

The Intimate Touch

From Frisner with Love



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Acknowledgments

I begin with the well-worn observation that I can't possibly thank everyone who helped put this album together. I'll nonetheless do the best I can to identify the movers and shakers. Thank you, first of all, to producer Jean Jean-Pierre and co-producer Paul Uhry Newman, who recorded Mr. Augustin for both their *Radio Nèg Mawon* broadcast and for *Happy Birthday Haiti*, an album celebrating Haiti's bicentennial of independence. Next, I thank recording engineer Joe Quesada for his always meticulous work and his deep respect for the music traditions of Haiti. Thank you, as ever, to longtime friend and photographer Chantal Regnault, who knew better than any how to capture Mr. Augustin's complexities—including his mischief—on film. I thank each of these people for their generosity in giving permission to reproduce their work here.

Much gratitude to the members, past and present, of Troupe Makandal, who will carry the spirit of their maestro forever in their hearts, and who share with me their insights concerning his life and legacy on an ongoing basis. Thank you, Steve Deats, in particular, for calling my attention to this recording. And many, many thanks to my sister Makini Armand for her patient listening as I rumbled and rambled over what often seemed an impossible task.

I save my final, but deepest thank you for my life partner on the other side. I wish I could do more, Frisner, but I hope you enjoy this effort. Devil that you were/are, I suspect you will.

 Lois

Credits

Frisner Augustin, Congas
Jean Jean-Pierre, Producer
Paul Uhry Newman, Co-producer
Joe Quesada, Recording Engineer
Chantal Regnault, Photos
Lois Wilcken, Album Notes

Frisner Augustin: A Short Trip through His Life

Master Drummer Frisner Augustin came into this world on March 1, 1948, under a tree outside the general hospital of Port-au-Prince, Haiti. His mother waited for a room, but none was available. The neighborhood he grew up in, which bordered the city's Grand Cemetery, lacked material means but cultivated the greatest Afro-Haitian traditions. The Vodou¹ houses of Frisner's community educated him, and his uncle, drummer Catelus Laguerre, inspired him to take up drumming. The boy saw it as a way to earn a living and support his family, but his trade was a calling as well, and he once detailed how Ogou, the Vodou *lwa* (spirit) of power and combat, spoke to him through a priest-medium and arranged for his formal initiation as a *ountògi*² (drummer).³

During his youth and into his early adulthood, Frisner beat the drum for the Vodou houses of his and other surrounding communities. He was playing for a dance just west of Port-au-Prince when André Germain, a choreographer for the national dance company, scouted him out and offered him his first professional engagement. In the following years he drummed for such distinguished women as classical musician Lina Mathon Blanchet, African-American dancer Lavinia Williams, and choreographer and dance teacher Viviane Gauthier. Work took him around the Caribbean and to Nigeria. In 1972, while playing in New York with the Vodou jazz group Jazz des Jeunes, he decided to make New York his home.

For the next forty years, Frisner Augustin rose to the rank of cultural ambassador, serving the social and creative needs of the Haitian immigrant community, re-educating the general public about Vodou through the power of his drum, and paving the way for other Haitian drummers who set up shop in New York. He fulfilled this role



in both the emergent Vodou houses of the city and on the stages of theaters, festivals, and educational institutions. In 1981 he assumed the position of Artistic Director of La Troupe Makandal and held the position until his death. In 1998, the cultural center City Lore recognized his contributions by inducting him into its People's Hall of Fame, and the National Endowment for the Arts followed in 1999 with its prestigious National Heritage Fellowship. His other honors include a Certificate of Achievement from the National Coalition for Haitian Rights, Peniel Guerier's Kriye Bode award, a plaque from the children's company Tonèl Lakay, and an award from community station Radio Nago.

The maestro traveled to Haiti often during his residence in New York, staying most of the time in the community he grew up in. The community suffered in the earthquake of 2010. Makandal responded with targeted assistance to it, and Frisner visited more frequently from then on. During a visit in the winter of 2012, he suffered a massive brain hemorrhage while in Haiti and passed away four days later, on February 28, in the Bernard Mevs Hospital in Port-au-Prince. His body rests in the Grand Cemetery, where he had built a mausoleum for his family. Frisner's spirit then passed through the cycle of Vodou death rites, and his *govi*⁴ now stands on his altar in Brooklyn.

Frisner Augustin was survived by his father, Julien Augustin; one sister, Marie Lourdes Augustin; six children (Garry Augustin, Gregory Augustin, Dominique Augustin Rosa, Nicolas Breland, Niguel Breland, and Courtney Mathurin); and five grandchildren.

To Wet⁵ Your Appetite: Afro-Haitian Drumming

Frisner Augustin wove an astounding complexity of his own into traditional Vodou drum ensemble licks. His followers knew him as well for his powerful thrusts, deliciously balanced with the gentlest strokes. Before plunging into his inimitable style, let's look at the legacy that fostered it.

The cultural DNAs of West Africa and the Congo region, nurtured within the social and economic womb of colonial and post-colonial Haiti, gave birth to the several dozen music and dance styles that compose today's repertoire. Most use three single-headed conical drums (*manman*, *segon*, and *boula* or *kata*; first, second, and third drums, respectively), an iron bell or plaque (*ogan* or *fè*), and one or more frame drums (*bas* or *tanbourin*). Together with song and dance, each drumming style composes its own *ménage à trois*.

Sustained beats, visible in the bodies of the performers, articulate measures or phrases. Drummers exploit a wide spectrum of tone and technique to pump up the beats. They may also tease the listener by stimulating points between the beats to produce an effect called off-beat phrasing. The master drummer, who plays the *manman*, may take

the listener to yet a higher level of pleasure by penetrating the lick, raising its temperature, and climaxing in a *kase* (break), a lick that doesn't obey the rules (entering when not expected, tickling the ear with renegade strokes, etc.). The master, once seeing that he has satisfied the dancers and perhaps seduced a Vodou spirit into the house, relaxes again on the steady beat.

We need to note that although Vodou drumming consists largely of repeated cycles, drummers embellish them in their intercourse with song phrasing and ritual action. Vodou drumming is *not* formulaic but rather an art, as Frisner Augustin so brilliantly proved.

The Inimitable Style: Frisner's Intimate Touch

FORM

Frisner explored a wide array of drumming styles and techniques through the ten compositions that compose this album. They range in total time from nineteen seconds ("Kawolin Kouri") to nine minutes and nineteen seconds ("Dous Pike"); some present one drumming style, others as many as a half dozen. Since a complete analysis would occupy a book—and we'd like to get to the intimacies ASAP—we'll look at a piece that brings three contrasting style groups together: "Triptik."

"Triptik,"⁶ like the three-paneled picture or sculpture of the visual arts world, falls into three sonic panels.

- Nago-Zepòl *Nago*, from the Anago people of the Guinea coast of West Africa (and from Nigeria earlier on), evokes Ogou, a *lwa* of iron, heat, warfare—and, of course, the most irresistible masculinity. When performed in a Vodou dance, *nago* typically segues into *zepòl*, a word taken from the French *les épaules*, (shoulders) because of a rousing shoulder movement in the dance.
- Djouba-Kontredans The dance *djouba*, possibly imported from Martinique during the colonial period but rooted in West Africa, evokes Azaka Mede, the consummate peasant, tiller of the earth, agent of fertility, and audacious flirt. Haitian stage performances of *djouba* often couple with *kontredans*, essentially an African takeoff on the English country dances (square dances) popular among the French.

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- *Ibo Ibo*, from the Igbo of Nigeria, evokes the Ibo *lwa*, spirits noted for eloquence, pride, and resistance. The Ibo slaves took their own lives in order to free their souls from their bodies for a return to the motherland. Haitian Vodou sees them as soul escorts; thus they play an important role in funeral rites in some regions of Haiti.

The work begins with an introduction; a mini-bridge hinges panels one and two, and another panels two and three; and the piece fades out on *ibo*. We might describe the physique of the composition as follows:

Intro (0:00 - 1:05)
Nago (1:05 - 2:42) – Zepòl (2:42 - 3:56)
Bridge 1 (3:56 - 4:01)
Djouba (4:01 - 4:47) – Kontredans (4:47 - 5:44)
Bridge 2 (5:44 - 5:49)
Ibo (5:49 - 7:58)

TONE

Frisner, like any great drummer, wooed a wicked variety of responses from every drum he touched, and he played two congas with hands only (i.e., no sticks) on this recording. Such factors as materials of construction, type of skin for the head, diameter and tightness of the head, dimensions of the body in relation to the head, use or non-use of one or more drumsticks, and method of attack (where the skin is excited, and how) shape the quality—or to put it more scientifically, spectrogram—that a stroke produces. The physics of a drum sound stand uniquely apart from those of instruments whose vibrating bodies are cords or columns of air. The latter produce a fundamental vibration that is strongest (loudest) and slowest (lowest), with softer and faster vibrations moving above it at whole-number multiples of the fundamental speed (twice as fast, three times as fast, etc.), combinations that sound harmonious to the listener. The drum likes it rough, and so it produces vibrations at irrational (non-whole-number) multiples of the fundamental, and the slowest vibration is not necessarily the strongest. In some strokes these irrational vibrations are so equal in intensity that they surrender their egos in the excitement, leading some people to call the drum, rather unfairly, an "unpitched" instrument.

Let's look at (as we listen to) the tones Frisner used in the Intro to "Triptik," and think about how he used tone to give this section its contours. We have several things to be aware of as we go along.

- First, he expanded his solo palette by playing *two* conga drums.
- Second, while we feel the Intro as unmeasured or free-form due to the lack of a fixed meter, it actually follows a pulse stream (about three hundred per minute), with the distance from pulse to pulse averaging just under a fifth of a second, and ranging from just over an eighth of a second to just over a fifth. He massaged his tempo a bit, and he sometimes struck a shade early only to delay the next stroke ever so infinitesimally. Remember that a *real* man is not a metronome.
- Third, two congas can vary in pitch in accordance to size or tuning. Even one conga can vary in pitch between different performances. The notated examples capture *this* recording of the piece.

Intro

Frisner Augustin

♩=300

Legend

Eighth note = one pulse

Round notehead = tone, an unstopped stroke between center and periphery of the head

Slashed notehead = muff, a stopped or muted tone

Cupped notehead = bass, an unstopped stroke in the center of the head

Triangle notehead = slap

Stems pointing up = high-tuned conga

Stems pointing down = low-tuned conga

We're going to look at a slice of the Intro, beginning 46 seconds from the beginning of the piece and ending at 57 seconds. The transcription above (Intro) reveals much at a glance. We don't see the usual time signature (indicator of beats and measures) because "Triptik" wants a little foreplay before locking into a steady groove. And yet groupings exist in this selection. Of course, different listeners vary in the way they structure what they hear, depending on their history as listeners—and musicians, of course, are another story—

but potential small groupings range from 5 to 8 pulses, with fives and sevens quite prominent. Vodou music, like most dance music (danced by two-footed people), typically falls into measures of two or its multiples. Even a compound meter like *nago* is really two beats to a measure. Intro, then, has claimed some exquisite freedom.

Using the legend below Example 1, we see that the excerpt begins with five open tones on the lower conga, then five on the upper conga. The fundamentals of these strokes, determined with a program called [Sonic Visualizer](#), delimit an interval that musicians call a tritone.⁷ Many of us love the combination, and you hear it all the time in traditional Haitian rara music. Others, however, frown on the tritone, and a Benedictine monk went so far as to prohibit its use in sacred music during the Medieval period.⁸ Some have even called it the *diabolus in musica* (the devil in music). What was Frisner thinking of when he tuned his drums?

The excerpt uses seven of the possible basic eight strokes available on the two drums (not counting variations and hybrid strokes, a subject for another day). Using the stroke progression, we might see the structure this way:

1. ten strokes with clear fundamentals, five on one pitch, plus five a tritone higher
2. twenty strokes on the upper conga, falling into two groups separated by two tones, the first group emphasizing the muff, the second the slap
3. fourteen stokes with strong fundamentals, echoing the first section but stretching it out on the lower conga and making a dramatic plunge to the bass
4. eighteen strokes that essentially echo the second section on the lower conga

So we hear a trajectory in the excerpt: from a start that's firm but with a little tritone edge, to a bit more force (Cupid that he was, Frisner called the muff "squeeze"), and finally, to a deep plunge that brings the opening action to where it counts. The context of the excerpt gives it yet more meaning, but the excerpt itself demonstrates how effectively Frisner could use touch to shape an experience.



TIME: THE CYCLE

Frisner Augustin learned his craft in situ in Haiti. He also took his first jobs with professional companies that represent traditional music and dance on stage while in Haiti, and he went on to become Artistic Director of one such company in New York. The companies call their genre folklore, and they have developed forms tailored to the needs of the theater. Musical form in traditional contexts sometimes follows set patterns, but drummers must also respond to the spontaneous and relatively unpredictable actions of such enthusiasts as dancers and priests, and this often results in novel and complex structures. In folklore, form generally tends toward the square: the dance steps repeat in groups of four and its multiples (with an occasional two or six) and music must follow this template.⁹ Frisner mastered both traditional ensemble drumming and folklore ensemble drumming. So, what did he do in the privacy of a recording studio, alone with two willing congas?

Let's look at phrasing first. A musical phrase is a bit like a sentence in prose, but many of us have noted far more ambiguity in musical phrasing, that is, we find less consistency among music theorists in the labeling of musical phrases and their parts than we do among grammarians in the labeling of prose. Music theorists nonetheless succumb to temptation and go ahead with their labels. They might use words like motif, phrase, subphrase, period, antecedent, consequent, and so on; or they might apply a less subjective system using small letters. Since the theorists' language reflects a teleological mode of thinking (nature inherently moves toward ends) possibly irrelevant to traditional music styles (time is cyclical), let's start with letters and see where they lead us.

Nago

From 1 minute and 6 seconds into "Triptik," where the *nago* panel begins, until 1 minute and 13 seconds, Frisner plays a standard *nago* pattern. On the first beat (the place where the dancer puts her foot down) we hear a flam using open tones, two more open tones, then two rim shots (made by striking the perimeter of the head). On the second beat we hear a slap and then the two rim shots again.¹⁰ Frisner then repeats these two small groups of strokes, although with a bit of variation (for example, a slap instead of the flam). If we label the stroke group on the first beat "a" and that on the second beat "b," and if we use superscripts to indicate variations (a¹ for the first variation, a² for the second, etc.), then we have

a b a¹ b¹

On the next four beats Frisner plays "a¹" three times before concluding with "b." The entire pattern from the first beat (we'll explain *voye-reponn* in a moment) looks like



Many analysts hear this as a complete period with two four-beat phrases, and some would call the first phrase the antecedent and the second the consequent, implying that the first makes a kind of proposition and the second satisfies it. Let's dispense with linear terms and call the eight-beat pattern a cycle—it will, after all, repeat. And, why use English when we have two excellent terms in Haitian Kreyòl: *voye* (call) and *reponn* (respond)? Vodouists use these words in the context of call-and-response singing, and the terms capture the spirit of the open-ended interplay in drum ensembles as well. Many if not most cycles in Vodou drumming follow the *voye-reponn* design.

As Frisner continues through the *nago* panel of "Triptik," his variations on "a" and "b" become so numerous that we're getting into a tangled forest of double-digit superscripts. We'll forego them in the next examples. Toward the end of *nago* we're hearing a breakdown of *voye-reponn*, for example, at 2 minutes, 25 seconds,



Note the absence of *reponn*. At 2 minutes 31 seconds, he truncates the cycle to six beats.



At 2 minutes, 42 seconds Frisner introduces the *zepòl* "a" while holding on to the *nago* "b," effecting a soft and sleek transition into *zepòl*.

Djouba

As with *nago*, the basic pattern of *djouba* (beginning at 4 minutes, 1 second) follows a *voye-reponn* scheme: a cycle with *voye* and *reponn* phases. While the entire *nago* cycle spans eight beats (eight steps of the basic dance movement) and each of its phases (*voye*, *reponn*) four beats, that of *djouba* spans four beats and each of its phases two. Again, we'll use "a" for the first beat and "b" for the second, with superscripts for variations on "a"

and "b." In *djouba*, the second phase introduces content that is so different from "a" and "b" that we can call it "c." An entire cycle would look like

a b c b

But Frisner teases us with the first phase, the *voye*, over and over...and over...

voye 1		voye 2		voye 3		voye 4		voye 5		voye 6		voye 7	
a	b	a	b ¹	a	b ¹	a	b ¹	a	b ¹	a ¹	b ²	a ¹	b ¹

Finally, after the ninth *voye* (note the odd number), he releases the *reponn*. One expects the full cycle to take its rightful place now. But Frisner isn't done yet. At 4 minutes, 15 seconds, just as we're ready to hear a second *reponn*, he launches a *kase*—remember the lick that refuses to obey the rules? The effect is a bit like losing it. The *kase* material—nice warm and buoyant strokes that make the skin quiver—repeats three times before getting down into *djouba* proper at 4 minutes, 24 seconds.

And the two willing congas?

To return to a question we asked earlier, how did Frisner, when he found himself alone in a recording studio, reconcile his training in the Vodou temple with his training on stage? The former tends toward the cyclical thinking of traditional philosophies, and the latter toward the teleology prominent in European philosophies. Phrasing offers insight into how he managed to harmonize this apparent dichotomy.¹¹

Much of "Triptik" follows the square, end-oriented (teleological) design of folklore, with cycles of four and eight beats (steps, to the dancer) repeated twice, four times, six times, and so on. In this recording, Frisner ensconced the listener in the conventions of the stage only to lure her at points unexpected with the forbidden and more open-ended fruit of the temple (*voye* without *reponn*, odd-numbered repetitions, etc.). And he did this not in response to bodies dancing in the physical space before him, but rather to the *lwa* of intimacy dancing in his head.

TIME: BEAT SHIFTING

The word beat can carry different meanings in different contexts; in practical use it describes the unit of time to which the musician, dancer, or listener moves. When you tap your foot or clap your hands to the music, you are tapping or clapping to the beat. Frisner was more than clear on what musicians and dancers meant when they used the English

word beat. He sometimes likened it to the heartbeat, or related the beat of the drum to the life force of the tree that gave birth to it. The concept of beat is arguably universal.

Analysts call the smallest division of a beat a pulse.¹² Our discussion of tone in the Intro to "Triptik" above called attention to the pulse stream running through the music,¹³ a stream created by Frisner's articulation of every pulse, using his creative and intimate touch to excite the least expected points. Despite the transcendent feelings one experiences during these moments, the drummer keeps the beat, changing only its tempo or speed.

Frisner was very good at shifting the beat. Let's look at the concluding section of "Triptik," the style called *ibo* (beginning at 5 minutes, 50 seconds). The basic *ibo* cycle comprises eight beats: four-beat *voye* plus four-beat *reponn*. Frisner begins the *ibo* section with eight complete cycles, exploiting tone to give each cycle a distinctive character. A second section of eight cycles culminates in a *kase* that actually throws off the square cycling. But it's the next section, beginning at 6 minutes, 50 seconds, that interests us here. After decelerating on the third cycle, he seems to go off-course on the seventh beat of the fourth cycle. That seventh beat is the next to last beat in the first measure of the score below, where the eighth note represents one pulse and four eighths represent one beat.

Ibo Shifting Bass

Frisner Augustin

The musical score is presented in four staves, each with a 16/8 time signature. The staves are labeled RIM, MUFF, TONE, and BASS. The RIM staff contains a rhythmic pattern of eighth notes. The MUFF staff contains a pattern of quarter notes. The TONE staff contains a pattern of quarter notes. The BASS staff contains a pattern of quarter notes. The score is divided into two measures by a double bar line.

Note: The pitches represent the fundamental frequencies of the respective strokes. I derived this information from a spectrogram using [Sonic Visualizer](#). The frequencies do not match those that correspond to exact notated pitch, for example, the bass is actually B3 minus 8 cents, or 236 Hz.

We have two ways of experiencing what begins to happen in the second half of the first measure. We can continue hearing pulses grouped in fours, as they clearly are in the first two beats (tone-rim-rim-rim, muff-rim-rim-rim). We have, then, a series of tonal permutations of the groups of four (rim-bass-rim-rim, bass-rim-rim-bass, rim-rim-bass-rim, etc.). Or, we can hear a shift from pulses grouped in fours to pulses grouped in threes: beginning on the second pulse of the third beat in measure 1 we hear four identical groups of three (bass-rim-rim, bass-rim-rim, bass-rim-rim, bass-rim-rim). The contrast between a heavy bass stroke and a feathery rim shot—on the pitch G4, the elusive G-spot, no doubt—reinforces the accent on every third pulse. Theorists have called such shifting between twos and threes, or threes and fours hemiola,¹⁴ and some have noted it as a feature of African-based styles.¹⁵

So which way did Frisner experience what he played? I can't presume to know the answer, but I suspect he experienced both, and desired to use both as he plied his intimate touch in the privacy of his recording booth. After all, who knows what's going to seduce a new listener?

The Tracks

We've spent some time in the boudoir of "Triptik." You and Frisner are on your own for the rest. Some context to get you started:

Triptik (Triptych) for detail, see the section "The Inimitable Style: Frisner's Intimate Touch" above.

Balanse (Swing) blends the undulating feel of the Rada styles *yanvalou* and *zepòl* with a warm-up to Carnival.

Kanaval (Carnival) takes you on a whirlwind, hip-gyrating tour along the streets of Port-au-Prince to the classic beat of Carnival.

In **Nan Pwovens** (In the Countryside) the styles *kontredans* (the black twist on the English country dance), *djouba* (a call to the spirits of the earth), and *abitan* (the peasant's dance) take you on a rustic tour.

For **Dous Pike** (Sweet and Spicy) Frisner mixes Rada cool (*yanvalou*, *parigòl* and *mayi*) and the heat of Carnival in a special sonic brew, only to segue into *Vodou djaz*, a style of his own invention but in the Rada lineage.

Kwaze Lewit (Cross the Eight, a Haitian Kreyòl reference to the choreographing of four couples in square formation) takes you on a breathless run through the style also known as *kontredans*.

Kawolin Kouri (Caroline Runs) catches a cameo appearance of the legendary and mysterious Kawolin Akawo, who drove men mad as she swirled her skirt to the beat of *kongo*.

In **Swaaa** Frisner savors the swing of Latin music and its African roots in common with Vodou; tries out an assortment of licks; falls into the seductive *kongo* on a sexy slide across the skin (called *siye*); and slips into the waltzy feel of *afranchi*, a style that recalls the elegance that free blacks so easily appropriated.

Djab (Devil) This one takes you on a short but spicy ride through *petwo*, the hot side of the Vodou planet. Take pleasure in its multiple peaks and valleys.

Nkita memorializes the *nkita–kikongo* for the spirits of those who died violently—in the style Haitian Vodou calls *kita*. Frisner condensed it here to half minute of pure passion.

The Frisner Augustin Memorial Project

Makandal has released the album *The Intimate Touch: From Frisner with Love* as the first in a series issuing from the Frisner Augustin Archive. The archive will give birth to a new series of recordings for public consumption; revenues from sales of the recordings will in turn support further work on the archive.

Thus far, the Memorial Project has taken on:

- the archive, which will go online when most materials have been digitized;
- the series of recordings, audio and video;
- Makandal's drumming classes, which will perpetuate Mr. Augustin's unique approach to the art of Vodou drumming; and
- an annual drumming festival showcasing legendary drummers and new talent. The first festival took place on June 21, 2014, in Downtown Brooklyn.

Makandal has received support from the National Endowment for the Arts, the New York State Council on the Arts, and dozens of individual donors. You may learn more about the project and make your own contribution to it at

<https://makandal.org/memorial/>

Notes

¹ In *fongbe*, a West African language, *vodun* embraces a range of spiritual energies, such as force, ancestor, divinity, the invisible. In Haitian Kreyòl one uses *lwa* (derived from the *yoruba*) to name the same energies, and Vodou to name a spiritual way of life.

² *Ountògi* comes from *fongbe*, a language of West Africa. It contains within it reference to Ountò, the spirit who inhabits consecrated drums and moves the drummers.

³ Interview with Lois Wilcken, March 24, 1982, Brooklyn. Digital transcript archived by La Troupe Makandal with the Frisner Augustin Memorial Archive, identifier MAK_LW_INT.001_0001td_co_19820324.pdf, Brooklyn, New York.

⁴ In the *fongbe* language of West Africa a *govi* is a vessel, often made from pottery. Haitian Vodou uses the *govi* in calling up the voice of the dead to communicate with the living.

⁵ Yes, we know it's spelled w-h-e-t, but we're entering another dimension here.

⁶ Triptych derives from a Greek word for *three-fold*. French spells it *triptyque*. I've taken the license of transliterating it into Haitian Kreyòl.

⁷ Other terms they might use are augmented fourth or diminished fifth.

⁸ Guido of Arezzo (991/992 - after 1033) is regarded as the inventor of modern notation.

⁹ In all fairness, contemporary choreographers often break this mold. But the fluid nature of the temple continues to mark it as the most formally inscrutable.

¹⁰ The rim shots are more than decoration. They define the second drummer's response to the first drum. Since Frisner played solo here, he incorporated them into his part.

¹¹ Note that I write "tend toward" and "apparent." I do not mean to use "end-oriented" and "cyclical" as discrete members of a reified pair of opposites but rather as the ideal ends of a continuum toward which real musical styles and genres more or less gravitate.

¹² Some have maintained the primacy of pulse, that is, pulse exists in the brain and beats are groupings of pulses. Another perspective maintains the primacy of beat; beat exists in the body (of a person at work or play), and pulses are divisions of beats. It strikes me as a chicken-and-egg dilemma. What do you think?

¹³ Did Frisner really create a pulse stream without any consideration of beat? Probably not. Frisner's non-metered intros and bridges are rife with subversive references to standard licks—a subject for yet another essay.

¹⁴ The term hemiola derives from Greek: *hēmi* (half) plus *holos* (whole). Half plus whole equals three halves, or a ratio of three to two.

¹⁵ The most noteworthy sources are Rose Brandel (*Ethnomusicology* III/3 [1959], pp. 106-17), and J.H. Kwabena Nketia (*The Music of Africa*, W.W. Norton & Company, 1974, pp. 128-33).