UNIVERSITY OF CAPE COAST

REMINISCENCE OF MANHYIA TETE ADOWA

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AWARD OF MASTER OF PHILOSOPHY DEGREE IN MUSIC

2008

CANDIDATE'S DECLARATION

I hereby declare that this thesis is the result of my own original work and that no part of it has been presented for another degree in this university or elsewhere.

Candidate's Signature:..... Date 26th January, 2009.

Name: Kras Kofi Arthur

SUPERVISORS' DECLARATION

We hereby declare that the preparation and presentation of the thesis were supervised in accordance with the guidelines on supervision of thesis laid down by the University of Cape Coast.

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ABSTRACT

The research work took place both in Kumasi and Yamfo in the Ashanti and Brong-Ahafo Regions of Ghana respectively. It consists of studying the *Adowa* musical type of the Akan and blends the musical elements drawn from it with scholarly compositional techniques as a way of contributing to African art music. The work looks at the repertoire of *Adowa*, and critically examines its compositional techniques and utilizes the resources to compose new music. This new music preserves the traditional character of *adowa* albeit the resources of the twentieth century music.

In this work, traditional *Akan adowa* musical type is discussed. The writer looks at the historical perspective of the dance. In the historical perspective the writer discusses the very beginning of the music and dance type which dates back to the 1920's. He also discusses the social significance of the music and dance taking into account the performance setting, which brings into focus the dancing arena, the instrumental set up as well as the performance practice.

Project methodology included various interviews, travel to rural communities, participant – observation, archival research, and audio/video recordings of traditional music.

Again the work utilizes mainly western instruments because of the twentieth century rhythmic, melodic and harmonic practises that have influenced the composition. It is meant to improve the perception of African music practice for the old and the young generation as well as the future.

ACKNOWLEDGEMENTS

Many persons provided assistance and encouragement during the development of this composition, notable among them is my able lecturer and supervisor Dr. Pascal Zabana Kongo who painstakingly reviewed this work and made very helpful suggestions. I am very grateful to him. I also wish to express my sincerest gratitude to Mr. M. Q. Adjahoe, my second supervisor for reading through the project and making useful corrections.

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I am thankful unto Mr. G. W. Addo for helping me to analyse the composition; to Mr. T. Kofi Ansah (a course mate) for making time out of his busy schedule to further enlighten me on some of the principles of twentieth century music; to Mr. Kwadwo Adum-Attah (a "brother friend") whose incessant questions about the progress of my work always put me on my toes.

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Department of Music and Dance – Wesley College) for holding the fort when I left them for the course.

Finally, to Mrs. Grace Arthur, my dearly beloved wife, for her lovely push, support and encouragement.

DEDICATION

To Rev. Kojo Enninful,

Director, centre for Culture and African Studies,

Kwame Nkrumah University of

Science and Technology.

TABLE OF CONTENTS

DECLARATION	ii
ABSTRACT	iii
ACKNOWLEDGEMENTS	iv
DEDICATION	vi
TABLE OF CONTENTS	vii
CHAPTER	
ONE: THE AKAN ADOWA. PERFORMANCE PRACTICE	1
Introduction	1
Historical perspective:	3
- Genesis	3
- Functional aspect	9
- Structure of *Adowa*	10
Instrumental setup	10
Performance setting	12
Props and related artefacts	13
Organization and affiliation	16
TWO: THE CORPUS.	18
Adowa repertoires	18
Thematic aspects	18
Generative processes in *adowa* music: methodological phase towards a representative musical Corpus for analysis	19

Rhythmic structure 66

Form and structures 67

Vocal and instrumental templates. 70

FOUR: THE COMPOSITION (Part One) 71

First Movement 71

Second Movement 102

Third Movement 169

The Composition (Part Two) 224

FIVE: ANALYSIS OF THE COMPOSITION 240

Introduction to the analysis 240

Compositional techniques expanded in the composition 240

Instrumentation 240

Melodic resources 241

Harmonic resources 241

Drum patterns 243

Analysis of the composition 243

- First Movement 244

- Second Movement 258

- Third Movement 270

- Drum Music 281

SIX: PERSPECTIVES AND FUTURE 282

Recommendations 284

CHAPTER ONE

THE AKAN *ADOWA*. PERFORMANCE PRACTICE

Introduction:

Manhyia Tete *adowa/nnwonkorɔ* is among the pioneers of *adowa* music in the Ashanti Region of Ghana. Their contribution ensemble to traditional music and dance is quite significant. Looking back into the beginnings of the *adowa*, especially in and around Kumasi, and utilizing some of the elements for the construction of new music, it is only prudent for the writer to show appreciation for the contribution of the 'premier' *adowa* ensemble - hence the title "Reminiscence of *Manhyia Tete Adowa*".

In this work, traditional *Akan adowa* musical type is discussed. The writer looks at the historical perspective of the dance. In the historical perspective the writer discusses the very beginnings of the music and dance type which dates back to the 1920's. He also discusses the social significance of the music and dance type taking into account the performance setting, which brings into focus the dancing arena, the instrumental set up as well as the performance practice.

The author had interactions with many groups; notable among them are the two groups from Manhyia in Kumasi and Yamfo in the Brong – Ahafo region of Ghana. But this was not without problems. Firstly, the Manhyia Tete ensemble doubles as a traditional musical group and a resource centre where researchers from all walks of life go for their needed information precisely on *adowa/nnwomkorɔ*, one can imagine the amount of

pressure that mounts on them as they try to attend to every visitor or researcher who calls on them for help. This resulted in a near collapse of my appointment with them. Secondly, it was very difficult getting informants to give the writer the requisite information for the research. However, there were others who were ready to give the information, but not two people from the same group could give similar information until the writer met Nana Sarfo of the Centre for National Culture, Kumasi whose story came quite close to that of Sekyi-Baidoo of the University of Education, Winneba. When the author inquired about the distorted information even between two people of the same group, it was realized that performers of the various ensembles, especially the youth, are only interested in the economic value of the ensemble rather than tracing the history of the ensemble.

The work is organized in six chapters. Chapter one discusses the *Akan adowa*. This covers the performance practice, historical perspective of the ensemble, instrumental set up performance setting, props and related artefact, its organization and affiliation. Chapter two which is the corpus looks at the *adowa* repertoires and their generative processes, criteria of selection of data: diversity in relation to an analytical paradigm, analytical paradigm which discusses melodic structures (*pitch classes, song texts*), voice separation, rhythmic structures, formal structures, texture (*vocal and instrumental templates*), description of the corpus *(songs for analysis*). Chapter three examines the compositional techniques derived form the *Akan adowa* repertoires and summary of the analysis comprising melody construction in the *Akan adowa,* voice separation, rhythmic structures, form and structures, as well as vocal and instrumental templates. Chapter four is the composition based on the *Akan adowa*. It is made up of three movements. The first movement, on one hand, is two hundred and eighty-two measures long, the second movement, on the other hand, is made up of two hundred and ninety-seven

measures long, whiles the third movement is made up of two hundred and fifty-eight measures. Chapter five comprises the analysis of the composition, introduction to the analysis, compositional techniques expanded in the composition, instrumentation, melodic resources, harmonic resources, drum patterns and the analysis of the composition. Chapter six closes the work with perspectives and recommendation for the future.

Limitation

The work looks at the repertoire of *Adowa*, and critically examines its compositional techniques and utilizes the resources to compose new music. Even though the repertoire of *adowa* abounds in multiples, literature on African compositional techniques for new music is not readily available. The researcher, therefore, was limited in getting sufficient literature to support the writing of the thesis.

Historical Perspective:

Genesis:

According to Younge, (1992:83) "legend has it that the *Adowa* dance originated through movements made by the duiker (adowa in Akan language), hence the name given to it. The story states that there was a queen mother in Asante called Abrewa Tutuwa who suddenly fell ill, and when the gods were consulted, a request for live duiker to be used for sacrificial rites was made. It is alleged that the Asafo Companies were promptly detailed to go into the forest to look for the animal. On their way back from the bush with the animal, the people saw to their amazement the duiker jumping and making strange movements. After the queen mother was cured, the people, in an attempt to imitate the movement of the duiker in jubilation, started the *adowa* dance". According to Younge's informants, Kwasi Asare and Osei John, *adowa* as a musical type was,

therefore, started by the Asafo companies. But since the animal was sacrificed for the queen mother, the musical type was soon taken over by the elderly women of the community. It gradually became a women's musical type performed in many Akan communities".

Amuah et al, (2002: 56) also argue that the dance, according to legend, was seen by a hunter on one of his usual expeditions in the night. It is said that the hunter saw a chimpanzee beating his chest and making movements, which looked like the graceful movements of the duiker. The spent long hours in the forest observing the graceful movement made by the duiker and from this original beginning *adowa* has evolved.

Sekyi-Baidoo (1999: 115) states that *adowa* performance derived its name and origin from Yaa Adowaa, a praise poetess in the early part of 1920 when Osei Kyeretwie (Nana Sir Agyeman Prempeh II) ruled Asante. When Yaa Adowaa was called upon to perform in honour of the King after their ruthless defeat and pillaging of the people of Nkoranza, she devised a new art which came to be named after her. He states further that Adowaa started her performance with:

Yaa: *Ogya ee, ee Ogya*

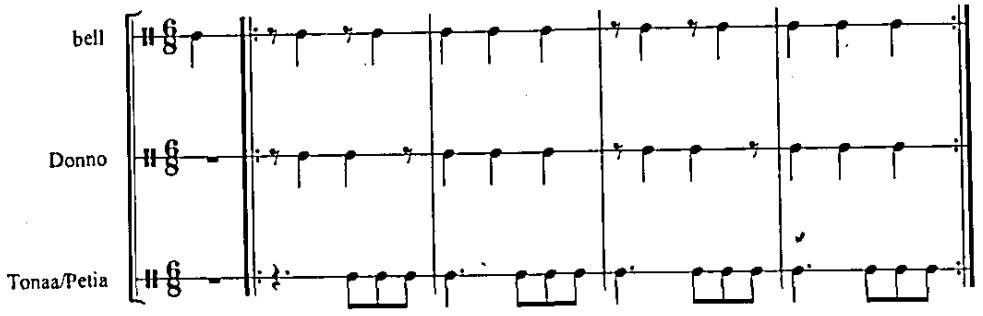
Chorus: *Yee ee, Ogya*

Sekyi-Baidoo (ibid) has explained that this word *Ogya* (fire) which is now used to precede *adowa* song performance was used by her in reference to the fact that the spirit of the Asantehene was made of fire. He further explained that the dancers later learnt to move their feet in imitation of the *adowa* (duiker) whose name is almost homophonous with *Adowaa*.

Nana Sarfo, one of the writer's informant and the officer in charge of the Folkloric department of the Centre for National Culture, Kumasi, collaborated the above myth but added another dimension to it. According to him, *adowa* was born out of a musical form called *mpere* - meaning insults or insulting. He argued that in the olden days when someone died and the family had to keep watch over the dead body as they went through the process of preservation, the old ladies used to sing all manner of songs just to keep members of the family awake.

At that time it was only the bell (*dawuro*) that was used to accompany the songs whiles the hour-glass-drum (*donno*) was introduced later. *Petia* was also introduced later but that was known as *tonaa*. *Tonaa* being the master drum was the first instrument to be played by a male in the group. Therefore, the instrumental set up at the time was as follows:

Ex. 1



As part of its social functions, the *mpere* music was used as a medium for expressing emotional sentiments. When the musical form was gaining prevalence in the community, the rich but immoral and dissolute men in the society decided to halt the activities of those musicians (women) by hiring ruffians or violent lawless persons to molest them and seize their instruments. However, there were other men who supported the women and would do anything to protect them. Some of these men, who were

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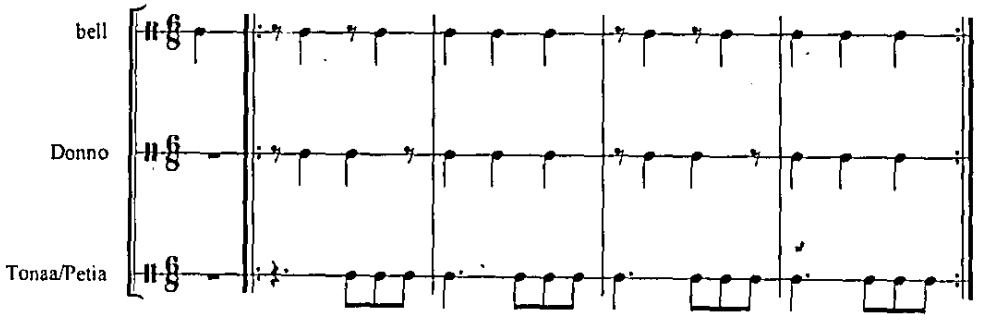

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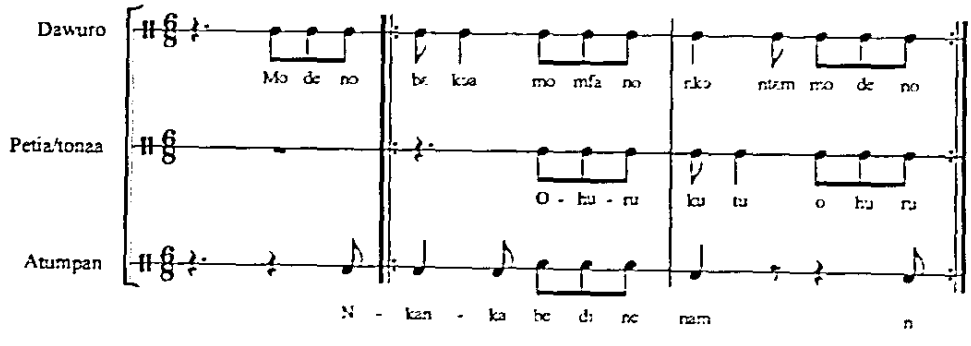
atumpan (A pair of bottle-shaped drums, played by the lead drummer) players, decided to join the *mpere* musical group so that those things the women would have said to otherwise incur the displeasure of the rich but immoral men in the society would be transcribed into drum language and performed on the *atumpan* drum. Even though *atumpan* was not originally part of the ensemble, its inclusion became obvious as the men decided to purposefully put them there. So the *atumpan* became part of the *mpere* ensemble.

The development of *adowa* rhythms began with the delayed-action by family members not to bury deceased persons on time. The *mpere* players, having had sleepless nights trying to keep people awake would, therefore, begin to play rhythms that would suggest that they were getting late, and that the family should hurry up with their arrangements to get the dead buried. The following example shows some of the rhythmic patterns played.

Ex 2



By way of translation, the first instrument (*dawuro*) seemed to suggest that, "*You better take him away in time*". The second instrument (*petia/tonaa*) also suggested that, "*the body is decomposing*". The third instrument (*atumpan*) finally suggested that, "*after all*

worms will eat the body". This is how the *adowa* music and dance form evolved, but even at this stage the name *adowa* had not yet been established.

According to Nana Sarfo, a very pretty young woman called "*Adowaa*" (female version of male name – Addo) – a very good singer and dancer emerged from the *mpere* group. Her performances attracted people from the whole community and any time they went to watch her perform they often said ("*yɛrɛ kɔ hwɛ Adowaa agorɔ*") meaning we are going to watch *Adowaa*'s performance. The popularity of *Adowaa* grew to the extent that attention shifted from the music that sought to castigate social deviants to *Adowaa* in performance. Gradually but steadily *mpere* music and dance changed to *Adowa(a)*. However, these days, according to Ampene (2005) the term *mpere* describes a section in *adowa* performance when only the lead singer and chorus sing and accompany themselves with handclapping without instrumental accompaniment. This is done to give the instrumentalist the opportunity to rest after playing for long hours during a night-long wake keeping.

On the score of the foregoing the researcher would like to compliment the activities of some males through whose instrumentality the *Manhyia Tete adowa/nnwonkorɔ* came into being.

Manhyia Tete *adowa/nnwonkorɔ* ensemble is among the pioneers of *adowa* music in the Ashanti Region of Ghana, as noted earlier. Mr. Yaw Boakye and his sister Maame Afua Abasa (both deceased) founded it in 1948. The idea came from a friend called Mr. Yeboah (also deceased) then working with the Gold Coast Broadcasting Corporation calling upon them to set up a group that could perform any traditional music so as to be featured on the nation's Broadcasting network. A small group of four women was organized in the process with three men joining later to make seven. The men were to

take care of the instrumental section of the dance since, traditionally women or girls, for that matter, were forbidden to play drums except bells and donno (the hour-glass-drum).

The group became well established and started performing at very important funerals, festivals and state functions including a performance at the Kumasi Jackson's Park on the occasion of the funeral celebration of the late Queen Victoria, the Queen of England. The late Mr. Kyerematen, the first director of the then Ghana National Cultural Centre featured the group prominently in his programmes. Owing to their explicit performances, the Asantehene, the late Nana Sir Agyeman Prempeh II adopted the group and named it after the Manhyia Palace. Today, the Manhyia Tete ensemble is not only a traditional musical group but also a resource centre where researchers from all walks of life go for their needed information precisely on *adowa/nnwomkoro*.

At Yamfo in the Brong-Ahafo region the author was told that one Appiagyei (deceased) imported the *adowa* music and dance from Kumasi and from there it spread gradually throughout the region. According to my informants Madame Yaa Owusuaa, Ma Wobo Ndwo and Yaa Ayiwa, Appiagyei started to teach the youth of the town to play the *adowa* drums using basically some sound mnemonics. It was originally used as a funeral dance but was used in recreational situations as well maintaining the original graceful, dignified walking movement. There was a group that was called *adowa* police among the performers who doubled as performers and curators. They usually would initiate the dance before the main dancers came onto the arena. The *adowahemaa* (the leader of the women performers in the adowa ensemble) dresses the girl dancers and trains them. The queen mother relates to her very well by charging her to lead in cleaning up the community.

The *adowa* music and dance is almost defunct at Yamfo as most of the original organizers are deceased while those living are over seventy years. The youth of the community are not interested in the *adowa* performance even though all the drums are available.

Functional aspect:

Some of the social functions of the *mpere* music were:

Funeral situation: Since the *Akans* believe in the life hereafter they tend to regard funeral as an important life-cycle event. Members of a bereaved family, therefore, would gather and bring into play profound thoughts and reflections on death, despite the fact that death is not a welcome event. To make such eventful occasions meaningful to those who are involved in the activities, musical performance becomes the focal point and families ensure that both music and dance performers are able to do that. In the process, songs performed at the funeral tend to entertain sympathizers who have come to mourn with the family because praise and inspirational songs are sung to mediate grief.

As a medium for voicing out personal and community sentiments, people sing and dance as a form of self-expression, and through this they portray how they feel about what is going on in society. In short they use the music to express themselves emotionally. If anybody has done anything wrong in the society that needs some kind of attention by way of bringing that person to order, that is when it is made public whether or not the wrongdoer is aware. Another function of the music is to give praise or recognition to the noble deeds of the people in the society.

Structure of *Adowa*:

Adowa music basically consists of two main sections: solo and chorus. The solo and chorus sections are habitually alike. Sometimes two or more cantors sing alternately 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 unchanging or constant, it is traditional in *adowa* singing for the cantor to begin the song with the whole or part of the chorus response. After introducing the song in this manner, the cantor can go on 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 unison and sporadic responses.

Instrumental set up:

Younge, (op.cit) stated that in the initial stages only *asafo* drums *(dawuro, dawunta, agyegyewa, operenten, apentemma,* and *asafo kyen)* were used. *Atumpan* and *Donno* were added later with the smaller drums replaced by the *petia* and *apentemma* drums".

The *adowa* ensemble of today consists of the following:

a. *Atumpan*: (also known as the master drum and often described as the principal talking drum of the Akan people of Ghana). The *atumpan* (a set of two drums) is bottle-shaped and tuned almost a fifth apart. It is played using the stick technique. It is played in two different ways. Firstly, when it is played alone, it serves as a talking drum. The drummer uses it as an instrument for communicating important messages to the members of the community. He uses it to welcome especially the chief to the durbar, festival or funeral grounds. Secondly, when it is played together with other instruments, the drummer varies his playing styles to show the varied forms of *adowa* rhythmic

structures. In fact the *atumpan* is the most important of all the instruments in the ensemble such that *atumpan* drums represent *adowa*, for without *atumpan* drums there is no *adowa*. When the music starts, the drummer may first play introductory rhythms, and then other rhythms will follow, to give the dancer the opportunity to find his bearing or time.

b. *Petia*: this is a tenor drum, which stands upright and is played with two sticks. It plays a supporting role in the *adowa* ensemble. The *petia* drummer works in patterns of low and high pitches.

c. *Apentemma*: this is a sonorous drum played by hand. It plays a supporting role in the *adowa* ensemble with recurring high-pitched tones.

d. 2 *donno* (the hourglass drum). These are double-headed drums. One plays simple duple rhythms while the other plays cross rhythms.

e. 2 *Adawuraa* (split or banana bells). This instrument is used to play the time line of the ensemble. Usually one of the bells is regarded as the primary bell while the other bell functions as the bell that crosses. With the exception of the bells, which may be played by women, men play the instruments of *adowa* ensemble, while the women form the chorus.

f. *Trowa*: This is an instrument made of gourd (gourd rattle). It is played as supporting instrument by holding it in the hand. Though, relatively soft in sound, its inclusion to the ensemble helps to enrich the texture of *adowa*.

Performance setting:

The music of *adowa* is provided by a drum orchestra comprising bells and four or five drums including *atumpan* or the 'talking drum' and a chorus. The chorus is principally female, while the drum orchestra is exclusively male, except that women may play the bell and sometimes the *donno* drums included in the ensemble. The *adowa* music and dance is usually performed in an open ground whether at funerals, festivals or any other occasion as the case may be. The style of performance is such that the instrumentalists sit in a straight or horseshoe formation with singers or the chorus standing behind them as shown in the example below.

The *adowa* performance usually would start with a lead singer introducing songs ostensibly to warm the performers up before the drummers go into action. The lead singer begins the performance by singing an introductory piece, often referred to as *aho*. The master drummer invites the bell player immediately by setting the pace of the performance and delivering the time-line for the bell to imitate.

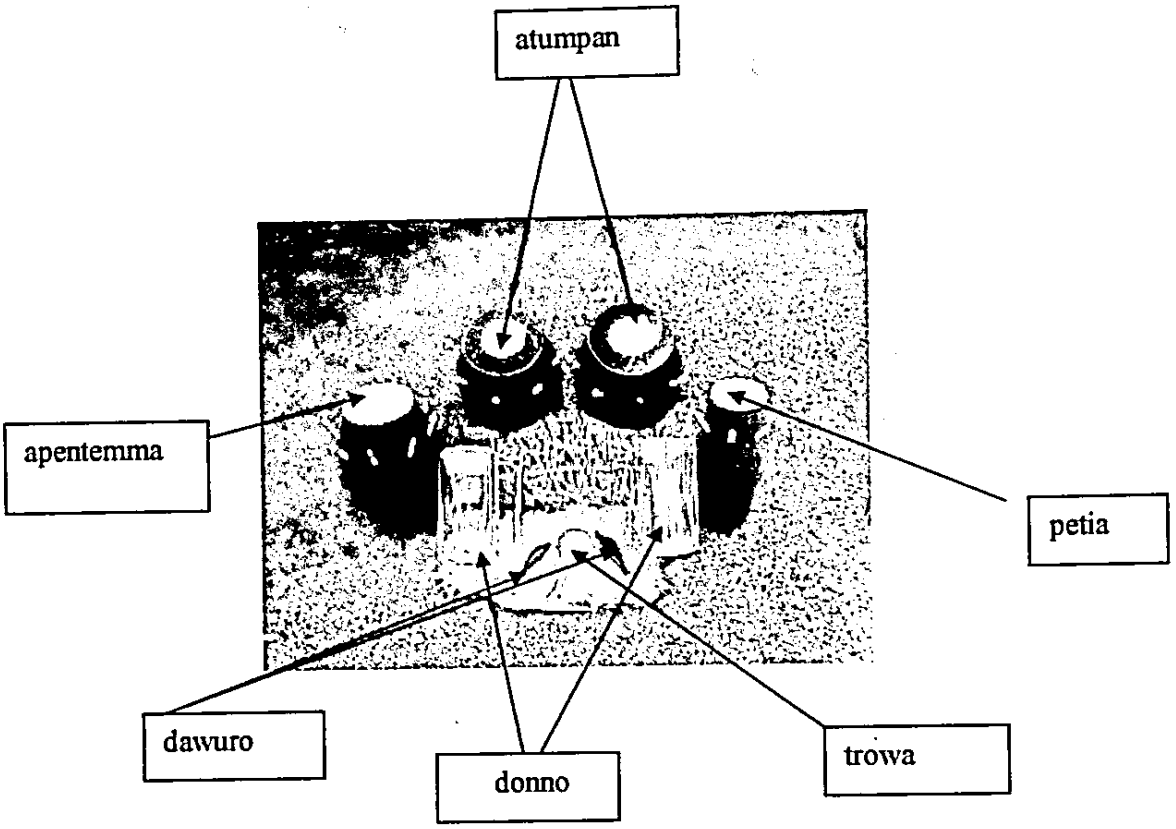
Ex. 3. **An Adowa Performance**

CHORUS

Props and related artefacts:

The *adowa* ensemble uses only two classes of African musical instruments, namely; Membranophones and idiophones. Membranophones are drums with parchments heads. Sound is produced, in the case of *adowa*, from the vibrations which result from the membrane being struck, and are carved out of solid logs or wood. Idiophones are self-sounding instruments, that is sound is produced through the vibrations of the body of the instrument. Two types of idiophones can be found in *adowa*. These are sub-classified under struck and shaken idiophones. While the struck idiophones are made of metal and struck with metal to produce sound, shaken idiophones are made of rattles held and played in the hand. The following is an example of the *Akan adowa* ensemble that combines the two classes of African music; i.e. *apentemma*, *atumpan*, *petia*, 2 *donno*, *trowa*, and 2 *dawuro*.

Ex. 4 **The Akan Adowa Ensemble**

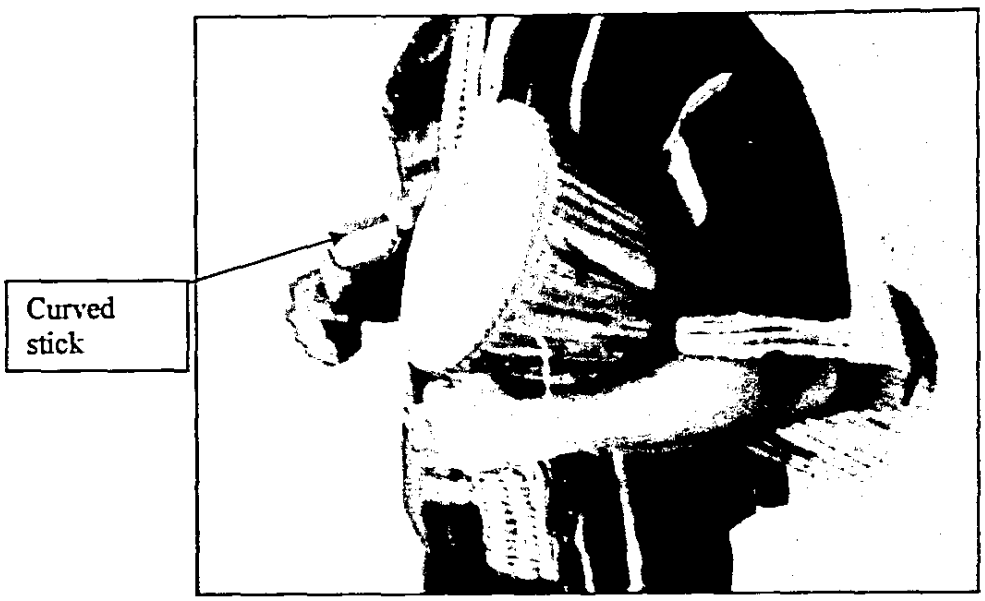


There are three kinds of methods or techniques employed by drummers of the *adowa* ensemble;

- The straight stick technique.
- The hook-shaped or curved sticks technique.
- The hand technique.

The straight stick technique is executed with bounce. This technique is used on drums such as *apentemma* and *petia*. There are also the hook-shaped or curved sticks. The hook-shaped is that which is used to play the *atumpan*, while the curved sticks are used to play the *donno* which requires a special technique. It is an armpit controlled instrument played by squeezing and releasing of the thongs. See ex. 5

Ex. 5 **Donno (the hour-glass-drum)**



Adowa which is a court dance always bears that character of a queen-mother's dance or orchestra, for that matter. The women usually have a special hair design with beautiful *kente* or *adinkra* cloth tied to their midsection leaving the shoulder bare to the knee level with another cloth from the waist to the calf.

Ex. 6a **Female Adowa Dancers**

The men also wear a piece of cloth as they would normally do leaving just the right shoulder bare.

Ex. 6b **Male Adowa Dancers**

Organisation and affiliation:

Ampene, (2005: 18) has noted that "during funerary celebrations, one could not fail to notice *adowa* ensemble, generally regarded by the *Akans* as the classic funeral dance, taking centre stage in providing songs". Both men and women feature prominently in *Adowa* ensemble, with the men playing the *atumpan*, the *petia* and *apentemma* drums in addition to the *adawura* (Boat-shaped, hand bell iron idiophone) while the women constitute the chorus. According to him, unlike *nnwonkoɔ*, an *adowa* ensemble is highly organized and the female leader of the chorus is known as the *Adowahemaa*. Nketia, (1963: 89) has noted that "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". Besides the respect accorded her in the community as a proficient singer and poet, she is also accredited as a person familiar with tradition and local history. The *adowahemaa* acts as the right hand person of the queen mother. The queen mother relies heavily on her influential leadership skills to bring together the

women in her band as well as those outside to perform songs of exhilaration (*Mmomomme* - songs used to perform rituals) or any other musical type performed by women for which there is no established or organized bands. However, there is the predominance of males in the organisation of the *adowa* group. Men usually are in charge of the instruments, i.e. from the playing of the musical instruments to the fixing of the electronic gadgets during performances. Again, it was noticed that male dominance in the *adowa* group is for the following purposes:

Financial purposes: the females depend on the males for financial support.

Protection: the inclusion of males in the *adowa* group gives the women some measure of protection and a feeling of satisfaction that they are not alone. Males are included to help the women on matters that bother on literacy since there is the widest perception among the *adowa* musicians that formal education is more accessible to males than females.

CHAPTER TWO

THE CORPUS

Adowa repertoire:

The *adowa* groups of Manhyia – Kumasi (in the Ashanti region) and Yamfo (in the Brong-Ahafo region of Ghana) have a wide variety of *adowa* repertoire. As stated earlier in the first chapter, it is funeral that provides the commonest situation for performing *adowa*. It is also performed at festivals and other social functions. *Adowa* music recounts issues pertaining to the *Akan* cultural history – usually those about their ancestors, chiefs, and elders of the community. Some of them relate to contemporary national issues like road safety, HIV/AIDS, environmental pollution, socio-cultural beliefs and practices and finally themes reflecting on death and the life hereafter.

Thematic aspects:

As expressed above, the *adowa* music reflects on issues that bother on historical facts and other socio-cultural practices. Since funeral is the commonest situation for performing *adowa*, its performance had always been for a departed member of the group. Themes of death are, therefore, sung or performed to honour and praise the dead for the contributions made to the family and the society as a whole. Observers possibly will deem singing praise songs during funerals uncalled for, but mediating grief through singing is the role of performance of groups at funerals. This means that *adowa* musicians do not perform only songs with themes of death, but also songs that are meant to create awareness of situations at a particular moment in the funeral celebration.

Again, it is performed as a recreational music to accompany such social events as festivals, durbars, enstoolment and destoolment of chiefs. *Adowa* musicians can also be invited by members of the general public to perform *adowa* for the purpose of entertainment. In this regard, themes of the songs they perform reflect basically on the objectives for which the music is performed, be it festivals, durbars, enstoolment or destoolment of chiefs.

Generative processes in *Adowa* music: methodological phase towards a representative musical Corpus for analysis

The concept of generative process begins from the perception that creativity in *adowa* goes further than setting texts to music or songs. *Adowa* composers' lifetime experiences play significant roles in the generative processes in *adowa* music, for example, ananse stories, topical issues and providence. *Adowa* musicians have a tradition of performing common songs that have been composed by particular groups. This has resulted in many *adowa* groups putting together their own repertory of songs and singing styles in whatever way they might have learned them from others or from the general store. Some of the *adowa* composers have said that their talents, and for that matter, their ability to compose is a gift from God. However, some have also said that life experiences, ananse stories, topical issues, providence, and imagination have always driven them to compose. It is, therefore, expedient to note that the factors expressed above may be described as the building blocks of the generative processes.

Folk tales

Oral literature, in the form of story telling, has traditionally been the most popular indigenous way of transmitting societal values. In village gathering places, stories of the spider (Ananse) were told both to entertain and educate.

According to the composers of both Manhyia Tete and Yamfo *adowa* groups, most of their compositions were generated from such Ananse stories. It is said that through Ananse story-telling sessions events of historical significance are preserved. Therefore, setting some of these historical facts to *adowa* music or songs is literally a means of storing and retrieving information on certain historical facts.

Contemporary National Issues

Events happening in the world today are good recipe to motivate *adowa* musicians to set them to *adowa* music. Generative processes get heightened in the process because composers display their prowess sometimes instantly in the middle of performance especially where they have to review the text of the music without the least opportunity to think about what to say or sing. Themes of such issues, among the Akans, are blissful events that include childbirth, naming ceremonies, puberty rites, marriage ceremonies, enstoolment of kings, and the like. On the other hand, events that are gloomy comprise bush fires, HIV/aids, rainstorm, drought, famine, on many more. Being aware of these eventful situations, and considering them as an opportunity to create awareness to the general public, *adowa* musicians generate appropriate songs for reflections.

Destiny

Destiny or Fate may be viewed as predetermined course of events considered to be beyond human control. Among the Akans there are philosophic views that human destiny is predetermined and cannot be changed. Examples of such destined situations include barrenness, sudden death in some families, short-lived marriages and many more. People who have such experiences may be considered as having been predestined to face such situations by God. These life experiences have always

motivated *adowa* musicians to compose songs that reflect the real life situations of the people. Example 4 is an extract of one such songs performed by *adowa* groups.

Ex. 7 **Owuo Baamoa ne nam me dan mu.**

Owu ee,	O death
Baamoa ee,	Baamoa (name)
Ɔnenam me dan mu oo,	all over the place
Meda a, ɛnna oo,	am restless
Owu ee,	O death
Baamoa ee,	Baamoa (name)
Ɔnenam me dan mu oo,	all over the place
Meda a, ɛnna oo,	am restless
Owuo agyaa, mefa afikyi kwan a,	at the backyard
ɔde ahyia me.	He meets me
Owuo agyaa, mefa abɔntenkwan a	in the streets
ɔde ahyia me.	He meets me
Owu ee,	O death
Baamoa ee,	Baamoa
Ɔnenam me dan mu oo,	all over the place
Meda a, ɛnna oo,	am restless

Criteria for selection of data: diversity in relation to an analytical paradigm

The funeral provides the commonest situation for performing *adowa*. However, it is also performed at festivals and other social functions. It is, therefore, discreet to

categorize *adowa* songs into funeral, and social. The above categorization has been done based on the lyrics of the *adowa* songs.

The author chose ten (10) out of the numerous songs for analytical purposes because of diversity of elements. The criteria for selecting the pieces included a variety of structures and functions so as to give a wider representation of the *adowa* repertoire. This would help to launch the possible relationship or otherwise between social functions of *adowa* songs and the formal structures. This means that each piece was selected for its unique and outstanding differences in song text, sound organization or social function.

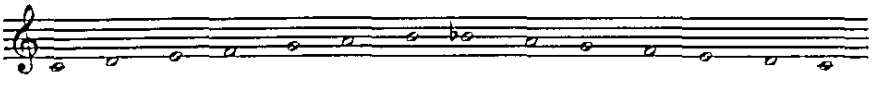
Analytical paradigm

Melodic structures

The melodic structures of most of the *adowa* songs are smooth and may not contain leaps above third or fourth. *Adowa* songs are pitched between five to thirteen semitones. The solo section (*aho*) has wider range than that of the chorus. There are songs in which the solo section may be different from the chorus or they may be identical. Even in some of the songs two or more cantors sometimes sing alternately before the chorus. Some of the songs have short solo and chorus sections and a closing refrain.

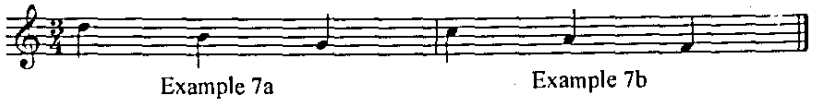
Pitch classes

"The scalewise arrangement for *adowa* show that *adowa* songs are composed in the heptatonic scale i.e. seven pitch class per octave" (Nketia 1973, p 20).



In *adowa* music, there tends to be greater characterization of melodies by the regular use of particular sequences of intervals between fixed points of the scale: the most common of these are characterizations based on the triadic sequences in Ex. 7a. and 7b. or on both.

Ex. 7a &b



Example 7a Example 7b

Where such characterization is used, the interval of third is heard as a predominant melodic interval. That is to say that the intervallic structure of the *adowa* music is primarily thirds that fall within the seven pitch class per octave.

Song texts

Merriam (1963:187) states that, "one of the most obvious sources for the understanding of the behaviour in connection with music is song text". Songs, therefore, are language forms and could be used as such. Singing forms an integral part of *adowa* ensemble, and in the process performers can feelingfully express themselves. The feelingful expression of oneself has always been influenced by the song text. Nketia, (1974) has indicated that song texts are inspired by the importance of the song as an avenue for verbal communication, a medium for creative verbal expressions which can reflect both personal and social experiences. Even though *adowa* is primarily funeral music it has a wide variety of themes that usually centre on matters of common interest to the society – poverty, environmental problems, marriage and other social problems that pose a threat to society's progress. There could also be others, which centre on chronological events, philosophical situations and, of course, some of them could be general. The following are excerpts of song texts in the Asante *adowa* music.

1. **Odupɔn atutu.**

Asɛmbɛn nie?	What kind of crisis is this?
Asɛm kɛseɛ bɛn nie?	What a great tragedy!
Odupɔn atutu o	A mighty has fallen
Mani abre kɔɔ	I am really serious
Mani abre kɔɔ,	I am really serious

2. **Yɛ de asikum afrɛ no**

Yɛ de asikum afrɛ no o e,	We call him with asikum
Nana[1] Poku Ware	Grand sire Poku Ware
Yɛ de asikum afrɛ no o,	We call him with asikum
Nana Akyaa ba Poku e,	Grand sire Akyaa's son Poku e,
Yɛde asikum afrɛ no o	We call him with asikum,
Nana Poku Ware e,	Grand sire Poku Ware e,
Yɛde asikum afrɛ no o	We call him with asikum,

3. **Wakum Kyekyeriku**

Wakum kyekyeriku ne Kyeriku Ampɔn	You killed Kyekyeriku Ampɔn,
Dawuro mmɔ mu	Let us sound the dawuro
Nana e,	Grand sire
Wakum Kyekyeriku ne Kyeriku Ampɔn, Ampɔn,	You killed Kyekyeriku and

[1] Nana – title of respect for the elderly in society.

Dawuro mmɔ mu	Let us sound the dawuro
Nana Sɛe reforo aban, ɔsan	Grand sire Sɛe is ascending
Aban.	and descending the stairs,
Gyambibi yɛ wura reforo aban,	Gyambibi, our Lord is ascending
ɔresiane aban.	and descending the stairs
Sɔre o!	Wake up!

4. Eno Abena

Eno Abena,	Mother Abena,
Momma yɛn damirifua,	Wish us condolences
Yɛ ahunu amane	We have suffered
Nyame Nkrabeafoɔ,	Nyame Nkrabea group
Momma yɛn damirifua,	Wish us condolences
Yɛahunu amane o.	We have suffered
Eno Abena buo aye,	Alas, Mother Abena,
Buo aye,	Alas,
Eno Abena buo aye,	Alas, Mother Abena
Wawu agya wo due o,	Condolences, you have been left alone.

5. Daasebrɛ

Ɛna ee Daasebrɛ e,	Grandmother the Gracious One
Afua Kobi Tafruma na'se firi	Afua Kofi Tafruma from Mampɔn
Mampɔn Nsuta.	Nsuta.

Nana bɛwu ama esie yi adwiri	The anthill will crumble if Grand mother dies
Nana yɛ kuu yɛn wɔ Kotoku	Grandmother, there would have
Anka adɔsowa so yɛn o,	Been none of us left if they had Killed us at Kotoku.
Akyemni Mmereku ee,	Mmereku who hails from Akyem,
Nana tease a anka nipa bɛyɛ	No one could touch me if
Deɛn na waya me	grandmother was still alive,
Nana sɛnkɛseɛ gye ahɔhoɔ	Grandmother the great pot, I call for her
Ɔkɔm de mea na me su me frɛ noɔ,	when I am hungry,
Nana sɛ wo mane mea, mane me	Grandmother if sending a gift, send me
Dɛnkyɛmbrɛboɔ na manya	Crocodile's liver for me to eat it fresh
Gya a, ma we no amono o,	if I do not have fire to cook it.
Ɔbaatan na enim deɛ ne mma be die	It is only the mother who knows What her children will eat
Nana ee aye, aqye, aye,	Grandmother ee aye, aye, aye.
Yee Adwoa Fɔdwoɔni	Adwoa Fɔdwoɔ
Ɔwu Boɔho a mo mma no nna,	Bury her in Boɔho if she dies there.
Yee baabi nkyere so,	No place is tight,

Eno wu Boɔho na mo mma no	If mother dies at Boɔho, bury her
Nna hɔ ara	there.

6. Owuo Baamoa nenam me dan mu

Owu ee	O death
Baamoa ee,	Baamoa, (a Name)
Ɔnenam me dan mu oo	Walking about in my room
meda a, ɛnna oo.	I cannot sleep
Owu ee	O death
Baamoa ee,	Baamoa,
Ɔnenam me dan mu oo	Walking about in my room
meda a, ɛnna oo.	I cannot sleep.
Owuo agyaa,	Father death,
Mefa afikyikwana,	At the backyard
Ɔde ahyia me.	He meets me.
Owuo agyaa,	Father death,
Mefa abɔntenkwan a,	On the streets.
Ɔde ahyia me.	He meets me.
Owu ee	O death
Baamoa ee,	Baamoa, (a Name)
Ɔnenam me dan mu oo	Walking about in my room
Meda a, ɛnna oo.	I cannot sleep

7. Akokɔ bɛbɔn ma adeɛ akye

Akokɛ bɛbɔn ma adeɛ akye oo,	Morning light appears after cockcrow
Obirekuo ee yɛnnae oo.	Obirekuo (bird), we are not yet asleep
Akokɛ bɛbɔn ma adeɛ akye oo,	Morning light appears after cockcrow
Obirekuo ee yɛnnae oo.	Obirekuo (bird), we are not yet asleep

8. **Atenase (Welcome song)**

Nana e,	Grand sire,
Yɛ ma wo atenase o aye	Be well seated,
Nana Poku yɛ ma wo atenase	Grand sire Poku be well seated
O aye,	
Wa nya beduru,	If he is here,
Momma yɛn nna Nyame ase	
O aye,	Let us give thanks to God,
Nana Poku yɛ ma wo atenaseo	
Bɔkɔɔ.	Grand sire Poku be well seated

9. OSE YIE (Jubilation song)

Ose e yie!	Let us shout Ose!
Ye yie!	Yes ose!
Ose e yie!	Let us shout Ose!

Ye yie!	Yes ose!
Otweduampɔn e!	Almighty God!
Yɛda wo ase o,	We thank you,
Yɛda wo ase amena o,	We thank you very much,
Yɛ na yɛ nie o	Here we are.

10. PRAISE SONG

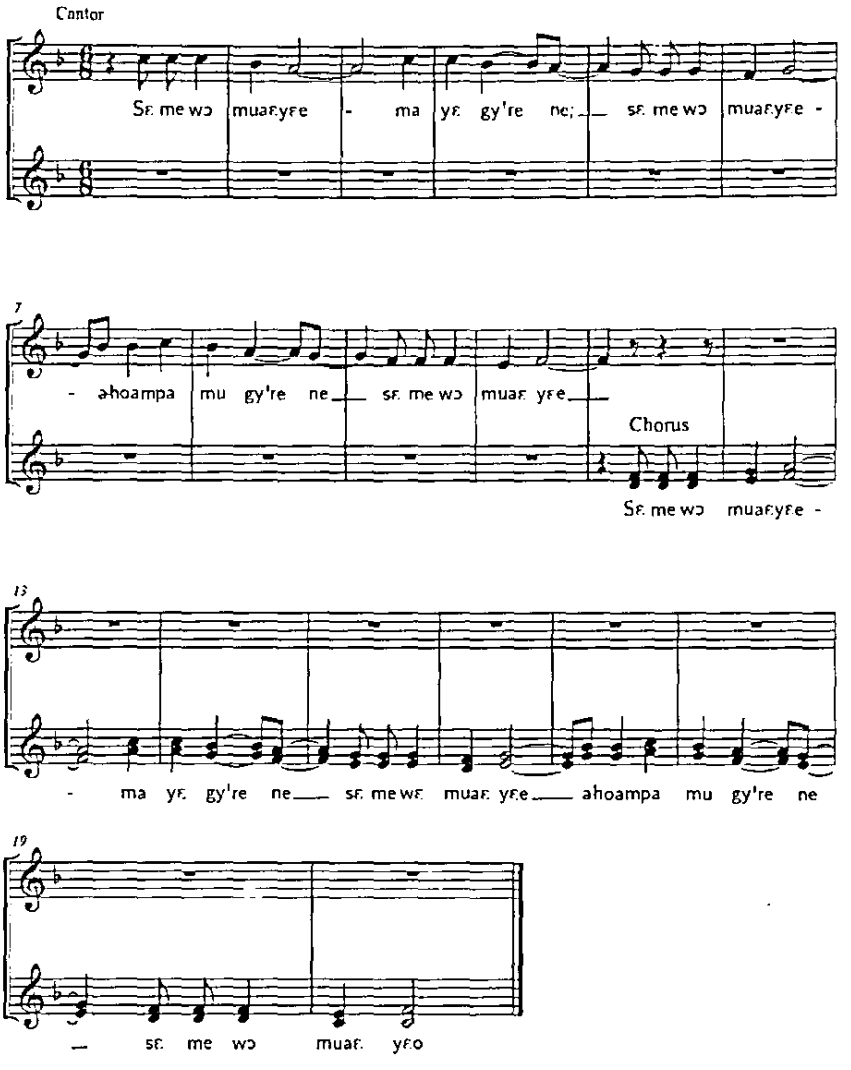
Aye e!	Alas!
Na hwan na ɛba?	Who is coming?
Na otuo retoɔ yi?	And guns are being fired?
Aye e!	Alas!
Na hwan na ɛba?	Who is coming?
Na otuo retoɔ yi?	And guns are being fired?
Nana ɛba o,	Grand sire is coming,
Nana Aduse kokoɔdurufoɔ reba,	Grand sire the brave one is coming,
Ɔno a ɔyɛ adeɛ yie,	He makes things right,
Nana Aduse Poku nono,	This is Grand sire Aduse Poku,
Na hwan na ɛba?	Who is coming?
Na otuo retoɔ yi?	And guns are being fired?

Voice separation:

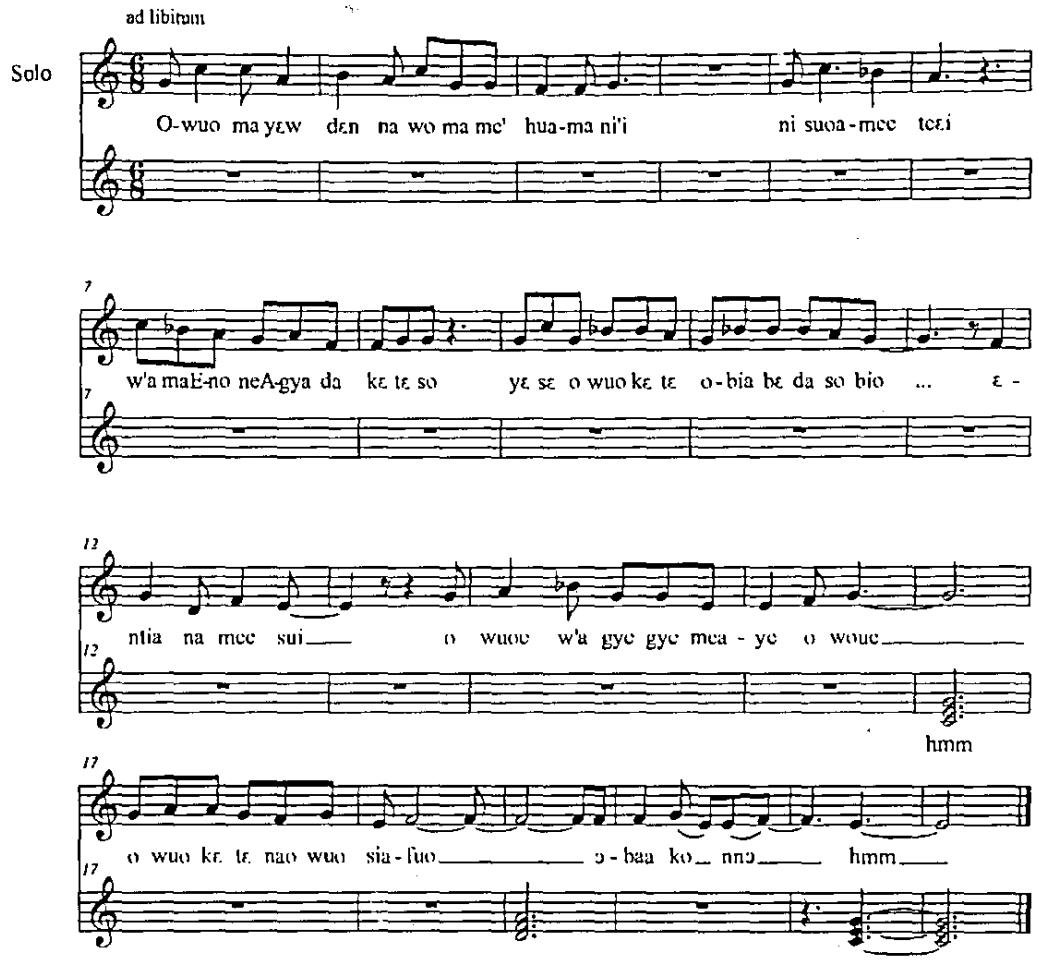
Adowa performance comes with certain pitch combinations that provide the voice separation (polyphonic) framework of the music. The heptatonic or seven pitch scale is favoured by the Akans of Ghana, and in *adowa* the pitch combinations frequently used are thirds and sixths (3rds & 6ths). A cantor, who is very skilful in improvisation, brings his improvisational skills to bear, using techniques such as imitations, sequences, inversions, and textual as well as melodic variations. For example, a repeated pattern is established by the interaction of various parts, and the musician develops an improvisation out of this pattern. In fact, where the solo and chorus sections are different and the chorus part is more or less constant, it is traditional in *adowa* singing for the cantor to begin the song with the whole or part of the chorus response. This way, the chorus responses may be in sporadic thirds, parallel thirds or sporadic triads. Interestingly, the *adowa* musicians are very much alive to the fact that their voices are separated rather than in unison. They compose new melodies and the lead singers or the cantors keep to the melodic line, whiles the chorus singers unconsciously provide the second part for the chorus by a third either above or below. Sometimes they reinforce the main theme by doubling it either an octave above or below. The following examples display how voices are separated in *adowa* music.

Ex. 8

Sɛ me wɔ mua ɛyɛ



Ex. 9 **Aho Style**



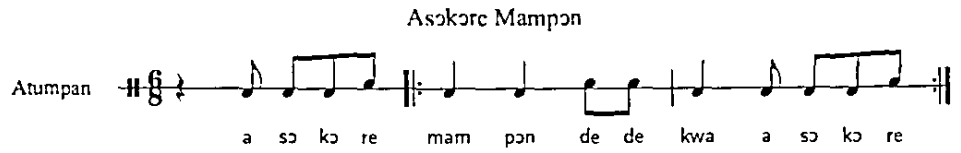
Rhythmic Structures

A number of styles of playing *adowa* have developed. These are characterized by emphasis on particular sets of rhythm on the *atumpan,* and a choice of tempo. Contemporary usage tends to emphasize a very fast tempo.

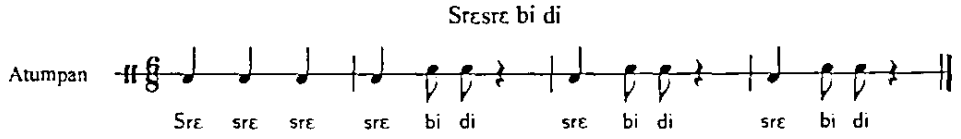
There are traditional labels for identifying *adowa* music and dance pieces. According to Akueson, (1977: 4) "*Asante adowa* has about eight (8) variations namely: *adowa pa, adɛfɛ, anantuhwenɛɛ, ahunum, akapoma, adampɔn, Asokɔre Mampɔn* and *Tekyiman*". These were collaborated by Yarney et al, (2006: 6) but with a few additions: *sɛrɛ sɛrɛ bi di, ɔtwe bedi mprem, ɔdɔnkɔnini, yɛ keka no kwa, adampa.*

Each of the above variations is essentially a playing style characterized by emphasis on either the tempo or the type of set rhythms played on the *Atumpan* drums (master drum) with corresponding rhythmic patterns played by the supporting drums. The following are a few of the examples of the variations played on the *atumpan* drums.

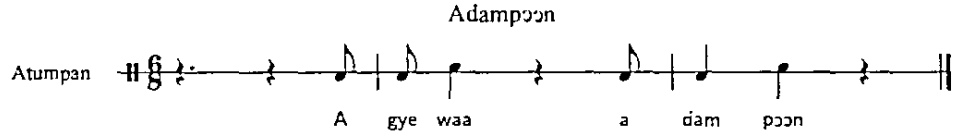
Ex. 10



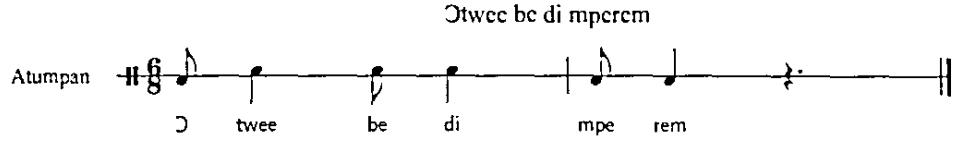
Ex. 11



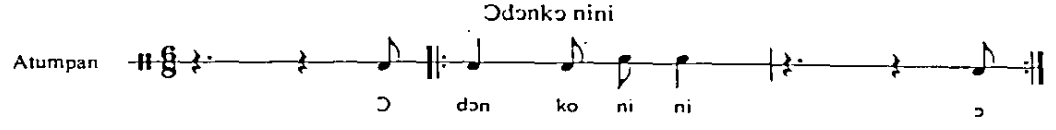
Ex. 12



Ex. 13



Ex. 14

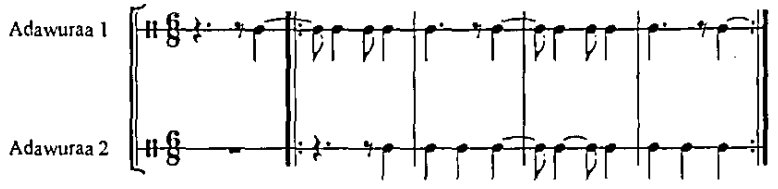


Rhythmic structures of the supporting drums were transcribed. The bell (*adawuraa*) was played as background rhythm for each drum to aid the process of transcription.

Bell rhythms:

Two bells (*adawuraa*) are used in *adowa*. One of them is regarded as primary, while the other functions as the "bell that crosses" (*ntwamu*).

Ex.15.

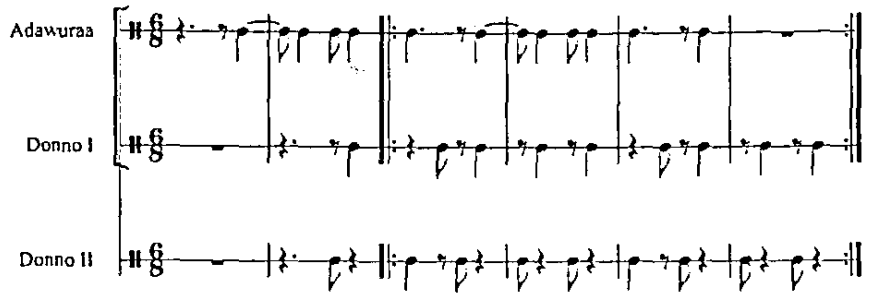


Ex. 15 above (*adawuraa I & II*) shows the rhythmic pattern of the primary bell and the bell that crosses. It commences with a four-beat rest that produces an off-beat effect in the first section of the opening phrase. The prolongation of the first note in measure three (3) is represented by a rest in order to show this characteristic off-beat. The rhythm of the second bell invariably crosses that of the first in the second half of the phrase. This cross rhythm is produced no matter what variant bell pattern is used.

The hour-glass drum (*donno*):

Like the two bells, two hour-glass-drums (*donno*) are used in *adowa* to play primary and secondary notes or off-glides which are produced by varying the tension of the strings holding the drum heads while the struck membrane is still vibrating. The basic rhythm of the two hour-glass drums used in *adowa* are as shown in Ex. 16.

Ex. 16.

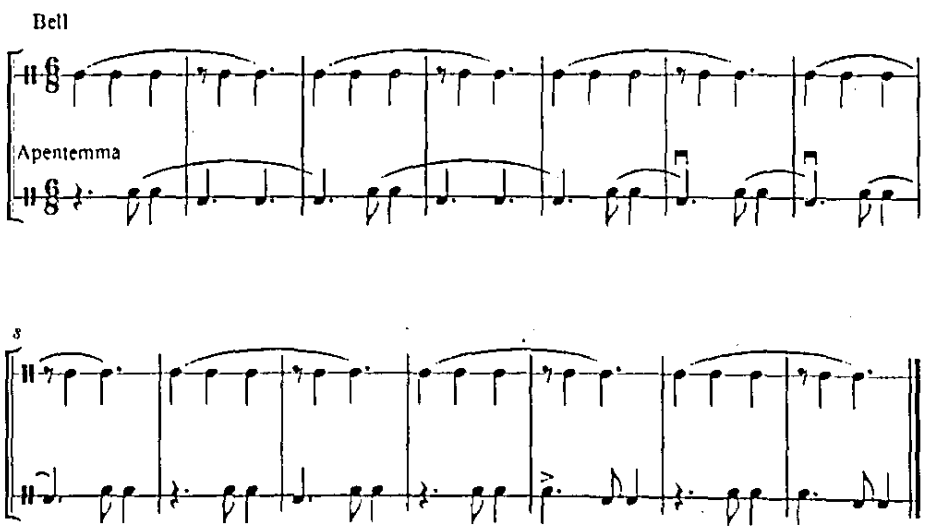


These are without the off-glides. The first donno plays a simple syncopated rhythmic pattern whiles the second plays a varied rhythm to cross the first.

Apentemma:

The core function of the drum is to provide recurring high-pitched tones. As *apentemma* is a sonorous drum, its high tone can come out very distinctly in an ensemble. Its low pitches, however, tend to be submerged, though they can still be identified by their quality. *Apentemma* is always played using complex duple and triple rhythms and varying its phrase lengths and entries so as to achieve effects of cross rhythm with the bells.

Ex. 17.

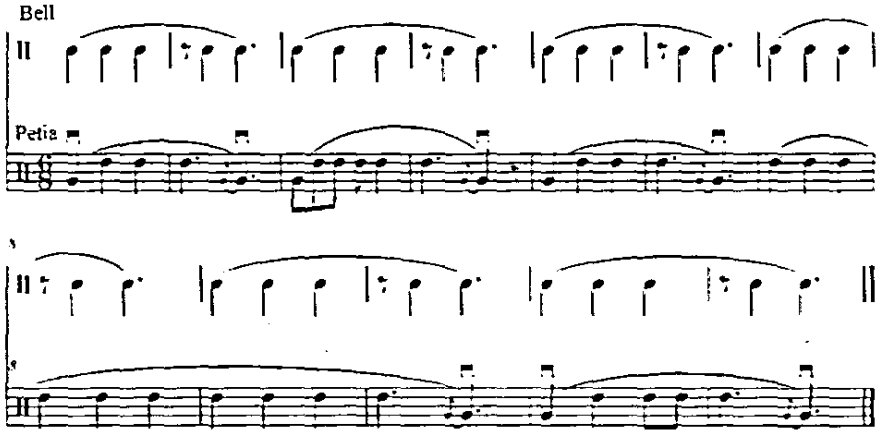


Ex. 17 shows some of the main rhythms that may be played. They can all be considerably elaborated. The same rhythm can be played with the tones reversed. Variations in tonal quality may be introduced, at the discretion of the drummer, by using greater centre depression for an important low tone or by muting the high tones.

Petia:

Like the primary bell phrase, *petia* produces a simple five-note phrase made up of alternating triple and duple motifs. As would be seen in Ex. 18, *petia* phrase would normally coincide with those of the bells.

Ex.18



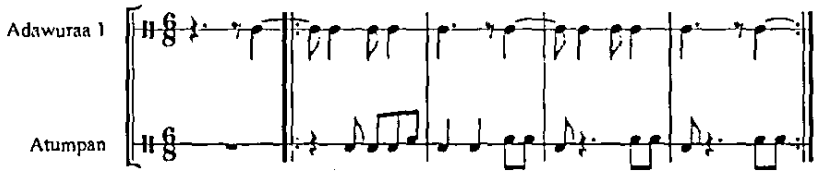
Petia lacks the potential of producing unique variation in pitch. However, using greater or lesser depression, slight differences in tone qualities can be obtained by muting with one stick while the other hits, or by dropping one or both sticks on the drum – head while it is vibrating. These techniques are applied to the first and last note of the patterns given in Ex. 18 above.

Atumpan:

Of all the drums of *adowa*, the *atumpan* is the most important. It may be used both as a musical instrument and as a talking drum. While the other instruments are playing, the *atumpan* may pause to express sympathy, congratulate, show gratitude or give such messages as the situation demands. It is largely on this basis of the rhythms played by the *atumpan* that the various *adowa* styles are characterized.

When the *atumpan* phrases are compared with the song phrase, it will be seen that there is the usual emphasis on the use of different points of entries for phrases and sections. Cross rhythms are used all along in the whole music. The bells cross each other, and together cross with the *apentemma* and the *atumpan*. The hour-glass drums (*donno*) similarly cross each other. The following is one of the many patterns played on the atumpan drums.

Ex.19



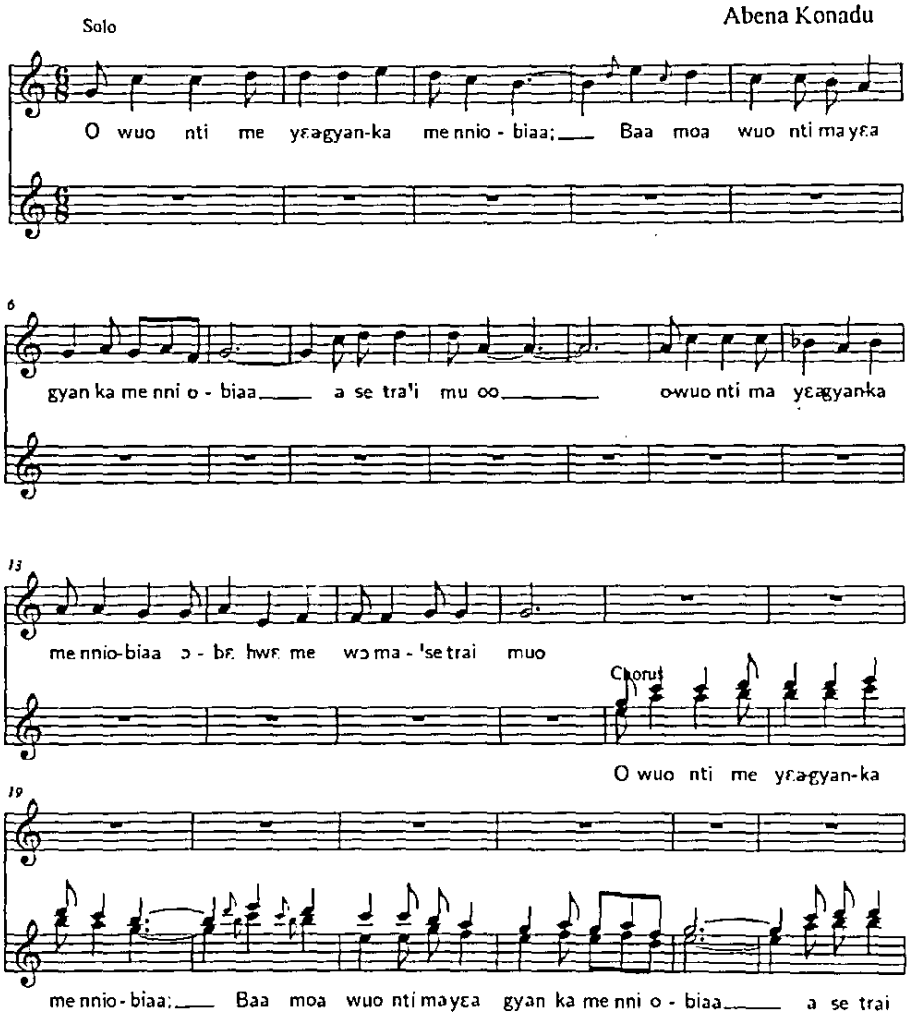
Form and Structure:

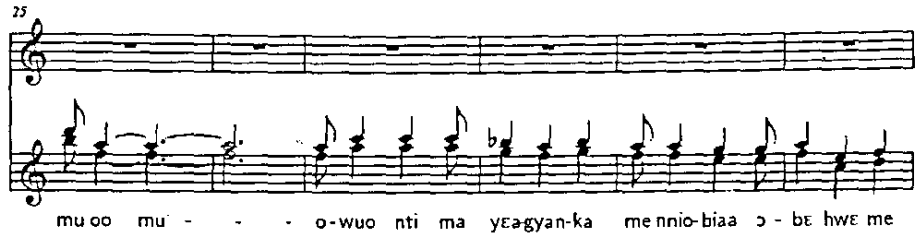
The musical culture of Ghana, like the rest of Africa, is put into three broad categories. These are vocal music, instrumental music, and a combination of vocal and instrumental music. The music under study, *adowa*, falls under the combination of vocal and instrumental music category. The vocal aspect has two sections namely – solo and chorus or call and response.

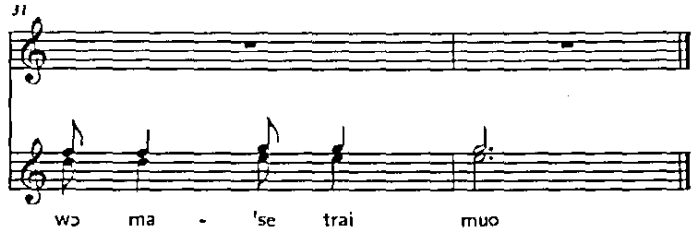
In *adowa* performance, the singers are put into two groups. The first group is usually made up of one person known as the cantor, while the rest form the second group. The cantor leads the singing while the chorus responds.

The call and response structure takes various forms. In one form the chorus repeats exactly what the cantor sings. See the example below.

Ex. 20 **Agyanka**

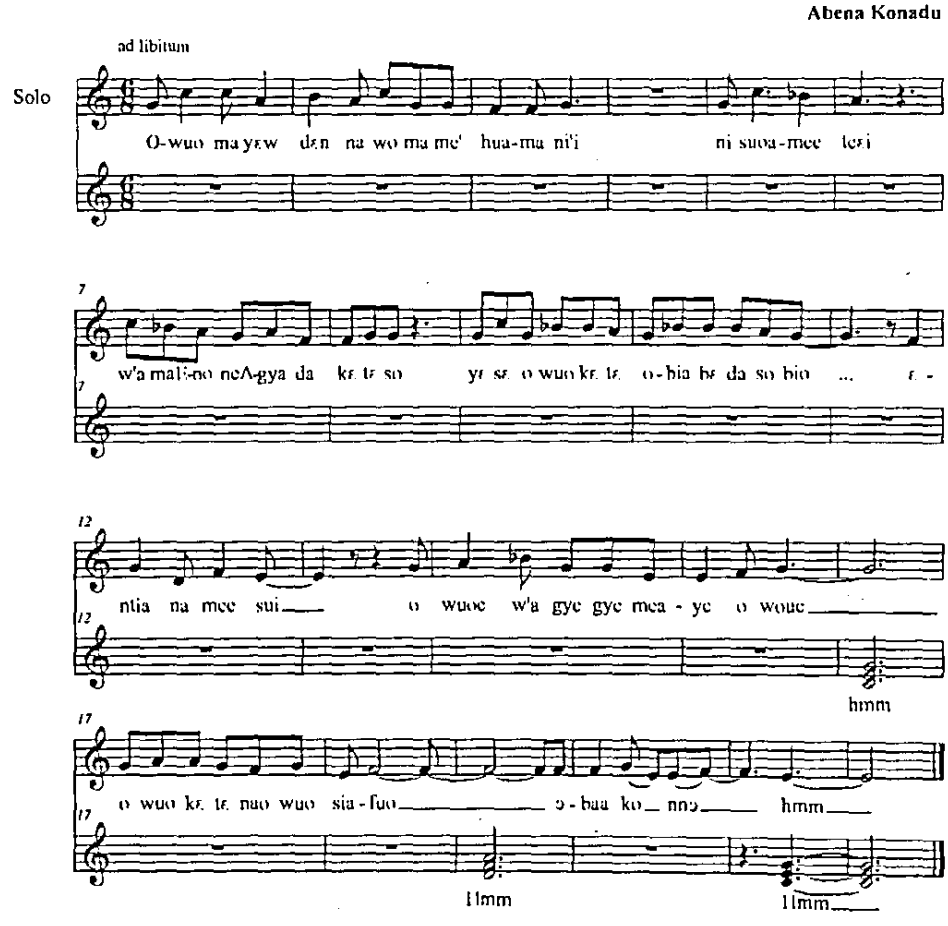






In another form the chorus sings a type of refrain to what the cantor sings.

Ex. 21 **Owu ma yɛ wo dɛn**

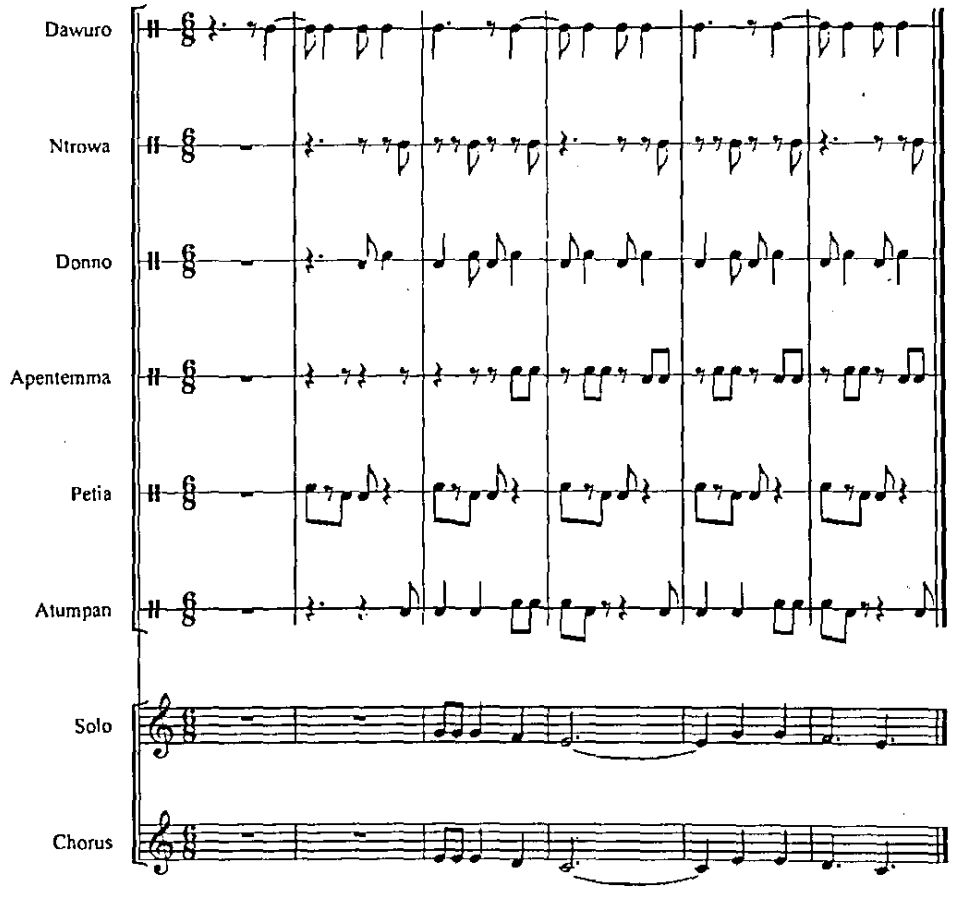


Texture: vocal and instrumental templates

Texture here refers to how different sounds are combined in a piece of music. This depends on the number of instruments used to play the music and the different sounds produced by each instruments. To get the requisite texture that one wants, musicians put together instruments in many diverse ways. *Adowa,* for instance, puts together 2 bells, 1 *petia*, 1 *apentemma*, *trowa, 2 atumpan* drums, and 2 *donno.* Texture also denotes the way the voices have been arranged. Below is a representation of the vocal and instrumental templates.

Ex. 22 **FULL ADOWA SCORE**

Zabana Kongo



Description of the corpus: songs for analysis

Songs for analysis:

Ten songs were selected for comprehensive analysis. The songs were selected because of the diversity of elements. This is to enable the author cover, as much as possible, the requisite compositional techniques for his work. The implied criteria for selection or discrimination of songs correspond globally to the analytical paradigm that will be explained below.

The following is the list of pieces to be analysed with their functional classification:

TITLE	English Translation	Function
Ɔdomankoma bɔɔ wuo	The creator created death	Funeral
Eno Abena	Mother Abena	Funeral
Yɛfiri Kumasi	We come form Kumasi	Social
Gyamena Buo	Gyamena (name)	Funeral
Obroni Amrado	White Governor	Social
Dankwa Abora	Dankwa Abora (name)	Funeral
Sɛme wɔ mua ɛyɛ	It is good that I am included	Social
Obi mmra	Come	Funeral
Nana Kobi	Nana Kobi (name)	Funeral
Owuo nti ma yɛ agyanka	Death has made me an orphaned.	Funeral

The text used in the songs is basically Akan with their corresponding English translation. The selection for analysis is based on technical features to ensure more significance in the representation of the *adowa* musical type and its compositional techniques.

CHAPTER THREE

COMPOSITIONAL TECHNIQUES DERIVED FROM THE AKAN *ADOWA* REPERTOIRES.

Ten songs have been preferred for analysis for the differences that they present in relation to the parameters on which the present analysis will be based, namely:

Melody construction

Voice separation

Rhythmic structures

Formal structures

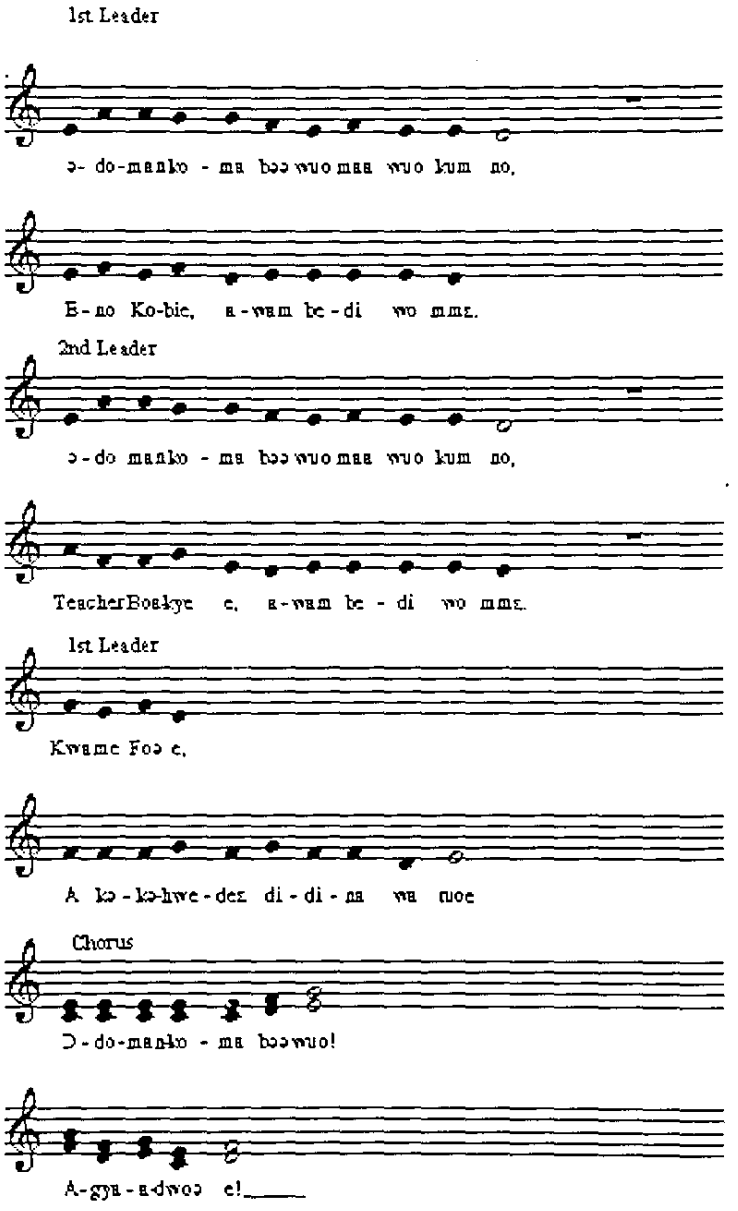
Vocal and instrumental templates

I shall commence with the *aho* in Example 23, (on the next page) which is the introductory section of a song unit. Two lead singers and a chorus perform this particular *aho*. According to the musical transcription, Example 1 begins on the pitch E followed by an upward leap of a fourth to A and a stepwise descent to D at the end of the first phrase. Before arriving at D, there is what seems like a brief pendulum motion of half – steps using the patches F-E-F-E on the words (*bɔɔ wuo maa wuo*, as found in the example 23 below).

Phrase 2 also begins on E, the same pitch as the first phrase followed by the pendulum motion on the same pitches as previously noted. However, the second appearance of F on the syllable "*bie*" is followed by a downward motion to D, a third below on the syllable "*a*". Like phrase 1, the second phrase also ends on D. A third phrase is the

exact repetition of phrase 1 (not surprisingly, since the underlying texts are exactly the same). Although phrase 4 ends on the usual pitch D, the melodic motion from the beginning pitch is different. The beginning pitch A is followed by a downward skip to F, a third down on the word "Tea-cher". A rising motion to G is followed immediately

Ex. 23 **Ɔdomankoma (Aho style)**



by another downward motion of a third from G to E. Phrase 5 is the shortest in this introductory section; it begins on F and ends on the pitch D. Observe the back-and-forth half-step motion using the same pitches F-E-F as in phrase 1 to 3, and F-E-F-D in

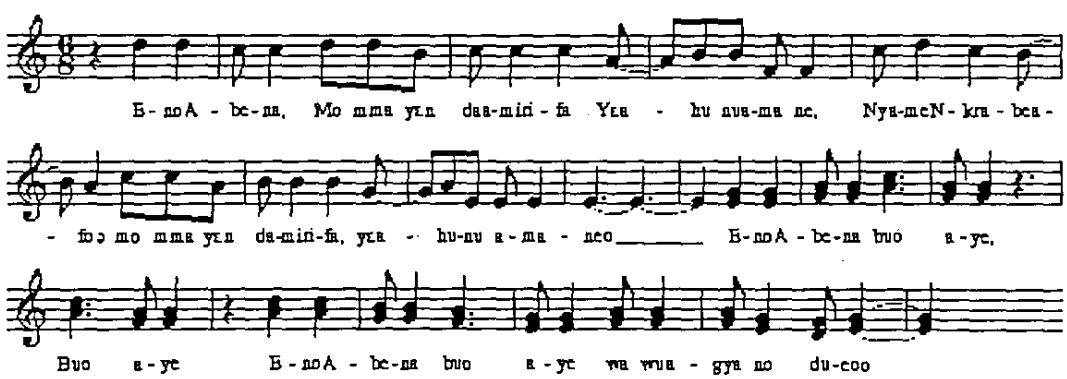
phrase 2. Phrase 6, on the other hand, begins on the pitch F and after repeating for the third consecutive melodic sequence resorts to a rise-fall pattern of F-G-F-G on the syllables "*kɔ-hwɛ-deɛ di-di*". The descent is delayed until the second appearance of the pitch G on the syllable "*di*". The words "*na wa*" give a downward sequence of a third from F to D and for the first time the final note in this last phrase of the first solo ended on E approached from D, a full step below. This melodic movement is unlike phrases 1 and 5 whose final notes were approached from a full step above or a third above.

The sequence of melodic intervals in the chorus from phrases 7 to 9 follows similar patterns. The chorus or second part is the E, which is a third above middle C. Phrase 7 is characterized by the successive repetition of the pitches CE. The final notes EG are approached from below. The melodic sequences in phrase 8 depict a sequential pattern of down a third, up a second, down a third, and up a second. Thus from FA to DF, followed by a second, down third, and up a second. Thus from FA to FD, followed by a rising full step from DF to EG, down a third from EG to CE, and, finally, a step up to a temporary rest on DF. Phrase 9 begins and ends with CE but the final pitches are approached from above with pitches DF. It is remarkable that the choral response began with the pitches CE and ended with the same pitches. In addition, there are many repeated pitches CE in close succession (five times) in phrase 7 while DF are repeated in close position four times in phrase 9. It is important to emphasize again that the *aho* is delivered in a heightened speech mode making it possible for the melodic sequences to stay close to speech intonation. However, the repetition of pitches in close succession in the choral response can be attributed to the role of the choral response, which is to round off the *aho* in preparation for the second section of the song unit. Of great importance is that the choral response from phrases 7 to 9 is strictly in parallel thirds to the main melodic sequences of the lead singers. Thus C is the final pitch but linked to

the entire *aho*, we observe a melodic motion from E (in phrase 1) to C, a third below, in the last phrase. The largest melodic interval is a fourth established at the very beginning in phrase 1 and that was the upward leap from E to A. Example1.2 is a representation of the basic melodic contour and melodic range of Example 1; the pitches are linked to depict the melodic motion.

In example 24 the beginning pitch D on the word "*E-no*" of the lead phrase happens to be the highest pitch in the entire song unit. There are two more appearances of the highest note in the second and fifth measures; in m. 5 the pitch D is approached from C, a full step below, and then a gradual descent to the final E of the leader's call phrase.

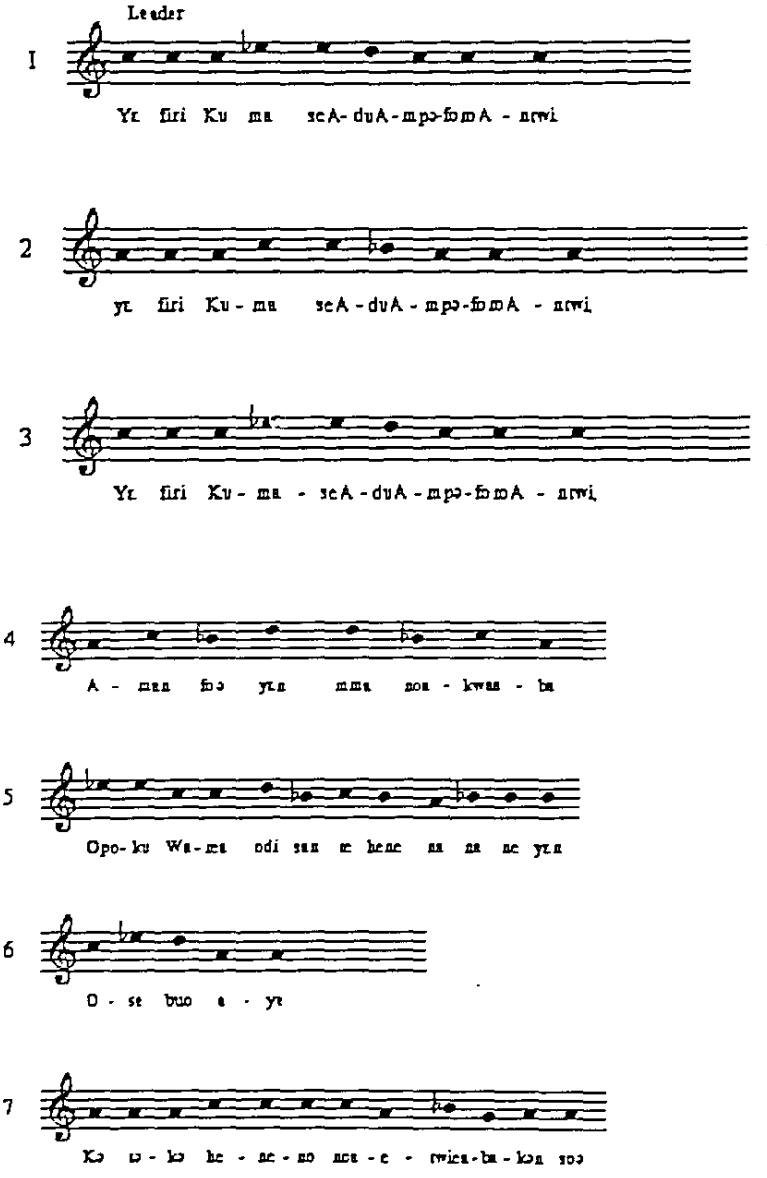
Ex. 24. **Eno Abena**



A distinctive feature of this song unit is the consecutive repetition of pitches. Usually, two consecutive repetitions of pitches are followed by a downward motion of a whole step (D-D-C) and a downward skip of a third (D to B in m. 2). An exception is the downward motion of an augmented fourth from B to F in m. 4 Additional downward movement of a fourth occurs in m. 8 between A and E on the syllable "*hu-nu*". On the other hand, a downward movement of a third follows three consecutive repetitions of C to A in m. 3. The choral response continues from E, the final pitch of the lead phrase. Once again the choral response runs a parallel third above the lead all the way to the end

of the song unit. There is an upward skip of a third from FA to AC in m. 11 and a downward skip of a third back to FA in m. 11 and m. 13. Although this particular example is in the singing mode, it is not strikingly different from the *aho* in speech mode in the sense that both examples are highly syllabic. The beginning pitches in both examples lie in a higher range than the final pitch. Example 22 presents an outline of the melodic contour and melodic range of Example 23. The pitches are linked to depict the melodic motion.

Ex. 25 **Yefiri Kumasi**



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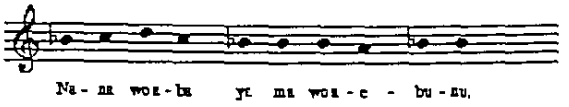

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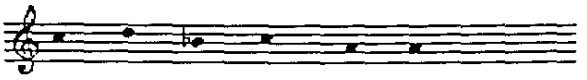

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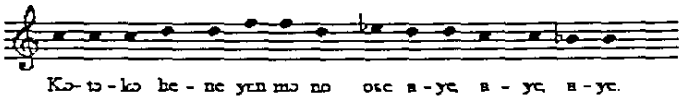

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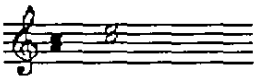

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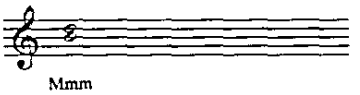

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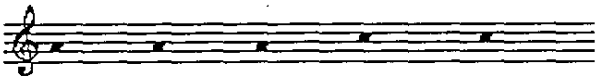

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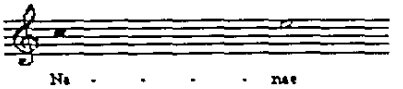

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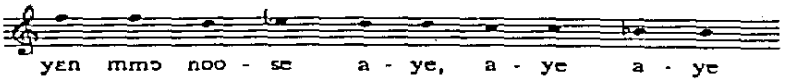
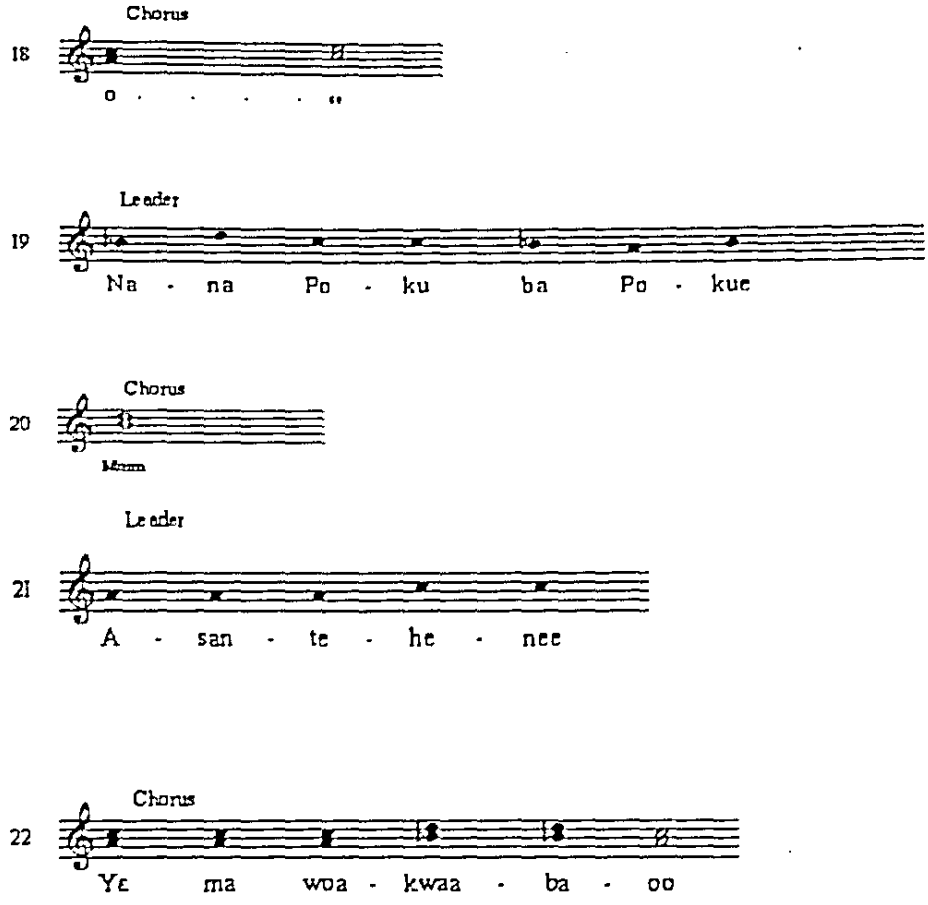




Three successive repetitions of C in close successions begin Example 25, and are directly followed by an upward skip of a minor third to E , a half-step down to D and a full step down to three successive repetitions of C. Phrase 2 begins with another successive repetition, this time on A, followed by another upward motion of a minor third to a C, and then a downward motion of a full step to B♭ , and then a half-step to A. The melodic structure of phrase 3 takes us back to phrase 1.

It should be noted that phrases 1 to 3 have the same text and in order to ensure variety in the melodic motion, Nana Abasa made the artistic decision to resort to melodic sequences. Thus phrase 1 is in a higher range, phrase 2 begins a third below but the melodic contour is similar to the former phrase while phrase 3 brings us back to phrase 1. The result is a similar melodic progression with phrase 3 sharing similar melodic

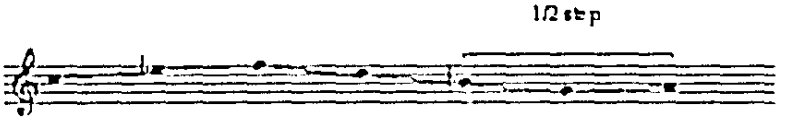
sequence in with phrase 1. Phrase 4 and the remaining phrases are all new material with no consecutive textual repetition.

The melodic sequence in phrase 4 can best be described as unsettling since there are four instances of rising and falling thirds. The first is a rising minor third from A-C on the syllables "*A-man*", followed by an ascent of a major third from B♭ -D on the syllables "*fɔɔ yɛn*", two consecutive falling thirds from D-B♭ on the syllables "*mma oa*", and C-A on "*kwaa-ba*". E is the beginning pitch in phrase 5 and for the first time we have B ending the phrase. Phrase 6 is comparatively shorter the previous phrase but the melodic sequence is the familiar beginning pitch C followed by the upward jump of a minor third to E after which there is a quick descent to A; we encounter a falling leap of a perfect fourth for the first time on the word and syllable "*buo a-*". Phrase 7 takes us back to A and after the three consecutive repetitions of this pitch, we attain the usual upward skip of a minor third to C which is repeated three times before making a descent initiated by a downward skip a third below back to A. Once again, A is the final note in this phrase, but for the first time it is approached from a full step below. The pitch G makes a brief appearance for the first and only time. Compared with phrase 4, phrase 8 is quite settled with stepwise melodic sequences. For instance, there is an upward motion after the beginning pitch B♭ , but it is stepwise, making use of neighbouring note. The same applies to the downward motion from D to B♭. What is unique about this phrase is that it begins and ends on B♭ . Phrase 9 can be related to phrase 4 since it is quite unstable with two falling thirds of a major and minor sequence. We come across the highest pitch in phrase 10; however, the upward motion that characterizes the

beginning is not new to us and the same can be said of the pre-final note B♭. Perhaps we arrive at the highest pitch F due to the intonation contour of the text, which is a patriotic call to the Asante and all those assembled to shout *ose* (a jubilation chant) to welcome the Asante King. The patriotic sentiments expressed in the text are reminiscent of a war chant. The Asante (and the Akans) view their traditional leaders as warriors and the combination of *abɛɛ* and *aho* is meant to dramatize those sentiments. Viewed against this background, the responses by the chorus in phrase 11, 13, 15, and 22 are understandable. As usual, the chorus is a third above the lead, while the final note of the leader in phrase 22 is the pitch A, which is a third lower than the beginning pitch C in phrase 1. Example 4 presents an outline of the melodic contour and melodic range of Example 3. The pitches are linked to delineate the melodic motion.

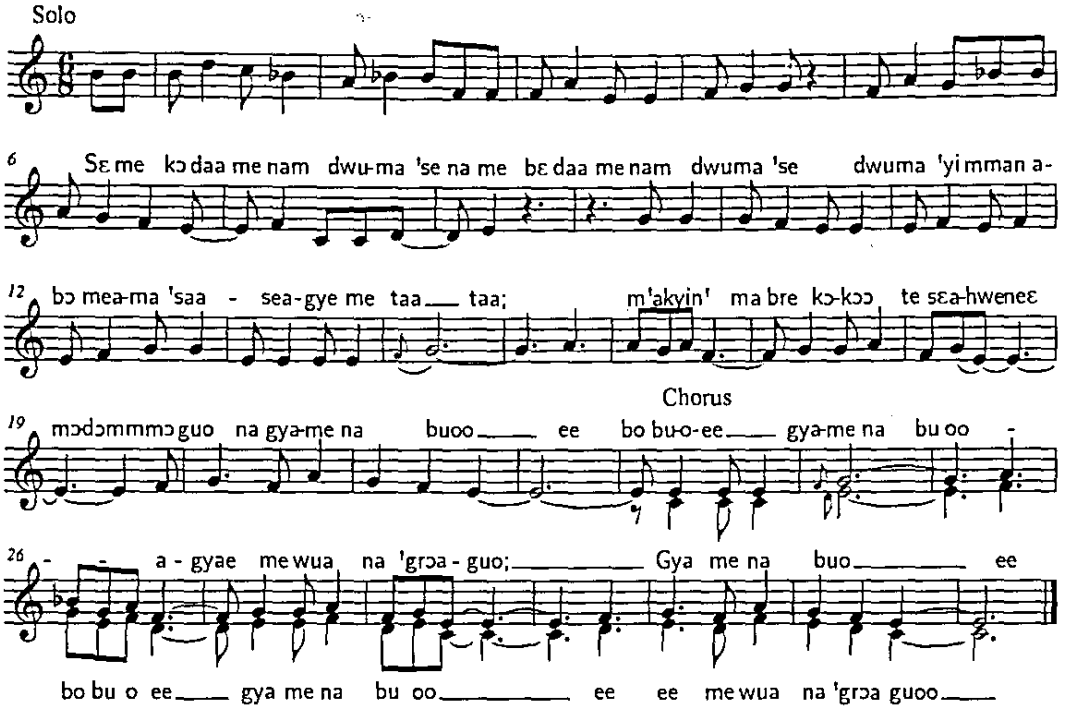
Melodic contour, melodic range, and melodic motion in Ex. 25 above.

Ex 25.1



The melodic structure in Example 26 is similar to the previous two examples in its subservience to a heptatonic scale although the melodic sequences of these three examples are strikingly different. There is a rising third from C to E and two falling thirds from D to $B_{\flat\flat}$ and from B♭ to G. We come across flattened pitches E♭ and B♭ for the first time and, in addition, the distance between the highest pitch, F and the lowest pitch G is a minor seventh as in Example 25. The beginning note C lies a third above the final pitch A.

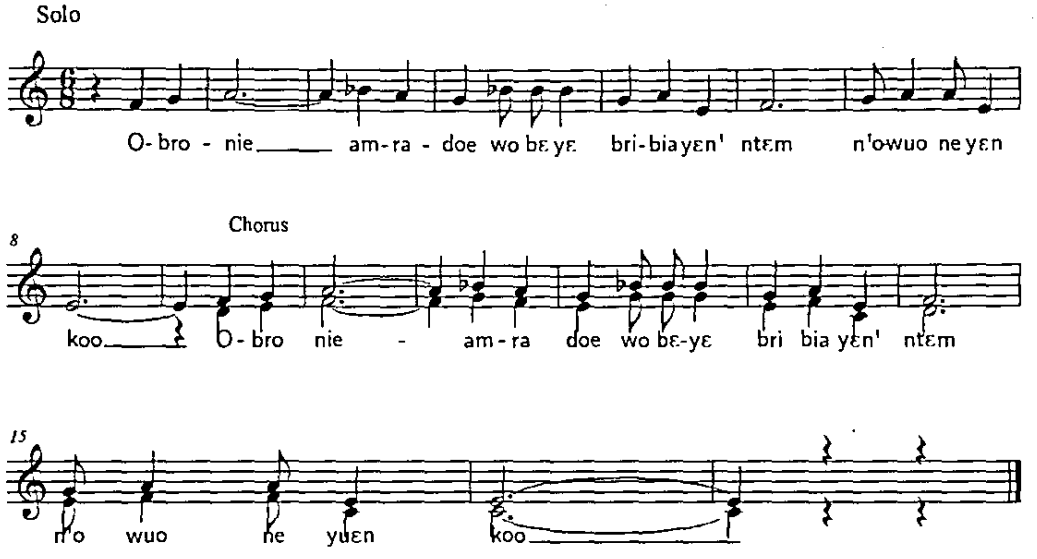
Ex 26. **Gyamena Buo**



The melodic structure of example 26 is based primarily on a heptatonic scale the highest note of which is D whilst the lowest note is the middle C providing an interval of a major 9th. The music, which begins with a solo, opens with three quavers on B, with the words "*sɛ me kɔ*" rising a 3rd to D followed by two falling seconds to the first beat of m. 2 and a rise to B. The B leaps an augmented 4th downwards to F on the words "*se na*" repeating itself three times and a rise to A in m. 4, which also leaps a perfect 4th downwards to E "*baa me nam*" and subsequently rising to G by steps. There is a kind of interlocking 3rds in m. 5 – i.e. F-A – G-B with words "*dwu-maa yi mman a*" followed by falling seconds to E. M. 7 begins with a tied note E that rises to F, which falls a perfect 4th to the middle C followed by a stepwise rise to E in m.8 to close the phrase with two dotted crotchet rest. Mm.9 – 14 the solo entering with G G on the fourth beat and gradually leading to what seems like a brief pendulum motion of half –

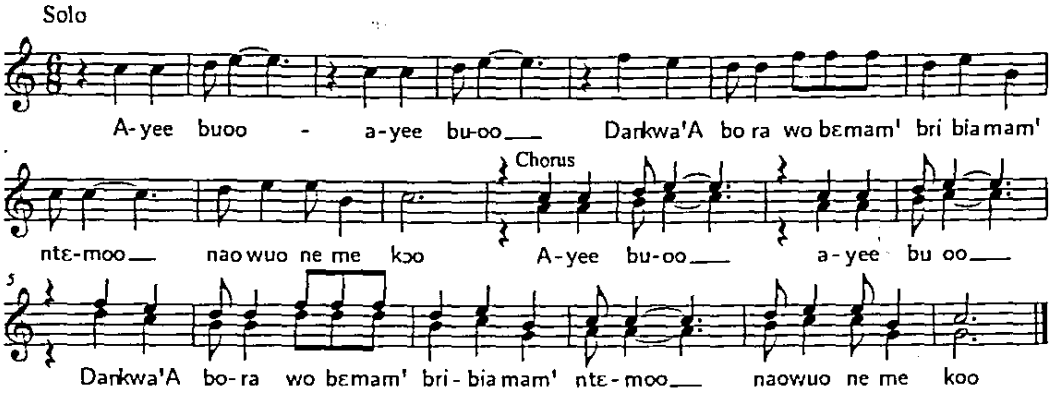
steps using the patches E – F – E – F –E – F on the words "*te sɛa-hwe neɛ mɔ dɔm*". A new theme emerges after a long note at the end of the third phrase with a very interesting figure, which alternates with downward and upward directions closing into 10 measures of chorus the intervallic structure of which is predominantly 3rds.

Ex. 27. **Obroni Amrado**



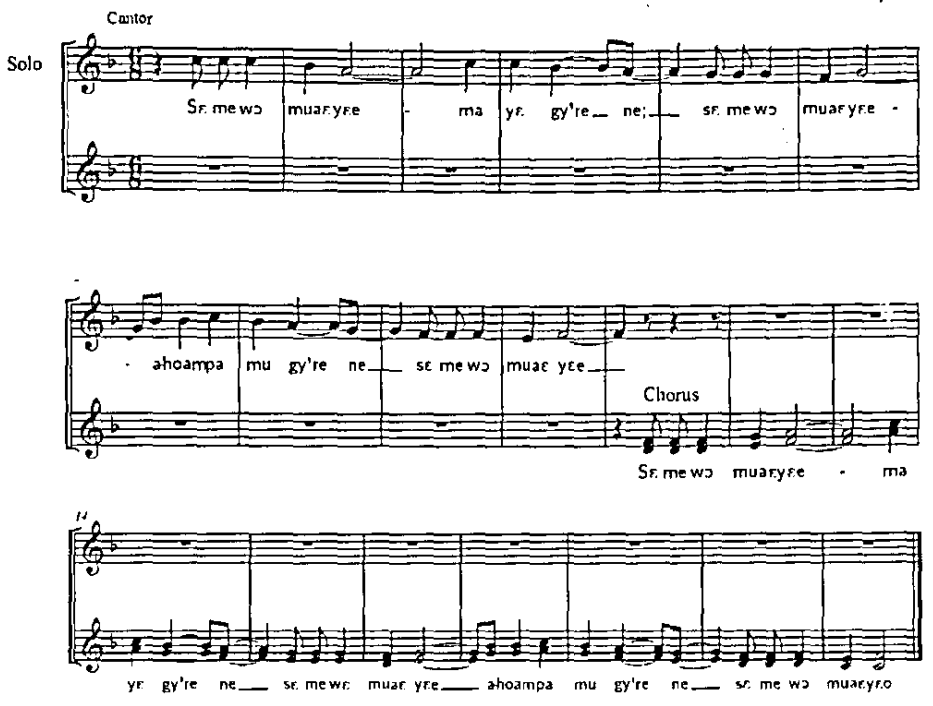
In the above example, we find a simple solo and chorus characterized by predominant intervallic structure of 3rds. The solo opens with a rising melody from F – to A, i.e. from m 1 to m 2 with A being tied to the second beat of the 3rd measure after which it moves to B♭ falling by steps to G, i.e. the first beat of the m 4. The melody skips a minor 3rd above G – i.e. B♭ on the 3rd beat of m 4 and returns to G in m 5. From there the melody moves a major 2nd to A and falls a perfect 4th to E and then rises a minor 2nd to F in m 6. This is repeated in m 7 but with rhythmic variation. A careful study of the above melody showed that the tonal contour of the Akan language accounted for the melodic structure of the song. The response is an exact repetition of the solo with a second part creating voice separation in the usual successive 3rds.

Ex. 28. **Dankwa Abora**



Ex. 28 shows a similar melodic and polyphonic framework as in example 27, except that the melody and the tonal contours are of different shapes. The melody, which utilizes the heptatonic scale and in 6/8 time, opens with a quarter note rest followed by two quarter note on C rising to E through D from mm 1 – 2. Mm 3 – 4 re-echoes mm 1 – 2. In m 5 the melody hits its highest pitch of F in the second beat of the measure after a quarter note rest and falls to D in the first and second beats of m 6 through E. In m 6 the last three beats show F repeating itself and falling to D in m 7. D rises a major 2nd to E, which in turn falls a perfect 4th to B and rise a minor 2nd to C. M 9 - 10 is a repetition of m 7 – 8 but with rhythmic variation largely influenced by the word of the song. Again, the response which follows a repetition on a lower voice is in predominantly 3rds.

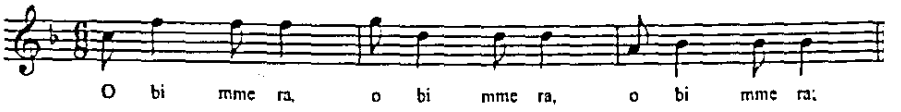
Ex. 29. **Sɛ me wɔ mua ɛyɛ**



Example 29 above is a solo and chorus of which the opening (the solo) suggests a gradual descending of the heptatonic scale made up of CCC B♭A – CC B♭ A – GGG F G – B♭B♭ C B♭ A G FFF E F (the descending scale is C B♭ A G F). The chorus, unlike some of the earlier ones, enters a perfect fifth below the starting note of the solo. The chorus runs parallel 3rds against a second voice except the last note, which is a perfect 4th from the lowest note upwards.

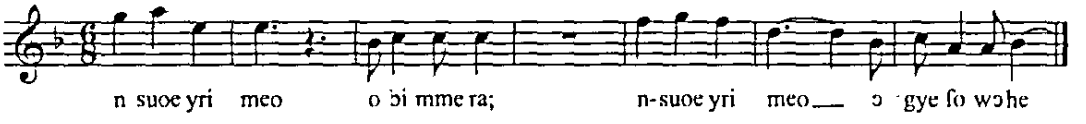
Example 30 (find full score below) is characterized by variations with both melodic and rhythmic interest largely influenced by the tonal contour of the language involved.

Ex. 30.1.



In the first and third measures the melody depicts the actual tonal contour of the language, but in the second the melody is so constructed because of the over-turned nature of the tonal contour. The music, however, commences with a perfect 4th leap from C to F in m 1 and then a perfect 4th fall from G to D in m 2 whiles a minor 2nd rise from A to B, is acknowledged in m 3. After a whole measure rest in m 4 the fifth measure also comes with another rhythmic motif that is slightly different from the first three.

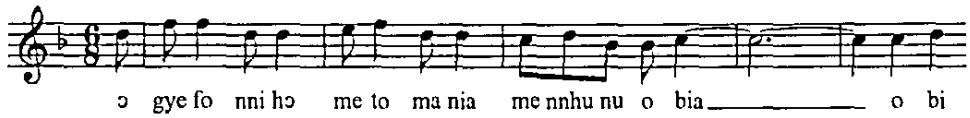
Ex. 30.2.



M 5 commences with G and moves a major 2nd above to A, followed by a perfect 4th drop fall from A – E, which is repeated in m 6. and after a dotted quarter note rest comes a motif reminiscent of the opening rhythm in m 7 i.e. B, CCC. But m 9, though similar in rhythmic motif as in m 5, displays a different intervallic structure, i.e. FGF in m 9 and then a minor 3rd drop from F – D in m 10. The D in m 10 is a dotted quarter note tied to another quarter note, though not dotted, thereby creating a displacement of the accented beat otherwise known as syncopation. The last note of the measure is taken over by B,, which makes it different from mm 6 –7. The last note of m 10 makes

an anacrusis to m 11 particularly when one wants to consider the lyrics of the song. The tonal contour of the language is over-turned such that it does not match the normal speech pattern of the language – hence the movement from C AA B♭ in m 11 and held the B♭ through to the last beat of m 12, but when the music progressed the tonal contour resumed thereby creating an interesting swinging melodic phrase from m 13 – 15 the last note of which creates a syncopation that lasts for ten beats.

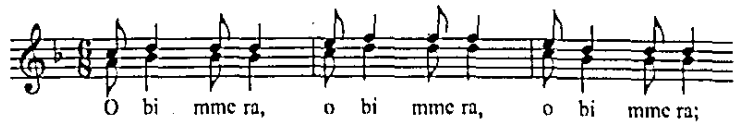
Ex. 30.3.



It is worthy of note that m 17 – 20 portrays a pattern that rises a 2nd and falls a 3rd to close the solo. In m 17 C rises a major 2nd to DDD and then falls a major 3rd to B♭. B♭ also rises a major 2nd to C and falls a minor 3rd to A, which also rises a minor 2nd to B♭ , but the B♭ hangs to close the solo.

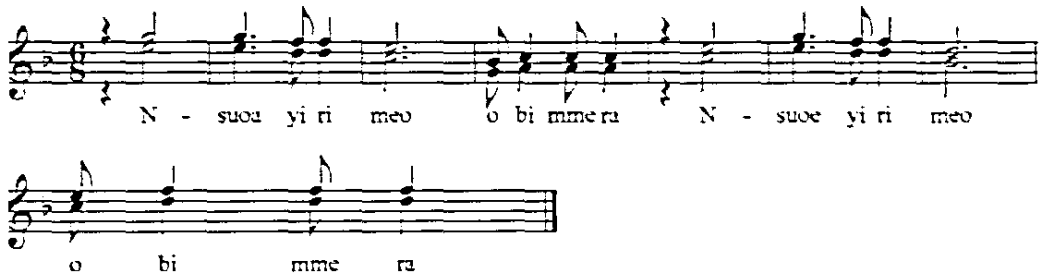
Interestingly, a careful look at the chorus shows that the tonal contour has been varied resulting in a varied melodic pattern. Also, whiles the opening of the chorus rises and falls by 2nds and 3rds respectively from mm 22 – 24, the opening of the solo leaps a perfect 4th from C to G in m 1 and falls a 4th from G – D in m 2. See the following example.

Ex. 30.4



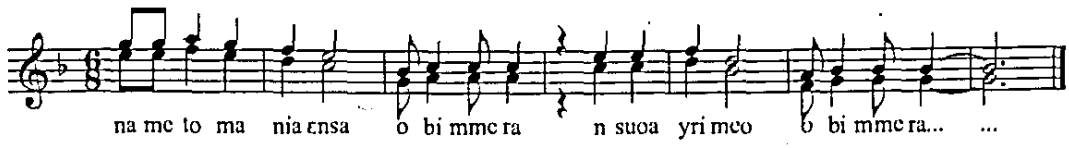
Another point worthy of note is the melodic and rhythmic variations that manifest themselves in mm 4 – 11. The quarter note rests in the first beat of mm 4 and 8 push the accent to the third beat of the measures thereby creating a syncopated rhythm. There is also a varied sequential pattern that is generating some kind of interest within the same parameters e.g. whiles from mm 4 – 7 the two voices move from EG – EG – DF –DF CE –CE and a downward leap of diminished and perfect 4ths respectively to GB♭ – AC – AC – AC, from mm 8 – 11 the two voices move from CE – EG – DF – DF – B♭ D (minor and major 3rd downward skip) followed by just a 2nd rise to CE – DF – DF - DF.

Ex. 30.5.

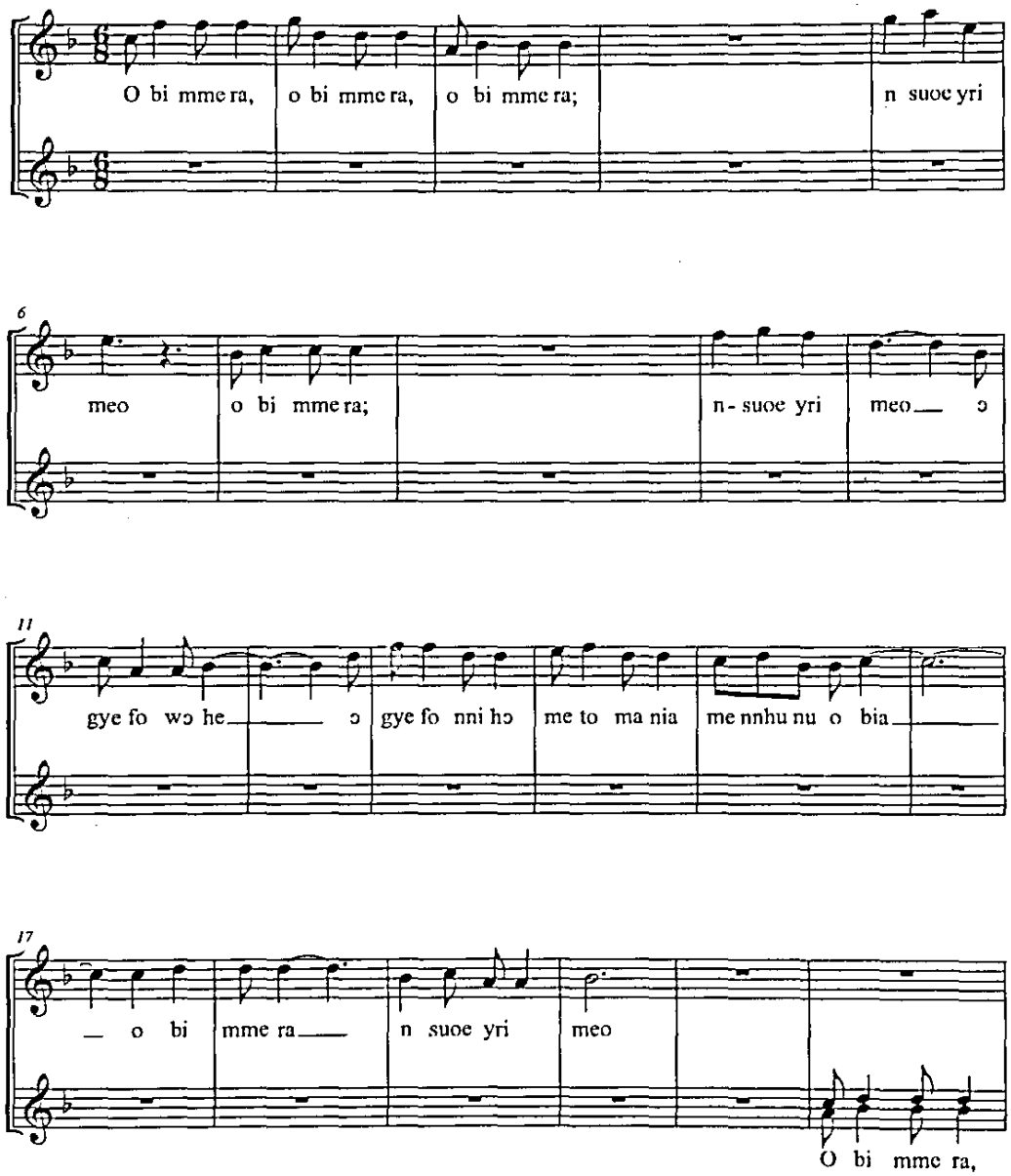


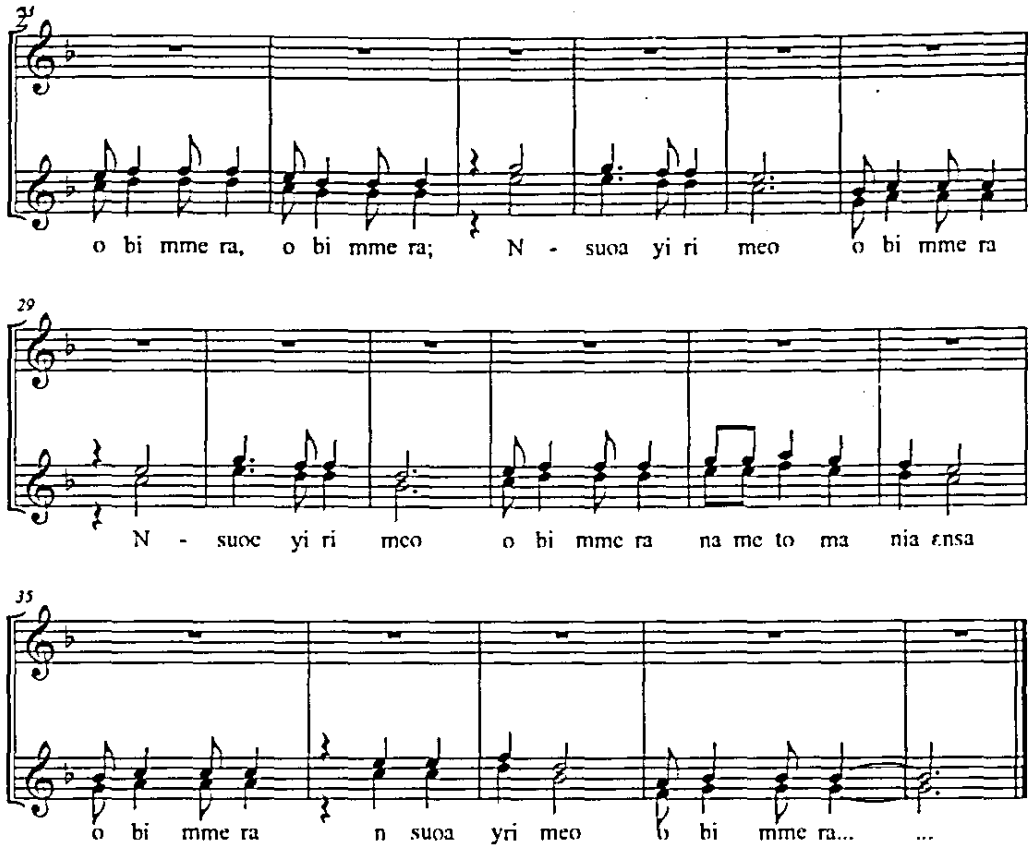
The chorus comes to a close with a slight modification in the rhythmic motif as well as the melodic contour. See Ex. 31 below. From mm 33 – 39 two sequential patterns are encounted. The second of the last two phrases of the chorus comes a 3rd below the starting note of the first phrase but they are rhythmically different. The first phrase ends on C, whiles the second end on B♭ to close the chorus. See the example below.

Ex. 30.6.



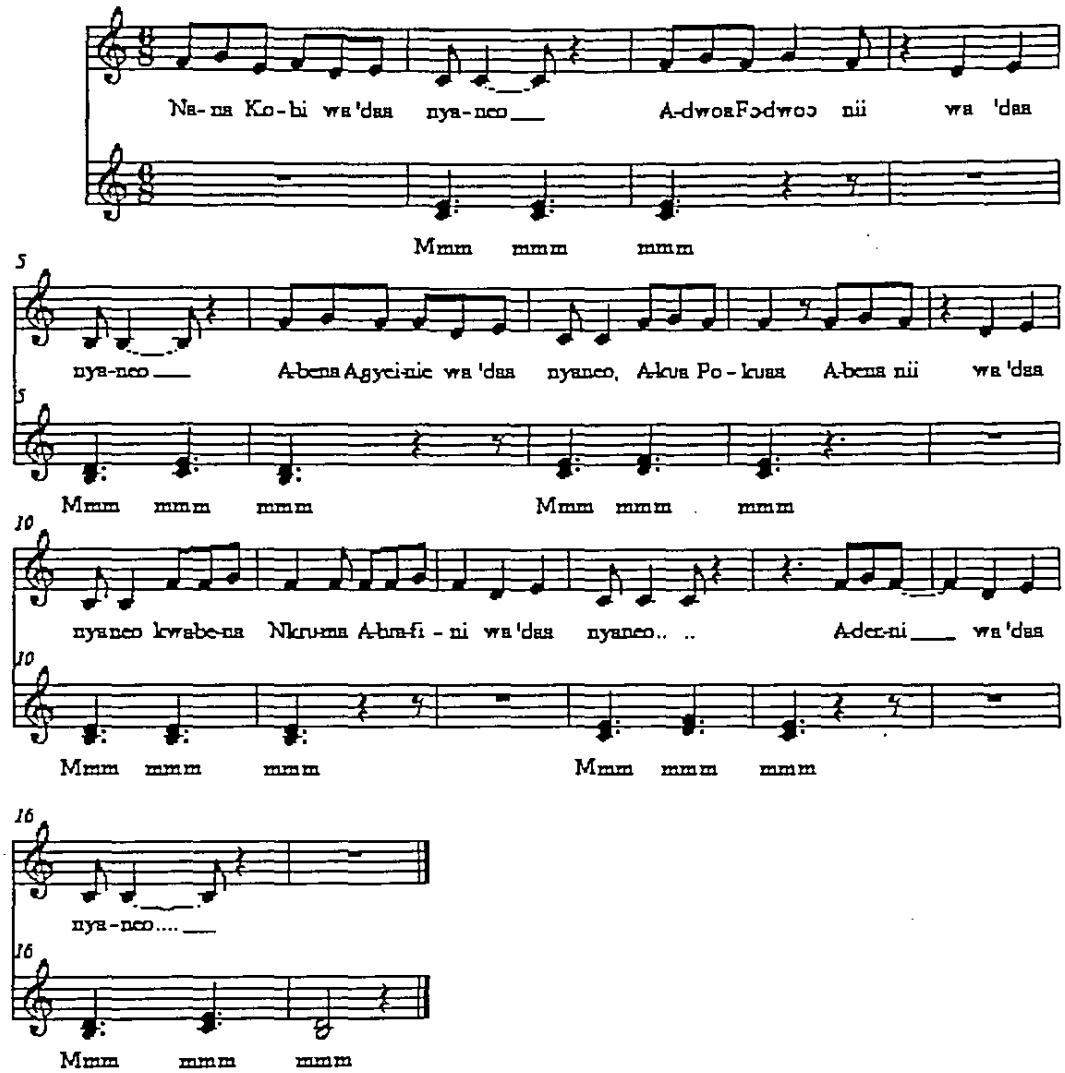
Ex 31. **Obi mmra**





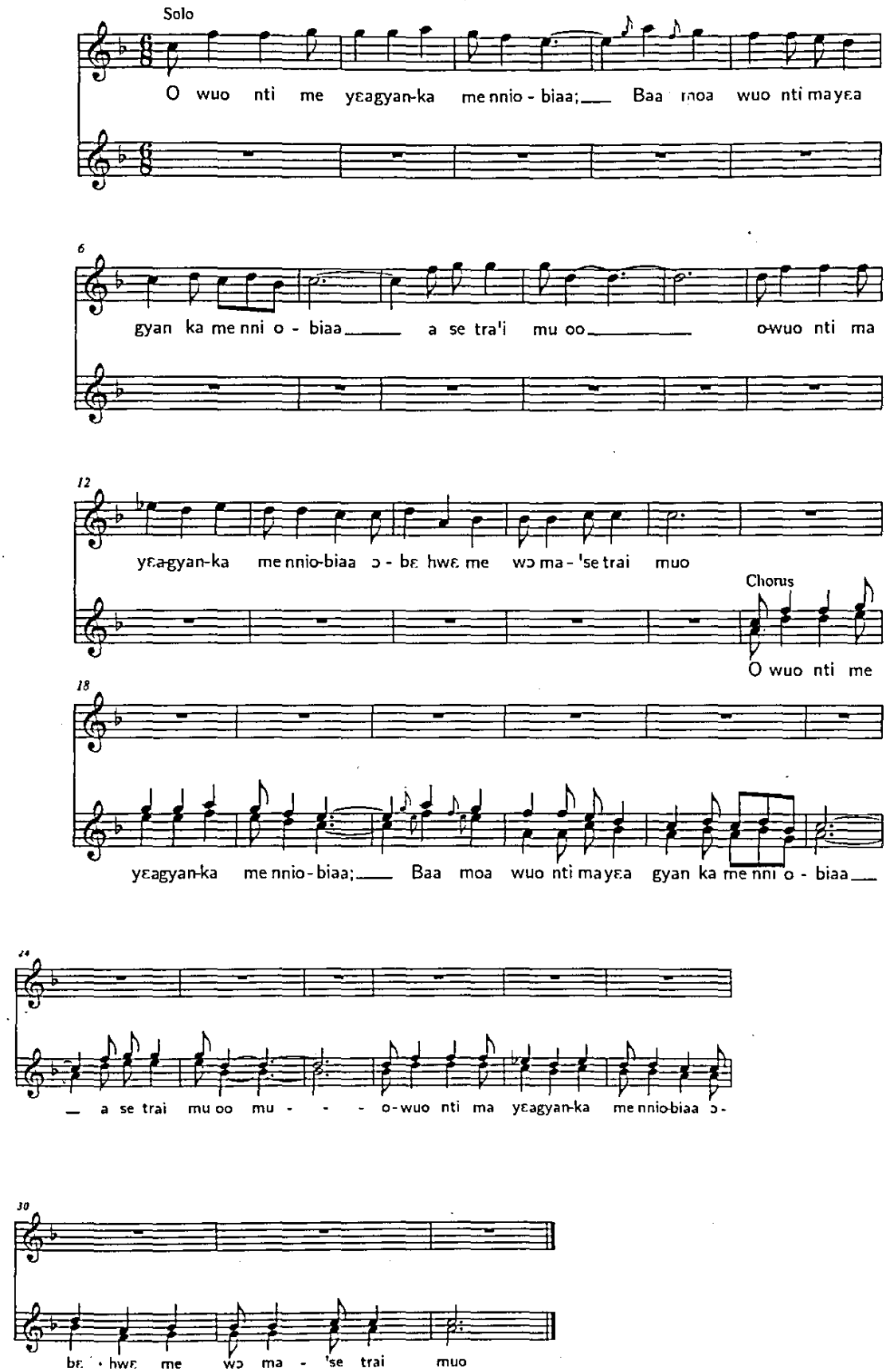
In example 32, (below) the chorus embodies a repetitive sequence of CE – DF – CE and BD – CE – BD providing a polyphonic framework for the lead singer to recompose formulaic phrases. The melodic motion is set off in the opening measure with rise and fall sequences – F – G, E – F, D – E – followed by a falling third from E to C established as a pre-final note. The second phrase of the leader is similarly organized but, due to the intonation of the text, there are subtle adjustments leading to a downward leap of a fourth to E to B, which eventually becomes the final cadential motion. There are two types of cadences in this piece: falling major thirds from E to C and a downward leap of a perfect fourth from E to B. Although the lead and chorus phrases overlap, they should be viewed as independent linear lines that are not bound together by vertical relationships.

Ex. 32. Nana Kobi (overlapping of lead and chorus phrases).



For instance, after the momentary response in m. 2, the lead singer initiates the second phrase on the down beat of m.3, which marks the end of the first chorus phrase. This situation is the result of the leader beginning her second phrase in m. 3 before the chorus can complete their first phrase. The second chorus phrase comes in with the down beat of m. 5. In m. 7 and m. 10 the lead phrase begins half a measure earlier than in the previous measures.

Ex. 33.


Solo
O wuo nti me yɛagyan-ka me nnio - biaa; Baa moa wuo nti ma yɛa
gyan ka me nni o - biaa a se tra'i mu oo o-wuo nti ma
yɛagyan-ka me nnio-biaa ɔ - bɛ hwɛ me wɔ ma - 'se trai muo
Chorus
O wuo nti me
yɛagyan-ka me nnio - biaa; Baa moa wuo nti ma yɛa gyan ka me nni o - biaa
a se trai mu oo mu - - - o-wuo nti ma yɛagyan-ka me nnio-biaa ɔ -
bɛ · hwɛ me wɔ ma - 'se trai muo

In example 33 above the opening phrase begins with a perfect 4th leap from C to F and rises to A through G with A scaling down to E, which is held on to the first two beats of the next measure (m 3) creating an interesting melodic curve. Mm 4 –7 comes in with a feeling of Hemiola beginning with the highest pitch – A, scaling down to C by steps thus creating a melodic motion with a rise and fall sequences – C – D, C–D, B♭– C. M 8 commences on the third beat with F rising a 2nd to G G G followed by a perfect 4th downward leap to D and sustained for eleven beats. This measure is influenced by the intonation of the text "*asetra'i muo*". The next measure, m 11, indeed is a restatement of the first measure but the first notes of the two measures are different – C and D respectively. Following immediately is another melodic motion with a rise and fall sequences – E♭ – D, E – D, D – C, C – D on the text *yɛ agyanka menni obiaa*. There is also a sudden leap from D to A utilizing the text *bɛ hwɛ*, after which the melody rises a minor 2nd to B♭ B♭ B♭ , and a minor 2nd to C C C to close the solo. From m 17 the chorus picks up the exact melody as was first presented by the solo to m 33 to end the song. However, mm17 – 33 provides a polyphonic framework that runs parallel to the main melody with two 6th intervals in m 21.

Summary of analysis:

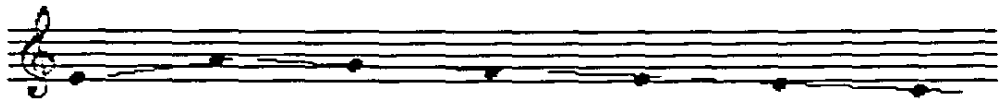
The following summary represents the overview of the compositional techniques derived from the *adowa* music of the Akans of Ghana in relation to melody construction, voice separation, rhythmic structures, form and structure and vocal and instrumental template.

Melody construction:

Melody construction simply accounts for the units of structure, the motion and the location of cadences, as well as the melodic resources.

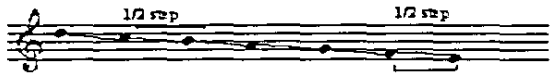
Ex 34a.

The following is the melodic contour, melodic range and melodic motion shown in example 23.



The melodic sequence in Example 34a is based on a heptatonic scale the nature of which is defined by the rising interval of a fourth from pitches E to A, downward succession of full steps A-G, G-F, downward motion of a half step between F-E, and two downward motions of full steps E-D and D-C. The highest note is A and the lowest is C, a distance of a sixth. The beginning pitch E lies a major 3rd above the final pitch C.

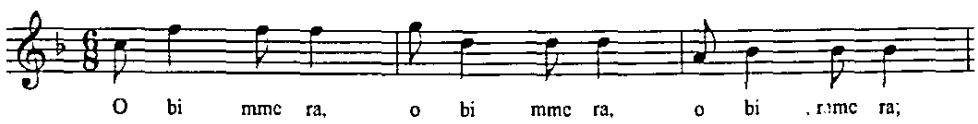
Ex. 34b



The melodic structure in Example 34b is founded on a heptatonic scale but unlike the former example, the melodic sequences are defined by two incidents of half steps between the downward motion of C-B, and F-E. There are four full steps with a distance of a minor seventh between the highest pitch D and the lowest pitch E.

It is worthy of note that some of the melodic contours have been so constructed because the tonal contour of the language largely influenced the melody construction.

Melodic contour in example 35.



In the first and third measures the melody depicts the actual tonal contour of the language, but in the second the melody is so constructed because of the over-turned nature of the tonal contour.

Voice separation:

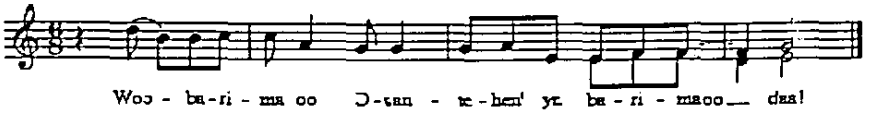
Adowa performance comes with certain pitch combinations that provide the voice separation (polyphonic) framework of the music. The heptatonic or seven pitch scale is favoured by the Akans of Ghana, and in *adowa* the pitch combination frequently used is thirds and sixths (3rds & 6ths). While the chorus has a limited range of notes the cantor uses any note of the scale. A cantor, who is very skilful in extemporization, brings his improvisational skills to bear, using techniques such as imitations, sequences, inversions, and textual as well as small melodic variations.

The *adowa* ensemble is made up of a combination of both instrumental and vocal music. It, therefore, has two sections – vocal section and the instrumental section (but for the purpose of this work I am going to focus on the vocal aspect of the *adowa* music). The vocal section of *adowa* is further broken down into cantor and chorus, which are often referred to as call and response. Critical examination of the above examples clearly shows the following pitch combinations.

Cadential Pitch Clustering:

In this type of pitch combination singing is done mostly in unison. However, the singers add other notes to the last note or notes of the phrase.

Ex 36.

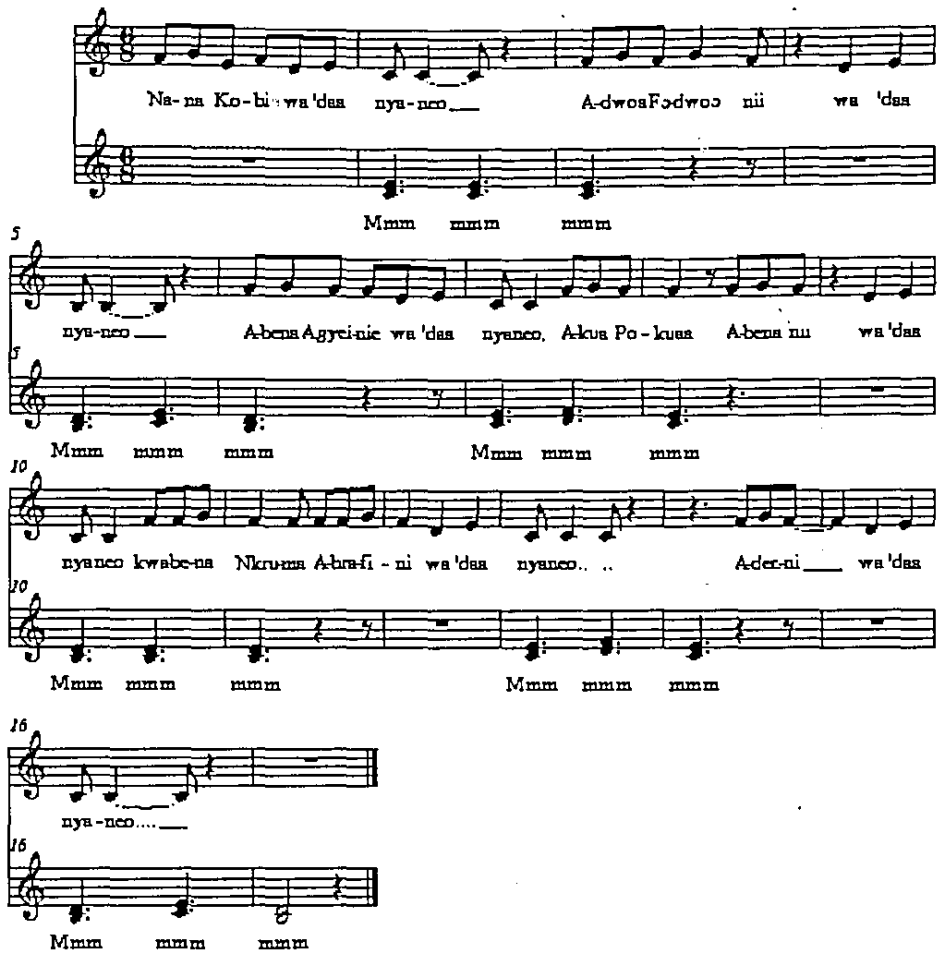


As one can see there is a pitch combination on the last two notes of the phrase. The above example often times manifests itself in the performance of *aho.* This is significant and very characteristic of *adowa* music.

Sporadic Pitch Blending:

In the performance of *adowa* music there is always occasional combination of certain pitches that provide polyphonic framework in sporadic fashion. Here, the performers sing in unison but occasionally combine some pitches in the course of the performance. It also creates another beautiful pattern that may be described as overlapping call and responses. The following example is clear expression of the pitch combination. In fact the overlapping results when a cantor comes in with another call section of the music before the chorus ends its section. The call overlaps the response and this results in voice separation.

Ex 37.



Rhythmic structure:

Transcriptions of rhythmic patterns of the instruments are provided in example 38 below. The *dawuro* or *adawura* provides the time line and remains constant throughout a performance unit. Whilst the rhythm of the *dawuro* remains constant the other instruments play variations as such, the transcriptions are just a representative example of their rhythms.

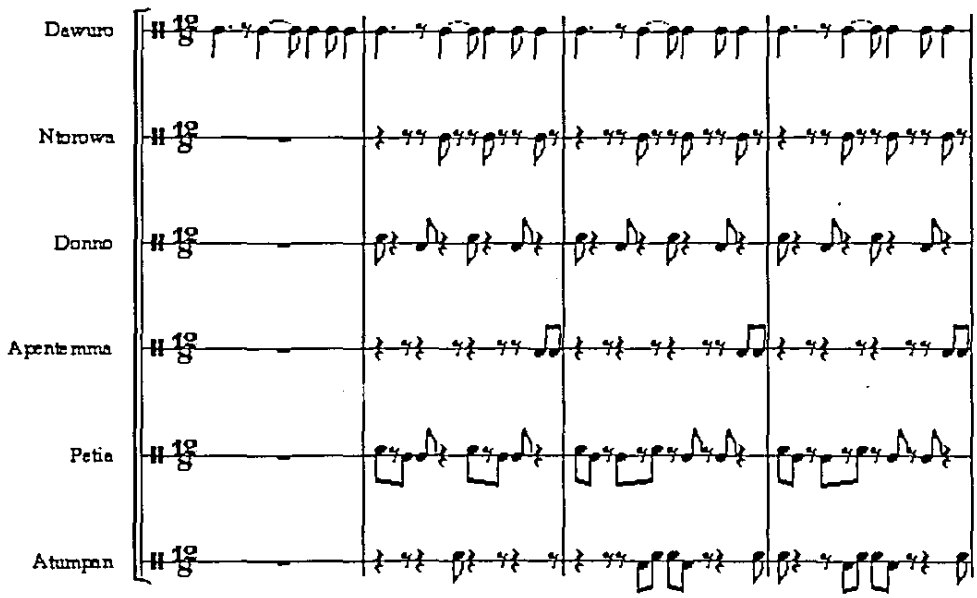
As I have said earlier in this work, that, of all the drums of *adowa*, the *atumpan* is the most important. It is often used both as a musical instrument and as a talking drum. The drummer of the *atumpan* sometimes pauses to express sympathy, congratulate,

show gratitude or give such messages as the situation demands, while the other instruments keep to their regular patterns. In fact cross rhythms play a dominant role throughout the music. The rhythms of the bells cross each other, and together cross with the *apentemma* and the *atumpan*. In like manner, rhythms of the hour-glass drums (*donno*) also cross each other.

The second hour-glass drum, the *apentemma* and the *atumpan* have the most variable parts, but the *atumpan* is the most versatile of all.

Ex 38. Rhythmic patterns of the *adowa* ensemble

Zabana Kongo

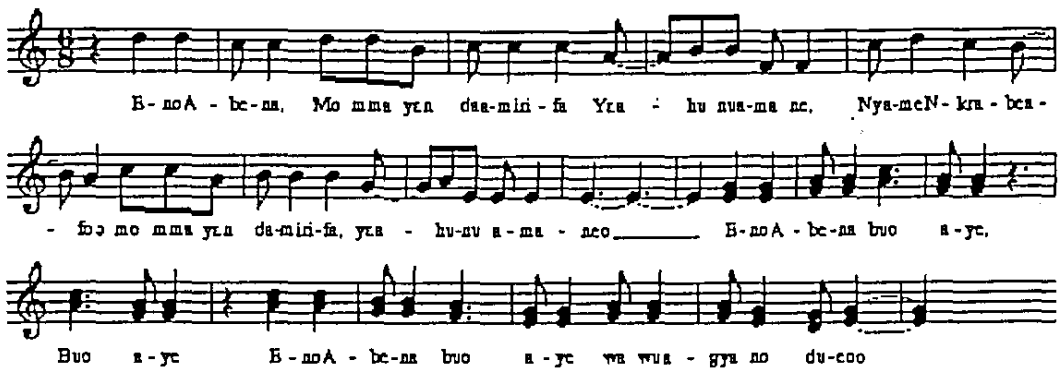


Form and structure:

Adowa music like other traditional musical types has an exclusive way of performance. The structure of the performance of *adowa* songs is essentially call and response in style. The focal point of the analysis of *adowa* music in terms of form and structure is the organisation of songs and pitch combination. The cantor sings the lead section of the song and the chorus responds. The repertoire of this musical type may be put into

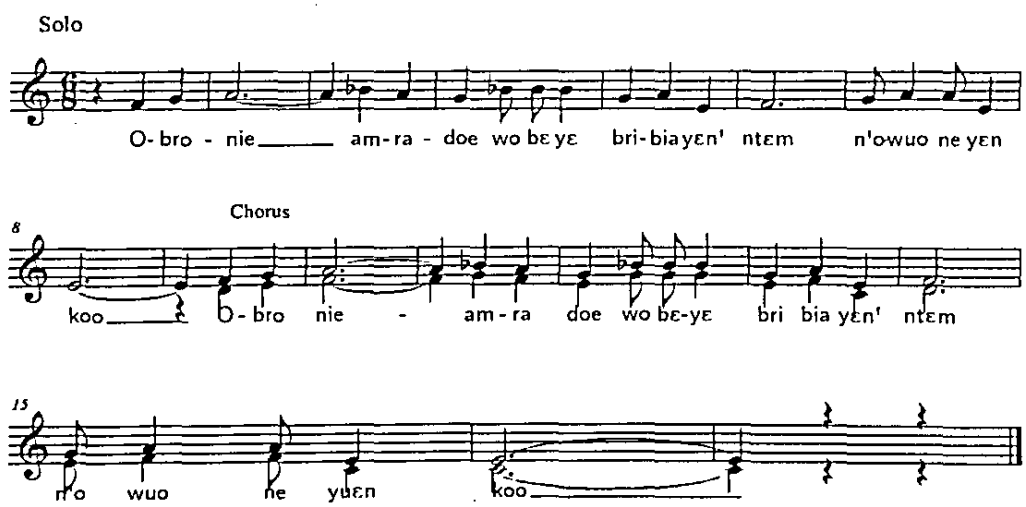
two categories: songs in which solo part is different from the chorus but both sections combine to form the song unit. The following song exemplifies the point.

Ex. 39. **Eno Abena**



Nketia, (1973) has said that there are those in which the solo and the chorus are similar and in which the chorus just repeats or simulates what the cantor has sung. See the following example.

Ex. 40. **Obroni Amrado**



In spite of the above basic forms, variations are found in both basic patterns. There could be slight changes in the beginning of the solo portions when the solo and chorus sing the same melody. Apart from this, there are other instances where the main chorus of the songs are delayed until two or three short responses have been made by the solo lead. In many instances when the solo and the chorus sing similar melodies the solo may sing the part of the chorus response or the second part. This is more stylistic and may depend on the individual cantor. Sometimes the chorus responses are sung in unison, parallel thirds or sixth, which is a common feature in many of the Akan songs.

To give a sense of finality, the endings of the songs are modified in such a way that the accompanying part either falls from third to unison with the first or falls from a sixth to a fourth. In the context of *adowa* music this reaffirms the tonality to the songs. As mentioned earlier *aho* precedes *adowa* songs by way of introduction during performance to, as it were, call the attention of the performers and the audience as well. *Adowa* songs are more often than not performed in medley with each or most of the items being preceded by *aho*. The *adowa* group determines the number of songs to be included in the medley during rehearsal sessions. This, in most cases, largely depends on the sharpness of the solo performer, as his failure to recall the songs will greatly disturb the whole performance. *Adowa* songs are repetitive but the number of times a song should be repeated also depends on the lead singer. Some songs have short endings whilst others have prolonged endings. Prolonged endings are usually meant to bring both voices and instrumental accompaniment to an effective ending.

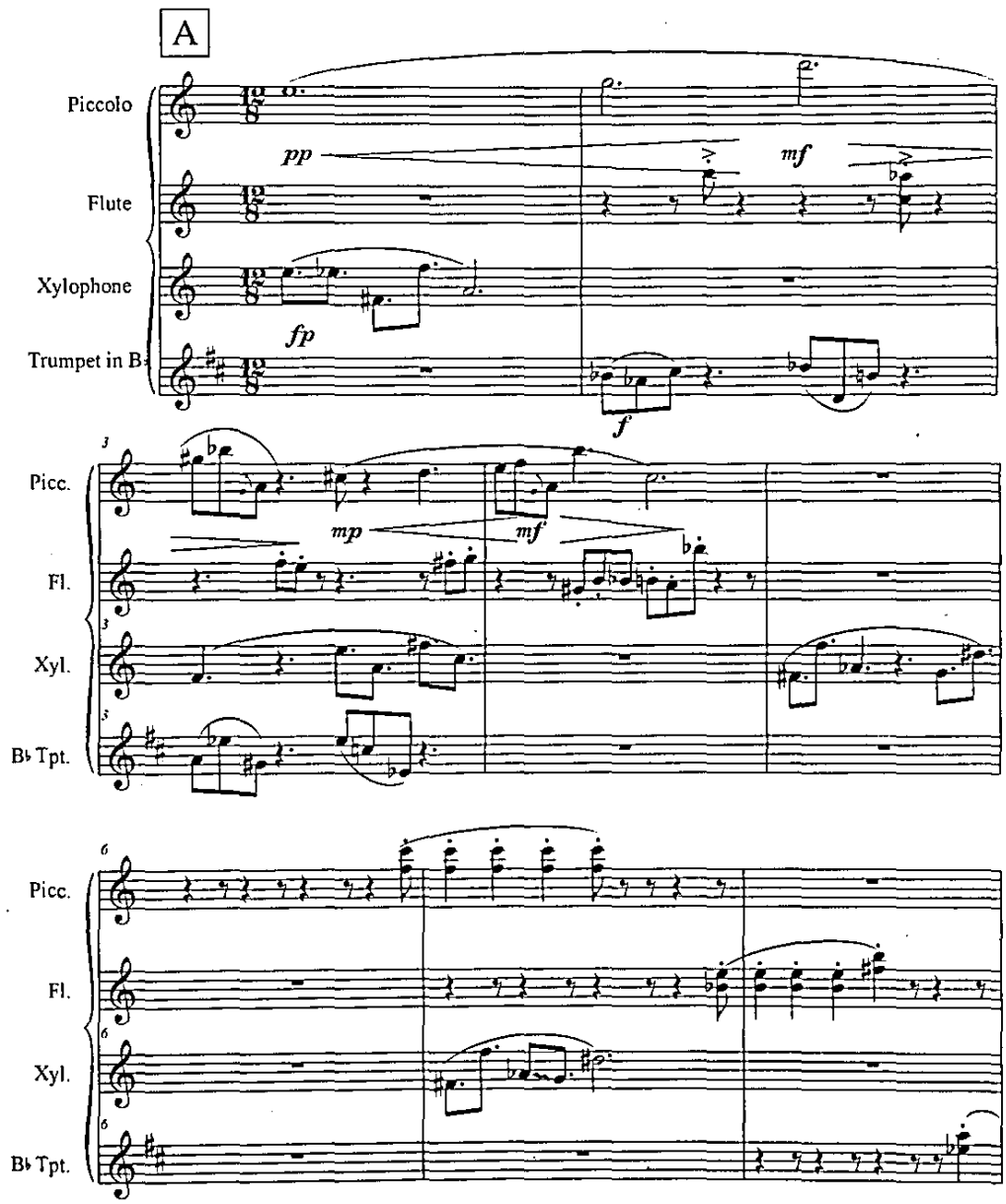
Texture: vocal and instrumental templates

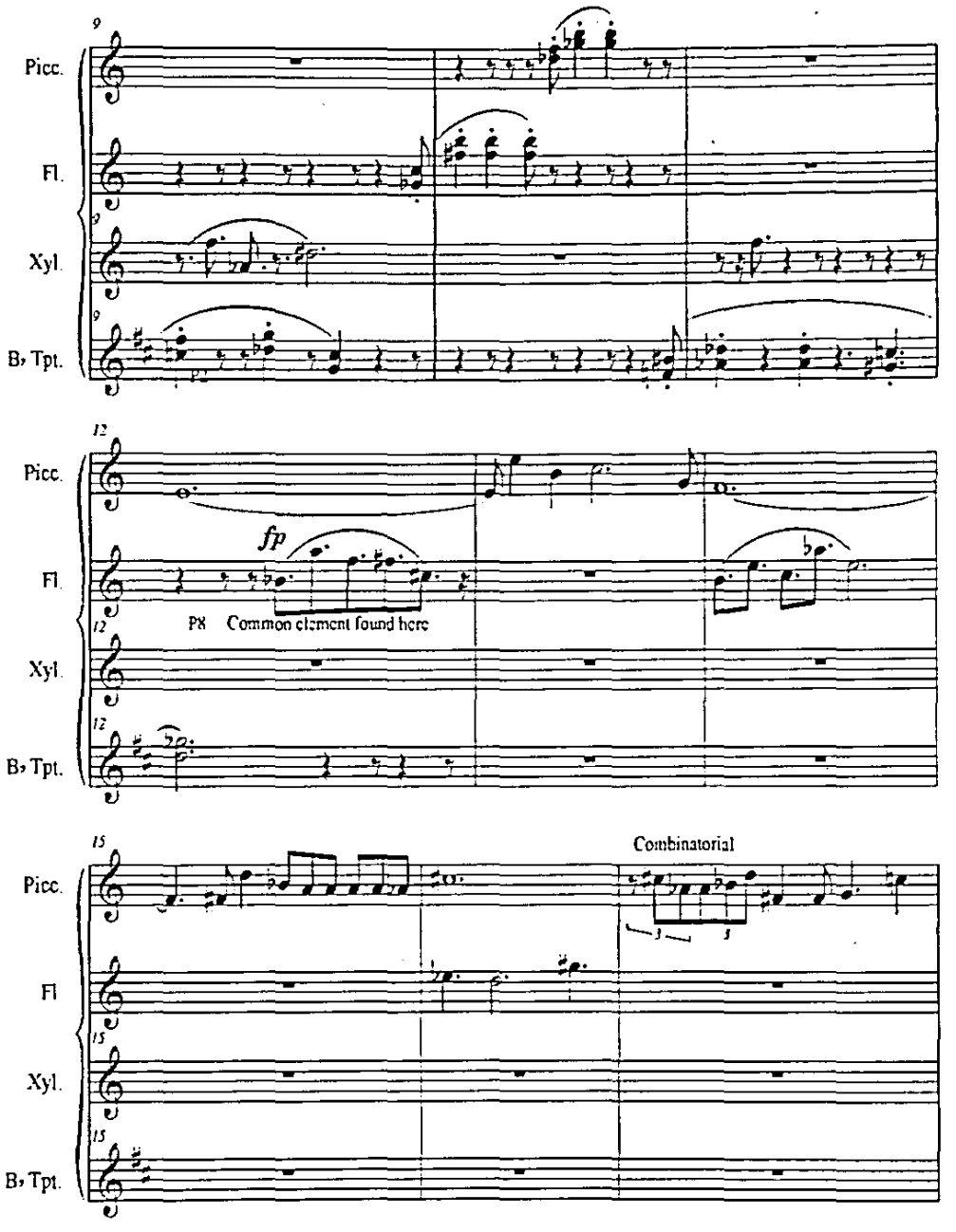
The texture of *adowa* today has not changed. It still requires the same instruments used to play the music when it was established as such. Therefore, the modern day *adowa* utilizes 2 bells, 1 *petia*, 1 *apentemma*, *trowa*, 2 *atumpan* drums, and 2 *donno* as earlier discussed in the previous chapter.

CHAPTER FOUR

THE COMPOSITION – PART ONE

FIRST MOVEMENT

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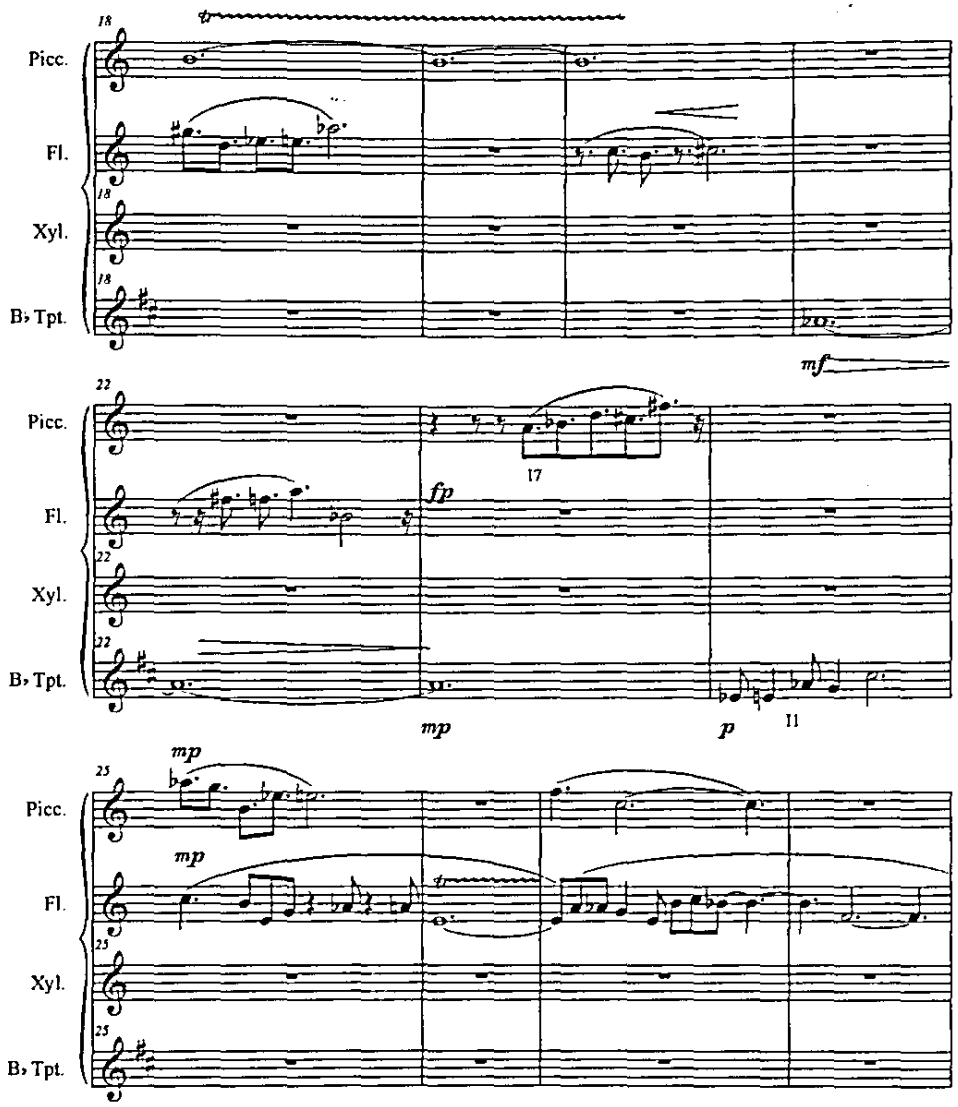
Fl.
Xyl.
B♭ Tpt.
12
fp
P8 Common element found here
15
Combinatorial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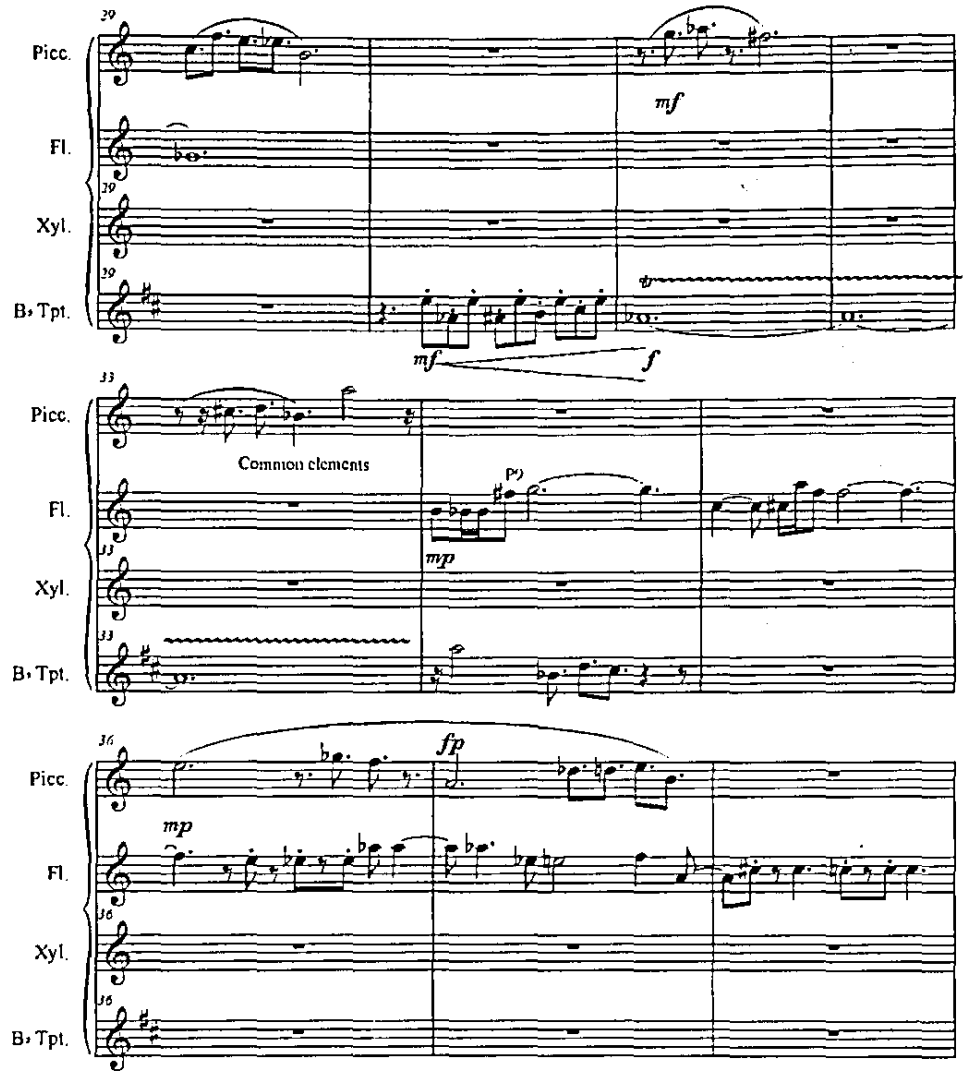
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Common elements
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36
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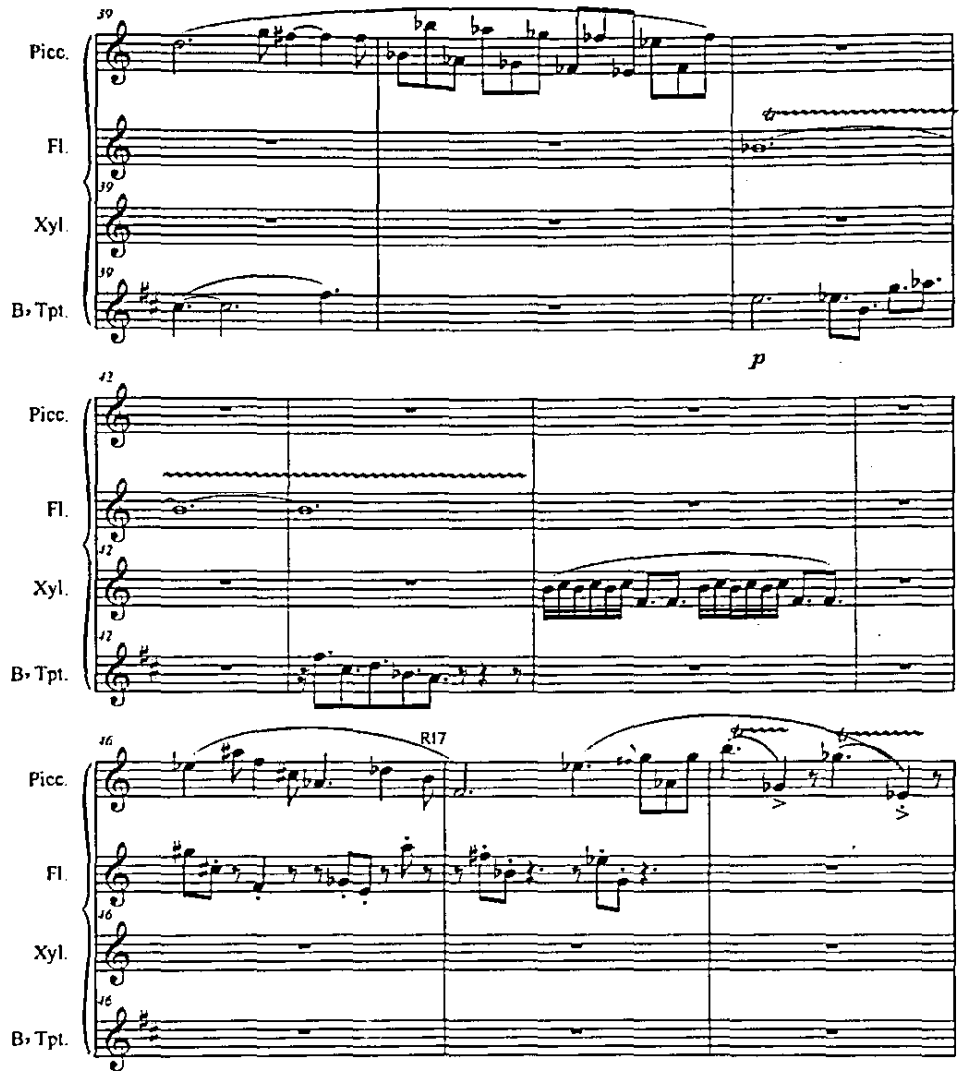
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Xyl.
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R17
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Fl.
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Xyl.
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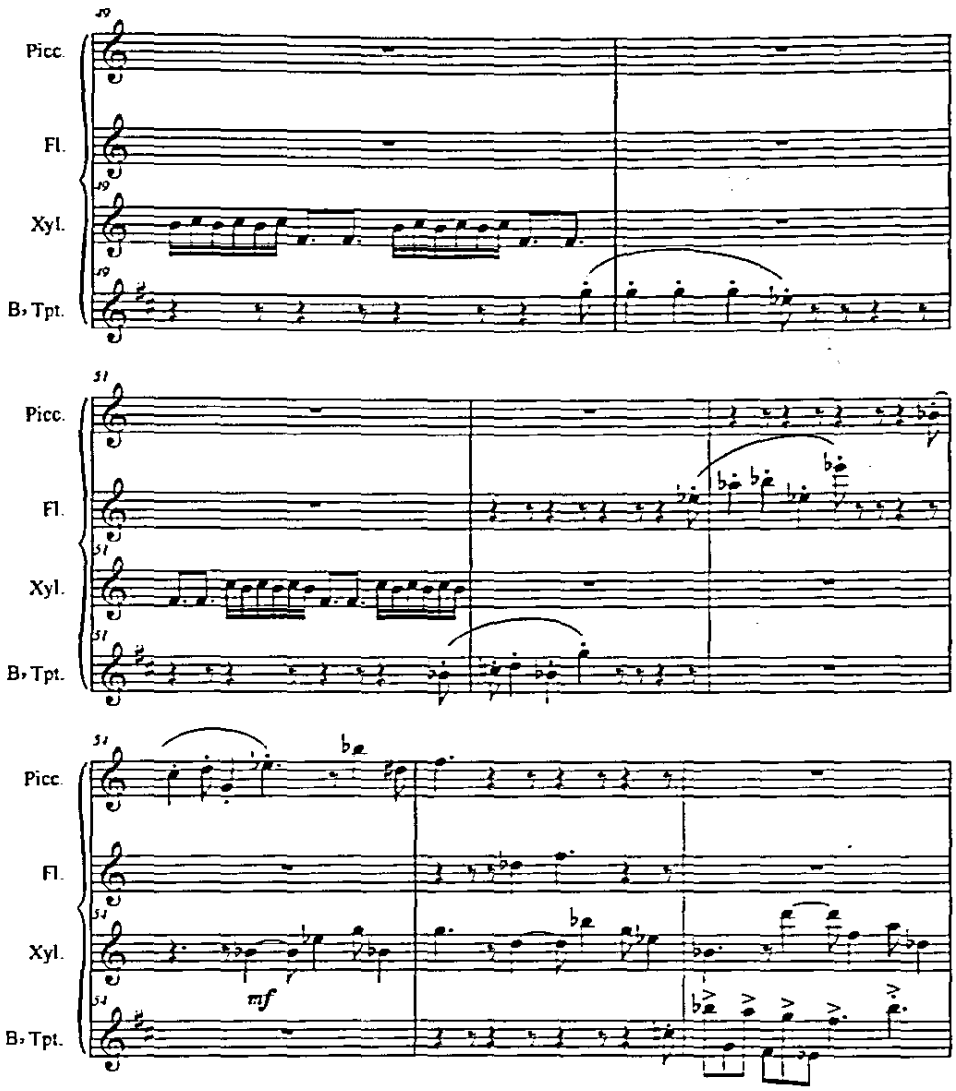
B♭ Tpt.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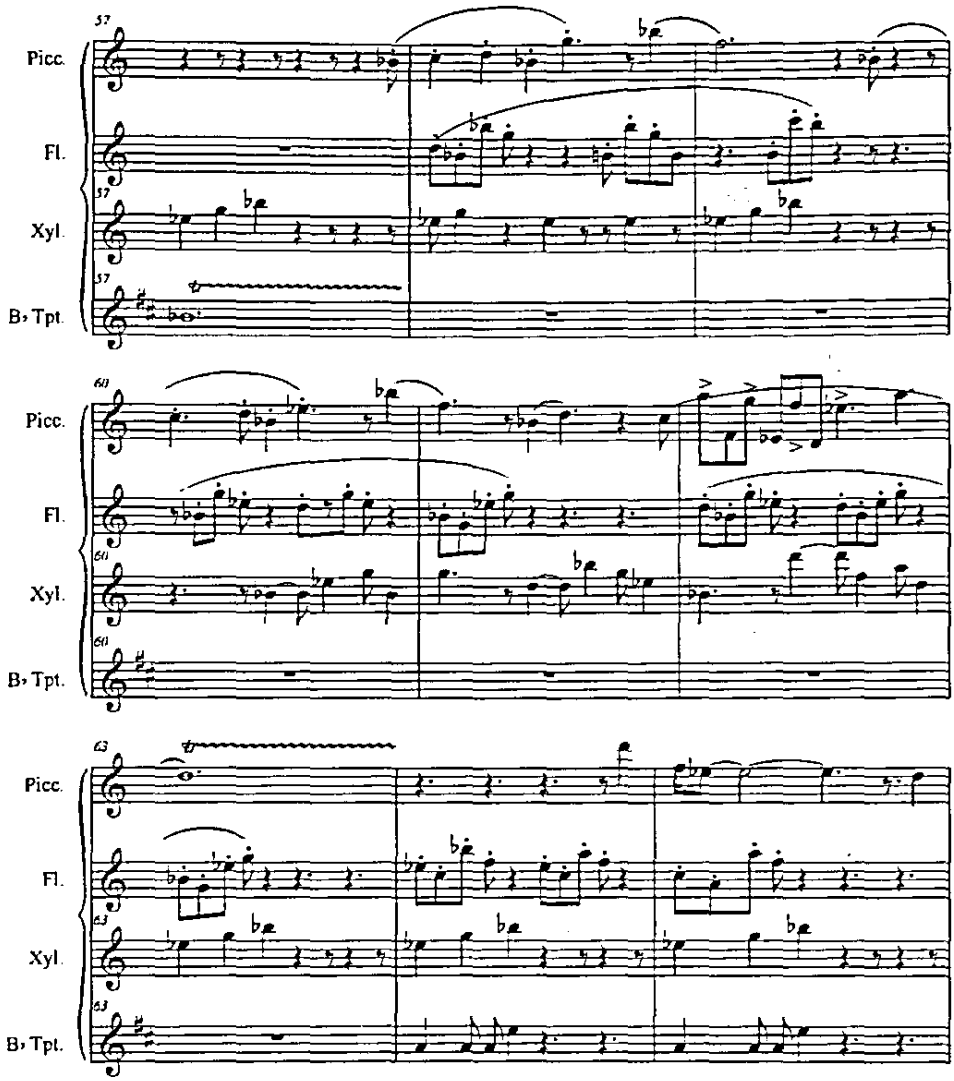
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Xyl.
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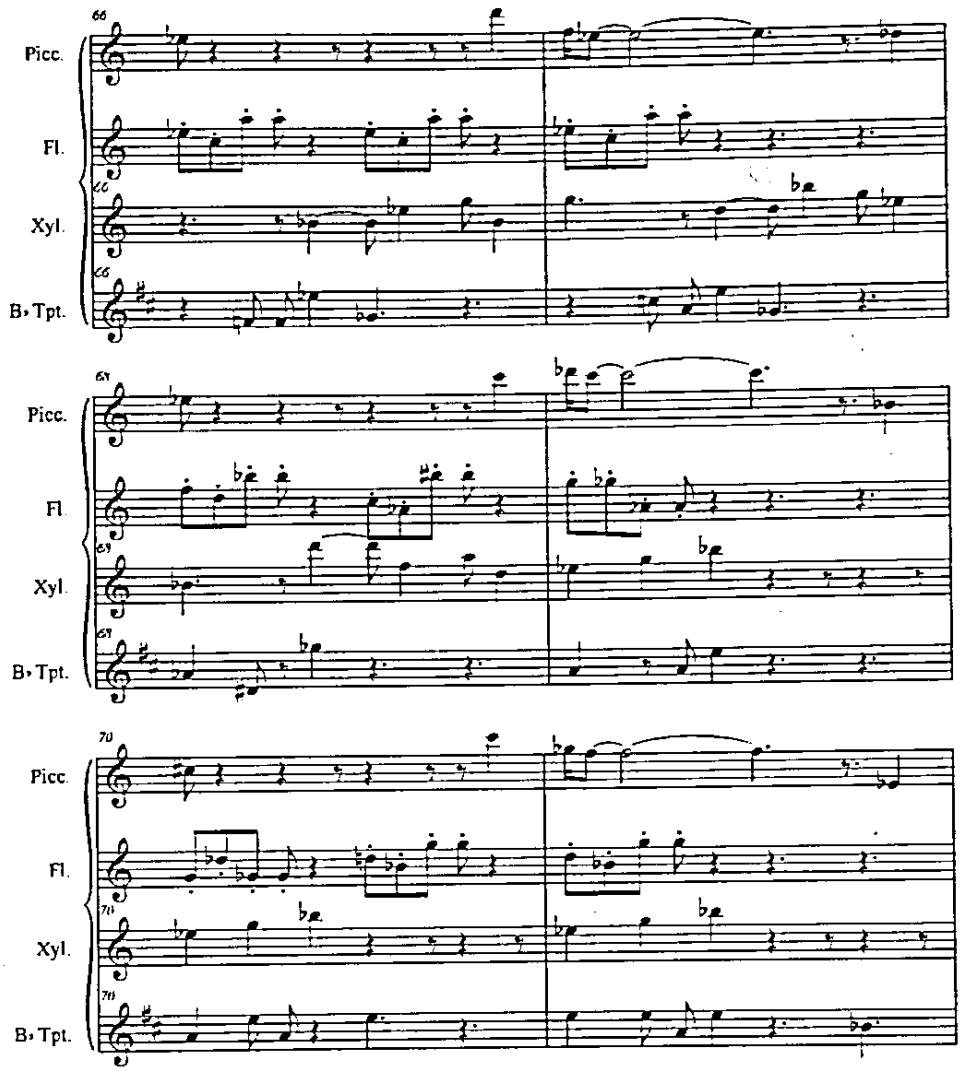
Xyl.
B♭ Tpt.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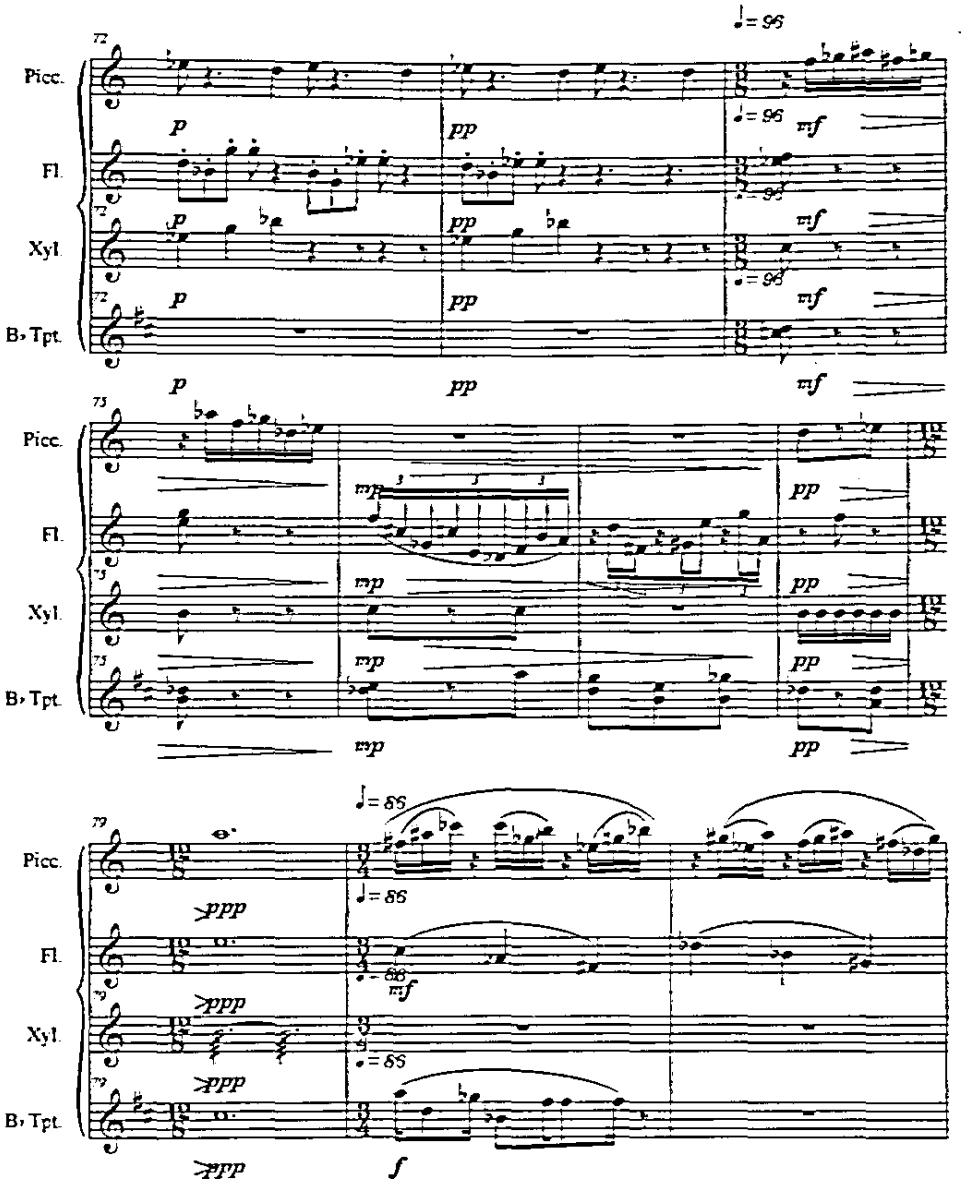
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Fl.
Xyl.
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pp
mf
mp
♩= 88
ppp
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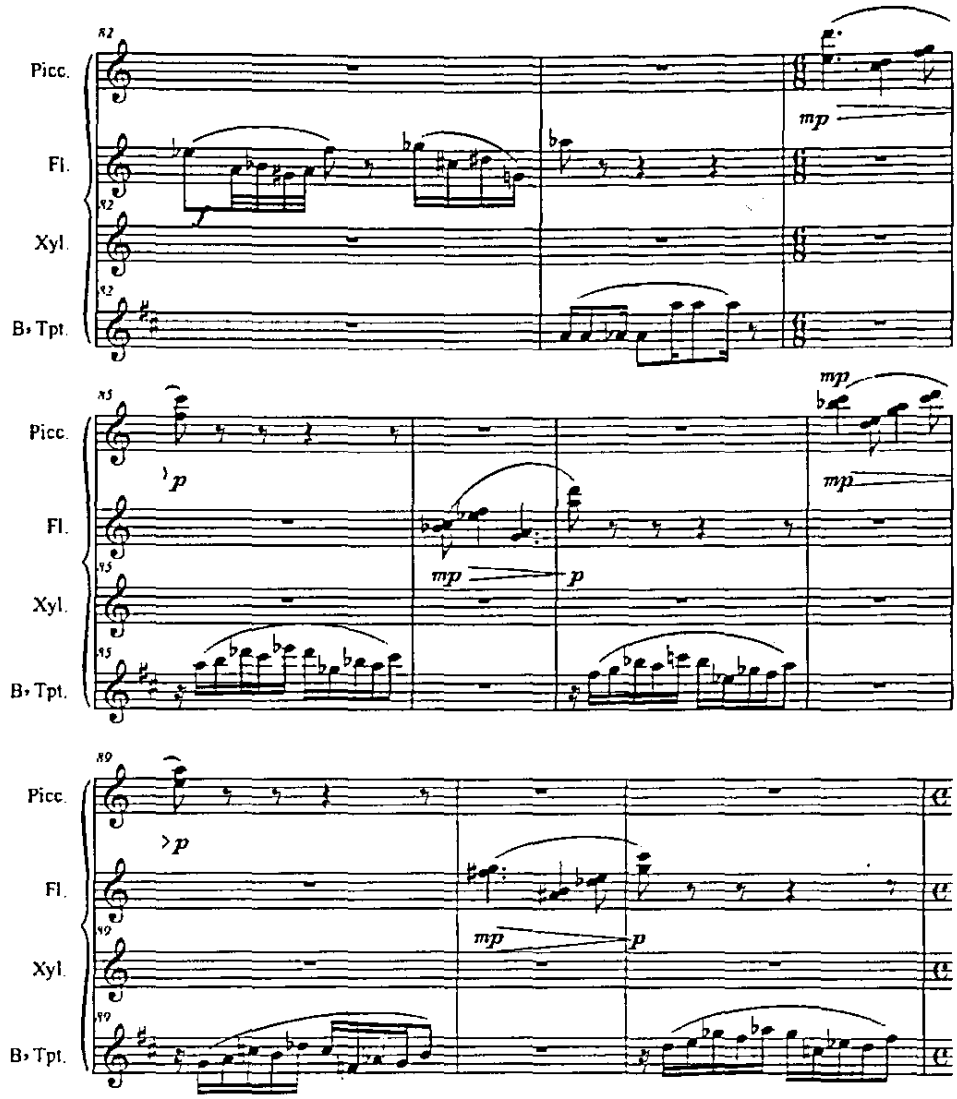
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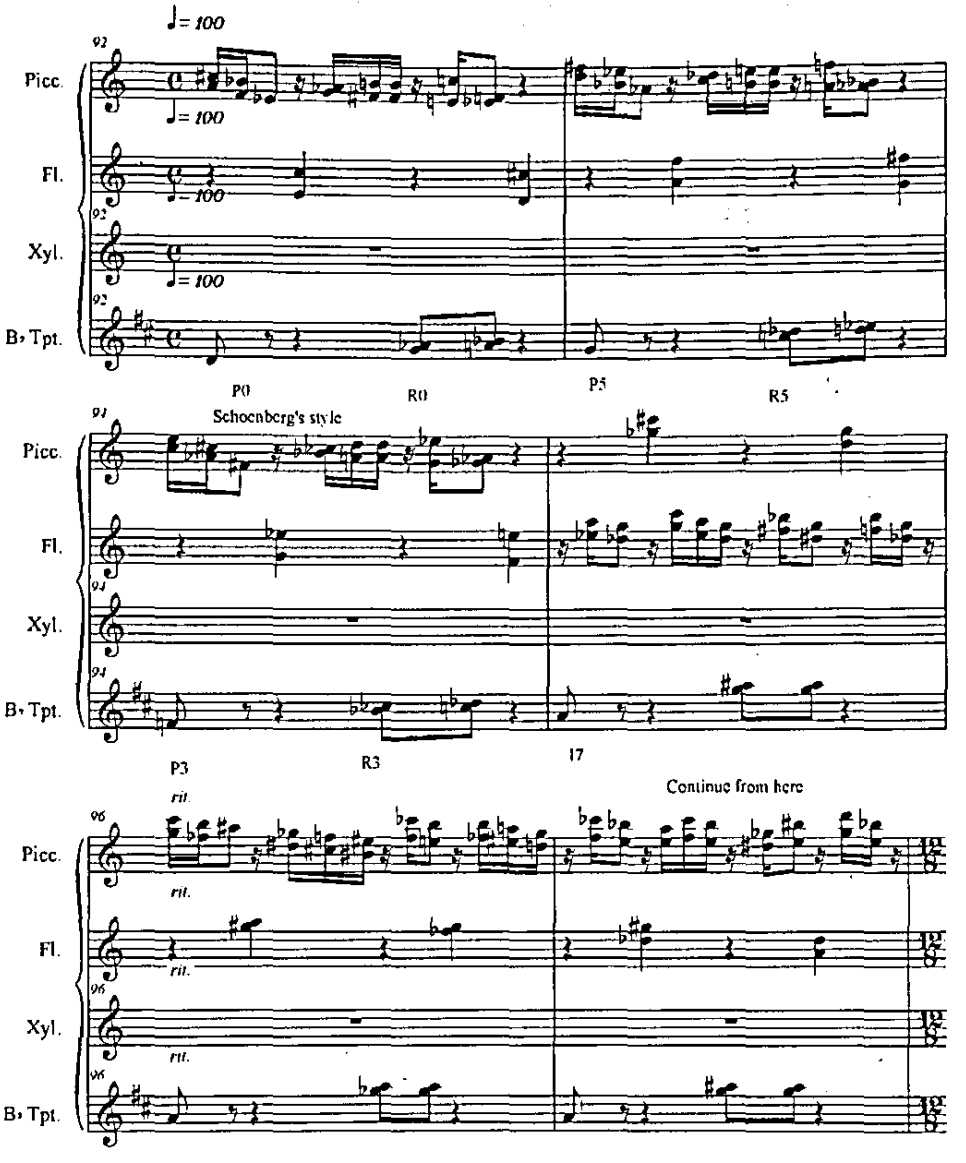
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Fl.
Xyl.
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P0
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R5
91
Schoenberg's style
P3
R3
17
Continue from here
96
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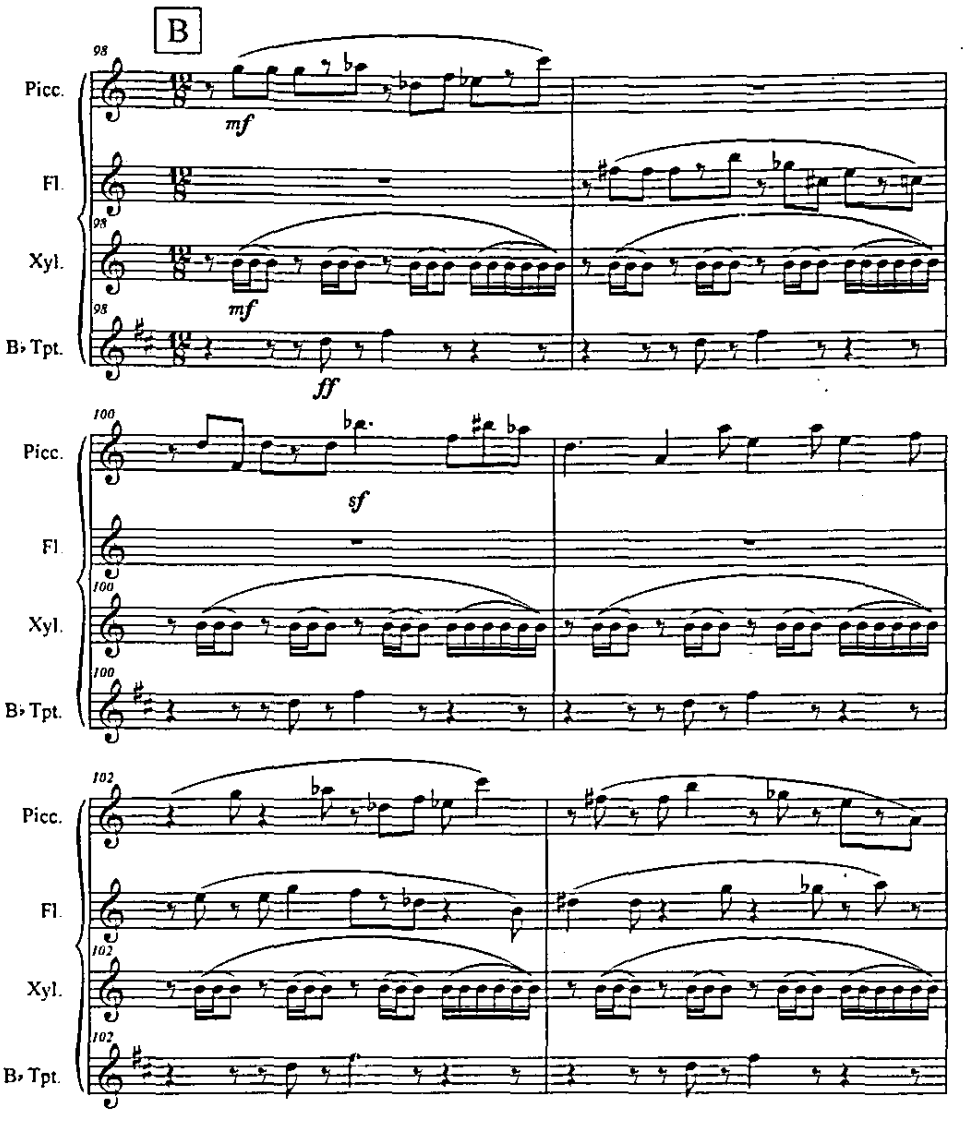
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Picc.
mf
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98
B♭ Tpt.
ff
100
Picc.
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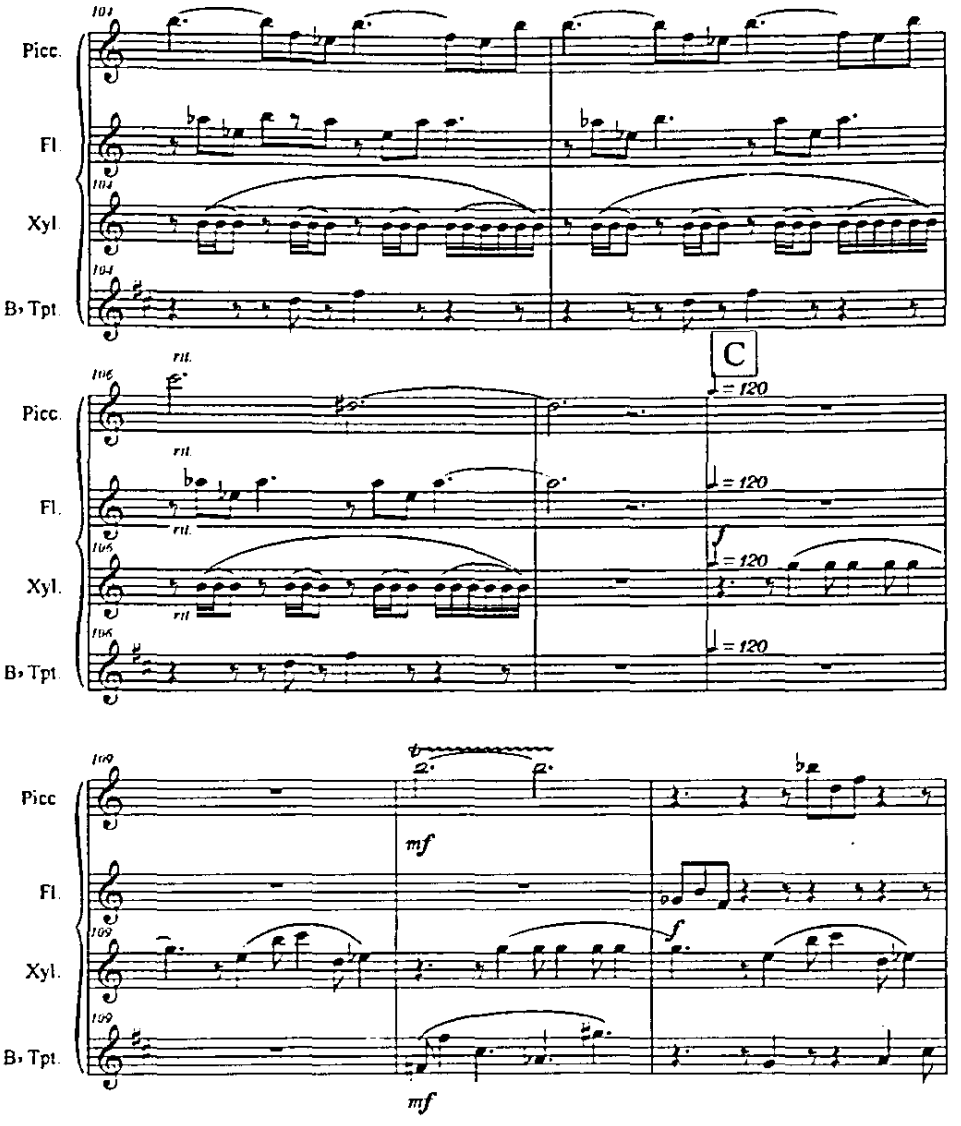
Xyl.
100
B♭ Tpt.
102
Picc.
Fl.
102
Xyl.
102
B♭ Tpt.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B♭ Tpt.
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C
♩ = 120
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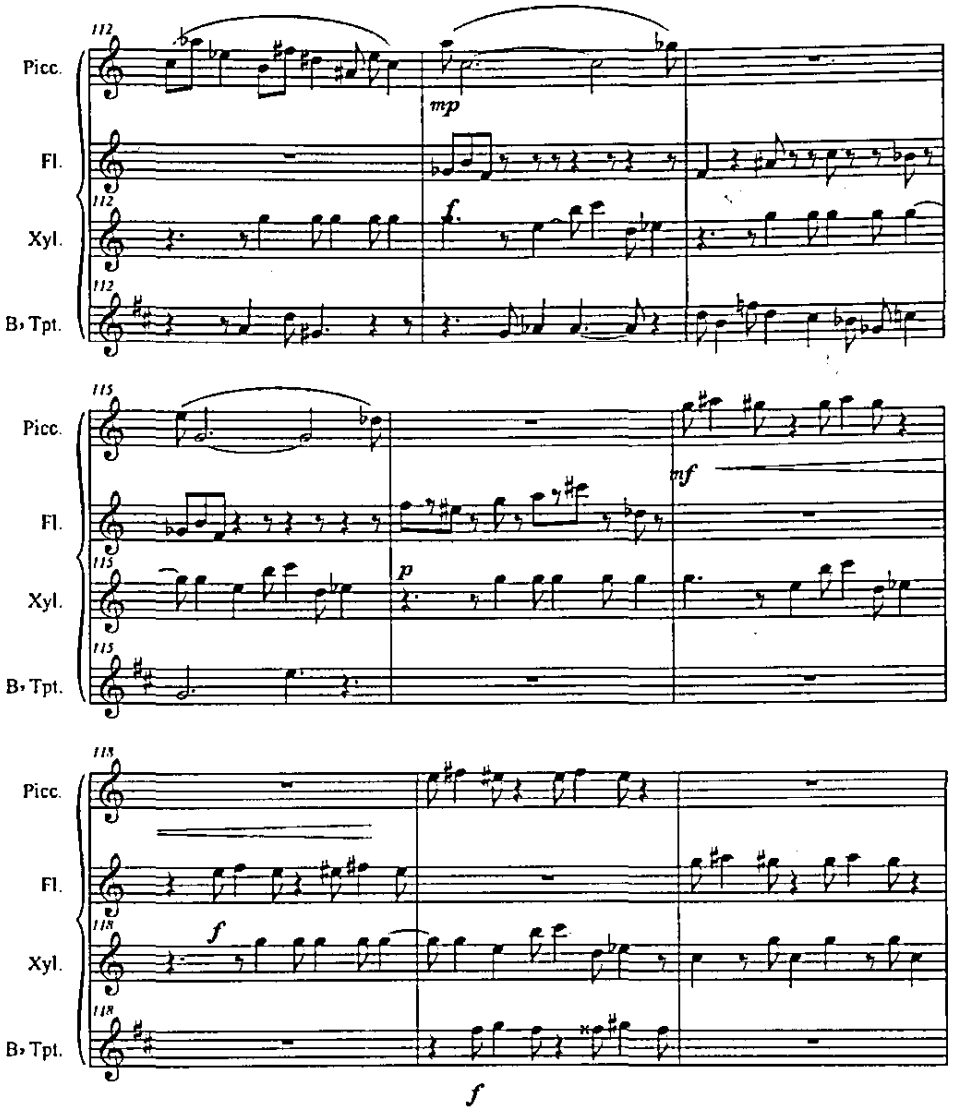
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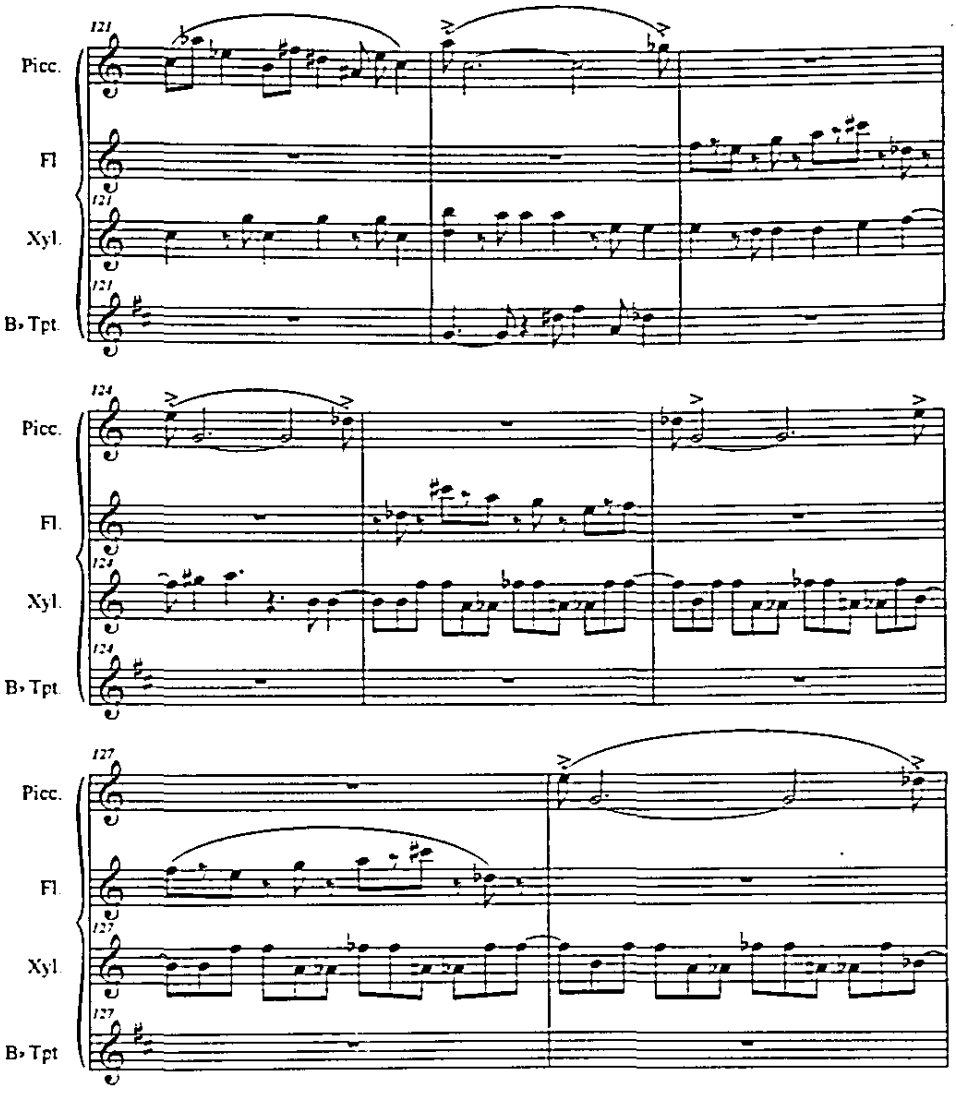
Picc.
Fl.
Xyl.
B♭ Tpt.
mp
f
115
mf
p
118
f


121
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Picc.
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Xyl.
B♭ Tpt.
127
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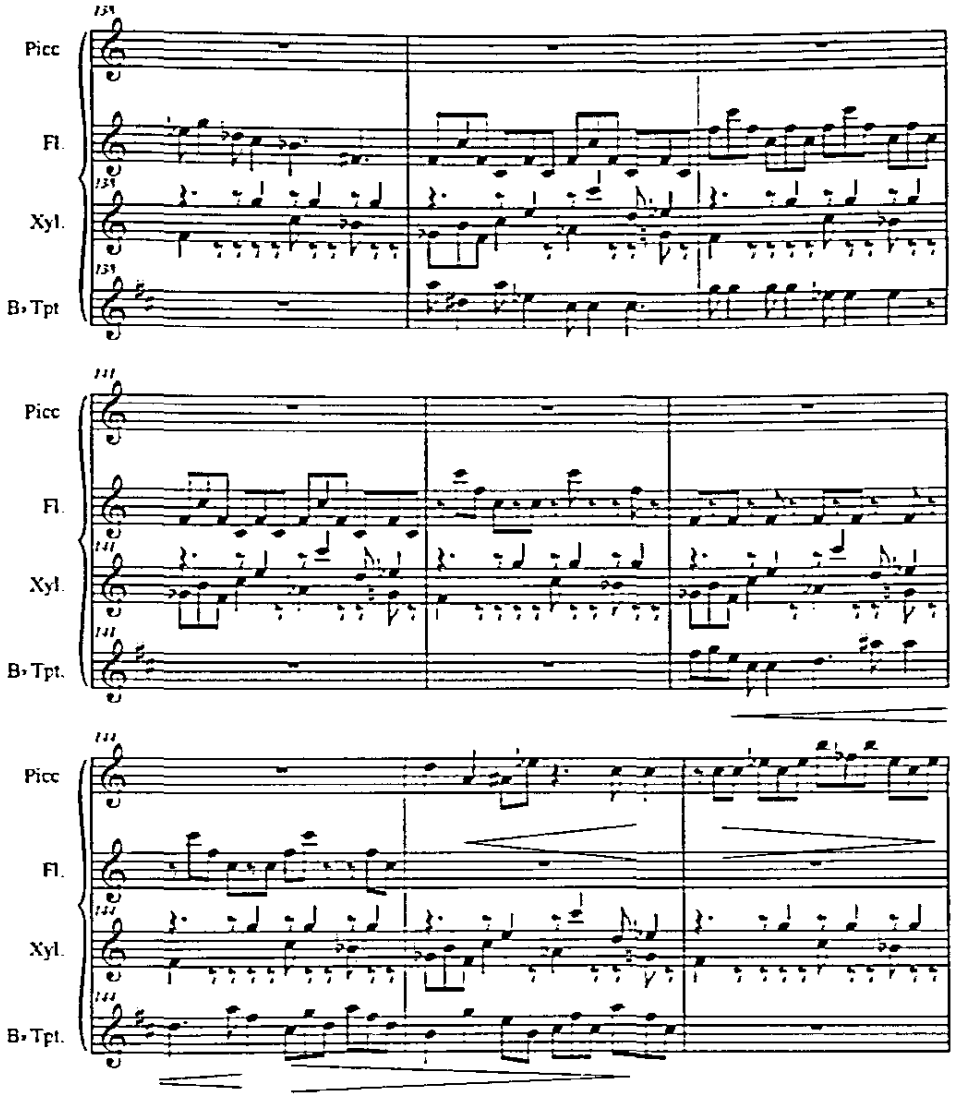
Xyl.
B♭ Tpt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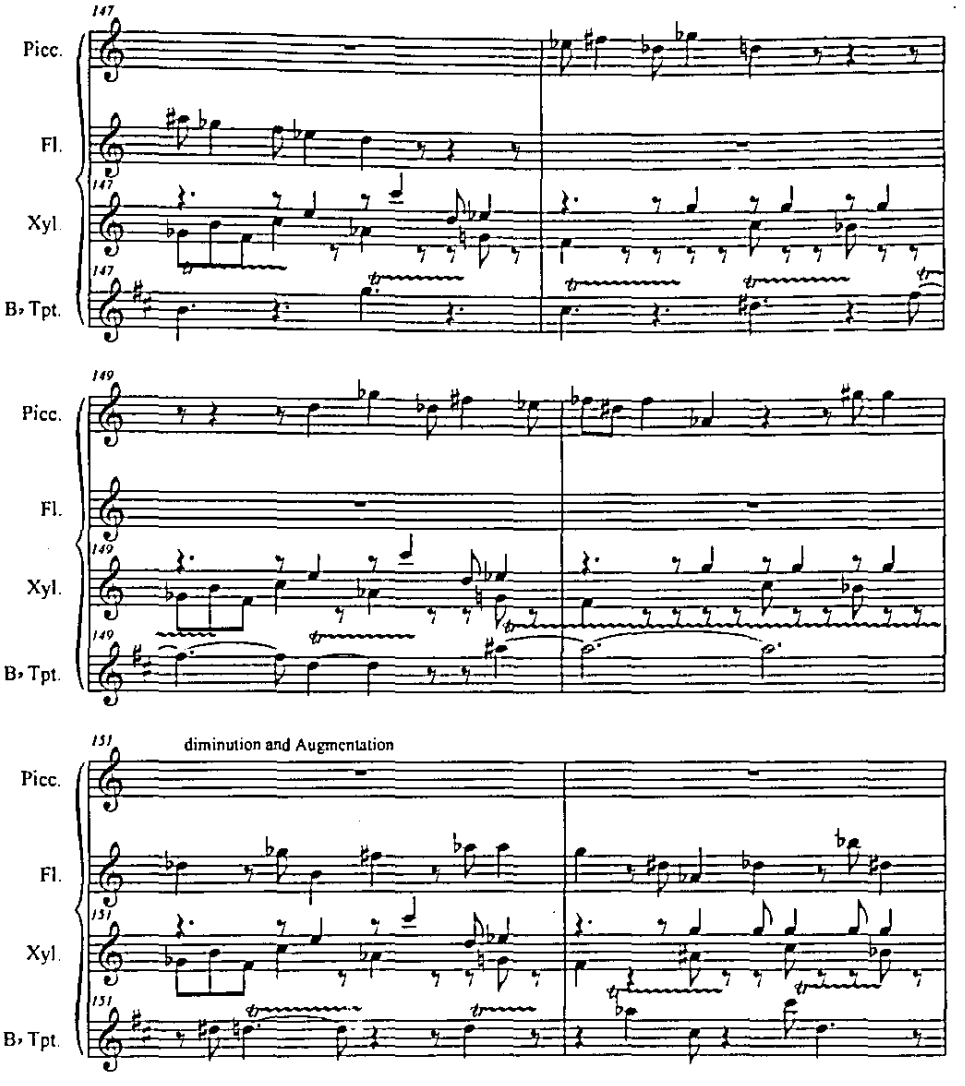
Xyl.
B♭Tpt
Picc
Fl.
Xyl.
B♭Tpt.
Picc
Fl.
Xyl.
B♭Tpt.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Xyl.
B♭ Tpt.
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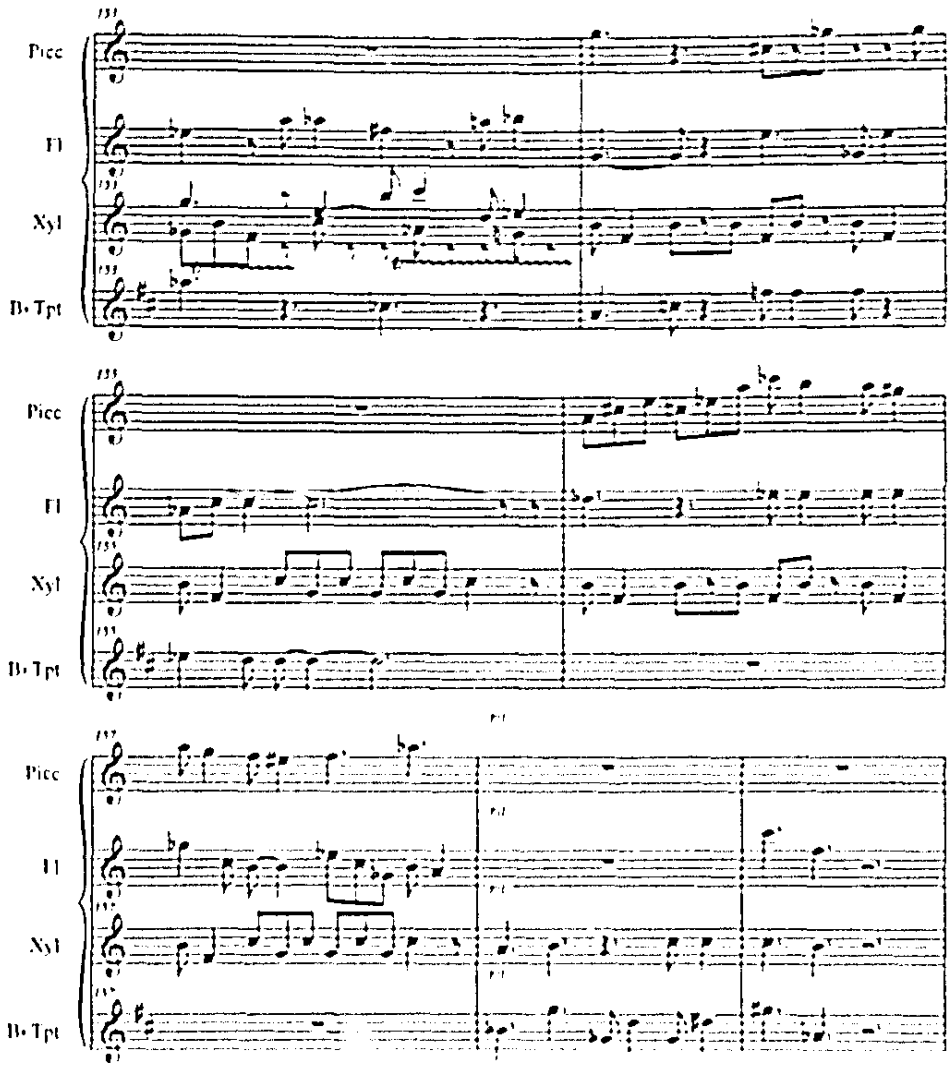
Xyl.
B♭ Tpt.
151
diminution and Augmentation
Picc.
Fl.
Xyl.
B♭ Tpt.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Xyl
B♭ Tpt
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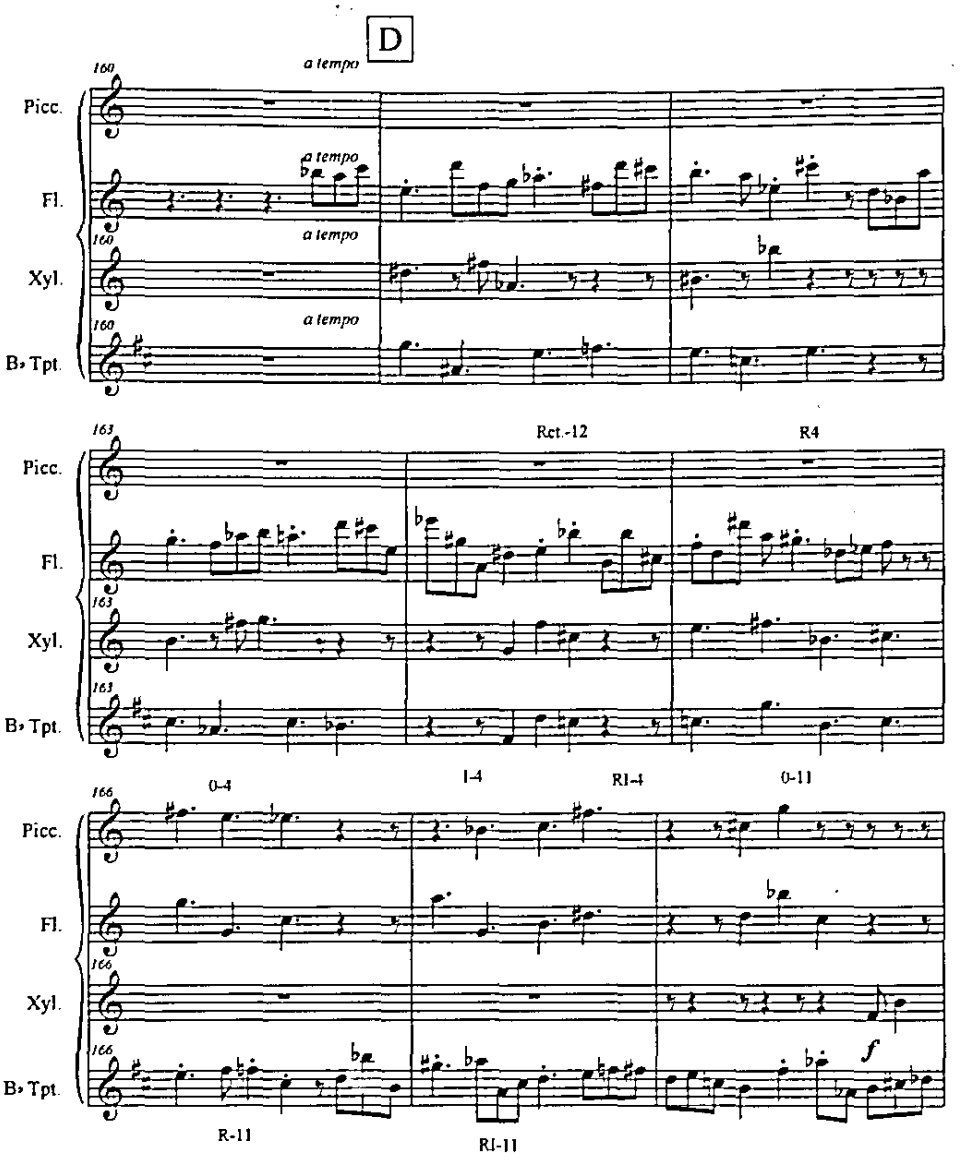
B♭ Tpt
Picc
Fl
Xyl
B♭ Tpt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160
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Rct.-12
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RI-4
0-11
166
R-11
RI-11
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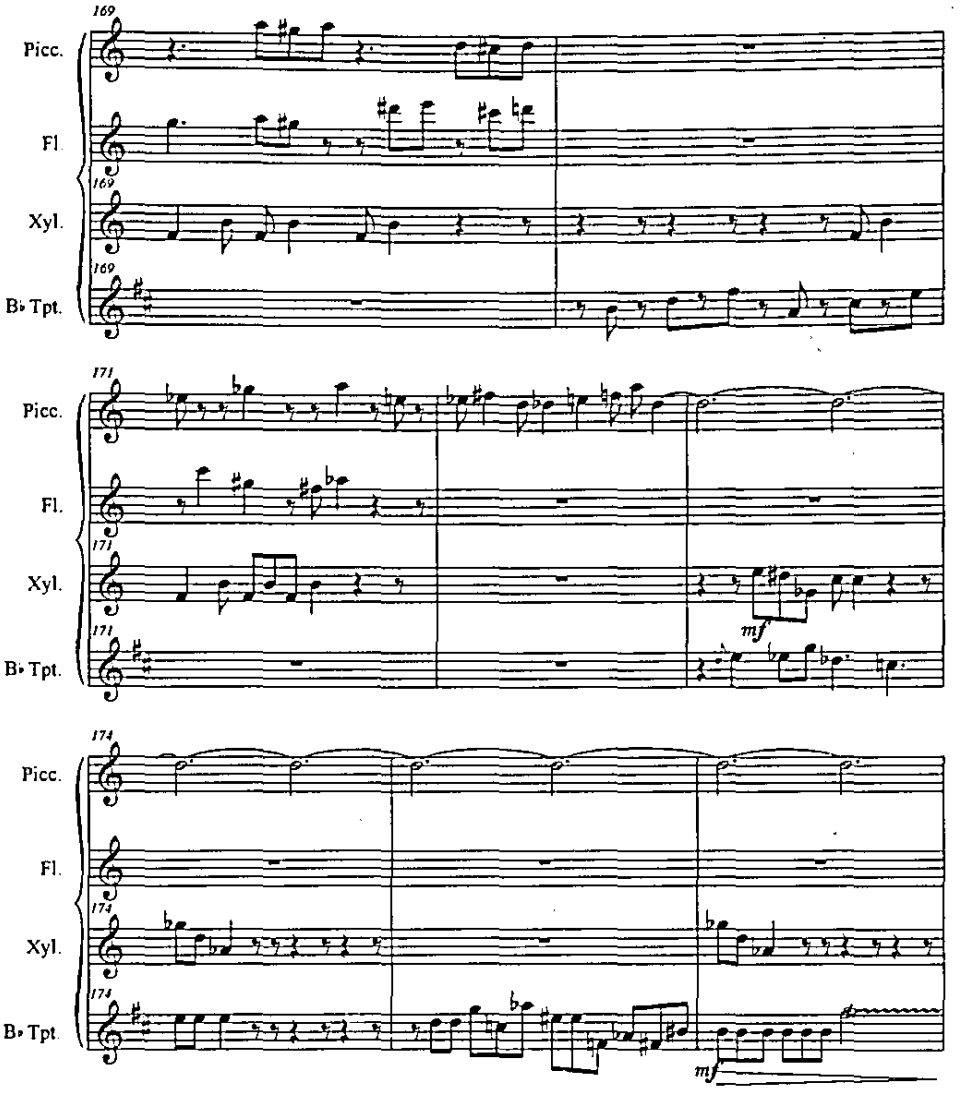
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174
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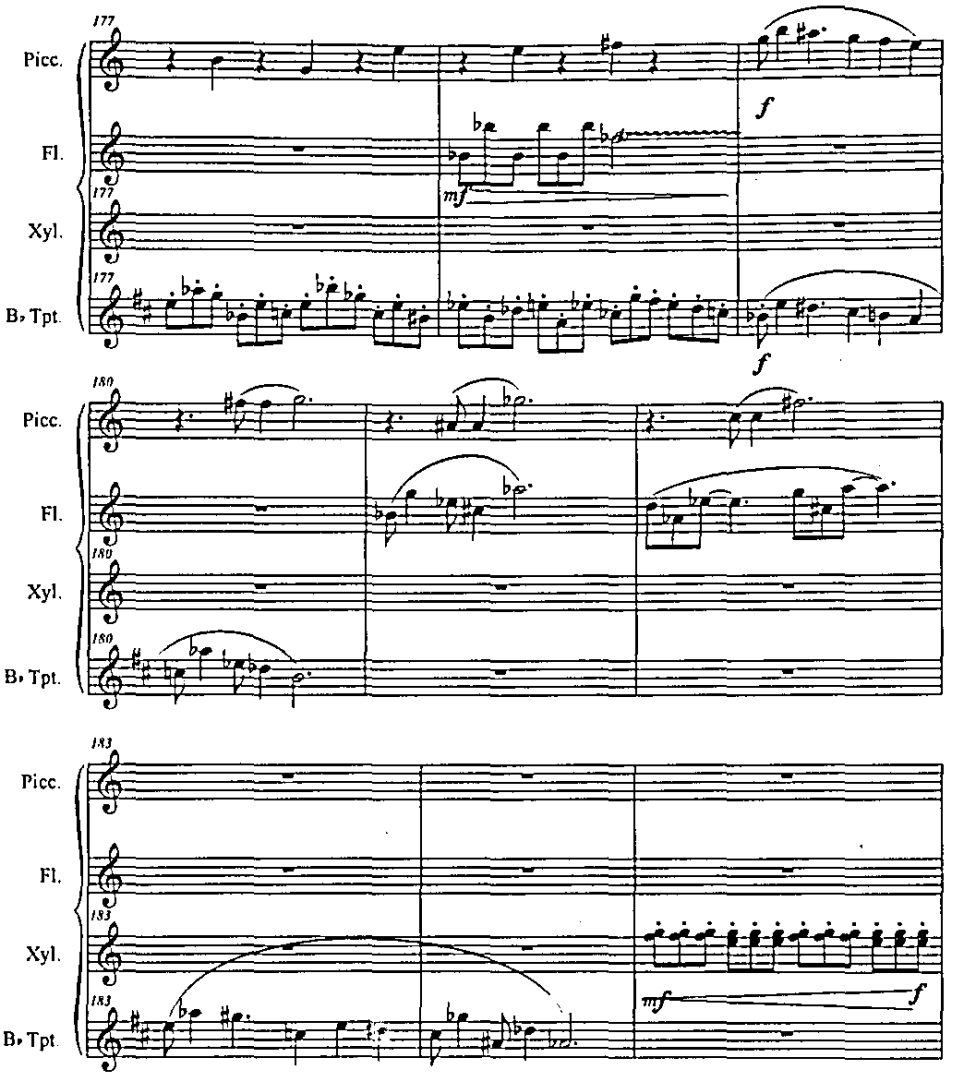
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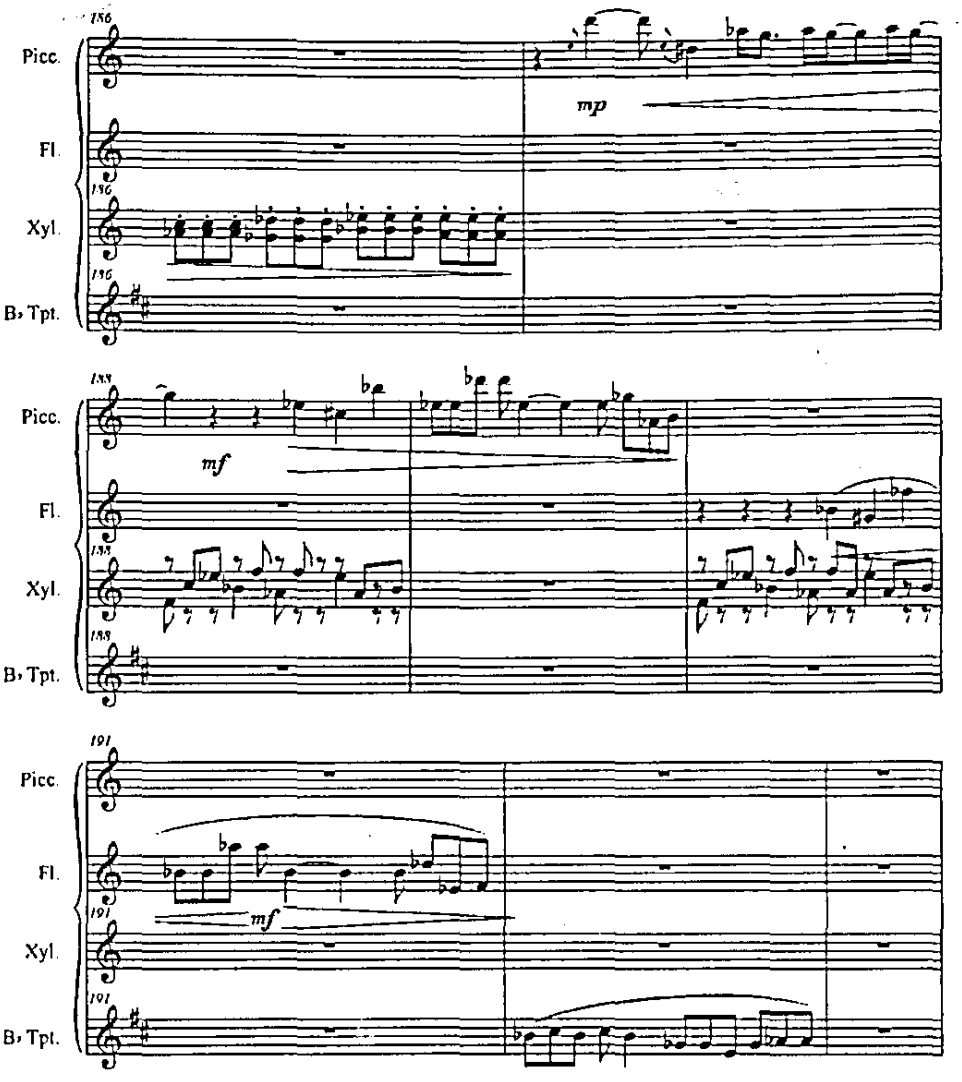
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Xyl.
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188
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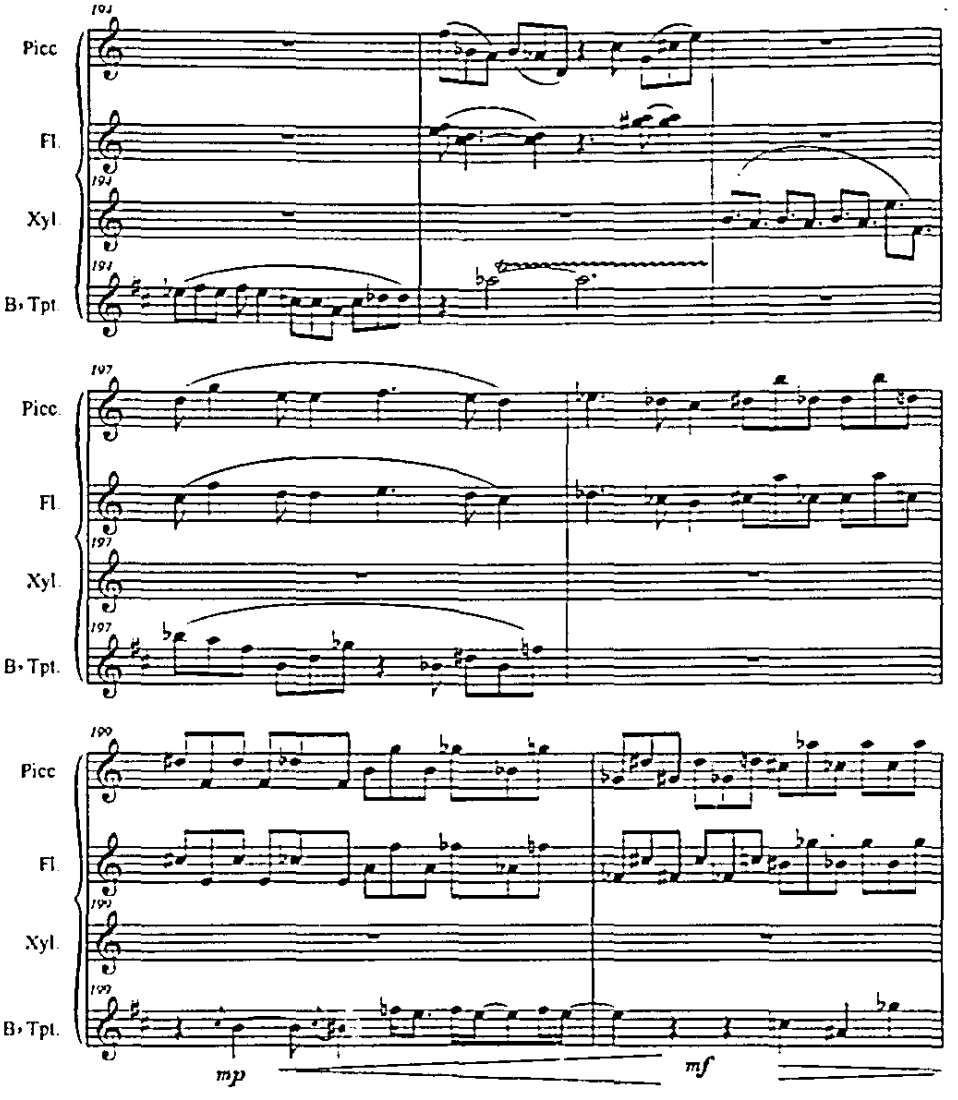
191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Fl.
Xyl.
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Picc
Fl.
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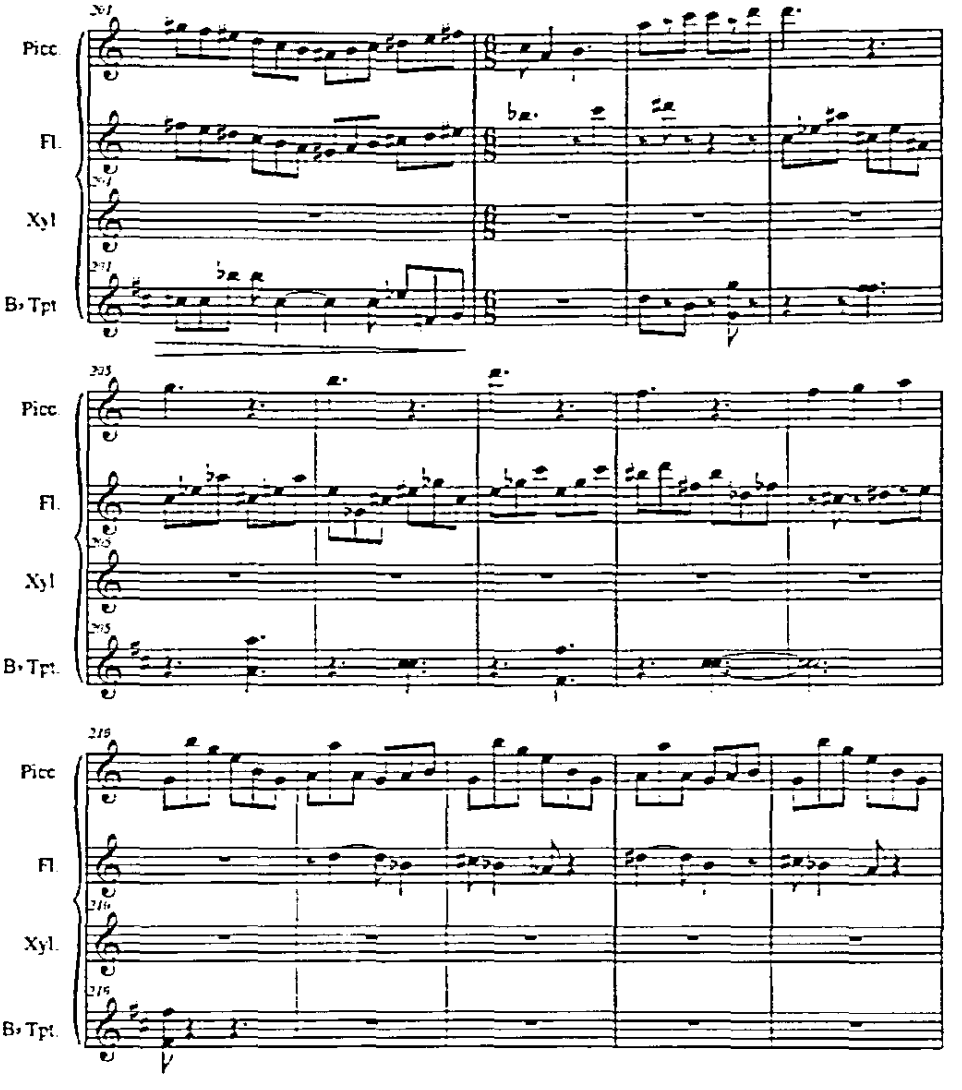
mp
mf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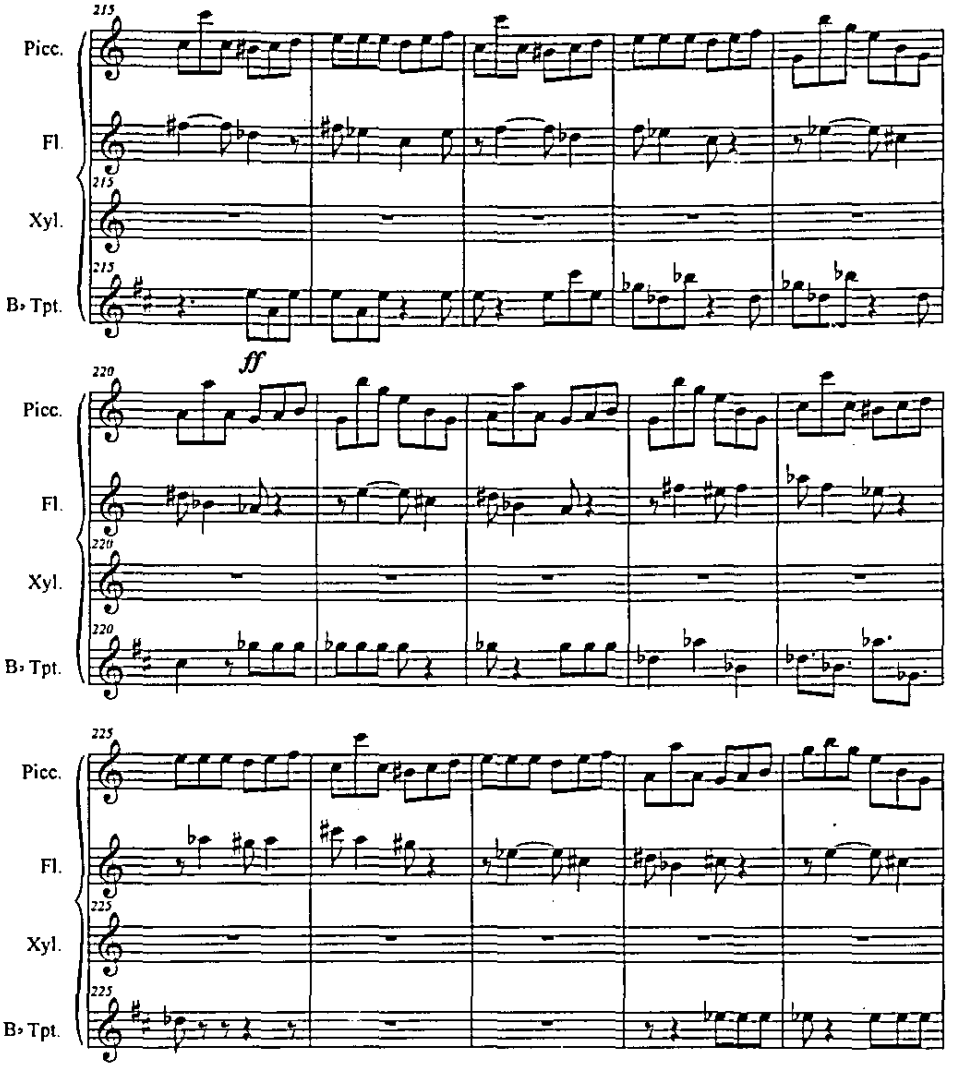
Xyl
B♭ Tpt
205
Picc.
Fl.
Xyl
B♭ Tpt.
210
Picc
Fl.
Xyl.
B♭ Tpt.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Xyl.
B♭ Tpt.
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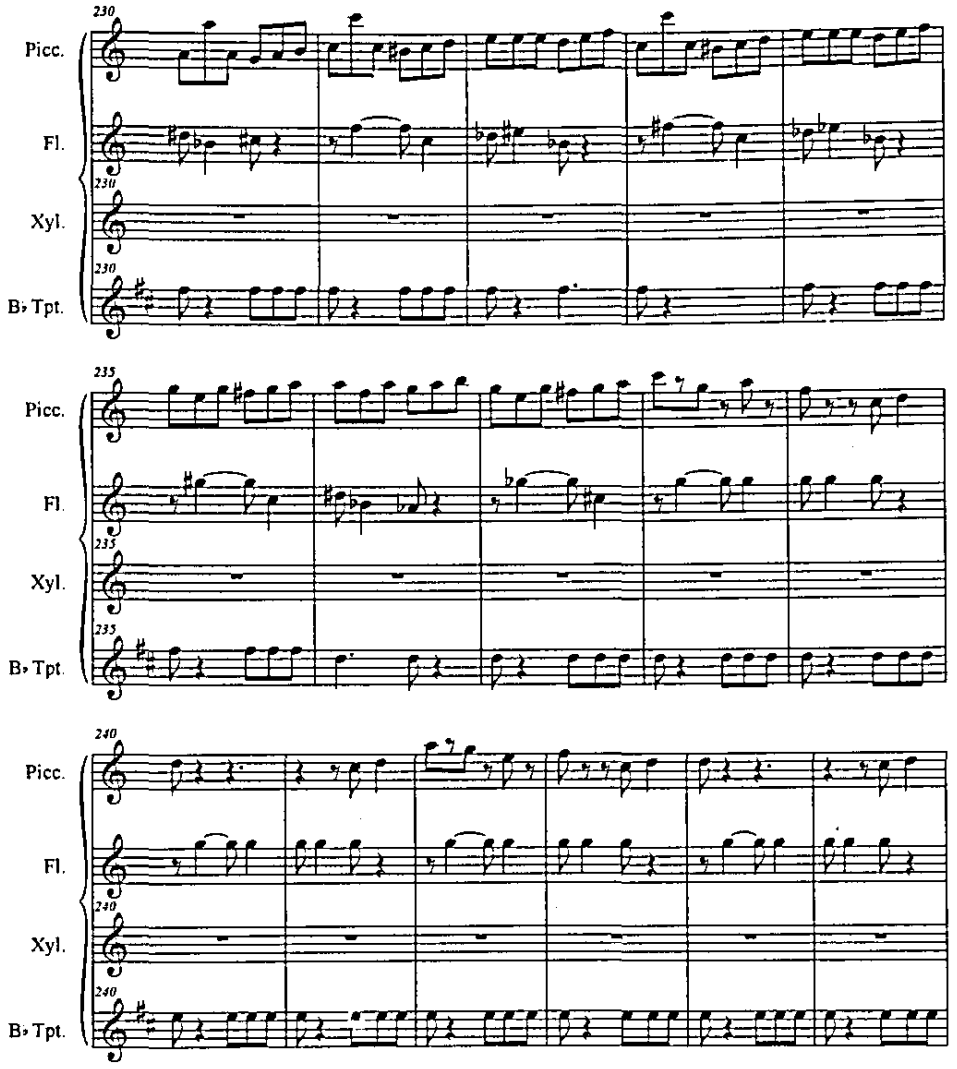
225


230
Picc.
Fl.
Xyl.
B♭ Tpt.
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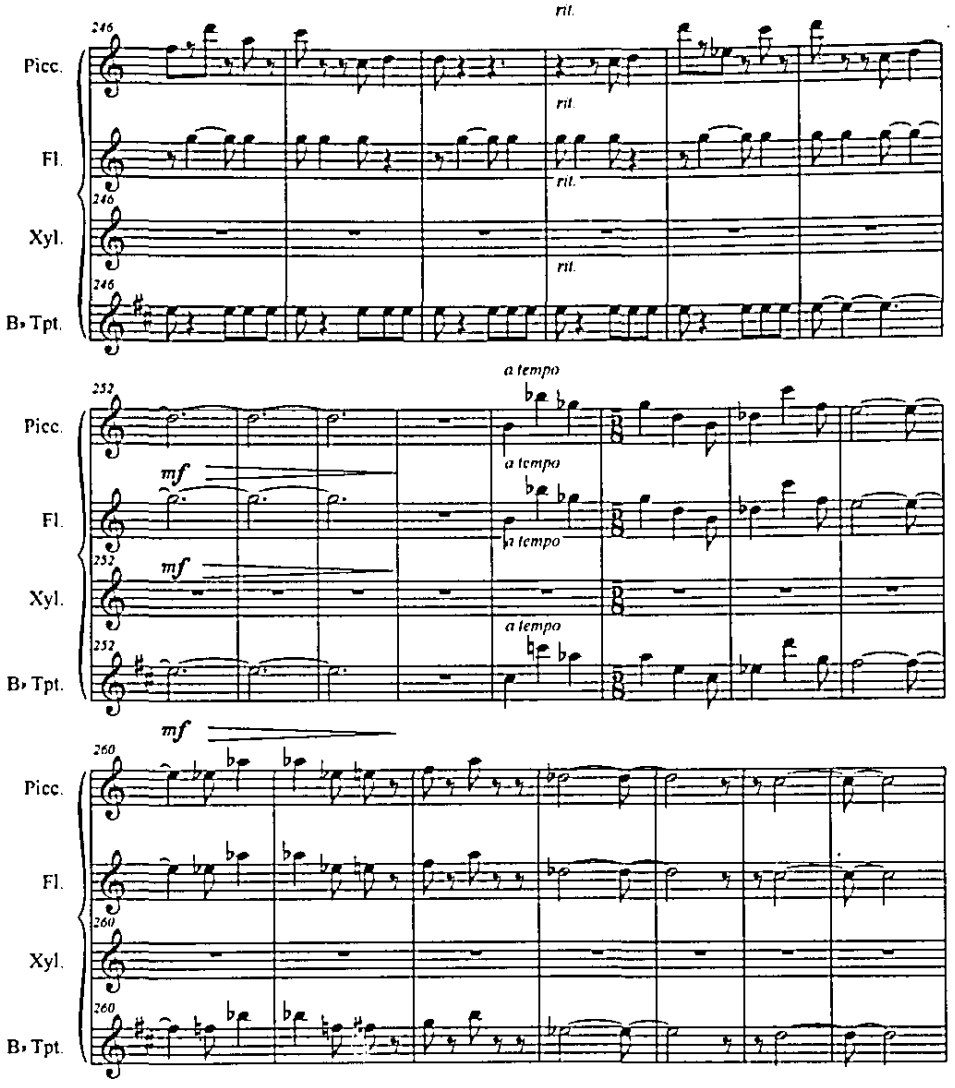
Picc.
Fl.
Xyl.
B♭ Tpt.
240
Picc.
Fl.
Xyl.
B♭ Tpt.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Xyl.
B♭ Tpt.
252
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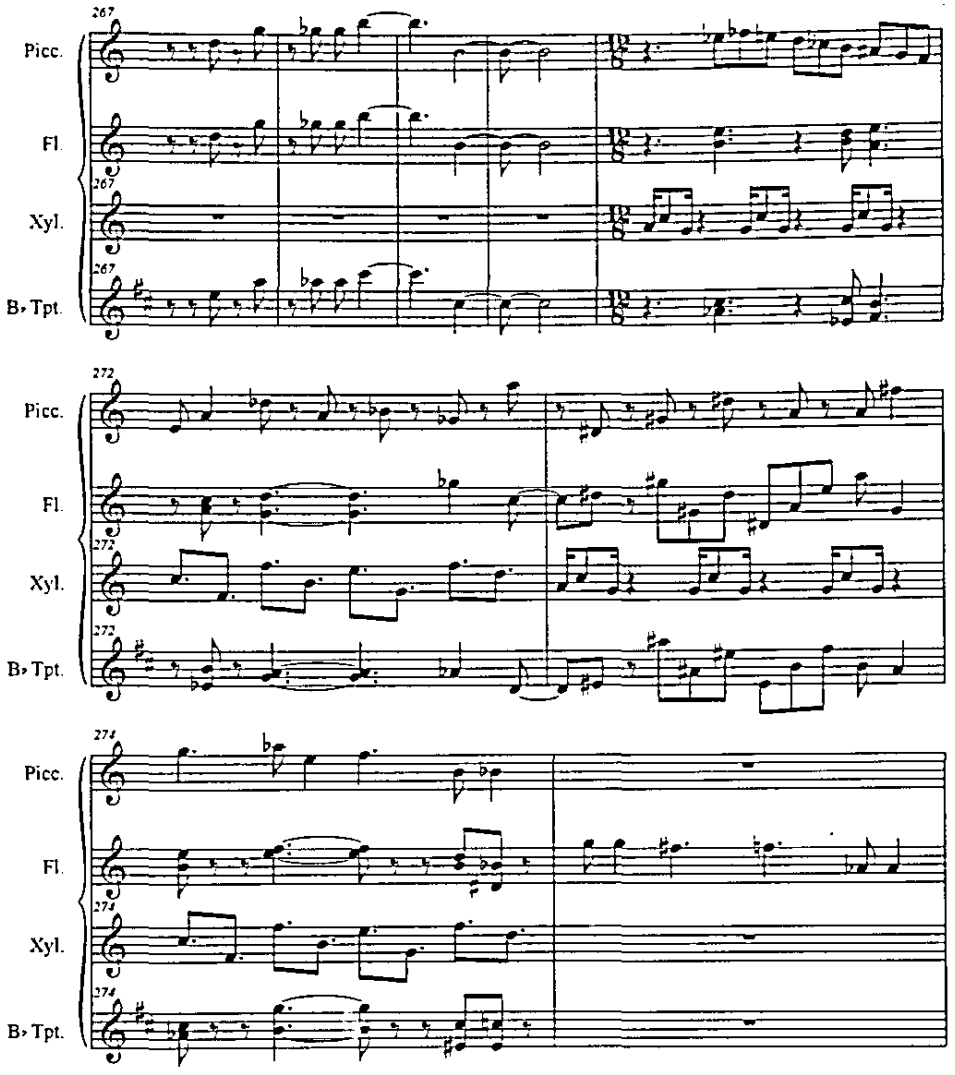
mf
260


267
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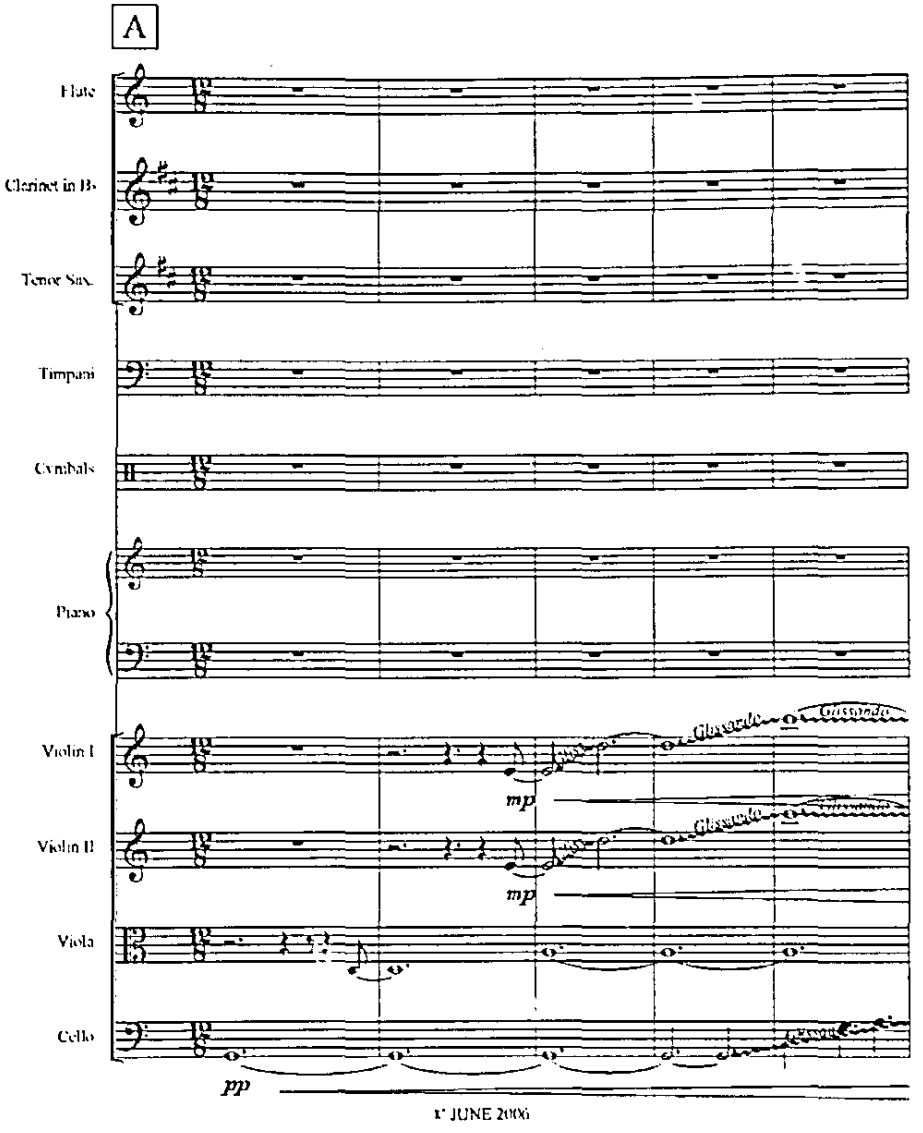
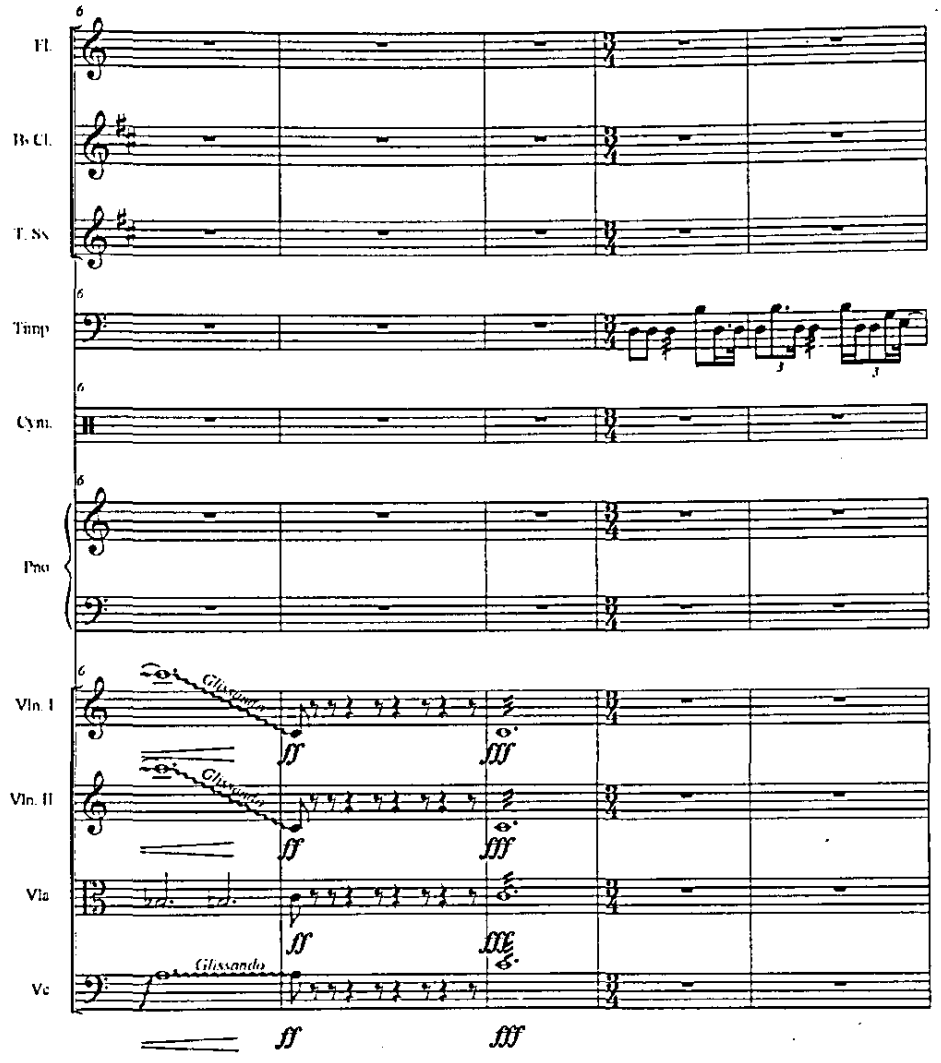
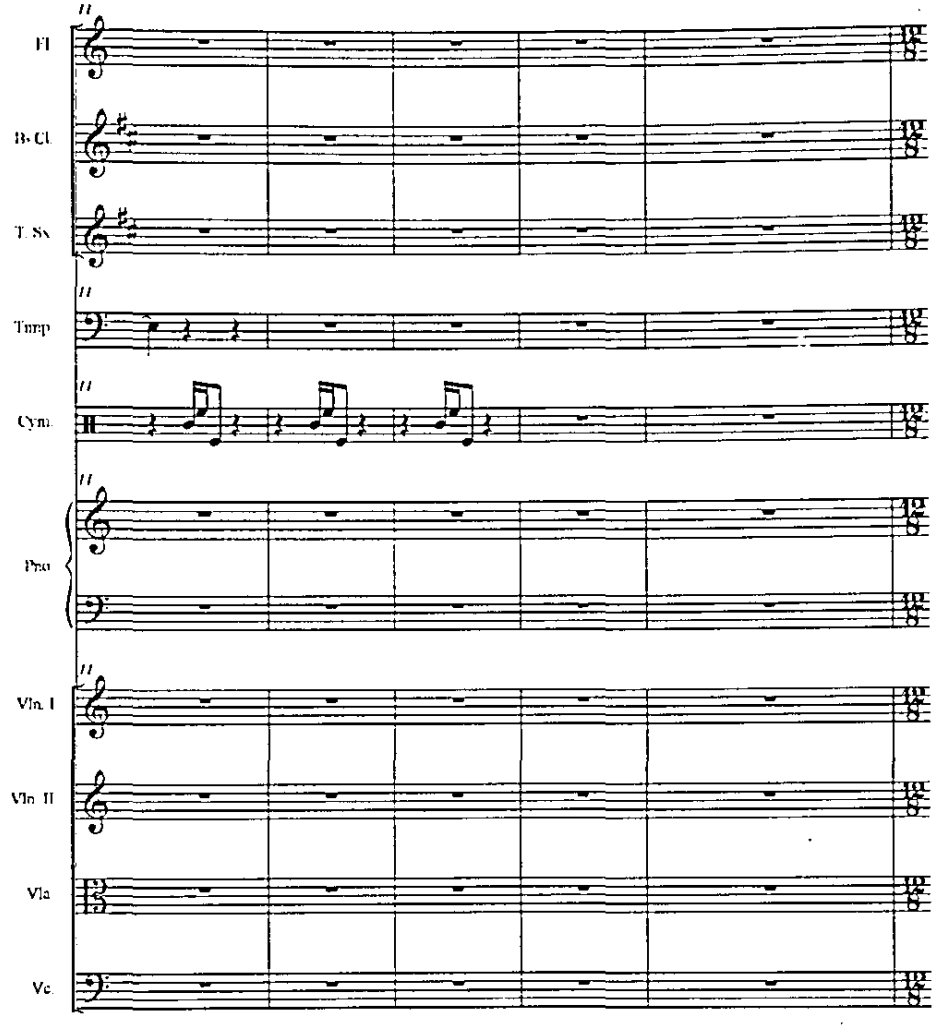
Fl.
Xyl.
B♭ Tpt.
272
Picc.
Fl.
Xyl.
B♭ Tpt.
274
Picc.
Fl.
Xyl.
B♭ Tpt.

Picc
Fl
Xyl
B♭ Tpt

SECOND MOVEMENT




Fl.
B♭ Cl.
T. Sx
Timp
Cym.
Pno
Vln. I
Vln. II
Vla
Vc
Glissando
Glissando
Glissando
ff
fff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B♭ Cl
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Timp
Cym
Pno
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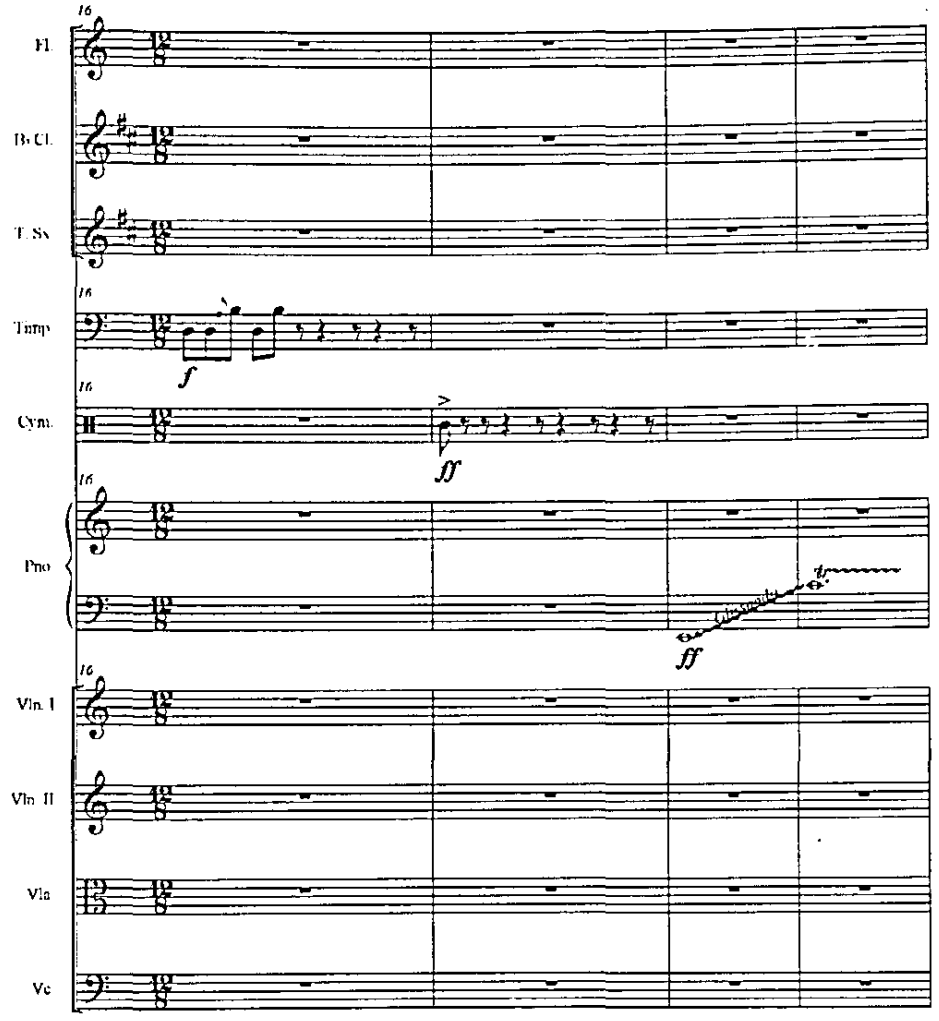
Vln. II
Vla
Vc


16
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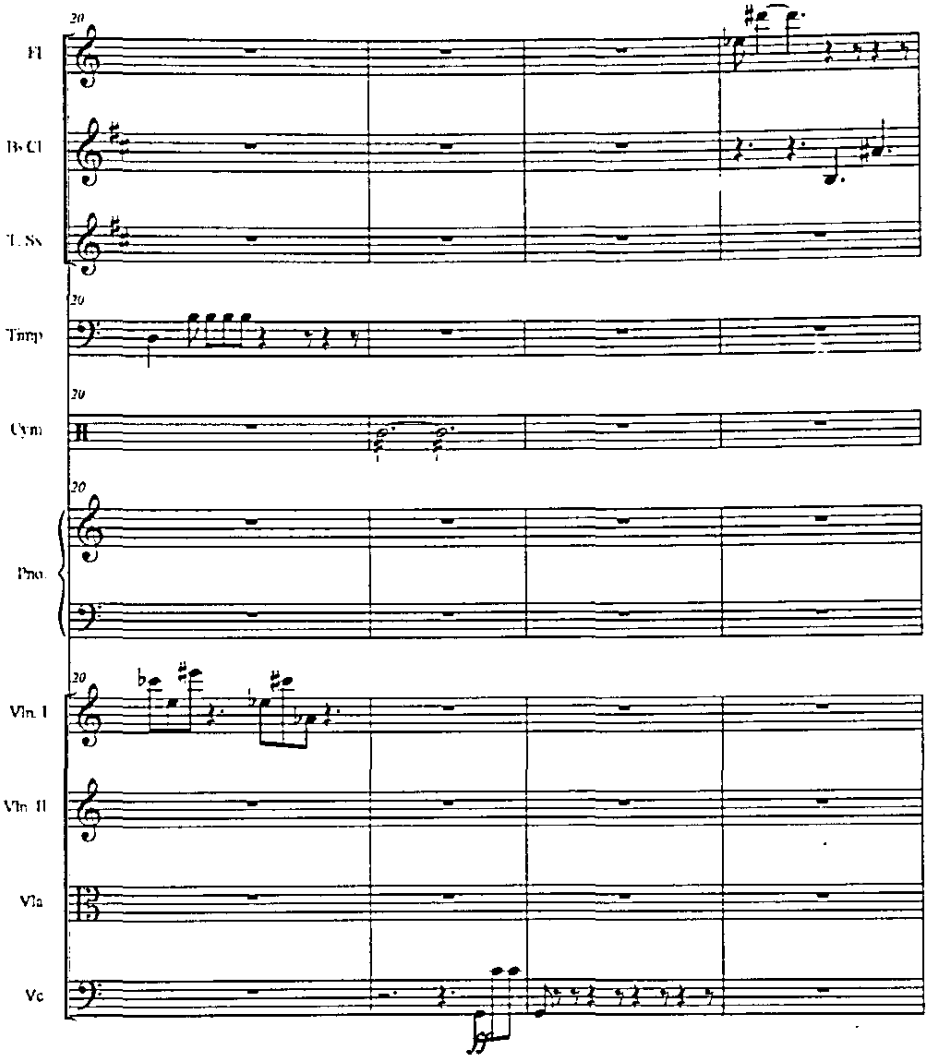
Timp.
f
Cym.
ff
Pno
ff
Vln. I
Vln. II
Vla.
Vc.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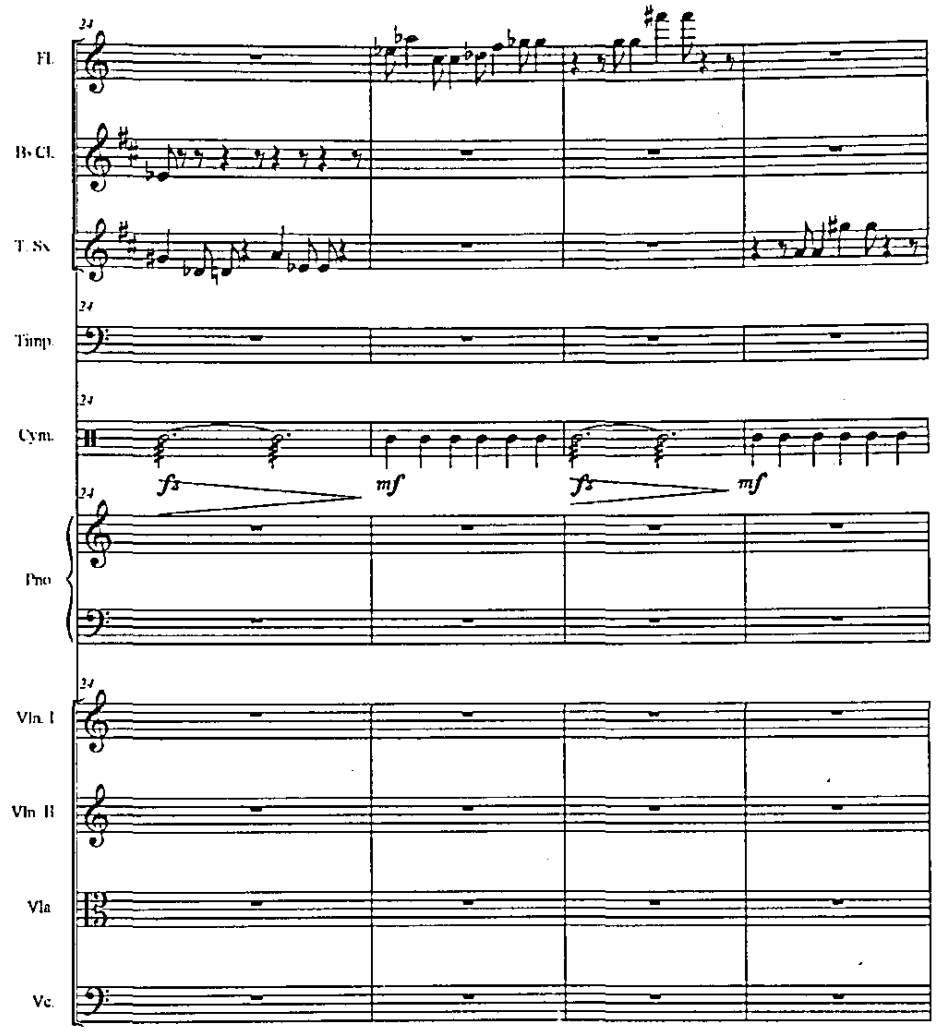
Vla
Vc


24
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B♭ Cl.
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Cym.
fz
mf
fz
mf
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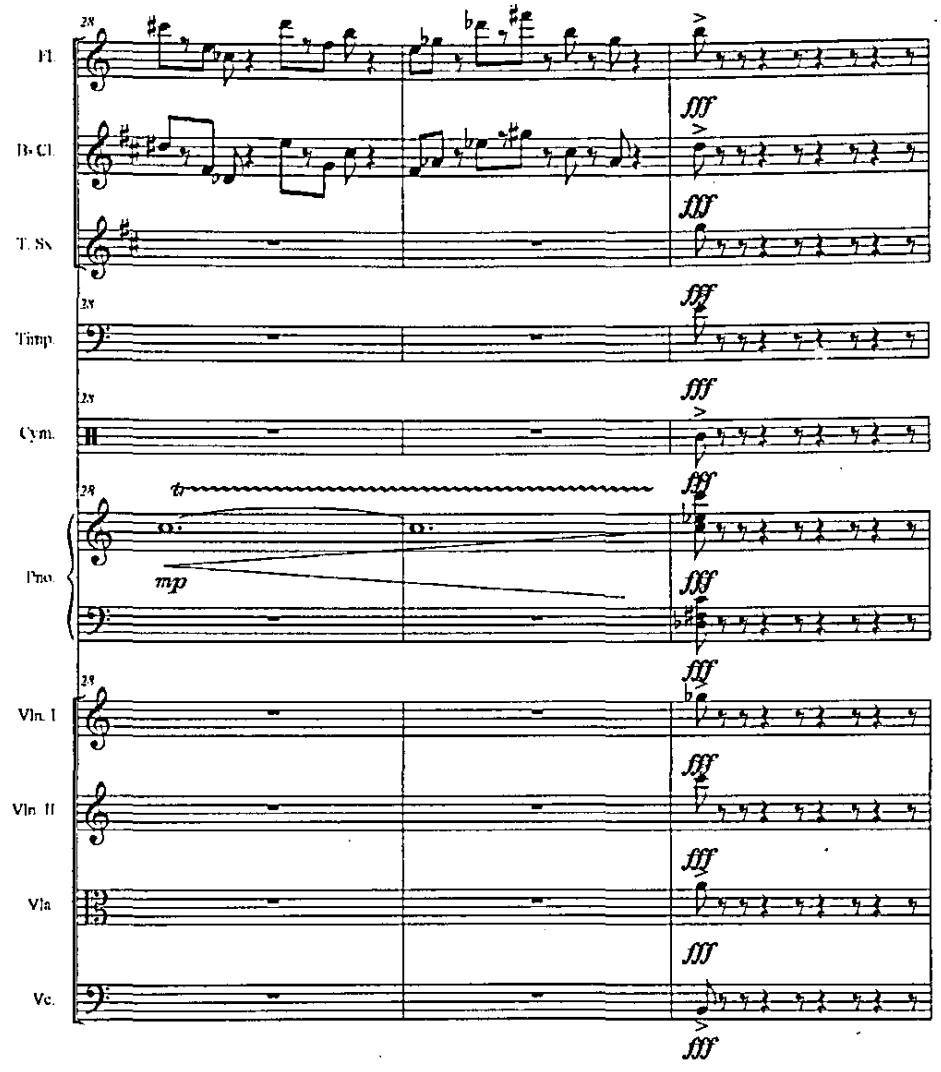
Vla.
Vc.


28
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Cym.
Pno.
mp
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29
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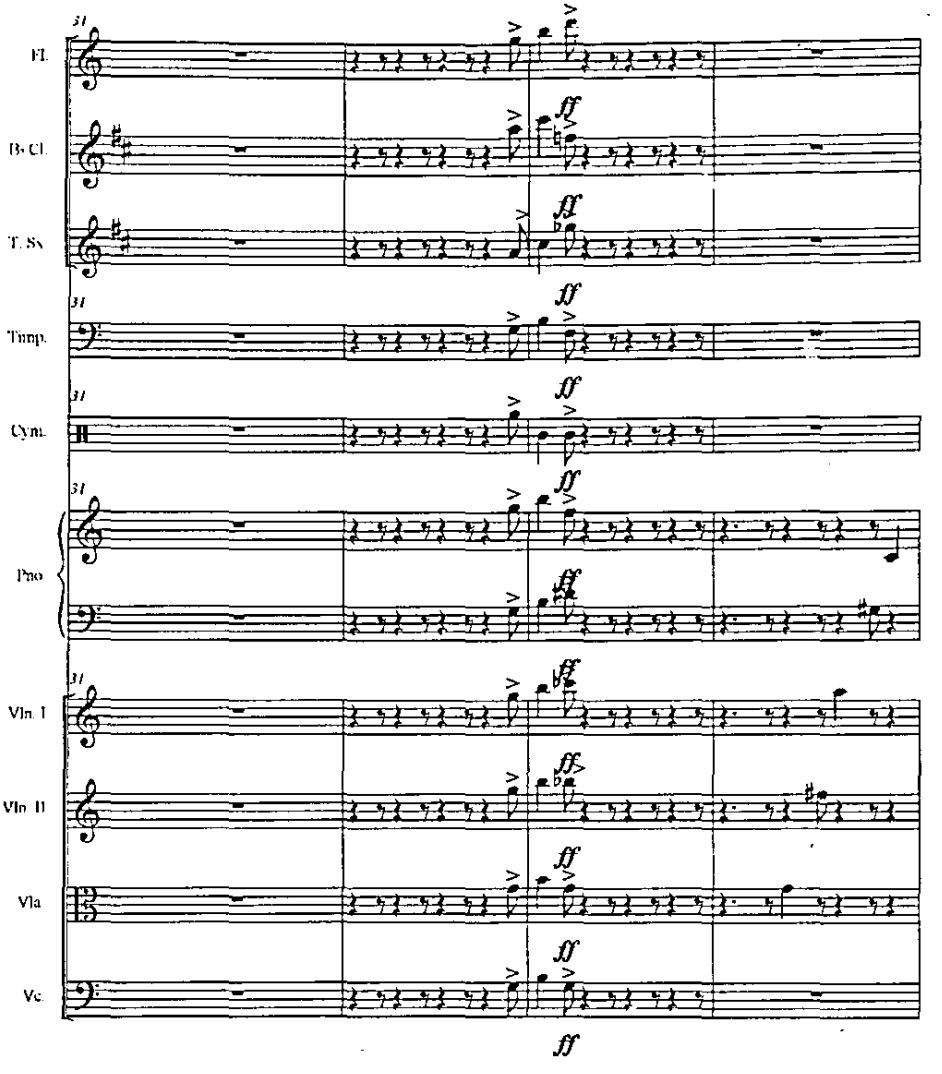
Vln. II
Vla.
Vc.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Cym.
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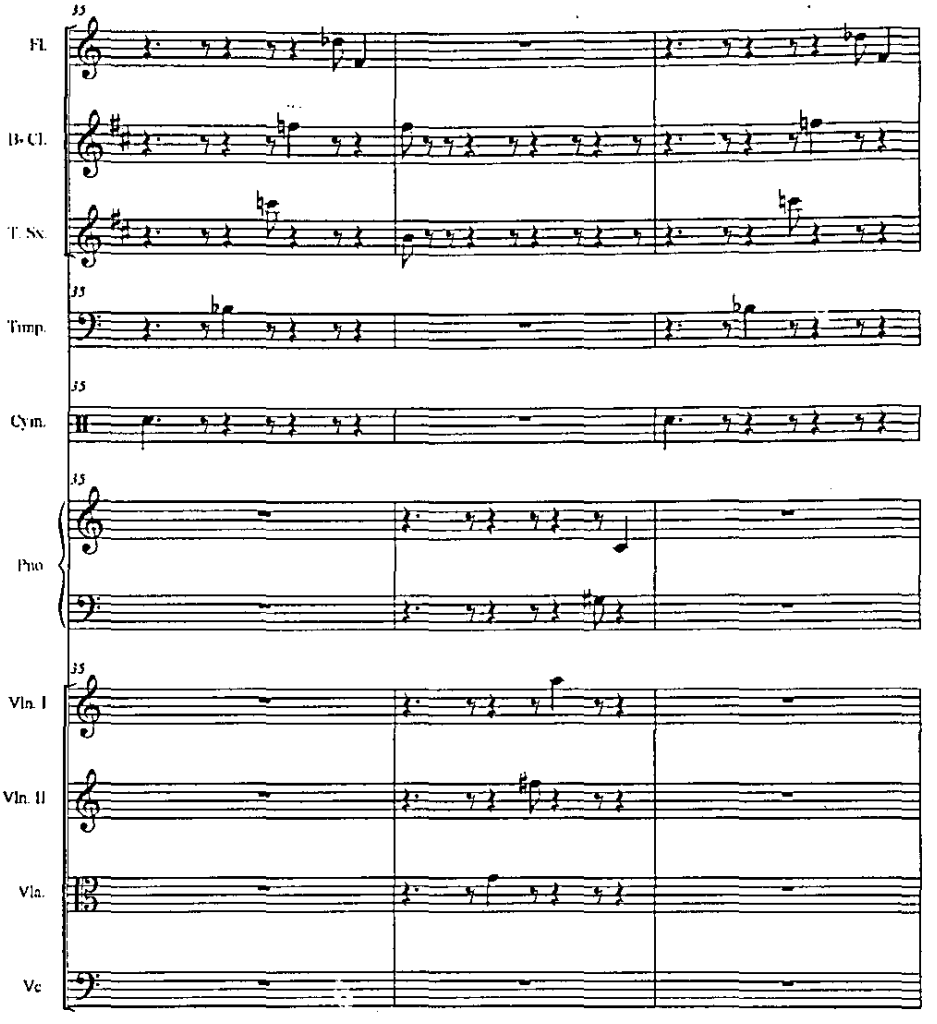
Vln. II
Vla
Vc
ff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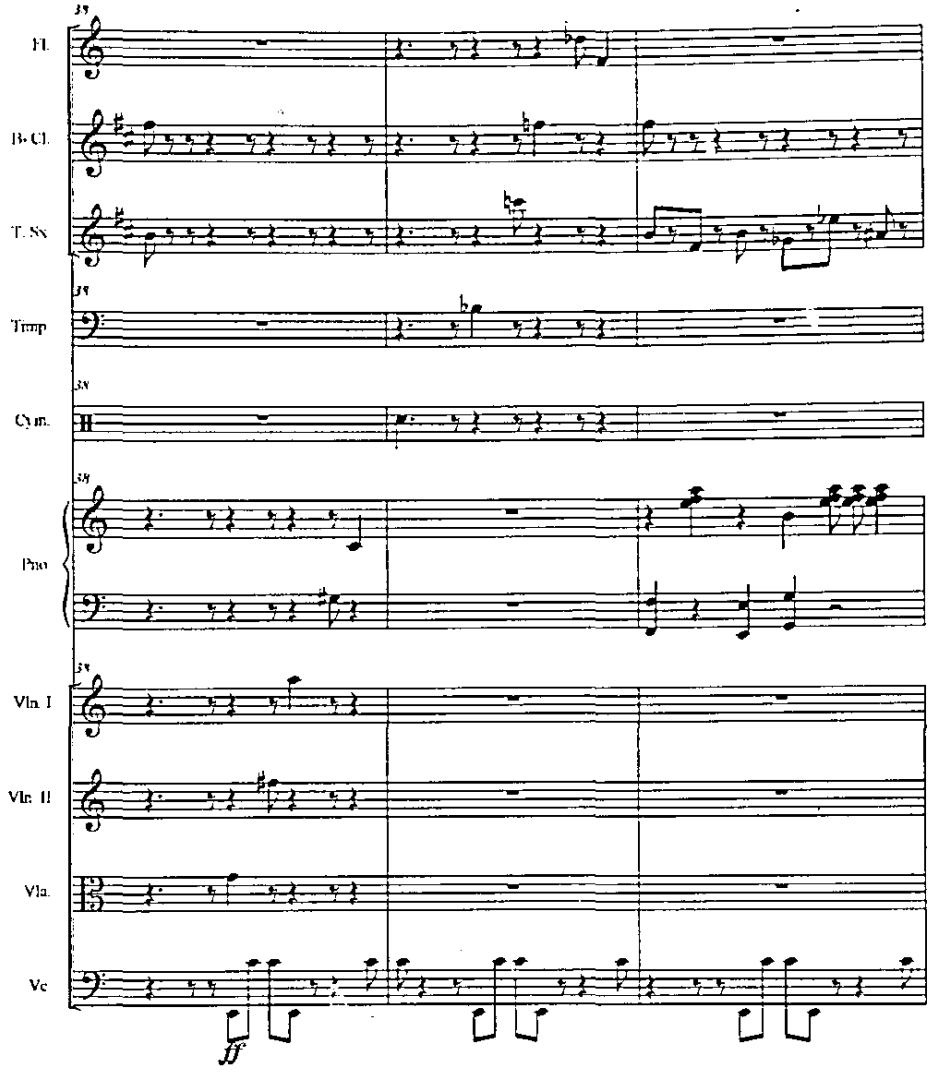
37
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38
Cym.
38
Pno
37
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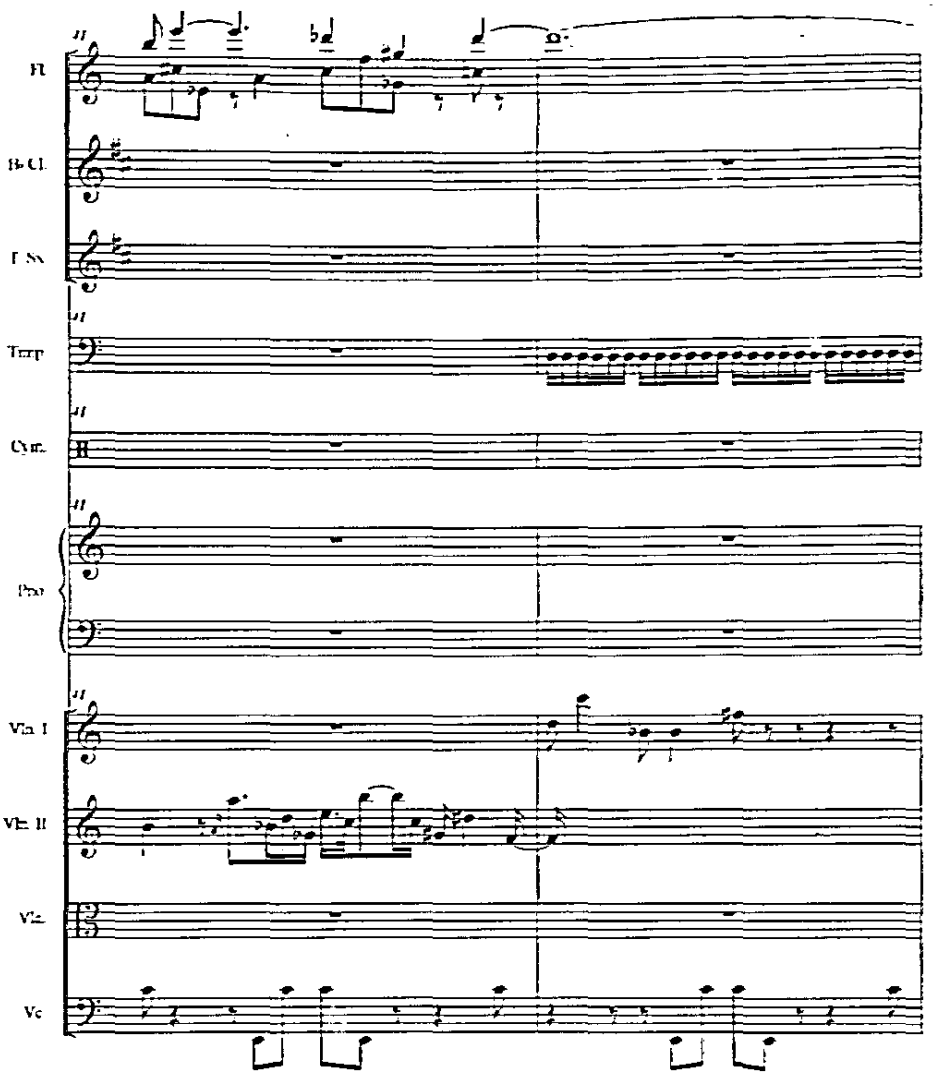
Vla.
Vc
ff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Cym
Pno
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Vln II
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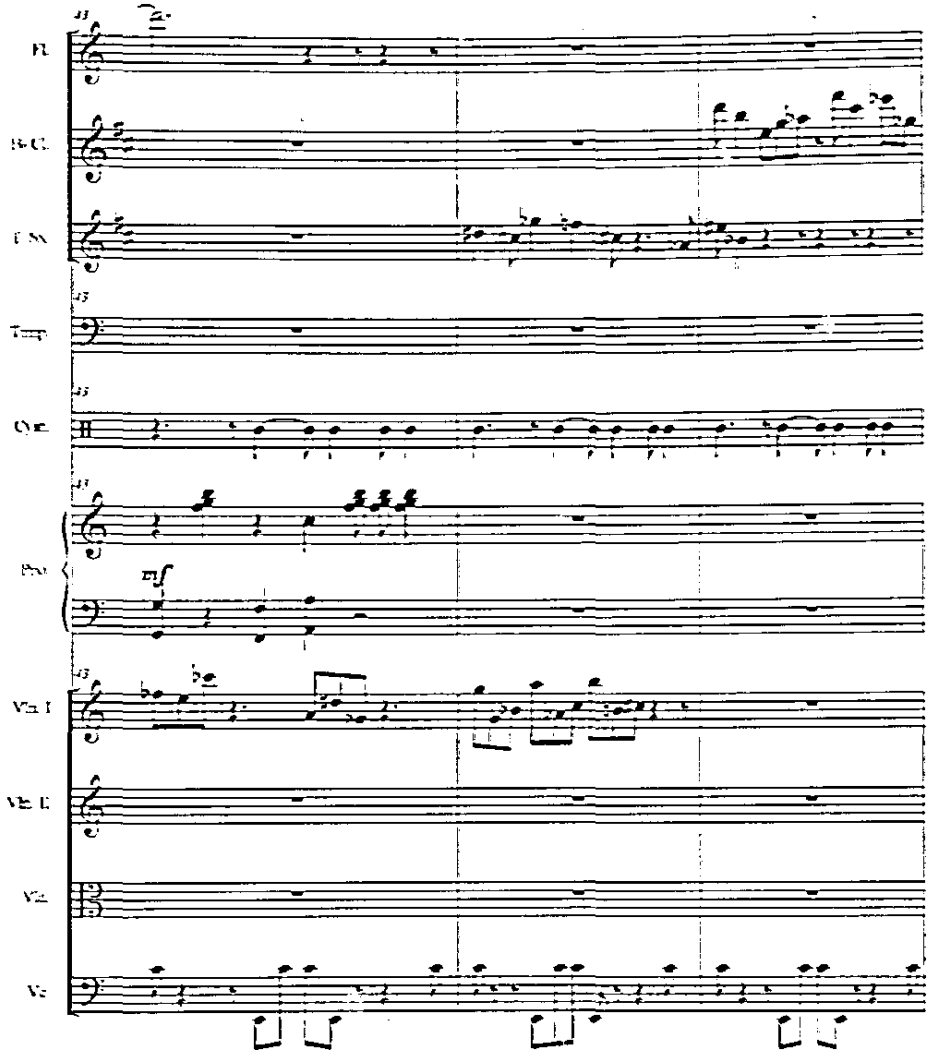
Vc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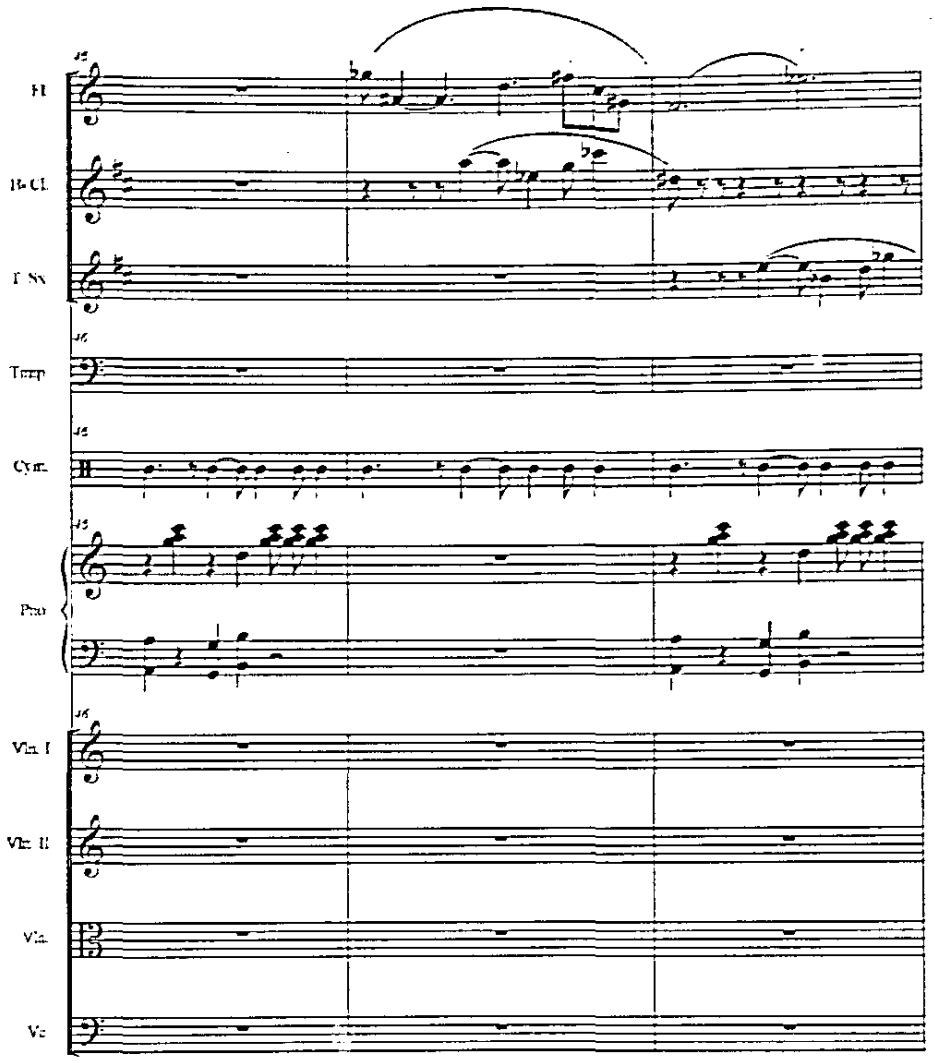
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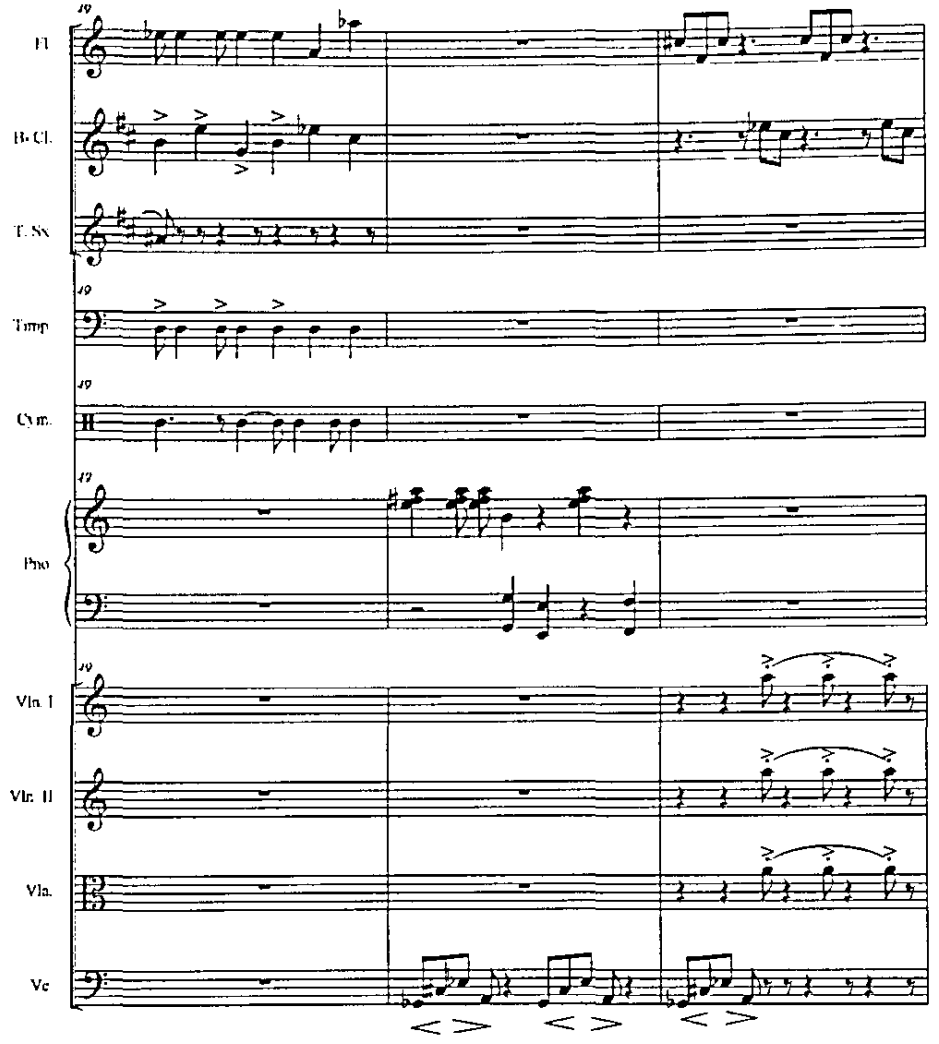
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Cym.
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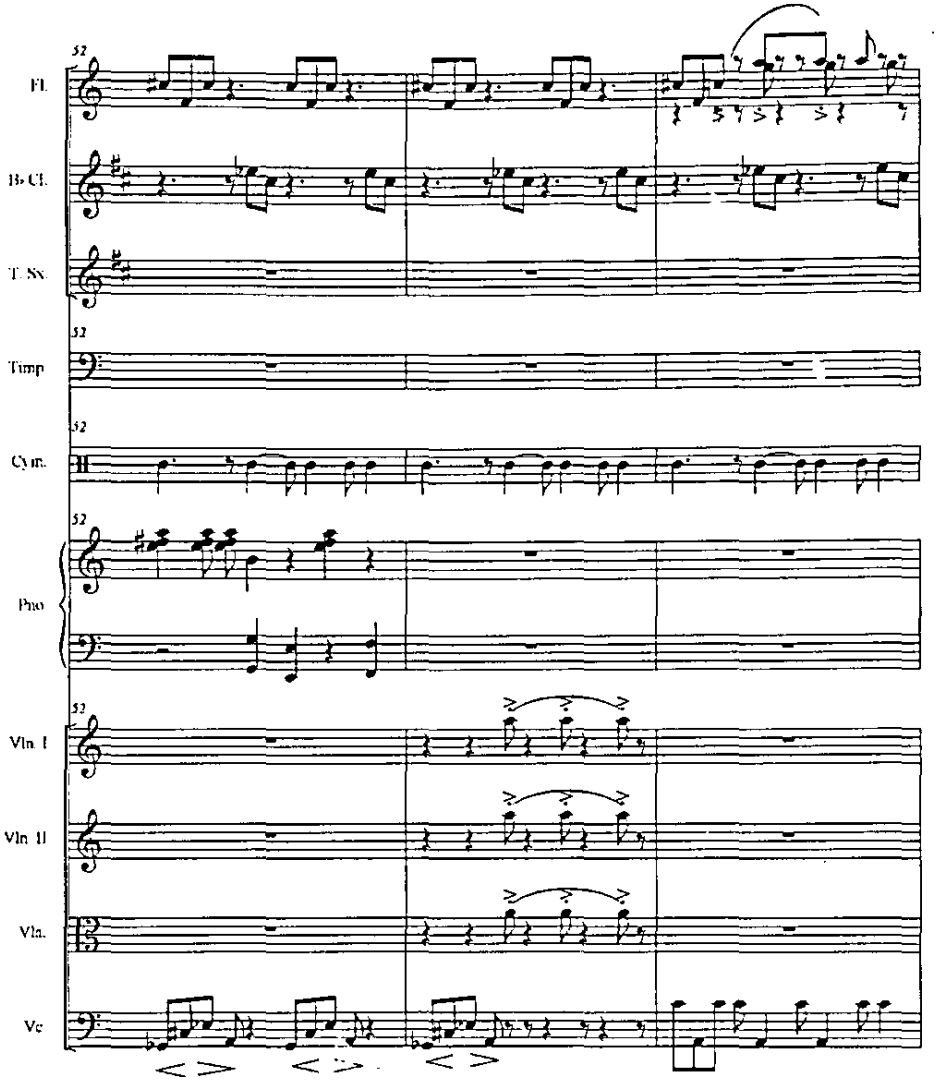
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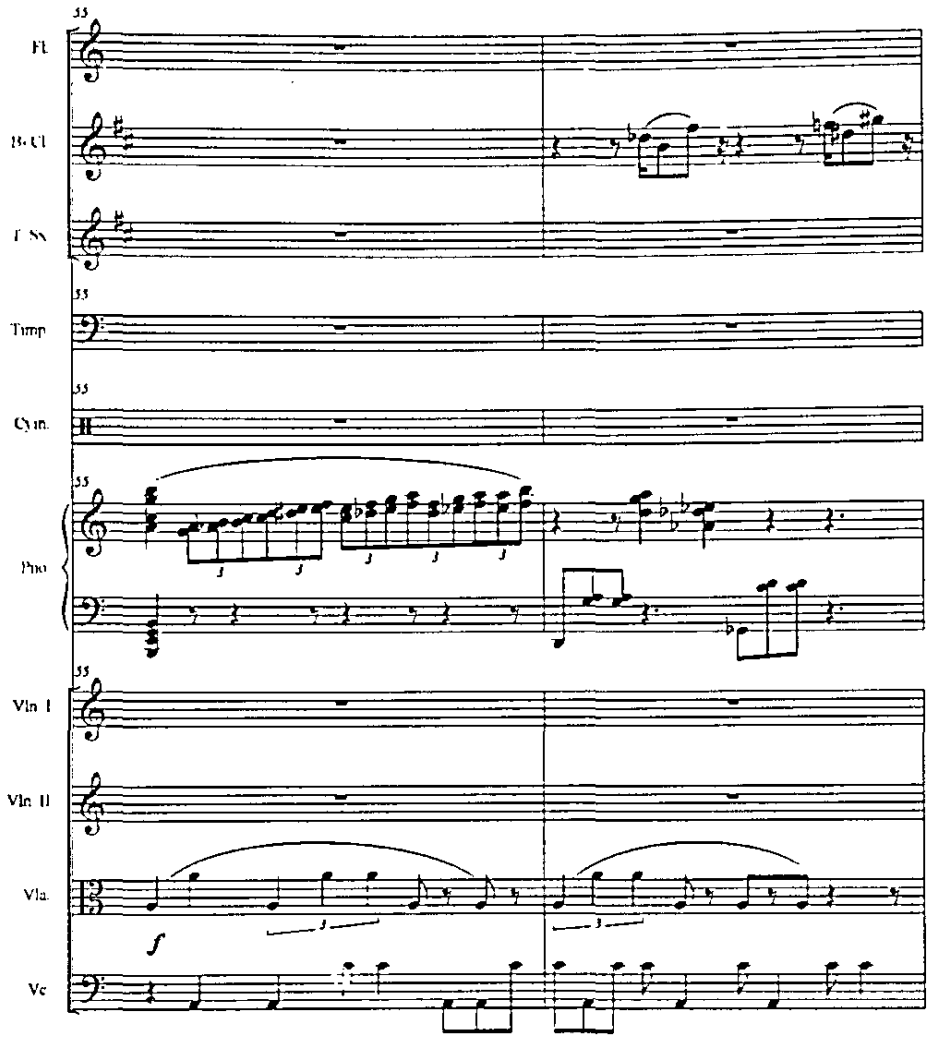
Vln. II
Vla.
Vc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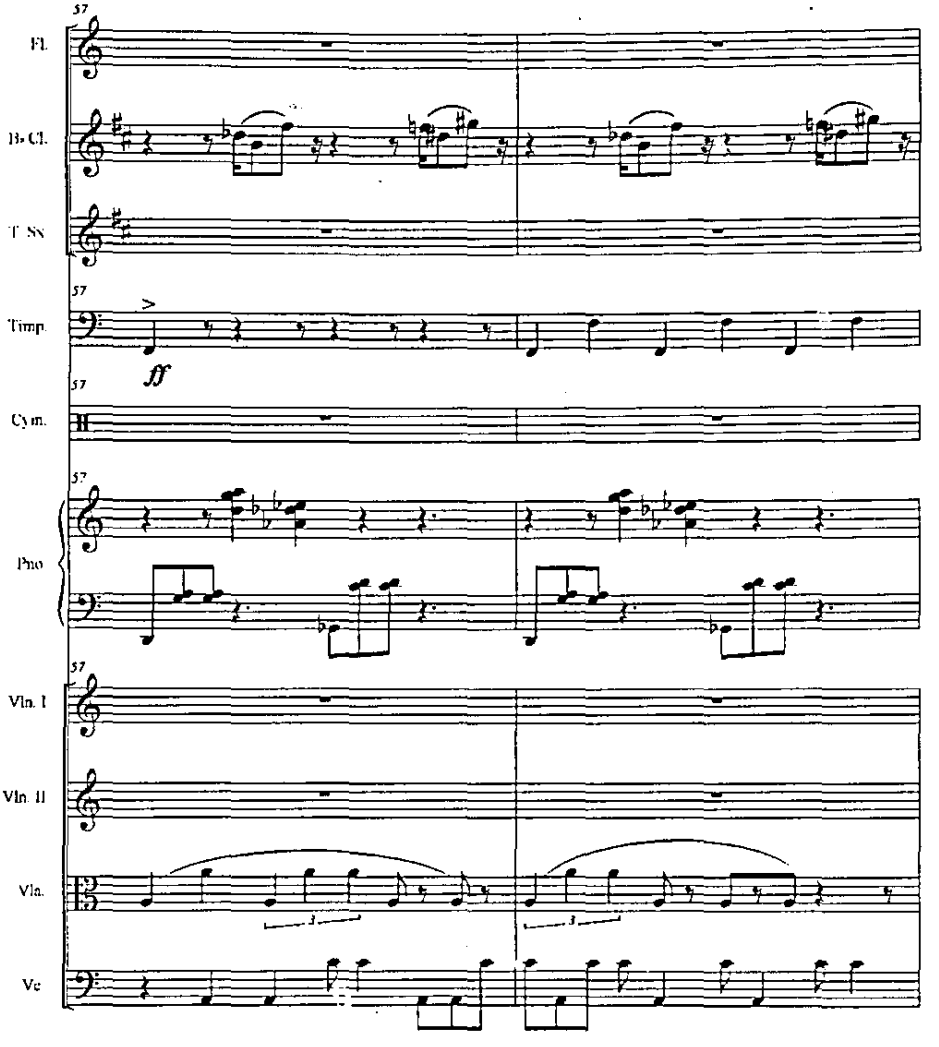
57
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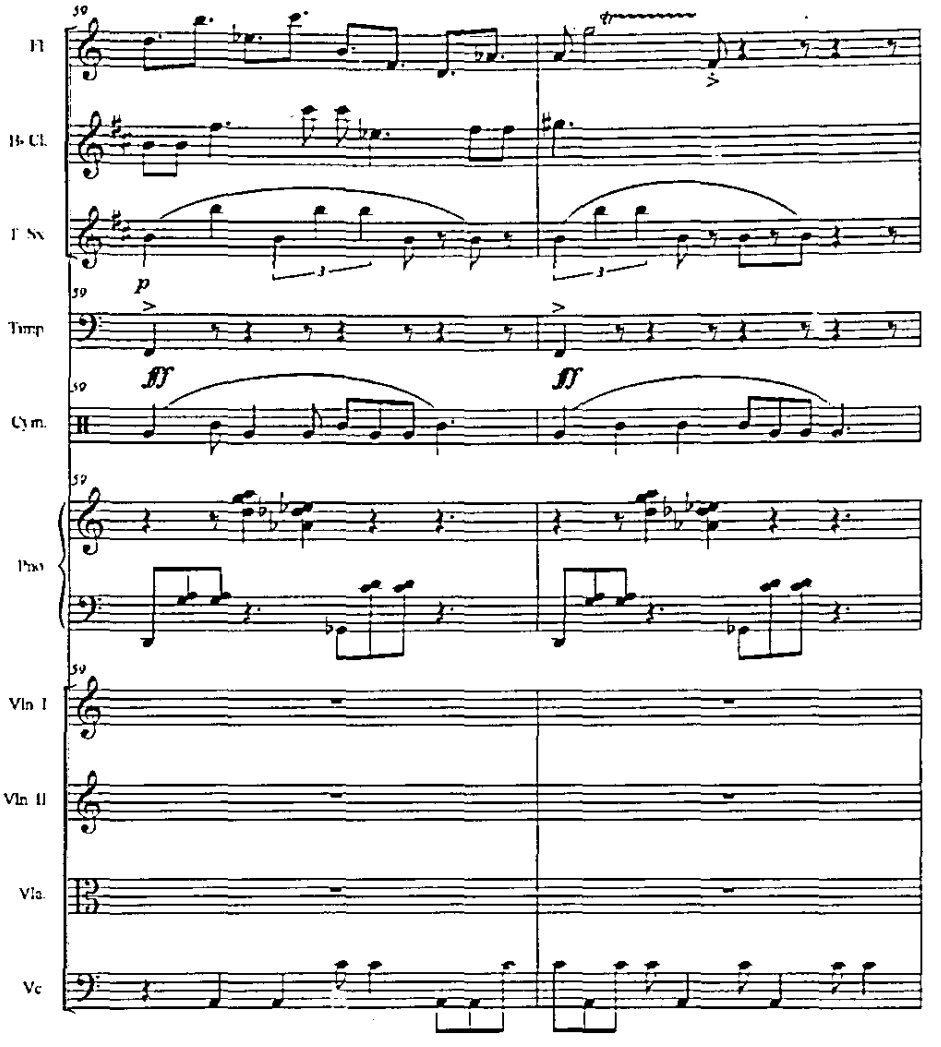
59
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Timp
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Pno
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Vln II
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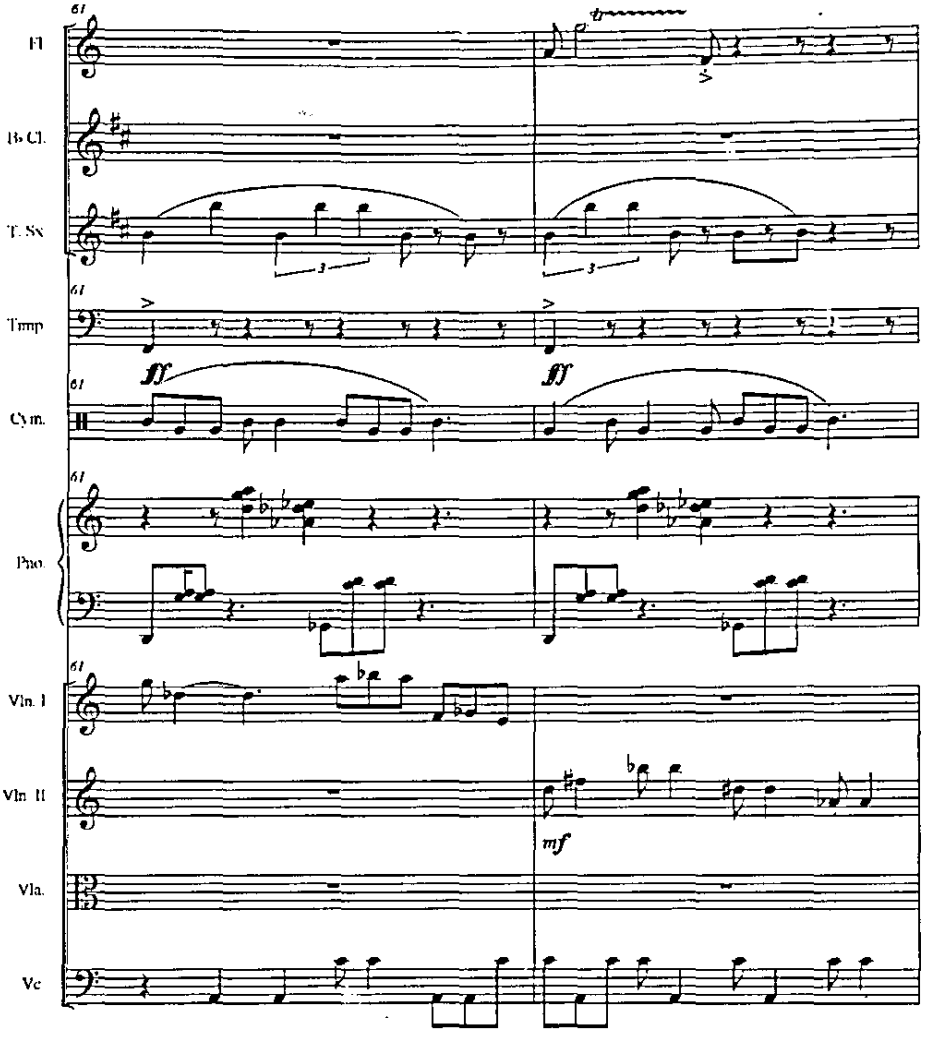
61
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Vln. II
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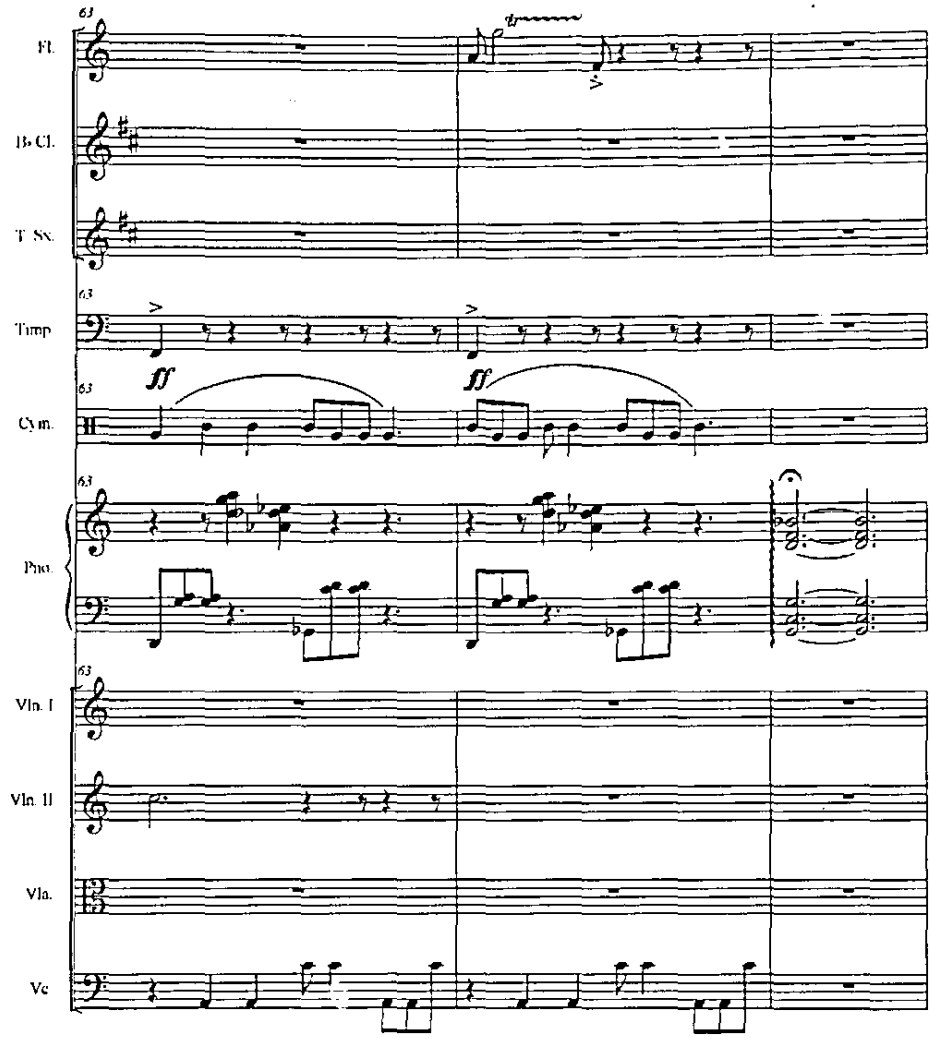
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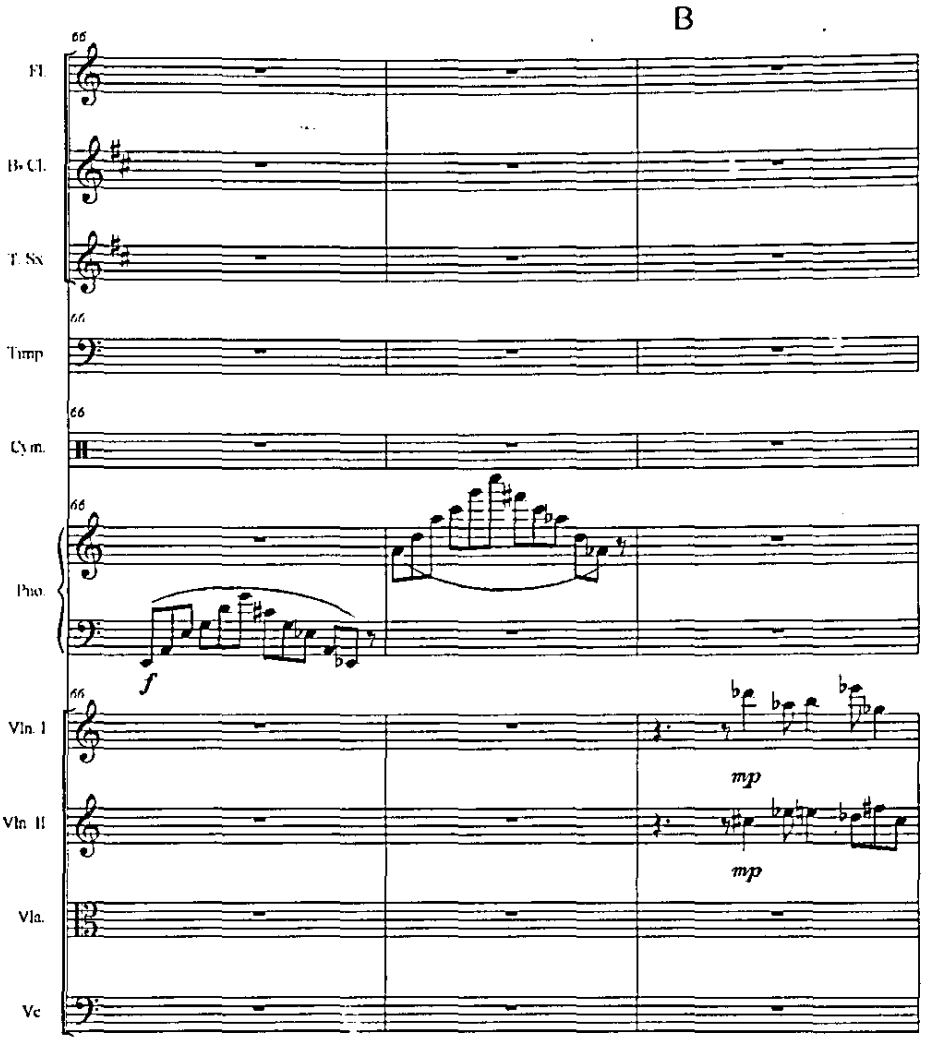
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66
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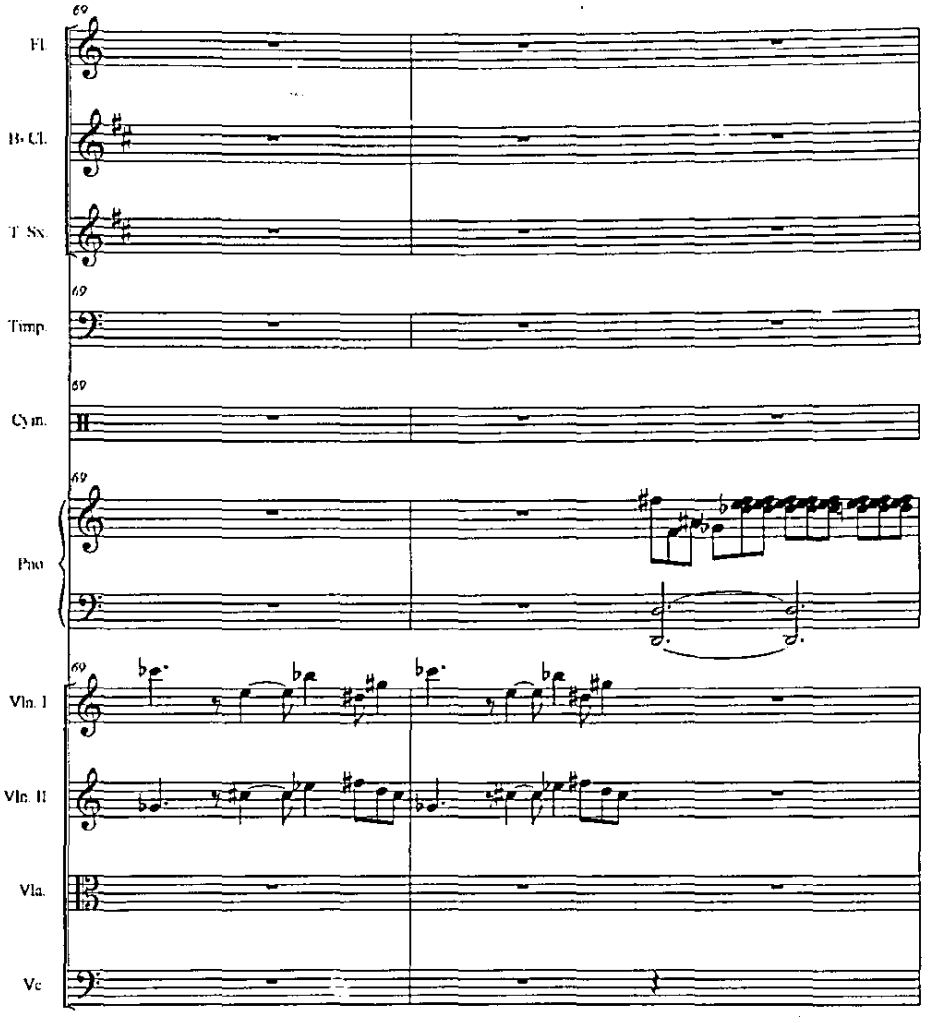
69
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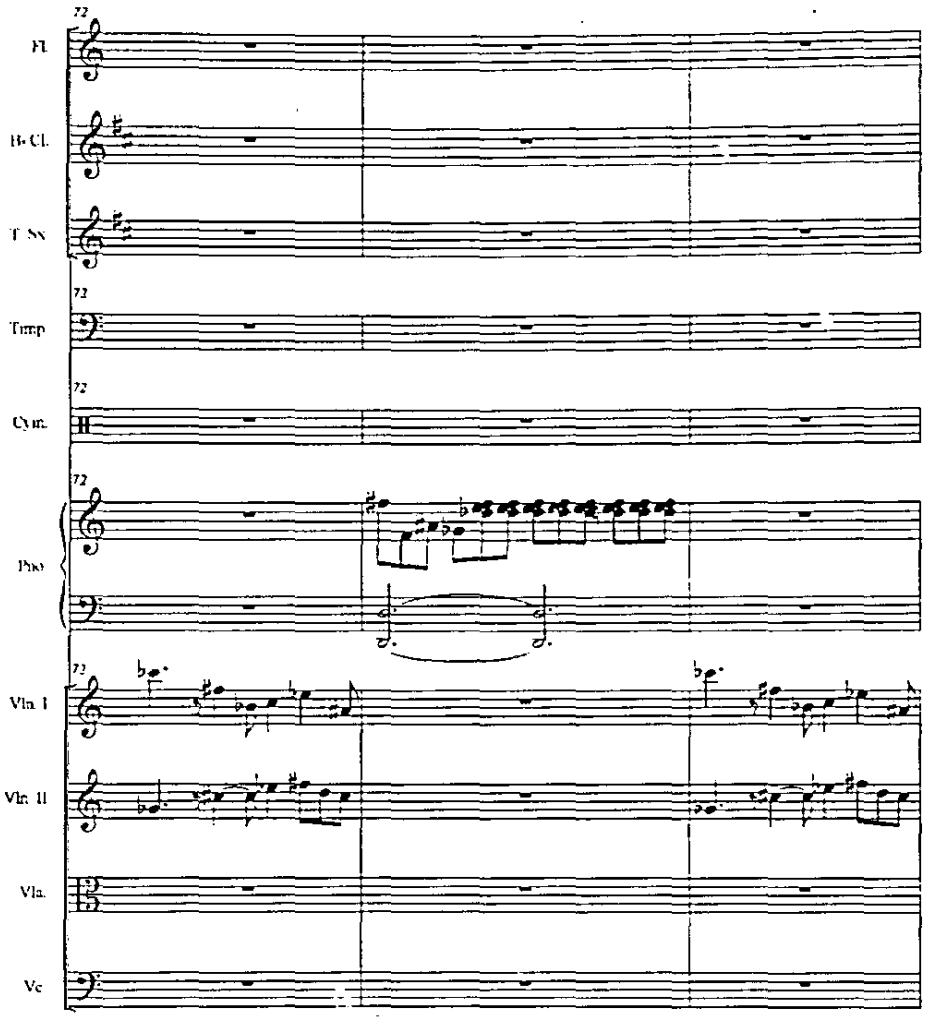
72
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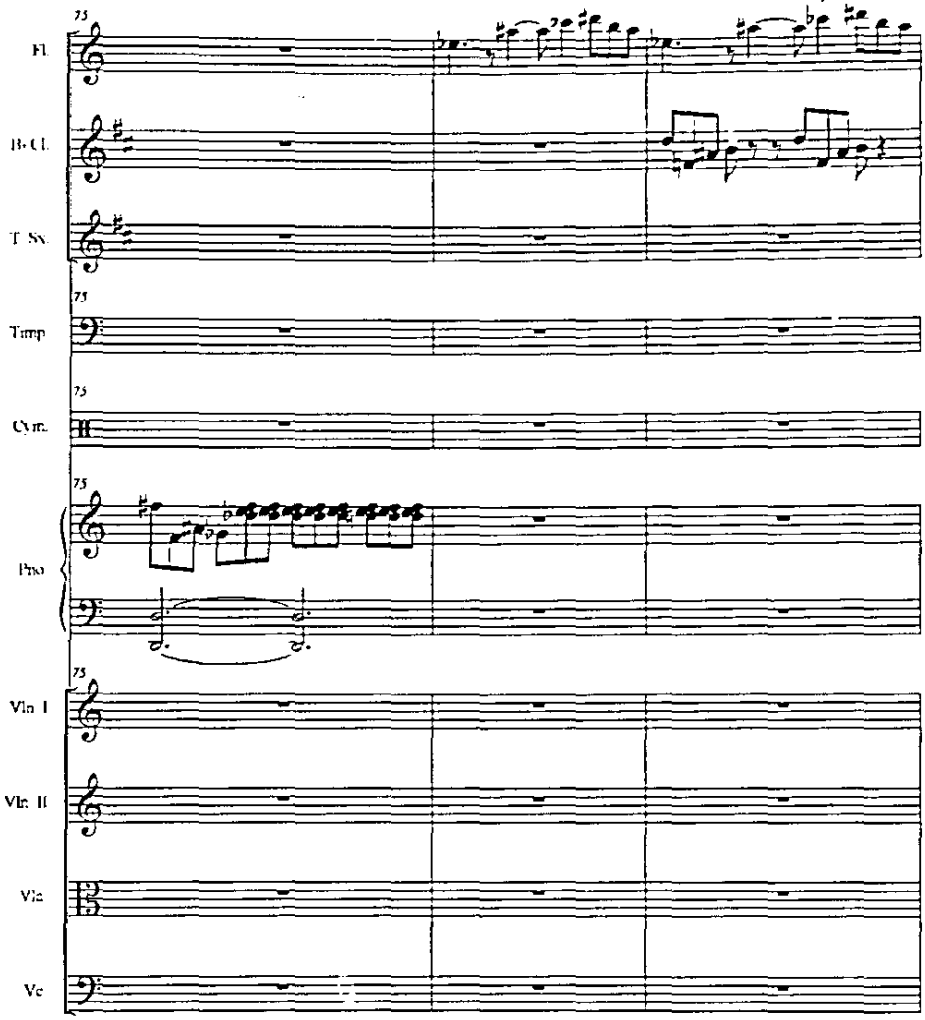
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.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Pno
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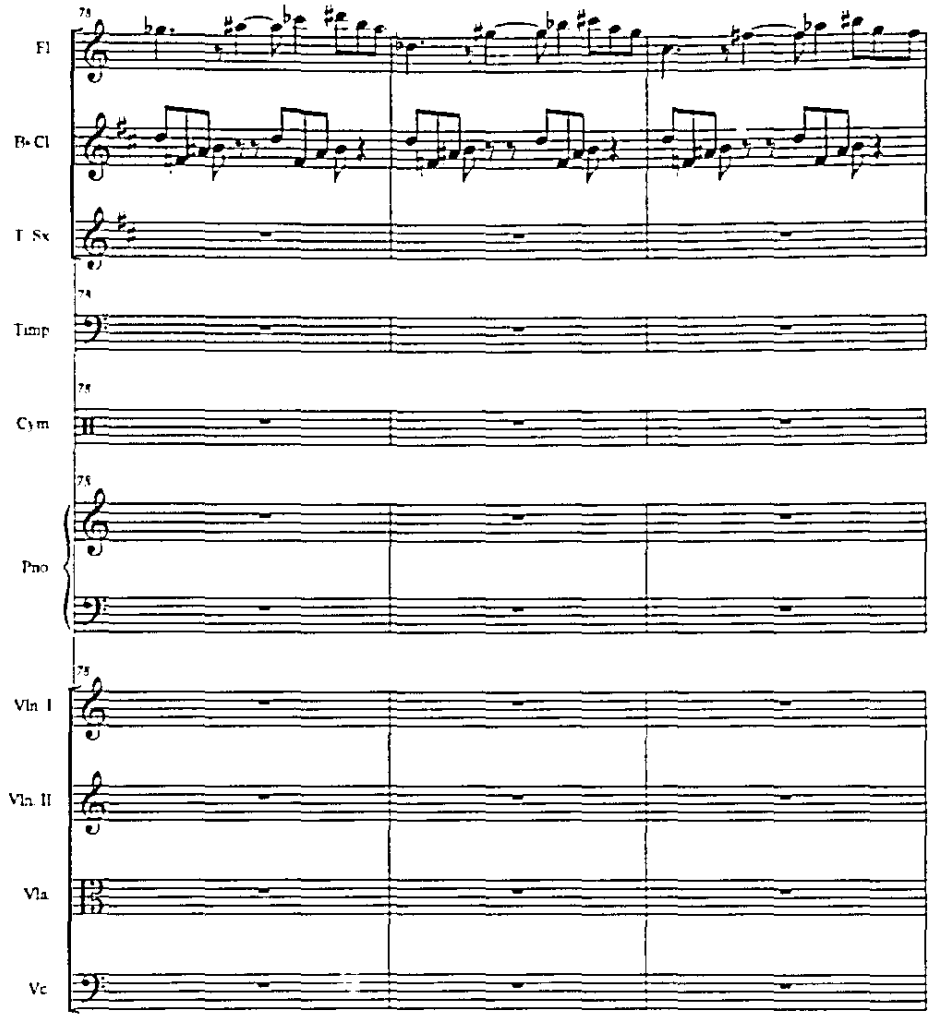
Vc


78
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B♭ Cl
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Cym
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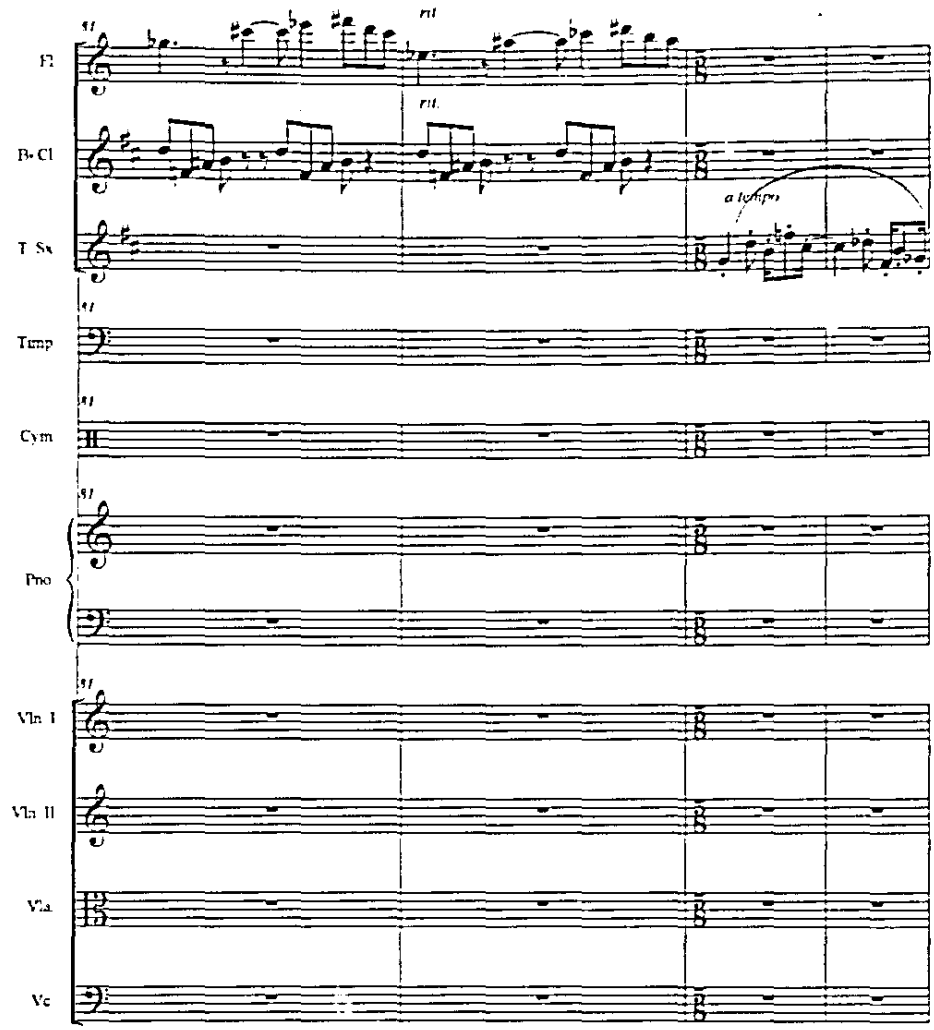
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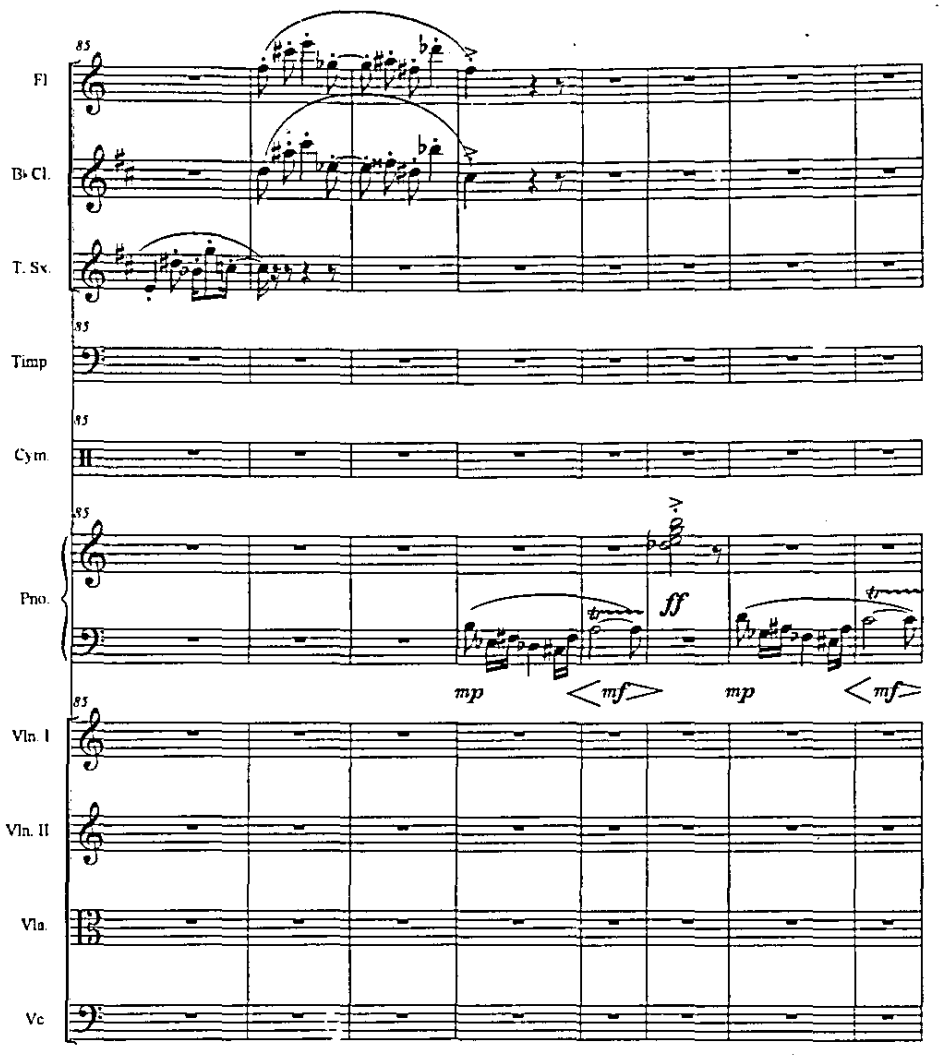
B♭ Cl
T Sx
Timp
Cym
Pno
Vln I
Vln II
Vla
Vc
rit.
rit.
a tempo


85
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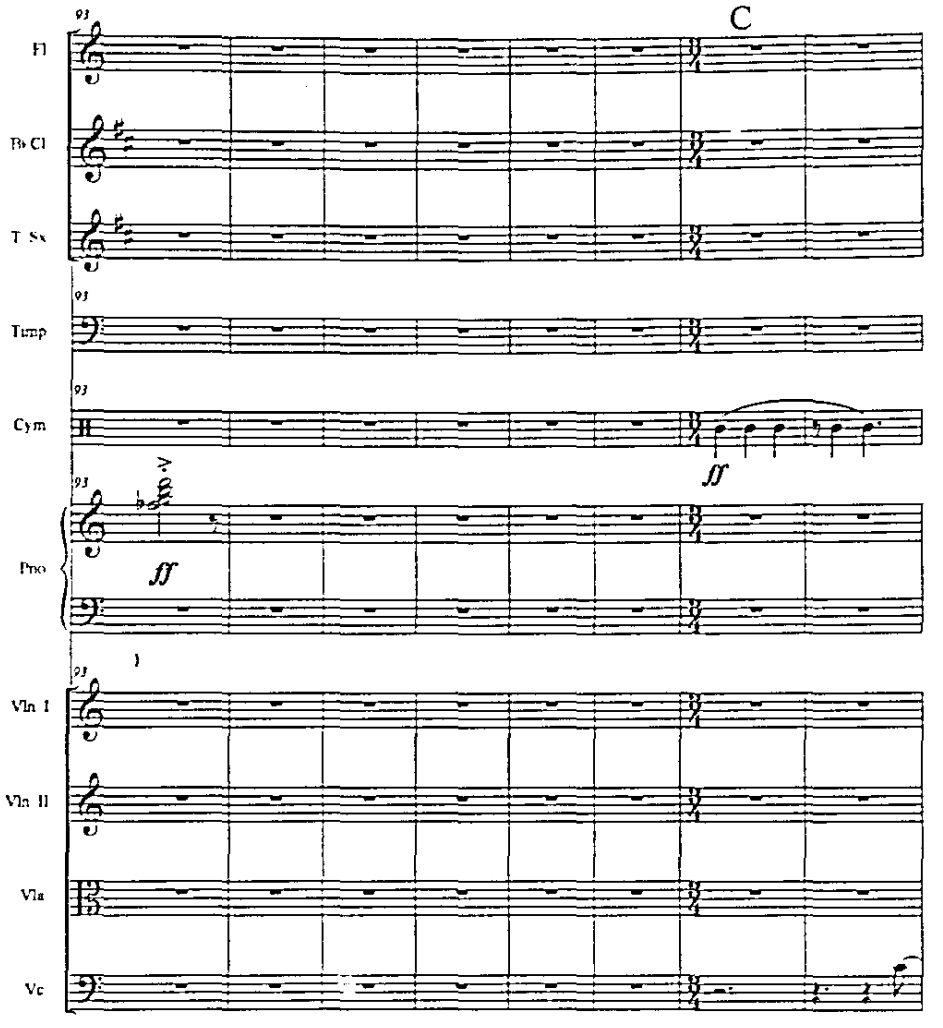
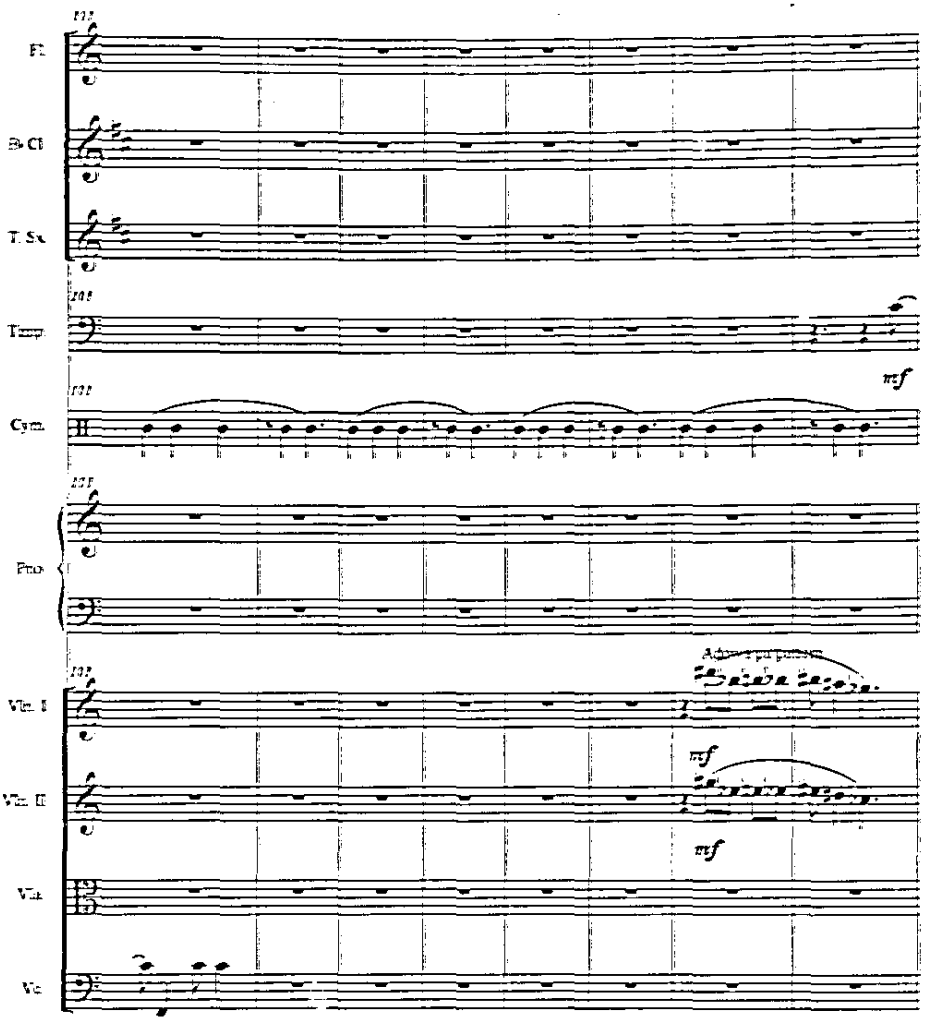
B♭ Cl.
T. Sx.
95
Timp
95
Cym.
95
Pno.
ff
mp
mf
mp
mf
85
Vln. I
Vln. II
Vla.
Vc


C
Fl
B♭ Cl
T Sx
Timp
Cym
Pno
Vln I
Vln II
Vla
Vc
ff
ff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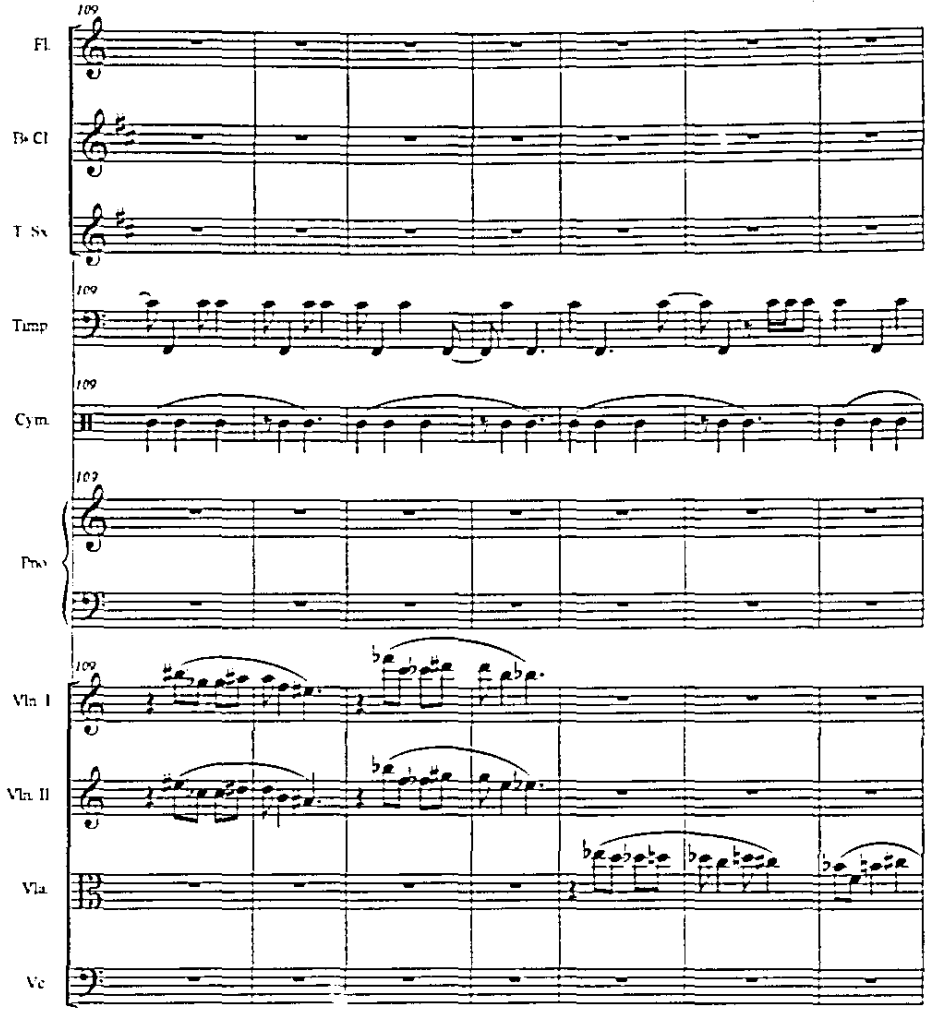
Timp.
mf
Cym.
Pno.
Vln. I
Vln. II
mf
mf
Vla.
Vc.


109
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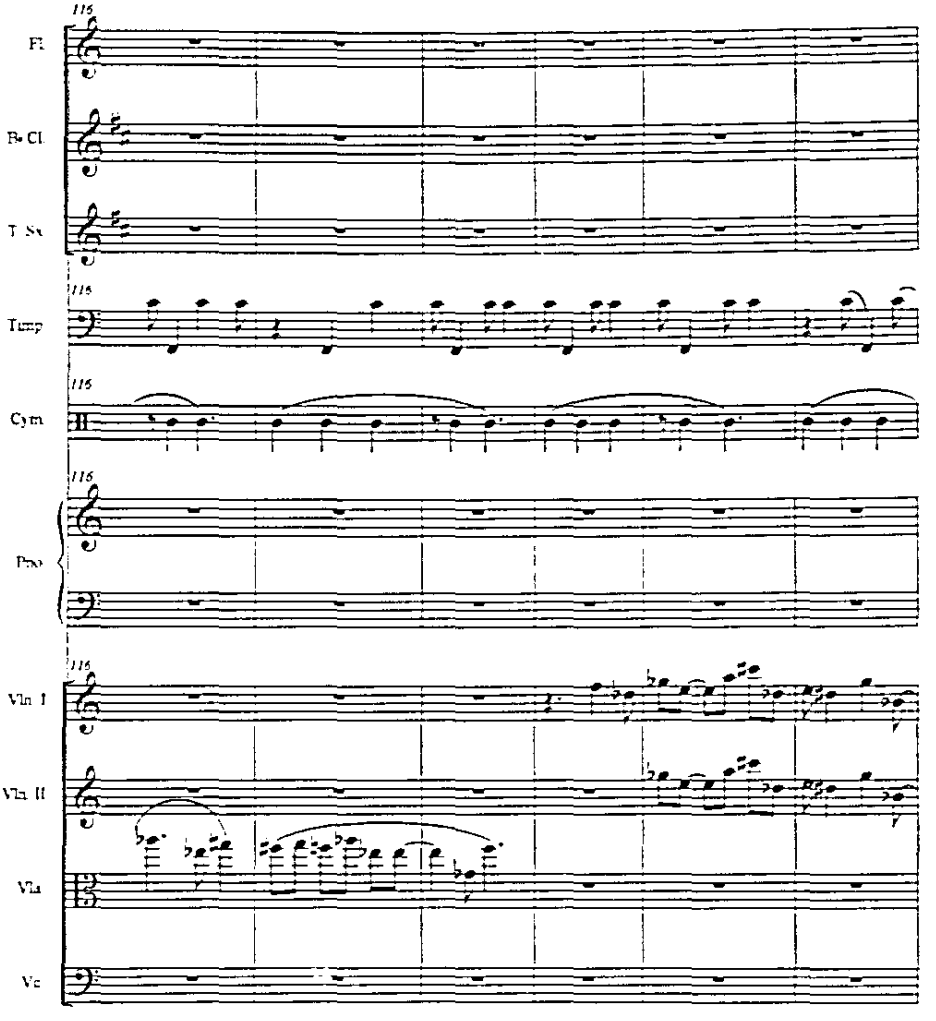
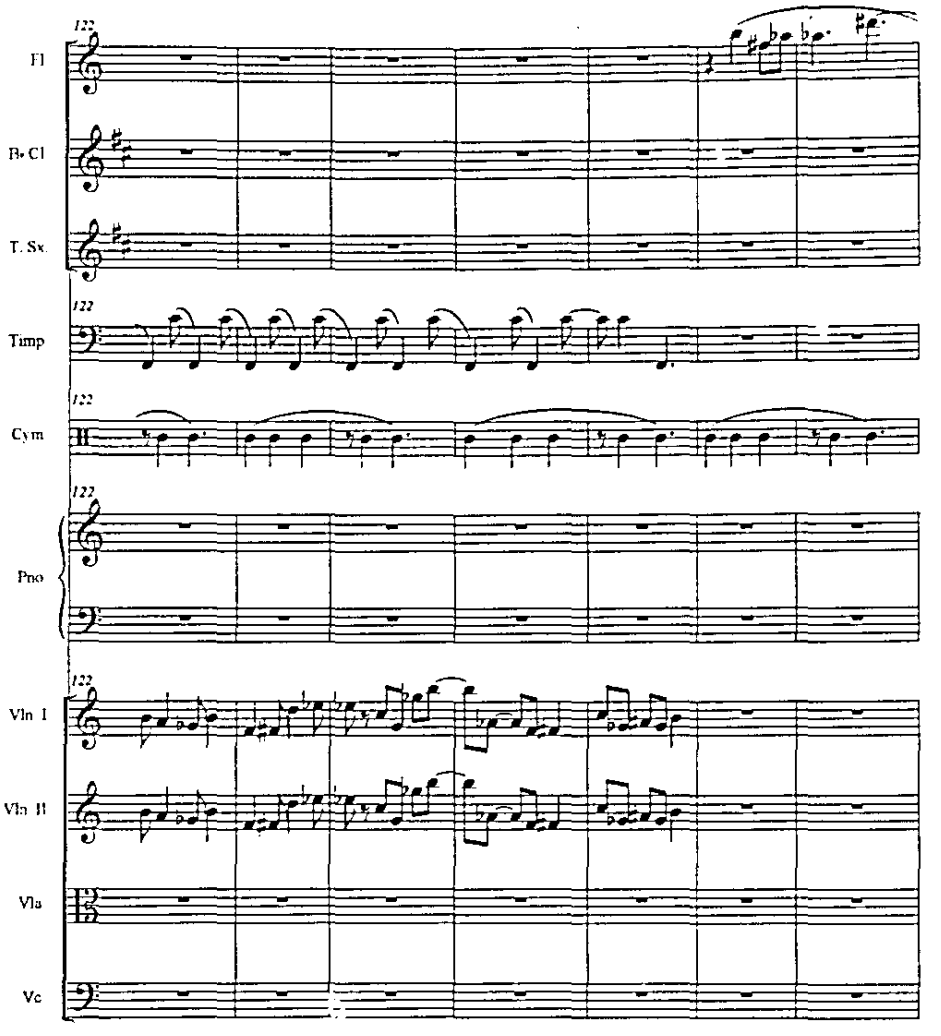
B♭ Cl.
T. Sx.
Timp.
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.


115
Fl
B♭ Cl
T Sx
Timp
Cym
Pno
Vln I
Vln II
Vla
Vc


122
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B♭ Cl
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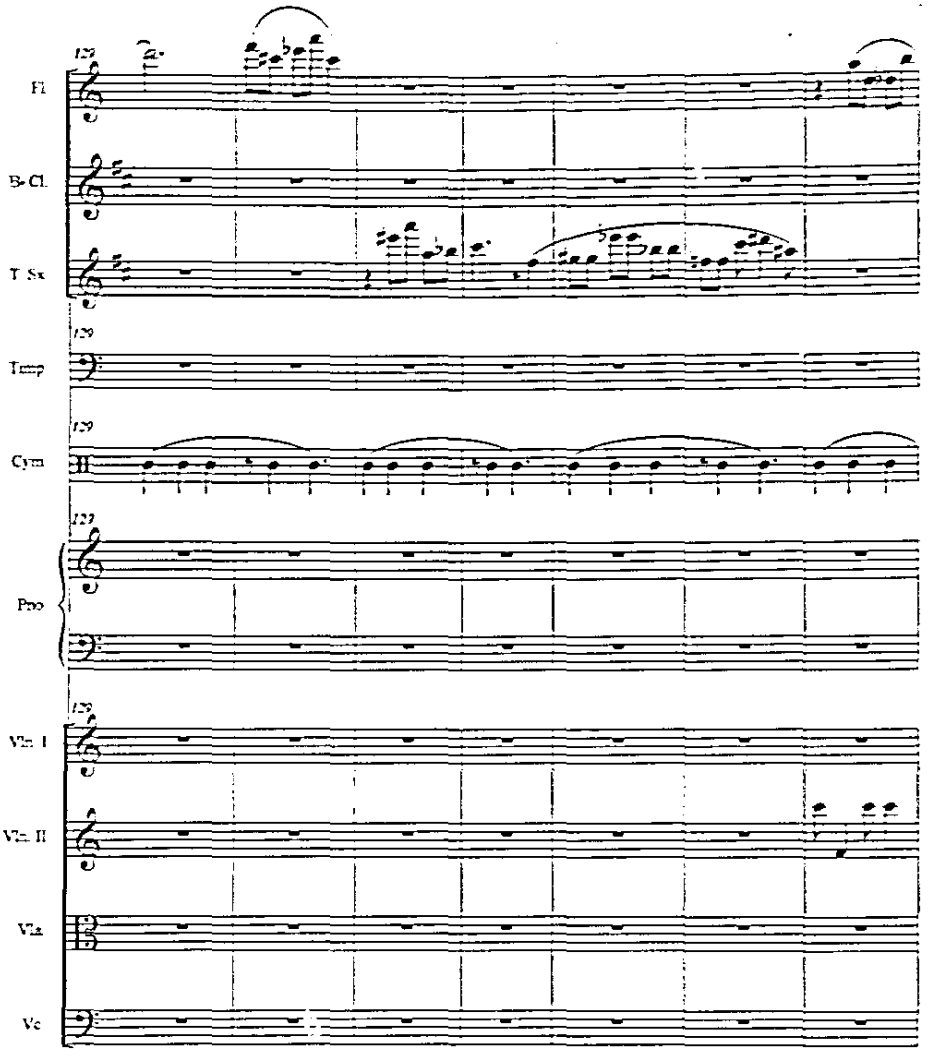
Cym
Pno
Vln I
Vln II
Vla
Vc


129
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B♭ Cl
T Sx
Timp
Cym
Pno
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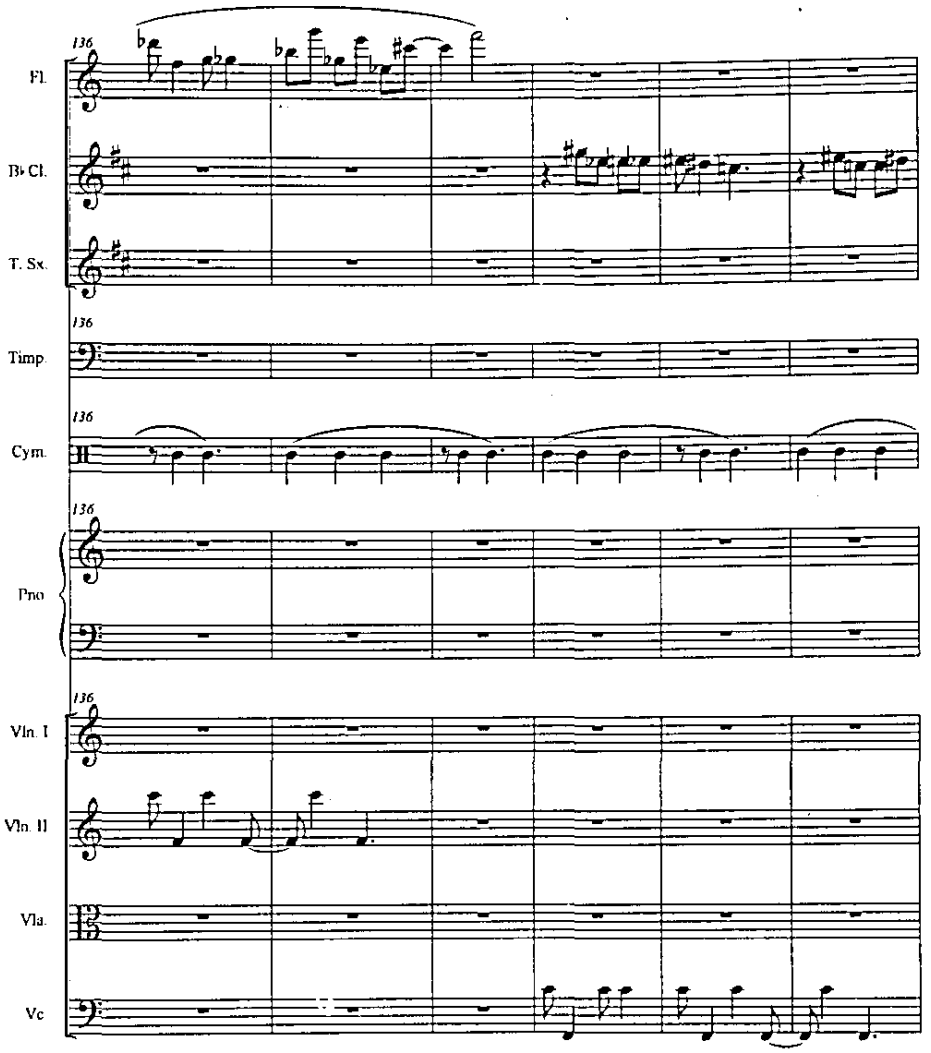
Vln II
Vla
Vc


136
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B♭ Cl.
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136
Timp.
136
Cym.
136
Pno
136
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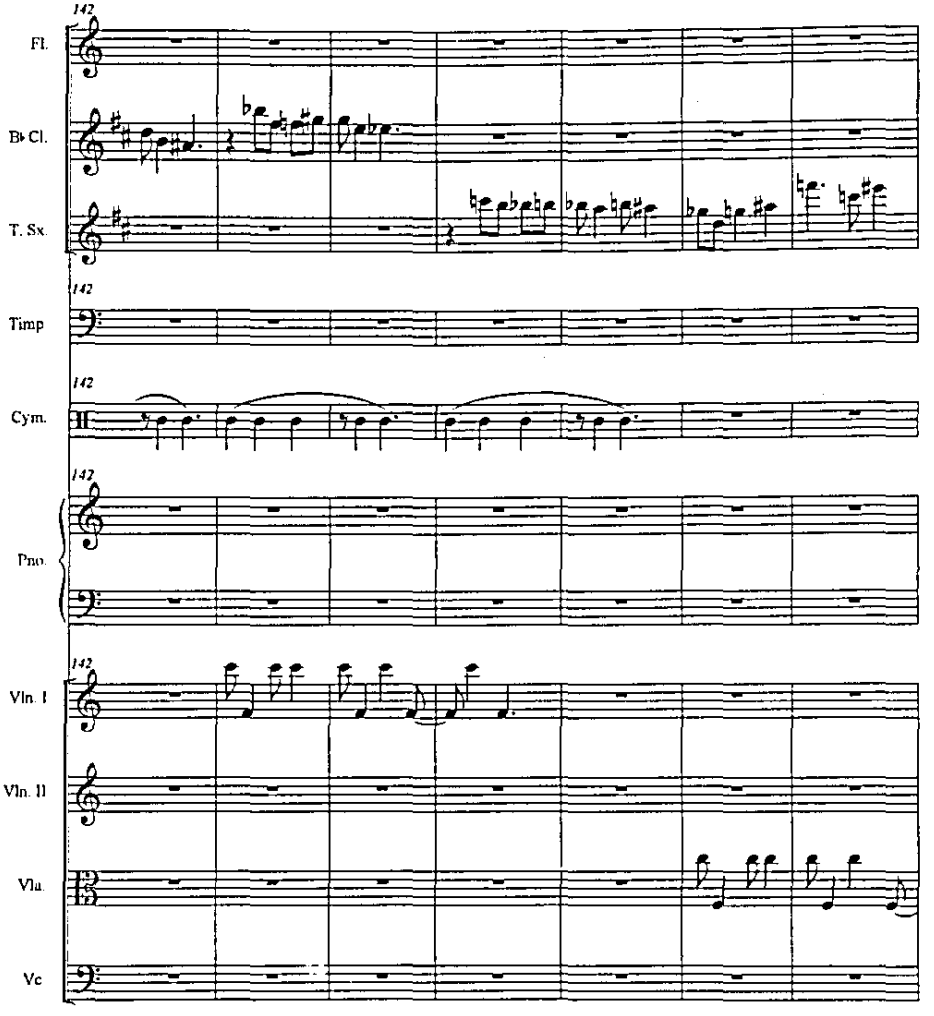
Vln. II
Vla.
Vc


142
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Cym.
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Pno.
142
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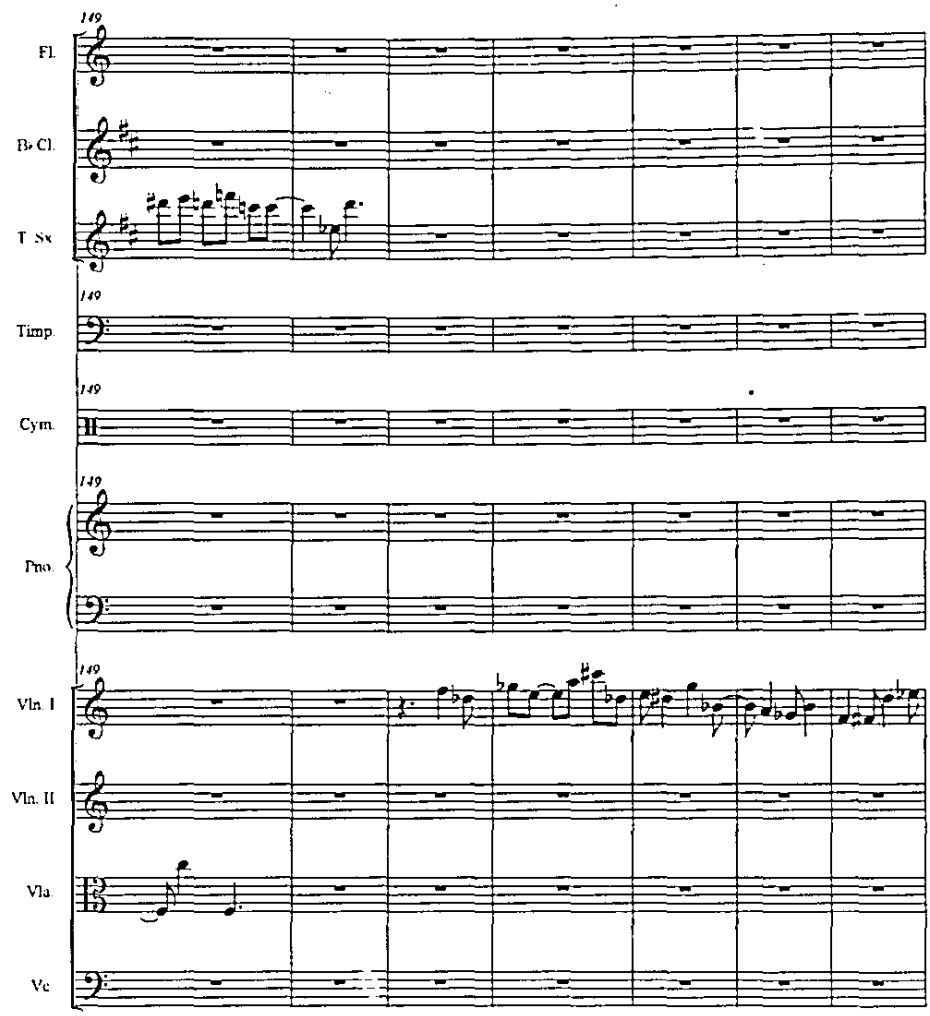
Vla.
Vc


149
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Vln. II
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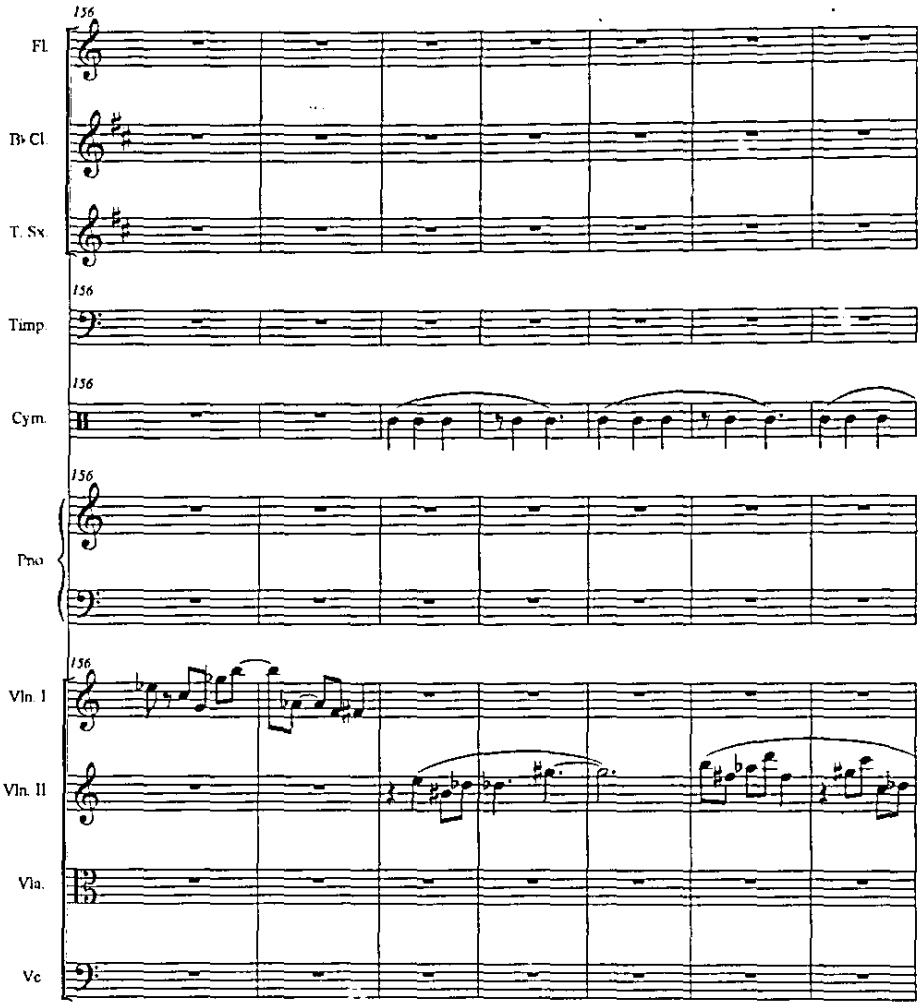
Vc.


156
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156
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156
Cym.
156
Pno.
156
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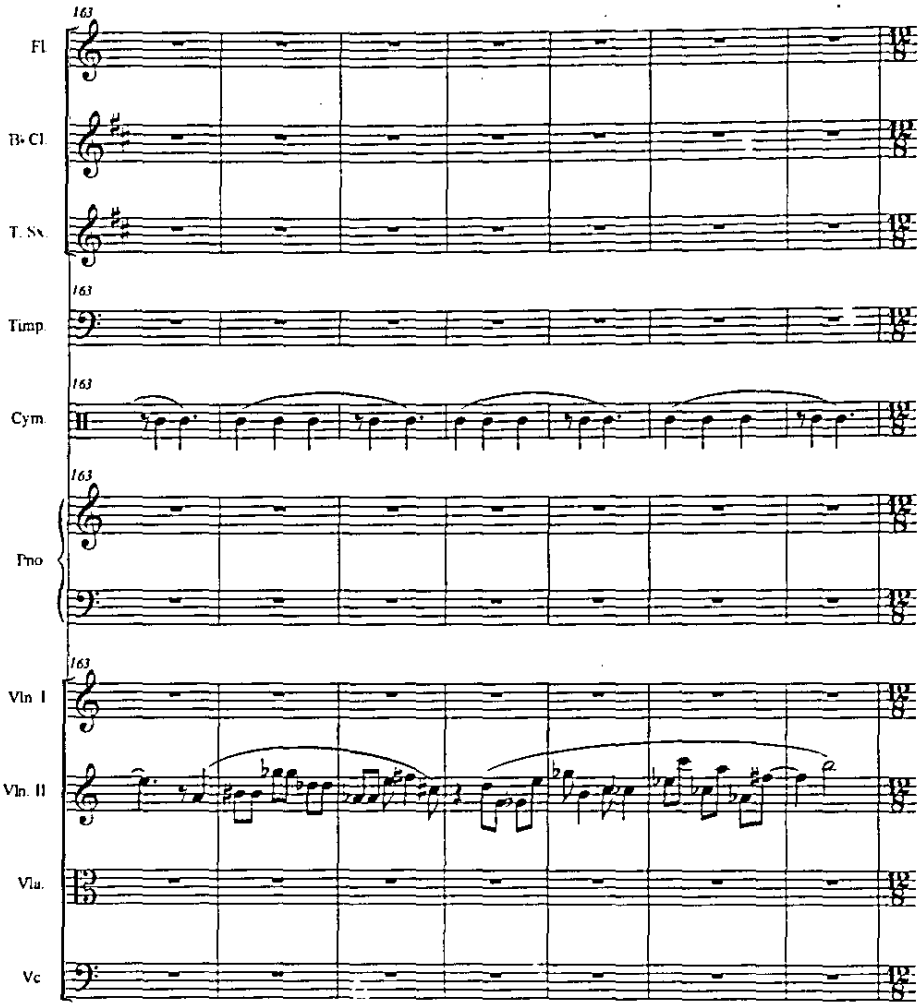
Vln. II
Vla.
Vc.


163
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B♭ Cl.
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163
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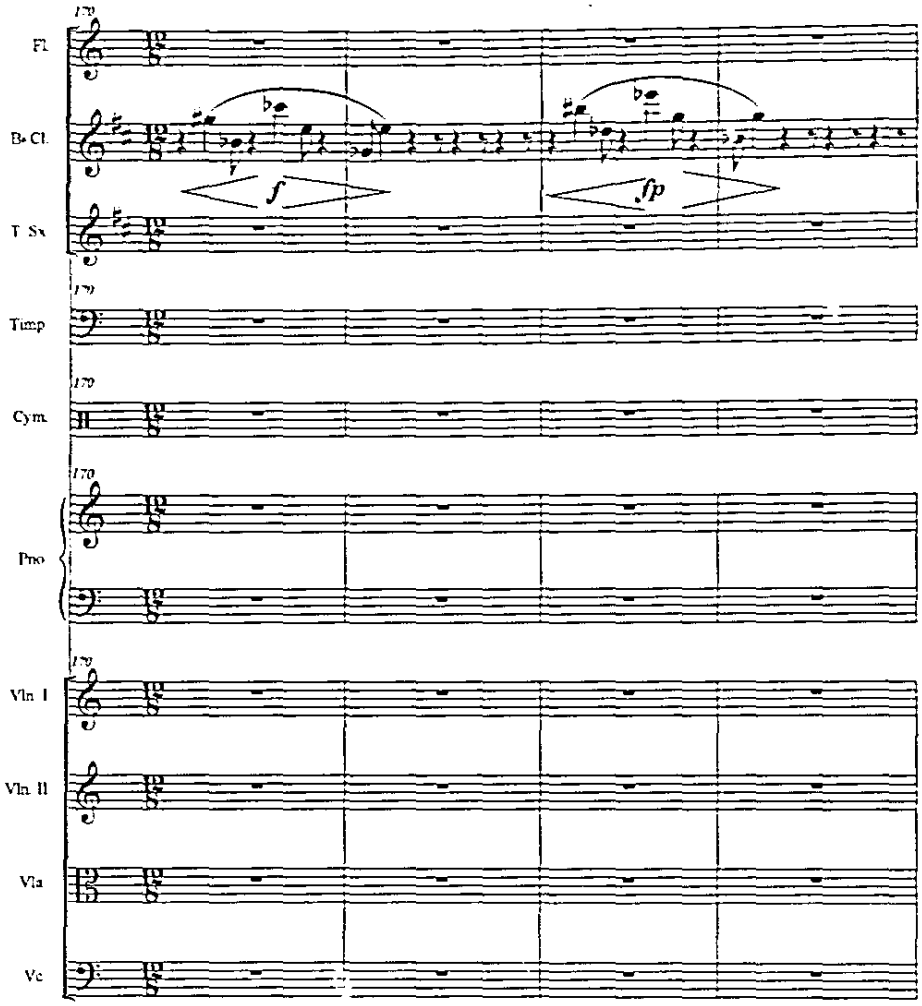
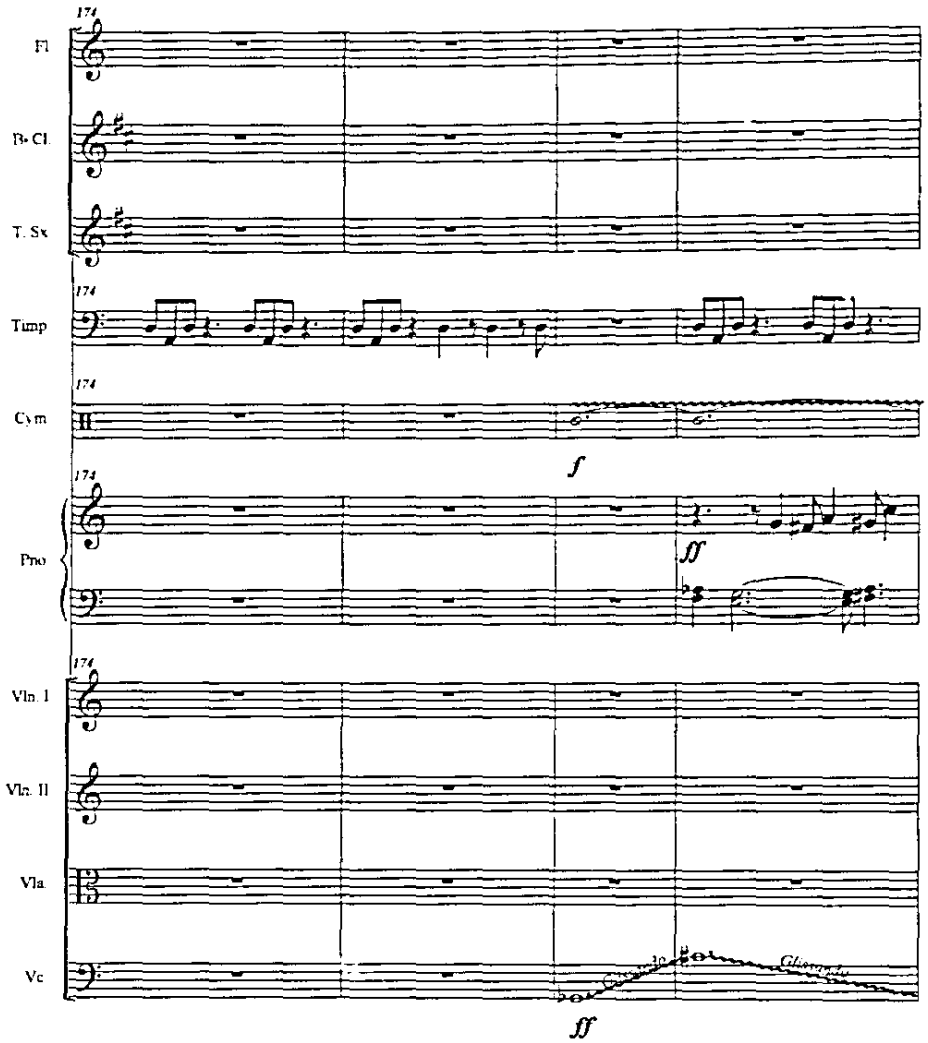
163
Cym.
163
Pno.
163
Vln. I
Vln. II
Vla.
Vc.


170
Fl.
B♭ Cl.
T. Sx
Timp.
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.
f
fp


174
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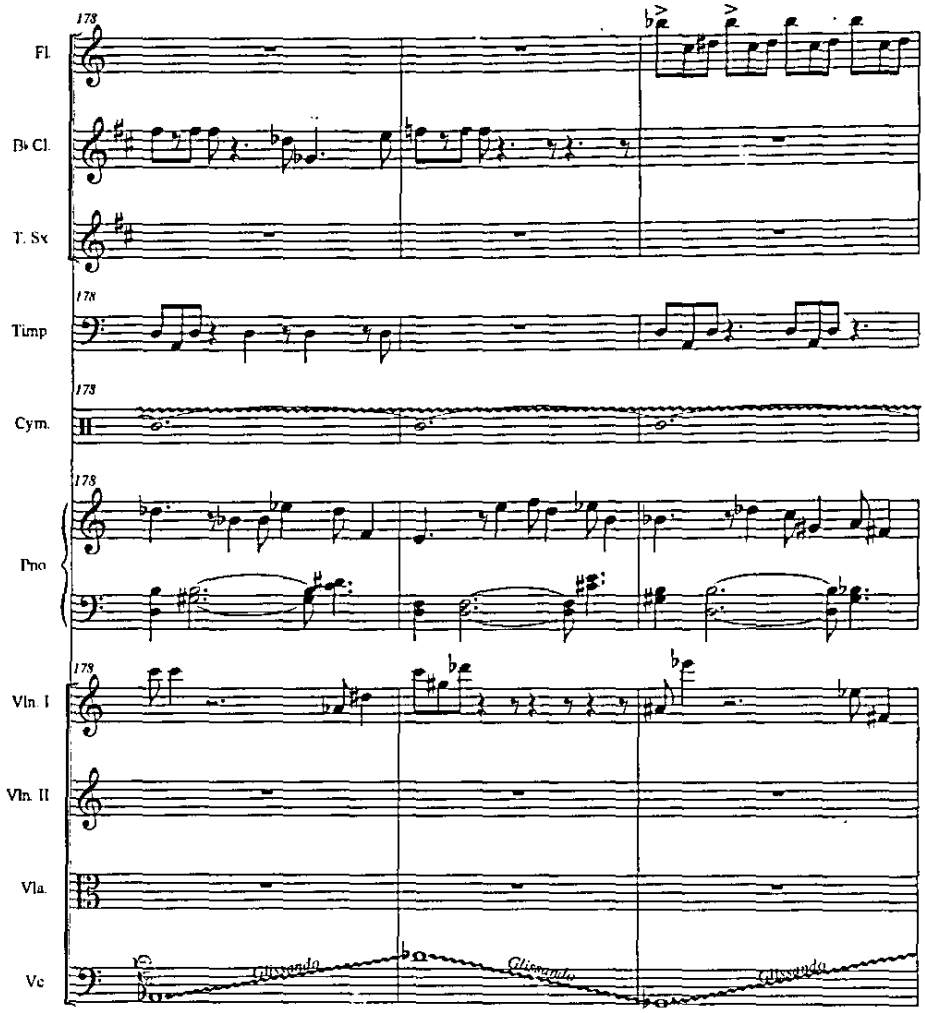
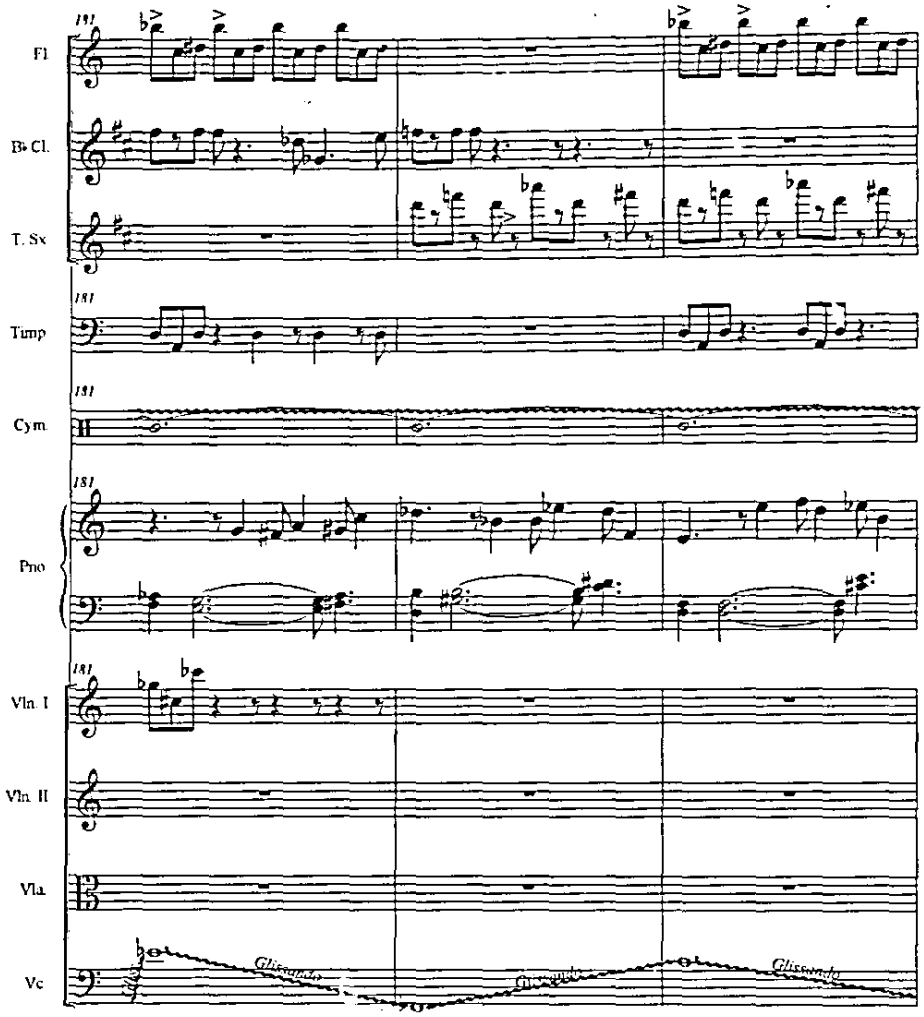
B♭ Cl.
T. Sx
Timp
Cym
Pno
Vln. I
Vln. II
Vla
Vc
f
ff
ff
Gliss.


178
Fl.
B♭ Cl.
T. Sx
Timp
Cym.
Pno
179
Vln. I
Vln. II
Vla.
Vc
Glissando
Glissando
Glissando


181
Fl
B♭ Cl.
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Timp
Cym
Pno
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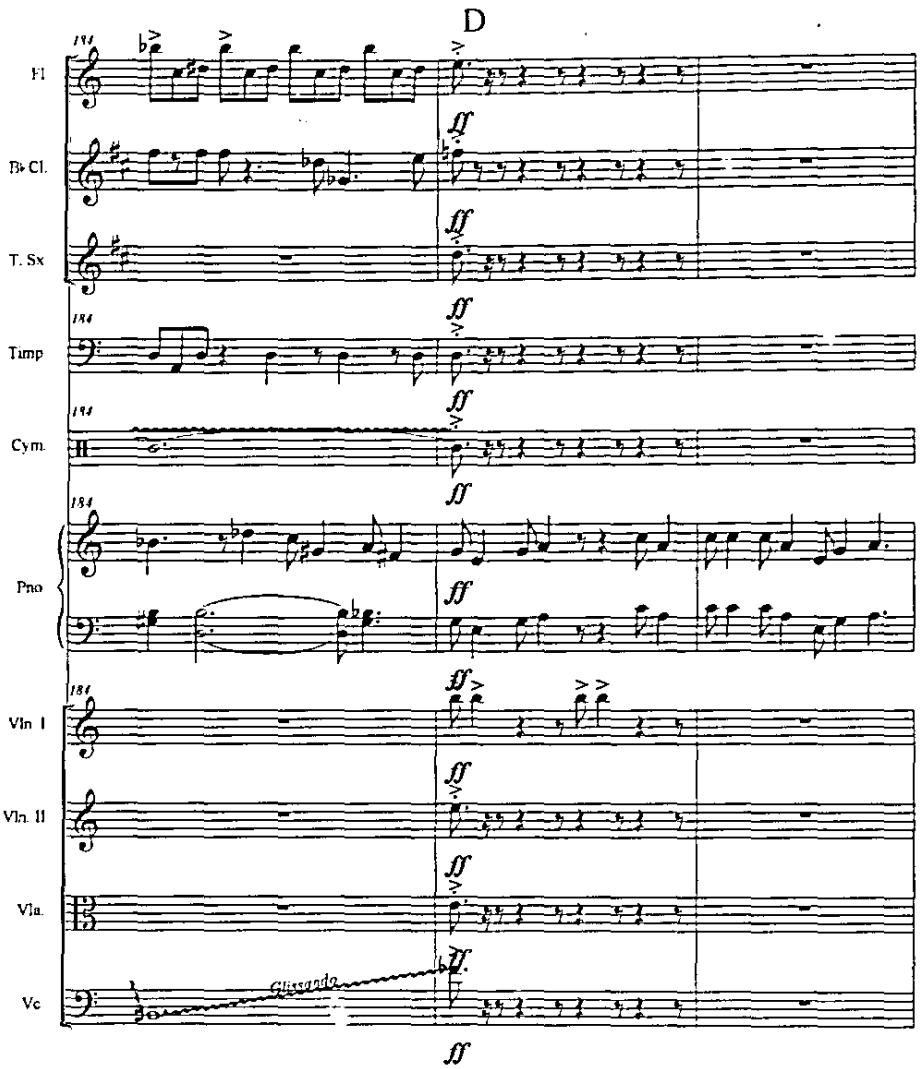
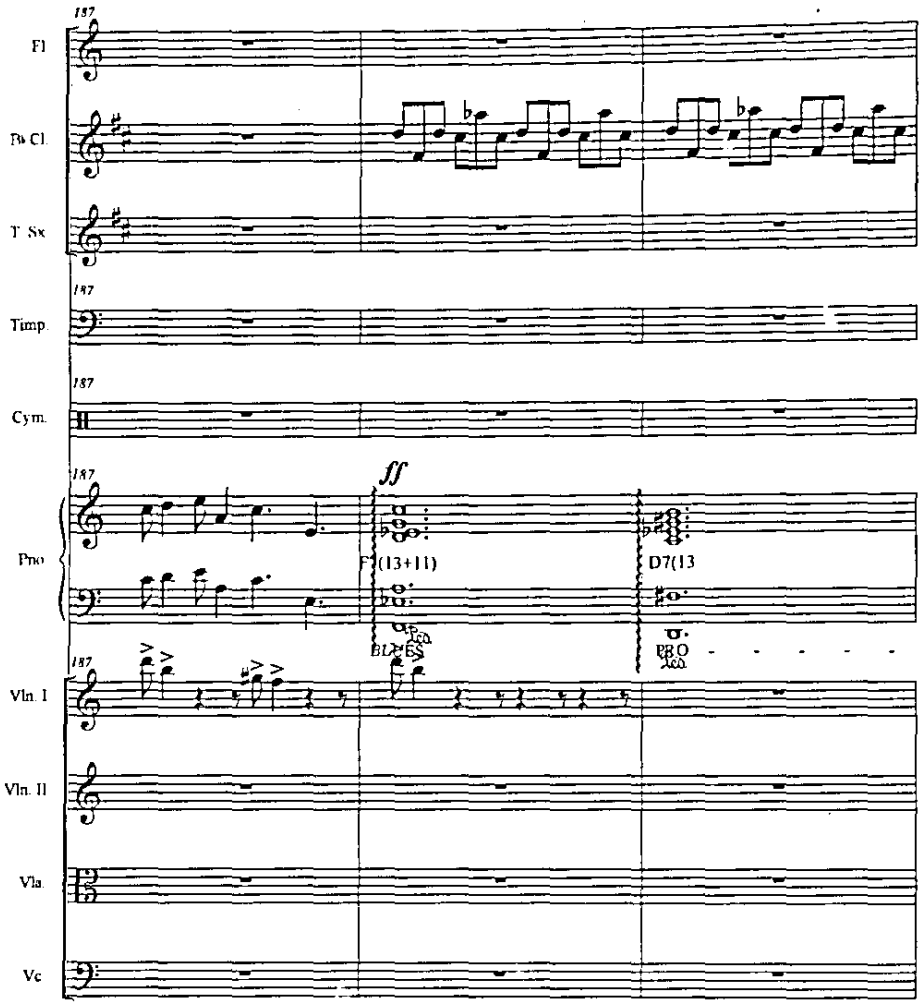
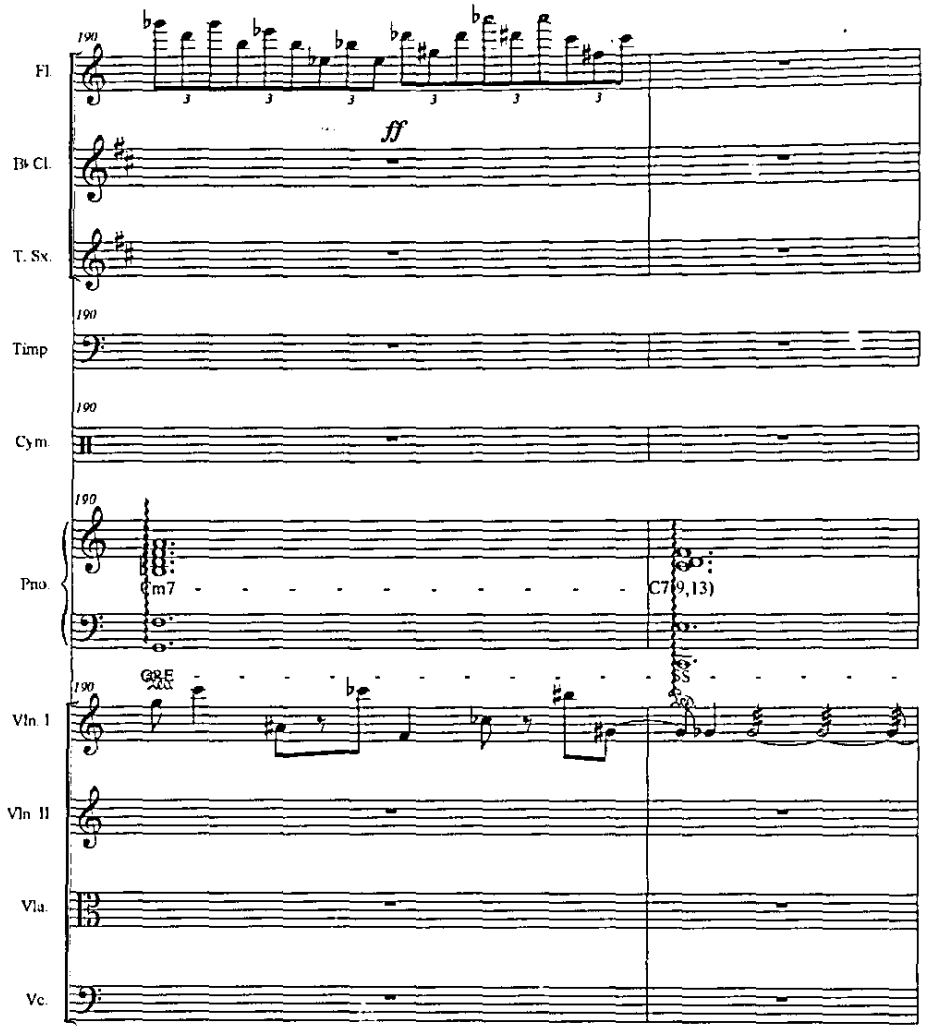
Vln. II
Vla.
Vc
Glissando
Glissando
Glissando


D
Fl
B♭ Cl.
T. Sx
Timp
Cym.
Pno
Vln I
Vln. II
Vla.
Vc
Glissando


187
Fl
B♭ Cl.
T. Sx.
187
Timp.
187
Cym.
187
ff
Pno
F7(13+11)
D7(13
BLUES
PRO
187
Vln. I
Vln. II
Vla.
Vc


190
Fl.
B♭ Cl.
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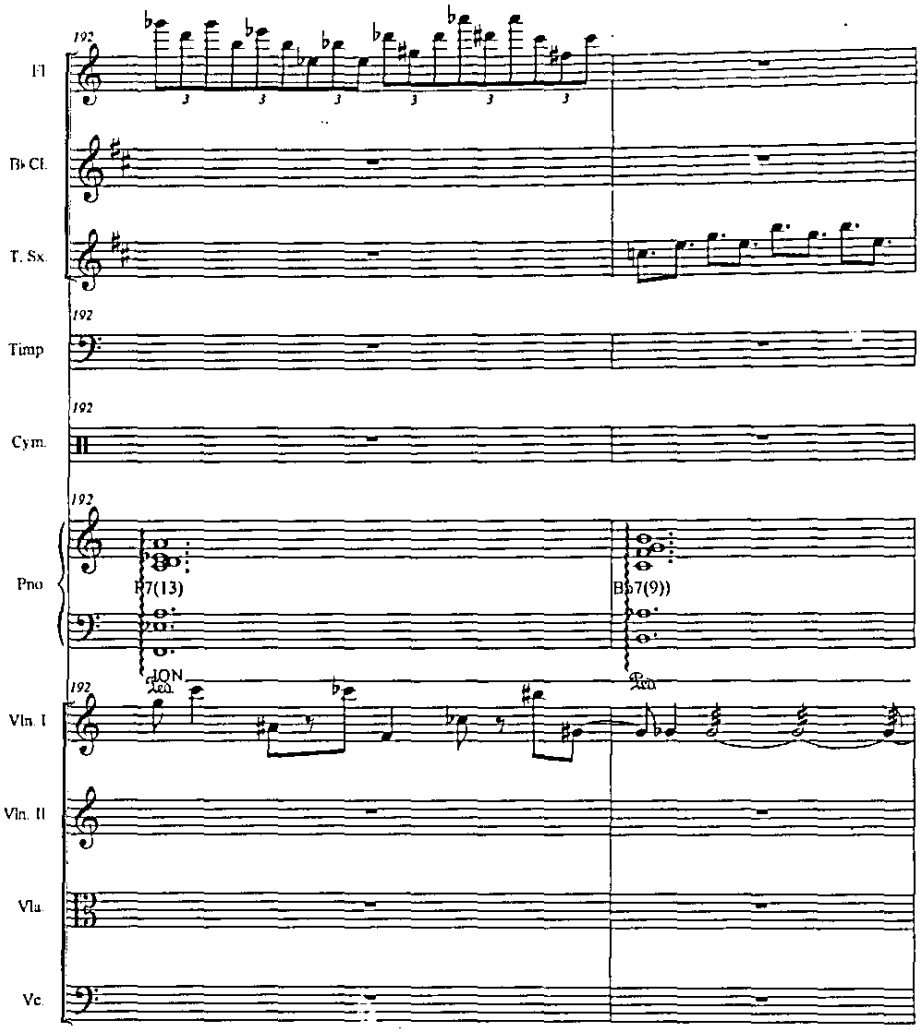
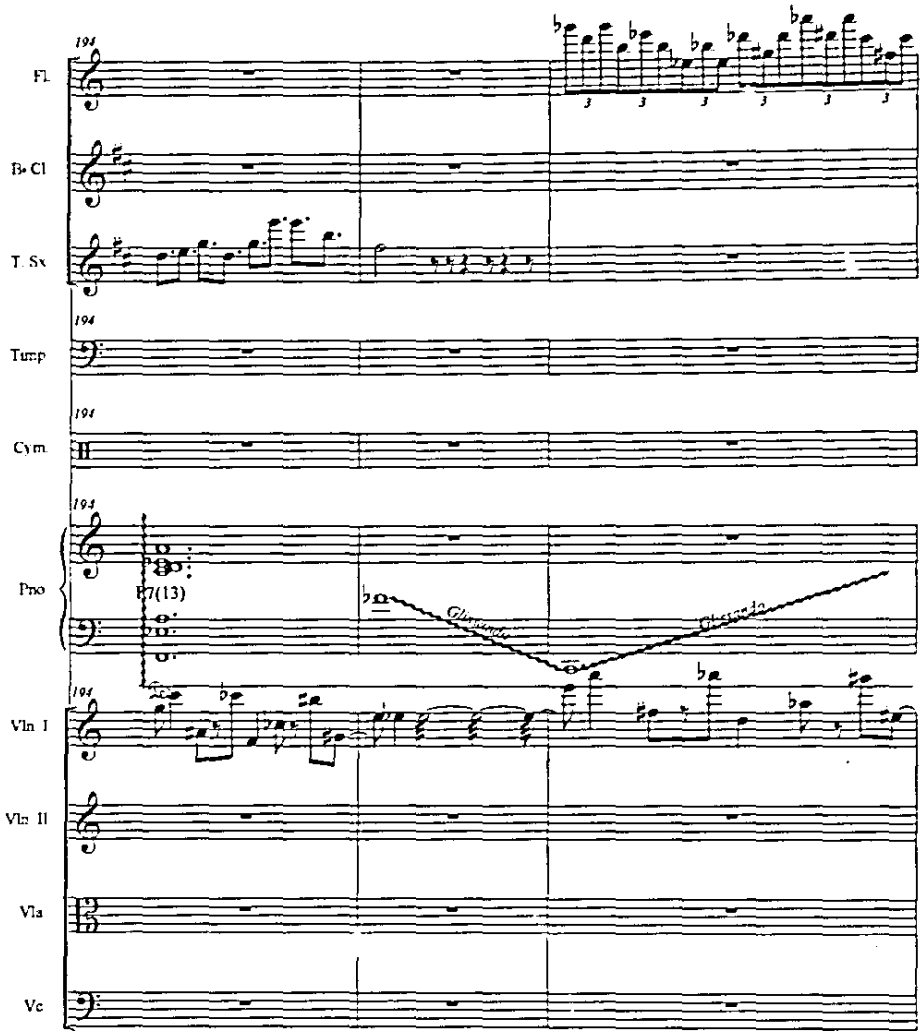
Timp
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.
ff
Cm7
C7(9,13)
GRE


192
Fl
B♭ Cl.
T. Sx.
Timp
Cym.
Pno
F7(13)
B♭7(9))
Vln. I
Vln. II
Vla.
Vc.


194
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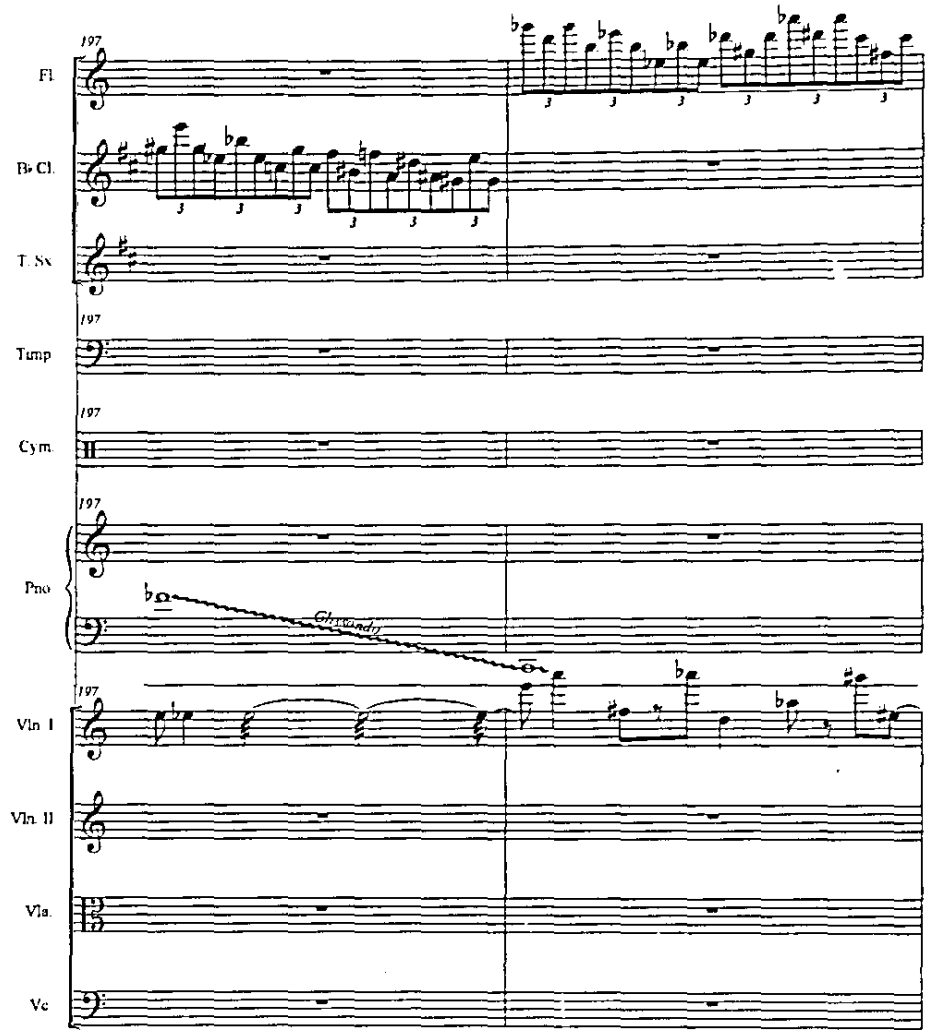
Tump.
Cym.
Pno.
E7(13)
Vln. I
Vln. II
Vla.
Vc.


197
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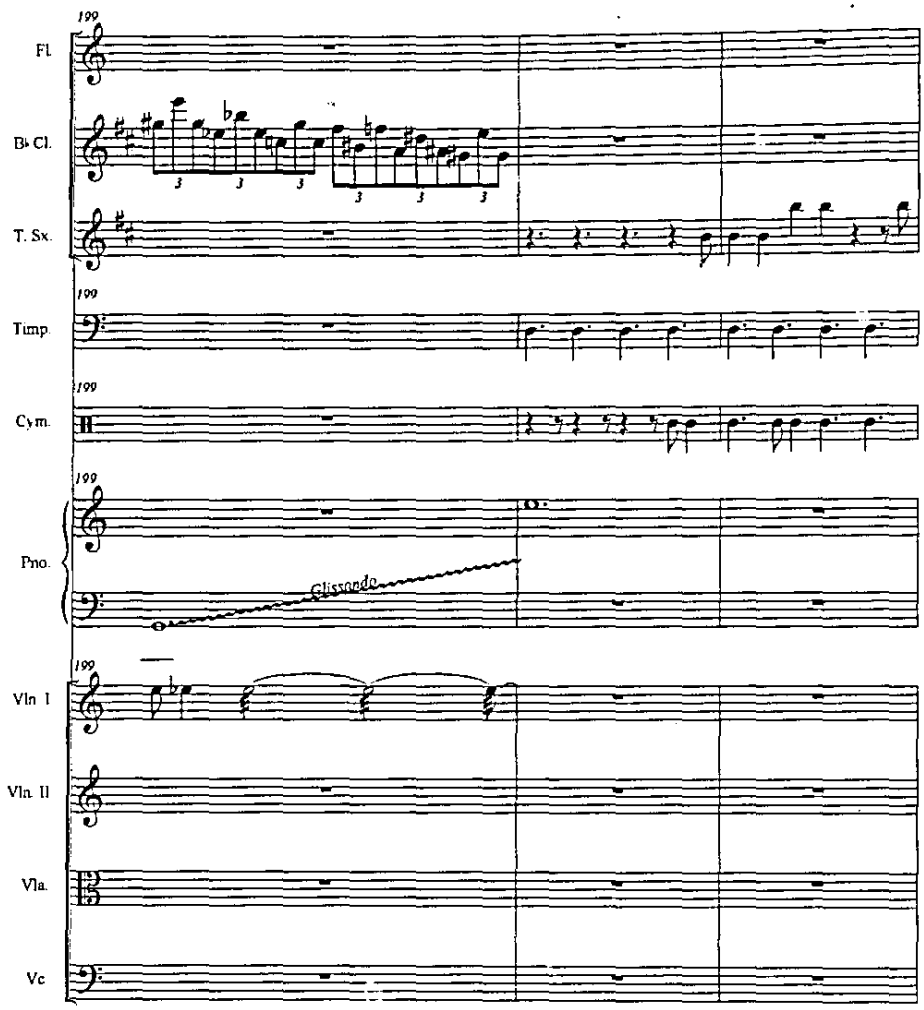
Cym.
Pno
Glissando
Vln. I
Vln. II
Vla.
Vc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Timp.
Cym.
Pno.
Glissando
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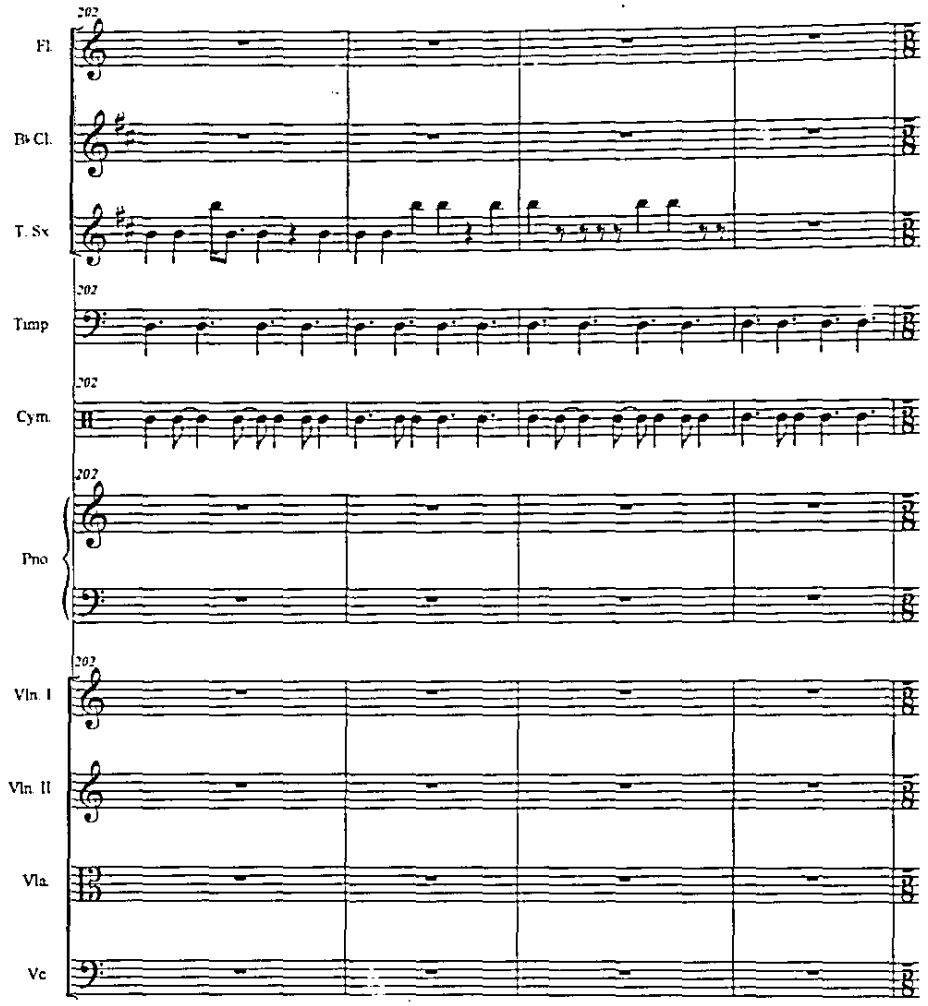
Vln. II
Vla.
Vc


202
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Timp
202
Cym.
202
Pno
202
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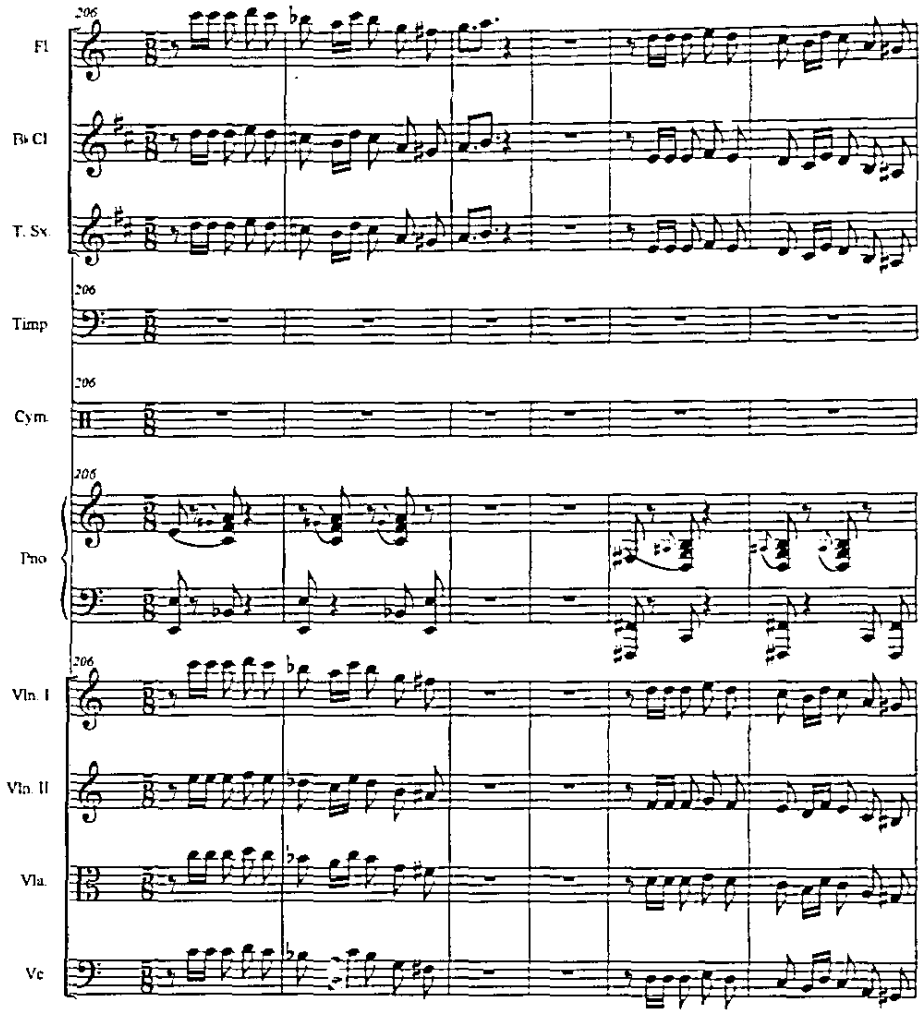
Vln. II
Vla.
Vc


206
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B♭ Cl
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206
Timp
206
Cym.
206
Pno
206
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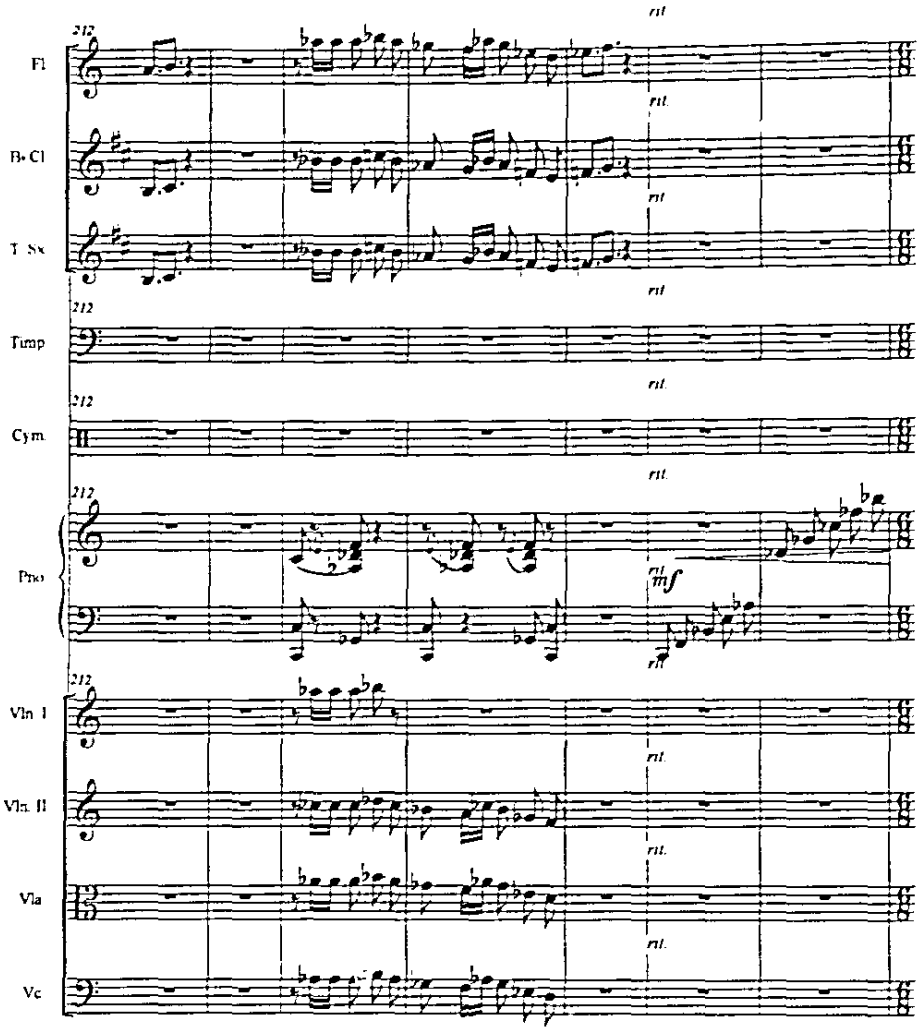
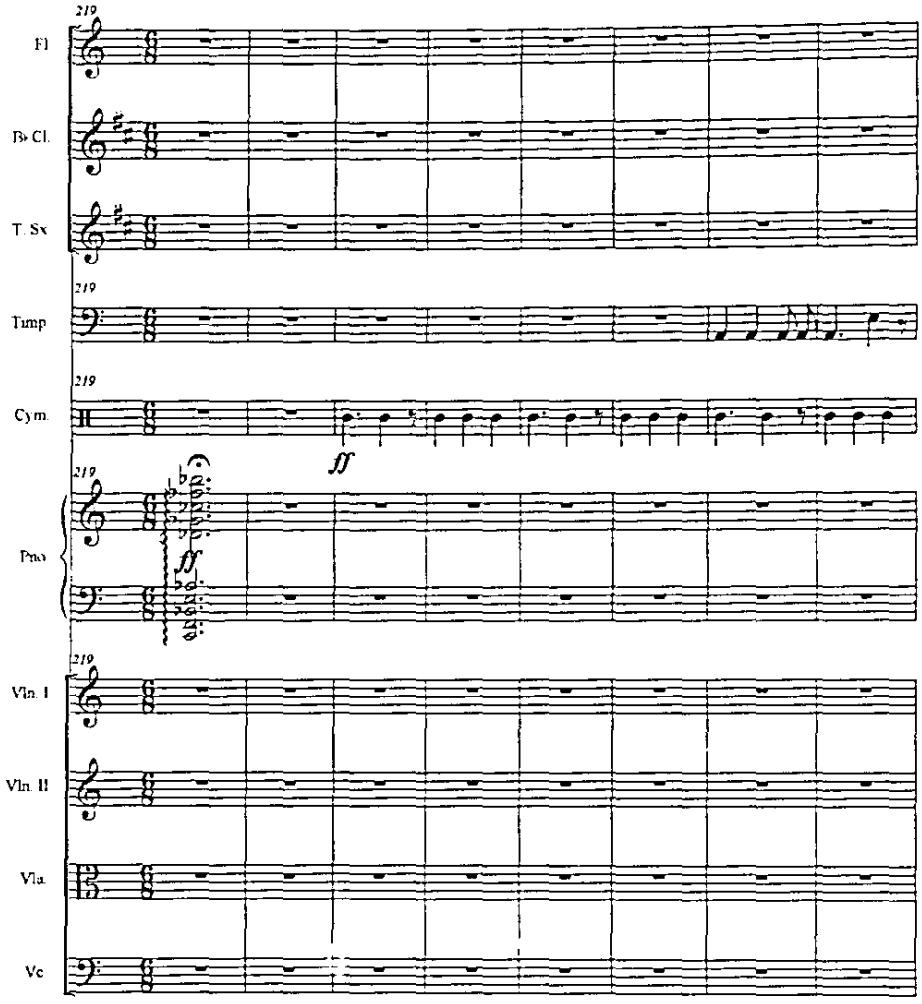
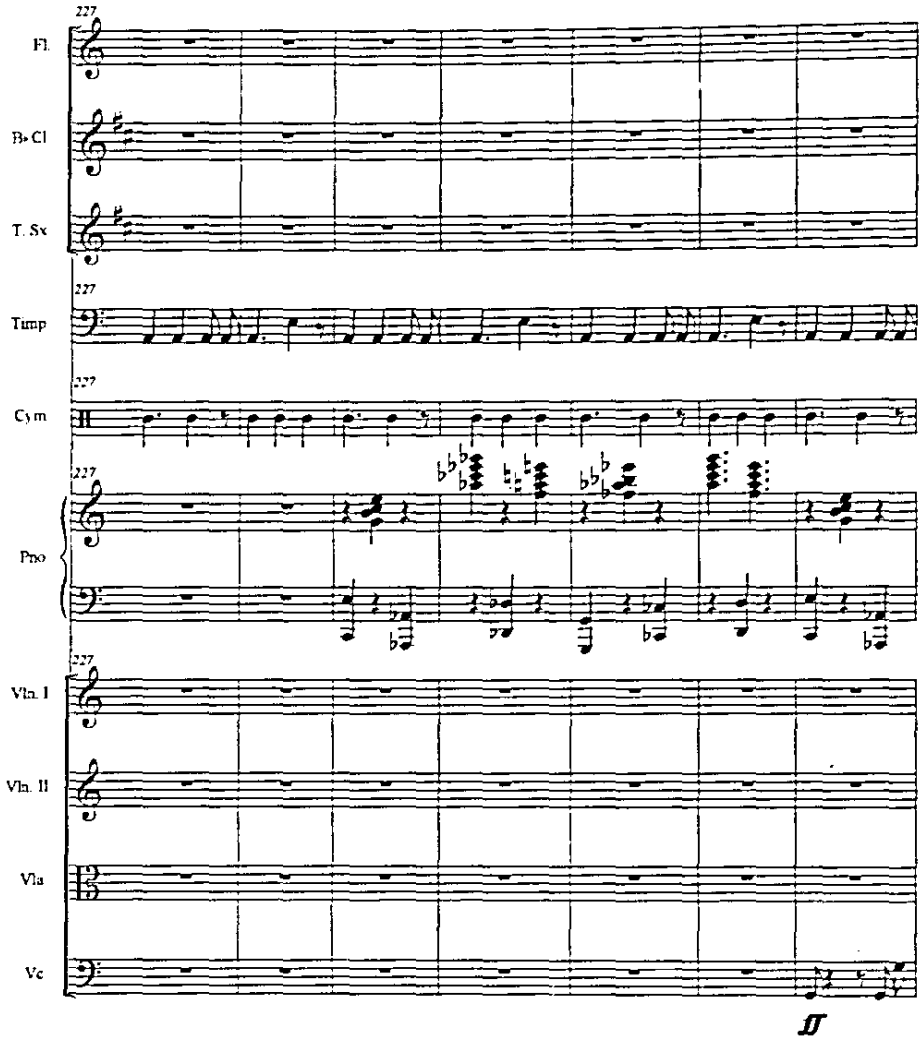
Vln. II
Vla.
Vc


212
Fl
B♭ Cl
T Sx
Timp
Cym
Pno
Vln I
Vln II
Vla
Vc
rit.
mf

E




227
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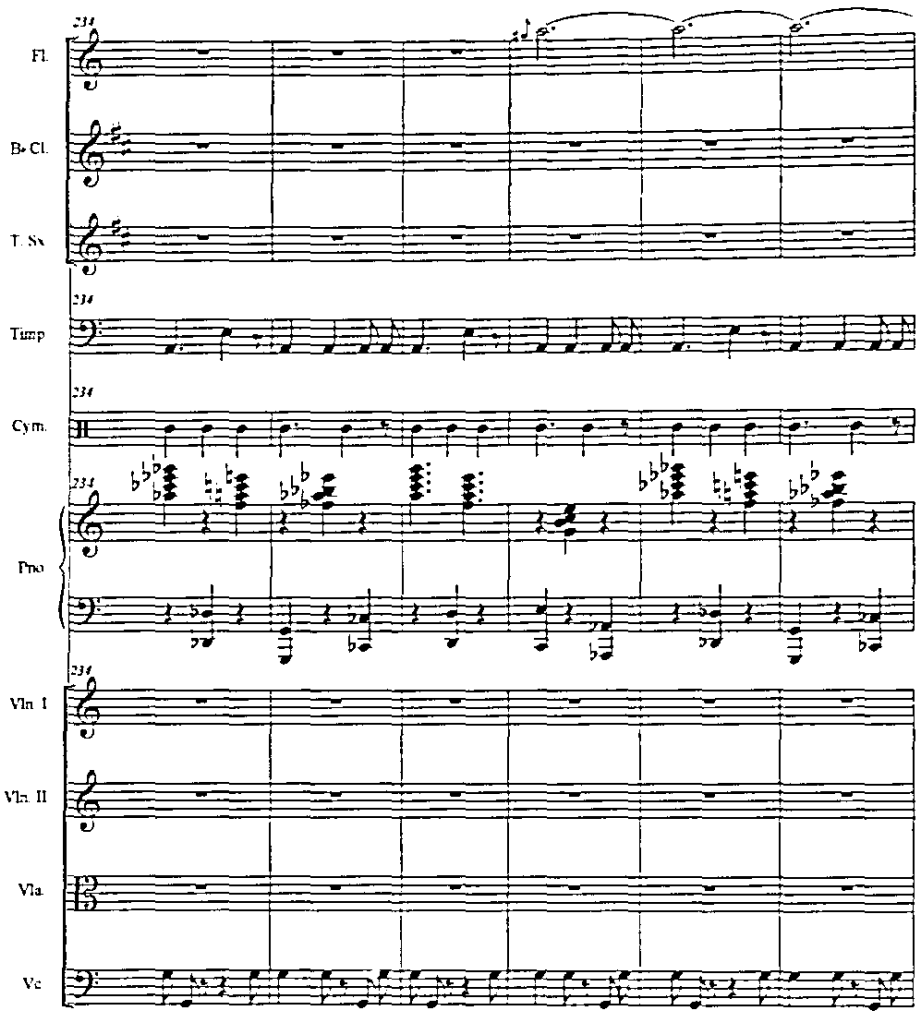
Timp.
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.
ff


234
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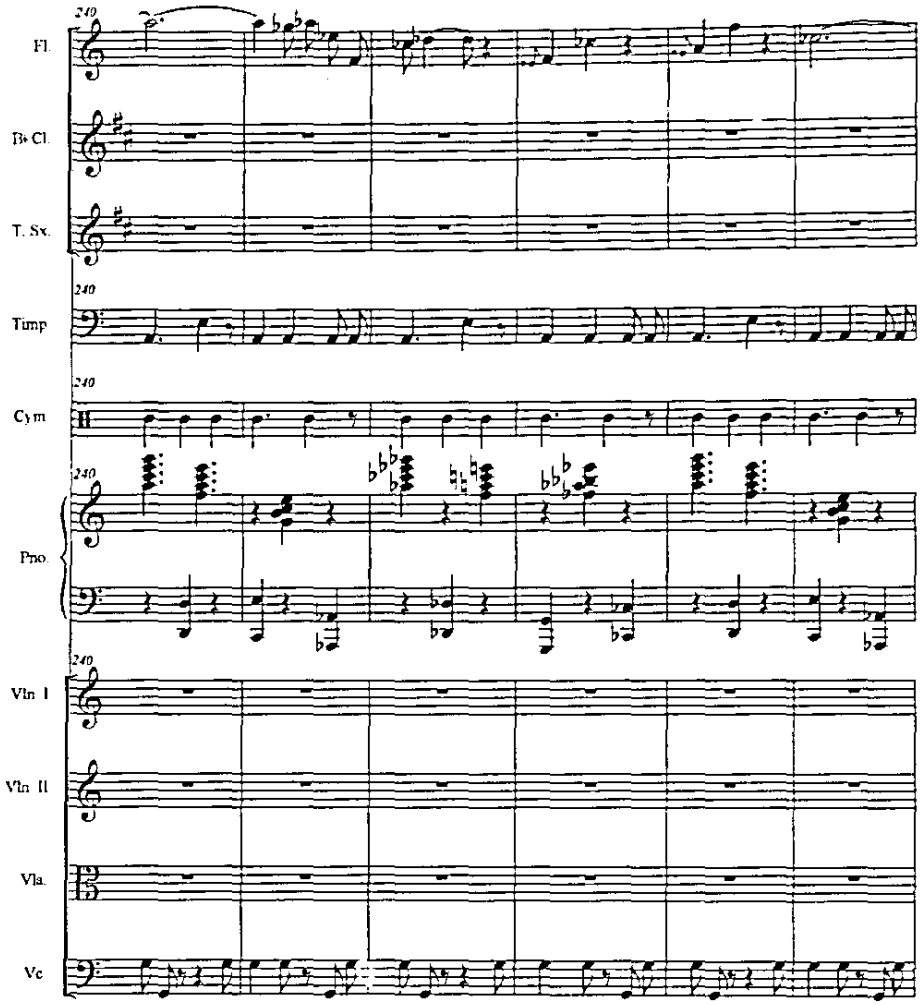
Cym.
Pno
Vln. I
Vln. II
Vla.
Vc


240
Fl.
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240
Timp.
240
Cym.
240
Pno.
240
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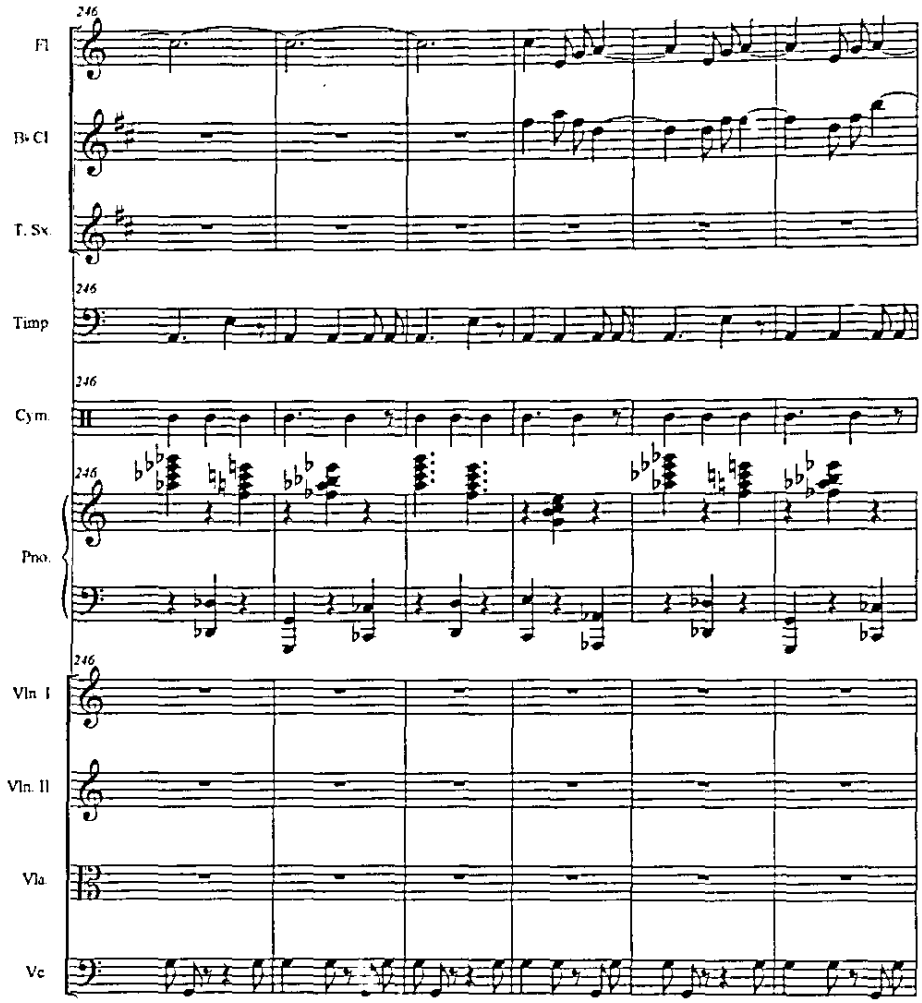
Vln. II
Vla.
Vc.


246
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Cym.
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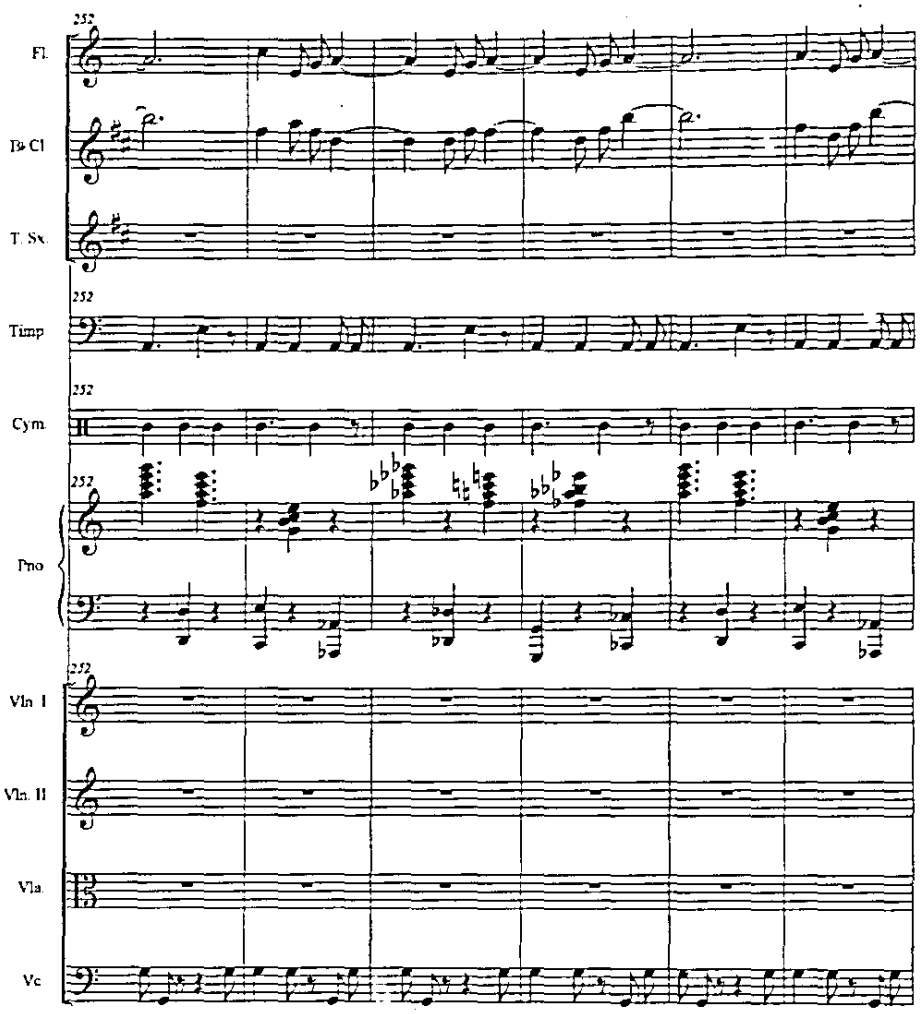
Vln. II
Vla.
Vc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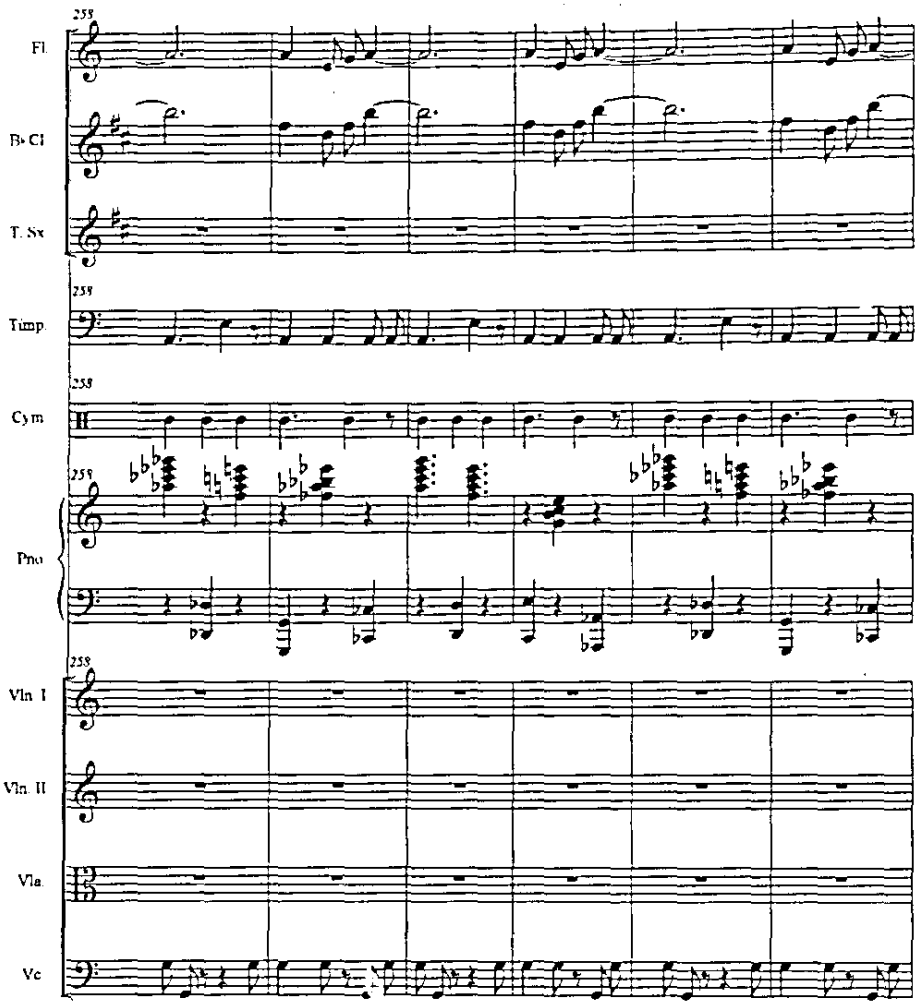
Timp.
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc.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Timp.
Cym.
Pno.
Vln. I
Vln. II
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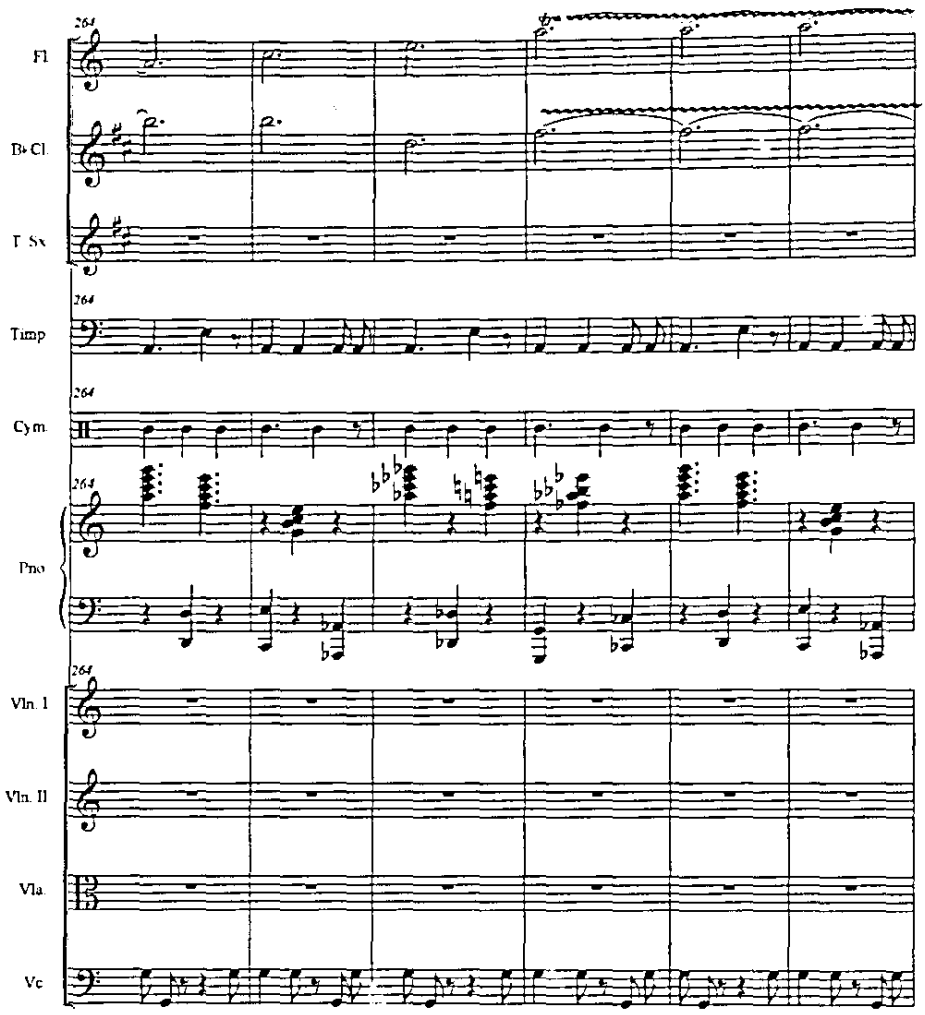
Vc.


264
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B♭ Cl.
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Timp
Cym.
Pno
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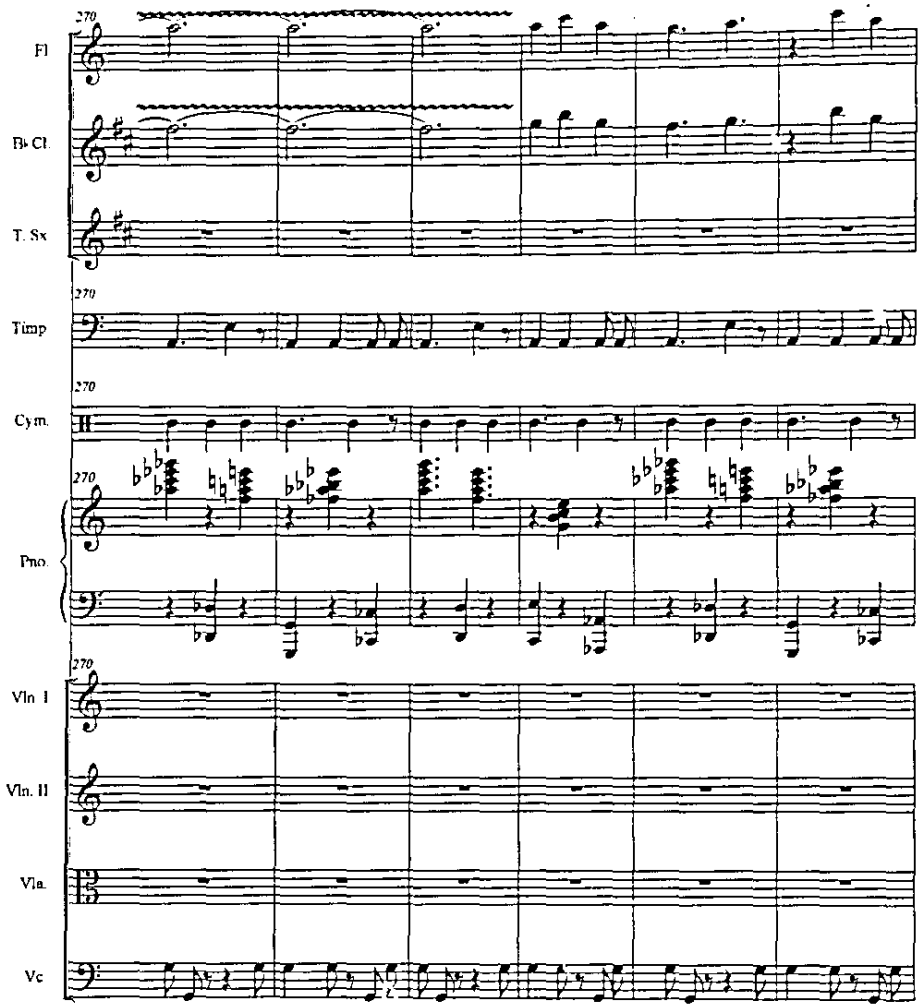
Vln. II
Vla.
Vc


270
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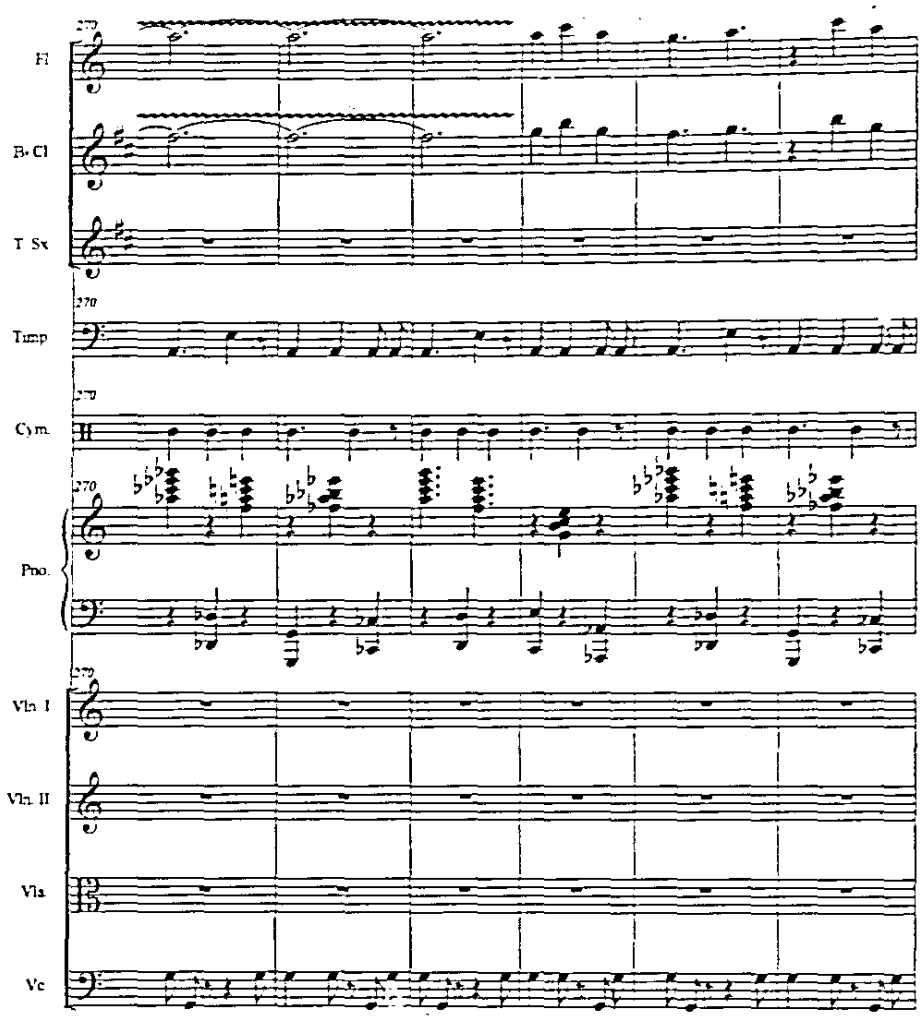
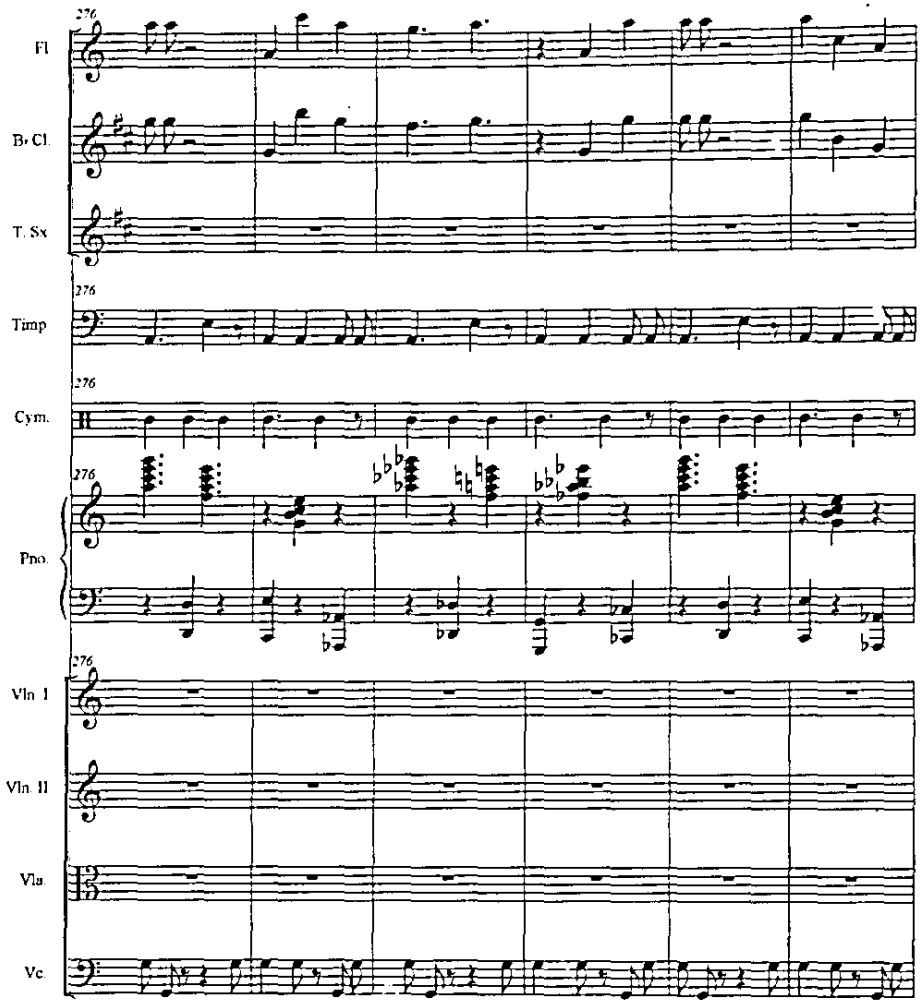
B♭ Cl.
T. Sx
Timp
Cym.
Pno.
Vln. I
Vln. II
Vla.
Vc


Fl
B♭ Cl
T Sx
Timp
Cym.
Pno.
Vln I
Vln II
Vla
Vc


276
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B♭ Cl.
T. Sx
Timp
Cym.
Pno.
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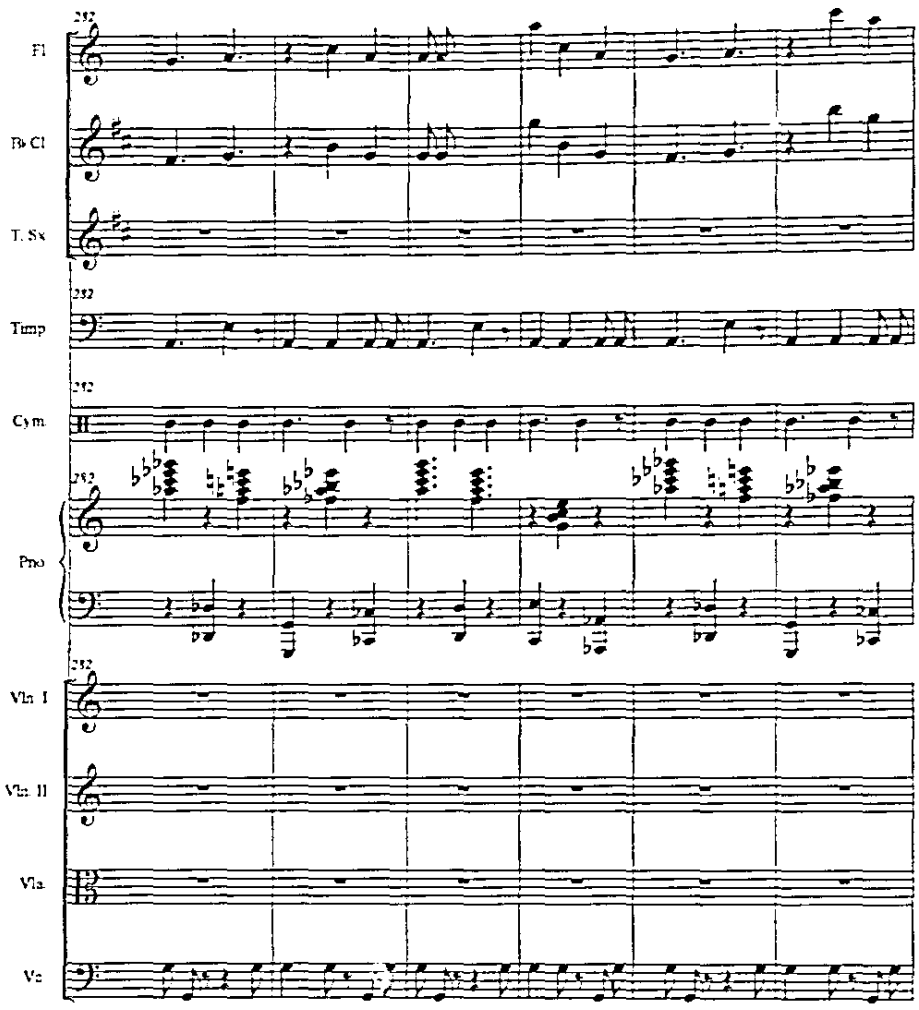
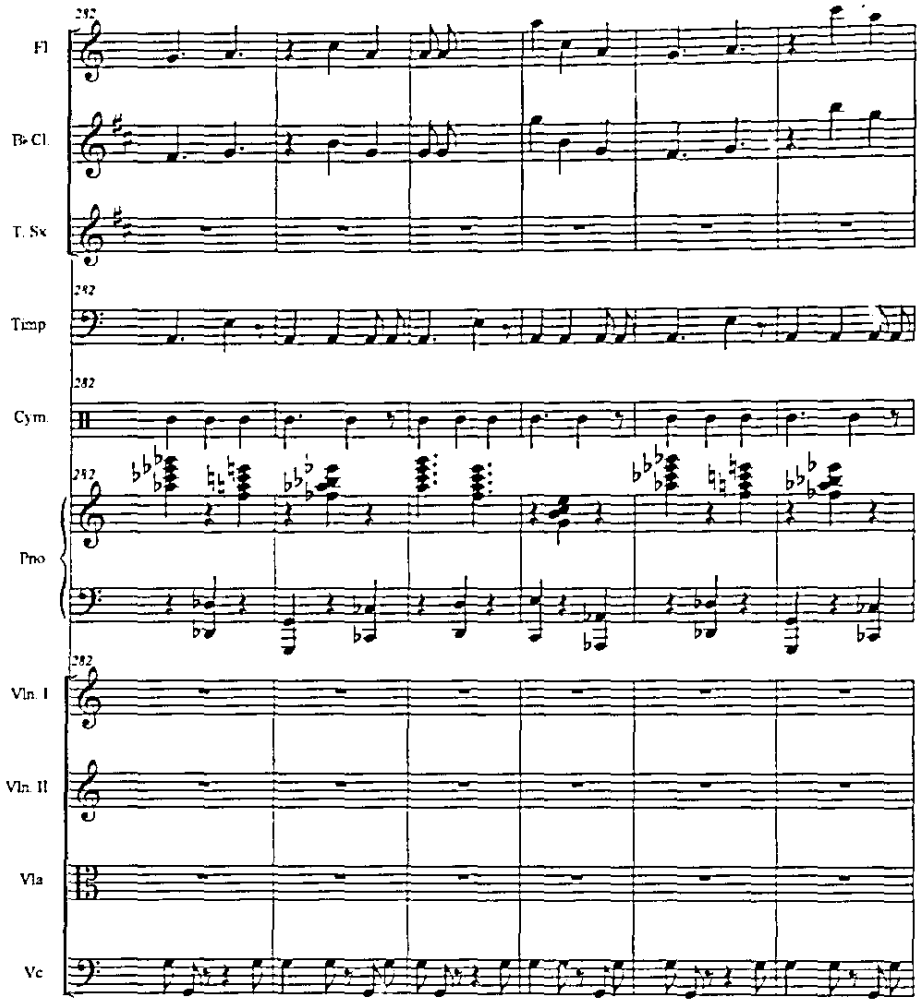
Vln. II
Vla.
Vc


252
Fl
B♭ Cl
T. Sx
Timp
Cym
Pno
Vln I
Vln II
Vla
Vc


282
Fl
B♭ Cl.
T. Sx
Timp
Cym.
Pno
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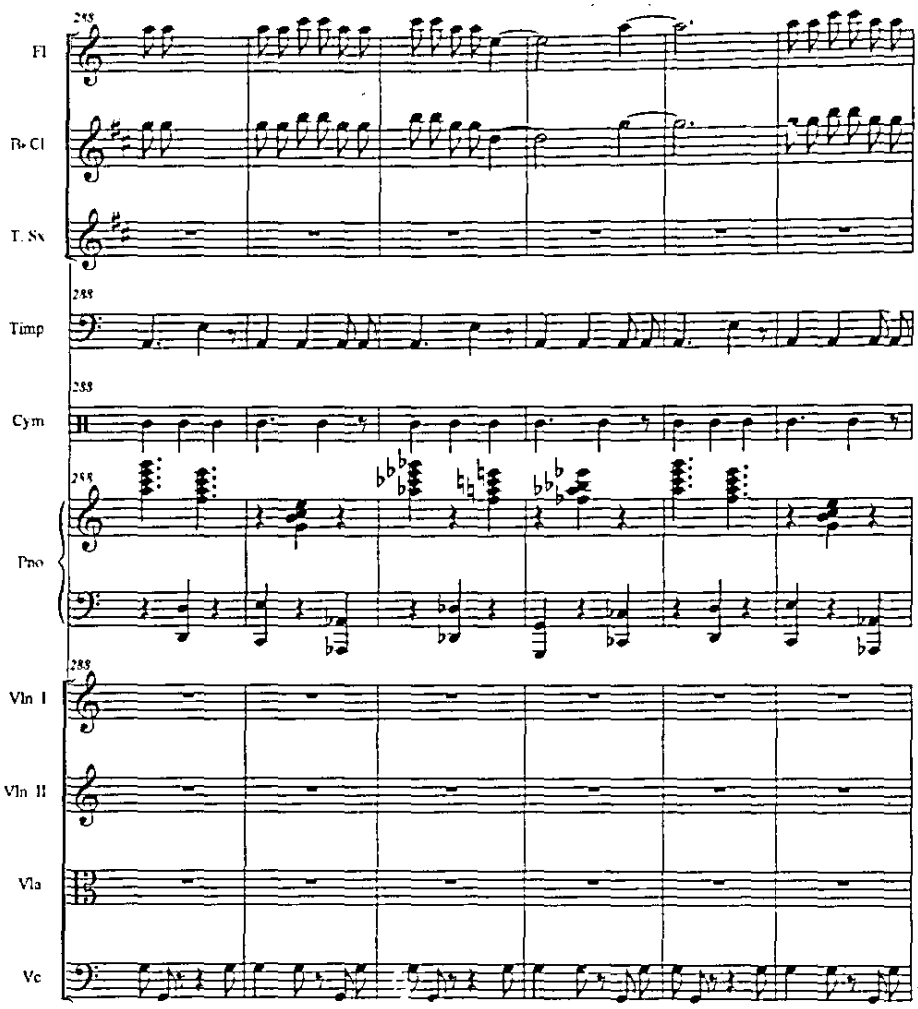
Vln. II
Vla
Vc


285
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B♭ Cl
T. Sx
285
Timp
285
Cym
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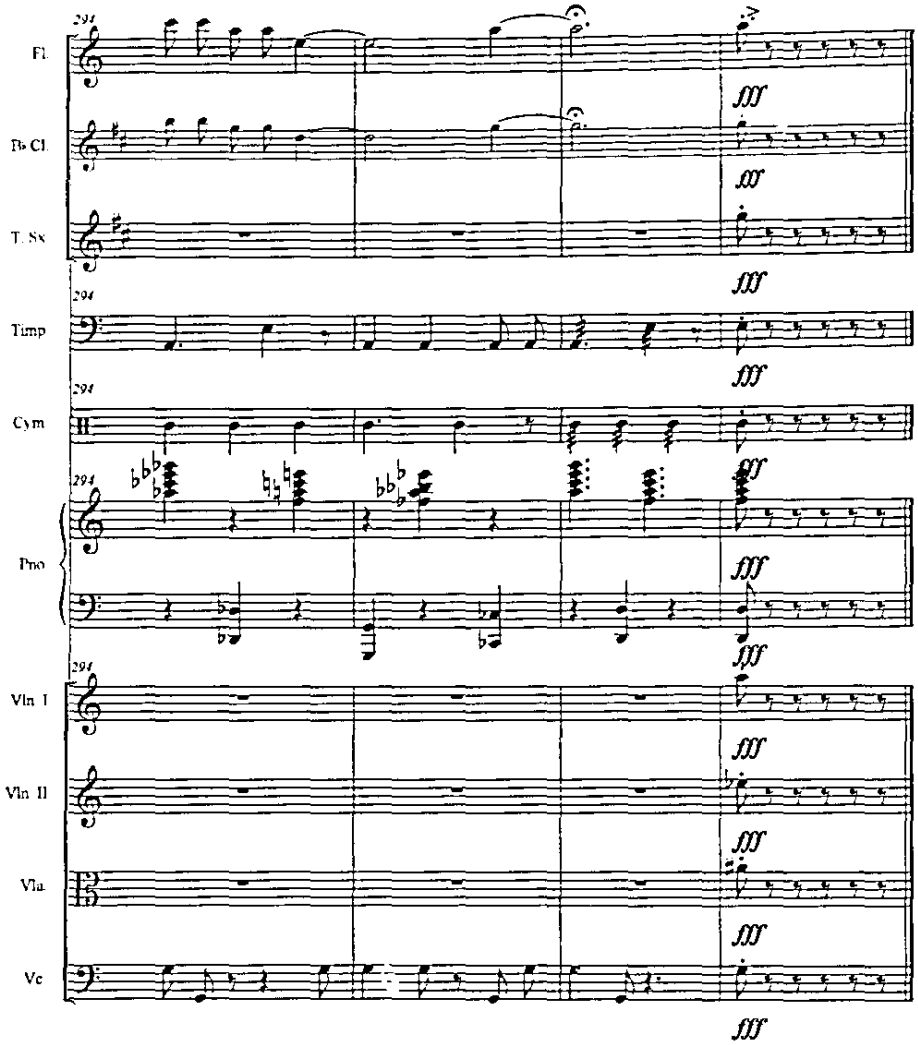
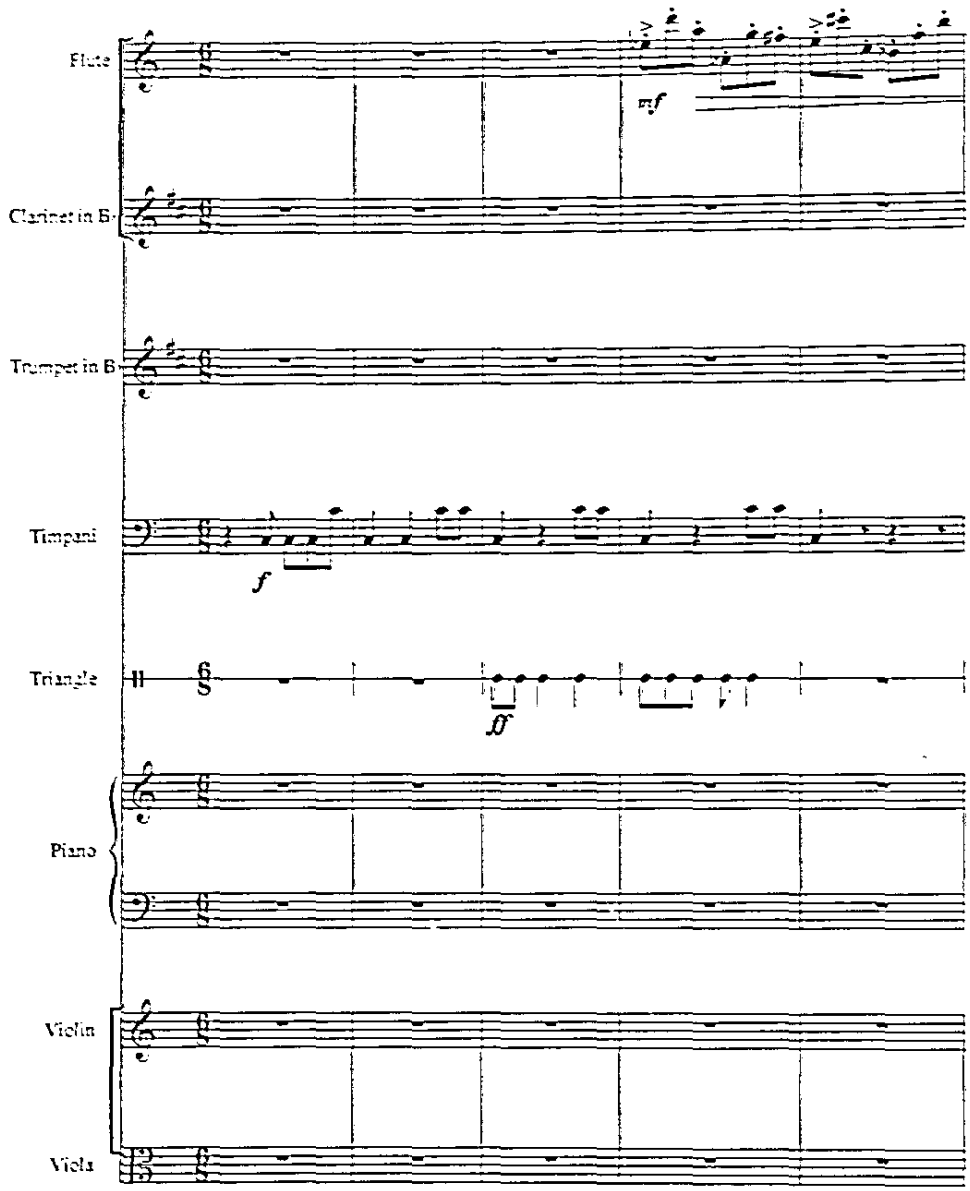
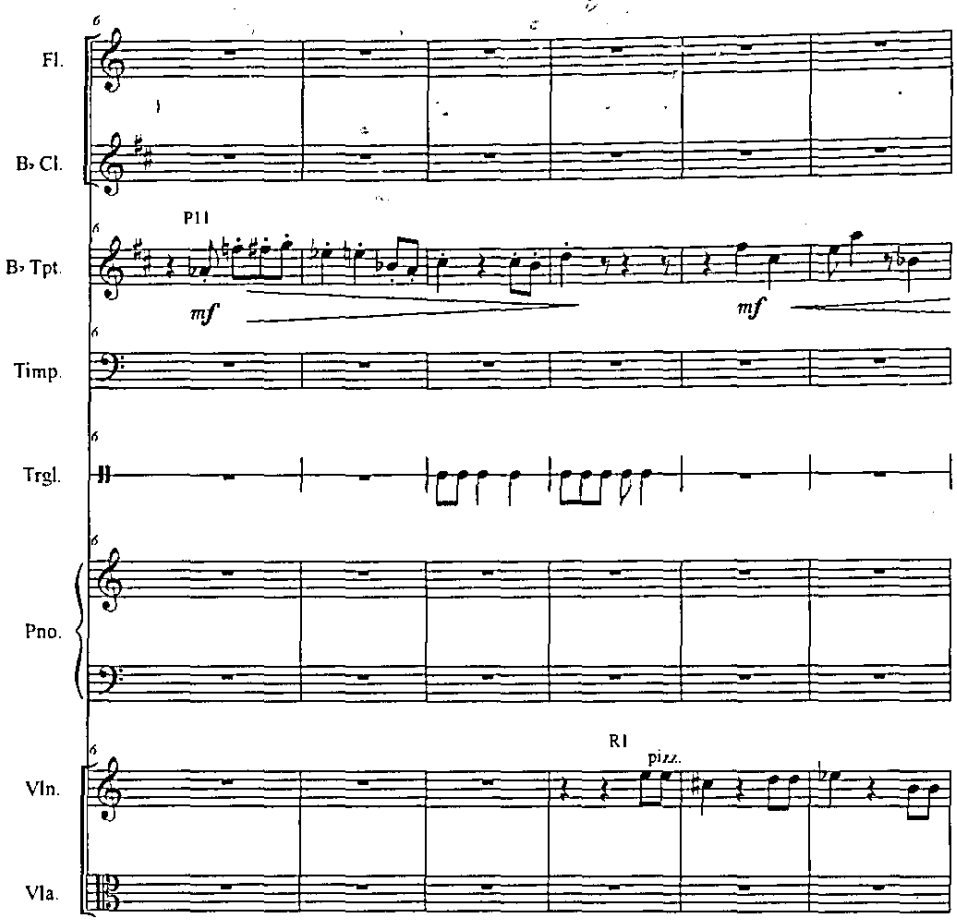
Pno
285
Vln I
Vln II
Vla
Vc


294
Fl.
B♭ Cl.
T. Sx
294
Timp
294
Cym
294
Pno
294
Vln I
Vln II
Vla.
Vc
fff

THIRD MOVEMENT

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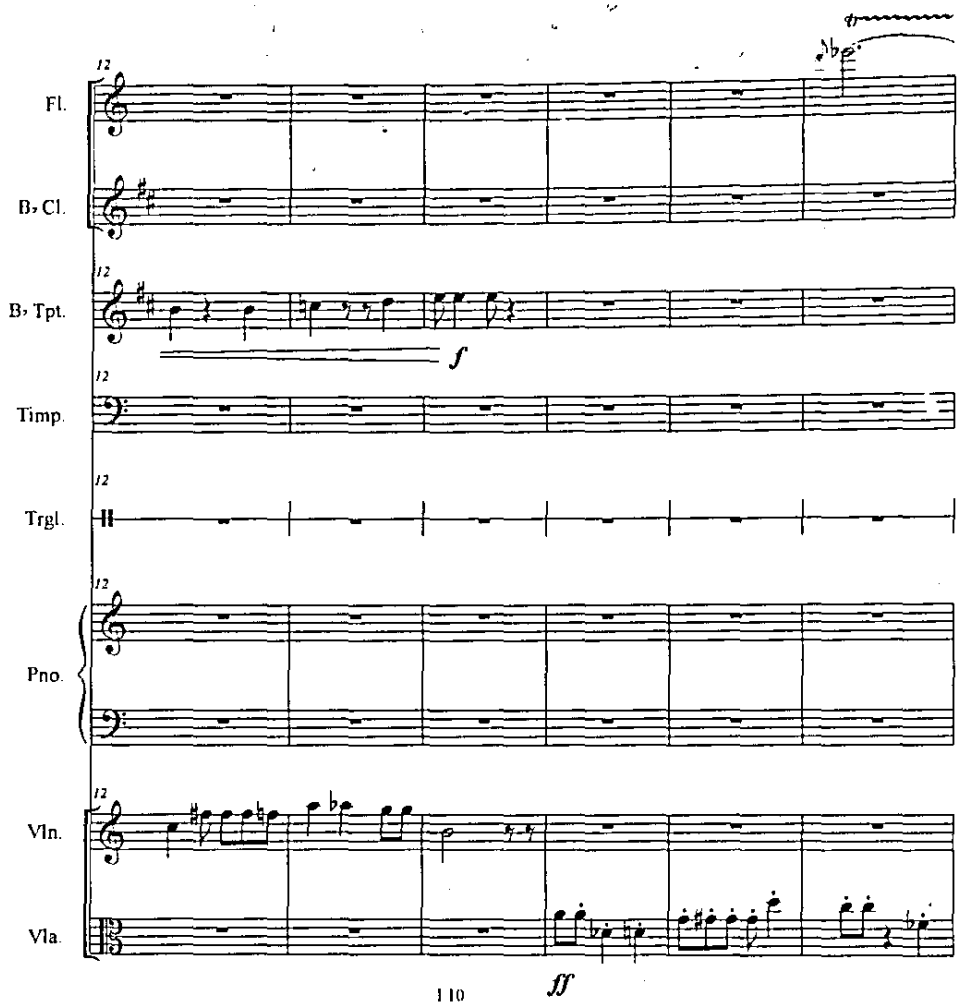
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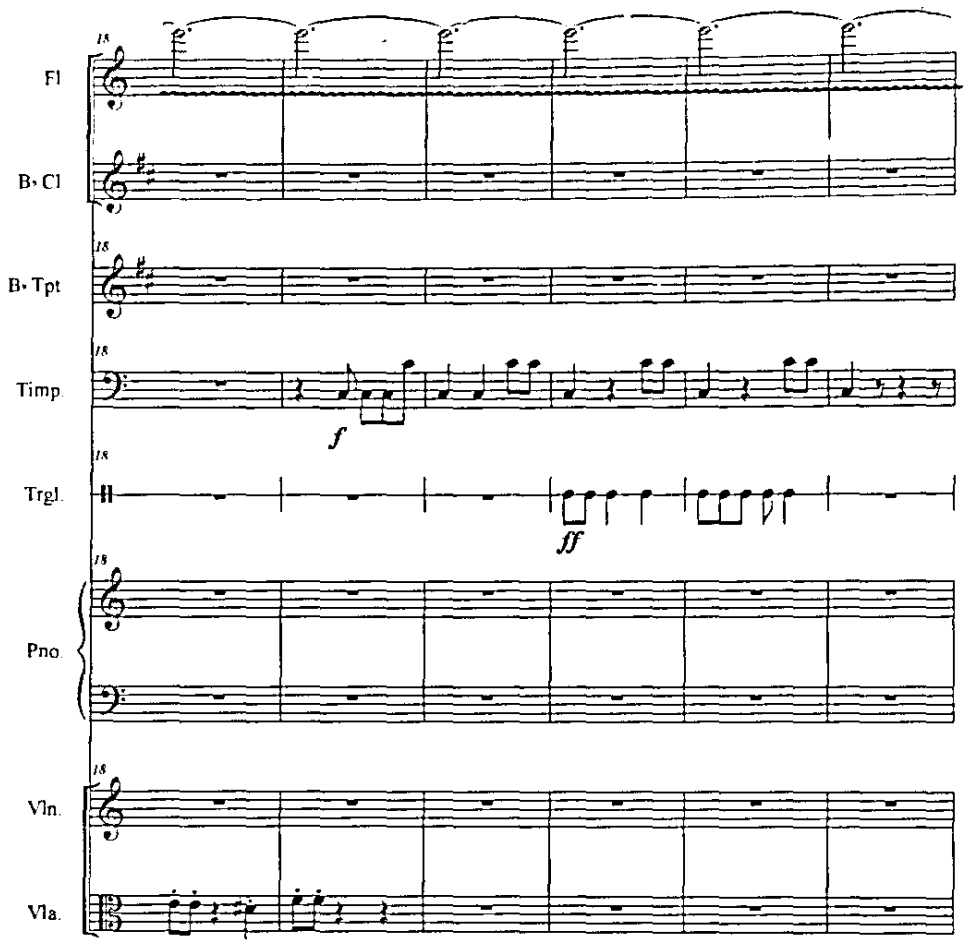
ff
110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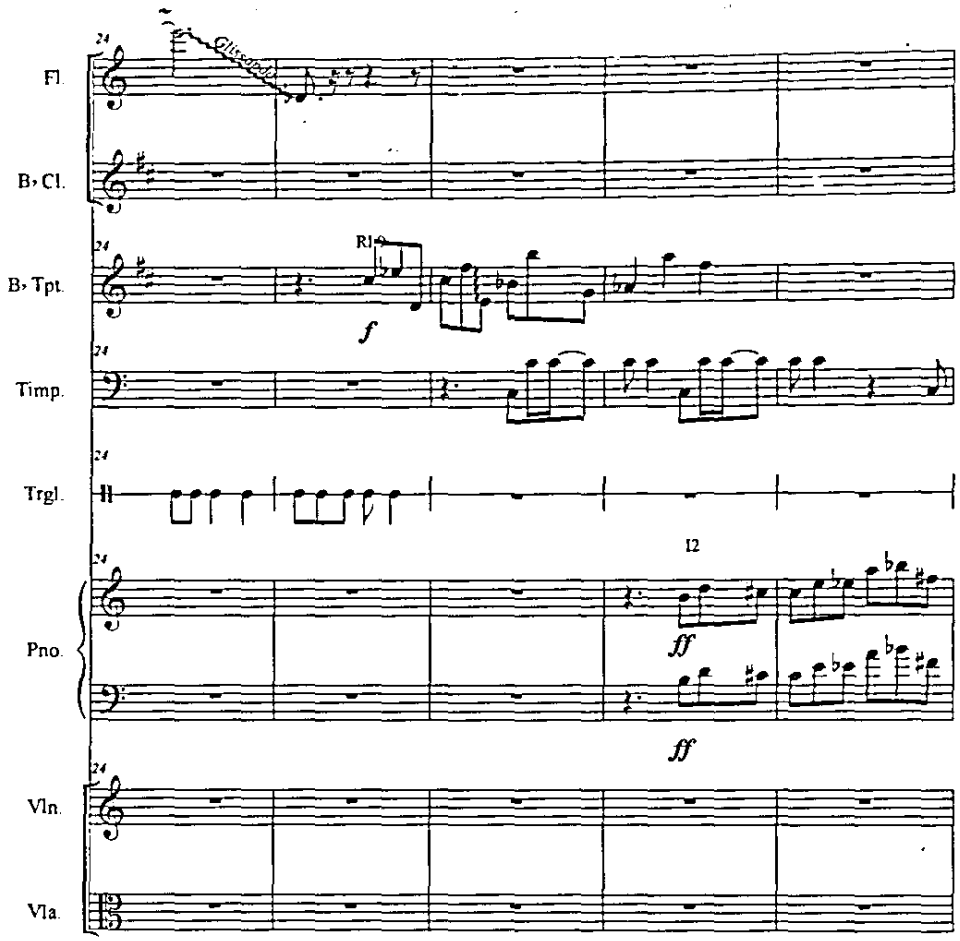
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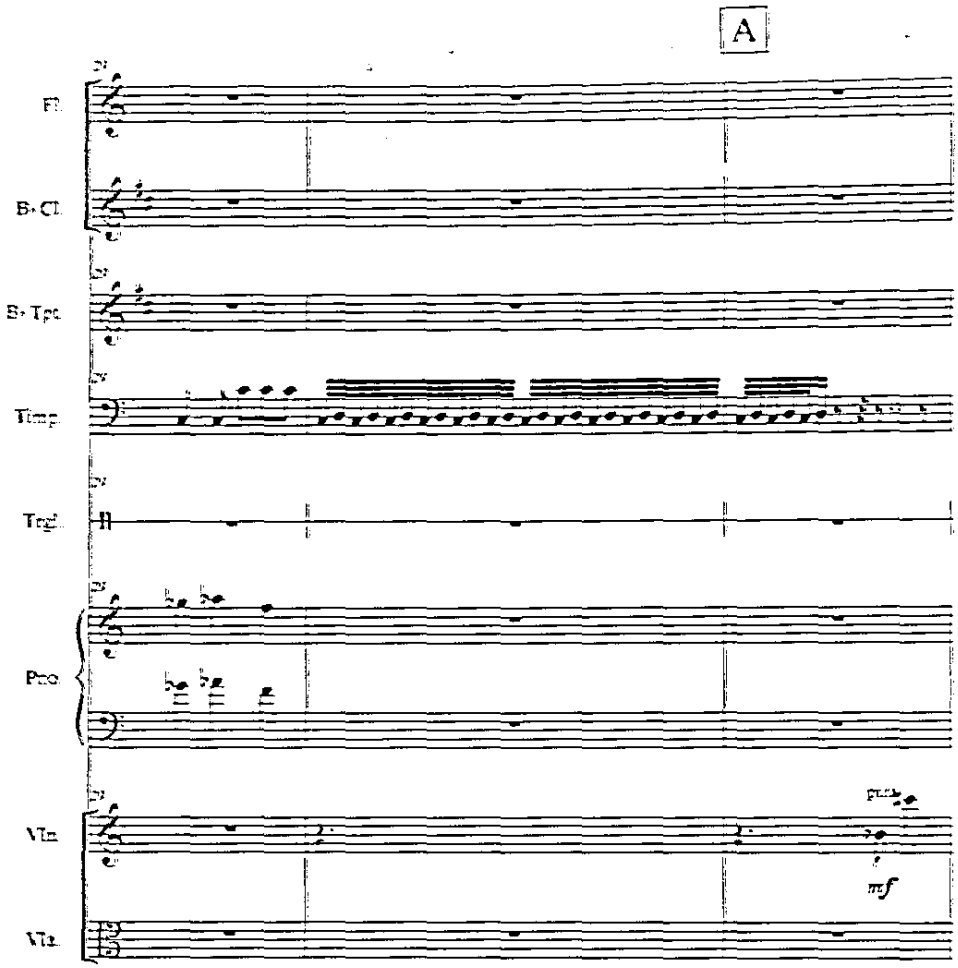
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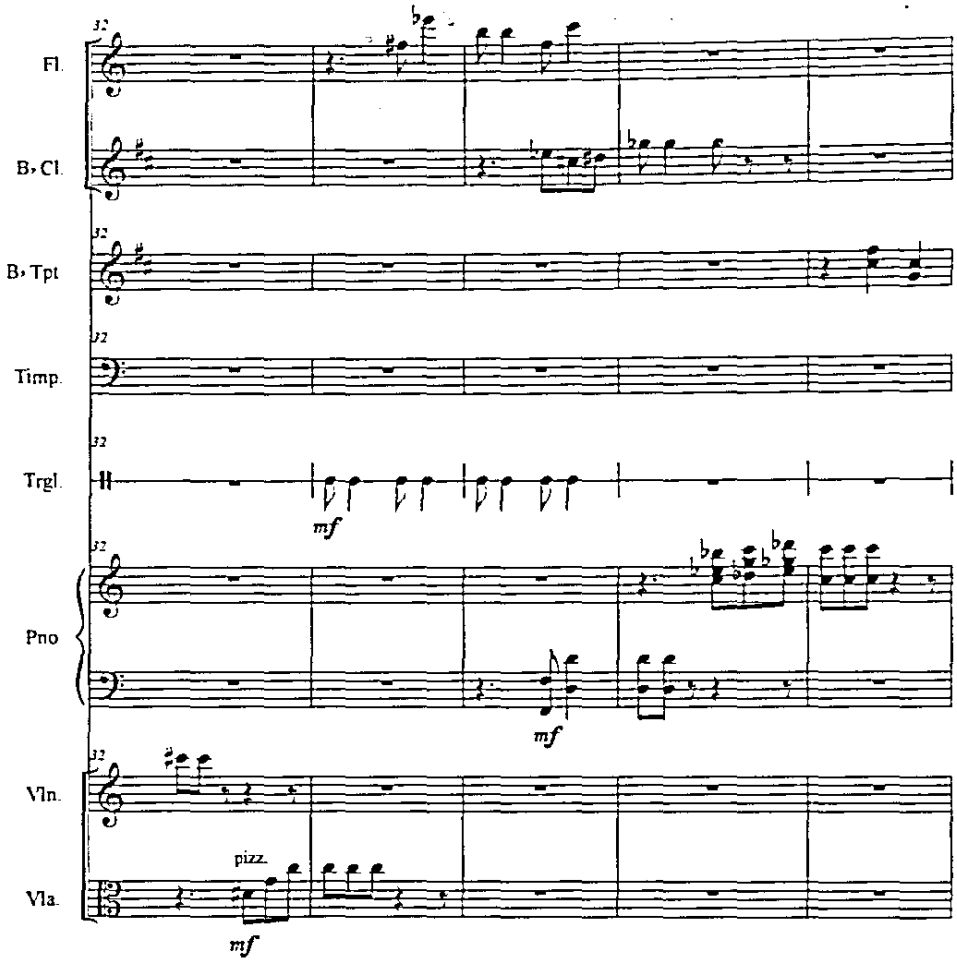
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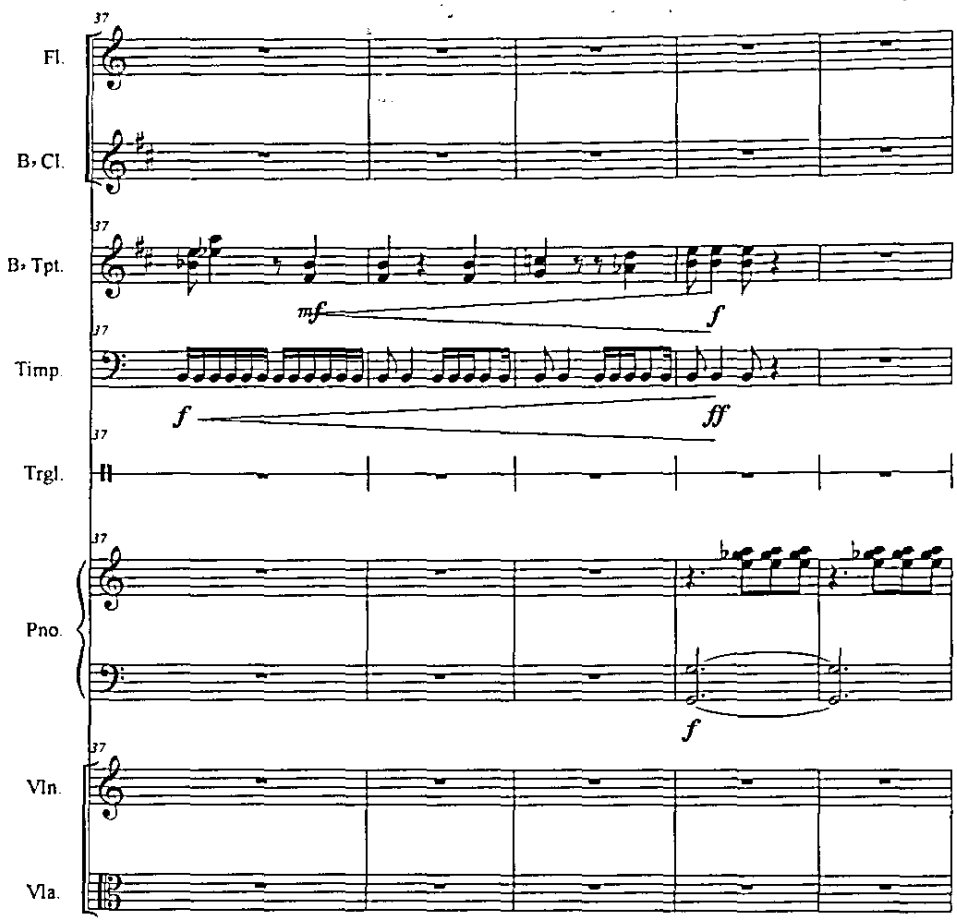
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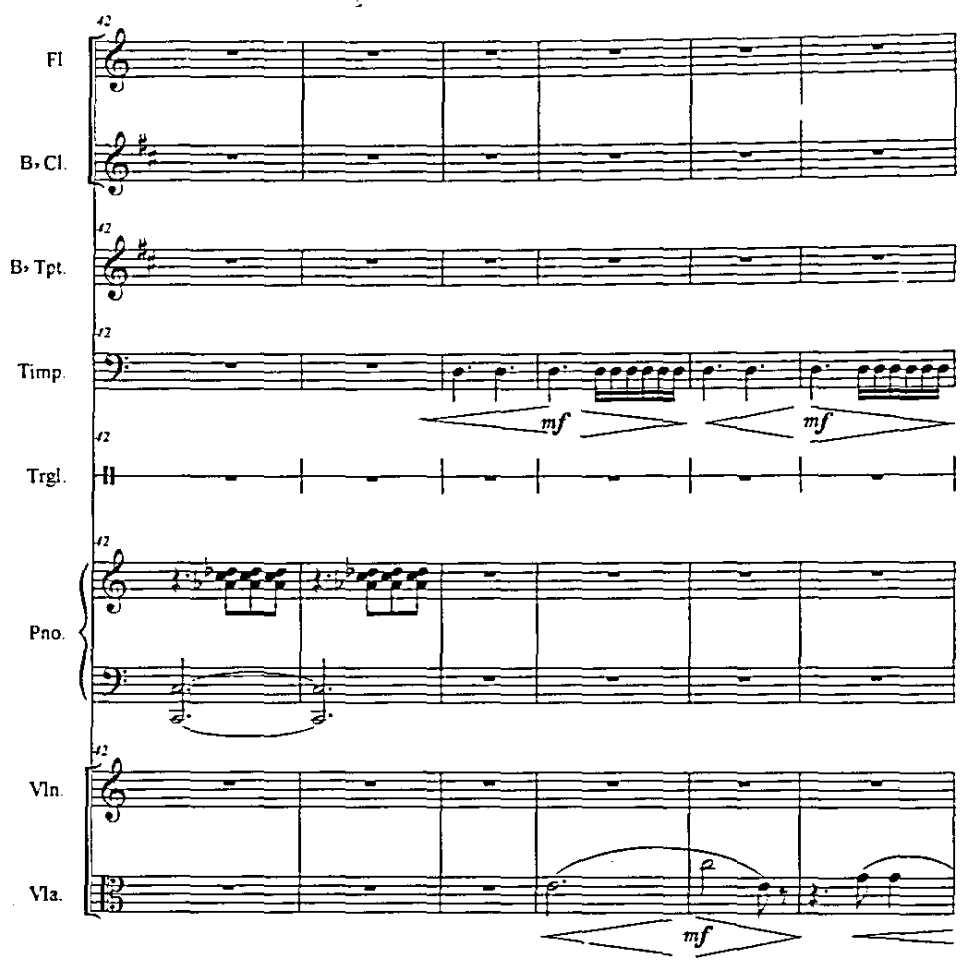
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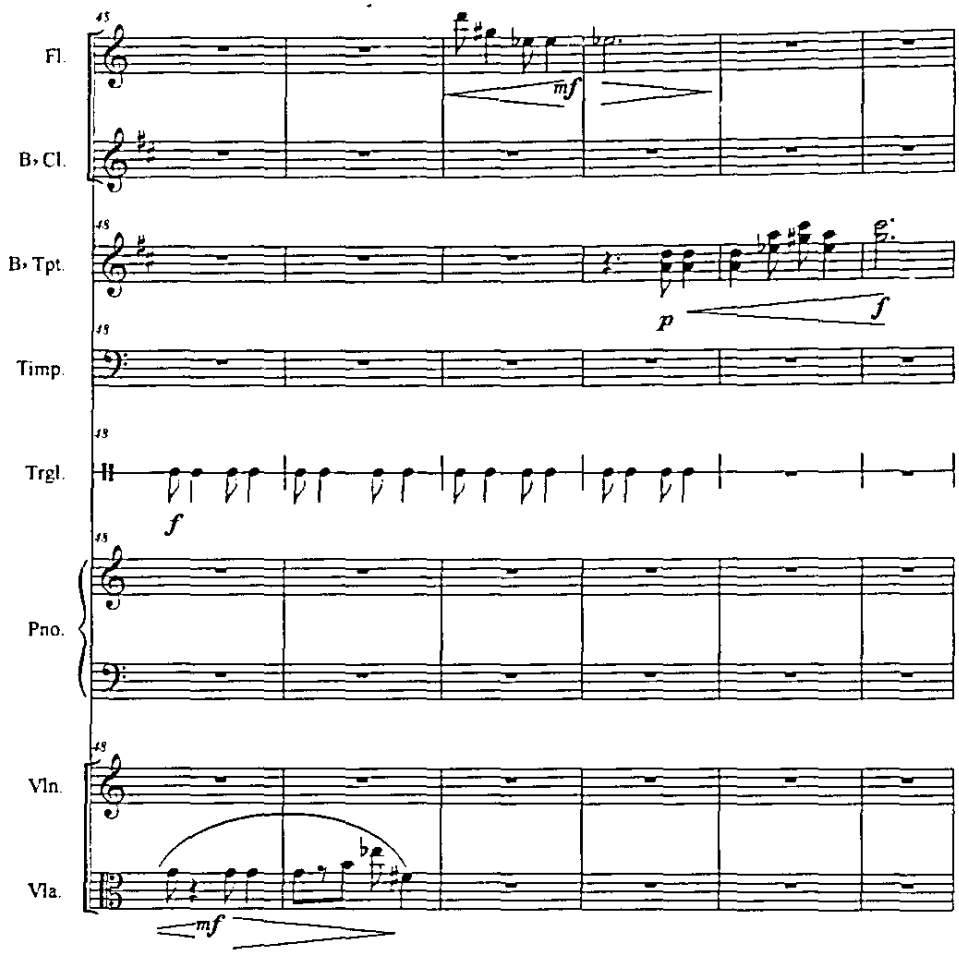
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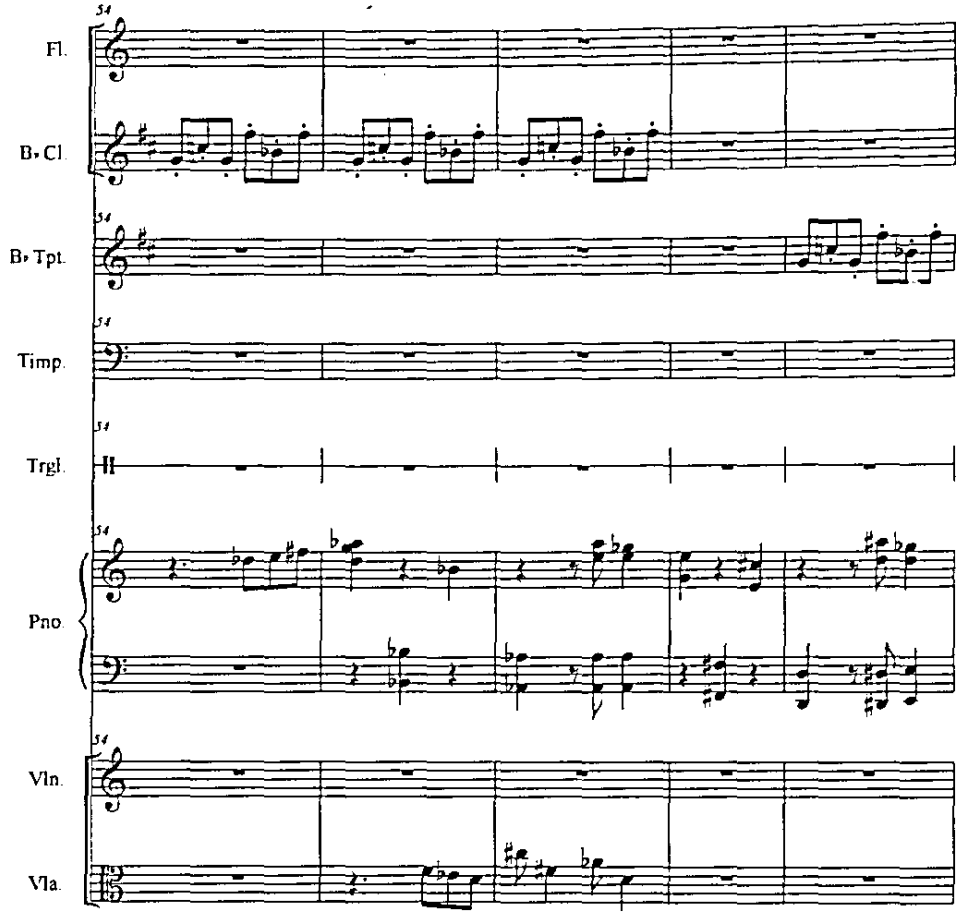
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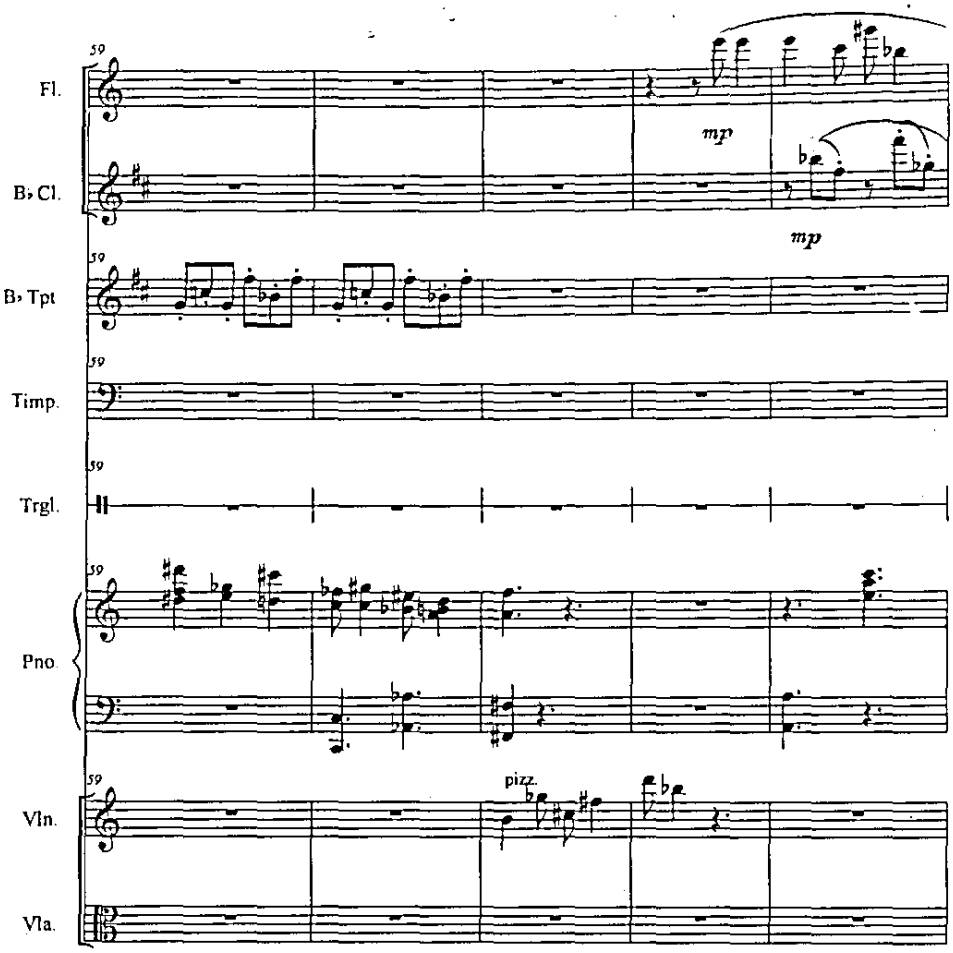
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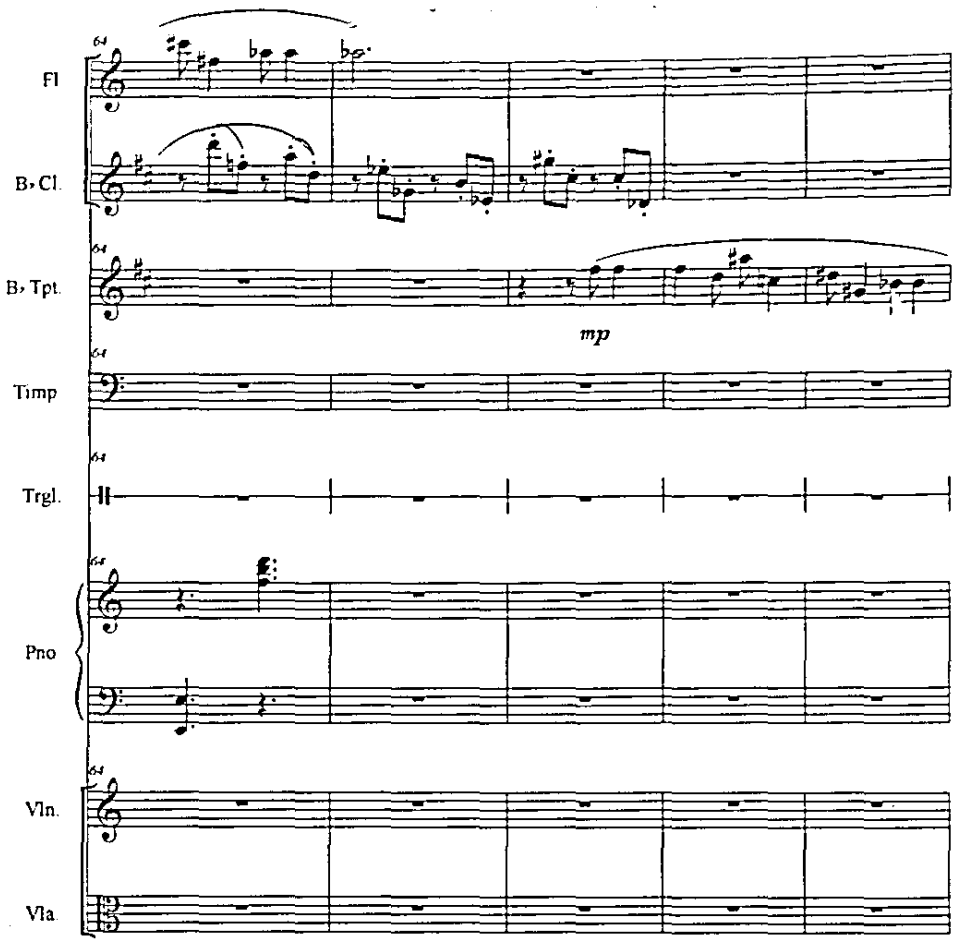
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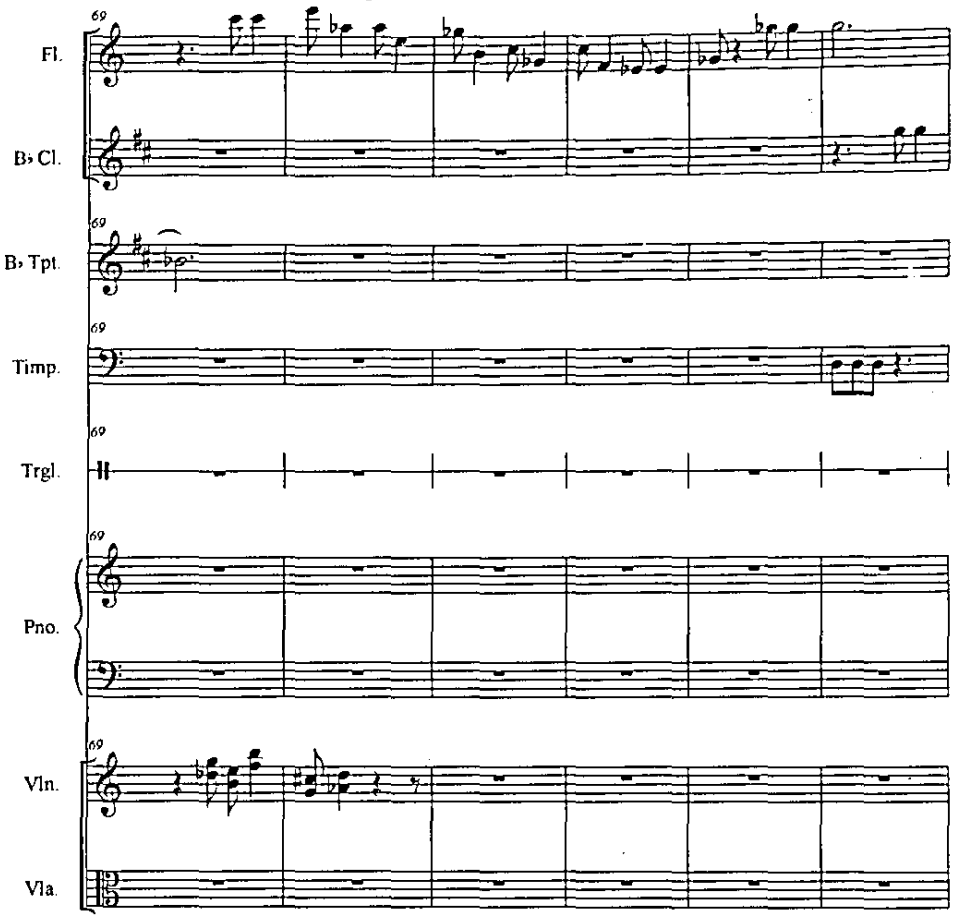
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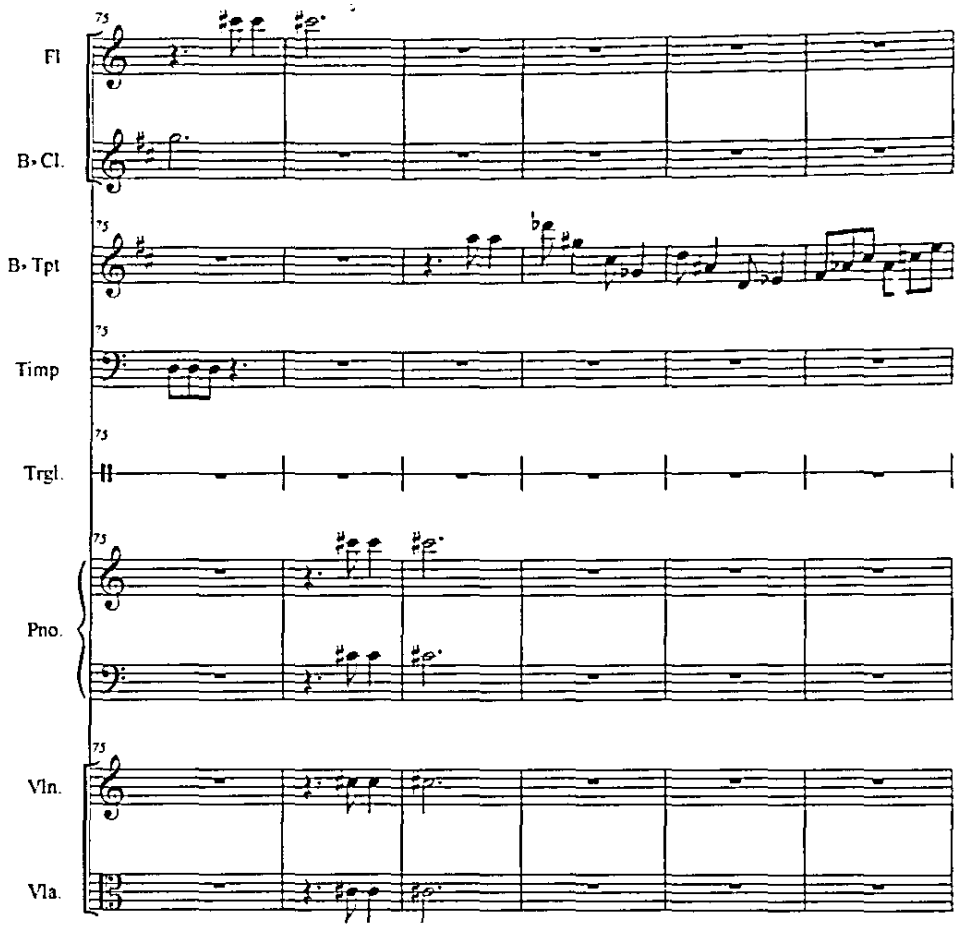
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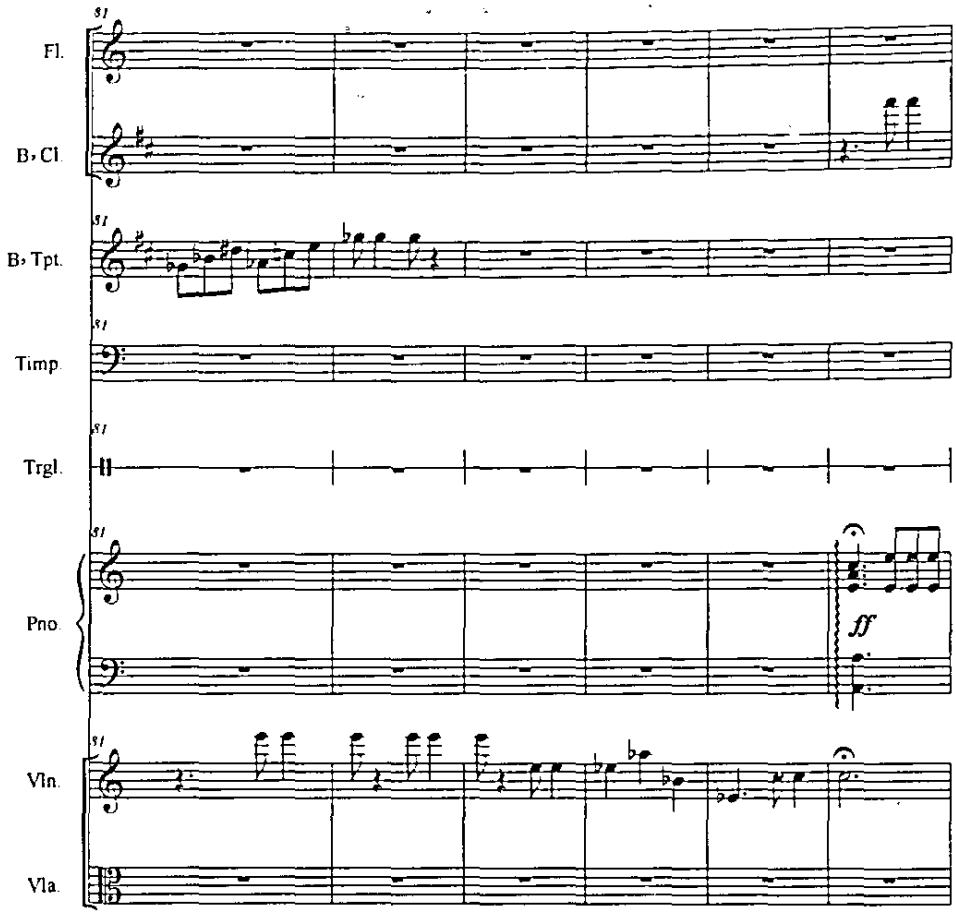
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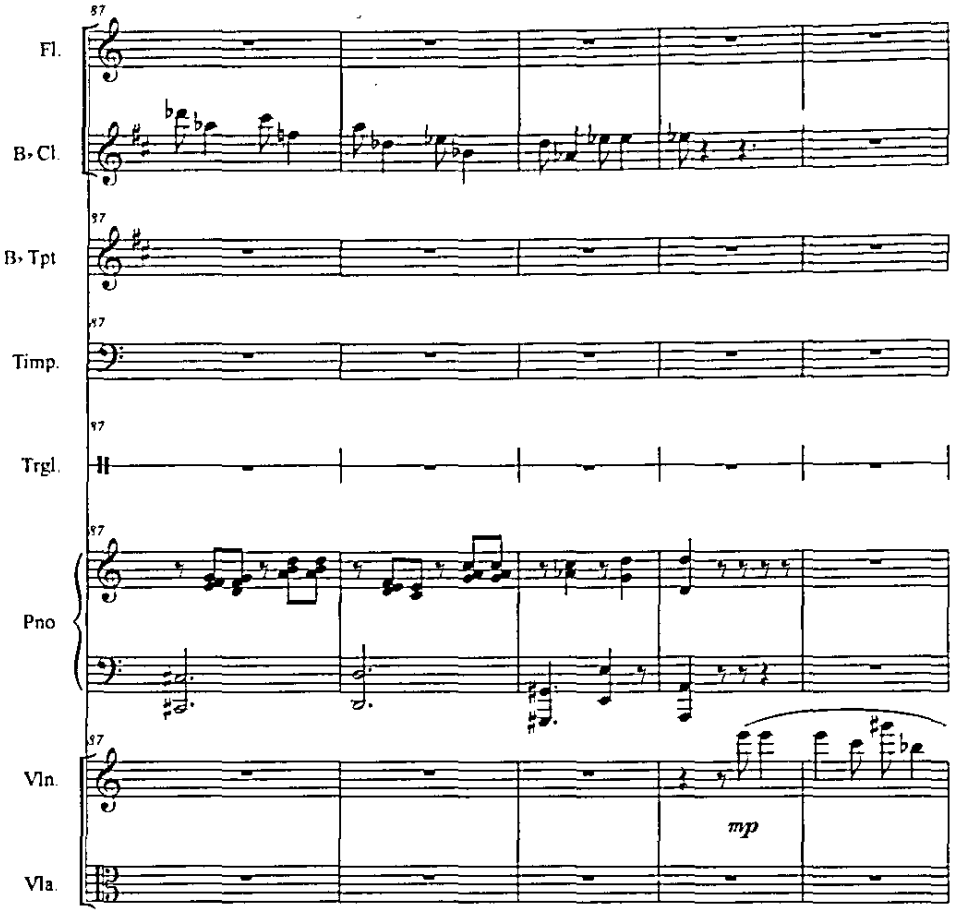
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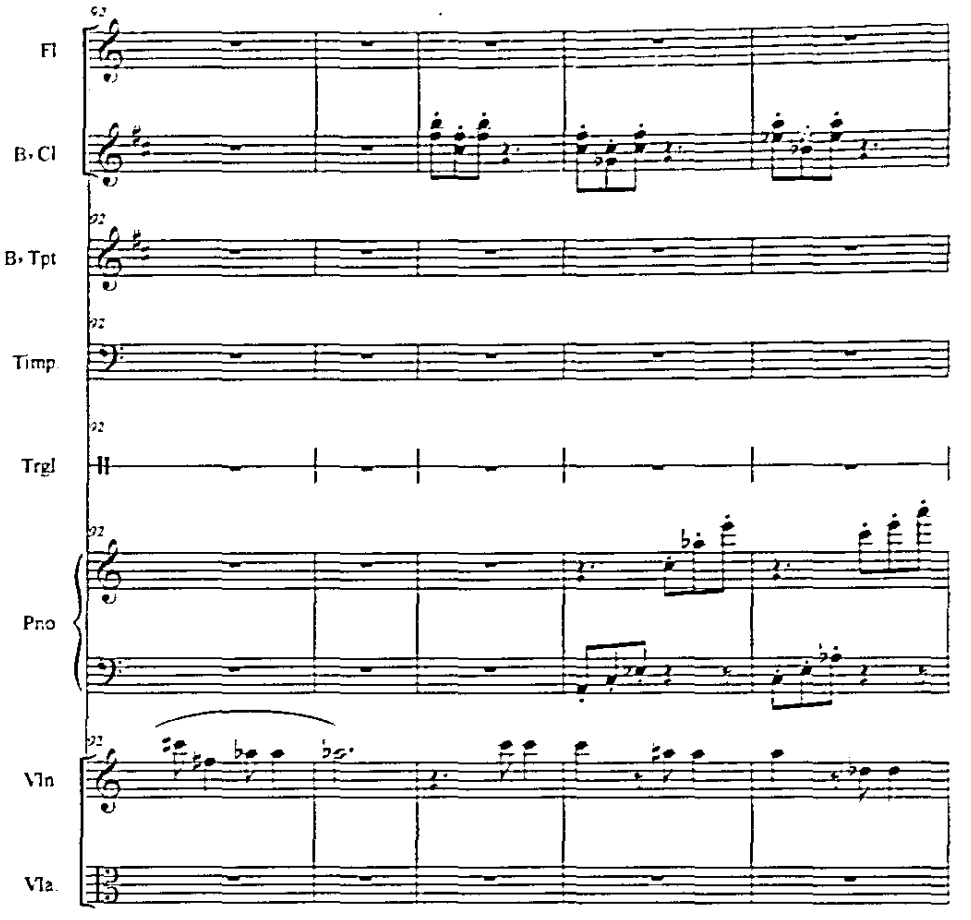
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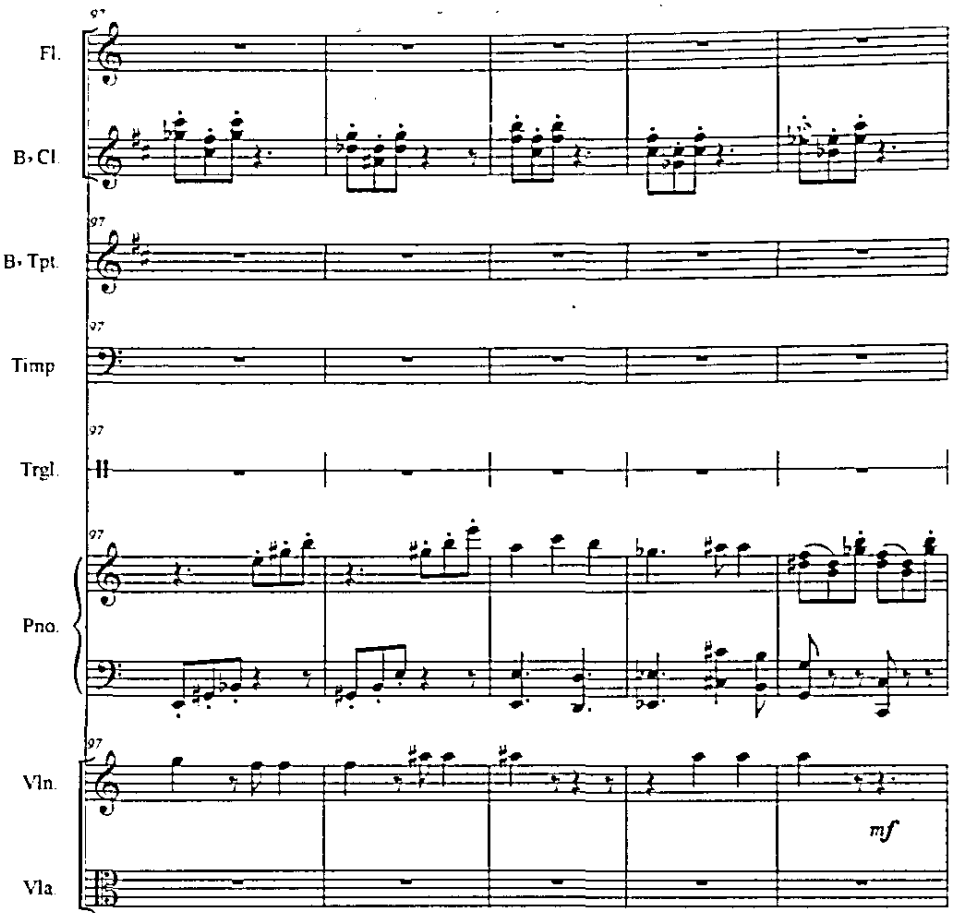
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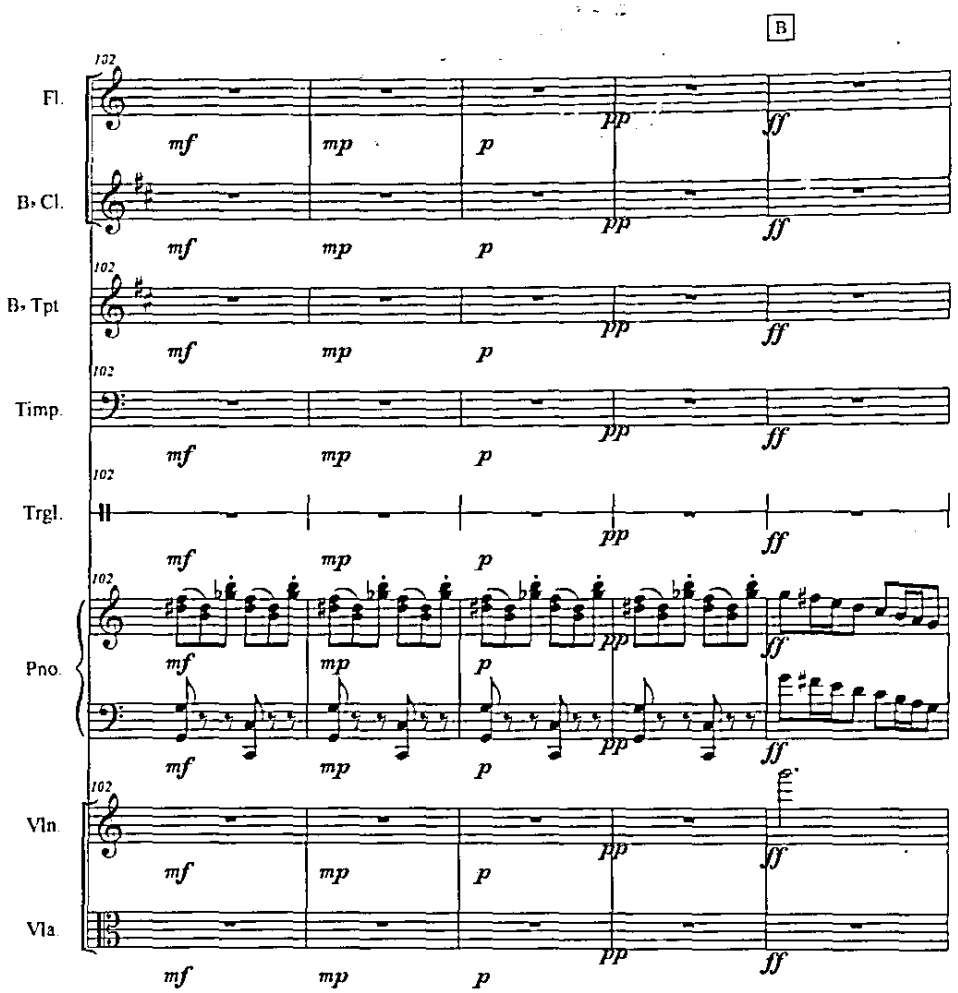
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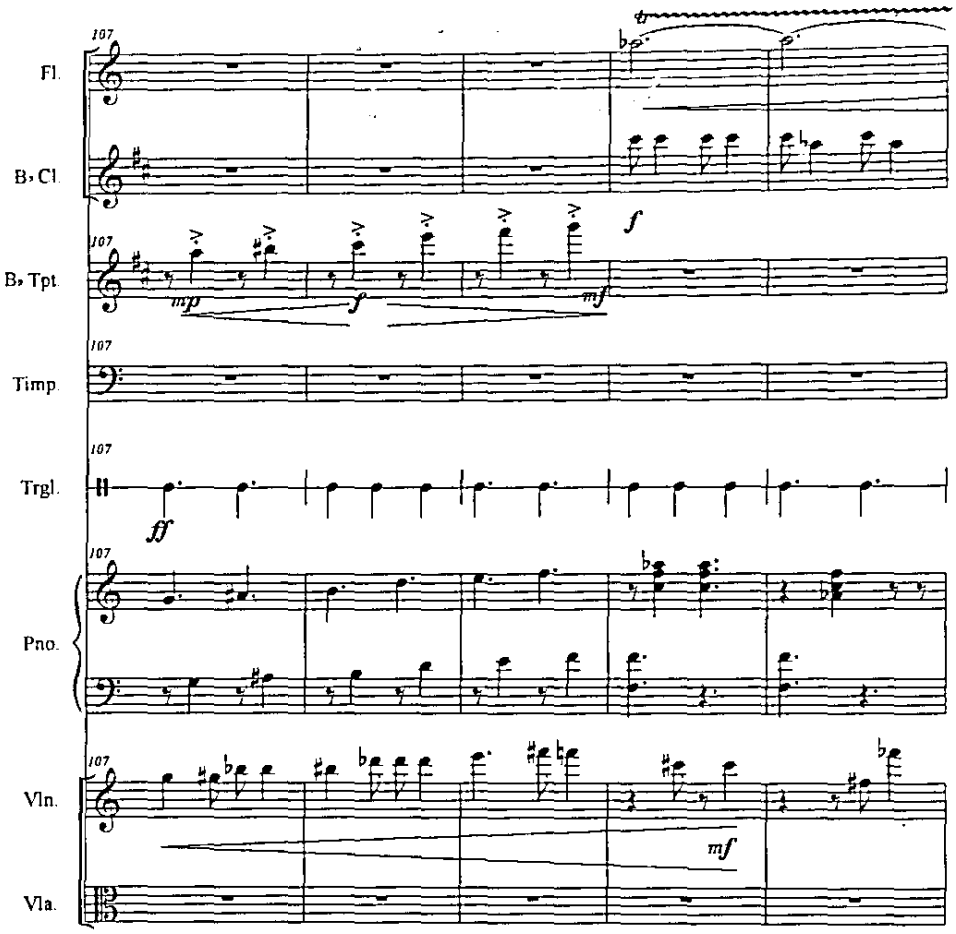
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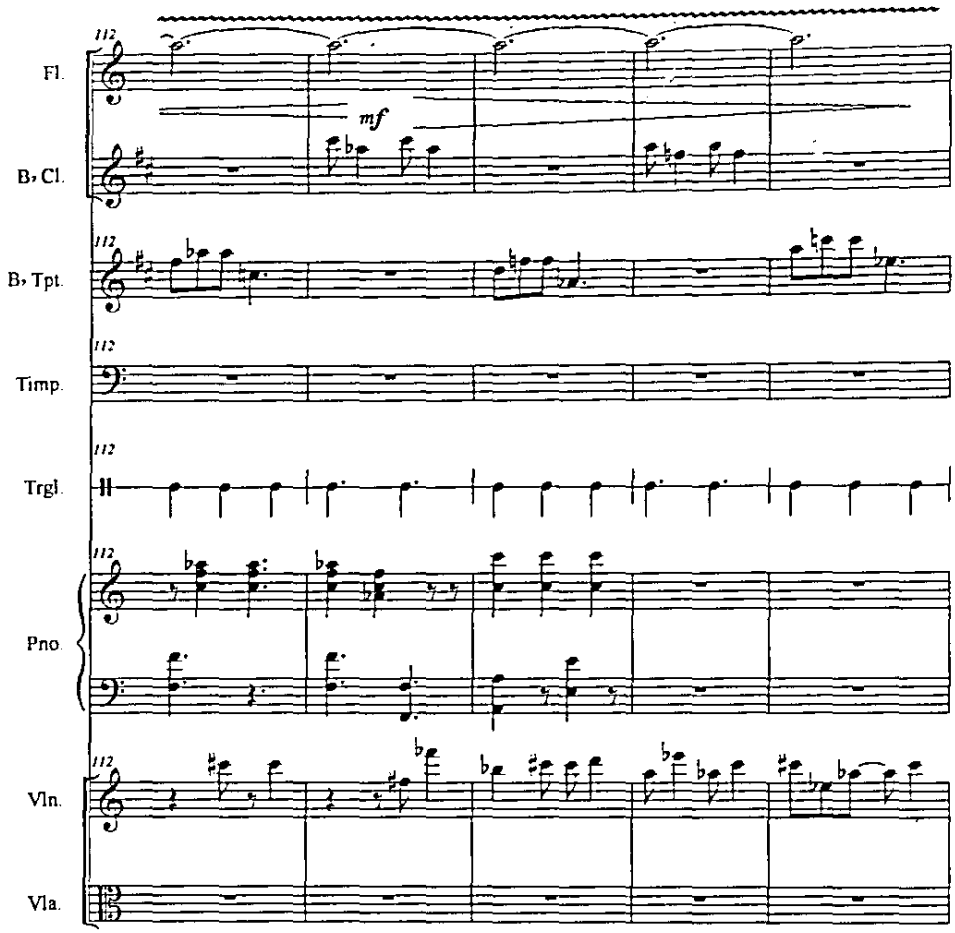
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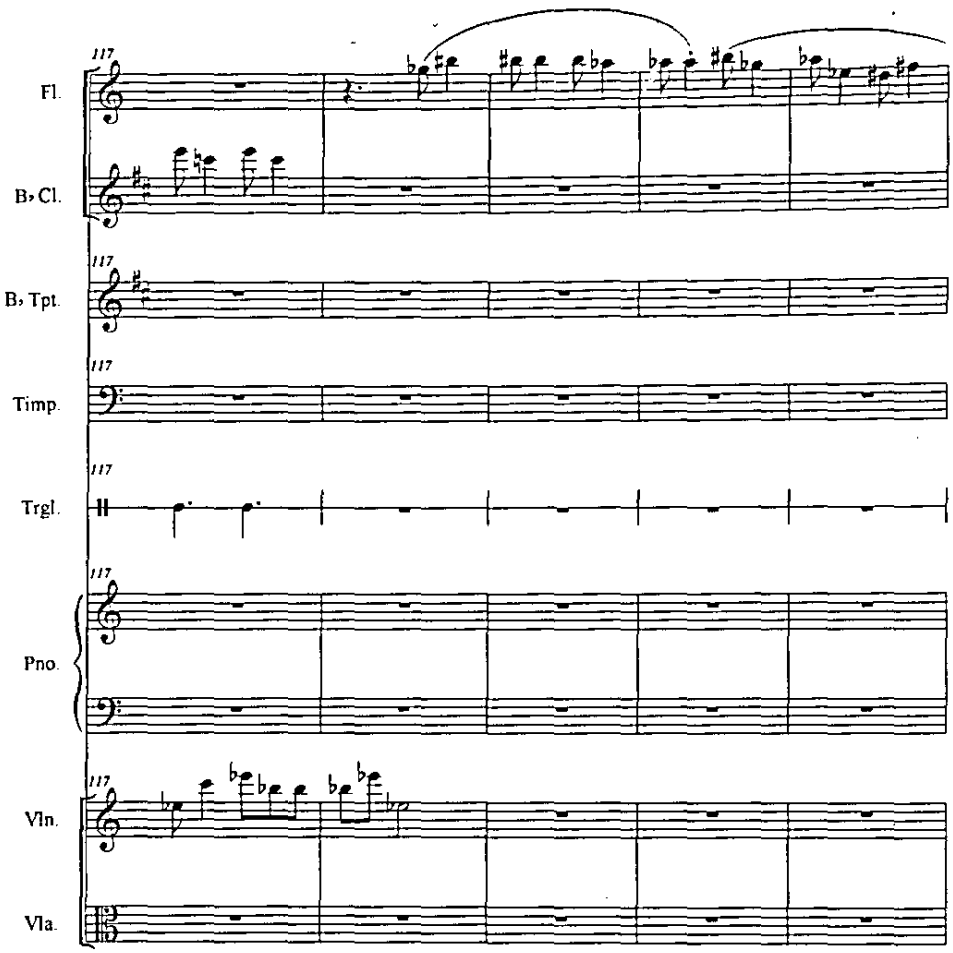
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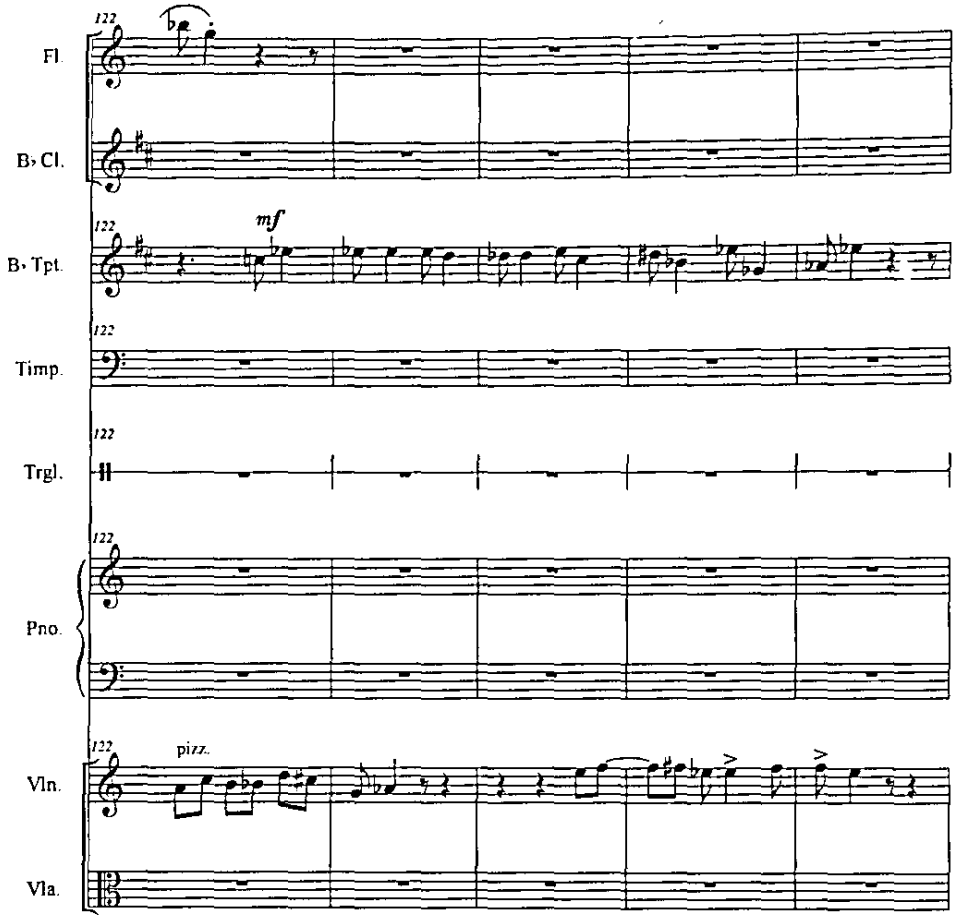
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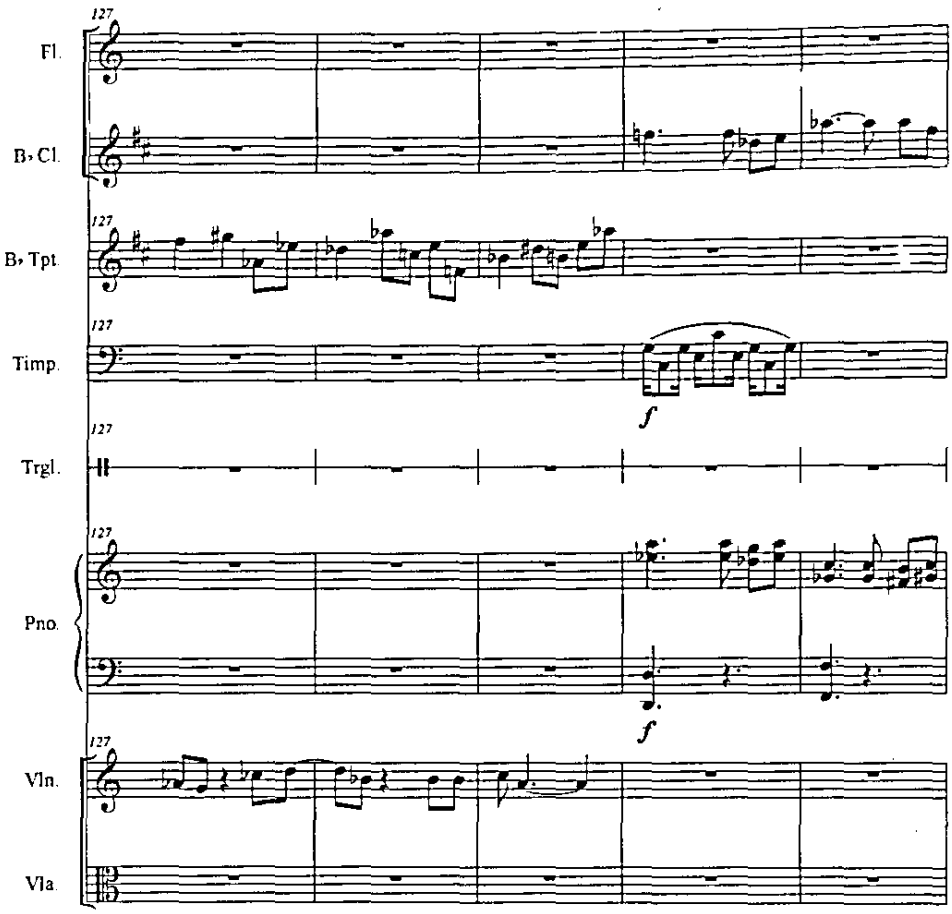
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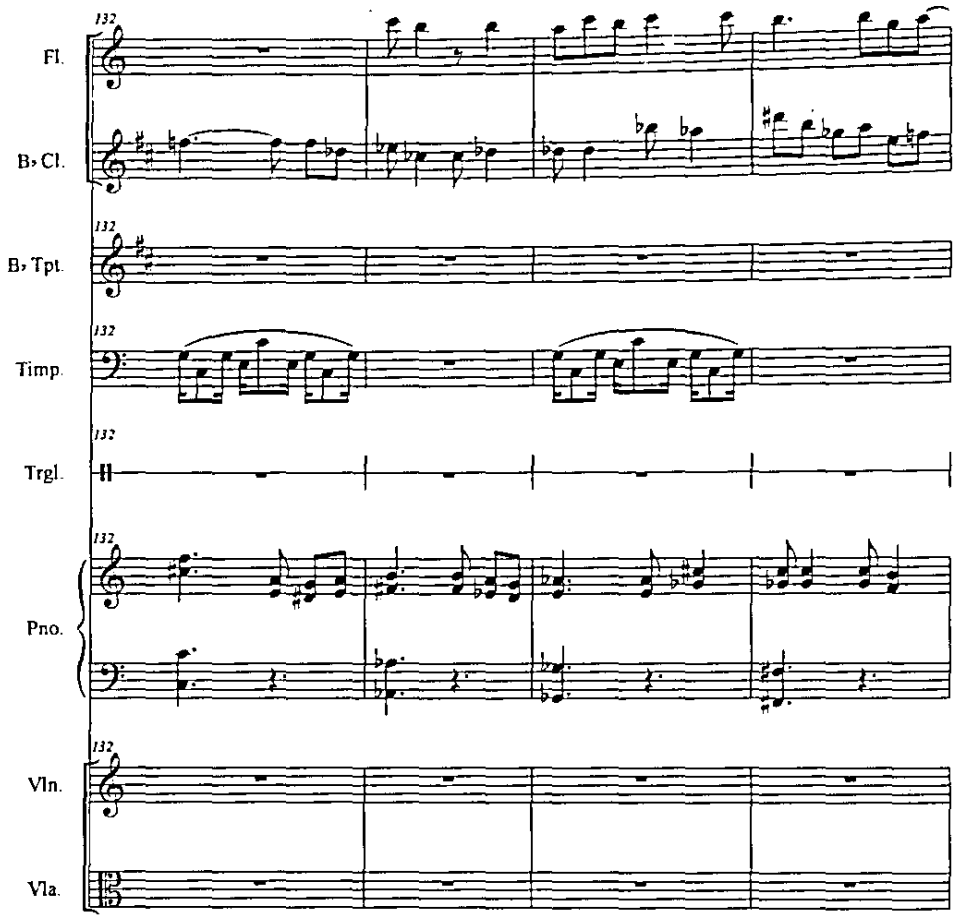
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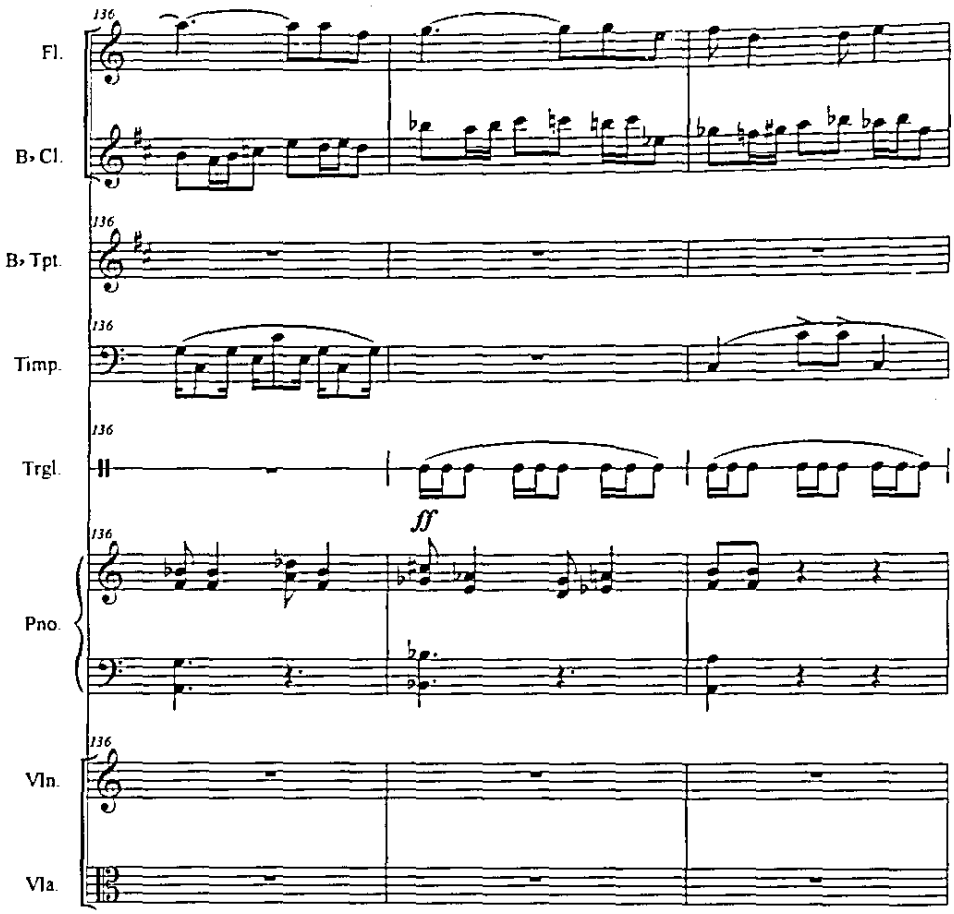
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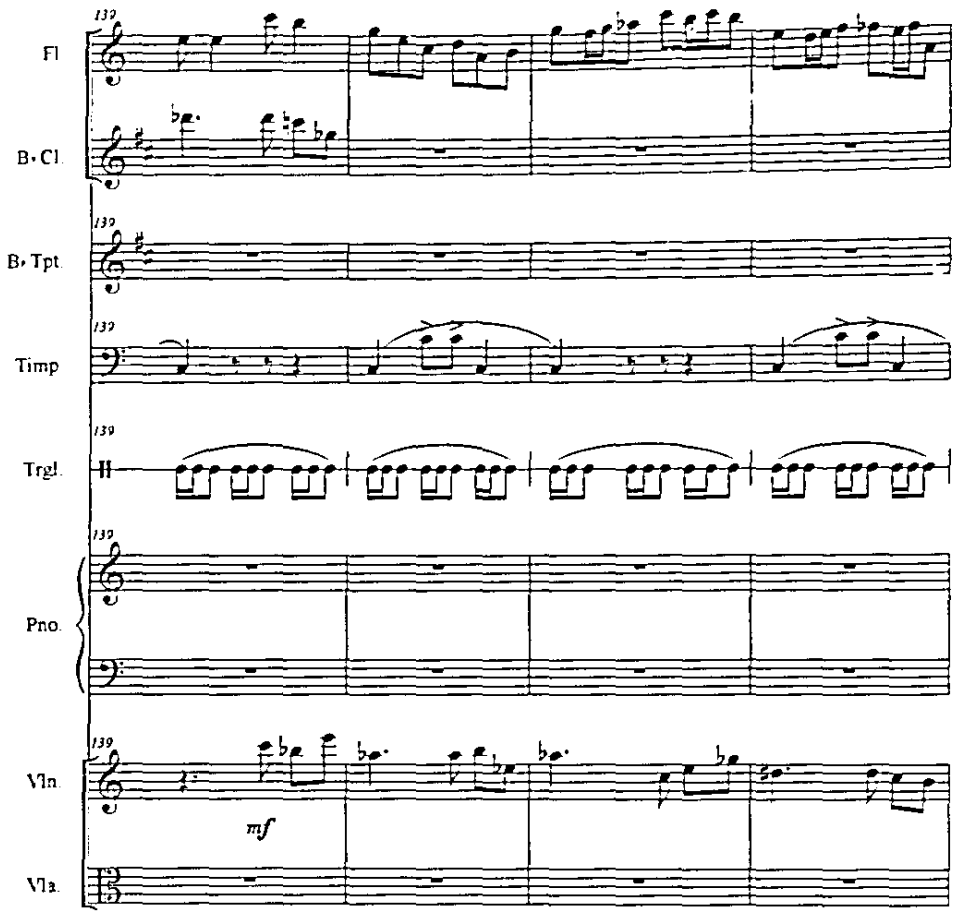
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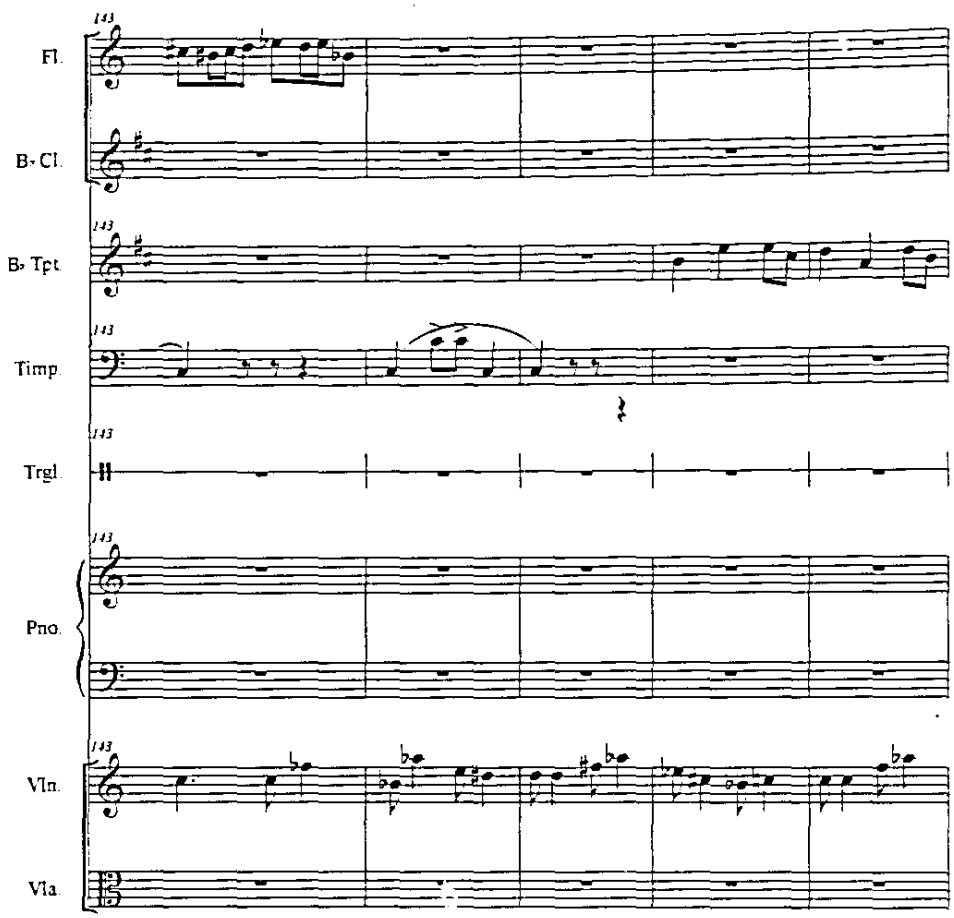
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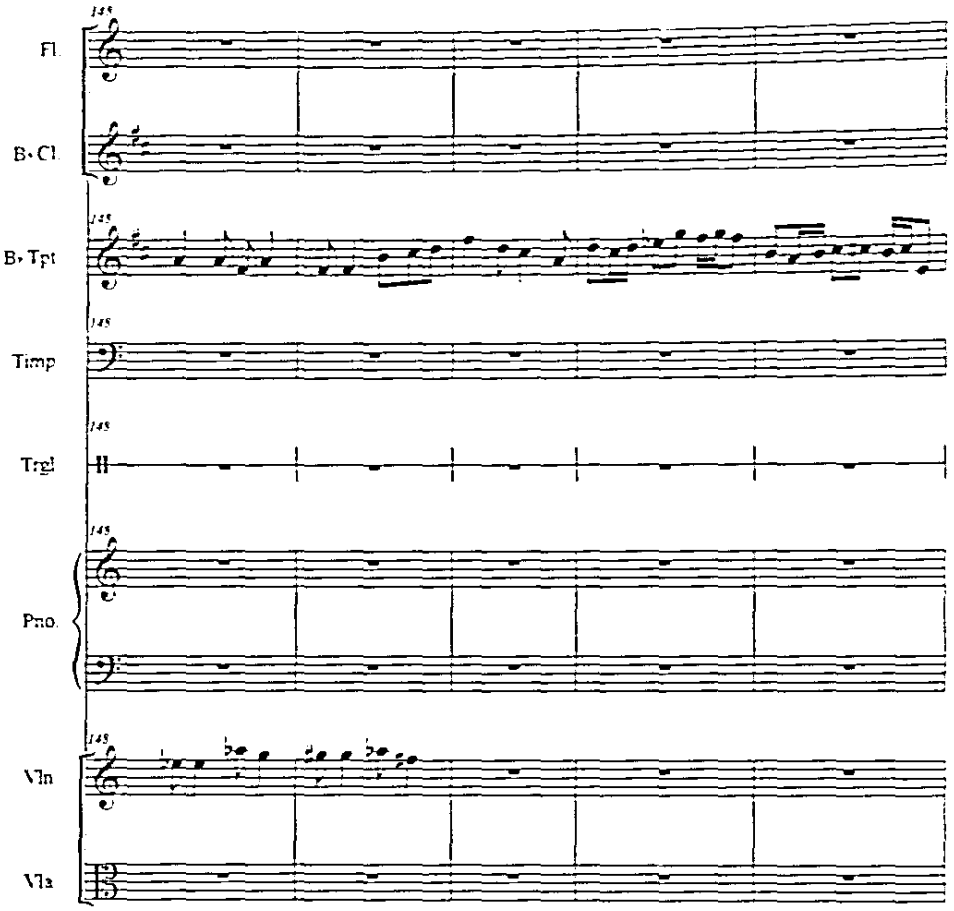
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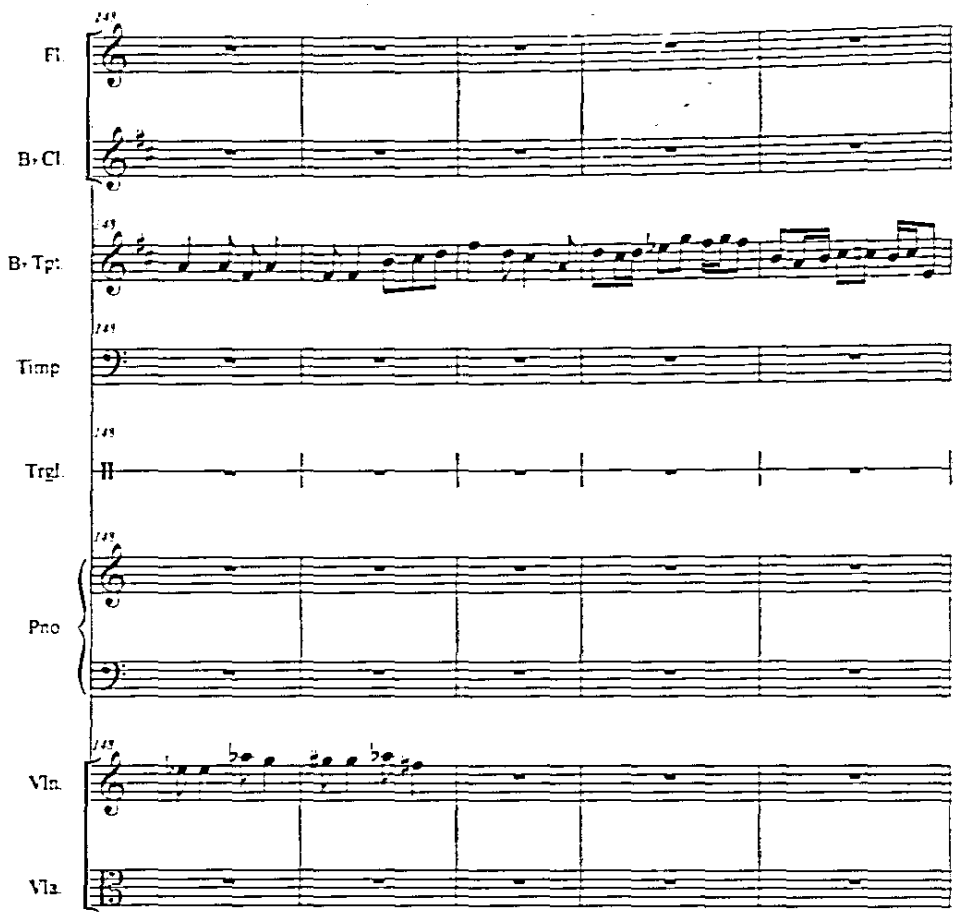
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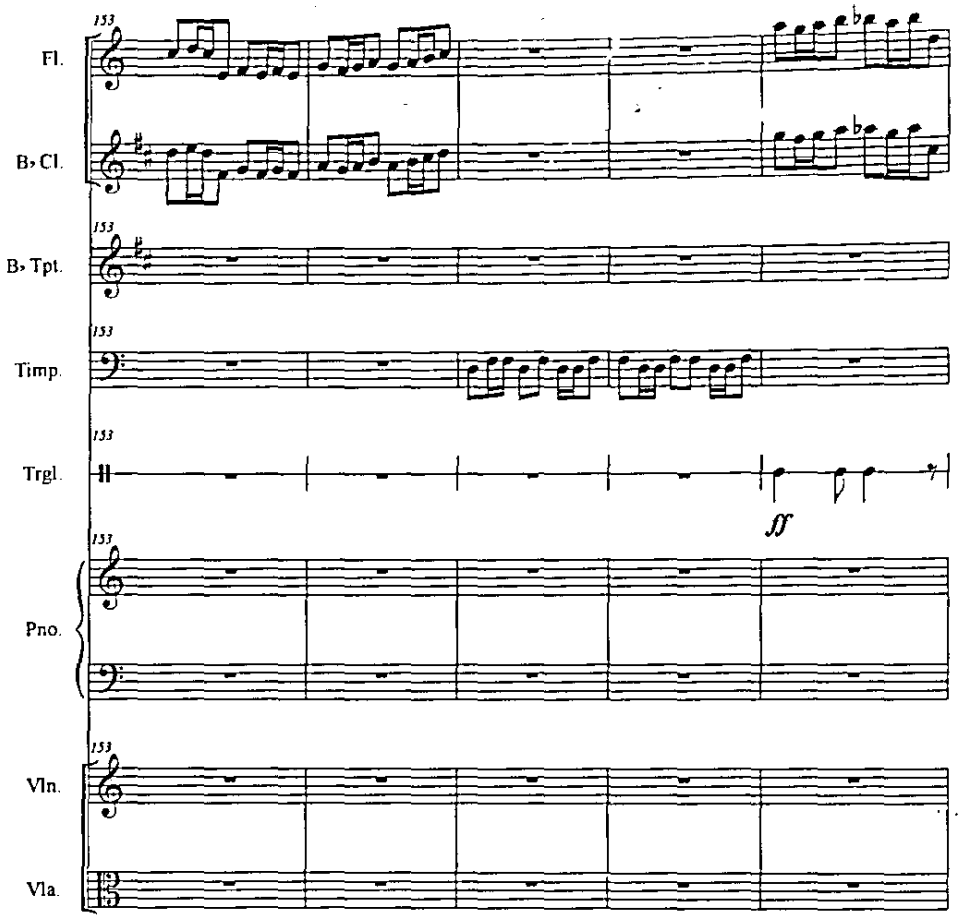
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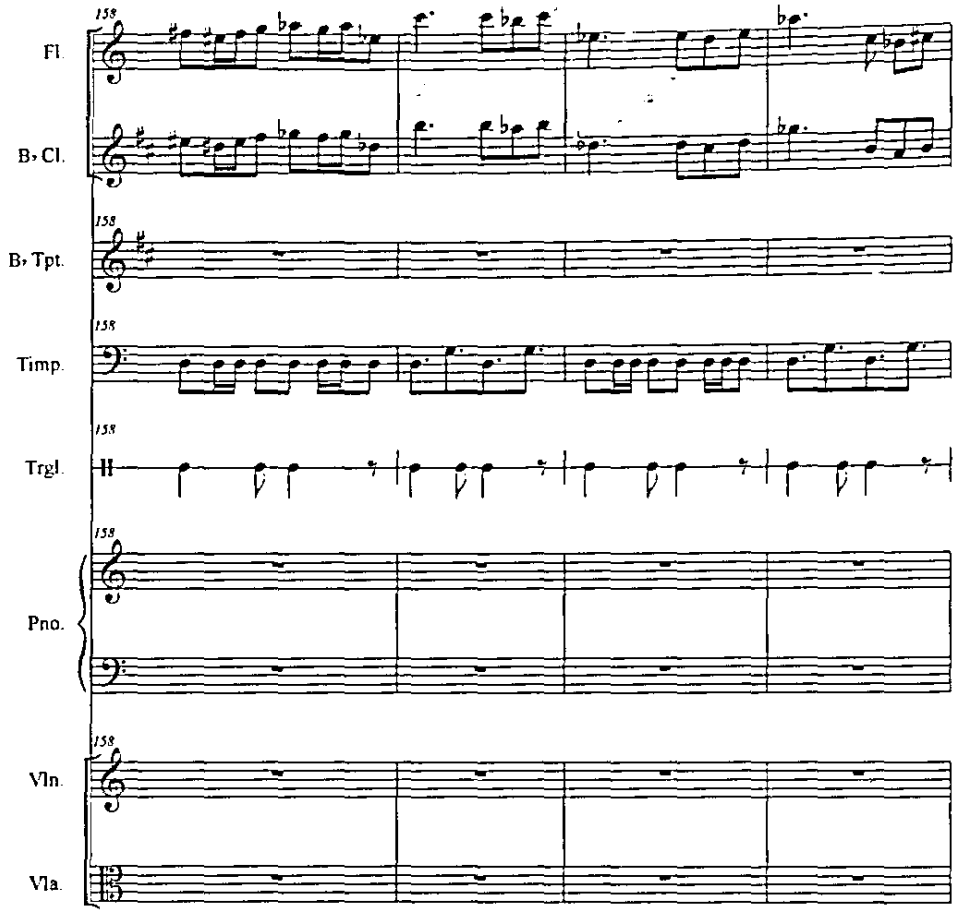
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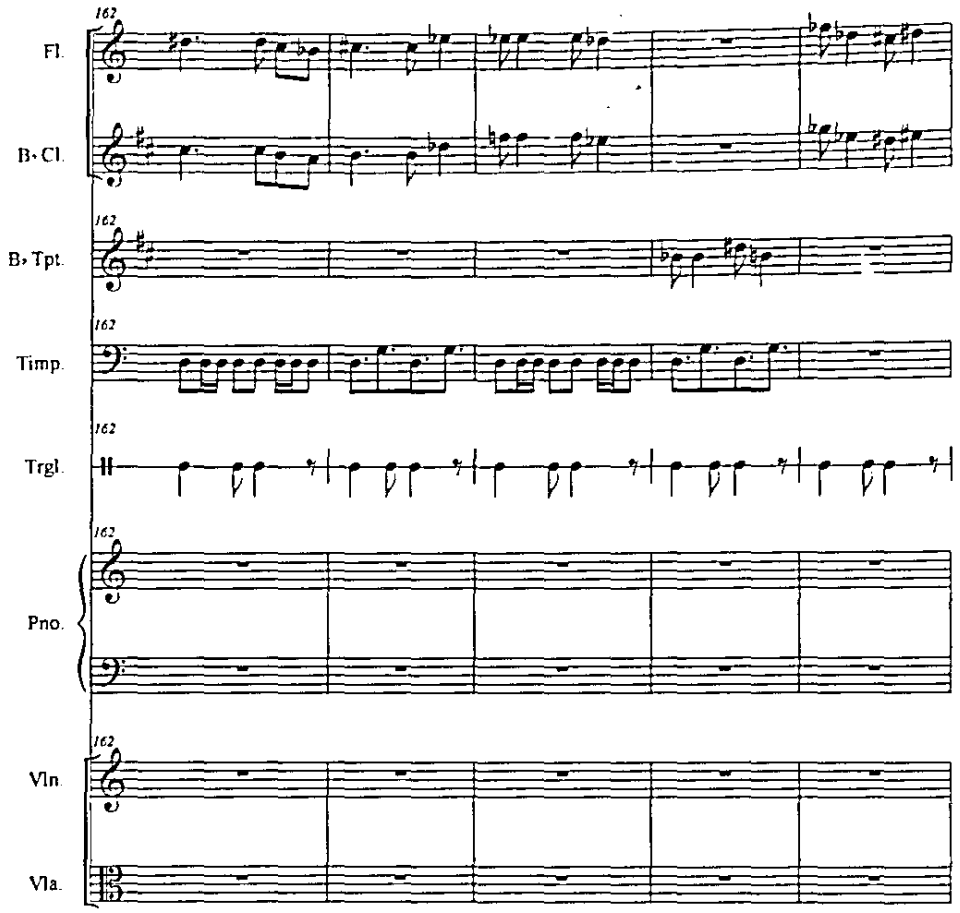
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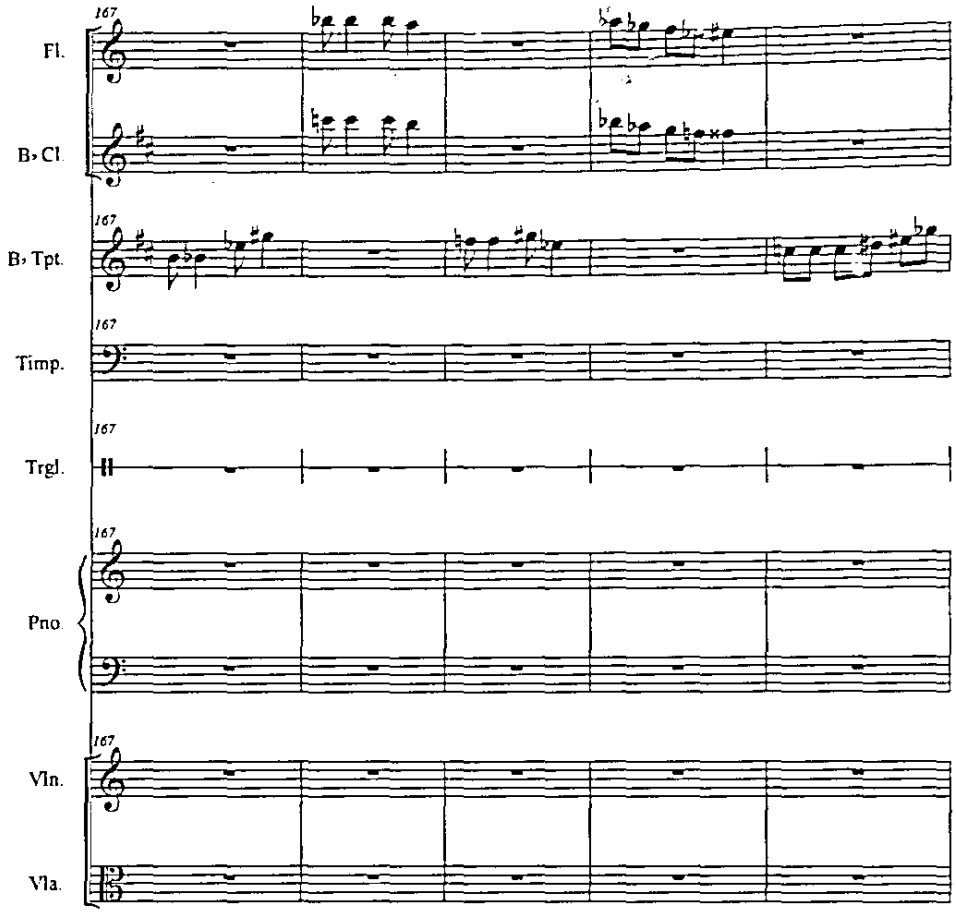
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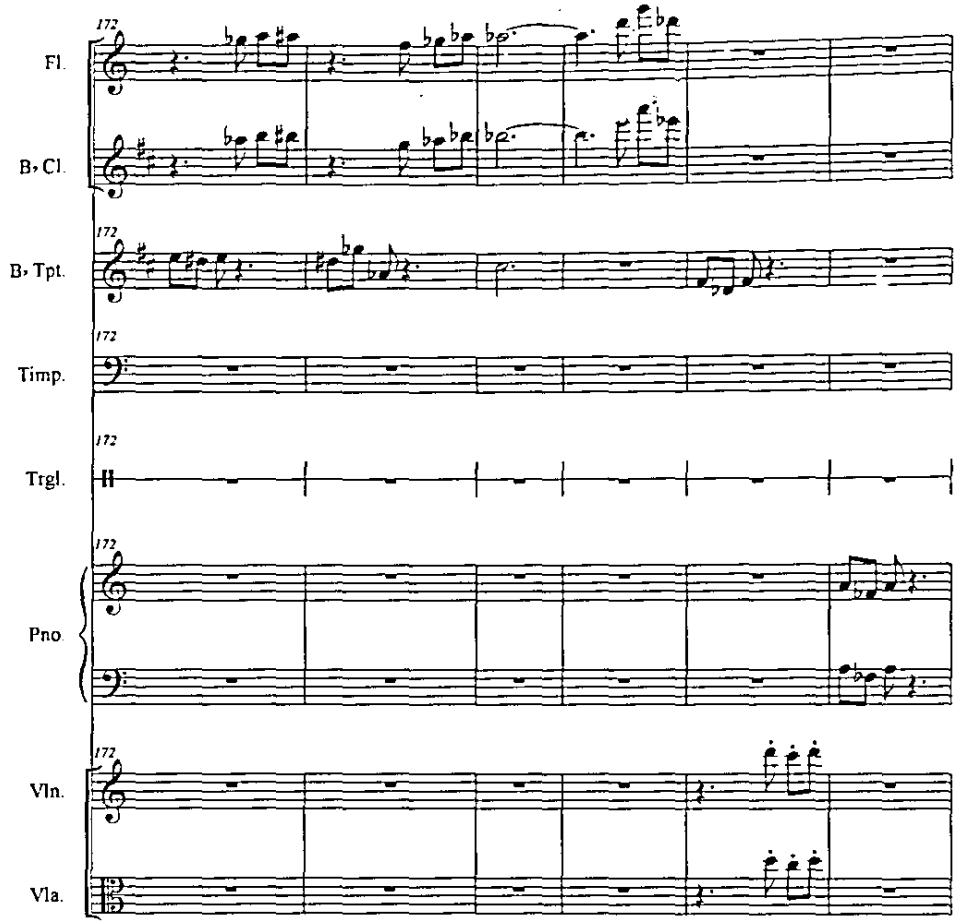
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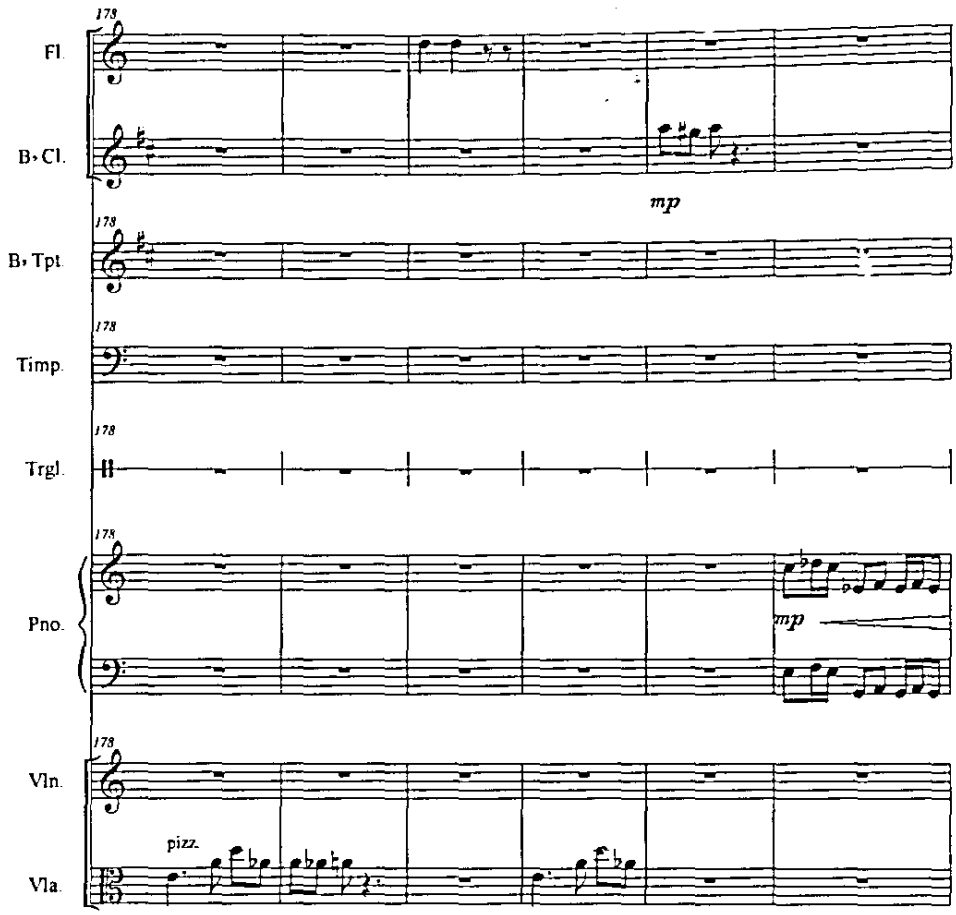
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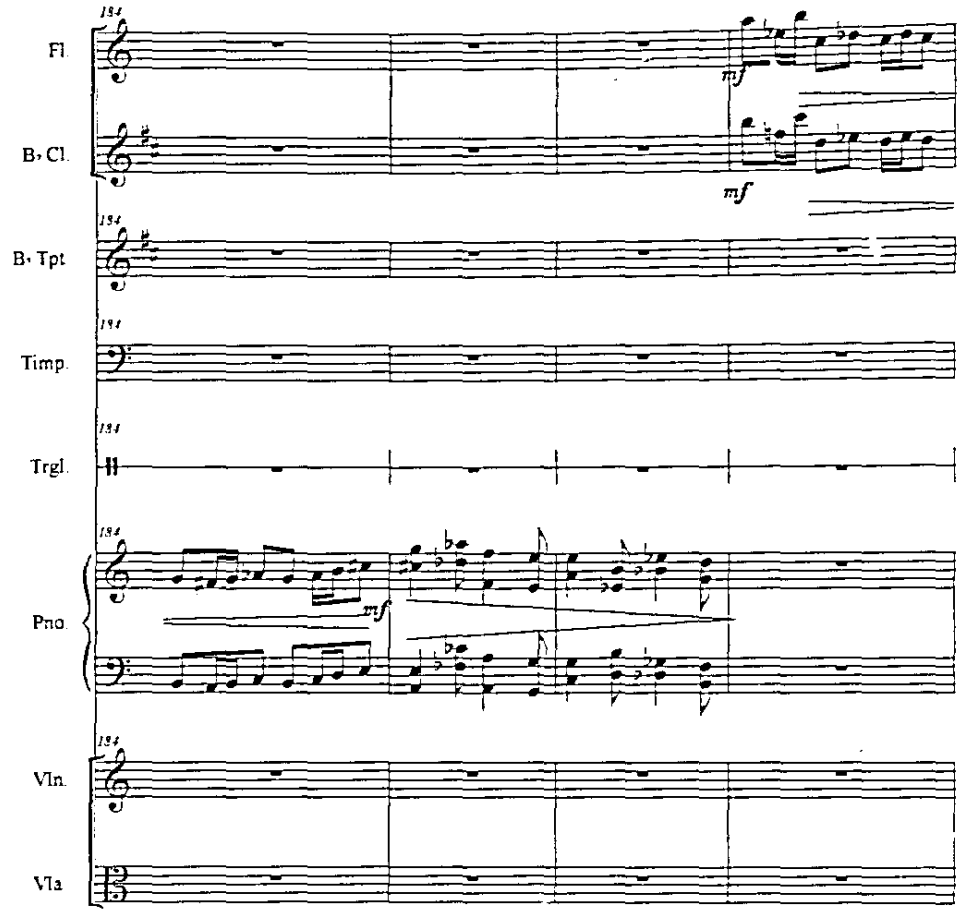
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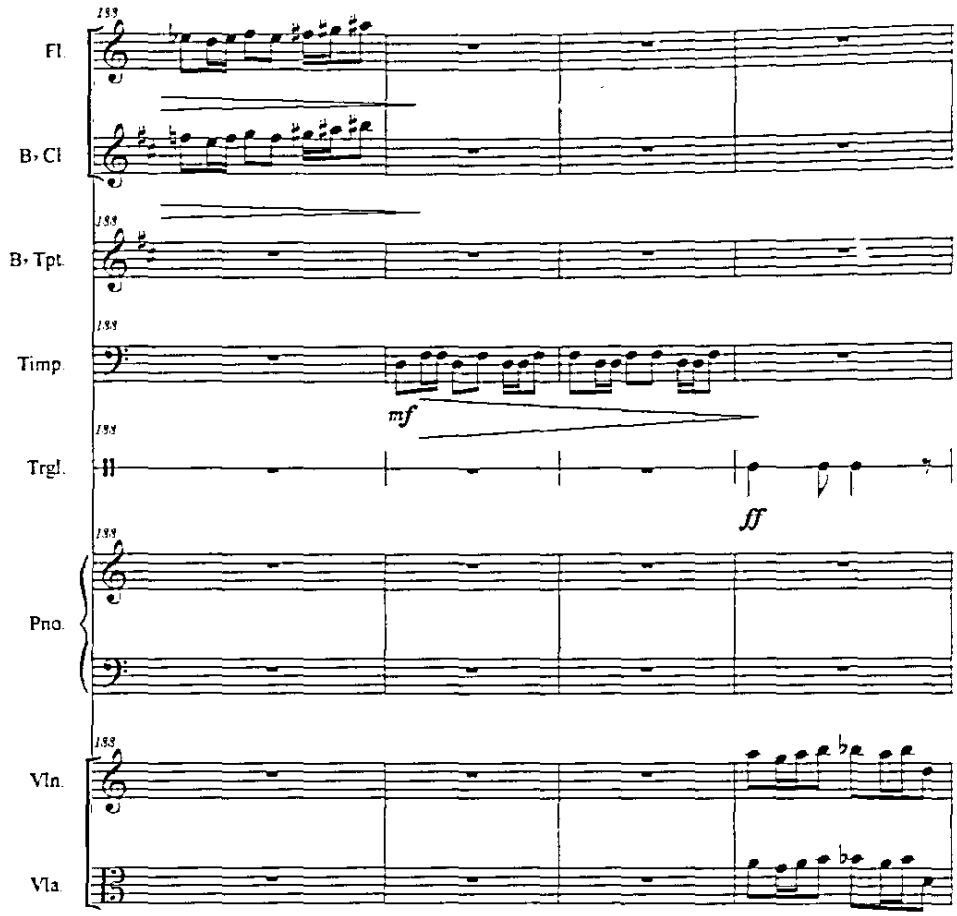
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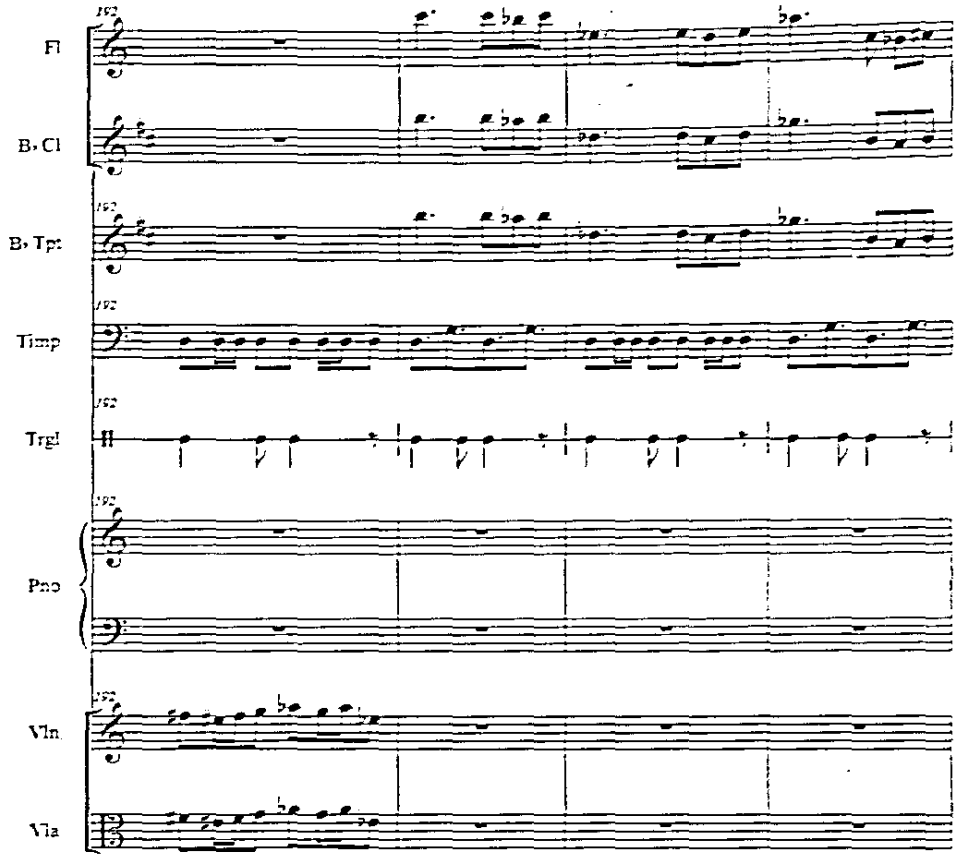
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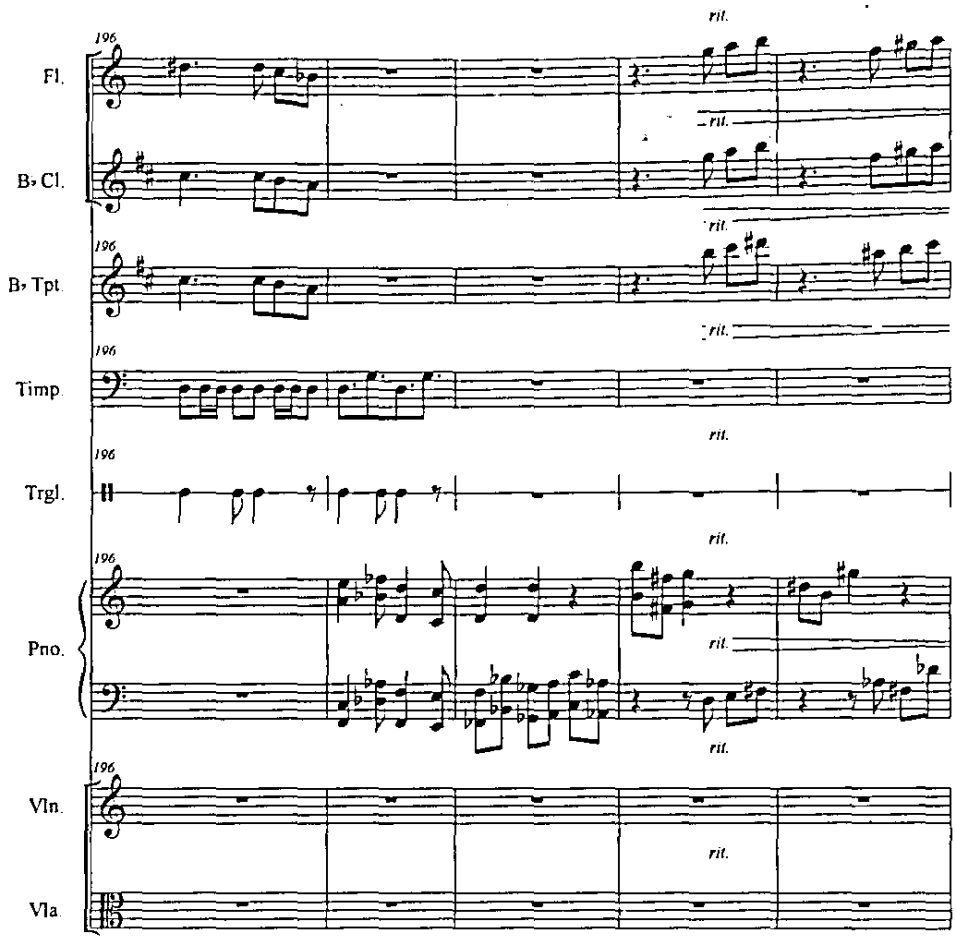
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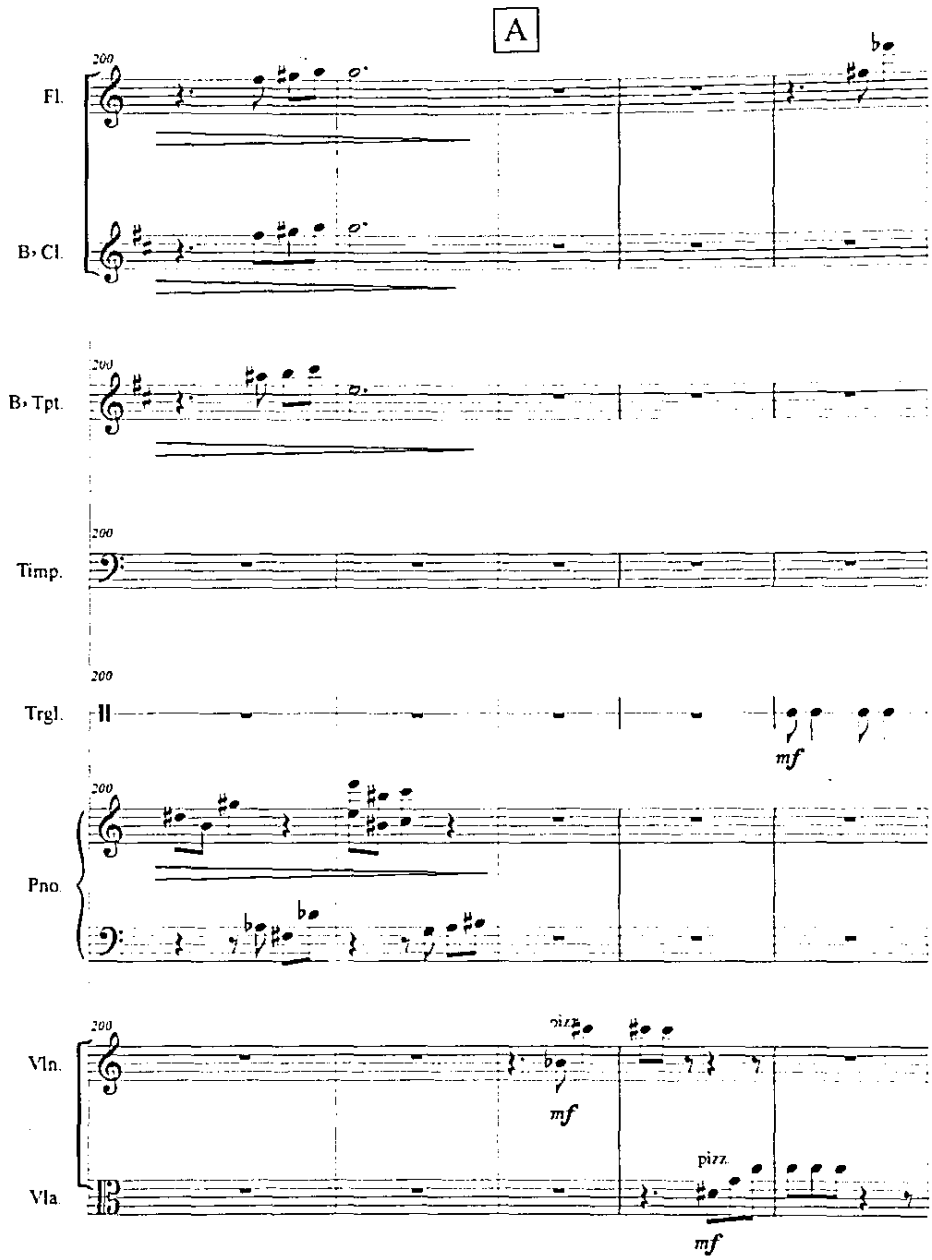
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pizz.
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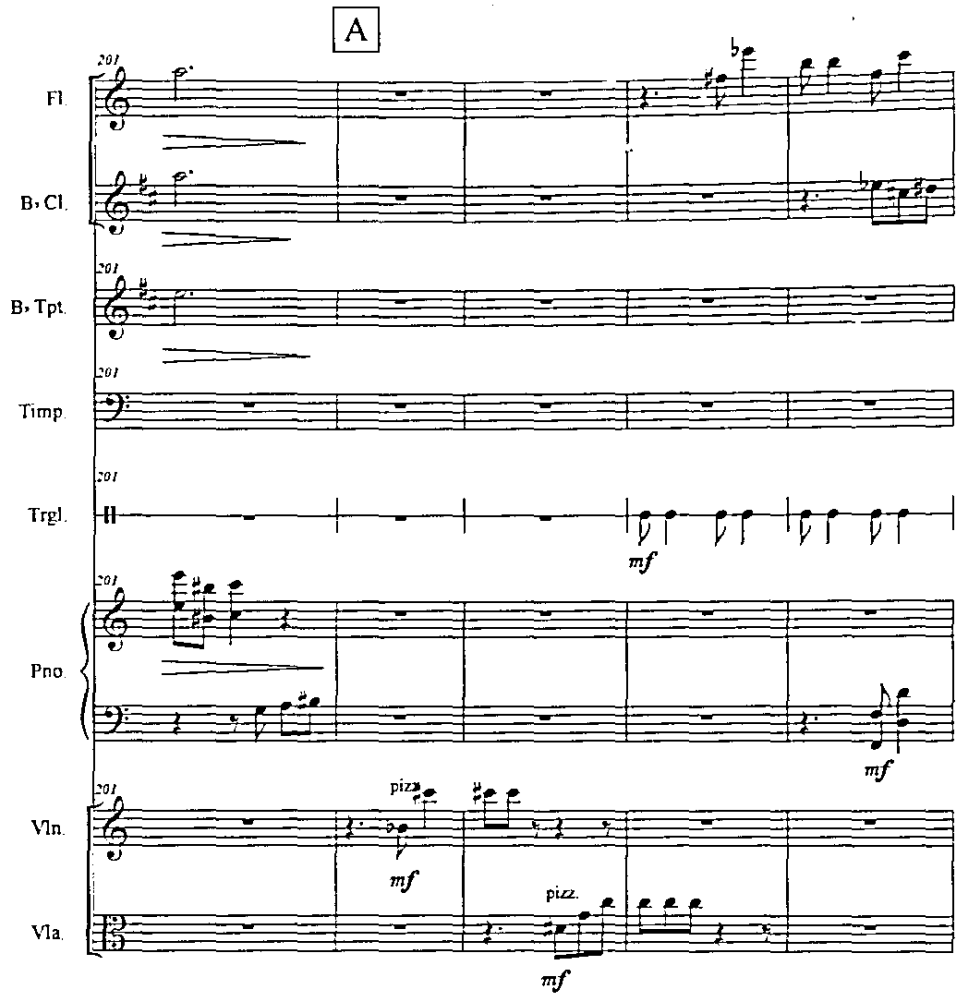
pizz.
mf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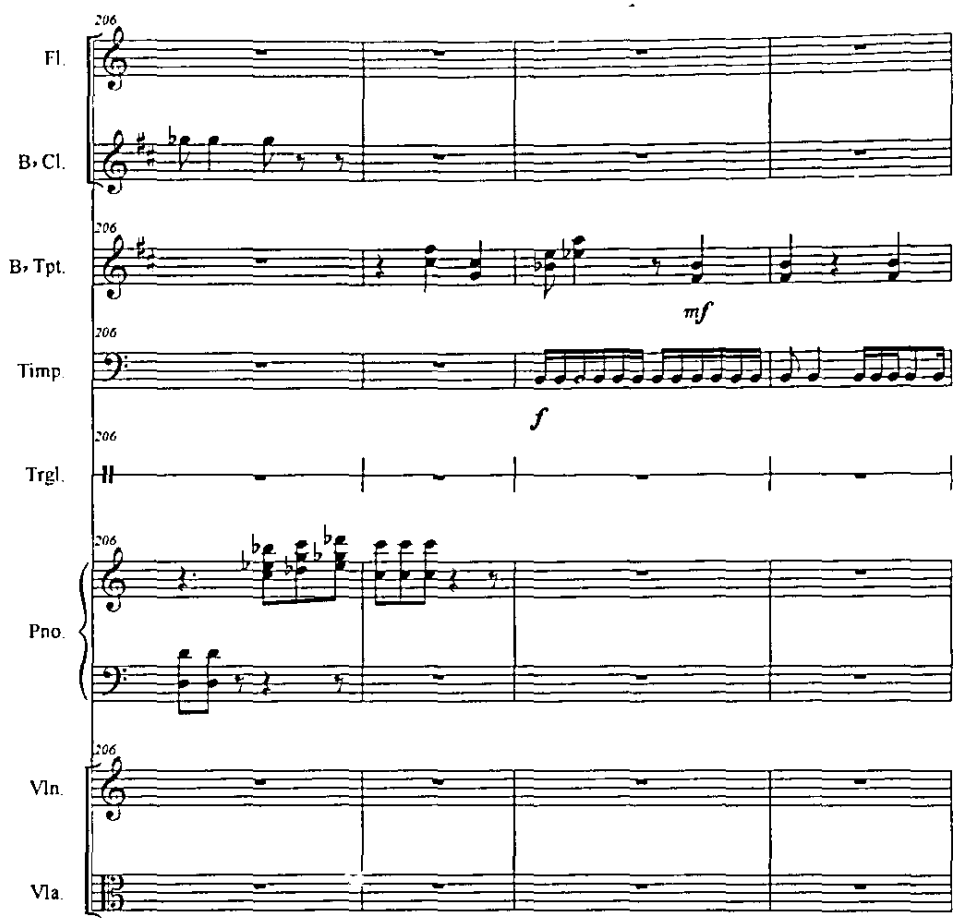
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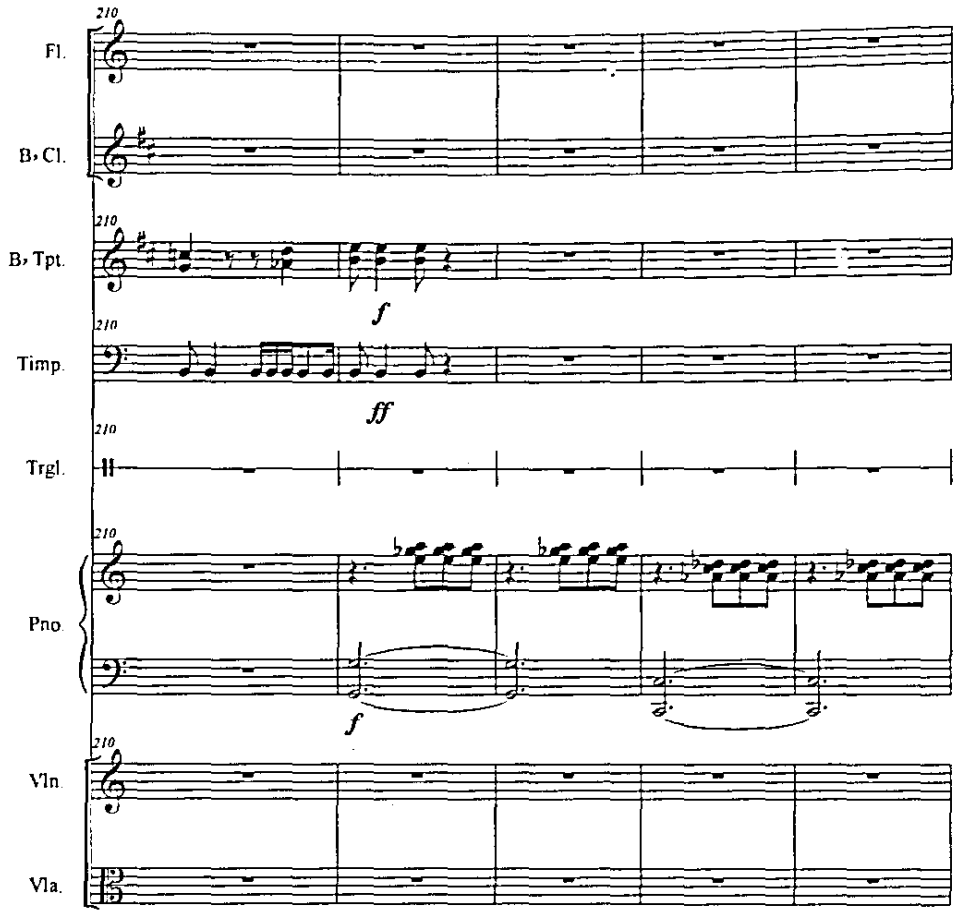
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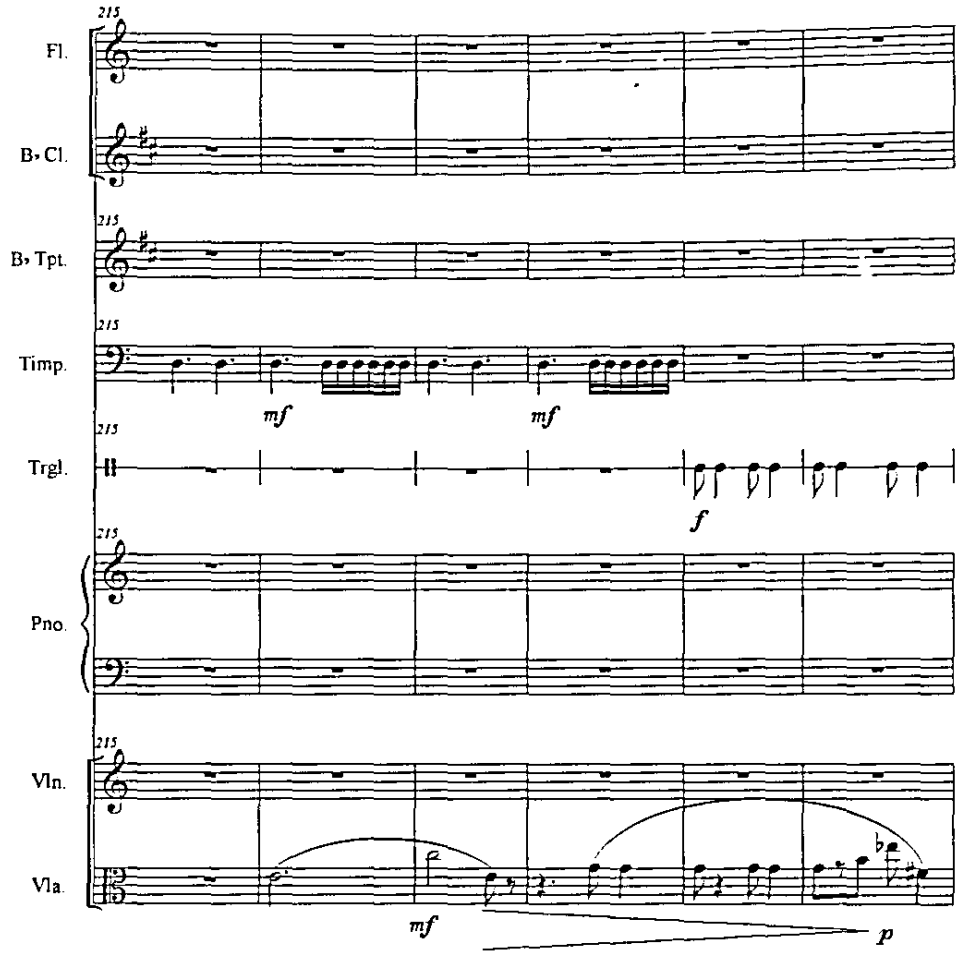
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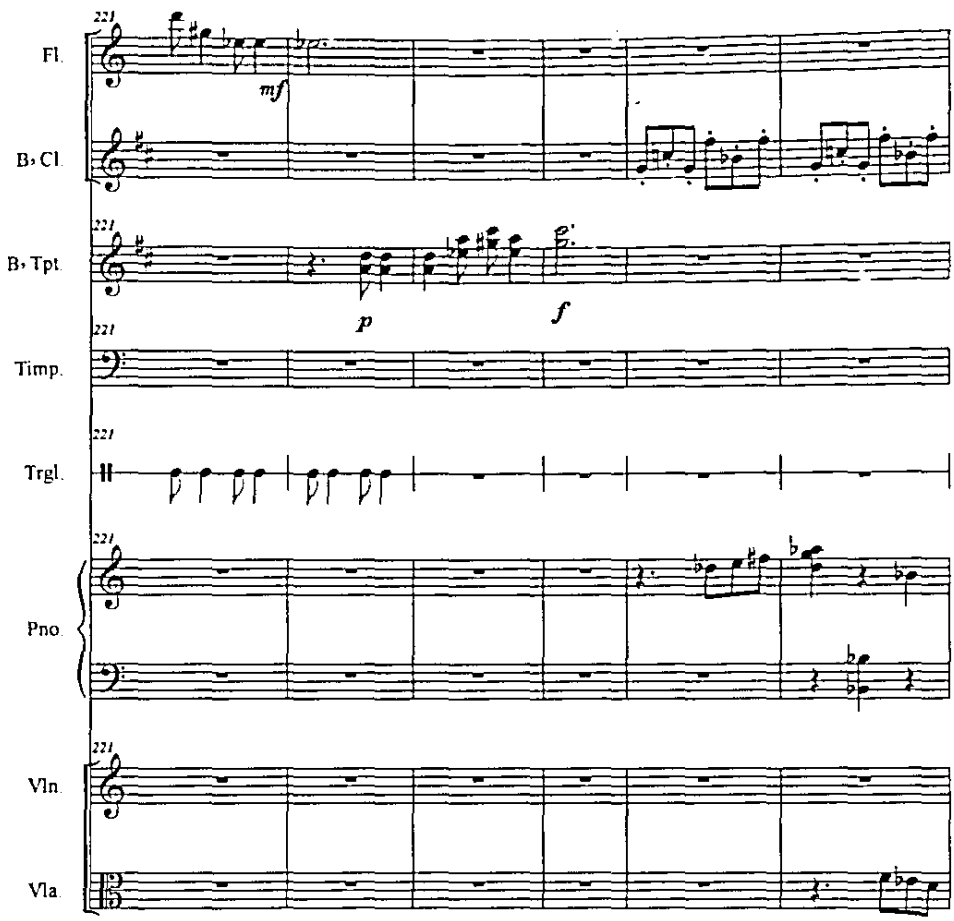
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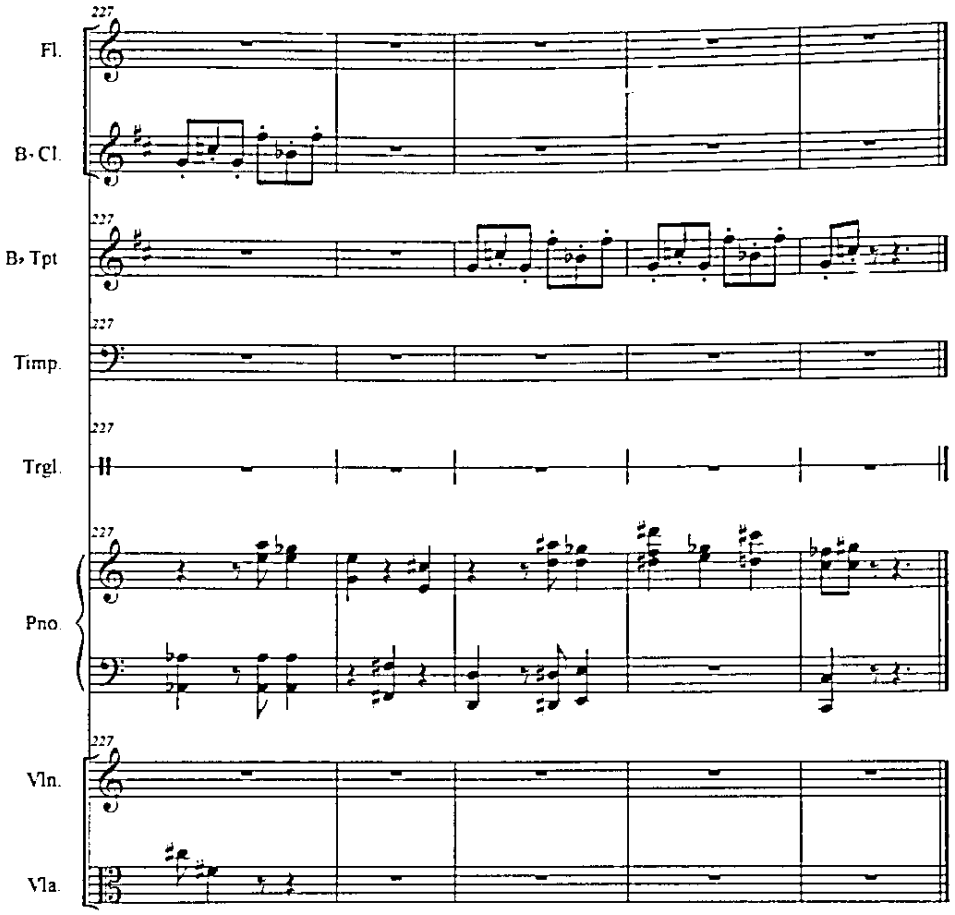
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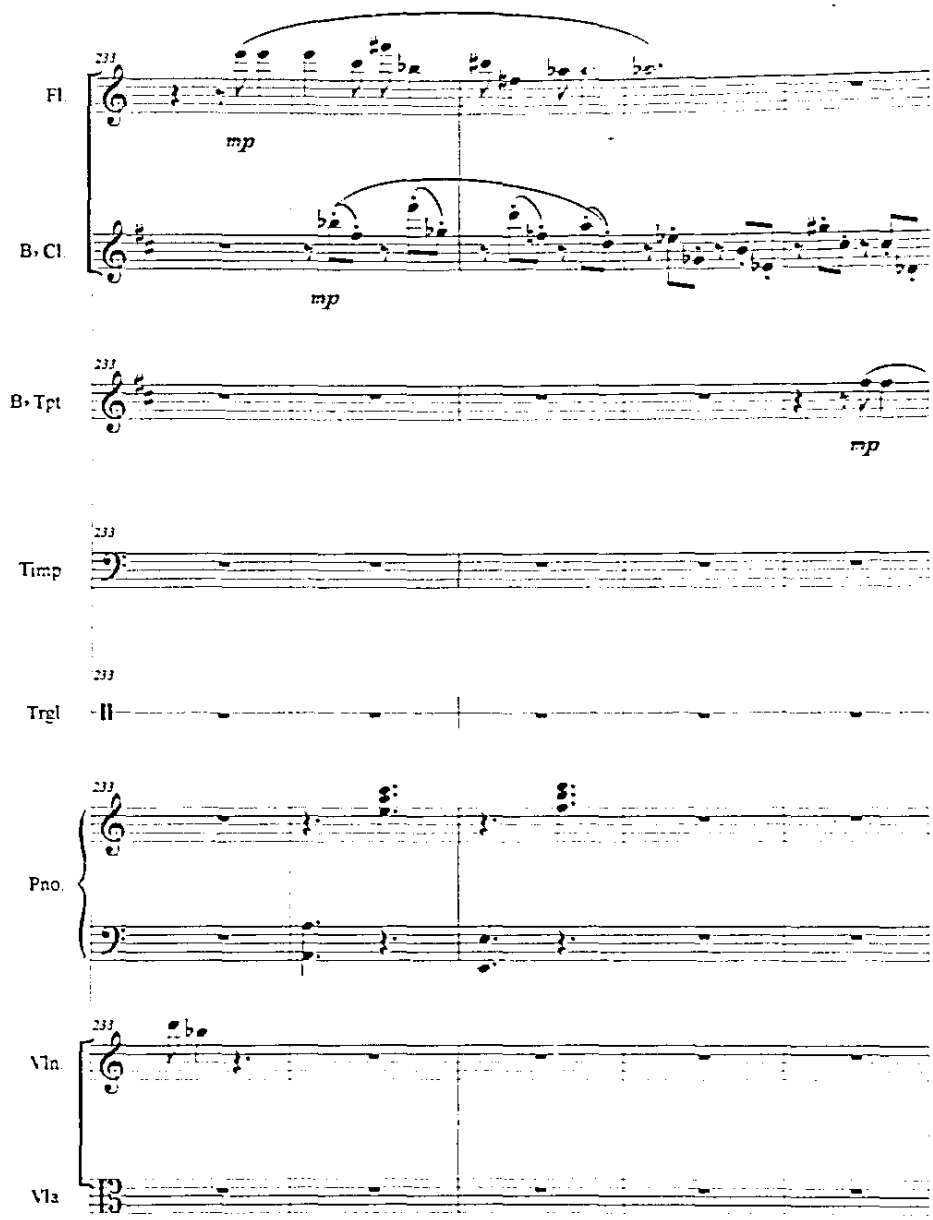
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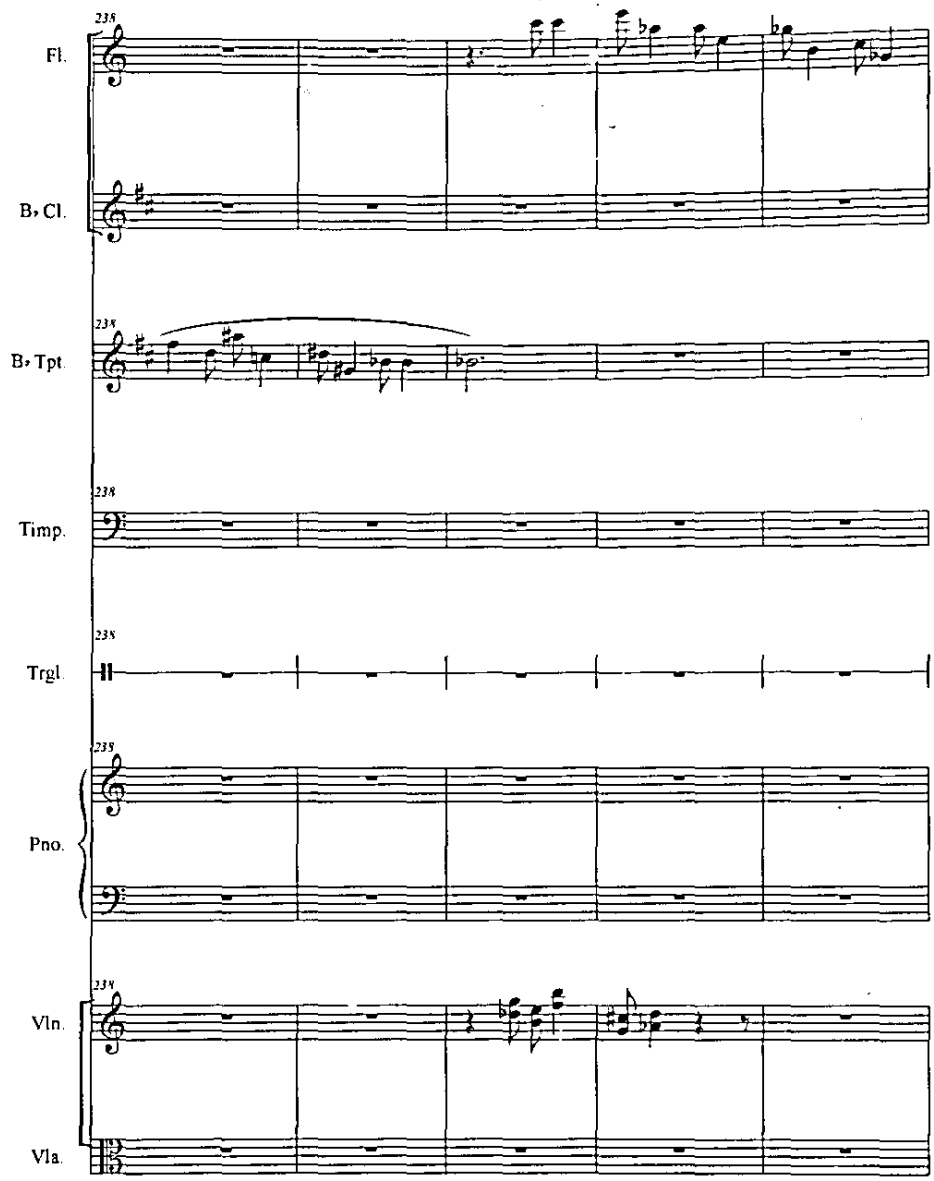
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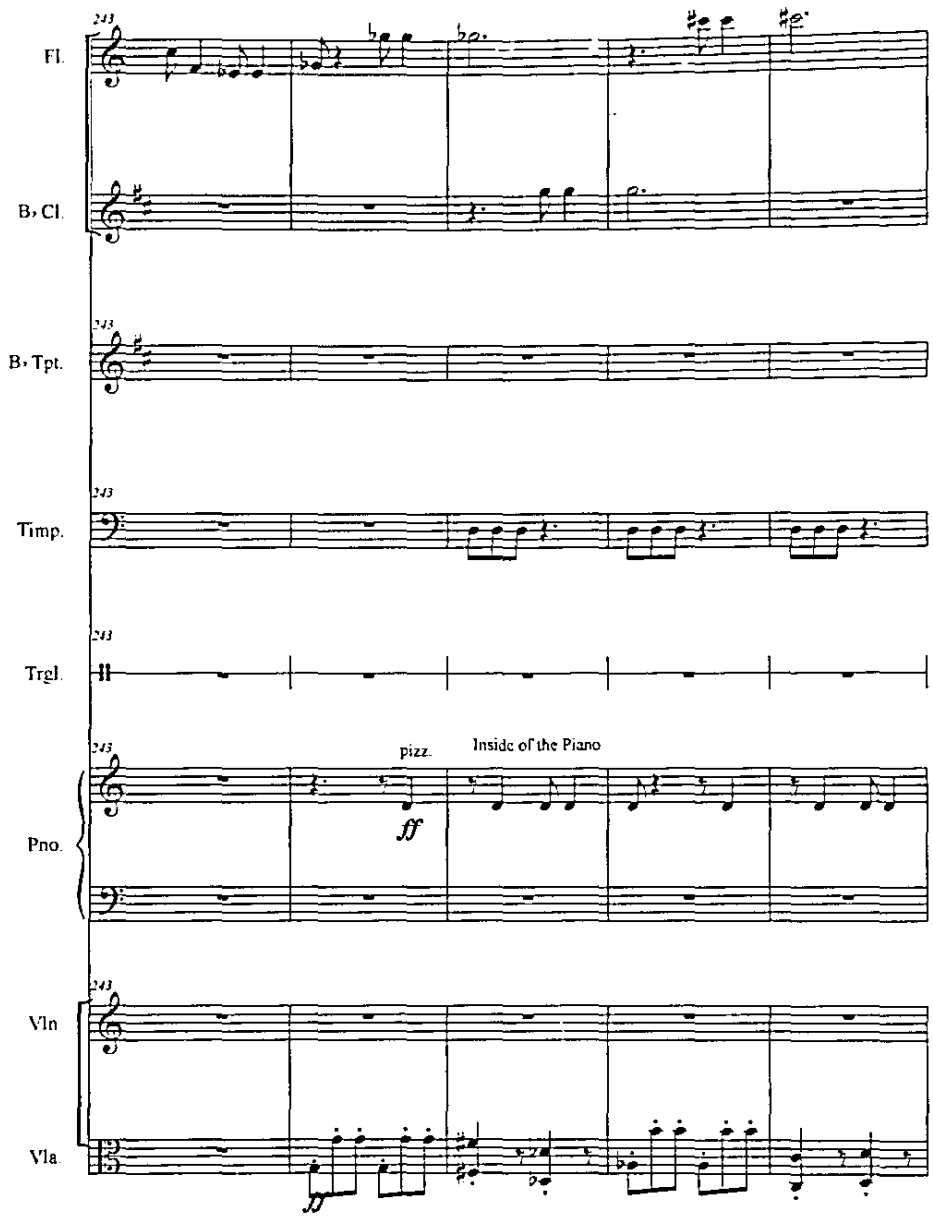
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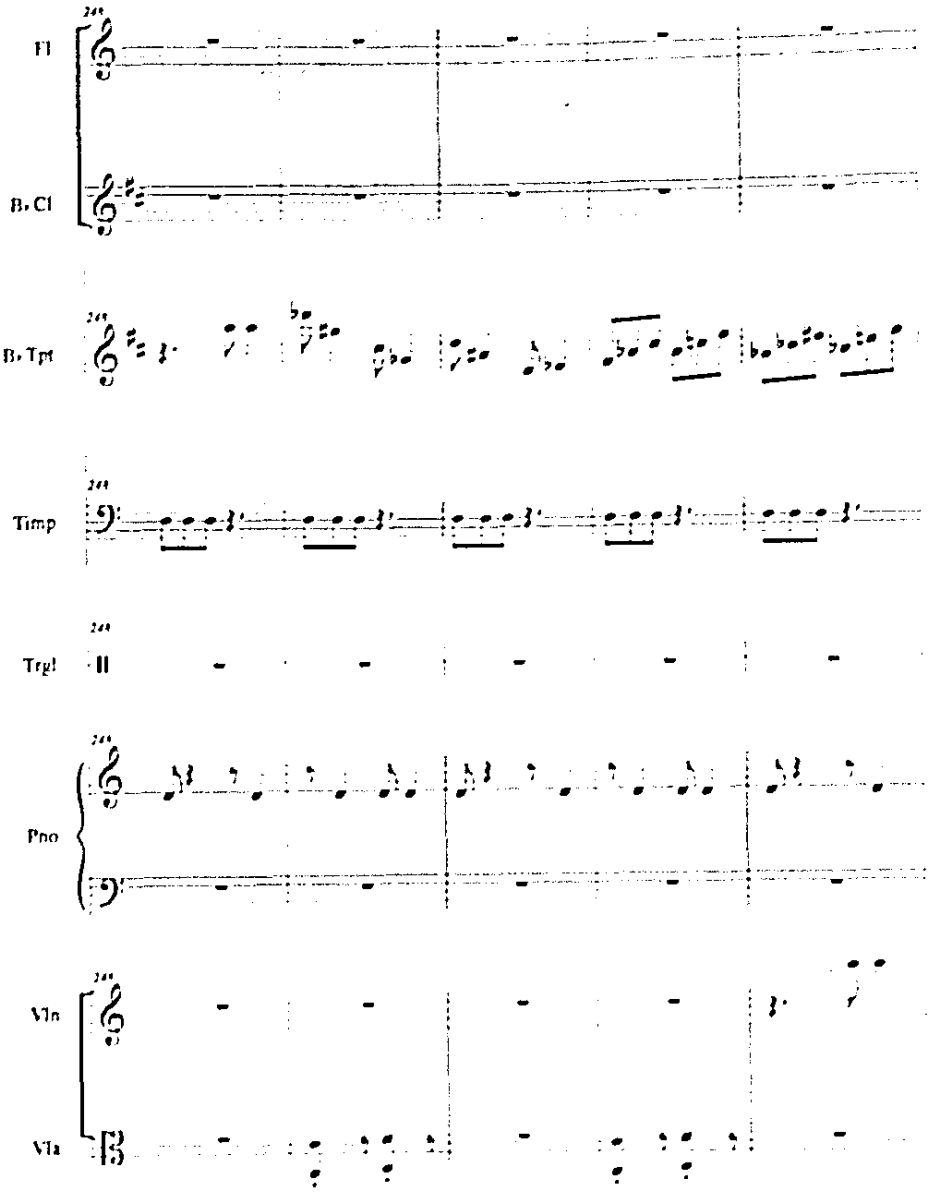
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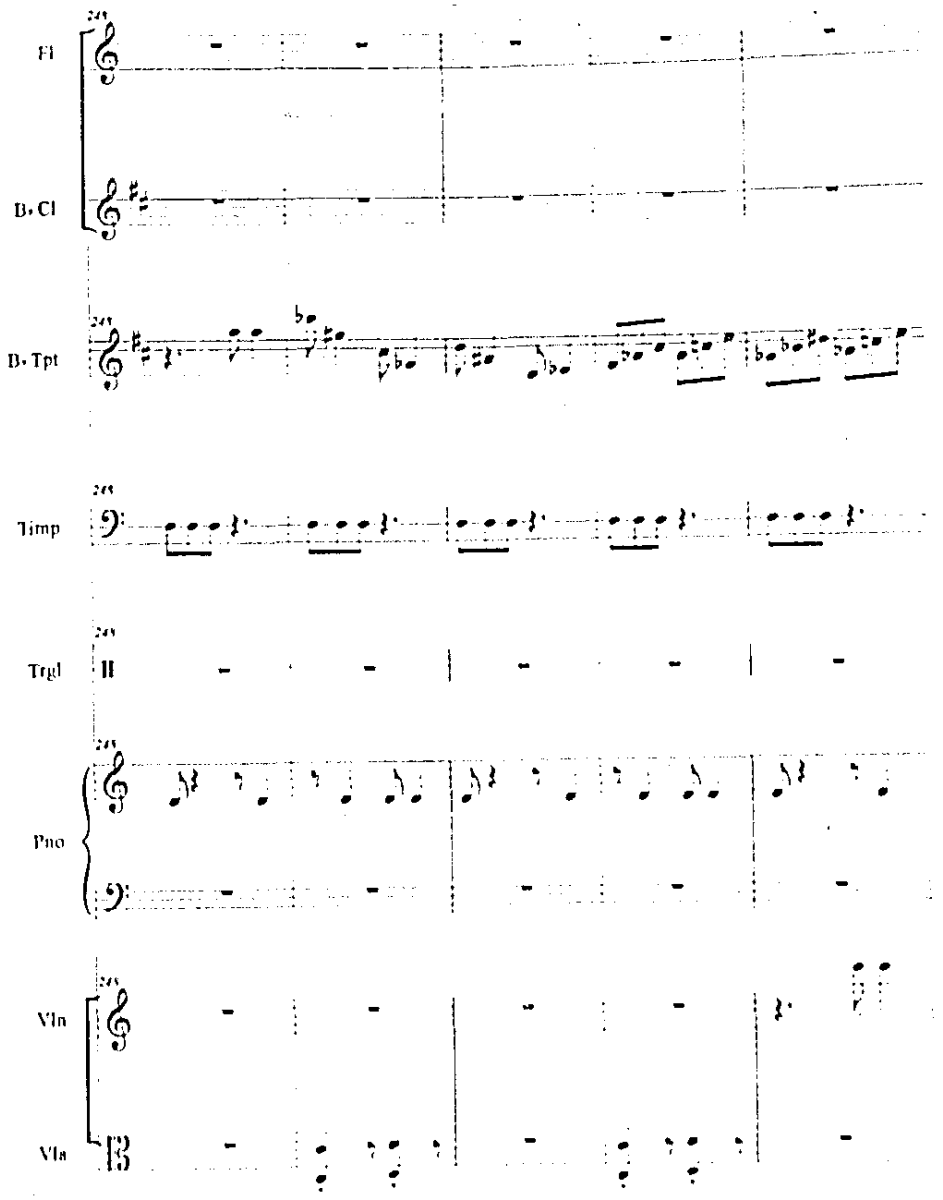
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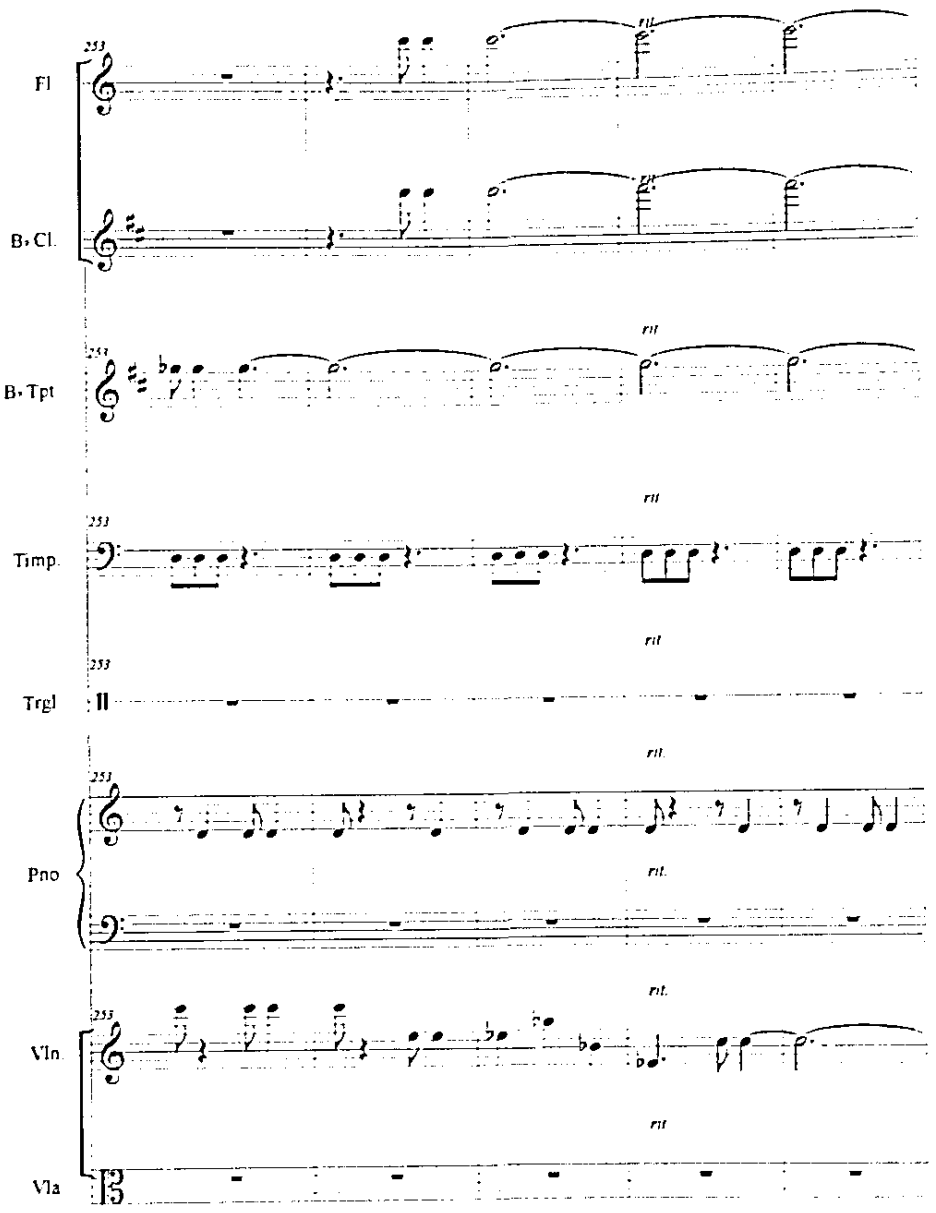
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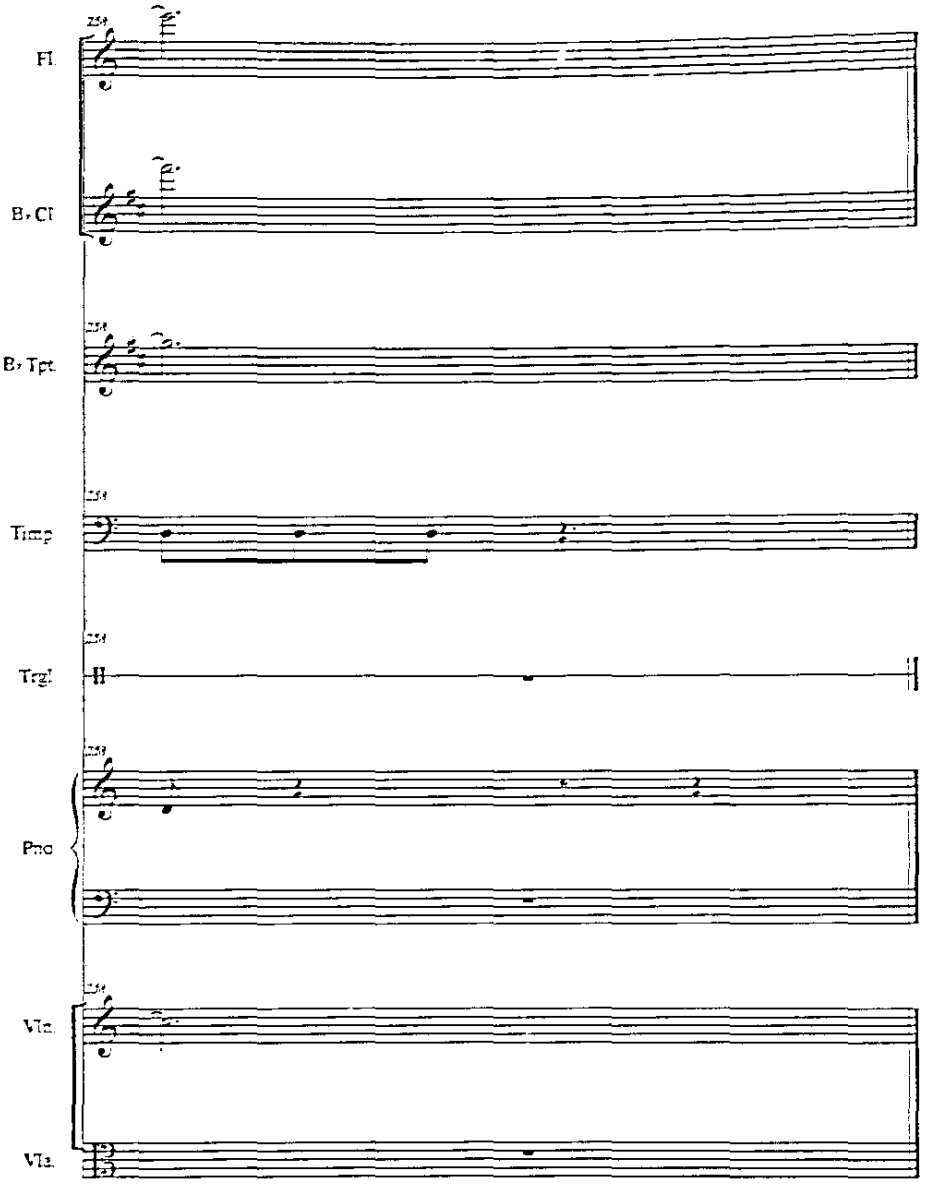
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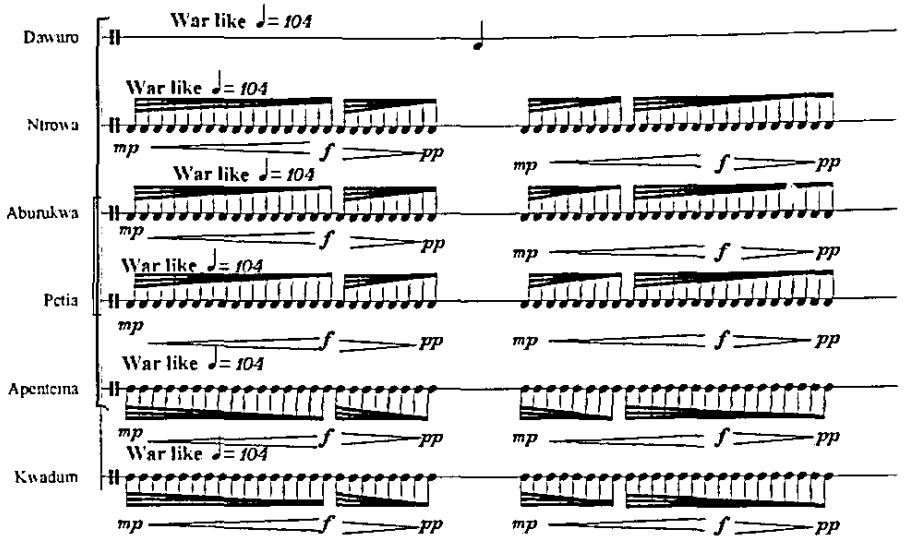
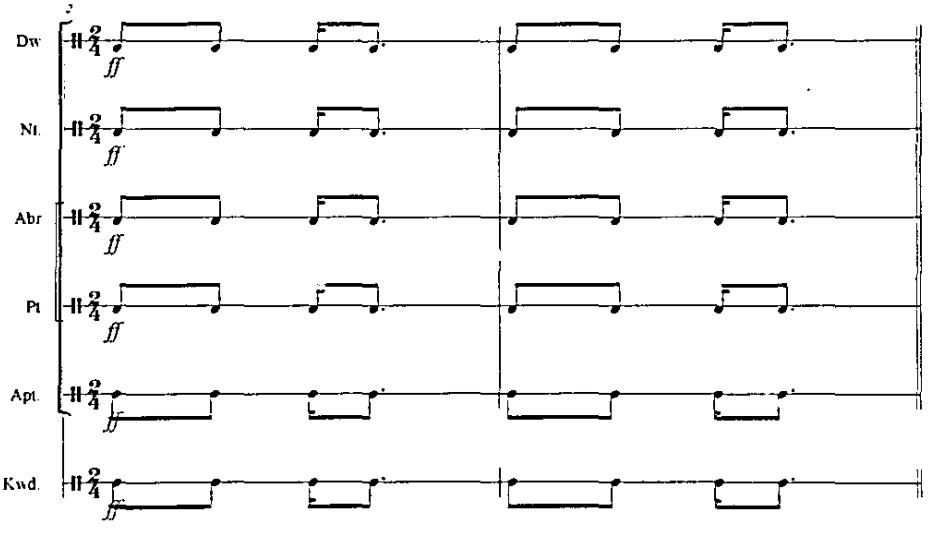
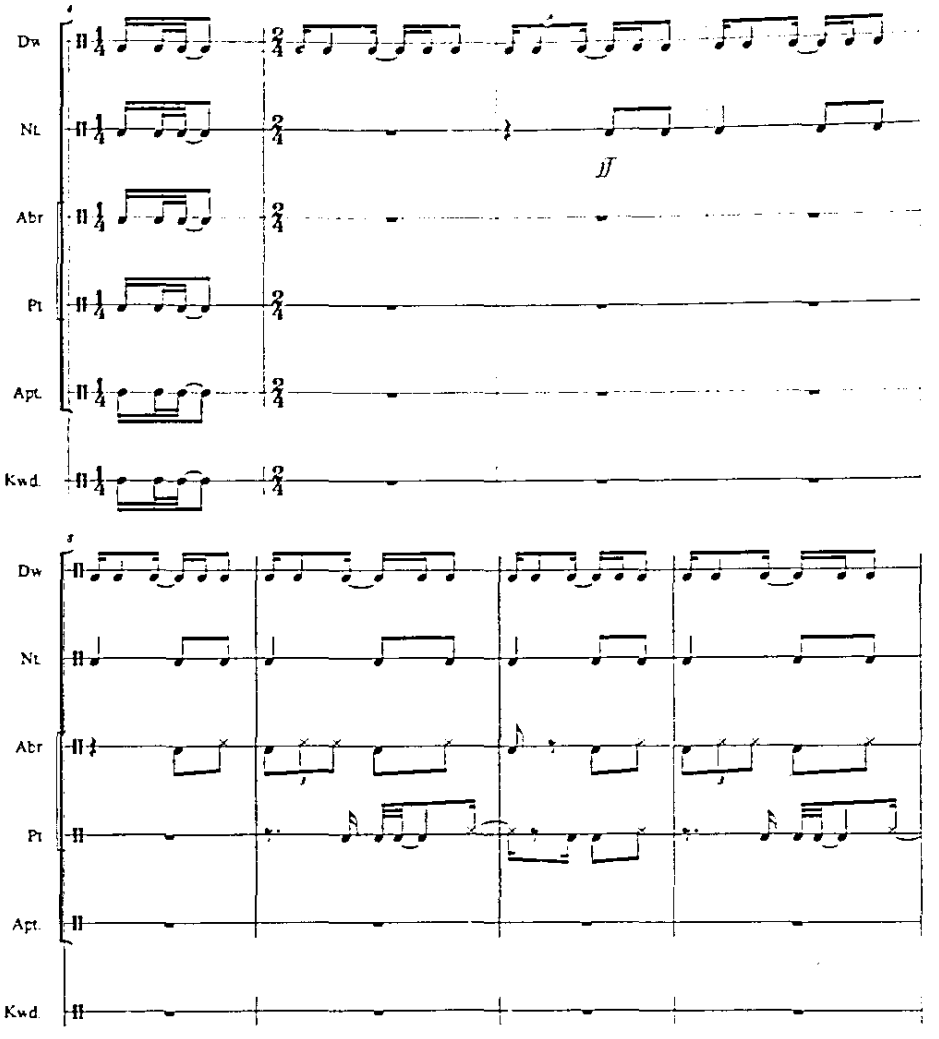
COMPOSITION (Part Two)

Wo nya bi a wo be di



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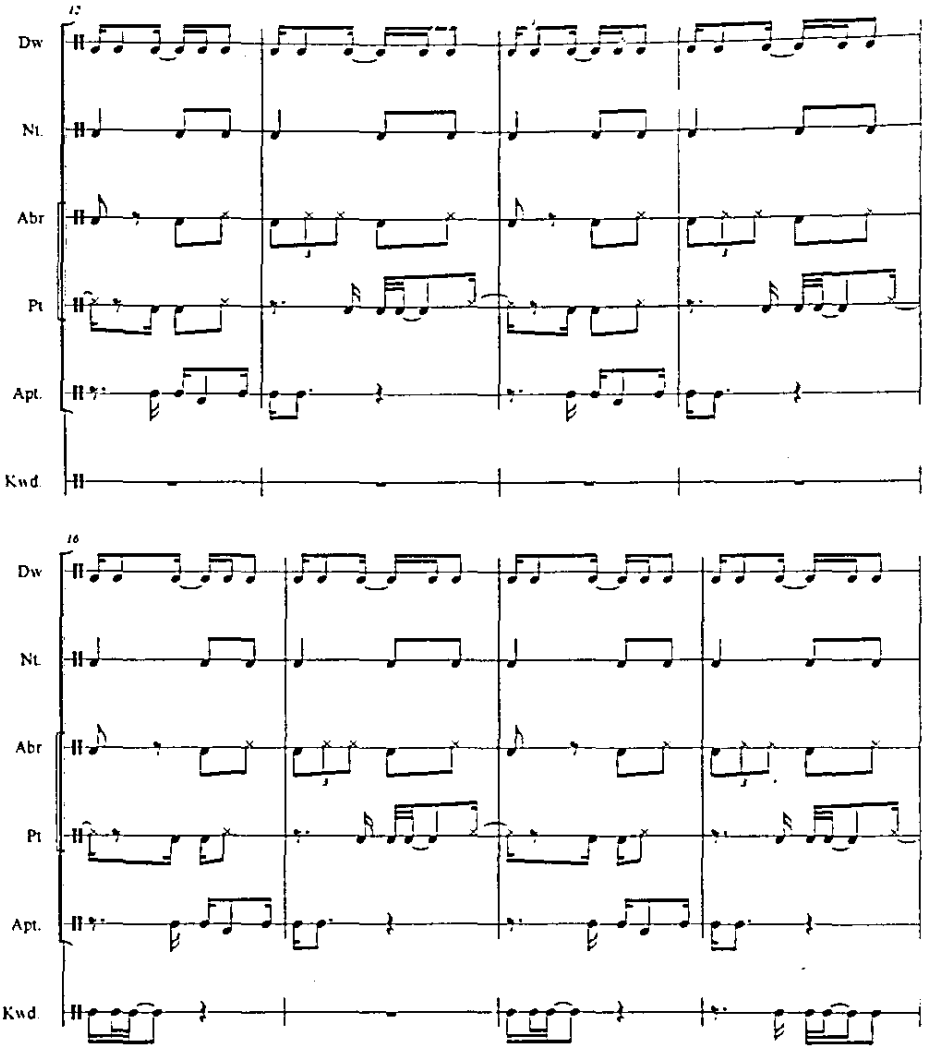
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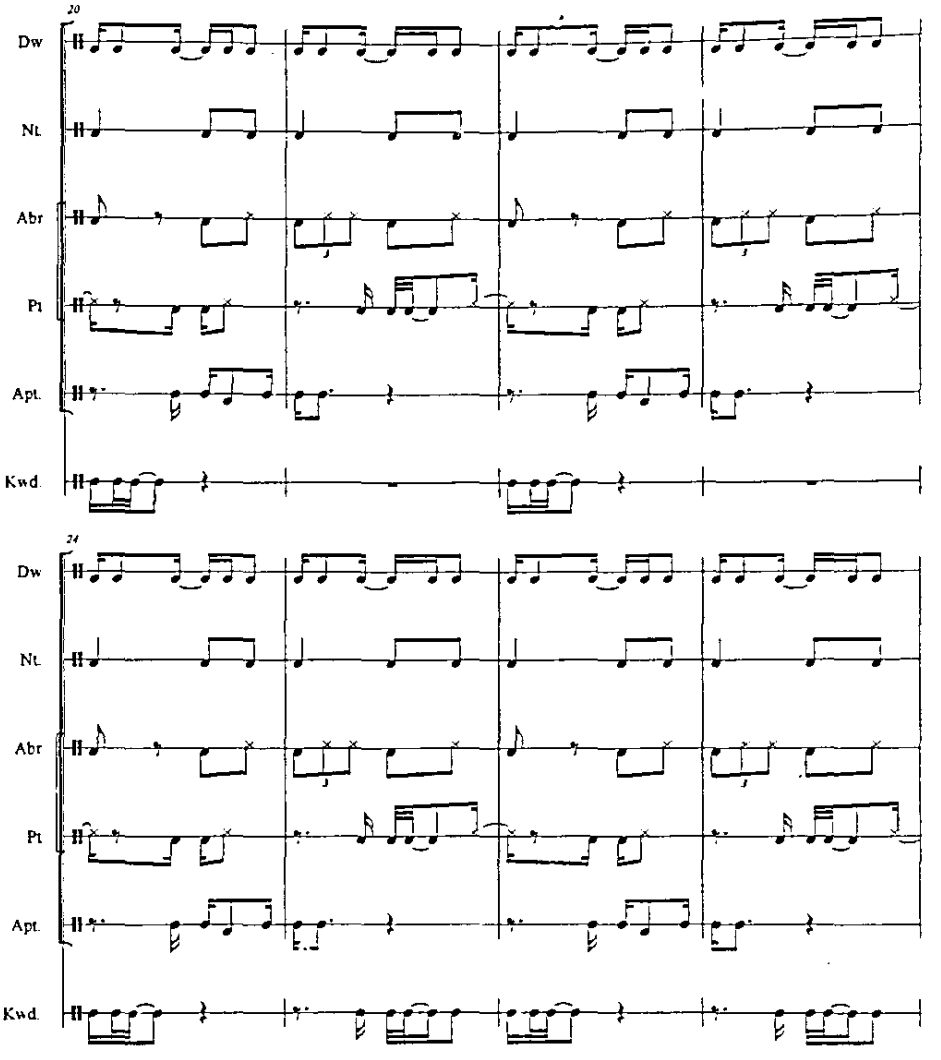
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Abr
Pt
Apt.
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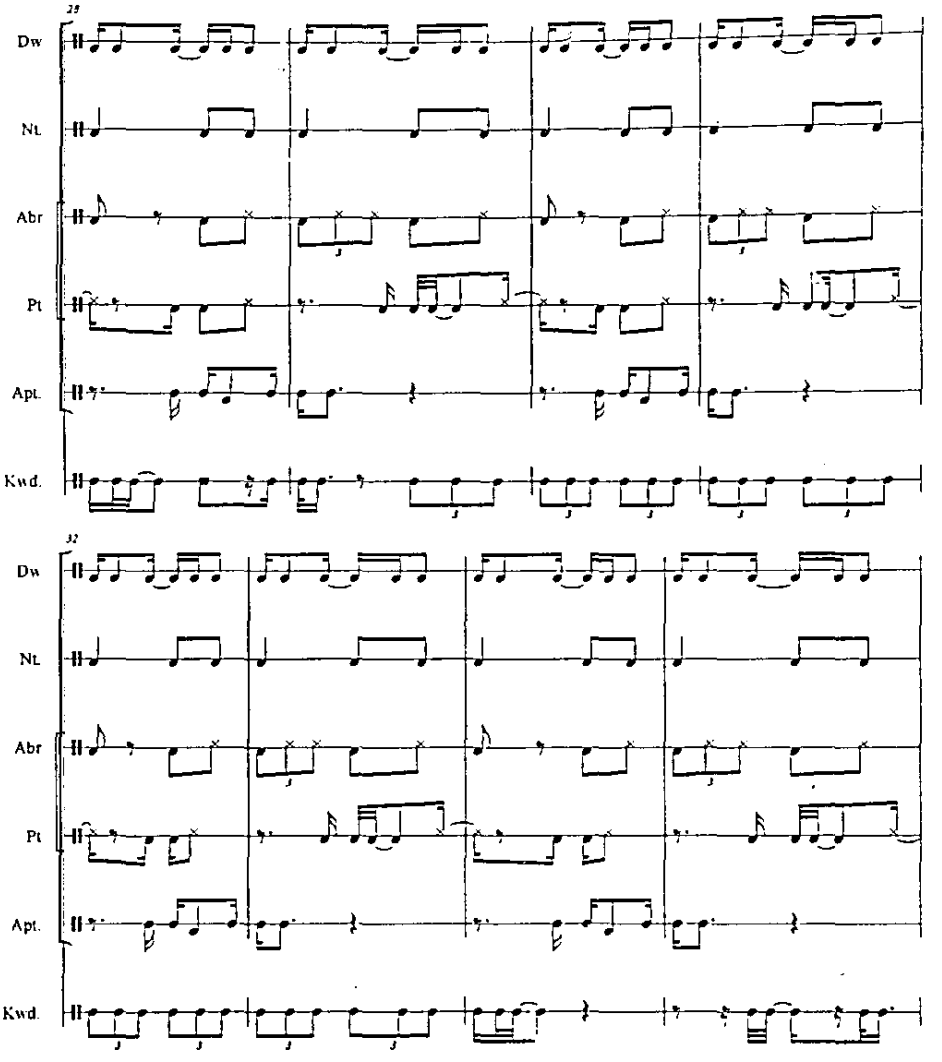
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Kwd.
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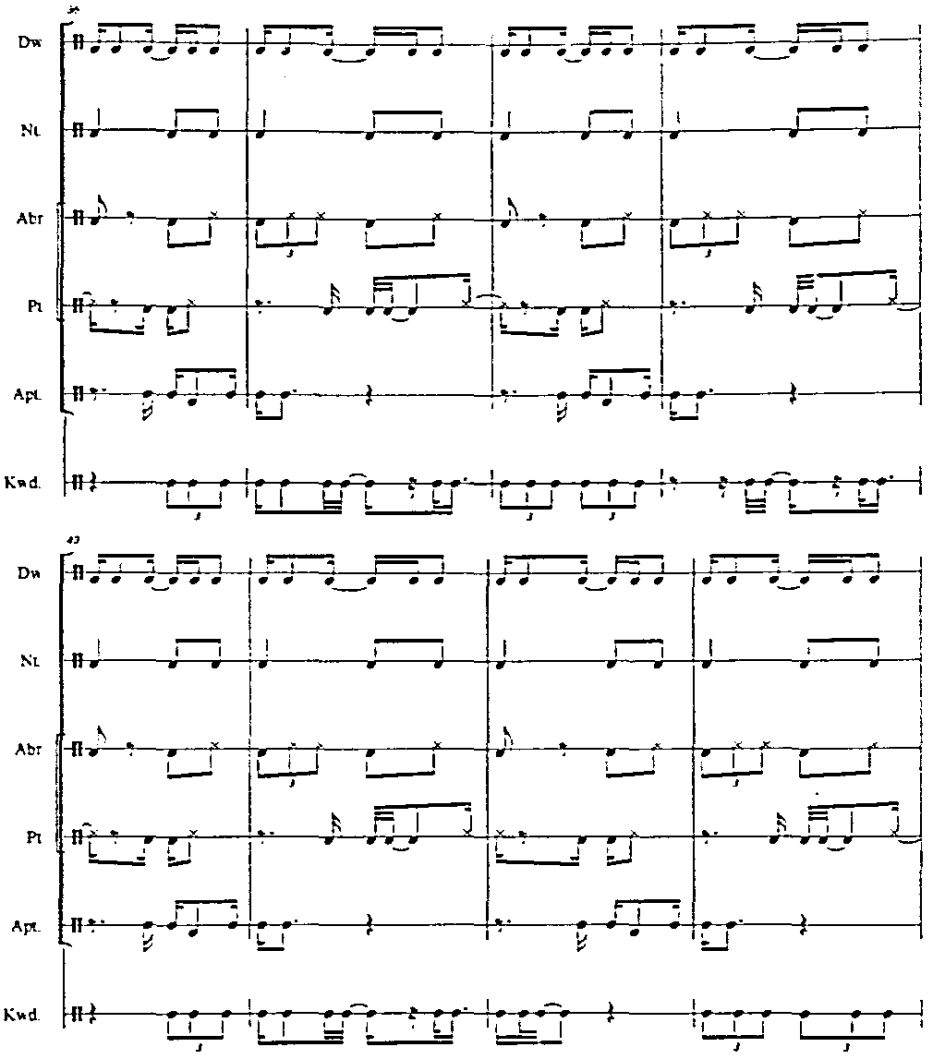
Nt
Abr
Pt
Apt.
Kwd.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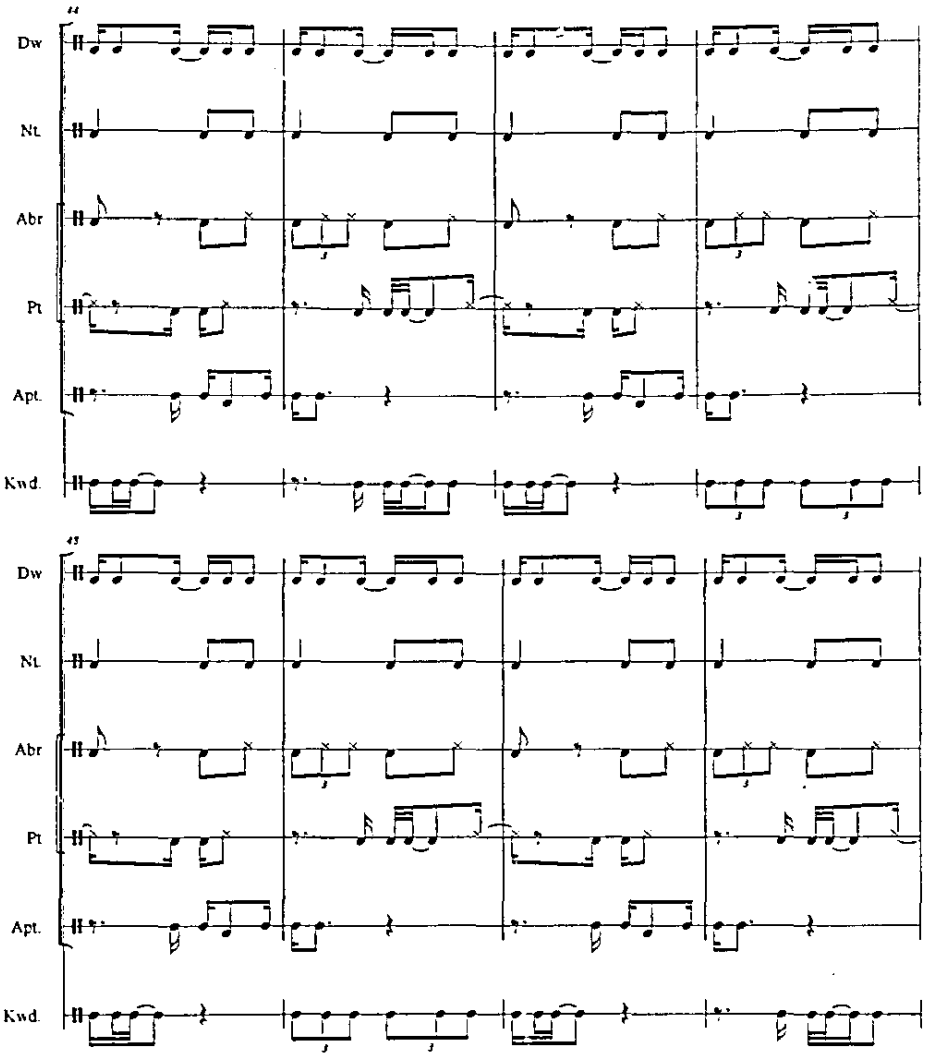
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Abr
Pt
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Kwd.
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Dw
Nt.
Abr
Pt
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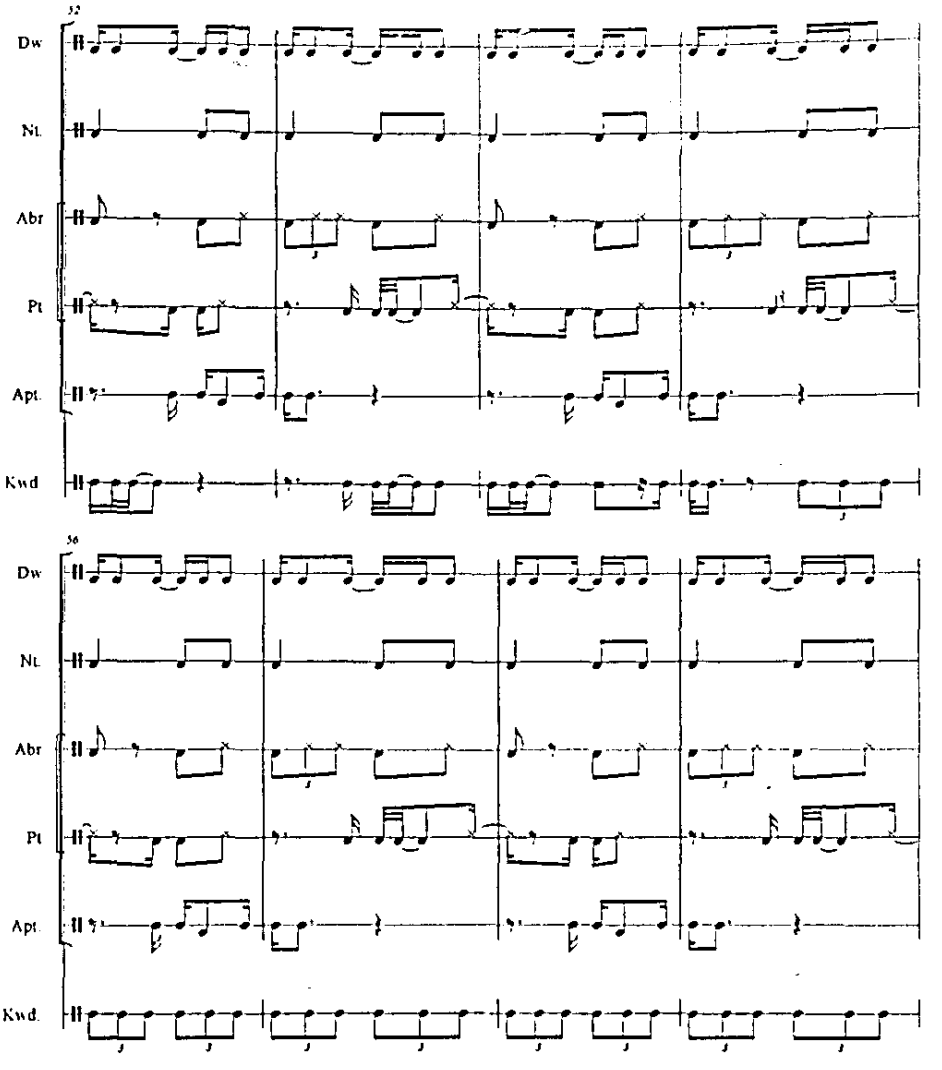
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Kwd
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Dw
Nt.
Abr
Pt
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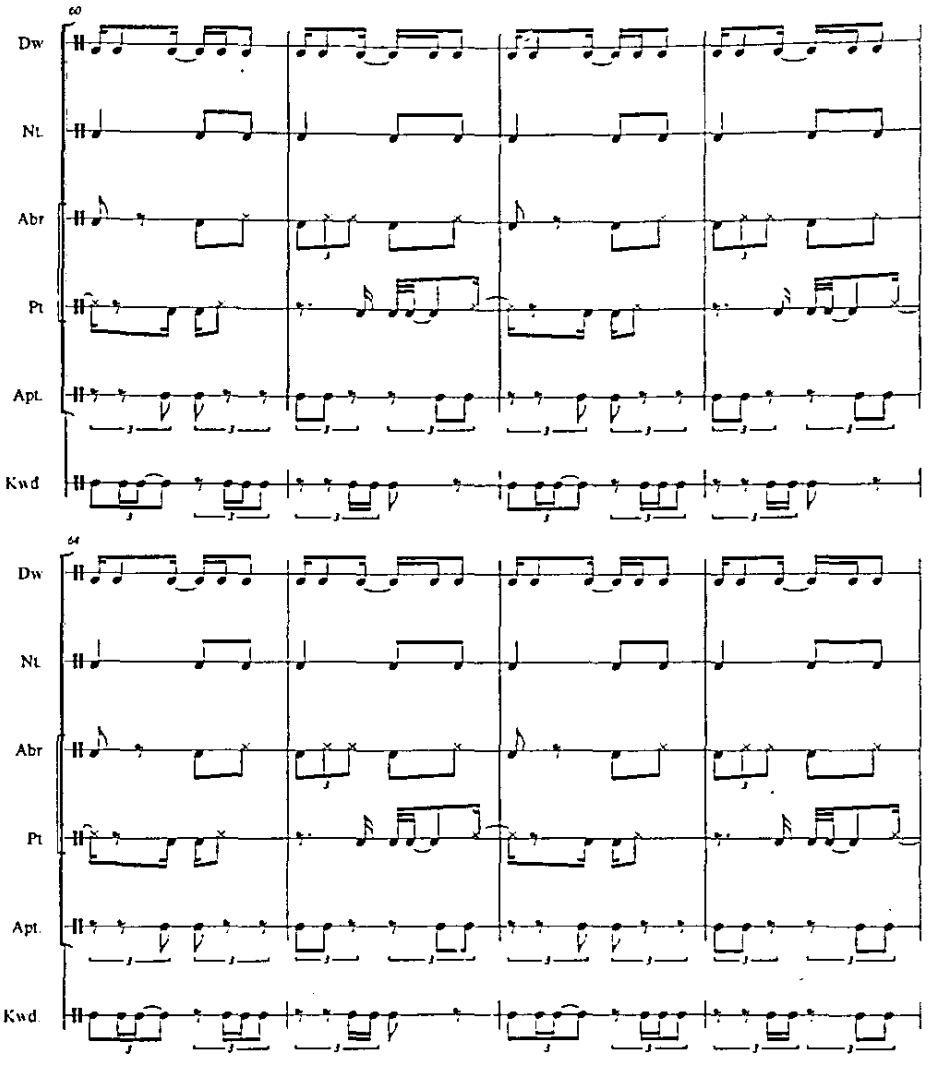
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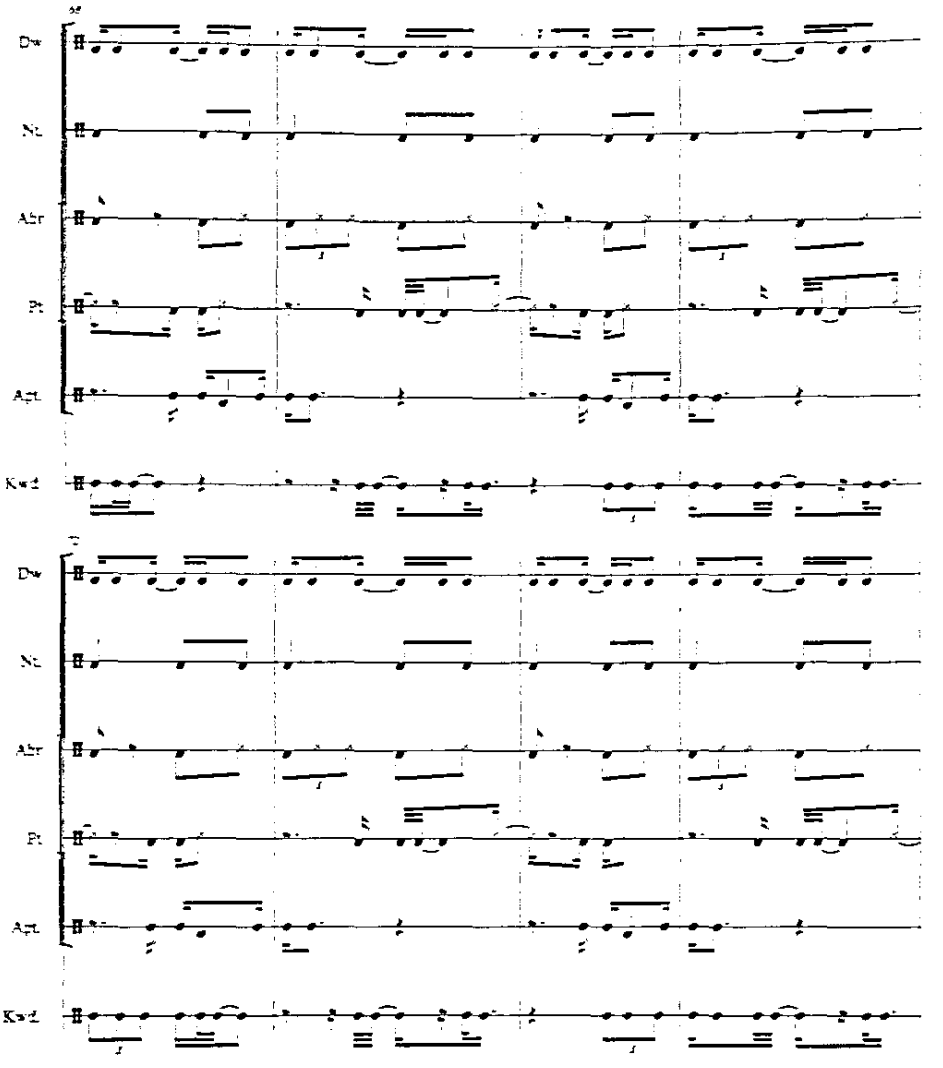
Kwd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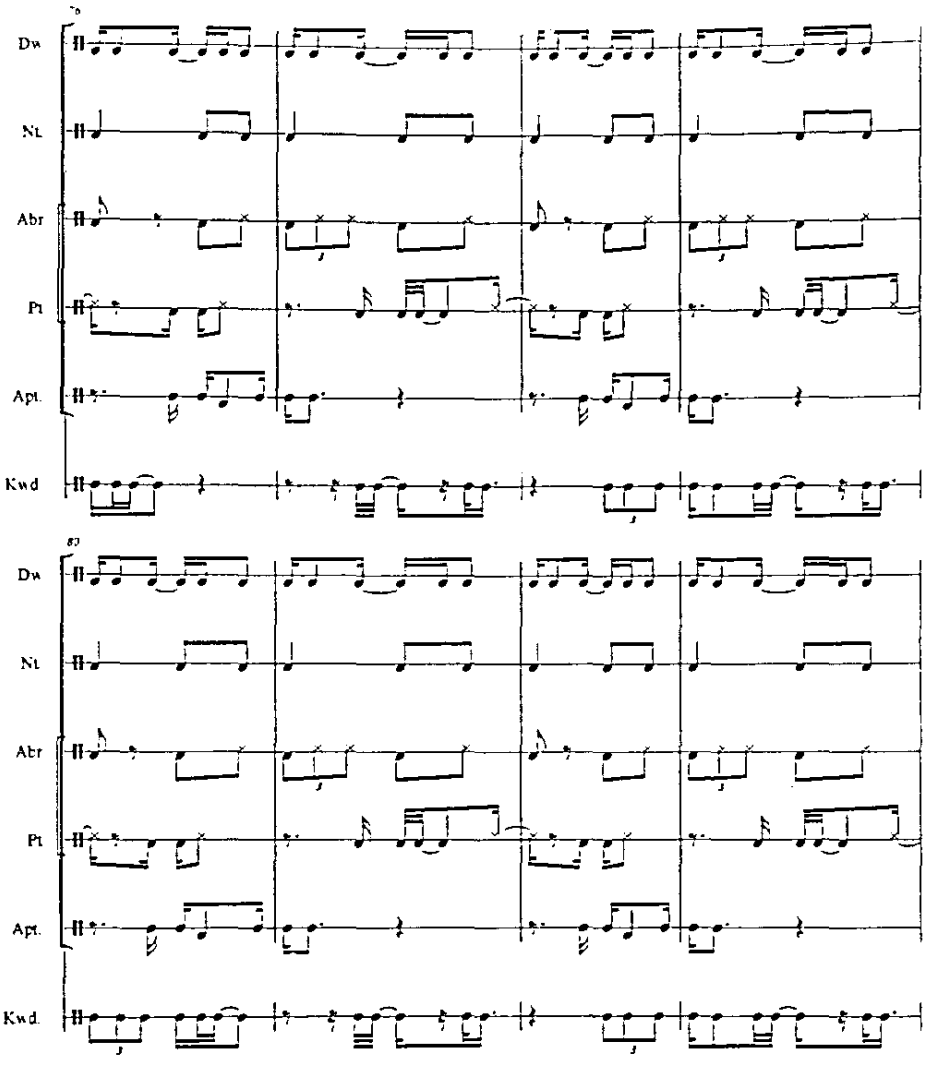
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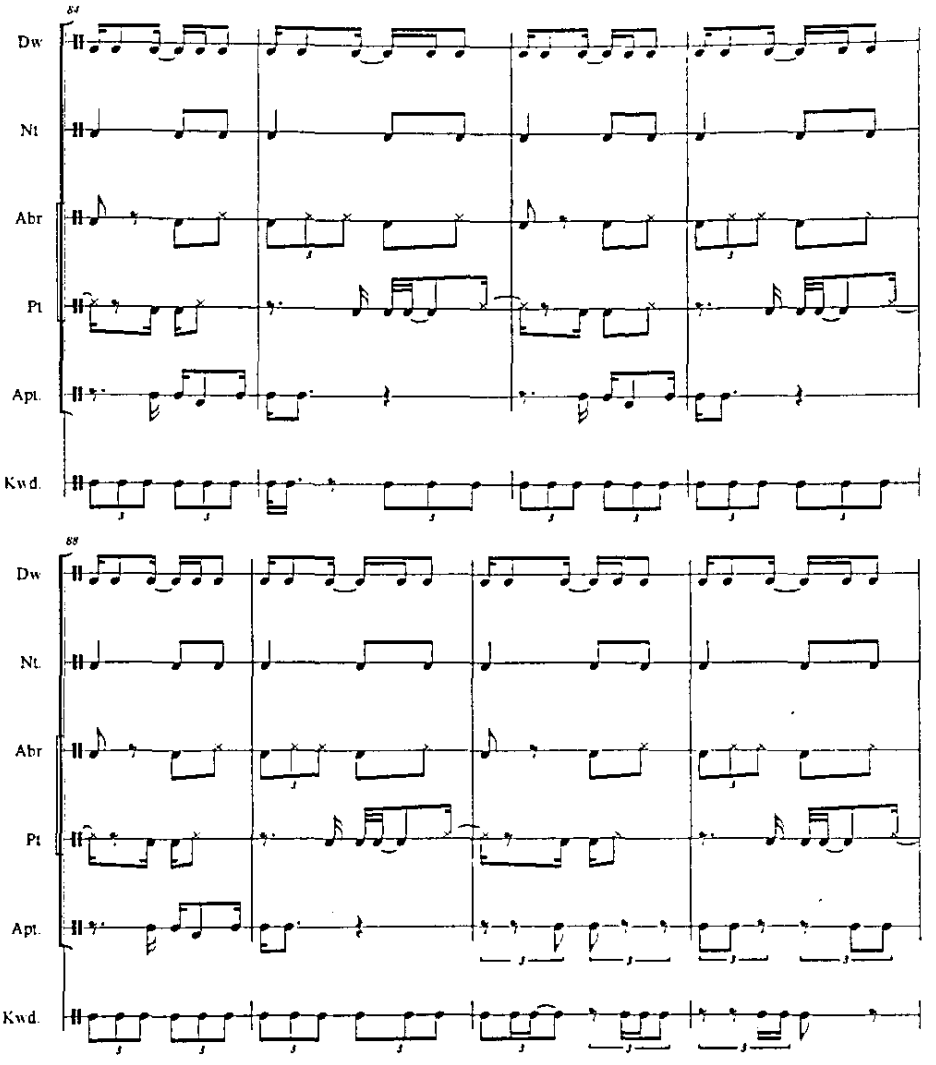
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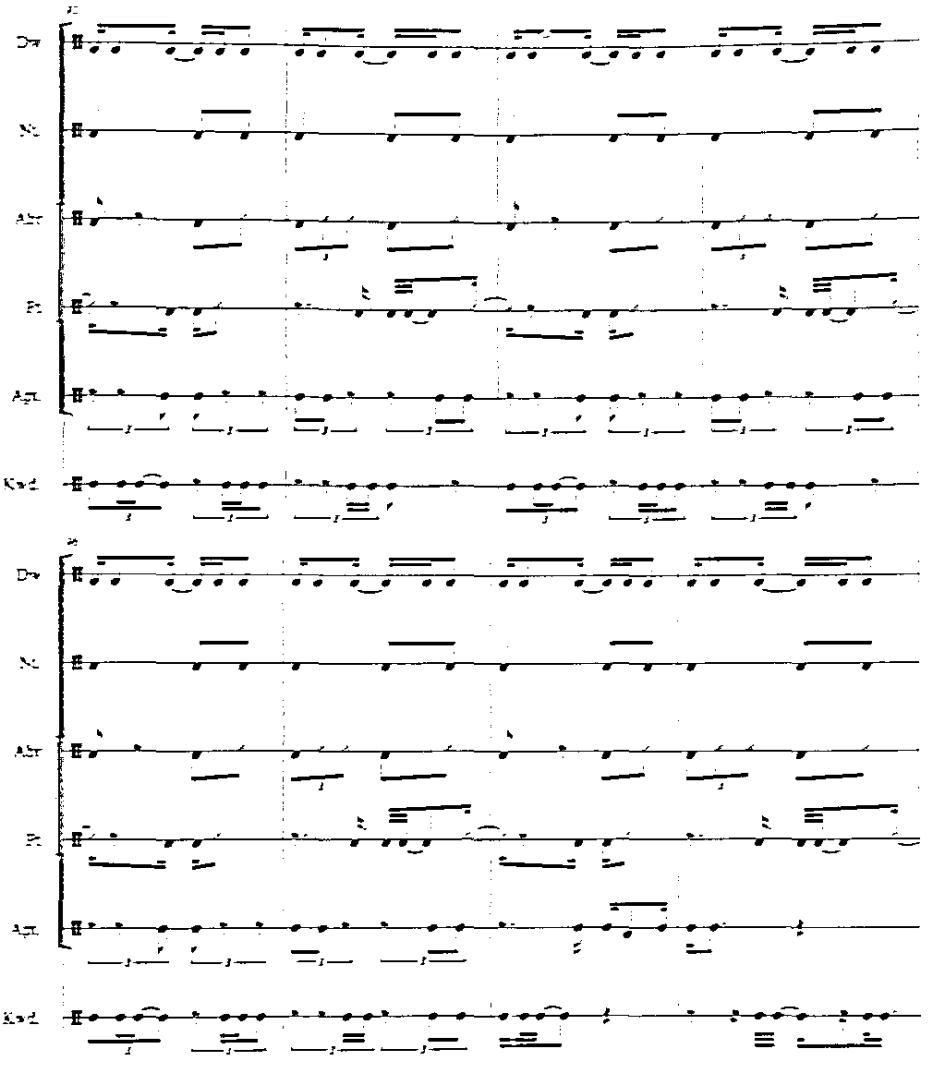
Nt
Abr
Pt
Apt.
Kwd.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Pt
Agt
Kwd
Dw
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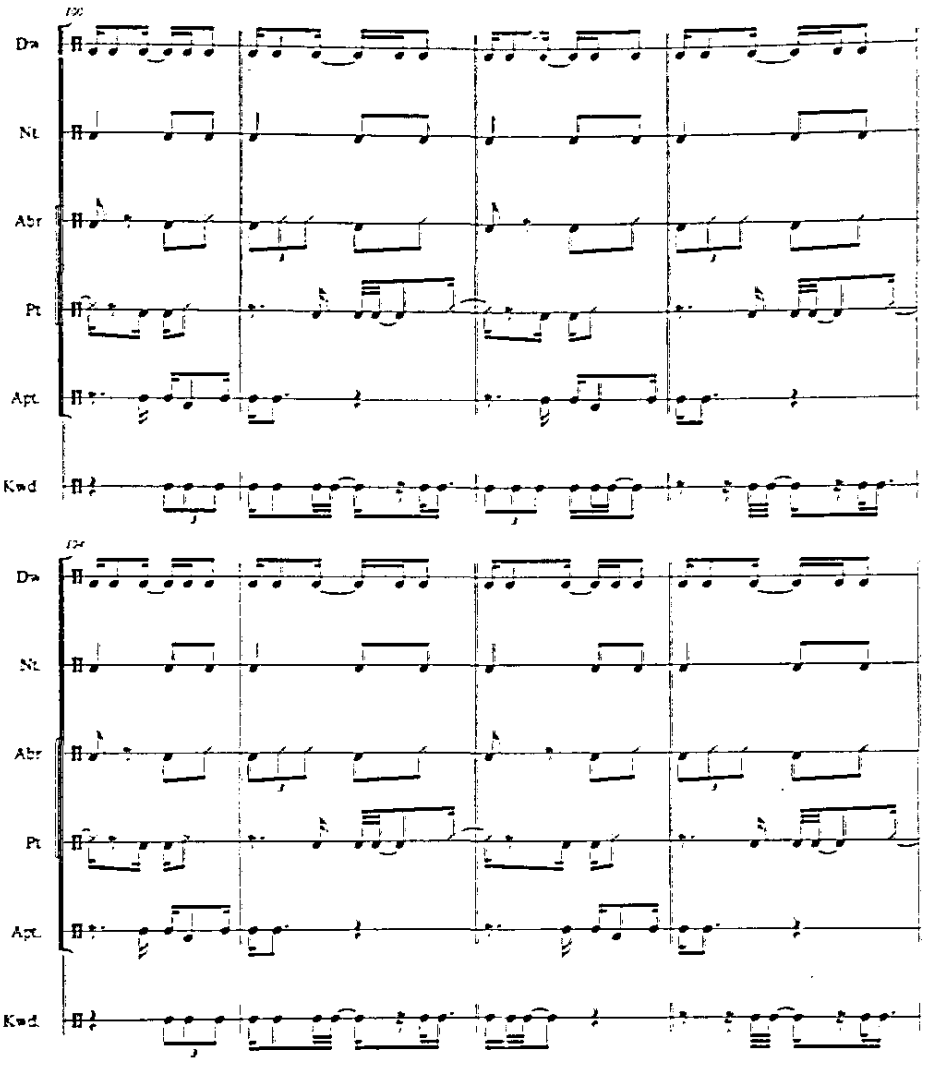
Abr
Pt
Agt
Kwd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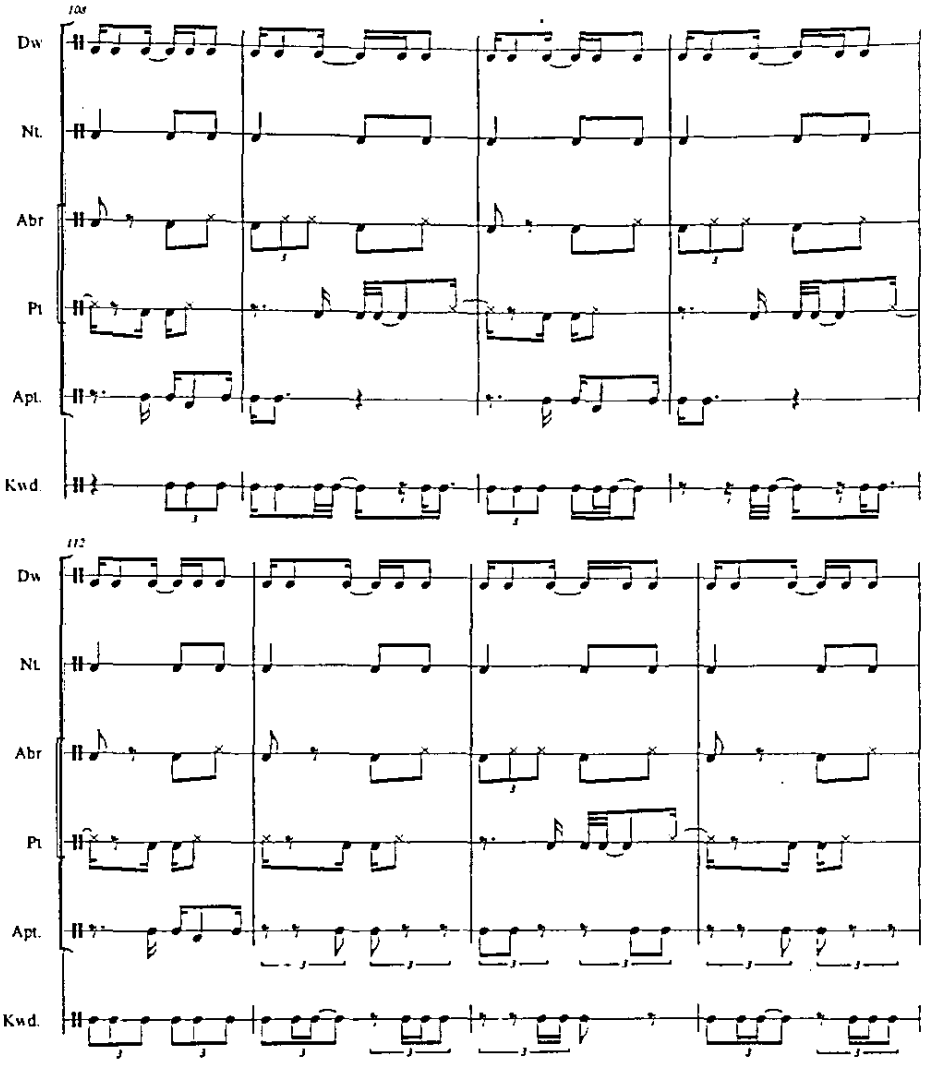
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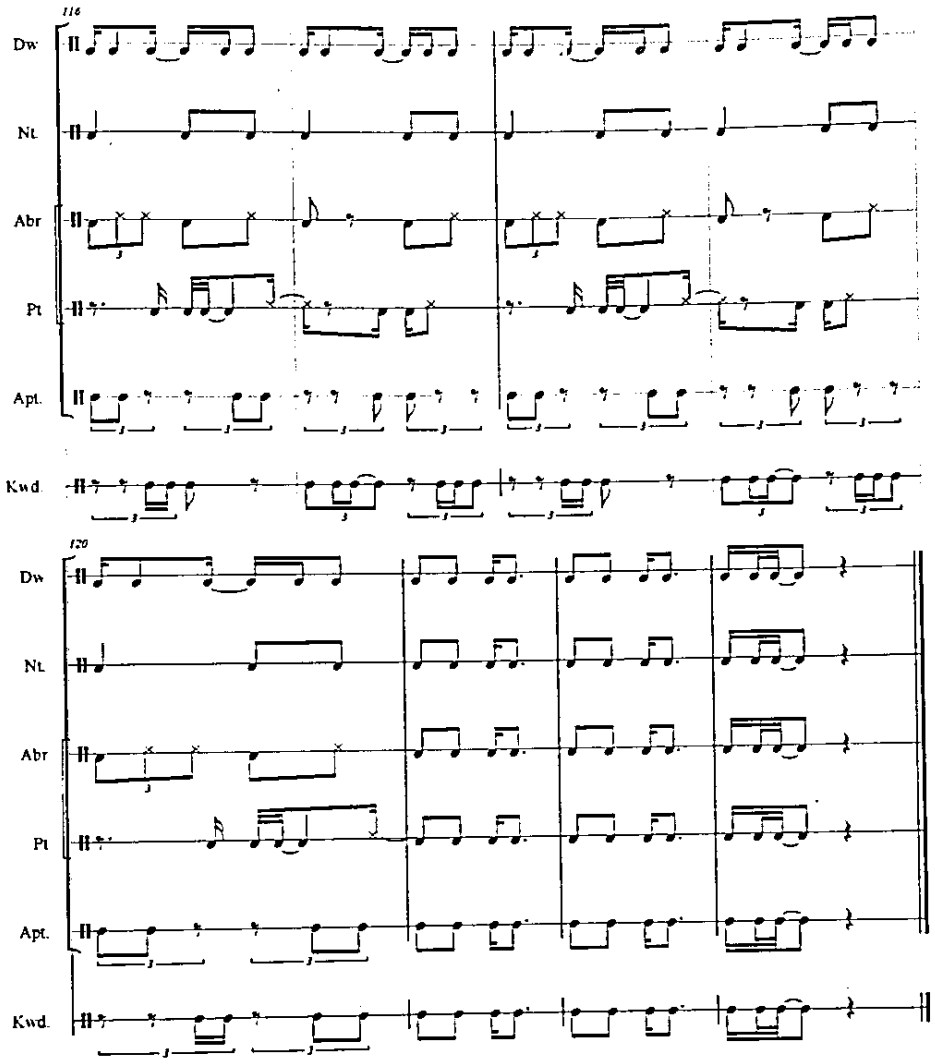
116
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Nt
Abr
Pt
Apt.
Kwd.
120
Dw
Nt
Abr
Pt
Apt.
Kwd.

CHAPTER FIVE

ANALYSIS OF THE COMPOSITION

Introduction to the analysis

Adowa music has been known to be gentle, graceful and full of symbolic gestures that communicate the emotions of the dancer. *Adowa* started as an ensemble that had been in demand primarily for funeral celebrations, and has now become a social dance performed in the open for all to enjoy. At a glance this new composition seems a little more than the usual *adowa*, a type favoured by twentieth century composers. Its overall form is centred on relatively extended melodic units.

Compositional techniques expanded in the composition

Nketia (1982:57) defines *syncretism* in contemporary musical composition as "the combination of African melodic and rhythmic techniques with adaptations of western harmonic and, in the case of large works, the use of western development techniques". Since the spotlight of this work is creating awareness to the syncretic techniques adopted by the writer, the reconstruction of *adowa* will be left open to allow for the incorporation of the twentieth century compositional techniques.

Instrumentation:

Since this music is a reconstruction of *adowa* into a whole new music in contemporary idiom, I decided to use typical Westernized musical instruments. Therefore, all instruments were made to play rhythms reminiscent of *adowa* music. However, the

cello and the double bass were occasionally made to behave like the traditional *atumpan* drums. Listed below are the instruments used in the music.

Piccolo	Triangle
Flute	Piano
Clarinet in B♭	Violin I
Tenor Sax	Violin II
Xylophone	Viola
Trumpet in B♭	Cello
Timpani	Double-Bass
Cymbal	

Melodic resources

Adowa songs employ basically heptatonic scales (seven pitch class per octave). They are sung in a medley. The *aho,* which Is a song unit in free rhythm, introduces the performance. *Adowa* music is predisposed to melodies that frequently use particular sequences of intervals between fixed points of the scale: the most common of these are based on the triadic sequences in the following examples.

Ex. 41.

example 41a example 41b

Where such intervallic structure is employed, the third is heard as a predominant. melodic interval.

Harmonic resources:

Pandiatonicism forms the basis of this composition. Fink and Ricci (1975) have defined pandiatonicism as the use of all the pitches of a diatonic scale in either a cluster (e.g.,

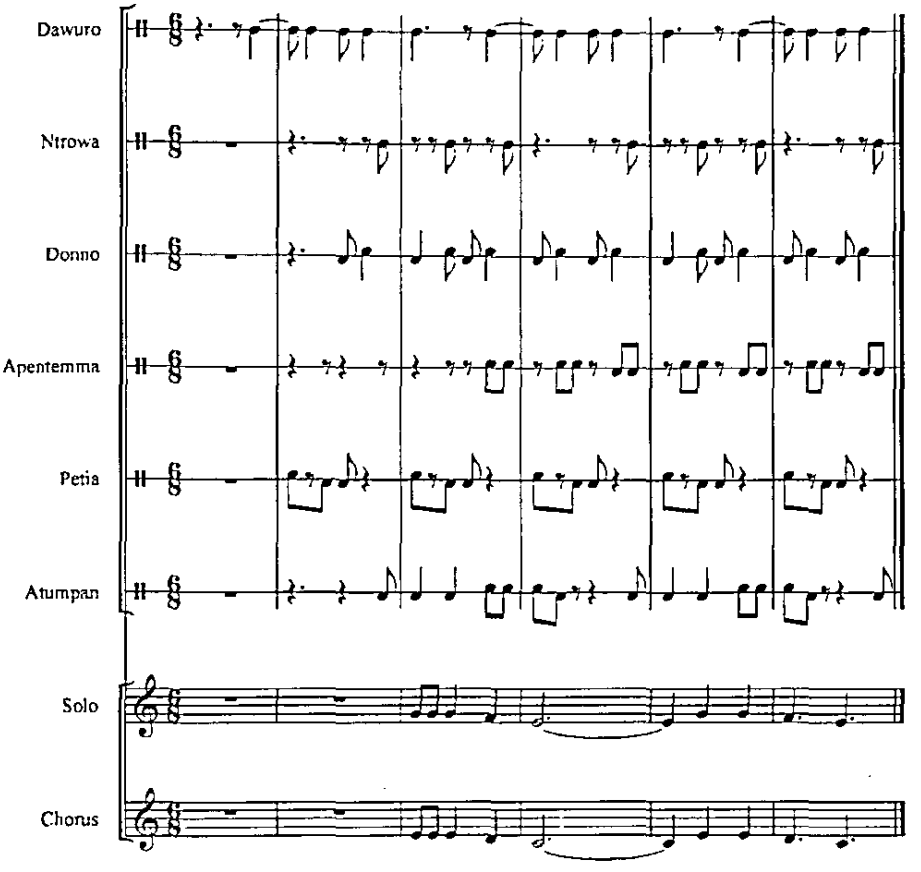
the white keys on the piano) or melodically in a free fashion without the restrictions imposed by the functions of traditional tonality (e.g., leading-tone moving to or from tonic). They further state that although the technique may be employed with a diatonic scale in any key, C major has been used most frequently because of its obvious accessibility. Again, pandiatonic harmony is usually rather static sounding due to the lack of pitches with operative functional relationships. Pandiatonic passages often employ ostinati, contrapuntal movement in the upper registers, and a general lack of definitive cadences. In this work the writer's harmonic motivation is deeply rooted in pandiatonicism. Chords are ordered in secondal, tertial and quartal sonorities without any limitations.

Ex.42

Drum patterns

FULL ADOWA SCORE

Zabana Kongo



Analysis of the composition

The composition comes in three movements. Five orchestral instruments were utilized in the first movement – namely:

Piccolo

Flute

Xylophone

Trumpet in B♭

Double Bass

First movement:

The first movement is basically in five sections fused into one and the divisions are as follows:

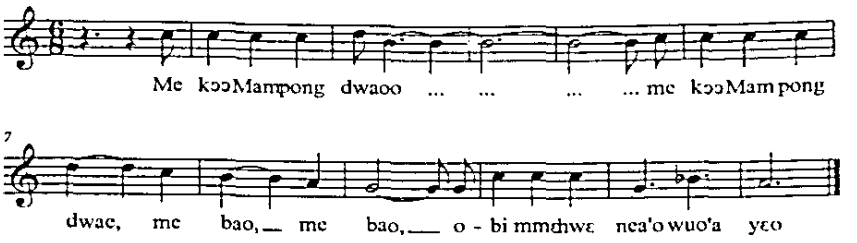
Section A	measures 1 – 97
Section B	measures 98 – 107
Section C	measures 108 – 159
Section D	measures 160 – 255
Codetta	measures 256 – 282

The opening of the first movement portrays devices such as polyrhythm, polytonality as well as varied melodic and contrapuntal styles, which makes the piece sound like a dialogue among the instruments from m. 1 – 50. The examples below fall within the area of description. Polyrhythm is widespread as it is a feature in the music; the melodies and for that matter the accompaniment are given such treatment that their overlapping nature itself creates very intricate rhythms. Again, for the first movement, the music is founded on the twelve – tone rows based on the following series – forms on a matrix.

	I	I	I	I	I	I	I	I	I	I	I	I	
	0	11	7	8	3	1	2	10	6	5	4	9	
PO	D	C#	A	Bb	F	Eb	E	C	Ab	G	F#	B	RO
PI	Eb	D	Bb	B	F#	E	F	C#	A	Ab	G	C	RI
P5	G	F#	D	Eb	Bb	Ab	A	F	C#	C	B	E	R5
P4	F#	F	C#	D	A	G	Ab	E	C	B	Bb	Eb	R4
P9	B	Bb	F#	G	D	C	C#	A	F	E	Eb	Ab	R9
P11	C#	C	Ab	A	E	D	Eb	B	G	F#	F	Bb	R11
P10	C	B	G	Ab	Eb	C#	D	Bb	F#	F	E	A	R10
P2	E	Eb	B	C	G	F	F#	D	Bb	A	Ab	C#	R2
P6	Ab	G	Eb	E	B	A	Bb	F#	D	C#	C	F	R6
P7	A	Ab	E	F	C	Bb	B	G	Eb	D	C#	F#	R7
P8	Bb	A	F	F#	C#	B	C	Ab	E	Eb	D	G	R8
P3	F	E	C	C#	Ab	F#	G	Eb	B	Bb	A	D	R3
	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	RI	
	0	11	7	8	3	1	2	10	6	5	4	9	

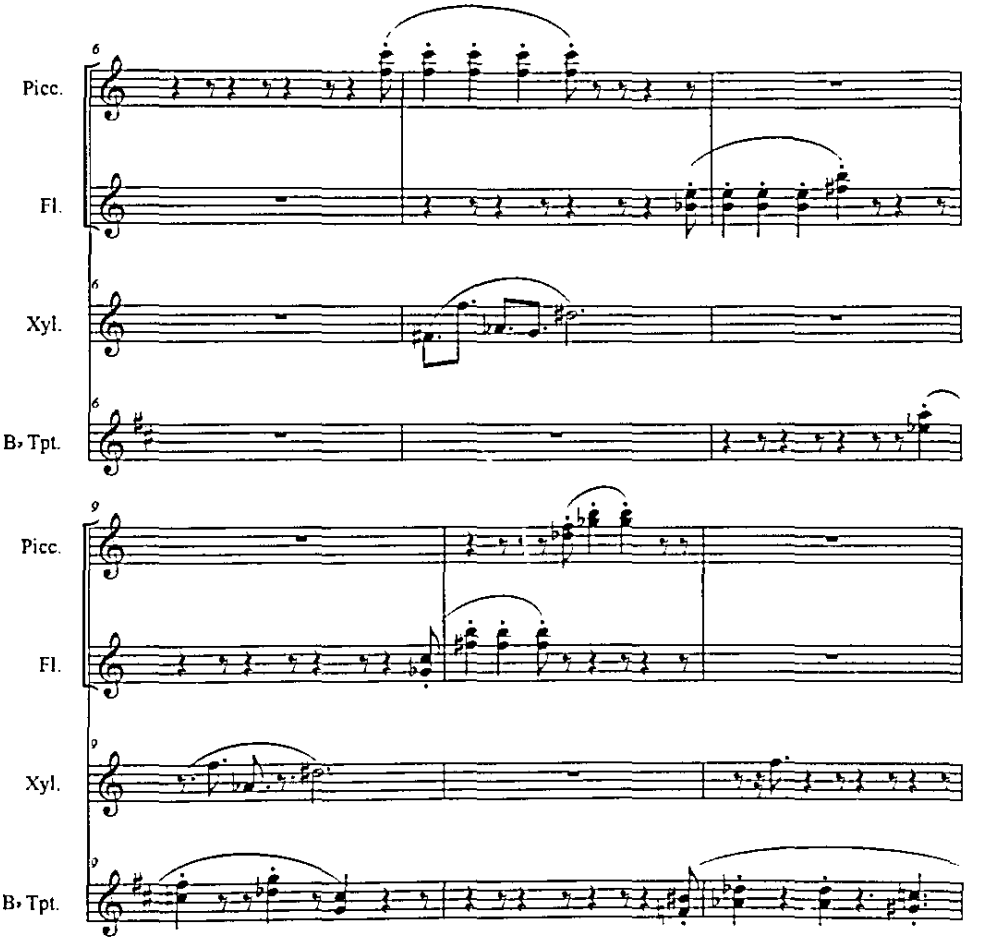
The first movement is in five sections. The first section (A) opens in free style characteristic of the *aho* of the Akan *adowa* from m. 1 utilizing fragments of the following theme:

Ex. 42.



The example below shows how the theme of the music has been fragmented.

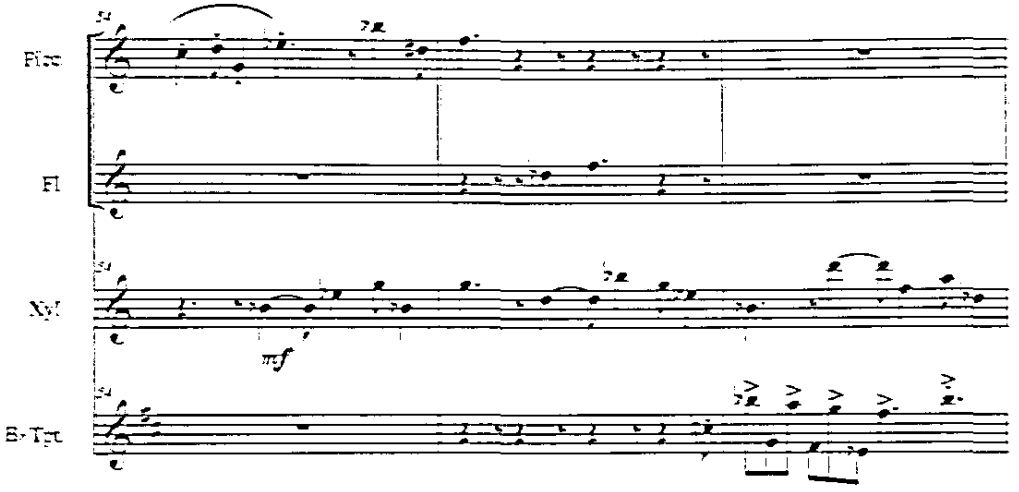
Ex. 43.



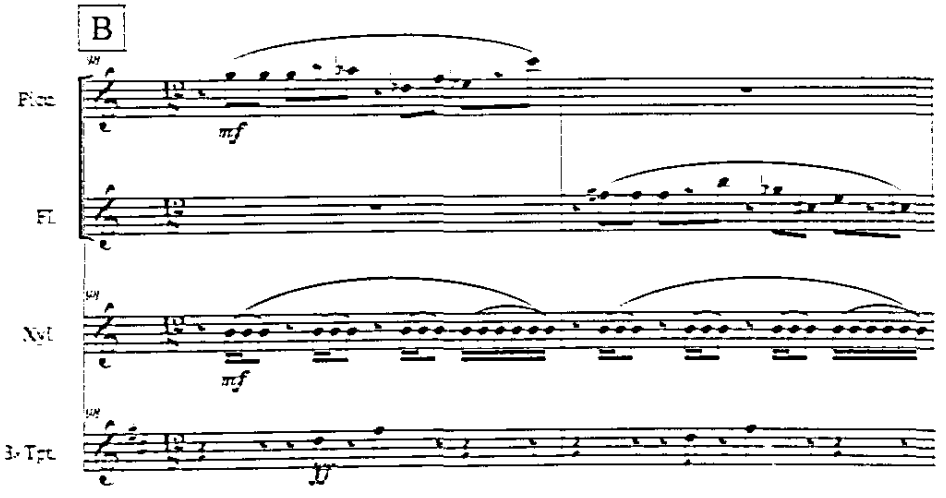
This fragmentation is kept on and then gradually develops to establish the *adowa* time line performed by the xylophone from m. 54. (see example 44 below). This progresses

steadily with multi-metered phrases from mm. 74 – 97 with a measure ritardando ending the section. Section B commences in 12:8 time with the xylophone and trumpet playing a fashionable ostinato against piccolo and flute from mm. 98 – 107. (See example 45 below).

Ex. 44



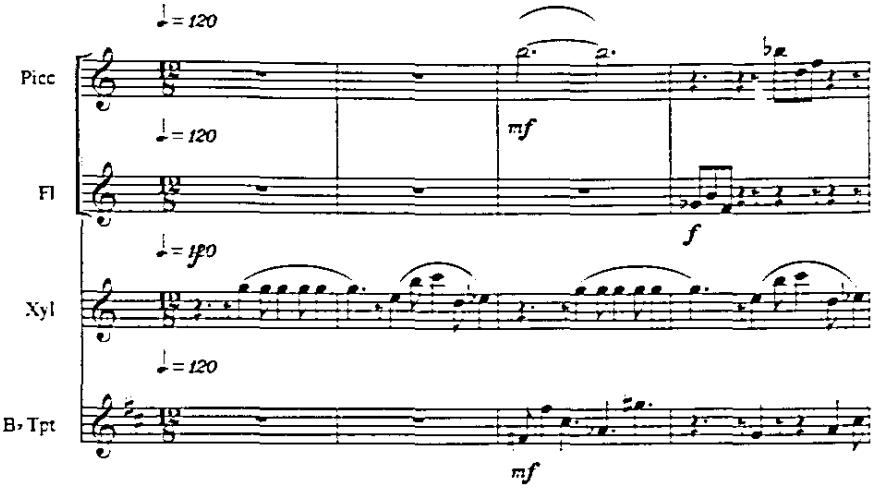
Ex. 45



Measure 108 marks the beginning of section C. It characterizes *adowa* as the xylophone attempts a pattern linked to the *adowa* time line. The following example

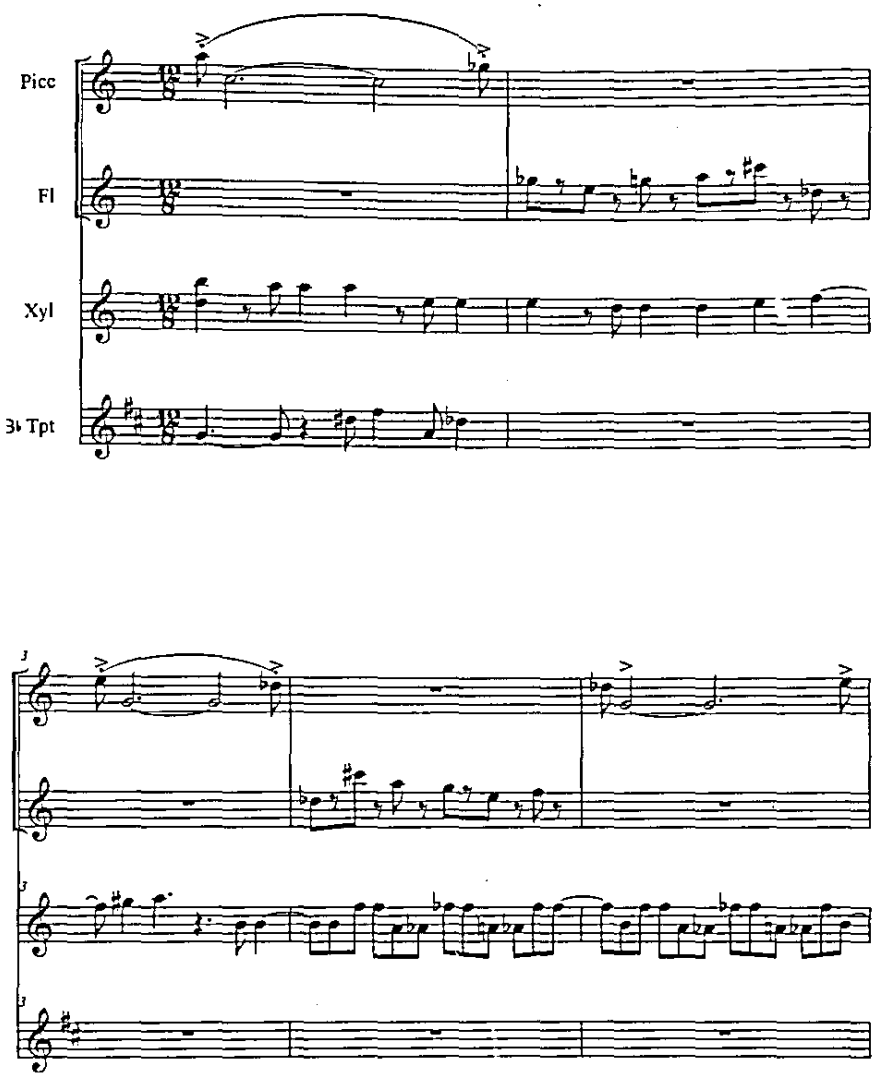
shows how the various instruments combine with the xylophone to perform those seemingly *adowa* rhythmic patterns from mm. 108 – 117.

Ex. 46



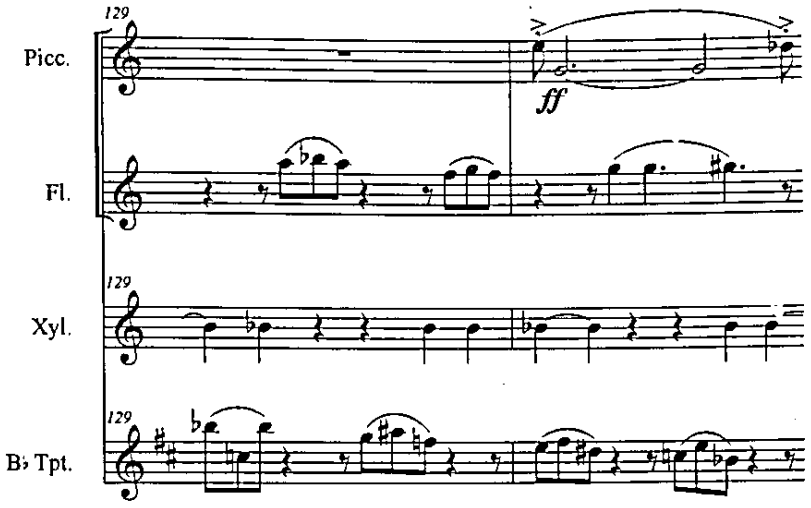
But from mm 118 – 120 there appears to be a transient displacement of the accent that creates a disturbance of the regularity of the beat otherwise described as syncopation. That is the flute and the trumpet should have picked their melodies from the piccolo by way of imitation but shifted the accent instead, thereby creating that beautiful but short syncopated rhythm. From mm. 122 – 128 there is a dialogue that goes on between the piccolo and the flute. The piccolo plays on ostinato the last note of which the flute would pick for another ostinato. Check the example below and also see how the ostinati are transposed from one place to the other, i.e. per. 4th down in m. 124, min. 2nd further down in m. 126, and a min 7th up to close the dialogue in m. 128. The pattern herein described also represents the cantor and chorus in *adowa* music where the cantor sings some fragments for the chorus to respond repeatedly to end the singing.

Ex. 47



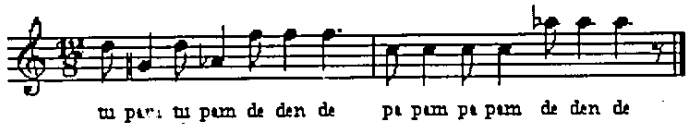
From 129 – 130 there is a kind of serialization of a sequence downwards in seconds. This represents the patterns often played by the *petia* drum modified and fragmented for flute and trumpet in a dialogue fashion. The following illustrates the point:

Ex. 48



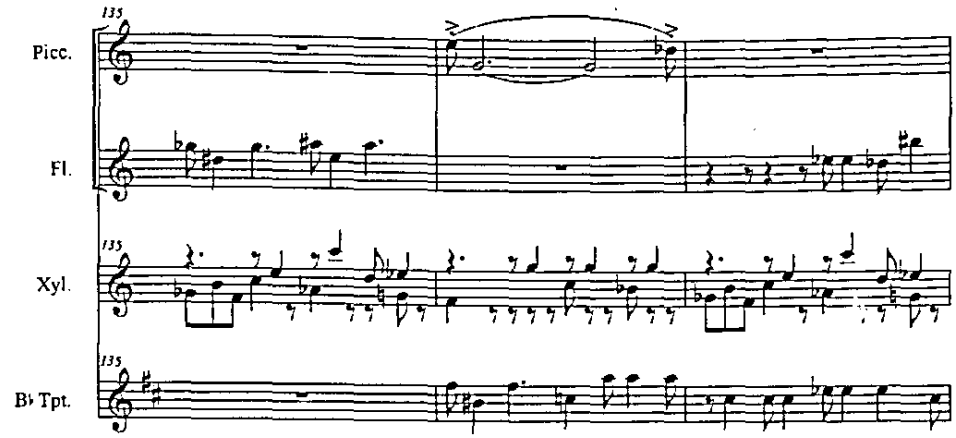
The trumpet takes rhythmic patterns reminiscent of the *atumpan* drums from m.133-140 (see ex. 50. below) at three levels with a whole measure break in-between them.

Ex. 49.



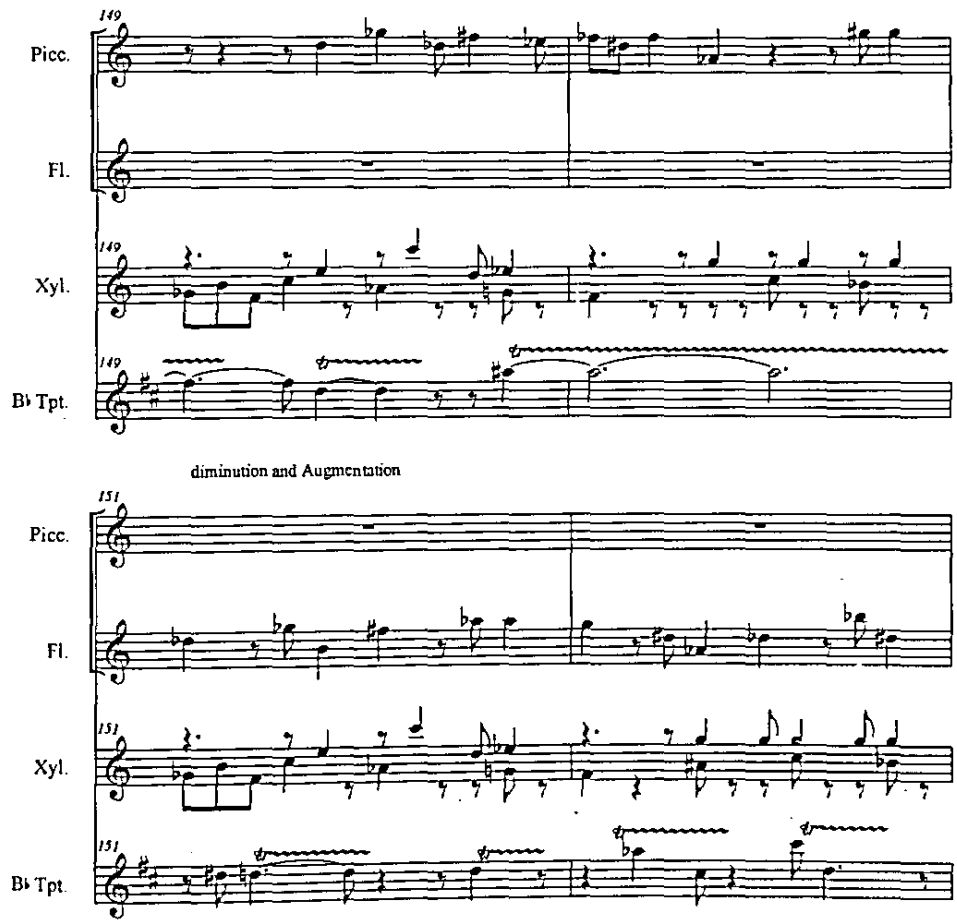
While this is going on the xylophone engages itself in a cross rhythmic activity.

Ex. 50.



From m. 143 – 153 comes a proliferation trills against the patterns played by the xylophone, which also utilizes diminution and augmentation shown as follows:

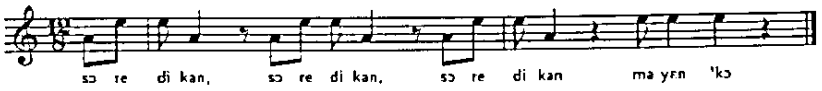
Ex. 51.



Measure 154 – 159 closes the C section with the flute playing the theme while the other instruments accompany.

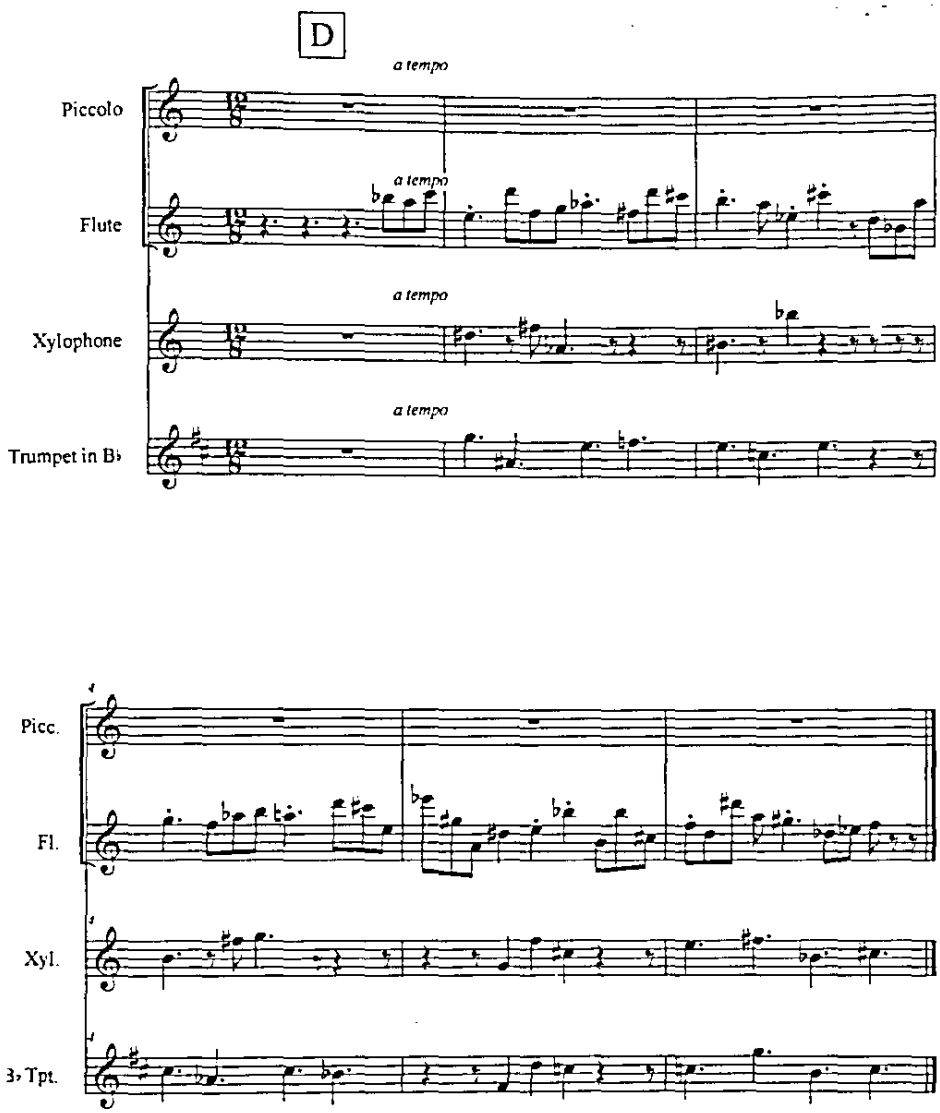
Section D opens with the flute playing modified rhythmic patterns of the *atumpan* drums. The following are the original patterns:

Ex. 52.



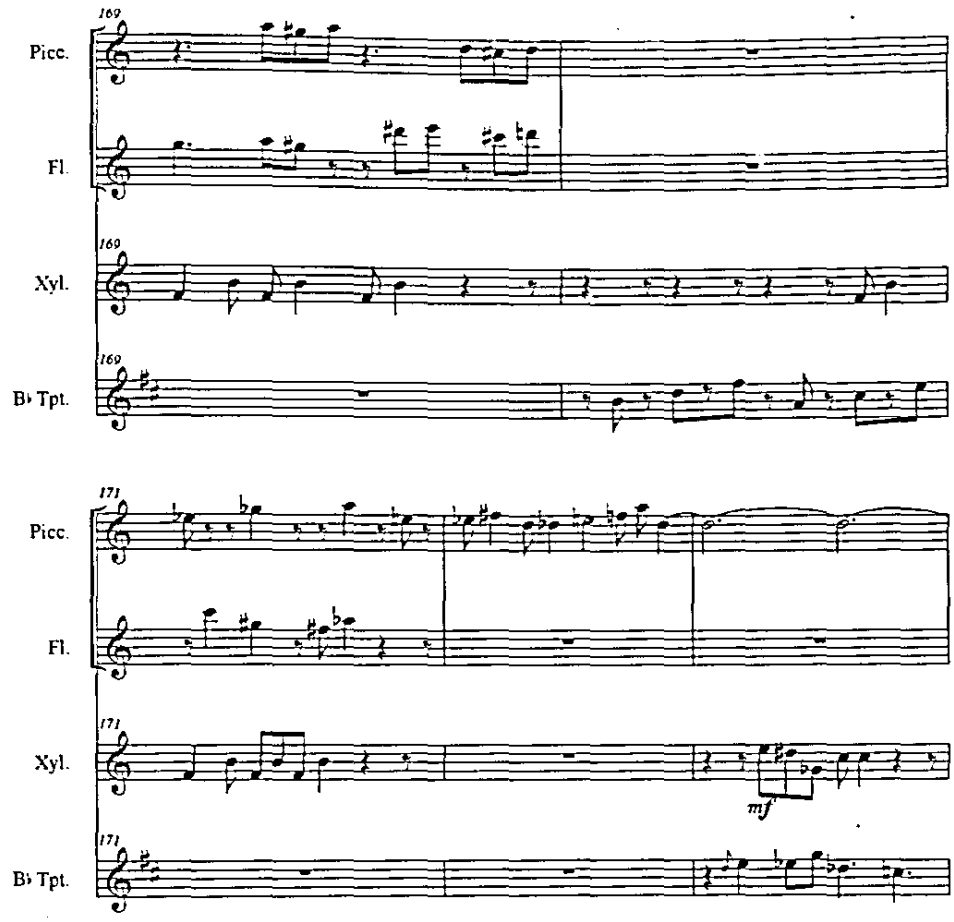
In example 53 the flute plays the modified version of the pattern with the rest of the instruments engaged in intricate rhythms to accompany the flute.

Ex. 53.



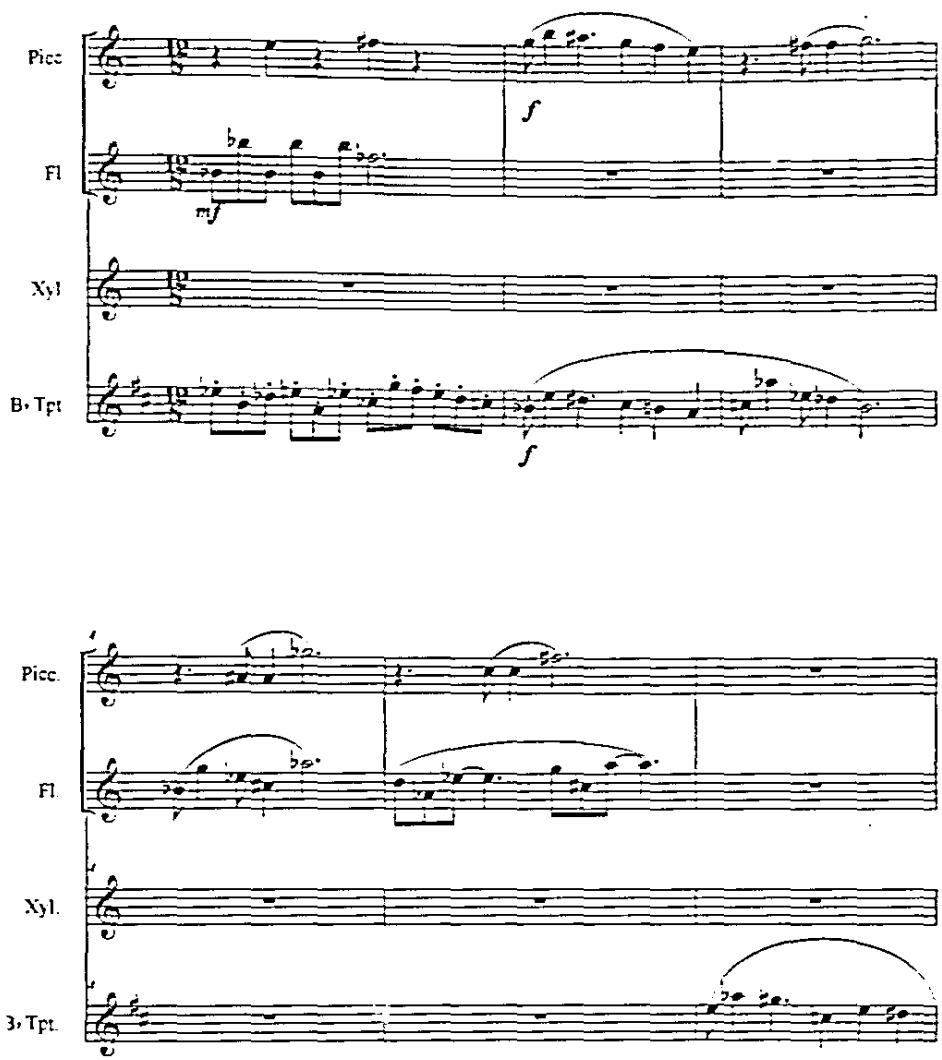
From mm. 170 – 184 all the instruments engage in dialogue. The piccolo does a pedal from m 173 – 176 whiles the others continue to dialogue.

Ex. 54.



Measure 178 – 184 ushers in a theme fully performed by the trumpet but distributed among other instruments, apart from the xylophone, in fragments as shown in example 55 below:

Ex. 55.

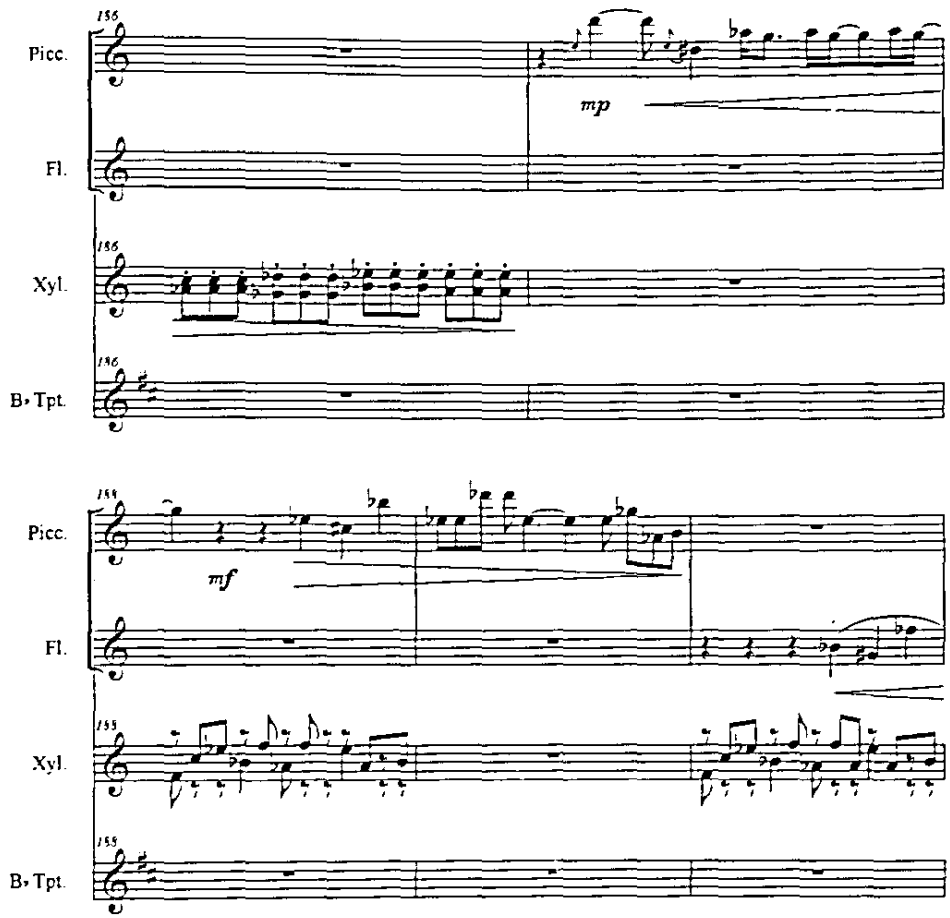


The next two-measure phrase is from the xylophone characterized by secondal, tertial, quartal and quintal sonorities.

Ex. 56.

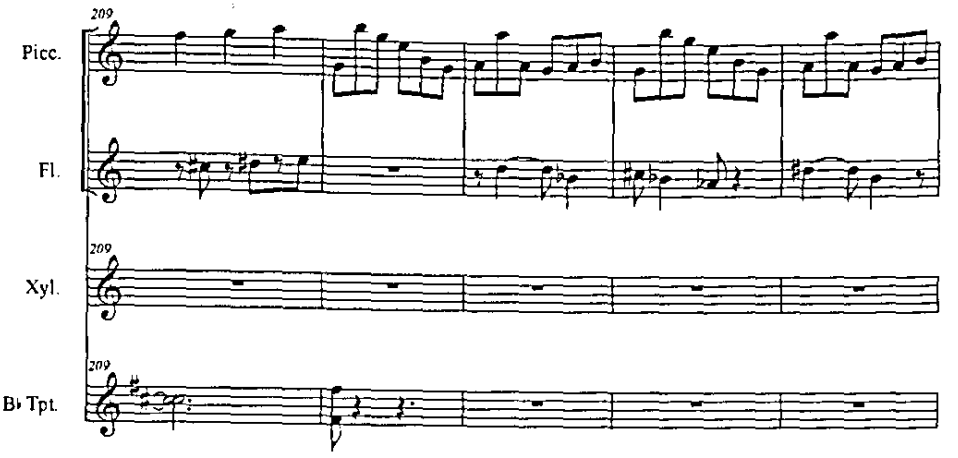
All instruments, except the xylophone, come in with various forms of rhythmic/melodic patterns from m. 187 – 201 under the influence of the twelve-tone series.

Ex. 57.



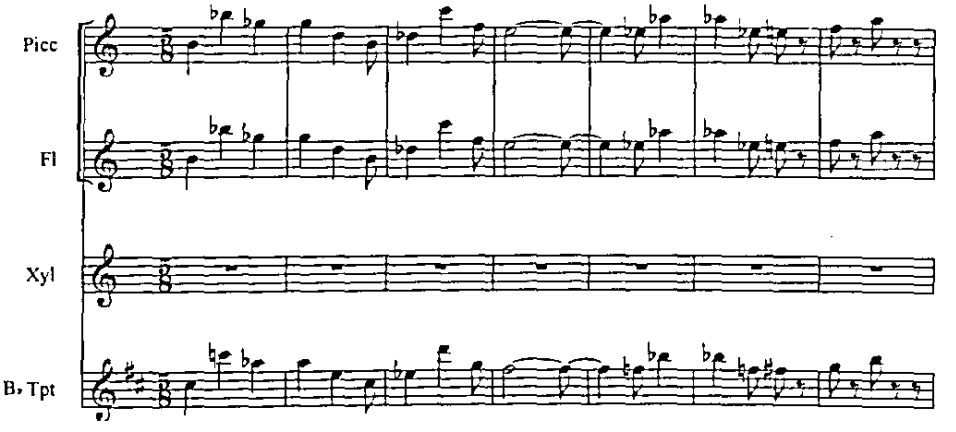
There is a change of time from 12:8 to 6:8 at m. 201. Here piccolo, flute, trumpet, play *adowa* patterns with the flute engaged in colourful quaver decorative figures. From mm. 211 – 217 there is a shift of accent to the second beat of the measures by the use of rests and tied notes. Find an illustration below:

Ex. 58.



The section ends with a ritardando at m. 249 and a three-measure pedal for all the instruments. Tempo resumes at m. 256 as codetta to the first movement with a change in meter from 6:8 through 5:8 and then back to 12:8 to end the first movement. Note also that m. 256 – 270 is basically unison and utilizes P11 – R11 of the twelve-tone series. See the following example:

Ex. 59



Second movement:

The second movement is in three (4) sections utilizing nine orchestral instruments – namely:

Flute

Trumpet in Bb

Tenor Sax

Timpani

Cymbals

Piano

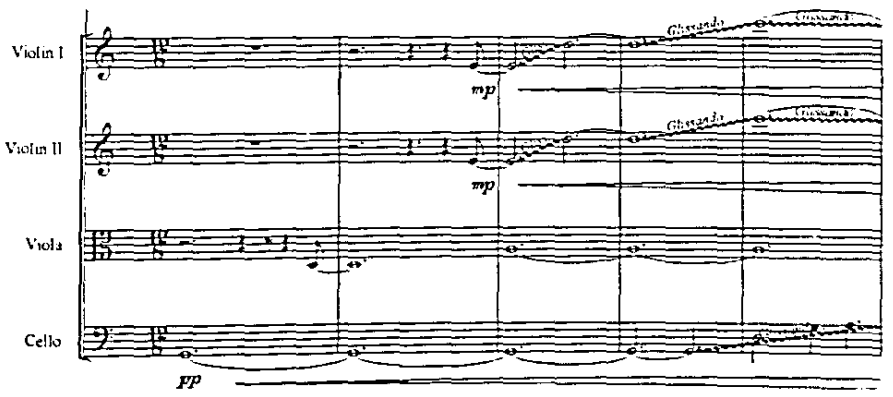
Violin

Viola

Cello

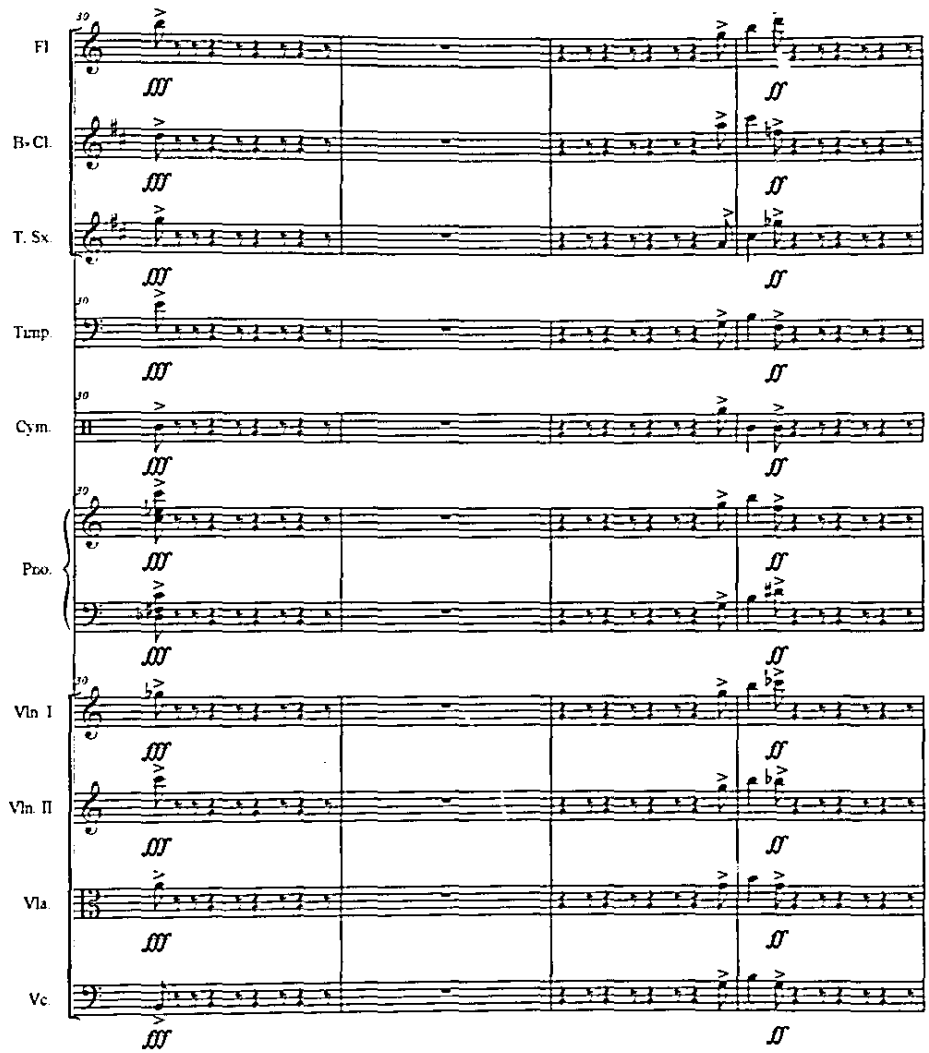
The second movement employs a twelve – tone saturation and opens with a cluster, varying in width and pitch for the entire string section in a free style and in a 12:8 time leading to an introductory speech patterns played on the *atumpan* drums reminiscent of the *adowa* ensemble.

Ex. 60.



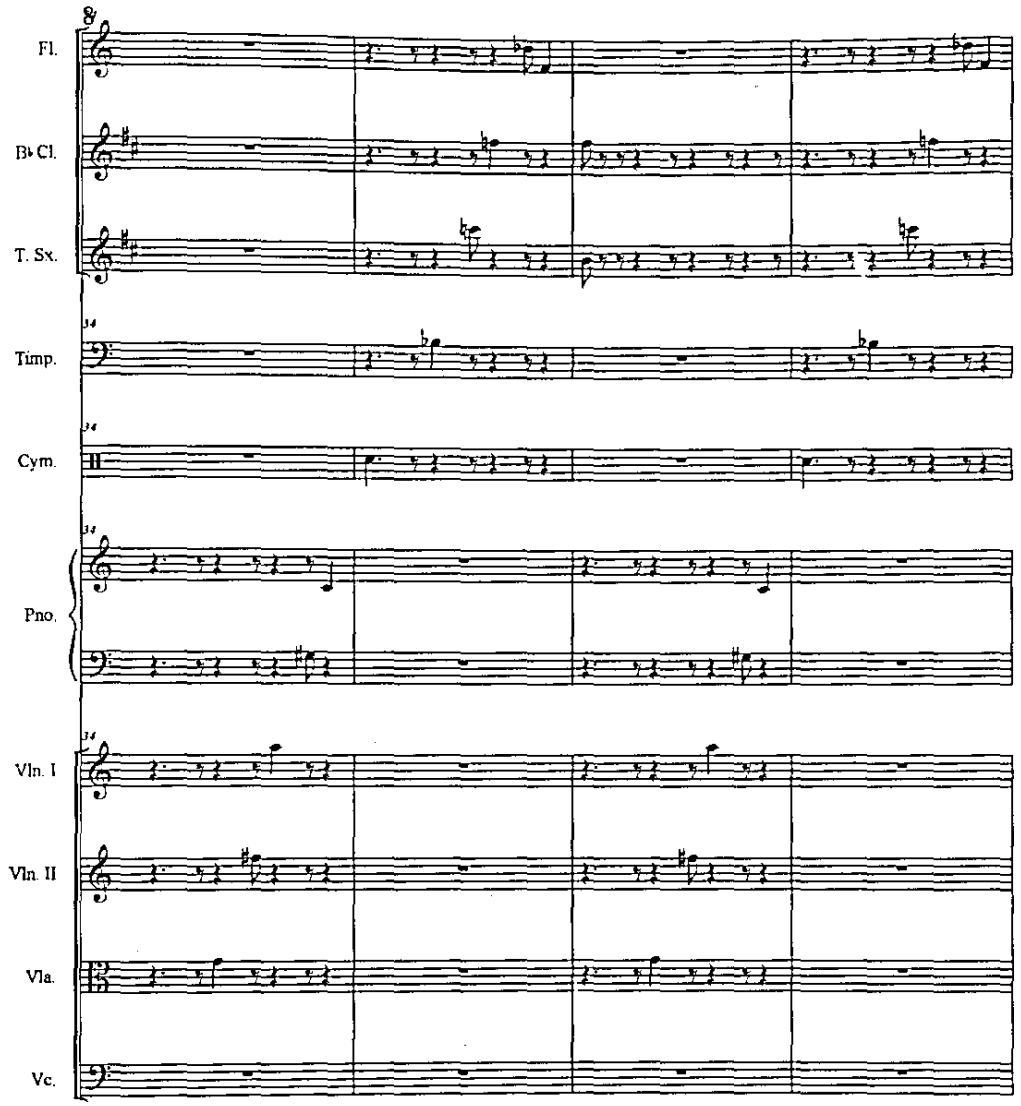
Like the *aho* song unit the first section (A) is treated in a dialogue fashion and then progressively develops to launch the *adowa* time line in m. 34 after all the instruments have been made to sound from mm. 15 – 30.

Ex. 61.



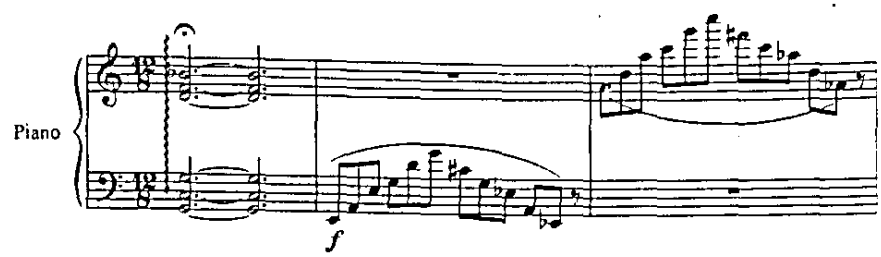
In deed the time line of the *adowa* ensemble is distributed to all the instruments from bottom upwards from m. 34 – 39 where the *adowa* flavour is heard. (see example on the next page).

Ex. 62.



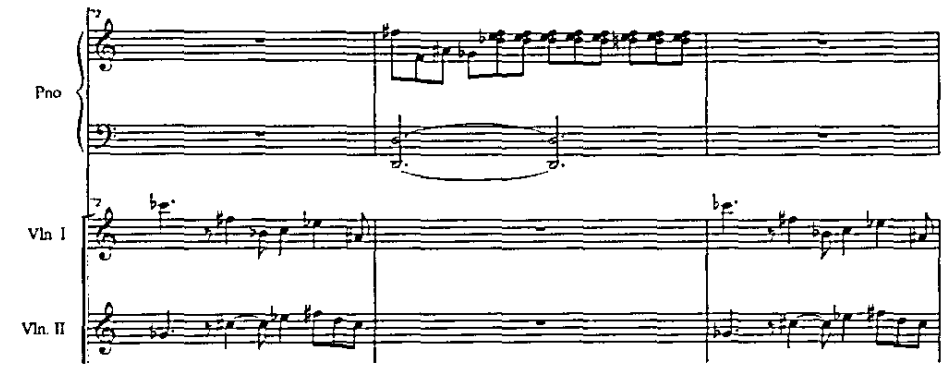
However, the flavour changes suddenly from mm. 55 – 64. In mm.65 a dominant 13th minor is utilized with fermata. Following in immediately is a two-measure arppegiation functioning as a bridge.

Ex. 63.



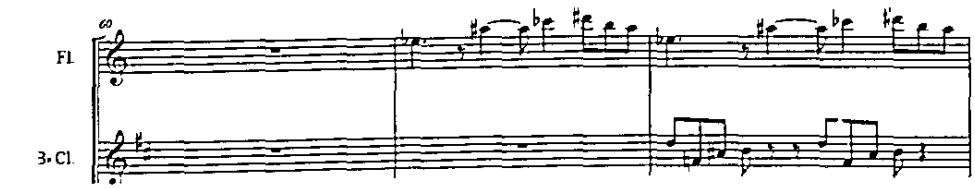
The time line of *adowa* resumes from mm. 68 – 75 with first and second violins playing a duet in a dialogue to mark the beginning of the second section (B).

Ex. 64.



There is a transfer of motif from the violins to the flute that emphasizes the rhythmic patterns of the *adowa* ensemble while the clarinet in B flat plays a rhythmic motif reminiscent of the apentemma drum from mm. 76 – 82. See example 3 below.

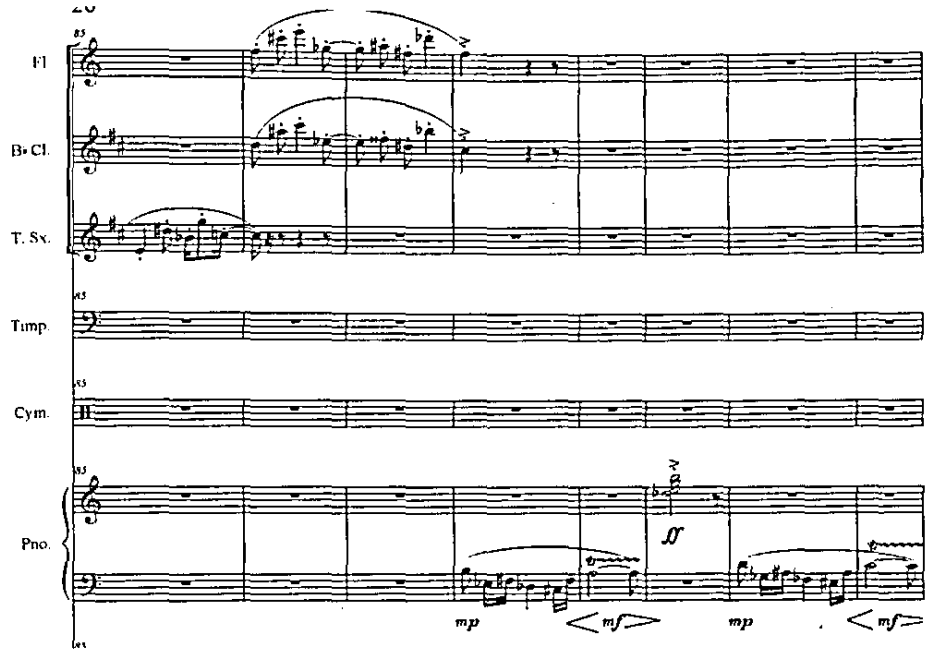
Ex. 65.



Measure 83 marks the beginning of a new time signature – 5:8 with the tenor sax coming in with a jazzy melody of three measures ending on a syncopated note (C natural) followed by the flute and the clarinet playing a different motif in unison of two

measures ending on the first beat of m. 88. The piano picks it up with a two-measure phrase in two sequences from mm. 88 – 93.

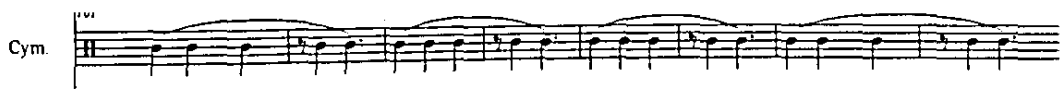
Ex. 66



After this follows a five-measure rest which is meant to prepare the performers to re-enter again.

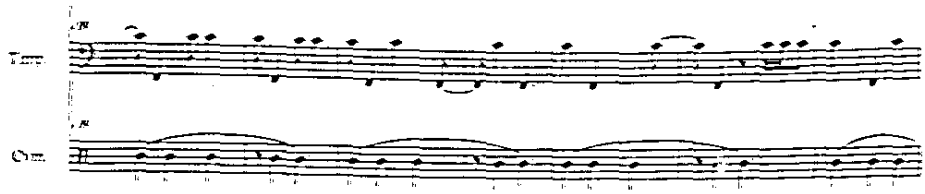
The third section (c) measures 99 – 184 portray the rhythms of *adowapa* in triple time. The cymbals begin the section with the time line in m. 99 as follows:

Ex. 67.



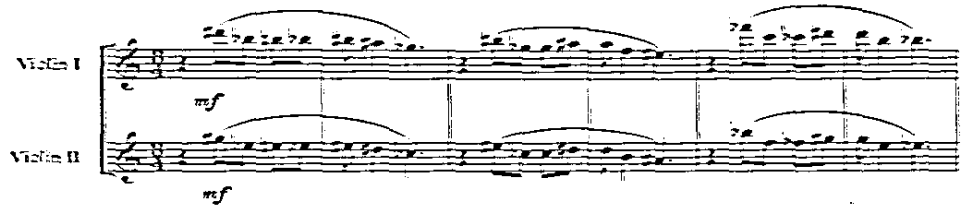
The timpani joins the cymbals in m. 108 with rhythms that characterizes patterns played on the *atumpan* drums. The example below illustrates this point:

Ex. 68.



The violins join the cymbals and timpani with a six-measure melody and with syncopations occurring at the first beat of mm.107, 109, 111. Check the example below:

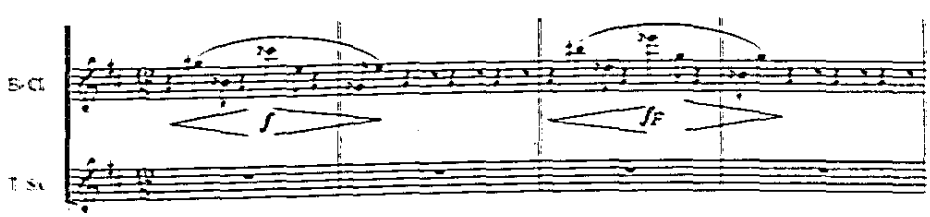
Ex. 69.



The viola picks up the melody but without the last two syncopations as stated in the last example. Indeed mm. 99 – 184 seem to be showing imitative dialogue among the flute, clarinet in B♭, timpani, cymbals violins and viola.

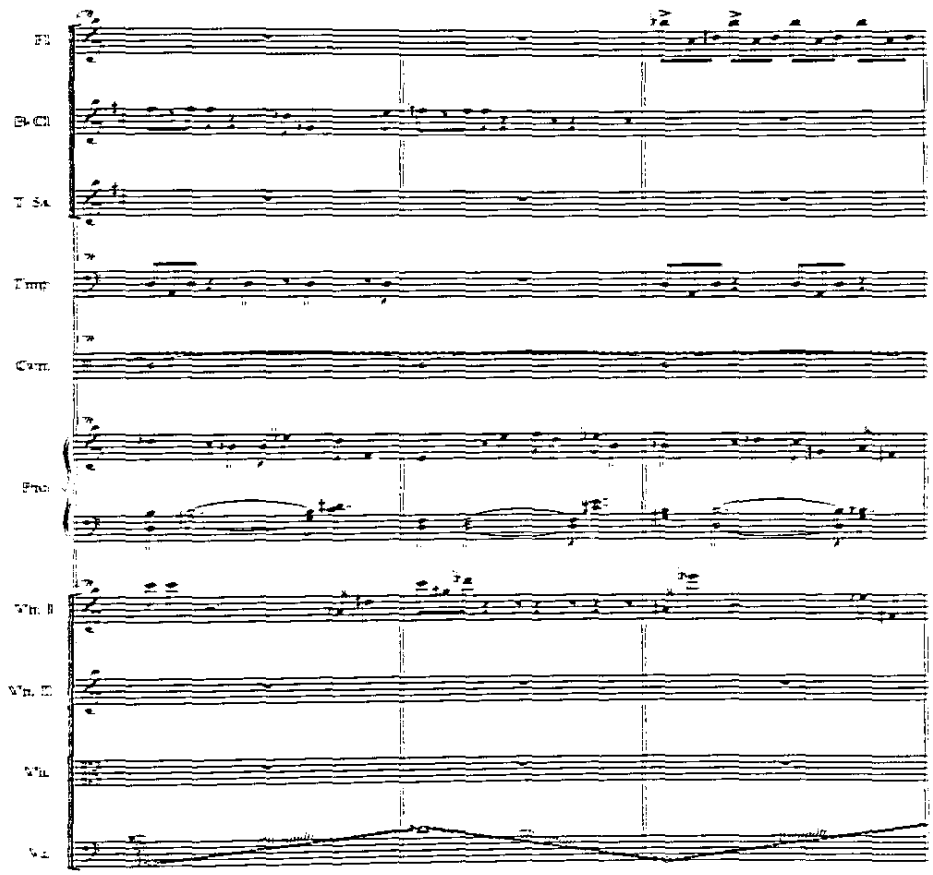
At measure 170 comes a change in time signature from 3:4 to 12:8 with a melodic strand transposed a third up at m. 172 performed by the clarinet in B♭ .

Ex. 70



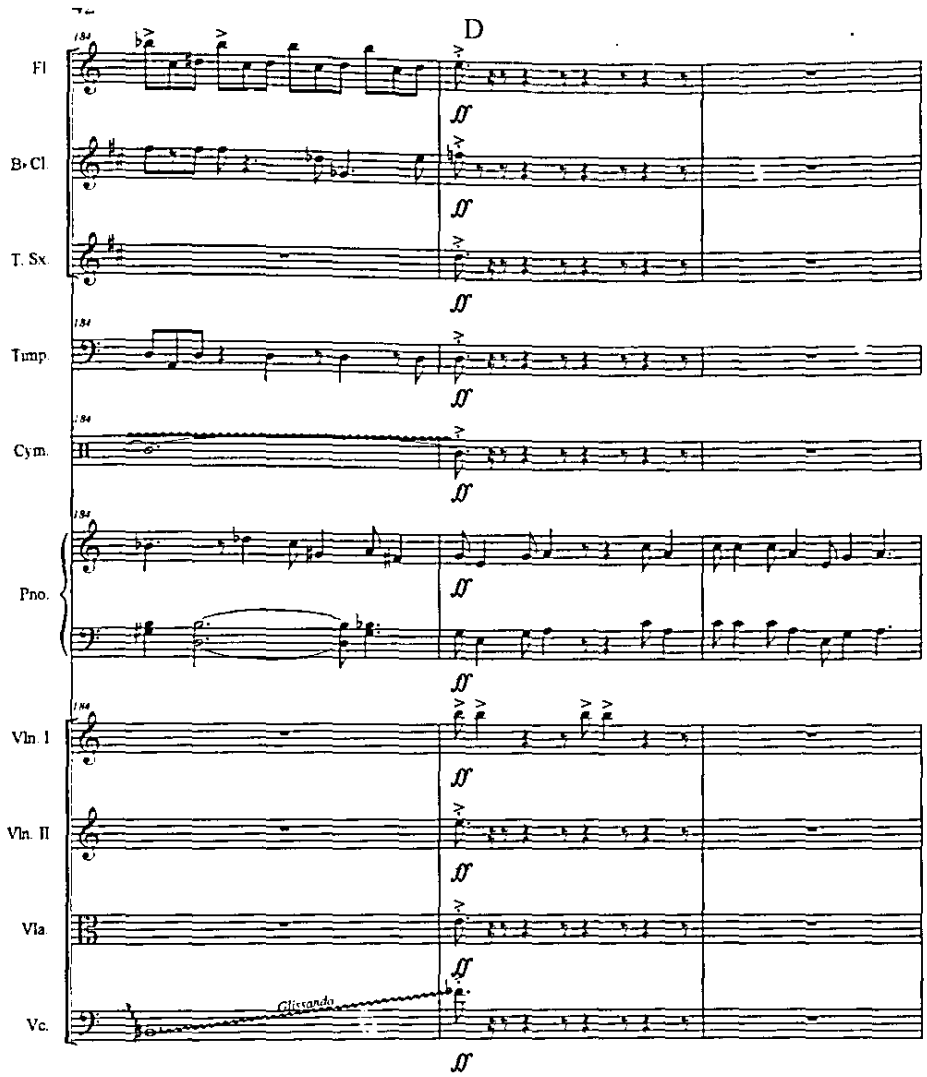
Tension begins to mount as all instruments prepare to join in the accompaniment as the timpani plays a two-measure ostinato followed by a measure rest simultaneously from m. 174. The cello in heightened mood joins in at m. 176 with an inconsistent intervallic structure with portamentos, with the cymbals also entering at the same measure, i.e. m. 176 with a trill on B. The piano, clarinet, violin, tenor sax and flute enter in turns from mm. 177, 178 and 180 respectively to make that agitato section a bit more pronounced. See the illustration below:

Ex. 71



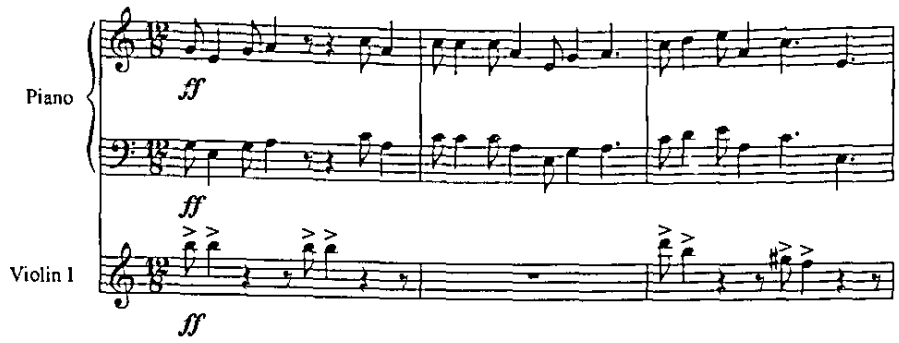
All the instruments now sound in a loud voice to close the C section and at the same time begin the D section.

Ex. 72.



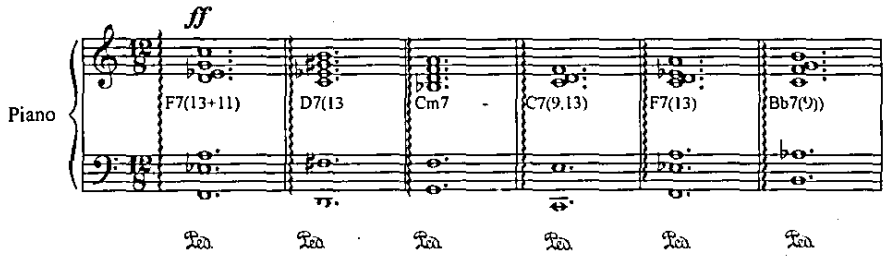
The piano takes the lead in section D with a melody built on the pentatonic scale accompanied by the first violin from m. 185 - 187, this and others to follow serve as a kind of prelude to the main theme in this section.

Ex. 73.



The piano continues from m. 185 with blues progressions, which is a sequence of basic chord changes in jazz based on I, IV, and V chords, utilizing the pedal effectively as the chords keep sounding.

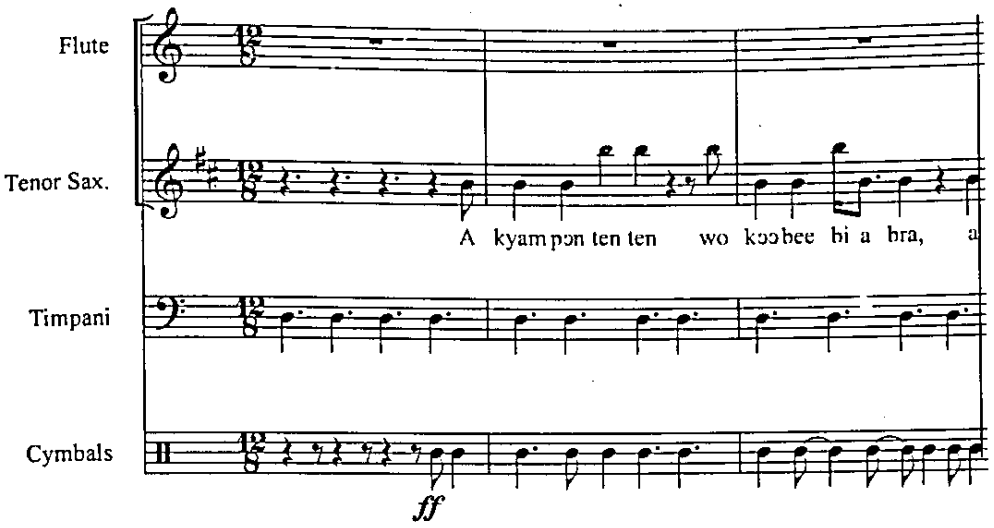
Ex. 74.



The flute, clarinet, tenor sax and the violin at various points of entries play counter melodies to support the blues progressions. This is to inform the reader that the melodies that follow are going to be a fusion of jazz and *adowa*.

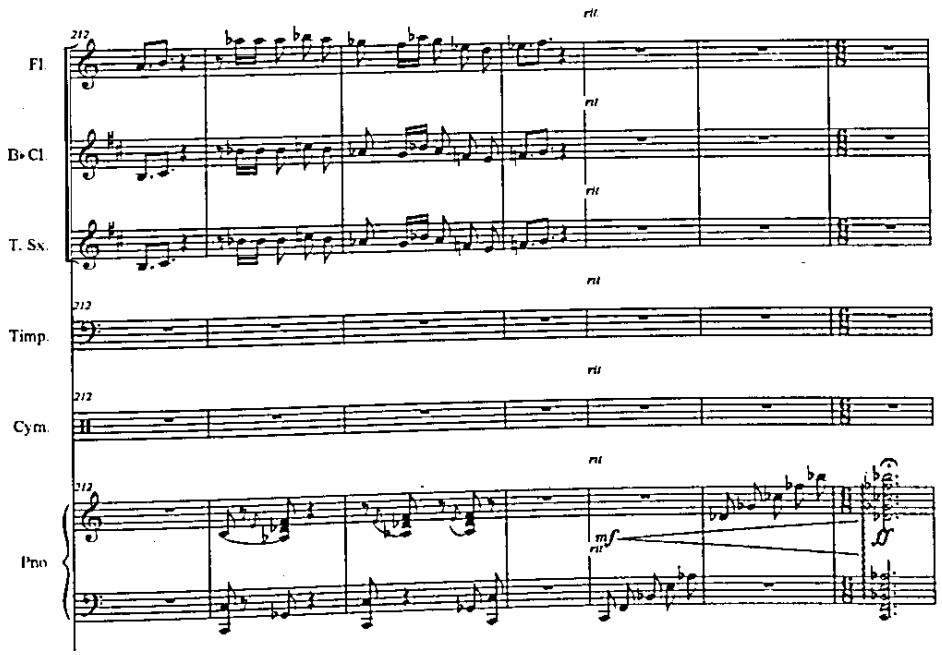
Measures 200 – 205 drops the hint that *adowa* is about to surface as the timpani and the cymbals play time line to support the tenor sax playing *atumpan* rhythms that sound like "*akyeampɔn tenten, wo kɔɔ beebia bra*" meaning Tall *Akyeampɔn,* return home.

Ex.75



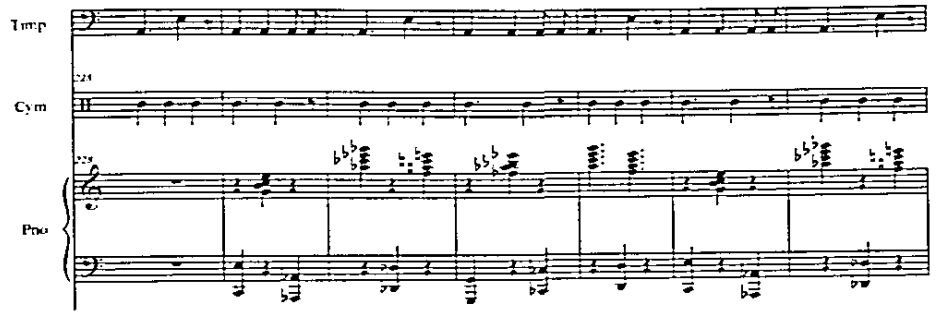
From measure 206 – 216 there is an abridged sequence in 5:8 time that leads to some form arppegiation in mm. 217 – 218, performed by all instruments except the cymbals and the timpani, followed by a decad at m. 219 performed by the piano, i.e. a vertical sonority consisting of ten different pitches.

Ex. 76.



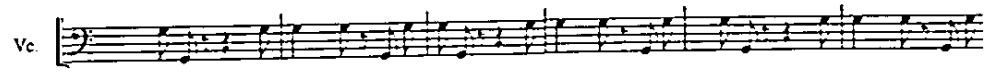
After a measure's rest the cymbals and the timpani launch *adowapa* time line from m. 221 and 225 respectively. The piano enters at m. 229 with an "oom-pah" figuration to establish the jazz-*adowa* fusion – oom-pah figuration is a type of accompaniment figure common to jazz piano styles.

Ex. 77.



At measure 233 the cello enters to crystallize the *adowa* effect with a peculiar rhythm often performed by the *atumpan*.

Ex. 78.

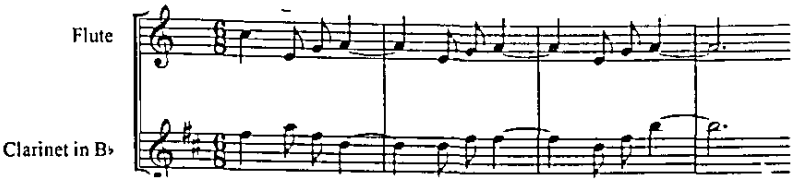


From m. 237 the flute enters the music with a twelve-measure melody. The first and the last four notes (A and C) are held for four measures in each case. Worthy of note is the acciaccatura at the beginning of the first notes.

Ex. 79

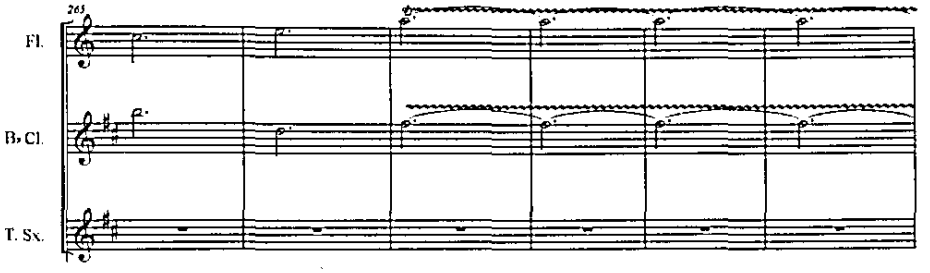
Measure 249 introduces the clarinet in Bb to run with the flute as a duet in tertial sonority founded primarily on a pentatonic scale.

Ex. 80.



From m. 265 the duet moves to a pedal point at 267 for six measures

Ex. 81.



After this, the duet continues to close the section.

Third movement

The third movement is principally in three sections fused into one and the divisions are as follows:

Introduction	mm. 1 – 34
Section A	mm. 35 – 109
Section B	mm. 110 – 205
Section C	mm. 206 – 262

Section C is a recapitulation of the main theme; therefore, the third movement is in ternary form thereby conforming to the standard form of the Akan *adowa* music.

The movement utilizes eight orchestral instruments namely:

Flute

Clarinet in B♭

Trumpet in B♭

Timpani

Triangle

Piano

Violin

Viola

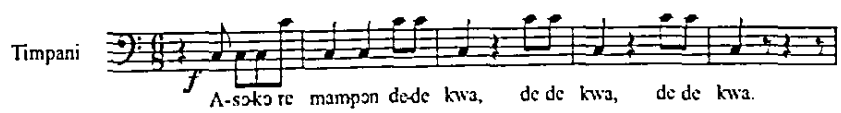
Apart from the usual contemporary melodic and melodic twists and nuances used in the music, another feature employed that is worth noting is the fashioning of dialogues among the various instruments.

The third movement is also founded on series-forms listed on the following matrix.

	I0	I9	I10	I11	I7	I8	I2	I1	I5	I4	I3	I6	
P0	A	F#	G	Ab	E	F	B	Bb	D	C#	C	Eb	R0
P3	C	A	Bb	B	G	Ab	D	C#	F	E	Eb	F#	R3
P2	B	Ab	A	Bb	F#	G	C#	C	E	Eb	D	F	R2
P1	Bb	G	Ab	A	F	F#	C	B	Eb	D	C#	E	R1
P5	D	B	C	C#	A	Bb	E	Eb	G	F#	F	Ab	R5
P4	C#	Bb	B	C	Ab	A	Eb	D	F#	F	E	G	R4
P10	G	E	F	F#	D	Eb	A	Ab	C	B	Bb	C#	R10
P11	Ab	F	F#	G	Eb	E	Bb	A	C#	C	B	D	R11
P7	E	C#	D	Eb	B	C	F#	F	A	Ab	G	Bb	R7
P8	F	D	Eb	E	C	C#	G	F#	Bb	A	Ab	B	R8
P9	F#	Eb	E	F	C#	D	Ab	G	B	Bb	A	C	R9
P6	Eb	C	Cb	D	Bb	B	F	E	Ab	G	F#	A	R6
	RI0	RI9	RI10	RI11	RI7	RI8	RI2	RI1	RI5	RI4	RI3	RI6	

The introduction is a replication of one of the variations of the patterns often played on the *atumpan* drums.

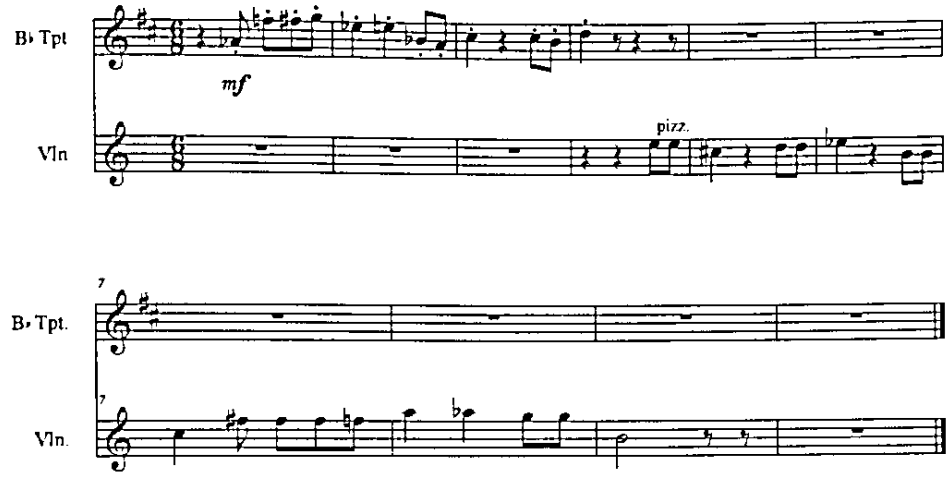
Ex. 82



This pattern is distributed among the various instruments in a dialogue fashion. The pattern/theme is five measures performed by the timpani from mm. 1 - 5 after which the theme is transferred to the clarinet, violin, viola and other instruments with slight

modifications employing a number of series-forms. i.e. P11, R10, I10, RI9 and I2 respectively.

Ex. 83

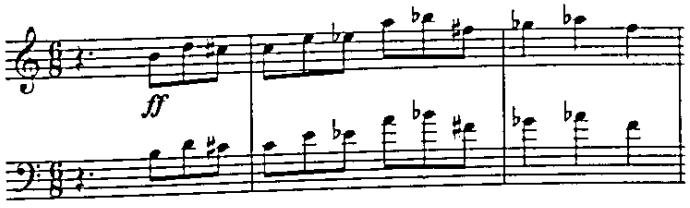


From the above example one would realize that while the trumpet is playing for staccato effects the violin is playing for pizzicato. This is done to make the above quoted rhythmic pattern a bit more pronounced (i.e. ex. 1.).

The flute picks up a pedal on A for eight measures closing it with portamentos, representing the excitement of the both performers and audience.

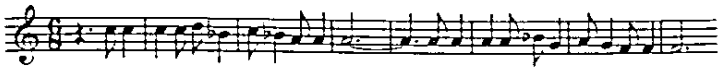
The piano also enters with another series (I2) of three measures from mm. 27 – 29.

Ex. 84.

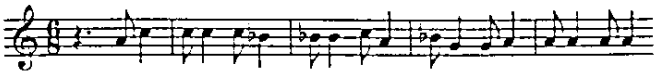


After a few rolling on the timpani section A now commences. The section has two main themes that have been fragmented for all the instruments.

Ex. 85. (First theme)

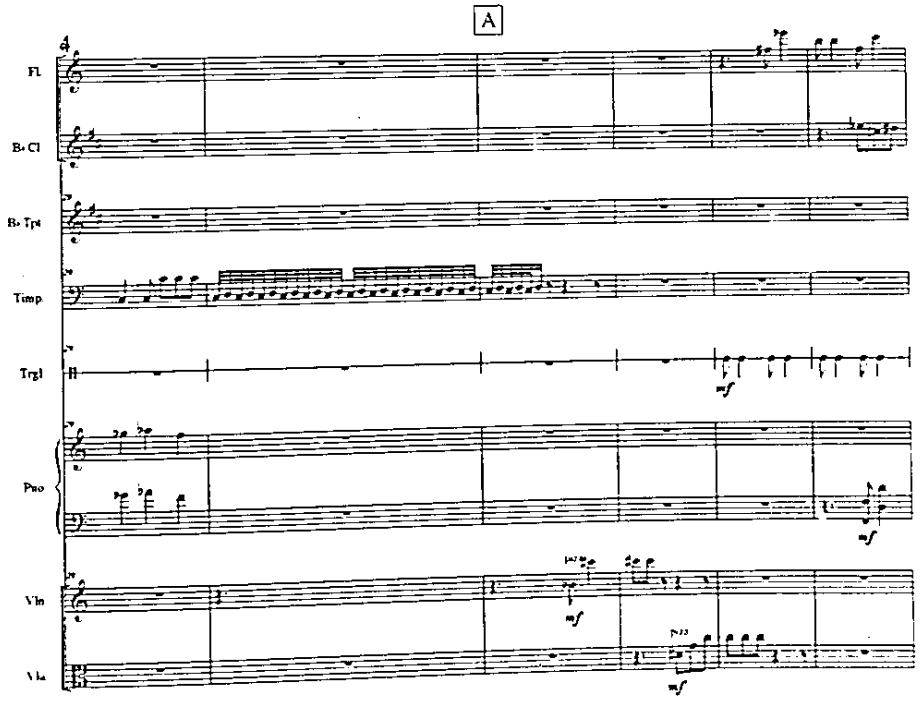


Ex. 86. (Second theme)



The opening phrase of the theme is fragmented for the violin, viola and the piano and in an imitative counterpoint it stretches from mm. 31 – 60.

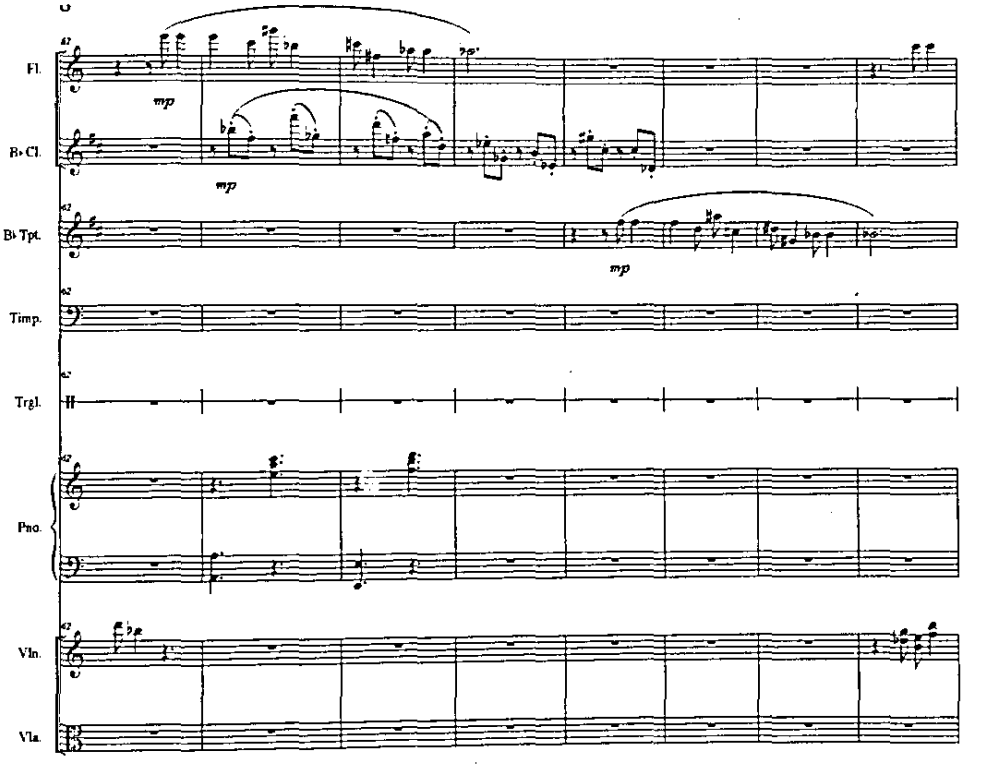
Ex. 87.



However, in between the above-stipulated measures, other instruments like the clarinet, trumpet, triangle and the timpani do some sympathetic rhythmic accompaniment to support those performing fragments of the theme.

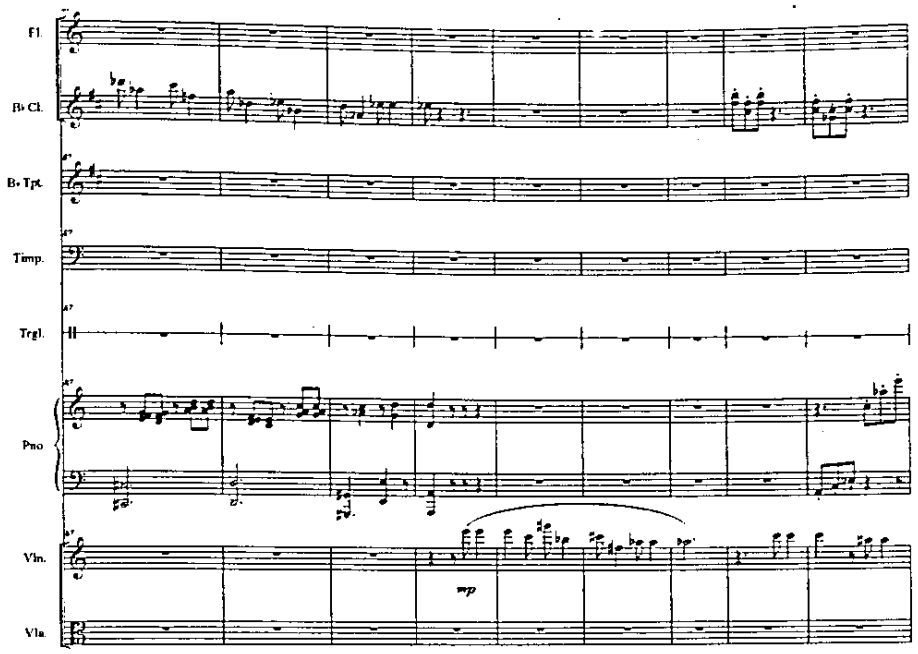
From mm. 62 – 86 comes an effectively utilized theme of the section in fashionable dialogue among the flute, trumpet and violin. The clarinet and the piano engage themselves in equally fashionable accompaniment.

Ex. 88.



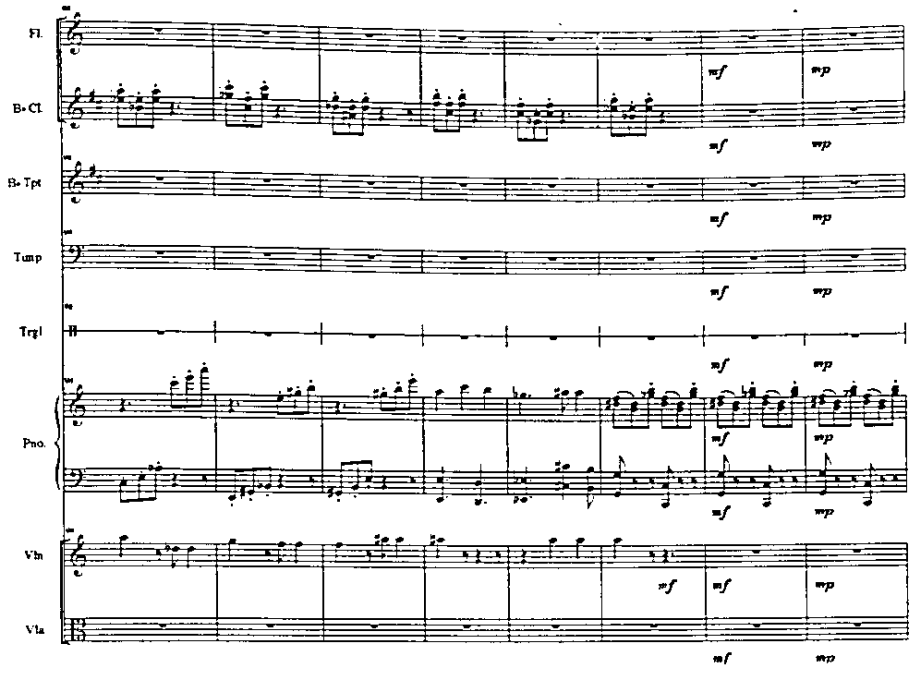
After a fermata at m. 86, the clarinet continues with the theme of the section while the piano does the accompaniment from the fourth beat of the m. 86 – 90. The violin picks the theme again and extends it with fragments of the same theme.

Ex. 89.



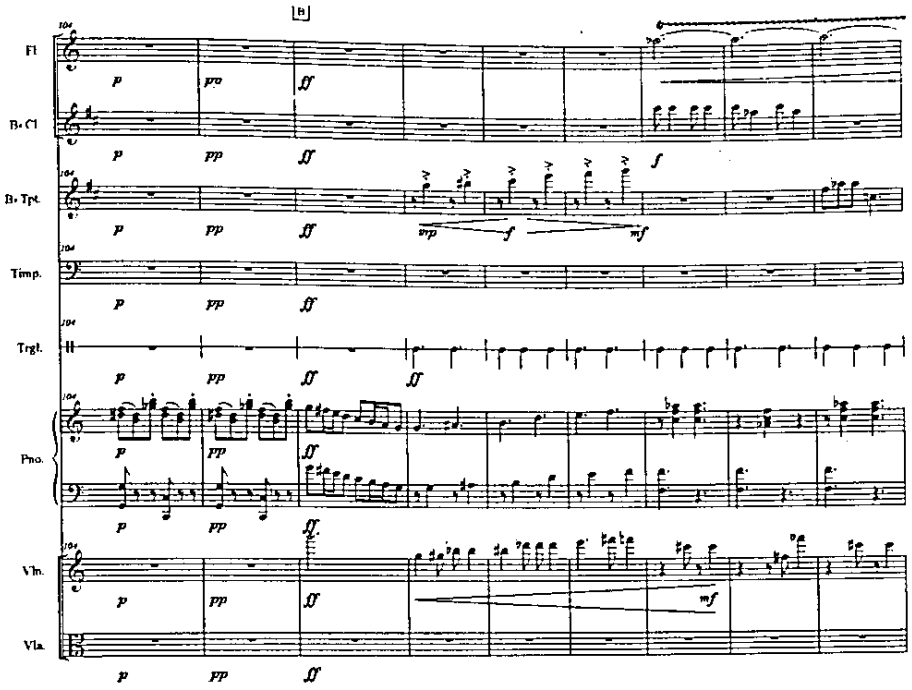
In the process the clarinet and the piano engage in another accompaniment to close the section. Note also the echo at the end of the section. They are in parallel thirds even though the music is atonal.

Ex. 90.



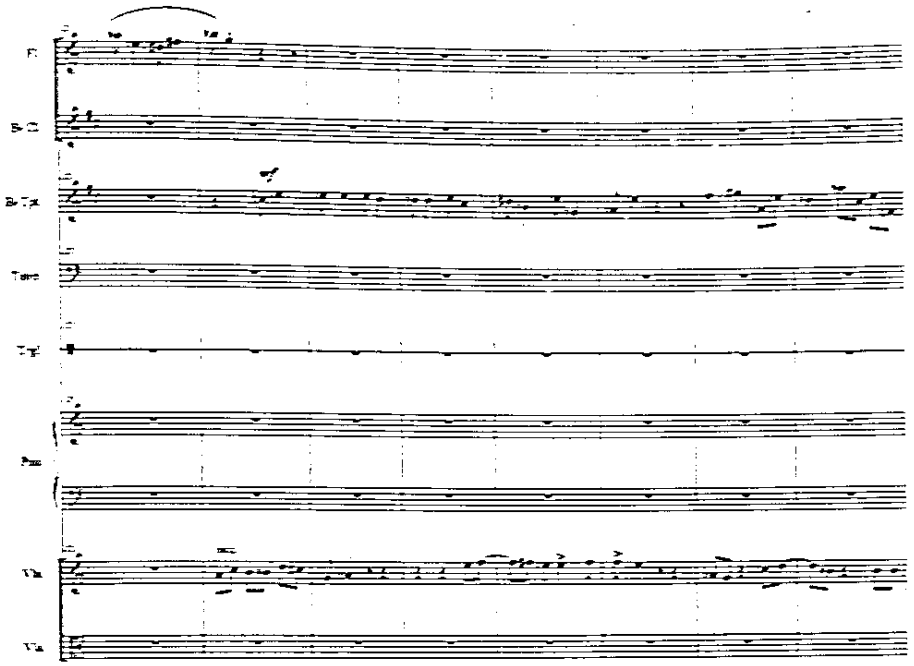
Section B is primarily rhythm oriented, therefore, all the instruments are in one way or the other engaged in a rhythmic activity. The section, therefore, begins with a kind of introduction that utilizes all manner of rhythmic activities from mm. 106 – 117.

Ex. 91.

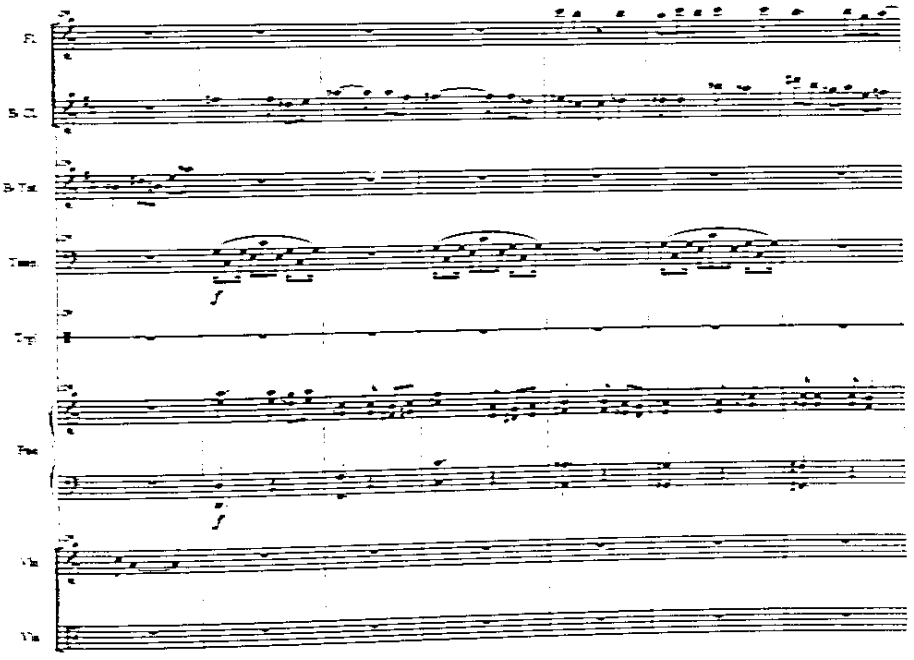


At measure 118, a change of meter from 6:8 to 3:4 is acknowledged. It ushers in a new thematic idea, as shown in ex. 92 above with the flute. The trumpet takes over from the flute in an imitative counterpoint from mm. 122 – 129 as the violin (pizzicato) plays a counter melody in a series-form using RI 6 and its inversion I 6 plotted on the matrix above (see example 93 below). The clarinet and the flute enter at mm. 130 and 133 respectively with each of the instruments playing variations on the main theme. In the process the piano, timpani and the triangle play supportive or sympathetic rhythms as it pertains in the performance practice of the Akan *adowa* ensemble (see example 94 below). From mm. 153 – 201 is found a short rhythmic passage introduced by the flute and the clarinet (see example 95 below), and after three measures fragments of the second theme are developed in dialogue among all the instruments till the end of the section (see example 96 below).

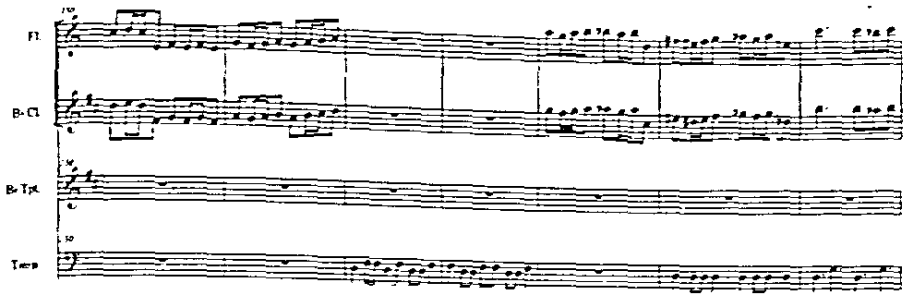
Ex. 92.



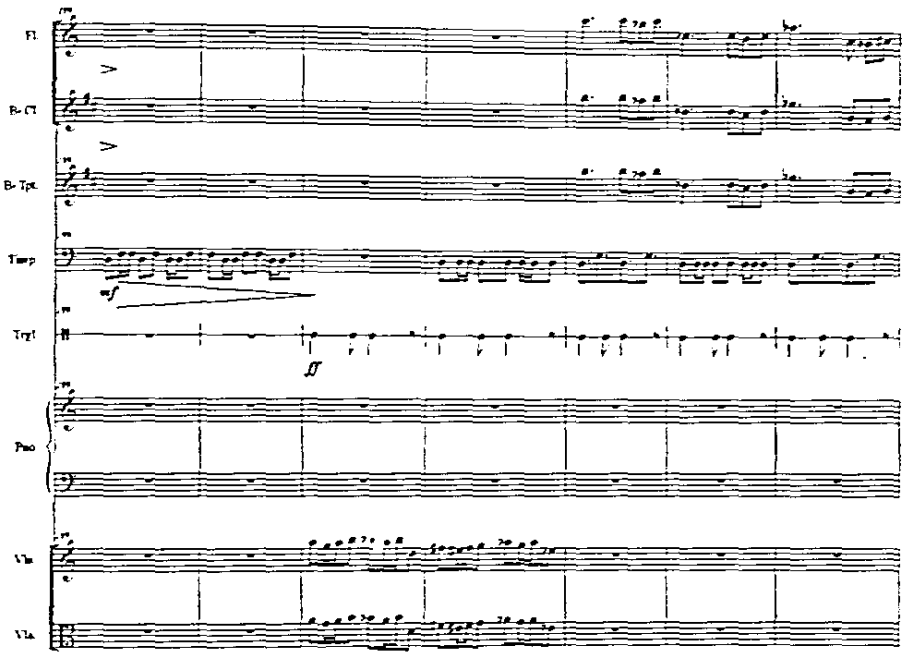
Ex. 93.



Ex. 94.

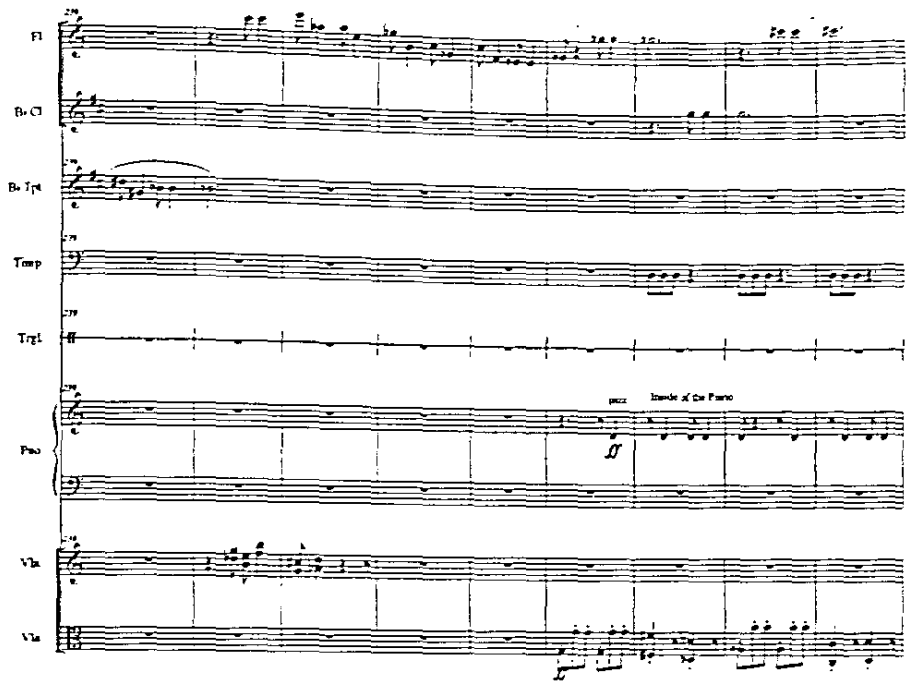


Ex. 95.

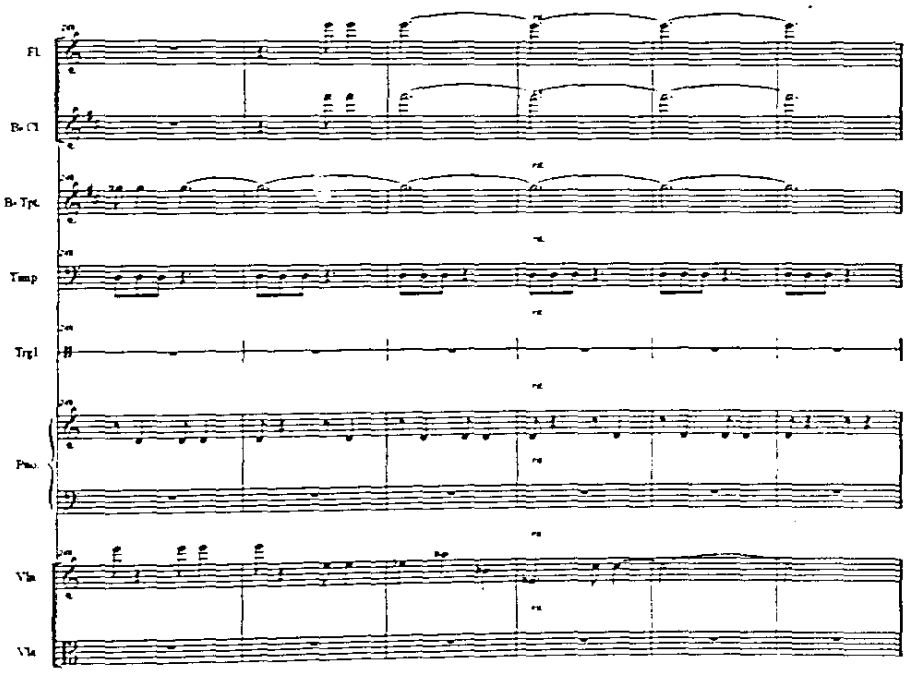


Measure 202 onwards is exact recapitulation of the first section. However, from m. 244 comes modification with the piano playing the *adowa* time line on the inside. The viola plays ostinato with the timpani while the trumpet and the violin do some fragments of the second theme till the end of the movement (see example 15). It is also interesting to note that flute and clarinet were all on pedal for four measures, while the trumpet was on for five and a half measures to close the movement (see example 16).

Ex. 96.


Fl
B♭ Cl
B♭ Tpt
Timp
Trgl
Pno
Vln
Vla
pizz
Inside of the Piano

Ex. 97.


Fl
B♭ Cl
B♭ Tpt
Timp
Trgl
Pno
Vln
Vla

Drum Music

The title of this section of the composition is ***Wo nya bi a wo be di.*** It is an original drum music composition. The patterns played are original patterns without reference to any particular drum music ensemble even though a few of the rhythms are similar to those of the *kete* ensemble. Most of the instruments for which the music is scored are that of the *kete* ensemble. However, to make the music uniquely different from the existing *kete* ensemble, the composer did not use the *kete* bell pattern which serves as the drive for *kete* patterns. Rather, he chose to use the *Akɔm* bell pattern.

Even though the *akɔm* bell pattern was used extensively, the graceful nature of the *kete* ensemble was highly favoured. What the composer was trying to do, therefore, is a redefinition of the *kete* ensemble.

Communication between the Instruments:

The music is scored for six instruments, namely: Dawuro, Ntrowa, Abrukuwa, Petia, Apentemma and Kwadum. The composer created a kind of communicative patterns between:

1. Apentemma and Petia.
2. Kwadum and Apentemma.

These rhythmic patterns were arranged in a hocket fashion for two instruments at any point in time. The title of this work, "***Wo nya bi a wo be di***", is a resultant of such rhythmic patterns.

CHAPTER SIX

PERSPECTIVES AND FUTURE

In this work, traditional Akan *adowa* musical type was discussed. The writer looked at the historical background of the dance and also discussed its social relevance. Again, the work accounted for the performance setting of the musical type, which brought into focus the dancing arena, the instrumental set up as well as the performance practice.

My reflection on the study of the musical type and its significance in this modern era, after I had had interactions with the two groups from Manhyia in Kumasi (areas visited included, *Mamponten, Ehwia, Heman and Ankaase*) and Yamfo in the Brong – Ahafo region, has led me to the realization that *adowa* is gradually giving way to *nnwonkoɔ,* if it has not already done so. I agree with Ampene (2005) when he notes that:

> *the rise of urban centres, an urban elite and new social identities in post-colonial Ghana, placed substantial demands on those traditional vocal ensembles that had been primarily in demand for funerary celebrations, social gatherings and festivals, adowa bands were not adaptable enough to deal with the demands of social transformation, partly because their status as the funeral dance par excellence endorsed apathy. Moreover, the automatic patronage of the queen mother of every village that was enjoyed by adowa bands gave them easy access to the courts and palaces of Akan royalty, so they did not feel threatened by the rapid pace of social change in Ghana.*

Today, the situation is different as the patronage of the queen mother is not as high as it used to be sometime past. *Nnwomkorɔ* has completely taken over the popularity of *adowa* having taken advantage of the similarities that they both present. Typical themes expressed in *adowa* have found their way into *nnwomkorɔ* with little or no modification.

Ampene (op. cit.) has further argued that "the instrumental accompaniment is similarly organized with the only difference being the presence of the *prenprensua*, which is functional substitute for the pair of *atumpan* drums, the leading drum in *adowa*". The organization of instrumental rhythms is similarly related to that of *adowa*, although one can perceive a distinctly *nnwomkorɔ* rhythm, making it possible for the *adowa* dance to be adapted to *nnwomkorɔ*.

The writer has attempted to blend the musical elements drawn from *adowa* with scholarly compositional techniques as a way of contributing to African art music. This involved the collection of musical materials and the analysis of its structural patterns (and form) with the objective of understanding the techniques involved in the construction of *adowa* songs. Elements such as rhythm, melody, polyphony, pitch, and others critically looked at equipped the writer to employ the basic *adowa* structures to create a contemporary version of this music.

Twentieth century music is one the of the new trends in music education in this country the perception of which is substantially changing from awareness of "that dissonant mishmash" to recognition of a repertoire of expressive works taking their place alongside other music of our heritage.

It is hoped that the results of this work will serve as reference material for other musicians. It will help future students of Ghanaian music understand how *adowa* music is created and help them move *adowa* from its present form and style into the concert hall. Again, it will serve as reference material for students in the university, scholars, music educators, and as repertoire for the military and the police bands.

Recommendations:

Nketia, (1973) has noted that *adowa* is found in Asante, Brong-Ahafo, Kwahu, Akim Kotoku and some parts of Akim Abuakwa, but the research was conducted in parts of Ashanti and Brong-Ahafo regions respectively. The two regions used to be one – Ashanti but it was split into Ashanti and Brong-Ahafo about four decades ago to facilitate the political administration of the country. It, therefore, could be explained that *adowa* in these two areas are similar in all respects. The writer 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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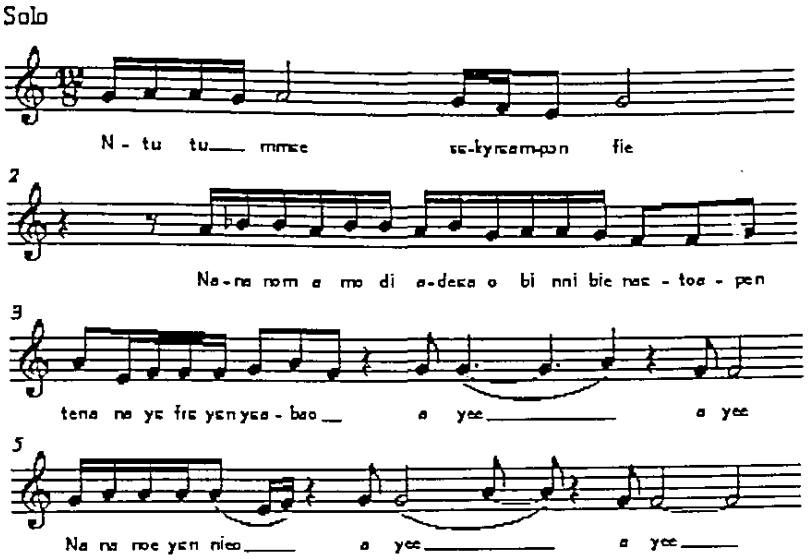
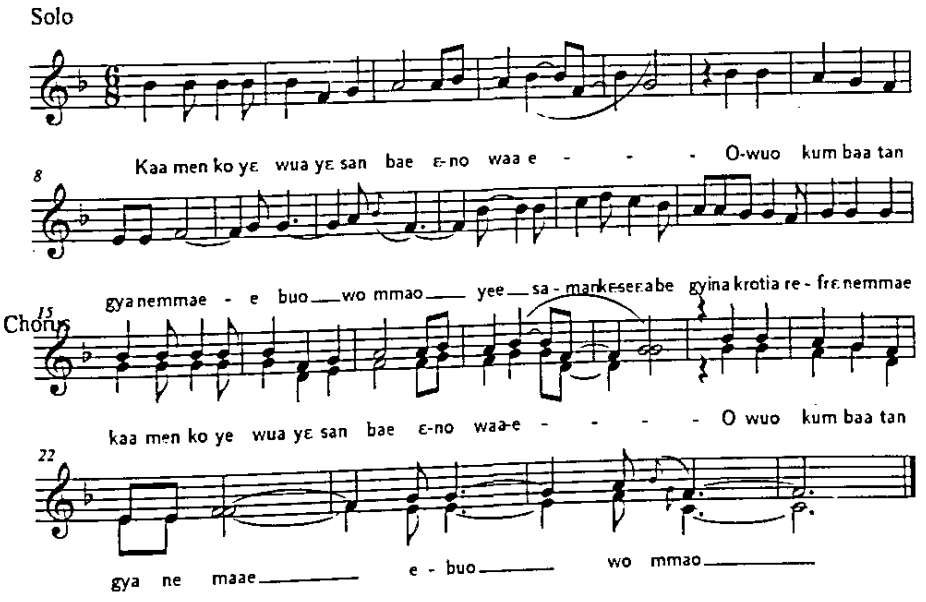
APPENDIX

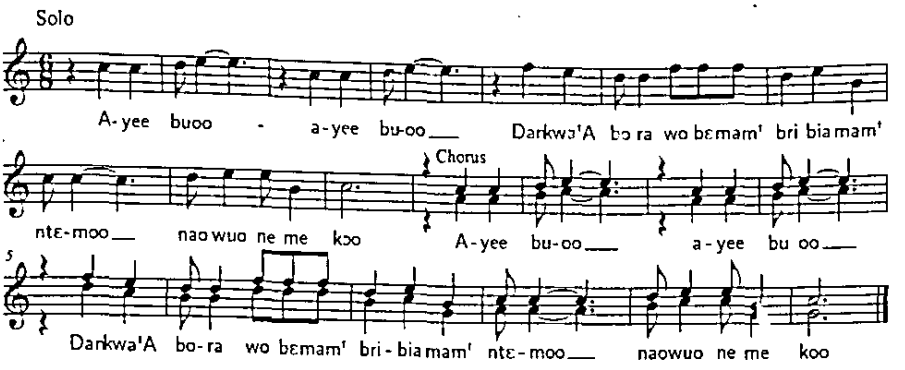
1. **Aho**



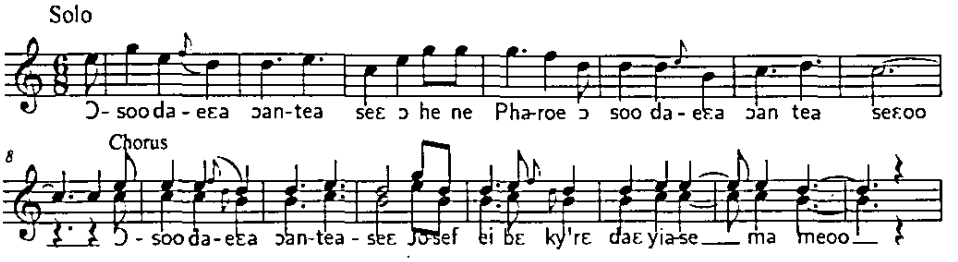
2. **KAA MENKO.**



3. **Dankwa Abora**

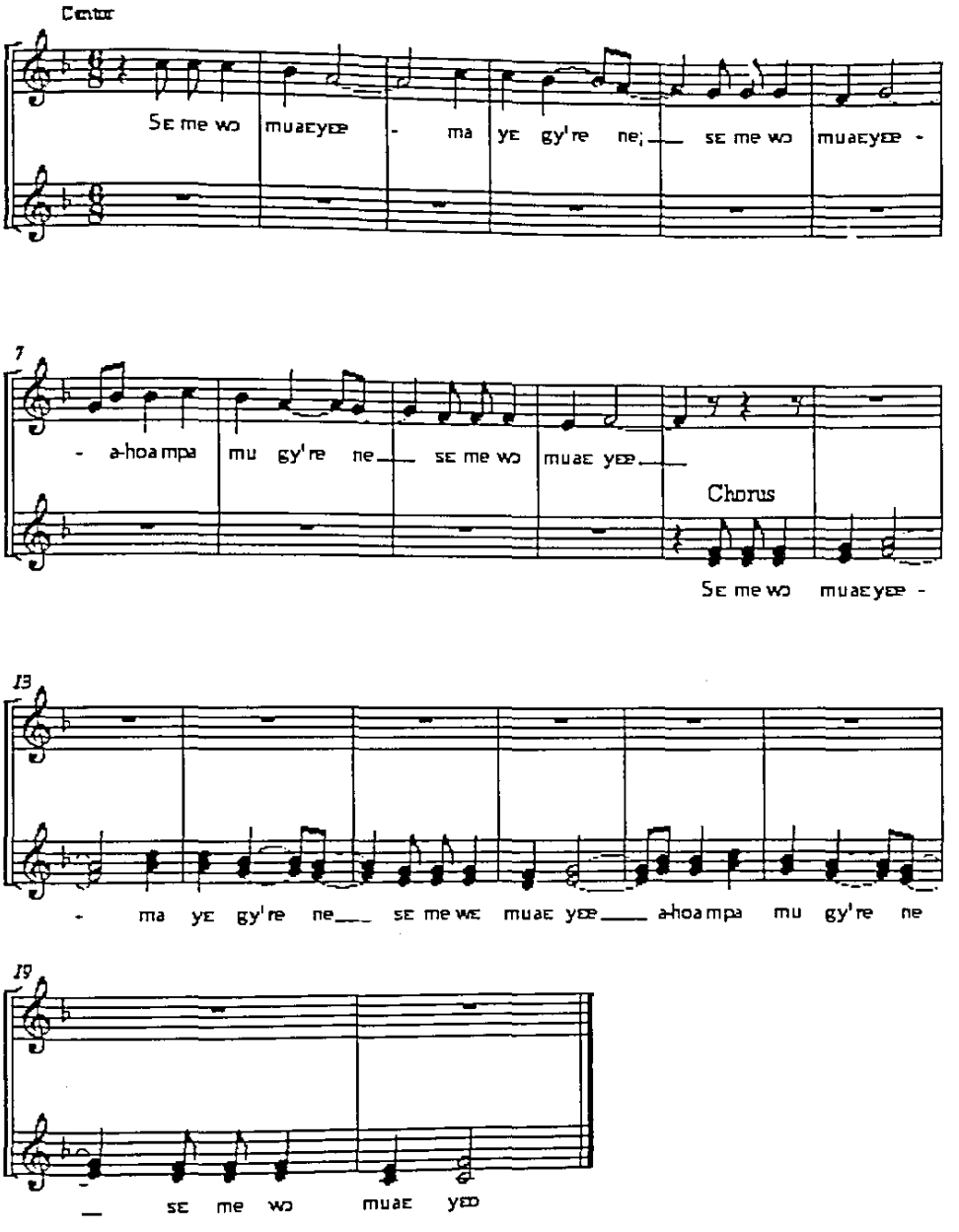


4. **Ɔhene Pharaoh**

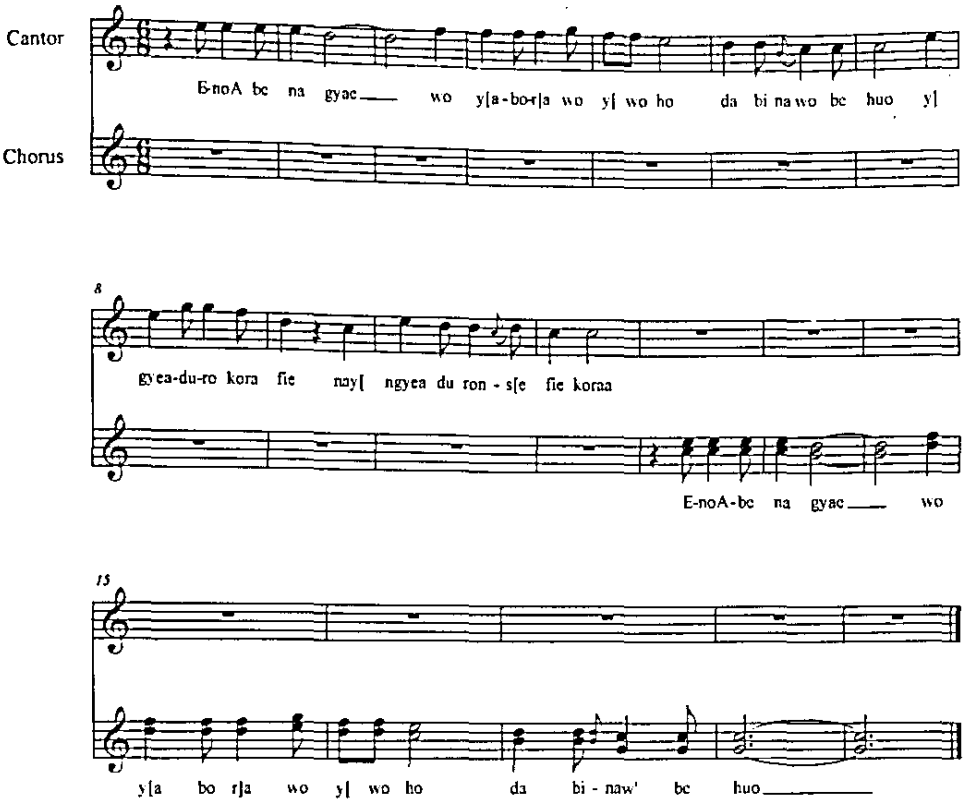


5.

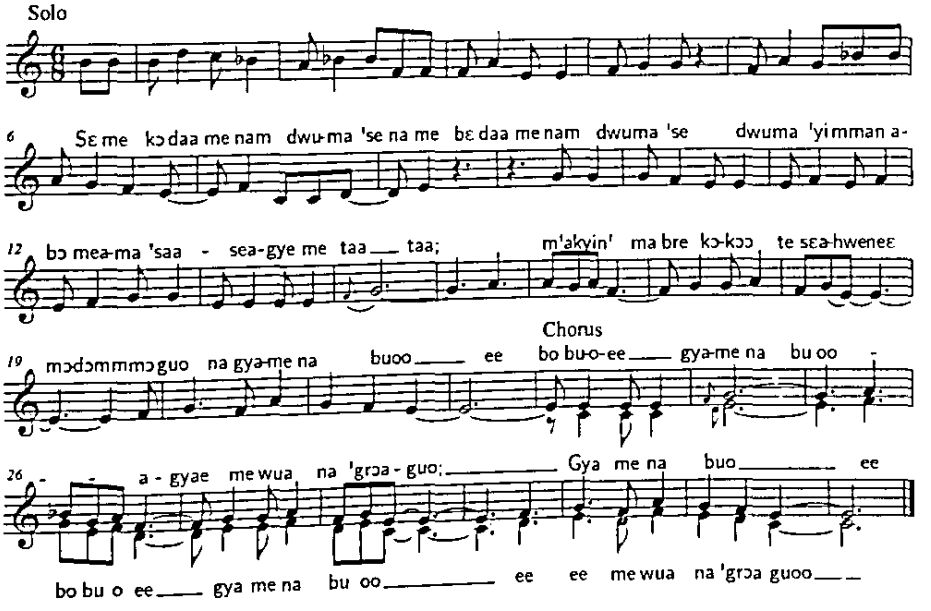
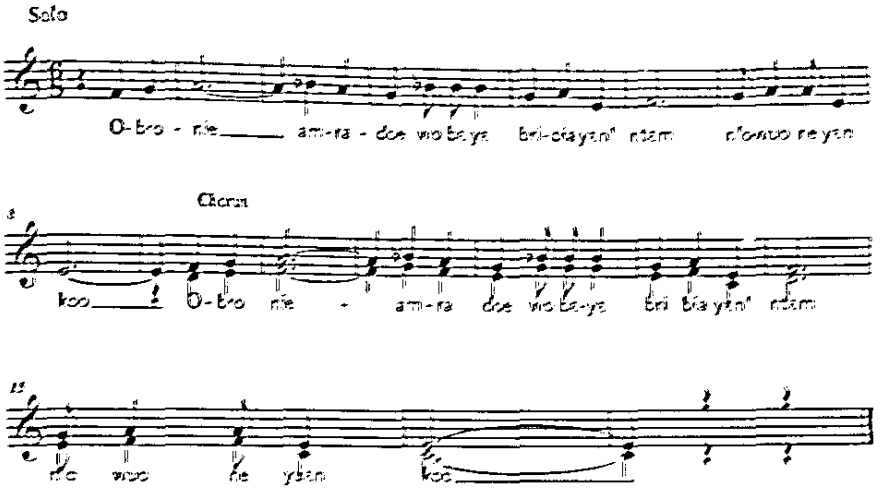
Sɛ me wɔ mua ɛyɛ



6. **Eno Abena Gyae.**



7. **GYAMENA BUO**



8. **OBRONI AMRADOO**