MICHIGAN STATE
U N I V E R S I T Y

Mambo Kings to West African Textiles

by Paul Austerlitz Attracting scholars from a wide array of academic disciplines, popular music studies are burgeoning today. The excel-

A Synesthetic Approach to Black Atlantic Aesthetics

lence of musical scholarship by anthropologists and literary critics demonstrates that the ability to read music and conduct musical analysis is by no means requisite for working in this area. Coming

from a performance background, however, I am often struck by the absence of attention to style and aesthetics in much academic writings on Latin and Caribbean music. This, of course, issues at least partly from the fact that the techniques of musical analysis, allied with the study of Western art music, are simply irrelevant to the political, economic, and gender questions that dominate much of today's humanistic discourse. In 1958, Charles Seeger warned against assuming that a visual medium can represent aural experience, but he did not advocate the turning away from musical notation and analysis. He instead made the now-classic distinction between *prescriptive notation*, which facilitates musical performance, and *descriptive notation*, an analytical tool that translates sound into a visual medium (1977:168-81).

Even written texts about music are a type of descriptive notation: they represent music in a visual medium. Seeger cautioned that musical knowledge is not the same as language-based knowledge, but noted that there is no way out of this "linguo-centric predicament", except to acknowledge that it is inherent to the "musicological juncture" (1977:46-47). He also wrote that the purpose of descriptive notation is not to depict every aspect of musical sound - this would only overload the reader with too much information (1977:170). The objective of descriptive notation is · rather to describe particular aspects of sounds. To this end, I use new systems of musical notation as, synesthetic hermeneutical tools, clues into Afro-Caribbean aesthetics.[1]

I was introduced to Caribbean music by playing saxophone in *merengue* and *salsa* bands and have often been struck by the extent to which the aesthetic mode that I learned in this capacity coincides with West African aesthetics, as expressed by my Ghanaian teachers, Freeman Donkor, Abraham Adzinyah, and Kwaku Kwaakye Obeng, and as discussed in the lit-

erature. Looking at diasporic links necessitates a certain amount of generalization, therefore statements about 'African music' in this article refer to sub-Saharan music in general and West African music in particular. Without implying that all sub-Saharan music are identical, then, I follow Nketia's observation that African musics "form a network of distinct yet related traditions which overlap in certain aspects of style...and share common features...These related musical traditions constitute a family" (1974:4; also see Agawu 1995:1). Along similar lines, my generalizations about diasporic aesthetics do not imply a monolithic view of black Atlantic cultures; on the contrary, as I argue elsewhere, these cultures form a variegated constellation, not a uniform soundscape (Austerlitz 1998; also see Gilroy 1993:79-80). Nevertheless, there is a great deal of aesthetic unity in the African diaspora.

In European terms, musical time is organized according to numerically patterned systems of beats, or *meters*. While these are not identical to Western meters, Middle-Eastern and South Asian notions of musical time also assign numbers to regularly occurring rhythmic patterns. Rural African and Caribbean musicians, on the other hand, do not attach numerical values to music. The aural and kinesthetic interest engendered by a timeline, or bell pattern, used in much West African and Caribbean musics (Ewe *agbekor*, Haitian Vodou, Cuban *batá*) is forged by shifting patterns of aural attention to component rhythms. Because these can be analyzed as several simultaneously occurring meters, Westerners often call African and Afro-Caribbean rhythms "polymetric." Igbo ethnomusicologist and composer, Meki Nzewi, however, argues that the notions of "[p]olymetricity and polyrhythmicity are aberrations of African musical thought," which "do not apply to the feeling, motion, and relational organization implicit in African ensemble music relationships and structuring. Pursuing them results in shadow casting and impairment of perception" (1997:41). The validity of applying Western meter and musical notation to African musics has been hotly debated. Agawu points out that Western music notation is a useful tool because it "facilitate[s] entry into the world of African musical art" (1995:187; see Jones 1959; Locke 1987 and 1990; Arom 1991; Wilcken 1992; Amira and Cornelius 1992; Yih 1995, Anku n.d.). But Agawu also agrees that "suggestive" writing such as Chernoff's (and, I would add, Thompson's) has been most successful at conveying the "feel" of African arts (1995: 185; see Chernoff 1979; Thompson 1983). This essay combines new visual tools with verbal description in a synesthetic discourse aimed at

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conveying this 'feel.'

Philip Harland and James Koetting developed the Time Unit Box System of notation (TUBS) for African music. Representing an underlying regular pulse at the level of precision heard by a trained observer, TUBS indicates each sound and silence as it occurs without reference to Western meter (Koetting 1970). Depicted in rows of boxes, each box represents a pulse. Empty boxes are silent, while boxes filled with dots or other symbols represent various sounds. *Textiling notation* is my adaptation for a version of TUBS that Koetting once used, which fills, squares in instead of placing dots in them (1980:179). While Koetting used a uniform color, textiling notation uses different shades of gray to represent different sounds. The result bears an uncanny similarity to West African narrow strip textiles. Robert Farris Thompson relates the visual patterning of West African narrow strip textiles to diasporic musics, calling them "rhythmized ...designs virtually to be scanned metrically, in visual resonance with the famed off-beat phrasing of melodic accents of African and Afro-American music" (Thompson 1984:207). Of Mande origin, but pervasive throughout West Africa since at least the twelfth century, these textiles are made on mens' horizontal looms and consist of variegated rectangular weft blocks. The strips are sewn together in ways that stagger the blocks to form juxtaposing patterns. Thompson argues that these juxtapositions are visual equivalents of African and African-American musical rhythms: "as multiple meter distinguishes the traditional music of black Africa, emphatic multi-strip composition distinguishes the cloth of West Africa" (1984:208). Compare the visual rhythms of the Asante cloth at Figure One to the textiling notation of Afro-Caribbean rhythms at Figures Two to Five; visual representation of the music reveals an underlying aesthetic unity of black Atlantic visual and aural arts.

Westerners often focus on rhythm in African and Caribbean music, but sound quality and pitch are also paramount. Koetting uses the term "sonority" to refer to the aggregate of pitch, loudness, tone quality, and carrying power of drums, noting the importance of sonority to West African drumming (1970:120). The facts that the Ewe master drum, *atsimewu,* uses nine different sonorities and that Latin jazz musician, Giovanni Hidalgo is said to produce fifteen sounds from a single conga head underscore the importance of sonority in black Atlantic drumming (Jones 1959:67, 68). The pervasive links between African speech and drumming underline the forced nature of separating these realms (see e.g. Agawu 1995:2). Charging that the Western "notion of rhythm as [a] statistical computation which can have independent structure ... does not ... belong to African philosophy and practice of music," Nzewi argues that African "drum playing is a process of deriving a rhythmic essence melodically, that is, as *melo-rhythm* " (1997:32-33, 34, my emphasis; also see Nzewi 1974). Even in Western terms, the bifurcation of melody and rhythm is contradictory since all melodies have duration as well as pitch. My own performance experience with Caribbean music focuses on rhythms performed on fixed-pitch (or "melodic") instruments: saxophone riffs, or *jaleos*, afford Dominican merengue a colorful confluence of melody, timbre, and rhythm that many see as the heart of the music's vibrancy (Austerlitz 1986:3). For all the beauty of their drumming, popular musics such as salsa, merengue, and *soucous* foreground the fixed-pitch sounds of human voices, trumpet, saxophone, piano, and guitar. The tone-shades of textiling notation are intended to synesthetically match up with these sounds, underscoring the essentially melodic color of rhythm.

Responsorial structures underlie black Atlantic musics; while call-and-response singing is perhaps the most obvious manifestation of this. Arguing that even the complex polyrhythms of African drumming are responsorial at their core, John Miller Chernoff notes that while Western students of African drumming usually find it easier to play a pattern isolated from its ensemble context, the very idea of playing one part alone is foreign to the African sensibility:

We can think of this difference in sensibilities as the difference between conceiving a rhythm as something to 'get with' or as something to 'respond to'... [Chernoff's drumming teacher] Ibrahim felt that isolated beating was meaningless without a second rhythm...There was no *conversation* (1979:55, his emphasis).

In parallel fashion, Nzewi argues that the idea of cross-rhythm, often used to explain African music, is "antithetical to African social, and therefore, ensemble philosophy" because "a community/family/team does not work together at cross purposes." This does not imply that there is no tension in these rhythms, merely that the tension is rooted in interdependence:
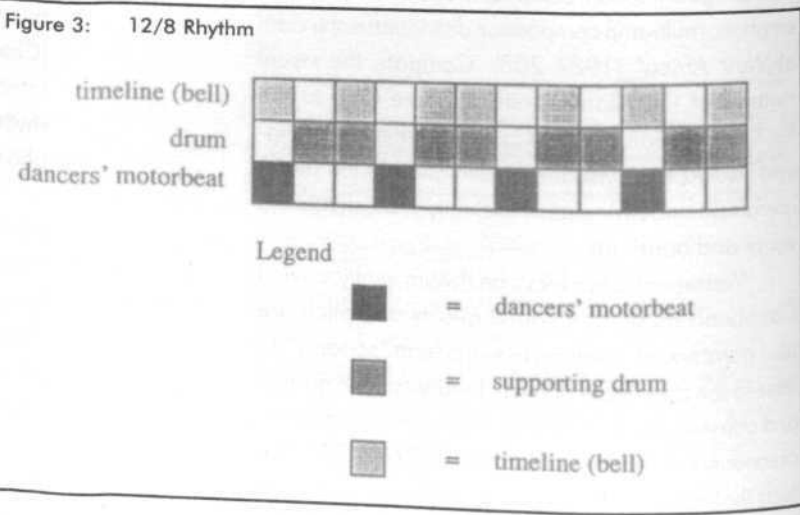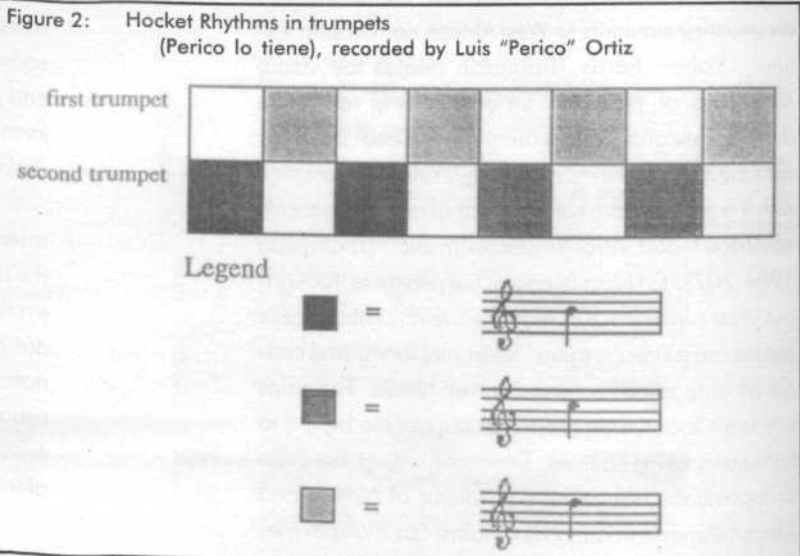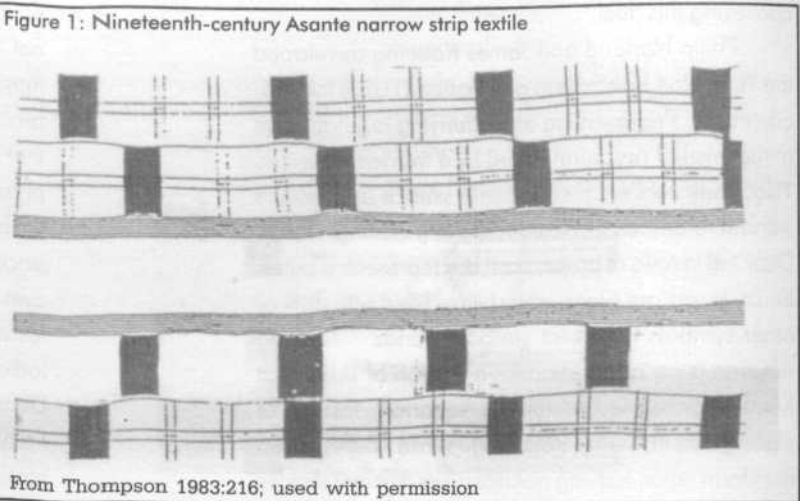
Motive, as well as emotive, suspense is generated when two entities tending to bounce into each other veer off. A *bounce-off* effect is generated. When anticipations that develop in motive or emotive relationships are not resolved or neutralized by actual contact there is energy tension, a suspension. But a merger, subsumption, or submersion of independence is avoided. In some African societies, the bride price is never settled in full; in love there is more emotional

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intensity when resolution is not attained through marriage or physical consummation (1997:39, my emphasis).

Nzewi, whose work weds visual and aural aesthetics, expounds on bounce-off melo-rhythms in Igbo *upa* art in relation to music (1997:36-39).

Melodies whose constituent notes are distributed between more than one fixed-pitch instrument or singer are called *hockets*. Hockets permeate BaAka (and other "pygmy") singing, much West African flute music, and are basic to *rara*, the one note trumpet and percussion processional music performed during Lent in Haiti (rara is also endemic in the Dominican Republic, where it is called *gagá*) (see Nketia 1962). As clear examples of bounce-off melo-rhythms, hockets are an appropriate place to begin looking at textiling notation. Salsa arrangements occasionally use trumpet hockets in a technique called the *campana* (or bell), possibly because the hocket technique is basic to Western bell playing. Figure Two is the textiling notation of two hocketing trumpets in a *mambo* (or instrumental interlude) in *salsero* Perico Ortiz's recording, "Perico lo tiene." As the figures' legends show, specific shades of gray in textiling notation expresses specific pitches or sonorities; in Figure Two, each shade indicates a particular note played by a trumpet. The lighter the shade, the higher the pitch; so the ability to read Western notation is not necessary for a passive reading of this visual correlate to the sound. The upper trumpet part repeats a note, leaving spaces which the lower trumpet part fills in. The resulting two-note melo-rhythms forge a different effect than the same pitches would create if produced on a single instrument: group coordination makes a crucial difference. As Chernoff puts it, "the notion of participation as a significant gesture of active effort" is a "contribution which gives life and meaning" (1979:164).

This interactiveness is not limited to the aural sphere; dance is associated with most (though not all) black Atlantic musics. The Twi language has no equivalent of the English word 'music.' Maxwell Amoh suggests that the closest term is *agÉrÉ*, an aggregate of drumming, singing, and dance translatable as "dance theater" (p.c.). Similarly, Caribbean genres such as salsa and merengue are dances, as much as musical forms. Aural rhythms are thus

Figure 1: Nineteenth-century Asante narrow strip textile

From Thompson 1983:216; used with permission

Figure 2: Hocket Rhythms in trumpets (Perico lo tiene), recorded by Luis "Perico" Ortiz

first trumpet
second trumpet

Legend

Figure 3: 12/8 Rhythm

timeline (bell)
drum
dancers' motorbeat

Legend

= dancers' motorbeat

= supporting drum

= timeline (bell)

best understood in the context of related body movement. Fanti master drummer, Abraham Adzinyah talks about a "hidden rhythm" expressed in the bottom line of the textiling notation at Figure Three, which he keeps in the back of his mind while improvising to the timeline, played on a bell, at the top line of this figure (Chernoff

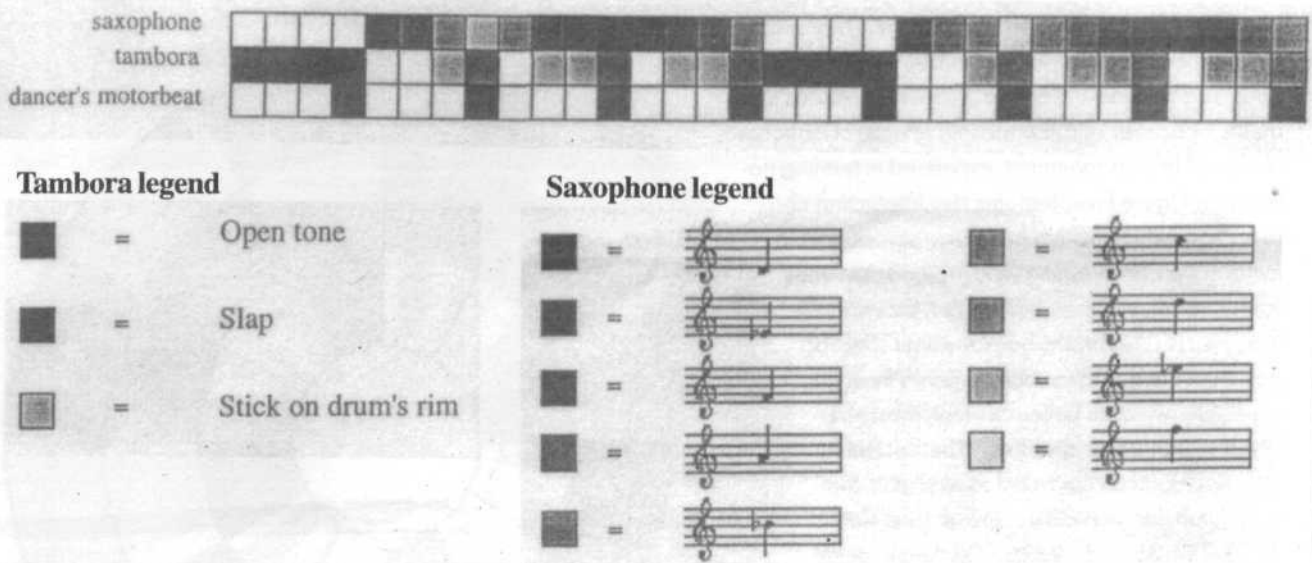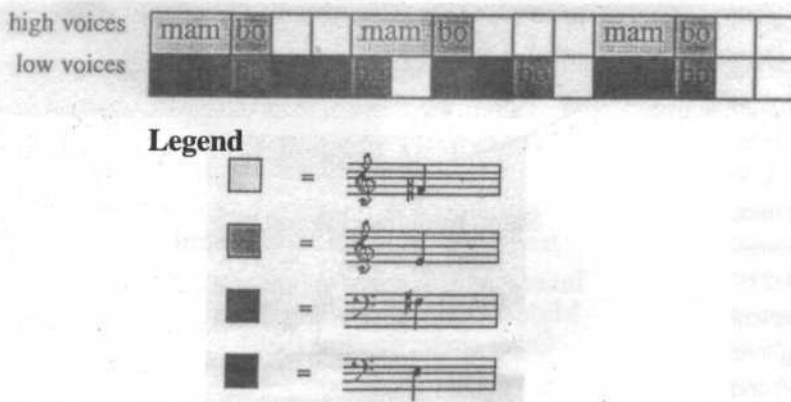<GLENDORA REVIEW><African Quarterly on the Arts><Vol3@No3&4>
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Figure 4: Merengue Jaleo I

	saxophone
	tambora
	dancer's motorbeat

Tambora legend

■	=	Open tone
■	=	Slap
▨	=	Stick on drum's rim

Saxophone legend

Figure 5: Chorus from "Mambo" (Arcano y sus Maravillas)

high voices	mam	bo		mam	bo			mam	bo	
low voices							bo		bo	

Legend

1979:50). Because it is also often expressed in dance movement, Koetting calls it the "dancers' motorbeat" (1970:134, sometimes it is performed aurally, in which case it can be called a "guiding pulse sense" [Nzewi p.c.]). Figure Three combines the dancers' motorbeat, the timeline, and a common drum rhythm (the *kagan* in agbekor, the *okónkolo* in batá, the *bula* in Voudou;). Representing the motorbeat and the drum, the two lower lines express the bounce-off aesthetic: one can see the motor activity bouncing off the aural stimulation, as dancers are lifted up by the drum rhythm and implanted in its wake. As Ewe master drummer and dancer, Freeman Donkor, used to tell his students, drummers are 'cheerleaders' of dancers, encouraging them, spurring them on (p.c.). Figure Three also shows where the timeline meets and veers off the other rhythms: it coincides with the motorbeat at the first and last occurrence of the motorbeat and coincides with both strokes of the drum only at one point, the

fifth and sixth squares. The rest of the time it veers around the drum. In resonance with the visual connections made by Thompson, Nzewi, and myself, Ruth Stone resorts to a visual metaphor in arguing that this timeline is best understood as a "*mosaic*" (1985:140, 142; my emphasis).

In a typical African-inspired aesthetic, the patterns played by the double-headed tambora drum and saxophone, and the movement of dancers' feet in Dominican merengue form dove-tailing melo-rhythms. The most prominent percussive sound in merengue is a roll in open tones of the tambora, shown in the middle line of Figure Four as dark gray squares. Note that the roll consists of four strokes, although it can give the impression of having five since the ear easily misinterprets the bass slap preceding the roll as an open tone. This roll leads in to the dancers' motorbeat, shown in the bottom line of Figure Four, always bouncing off one motorbeat pulse and landing on the next. The tambora roll thus gives dancers a lift before implanting them. Typically articulated by electric bass, as well as by tambora, the implanting beat is strong. Saxophones, however, tend to omit the motorbeat pulse and, instead, come in immediately after it, as in the top line of Figure Four. Typical saxophone jaleos, such as this one, echo the tambora roll pattern with a similar rhythm that begins immediately after the tambora's final stroke. In this way, the saxophones propel the dancers immediately after the tambora implants them (Austerlitz 1997:57-58). Of twenty-four saxophone jaleos transcribed for a previ-

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ous study, seventeen follow this pattern (Austerlitz 1986:163, 165).

The Afro-Cuban band, Arcaño y sus Maravillas' classic recording entitled "Mambo, " composed by Orestes and Israel ("Cachao") López, combines elements of hocket and the mosaic effects. The vocal chorus of this arrangement, expressed in textiling notation at Figure Five, features two interacting choruses. The rhythm sung by the low voices, shown in the bottom line, is often used in piano *montunos* (or ostinatos), while the higher part, shown in the top line, is a common horn rhythm. The top part dominates, but the bottom peeks through, especially when the bottom is silent, most notably at squares four and five. The hocketing mosaic creates an equivocal melo-rhythm that is difficult for the ear to grasp (see Kubik 1979:224-25 and 1962). Cachao's recent recording of this classic, in fact, dispenses with the two vocal choruses and conflates the two parts in a unilinear aggregate (Cachao 1994 and 1995:25).

Visual art is static in time (even if it engages the eye in temporal play). Music, however, moves through time by definition. But time is hard to fathom, as St. Augustine puts it: "*si nemo me quareat, scio, si quaerenti explicare velim, nescio*" (When no one asks, I know what it is, but when I wish to explain it to someone who does ask, I don't know) (Husserl 1964:21). Musicologists often study musical time as a statistical calculation but generally shirk from confronting it as lived experience. Suzanne Langer (1953:104,19) and de Selicourt (1958:152-60) contrast the "sequence of actual happenings" (or "clock time") with non-durational "virtual time," maintaining that music evokes the latter. De Selicourt writes that:

Music suspends ordinary time and offers itself as an ideal substitute and equivalent. Nothing is more metaphorical or more forced in music than a suggestion that time is passing while we listen to it (1958:287).

The phenomenologist, Alfred Schutz contrasts "outer time" with "inner time," arguing that music is the "arrangement of tones in inner time" (1971:170; cited in Merriam 1982:373). Clock time and Western musical meter are quantitative perceptions, while inner time is a qualitative condition: "having a good time" is irrelevant to knowing "what time it is." As Schutz notes, the fact that two recordings of popular songs last about three minutes each is important to a radio deejay but "entirely immaterial to the listener;" similarly, slow and fast movements of a symphony may

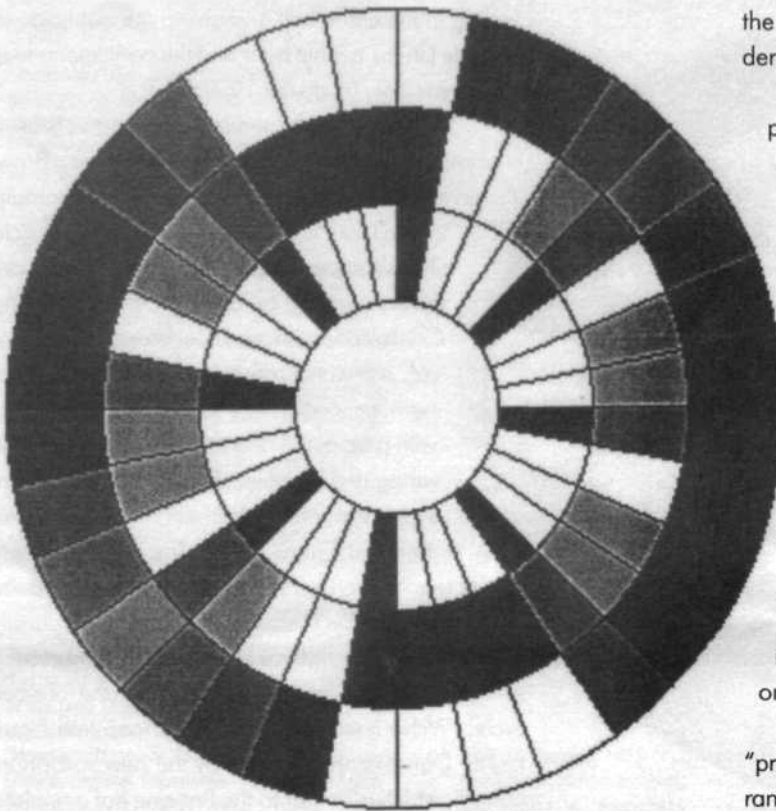## Figure 6

12/8 Rhythm
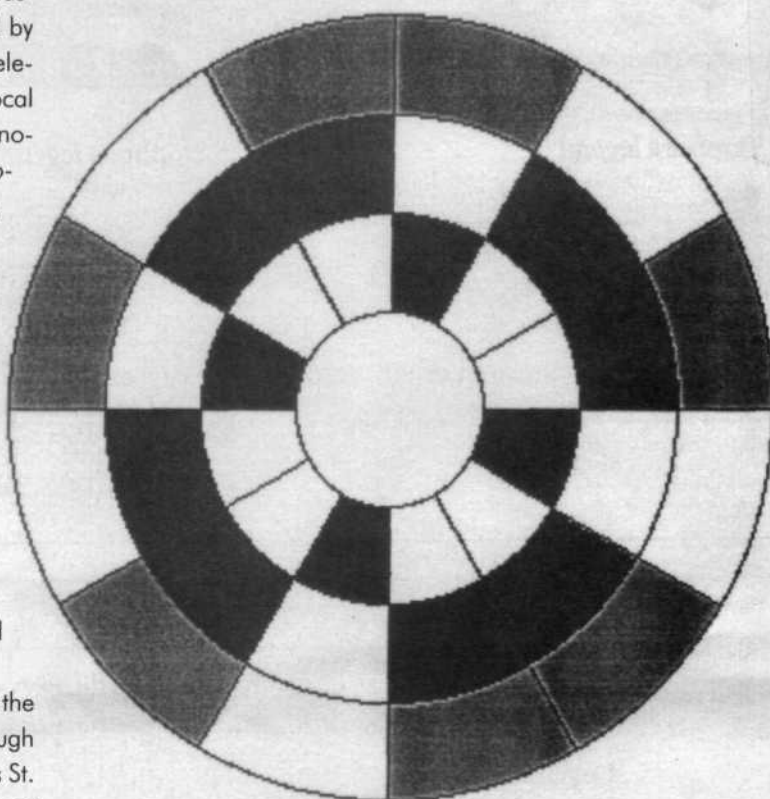
Same legend as Figure 3

Inner circle: dancers' motorbeat
Middle circle: supporting drum
Outer circle: timeline (bell)

take as long but seem to be different lengths (1976:37). We experience overlapping qualitative and quantitative perceptions of time when return trips seem to go faster than initial trips, and in the phenomenon of time going faster as we grow older.

Arguing that "time exists primarily within us" as "a relationship between people and the events they perceive," music theorist Jonathan Kramer notes that "events, not time, are in flux. And music is a series of events, events that not only contain time but shape it." Asserting that music has "the power to distort or even destroy time," Kramer writes about linear and non-linear time, maintaining that both exist in music. He identifies linear time with left brain thinking, defining it as "the determination of some characteristic[s] of music in accordance with principles that arise from earlier events" and non-linearity with right brain thinking, defining it as "the determination of some characteristic[s] of music in accordance with principles governing an entire piece or section" (1988:xiii,

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Figure 7

Merengue Jaleo I

Same legend as Figure 4
Inner circle: dancers' motorbeat
Middle Circle: tambora
Outer circle: saxophone

ear concept of time...is practically foreign to African thinking" (1970: 24, 21, cited in Merriam 1982: 456). Nzewi adds that unlike "Western statistical thought, ... the African concept of time, including musical time, deriving from nature, ... is cyclic" (1997:33).

The fact that most musical notations are displayed horizontally is at odds with this cyclicity. Seeger wrote that the "chain or stream" of linear music notation distorts even the reality of Western music, since sonic links are fused in the musical experience (1977:169). Circular notation, such as that used by Nzewi (1997:46-48), Becker (1979), and Nelson (1991) for West African, Javanese, and South Indian musics, respectively, circumvents this erroneous impression. Figures Six to Eight translate the linear textiling notation of Figures Two to Five into cyclic textiling notation. Here, the twelve noon position corresponds to the linear grids' beginnings at the far left. Circular visual scanning creates a response consonant with hypnotic virtual time because it places less emphasis on beginnings and endings.

Schutz notes that human beings experience many "provinces of meaning" or "levels of reality," which range from "the world of daily life" to theoretical contemplation, dreams, and various types of fantasy. He notes that Western classical music turns our attention away from the mundane world, suspending practical everyday concerns and calls the transitions from one reality to another, a 'leap' or 'shock.' We 'leap' from one state to another, for example, from not listening to music to listening, from dreaming to waking, or from playing with a child to watching news about the latest war on TV (1970:104, also see 1962:230 and Skarda 1989:50-57). Bounce-off melo-rhythms can be analyzed in Western terms, according to time measurement, but their aesthetic function is to create particular kinds of time. Shifts of these aural universes within a single performance of black Atlantic music resemble Schutz's 'leaps,' except that they occur within a single musical experience rather than marking the transition from non-musical to musical experience. Ruth Stone uses Schutz's phenomenology to elaborate on what she calls 'moment time' among the Kpelle of Liberia. She writes that the Kpelle recognize, but do not emphasize, durational time: they are "cognizant of people growing old and time passing in the sense of `outer' time [but] this dimension of time is simply not emphasized; rather, the Kpelle elaborate the present" (1982:72). Non-durational 'moment time' resembles Langer's "virtual time" and Schutz's "inner time." Stone

5, 20). Kramer draws an analogy between the architectural structures of Western classical music (e.g. the sonata form) and Western linear time as expressed in Christian doctrine (e.g. the Last Coming) or the nineteenth century novel (plot with climax). McClary makes similar connections while relating Western goal-orientation to masculinity and non-teleological modes to the feminine (1991:119, 146-47, 155; also see Östör 1993).
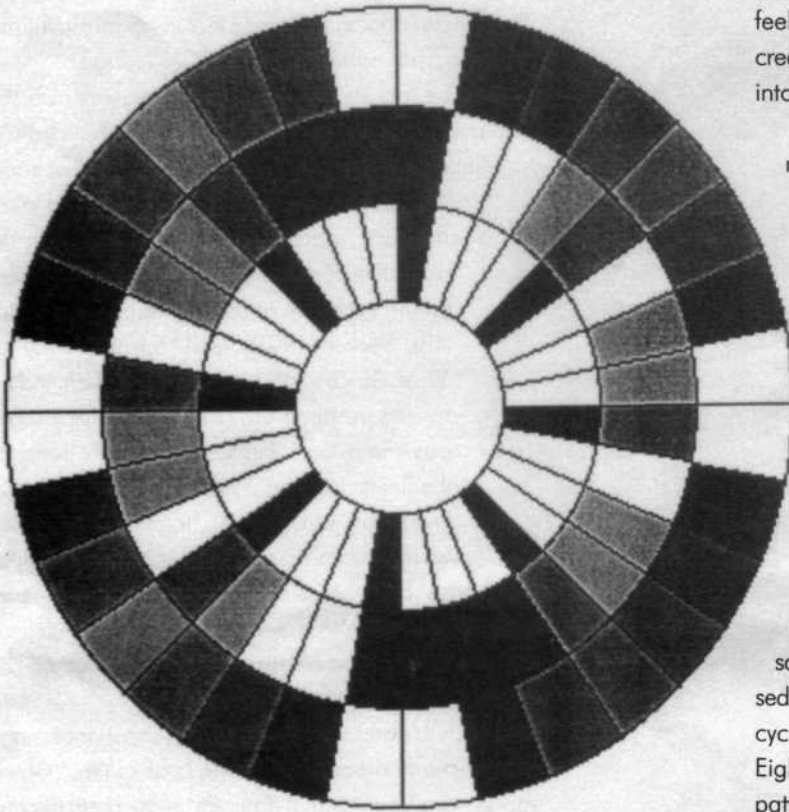
Many observers have suggested that African and Caribbean musics are especially allied with virtual time (Blacking 1971:37; Merriam 1982; Stone 1982:72, 1985; Averill 1989:20; Austerlitz 1997:96). Kramer argues that increased Western contact with non-Western cultures has brought about an ascendance of non-linear time in twentieth-century Western art music (1988:387). In resonance with the fact that Africans do not attach numerical values to musical time, Mbiti shows that "numerical calendars...do not exist in traditional African societies" and that "the lin-

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Figure 8

Merengue Jaleo II

Same legend as Figure 4

Inner circle: dancers' motorbeat
Middle Circle: tambora
Outer circle: saxophone

writes that to the Kpelle, "[l]ife consists of a series of presents more distinguishable from one another through qualitative than quantitative differences" and that Kpelle music creates different qualities of the present: "Kpelle time is like a bubble in that while it is variably expandable, at some point it must cease to expand. At the point the bubble bursts, in a similar way the participants move to another present in time through a leap or a shock" (Stone 1982:72).

Chernoff argues that James Brown is a master of this type of musical timing (1979:115). In this case, the transformation is kinesthetic as well as aural; Brown brings his band to "the bridge" (the second section of an arrangement) exactly when the dancing public aches for the change - the shock is a delicious gift. Keil notes a similar esthetic in jazz (1966:347; quoted in Chernoff 1979:113). I had the opportunity to participate in such activity myself when performing with Victor Waill's merengue band. Waill brought the momentum up gradually, bringing the dancers into a pulsating communal groove and keeping them inside it until they ached for a release. He then suddenly introduced a new rhythm or harmony, changing the feeling in the entire hall and giving the public an incredible lift: the bubble burst and the participants leapt into a new Now (Austerlitz 1997:96-97).

Such shifts can be sudden, as in James Brown's music; in his composition, 'Sex Machine', Brown even teases the audience, asking bandmates "Should I take them to the bridge?" before actually bestowing this gift. But cycles of leaps and shocks can also be constant, ever-changing. Contemporary accordion-based (típico; typical, authentic) merengue is a case in point: here, accordion and saxophone riffs interact with percussion and dance rhythms to create variegated qualities of aural, kinesthetic, and psychic experience. Witness the cyclic textiling notation at Figure Seven. The saxophone and tambora sounds create a psychic space for dancers that engage them kinesthetically and aurally: saxophone melo-rhythms bounce off the tambora roll, seducing body-motion into complicity with the four-beat cycle. Without warning, musicians leap into Figure Eight. Dancers are seduced by the new saxophone pattern, which is similar to the first one but articulates shorter patterns that bounce off every two, instead of every four motorbeats. The dancers respond by intensifying their steps. Nzewi writes that participation in kaleidoscopically changing bounce-off melo-rhythms, which can be "bent, interrupted, and resumed...with different impressions," engenders what is essentially a "psychedelic" experience (1997:33, my emphasis).

Textiling notation provides a visual correlate to this life-wave, but its static nature cannot express music's ever-changing quality, so we reach the end of this musicological juncture.**GR**

NOTES

[1] Seeger, Charles. 1977. *Studies in Musicology, 1953-1975.* Berkeley: University of California Press, Pg. 168-81.

[2] ibid. Pg. 46-7.

[3] ibid. Pg. 170.

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[5] Nketia, J.H. Kwabena. 1974. *The Music of Africa*. New York: W.W. Norton, Pg. 4; Nzewi, Meki. 1997. *African Music: Theoretical Content and Creative Continuum, The Culture-Exponent's Definition*. Institut für Didaktik populärer Musik. Olderhausen: W.D. Lugert, Pg. 1.

[6] Austerlitz, Paul. 1986. "A History of Dominican Merengue Highlighting the Role of the Saxophone." Master's thesis, Wesleyan University; also see Gilroy, Paul. 1993. *The Black Atlantic*. Cambridge: Harvard University Press, Pg. 79-80.

[7] Nzewi, Meki. 1997. *African Music: Theoretical Content and Creative Continuum, The Culture-Exponent's Definition*. Institut für Didaktik populärer Musik. Olderhausen: W.D. Lugert, Pg. 41.

[8] Agawu, V. Kofi. *African Rhythm: A Northern Ewe Perspective*, Pg. 187; Jones, A. M. 1959. *Studies in African Music*, Vol. 1. London: Oxford University Press; Locke, David. 1987. *Drum Gahu: A Systematic Method for an African Percussion Piece*. Tempe, Arizona: White Cliffs Media Company; — —. 1990. *Drum Damba: Talking Drum Lessons*. Tempe, Arizona: White Cliffs Media Company; Arom, Simha. 1991. *African Polyphony and Polyrhythm: Musical Structure and Methodology*. Cambridge, England: Cambridge University Press; Wilcken, Lois. 1992. *The Drums of Vodou*. Tempe, Arizona: White Cliffs Media Company; Amira, John and Stephen and Cornelius. 1992. *The Music of Santería: The Traditional Rhythms of the Batá Drums*. Tempe, Arizona: White Cliffs Media Company; Yih, Yuen-Ming David. 1995. "Music and Dance of Haitian Vodou: Diversity and Unity in Regional Repertoires." Ph. D. dissertation, Wesleyan University; Anku, Willie. n.d. "Principles of Rhythmic Integration in African Drumming." *New Directions: Readings in African Diaspora Music* 1/1. Wilmington, DE: Adama Publications.

[9] Agawu, V. Kofi. *African Rhythm: A Northern Ewe Perspective*, Pg. 185; Chernoff, John Miller. 1979. *African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms*. Chicago: University of Chicago Press; Thompson, Robert Farris. 1984. *Flash of the Spirit*. New York: Vintage Books.

[10] Koetting, James. 1970. "Analysis and Notation of West African Drum Ensemble Music." *Selected Reports* 1 (3), Pg. 116-146.

[11] ibid. Pg. 179.

[12] Thompson, Robert Farris. 1984. *Flash of the Spirit*. New York: Vintage Books, Pg. 207.

[13] ibid. Pg. 208.

[14] Koetting, James. "Analysis and Notation of West African Drum Ensemble Music." *Selected Reports* 1 (3), Pg. 120.

[15] Jones, A.M. *Studies in African Music*. Pg. 67.

[16] Agawu, Kofi. African Rhythm. Pg. 2.

[17] Nzewi, Meki. 1997. African Music. Pg. 32-33, 34; also see Nzewi, M. 1974. "Melo-Rhythmic Essence and Hot Rhythm in Nigerian Folk Music." The Black Perspective in Music 2/1, Pg. 23-28.

[18] Austerlitz, Paul. 1986. "A History of Dominican Merengue Highlighting the Role of the Saxophone." Pg. 3.

[19] Chernoff, John Miller. 1979. African Rhythm and African Sensibility: Aesthetics and Social Action in African Musical Idioms. Chicago: University of Chicago Press, Pg. 55.

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