MTO 16.4 Examples: Burns, Rhythmic Archetypes

(Note: audio, video, and other interactive examples are only available online)
http://www.mtosmt.org/issues/mto.10.16.4/mto.10.16.4.burns.php

Figure 1. System of rhythmic gravity

Figure 2. The compound metric background
Figure 3. *Afa* rhythmic background, mosaic interpretation

\[ \text{\( f \)} = 130 \text{ BPM} \]

- **Main Beats** (12/8)
  - 1 stick

- **Gankogui Iron Bell** (12/8)
  - Hand stroke
  - Leg stroke

- **Axatse Gourd Rattle** (12/8)

- **Kagan High-pitched drum** (12/8)
  - 2 Sticks

[Diagram showing rhythmic patterns and notations]

- **Main Beats**
- **Gankogui**
- **Axatse**
- **Kagan**
Figure 4. Polymetric interpretation of the *kagan* drum part from *Afa* by A.M. Jones

Isometric Kagan

<table>
<thead>
<tr>
<th>Gankogui</th>
<th>12/8</th>
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<tbody>
<tr>
<td>Kagan</td>
<td>12/8</td>
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Polymetric Kagan

<table>
<thead>
<tr>
<th>Gankogui</th>
<th>12/8</th>
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<tbody>
<tr>
<td>Kagan</td>
<td>3/8</td>
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</table>

Figure 5. The *kagan* drum part from *Afa*, transcribed using TUBS notation

<table>
<thead>
<tr>
<th>Gankogui</th>
<th>Axatse</th>
<th>Kagan</th>
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- **Gankogui**
- **Axatse**
- **Kagan**
Figure 6. Interpretation of *kagan* drum from the *Afa* dance using crossrhythm

<table>
<thead>
<tr>
<th>Gankogui</th>
<th>$\frac{12}{8}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kagan</td>
<td>$\frac{12}{8}$</td>
</tr>
</tbody>
</table>

Isometric Kagan

<table>
<thead>
<tr>
<th>Gankogui</th>
<th>$\frac{12}{8}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Kagan</td>
<td>$\frac{6}{4}$</td>
</tr>
</tbody>
</table>

Kagan as cross-rhythm

Figure 7. Habanera Rhythmic Archetype

<table>
<thead>
<tr>
<th>Metric Background</th>
<th>$\frac{4}{4}$</th>
</tr>
</thead>
<tbody>
<tr>
<td>Main Beats</td>
<td>$\frac{4}{4}$</td>
</tr>
<tr>
<td>Habanera Rhythm</td>
<td>$\frac{4}{4}$</td>
</tr>
</tbody>
</table>
Figure 8. Jones’ Standard Pattern

Figure 9. Hand drum notation guide
Figure 10. Bata drum notation guide
Figure 11. Stick drum notation guide

**Stroke Symbols**

- \[\Rightarrow\] = Pressed Stroke
- \[\Rightarrow\] = Bounced Stroke
- \[\Rightarrow\] = Rest
- \[\Rightarrow\] = Stopped Stroke (hand: stop skin, stick: strike center)
- \[\Rightarrow\] = Stick taps on the shell

**Stick Drums**

- \[\Rightarrow\] = open tone
- \[\Rightarrow\] = pressed stroke
- \[\Rightarrow\] = stick taps

**Stick/Hand Drums**

<table>
<thead>
<tr>
<th>(Stick)</th>
<th>(Hand)</th>
</tr>
</thead>
<tbody>
<tr>
<td>(1) Bass/Center Press</td>
<td>(Hand)</td>
</tr>
<tr>
<td>(2) Hand tone/Hand Press</td>
<td>(Stick tone/ Stick press)</td>
</tr>
<tr>
<td>(3) Stick stopped/ Stick on Shell/ Stick on Shell + Bass</td>
<td></td>
</tr>
</tbody>
</table>

- OPEN STICK STROKE
- STOPPED STICK STROKE
- STICK ON SHELL STROKE
- OPEN HAND STROKE
- PRESSED HAND STROKE
- BASS STROKE
**Figure 12.** The three interweaving archetypes

<table>
<thead>
<tr>
<th>Metric Background</th>
<th>RA 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Small Interweave</td>
<td><img src="image1" alt="Diagram" /></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Metric Background</th>
<th>RA 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Medium Interweave</td>
<td><img src="image2" alt="Diagram" /></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Metric Background</th>
<th>RA 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Large Interweave</td>
<td><img src="image3" alt="Diagram" /></td>
</tr>
</tbody>
</table>
**Figure 13.** The small interweave (RA 1)
**Figure 14.** Example of RA 1 in the *Akpoka* transition phrase

**Akpoka Opening Conversation**

1. 

2. 

3. 

4. 

**Akpoka Transition**
Figure 15. Example of RA 1 in a Sonu drum language pattern
Figure 16. The emergence of RA 1 in the resultant of the Dzigbordi rhythmic background
Figure 17. Example of RA 1 in the *bata toque* for Osain.
Figure 18. Example of RA 1 in the *bata toque Orisha Pawua*
Figure 19. Use of RA 1 in a variation from the *Toque de Guiro*
Figure 20. The medium interweave (RA 2)
Figure 21. Use of RA 2 in a drum language pattern from the *Agbadza* dance

![Diagram of Agbadza Drum Conversation](image)

Figure 22. Use of RA 2 in the timeline patterns for Lissahoun

![Diagram of Lissahoun Drum Patterns](image)
Figure 23. Caja variation using RA 2 in the *Palo Monte* dance

- **N’gongui** (Bell)
  - 12/8
  - Basic caja pattern
  - Edge stroke
  - Center stroke
  - 2 hands

- **N’konko** (sticks)
  - 12/8
  - Basic caja pattern
  - Edge stroke
  - Center stroke
  - 2 hands

- **N’goma 1** (High-pitched drum)
  - 12/8
  - Basic caja pattern
  - Edge stroke
  - Center stroke
  - 2 hands

- **N’goma 2** (Medium-pitched drum)
  - 12/8
  - Basic caja pattern
  - Edge stroke
  - Center stroke
  - 2 hands

- **Caja** (lead drum)
  - 12/8
  - Basic caja pattern
  - Edge stroke
  - Center stroke
  - 2 hands

---

3. Caja Variation

4. D.S.
Figure 24. Bata rhythmic backgrounds
Figure 25. Use of RA 2 in the *bata toque* for Osun
Figure 26. The large interweave and its inversion

Figure 27. The presence of the large interweave within the southern Ewe rhythmic background
Figure 28. Use of RA 3a in Ewe changing signals
Figure 29. Use of RA 3a in the *bala* arrangement of Kulanjan
Figure 30. Use of RA 3a and 3b in the *matepe* piece *Mse ngu* (2)
Figure 31. Interpretation of *Msengu* 2 using hemiola and cross-rhythm

**Metric Background**

- **Large Interweave (inverted)** RA 3b
- **Large Interweave** RA 3a

**Msengu 2 Hemiola Interpretation**

**Msengu 2 Cross-rhythmic Interpretation**

8vb.
Figure 32. Use of RA 3a in the kushaura part for Nyamaropa
Figure 33. Example of RA 3a and RA 3b in the *mbira* parts for Nyamaropa.
Figure 34. Use of RA 3a in the basic pattern of the *manman* drum in *Yavanlou*.
Figure 35. Use of RA 3 as a lead variation in the Arará dance *Sabalu III*
Figure 36. Use of all three interweaving archetypes in the *toque* for *Chango*

![Diagram showing the use of all three interweaving archetypes in the *toque* for *Chango*.]

Figure 37. The *ups* archetype (RA 4) combined with the standard pattern

![Diagram showing the *ups* archetype (RA 4) combined with the standard pattern.]
Figure 38. The *ups* archetype in the Ewe *Afa* dance
Figure 39. Transcription of *Lissaboun* support instruments
Figure 40. Transcription of the *djembe* and *dunun* parts from the dance *Soli*
**Figure 41.** Use of the *ups* archetype in the *mbira* piece *Chakwi*
Figure 42. Use of RA 4 in the Congolese guitar piece *Mwami*

<table>
<thead>
<tr>
<th>Metric Background</th>
<th>12/8</th>
<th>12/8</th>
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<tbody>
<tr>
<td>The Ups RA 4</td>
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Timeline 12/8

Guitar 12/8

= 90

Figure 43. Use of RA 4 in the *Palo Monte* dance

= 160 BPM

Bell 12/8

Conga 1 12/8

Conga 2 12/8

Edge of skin

Center of skin

Right Index Finger

Right Thumb
Figure 44. Ternary and Binary versions of the ups

Figure 45. The 341 Archetype (RA 5)
Figure 46. Periodicity of RA 5

Figure 47. The Shifting Three archetype (RA 6)
**Figure 48.** Use of RA 6b in the opening drum language conversation of *Agbadża*
Figure 49. Examples of RA 6a and RA 6d in variations for the caja drum in the Palo Monte dance.
Figure 50. Transformation of the *segon* variation into RA 6a

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<thead>
<tr>
<th>§</th>
<th>Basic Pattern</th>
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<tbody>
<tr>
<td>1.</td>
<td>Ogan (Bell)</td>
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<td>12/8</td>
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<tr>
<td>2.</td>
<td>Boula (High-pitched drum, Support Drum)</td>
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<td>12/8</td>
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<tr>
<td>3.</td>
<td>Manman (Low-pitched drum, Lead drum)</td>
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<td>12/8</td>
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<table>
<thead>
<tr>
<th>§</th>
<th>Segon Variation</th>
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<tbody>
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<td>2.</td>
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<td>3.</td>
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<td>4.</td>
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- Hand stroke
- 2 sticks
- Right (stick) Left (hand)
Figure 51. Example of RA 6a in the *kushaura* for *Nhemanusasa*