

## Virtual West African Drumming - Teaching Manual

Welcome to **Virtual West African Drumming**. We are very proud to present this as the second of our interactive music modules and hope that you will enjoy using it.

### 1. Introduction

**Virtual West African Drumming** is conceived as a rich learning resource for any individual, school or institution needing to gain experience in this particular aspect of World Music.

The product provides an immersive learning environment, through which material on West African music is delivered, integrating performing, composing and appraising. The user is able to explore this 'virtual' musical world at their own pace taking responsibility for their own learning, and share the results of their experience by exporting performances, compositions, evaluations and test scores in appropriate file formats.

The interface of the product is very user-friendly and intuitive. It involves little by way of a learning curve, enabling the music to become the prime focus immediately. And there is no need for any peripheral musical devices such as MIDI keyboards. All of the sounds are contained and controlled within the application.

Interest in World Music has exploded over recent decades. In formal education, from primary school to university, it provides an ideal vehicle for mixed ability teaching, stretching the most gifted, while providing a satisfying sense of achievement for players of less complicated parts. The activities in our product reflect this range. It is possible, therefore, to achieve differentiated learning both by task and outcome, through familiarity with the tasks and careful direction and support.

**Virtual West African Drumming** is designed to be a flexible resource. An individual user's learning can be self-directed, and cover all of the activities within the module. Alternatively, teachers may wish to direct and control learning, either for individuals or groups, by only covering certain activities, eg. composition, or by specifying a focus for certain sessions. Suggestions for an 'ideal' route, suitable for a formal educational experience, appear below. However, given an 11-14 year old mixed ability group, following the UK National Curriculum, completing activities from all of the areas within the module, at appropriate levels should approximate to 6 hour long sessions.

While we have tried to make the activities as realistic as possible, using carefully recorded samples from our own West African instruments, it should never be regarded as a replacement for the real thing. We very much hope that this module will accelerate learning for each individual, and enable them achieve a deeper understanding of this exciting music, which could be transferred to live performance in the classroom or elsewhere.

In the same vein, it is very much hoped that this is seen and used as a resource to support teachers, both in terms of curriculum delivery, enhancing Music and ICT, and as a means of fostering confidence in this area of music that can be transferred outside the computer suite.

## 2. Installation

Detailed directions on how to download and install the application are to be found on the relevant download area of the SWGfL's portal. The easiest way to approach this is via [www.wcsmusic.org.uk](http://www.wcsmusic.org.uk), and follow the 'Download Modules' route.

The application will need to be installed on the local hard drive of every computer. It cannot be run off a networked server as a networked application.

It may be necessary to download and install an up to date version of QuickTime (v.6.2 or higher) which is freely available from [www.apple.com](http://www.apple.com) and navigating to the relevant download site.

## 3. System Requirements

This **wCSmusic** application has been thoroughly tested on the recommended specifications indicated. Whilst it will run on machines lower than this (see minimum specification) the performance may be reduced.

Stability and performance of the application on machines lower than the minimum specification cannot be guaranteed.

Please refer to the accompanying documentation or the **wCSmusic** website for the specific system requirements.

## 4. Running the Application

It is recommended that no other applications should be running at the same time as **Virtual West African Drumming**.

## 5. Playback

It is recommended that stereo headphones are used when working with the application, or if playback needs to be shared, that a hi fi system or self-powered monitors are used. Very small speakers, similar to the size found on a laptop will not capture the depth and clarity of the lower pitched instruments.

## 6. Saving and Printing

It is very useful to be clear about how the application handles these aspects from the start.

In various activities, users are prompted to save or export their work.

It is important to know that the application does not do this automatically, and that it is necessary for users to both create a directory and navigate to it in order to securely save and store their work. This may be a folder on the local hard drive of the computer in use, or a user area on a public drive on a network.

Anyone with knowledge of Microsoft applications will find that this is familiar territory. However, it is recommended that this is drawn to the attention of users before they start serious work on the application.

Printing from within the application is not supported. In order to achieve this, files will need to be imported into a third party piece of software, such as a word processor.

### 7. Preview / Export

**Due to the file size of the sampled sounds, everyone needs to be aware that compiling a piece for preview or export may take several minutes, depending on the speed of the individual machine.**

The Export function compiles an audio file for playback on third party software or for import into other applications for further creative work.

### 8. The 'Back' button

Please note that this button will return the user to the activity's menu screen. It does not function like the back button of a web browser.

### 9. West African Music

Before describing the activities in greater depth a few basic points about West African Music and culture may help.

#### **General**

- Only dance-drumming music is covered in this module.
- It is polyrhythmic. Each part in isolation may appear to be simple – a motif that is constantly repeated. However, other parts may not even be in the same time-signature, and may feature repeated motifs that do not have a point of coincidence, with other parts, until several cycles have elapsed. The whole, therefore, is greater than the sum of its parts – a powerful integrated polyphony where the music moves in spirals, rather than lines. In these circumstances, the idea of musical development has to be redefined as depth rather than variety.

- It is linked to dance. Thinking in more than one rhythm at a time is an essential component for the West African musician and is cultivated from birth. A.M. Jones in 'Studies in African Music' describes how Ewe children are rocked to sleep by their parents. A song, in effect a lullaby, is sung in one metre, while the child is swung between the outstretched arms of its parents in a completely different time. This link between sound and gesture is exploited in more complex pieces. As well as 'music' and 'dance' sharing the same word or linguistic root, dancers, through their movements, contribute rhythms to the performance that are not realised in sound by the accompanying musicians. We have tried to reinforce this link as much as possible in **VWAD**.
- It cannot be divorced from social context. Excellence, for the West African musician, means the 'whole occasion' rather than just 'perfecting' the performance of a piece of music. The role of the Master Drummer, therefore, is one of social responsibility. Indeed, younger and fitter players may take the more demanding parts, leaving the Master Drummer to ensure that guests are looked after, and that the whole event runs smoothly. Witnesses to an event are not seen as being passive. Their presence contributes to the occasion as a whole, and if the event is deemed to be lacking in any way, everyone feels a responsibility to improve it, through any means possible. As such, seemingly mundane social encounters, such as group of friends meeting for an evening, become ritualized, and individuals feel that, through their attendance, they are able to contribute to the creation of art. The full complexity of this can be best appreciated by reading 'African Rhythm and African Sensibility' by John Miller Chernoff. (University of Chicago Press : 1979)

### Specific and Practical

- The Ewe drumming ensemble consists of three sections :
  - Time-Keepers : Gankogui (double bell); Axatse (Shaker); Kagan (high drum)
  - Master Drum : Atsimevu
  - Response Drums : Kidi and Sogo
  - There are other drums but they are not featured in this project.
  - All of the drums are played by combinations of sticks, hands and fingers, producing a wide variety of pitches or tones, which can be used to send messages.
- The Time-Keepers play an unvarying polyrhythmic ostinato acts as a metronome keeping everyone in time. The gankogui part provides a point of reference; the low bell is used to mark the beginning of its cycle, all other notes being played on the high bell. This has been used in both the Play and Compose activities in **VWAD** despite the fact that in a live performance, if the players all know the piece, the whole of its pattern may be played on one bell.
- All parts are learned, by rote, with reference to the gankogui pattern so that if a mistake is made at any point, it is easy to find the place by listening to the bell cycle.

- Against this the Master Drum plays various patterns indicating and controlling changes in the dance. Depending on the Master Drums' 'Call' a specific 'Response' is supplied by the Kidi and Sogo.
- These can vary from a simple unison motif that is played once, to a more complex polyrhythmic pattern that is maintained throughout a whole section.
- A full performance of a dance-drumming piece would be lengthy, including introductory solos and singing. There would be a defined and prescribed structure in which sections may be repeated at various stages in the performance as a whole. The approach in **VWAD**, in both Play and Compose activities has been to provide an 'extract' of a much larger piece while giving insights into the way such a piece is divided into sections.

### 10. An Ideal Route : The Portfolio Approach and the Activities

Asking students to explore West African music by compiling a portfolio of work may be an ideal way of both conceptualising and coordinating work in this module.

The contents of the portfolio could then be specified in terms of, at least one performance of Gahu on an instrument of their choice and its evaluation, one composition and its evaluation, a listening activity and its test score, and a report on West Africa and its music.

#### My World

This section of the application offers a profile, for the current session, of what activities have been visited and how much progress has been made. It is also possible to save this information on a session by session basis.

While it should be possible to start almost anywhere in the module, a rich experience would be gained by adopting the following sequence, which is described below.

	<b>Phase</b>	<b>Activity in Virtual West African Drumming</b>
a)	Research	<b>West Africa quiz ; West African Music quiz</b>
b)	Performance	<b>Play</b> : Instrument of choice – Kidi; Sogo; Atsimevu; Evaluate
c)	Listening and Appraising	<b>Listen</b> : Kpanlogo with multiple choice questions as appropriate
d)	Composition	<b>Compose using Ewe Drums</b>
e)	Report on West Africa and its Music.	<b>Resource Links; Evaluate</b> – Report template

a) Research

i) By following ‘West Africa’ users would gain orientation, background information and cultural context. There is a multiple choice quiz which can be taken at any point.

ii) ‘West African Music’ narrows the focus, firstly to the role of the arts in West African culture along with another multiple choice quiz, and then to the Ewe Drumming ensemble itself.

#### b) Performance

Here it is possible to learn a part in a performance of Gahu.

A choice of three ‘virtual instruments’ is available, and these are accessed via a screen offering some brief background information on the piece.

Each of the instruments represents a different level of difficulty in performance.

The ‘Kidi’ is the part of greatest simplicity.

The ‘Sogo’ part is slightly more involved.

The ‘Atsimevu’ part is the most challenging.

Here it takes the role of Master Drum. In a live situation it would lead the performance, both in music and dance, initiating new phases in the piece with its series of prescribed drum calls at the discretion of the player. Clearly this degree of spontaneity is not possible in a ‘virtual’ performance, and it will need to ‘follow’ rather than ‘lead’ the performance by sounding each new call at precise moments in the piece, before the predetermined ‘answer’ by the response drums, kidi and sogo, takes place. While an aspect of authenticity is lost here, choosing this instrument does offer more complex rhythms, with an associated expanded range of tones that offers a greater challenge in itself. Should the performance of the piece be transferred to a live forum, the leadership role of this drum can be restored, with a degree of security that its repertoire of patterns has already been absorbed.

### **Learning the Patterns**

African musicians learn the patterns by a system of mnemonics or non-sense syllables before they transfer them to an instrument. The music is not written down and has to be learned by rote.

In **VWAD** there is a learning area in which the piece, Gahu, is broken down into its constituent patterns for each instrument.

The idea is to learn and memorise each pattern in isolation, but in the sequence in which they appear in the piece, before moving on to a whole performance of Gahu.

In order to promote this the Learning Area for each instrument will include :

- Tutorial support in the form of text. Where appropriate this will state how many times a pattern has to be played before changing.
- Notation – staff notation and grid
- Modes. In Free Play the appropriate QWERTY keys will be active allowing the user to practice the pattern at their own tempo without backing. In this mode when PLAY is activated, the user will be able to play their pattern against just the Gankogui's bell pattern. The backing track will feature exactly the number of repetitions of each cycle needed in the full performance of Gahu before a change occurs. In Guided Play when the PLAY button is pressed, the backing track will feature the Gankogui and the user's chosen instrument, allowing them to 'play along' with a perfect performance. Again the number of repetitions of the cycle corresponds to the number found in the full performance of Gahu.

### **Play Gahu**

Having learned the patterns for the chosen instrument the user will be able to put them together in a full performance of an extract from Gahu.

### **The Main Performance Screen**

Instead of any kind of notation of the patterns, in any form, the main performance screen will feature a representation of the form of the piece with an appropriate timeline.

The main item will be a video of a performance of the dance of Gahu which is activated when the transport buttons are pressed.

The main skill to promote in this activity is listening for cues from the Master Drum indicating when to respond or change pattern. These aural signals will be reinforced with visual cues, such as the cycle counter, enabling users to anticipate and prepare for changes.

AIMS :

In all three levels, the ultimate objective should be a recorded performance of the piece, which is then available for assessment

For each user according to their ability :

- To sustain, accurately, an independent part in an ensemble performance
- To foster musical skills, playing in time, playing in the correct place, and playing the correct strokes or tones.
- To appreciate the role of a part or instrument in a multi-layered piece
- To foster an aesthetic appreciation of an instrument, ensemble and music from a given culture
- To reinforce an appreciation of the vitality of tradition in a given culture

Full performance is achieved when the user plays their part against a backing track of the rest of the ensemble. This backing track has been deliberately created with the chosen part missing, in order to enable the user to carry the part, independently in real time. The virtual instrument is controlled from the QWERTY keyboard as directed on screen.

It is worth reinforcing this point with students, as some may think that the mouse is used to click on the graphic representation of the instrument on screen in order to activate sounds.

The interface, common to all three instruments in the performance area, has been designed to support a variety of approaches and learning styles. The intuitive transport bar is used to activate the backing track

‘Tutorial’ offers text based instructions on the features in the performance area, along with advice on how to prepare the part.

The performance area’s default setting is ‘Free Play’ mode in which the virtual instrument can be played without the backing track, enabling practice strategies to be employed such as playing at half speed.

Some users, who may respond more to an aural approach, may benefit from ‘Guided Play’ mode. When the ‘Play’ button is activated, a perfect performance of the part is laid over the backing track. At the same time the correct keys on screen. The part can then be covered in real time by the user. This can be used either as a reference to hear how the piece, or selected passages, should be played, or as reinforcement, rather like playing next to a strong player, sharing the same part in performance, until the part has been learned.

Whatever approach is taken, however, any user should be able to find something that is both challenging yet achievable among the three choices on offer.

Following a recording and saving of a performance, students should be encouraged to undertake a Performance Evaluation.

#### c) Listening and Appraising

It may now be appropriate to reinforce some of the concepts encountered in performance, by undertaking some of the activities in the ‘Listen’ area. This features a video and audio performance of the Kpanlogo dance from the Ga region of Ghana.

AIMS :

For each user, according to their ability :

- To identify accurately the roles of instruments in the ensemble
- To identify structural features in a piece of music
- To identify accurately musical elements such as tempo and tempo change
- To understand and use musical vocabulary and terms specific to a culture

Students may be directed to tasks as appropriate, the following descriptions should offer some guidance.

The area contains two tasks involving listening and answering multiple choice questions on the same version of Kpanlogo.

The choice of task should be self explanatory, the second of which is for more advanced students who are able to read staff notation, and includes some detailed aural analysis.

#### d) Composition

Having gained insights into this music through performance, users can now be encouraged to deepen their knowledge and understanding through composition.

AIMS :

For each user, according to their ability :

- To produce a multi-layered composition using the principles of Ewe music from West Africa.
- To devise repeating patterns that inter-relate, within a given form.
- To understand polyrhythm.
- To understand the role of different instruments and compositional procedures within a cultural convention and style.
- To understand the importance of structure as a means of binding music and dance together.
- To become equipped for further composition, using rigid techniques, in a context of free choice away from the application.

#### Our Approach

The composition area provides a directed approach in which the key compositional concepts are the prime focus. In practical and musical terms this means an encounter with the main elements of the piece, Call and Response patterns. As the piece grows, and choices are made, the application allocates notes to positions on a backing track, which can be exported and saved as a mixed-down stereo audio file, at various stages, allowing the piece to be re-visited and edited later. The user is able, therefore, to concentrate on the techniques and composition away from any issues involving performance opening the possibility of creating work that may be beyond their ability to perform, yet be able to appreciate an accurate 'virtual' performance of their piece.

In order to achieve this, only certain compositional choices are accessible to the user. Based on the traditional piece, Agbadza, the overall form of the piece has been given. The backing track consists of the three 'Time-keeper' instruments, gankogui, axatse and kagan, and the atsimevu where it 'marks time', leaving the user to supply patterns

for the three-way dialogue between kidi, sogo and atsimevu by plotting their choice of sounds on to a grid.

Learning Strategies, support and pupil guidance

Although this is the most directed area of the application, differentiation is achieved both by outcome.

a) Background Information

All users would benefit from visiting the items from the Contents Menu of this area, before activating a composition, which cover various items of background information.

Even though this text-based factual information is broken down, some students may need additional one to one support in terms of accessing the text and also filtering out some of the detail.

b) Composing and support

At each stage, many users may benefit from keeping a written log, away from the application, of their composition choices. This could be an ideal way to finish a session, and provide valuable information for teachers if the work is to be assessed on completion.

The piece is based on a template exhibiting the following form :

Section	Opening Solo	A	B	A1	C	A2
No. of gankogui Cycles	6	12	12	12	12	12

Navigating through this should be straight forward. At each stage text-based ‘Tutorial’ support is available offering explanation as to what to do.

e) Research and Report

Following this, a suitable final task would be some directed further research, with a view to writing a summative report on West Africa and its music. This may involve work away from the application. The ‘Resource Links’ area would be a good place to start, especially for web-based research. Knowledge and understanding gained from

the musical activities encountered so far will help users make the most of any of the material encountered.

A report 'template' can be found in the 'Evaluate' area, which can either be used to enable achievement for users who may find report writing challenging, or as a start for more able students, especially if it is exported into a word processor.

## ASSESSMENT

Following a thorough route through the activities, the user's portfolio should contain a comprehensive amount of evidence to aid assessment on a continuous basis. Some of this will be in the form of self assessment, particularly if evaluations have been completed. If files from My World have been saved on a regular basis, it should be possible to gain an overall view of how much of the application has been used, and in some cases, how successfully, while performance and composition files will yield a wealth of information relating to understanding.

Clearly teachers will need to generate an appropriate scheme of assessment based on the particular programme of study or syllabus in current use. The activities in the application are based on providing opportunities for positive achievement, rather than data recall, as access to sources of knowledge are not withheld from any of the quizzes and tests. Depending on the view taken by individual teachers, and curriculum demands, it may be necessary to supplement the work achieved in the application with additional assessment tasks.

## FURTHER WORK

**Virtual West African Drumming** is an ideal tool to prepare students for work on real instruments in live performance. These needn't be authentic. Western equivalents of African instruments can be used without much of a stretch of the imagination and are often found in classrooms. The links with dance can also be exploited for excellent cross-curricular work, or, in more media based courses, with animation or computer graphics.

Composition or Performance files from the application can be imported into sequencers capable of supporting digital audio, wave editors or digital samplers all of which open up possibilities for further transformation and creation.

## GAHU SCORE

Here is a score of the whole of the version of Gahu used in this project. It may provide a clearer indication of the structure of the piece and the relationship between master drum calls and the appropriate responses.

- Only the final two Solos, 5 & 6, are featured in VWAD. Please remember the Play area of the application focuses on an extract from a larger piece.
- Solos in this piece are simply new patterns, played by the master drummer, that last for one or two Gankogui cycles and are then repeated until the master drummer decides to move the piece on.
- A key that links drum strokes to staff notation can be found following the score.

# Gahu

Trad. Ghana

Musical score for the first system of 'Gahu'. The score is in 4/4 time and consists of six staves. The instruments are labeled on the left: Gankogui, Axatse, Kagan, Kidi, Sogo, and Atsimevu. The Gankogui staff has a melodic line with eighth notes. The Axatse staff has a rhythmic pattern of eighth notes. The Kagan staff has a rhythmic pattern with rests. The Kidi, Sogo, and Atsimevu staves are mostly empty, indicating they are silent in this section.

Musical score for the second system of 'Gahu', starting at measure 5. The score is in 4/4 time and consists of six staves. The instruments are labeled on the left: Gankogui, Axatse, Kagan, Kidi, Sogo, and Atsimevu. The Gankogui, Axatse, and Kagan staves have the same rhythmic patterns as in the first system. The Kidi and Sogo staves have a rhythmic pattern with rests. The Atsimevu staff has a rhythmic pattern with eighth notes. The text 'Continue throughout the piece' is written above the Gankogui, Axatse, and Kagan staves. The text ''Get Ready' Call' is written above the Atsimevu staff.

2

**Solo1**

8

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Main Holding Pattern. Maintain until Call to Change*

*Main Holding Pattern. Maintain until Call to Change.*

*Repeat ad lib until you signal Call to Change* *Call to Change*

11

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Response* *Immediately pick up* *Main Holding Pattern and maintain until next Call.* *Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*f* *mf*

*Response* *Immediately pick up* *Main Holding Pattern and maintain until next Call* *Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*f* *mf* *Mark Time ad lib until you decide to change* *'Get Ready' Call*

Solo2

14

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Repeat ad lib until  
Call to Change*

*Repeat ad lib until  
Call to Change*

*Repeat ad lib until  
Call to Change*

17

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Response Main Holding Pattern*  
*Immediately pick up*

*f* *mf* *Immediately pick up*  
*Response Main Holding Pattern*

*f* *mf*

*Response Mark Time ad lib*

*Call to Change*

20

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you decide to change*

*'Get Ready'*

**Solo3**

23

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

27

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

31

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

6

35

Gankogui  
Axatse  
Kagan  
Kidi  
Sogo  
Atsimevu

This musical score covers measures 35 to 38. It features six staves: Gankogui, Axatse, Kagan, Kidi, Sogo, and Atsimevu. The Gankogui, Axatse, and Kagan staves are empty. The Kidi and Sogo staves play a rhythmic pattern of eighth notes, with Sogo having a more complex melodic line. The Atsimevu staff plays a steady eighth-note accompaniment.

39

Gankogui  
Axatse  
Kagan  
Kidi  
Sogo  
Atsimevu

This musical score covers measures 39 to 42. It features six staves: Gankogui, Axatse, Kagan, Kidi, Sogo, and Atsimevu. The Gankogui, Axatse, and Kagan staves are empty. The Kidi and Sogo staves play a rhythmic pattern of eighth notes, with Sogo having a more complex melodic line. The Atsimevu staff plays a steady eighth-note accompaniment.

43

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Immediately pick up Response Main Holding Pattern*

*f Response Main Holding Pattern*

*mf Immediately pick up Response Main Holding Pattern*

*f Response Mark Time ad lib*

*Call to Change Response Mark Time ad lib*

*f*

*mf*

47

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you decide to change*

*'Get Ready'*

Solo4

50

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

54

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Repeat ad lib until  
Call to Change*

*Immediately pick up  
Response Main Holding Pattern*

*f mf*

*Repeat ad lib until  
Call to Change*

*f mf*

*Immediately pick up  
Response Main Holding Pattern*

*Repeat ad lib until  
Call to Change*

*f mf*

*Call to Change*

*f mf*

*Response Mark Time ad lib*

58

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you want to chnage*

*'Get Ready'*

61

**Solo5**

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Repeat ad lib until Call to Change*

*Repeat ad lib until Call to Change*

64

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*f* *mf* *f* *mf*

*Response* *Immediately pick up Main Holding Pattern*

*Response* *Immediately pick up Main Holding Pattern*

*Response* *Mark Time ad lib*

*Call to Change*

67

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you hear 'Get Ready'*

*Finish Holding Pattern and start Marking Time when you are aware that this Call has started*

*Maintain until you want to change*

*'Get Ready'*

Solo6

11

70

Gankogui  
Axatse  
Kagan  
Kidi  
Sogo  
Atsimevu

74

Gankogui  
Axatse  
Kagan  
Kidi  
Sogo  
Atsimevu

77

Gankogui

Axatse

Kagan

Kidi

Sogo

Atsimevu

*Call to Stop*

Ewe Drum Tones and Vocalizations.

Staff notation as used in score of Gahu.

Ga	de	ge			gi	dzi	ton	kpa	Dza
Lh centre	Rh stick	Lh stick	Rh stick	Lh stick	Lh bounce	Lh muted	Rh stick +	Rh stick	ga+
bounced	open	open	muted	muted	fingers on	press	Lh press	on side	kpa
					edge				Drum
									Gahu