

#16

## Song

This song is special for its unusually long strings of short equiduration time values. Specifically, the first and final notes in both leader and group phrases are long in duration but all others are eighth note pulses. As we have seen, in rhythmically neutral musical contexts like this the surface rhythm may be multideterminant, that is, the melodic rhythm can feel equally "at home" in both four and six feels (including their displaced versions). In this song, however the tune's pitches chunk into two-note figures that give the surface rhythm an onbeat six feel. Other than the fact that non-Ewe speakers likely will regard this song as a tongue twister, it presents no musical features of tonality and call-and-response morphology that we have not encountered in other songs. In the score, I have put lead and group on separate staves to more easily show the way the two parts overlap: the song gains a pleasant forward propulsion by the way one part starts while the other is finishing. In performance the singers continue to the song's end after the drummers finish. This is the norm in Ewe dance drumming.

## Drumming

Like the singing, the drumming in #16 has no special features that need detailed analysis. The kidi is very symmetrical--two bounces, four presses; the bounce figures align perfectly with words in the song lyrics. The sogo plays ga and de strokes that culminate in the dzi strokes that cue the kidi's bounces. Tsa strokes manifest the onbeat six time, making the overall song-drum composition overwhelmingly in 6:4 within the four-feel beats. In other words, this is typical Agbadza drumming. GFA's improvisation

is subdued, but he uncorks some wonderfully intricate rolling phrases, including what to my ear sound like figures that have four equidurational notes within one beat (see mm.50-51). Until this song in the recorded performance I hear his rolling phrases in sixteenth-eighth combinations that usually have a stroke on the binary midpoint of the four-feel beats that creates 2:3 (dotted eighths : eighths) but in this case he evens out the very quick short-long figures, turning the cross rhythmic ratio into 4:3 (dotted sixteenths : eighths). He tended to do this more often as the recording session went along.