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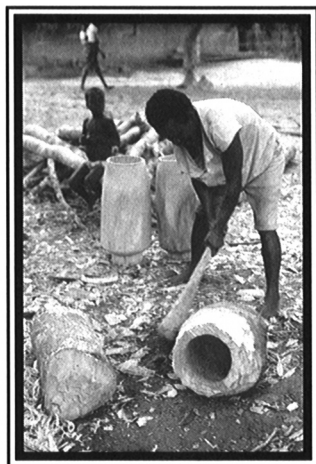
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CHAPTER 1

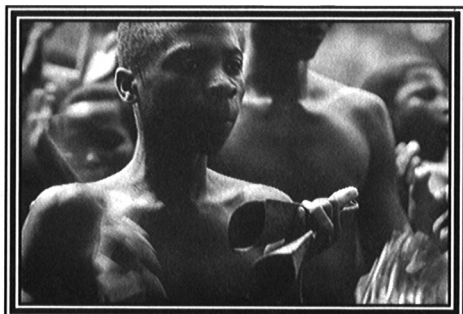


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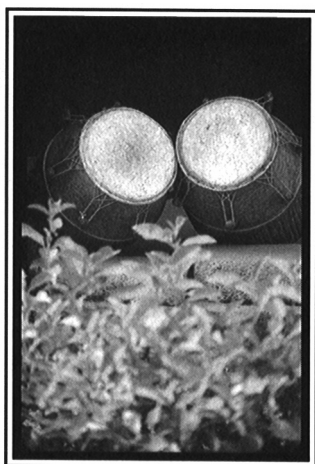
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AUDIO TRACKING

MUSICIANS

Abraham Kobena Adzenyah
 Martin Kwaakye Obeng
 Kwabena Boateng
 Maxwell Akomeah Amoh
 Sarah Thompson
 Aziz Botchway
 Royal Hartigan

All drumset examples performed by
 Royal Hartigan

Recorded by Andruid Kerne
 Wesleyan University,
 Middletown, Ct.
 June 19–21, 1993

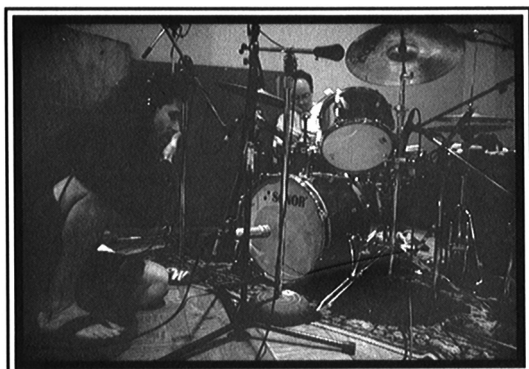
Mixed by Andruid Kerne at
 Trod Nossel Recording Studios,
 Wallingford, Ct.

Digital Editing/Mastering by
 Frank Pekoc at Foothill Digital, NYC

Produced by Dan Thress

TRACK

1	SIKYI-ENSEMBLE	2:56
2	SIKYI-DRUMSET EXAMPLE 7	1:08
3	SIKYI-DRUMSET EXAMPLE 8	1:20
4	SIKYI-DRUMSET EXAMPLE 11	:49
5	SIKYI-DRUMSET EXAMPLE 22	:41
6	SIKYI-STICK/BRUSH EXAMPLE 1	1:12
7	SIKYI-HAND EXAMPLE 3	3:02
8	ADOWA ENSEMBLE	4:18
9	ADOWA-DRUMSET EXAMPLE 12	1:20
10	ADOWA-DRUMSET EXAMPLE 14	1:04
11	ADOWA-DRUMSET EXAMPLE 19	:54
12	ADOWA-DRUMSET EXAMPLE 22	:55
13	ADOWA-HIGHLIFE EXAMPLE 8	:59
14	ADOWA-ASAADVA EXAMPLES 1 AND 2	1:36
15	ADOWA-KETE EXAMPLE 2	1:13
16	ADOWA-DRUMSET EXAMPLE 25	1:49
17	ADOWA-STICK/BRUSH EXAMPLE 3	1:00
18	ADOWA-HAND EXAMPLE 3	1:47
19	GAHV ENSEMBLE	3:00
20	GAHV-DRUMSET EXAMPLE 3	:57
21	GAHV-DRUMSET EXAMPLE 4	:45
22	GAHV-DRUMSET EXAMPLES 5 AND 6	1:38
23	GAHV-DRUMSET EXAMPLE 11	:55
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25	GAHV-BRUSH EXAMPLE 2	1:30
26	GAHV-HAND EXAMPLES 3 AND 4	1:51
27	AKOM ENSEMBLE	4:22
28	AKOM-DRUMSET EXAMPLE 3	1:07
29	AKOM-DRUMSET EXAMPLE 7	:41
30	AKOM-DRUMSET EXAMPLE 9	:46
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32	AKOM-SECOND STYLE EXAMPLE 3	:42
33	AKOM-SHIFTED BELL PATTERN FIRST STYLE	1:00
34	AKOM-SHIFTED BELL PATTERN SECOND STYLE	:49
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36	AKOM-BRUSH EXAMPLE 2	:44
37	AKOM-HAND EXAMPLE	1:00
38	AKOM ENSEMBLE WITH DRUMSET	3:09

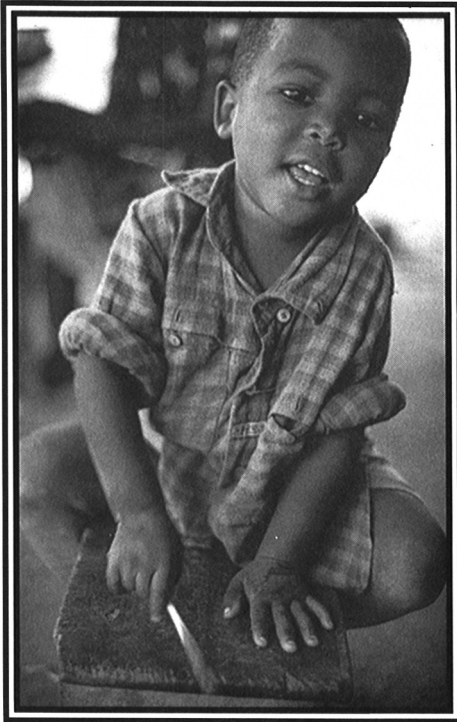


KEY

Ride Cymbal RC Bell Hi-Hat Hi-Hat w/foot

Bass Drum Snare Drum High Tom Low Tom optional muted

1. TRADITION

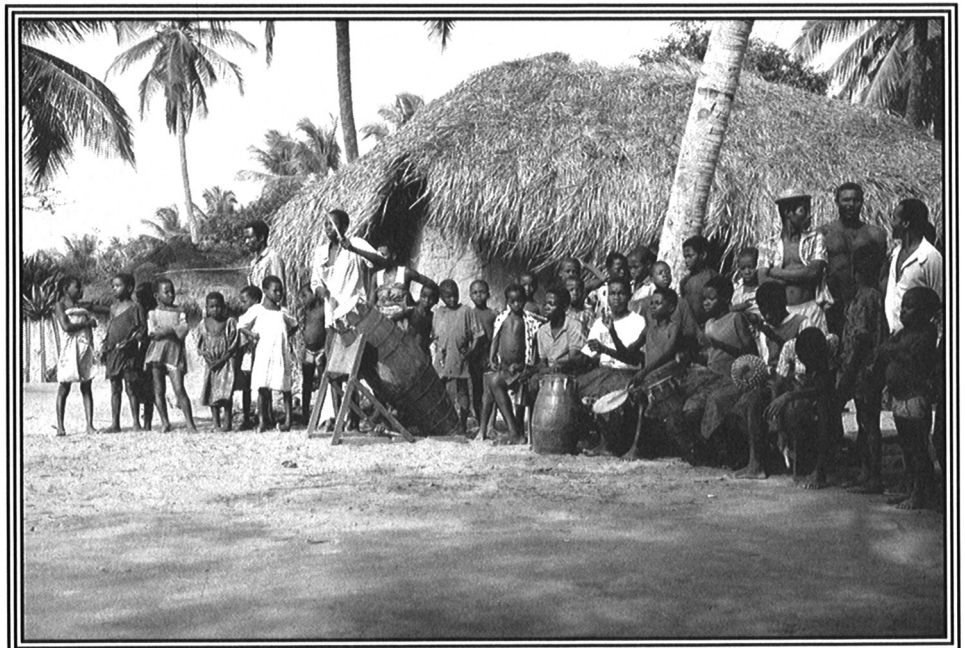


DRUMMING STARTS EARLY

What is West African music? There is no single answer, since West Africa is a vast area that is home to many cultural groups, each with its own way of life. But the complex musical systems which West Africa has produced over its long history do share certain characteristics. Some of these musical forms have had profound and far-reaching influence on the popular music of many countries, including the United States. However, the traditions that produced West African music are very different from our own. Whereas Westerners tend to think of music, dance and art as enriching and uplifting but essentially separate from, even superfluous to, the “important” things in life—making a living, finding a partner, raising children and so on—the arts, and music in particular, are deeply integrated into African society and play a vital role in people’s day-to-day lives.

In West Africa, musical expression takes the form of dance dramas using specific instruments, rhythms, songs and movement to create a unified whole. Traditionally, a dance/drum ensemble performs as a way of marking an important event in the life of the community. Births, puberty, marriages, funerals, the planting and harvesting of crops, hunting, religious and state occasions and social or recreational activities are all honored with particular types of music and dance. The music may include string or wind instruments, iron bells, gourd rattles and voices, but the drums are always of primary importance.

The master drummer, leader of the drum ensemble, is a respected member of the community. He acts as custodian of the people’s history, genealogy, proverbs and religious beliefs, and is both oral historian and teacher, transmitting the collective wisdom through the voices of the drums.



VILLAGE FESTIVAL, KOPEIYA, GHANA

SIKYI HIGHLIFE STYLES

SIKYI DRUMSET EXAMPLE 18

Sikyi rhythms are also part of Ghanaian highlife music. One Sikyi highlife style sounds the frikiyiwa bell timeline on snare drum, with open hi-hat and bass drum filling out the groove. A variation doubles the snare strokes. You can hear the bass drum and snare talking to each other.

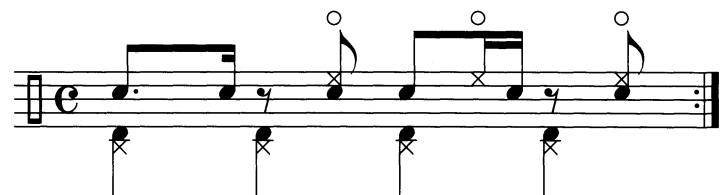


VARIATION



SIKYI DRUMSET EXAMPLE 19

Another Sikyi highlife style puts the low tamalin pulse on bass drum and hi-hat foot strokes, frikiyiwa on hi-hat stick strokes, and the high tamalin pattern on snare drum. This is a solid Ghanaian “in the pocket” groove.



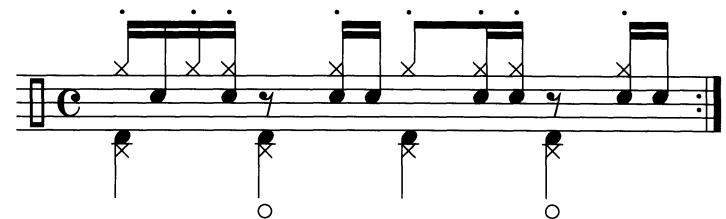
SIKYI DRUMSET EXAMPLE 20

Frikiyiwa can also be played on cymbal bell.



SIKYI DRUMSET EXAMPLE 21

Try the agyegyewa rhythm on cymbal or hi-hat bell, apentemma on snare, and low tamalin on bass drum and hi-hat foot strokes in a fast, driving groove. You can freely move the left hand rhythm back and forth between the snare drum and toms for tonal variety.



SIKYI DRUMSET EXAMPLE 22

TRACK
5

I heard another uptempo highlife groove on a radio show in Ghana. The groove had the high tamalin pattern as snare cross-sticks, low tamalin on bass drum and frikiyiwa on hi-hat, with an active cymbal pattern.

