

**UNIVERSITY OF EDUCATION, WINNEBA**

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



**ISAAC KWAME ODURO**

**2015**



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ASANTE MAMPONG ADOWA***

**ISAAC KWAME ODURO**

**A THESIS IN THE DEPARTMENT OF MUSIC EDUCATION, SCHOOL OF  
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(MUSIC COMPOSITION) DEGREE**

**JUNE, 2015**

## 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.

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Date: .....

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Finally, to all authors whose work I have duly cited, I am grateful.

## **DEDICATION**

To my mother, Mrs. Agnes Oforiwaa.



## TABLE OF CONTENTS

<b>DECLARATION</b>	<b>ii</b>
STUDENT'S DECLARATION	ii
SUPERVISORS' DECLARATION	ii
<b>ACKNOWLEDGEMENTS</b>	<b>iii</b>
<b>DEDICATION</b>	<b>iv</b>
<b>LIST OF FIGURES</b>	<b>viii</b>
<b>LIST OF MUSICAL EXAMPLES</b>	<b>ix</b>
<b>ABSTRACT</b>	<b>xiii</b>
<b>CHAPTER ONE</b>	<b>1</b>
INTRODUCTION	1
1.1.0 Preamble	1
1.1.1 Background of the Study	2
1.1.2 Statement of the Problem	6
1.1.3 Purpose of the Study	7
1.1.4 Objectives of the Study	7
1.1.5 Research Questions	7
1.1.6 Significance of the Study	8
1.1.7 Scope and Limitation	8
1.2 Literature Review	9
1.2.0 Preamble	9
1.2.1 The Meaning of Music	9
1.2.2 Acculturation and Musical Tradition	11
1.2.3 The Characteristic Features of African Music	12
1.2.4 Contemporary African Art Music	17

1.2.5	The Creative Process in Music Composition	21
1.3	Theoretical Framework	24
1.3.0	Preamble	24
1.3.1	Interculturalism	25
1.3.2	Bi-musicality	26
1.3.3	Webster’s model of creative thinking in music	26
1.4	Methodology	28
1.4.0	Preamble	28
1.4.1	Research Design	29
1.4.2	Descriptive Phase	29
1.4.3	Population	30
1.4.4	Sample and Sampling Technique	30
1.4.5	Research Instruments and Tools	30
1.4.6	Analytical Method	31
1.4.7	Creative Phase	31
1.4.8	Layout of the Research Report	32
<b>CHAPTER TWO</b>		<b>33</b>
INDIGENOUS KNOWLEDGE		33
2.0	Preamble	33
2.1	Brief Historical Background of Asante Mampong	33
2.2	The Origin of the <i>Adowa</i> Music/ Dance	33
2.3	The Roles and Significance of <i>Adowa</i>	37
2.4	Instrumental Setup of <i>Adowa</i>	38
2.5	The Performance of <i>Adowa</i> at Asante Mampong	52
2.6	<i>Adowa</i> Song Themes	54



2.7	A Brief Elemental Analysis of <i>Adowa</i>	54
<b>CHAPTER THREE</b>		<b>58</b>
THE ORIGINAL COMPOSITION ( <i>ADOCCLASSIQUE</i> )		58
3.0	Preamble	58
3.1	Alla Afro-Cuba	59
3.2	Jazzed-up	112
<b>CHAPTER FOUR</b>		<b>164</b>
ANALYSIS OF <i>ADOCCLASSIQUE</i>		164
4.0	Preamble	164
4.1	<i>Alla Afro-Cuban</i> (In the style of Afro-Cuban)	164
4.2	<i>Jazzed-up</i> (made more lively, colourful or modern)	186
<b>CHAPTER FIVE</b>		<b>205</b>
SUMMARY, CONCLUSION, AND RECOMMENDATIONS		205
5.0	Preamble	205
5.1	Summary	205
5.2	Conclusion	206
5.3	Recommendations	208
<b>REFERENCES</b>		<b>210</b>
<b>APPENDIX</b>		<b>214</b>

## LIST OF FIGURES

Figure: 1 Diagram of typical compositional resources and processes	23
Figure: 2 Model of creative thinking in music	27
Figure: 3 Dawuro (Iron Slit-bell)	39
Figure: 4 Frikyiwa (Castanets)	40
Figure: 5 Ntrowa (A gourd rattle)	41
Figure: 6 Tontonsansan (A double-gong)	42
Figure: 7 Donno (hourglass drum)	43
Figure: 8 Petia	44
Figure: 9 Apentemma (Mpemsoo / Pumpum)	46
Figure: 10 Atumpan (The master drum)	48
Figure: 11 The nkonta of the Atumpan	48
Figure: 12 The respective positions of the various instruments in the adowa ensemble	51
Figure: 13 The costumes and gestures of adowa dancers	53
Figure: 14 Model of Intercultural Composition	208

## LIST OF MUSICAL EXAMPLES

Example: 1 The adowa bell patterns and their resultant	40
Example: 2 The frikyiwa rhythmic pattern in relation to the time-line	40
Example: 3 The ntrowa rhythmic pattern in relation to the time-line	41
Example: 4 The tontonsansan rhythmic pattern in relation to the Time-line	42
Example: 5 The two donno rhythmic patterns and their resultant	43
Example: 6 The commonest rhythmic pattern produced by the petia in relation to the time-line	44
Example: 7 Relationship of petia rhythmic pattern and time-line with regards to the Adampon master drum theme	44
Example: 8 Relationship of petia rhythmic pattern and time-line with regards to the Asokore Mampong master drum theme	45
Example: 9 Relationship of petia rhythmic pattern and time-line with regards to the Otwe be di mprem master drum theme	45
Example: 10 The commonest rhythmic pattern produced by the apentemma in relation to the time-line	46
Example: 12 Some of the atumpan themes in relation to the time-line	48
Example: 13 The heptatonic scale	55
Example: 14 Triadic sequences	56
Example: 15 Compound duple meter introduced	165
Example: 16 Harmonic progression that establishes the 'D minor' key	166
Example: 17 The imitations of atenee and ntrowa rhythmic patterns of the adowa ensemble	166
Example: 18 The 'D Aeolian Pentatonic'	167

Example: 19 The ( $Dm^7 \rightarrow C^7$ ) progression displayed by the flute, piano, and upright bass	167
Example: 20 The theme as introduced by the piano	168
Example: 21 The chord progression forming the basis of the theme	169
Example: 22 The application of tritone and cycle of fourths techniques	169
Example: 23 Adowa rhythmic patterns as demonstrated by the claves, rattle and conga drums	170
Example: 24 First variation of the theme as displayed by the flute	170
Example: 25 An excerpt of the second half of the varied theme	171
Example: 26 A retrogression of the adowa time-line by the claves	171
Example: 27 The second variation of the theme as illustrated by the flute, piano and upright bass	173
Example: 28 The bridge that modulates to the 'A minor' key and simple triple meter	174
Example: 29 The introduction of the new key and time signatures	175
Example: 30 The opening of a new variation of the theme in a waltz style	175
Example: 31 The theme varied in a waltz style	176
Example: 32 The 'C Bebop Major' Scale	176
Example: 33 The 'A Aeolian mode' and the walking bass movement	176
Example: 34 The overall section of the variation	177
Example: 35 The variation of the theme as displayed by the piano, together with the response effect of the flute	178
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	179
Example: 37 The 'A harmonic minor scale' and the chromatic scale	179

Example: 38 The second variation of the theme in its waltz style as displayed by the flute	180
Example: 40 The application of the ‘A Adonai Malakh’ on the upright bass	182
Example: 41 Otwe bedi mprem theme as displayed by the conga drums	183
Example: 42 Statement of the accompaniment pattern of the apentemma with respect to the Otwe bedi mprem theme	183
Example: 43 Statement of the accompaniment pattern of the petia with respect to the Adampon theme	183
Example: 44 Harmonic progression that sets the pace for the closing section	184
Example: 45 A retrograde of the adowa common time-line as produced by the rattle	185
Example: 46 These improvisations and chord changes are captured in the piano section	186
Example: 47 The introduction of the key as performed by the warm pad	187
Example: 48 The two-chord progression of the piano	188
Example: 49 The imitation of the adowa time-line by the bass guitar	188
Example: 50 The first section of the theme as performed by the soprano saxophone	189
Example: 51 The imitation of the adowa time-line by the acoustic guitar with respect to the chord progression	189
Example: 52 The substitution of passing chords	190
Example: 53 The arpeggiatic movement exhibited by the bass guitar	190
Example: 55 The second section of the theme as performed by the soprano saxophone	191
Example: 56 Chordal and melodic accompaniment of the acoustic guitar	191
Example: 57 The arpeggiating accompaniment style of the bass guitar	192
Example: 58 Chordal and melodic accompaniment of the piano	192
Example: 59 The application of the ‘F Jazz minor’ scale	194

Example: 60 Some exciting compound duple rhythmic and Afro-Cuban tonal patterns as displayed by the conga drums	194
Example: 61 The off-beat single note rhythms of equal intervals as displayed by the rattle	194
Example: 62 The cowbell displaying equal rhythmic pace but with a semiquaver difference faster than the rattle	194
Example: 63 The first section of the theme (bars 45-62)	198
Example: 65 The second section of the theme (bars 63-70)	201
Example: 66 The imitation of the Adampon theme of the adowa music	203
Example: 67 The virtuosic performance exhibited by the soprano saxophone	204
Example: 68 Fredua Agyeman (Aho Style)	215
Example: 69 Ananse aye adwuma hunu	215
Example: 70 Nkwaansa Boahemmaa	216
Example: 71 Nkɔ nnya me	217

## 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*, *bɔsɔɛ*, *sikiyi*, *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 mostly 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 themselves. 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<sup>1</sup>. 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

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<sup>1</sup> 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’<sup>2</sup>.

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

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<sup>2</sup> 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 music* 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”, said, Saunders & Lo-Bamijoko (1985, p.58). If melody is therefore 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 monodic 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 dominated 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’<sup>3</sup> 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

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<sup>3</sup> 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<sup>4</sup>. Traditional African musical instruments are grouped into four categories namely: membranophones<sup>5</sup>, idiophones<sup>6</sup>, aerophones<sup>7</sup>, and chordophones<sup>8</sup>. 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

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<sup>4</sup> When a leader sings short phrases repeated with or without variation, and a chorus responds.

<sup>5</sup> Instruments in which sound is produced by vibration of a stretched membrane, brought about by striking, friction, or sound waves.

<sup>6</sup> Instruments that yields a sound by its own substance, being stiff and elastic enough to vibrate without requiring a stretched membrane or strings.

<sup>7</sup> Musical instruments in which tone is generated by means of air set in vibration.

<sup>8</sup> 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 European 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 Kosi 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 Komla Ndo, 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 Zinzendorf 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) suggests 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.

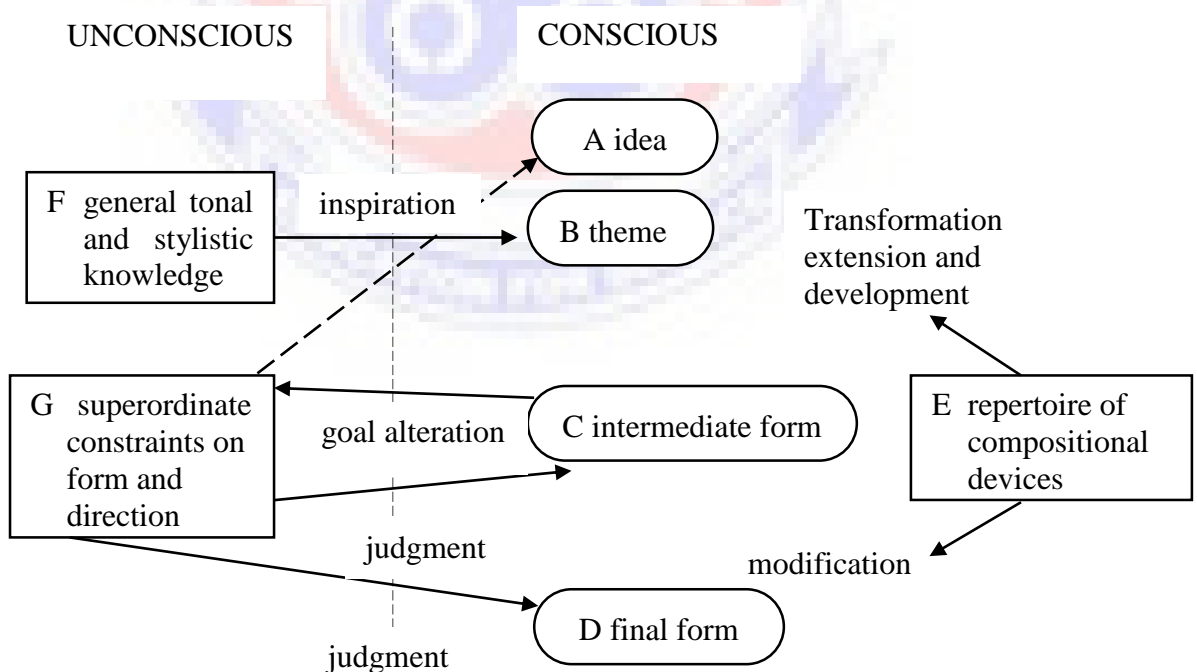
In all, four essential steps can be identified from the creative process of Bennett. These four phases as illustrated above correlates with the four-staged creative process of Wallas (1926, p. 21) which includes *preparation, incubation, illumination, and verification*.

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 to 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.

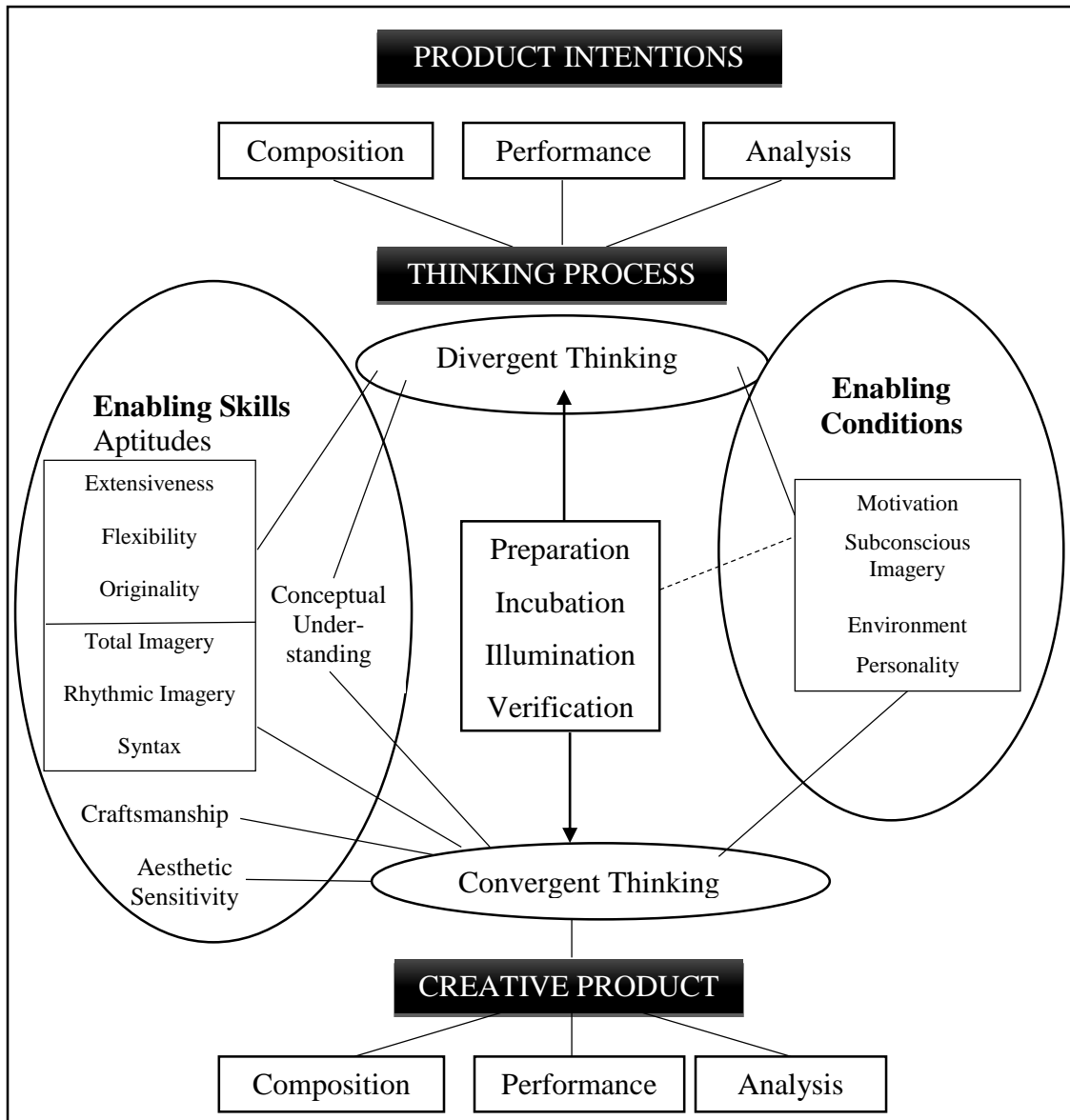


### **1.3.2 Bi-musicality**

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<sup>9</sup>. 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,

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<sup>9</sup> 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.

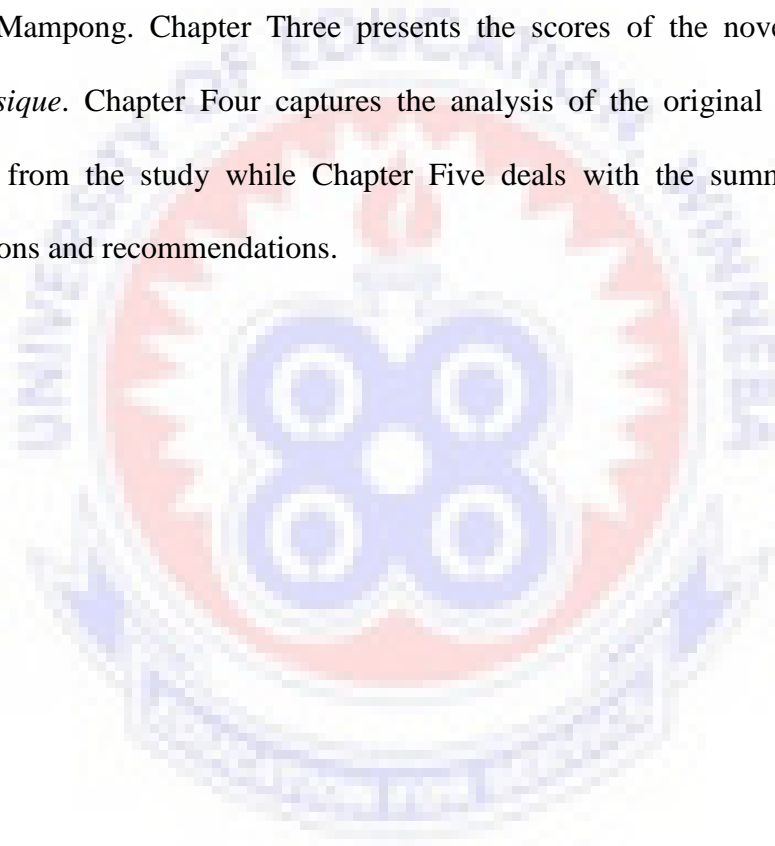
#### **1.4.7 Creative Phase**

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, while 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 *mpre*<sup>10</sup> and *atumpan*<sup>11</sup> were first used together in honor of a deceased woman, named *Adowa*.

Nana Osei<sup>12</sup> 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*<sup>13</sup>. 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.

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<sup>10</sup> A musical form which is believed to be the origin of *adowa*, and also translated as insults or insulting.

<sup>11</sup> A pair of bottle-shaped drums, played by the lead drummer.

<sup>12</sup> A proficient *adowa* master drummer who works at the Centre for National Culture, Kumasi.

<sup>13</sup> Commonly known as *mpre* 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<sup>14</sup> (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<sup>15</sup>, *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’<sup>16</sup>. The leaders of the males and the females in the *adowa* ensemble are called *Agorɔ Hene* and *Agorɔ Hema* respectively. The *adowa* master drummer is also traditionally referred to as *Ɔkyerema*.

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

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<sup>14</sup> A proficient *adowa* master drummer at Asante Mampong.

<sup>15</sup> A prominent *adowa* singer at Asante Mampong. Also, the wife to Osei Yaw, a legend in *adowa* drumming.

<sup>16</sup> 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 Aho<sup>17</sup>, 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

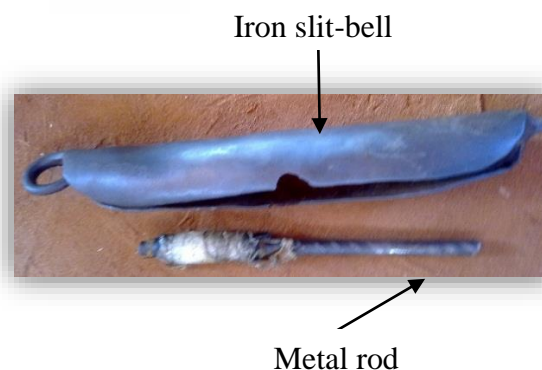
After the *atumpan* was included in the already existing *mprɛ* ensemble, other instruments were later introduced to add up to the texture of the music. According to Dua, the instrumental setup of the Asante Mampong *adowa* is made of *Atumpan* (male and female), *Petia*, *Apentemma* (*Pumpum/mpemsoɔ*), (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*


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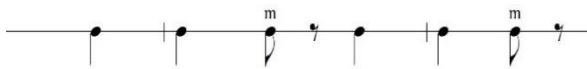
<sup>17</sup> An introductory piece sung by the lead singer to warm up the performers before the drumming begins.

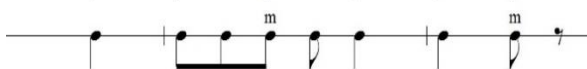
ensemble. Whiles one is regarded as the primary (known as *Atenee*), the other also functions as the bell that crosses (known as *Ntwamu*). The main purpose of the bell is to provide a common point of reference (i.e. time-line) for the various instruments during performances. Aning (1973, p.17) affirms 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)**

Bell 1 

Bell 2 

Resultant 


*m=mute*


**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)**

Time-line 

Frikyiwa 

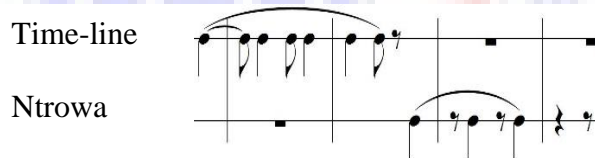
**Example: 2 The frikyiwa rhythmic pattern in relation to the time-line**

- 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)



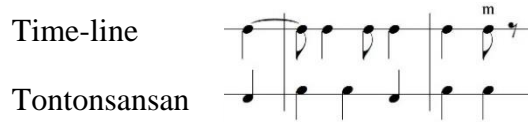
Example: 3 The *ntrowa* rhythmic pattern in relation to the time-line

- 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 membranophonic 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, while 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)**

Donno 1	
Donno 2	
Resultant	

**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.

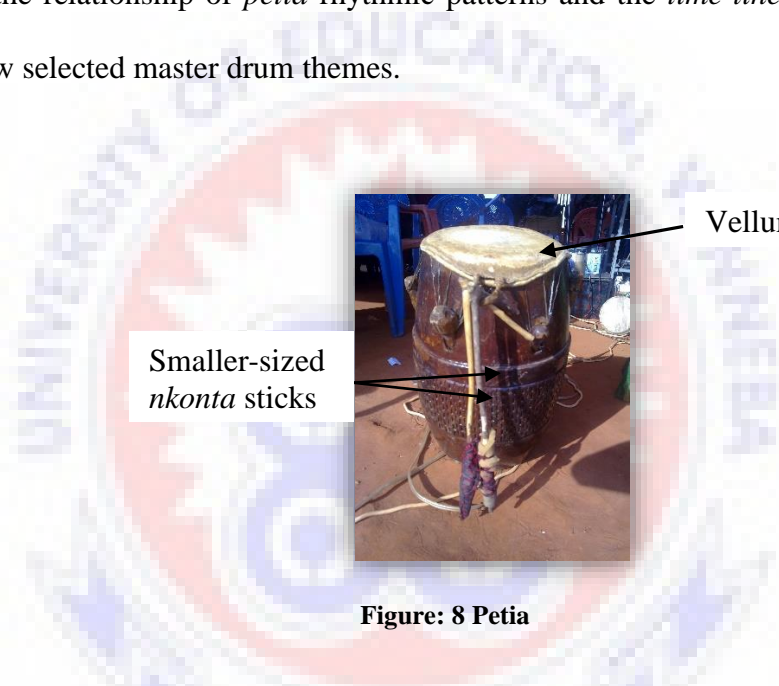






Figure: 8 Petia

Time-line 

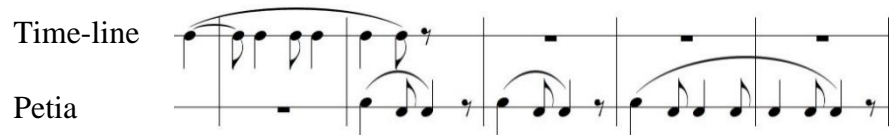
Petia 

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

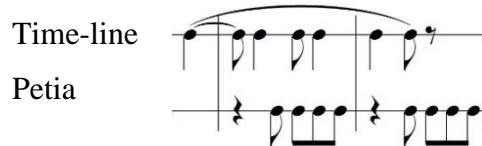
Time-line 

Petia 

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 Asokore 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**

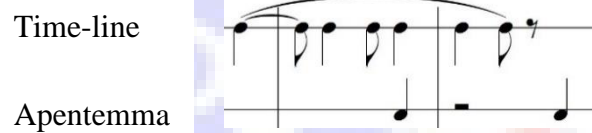
- g. *Apentemma*:** This is a sonorous drum played by hand. See Figure 9. It serves as a supporting instrument in the *adowa* ensemble. Dua claims that, *apentemma* is traditionally known as *pumpum* or *mpemsoɔ* (which literally means, ‘striking’) in Asante Mampong. The name was given because its drumming 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.

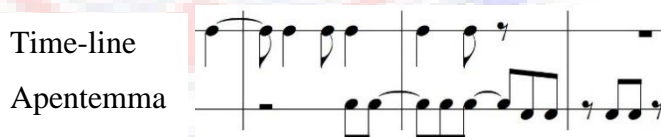
The basic or commonest rhythmic pattern of the *apentemma* is shown in Example 10. Example 11 also illustrates a variation based on some master drum themes as suggested by Anku (1997, p.222).



**Figure: 9 Apentemma (Mpemsoo / 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, while 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

itches respectively. See Figure 10. Dua suggests that, the positions of the male and female drums depends on the *Dkyerema*. 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

Time-line	
Otwe be di mprem	
Adampom	
Nsupa	
To me ku me	
Nom yɛn	
Adampon	
Asokore Mampong	

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<sup>18</sup> and the chorus<sup>19</sup>. According to Martha Amankwaa<sup>20</sup>, 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

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<sup>18</sup> Someone who formally leads the singing in the ensemble.

<sup>19</sup> A group of people who are trained to sing together.

<sup>20</sup> 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 are played by the men. The respective positions of the various instruments in the *adowa* ensemble are shown in Figure 12 below.

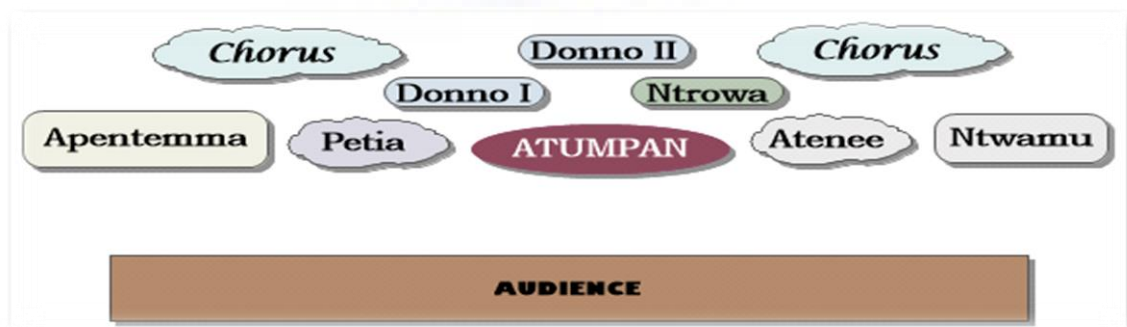


Figure: 12 The respective positions of the various instruments in the *adowa* ensemble

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 *Dkyerema* (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 while 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 *Okyerema*. 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.

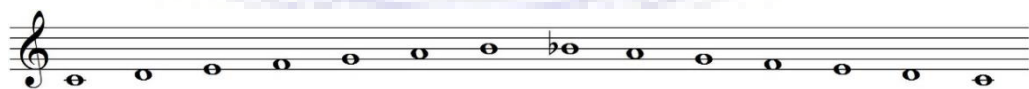
The solo and chorus section may be identical or they may consist of different material. Sometimes two or more cantors sing alternatively before the chorus comes in. In some songs, there are short solo and chorus sections and a closing refrain. Where the solo and chorus sections are different and the 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 occurring 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 while 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 (*ADOCCLASSIQUE*)

#### 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

# Alla Afro-Cuban

## First Movement

*con trio*

Moderato ♩ = 96

*Chord progression leading to the "2º piano" key*

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute, Piano (with separate treble and bass clef staves), Upright Bass, Cowbell, Claves, Cymbal, Rattle, and Conga Drums. The Flute staff shows rests for the first two measures. The Piano part begins in the second measure with a piano (*p*) dynamic, featuring complex chordal textures in both hands. The Upright Bass, Cowbell, Rattle, and Conga Drums parts all begin in the second measure with a mezzo-piano (*mp*) dynamic, providing a rhythmic accompaniment. The Claves part begins in the first measure with a pianissimo (*pp*) dynamic, playing a steady eighth-note pattern. The Cymbal part remains silent throughout the first two measures. The score is written in 6/8 time and includes various musical notations such as notes, rests, dynamics, and articulation marks.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of eight staves. The instruments are: Flute (Fl.), Piano (Pno), Bassoon (F. H.), Clarinet in D (C. D.), Trumpet (T. V.), Clarinet in Bb (C. Bb.), Trombone (Tb.), and Clarinet in C (C. C.). The score is written in 4/4 time with a key signature of one sharp (F#). The Flute part begins with a *pp* dynamic marking. The Piano part features a complex accompaniment with chords and moving lines in both hands. The Bassoon part has a melodic line with some grace notes. The Clarinet in D part has a rhythmic pattern of eighth notes. The Trumpet part is mostly silent. The Clarinet in Bb part has a melodic line starting with a *mf* dynamic. The Trombone part has a rhythmic pattern of eighth notes. The Clarinet in C part has a melodic line with some grace notes. The score includes various musical notations such as slurs, ties, and dynamic markings.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of seven staves. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff, starting with a *pp* dynamic marking and a trill-like flourish.
- Pno. (Piano):** The second and third staves, featuring a *pp* dynamic marking and a complex harmonic accompaniment.
- D.B. (Double Bass):** The fourth staff, marked *mp*, providing a rhythmic foundation with eighth-note patterns.
- C. Bl. (Conga):** The fifth staff, showing a series of rhythmic patterns with slurs.
- Clv. (Clave):** The sixth staff, consisting of a simple rhythmic pattern.
- C. Tr. (Trumpet):** The seventh staff, marked *mf*, playing a melodic line with slurs.

Alla Afros-Cuban

The musical score is arranged in two systems. The first system includes the Tenor (T.), Piano (Pro.), and Upright Bass (U.B.). The second system includes the Contrabass (C.B.), Clarinet (Clv.), Cymbal (Cyn.), Trumpet (Tr.), and Trombone (C. Tr.). The score is written in 4/4 time and features a variety of musical notations, including slurs, accents, and dynamic markings such as *mf*, *pp*, and *mf*. The piano part shows complex chordal textures, while the bass and cymbal parts provide a rhythmic foundation. The woodwinds and brass parts have more melodic and harmonic lines.

Alla Afros-Cuban

The musical score is arranged in a system with six staves. From top to bottom, the staves are labeled: Fl., Pno., T. B., C. Clar., Sax., and C. Dr. The Fl. staff contains rests. The Pno. staff shows a complex melodic line with many beamed notes and slurs. The T. B. staff contains rests. The C. Clar. staff has a melodic line with slurs. The Sax. staff has a melodic line with slurs. The C. Dr. staff shows a rhythmic pattern with many beamed notes. The score is divided into two measures by a vertical bar line.

Alla Afros-Cuban

The image displays a musical score for the piece "Alla Afros-Cuban". The score is arranged in a multi-staff format with the following instruments and parts:

- Fl. (Flute):** The top staff, marked with a dynamic of *ff* (fortissimo), contains melodic lines with slurs and accents.
- Pno (Piano):** The second staff, also marked with *ff*, provides harmonic accompaniment with chords and moving lines in both the right and left hands.
- H. B. (Horn B):** The third staff, marked with *f*, shows a horn part with rests.
- C. Bl. (Clarinet):** The fourth staff, marked with *ff*, features a melodic line with slurs.
- Cym. (Cymbals):** The fifth staff, marked with *f*, contains rhythmic patterns.
- Tr. (Trumpet):** The sixth staff, marked with *ff*, has a melodic line with slurs.
- C. Dr. (Congas):** The bottom staff, marked with *ff*, shows the rhythmic accompaniment for the congas.

The score is divided into two measures by a vertical bar line. The first measure contains the initial musical notation, and the second measure continues the piece, ending with a *mf* (mezzo-forte) dynamic marking.

Alla Afros-Cuban

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Starts with a rest, then plays a melodic line with a slur and a *mp* dynamic marking.
- Pno.** (Piano): Features a complex accompaniment with chords and moving lines in both hands, marked with *p* and *mp*.
- B.** (Bass): Provides a rhythmic foundation with a steady eighth-note pattern, marked with *p* and *mp*.
- C. Bl.** (Clarinet): Remains silent in the first measure, then enters with a melodic line in the second measure, marked with *mp*.
- Sax.** (Saxophone): Remains silent throughout the shown measures.
- Tr.** (Trumpet): Remains silent throughout the shown measures.
- C. Dr.** (Cymbals/Drums): Shows rhythmic patterns with accents and dynamic markings like *mp*.



Alla Afros-Cuban

The musical score is arranged in a system with six staves. From top to bottom, the staves are labeled: Fl., Pno., B., C. B., Tr., and C. Dr. The Fl. part is in treble clef with a 7/8 time signature and features a melodic line with slurs and accents. The Pno. part is in grand staff (treble and bass clefs) and provides harmonic accompaniment with chords and single notes. The B. part is in bass clef and follows a similar melodic pattern to the flute. The C. B. part is in a high register with a rhythmic pattern of eighth notes. The Tr. part is in a high register and is mostly silent, indicated by a double bar line. The C. Dr. part is in a high register and features a complex rhythmic pattern with accents and slurs. The score is divided into two measures by a vertical bar line.

Alla Afros-Cuban

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl.** (Flute): Features a melodic line with a long, sweeping slur across the first two measures.
- Pno.** (Piano): Provides harmonic support with chords in the right hand and a bass line in the left hand.
- U.B.** (Upright Bass): Plays a rhythmic line with eighth and sixteenth notes.
- C. Bl.** (Congas): Shows rhythmic patterns with slurs.
- Clv.** (Clave): Represented by a single bar line in each measure, indicating the clave rhythm.
- Cym.** (Cymbals): Represented by a single bar line in each measure.
- R.L.** (Bongos): Shows rhythmic patterns with slurs.
- C. Dr.** (Congas/Drums): Shows a complex rhythmic pattern with various note values and rests.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of eight staves. The instruments and their parts are as follows:

- Fl.** (Flute): Starts with a *p* (piano) dynamic, playing a melodic line with a slur over the first two measures.
- Pno.** (Piano): A grand staff with treble and bass clefs. It features a complex accompaniment with slurs and a *mp* (mezzo-piano) dynamic marking.
- H.R.** (Horn): Plays a rhythmic pattern with a *mp* dynamic.
- C. Bl.** (Clarinet): Features a melodic line with slurs and a *p* dynamic.
- Sax.** (Saxophone): Plays a melodic line with a *p* dynamic.
- Tr.** (Trumpet): Plays a rhythmic pattern with slurs and a *mp* dynamic.
- C. Dr.** (Cymbal): Provides a rhythmic accompaniment with a *mp* dynamic.

The score includes various musical notations such as slurs, dynamic markings (*p*, *mp*, *mf*), and rests, indicating a complex and rhythmic piece.

Alla Afros-Cuban

The musical score is arranged in a system with six staves. From top to bottom, the instruments are:

- Fl.** (Flute): A single staff with a treble clef, showing rests for the first two measures.
- Pno.** (Piano): A grand staff with treble and bass clefs, featuring a complex rhythmic accompaniment with chords and moving lines.
- T.B.** (Trombone): A single staff with a bass clef, playing a melodic line with eighth and sixteenth notes.
- C.B.** (Clarinet): A single staff with a treble clef, showing rests for the first two measures.
- Sax.** (Saxophone): A single staff with a treble clef, playing a melodic line with eighth and sixteenth notes.
- C. Dr.** (Congas): A single staff with a treble clef, showing a rhythmic pattern with accents and slurs.

Alla Afro-Cuban

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (Fl.), Piano (Pav.), Upright Bass (U.D.), Congas (C. M.), Clarinet (Cl.), Cymbals (Cym.), Trumpet (Tr.), and Congas/Drums (C. Dr.). The Flute part begins with a *mf* dynamic and features melodic lines with slurs. The Piano part starts with a *p* dynamic and provides harmonic accompaniment. The Upright Bass part begins with a *mp* dynamic and plays a rhythmic line. The Congas part starts with a *mf* dynamic and has a steady pattern. The Clarinet part is mostly silent, indicated by rests. The Cymbals part starts with a *mf* dynamic and has a few notes. The Trumpet part begins with a *p* dynamic and plays a rhythmic line. The Congas/Drums part starts with a *p* dynamic and plays a complex rhythmic pattern. The score is marked with various dynamics and articulations throughout.

Alla Afros-Cuban

The image displays a musical score for a piece titled "Alla Afros-Cuban". The score is arranged in a standard orchestral format with seven staves. From top to bottom, the instruments are: Flute (Fl.), Piano (Pn.), Bassoon (H.R.), Clarinet in B-flat (C. Bb), Clarinet in E-flat (Clb), Saxophone (Sax.), and Drums (Dr.). The Flute part begins with a treble clef and a key signature of one sharp (F#). The Piano part is written for both hands with a grand staff. The Bassoon part uses a bass clef. The Clarinet in B-flat part uses a soprano clef. The Clarinet in E-flat part uses an alto clef. The Saxophone part uses a soprano clef. The Drums part uses a bass clef. The score consists of three measures. The first measure shows the initial chords and melodic lines. The second and third measures continue the development of these lines. Dynamics such as *mp* (mezzo-piano) and *f* (forte) are indicated. The overall style is characterized by rhythmic patterns typical of Afro-Cuban music, including syncopation and complex rhythms.

Alta Afro-Cuban

The musical score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Fl. (Flute), Pno. (Piano), U.B. (Upright Bass), C. Bl. (Clarinet), Sax. (Saxophone), Tr. (Trumpet), and C. Tr. (Trombone). The Flute part begins with a melodic line marked *mf* and a slur. The Piano part features a complex accompaniment with a *ff* dynamic marking. The Upright Bass part provides a rhythmic foundation with a *mf* dynamic. The woodwind and brass parts (C. Bl., Sax., Tr., C. Tr.) have various rhythmic and melodic entries, with some parts marked *mf*. The score includes various musical notations such as slurs, dynamics, and articulation marks.

Alla Afros-Cuban

*Homage to "Manteca" Op. 10*

The musical score is arranged in a system with six staves. From top to bottom, the staves are labeled: Fl. (Flute), Pro. (Piano), U.B. (Upright Bass), C.B. (Conga), Cl. (Clarinet), and C. P. (Cymbal). The Flute staff contains a single measure with a whole note. The Piano staff features a complex melodic line with many beamed notes and rests, spanning across the first three measures. The Upright Bass staff has a rhythmic line with eighth and sixteenth notes. The Conga staff shows a series of rhythmic patterns with stems and flags. The Clarinet staff is mostly empty, with a few notes in the first measure. The Cymbal staff has a rhythmic pattern of eighth notes with accents. The score is divided into three measures by vertical bar lines.



Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is written for a chamber ensemble. It consists of six staves:

- Fl.** (Flute): The first staff, which is mostly silent with rests.
- Pno.** (Piano): The second staff, featuring a complex melodic and harmonic line with dynamic markings such as *ff* and *ppp*.
- U.B.** (Upright Bass): The third staff, providing a rhythmic and harmonic foundation.
- C. Dr.** (Congas): The fourth staff, showing rhythmic patterns.
- U. Dr.** (Upright Drum): The fifth staff, which is mostly silent.
- Car.** (Cajón): The sixth staff, providing a percussive accompaniment.

The score includes various musical notations such as rests, notes, beams, and dynamic markings. The time signature is 3/4. The piece is marked "Alla Afros-Cuban".

Alla Afros-Cuban

The musical score is arranged in a system with eight staves. The top staff is for Flute (Fl.), which is mostly silent with rests. The second staff is for Piano (Pno.), showing a complex accompaniment with chords and melodic lines in both hands. The third staff is for Upright Bass (U.B.), featuring a rhythmic bass line. The bottom four staves are for percussion: Conga (C. D.), Timbale (Tim.), Cymbal (Cym.), and Snare Drum (Rt.), which are mostly silent with rests. The fifth staff is for Conga (C. 2.), which has a rhythmic pattern. The score is marked with a tempo of 'Allegro' and includes various musical notations such as notes, rests, and dynamic markings.

Alla Afros-Cuban

The musical score is arranged in five systems. The first system includes Flute (Fl.), Piano (Pno.), and Bass (B.). The second system includes Congas (C. Bl.), Congas (C. Cr.), Bongos (B.), and Right Hand (R.H.). The third system includes Congas (C. Tr.).

**Flute (Fl.):** Measures 29-31, marked *p*. The melody consists of eighth notes with slurs.

**Piano (Pno.):** Measures 29-31, marked *pp*. The left hand plays a steady eighth-note accompaniment, while the right hand plays chords.

**Bass (B.):** Measures 29-31, marked *mp*. The bass line features a rhythmic pattern of eighth notes.

**Congas (C. Bl.):** Measures 29-31, marked *pp*. The part consists of rests.

**Congas (C. Cr.):** Measures 29-31, marked *pp*. The part consists of rests.

**Bongos (B.):** Measures 29-31, marked *pp*. The part consists of rests.

**Right Hand (R.H.):** Measures 29-31, marked *pp*. The part consists of rests.

**Congas (C. Tr.):** Measures 29-31, marked *pp*. The part consists of rests.

Alla Afros-Cuban

The musical score is for a piece titled "Alla Afros-Cuban". It is written for a large ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** The top staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It features a melodic line with slurs and accents.
- Clar. (Clarinet):** The second staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a melodic line similar to the flute.
- Bsn. (Bassoon):** The third staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a melodic line similar to the flute and clarinet.
- C. Tr. (Trumpet):** The fourth staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a melodic line similar to the flute and clarinet.
- Tbn. (Trombone):** The fifth staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a melodic line similar to the flute and clarinet.
- Sax. (Saxophone):** The sixth staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a melodic line similar to the flute and clarinet.
- R. L. (Right Lead):** The seventh staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a melodic line similar to the flute and clarinet.
- C. Dr. (Cymbal Drums):** The eighth staff, marked with a first ending bracket (1) and a dynamic marking of *pp*. It plays a rhythmic pattern with slurs and accents.

The score is written in a single system with a first ending bracket (1) at the beginning of each staff. The dynamic marking *pp* (pianissimo) is used throughout. The piece is in a 4/4 time signature and features a complex rhythmic pattern.

Alla Afros-Cuban

The musical score is arranged in a system with seven staves. The top three staves are for Flute (Fl.), Piano (Pno.), and U.B. (Upright Bass). The bottom four staves are for C. B. (Cymbal), Clv. (Clavichord), Cym. (Cymbal), Tr. (Trumpet), and C. Dr. (Congas). The Flute part begins with a melodic line in the right hand, followed by a similar line in the left hand. The Piano part features a complex accompaniment with chords and arpeggios in both hands. The Upright Bass part provides a steady bass line. The Cymbal, Clavichord, and Cymbal parts are mostly silent, indicated by double bar lines. The Trumpet part has a melodic line with slurs and accents. The Congas part has a rhythmic pattern with slurs and accents.

Alla Afros-Cuban

The musical score is arranged in a vertical staff system. From top to bottom, the parts are:

- Fl.** (Flute): A single staff with a treble clef, mostly containing rests.
- Pno.** (Piano): A grand staff with treble and bass clefs. It features complex rhythmic patterns with slurs and dynamic markings such as *pp*, *mp*, and *pp*.
- U.B.** (Upright Bass): A single staff with a bass clef, mirroring the piano's bass line.
- C. Isl.** (Congas): A single staff with a double bar line, mostly containing rests.
- Cte.** (Cymbal): A single staff with a double bar line, mostly containing rests.
- Cym.** (Cymbal): A single staff with a double bar line, mostly containing rests.
- Rt.** (Timbales): A single staff with a double bar line, showing rhythmic patterns with slurs.
- C. Dr.** (Drum Set): A single staff with a double bar line, showing rhythmic patterns with slurs.

Alla Afros-Cuban

The musical score is arranged in a system with seven staves. From top to bottom, the staves are labeled: Fl., Pno., L.H., C. D., Clv., Con., and C. Tr. The Fl. staff contains a single note with a fermata. The Pno. staff features a complex melodic line with many beamed notes and a large slur. The L.H. staff has a rhythmic bass line with beamed notes and slurs. The C. D., Con., and C. Tr. staves are mostly empty, with only a few notes or rests. The Clv. staff has a rhythmic pattern of notes with slurs. The C. Tr. staff has a rhythmic pattern of notes with slurs. The score is divided into three measures by vertical bar lines.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and begins with a dynamic marking of *pp* (pianissimo). The score is arranged for several instruments:

- Fl. (Flute):** The top staff shows a melodic line with eighth and sixteenth notes, including slurs and accents.
- Pno. (Piano):** The middle two staves (treble and bass clef) contain a complex accompaniment with chords, arpeggios, and rhythmic patterns.
- L.H. (Left Hand):** The staff below the piano part features a bass line with eighth notes and slurs.
- C. D. (C. Drums):** The staff below the left hand shows a drum pattern with vertical strokes and rests.
- Clv. (Clarinet):** The staff below the drums contains a melodic line with slurs and accents.
- Cou. (Cymbals):** The staff below the clarinet shows a pattern of vertical strokes.
- 3r. (3rd Snare):** The staff below the cymbals shows a pattern of vertical strokes.
- C. Hr. (C. Horn):** The bottom staff features a melodic line with slurs and accents, starting with a dynamic marking of *pp*.



Alla Afros-Cuban

The musical score is arranged in a standard orchestral layout. The top staff is for the Flute (Fl.), followed by the Piano (Pno.) with both treble and bass clefs. Below the piano is the Upright Bass (U.B.). The percussion section includes Conga (C. Cl.), Cymbal (Cym.), Kick Drum (K.L.), and Conga Drum (C. Dr.). The score is divided into measures by vertical bar lines, with dynamic markings such as *f* and *mf* present. The piano part features complex chordal textures and arpeggiated figures, while the bass line provides a steady rhythmic foundation. The percussion parts are marked with rests, indicating specific rhythmic patterns.

Alla Afros-Cuban

The musical score is arranged in five systems. The first system contains the Flute (Fl.) part, starting with a treble clef and a key signature of one flat. The second system contains the Piano (Pno.) part, with both treble and bass staves. The third system contains the Bass (C.B.) part, with a bass clef. The fourth system contains the Percussion parts: Conga (C. B.), Clavichord (Clv.), Conga (Cym.), and Conga (C.C.). The fifth system contains the Conga (C. H.C.) part. The score includes various dynamic markings such as *mp*, *ppp*, *mf*, and *pp*, and features complex rhythmic patterns with many beamed notes and slurs.

Alla Afros-Cuban

The musical score is arranged in a vertical stack of staves. From top to bottom, the instruments are: Flute (Fl.), Piano (Pno.), Horns (H.R.), Clarinet (C. Bl.), Saxophone (Sax.), Trumpet (T.), and Drums (U. Dr.). The Flute part features a melodic line with slurs and accents. The Piano part provides harmonic support with chords and arpeggios. The Horns part has a rhythmic pattern with slurs. The Clarinet, Saxophone, and Trumpet parts are marked with a double bar line and a dash, indicating they are silent in this section. The Drums part shows a complex rhythmic pattern with various note values and rests.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of several staves. The top three staves are for Flute (Fl.), Piano (Pav.), and Upright Bass (U.B.). The Flute part begins with a dynamic marking of *mf* and features a melodic line with slurs and accents. The Piano part is written for both hands and includes chords and rhythmic patterns. The Upright Bass part provides a bass line with slurs and accents. Below these are four staves for C. Tr. (C. Tr.), C. Tr. (C. Tr.), C. Tr. (C. Tr.), and R. I., which appear to be empty or contain minimal notation. The final staff is for C. Du. (C. Du.), which contains a rhythmic pattern with a dynamic marking of *mp*.

Alla Afros-Cuban

The musical score is arranged in five systems. The first system is for the Piano (Pno.), with a treble clef and a dynamic marking of *mp*. The second system is for the Bass (C.B.), with a bass clef and a dynamic marking of *pp*. The third system is for the Congas (C. Tr.), with a treble clef and a dynamic marking of *pp*. The fourth system is for the Bongos (C. Tr.), with a treble clef and a dynamic marking of *pp*. The fifth system is for the Drums (C. Dr.), with a bass clef and a dynamic marking of *pp*. The score includes various musical notations such as notes, rests, and slurs, and is set in a key signature of one sharp (F#).

Alla Afros-Cuban

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are:

- Fl.**: Flute part in treble clef, featuring a melodic line with slurs and accents.
- Pno.**: Piano accompaniment in grand staff (treble and bass clefs), providing harmonic support with chords and moving lines.
- T.B.**: Trombone part in bass clef, mirroring the melodic contour of the flute.
- C. B.**: Clarinet part, shown as a staff with rests, indicating it is silent in this section.
- Sax.**: Saxophone part, also shown as a staff with rests, indicating it is silent.
- RC.**: Right Conga part, featuring a rhythmic pattern of eighth and sixteenth notes.
- C. P.**: Left Conga part, featuring a rhythmic pattern of eighth and sixteenth notes.

Alla Afros-Cuban

*Concisa Musical Notation*

The musical score is arranged in a standard orchestral layout. It begins with a Flute (Fl.) part in the treble clef, marked with a forte *f* dynamic. The Piano (Pnc.) part follows in grand staff notation, with a *ppp* dynamic marking. The Trumpet (T.T.) part is in the bass clef. The woodwind section includes Clarinet in B-flat (C. Bl.), Clarinet in A (C. A.), Trombone (T. B.), and Bassoon (B. S.), all of which have rests for the first two measures. The Drums (C. Dr.) part is at the bottom, showing a rhythmic pattern with various note values and rests. The score is divided into measures by vertical bar lines, with measure numbers 24 and 25 indicated at the start of their respective lines.

Alla Afros-Cuban

The musical score is arranged in seven staves. The top staff is for Flute (Fl.) in treble clef, starting at measure 27. The second staff is for Piano (Pno.) in grand staff (treble and bass clefs), starting at measure 27. The third staff is for Trombone (T.B.) in bass clef, starting at measure 27. The fourth staff is for Clarinet (Clv.) in bass clef, starting at measure 27. The fifth staff is for Bassoon (Cbn) in bass clef, starting at measure 27. The sixth staff is for Bassoon (Cb.) in bass clef, starting at measure 27. The seventh staff is for Clarinet in Bb (C. Bb.) in bass clef, starting at measure 27. The score includes various musical notations such as notes, rests, and dynamic markings.



Alla Afros-Cuban

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

- Fl.** (Flute): Treble clef, starting with a whole rest followed by a melodic phrase in the second measure marked *p*.
- Pno.** (Piano): Grand staff (treble and bass clefs). The right hand plays a complex rhythmic accompaniment with chords and eighth notes. The left hand plays a bass line with eighth notes. Dynamics include *mp* and *pp*.
- U.B.** (Upright Bass): Bass clef, playing a rhythmic line with eighth notes and some slurs.
- C. Tr.** (Congas): Percussion staff with a double bar line, showing rhythmic patterns.
- Cle.** (Cymbals): Percussion staff with a double bar line, showing rhythmic patterns.
- Contr.** (Contra Bass Drum): Percussion staff with a double bar line, showing rhythmic patterns.
- Dr.** (Drum): Percussion staff with a double bar line, showing rhythmic patterns.
- C. Dr.** (Cajon Drum): Percussion staff with a double bar line, showing rhythmic patterns.

Alla Afros-Cuban

The musical score is arranged in a standard orchestral layout. It includes the following parts:

- Fl. (Flute):** The first staff, showing a melodic line with slurs and accents.
- Pno. (Piano):** The second and third staves, providing harmonic accompaniment with chords and arpeggios.
- T.B. (Trombone):** The fourth staff, featuring a rhythmic and melodic line.
- C.B. (Trumpet):** The fifth staff, which is mostly silent, indicated by a double bar line.
- Clv. (Clarinet):** The sixth staff, which is also silent, indicated by a double bar line.
- Cym. (Cymbal):** The seventh staff, which is silent, indicated by a double bar line.
- Sn. (Snare Drum):** The eighth staff, which is silent, indicated by a double bar line.
- C. Dr. (Conga):** The ninth staff, showing a rhythmic pattern with accents.

Alla Afros-Cuban

The musical score is for a piece titled "Alla Afros-Cuban". It is written for a full orchestra and includes the following parts:

- Fl. (Flute):** The flute part begins with a rest, followed by a melodic line starting in the second measure. It features a dynamic marking of *p* (piano) and a *rit.* (ritardando) marking.
- Pno. (Piano):** The piano part consists of two staves. It begins with a rest, followed by a complex rhythmic accompaniment. Dynamic markings include *mp* (mezzo-piano) and *rit.* (ritardando).
- H. R. (Horn Right):** The horn part begins with a rest, followed by a melodic line. It includes a dynamic marking of *mf* (mezzo-forte) and a *rit.* (ritardando) marking.
- C. Bl. (Clarinet):** The clarinet part features a rhythmic pattern of eighth notes with a dynamic marking of *mf* (mezzo-forte).
- Tr. (Trumpet):** The trumpet part is marked with a double bar line and a rest, indicating it is silent for this section.
- Tbn. (Trombone):** The trombone part is marked with a double bar line and a rest, indicating it is silent for this section.
- R. T. (Trombone Right):** The trombone part is marked with a double bar line and a rest, indicating it is silent for this section.
- C. Dr. (Cymbal/Drum):** The drum part features a rhythmic pattern of eighth notes with a dynamic marking of *mp* (mezzo-piano).

Alla Afros-Cuban

The musical score is arranged in six staves. The top staff is for Flute (Fl.), followed by Piano (Pno.) with two staves, Bass (B.), Clarinet in B-flat (Cl. Bb.), Trumpet (Tr.), and Clarinet in D (Cl. D). The score is divided into two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. The Flute part features a melodic line with slurs and accents. The Piano part provides harmonic support with chords and arpeggiated figures. The Bass part has a rhythmic pattern. The Clarinet in B-flat, Trumpet, and Clarinet in D parts are mostly silent, indicated by double bar lines and dashes.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of seven staves. The first staff is for Flute (Fl.), starting with a treble clef, a key signature of one flat, and a 4/4 time signature. It begins with a dynamic marking of *mf* and contains a whole rest. The second staff is for Piano (Pno.), with a grand staff (treble and bass clefs) and a key signature of one flat. It starts with a *mf* dynamic and features a complex rhythmic pattern with many beamed notes and slurs. The third staff is for C. B. (Cello/Bass), with a bass clef and a key signature of one flat, starting with a *mf* dynamic and containing a whole rest. The fourth staff is for C. Cl. (Clarinet), with a treble clef and a key signature of one flat, starting with a *mf* dynamic and containing a whole rest. The fifth staff is for C. Tr. (Trumpet), with a treble clef and a key signature of one flat, starting with a *f* dynamic and containing a whole rest. The sixth staff is for M. (Mellophone), with a treble clef and a key signature of one flat, starting with a *mf* dynamic and containing a whole rest. The seventh staff is for C. Dr. (Cymbal/Drum), with a treble clef and a key signature of one flat, starting with a *mf* dynamic and containing a complex rhythmic pattern with many beamed notes and slurs.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of seven staves. The instruments are: Flute (Fl.), Piano (Pno.), Trumpet (T.R.), Trombone (T.B.), Clarinet (C. Bl.), Saxophone (Sax.), and Double Bass (C. Do.). The score is written in 4/4 time and features a complex rhythmic pattern. The Flute, Piano, and Trumpet parts are mostly rests. The Trombone part has a melodic line with slurs. The Clarinet and Saxophone parts have a rhythmic pattern with slurs. The Double Bass part has a complex rhythmic pattern with slurs. The score is divided into three measures by vertical bar lines.

*Alla Afros-Cuban*

The musical score is arranged in a system with the following parts from top to bottom:

- Fl.** (Flute): Treble clef, *mf* dynamic, rests.
- 2nc.** (2nd Violin and 2nd Viola): Treble and Bass clefs, *mf* dynamic, rests.
- U.B.** (Upright Bass): Bass clef, *mf* dynamic, rests.
- Cl. al.** (Clarinet): Treble clef, *mf* dynamic, melodic line with slurs.
- Tr.** (Trumpet): Treble clef, *mf* dynamic, melodic line with slurs.
- Cy.n.** (Trombone): Bass clef, *mf* dynamic, rests.
- Sax.** (Saxophone): Bass clef, *mf* dynamic, melodic line with slurs.
- C. Dr.** (Conga/Drum): Bass clef, *mf* dynamic, rhythmic accompaniment.

*Alla Afros-Cuban*

The musical score is arranged in six staves. The top three staves are for Flute (Fl.), Piano (Pno), and Bass (B.). The bottom three staves are for Clarinet (C. B.), Trumpet (Tr.), and Saxophone (Sax.). The Flute, Piano, and Bass parts are mostly rests, indicating they are silent during this section. The Clarinet, Trumpet, and Saxophone parts feature rhythmic patterns with slurs and accents. The Clarinet part has a melodic line with slurs. The Trumpet part has a rhythmic pattern with slurs. The Saxophone part has a more complex rhythmic pattern with slurs and accents.



*Alla Afros-Cuban*

The musical score is arranged in five systems. The first system includes Flute (Fl.), Piano (Pno.), and Trombone (T.B.). The second system includes Flute (Fl.), Clarinet (Cl.), Trumpet (Tr.), and Congas (C. Dr.). The Flute part consists of three measures of whole notes. The Piano part consists of three measures of whole notes. The Trombone part consists of three measures of whole notes. The Flute part in the second system consists of three measures of eighth-note patterns. The Clarinet part consists of three measures of eighth-note patterns. The Trumpet part consists of three measures of eighth-note patterns. The Congas part consists of three measures of eighth-note patterns.

*Alla Afros-Cuban*

The musical score is arranged in a system with the following parts and staves:

- Fl.**: Flute, staff 1, measures 117-120.
- Tbn.**: Trumpet, staff 2, measures 117-120.
- Tb.**: Trombone, staff 3, measures 117-120.
- C. Bb.**: Clarinet in B-flat, staff 4, measures 117-120.
- C. Eb.**: Clarinet in E-flat, staff 5, measures 117-120.
- C. Bn.**: Bassoon, staff 6, measures 117-120.
- Sax. Al.**: Saxophone Alto, staff 7, measures 117-120.
- C. Db.**: Clarinet in D-flat, staff 8, measures 117-120.

The score includes various musical notations such as rests, notes, beams, and slurs across the measures.

*Alla Afros-Cuban*

The musical score is arranged in a multi-staff format. At the top, the title *Alla Afros-Cuban* is centered. The score includes the following parts:

- Fl.**: Flute part, consisting of three measures with whole rests.
- Pno.**: Piano part, consisting of two staves (treble and bass clef) with three measures of whole rests.
- T.B.**: Trombone part, consisting of one staff with three measures of whole rests.
- C. D.**: Congas, consisting of two staves with rhythmic patterns in three measures.
- T. B.**: Timbales, consisting of one staff with rhythmic patterns in three measures.
- Cym.**: Cymbal, consisting of one staff with three measures of whole rests.
- Rt.**: Rhythm section (likely congas or timbales), consisting of one staff with rhythmic patterns in three measures.
- C. D.**: Congas (second set), consisting of one staff with rhythmic patterns in three measures.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of eight staves. The first three staves are for Flute (Fl.), Piano (Pno.), and U.B. (Upright Bass). The remaining five staves are for Percussion: F. B. (Fingered Bass Drum), Clv. (Cymbal), Cym. (Cymbal), Al. (Alto Tom), and C. Dr. (Conga Drum). The score is divided into two systems. The first system contains three measures of music, with measures 125, 126, and 127 marked above the staves. The Flute, Piano, and Upright Bass parts are mostly rests in this system. The second system contains three measures of music, with measures 128, 129, and 130 marked above the staves. In this system, the F. B., Clv., Al., and C. Dr. parts have rhythmic notation, while the Cym. part remains a rest. The percussion parts feature complex rhythmic patterns with various note values and rests, often grouped with slurs or beams.

*Alla Afros-Cuban*

The musical score is arranged in a standard orchestral layout. The top staff is for Flute (Fl.), followed by Piano (Pno.) with both treble and bass clefs. Below that is the Bass (B.) staff. The next section contains three staves for woodwinds: Clarinet (C. B.), Trumpet (Tr.), and Saxophone (Sax.). The bottom section contains three staves for percussion: Conga (C. B.), Snare Drum (S.D.), and Cymbal (C. D.). The score is divided into three measures. The Flute, Piano, and Bass parts are mostly rests. The Clarinet, Trumpet, and Saxophone parts play rhythmic patterns with slurs. The Conga part has rests. The Snare Drum and Cymbal parts play complex rhythmic patterns.

*Alla Afros-Cuban*

The musical score is arranged in six systems, each with a measure number (125, 126, 127, 128, 129, 130) at the beginning. The instruments and their parts are as follows:

- Piano (Pno.):** Treble and bass clefs, mostly rests.
- U.B. (Upper Bass):** Bass clef, mostly rests.
- C. H. (Cornet/Horn):** Treble clef, rhythmic eighth-note patterns with slurs.
- Clv. (Clarinet):** Treble clef, rhythmic eighth-note patterns with slurs.
- Cym. (Cymbal):** Treble clef, mostly rests.
- Al. (Alto Saxophone):** Treble clef, rhythmic eighth-note patterns with slurs.
- C. Dr. (Cymbal/Drum):** Treble clef, complex rhythmic patterns with various note values and slurs.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is arranged for a piano and a string quartet. The score is divided into two systems. The first system includes the Piano (Pno.), Violin (V.), and Viola (U.D.). The Piano part features a melodic line in the right hand and a bass line in the left hand, with dynamics markings of *mf* and *p*. The Violin and Viola parts are mostly rests. The second system includes the C. Tr. (C. Tr.), Clv. (Clv.), Cym. (Cym.), Sn. (Sn.), and C. Dr. (C. Dr.). The C. Tr., Clv., and Sn. parts feature rhythmic patterns with slurs. The Cym. part is mostly rests. The C. Dr. part features a complex rhythmic pattern with slurs.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Fl. (Flute):** The flute part is mostly silent, with a few notes in the first measure.
- Piano:** The piano part features a complex rhythmic pattern with many beamed sixteenth notes. It includes dynamic markings such as *pp* (pianissimo) and *mp* (mezzo-piano).
- U.B. (Upright Bass):** The bass line provides a steady accompaniment with a mix of eighth and sixteenth notes.
- C. Bl. (Congas):** The conga part consists of a series of rhythmic patterns, often marked with *mp*.
- Clv. (Clavichord):** The clavichord part plays a rhythmic accompaniment similar to the congas, with *mp* markings.
- Tym. (Tympani):** The tympani part has a few notes, including a *mf* (mezzo-forte) marking.
- R.L. (Rhythm Lead):** The rhythm lead part provides a melodic line with *mp* markings.
- Dr. (Drums):** The drum part includes various rhythmic patterns and accents, marked with *mp*.



Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and consists of eight staves. The first staff is for Flute (Fl.) in treble clef, starting at measure 135. The second staff is for Piano (Pno.) in grand staff (treble and bass clefs), starting at measure 125. The third staff is for U.B. (Upright Bass) in bass clef, starting at measure 135. The fourth staff is for U.R. (Upright Rhythm) in bass clef, starting at measure 125. The fifth staff is for Clv. (Clarinets) in bass clef, starting at measure 135. The sixth staff is for Cym. (Cymbals) in bass clef, starting at measure 135. The seventh staff is for A.L. (Alto Saxophones) in bass clef, starting at measure 125. The eighth staff is for C. H. (Congas) in bass clef, starting at measure 125. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is arranged for a chamber ensemble. It consists of six staves:

- Fl. (Flute):** The top staff, starting at measure 147, contains a single whole note chord.
- Pno. (Piano):** The second staff, starting at measure 148, features a complex melodic line with slurs and dynamic markings of *f* and *p*.
- C.B. (Contrabass):** The third staff, starting at measure 148, provides a bass line with dynamic markings of *mf* and *p*.
- U.B. (Upright Bass):** The fourth staff, starting at measure 148, contains a rhythmic pattern with slurs.
- Clv. (Clarinets):** The fifth staff, starting at measure 148, shows a rhythmic pattern with slurs.
- C. Tr. (Cymbal):** The bottom staff, starting at measure 148, contains a rhythmic pattern with slurs.

The score is divided into two systems, each containing two measures. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is arranged for a band. It consists of the following parts:

- Fl. (Flute):** Measures 149-150, featuring a melodic line with a fermata.
- Pno. (Piano):** Measures 149-150, featuring a complex accompaniment with chords and arpeggios.
- U.B. (Upright Bass):** Measures 149-150, featuring a rhythmic bass line.
- U.P. (Upright Percussion):** Measures 151-152, featuring a rhythmic pattern.
- Clv. (Clarinets):** Measures 151-152, featuring a rhythmic pattern.
- Cym. (Cymbals):** Measures 151-152, featuring a rhythmic pattern.
- SL. (Snare Drum):** Measures 151-152, featuring a rhythmic pattern.
- C. (Congo):** Measures 151-152, featuring a rhythmic pattern.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is arranged for a variety of instruments. The score is organized into systems:

- Flute (Fl.):** The top staff, which is mostly empty, indicating that the flute part is not present in this section.
- Piano (Pno.):** The second system, consisting of a grand staff with treble and bass clefs. It features a complex melodic line in the right hand and a rhythmic accompaniment in the left hand. Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). There are also markings for *cresc.* (crescendo) and *rit.* (ritardando).
- U.B. (Upright Bass):** The third staff, showing a melodic line with slurs and accents.
- U.B. (Upright Bass):** The fourth staff, showing a rhythmic pattern with slurs.
- Clv. (Clarinets):** The fifth staff, showing a rhythmic pattern with slurs.
- Cym. (Cymbal):** The sixth staff, showing a rhythmic pattern with slurs.
- 3.L. (3rd Snare Drum):** The seventh staff, showing a rhythmic pattern with slurs.
- C. (Cymbal):** The eighth staff, showing a rhythmic pattern with slurs.

Alla Afros-Cuban

The musical score is titled "Alla Afros-Cuban" and is arranged for a band. It consists of the following parts:

- Fl. (Flute):** A single staff with a treble clef, showing a melodic line with some rests.
- Pno. (Piano):** A grand staff with treble and bass clefs, featuring complex chordal accompaniment and arpeggiated figures.
- C.B. (Cello/Bass):** A single staff with a bass clef, providing a steady bass line.
- U.B. (Upright Bass):** A single staff with a bass clef, playing a rhythmic pattern of eighth notes.
- Clv. (Clarinets):** A single staff with a bass clef, playing a rhythmic pattern of eighth notes.
- Cym. (Cymbals):** A single staff with a double bar line, indicating rhythmic accents.
- SL. (Snare Drum):** A single staff with a double bar line, indicating rhythmic accents.
- C. (Drum):** A single staff with a double bar line, indicating rhythmic accents.

The score includes various musical notations such as beams, slurs, and dynamic markings. The percussion parts (U.B., Clv., Cym., SL., C.) are primarily rhythmic patterns of eighth notes.

Alla Afros-Cuban

The musical score for "Alla Afros-Cuban" is arranged for a variety of instruments. The top section includes a Flute (Fl.) part with a treble clef and a key signature of one flat. Below it is the Piano (Pno.) part, consisting of a right-hand staff with a treble clef and a left-hand staff with a bass clef. The piano part features a complex rhythmic accompaniment with many beamed notes and rests. The bottom section of the score is for percussion, including Congas (Cgs.), Bongos (Bns.), and a Conga/Bongos set (C. B.). The percussion parts are written on a single staff with a double bar line and include various rhythmic patterns, rests, and dynamic markings like *p* and *mf*. The score is divided into measures, with some measures containing multiple notes and rests, indicating a fast and intricate piece.

### 3.2 Jazzed-up

## Jazzed-up

*Second Movement*

*sempre*  
♩ = 95

Soprano Sax

Acoustic Guitar

Bass Guitar

Piano

Wurlitzer

Drum Set

Comps. Percs

Upright

Cowbell

The musical score is arranged in a system with eight staves. The top staff is for Soprano Sax, followed by Acoustic Guitar and Bass Guitar. The Piano part is split into two staves. The Wurlitzer part features a melodic line with a dynamic marking of 'p' and a 'pp' marking at the end. The Drum Set part shows a simple rhythmic pattern. The Comps. Percs, Upright, and Cowbell parts are represented by single-line staves with rests.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax:** Tenor saxophone, staff with treble clef, key signature of one flat, and a common time signature. The part consists of whole rests.
- Ac. Gtr.:** Acoustic guitar, staff with treble clef, key signature of one flat, and a common time signature. The part consists of whole rests.
- Bass:** Bass guitar, staff with bass clef, key signature of one flat, and a common time signature. The part consists of whole rests.
- Perc.:** Percussion, two staves (treble and bass clefs), key signature of one flat, and a common time signature. The part includes a snare drum line with eighth-note patterns and a bass drum line with quarter notes. Dynamics include *mp* and *pp*. Dashed lines indicate phrasing.
- W.P.:** Walking Bass, staff with treble clef, key signature of one flat, and a common time signature. The part features a walking bass line with eighth notes and chords. Dynamics include *mp*. Dashed lines indicate phrasing.
- J.S.:** Jazz Snare, staff with a common time signature. The part consists of a snare drum line with eighth-note patterns.
- C. Dr.:** Conga Drums, staff with a common time signature. The part consists of whole rests.
- R.L.:** Rhythm Lead, staff with a common time signature. The part consists of whole rests.
- C. Sl.:** Conga Solo, staff with a common time signature. The part consists of whole rests.



Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax. (Soprano Saxophone):** The staff is mostly empty, with a few rests.
- Ac. Gtr. (Acoustic Guitar):** The staff is mostly empty, with a few rests.
- Bass:** The bass line starts with a *mp* (mezzo-piano) dynamic and moves to *mf* (mezzo-forte). It features a walking bass line with eighth notes and some slurs.
- Dm. (Drum Machine):** The drum part consists of a steady eighth-note pattern in the right hand and a bass drum pattern in the left hand, with some dynamic markings.
- W.P. (Wah Pedal):** The staff shows a complex, rhythmic pattern, likely representing a wah pedal effect on a guitar.
- J. S. (Jazz Saxophone):** The staff shows a complex, rhythmic pattern, likely representing a jazz saxophone solo.
- C. Dr. (Cymbal):** The staff is mostly empty, with a few rests.
- R.L. (Rhythm Lead):** The staff is mostly empty, with a few rests.
- C. Bl. (Cymbal):** The staff is mostly empty, with a few rests.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax. (Soprano Saxophone):** Part in treble clef, key of D major, 4/4 time. It features a melodic line starting in the final measure with a *mp* dynamic.
- Az. Clar. (Alto Clarinet):** Part in treble clef, key of D major, 4/4 time. It includes a *tr* (trill) in the final measure.
- Bass:** Part in bass clef, key of D major, 4/4 time. It provides a rhythmic accompaniment with eighth-note patterns and a *p* dynamic.
- Pno. (Piano):** Part in grand staff (treble and bass clefs), key of D major, 4/4 time. It features a complex harmonic accompaniment with a *pp* dynamic.
- W.P. (Waltz Piano):** Part in treble clef, key of D major, 4/4 time. It provides a harmonic accompaniment.
- E. Sax. (E-flat Saxophone):** Part in treble clef, key of D major, 4/4 time. It features a rhythmic accompaniment.
- C. Dr. (Cymbal Drums):** Part in treble clef, key of D major, 4/4 time. It features a rhythmic accompaniment.
- Cl. (Clarinet):** Part in treble clef, key of D major, 4/4 time. It features a rhythmic accompaniment.
- U. B. (Upright Bass):** Part in bass clef, key of D major, 4/4 time. It features a rhythmic accompaniment.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a vertical staff format with the following instruments listed on the left: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Piano, W.A. (Woodwind), D.S. (Double Bass), C. Dr. (Cymbal/Drum), R.L. (Ride/Low Tom), and C. Bl. (Cymbal/Drum). The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The S. Sax part features a melodic line with a prominent eighth-note pattern. The Ac. Gtr. part provides a rhythmic accompaniment with a consistent eighth-note strumming pattern. The Bass part follows a similar eighth-note pattern. The Piano part consists of chords and arpeggios. The W.A. part has a melodic line with a dotted quarter note. The D.S. part has a rhythmic pattern with eighth notes. The C. Dr., R.L., and C. Bl. parts are marked with a double bar line and a dash, indicating they are not played in this section.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax:** Solo saxophone part with melodic lines and some grace notes.
- Alt. Gtr.:** Electric guitar part featuring a complex, rhythmic pattern with many beamed sixteenth notes.
- Bass:** Bass line providing a steady, rhythmic accompaniment.
- Pno.:** Piano accompaniment with a simple harmonic structure.
- W.D.:** Woodwind part, likely saxophone, with a melodic line.
- D.S.:** Double Bass part with a rhythmic pattern.
- C. Dr.:** Conga drum part with a rhythmic pattern.
- A.D.:** Conga drum part with a rhythmic pattern.
- C. Bl.:** Conga drum part with a rhythmic pattern.

The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. The piece is in a 4/4 time signature and features a key signature of one flat (B-flat).

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a multi-staff format, with each staff representing a different instrument or voice part. The instruments listed on the left are: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass (Electric Bass), Drum (Drum set), W.P. (Wah Pedal), U.S. (Upright Bass), C. Dr. (Congas), K.L. (Kazoo), and C. Bl. (Clarinet). The score is written in a key signature of one flat (B-flat) and a common time signature (C). The S. Sax part features a melodic line with a prominent slur and a fermata. The Ac. Gtr. part provides a rhythmic accompaniment with a series of chords and a melodic line. The Bass part has a steady, rhythmic pattern. The Drum part shows a simple drum set pattern. The W.P. part is mostly silent, with a few notes. The U.S. part has a melodic line. The C. Dr., K.L., and C. Bl. parts are mostly silent, with a few notes. The score is numbered 27 at the beginning and 28 at the end.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax. (Soprano Saxophone):** Features a melodic line with a dynamic marking of *v* (forte) and a fermata over the first measure.
- Alto Sax. (Alto Saxophone):** Plays a complex, rhythmic accompaniment with many beamed notes and slurs. A **Trm?** (trill) marking is present above the staff.
- Bass:** Provides a steady bass line with slurs and dynamic markings.
- Pno (Piano):** Shows chordal accompaniment with dynamic markings of *v* and *f*.
- W.P. (Wah Pedal):** Includes a section with a circled area, likely indicating a specific effect or technique.
- D.S. (Drum Set):** Shows a rhythmic pattern with 'x' marks indicating cymbal hits.
- C. Dr. (Congas), R.C. (Repetto), and C. Tr. (Cymbal):** These parts are mostly silent, indicated by a double bar line and a dash.

Jazzed-up

The musical score for "Jazzed-up" is arranged for ten instruments. The notation is as follows:

- S. Sax. (Soprano Saxophone):** A single staff with a treble clef and a key signature of one flat (Bb). It contains a whole rest for the entire duration.
- Ac. Gtr. (Acoustic Guitar):** A staff with a treble clef and a key signature of one flat. It features a complex rhythmic pattern of eighth and sixteenth notes, with two specific chord voicings labeled "C7" and "D47" indicated above the staff.
- Bass:** A staff with a bass clef and a key signature of one flat. It plays a walking bass line consisting of eighth and sixteenth notes.
- Piano:** A grand staff with both treble and bass clefs and a key signature of one flat. It provides harmonic accompaniment with chords and arpeggios.
- W.D. (Woodwind):** A staff with a treble clef and a key signature of one flat. It contains a whole rest for the entire duration.
- U.S. (Upright Bass):** A staff with a treble clef and a key signature of one flat. It plays a rhythmic pattern of eighth notes.
- C. Dr. (Cymbal Drums):** A staff with a treble clef and a key signature of one flat. It contains a whole rest for the entire duration.
- R.I. (Rhythm Instrument):** A staff with a treble clef and a key signature of one flat. It contains a whole rest for the entire duration.
- C. Bl. (Cymbal/Blow):** A staff with a treble clef and a key signature of one flat. It contains a whole rest for the entire duration.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax. (Soprano Saxophone):** A single staff with a treble clef and a key signature of one sharp (F#), containing three whole rests.
- Arr. -tr. (Arrangement - Trumpet):** A staff with a treble clef and a key signature of one sharp, featuring complex rhythmic patterns and slurs.
- Dns. (Drum Set):** A staff with a bass clef and a key signature of one sharp, showing a steady bass line and snare patterns.
- Pno. (Piano):** A grand staff with treble and bass clefs and a key signature of one sharp, providing harmonic accompaniment with chords and arpeggios.
- W.P. (Waltz Piano):** A grand staff with treble and bass clefs and a key signature of one sharp, playing a melodic line.
- D.S. (Double Bass):** A staff with a bass clef and a key signature of one sharp, playing a walking bass line.
- C. Dr. (Cymbal):** A staff with a double bar line and a key signature of one sharp, indicating cymbal accents.
- S.C. (Snare Drum):** A staff with a double bar line and a key signature of one sharp, indicating snare drum patterns.
- F. B. (Floor Tom):** A staff with a double bar line and a key signature of one sharp, indicating floor tom patterns.



Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax. (Soprano Saxophone):** Features a melodic line with slurs and dynamic markings of *pp* and *mf*. Chord symbols  $D_9$  and  $E_7$  are indicated below the staff.
- Ac. Cl. (Alto Clarinet):** Plays a complex, rhythmic accompaniment with many beamed notes and slurs.
- Bass:** Provides a steady bass line with slurs and dynamic markings of *pp* and *mf*.
- Pno. (Piano):** Shows chordal accompaniment with slurs.
- W.P. (Woodwind Percussion):** Features a melodic line with slurs.
- D.S. (Drum Set):** Shows a rhythmic pattern with slurs.
- C. Dr. (Cymbal):** Shows a rhythmic pattern with slurs.
- Tr. (Trumpet):** Shows a rhythmic pattern with slurs.
- F. B. (Fingerboard):** Shows a rhythmic pattern with slurs.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax:** Solo saxophone line in the key of G major, starting at measure 12. It features a melodic line with eighth and sixteenth notes, including a trill and a grace note.
- Ac. Gtr. (Acoustic Guitar):** Provides harmonic support with chords and arpeggios. A specific chord diagram for a D7 chord is shown above the staff.
- Darr. (Double Bass):** Plays a walking bass line with eighth notes, including a triplet of eighth notes.
- Puc. (Piano):** Provides harmonic accompaniment with chords and arpeggios.
- W.P. (Wah Pedal):** Indicated by a wavy line below the staff, suggesting a wah effect on the guitar.
- D.S. (Drum Set):** Features a melodic line with eighth and sixteenth notes.
- C. Dr. (Congas):** Indicated by a double bar line and a dash, suggesting a rhythmic pattern.
- RII (Rhythm Instrument):** Indicated by a double bar line and a dash.
- C. Trl. (Cymbal):** Indicated by a double bar line and a dash.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax. (Soprano Saxophone):** Features a melodic line with a long, sweeping slur across the first two measures, followed by a rhythmic pattern in the second measure.
- Alto Sax. (Alto Saxophone):** Provides harmonic support with a series of chords and a melodic line that mirrors the soprano saxophone's phrasing.
- Bass:** Plays a walking bass line with a steady eighth-note rhythm, featuring a long slur over the first two measures.
- Pno. (Piano):** Accompanies the bass with chords and a melodic line, including a prominent chord marked with an 'A' in the second measure.
- W.P. (Waltz Piano):** Provides a melodic accompaniment for the piano part.
- D.S. (Drum Set):** Shows a rhythmic pattern with 'x' marks indicating cymbal hits.
- C.D. (Congas):** Provides a steady rhythmic accompaniment.
- Sn (Snare Drum):** Provides a steady rhythmic accompaniment.
- C.D. (Congas):** Provides a steady rhythmic accompaniment.

Jazzed-up

The image displays a musical score for a jazz ensemble titled "Jazzed-up". The score is arranged in a vertical stack of staves, each labeled with an instrument or part. From top to bottom, the parts are: S. Sax (Soprano Saxophone), Ac. Gtr (Acoustic Guitar), Bass (Double Bass), Trp. (Trumpet), W.P. (Woodwind Part), D. S. (Drum Set), C. Dr. (Congas), K.L. (Kazoo), and C. Bl. (Clarinet). The score is divided into two measures. The first measure shows the beginning of the piece with various musical notations including notes, rests, and dynamic markings like *mf*. The second measure continues the piece, featuring a prominent *mf* dynamic marking and a *Dist.* (Distortion) effect on the Acoustic Guitar part. The notation includes various rhythmic values, accidentals, and articulation marks.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax:** Features a melodic line with a long, sweeping slur across the first two measures, followed by a more rhythmic pattern.
- Ac. Git.:** Provides harmonic support with chords, including a C major chord and a G7 chord, with a long slur over the first two measures.
- Bass:** Plays a melodic line with a long slur over the first two measures, mirroring the saxophone's initial phrase.
- Trp.:** Features a melodic line with a long slur over the first two measures, similar to the saxophone and bass.
- W. B.:** Provides harmonic support with chords, including a C major chord and a G7 chord, with a long slur over the first two measures.
- D. S.:** Features a rhythmic pattern with eighth notes and a long slur over the first two measures.
- C. Dr.:** Features a rhythmic pattern with eighth notes and a long slur over the first two measures.
- R. L.:** Features a rhythmic pattern with eighth notes and a long slur over the first two measures.
- C. Bd.:** Features a rhythmic pattern with eighth notes and a long slur over the first two measures.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Sax. (Saxophone):** Features a melodic line with slurs and accents, including a *mf* dynamic marking.
- Ac. Git. (Acoustic Guitar):** Provides harmonic support with chords and a melodic line, marked with *mf*.
- Bass:** Plays a simple bass line with slurs.
- Pav. (Piano):** Features a melodic line with slurs and accents, marked with *mf*.
- W.P. (Wah Pedal):** Provides a rhythmic accompaniment with a *mp* dynamic marking.
- T.S. (Trumpet):** Plays a rhythmic accompaniment with slurs.
- C. Dr. (Cymbal Drums):** Shows a rhythmic pattern with slurs.
- Rt. (Rhythm):** Shows a rhythmic pattern with slurs.
- C. Bl. (Cymbal Bass):** Shows a rhythmic pattern with slurs.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax:** Solo saxophone line with melodic phrases and slurs.
- Ac. Gtr.:** Acoustic guitar accompaniment with chords and melodic lines.
- Pno:** Piano accompaniment with chords and melodic lines, marked *mf*.
- W.P.:** Walking bass line with a steady eighth-note pattern.
- D. S.:** Drum set part with a consistent rhythmic pattern.
- C. Dr.:** Conga drum part with occasional accents.
- R. I.:** Rhythm section part with occasional accents.
- C. B.:** Conga bass part with occasional accents.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a vertical stack of staves, each labeled with an instrument or voice part. From top to bottom, the parts are: S. Sax. (Soprano Saxophone), Ac. Glt. (Alto Clarinet), Bass (Bassoon), Pno. (Piano), W.D. (Woodwind), D.S. (Drum Set), C. Dr. (Cymbal/Drum), Rf. (Rhythm), and C. B. (Cymbal/Drum). The notation includes various musical symbols such as clefs, notes, rests, and dynamic markings like *mf*. The score is presented in a clean, black-and-white format.



Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax. (Soprano Saxophone):** Remains silent throughout the piece.
- Ac. Gu. (Acoustic Guitar):** Enters in the second measure with a *mp* dynamic, playing a rhythmic accompaniment.
- Bass:** Enters in the second measure with a *mp* dynamic, providing a steady bass line.
- Piano:** Enters in the second measure with a *p* dynamic, playing a melodic line with some grace notes.
- W. Dr. (Wood Drum):** Enters in the second measure with a *mf* dynamic, playing a rhythmic pattern.
- D. S. (Double Bass):** Enters in the second measure with a *mf* dynamic, playing a melodic line.
- U. Dr. (Upright Drum):** Enters in the second measure with a *mf* dynamic, playing a rhythmic pattern.
- Kl. (Clarinet):** Enters in the second measure with a *p* dynamic, playing a melodic line.
- C. Bl. (Cello):** Enters in the second measure with a *mp* dynamic, playing a melodic line.

The score includes various musical notations such as dynamics (*mp*, *p*, *mf*), articulation marks (accents), and phrasing slurs. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

Jazzed-up

The musical score for "Jazzed-up" is arranged for ten instruments across two measures. The instruments and their parts are as follows:

- S. Sax. (Soprano Saxophone):** Rests in both measures.
- Ac. Gtr. (Acoustic Guitar):** Plays a rhythmic accompaniment with chords and single notes, including a "L.T." (Lick) and "Ac." (Accents) marking in the second measure.
- B. S. (Bass):** Provides a walking bass line with eighth and quarter notes.
- Pno. (Piano):** Plays chords and single notes, with a large slur over the second measure.
- W. B. (Washboard):** Plays a rhythmic pattern with a large slur over the second measure.
- D. S. (Drum Set):** Plays a standard jazz drum pattern with snare and bass drum.
- C. Dr. (Congas):** Plays a rhythmic pattern with various accents.
- K. L. (Kazoo):** Plays a rhythmic pattern with various accents.
- C. Sl. (Cymbal):** Plays a rhythmic pattern with various accents.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax. (Soprano Saxophone):** The part is mostly silent, with a few notes in the first measure.
- Ac. Git. (Acoustic Guitar):** Features a complex, rhythmic accompaniment with many chords and melodic lines, including a section with a circled "4." marking.
- Bass:** Provides a steady, walking bass line with some melodic variations.
- Pno. (Piano):** Plays a melodic line with some chords, including a section marked *mp* (mezzo-piano).
- W. P. (Woodwind Percussion):** Features a rhythmic pattern with some melodic elements.
- D. S. (Drum Set):** Provides a steady, rhythmic accompaniment.
- C. Dr. (Congas):** Provides a steady, rhythmic accompaniment.
- R. L. (Rhythm Lyre):** Provides a steady, rhythmic accompaniment.
- C. BL. (Cymbal):** Provides a steady, rhythmic accompaniment.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a standard orchestral layout with eight staves. From top to bottom, the staves are labeled: S. Sax. (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Pnn. (Piano), W. I. (Woodwind I), D. S. (Drum Set), U. Dr. (Upright Drum), R. H. (Rhythm), and C. Bl. (Clarinet). The S. Sax. staff is mostly empty, with a few notes at the beginning. The Ac. Gtr. staff features a melodic line with a prominent A7 chord indicated above it. The Bass staff provides a steady rhythmic accompaniment. The Pnn. staff shows a complex harmonic structure with various chords and melodic fragments. The W. I. staff has a melodic line with some dynamics markings. The D. S., U. Dr., R. H., and C. Bl. staves show rhythmic patterns and chordal accompaniment. The score is written in a key signature of one sharp (F#) and a common time signature (C).

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a system with eight staves, each labeled with an instrument or part:

- S. Sax.:** Solo Saxophone part, starting with a first ending bracket.
- Arr. Gtr.:** Arranged Guitar part, featuring a melodic line with a "7m7" chord marking and a "5th" fret marking.
- Bass:** Bass line with a melodic contour.
- Pno.:** Piano part, including a dynamic marking of *p* (piano).
- W.P.:** Woodwind part, possibly a clarinet or saxophone, with a melodic line.
- D. S.:** Double Bass part, providing a rhythmic accompaniment.
- C. Dr.:** Conga Drum part, with a rhythmic pattern.
- R.L.:** Rhythm section part, likely a snare drum.
- C. Sl.:** Conga Slap part, with a rhythmic pattern.

The score includes various musical notations such as notes, rests, brackets, and dynamic markings, all set against a background of a musical staff with a treble clef and a key signature of one sharp (F#).

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a system with eight staves, each labeled with an instrument or voice part. The parts are: S.S. (Soprano Saxophone), Ac. Cl. (Alto Clarinet), Bass, Pno. (Piano), W.D. (Woodwind Double), D.S. (Drum Set), C. Dr. (Cymbal/Drum), Bf. (Bassoon/Fagotto), and C. Tr. (Cymbal/Drum). The score is written in 7/8 time and features complex rhythmic patterns, including triplets and sixteenth notes. The notation includes various musical symbols such as beams, slurs, and dynamic markings. The score is divided into two measures, with the second measure containing a key signature change to one sharp (F#).

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax:** Solo saxophone part, starting with a double bar line and a key signature change to B-flat major.
- Ac. Gtr.:** Acoustic guitar accompaniment with chords and melodic lines.
- Bass:** Bass line providing harmonic support.
- Dr.:** Drum part with a dynamic marking of *mp* (mezzo-piano).
- W.P.:** Walking bass line (likely for a double bass player).
- T.S.:** Tenor saxophone part.
- C. Dr.:** Conga drum part.
- Tr-I:** Triangle part.
- C. Bl.:** Conga bass line.

The score includes various musical notations such as dynamics (*mp*), articulation marks, and a key signature change to B-flat major.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a standard orchestral format with nine staves. From top to bottom, the staves are labeled: S. Sax. (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Pno. (Piano), W.D. (Woodwind), H.S. (Horn), C. Dr. (Cymbal/Drum), Rd. (Ride), and C. Bl. (Cymbal/Blow). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The S. Sax. part is mostly rests. The Ac. Gtr. part features a complex, syncopated rhythm with a prominent A7 chord indicated by a chord symbol. The Bass part provides a steady, syncopated accompaniment. The Pno. part has a melodic line with many accidentals. The W.D. part has a melodic line with many accidentals. The H.S. part has a melodic line with many accidentals. The C. Dr. part has a rhythmic pattern with many accidentals. The Rd. part has a rhythmic pattern with many accidentals. The C. Bl. part has a rhythmic pattern with many accidentals.



Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a standard orchestral format with eight staves. The instruments and parts are labeled on the left side of each staff: S. SA (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Pano (Piano), W.F. (Woodwinds/Flexibles), D.S. (Drum Set), C. Tr. (Cymbal/Traps), Dr. (Drum), and C. B. (Cymbal/Bass). The score is written in 4/4 time and consists of two measures. The first measure shows the beginning of the piece, and the second measure shows a continuation of the music. The S. SA part features a melodic line with a slur and a dynamic marking of *mf*. The Ac. Gtr. part features a rhythmic accompaniment with a slur and a dynamic marking of *mf*. The Bass part features a melodic line with a slur and a dynamic marking of *mf*. The Pano part features a complex accompaniment with a slur and a dynamic marking of *mf*. The W.F. part features a melodic line with a slur and a dynamic marking of *mp*. The D.S. part features a rhythmic accompaniment with a slur and a dynamic marking of *mp*. The C. Tr. part features a rhythmic accompaniment with a slur and a dynamic marking of *mp*. The Dr. part features a rhythmic accompaniment with a slur and a dynamic marking of *mp*. The C. B. part features a rhythmic accompaniment with a slur and a dynamic marking of *mp*.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a system of eight staves, each representing a different instrument or voice part. From top to bottom, the staves are labeled: S. Sax (Soprano Saxophone), Ac. Clar (Alto Clarinet), Bass, Pno (Piano), WP (Waltz Piano), D. S (Drum Set), C. Dr (Cymbal/Drum), Tr (Trumpet), and C. B. (Cornet/Bass). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. A vertical bar line is present in the middle of the page, indicating a measure boundary. The overall style is characteristic of jazz music, with complex rhythms and melodic lines.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax.**: Solo saxophone part in the treble clef, featuring melodic lines with slurs and accents.
- Ac. Gr.**: Acoustic guitar part in the treble clef, providing harmonic accompaniment with chords and arpeggios.
- Bass**: Bass line in the bass clef, featuring a walking bass pattern.
- Pno.**: Piano part in the grand staff (treble and bass clefs), providing harmonic support with chords and arpeggios.
- W.P.**: Wurlitzer Piano part in the treble clef, providing harmonic support with chords and arpeggios.
- D. S.**: Drums part in the grand staff, featuring a jazz drum pattern.
- C. Dr.**: Congas part in the grand staff, featuring a jazz conga pattern.
- Krl.**: Keyboard part in the grand staff, providing harmonic support with chords and arpeggios.
- C. Bl.**: Clarinet part in the grand staff, providing harmonic support with chords and arpeggios.

The score includes various musical notations such as slurs, accents, and dynamic markings like *mf* and *mp*. The key signature is one flat (B-flat), and the time signature is 4/4.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz band. The instruments and their parts are as follows:

- S. Sax:** Solo saxophone part with melodic lines and slurs.
- Ac. Cor.:** Alto Saxophone part with chords and melodic fragments.
- Bass:** Bass line with a prominent bass note (B-flat) and a steady rhythmic pattern.
- Picc.:** Piccolo part with rhythmic patterns and slurs.
- W.P.:** Woodwind part with complex rhythmic patterns and slurs.
- D.S.:** Drums part with a consistent rhythmic accompaniment.
- C. Dr.:** Congas part with rhythmic patterns.
- A.L.:** Alto/Low part with rhythmic patterns.
- C. Bl.:** Clarinet/Bassoon part with rhythmic patterns.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax:** Features a melodic line with a prominent eighth-note pattern and a final quarter note.
- Ac. Ctr. (Acoustic Center):** Provides harmonic support with chords and a melodic line.
- Perc. (Percussion):** Includes a bass drum line and a snare drum line, both with rhythmic patterns.
- W.D. (Woodwinds):** Features a melodic line with a prominent eighth-note pattern.
- Tr. S. (Trumpet Section):** Features a melodic line with a prominent eighth-note pattern.
- C. Dr. (Cymbal Drums):** Features a melodic line with a prominent eighth-note pattern.
- S.L. (Saxophone Lead):** Features a melodic line with a prominent eighth-note pattern.
- C. Bl. (Cymbal Bass):** Features a melodic line with a prominent eighth-note pattern.

The score includes various musical notations such as notes, rests, and dynamic markings like *mp* (mezzo-piano) and *p* (piano).

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The top section includes vocal parts (S. Sa.) and instrumental parts for Acoustic Trumpet (Ac. C. Tr.), Bass, Piano (Pno.), and Woodwinds (W. P.). The bottom section features a Drum Set (D. S.), Congas (C. Dr.), Double Bass (D. J.), and Cymbals (C. Bl.). The score is organized into three measures. The vocal and instrumental parts for Ac. C. Tr., Bass, Pno., and W. P. are mostly silent, indicated by horizontal lines with dashes. The Drum Set part shows a complex rhythmic pattern with various notes and rests. The Congas, Double Bass, and Cymbals parts also show rhythmic patterns, with the Double Bass part featuring a prominent walking bass line.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sw. (Soprano Saxophone):** Part 1, Treble clef, key signature of one flat. The staff contains three whole rests.
- Ac. Git. (Acoustic Guitar):** Part 1, Treble clef, key signature of one flat. The staff contains three whole rests.
- Bass:** Part 1, Bass clef, key signature of one flat. The staff contains three whole rests.
- Pno. (Piano):** Part 1, Treble clef, key signature of one flat. The staff contains three whole rests.
- W.P. (Waltz Piano):** Part 1, Treble clef, key signature of one flat. The staff contains three whole rests.
- D. S. (Drum Set):** Part 1, Percussion clef. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- C. Tr. (Cymbal):** Part 1, Percussion clef. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- Rd. (Rhythm):** Part 1, Percussion clef. The staff shows a rhythmic pattern of eighth and sixteenth notes.
- C. Bl. (Cymbal):** Part 1, Percussion clef. The staff shows a rhythmic pattern of eighth and sixteenth notes.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The score is organized into systems for different instrument groups. The first system includes S. Sax. The second system includes A.C. I. and D.C. The third system includes Pm. and W.P. The fourth system includes Tr. S., C. Dr., B.J., and C. Bl. The score is written in 7/8 time and features a variety of rhythmic patterns and melodic lines. The S. Sax part is mostly rests. The A.C. I. and D.C. parts are also mostly rests. The Pm. and W.P. parts are mostly rests. The Tr. S., C. Dr., B.J., and C. Bl. parts feature active rhythmic patterns and melodic lines. The score is written in 7/8 time and features a variety of rhythmic patterns and melodic lines.



Jazzed-up

The musical score for "Jazzed-up" is presented in a multi-staff format. The instruments and their parts are as follows:

- S. Sax:** A single staff in treble clef with a key signature of one sharp (F#) and a common time signature. It contains three whole rests.
- A. Clarinet:** A single staff in treble clef with a key signature of one sharp (F#) and a common time signature. It contains three whole rests.
- Bass:** A single staff in bass clef with a key signature of one sharp (F#) and a common time signature. It contains three whole rests.
- Pno.:** Two staves in treble clef with a key signature of one sharp (F#) and a common time signature. Both staves contain three whole rests.
- W.D.:** A single staff in treble clef with a key signature of one sharp (F#) and a common time signature. It contains three whole rests.
- D. S.:** A single staff in a drum set notation with a key signature of one sharp (F#) and a common time signature. It features a complex, syncopated rhythmic pattern.
- C. Dr.:** A single staff in a drum set notation with a key signature of one sharp (F#) and a common time signature. It features a complex, syncopated rhythmic pattern.
- Cl.:** A single staff in a drum set notation with a key signature of one sharp (F#) and a common time signature. It features a complex, syncopated rhythmic pattern.
- C. Dr.:** A single staff in a drum set notation with a key signature of one sharp (F#) and a common time signature. It features a complex, syncopated rhythmic pattern.

Jazzed-up

The musical score for "Jazzed-up" is arranged in a multi-staff format. The instruments and their parts are as follows:

- Sax**: A single staff with a treble clef, containing two whole rests.
- As. Tr**: A single staff with a treble clef, containing two whole rests.
- Trbn**: A single staff with a bass clef, containing two whole rests.
- Pno**: Two staves with treble clefs, containing two whole rests.
- W.P.**: A single staff with a treble clef, containing two whole rests.
- D. S.**: A single staff with a double bar line at the start, followed by a complex rhythmic pattern of eighth and sixteenth notes.
- C. Dr**: A single staff with a double bar line at the start, followed by a complex rhythmic pattern of eighth and sixteenth notes.
- C. B**: A single staff with a double bar line at the start, followed by a complex rhythmic pattern of eighth and sixteenth notes.
- C. Tbl**: A single staff with a double bar line at the start, followed by a complex rhythmic pattern of eighth and sixteenth notes.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax. (Soprano Saxophone):** Features a melodic line starting with a *mf* dynamic, marked with a *sc* (sustained) symbol and a slur.
- Ac. Gtr. (Acoustic Guitar):** Provides harmonic support with chords, marked with *mf* and *sc*.
- Bass:** Plays a bass line with a *mf* dynamic and a slur.
- Pro. (Piano):** Plays chords and accompaniment, marked with *mf* and *sc*.
- W.P. (Wah Pedal):** Indicated by a dashed oval, suggesting a wah effect on the guitar.
- D.S. (Drum Set):** Shows a rhythmic pattern with accents and a *mf* dynamic.
- C. Tr. (Cornet/Trombone):** Features a melodic line with a *mf* dynamic and a slur.
- RL (Rhythm Lead):** Provides rhythmic accompaniment with a *mf* dynamic.
- C. Bl. (Cymbal):** Provides rhythmic accompaniment with a *mf* dynamic.

The score includes various musical notations such as slurs, accents, and dynamic markings (*mf*, *sc*) to guide the performance.

Jazzed-up

The musical score is titled "Jazzed-up" and is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax:** Solo saxophone part with a melodic line and a long, expressive slur over the first two measures.
- Az. Str.:** Arranged strings providing harmonic support with chords and some melodic movement.
- Bass:** Bass line with a walking bass pattern and a long slur over the first two measures.
- Pno.:** Piano accompaniment with chords and some melodic fragments.
- W.P.:** Woodwind part, possibly a clarinet or saxophone, with a melodic line.
- D. S.:** Drums, showing a steady rhythmic pattern.
- C. Dr.:** Congas, providing a rhythmic accompaniment.
- KIL:** Keyboard instrument, likely a keyboard player, with a rhythmic accompaniment.
- C. Bl.:** Clarinet or bassoon, with a rhythmic accompaniment.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of eight staves, each representing a different instrument. The score is written in a key signature of one sharp (F#) and a common time signature (C). The instruments and their parts are as follows:

- S. Sax:** Features a melodic line with slurs and accents, including a prominent eighth-note pattern.
- Ac. Cor.:** Provides harmonic support with chords and melodic fragments, including a section marked "Rz" with a specific fingering diagram.
- Bass:** Plays a walking bass line with a mix of eighth and quarter notes.
- Pno.:** Features a complex accompaniment with chords and melodic lines, including a section with a dashed line indicating a specific texture.
- W.P.:** Shows a melodic line with a dashed line indicating a specific texture.
- D.S.:** Features a melodic line with slurs and accents.
- C. Tr.:** Features a melodic line with slurs and accents.
- RII:** Features a melodic line with slurs and accents.
- C. BI:** Features a melodic line with slurs and accents.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a multi-staff format, including parts for S. Sax., Ac. Gtr., Bass, P. No., W. P., D. S., C. Dr., Rd., and C. Bl. The music is written in a key signature of one flat (B-flat) and a 4/4 time signature. The S. Sax. part features a melodic line with slurs and ties. The Ac. Gtr. part includes a guitar chord diagram for an A7 chord. The Bass part provides a rhythmic accompaniment. The P. No. part consists of piano accompaniment with chords and melodic fragments. The W. P. part is a woodwind part with a melodic line. The D. S., C. Dr., Rd., and C. Bl. parts are percussion parts, each with a double bar line at the beginning of the first measure, indicating they are to be played throughout the piece.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a vertical stack of staves, each labeled with an instrument or voice part. From top to bottom, the parts are: S. Sax. (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass (Bassoon), Pno. (Piano), Vcl. (Violin), D.S. (Double Bass), C. Dr. (Cymbal/Drum), Rtl. (Rhythm), and C. Hl. (Cymbal/Drum). The score is divided into two measures. The first measure shows the S. Sax. playing a melodic line with a slur and a fermata. The Ac. Gtr. plays a series of chords with a slur. The Bass plays a melodic line with a slur and a fermata. The Pno. plays a complex chordal accompaniment with a slur. The Vcl. plays a melodic line with a slur and a fermata. The D.S. plays a rhythmic pattern with a slur. The C. Dr., Rtl., and C. Hl. parts are also present, with the C. Dr. and Rtl. parts showing rhythmic patterns. The second measure continues the melodic lines for S. Sax., Ac. Gtr., Bass, and Vcl., and the rhythmic patterns for D.S., C. Dr., Rtl., and C. Hl. A "Dm7" chord symbol is visible above the Ac. Gtr. staff in the second measure.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a system with eight staves, each labeled with an instrument or part: S. Sax (Soprano Saxophone), A. G. A. (Alto Saxophone), Hrn. S. (Horn), Pno (Piano), W.P. (Woodwind Percussion), D.S. (Drum Set), C. Dr. (Congas/Drum), R. B. (Rhythm Bass), and C. Bl. (Cymbal). The music is written in a 4/4 time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part includes chordal accompaniment with some arpeggiated figures. The woodwind parts have melodic lines with some grace notes. The percussion parts provide a steady rhythmic foundation. The score is presented in a clean, black-and-white format with standard musical notation.



Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of eight staves, each representing a different instrument or voice part. The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The instruments and their parts are:

- S. Sax.**: Solo saxophone part with melodic lines and phrasing.
- Ac. Gtr.**: Acoustic guitar part with chords and melodic accompaniment.
- Bass**: Bass line providing harmonic support and groove.
- Drum**: Drum part with a steady rhythm and accents.
- W.P.**: Piano part with chords and accompaniment.
- T. S.**: Tenor saxophone part with melodic lines.
- C. Dr.**: Conga drum part with rhythmic patterns.
- R.L.**: Rhythm section part, likely conga or similar.
- C. B.**: Conga bass part with rhythmic patterns.

The score includes various musical notations such as notes, rests, accidentals, and dynamic markings (e.g.,  $ss$  for *staccato*). The overall style is jazz-influenced, with a focus on rhythmic complexity and melodic improvisation.

Jazzod-tip

The musical score for "Jazzod-tip" is arranged for a jazz ensemble. It consists of the following parts:

- S. Sax. (Soprano Saxophone):** Features a melodic line with a long note in the first measure and a descending eighth-note pattern in the second measure.
- As. Clar. (Alto Clarinet):** Provides harmonic support with chords, including a prominent  $A7$  chord in the second measure.
- Bass:** Plays a walking bass line with eighth notes and quarter notes.
- Pno. (Piano):** Accompanies with chords and arpeggios.
- W.P. (Waltz Piano):** Provides a rhythmic accompaniment.
- D.S. (Drum Set):** Shows a drum pattern with various strokes.
- C. Dr. (Cymbal):** Features cymbal patterns.
- CU. (Cymbal):** Features cymbal patterns.
- C. Bl. (Cymbal):** Features cymbal patterns.

The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Jazzed-up

The musical score is titled "Jazzed-up" and is arranged for a jazz ensemble. The instruments and their parts are as follows:

- Sax. (Saxophone):** Features a melodic line with slurs and dynamic markings of *pp* and *sf*.
- Ac. Gtr. (Acoustic Guitar):** Provides harmonic accompaniment with chords and arpeggios, marked *mp*.
- Bass:** Plays a walking bass line with slurs, marked *mp*.
- Pno. (Piano):** Features a melodic line with slurs and dynamic markings of *pp* and *sf*.
- W.P. (Wah Pedal):** Provides harmonic accompaniment with chords and arpeggios, marked *pp*.
- D. S. (Double Bass):** Plays a walking bass line with slurs, marked *mp*.
- Dr. (Drums):** Provides a steady rhythmic accompaniment with slurs, marked *mp*.
- H.L. (Horn):** Provides harmonic accompaniment with chords and arpeggios, marked *p*.
- C. Bl. (C. Bl.):** Provides harmonic accompaniment with chords and arpeggios, marked *mp*.

Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. It consists of the following parts:

- S.Sa. (Soprano Saxophone):** Features a melodic line with a long, expressive slur across the first two measures.
- Ac. Gt. (Acoustic Guitar):** Provides harmonic accompaniment with a steady eighth-note pattern and a prominent chordal structure.
- Bass:** Plays a walking bass line with a consistent eighth-note rhythm.
- Perc. (Percussion):** Shows a sparse arrangement with a few chords in the first and second measures.
- W.P. (Woodwinds):** Features a melodic line with a long, expressive slur across the first two measures.
- J.S. (Jazz Saxophone):** Plays a rhythmic eighth-note pattern.
- C. Dr. (Cymbal/Drum):** Provides a steady eighth-note pattern.
- R.L. (Rhythm Lead):** Plays a rhythmic eighth-note pattern.
- C. Sl. (Cymbal/Sl):** Provides a steady eighth-note pattern.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a vertical stack of staves, each labeled with an instrument or voice part. From top to bottom, the parts are: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Perc. (Percussion), W.P. (Woodwind Percussion), T.S. (Trumpet), C. Dr. (Cymbal/Drum), K.L. (Kazoo/Lute), and C. Bl. (Clarinet/Bassoon). The score is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The first system shows the beginning of the piece, with the S. Sax part starting with a melodic line. The Ac. Gtr. part features a complex, rhythmic accompaniment with many beamed notes. The Bass part provides a steady, walking bass line. The Perc. part includes a snare drum pattern. The W.P. part has a melodic line. The T.S. part has a melodic line with some rests. The C. Dr. part has a rhythmic pattern. The K.L. part has a rhythmic pattern. The C. Bl. part has a rhythmic pattern. The score is divided into two systems, with the first system ending at measure 10 and the second system starting at measure 11. The notation includes various musical symbols such as notes, rests, beams, and dynamic markings.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a multi-staff format, with each instrument or voice part on its own staff. The parts are labeled as follows from top to bottom: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Tr. B. (Trumpet B), P. (2. and 1.) (Piano, 2nd and 1st), W. P. (Wah Pedal), U.S. (Upright Bass), C. Dr. (Cymbal/Drum), R.L. (Ride/Low Tom), and C. B. (Cymbal/Drum). The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *mp*. The key signature is one flat (B-flat), and the time signature is 4/4. The score is divided into measures, with some measures containing complex rhythmic patterns and articulation marks.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a standard orchestral format with ten staves. From top to bottom, the staves are labeled: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Trp. (Trumpet), Dm. (Drum), W.P. (Wood Percussion), T.S. (Tenor Saxophone), C. Dr. (Cymbal/Drum), R.L. (Rhythm/Low), and C. Bl. (Cymbal/Blow). The music is written in 4/4 time and features a variety of instruments. The S. Sax part includes a melodic line with slurs and a dynamic marking of *mp*. The Ac. Gtr. part shows chordal accompaniment with a *mf* dynamic. The Trp. part has a melodic line with a *mf* dynamic. The Dm. part shows a complex rhythmic pattern with a *mf* dynamic. The W.P. part includes a melodic line with a *mp* dynamic. The T.S. part has a melodic line with a *mf* dynamic. The C. Dr. part shows a rhythmic pattern with a *mf* dynamic. The R.L. part has a rhythmic pattern with a *mf* dynamic. The C. Bl. part has a rhythmic pattern with a *mf* dynamic. The score is divided into two measures, with various musical notations including notes, rests, slurs, and dynamic markings.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a standard orchestral layout with nine staves. From top to bottom, the staves are labeled: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Pn. (Piano), W.P. (Woodwind Percussion), T.S. (Trumpet), C. Dr. (Cymbal/Drum), R.L. (Rhythm Lead), and C. Bl. (Cymbal/Blow). The score is written in 4/4 time and features a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings. The S. Sax part has a melodic line with slurs and ties. The Ac. Gtr. part features chordal accompaniment. The Bass part provides a steady rhythmic foundation. The Pn. part includes both chordal and melodic elements. The W.P. part shows rhythmic patterns. The T.S. part has a melodic line with slurs. The C. Dr. part features a complex rhythmic pattern. The R.L. part has a rhythmic pattern. The C. Bl. part has a rhythmic pattern. The score is divided into two systems, with the first system starting at measure 1 and the second system starting at measure 5. The first system ends at measure 4, and the second system ends at measure 8.



Jazzed-up

The musical score for "Jazzed-up" is arranged for a jazz ensemble. The instruments and their parts are as follows:

- S. Sax:** Melodic line with slurs and accents, starting with a *mf* dynamic.
- Ac. Gtr.:** Harmonic accompaniment with slurs and accents, also starting with a *mf* dynamic.
- Bass:** Simple harmonic accompaniment.
- Piano:** Harmonic accompaniment with slurs and accents, including a *mf* dynamic marking.
- W.P. (Wah Pedal):** Harmonic accompaniment with slurs and accents, including a *mf* dynamic marking.
- C.S. (Cymbal):** Percussive accompaniment with slurs and accents.
- C. Dr. (Cymbal):** Percussive accompaniment with slurs and accents.
- R.L. (Ride):** Percussive accompaniment with slurs and accents.
- C. Bl. (Cymbal):** Percussive accompaniment with slurs and accents.

Jazzed-up

The image displays a musical score for a piece titled "Jazzed-up". The score is arranged in a vertical stack of nine staves, each representing a different instrument or voice part. From top to bottom, the parts are: S. Sax (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Tr. B. (Trumpet B), P. (Piano), W.P. (Wah Pedal), C.S. (Cymbal), C. Dr. (Cymbal/Drum), R.L. (Rhythm Lead), and C. Bl. (Cymbal/Blow). The music is written in a key signature of one flat (B-flat major or D minor) and a 4/4 time signature. The S. Sax and Ac. Gtr. parts feature melodic lines with slurs and ties, while the Tr. B. part has a more rhythmic, punctuated line. The P. part provides harmonic support with chords and arpeggios. The W.P. part is characterized by sustained, rhythmic patterns. The C.S., C. Dr., R.L., and C. Bl. parts provide a steady, rhythmic accompaniment. The score is presented in a clean, black-and-white format with standard musical notation.

## CHAPTER FOUR

### ANALYSIS OF *ADOCCLASSIQUE*

#### 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'<sup>21</sup>. 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*

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<sup>21</sup> Describing the section of the population of Cuba that has an African heritage.

*brio*). The piece is both polyphonic<sup>22</sup> and polyrhythmic<sup>23</sup> 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<sup>24</sup> is shown in Example 16. The arpeggio technique is adopted in the upright bass section with respect

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<sup>22</sup> Having two or more independent but harmonically related melodic parts sounding together.

<sup>23</sup> Polyrhythm is a musical texture in which two or more different rhythmic patterns are juxtaposed.

<sup>24</sup> 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<sup>25</sup> 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, while 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.

The image shows two staves of music. The top staff is labeled 'Piano' and the bottom staff is labeled 'Pno.'. Both staves are in 6/8 time. The Piano part consists of six measures of chords: C7b5, F7b5, E7b5, A7b5, D7b5, and G7b5. The Pno. part consists of three measures of chords: Am7, Em, and Ebm-Dm-C#m. The music is marked with a piano (*p*) dynamic.

**Example: 16** Harmonic progression that establishes the ‘D minor’ key

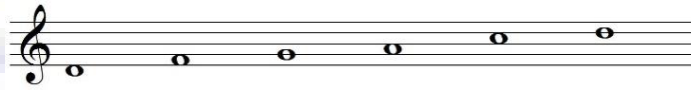
The image shows two staves of music. The top staff is labeled 'Cowbell' and the bottom staff is labeled 'Rattle'. Both staves are in 6/8 time. The Cowbell part consists of three measures of rhythmic patterns. The Rattle part consists of three measures of rhythmic patterns. The music is marked with a mezzo-piano (*mp*) dynamic.

**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<sup>7</sup>→C<sup>7</sup>) chord progression is played to strengthen the

<sup>25</sup> 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<sup>7</sup>→C<sup>7</sup>) 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<sup>7</sup>→C<sup>7</sup>) 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<sup>26</sup>. The first half of the theme is primarily built on the pentatonic scale<sup>27</sup>, but in a whole, the theme illustrates the use of a chromatic scale<sup>28</sup>. The second half of the theme is embellished by the use of *acciaccatura*<sup>29</sup> and chromatic notes (such as C<sup>#</sup>, F<sup>#</sup>, 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’<sup>30</sup> and ‘cycle of fourths’<sup>31</sup> 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 while the rattle maintains its 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

<sup>26</sup> A rhythmic organization that is melodically conceived and melodically born, Nzewi (1974, p.24).

<sup>27</sup> Any scale containing five tones to the octave, usually the fourth and seventh of the diatonic scale are omitted.

<sup>28</sup> Chromatic scale is a 12-note scale including all the semitones of the octave.

<sup>29</sup> An embellishing note usually written in smaller size.

<sup>30</sup> Tritone is an interval of three whole tones.

<sup>31</sup> A sequence of bass notes at intervals of perfect fourth higher than the previous note.

The musical score consists of three systems. The first system is labeled 'Piano' and features a melody in the right hand with dynamics *mf* and *p*. The bass line is marked with chords: *\**, Dm7, C7, Dm7, Dm7, and Ddim7. The second system is labeled 'Pno.' and shows a similar melodic line with dynamics *p* and *f*. Its bass line chords are C7, Dm7, D, Gm, Am, and Edim. The third system is also labeled 'Pno.' and includes dynamics *f* and *p*. The bass line chords are B7, Edim7, Adim7, Ddim7, Edim, and Dm, followed by a series of dashes. There are also some handwritten annotations like '8va' and '2da' in the third system.

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

This musical score illustrates two techniques. The top part, labeled 'Tritone technique', shows a sequence of chords in the right hand: Bb7, Eb7, Ab7, and Db7. The bottom part, labeled 'Cycle of fourths', shows a sequence of chords in the left hand: Bb, Eb, Ab, and Db. The score is marked 'Piano' and 'f'.

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



The image shows a musical score for three percussion instruments: Claves, Rattle, and Conga Drums. The time signature is 6/8. The Claves and Rattle parts are marked *mp* (mezzo-piano) and feature a rhythmic pattern of eighth notes with accents, grouped in pairs. The Conga Drums part is marked *p* (piano) and features a more complex rhythmic pattern with eighth and sixteenth notes, including some rests and accents.

**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 scalar 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 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.

The image shows a musical score for two flute parts. The top part is labeled 'Flute' and is marked *mp*. The bottom part is labeled 'Fl.' and is marked *p*. Both parts are in 6/8 time. The Flute part features a melodic line with eighth notes and accents, while the Fl. part features a more complex rhythmic pattern with eighth and sixteenth notes, including some rests and accents.

**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<sup>32</sup> style. The application of octaval harmony<sup>33</sup> 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<sup>34</sup> 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.

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<sup>32</sup> A three-note major or minor chord; a note and its third and its fifth tones.

<sup>33</sup> A musical harmony with an interval of eight tones.

<sup>34</sup> A musical rhythm accenting a normally weak beat.

Flute

Piano

Upright Bass

Fl.

Pno.

A.B.

Fl.

Pno.

A.B.

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

42 – 45 Bridge<sup>35</sup> 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<sup>36</sup> 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.

The musical score for Example 28 consists of three staves. The top staff is for the Piano (Pno.) in treble clef, the middle staff is for the Upright Bass (U. B.) in bass clef, and the bottom staff shows chord changes. The key signature has one flat (Bb) and the time signature is 6/8. Dynamics include *f*, *ff*, *mf*, and *mp*. The chord progression is: Dm7, Cm7, Bdim7b9, BbM7, Gm7, G7, E7, Am9. The U. B. part features a cycle of fifths bass line and a triple meter ending.

**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<sup>37</sup> 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<sup>7</sup> and Gm<sup>7</sup> chords as shown in Example 29 below. The Em<sup>7</sup> chord (i.e. the dominant seventh chord) played at bar 49 in the piano section alerts the other instruments of the

<sup>35</sup> A few bars, frequently only of a fragmentary nature used to connect sections of a piece.

<sup>36</sup> A sequence of bass notes at intervals of perfect fifth lower than the previous note.

<sup>37</sup> 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 while the remaining bars are built on sequences other than the scalar 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<sup>38</sup> 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 consists of two staves of music. The top staff is labeled 'Flute' and begins with a dynamic marking of *p*. It features a melodic line with eighth and sixteenth notes, including a triplet. The bottom staff is labeled 'Fl.' and begins with a dynamic marking of *mp*. It features a bass line with eighth and sixteenth notes, also including a triplet. Both staves have a 3/4 time signature and a key signature of one sharp (F#).

**Example: 31** The theme varied in a waltz style

Example 32 shows a single staff of music with a treble clef and a key signature of one sharp (F#). The scale consists of the following notes: C4, D4, E4, F#4, G4, A4, B4, C5.

**Example: 32** The ‘C Bebop Major’ Scale

(a) *The ‘A Aeolian’ mode*

Example 32(a) shows a single staff of music with a treble clef and a key signature of one sharp (F#). The scale consists of the following notes: A4, B4, C5, D5, E5, F#5, G5, A5.

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

Example 32(b) shows a single staff of music with a bass clef and a key signature of one sharp (F#). The scale consists of the following notes: A3, B3, C4, D4, E4, F#4, G4, A4. The staff is labeled 'U.B.' and has a bar number '54' at the beginning.

**Example: 33** The ‘A Aeolian mode’ and the walking bass movement

<sup>38</sup> 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.

The musical score for Example 34 is divided into two systems. The first system covers measures 50 to 53, and the second system covers measures 54 to 68. The instruments are Flute (Fl.), Piano (Pno.), Upright Bass (U.B.), Rhythm (Rtl.), and Conga Drums (C. Dr.).

- Flute (Fl.):** Measures 50-53 are marked *p*. Measures 54-68 are marked *mp*.
- Piano (Pno.):** Measures 50-53 are marked *pp*. Measures 54-68 are marked *pp*. A *Cresc.* marking with an asterisk is present in measure 57.
- Upright Bass (U.B.):** Measures 50-53 are marked *mp*. Measures 54-68 are marked *mp*.
- Rhythm (Rtl.):** Measures 50-68 are marked *mp*.
- Conga Drums (C. Dr.):** Measures 50-68 are marked *p*.

Key musical features include triplets in measures 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, and 68. A *Cresc.* marking is present in measure 57.

**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.

The image displays a musical score for Example 35, featuring two systems of music. The first system includes a Flute part (top staff) and a Piano part (bottom staff). The Piano part begins with a *pp* dynamic marking and features a call-and-response structure. The Flute part responds to the Piano's call. The second system includes a Flute part (top staff) and a Piano part (bottom staff). The Piano part begins with a *mf* dynamic marking and features a more complex rhythmic pattern. The Flute part responds to the Piano's call. The score includes dynamic markings (*pp*, *mf*, *f*, *p*) and articulation marks (accents, asterisks).

**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, while the upright bass also descends with the chromatic scale. Example 37 displays both the ‘A harmonic minor’ and chromatic scales.

Fl. *mp*

Pno. *mp*

U.B. *mf*

Am7 Em7 Cm11 G9 C#m7 Em7

**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’<sup>39</sup> (*mp*)

<sup>39</sup> Moderately soft.

and in its half way, continues with ‘mezzo forte’<sup>40</sup> (*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

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<sup>40</sup> Moderately loud.

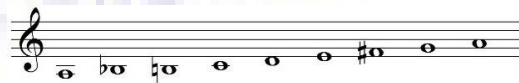


**Example: 39 The ‘C Bebop scale’ and its application on the flute**

**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<sup>7</sup>) 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<sup>7</sup>) is been substituted with the 'D diminished seventh' (Ddim<sup>7</sup>) whiles at bars (104 & 105), the Ddim<sup>7</sup> chord is being arpeggiated.

(a) The 'A Adonai Malakh' scale



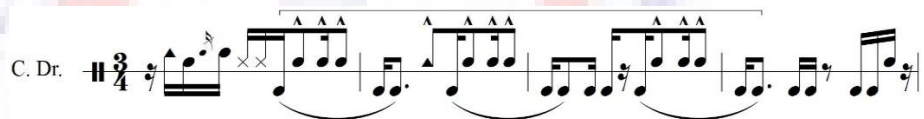
(b) The upright bass call at bars (95-97)



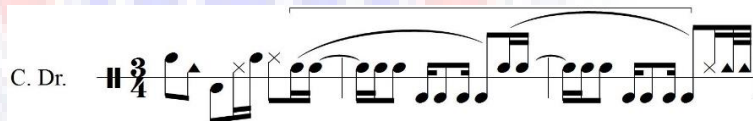
**Example: 40** The application of the 'A Adonai Malakh' on the upright bass

**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

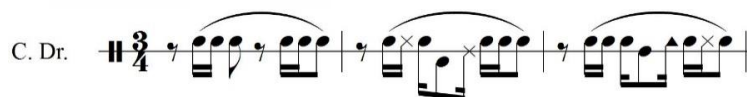
high and low tones respectively. The theme is elaborated by the effective implementation of complex rhythmic patterns and tonal variations. The rhythmic variations are achieved as a result of the adoption of unequal duration of notes and syncopations. The accompaniment pattern of the *apentemma* with 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

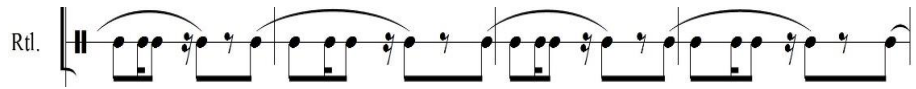
the listener or the other instruments about the beginning of a new section. In these few bars is a chord progression that sets both harmonic and rhythmic pace for the closing section. This chord progression can be seen in the piano section as shown in Example 44. The piano in this harmonic progression 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<sup>41</sup> 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.

The image displays two staves of musical notation. The top staff is labeled 'Piano' and features a melody in the right hand with a dynamic marking of *mp* and a bass line in the left hand with a dynamic marking of *pp*. The bottom staff is labeled 'Pno.' and shows a similar melodic and bass line structure. Chord progressions are indicated below the bass lines: Dm7, C6, C, Dm, and Ddim. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests.

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

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<sup>41</sup> 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<sup>42</sup>. 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 while all the other remaining active instruments maintain their magnitude of sound. Both the piano and the upright bass end 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.

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<sup>42</sup> The closing section of a musical composition.



The image displays a musical score for a piece, likely 'Jazzed-up' from 'Adoclassique'. It is divided into four systems. The first system is labeled 'Piano' and contains measures 1-3. The second system is labeled 'Pno.' and contains measures 4-5. The third system is also labeled 'Pno.' and contains measures 6-8. The fourth system is labeled 'Pno.' and contains measure 9. The score features complex chord progressions and dynamic markings. The chords listed are: Ddim7, Cdim7, Bm7, G, Bdim7, Cm7, Cdim7, Ddim7, AbØ7, Dm, B(♯5), EbØ7, Bb7add6, Ddim7 - D♭dim7 - Cdim7 - Bdim7, Dm7, Cm6, and Dm7. Dynamic markings include *f*, *p*, *mp*, *cresc.*, *mf*, and *rit.*. Performance instructions include accents and slurs.

**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<sup>9</sup>) 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→C<sup>7</sup>) 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<sup>9</sup> chord since the chord notes agree or match with the two-chord progression.

Dm - - - - C7 Dm - - - - C7 Dm - - - - C7 Dm - - - - C7

**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 its 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<sup>b</sup>-transposed instrument, so it has affected its 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’.

21  
Pno.  
Dm7 - - - - - Ddim7 C7 - - - - - Cm7

25  
Pno.  
B $\flat$ 7 - - - - - A7 - - A $\emptyset$  A7

**Example: 52** The substitution of passing chords

Bass

Bass

**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.

29 *mp*  
S. Sx.

33  
S. Sx.

**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<sup>43</sup> 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 its 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

<sup>43</sup> 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 continues 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 produce a mixture of some exciting compound duple rhythmic patterns and typical Afro-Cuban tones as shown in Example 60. Rattle also embellishes the piece

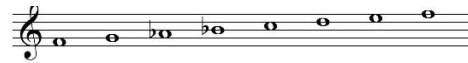
in both tonal and rhythm. That is, rattle produces some short excessive sounds and off-beat single note rhythms of equal intervals which as a result create textures of both polyphony and polyrhythm with the other playing instruments. This is shown in Example 61. Likewise, the cowbell also imitates the 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

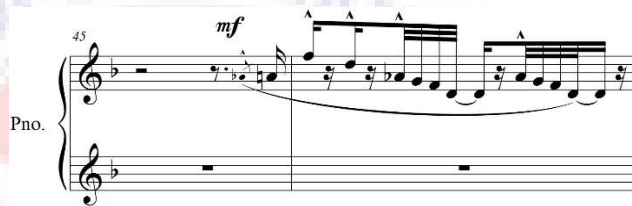


both staves. In reaching the climax of this section, the piano at bar 67 begins to adopt series of embellished chords and finally wrap up in unison with the soprano sax at bar 70. Example 65 illustrates the entire bars of the second section of the theme (bars 63-70) as explained above.

(a) *The F Jazz minor scale*



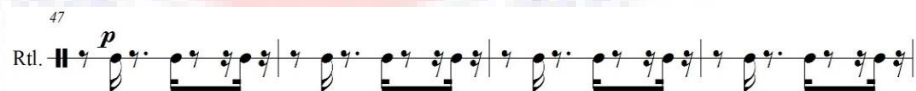
(b) *Piano entry based on the F Jazz minor scale*



**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

The image displays two systems of a musical score for a jazz ensemble. The first system consists of 11 staves: S. Voc (Soprano Voice), Ac. Gtr. (Acoustic Guitar), Bass, Pna. (Piano), W.Dr. (Wood Drum), D.S. (Double Bass), C.Dr. (Cymbal Drum), R.C. (Rhythm Chord), C.B. (Cymbal Bass), S. Voc (Soprano Voice), Ac. Gtr. (Acoustic Guitar), Bass, Pna. (Piano), W.Dr. (Wood Drum), D.S. (Double Bass), C.Dr. (Cymbal Drum), Tru. (Trumpet), and C.Bi. (Cymbal Bass). The second system consists of 10 staves: S. Voc (Soprano Voice), Ac. Gtr. (Acoustic Guitar), Bass, Pna. (Piano), W.Dr. (Wood Drum), D.S. (Double Bass), C.Dr. (Cymbal Drum), Tru. (Trumpet), and C.Bi. (Cymbal Bass). The score includes various musical notations such as notes, rests, dynamics (e.g., *mf*, *mp*, *pp*), and articulation marks. A large, faint watermark reading 'UNIVERSITY OF EDUCATION WINNEBA' is visible across the middle of the page.

This image displays a page of a musical score, likely for a symphony orchestra. The score is arranged in two systems of staves. The first system includes staves for S. Sax., Ac. Gtr., Bass, PLo., W.P., D. S., C. Dr., Ril., and C. Bl. The second system includes staves for S. Sax., Ac. Gtr., Bass, PLo., W.P., D. S., C. Dr., Ril., and C. Bl. The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and dynamic markings such as *mp* (mezzo-piano) and *mf* (mezzo-forte). A large watermark reading "UNIVERSITY OF EDUCATION WINNEBA" is visible across the page.

The image displays two systems of a musical score for a band. The first system (measures 70-72) is in the key of D major (one sharp) and 4/4 time. The instruments and their parts are as follows:

- S. Sax.:** Treble clef, mostly rests.
- Ac. Titr.:** Treble clef, playing chords with a *mf* dynamic. Includes a guitar chord diagram for C7.
- Bass:** Bass clef, playing a walking bass line.
- Pno.:** Treble clef, playing chords with a *mf* dynamic.
- W.P.:** Treble clef, playing sustained chords.
- D.S.:** Treble clef, playing a rhythmic pattern.
- C. Dr.:** Treble clef, playing a drum pattern.
- Rfl.:** Treble clef, playing a rhythmic pattern.
- C. Bl.:** Treble clef, playing a rhythmic pattern.

The second system (measures 73-75) is in the key of B-flat major (two flats) and 4/4 time. The instruments and their parts are as follows:

- S. Sax.:** Treble clef, mostly rests.
- Ac. Titr.:** Treble clef, playing chords with a *mf* dynamic. Includes a guitar chord diagram for C7.
- Bass:** Bass clef, playing a walking bass line.
- Pno.:** Treble clef, playing chords with a *mf* dynamic.
- W.P.:** Treble clef, playing sustained chords.
- D.S.:** Treble clef, playing a rhythmic pattern.
- C. Dr.:** Treble clef, playing a drum pattern.
- Rfl.:** Treble clef, playing a rhythmic pattern.
- C. Bl.:** Treble clef, playing a rhythmic pattern.

The image displays a musical score for a full orchestra, specifically the first section of a theme (bars 45-62). The score is arranged in two systems. The first system includes parts for Flute (Fl.), Acoustic Guitar (Ac. Gtr.), Bass, Piano (Pno), Woodwind (W.P.), Double Bass (D.S.), Cymbals (C. Dr.), Snare (Sn.), and Drum Kit (C. Dr.). The second system includes parts for Flute (Fl.), Acoustic Guitar (Ac. Gtr.), Bass, Piano (Pno), Woodwind (W.P.), Double Bass (D.S.), Cymbals (C. Dr.), Snare (Sn.), and Drum Kit (C. Dr.). The score is written in 4/4 time and features a variety of musical notations, including chords, melodic lines, and rhythmic patterns. A watermark for 'UNIVERSITY OF EDUCATION WINNEBA' is visible across the score.

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

63

Rtl.

C. Bl.

Detailed description: This block shows the rhythmic patterns for the Rattle (Rtl.) and Cowbell (C. Bl.) parts, starting at measure 63. The Rattle part is written on a single staff with a treble clef and a key signature of one sharp (F#). It features a steady eighth-note pattern with occasional rests. The Cowbell part is written on a single staff with a treble clef and a key signature of one flat (Bb). It features a steady eighth-note pattern with occasional rests.

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

63

S. Sax.

Ac. Gtr.

Bass

Pno.

W.P.

D. S.

C. Dr.

Rtl.

C. Bl.

Detailed description: This block contains the full musical score for Example 64, measures 63-66. The score is arranged in a grand staff format. The instruments and their parts are: S. Sax. (Soprano Saxophone), Ac. Gtr. (Acoustic Guitar), Bass (Electric Bass), Pno. (Piano), W.P. (Wood Percussion), D. S. (Drum Set), Rtl. (Rattle), and C. Bl. (Cowbell). The S. Sax. part is in treble clef with a key signature of one sharp (F#) and a dynamic marking of *mf*. The Ac. Gtr. part is in treble clef with a key signature of one flat (Bb) and includes chord diagrams for Dm7 (8fr.) and C7 (6fr.). The Bass part is in bass clef with a key signature of one flat (Bb) and a dynamic marking of *mf*. The Pno. part is in treble and bass clefs with a key signature of one flat (Bb) and a dynamic marking of *f*. The W.P. part is in treble clef with a key signature of one flat (Bb) and a dynamic marking of *mp*. The D. S. part is in treble clef with a key signature of one flat (Bb). The Rtl. part is in treble clef with a key signature of one sharp (F#). The C. Bl. part is in treble clef with a key signature of one flat (Bb). The score includes various musical notations such as slurs, accents, and dynamic markings.

The image displays two systems of a musical score for a jazz ensemble. The first system (measures 65-72) includes a vocal line (S. Sc.), Acoustic Guitar (Ac. Gu.), Bass, Piano (Pia.), Trumpet (W.P.), Drum Set (D. S.), Conga (C. Co.), and Tuba (Tb.). The second system (measures 73-80) includes a vocal line (S. Sc.), Acoustic Guitar (Ac. Gu.), Bass, Piano (Pia.), Trumpet (W.P.), Drum Set (D. S.), Conga (C. Co.), and Tuba (Tb.). The score features complex harmonic structures with various chords and melodic lines. A large, faint watermark reading 'UNIVERSITY OF EDUCATION WINNEBA' is visible across the center of the page.

The musical score for Example 65 consists of nine staves. From top to bottom, they are: S. Sx. (Saxophone), Ac. Gtr. (Acoustic Guitar), Bass, Pno. (Piano), W.P. (Wind Percussion), D. S. (Double Bass), C. Dr. (Conga Drums), Rtl. (Rattle), and C. Bl. (Cowbell). The score begins at bar 69. The Saxophone part features a melodic line with accents and a fermata. The Acoustic Guitar part includes a guitar chord diagram for an A diminished 7th chord (A dim 7) with a 2nd fretting. The Piano part has a 'loco' marking. The percussion parts (D. S., C. Dr., Rtl., C. Bl.) feature rhythmic patterns with 'x' marks indicating specific drum sounds.

**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).

The musical score for Example 66 is presented in three systems, each containing four staves: D. S. (Drum Set), C. Dr. (Congas), Rtl. (Rhythm Tom), and C. Bl. (Congas/Bass Drum). The first system covers bars 71 and 72, the second system covers bars 74 and 75, and the third system covers bars 77 and 78. The D. S. part features a complex rhythmic pattern with many 'x' marks indicating specific drum hits. The C. Dr. part includes dynamic markings such as *mp* and *p*. The Rtl. and C. Bl. parts provide a steady rhythmic accompaniment with dynamic markings like *p*. A section marked with a triangle symbol ( $\Delta$ ) begins in the D. S. part at bar 77.

The image displays a musical score for three instruments: D. S. (Soprano Saxophone), C. Dr. (Conga Drum), and C. Bl. (Cello/Double Bass). The score is divided into two systems. The first system begins at bar 80, and the second system begins at bar 83. The D. S. part is characterized by a highly rhythmic and melodic line, often using sixteenth notes and rests. The C. Dr. and C. Bl. parts provide a consistent harmonic and rhythmic foundation, with the C. Bl. part often playing a steady eighth-note pattern.

**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<sup>b</sup>3) and bar 93 (i.e. D<sup>#</sup>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.

S. Sx. 86 *mf*

S. Sx. 89

S. Sx. 92

S. Sx. 94

S. Sx. 97 *mf*

S. Sx. 100

**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.

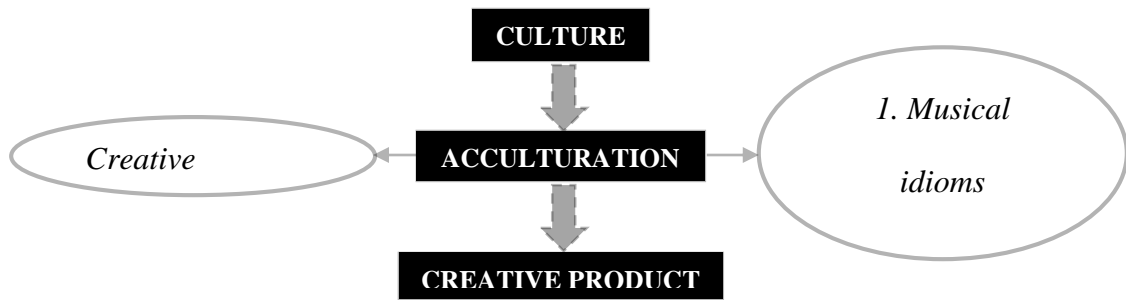
## **5.2 Conclusion**

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.	Enɛ m'awie	I am finished today	Funeral
2.	Ɔde afre yen	He has used it to call us	Durbar/ Social
3.	Menkoaa	I alone	Funeral
4.	Dua mono	New tree	Funeral
5.	Na yere bebɔ 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.	Menseɛ 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 ye	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 eyɛ	It is good that I am included	Social
20.	Nkwaansa Boahemmaa	Nkwaansa Boahemmaa (name)	Funeral

Ad libitum

Cantor

A - ye - e A - yee o - wuo a - yee a - yee A - yee

6 A - ye - e Ye baa - mo - a o - wuo be - gya hwan ni oo A - yee

12 O - wu a na m' a - wuoo Fre - du - aA - gye - man ee

**Example: 68 Fredua Agyeman (Aho Style)**

Ayee

Yea<sup>44</sup>

Ayee, owuo ayee ayee

Yea, death, yea, yea

Ayee, Ayee

Yea, yea

Ye baamo a owuo begya 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

$\text{♩} = 96$

SOLO I

A - nan - se - a - ye dwu - ma - ye hu - nu Nyaa - ko - tia yee sa - a yee den? A -

5 SOLO II nan - se a - ye dwu - ma - ye - hun' o! Nyaa - ko - tia sii a - fuo wan - no. A - nan - se a - ye dwu - ma -

10 SOLO III CHORUS ye hun' o! 'Ban mu Nyaa - ko - tia gye due na du - om. A - nan - se a - ye dwu - ma - ye hun' o!

**Example: 69 Ananse aye adwuma hunu**

<sup>44</sup> A word expressing assent, or an affirmative answer to a question.

Anase aye adwumaye hunu.

Ananse has toiled in vain.

*Nyaakotia*<sup>45</sup> yee saa yee den?

Why did *Nyaakotia* do that?

Anase aye adwumaye hunu o.

Ananse has toiled in vain.

*Nyaakotia* sii afuo wannɔ.

*Nyaakotia* started to make a farm but could not complete it.

Anase aye adwumaye hunu o.

Ananse has toiled in vain.

Aban mu *Nyaakotia* gye due na duom oo.

*Nyaakotia* of the Mausoleum, receive condolences and depart.

Anase aye adwumaye hunu o.

Ananse has toiled in vain.

SOLO CHORUS



N - kwaan - sa Boa - hem - maa na wo - ye den na woam - ma yi Na  
 5 me - tu - tu me kaoo Na me - ma ho nsao O - wuo ne  
 9 kaam ma mam ma a, ma - ye a - di - kan - be - dia - kyi - re.

**Example: 70 Nkwaansa Boahemmaa**

Nkwaansa Boahemmaa, na woreye den 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.

Maye adikan bedi akyire.

I have become the first-shall-be-the-last.

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<sup>45</sup> Any name – the name of someone being mourned or a bereaved person may be substituted for this.

$\text{♩} = 96$   
SOLO

N - kon - nya me. Nan - kon - nya me, Nan - kon - nya me. Me - dea - wiem - foɔ

5 CHORUS ( $\text{♩} = \text{♩}$ )

me ne a - de - hyee n'ε - go - rɔ ɔ - wo - rae ɔ - wo - ra na nkɔ n - ya

10

me oo ɔ - wo - rae ɔ - wo - ra na nkɔ n - nya me oo Ee

16

ɔ - dwe - na San - te - kwaa n' a - nia - be - ree se dam - ma boɔ

**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 awiemfoɔ,

I am a common person, although

Mene adehyee na εgorɔ.

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 aberee se dammaboɔ.

Who (in distress) has eyes as red as the seed of *dammaboɔ*.