

#18

## Song

This song joins #11 and #17 in a set of three that have the same tonality, same style of melodic rhythm, similar melodic contours and similar musical forms. Of course, each song has its own poetic text set on a tune that has its own particular musical personality. The drum compositions that GFA pairs with each song also are different, adding to the distinctiveness of each item. Nevertheless, the reader can safely assume that these three songs demonstrate a characteristic Ewe manner of designing a tune, setting a text, and arranging it for call-and-response.

## Drumming

If some kidi phrases are designed to be multideterminant, this one is the opposite. Its surface rhythm strongly suggests that we hear it as two measure phrase starting on the pickup to four-beat 3 that uses pickup-onbeat figures and solitary onbeat notes to unambiguously accentuate onbeat four-feel time in the phrasing 3-4-1-2-3-4-1. If we study GFA's sogo performance, we notice that he sticks very close to the drum language without much improvisation. On the other hand, in other drum compositions where the kidi part has musically neutral features, GFA plays with more personal creativity; in other words, sogo has less scope or impetus for improvisation in compositions that have highly differentiated the response phrases. The evidence suggests an inverse relationship: sogo is simple when kidi is complex (at least on its musical surface).