.

DRUMSET ADAPTATION OF GADZO KIDI 2 PATTERN—FIRST VERSION.



EXAMPLE 34.

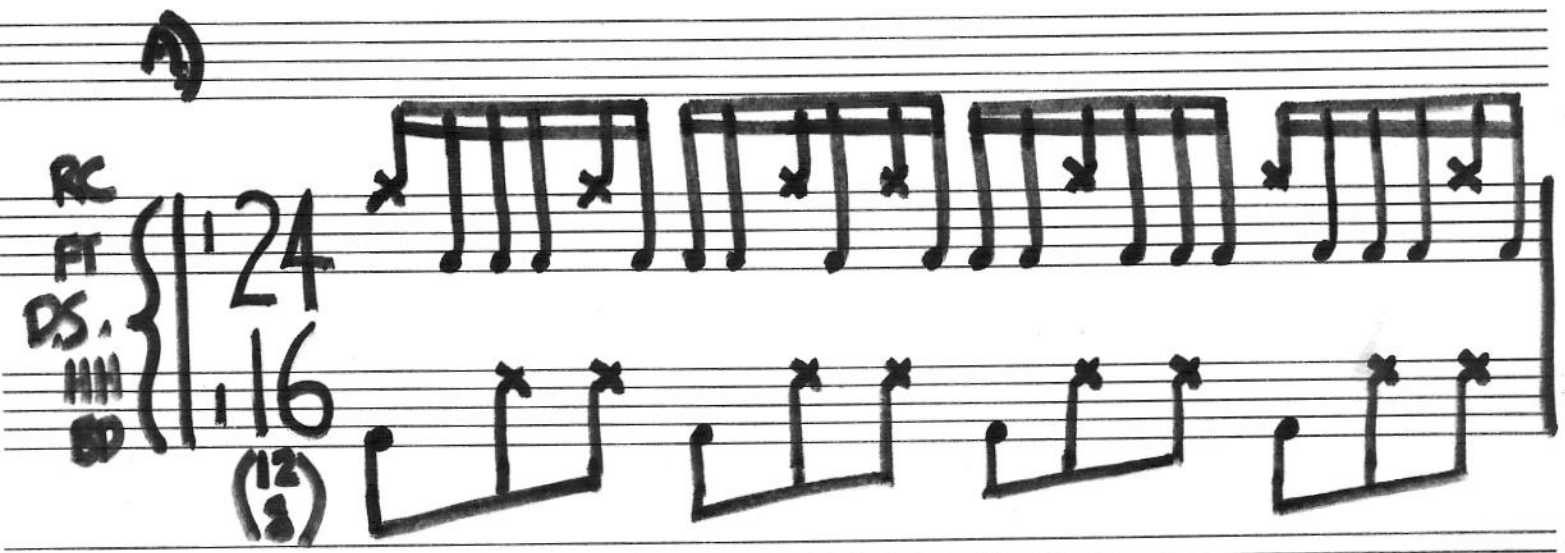
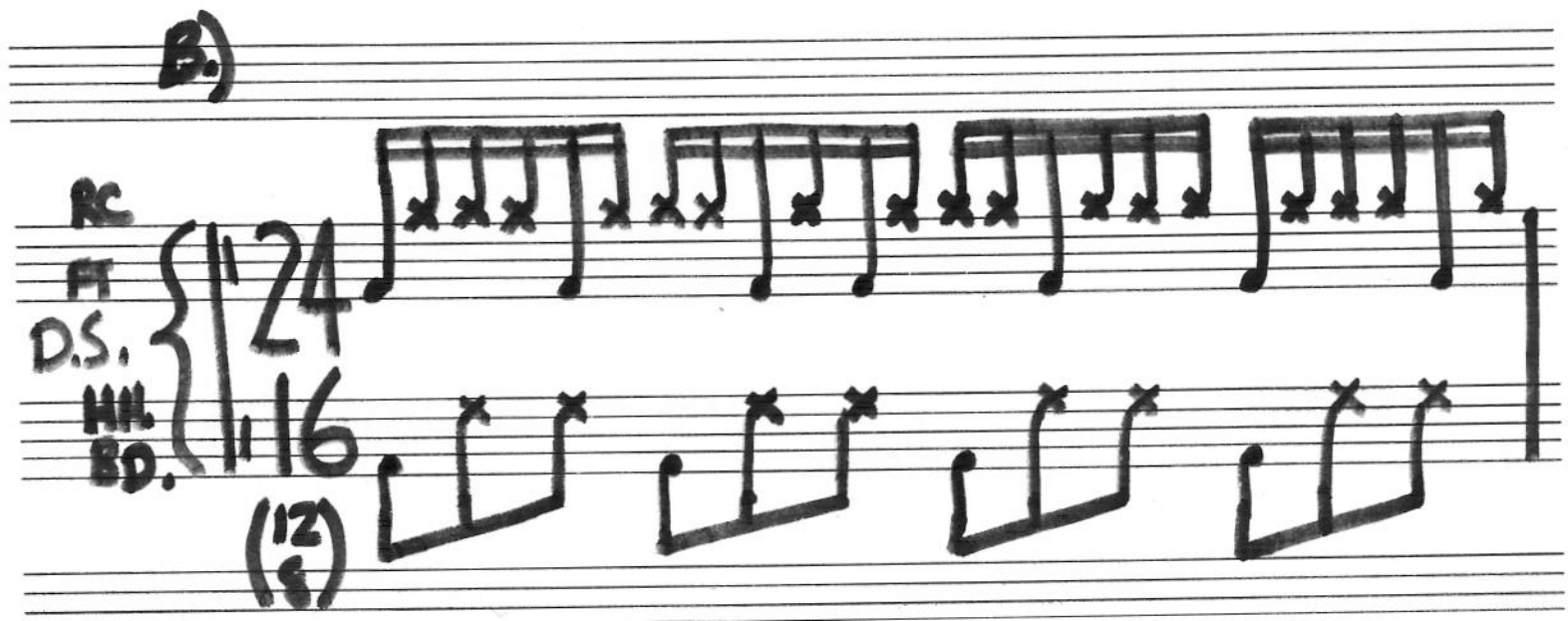
KIDI 2 PATTERN—SECOND VERSION.



EXAMPLE 35.

DRUMSET ADAPTATIONS OF GADZO GANUGBAGBA PATTERN OVER A DOUBLED (24) PULSE SPAN.

A)



B)