

#22

Song

This song has all the standard features of other long form Agbadza songs in the collection. The leader sings a phrase (A1, mm.1-3) set towards the upper end of the range that descends to a phrase final on a4; the group answers with a complementary tune (mm.3-5) using the same text that resolves the overall tonal motion with its phrase final on g4 (A2). The two phrases are repeated (A1A2 A1A2). A more rhythmically lively B section follows (mm.6-10): the leader's pendular seconds (c5-d5) flow with the 1-2, 1-2-3 feeling of the measure ($12/8 = 6/8 + 3/4$), ending with a leap down to a4 (mm.6, 8, pulse 11, 4.2); the group reply begins on bell stroke 7 (pulse 12, 4.3, pickup to ONE), moves over a full bell phrase and ends on pulse 2 within the next bell phrase (mm.8, 10). The B section comes twice (B1B2), building towards a reprise of the A section by means of ending the second phrase on c5 rather than g4 (m.10, 1.2). The song ends with a full repeat of the opening section (A1A2).

Drumming

The composition draws upon the familiar idea of three bounces that begin on pulse 2 and move towards onbeat completion on pulse 4, the onbeat of four-beat 2. The clever new idea here is to precede this "old friend" with a bounce stroke on pulse 12, bell stroke 7 that serves to emphasize the fact that strokes 1 and 3 in the bounce figure are in unison with the upbeat six beats. Sogo's dzi strokes in drum language B highlight this flow of three upbeat six-beats through ONE towards conclusion on beat 2. In the recorded performance, GFA contrasts both placements of six-feel timing (onbeat and

upbeat) by playing tsa strokes on onbeat six locations. Contrasts also occur between binary and ternary approaches to four-feel beats, especially in four-beat 2 (see drum language B). The drums' accentuation of bell stroke 7 confers special attention to that moment in the song. In item #22 singing and drumming work together.