

4.

GFA: *Gbadago* is a warrior, a strong man in the town. He is the actual one who is asking for the gate to be opened for him and his men so that he can intervene and take revenge. The family of *Gbadago* has been locked up or put in custody, so this guy wanted to fight back, to get the family back. He is asking the warriors, the youth there, to be strong enough to open the gate so that he can see if he can act, to retaliate. So the drum says, "*Gbadago*, strong man, you should move, move on to do whatever you can do." That is why they say "*go go*," "make a strong move."

DL: What about the kidi language? You have written "*go yi*"?

GFA: The high tone sound of the kidi makes it hard to get the actual sound to say "*go*," so they play two strokes: "*ki di*." But the kidi is supposed to respond "*ki, ki ki*" [plays on thighs].

DL: They add a second stroke? What do you think about playing it that way? Which do you prefer?

GFA: Without the added stroke. When the recording was going on, it was very hard to correct my brother because he already started that way. The correct word is "*Gbadago Gbada Ggada go go*." That is the way it is supposed to be. You have to know that in Anlo drum language, the kidi players have their own style of playing, their understanding, their own way. One rhythm can be played in different forms in the kidi response. It is left to you, the lead drummer, to have that kind of contribution between you and him. It could be one way or the other but we can leave it the way I have written it.