

UNIVERSITY OF EDUCATION, WINNEBA

**ABELEGRO: A CONTEMPORARY ART MUSIC COMPOSITION BASED
ON ABELE GENRE**

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Philosophy
(Music Composition) Degree**

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STUDENT'S DECLARATION

I hereby declare that except for references to other people's work which have been duly acknowledged, this dissertation is the result of my own work and it has not been submitted either in whole or in part for another degree elsewhere.

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SUPERVISORS' DECLARATION

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

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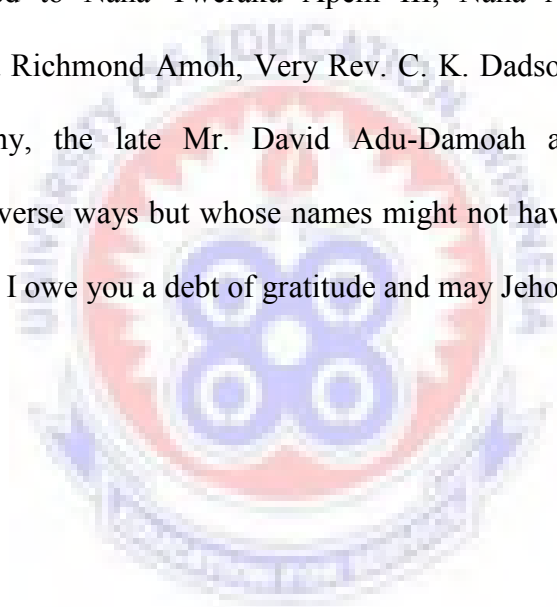
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Date:

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Dedication

This dissertation is dedicated to my parents Very Rev and Mrs. Gyawu, my wife Janet Owusu-Ansah, my children Christopher Ansah Gyau, Olivia Amponsah Gyau and Wesley Ansah Gyau, my siblings Mr. Twum Prince Akwasi, Mr. Osei Prosper and all lovers of music.



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Abstract

The study adopts the idea of music acculturation through fieldwork to consciously document the elements of the Abele music of the Yeji people of the Brong-Ahafo Region and fusing it with the Western compositional techniques to create a relatively atonal programmed music of the African and more especially the Yeji tradition. The study was conducted among the people of Yeji traditional area in the Brong-Ahafo Region of Ghana. It adopted creative ethnomusicology principles and the syncretic approach to create a hybrid novelty called *Abelengro*. It is concluded that, we have rich sources to create works of our own (African descent). It also highlights the analysis of the novelty created thereby building a platform for the possibility of future research into other musical forms in traditional music.



CHAPTER ONE

INTRODUCTION

1.1.1 Background of the study

Music is a social activity, communal event, system of communication that is understood and used by a community. An understanding of music involves discovering meaning in that which is heard, made possible by considering its role in the life of the people who use it. As a human activity, music making involves members of the society in various circumstances and roles. "African music is a cultural activity, which reveals a group of people organizing, and involving themselves with their own communal relationships." (Chernoff, 1979, p. 36)

Meyer (2008) commented on the importance of music and writes:

the importance of music in our lives cannot be defined with words. It is the air we breathe and the thoughts we think and the melodies that beat to the tune of our hearts. It is the universal language that we can all understand and relate to, even when our personal definitions vary. Music is a very valuable tool throughout the world. (p. 64)

The importance of music is also seen in its very power it has, thereby making some societies attempting to control its use. It is powerful at the level of the social group because it facilitates communication which goes beyond words, enables meanings to be shared, and promotes the development and maintenance of individual, group, culture and national identity. It is powerful at the individual level because it can induce multiple responses physiological, movement, mood, emotional, cognitive and behavioural. Few other stimuli have effects on such a wide range of human functions. The brain's multiple processing of music can make it difficult to predict the particular effects of any piece of music on any individual.

According to Adounum (1980), in Africa, music is life; that is it permeates all daily activities. Music in Africa is the soul which is ultimately concerned with various customs and religious practices. The African is born, named, initiated fortified, fed, nurtured, buried with music. In Africa, music heals the sick, music directs and guides the blind, music comforts the widow, and music stops tribal warfare. Music accompanies every single daily activity. It is long known in our culture that drumming and traditional songs are intended to be healing. They allow clients to feel a sense of belonging and/or identity. The songs are often ways to shift energy; to wrap clients in culture; to allow them to cry sometimes; and to bring joy to others.

The power of music to act therapeutically has long been recognized. Therapy can involve listening to or actively making music. Increasingly it may involve both. Music can be effective in conjunction with other interventions in promoting relaxation, alleviating anxiety and pain in medicine and dentistry, and promoting well-being through the production of particular endorphins. Its therapeutic uses have been explored extensively with particular groups of patients, the elderly, those with brain damage, and those with persistent pain. It has also been used to promote appropriate behaviour in vulnerable groups and enhance the quality of life of those who cannot be helped medically. Campbell (1997, p.48) stated that, "listening to Mozart may temporarily increase one's IQ and produce many other beneficial effects on mental function". To me, not only Mozart music but any form of music including the African traditional music will yield these effects as Campbell puts it. It is therefore very necessary for any composer to be seen as equally important as the music he or she creates since the end product of his or her effort brings knowledge.

The celebration of Kajoji festival by the people of Yeji in the Brong Ahafo Region of Ghana is done in November and it is often labeled as a harvest festival which involves dancing, drumming, singing and feasting with Abele dance being the paramount. Euba (1975) made an observation that traditional music is experienced in the context of one or more of the other arts and that, music is viewed in terms of isolated phenomenon (1975, pp. 46-47). The historical process in the musical arts deals with the chronological record as well as the nature of landmarks in the establishment and advancement of styles, theory, materials and practices.

It also involves a study of the outstanding indigenous and contemporary musical arts, personalities who made significant contributions to such advancements and practices through their creative genius and performance expertise. We have noted that education, performance, transmission, dissemination and historical references in the indigenous African musical arts environment have been orally transacted. Attempts at documenting historical records therefore will largely be reconstructive, relying on extant practices and materials, the memories of exponents of styles, and the accumulative collective memory of the owners of the practices in the community. Archival records also exist, although attempts at descriptive and analytical documentation may lack cognitive depth, being either loaded with exogenous intellectual perspectives or outrightly jaundiced because of ethnocentric dispositions.

A musical arts style is recognized by the features of form, theoretical content and presentation that characterize it, coupled with the uniqueness of the medium of production. All these together distinguish the sonic and visual paradigms within a musical arts culture. The materials for the in-depth study of musical arts styles and their advancement in historical time principally are the epistemological and chorea-

dramatic manifestations as well as instruments. In probing the historical process in the indigenous musical arts of Africa there are two factors that should be taken into consideration: the history of musical arts styles, which will deal with the musicological and related creative arts content, the nature of historical advancement including influences, and the movement of the style between related and disparate cultures; the exponents of styles – the creative personalities who have become points of reference in the oral and written discussion of musical arts styles and practices in their communities and societies

Most ceremonies of the African society therefore go hand in hand with musical performance. Music is as valuable as life, as the life cycle of the Africa is interpolated with traces of music and musical performances which are very significant and functional in social life. It is undeniably fact against this background that the people of Yeji never celebrate the Kajoji festival without the performance of Abele music of their own tradition which is equipped with the rich African elements that are useful resources to be taped by contemporary art composers. In African society more especially Ghana, musical performance is used to portray the uniqueness of someone's culture.

Festivals of all kinds all over the world offer possibilities for human interactions which we do not find in daily life. It is quite evident that festivals and festive practices provide an indication of vital pulse in every society. Among the people of Africa, festivals are held in high esteem. During this time, people from the same ethnic group, far and near, gather to look back into the past and plan for the future. Agordoh (2002) reiterated that festivals among Africans are organized around major agricultural rites,

incidents from history and traditions of the people and, around recognized divinities. Festivals are important occasions as they are periods during which members of an African society publicly re-enact their beliefs and values on which the solidarity of the state depends. Most of these festivals are characterized by musical art performances which originally adhere to the tradition of the society. Agordoh (2002, p.50) offers some examples like the Kalabaris of Nigeria chanting praise songs in memoirs of their superior mythical beings the *Oru*, *Owu* and *Duen* during their festivals; the *Effutu* performing music during the *Aboakyer* (deer hunting) festival and the *Egungun* festival of the people of Yoruba characterized by numerous masquerades each with its drummers and dancers to mention a few of them.

Every year in November, the people of Nchumburu in the Pru District in which Yeji is the capital town celebrate their Kajoji Festival. It is estimated that a total of about 1,200,000 people from the District take part in this festival. All these people (which include the Batoos, the Ewes in the District) united by the Kajoji festival. It is undeniably fact that the people of Nchumburu in Yeji never celebrated the Kajoji festival without the performance of Abele music of their own tradition which is equipped with the rich African elements that are useful resources to be taped by contemporary art composers.

Exploring the valuable resources in contemporary art composition is part of the general intercultural trend, an approach to composition that is gaining grounds due to the increasing availability of African performers and recordings. This process has led to a new kind of art music that combines the received Western tradition as a result of the institutionalization of Western music, with indigenous resources. Exploring

African musical resources has become part of an on-going cultural process in which the colonial experience is being reinterpreted alongside the rediscovery and use of traditional forms of expression (Nketia 1995). This thesis, has therefore become necessary to make available, a repertoire of some Abele traditional musical types, expose some of the Kajoji festival traditional music idioms in context of the Abele and also add to the existing compositional materials available at the various levels of the Ghanaian music educational institutions.

1.1.2 Statement of the Problem

Music and dance have significant roles in society throughout history by providing pleasure, enjoyment and self-esteem. They form an essential part of rituals, festivals, religion, social activities and entertainment. Music helps to reinforce identity (Agordoh 2002). Unfortunately, the participation of traditional music keeps on dwindling. Indeed, civilization out of education has brought some sort of enlightenment to the literates which include the youth. This enlightenment however is gradually reducing the interests of the literates in the participation of the performance of the Abele music.

Furthermore, Boahen (2012) observed that, in Ghana most of the art music composers write works using Western classical techniques. Nevertheless, those who create works with traditional resources also fail to capture the inherent cultural nuances of the musical idioms of the concerned genre because of the bias from Western compositional techniques. The list includes the call and response pattern of vocal music; the bell rhythm of gong; the predominant use of the pentatonic scale; the speech rhythm growing out of tonal inflections of African words; musical instruments

used as symbols together with the use of polymetres and polyrhythms (Akpabot, 1986; Boahen, 2012; Nantwie-Kamkam, 2014). So this research therefore, focuses on writing a 21st century classicism musical work in a dance style. My intention has been the documentation of Nchumburu traditional musical types by collecting Abele rhythmic patterns, themes of songs, and other fascinating ideas to create an extension which is unique in nature.

In an attempt to sustain the tradition of Abele music in Kajoji musical culture, it is important that it is transformed into another form such as using its traditional resources to create a novelty, where the youth can play and listen to anywhere on their phones and laptops.

It is upon these facts that it has become necessary to produce an original composition, exhibiting a fusion of the abele music features and twentieth century musical elements to cater for both the older and younger folks, literate and non-literate.

1.1.3 Purpose of the Study

The purpose of the study is to identify the traditional music elements in *Abele* traditional musical genre and select some of which may interest me as a composer and use them to create the novelty, *Abelengro*.

1.1.4 Objectives of the Study

The following objectives were formulated for the study:

1. to document the origin of Kajoji festival
2. to identify musical elements and textual sources of Abele musical genre of Nchumburu people?

3. to use the elements of the genre to compose an original art musical piece
4. to analyse the original work created

1.1.5 Research Questions

The following research questions guided the study:

1. What is the origin of Kajoji festival?
2. What musical elements and textual sources are embedded in Abele music of the Nchumburu people?
3. What musical artefact can be created from the material sources of Abele music?
4. To what extent does the novelty created reflect the idioms and material sources of Abele music?

1.1.6 Significance of the Study

This study, apart from analysing and highlighting the musical characteristics inherent in the Abele *musical* genre, will venture into melodic and textual manipulations in the local idiom. Hopefully, the alternatives that would be suggested will go a long way to assist composers who wish to create works using traditional idioms like Béla Batók, Nketia, Gyima Labi, Mereku, and Boahen but just to mention a few. The music education curriculum in Ghanaian second cycle schools is in a dilemma. Educators cannot decide whether to go African or move towards the Western classical music in which most of the current art music composers have been schooled. Consequently, traditional music has not been given prominence by these Ghanaian music educators

because the occasions for traditional music making are not as frequent as they used to be. 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 academic purposes. Indeed, equally importantly, the study will serve as a documentation of this fragile intangible cultural heritage of the people of Nchumburu.

1.1.7 Delimitation

The study centred on the Abele music of the Kajoji festival among the people of Nchumburu in the Brong Ahafo region of Ghana. It mainly focused on the fusion of the elements of the Abele *music* and the Western music principles to create an original composition.

The study uses 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 Yeji or the Nchumburu 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 Abele 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 both Western and Abele 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 hybrid or multicultural works. The related literature was reviewed under the following sub-headings:

- Composition and the Process.
- Festivals in Africa
- Western composer's works influenced by Ghanaian traditions
- Art Music in Africa
- Art Music in Ghana

1.2.1 Composition and the Process

The process of musical creation has been investigated by several researchers. What is evident is that composition can either be a 'working type' or an 'inspirational type' (Bennett, 1976, p.4). No matter how one looks at it, composition can be described as a process. Composition, simply put, is the act of bringing something into being which did not exist before. If one is using words, the outcome becomes a novel; if one is using colour, the result becomes a painting; but when using sounds, the emerging product becomes a musical piece. Composition is, in fact, a 'putting together' of materials (Gammond, 1991, p. 218).

Taking an even modest and subtle stand on the composing process, Bennett (1976, p.3) said composing process involves, first, discovering a "germinal idea." A brief sketch of the germinal idea was often recorded, followed by a first draft of the work, elaboration, refinement of the first draft, and then completion of the final draft in

addition to copying of the score. Compositional activity seems to occur most frequently in association with feelings of tranquility, security, and relaxation. Bennett also suggested four basic steps in musical composition which have been cited in Graf (1947). The first stage involves a productive mood a condition of expectation that a composition is imminent. Composers frequently cycle in and out of productive moods, Graf noted. Improvisation may help initiate a productive mood, as many variables such as time of the day or season of the year.

The next stage in musical composition describes by Graf is musical conception, when subconscious themes, melodies, or ideas break through to consciousness and are seized by the conscious mind. A sketch of the musical idea is often attempted at this time. Sketches are stenographic excerpts of the musical idea rather than finished pictures. The actual composing process involves condensation and expansion of the musical figures evoked during musical conception. Graf (1947); Bennett (1976, p.3); Gammond (1991, p. 218) all agree that intellect is important across all stages of musical creation, but particularly during the actual composing process.

Akuno (2001, p. 3) underscores that, music must be understood from the participants point of view, a true understanding involves analysis within the context in which it is created and practiced. The created music is influenced by the artist's understanding of the subject through experience and knowledge gained in that genre. Such experience, gained from casual, informal contacts or deliberate, organised instruction, is drawn upon for musical creativity as manifested in performance, response to musical stimuli as well as composition. However, things are different in the case of the Ghanaian composer because several Ghanaian art composers are subjected to the strict

regimental rules imposed on them from the study of Harmony, Melody Writing, Counterpoint, Orchestration and Compositional techniques by their teachers, a condition that stifles creativity when only few could stand out. Notwithstanding, other teachers, in order to enhance creativity, allow their composition students to be on their own by helping them develop their own style through relating to their ideas as well as searching more on their traditional sources.

Paynter (2002, p. 224) describes composing as an age-old natural process of thinking and making something. A similar view is shared by Bailey (2007) who posits that the objective of composing music is to express oneself while satisfying the audience on the other hand. Corozine (2002) defines composition as an original piece of music; a process of creating a new piece of music. Whittal (2011) describes composition as a process and a product in his investigation into the process of composition. Understanding traditional music should not be divorced from the values of the society in which the music was derived. Chernoff (1979, p. 92) observes that the Western perception of music tended to approach music cerebrally through the written score; and by assessing the performance, interpreting or reading of work with relatively strict non-physical conventions. Conversely, Agawu (1992, p. 255) concedes that African music might not distinguish between formal considerations such as dance, music and perceptive listening; and certainly not the score.

It is therefore worth stating that composition depends on one's experience, sensibility, innovative ideas and resilience.

Instead, African music combines these elements into an entire experience. In Western music, a score usually contains essential symbols that are peculiar to it or necessary to

communicate to performers. These symbols help the music to have direction and marks that are necessary for a work to be performed (Schlomer, 2012, p.1). For example, a musical score might contain markings for intensity of sound (such as *f*, *p*) and different speeds (*Allegro*, *Moderato*) at which the music should be performed. The score might also contain markings for stress, repeats, pause, etc. In some cases, a performer is left to put these into effect at his or her own discretions. In the study, classical Western and contemporary music aspects such as harmonic texture and performance medium were incorporated in the composition alongside Abele musical idiom to give it artistic drive and focus.

1.2.2 Festivals in Africa

Festivals are seen as special occasions when people come together to commemorate either a past event or a routine celebration of something such as religious event. Ghana is a land with heterogeneous ethnic groups with different traditional history, culture, customs and festivals. In Ghana, traditional festivals are celebrated periodically or annually in many ethnic states, but some vary from their traditional sites and cultural practices. With these, music serves as traditional rites and central point of each festival celebrated throughout Ghanaians culture.

According to Wilson (1997), festivals can be explained as occasional religious or a kind of religious ceremonies marked by specific rituals or activities like pouring of libation or slaughtering of animals for sacrifice to the gods of a given traditional area. There is often drumming, singing and dancing, mourning of the dead or merry-making, depending on the circumstance surrounding a particular celebration. In Ghana, festivals are our cultural heritage. By this we mean the sum total of the

materials and intellectual environment whereby people satisfy their biological and social needs and adapt them to their environment.

Krim (2007) also contributed his quota to the definition of festival as an occasion where citizens renew their love, solidarity and togetherness. Examining the definitions cited above, it could be said that, festivals are major socio-cultural activities observed or occasions when people/citizen celebrate some religious events or renew their love, solidarity and togetherness. The music that features in festivals are therefore important that they are preserved in various forms.

1.2.3 Types of Festivals in Ghana

As stated earlier, festivals are major socio-cultural activities observed by the various ethnic groups in Ghana. There are, for example, the Fetu *Afahye* festival of the Oguaa Traditional area, the Bakatue festival of the Efutu Traditional area, the *Hogbetsotso* festival of the Anlo, the Yam festival of the Akan and the *Damba* festival of the Dagomba, Gonja and Mamprusi in the Northern region of Ghana. It is continuously stated that, festivals in Ghana consist of Agricultural festivals or Harvest festivals and the Ancestral festivals. Agricultural or Harvest festivals (e.g. yam festival) are celebrated as thanksgiving festivals for the gods and ancestors for ensuring good harvest, and to ask for their blessings for the coming crop season.

Secondly, Ancestral festivals are festivals held in honour of the ancestors for their roles in some historic events such as migration, wars and so on. These are celebrated to seek for protection for the community. Also festivals are meant to honour some special deities. Moreover, festivals are collective rituals. They serve as a vehicle for

communication or offering social values and for strengthening the bonds that bind the people. Almost every festival in Ghana has a history behind it that could be traced to some past events or circumstances or occurrences, hence the need to commemorate it.

In Africa, festivals are organized or instituted around major episodes from the history and traditions of the people and around officially recognized divinities. Such festivals are nearly always great occasions for music making as well as occasions for the public re-enactment of the state depends. During festivals, ethnic groups meet and this reminds them of their historical episode (Agordoh, 2002). The people of Akan believe that, the blood revitalizes the ancestral spirits in the stools. Food in the mashed yams and strong drinks are also offered to give new life to the stools of the dead kings. Furthermore, festivals are also occasions for exuberant merry-making. But sometimes, mourning in remembrance of the dead has an impact on the entire celebration. Undoubtedly, Akan festivals are never fully completed until homage is paid to the chief at a grand durbar. However, festivals and rites connected with the cult of the royal ancestors are determined especially among the Akan by the 'Adaduanan Calendar' (Asihene 1980).

Festivals in Ghana are important occasions that are celebrated at least once in a year. They again said that, each ethnic group in Ghana celebrates at least one festival in a year. They use these occasions to raise funds to support the construction of development projects such as school blocks, purchase of computers, builds hospitals among others. This is possible because during these periods' sons and daughters who are staying in and outside the area come together to celebrate the festival and it is therefore possible to appeal for funds. They continued however that, festivals are

periods when family members establish reunion with their relations. It becomes a time when children who are born outside their hometown are brought back home to see and experience the nature and celebration of the festival.

Addo (2001), categorically states the following significance of festivals that, festivals make people know more about their history. For instance, the *Nyidwoo* festival of the people of Esumengya make the people and for that matter the Ashanti to know much about how they came out of hunger by settling at their present day area. Socially he states that, it serves as reunion of family members, relatives and loved ones. At that time quarrels and misunderstandings are settled. It also provides a forum where marriages among people within a particular geographical area can be transacted. The youth at stage get the chance of arranging marriages to court.

Kusi-Amponsah Allcock, Stanton & Bath-Hextall (2010) also added their views to the significance of *Apoɔ* festival that, Kings and paramount chiefs sit in state and receive homage/tributes from their subordinates and people. During festival, sub-chiefs as well as local chiefs and other people from far and near pay special homage to their paramount chief. He continues that, rituals are performed during festivals to solicit good health, prosperity and peace for all during the coming year. It also renews the spiritual bound between the ancestors and the living. It is an occasion when the ancestors and gods are propitiated to pacify for crime committed against them. Libation is poured to the ancestors for blessing and abundant harvest.

1.2.4 Western Composers' works Influenced by Ghanaian Traditions

Exploring African resources in contemporary compositions is, thus, part of a general intercultural trend in Western hemisphere, an approach to composition that is gaining ground because of increasing availability of African performers and recordings. The Western composers mentioned below were referenced because they were inspired by folk idioms and traditions of various communities in which they lived. The study refers to them for the sake of comparison even if they lived way back between the 18th and early 20th centuries.

According to Mereku (1997, p. 6) Ian Hall and Steve Reich had the opportunity to visit and research in Ghana. The former, one time the director of the Bloomsbury Society in London was born in Guyana and educated in Oxford University. He was appointed Director of Music at the famous Achimota School in Ghana between 1964 and 1966. This experience, Hall described, provided catalytic upheaval in his musical personality. Precisely, he said. 'Ghana inspired my Psalm 150 in which I introduced, *bomaa*, *mpintin*, *atumpan* and *donno* (all drums found at the Asantehene's court) to accompany the chorus' (Mereku 1997, p. 5). On the other hand, Mereku also observed that Steve Reich in his research in Ghana, his preoccupation was on the fascinating four time embodied in a traditional dance of the A'lwawo, the Agbadza dance (Mereku, 1997, p. 6).

This time feel underlines most of the works he wrote. Mereku (2012) observes that Reich's works include New York Counterpoint (1985), Different Trains (1988), and The Cave (1993). He illuminates how Reich manipulates high-tech to "imitate and develop recorded sounds." By use of samplers and keys, the musicians, controlling

fragments of recorded speech are able to alter the phrasing and tempo of the words, or play ‘chords’ of words or bits of words.

Commenting on other Western composers, Mereku (1997, p. 5) observes that the American composer, Roy Travis, did not only have the opportunity in the 1960’s to record, transcribe and analyse *sikyi*, *techema-chema*, *asafo* and *akɔm* dance patterns from an Ashanti master drummer called *Kwasi Badu* at the University of California in Los Angeles (UCLA) but also had the opportunity to record and transcribe Ewe genres like *gakpa* and *adevu* from the Ghanaian master drummer, Robert Ayitee. Among his compositions are African Sonata (1996) for Pianoforte, Duo Concertante for violin and piano—a three-movement work that utilizes *gakpa* and *asafo* dances in the first and last movements respectively. Each of the movements in his Switched-on-Ashanti is based on *akɔm* and *techema-chema sikyi* dance patterns. Euba (1989) considered Travis’s full-length opera, the Black Bacchants (in which African elements are used, as the most ambitious of his works. The work is scored for five principal singers, triple chorus and a full symphonic orchestra combined with a large ensemble of Ghanaian traditional instruments. My intention about the composition that will emerge from the study is to use the Abele traditional musical idioms and features in a fusion of some Western music tradition and techniques to come out with hybridized contemporary art music.

1.2.5 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 to 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 incorporation 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 into contemporary compositions has 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 and Kimberline (1995) cited by Sadoh (2007), is, 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 & Kimberline, 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).

The need for the creation of this musical fusion has been declared by many scholars. Omojola (1995) for instance stated:

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 research work. (p.24)

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).

1.2.6 Art Music in Ghana

The pioneering composers in Ghana took their inspirations from traditional idioms which were blended with Western materials in their reconstruction process to create genuine forms of art in choral music tradition. Ephraim Amu, who has been ascribed “the Father of Ghanaian choral music” (Omojola, 1995, p. 150) did extensive research

on traditional music and this enabled him to devise a neo-African idiom which has influenced succeeding generations of Ghanaian composers (Euba 1993, p. 8). In a similar observation, Nketia (1993, p. 6) reviewed the strategies Amu adopted in his choral works and pointed out that, Amu drew models of form not only from the anthem and the hymn but also from warrior organizations, traditional song types that excited his imagination and some of the popular songs of the time. As a pace setter, Nketia (1993) acknowledges that he was the first to experiment on how complex polyrhythmic and contrapuntal textures could be realized from African rhythmic idioms embodied in dance genres. In *Adawura Bome*, Amu imitates the percussion rhythm of the bell and the high drum, through the use of such non-lexical sounds as *kon kon kon* and *pete pete*. His other compositions include *Nenyo ne de wo dede*, *Miva miva*, and *Alegbegbe*.

Ghanaian art music composers like S.G. Boateng, N.Z. Nayo, F.K. Nyaku, A.A. Mensah, Charles Graves, Ernest Safo, J.M.T. Dosoo and J.S. Maison who were his pioneer students and others followed the style of Amu's composition. J. H. Kwabena Nketia, also wanted to follow Amu's compositional styles but he was advised to create his own style of composing. Nketia upon Amu's advice composed a lot of choral works in his own tradition; amongst which are, *Monkamfo No*, *Monna N'ase*, *Mmabɔrɔ Asem* and *Nkyimma Nye Bi* and many others.

Another composer that made some innovations to choral music in Ghana also worth mentioning is Walter Blege. What serves as foreground to his works are traditional dance idioms, whose musical concepts or distinctive features serve as sources of

enrichment but not, necessarily, as the focus of expression. In a paper he presented at the annual Conference of the Ghana Music Teachers' Association at Winneba in 1992, Blege explains how, like a master drummer, composers could vary their rhythm, syncopate or emphasize portions of motives derived from traditional dance idioms to achieve whatever compositional principle they might have set for themselves. It is interesting how he modeled rhythmic motives from traditional dances in order to maintain the lilt of the dances in his works. *Miawoe he, Nyanyue Ve Na Mi*, is conceived in *adevu* dance vein; *Mel' Agbe*, has the lilt of *tudzi*, whilst *Davidi zu ze vi tukui* is set to *gbolo* dance. Blege's innovation has inspired the compositions of younger composers in Ghana including Asare-Bediako in his *Ghana Montie* (1995) that was conceived in *adowa* dance style, and Kofi Ansah's *Anoagbe Kon* (1997) which is set to *gabada* dance.

N. Z. Nayo and Kenn Kafui are among other choral composers who added instrumental accompaniment to their works. In cases where traditional instruments were added, the instruments only served as reinforcement of the dance patterns for an additional percussive flavour. Nayo orchestrated some of his choral works and that of Amu when he was the Director of the Ghana National Symphony Orchestra. His work *Mawu Xi Mia 'Kpedada'* is for choir and orchestra. Ken Kafui's *Dom Ko Ma Yi* (1985) was written for choir and orchestra too. In this music, however, Kafui introduces *laklevu* and *akaye* ensemble of the Evedome tradition. The researcher's *Tie Afutuo* (2008) in which the pervasive nature of rhythmic idioms cannot be overemphasized, derived from *gabada* and *adowa* dance practices. He constantly manipulated these dances to impart particular vitality to the music. The work used *gabada* and *adowa* ensembles as its accompaniment when it was premiered by the

Seventh-day Adventist Church Choir at the University of Education, Winneba, Amu Theatre in May 2008.

1.2.7 Theoretical and Conceptual Framework

The study of a tradition needs to be guided by certain theory or theories. The theory 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 contradiction between the ethnomusicologist who goes to the field to collect the necessary data and the composer who uses the data collected to compose. This was in line with the concept of African pianism propounded by Kimberline and Euba (2005), and blended with the twentieth century technique with stylistic elements from African traditional music, particularly the music of the Yoruba of Southern Nigeria (Omojola, 1995 p.56). This theory assisted the researcher in creating a scaffold for the compositional design within which various parts of elements like pitch, melody, rhythm and texture interact in a very unique way to create a genius and emotional content associated with the *Abelengro* composition.

Davis (1994, p.147) argues that the hybridizing of musical elements of various ethnic origins and the development of new genres and styles occur within secular dance music; music that serves the function of recreation permits certain modification without jeopardizing its social purpose. He suggests that, styles and genres may merge, giving rise to new creations. On the other hand, both European and African derived musical styles and genres may coexist without complete syncretism, each represented by different component genres or subgenres within a musical event, or

even by different aspects or sections of individual pieces. The final composition of this study resulted from the interaction of my experience within the Nchumburu land and culture, with both formal and informal information acquired in a form of knowledge of all kinds including Western rudiments and compositional techniques. The usages of the past provide the moulds for creating and developing channels of the communication and musical codes that can be understood by the receptors of music and not just by those who generate them. To create something fresh, according to Nketia (2007), there are three techniques that are keys to consider:

- ✓ Reversal Techniques
- ✓ Syncretic Techniques
- ✓ Techniques of Re-interpretation

The reversal technique consists simply of turning the procedures of tonal music around and using the logic of the reversals as the basis for the major combinations of sounds and rhythm at crucial points of stress and tension—employing techniques for making the regular irregular and vice versa and generally avoiding procedures or combinations that may suggest unconscious return to tonality or “root harmony” incompatible with the idiom of tonal music.”

Syncretic approach, or ‘going to traditional music or music in oral or partly oral tradition for creative ideas, sources of sound, themes and procedures that may be used for expanding one’s modes of expression’ (Nketia 2007). Listeners, he says, are usually more apt to respond favourably to music that speaks in the same way in which their native language flows, each having its own peculiar rhythmic flow or feel. Nketia also talks about the importance on drawing from the past when trying to create

a new musical idiom. Again, this is a concept probably as old as the tradition of composing music for art's sake Nketia (2007). The theory assists the researcher to use Abele musical idiom together with the twentieth century music compositional technics to create Abelengro.

Fisher (1992, p.7) once stated, "When authentic experience is expelled and the cultural vault emptied, what then can be the fate of memory"? Divested of experience, what can degraded memory hold? Can memory as a functional component of creativity and intellection continue to be precious, its power heuristic? Art drawing only on experience is by definition a syncretic art. If experience is a precondition to creation of new art and if such creation may be understood to subsume artistic "advancement," "growth," or, at the least, "difference," the process will require significant potentialization from a source beyond the personal resources (experience preserved in memory) of the creator. There must be an "outside" source leading to conceptualization, analytical penetration and activation of system, however informal, if there is to be "process" or control in the making of art.

Herskovits and Herskovits (1966) were specific about the use of syncretism as a conceptual tool for clarifying cultural synthesis as a process: This [reinterpreting new elements in traditional terms], in turn, is further refined by references to the process of syncretism, the tendency to identify those elements in the new culture with similar elements in the old one, enabling the persons experiencing the contact to move from one to the other, and back again, with psychological ease (Herskovits 1966:57). This interest in developing a theoretical framework for the study of the blending process for different musical elements resulted in two important articles of the 1950s, both by

Herskovits's students: "African Influence on American Negro Music" (1952) by Richard Waterman, and "The Use of Music in the Study of a Problem of Acculturation" (1955) by Alan Merriam. The term "amusical syncretism" was first articulated by Waterman in his 1952 article. In this case study, he applied Parsons's and Herskovits's ideas.

Writing on how African art music composers can expand their creative resources Euba (1989, p. 151-152) and Akrofi (2002, p.172) explained African pianism as the techniques used in the performance of African xylophones, thumb pianos, plucked lutes, drum chimes... and the polyrhythmic methods of African instrumental music in general that would form a good basis for an African pianistic style. They further define it as the ingredients of thematic repetition, direct borrowings of the thematic material (rhythmical and/or tonal) of African traditional resources the use of rhythmical and/or tonal motifs which, although not borrowed from specific (identifiable) traditional sources, are based on traditional idioms. The term also includes the percussive treatment of the piano and making the piano behave like African instruments.

Going on further, Kwami (1994, p. 546) defined African pianism as a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophone and mbira music. It may be simple or extended rhythmic motifs or the lyricism of traditional songs and even those of African popular music as the basis of its rhythmic phrases. It is open ended as far as the use of tonal materials is concerned except that it may draw on the modal and cadential characteristics of traditional music. Its harmonic idiom

may be tonal, atonal, consonant or dissonant in whole or part, depending on the preferences of the composer, the mood or impressions he wishes to create or how he chooses to reinforce, heighten or soften the jaggedness of successive percussive attacks. In this respect, the African composer does not have to tie himself down to any particular school of writing if his primary aim is to explore the potential of African rhythmic and tonal usages.

METHODOLOGY

This chapter is the methodology used in collecting data for the composition. It includes the research design, population, sampling and sampling techniques, instruments for data collection, etc. There are very little unpublished materials on the Kajoji Festival. However, since the research is based on Yeji which happens to be the researcher's spouse hometown, much of the work was done through oral interviews, live performances, recording music and taking pictures. Nana Osiahene, who is the custodian of the *Omanhene's* palace and the chief in charge of Abele dance ensemble (Agoro Hene) were the chief consultants. *Agoro Hene*, singers, drummers and dancers were all consulted.

1.3.1 Design

The fieldwork design is the main research design that was used for this study. Fieldwork Stone-Romero and Rosopa (2008) (2008, p.337) 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 and

Meraim (1964) and then 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 the music is composed, performed, interpreted and accepted by the indigenes in the context of their culture.

In addition, the study was also rooted in the descriptive and creative design as Euba (2001) addressed.

1.3.2 Population

The Kajoji festival is a festival celebrated only by the people of Yeji therefore the population used for this study was the people of the Pru District involving elders of the Abele group, youth leaders, the women’s wing, song leaders, drummers, divisional chiefs, opinion leaders, the *Ebusuapanyin* and the spokesperson of the *Omanhene* of the Yeji traditional area. The general population used for this study was the inhabitants of Yeji who celebrate the Kajoji festival and who are predominantly farmers and fishermen.

1.3.3 Sample population

Out of the total number of people living in Yeji, a handful of its members were targeted. The sample size earmarked for the study was numbered up to seven (7) participants for the purpose of interviews. These included: the paramount chief of

Yeji, two traditional elderly men, the master drummer of Abele Dance, two singers of Abele songs, one elderly woman and one research assistant. This was so because Blacking (1971, p. 2) stated that a researcher should work with someone who has a detailed cultural knowledge of the area in order to obtain accurate data. The research assistant was a native of Yeji so she helped me work with the Yeji traditional musicians to get first-hand information on the music.

1.3.4 Sampling Techniques

The purposive sampling technique was used, as stated by Wilson (1999) and cited in Dampson, & Ofori (2011, p.22), these types of sampling are very effective when the researcher needs to focus upon or to reflect relationship between people, tracing connections, and habits. It is often used when looking at specific phenomena where characteristics may be narrow, easily defined, and unusual. The purposive was used to select the participants since they were leading members of the musical group and could explain conditions existing in terms of participation of the Abele music in the festival.

1.3.5 Research Instruments and Tools

Unstructured interviews were conducted with the seven respondents both individually and in groups, before and after the festival, to gather information on the origin of the Kajoji festival, the meaning of Kajoji, the music performed during the festival, the functions of the music, the process of composition and the training of members for performance, to ensure a reliable database for the study. In addition, I embarked on audio-video as well as audio recordings, with the help of the research assistant during the festival, of some selected performances of my interest which were transcribed and

analysed. Not only that, I used observation during and after the festival to collect information in its natural state.

1.3.6 Data Collection Procedure

Live audio as well as video recordings of musical performances were made at the durbar grounds of the Kajoji festival from the beginning to the end of the ceremony with audio and video recorders respectively. Performances that met my desire were observed, selected and transcribed with the finale software and classified according to themes. Texts for some few vocal-instrumental performances were analysed for speech rhythm and melody. Participants were interviewed and made to perform the music for the individual recording and notation of the elements of the Abele music.

1.3.7 The Descriptive and Creative Phases

At the descriptive phase, Abele traditional music performances at the Kajoji festival were collected and analysed for the identification of themes and elements of my interest to be used in this composition. Abele music types performed during Kajoji Festival are instrumental, and therefore, the work produced was also instrumental. The descriptive phase involved analyzing the video recordings made during the Kajoji 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.

The creative phase involved using the syncretic approach and the creative ethnomusicological procedures, which are already documented in the review of related literature, to produce the musical arc.

1.3.8 Analytical methods

Cook (1987: 9) cited in Musungu (2010, p.27) observed that analysis may be approached through melodic, rhythmic or harmonic content. These are conventional methods of analysis that include macro analysis, extensional and intensional analyses. In the macro analysis, recorded musical performances were transcribed and notated in staff notation with finale. Information like music structure and performance styles were noted.

The extensional analysis saw to the identification of the Nchumburu traditional types. Similarly in the intensional analysis, qualities that depict Nchumburu folk music such as melodic and rhythmic patterns were emphasized. These analyses assisted me identify related features that characterized Nchumburu traditional music which were used as compositional materials to the realization of the novel piece *Abelegro*.

1.3.9 Organization of the Study

The study was organized into five chapters. Chapter comprises background of the study, statement of the problem, objectives of the study, purpose, research questions, significance of the study, delimitation, review of related literature and the methodology of the study. Chapter two is the Corpus while chapter three is the composition of Abele song. Chapter four is the analysis of the novelty created and chapter five is the summary of findings, conclusions and recommendations.



CHAPTER TWO
THE CORPUS

THE LOCATION AND THE HISTORICAL BACKGROUND OF YEJI
(KACHINPO)

2.1 Location and Size

Until its establishment on 18th February, 2004 with Yeji as its District capital under Legislative Instrument (L.I.1778), The Pru District was part of the *Atebubu* District. Pru District shares boundaries with six (6) other districts, namely East Gonja to the North (Northern Region), Sene to the East, Nkoranza and Atebubu-Amantin to the

South and Kintampo North and Kintampo South to the West, all in the Brong Ahafo Region.

The budget moves further to state that, Yeji which is the District capital of the Pru District, is a major market centre located just at the edge of the Volta River and is about 223km North-East of Kumasi, the Ashanti Regional capital and about 310km (Via Nkoranza/Techiman North-East of Sunyani) in the Brong Ahafo Regional Capital. It is also 493km North of Accra, the national capital. The Pru District covers an area of 2,195kmsq representing about 5.6% of the total land surface of the *Brong Ahafo* Region.

2.2 Climate

The District is located within the transitional zone, thus it experiences the tropical continental or interior Savannah type of climate, which is a modified form of the wet semi-equatorial type of climate. The total annual rainfall ranges between 800mm and 1400mm and occurs in two seasons. The first rainy season begins in June whilst the second rainy season begins in September or October. The difference between the minor and major season is hardly noticed due to the transitional nature of the area. Due to the closeness of the Brong Ahafo region to the three Northern regions, the Pru District experiences the Northeast trade winds (Harmattan) between November and March/April. The climate in the District is hardly stable as in some years the rains delay or come in low quantities and in other years the rains come in excess with stormy and torrential down pours, which are sometimes destructive to both crops and the built environment e.g. in 2008 and 2009.

2.3 Population Size and Growth Rates

The population size, growth rate, structure and distribution of the district has been estimated from various census figures of the then Atebubu District which was splited into the Pru and *Atebubu-Amantin* Districts in 2004. Based on the data currently issued by the Ghana Statistical Service, the District had a population of 129,248 (2010 PHC) and projected to be 145,469 in 2014.

The population of the district has witnessed rapid increase from a modest of 23,488 in 1970 to 129,248 in 2010 with intercensal growth rates of 3.0% which is far higher than the regional (2.6%) and the national (2.5%) average growth rates. The high population growth rate of the district can be attributed to a number of factors including the large influx of settler farmers and fishermen from the three (3) Northern Regions, Volta, Accra, the opening up of the area by the Kumasi-Ejura-Atebubu Highway and the natural increase resulting from high birth rate and low infant mortality rate.

2.4 Age and Sex Composition

According to the 2010 Population and Housing Census, the district has a relatively large male population compared to that of female. This structure is not different from that of the *Brong Ahafo* Region where the district is located. It however differs from that of the national sex structure which shows a female dominance. The sex ratio, male to female is 103.8 compared to the regional of 105.1. The large male population trend in the district is partly due to the continuous influx of settler farmers and fishermen who come into the district to tap the districts agricultural and economic potentials.

The District has a large youthful population. The two cohorts that contain most of the people are the 0 – 14 group which constitutes 42.9% and the 15 – 64 group which also forms 51.3% 65+ forms only 5.8%. The age structure depicts that the district has a large labour force (51.3%) while the regional and national active labour force are 52.4% and 55.2% respectively. This large active labour force could be positioned to harness and maximize the vast agricultural potentials and motivated groups to grow more trees to improve the vegetation of the district.

2.5 The History of Yeji

The Yeji Traditional Area is about 48 kilometres north of Atebubu in Brong Ahafo Region and it occupies the lands between the Pra and Volta Rivers suitable for both tilling and human habitation. The capital of the State is Yeji town located about 2 kilometres from the bank of the Volta which forms the natural boundary between Yeji and East Gonja District of Salaga.

The founding clan of Yeji a section of the royal *Aduana* clan (Guans), emigrated from French Guinea in about the first half of the sixteenth century under the overall *Aduana* mighty leader, Okukuseku.

When the Guans, including the people of Yeji, first entered modern Ghana after having succeeded in crossing the River Volta at Akuse, they stayed for some time at Asamankese and later settled at the present day site of Larteh. The following ten ethnic groups namely; Kachinpo (Yeji), Asumnya, Nkonya, Dorma, Senya, Krachi, Akom, Aduana, Kunyunwu (people of Kwame Danso) and the people of the present day *Larteh* collectively called themselves *Aduanafo*.

During these waves of immigration, their all-powerful leader Okukusreku died, and after his death, one of his royal grandsons namely Atta Panyin and Atta Kumah was to become the chief or the leader of the *Aduana*. The queen mother of Dormaa (Akom) wanted Atta Kumah to be the new leader while Gyimah Panini was in favour of Atta Panyin. It was in the choosing of the new leader after the death of Okukusreku that engineered a bitter conflict among the *Aduana* people and this disputed succession consequently led to the breakaway section of the royal clans of Yeji, Prang, Nkonya, Krachi and Kumyunwu from the other five groups and immigrated to the North-East direction along the valley of the river Volta. Yet the other five groups being Dorma, Senya, Asumnya, Akom and Larteh went in a south-west direction of the pro river and eventually established their present day states.

On their journey to the north-eastern direction along the Volta, the following five groups Yeji, Prang, Nkoyan, kunyunwu and Krachi further dispersed on the way. The people of Krachi and Nkonya for instance crossed the river Volta to the eastern bank to establish their administration positions in the present Volta region. However, nothing was later known by the people of prang and Kumyunwu as their direction of migration, but it is believed that the people of Yeji remained at a place called “Kachinpo-awu” under the command of the following personalities: Kwame Panini, Kofi Gyikubu, Kwame Banka (a powerful hunter) Kwame Akisigba (a chief priest of a lesser deity called (Chanchaba) and Abena Yaka who acted as the queen mother. The ancestors of the people of Yeji stayed at Kachinpo-awu for a period of three decades and obtained their drinking water from a well called “Krokro” afterwards a new wave of migration occurred. Kwame Akisagba a fetish priest as well as a hunter went for hunting expedition one occasion and luckily enough he succeeded in killing

a deer (locally called by the people of Yeji as Flele). It was in the night when he killed the deer so he spent the whole night under three big trees in the farm. These three big trees, locally known as, *Anyan* was located around a river called “sele”. He found this river for the first time.

Krontihene Kojo Lagyao thought of how *Akisigba* had kept long in the forest and the normal thing for him to have done was to beat “gong-gong” for his people to go and search for the hunter, and this he rightly performed. No sooner had the preparation been made for the search of *Akisigba* than he appeared with the deer he had killed. He received a warrior’s welcome and he in turn informed the elders (ancestors) of Yeji of the outcome of his expedition and, more importantly, he mentioned the river sele which he had discovered. He accordingly succeeded in persuading his people to depart from their old site at Kachinpo-awu to where he had found the river sele.

Within those years *Gyimah Panini* expired and after having given him a fitting burial, *Krotihene Kojo Lagyao* rose to the seat of supremacy and with his consent the ancestors or the people of Yeji parted from Kachinpo-awu to their newly found site at Selela. *Akisigba* was not entirely satisfied with the new site he had discovered for his people and again during one of his hunting expeditions he came across another river called Pru Gbre. He enlightened his people on the newly discovered river and, after a unanimous agreement, the people once more left their old settlement at Selela and having succeeded in crossing the river Pru (Gbre) they named the crossing spot as *Frenyingben* and came to settle at Gyakaboi (the present site of Kajai).

Traditional statistics reveals that twenty-three people died since they commenced their journey from Lartey to Gyakaboi. Despite the comfort the new site, Akisigba discovered provided for his people, he still wanted a far better site which would provide for them everlasting peace and tranquility. To this end, Akisigba continued his hunting hobby until he came to meet the river Volta, and as usual he went back to inform his people about his new exploration. Once again, from their former settlement at Gyakaboi, Kwame Akisigba convincingly brought his people to their permanent home at Yeji along the southern section of the river Volta where the land was fertile for the new arrivals to put down their roots. Akisigba, again was still not satisfied with the new site he found at Yeji. In his next hunting expedition he took to the north western section of the Black Volta and having succeeded in crossing the river at some shallow section called “Dantobo” he finally came to a village in the north called Kafaba. He sent his report back to his people and left no stone unturned, convincing his people to proceed to the new area he had been to but they refused to listen to him this time and finally they lived at their present site since ages. However, Abena Yaka, the queen mother at that time sent her daughter by name Afua Kumah Afranwuma to Kafaba so as to be supplying food to people of Yeji. Later the chief of Kafaba called Gyabio befriended Afranwuma and she gave birth to a baby boy and was named Kagbrese. When Kagbrese grew up and possessed the qualities of an able-bodied man, he was installed as the first chief of Yeji.

2.6 Location of Yeji on the Map of Ghana (source)



Figure 1: Ghana map showing the habitat of the Yeji State

2.7 Festivals Held in Ghana

In Ghana, festivals are celebrated from the first month (January) of the year through to the last month (December) of the year. These festivals are celebrated by different regions and ethnic groups have different celebrations. These festivals are used as a means to remember their ancestors. They also use the occasions to ask for protection and favour from God through their ancestors. Again, the festivals are also held to purify the area and allow its people to go into the New Year with hope. These rituals and celebrations are an important part of daily life and this is easily observed by the large gatherings that are seen during the festivals. The Bugum Festival which commemorates the flight of Naiul-Lah Mohammed from Mecca into exile in Medina

celebrated in Dagbon, Gonja, Mamprusi and Nanumba, Edina Buronya Festival, a native version of Christmas celebrated on the first Thursday of the New Year by the people of Elmina (Edina) and the Dzawuwu Festival an annual traditional thanksgiving festival celebrated by the Agave people of Dabala in the Volta region are few examples of festivals celebrated in Ghana.

2.8 Yam Festival in Ghana

Some countries in West Africa celebrate the yam festival to thank the gods for giving them a good harvest and to ask for protection and another good harvest in the coming year. In Nigeria, the *Igbo* people in particular and other ethnic groups are well noted for the celebration of the yam festival which they call “The Iwa ji festival” in the Igbo and literally means "new-yam eating". The Iwa ji festival is celebrated in early August every year.

Many ethnic groups in Ghana also celebrate the yam festival every year. The chiefs and people of Asogli State (Ho) and surrounding areas such as Sokode, Abutia Klefe and Akrofu celebrate their annual yam festival in mid-September to September ending to commemorate the harvest of new yam. The Ga in the Greater Accra region call theirs “Homowo” which means “To Hoot at Hunger”. Cooked yam is sprinkled at the various shrines. This is done before any human being is allowed to cook and taste the real yam. The mode of celebration differs slightly from one traditional area to another. Through the festival celebrations, the chiefs and people thank God and hope for a good harvest in the coming years so no famine will hit the people in the region and Ghana as a whole.

As done in other regions, the chiefs and people of the Brong Ahafo also celebrate the yam festivals and they called it “*Bayere die*” which literally means "new-yam eating". The chiefs and people of Techiman and Wenchi celebrate the *Apoɔ* festival and the chiefs and people of Yeji celebrate the Kajoji festival. Even though these festivals are celebrated by different towns and traditional councils, the purpose of all the celebrations is to mark the harvesting of new yams.

2.9 Yeji Kajoji Festival

According to *Nana Gyaase* and *Nana Asafoakye*, when the people of Yeji finally settled at the southern section of the river Volta, they started to farm alongside fishing. Their major food stuff was Kuju (yam) and since the land was very fertile they continued to grow and harvest yam. Therefore yam became their major staple food on the land. They further on explained that, the yams are harvested yearly and before any of them could eat or use the harvested yam for anything, their ancestors, and gods will have to eat first before any one of them can even taste the new yam. So, on every last Friday of the eleventh month (November), all the people will assemble at the chief's palace and they will be led by the elders to the shrine called *Kurumbuse* for the chief priest, who is the intermediary between the people and the gods, to perform rituals.

Some of the new yams would be boiled and the boiled yam would be divided into two, one would be used to prepare *Eto* (mashed yam) and the other *fufu* (pounded yam). After feeding the gods with the prepared foods, everybody at the shrine would eat from the leftover and from there the chief priest will pray and ask the ancestors to drive away all evil spirits and help them cultivate more yams in the subsequent years,

and after that, all of them will return home carrying their chief in a palanquin back to town and from then everybody is allowed to eat the new yam. This process brought about the festival called Kajoji meaning “the ancestors are eating yam”. Kajoji is a yam festival performed by the people of Yeji located in the Brong Ahafo Region of Ghana. (Personal communication, June, 2016)

2.10 Significance of Kajoji Festival

According to Agordoh (1994), the characteristics and beliefs of traditional festivals in Ghana have religious motives, from the spiritual point of view, people worship their gods which are the custodians of moral law. Moreover, festivals recount important historic events like a period of hunger or abundance, deliverance from an epidemic or a devastating war or remembrance of some ancestral spirit or in honour of a deity.

In terms of social aspects of the festival, people of the day have other reasons, taking part in the festivals:

- (i) It helps people to meet old friends and relatives.
- (ii) It helps the up and coming ones to know their culture.
- (iii) It also helps people who for one reason or the other, do not know their home towns to go there for a visit.
- (iv) Others go there to contribute to the development of the area.

Festivals usually go with traditional rituals passed down from past generations to the present. They are characterized by a corporate worship of the ancestral spirits who, it is believed, abide in the ancestral stools. Among the Akan, these royal stools have become the symbols of the spiritual existence of the people. Festivals generally call for propitiation and solicitation of favours and mercy of the ancestral spirits. This

exercise is undertaken on behalf of the community by the chief who is the symbol of the state and the mediator between the living and the dead. On such occasions, he purifies the nation from past blemishes, pray for intersection on behalf of his people of the Supreme Being (God) and for blessings and a better life. His use of blood on the black-stool at festivals in either the Royal Mausoleum or at the sacred riverside is therefore quite significant.

According to Akan belief, the blood revitalizes the ancestral spirits in the stools. Food in the mashed yams and strong drinks are also offered to give new life to the stools of the dead kings. Furthermore, festivals are occasions for exuberant merry-making. Sometimes, mourning in remembrance of the dead has an impact on the entire celebration. Undoubtedly, Akan festivals are never fully completed until homage is paid to the chief at a grand durbar. However, festivals and rites connected with the cult of the royal ancestors are determined especially among the Akan by the 'Adaduanan Calendar' (Asihene 1980).

Krim (2007) has also stated that, festivals are periods or occasions where citizens renew their love, solidarity and togetherness. Festivals in Ghana are important occasions that are celebrated at least once in a year. He again said that, each ethnic group in Ghana celebrates at least one festival in a year. They use these occasions to raise funds to support the construction of development projects such as school blocks, purchase of computers, building of hospitals among others. This is possible because during these periods' sons and daughters who are staying in and outside the area come together to celebrate the festival and it is therefore possible to appeal for funds. He continued however that, festivals are periods when family members establish reunion

with their relations. A festival becomes a time when children who are born outside their hometown are brought back home to see and experience the nature and celebration of the festival.

Addo (2001), categorically states the following significance of festivals that, festivals make people know more about their history. For instance, the *Nyidwoo* festival of the people of Esumengya makes the people and, for that matter, the Ashanti, to know much about how they came out of hunger by settling at their present day area. Socially he states that, it serves as reunion of family members, relatives and love ones. At that time, quarrels and misunderstandings are settled. It also provides a forum where marriages among people within a particular geographical area can be transacted. The youth at stage get the chance of arranging marriages to court.

Kusi-Amponsah, et al (2010), also added his views to the significance of Kajoji festival that, Kings and paramount chiefs sit in state and receive homage/tributes from their subordinates and people. During the Kajoji festival for Yeji, sub-chiefs as well as local chiefs and other people from far and near pay special homage to the paramount chief. He continued that, rituals are performed during festivals to solicit good health, prosperity and peace for all during the coming year. It also renews the spiritual bond between the ancestors and the living. It is an occasion when the ancestors and gods are propitiated to pacify for crime committed against them. Libation is poured to the ancestors for blessing and abundant harvest.

Kusi-Amponsah, et al (2010) again declared that, during festivals the chiefs and fetish priest perform some rituals and pour libation in aid of good health peace prosperity

for the whole traditional area and also ask their gods or ancestors for the year's farming season so as to acquire abundant harvest and also pray for forgiveness of the crime and sins committed against them. Significantly according to Kusi-Amponsah, et al (2010), festival brings both the royals and the commoners together at least once in a year. This creates an atmosphere of we- feeling, unity and solidarity. Members in the community see themselves as one people sharing a common goal/ heritage. The Kajoji festival brings chiefs, royals, community members and foreigners together as they sing, dance and participate in the festival without blemish, seeing themselves as one people with one destiny.

2.11 Abele Genre

Among the music used for the celebration of the Yeji Kajoji festival is the Abele music. According to Nicholas Mengya, (*the mbrantehene and Asafoakye of Yeji traditional Council*) the Abele dance is the genre for the youth of Yeji. The Abele genre like other dances such as *Adowa* of the Akan, *Kpalongo* and *Gome* of the Ga, *Abgadza* and *Boboobor* of the Ewe and *Bawa* of the *Dagaaba*, is a unisex dance. Nicholas Mengya, (*the mbrantehene and Asafoakye of Yeji traditional Council*) explained further that even though the dance is for the youth, few elderly men and women, who feel they are strong and can stand the vigorous nature and the up and down movement required during the performance of the Abele dance, occasionally join the youth to freely express themselves musically every year when the Abele dance is performed.

2.12 Song Text of Abele Music

In the study of the cultural history of a given civilization, the description of that culture at any given point in time is very paramount. In considering music as a tool

for communication and culture preservation, their choice of words in the composition of their songs speaks a lot about how far they have come as a people. As such, it is of great essence 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) cited in Ghunney (2015, p. 55) 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”.

Ghunney moves further to cite Agawu (1988: p. 46) as saying ‘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.’

As found in much traditional music with reference to the lyrics, the cantor plays a vital role. The cantor acts as a keeper of the songs thus the prime carriers of history among the literate folk. As such, even though the Abele *music* is for the youth, the cantor is taken through some training and certain rituals to be able to sing some of the songs believed to be associated with their customs that are used during the festival. Many of song texts make reference to particular incidents in the history of the people of Yeji. Some refer to abuse of power and civil disorders while others refer to incidents such as brave deeds of some chiefs and individuals who worked hard for Yeji. Even though some song texts labeled as ‘derogatory’ tell of a certain factual evidence of the misdeeds of individuals in the society. Abele songs texts are done or

composed as in line with a malfeasance in the community, brevity, praise or for societal enjoyment.

Below are some examples of song texts that are used during the performance of the Abele dance:

2.13 Abele songs and their literally meaning

Song One: Aneklo

Text	English Translation
<i>Anekloe sole nane solee ee</i>	We are seeking permission ee
<i>Anekloe sole nane solee aneboaa.</i>	Seeking permission to dance on the ground.

Song Two: Mmaayaa

Text	English Translation
<i>Abele mmaayaa yenie oo ayee.</i>	Abele girls, here we are oo, <i>ayee</i>
<i>Ensuo retɔa yɛnamuo</i>	When raining, we are in
<i>Awia reɔa.</i>	When sun shining, we are in
<i>Yɛnam muoo Abele mmaayaa.</i>	We are in, Abele girls
<i>Yenie oo aye.</i>	Here we are, <i>ayee</i> .

Song Three: ɔkyee laa

Text	English Translation
ɔkyee laa sifusee (2x)	A drunkard woman, change your ways
Debiara sima kɔataa (2x)	Everyday you are intoxicated

ɔkyee laa sifusee	A drunkard woman, change your ways
ɔkyee sesa fusoban	A drunkard , repent

Song Four: Alhaji

Text	English Translation
<i>Alhaji ee, Alhaji</i>	Alhaji, Alhaji
<i>ɔkramoni ee Alhaji ee</i>	A muslim Alhaji
<i>Ayaa bra oo.</i>	Please come.

Song Five: Mata Maworo

Text	English Translation
<i>Mata maw'ro foe ɔkyee besia</i>	I have my problems, a woman
<i>Mata maw'ro foo awurofo mamo</i>	My problems don't kill
<i>Mata maw'ro fo boa ka</i>	I have turned the problems
<i>jirenten</i>	into seat and sitting on it

Song Six: Kaya

Text	English Translation
<i>Kaya Kaya ee Kaya</i>	Kaya Kaya Kaya
<i>Kaya kɔ wo kurom</i>	Kaya, go to your home town

Ayekoo.

Well done

Song Seven: Mebo Maji

Text

English Translation

Mebo maji, mebo maji, maji soo

I have my children

Ma yanyɔ

I cannot go back

Lowi bujao

Death is painful

Na nkpa bo kone.

Life is sweet

Song Eight: Yaayaa

Text

English Translation

Yaa ee Yaa ee

Yaa Yaa

Womma resu oo , mɔbɔmɔbɔ,

Your children are weeping, sadly

Yaa ee womma resuo, mɔbɔmɔbɔ

Yaa, your children are weeping, sadly

2.14 The Abele Ensemble

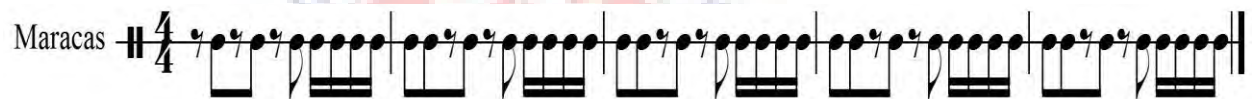
The musical instruments that form the abele ensemble comprises idiophones and membranophones. The idiophones are *Firikiyiwa* (castanet), *Trowa* (rattles-maracas) and *Dawuro* (Bell). The membranophones on the other hand are *Jazz* (medium size conga), *Bingos* (small size conga), *1 & 2 Prenene*, *Conga and Bass* (Tamalin) *Dawuro* (bell) and *Frikiyiwa* (castanet)- are used to play the time of the Abele dance. One dancer plays the *firikiyiwa* in the course of performance. The dawuro is also

played to give a backing to the *Frikyiwa*. The basic time line is in simple quadruple time.



Musical Example 1 the leading time line of Abele Ensemble

TROWA [rattles]-this is of the primary type commonly called maracas or *akasaye*. It is made of a small gourds with stretched neck filled with pebbles. It is played by a man. In performance, it is struck to the palm and shaken several times as an improvising rhythmic instrument. It could be represented as-



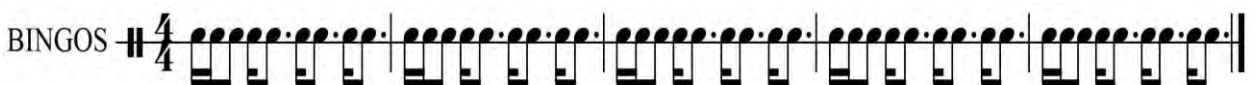
Musical Example 2: Trowa rhythmic Pattern

JAZZ-It is the first drum in the Abele ensemble. It is played with two sticks (stick technique) The rhythm played is as follows-



Musical Example 3: Jazz (Master drum) rhythmic Pattern

BINGOS- This is the first supporting drum used in the performance of the Abele ensemble and it



Musical Example 4: Bingo (supporting drum) rhythmic Pattern



CHAPTER THREE

THE ORIGINAL MUSICAL COMPOSITION

The title of the innovation is *Abelengro*. The researcher created this composition from the elements of the songs derived from the Abele songs. Most of the songs were from Abele genre since it is one of the surviving dances used in the celebration of the Kajoji festival in Yeji. Free atonal system is a kind of technique which avoids strict rules or conventional harmony in twentieth century. The piece is a programme music. It is a dramatic piece describing or enhancing a storyline an idea propounded by Wagner the unity of music and drama.

3.1. Storyline of *Abelengro*

The story of the piece is a folk story titled 'the animal kingdom'. In the forest lived many wild animals whose daily survival depends on the other non predators? These are carnivorous who hunt for a longer time to catch the other animals and eat their flesh as food. Their carnival makes all other animals frightful and vulnerable at the sight of them. One of the days as usual the tiger the leader of the carnivorous animal had to go for hunting almost the whole day without getting any flesh. On returning looking very hungry and tiresome, it saw from afar an animal. Quickly it had to get ready and hide in so that it could pounce on it to eat for the day. Gradually the animal got closer and the tiger began to wag the tail very swiftly and silently to be ready. Unfortunately for the Tiger, the Rat saw it and started to run away but the hungry an angry Tiger gave it a hot chase to catch the rat since without it there would be no food for it to eat. In the course of running, the Tiger fell into a pit dug by the surveyors in the bush and that saved the rat. The Tiger cried very loud for help. The rat returned

knowing very well that the Tiger had fallen into a pit and could not get it anymore, but it saw the tiger mercilessly crying. It begged the rat to have pity on him but the rat feared to save the tiger. Upon second thought the rat gathered courage to save the Tiger by bringing a rope which it tied to near oak tree. The tiger held the rope and quickly climbed out. Immediately it came out it held the hand of the rat and told the rat that it will kill it for food. Rat cried but the Tiger who was then too hungry did not pay heed to the cry of the rat.

However rabbit which was passing there heard the cry of the rat and also came to find Tiger struggling with the rat. The cunning rabbit inquired from the two what had happened and upon listening to the two versions the rabbit cleverly said it did believe that rat could bring such a huge animal out and therefore demanded that Tiger should go into the pit for it to be brought out again. They argued for longer time in the end tiger agreed to get into the pit for it to be brought out again as agreed. Immediately it got to the end of the pit the two animals left it and told the Tiger not to badly pay an animal that helped him escape death.

3.2. Sections in the Story

The story has five sections the first section is the forest scene comprising the windy environment and the usually sounds of the creatures of the forest. The second section had to do with the hunting expedition of the Tiger. Followed quickly by the unfortunate incidence of the Tiger where the Tiger fell into the pit after chasing the animal and it merciless crying for help and the struggle with the rat.

The fourth section is the rescue section and the last which is the fifth is the tragedy of the Tiger where it was wittingly asked to go into the pit and was made to die in the pit due to its unforgiving attitudes. The whole piece lasted for 7 minutes, 10 seconds.

The instruments used are as follows:

Woodwinds: Bassoon, contrabassoon.

Brass: Tuba

Percussions: Wind chimes, Agogo Bells, Gong, Guiro, Log Drum and Drum Set.

Strings: Violin, Viola, Cello and Double Bass.

These instruments were selected to tone paint and give effects to the scenes in the story.



Abelengro

$\frac{2}{4}$

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

3

7

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

tr

tr

Abelengro

4
10

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

Abelengro

5

13

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

6
16

The musical score is arranged in a system with 13 staves. The instruments are listed on the left: Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The score is divided into three measures. The first measure contains musical notation for W. Ch. (woodchimes) and A.B. (xylophone). The Vln. part has a melodic line with a trill (tr) in the first measure. The second and third measures are mostly empty staves with rests, except for the Vln. part which has a melodic line with a trill (tr) in the third measure.

Abelengro

7

19

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

The musical score for 'Abelengro' on page 7 consists of 12 staves. The instruments are: Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The W. Ch. staff features a rhythmic pattern of eighth notes in the first three measures. The Vc. staff has a melodic line starting in the second measure. All other staves have rests.

Abelengro

8
22

Bsn. *t#*

C. Bn.

Tuba *t#* *t#*

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

9

25

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

10
28

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

tr

p

#p

Abelengro

31

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Vc.

D.B.

Vc.

D.B.

Abelengro

12
34

Bsn.

C. Bn.

Tuba

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

13

37

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a piece titled 'Abelengro'. The page is numbered 13 in the top right corner. The score begins at measure 37. The instruments listed on the left are Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The Bsn. and Tuba parts have notes in the final measure, with a sharp sign (tr#) above the Bsn. staff and a flat sign (trb) above the Tuba staff. The Gong part has a melodic line starting in measure 37. The other instruments (W. Ch., A.B., Gro., L. Dr., D. S., Vln., Vla., Vc., D.B.) have rests in all three measures shown.

Abelengro

14
40

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

15

43

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

16
46

Bsn.

C. Bn. *tr*

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

17

49

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

18
52

Bsn.

C. Bn.

Tuba

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

19

55

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

20
58

Bsn.

C. Bn. *tr* *tr*

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

21

61

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

22
64

The musical score is arranged in a vertical stack of staves. The top section consists of percussion instruments: Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., and D. S., each with a single staff and a double bar line. The bottom section consists of string instruments: Vln., Vla., Vc., and D.B., each with a single staff. The Vln. staff begins with a treble clef and a key signature of one flat. The Vla., Vc., and D.B. staves begin with a bass clef and a key signature of one flat. The Vln. staff contains musical notation for the first three measures, while the other string staves have rests. The percussion staves have rests throughout the entire score.

Abelengro

67

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

24
70

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

25

73

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

e

26
76

Abelengro

The musical score for 'Abelengro' (measures 26-76) features the following parts and dynamics:

- Bsn.:** Bassoon part with a melodic line.
- C. Bn.:** Contrabassoon part, starting with a forte (*f*) dynamic.
- Tuba:** Tuba part with a melodic line, marked *f*.
- W. Ch.:** Wood Chimes part, consisting of vertical strokes.
- A.B.:** Anvil part, consisting of rhythmic patterns.
- Gong:** Gong part, consisting of rhythmic patterns.
- Gro.:** Gong part, consisting of vertical strokes.
- L. Dr.:** Left Drum part, consisting of rhythmic patterns.
- D. S.:** Right Drum part, consisting of rhythmic patterns.
- Vln.:** Violin part, marked *f*.
- Vla.:** Viola part, marked *f*.
- Vc.:** Violoncello part, marked *ff*.
- D.B.:** Double Bass part, marked *ff*.

Abelengro

27

79

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

28
82

Abelengro

The musical score for 'Abelengro' (measures 28-82) features the following parts and dynamics:

- Bsn.:** Bassoon part with a melodic line.
- C. Bn.:** Contrabassoon part, starting with a forte (*f*) dynamic.
- Tuba:** Tuba part with a melodic line, starting with a forte (*f*) dynamic.
- W. Ch.:** Wood Chimes part, featuring a single note with a grace note.
- A. B.:** Anvil part with rhythmic patterns.
- Gong:** Gong part with rhythmic patterns.
- Gro.:** Gong part with rhythmic patterns.
- L. Dr.:** Left Drum part with rhythmic patterns.
- D. S.:** Right Drum part with rhythmic patterns.
- Vln.:** Violin part with a melodic line, starting with a forte (*f*) dynamic.
- Vla.:** Viola part with a melodic line, starting with a forte (*f*) dynamic.
- Vc.:** Violoncello part with a melodic line, starting with a fortissimo (*ff*) dynamic.
- D.B.:** Double Bass part with a melodic line, starting with a fortissimo (*ff*) dynamic.

Abelengro

29

85

Bsn.

C. Bn.

Tuba

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

30
88

The musical score is arranged in a system with 14 staves. The instruments and their parts are as follows:

- Bsn. (Bassoon):** Rests in all three measures.
- C. Bn. (Clarinet):** Rests in the first two measures; plays a half note G₂ in the third measure.
- Tuba:** Rests in all three measures.
- W. Ch. (Wood Chimes):** Rests in all three measures.
- A.B. (Alto Saxophone):** Rests in all three measures.
- Gong:** Measures 1-2: quarter notes G₂, A₂, B₂, quarter rest, quarter note G₂. Measure 3: sixteenth note triplet G₂, A₂, B₂, sixteenth note triplet G₂, A₂, B₂, sixteenth note triplet G₂, A₂, B₂, sixteenth note triplet G₂, A₂, B₂. Measure 4: Rest.
- Gro. (Gong):** Rests in measures 1 and 2; eighth notes G₂, A₂ with a fermata in measure 3; eighth notes B₂, C₃ with a fermata in measure 4; rests in measure 5.
- L. Dr. (Loud Drum):** Rests in all three measures.
- D. S. (Drum Snare):** Sixteenth note triplet G₂, A₂, B₂ in measure 1; rests in measures 2 and 3.
- Vln. (Violin):** Rests in all three measures.
- Vla. (Viola):** Quarter notes G₂, A₂, B₂ in measure 1; rests in measures 2 and 3.
- Vc. (Violoncello):** Quarter notes G₂, A₂, B₂ in measure 1; rests in measures 2 and 3.
- D.B. (Double Bass):** Half note G₂ in measure 1; rests in measures 2 and 3.

Abelengro

31

91

The musical score for 'Abelengro' on page 31 features the following instruments and their parts:

- Bsn. (Bassoon):** Rests in all three measures.
- C. Bn. (Contrabassoon):** Rests in the first two measures, then plays a half note in the third measure.
- Tuba:** Rests in all three measures.
- W. Ch. (Wood Chimes):** Rests in all three measures.
- A.B. (Anvil/Bell):** Rests in all three measures.
- Gong:** Plays a quarter note in the first measure, rests in the second, and plays quarter notes in the third measure.
- Gro. (Gong):** Plays a continuous sixteenth-note pattern in the first measure, then rests in the second and third measures.
- L. Dr. (Left Drum):** Rests in all three measures.
- D. S. (Right Drum):** Rests in all three measures.
- Vln. (Violin):** Rests in all three measures.
- Vla. (Viola):** Rests in all three measures.
- Vc. (Violoncello):** Plays a glissando in the first measure, rests in the second, and plays a quarter note in the third measure.
- D.B. (Double Bass):** Rests in all three measures.

32
94

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

f

f

ff

Abelengro

33

97

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

sf

sf

Abelengro

34
100

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

tr

tr

tr

ff

ff

ff

2

2

2

Abelengro

35

103

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

tr

tr

Abelengro

36
106

The musical score is arranged in a system of staves. The instruments listed on the left are: Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The Gro. staff contains a tremolo (tr) over a note, with a forte (f) dynamic marking. The Vc. staff contains a note with a fermata. The other staves have rests.

Abelengro

37

109

The musical score is arranged in a system with the following instruments from top to bottom: Bsn., C. Bn., Tuba, W. Ch., A. B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The Bsn., Tuba, and C. Bn. parts are in bass clef, while the Vln., Vla., Vc., and D.B. parts are in their respective clefs. The score includes dynamic markings such as *f* and *tr* (trills). The Gong part features rhythmic patterns of eighth notes. The Gro. part has a complex rhythmic pattern with trills. The Vc. part has a few notes in the third measure. The Vln., Vla., and D.B. parts are mostly silent.

38
112

Abelengro

The musical score is arranged in a system of staves. The instruments and their parts are as follows:

- Bsn. (Bassoon):** Plays a melodic line in the first measure, followed by a rest, and then a series of eighth notes in the third measure. Dynamic marking: *ff*.
- C. Bn. (Contrabassoon):** Plays a long note in the first measure, followed by a rest, and then a rest in the third measure.
- Tuba:** Plays a rhythmic pattern of eighth notes in the second and third measures. Dynamic marking: *ff*.
- W. Ch. (Wood Chimes):** Plays a single note in the first measure, followed by rests in the second and third measures.
- A. B. (Anvil):** Plays a rhythmic pattern of eighth notes in the first measure, followed by rests in the second and third measures.
- Gong:** Plays a rhythmic pattern of eighth notes in the first measure, followed by rests in the second and third measures.
- Gro. (Gong):** Plays a continuous rhythmic pattern of eighth notes throughout the piece. Dynamic marking: *tr*.
- L. Dr. (Large Drum):** Plays a single note in the first measure, followed by rests in the second and third measures.
- D. S. (Small Drum):** Plays a single note in the first measure, followed by rests in the second and third measures.
- Vln. (Violin):** Plays a single note in the first measure, followed by rests in the second and third measures.
- Vla. (Viola):** Plays a single note in the first measure, followed by rests in the second and third measures.
- Vc. (Violoncello):** Plays a rhythmic pattern of eighth notes in the first and second measures, followed by rests in the third measure.
- D.B. (Double Bass):** Plays a single note in the first measure, followed by rests in the second and third measures.

Abelengro

39

115

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

tr

40
118

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

Abelengro

41

120 Allegro (M.M. ♩ = c. 120)

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

42
126

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for a piece titled 'Abelengro', measures 42 to 47. The score is arranged in a grand staff format with multiple parts. The instruments listed on the left are: Bsn. (Bassoon), C. Bn. (Contrabassoon), Tuba, W. Ch. (Wood Chimes), A.B. (Anvil), Gong, Gro. (Gong), L. Dr. (Large Drum), D. S. (Small Drum), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Bsn., Tuba, W. Ch., L. Dr., and D.B. parts are mostly silent, indicated by rests. The C. Bn. part has a few notes in measures 42 and 43. The A.B., Gong, and Gro. parts play a rhythmic pattern of eighth notes. The Vln., Vla., and Vc. parts play a complex, fast-moving melodic line. The D. S. part plays a simple rhythmic pattern of eighth notes.

Abelengro

43

132

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'Abelengro'. The page number '132' is in the top left, and '43' is in the top right. The score is arranged in a system with 14 staves. The instruments are: Bsn. (Bassoon), C. Bn. (Contrabassoon), Tuba, W. Ch. (Wood Chimes), A.B. (Anvil/Bell), Gong, Gro. (Gong), L. Dr. (Large Drum), D. S. (Small Drum), Vln. (Violin), Vla. (Viola), Vc. (Violoncello), and D.B. (Double Bass). The Bsn., Tuba, W. Ch., L. Dr., and D.B. staves contain rests. The C. Bn. staff has a few notes. The A.B., Gong, and Gro. staves have rhythmic patterns of repeated notes. The Vln., Vla., and Vc. staves have melodic lines with many notes. The D. S. staff has a simple rhythmic pattern.

44
138

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Detailed description: This is a page of a musical score for the piece 'Abelengro'. The page is numbered 44 and 138. The score is arranged in a multi-staff format. The instruments listed on the left are Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The Bsn., C. Bn., Tuba, W. Ch., L. Dr., and D.B. parts consist of whole rests. The A.B., Gong, and Gro. parts play a rhythmic pattern of eighth notes. The D. S. part plays a simple rhythmic pattern of quarter notes. The Vln., Vla., and Vc. parts play a melodic line consisting of eighth notes. The Vln. part is in treble clef, while the Vla. and Vc. parts are in bass clef. The key signature has one sharp (F#).

Abelengro

Adagio $\text{♩} = 45$

144

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

46
148

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Adagio Abelengro 47

151

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

48
154

Moderato

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

ff

ff

Abelengro

157

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

50
160

Abelengro

Bsn. *ff*

C. Bn.

Tuba *ff*

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

51

163

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Detailed description of the musical score: The score is for a piece titled 'Abelengro' on page 51. It begins at measure 163. The instrumentation includes Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, Gro., L. Dr., D. S., Vln., Vla., Vc., and D.B. The time signature is 2/2. The Bsn. part starts with a melodic line in the first measure, marked with a trill (tr#). The C. Bn. part has a similar melodic line. The Tuba part has a melodic line with a trill (trb). The W. Ch., A.B., and Gro. parts have rests in the first measure and then play chords in the second measure. The Gong part has a rhythmic pattern. The L. Dr. and D. S. parts have rests. The Vln. part has a melodic line with a trill. The Vla. part has a melodic line. The Vc. part has a melodic line. The D.B. part has a melodic line.

52
166

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D. B.

Abelengro

53

169

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

54
172

Abelengro

Bsn. *ff*

C. Bn. *ff*

Tuba *ff*

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln. *ff*

Vla.

Vc. *ff*

D.B. *ff*

Abelengro

55

175

Bsn.

C. Bn.

Tuba

W. Ch.

A. B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

tr

tr

tr

56
178

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

f

tr

Abelengro

57

181

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

f

Abelengro

58
184

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

tr

f

ff

ff

Abelengro

59

187

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

f

ff

ff

Abelengro

60
190

The musical score is arranged in a grand staff format. The top three staves are for Bsn., C. Bn., and Tuba, all in bass clef. The Bsn. and C. Bn. parts have a key signature of one sharp (F#) and a 6/8 time signature. The Tuba part has a key signature of one flat (Bb) and a 6/8 time signature. The percussion section includes W. Ch., A.B., Gong, Gro., L. Dr., and D. S., each with a double bar line and a dash. The string section includes Vln., Vla., Vc., and D.B., each with a double bar line and a dash. The score consists of three measures.

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

61

193

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

62
196

Abelengro

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

Abelengro

63

199

Bsn.

C. Bn.

Tuba

W. Ch.

A.B.

Gong

Gro.

L. Dr.

D. S.

Vln.

Vla.

Vc.

D.B.

CHAPTER FOUR

DIFINITIVE ANALYSIS OF ABELENGRO

4.1. Introduction

The study focuses on the need to adopt the songs in the festivals in compositions. It aims at using some of these song compositions in local films and dramas etc. The research however revealed that most of the local dances are facing extinction in such a way that if nothing is done now, there will not be any of them for our future generation. This chapter provides a simple but detailed and step by step logical way of how the piece was composed in order to give easy understanding to whoever is interested to studying it.

The need to fuse Western and African elements represents the most important basis for this research. The combination of Western and African traditional instruments, the combination of diatonic, tonally, conceived harmonies and atonal textures, the use of inspired modal (harmonic and melodic) procedures and harmonic tonal features which suggest an affinity with Baftok and Debussy are all guidelines of analysis in this work which symbolize the spread through eclectics Sadoh (2007, p.35).

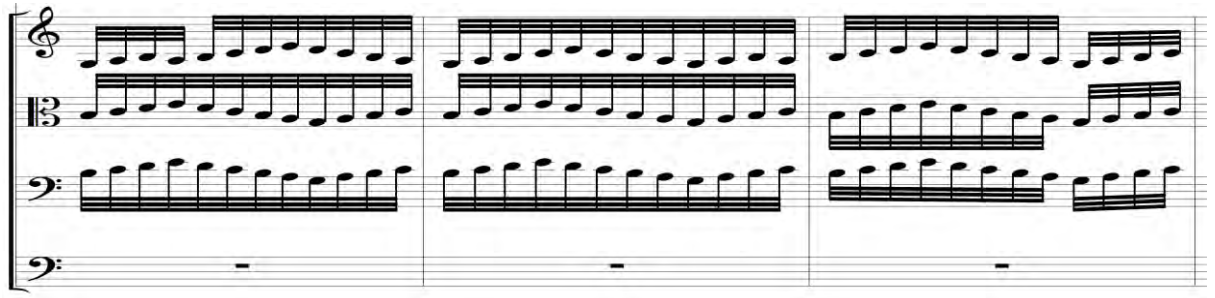
Cohn (1996) who is a formal and constructional analyst explains analysis as which rest on fundamental idea of 'life force' which flows through music in phases and is actualized in phrase contours, dynamic grading, fluctuations in tempo and agogic stress. Structural analysis of music (formal analysis) is one of the most fundamental analyses performed by music scholars (music theorists, musicologists, ethnomusicologists, etc.). The formal analysis usually precedes any other types of analysis because it provides the overall view of the piece. The main goal of formal

analysis is to find similar sections within a piece of music and label these sections, as ABA and ABCB'A. With further analysis, these sections can be marked.

It can also be used to understand historical influences over time and location. By analyzing large sets of music, new discoveries can be made about these questions. Another important aspect of formal analysis is that it can be applied to almost any music, anything from Russian folk songs to Byzantine music to Miles Davis or to electronic music. Furthermore, there is much music in the world where other types of analysis, such as harmony, motif, or rhythm, have little meaning. Traditionally, structural analysis of music has been done manually, with very few exceptions.

This is a time-consuming task and only a small sample of music has been analyzed. Moreover, there are no standard formats for describing the structure of music based upon its various internal structures. According to Bent (1987, p.1), analysis of a composition is the resolution of that composition into a particular mode and a particular species of counterpoint [*antiphonorum genus*], and into its affections or periods. To reveal in a logical sequence of the order of events (i.e., musical ideas), I drew a *diachronic tableau* representing a skeleton preview of the piece using the following six labels namely: sectional titles, metrical modulations, rehearsal letters, modal modulations, general dynamic trend, tempo modulations and running time.

There are five sections of this piece which are interrelated so well that the piece flows smoothly making it difficult to feel the dissonance. It has a lot of controlled improvisation where the composer gave options of selecting specified motives, rhythmic patterns the performers could use. Some of these motives were derived from the original form of Abele songs as illustrated below in example



Musical Example 8 Some of these motives were derived from the original form of Abele songs

Others were from the bell pattern as seen below



Musical Example 9 motive from the bell pattern

4.1.1 SECTION A

This section starts from the bars (1-40). The motivic movements were made up of sounds to scenically painting the Soundscape of birds, wild animals, and the movements to trees and other creatures existing in the forest. Excerpt of the first section is seen in the example below.

Moderato (♩ = c. 108)

Musical Example 10 sounds to scenically painting the Soundscape of birds, wild animals

4.2. SECTION B

This section deals with the presence of the frightful creature whose appearance caused all the smaller animals to run for their lives. The section had some leitmotivic melodies as well as rhythms to imaginatively depict the scene. It is the hunting expedition of the Tiger starting from bars 46-100. Excerpt of the second section is seen in the example below

Musical score for Section B, bars 96-100. The score is for three instruments: Bsn., C. Bn., and Tuba. The Bsn. part starts at bar 96 with a rhythmic pattern of eighth notes. The C. Bn. and Tuba parts also start at bar 96 with the same rhythmic pattern. The dynamic marking *f* is present for the C. Bn. and Tuba parts. The score continues for two measures, with the Bsn. part playing a melodic phrase in the second measure.

Musical Example 11 rhythms to imaginatively depict the scene

4.3. SECTION C

This section had to do with the coming in of other creatures and the attempt for the Tiger to give a hot chase to them. It also had some leitmotifs from Abele songs and patterns to tone paint the scene. It starts from bar (100-130) excerpt of the section is

Musical score for Section C, bars 100-130. The score is for seven instruments: Bsn., C. Bn., Tuba, W. Ch., A.B., Gong, and Gro. The Bsn. part starts at bar 100 with a melodic phrase. The C. Bn. part also starts at bar 100 with a melodic phrase. The Tuba part starts at bar 100 with a rhythmic pattern. The W. Ch., A.B., and Gong parts start at bar 100 with rhythmic patterns. The Gro. part starts at bar 100 with a rhythmic pattern. The dynamic marking *f* is present for the C. Bn. part. The score continues for four measures.

Musical Example 12 leitmotifs from Abele songs and patterns to tone paint the scene.

4.4. SECTION D

This is where the Tiger chased the rat and got drowned into a pit but the rat had mercy on the Tiger and decided to bring it up but the Tiger had it contrary as it wanted to use the rat for a meat. The section used the running notes by the drums of the abele to show the hot chase and the argument.

The musical score for Section D consists of four staves: Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (D.B.). The Vln. and Vla. parts feature rapid, continuous eighth-note patterns. The Vc. part plays a similar but slightly slower eighth-note pattern. The D.B. part is mostly silent, indicated by a horizontal line with a dash in each measure.

Musical Example 13 the Tiger chased the rat and got drawn into a pit but the rat had mercy on the Tiger

4.5. SECTION E

This section is where the Tiger was tricked to enter into the pit. The section uses a lot of polyrhythmic motifs from the patterns gathered from the music of the festival to tone paint the scene. It starts from bar (144-164)

The musical score for Section E consists of three staves: Violin (Vln.), Viola (Vla.), and Violoncello (Vc.). The Vln. part features a complex polyrhythmic pattern with eighth and sixteenth notes. The Vla. part plays a similar but more rhythmic pattern. The Vc. part plays a steady eighth-note pattern.

Musical Example 14 the music of the festival to tone paint the scene

4.6. SECTION F

This is the last section of the original composition. It dealt with the tragedy of the Tiger where it had to die in the pit. It starts from the bar (165-200). It used polyrhythmic structures as well as hocket techniques; characteristics of African music, to show the scene

The image shows a musical score for three instruments: Bsn. (Bassoon), .Bn. (Baritone), and Tuba. The score is in 4/8 time and begins at measure 165. The Bsn. and .Bn. parts feature complex, polyrhythmic patterns with frequent rests, characteristic of hocket techniques. The Tuba part provides a steady, rhythmic accompaniment with a consistent eighth-note pulse. The key signature has one sharp (F#).

Musical Example 15 hocket techniques'



CHAPTER FIVE

SUMMARY CONCLUSION AND RECOMMENDATIONS

This thesis centres on the need to use indigenous materials as the basis for modern art music composition in order to create African art music identity. It aims at putting together my own inherited African musical culture and combined my acquired Western idioms to come out with innovative programme music. The study therefore investigated music and dance which was predominant in Kajoji festival of the people of Yeji. Various methods were employed by the researcher concerning the instrumentation, drum patterns, as well as the song texts. Collection of songs was carefully made using various technological gadgets. These materials through re-composition brought out the innovations which best fit the present thirst for the authentic Ghanaian art music identity. It was observed that the harmonic and melodic pitch materials were averagely diatonic moving in thirds, sixths and fourths. The homophony aspect relies heavily on the primary triads.

Phrase lengths correspond to the text except that declamations dislocate accented notes in some of the melodic lines which move in either simple duple or compound duple times. The music is devoid of changing of metres and asymmetric divisions. The use of non lexical syllabus is common to accentuate important linguistic materials and ensure rhythmic flow of the melodic lines. Apart from festivals and funerals, the songs were generally considered to be suitable for performance during entertainments at secular events.

The transcription of most of the festival songs in western conventional notation correspond to the rhythm cycles of four, eight, sixteen or thirty-two beats. Musicians

who have a high level of skill and mastery to lead the songs provide intricate ornamentations whirring voices, acciaccaturas, and sudden falls in voices and spoken techniques in singing.

5.1. Conclusion

This study identifies documents, extends and recreates one of the musical forms of the Yeji people through the composition of the original works. It has actually provided the platform for the possibility of research into other musical forms of the people of Yeji in this contemporary world. It also provides the basis for the understanding and appreciation of the Nchumburu musical culture in general.

Based on this study, it is pertinent to suggest some of the areas needing further investigation namely;

- The various musical types identified and discussed in this work such as *Ntwis*, *sokodae* etc provide a basis for separate in-depth study in these areas.
- The contemporary influences on the performance of these musical genres mentioned are areas of concern which could further be investigated into.

Abele music really gives these selected communities cultural identity. It projects the ideals and the aesthetic achievements of the society. The rhythmic vocal music constructed in short melodic patterns and which is characterized by repetitive texts and by their rich instrumental accompaniment has demonstrated a higher degree of adaptability to current compositions.

5.2. Recommendations

The study discovers new and accumulative knowledge about Abele music of the Yeji traditional area. The research also observes some changes in the song text as well as the progression which have been discussed as compositional innovations that could be introduced in other musical genres in Yeji traditional area and the Nchumburu communities in general. Composers and ethnomusicologists should team up to look for and compose neo classism of African traditional music to fit this contemporary composition. This will promote and sustain the lost music in our oral tradition as well as maintain the dignity of our culture. Similarly, music of the Abele makes available some major linguistic material which would be useful when appropriate interest is given to them. Some of them have been documented to enable teachers use them as educational materials for formal instruction in the classroom.

The materials are very important and could be introduced as materials in the music aspect of the creative arts in the current educational reform. It is accessible since practical experience involved in it can be a right music source for classroom use. Ethnomusicology has an important task, indeed an important mission of providing a body of musical knowledge that can be drawn on as much by artists-composers, performers, dancers, producers as by scholars and educators who have to plan educational programme and collect and arrange curricular materials for the teaching of African music. It is also a challenge to contemporary art musicians to achieve the characteristic of showing the uniqueness of African music. They should rather try to adopt some of the African musical language and its idioms.

Patterns, rhythms, ideas, and harmonies of the various songs collected can be adopted into contemporary compositions such as film, theater and musical drama. It is the hope of many that the composers will continue to write new songs to suit the contemporary and leave a rich legacy to posterity.



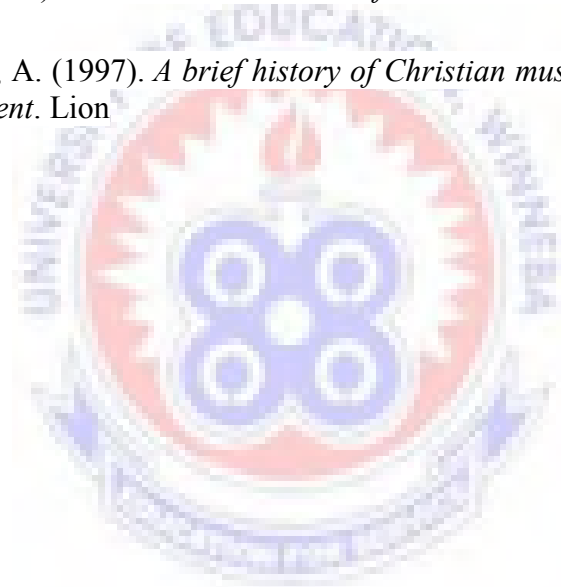
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APPENDIX A

SCORES OF ABELE TRADITIONAL TUNES

Anekloe Sole Nane Sole

Musical score for 'Anekloe Sole Nane Sole' in 4/4 time, featuring a melody with triplets and a piano accompaniment. The lyrics are: A-ne-kloc so-le na-ne so-le ce A-ne kloc so-le na-ne so-le a-ne-boaa.

Abele Maa Yaa

Musical score for 'Abele Maa Yaa' in 4/4 time, featuring a melody and piano accompaniment. The lyrics are: A-be-le maa-ya ye nio oo a-ye A - be-le maa-ya ye-nio oo a-ye en-suo re-t] y[-nam muo a-wia re b] y[nam muo A-be-le maa-ya ye-nio oo a-ye A-be-le maa-yaa ye-nio oo a-ye A - be-le maa-yaa ye-nio oo a-ye en-suo re-t] y[-nam muo a-wia re-b] y[nam muo A - be - le maa -yaa ye nio oo a-ye

Okye Se Sa Fu Suban

Musical score for 'Okye Se Sa Fu Suban' in 4/4 time, featuring a melody and accompaniment. The lyrics are: Ka ya ka ya ee - ee ka ya ka ya kow'-krom a - ye-koo. The score includes measures 1-4, 5-8, 9-12, 13-16, and 21-24.

1 Ka ya ka ya ee - ee ka ya ka ya kow'-krom a - ye-koo

5 ka ya ee ee ka ya ka ya kow' krom a - ye-koo

9 ka ya ka ya ee ee ka ya ka ya kow' krom a ye-koo

13 ka ya ee ee ka ya ka ya kow' krom a - ye-koo

de-bia-ra si-ma kja taa de-bia-ra si-ma kja taa]-kyee be-sie laa si-fu

21 see] - kyee se - sa fu su - ban noo

Alhaji Bra

Musical score for 'Alhaji Bra' in 4/4 time, featuring a melody and accompaniment. The lyrics are: A-lha-jie ee A-lha-jie ee A-lha-jie]-kra-mo nee. The score includes measures 1-3, 4-6, and 7-9.

A-lha-jie ee A-lha-jie ee A-lha-jie]-kra-mo nee

4 A-lha-jie yaa brao A-lha-jie ee A-lha-jie

7 A-lha - ji] - kra - mo - nie A - lha - jie yaa brao

Kaya Kɔ Wo Krom

Me Bo Maji

me bo ma-ji me bo ma-ji ma-ji - soo ma-yan - yo lo - wi - bu - ja - o -

5
na nkpan ko ne me bo ma-ji me bo ma ji - ma - ji so ma-yan-yo lo wi bu-ja-o

10
na nkpan ko ne



APPENDIX B

FIELD PICTURES



Figure 3 Gods of the land



Figure 2 Yeji oman hene's stool



Figure 4 Yeji Oman Hene's Palace



Figure 5 Pemampem Yaw Kagbresi IV (Oman here of Yeji Traditional Area)



APPENDIX C

ABELE INSTRUMENTS



Figure 7 Trowā (Maracas)



Figure 8 Bingos (small size conga)



Figure 9 Jazz (Medium size conga)



Figure 11 Prenene 1



Figure 10 Prenene 2



Figure 13 Bass (Tamalin)



Figure 12 Tom (Big conga) Master drum