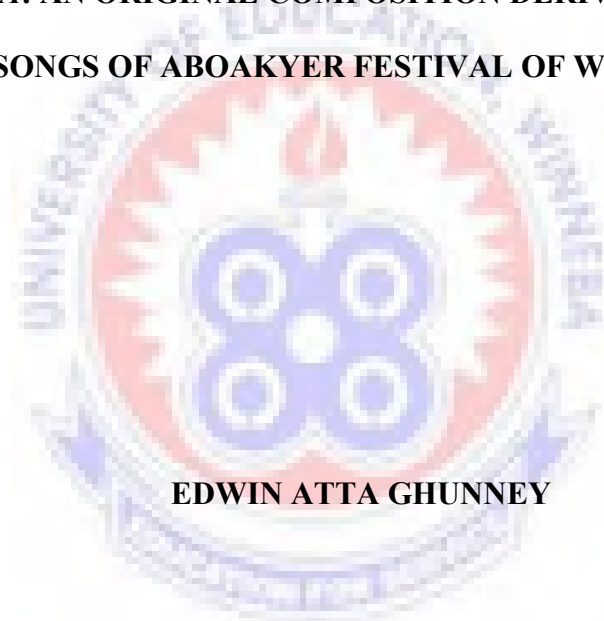


UNIVERSITY OF EDUCATION, WINNEBA

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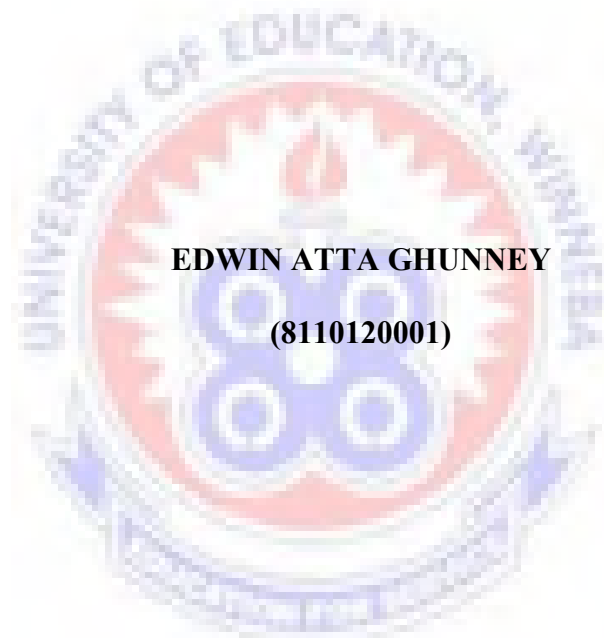


EDWIN ATTA GHUNNEY

2015

UNIVERSITY OF EDUCATION, WINNEBA

***GYAMKABA: AN ORIGINAL COMPOSITION DERIVED FROM ASAFO
SONGS OF ABOAKYER FESTIVAL OF WINNEBA***



EDWIN ATTA GHUNNEY

(8110120001)

**A Thesis in the Department of Music Education, School of Creative Arts, Submitted
to the School of Graduate Studies, University of Education, Winneba in Partial
Fulfillment of the Requirements for the Award of Master of Philosophy (Musical
Composition) Degree**

MAY, 2015

STUDENT'S DECLARATION

I, EDWIN ATTA GHUNNEY, declare that this thesis, with the exception of quotations and references contained in published works which have all been identified and duly acknowledged, is entirely my own original work, and it has not been submitted, either in part or whole, for another degree elsewhere.

SIGNATURE:.....

DATE:.....

SUPERVISOR'S DECLARATION

I hereby declare that the preparation and presentation of this work was supervised in accordance with the guidelines for supervision of thesis as laid down by the University of Education, Winneba.

NAME OF SUPERVISOR:

SIGNATURE:.....

DATE:.....

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DEDICATION

I dedicate this work to the almighty God, my lovely Wife, my family, friends and all who overtly and covertly contributed to the success of this work.



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GLOSSARY

- Ak4m*** Is the name given to the priestly performances, both ritual and traditional
- Asafo*** General Name for warrior organizations of the Akan of Ghana; also, term for the music of the organizations.
- Asafoesi*** This is a sacred music performed for the gods by *Asafo* musical group of the *Fante* of Ghana. The only instrument used in this performance is the bell. This type of music is also performed to provoke enemies.
- Asafohembaa*** Female leaders of *Asafo* group of the *Fante*.
- Asafokyen*** The master drum used in *Asafo* ensemble. It is also called *Onyin* or *Anoboakyen*.
- Atopr1*** This is a musical performance for the dead, usually performed by *Asafo* musical group of the *Fante* of Ghana. It involves a very quick walk to the cemetery to accompany the deceased. Also used to mourn departed souls during the annual traditional festival.
- Fam‘*** This is a female dance performed by *Asafo* musical group of the *Fante* of Ghana. It is performed in slow tempo. It is also a royal dance for chiefs and. used during traditional festivals, outdoorings and the installation of chief.
- \$kyer1ma*** This generally means, a drummer in the Akan community. It is usually someone who has a lot of skills and can use drum to convey messages to the people in the community.

\$sor This is a male dance performed by *Asafo* musical group of the *Fante* of Ghana. It is usually quick and vigorous and it is used frequently during annual traditional festivals.

\$w4mbir This is a musical type of *Asafo* musical group of the *Fante* of Ghana. It is performed with slow movement to process through the principal streets of a community. .

Athematicism. The absence of discernible themes in music.

Augmentation. A compositional technique in which the duration values of a group of notes are increased by the same proportion.

Cacophony. Harsh dissonance.

Deodecad chords A vertical sonority consisting of twelve different pitches

Diminution A compositional technique in which the duration values of a group of notes are decreased by the same proportion. This is accomplished by deducting from the value of each note in the group the equivalent of $\frac{1}{2}$, $\frac{1}{4}$, $\frac{1}{8}$, etc., of its original value.

Durational scale The ordering of the note values of a duration. .

Isometric sonority Sonority formed by the combination of a chord with its involution, resulting in the same intervallic structure.

Isomelos The repetition of a melodic pattern with varying rhythm

Isorhythmic The repetition of a rhythmic pattern usually over a fairly long period of time.

Leitmotif Leading themes or recurring motive in a piece of music

Inversion The altering of musical motive.

Metamorphosis The transformation of a previously stated musical figure or idea through modification of its basic form or structure.

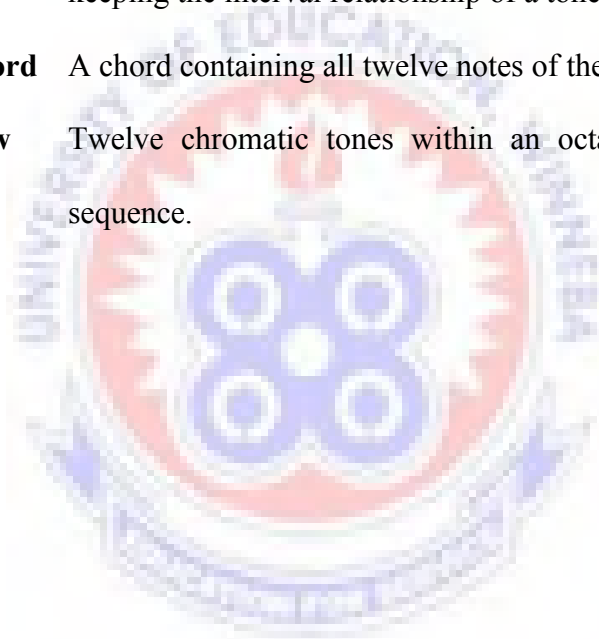
Matrix of 12 square Family of 48 series-forms or square used where numbers are interpreted as pitch classes and durational values.

Retrograde Backwards statement of a group of notes beginning with the last and proceeding to the first.

Transposition The movement of a group of notes to a different pitch level while keeping the interval relationship of a tone row.

Twelve-tone-chord A chord containing all twelve notes of the chromatic scale.

Twelve-tone-row Twelve chromatic tones within an octave arranged in a given sequence.



ABSTRACT

The study is a by-product of an acculturation of music that uses the creative dynamism mode, and deliberately searches the musical elements of the *Aboakyer* festival of the *Effutu* of Winneba in the Central Region of Ghana. It integrates these elements with the Western compositional techniques to create a relatively unique hybrid atonal programmed music of the African. The research adopted the aesthetic functionalism theory on social functions wherein meaning of music is derived from the role music plays in the lives of those who make it. Additionally, the research pivots on the culture-information (CI) theory in which creativity is a product of the interplay of environment and knowledge. A field study design was used for the data collection and twentieth century compositional techniques applied to create a hybrid novelty called *Gyamkaba*. The novelty was analyzed and a definitive analysis which leads the listener and the reader through the piece was presented. The study resolved the controversial provenance date of Effutu settlement as 1515 and not 1530 which was confirmed by the branding of the 2015 *Aboakyer* Festival as its 500th celebration. The study also revealed that the name of the animal in the hunt should have been a bushbuck and not a deer. Finally, it also uncovered the modal scales used by the Effutu Asafo companies as ionian, dorian and phrygian. It is hoped that this original work will provide a platform for future art composers to research into the other ethnicities in Ghana and use their elements to recreate new hybrid musical forms to augment the 21st century classical repertoire.

CHAPTER ONE

INTRODUCTION

1.1.1 Background of the study

Many musicians view composing as a mysterious process that cannot be analyzed, practiced, and learned. However, like improvisation, specific musical elements in addition to devices used in composition can be analyzed and studied. From Beethoven to Wayne Shorter to the Beatles, various styles of compositions have common techniques and musical devices, regardless of the genre (Saindon, 2008). Boahen (2012, p. 1) attested to the fact which research has shown, that African music has a long history.

He further explains that, in order to make an impact in Africa, composers need first to develop a voice that speaks to Africans, and this leads to the question of identity. In fact, the quest for African composers to write music that is relevant to Africans and persons of African descent ignited this study.

Accepting this challenge in search of my new medium of expression is a fulfillment of Boahen (2012), pleaded with African Music Composers further collaborates the views of Nketia and Euba who opine that contemporary African composers search for new medium of expression to satisfy the tastes of urban folk. Euba (1966, pp. iv-v) quoted in Boahen (2012: p. 1) asserts that there is a wealth of untapped resources in African traditional music and it is possible to expand the scope of this music without reference to foreign idioms.

Creating an identity for music, whether it is based on race, nationality, ethnicity, or oneself, is something that has engaged the attention of Western composers. Originality is one of the principles of Western composition and a competent composer is expected to have a voice that distinguishes him or her from others. Euba, (2001) argues that, the idea of composers creating African identity may contradict the principle of artistic freedom, but my argument is that there is a paradox when an African composes music that communicates with non-Africans but not with Africans. This argument is strengthened by the fact that African composers are in any case marginalized on both fronts and have so far failed to make an impact within and outside Africa. My intuition leads me to think that they cannot hope to make an impact outside Africa without making one at home and in the Diaspora (Euba, 2001).

Pertinent to a discussion of African composition is the relevance of African composers to the African society, a point that has recently been discussed. Anku (1997, 2004) is arguably the first Ghanaian composer to have successfully integrated African traditional dance idioms into art music instrumental compositions. Anku, who conducted a series of computer-assisted analyses on African rhythms, was able to translate, into compositional terms, his findings, paying particular attention to the generative processes inherent in these dance idioms (Euba 1993; Nketia 1993). His approach without a doubt opens other possibilities in the treatment of form and expansion in contemporary usage of African traditional idioms (Mereku, 2012).

When using folk songs as compositional material, arrangers have a ready framework from which to operate, that includes the use of rhythm, melody and text. Sometimes these art composers work with folk melodies using the Western diatonic scale and harmony, while choosing not to use tonal/melodic characteristics that define the traditional music. The resultant works do not maintain the traditional melodic idiom of the community concerned. Musungu (2010) makes a similar plea for himself and writes, features such as form, rhythmic patterns, pitch, duration, texture and harmony assist to sustain and validate the traditional music idiom of a community in an art work. This affects the traditional idiomatic features inherent in the songs. It is for these reasons that this study settled on the studying of the songs of *Aboakyer* festival of Winneba as compositional framework that would assist the composer to maintain a traditional African identity in the innovation that would be the byproduct of this study.

1.1.2 Statement of the Problem

The exact date for the provenance of the Effutu has been very controversial. According to Ephraim-Donkor (2000), *Winneba* was founded in AD 1515 and has a great history and a rich culture, whilst Meyerowitz's account in her 1958 book *The Akan of Ghana* (Wyllie, 1967) puts it at AD 1530. The 2015 *Aboakyer* Planning Committee confirmed Ephraim-Donkor's assertion on the settlement of the Effutu when it branded this year's (2015) celebration as its 500th event making its origin AD 1515.

Many of the historic cultures of the citizens have not been documented and the few written culture dwell on the artifact of their festival (*Aboakyer*). The *Asafo* music is

predominantly used in the celebration of the Aboakyer festival of Winneba within the *Effutu* land. The two *Effutu Asafo* companies who hunt for a bushbuck and not a deer as purported by other researchers like Ephraim-Donkor, Meyerowitz, etc., because further research has shown that deer are not found in the tropics but rather in the temperate zones, have some similarities and differences. Traditionally, *Effutu Asafo* music was used during inter-ethnic wars to invigorate fighters before and after wars and also for communal labor. Looking at how the two *Effutu Asafo* companies of *Winneba* came into existence, there is no doubt that the same musical elements like rhythms, tempo, melody, texture, harmony must be noticed in their rendition but this is not always the case.

A major question that runs through the interviews that I had with some indigenes like *Opanyin Donkor*, *Papa Kyikyibi* and *Opanyin Gyateh*, attested to the fact that “If there was only one *Asafo* company which was later split into two for the sole reason of competing against each other, why then should there be so much differences in their renditions of *Asafo* music and in their performances as well.” It is therefore necessary that, the factors responsible for the resultant changes and modifications that have brought about the differences and similarities with reference to *Effutu Asafo* musical performance and songs be researched into. As a native of *Winneba*, I have always cherished the cultural practices of the *Effutu* and have always craved to know more about them.

Many researchers have researched into the activities of the *Effutu*, for example, on its history, the festival which is known as the *Aboakyer*, the *Asafo* groups, the chieftaincy disputes, the system of inheritance, etc., yet none of them has touched and deeply

investigated to analyze the similarities and differences in the music of the two *Asafo* companies. Akpabot (1986) attested to the fact that in traditional setting, African music is not written down. He explains that in conception and performance, it is an oral tradition handed down from generation to generation and jealously preserved by those who have come to be known as master-musicians. Similarly, Omojola (1995) confirmed that although a considerable amount of research has been carried out on traditional African music, contemporary musical idioms in Africa have received limited attention by scholars. The assertion applies strongly to the Winneba *Effutu* tradition.

In the case of composition, Riverson researched into songs of the Akan people in 1938. Although, Riverson and many others had researched and written works based on the *Asafo* genre none had dared composed instrumental pieces. The research has it that, only Timothy (2012) and some few others have written an atonal composition with the *Asafo* genre. It is in light of this that this current research focuses on writing a 21st century classicism work that is based on the genre of the two *Asafo* companies of the *Effutu*.

1.1.3 The purpose of the Study

The purpose of this study is to document songs of the *Asafo* genre, analysing its melody, harmony, form and poetic resources and other fascinating ideas and fusing them with 21st century musical techniques to create an original composition that uniquely establishes an African, or more especially, *Effutu* identity.

1.1.4 Objectives of the Study

1. To investigate and collect indigenous songs by the two *Asafo* Companies.
2. Analyze the songs based on the rhythm, melody, harmony, form and texts.
3. Write a 21st century classical atonal programmed music based on the genre of the two *Asafo* companies of the *Effutu*.
4. Write a definitive analysis of the innovation.

1.1.5 Research Questions

The study was guided by the following questions

1. How can indigenous *Asafo* songs be preserved in the *Effutu* community?
2. What generative processes can be deduced from the *Asafo* songs collected?
3. What type of post-tonal composition can be created with the deduced generative process from the *Asafo* genre?
4. To what extent would performers be guided to bring the score to life for the enjoyment of listeners?

1.1.6 Rationale and Significance of the Study

Several Composer-Researchers have undertaken composition projects utilizing the *Asafo* musical with varying perceptions and results. However, most of the results did not articulate the musical features of the indigenous *Asafo* music that they focused on. This study, apart from analyzing and highlighting the musical characteristics inherent in the *Asafo* genre, further looked into the melodic and the textual manipulations in the local idiom. I hope the alternatives suggested will go a long way to assist composers who wish

to create works using traditional idioms like Béla Batók, Nketia, Gyima Labi, Mereku Boahen and Mensah.

Moreover, traditional music has not been given the necessary prominence by these Ghanaian music educators because the occasions for traditional music making are not as frequent as in the past. Music educators may use the study as teaching and learning resources. Contemporary art musicians may also use this study as a basis for composing especially for festivals and for academic purposes. Indeed, the study will serve as a documentation of this dynamic cultural heritage of the *Effutu*. Performers will find performance situations in this thesis very useful by way of merging them with other performance practices to bring about creativity in their dances. It will also be a reference material to all research students, especially, those who may research further into the *Asafo* music of the *Effutu*.

Furthermore, this study will help preserve traditions and provide a framework within which innovations in *Asafo* music could be appreciated.

1.1.7 Scope and Limitations

The end result of the study was a musical composition imbued with musical elements of the *Asafo music* and fused with Western contemporary musical idioms. Western compositional techniques were used in the study because the *Effutu* do not have conventional ways of presenting music on paper (notation). The musical themes were taken from the traditional *Asafo* music.

The study used some of the songs in the community because the community has a large collection of these songs compared to other socio-cultural activities. The researcher chose Winneba or the *Effutu* community as a focus for the study for logistical reasons and also due to shared identity. The songs selected were those that gave rhythmic, melodic contrasts and textual potential for instrumentation or arrangement. The *Asafo* musical style used in the composition assisted in highlighting those local features that characterize traditional songs of the community. The instruments used were not of full-fledged orchestra but a chamber one for the Western and other *Asafo* musical instruments. The choice of instruments was based on tone compatibility, pitch implications and their availability.

REVIEW OF RELATED LITERATURE

The review considers views of various scholars on musical compositional process and the use of aspects of traditional music to integrate Western musical elements to create a hybrid or multicultural works. The related literature was reviewed under the following sub-headings:

1. Composition and its Process.
2. Festivals in Ghana
3. Art Music in Africa
4. Art Music in Ghana
5. Theoretical Framework
6. *Asafo*

1.2.1 Composition and the Process

Many people believe that music comes out of the blue and for that matter do not seem to appreciate it to the maximum. There are others who appreciate it because of its meaningless nature of manipulating and developing it into a meaningful subject. Listening to pure instrumental music, may seem like reading a book that is all punctuation Rosen (1994). “Music therefore makes sense in composing and performance or it becomes a nuisance to the ears”. According to Michael Rundell (Macmillan English dictionary for advanced learners) (p.934), “music is defined as sounds made by voices or instruments arranged in a way that is pleasant to the ear”.

The fifteenth edition of the Encyclopedia Britannica (2010), describes that “while there are no sounds that can be described as inherently unmusical, musicians in each culture have tended to restrict the range of sounds they will admit” Agawu, (p.1), agrees with John Blacking’s simple and appealing definition that “music is sound that is organized into socially accepted pattern (1973). The presence of sound implies the presence of silence, for sound is not conceivable without silence. Edgard Varèse’s definition of music is that, it is an organized sound (Goldman 1961). Kofie (1994), says, “Music serves as a potential tool for rewarding fruitfulness by anyone who cares to serve as an adjunct to religion. It is used for happy and sad purposes for expressing ideals and emotions? In his view, music like a double-edged sword has also been used for negative purposes including ideological indoctrination by fascists governments, and contends that it is this dual nature of music which can make its use in the hand of the uncritical very innocently harmful.

From the various definitions of music given above, one could clearly conclude that the definition of music is something that is giving a “headache” to musicians, philosophers, social scientists etc. that the definition has varied in different regions, societies, communities and through history. This assertion is reinforced by Levitin, (2006) when he says “the definition of music is a subjectively perceived phenomenon that has also been tackled by philosophers of arts, lexicographers, composers, music critics, musicians, semioticians or semiologists, linguists, sociologists, neurologists etc.”

Music has a lot of benefits that cut across all spheres of life. For instance Kofie, (1994), argued that, no other discipline can compare favorably with music in terms of character building and mental development. He cited an observation attributed to Mathew Arnold an inspector of schools, in his official report of (1863) that “it was much easier to get entrance to the minds of children and to awaken them by music than by literature”. One aspect of music education which Kofie claims offers much character building materials is the life history of a composer in connection with its works.

In the traditional setting, African music is not written down. In conception and performance, it is an oral tradition handed down from generation to generation and jealously preserved by those who have come to be known as master musicians (Akpabot (1986, p.62). African music is not written down and European composers with sophisticated equipments and a tradition of notated music, have been able to get honorable mention in books on music history as innovators or inventors of musical styles

that have existed in Africa for centuries. Many a time, erroneous theories of African music are expounded by researchers who believe myths and legends about African people so firmly that they refuse to accept the fact that sounds that they are hearing can sometimes be equated to concepts of Western music practices. African music has been described as primitive by some writers; primitive in this case not denoting a period of history, but rather the backwardness of that type of music.

Coetzee (2011) opines that, Tracey's dominant representation of African music constructs the "authentic" product as traditional folk music and places it in opposition to Westernised "town music", which he generally portrays as inferior. His construction of authentic African music is nuanced, however, and recognizes social complexity and geographical and temporal variation. He speaks, for example, of "a great variety of music in Bantu Africa, from the simplest flute tune to the most complex ensemble playing" (Tracey, 1954).

Languages and environments influence musical styles and the types of instruments commonly used. Further divisions exist within each local variety: the *Catalogue to the Sound of Africa* series lists "types of performance" under twenty-five main headings, ranging from songs "for children and young people" to "instrumental tunes without words", including songs related to love, death, religion, work, drinking, politics and war (Tracey, 1973).

Tracey was unusual in allowing for indigenous *composition*, at a time when many ethnomusicologists spoke only of improvisation. Noting music's social importance and

participatory emphasis, Tracey's work also admits that African music-makers sometimes perform alone. It does not subscribe to the myth that all Africans are equally musical, but regards the leading musicians as a minority in any time and place. On tour, his approach was primarily aesthetic, not anthropological; he took pains to identify the recognized musicians in any community and considerations of assumed musical value played a large role in his selection criteria.

Tracey (1954) states emphatically that "*African music is not a museum piece*" and that "[oral] music evolves, all the time – it can never be static". He analyses the musical effects of colonialism as resulting in the contemporary co-existence of three facets of Bantu music side by side: *the original folk music which* still remains the music of the great majority and far more active than some would have had us believe; *music in decay*, eclipsed by both foreign prejudice and by indigenous gullibility, and thirdly, *music in reconstruction*, a state of affairs in which the melting pot is throwing up new forms of music, good, bad and indifferent, all of which are colored by intrinsically African characteristics.

Tracey thus recognizes "~~traditional~~" music as diverse and complex in itself *and* locates this prior complexity in dialogue with influences of colonial modernity. He even accepts the possibility of positive combinations of African and foreign influences. The negative characterization of urban-based popular forms persists nonetheless. He expands on "~~music in decay~~"

Hornbostel (1928, p.15) believes that there is no harmony in African music but only organum in parallel motion which represents a primitive stage of polyphony. This kind of polyphony has nothing to do with harmony as we understand it'. But Ward takes an

opposite view by stating that fourths and fifths seem never to be consecutive and fifths are rare altogether. Jones (1959) is of the opinion that a part of the Crowd sings the tune and another part sings the same tune further and fifths. I personally do not think African music is primitive because primitivity here could be seen as a relative term.

For example, as Akpabot (1986, p.1) puts it, a band of African musicians listening to a European orchestra playing a waltz with its insistence triple meter, would tend to term the whole proceedings primitive in relation to their own more complex rhythms....but these instruments are only exotic relative to their importance in a European orchestra..., to the African Musician, the gong or rattle is as important as the violin or flutes of the European counterparts”.

Merriam (1964, p.27), opines from the anthropological point of view feels that music exists only in terms of social interaction and it is a learned behavior. It involves the behaviour of learned individuals and groups of individual” According to Ashby (2004, p. 4) Bryant defines music not as a language but as a marked based problem solving method such as mathematics. However, cultural background is a factor in determining music from noise or unpleasant experiences’.

To generalize the African art, Breuning (1985), says; in traditional African cultures, art served a variety of purposes which usually had great meaning and power for both the individual who created it and the society that used it. Breuning, (1985) continues that, on African cultures and says where ancient traditions were strong, sacrifices were made

to pieces which were believed to embody the soul of the lineage, creating a link between the living and the dead, drawing upon the power and protection of the ancestors”. This saying by Breuning, supports the essence of the Aboakyer festival of the Effutu of Winneba which is celebrated on the first Saturday of every year.

1.2.2 Festivals in Ghana

Although, the major focus of this thesis is to look at the similarities and the differences of *Asafo* music between the two *Asafo* groups in *Winneba*, the researcher at this point would digress a little into festivals in general and the *Aboakyer* festival of the *Effutu* in particular since *Asafo* in this regard falls within this context. Festivals form an integral component of the culture of the people of Ghana. Almost every Ghanaian society has its festival and as a result hardly a month passes by without the celebration of festival in one part of the country or the other.

Festivals have acquired additional importance for community development consciousness and pride. They provide opportunities for projecting the community into the national scene. Not only are old festivals reviewed and recast but also new festivals are being created to meet the challenge of politics and development. Studies on festivals in Ghana have confirmed the vital role festivals play in the culture and life of the people (Lentz; 2001, Clarke-Ekong; 1997, McCaskie; 1995, Agovi; 1990, Arhin; 1985, Nketia; 1975 and Opoku; 1970).

Festival, according to the Oxford Advanced dictionary, is “a series of performances of music, play/movies etc., usually organized in the same place once a year”. Another definition says that it is “a day or a period of the year when people stop working and celebrate a special event, often a religious one. Festival is also defined as a day or period, usually in memory of a religious event, with its own social activities, food or ceremonies, or an organized set of special events such as musical performances or plays usually happening in one place.”

The indication here is that festivals could be social or religious performances integrated with music to remember a special event. In order to stay within the context of the thesis, it is appropriate to solicit the meaning of festival from the African writers’ point of view. Festivals are defined as seasonal and elaborate ceremonies involving entire communities that rely on traditional values to sustain the people’s interest. These ceremonies provide an opportunity for diverse groups to acknowledge the blessings of the “supreme creator” and the lesser deities and the ancestral spirits, manifested in good health, good harvest and abundance of children (Bame, 1991).

Opoku, (1987 p. 1), gives a definition in the African sense. He defines festivals as: Rituals which occur at regular intervals and which have their purpose and their expression of beliefs held by a particular community. There is also the conscious expectation that certain very specific ends come about as a result of the performance of the festivals, and the performance is motivated by the desire to gain some form of satisfaction and expected to be effective.

In other words, festivals are special occasions set aside by a community to commemorate some events of historical, cultural or religious significance. By the performance of such rituals, past events are re-enacted giving both individuals and their communities a sense of meaning, commemoration and cohesiveness. Otabil, (1999), on the other hand claims that, festivals are annual gatherings at which people meet to honor and thank God, the gods, the ancestors and to ask for protection and blessings. He is of the view that, festivals are occasions when the entire community comes together to remember the spirit powers.

Johnson (2012), also writes; a festival is a relatively rare climatic event in the life of any community. It is bounded by definite beginning and end, and is unified thereby, as well as being set aside above the daily life. Its structure is built upon a core or armature of ritual. Festivals bring about the suspension of ordinary time, transformation of space, a formalization of ordinary behavior. It is as if a community becomes a stage set and its people (actors) with a battery seldom seen as props and costumes. Meals become feast and gathering, normally simple, become ceremonies. Although dependent upon life sustaining rituals, festival is an elaborated and stylized phenomenon which far surpasses ritual necessity. It often becomes the social, ritual and political apotheosis of a community life in a year. At festival time one level of reality-the common and everyday-gives way to another, a more intense, symbolic and expressive level of reality.

In the context of this thesis, festivals could be defined as a series of elaborate religious rituals, social or communal performances given periodically usually once a year. The occasions of festivals also usually include annual gatherings at which the whole

community honors and gives thanks to God, the divinities and the ancestors for a successful year and to pray and hope for another glorious year. Each community has a specific month for its festival. Ghanaian festivals are vibrant part of their culture. Each year festivals are held in various part of the country, to celebrate the heritage of the people. The major ones are as follows:



Table 1. Examples of Some Festivals in Ghana.

FESTIVAL	PEOPLE WHO CELEBRATE IT	PERIOD OF CELEBRATION	REASONS FOR THE CELEBRATION
<i>Aboakyer</i> (Deer hunting)	Effutu of Winneba	May	To mark the migration of the people from the ancient Western Sudan Empire
<i>Asafotufiam</i>	People of Ada in the Greater Accra Region	July	To celebrate the victories won by the warriors of Ada years ago. To usher the people and the land into a new harvest season
<i>Bugum</i>	Dagbon, Nanumba, Mamprusi of Northern Ghana	January	Religious festival to remember the flight of the Holy Prophet Mohammed from Mecca into Madina in exile.
<i>Damba</i>	Dagomba, Gonja, Nanumba, Mamprusi of Northern Ghana	3 rd Month of the Islamic calendar	Religious festival celebrated to mark the birth and naming of Prophet Mohammed. The festival is also used to introduce the new yam crop
<i>Homowo</i>	Ga-Dangme of Greater Accra	July/August	A festival of thanksgiving and also to make fun of hunger
<i>Hogbetsotso</i>	Anl4 of Volta Region	November	To celebrate how the <i>Anlos</i> were able to escape from the wicked King Agokoli of Togo
<i>Fetu- Afahye</i>	The Fante (Oguaa) of Cape Coast	September	To celebrate the role played by <i>Asafo</i> warriors. To make sacrifice to the (77) deities in the <i>Fetu</i> area. To ask for the blessing and protection of the deities.
<i>Odwira</i>	People of Mamfi, Larteh, Akropong-Akwapim, Aburi, Akyem And Akwamu of Eastern Region	September/October	Time of cleansing and purification of stools. Time for forgiveness from their gods and to have a successful year
<i>Kobine</i>	People in Lawra in Upper-West Region	October	It serves as a harvest celebration and as a homecoming for people who have left Lawra.

Ibrahim, (2005) Flamingo Social Studies for JHS.

1.2.3 Art Music in Africa

The focus of art music in Africa was characterized by exploration of new rhythms, styles, and sounds. According to Heath, (2005) the issue of inheriting a compositional tradition is complex for the contemporary African composer. The term art music – or sometimes fine art music – is used for convenience of reference for music designed for intent listening or presentation as “concert” music, music in which expression of feeling is combined with a high level of craftsmanship and a sense of beauty. African art music therefore refers to works that manifest these attributes but which are rooted in the traditions of Africa.

Understanding and incorporating of traditional sources, composers are faced with the prospect of reconciling the influences of western music techniques, and other musical idioms. The integration of traditional music influences on contemporary compositions have become increasingly common to the African composer. While the issues of popular idioms have been explored in the past, the current musical vernacular is now often treated with the same reverence as traditional sources.

The act of extracting folk elements from the local, ethnic or social context and placing them on the international market where they have relevance for people outside the indigenous society which was fundamental aspect of 20th century interculturalism was not well known in Africa because of the African’s passive audience. Intercultural here as explained by Euba, (1995,) cited by Sadoh (2007), that, music in which elements from two or more cultures are integrated. In fact, the idea of interculturalism may raise

eyebrows in certain quarters, but again, I strongly believe this form of foreign influence, viewed nationally, can do no harm to the essential character of African music. For example, when an African composer writes a fugue in the style of Bach, in which he or she makes no use of African resources, intercultural activity takes place but the music itself is not intercultural. The music of Bartok, in which elements of Hungarian folk music are employed, comes under this category (Kimberlin and Euba, 1995; Sadoh 2007).

Therefore, exploring African musical resources in contemporary composition is part of an ongoing cultural process in which the colonial experience is reinterpreted alongside the rediscovery and the use of traditional forms of expression where the new age composer had to go to the traditional sources for creative ideas, sources of sounds, themes and procedures that may be useful for expanding the mode of his or her expression and blend these with western contemporary compositional practice (Mereku 1997).

Omojola, (1995) opines that, “the need to fuse Western and African elements should represent the most important basis for compositional career of the contemporary composer. The ideas on the need for African composers to maintain a strong link with traditional African music have been reflected both in this composition and the research work”. The following artists represent a growing cadre of internationally renowned African groups and musicians, which include Youssou N Dour (Senegal), Lady Smith Black Mambazo (South Africa), Thomas Mapfumo (Zimbabwe) Ephraim Amu, and Nketia (Ghana) Akin Euba, Ayo Bankole and Joshua Uzoigwe (Nigeria) etc.

1.2.4 Art Music in Ghana

The historical development of modern Ghanaian Art Music is similar to that of Nigeria. It would be pointless to distinguish between the activities of Christian Mission and the Colonial Administration as far as education is concerned; both were regarded as twin agents of the same master-the colonizer. Despite the differences concerning educational policy and curriculum, there were many points of agreement between the missionaries and the administrators. The impact of Western education on British West Africa is therefore considered as one of the contributions of art music in Ghana. The introduction of the practice and the consumption of western liturgical Christian music as well as western classical music provided the foundation for the emergence of modern Ghanaian Art Music. The most significant factor in the growth of western music and indeed Western Culture in Ghana was the church. This growth was encouraged and strengthened by the activities of the church which preached against African cultural practices while promoting western cultural values and usages (Omojola, 1995).

The work of the missionaries which initially involved solely the three Rs: (reading, {a} rithmetic, and {w} riting) was expanded to embrace music. Therefore, the involvement of the native communities in the singing of hymns and other church musical activities saw to the growth and expansion of the churches and it was at this point that music was officially included into the school curriculum.

Western church music was used almost exclusively in the early Ghanaian Christian liturgy, events which would usher in the use of Ghanaian music in the church started by

the beginning of the 19th century and until the end of the first half of the 20th century. Music in schools was, therefore, principally a preparation for church worship. That no aspect of traditional music considered suitable for use is church worship as well as in the schools is at the root of the dictionary between western music and African music in schools today.

As a result of the need to make Christianity a more widely accepted religion in Ghana. It became necessary for Ghanaian churches to introduce music in the churches. One individual whose life illustrates the music-historical process which modern Ghanaian church and classical music have undergone is Ephraim Amu who is regarded as the “father” of contemporary Ghanaian Art Music (Omojola 1995, p. 149).

According to Nketia, (1961, p.1) the publication of Amu’s 25 African songs in 1932 marked the beginning of a new era in the art music practice of Ghana. Initially, African music in Ghana was done orally without being written down. An attempt to write down such music was done by travelers and educators like Prof. Charles Graves and others but it was the pioneering work of Amu that helped to provide the foundation for others to build on it.

Flohu in one of his handouts stated Ephraim Amu was appointed to take charge of the music department as head and tutor and the programme was based on the examination syllabuses of the ABRSM of Britain. In addition to the theory and western music,

practical courses in African music-drumming and piping-were taught on Amus own initiative.

According to Agordoh's categorization (2011, p. 64), the following are the list of first generation Ghanaian art musicians: Gaddiel R. Acquah, Ephraim Amu, R. K. Aggor, Alexander A. Agordoh, W. J. A. Akyeampong, Isaac Daniel Riverson, Emmanuel Pappoe Thompson, Otto Boateng, Sam Yarney, Oman Ghan Blankson, Percy Mensah, Charles Graves, Alfred Entsua-Mensah, Philip Gbeho, William Bessa Simons, Ernest C. Bilson Snr, etc.

His second generation includes J.H. Kwabena Nketia, Nicholas Z. Nayo, Michael K. Amissah, Aldophus Ato Turkson, Augustine Adu Safo, Walter Blege, Captain Techie-Menson, Alfred Doku, Yaw Alfred, Kornu Daniel, F. Nzeh, George Ernest Akrofi, Atta, Annan-Mensah, J. T. Essuman, Felix Owona Safo, Robert Nd4, Ben Annin, George Hector Amonoo, Kwesi Baiden, Charles Ocansey, S. G Boateng, R. O. Danso, Ernest C. Bilson Jnr., G. R. A. Butler, Joseph S. Maison, Charles Bernard Wilson, Gustav Oware Twerefoo, Anthony Otsiwa Quansah, etc.

The younger generation of arts composers are also identified as Kenn Kafui, George W. K. Dor, G. W Addo, Cosmas W. K Mereku, Gyimah Larbi, Willie Anku, Michael Ohene-Okantah, N. Kweku Acquah-Harrison, Osei Boateng, J. DeGraft Simpson, Nicodemus K. Badu, Kweku Dwira-Yeboah, Victor K. Agbenu, Godwin Adjei, Harvey Essilfie, S.

K. Gyapong, Mozart H. Adzodetse, Ekow Ampiah Dadzie, Clement K Adom, Shine K. Nuworti, E. A. Quaye, Henry A. N. Quye, Kow Arthur, etc.

Lastly, the more younger generation of arts composers (Amuah 2012) can also be identified as, Samuel Asare-Bediako, Newlove Annan, James Tsemafo-Arthur, Kras Arthur, Yaw Sekyi-Baidoo, George Mensah-Essilfie, Bright Amankwah, George Osei Tutu, B.Y. Tsey, S. S. Yeboah, Willis K. M. Ampiaaw, Daniel Ocran, Joshua A. Amuah, Samuel Kojo Enninful, Kingsford Yaw Mensah, James V. Armaah, Ohene Adu Nti, Ato Goode, J.E Nelson, Isaac Acquaye, Kwadwo Adusei, Benjamin Amakye Boateng, Mawuyram Quessie Adjahoe, Emmanuel Obed Acquah, John Anderson, Kwamena Arkorful, Richmond Yeboah-Norteye, Louis Eyiah, Emmanuel Esoun etc.

The above composers were creating musical pieces in the same line as western composers trained in the classical tradition and like their western counterparts; they were composing tonal music for a variety of forces.

1.2.5 Theoretical Framework

The study of a tradition needs to be guided by certain theory or theories. The theory therefore to be considered here is Euba's creative ethnomusicology. Euba, (2001, p. 6) defines creative ethnomusicology as a process whereby information obtained from a music research is used in composition rather than as the basis of scholarly writing. This theory welds the dichotomy between the ethnomusicologist who goes to the field to collect the necessary data and the composer who uses the data collected to compose.

This, Euba represents in his opera called Chaka, (1999) which is a fusion of the twentieth century technique with stylistic elements from African traditional music, particularly the music of Yoruba of Southern Nigeria (Omojola, 1995 p.56).

The theory by Merriam, (1964) and Blacking, (1973) is the second adopted by the researcher. This theory makes major contributions to the understanding of music making as a creative process which integrate the bio-psychology of the creator's, cultural values and aspects of social and natural environment of the music maker. The theory formulated by the two scholars above focuses on "culture" which means that music cannot be studied outside the culture (environment) of the music makers. This theory suggests that a more comprehensive understanding of a particular music depends on the knowledge of the people: why, how and when the music is created and performed. By this theory, understanding the contemporary influence in *Asafo* music performance of the *Effutu (Guan)* implies that one needs to be acquainted and accepted by the indigenes in the context of their culture.

The third theory of Merriam and Blacking is buttressed by the syncretic approach theory (Nketia, 1982; Euba, 1989; Euba, 1993 and Mereku, 1997) on composition. The syncretic approach involves going into traditional music for creative ideas, sources of sound, themes and procedures that may be used for expanding one's mode of expression. Syncretism thus opens a whole new world of study and reflection for the contemporary composer who wishes to go beyond the simple task of incorporating and elaborating musical quotation from other cultures to the exploration of their techniques and idioms.

The fourth theory adopted for this research is the creative thinking theory by (Peter Webster) cited (Spruce 1996, pp.88-93) which is concerned with how the mind operates in consonance with musical materials to produce creative or original results. It says that most of the thinking that asks children to do is convergent thinking which results in a single correct answer. For example when children are asked to name such things as signs, symbols, composers, or pieces of music, they are directed to think convergently.

At the heart of creative thought is a different type of thinking, which is divergent thinking, dealing with teachers asking children for many possible answers. For example, children could be challenged to discover how many different sounds a percussion instrument makes. Webster cited Spruce, (1996). states that, the creative thinking model presents two factors that enable a composer namely, enabling skills including the composer's aesthetics, craftsmanship, resulting in aptitudes such as extensiveness, tonal imagery etc. the other factor is the enabling condition such as personality, environment, imagery, subconscious and motivation. Simply put, qualities of divergent thinking include musical extensiveness (how many ideas are generated), flexibility (the ease of shifting within the parameters such as high/low or loud/soft) and originality (how unique the musical ideas are).

For example, creative children may generate their own songs and themes rather than using more familiar ones. All these result in a specific objective as convergent or many objectives as divergent thinking in composition, performance and analysis.

- i) An emphasis on the role of musical imagination or musical imagery.

- ii) Theoretical modeling of the creative process.
- iii) New approaches to the measurement of creative aptitude.
- iv) systematic observation of creative behavior, often in natural settings and
- v) The use of computers and technology as tool for recording and stimulating creative thought Spruce (1996, p.88-93).



The diagram below further explains the theory.

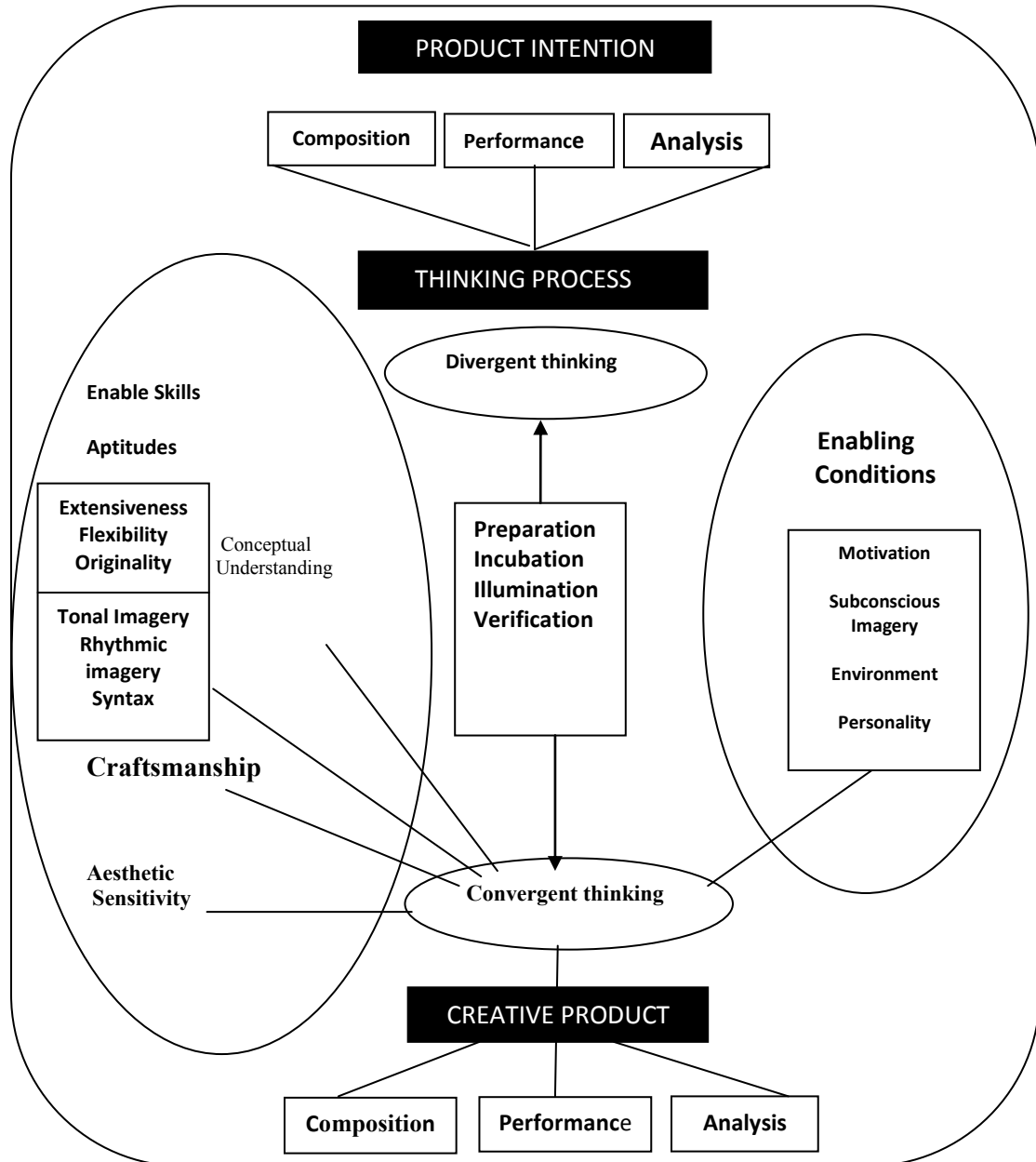


Figure 1. Webster creative thinking model in music composition

1.2.6 A Brief History of Asafo

In a multi-lingual African society like Ghana, a group of people or ethnic groups are identified with the type of music associated with them. For example, *Adzewa*, *Adowa*, *Asafo*, *Osoode* and *\$mpl* are identified with the *Akan*, *Kpalongo* and *Gome* with the Ga, *Atsiagbekor* and *B4b44b4* with the Ewe and *Damba Takai* with the *Dagomba* and the *Nanumba* in the northern part of Ghana.

Asafo in general, or to the layman can be said to mean a socio – military organization of a given area. Aggrey (1978 , p. 1) writing extensively about the *Asafo* In the *Fante* language depicts *Asafo* as a group of people or a band which come together to work towards a particular vision or with a specific objective. It is the military wing of our traditional society that seeks the interest of a particular state. *Asafo* company is made up of strong men with their primary function being state defense, but they once exercised (and still do to a certain extent) considerable political influence as well. Among the *Fante*, as in many ethnic societies, the military is an effective counter balance to the power of the ruling elite. The *Asafo* companies are subordinates to the chief but they are also involved in the selection of the chief. Their participation in annual rituals and maintaining the stool is very vital, and in some states they are even empowered to destool the chief.

Furthermore, according to De-Graft Johnson, (1932), cited in Bentum (2006) the *Asafo*, a traditional warrior organization (‘sa’-war,`fo’- people) of the *Akan* and the coastal people of southern Ghana go back at least to the early seventeenth century. *Asafo* is found in

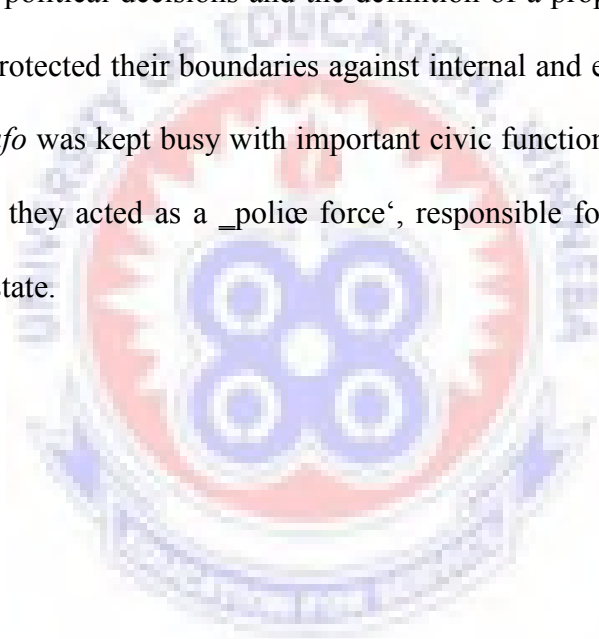
almost in every town or village at various stages of evolution in different communities. The most fully developed *Asafo* is found among the coastal people of Ghana.

The second school of thought, therefore, believes that *Asawfo (dancers)* gradually came to be called *Asafo*. Consequently, all those who belonged to the *Asafo* were considered spiritually strong and very powerful, possessing a lot of ‘magical’ powers. Arinze (1970, p.76) in his description of *Asafo* states that they are seen menacing and gesticulating like mad men and one can easily call them sorcerers, medicine men, witch doctors, fetish priests and juju men. They controlled the village, and finally became the warriors of the land. *Asafo* has remained the most warrior musical group of the *Fante* people. Though the *Asafo* is primarily a warrior organization, the name is used for all adults united for any purpose.

In its wider sense, it is, according to De-Graft Johnson, a socio-politico-military organization embracing both men and women, including stool holders or persons holding positions ordinarily recognized as forming part of the political constitution of the *Oman* (the traditional state), as well as all other persons capable of defending in any way the common honor and integrity of such *4man*. In its narrower sense, the *Asafo* connoted the third estate or common people, which socially goes by the nomenclature of *kwasafu*, sometimes also described or referred to, politically, as *mbrantsie* or ‘young men’ to distinguish them from the ‘*mpanyinfo*’ chiefs and elders’ (Johnson, 1932:308) Traditionally, the *Asafo* served as independent outlet for popular dissatisfaction and

protest. It has always thus formed an essential part of the traditional system of checks and balances upon the authority of a chief (Kimble, 1963:471; Hasty, 2005).

The members of *Asafo* had a sacred duty to safeguard the interest of the wider local community against rulers or leaders who misused or abused their power. The *Asafo* had an indispensable voice in the *enstoolment* and *destoolment* of chiefs. As members trained for leadership and exercising corporate responsibilities, the *Asafo* participated in the determination of political decisions and the definition of a proper course of state action. The *Asafo* also protected their boundaries against internal and external enemies. In times of peace, the *Asafo* was kept busy with important civic functions. In the pre-colonial and colonial periods, they acted as a ‘police force’, responsible for the maintenance of law and order in the state.



METHODOLOGY

This research focuses on the songs of the two *Asafo* groups of *Winneba*. This segment discusses how the study was carried out. It tries to investigate the similarities and differences between the music of *Tuafo* and *Dentsefo Asafo* companies of *Winneba* with regards to their songs. The research instruments used and how they were applied is described in this chapter. In addition, the action plan used for the data collection is also highlighted. The chapter finally discusses the findings out of which materials were selected for the novel composition that became a by-product of the study.

1.3.1 Design

The fieldwork design was the main research design that was used for this study. Fieldwork, Stone, (2008, p. 5) opines that there is the need to employ close and sustained interaction and often come face-to-face with the people whose music is the focus of study. Fieldwork implies immersion into the everyday life, musical performances, a fieldworker, produces written accounts- field notes- of the experience, which then serve as data for later analysis. Merriam, (1964) and Blacking, (1973) guided my research in this regard: it states “the understanding of music making as a creative process which should integrate the biopsychology of the creator, cultural values and aspects of social and natural environment of the maker”. This research focuses on culture and suggests that more comprehensive understanding of a particular music depends on the knowledge of the people. Why, how and when the music is created and performed. This implies that one needs to be acquainted with how *Asafo* music is composed, performed, interpreted and accepted by the indigenes in the context of their culture.

At the descriptive phase, *Asafo* traditional music performances at the *Aboakyer* festival were collected and analysed for the identification of themes and elements of my interest to be used in this composition. Merriam (1964:187) observes that the analysis of song texts reveals the relationship that exists between music and text. Though most *Asafo* music types performed during *Aboakyer* are instrumental, some consideration was made to the text of the music for analysis though the final work is instrumental. The creative phase concerned composing a *programme music* using *Asafo* traditional music idiom from the *Aboakyer* festival with a focused attention. This is an atonal music, based on an *Effutu* folktale: *Aboakyer* festival itself hence the title –*Gyamkaba: A contemporary programmed music based on the music of the Aboakyer festival of the Effutu.*” The final product of the composition is a digital recording that forms part of this document.

The descriptive phase involved analyzing the video recordings made during the *Aboakyer* festival which incredibly were dance performances a characteristic feature of music performed during the celebration, to dig up features amidst rhythmic motifs, phrases, themes, meter and other expressive elements which contributed greatly in the novel work *Gyamkaba*.

1.3.2 Population

The *Aboakyer* festival is a festival celebrated only by the people of *Winneba* therefore the population used for this study was based on the people of the *Effutu* municipality with the sampling population being, elders of the *Asafo* groups, *supis*’, group leaders of the *Asafo* youth leaders, the women’s wing, song leaders, drummers, fetish priests, divisional chiefs, opinion leaders, the *ebusuapanyin* and the *Omanhen* of the *Effutu* traditional area.

The general population used for this study was the inhabitants of Winneba who celebrate the *Aboakyer* festival and who are predominantly fisher folks. The population, as at the last Population and Housing census held in Ghana in the year 2010 was 60,017. This was made up of 19,330 males and 22,987 females (Ghana Statistical Service, 2002). Currently, the population may be estimated to be about 78,450 including the University's population made up of students, academic and non-academic staff, hence, it being given a municipal status (Effutu Municipal Census 2014).

1.3.3 Sampling techniques:

The researcher used both purposive and snowball sampling techniques as stated by Coleman, (1958) cited in Danmpson, & Ofori (2011, p.22) that, these types of sampling are very effective when the researcher needs to focus upon or to reflect relationship between people, tracing connections, and habits. They went further by saying the purposive sampling technique, is useful when the researcher wants to makes judgments about typicality or interest. It is often used when looking at specific phenomena where characteristics may be narrow, easily defined, and where unusual.

With this technique therefore, I went to my targeted members who eventually led me to other members who also offered useful contributions.

1.3.4 Sample population

Out of the total number of people living in *Winneba*, a handful of its members were targeted. Below are those who were sampled out:

- a) From the *Tuafo Asafo* Company we have the following; Two (2) elders, one (1) *Supi*, Two (2) *Asafo* group leaders, Two (2) *Asafo* youth leaders, Two (2) women (that is one old and a young), three (3) song leaders, Two (2) drummers and Two (2) fetish priests.
- b) From the *Dentsefo Asafo* Company we have the following; Two (2) elders One(1) *Supi*, Two (2) *Asafo* group leaders, Two (2) *Asafo* youth leaders, Two (2) women (that is one old and a young), Three (3) song leaders, Two (2) drummer and Two (2) fetish priests.

Apart from the *Asafo* members the following also were interviewed; Two (2) divisional chiefs, Two (2) Opinion leaders in the community, the *Ebusuapanyin* of the royal stool house and the *Omanhen* totaling thirty-eight (38) members were interviewed on the history of *Winneba* and the *Aboakyer* festival, the stylistic features of the *Asafo* genre and the similarities and the differences between the music of both companies namely *Tuafo* (No.1) and *Dentsefo* (No.2), the table below shows the breakdown of the subject study.

Table 2. The Population Sampling for both companies namely *Tuafo* (No.1) and *Dentsefo* (No.2)

<i>TUAFO</i>	<i>DENTSEFO</i>
Two (2) Elders	Two (2) Elders
One (1) <i>Supi</i>	One (1) <i>Supi</i>
Two (2) <i>Asafo</i> group leaders‘	Two (2) <i>Asafo</i> group leaders
Two (2) <i>Asafo</i> youth leaders	Two (2) <i>Asafo</i> youth leaders
Two (2) women (old and young)	Two (2) women (old and young)
Three (3) song leaders‘	Three (3) song leaders
Two (2) drummers‘	Two (2) drummers
Two (2) Fetish Priest	Two (2) Fetish Priests
Total: 16	16
Two (2) divisional chiefs	
Two (2) opinion leaders	
One (1) <i>Ebusuapanyin</i>	
One (1) <i>Omanhen</i>	
Total: 6	

1.3.5 Research Instruments for Data Collection

The researcher used mixed method approach as his methodology. This is to enable the researcher to triangulate that is, to back up one set of his findings from one method of data collection underpinned by one methodology, with another very different method underpinned by another methodology. Due to this, the composer or the researcher gave

out questionnaires to gather statistical data about responses, and then backed it up and researched in more depth by interviewing the selected members of the questionnaire sample. The research instruments that I used to facilitate smooth collection of data were interviews, observation and participant observation in addition to video recording using a Sony digital camera. The pictures from the video were picked using (V.L.C) media player and the songs retrieved using music software called audition.

Observation

I observed and conducted semi-structured interviews with men and women who are knowledgeable about the indigenous art – *Asafo*. This tool was used to be hundred percent sure of the documentations read and the interviews granted me on the *Aboakyer* festival in general and its *Asafo* music in particular with special reference to the similarities and the differences. The figures (2) and (3) beneath show.

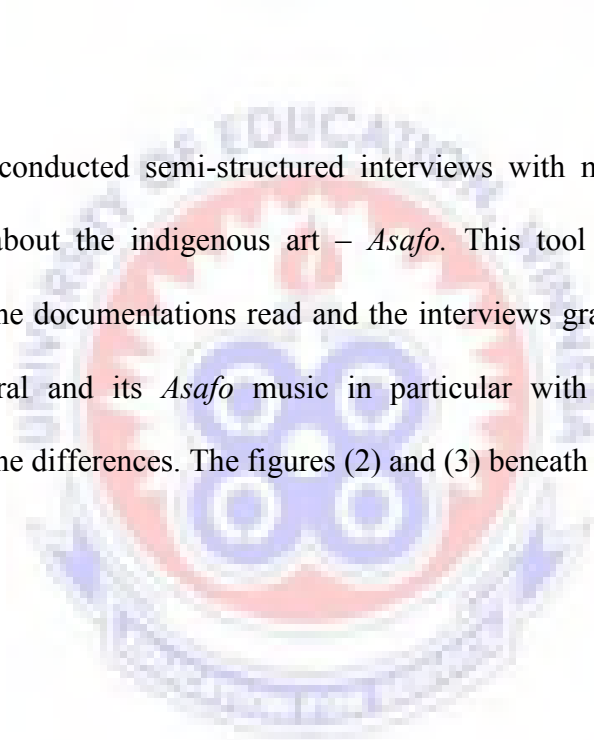




Figure 2. The Researcher interviewing the Priest of *Ekuano* shrine (*Tuafo Asafo*)

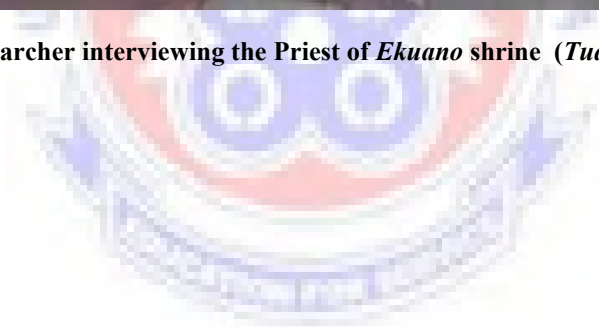




Figure 3 The Researcher interviewing the leaders of *Dentsefo Asafo* Company and the *Ebusuapanyin* of *Simpa*

I was an active participant and an observer during the (2012 and 2013) *Aboakyer* celebrations. Audio-visual recordings were done during these periods. The major outcome of this research was that:

- a) *Asafo* musical performance in the *Aboakyer* festival is an open to all affair that is both the strangers and the natives take part without any form of restriction.
- b) Most of the *Asafo* music performed are in the call and response form where a cantor sings and the chorus responds.
- c) The harmonic nature of the response is mainly done in third and sixths with occasional dissonance but mostly ending on the mediant.

- d) The *Asafo* elements collected were analysed and manipulated to create a new work-*GYAMKAMBA*, the novelty which is a fusion of the twentieth century western musical technique with stylistic elements derived from African traditional music.

Documentary Search

This tool employed, played a vital role in my research work. I went through a lot of books, documents (published and unpublished), handouts, brochures and literature which have a bearing on the research topic and reviewed them for my research work. Also video clips of the previous festival's celebrations were used.

Interviews

I went through a series of interviews to find out the origin of *Winneba* and its *Aboakyer* festival, instrumentation, rhythm, lyrics, costume and some harmonic patterns of *Asafo* music and to enable me to have an insight into the activities of the *Asafo* companies to enable me draw the similarities as well as the differences. In all thirty-eight (38) people were interviewed including the *Omanhen* of the *Effutu* state, the *Ebusuapanyin* and leaders and elders of the various *Asafo* groups youth leaders, fetish priests, women, opinion leaders, song leaders and lead drummers. But before the interviewees gave an acceptance for interviews, drinks and token fees were taken.

Here, I assembled, opinion leaders, *Supis* from both sides of the divide, divisional chiefs, *Ebusuapanyin* and the *Omanhen* to have thorough discussion. It was very interesting

because almost all the participants have attained some level in education and could give scholarly contributions on the topic.

1.3.6 Work Plan Including Time Table

The research started from March 16, 2012 and ended in August 9, 2012. I visited these two groups of *Asafo* companies to book an appointment for my formal visit. This trip took place within the month of March, 2012. I then came back to mobilize myself for my second visit to each group considering all the instruments that I may require for the smooth collection of all the data desired in the group. My first visit, took me to the *Supi* of the *Tuafo Asafo* Company in Winneba March, 2012. On this visit, I intended to inquire the meeting time of *Tuafo Asafo* Company and also booked an appointment with them concerning my research. Fortunately for me I met the *Supi* Turkson. He was very happy meeting me. Upon little consideration, we agreed to meet the group on 20th April, 2012, because that day he said would be the meeting time of the *Asafo* group and he would like me to witness their meetings myself. I gave a token of drink in a request for libation which is a sign of respect and appreciation to the gods as customs demands.

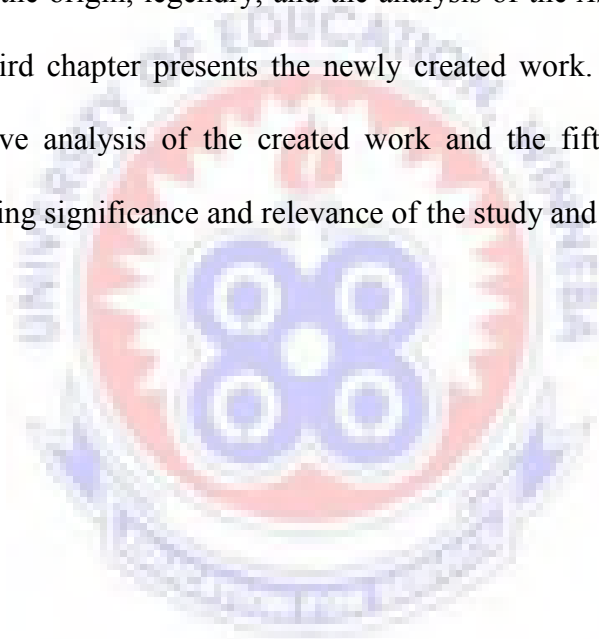
My second visit took me to the *Denstifo* on April 20, 2012. I also met the *Supi Odensu*. I then told him of my mission and he accepted my request but also told me to visit them on April 23, 2012 to meet the full members of the *Asafo*. I presented a bottle of schnapps as a token.

Finally, I visited the *Tufohen* who is the supposed arbiter of the *Asafo Effutu* groups, on the April 28, 2012. I told him what I wanted to do and he was very much excited. However, he also asked me to observe the real celebration before he would be able to tell me more of the things I would be asking him which would be around May 5, 2012. I started collecting data from the 30th of April 2012 through to the 6th of May 2012. With my camera and my Nokia phone which I bought purposely for recording, I arrived at any ground where an activity was to take place with my linguist Stephen Kwesi Taylor at about 9 am and in some cases at night. On Sunday (a week prior to the festival) we went to *Otuano* (the shrine of the chief god) to observe and witness the rituals.

On Monday, we joined the *Tuafo* who paraded through the town with *Asafo* songs from 10 pm to 6 am the next day which was a Tuesday, we visited one of the shrines of *Dentsefo* at 9 am and that of the *Tuafo* at 4 pm. On Wednesday, the shrine at *Ekuanano* was visited and we witnessed and observed the carrying of the war-god of the *Tuafo* (this took place indoors). Thursday was the day supposed to be the day for the *Dentsefo* to carry their chief god indoors so my linguist and I were there as early as 9 am. On the Friday morning we first witnessed the activity that characterized the carrying of the chief god of *Tuafo* at 9 am and subsequently that of the *Dentsefo* around 11 am. On Saturday which was the day of the festival, we got to the various *Asafo* houses early at dawn to witness how they 'take off' to the game grounds for the catch. This subsequently led us to the bush to witness the event. Throughout the daily activities, there were interviews, observation and participation by myself.

1.3.7 Layout of Report

This report covers five chapters. The first embodies the background of the study which covers the historical background encapsulated in the study, the statement of the problem and the purpose of the study. It continues with the theoretical framework and then reviews related literature. It highlights the methodology and hits on how the analysis is done. It finally outlines the research plan and ends with the layout of the report. The second chapter highlights on the historical, political, and philosophical background of *Asafo*, revealing the origin, legendry, and the analysis of the *Asafo* songs collected from the field. The third chapter presents the newly created work. The fourth chapter deals with the definitive analysis of the created work and the fifth summarizes the whole research concerning significance and relevance of the study and its perspectives.



CHAPTER TWO

THE CORPUS

THE LOCATION AND HISTORICAL BACKGROUND OF THE EFFUTU

According to Kemevor, the *Effutu* state was founded about the year AD 1515 when their forefathers migrated from Timbuktu in ancient Western Sudan. They were, as history says, the descendants of *Guan* and *Mo*, who came from *Bono-Manso* (Brong Mansu) the capital of the Bono Kingdom. In their trekking to find a place to settle, the *Effutu* were led by *Simpa Otumpan* and his brothers. *Winneba* is a Guan state and the municipal capital of the *Effutu* state. The name *Winneba* originated from sailors who plied along the Atlantic Coast and who were aided along the bay by a favorable wind.

The exact date for the provenance of the Effutu has been very controversial. According to Ephraim-Donkor (2000), *Winneba* was founded in AD 1515 and has a great history and a rich culture, whilst Meyerowitz (1958) puts it at AD 1530. The 2015 *Aboakyer* Planning Committee confirmed Ephraim-Donkor's assertion on the settlement of the Effutu when it branded this year's celebration as its 500th event making its origin AD 1515.

From their constant use of the word 'windy bay' the name *Winneba* was coined. The indigenous dialect of *Winneba* is *Effutu* but because *Fante* is also widely spoken, they are often seen as *Fante* (which is regarded as a wrong notion and has helped fuel the long standing chieftaincy dispute of *Winneba*). As a coastal town the principal occupation of the people is fishing. It is bordered to the north by the *Agona* Municipality, to the south

by the Gulf of Guinea, to the east by the *Gomoa* District and *Ga* West Municipality and on the west by the *Gomoa* District (Kemevor, 2004).

2.1.1. LOCATION AND SIZE OF WINNEBA

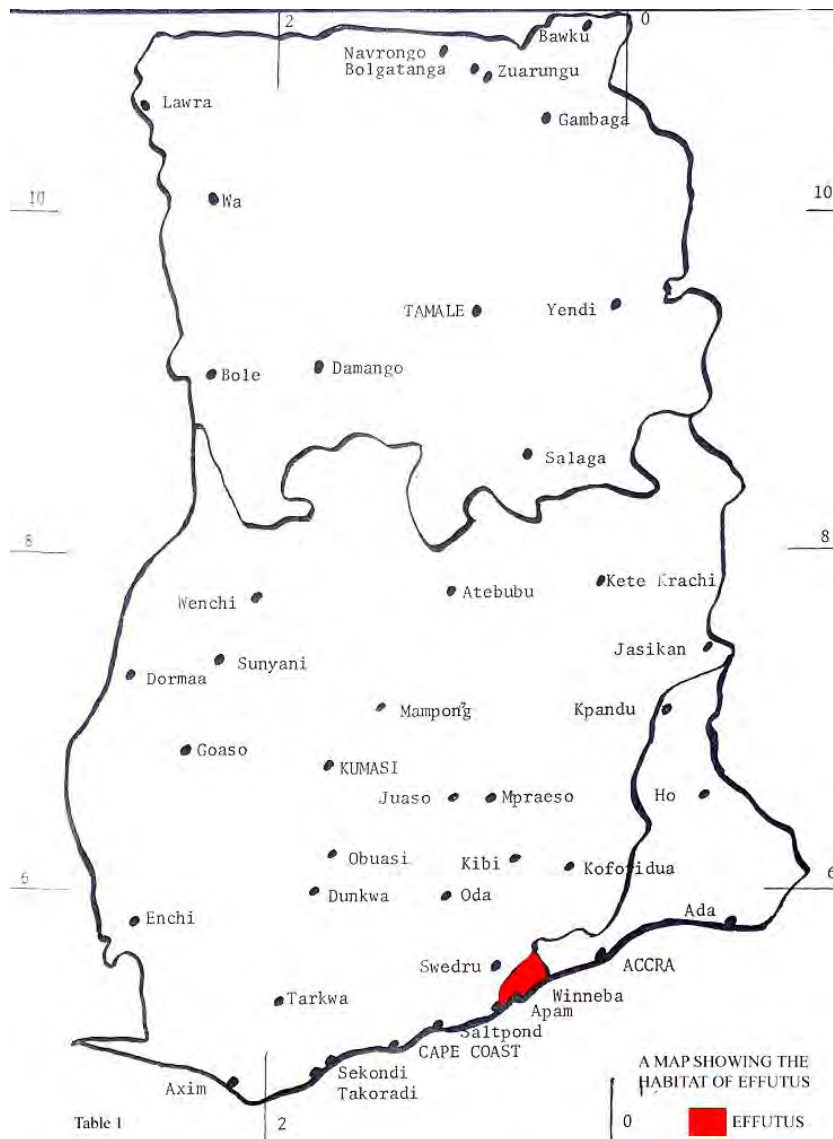


Figure 4 Ghana map showing the habitat of the Effutu State

Courtesy of Effutu Municipal Population Census Office (2013)

2.1.2. HISTORY OF EFFUTU ASAFO

The Effutu of Winneba has a unique culture rooted in their origin. This is what one of the earliest European de Marees wrote about Winneba and its festival in 1620. The long journey that ended here in Winneba started before the 12th century from Timbuktu where ancient empires of the Northern Africa were crumbling as a result of frequent war and famine. The *Effutu* led by their warrior kings Kwamena Gyarteh, Ayirebi Gyan Gyarteh Sisi and Osimpam led the *Effutu* through thick and thin to its present place (Winneba). History has it that, there were several wars which as a result killed many kings and their followers and it was when the onus fell on King Bondzie-Abe II that the need to organize a volunteer for communal services arose, hence the formation of the first militia (*Asafo*) group of *Simpa* (Winneba). Eventually, their primary responsibility of communal services grew to include fighting, as other Akan groups tried to infiltrate into the vicinity of *Simpa*. This newly formed group became known as *Tuawo* or *Tuafo Asafo*.

The judgment delivered by the Judicial Committee of the Central Regional House of Chiefs, Cape Coast, 1977 (in the case between the king makers of *otvano* royal stool house, Winneba and *Tufuhen* Akwandoh and others) agrees with Anthony Ephraim-Donkor in the creation of the two *Asafo* groups thus.... Continuing his evidence, the witness told this committee that the No. 1 *Asafo* company was created by King Bondzi-Abe II the third king of Winneba for communal labour, and that the No. II was founded by King Bondzi Essiedu, the fourth king of Winneba.

When King Bondzie –Abe II died, his successor and grandson king Bondzie Essiedu (1619) also formed the second *Asafo* group; *Dentsefo* in the maternal house of *Otuano* and structured it after that of his grandfather which was based in the paternal house (*Otuano*).

Each of the *Effutu Asafo* companies has three divisions. For the *Tuafo*, there are *Akomfor* (priest-prophets), *Apagyrafo* (the wrestlers) and *Kyeremfo* (the interpreters). *Dentsefo* also have *Asomfo* (those who serve), *Atsibafo* or *Nkyirmbafo* and *Petufo*. These divisions have three-age based units each namely; *Enyimpa* (seniors), *Nsen* (middle) and *Asam* (juniors). Each unit has three leaders; there is the captain called the *Supi*, and then the *Asafo* chief called the *Safohen* and a *Kobae* (a deputy to the *Safohen*).

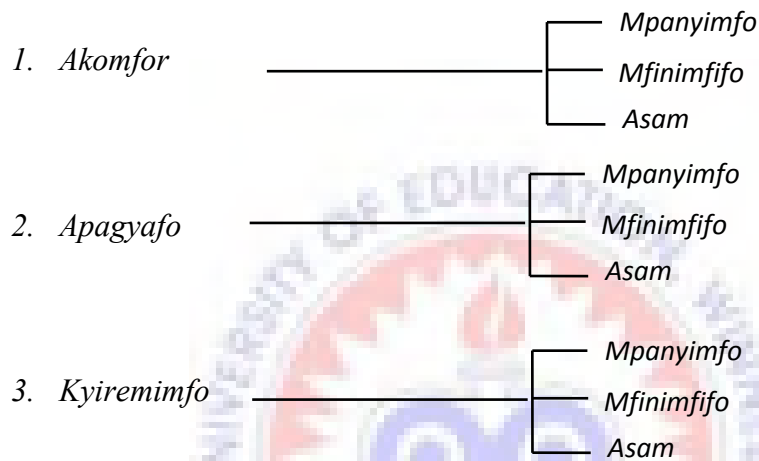
The two *Asafo* groups are distinguished by their colours. For *Tuafo* there are black, white, blue green and violet and for the *Dentsefo* are red, yellow, black, orange and pink colours. The instruments used by the *Asafo* are also distinct; *Tuafo* use the rattle, a bugle and a three- in- one gong-gong (*dawur-sa*). *Dentsefo* use the bell and a two- in one bell (*dawur-ta*). The *Asafo* groups also have mascots that identify them; *Tuafo* use the wooden horse and the *Dentsefo* use a ship. The *Tuafo* perform the *Akosuadontoba* whilst the *Dentsefo* perform the *Owombir* dance.

2.4.1. Organizational Structure of *Tuafo Asafo* Company

The *Tuafo Asafo* Company has three divisions namely; *Akomfor*, *Apagyrafo* and *Kyeremfo*. *Akomfor* forms the Priesthood Band which is responsible for performing all religious rites of

the company. *Apagyrafo*, on the other hand are the Fire Strikers with their main duty being protecting the company in war front. The last division of the company is *Kyeremfo*, the Fraud Detesters. Each division can further be divided into three sub-divisions namely;

Mpanyimfo (adults), *Mfinimfifo* (youth) and *Asam* (children).



2.4.2. Instrumental Resources

The basic accepted traditional instruments of the *Tuafo Asafo* are:

<i>Adawur-sa</i>	Three-in-one bell
<i>Kakradaa</i>	a wooden instrument which is rotated to produce sound
Bugle	a metal instrument which air is blown through to make sound.
<i>Ansraba</i>	first supporting drum
<i>Ayekyedo</i>	second supporting drum
<i>Asafokyen</i>	master drum.

The music starts by the master drummer (*Okyerema*) playing appellations of their various gods. This is followed by calling in the *adawur* to come in. When the *adawur* have taken their correct rhythms and tempo, he (*Okyerema*) then calls in the other supporting drums. The bugle and their accompaniments.



Figure 6 Bugle

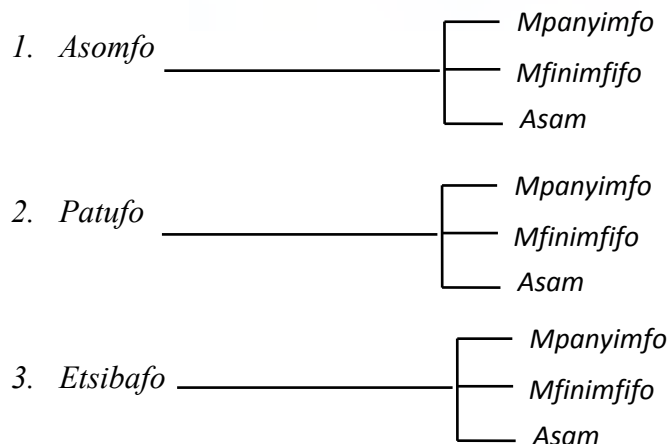


Figure 5 Asafo Drums and *Kakradaa*

It is to be noticed that some sections of the same *Asafo* company add another supporting drum called *Ampae* to the ensemble but originally the above listed are the accepted ensemble.

2.4.3. The Organisational Structure of *Dentsefo Asafo* Company

Nana BondzieEssiedu, a grandson and a successor of *Nana Bondzie Abe II* organized another militia group called *Dentsefo* in addition to his grandfather's and structured after that of *Tuafo* and put it in his mother's house, as the maternal component of the paternal *Asafo*. *Dentsefo* can also divide into three sub groups namely; *Asomfo*, *Petufu* and *Etsibafo* and like that of *Tuafo*, sub-divided into *Mpanyinfo*, *finimfinfo* and *Asam*.



Instrumental resources

The basic accepted traditional instruments of the *Dentsefo Asafo* are:

<i>Adawur-ta</i>	Two-in-one bell
<i>Adomba</i>	a bell
Bugle	a metal instrument which air is blown through to make sound.
<i>Awer petia</i>	first supporting drum
<i>Twitwiritwi</i>	second supporting drum
<i>Twenebra</i>	master drum.

The music starts by the master drummer (*Okyerema*) playing appellations of their various gods. This is followed by calling in the *adawur* to come in. When the *adawur* have taken their correct rhythms and tempo, he (*Okyerema*) then calls in the other supporting drums.

The bugle and the bell are accompaniments.



Figure 7 *Dentsefo Asafo* company marching with drum and bells



Figure 7 *Asafo* Drums for *Dentsiefo*

2.1.3. Simpa Aboakyer Festival

Simpa (Winneba) is a town in the Central region of Ghana which celebrates one of the finest festivals in Ghana called *Aboakyer*. The festival is celebrated to show a sign of thankfulness to their chief god for having brought them this far. Even though there were thirty-seven lesser gods in the state including *Kwekumonyi*, *Ekue*, *Osaka*, *Kwedu*, *Akrama*, *Odonkoyimu*, *Gyemisi*, *Esikama Aprapanta* etc., *Penkye Otu* is regarded as the principal god, custodian and guardian of the *Effutu* state. As it is a common belief among most ethnic groups including the *Akan* that the *Kra*, (soul) the vital force of a deity, loses strength if it is not rejuvenated from time to time. In accordance with this belief, *Penkye Otu* has to receive a yearly sacrifice to perform its function as the custodian of the state and one who has magical powers to foretell future happenings.

Human beings were sacrificed in the early stages to *Penkye Otu*. In certain parts of the country where human sacrifice was also practiced, war prisoners and convicts condemned to death were usually the victims. But in the case of *Penkye Otu*, the deity insisted on a member donated by the royal family for the sacrifice. The period of the festival saw a

wholesale exodus of the members of the royal family from *Winneba* because they were afraid the onus will be on them with time (Shower 2012, the informant).

The danger of extermination of the royal family led the elders to consult *Opanyin Kwesi Nyia* the oldest man then living and who had the power to invoke and interpret the language of the gods to intercede on their behalf and to inquire from the deity if it would accept a substitute. The deity accepted a live leopard/lion caught with bare hands as a substitute for human sacrifice. The leopard hunt was carried out for many years and many people died or were seriously injured during the hunt. In view of this, *Penkye Otu* was consulted again for a possible substitute – thus the bushbuck and not a deer as commonly was accepted. The meat of the bushbuck and its blood, the deity revealed, is akin to that of a human being. Some people are with the view that the god agreed on this substitute because of the resemblance between the striped skin of the leopard and that of the deer. However, an elderly (Opanyin Kwamena Gyateh) spoken with said, it is also held that the monkey and the bushbuck are regarded by the *Effutu* as an animal nearest to man in intelligence and that is why the bushbuck was chosen.

According to Wyllie (1994), *Aboakyer* is regarded by the *Effutu* as their major traditional ceremony and is held each year in May – the season of planting and sowing – in the capital of *Winneba*. Preparations begin about four weeks before the main ritual events with the fixing of a date for the *Wansan* (deer) hunt; at the same time, a ban is imposed on hunting *wansan* until the day of the ritual hunt itself.

On Friday, members of the town's two *Asafo* (military companies) intensify consultations with their gods and ancestors, from whom they seek protection in the hunt of the following day. These consultations are done by carrying their gods through the principal street of Winneba as shown below.



Figure 8: *Esikamba* god of *Dentsefo* being paraded through the principal streets



Figure 9: *Gyemesi* of *Tuafu* carried by two men

Early on Saturday morning the hunt begins with the two *Effutu Asafo* to compete for the first catch as shown below in figures 11 and 12.



Figure 10: *Dentsefo Asafo* in a chant ready for the hunt



Figure 11: Section of *Tuafo* getting ready for the hunt.

Although more than one *wansan* is usually caught it is the first catch which has ritual significance. It has to be taken alive with the bare hands by the hunters and presented to the *Omanhen* (paramount chief) who places his feet upon the live animal before it is carried by the victorious company to the *Osoo* (priest) of the major deity, *Penkye Otu* for the necessary rituals to be carried out. *Okomfo* Baarka agrees with Wyllie, (1994) that —the procession moves on at a brisk pace until it reaches the entrance to the grove of *Penkye Otu*. This is shown in figure 13 below.



Figure 12: A live bushbuck carried by a member of the *Tuafo* Company

Now the singing ceases and the bushbuck is carried, slowly and reverently, into the grove and placed upon some rocks, while the company priest chants:”

VERNACULAR

Ewuo! Ewuo! Ewuo!
Apaa ye, mangya saa.

Ayee e!

Ayee e!

Nsu o, nsu a;

Nam o, nam a;

Omangye o, Omangye a.

Yeregye nsu o

Ma nam mbra

LITERAL TRANSLATION

Hail! Hail! Hail!

—*Apaa* (another name for *Penkye Otu*)

Says peace and prosperity to the land”

—Yes”

—Yes”

—If water, then water”

—If Fish, then fish”

—If peace and prosperity, peace and prosperit;

The crowd then chants in chorus:

—We ask for water”

—Let us have fish”

The priest of *Akyempon* then stands over the deer and pours libation of Schnapps, giving thanks to *Penkye Otu*, the lesser gods and the ancestors for having blessed the hunters' efforts. By mid-day, the hunting has normally come to an end and the hunters retire to their homes to prepare for the grand parade that begins in the early afternoon." The two groups in the afternoon parade the streets with their music to socialize. As Wyllie, (1994) puts it: "with the hunt over, some visitors make their way home, but the vast majority remains to witness or take part in the "fun fare". This begins in the afternoon with a grand parade of the *Asafo* companies. It is led by *Tuafo*, its members dressed in blue-and-white uniforms and with its *Supi* astride a wooden horse. Next, to come is the *Dentsefo*, sporting the company colors of red-and -yellow and with its *Supi* aboard a large wooden ship. The merry - making continues in homes and bars throughout the day and evening. This is shown in figures 14 to 18



Figure 13: Members of the *Tuafo* dressed in their traditional colours after the hunting expedition



Figure 14: Members of the *Tuafo Asafo* company (women's wing) parading the streets



Figure 15: Neenyi Ghartey VII *Omanhen* of the *Effutu* Traditional Area and his sub-chiefs in a procession.



Figure 16: Members of the *Dentsefo Asafo* Company in their traditional colors parading the streets after the hunt.



Figure 17: Members of the *Dentsefo Asafo* Company (women's wing) parading the streets

On Sunday afternoon the *wansan* is decapitated for the subsequent rituals. As this ceremony goes on at the shrine the various groups within the two main *Asafo* groups have their music paraded through the streets of *Winneba*. "The festival also brings some economic gains to the *Effutu* state in general and to the individuals also in particular. Clarke-Ekong, (1997) also highlights on the economic aspects of festivals: National festivals are publicized by the National Tourist Board, and are attended by senior government officials and large numbers of Ghanaian citizens and visitors to the country.

Local residents take great pride in these public celebrations that bring recognition to their communities. Local authority figures seem acutely more aware of the potential for financial gain and recognition by central government Wyllie (1994), also states: The positive attitude towards *Aboakyer* is on partly based on the local understanding and expectation of economic benefits. *Winneba*'s merchants, bar owners, food sellers, and other street vendors clearly recognize the short- term economic benefits of the festival and support it whole-heartedly, often offering prizes to the victorious company. The town's big and small hotels and beach resort complex are fully booked weeks before the festival, whereas their normal occupancy rates seldom exceed 40%; from this quarter also the *Aboakyer* receives unqualified support.

In recent times, the festival has been characterized with politics that often result in conflicts and mars the beauty of the festival. Ephraim-Donkor, (2000) clearly stated that, in 1999, the date became a big political issue because May 1 (which was supposed to be the day of the

Aboakyer festival) coincided with May Day (an international holiday for workers). The date became a tug-of-war battle between King Ghartey VII who went on air to announce that the festival would commence on Saturday, May 1 in accordance with tradition, on one hand, and his matrilineal opponents led by the Member of Parliament for the area, Mike Hammer, and the District Chief Executive, *Osadru*, on the other kicked against the date. As usual the Government politicized the festival and in so doing sided with the matrilineal protagonists since they were government officials against what was otherwise a purely traditional celebration by the King for the stool. Consequently, the festival came off as scheduled by the Government. The year 2015 was not devoid of the Government's political strings that are attached to the *Aboakyer* festival. Subsequently the *Omanhen* who was supposed to preside over the celebration of the festival was given a house arrest.

TYPES OF ASAFO MUSIC

Traditionally, there are five types of *Asafo* music as confirmed by Acquah (2008 p. 56) namely: *\$sor*, *Famu*, *Atopre*, *Owombir* and *Asafoesi*. The same applies to *Effutu Asafo*.

2.3.1. \$sor

\$sor in the *fante* language means up, high, top or apex. In the musical sense, words used to describe it are *hyew* (hot, fast or rapid) and *mbanyin mu* (lit. in the male way). As the name states, this type of music is noted for its vigor (Acquah 2008). Basically, it is played at a high speed. It is performed during traditional festivals and other festive occasions such as welcoming a prominent person and when installing a chief. All the

instruments of the *Asafo* groups are used to perform this musical type. Traditionally only men are given the chance to dance.

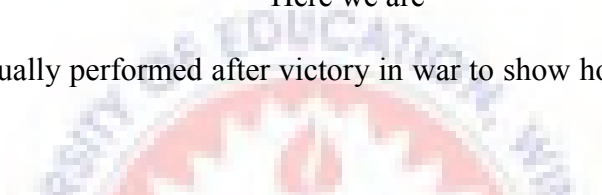
The texts in this type of *Asafo* are mostly related, portraying their success in wars and acknowledging their remarkable efforts after wars. An example is shown beneath.

Oyiwa O Here we are

Yerehwe banyin a obeba We are looking forward to a man who is brave

Oyiwa O Here we are

This is a song usually performed after victory in war to show how brave they were in the battlefield.



OYIWA

The musical score for 'Oyiwa' is presented in two systems. The first system features a 'Cantor' part and a 'Chorus' part. The Cantor part begins with the lyrics 'O yi wa Oo' and 'Ye ro hweo ba nyino be ba'. The Chorus part begins with 'O yi wa Oo'. The second system starts at measure 7 and continues with the lyrics 'Ye ro hweo ba nyino be ba O yi'.

Musical Example 1 Oyiwa is one of the Osor songs

2.3.2. Famu

This musical type is the direct opposite of the *Sor* type. *Famu* means low or beneath. Other words used to describe this type are *ase* (down) and *b4k44* (soft or cool) as well as *mbaa mu* (lit. in the female way). It is slow in tempo and performed after three or more of the *Sor* have been performed. It is also performed during the traditional festival and other festive occasions such as the outdooing or the installation of a chief or when a prominent personality is being given a welcome. Performers use this type to relax because of its nature (which is devoid of vigor). *Famu* musical texts are about wars, morality, identity of the *Asafo* group and succession. The (diction) in this type of music is slowly articulated coupled with quietness, meekness, feebleness and dynamism. This type of music allows chiefs and women to dance. However, men who cannot dance the *Sor* type also take advantage of this.

All *Asafo* instruments accompany this type of music. An example is shown beneath.

<i>Bomgya na `nowo ei 2x</i>	Hurry and let`s go 2x
<i>Minimbi na anowo ei 2x</i>	Brethren let`s go 2x
<i>Bomgya na `nowo ei</i>	Hurry and let`s go
<i>Minimbi na anowo aye</i>	Brethren where should we go
<i>Bomgya na `nowo ewuso</i>	Hurry and let`s go home.

BOMGYA NA NO WO

Cantor

Bom gya na no woe — Mi nim bi na no woe —

chorus

Bom gya na

6

no woe — Mi nim bi na no woe — Mi nim bi na

no woe — Bom gya na no woe —

12

no woa nye

Bom gya na no woe wu so

Musical Example 2 *Bomgya na `nowo ei one of Fum songs*

2.3.3. Atoprɛ

This musical type is performed for the dead. It is used during burial as well as when remembering the departed souls at the yearly traditional *Akwambo* festival or the *Akomase* of the *Effuttu*. It is performed when the deceased is being conveyed to the cemetery and when it is being put in the grave. During the yearly traditional *Akomase* festival, it is this type of music that is used to remember the dead. Only the *Asafokyen* (master drum) gong (*dawur*) and *konkon* are used as accompaniment. The texts of this type of music are about identity, morals and wars.

PART	VERNACULAR	LITRAL TRANSLAION
<i>Chorus</i>	<i>Wondzi O wobotua kaw Oo</i>	Those who eat will pay
<i>Cantor</i>	<i>Nyimpa a okum no Oo</i>	He who might have killed him
<i>Chorus</i>	<i>Wondzi O wobotua kaw Oo</i>	Those who eat will pay
<i>Cantor</i>	<i>Nyia a Osei adze Oo</i>	He who is a destroyer.

Ancestors are dead and gone and people who are believed to have led a successful life and had remained patriots to community life. Those who did not live a worthy life of emulation were not considered after death. *Asafo* members and other persons in the community who die with clean records are accorded this reputation and honour.

WONDZI

The musical score is written in 6/8 time and consists of three systems. The first system shows the Cantor's part with the lyrics "Nyim pao kum no" and the Chorus's part with the lyrics "Won dzie wo bo tua kawo". The second system shows the Cantor's part with the lyrics "Nyim pao sie a dzeo" and the Chorus's part with the lyrics "Won dzie wo bo tua kawo". The score uses a treble clef and a key signature of one flat (Bb).

Musical Example 3 *Wondzi O wobotua kaw one of Atopre songs*

2.3.4. \$wombir

This is performed during the normal procession of the *Asafo* in the streets of the town. The songs are mostly of the marching type. It is slower than *Atopre*. The texts used are about identity, wars, succession and provocation. The only instruments used in *Owombir* are *Asafokyen* and *konkon*. An example of this musical type is.

Hon ho bon eei 4x They smell badly 4x
Won nka nkyere Baba Tunde Tell *Baba Tunde*
Wo nka nkyere Kofi Karifi Tell *Kofi Karifi*
Wo ho bon aberwa ne brefi mu They smell like the inside of an old woman's sack.

HON HO BON

The musical score is written in 6/8 time and consists of four systems. Each system has two staves: a top staff for the Cantor and a bottom staff for the Chorus. The lyrics are written below the Cantor staff.

System 1:
 Cantor: Hon ho bon ei _____ hon ho bon Oo _____ Wo nkan ky're Ba
 Chorus: (rest)

System 2 (Measures 6-10):
 Cantor: — ba Tun de Wo nkan ky're Ko ___ fi Ka ri fi ___ Hon ho bona ber wan' bre fim'
 Chorus: (rest)

System 3 (Measures 11-15):
 Cantor: Hon ho bon ei _____ hon ho bon Oo _____ Wo nkan ky're Ba
 Chorus: (rest)

System 4 (Measures 16-20):
 Cantor: — ba Tun de Wo nkan ky're Ko ___ fi Ka ri fi ___ Hon ho bona ber wan' bre fim'
 Chorus: (rest)

Musical Example 4 Honho bon one of \$wombir songs

2.3.5. Asafoesi

Asafoesi is performed for the gods, especially when rituals are performed at the shrine during a festival like the *Aboakyer*. It is performed to provoke enemies. During the performance of this type of *Asafo* music, the performers become high in spirit coupled with frightening faces and seriousness to show that they are with the gods. No instruments are used but the bell is shaken intermittently throughout the performance. This musical type is full of provocation, casting of insinuation, insults and filthy words. Sometimes some of the texts are about wars and praise of the gods and the ancestors. An example is given below.

Oburmankoma Oburmankoma

Oburmankoma ei

Eagle, Eagle, Eagle,

Oburmankoma, Odapagyan

Eagle, Dolphin

Oson ei

Elephant

Oson n`ekyir nnyi abowa.

The elephant is second to none.

(Mereku 2013, p77)



The image shows three staves of musical notation in 4/4 time, with lyrics written below each staff. The first staff contains the lyrics 'o bru ma koma o bru ma komae o bru ma komae o bru ma komao'. The second staff contains 'da pa gya nac o bru ma komac o bru ma koo da pa gya nac o sone!'. The third staff contains '— o sone kyir nya boao'. The notation includes treble clefs, a key signature of one flat, and various rhythmic values such as eighth and quarter notes.

2.1.4. Song Text of *Effutu Asafo*

One approach to the study of cultural history of a given society consists of a description of that culture at any given point in time. In considering music as a tool, it is desirable to consider not only the sound aspect of it, but also the textual as well as instrumental aspect too. Song texts are considered very useful tool for reconstructing culture history and as Waterman and Bascom, (1984) _Bascom puts it. –The topical songs have been known to persist for generations when they commemorate some historic event or when they are treated with some incident of some lasting interest. Thus songs referring to battles of the 18th century are still current in Nigeria, much as calypso was composed in Trinidad deriding certain slave overseers.”

Agawu (1988: p. 46), neatly sums it up thus _if verbal meaning is determined by the succession of speech tones, then it would stand to reason that the same succession of speech tones, should be preserved in melodic contour in order for sung words to retain their meaning.” Jones (1959), states that –there is no doubt that the African, in melodizing his speech, undoubtedly feels that the tune does all conform to the speech outline.”

In *Effutu Asafo* song test, the cantor plays a very vital role. The role of the cantor as a keeper of *Asafo* historical songs cannot be overemphasized. In recounting the ritual associated with the growing of offerings to the souls of those who were transported into slavery, this function of song came out with great clarity. The informant at one point could not recall the reference of important names as in the series he was giving. Under

his breath, to the accompaniment of clicking finger-nails, he began to sing, continuing his song for moments. When he stopped he had the names clearly in mind. The role of the singer as the “keeper of records” has been marked by those who visited the kingdom in the days of its autonomy.

Many of song texts make reference to particular incidents in the history of the *Effutu* people. Some refer to wars and civil disorders while others refer to incidents such as brave deeds and history of the company itself. Even those song texts labeled as ‘derogatory’ tell of a certain factual evidence of the misdeeds of individuals in the society. (Turkson, 1982:7), Supi Yamoah alias Kaakaiku and Opanyin Ebo Afedzie (a.k.a. shower) agree to the above assertion when both of them in an interview suggested that *Asafo* songs texts are done or composed as in line with a malfeasance in the community, brevity or for societal enjoyment.

Example of a song that has a historical significance which recalls how James Meredith was tortured and killed in Winneba for stealing gold bars that were entrusted into his care by the *Effutu*. :

<i>Ndi Kwesi yi</i>	This very Sunday
<i>YIpem James</i>	We will torture James

There are praise songs that tell of bravery of captains and important personalities in the society. The incident of 1885 in which both *Effutu Asafo* companies of Winneba suffered casualties is recalled. This song is the pursuit of the *Tuafo Asafo*.

Hom mbue abow opens the doors
Na yImbra mu And let us in
Na Tuafo reba o For the *Tuafo* are after us

THE DIFFERENCES AND SIMILARITIES EXISTING IN THE MUSIC OF *TUAFO* AND *DENTSEFO* OF WINNEBA.

It is obvious that no two different groups who bear diverse traditional beliefs would definitely perform the same tradition no matter how close they are because twins are said to be unique and this was evident in the research. The following were the observable similarities and difference between the *Effutu Tuafo* and *Dentsefo Asafo* groups.

SIMILARITIES BETWEEN THE TWO *EFFUTU ASAFO* GROUPS

2.2.1. Tone Colour

One can tell a trumpet from a flute even when it plays the same tone at the same dynamic level. The quality of sound that distinguishes them is called tone colour or timbre. Tone colour is described by words like “bright”, “dark”, “brilliant” and “rich”. Changes of tone colour create variety and contrast. When the same melody is played by one instrument and then by another, it takes on different expressive effects because of each instrument’s tone colour. Tone colours also build a sense of continuity; it is easier to recognize the return of a melody when the same instrument plays it each time. Combining different instruments-violins, clarinet, and trombone for example result in new colours. The *Asafo* songs executed by the two *Asafo* companies of Winneba have

different tone colours. Songs by the *Tuafo* sound brighter (because most of their songs were in upper registers) than that of the *Dentsefo*. This may be as the result of the different instruments used by each. Cantor of *Dentsefo* is usually seen or noticed pitching very low as compared to that of *Tuafo*. Finally because of differences in taste, methods of singing vary widely from culture to culture. Each of the *Asafo* Company may have its culture that pertains to it.

2.2.2. Musical Instruments

People around the world use musical instruments that vary greatly in construction and tone colour. A musical instrument may be defined as any mechanism-other than the voice-which produces musical sounds. Western musician usually classify instruments in six broad categories: string (guitar and violin); wood wind (flute, clarinet) brass (trumpet, trombone), percussion (brass drum, cymbals) keyboard (organ, piano) and electronic (synthesizers).

Africans also classify musical instruments based on the way it sounds and is produced in five categories: Aerophones, Idiophones, Membranophone, Chordophones and Electrophones. Associations which maintain musical traditions include in their ensemble musical instruments that are suitable for their purpose. *Asafo* employs membranophones, idiophones as well as aerophones as musical instruments. Many of the instruments especially the drums are held in high esteem by their users and the society as a whole, because it is believed that the *Asafo* drums contain the souls of the members of the company. This assertion have been confirmed by both *Akyerlma* of *Tuafo* and *Dentsefo*

As a result certain taboos and rituals are prescribed for the instruments. Additional decorations are carried on the instruments in the form of figures to enhance their value.

In the *Effutu Asafo* context, the membranophones are represented by drums of which each *Asafo* company possesses three kinds. The idiophones are made up of cog-wheel rattle (*kakradaa*) and three bells (*Dawursa*) for the *Tuafo* and a hand bell and two bells (*Dawurta*) for the *Dentsefo*. Aerophones consist of a bugle for both the *Tuafo* and the *Dentsefo* and other whistlers.

2.2.3. Membranophone

Asafo drums are of the open type, one end. Closed drums or double-headed drums are not used. The wood for the carving of the drum shells is commonly that of the *Tweneboa* or *Twenduro* tree. Turkson, (1982) *Akan* drums are earned and hollowed out directly from a chunk of heavy log. Usually they are made from a cedar tree known as *Tweneboa Kodua* (Anku, 1992).

Asafo drums may be used in a number of ways: as a speech instruments and as a dance instrument. As a speech instrument it is used to initiate speech; it is intended to be heard as language and not merely as signals. In this mode only one drum is employed. In the dance mode only one drum is played in concert with other instruments.

In the dance mode the three drums are played together. One of these, usually that is played by the most senior drummer, is used as the master drum: the remaining two drums

play supporting roles. The master drum is played standing with the drum hanging from the drummers left shoulder; the other drums are played sitting. All the drums may also be played in a procession during parades. In this way the drums are all played hanging from the drummers' left shoulders. Both *Asafo* groups in Winneba employ the same techniques of playing.

2.2.4. The Bugle

This is one of the *Asafo* musical instruments that are not native to the culture. Opanyin Ntaidu also attests to this fact saying ~~the~~ bugle came into use as a result of the interaction or the relationship with the "white" soldiers who came to Winneba. *Tuafo* being the first *Asafo* used that to assemble its members". It is the military type and has a cupped month-piece coupled to a coiled tube with a slow rate of flare terminating in a bell-shaped mouth. The notes are dependent upon the different resonant frequencies exhibited by the air column. The bugle was used exclusively by the *Tuafo Asafo* but with time, the *Denstefo Asafo* has also swindled and are using it. Currently, the bugle is used by both factions (that is *Tuafo* and *Dentsefo Asafo* companies).

2.2.5. The Cog-Rattle

The cog-rattle is an idiophone. The instrument consists of an axle, and a frame body which contains a tongue and a cog-wheel. The axle serves as the handle, and the tongue fixed in the frame body is free to turn on the handle. Currently, it is constructed wholly with wood. The cog-rattle which is locally called *Kakradaa* (after the sound it makes) is

played by whirling; the tongue strikes the teeth of the wheel one after the other. It is used for sound effect as said by Papa Gyansa, and it is solely for *Tuafo*.

2.2.6. Hand bell

This is also foreign to the *Effutu*, adopted by the *Dentsefo* and employed exclusively by them. The shape of the bell is like an inverted cup with a flared mouth. It contains a clapper which actuates it. This clapper hangs loosely inside it and when rotated, strikes the bell (a metal piece) at the lip producing a complex fundamental frequency.

2.2.7. Bells

This is an instrument used by both the *Tuafo* and the *Dentsefo Asafo* companies. Out of the proposed four types of traditional bells used in *Asafo* namely; the single bell or *dawur*, the twin bell or *dawurta*; tri-bell or *dawur-sa* and the clappers tri-bell, the *Effutu Asafo* groups use three. The *Tuafo* use the tri-bell or *dawur sa* whilst the *Dentsefo* use exclusively the twin bell or *dawur-nta*. Both groups use the single bell.

The single bell is a conical metallic shape to which a handle is attached. The twin-bell consists of a pair of bells of different sizes; the smaller one being superimposed on the larger bell and welded at the handles. The tri-bell consists of three bells of different sizes joined together at the handles by a chain approximately 200cm long. The players produce different rhythmic patterns. Sound of the bells is produced by means of striking the lip of the bell with a piece of stick. Bell patterns are very often reinforced by hand-clapping, cog-rattle as well as the hand bell. The twin-bell may play the same bell

patterns or phrases of the single bell but with occasional up beats on the lower bell. Invariably, the master drummer may tap the correct bell pattern for the music if he finds the bell players are unable to play accurately.

2.2.8. Processional Arrangement

During procession of the *Aboakyer* festival, the orchestra is led by the players of the bells. The orchestra follows in this order; the players of the twin bell and the hand-bell (which is exclusively *Dentse*) walk in a row followed by the three drummers. The chorus led by the cantor who follows the orchestra. This is the arrangement usually followed by the *Dentse Asafo*. In the case of the *Tuafo Asafo* the order is the same except that the cog-rattle player takes the place of the hand bell player. The tri-bell also takes the place of the twin bell.

2.2.9. Other Similarities

Meter: (2/4) Simple duple time with a crotchet beat and (4/4) simple quadruple time with crotchet beat and sometimes (6/8) compound duple time with dotted crotchet beat is used.

Form: The call and response technique is used.

Melody: Short melodies that are melodically pleasing with noticeable phrases.

Rhythm: Rhythm is based upon a regular repeated percussive rhythmic pattern.

Tempo: Ranges between $\theta\kappa = 80$ to $\theta\kappa = 120$ beats per minute or $\theta\kappa. = 80$ to $\theta\kappa 120$ beat per minute.

Performance: Ceremonial and recreational.

Instrumental Ensemble: Both *Tuafo* and *Dentsefo* use three drums each in their performances. The drums are covered with a white calico. Again, both groups use the bugle. The female wings also use the clappers, gourds and castanets in their renditions.

Dance: The female wings of both Asafo companies perform the Adzewa dance.

Costume: Ordinarily, fetish priests for both Asafo companies are seen in white calico.

Colour: Both groups use the black colour.

2.2.10. Other Differences:

Instrumental Ensemble: The drums for the *Tuafo* are covered with a straw of dried grass but that of the *Dentsefo* are without anything. Again, the *Tuafo* uses the cog rattle (*kakradaa*) whilst the *Dentsefo* uses the bell.

Dance: The *Tuafo* perform the *Akosowodontoba* and the *Dentsefo*, the *Owombir*.

Tempo: *Tuafo* perform the *Osor* (fast tempo) and the *Dentsefo* *Famu* (slower in tempo).

Rhythm: The basic rhythms for both *Tuafo* and *Dentsefo* are different.

Colours: *Dentsefo* uses three colours namely; red, yellow and brown whilst *Tuafo* uses blue, green and white as their basic colours.

Mascot: *Tuafo Supi* astrides a wooden horse with the *Dentsefo Supi* steering a large wooden ship with a 'Union Jack' fluttering from its mast. The march to the expedition grounds always sees the fetish priests of the *Tuafo* clad in white and that of the *Dentsefo* also in red.

Performance: The deity of *Tuafo* is carried by two persons but that of *Dentsefo* is carried by only one person.

Chords and Harmonic progression are not similar because while marches use the heptatonic scale and the common practice tonality, *Asafo* finds itself in the pentatonic scale and progression is modal. There is also total absence of modulations and dynamic levels as in the case of most traditional African music.



CHAPTER THREE

THE ORIGINAL MUSICAL COMPOSITION

Introduction

Gyamkaba is the title of the innovation the researcher created from the elements of *Asafo* genre based on free tonality using chromatism. Though tonal systems are an austere kind of 19th technique, I chose the free atonal system in order to avoid many complications, and, in addition, maintain the feel that I expected as a composer. Free atonal system is a sort of technique which avoids the strict rules or conventional harmony in twentieth century twelve-tone as propounded by Schoenberg, Stravinsky, Bartok, Berg, and Webern (Straus, 1990).

Composing *Gyamkaba*

The piece was born out of history of the celebration of the *Aboakyer* festival of the people of Winneba. The title, *Gyamkaba*, is an acronym coined out of the names of the two supreme gods of the two Effutu Asafo Companies, namely *Gyamesi* for the *Tuafo* and *Esikamba* for the *Dentsifo*. Thus **Gyam** and **kaba** with **_m'** expunged from the second word. Several ideas came up as I decided to do something to fit the contemporary composition. The insight started way back in (2012) when I started this M.Phil programme. To settle on a story line and compose music is not an easy task since the ultimate decision was not by accident, but by methodical discrimination.

Storyline of *Gyamkaba*

Winneba is the undisputed ancestral home of the entire *Effutu*. Historical events and life in Winneba are mostly documented not only in songs and other musical practices, but in festival celebration. The festival is celebrated to show a sign of thankfulness to their chief god for having brought them this far. Even though there were thirty-seven lesser gods in the state including *Kwekumonyi*, *Ekue*, *Esaka*, *Kwedu*, *Akrama*, *Odonkoyimu*, *Gyemisi*, *Esikama Aprapanta* etc. *Penkye Otu* is regarded as the principal god, custodian and guardian of the *Effutu* state. As it is a common belief among most ethnic groups including the *Akan* that the *Kra*, (soul) the vital force of a deity, loses strength if it is not rejuvenated from time to time. In accordance with this belief, *Penkye Otu* has to receive a yearly sacrifice to perform its important function as the custodian of the state and one who has magical powers to foretell future happenings. Human beings were prescribed as sacrifice in the early stages to *Penkye Otu*. In certain parts of the country where human sacrifice was also practiced, war prisoners and convicts condemned to death were usually the victims. But in the case of *Penkye Otu*, the deity insisted on a royal family member as the preferred person for this all important sacrifice. The demand of human sacrifice became a serious issue among the royal family members leading to the exodus of the wholesale members of the royal family from *Winneba* because they were afraid the onus will fall on them with time (Shower 2012).

The danger of extermination of the royal family led the elders to consult *Opanyin Kwesi Nyia* the oldest man then living and who had the power to invoke and interpret the language of the gods to intercede on their behalf and to inquire from the deity if it would

accept a substitute. The deity accepted a live leopard/lion caught with bare hands as a substitute for human sacrifice. The leopard hunt was carried out for many years and many people died or were seriously injured during the hunt. In view of this, *Penkye Otu* was consulted again for a possible substitute – thus the bushbuck not dear as commonly accepted. The meat of the deer and its blood, the deity revealed, is akin to that of a human being. Some people are with the view that the god agreed on this substitute because of the resemblance between the striped skin of the leopard and that of the deer. However, an elderly at the *Otuano* shrine by name Opanyin Bondzie said in an interview that, it is also held that the monkey and the deer are regarded by the *Effutu* as an animal nearest to man in intelligence and that is why the deer was chosen. Two days (Friday and Saturday) were set aside for the catch of the live bushbuck to be presented to the chief God as a purification lamb to increase the powers of the chief priest to perform his function in the shrine. Two *Asafo* companies are found in the *Effutu* tradition therefore to make the catch more competitive each *Asafo* group had to catch the deer in the same day and whoever presents the live animal first at the durbar ground is crown the winner of the year.

On Friday, members of the town's two *Asafo* (military companies) intensify consultations with their gods and ancestors, from whom they seek protection in the hunt of the following day. Early on Saturday morning the hunt begins and the two *Asafo* groups compete for the first catch. Although more than one *wansan* is usually caught it is the first catch which has a ritual significance. It has to be taken alive with the bare hands by the hunters and presented to the *Omanhen* (paramount chief) who places his feet upon the live animal before it is carried by the victorious company to the *Osoo* (priest) of the

major deity, *Penkye Otu* for the necessary rituals to be carried out. *Okomfo* Baarka agrees with Wyllie, (1994), that “the procession moves on a brisk pace until it reaches the entrance to the grove of *Penkye Otu*. Now the singing ceases and the deer is carried, slowly and reverently, into the grove and placed upon some rocks, while the company priest chants.”

SECTIONAL DESCRIPTION OF *GYAMKABA* COMPOSITION

The *Gyamkaba* music is a single piece with three movements. The first movement is titled *Sdey* depicting the move of the two search parties in search of a live Bushbuck to be presented to the chief and people of Winneba who have gathered at their durbar ground. The second movement is titled *Ak4sa* describing the hunting or the search moment where each party vigorously engages in the search for a live bush back. The third movement is titled *Minimbi* the happy moment or enjoyment time where the search party that is crowned first catches the animal after the presentation moves on a brisk pace until it reaches the entrance to the grove of *Penkye Otu*.

GYAMKABA

Edwin Ghunney
M.phil 2013/2014

Allegro (M.M. ♩ = c. 200)

Violin I
this expand

Violin II
this chord

Viola
as arpergio

Cello

Contrabass

Piano

I

II

Vla.

Vc.

Cb.

Pno.

2

Gyamkaba

Musical score for measures 9-12 of 'Gyamkaba'. The score is written for a string quartet (Violin I, Violin II, Viola, Violoncello) and piano. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The first system (measures 9-12) shows the following parts: Violin I (treble clef) with a melodic line starting on G4; Violin II (treble clef) with a supporting line; Viola (alto clef) with a bass line; Violoncello (bass clef) with a bass line; and Piano (grand staff) with a rhythmic accompaniment. The piano part features a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Musical score for measures 13-16 of 'Gyamkaba'. The score continues from the previous system. The instrumentation remains the same: Violin I, Violin II, Viola, Violoncello, and Piano. The key signature and time signature are consistent. The first system of this section (measures 13-16) shows the continuation of the melodic and harmonic lines. The piano accompaniment maintains its rhythmic drive, with some changes in the bass line to support the new measures.

Gyamkaba

Musical score for measures 17-20 of 'Gyamkaba'. The score is written for a symphony orchestra and piano. The instruments are: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The key signature has one sharp (F#) and the time signature is 4/4. Measure 17 starts with a treble clef and a common time signature. The piano part features a rhythmic accompaniment with chords and moving lines in both hands. The strings play a melodic line with some rests.

Musical score for measures 21-24 of 'Gyamkaba'. The score continues for the same instruments as the previous system. Measure 21 begins with a treble clef and a common time signature. The piano part continues with its accompaniment. The strings play a melodic line with some rests. A triplet of eighth notes is marked in the Cb. part in measure 23.

4

Gyamkaba

25

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of musical notation covers measures 25 to 28. It features six staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwinds play melodic lines with various articulations. The strings provide harmonic support with sustained notes and rhythmic patterns. The piano accompaniment includes chords and moving lines in both hands. A triplet of eighth notes is marked in measure 28.

29

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of musical notation covers measures 29 to 32. It features the same six staves as the previous system. The woodwinds continue their melodic development. The strings maintain their harmonic texture. The piano accompaniment features a more active bass line in measure 29, which then becomes more rhythmic and syncopated in the following measures. Measure 32 includes a fermata over a note in the woodwind part.

Gyamkaba

33

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of musical notation covers measures 33 to 36. It features six staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwinds play melodic lines with various articulations. The strings provide harmonic support with rhythmic patterns. The piano accompaniment consists of chords and moving lines in both hands.

37

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of musical notation covers measures 37 to 40. It features the same six staves as the previous system. The woodwinds continue their melodic development. The strings maintain their rhythmic accompaniment. The piano accompaniment features block chords and moving bass lines.

Musical score for measures 41-44 of 'Gyamkaba'. The score is written for a full orchestra and piano. The instruments are: I (First Trumpet), II (Second Trumpet), Vla. (Violins), Vc. (Violas), Cb. (Cellos), and Pno. (Piano). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The score features complex rhythmic patterns, including triplets and sixteenth-note runs. The piano part has a prominent bass line with chords and arpeggiated figures.

Musical score for measures 45-48 of 'Gyamkaba'. The score continues for the same instruments as the previous system. The key signature and time signature remain the same. The orchestration is more active in this section, with the strings playing a rhythmic accompaniment and the woodwinds (trumpets and cellos) having more melodic lines. The piano part continues with its complex rhythmic accompaniment.

Gyamkaba

49

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of music covers measures 49 to 52. It features six staves: Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The Piano part is the most active, with intricate patterns in both hands. The Violin II part has a melodic line starting in measure 50. The Violoncello and Contrabasso parts have rhythmic accompaniment. The Viola and Violin I parts are mostly silent.

53

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of music covers measures 53 to 56. It features the same six staves as the previous system. The Piano part continues with complex textures. The Violoncello part has a melodic line starting in measure 54. The Contrabasso part has a rhythmic accompaniment. The Violin II part has a melodic line starting in measure 55. The Viola and Violin I parts are mostly silent.

8

Gyamkaba

Musical score for measures 57-60. The score includes staves for Flute I, Flute II, Viola, Violoncello, Contrabasso, and Piano. Measure 57 starts with a treble clef and a key signature of one flat. The piano part features a complex rhythmic pattern with triplets and sixteenth notes. The flute parts have rests in measures 57 and 58, with notes in measures 59 and 60.

Musical score for measures 61-64. The score includes staves for Flute I, Flute II, Viola, Violoncello, Contrabasso, and Piano. Measure 61 starts with a treble clef and a key signature of one flat. The piano part continues with complex rhythmic patterns, including triplets. The flute part has a trill in measure 61. The score ends with a double bar line in measure 64.

65

Score for measures 65-68. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The Pno. part features a complex rhythmic pattern in the left hand and chords in the right hand.

69

Score for measures 69-72. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The Pno. part features a complex rhythmic pattern in the left hand and chords in the right hand.

73

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This block contains the musical score for measures 73 through 76. It features six staves: Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. The key signature has one flat (B-flat). The time signature is 6/8. In measure 73, the Violin II, Viola, and Violoncello parts have melodic lines, while the Piano provides harmonic support with chords. Measures 74 and 75 show similar textures with some rests in the Violin I and Contrabasso parts. Measure 76 concludes the section with a final chord in the Piano and melodic fragments in the Violin II and Viola parts.

77

I
II
Vla.
Vc.
Cb.
Pno.

Allegro (M.M. ♩ = c. 200)

Detailed description: This block contains the musical score for measures 77 through 80. It features the same six staves as the previous section. The key signature changes to two sharps (D major). The time signature is 6/8. The tempo is marked *Allegro* with a metronome marking of approximately 200 beats per minute. In measure 77, the Violin II, Viola, and Violoncello parts have melodic lines, while the Piano provides harmonic support with chords. Measures 78 and 79 show similar textures with some rests in the Violin I and Contrabasso parts. Measure 80 concludes the section with a final chord in the Piano and melodic fragments in the Violin II and Viola parts.

Gyamkaba

11

81

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This block contains the musical notation for measures 81 through 84. It features six staves: Violin I, Violin II, Viola, Violoncello, Contrabass, and Piano. The key signature has one flat (B-flat), and the time signature is 4/4. The music is characterized by a steady, rhythmic accompaniment in the lower strings and piano, with the violins playing a melodic line. The first violin part starts with a grace note on the first measure. The piano accompaniment consists of a simple harmonic pattern in the right hand and a more active bass line in the left hand.

85

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This block contains the musical notation for measures 85 through 88. It features the same six staves as the previous block. The key signature and time signature remain the same. The music continues with the same instrumental textures. In measure 85, the first violin has a long, sweeping melodic line. The piano accompaniment maintains its harmonic support, with some changes in the bass line. The overall texture is consistent with the previous measures, showing a clear separation between the melodic and accompaniment parts.

12

Gyamkaba

The image displays a musical score for the piece 'Gyamkaba', covering measures 89 to 93. The score is arranged in a system of staves for various instruments: I (Flute), II (Flute), Vla. (Violin), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The music is written in 2/4 time. Measures 89-92 feature a melodic line in the upper staves, with the piano accompaniment providing a rhythmic and harmonic foundation. Measure 93 begins with a new melodic phrase in the upper staves, marked with a dynamic of *pp*. The piano part continues with a steady accompaniment. The score includes various musical notations such as notes, rests, and articulation marks.

Gyamkaba

97

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This block contains the musical score for measures 97 through 100. It features six staves: two for Violins (I and II), one for Viola, one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The music is in a 4/4 time signature. Measures 97 and 98 show active melodic lines in the strings and piano accompaniment. Measures 99 and 100 feature a more sustained texture with some melodic movement in the upper strings and piano.

101

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This block contains the musical score for measures 101 through 104. It features the same six staves as the previous block. Measures 101 and 102 continue the melodic development in the strings and piano. Measures 103 and 104 show a shift in the piano accompaniment, with more complex rhythmic patterns and some melodic fragments in the upper strings.

14

Gyamkaba

Musical score for Gyamkaba, measures 105-112. The score is arranged in two systems. The first system covers measures 105-108, and the second system covers measures 109-112. The instruments are: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The key signature is one sharp (F#), and the time signature is 4/4. The score features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A triplet of eighth notes is marked with a '3' in measures 109 and 110. The piano part provides harmonic support with chords and moving lines.

Gyamkaba

15

Musical score for Gyamkaba, measures 113-117. The score is arranged in two systems. The first system covers measures 113-116, and the second system covers measures 117-120. The instruments are: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The score features a prominent triplet pattern in the strings and piano accompaniment. The piano part consists of a steady eighth-note accompaniment in the left hand and a melodic line in the right hand. The strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' above the notes. The woodwinds (I, II, Vla., Vc., Cb.) play a melodic line that follows the piano's lead. The piano part ends with a double bar line and a fermata in measure 116. The second system begins in measure 117 with a new melodic line for the strings and piano accompaniment. The piano part continues with the same eighth-note accompaniment. The strings play a rhythmic pattern of eighth notes, with triplets indicated by a '3' above the notes. The woodwinds (I, II, Vla., Vc., Cb.) play a melodic line that follows the piano's lead. The piano part ends with a double bar line and a fermata in measure 120.

16

Gyamkaba

Musical score for measures 121-124 of 'Gyamkaba'. The score is arranged for a symphony orchestra and includes the following parts: I (First Trumpet), II (Second Trumpet), Vla. (Violins), Vc. (Violas), Cb. (Celli), and Pno. (Piano). The music is in 4/4 time and features a mix of eighth and sixteenth notes, with some rests. The piano part includes a triplet in the bass line at the end of measure 124.

Musical score for measures 125-128 of 'Gyamkaba'. The score continues with the same instrumentation: I, II, Vla., Vc., Cb., and Pno. The music maintains the 4/4 time signature and continues with rhythmic patterns of eighth and sixteenth notes. The piano part features a triplet in the bass line at the end of measure 128.

Gyamkaba

129

Score for measures 129-132. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The music is in 4/4 time. The first staff (I) has a treble clef and a key signature of one flat. The second staff (II) has a treble clef. The third staff (Vla.) has an alto clef. The fourth staff (Vc.) has a bass clef. The fifth staff (Cb.) has a bass clef. The sixth staff (Pno.) has a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

133

Score for measures 133-136. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The music is in 4/4 time. The first staff (I) has a treble clef and a key signature of one flat. The second staff (II) has a treble clef. The third staff (Vla.) has an alto clef. The fourth staff (Vc.) has a bass clef. The fifth staff (Cb.) has a bass clef. The sixth staff (Pno.) has a grand staff with treble and bass clefs. The music features a mix of eighth and sixteenth notes, with some rests and accidentals. A triplet of eighth notes is marked with a '3' in measure 136.

18

Gyamkaba

The image displays a musical score for the piece "Gyamkaba" on page 18. The score is arranged in a system of seven staves, labeled on the left as I, II, Vla., Vc., Cb., and Pno. (Piano). The first system covers measures 137 to 140, and the second system covers measures 141 to 144. The music is written in a key with one flat (B-flat) and a 3/4 time signature. The first two staves (I and II) feature melodic lines with frequent triplet markings. The string staves (Vla., Vc., Cb.) provide harmonic support with various rhythmic patterns, including triplets and sustained notes. The piano part (Pno.) consists of block chords and rhythmic accompaniment. The score is presented in a clean, black-and-white format with standard musical notation.

Gyamkaba

145

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This system of musical notation covers measures 145 to 148. It features six staves: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). Measures 145-147 show active melodic lines in the strings, while measure 148 is a whole rest for all parts. A fermata is placed over the final notes of the Cb. and Pno. staves in measure 148.

149

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This system of musical notation covers measures 149 to 152. Measures 149-151 are whole rests for all parts. In measure 152, the Vla. and Vc. staves have a long, sustained note with a fermata and a '4' marking. The Cb. staff has a long, sustained note with a fermata and a 'p' dynamic marking. The Pno. staff is a whole rest.

Gyamkaba

Musical score for measures 153-156. The score is for a string quartet (I, II, Vla., Vc., Cb.) and piano (Pno.). Measure 153 is marked with a first ending bracket. Measure 154 features a fourth finger (4) marking. Measure 155 includes a dynamic marking of *mp*. Measure 156 concludes with a fermata over the final chord.

Musical score for measures 157-160. The score is for a string quartet (I, II, Vla., Vc., Cb.) and piano (Pno.). Measure 157 is marked with a first ending bracket. Measure 158 features a dynamic marking of *mp*. Measure 159 includes a dynamic marking of *mp*. Measure 160 concludes with a fermata over the final chord. The piano part features triplet patterns in both staves.

Gyamkaba

161

1
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This musical score block covers measures 161 to 164. It features five staves for woodwinds (I, II, Vla., Vc., Cb.) and a grand piano (Pno.) section. Measures 161-163 show rests for all instruments. In measure 164, the woodwinds and piano play a rhythmic pattern of eighth notes. The piano part includes triplets in measures 161-163.

165

1
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This musical score block covers measures 165 to 168. It features five staves for woodwinds (I, II, Vla., Vc., Cb.) and a grand piano (Pno.) section. Measures 165-168 show active musical notation for all instruments. The woodwinds and piano play a melodic line, while the strings play a rhythmic accompaniment. The piano part is mostly rests.

169

Score for measures 169-172. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. Measures 169 and 170 show initial notes for Violin II, Violoncello, and Contrabasso. Measures 171 and 172 show a piano accompaniment with a melodic line in the right hand and a bass line in the left hand.

173

Score for measures 173-176. The score includes staves for Violin I, Violin II, Viola, Violoncello, Contrabasso, and Piano. Measures 173-176 show a piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The other instruments are silent.

Gyamkaba

Musical score for measures 177-180. The score is in 3/4 time and features five woodwinds (I, II, Vla., Vc., Cb.), Piano (Pno.), and strings. The key signature has two flats. Measures 177-180 show the woodwinds and piano playing a melodic line, while the strings play a rhythmic accompaniment.

Musical score for measures 181-184. The score continues from the previous system. Measures 181-184 show the woodwinds and piano playing a melodic line, while the strings play a rhythmic accompaniment. The key signature changes to one flat in measure 184.

185

Score for measures 185-188. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The woodwinds (I, II, Vla., Vc., Cb.) play a rhythmic pattern of eighth notes with slurs and accents. The piano accompaniment (Pno.) features a steady eighth-note bass line in the left hand and a melodic line in the right hand.

189

Score for measures 189-192. The woodwinds (I, II, Vla., Vc., Cb.) continue with their rhythmic patterns. The piano accompaniment (Pno.) concludes the piece with a final cadence in 3/4 time, marked with a double bar line and a repeat sign.

Gyamkaba

193

Score for measures 193-196. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the first horn (I) and a rhythmic accompaniment in the second horn (II) and cello (Vc.).

197

Score for measures 197-200. The score includes staves for I, II, Vla., Vc., Cb., and Pno. The key signature is one flat (B-flat). The time signature is 4/4. The music features a melody in the first horn (I) and a rhythmic accompaniment in the second horn (II), viola (Vla.), and cello (Vc.).

201

Score for measures 201-204. The score is for a woodwind quintet and piano. The instruments are: I (Flute), II (Clarinet), Vla. (Violoncello), Vc. (Violino), Cb. (Contrabbasso), and Pno. (Piano). The key signature is one sharp (F#). The time signature is 4/4. The music features a rhythmic pattern of eighth and sixteenth notes in the woodwinds and strings, with the piano part being mostly rests.

205

Score for measures 205-208. The score is for a woodwind quintet and piano. The instruments are: I (Flute), II (Clarinet), Vla. (Violoncello), Vc. (Violino), Cb. (Contrabbasso), and Pno. (Piano). The key signature is one sharp (F#). The time signature is 4/4. The music continues with a rhythmic pattern of eighth and sixteenth notes in the woodwinds and strings, with the piano part being mostly rests.

Gyamkaba

209

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This block contains the musical notation for measures 209 through 212. It features six staves: two for Violins (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The Violin I part begins with a rest in measure 209, followed by a melodic line in measures 210-212. The Violin II part has a rest in measure 209 and then plays a rhythmic pattern. The Viola part has a rest in measure 209 and then plays a rhythmic pattern. The Violoncello part plays a rhythmic pattern throughout. The Contrabass part plays a rhythmic pattern throughout. The Piano part is silent throughout these measures.

213

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This block contains the musical notation for measures 213 through 216. It features six staves: two for Violins (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The Violin I part has a melodic line in measure 213, followed by a rest in measure 214, and then continues in measures 215-216. The Violin II part has a rhythmic pattern in measure 213, followed by a rest in measure 214, and then continues in measures 215-216. The Viola part has a rhythmic pattern in measure 213, followed by a rest in measure 214, and then continues in measures 215-216. The Violoncello part plays a rhythmic pattern throughout. The Contrabass part plays a rhythmic pattern throughout. The Piano part is silent throughout these measures.

Musical score for measures 217-220. The score is written for five instruments: I (Trumpet I), II (Trumpet II), Vla. (Violoncello), Vc. (Violino), and Cb. (Contrabbasso). The piano part (Pno.) is shown as a grand staff with both treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some rests in the trumpet parts.

Musical score for measures 221-224. The score is written for five instruments: I (Trumpet I), II (Trumpet II), Vla. (Violoncello), Vc. (Violino), and Cb. (Contrabbasso). The piano part (Pno.) is shown as a grand staff with both treble and bass clefs. The key signature has one flat (B-flat), and the time signature is 4/4. The music continues with similar rhythmic patterns and melodic lines as the previous system.

Gyamkaba

225

Score for measures 225-228. The score includes parts for I, II, Vla., Vc., Cb., and Pno. The key signature has one flat (Bb). The time signature is 4/4. Measures 225-226 show rhythmic patterns in the woodwinds and strings. Measures 227-228 feature sustained chords in the woodwinds and strings, with the piano providing harmonic support.

229

Score for measures 229-232. The score includes parts for I, II, Vla., Vc., Cb., and Pno. The key signature has one flat (Bb). The time signature is 4/4. Measures 229-230 show sustained chords in the woodwinds and strings. Measures 231-232 feature rhythmic patterns in the woodwinds and strings, with the piano providing harmonic support.

233

I

II

Vla.

Vc.

Cb.

Pno.

mf

Detailed description: This musical score block covers measures 233 to 236. It features six staves: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The key signature has two flats (B-flat and E-flat). The time signature is 4/4. In measure 233, the strings play a rhythmic pattern of eighth notes. The piano part is silent. In measure 234, the piano part enters with a melody marked *mf*. In measure 235, the piano part continues with a similar melody. In measure 236, the piano part concludes with a final chord.

237

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 237 to 240. It features the same six staves as the previous block. In measure 237, the strings play a rhythmic pattern of eighth notes. The piano part is silent. In measure 238, the piano part enters with a melody. In measure 239, the piano part continues with a similar melody. In measure 240, the piano part concludes with a final chord.

241

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 241 to 244. It features six staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwind parts (I and II) are in treble clef. The Viola, Violoncello, and Contrabass parts are in bass clef. The Piano part is in grand staff. The music consists of rhythmic patterns and rests across the four measures.

245

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 245 to 248. It features the same six staves as the previous block: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwind parts (I and II) are in treble clef. The Viola, Violoncello, and Contrabass parts are in bass clef. The Piano part is in grand staff. The music continues with rhythmic patterns and rests across the four measures.

249

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 249 to 252. It features six staves: I (Trumpet 1), II (Trumpet 2), Vla. (Violoncello), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The I and II staves are in treble clef, while Vla., Vc., and Cb. are in bass clef. The Pno. part is shown in grand staff notation. Measures 249 and 250 show rhythmic patterns in the woodwinds and strings, with some rests in the brass. Measures 251 and 252 continue these patterns, with a sharp sign appearing in the II staff in measure 252.

253

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 253 to 256. It features the same six staves as the previous block. Measures 253 and 254 show more active musical entries for the woodwinds and strings, with some double-sharp signs in the woodwinds. Measures 255 and 256 show a continuation of the rhythmic and melodic motifs, with some rests in the brass and piano parts.

257

I
II
Vla.
Vc.
Cb.
Pno.

Moderato (♩ = c. 108)

261

largo

I
II
Vla.
Vc.
Cb.
Pno.

265

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 265 to 268. It features six staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwind parts (I and II) play a melodic line of eighth notes. The Viola, Violoncello, and Contrabass parts play a rhythmic accompaniment of eighth notes. The Piano part is silent throughout these measures.

269

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 269 to 272. It features the same six staves as the previous block. The woodwind parts (I and II) continue with their melodic line. The Viola, Violoncello, and Contrabass parts continue with their rhythmic accompaniment. The Piano part remains silent.

Gyamkaba

273

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 273 to 276. It features five staves: I (First Trumpet), II (Second Trumpet), Vla. (Violin), Vc. (Violoncello), and Cb. (Contrabasso). The Piano (Pno.) part is shown as a grand staff with both treble and bass clefs, but it contains only rests throughout these measures. The key signature has one flat (B-flat), and the time signature is 4/4. The I and II staves play eighth-note patterns. The Vla. staff has a melodic line with a B-flat. The Vc. and Cb. staves play similar eighth-note patterns with various accidentals.

277

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 277 to 280. It features the same five staves as the previous block. The Piano (Pno.) part remains with rests. The I and II staves continue with eighth-note patterns. The Vla. staff has a melodic line with a slur over the last two measures. The Vc. and Cb. staves play eighth-note patterns with various accidentals.

281

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of musical notation covers measures 281 to 284. It features five staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), and one for Contrabasso (Cb.). The Piano (Pno.) part is shown as a grand staff with both treble and bass clefs, but it contains only rests throughout these measures. The woodwind parts (I and II) play a rhythmic pattern of eighth notes. The string parts (Vla., Vc., and Cb.) play a simple harmonic accompaniment consisting of quarter notes.

285

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This system of musical notation covers measures 285 to 288. It features the same five staves as the previous system. The Piano (Pno.) part remains with rests. In measure 285, the woodwinds (I and II) play eighth notes. In measure 286, the woodwinds play a melodic line with a slur over two notes. In measure 287, the woodwinds play eighth notes, and the Viola, Violoncello, and Contrabasso parts also play eighth notes. In measure 288, the woodwinds play a melodic line with a slur over two notes, and the string parts continue with eighth notes.

Gyamkaba

289

I

II

Vla.

Vc.

Cb.

Pno.

293

I

II

Vla.

Vc.

Cb.

Pno.

297

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 297 to 300. It features six staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwind parts (I and II) are in treble clef. The Viola, Violoncello, and Contrabass parts are in bass clef. The Piano part is in grand staff. The key signature has one flat (B-flat). The time signature is 4/4. In measure 297, the woodwinds play whole rests, while the strings play a rhythmic pattern of eighth notes. In measure 298, the woodwinds continue with rests, and the strings play a similar pattern. In measure 299, the woodwinds play a melodic line, and the strings play a pattern of eighth notes. In measure 300, the woodwinds play a melodic line, and the strings play a pattern of eighth notes.

301

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 301 to 304. It features six staves: two for woodwinds (I and II), one for Viola (Vla.), one for Violoncello (Vc.), one for Contrabass (Cb.), and one grand staff for Piano (Pno.). The woodwind parts (I and II) are in treble clef. The Viola, Violoncello, and Contrabass parts are in bass clef. The Piano part is in grand staff. The key signature has one flat (B-flat). The time signature is 4/4. In measure 301, the woodwinds play a melodic line, and the strings play a pattern of eighth notes. In measure 302, the woodwinds play a melodic line, and the strings play a pattern of eighth notes. In measure 303, the woodwinds play a melodic line, and the strings play a pattern of eighth notes. In measure 304, the woodwinds play a melodic line, and the strings play a pattern of eighth notes.

305

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 305 to 308. It features five staves: I (First Violin), II (Second Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso), and a grand staff for Pno. (Piano). The key signature has one flat (B-flat). The time signature is 4/4. In measure 305, the first violin has a whole rest, while the second violin, viola, and cello play quarter notes. In measure 306, the first violin has a whole rest, and the other parts continue. In measure 307, the first violin has a whole rest, and the other parts continue. In measure 308, the first violin has a whole rest, and the other parts continue.

309

I

II

Vla.

Vc.

Cb.

Pno.

Detailed description: This musical score block covers measures 309 to 312. It features five staves: I (First Violin), II (Second Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabasso), and a grand staff for Pno. (Piano). The key signature has one flat (B-flat). The time signature is 4/4. In measure 309, the first violin plays a quarter note, the second violin a quarter note, the viola a quarter note, and the cello a quarter note. In measure 310, the first violin plays a quarter note, the second violin a quarter note, the viola a quarter note, and the cello a quarter note. In measure 311, the first violin plays a quarter note, the second violin a quarter note, the viola a quarter note, and the cello a quarter note. In measure 312, the first violin plays a quarter note, the second violin a quarter note, the viola a quarter note, and the cello a quarter note.

313

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This musical score block covers measures 313 to 316. It features six staves: I (Violin I), II (Violin II), Vla. (Viola), Vc. (Violoncello), Cb. (Contrabasso), and Pno. (Piano). The key signature has one flat (B-flat). In measure 313, Violin I plays a quarter note G4, followed by a quarter rest, and then a quarter note G4 with a flat. Violin II plays a quarter note G4, followed by a quarter note F4, and then a quarter note E4. Viola plays a quarter note G4 with a flat, followed by a quarter note F4 with a flat, and then a quarter note E4 with a flat. Violoncello and Contrabasso play a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The Piano part is silent throughout these measures.

317

I
II
Vla.
Vc.
Cb.
Pno.

Detailed description: This musical score block covers measures 317 to 320. It features the same six staves as the previous block. In measure 317, Violin I plays a quarter note G4, followed by a quarter rest, and then a quarter note G4 with a flat. Violin II plays a quarter note G4, followed by a quarter note F4, and then a quarter note E4. Viola plays a quarter note G4 with a flat, followed by a quarter note F4 with a flat, and then a quarter note E4 with a flat. Violoncello and Contrabasso play a quarter note G2, followed by a quarter note F2, and then a quarter note E2. The Piano part is silent throughout these measures.

Gyamkaba

321

Score for measures 321-324. The score is written for five parts: I (First Trumpet), II (Second Trumpet), Vla. (Violoncello), Vc. (Violino), and Cb. (Contrabbasso). The piano part (Pno.) is shown as a grand staff with rests in both staves. The key signature has one flat (B-flat), and the time signature is 7/8. The music consists of four measures. In the first measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes. In the second measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays a half note. In the third measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes. In the fourth measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes.

325

Score for measures 325-328. The score is written for five parts: I (First Trumpet), II (Second Trumpet), Vla. (Violoncello), Vc. (Violino), and Cb. (Contrabbasso). The piano part (Pno.) is shown as a grand staff with rests in both staves. The key signature has one flat (B-flat), and the time signature is 7/8. The music consists of four measures. In the first measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes. In the second measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes. In the third measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes. In the fourth measure, the trumpets play quarter notes, the cello and violin play quarter notes, and the double bass plays quarter notes.

329

I
II
Vla.
Vc.
Cb.
Pno.

Moderato (♩ = c. 108)
333 *largo*

I
II
Vla.
Vc.
Cb.
Pno.

Gyamkaba

337

I

II

Vla.

Vc.

Cb.

Pno.

341

I

II

Vla.

Vc.

Cb.

Pno.

CHAPTER FOUR

DEFINITIVE ANALYSIS OF GYAMKABA

This chapter examines the similarities and differences between the composer's constructional processes and that of western contemporary composers and the re-use of traditional African features. Importantly, the ensuing paragraphs give the definitive analysis of *Gyamkaba* taking the reader through a sectional description which gives a panoramic view of the piece supported with a Diachronic Tableau (Kongo 2001).

According to Seeger (1969 p. 236), analysis referred to as the process of dividing into parts to distinguish one thing from another in recognition of the differences and similarities. From the viewpoint of the compositional process, most parts are already in the repertory of the tradition and available for synthesis. Analysis is also divisive as it proceeds from the large to the small with countless in view. It is static and structural, and invokes existing taxonomies. Comparative analysis however is used to compare musical features in the work. Musungu (2010:p.178) cited Cook (1987:183) asserted that comparative analysis can be used to measure two types of music against each other without theoretical explanations. In this case the use of highlighted *Asafo* musical features against Western music elements in the composition is checked

The whole piece is a fantasy with a three stylistic movement from their respective shrines (Otuno) the shrine name of the *Tuafo Asafo* company and (*Sakagyaano*) being the name of the shrine of the *Dentse Asafo* group. The first movement depicts the move of the two search parties in search of a live bushbuck to be presented to the chief and people of

Winneba who have gathered at their durbar ground. The second fantasy describes the hunting or the search moment where each party vigorously engages in the search for a live bushbuck not a live deer as well acclaimed. The third movement is the happy moment or enjoyment time where the search party that catches the animal after the presentation moves from the durbar ground to the (*Abosomba*) to tightly bundle the animal with sticks and rope amidst singing. They then carry it from *Abosomba* to where on Sunday it will be used as a sacrifice for the gods. The whole music depended on free tonality combining a lot of scales and harsh dissonance in order to paint the scenes vividly.

First Movement (*Sdey*)

This movement used one of the *Tuafu* songs which can be described as a fanfare as its basis. Example 5 below is the opening theme of this fanfare.



Musical Example 5. *Tuafu* fanfare theme

It starts from the bar (1-143) with duodecad block chord as an arpeggio on C. This serves as an introduction to the theme as shown below (bars 1 & 2) in example 6.

Musical notation for two instruments: Contrabass and Piano. The Contrabass part is a single staff in bass clef with a 6/8 time signature, showing two measures of rest. The Piano part consists of two staves (treble and bass clefs) with a 6/8 time signature, showing two measures of arpeggiated chords.

Musical Example 6 with duodecad block chord and an arpeggio technique

From bar 3-9, a theme from the *Tuafo* song is started in tutti and also in unison as shown in musical example 7 below.

GYAMKABA

The musical score is titled "GYAMKABA" and shows the tutti opening of the *Tuafo* song. It consists of six staves: Violin I, Violin II, Viola, Cello, Contrabass, and Piano. Each staff is marked with "Allegro (M.M. ♩ = c. 200)". The music is in 8/8 time and features a unison theme across all instruments. The Violin I part has a melodic line with eighth notes and rests. The Violin II part has a similar melodic line. The Viola, Cello, and Contrabass parts have a rhythmic accompaniment of eighth notes. The Piano part has a rhythmic accompaniment of eighth notes and rests.

Musical Example 7. The *Tuafo* song tutti opening.

It changes from tutti to divisive rhythm using tertian harmony in both the keyboard and strings as shown in bar 10-16 illustrated in the musical example 8 below.

Musical score for Musical Example 8, showing the opening of a tutti passage. The score includes staves for Violin I and II, Viola, Violoncello, and Piano. The music features a divise rhythm and tertian harmony.

Musical Example 8. Opening tutii passage using divise rhythm and tertian harmony.

There is a scalic work in the piano from bar 13-22 supporting the varied melodies of the strings.

Musical score for Musical Example 9, showing a scalic piano passage against varied melodies in strings. The score includes staves for Violin I and II, Viola, Violoncello, and Piano. The piano part features a scalic work from bar 13-22.

Musical Example 9. Scalic piano passage against the varied melodies in strings.

There is an introduction of F sharp in the first and second violin, the viola and then finally the keyboard that suggest a modulation from the tonic to the dominant establishing the new key G in bar 25-30 as seen in the musical example 10 below.

Musical Example 10 is a score for a string quartet and piano. It consists of six staves: Violin I, Violin II, Viola, Violoncello (Cello), Contrabasso (Double Bass), and Piano. The score begins at bar 25. The Violin I and II parts play a melodic line with a sharp sign above the notes, indicating the introduction of F sharp. The Viola, Cello, and Double Bass parts play a rhythmic accompaniment. The Piano part plays a complex rhythmic pattern. The score shows a modulation from the tonic key to the dominant key G in bars 25-30.

Musical Example 10. Changing of tonal centres

From bar 31-36 the violin 1 and 2, double bass and the piano engage in a danceable rhythm of *Asafo* genre. The beautiful rhythmic work start in the dominant key then move to the relative minor of the dominant from bar 35-38 introducing some motivic melody then from 43-45 as it moves again to the dominant of the relative minor key repeating the same melody that was used in the relative minor key. From bar 46-50 the *Asafo* rhythms used in from 31-36 was re-introduced this time by the piano, cello and the double bass in the dominant of the relative minor key. Musical Example 11 below shows this musical excerpt.

Musical score for Musical Example 11, measures 31-36. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. The score shows rhythmic patterns for each instrument, with the piano part featuring a complex, syncopated rhythm. The measures are numbered 31 through 36.

Musical Example 11. *Asafo* rhythmic patterns used for dance lilt.

Musical score for Musical Example 12, measures 43-48. The score is for a string quartet and piano. The instruments are Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The key signature has one flat (B-flat), and the time signature is 4/4. The score shows rhythmic patterns for each instrument, with the piano part featuring a complex, syncopated rhythm. The measures are numbered 43 through 48.

Musical Example 12. Another *Asafo* rhythmic patterns being used for dance lilt.

From bar 51-66 there is a *boogaloo* techniques a kind of double-time samba that originated in New Orleans.

The image displays a musical score for six instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), Double Bass (C.b.), and Piano (Pno.). The score is written in a key signature of one flat (B-flat) and a 2/4 time signature. The first five staves (Vln. I, Vln. II, Vla., Vc., C.b.) are mostly empty, with some rhythmic markings. The Piano part is the most active, featuring a complex rhythmic pattern with triplets and sixteenth notes. The score is numbered 37 at the beginning.

Musical Example 13. Boogaloo techniques

The chorus comprises the first violin, cello, viola and bass using the corresponding segments. The corresponding segments with Violin I & Cello, Viola & Bass refer to groups of notes that occupy the same the row. From bar 67-79 there is an introduction of cross rhythm in a Chorus Corresponding segment with Violin I & Cello, Viola & Bass with the piano doing a block *duodecad* (Fink and Ricci 1975, p 24) clusters. The main theme is re-stated in the subdominant tone from bar 80-91. From bars 92-100 there is a usage of a duration scale followed by duration series. There are shades of transient melodic and metrical modulation from bars 101 -130 and again an introduction of *hirajoshi scale* (Fink and Ricci 1975, p 40) using some of the *Asafo* processional songs. This section ends in bar 145.

Second Movement (*Ak4sa*)

It starts from bar (148-254). which describes the hunting or the search moment by the two *Asafo* groups where each party vigorously engages in the search for a live bushbuck. From bar 148-150 is an introduction of the second movement in tonic chord which begun from the double bass calling. Each instrument intend responded still in arpeggiated sonority as seen in the musical example 14 below.

Musical Example 14 Arpeggiated sonority

The piano is followed immediately by using ametrical rhythm that utilizes the kind of free, non-metrically oriented patterns. it made use of *hirajoshi scale* from bar (151-163).

Musical Example 15. The passage showing the ametrical rhythm

After that all the instruments in bar 164 then followed a contrapuntal melody in bar (165-176) the viola chorus uses retrograde of violin whilst cello uses the retrograde of Bass. Bar 177 repeats the tutii in a minor third transposition t continues by repeating the motive from bar 151-163 this time in a minor third transposition from bar 178-180. There is usage of *isomelos* (Fink and Ricci 1975, p 45) from bar 181-260 which is the end of the second movement. There are spots of diminution and motivic introduction in a theme that vary the technique there.

Third Movements (*Minimbi*)

The third movement is the happy moment or enjoyment time where the search party that catches the animal moves from the durbar ground to the (*Abosomba*) to tightly bundle the animal with sticks and rope and then carries it from *Abosomba* to where on Sunday it will be used as a sacrifice for the gods. This movement adopts the music of *Tuafo* song as a theme, the music is shown in the musical example 16 below.



Musical Example 16. *Tuafo* folk song as the second theme

The third movement starts from bar (260-343) .the first and second violin starts the movement in duet movement using melody from the Asafo procession song in a two four time signature in tertian harmony the scale starts with C chords with graduation shift from C to g minor through the lowering of the seventh sounds of the C scale then E flat from 261-272 as seen in example 17 below.

The image shows a musical score for an Asafo procession song, measures 261-271. The score is written for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The key signature is one flat (B-flat) and the time signature is 2/4. The music is in a 2/4 time signature. The score shows the first six measures of the excerpt. The Violin I and II parts are active, playing a melodic line. The Viola, Violoncello, and Contrabasso parts are mostly silent, with some notes appearing in the final measure of the excerpt.

Musical Example 17 Asafo procession song

Bars (266-271) - the *Neapolitan minor scale* (Fink and Ricci 1975, p 56) is used. At bar 272 a mirror inversion is used as a bridge and it is done with cross rhythms. Bar 278, metrical modulations using an additive meter and a pan-rhythmic figure are used. 3rds for violin and viola and 6th for cello are employed up to bar 285. Bar 286 also has a metrical modulation. It starts with chorus going with a tonal harmony up to bar 294. At bar 295, *Boogaloo* (Fink and Ricci 1975, p 11) is used up to bar 302. The excerpt below illustrates the analysis as shown example 18 below.

The image shows a musical score for six instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), Contrabasso (Cb.), and Piano (Pno.). The score is numbered 319 at the beginning. The music is written in a minor key and features a modulation. The Violin I and II parts are in the treble clef, while the Viola, Violoncello, and Contrabasso parts are in the bass clef. The Piano part is in the grand staff (treble and bass clefs). The score consists of six measures, with a modulation occurring in the last part of the first measure.

Musical Example 18.A modulation

A modulation to depict the *Dentsefo* is used. Cantor and chorus sing in tonal sonorities. Cantor switches to the melodic minor and chorus responds same to bar 303. Cantor changes modal modulation in the last part of bar 303, shifting to the *Lydian minor mode* (Fink and Ricci 1975, p 45) as seen in the example 19 below.

The image shows a musical score for five instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabasso (Cb.). The score begins at measure 325. The Violin I and II parts are in treble clef, while the Viola, Violoncello, and Contrabasso parts are in bass clef. The music features a complex rhythmic pattern with many eighth and sixteenth notes, and some rests. The key signature has one flat (B-flat). The score is arranged in a standard five-staff format.

Musical Example 19 A metrical modulation passage to depict the *Dentsefo*.

Another modal modulation occurs in bar 305 and the Cantor again uses the *blues scale* (Fink and Ricci 1975, p 11) with chorus doing same. In bar 314-315 the violin I and Violin II more in 3^{rds} with the violin I ending each bar with a *tertian chord* (p. 91) and Violin II ending with the *quartal harmony* (p.71) as seen below. Bar 316 is the reverse of bars 314-315. The two chords are therefore superimposition. Bar 320. There is a *metrical modulation* (p.51), viola (bar 327) uses the *pentatonic scale* (p.65). A metrical change occurs, using two different melodies for the instruments. Bar 331-335 is the retrograde of the 1st melody. Bar 332-339 is the retrograde of the 2nd melody. All instruments play the same melody in bar 344. Bars 345-355 is an imitation of the *Asafo* drum patterns with key changes—Eb-F-G.

Research Findings

Documentary searches, interviews, observations and participation helped answer all the questions posed in chapter 1.

Origin of the Aboakyer festival

From the research, the practice that had to be propitiated with human blood from the royal family through the hazardous practice of capturing a live leopard to the catching of the bushbuck (which for years have been mistaken for a deer) has given way to the annual celebration of the *Aboakyer* festival.

The Music of *Aboakyer* Festival

Furthermore, it was revealed from the research that music plays a vital role in the *Aboakyer* festival. War songs are sung when the two *Asafo* parties are going for the game but on their return, recreational songs that they have composed, are sung.

Characteristic features of the *Asafo* Music Instrumentation

Form: The call and response was mainly used. That is a method where a cantor sings and the chorus responds. There are times where the lead singer or the cantor was interjected by another singer before the chorus. The **instruments** used are drums *dawur* (bell) and the bell or the *kakraadaa* as the case may be. With the *dawur* it was played with a straight stick to give the time line. For the drums, three techniques are employed namely; (1) The stick technique (2) The hand and stick technique and (3) The hand technique.

Melodic structure: *Asafo* melodies are short and are in simple units. They simply stepwise or conjunct in motion with ranges within an octave. The dominant modes are Ionian, Dorian and Phrygian.

Harmonic structure and Song text: The keys in which *Asafo* songs were executed ranged from F to Bb (Bb, F, G, Ab, A and Bb). Their musical pieces are tonal. No modulations. The harmonies employ thirds and sixths of the primary chords. The *Asafo* songs are diatonically sung when it ascends but the seventh is flattened when descending. A lot of interlocking and polyphonic lines are employed to create good involuntary harmonies which may be discordant at times. The lyrics are mostly in *Fantse* language with a few of them in the indigenous Effutu language. The *Asafo* compositions (even though not consciously created), follow the language contour, makes use of the rhythmic patterns and the syllables in the texts.

CHAPTER FIVE

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The urge to comprehend, appreciate, and document music of the oral cultures of the world is the clarion call that has put the creative ethnomusicologist at a higher pedestal. The research, therefore, sought to interface the western and African art music cultures through syncretic approach. This was done through the definitive analysis of my works to heighten the propinquity of *Asafo* using the similarities and differences in music between the two *Asafo* groups in Winneba. This chapter summarizes what this study set out to do and how it was done. It also draws conclusions based on the research findings and makes recommendations that hope to assist contemporary music composers who would like to explore traditional African and Western conventional musical idioms to compose in contemporary setting.

Summary

The study set to find out the traditional *Asafo* musical features that could be used in art music. It identified contemporary art style devices and compositional techniques and used the *Asafo* music of the two *Asafo* groups in Winneba as a model for creating conceptual guidelines to compose a musical piece in a 21st century style.

The stated objectives were prompted by the fact that some art musicians who use folk songs as compositional themes often change the inherent cultural nuances and the musical idiom concerned through the use of Western compositional techniques which affects the traditional characteristics of the music that is composed. As far as this study is

concerned, the *Asafo* music experienced changes in its rhythmic patterns, melody, meter, text, texture, harmony, interval and its idiomatic expression.

The researcher used various theoretical approaches, in creating a frame work of thought for the study. The theories brought all these aspects together in order to come up with a fusion that assisted in composing *Gyamkaba* while sustaining the *Asafo* idioms. The accommodated theory on convergence was used in bringing together the researcher's musical experiences, cultural and musical beliefs as well as changes that came up while composing *Gyamkaba*. The researcher brought out the differences and similarities existed in the two *Asafo* group to bear in Winneba.

Sometimes Ghanaian art composers may not be conversant with the traditional music making contexts because Ghana is a multi-ethnic nation. The songs used in compositions in most cases do not hold on to the traditional idioms of the communities involved. The product of musical styles that are identifiable with various communities can therefore be endangered.

Conclusion

The researcher during the collection of the *Asafo* songs noticed that the traditional musicians used an established format in their compositions. *Asafo* musicians also consider the traditional function of the music that is composed to match the *Asafo* idiom in which the songs are performed. Therefore, compositions in traditional aspects have the

aim of delivering messages or saying something edifying, rather than the usual melodies, harmonies, timbres and rhythms as in Western musical tradition (Agawu 2003:5).

The stated model may assist art composers to create traditional music that is functional in various *Asafo* idioms. Art musicians need to acknowledge the community from which the music is derived, the occasion for the music, find out the musical features involved to maintain the idiom and then create their music consistent with the tradition of the community in question. The study proposes a guide to assist art musicians who compose using traditional idioms. The other model that the researcher used when merging traditional music elements and Western classical music is explained as traditional music is ‘_Culture’ and Western music is ‘_Information’. The merge results in a new entity, a hybrid which is ‘_Creativity’; a new musical creation of contemporary art songs. Culture is the local idiom inherent in the traditional music of a community; and information consists of the Western classical music elements and compositional techniques that are acquired knowledge. Composers need to create their music with a traditional function in mind to maintain the idiom.

Even though several attempts are being made by African art music composers in this regard, only a few composers have dared the traditional immersion that has been fused with western 20th century compositional procedures (Boahen, 2012 p. 7). Therefore, the traditional music features have to be highlighted and utilised; to validate melodic, rhythmic and textural elements of the borrowed music. These together with the Western music elements will give the composition shape in a contemporary style. Akuno (2001, p.

188) stating the matter differently says it is a result of relationships as well as an expression between man, the society and the environment. It is found in one's total existence including relationships, perceptions and aspirations.

Suggestions and Recommendations for Further Study

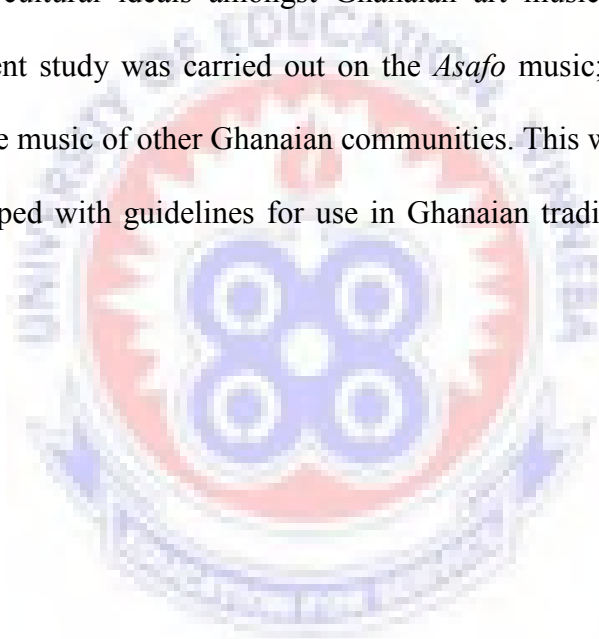
The following suggestions and recommendations are made to guide further study and research:

Ghanaian art musicians may use this study as a basis to compose in a traditional style and in various idioms to add to the existing contemporary art music repertoire. It will also be one way of developing traditional music in contemporary style. Various festival committees in Ghana will have a source of art songs for consideration as local pieces for competitions. In the process, art musicians will develop their composition skills and be encouraged to increase the output. This may also encourage more students to take up music composition as a field of study.

Music students should be exposed to traditional music composition for such exposure to traditional musical features of various communities in Ghana will help establish art music identity. Through analysis and performance of such music, students will experience pertinent concepts involved. Availability of art songs will also encourage examination bodies to utilise such art works as prescribed pieces instead of depending entirely on Western classical music. Also further research could be undertaken based on the findings and conclusions of this study to explore issues from other Ghanaian communities. The

study has shown that traditional composers have a guide to their activity and that each community has its own inherent music features which corroborate the observation by Herbst, Zaidel-Rudolph and Onyeji (2003:150) cited in Musugu (2010) that one can compose using traditional African music elements alongside Western musical features.

Indeed, this also supports the feeling about African musicians who have used traditional tunes to develop art music identified with their local idioms. This should be the reawakening of cultural ideals amongst Ghanaian art musicians who use traditional songs. The present study was carried out on the *Asafo* music; similar studies could be undertaken on the music of other Ghanaian communities. This would assist art composers to be well equipped with guidelines for use in Ghanaian traditional music composition studies.



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APPENDIX A

QUESTIONNAIRE FOR ACTIVE ASAFO MUSICIANS

1. Name
2. Age
3. When did you join the Asafo?
4. How did you join the Asafo?
5. What is the origin of Asafo?
6. How many instruments have you been using during performances?
7. How do you get your instruments?
8. Do you perform certain rituals for the drums before they are used?
9. How do you preserve your instruments?
10. What type of songs have you been singing?

QUESTIONNAIRE FOR YOUNG *ASAF*O PERFORMERS

1. What is your name?
2. How old are you?
3. Are you schooling?
4. If yes, (a) what is your stage in school?
 - (b) Have you been taking part in the cultural festivals in your school?
 - (c) What kind of musical performances have you been putting up?
5. How did you join the group?
6. Did you go through some initiation before the formation of your group?
7. How have you been training?
8. When and where do you normally train?
9. How do you benefit from your performances?
10. What are your parents' reactions to the formation of this group?
11. How do people react to your performances in terms of appreciation?
12. On what occasions do you play your music?
13. What type of songs have you been singing?
15. What instruments do you use?
16. Apart from your locality, where have you been performing?
17. What costume do you normally use in your performances?
18. What do you see differently from the adult group compared to yours?
19. What do you intend doing to improve on your performances?

QUESTIONNAIRE FOR RETIRED *ASAFO* MEMBERS

1. Name:.....
2. Age:
3. What age did you join the *Asafo*?
4. How were you admitted into the group?
5. What role do you play?
6. Can you tell me the origin of *Asafo* ensemble?
7. What have been the themes of your songs?
8. What are the types of your songs?
9. Your songs are difficult to understand. Why that?
10. Mention the names of the instruments you were using.
11. Did you have other supplementary instruments?
12. How did you acquire or make your instruments?
13. What rites were performed before the instruments were used?
14. How did you keep or preserve the instruments?
15. For what occasions apart from wars did you perform your music?
16. In your performance, what costume did you use?
17. How did you recruit and train your musicians?
18. Did you have women in the group?
19. If yes, what were their roles?
20. What have your successes in the *Asafo* Company?
21. What do you see differently in today's *Asafo* compared to yours?
22. What do you like or dislike about the differences you see today?
23. What other changes do you recommend?

Table 3: Diachronic Tableau of *Gyamkaba*

SECTIONAL TITLE	<i>Tuafo</i> march to the game's grounds	<i>Denstefo</i> march to the game's grounds	Asafo groups at the game site	Arrival at the durbar grounds
Metrical Modulation	6/8, 4/4	2/4,	2/4 ,6/8 polymatre $\frac{3}{4}$, 6/8	2/4,
Rehearsal Letters	A bar(1-43) B(44-79) A(80-91)	B (92-147)	C 148-260	D 261-343
Modal Modulation	Tonic (1-16) Relative of tonic(17-22) Dominant of the tonic(23-34) Relative minor or the dominant(35-40) Poly harmony(41-43) Motivic to the dominant of g minor (44-79) Subdominant (79-91)	Hiroshi durational (92-120)	Tonic – dominant-relative minor to the dominant	Modal scale
General Dynamic Trend			<i>p-mp</i>	
Tempo Modulation	allegro			<i>Moderato / largo</i>
Running Time	0–2:26 mins	2:26–3:27 mins	3:28–6.00 mins	6.00–17.44 mins