UNIVERSITY OF EDUCATION, WINNEBA

ADOCLASSIQUE: POPULAR ART MUSIC COMPOSITION BASED ON ASANTE MAMPONG *ADOWA*

ISAAC KWAME ODURO

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A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF CREATIVE ARTS, SUBMITTED TO THE SCHOOL OF GRADUATE STUDIES, UNIVERSITY OF EDUCATION, WINNEBA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR AWARD OF THE MASTER OF PHILOSOPHY

(MUSIC COMPOSITION) DEGREE

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DECLARATION

STUDENT'S DECLARATION

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

Signature: ……...……

Date: ……...……..……

SUPERVISORS' DECLARATION

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

Prof. Cosmas W. K. Mereku (Principal Supervisor)

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DEDICATION

To my mother, Mrs. Agnes Oforiwaa.

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ABSTRACT

In our traditional setup a trait of identifying most societies is by their music, hence, the degree of value placed on traditional music. The project was an attempt to explore and analyse the elements of *adowa* music of the people of Asante Mampong. The researcher as a creative ethnomusicologist collected data using observation, oral interview and audio-video recording. The study discusses the provenance of the Asante Mampong *adowa* genre; its role and significance to the people, the ensemble setup; the performance; and a collection of twenty (20) songs. Elements such as lineal and vertical sonorities, rhythm and the ensemble were critically examined and some of its generative processes selected and fused with Western compositional techniques to create a two-movement popular art music composition titled *Adoclassique*. The choice of instruments for this African jazz novelty was based on tone compatibility, pitch implications and their availability; consequently, the use of flute, soprano saxophone, piano, acoustic guitar, bass guitar, upright bass, cowbell, claves, cymbal, rattles, conga drums, and drum set. Its two movements have been named *Alla Afro-Cuban* and *Jazzed-up*. A detailed sectional analysis of the score has been provided to guide performers and listeners. The study confirms the model of intercultural composition theory which says that the art music composer must have firm background knowledge of the traditional music in use so as to maintain the idiom whilst he innovates a new music consistent with the tradition in a creative thinking style. It is hoped that when *Adoclassique* is played to the people it will help resuscitate their appreciation and participation towards their own indigenous music.

CHAPTER ONE

INTRODUCTION

1.1.0 Preamble

Music has been one of the indispensable products of the world or to some extent, life in general. Music to a large extent is mostly defined by the culture of a people. Since the world is unified by diverse cultures or lifestyles, so it has brought the existence of various definitions and perceptions toward music.

Encarta 2009 defines music as:

> A kind of mental image and that the physical aspects of sound are simply by-products of this image. If you think you can have a musical experience by imagining the sound of a piece of music, then you think music can exist without sound. But most musical experiences involve producing or listening to physical characteristics of sound such as pitch and timbre (quality comparable to texture or color in sight).

With regards to the Encarta's definition of music, it can be said that, music is not limited to just the physical aspects of sound but also any sound of music that we perceive or feel within ourselves. This means that, consciously or unconsciously, humans always make use of music in their daily activities. In other words, music is intertwined with the life of every man.

In the African cultural perspective, music serves as one of the effective means through which customs and values are easily propagated to the people in the community. This helps in promoting the culture and traditions of the people. To support this, Chernoff (1979, p.36) opines that, "the music of Africa is a cultural activity which reveals a group of people organizing and involving themselves with their own communal relationships". To him, music is more than just the body of sounds or a concept, but

also an experience bearing and communicating issues of socio-cultural significance to the community that practices it. In Africa, Ghana for that matter, however, we do not have any special word in our languages that designates music. Music is an interdisciplinary art. In a performance of African musical genre, seven inter-artistic elements come to play. These are "singing, drumming, dancing, poetry, drama, costuming, and sculpture", Locke (1992, p.22).

These indigenous music which promotes unity, and maintenance of culture and customs in their community have suffered under several transformations. Due to acculturation, many of these traditional music have lost their dignity and values.

1.1.1 Background of the Study

In many African societies, music serves as the backbone that drives the culture of the people. That means, every culture involves music in preserving the customs and traditions of the people. Acquah (2013, p.21) affirms this by saying:

> One of the most outstanding aspects of a people's culture, which identifies them, is their music. Particularly, in a multilingual African society like Ghana, the mention of a particular musical ensemble shows the identity of the group. For instance, *adowa, asafo*, *adenkum, kete, bɔsoɛ, sikyi*, *osoode* and *adzewa* are identified with the *Akan* while *agbadza*, *gabada* and *bɔbɔɔbɔ* are identified with the *Ewe*. *Bamaya* and *damba* are identified with *Dagomba* while *kpanlogo* identifies with *Ga*.

I strongly believe that, the identification of music among the various cultures can be achieved through some elements that characterize or distinguish a particular music from the other musical types such as the lineal and vertical sonorities, language and lyrical contour, and timbre (tone color). With this, I see culture to be properly maintained if these indigenous music are effectively preserved.This is mosty achieved

through public performances which normally occur on social occasions. With reference to this, Nketia (1974, p.21) posits that:

> In traditional African societies, music making is generally organized as a social event. Public performances, therefore, take place on social occasions – that is, on occasions when members of a group or a community come together for the enjoyment of leisure, for recreational activities, or for the performance of a rite, ceremony, festival, or any kind of collective activity. Those who get together in such communal activities generally belong to the same ethnic or linguistic group. The basis of association for music making, however, is usually the community, those members of the ethnic group who share a common habitat (such as a group of homesteads, a village, a town, or a section of a town) and who live some kind of corporate life based on common institutions, common local traditions, and common beliefs and values.

With regards to Nketia's opinion, the indigenous music of a community is well appreciated and performed by the members themeselves. This is because, they are abreast and enlightened much about their culture and tradition. Although it can be performed by a stranger as well, however, the fullest expectation cannot be achieved. All this analogy therefore grounds on culture. Culture can therefore be defined as the total way of life of the people. This is how Arowolo (2010, p.243) also explains culture:

> Culture is not only about dancing, it is not limited only to music; it is not about costume alone. It is beyond pattern of social celebration, rituals pertaining to birth and marriage, cuisine or sport. Beyond that and this is important, culture is about people's total way of life; the way people live, eat, worship, produce, create and recreate. It is the totality of a set of bequeathed ideas, belief system, values and norms, which constitute the common bases of generally agreed social action. Culture can also be conceived of as collectively, the human activities and general principles that tend to guide ideas of a group of people with shared traditions (general acceptability), which

> are passed on, instilled into generation (socialization) and reinvigorated by members of the group (sustainability).

Nowadays, many customs and norms that form part of culture in most societies are not regarded or respected as before. This could be attributed to the influence of modernization. According to Encarta 2009, the result of this is shaped by social, economic, and technological forces. It is therefore presumed that these societal cultures undergo some transformations since the world now is a global village[1]. From this explanation given above, it is obvious that indigenous music which serve as the bedrock of many African cultures are also easily affected by these transformations. As a result, the values of these indigenous music are lost and less attention is being paid to them.

These negative effects reflect deeply in the culture of Asante Mampong as far as their traditional music is concerned. The youths are hardly found involved in listening or performing their *Adowa* music. Consequently, the morals and values pertained to their culture seem neglected which poses a major challenge to the development of the community. This might be attributed to influences impacted by the listening and performance of some other musical types which include Popular and Western music. Ebeli (2013, p.1) states that:

> The enjoyment and appreciation of music is conveyed diversely, and aesthetic experiences in music are tied to people's tastes. She continue to argue that, the individual, after listening or watching a musical phenomenon, becomes an active agent and vehicle for establishing and maintaining moral and musical tastes. Aesthetic practices and experiences become the primary means through

[1] Thus, the world as a single community of interdependent inhabitants who are interconnected by contemporary technology, especially television and the World Wide Web.

> which ideologies are cultivated in the bodies of participants in the communities of practice.

This suggests that, people are enlightened or predisposed to new ideas and principles after enjoying any musical event. In addition, Nettl (1964, p.232) also opines that, "musical change is usually brought about by decisions made by individuals about music-making and on the basis of their experiences of music and attitudes to it in different social contexts".

Nevertheless, with all these factors worth mentioned, I strongly believe that creativity can help protect or restore these lost cultural identities. In restoring the true identity of the Asante Mampong *adowa* music, the contemporary African composer focus will be on an art music composition that will reveal some of the significant qualities of their *adowa* music. Agawu (2011, p.55) affirms this with the opinion that:

> The African composer's heritage is typically multiple rather than singular. Influences come from outside and inside, from Europe and Africa. But while a composer's upbringing may include exposure to various sorts of traditional and popular music, the moment of writing or the moment in which the compositional faculty is exercised is often decisively shaped by an aspect of European practice.

This means that, the contemporary African composer borrows elements which are both African and Western in creating this new art music composition. Thus, the composition is based on materials from various cultures. This coincides with Sadoh (2004, p.637):

> Euba affirms that, all known musical expressions in the world today are intercultural, be it African traditional music, Asian, Middle Eastern or European classical music. Traditional music in Africa is a product of intra-cultural interaction among various ethnic groups within the continent as well as foreign cultures such as those of Malaysia, Arabia, and Indonesia. Euba

> describes music in which elements from two or more cultures are integrated as 'intercultural music'[2].

In Kimberlin and Euba (1995, p.5):

> Nketia defines interculturalism as the 'process of identifying with or sharing in the heritage of other cultures with a view to broadening one's cultural horizon or one's capacity to understand and appreciate differences in modes of expression.

In view of this, the study therefore intends to create a two-movement popular art music which is hoped to set the ground or platform on which the people of Asante Mampong will develop the passion for their *adowa* music, and gradually, revisit their true cultural identity.

1.1.2 Statement of the Problem

Cultures of many societies nowadays have undergone several transformations which might be as a result of acculturation. According to Encarta 2009, acculturation can be explained as a change in the cultural behaviour and thinking of a person or group of people through contact with another culture. As a result, the emergence of new musical types (including Western and Popular music) which are of this era have drawn much attention of the present generation, and consequently, our indigenous music seem to have lost its values. This to some extent has affected the full participation of the current generation in their traditional music. In the case of Asante Mampong, the involvement of the youth in listening and performing their own *adowa* music is very rare. Somehow, it appears that the *adowa* music of Asante Mampong is

[2] That is when materials from diverse cultures are combined into a single, contemporary composition.

gradually losing the attention of its people. This might be attributed to the notion that, there are no *adowa* works in a more contemporary Euro-classical style.

1.1.3 Purpose of the Study

This study endeavours to explore and analyse the elements of the *adowa* music, and out of it, create a new popular art music.

1.1.4 Objectives of the Study

The objectives of the study are:

i. To briefly discuss the provenance, roles, and significance of the *adowa* music of Asante Mampong.
ii. To analyse the lineal and vertical sonorities, rhythm, and timbre of the *adowa* music of Asante Mampong.
iii. To create a two-movement popular art music based on Asante Mampong *adowa*.
. To write a descriptive analysis of the newly created popular art music.

1.1.5 Research Questions

The following questions would guide the study:

i. What account could be given on the traditional *adowa* music of Asante Mampong?
ii. What innovations in *adowa* musical elements are of interest to the composer?
iii. What style of art music composition can be created out of the fusion of the interested *adowa* idioms and that of the Western?
. To what extent could a listener or performer be guided to enjoy or perform the newly created popular art music?

1.1.6 Significance of the Study

The significance of this study travels beyond the scope of the *adowa* music of Asante Mampong. This study is therefore believed when performed, to re-orient everyone, especially the people of Asante Mampong, about the worthiness of their culture, mostly on the *adowa* music. In addition, music educators and scholars may use the study as teaching and learning resources while popular art musicians may also use it as a basis for any intercultural composition. Thus, the study will serve as a source of reference material for both academic and non-academic purposes.

1.1.7 Scope and Limitation

The study was delimited to the *Onipa Hia Mmoa Adowa Group* of Asante Mampong. This *adowa* group provided a sample of respondents who were capable of giving out some significant accounts of the *adowa* music of Asante Mampong. The study also examined some of the relevant musical elements employed in the *adowa* music and out of it, integrated those of the researcher's interest with the Western compositional techniques to create the new popular art music composition, *Adoclassique*. The fusion of these two different repertoires (from both African and Western) serves as the base of the popular art music composition created.

The potential weakness to the study was the unavailability of *adowa* works in a more hybridized popular art musical style which could have served as a guide to the new art work. The researcher overcame this challenge by the exploration and observation of other intercultural works which in a way broadened the creative thinking of the researcher in composing the new popular art work, *Adoclassique* to be specific.

1.2 Literature Review

1.2.0 Preamble

The review of literature considered views of various scholars about music composition and the use of African traditional music elements with that of Western music to create a hybrid or intercultural work. The related literature included areas such as (a) the meaning of music, (b) acculturation and musical tradition, (c) the characteristic features of African music, (d) contemporary African art music, and (e) the creative process in music composition.

1.2.1 The Meaning of Music

"Music is language: it often has syntax, i.e., a notation. Music is not language: it is a way of speaking without using spoken language. The philological jury remains out, rightly mired in paradox", Willgoss (2012, p.426). Music as a language as defined by Willgoss could be explained as the systematic means of communicating using grammatical arrangement of words which are suitable for singing, hence, music as a spoken language. This is common in most musical genres, choral music for instance. On the contrary, music does not become a spoken language when sounds or conventional symbols become the means of communication. In this case, the mean of communication is done through the notation of musical symbols. Furthermore, instrumental music for instance communicates through its musical instruments not by spoken communication.

The Encarta 2009 explains music as an artful arrangement of sounds across time. I therefore agree with Encarta's explanation of music since every music is an artistic form of organizing sounds with respect to metre. In addition, Encarta 2009 again defines music as a kind of "mental image" and that the physical aspects of sound are

simply by-products of this image. If you think you can have a musical experience by imagining the sound of a piece of music, then you think music can exist without sound. But most musical experiences involve producing or listening to physical characteristics of sound such as pitch and timber. With regards to Encarta's definition of music above, it is therefore possible for someone to experience or feel music without sound. This becomes possible when the physical sound is conceived or envisioned in the mind. But the commonest experience we normally have is the enjoyment or listening of the physical sound.

Jones (1949, p.290) also on the other hand, defines music as an "orderly sequence of sounds which give satisfaction to the aesthetic and creative instincts of the performer". First of all, Jones agrees to the fact that, music is a series of organized sounds. In this same definition, Jones believes that, music is a source of inspiration to its performer.

Therefore, to create music, one has to go through a series of activities thereby incorporating various ideas and physical items in its process of arranging sounds that are culturally accepted in aid of communication. In addition, Encarta 2009 also affirms that, music is part of virtually every culture on earth, but varies widely among cultures in style and structure. The variability of music among cultures as stated by Encarta might be due to the differences of knowledge and values shared by each society. We are then led to the meaning of music in the African cultural perspective. Locke (1992, p.12) confirms that:

> In Africa, Ghana for that matter, however, we do not have any special word in our languages that designates music. Music is an interdisciplinary art. In a performance of an African musical genre, seven inter-artistic elements come

> to play. These are singing, drumming, dancing, poetry, drama, costuming and sculpture.

Locke's definition of music paints a true picture of an indigenous African music. Almost all the indigenous African music share most of these elements worth mentioned. That is, a true traditional African music in its distinguishing state is suitable for singing, drumming, dancing, poetry, drama, costuming, or sculpture.

Gbeho (1954, p.62) states that, "Music being an important part of the culture of any nation, I therefore feel that to educate the African and leave out his music means his education is lacking a foundation – or in other words is but a thin veneer". Gbeho's statement above shows the indispensability or necessity of music in the life of every African. In conclusion, music is woven into the very fabric of African life, Jones (1949, p.291)

1.2.2 Acculturation and Musical Tradition

According to List (1964, p.18), three factors determine the degree of acculturation which occurs:

> First, the vitality of each of the competing cultures, i.e. the degree to which the individuals in each accept and maintain their allegiance to the values of their particular culture; Second, the degree to which the dominant culture accepts or shows tolerance of the values of the culture upon which it impinges. Religious attitudes are important in this connection; and Third the degree of disparity existing between values or aspects of the juxtaposed cultures or between similar aspects such as musical styles.

All these factors mentioned above by List discloses the various ways in which acculturation occurs. But most importantly, acculturation can only occur when there are two competing cultures namely: the dominant and the impinged.

In summarizing List (1964, p.18-21), these three factors produce acculturative effects of various types: First, the disintegration and eventual disappearance of indigenous music. Second, the transference of function, often involving the adaptation of the style or genre thus transferred. Third, the competing cultures exhibiting reasonably equal musical vitality, when unacculturated indigenous music continues to be practised side by side with the products of acculturations and imported music. . . Next, hybridization. This level is the most fruitful musically. When two music of great vitality meet and mingle, producing a recognizably new and equally vital musical style or genre. . . Last, the production of minor stylistic changes only.

Therefore, the outcome of acculturation can be either negative or positive as postulated by List above. Negatively, cultural values are gradually wiped out, which to a very large extent, hinders the growth of such society. On its positive aspect, the hybridization of styles related to each of the competing culture, when effectively applied, contribute enormously to the growth of the society.

1.2.3 The Characteristic Features of African Music

This section unveils some of the vital features of African music that make it outstanding among the other musical types. The researcher emphasizes much about rhythm since African music is mostly distinguished by its complex rhythmic patterns. Moreover, “most of the traditional African songs are ethical in character”, Sowande (1944, p.340). The contemporary African composer is therefore challenged to publicize cultural ethics through his or her music.

1.2.3.1 Rhythmic integration in African music

The notion that the distinctive quality of African music lies in its rhythmic structure, and consequently that the terms *African muisc* and *African rhythm* are often interchangeable, has been so persistently thematized in writings about African music, which it has by now assumed the status of a common place, a topos. And so it is with the related ideas that "African rhythms are complex, that Africans are essentially rhythmic people, and that Africans are different from 'us' – from Euro-Americans", quoted in Agawu (1995, p.380). This statement made by Agawu reveals the most common characteristic feature of African music, and for that matter, rhythm. Whereas melody is to the Western music, virtually all traditional African music are rhythmic in nature. This is not to say that, African music contains no melody. As a matter of fact, I agree to the notion that, "melody is music; rhythm enhances melody", saids, Saunders & Lo-Bamijoko (1985, p.58). If melody is thereofre the music, then the typical African composer will have to pay much attention to the arrangement of tones and most significantly, the rhythm. This is because, most melodies of African music are obtained as a result of the arrangement of tones or sounds made out of the spoken language. That means, "African music is monodonic in nature – a syllable" as postulated by Saunders & Lo-Bamijoko (1985, p.57). Moreover, the percussiveness of African music does not give much room for melodic importance. This is to say that, the dominance of the percussion instruments affects African music more rhythmically than being melodic. Therefore, by Western standards, African music is characteristically complex, and it is often polyrhythmic and polyphonic.

Nketia (1974, p.125) posits that:

> The melodic and polyphonic forms utilized in African music derive their dynamic qualities from the rhythmic framework within which sound materials

> are organized. African traditions are more uniform in their choice and use of rhythms and rhythmic structures that they are in their selection and use of pitch systems. Since African music is predisposed towards percussion and percussive textures, there is an understandable emphasis on rhythm, for rhythmic interest often compensates for the absence of melody or the lack of melodic sophistication. The music of an instrument with a range of only two or three tones may be effective or aesthetically satisfying to its performers and their audience if it has sufficient rhythmic interest.

Nketia's statement above gives at least a reason for the rhythmicity of most African music. Emphasis is being made on the medium or texture through which African music is produced. Since African music is dominanted by percussive instruments, it is therefore believed to produce more rich and complex rhythms other than harmony. In addition to this, Kauffman (1980, p.393) also puts it that:

> Rhythm is probably one of the most profound yet misunderstood aspects of music making in Africa. Popular view on Africa as "continent of pulsating rhythms" have led some scholars to emphasize that pitch and timbre are also vital to an understanding of African music making. . . Leopold Senghor, the president and "poet laureate" of the Republic of Senegal, frequently refers to the significance of rhythm in all of African creative expressions. If rhythm is, indeed, the "driving force" in Africa that Senghor claims it to be, then those of us involved in music and dance, the most concrete expressions of rhythm, should provide more extensive studies in the philosophical and practical aspects of the temporal nature of African music making.

In summary, Kauffman (1980, p.394-397) suggests some theories of African rhythm. Examples of these include:

- *Syncopation and Hornbostel's Theory of Rhythm*: "Syncopation" implies a deviation from the norm of regularly accents or beats (p.394);
- *The theory of a Common Fast Beat*: One of the more widely accepted theories of African rhythm is that, multi-rhythms can be reconciled by relating them to a common fast beat (p.396);

- *African Hemiola Style*: Rose Brandel (1969) coined the phrase "African hemiola style" to characterize the use of both duple and triple rhythms either simultaneously or in close proximity (p.397); and
- *Rhythm in West African Drumming Ensembles*: West African drumming ensembles probably provide the best illustrations of African rhythmic practice. Not only are the ensembles often large with many multilinear parts, but the many lines can often be distinguished rather easily by the varied timbres of the different idiophonic instruments and drums (p.398). Agawu (2011, p.50) also adds that, 'African music' was once indexed primarily through its traditional music, in particular its drumming traditions, which seemed to hold a special fascination for (mostly foreign) observers from the fifteenth century.

The above suggested theories reveal some of the prominent qualities of an African rhythm. Therefore, in generating rhythmic complexity or variation in African music, the African composer can adopt any of Kauffman's theories of African rhythm in his or her music. The use of the counterpoint technique for the derivation of rhythmic complexity in African music is very common. Saunders & Lo-Bamijoko (1985, p.58) in their interview suggests that, "counterpoint is, in fact, an integral device or technique in African choral music whereas 'hocket'[3] is common with instrumental". Due to the rhythmic complexity of the traditional African music, the commonest time signature in almost all traditional African music is the compound duple. This is due to its conveniency in transcribing and writing the African music. Saunders & Lo-Bamijoko (1985, p.57) confirms that,"the compound duple, and other compound meters, for that matter, help simplify the complexity of African rhythms".

Excluding rhythm, which has been discussed earlier, the researcher summarizes Kazarow (1993, p.19-21) on the account of some of the other characteristic features of

[3] Dovetailing of melodic pitches between and among parts.

traditional African music. These include melody, harmony, form, instruments, and the voice.

Melodically, traditional African melodies are identified by their shape, i.e., they are not pitch content precise; some selected interval sequences; sharp initial ascents followed by slow descent; and their relation to the contour of the speech tones of their texts. The harmony of a traditional African music may also occur in the form of heterophony; polyphony; melodic ostinato; polyphony created by the use of hocket; overtones of instruments; and the adoption of parallel thirds, fourths, and fifths. Many traditional African songs are organized strophically, although some are through-composed. The form employed most frequently is the litany[4]. Traditional African musical instruments are grouped into four categories namely: membranophones[5], idiophones[6], aerophones[7], and chordophones[8]. The vocal timbre used in most traditional African music is characterized by a resonant and a fuzzy, "buzzing" tone. Also, ornamental devices such as the glissando, use of falsetto, ululation, and vocal bend and dip, are also employed.

The making of a traditional African music is much grounded on some of the above mentioned elements. If these elements are effectively in use in any so-called African music, the true African will find it very easy to identify and interpret it since he or she is already used to it. This confirms the African proverb, *mogya nni atorɔ*, literally

[4] When a leader sings short phrases repeated with or without variation, and a chorus responds.
[5] Instruments in which sound is produced by vibration of a stretched membrane, brought about by striking, friction, or sound waves.
[6] Instruments that yields a sound by its own substance, being stiff and elastic enough to vibrate without requiring a stretched membrane or strings.
[7] Musical instruments in which tone is generated by means of air set in vibration.
[8] Musical instruments having strings as tone-producing elements, the pitch of the instrument being dependent on the strings.

translated as, (blood never lies). In addition, the differences in language contour in Africa consequently determines the particular scale to be adopted in a music. In agreement with Saunders & Lo-Bamijoko (1985, p.57), "four identifiable scales are found in African music which are tetratonic, pentatonic, hexatonic, and heptatonic, and these progressions create different modes in African music as they do in Western music". In addition to the types of forms associated with African music as mentioned earlier by Kazarow, I strongly believe that the most common or prevalent style is the call-and-response.

In conclusion, African music can be said to be horizontally conceived – melodically, and not vertically, as music of a harmonic nature would be, as affirmed by Saunders & Lo-Bamijoko (1985, p.58).

1.2.4 Contemporary African Art Music

Kazarow (1993, p.21) posits that 'most traditional African music is participatory and functional, with no audience per se'…. There are some types of African traditional music which are designed purely for listening and which therefore fulfill the same role as art music in Western and other cultures.' In my opinion with regards to Kazarow's statement above, a traditional African music is to be fully enjoyed when one is actively involved. That is, a genuine experience of a traditional African music is attained through participation, not just listening. In effect, a lot of Africanism is left out if a piece is to be just listening while the performance is going on. This is due to the fact that, most of these works are intended to be performed by professionals. This therefore in a way constitutes a radical change in the African approach to music, as postulated by Euba (1975, p. 48).

African art music is the result of the hybridization of both African and Western elements. This form of contemporary African art music is then referred to as an intercultural music. Kimberlin & Euba (1995, p.2) explain intercultural music as "that in which elements from two or more cultures are integrated". To summarize Kimberlin & Euba (1995, p.2-4), the contemporary African art music is then classified into four broad intercultural categories: First, music based entirely on Western models and in which the composer has not consciously introduced any African elements; Second, music in which thematic material is borrowed from African sources but which is otherwise Western in idiom and instrumentation; Third, music in which African elements form an integral part of the idiom through the use of African instruments, texts, or stylistic concepts; Fourth, music whose idiom is derived from African traditional culture, employs African instruments, and in which the composer has not consciously introduced non-African ideas.

The contemporary African art music is created by the Western-trained composers. These composers merge elements related to both the traditional society, Africa to be specific, and that of the Western. Saunders & Lo-Bamijoko (1985, p.58) adds that, "within this construct, they work toward a new musical expression aimed at equalling international standards in music. In doing so, a lot of Africanness is left out".

According to Nketia (1974, p.14,15), the historical development of modern Ghanaian Art music is very similar to that of Nigeria. As in Nigeria, the activities of British colonial administrators, missionaries and teachers helped to introduce and consolidate the practice and consumption of Eurpean liturgical Christian music as well as European classical music – the two genres – which provided the foundations for the emergence of modern Ghanaian Art music. As in Nigerian, the most significant factor

in the growth of Europeans' music and indeed European culture in Ghana was the Christian Church.

The pioneering effort of Ephraim Amu, who is regarded as the 'father' of contemporary Ghanaian Art music has held to provide the foundation for the emergence of younger Ghanaian composers who have, in different ways through their works, contributed to the growth and substance of Ghanaian art music. Some of these composers as stated by Mereku (2012, p.41) include Alfred Entsua-Mensah, Augustus Adu-Safo, Charles Benjamin Wilson, Charles Emmanuel Graves, Ephraim Amu, George Worlanyo Kɔsi Dor, Herbert Sam, James A. Yankey, J. H. Kwabena Nketia, James Martey T. Dosoo, Jeremiah T. Tsemafo-Arthur, Kenn Kafui, Kras Arthur, Kwesi Baiden, Michael Kwesi Amissah, Newlove Annan, Otto Boateng, Philip Gbeho, Robert George Kɔmla Ndɔ, Sam Asare-Bediako, Walter Blege and Yaw Sekyi-Baidoo. Moreover, some other Ghanaian art music composers who have made significant contributions to the instrumental contemporary African classicism include Adulfus Anthony Turkson, Atta Anna Mensah, Nicholas Zinzedorf Nayo, Gyimah Labi, Wiilie Anku, Victor Nii Sowah Manieson, Towoemenye Kofi Ansah and Mereku. Mereku (2012, p.42) therefore posits that:

> Anku is arguably the first Ghanaian composer to have successfully integrated African traditional dance idioms into art music instrumental compositions. Anku, who conducted a series of computer-assisted analyses on African rhythms, was able to translate, into compositional terms, his findings, paying particular attention to the generative process inherent in these dance idioms. His approach without a doubt opens other possibilities in treatment of form and expansion in contemporary usage of African traditional idioms. Gyimah Labi's output includes five orchestral works, four duos for violin and piano, a string quartet, trio for flute, bass clarinet and piano and a set of pieces for piano solo entitled *Dialects*. Manieson composed three piano pieces in African

pianistic styles: 'Anatomy of *Dondology*', '*Senorita*' and 'Voices of our Ancestors'. Amongst Mereku's works are 'Sasabonsam's Match' (*Pivicafrique*), 'Royal Requiem', 'Afro-Drumnietta', 'African Coronation Collage', 'Orkney Quartet', 'Ghana Rap-Ody' and *Akpini Electroacoustics*.

According to Omojola (1995, p.12), art music in Nigeria is essentially a 'literary genre'. That means, for works in the idiom to be analysed, understood or performed by students, scholars and performers, they have to be available in clear and legible notation. Moreover, some of these Nigerian art music composers include Akin Euba, Bode Omojola, Joshua Uzoigwe, Okechukwu Ndubuisi, Achinivu Kanu Achinivu, Meki Nzewi, Abel Adeleke, Adesanya Adeleye, Adolf Ahanotu, Sam Amusan, and so many. It must be noted that, pieces composed by these composers also comprise vocal and choral works, piano works, organ works, chamber works, orchestral works, musical, operas, cantatas, etc.

In agreement with Euba (1975, p. 49), "the new art music which maintains some kind of a link with traditional concepts is more readily approachable for the average African audience, that is music in which all links are severed". From this point of view, composers working in neo-traditional idioms are, in addition to exploring new avenues for traditional music and also helping to educate the African public in new ways of listening to music. The process of education is facilitated through these composers' use of the kinds of musical materials to which African audiences are already accustomed. Some Africans who utilize Western musical resources avoid complicated structural devices in a deliberate attempt to encourage public understanding. There is nothing wrong with this, since, in the long run, it is musical integrity that counts, not simplicity or complexity. In general, a good number of African composers of the new art music are producing works using idioms with which

the average concert-goer has same degree of familiarity, either through his experience of traditional music or through his experience of church music.

1.2.5 The Creative Process in Music Composition

According to Hickey & Webster (2001, p.20), "the creative process can be described as the thinking that takes place as a person is planning to produce a creative product". With regards to this, the creative process in its simplest explanation can be described as the methodical or systematic process through which one goes in obtaining something new.

Hickey & Webster (2001, p.20) suggsets a model of creative thinking in music that outlines the complex creative process, which begins with an idea or intention and ends with a creative product. This therefore implies that, every creative product goes through a process called the creative process. Moreover, there must be a seed that needs to be watered for germination, and this is what Webster refers to as, the 'idea' or 'intention'. In addition, Broeker (2006, p.11) also affirms that, "anyone who attempts to write a new or novel song finds himself or herself using some creative process to give their songs emotional impact and make them memorable. They exist because people from all walks of life have found that they provide a creative booster seat". In agreement with Broeker (2006, p.15), composers or songwriters must take into consideration the kind of audience to whom they are writing their music for. This will expedite the goal of the composer. The reason why they need to know this is because when songwriters create music for themselves, there is no limit to what they can do to be 'expressive'. If they are making music for other people, they will have to be aware of how people will relate to their work. In other words, the creative person must have in mind the audience or consumer of the product.

Below is a summary of the creative process as postulated by Bennett (1976, p.3).

> The composing process frequently involved, first discovering a "germinal idea". A brief sketch of the germinal idea was often recorded, followed by a first draft of the work, elaboration and refinement of the first draft, and then completion of the final draft and copying of the score.

In all, four essential steps can be identified from the creative process of Bennett. These four phases as illustrated above correlates with the four-staged creative process of Wallas (1926, p. 21) which includes *preparation*, *incubation*, *illumination*, and *verification*.

Bennet (1976, p.4) also summarizes the four basic steps in musical composition as suggested by Graf. The first stage involves a *productive mood*. This is a condition of expectation that a composition is imminent. Composers frequently cycle in and out of productive moods. Improvisation may help initiate a productive mood, as many variables such as time of day or season of the year. The next stage in musical composition described 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. Intellect is important across all stages of musical creation, but particularly during the actual composing process.

In agreement with Bennett (1976, p.4), two main types of composers are identified in the process of creation. These include a '*working type*' and an '*inspirational type*'. The 'working type' composer uses a preconceived plan, testing and correcting this through rational thought. The 'inspirational type' composer, on the other hand, does

little pre-planning, relying instead on improvisation; the emotional impact of the work is anticipated as the piece is being composed.

In conclusion, Sloboda (1985, p.118 & 119) briefly explains by reference to a diagram, a 'typical' composer's compositional resources and processes (*Fig. 1*). There appears to be a distinction between those processes on which a composer is able to report fairly easily and those on which he is not. For convenience, these have been labelled 'conscious' and 'unconscious'. Square-edged boxes depict knowledge or structures that are stored in long term memory. The curved boxes contain the transitory materials that constitute successive versions of a composition as it grows in the composer's mind. The square boxes represent items of long-term knowledge which a composer has built up over the years and which can be applied to new compositional problems. The lines joining boxes represent processes which transform or use the contents of the various boxes.

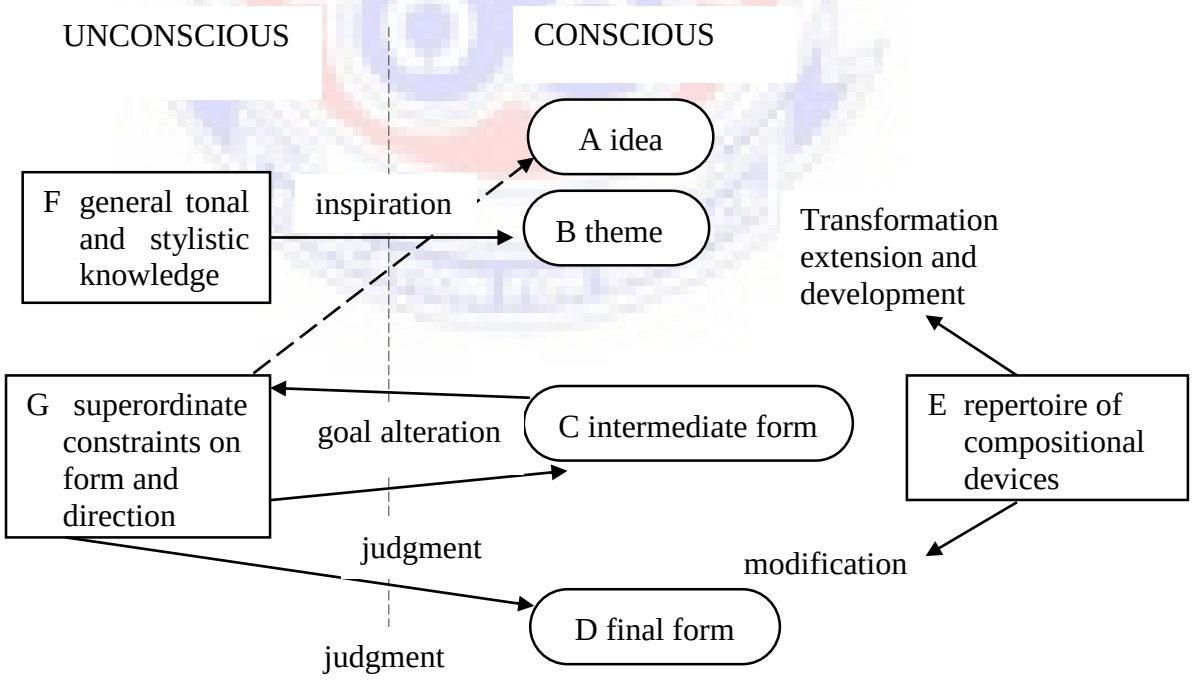

Figure: 1 Diagram of typical compositional resources and processes

To summarize making reference to Sloboda (1985, p.118 & 119), Box B represents the thematic kernel that springs 'unbidden' to mind out of the storehouse of thematic knowledge (F). Box A is optionally present in view of the comment that, sometimes a more or less specific idea of the kind of music required precedes an actual theme in awareness. Box C represents the results of applying compositional techniques of transformation and modification (E) to the original theme. Its contents are then judged against criteria of 'rightness' (G) and, if found wanting, are modified until a satisfactory final form (D) is reached. The pathway 'goal alteration' acknowledges the fact that discovered properties of intermediate themes can actually overwrite originally held goals, so that the composition can appear to the composer to generate its own momentum or 'life', almost independently of his will. It should be emphasized that Fig. 1. is not a 'theory' or an 'explanation' of the compositional process, but simply an economical way of describing some of the elements present in composers' accounts of their activities which makes clear the possible relationships between them.

1.3 Theoretical Framework

1.3.0 Preamble

In general, a theory or concept is regarded as a mental image of categories or abstractions that apply to interrelated activities in a field or discipline, Omibiyi (1973, p.6). The researcher therefore adopted various concepts or theories to support the study which include: Interculturalism (Sadoh, 2004); Bi-musicality (Davis, 1994); and (c) Webster's model of creative thinking in music (Webster, 1990).

1.3.1 Interculturalism

Interculturalism refers to the integration of elements from two or more cultures. According to Sadoh (2004, p.636), Akin Euba identifies three levels of intercultural music.

> Thematic intercultural activity, in which the composer of the music belongs to one of the cultures from which the elements are derived; Domicile intercultural activity, in which the composer, writing in an idiom acquired from a culture other than his own, is involved in an intercultural activity, even though the music that he produces is not necessarily intercultural. A good example of this second category would be an African composer employing European formal structures such as sonata allegro, binary or concerto forms in his music; and the third category of interculturalism postulated by Euba is at the performance level. In this situation, the performer and the music are from two different cultures. A good illustration would be the performance of Western art music by a Japanese, Chinese, or African musicians.

We must stress at this point that intercultural music includes all types of music: the traditional and contemporary, popular and art, and range from those music with mass appeal to the very esoteric, Kimberlin and Euba (1995, p.5).

With reference to the three highlighted factors as postulated by Sadoh (2004, p.636) above, *Adoclassique* is then said to be firmly identified with intercultural activities which therefore qualifies it be an intercultural music. *Adoclassique* exhibits a mixture of both African and Western compositional techniques (such as improvisations, inversions, modulations, transformations, etc.) and resources (such as harmony, melody, rhythm, scale, etc.). Likewise, the instrumentation of *Adoclassique* is entirely Western in nature. Moreover, *Adoclassique* is eligible to be performed by an African or non-African, since it is documented or notated. This coincides with the performance level of interculturalism as postulated by Euba.

1.3.2 Bi-musicality

Bi-musicality can be explained as being proficient in two musical ideas. According to Davis (1994, p.147), the hybridizing of musical elements of various ethnic origins and the development of new genres and styles occurs within secular dance music; music that serves the function of recreation permits certain modification without jeopardizing its social purpose. Davis continue to state 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.

1.3.3 Webster's model of creative thinking in music

According to Webster (1990, p.23), this model is designed to be representative of creative thinking by both children and adults, although certain aspects of the model might be qualitatively different at various stages of development.

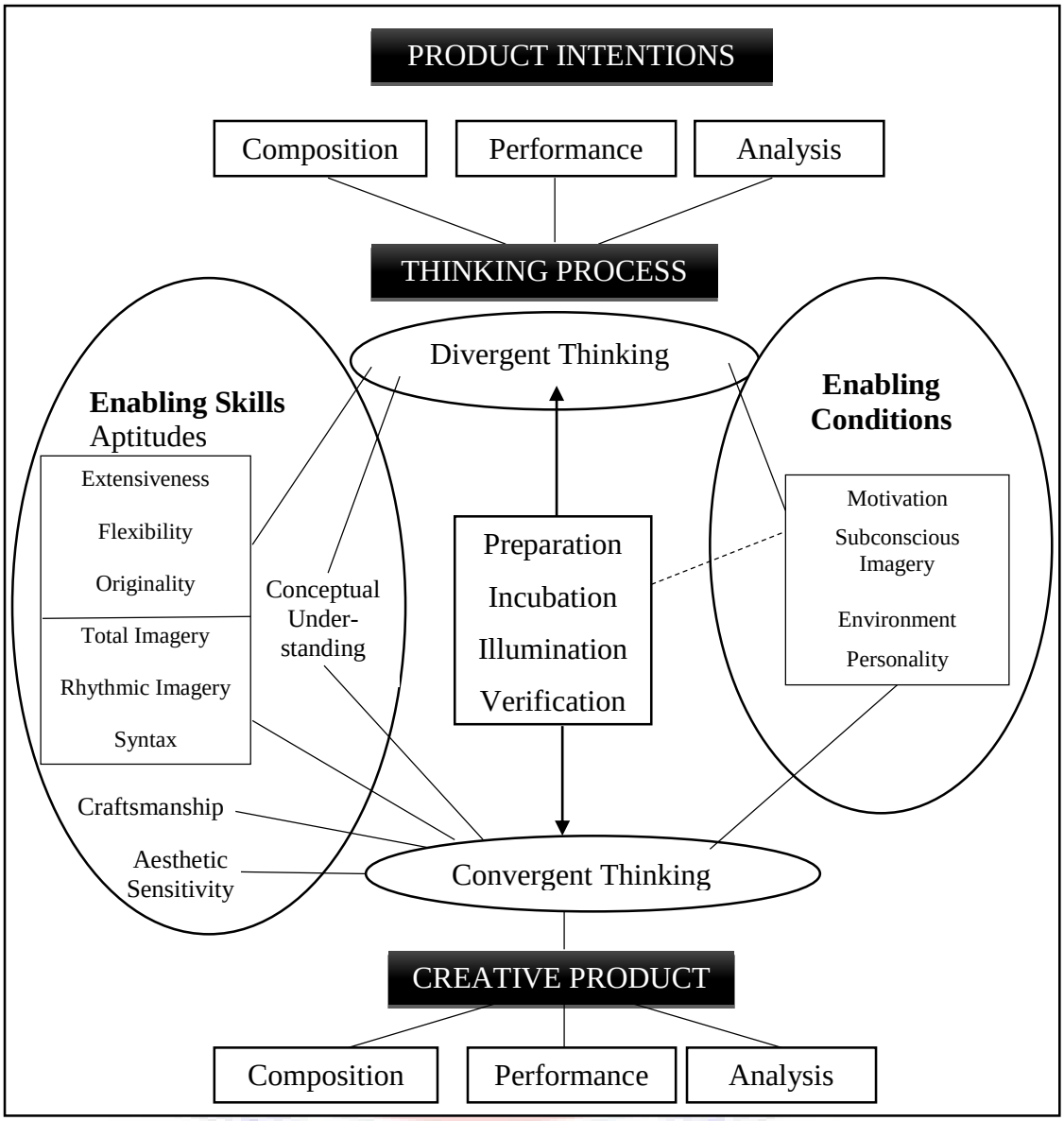

Figure: 2 Model of creative thinking in music

From the diagram (i.e. *Figure 2. Model of creative thinking)*, it could be seen that, the model has been divided into three different sections. These include: Product Intentions, Thinking Process, and Creative Product. Figure 2 (model of creative thinking) is therefore summarized as postulated by Webster (1990, p.23, 24).

> At the outset of the creative thinking, the product intentions including *composition*, *performance*, and *analysis* represent the final product of creation. With the intention established, the creator therefore must rely on a set of enabling 'skills' (such as musical aptitudes, conceptual understanding,

craftsmanship, and aesthetic sensitivity) and 'conditions' (such as motivation, subconscious imagery, environment, and personality) which are interconnected to both 'divergent' and 'convergent' thinking that allow the thinking process to occur. *Thinking process in the central core* indicates movement, in stages, between divergent and convergent thinking which involve time to play with ideas (preparation), time to have away from the tasks (incubation), and time to work in structured ways through the ideas (verification) after solutions have presented themselves (illumination). After effective experimentation of the thinking process is hence, the creative product.

With reference to the model, "*Adoclassique*" is considered to be the 'goal' or 'intention' and at the same time represents the "creative" or final product of the creator. To achieve this goal, the creator relied on a set of enabling 'skills' (such as musical aptitudes, conceptual understanding, craftsmanship, and aesthetic sensitivity) and 'conditions' (such as motivation, subconscious imagery, environment, and personality) which are interconnected to both 'divergent' and 'convergent' thinking, that allowed the thinking process to occur. At the thinking process phase, the creator had to go through a series of stages which include preparation, incubation, illumination and verification. After these stages were experimented, the 'creative product' (i.e. *Adoclassique*) was finally attained.

1.4 Methodology

1.4.0 Preamble

This section exposes the reader to the procedural hints with regards to data gathering and the analysis of the study which includes the research design, descriptive phase, population, sample and sampling techniques, research instruments and tools, analytical methods, the creative phase and the layout of the research report.

1.4.1 Research Design

The researcher adopts both descriptive and creative research designs, which to a larger extent explore a qualitative research approach. "Qualitative research has the natural setting as the direct source of data and the researcher is the key instrument", Bogdan & Biklen (1992, p.29). Creswell (2003, p.179) also adds that, "this process of research involves emerging questions and procedures, data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data". The descriptive phase involved the collection and analysis of the Asante Mampong *adowa* musical elements whereas the creative approach aimed at using its generative processes for the creation of a novel musical work.

1.4.2 Descriptive Phase

The descriptive phase here refers to the stage where the researcher made a thorough analysis of the collected *adowa* musical idioms at the field, generating the interested elements such as the rhythmic motifs, themes, phrases, etc. that supported the creative work. It is through the analysis that most of the elements of the Asante Mampong *adowa* music were established. Meaning of texts were also translated for easy understanding.

1.4.3 Population

The study was carried out among the members of *Onipa Hia Mmoa Adowa Group* at Asante Mampong. The leader of this *adowa* group is Osei Yaw[9]. In a whole, they are twelve (12) in number.

1.4.4 Sample and Sampling Technique

The purposive sampling technique was used to select the various respondents of the study. According to Elder (2009, p.6), "purposive sample refers to selection of units based on personal judgment rather than randomization".

The researcher intentionally used this sampling technique to pick out people who gave much significant explanations that were relevant to the objectives of the study. To achieve this, the researcher selected two master drummers (Nana Agyeman Dua and Agya Sei), one elderly man (Opanin Kofi Adu) and one elderly woman (Awura Mansah). Aside these interviewees at Asante Mampong, the researcher also had an effective discussions with two experienced prominent workers at the Centre for National Culture, Kumasi, (that is, Nana Osei and Martha Amankwaa), which contributed enormously to the study. The selection of the above participants helped the researcher to collect a detailed cultural knowledge of the area as in obtaining an accurate data. In all, these interviewees were six (6) in number.

1.4.5 Research Instruments and Tools

Unstructured interview guide was used to collect data from the interviewees who all contributed to the study. During an interview held at the Centre for National Culture,

[9] A proficient *adowa* master drummer popularly known as 'Agya Sei', the husband of Awura Mansah, one of the interviewees.

Kumasi, the researcher again practically rehearsed with the interviewee, (Nana Osei, the master drummer) for real experience. Moreover, the researcher also observed in the field of survey so as to have a genuine feel of the *adowa* music in order to ensure a reliable database for the study. Since November 1st, 2014, several *adowa* performances have been observed by the researcher which mostly occurred at funerals held at Asante Mampong, and Nsuta Mampong, just to ensure the authenticity of data gathered. Tools used in the data collection process included notebooks, pencils and pens, audio-video recorder, camera, and laptop computer with an installed finale software.

1.4.6 Analytical Method

The researcher adopted Donald F. Tovey's descriptive communicative type of formal analysis (Bent 1988, 88-90). In this regard, the researcher gave a description of some of the common musical features of the *adowa* music of Asante Mampong that guided the novelty. Moreover, detailed explanations on each section of bars that accumulated to form the entire composition are given for better understanding.

1.4.7 Creative Phase

This involved establishing the themes and the resources to compose *Adoclassique*. The composition consists of two movements. These are: *Alla Afro-Cuban* (first movement); and *Jazzed-up* (second movement).

The instrumentation of *Adoclassique* is entirely Western in nature. In all, they are thirteen (13) in number. The choice of instruments was based on tone compatibility, pitch implications and their availability. These instruments include: *flute, soprano saxophone, piano, acoustic guitar, bass guitar, upright bass, cowbell, claves, cymbal, rattle, conga drums,* and *drum set*.

1.4.8 Layout of the Research Report

The research report is in five (5) chapters. Chapter One contains the introduction, background of the study, statement of the problem, purpose of the study, objectives of the study, research questions, significance of the study, limitation and delimitation of the study which guided the reviewing of literature. Still under chapter one, the theoretical framework and methodology are also discussed and ends with the layout of the research report. Chapter Two takes a look at the indigenous *adowa* music of Asante Mampong. Chapter Three presents the scores of the novel musical work, *Adoclassique*. Chapter Four captures the analysis of the original composition that evolved from the study while Chapter Five deals with the summary, conclusion, suggestions and recommendations.

CHAPTER TWO

INDIGENOUS KNOWLEDGE

2.0 Preamble

The researcher explored the *adowa* music of Asante Mampong under some significant areas which expedited the study, such that it provided some useful elements which aided in the fusion with the Western idioms, thereby creating an intercultural composition. Such areas covered included a brief historical background of Asante Mampong, the origin of the *adowa* music and dance, the roles and significance of *adowa*, instrumental setup of *adowa*, the performance of *adowa*, *adowa* song themes, and a brief elemental analysis of *adowa*.

2.1 Brief Historical Background of Asante Mampong

Asante Mampong is a town in the Ashanti Region of Ghana, and serves as the administrative capital of Mampong Municipal District. Mampong is the forty-first most populous in Ghana, in terms of population, with a population of about 42,027. The *Mamponghene* (Chief of Mampong) holds a silver-stool at the Manhyia Palace of the Ashanti Kingdom. This symbolizes his position as the next chief after *Asantehene* (Chief of Ashanti) who sits on a golden-stool (*Sika dwa*). The noticeable indigenous music of Asante Mampong include *Adenkum* (*Mpere*), *Adowa* and *Kete*.

2.2 The Origin of the *Adowa* Music/ Dance

There have been different schools of thought concerning the history of the *adowa* music and dance.

According to Younge (2011, p.180), "legend has it that *adowa* started with the observation of a funeral celebration by chimpanzees during which an antelope was sacrificed to appease the spirit of the dead".

Another school of thought as suggested by Amuah et al (2002, p.56) also postulates that, "the name *Adowa* dance was introduced after unusual experience by a hunter during one of his usual expedition". Amuah et al opine that, "the hunter saw a chimpanzee beating his chest and making movements, whiles a duiker dances to the rhythms being created". From this point, the *adowa* dance was introduced. A field informant also suggested that, *adowa* was first introduced when the *mprɛ*[10] and *atumpan*[11] were first used together in honor of a deceased woman, named *Adowa*.

Nana Osei[12] was interviewed on the 13th of October, 2014 at exactly 11:14am, about the mystery behind the *adowa* music. According to Osei, before the existence of *Adowa*, there was a common traditional musical type among the Ashanti societies called *Adenkum*[13]. This music was mostly performed during the death of a person or the performance of puberty rites. Nketia (1973, p.16, 17) posits that:

> *Nnwonkorɔ* are sung mainly by adult women. (For young girls and adolescents, there are the songs of (*nteewa* and *asɔ*). They are generally sung for entertainment. Though *nnwonkorɔ* are described as songs of pleasure, the verbal content does not always reflect a happy mood. There may be allusions to absent friends, to yearning or longing. There may be lines expressing praise or blame, hope or disappointment, bitterness or resignation, insult or satire, and songs in which death is mentioned.

[10] A musical form which is believed to be the origin of *adowa*, and also translated as insults or insulting.
[11] A pair of bottle-shaped drums, played by the lead drummer.
[12] A proficient adowa master drummer who works at the Centre for National Culture, Kumasi.
[13] Commonly known as *mprɛ* or *nnwonkorɔ* in place like Kumasi.

(Nketia 1973, p.18) posits that, no drums are played in *nnwonkorɔ*. Handclapping is, therefore, the most important form of accompaniment. All the singers clap together. According to Osei, the initial *mprɛ* ensemble was made up of *dawuro* (*gong*), *dawuruta* (double gong), *2 donno* (two hourglass drums). A drum called *petia* was later added to the ensemble as suggested by someone. Now, this is how Osei narrates the history of *Adowa* music.

A long time ago, a hunter went to the forest. In the forest, he saw duikers (singular: *adowa*, plural: *nnowa*) drumming and dancing. The hunter wanted to shoot, because his aim there was to search for games, but being surprised at what he saw, he had a rethought. He drew closer to them, so he could have a clear picture of what was happening. To his amazement, he saw a duiker (*adowa*) playing a pair of drums while its fellow duikers danced to the rhythms of these drums. When the duikers saw the hunter approaching, they all ran away leaving behind the pair of drums. So the hunter brought the drums home. He hurriedly informed the chief about what has happened in the forest. With this report from the hunter, the chief assembled his people, and told them exactly what he has heard from the hunter. He then suggested to the people that, they would include the *atumpan* in the *mprɛ* ensemble to see if it would enrich or modify the music. The people accepted the *atumpan* to be permanently part of the ensemble because it sounded very good in the music. The inclusion of the *atumpan* in the *mprɛ* or *nnwonkorɔ* ensemble, gave birth to a new musical type which was named after the duiker, called *Adowa* (i.e. in the Akan language). Osei emphasized that, the *adowa* ensemble is defined or identified with the inclusion of the *atumpan* drums, which serve as the master drum of the ensemble. The absence of the *atumpan* drums disqualifies it to be *adowa*.

Nana Agyeman Dua[14] (an interviewee) also emphasized that, the absence of the *atumpan* drums misidentifies the ensemble. This is because, the *atumpan* greatly serve as the communicative instrument of the ensemble, and therefore, no message is conveyed with its absence. In other words, the performance is meaningless without the *atumpan* drums. The interview conducted with Dua also confirms that, the *adowa* was created after unusual expedition of a hunter, as suggested earlier by Osei. According to Awura Mansah[15], *adowa* originated from Asante Mampong. In other words, Asante Mampong is the birth place of *adowa*. The *adowa* has therefore become an essential constituent or characteristic of the culture of Asante Mampong.

The originators of *adenkum* (commonly referred to as *nnwonkorɔ*) and *adowa* are 'Maame Yaa Adusa' and 'Nana Yaa na hia' respectively. For instance, in Kumasi, 'Yaw Dwene' and 'Afia Basa' are respectively noted for both *adowa* and *nnwonkorɔ*. She claims that, people from different places (such as Brong Ahafo, Kumasi, Kwahu, and so on) came to learn the *adowa* from 'Nana Yaa na hia', thereby spreading the *adowa* music beyond its surroundings. Another prominent personality in the Asante Mampong *adowa* history is 'Osei Yaw'[16]. The leaders of the males and the females in the *adowa* ensemble are called *Agorɔ Hene* and *Agorɔ Hemaa* respectively. The *adowa* master drummer is also traditionally referred to as *Ɔkyerɛma*.

Nketia (1973, p.89) in addition posits that,

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[14] A proficient *adowa* master drummer at Asante Mampong.
[15] A prominent *adowa* singer at Asante Mampong. Also, the wife to Osei Yaw, a legend in *adowa* drumming.
[16] A proficient master drummer popularly known as 'Agya Sei', the husband of Awura Mansah, one of the interviewees.

> Unlike other forms of music not directly associated with royalty, *adowa* is officially recognized as an important musical type. The female leader of the performers accordingly occupies a very important place in the community and is often one of the elders or counsellors of the queen mother. She is not only recognized as a good singer and a poet but also as a person familiar with tradition and local history. Certainly, the queen mother is one of *adowa'*s most important patrons.

Osei (the master drummer interviewee) also put it that, currently, the leader of the *adowa* ensemble could be either male or female. Osei continued to say that, what matters is the person's capacity, experience and maturity in leadership. Besides, leadership has to deal with administration. It is also essential for such a leader to have an in-depth knowledge about the music and the group involved.

2.3 The Roles and Significance of *Adowa*

In a more significant aspect, the *adowa* gives the platform to communicate with the people. Through this, the cultural values are unveiled in such a way that, the young ones will also use that opportunity to learn from the old. Dua claims that, the *adowa* music is performed to appraise certain distinctive features of a prominent chief. Dua emphasized that, one cannot bring out his entire ensemble and start playing without a motive behind. This is because, any person who hears the sound of this will draw nearer to pick a piece of information from what is being played. That shows how communicative the *adowa* music is as said earlier. Aside the communicative aspect of the music, it also primarily serves as a source of entertainment to the people.

Dua continued to say that, the *adowa* as part of their heritage is performed to unveil some of the characteristic features that pertain to the culture of the Asante Mampong

people. For example, in the performance of Aho17, most of the cultural identities of the Ashantis are unveiled. Dua in his opinion suggests that, the name was adopted for this performance because the duiker symbolizes peace in the Ashanti society. It is therefore emphasized that, one of the principal motives behind the adowa was to bring together the native people of the Ashantis. Thus, to ensure peace among the Ashanti natives. Since the adowa forms part of the culture of the people, it also serves as a way of sustaining especially the indigenous music of the Asante Mampong people. Culture is therefore maintained and strengthened. Most of the texts used in adowa songs are ethical which help in the upbringing of the young ones. For example, an adowa song such as Dua mono which is literally translated as 'new tree', teaches us to live an honourable life since anyone regardless of your age is eligible to die.

2.4 Instrumental Setup of *Adowa*

After the *atumpan* was included in the already existing *mprɛ* ensemble, other instruments were later introduced to add up to the texture of the music. According to Dua, the instrumental setup of the Asante Mampong *adowa* is made of *Atumpan* (male and female), *Petia*, *Apentemma* (*Pumpum/mpemsoↄ*), (2) *Dawuro* (Bell), *Ntrowa* (Rattle), *Frikyiwa* (Castanets), (2) *Donno* (Hourglass drum), and the Voice. *Tontonsansan* (double-gong) is sometimes added to the *adowa* ensemble for the enrichment of both texture and tone colour.

a. ***Dawuro*** (an iron slit-bell): This is an idiophonic hollow device made of metal that makes sound when struck with a straight metal rod in the hands. See Figure 3. Two banana-shaped or boat-shaped bells are employed in the *adowa*

[17] An introductory piece sung by the lead singer to warm up the performers before the drumming begins.

ensemble. Whiles one is regarded as the primary (known as *Atenee*), the other also functions as the bell that crosses (known as *Ntwamu*). The main purpose of the bell is to provide a common point of reference (i.e. time-line) for the various instruments during performances. Aning (1973, p.17) affirms that, "the musically important time-line, to which almost every other instrument in the ensemble relates its part, is given to the iron slit-bell, whose sound is somewhat harsh and piercing". According to an informant, the use of two bells also adds to the distinguishing qualities of *adowa* music from the other musical types like *Kete* which uses a single bell. In addition, Moss (1998, p.24) confirms that, when two *dawuro* are employed simultaneously, the central rhythm of an *adowa* performance is based upon the one primary bell and the other "bell that crosses", (*ntwamu*). In particular, the primary bell articulates the basic regulative beats of the music in duple timing, or by dividing the time-line into two (or multiples of two). In agreement with Anku (1997, p.219), the two bell patterns have an interlocking relationship. This interlocking effect confirms the close association between the rhythms of these two parts. Together, they produce the resultant shown in Example 1. Dua also suggested that, the *Atenee*'s rhythmic pattern is not static, but sometimes varied depending on what is being asked to play by the master drummer.

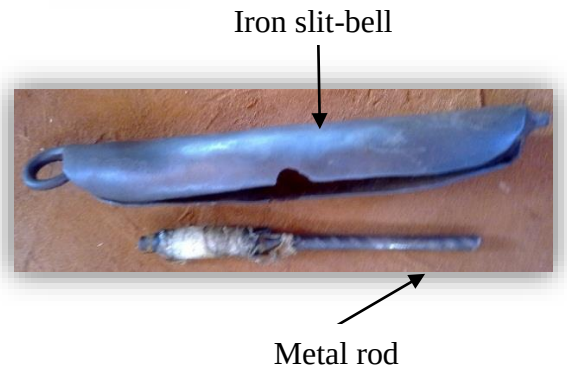
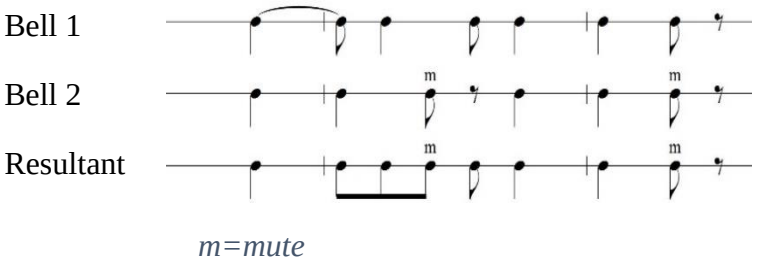


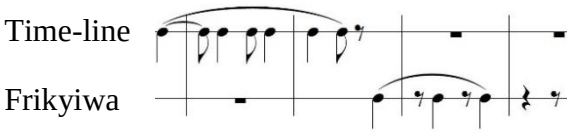
Figure: 3 Dawuro (Iron Slit-bell)



Example: 1 The adowa bell patterns and their resultant

b. ***Frikyiwa*** (Castanets): This is an idiophonic instrument consisting of two small pieces of metal held by the thumb and usually the middle finger, that knocks against each other to produce sound. This is shown in Figure 4 below. This is assigned to any of the females in the ensemble since it is less effort demanding. The female cantor in most instances plays the *frikyiwa* to guide herself in relation to the time-line. The rhythmic pattern of the *frikyiwa* consists of only three accented notes which fall on the first, second, and fourth beats of the time-line as shown in Example 2 below. It therefore subdivides the time-line into four equal parts.

Figure: 4 Frikyiwa (Castanets)

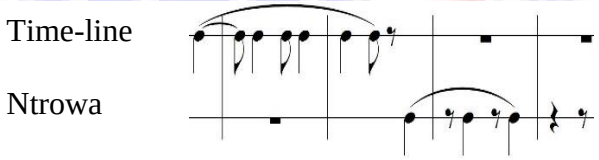


Example: 2 The frikyiwa rhythmic pattern in relation to the time-line

c. ***Ntrowa*** (a gourd rattle): This is an idiophonic gourd-like instrument that makes short successive sounds when shaken. It is an instrument made out of

calabash. See Figure 5. According to an interviewee, this gourd rattle contains dried seeds commonly known as *Nyame ani* (in the *Akan* language), but it is sometimes filled with beads or sand particles due to scarceness of the seeds. It is moderately soft in sound, which plays a supportive role in the ensemble, adding to the texture of the *adowa* music. Likewise, it follows the same rhythmic pattern as that of the *frikyiwa*. This is shown in Example 3.

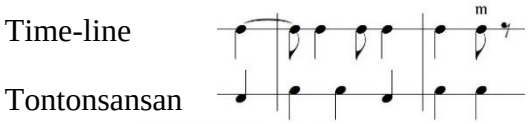
Figure: 5 Ntrowa (A gourd rattle)



Example: 3 The ntrowa rhythmic pattern in relation to the time-line

d. ***Tontonsansan*** (A double-gong): This is an idiophonic instrument consisting of a metal plate that is struck with a stick. The *tontonsansan* consists of a pair of gong or two gongs firmly fixed together as shown in Figure 6. The two gongs that form the *tontonsansan* are referred to as male and female, because they produce low and high pitches respectively. Both the *tontonsansan* and the *ntwamu* (secondary bell) share similar rhythmic pattern. The most distinctive quality among these two is the tone colour. Whiles the *ntwamu* adopts a single pitch, the *tontonsansan* also uses an alternating high and low pitches. This is illustrated in Example 4.

Figure: 6 Tontonsansan (A double-gong)

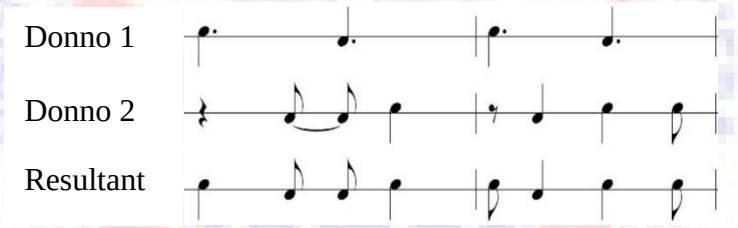


Example: 4 The tontonsansan rhythmic pattern in relation to the Time-line

e. ***Donno*** (*Hourglass drum*): This is the only double-headed mempbraphonic instrument in the *Adowa* ensemble. See Figure 7. The ensemble employs two (2) hourglass drums like that of the bells. Whereas one functions as the primary (leading), the other serves as secondary (supporting). That is, one plays simple duple rhythms, whiles the other plays cross rhythms. Curved sticks are used to play the *donno* with a skill controlled by the armpit, squeezing and releasing the thongs. In agreement with Nketia (1973, p.93-95),"two types of notes are produced by hourglass drums: primary notes which are played by the drum stick and secondary notes or off-glides which are produced by varying the tension of the strings and holding the drum heads while the struck membrane is still vibrating". Primary beats may be high or low level, while secondary notes or off-glides are rising or falling. The first drum plays a simple pattern in duple rhythm consisting of notes of equal duration. Against this, the second drum plays a variety of cross rhythm in duple, triple or mixed duple and triple groups. Nketia further affirms that, "the 'cross' rhythm effect is produced by using: first, off-beat entries for the phrases, that is by beginning on the second beat of the first gong (bell) phrase

or half beat preceding or following the first beat; second, various types of triple motifs or combinations of two and three, starting on or off the beat of the first drum; and third, rests". Example 5 illustrates the two *donno* rhythmic patterns in relation to the time-line.

Figure: 7 Donno (hourglass drum)



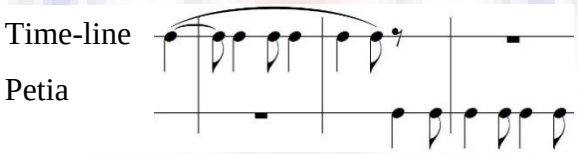
Example: 5 The two donno rhythmic patterns and their resultant

f. ***Petia***: This is a tenor drum played with two sticks as shown in Figure 8. The *petia* player uses a smaller-sized *nkonta* sticks. It plays a supporting role in the *Adowa* ensemble. The *petia* drummer works in patterns of both high and low pitches. According to Dua, the rhythmic patterns of the *dawuro* and the *petia* are most often suggested by the master drummer. These come from the introductory rhythms played by the master drummer before the commencement of the performance. Furthermore, Nketia (1973, p.96) posits that:

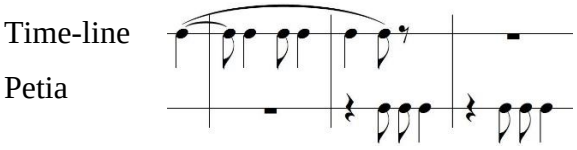
The petia is not capable of making clear variations in pitch. However, slight differences in tone qualities can be obtained on this drum by using greater or less centre depression, by muting with one stick while the other hits, or by dropping one or both sticks on the drum head while it is vibrating.

The *petia* player plays various patterns that correspond to theme changes played by the master drummer. The basic or commonest rhythmic pattern produced by the player is illustrated in Example 6. On the other hand, Examples 7, 8, and 9, also reveals the relationship of *petia* rhythmic patterns and the *time-line*, with regards to some few selected master drum themes.

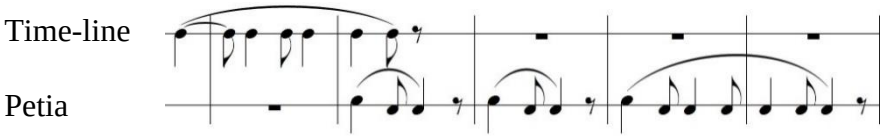
Figure: 8 Petia



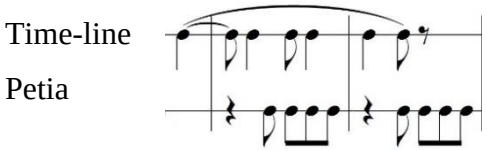
Example: 6 The commonest rhythmic pattern produced by the petia in relation to the time-line



Example: 7 Relationship of petia rhythmic pattern and time-line with regards to the Adampon master drum theme



Example: 8 Relationship of petia rhythmic pattern and time-line with regards to the Asokɔre Mampong master drum theme



Example: 9 Relationship of petia rhythmic pattern and time-line with regards to the Otwe be di mprem master drum theme

g. ***Apentemma***: This is a sonorous drum played by hand. See Figure 9. It serves as a supporting instrument in the *adowa* ensemble. Dua claims that, *apentemmma* is traditionally known as *pumpum* or *mpemsoɔ* (which literally means, 'striking') in Asante Mampong. The name was given because its drumming adopts the hand-strike technique. With regards to the observations made at the field, I agree with Nketia (1973, p.95) that:

The main function of this drum is to supply recurring high-pitched tones. As the *apentemma* is a sonorous drum, its high tones can come out very clearly in an ensemble. Its low pitches, however, tend to be submerged, though they can still be identified by their quality. The drummer does not of course play single high tone beats. He works in patterns of low and high, or sometimes low, intermediate and high, using complex duple and triple rhythms and varying his phrase lengths and entries so as to achieve effects of cross rhythm with the gongs. Variations in tonal quality may be introduced, at the discretion of the drummer, by using greater centre depression for an important low tone or by muting the high tones.

The basic or commonest rhythmic pattern of the *apentemma* is shown in Example 10. Example 11 also illustrates a variation based on some master drum themes as suggested by Anku (1997, p.222).

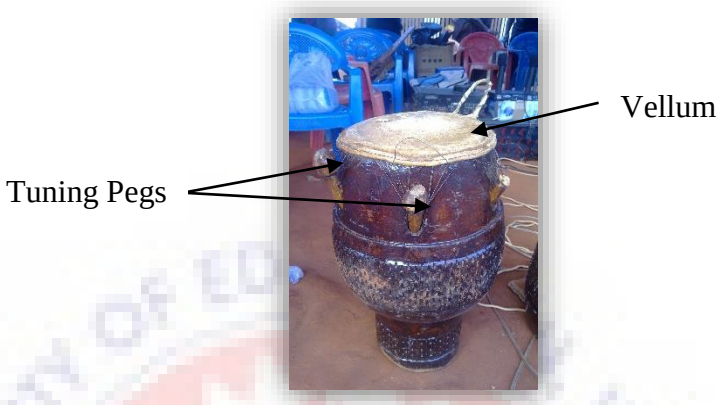
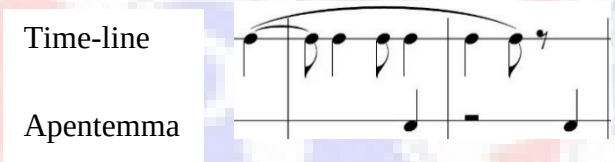
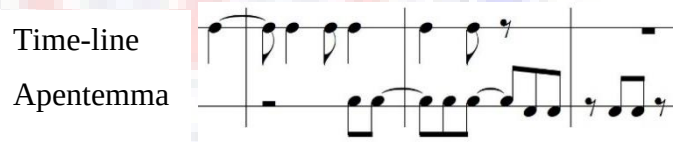


Figure: 9 Apentemma (Mpemsoɔ / Pumpum)



Example: 10 The commonest rhythmic pattern produced by the apentemma in relation to the time-line



Example: 11 Relationship of *apentemma* rhythmic pattern and time-line with regards to *Adampom*, *Nsupa* and *To me ku me* master drum themes.

h. ***Atumpan*** (the master drum): This is the most significant instrument in the *adowa* ensemble. It is an instrument which may serve as both a musical instrument and a talking drum. It serves as a talking drum when played alone, whiles on the other hand, a musical instrument, when played together with the remaining instruments of the *adowa* ensemble. The *atumpan* is a bottle-shaped instrument made of male and female pair of talking drums of low and high

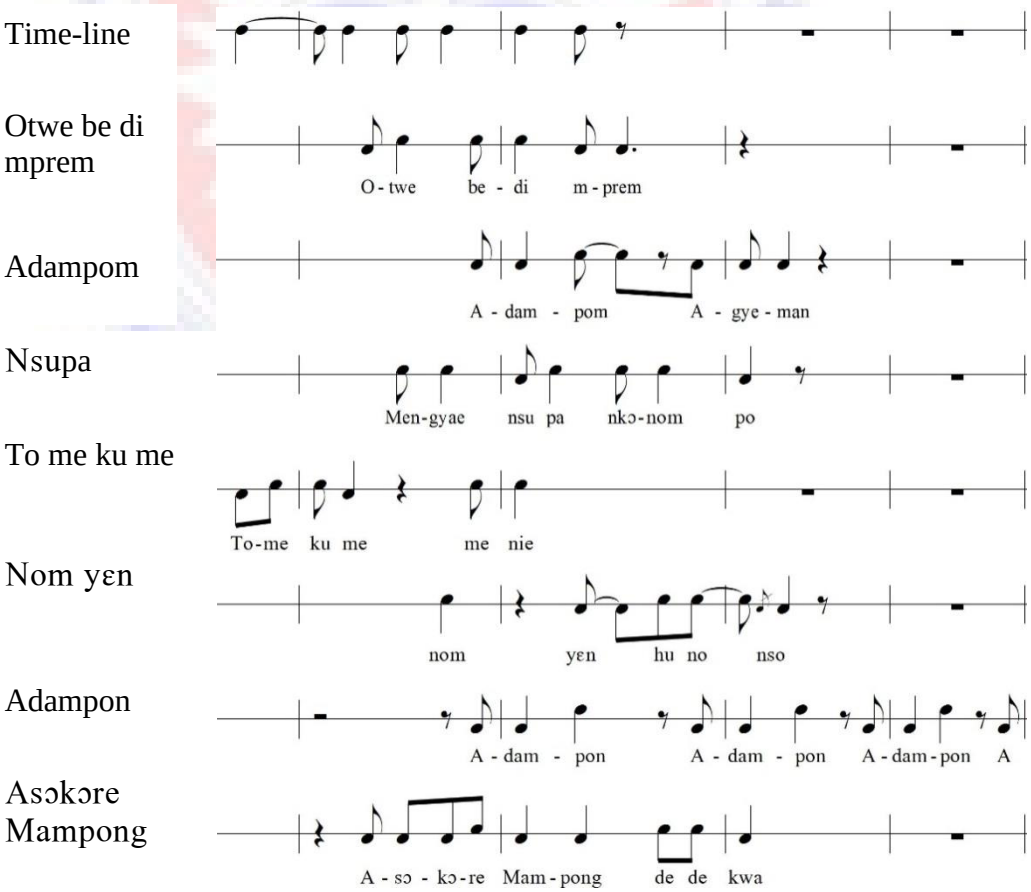
pitches respectively. See Figure 10. Dua suggests that, the positions of the male and female drums depends on the *Ɔkyerɛma*. For example, a right hander would prefer the male at the left side and the female at the right instead, and vice versa. It is played with two hook-shaped sticks. These sticks are called *Nkonta*, in the *Akan* language as shown in Figure 11.

Nana Osei (the master drummer interviewee) stressed that, the *atumpan* drummer should be capable of playing all the other drums. Aside this, the drummer must also learn the various variations or patterns that characterize the *adowa* music. Nketia (1973, p.97) in addition states that, while other instruments are playing, the drummer of the *atumpan* may pause to express sympathy, congratulate, show gratitude or give such messages as the situation demands. It is largely on the basis of the musical rhythms played by the *atumpan* that the various *adowa* styles are characterized. According to Anku (1997, p.224):

> The master drummer's themes and variations are presented as a succession of patterns that establish various orientations with regulation beat. The other performers look to him as a driving force behind their changing perceptions, while they in turn provide the main ingredients of the background ostinato along which many possible integrations are established with each theme orientation. Example 12 illustrates some of the *Atumpan* themes in relation to the time-line.

Figure: 10 Atumpan (The master drum)

Figure: 11 The nkonta of the Atumpan



Example: 12 Some of the atumpan themes in relation to the time-line

In summary, I agree with Anku (1997, p. 226) that:

> The complex network of the entire background provides a cumulative resultant that in turn becomes a steady referent for the *atumpan* themes and variations. The *atumpan* has an imposing timbre and resonance that allows several secondary relationships to be established. The various associating timbres of the background appear to be fragmented in between the 'windows' of the *atumpan* rhythms. The *petia* and *donno I* rhythms, however, may be observed to be the closest associates or pacemakers of the *atumpan* variable rhythms. This monolithic perception of the ostinato background of the rest of the ensemble places the *atumpan* drummer in a responsible and challenging position from which to steer the rhythmic floor of the performance.

In progressing from the elementary instruments to the more structurally involved ones, one encounters the need for greater performance technique involvement and, therefore, more sensitive melo-rhythmic involvement. A single membrane drum, for instance, may be played with two hands or one hand and one drum stick or with two drum sticks. Whichever striking choice is favoured, the instrument offers various possibilities of pitch variations, tone colour, and resonance-tone-glissade. These various striking techniques are therefore summarized as suggested by Nzewi (1974, p25, 26) which include: Using a drum stick for an open-strike in the centre of the drum produces a tone that has a resonance-tone-glissade as the membrane vibrates outwards; Using a drum stick for a closed-strike in the centre produces an indefinite-pitch essential melodic component and, therefore, is a melo-rhythmic essence.

There is no resonance-tone-glissade since a closed-strike in the centre truncates membrane vibration; Playing both open-strike and closed-strike away from the centre of the drum membrane produces two different pitches with varying degrees of resonance-tone-glissade; An open-strike at the edge of the drum produces the highest pitch possible on the membrane drum; Using an independent stretched-fingers beat

(with left hand for a right-handed performer) on the membrane produces an indefinite-pitch beat with its own peculiar tone colour, which therefore constitutes a melodic component; A deadened open-strike made in the centre of the membrane with a drum stick (that is, an open-strike with the stretched fingers or with one finger of the left hand pressing on the drum to tauten it before the strike) produces a tone higher pitched than a free open-strike in the centre (at times an interval of a third, depending upon the size of the drum); A deadened open-strike made with a drum stick away from the centre of the membrane also produces a tone with the possibilities of the tone described above; A dropped-strike roll (that is, when the stick is allowed to rebound freely after striking) is a melodic-embellishment essence that can colour the pitch of any form or location of strike; and An embellished resonance-tone-glissade is a melodic component that can be affected on bigger drums by pressing and sliding a finger along the surface of the membrane at the same time as an open-strike is being used.

Voice: The vocal aspect is performed by only the females in the *adowa* ensemble. This is usually in two sections: the cantor[18] and the chorus[19]. According to Martha Amankwaa[20], the chorus section of the *adowa* songs are broken into two parts, the higher and the lower. If compared to the SATB style, these might be referred to as both the treble and the tenor parts respectively. Likewise, the higher parts are given to those who have the capacity to pitch higher notes, and vice versa. Amankwaa claims that, the number of singers who sing the higher pitches dominates those of the lower. This is attributed to the fact that, the lower as compared to the higher pitches most

[18] Someone who formally leads the singing in the ensemble.
[19] A group of people who are trained to sing together.
[20] A prominent singer and dancer who works at the Centre for National Culture, Kumasi.

often demand less pitch effort than that of the higher. Amankwaa claims that, even one or two singers can occupy the lower parts while the higher part may consist of three or more singers.

According to Osei, the drums are tuned by tightening or loosening the pegs that grasps the vellums on top of the body of the drums. These tuning pegs are called *Nsowa* in the *Akan* language. Dua also stresses that, the tunings of the drums are not set to a specific standard of pitches as in the tunings of western instruments which normally corresponds with the keys of the piano. The tuning of the instrument is made via the experience of the instrumentalist. With the exception of the hourglass drums, all the remaining drums are made out of a common tree known as *Tweneboa*. The *donno* is made out of the shea tree. The sticks are of two different shapes. These include the straight and the hook-shaped sticks. The drum sticks and the vellums are mostly made out of *Fema* tree and cowhide respectively.

In the *adowa* ensemble, women form the chorus and may choose to play the bells or the *donno*, but the remaining instruments ar played by the men. The respective positions of the various instruments in the *adowa* ensemble are shown in Figure 12 below.

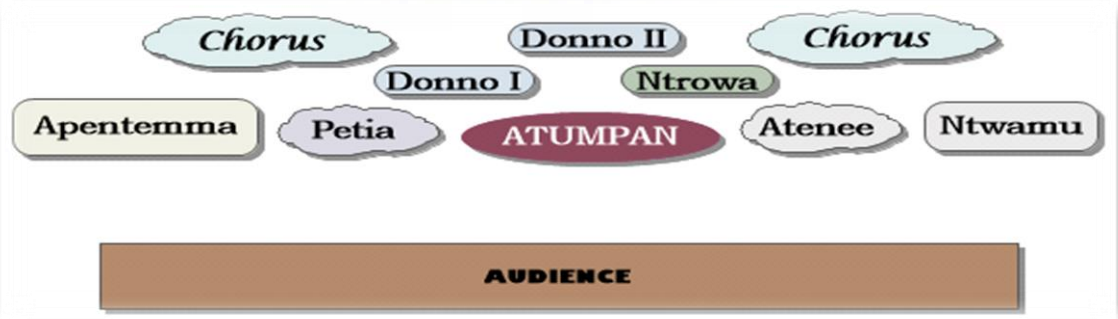


Figure: 12 The respective positions of the various instruments in the adowa ensemble

From Figure 13, the *atumpan* stand in the middle of the ensemble. At its immediate right is seated by the *petia* player, then followed by the player of the *apentemma*. On the other hand, the immediate left of the *Ɔkyerɛma* (the master drummer) is found the *atenee* (bell I) player, followed by the *ntwamu* (bell II) player as well. The leading *donno* player (*donno I*) stands behind the space in between the *petia* and the *atumpan* as shown in Figure 12. This helps in avoiding the obstruction of view. Likewise, the *ntrowa* player stands just behind the space created in between the *atumpan* and the *atenee* as well. The supporting *donno* player (*donno II*) follows the same pattern as he also stands just behind the space in between the *donno I* and the *ntrowa*.

The singers who form the chorus section then finally enclose the ensemble, thereby creating a beautiful pattern. In agreement with Arthur (2006, p.12), 'the style of performance is such that the instrumentalists sit in a straight or horseshoe formation with singers or the chorus standing behind them'. It should be noted that, the players of *apentemma*, *petia*, *atenee*, and *ntwamu* sit during the *adowa* musical performance whiles the rest remains standing. Mansah suggests that, the singers forming the chorus section sometimes can sit as well.

2.5 The Performance of *Adowa* at Asante Mampong

According to Mansah, *adowa* is an old traditional music among the natives of Asante Mampong. She claims that, the *adowa* was initially meant for royals at Asante Mampong, but nowadays, it is allowed for anyone to be part of the performance irrespective of his/her cultural background. The *adowa* music is mostly performed at funerals, durbar, festivals, or any other occasion. A number of styles of playing *adowa* have developed and these are characterized by emphasis on particular sets of rhythm on the *atumpan*, and choice of tempo. Contemporary usage is characterized by

a very fast tempo, while *adowa pa* (*adowa* played in the old traditional style) has a moderate tempo.

With regards to the costume, an *adowa* performer (i.e. either drumming, singing, or dancing) is expected to put on a culturally recognized attire which are usually in a cloth fashion, as the tradition demands. On the other hand, such a performer is to wear a low footwear that can be slipped on and off easily which is traditionally referred to as *Ahenema*. In the absence of the *ahenema*, one can also use an ordinary slipper which supposed to be black in colour. All gestures exhibited in the course of dancing are meant to communicate. For example, a dancer who points to the chest in the process of dancing claims to have authority over that land. Most importantly, the *adowa* dancer dances to the rhythms produced by the *Ɔkyerɛma*. Figure 13 demonstrates the costumes and gestures of *adowa* dancers as captured during a funeral held at Asante Mampong on the 1st of November, 2014.

Figure: 13 The costumes and gestures of adowa dancers

2.6 *Adowa* Song Themes

The *adowa* songs relate to several issues concerning the Akan cultural history. Songs are also based on topical issues. Cultural and social beliefs and practices are all touched in *adowa* songs. Examples of some of the *adowa* songs with their meanings and occasions performed are captured at the appendix page.

2.7 A Brief Elemental Analysis of *Adowa*

The researcher briefly analysed some of the fundamental elements that constitutes the Asante Mampong *adowa* music. In all, twenty (20) songs were collected for critical analyses. Some of the scores of these *adowa* songs and their translations are captured in the appendix. Some of the discussed areas were the form, harmonic and melodic structures, scales, and texture. Below is a brief elemental analyses of the songs collected by the researcher.

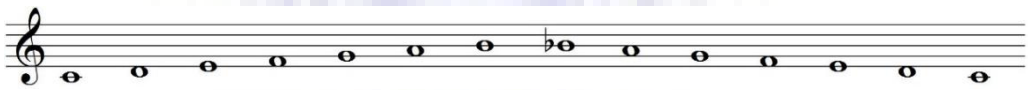
The solo and chorus section may be identical or they may consist of different material. Sometimes two or more cantors sing alternatively before the chorus comes in. In some songs, there are short solo and chorus sections and a closing refrain. Where the solo and chorus sections are different and the chorus part is more or less invariable, it is customary in *adowa* singing for the cantor to begin the song with the whole part of the chorus response. After introducing the song in this way, the cantor can go and sing the usual solo lead. Chorus responses may be in unison, in sporadic thirds or in parallel thirds and sporadic triads. In some songs there seems to be a definite preference for the first two styles.

The relative durations of syllables are reflected in the durations of the notes. Long syllables occuring before the beat may extend beyond it giving rise to irregular accentual groups within a regular metronomic framework delimited by the beats of

bells. Balanced or symmetrical phrases are very essential in *adowa*, since it is essentially music for dancing. As in other songs, phrases in *adowa* may begin off the beat. Quite often the initial notes of the bell and song phrases do not coincide. Nketia (1973, p.91) suggests that, "the principle of starting the phrases of these two lines of music at different points in time is an extremely important one and will be found to operate also in the arrangement of the parts of the accompanying drum ensemble".

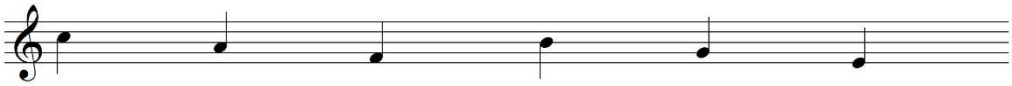
The *adowa* music primarily consists of the vocal and instrumental section. The vocal aspect has two main sections, namely the solo and the chorus. The solo singer is referred to as the cantor whiles the chorus do the responses. The call-and-response style of music is very common in the performance of *adowa* songs. Some of the *adowa* songs also adopt the rondo form of music (i.e. A,B,A,C,A,D,A).

Melodically, most of the *adowa* songs are made up of leaps not above fourth. According to Arthur (2006, p.22), "*adowa* songs are pitched between five to thirteen semitones". The scalewise arrangement for most *adowa* songs are composed in the heptatonic scale. i.e. seven pitch class per octave. This is shown in Example 13. below.



Example: 13 The heptatonic scale

Most melodies of *adowa* songs are greatly characterized by the regular use of particular sequences of intervals. The most common of these are based on triadic sequences. This is shown in Example 14.



Example: 14 Triadic sequences

In agreement with Arthur (2006, p.23), the interval of third is heard as a predominant melodic interval. That is, the intervallic structure of the *adowa* music is primarily thirds that fall within the seven pitch class per octave.

Most of the *adowa* songs are harmonized in unison and thirds, with respect to the heptatonic scale which is very common among the *Akans* of Ghana. In addition, Arthur (2006, p.29) suggests that, "where the solo and chorus sections are different and the chorus part is more less constant, it is traditional in *adowa* singing for the cantor to begin the song with the whole or part of the chorus".

Adowa music is rhythmically polyphonic. That is, it is made of many independent rhythms which come from the various percussive instruments (i.e. the membranophones and idiophones). These collectively create or generate polyphonic effects. Nzewi (1974, p.28) also adds that:

> A hot rhythm occurs when there is a heightened dramatic interplay of melo-rhythms at a fortissimo level, most often with an increase in tempo. A hot rhythm passage constitutes a climatic passage and is usually not sustained for long. When accompanied by an increase in tempo in a dance situation, the hot rhythm prompts the dancers to explode in corresponding hot dance demonstrations with climatic dance variations and brisker, more intricate motions of the body, the limbs, and the feet. A hot rhythm occurrence does not necessarily signify the conclusion of a performance, although it could. It occurs most often as a climatic passage, thus giving a performance a contrasting flavour of temperate and high tension levels.

According to Anku (1997, p.227), "while rhythmic patterns are often isolated and discussed in their own terms, they are not normally heard with such clarity in actual performance context". That is to say, they are not easily recognizable with such clarity and independence as they are often assumed in theory. They are affected by various playing techniques such as open and muted tones of the bells and *petia*; low and high tones of the *donno* and *atumpan*; and open smack and palm techniques of the *apentemma* hand drum. These playing modes vary considerably in intensity.

In conclusion, Chapter Two presents the ethnographic findings in relation to the study. These included a brief historical background of Asante Mampong; the origin, roles, and significance of *adowa*; the instrumental setup and performance of *adowa*; *adowa* song themes; and a brief elemental analysis of *adowa*. The next chapter presents the novelty created from the study.

CHAPTER THREE

THE ORIGINAL COMPOSITION (*ADOCLASSIQUE*)

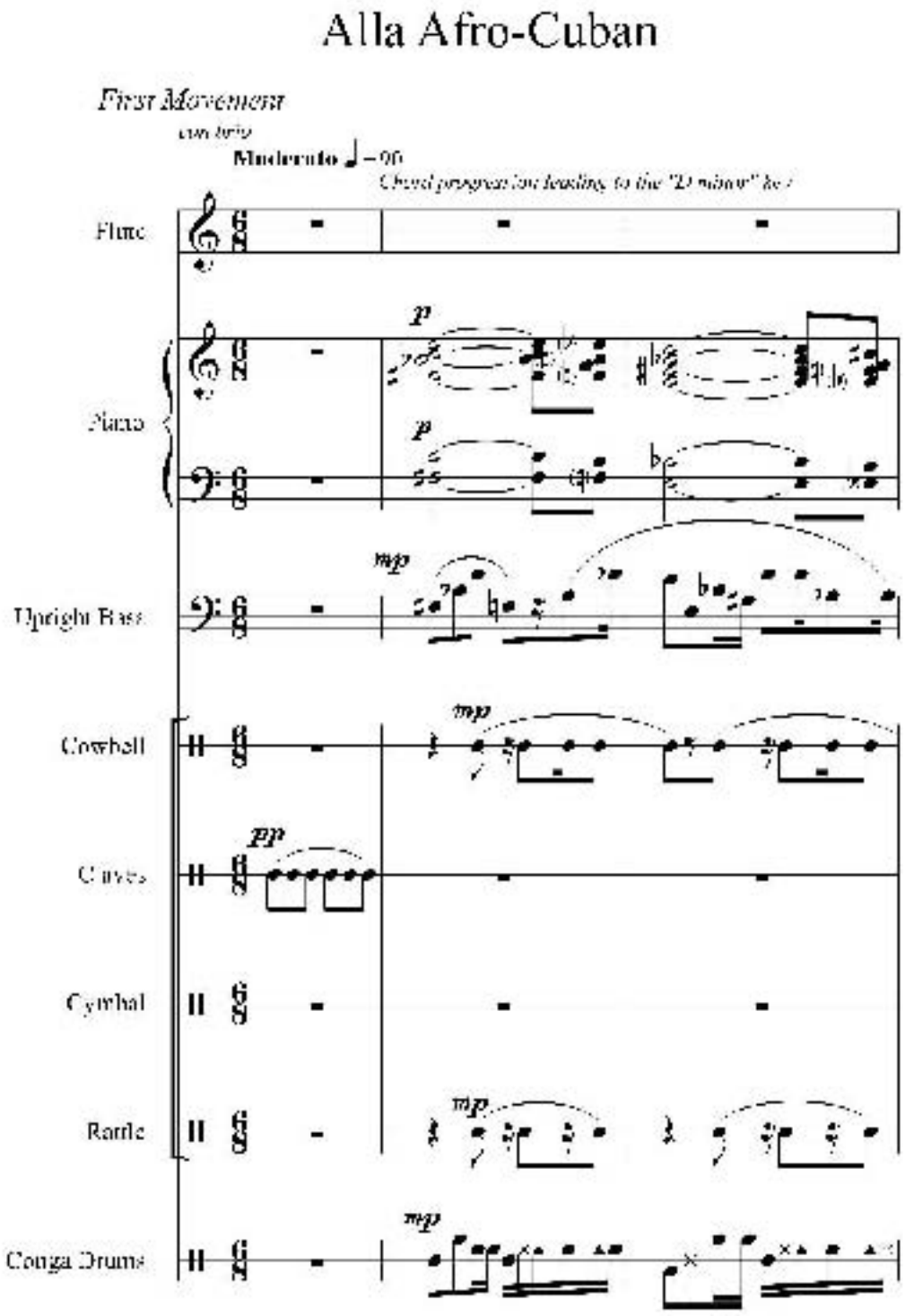
3.0 Preamble

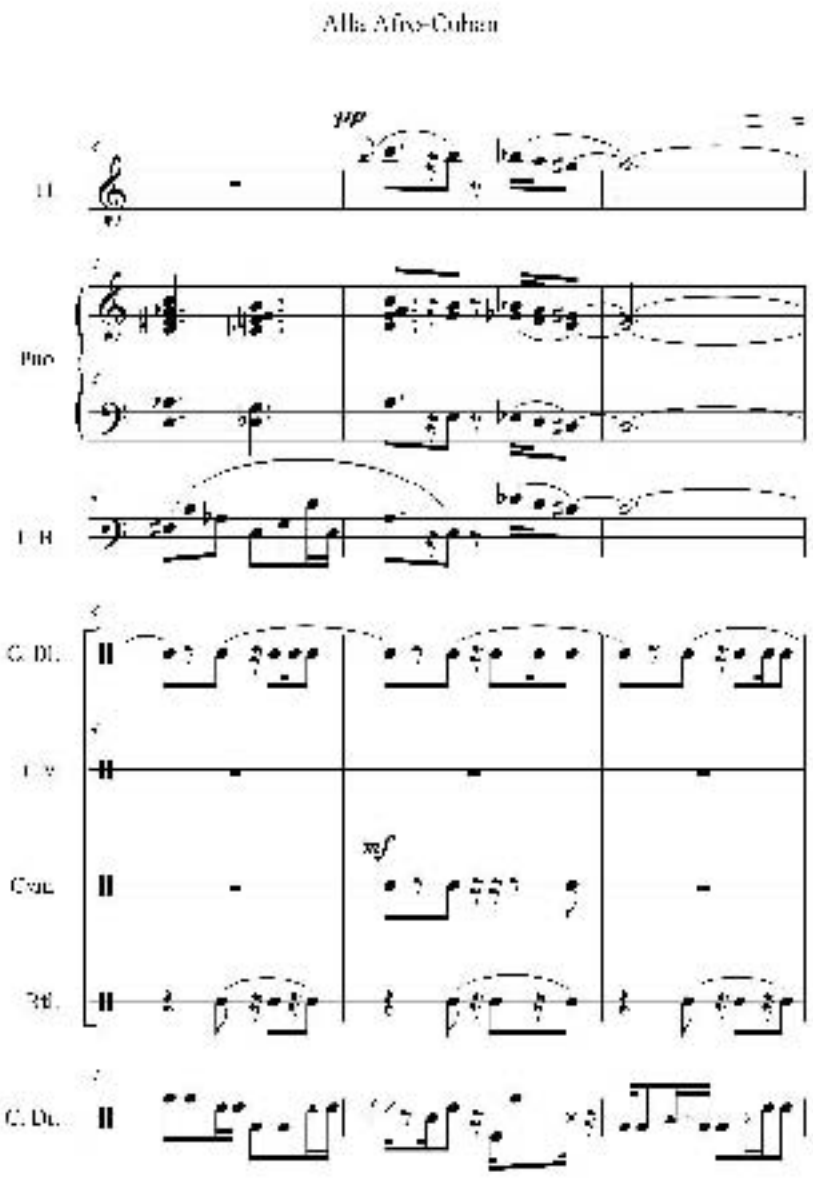
Adoclassique is the name given to this original composition. The title *Adoclassique* is a combination of two words. That is, *Ado* representing Adowa and *classique* which is also the French translation of classic.

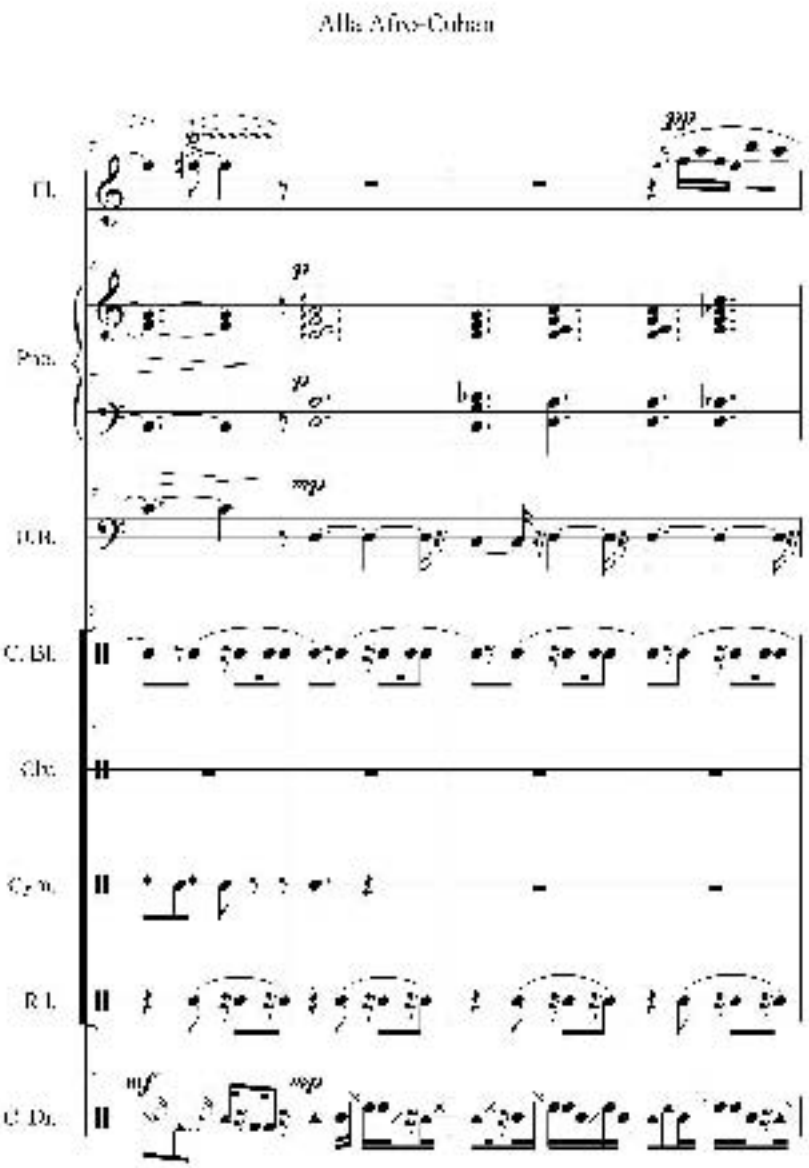
This chapter practically displays how the researcher utilizes some of the analysed elements of the indigenous *Adowa* music of Asante Mampong. These elements were blended with some interested Western idioms that yielded to a hybridized musical style.

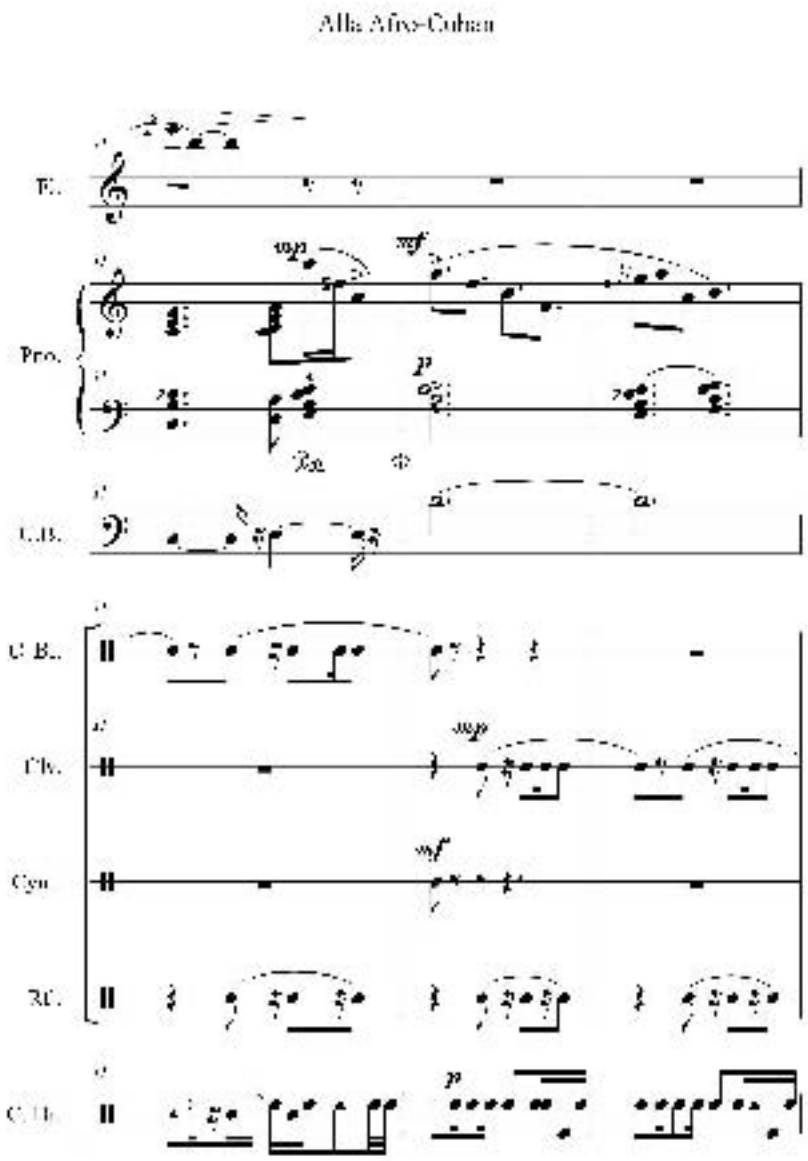
Adoclassique is made up of two movements: Alla Afro-Cuban (*first movement*) and Jazzed-up (*second movement*). Primarily, the purpose of the study is believed to be effected in the composition, which in a way will resuscitate the appreciation and involvement of the people of Asante Mampong towards their *adowa* music.

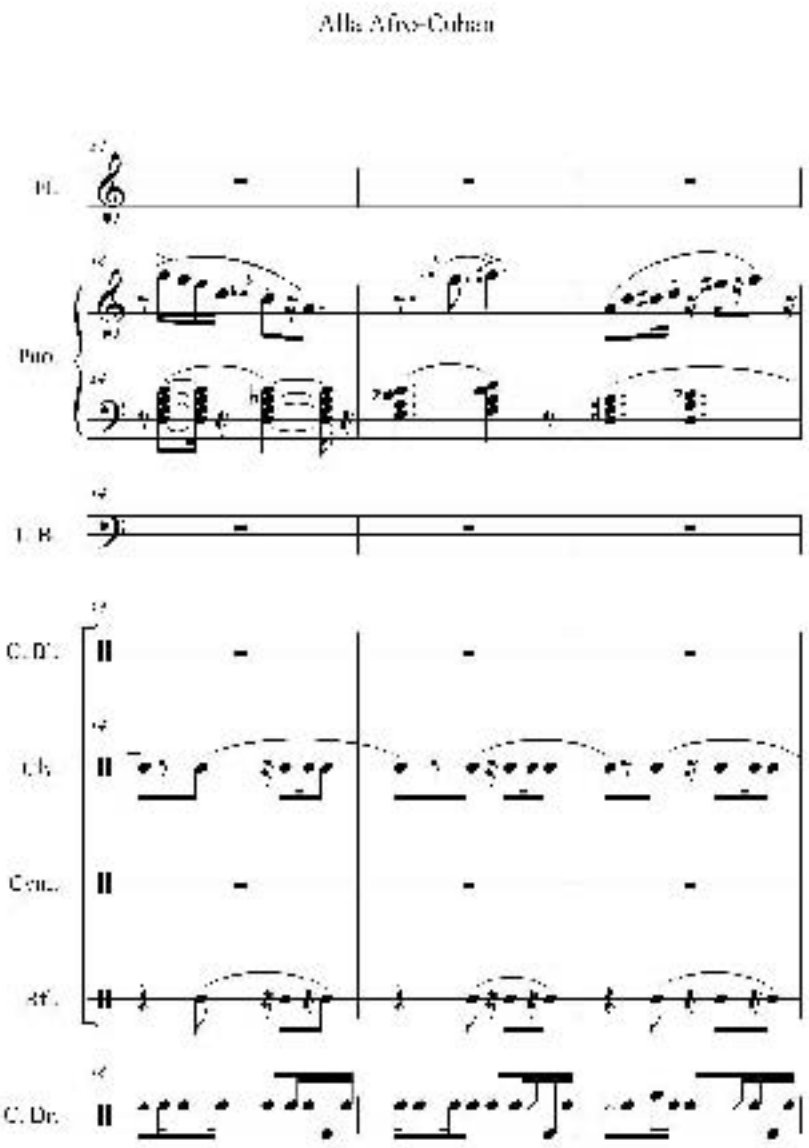
3.1 Alla Afro-Cuba











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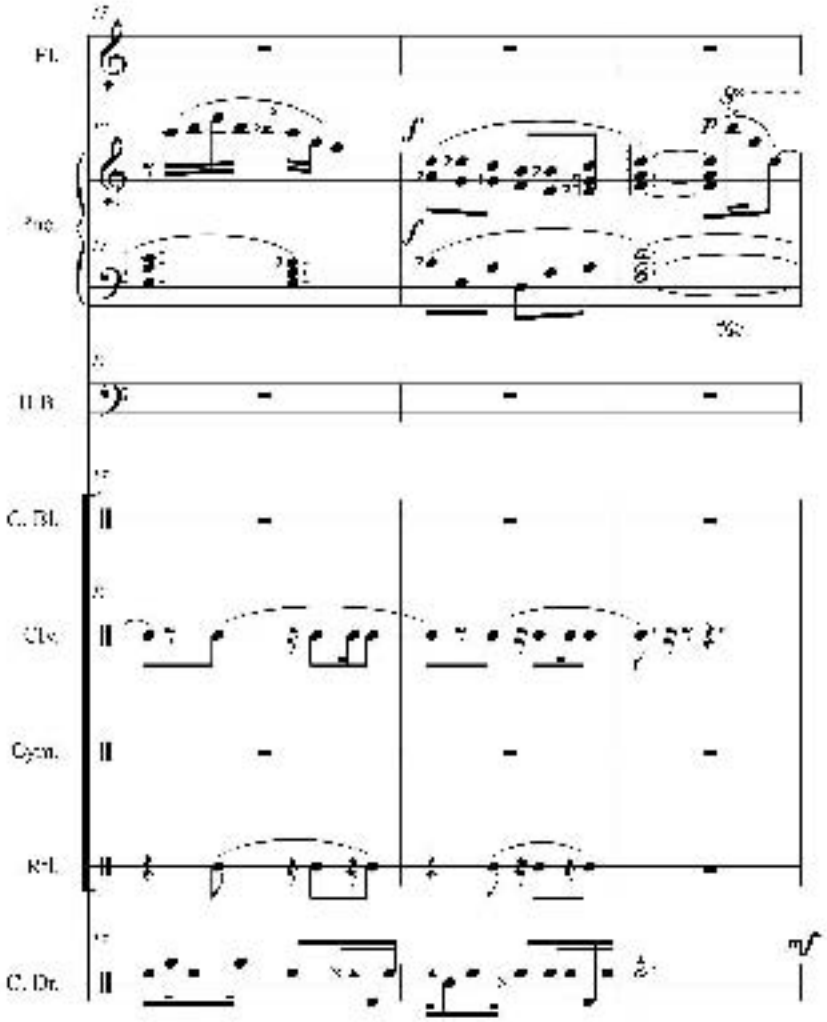

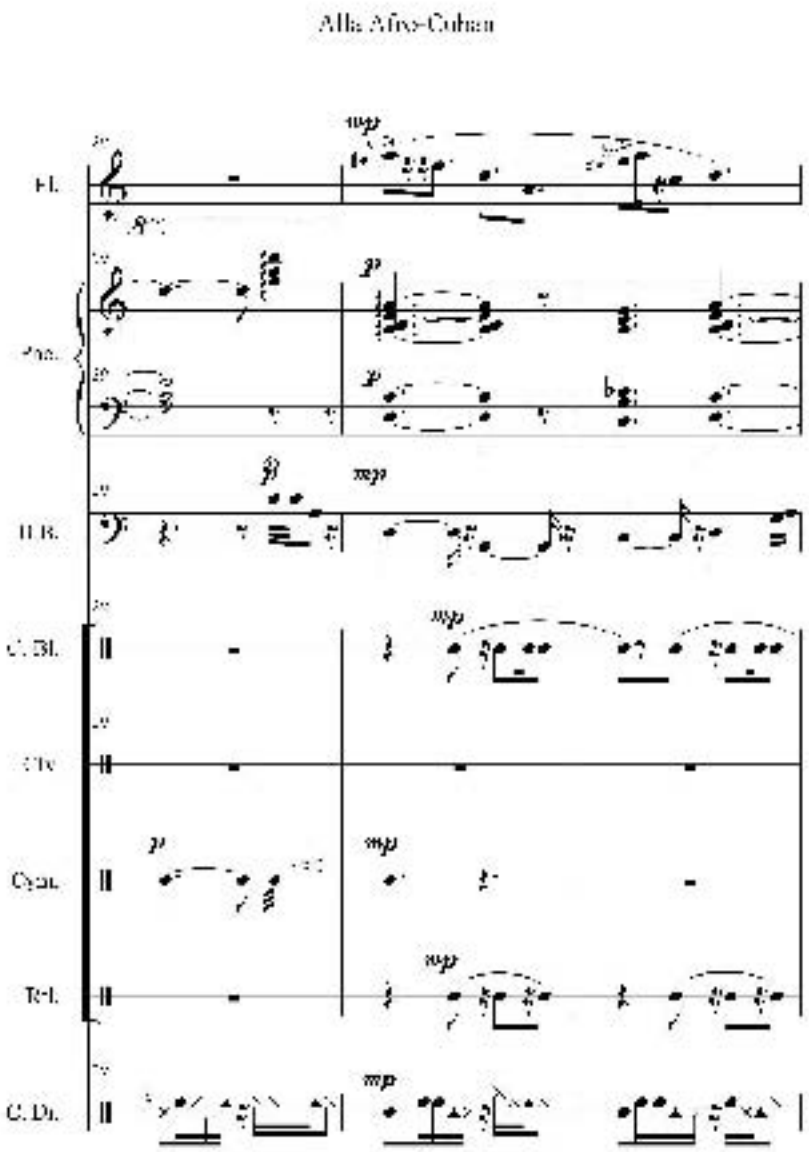

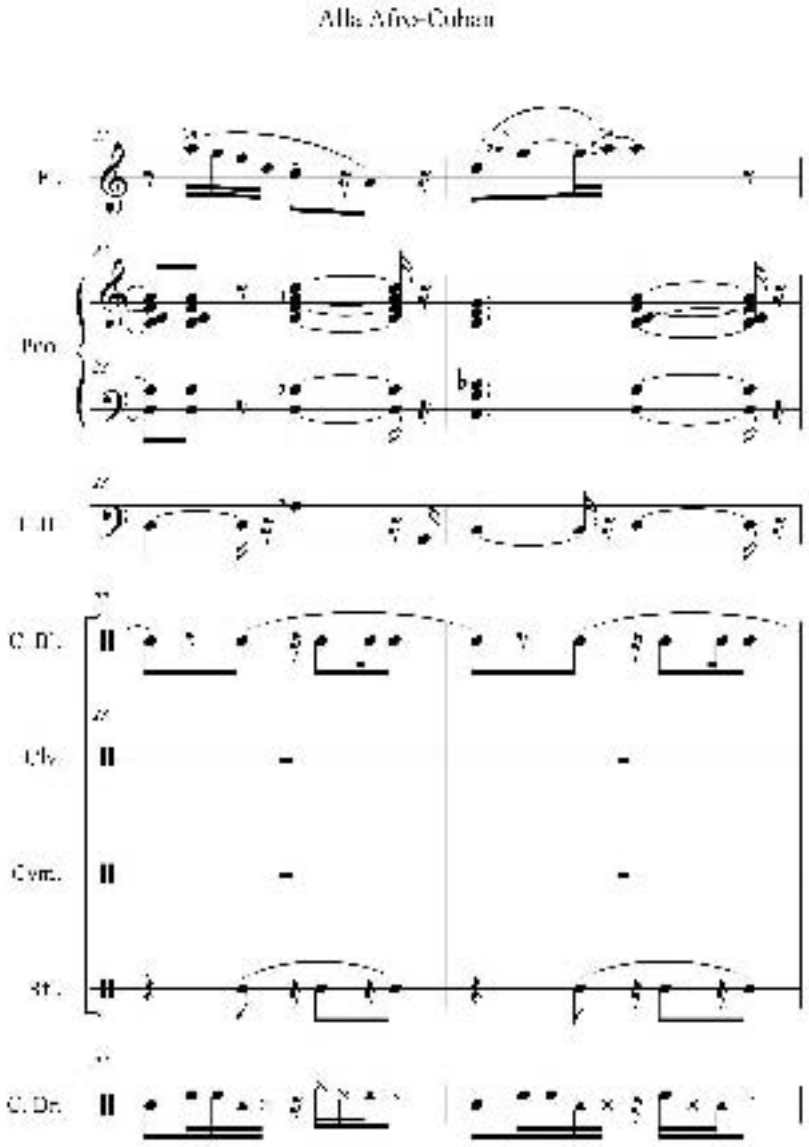

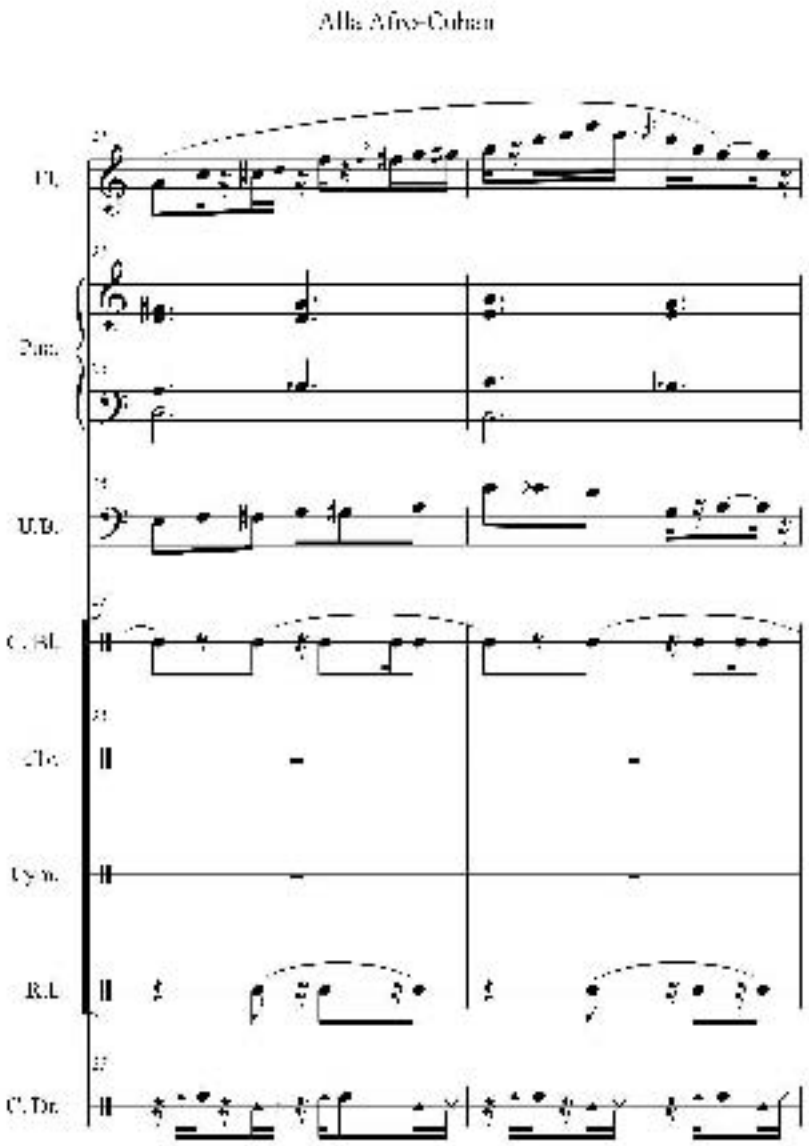

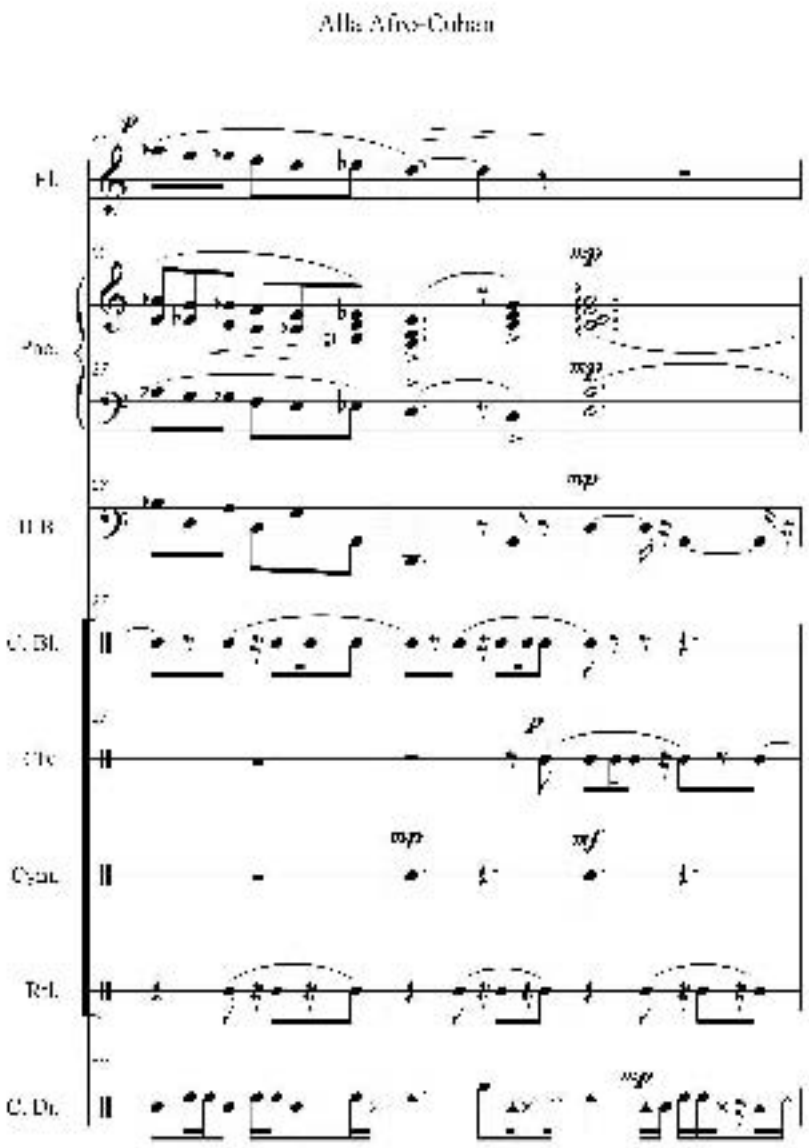

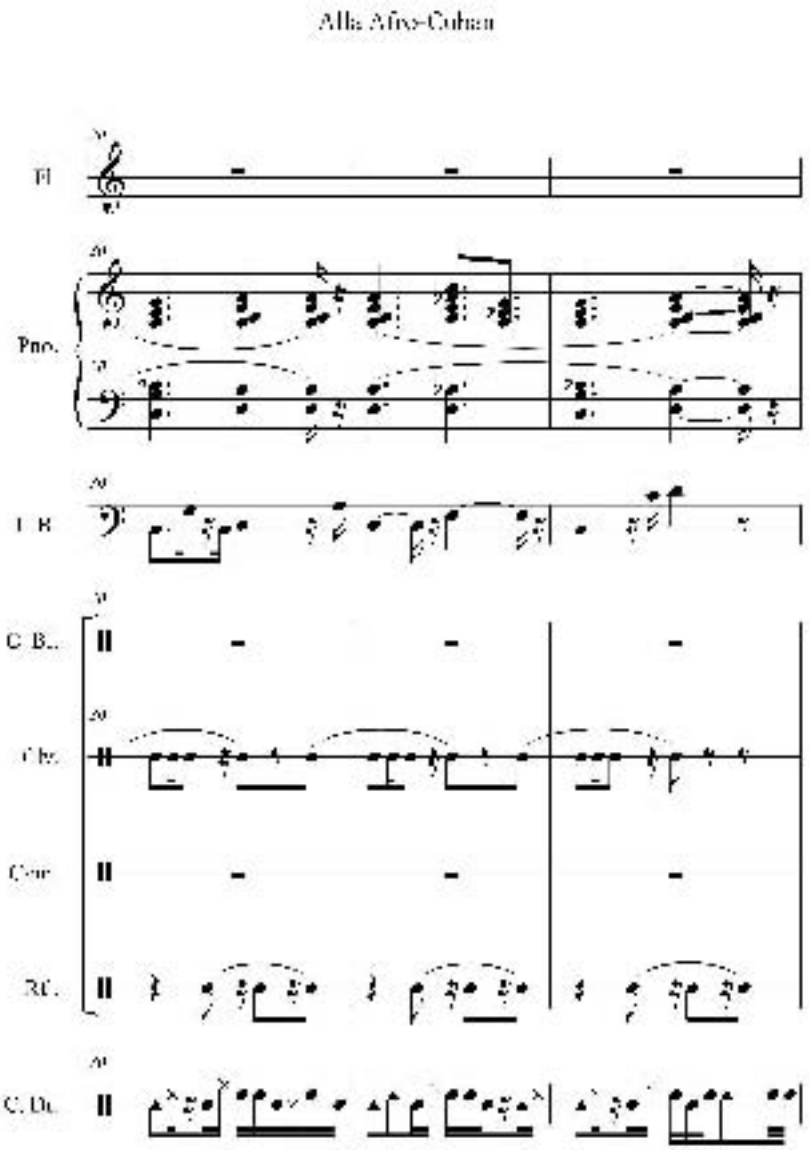

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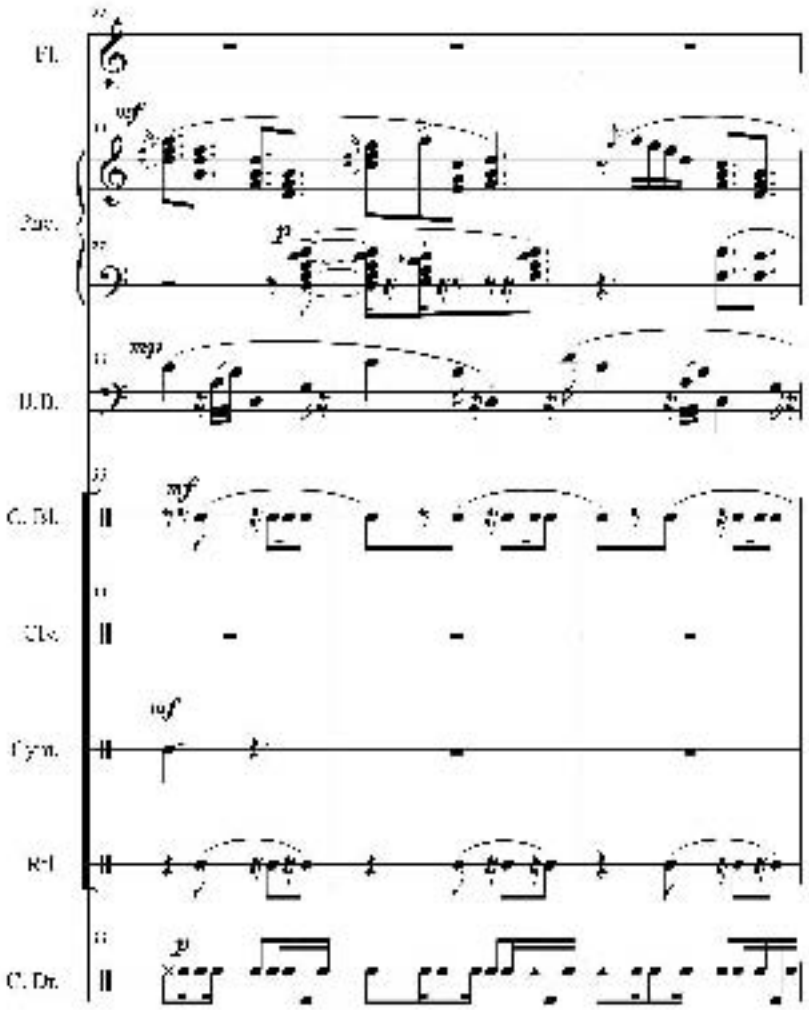

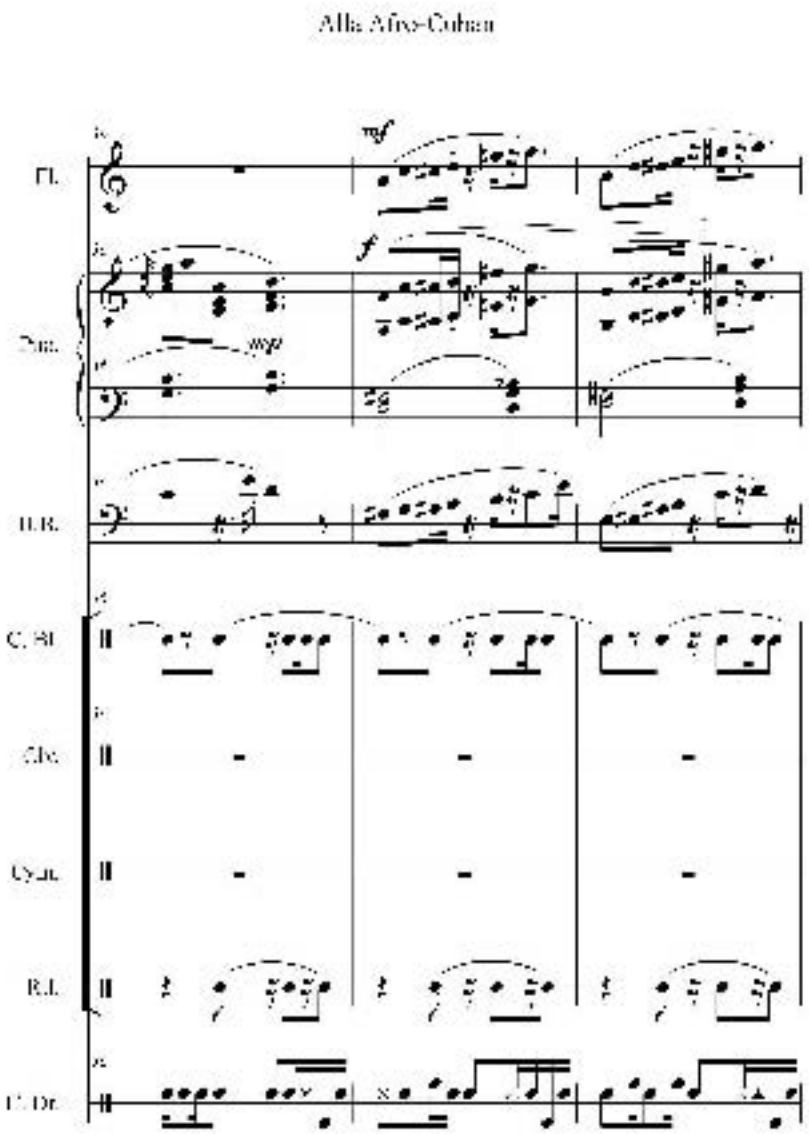

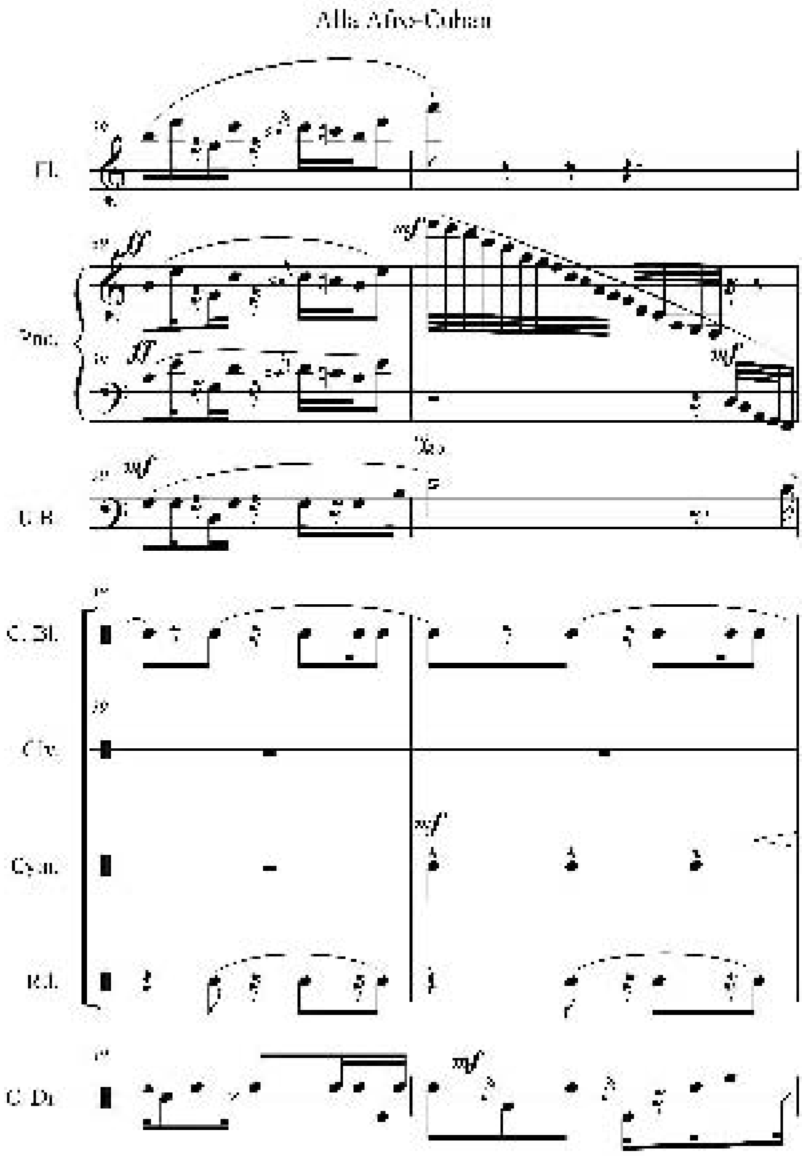

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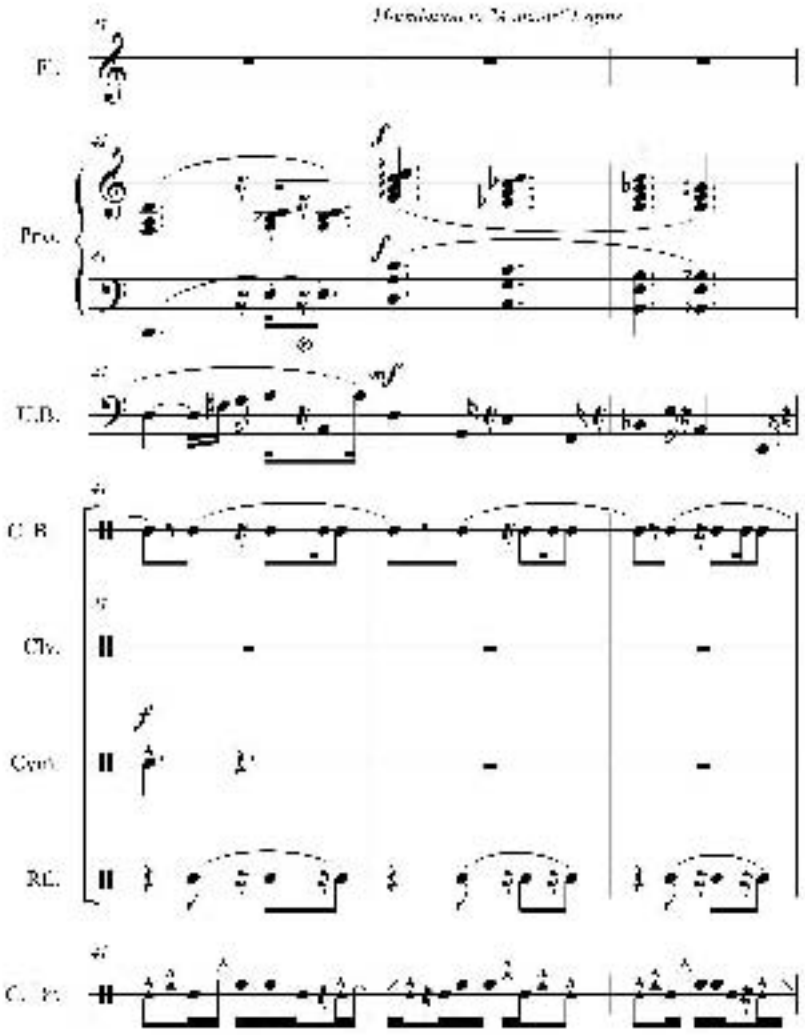
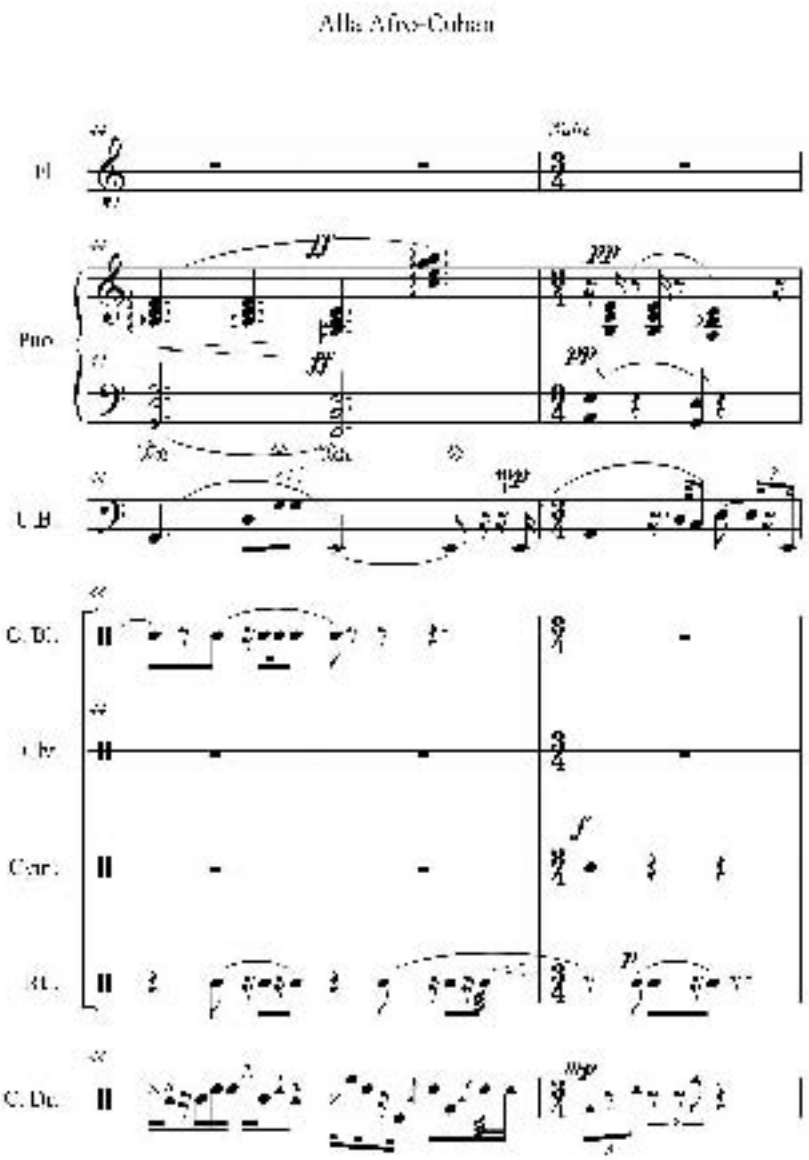
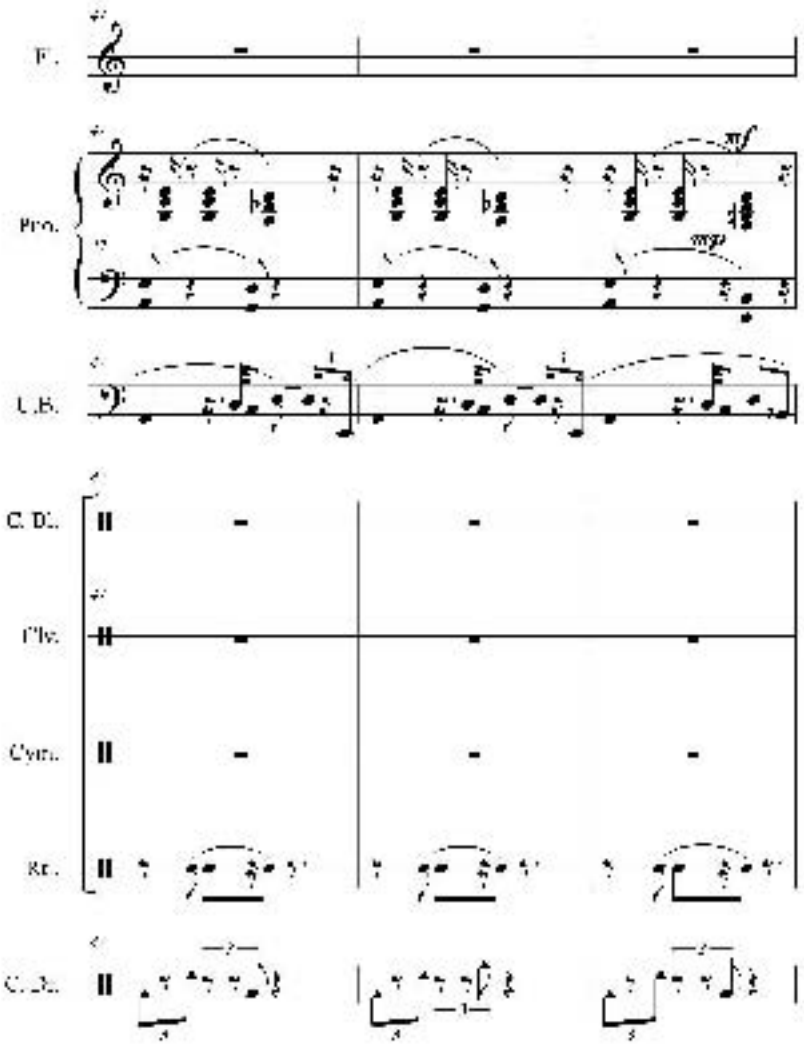
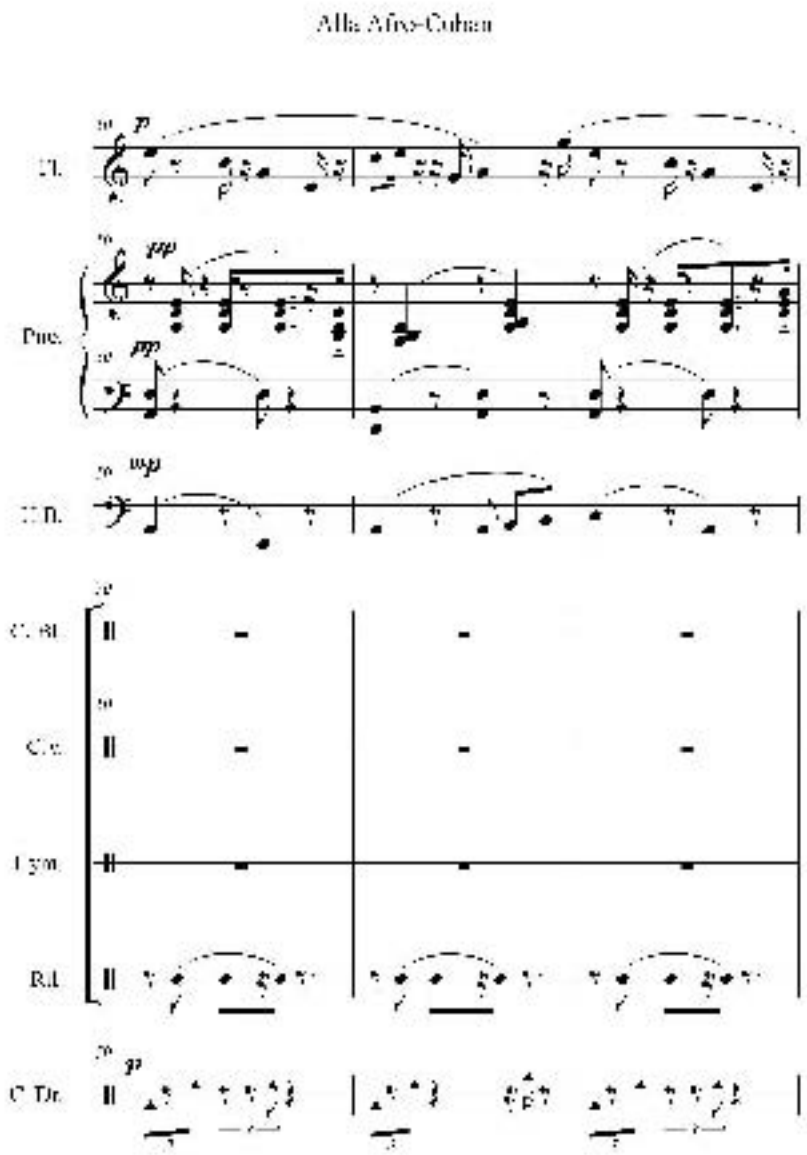
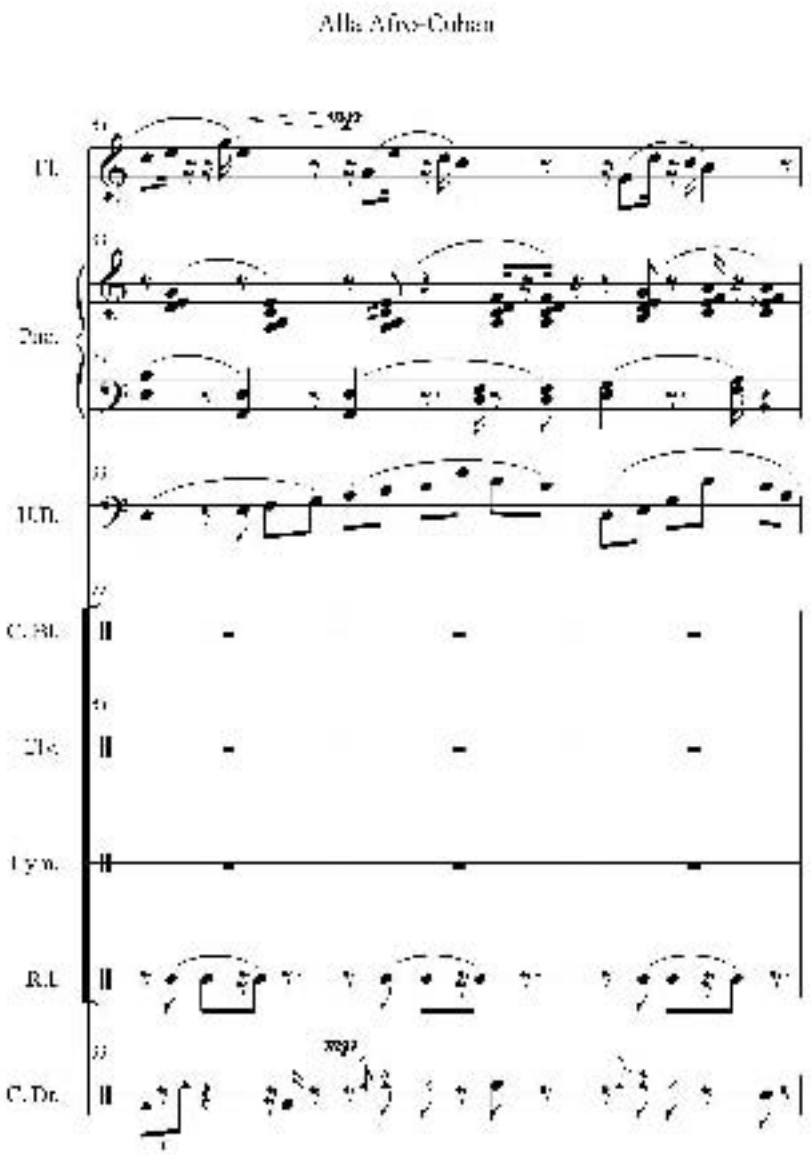


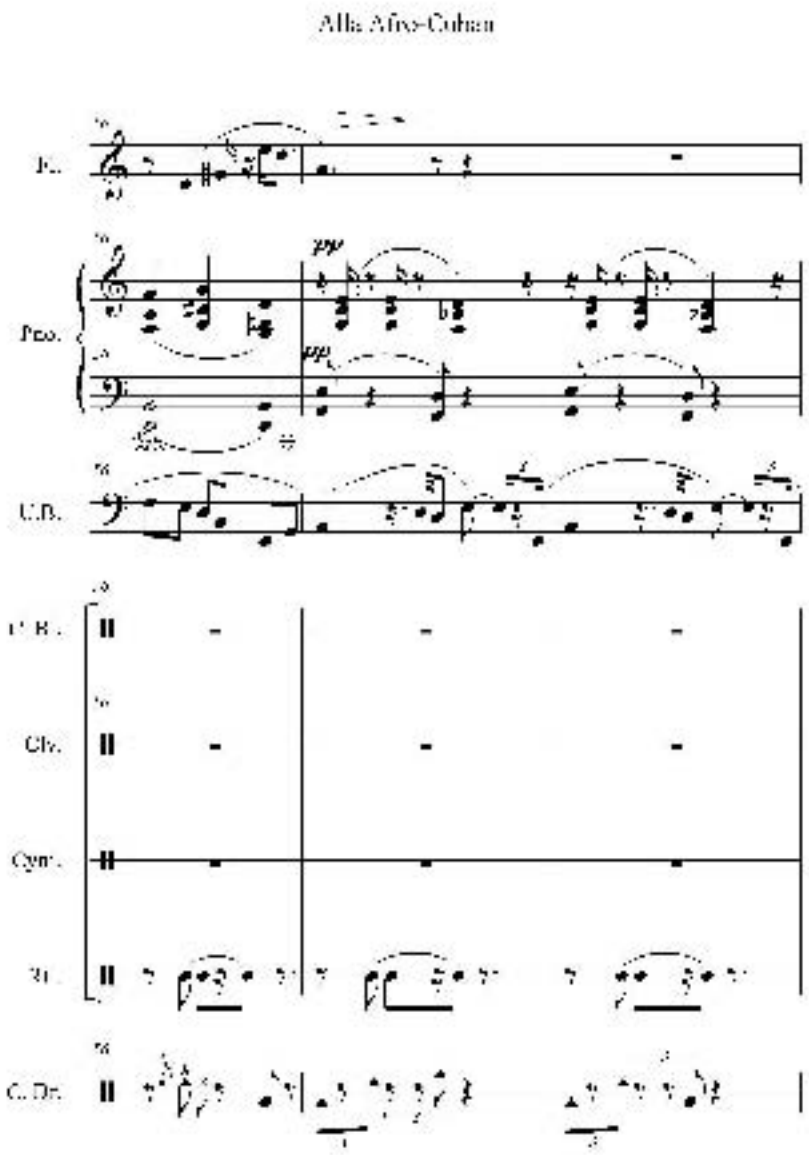


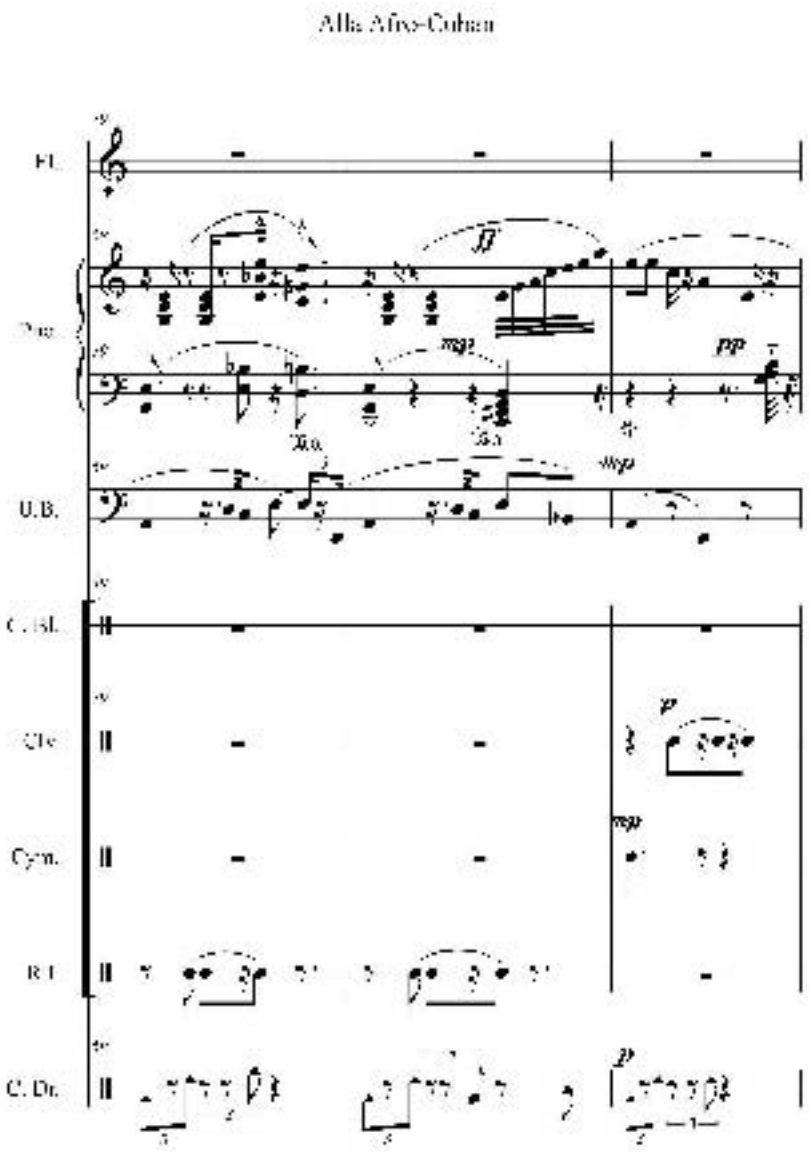
Alla Afro-Cuban

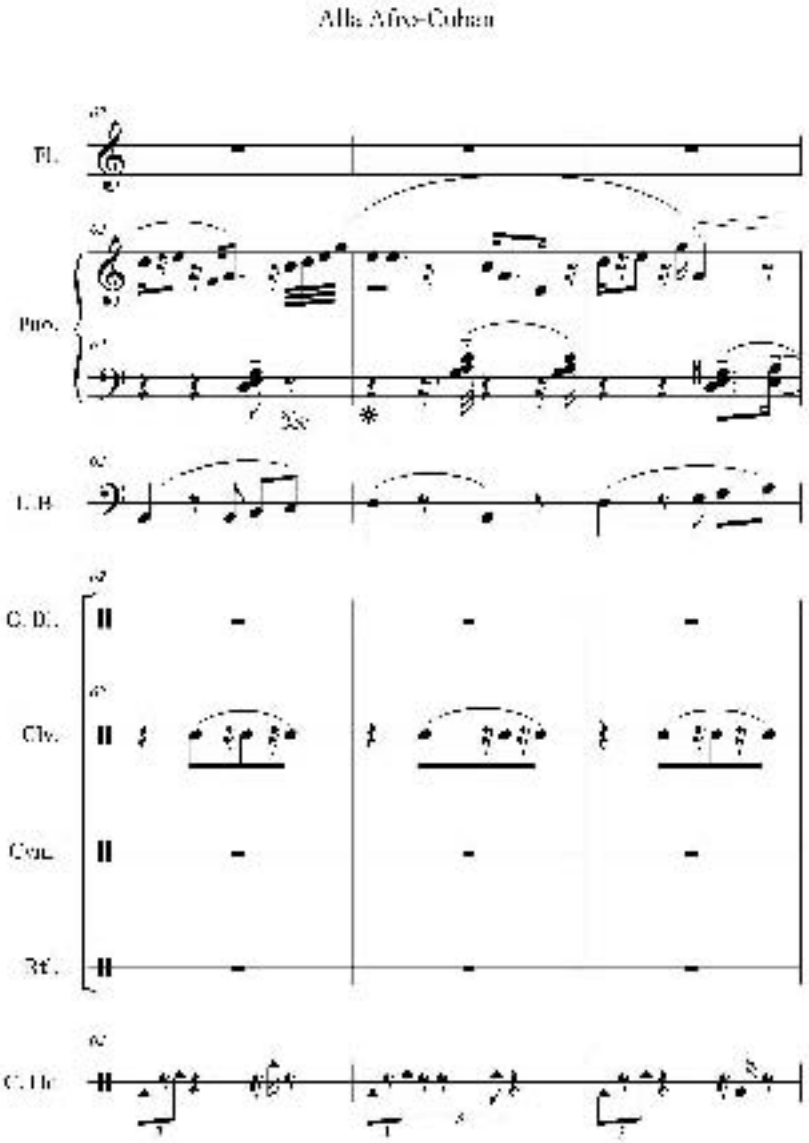


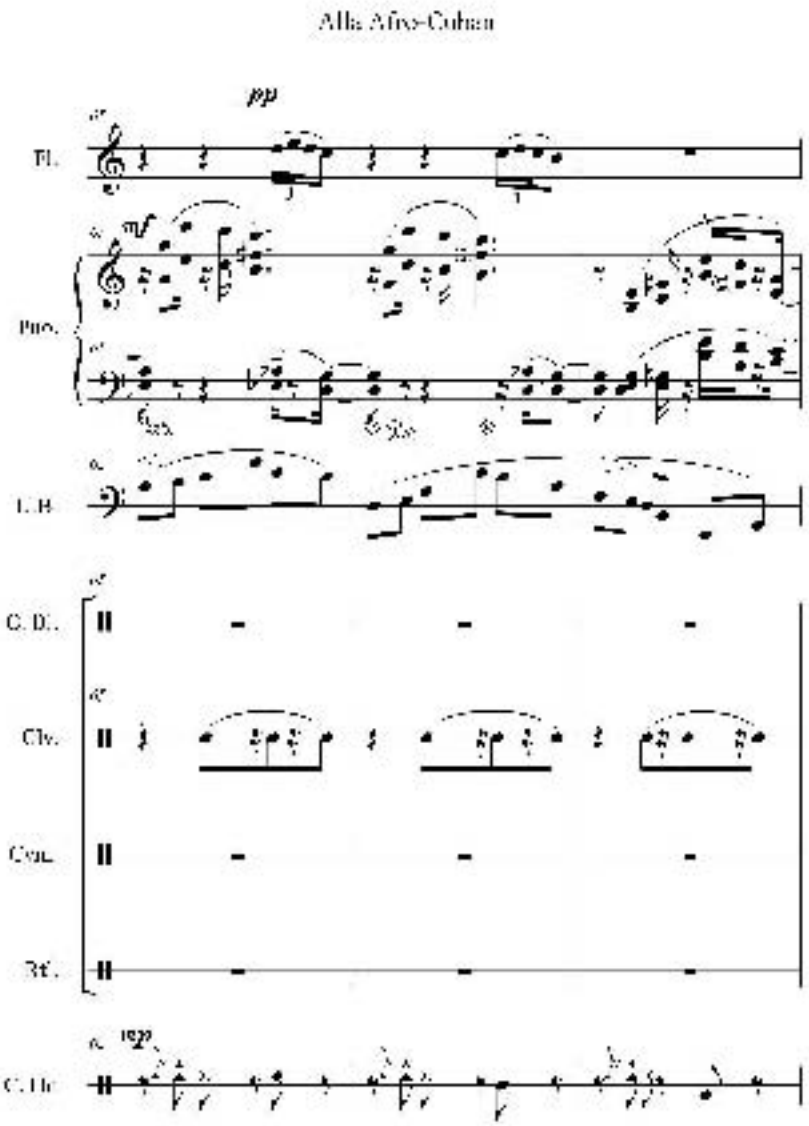


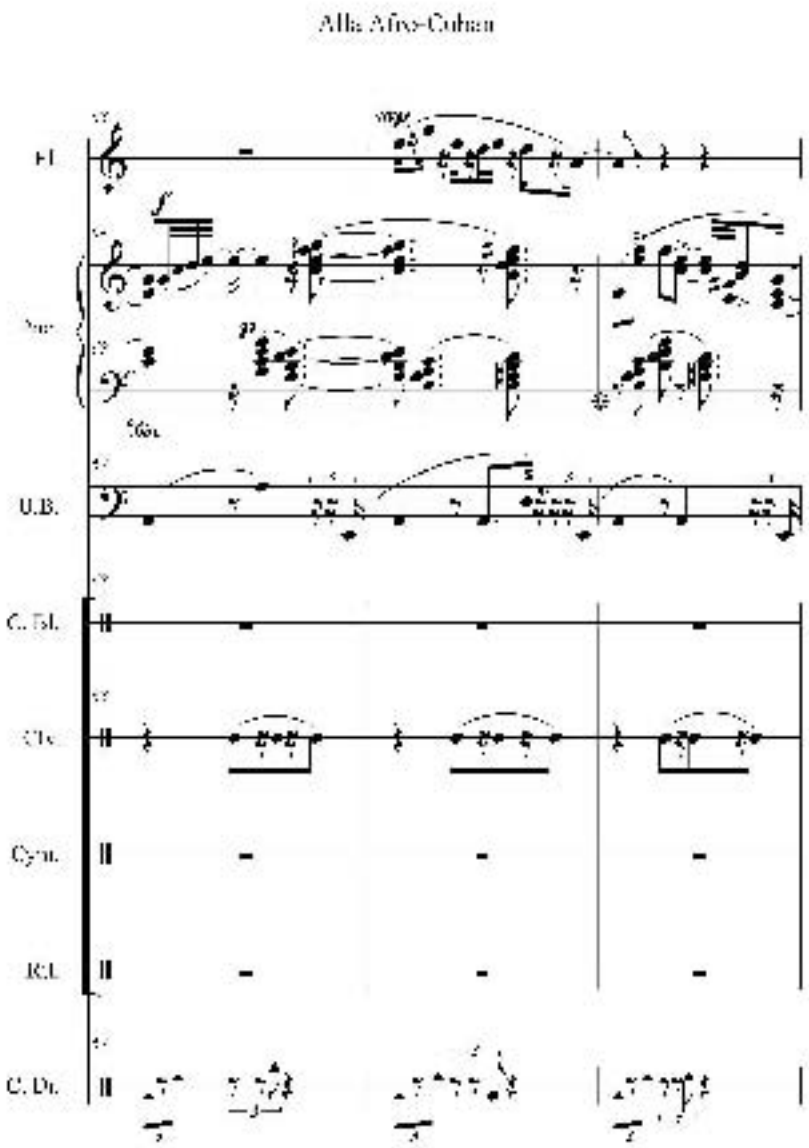


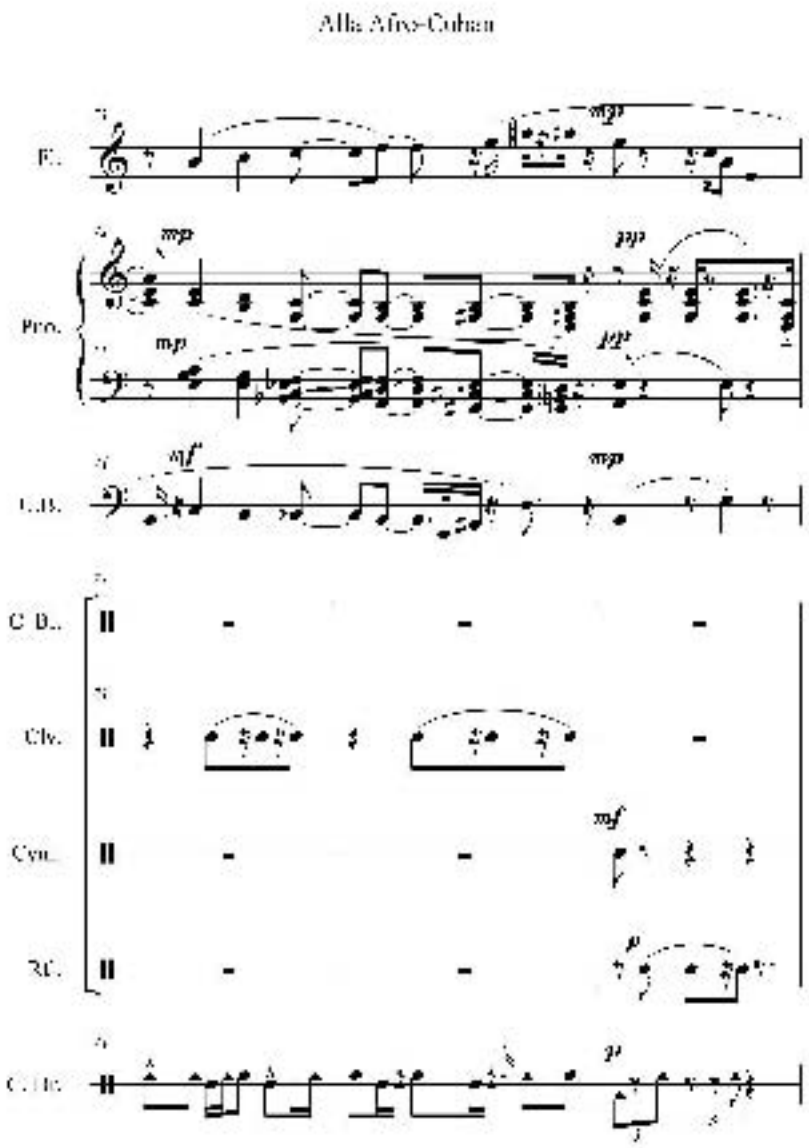


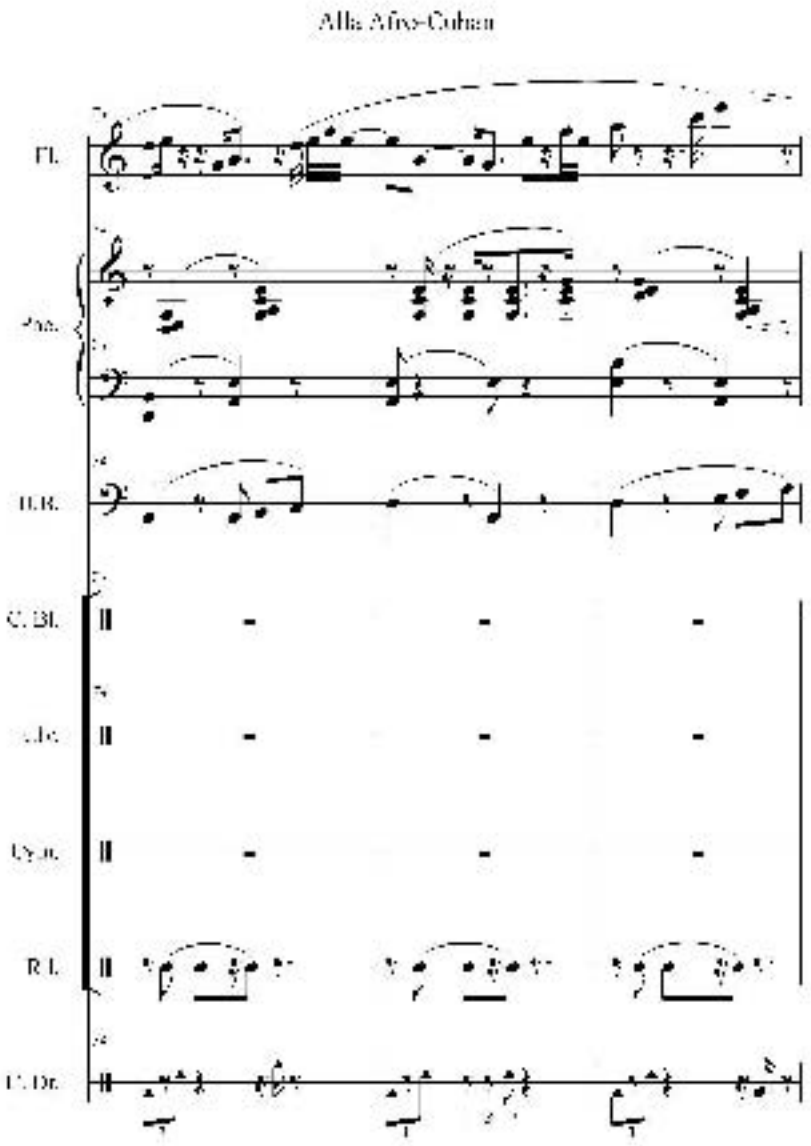


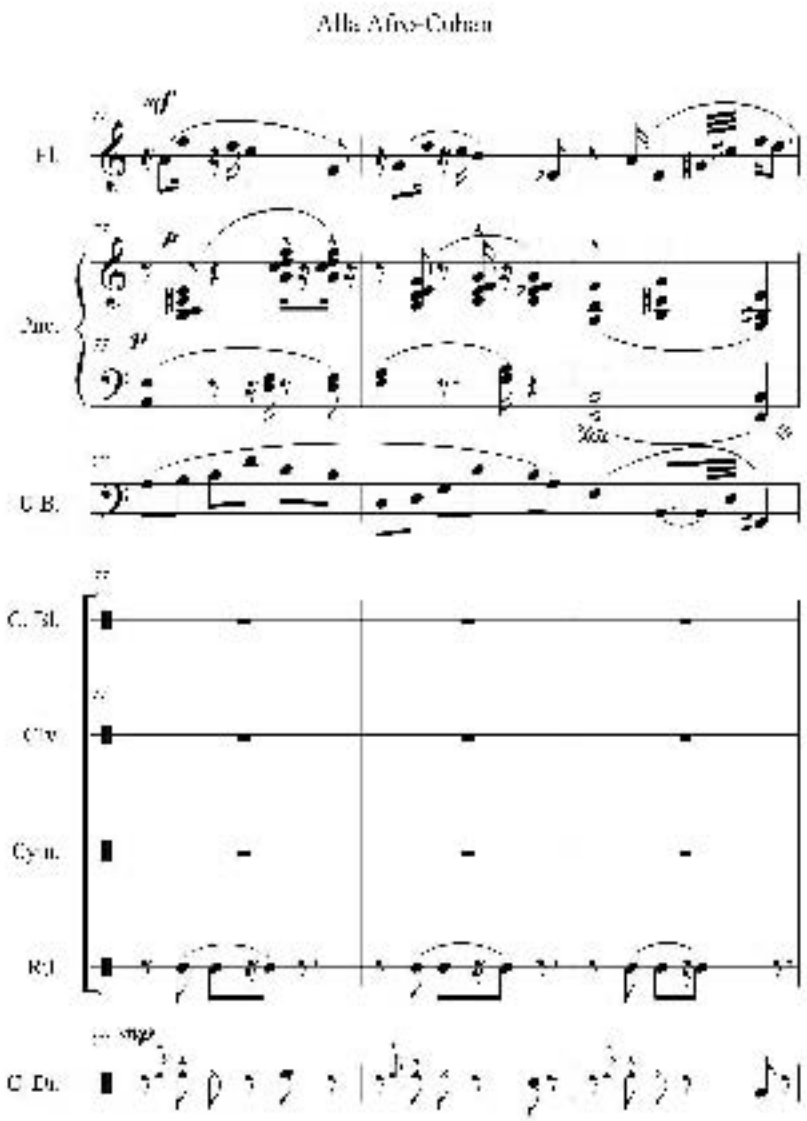


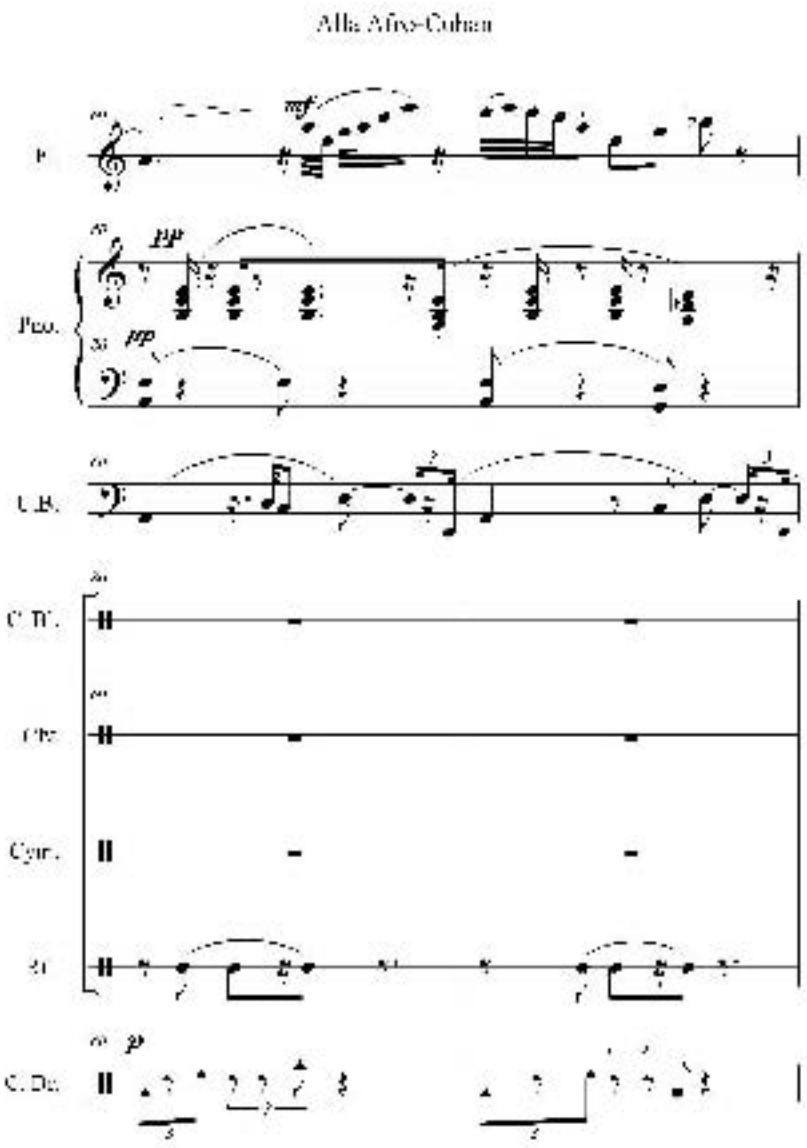


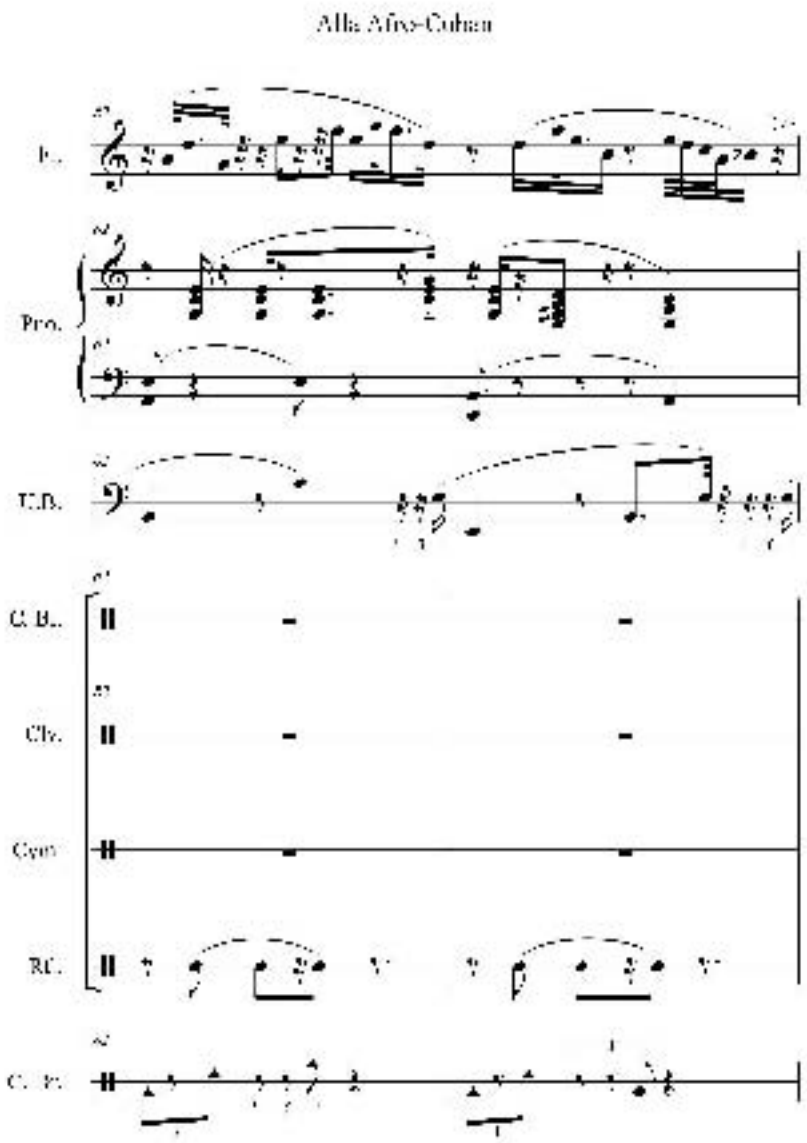


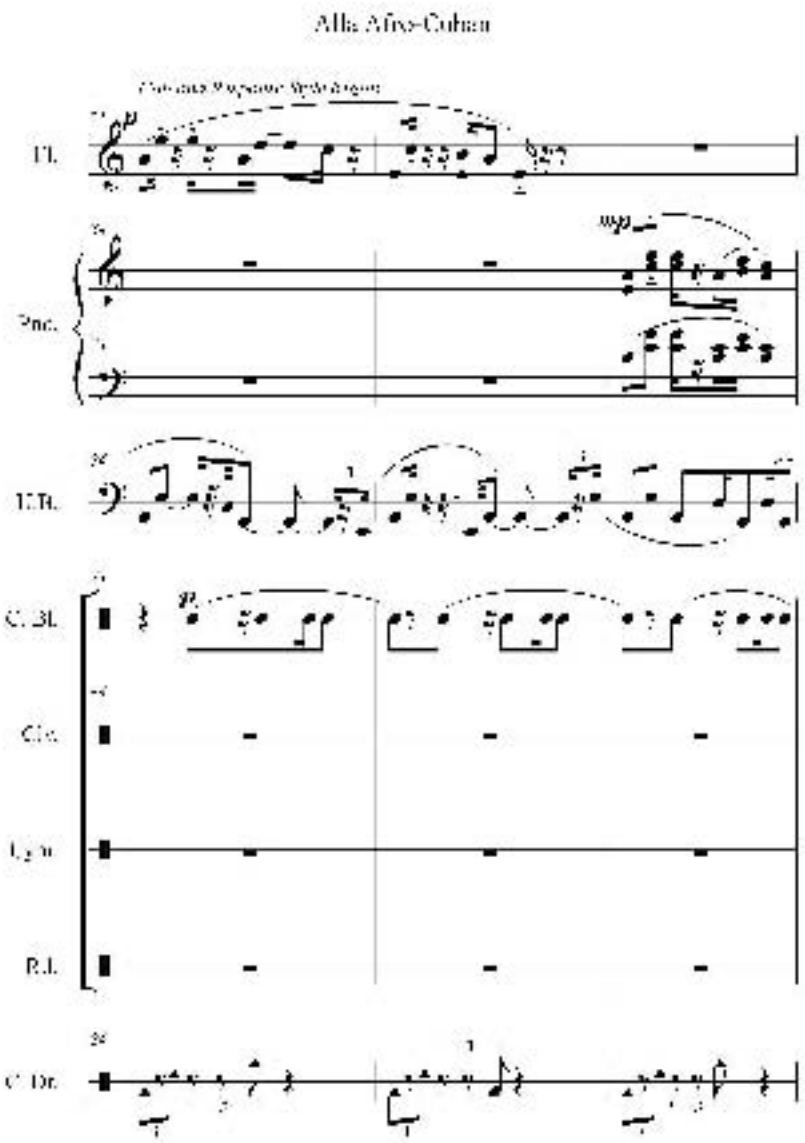


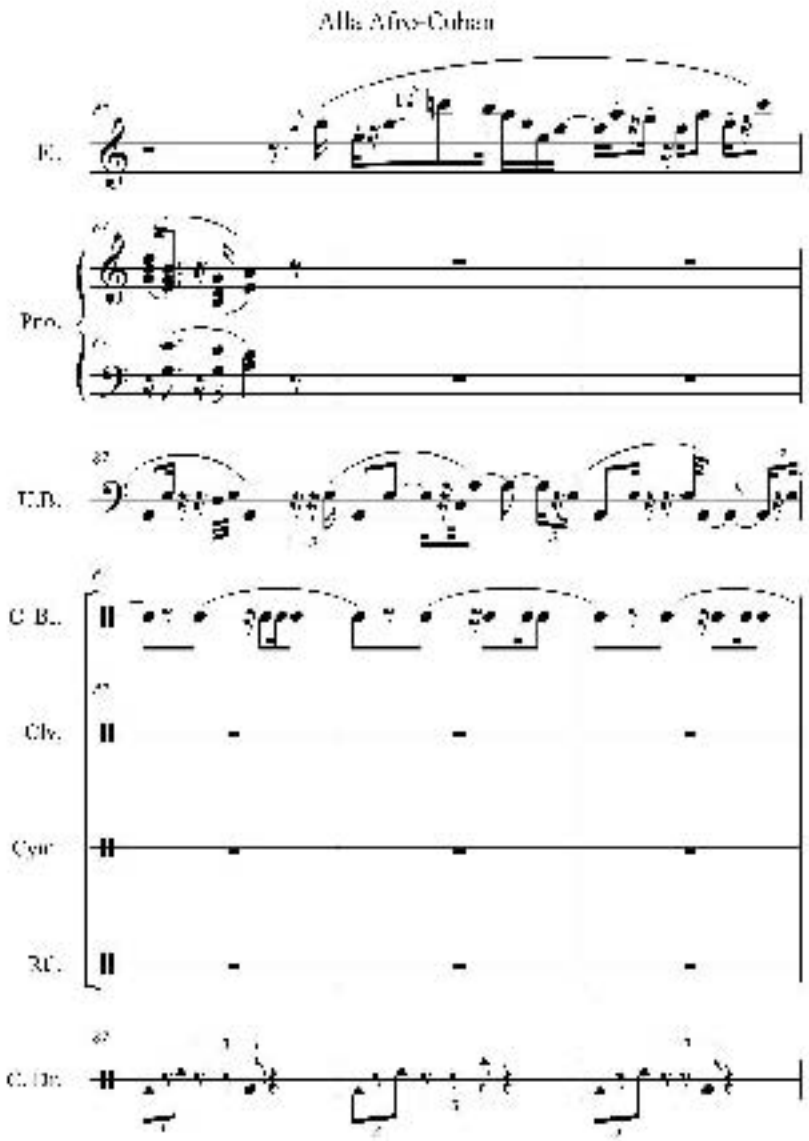


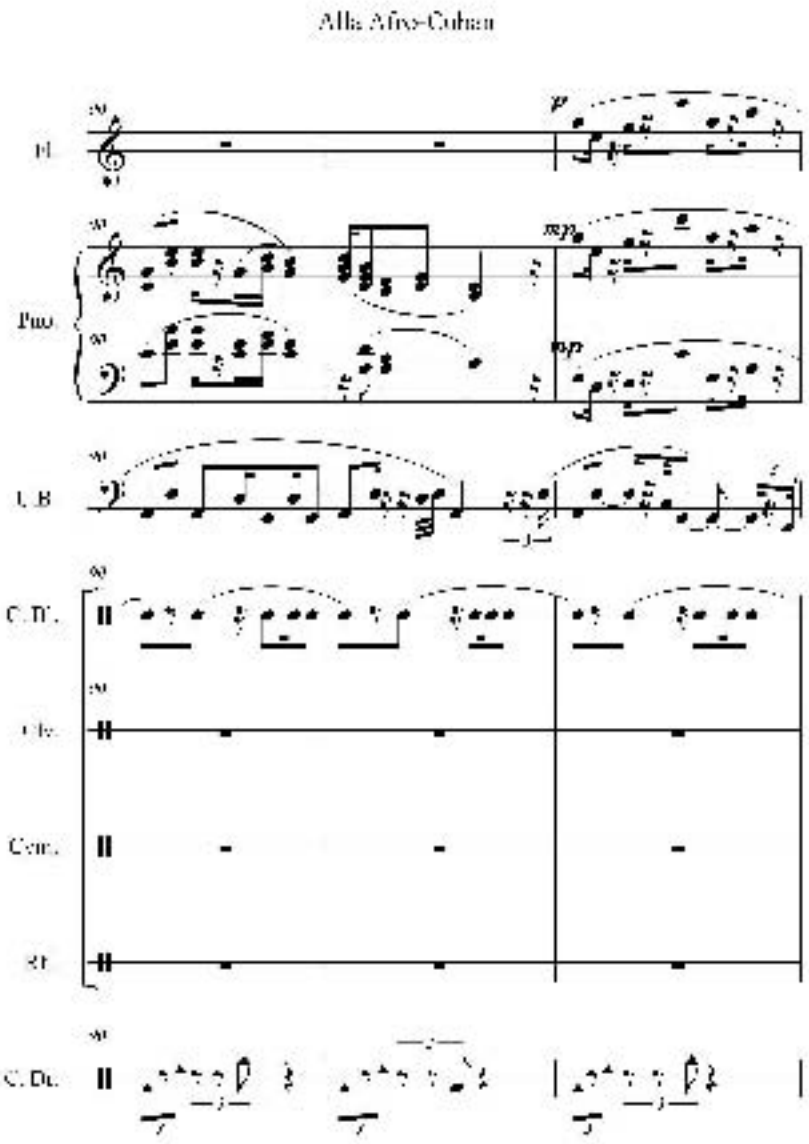


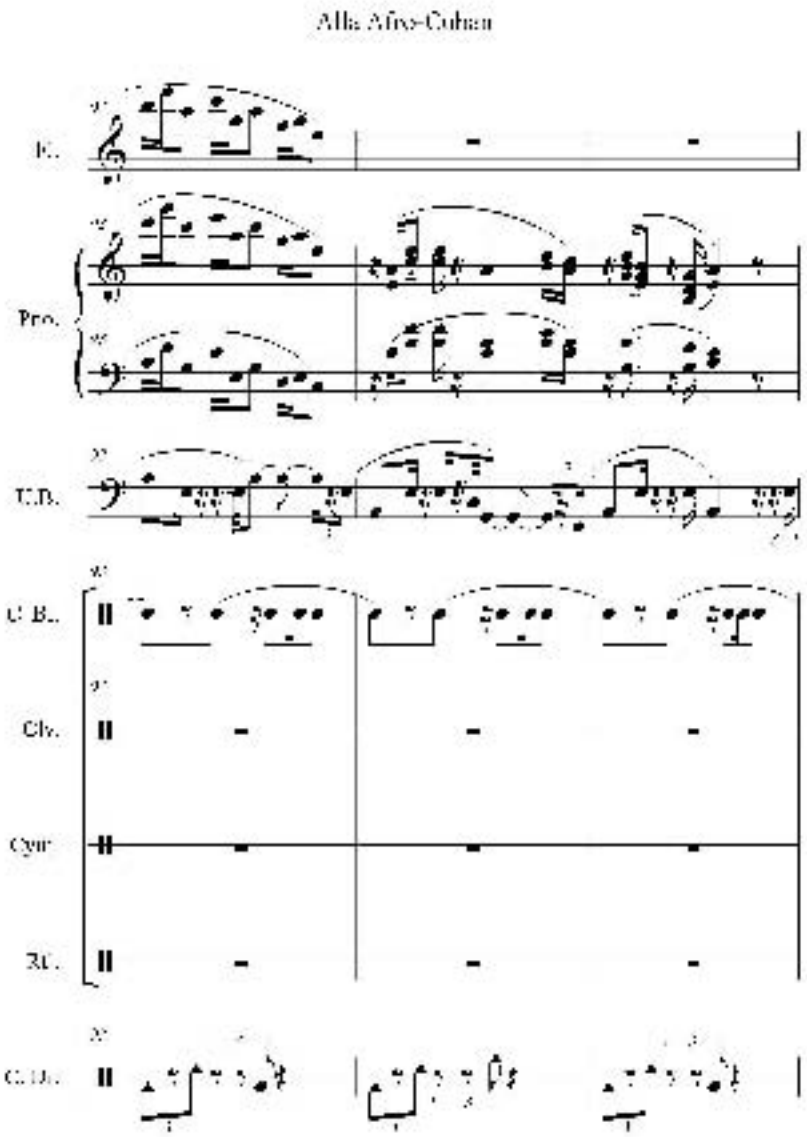


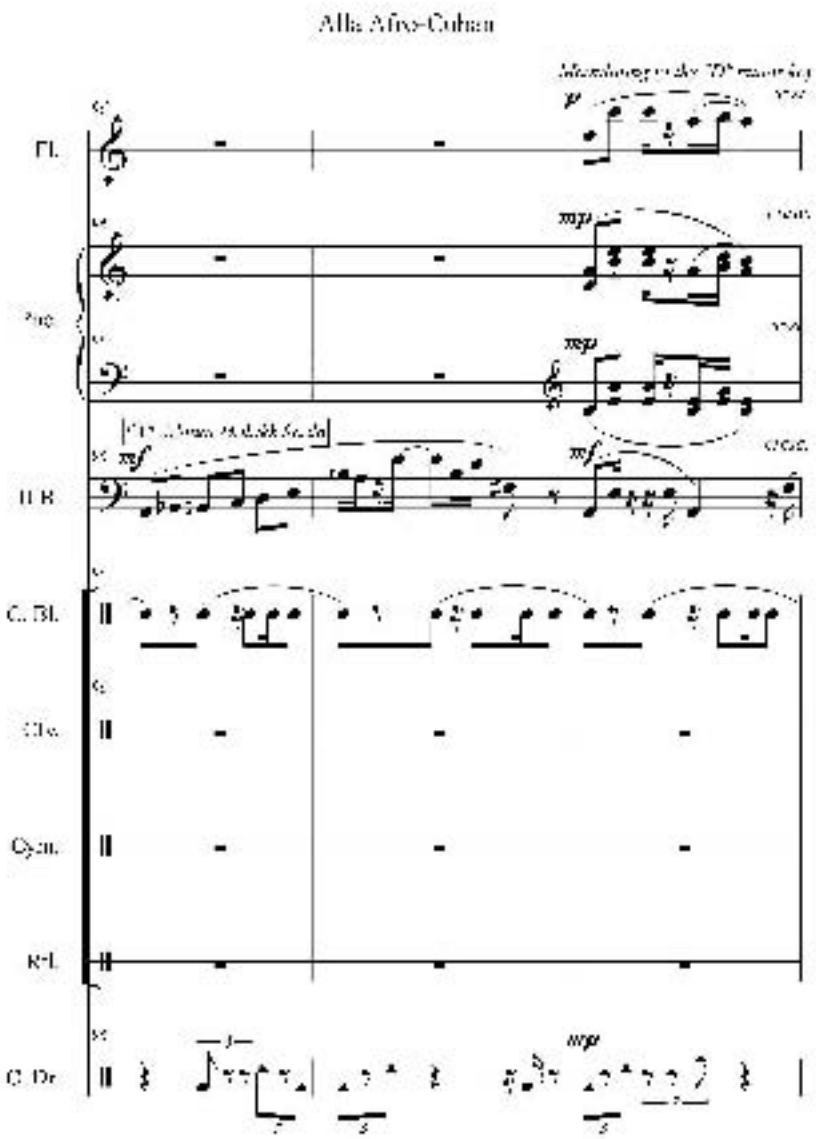


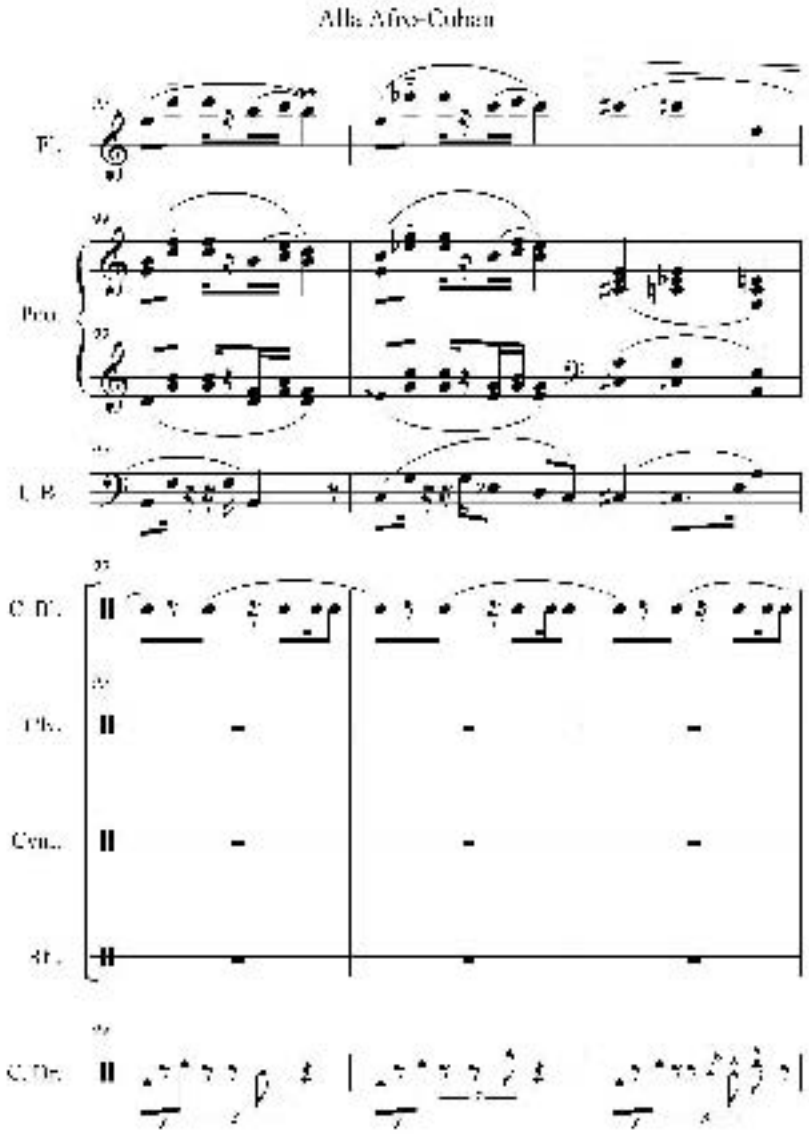


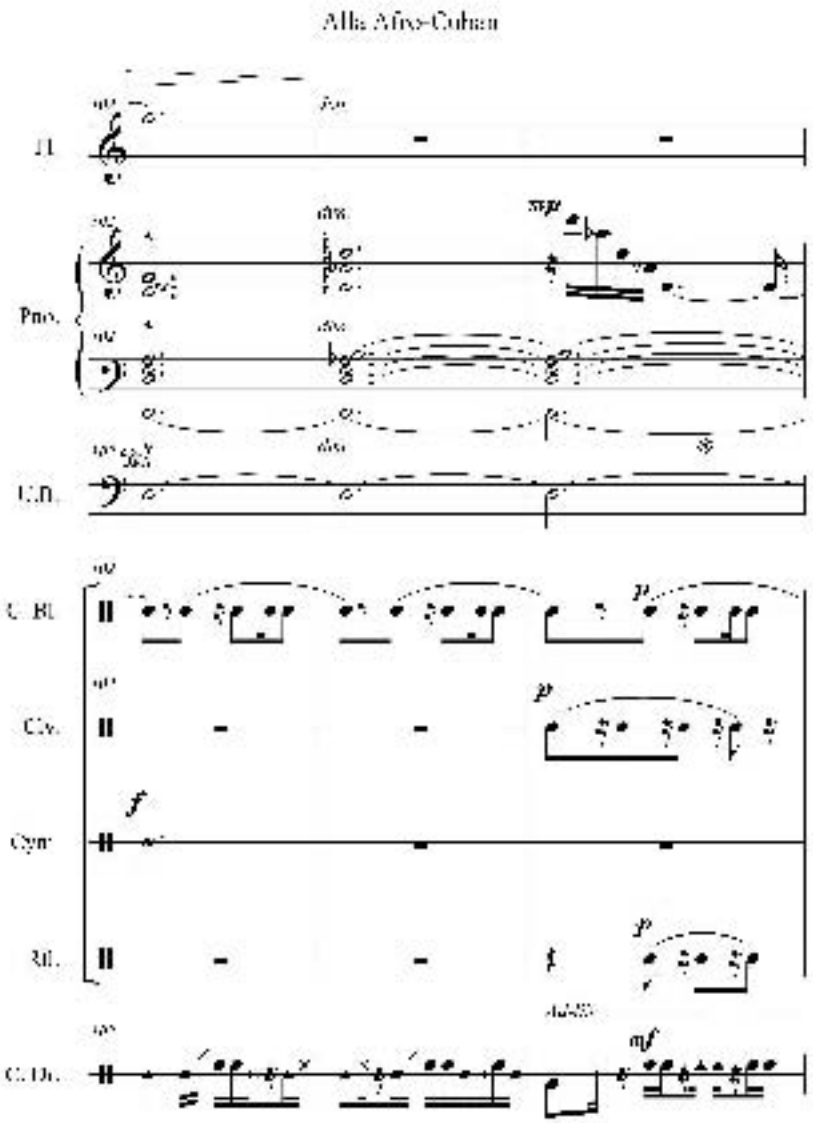


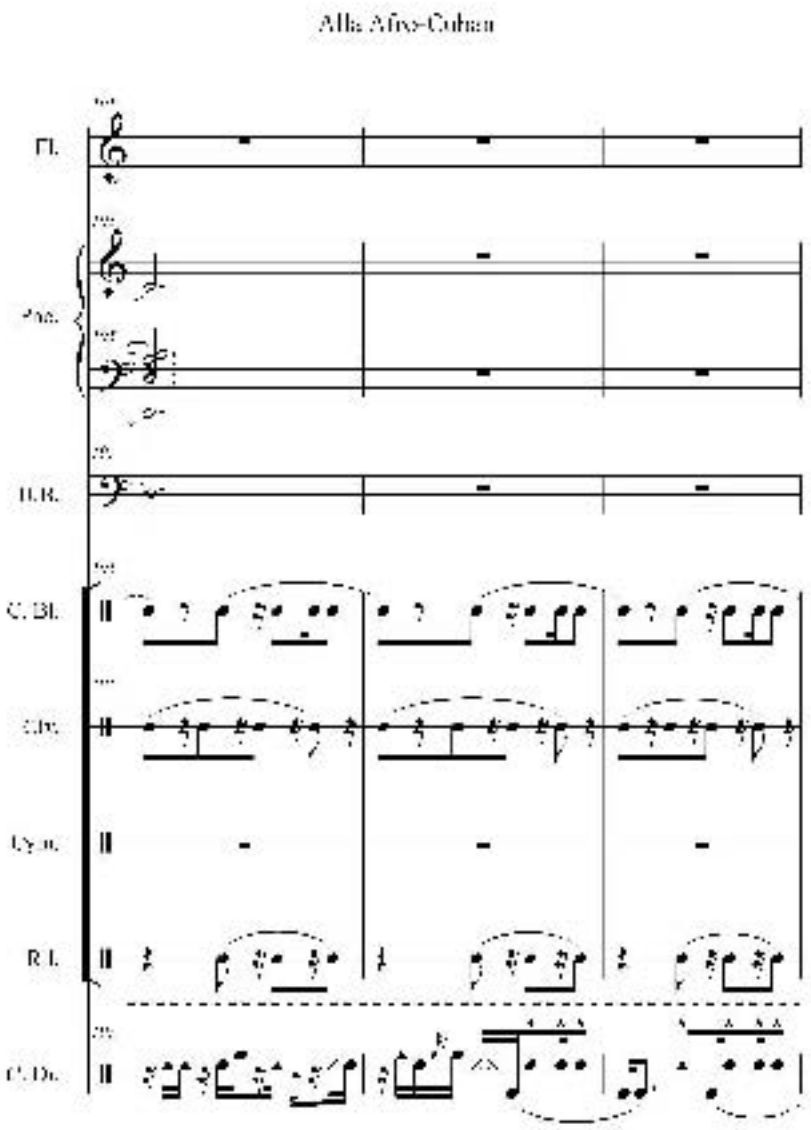


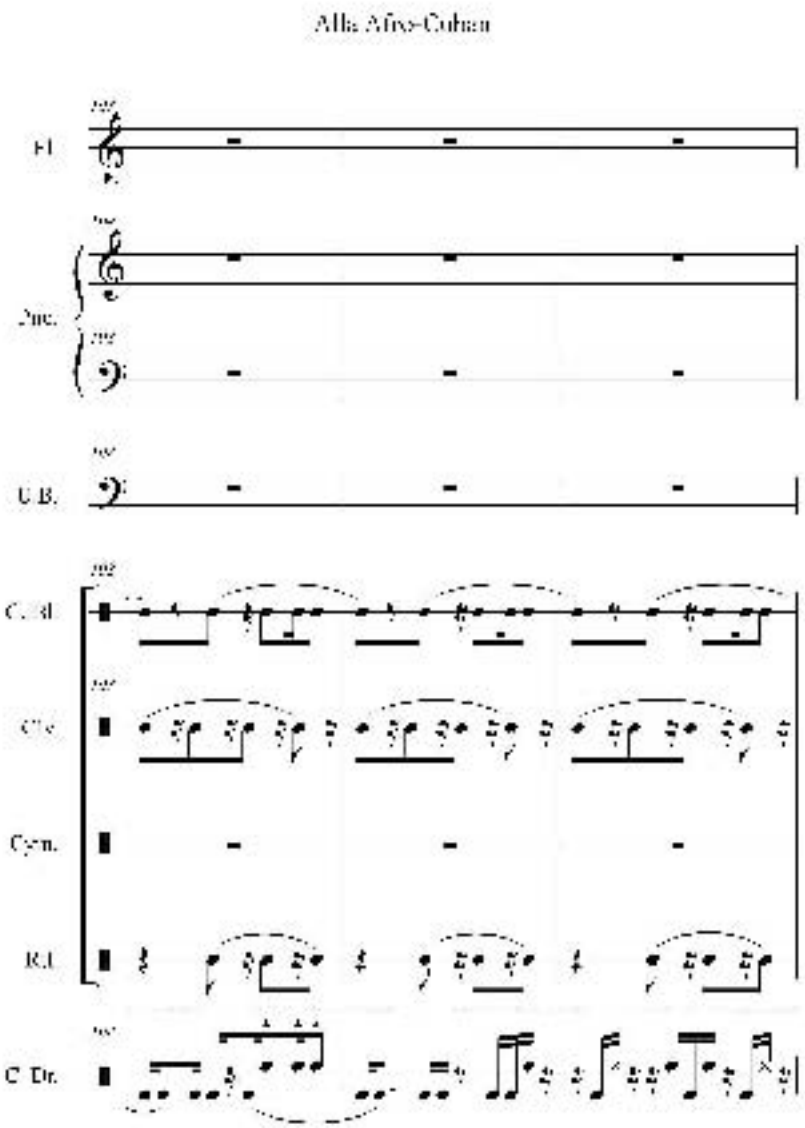


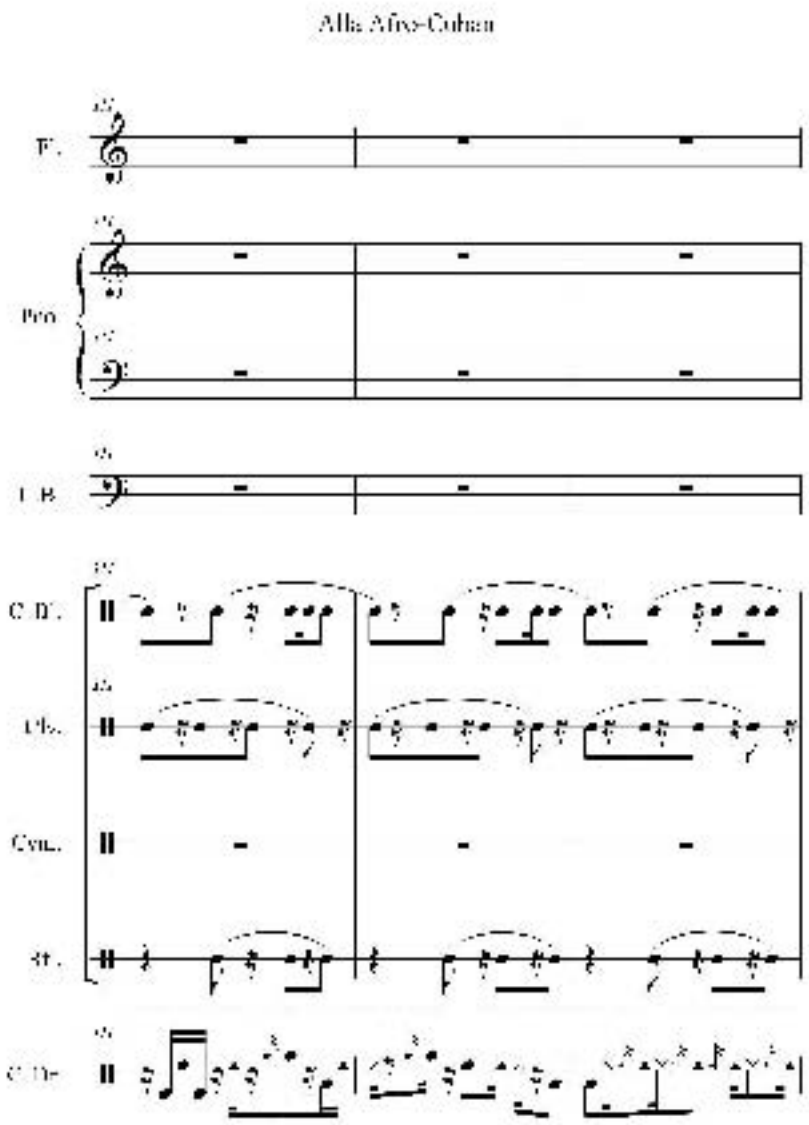


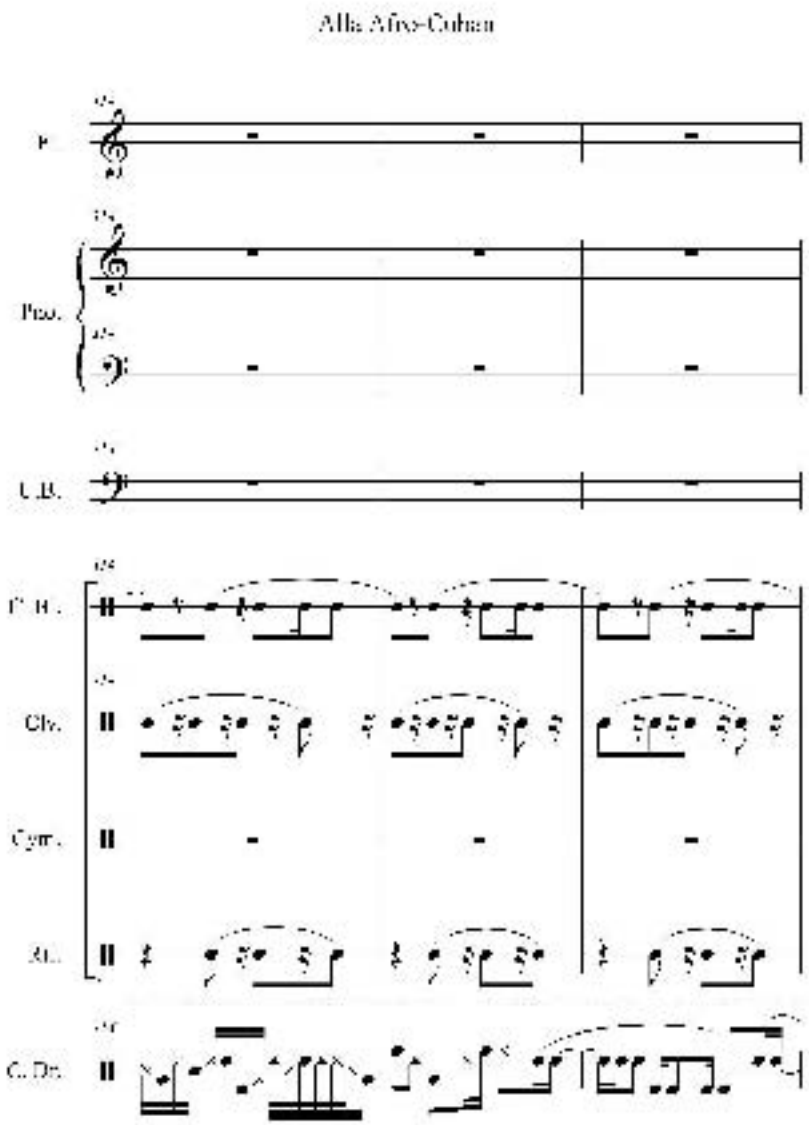


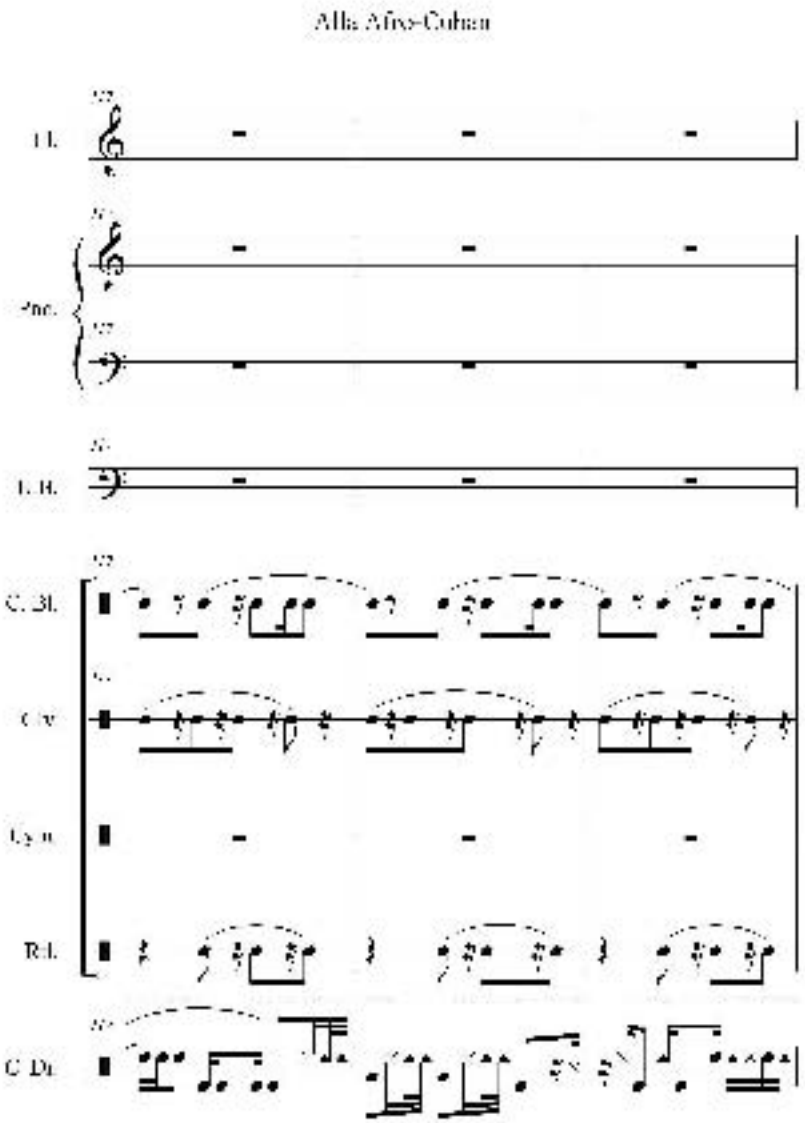


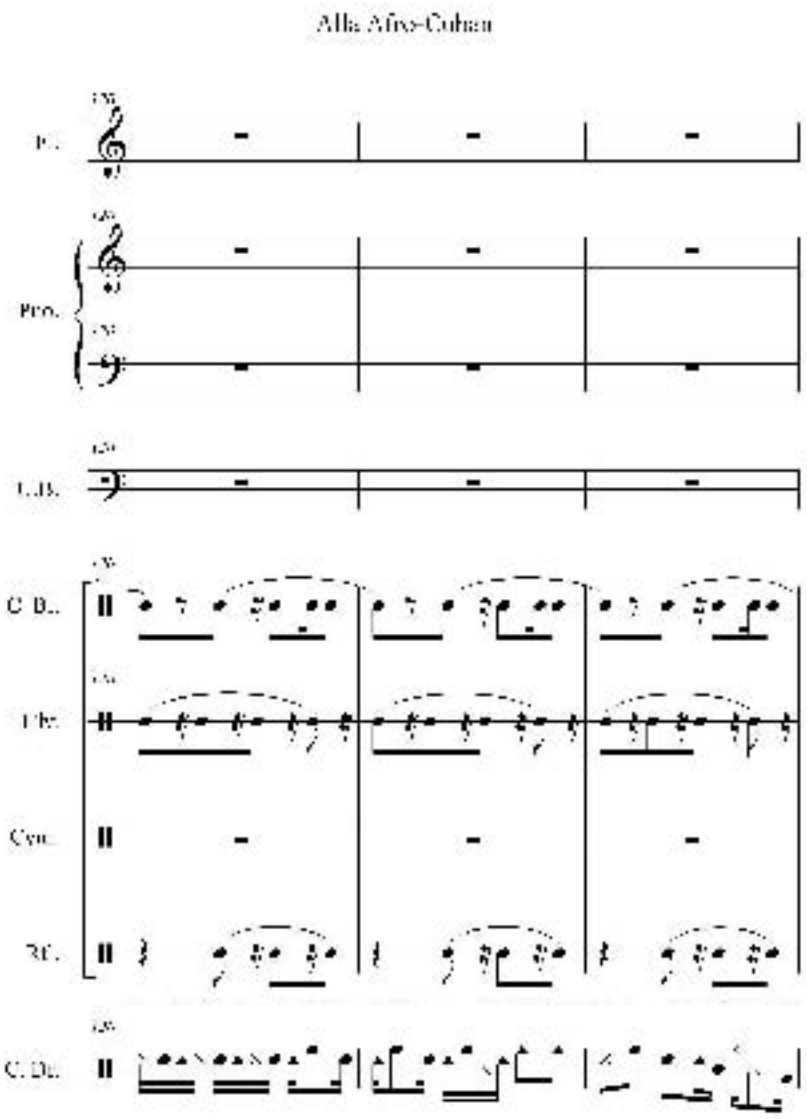


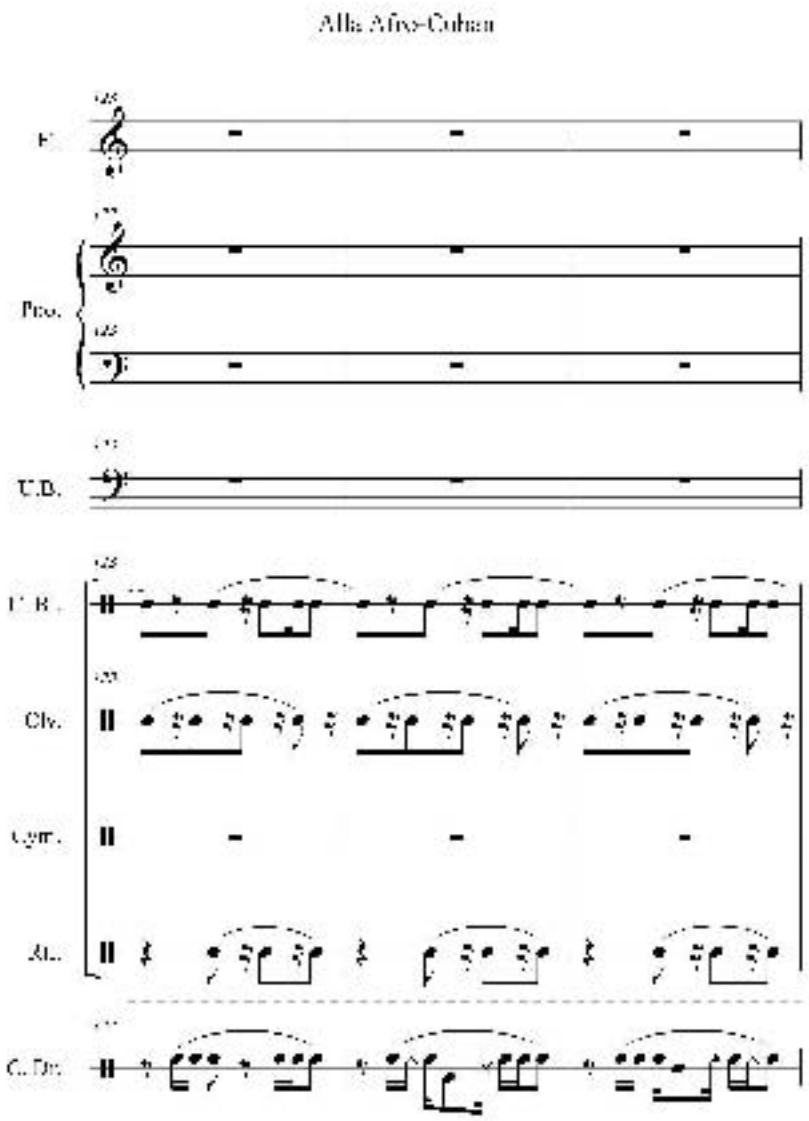


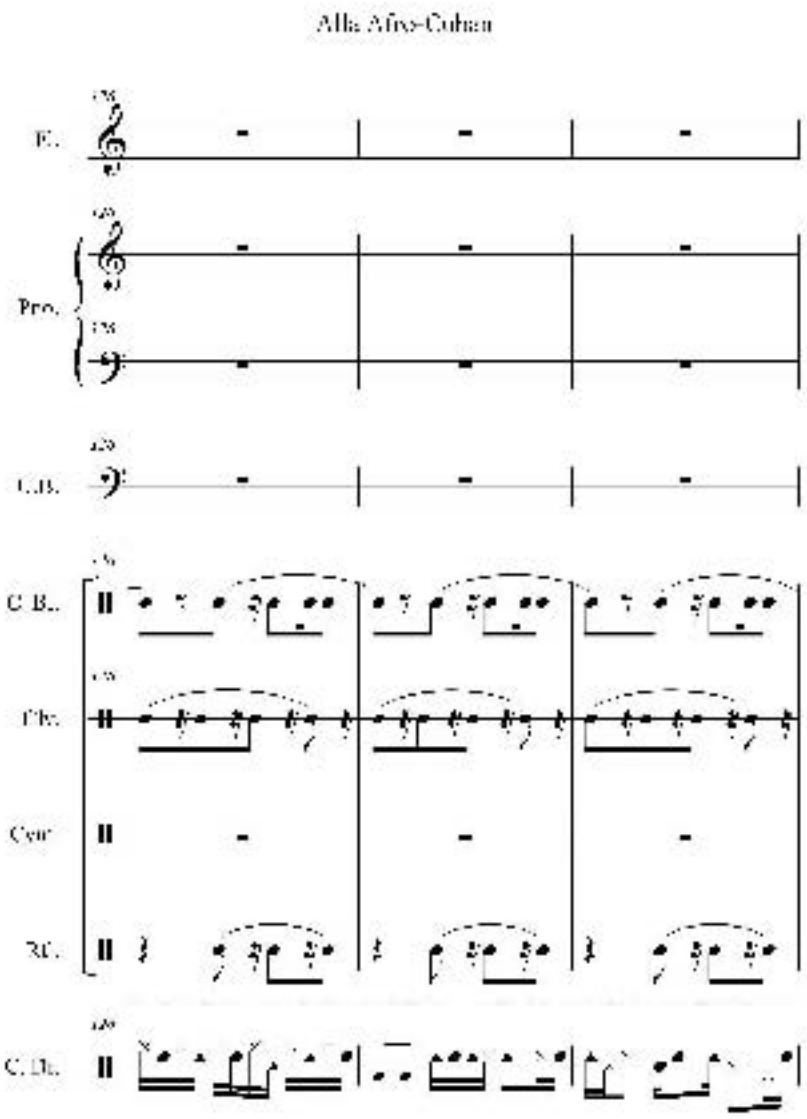


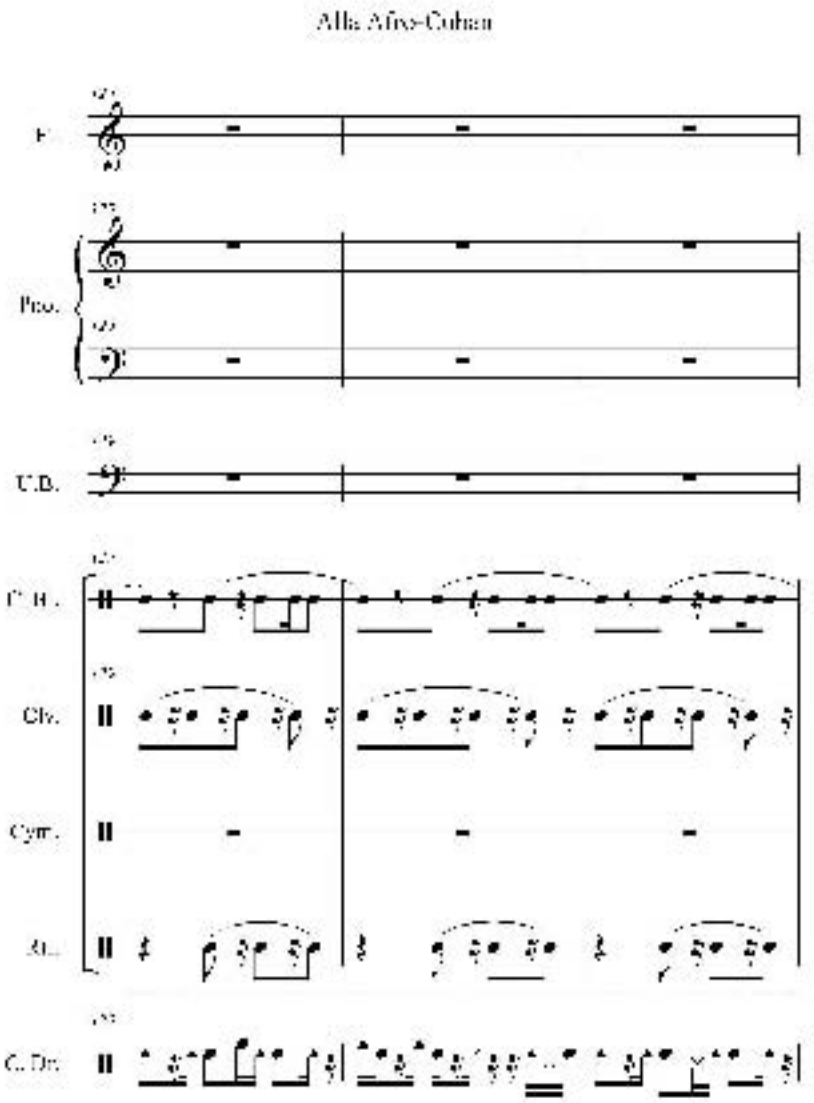


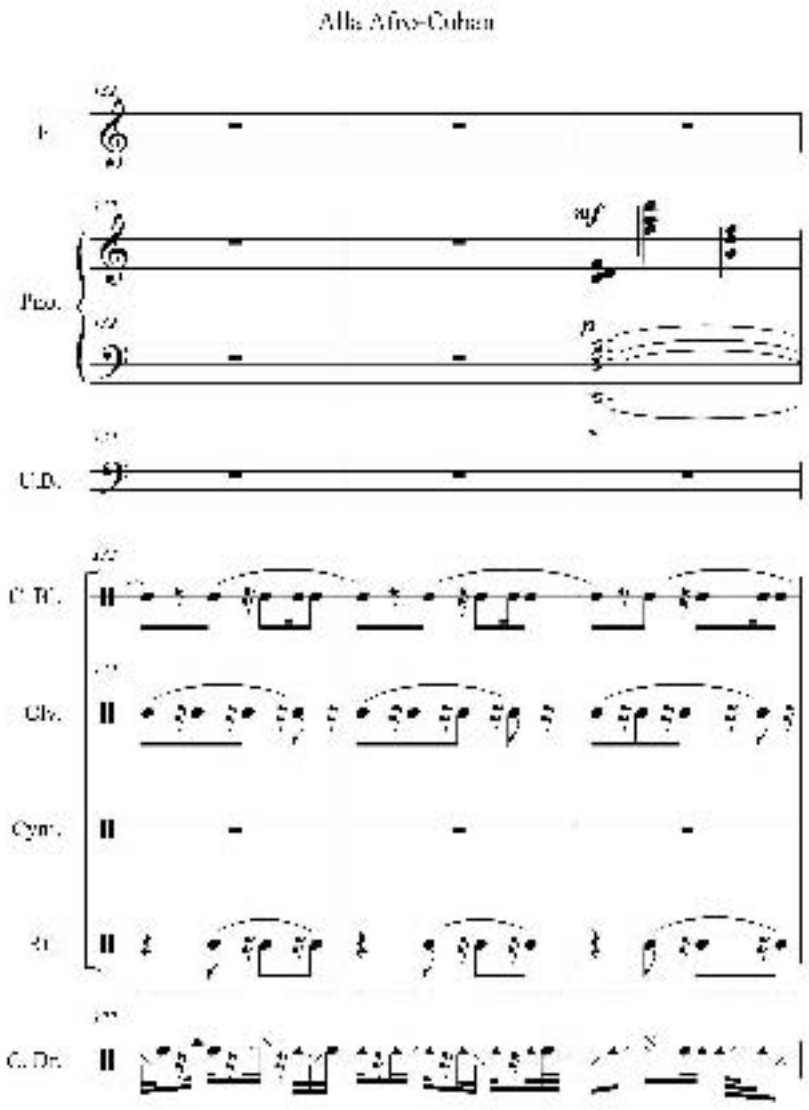


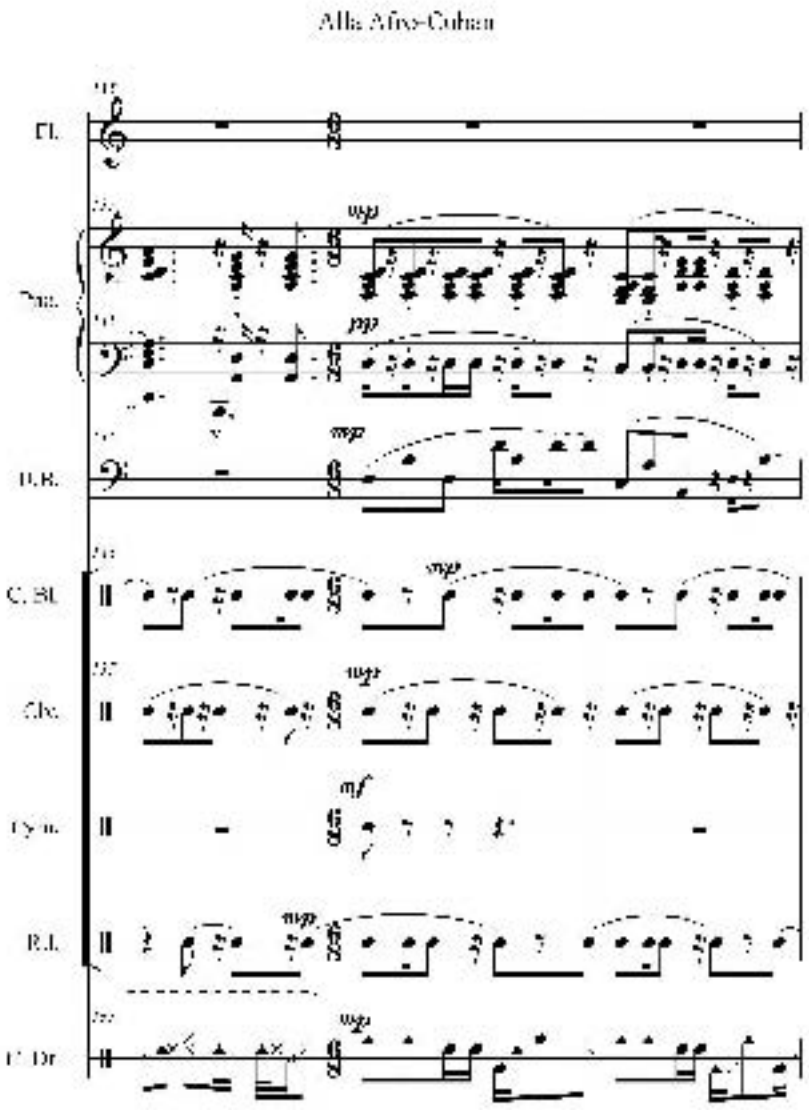


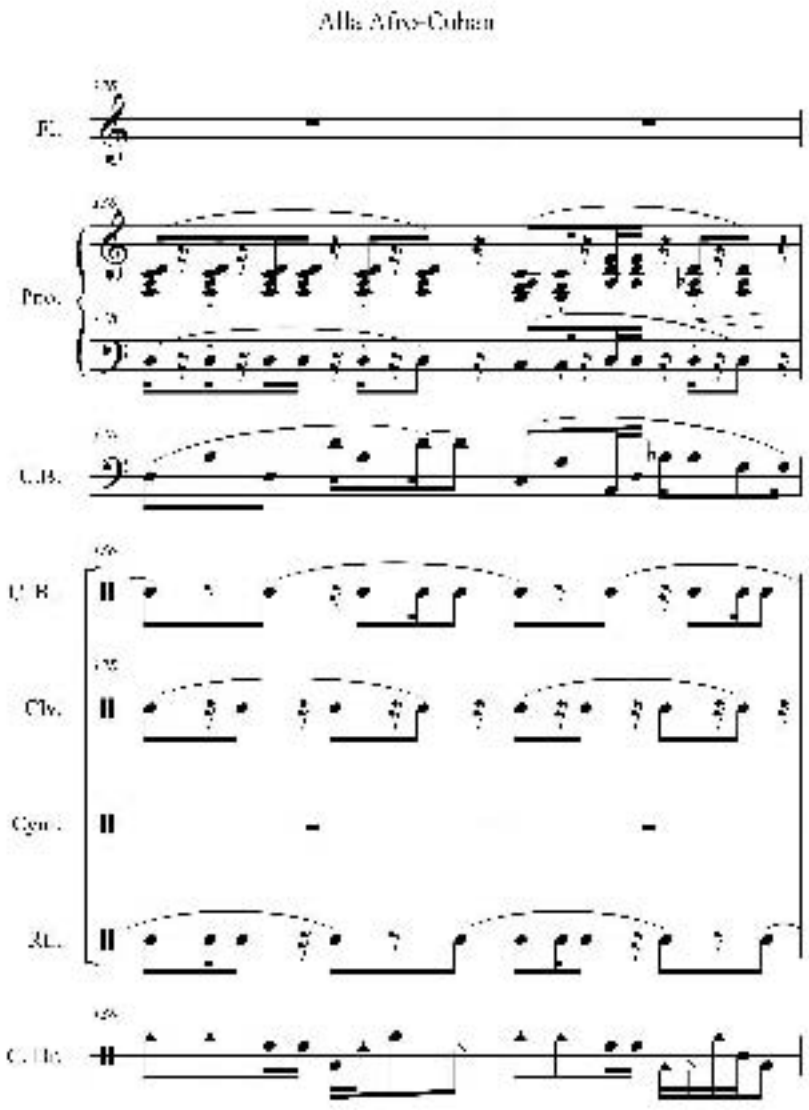


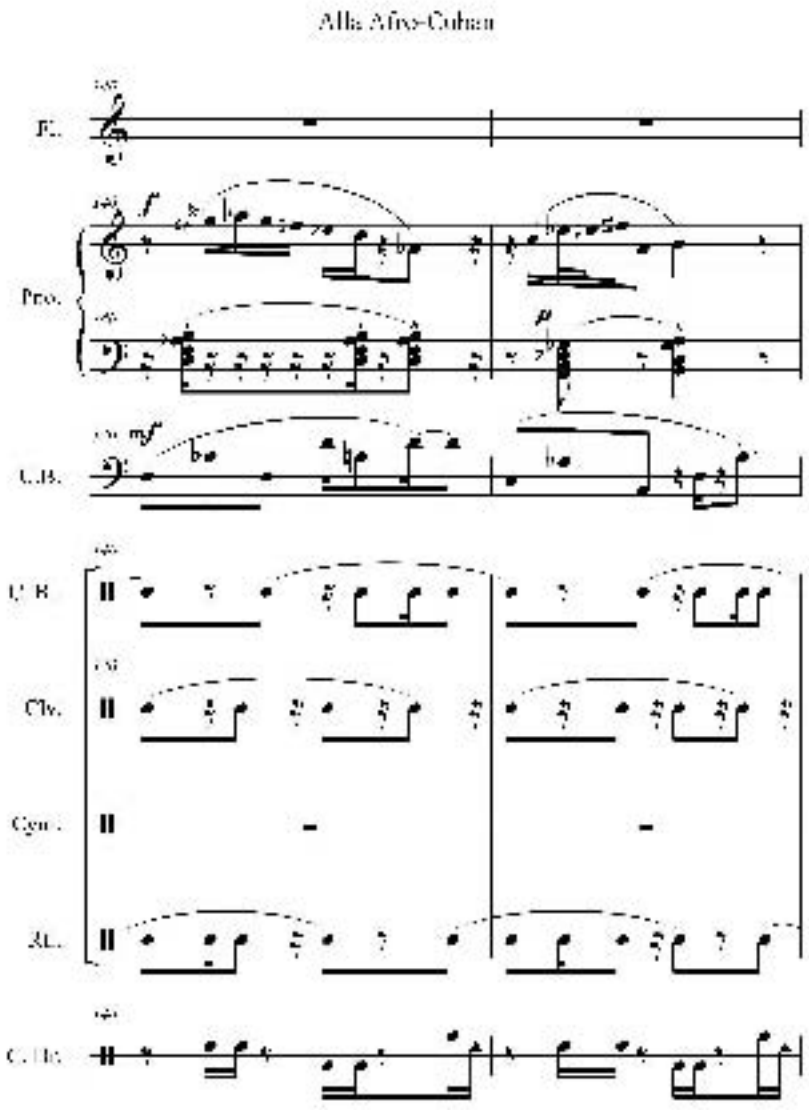


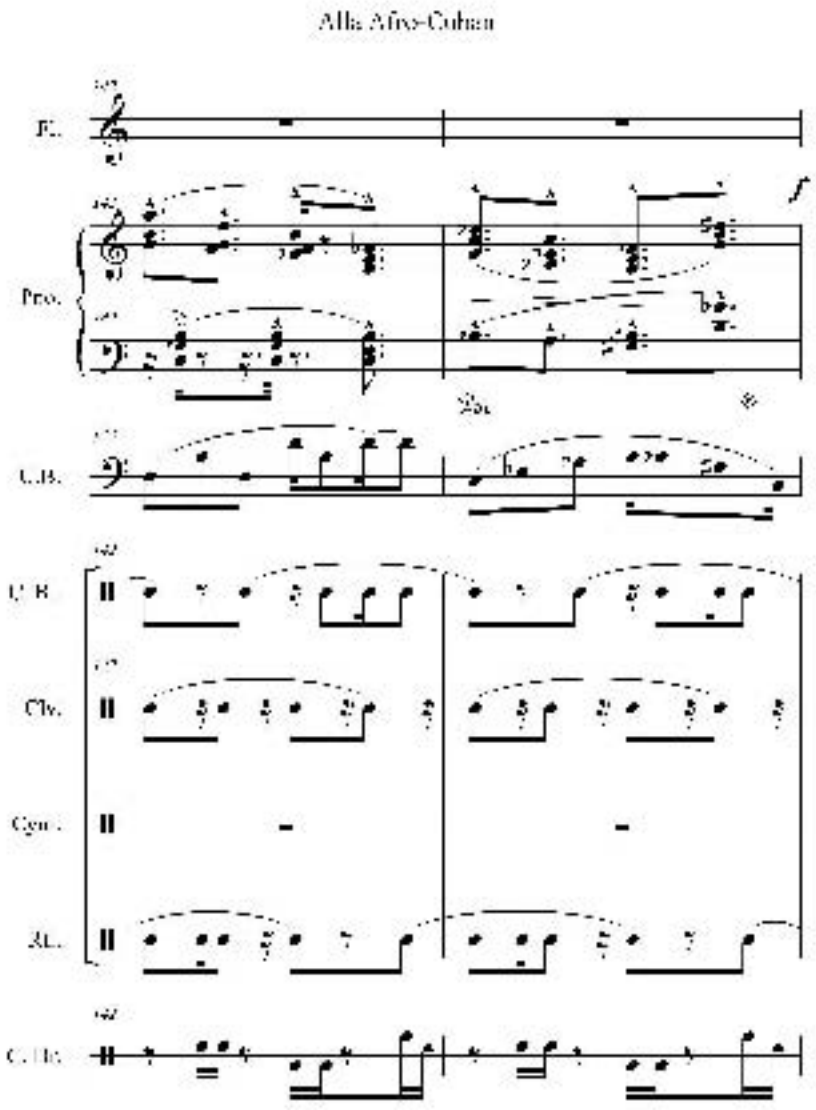


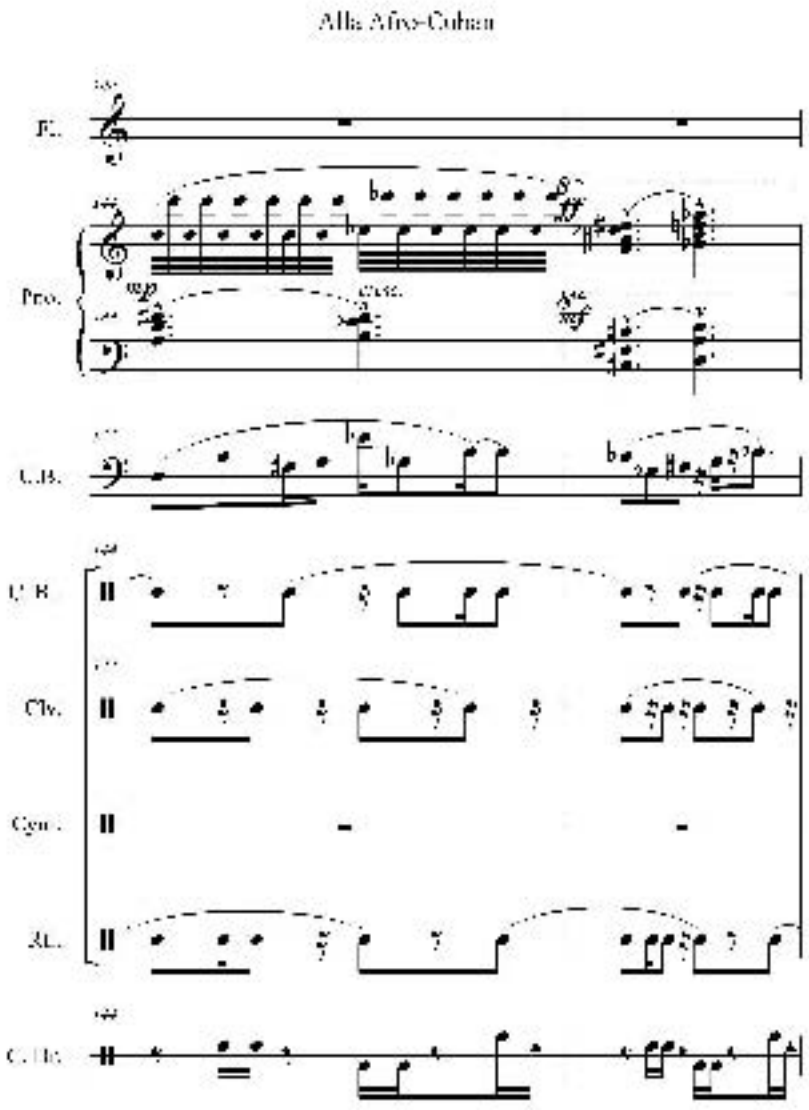


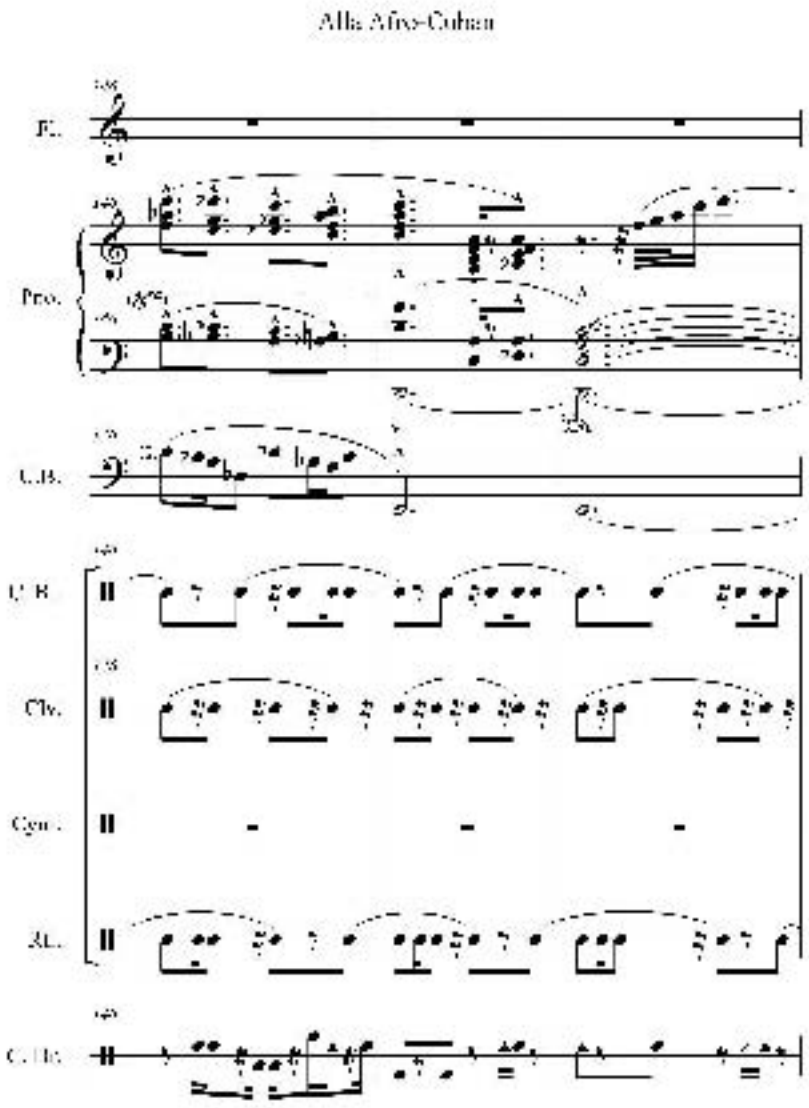


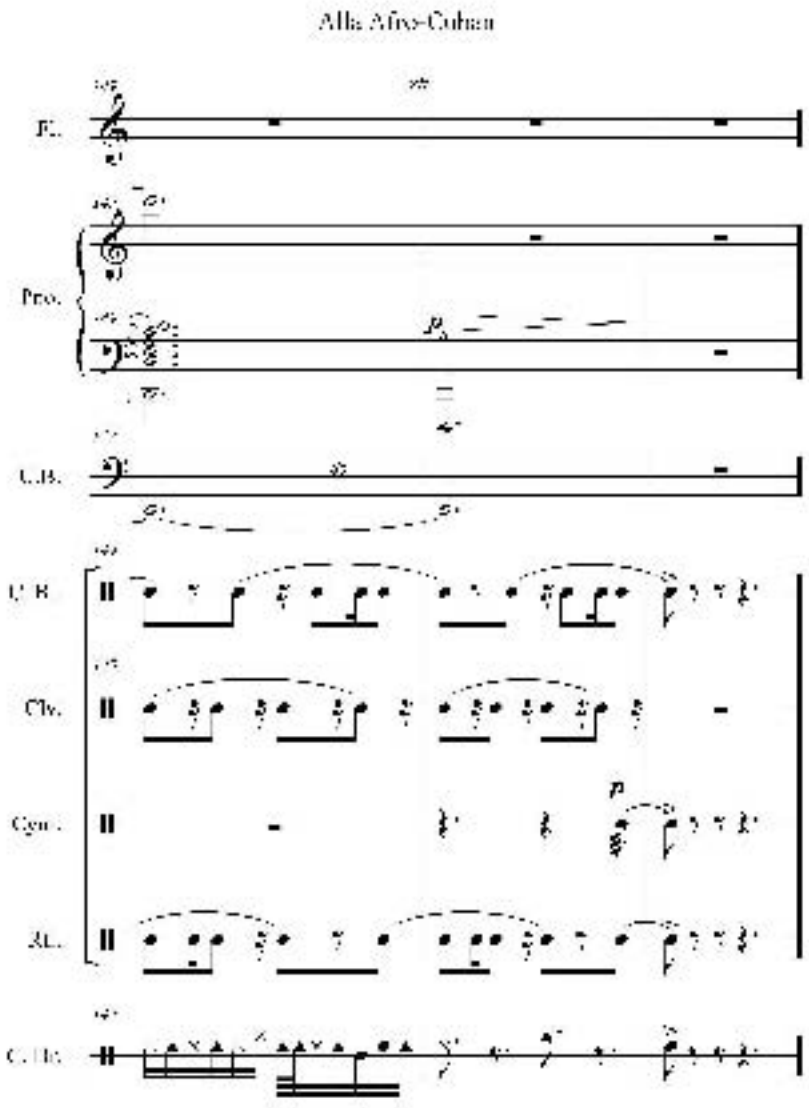












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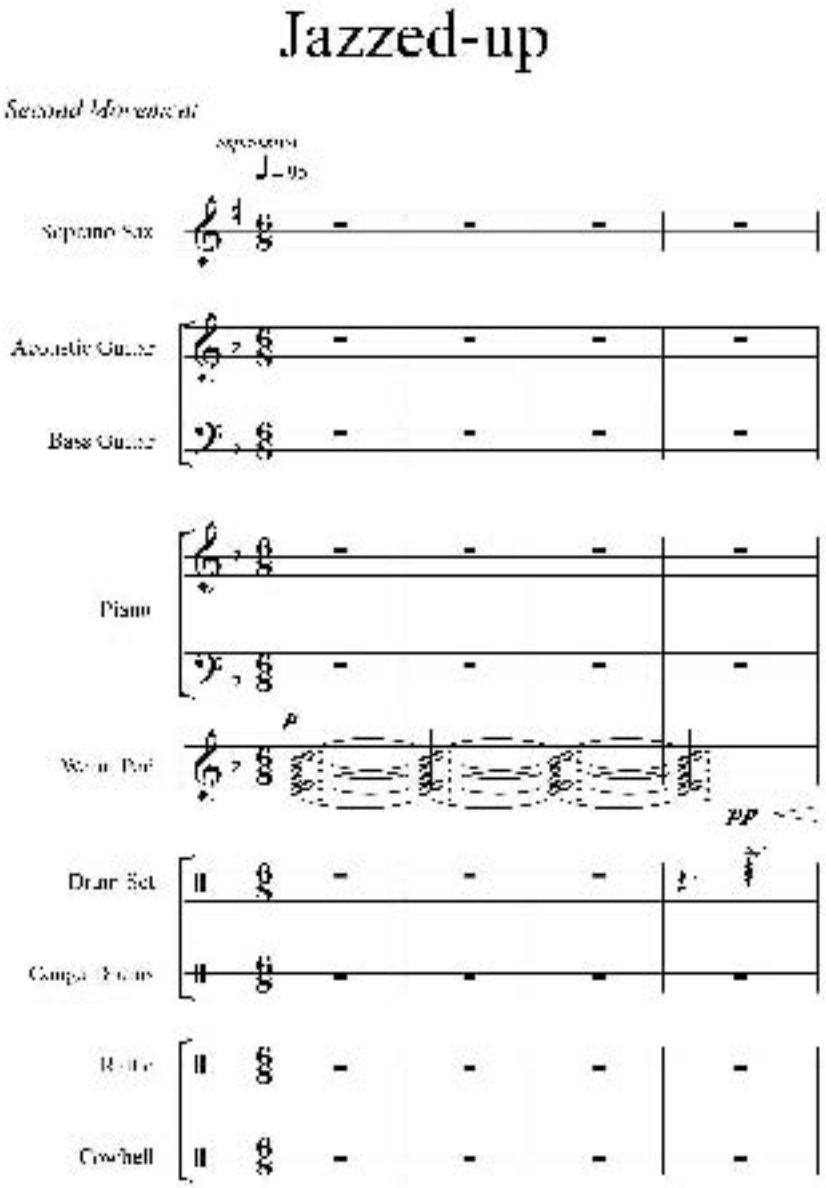
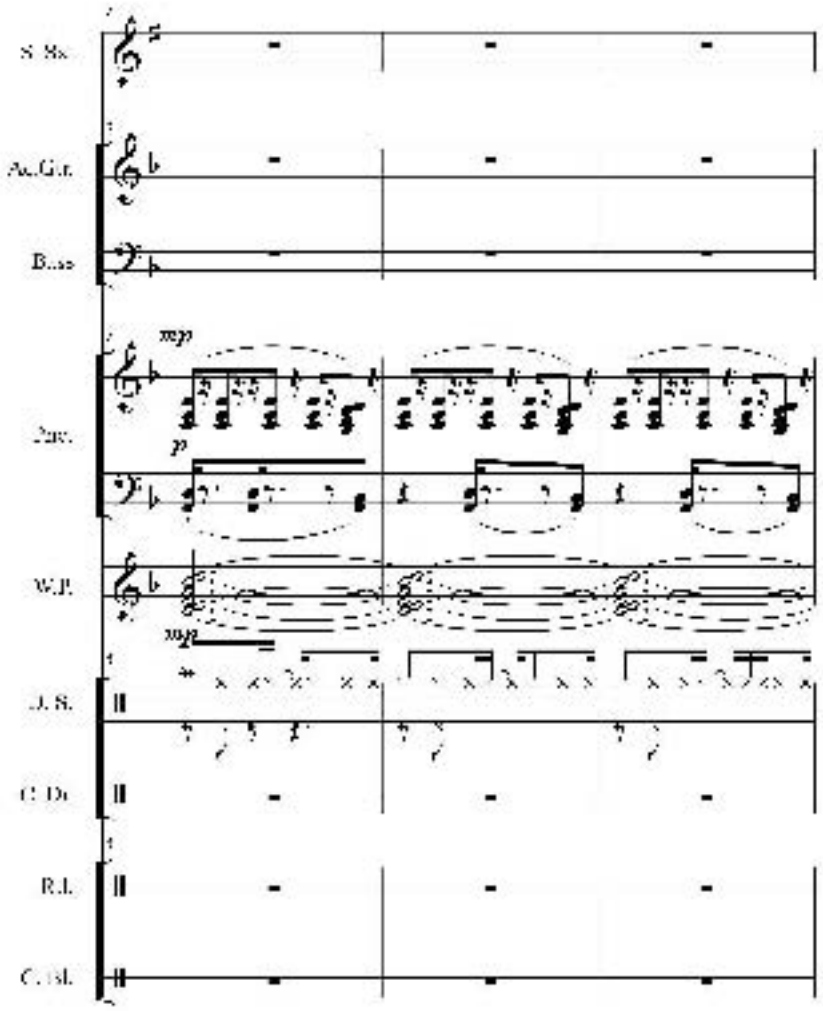


Jazzed-up



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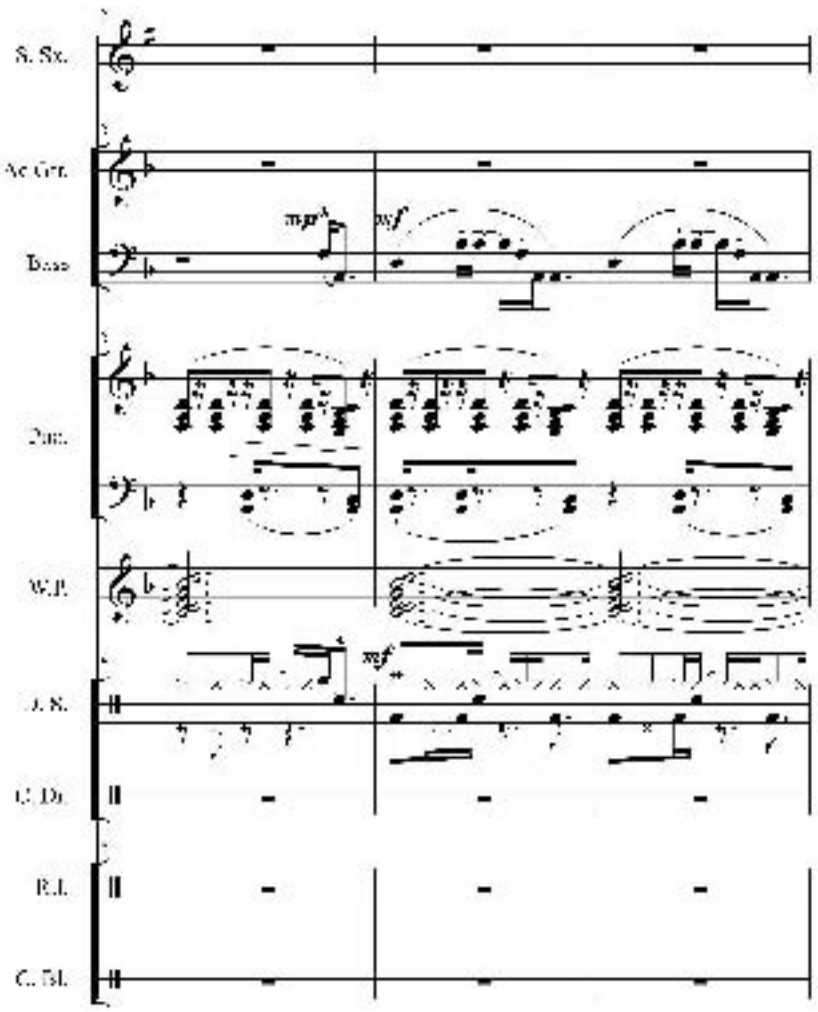

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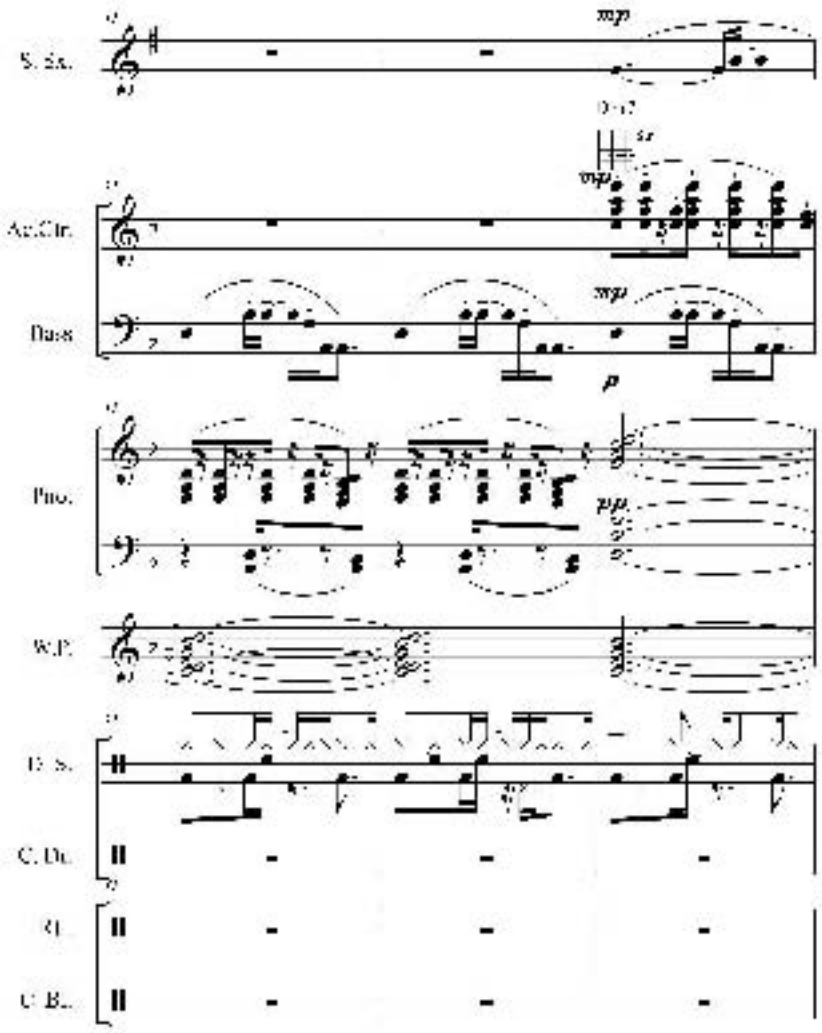

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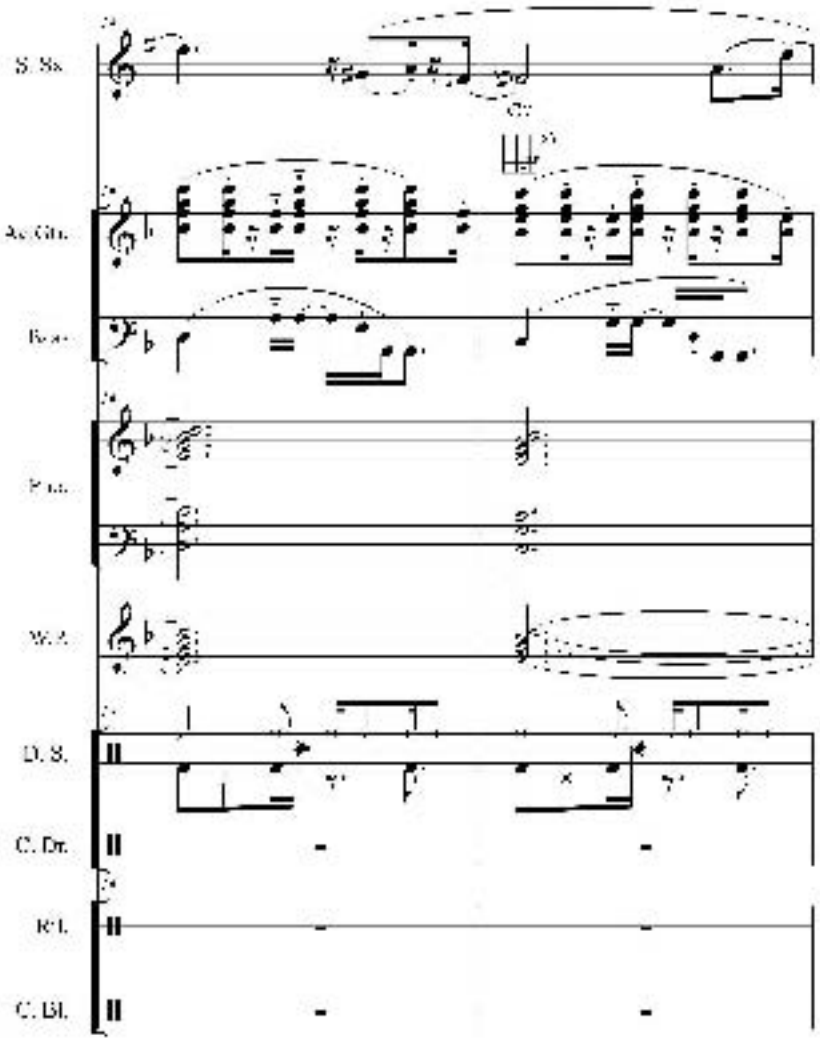

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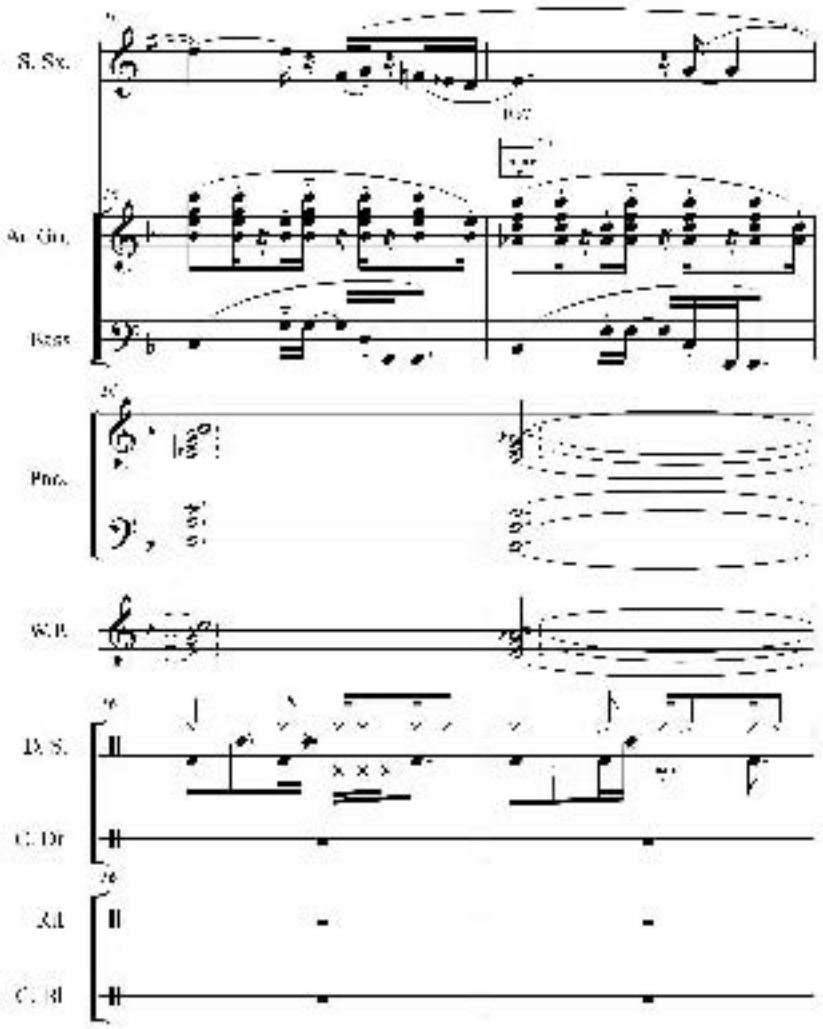

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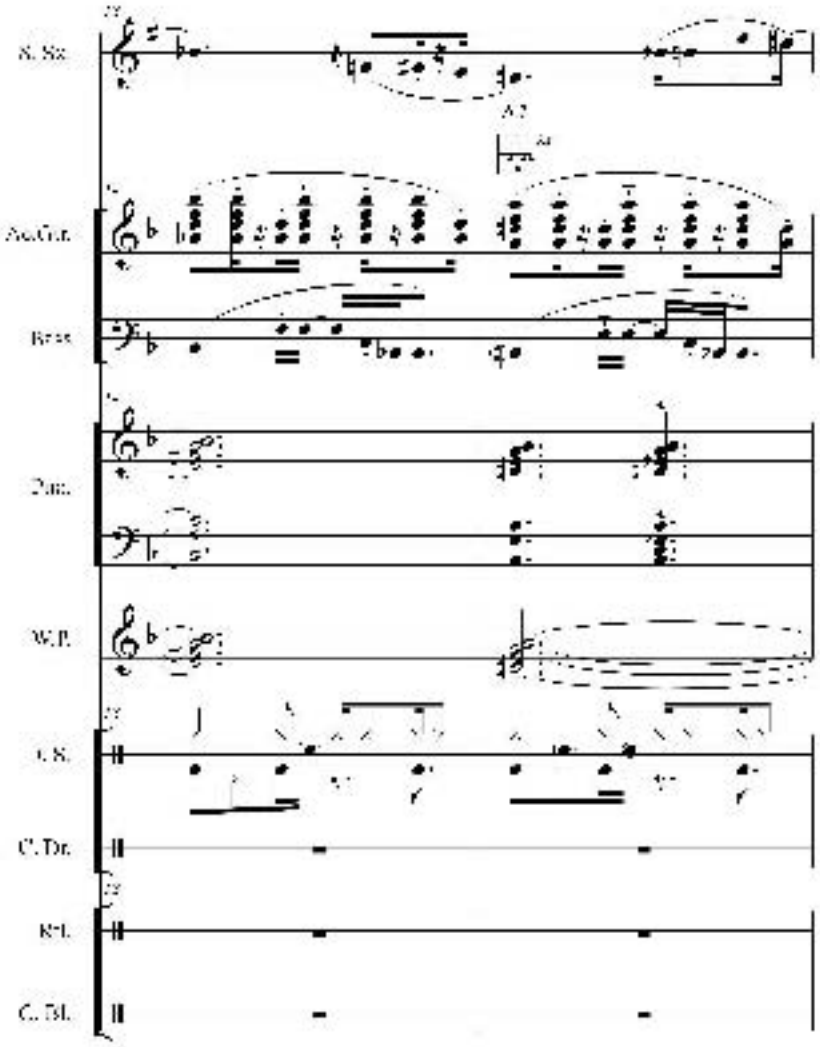

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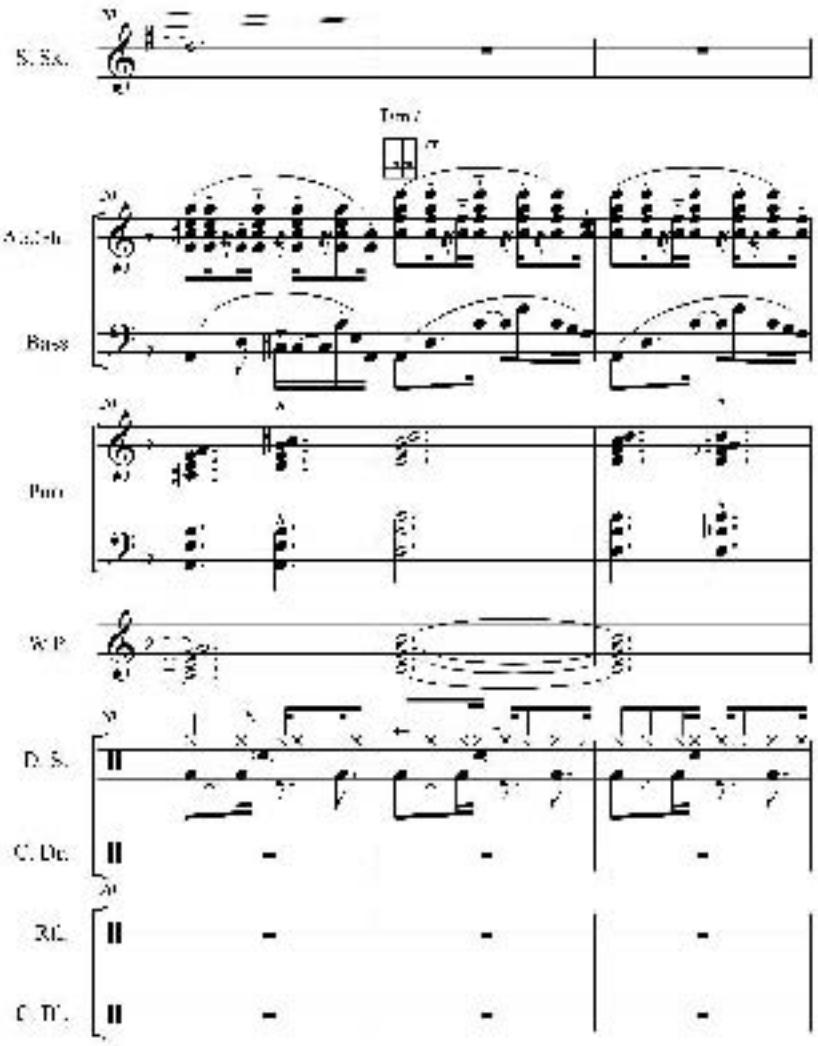

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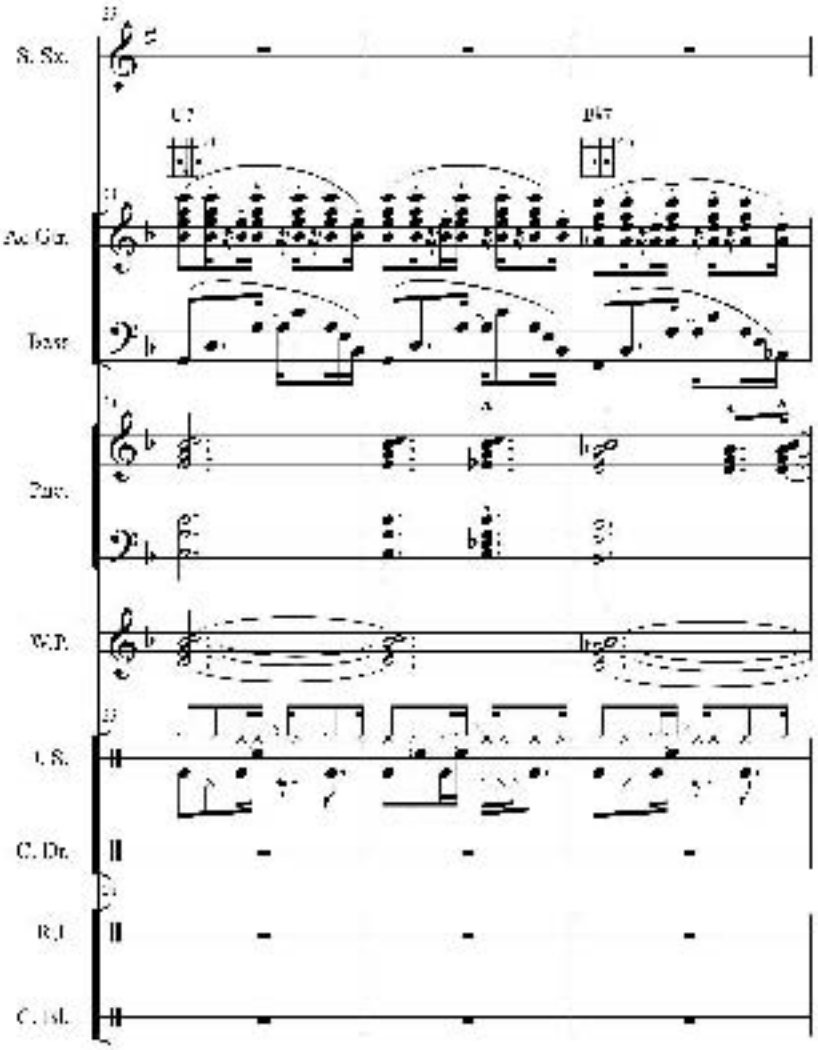

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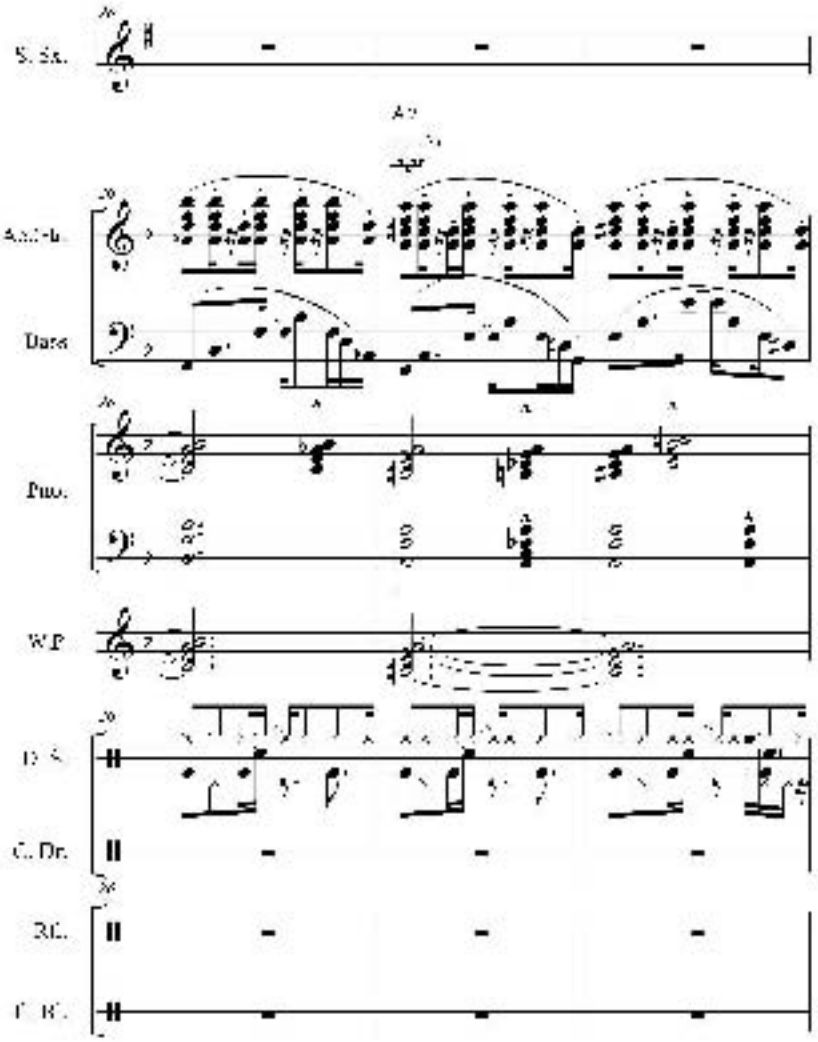

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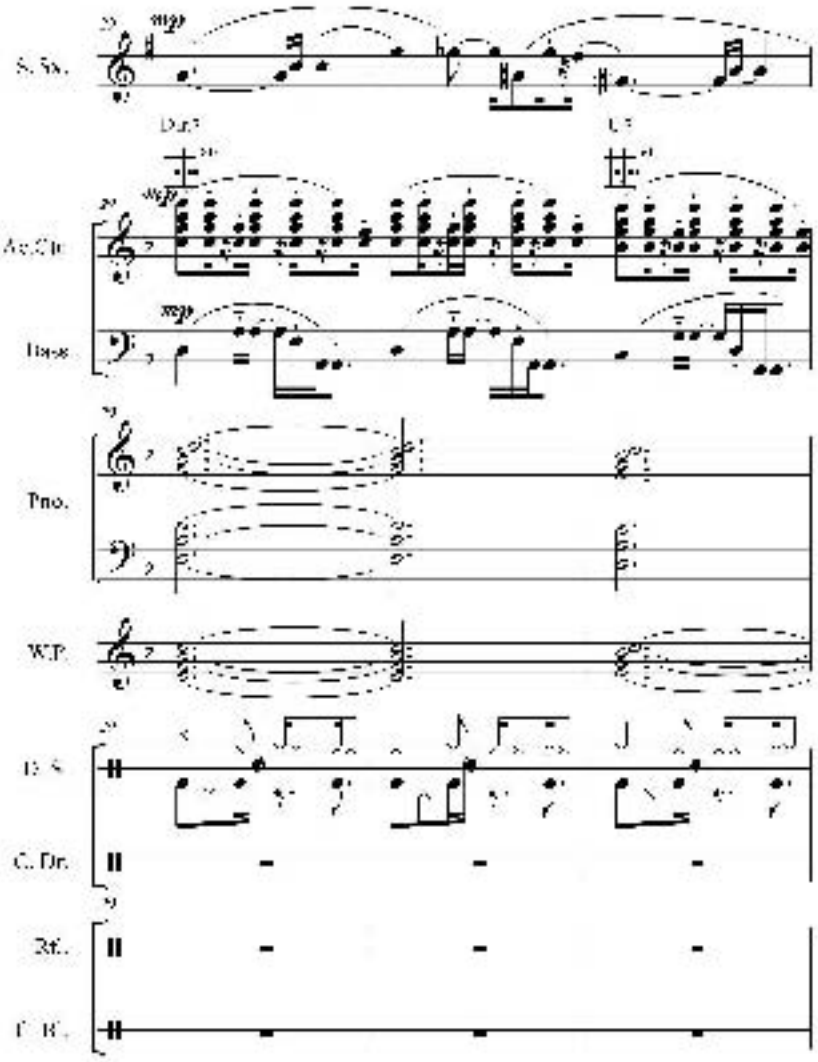

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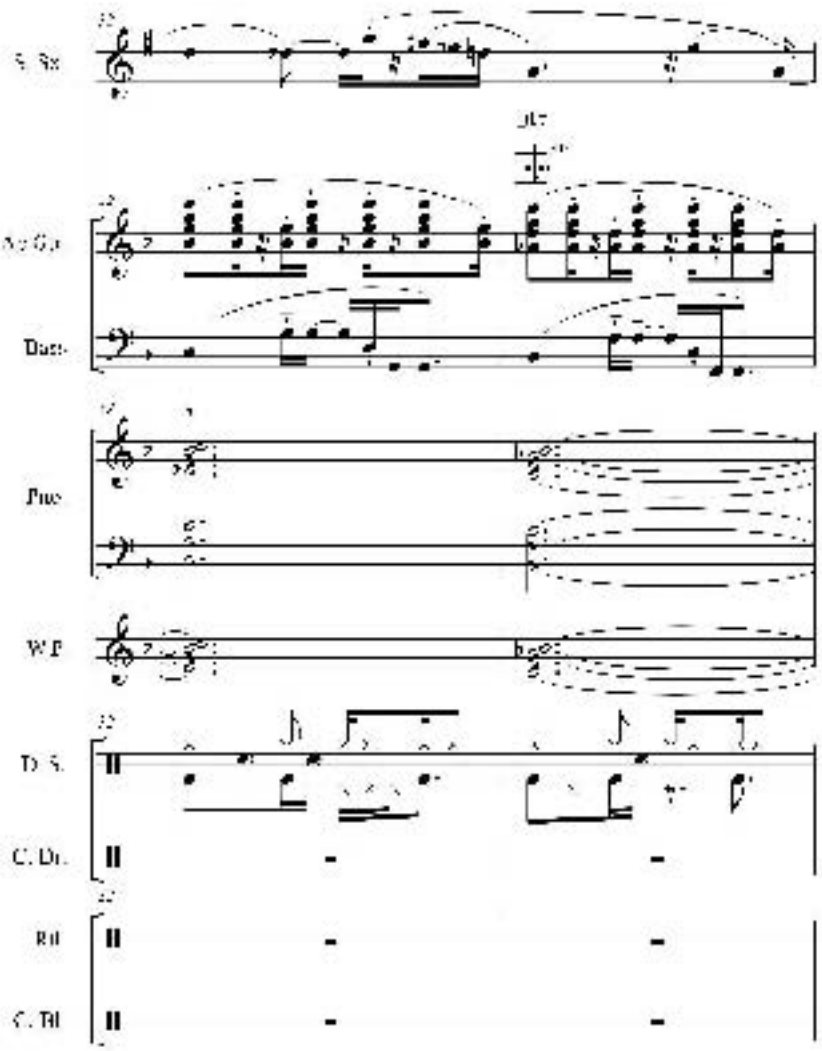

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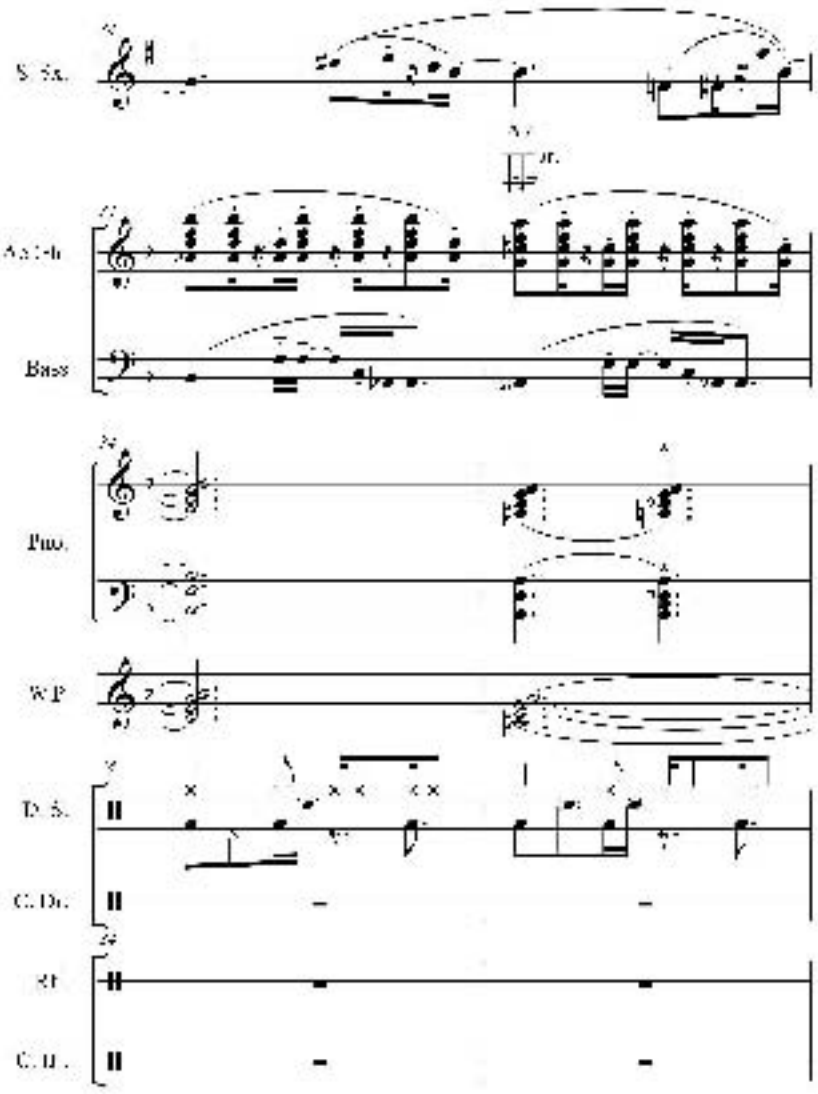

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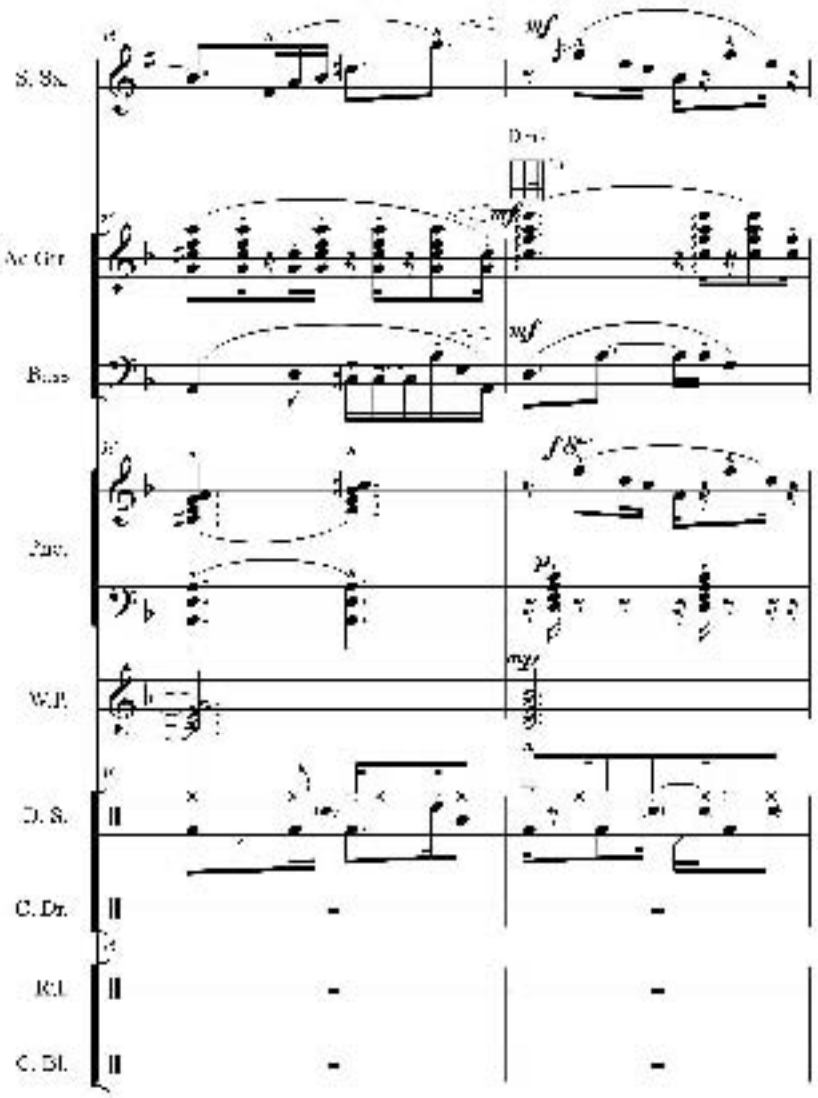

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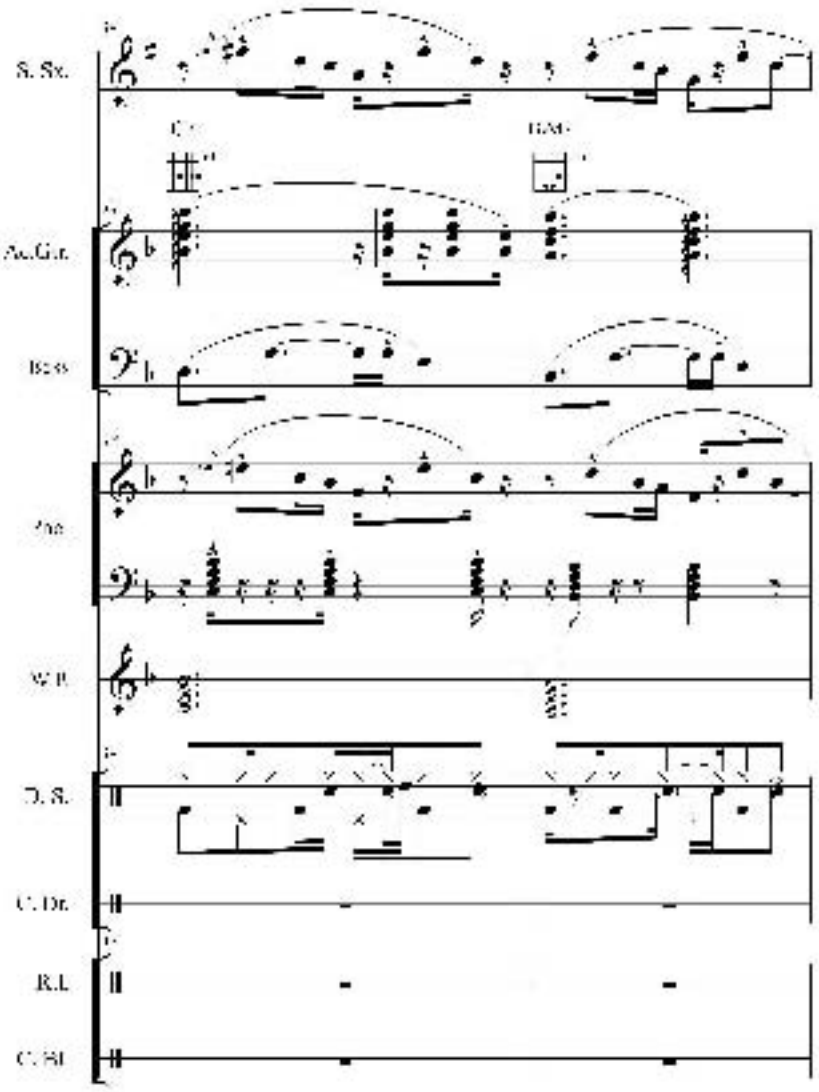

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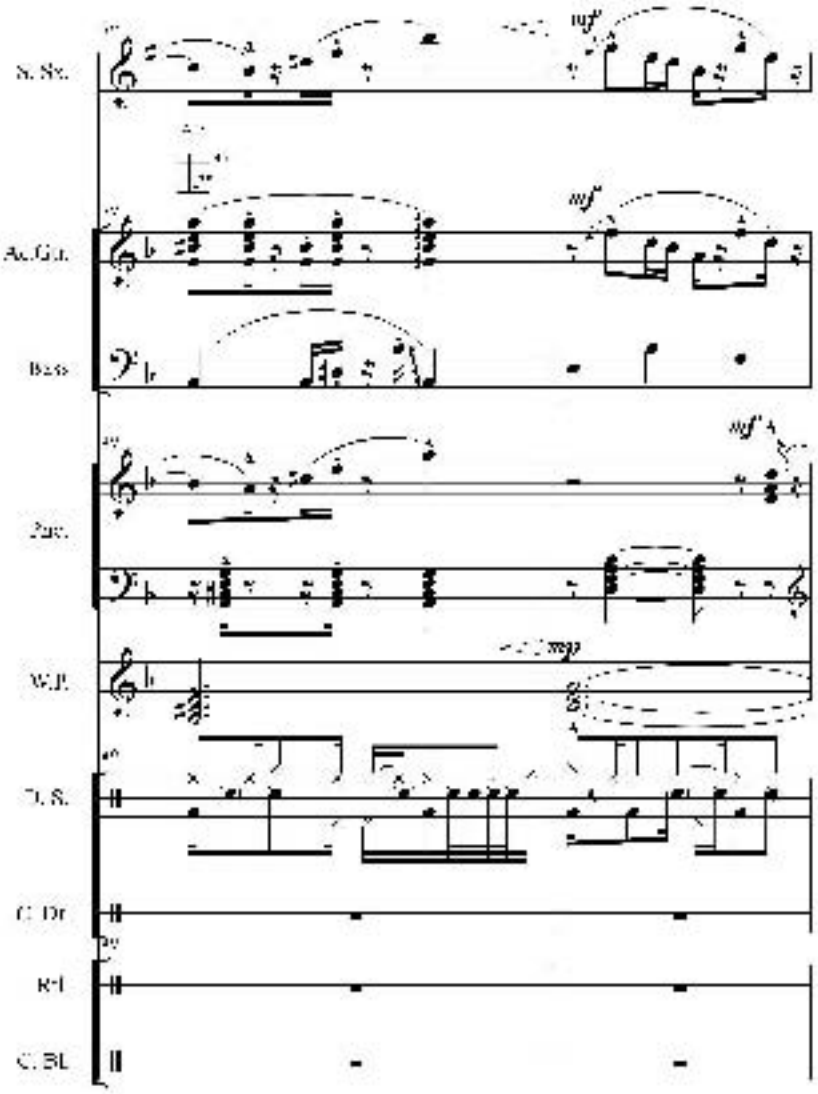

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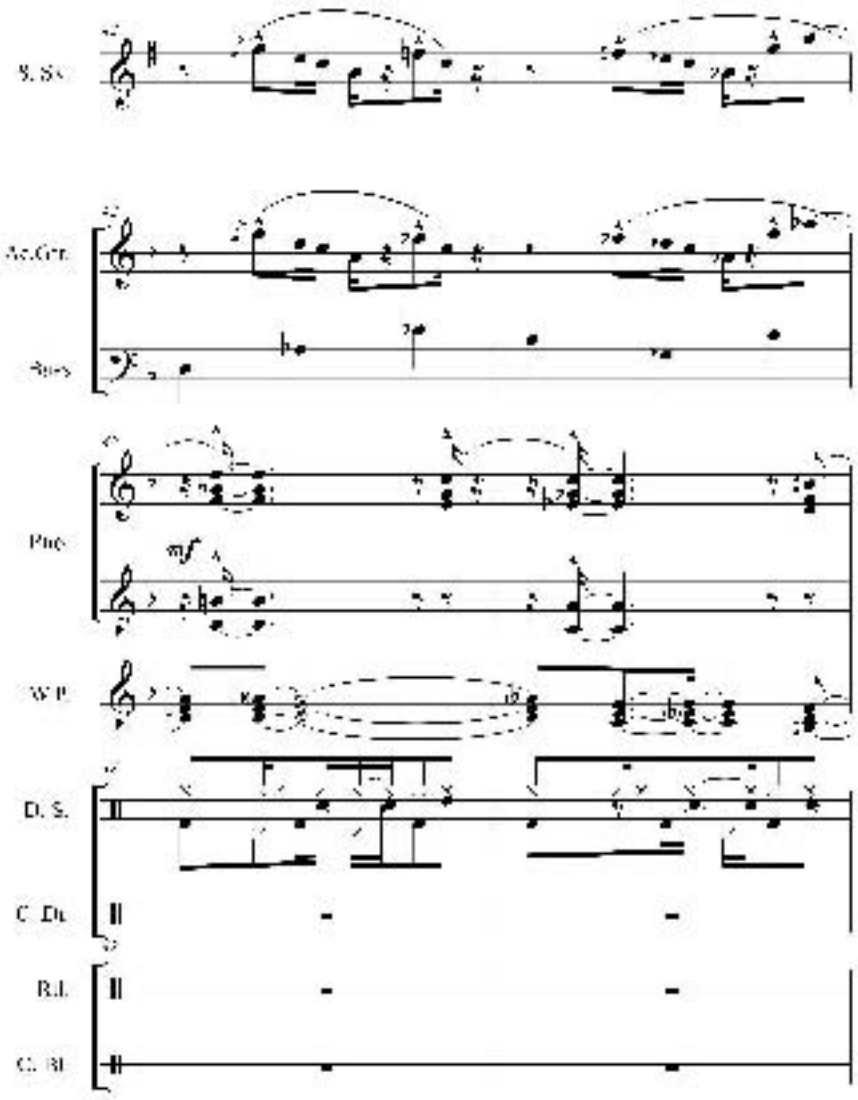

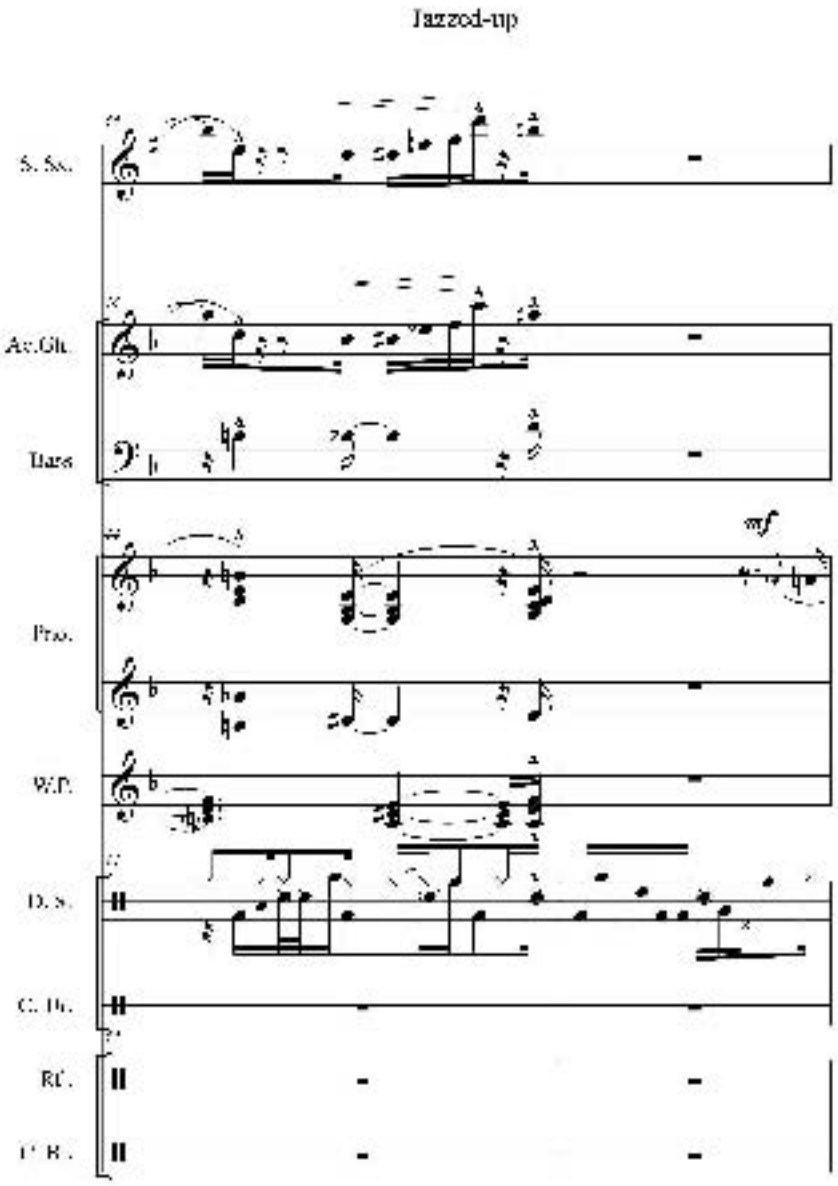

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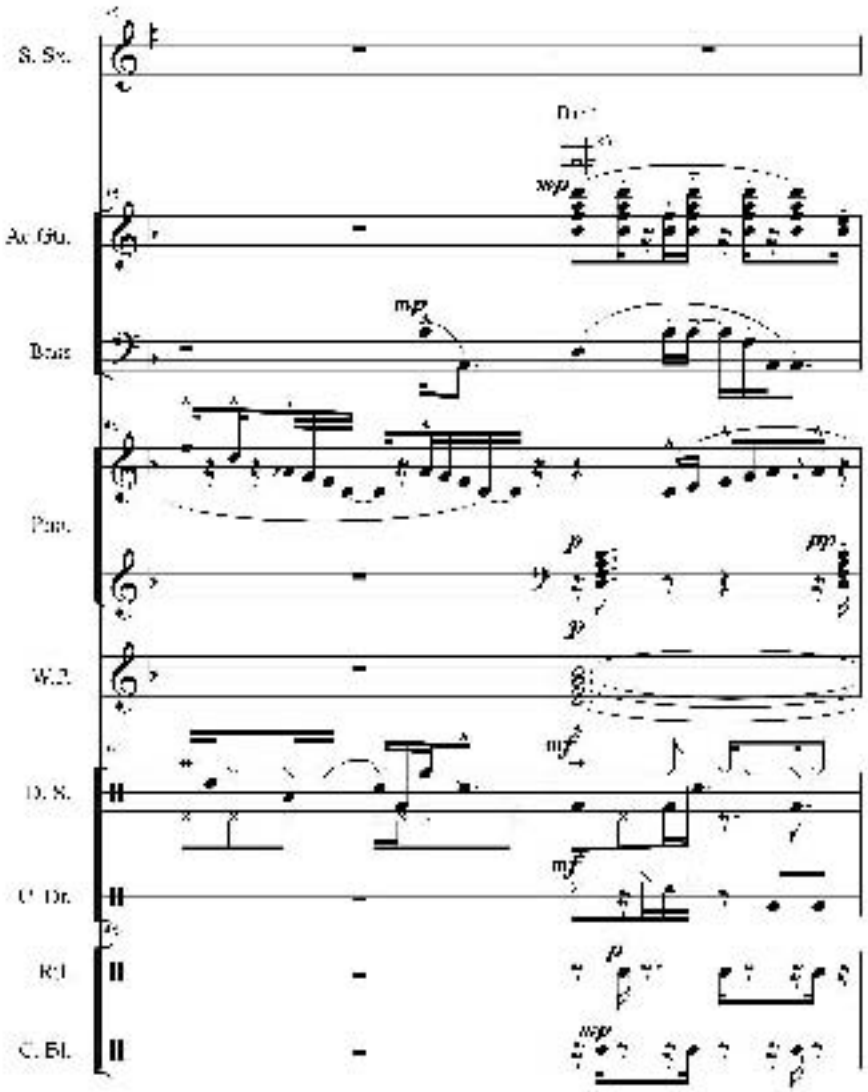

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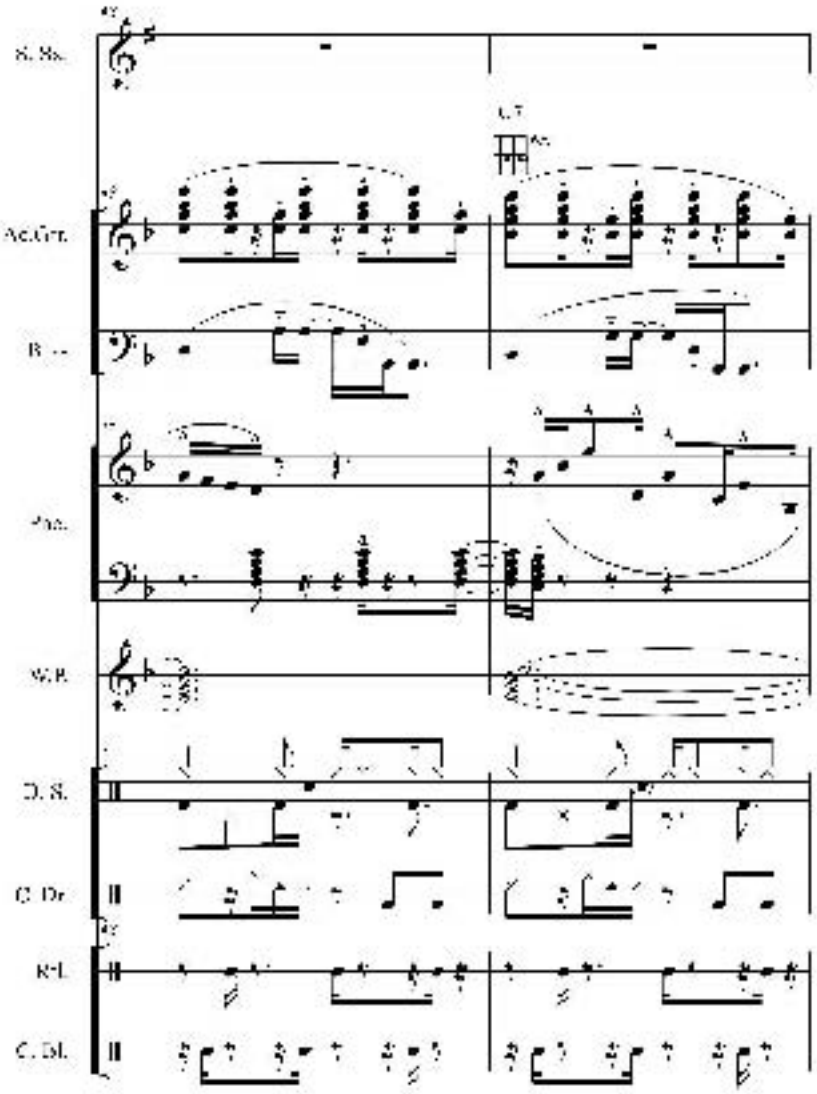

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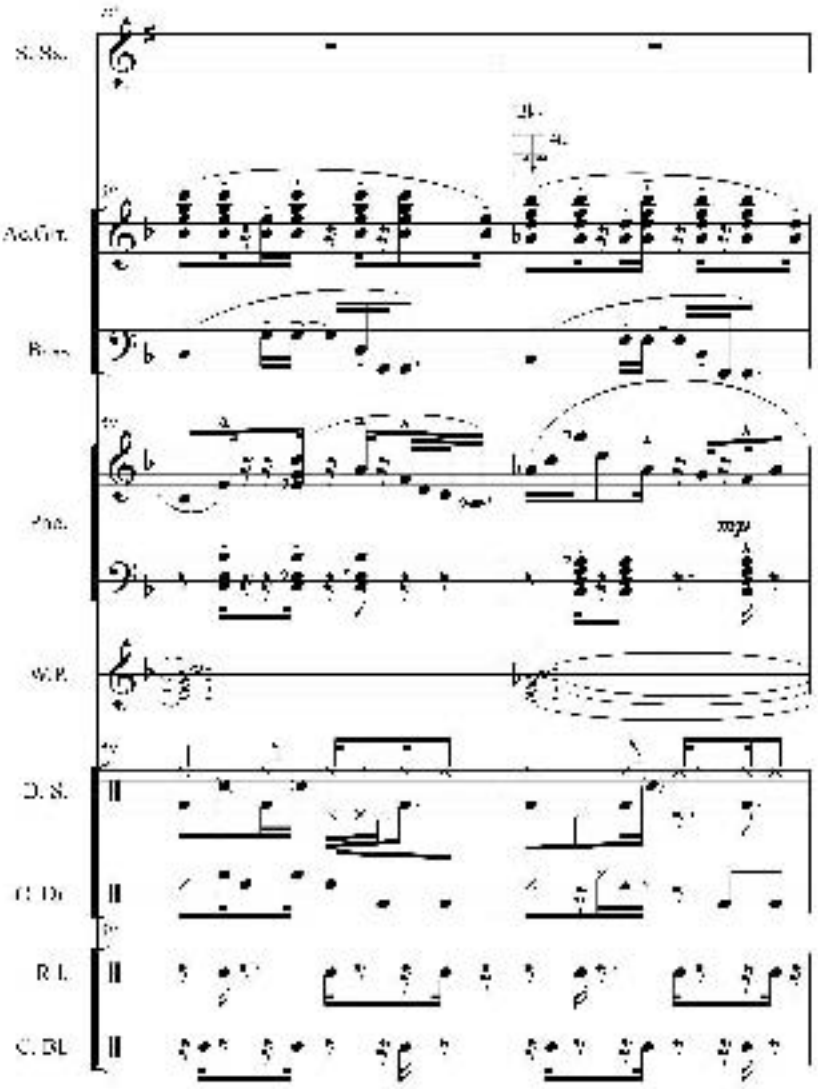

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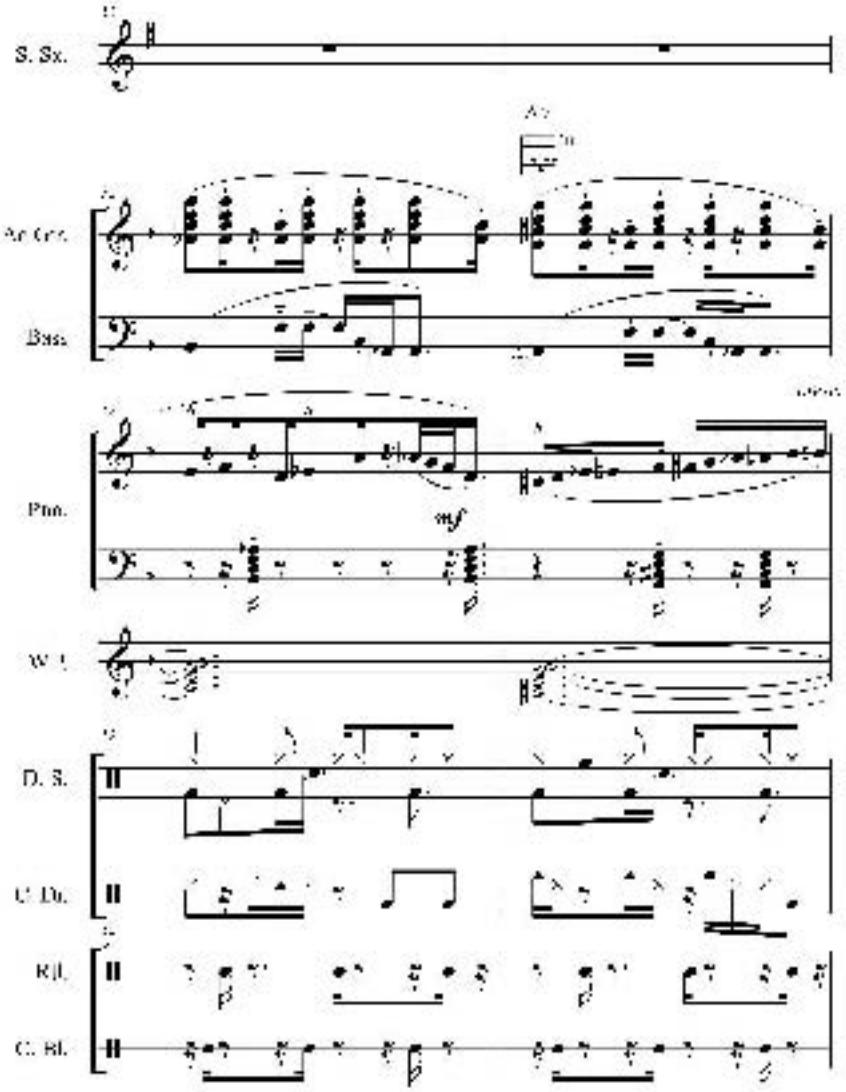

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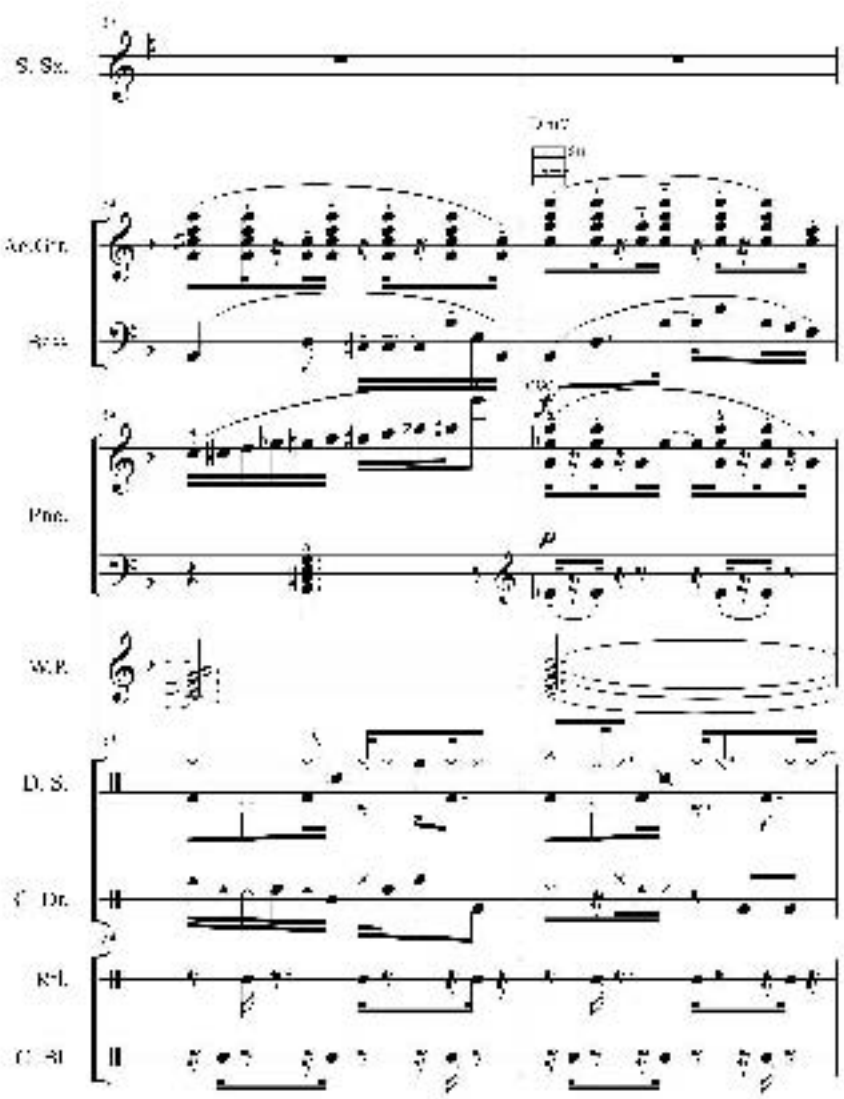

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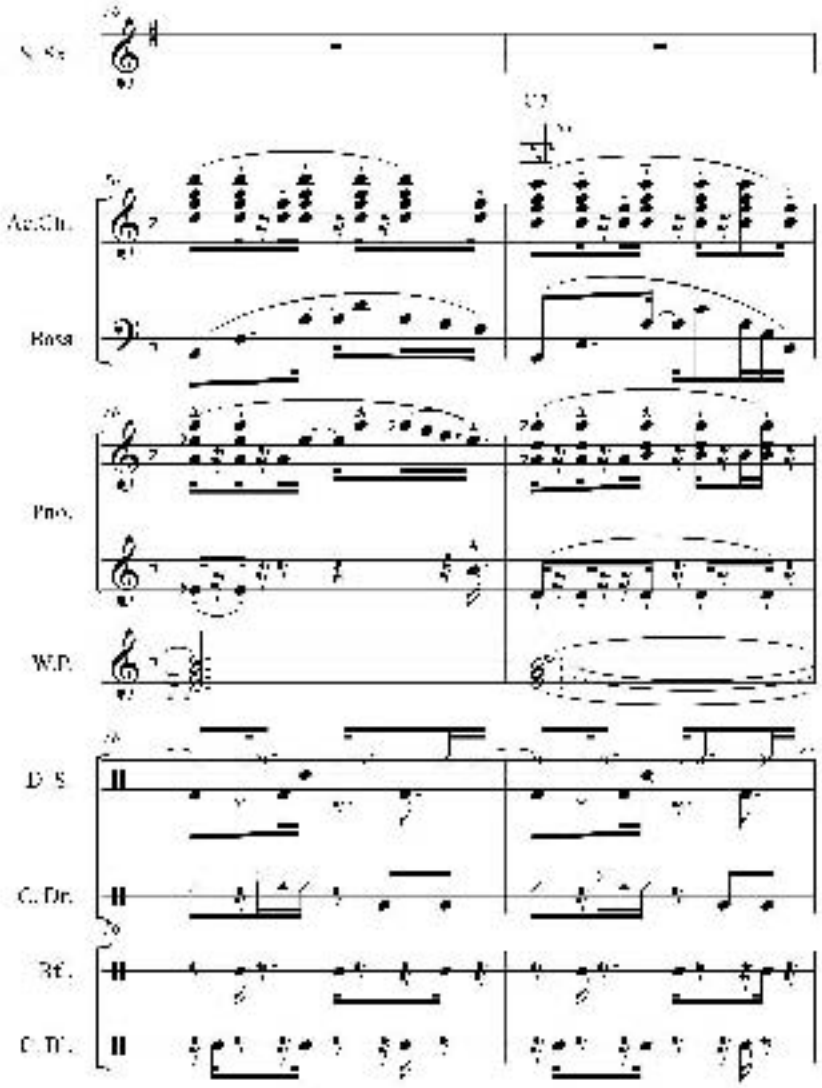

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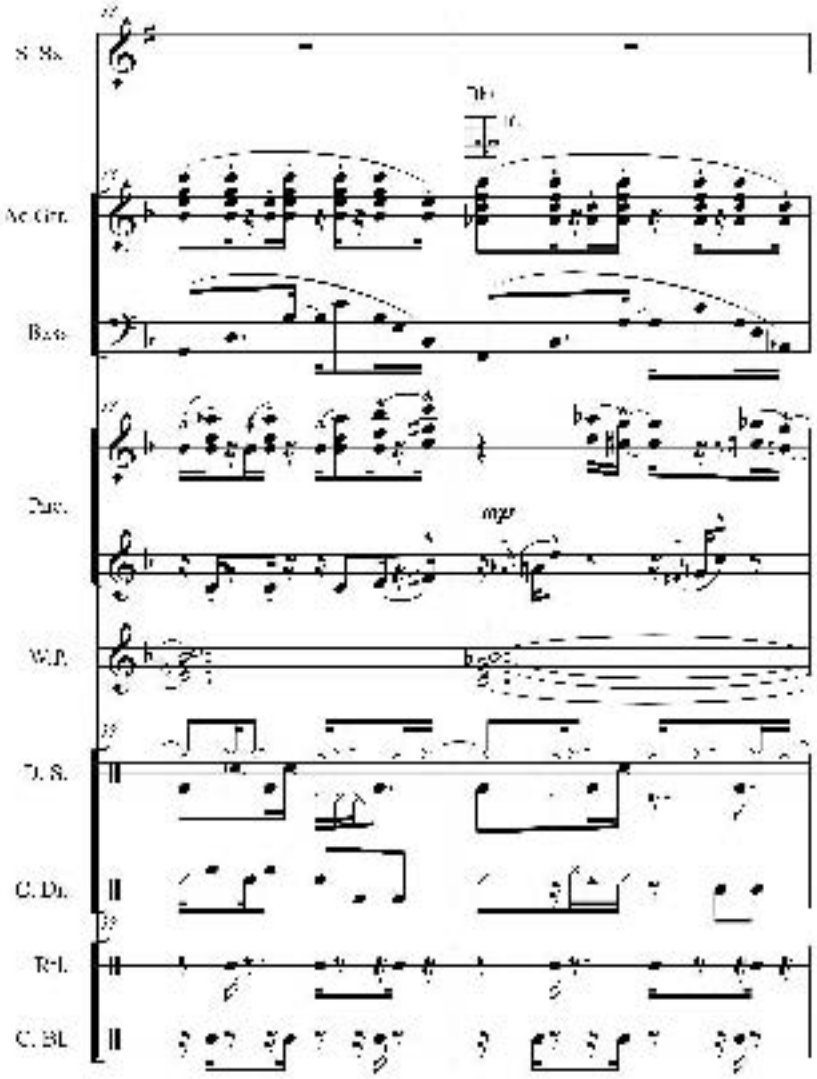

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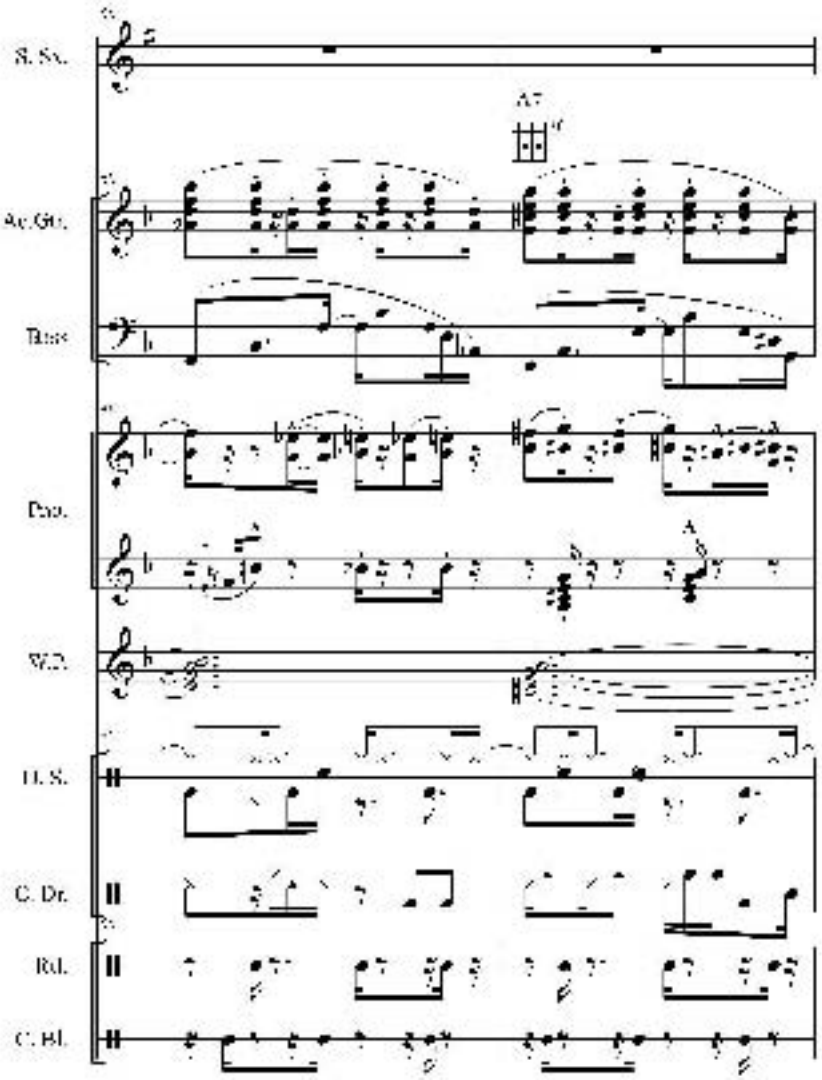

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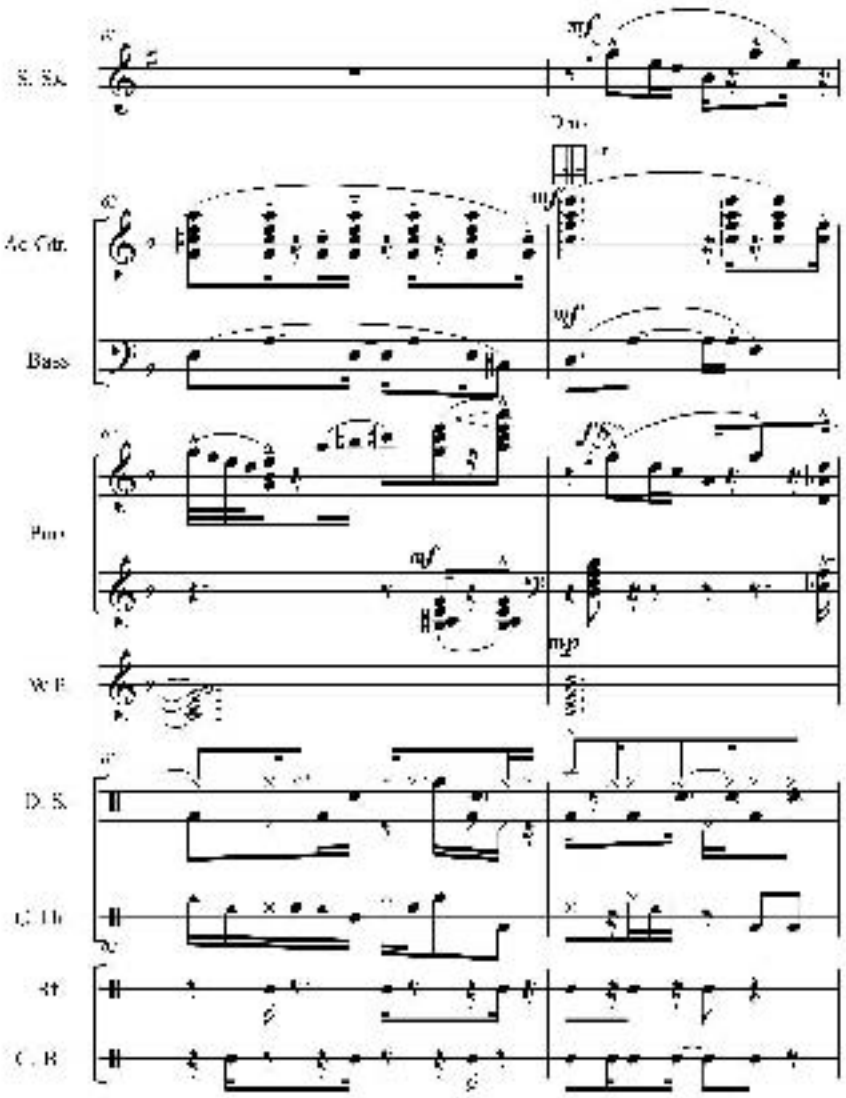

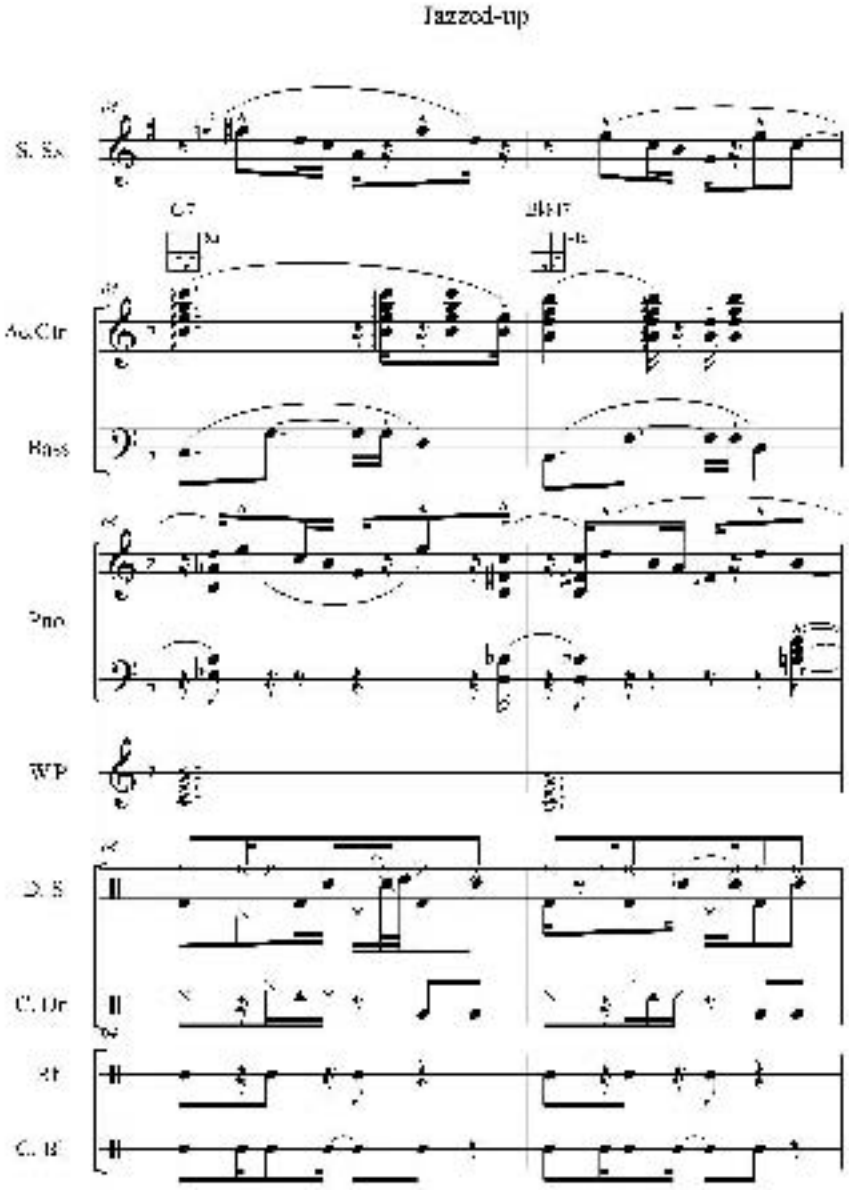

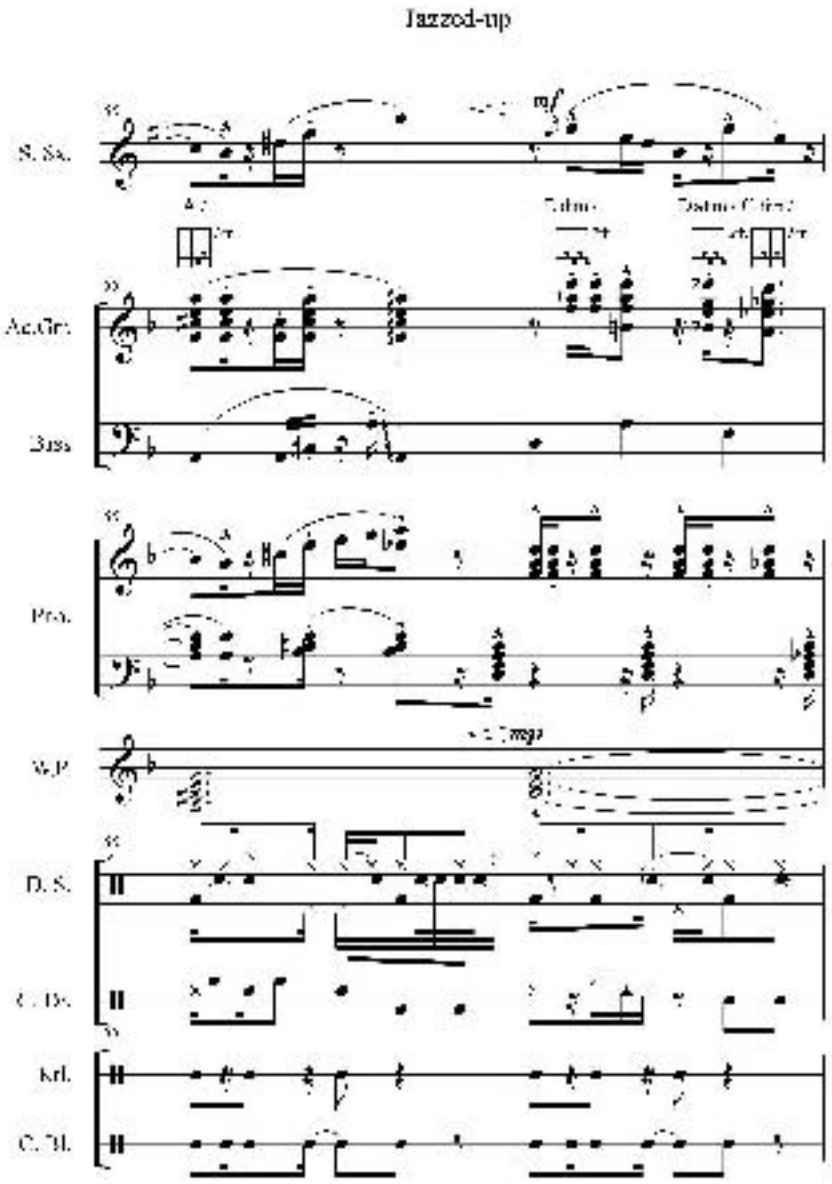

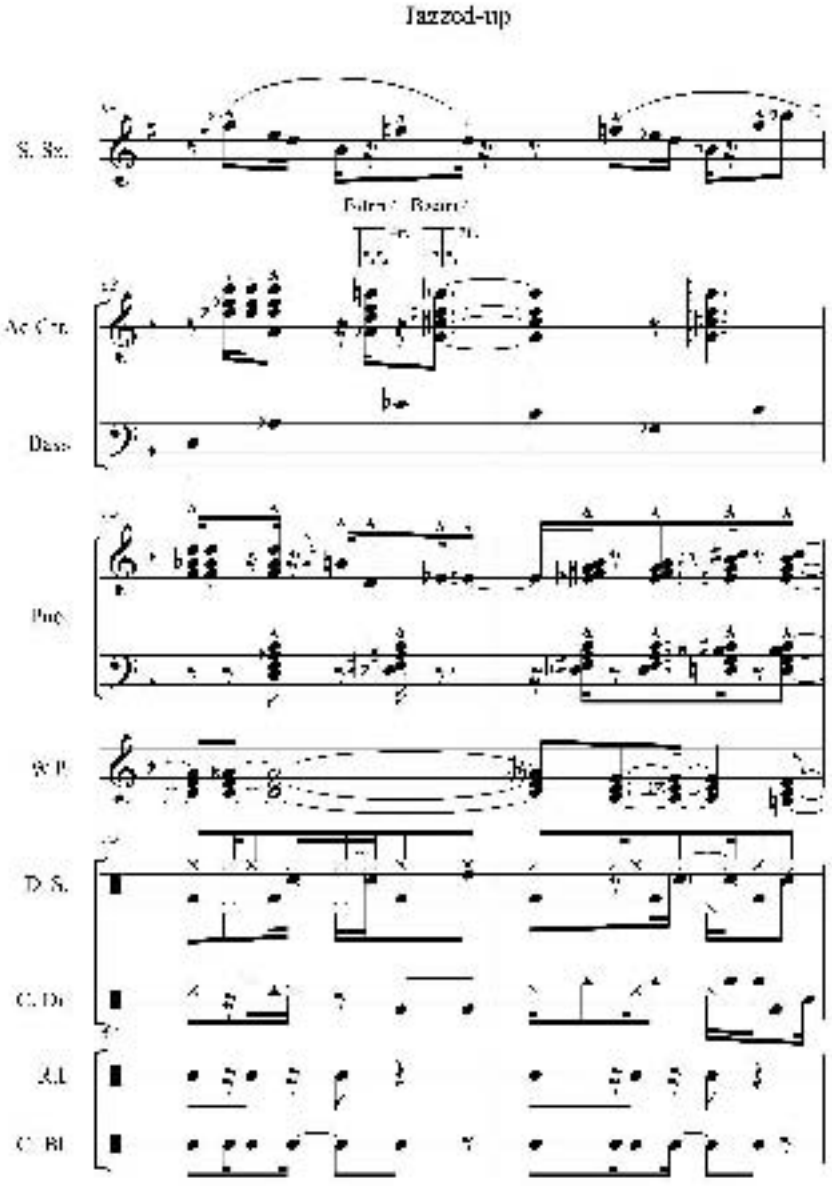

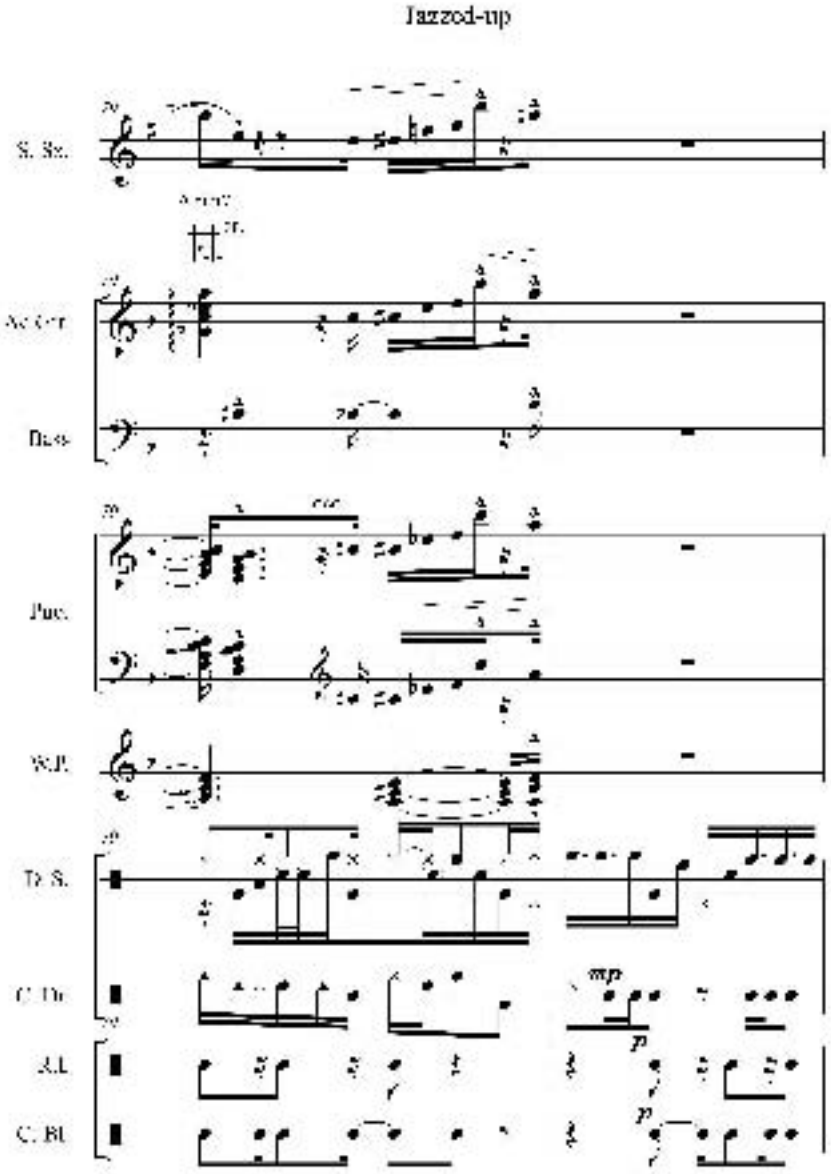

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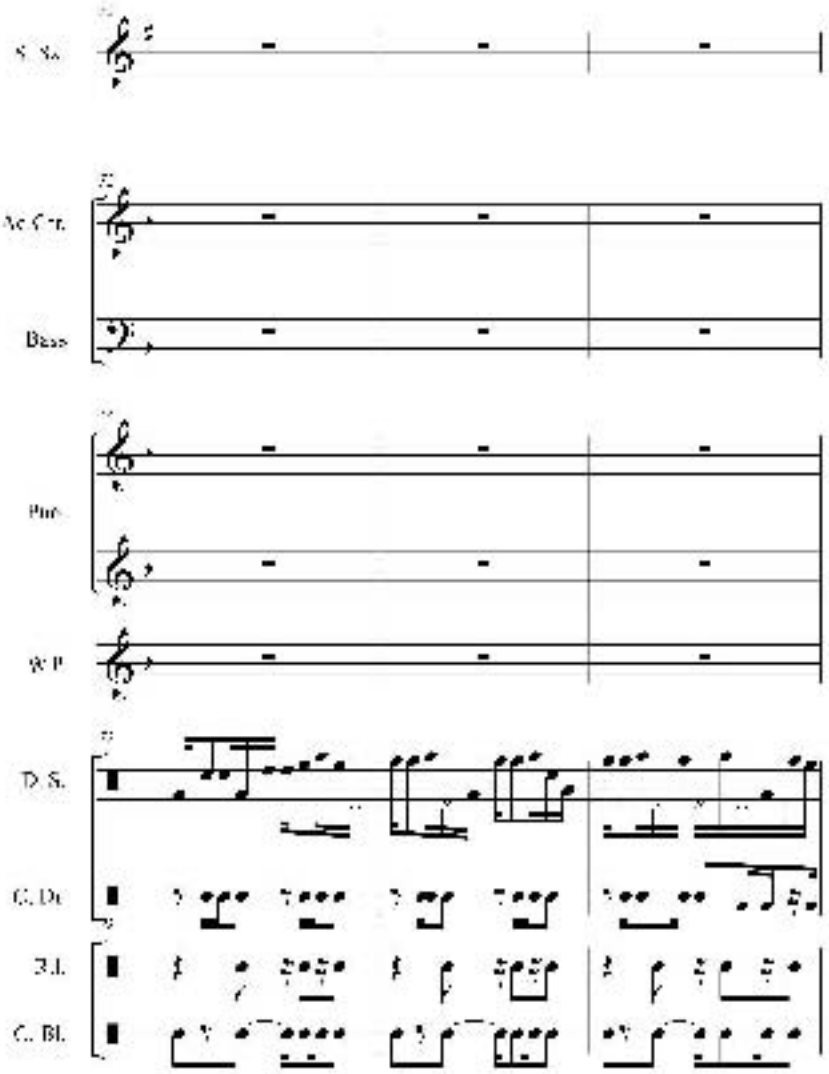

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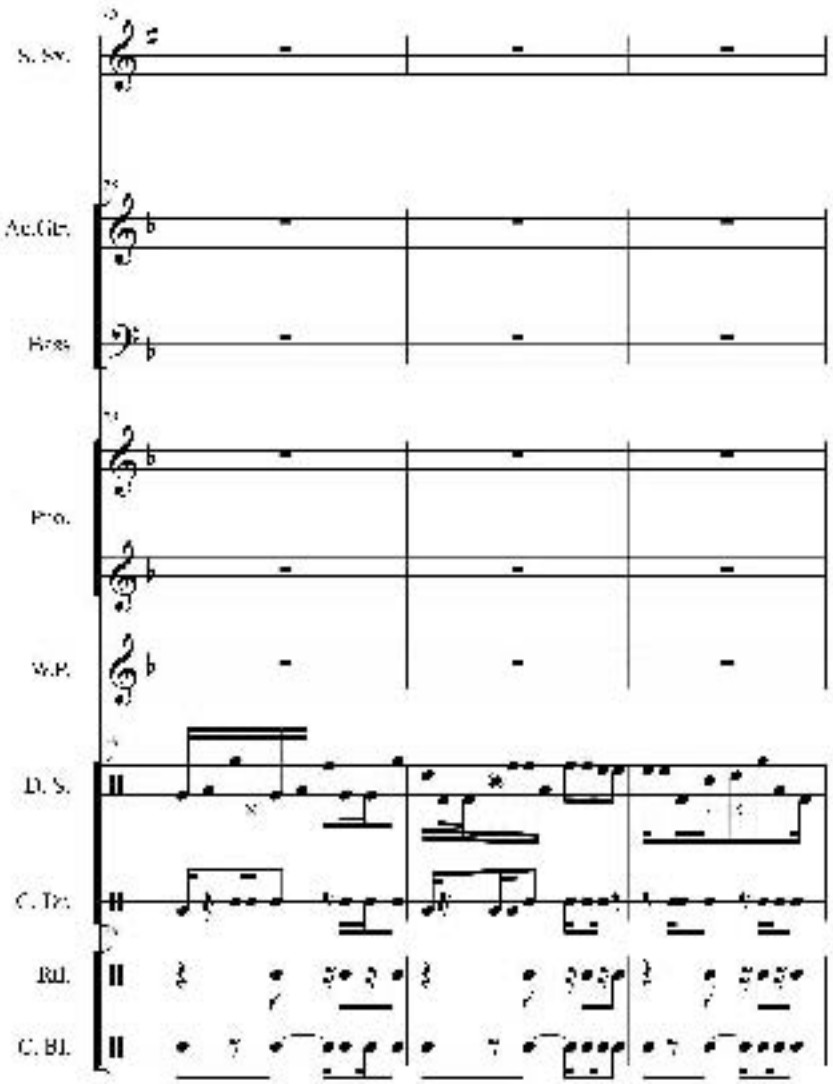

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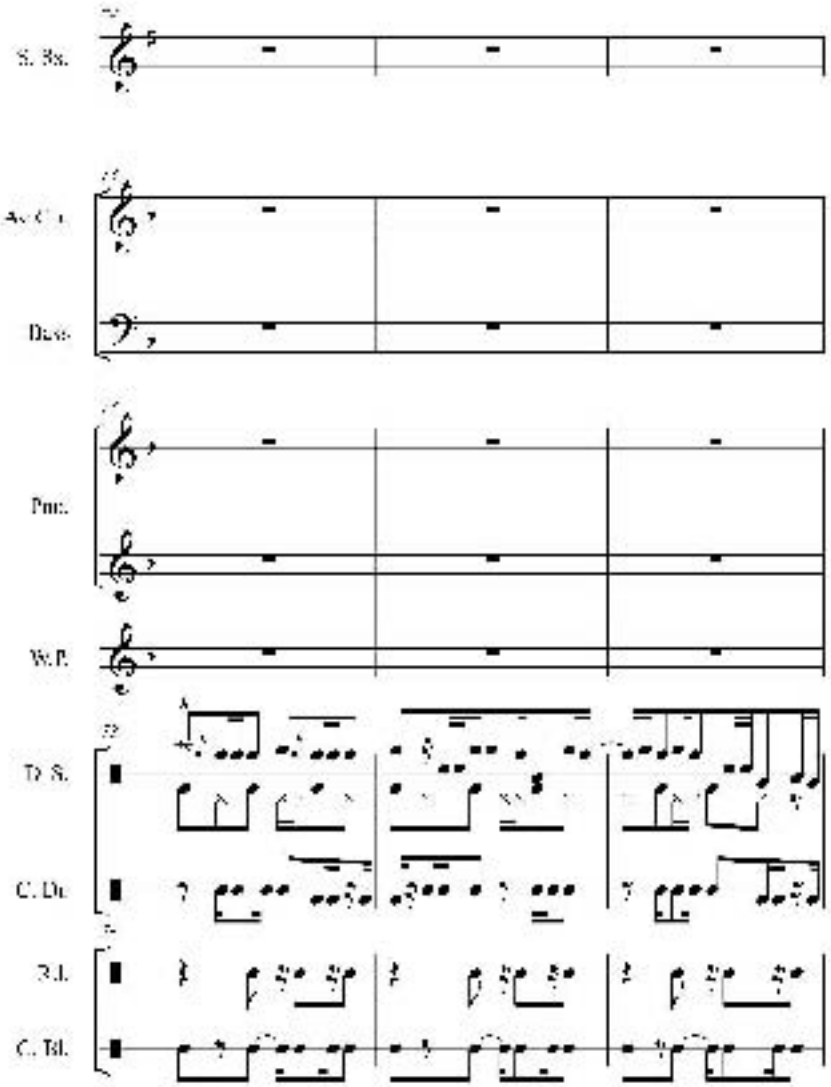

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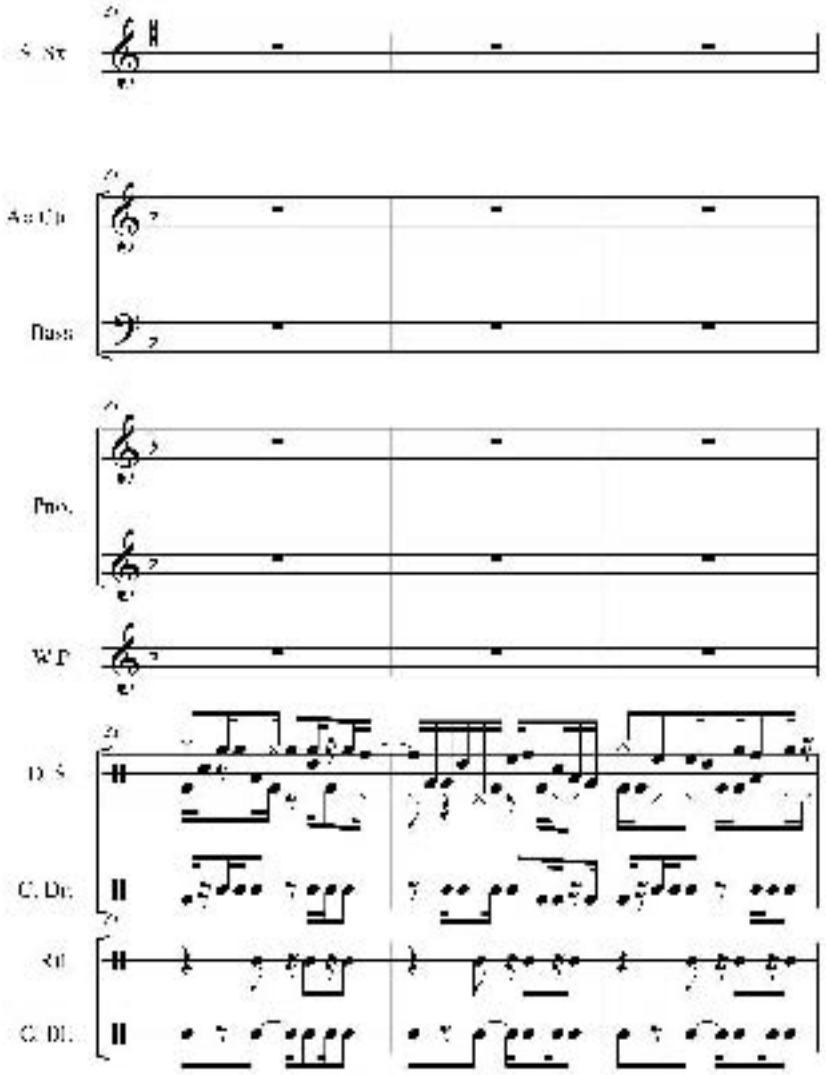

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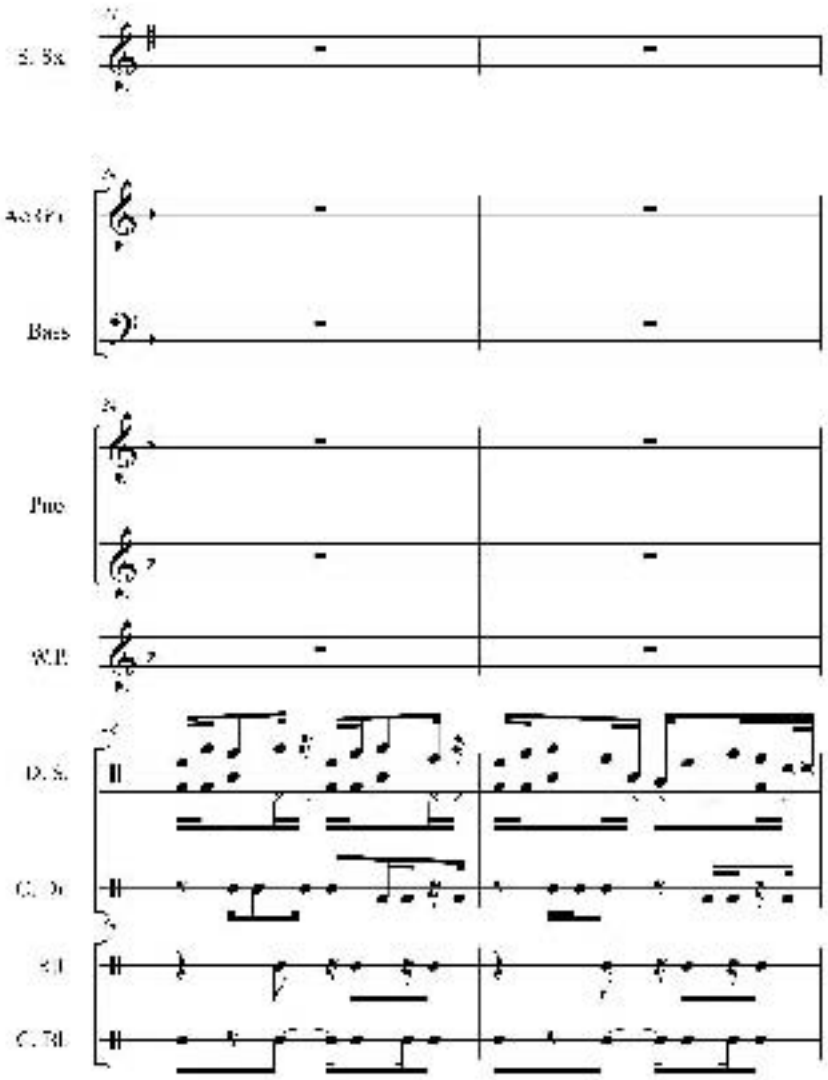

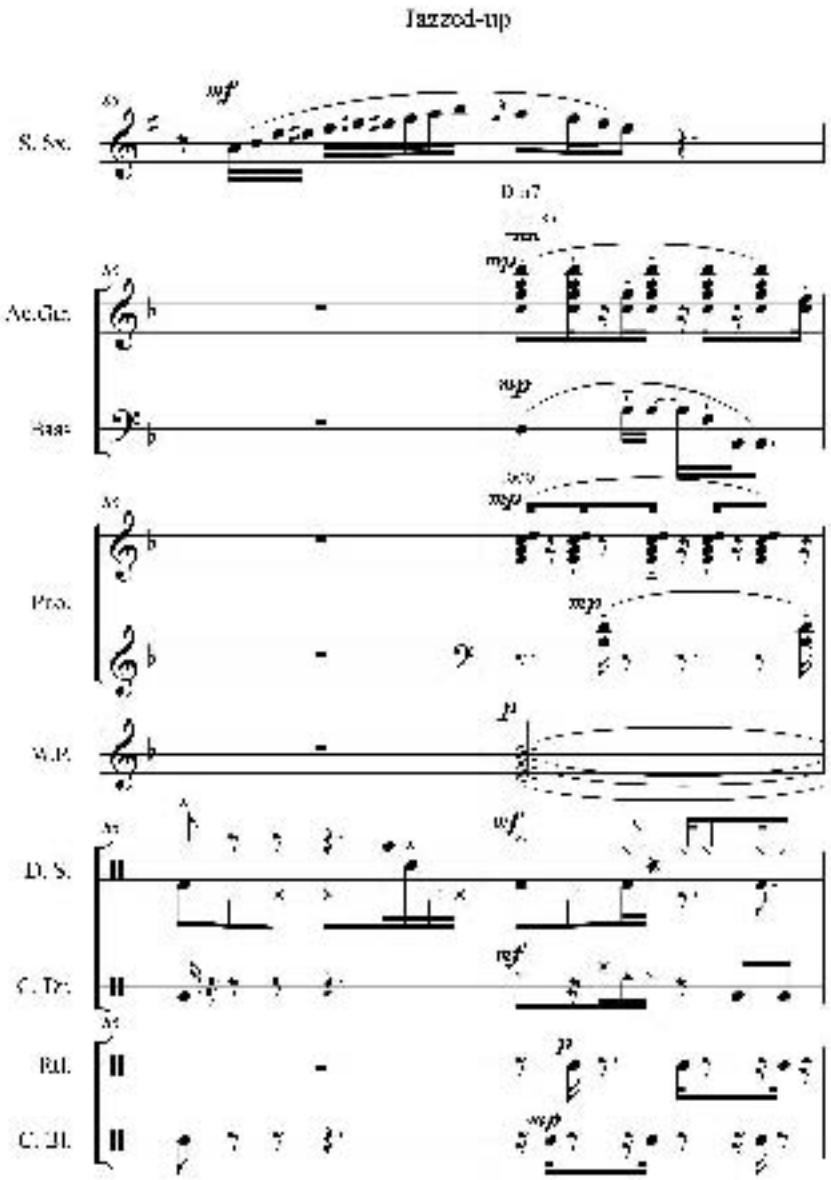

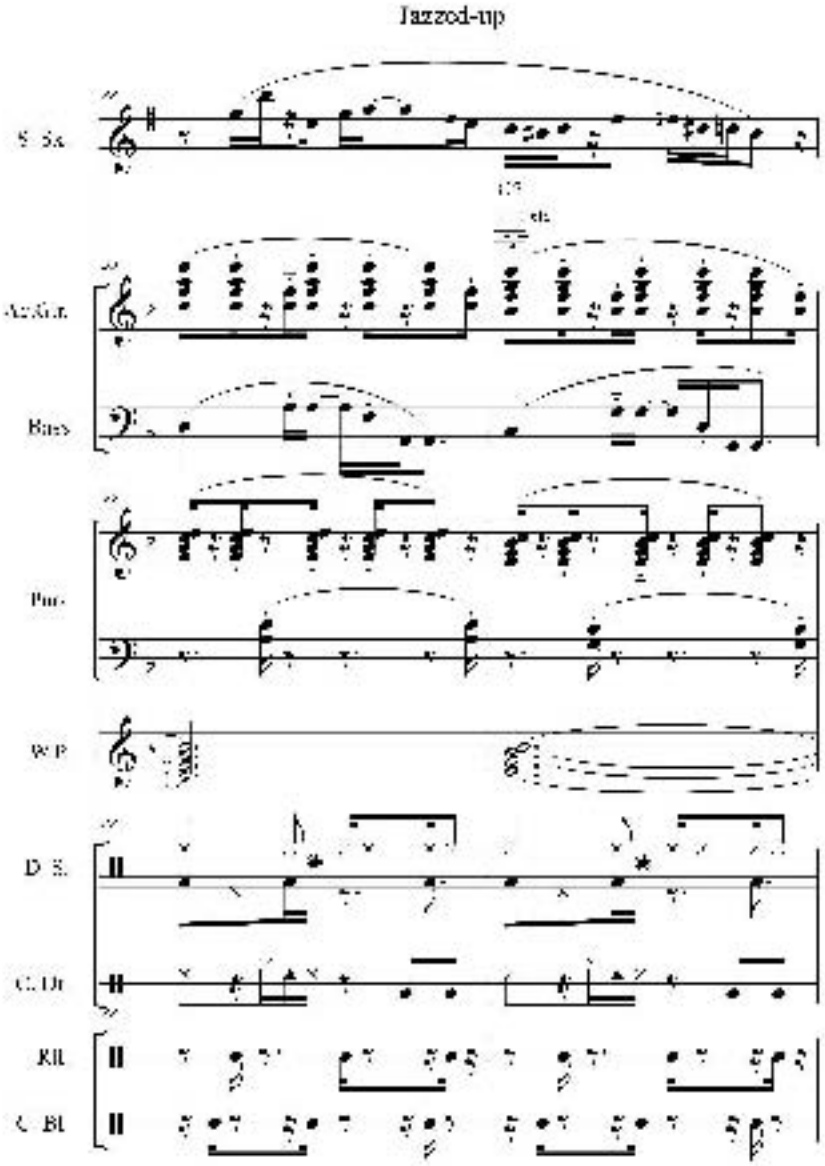

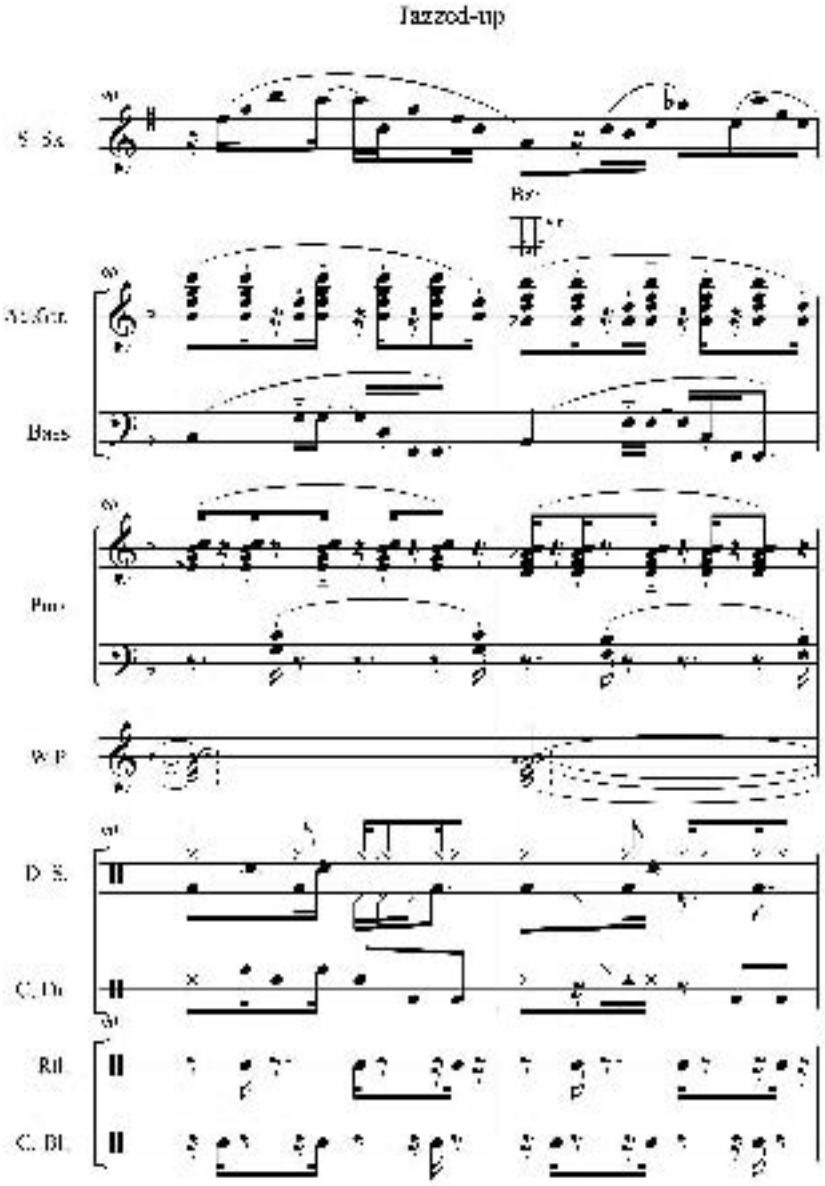

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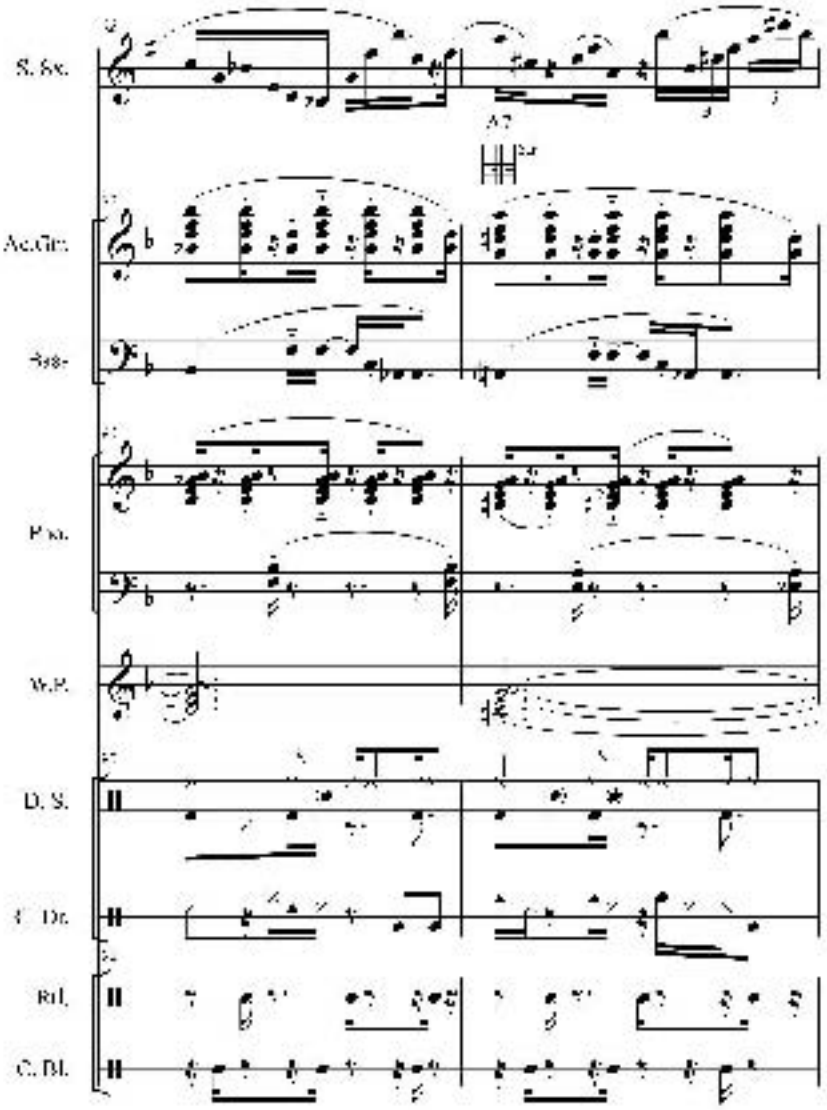

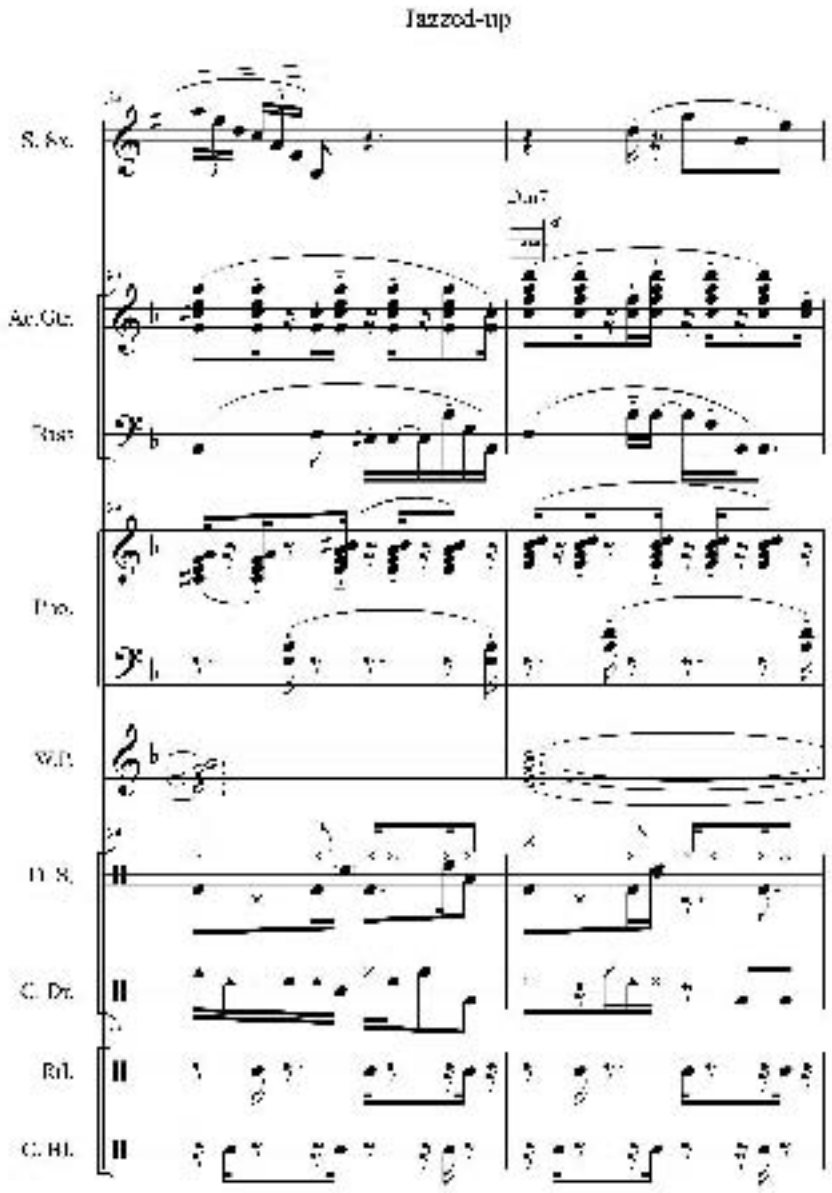

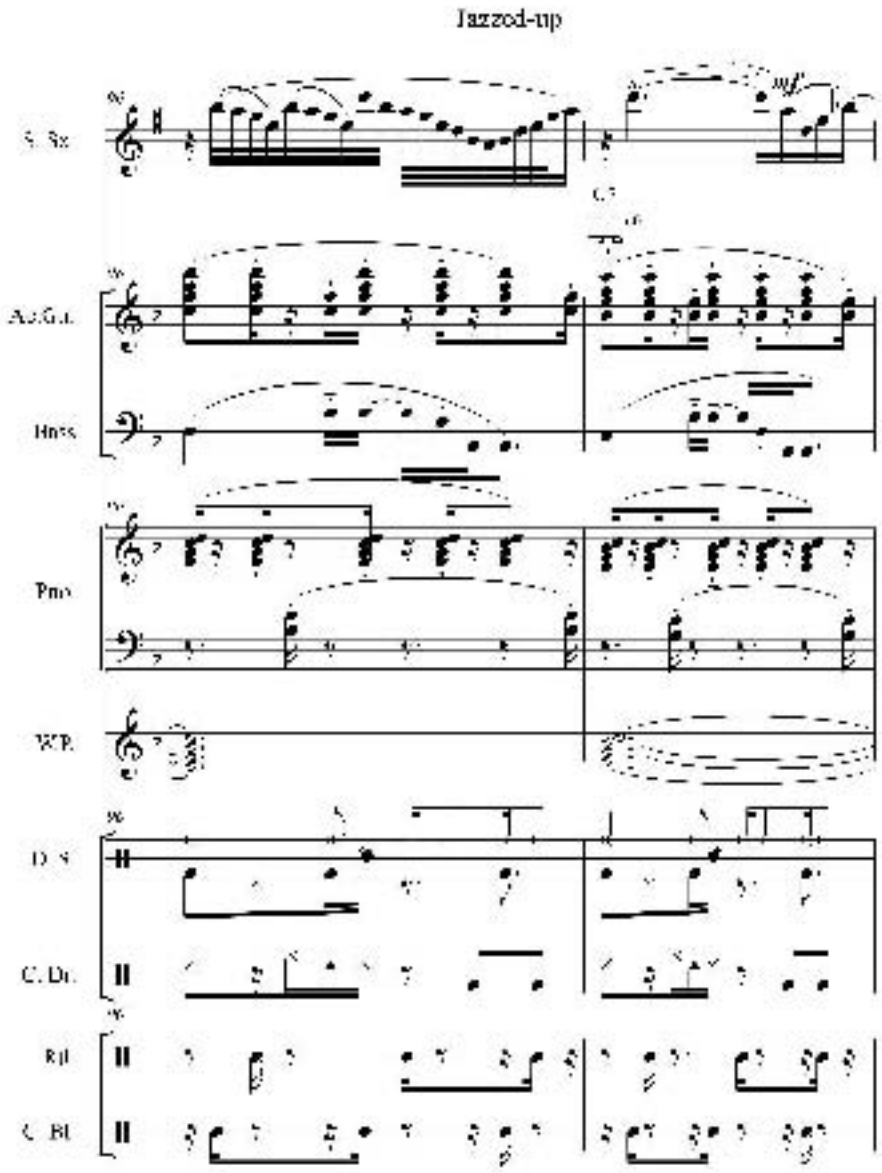

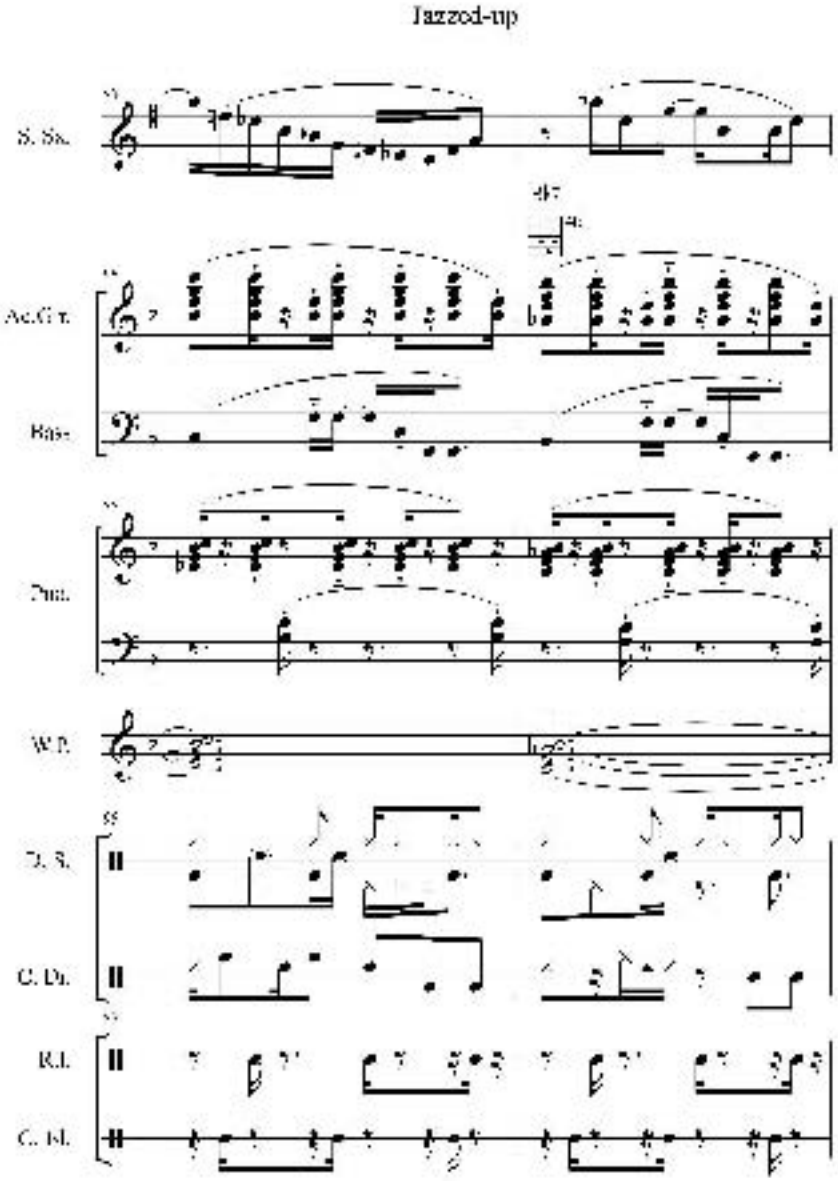

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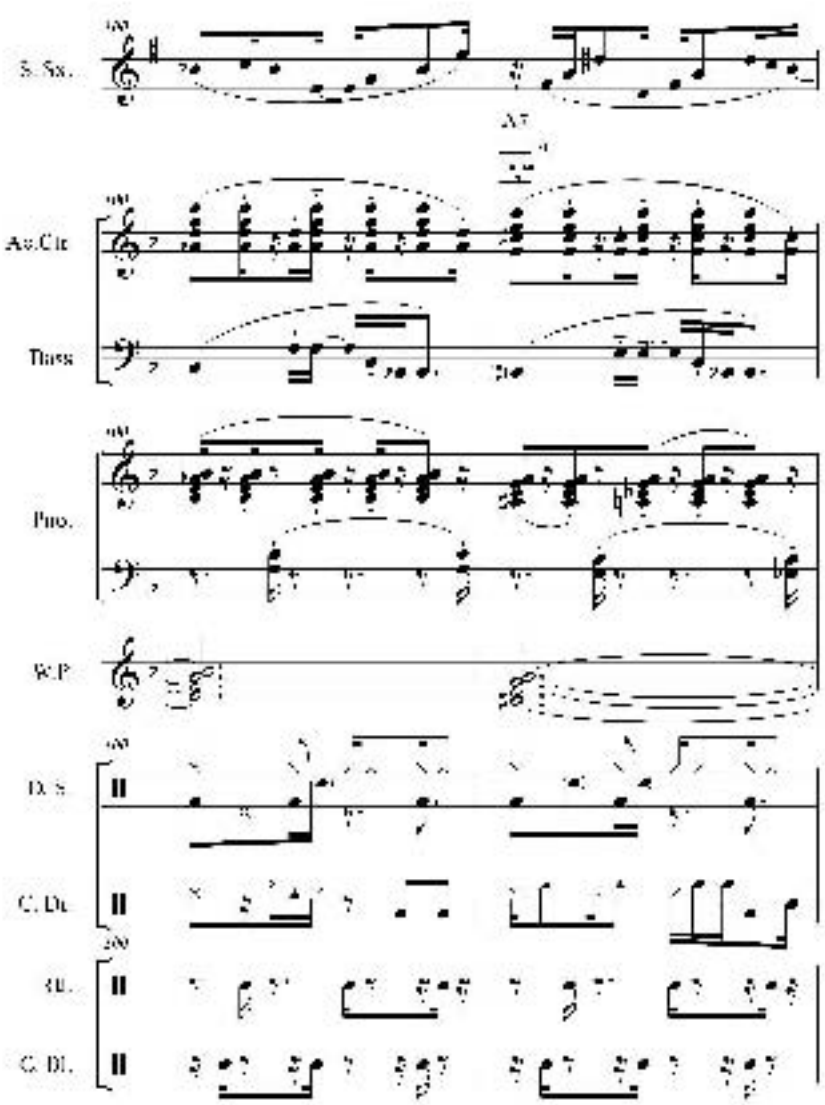

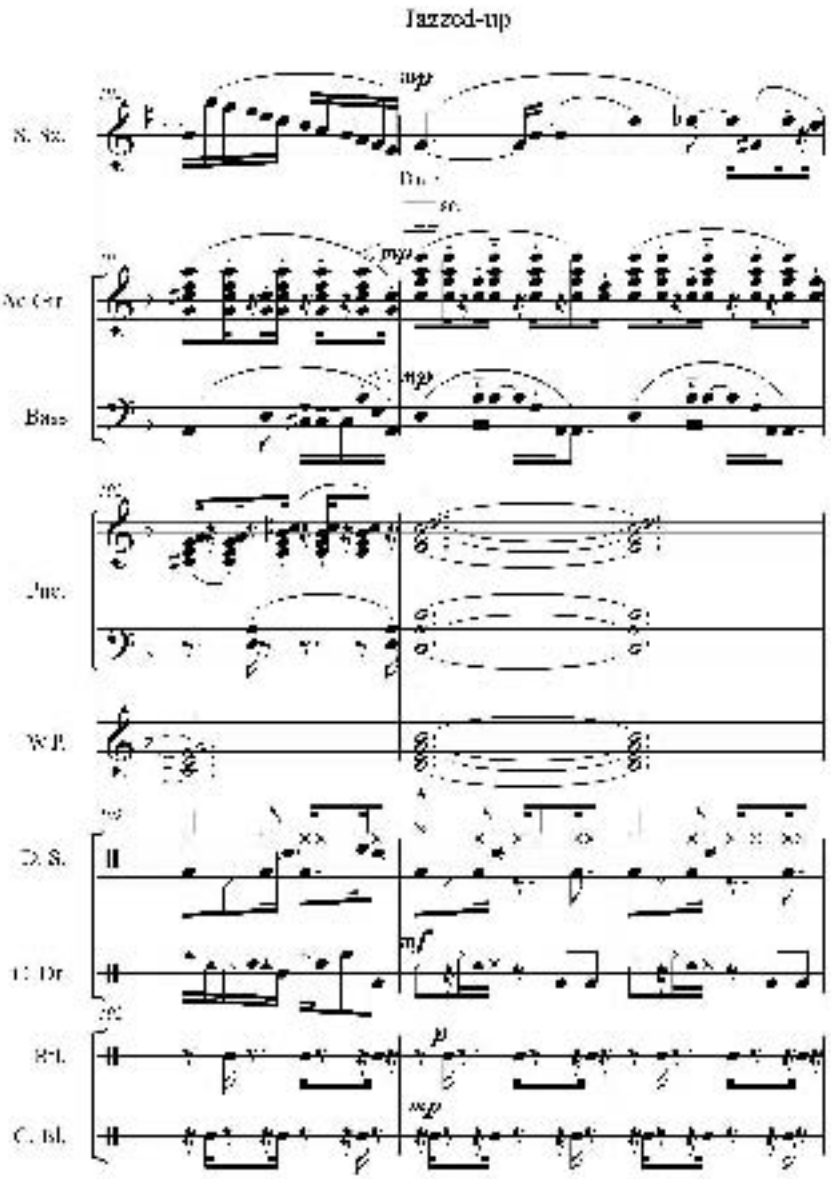

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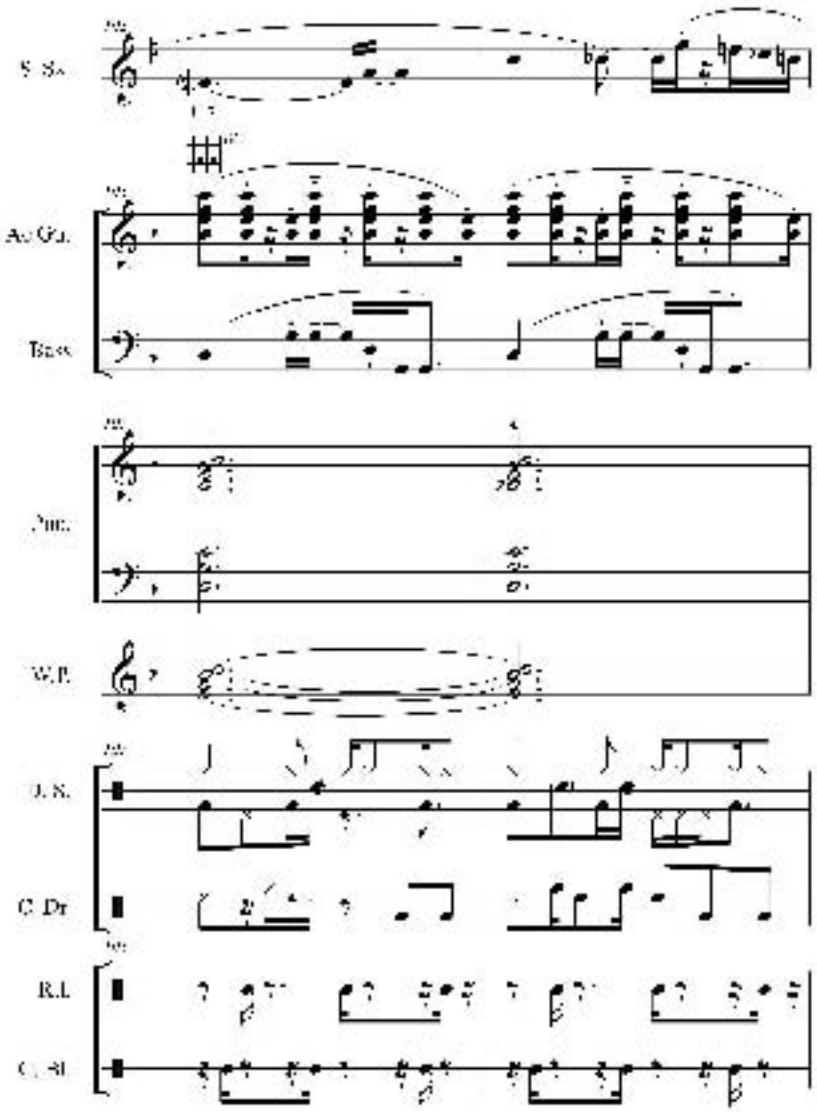

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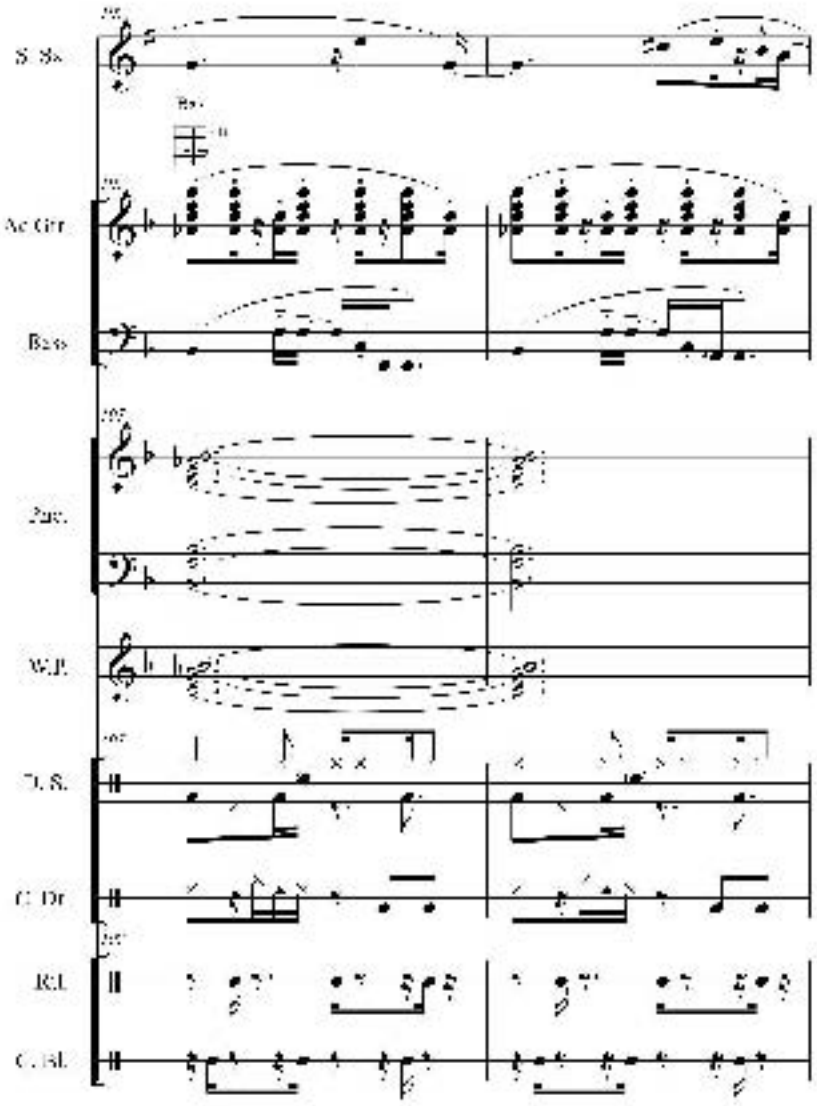

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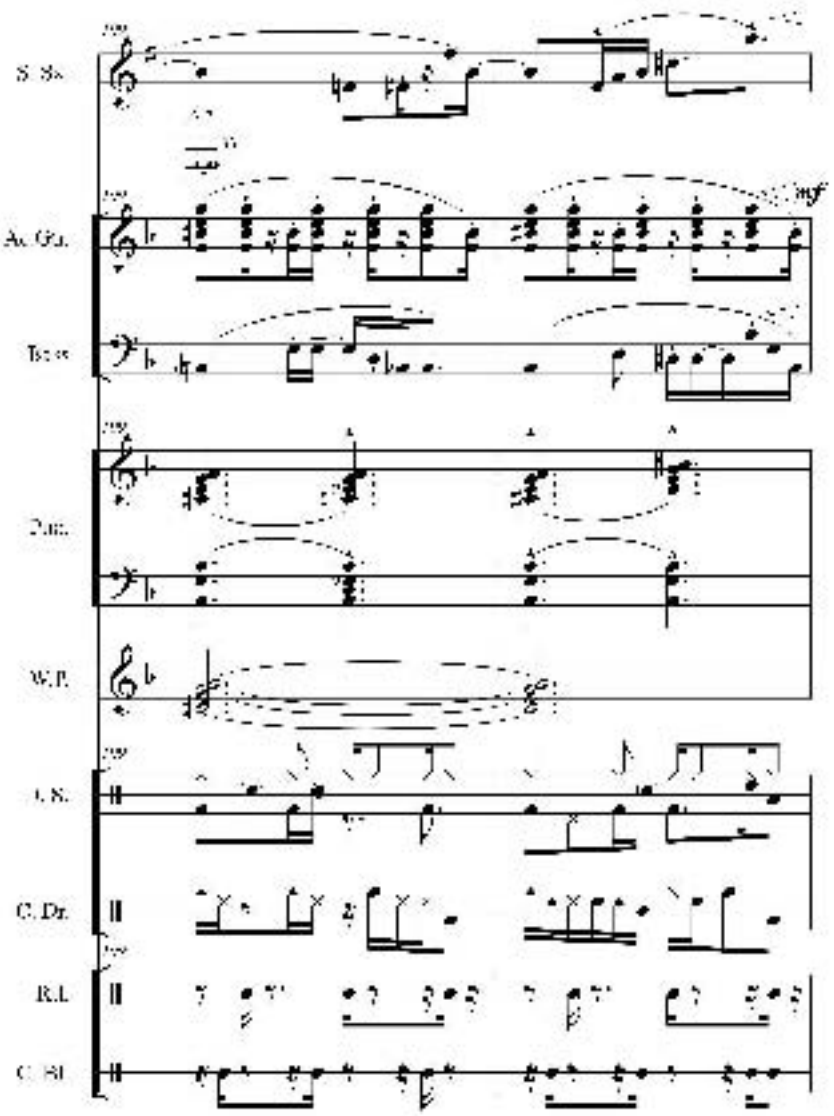

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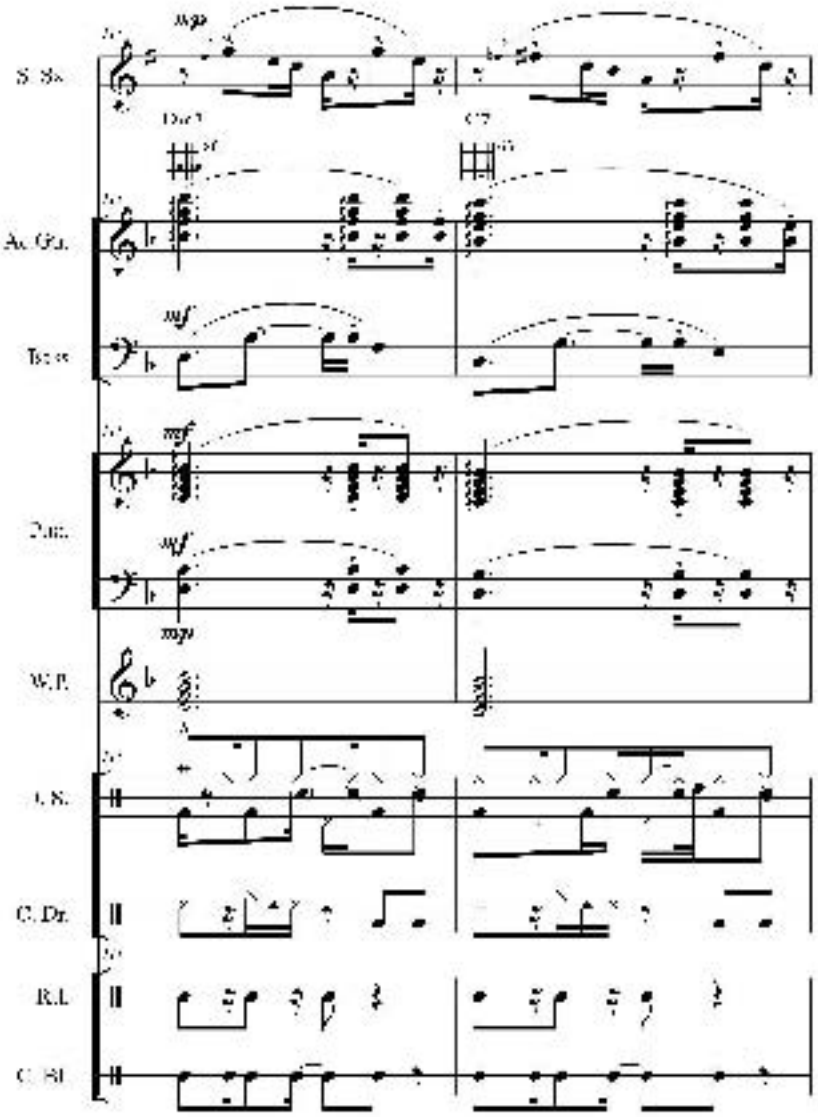

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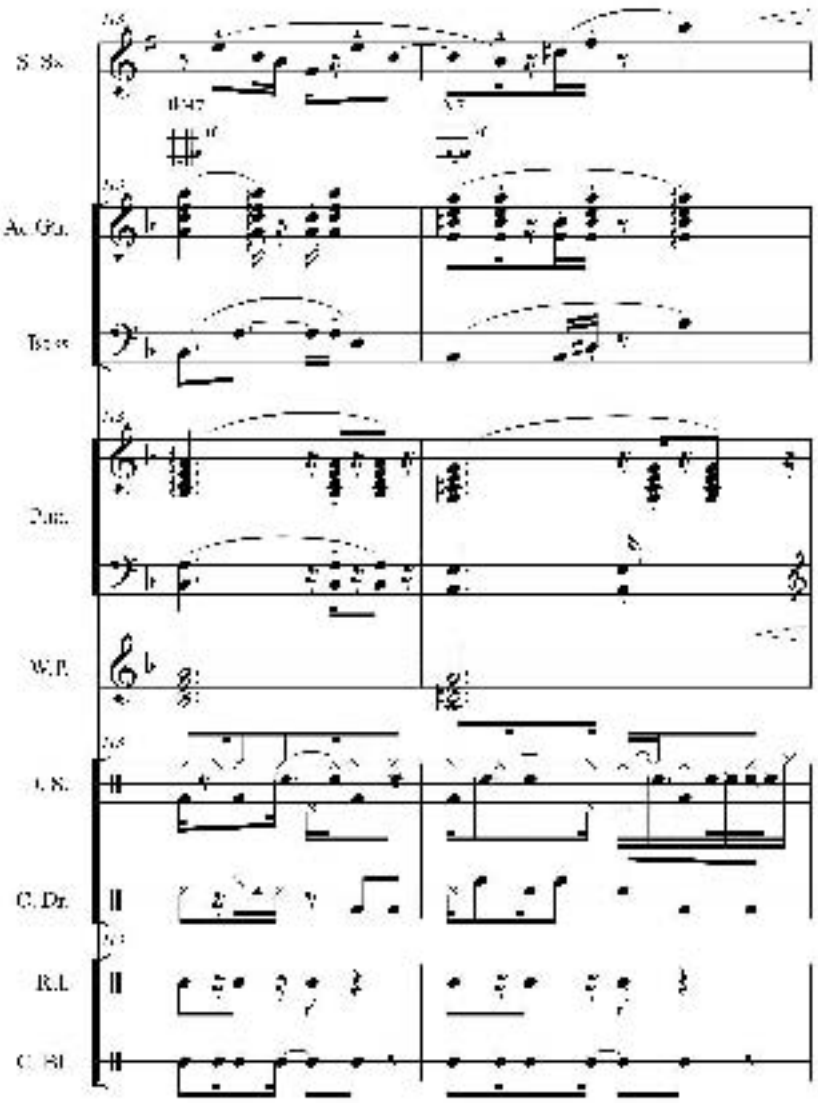

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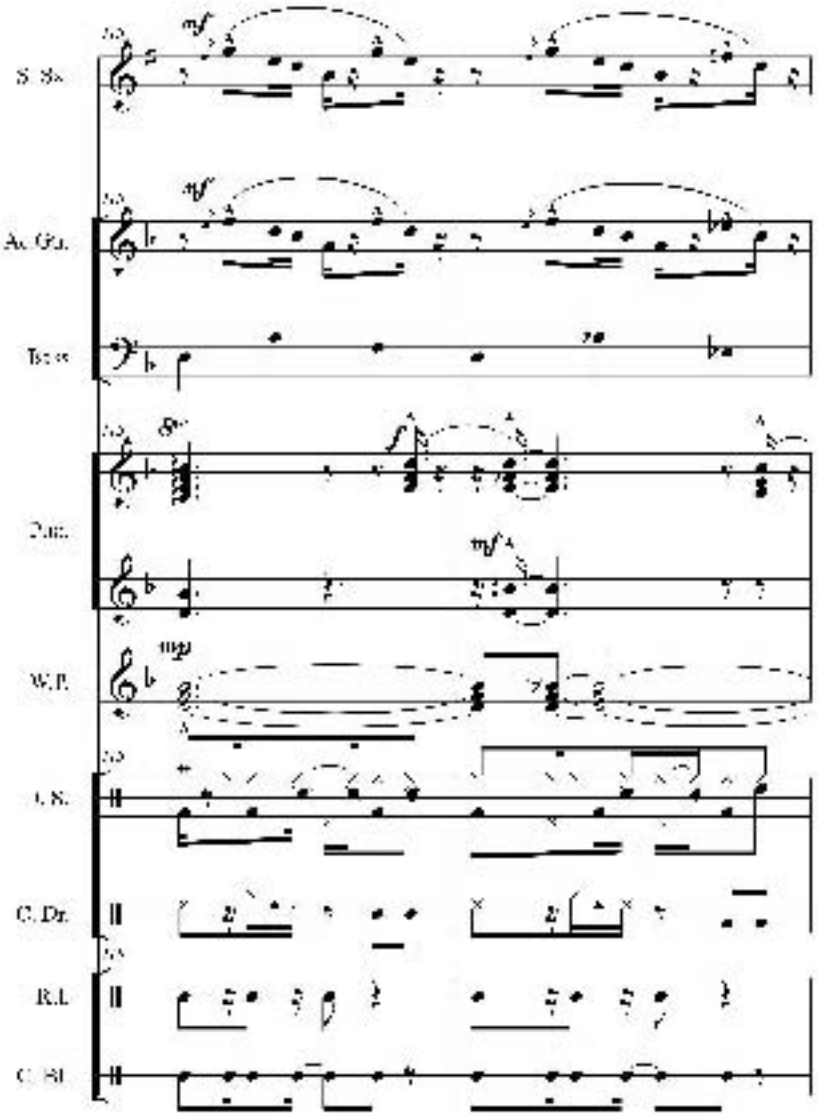
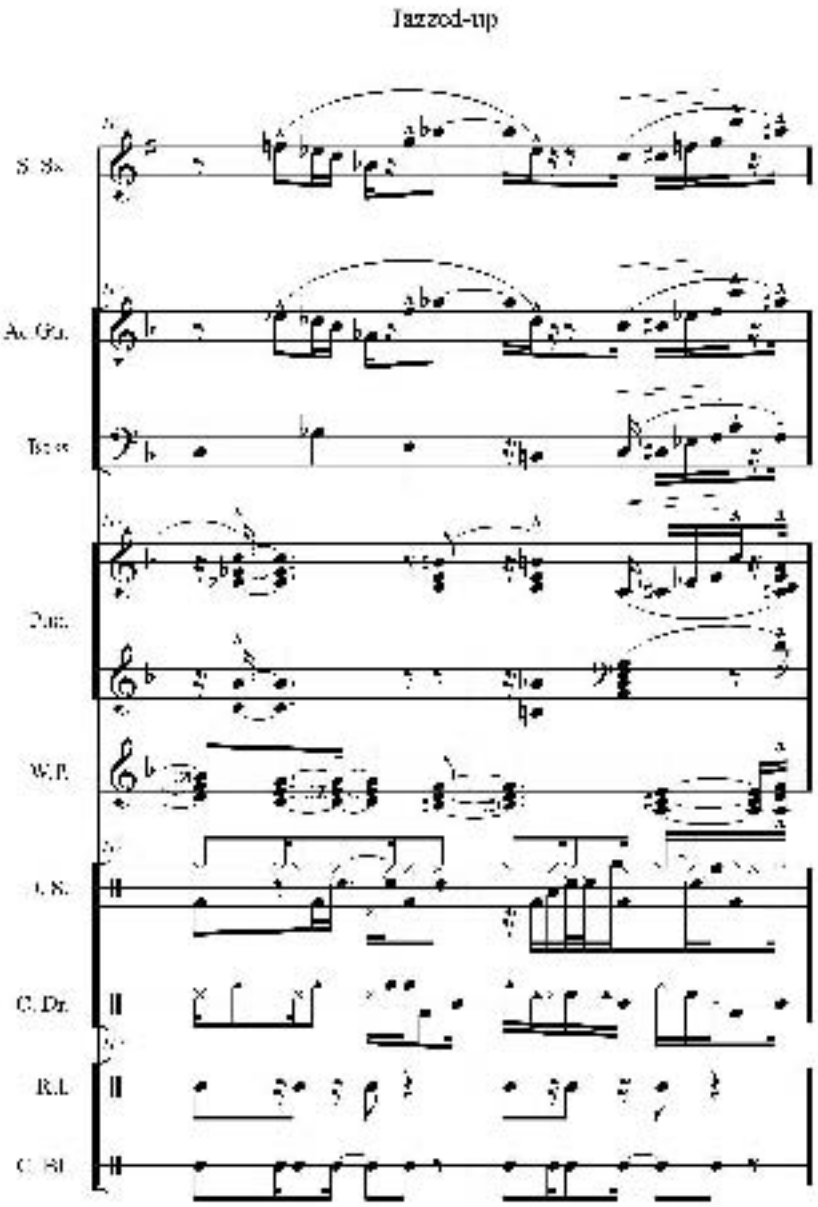




CHAPTER FOUR

ANALYSIS OF *ADOCLASSIQUE*

4.0 Preamble

This chapter guides the listener, performer or reader in examining the composer's application of some of the interested *adowa* musical idioms collected at the field and that of the Western repertoires (both elements and techniques) in the new popular art piece created. To some extent, the composer's musical proficiency is also assessed. It is therefore believed that, this descriptive analysis of *Adoclassique* will help listeners, performers and everyone to interpret or understand the essential constituents or characteristics of the piece, thereby enriching their enjoyment and performance towards it.

4.1 *Alla Afro-Cuban* (In the style of Afro-Cuban)

i) Preamble:

Alla Afro-Cuban is the first movement of *Adoclassique*. Alla is a musical term meaning, 'in the style of'. Alla Afro-Cuban is therefore interpreted as, 'in the style of Afro-Cuban'[21]. The piece demonstrates the composer's musical proficiency in utilizing some of the elements of the *adowa* and that of the western to create a new art work in an Afro-Cuban style. Alla Afro-Cuban is a theme-and-variation form of composition performed in the minor mode (i.e. D minor). It is performed at a moderate pace, in both compound duple and simple triple meters, with liveliness or spirit (i.e. *con*

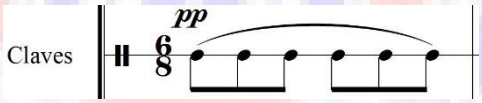
[21] Describing the section of the population of Cuba that has an African heritage.

brio). The piece is both polyphonic[22] and polyrhythmic[23] in texture. This art piece is orchestrated for an Afro-Cuban ensemble which includes flute, piano, upright bass, cowbell, claves, cymbals, rattles, and conga drums. In all, the piece is made up of one hundred and fifty one (151) bars.

ii) A critical analytical study of Alla Afro-Cuban

The composer critically analyses 'Alla Afro-Cuban' under areas such as harmony, melody, rhythms, forms, texture, scales, modulations, techniques, and instrumentation.

Bars	**Descriptions**
1	The compound duple meter of the *adowa* music is being introduced by the claves. This imitates the *ntwamu* rhythmic pattern of the *adowa* music. It is very softly played at a moderate tempo to set up the ground meter of the piece of which will guide the other remaining instruments as shown in Example 15 below.

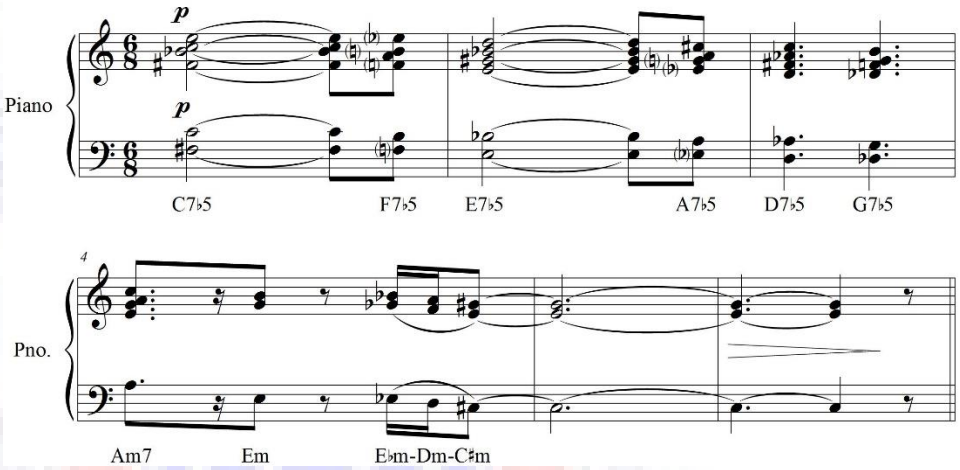


Example: 15 Compound duple meter introduced

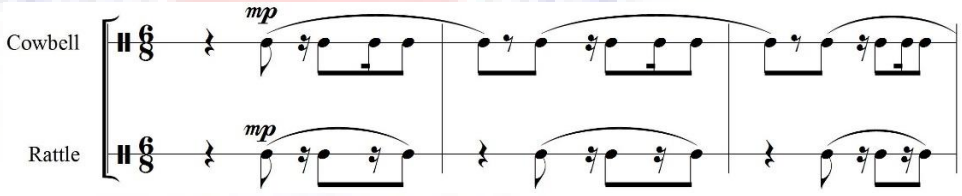
2 - 7	For the first time, piano, upright bass, cowbell, rattle and conga drums are being introduced while flute and cymbal join at bar 5. A series of chord changes is therefore played to establish the key of the piece. This chord or harmonic progression[24] is shown in Example 16. The arpeggio technique is adopted in the upright bass section with respect

[22] Having two or more independent but harmonically related melodic parts sounding together.
[23] Polyrhythm is a musical texture in which two or more different rhythmic patterns are juxtaposed.
[24] Chord progression or harmonic progression is a series of musical chords, or chord changes that "aims for a definite goal" of establishing or contradicting a tonality founded on a key or tonic chord.

to this harmonic progression. At bar 5, one could find some basic harmonic techniques. First is the application of quartal harmony[25] occurring between the flute and the upright bass; and second is the use of unisons/octaves and parallel thirds which is also very popular in African music, *adowa* for instance. In addition, the primary bell (*atenee*) pattern which serves as the common time-line of the *adowa* music is given to the cowbell, whiles that of the *ntrowa* is also imitated by the rattle. This is illustrated in Example 17. The conga drums and cymbal on the other hand, together produce some tonal and rhythmic effects which enriches the piece.



Example: 16 Harmonic progression that establishes the 'D minor' key

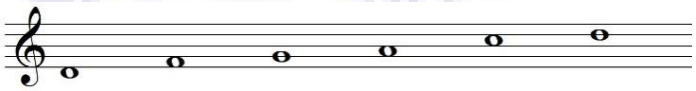


Example: 17 The imitations of atenee and ntrowa rhythmic patterns of the adowa ensemble

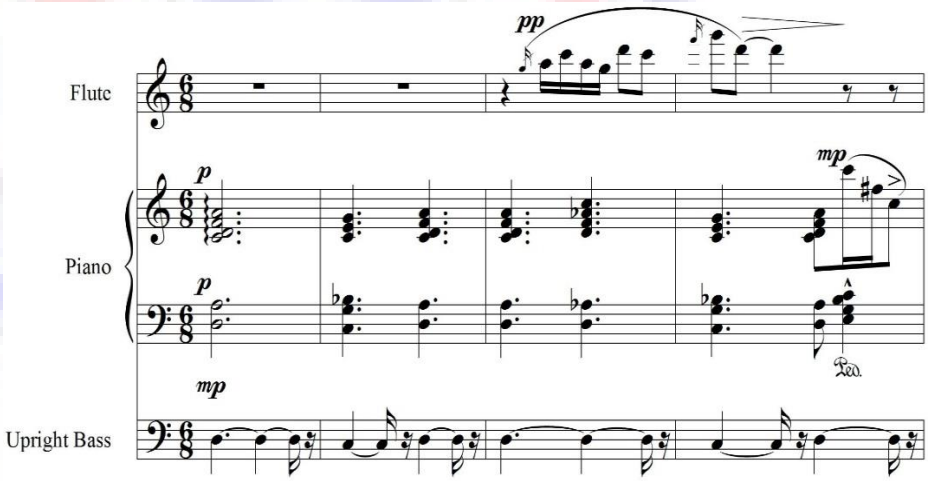
8 – 11 The home key of the piece is finally attained. That is, the 'D minor' key. A ($Dm^7 \rightarrow C^7$) chord progression is played to strengthen the

[25] Harmonic formations based on the interval of the fourth. Most often the perfect fourth has been the basic building block of such chords.

tonality (key) of the piece. The upright bass on the other hand also gives a firm ground to the progression by sustaining the respective root note of each chord. In addition, the melodic line (i.e. the 'D Aeolian Pentatonic') performed by the flute at bars (10 & 11) affirms the newly established 'D minor' key. A 'D Aeolian Pentatonic' is shown in Example 18 whereas Example 19 illustrates the ($Dm^7 \rightarrow C^7$) progression displayed by the flute, piano, and upright bass. Both the *atenee* and *ntrowa* patterns are still maintained by the cowbell and rattle respectively whiles the conga drums also continue its production of tonal and rhythmic effects.



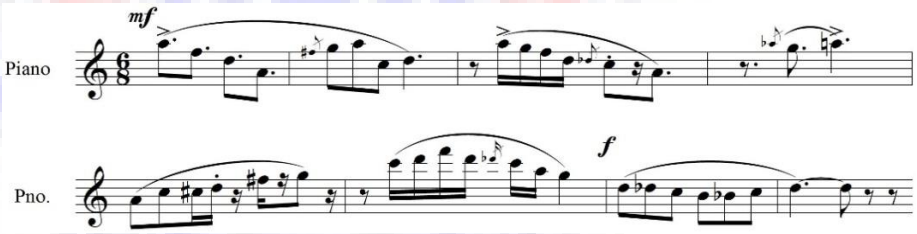
Example: 18 The 'D Aeolian Pentatonic'



Example: 19 The ($Dm^7 \rightarrow C^7$) progression displayed by the flute, piano, and upright bass

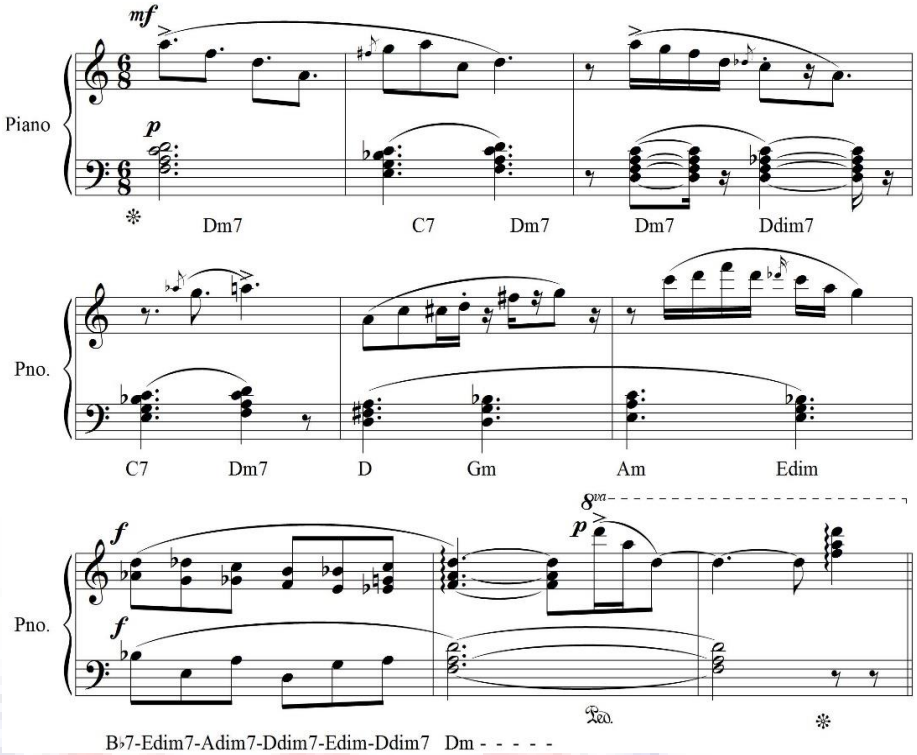
12 – 20 The theme of the piece is being introduced in the piano section. This is shown in Example 20. On the other hand, the theme as shown in Example 20 is melodically rhythmic in nature. In other words, it is

melo-rhythmic[26]. The first half of the theme is primarily built on the pentatonic scale[27], but in a whole, the theme illustrates the use of a chromatic scale[28]. The second half of the theme is embellished by the use of acciaccatura[29] and chromatic notes (such as $C^{\#}$, $F^{\#}$, etc.). The theme exhibits close steps of seconds, thirds, and fourths, with the highest and lowest notes of 'F6' and 'A4' respectively. The chord progression that forms the basis of the theme is also shown in Example 21 as displayed by the piano. At bar 18, one could easily identify an application of 'tritone'[30] and 'cycle of fourths'[31] techniques occurring at both the treble and bass part of the piano. These two techniques are shown in Example 22. As the theme is being introduced by the piano, it is also accompanied by some *adowa* rhythmic patterns which are illustrated by the claves, rattle and conga drums. The *adowa* time-line demonstrated by the cowbell in the previous bars is been given to the claves whiles the rattle maintains it rhythmic pattern. Besides, the conga drums softly illustrates some basic *petia* rhythmic patterns of the *adowa* ensemble, with few pitch and rhythmic variations as shown in Example 23.

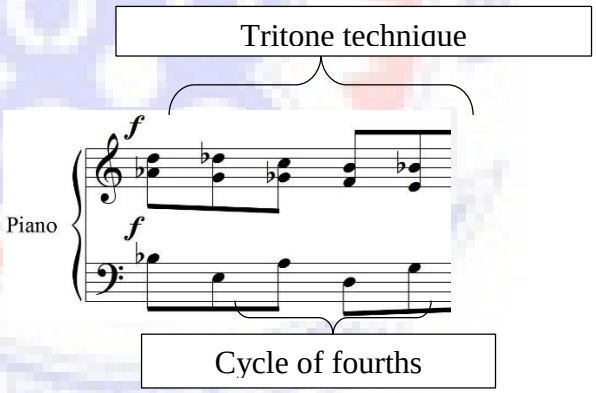


Example: 20 The theme as introduced by the piano

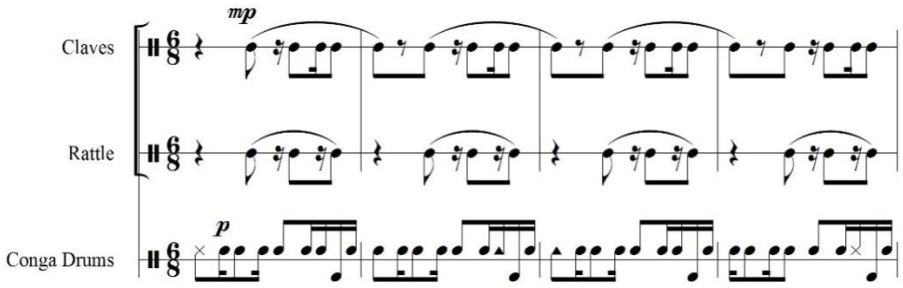
[26] A rhythmic organization that is melodically conceived and melodically born, Nzewi (1974, p.24).
[27] Any scale containing five tones to the octave, usually the fourth and seventh of the diatonic scale are omitted.
[28] Chromatic scale is a 12-note scale including all the semitones of the octave.
[29] An embellishing note usually written in smaller size.
[30] Tritone is an interval of three whole tones.
[31] A sequence of bass notes at intervals of perfect fourth higher than the previous note.



Example: 21 The chord progression forming the basis of the theme

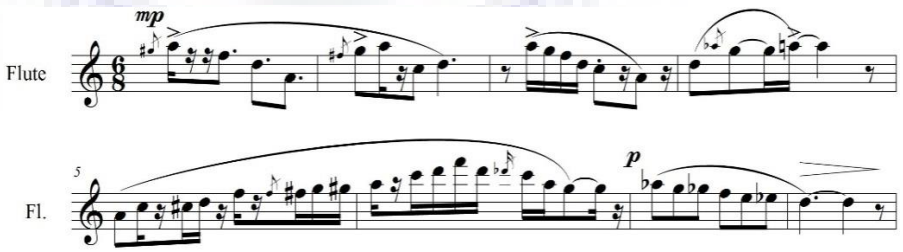


Example: 22 The application of tritone and cycle of fourths techniques

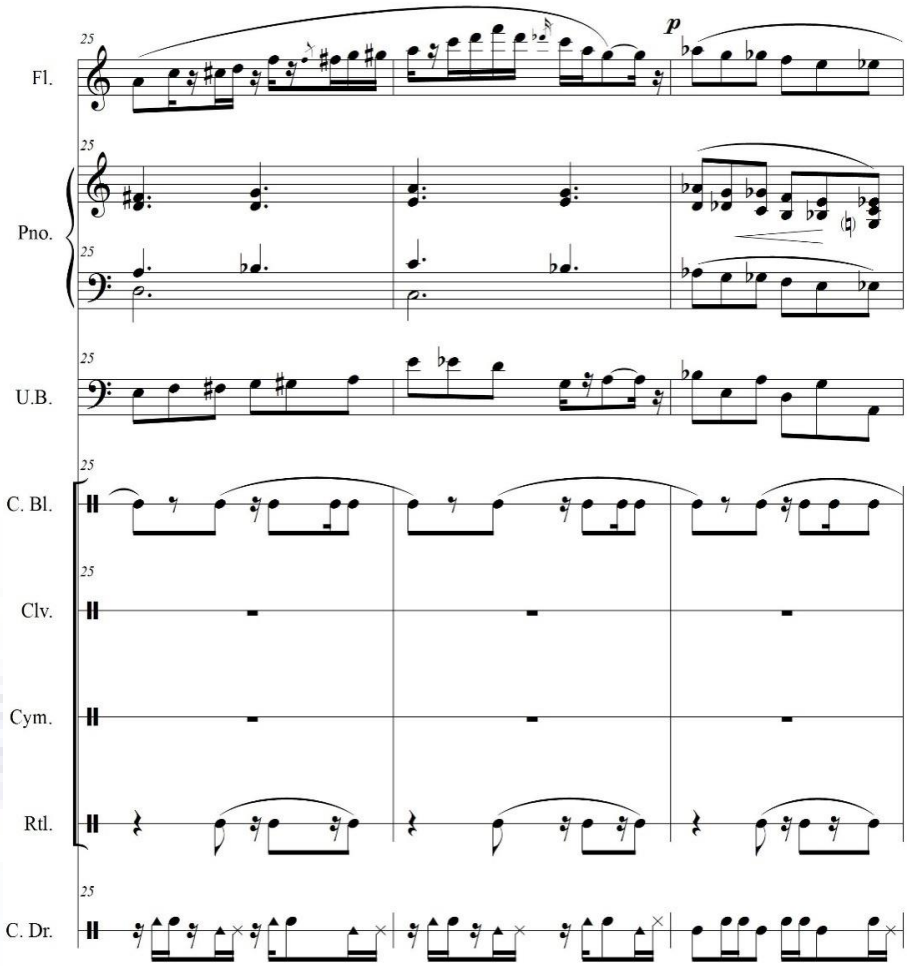


Example: 23 Adowa rhythmic patterns as demonstrated by the claves, rattle and conga drums

21 – 28 The theme is varied for the first time as displayed by the flute. See Example 24 below. The theme is more scalic and syncopated especially at its second half (i.e. bars 25-28). The primary chord progression is given to the piano while the upright bass plucks the basic root note of each chord. At bar 27 of the bass part of the piano section, the cycle of fourths which is now given to the upright bass is been substituted for a two-octave lower of what is performed by the flute. The chromatic scale is widely used in this second half of the theme. The *adowa* rhythmic patterns as illustrated by the cowbell and rattle are again repeated. Conga drums on the other hand also produces some free compound duple rhythmic patterns in accordance with the movement of the theme. An excerpt of the second half of the varied theme is illustrated in Example 25.

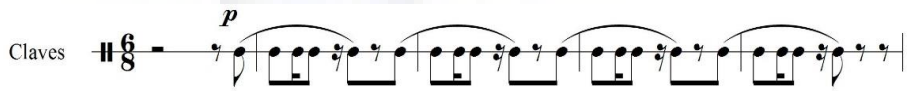


Example: 24 First variation of the theme as displayed by the flute



Example: 25 An excerpt of the second half of the varied theme

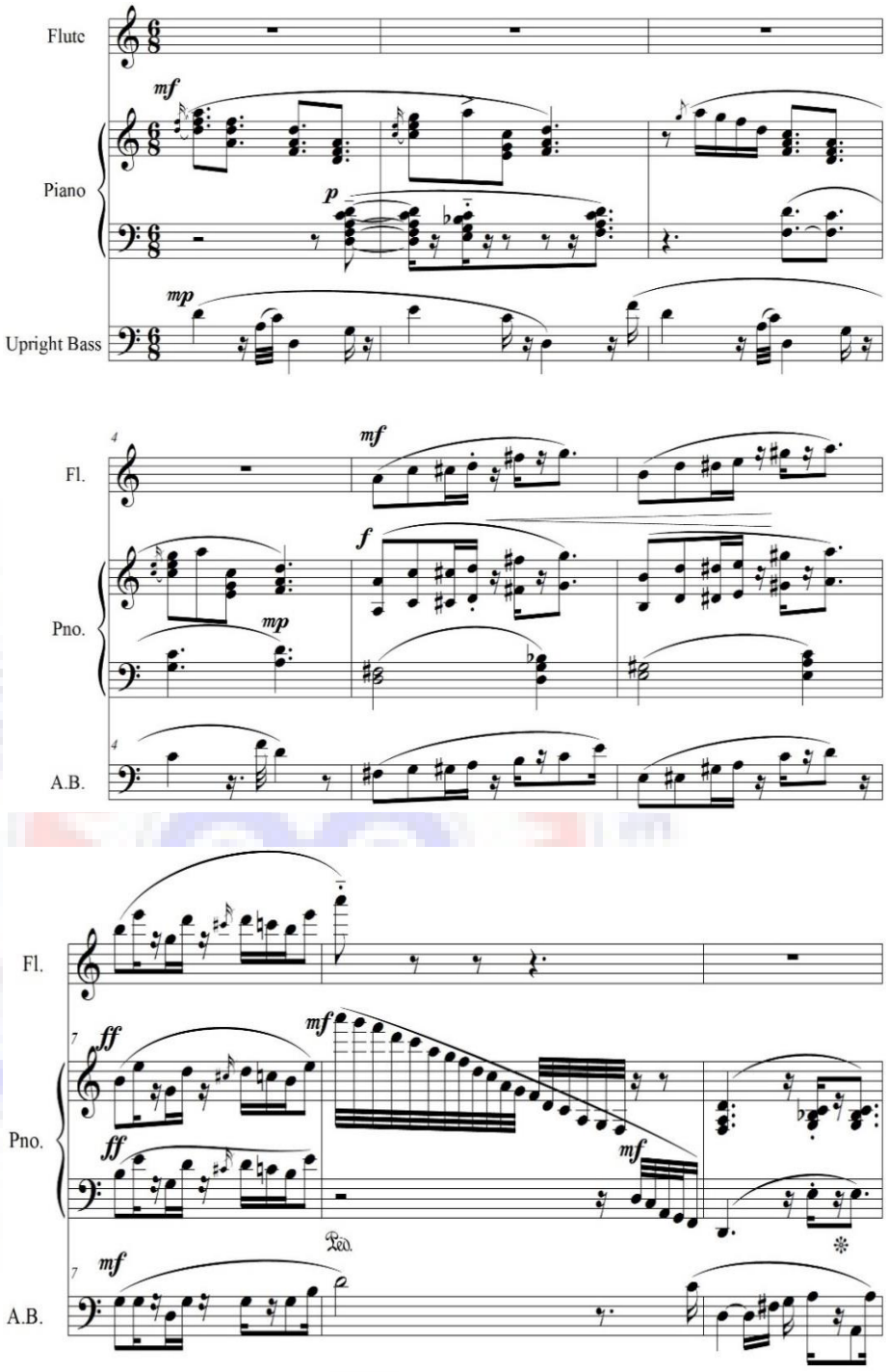
29 - 32 The first half of the chord progression that supports the theme is restated. In this section, the time-line performed by the cowbell is being imitated by the claves in a retrograde manner for rhythmic and timbral variation. This is shown in Example 26.



Example: 26 A retrogression of the adowa time-line by the claves

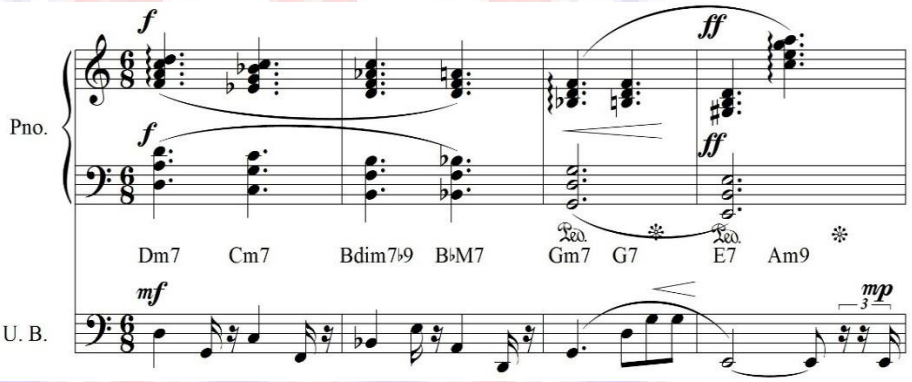
33 – 41 This section displays the second variation of the theme. The variation deeply reflects in both the piano and upright bass section. In the piano section, the first four bars of the theme is harmonized in a triadic[32] style. The application of octaval harmony[33] occurs in the treble part of the piano at bars (37 & 38). The octaval harmony continues in bar 39, and finally reach the climax at bar 40, followed with a descending 'F major pentatonic scale'. In the first four bars of the triadic harmony occurring in the piano section, the upright bass on the other hand is slightly varied via the syncopation[34] technique. The use of semiquaver and demisemiquaver notes to create syncopations embellishes the piece in a new style. The flute plays unison with the piano at bars (37 & 38), then followed with octaves at *bar 39*. In a whole, this is shown in Example 27. The cowbell, rattle, and conga drums imitate the *atenee*, *ntrowa* and *petia* rhythmic patterns of the *adowa* ensemble respectively.

[32] A three-note major or minor chord; a note and its third and it fifth tones.
[33] A musical harmony with an interval of eight tones.
[34] A musical rhythm accenting a normally weak beat.



Example: 27 The second variation of the theme as illustrated by the flute, piano and upright bass

42 – 45 Bridge[35] passage that results in both key and metrical modulation. In this bridge, the idea of the composer was to find some series of chord changes that will result in the new 'A minor' key. This chord progression is illustrated in Example 28. The upright bass section on the other hand also displays the cycle of fifths[36] technique. The piece is then finally modulated to the 'A minor' key. In the percussion section, the time-line and the *ntrowa* rhythmic patterns of the *adowa* ensemble are still maintained as performed by the cowbell and rattle respectively. The conga drums also continue to produce its regular complex rhythms and tonal variations with respect to the rhythmic changes from the piano and upright bass sections, which is led to a simple triple meter.

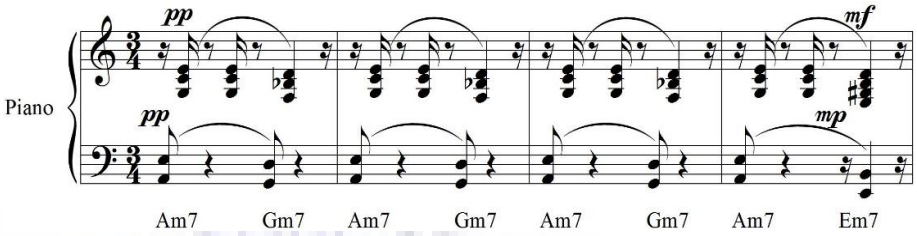


Example: 28 The bridge that modulates to the 'A minor' key and simple triple meter

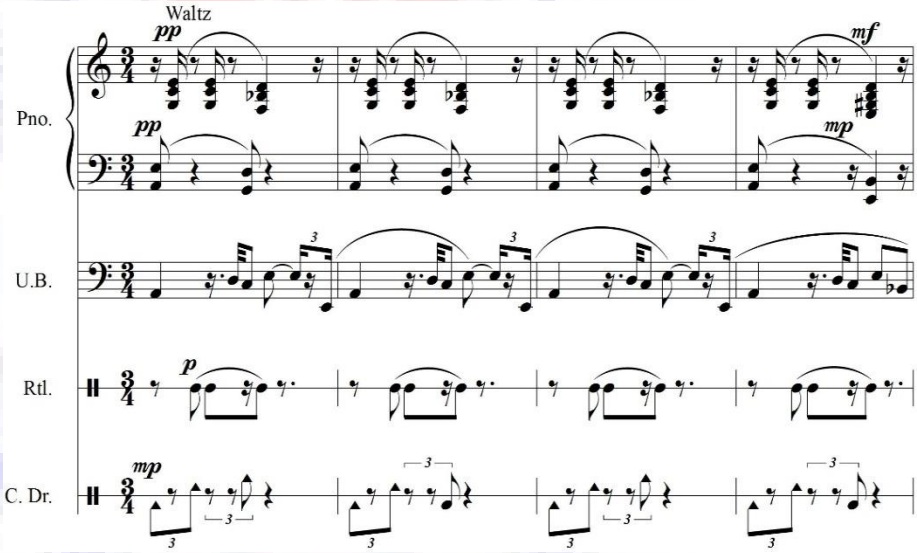
46 – 49 These few bars prepare the ground for a new variation of the theme in a waltz[37] style. The theme is therefore varied in a new key and time signature, and thus, 'A minor' and simple triple respectively. The progression is primarily built on the Am^7 and Gm^7 chords as shown in Example 29 below. The Em^7 chord (i.e. the dominant seventh chord) played at bar 49 in the piano section alerts the other instruments of the

[35] A few bars, frequently only of a fragmentary nature used to connect sections of a piece.
[36] A sequence of bass notes at intervals of perfect fifth lower than the previous note.
[37] Music composed in triple time with a strong accent on the first beat, meant for a ballroom dance.

commencement of the theme. The syncopated rhythms exhibited by these four instruments (i.e. piano, upright bass, rattle and conga drums) create a total feel of a typical waltz style resulting in polyphonic and polyrhythmic textures which are the founding blocks of African music, *adowa* for instance. See Example 30.



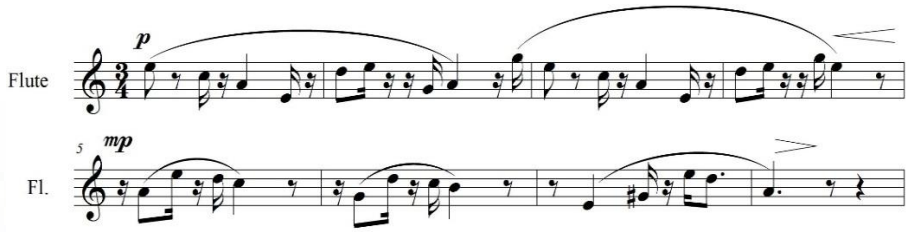
Example: 29 The introduction of the new key and time signatures



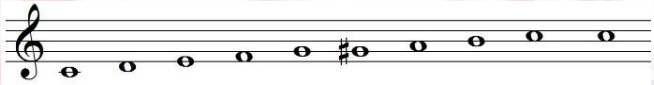
Example: 30 The opening of a new variation of the theme in a waltz style

50 – 57 The theme is varied in a waltz style. See Example 31 below. Analytically, the theme is built on the 'C Bebop Major' scale as shown in Example 32. The theme is introduced by the flute with the accompaniments of the piano, upright bass, rattle and conga drums. Dynamically, it starts softly and gradually increases at its middle section. Comparing with the original theme, the first four bars are varied via rhythmic influence whiles the remaining bars are built on sequences other than the scalic technique. Emphatically, the piano and upright bass imitates the basic movement of the waltz pattern. The

upright bass at bars (54-57) utilizes the 'A Aeolian' mode in a walking bass[38] movement as shown in Example 33. The off-beat rhythms produced by the rattle coincide with the rhythms displayed at the treble part of the piano. The triplet rhythms and some other syncopations with tonal variations displayed by the conga drums also add up to the texture of the piece. The overall section of the variation is shown in Example 34.

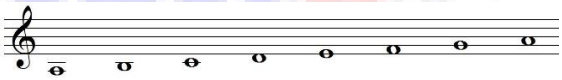


Example: 31 The theme varied in a waltz style

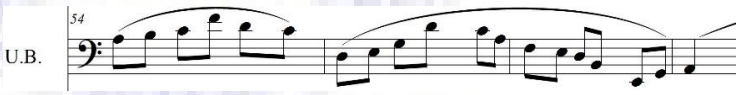


Example: 32 The 'C Bebop Major' Scale

(a) The 'A Aeolian' mode

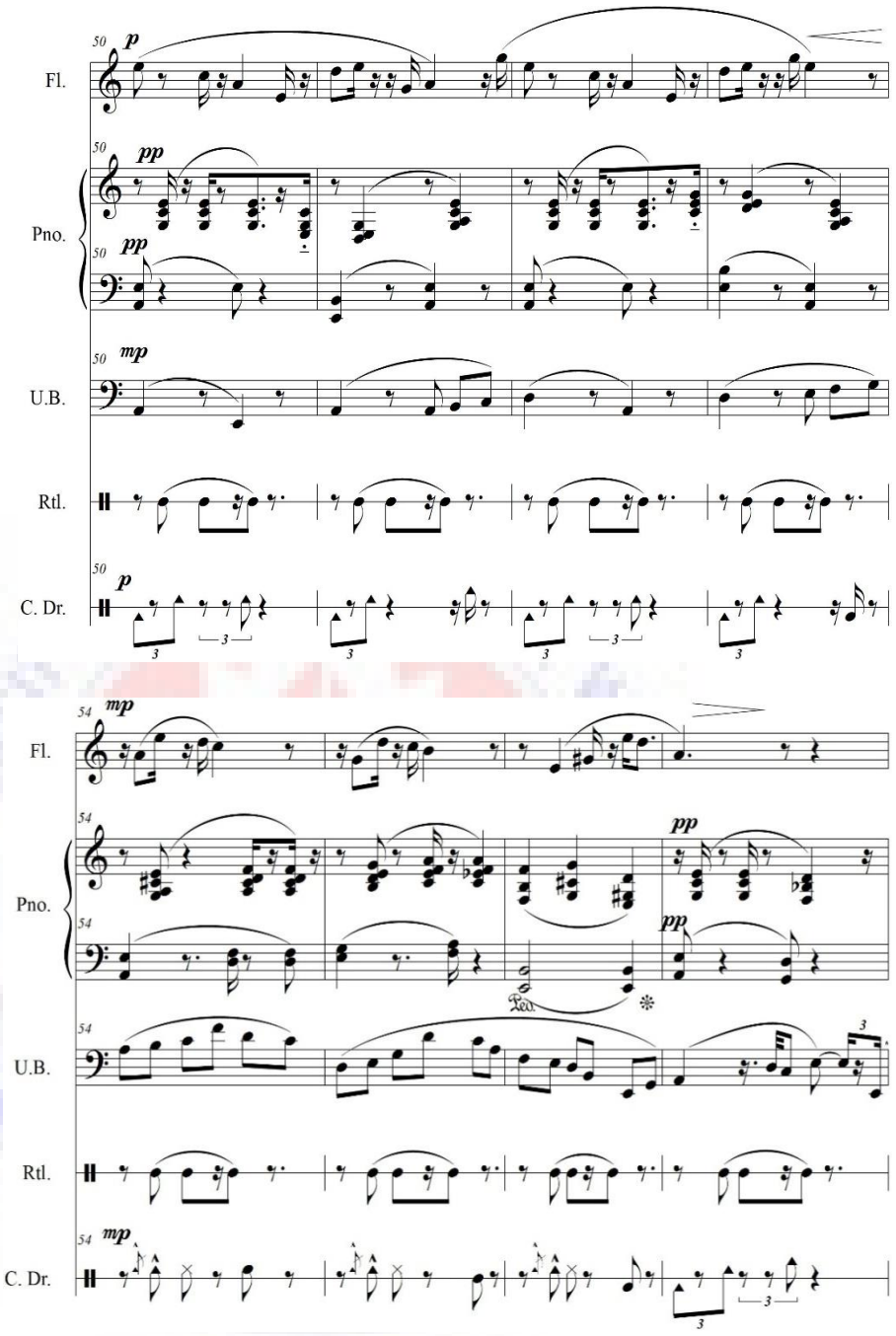


(b) The walking bass movement displayed by the upright bass



Example: 33 The 'A Aeolian mode' and the walking bass movement

[38] A pizzicato jazz bass line that moves in steady quarter-notes combining scale patterns with broken chord formations. Non harmonic passing tones are very common in this type of bass pattern.

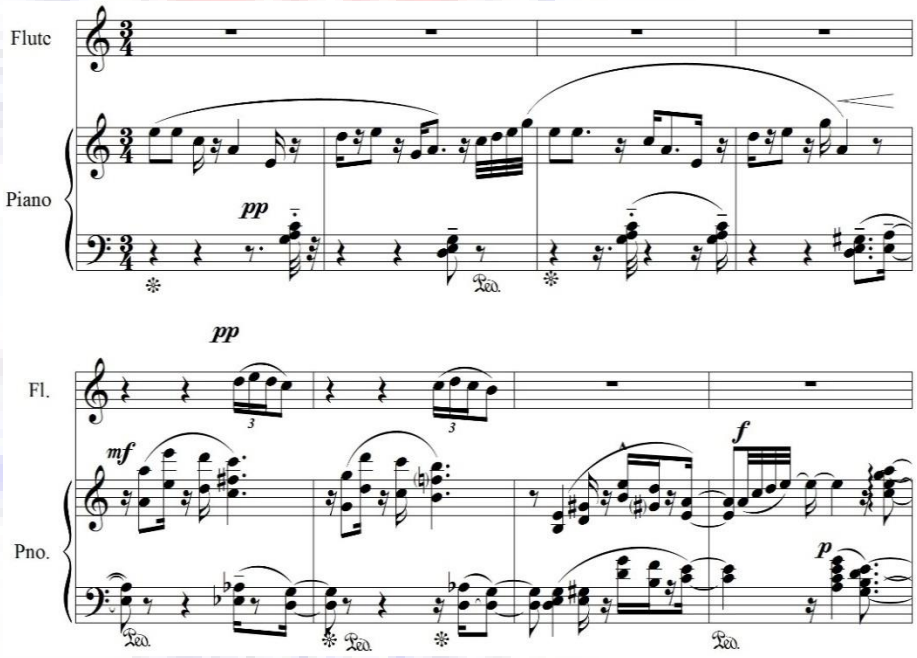


Example: 34 The overall section of the variation

57 – 60 A repetition of the opening section that introduces the new waltz variation as shown earlier in Example 29. The pentatonic scale performed very loudly at the treble part of the piano alerts the other playing instruments of beginning another variation in this same waltz manner.

61 – 68 The first variation of the theme in its waltz style. This variation mainly occurs in the piano section. It is being varied in terms of rhythm and

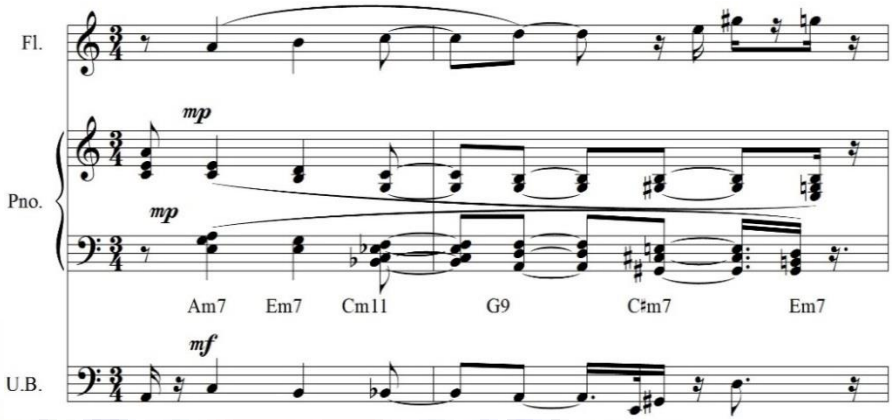
pitch. The second section of the theme which begins at bar 65 is mostly harmonized by the use of octaval and tritone techniques. On the other hand, both flute and piano, beginning at bar 65 demonstrates the call-and-response style or technique, which is one of the prominent distinctive features of a traditional African music, *adowa* for instance. In this regard, the call is done by the piano whiles the flute responds. The variation of the theme as displayed by the piano, together with the response effect on the part of the flute is shown in Example 35. In the percussion aspect, the conga drums continues it supportive patterns whiles the rattle is substituted for claves. The claves for this matter presents the *ntrowa* rhythmic patterns of the *adowa* music.



Example: 35 The variation of the theme as displayed by the piano, together with the response effect of the flute

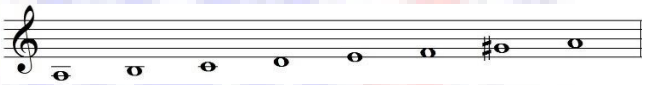
69 – 72 The call-and-response style still continues between the flute and the piano. In this call-and-response section, the flute calls whiles the piano responds. The chord changes at bars (71 & 72) make way for a second variation of the theme in a waltz style. These chord changes are labelled at the piano section as shown in Example 36. Whiles the piano stands to be the principal of these chord changes, the flute and upright bass on the other hand also move in contrary motions. That is, the flute

ascends with the 'A harmonic minor' scale, whiles the upright bass also descends with the chromatic scale. Example 37 displays both the 'A harmonic minor' and chromatic scales.

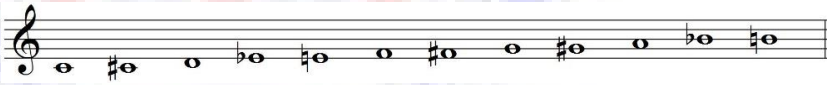


Example: 36 The call-and-response effect between the flute and the piano, and the chord changes that results to the second variation of the theme in a waltz style

(a) The 'A harmonic minor' scale



(b) The chromatic scale

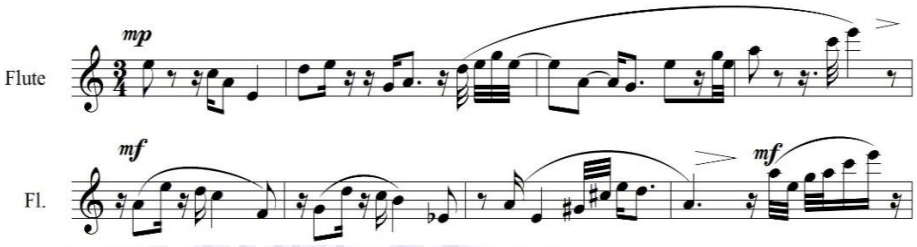


Example: 37 The 'A harmonic minor scale' and the chromatic scale

73 – 80 This variation of the theme is very similar to its very first time when captured in a waltz style as earlier shown in Example 31. The variation occurs in the flute section of the piece as shown in Example 38. What distinguishes the current theme from that of Example 31 is the use semiquaver and demisemiquaver notes as fill-ins to make it more interesting or lively. Dynamically, it begins with 'mezzo piano'[39] (*mp*)

[39] Moderately soft.

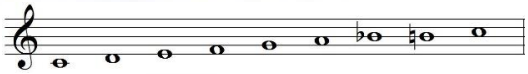
and in its half way, continues with 'mezzo forte'[40] (*mf*). In addition, the theme largely exhibits the use of pentatonic scale, and also rhythmically altered as well. Aside this, the accompanying section (that is, piano, upright bass, rattle, and conga drums) remain unchanged as occurred in bars (50-57).



Example: 38 The second variation of the theme in its waltz style as displayed by the flute

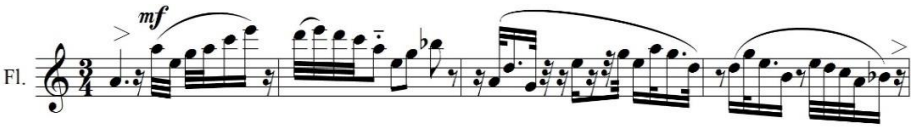
80 – 83 An improvisational bridge that leads to a call-and-response form of music. The flute improvises by effecting the 'C Bebop Dominant' scale. Both 'C Bebop Dominant' scale and its application in the flute section are shown in Example 39. With regards to accompaniment, the same instruments and their respective rhythmic patterns as in bars (73-80) are still maintained. In the piano section, the chord progression is slightly varied by interchanging some few chords' positions (such as the Gm^7 and E^7), with respect to the melodic phrase of the flute as the leading instrument.

(a) The 'C bebop dominant' scale



(b) The improvised phrase of the flute via effecting the 'C bebop dominant' scale

[40] Moderately loud.

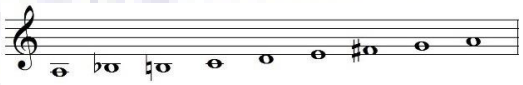


Example: 39 The 'C Bebop scale' and its application on the flute

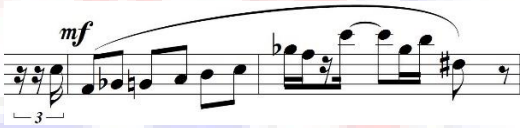
84 – 105 The prominent form of music exhibited here is known as call-and-response, which forms one of the basics or roots of most African music. The instruments found in these number of bars include flute, piano, upright bass, cowbell, and conga drums. The cowbell produces the common time-line of *adowa* whiles the conga drums maintains its supportive waltz rhythms. These illustrate a blend of the African compound duple and the Western simple triple time signatures. The entire section of these bars are basically built on the 'A Aeolian' mode as already shown in Example 33. The first call is softly made by the flute at bars (84 & 85) with response from both piano and upright bass at bars (86 & 87). A new call is made by the flute at bars (87-89) and again responded by the piano and upright bass at bars (90 & 91). In this second response, the same bass section is repeated whiles the piano section is slightly varied. The third response is made by both the flute and the piano at bars (92 & 93). This third call fully demonstrates the effective application of the pentatonic scale. Both the upper and lower parts of the piano harmonizes in unisons and thirds with the flute respectively. The piano and upright bass again respond at bars (94 & 95) but this time, the repetition of the second variation is rhythmically varied. The upright bass takes over the last call at bars (96 & 97). This call is grounded on the 'A Adonai Malakh' scale. Example 40 illustrates both the 'A Adonai Malakh' scale and the upright bass's call. This last call is fully responded by all the three principal instruments of this call-and-response section (that is, flute, piano, and upright bass). The response then modulates to the home key of the piece (thus, 'D minor'). Dynamically, the response gradually increases and decreases at bars 99 and 103 respectively. The flute at bars (98-100) exhibits perfect octave with the piano. The upright bass harmonizes the piece with respect to the chord changes displayed by the piano. The home key is finally attained at bar 102 with 'D minor

seventh' (Dm^7) chord and 'D2' as both the tonic chord and pedal note respectively. The upright bass at bars (102-105) produces a tonic pedal as that of the piano. To sustain the home key a little, the piano plays around via substitution and arpeggiation. That is, at bar 103, the 'D minor seventh' chord (Dm^7) is been substituted with the 'D diminished seventh' ($Ddim^7$) whiles at bars (104 & 105), the $Ddim^7$ chord is being arpeggiated.

(a) The 'A Adonai Malakh' scale



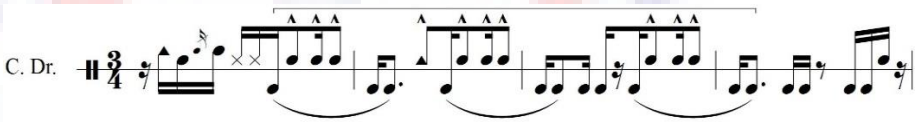
(b) The upright bass call at bars (95-97)



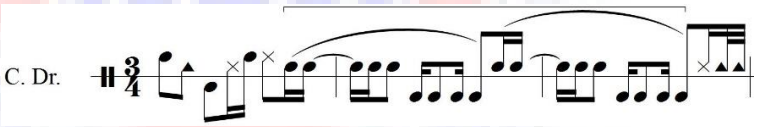
Example: 40 The application of the 'A Adonai Malakh' on the upright bass

104 – 135 This section of bars illustrates the ad-libbing or improvisation produced by the conga drums. The main instruments supporting the ad-lib include cowbell, claves, and rattle. The cowbell continue to produce the *adowa* common time-line thereby imitating the atenee of the *adowa* ensemble. The claves on the other hand gives a steady pulse made of a quaver and a semiquaver rest. The rattle also imitates the *ntrowa* patterns of the *adowa* ensemble. The ad-lib exhibited by the conga drums is to expose some of the rhythmic complexity of the African music, and for that matter, *adowa* music for instance. Bars (104 & 105*)* in the conga drums section is an imitation of the *apentemma* rhythmic patterns performed to accompany the *Otwe bedi mprem*, literally translated as (antelope will be given lashes) theme. The alteration to these patterns is effected by means of tonal variation. The *Otwe bedi mprem* theme is finally exposed at bars (106-109). This is shown in Example 41. The female and male parts of the *atumpan* in the *adowa* ensemble is imitated by the conga drums by means of adopting both

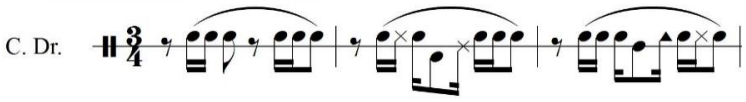
high and low tones respectively. The theme is elaborated by the effective implementation of complex rhythmic patterns and tonal variations. The rhythmic variations are achieved as a result of the adoption of unequal duration of notes and syncopations. The accompaniment pattern of the *apentemma* with respect to the *Otwe bedi mprem* theme is well stated at bars (115-117). This is shown in Example 42. Elaborations continue again to bar 122. At bar 123, the accompaniment pattern of the *petia* with respect to the *Adampon*, literally translated as, (empty house) theme is captured as shown in Example 43. It is also elaborated. The piano's intrusion at bar 134 is to refresh the mind of the tonic key of the piece. This then calls for a rapid attention of all the other remaining instruments. The entire section of bars (129-135) imitates the closing section of the ad-lib.



Example: 41 Otwe bedi mprem theme as displayed by the conga drums



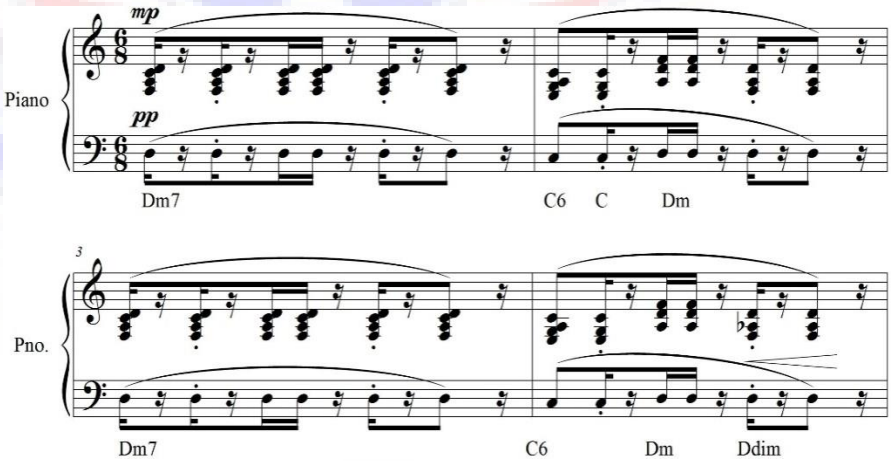
Example: 42 Statement of the accompaniment pattern of the apentemma with respect to the Otwe bedi mprem theme



Example: 43 Statement of the accompaniment pattern of the petia with respect to the Adampon theme

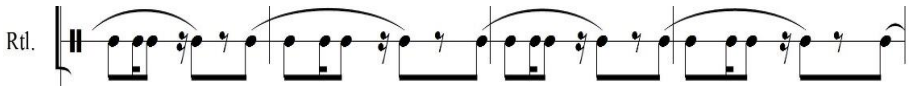
136 - 139 The piece is finally restated again in its home meter. That is, compound duple. All instruments are involved again with the absence of the flute. The single crashing sound produced by the cymbal informs

the listener or the other instruments about the beginning of a new section. In these few bars is a chord progression that sets both harmonic and rhythmic pace for the closing section. This chord progression can be seen in the piano section as shown in Example 44. The piano in this harmonic progression produces an exciting African compound duple rhythmic feel which heightens the piece. Interestingly, the common-line of *adowa* which is produced by the cowbell coincides with the beats produced by the piano. The basic chords that form the progression are also arpeggiated in the upright bass section. Moreover, the upright bass creates a feel of a typical Afro-Cuban music as a result of its rhythmic patterns. The claves continue to produce steady pulse made of quavers and semiquaver rests. The rattle on the other produces a retrograde[41] of the *adowa* common time-line as shown in Example 45. The conga drums with its complex rhythmic and tonal variations also enhances the piece. The texture of this entire section of bars is a typical example of polyrhythm and polyphony respectively.



Example: 44 Harmonic progression that sets the pace for the closing section

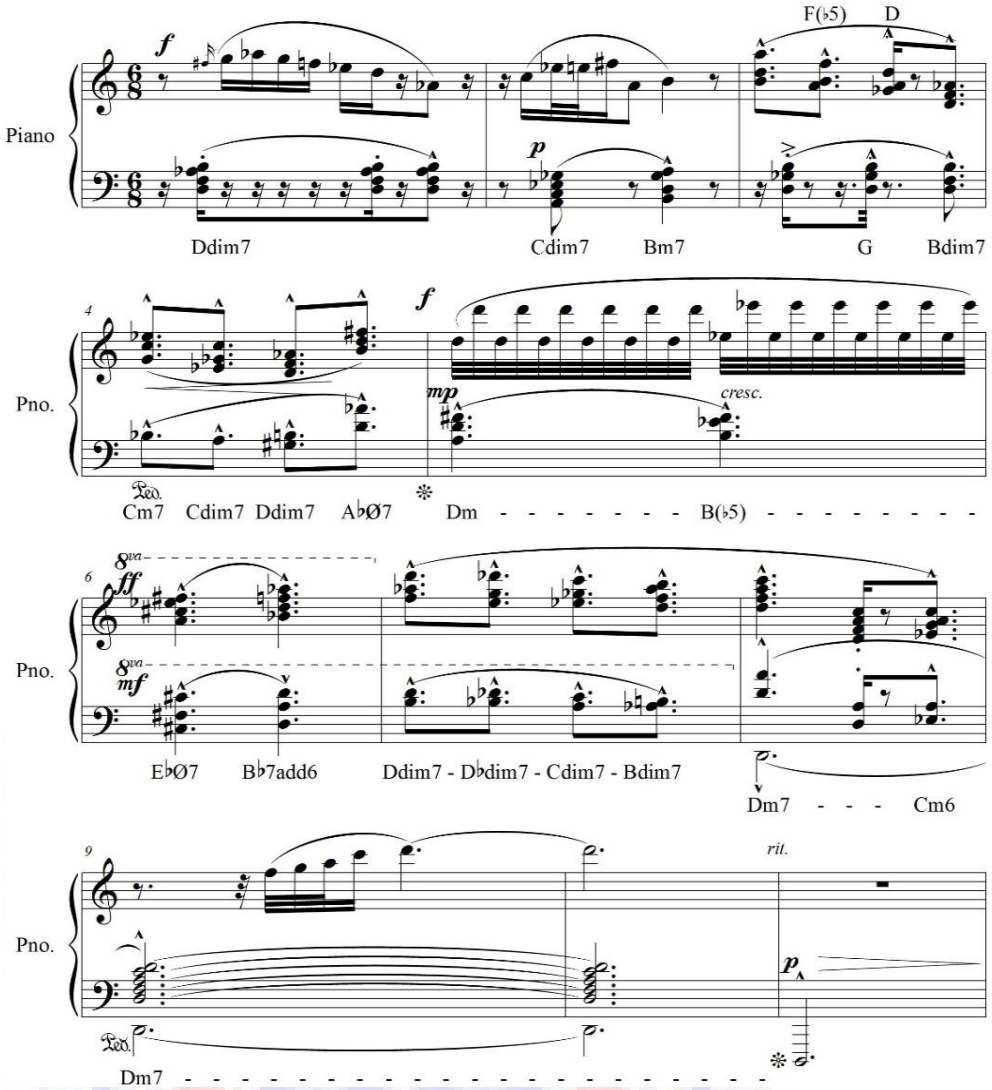
[41] A backwards statement of a group of notes beginning with the last and proceeding to the first.



Example: 45 A retrograde of the adowa common time-line as produced by the rattle

140 – 151 Coda[42]. In this last section of bars can be found the climax of the piece. The piano takes the leading role as it extemporizes on a series of chord changes. These improvisations and chord changes are captured in Example 46. The piano makes substitutions with some embellished chords as the piece reaches its climax. In addition, the upright bass with its Afro-Cuban feel also intensifies its arpeggiation as the piece gets more exciting. With the exception of cymbal, all the other remaining percussion instruments maintain their simple and complex rhythmic patterns. Dynamically, piano gradually increases at bar 144 and gets very louder at bar 145 whiles all the other remaining active instruments maintain their magnitude of sound. Both the piano and the upright bass ends their portion of the piece on the 'tonic-seventh' chord (Dm^7) with a low tonic pedal note respectively. All instruments finally retards at bars (150 & 151) to bring the piece to an end.

[42] The closing section of a musical composition.



Example: 46 These improvisations and chord changes are captured in the piano section

4.2 *Jazzed-up* (made more lively, colourful or modern)

i) Preamble:

'Jazzed-up' is the second movement of *Adoclassique*. Jazzed-up is an adjectival term used, when something is made more lively, colourful or modern. This is to explain the recapturing of the *adowa* music into a more lively or modernized state. The piece reveals the composer's capacity to unify the elements of both the *adowa* music and that of the Western in a more embellished or modernized way. Like 'Alla Afro-Cuban', Jazzed-up

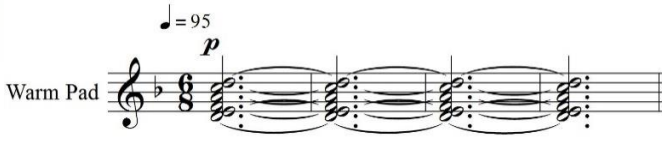
is also a theme-and-variation form of composition performed in the minor mode (i.e. D minor). It is performed at a moderate pace, in compound duple meter, with expression (i.e. espressivo). The piece is both polyphonic and polyrhythmic in texture. This art piece is orchestrated for popular band which is made up of soprano saxophone, acoustic guitar, bass guitar, piano, warm pad, drum set, conga drums, rattle, and cowbell. In totality, this piece is made up of one hundred and eighteen (118) bars.

ii) A critical analytical study of Jazzed-up

The analysis of 'Jazzed-up' is captured under areas such as harmony, melody, rhythms, forms, texture, scales, modulations, techniques, and instrumentation.

Bars **Descriptions**

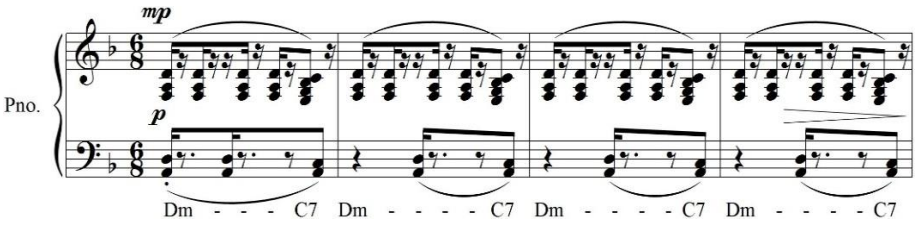
1 – 4 The warm pad which is the only active instrument in these few number of bars, for the very first time, softly introduces the tonality of the piece by means of prolonging the 'D minor ninth' (Dm^9) chord as shown in Example 47. The crashing sound of the crash cymbal as part of the drum set at bar 4b alerts the piano for the next bar.



Example: 47 The introduction of the key as performed by the warm pad

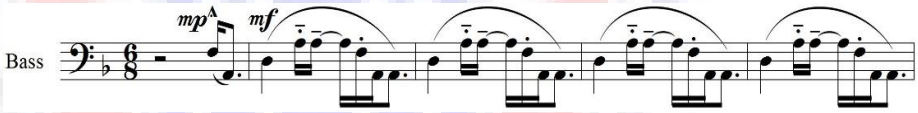
4 – 8 The piano is also introduced for the very first time as it plays softly around a two-chord progression (i.e. $Dm \rightarrow C^7$) as shown in Example 48. Rhythmically, it imitates the common time-line of *adowa* music. With regards to this, the unification of the ride cymbal, ride bell, and hi-hat foot of the drum set coincides with the rhythmic pattern being

produced by the piano. The warm pad continue to elongate the Dm^9 chord since the chord notes agree or match with the two-chord progression.



Example: 48 The two-chord progression of the piano

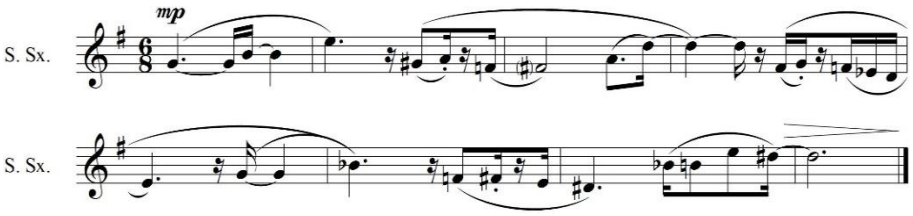
9 – 12 Both harmonic and rhythmic patterns produced by the piano and warm pad are still continued. The bass guitar on the other hand makes its first appearance as it rhythmically imitates the *adowa* time-line as shown in Example 49 below. The occurrence of the steady bass-line required the roles of the kick drum, hi-hat foot splash, and snare drum of the drum set.



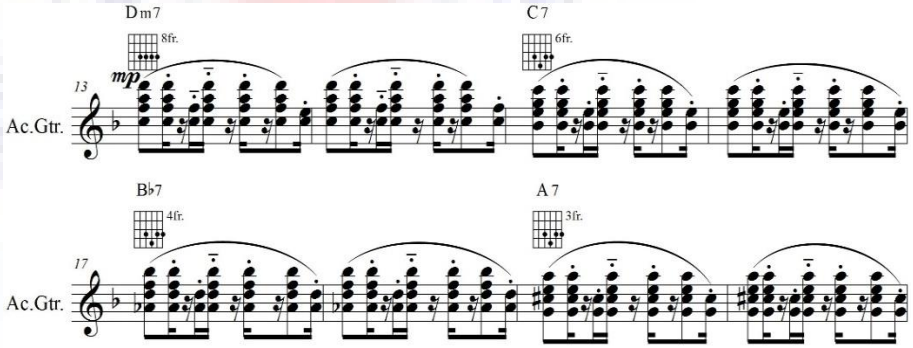
Example: 49 The imitation of the adowa time-line by the bass guitar

13 – 20 The first section of the theme of the piece is introduced by the soprano saxophone as it also makes it very first appearance. This section of the theme as performed by the soprano saxophone is shown in Example 50. Since the soprano saxophone is a B^b-transposed instrument, so it has affected it player to read in the key of G major due to its concert pitch of F major. The theme is built on the chromatic scale. The melody is enhanced through the effective application of chromatics, syncopations, unequal duration of notes and staccatos. The acoustic guitar also joins in as it imitates the *adowa* time-line. This is being performed with respect to the chord progression of the theme as shown in Example 51. The chord progression can be well captured in either the acoustic guitar or piano section. Both piano and warm pad change

chords with respect to the chord progression. The fusion of both the ride cymbal and the ride bell rhythmic patterns in the drum section together produces the *adowa* common time-line.



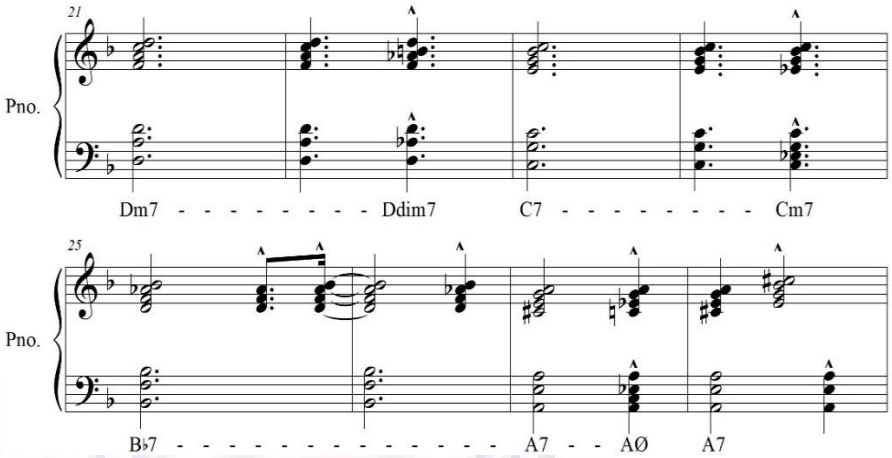
Example: 50 The first section of the theme as performed by the soprano saxophone



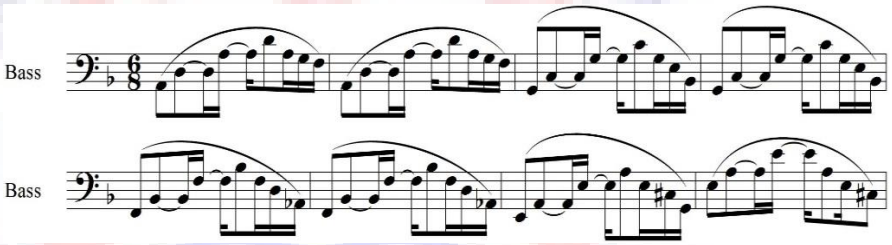
Example: 51 The imitation of the adowa time-line by the acoustic guitar with respect to the chord progression

21 – 28 The chord progression of the first section is repeated. With the absence of the theme which was produced by the soprano saxophone, almost the same as that of bars 13 to 21 is being repeated. The chord progression and rhythmic patterns of the acoustic guitar and warm pad remain unaltered. In the piano section, the chord progression also remains the same with little substitution of passing chords. Examples occur in bars (22, 24, & 27) as shown in Example 52. The bass guitar is also varied rhythmically but still maintains its arpeggiatic movement. This is also illustrated in Example 53. The drum set pattern is almost maintained with very little variations. Rhythmically, the fusion of the ride cymbal and the ride bell produces the *adowa* time-

line in a retrograde manner. Tonally, the 'snare ghost strokes' as produced before is then substituted for 'snare rim shots'.

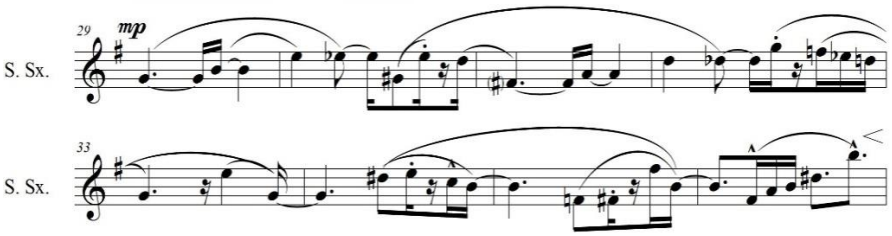


Example: 52 The substitution of passing chords



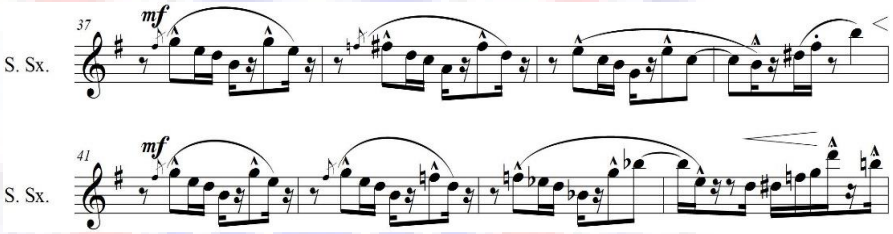
Example: 53 The arpeggiatic movement exhibited by the bass guitar

29 – 36 The entire section of the first theme as occurred in bars (13-20) is being repeated. The theme produced by the soprano saxophone is slightly enriched by means of the addition of chromatic notes in between phrases as shown in Example 54.

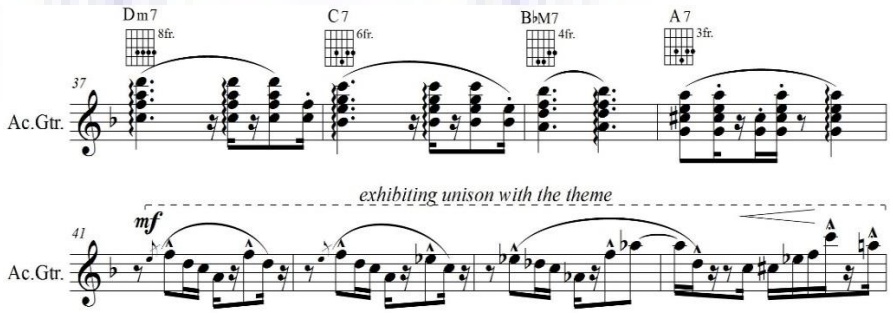


Example: 54 The enhancement of the theme using chromatics

37 – 44 The second section of the theme is finally introduced by the soprano saxophone. The theme adopts the sequential technique. It also represents an effective utilization of the chromatic notes. Acciaccaturas[43] are also used to embellish the theme. That is, the theme sequentially descends at almost each phrase as shown in Example 55. The acoustic guitar produces chordal accompaniment in the first four bars (i.e. bars 37-40), and plays unison with the soprano saxophone in the next four bars (i.e. bars 41-44). This is shown in Example 56. The bass guitar on the other hand produces firm accompaniment by arpeggiating as illustrated in Example 57. The piano plays an octave higher above the theme, with chordal accompaniment, in the first four bars. The accompanying section of the next remaining four bars of the theme fully represents a series of diminished chords. Example 58 illustrates the piano accompaniment with regard to this second section of the theme. The piece is also enriched with the chordal accompaniment of the warm pad. The drum set accompaniment maintains it supportive accompaniment with respect to the chord progression.

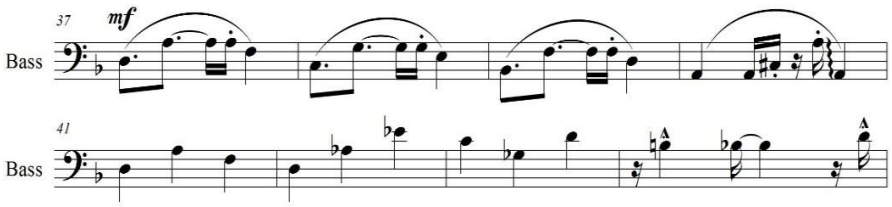


Example: 55 The second section of the theme as performed by the soprano saxophone

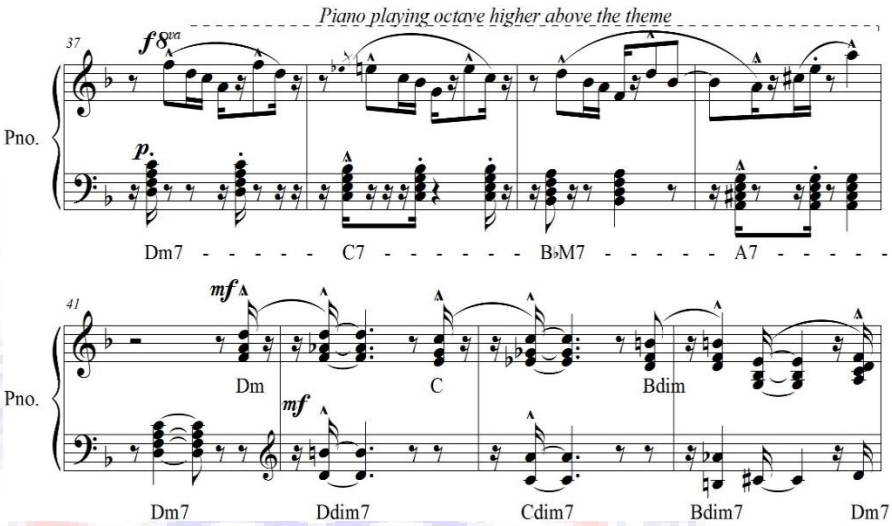


Example: 56 Chordal and melodic accompaniment of the acoustic guitar

[43] Embellishing notes usually written in smaller size.



Example: 57 The arpeggiating accompaniment style of the bass guitar



Example: 58 Chordal and melodic accompaniment of the piano

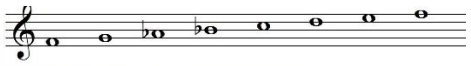
45 – 70 This entire section of bars is mainly led by the piano. The pianist is given a platform to elaborate the theme with regards to the chord progression that guides the theme. The very first two bars (i.e. bars 45 & 46) serve as an entry to the progression. The piano entry is based on the F Jazz minor scale in a descending manner as shown in Example 59.The chord progression finally begins from bar 47 to bar 70. In the first section of the theme, the acoustic guitar plays the chordal role. That is, producing the respective chords as usual. The bass guitar on the other hand, also continue to produce *adowa*-like rhythms and tones with respect to the chord progression. Warm pad as usual produces the chord progression as well. The drum set, producing most of the polyrhythms of the *adowa* ensemble also repeats its *adowa*-like rhythms and tones. Conga drums, rattle, and cowbell then make their very first time appearance. The conga drums produces a mixture of some exciting compound duple rhythmic patterns and typical Afro-Cuban tones as shown in Example 60. Rattle also embellishes the piece

in both tonal and rhythm. That is, rattle produces some short excessive sounds and off-beat single note rhythms of equal intervals which as a result create textures of both polyphony and polyrhythm with the other playing instruments. This is shown in Example 61. Likewise, the cowbell also imitates the rattle by producing equal rhythmic pace but with a semiquaver difference faster than the rattle as also shown in Example 62. The piano as the leading instrument adopts the combination of various chords, rhythms, and scales to embellish the piece. Rhythmically, it imitates some of the *adowa* patterns such as the time-line as commonly occurred at bars (55-58; 61). In so doing, the composer blends some of these *adowa*-like rhythms with some of the embellished chords in a contrapuntal style. Some of the scales used also include the F Dorian (bars 47-49), F jazz minor (bars 50 & 51), C Aeolian (bar 52), D chromatic (bars 53 & 54), etc. Example 63 therefore illustrates the first section of the theme (bars 45-62) as explained above.

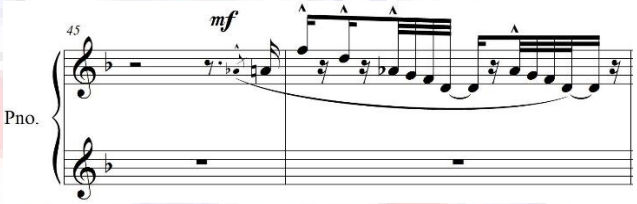
In the second section of the theme, the composer adopts some techniques and other elements to enhance the piece. The soprano saxophone makes its appearance as it takes the melodic role of the theme as before. Acoustic guitar also maintains its chord-accompanying role as usual. Bass guitar on the other hand repeats its firm arpeggiating accompaniment style as illustrated earlier in Example 57. The warm pad is also active in its chordal role. Again, the combination of the ride cymbal, ride bell, and hi-hat foot produces a rich complexity of the *adowa* common time-line. The conga drums maintains its Afro-Cuban tonal and compound duple rhythmic patterns. The rattle slightly imitates the *ntrowa* rhythmic pattern of the *adowa* ensemble. The only difference is that, the rattle is on-beat whiles the *ntrowa* is off-beat or syncopated. Cowbell also imitates the *adowa* common time-line. Example 64 therefore illustrates the rhythmic patterns of the rattle and the cowbell as explained above. Starting from bar 63, the piano makes some tritone substitutions whiles playing unison with the soprano saxophone. These tritone substitutions occur at

both staves. In reaching the climax of this section, the piano at bar 67 begins to adopt series of embellished chords and finally wrap up in unison with the soprano sax at bar 70. Example 65 illustrates the entire bars of the second section of the theme (bars 63-70) as explained above.

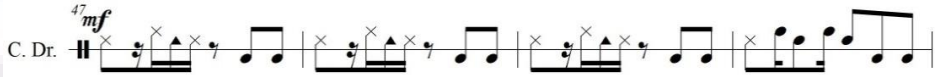
(a) The F Jazz minor scale



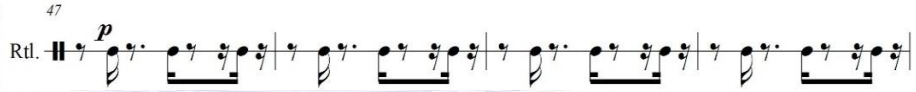
(b) Piano entry based on the F Jazz minor scale



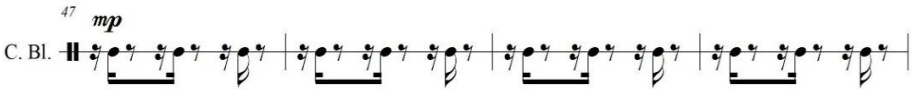
Example: 59 The application of the 'F Jazz minor' scale



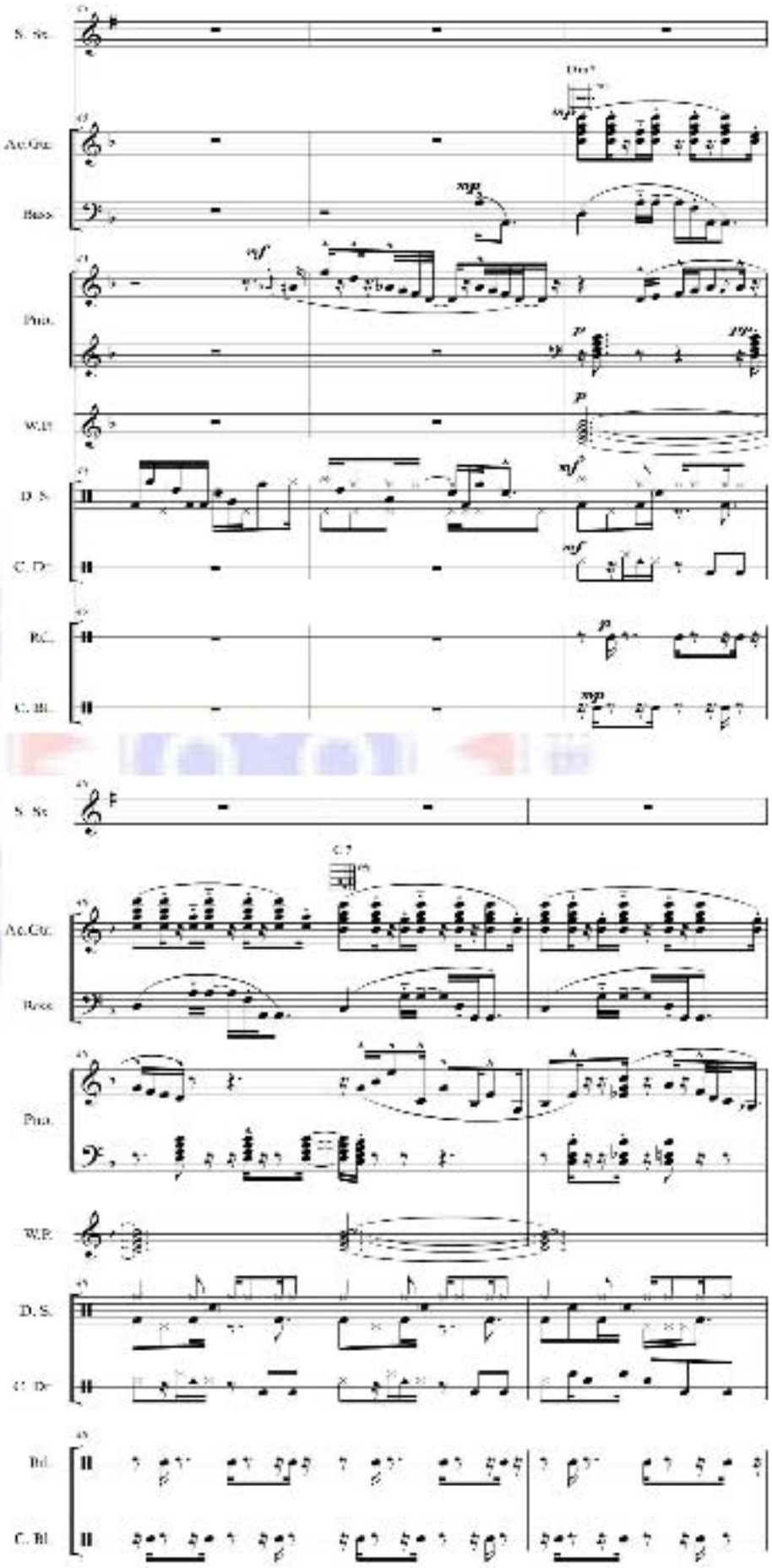
Example: 60 Some exciting compound duple rhythmic and Afro-Cuban tonal patterns as displayed by the conga drums

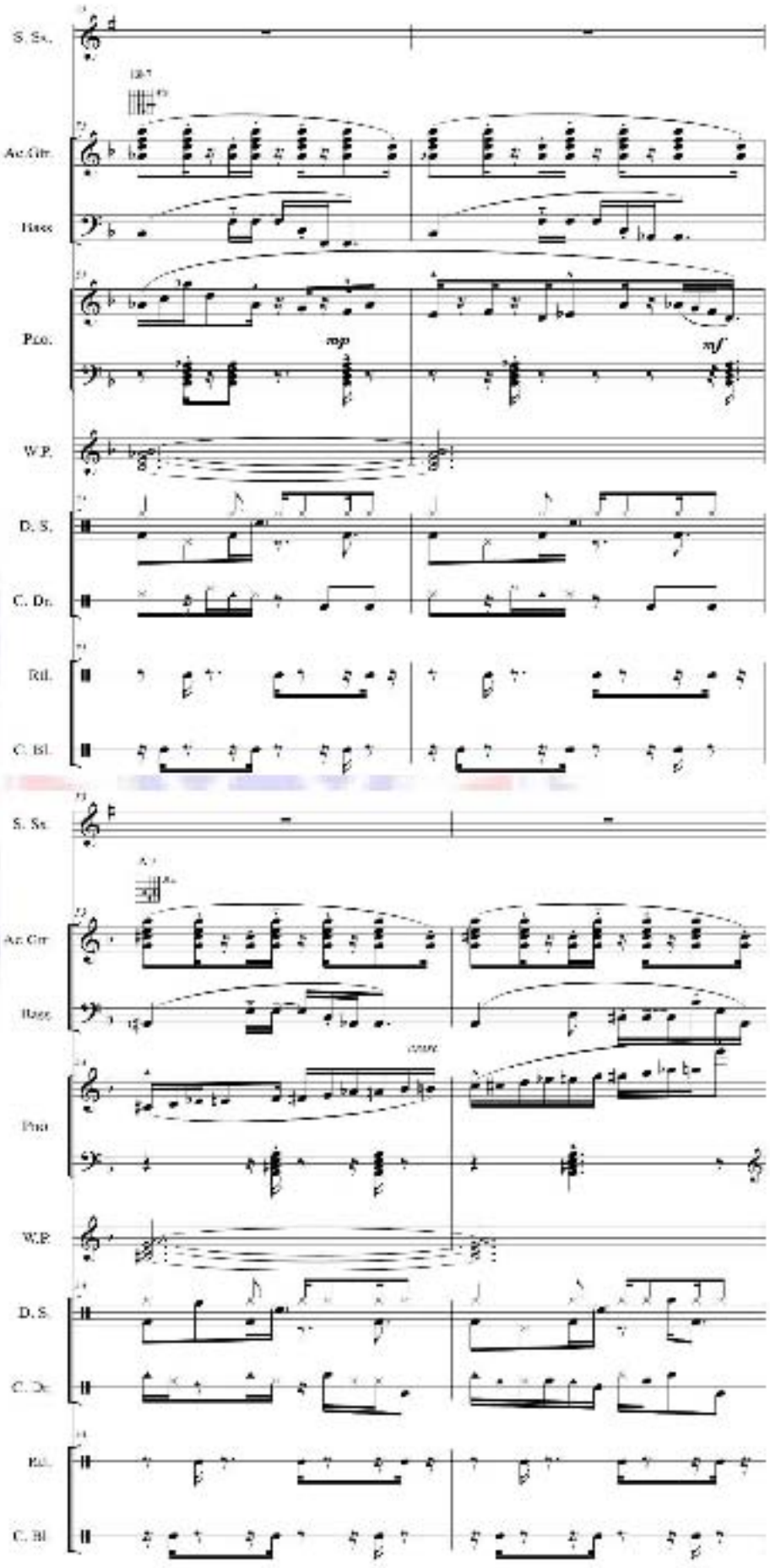


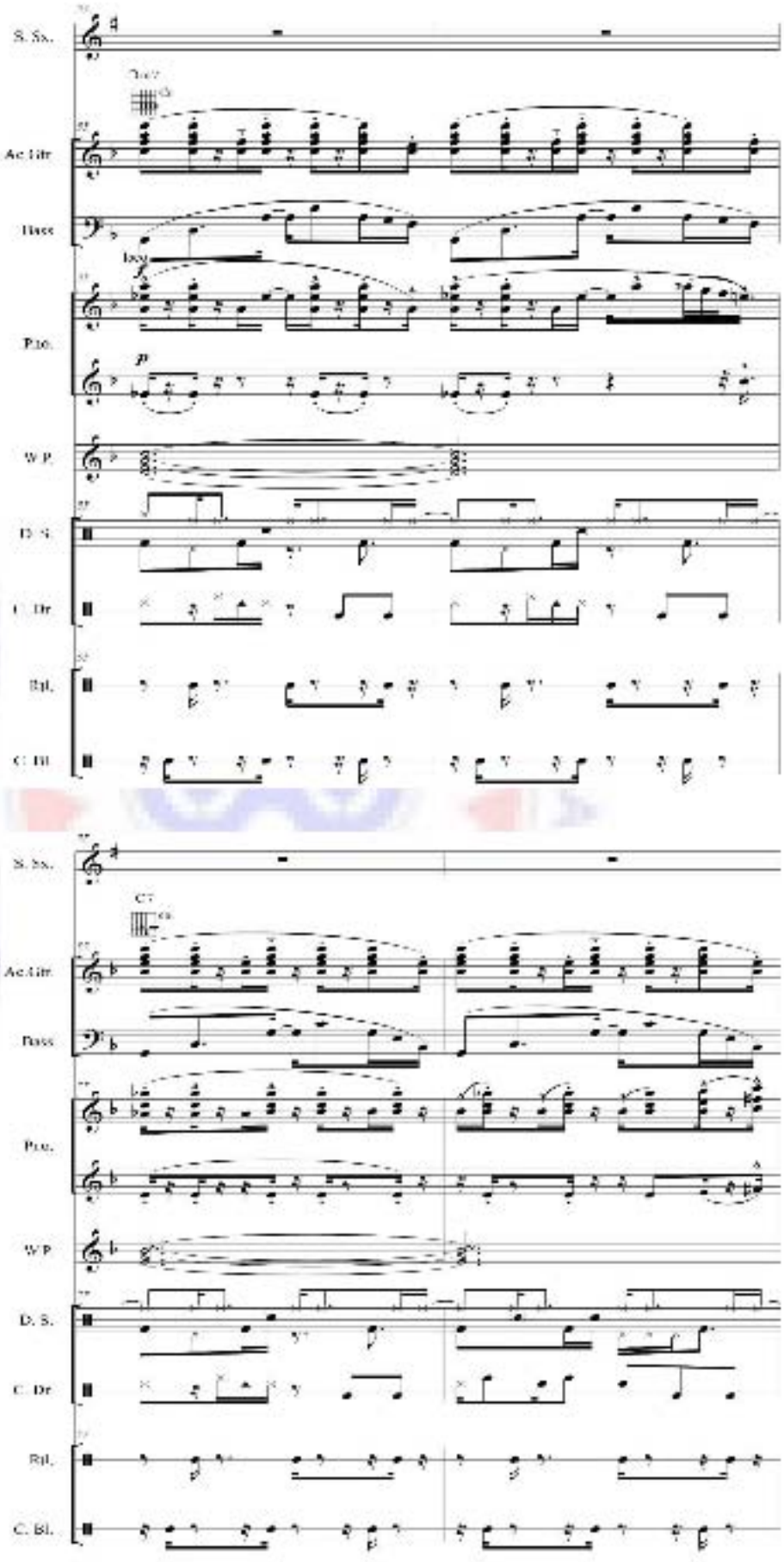
Example: 61 The off-beat single note rhythms of equal intervals as displayed by the rattle

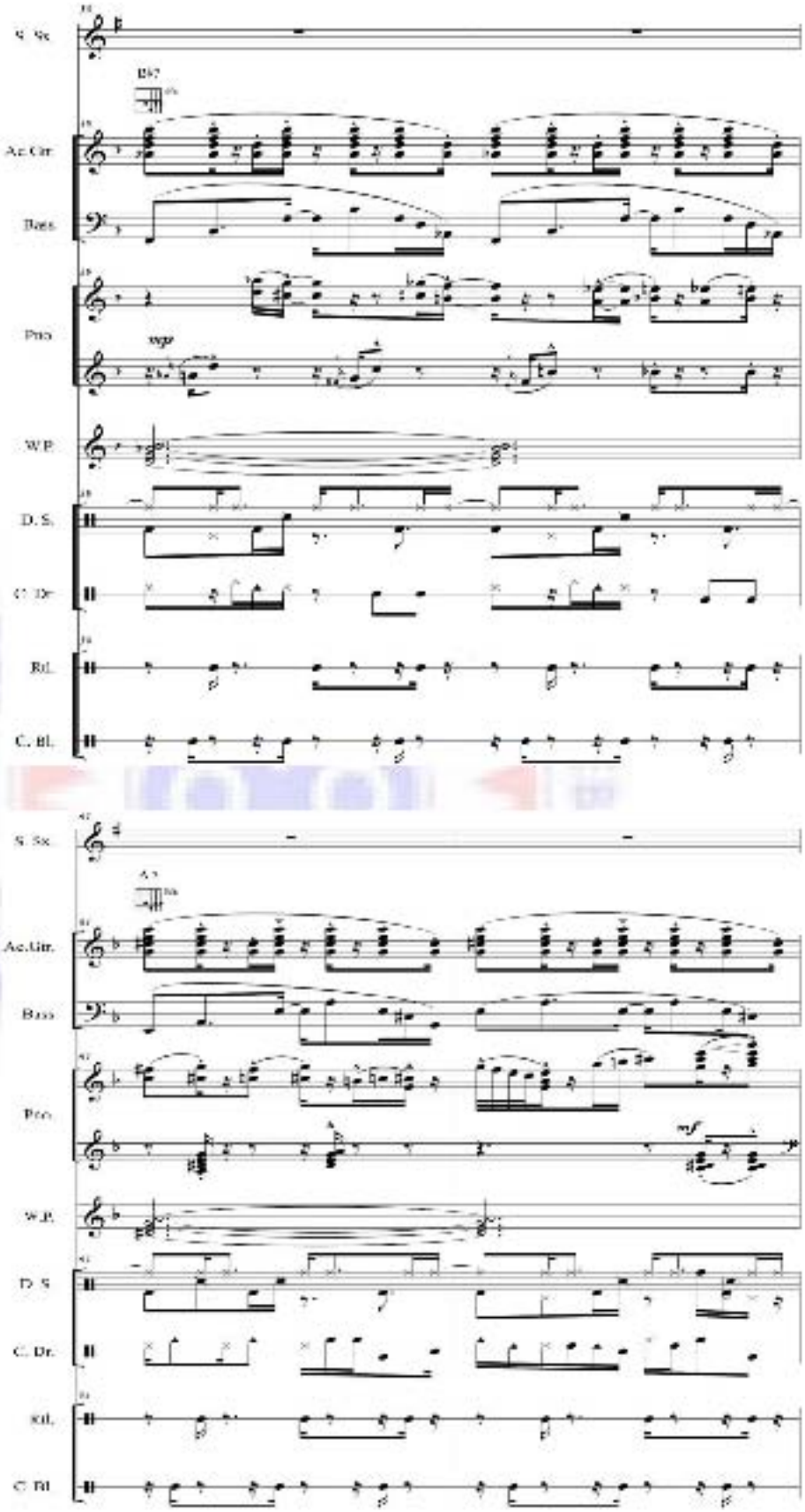


Example: 62 The cowbell displaying equal rhythmic pace but with a semiquaver difference faster than the rattle

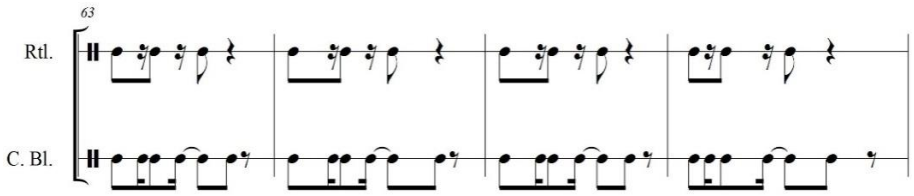




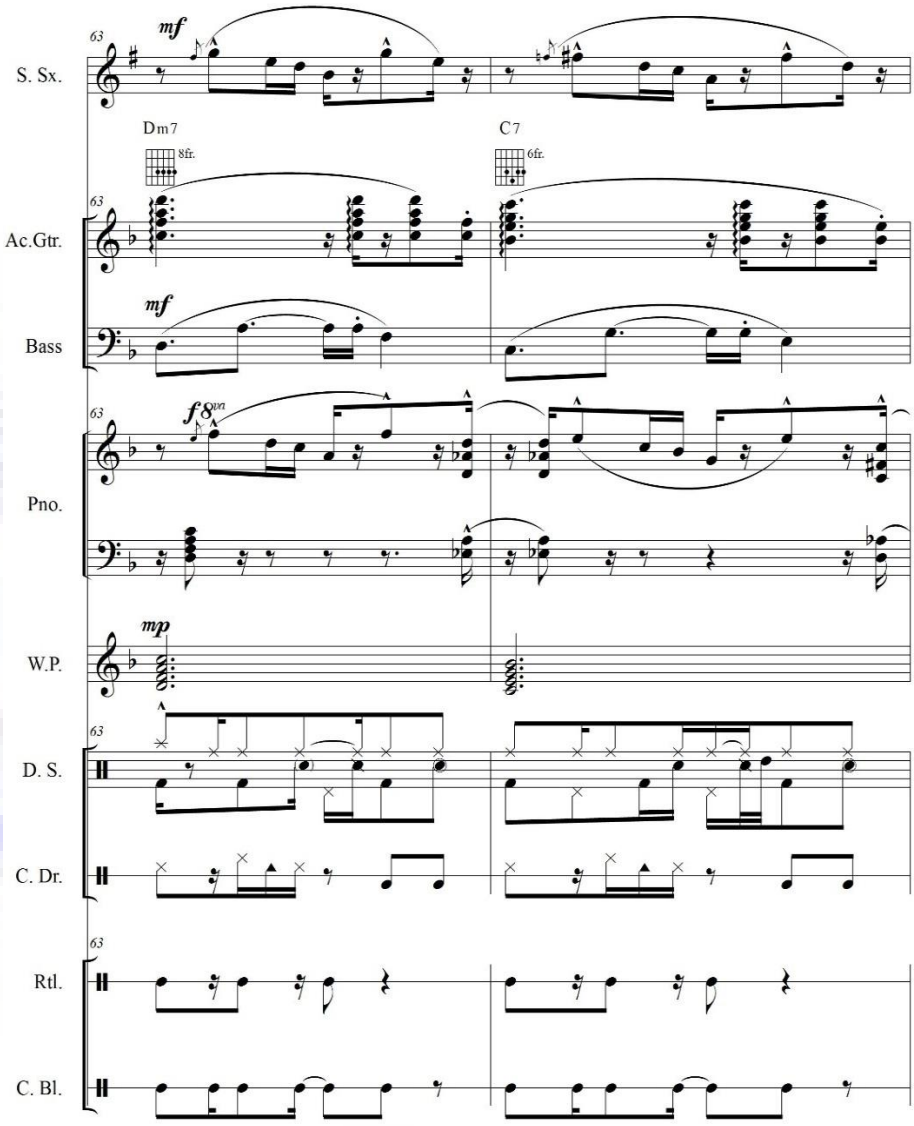


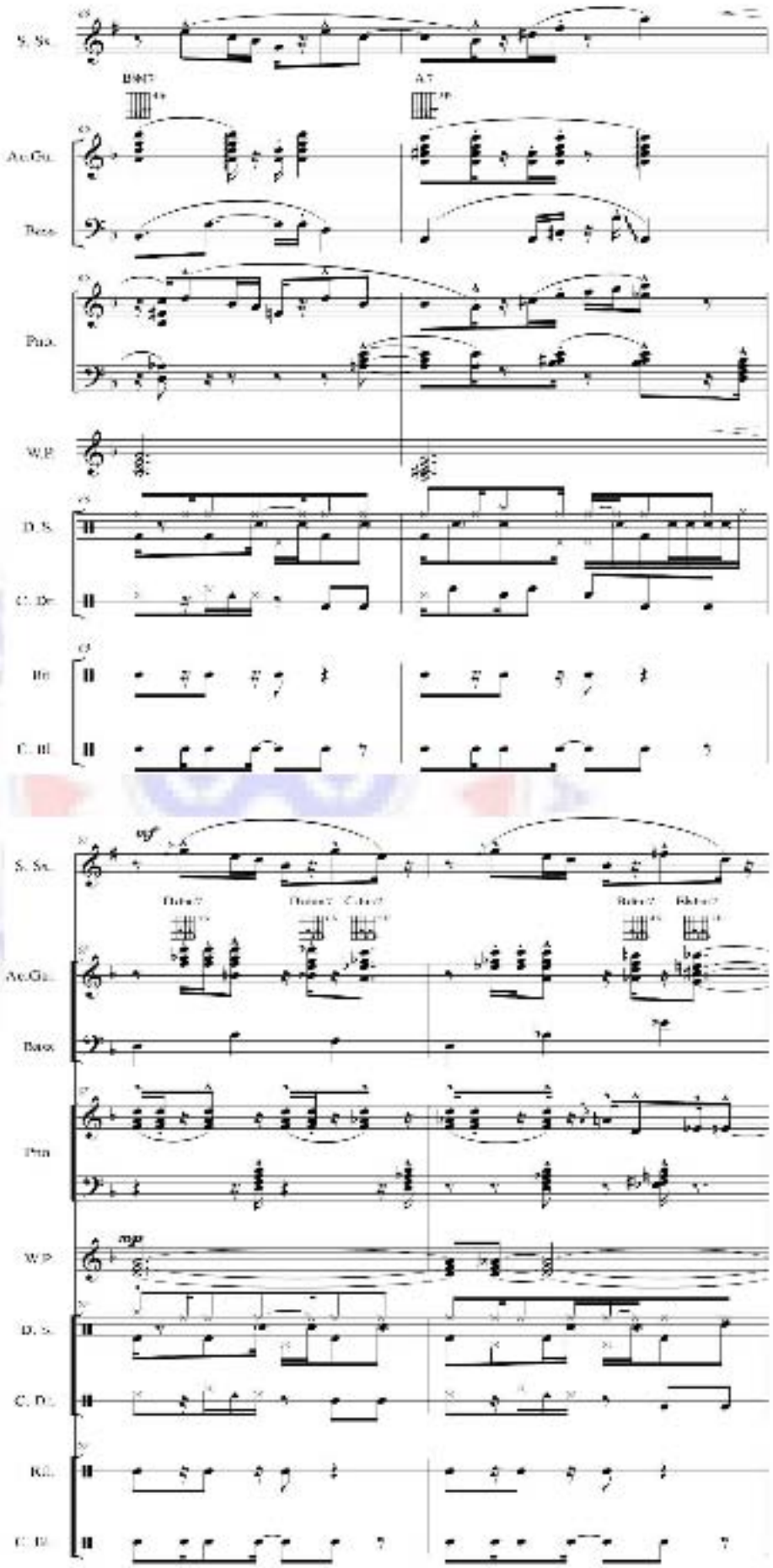


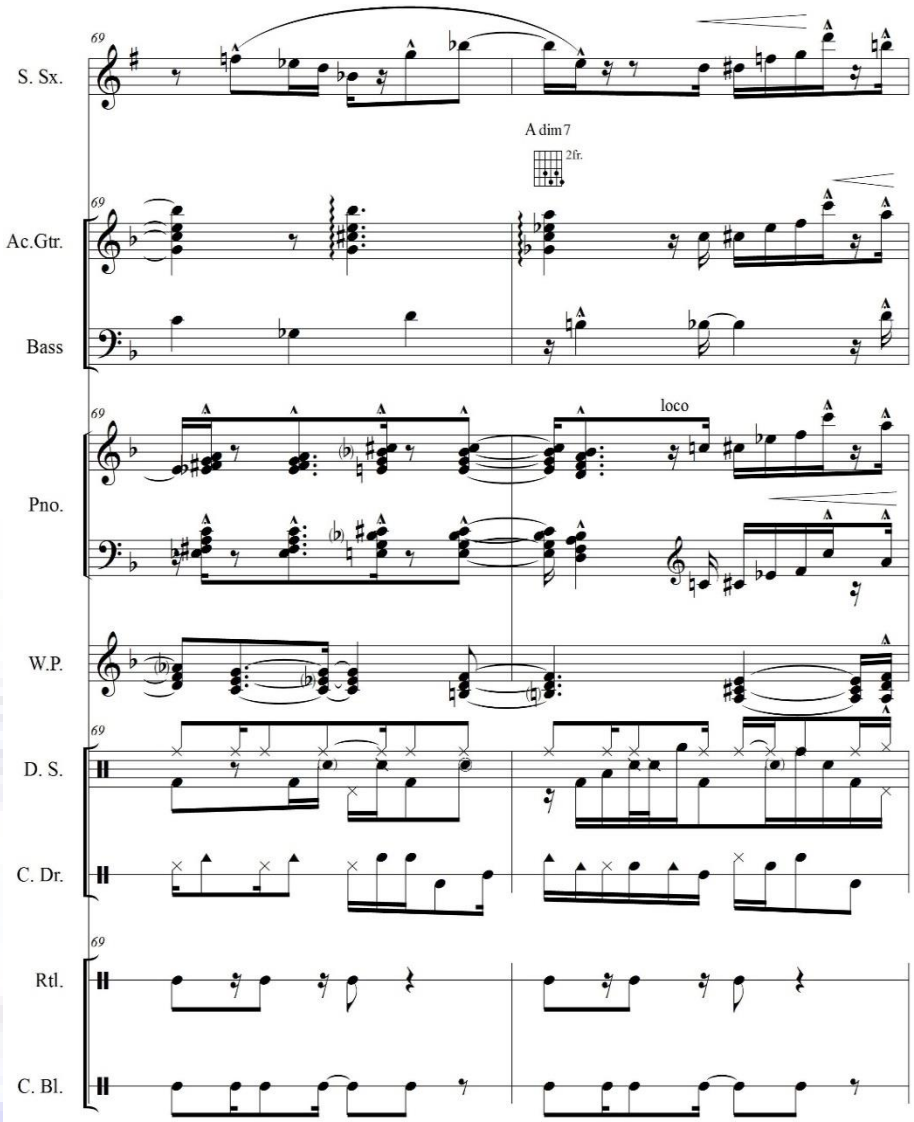
Example: 63 The first section of the theme (bars 45-62)



Example: 64 The rhythmic patterns of the rattle and the cowbell



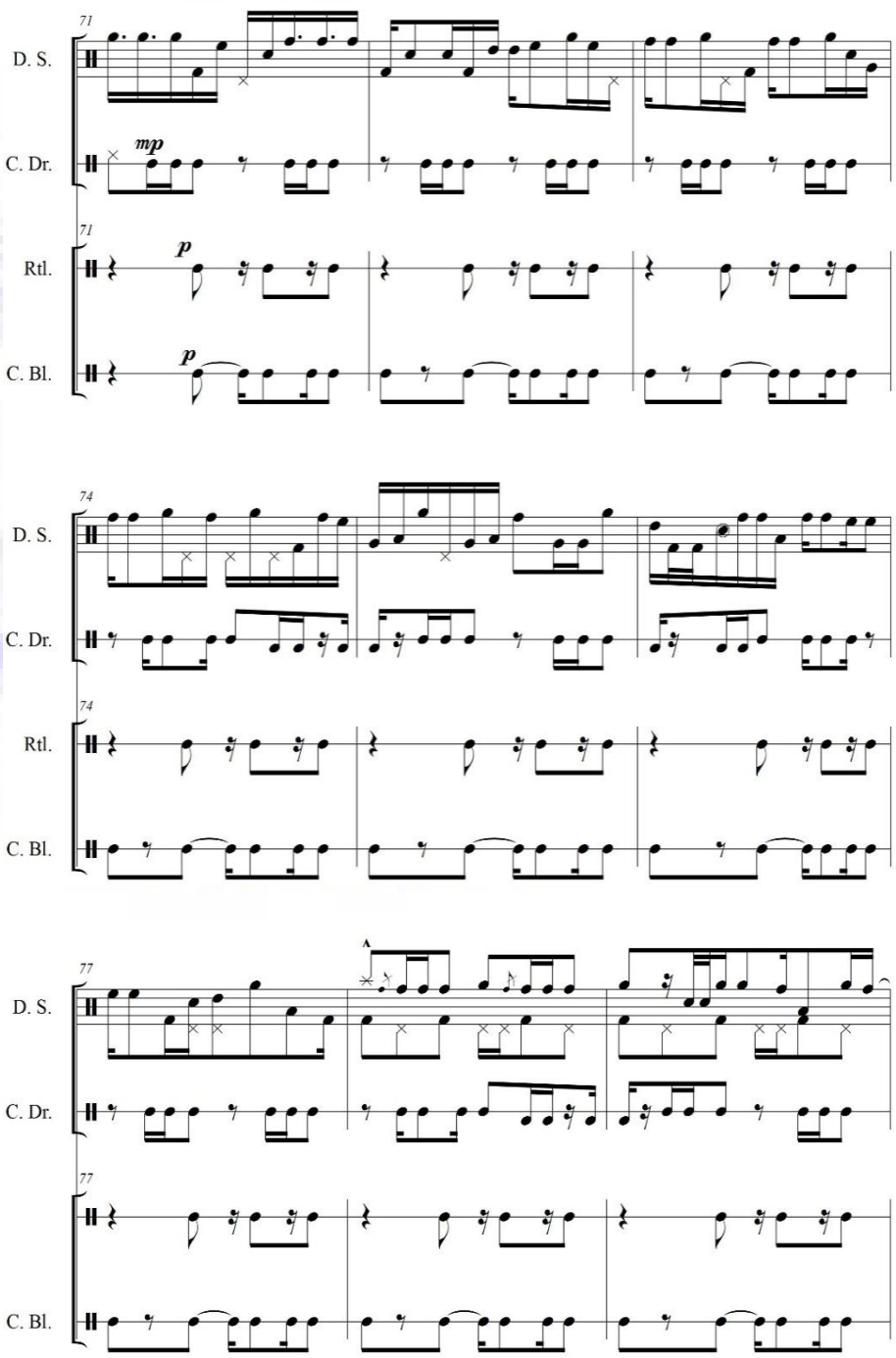


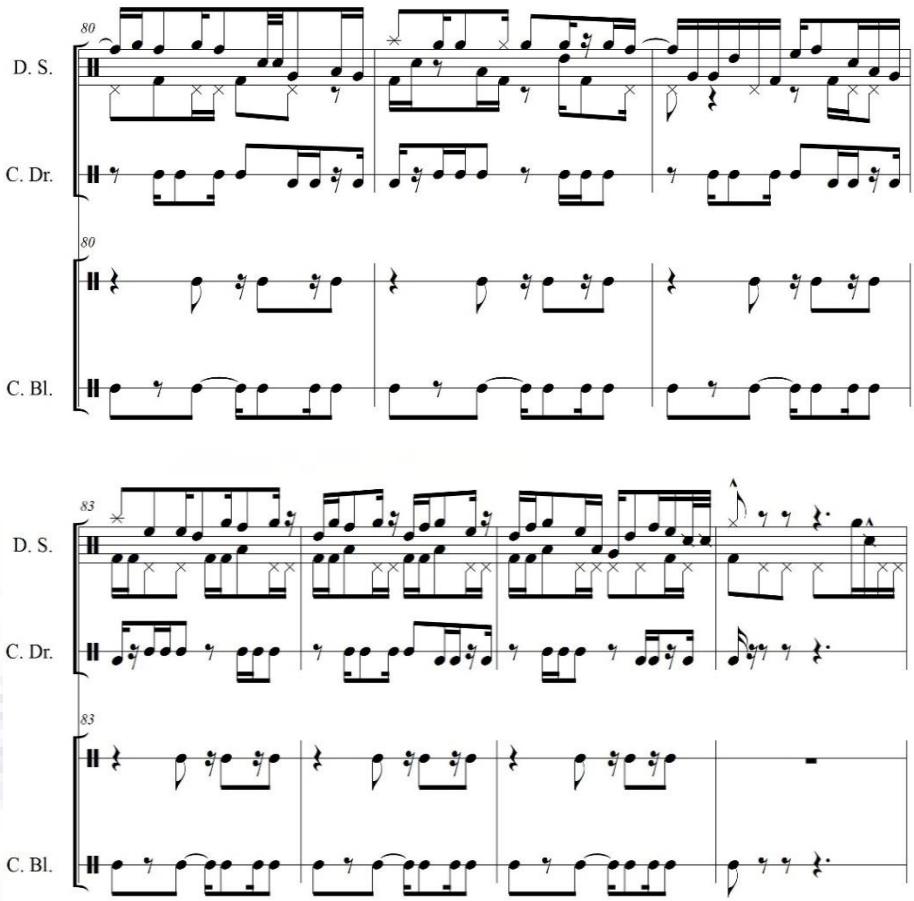


Example: 65 The second section of the theme (bars 63-70)

71 – 86 At this point, the composer tries to imitate the *adowa* ensemble and some of its rhythmic patterns. Thus, the composer respectively substitutes the drum set, conga drums, rattle and cowbell in place of the *atumpan*, *petia*/*apentemma*, *ntrowa*, and *atenee* of the *adowa* ensemble. This entire section of bars is to paint the percussive texture of the African music, *adowa* for instance. As it is in *adowa*, the rattle and the cowbell imitates the rhythmic and tonal patterns of *ntrowa* and *atenee* of the *adowa* ensemble. These patterns are maintained throughout this section of bars. The accompaniment of the conga drums is a blend of both *petia* and *apentemma* rhythmic patterns with regards to the *Adampon* master drum theme. Most significantly, the

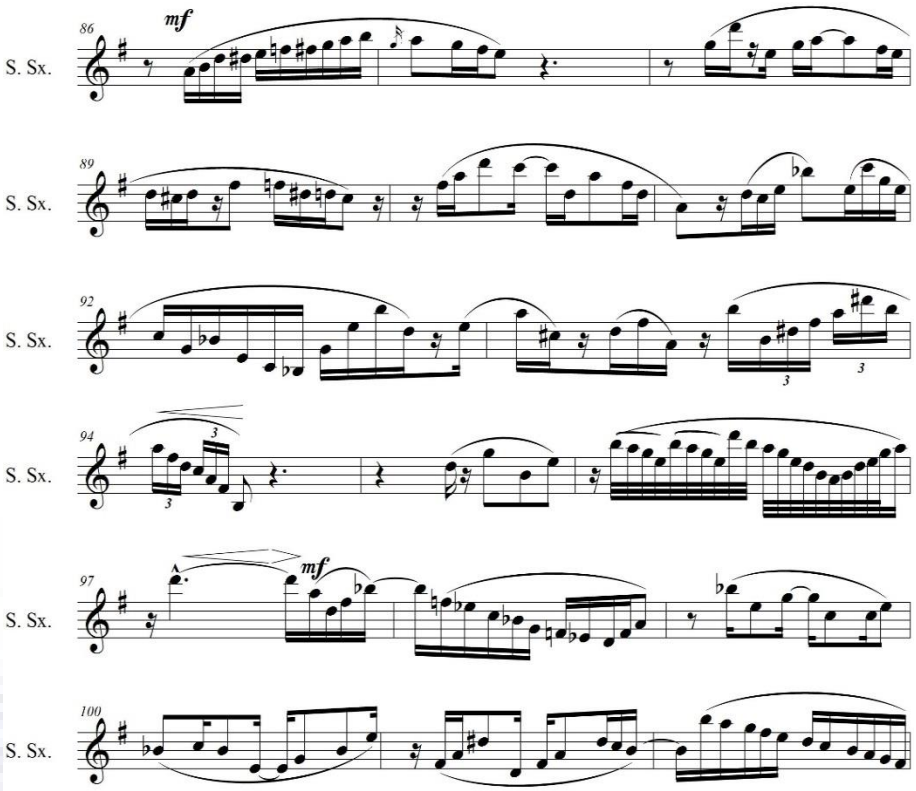
emphasis is laid on the drum set as it imitates the *atumpan* of the *adowa* ensemble. The drum set at bars (71 & 72) is a short opening to the *Adampon* theme which mainly occurs at bars (73-75). The remaining bars exhibits elaborations of the *Adampon* theme. The short break at bar 86 is to make an entry for the soprano saxophone to take over. In a whole, Example 66 illustrates this percussive section of the piece as occurred at bars (71-86).





Example: 66 The imitation of the Adampon theme of the adowa music

86 – 102 With the exception of the soprano saxophone as the principal instrument, virtually all the remaining instruments maintain their harmonic and rhythmic patterns as already shown in Example 63 above. The piano this time imitates the acoustic guitar both harmonically and rhythmically. The entry of the soprano saxophone at bar 86 is built on an ascending chromatic scale. This state of virtuosic performance exhibited by the soprano saxophone could be found techniques such as arpeggiation and sequence with some scales also such as the Ionian, chromatic, pentatonic minor, etc. Interestingly, it reaches both its lowest and highest pitches at bar 92 (i.e. $B^{b}3$) and bar 93 (i.e.$D^{\#}6$) respectively. It finally adopts the F major scale or the F Ionian scale to smoothly connect to the next section of bars. Example 67 shows the virtuosic performance exhibited by the soprano saxophone.



Example: 67 The virtuosic performance exhibited by the soprano saxophone

103 – 118 Repetition of bars (29-44) as already explained in Examples 54 to 58. The piano this time is emphasized more on chordal style of accompaniment in both sections of the theme. The percussive texture is the repetition of bars (47-54; 63-70) respectively to the first and second sections of the theme. The piece gets louder at the last four bars (i.e. bars 115-118). The final bar displays the usage of the unison technique among the soprano saxophone, acoustic guitar, bass guitar, and partially, on the piano.

CHAPTER FIVE

SUMMARY, CONCLUSION, AND RECOMMENDATIONS

5.0 Preamble

The chapter begins with the summary of the entire work. Conclusions, Suggestions and Recommendations are also drawn based on the research findings which in a way to assist or encourage contemporary music composers who would like to explore traditional African and Western conventional musical idioms to compose in contemporary setting.

5.1 Summary

The outgrowth of many new musical types as a result of acculturation in most African societies has negatively affected the full participation of the current generation, particularly Asante Mampong, in their traditional music. The study therefore set to find out the traditional Asante Mampong *adowa* musical features and merged with some Western elements and techniques to create a new popular art music titled *Adoclassique.* It is therefore hoped that when *Adoclassique* is played to the people, it will help resuscitate the appreciation and participation of the people of Asante Mampong towards their indigenous *adowa* music.

To arrive at this, the researcher adopted both descriptive and creative approaches, which to a larger extent explored a qualitative research design. The descriptive phase involved the stage where the researcher made a thorough analysis of the collected *adowa* musical idioms at the field, generating the interested elements such as the rhythmic motifs, themes, phrases, etc. that supported the creative work, whereas the creative stage established the themes and resources (both African and Western) that supported the creative work. The study therefore was carried out among the people of

Asante Mampong in the Ashanti Region of Ghana. The sample size numbered up to six (6) participants for the purpose of interviews were achieved through the implementation of both purposive and judgmental sampling techniques.

The instruments used for data collection were principally interview and observation. A descriptive form of analysis was therefore implemented to give a better understanding of how some of the traditional Asante Mampong *adowa* musical features and that of the Western resources and techniques were merged to create the novel musical work.

The researcher at a point was challenged with the scarcity of *adowa* works in a hybridized popular art musical style which could have guided the innovation. This was overcome by the subsequent observation of other intercultural works which in a way broadened the creative thinking of the researcher in composing the new popular art work, *Adoclassique* to be specific.

5.2 Conclusion

In effect, *Adoclassique* demonstrates the possibility of fusing the African and Western idioms with no loss of the traditional musical identity. This is to say that, fusing the other cultures like that of the Western musical tradition is not detrimental to the *adowa* music. All these can be identified in the analysis of *Adoclassique*. The composition is consistent with the *adowa* musical features and the traditional idiom is felt as the music communicates effectively.

In the process of composing *Adoclassique*, 'Jazzed-up' to be specific, most of the *adowa* instruments which are almost percussive were being imitated or represented by the drum set. This was due to the fact that the drum set had the capacity of producing almost all the rhythmic and tonal effects of the *adowa* ensemble, however, all being

performed by a person. For instance, the *atenee* of the *adowa* ensemble was represented by both the ride cymbal and ride bell, both female and male drums of the *atumpan* were also imitated by the high and low toms of the drums set respectively. The drummer is able to achieve this integration by effectively perceiving and integrating the various instrumental patterns (both rhythmically and tonally) of the *adowa* ensemble. Anku (1997, p.213) therefore affirms that, "even though this manner of performance is not typical in Akan drumming, the drummer is able to do so not by playing a succession of predetermined isolated patterns as traditionally described but by performing what he perceives as the expectancies of the integration". The contemporary society has grown to the extent that, almost the full instrumentation and patterns of the *adowa* ensemble can be imitated or represented by just a single instrument (i.e. the drum set) and a performer. It is therefore possible to produce *adowa*-like music with the unavailability of the typical *adowa* instruments.

Adoclassique is worth knowing due to the fact that, the processes and techniques involved can be applied to any hybridized or intercultural style of composition. It is therefore to guide contemporary African art music composers in their intercultural compositions with respect to the traditional culture. The study therefore proposes a guide to assist art musicians who compose using traditional idioms. When merging the African idioms and that of the Western techniques, the researcher also adhered to a model known as the 'Model of Intercultural Composition'. This is shown in Figure 14.

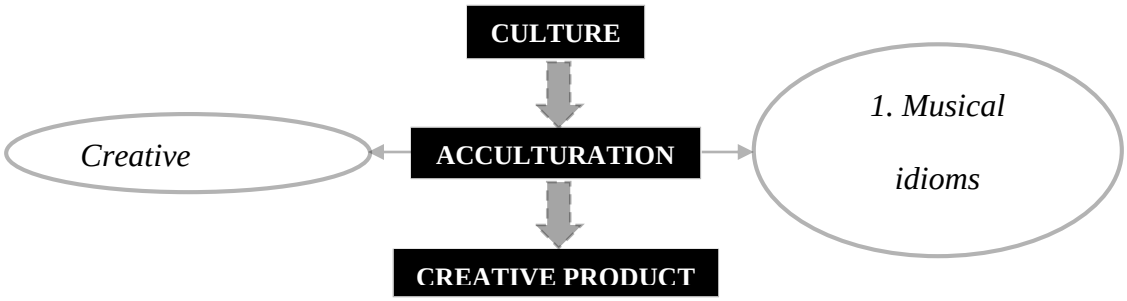


Figure: 14 Model of Intercultural Composition

From the model of intercultural composition above, the art music composer is required to have a firm background knowledge about the dominant culture, specifically, with regards to its traditional music, so as to maintain the idiom and then create a music consistent with the tradition of the community in question. The composer therefore accumulates these pre-information, especially, the interested musical idioms of the traditional music, and then merges with the Western compositional techniques in a creative thinking style. An effective experimentation of the acculturative stage then produces a hybridized or intercultural creative product.

5.3 Recommendations

The study is therefore significant because it attempts to: suggest options that will guide music composition using materials and techniques from oral tradition in a contemporary society, even with the impact of Western music; postulate a theoretical platform to aid in the use and study of *adowa* traditional music that could be adapted for other non-Western music traditions; expose selected elements of the Asante Mampong *adowa* music to the world of art music; foster and encourage creativity among scholars of music, particularly those composing using traditional music styles; and finally, add to the repertoire of art music by Ghanaian composers. Nketia (1999, p.3) therefore affirms that:

Children provided with systematic learning experiences in traditional music will be able to put this knowledge to creative use. They will be able to make their own unique contributions in their mature years to the musical cultures of their societies.

In a whole, the Ghanaian art music composer may use this study as a reference point to compose in a traditional style, but will also be a way of developing the traditional music in a modernized style so as to gradually revive the appreciation of the people towards their indigenous music, instead of the other musical types which include the popular and the Western. Again, it will also serve as a reference material for music composers, music educators, researchers, and scholars.

The present study was carried out on the Asante Mampong *adowa* music; similar studies could be undertaken on the music of other Ghanaian communities. This would assist art music composers to be well equipped with guidelines for use in Ghanaian traditional music composition studies. The researcher therefore wishes to recommend to users of this material in their research work to visit the areas this research did not cover to improve upon it.

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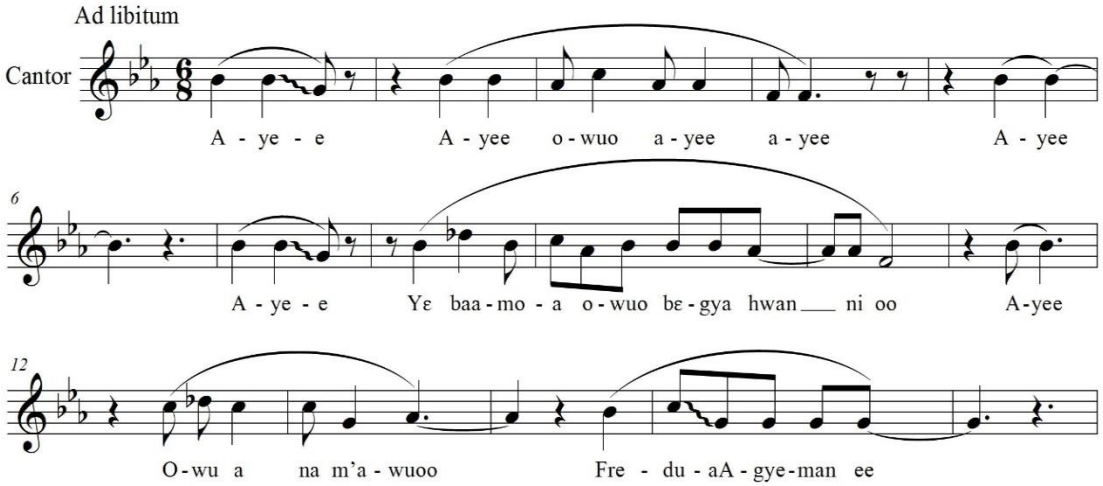
APPENDIX

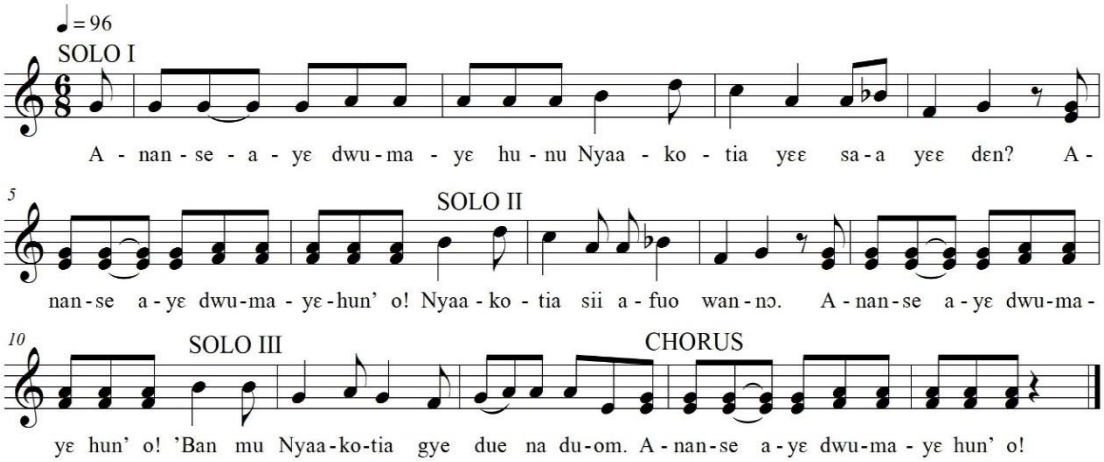
Table 1: Some *Adowa* songs with their meanings and occasions performed

S/N	SONGS	MEANING	OCCASIONS
1.	Ɛnɛ m'awie	I am finished today	Funeral
2.	Ɔde afrɛ yɛn	He has used it to call us	Durbar/ Social
3.	Menkoaa	I alone	Funeral
4.	Dua mono	New tree	Funeral
5.	Na yɛre bɛbɔ wo ose	We are coming to jubilate you	Durbar/ Social
6.	Osei	Osei (name)	Durbar/ Social
7.	Nana Boakye atɔ nsa	Nana Boakye (name) is dead	Funeral
8.	Deɛ w'ayɛ yi nsua	You have done much	Durbar/ Social
9.	Abena M'abena	Abena (name), my Abena	Funeral
10.	Adampan	Owning nothing	Funeral
11.	Ananse ayɛ adwumayɛ hunu	Ananse (name) has toiled in vain	Funeral
12.	Amankwaatia	Amankwaatia (name)	Funeral
13.	Mensɛe da	I will never go waste	Appraisal
14.	Onim Awareɛ	He/ She understands marriage	Funeral
15.	Nkɔ nnya me	Do not leave me behind	Social
16.	Awoɔ yɛ	Birth is good	Funeral
17.	Obroni Amrado	White Governor	Social
18.	Nana, woyɛ barima	Nana, you are a man of valor	Appraisal
19.	Sɛ me wɔ mu a ɛyɛ	It is good that I am included	Social
20.	Nkwaansa Boahemmaa	Nkwaansa Boahemmaa (name)	Funeral



Example: 68 Fredua Agyeman (Aho Style)

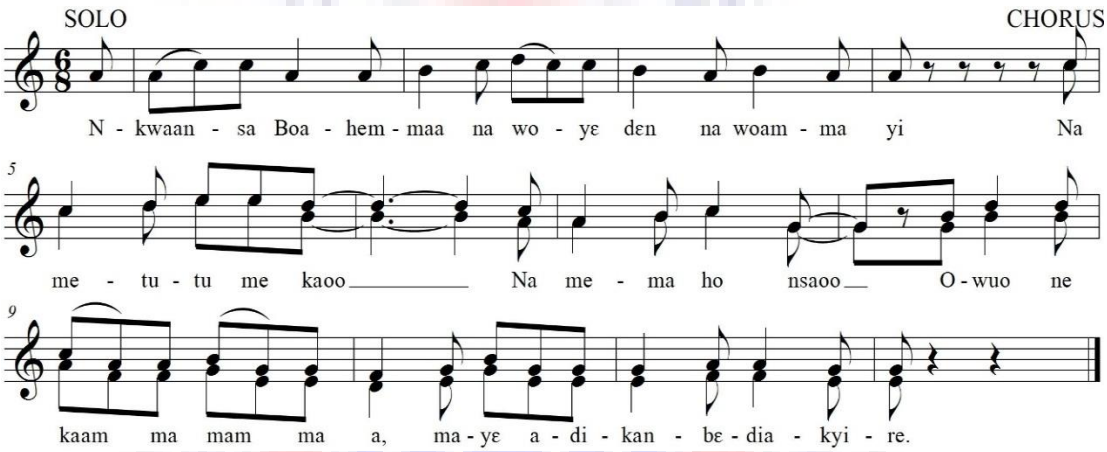
Ayee	Yea[44]
Ayee, owuo ayee ayee	Yea, death, yea, yea
Ayee, Ayee	Yea, yea
Yɛ baamoa owuo bɛgya hwan ni oo	Who will death leaves
Ayee	Yea
Owu a na m'awu oo	I die when he dies
Fredua Agyeman ee	Fredua Agyeman



Example: 69 Ananse ayɛ adwuma hunu

[44] A word expressing assent, or an affirmative answer to a question.

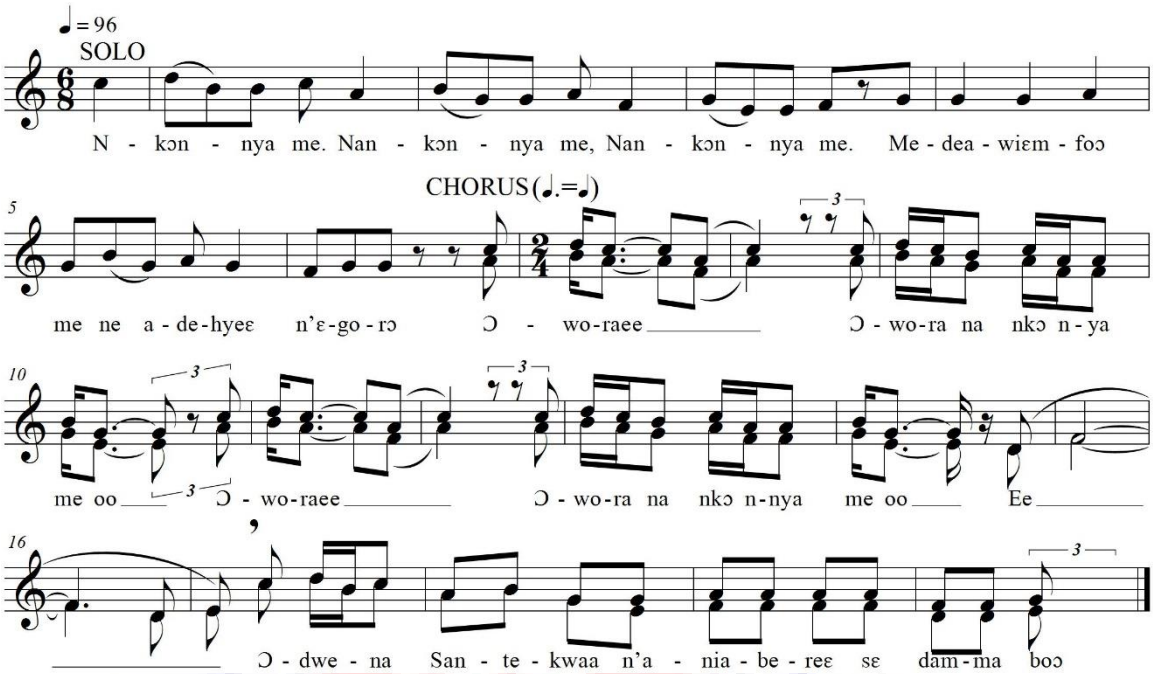
Anase ayɛ adwumayɛ hunu.	Ananse has toiled in vain.
Nyaakotia[45] yɛɛ saa yɛɛ dɛn?	Why did *Nyaakotia* do that?
Ananse ayɛ adwumayɛ hunu o.	Ananse has toiled in vain.
Nyaakotia sii afuo wannɔ.	Nyaakotia started to make a farm but could not complete it.
Ananse ayɛ adwumayɛ hunu o.	Ananse has toiled in vain.
Aban mu Nyaakotia gye due na duom oo.	Nyaakotia of the Mausoleum, receive condolences and depart.
Ananse ayɛ adwumayɛ hunu o.	Ananse has toiled in vain.



Example: 70 Nkwaansa Boahemmaa

Nkwaansa Boahemmaa, na woreyɛ dɛn na woamma yi?	Nkwaansa Boahemmaa, what kept you behind?
Na meretutu me ka oo.	I was pleading for time to pay my debt.
Na merema ho nsa oo.	I was offering drinks on account of my debt.
Owuo ne ka amma mamma.	Death and debt kept me behind.
Mayɛ adikan bɛdi akyire.	I have become the first-shall-be-the-last.

[45] Any name – the name of someone being mourned or a bereaved person may be substituted for this.



Example: 71 Nkɔ nnya me

Nkɔ nnya me.	Do not leave me behind.
Na nkɔ nnya me.	Do not leave me behind.
Na nkɔ nnya me!	Do not leave me behind!
Mede awiɛmfoɔ,	I am a common person, although
Mene adehyeɛ na ɛgorɔ.	My playmates are men of royal birth.
Ɔwora ee!	Good friend (*Ɔwora*),
Ɔwora na nkɔ nnya me oo.	Good friend, do not leave me behind.
Ee, Ɔdweaa Santekwaa a	It is the handsome man of Ashanti
N'ani aberɛɛ sɛ dammaboɔ.	Who (in distress) has eyes as red as the seed of *dammaboɔ*.