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## IT'S AFTER THE END OF THE WORLD

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GYE NYAME  
THE OMNIPOTENCE AND IMMORTALITY  
OF THE CREATOR

# ADINKRA

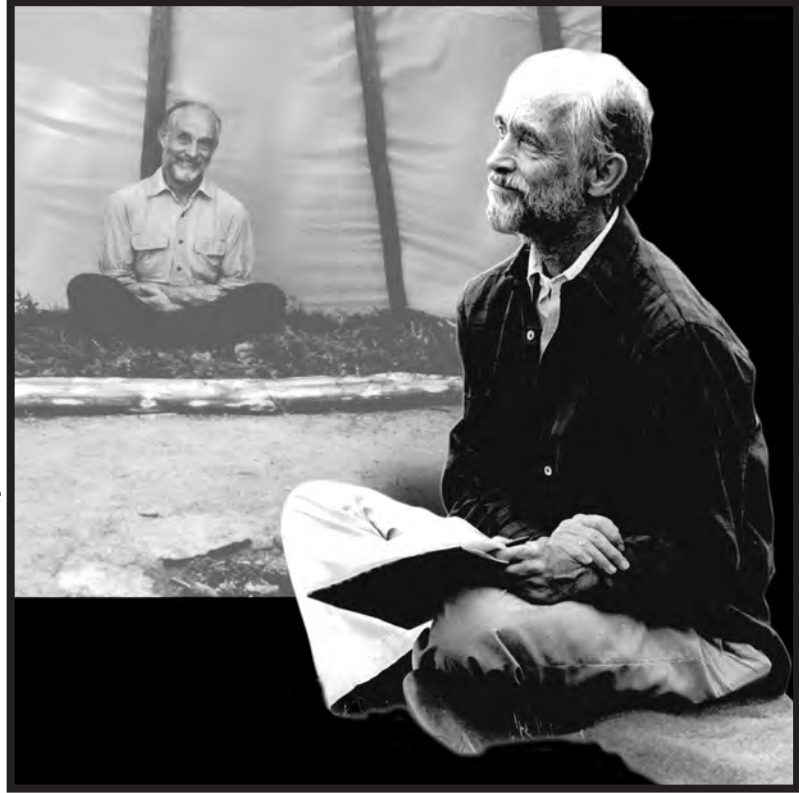
*Adinkra* are traditional images that refer to wisdom, proverbs, stories, or other sayings. These images originally were stamped with bark ink on cotton cloths for funerals (*ayie*). *Adinkra* translated means 'farewell' or 'good-bye,' hence the use of the special cloth on these occasions. The words that express the meanings of the *adinkra* in this work are from *Twi*, a language of the *Akan* people of central-western Ghana. Many Ghanaians speak *Twi* in addition to their local languages.



*Adinkra* images and background information is credited to the research by Prof. Ablade Glover, ATD, MEd., PhD. FRSA, College of Art, University of Science and Technology, Kumasi, Ghana

## HONORING THE DRUM 1916-2006

The first time I worked with David McAllester was in class at Wesleyan University in January 1982, and we sang Navajo songs. His life was pursued on many paths: exploring New England woodlands, a commitment to Native American culture, seminal scholarship in world music and anthropology - including the works *Peyote Music* (1949), *Enemyway Music* (1954), and *Navajo Blessingway Singer* (with Charlotte Frisbee, 1978) - a founder of the Society for Ethnomusicology (1955), a major force in the creation and development of the renowned world music program at Wesleyan University, a political activist for non-violence and cultural, economic, political, and social equality, a teacher and mentor in the highest sense for thousands of students and colleagues, a vocalist.



It was not simply what David accomplished in his 89 years, but how he connected with each thing through time and space. He lived the music he studied, wrote about, taught, and performed, with an integrity and commitment to its origin and meaning. He advocated a wholistic approach to music learning and making on all levels, humanizing it from elementary beginnings through world-class professional expertise.

Within this, beyond this, David embraced the lifeways of the world's peoples with an open heart and gave unconditional love and spirit to us all through dance and sounds. He is a unique soul and this is the greatest gift to us: David taught us what it is to be human, who we can be, and what the divine must feel like.



DAVID PLAYING BACK NAVAJO CHILDREN'S SONGS TO BENJAMIN AND TOM WILSON YAZZIE, AGES 6 AND 7, AT TSE BONITO, NEW MEXICO, JULY 1955.

## CREDITS, COPYRIGHT, AND PRODUCTION INFORMATION



LEARNING DUGBE WITH EDWARD TEKPAH (WITH STICKS)  
AND ESI (RIGHT) IN KOPEYIA VILLAGE

All existence is the domain of the creator. People in many traditional societies see themselves as custodians of physical, intellectual, emotional, and spiritual entities for the creator. While the ideas of property and ownership may be foreign to many societies and peoples, myself included, this book and digital video disc (video) are being developed in a western society that values property and ownership. To prevent the misuse and theft that has been the historical and continuing result of colonial, neocolonial, and industrialized contact with indigenous peoples of the so-called 'third world,' I locate the source and ownership of our work in the following manner.

The traditional music, language, and dance that are the sources for this book and video are the property of the Ewe people of Ghana, Togo, and Benin. The musicians, dancers, and people that I have worked with in Kopeyia, Aflao, Denu, Ho, Accra, and Anyako have given me permission to use images of their life and music in this work.

The arrangements of traditional music, song, language, and dance are the result of my study since 1981 with Freeman Kwadzo Donkor, Abraham Kobena Adzenyah, Helen Abena Mensah, Vivien Darko, Kwabena Boateng in Middletown, CT; Godwin Kwasi Agbeli, Emmanuel Kwaku Agbeli, Nani Agbeli, Frank Kofie Agbeli, Esi Agbeli, Yaotse Agbeli, Yaobright Agbeli, Edward Tekpah, Blankson Sodzedo and Agbeko Sodzedo in Kopeyia village, Volta region, Ghana; Mary Agama in Accra,

Ghana; C.K. Ladzekpo in Oakland, CA; Kpeglo Kofi Ladzekpo, Olu Nudzor Gbeti, Emmanuel Kwasi Yevutsey, Kobla Dogbe, Dorni Ekpe Ahlidza, Francis Biam Ladzekpo, Seshie Adonu Ladzekpo, and Daviza Damali in Anyako village, Volta region, Ghana.

While all these colleagues have also assisted with translations and interpretations from Ewe to English and, in some cases, the related drum language, the book's final version is based on my work with Freeman Kwadzo Donkor, Helen Abena Mensah, Vivien Darko, Godwin Kwasi Agbeli, Emmanuel Kwaku Agbeli, Frank Kofie Agbeli, and Kpeglo Kofi Ladzekpo.

The adaptation of traditional drumming, song, language, and dance into the drumset is royal hartigan's. Other sources are listed below. We are custodians of these expressions.

This book was developed between 1981 and 2005 in Kopeyia village, Aflao town, Anyako village, Ho and Accra cities, Ghana, West Africa; Pittsfield, MA, San Jose, CA, Oakland, CA, Wesleyan University, Middletown, CT, and UMASS Dartmouth, North Dartmouth, MA, USA.

### **Musicians in the video:**

Akpese, with the Dzigbɔdi Bɔbɔbɔ group from Tarso Anyako village, Volta Region, Ghana,



West Africa, 6 June 2002; drumset rhythms, royal hartigan, Anyako village, 7 June 2002; Adzohu, with the Adzohu society, Aflao town, 9 June 2002; Gadzo and Kinka with the Lashibi community, Anyako village, 11 June 2002; additional traditional and drumset rhythms with Samuel Elikem Nyamuame, Abraham Kobena Adzenyah, Helen Abena Mensah, and royal hartigan, Center for the Arts, Wesleyan University, Middletown, CT, 24 September 2005

**Writer/Editor:** royal hartigan

**Cover Design:** Stephanie Wooten

**Book Design:** royal hartigan, Stephanie Wooten, Ben Ghobadi, and Murray Gusseck

**Videography:** Ziddi Msangi, with assistance from Kpeglo, Kofi, and Gamali Kwami Ladzekpo, Kobla Dogbe and Daniel Nocero

**Digital video capture:** Ziddi Msangi

**Digital video editing and video authoring and mastering:** Joel Fuller, plebeian productions  
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**Photography:** royal hartigan, James Edward Hartigan, Hazel Clark Gay Hartigan, Ray Hart, Weihua Zhang, Susan McAllester, Fancis Cancian, Don Victor, Leon Lee, Godwin Kwasi Agbeli, Ziddi Msangi, Heidi Mitchem, Idit Kubitsky, Victor Grant, Nancy Lane, Robert Lancefield, Robert Levin-Kopeyia Ghana School Fund, Andy Nozaka, Dee Confar, Justin Maucione Heather Tripp, Kristina Hines, James Almo, Tim Kao, Amanda Fraser, Angela Cerci, Aziza Williams, Joshua Nierodzinski, Li Tienan, Thinking Hands, and the Dashanzi International Arts Festival

**Music engraving:** royal hartigan, Anna Davidson, Douglas O'Grady, and Tim Swan

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The ideas, text, and music in this work were developed through interactions with people. The book and music were written by hand and typed in Microsoft Word 2001 in Macintosh format, followed by InDesign layout. We use 60 lb. bond paper. The primary fonts are Palatino 11 point, Rusticana, and Ipakiel for letters in the Eve language.

The digital sound and video recording was done with a SONY Digital Handycam MiniDV DCR-TRV11 camera in NTSC format. Sound was recorded at 16 bits. The video was edited and authored using Apple's Final Cut Studio and then replicated.

## **Adinkra Symbols and their meaning:**

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## **Eve Letters and Pronunciation Guide:**

based on Daniel Kodzo Avorgbedor's "Modes of Musical Continuity among the Aŋlo-Eve of Accra: A Study in Urban Ethnomusicology" PhD Dissertation, Indiana University, 1986, xvii-xviii, © 1986. Used with permission from Prof. Avorgbedor.

## **Maps:**

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## **royal hartigan plays:**

Sonor drums with Remo heads,  
Vic Firth sticks and mallets,  
and K Zildian and Paiste cymbals