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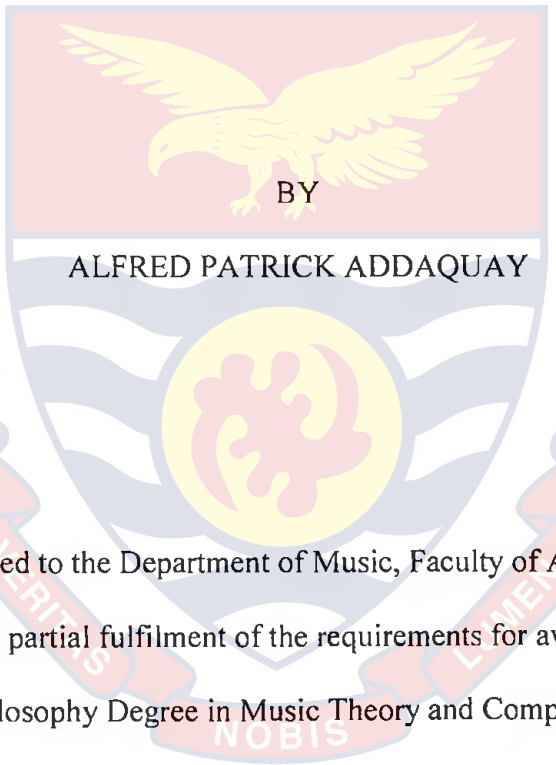
"SANKU" CONCERTO

(An African Concerto for Piano and Indigenous Ghanaian Percussion)



BY

ALFRED PATRICK ADDAQUAY

Thesis submitted to the Department of Music, Faculty of Arts, University of Cape Coast in partial fulfilment of the requirements for award of Doctor of Philosophy Degree in Music Theory and Composition

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DECLARATION

Candidate's Declaration

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

Candidate's Name: ALFRED PATRICK ADDAQUAY

Signature: ..... Date: 10/06/2020

Supervisor's Declaration

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

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ABSTRACT

The main focus of this project was on how an artist familiar with both traditional music and western contemporary practices can produce a novel Piano Concerto that is a fusion or hybrid of the two world, so far as interculturalism in Art music is concerned. The project adopts the set theories of Anku and African pianism theories of Euba as well as Webster's creative thinking model as its conceptual framework. The first movement, structured in the classical sonata form, is in the style of Gabada (A type of music performed by the Northern Ewes of the Volta Region of Ghana). The second, which is crafted in the style of Adowa (Performed by the Twi speaking people of Ghana in the Ashanti region) is based on the rondo form whilst the third movement is in the style of Kpanlogo (from the greater Accra region of Ghana) in free fantasy. This project can be described as an African Concerto with the techniques of twentieth century music displayed. The selected instruments (Indigenous Ghanaian percussions) are based on sounds that appeals to the composer to be able to achieve his craft, rather than the original ensembles specifically chosen for the genres. Some techniques involved in the work include the use of shifted accents, the twelve-tone lines, nonharmonic materials, systematic modification of rhythms, nontertial sonorities, polychords and tall chords, changing meters, free relation of quality, superimposed thirds, clusters, direct and modified imitations, and many other traditions of the twentieth century compositional techniques. The report also provides an insight into the thought processes of the composer, offering a guide for listeners to think creatively through the music. It also presents an analysis that gives a panoramic view of the Concerto. Finally, the perspectives highlight all the social, moral and educational relevance of the project.

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In fact, working on this project from its genesis to this present state would have been very difficult for me without the motivation and support of a number of people, to whom I wish to express my sincere appreciation and gratitude.

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I also owe very special debt of gratitude to my patron, Mr. J.K. Otoo, for his immeasurable support towards the success of this project.

Finally, I have not forgotten Benjamin Essando for allowing me to record the composition in his studio. I am most grateful to all for the inspirations.

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DEDICATION

To Dr. P.Z. Kongo (of blessed memory)

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CHAPTER ONE

INTRODUCTION

The significance and uniqueness of African music, on the world map of music, have been observed by scholars in the field of musicology and ethnomusicology. African music's role in the development of contemporary popular musical genres has also been highlighted (Euba, 1993; Agawu, 2003; Berber, 1970; Nketia, 1975). In recent years, considerable interest has been generated in the project of African musics as well as the experience of African musical performances. Agawu (2003) notes.

> The music of Africa continues to draw converts, adherents and enthusiasts. Concerts in parks, museums, school playgrounds and community centers; Workshops and clinics introducing African drumming to amateurs and neophytes; performances by celebrity singers, dancers, drummers, guitarists and bandleaders; "Musicking" at festivals, rituals and at public and private gatherings; radio and TV broadcasts of World beat: These and many more activities signal African music's continuing vitality at home and abroad.

Though African music connoisseurs and students continue to pay attention to Traditional African music and musical practices, others have demonstrated interest in the utilization of elements of African music to create new art forms. Euba (1993) observes, "Modern African music comprises types which have developed during the 20th century, some of which are well known within Africa and are gaining international recognition." The genres that have emerged from the combination of African and western musical elements include popular genres such as "Calipso," "Highlife," "Hiphop," "Afrobeat" to mention a few.

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Since Ghana gained her independence in 1957, there has been a heightened interest, demonstrated by Ghanaian art music composers in the adoption of compositional techniques that combine western and African musical elements to produce forms of art music. According to Nketia (1979) the development of modern Ghanaian art music could be linked to the activities of British colonial administrators, missionaries and teachers who helped to introduce and consolidate the practice and consumption of European liturgical Christian music as well as European classical music – the two musical genres- which provided the foundations for the emergence of modern Ghanaian art music. The Christian church played a critical and continues to play a role to lead in the propagation of Western musical culture, at least Western vocal art music in Ghana. As Nketia (1979) has observed, the growth was:

> Encouraged and strengthened by the activities of the church, which preached against African cultural practices while promoting western cultural values and usages. It adapted a hostile attitude to African music…….because (it) was associated with 'Pagan' practices. Moreover, the music did not appear to be suitable for the form of Christian worship that westerners were accustomed to….

In Ghana, it is not difficult to identify doyens in Vocal art music which in fact are a hybrid of African and Western musical elements. The ardent composers include: Entsua Mensa, Danso, Atta Annan Mensah, Nayo, M.K. Ammisah, Otto Boateng, Ephraim Amu, Kwabena Nketia, and in recent years, Cosmas Mereku, Tony Annan, Adjahoe to mention a few. Considerable vocal music has been composed and are used in the churches and schools. Some of these compositions include *Akwaabadwom, Alegbegbe Mawu, Abibirimma,* by

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Amu; *Monkamfo No, Wose Aseda, Okwan yi besi yiye* by Nketia; *Asamandwow* by Entsua Mensah; *Meye den me nkanfo me Nyame* by Kwesi Baiden; *Ayeyi* by Ammisah.

The volume of African vocal art music compositions overwhelms that of African instrumental art music. The extant literature categorizes this genre into three groups: 1) African instrumental art music composed solely for African instruments; 2) African instrumental art music composed solely for European instruments; 3) African instrumental art music composed for African and European instruments. Of these categories, the least common is African instrumental art music composed for African instruments. This type of African art music was popularized in Ghana during the 1980s by Nana Danso Abeam, a Ghanaian composer. The concentration of African instrumental art music pieces for solo European instrument and the structure of the compositions is combination of native African and European musical elements. A few of these pieces include Nketia's *Volta Fantasy* for Piano, Koffie's Dagarti for Piano; Mensah's *Divine Presence* for Piano; Labi's *Dialectics* 1 & 2 for Piano; Kafui's *Pentanata* for Piano. Scholars who have written on African instrumental art music have lamented on the paucity of symphonies produced by African composers in the vein of a combination of Western and African musical elements (Nketia, 1988).

My Source of Motivation for the Project

Two factors served as sources of motivation for this project and these are environmental and educational. The first has to do with the environment within which I grew. Personally, I was privileged to have had parents who demonstrated great interest in music. At a tender age, I was exposed to the

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keyboard which has occupied my attention all my life. In addition to an easy access to the keyboard, I had an opportunity to listen to variety of music including Western classical music from my infancy till now. I have a passion for listening to Baroque and classical western music genre. During the course work of my doctoral studies, the structure of the Concerto attracted my attention. I devoted considerable amount of time to the historical and analytical project of the genre. The more I studied its structural significance over time, the more profound the listening experience became. Hence, it has been my wish to compose an extensive work similar to the Concerto.

Secondly, the requirements of my doctoral programme, has created an opportunity for me to translate my dreams into reality. As I have already noted, I have always looked forward to composing an extensive work that incorporated Western and African musical elements. This project is a great opportunity for me to exhibit my creative potential in the area of instrumental music composition. I would also like to demonstrate that the possibility of combining the Piano with African ensemble in an extensive composition is not far- fetched.

My engagement with the study of twentieth century music compositional techniques has confirmed my faith that it will be possible to combine a large scale African instruments, particularly drums, in a composition that combines elements of music derived from both Western and African musical resources. The Concerto I envisage will be one of the 21st century versions of the concerto genre.

Statement of the Problem

Efforts have been expanded to create new forms of contemporary African Art music that combines western and African musical idioms into

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artistic works. However, the paucity of large orchestral works that seek to promote the combination of African and western instruments and idioms is evident. Particularly, in Ghana, few Art music pieces can be categorised as being in the style of the concerto. A critical review of the existing Ghanaian art music compositions indicates that very few instrumental music are structured in the concerto style. There seems to be no concerto piece composed for Piano with entirely African instruments as the repieno section. This composition is intended to fill this gap.

Purpose of the Project

The purpose of this project is to compose an extensive instrumental music in a style of a Concerto. That is to say, it seeks to establish a hybrid piece of music, made up of the western and African traditional instruments to compose music that can be considered as a contemporary African Art composition.

Objectives of the Project

1. To identify indigenous genres whose formal structures can best intermix to achieve a cross-cultural musical synthesis.
2. To experiment for new multicultural timbral effects by integrating the western Piano and some eclectically selected African indigenous percussive instruments.
3. To examine twentieth century musical re-compositional devices that can be integrated with African resources.
4. To integrate the devices and resources for the creation of a multicultural hybrid contemporary musical artefact (Composition)
5. To analyse the novelty to give a panoramic view to conductors/

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Performers who may want to listen/ perform/ produce the project.

Significance of the Project

The project aims to highlight the potential to create music that seek to fuse traditional instruments with a western instrument that will serve as contribution to Ghanaian compositions and reference material for analysis. Another significance of the project is to help make use of resources that are available in our culture to our music educators and makers. Lastly, it will serve as an avenue for researchers and composers to further works on Piano concerto with the backing of an African orchestra.

Organisation of the Project

The report covers five chapters. The first embodies the introduction of the project which covers art music encapsulated, my motivation, the statement of the problem, the purpose of the project, the objectives, significance, and finally the layout of the report. It continues with related literature review and the theoretical framework in chapter two. The third chapter presents the three movement original composition for the piano and the repieno captioned "Sanku" Concerto. The fourth chapter presents the definitive analysis of the three movement work and the fifth summarizes the whole research concerning significance and relevance of the project and its perspectives.

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CHAPTER TWO

LITERATURE REVIEW

Historical Background and the Theoretical Framework/ Conceptual Base of the Project

Concerto (from the Italian language) is a musical composition for a solo instrument or instruments accompanied by an Orchestra. If the solo instrument is a flute, the piece is called a "**Flute Concerto.**" If it's a piano, "**Piano Concerto**." Girldlestone (2011) states that, "The essence of the concerto lies in the struggle between the orchestra on one hand, and the solo instrument, or group of instruments, on the other." Girldlestone goes on to state that "The struggle is broken by truces during which orchestra and solo collaborate on friendly terms, and ends with a reconciliation_ but it is none the less a struggle." The word 'concerto' has really gone through lot of meanings across time. The translation from Italian is simply 'playing together. This musical composition is usually in three movements.

According to Lindeman (2006), "The Concerto genre has been consistently cultivated from its inception up to present day, by some of the greatest (and less great) Composers. These composers have contributed to the genre some of the most beloved masterpieces and canonic works of the European art music tradition, as well as, of course, many works that have not seen the light of day since their respective premieres or first publication (page 11 of the preface)." Great composers such as Vivaldi, Bach, Mozart, Haydn, Beethoven, Chopin, Rachmaninoff, Tchaikovsky, Prokofiev, Liszt, Shostakovich, Ravel, Bartok, Carter and many other composers wrote extensively when it comes to this genre. Mozart had twenty seven concertos,

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Beethoven wrote five of them, Chopin composed two, to mention few. Listening and analyzing works from some of these composers, there is no doubt that Concerto as a musical structure differs from one period to another. For instance, Concerto in the baroque period was different from classical, Romantic and the twentieth century.

Concerto in the Baroque era

The first concerto ever written with a solo keyboard part was J.S. Bach's fifth Brandenburg Concerto. Before the invention of the Piano, Concertos for solo keyboards were very rare, but as the sound of the modern Harpsichord was gradually becoming louder and richer, composers realized that the keyboard instrument could compete with the orchestra. Poultney (1996) states that, "It was Vivaldi who firmly established the 3- movement form, the ritornello principle, the dramatic rhythmic and thematic style, the lyrical mood and ternary form of the slow movement, and the brilliant virtuosity of the solo concerto." Bach follows the example of Vivaldi, Handel that of Corelli; both contribute to the creation of the solo keyboard concerto, Bach for harpsichord and Handel for organ.

Concerto in the Classical era

Buttall (2005), analysed the great concertos of John Field, a classical composer. Buttall states, "The First Piano Concerto by Field was performed on February 7, 1799, with Field as soloist, in a Pinto benefit concert at the Haymarket Theatre, and this won for Field his first success as a composer in his own right, appearing, as it did, the first major work after earlier mere bagatelles on borrowed themes. Not only was his expertise at the keyboard highly applauded, but also his natural talent for composition received high praise, and

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it became obvious to Clementi that his pupil would now benefit greatly from a wider musical experience than was currently available in London. Consequently in August, 1802, Clementi took Field to Paris, where, at soirées arranged by Ignaz Pleyel, he made a sensation with performances not only of his own works (probably the three piano sonatas and the First Concerto), but also with works by Clementi, and recitals, from memory, of Bach's '48' and works by Handel." During the classical era, the definition of the concerto was purely a piece of music for an instrumental soloist and orchestra. Classical concertos used to be performed in grand concert halls across Europe, with many of the sought after virtuoso performers criss-crossing the continent to be heard at these venues.

Usually, toward the end of the first movement and occasionally the last movement, the orchestra will have to pause at a certain point of the piece, followed by a special unaccompanied showpiece for the soloist, which is usually called a cadenza. The cadenza gives the soloist liberty to display his virtuosity, with fast scales, broken chords and decorated passages. At the end of a cadenza the soloist plays a long trill. This trill cues the orchestra to get ready to enter again. Cadenzas were normally improvised by the soloist although some composers, such as Beethoven, decided to write specific Cadenzas for the soloist, instead of allowing them to do their own thing by way of improvisation. In a Classical concerto, the conductor usually follows the soloist and the orchestra follows the conductor. This allows the soloist (or soloists) to interpret the music as he wishes without having to constantly worry about fitting in with the orchestra. However, the soloist and conducter needs to discuss the tempo, and agree before the performance. It is then the conductor's responsibility to make sure the orchestra follows this interpretation. This relationship between

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the soloist, conductor and orchestra demonstrates something that is true in all accompanied music: the accompanist follows the soloist, not the other way round. In the classical era, a dozen cataloged keyboard concertos are attributed to Haydn, of which only three or four are considered genuine. Getting to the end of the 19th century, the genre had reached a flourishing stage after Classical composers (Especially Mozart) had thoroughly contributed to its foundation.

Concerto in the Romantic era

During the early romantic era, Beethoven's five Piano concertos increased the technical demands made on the soloist, including his famous "Emperor Concerto." According to Buttal (1970), "During the nineteenth century a host of important composers contributed a small, though representative part of their talent to the concerto, and the result of their collective labours emerges as a divided and partisan composite, each concerto or group of concertos displaying the diverse and often divergent ideologies of a century of supreme individualists." During the nineteenth century, composers like Mendelssohn, Hummel, Chopin, Brahms, Lizst, Rachmaninoff, and many other great masters of that period wrote extensively so far as concertos are concerned. Nationalism in music exhibited itself prominently, especially towards the end of the nineteenth century.

Its metropolitan nature, did not give the romantic piano concerto the chance to offer the most typical expression of national music, and, as in Chopin's concertos, this expression is often reserved solely for the finales, after the more serious business is done. The nineteenth century was pre-eminently a piano century, and the list of virtuosi who contributed to the concerto is quiet lengthy. Steibelt's concertos for instance, demonstrates a pure example of the

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sensationalism which was already a part of the early romantic make-up. He wrote a military concerto for piano and two orchestras (no 7), a Hunt concerto (no 5), a Tempest concerto similar to Field's Conflagration during the Storm,

A concerto called Voyage to Mount St Bernard, and other pieces with descriptive titles. There are concertos by Ries and Czerny, who were pupils of Beethoven. These and other minor composers are not unworthy of project. Ivanova (2006) states, "Throughout the history of the piano concerto, different types of relationships can be found between piano and orchestra: for example, Bach's concertos are predominantly orchestral pieces with a featured piano solo part, while Chopin's two Piano Concertos are primarily solo piano compositions with a relatively supporting orchestra part. Rachmaninoff's Piano Concertos do not conform to either of these types. Rather, following the traditions of the piano concertos by Grieg, Tchaikovsky and Rubinstein—and in particular Tchaikovsky's First Piano Concerto in B-flat minor, which Rachmaninoff also successfully performed—Rachmaninoff composed concertos featuring a leading piano with an orchestra that is not limited to the role of accompaniment. The piano and the orchestra are really "competing," making the concertos symphonic in nature." Of course, everyone knows for a fact that Rachmaninoff himself called his concertos "symphonies. The composition of Rachmaninoff's Piano concertos demonstrates that, his writing for the piano had a thick symphonic texture, which later became a Rachmaninoff trademark.

According to Norris (1988), "Russian composers faced formidable problems concerning the structural organization of their concertos, a factor which contributed to the inability of several, including Balakirev and Taneyev, to complete their works. Even Tchaikovsky encountered difficulties which he

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was not always able to overcome." Norris goes on to state that "The most successful Russian piano concertos of the nineteenth century, Tchaikovsky's No.1 in B flat minor, Rimsky-Korsakov's Concerto in C sharp minor and Balakirev's Concerto in E flat, returned to indigenous sources of inspiration: Russian folk song and Russian orthodox chant."

Most Russian composers around this era, considered it necessary to travel abroad to project contemporary Western European musical trends. This idea became almost a tradition in itself; Dmitry Stepanovich Bortnyansky (1751-1825) lived in Italy for ten years ' (1769-79) and studied with Baldassare Galuppi, Daniel Nikitich Kashin (1770-1841), travelled to Bessarabia to work with Giuseppe Sarti in 1778; and later, Glinka, as is well known, spent three years in Italy (1830-33) where he studied with Francesco Basili in Milan. There's no doubt that, most Russian composers, however, learnt their craft by imitating the imported music. Though, a few reveal some degree of musical individuality, if not originality, and one or two even hint at the emergence of a growing national character. Inevitably however, the employment of folk song — more often than not, merely its most superficial characteristics — was usually primitive in the extreme. Bortnyansky's Piano concerto for instance was the first in Russia, though the score hasn't been very popular, or come to light. However, according to Gerald Seaman, "in all probability it resembled the 'Concert Symphony' [Sinfonia Concertante] written by him in 1790 and took the form of a Sextet (1) in which the leading part was played by a 'fortepiano organise' i.e. a piano equipped with organ registers (2)."

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In the era of the twentieth and twenty first century, many composers such as Debussy, Schoenberg, Bartok, Britten, Ligeti, Addinsell, Ali-Sade, Allen, Asia and many others started approaching composition differently by experimenting with ideas that were to have far reaching consequences for the way music is written and performed. Some of these innovations which I will be inculcating them more in my work include a more frequent use of modality, the exploration of non-western scales, the development of atonality and neotonality, the wider acceptance of dissonances, the invention of the twelve-tone technique of composition and the use of poly rhythms and complex time signatures.

These changes also affected the concerto as a musical form. Beside more or less radical effects on musical language, they led to a redefinition of the concept of virtuosity in order to include new and extended instrumental techniques as well as a focus on aspects of sound that had been neglected or even ignored before such as pitch timbre and dynamics. In some cases, they also brought about a new approach to the role of the soloist and its relation to the orchestra. In the year 2008, Peter Allen for instance composed and staged a performance of his Piano Concerto, titled Hurricane Juan, which is in five movements. This composition is a programmed music depicting the twenty-four hours before, during and after the storm. The first movement portrays a normal autumn pastoral day in Halifax, the second movement also depicts where the storm begins to attack the coastline, while the third movement describes the storm at full blast in the heights of its raging power. The penultimate movement goes on with a Solo Piano Cadenza which brings some peace and stillness after

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the passing of the storm and previous musical mayhem, and lastly, the fifth and
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final movement represents the coming together of the community and the optimistic spirit of the people. When I took considerable amount of time to analyze the structure and its instrumentation, the concerto has lot of structures retained and borrowed from the twentieth century era. Most of the Piano Concertos within the era of the Twenty first century is still under the forms and structure of the twentieth century composition. Therefore the Twenty first Century Piano Concertos is defined entirely by the calendar and not its historical style period in music.

African traditional music

Scholars have written extensively about the relevance of African traditional music in contemporary society (Amlor, 2017; Agawu, 1996; Nketia, 1974). According to Nketia (1975), African indigenous music plays a vital role in the life-cycle of the African. Rituals that are organized as part of the numerous rites of passage for the African are incomplete without music. Vocal music has been recognized to form the bulk of African indigenous music. Oven (1981), for example, categorized music in Sierra Leone into five groups. Four of them are characteristically vocal. Though most vocal music are accompanied by instruments, the focus of attention is usually the vocal aspect of the musical experience (Ampene 2005). Vocal music plays important role in religious activities, social gatherings such as funeral celebrations, installation of chiefs and annual festivals.

In spite of the attraction focused on vocal music, there are performances that are exclusively instrumental (Amuah 1987). Musical types such as Fontomfrom, Atsiagbekor, Akadinda, to mention a few are strictly instrumental.

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A number of court music among the Akans of Ghana are also instrumental. Nketia (1975) reports of a set of five large xylophones in the court of the Buganda of Uganda. This set of instruments are performed without vocal accompaniment to entertain the royal family.

Though indigenous African music is active in societal activities such as festivals and religious ceremonies, it's relevance beyond the confine of ethnic communities has been observed in contemporary times. During national events, African indigenous music is employed to punctuate activities slated for the day. In recent years, indigenous African music has been packaged to serve the needs of tourists who demonstrate interest in indigenous music. These packaging are usually done by Ghanaian indigenous music performers who establish groups often called "cultural troupes." These cultural troupes are strewn across the country, the concentration of which is in the capital; the entry point for tourist. However, the demand for the services of cultural troupes is not only concentrated in Accra, the capital city, but also are intense in other cities and hence there are more "troupes" in the cities than in the villages. In the cities, the "troupes" are employed to perform at marriage ceremonies, funeral celebrations, outdooring new born babies, as well as entertaining tourists.

In addition to the establishment of cultural troupes, African musicians have assembled large number of indigenous instruments into large ensembles many of which are referred to as African orchestras. A classic examples of these orchestras is the Pan African Orchestra founded by Nana Danso Abeam in 1988. The Pan African Orchestra is one of the new forms of indigenous ensembles that perform locally and in concert halls outside the borders of Africa (Flolu & Amuah, 2003).

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Other forms of contemporary African music have been identified as "African Art Music." Euba (1993) defines these new forms as "Neo-African Art Music" and believes that these forms are "part of a modern pattern of interculturalism. According to Euba (1993), Neo-African Art music may be broadly divided into four categories, namely

1. Music based entirely on western models and in which the composer has not consciously introduced any African elements.
2. Music whose thematic material is borrowed from African sources but which is otherwise western in idiom and instrumentation.
3. Music in which African elements form an integral part of the idiom (through the use of African instruments, or texts, or stylistic concepts and so forth) but which also includes non-African ideas.
4. Music whose idiom is derived from African traditional culture, which employs African instruments, and in which the composer has not consciously introduced non-African ideas.

Models of compositions in the first category are Ayo Bankole's Toccata and Fugue for the organ, Newlove Annan's They that wait, P. Zabana Congo's Atlantic Shore, Ato Turkson's three pieces for flute and Piano, Akin Euba's string Quartet, Anthony Okelo's Missa Mayot for a capella choir.

Euba (1993) describes the second category as "African melodies and/or rhythmic motifs which are placed within a Western idiomatic structure. Their linear tonal organization is based on the Western diatonic system and their harmonic styles are consistent with either the 20th century or pre-20th century western practice. The works are scored for western instruments and often utilize

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western classical forms (such as sonata, rondo or fugue). In view of these characteristics, the cultural identity of the works with Africa is almost totally negated."

Examples are Fela Sowande's Folk symphony, W.K. Mereku's Sasabonsam march, Ayo Bankole's Sonata No.2 in C. Works in the third Category are Kenn Kafui's Pentanata, J.H. Nketia's Volta Fantasy, Joshua Uzoigwe's Four Igbo songs for female voice and Piano, Gamal Abdel-Rahim's Hassan and Naima (A ballet suite for strings, flute, oboe, clarinet and percussion).

Euba continues to describe this category as Neo-Traditional. In the last category, there are compositions such as Kenn Kafui's Drumnata, Solomon Mbabi-Katana's Midday Dream (For an African Orchestra). The following theories back the need to create a Piano Concerto in African idiom.

The Theory of Interculturalism in Music

Kimberlin and Euba (1995) are of the view that intercultural music is that in which elements from two or more cultures are integrated. The composer of this music usually belongs to one of the cultures from which the elements are derived. Euba states that Composers of intercultural music.

1. Value highly intimate knowledge and understanding of creative and performance processes of other cultures; these can be achieved by synthesizing indigenous and foreign compositional processes and techniques (As in the case of this project where the indigenous African percussions play together with the Piano that executes foreign compositional processes like forms, structures and techniques employed in "Sanku" Concerto).

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2. Maintain integrity of their indigenous value systems while utilizing musical elements, processes and techniques from other cultures to expand their modes of expression for the creation of performance of new music.
3. Advocate holistic approaches to teaching musics of specific cultures involving methodologies applicable to diverse groups of students from different backgrounds, having different objectives and who may be unfamiliar with the philosophical and social norms of the cultures whose musics they seek to learn.
4. Consider extra musical contextual factors in determining Cross-cultural approaches to musical analysis and in defining ethnic norms.

All these elements cited by Euba demonstrates that, Intercultural music includes all types of musics: the traditional and contemporary, popular and art, and range from those musics with mass appeal to the very esoteric.

In the case of "Sanku" Concerto, western idioms such as Techniques of the Twentieth century music composition, Forms and structures (sonata, rondo), and the Instrument (Piano), combine with Indigenous Ghanaian percussion (Kagan, Kidi, Atumpan, Petia, dawuro, nononta, etc) that executes African rhythms, to compose a concerto that can be described as a contemporary art music piece from Africa.

The Theory of African Pianism

Euba (1989) coined the term African Pianism in an article entitled "Traditional Elements as the basis of New African Art Music". In here, he states that for those composers interested in cross-cultural musical synthesis, the

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writer sees a possibility of evolution in the use of western pianoforte in
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combination with African drums and other instruments of percussion (As the "Sanku" Concerto represents). The piano already displays certain affinities with African music and by creating a type of African pianism blend with African instruments; it should be possible to achieve a successful fusion.

Nketia (1994) stipulated that African Pianism refers to a style of piano music which derives its characteristic idiom from the procedures of African percussion music as exemplified in bell patterns, drumming, xylophones and mibra music. It may use simple or extended rhythmic motifs rhythmic phrases.

Boamah (2012) says, African Pianism describes the approach of composition that combines African elements and western elements for the piano. He goes on to state that a composition can therefore be based on African Traditional vocal music or instrumental music. He adds that, the need to write African music for the piano arises in view of evidence that the piano is a more developed music instrument and offers greater opportunity to the composer than was realized. Therefore, upon analysis, one can agree to a large extent that the "Sanku" concerto is a pure example of African Pianism, since the composition involves the Piano, executing African rhythms, together with the Repieno (Indigenous Ghanaian Percussion) displaying the culture of traditional musical resources such as rhythms.

Considering Euba and Nketia's observation on the definition and scope of African Pianism, Boamah says we can understand that compositions in African pianism can employ techniques and styles used in the performance of African instruments like the xylophone, thumb piano and drum music. The idea is to let the piano act like an African instrument.

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Menard (2013) states that creativity can be experienced in many roles of musicianship: performing, improvising, and composing. In her article, she says that the focus of instruction for middle school general curriculum should be composition. . He adds that, the composition experiences provided fertile ground for creative thinking in music.

According to Webster (1996), creative thinking is really a term that has its base in what most of us understand to be "creativity" though he feels that word "creativity" has been misused for the past years and even now. Peter Webster reveals five common elements, with a careful project of the various definitions in the literature.

1. A problem solving context (Which can be found in the statement of Problem in this project)
2. Convergent and divergent thinking skills (Which brings together the musical experiences, Cultural musical beliefs, and changes that came up while composing the "Sanku" Concerto
3. Stages in the thinking process: (From movements to movements, and following the systematic structures involved in the "Sanku" Concerto)
4. Some aspect of novelty: That's the originality of the work.
5. And lastly, "usefulness of the resulting product." (Which can be found in the recommendations for further studies in the last chapter of this work).

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One place where creativity should flourish is the music class: opportunities for musical creativity abound at every stage of learning. Many Scholars have demarcated creativity in their own ways. Getzels (1975) for instance, maintains the fact that there is no agreement on a universal definition on creativity. On equal example, Treffinger (1987) agrees, adding that assessment of creativity is accordingly difficult.

It was Wallas (1926) though who presented a model that defined some of the basic concepts of the creative process which have lasted to the present day. This model has four stages: Preparation, incubation, Illumination and Verification. And these stages caught the attention of Webster. There is no doubt that, this project will need lot of creativity so far as the composition is concerned. And as much as the thinking process is involved, this theoretical frame work is very critical in the composition of the work.

Rhythm configurations of extrapolation, masking and interpolation (Anku, 2000).

Anku's concentration was on the fact that, performance of African rhythms consists of Ostinato framework of multi-concentric rhythms on which various manipulations of the set are realized by a leader (e.g. a lead drummer). Most of Anku's examples for Extrapolation, masking and interpolation were designed for lead drummers. But I decided to extend this theory to all the drummers including the Pianist. From bar 1 to 13 in the second movement is an example of Interpolation on the Piano (Though my set of grouping doesn't necessarily follow Anku's). The first set of rhythms can be found in bar 1 to 3, the second set in bar 4 to 5, the third set in bar 5 to 6, The fourth from bar 6 to 7, Fifth ,7 to 8, sixth from 8 to 9 , the next from bar 9 to 10, and lastly from bar

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11 to 13. One can easily analyze and come to a conclusion that, Though the
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sets have different rhythmic pulses and accents, they are related in such a way that a part of the first set can be found in all the other sets, and vice versa. This relation of similar rhythms in different sets is what Anku refers to as interpolation.

Another Example of masking can be found in Bar 378 and 379 in the first movement. The core set of rhythm is in Bar 376 and 377. The rest in the next 2 bars is What Anku refers to as Masking (that is some pulses missing in the main set).

The score of the composition is on the next page.

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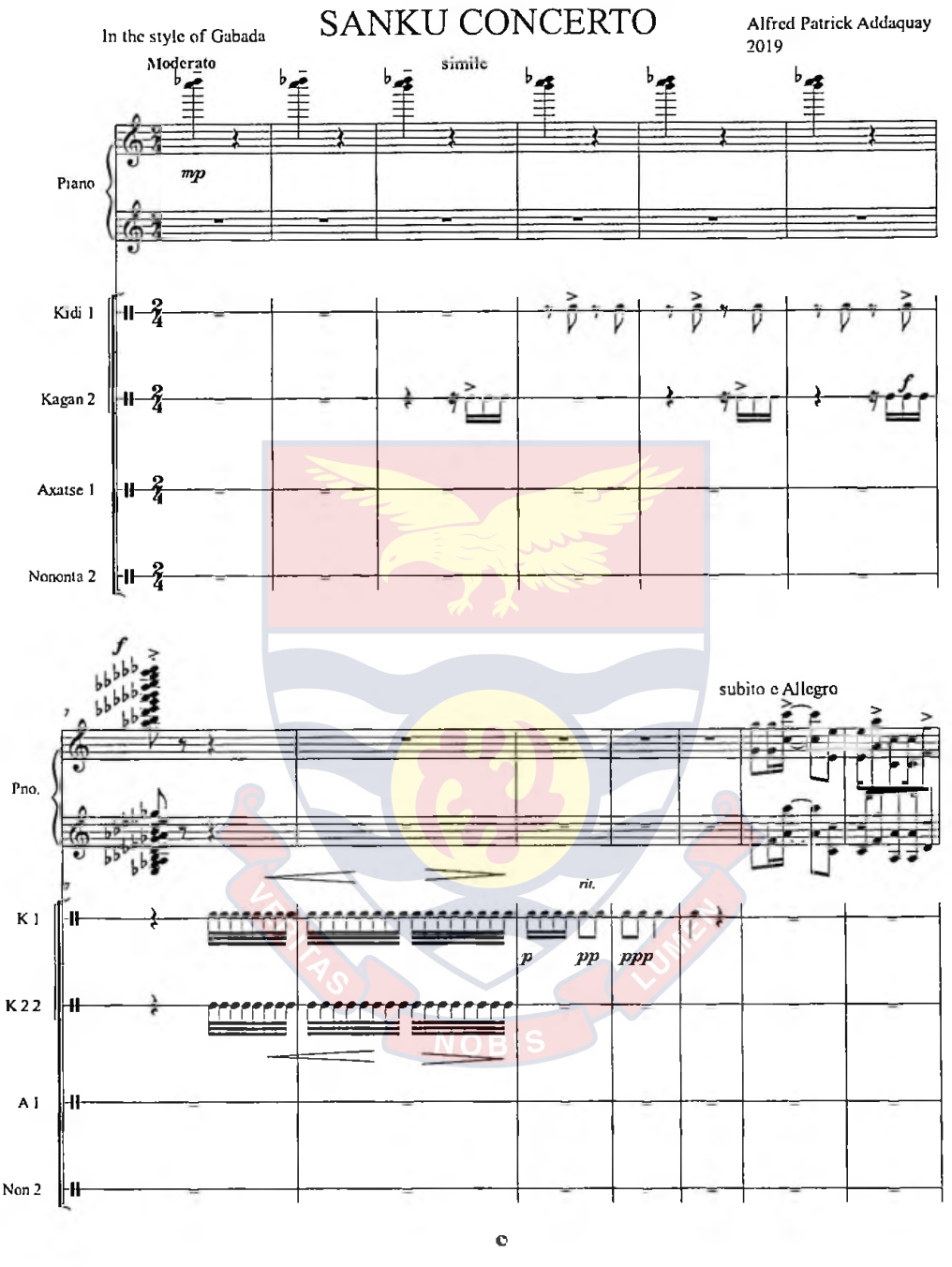
FIRST MOVEMENT



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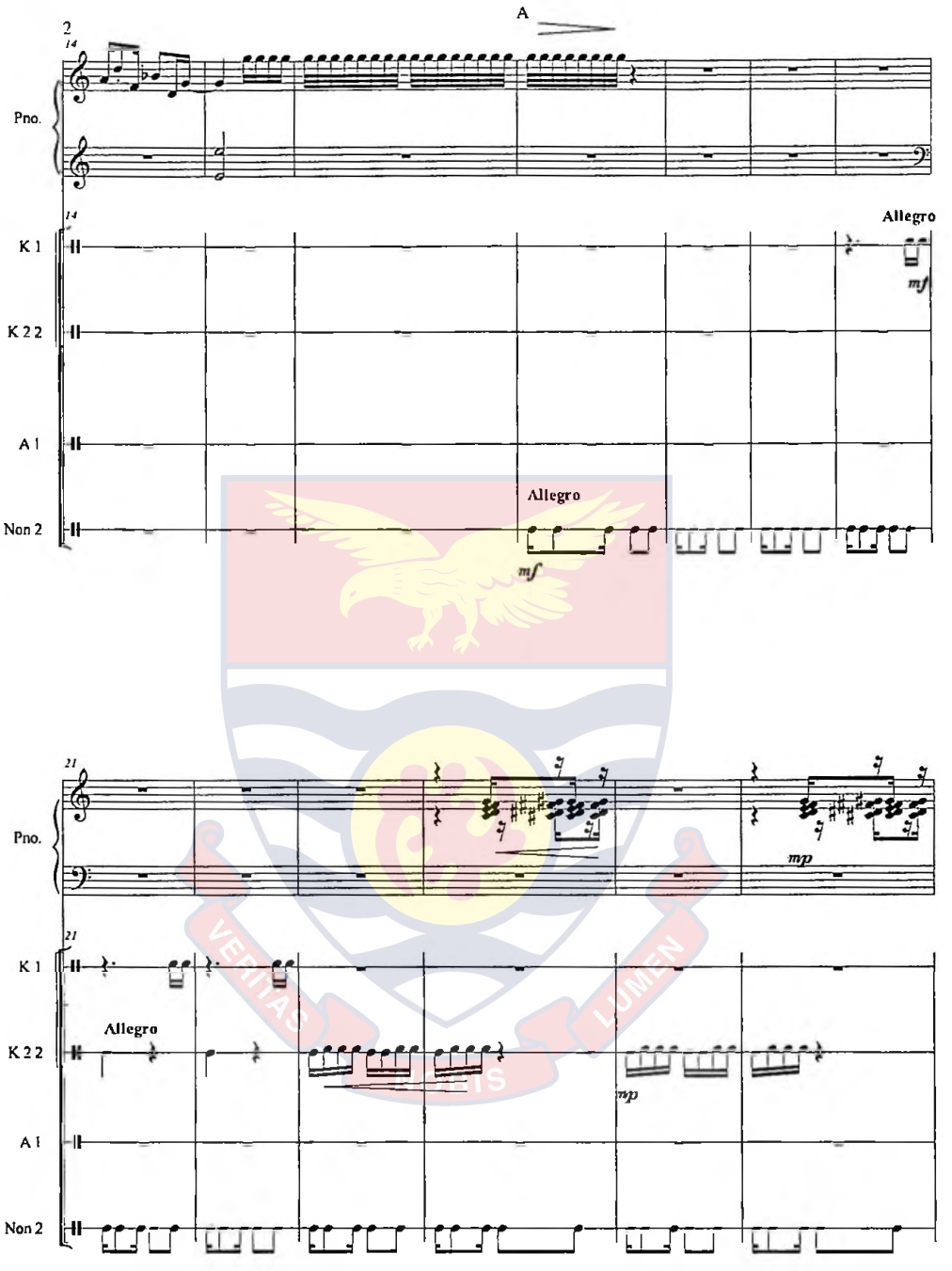

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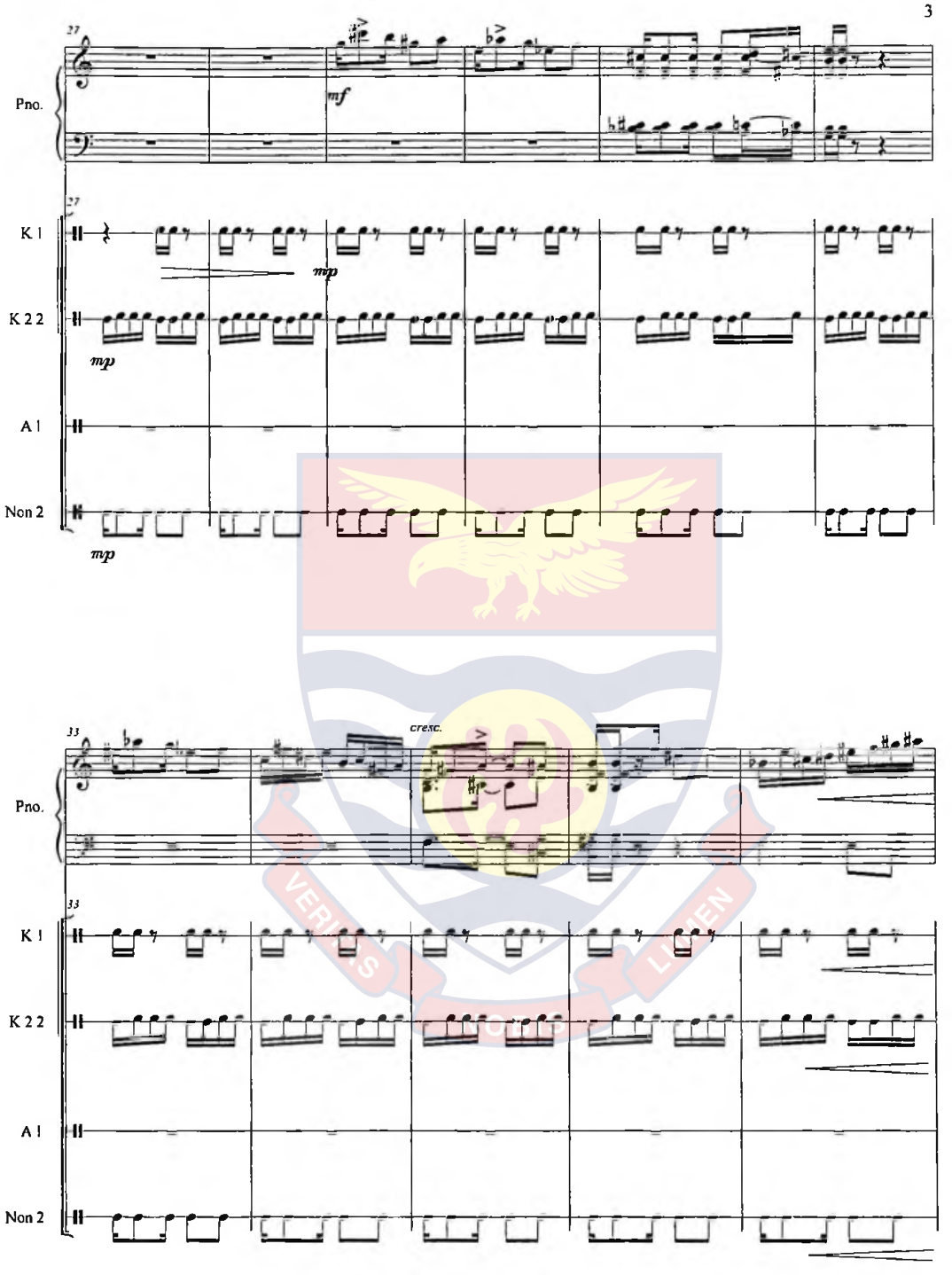

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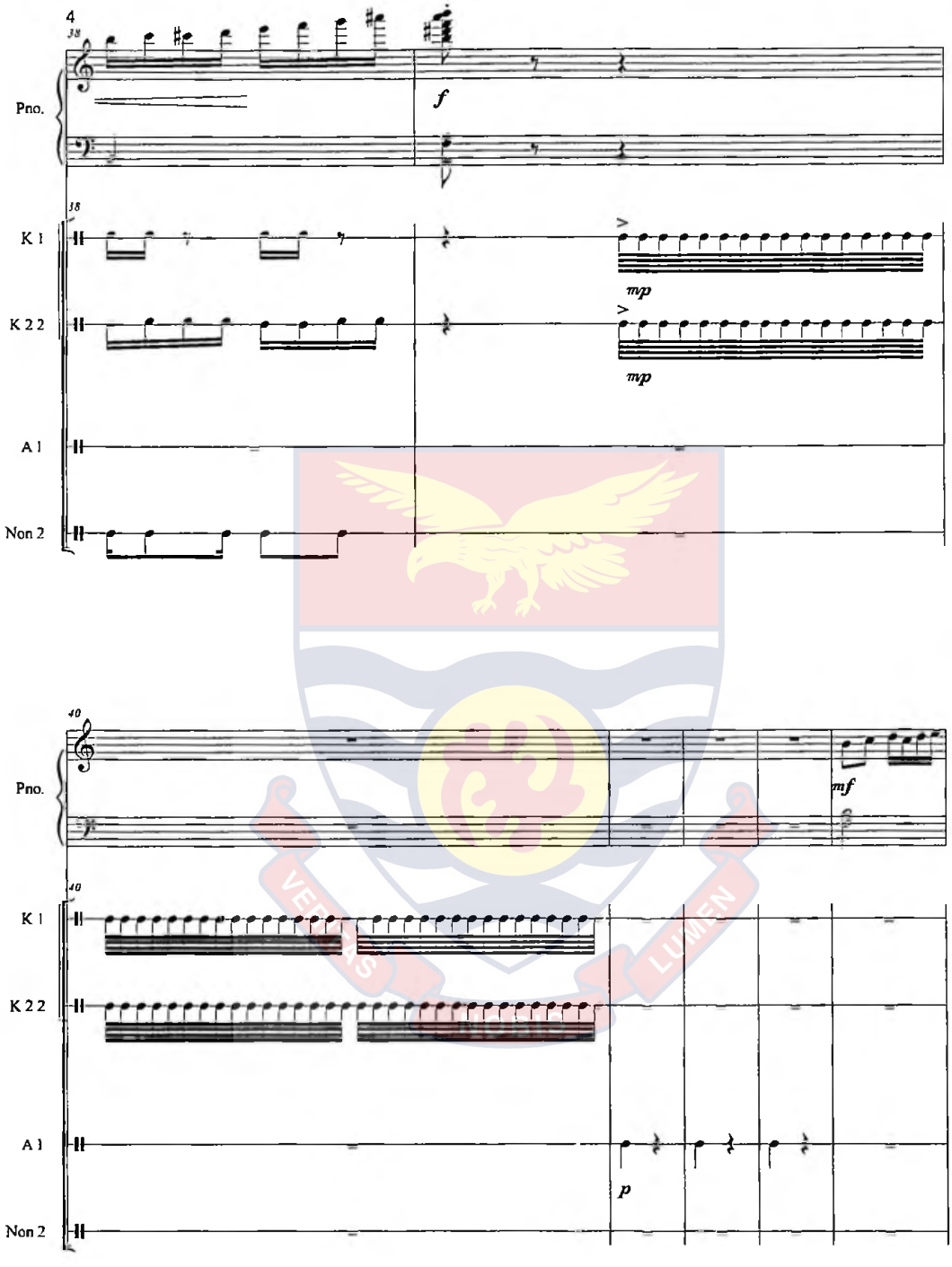

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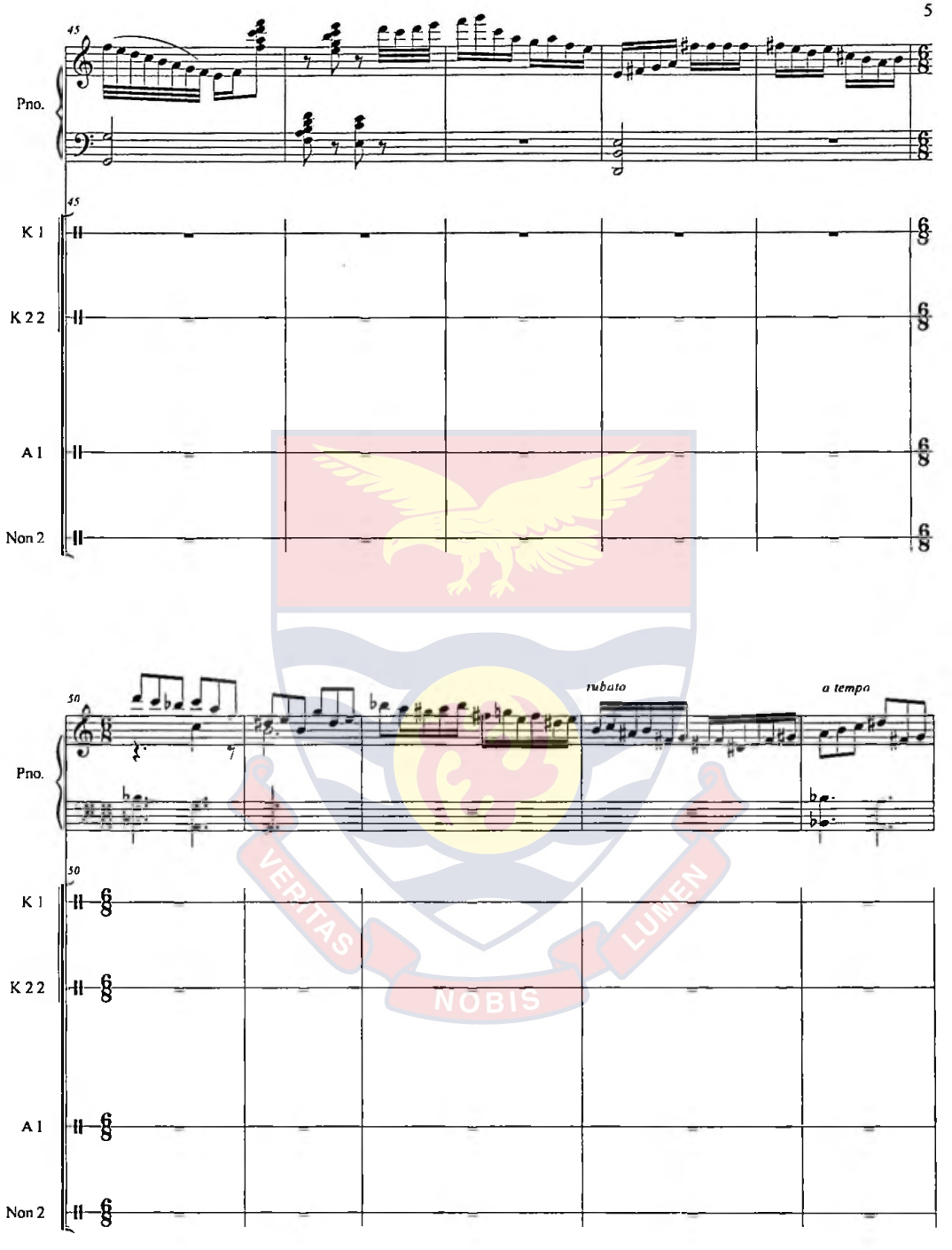

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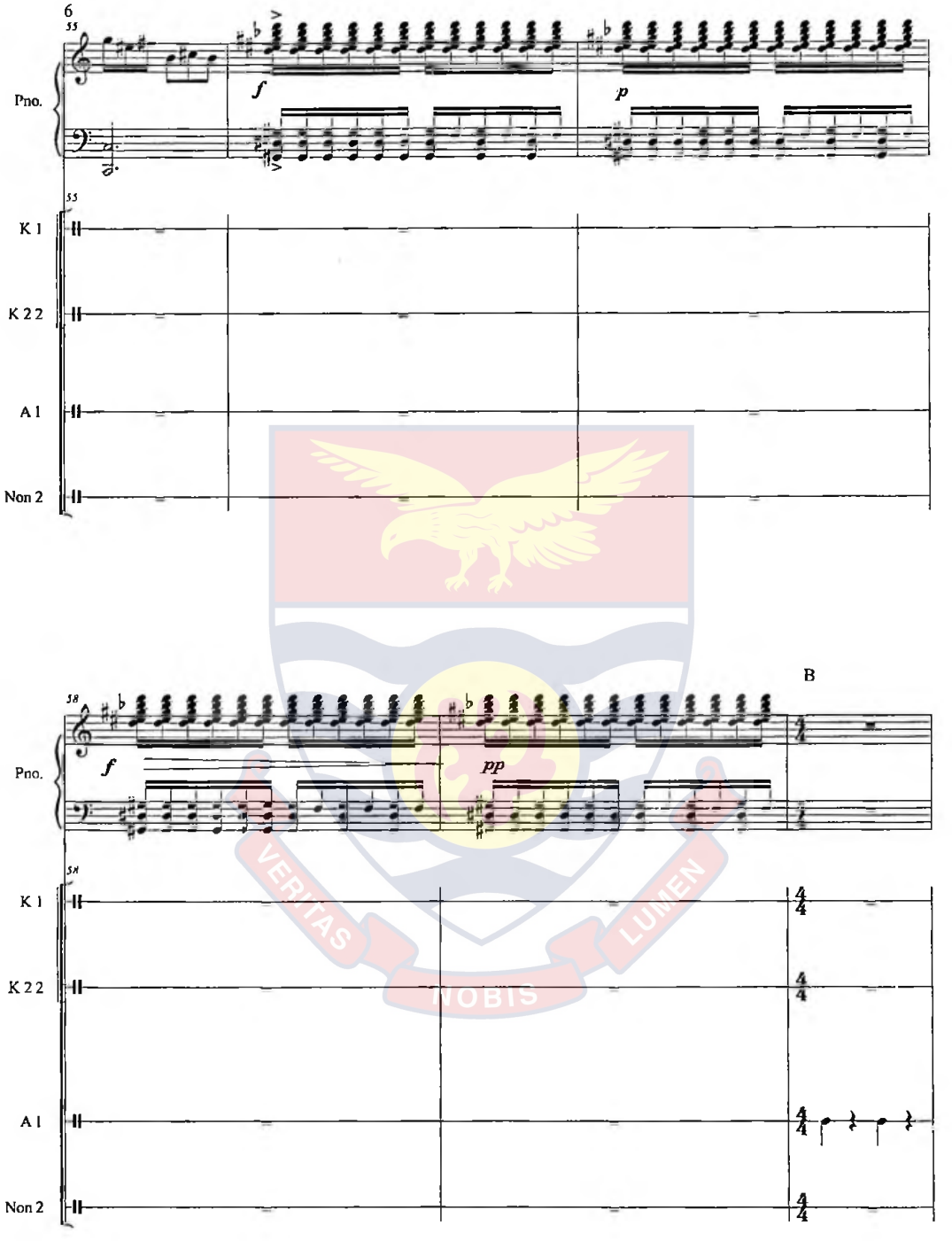

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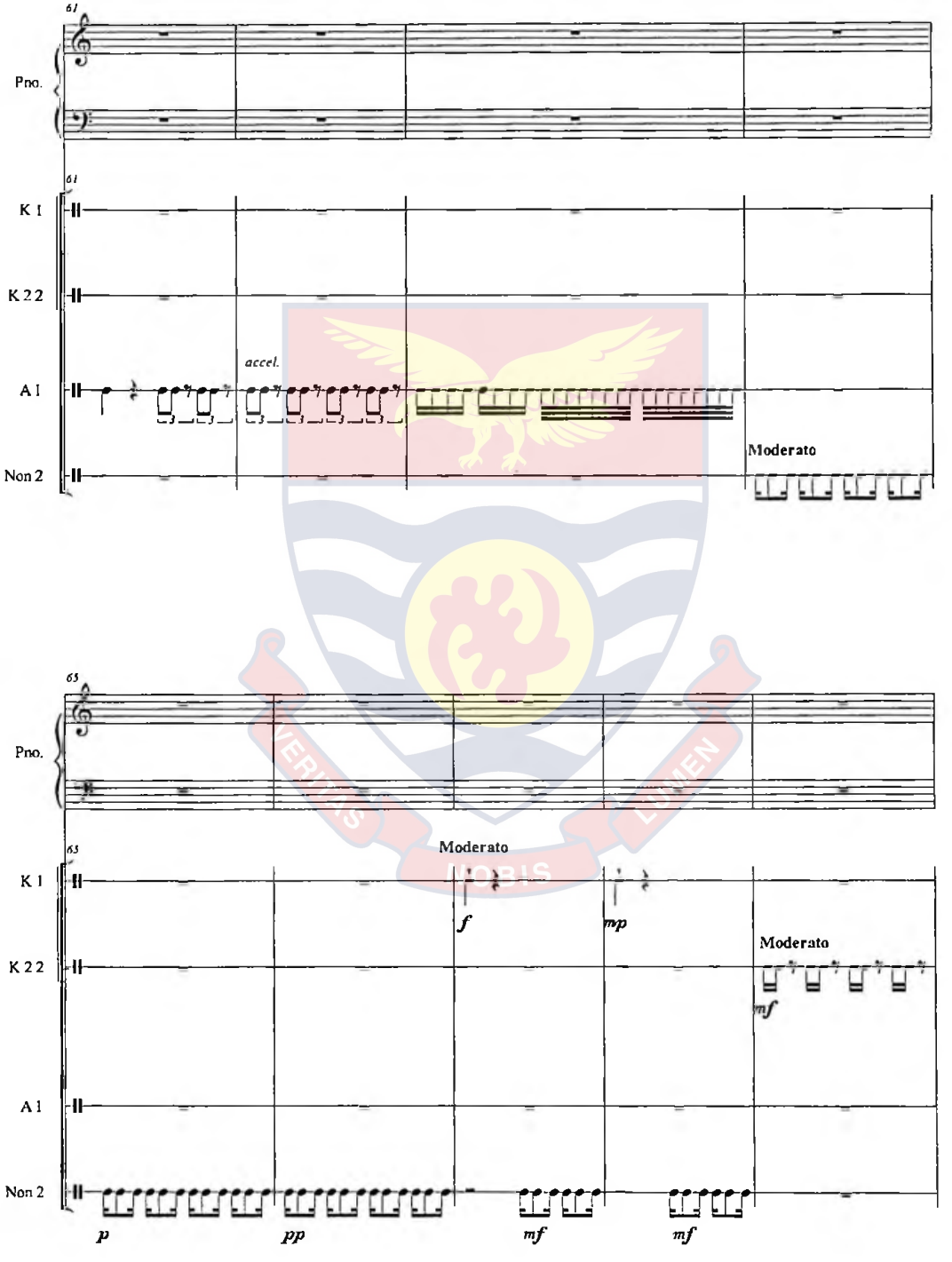

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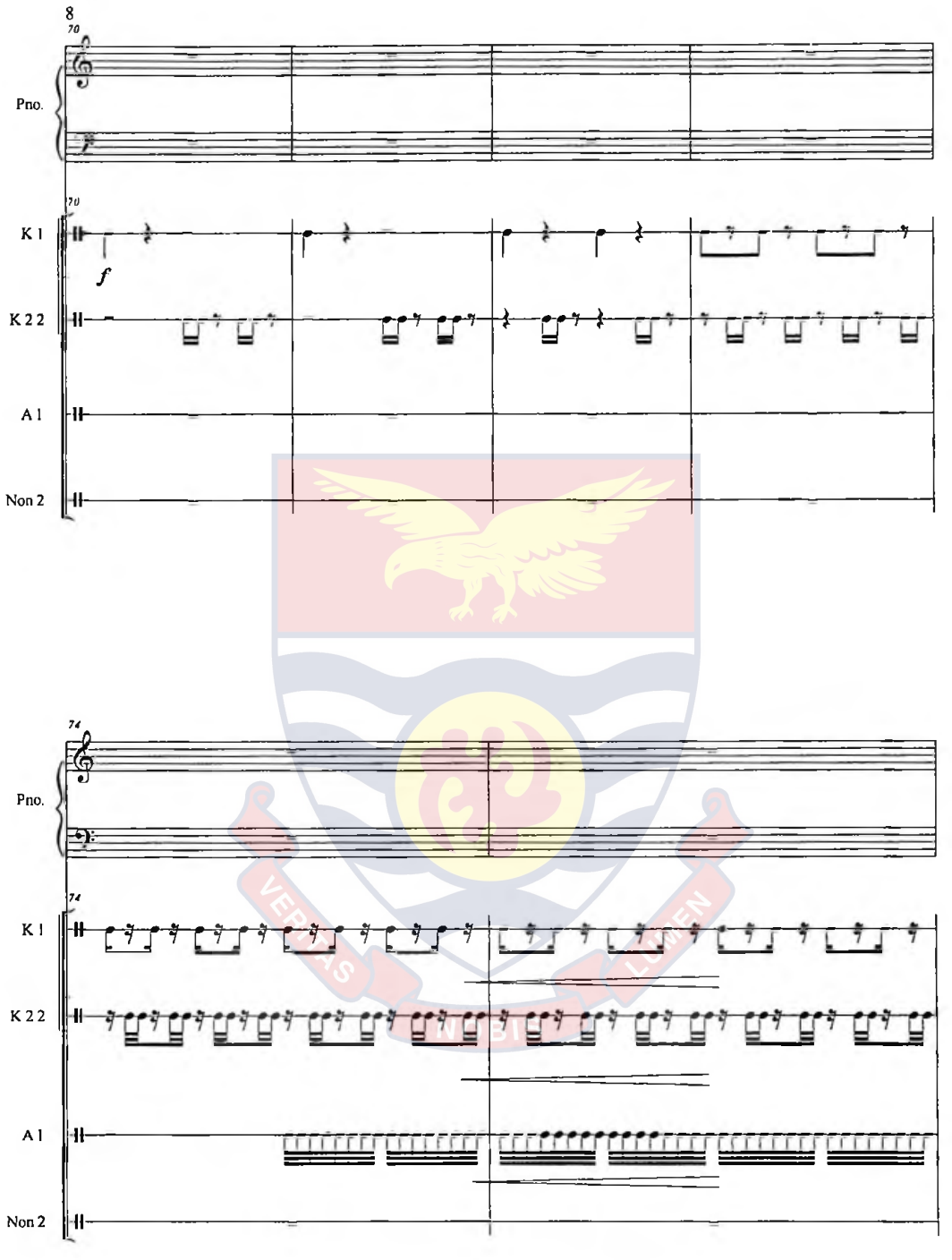

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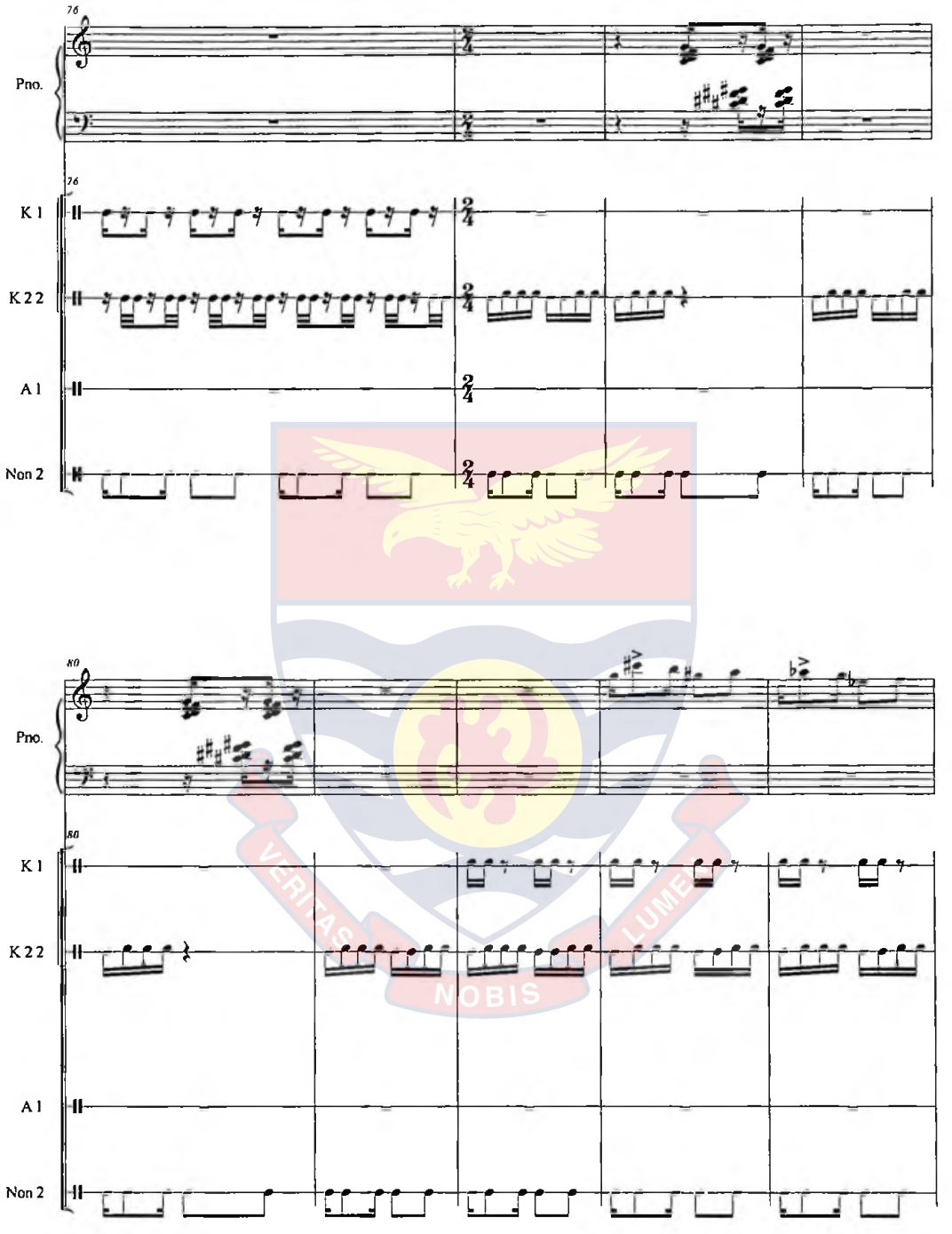

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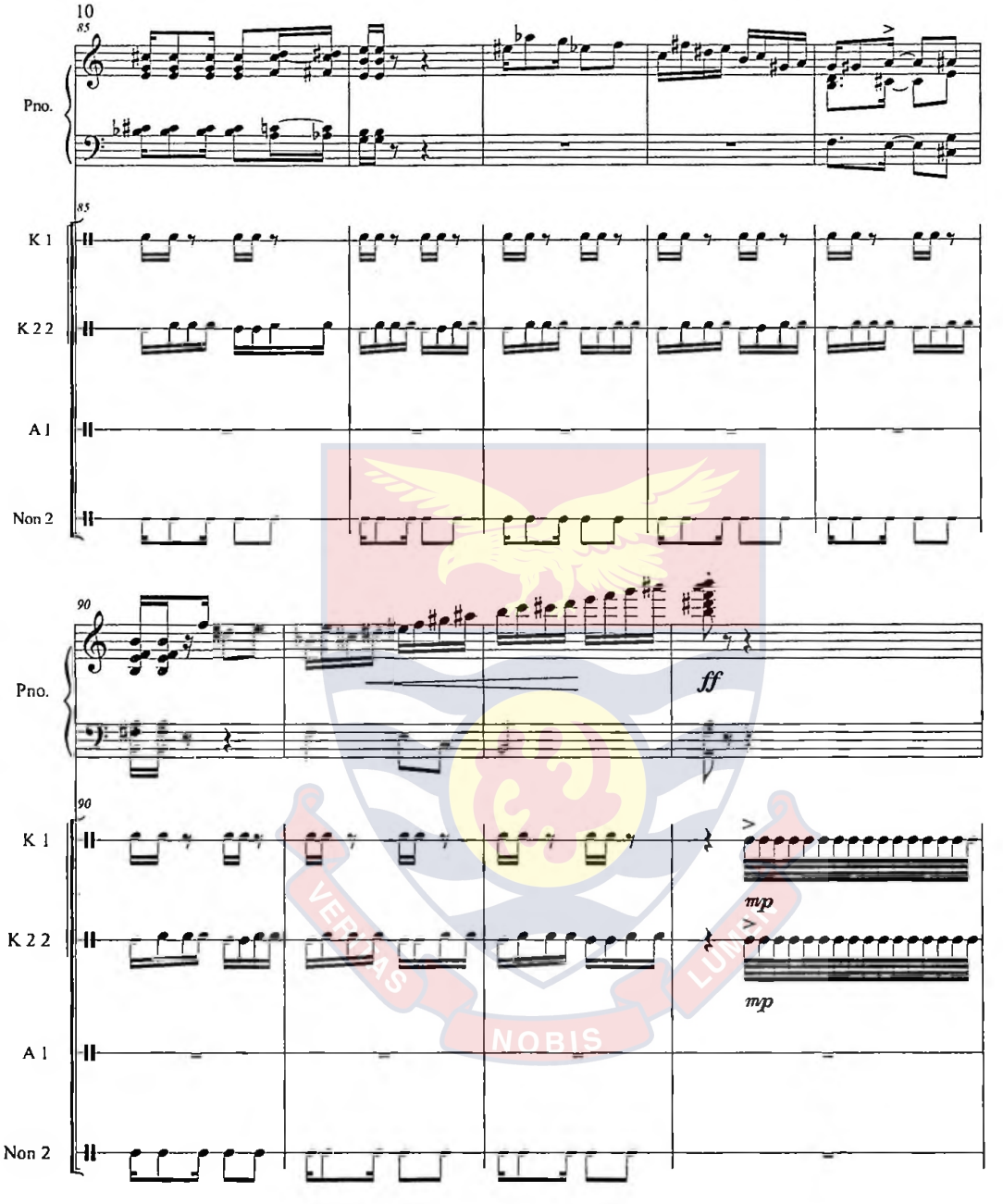

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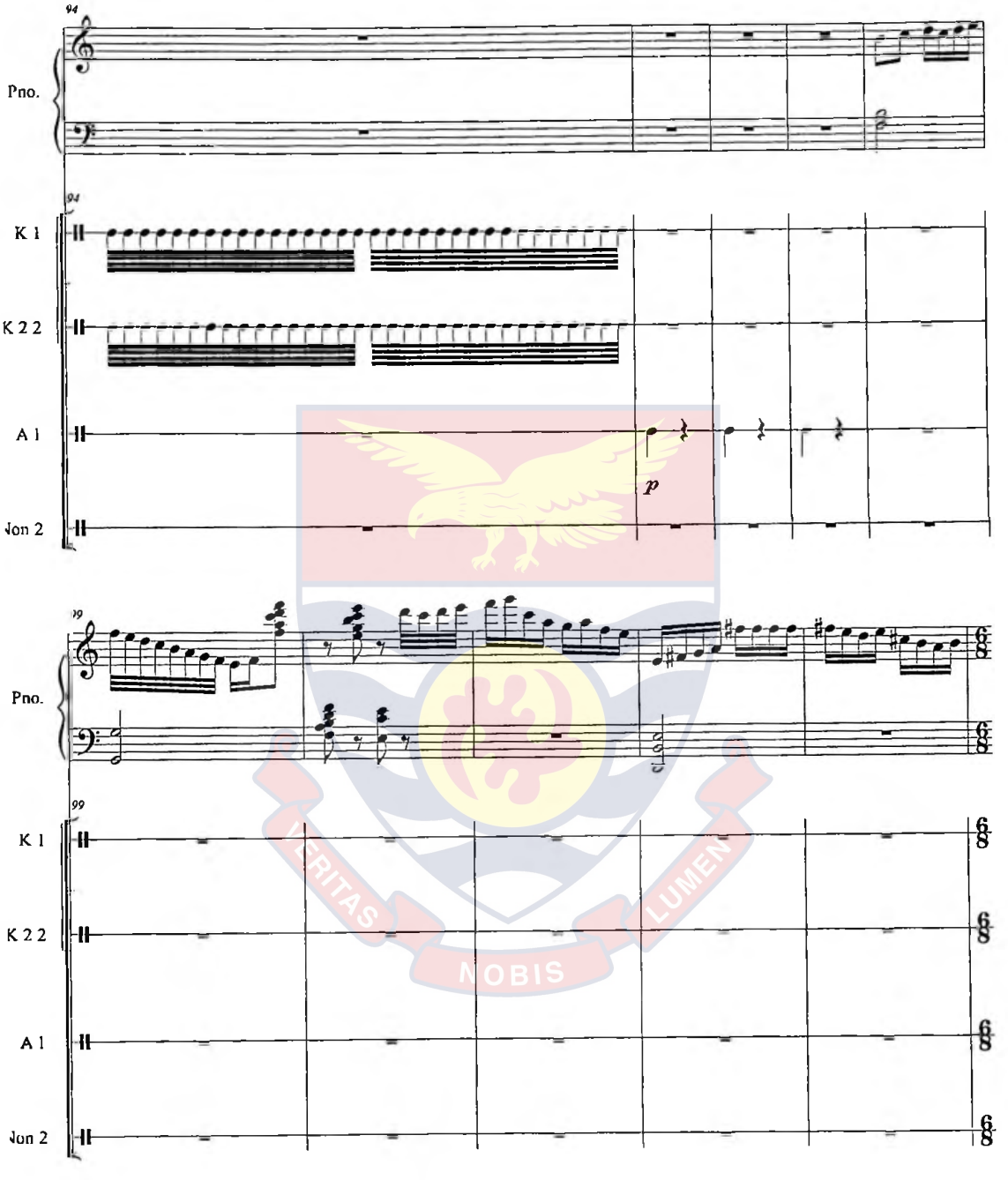

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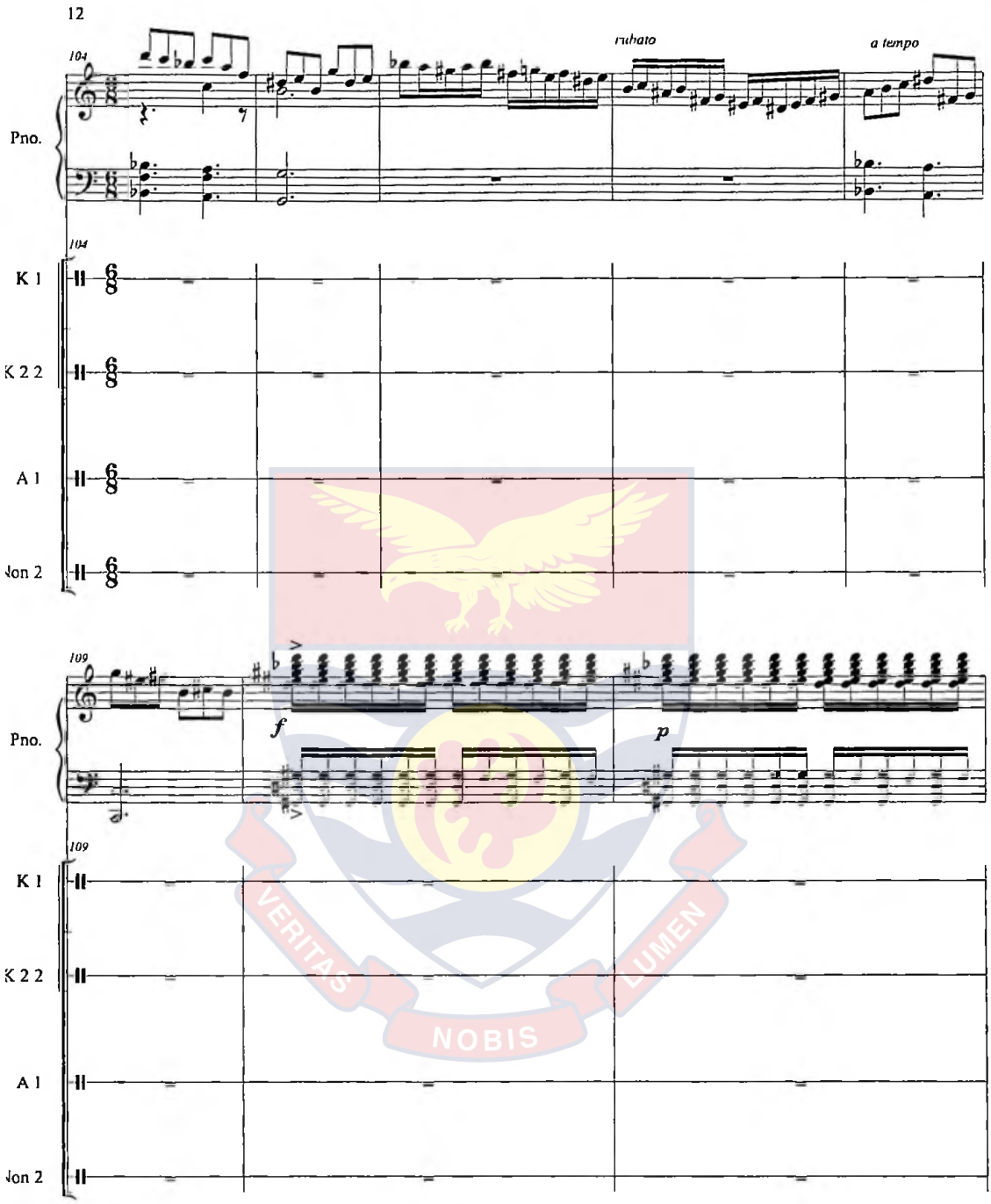

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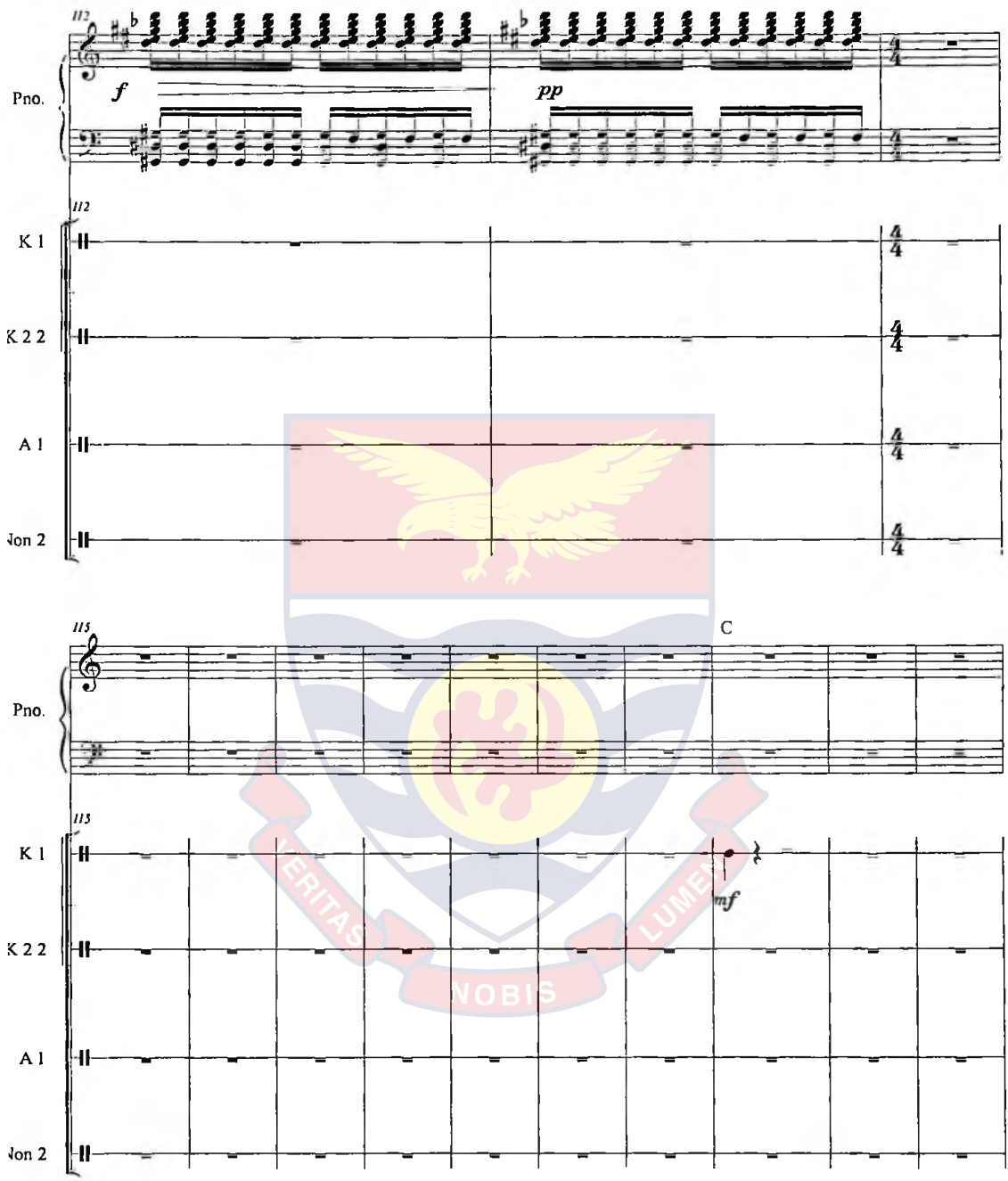

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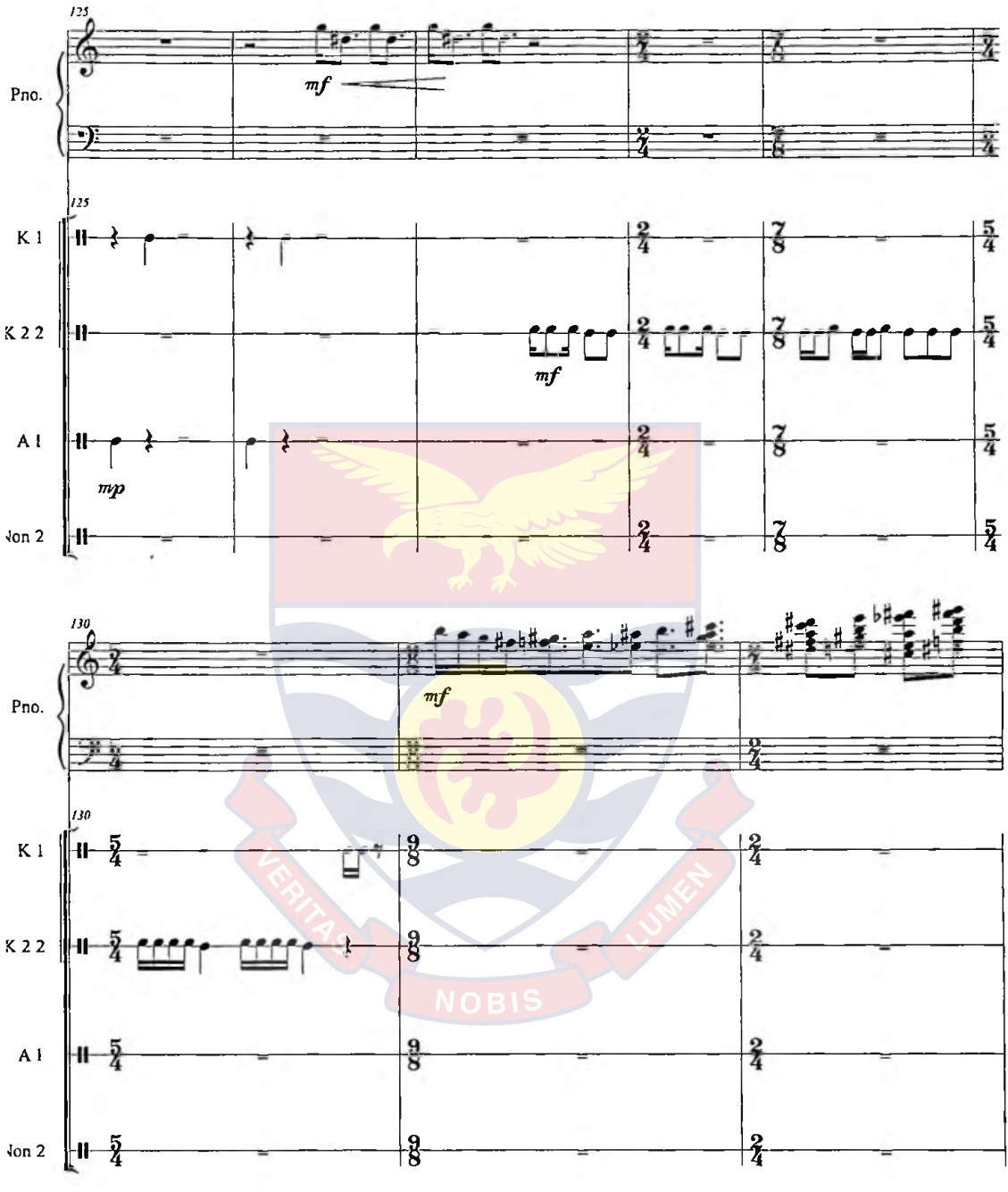

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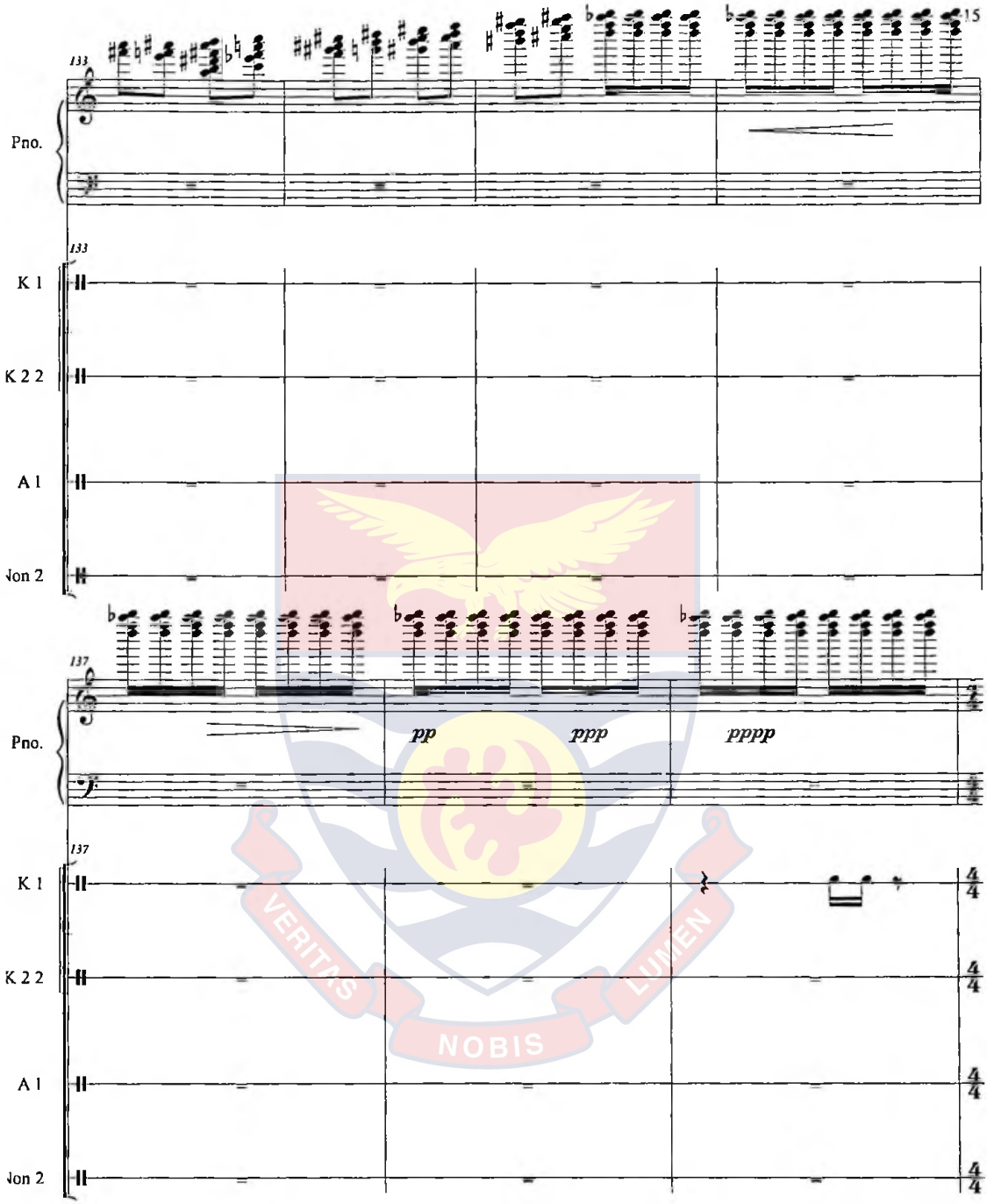

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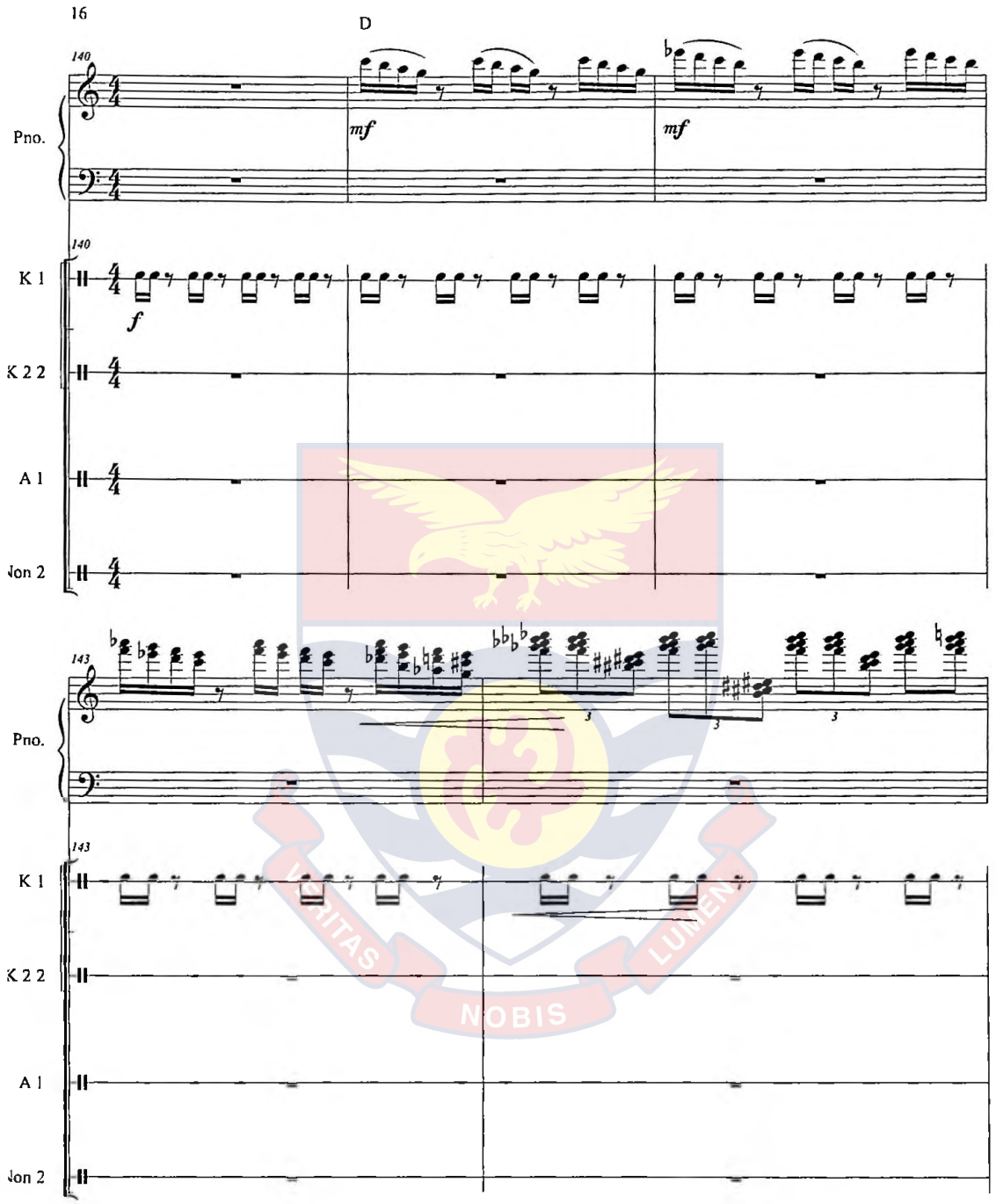

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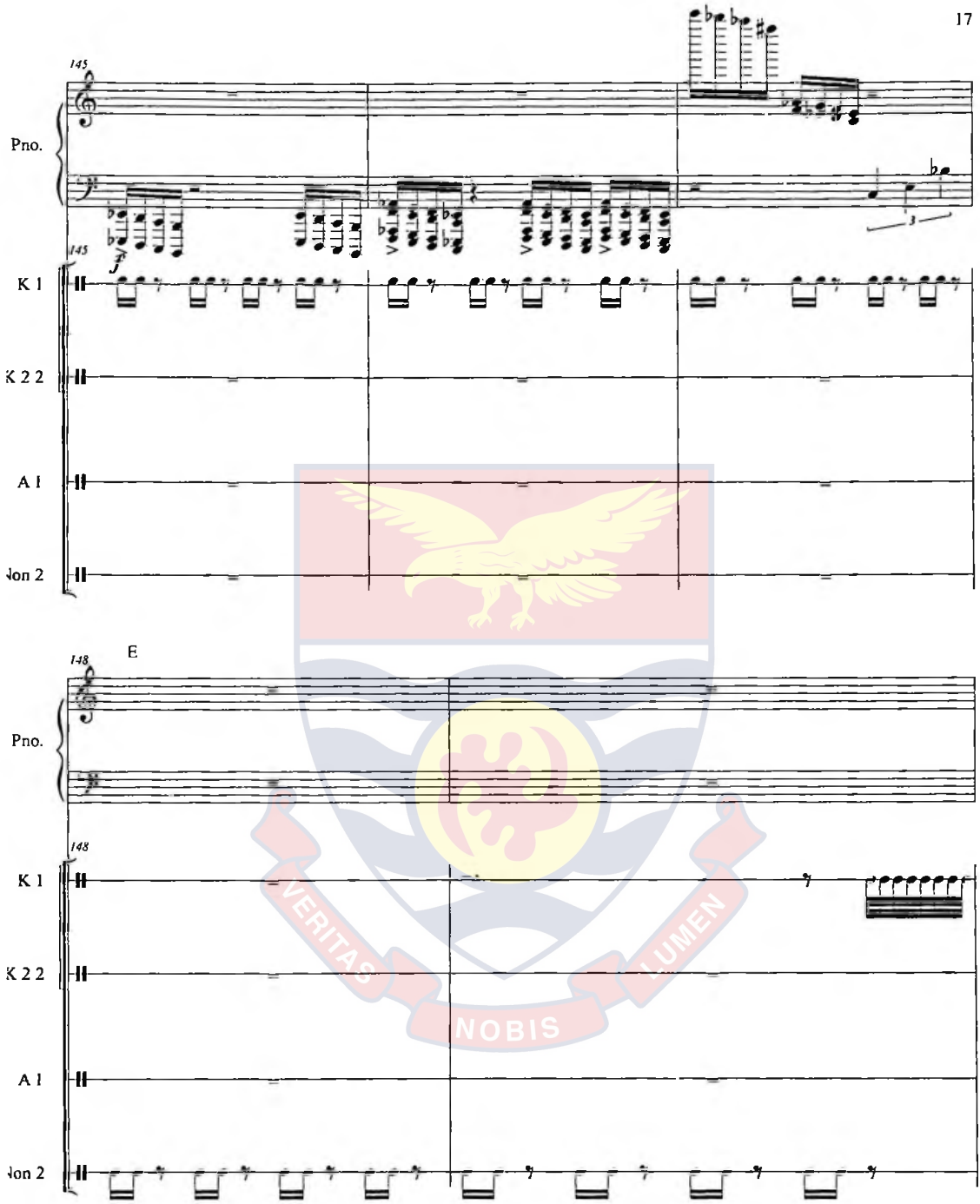

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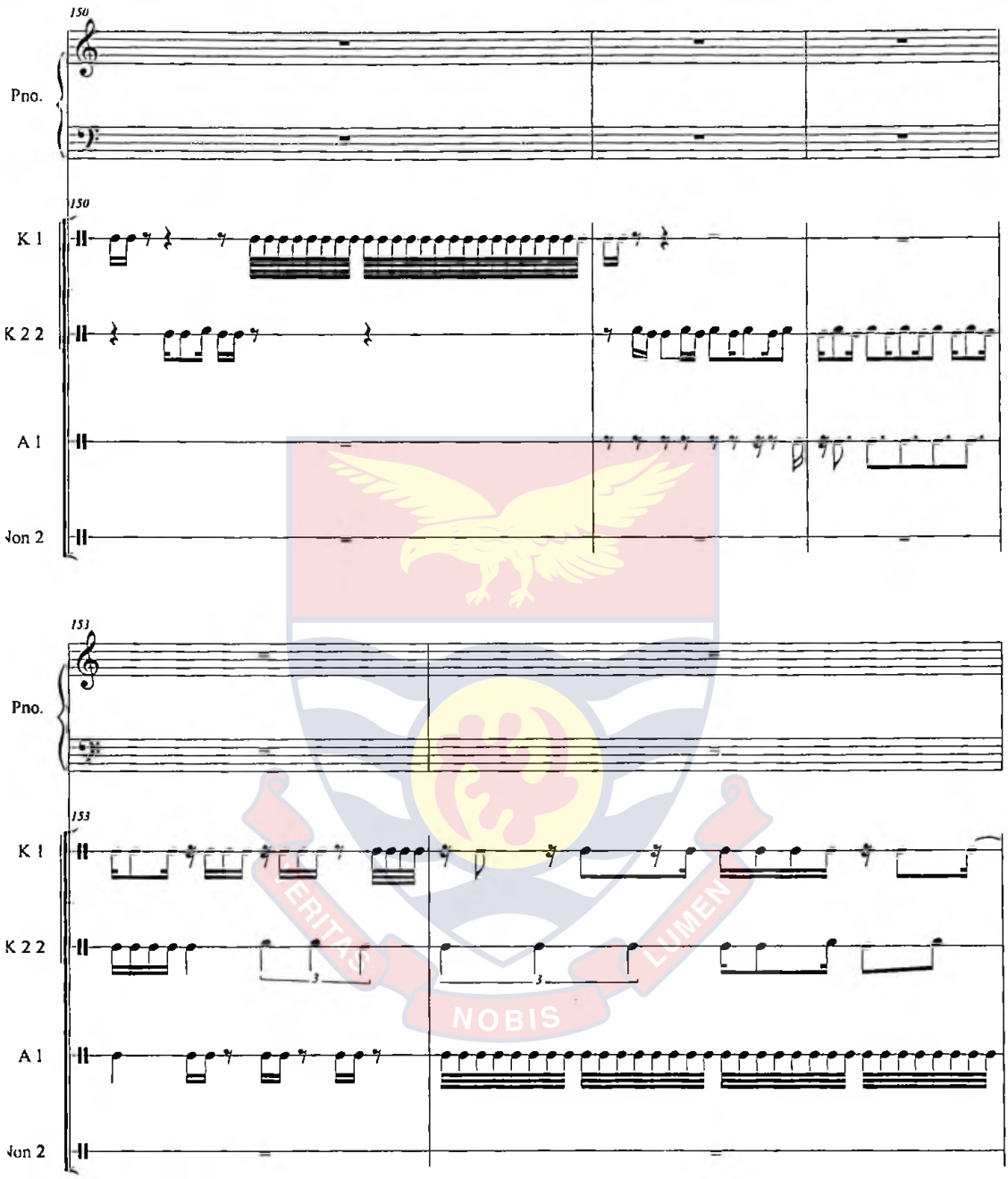

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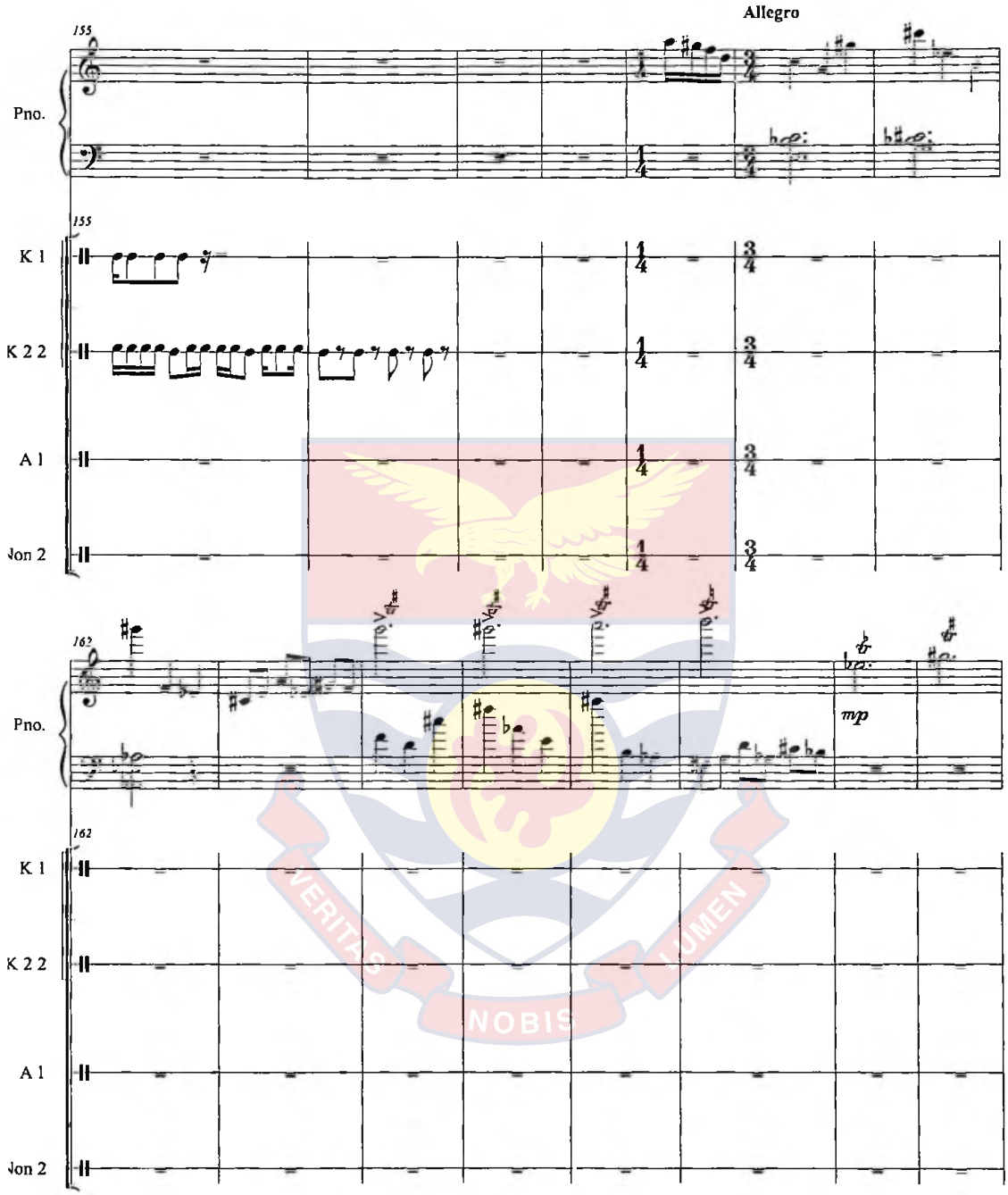

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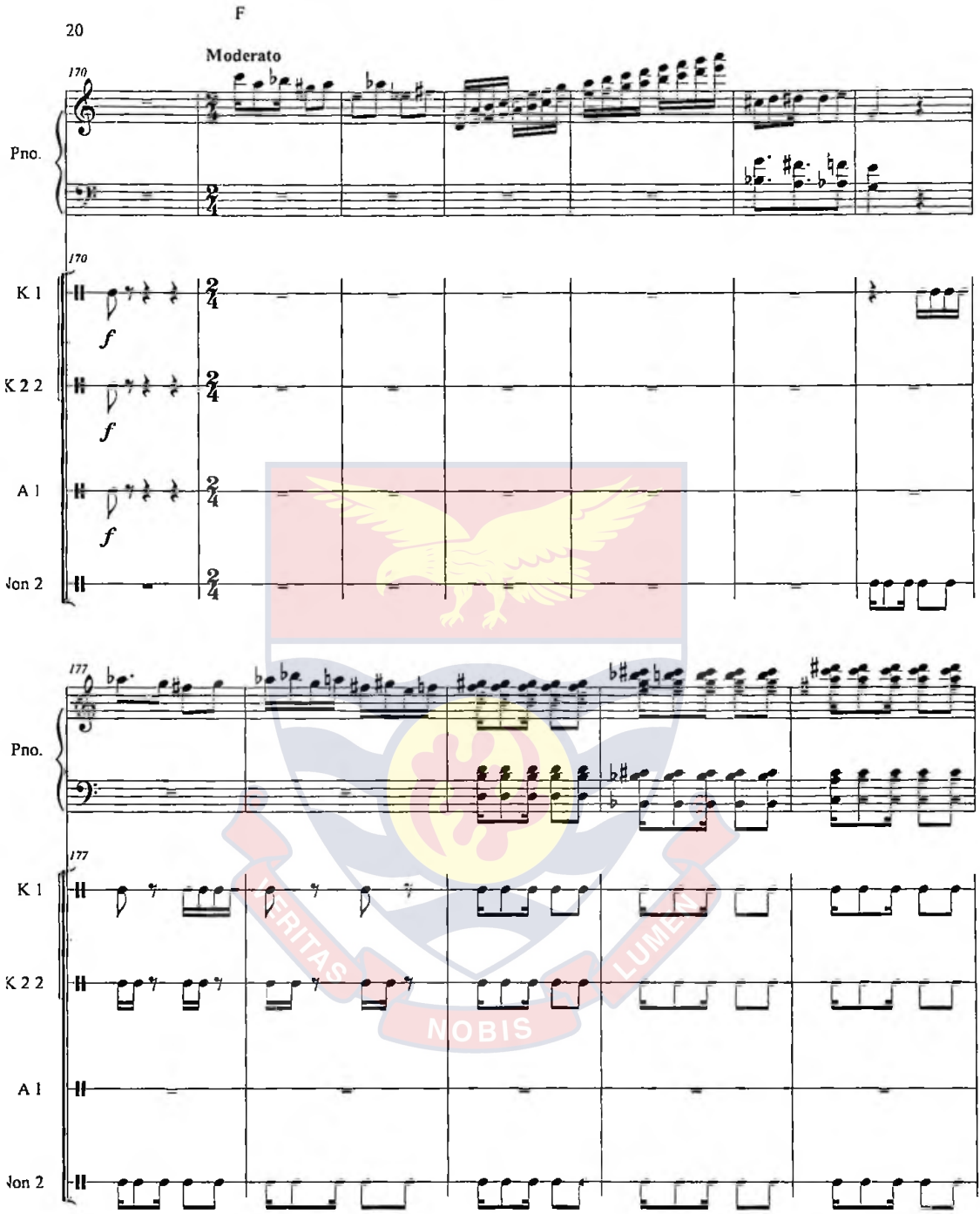

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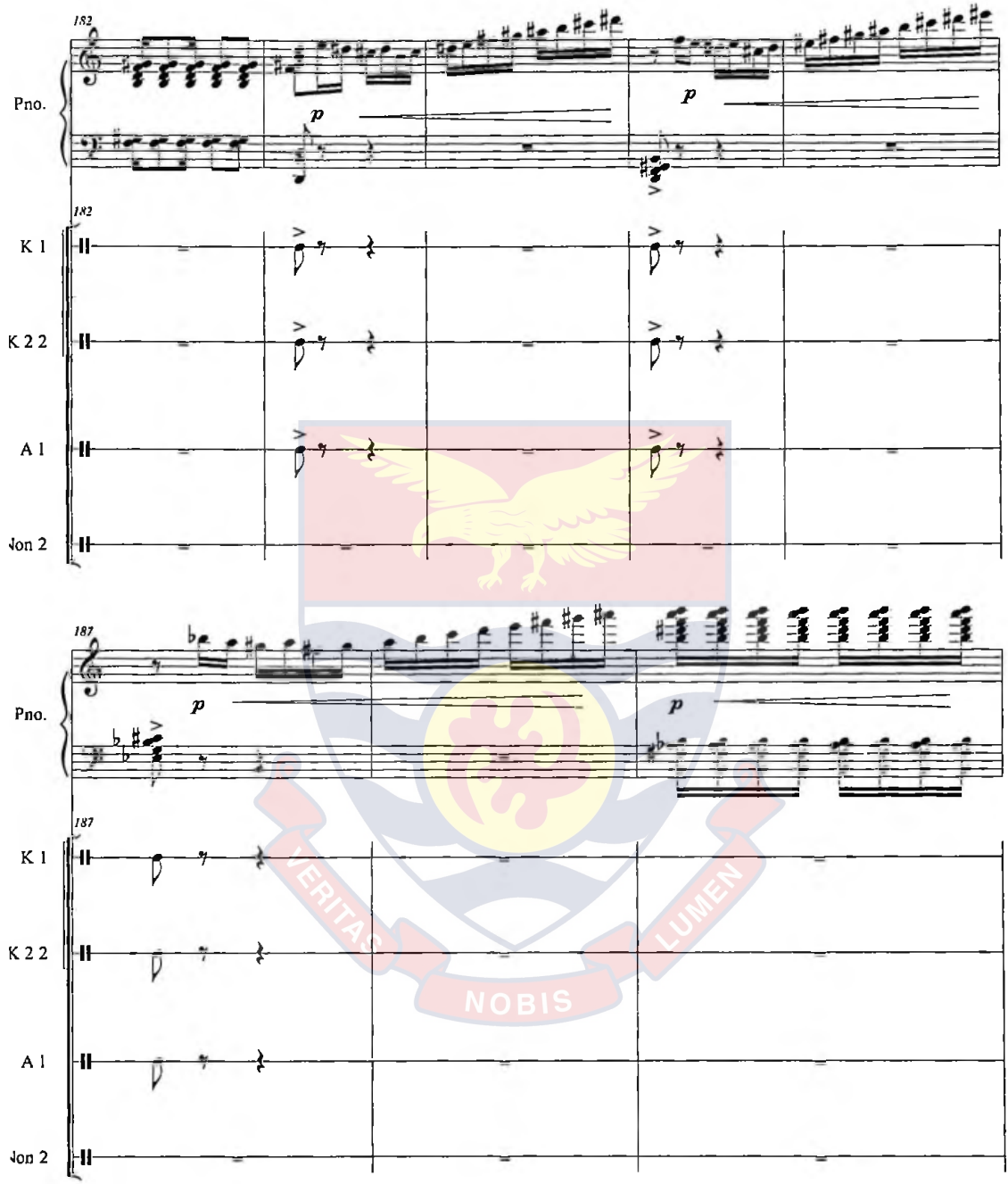

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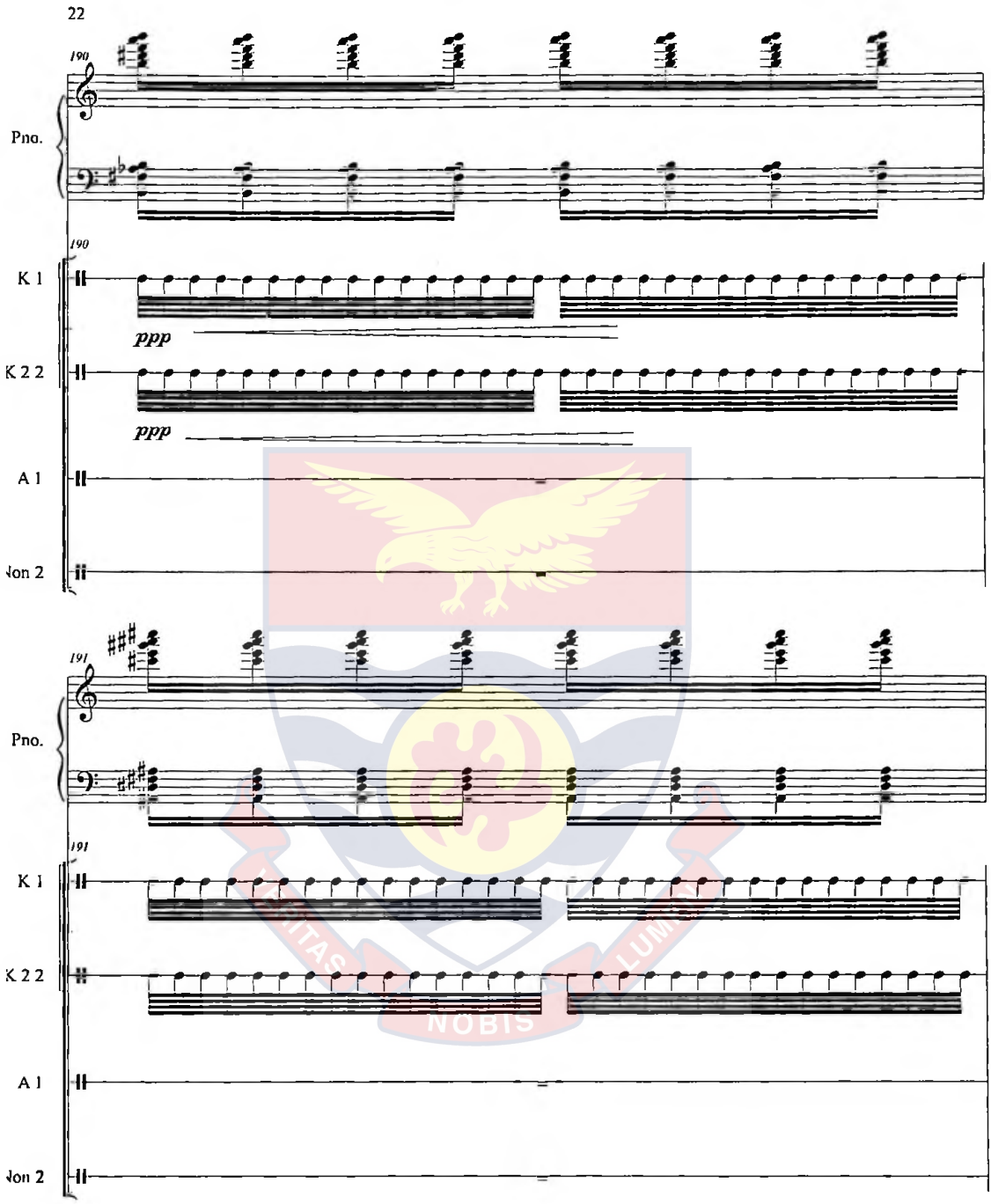

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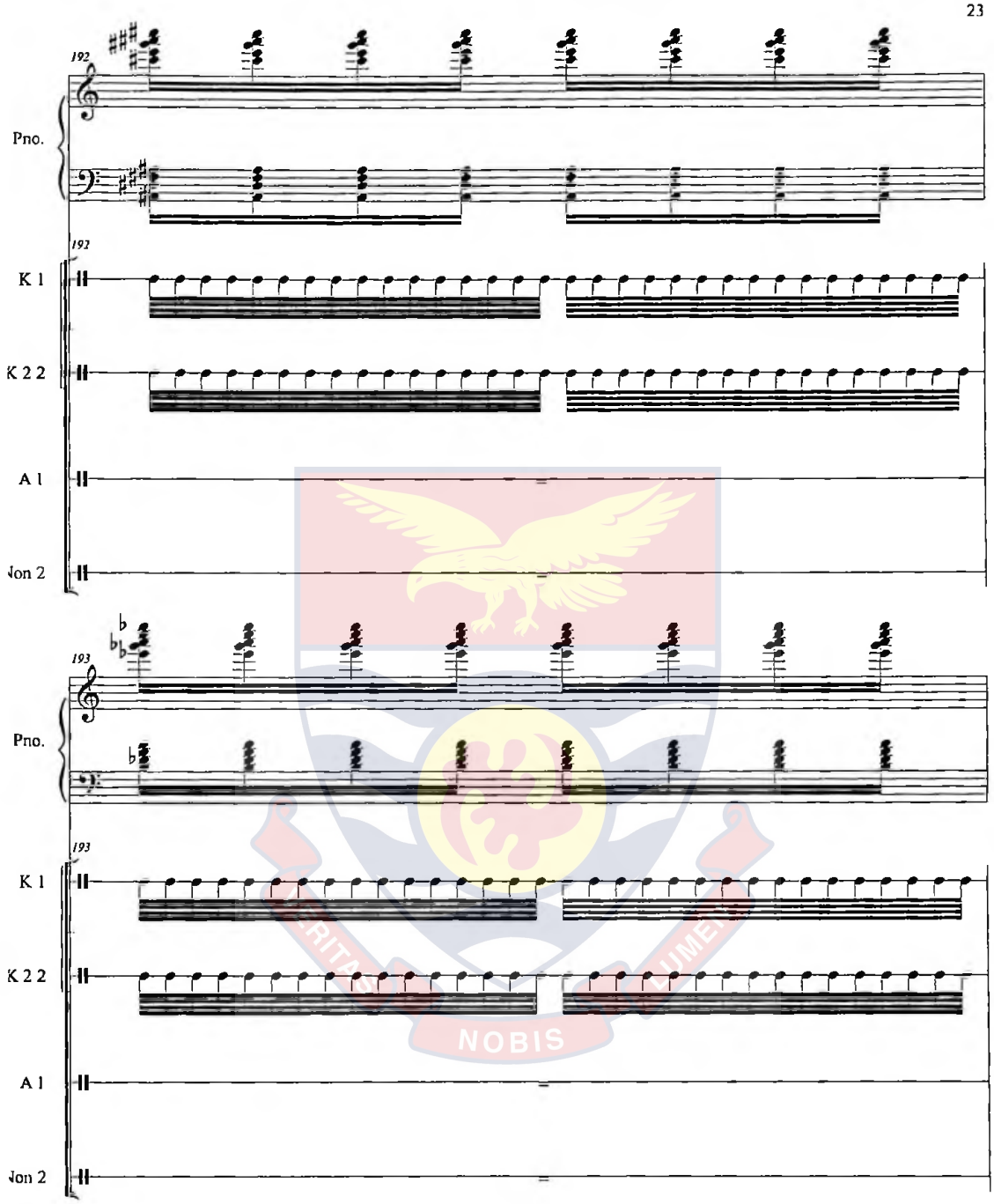

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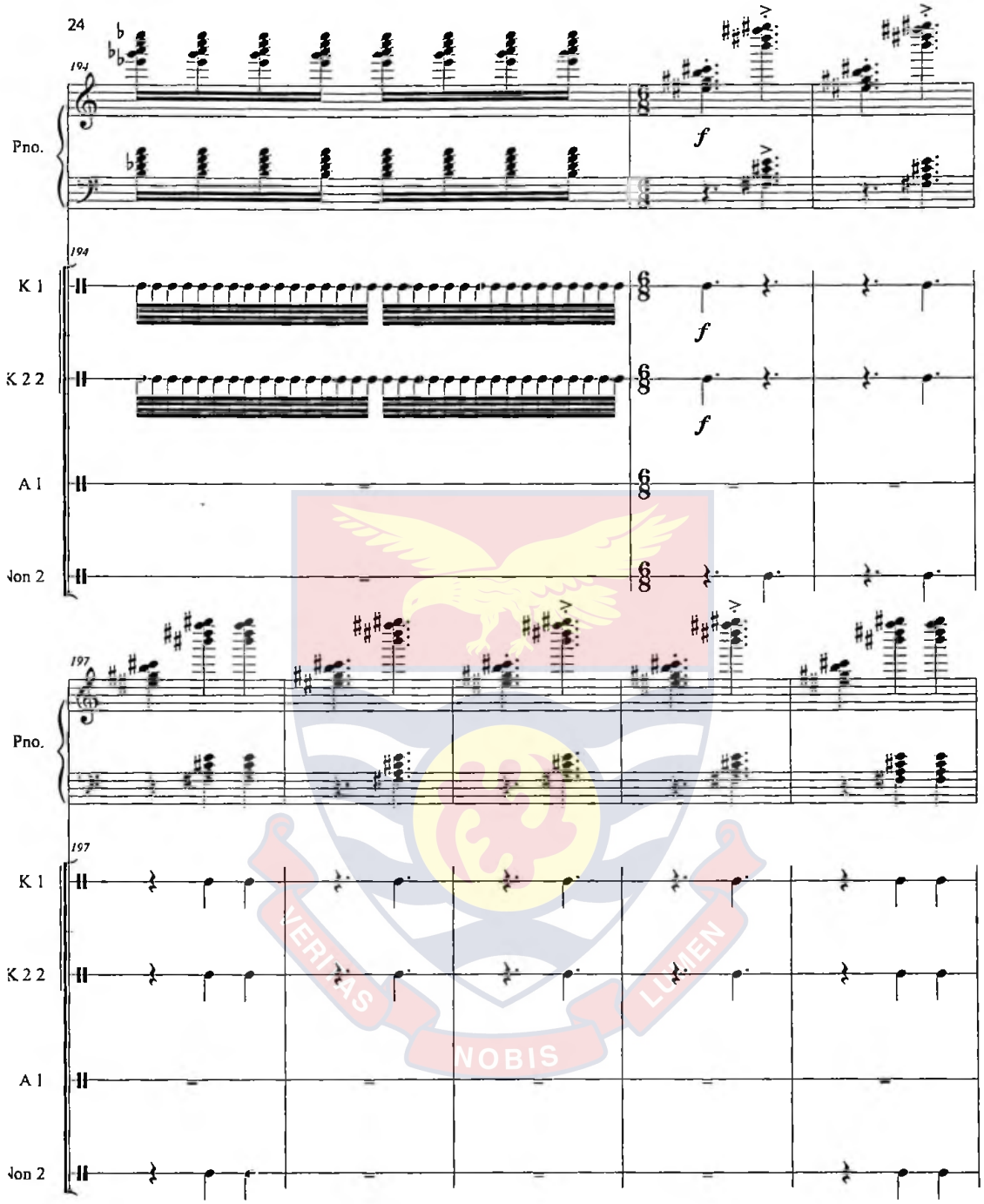

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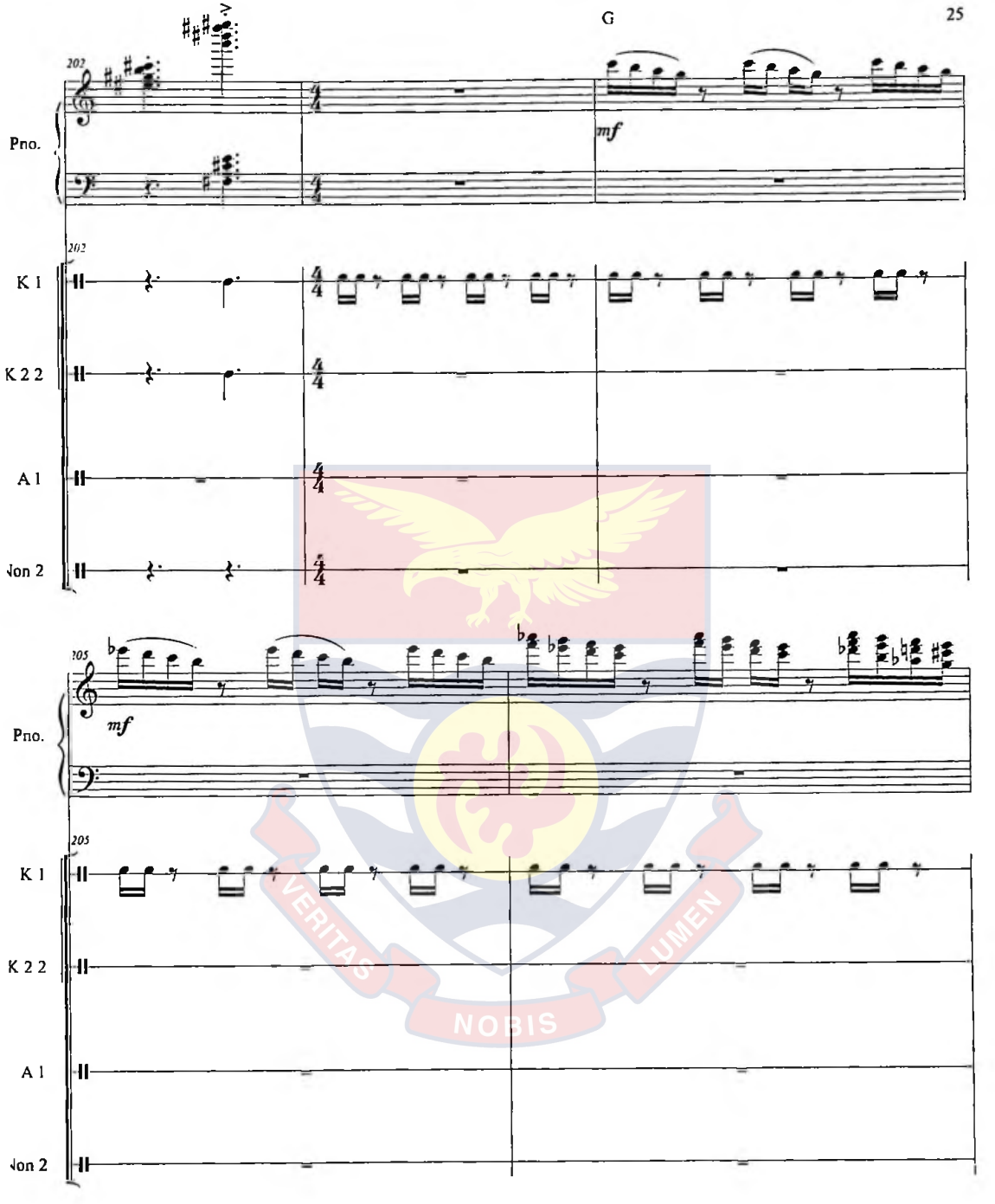

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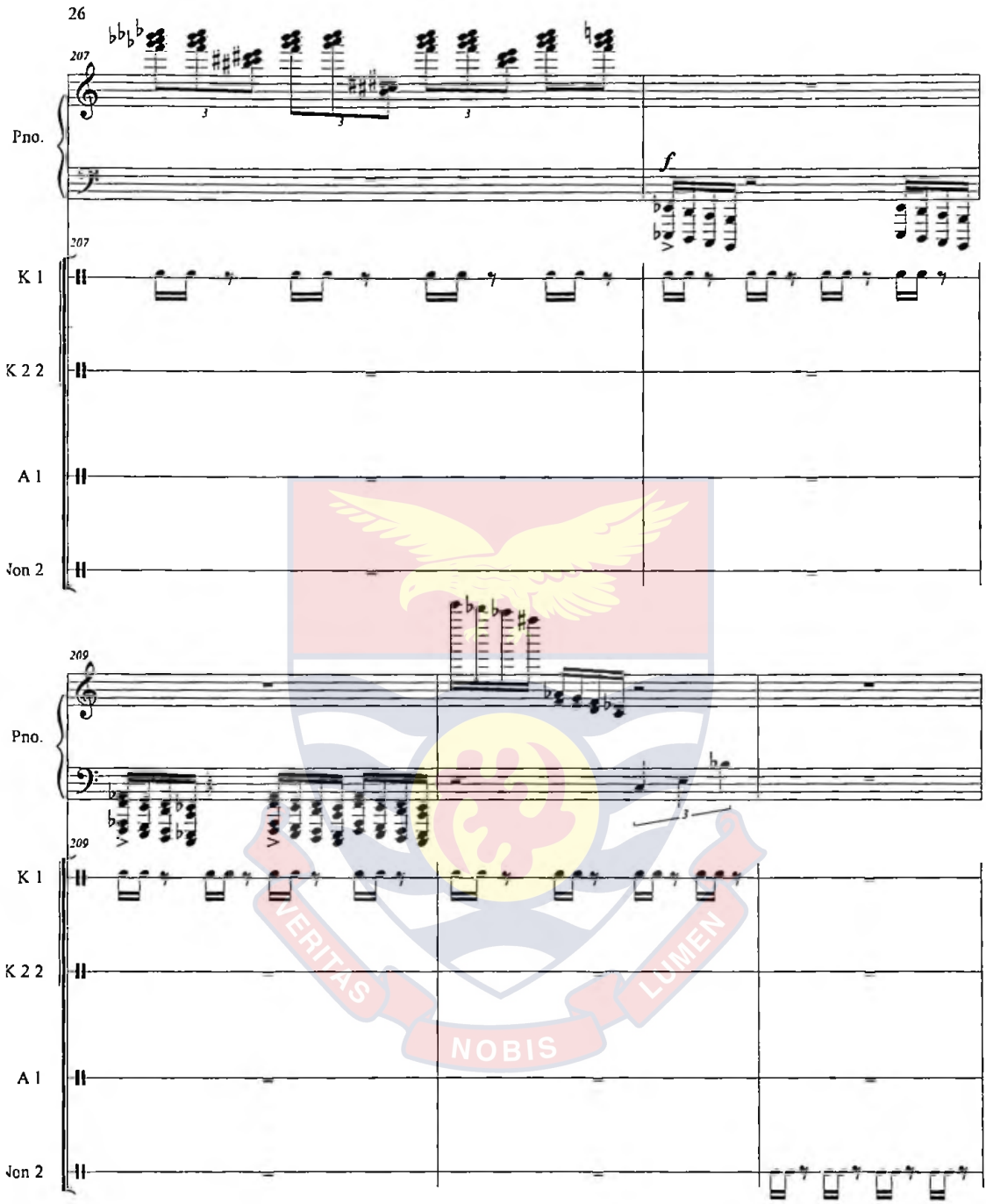

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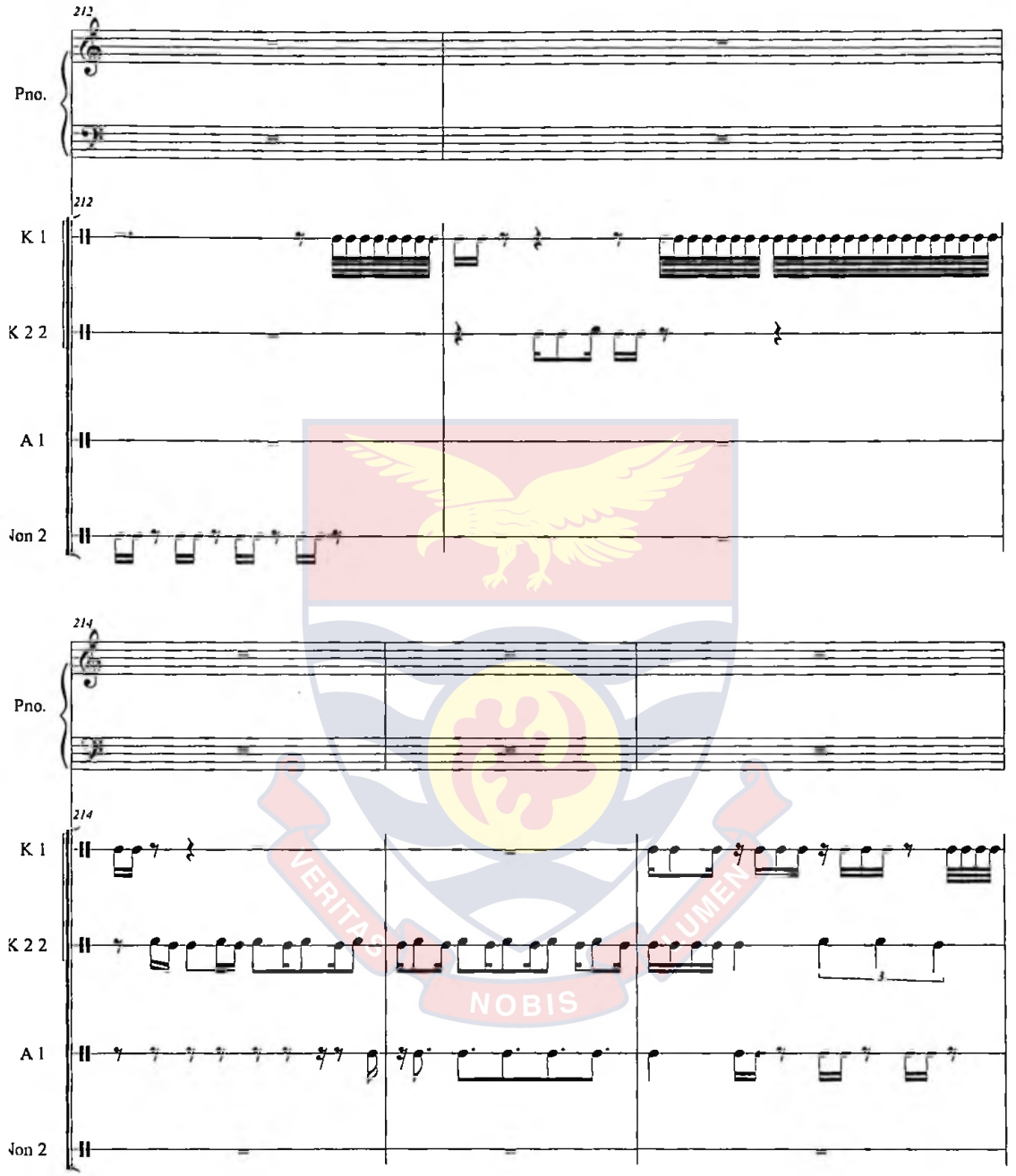

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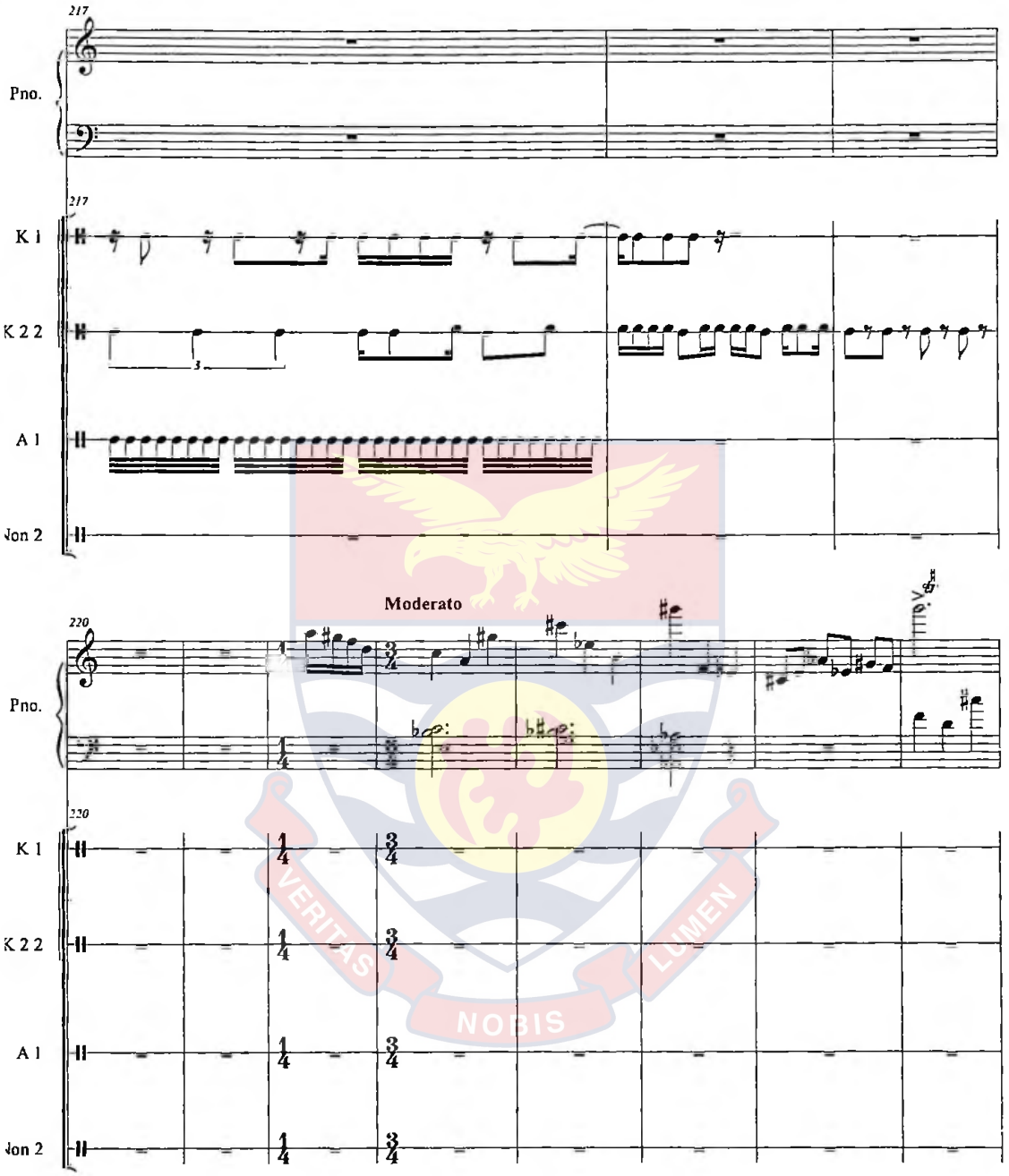

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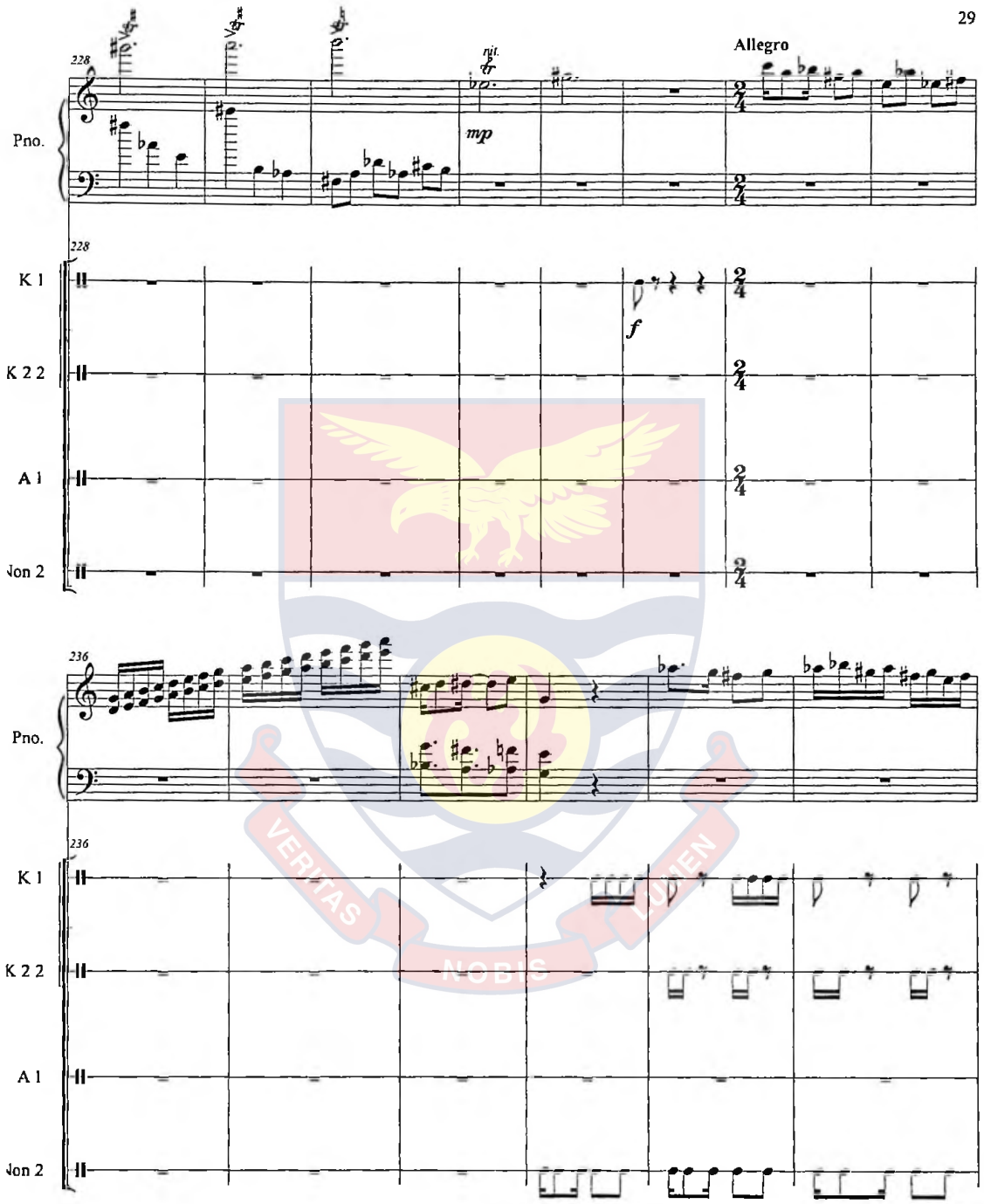

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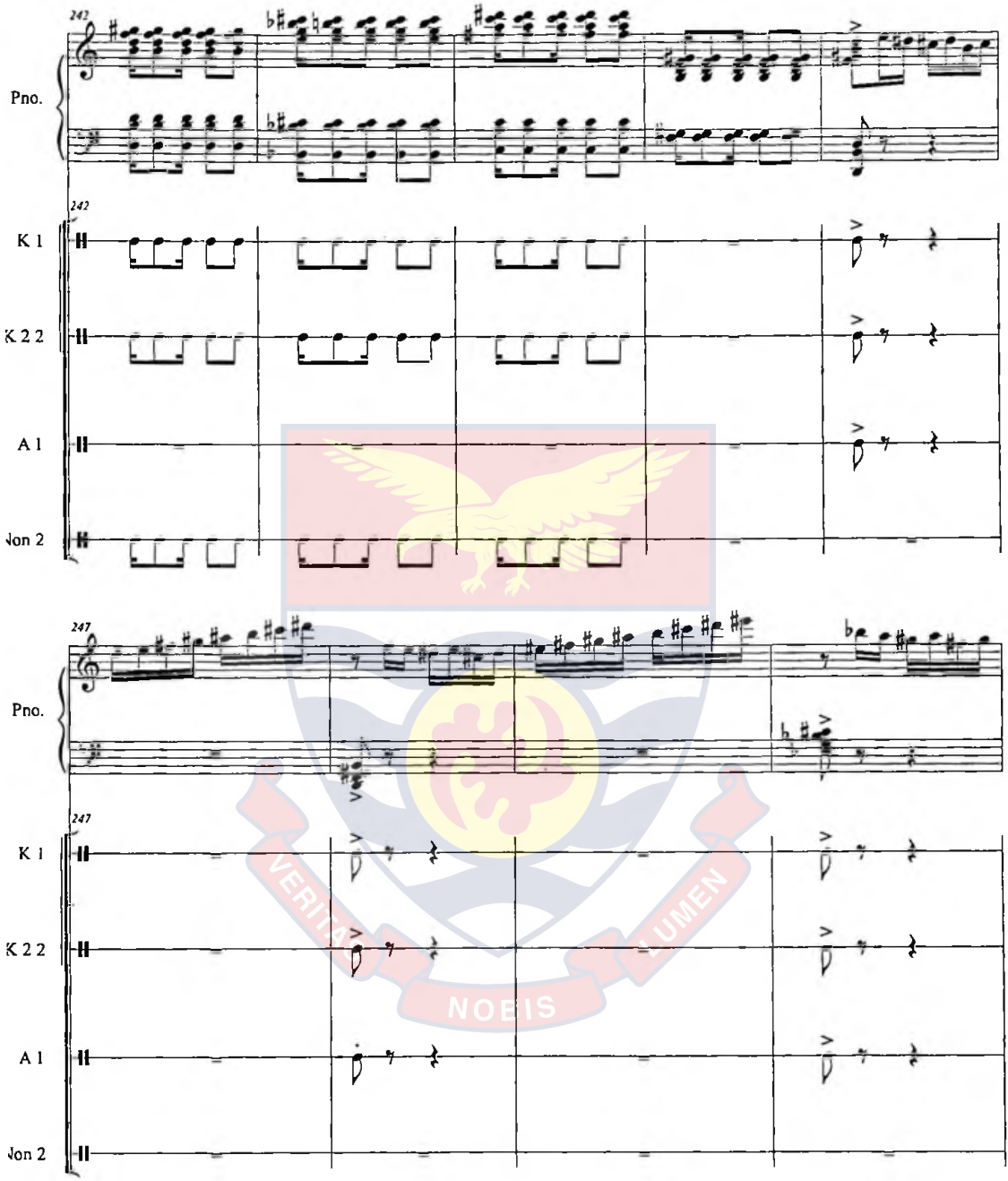

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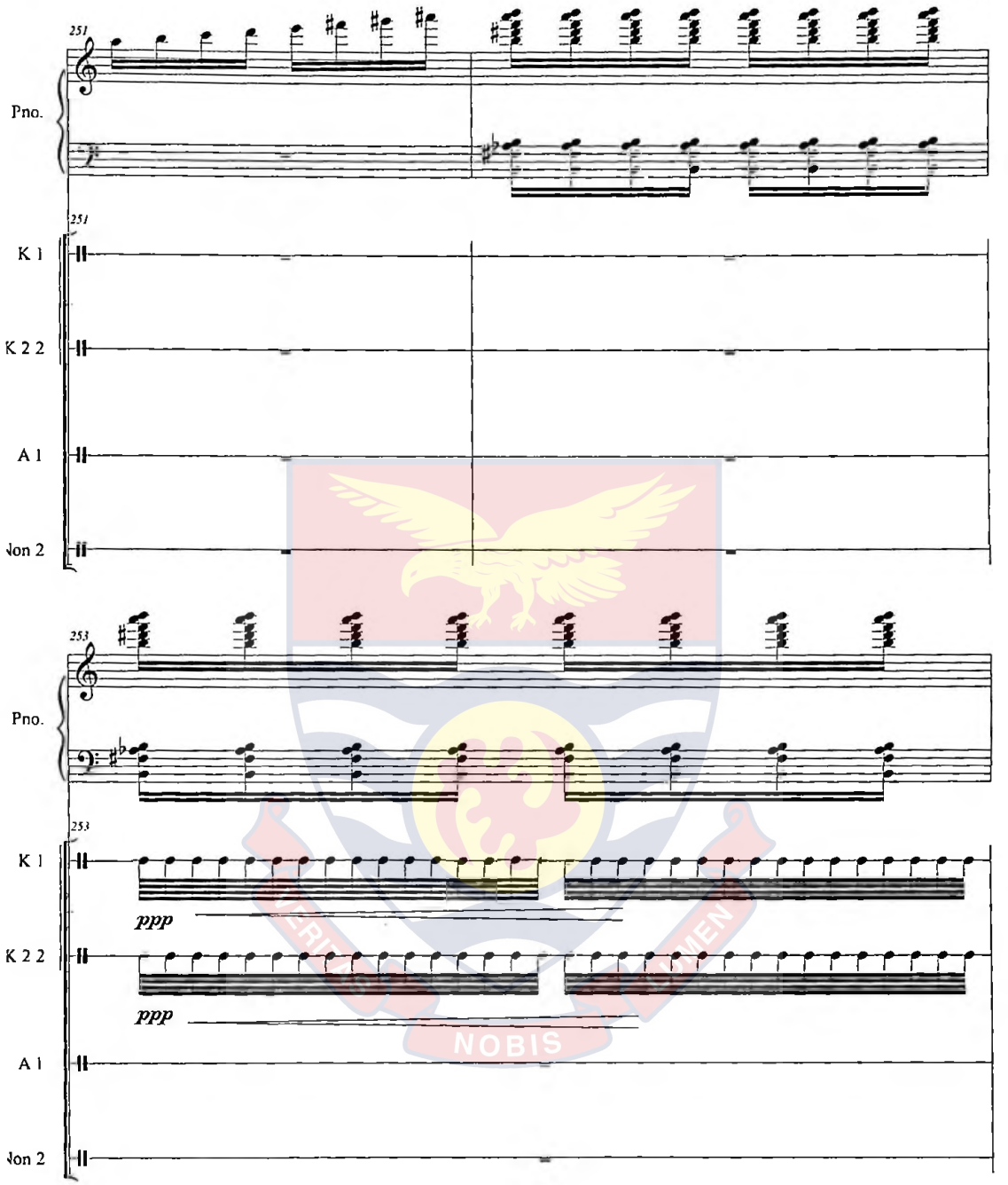

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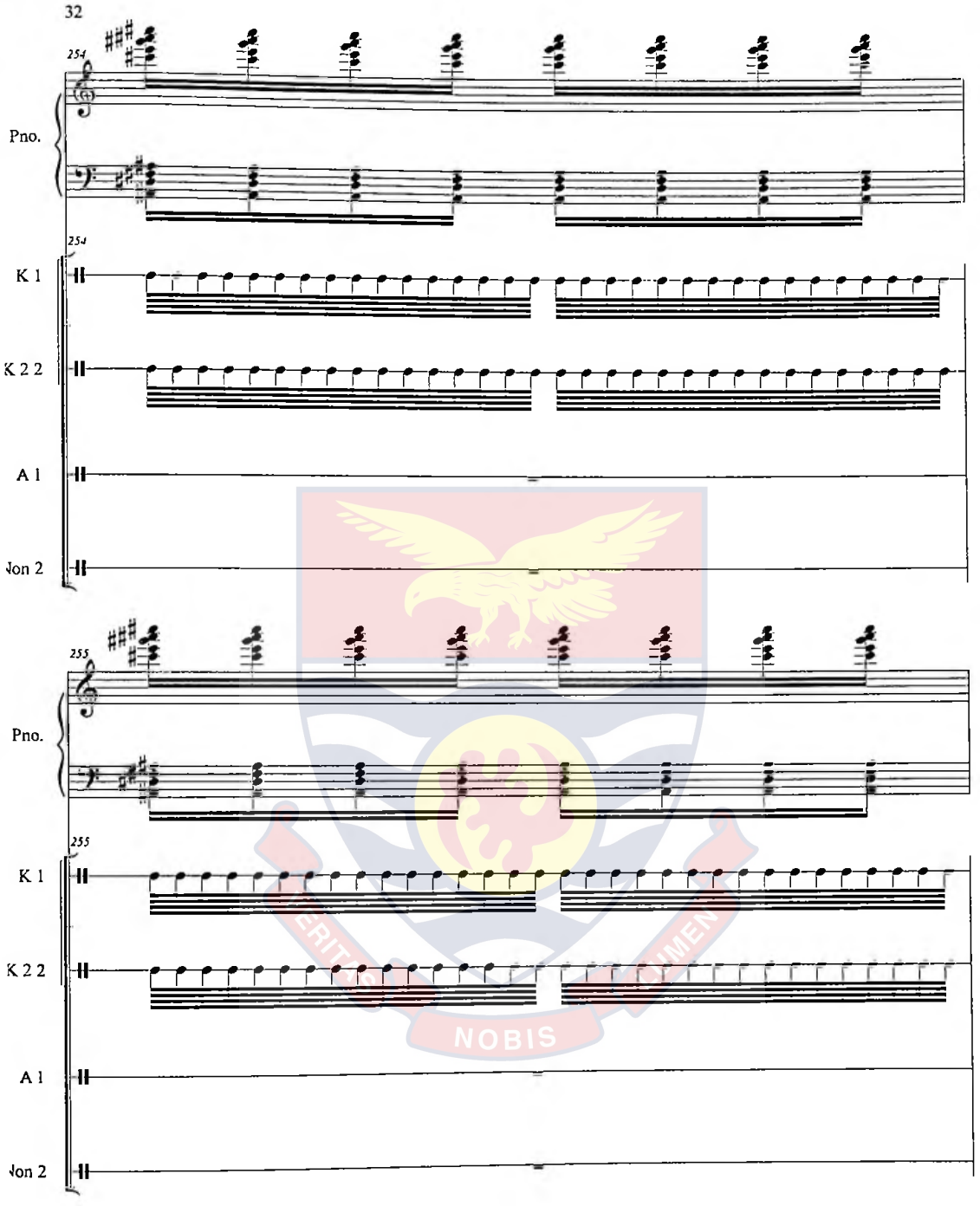

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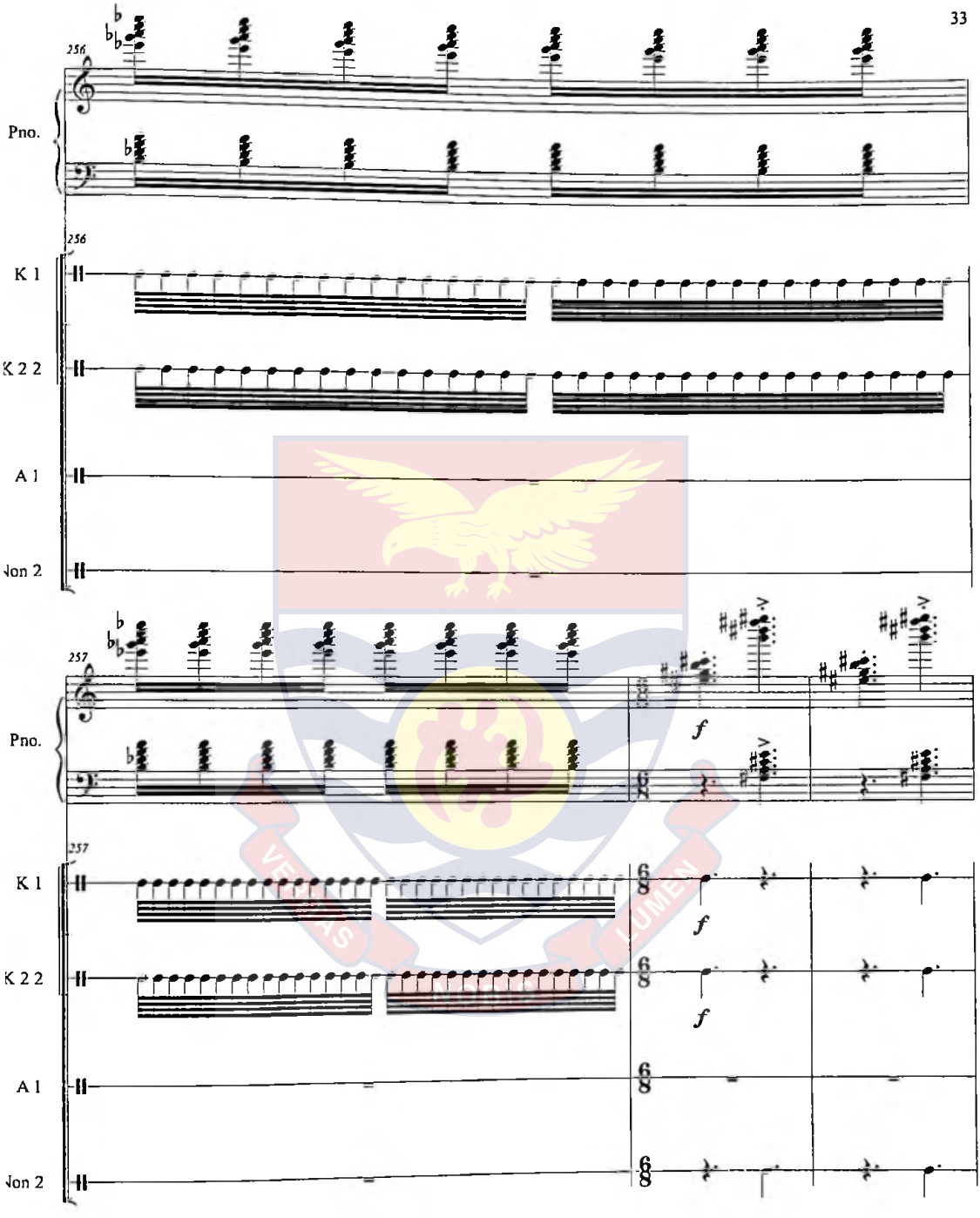

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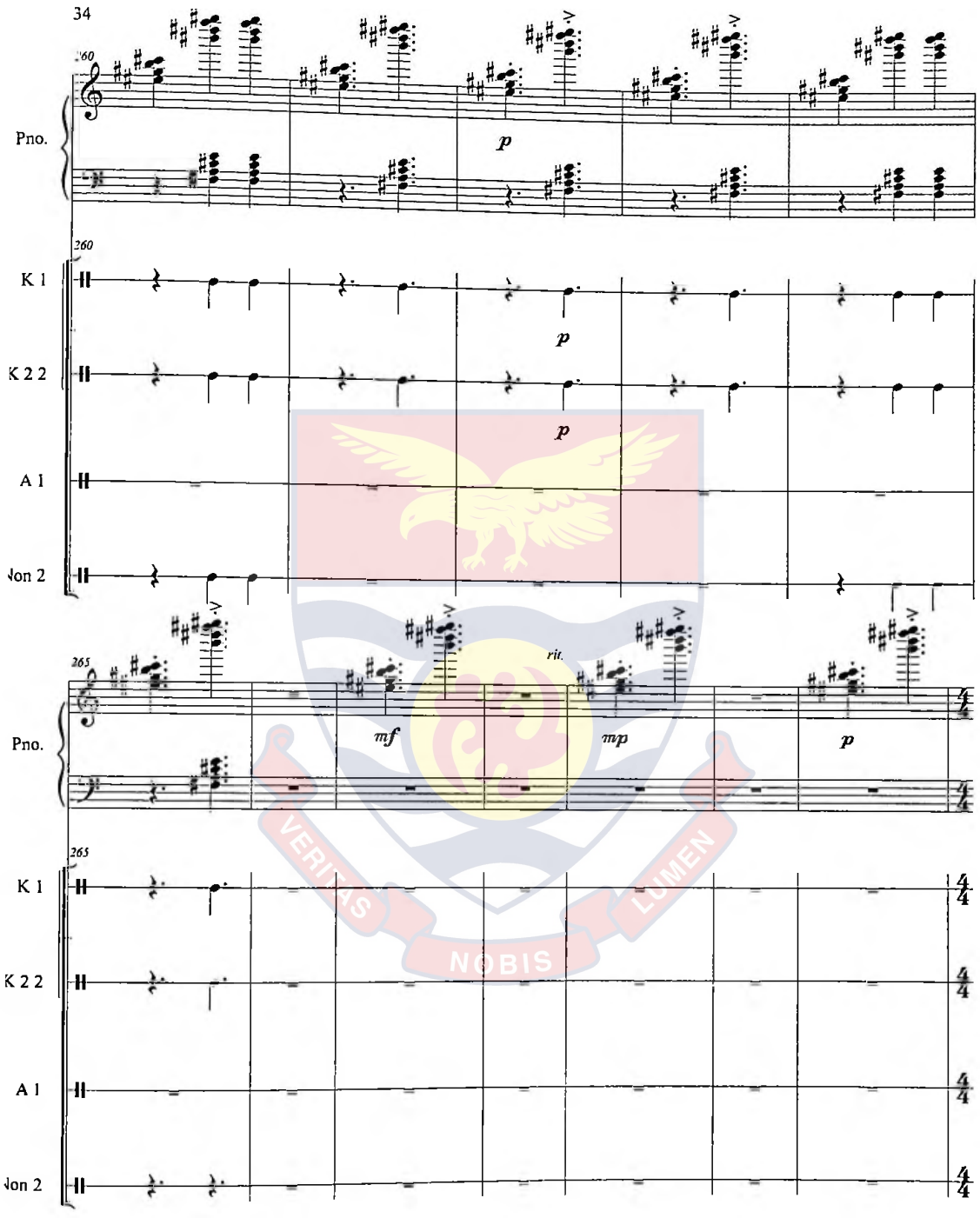

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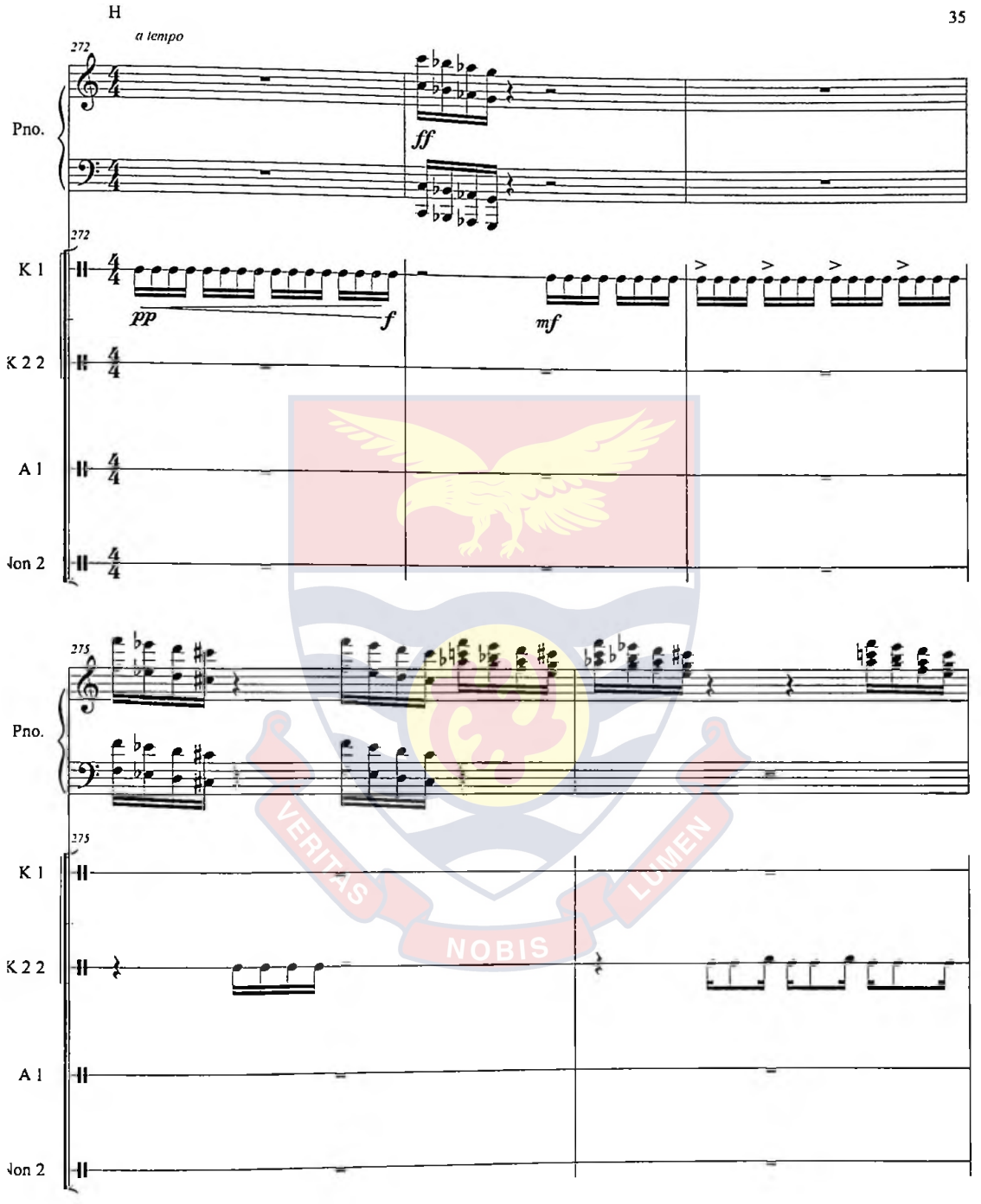

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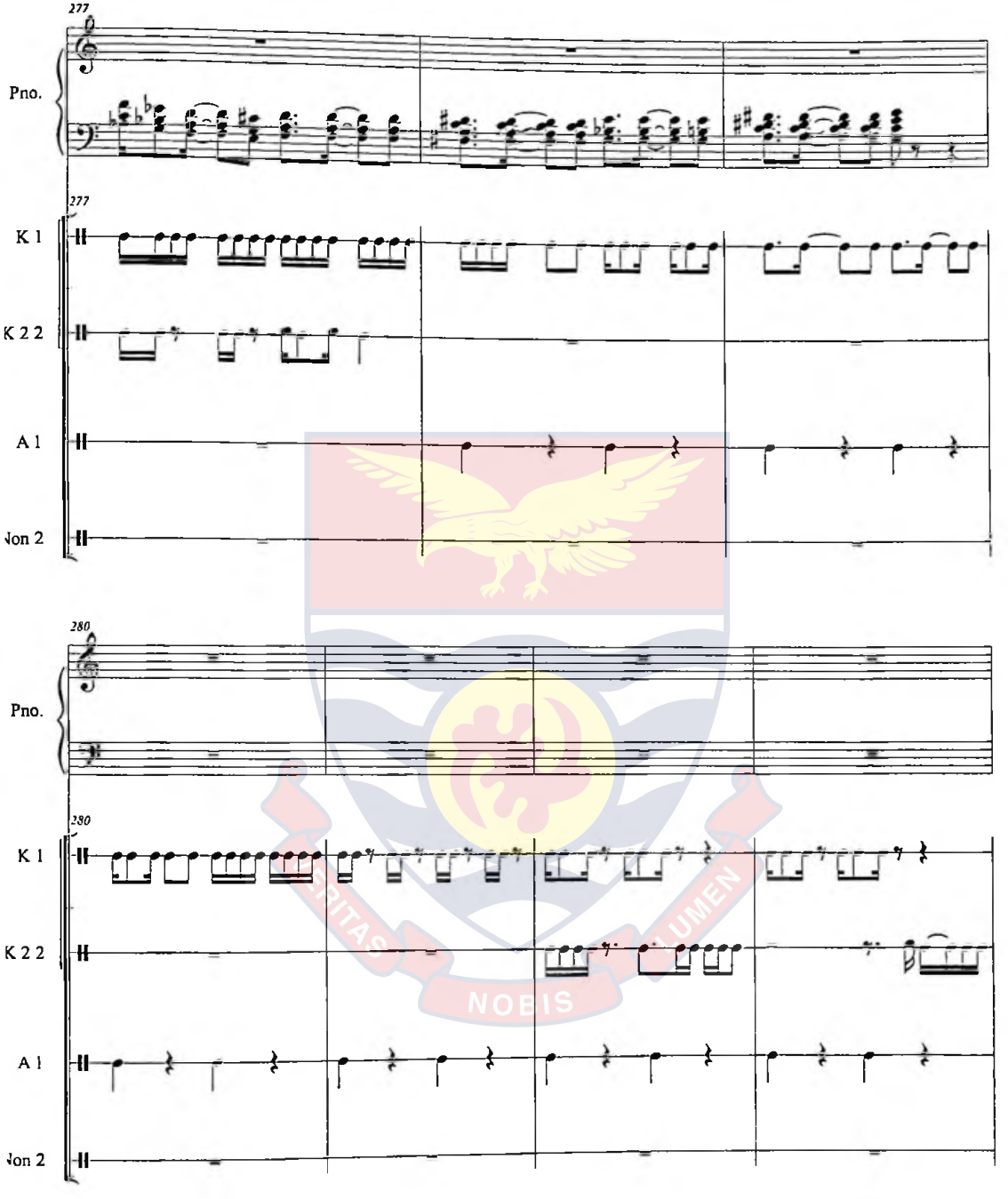

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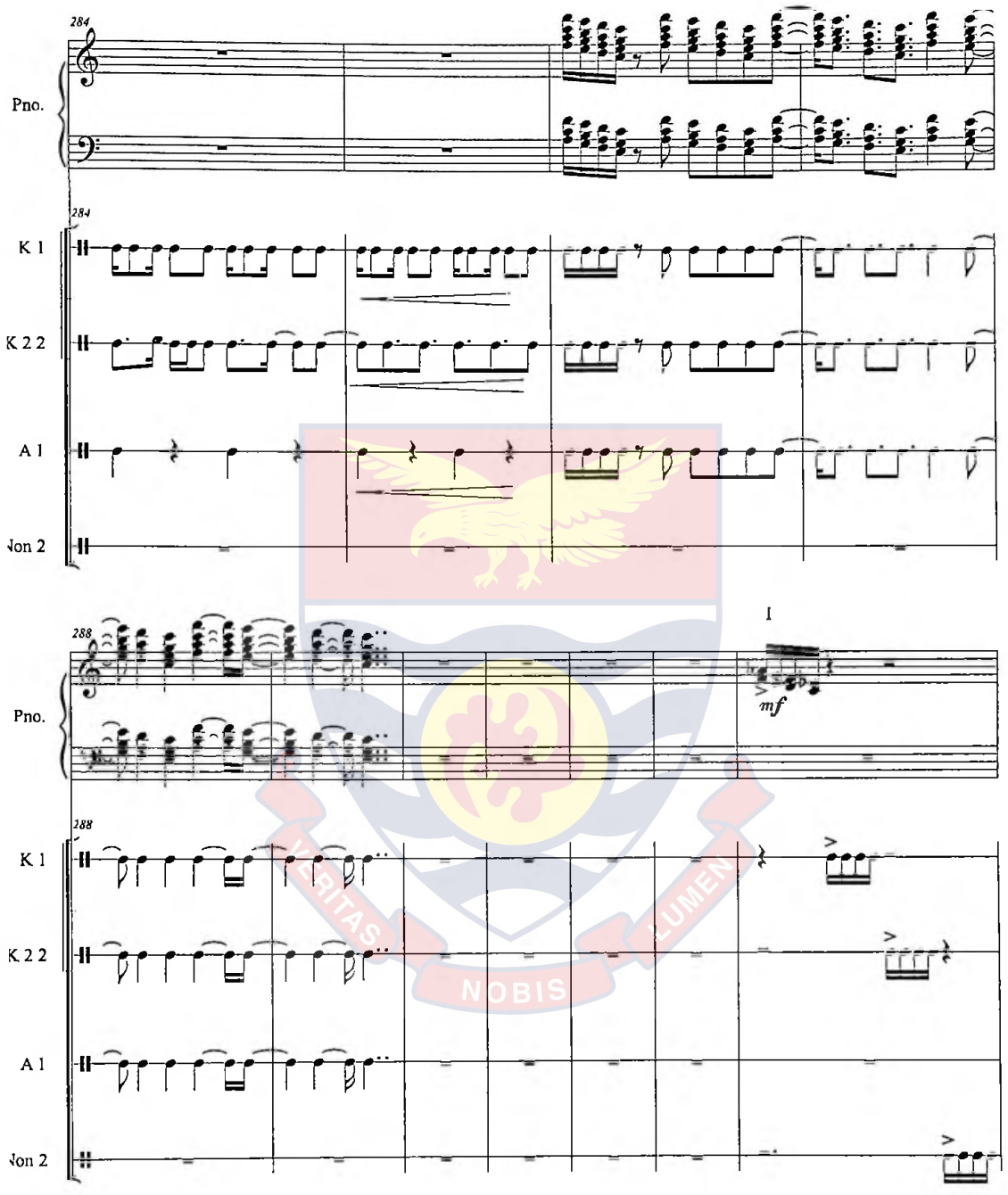

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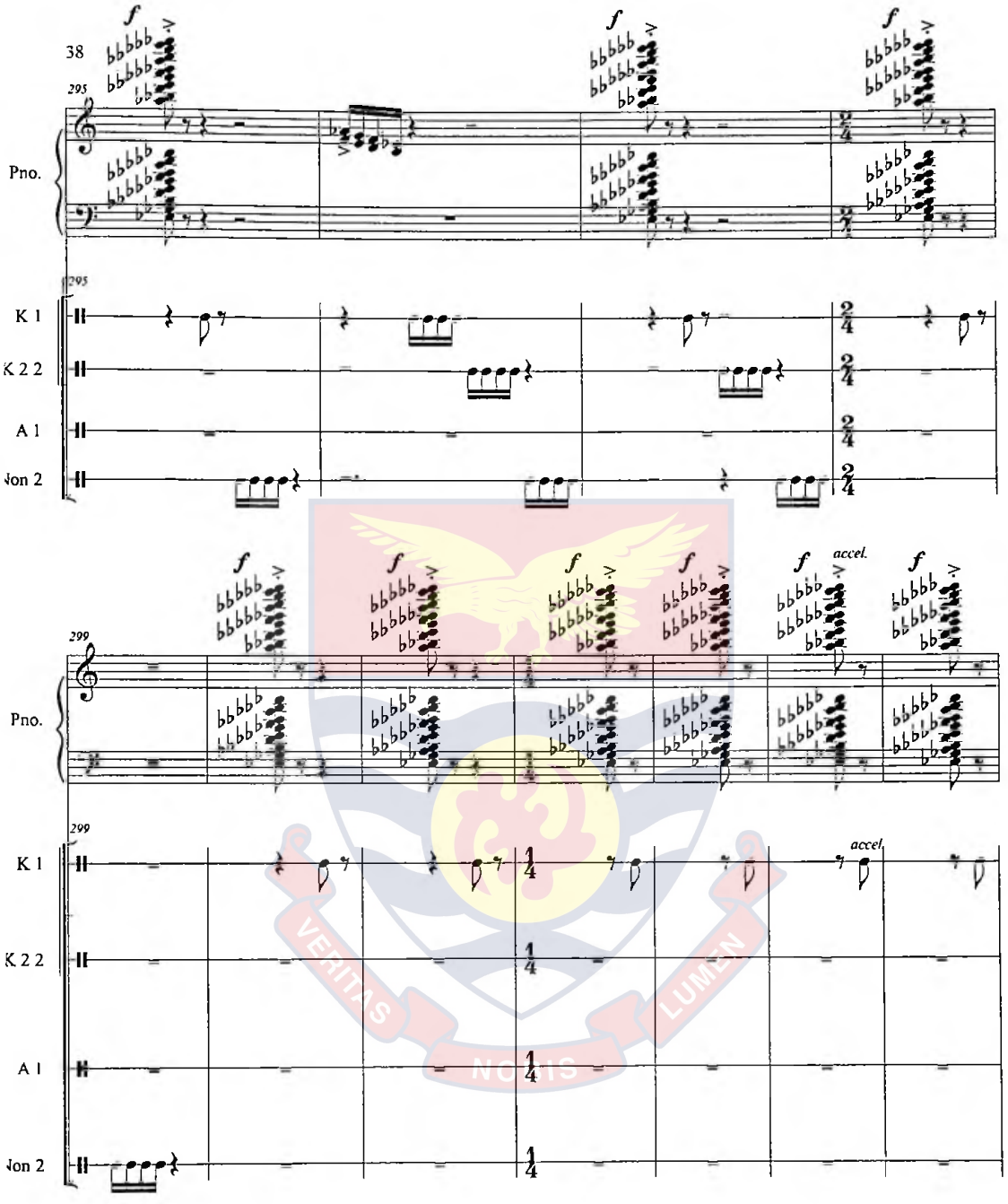

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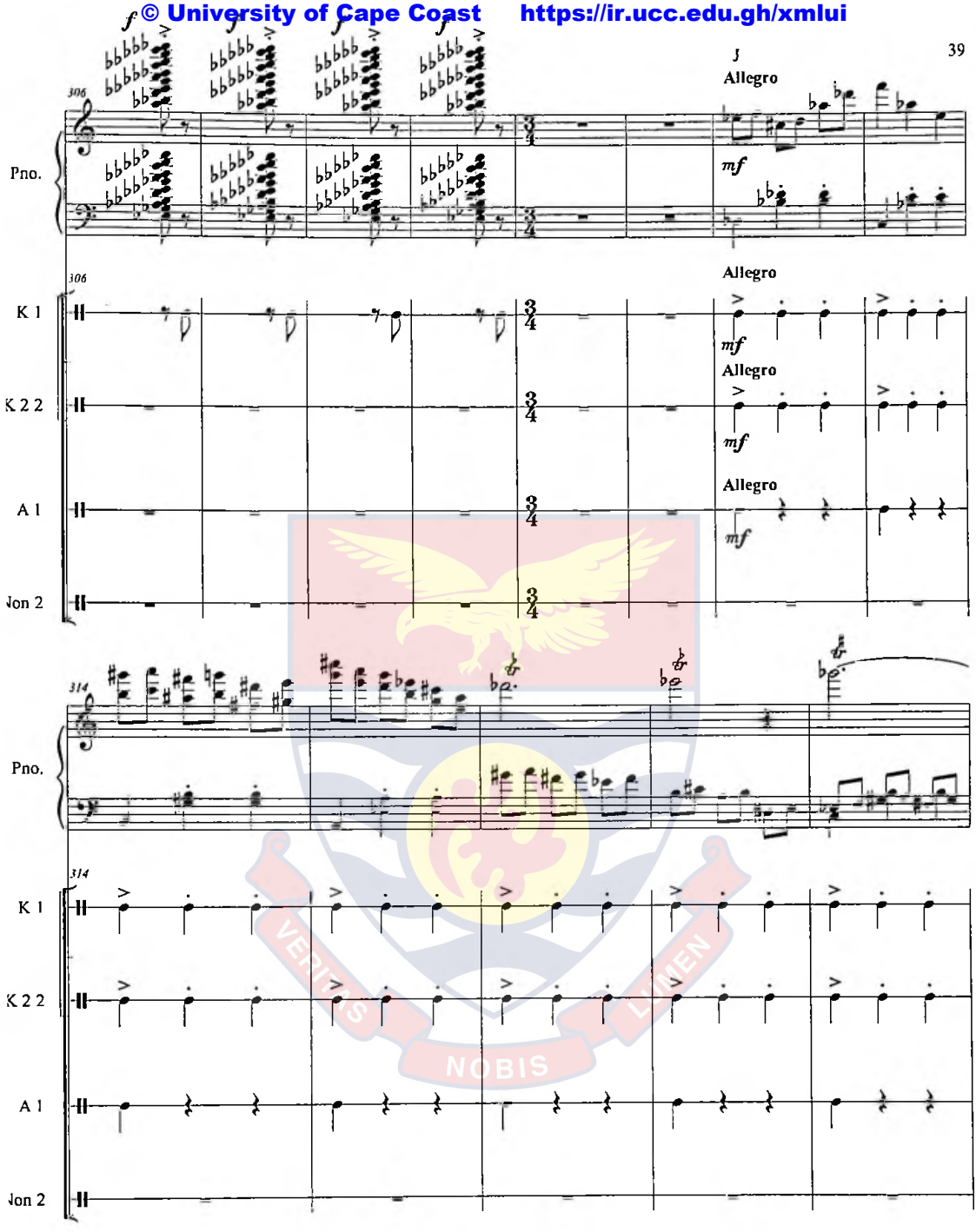

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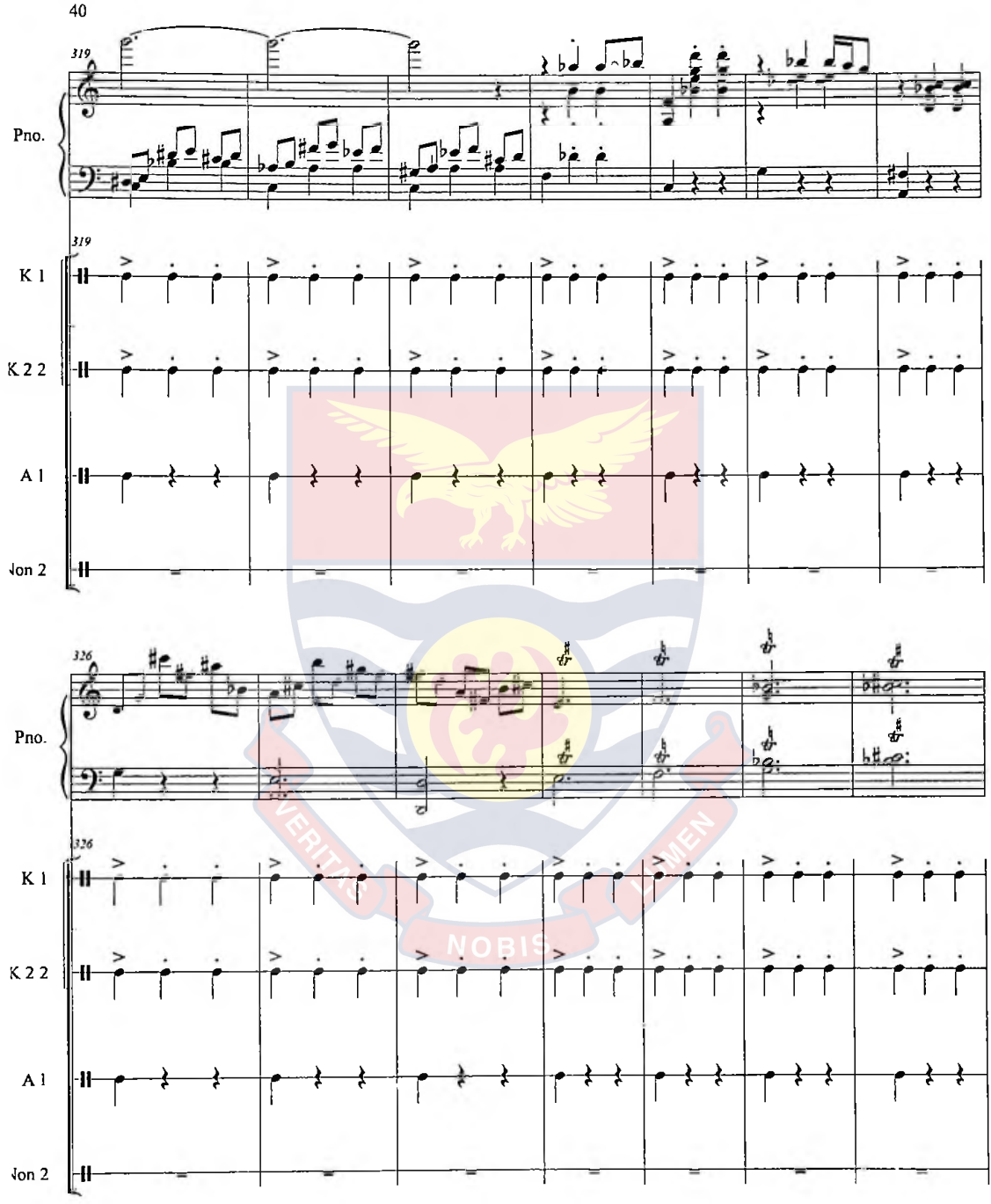

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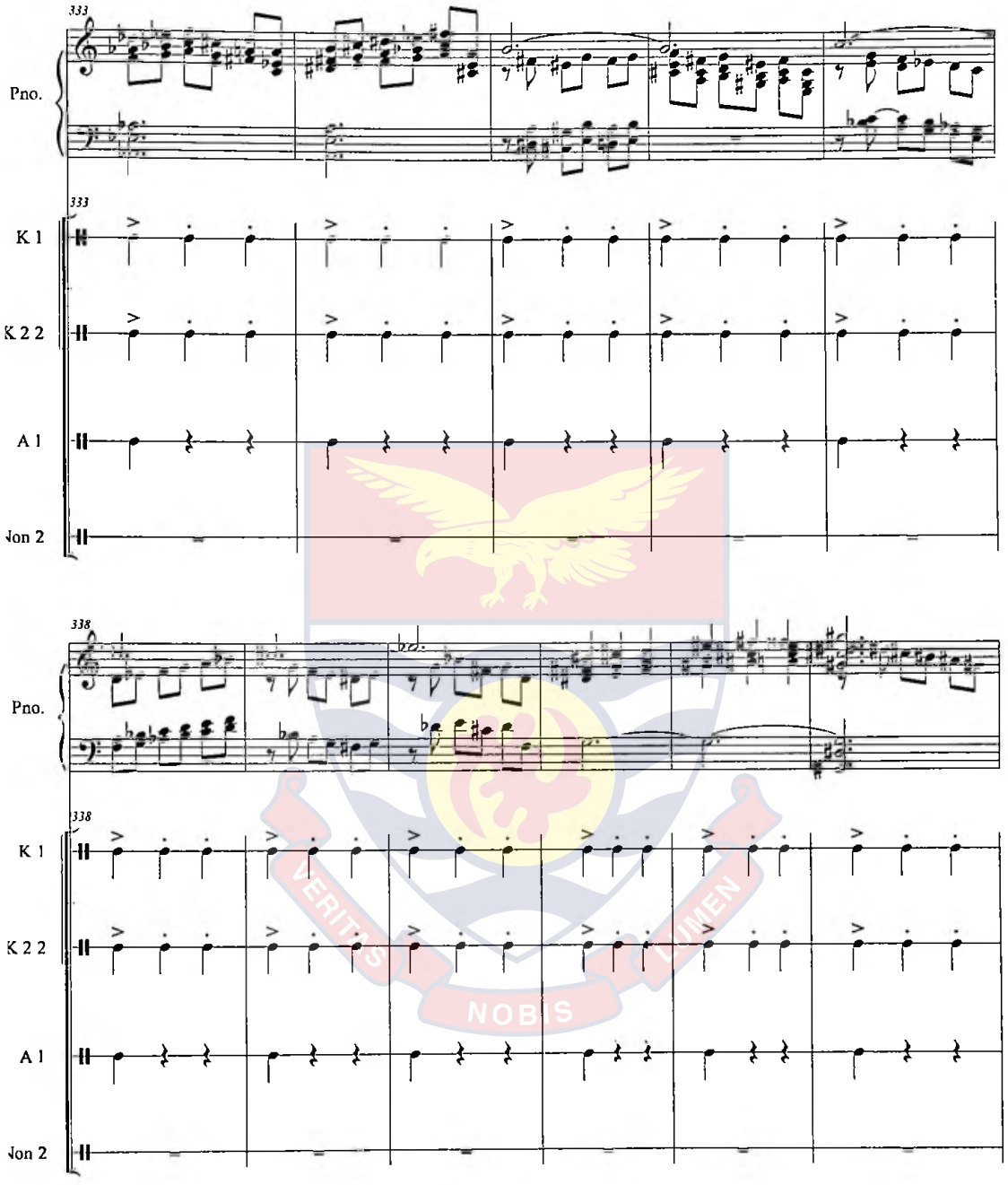

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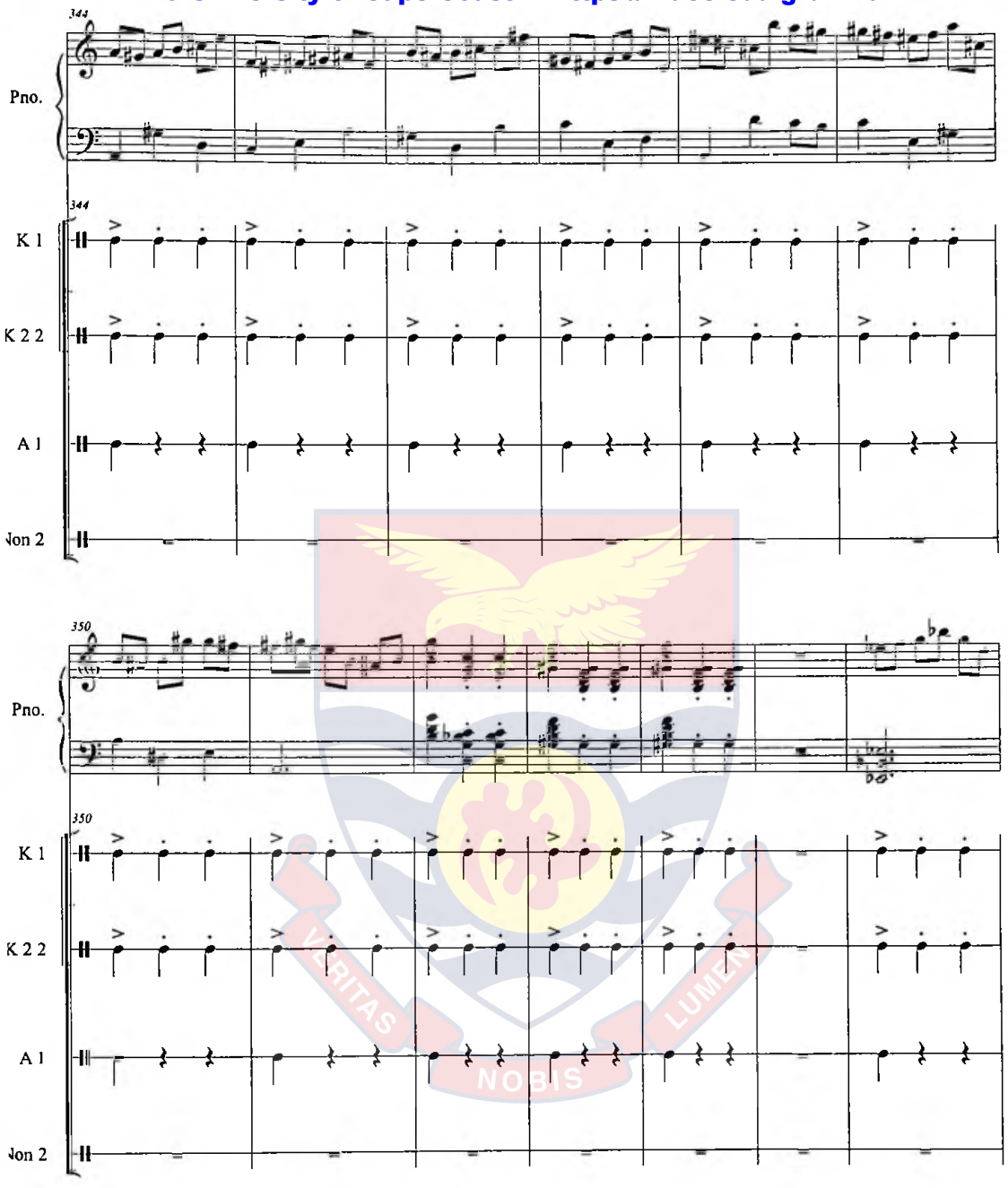

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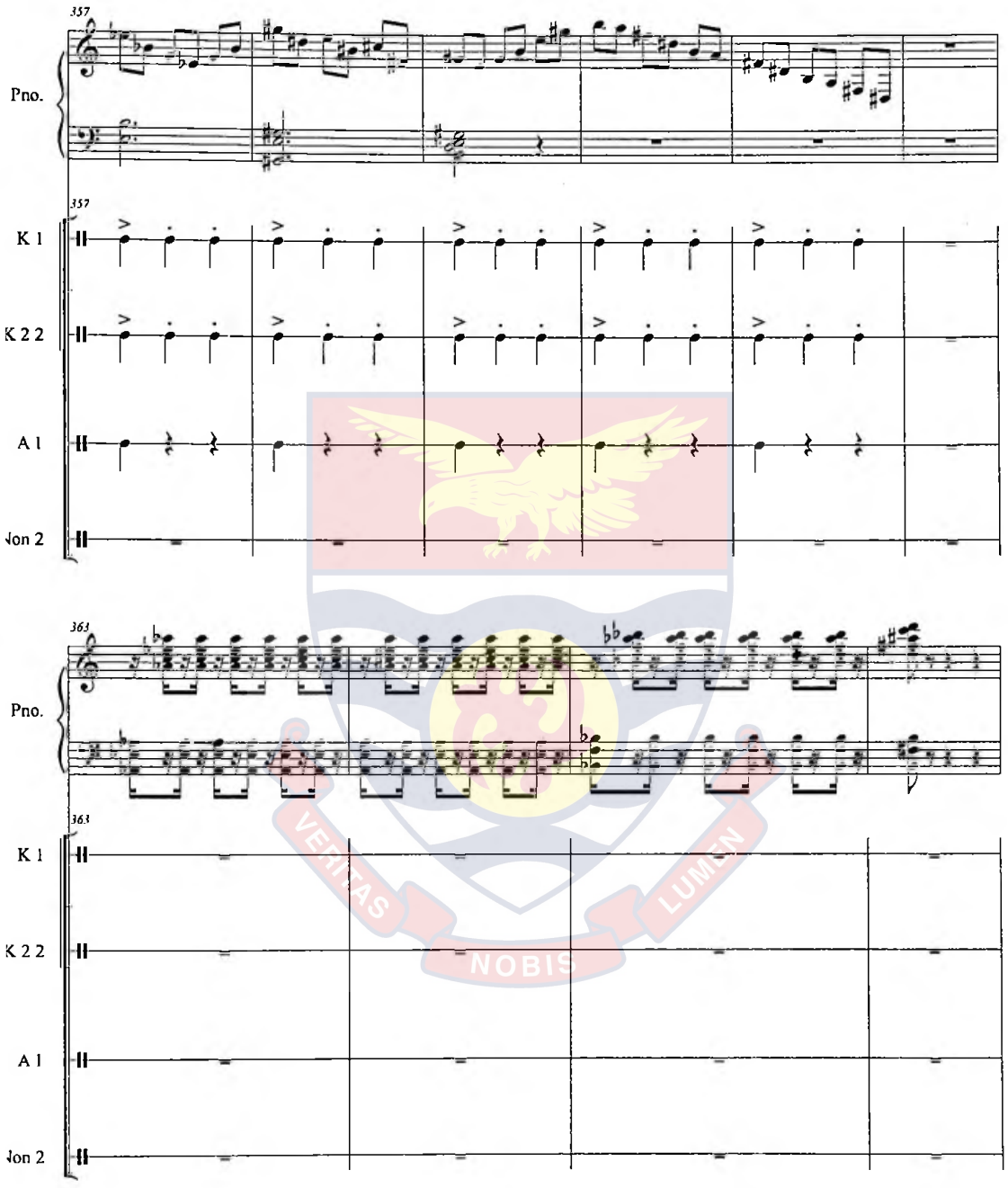

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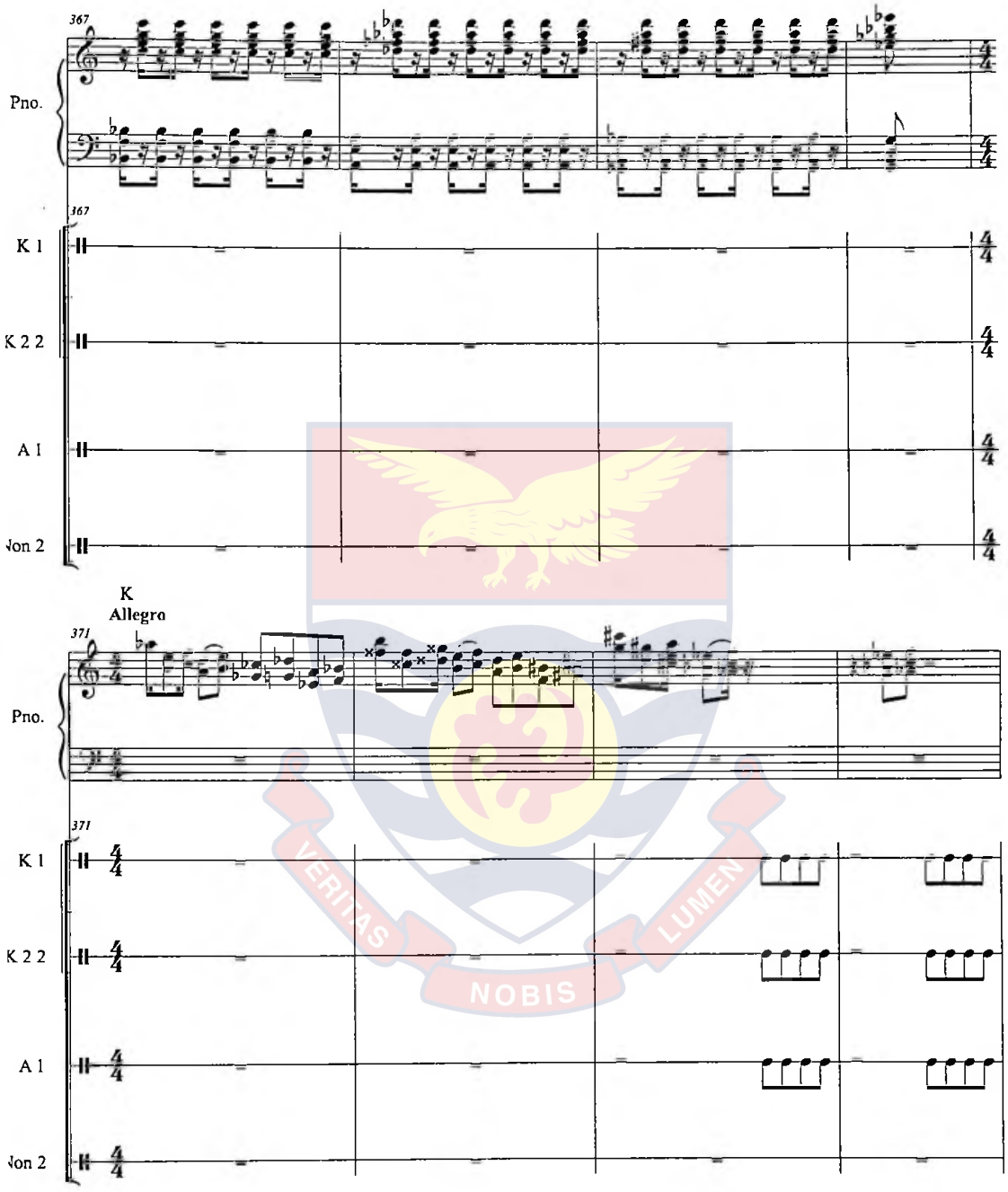

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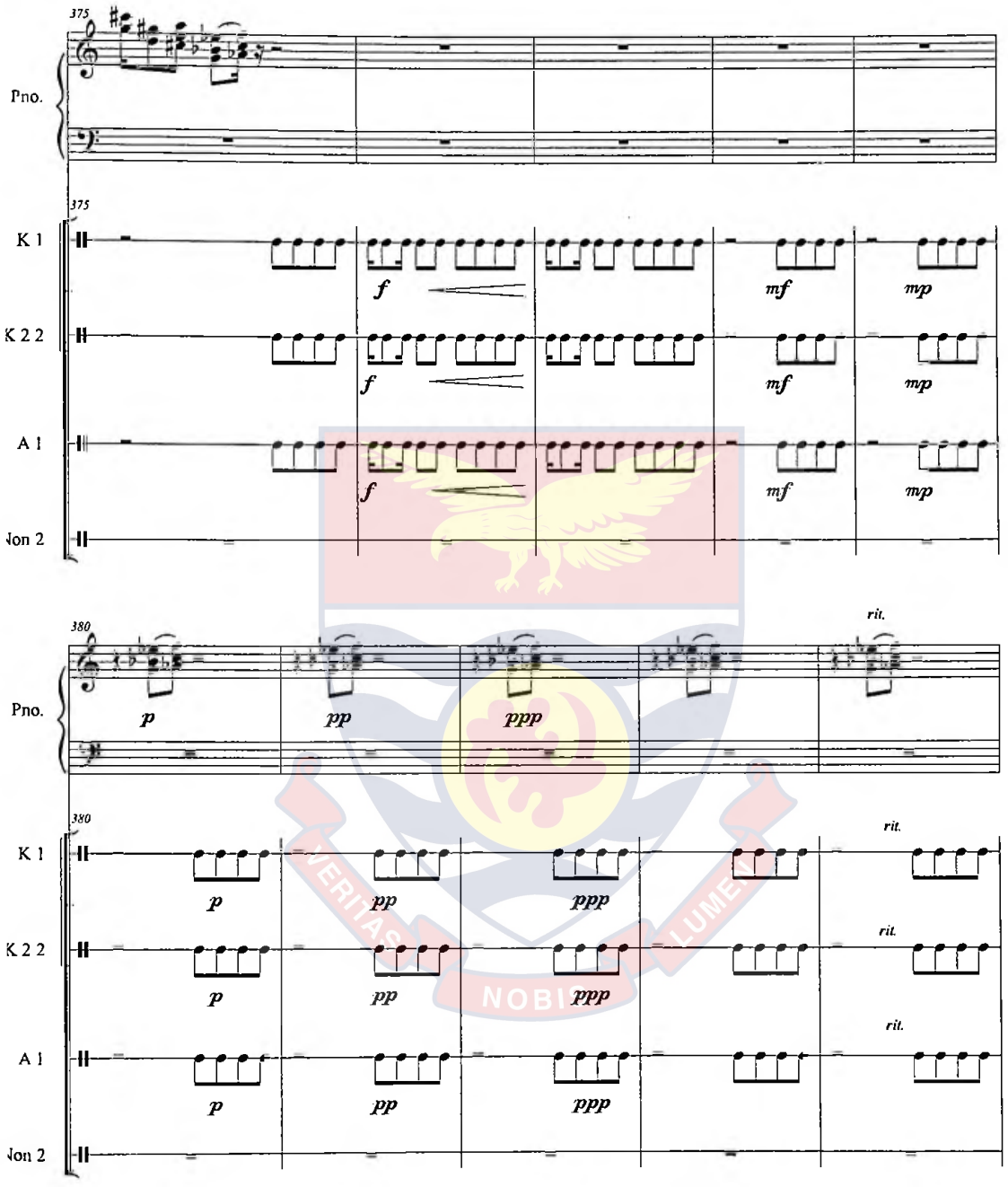

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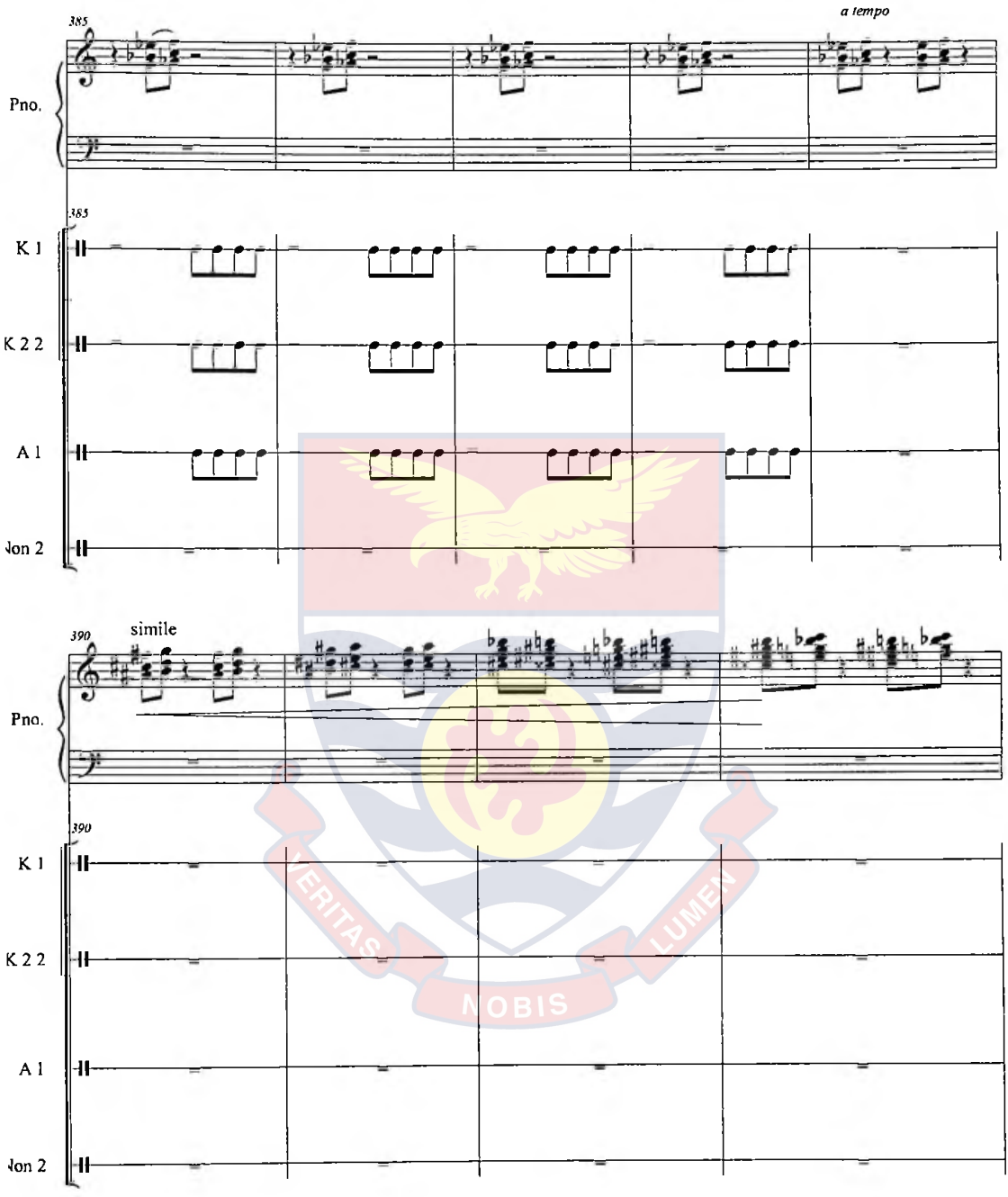

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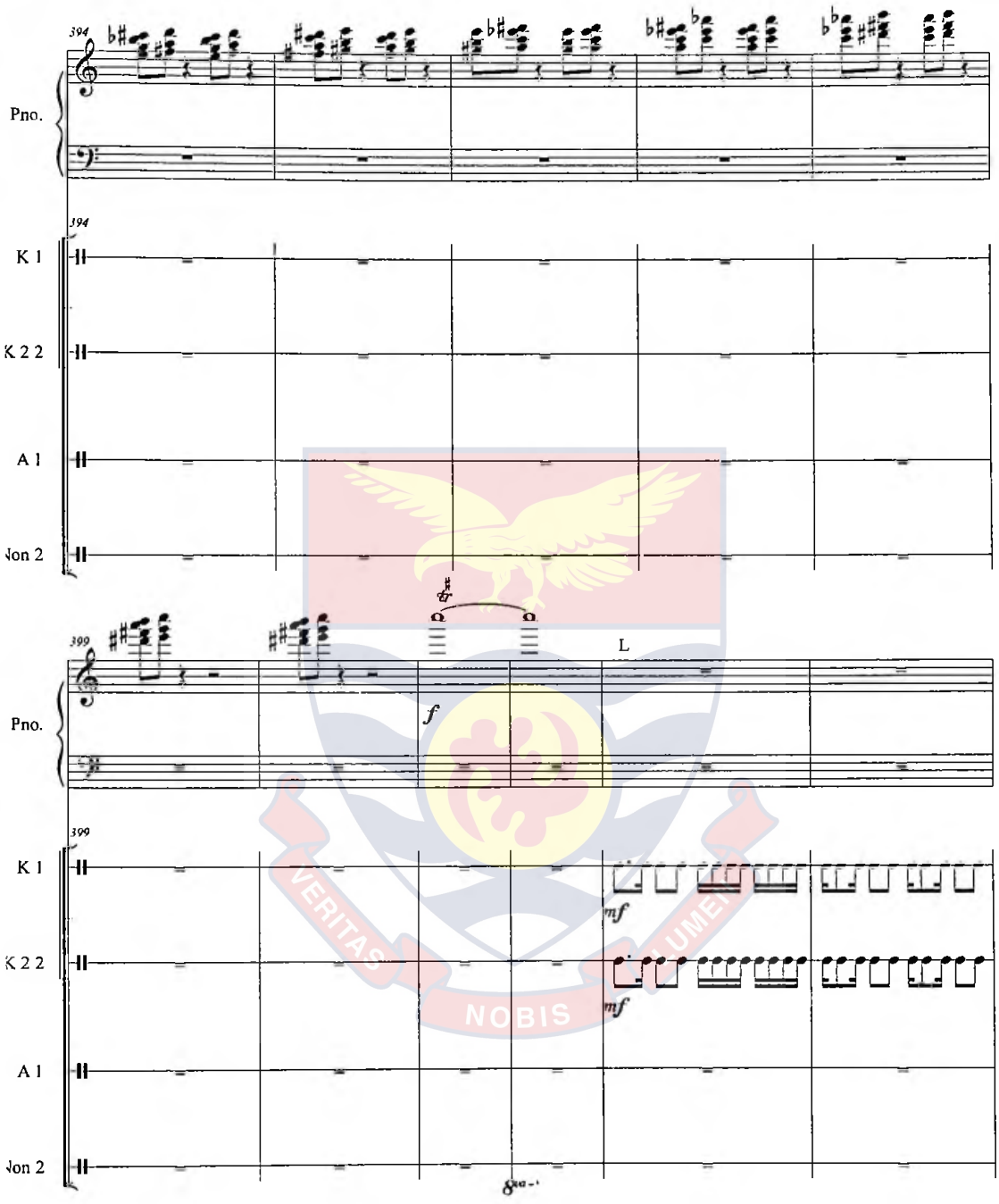

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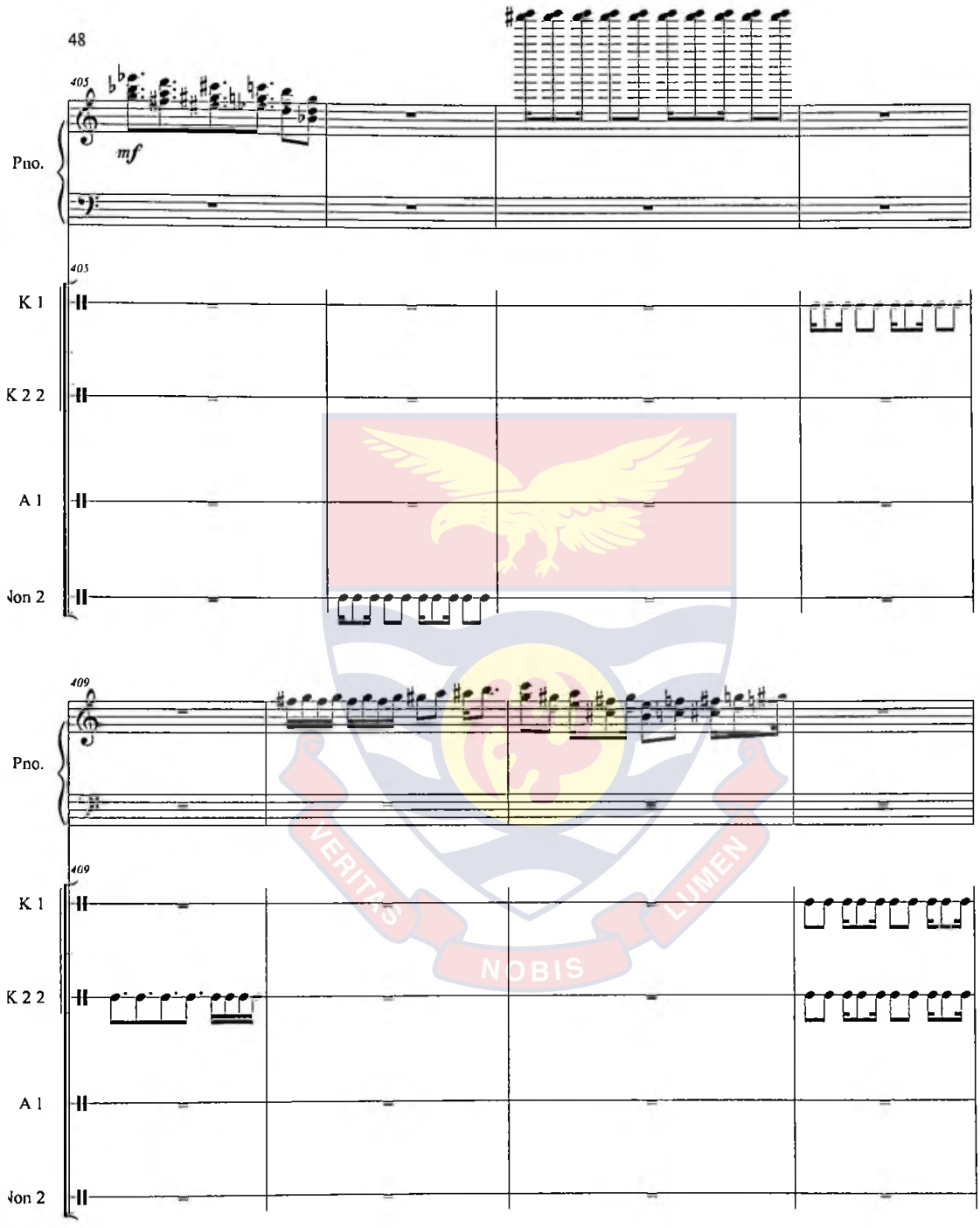

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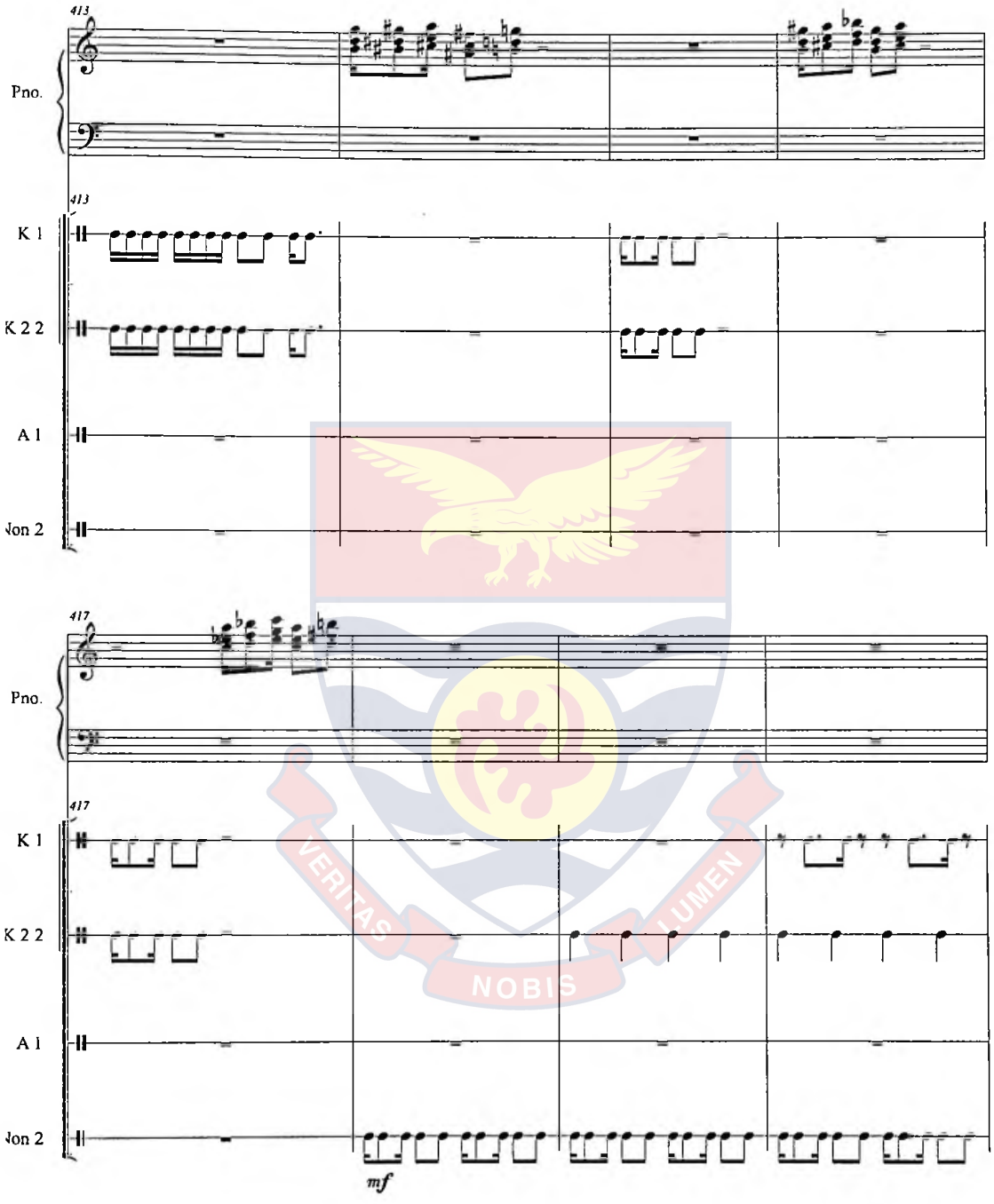

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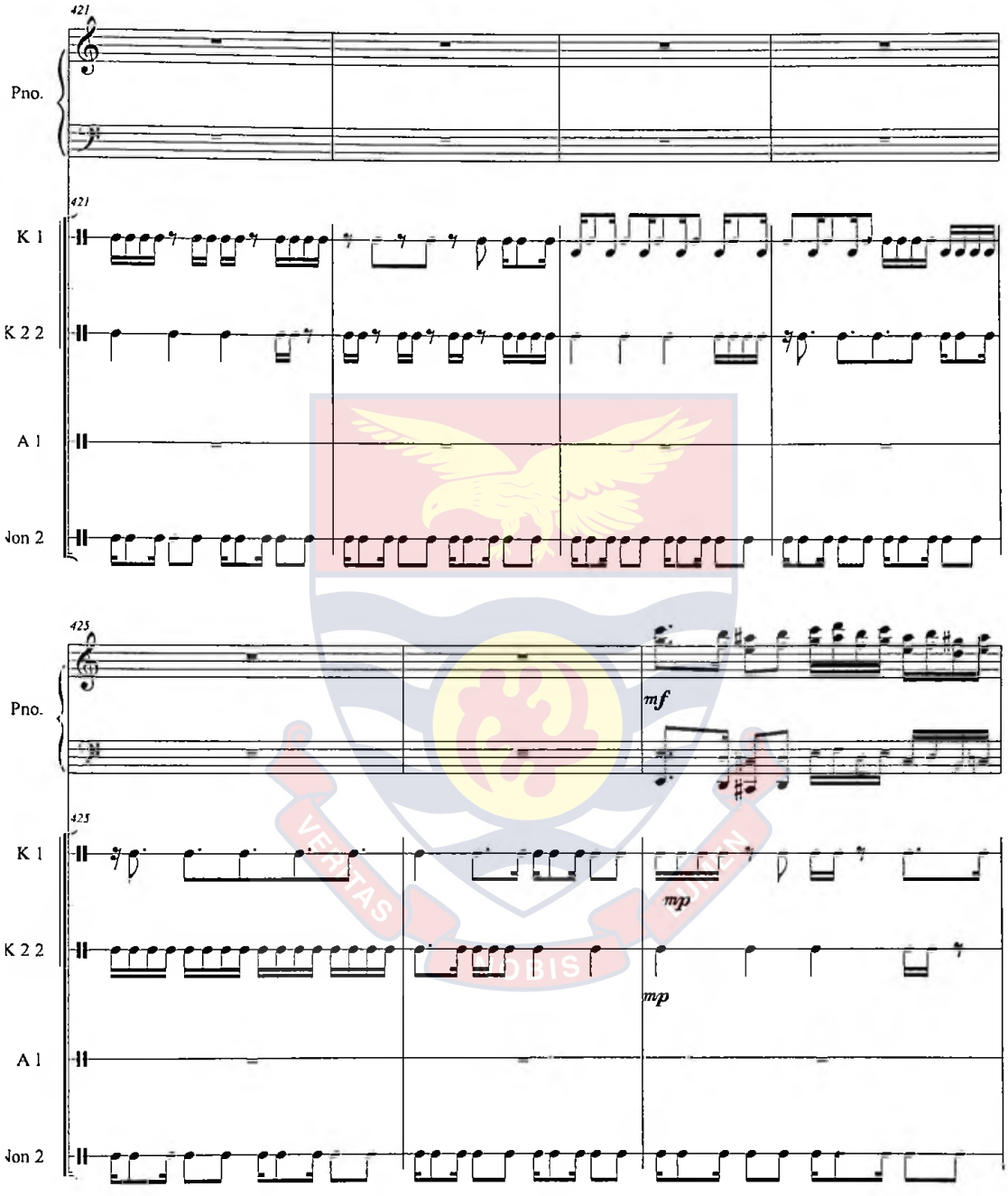

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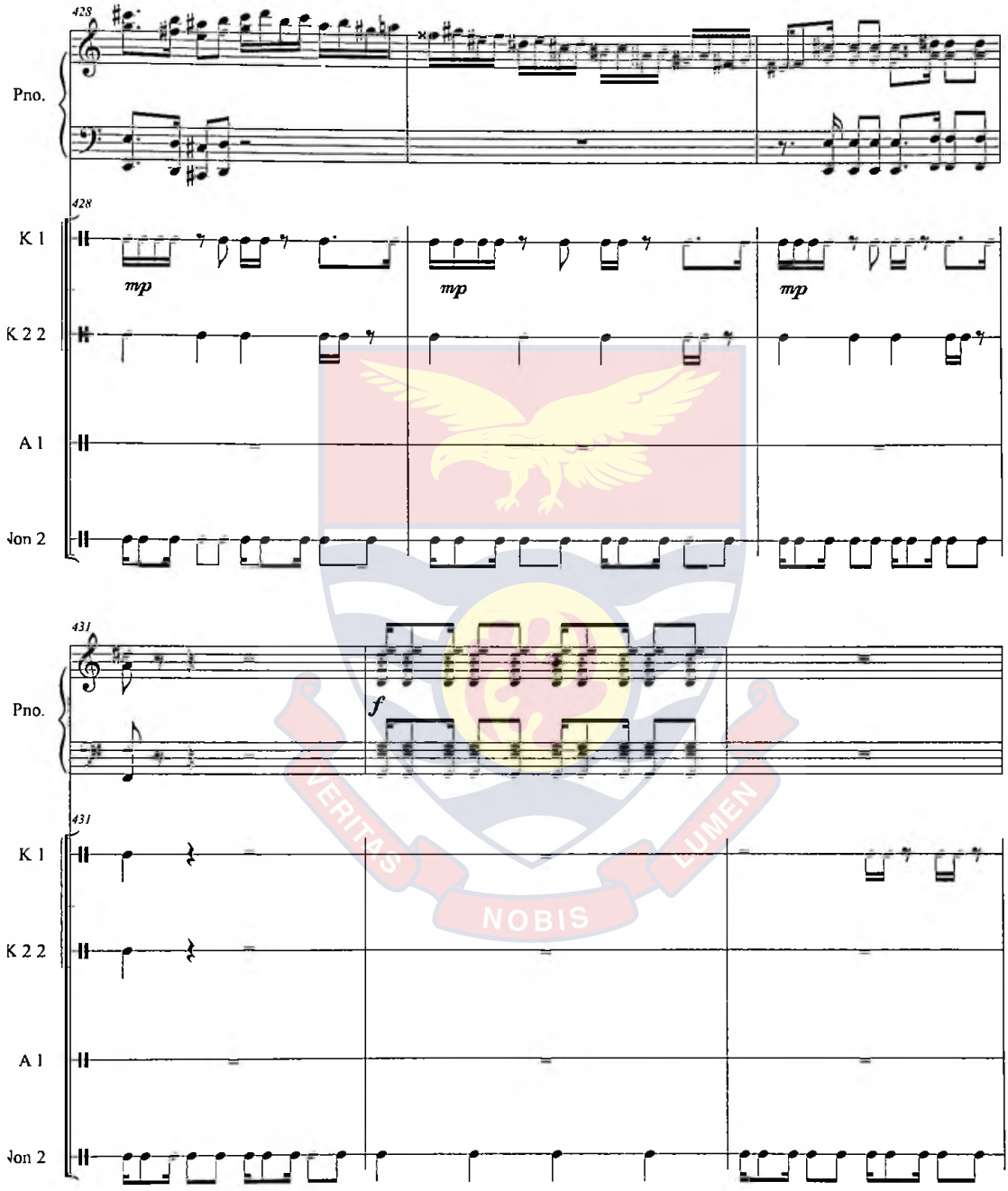

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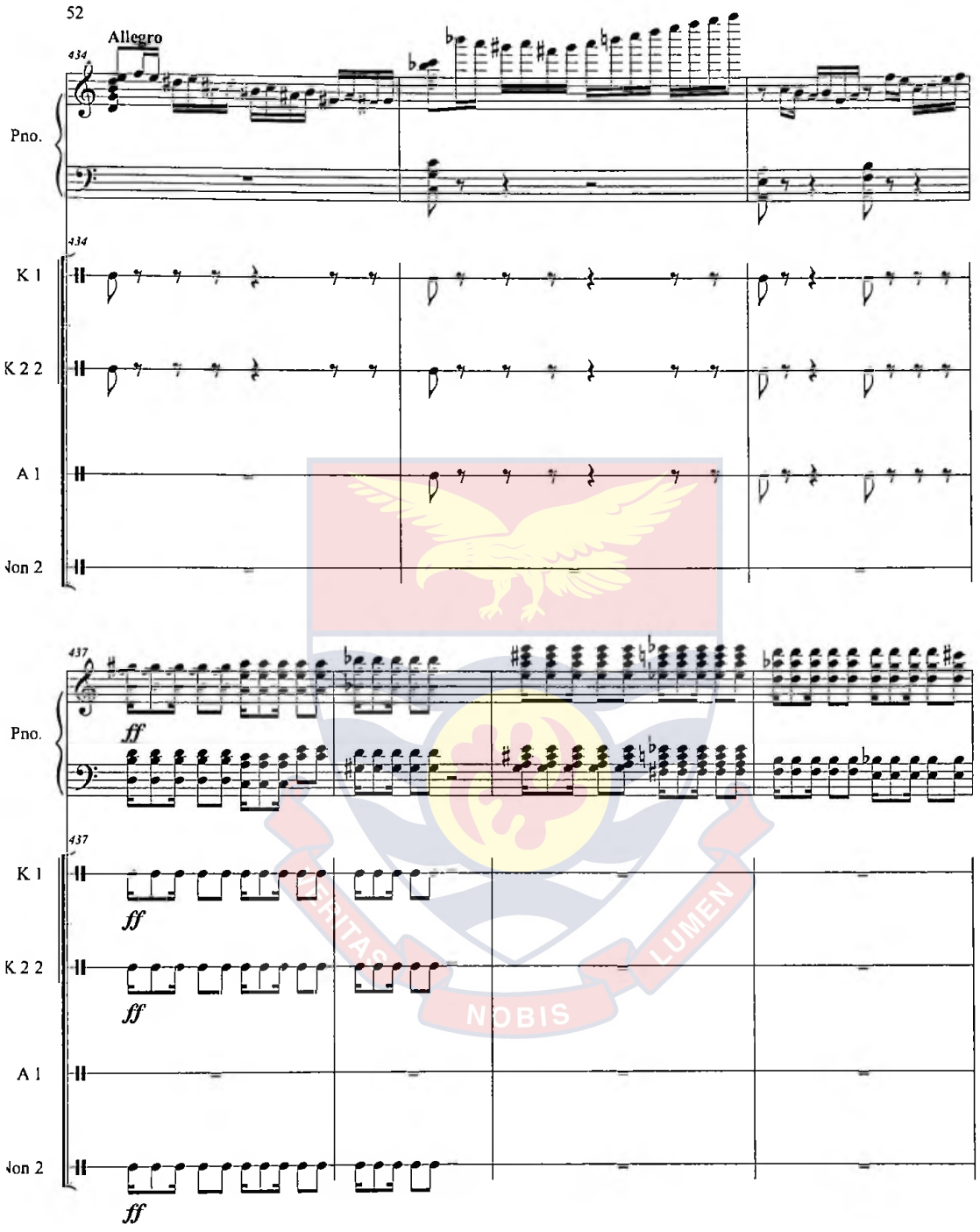

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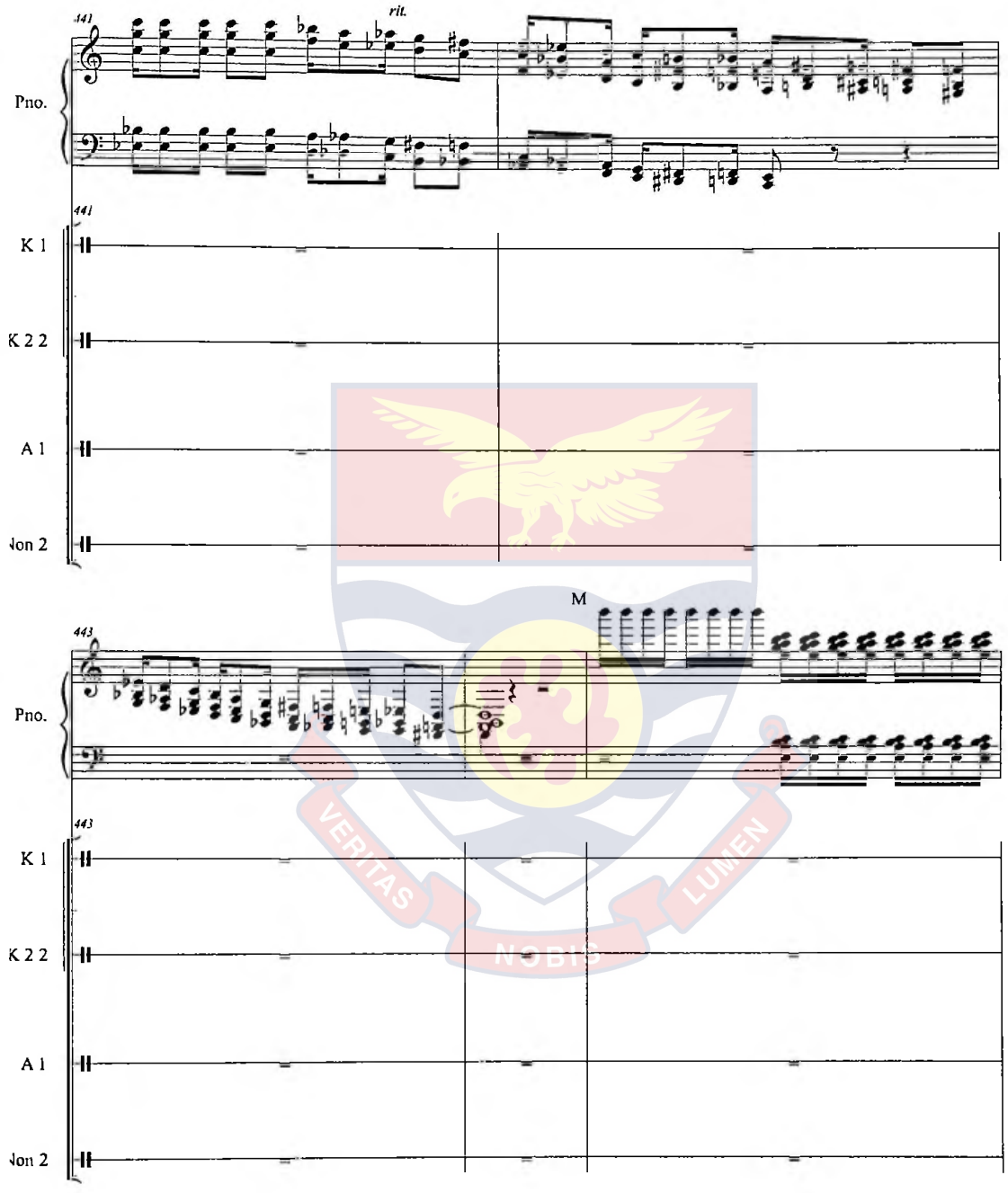

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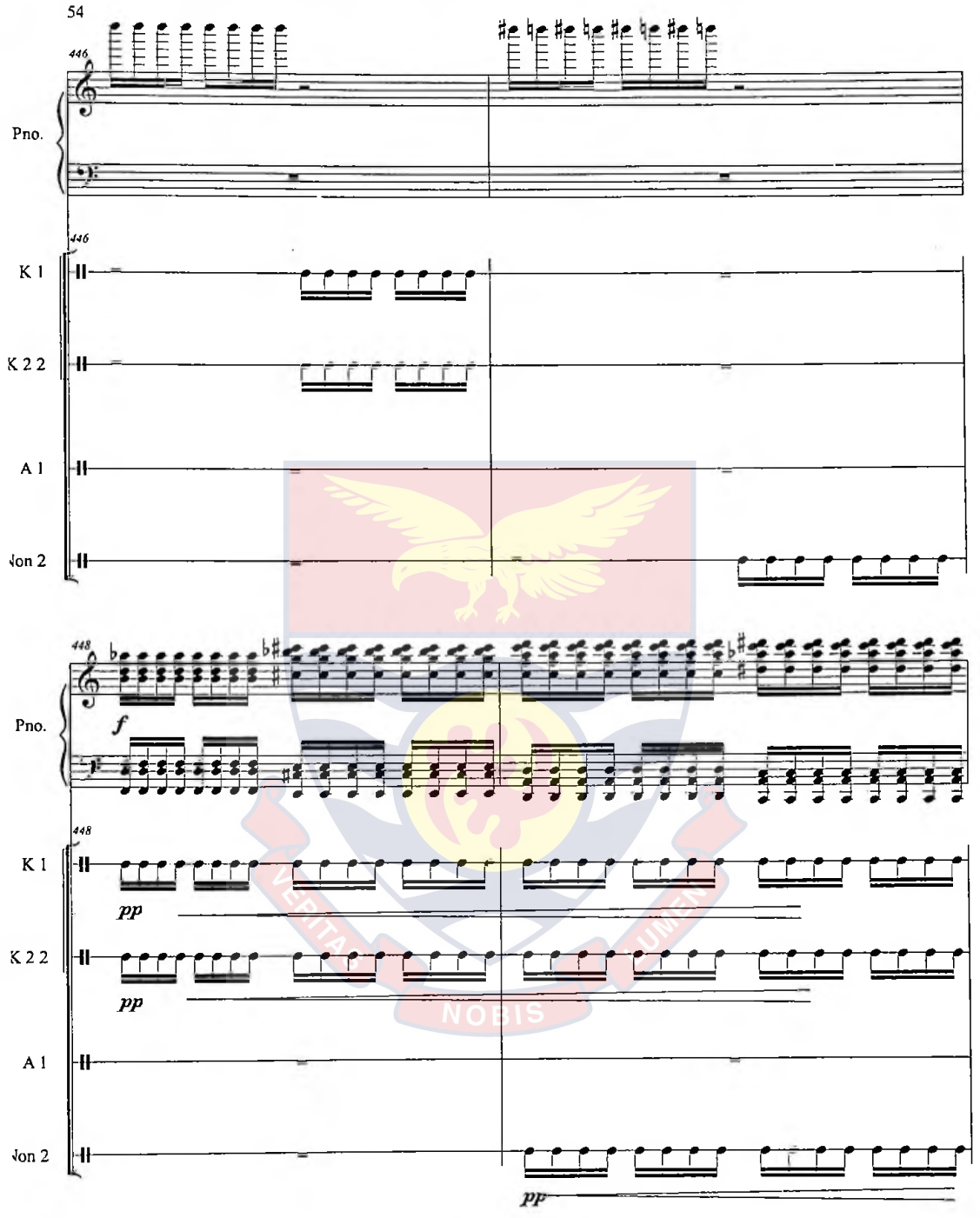

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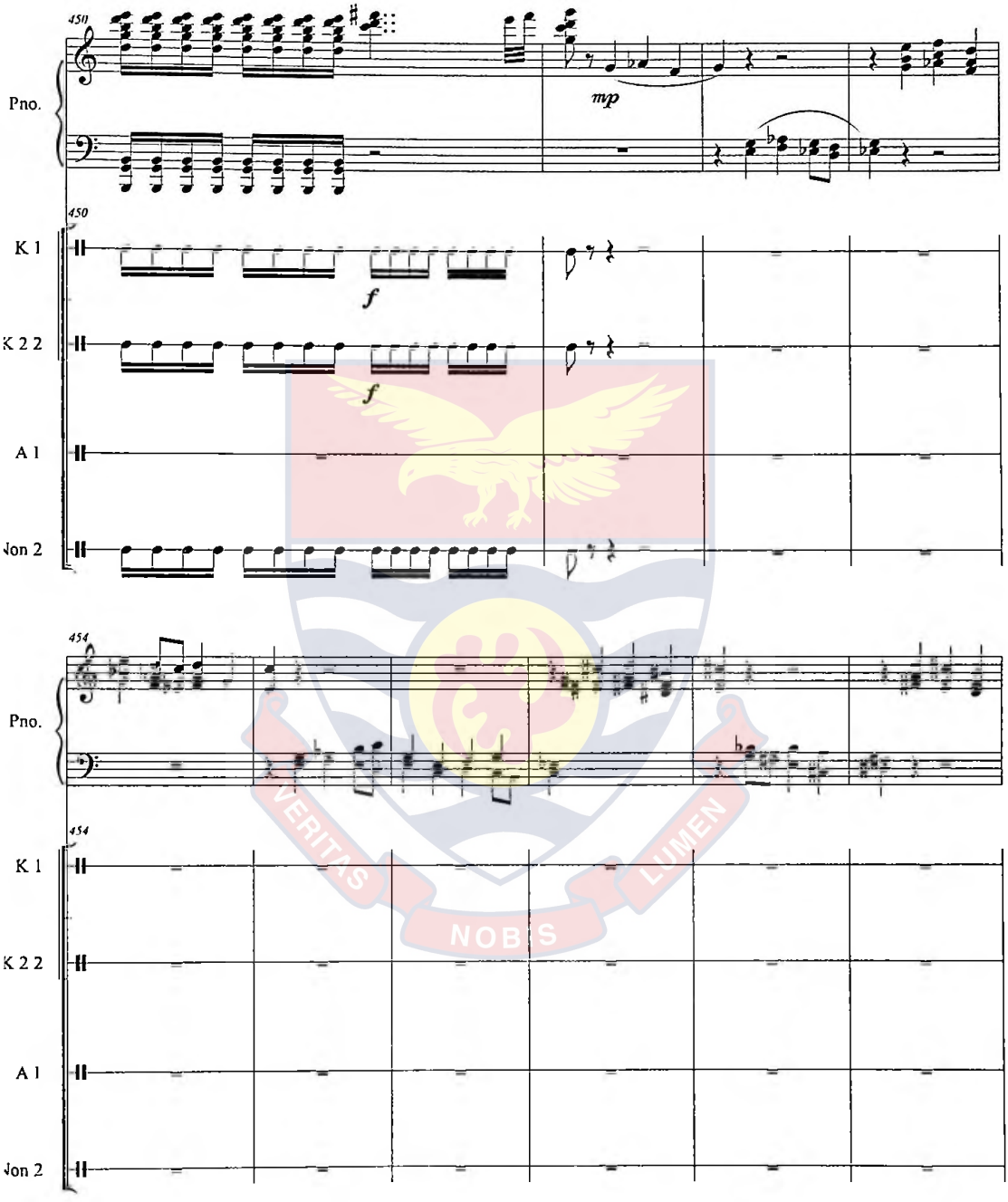

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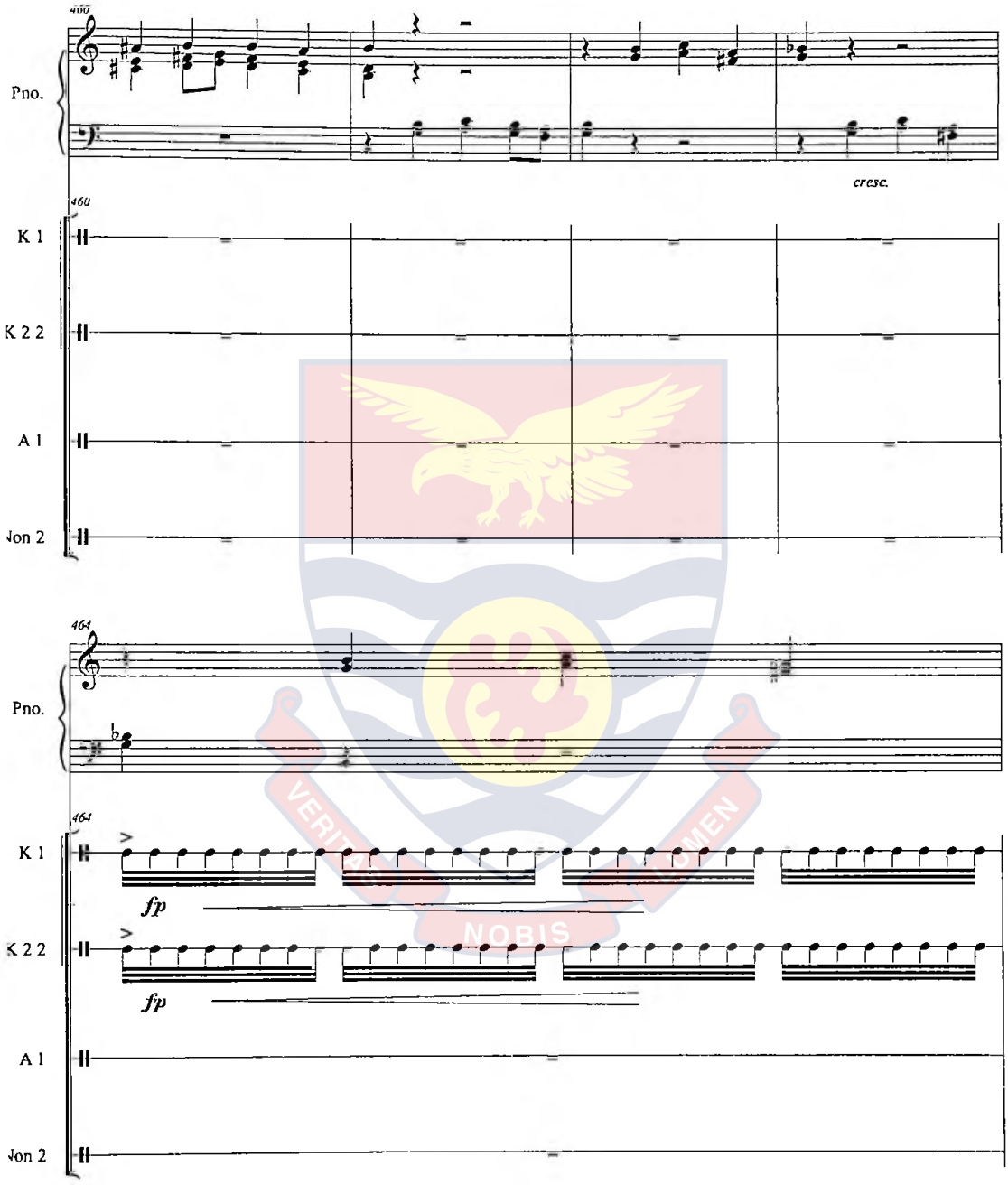

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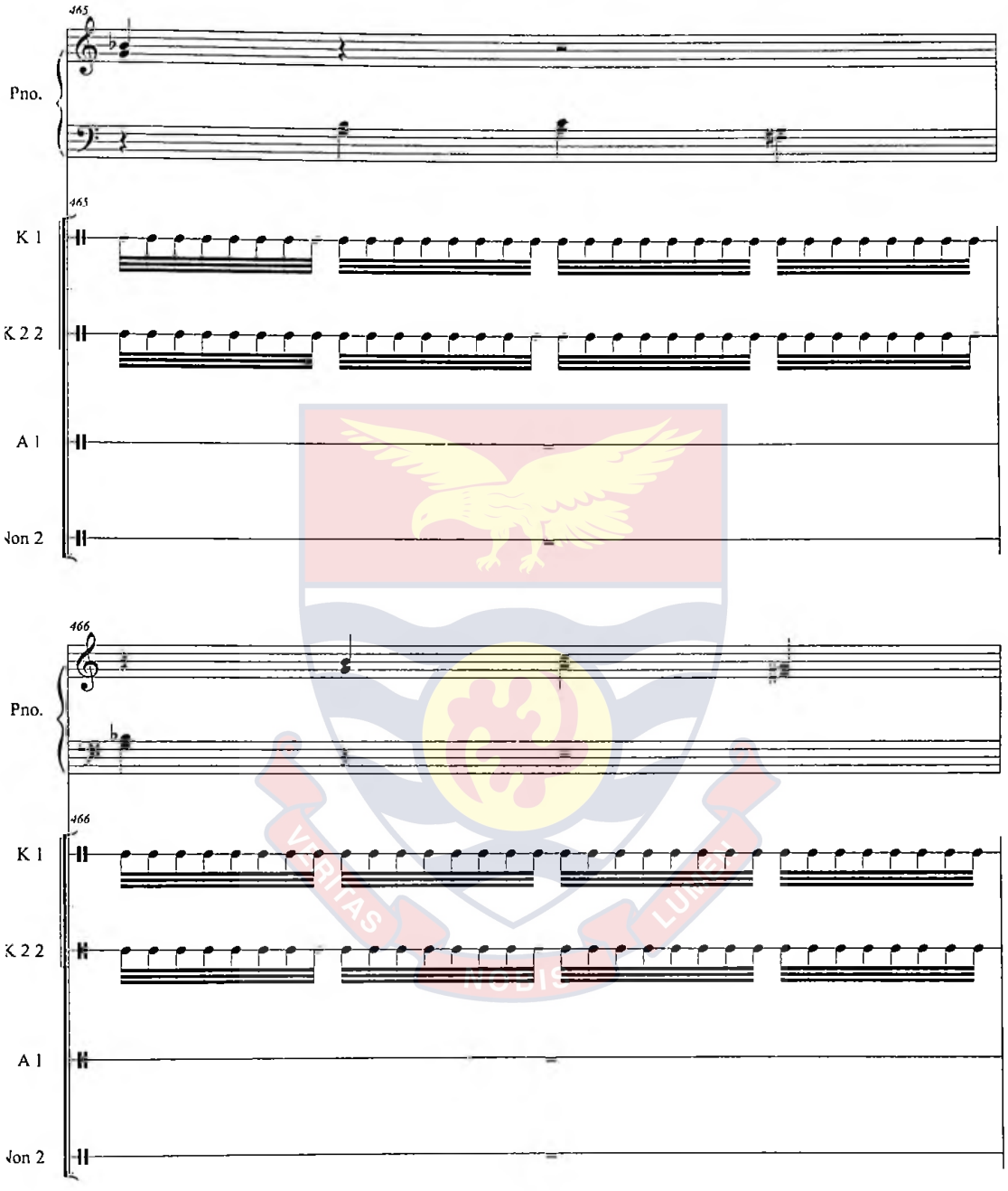

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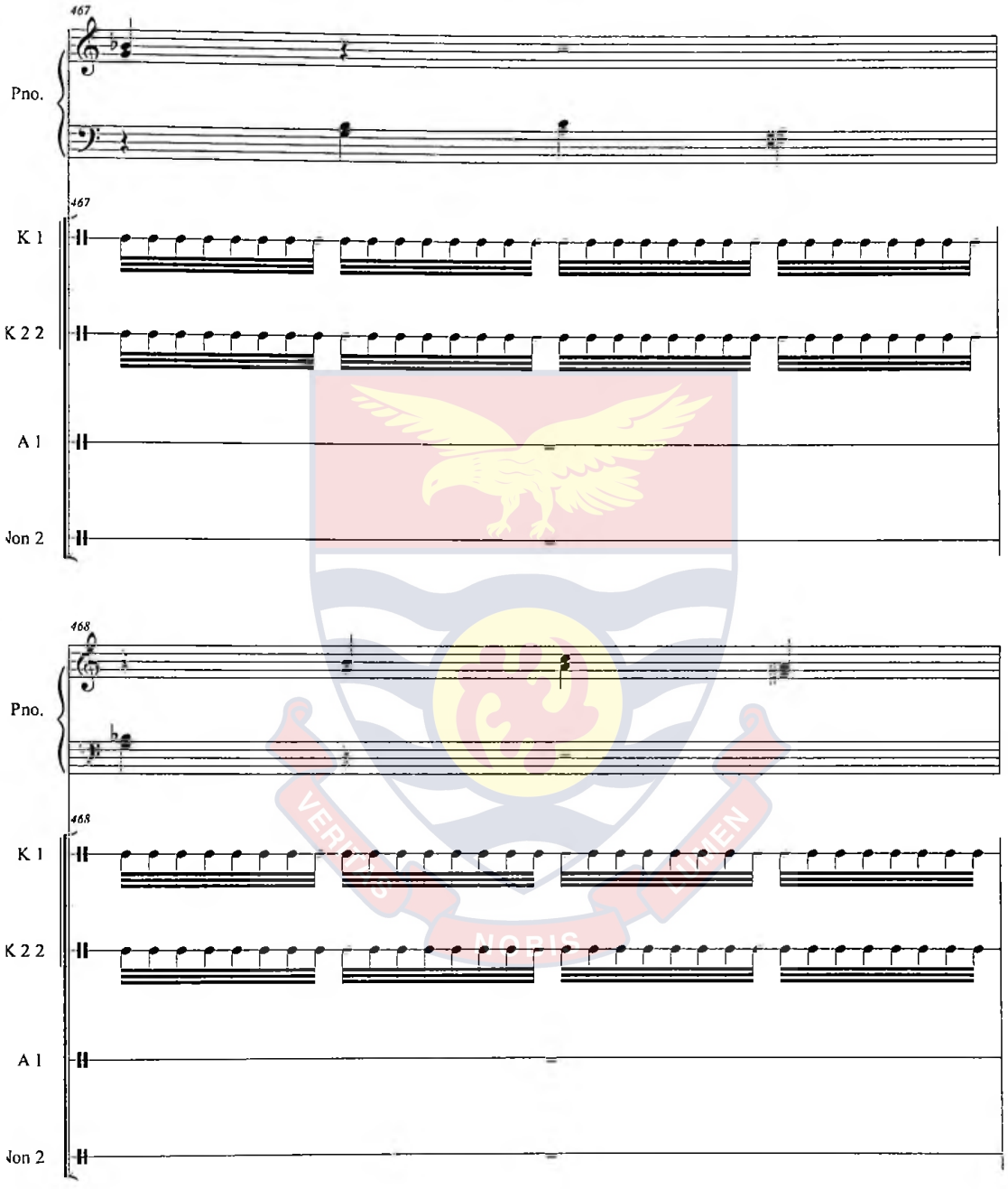

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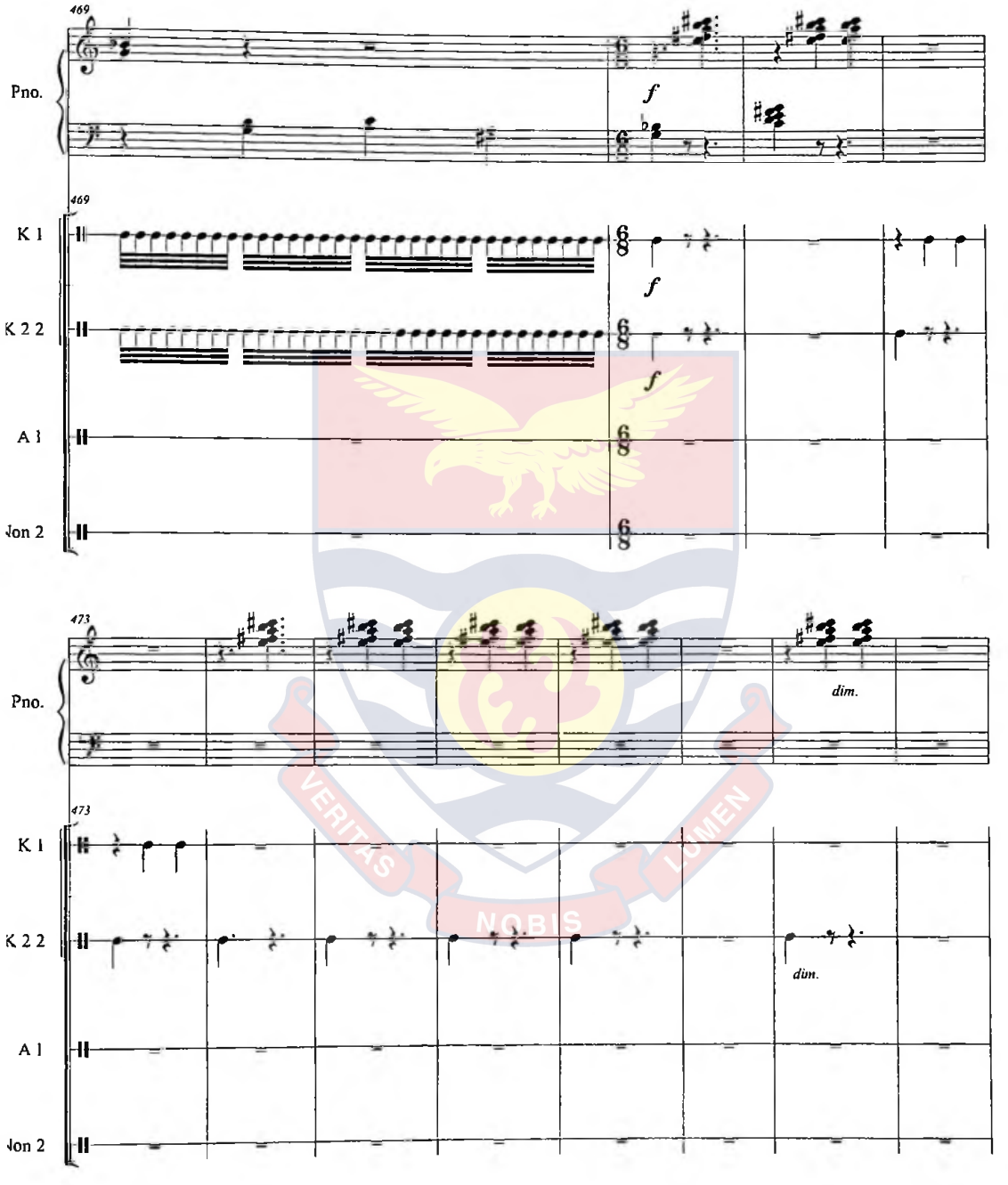

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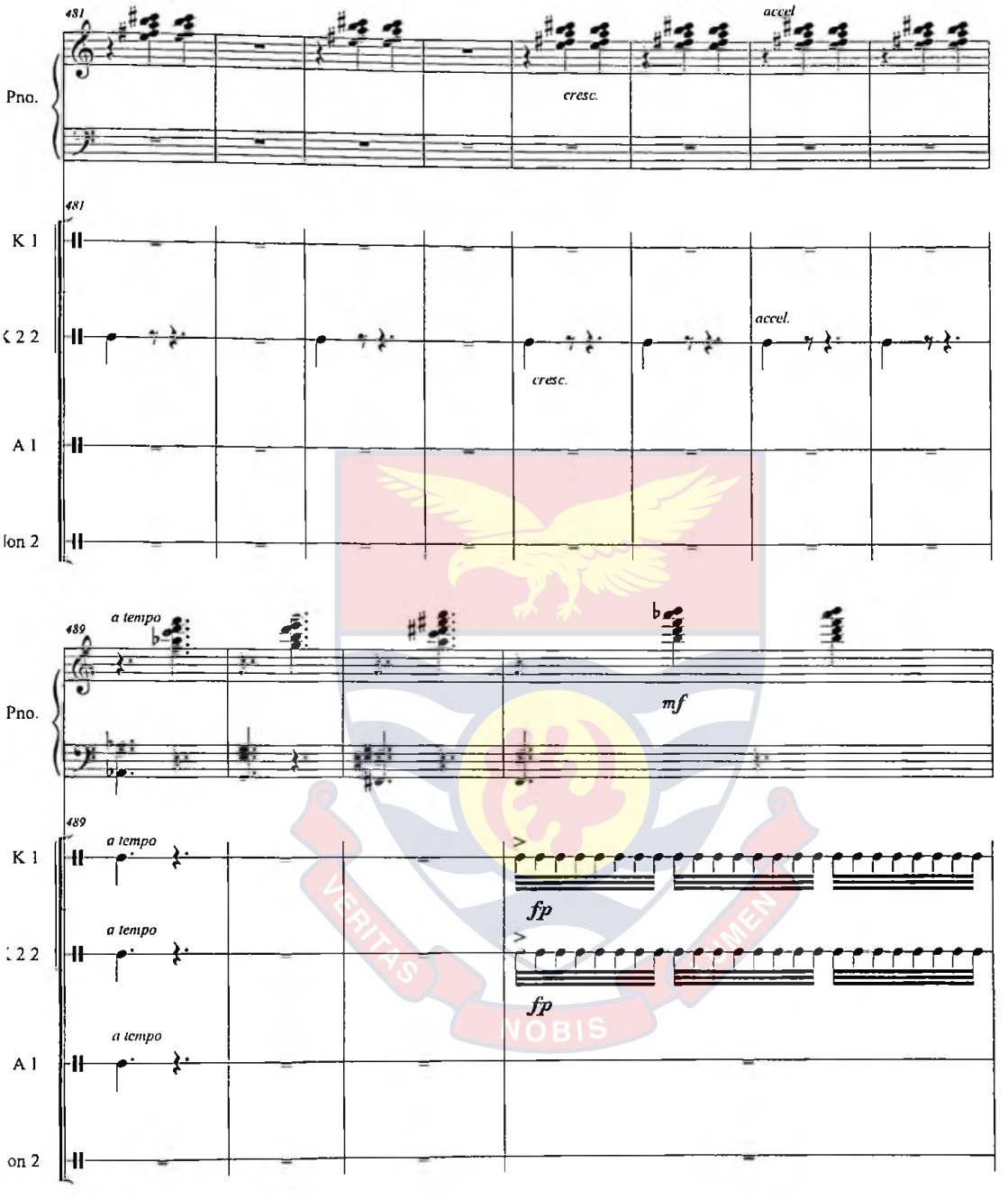

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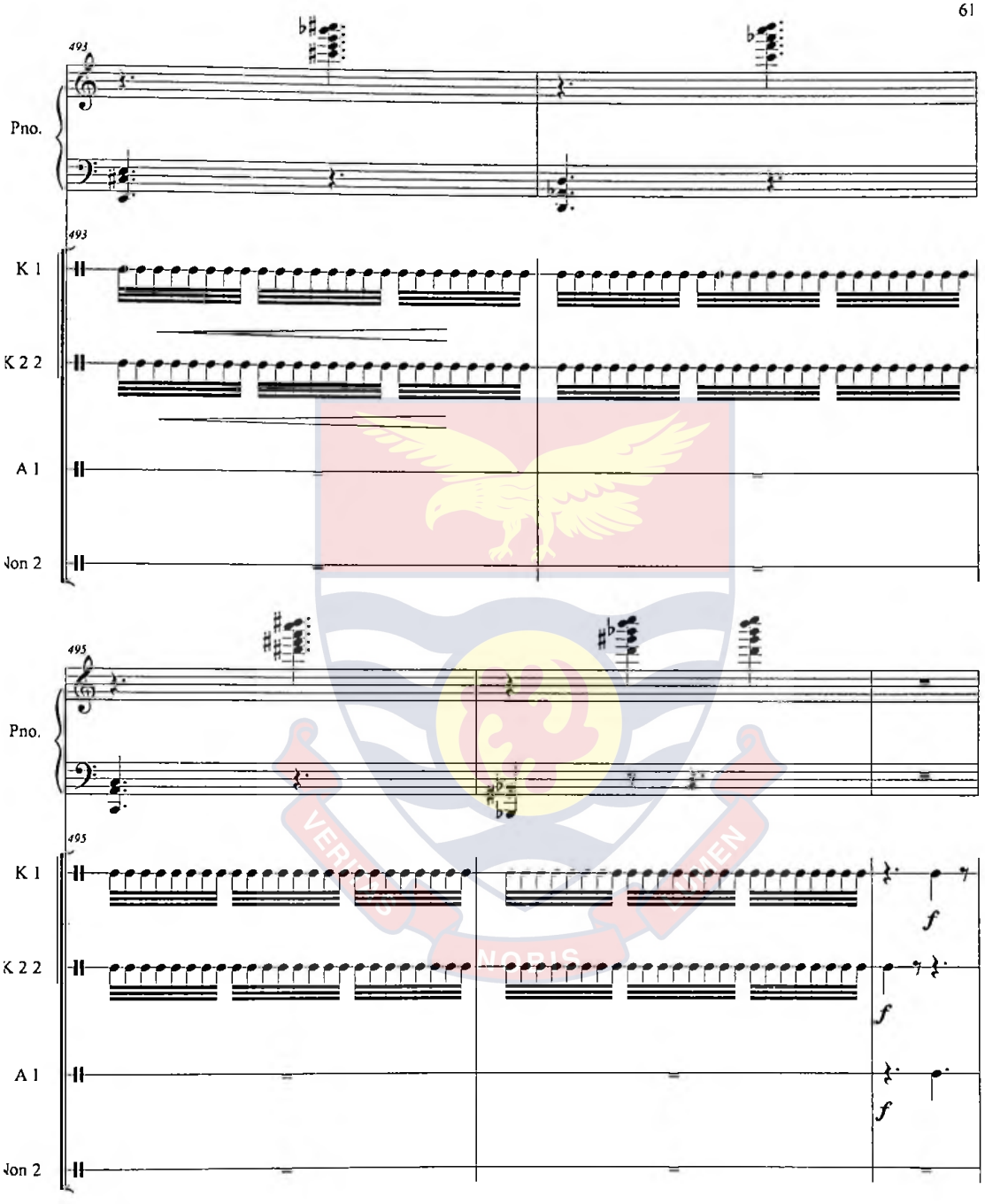

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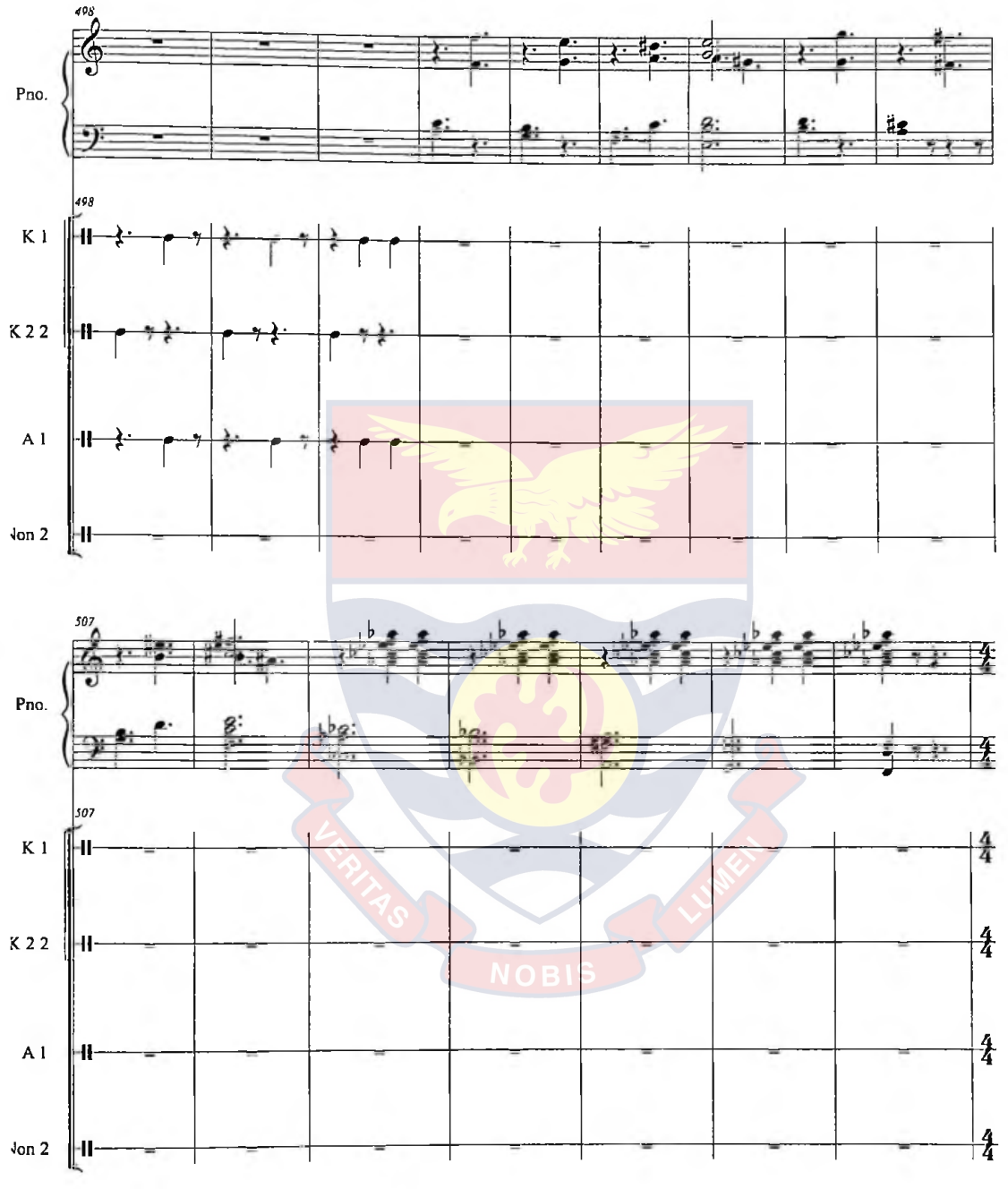

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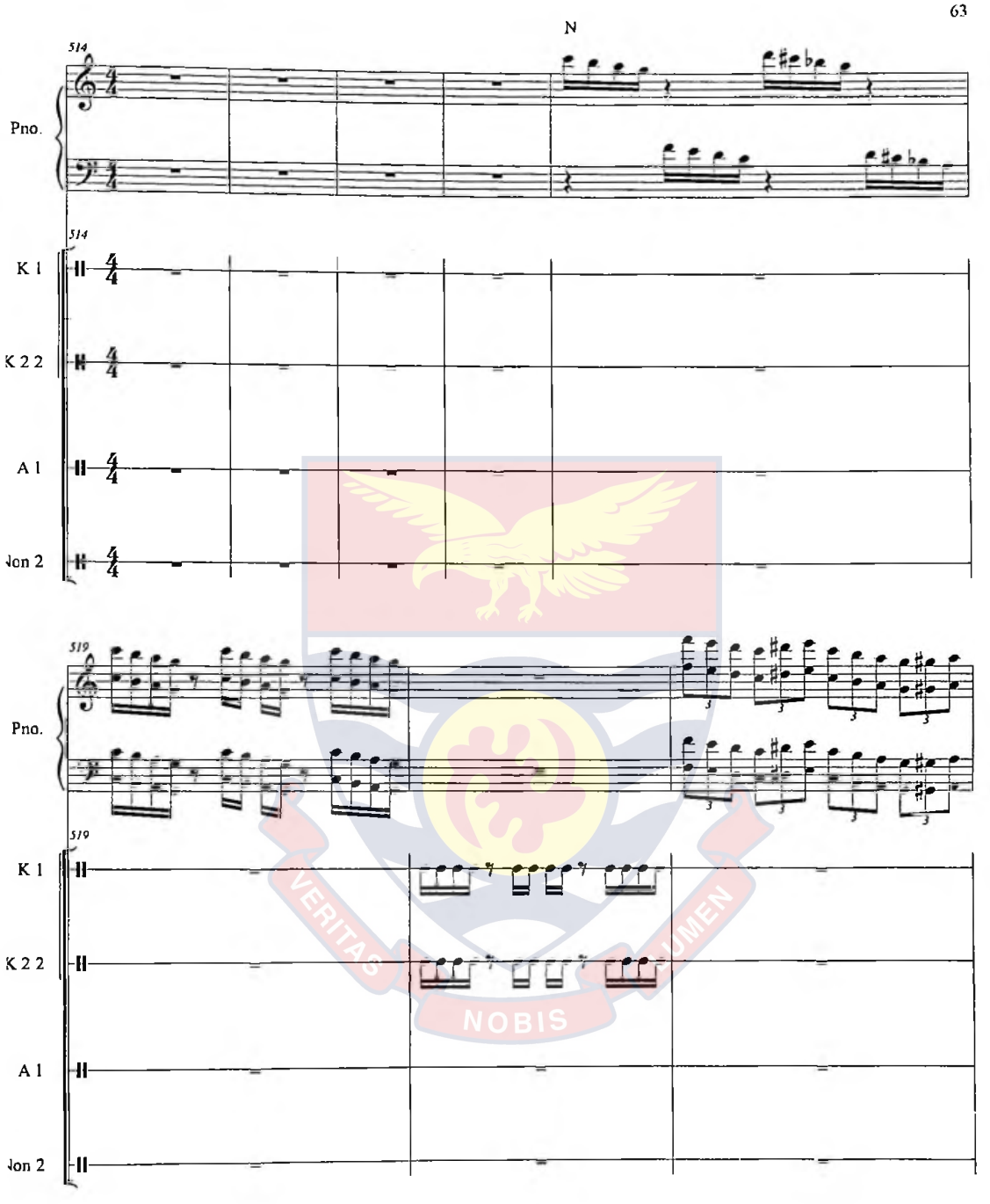

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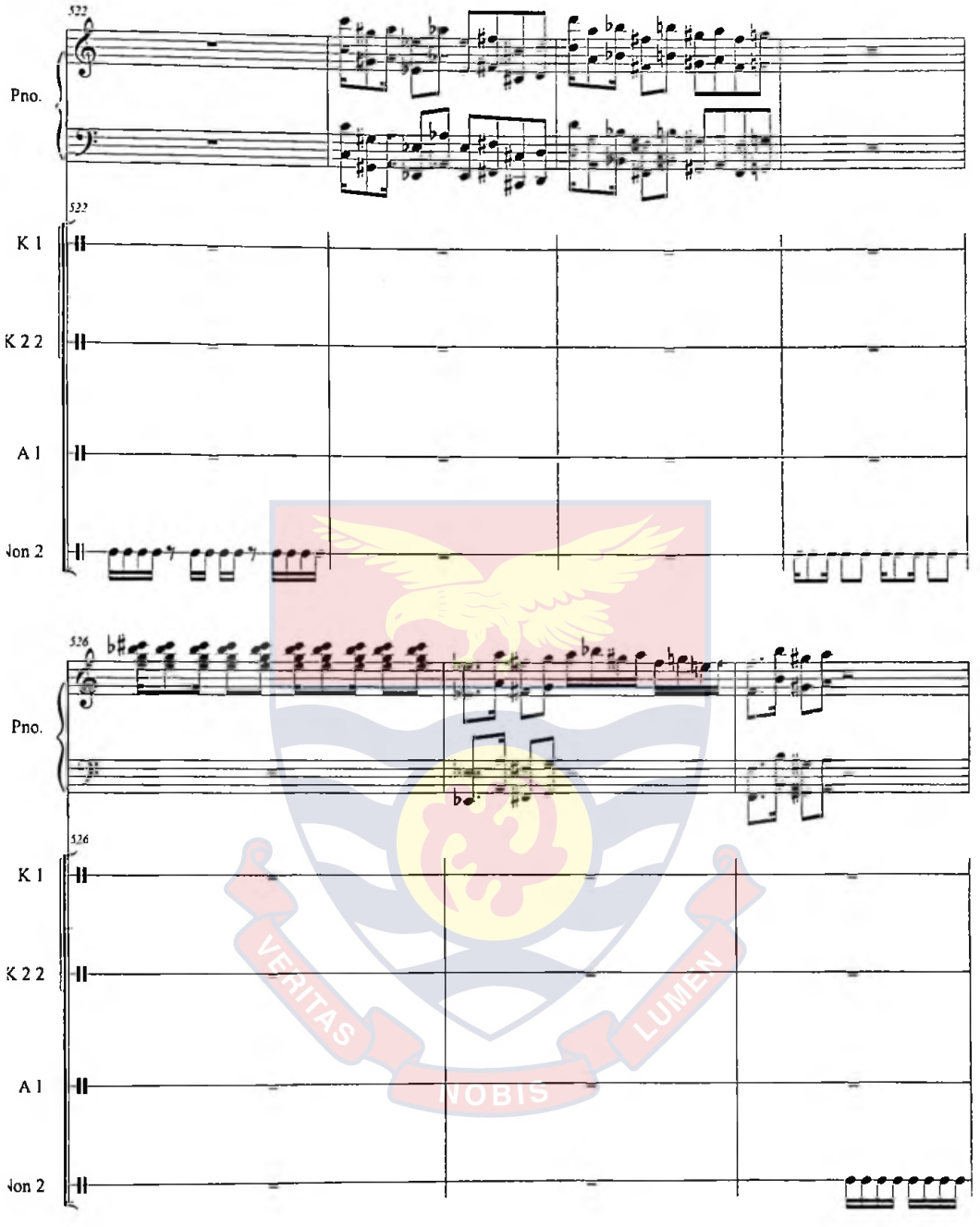

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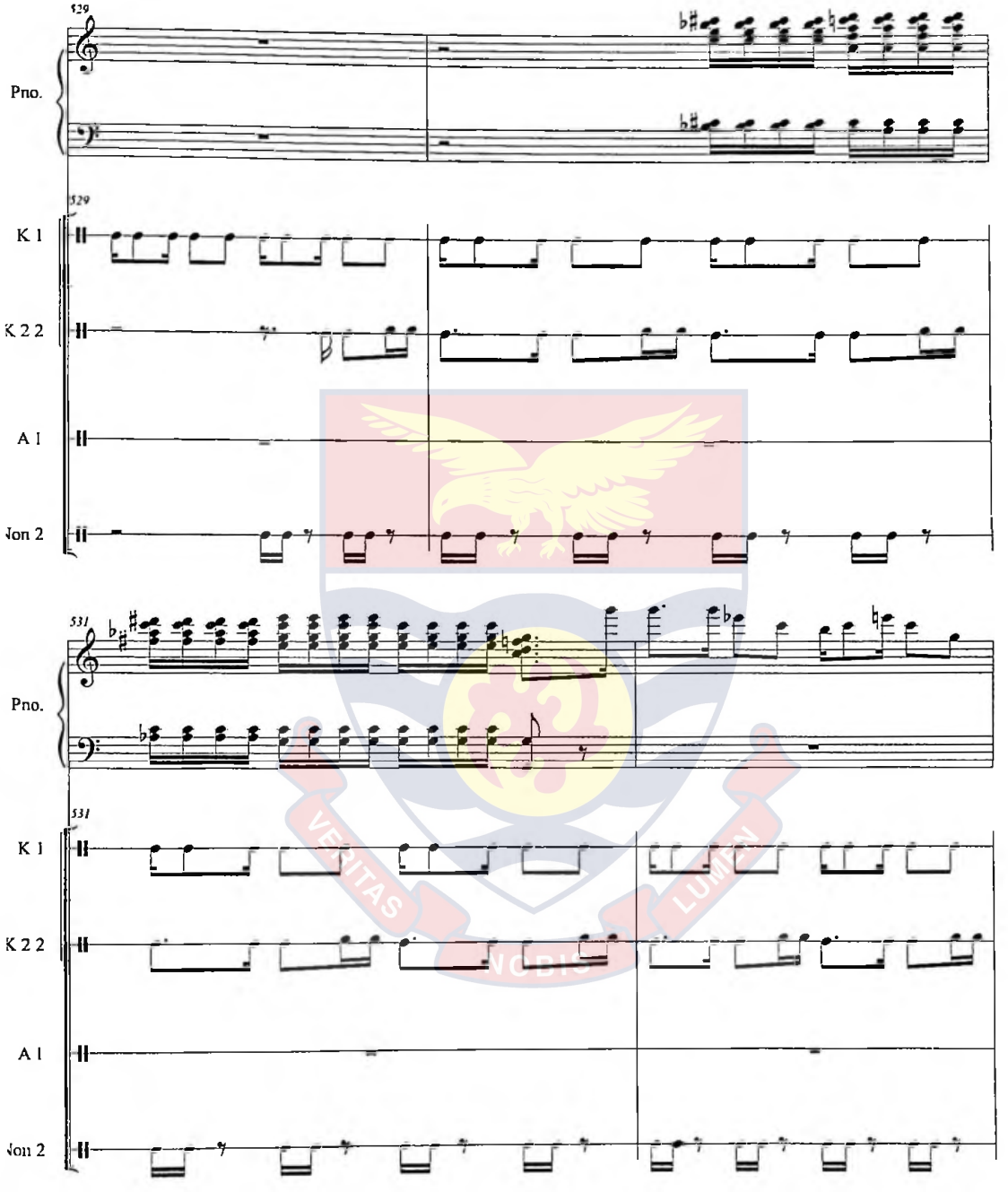

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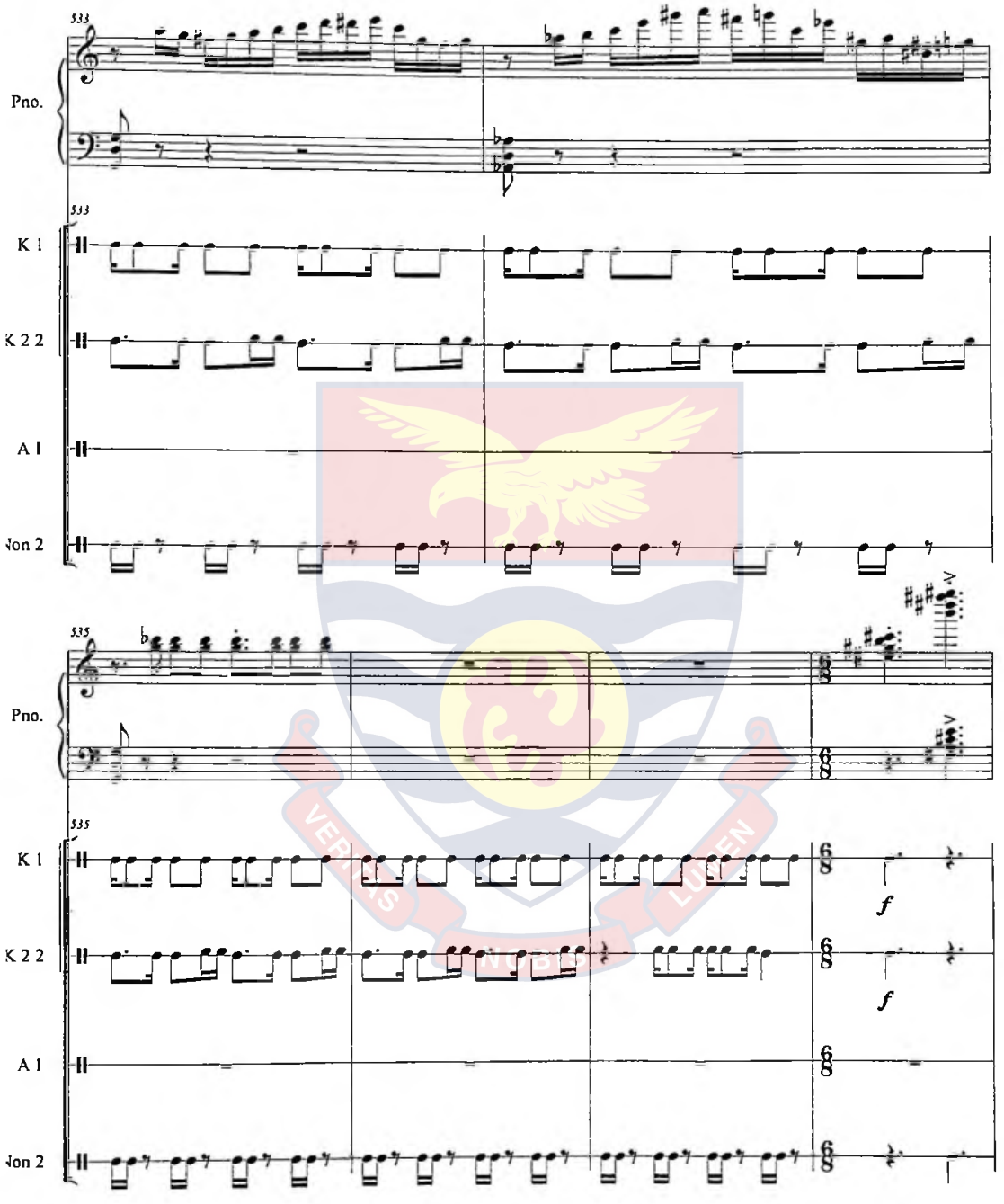

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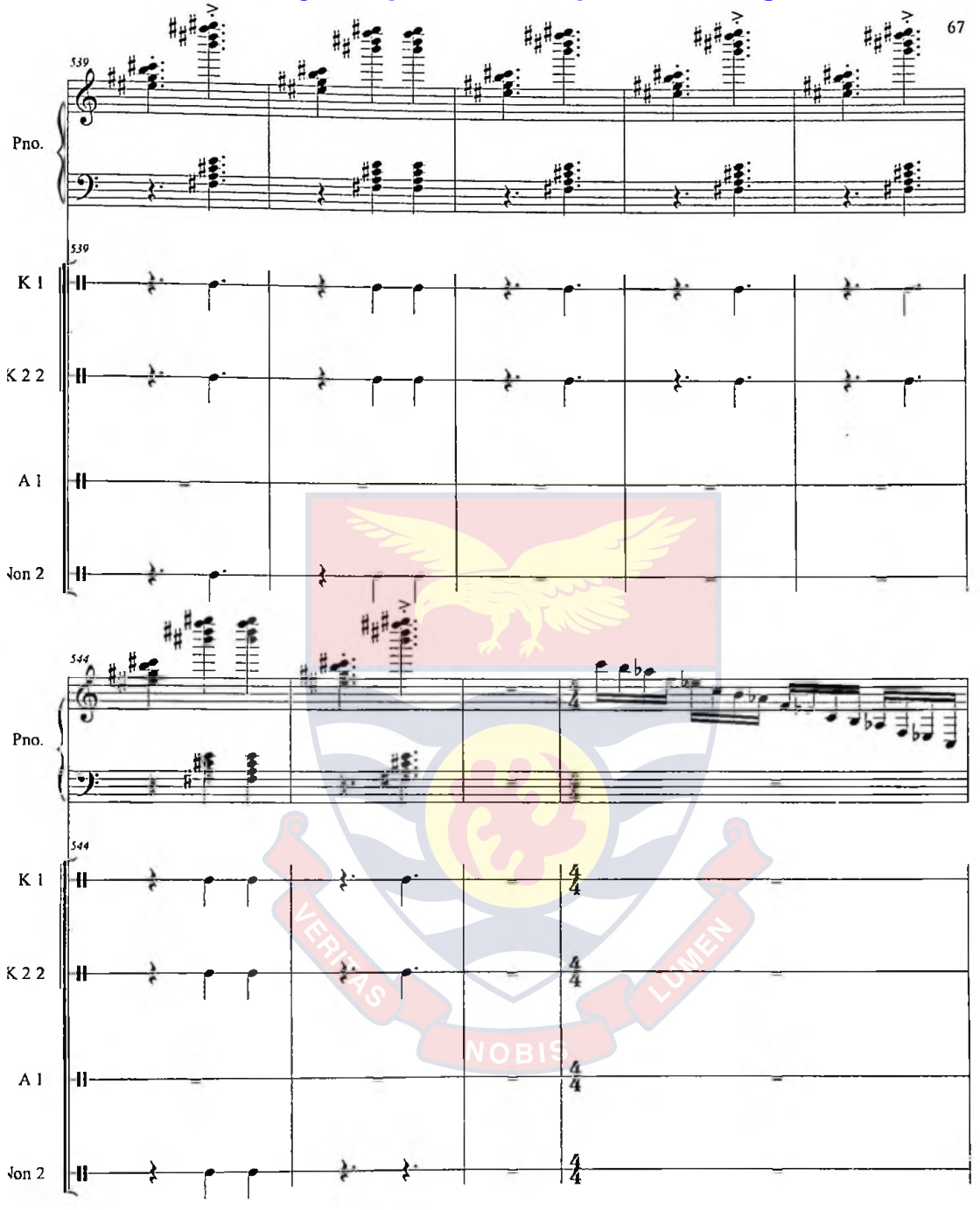

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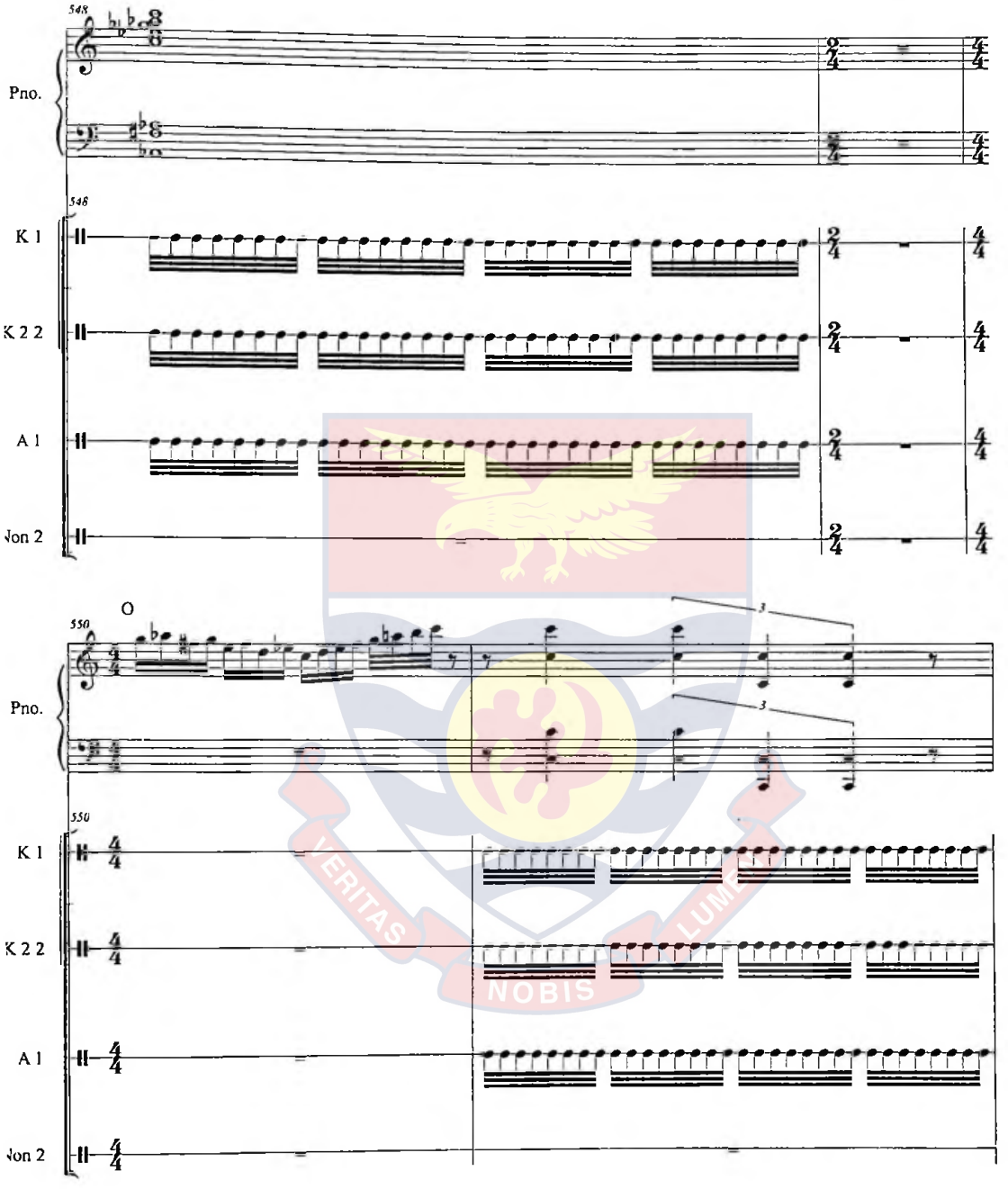

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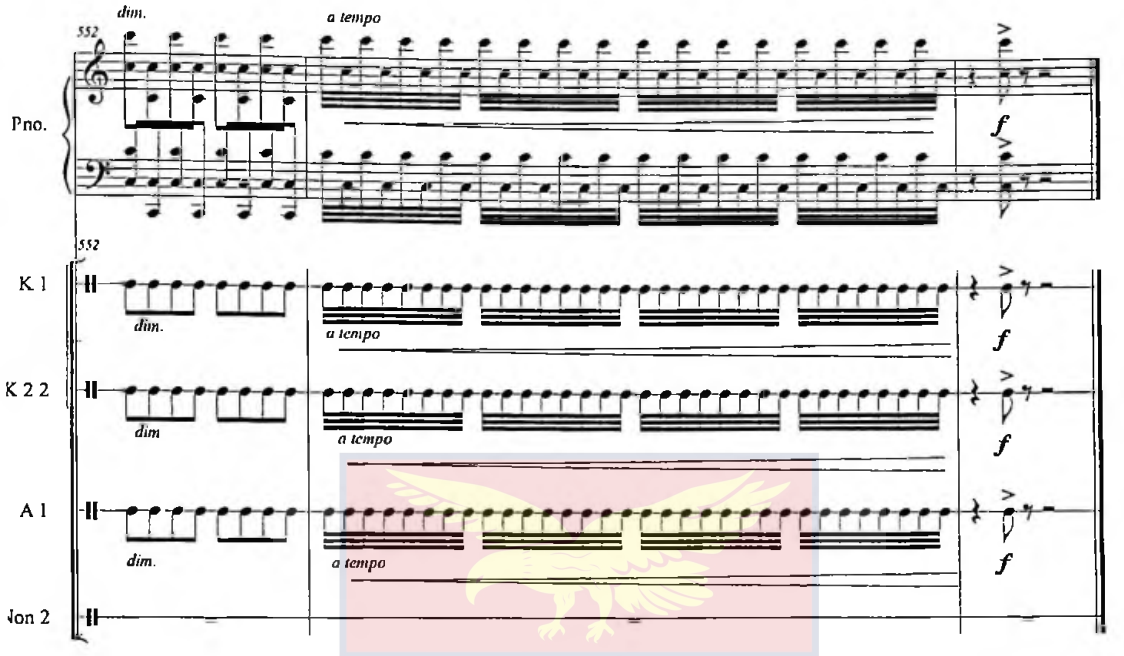

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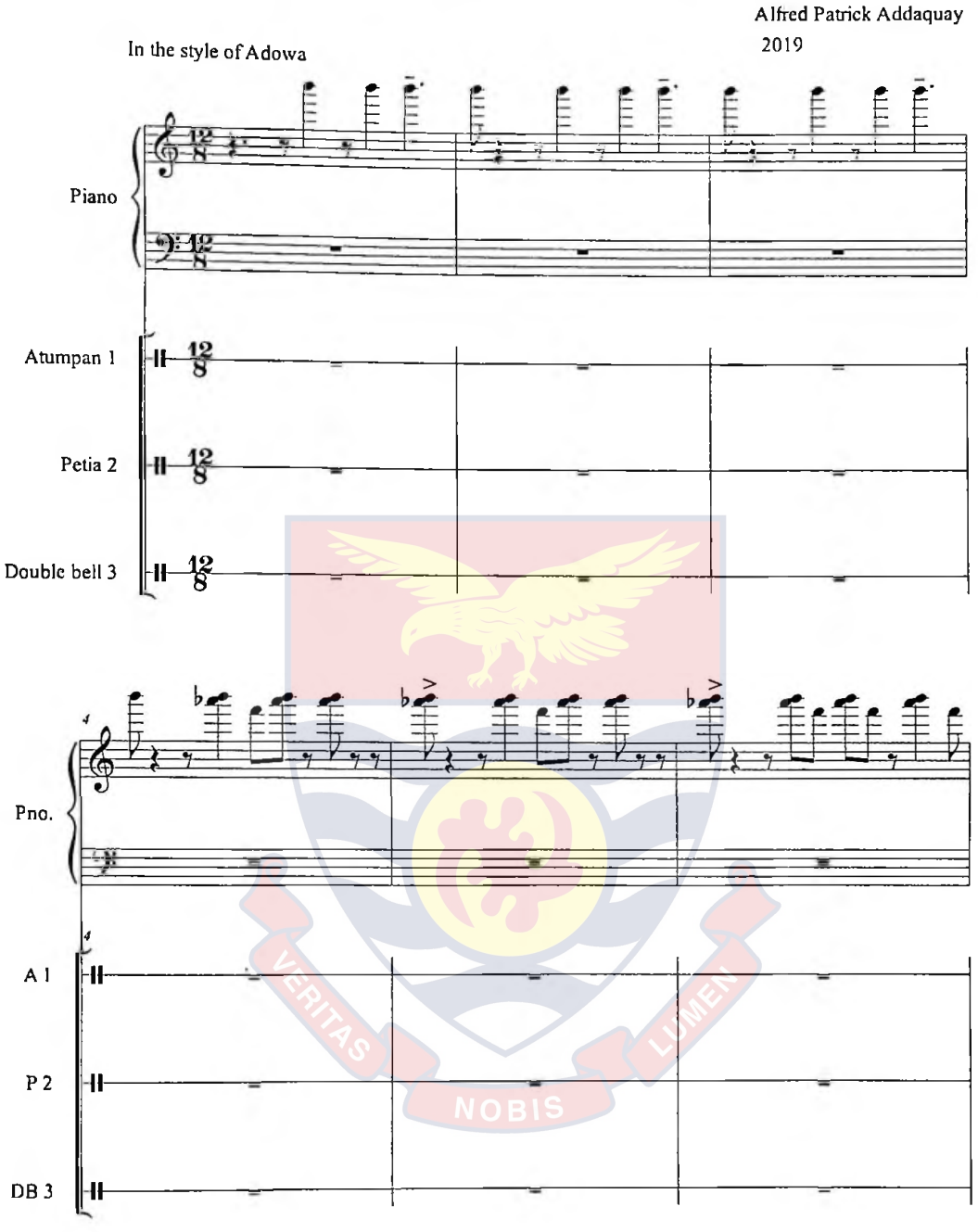

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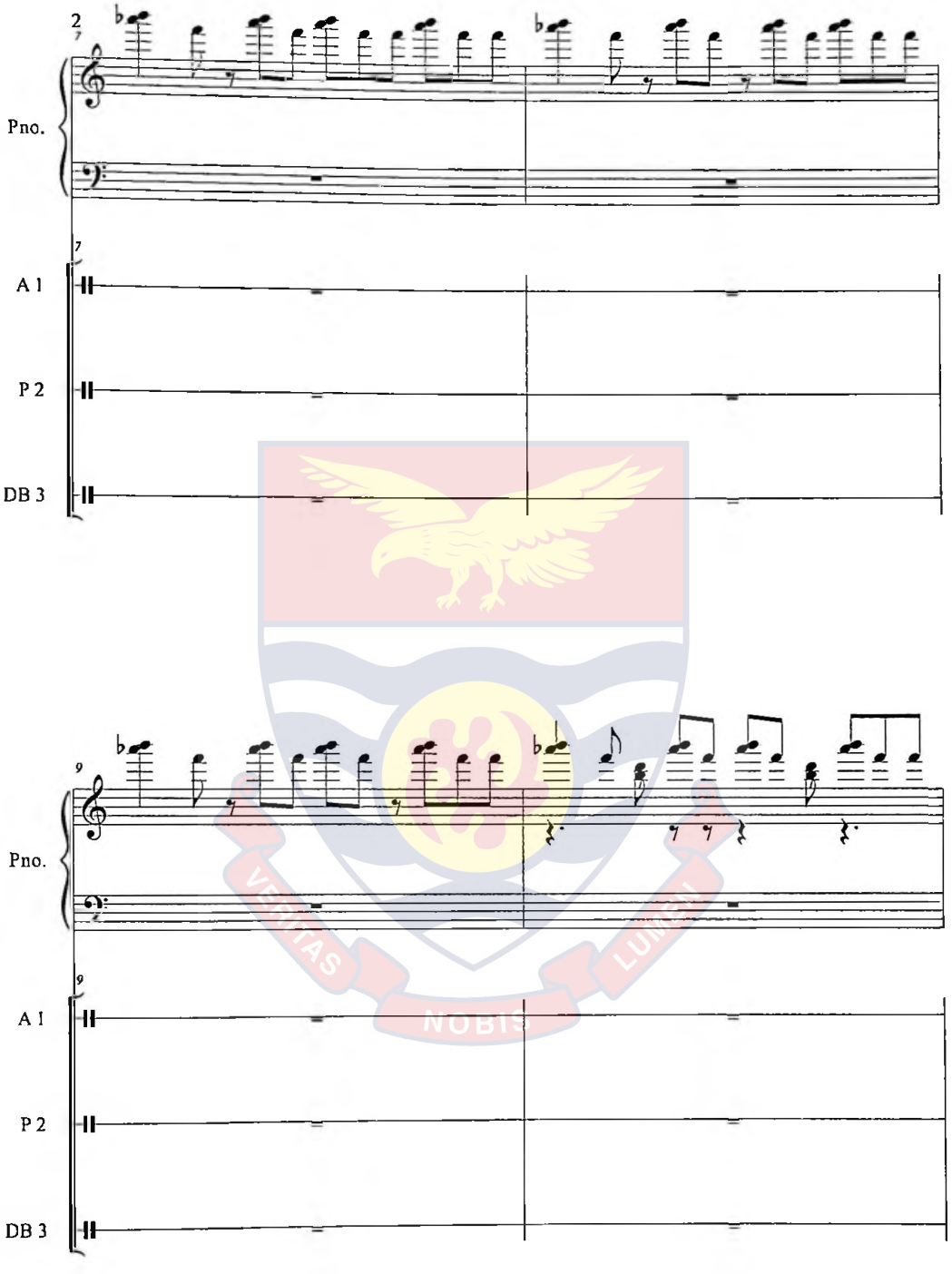

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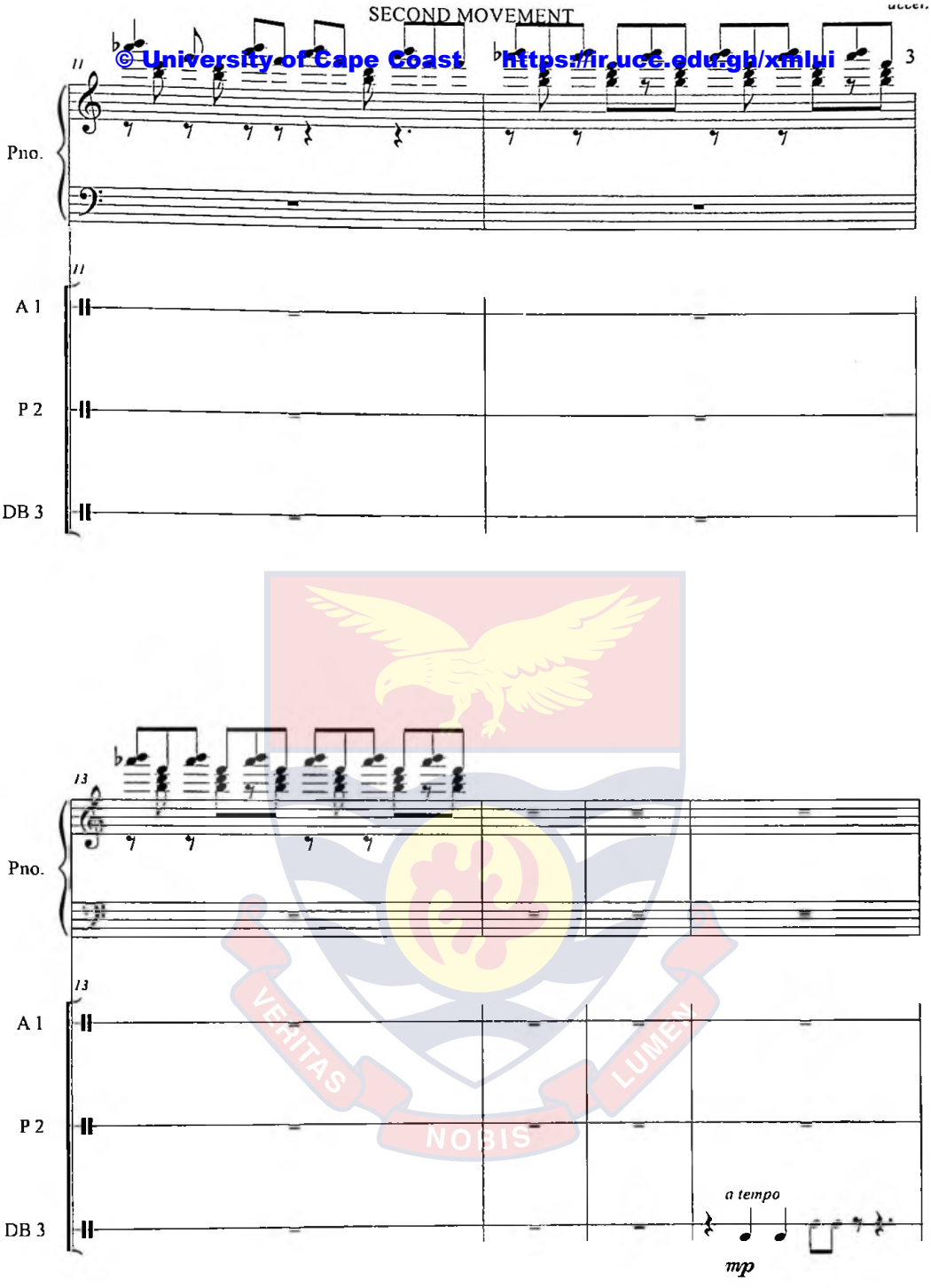

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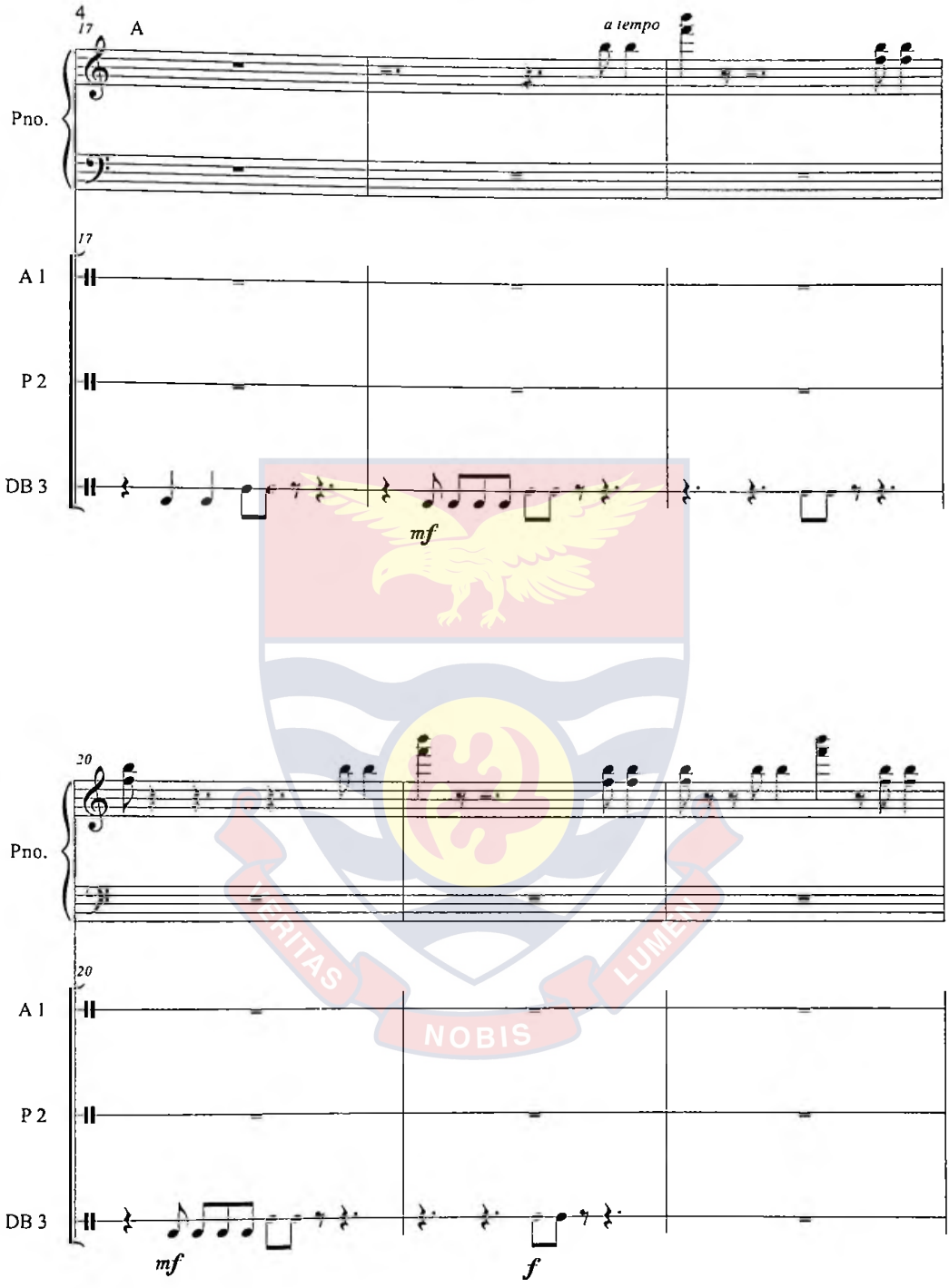

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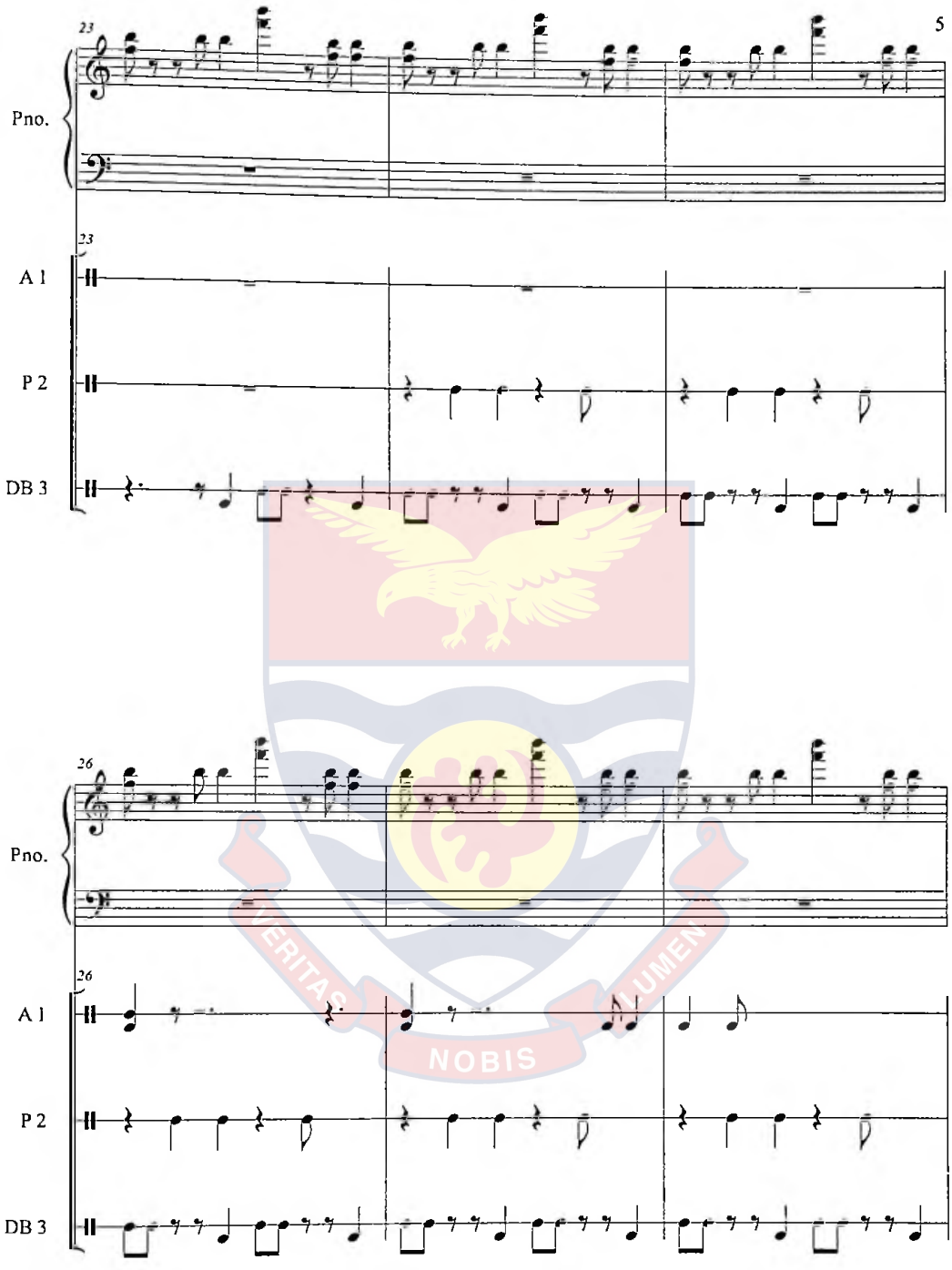

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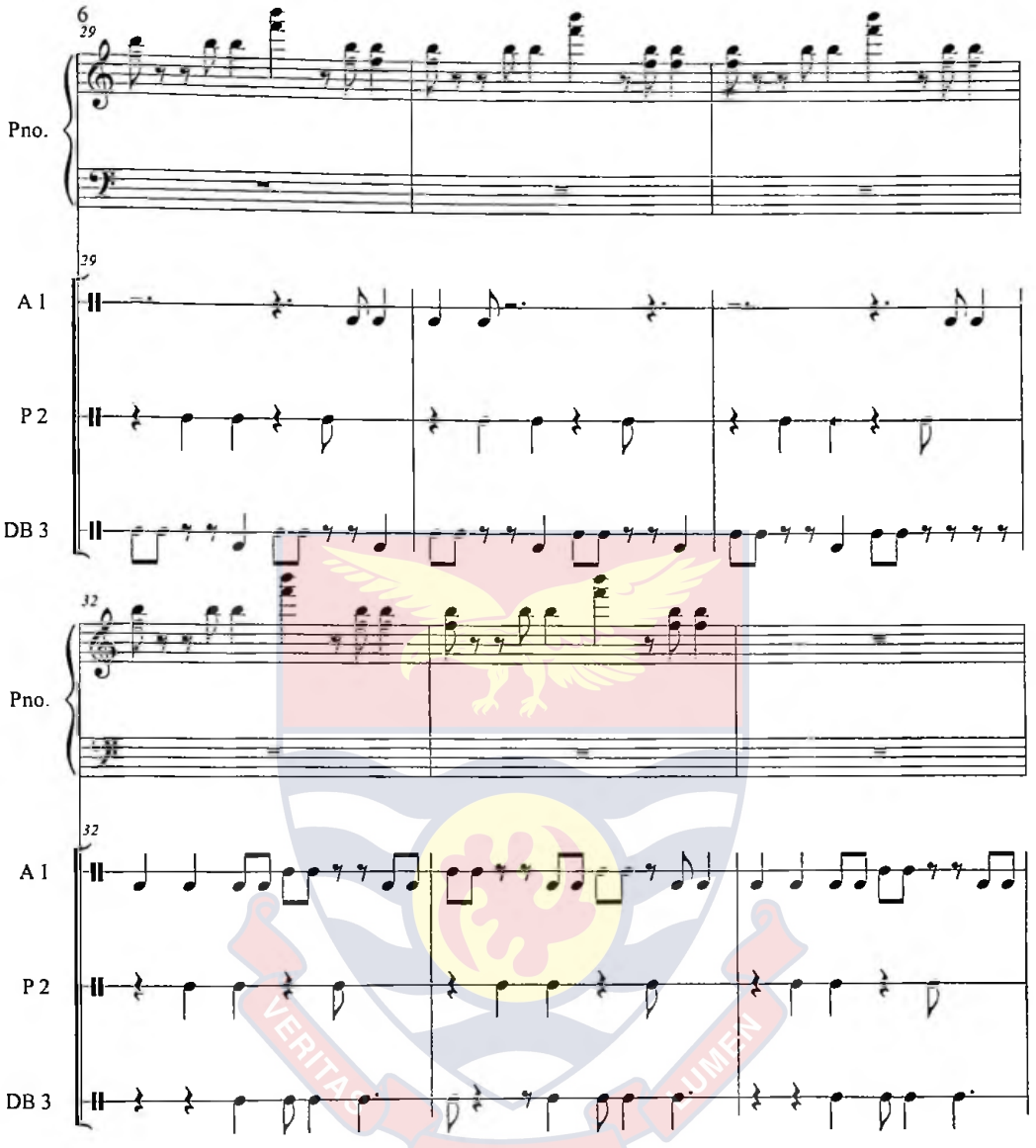

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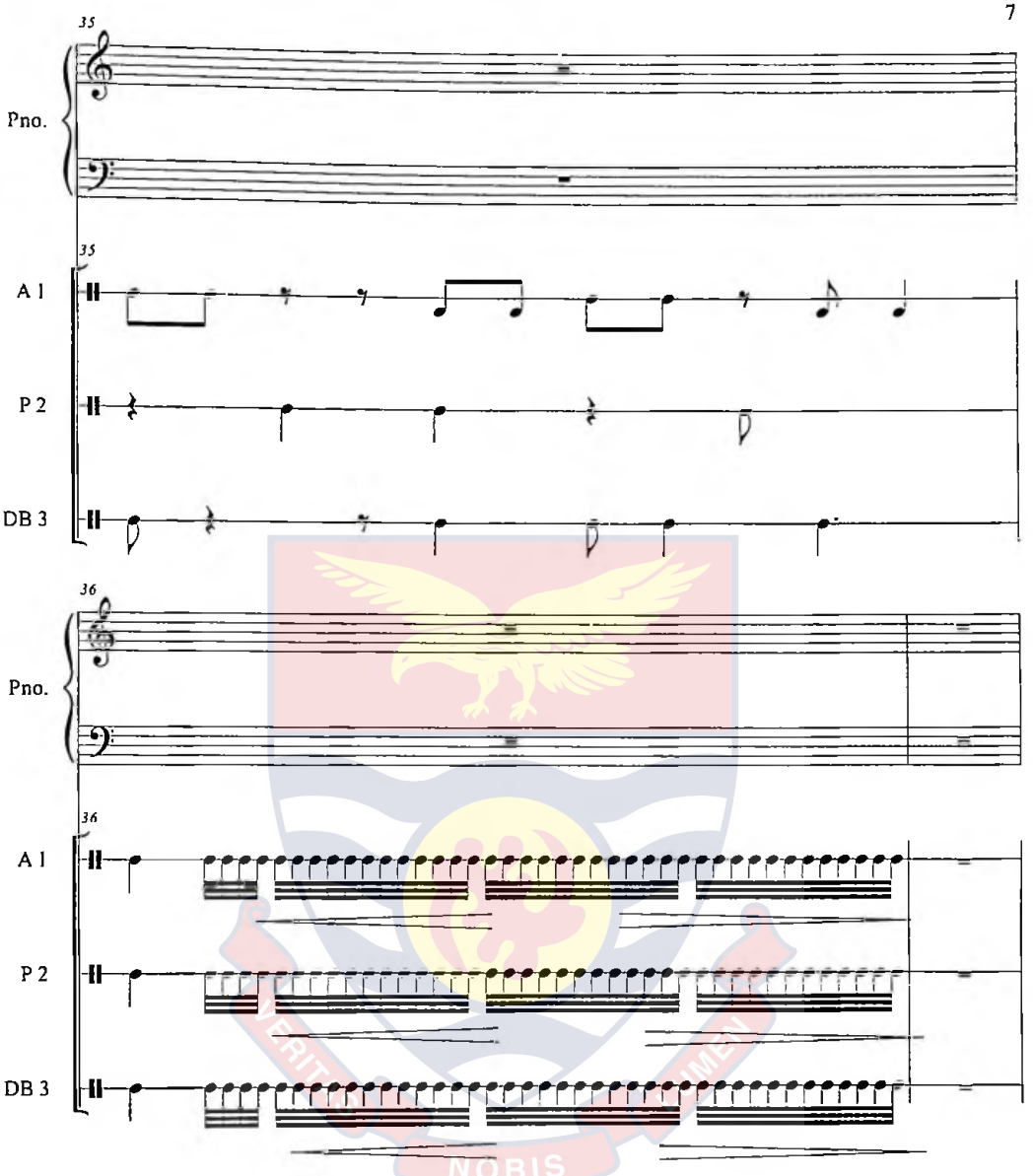

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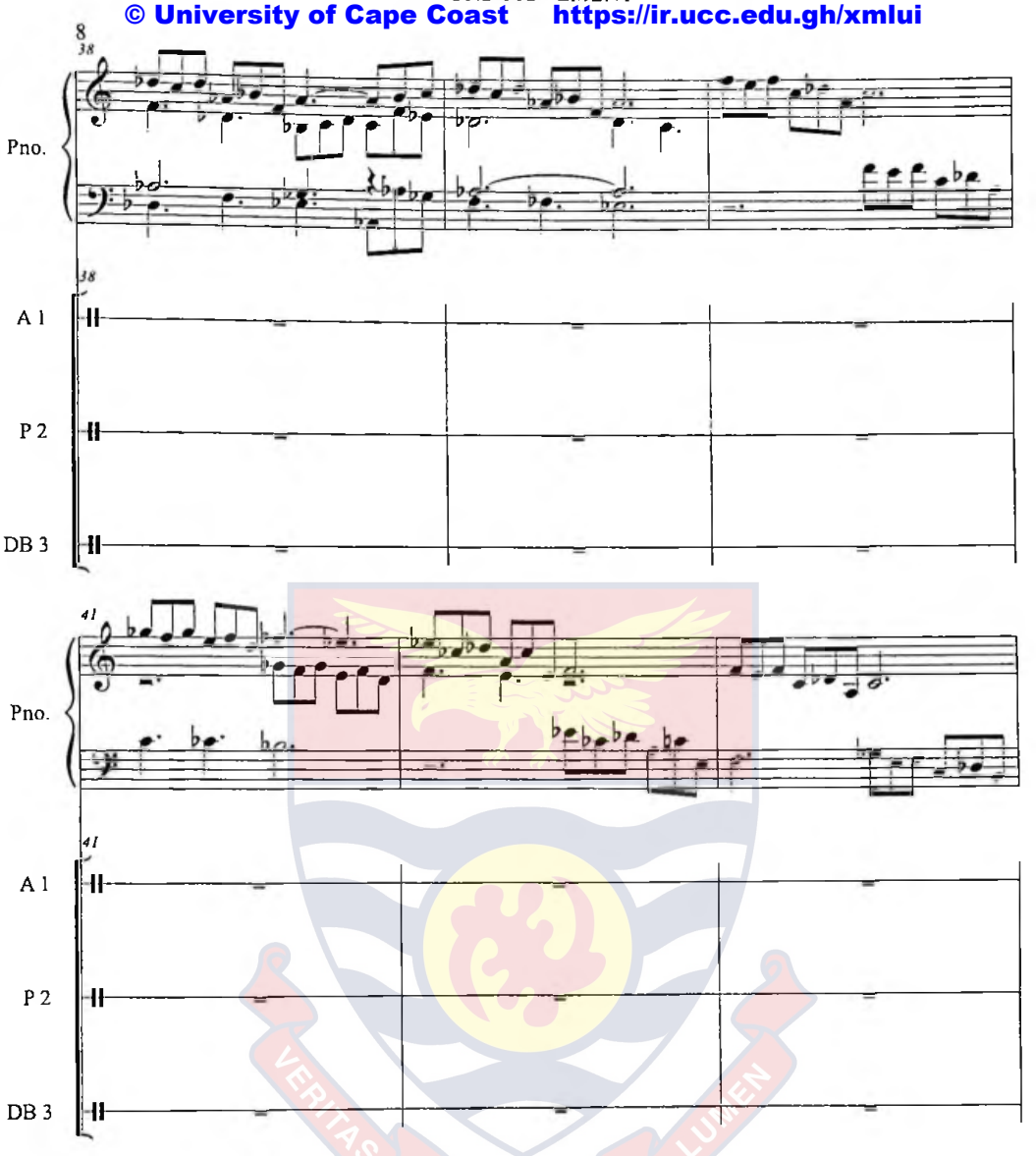

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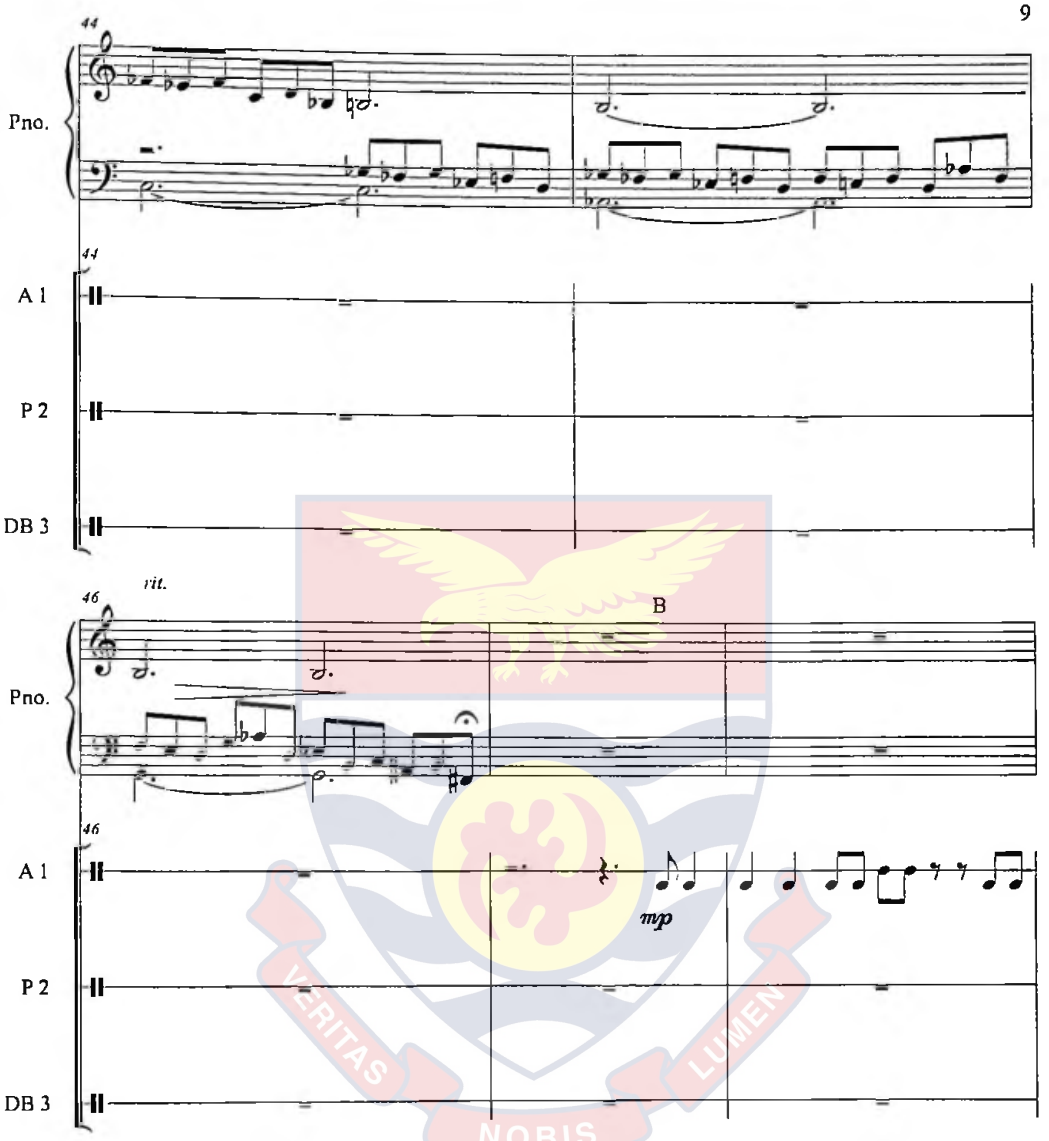

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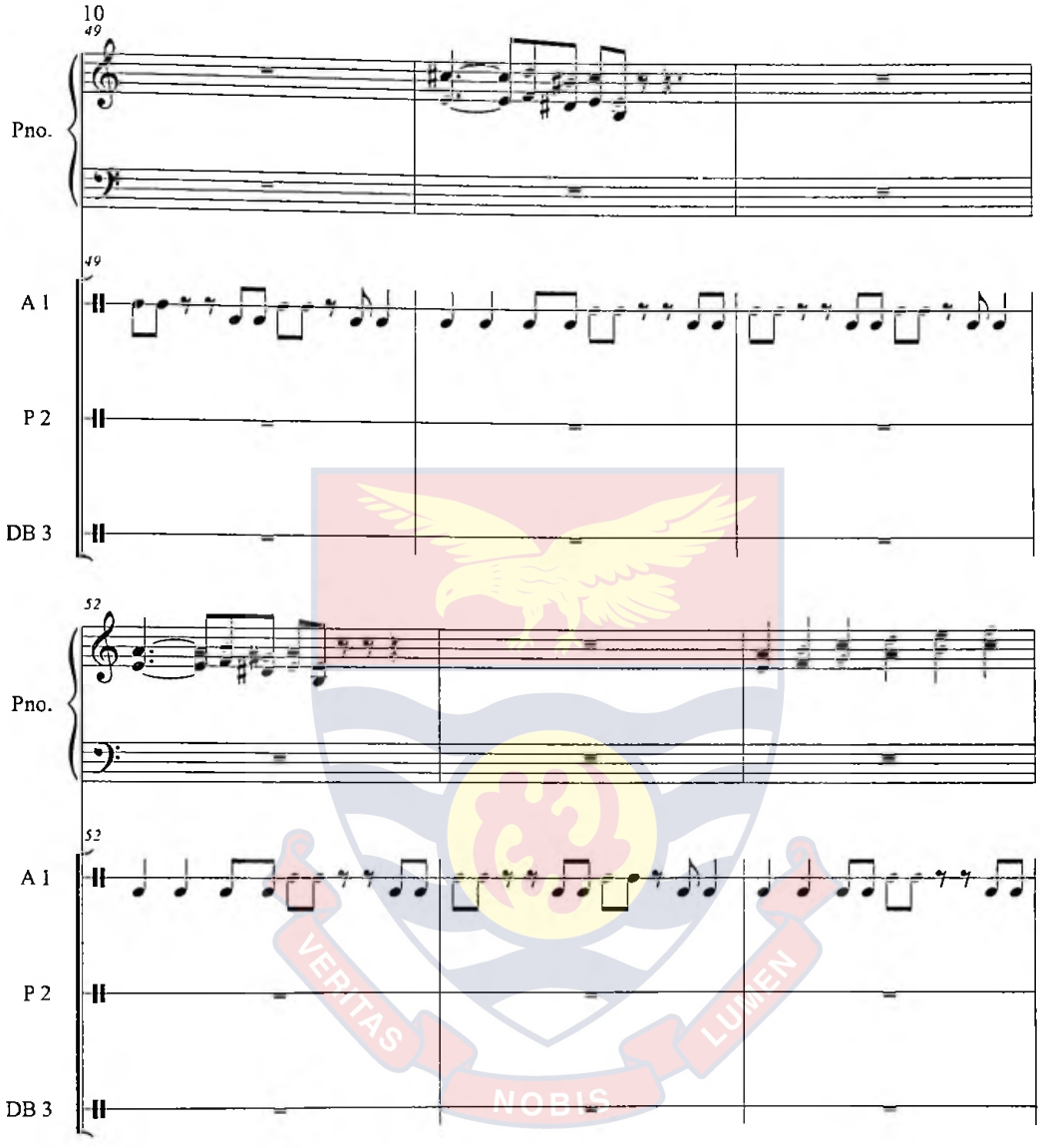

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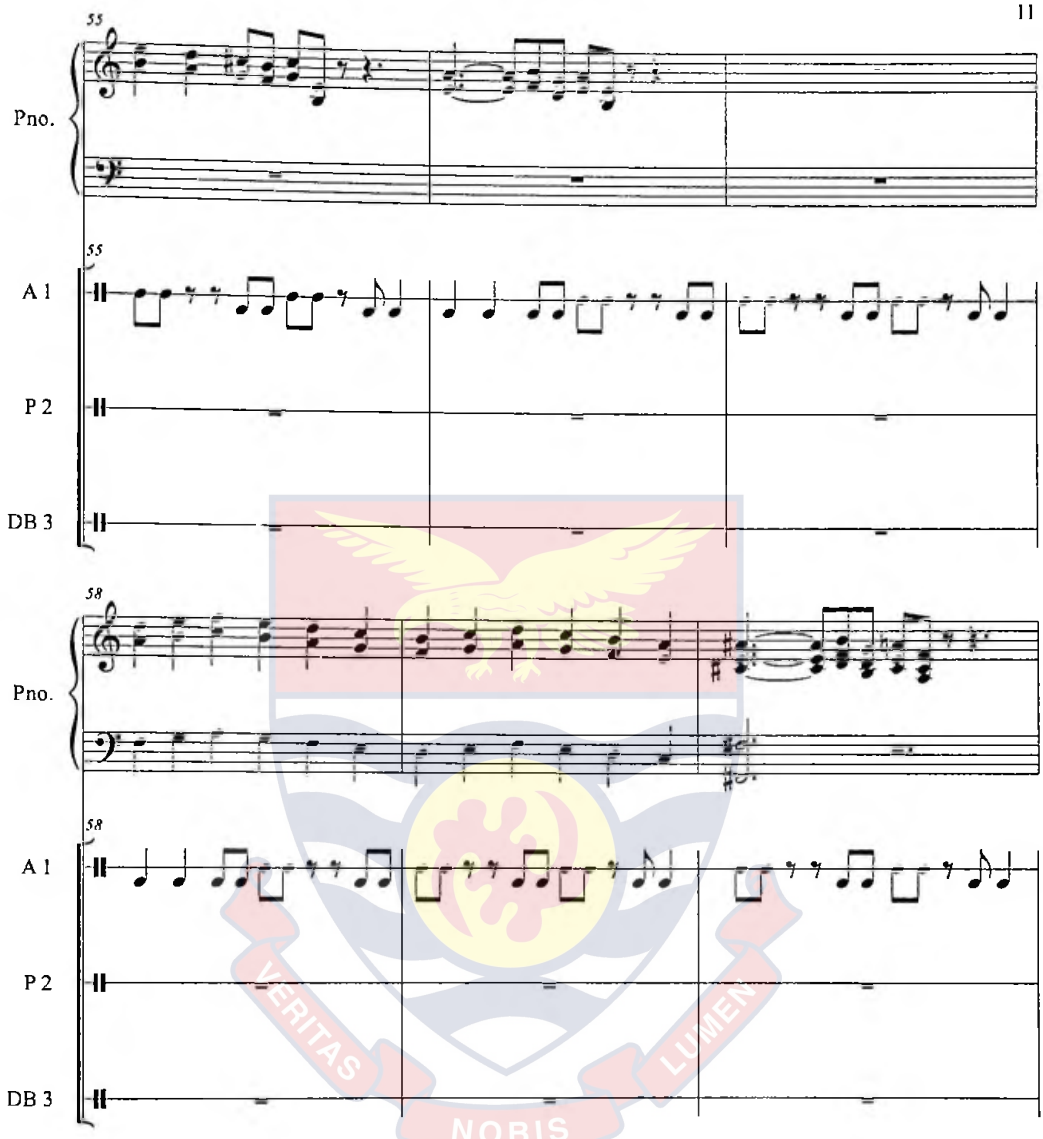

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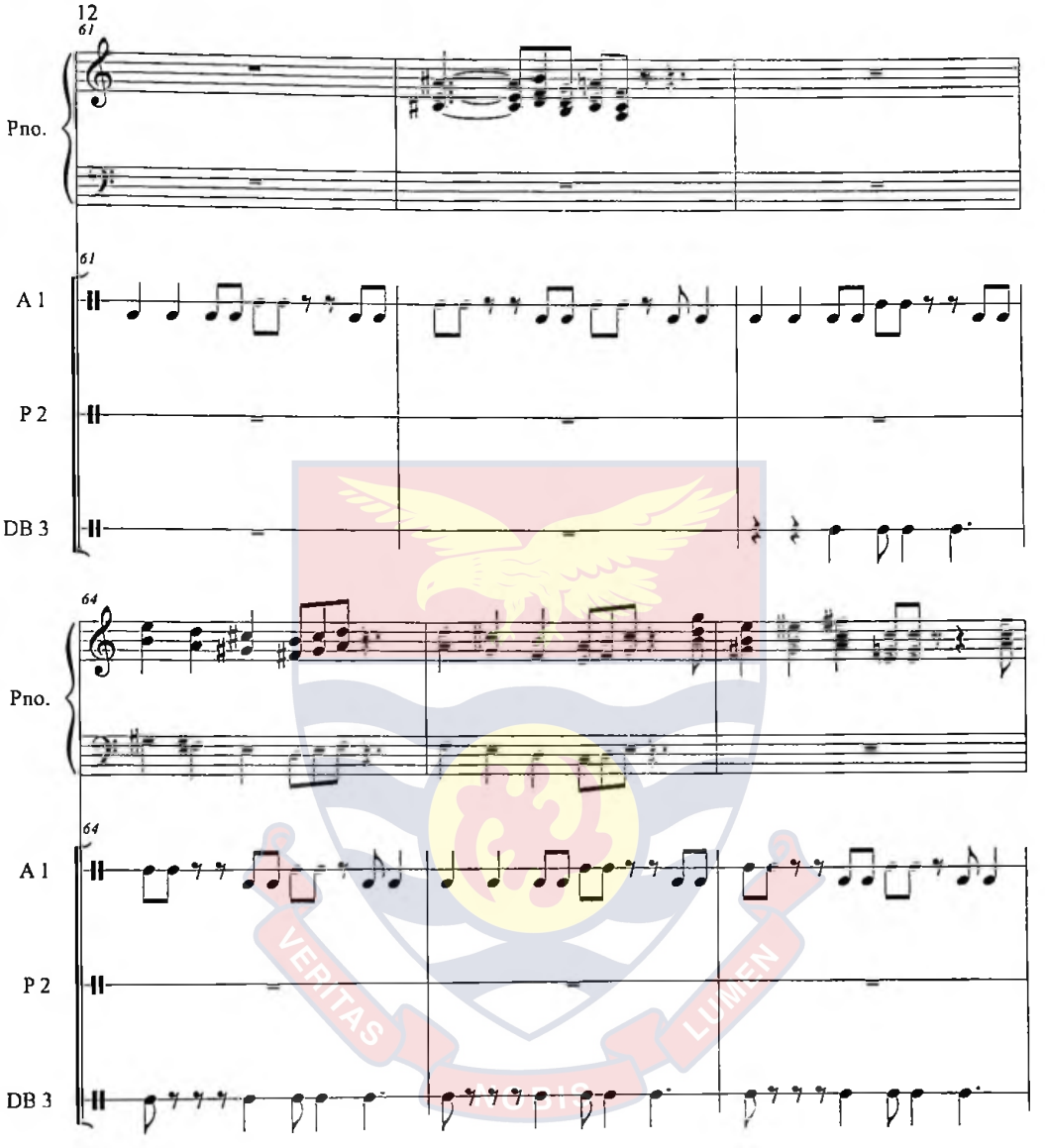

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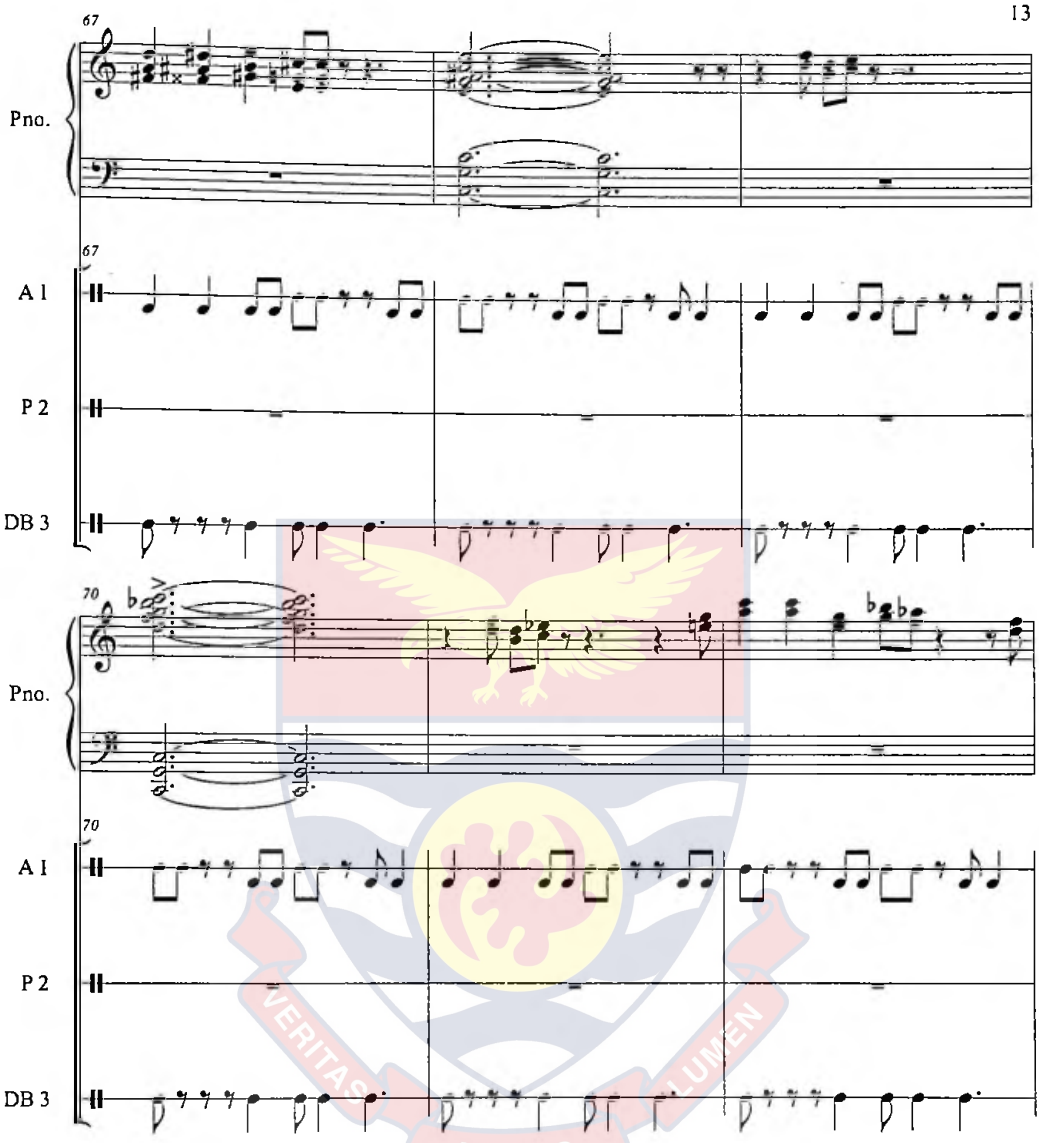

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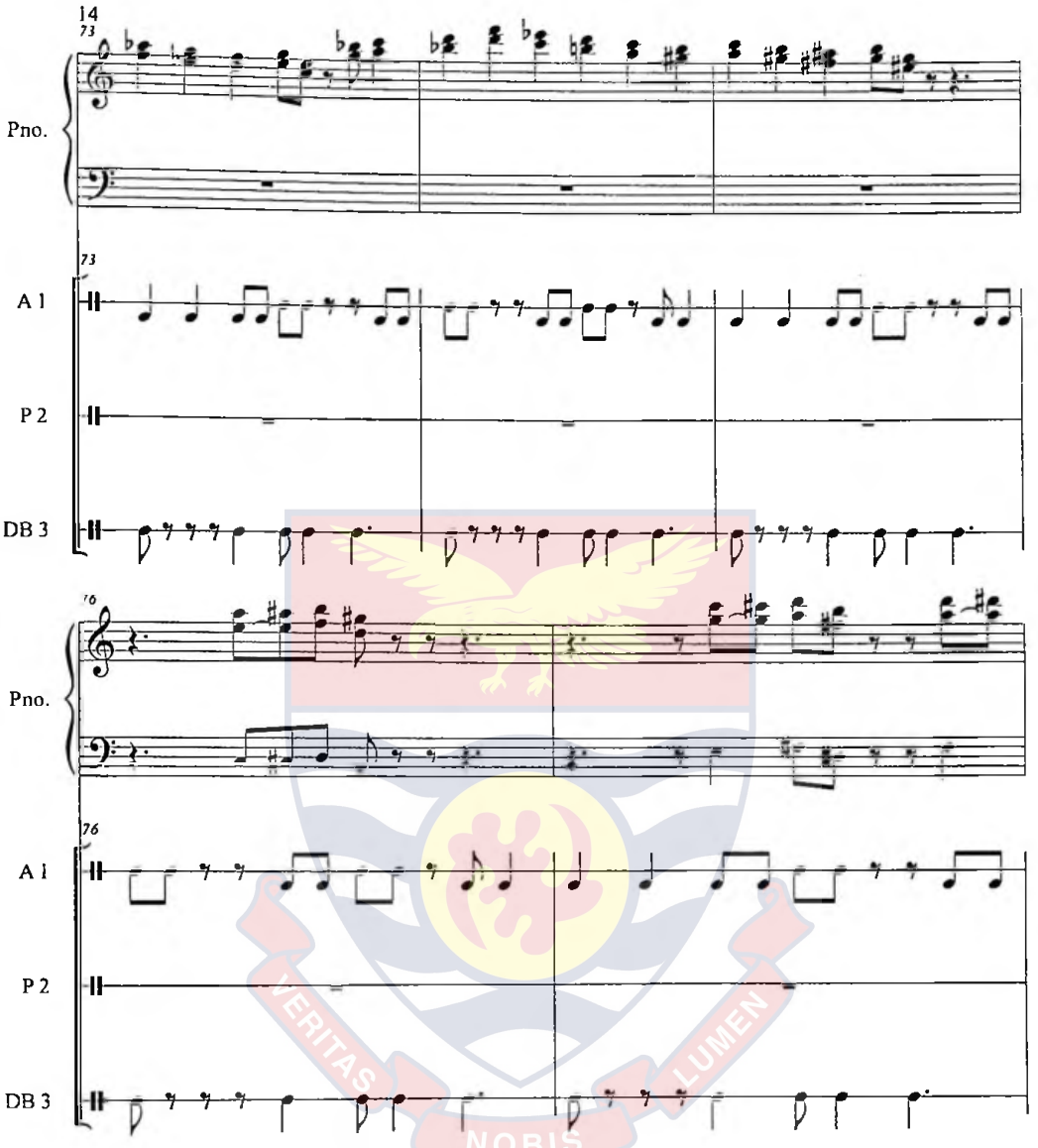

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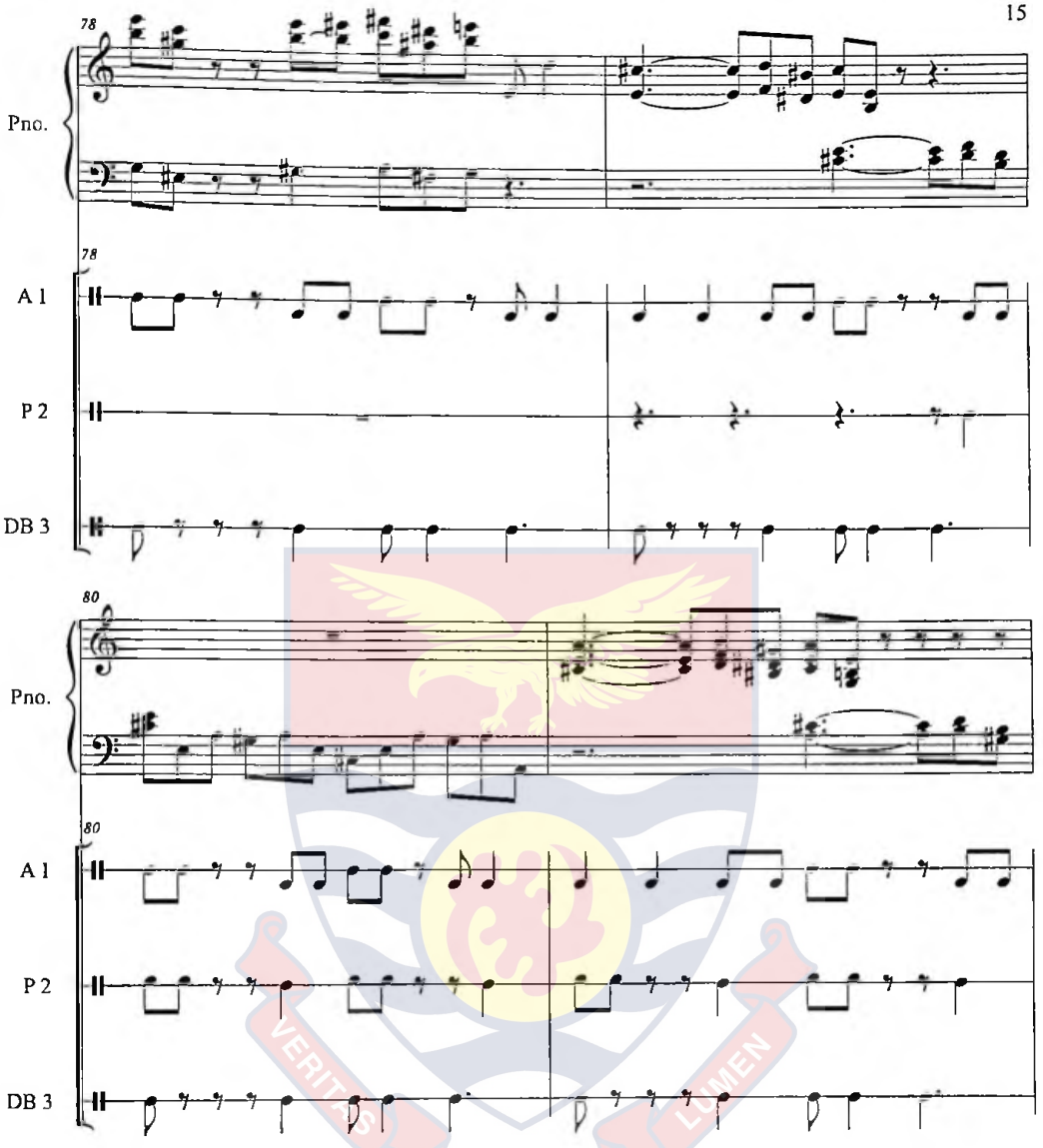

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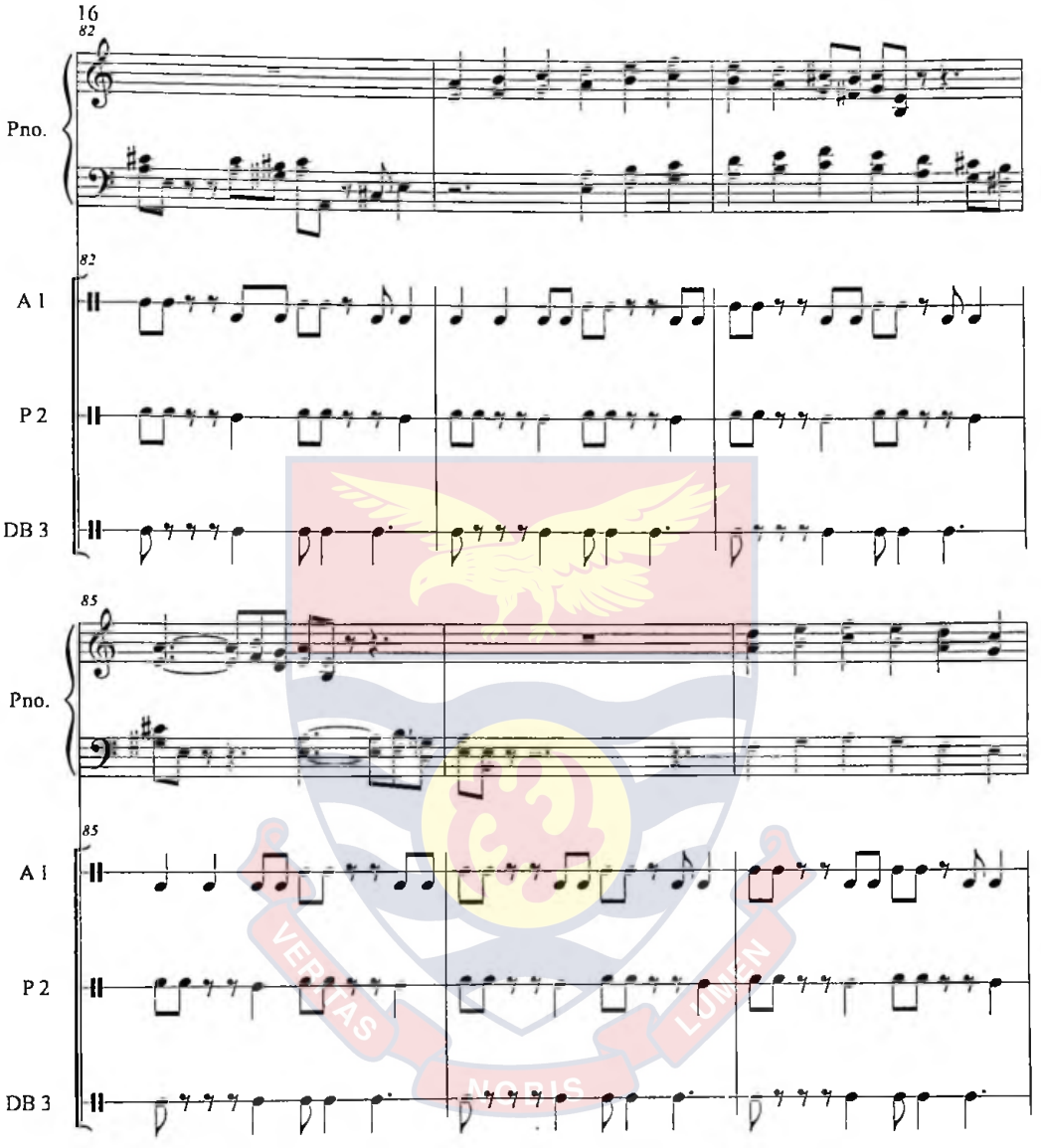

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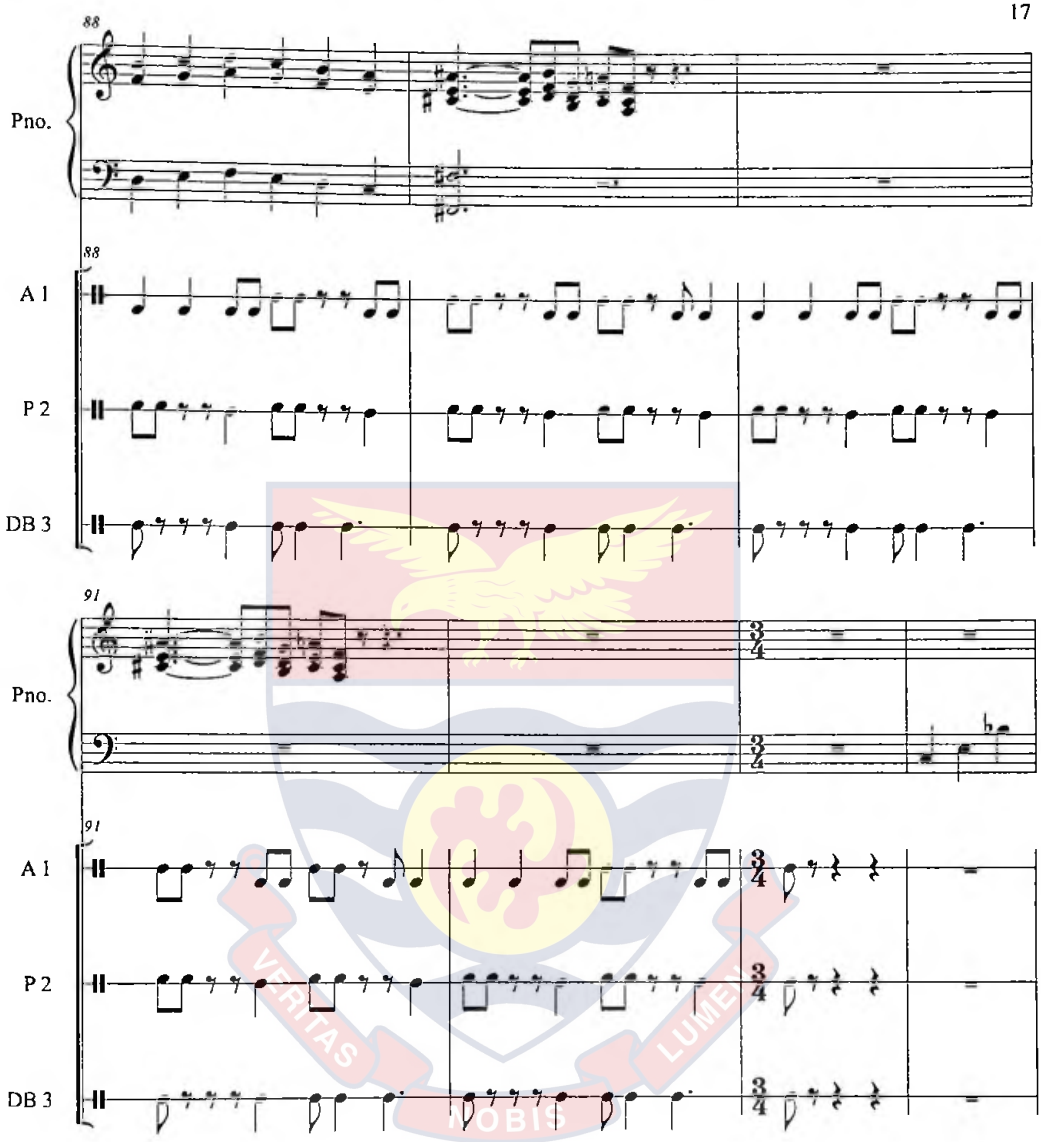

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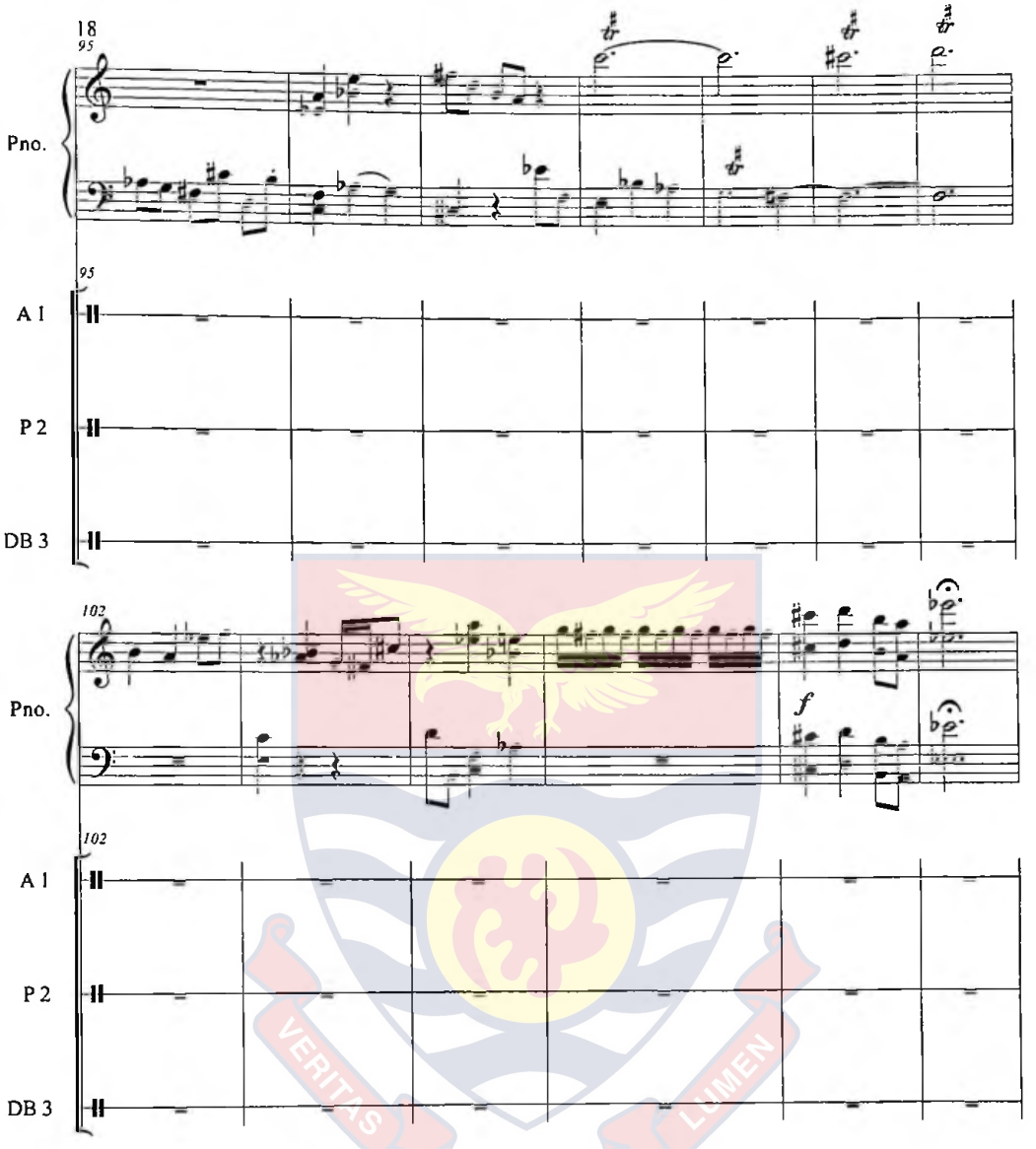

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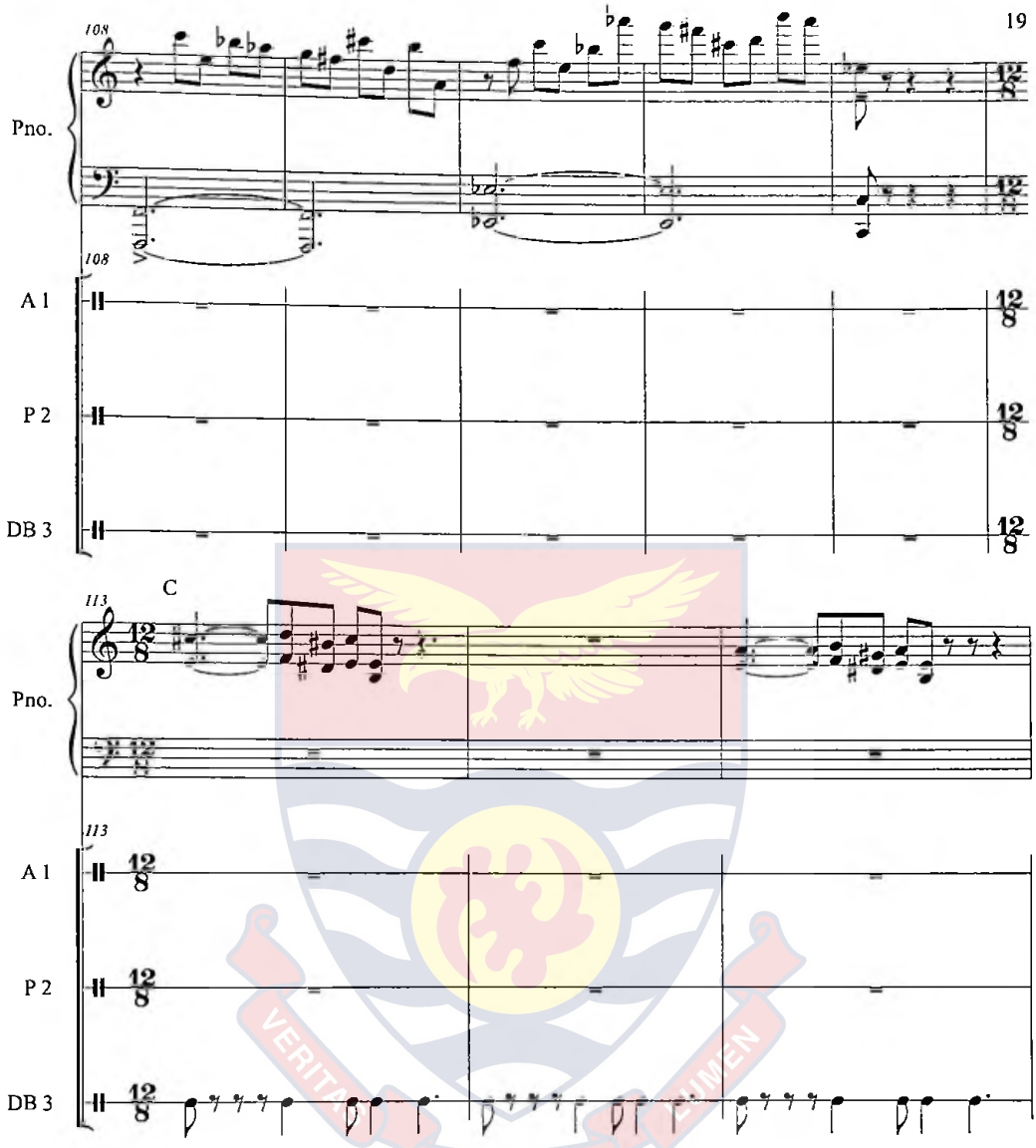

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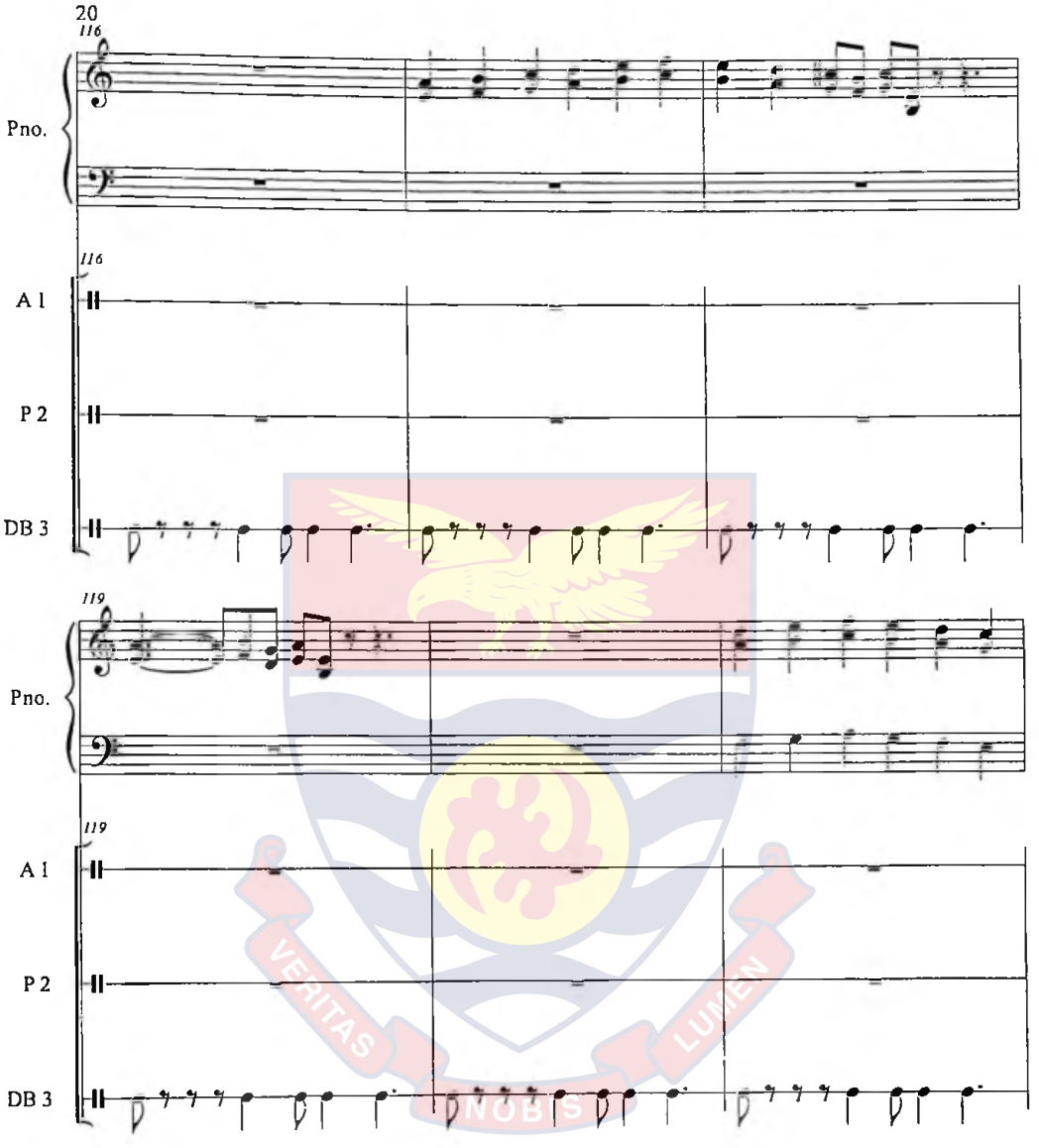

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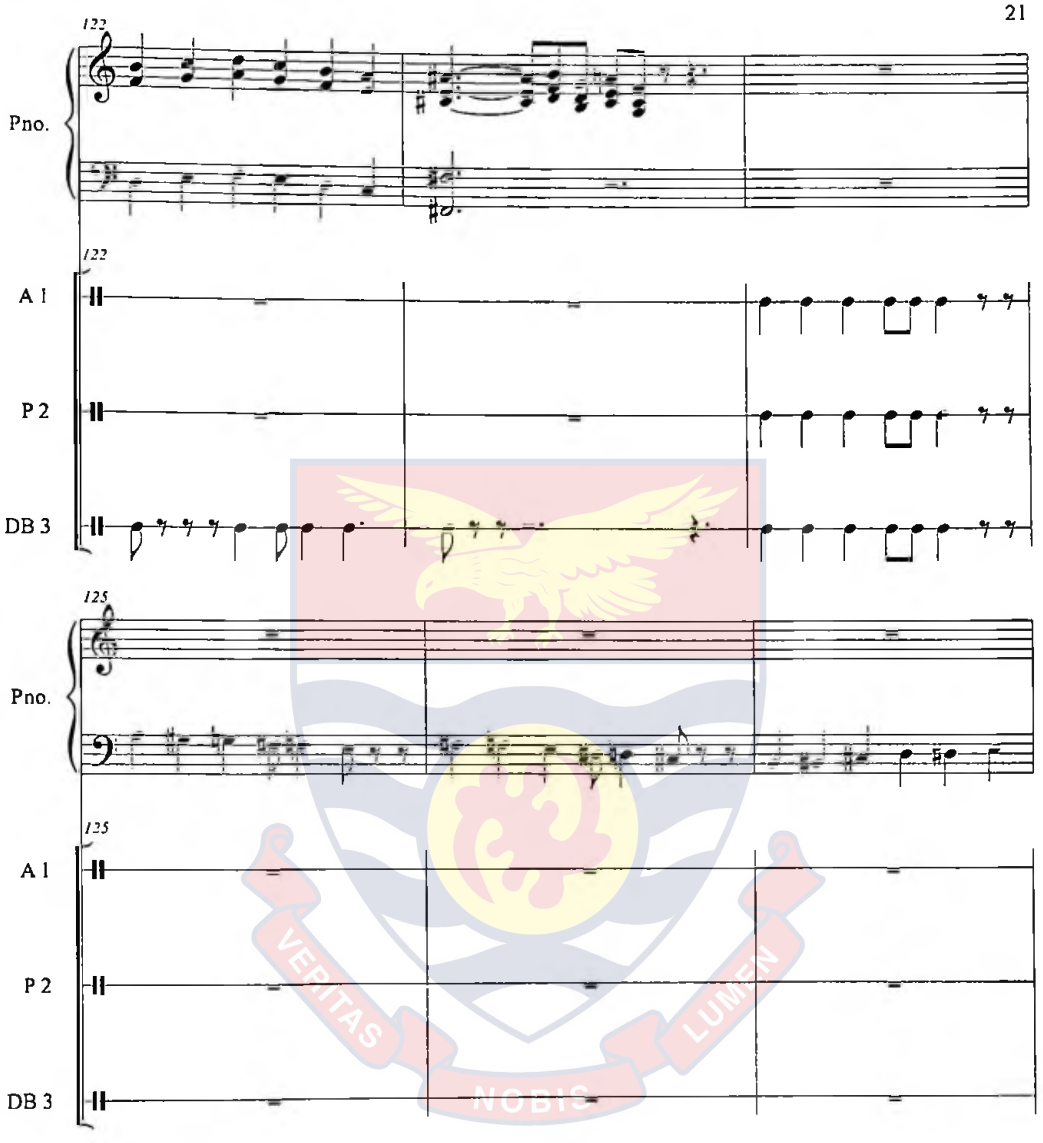

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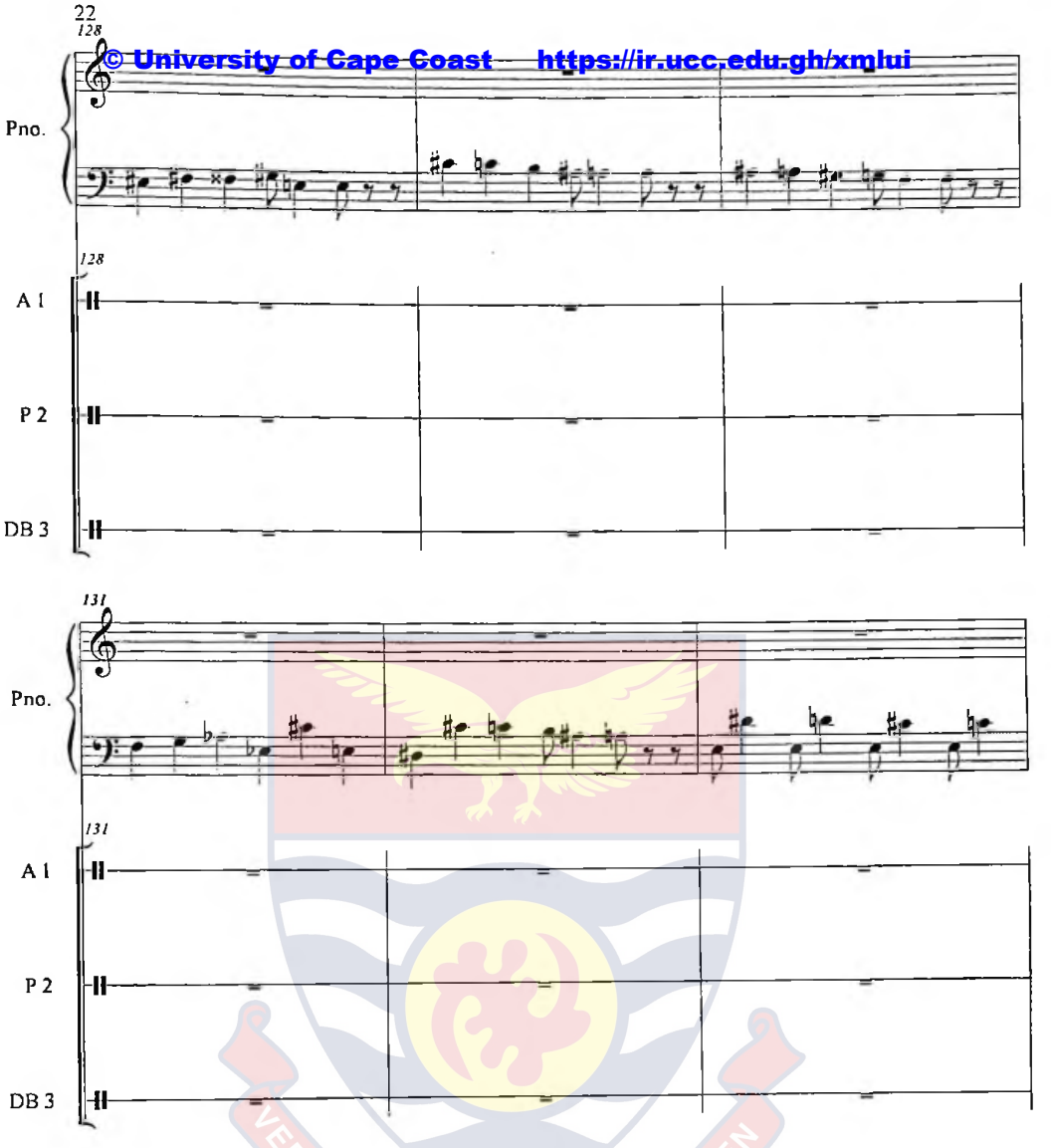

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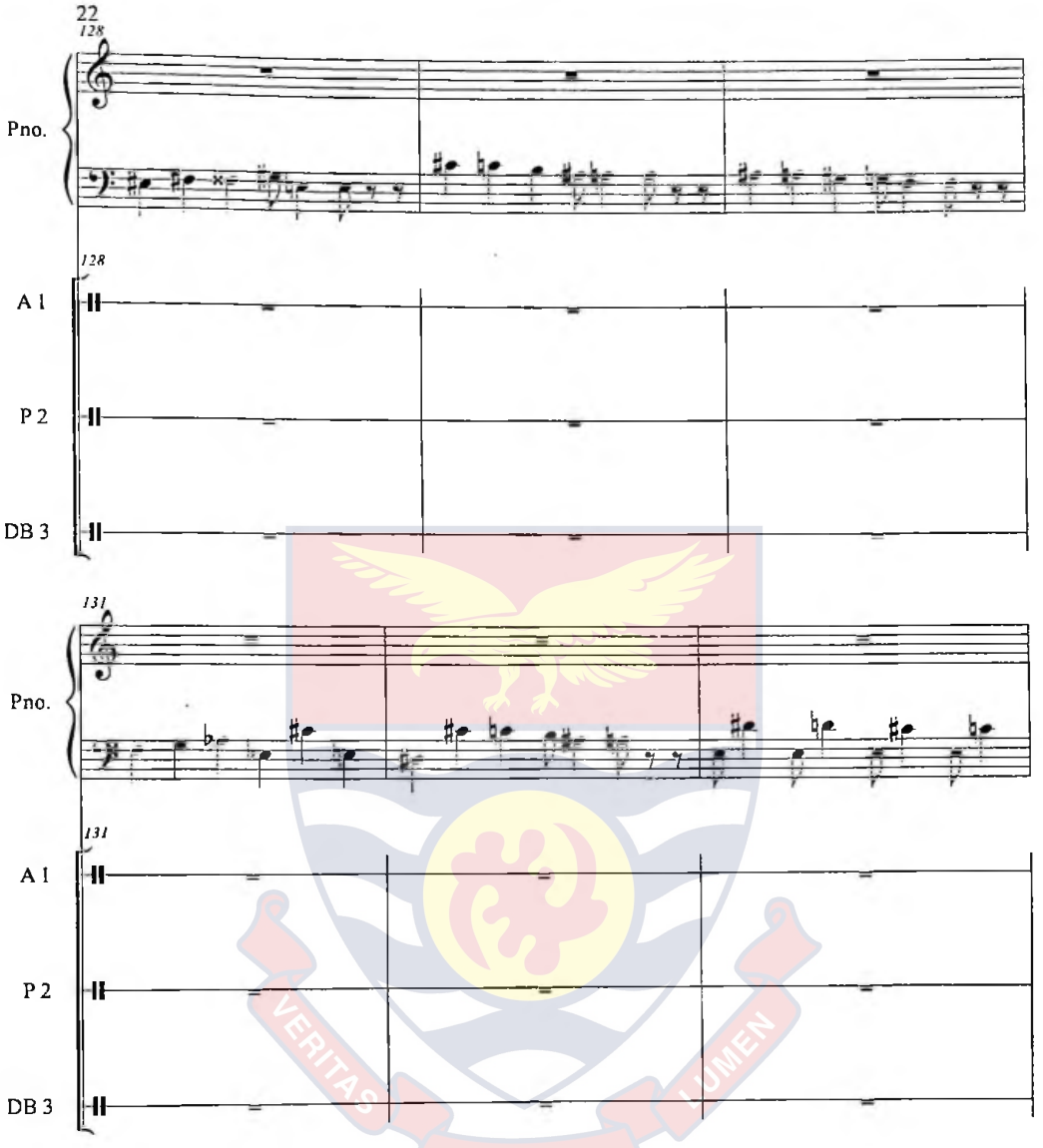

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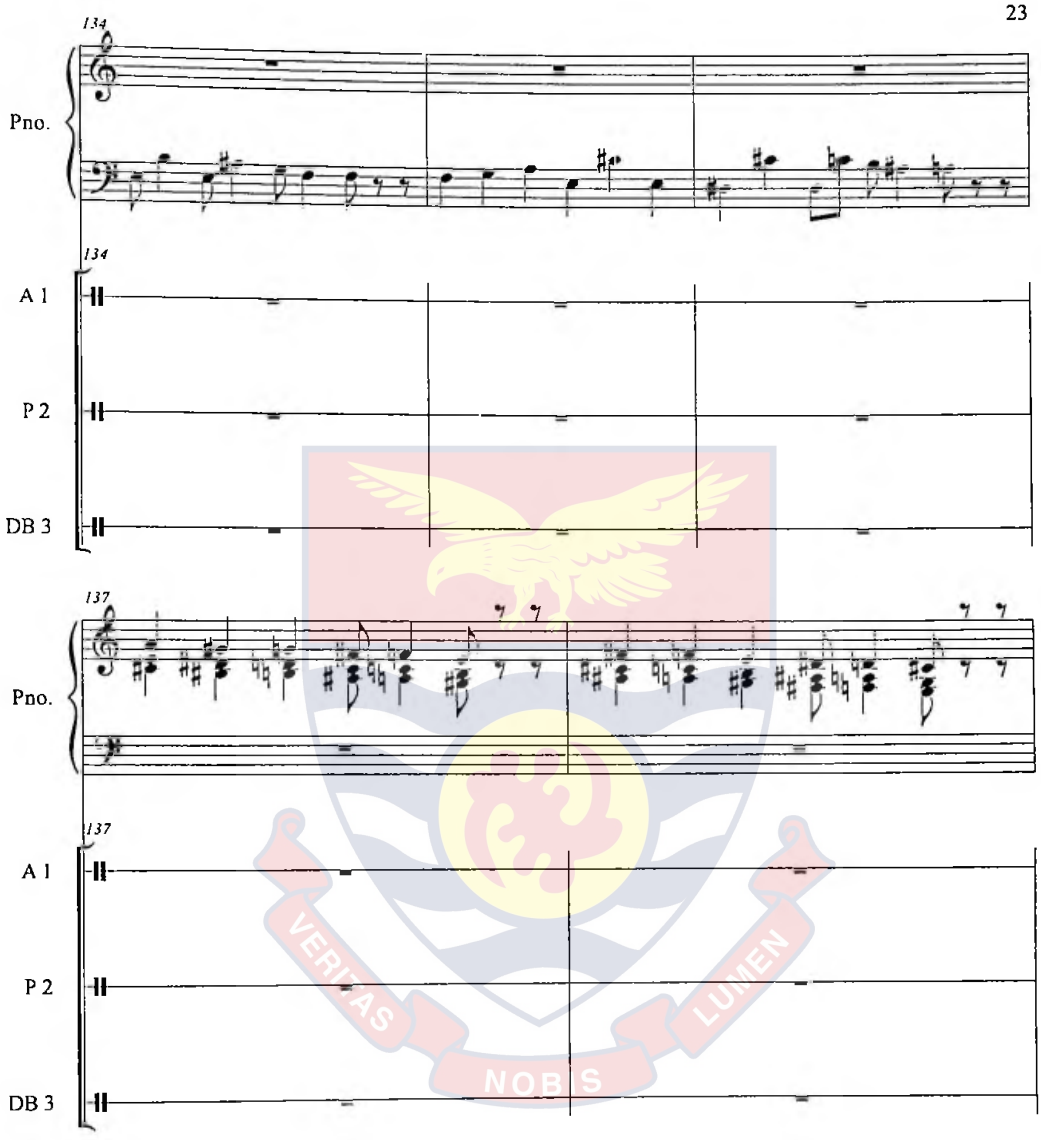

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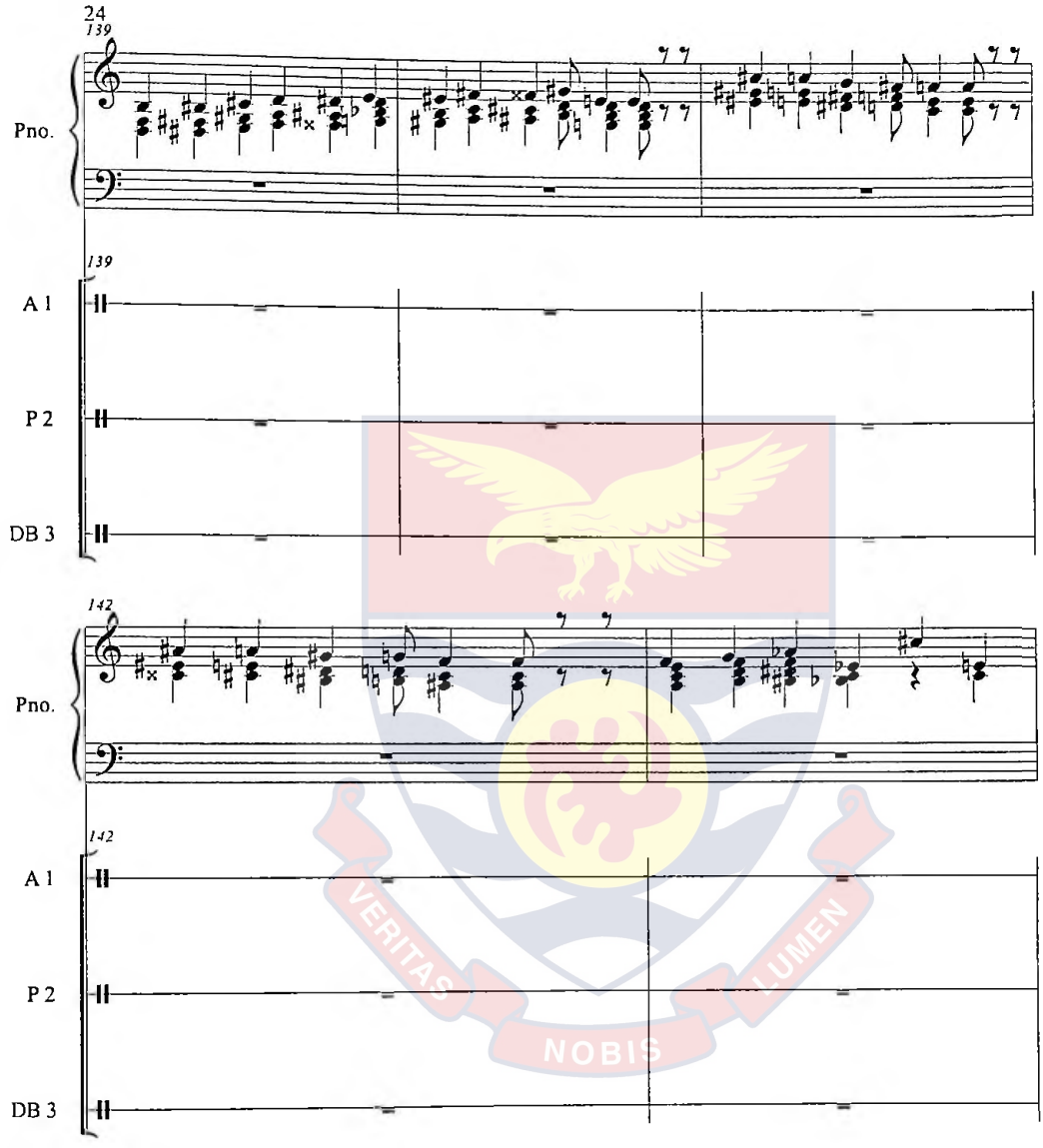

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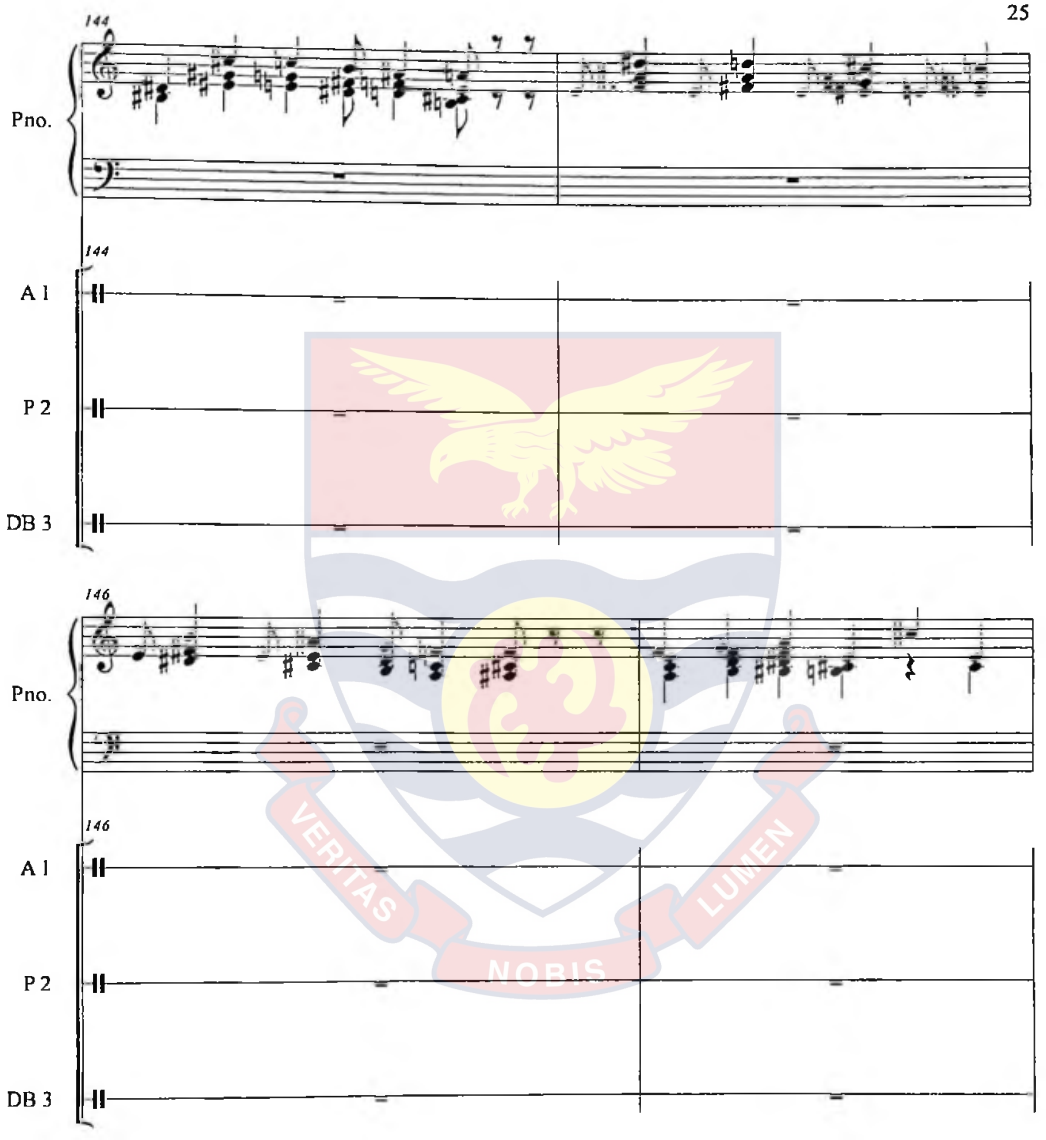

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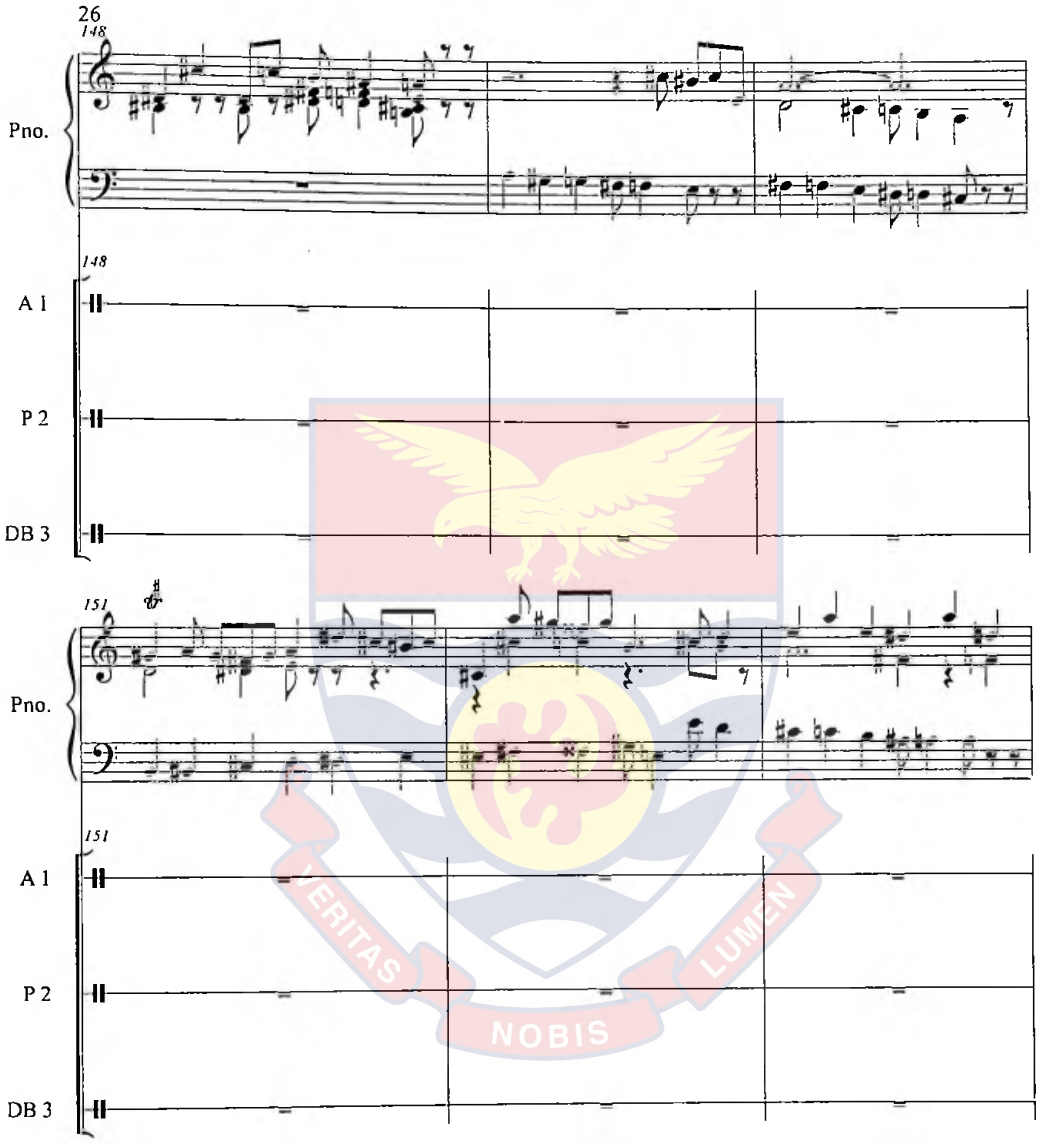

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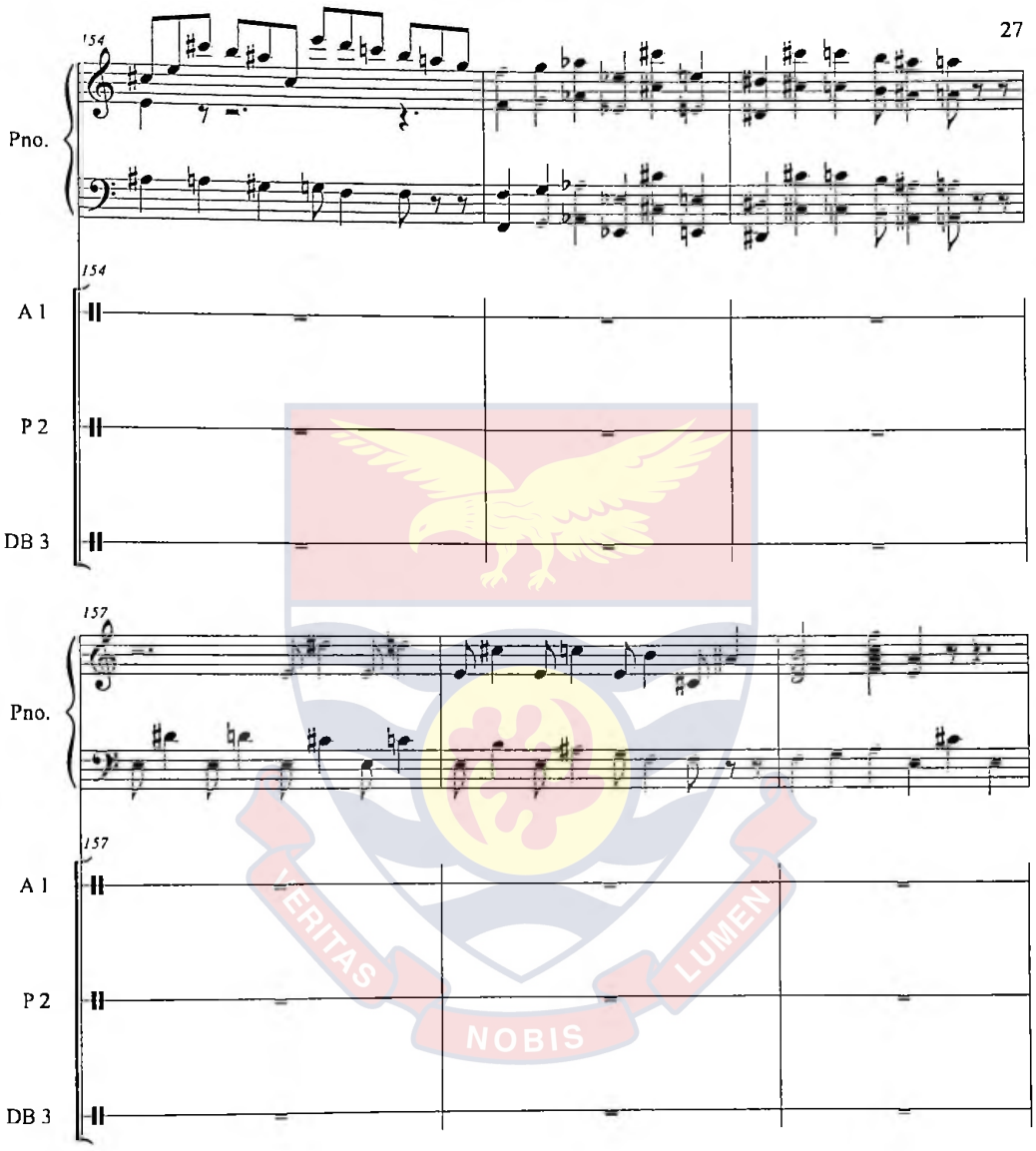

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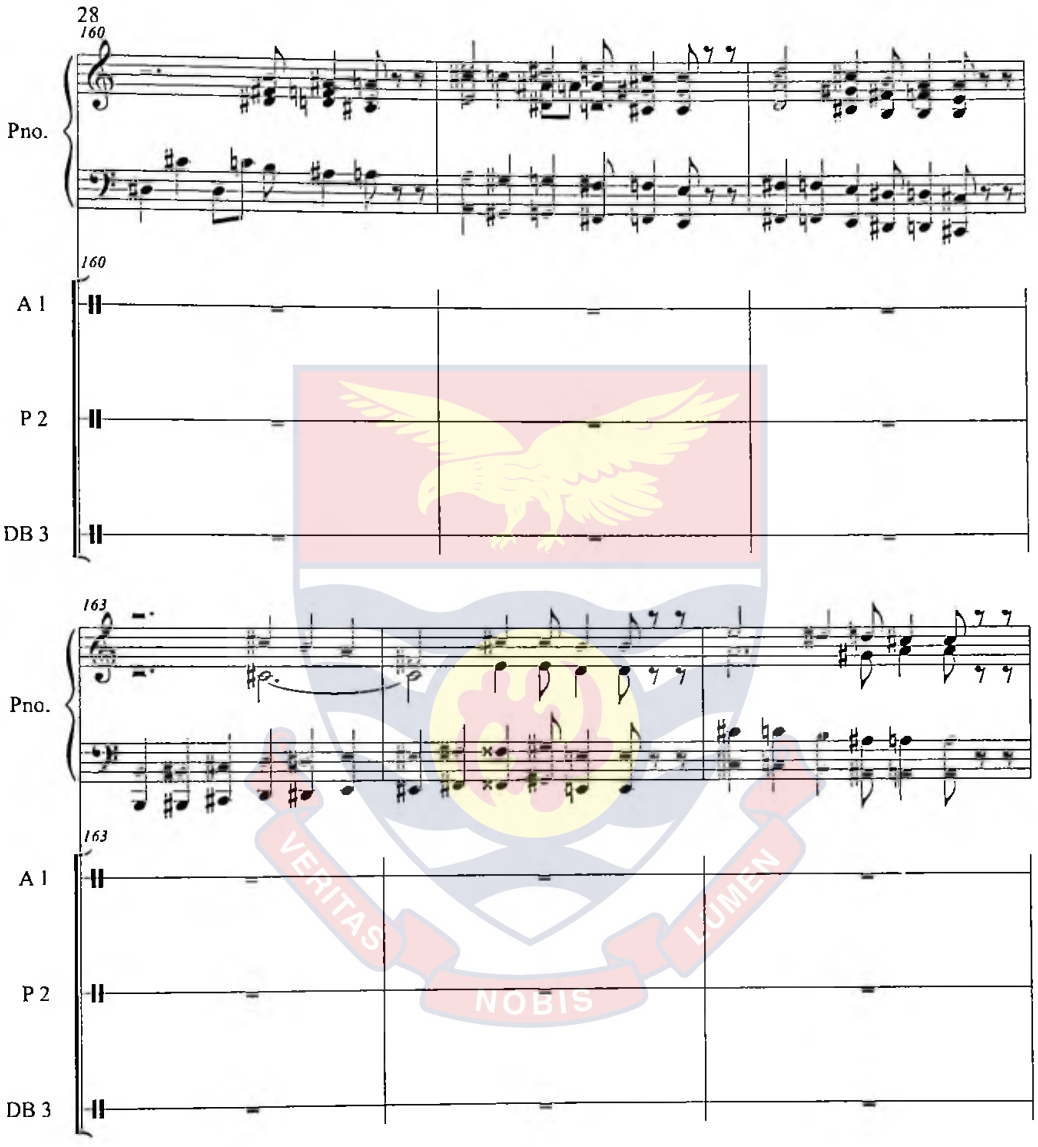

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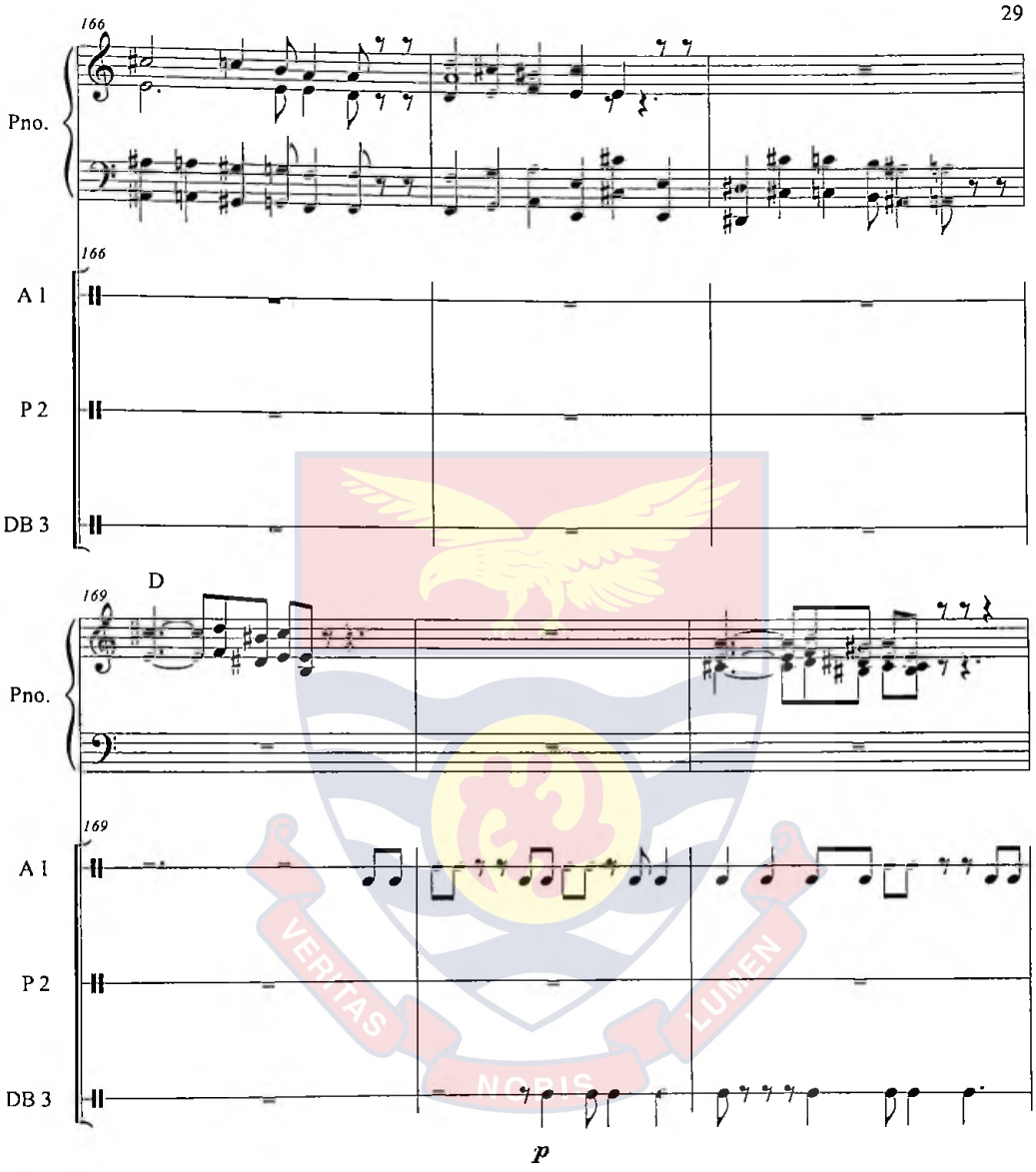

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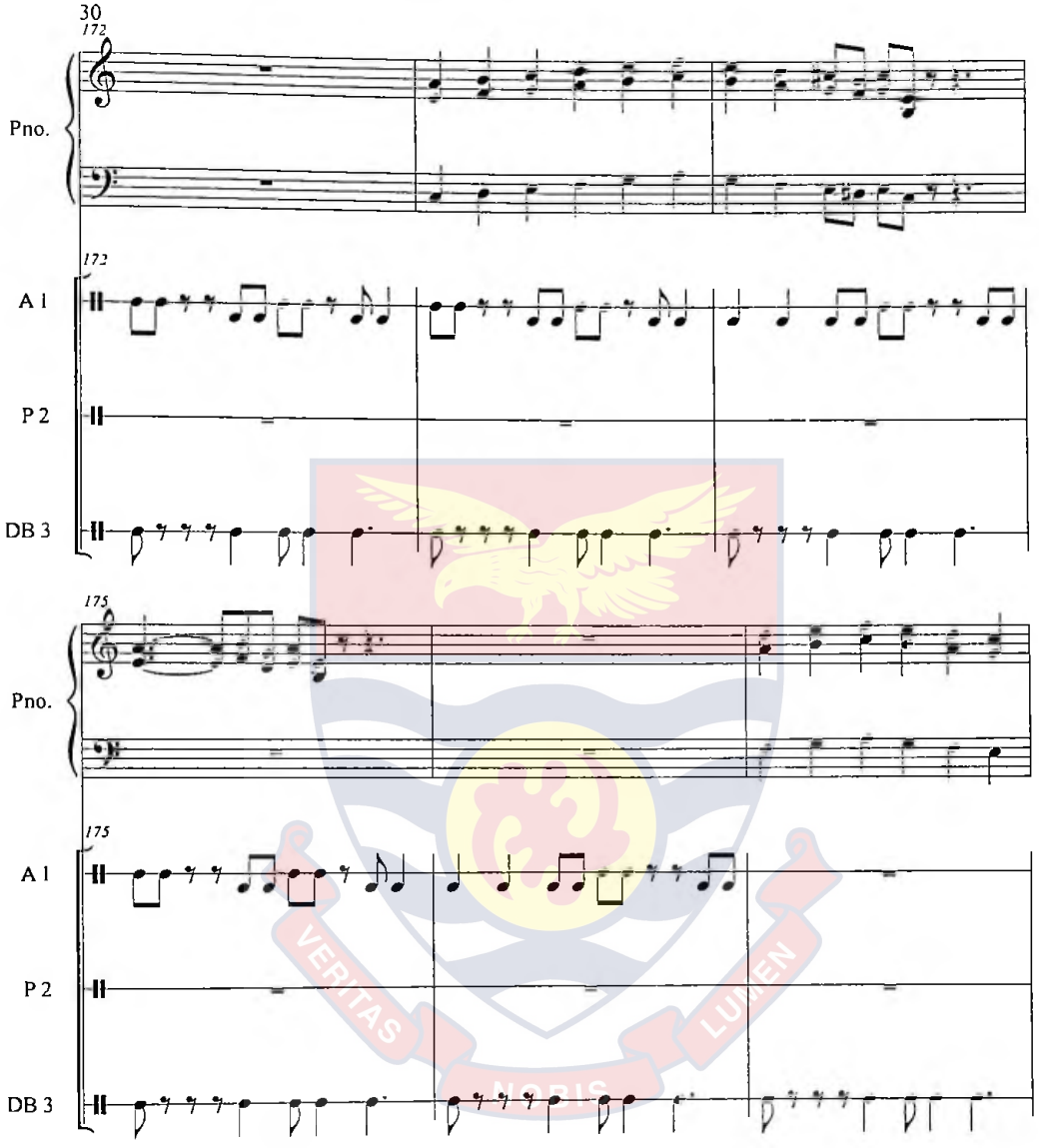

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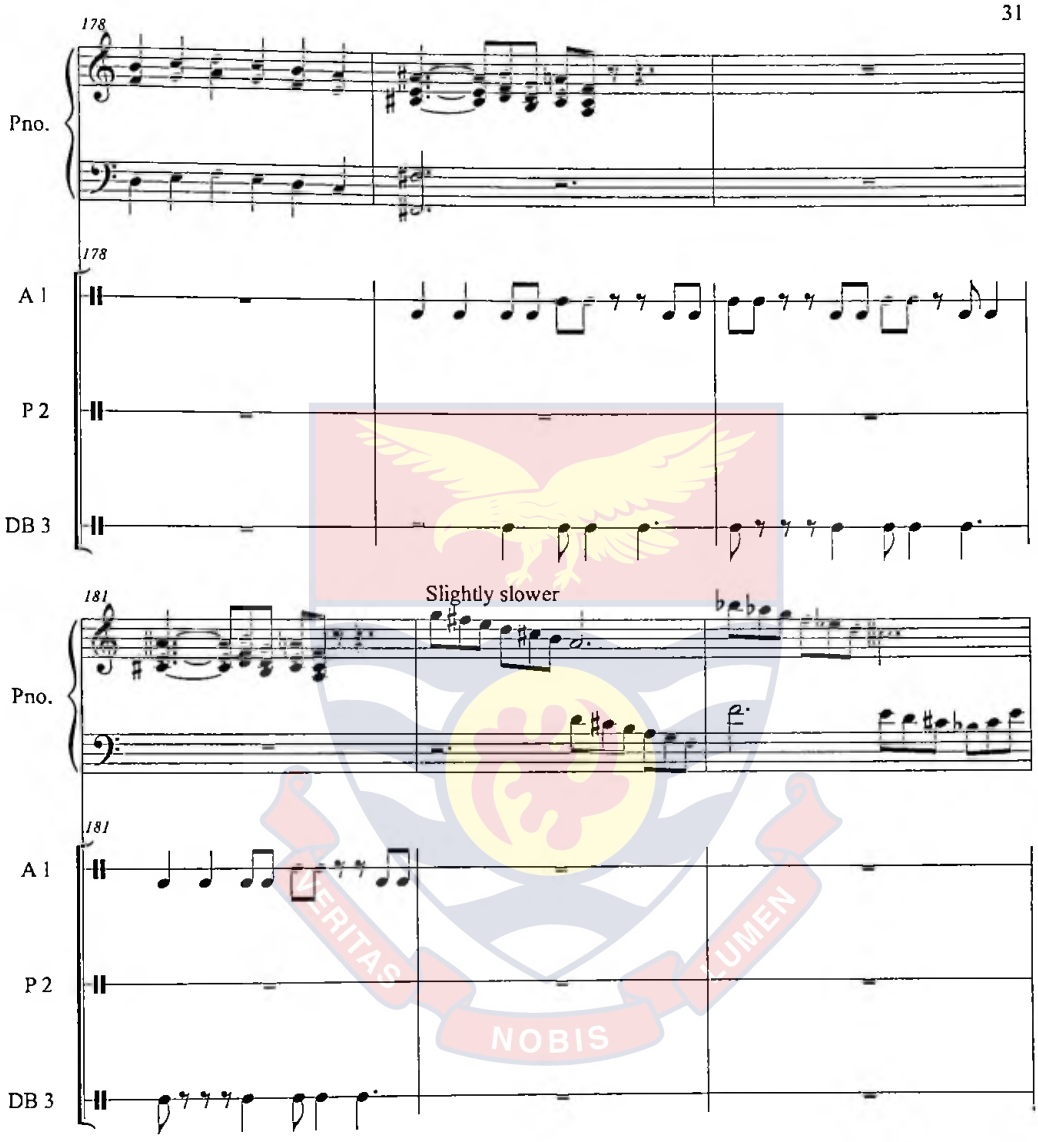

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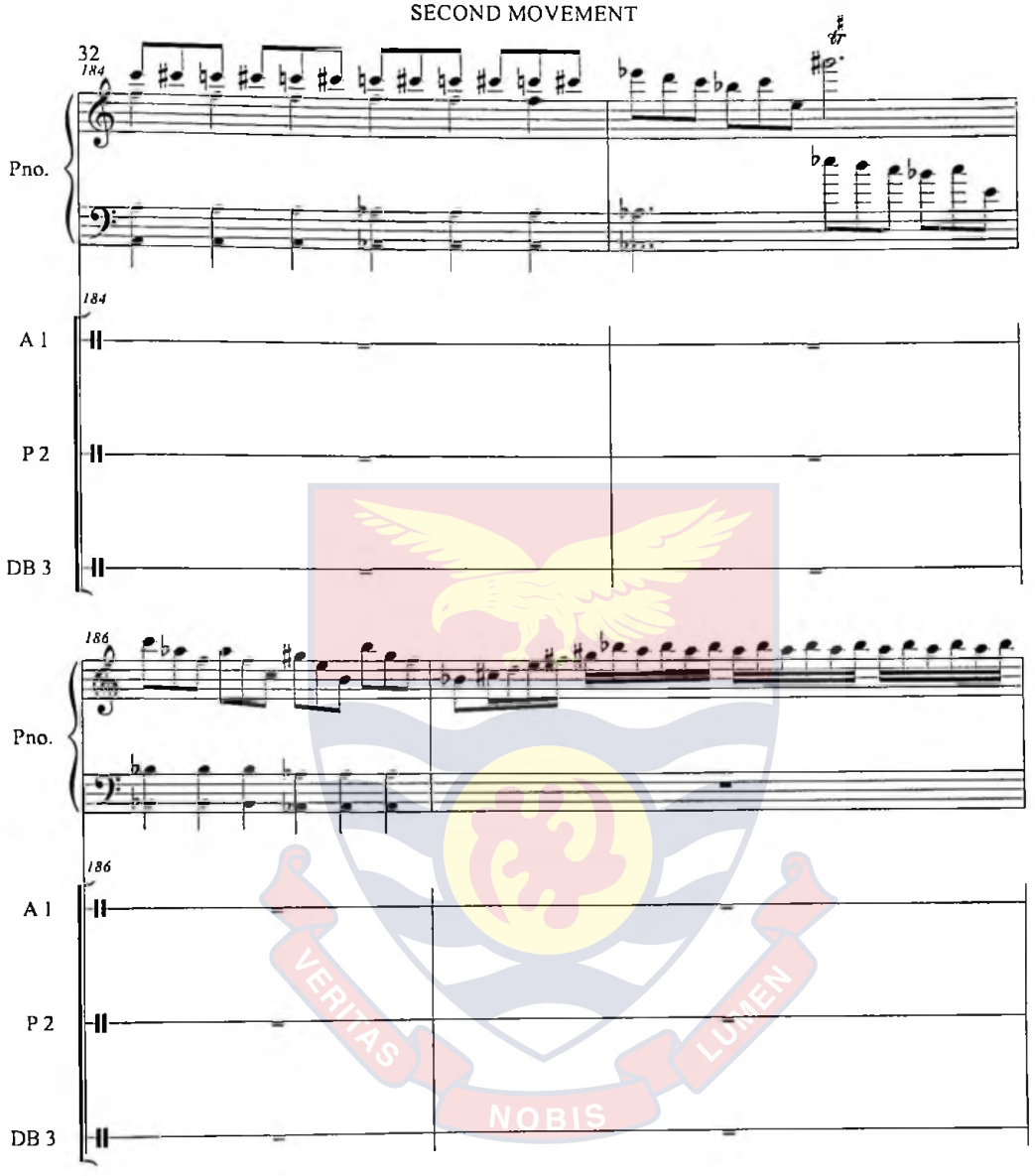

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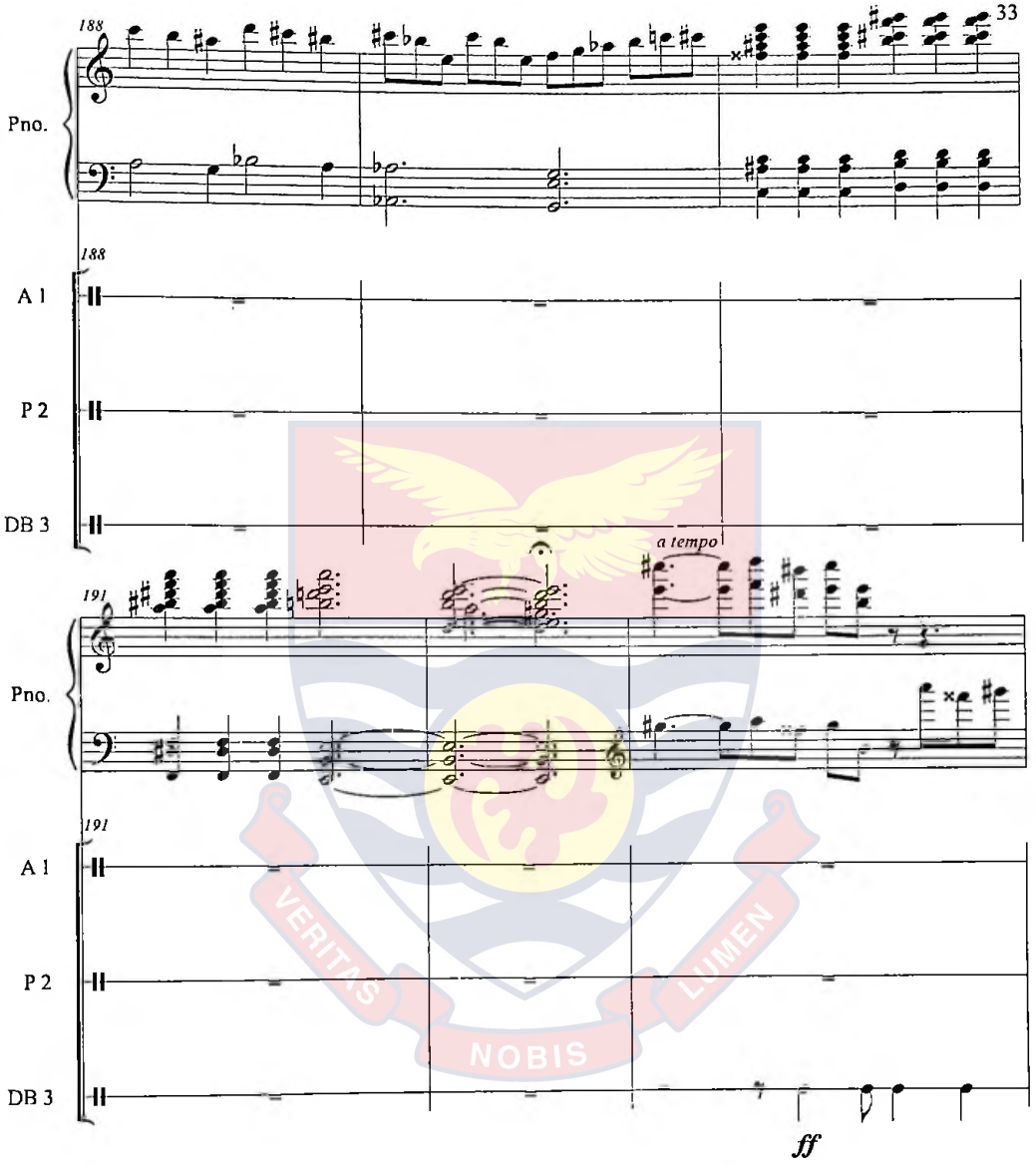

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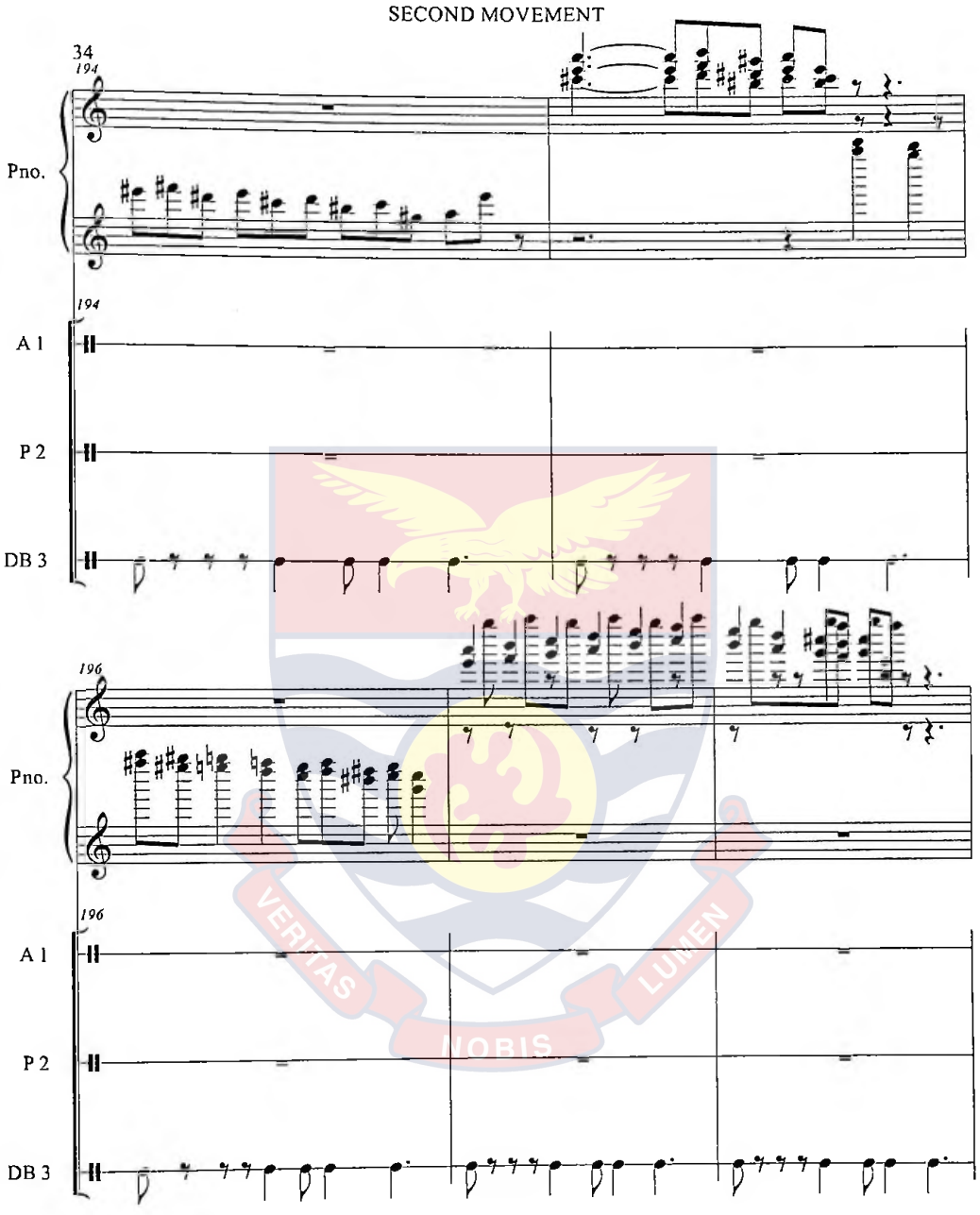

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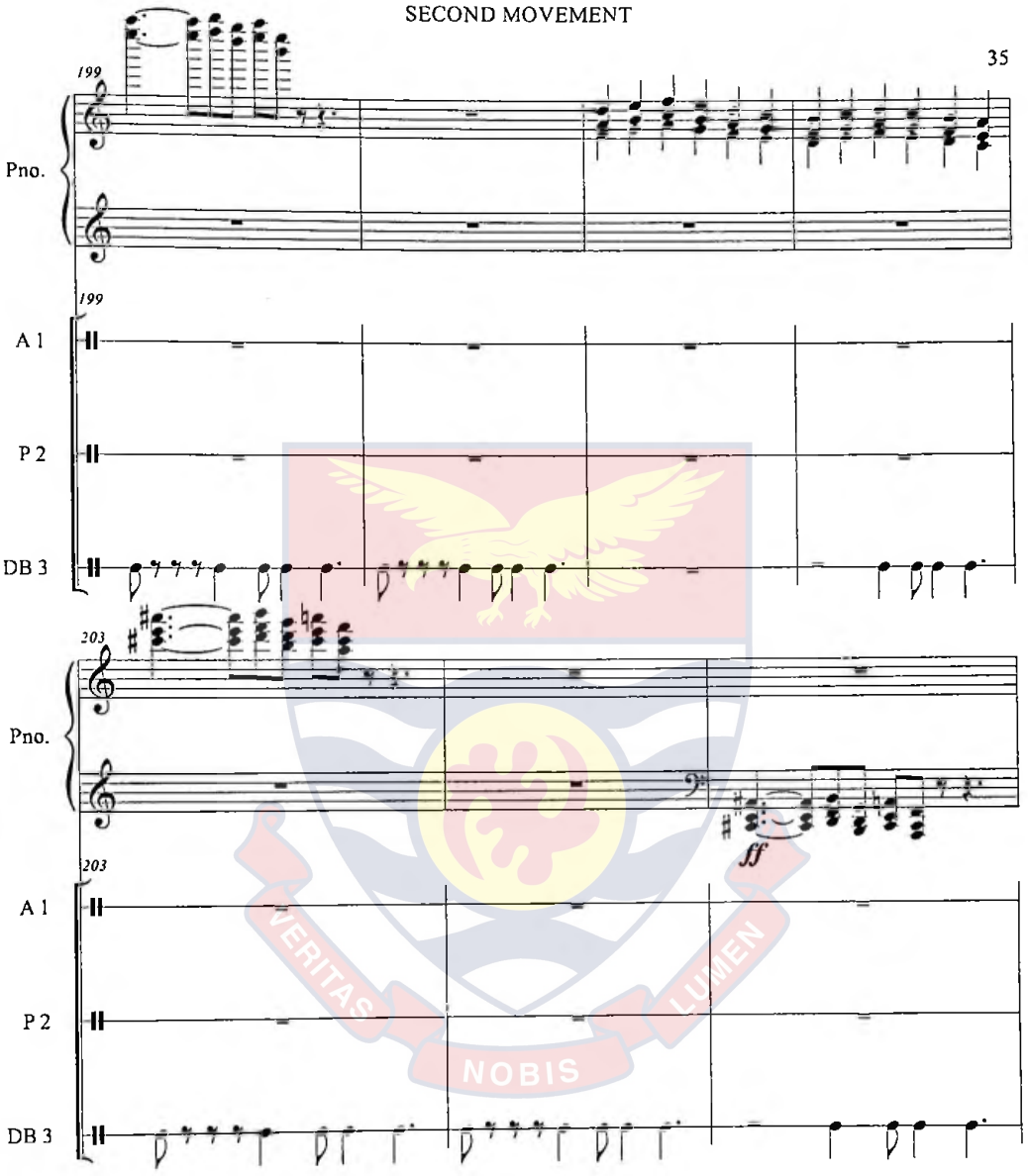

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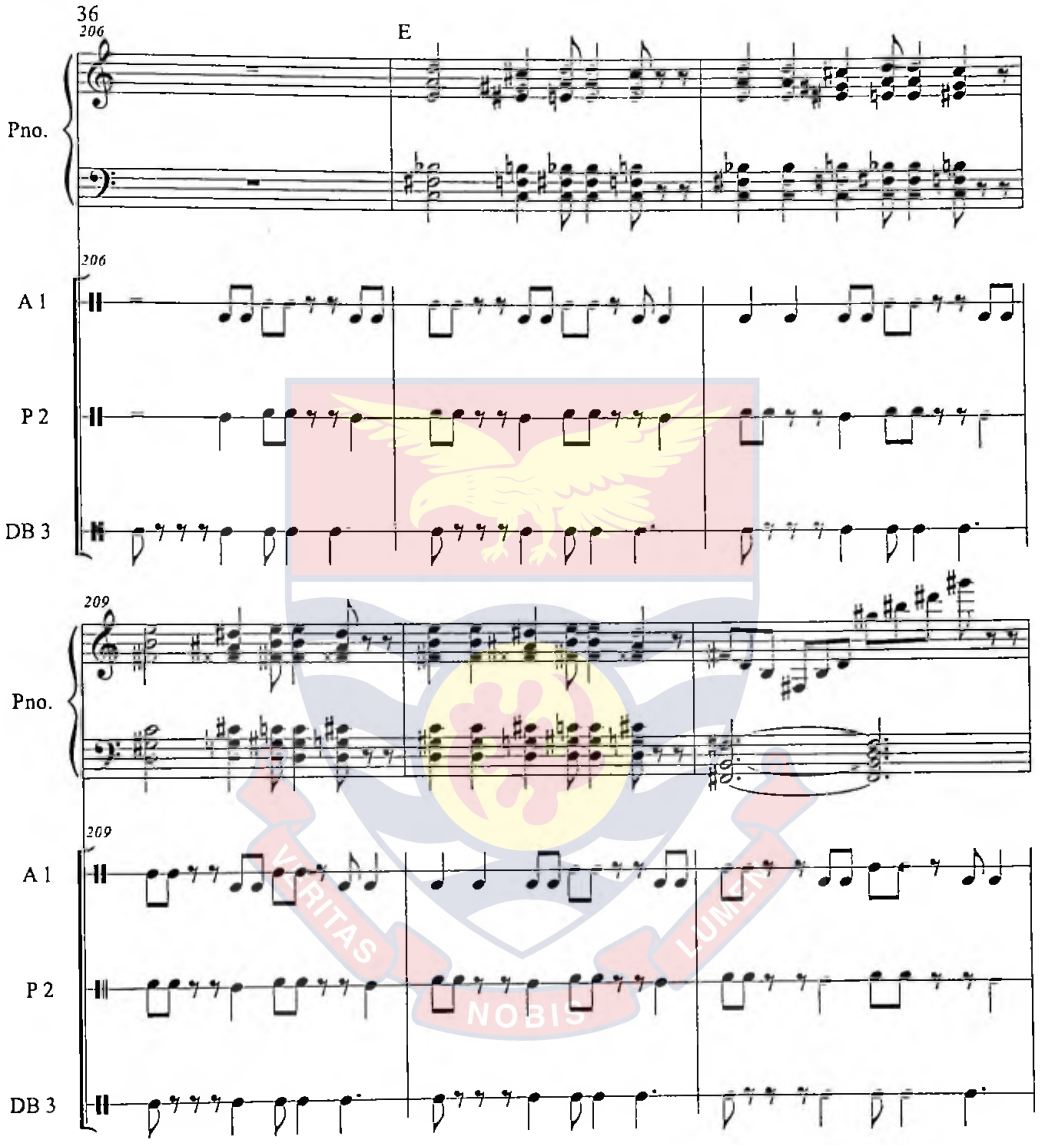

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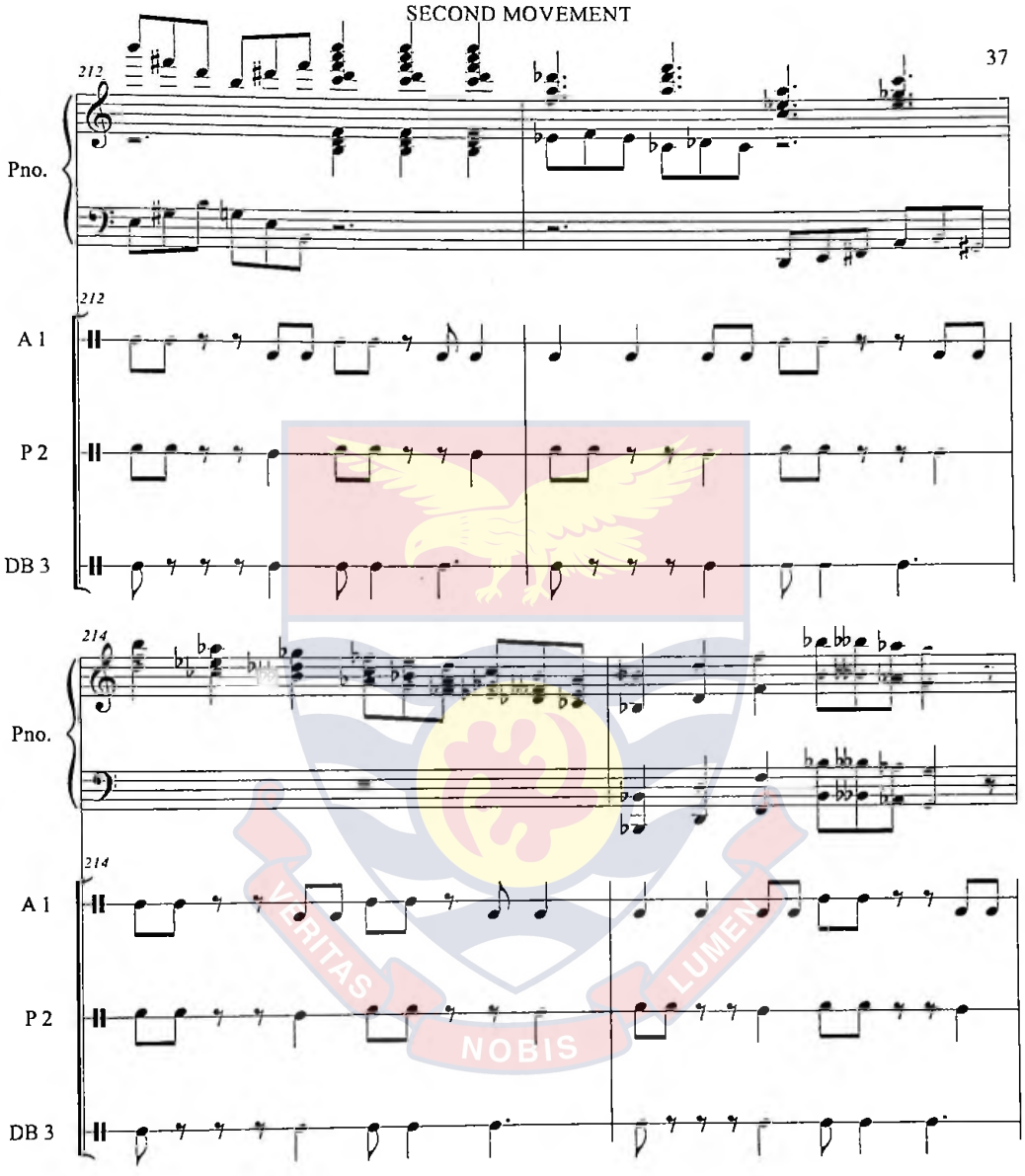

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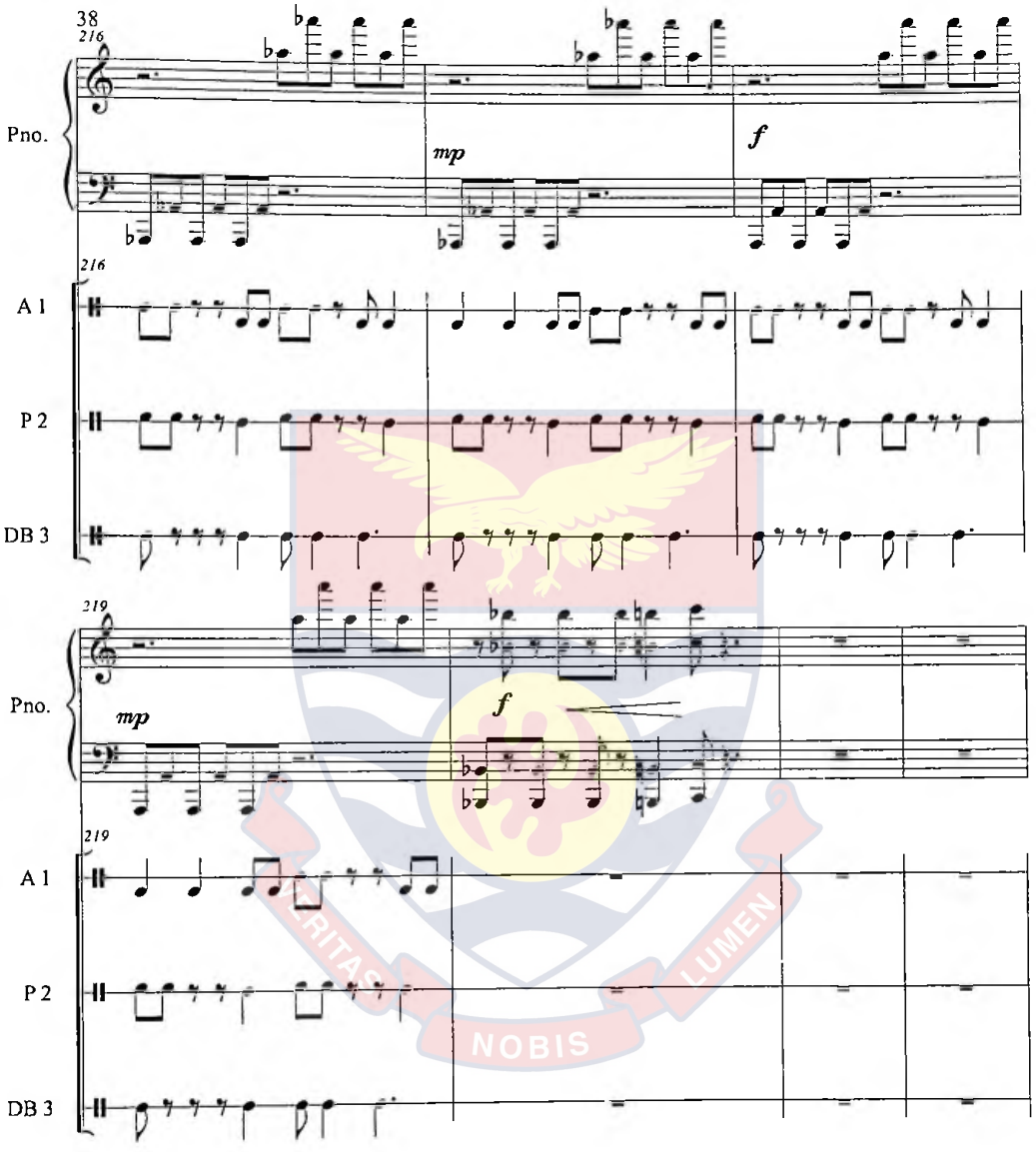

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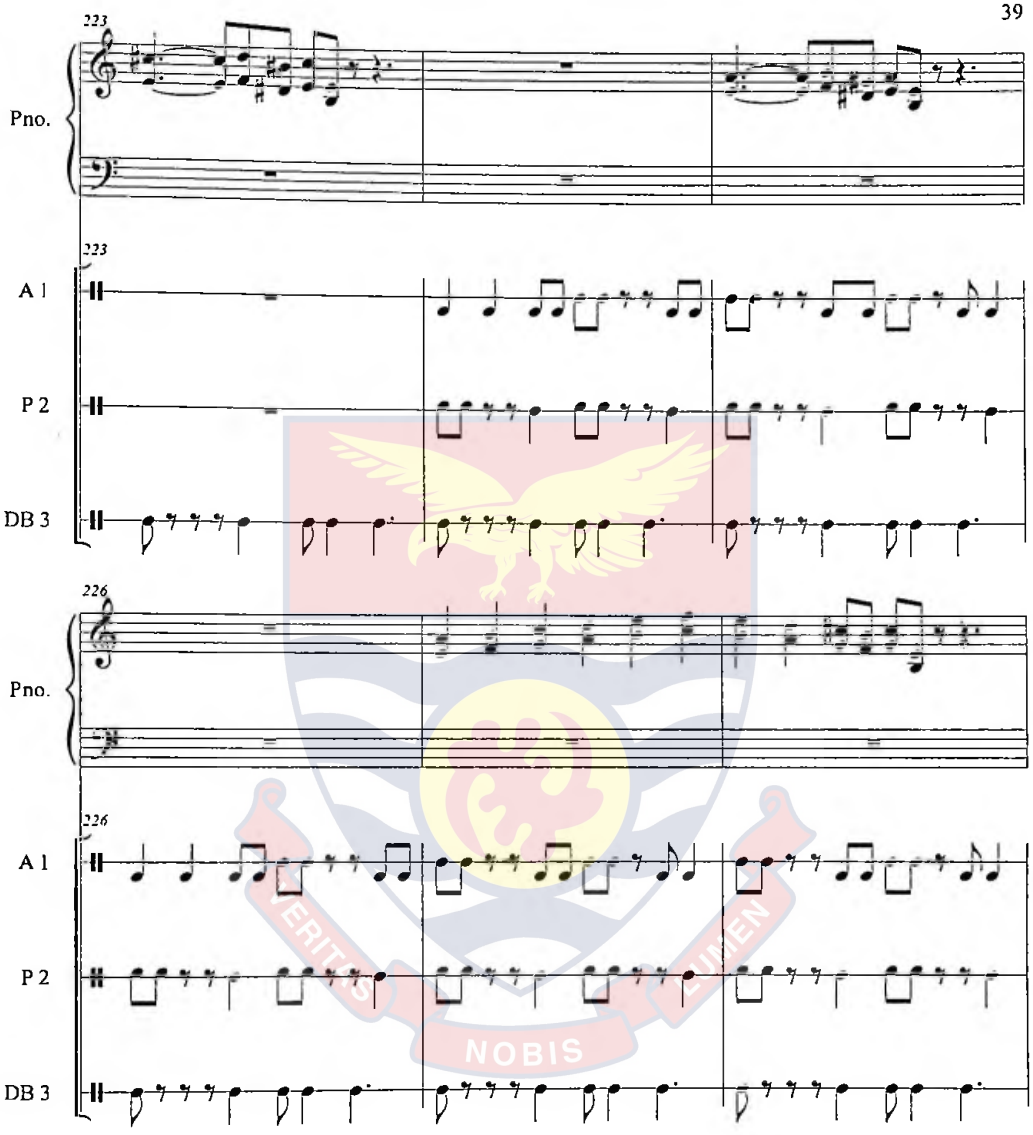

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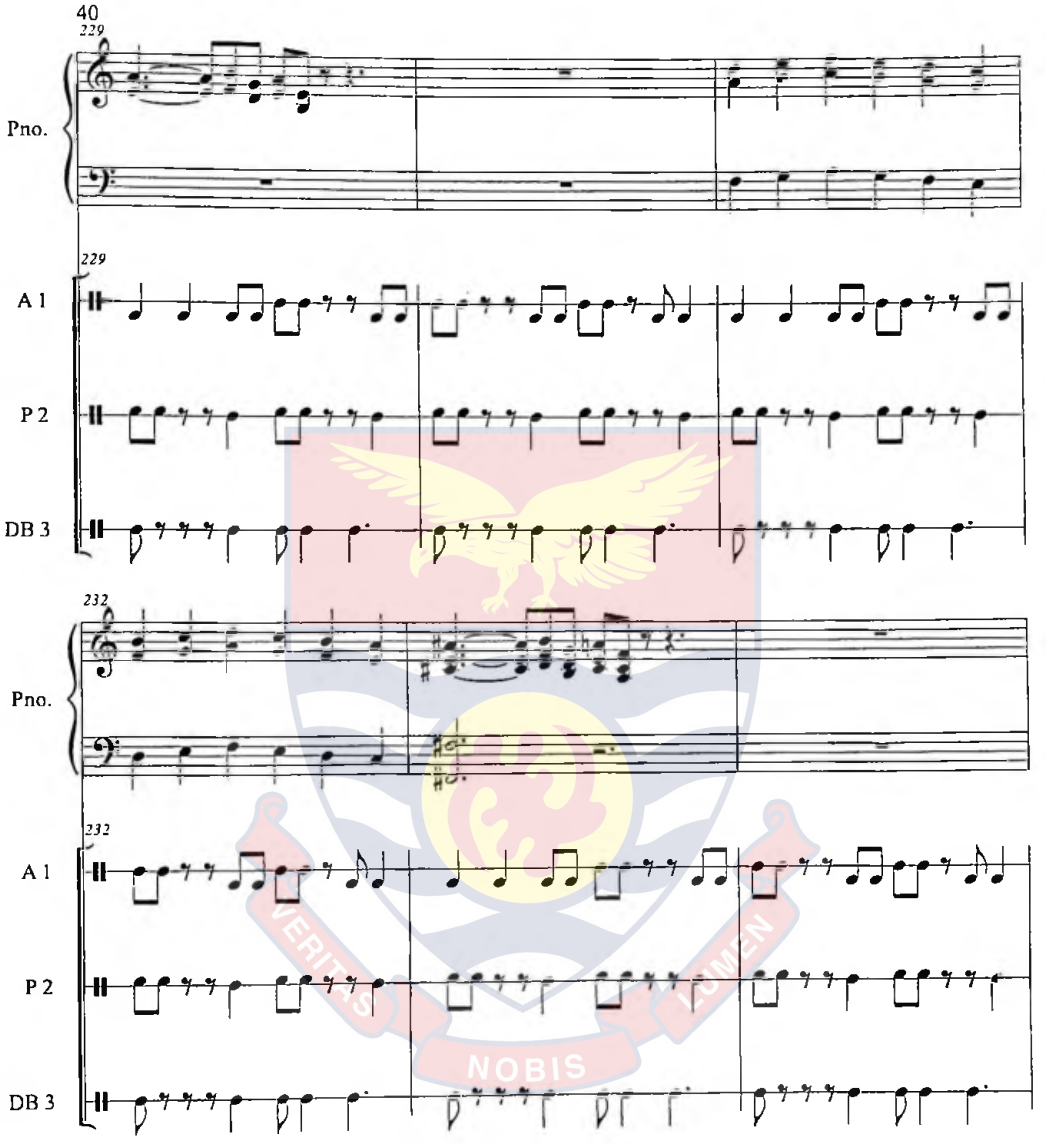

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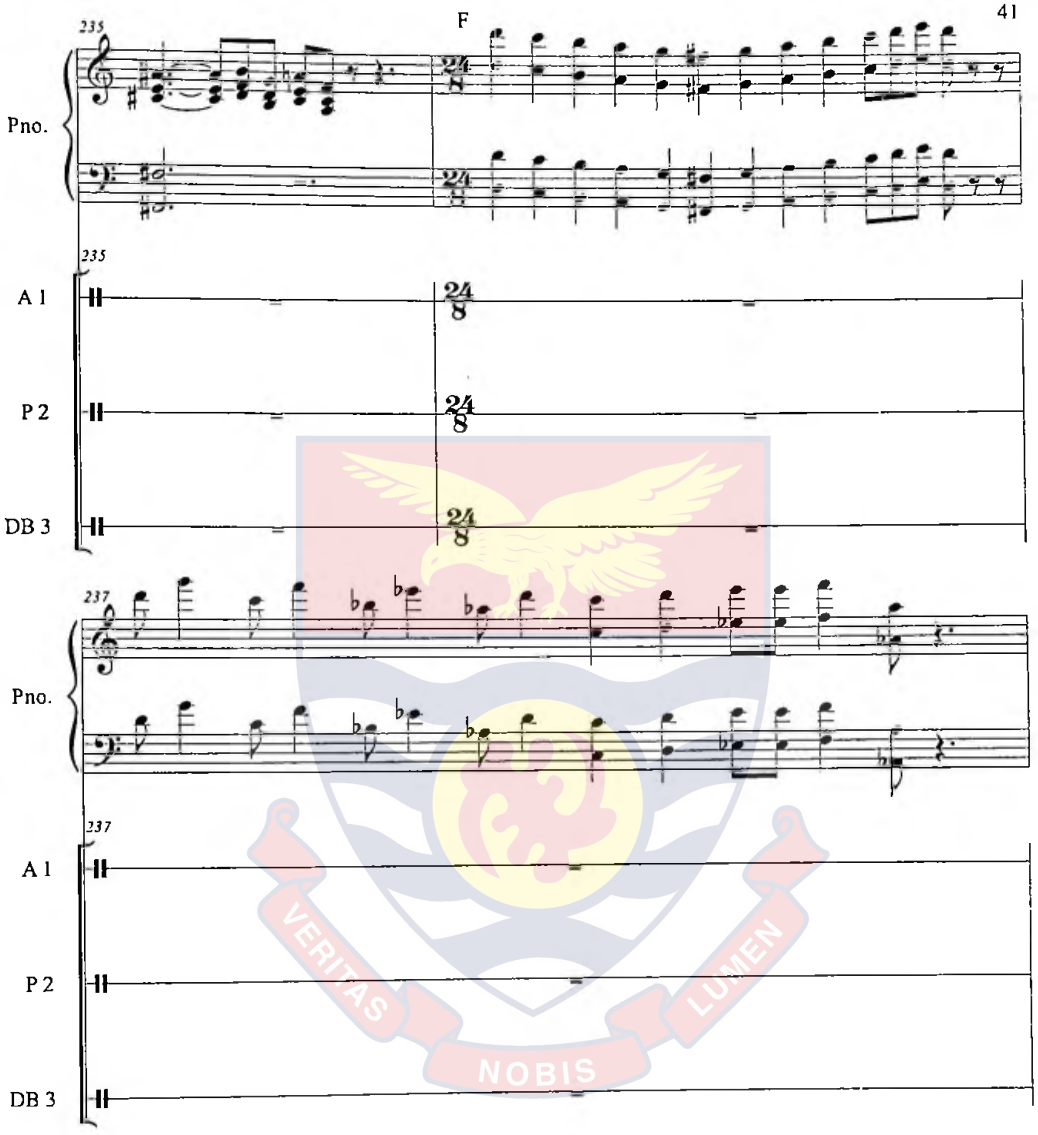

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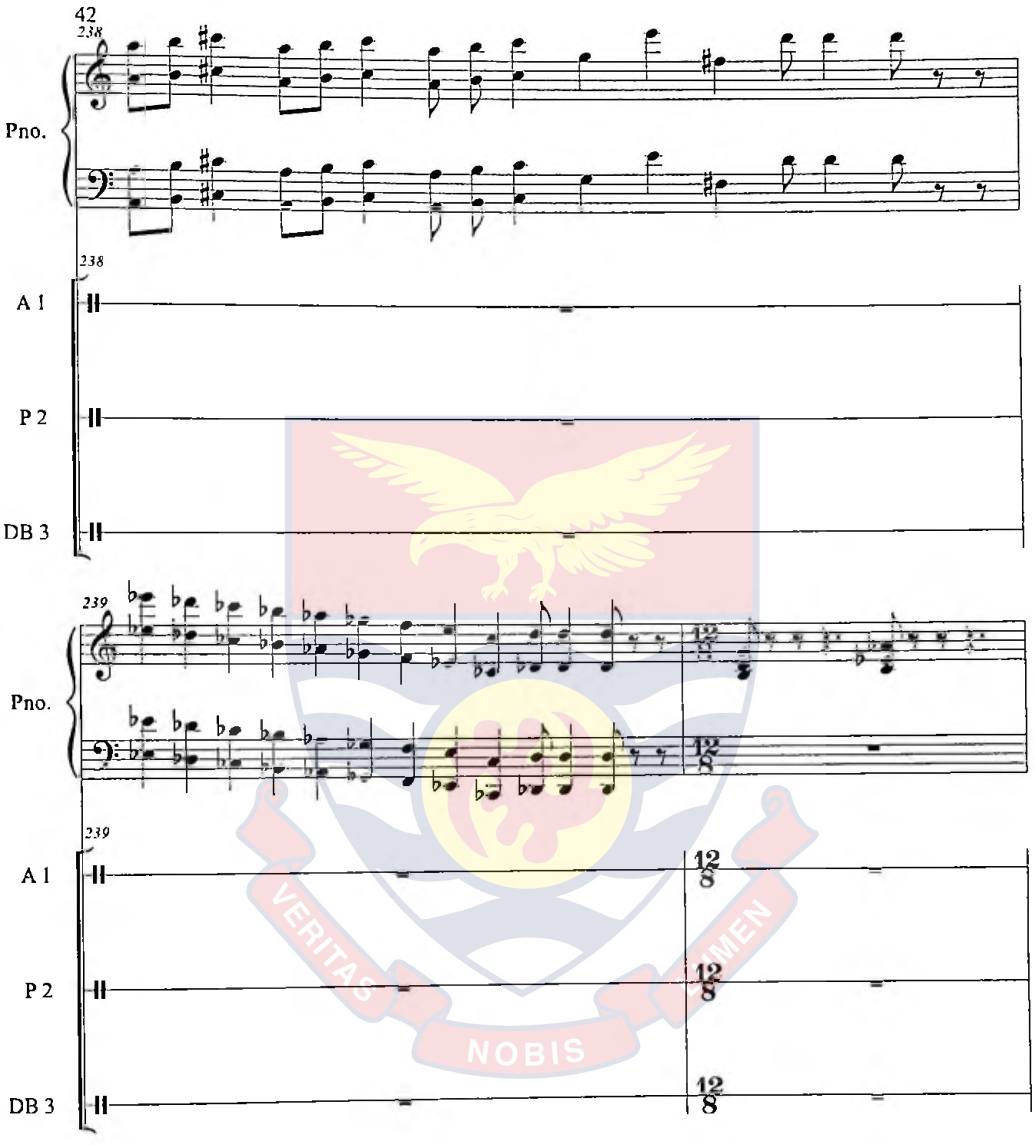

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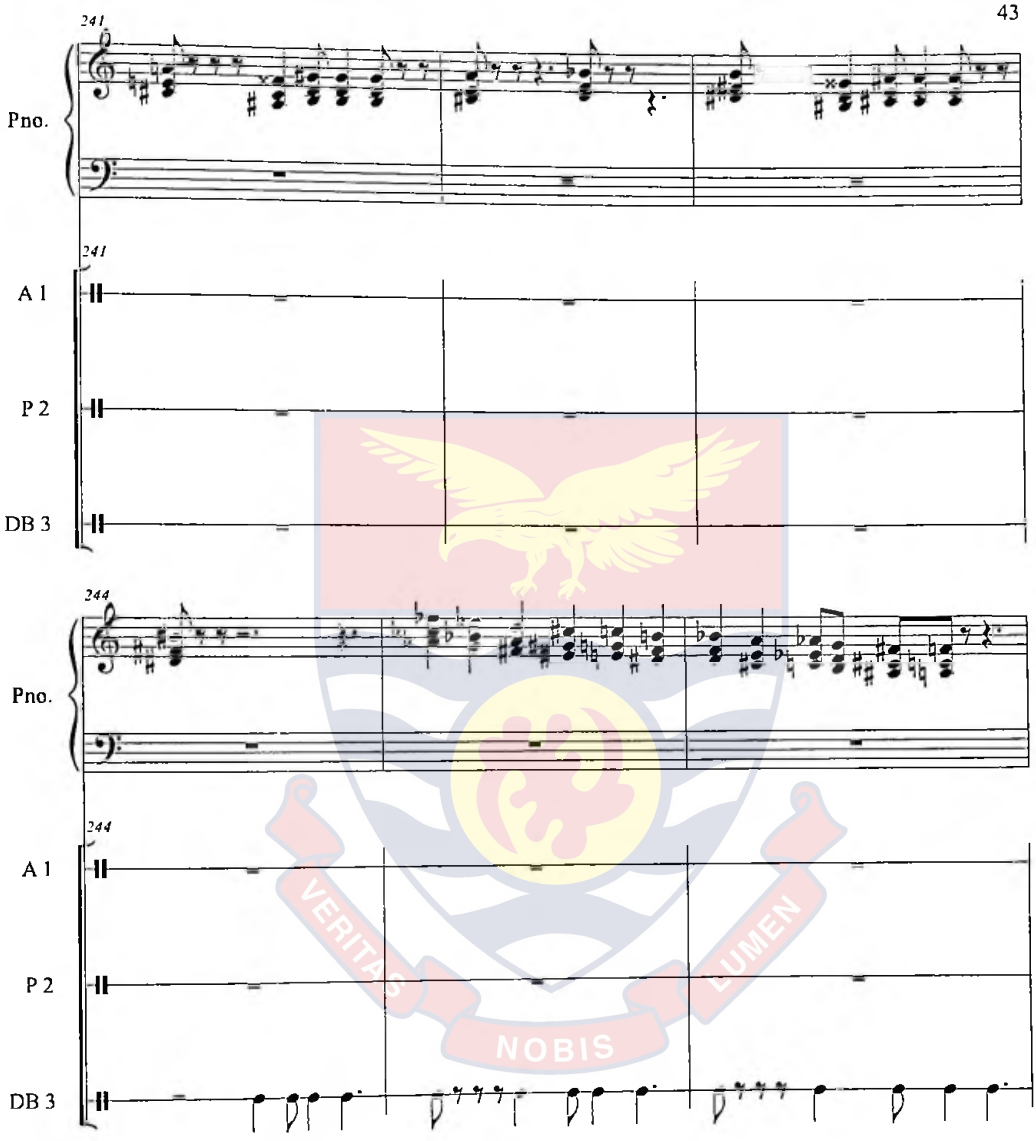

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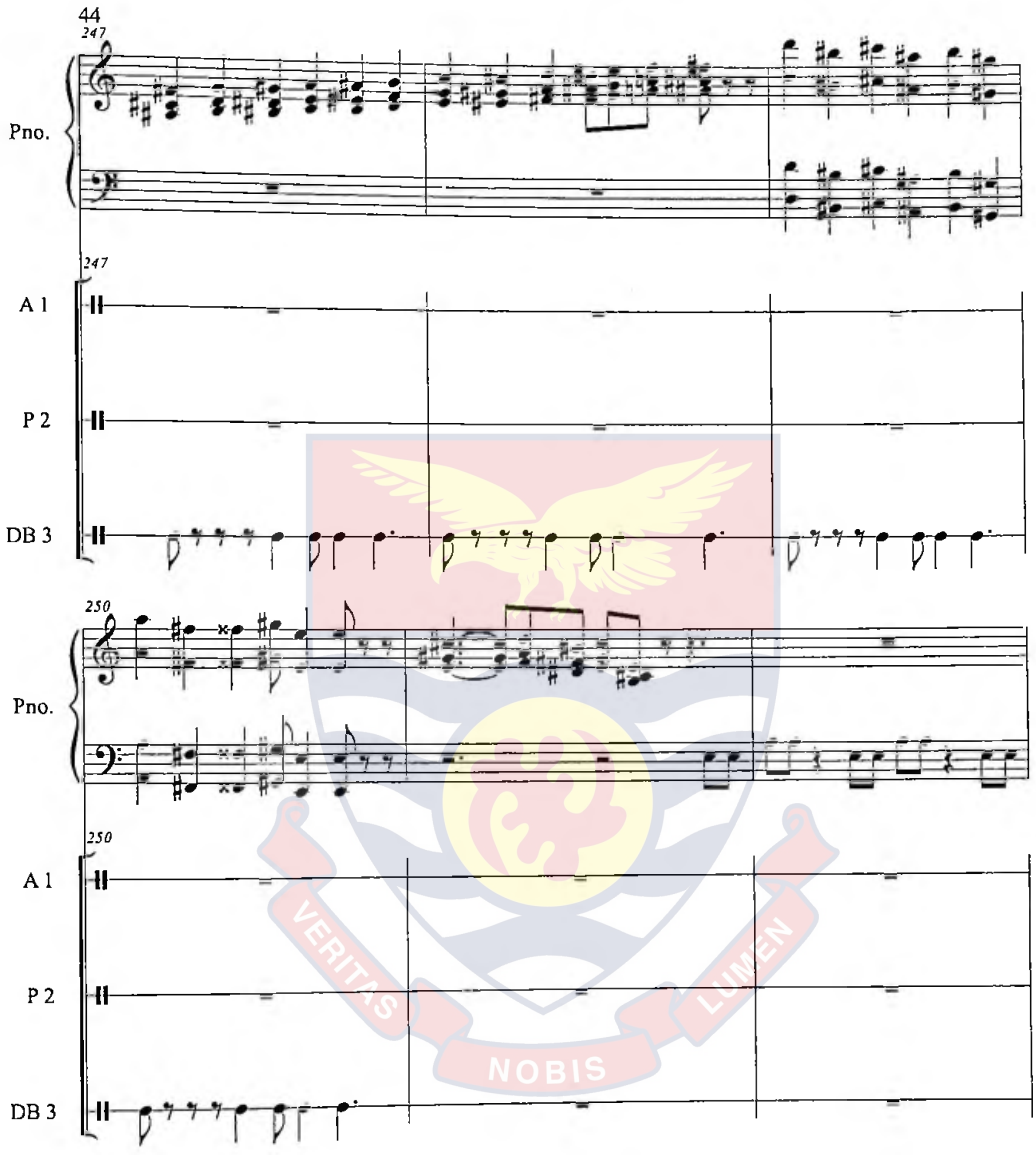

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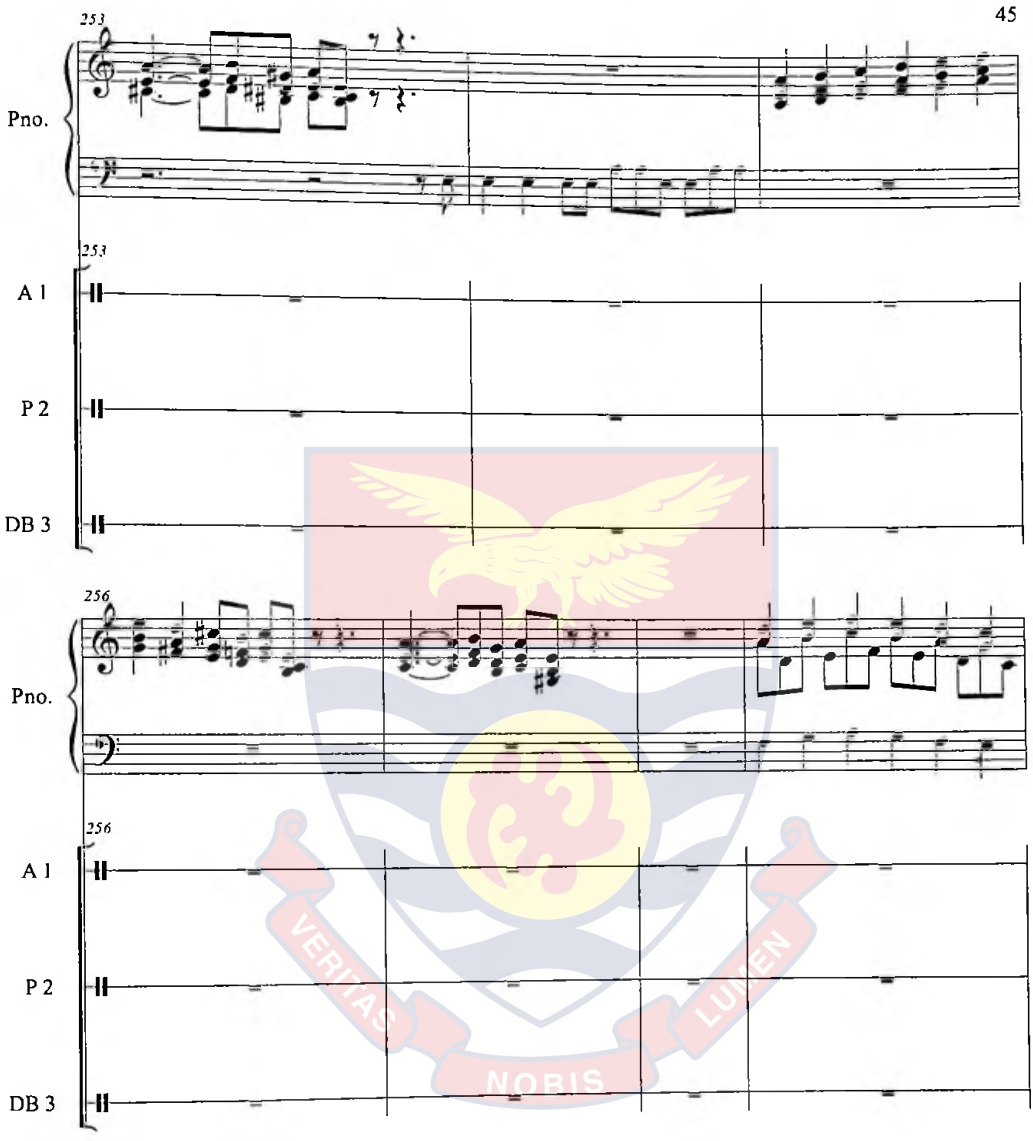

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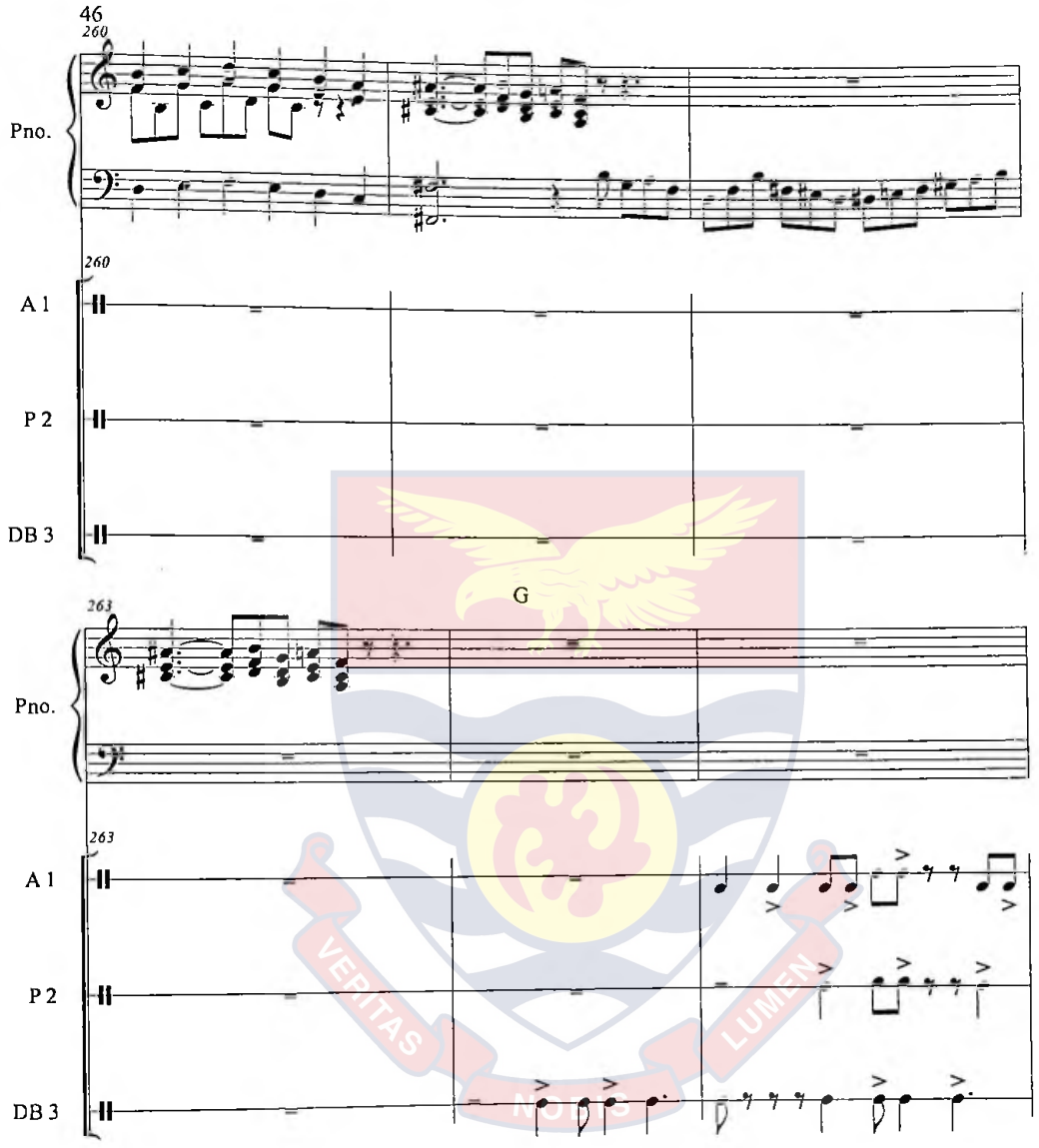

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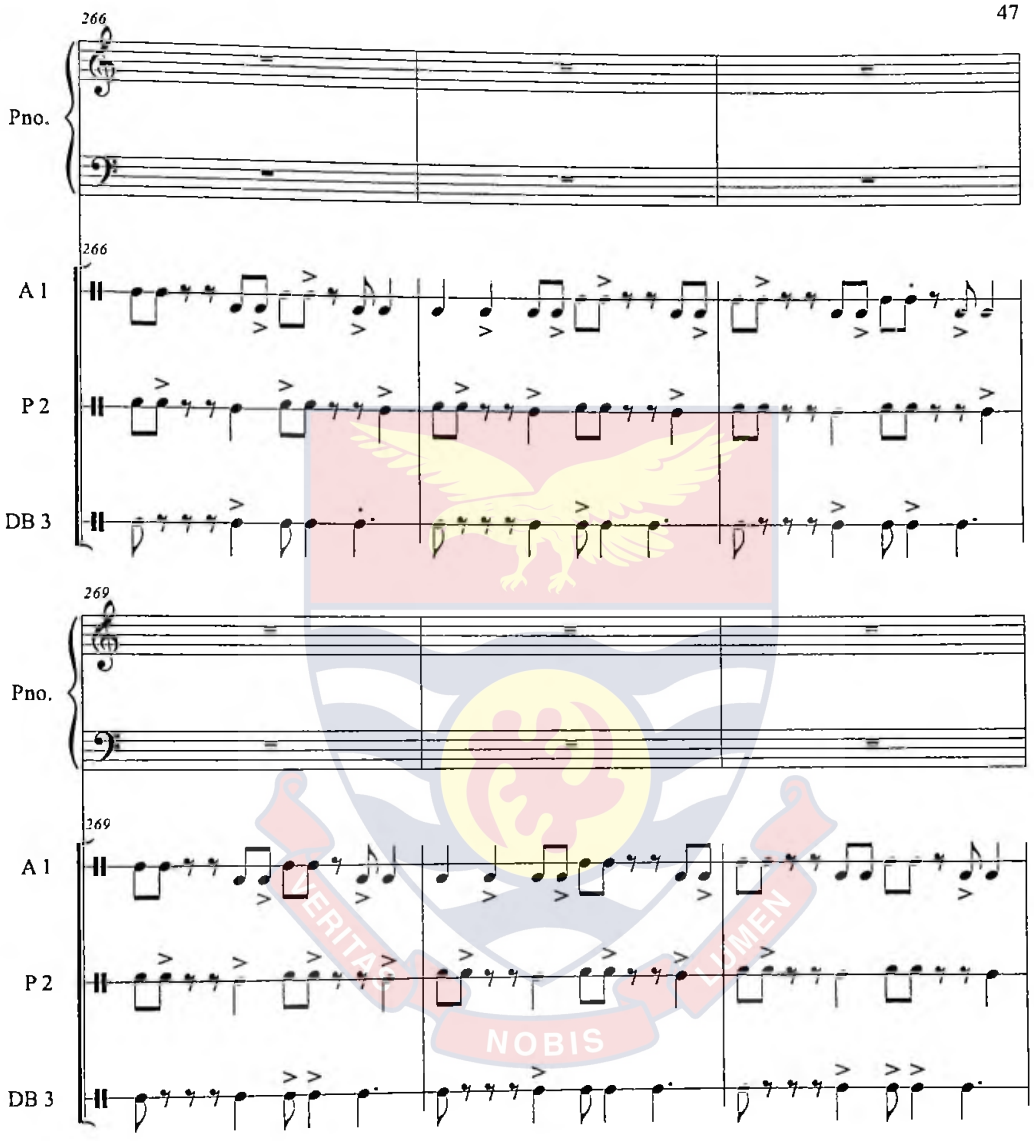

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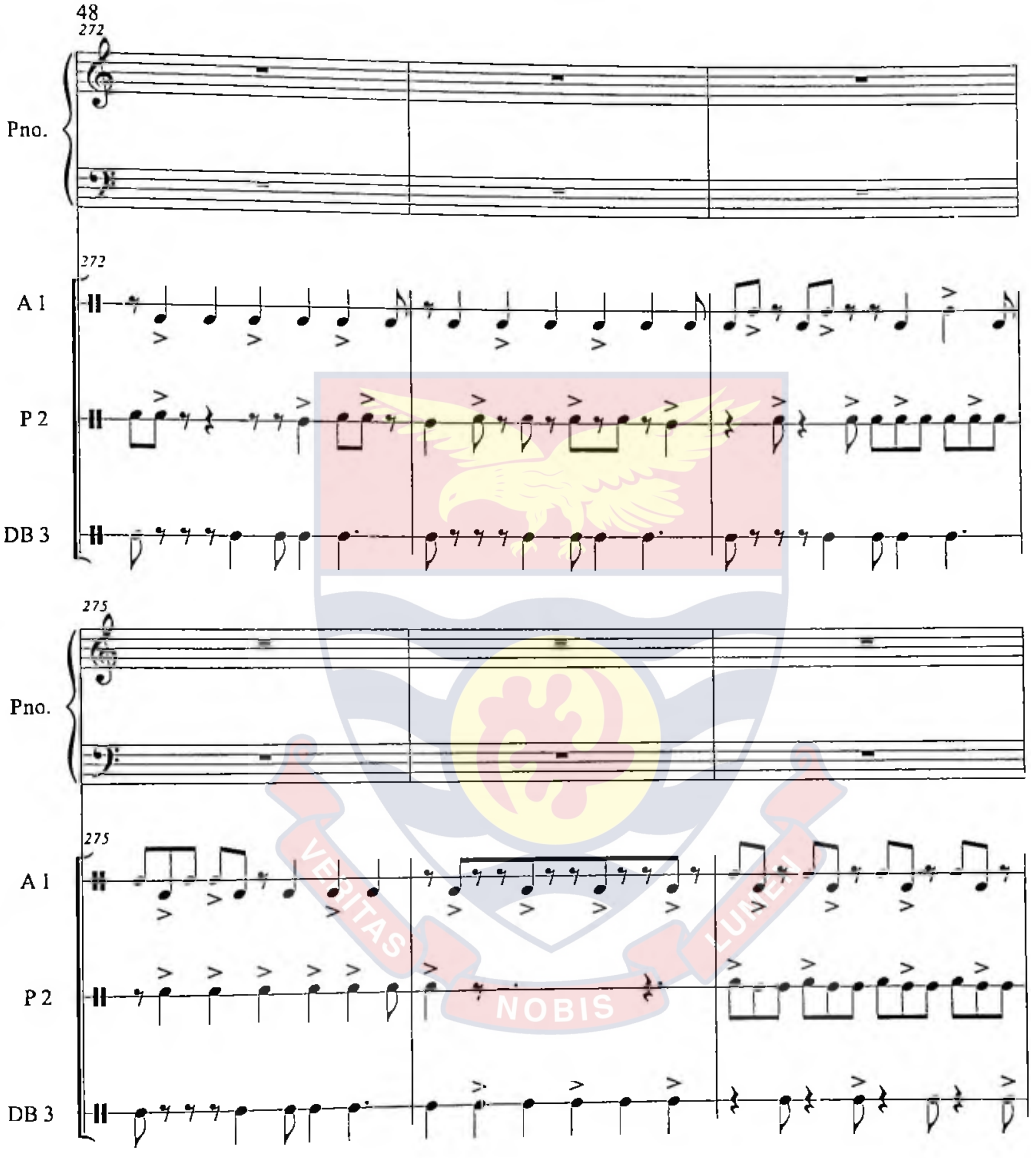

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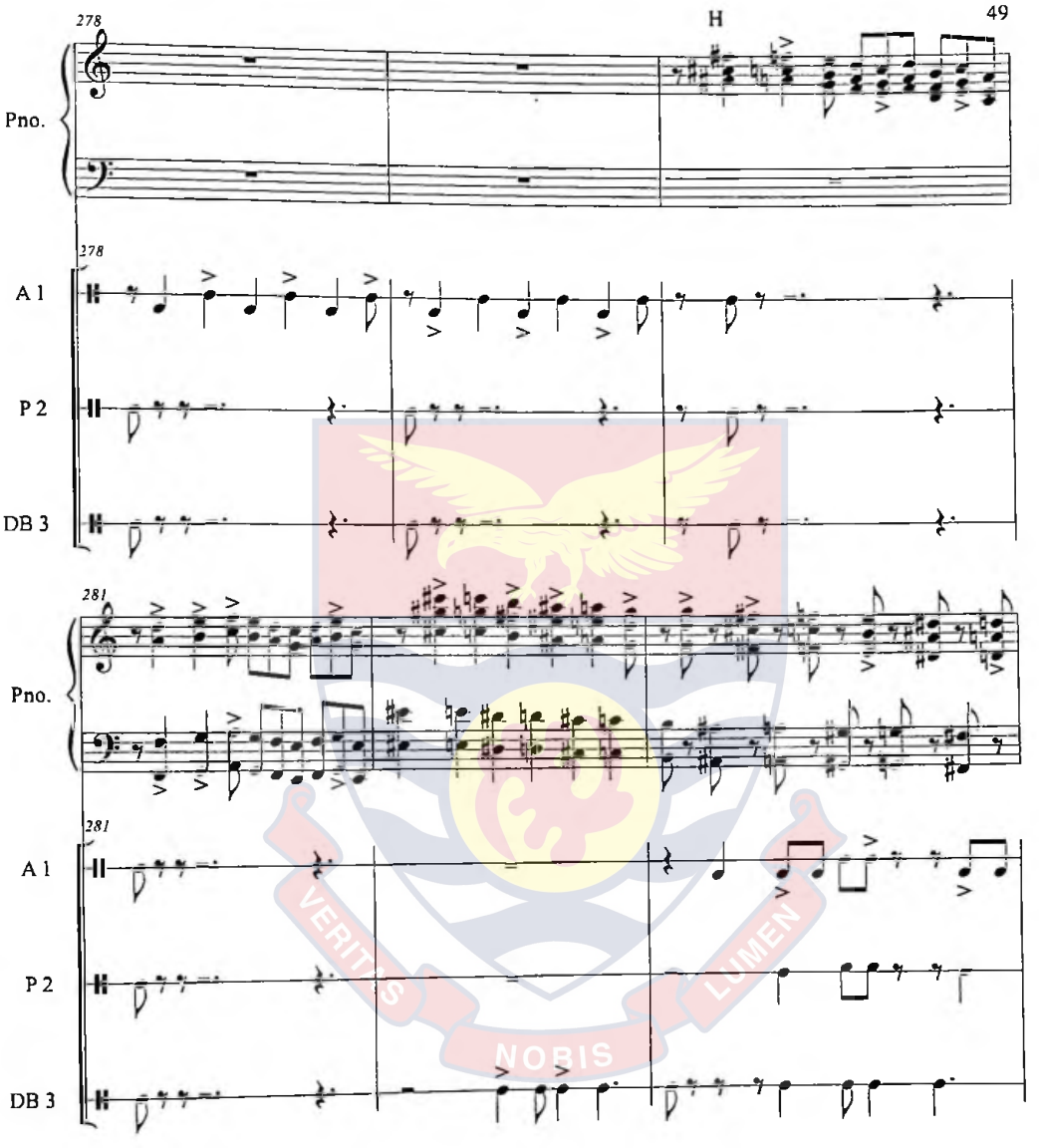

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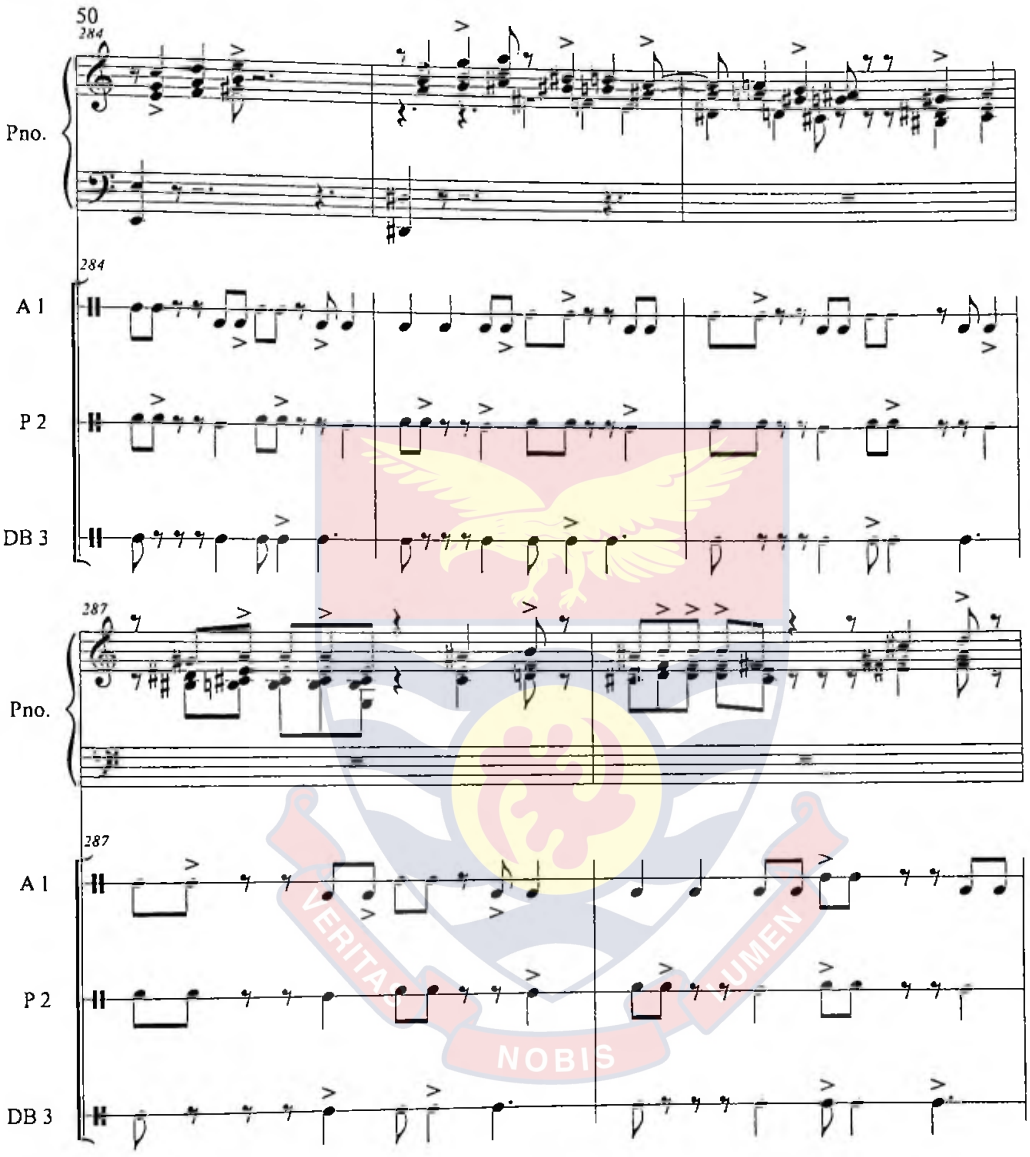

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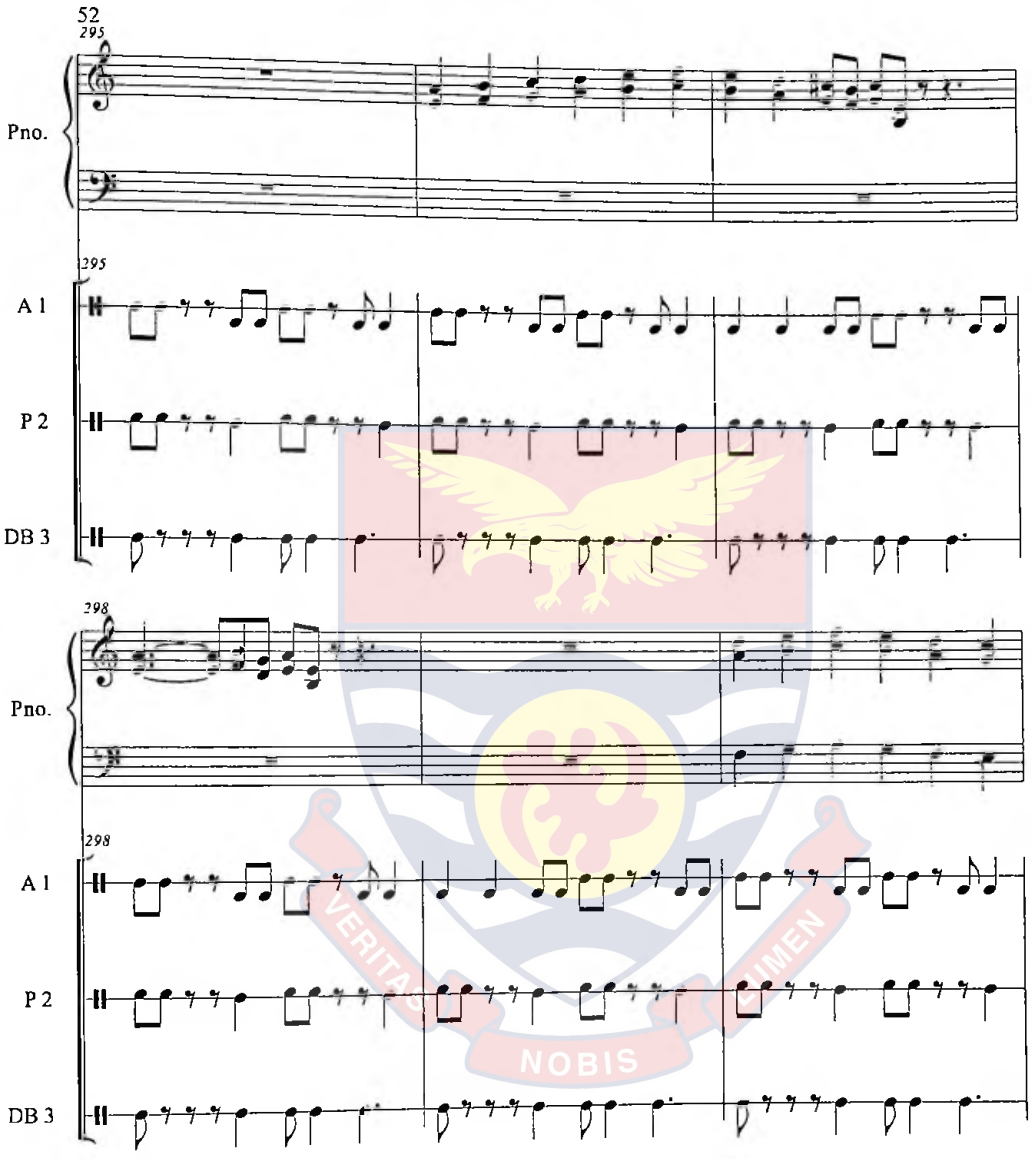

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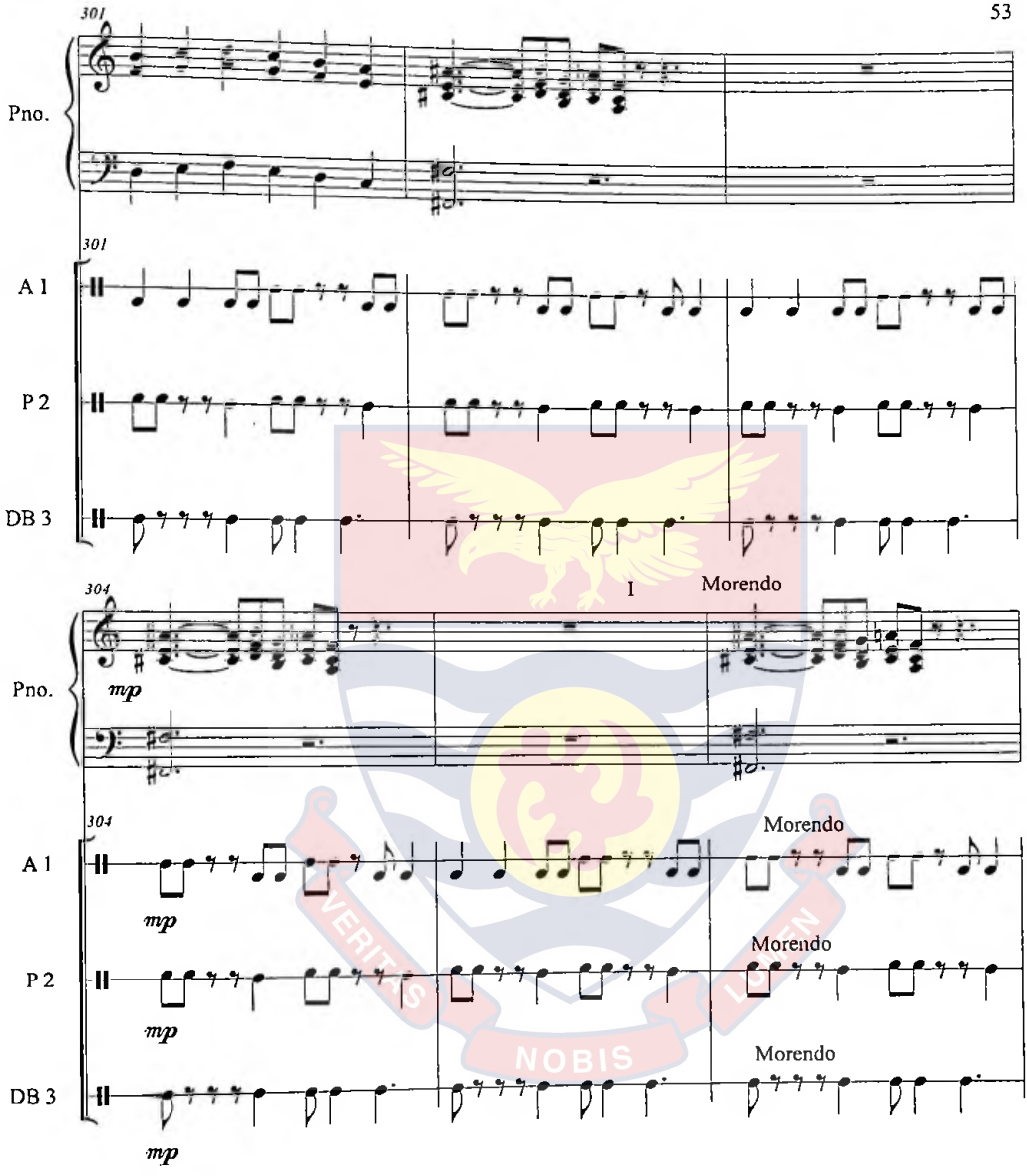

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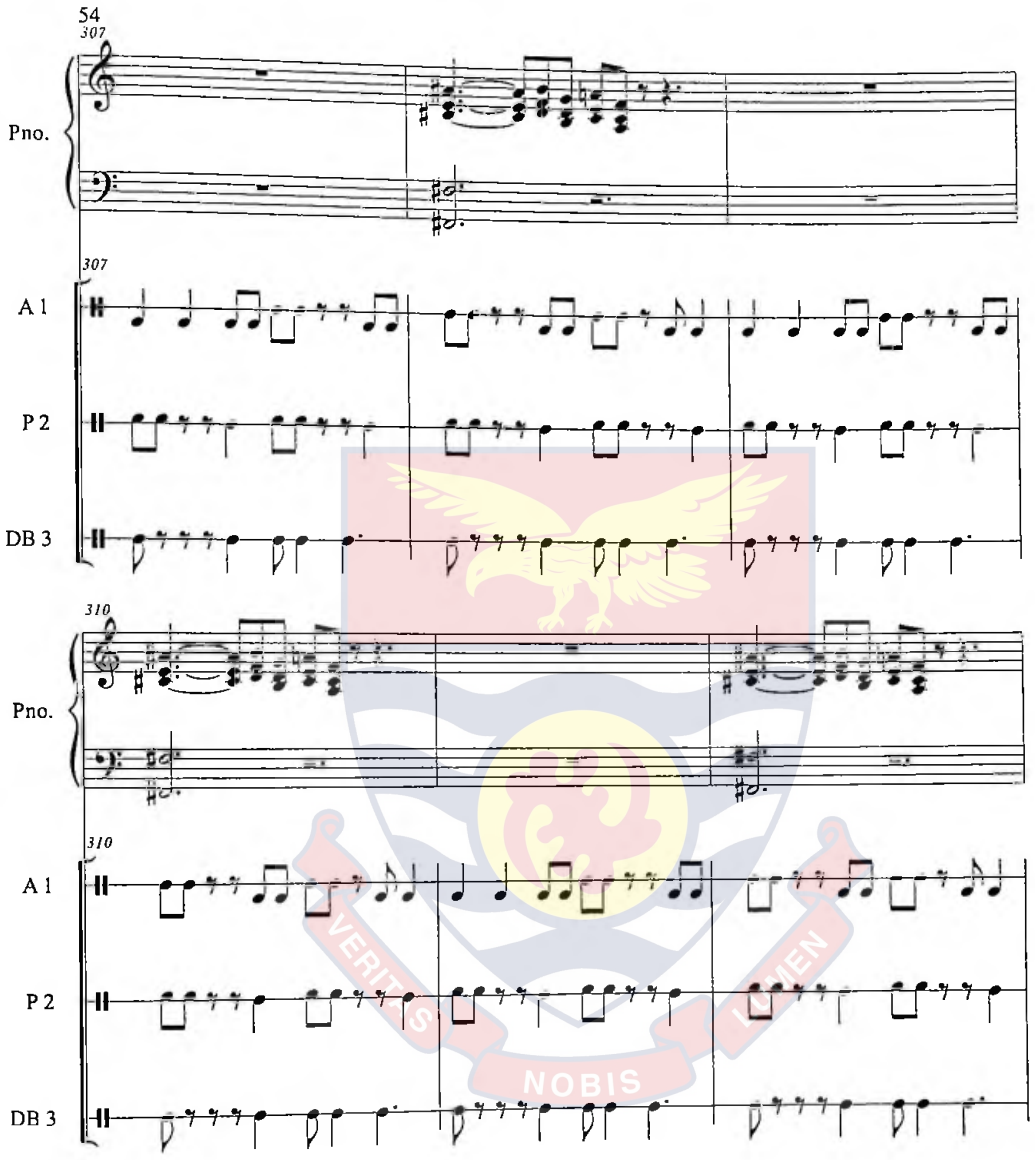

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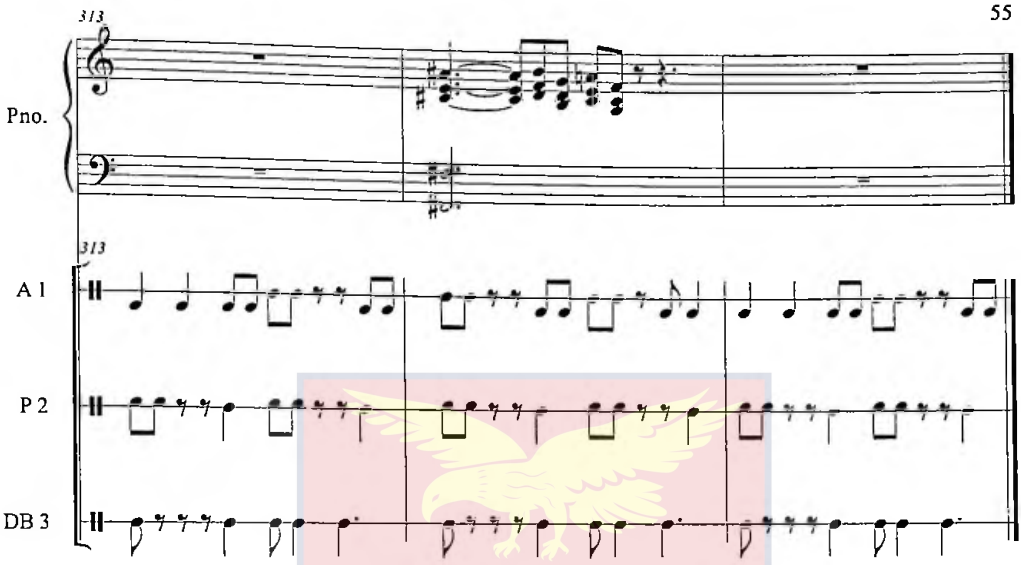

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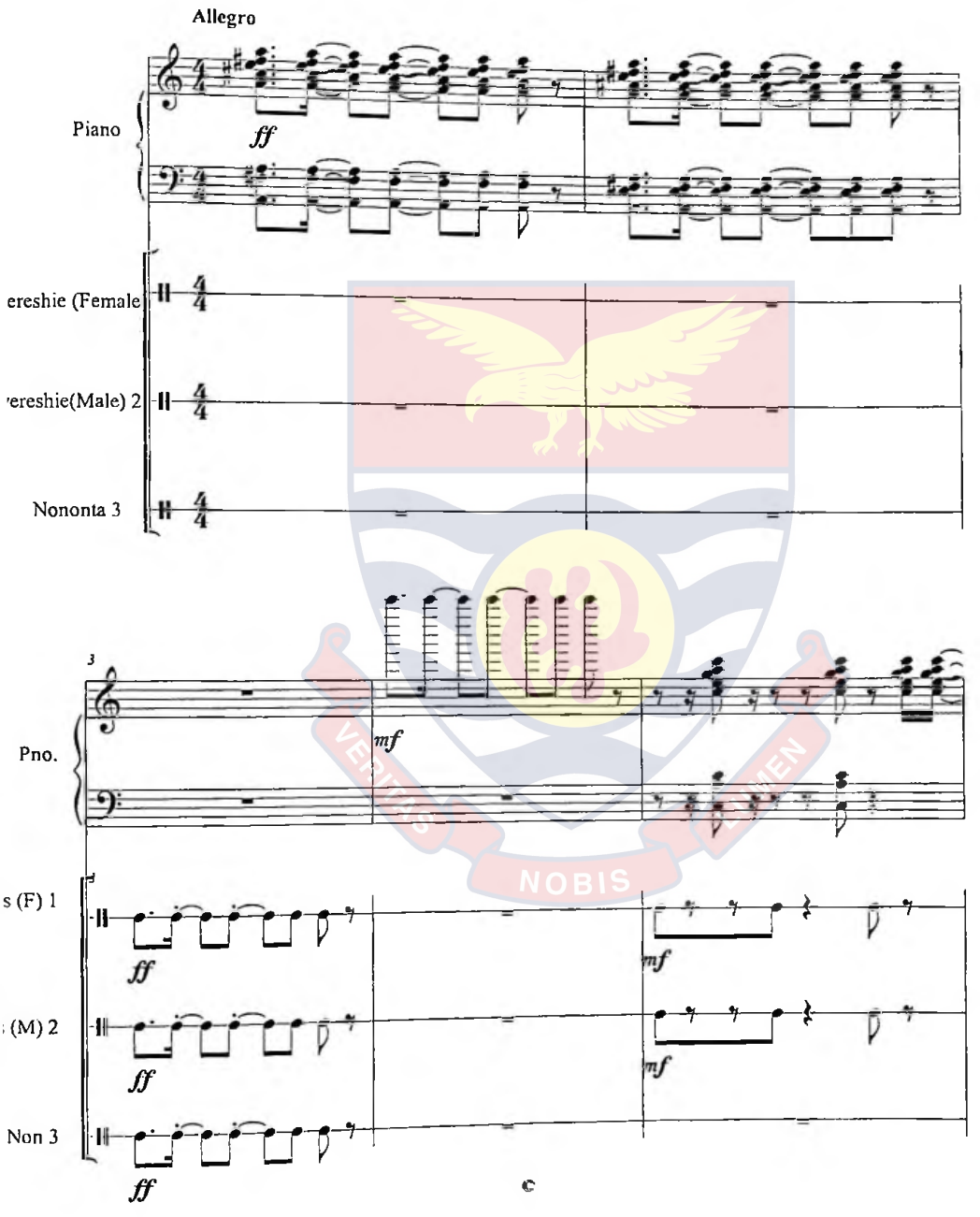
Score

THIRD MOVEMENT

In the style of Kpanlongo

Alfred Patrick Addaquay
2019

Allegro



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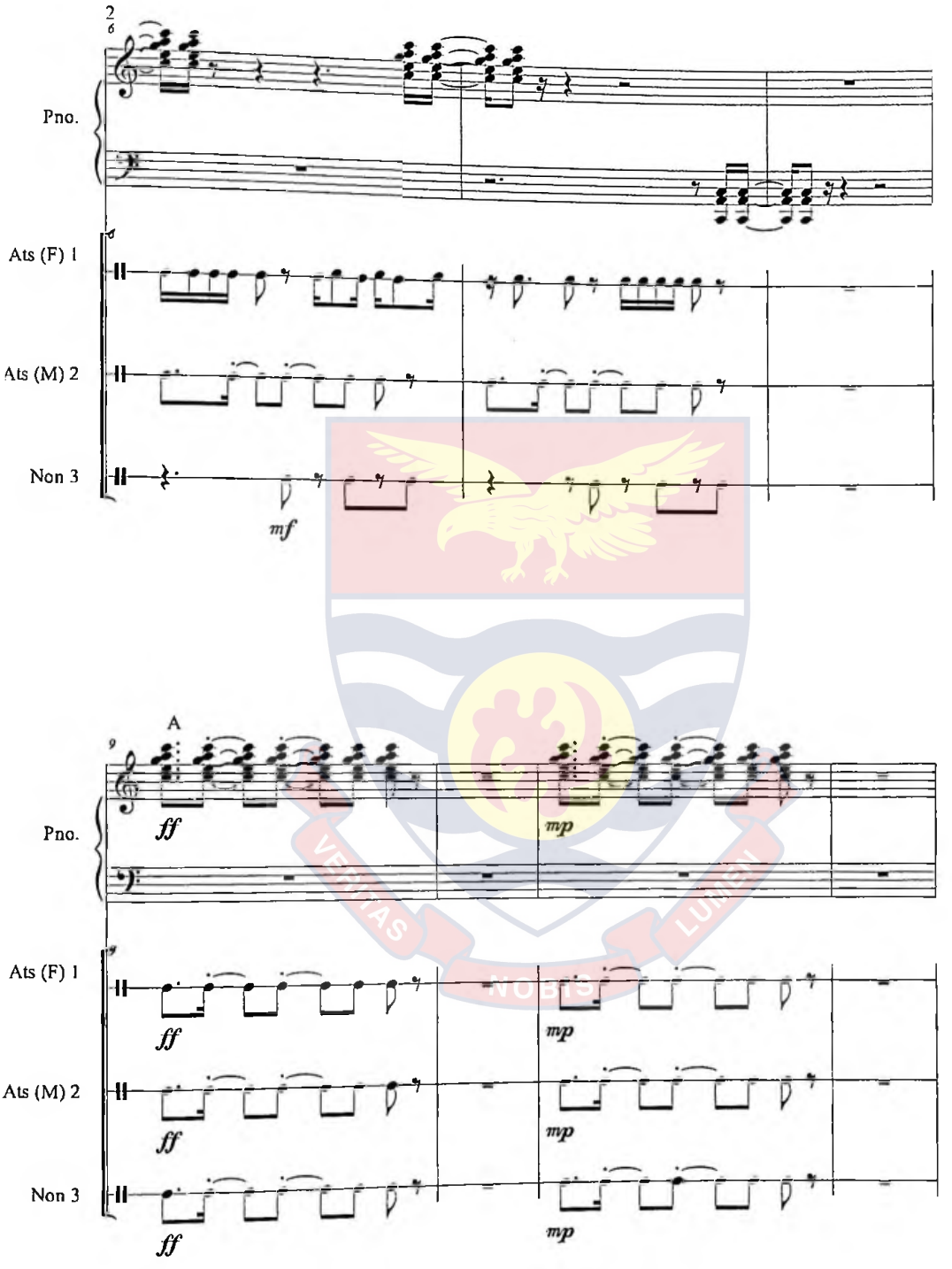

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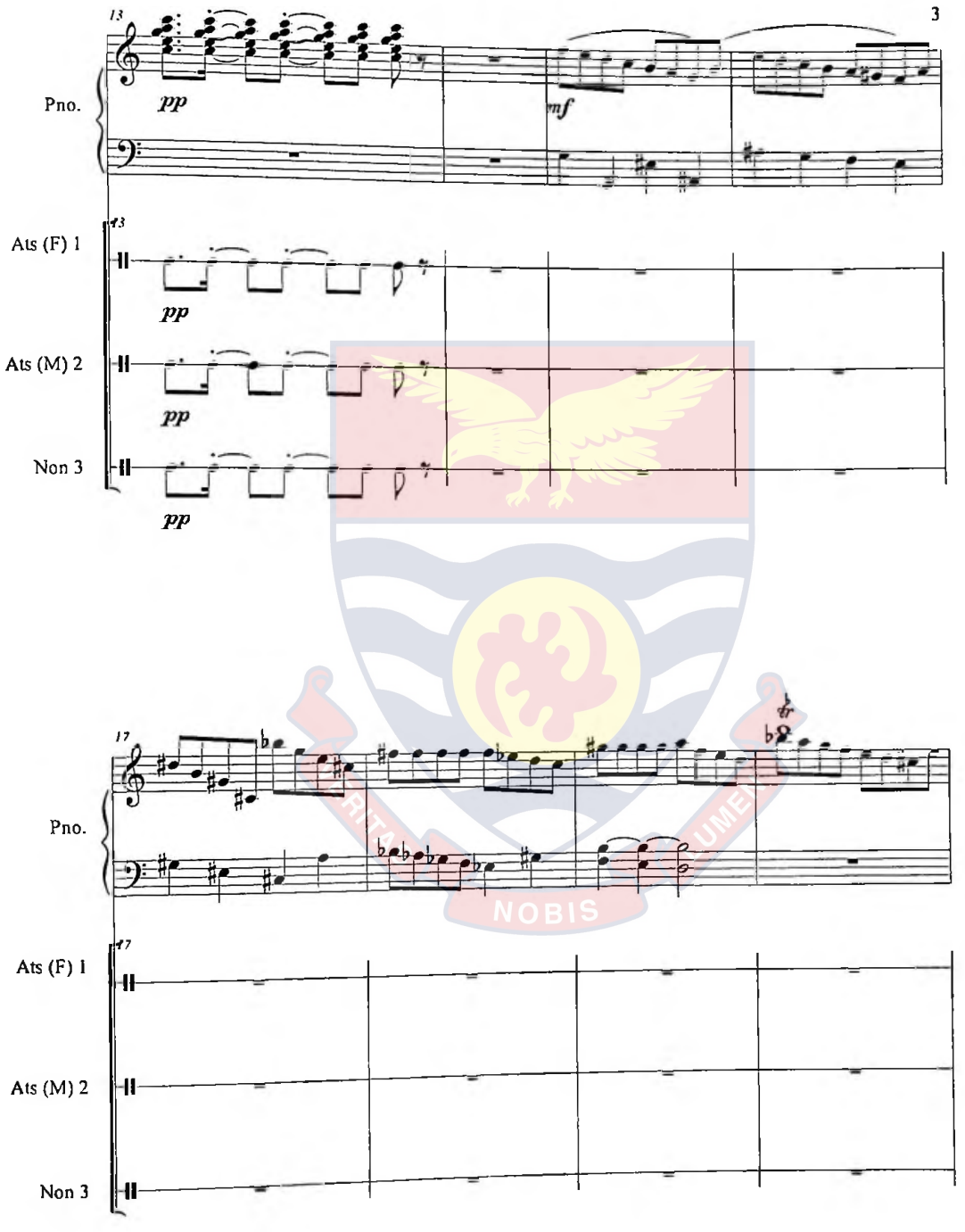

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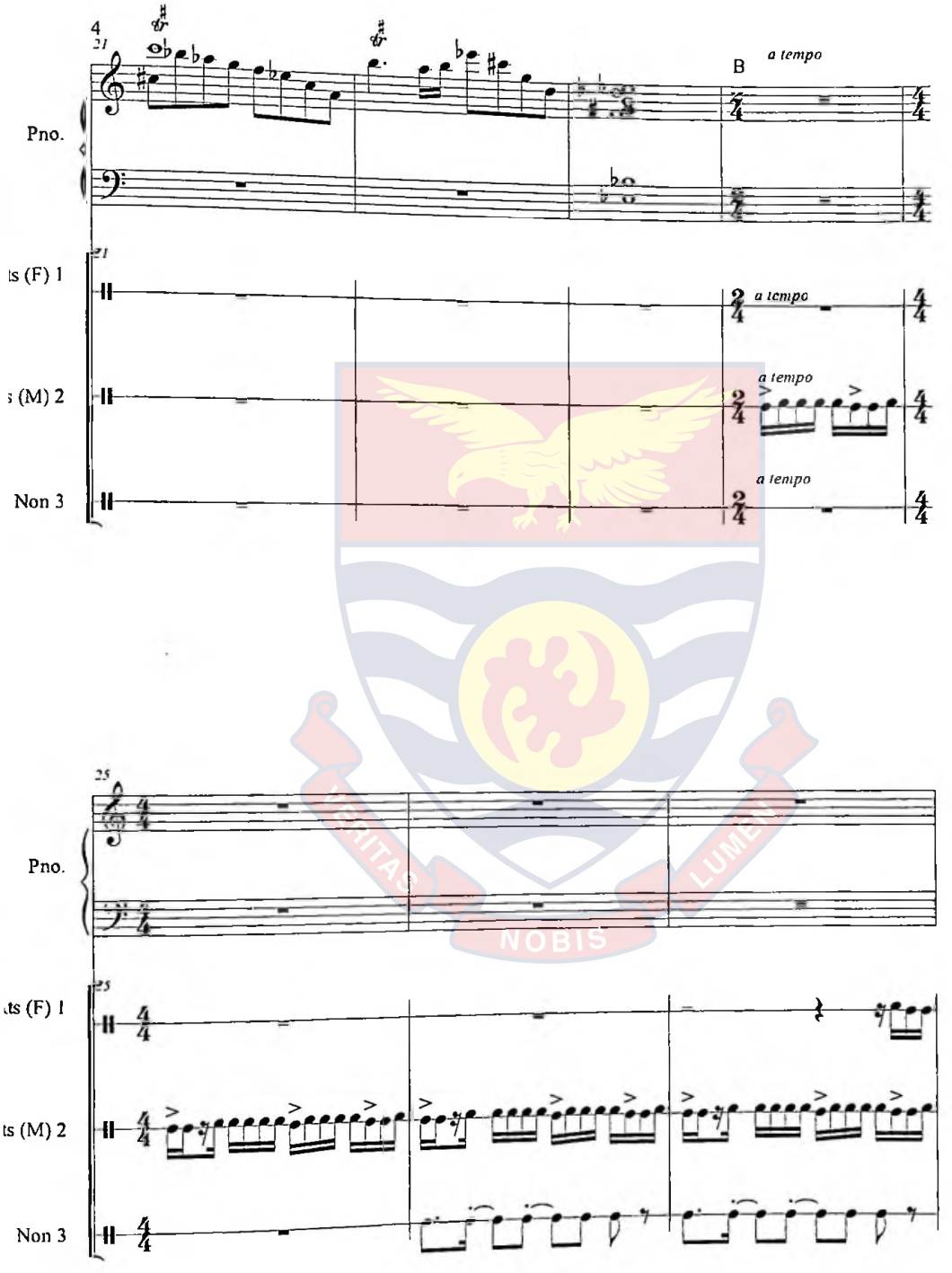

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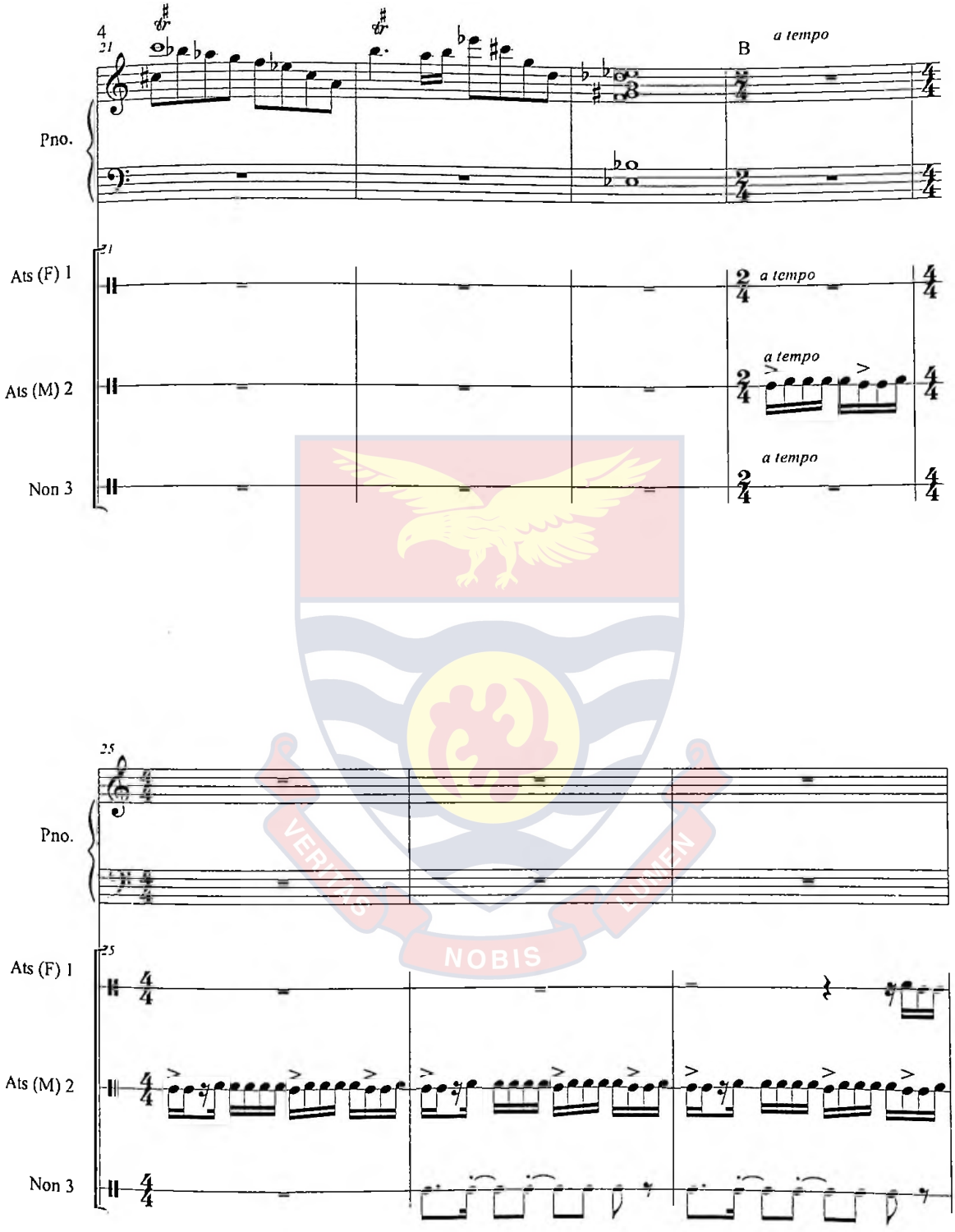

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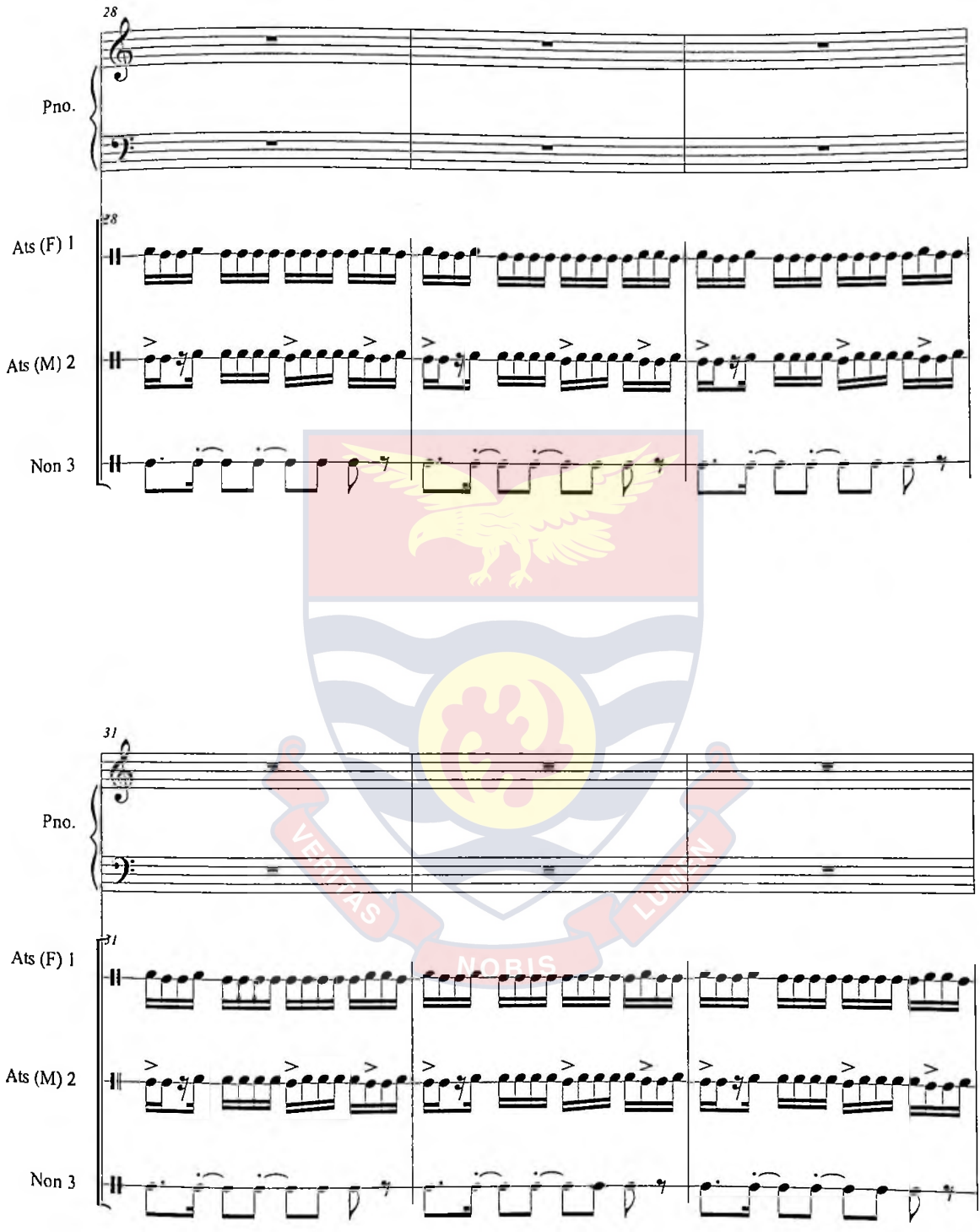

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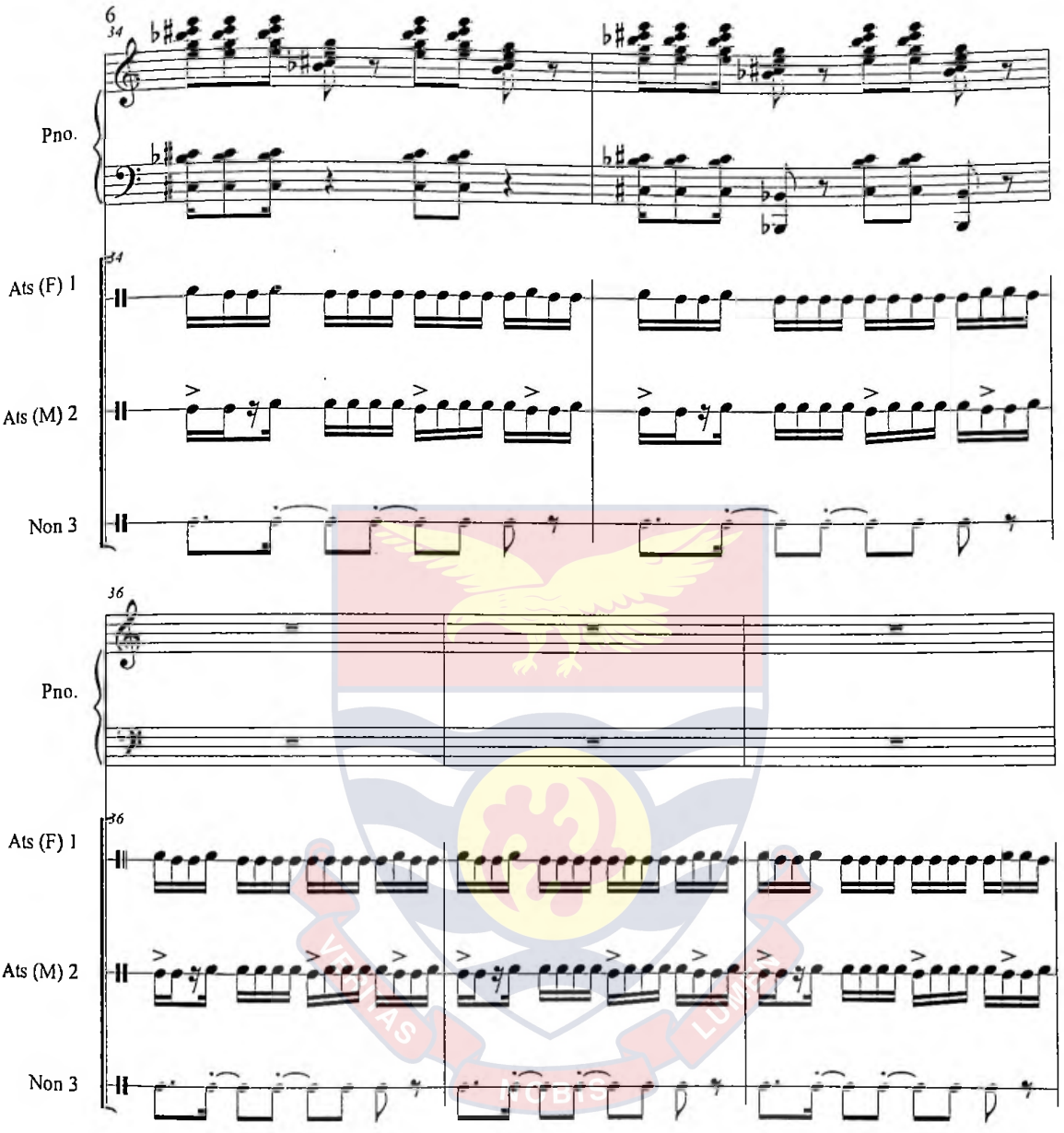

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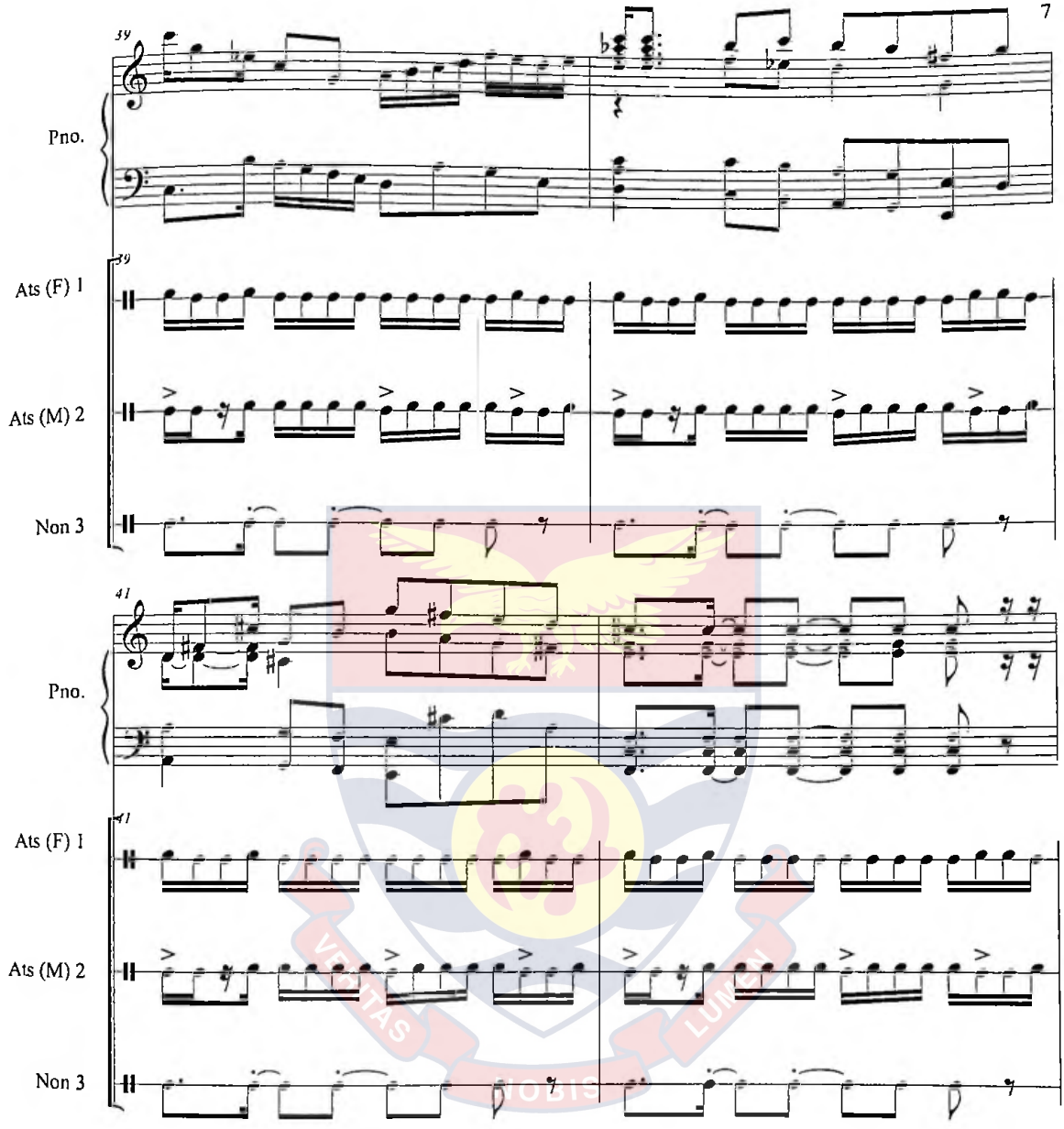

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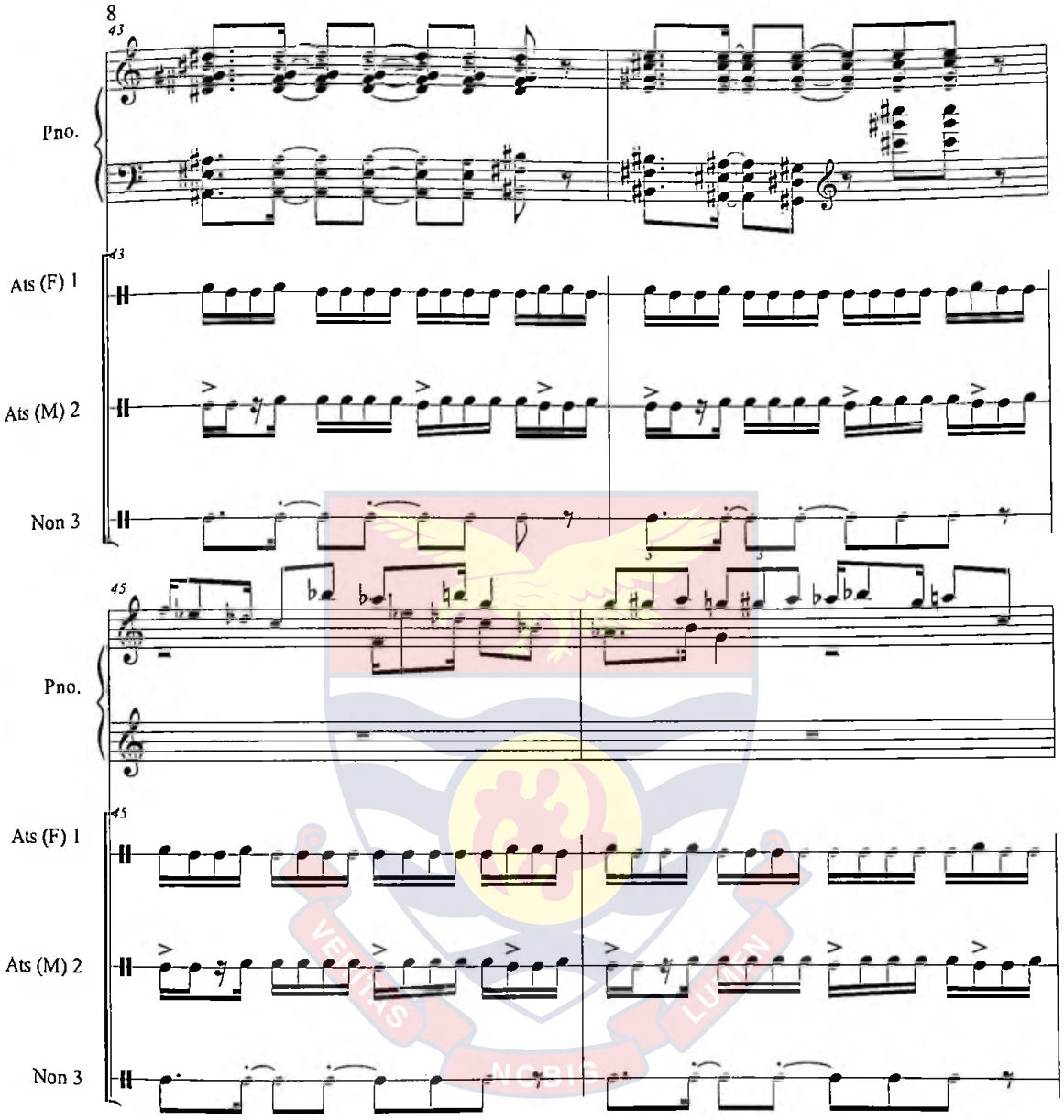

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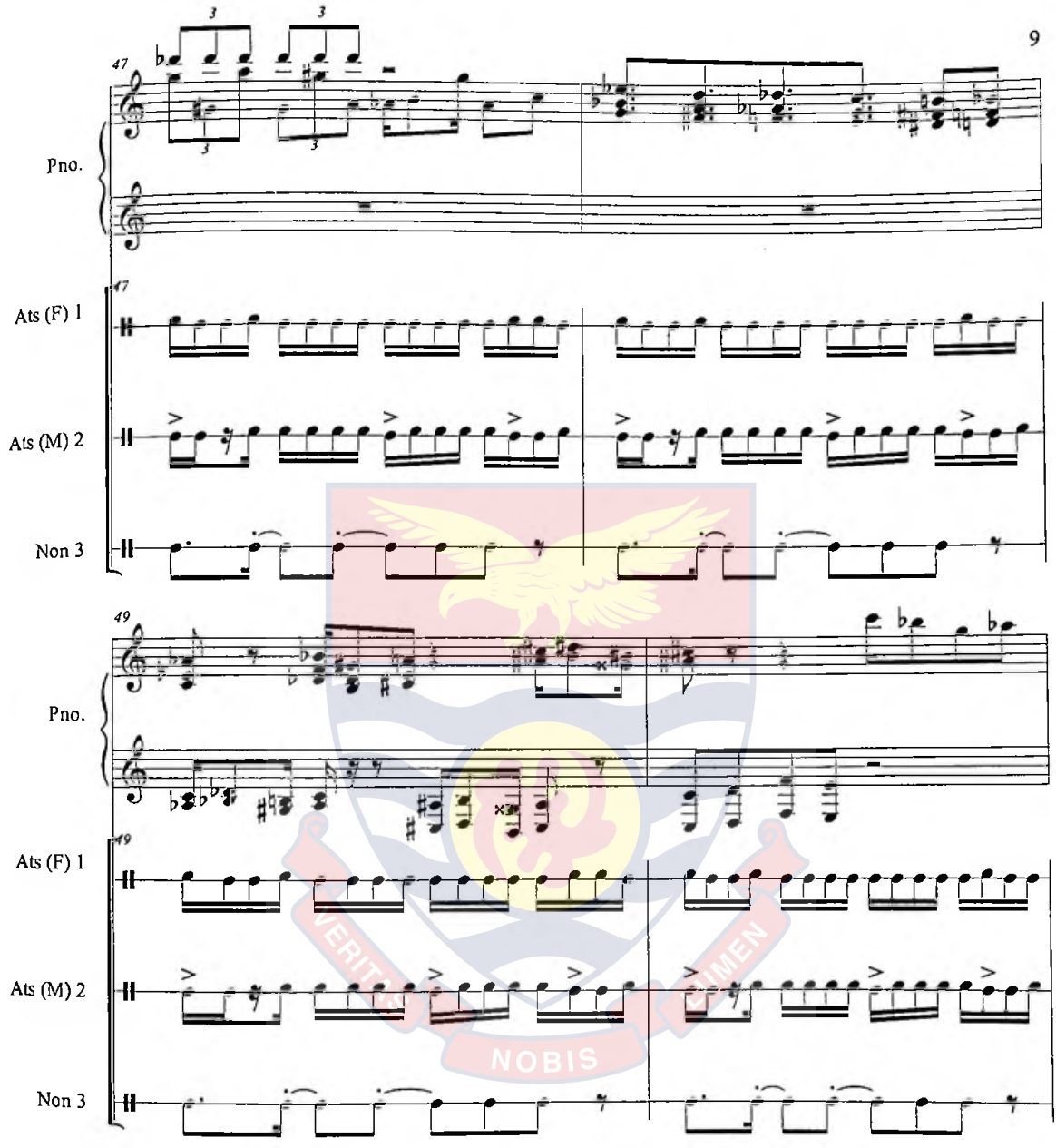

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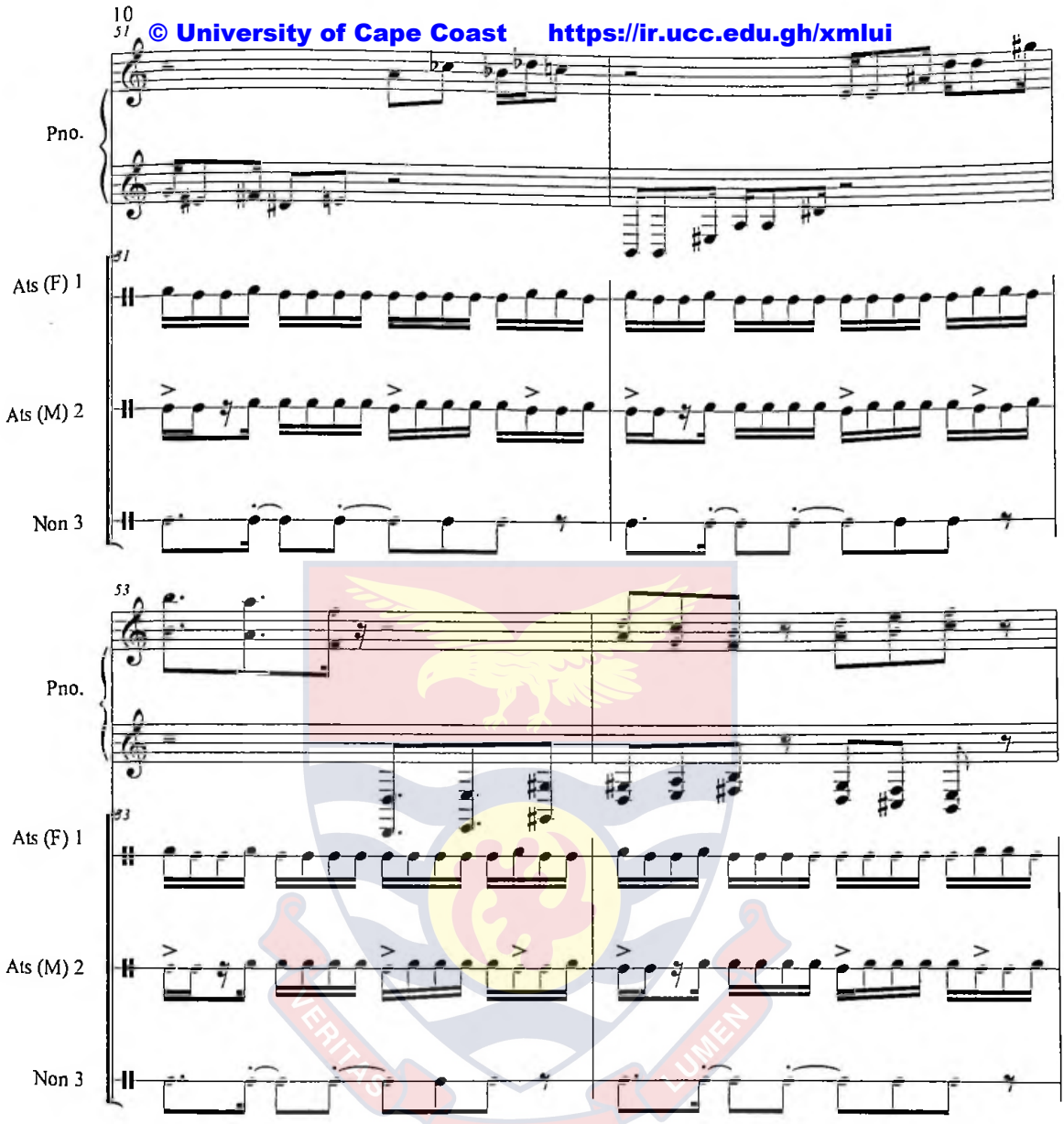

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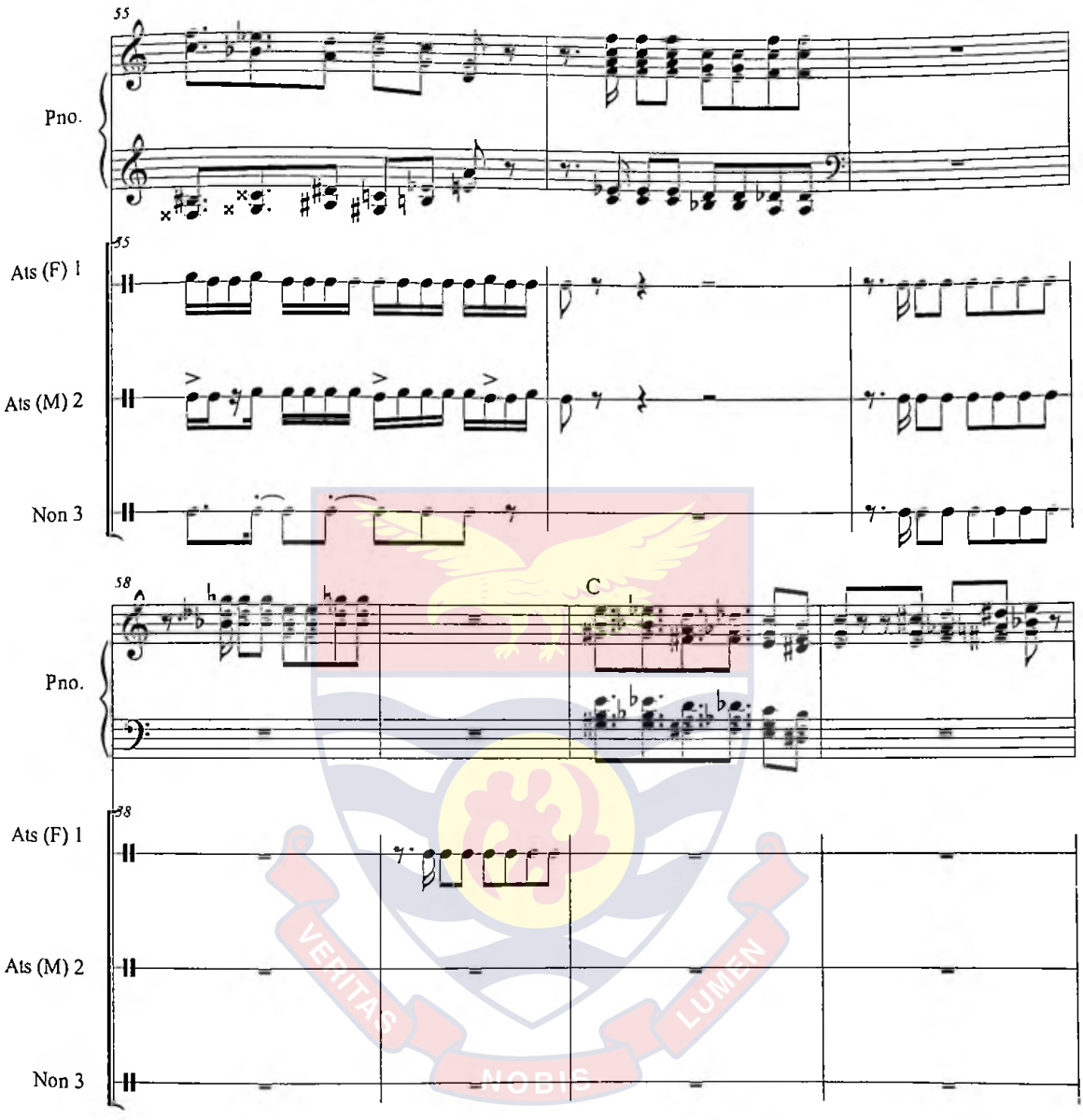

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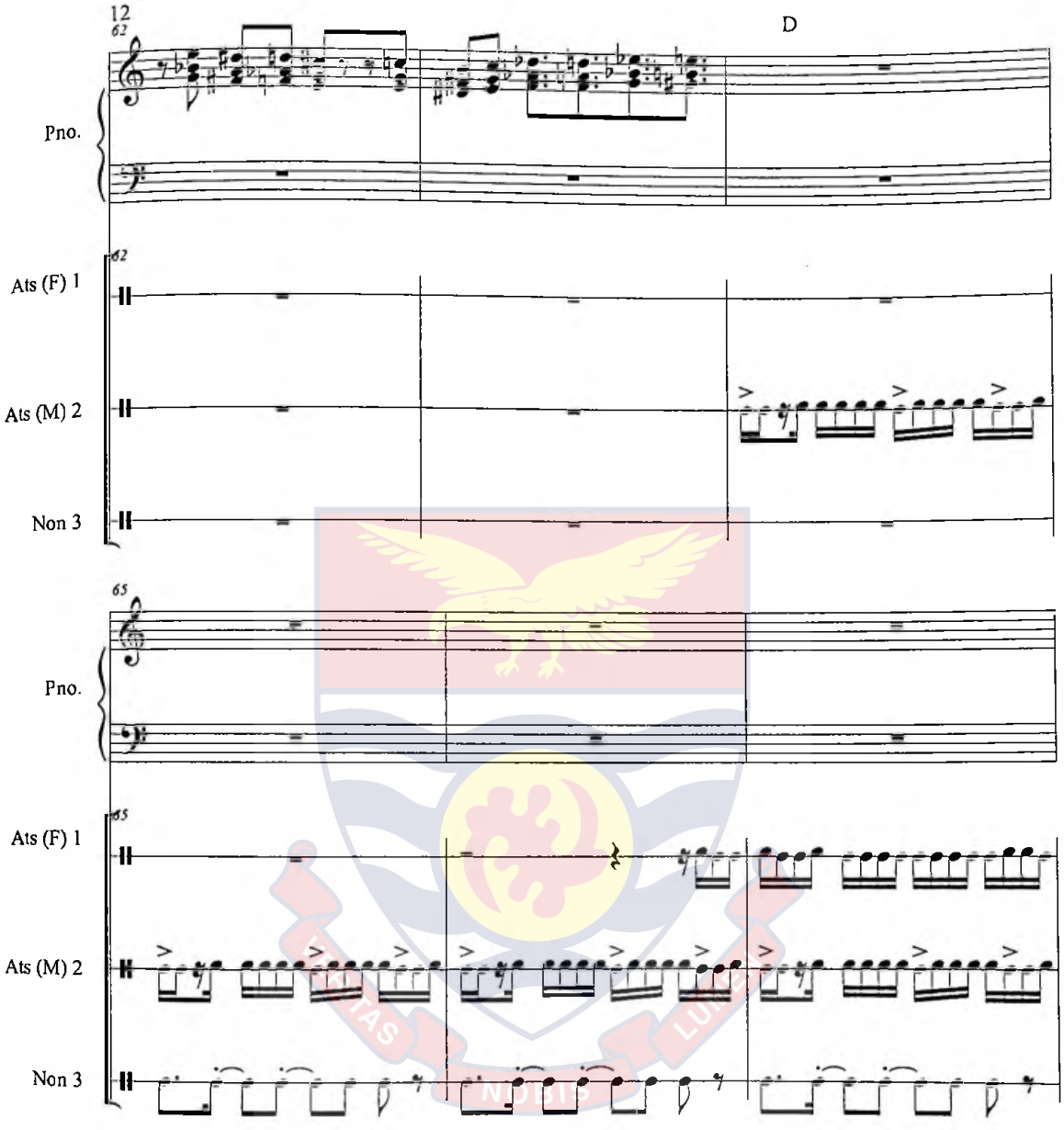

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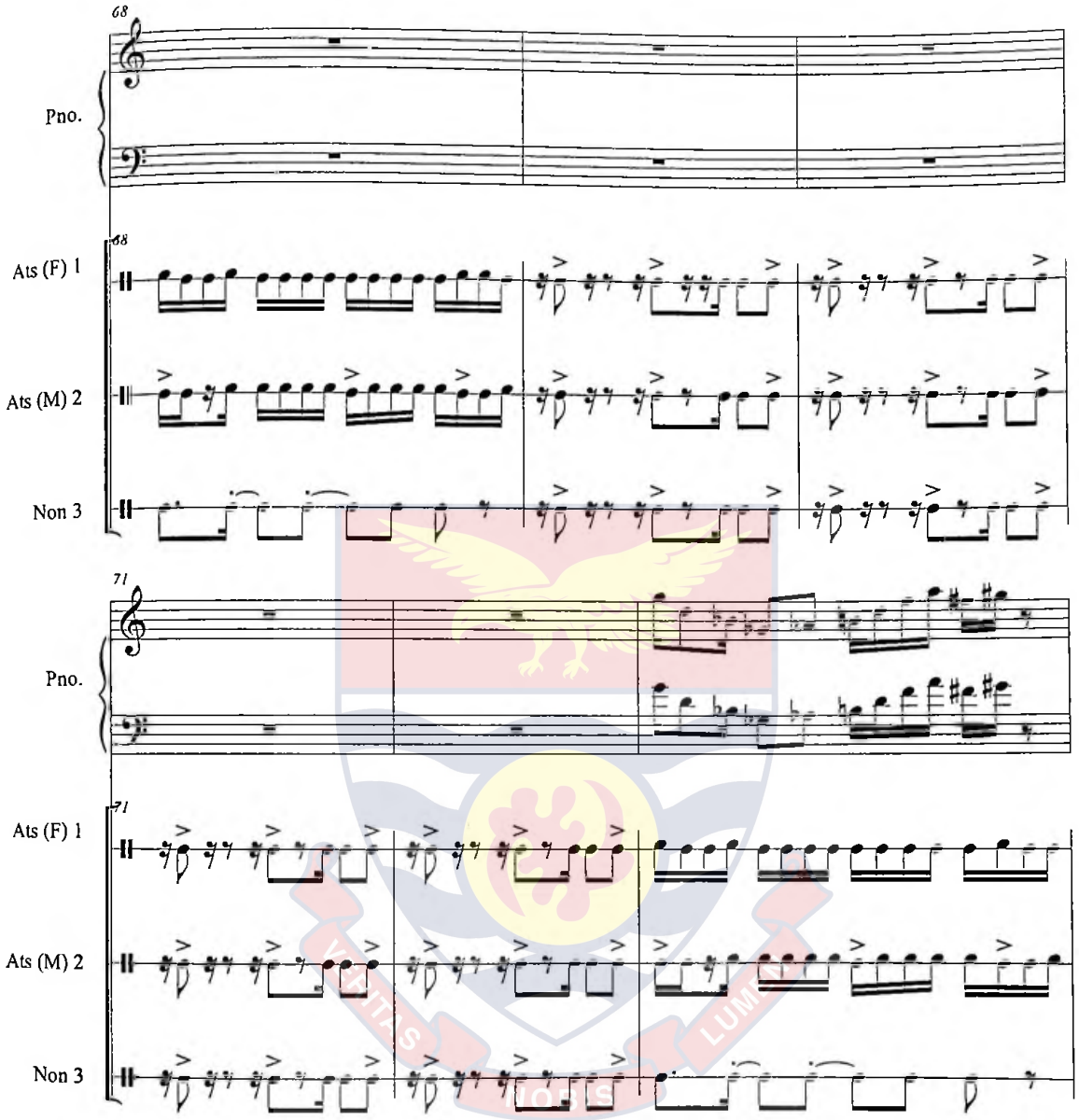

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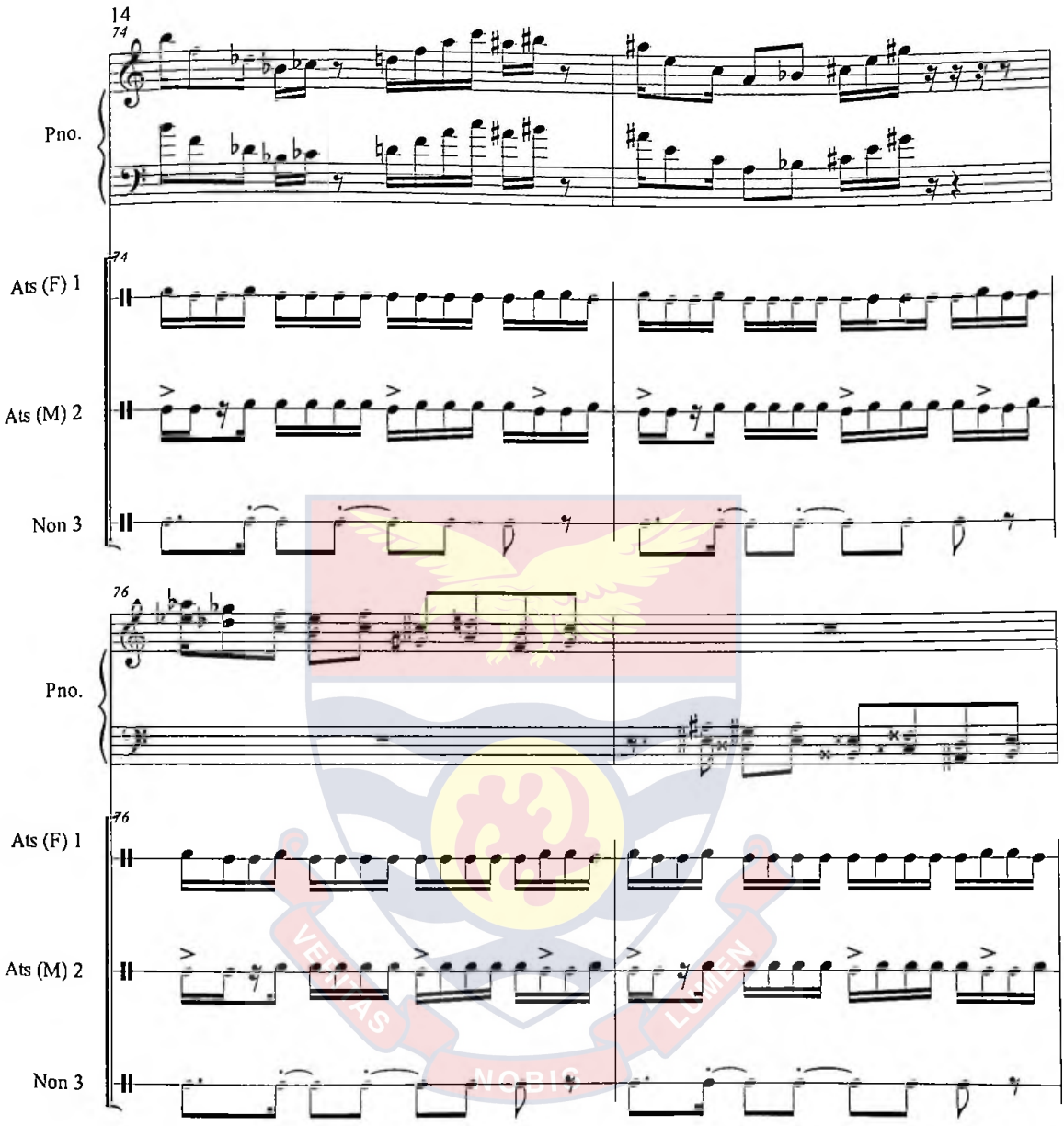

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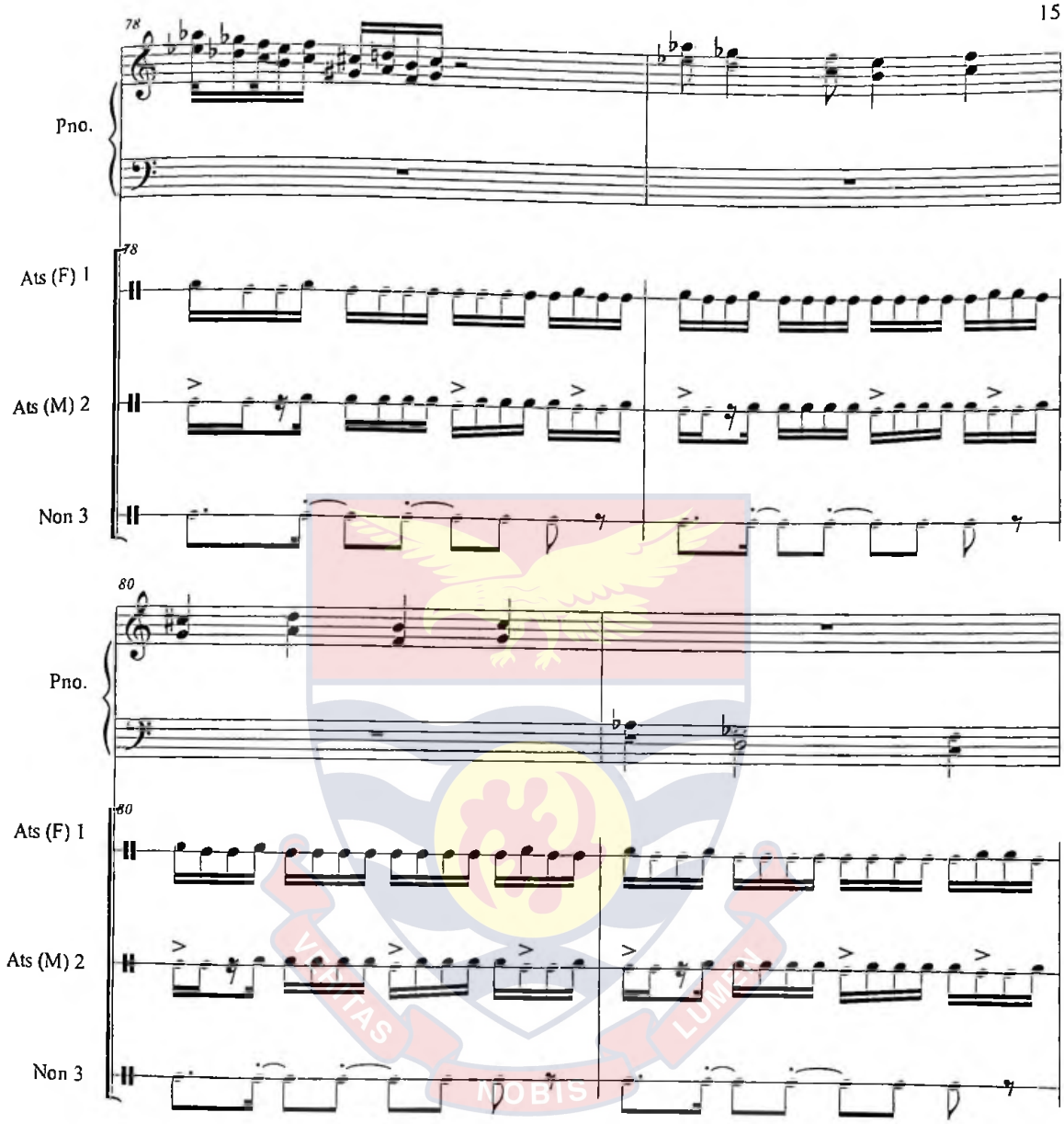

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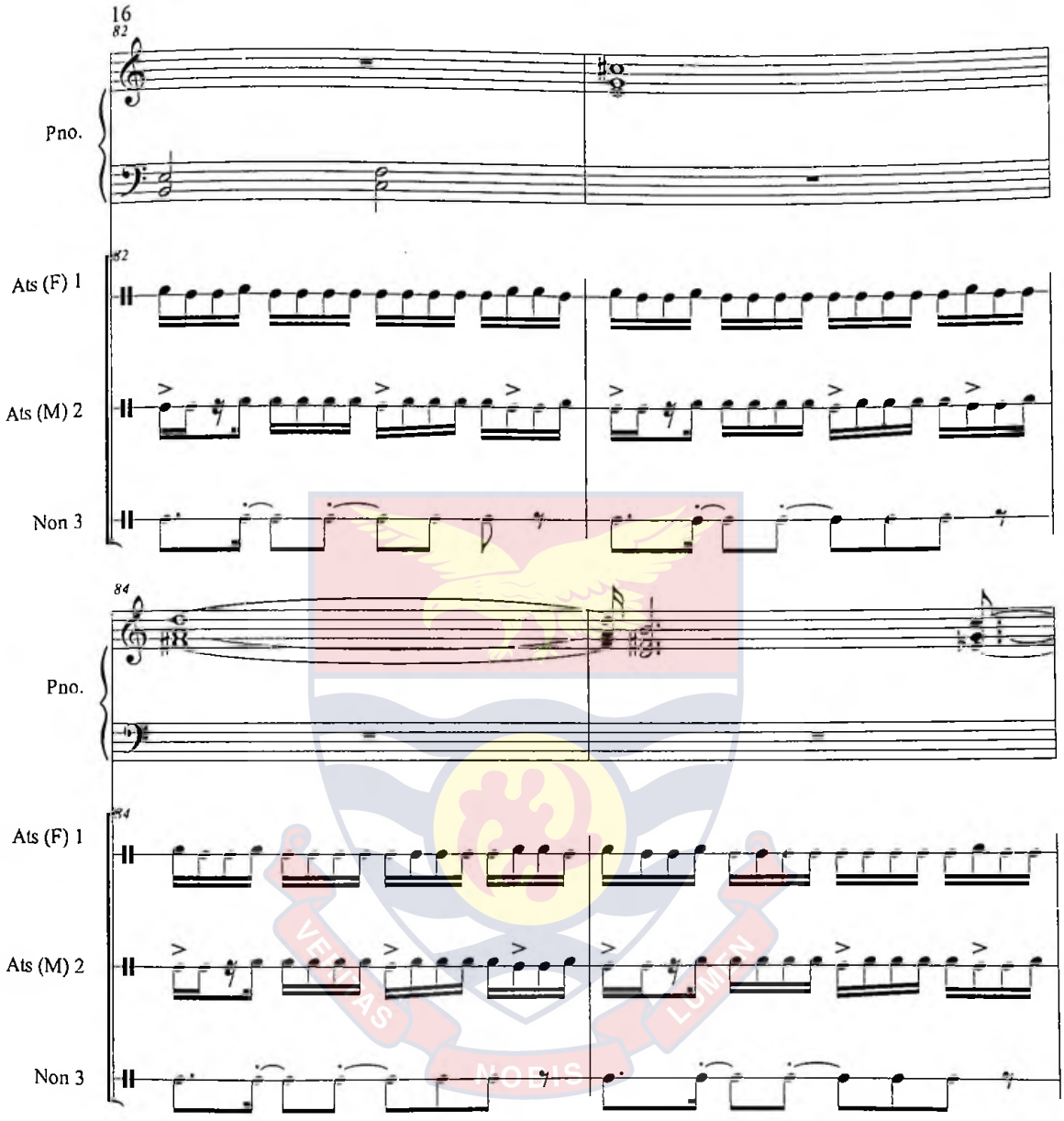

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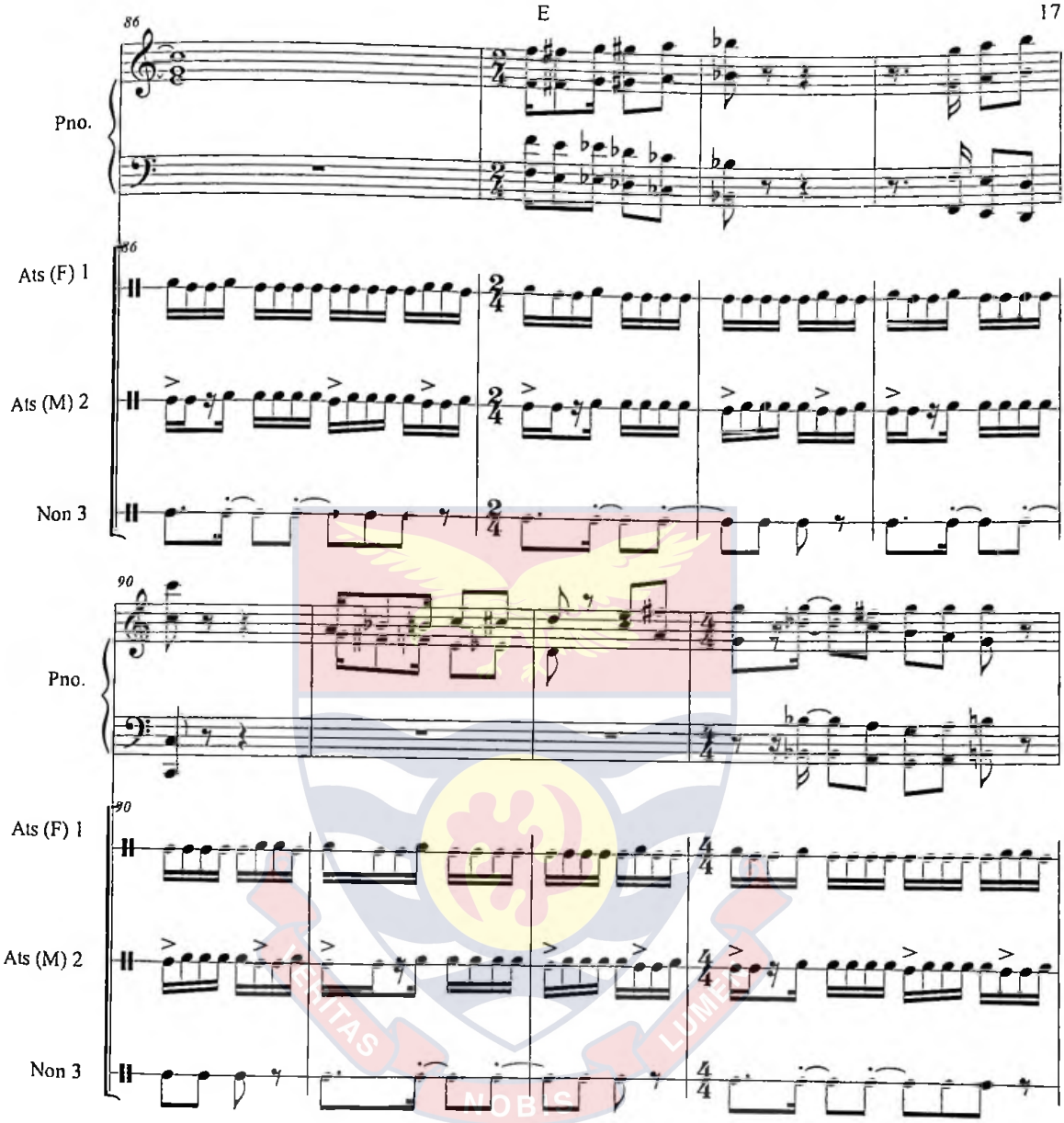

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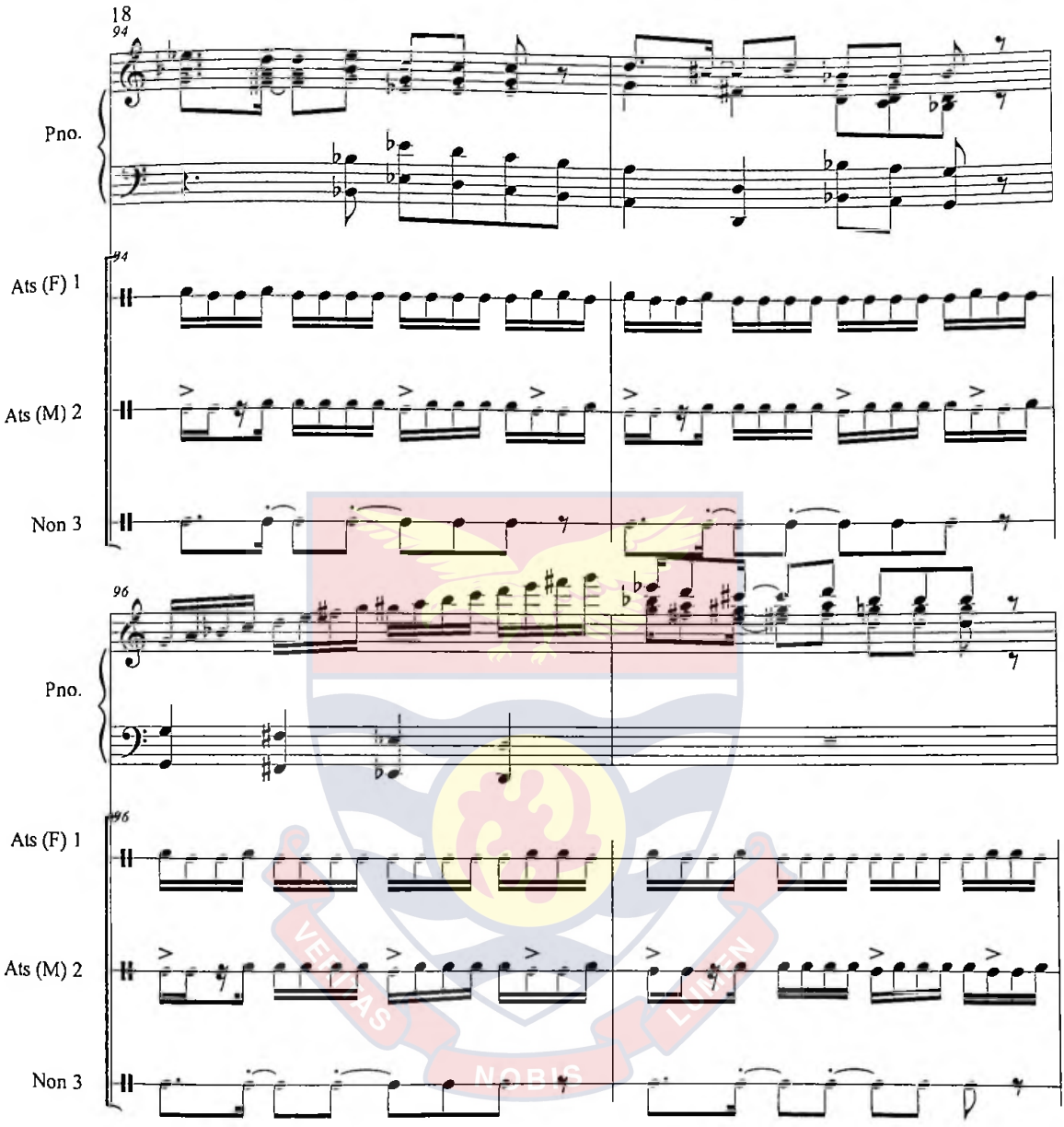

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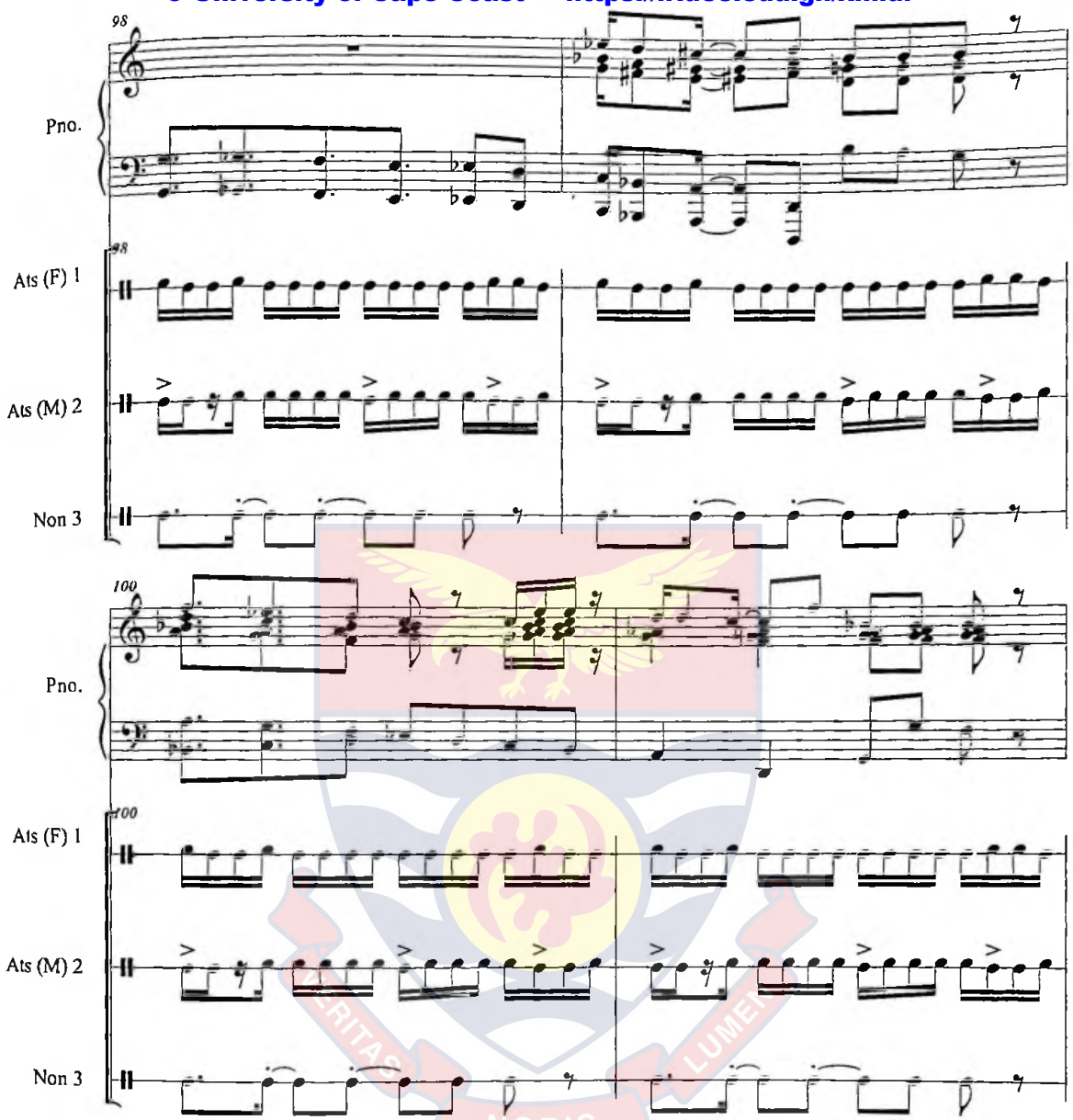

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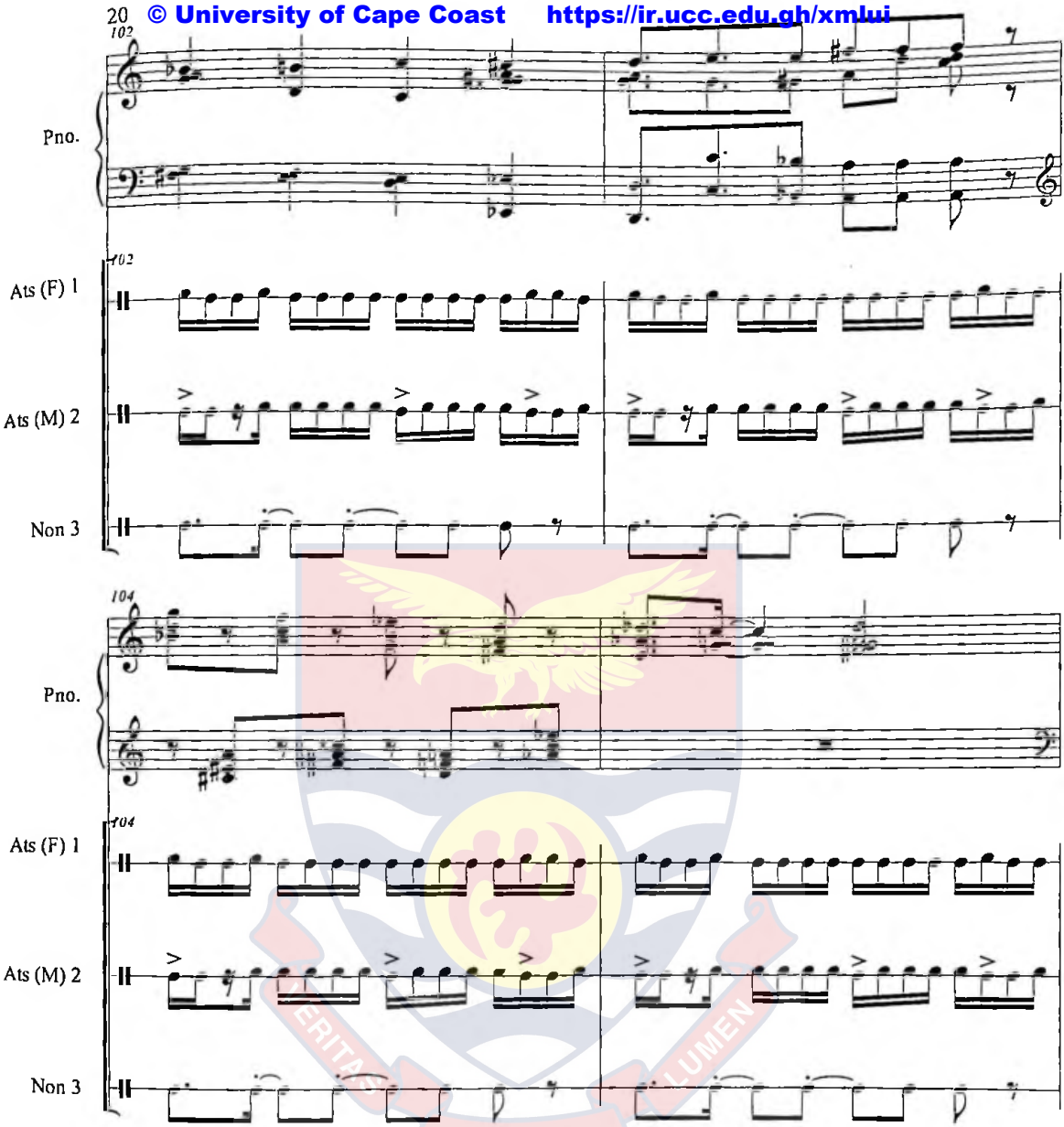

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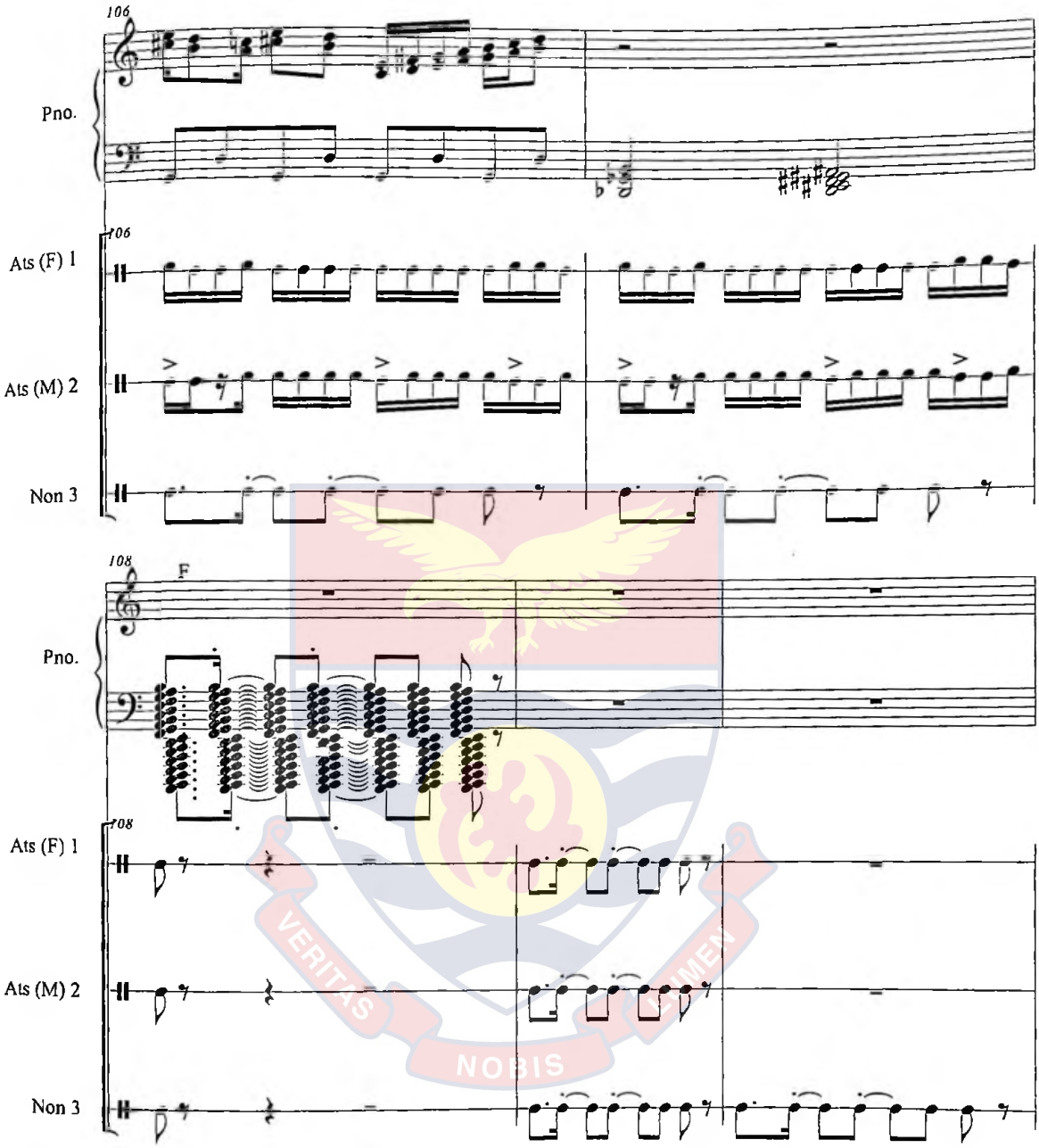

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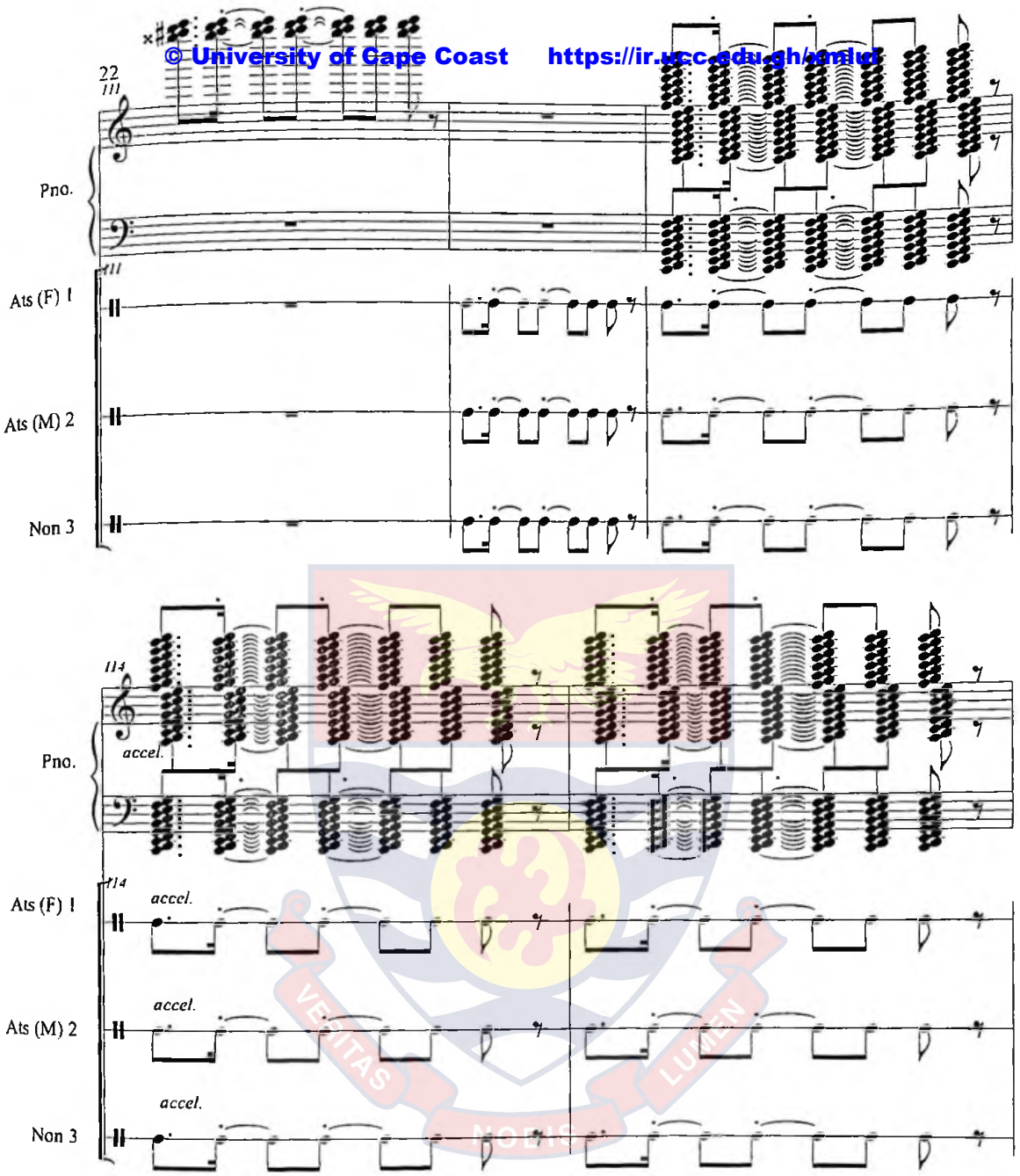

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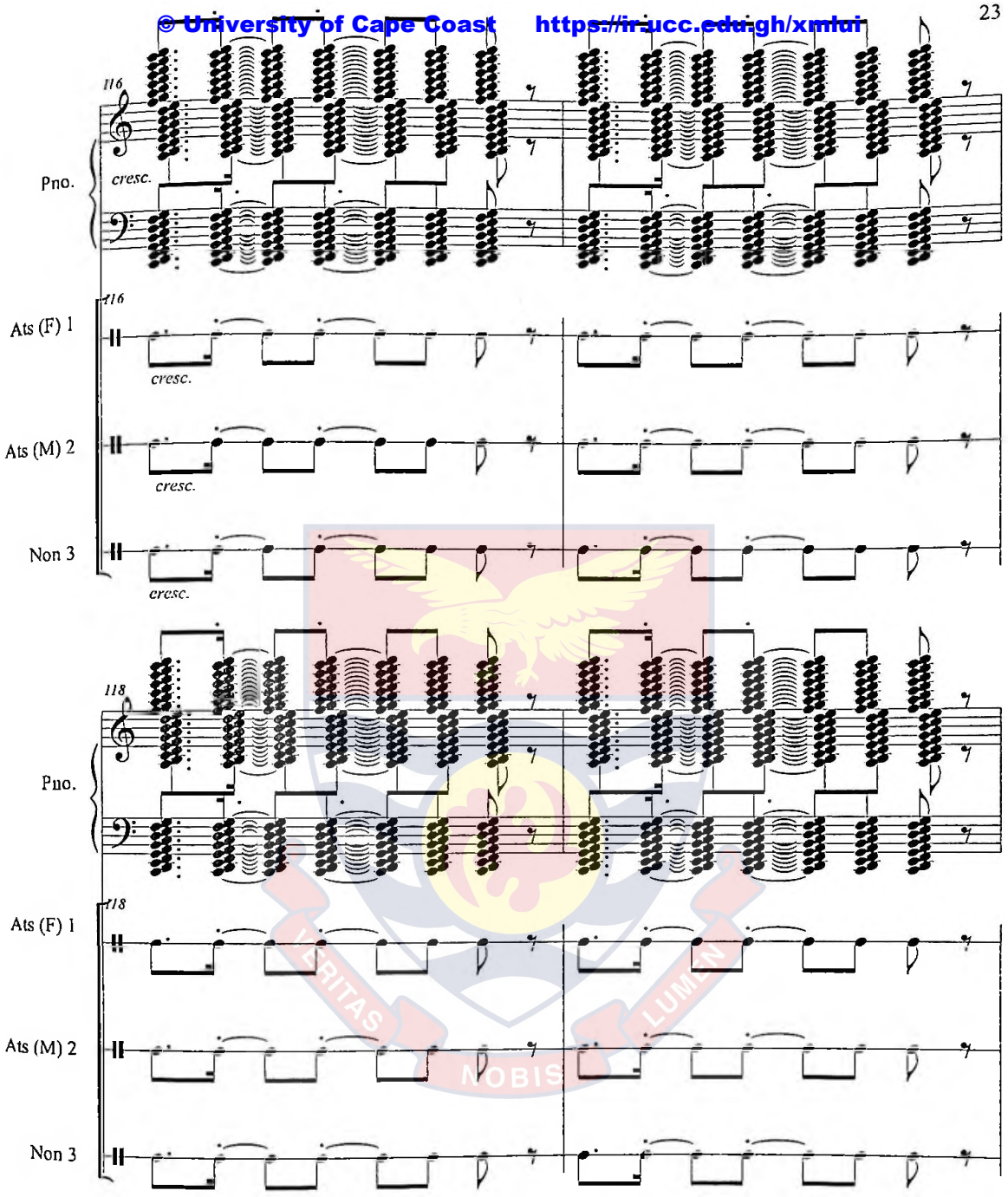

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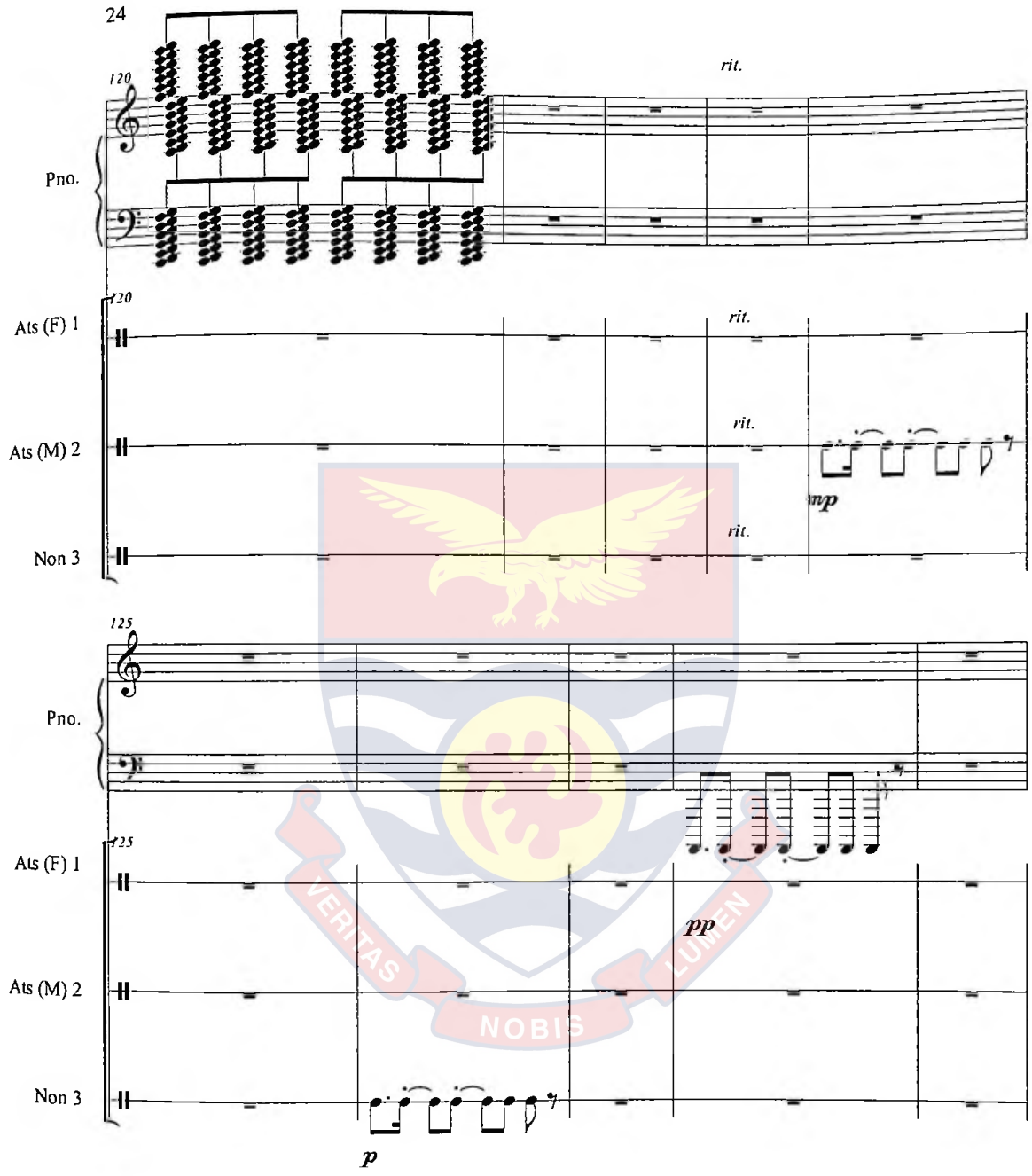

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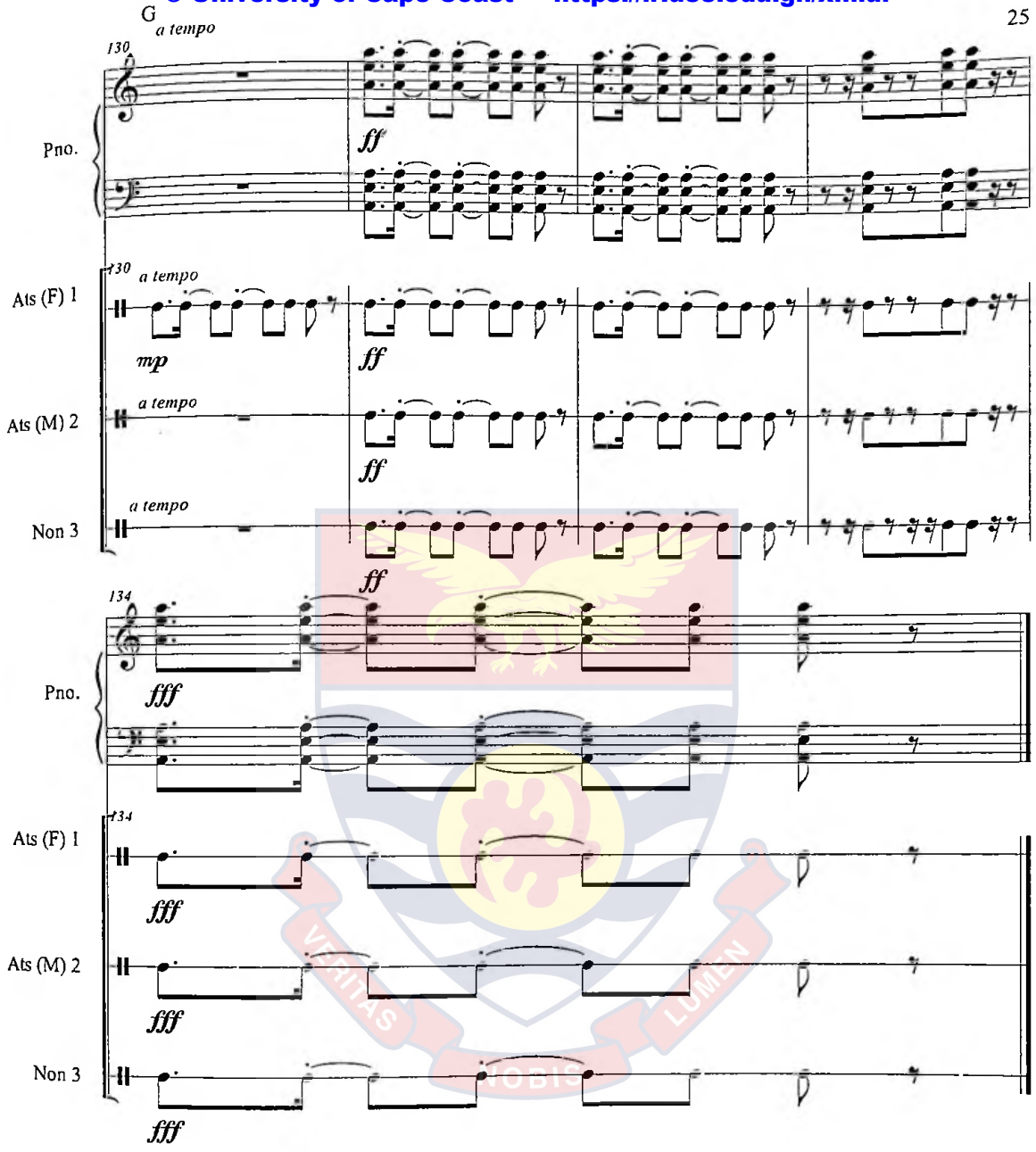

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CHAPTER FOUR

ANALYSIS OF "SANKU CONCERTO"

The Sanku Concerto is a composition written in the African idiom for Piano and Ghanaian indigenous instruments. Since it was composed for the Piano, it could also be referred to as a Piano Concerto. The content of the Sanku Concerto is different from the traditional western concerto. I describe it as an African Concerto.

There are a couple of reasons why I claim that the Sanku Concerto is an African Concerto. The first reason concerns the repieno section of the Sanku Concerto. In the repieno section of the Sanku Concerto, African traditional instruments replace the traditional western orchestral instruments.

The second reason accounting for the difference between Sanku and traditional western concerto is the structure of the rhythmic patterns employed in the piece. Rhythmic patterns derived from "Gabada" music (a musical type performed by northern Ewe of Volta region of Ghana), "Adowa" (performed by the Twi speaking people of the Ashanti region), and "Kpanlogo" (performed by the Ga people of the Greater Accra region) were employed extensively in the piece.

The entire project is in three movements with the western twelve tone scale serving as the basis of this atonal piece. The first movement, structured in the classical Sonata form, derives rhythms from "Gabada" music. The instruments constituting the repieno section of this movement are: "Kidi, Kagan, Axatase" and "nnawunta." The structure of the second movement was based on the rondo form with "Adowa" rhythmic patterns dominating the movement. In the second movement, the repieno section includes the following

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instruments: "Atumpan, Petia" and "Dawuro." Rhythmic patterns derived from "Kpanlogo" music are heard in the third and the final movement of Sanku Concerto. The "Atsewereshie" and "Nnawunta" serve as the major instruments of the repieno section of this movement. The choice of instruments were carefully selected based on the sounds of the instrument, that is, what appealed to the composer's ear to produce an original composition that can be identified as a contemporary art music instrumental composition.

The ensuing section provides an in depth analysis of the Sanku Concerto and will proceed sequentially from the first movement to the final movement.

First Movement

The Sonata (First movement) form of the Concerto covers Five hundred and fifty-four bars (554) bars. The first one hundred and forty (140) bars, form the introduction section of the composition. Further project of the 140 bars reveal that the first seven bars begins with clusters of notes assigned to the Piano, and these are interspersed with shifted accented notes written for the "Kidi" and "Kagan." (See Figure 1).

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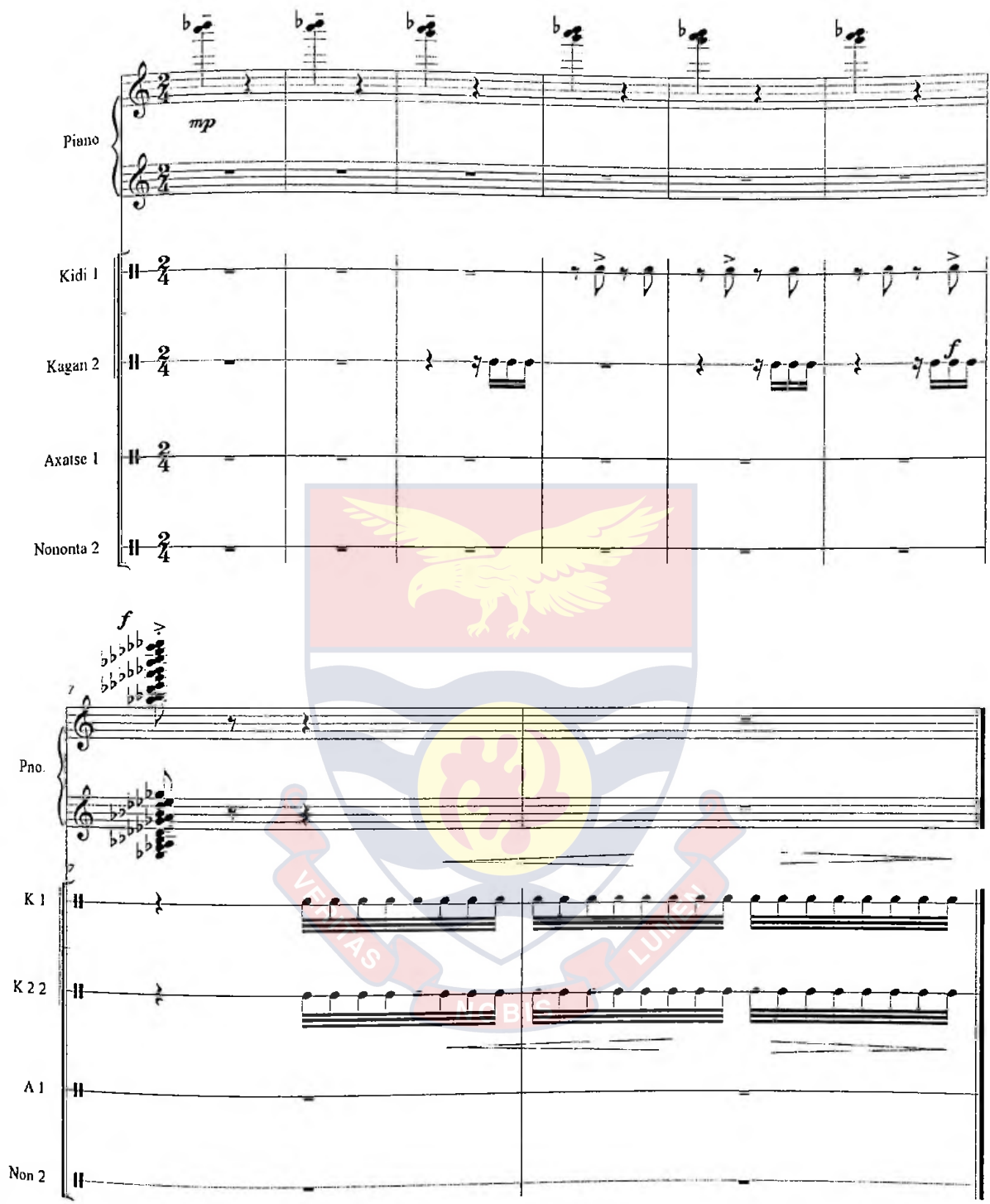

Figure 1: Clusters and Shifted Accents

The clusters in bars 24, which are repeated in 26, show how the black and white keys can be played together simultaneously: The left hand, which will be playing the black or short keys, is going to be on top of the right hand.

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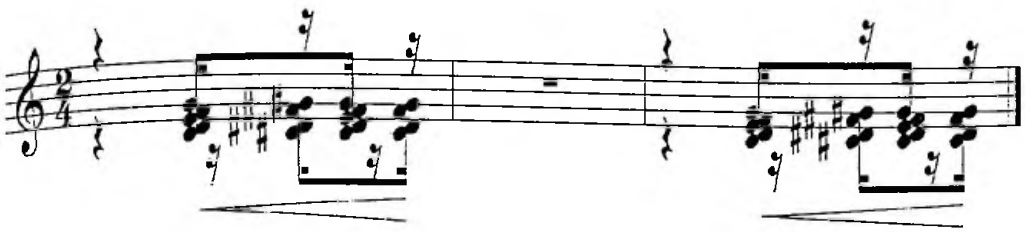
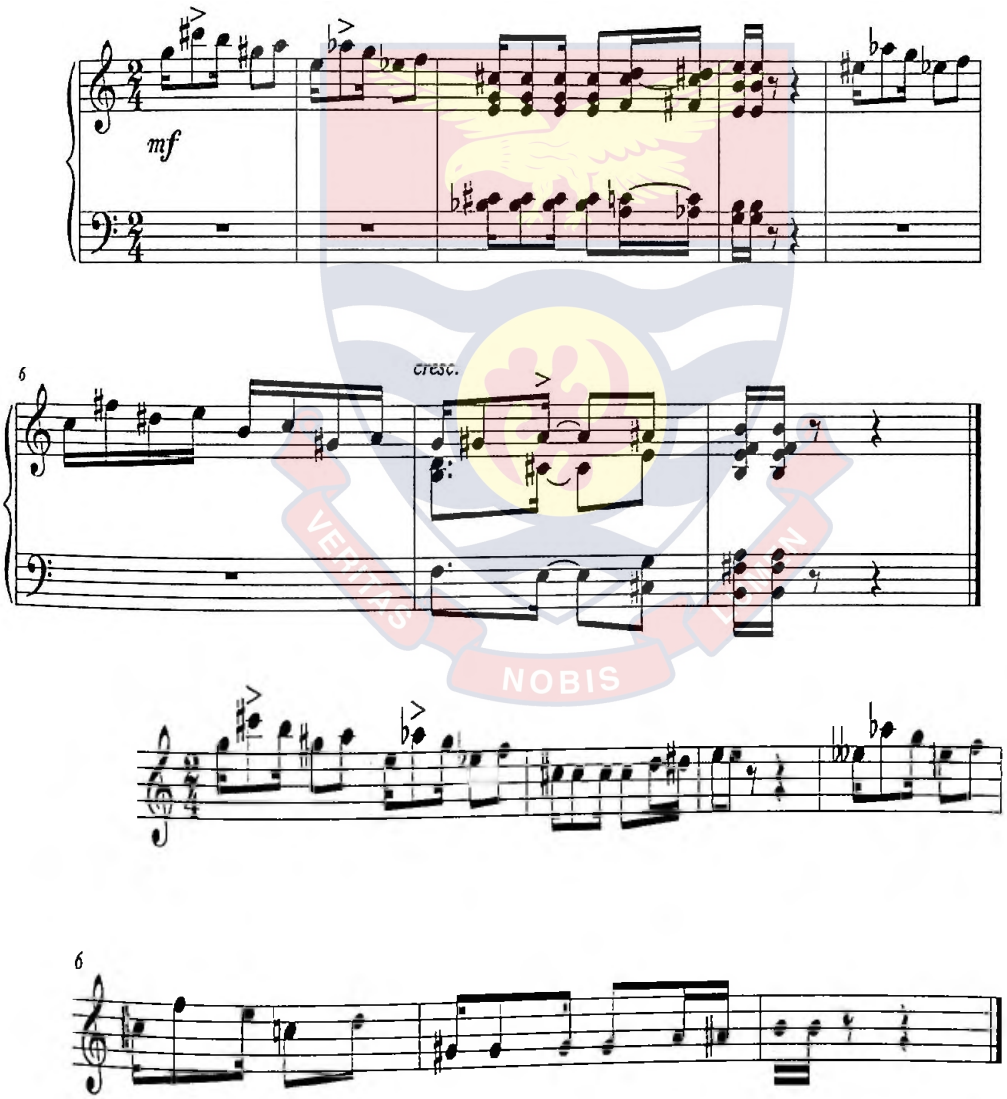


Figure 2: Clusters

Figure 3 demonstrates a modified sequence, which happens in bars 29 to 36. The melody beneath gives as an idea of its direct sequence.



Bars 44 to 55 illustrate free relation of quality, which can be clarified or explained as change of mode.

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The additional scale resources have been spelt right under Figure 4.

Figure 4: Free Relation of Quality

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The bar lines from bars 128 to 132 remain its traditional functions, but no longer restricted to a fix position: There are change of meters from one bar to the other respectively. This is shown in Figure 5 below.

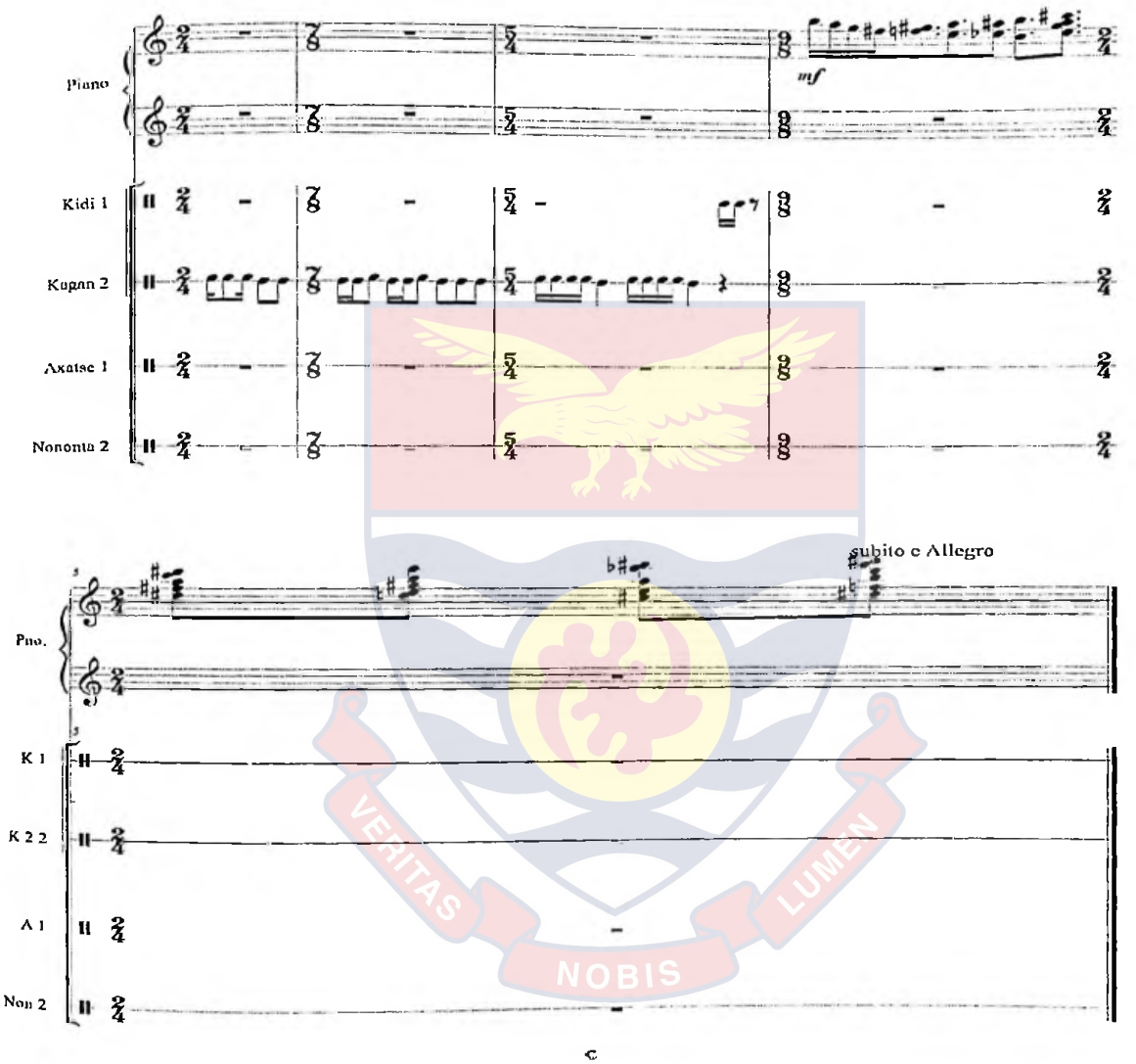

Figure 5: Changing Metres

The exposition appears in bar 141. Interestingly, the first theme, which happens to be in the first subject group, contains only four notes, descending in major seconds. Yet, there is development in the exposition. This is to say that these four notes in the latter are developed immediately after its appearance (four times). Observe its growth in Figure 6

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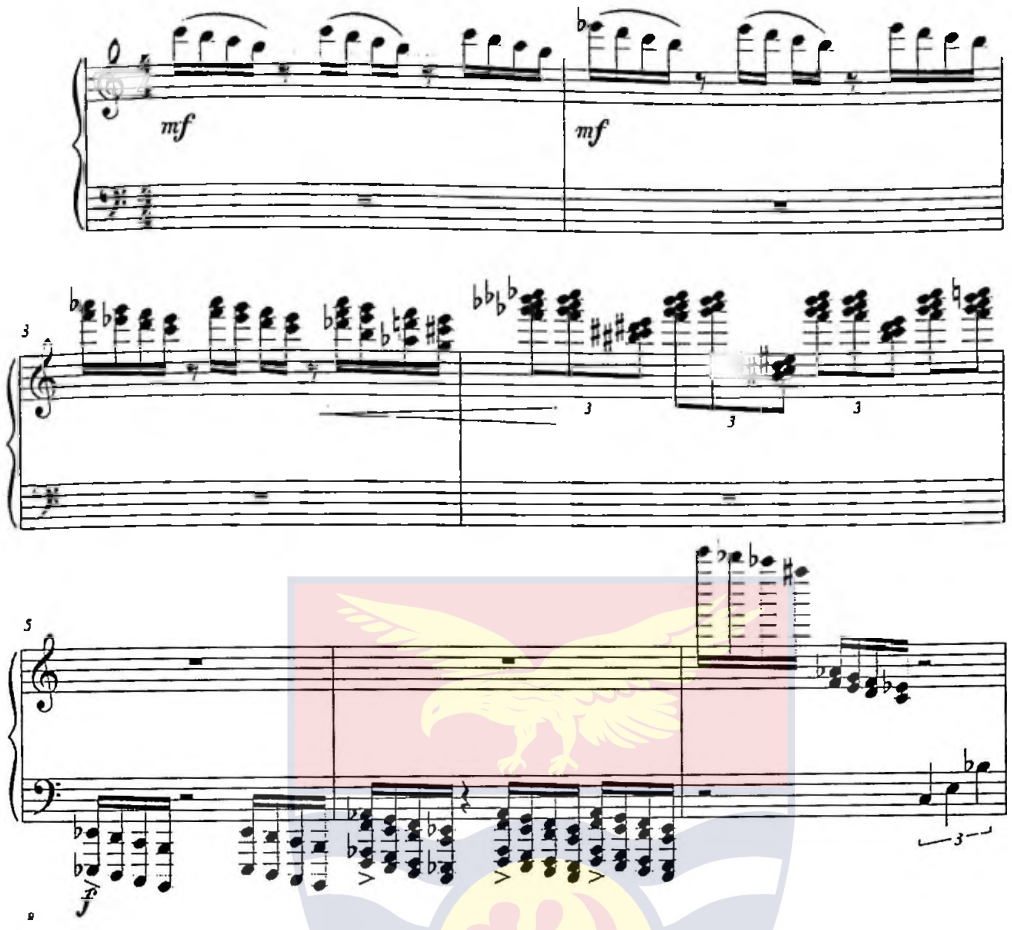

Figure 6: First Theme in First Subject Group

The repieno introduces an eleven-bar transition to connect the first theme to the second theme. This theme is crafted with immediate change of meter, being three crotchet beats in a bar. Studying the melodic line critically, one can observe that the application of nonvocal melodic lines are present. Though it contains some sweet melodies, it is still difficult to sing along. Therefore, this section of the sonata can be termed as nonvocal melodies. The reason being that the theme is analytically done by exploiting and manipulating extended ranges. These ranges are extended up to about three octaves. Another reason for the difficulty in producing the melodic line vocally is the long and extensive leaps. The melody is repeated in the bass, with different pitches

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(transposed a fifth downward diatonically), while the right performs trills. This evident in bar 160 to 169 on the face of the score.

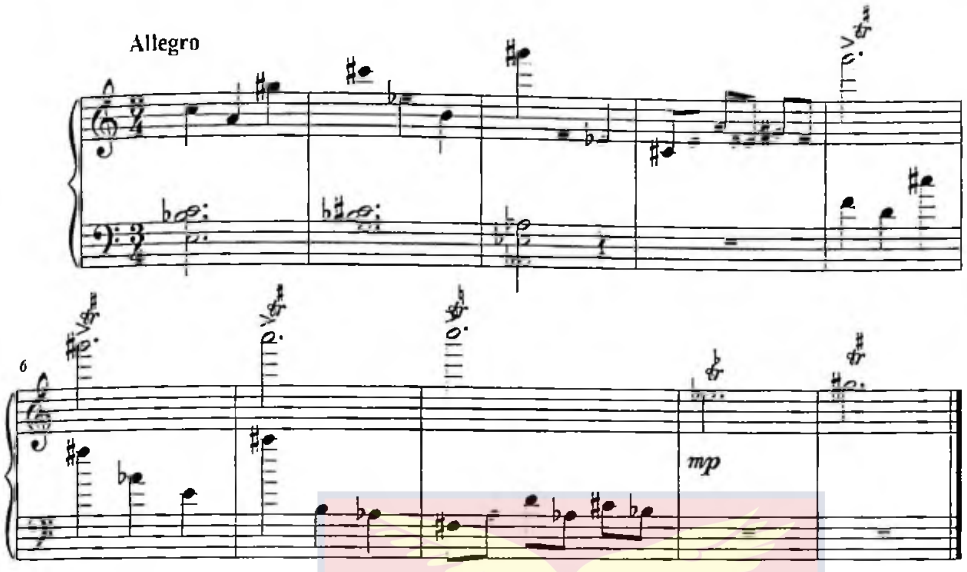

Figure 7: Second Theme in Nonvocal Melodic Lines

The meter of the second group of subjects revert back to two-crotchet beat in a bar. There are two themes here. The first comprises 24 bars (from bars 171 – 194), while the second contains 8 bars (from bars 195 -202). Unlike the first subject group, there is no transition to the second theme. The melody appears right after the previous theme.

The second subject group presents a poly-chordal structure.

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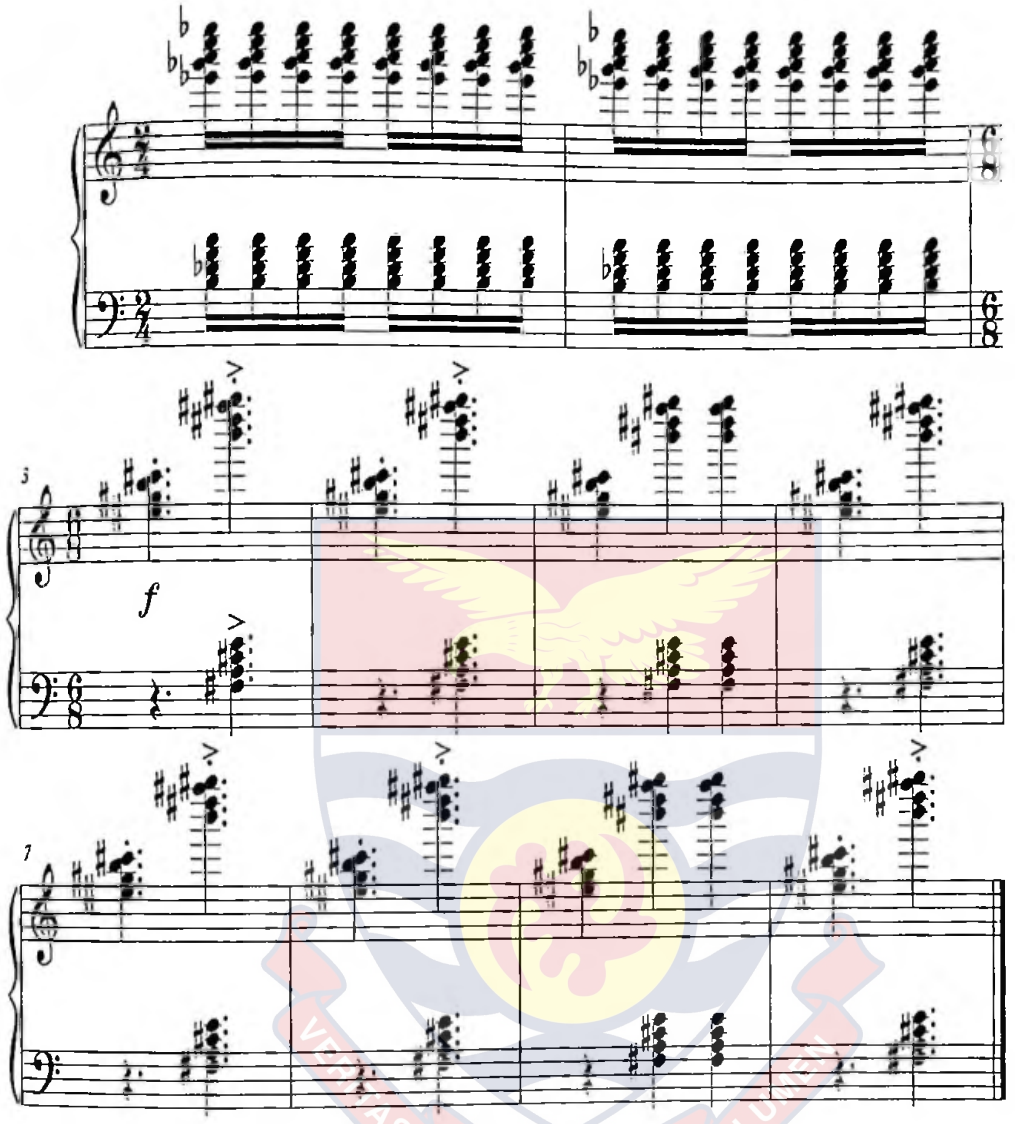

Figure 8: Second Subject Group in Poly Chordal Structures

The exposition is repeated with few changes, in dynamics. The changes are observed from bar 204 to 271. The technique of diminution is employed to develop the first theme. This part has been circled in Figure 9 below.

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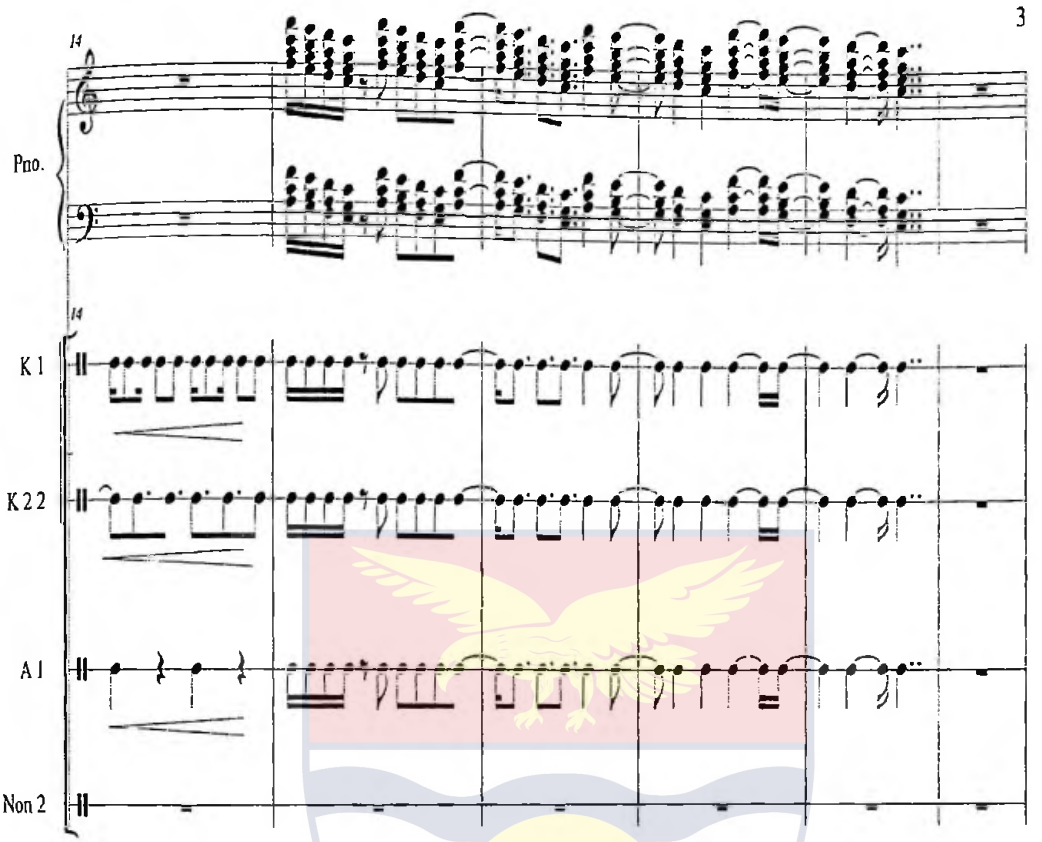

Figure 9: Diminution of Melody in First Subject Group

And of course, we can also find some clusters at the end of this section. These clusters serve as transition to the development of the second theme in the first subject group from bar 298 to 309. This is executed from two crotchet beats in a bar to one crotchet beat in a bar. Also, there is an exhibition of augmentation in the transition. Unlike the diminution (as stated earlier), this time round the term "accelerando" is stated clearly in the score for the performer to express the speed.

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Transition to the second theme in the first subject group.

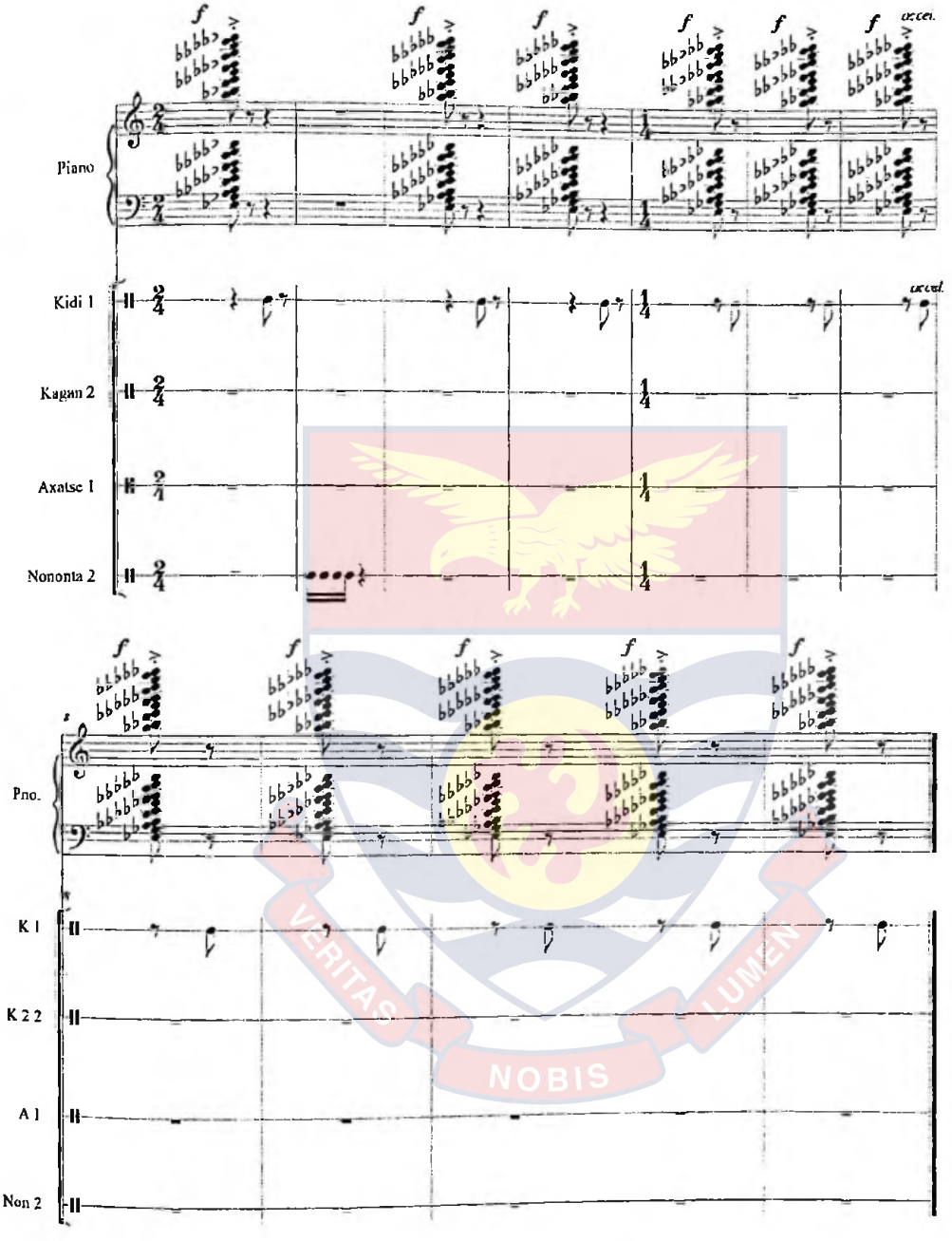

Figure 10: Augmentation in Transition to the Second Theme

Development of the second theme starts from bar 312, and ends on362. The effect of waltz is dominant here, as the repieno stresses or marks the first accent of each every bar with staccatos on the next two beats.

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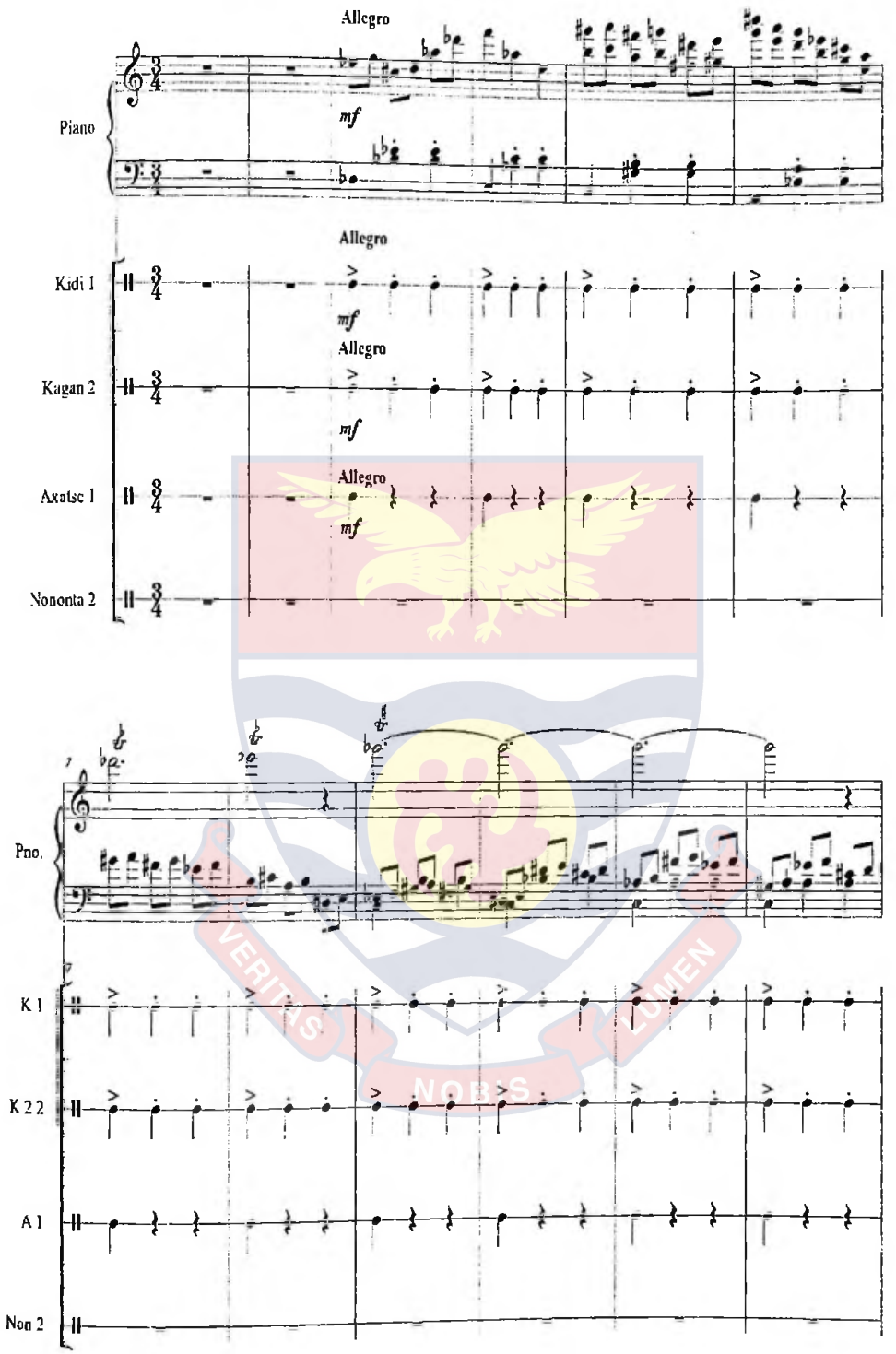

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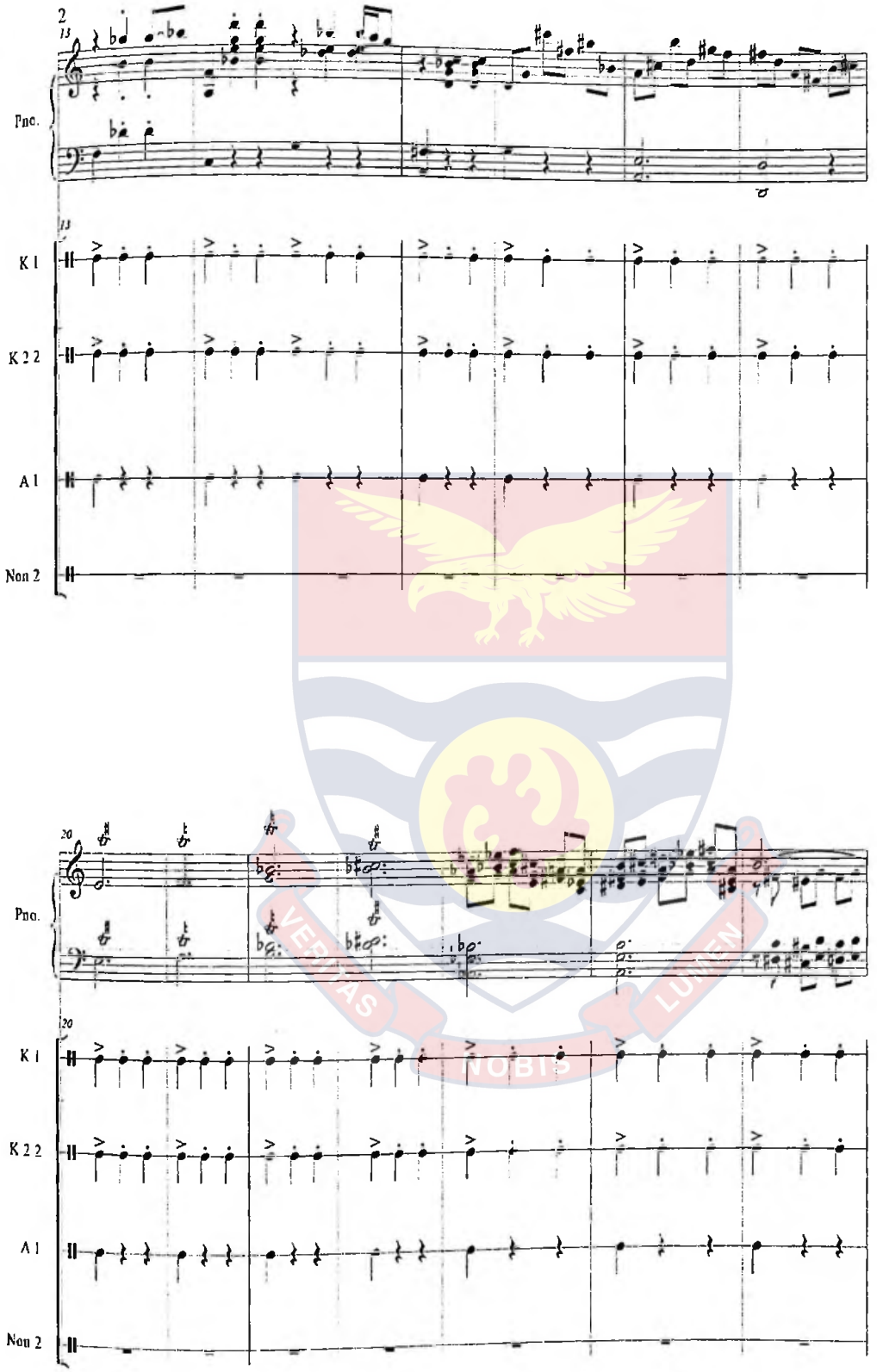

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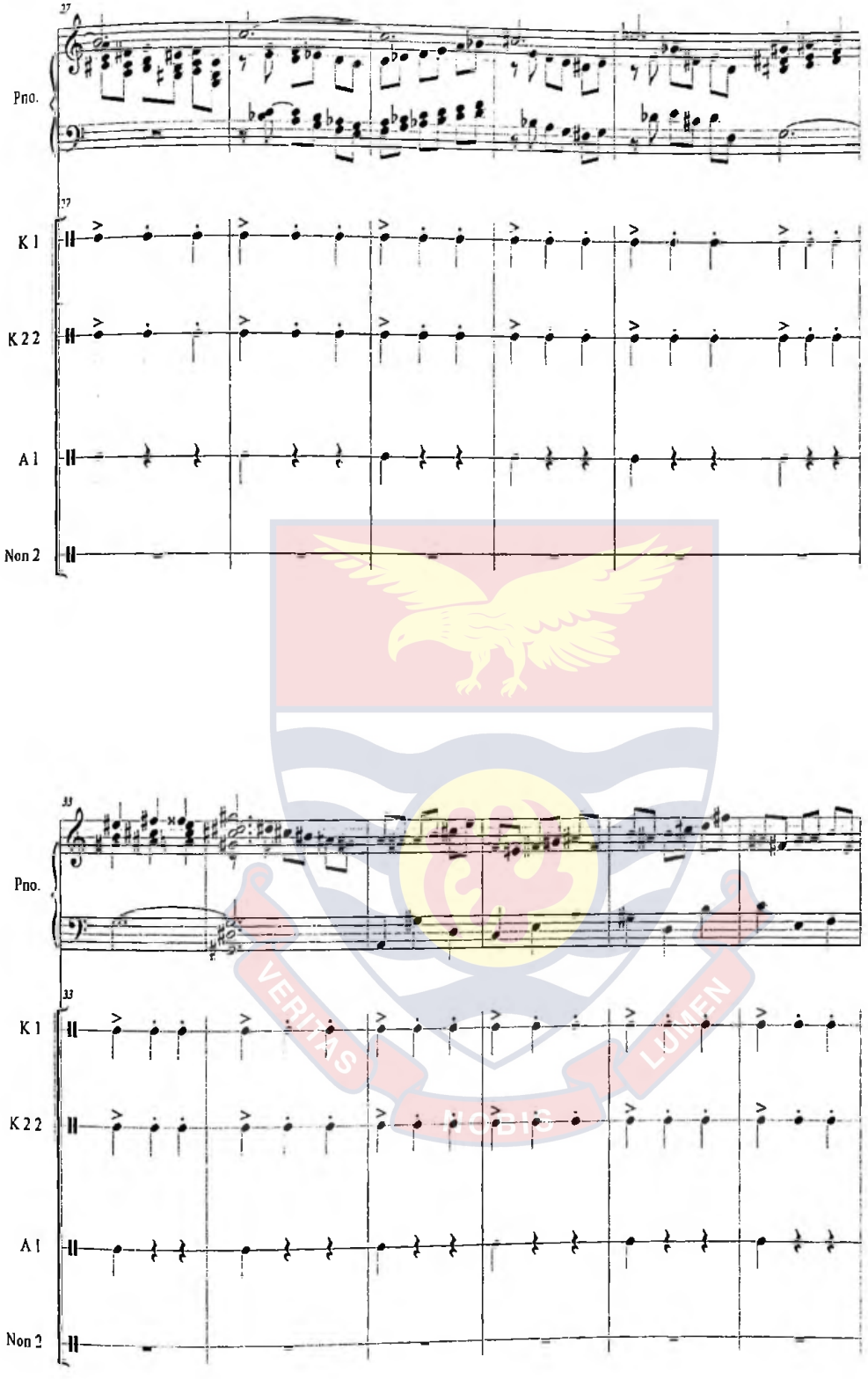

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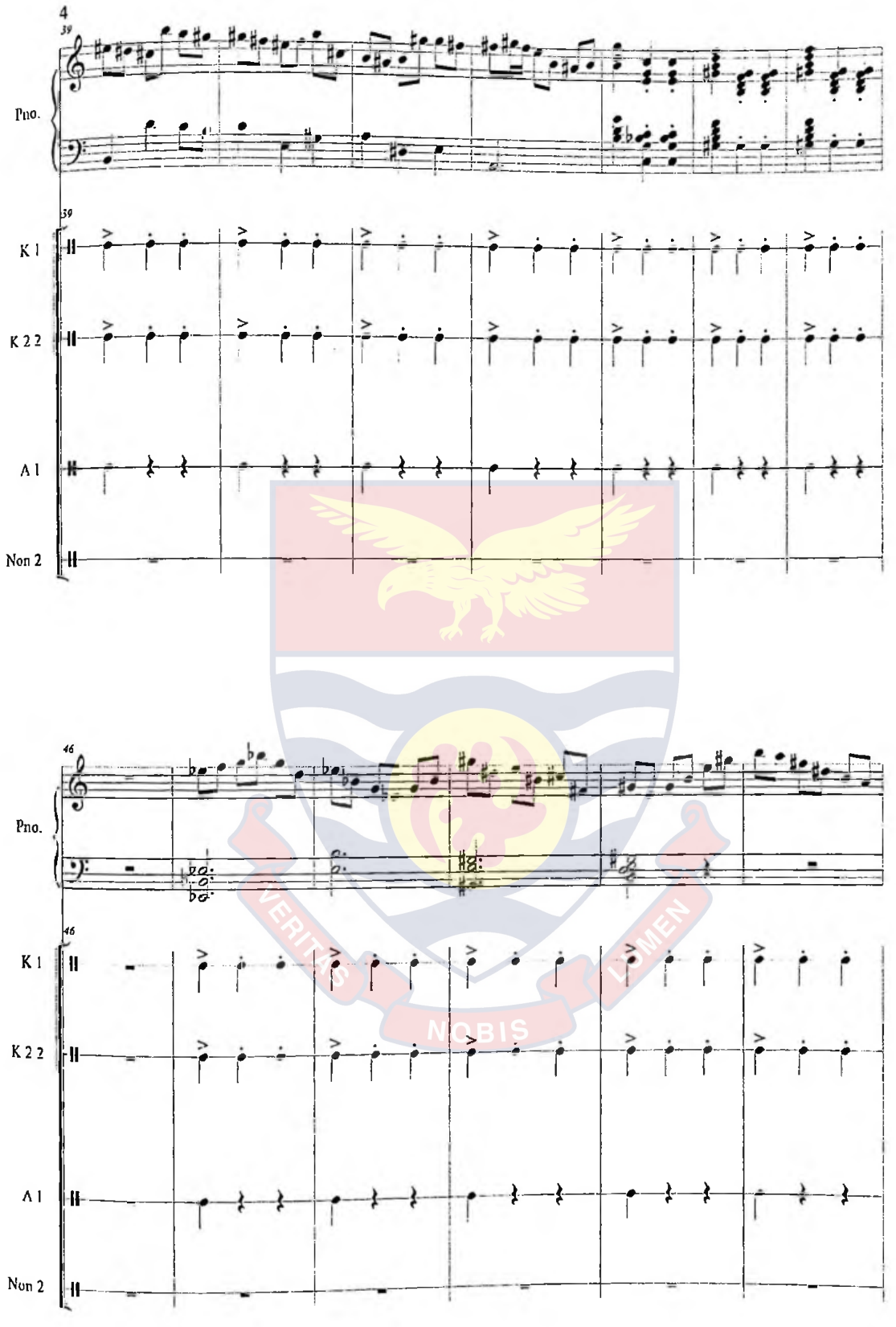

Figure 11: Development of Second Theme

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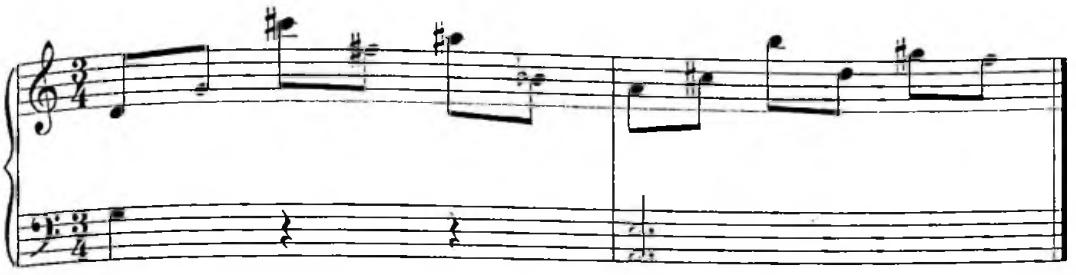
In this same section, there are few techniques such as the use of



and the eleventh minor chord on G have all been spelt in a very different way that may not be very common in the traditions of conventional harmony. Observe judgmentally how it has been illustrated in Figure 12. The last B flat in the first bar and the last A and G (all in the soprano) in the third bar serve as passing tones to the chords. The chords are spelt below.

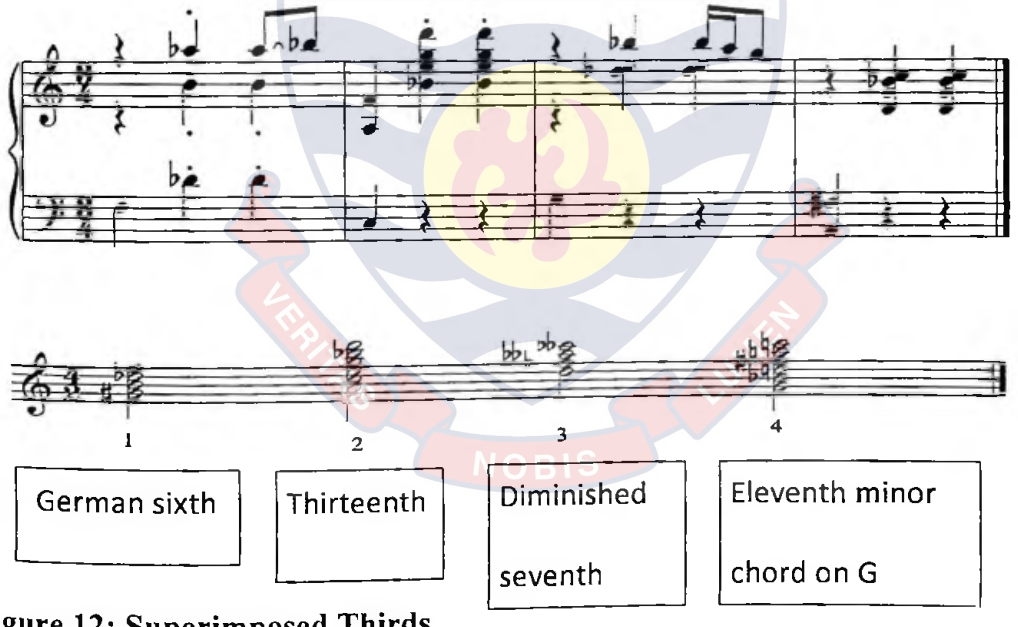


Figure 12: Superimposed Thirds

In this same section (development of the second theme in the first subject group), we can find polychords in arpegios. In bar 326, G sharp major triad is found on top of G minor, while A flat diminished seventh chord (spelt enharmonically) is on top of A major triad. Figure 13 demonstrates this.

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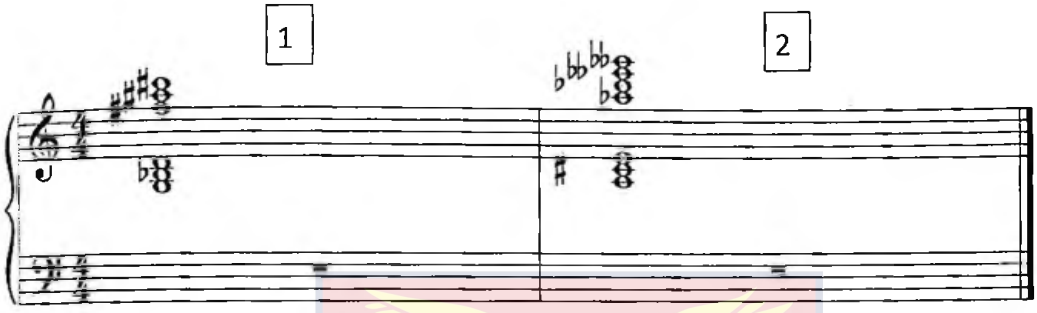

Figure 13: Polychords in Arpegios

Another technique one can find here is the use of parallelism, which can also be classified as similar motion from bars 329 to 341. In conventional harmony, this technique is used with extreme care, since some parallel movements like 5th and 8th intervals are forbidden. In modern or contemporary music, it is applied at any time, irrespective of intervals. Furthermore, Parallelism has a tendency to diminish the efficient influence of harmony, and to increase its coloristic value. This can also be termed as melodic doubling.

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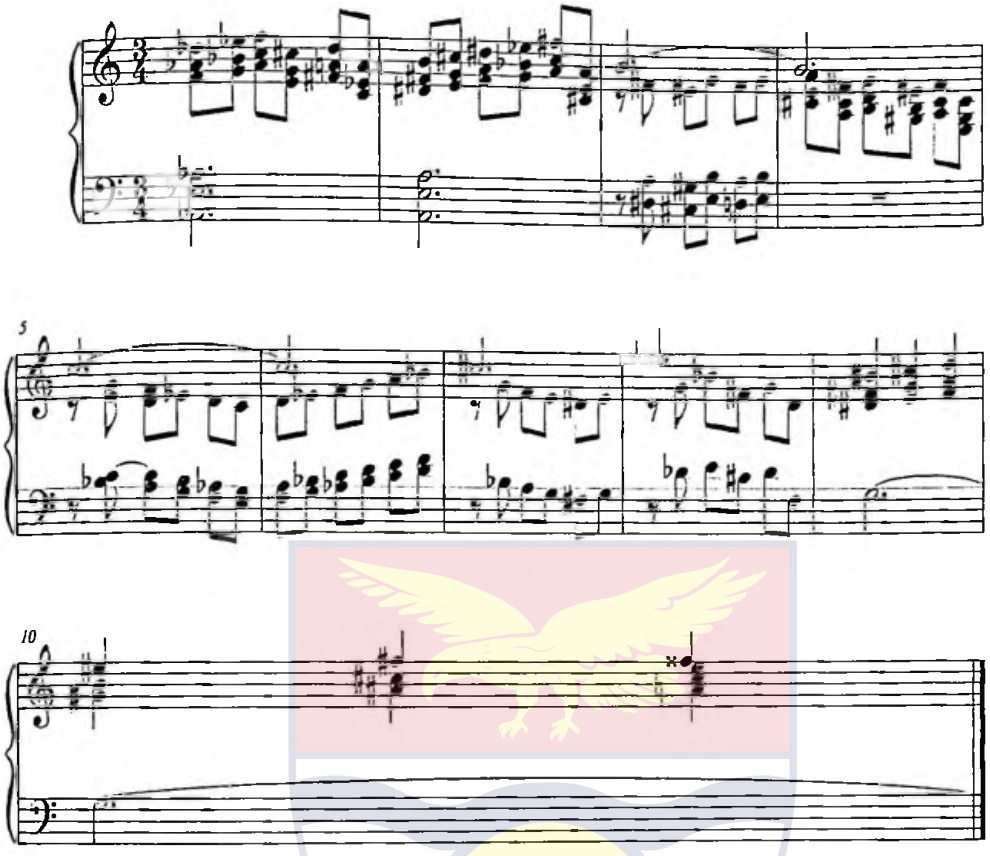

Figure 14: Parallelism

Dual modality is very obvious when two inflexions of equal notes occur together or in close juxtaposition. This practice is expressed from bars 344 to 351, when the right-hand plays in A major, while the left-hand plays in A minor. At this moment, two modes are being heard at the same time, hence its name Dual modality. The main melody (the right hand) is composed in sequence. Actually, without the left hand, one can easily identify the melody in its tonality. This is to say playing the main melody sounds tonal and very conventional in the key of A major. Yet, the appearance of the left hand in another mode changes the colour of the melody to an unfamiliar texture. This is seen in Figure 15.

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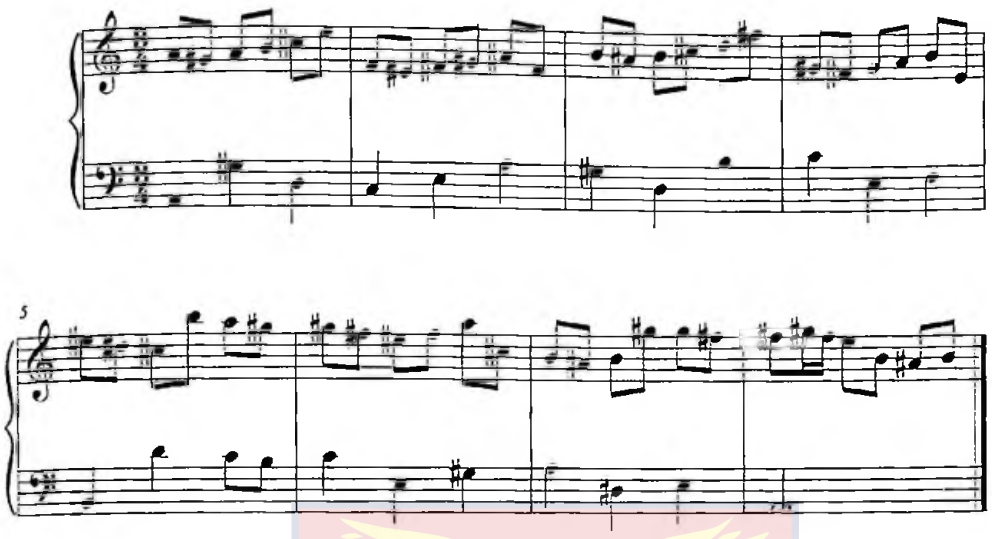

Figure 15: Dual Modality

Figure 16 is a pure example of shifted tonality. This is an unexpected change of tonality. In conventional harmony, modulations are cautiously organized and go on smoothly to a different key. In contemporary (twentieth century) music, there can be an abrupt change of key without any preparation. From bars 356 to 370, there are sudden changes of centre. In effect, this is least expected. It starts in the key of E flat major, and moves straight to E major without a pivot, and then moves on to A flat major, A major, B flat major and finally lands on B major. Afterwards, the music brings us to polytonality (in contrary motion), where two keys play at the same time. From bars 367 to 370, the right hand plays in C major, while the left hand plays in the key of B flat major. In the next bar, D flat minor on the right hand plays against A major on the left, followed by D major against A flat minor, and lastly E flat minor on the right hand and G major on the left hand.

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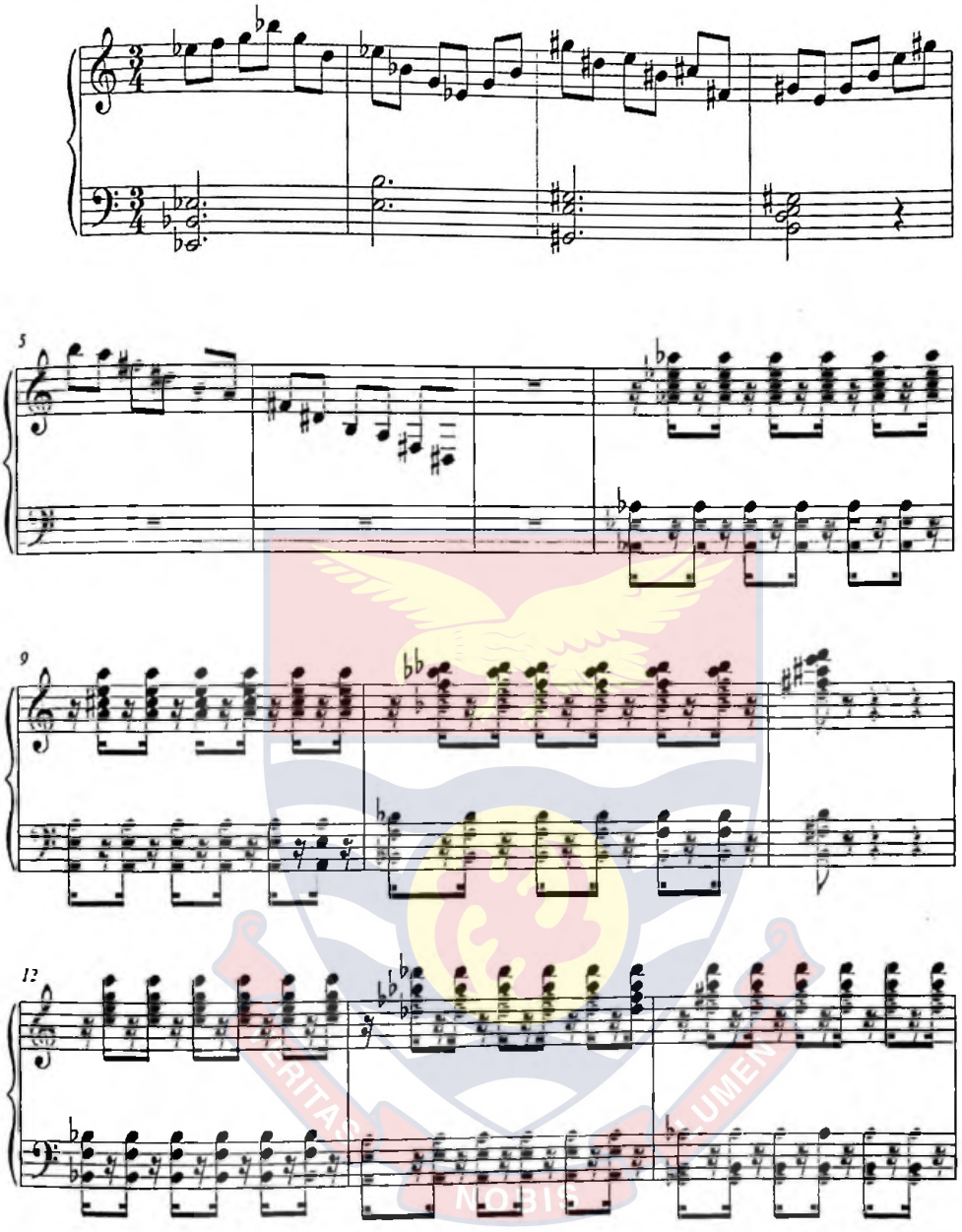

Figure 16: Shifted Tonality and Poly Tonality

Bars 363 to 370 serve as transition to the development of the first theme in the second subject group. The development of the first theme in the second subject group is prepared in 81 bars (from bars 371 to 451. The beginning of the section, is arranged for the right hand only (treble clef); therefore, this section sounds very feminine and light in texture, but deep (Harmonies) in development. The principal technique used here is known as melodic doubling.

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In common practice harmony, doubling of melodic lines such as the, third and sixth has always been accepted by most theorists as the accurate approach in doubling melodic lines. On the other hand, twentieth century composers incorporated numerous intervals and complete chords. In this section, some forbidden melodic doubling in common practice was executed. The first few bars have melodic doublings in fourth intervals at various ways (augmented, diminished, perfect fourth, and so on) which will not necessarily be accepted in common practice. This is demonstrated in Figure 17.

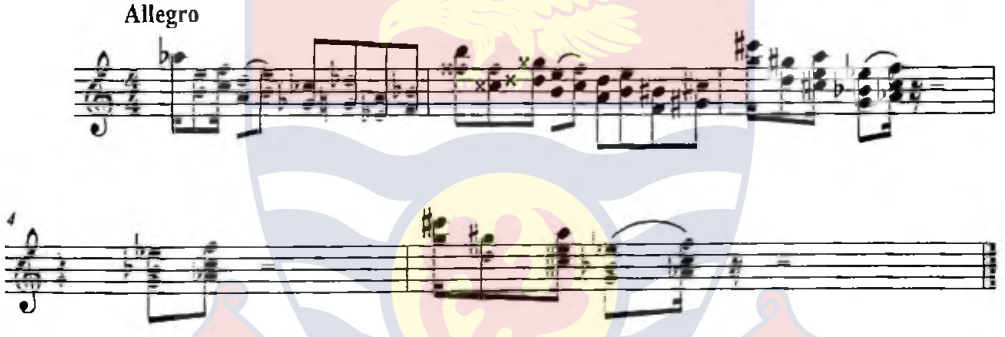

Figure 17: Melodic Doubling

In Figure 18, there is repetition of rhythm in the opening bars played by the repieno. And then, part or units of the rhythms are interchangeably displayed by both piano and the repieno, with a very long repetition (of only two chords for the piano and four 8th notes for the repieno). The presence of both diminution and diminuendo are very noticeable.

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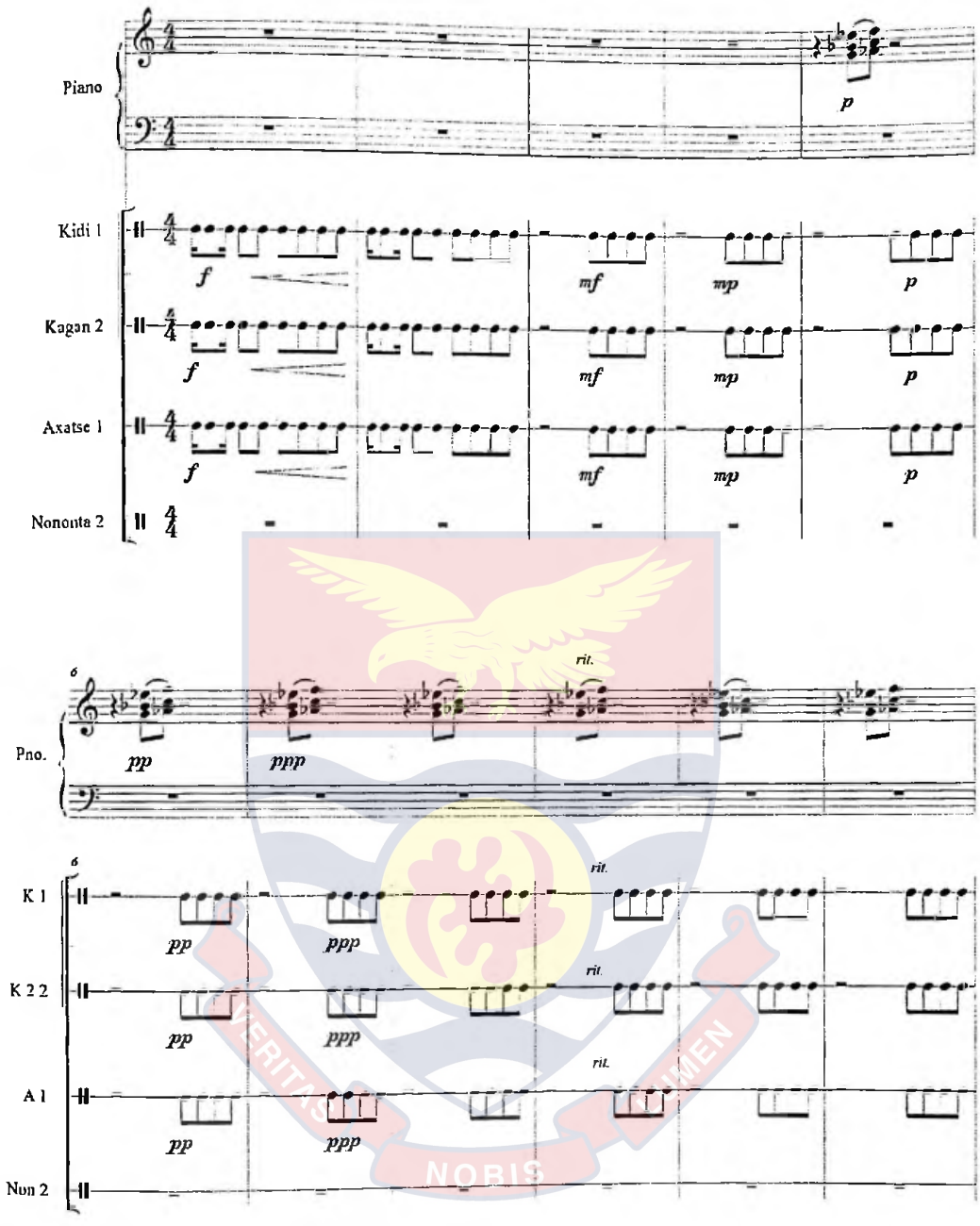

Figure 18: Diminution and Diminuendo

Another unique practice in this segment is the upward sequence, still within the framework of melodic doubling.

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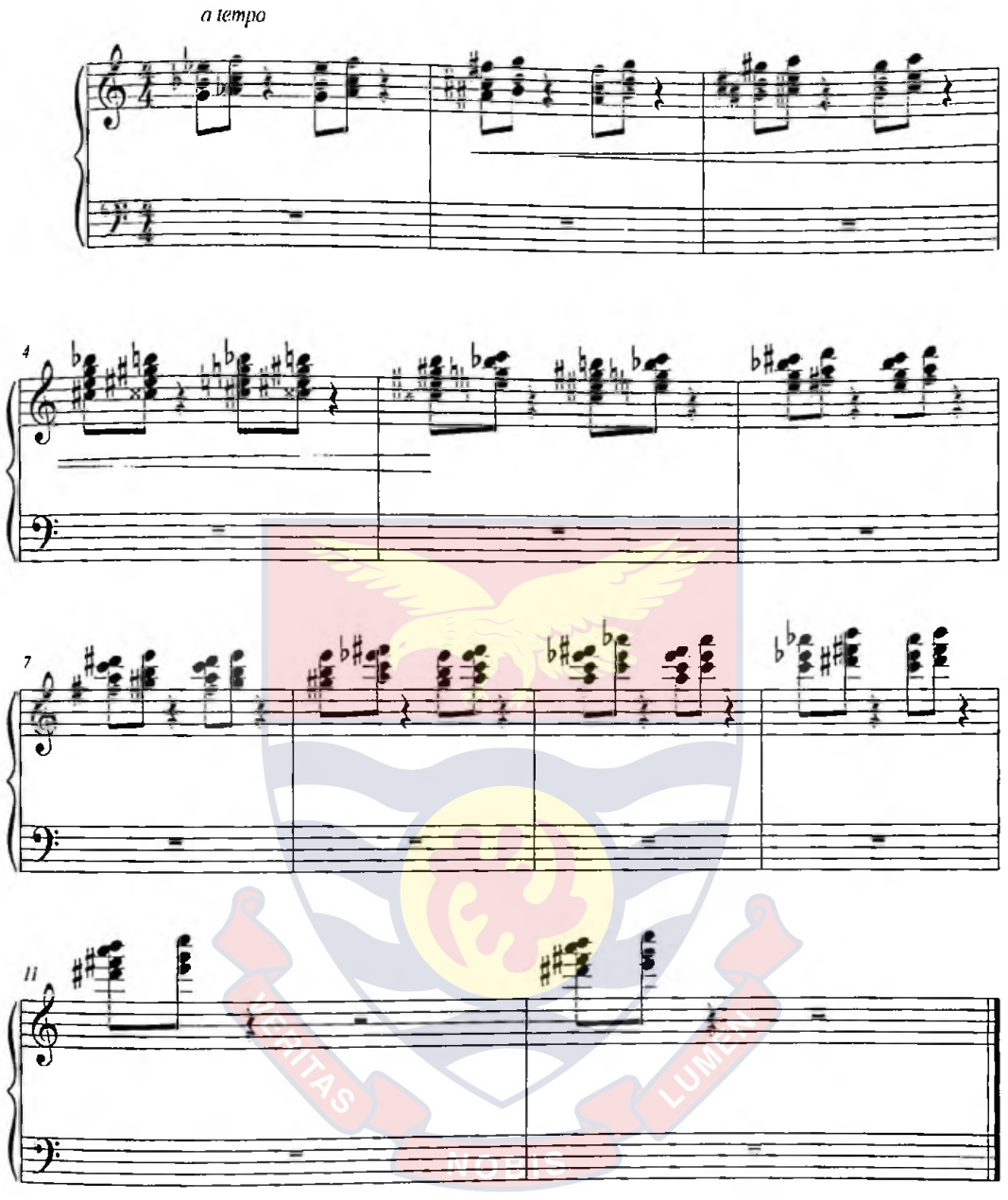

Figure 19: Upward Sequence

Again, in this section, the repieno ("Kidi" and "Kagan") announces the rhythmic patterns developed at the latter part of the section. The first phase of this section concentrates on the development of rhythms. A critical look at how rhythms are developed, reveals that the second set of rhythms appears before the first, which makes it a retrograde. But the second cluster of rhythms in B (Figure 20) was just interchanged. Figure 21 demonstrates this.

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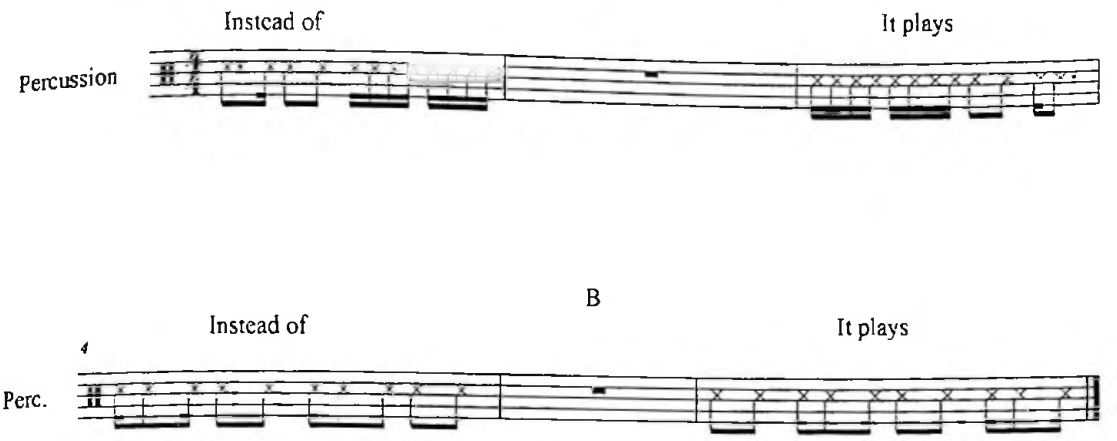

Figure 20: Retrograde

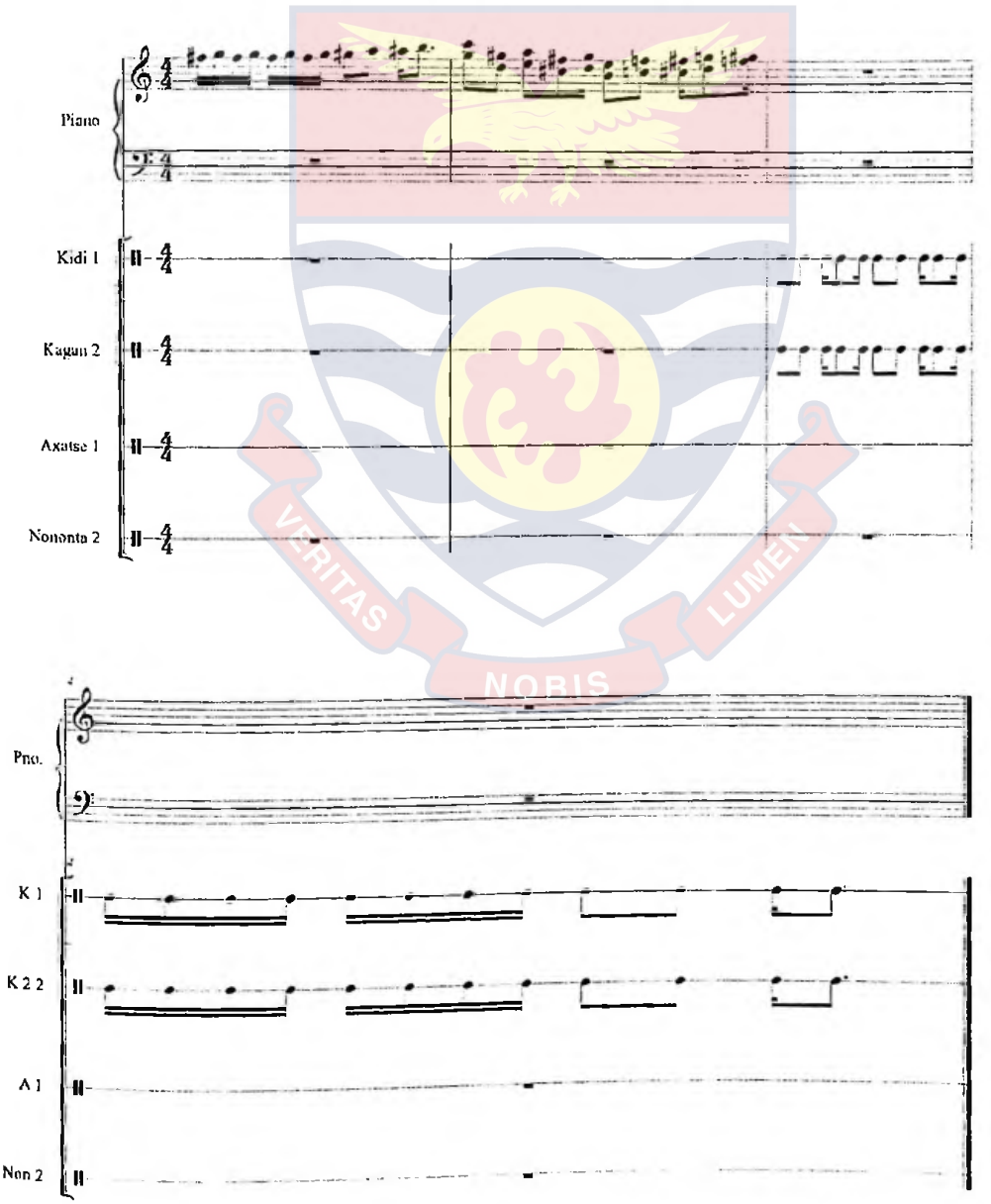

Figure 21: Demonstration of the Retrograde

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The timeline of the Gahu rhythm which is very noticeable in this section also has few ways of displaying in call and response, and also in different chordal progressions and approaches between the soloist and the orchestra. Figure 22, 23 and 24 clarifies this.

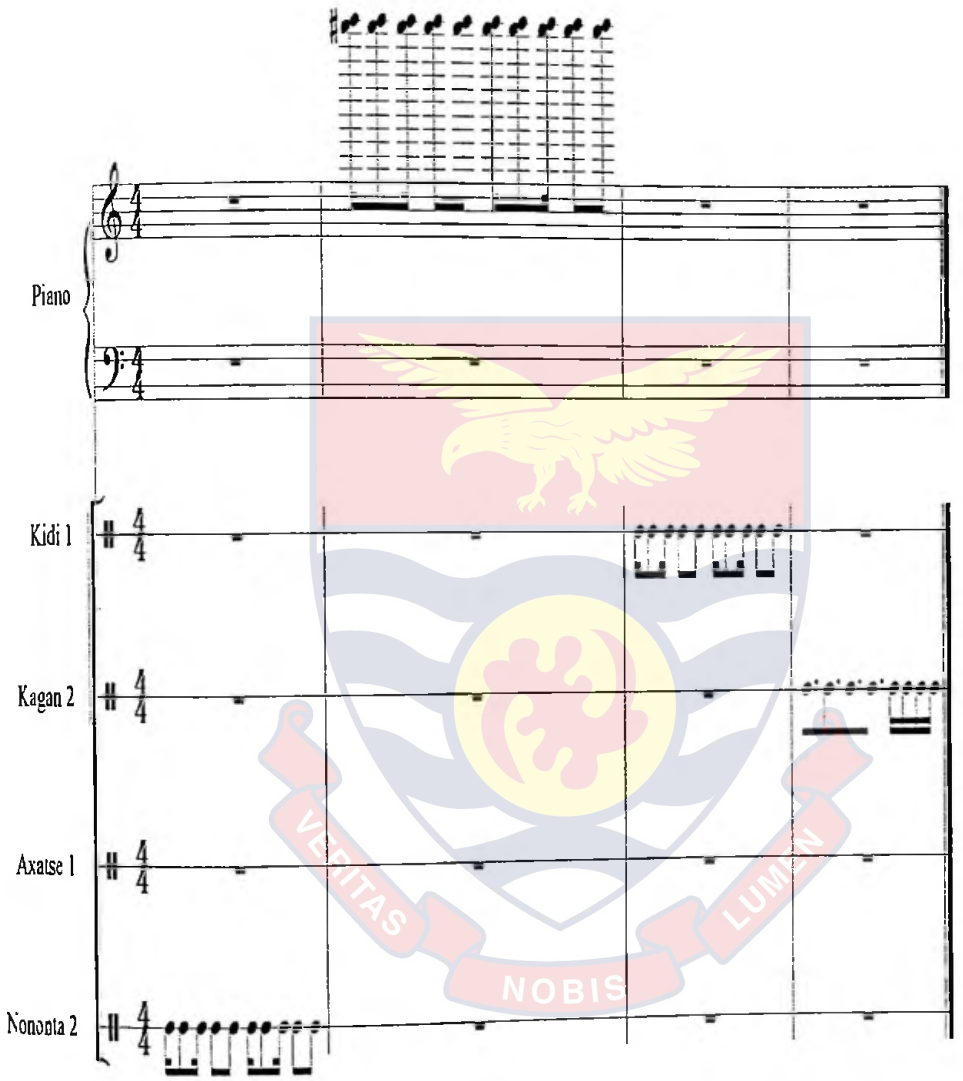

Figure 22: Timeline

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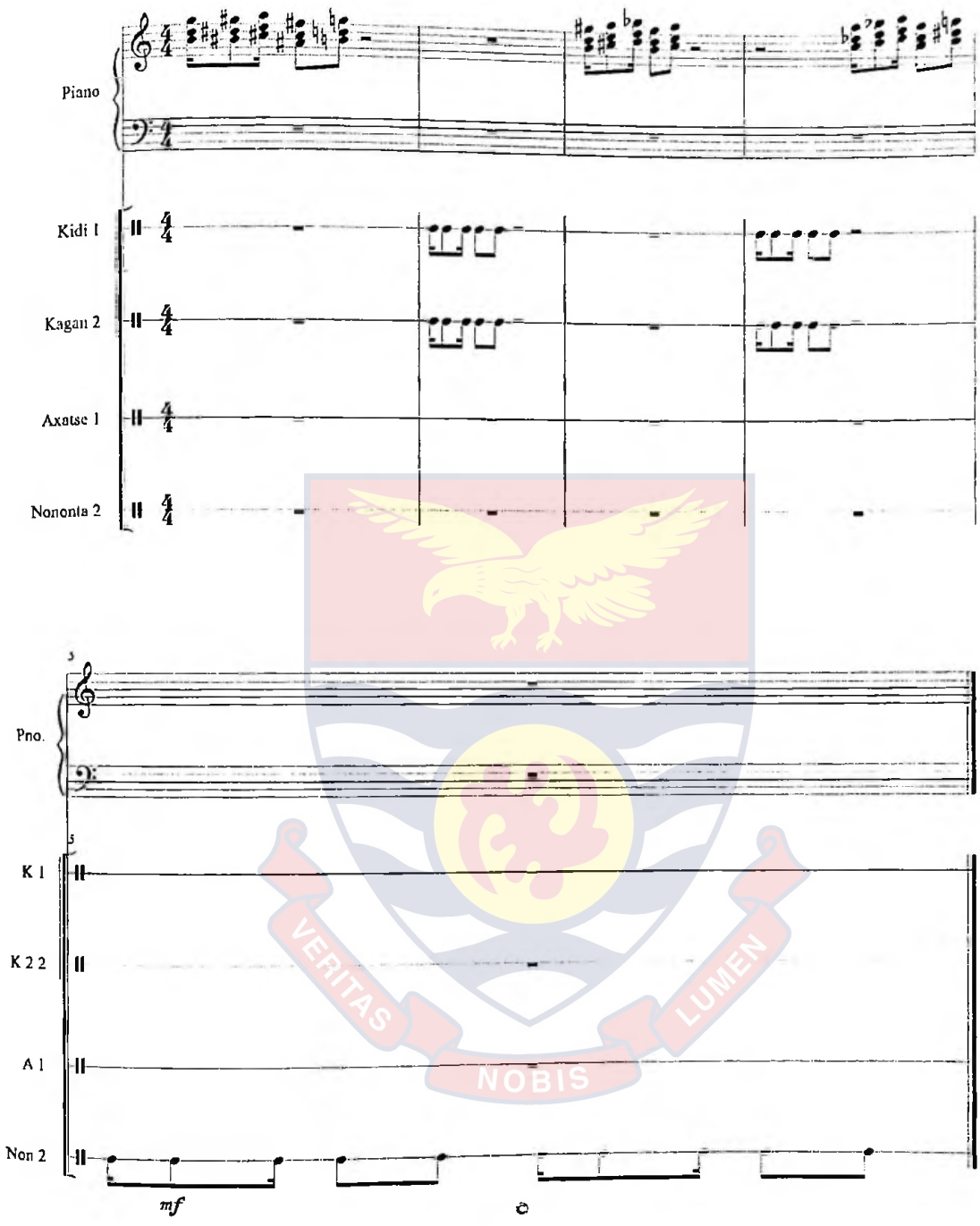

Figure 23: Timeline

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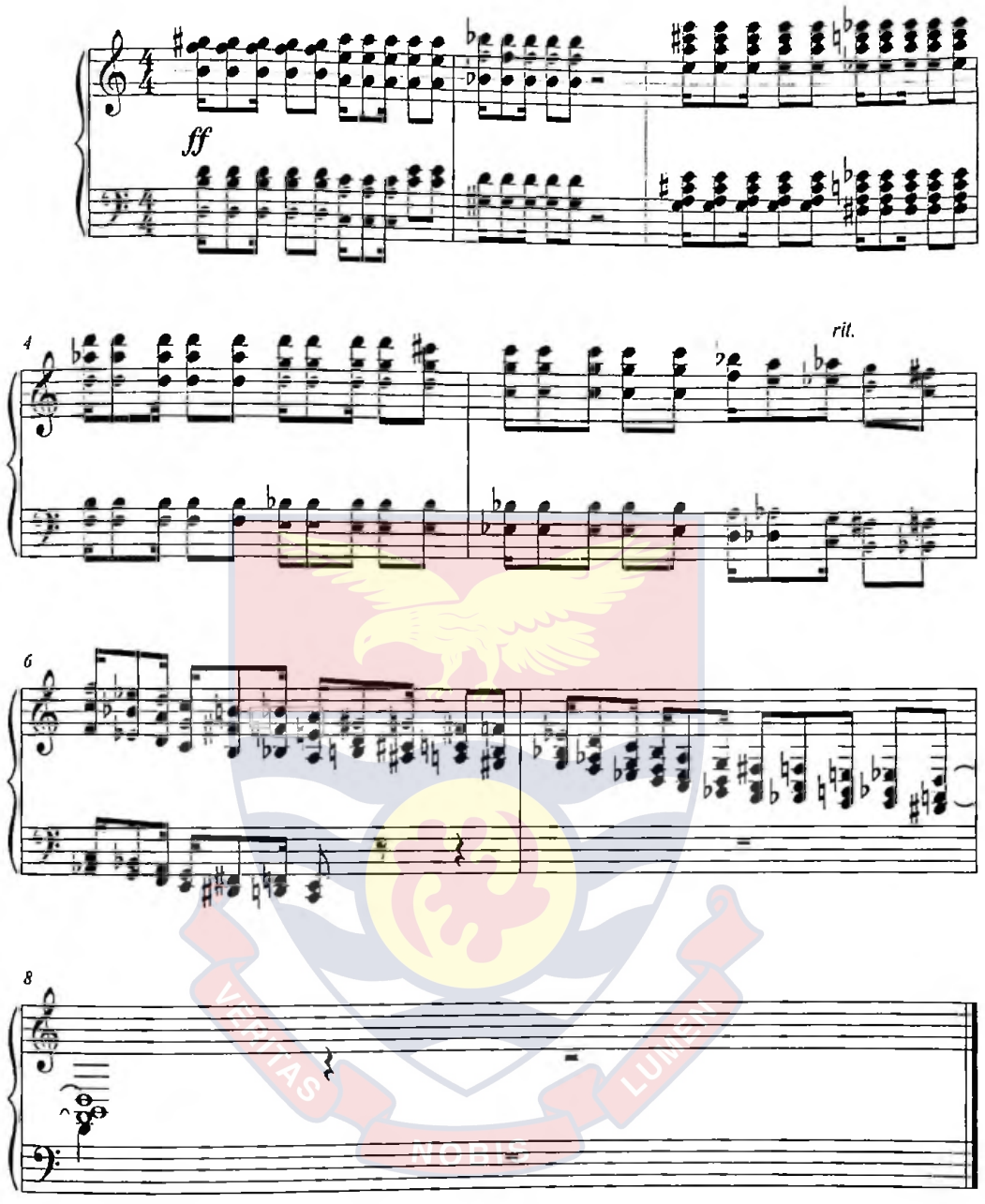

Figure 24: Timeline

Throughout the entire movement, the Kidi and Kagan never play exact replication of the "Gabqda" rhythmic patterns. Though the bell (Nononta) has steadily presented the exact replication of the "Gabada" bell patterns (With insignificant changes meant for different emphasis), the other drums perform different rhythms and introduce accents that are not consistent with "Gabada" metric patterns. See Figures 25 and 26.

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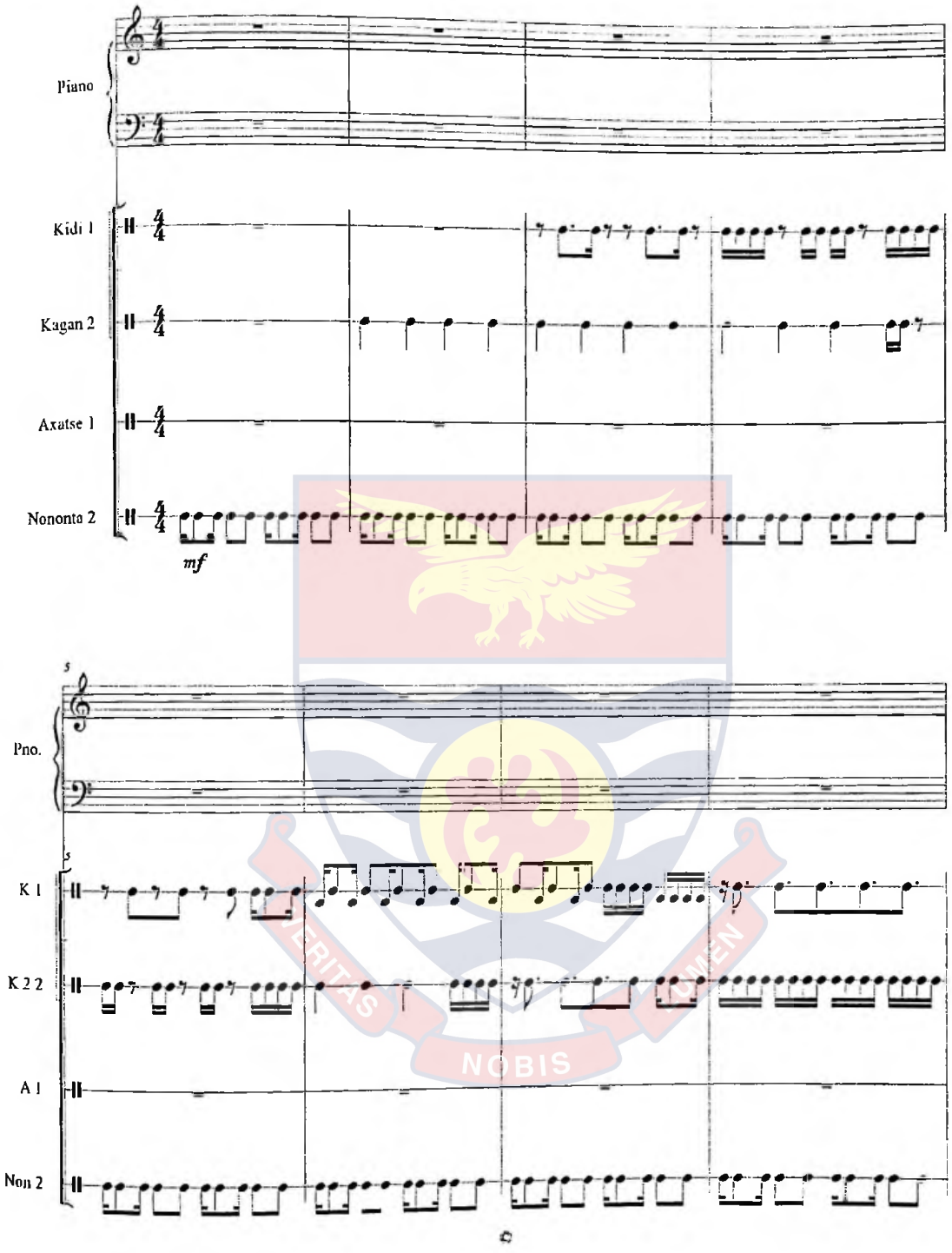

Figure 25: Introduction of Different Rhythmic Patterns of Gabada

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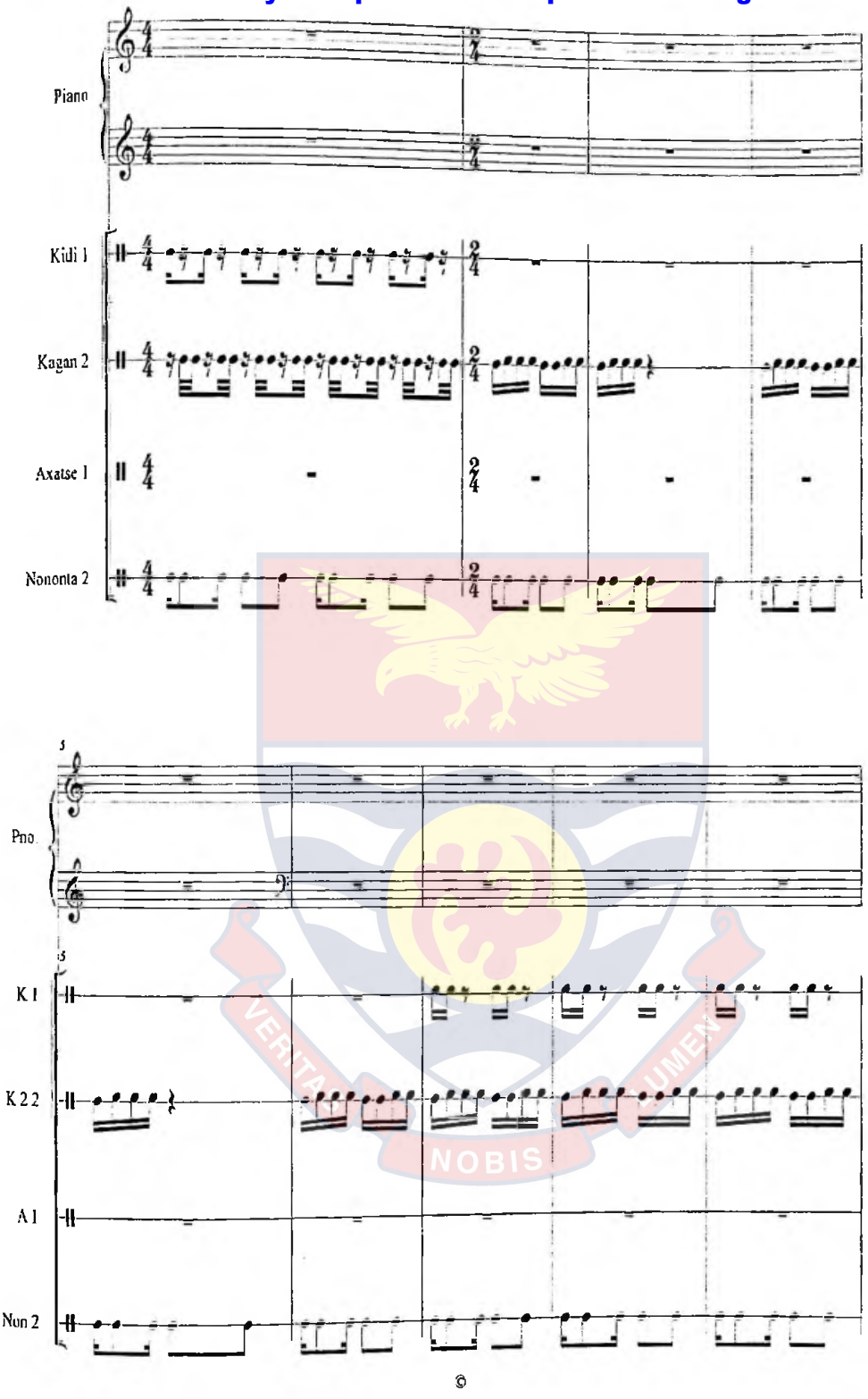

Figure 26: Different Rhythmic Patterns of Gabada

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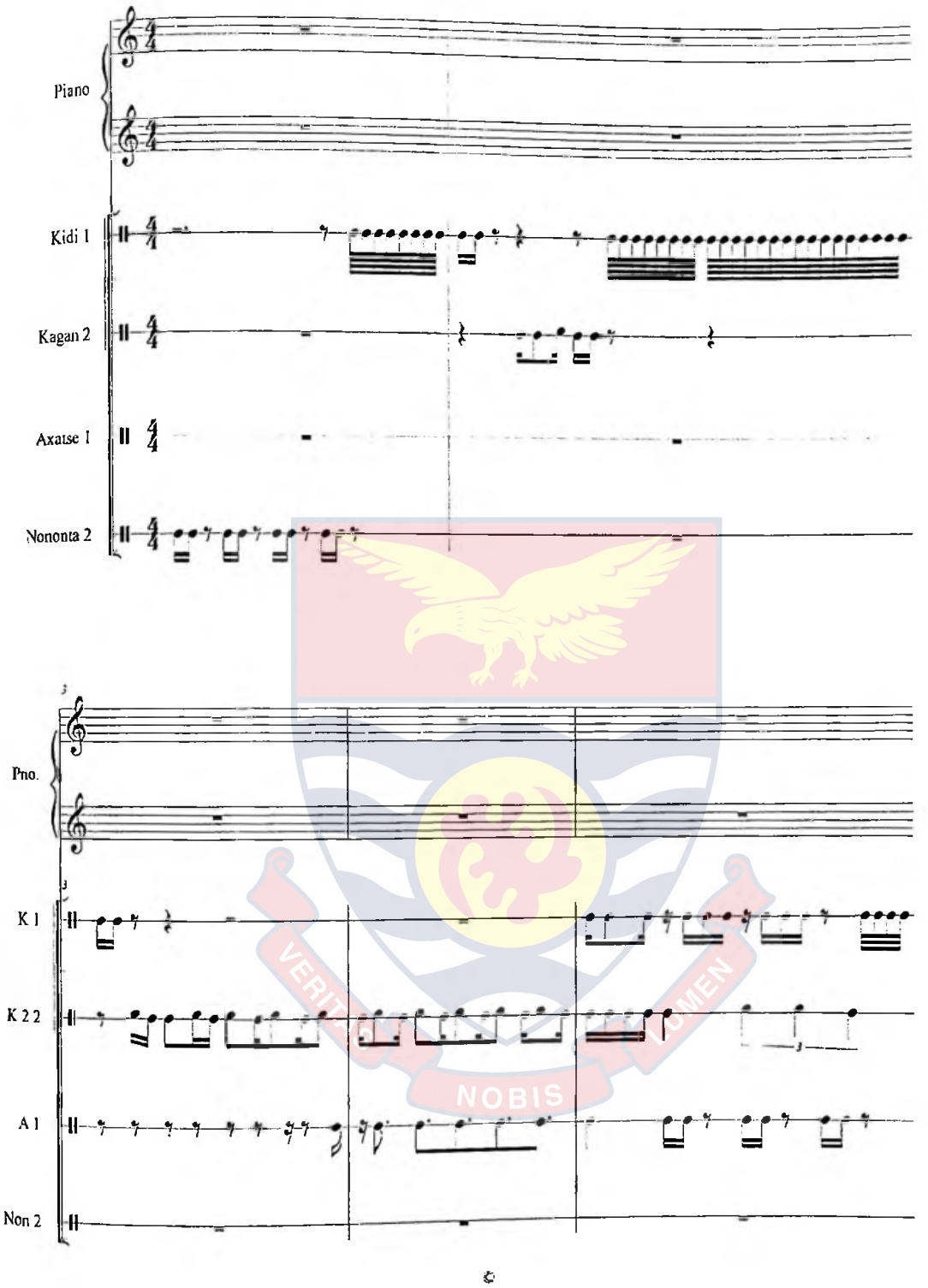

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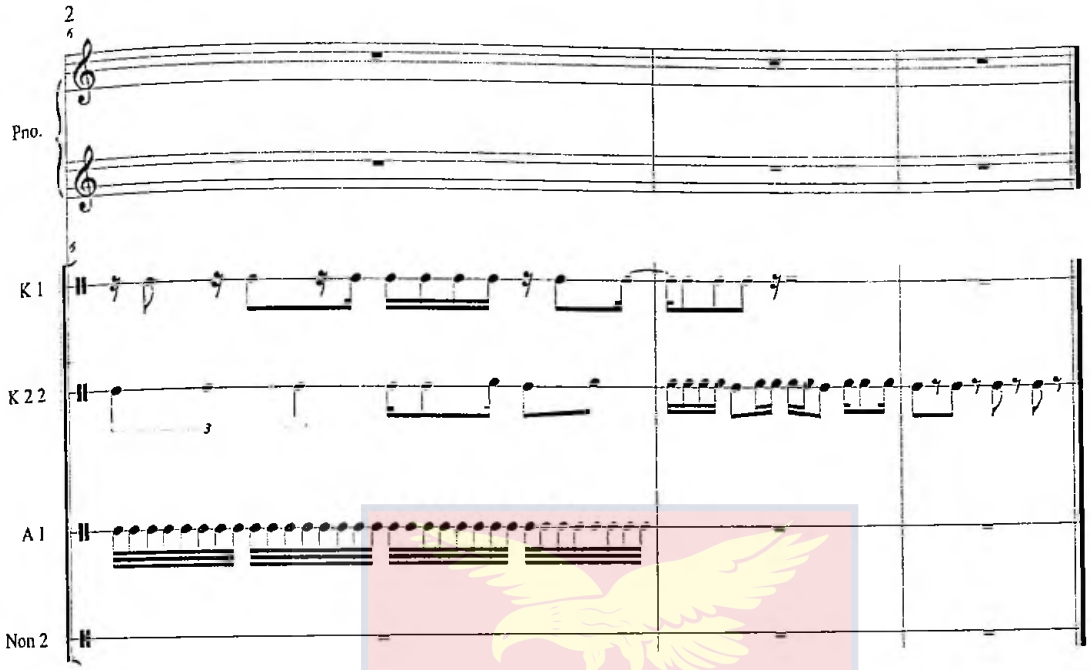

Figure 27: Different Rhythmic Patterns of Gabada

A project of the section reveals that most of the instruments introduced rhythmic patterns other than those from Gabada music. (See Figures 28 and 29).

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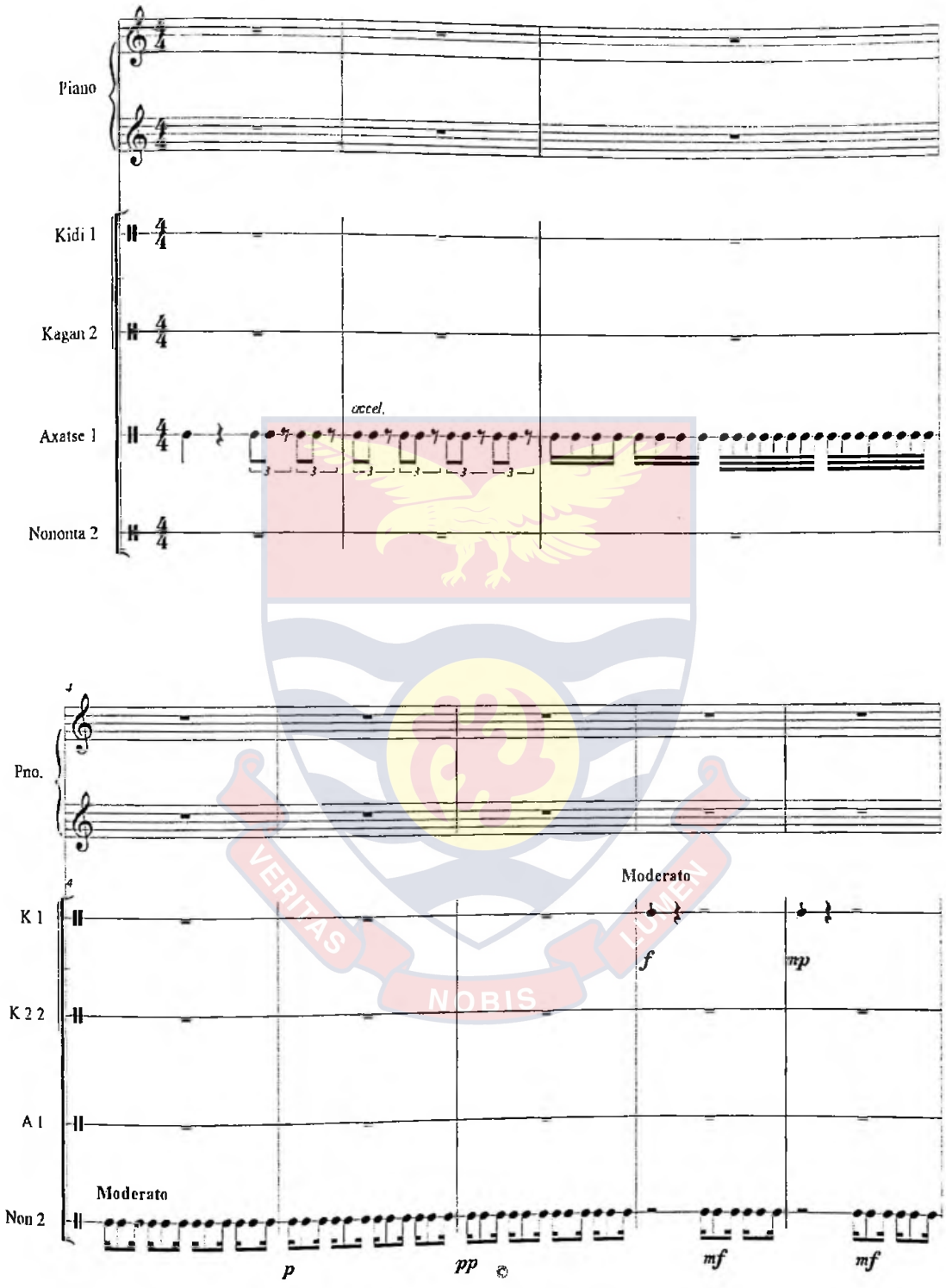

Figure 28: Different Rhythmic Patterns of Gabada

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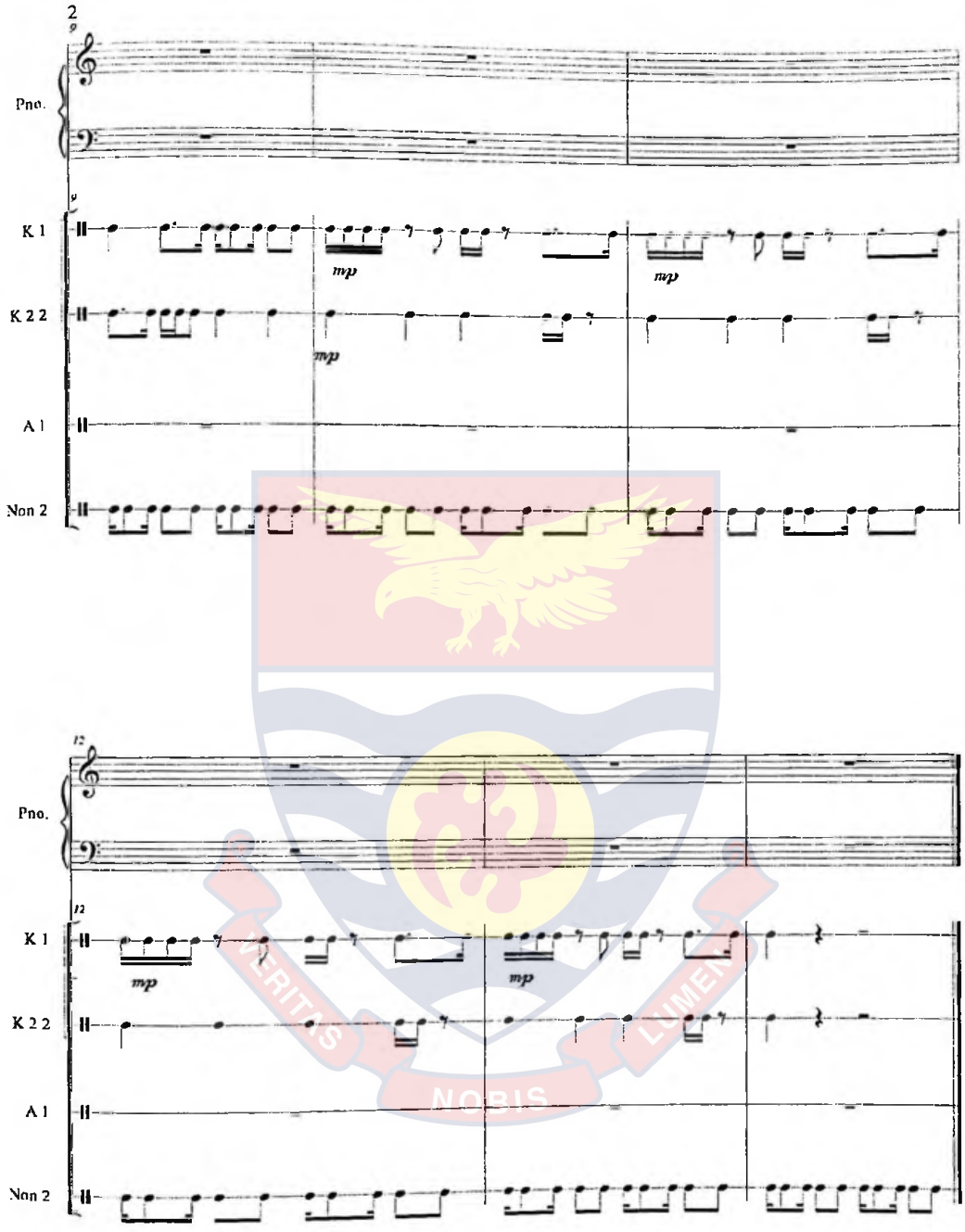

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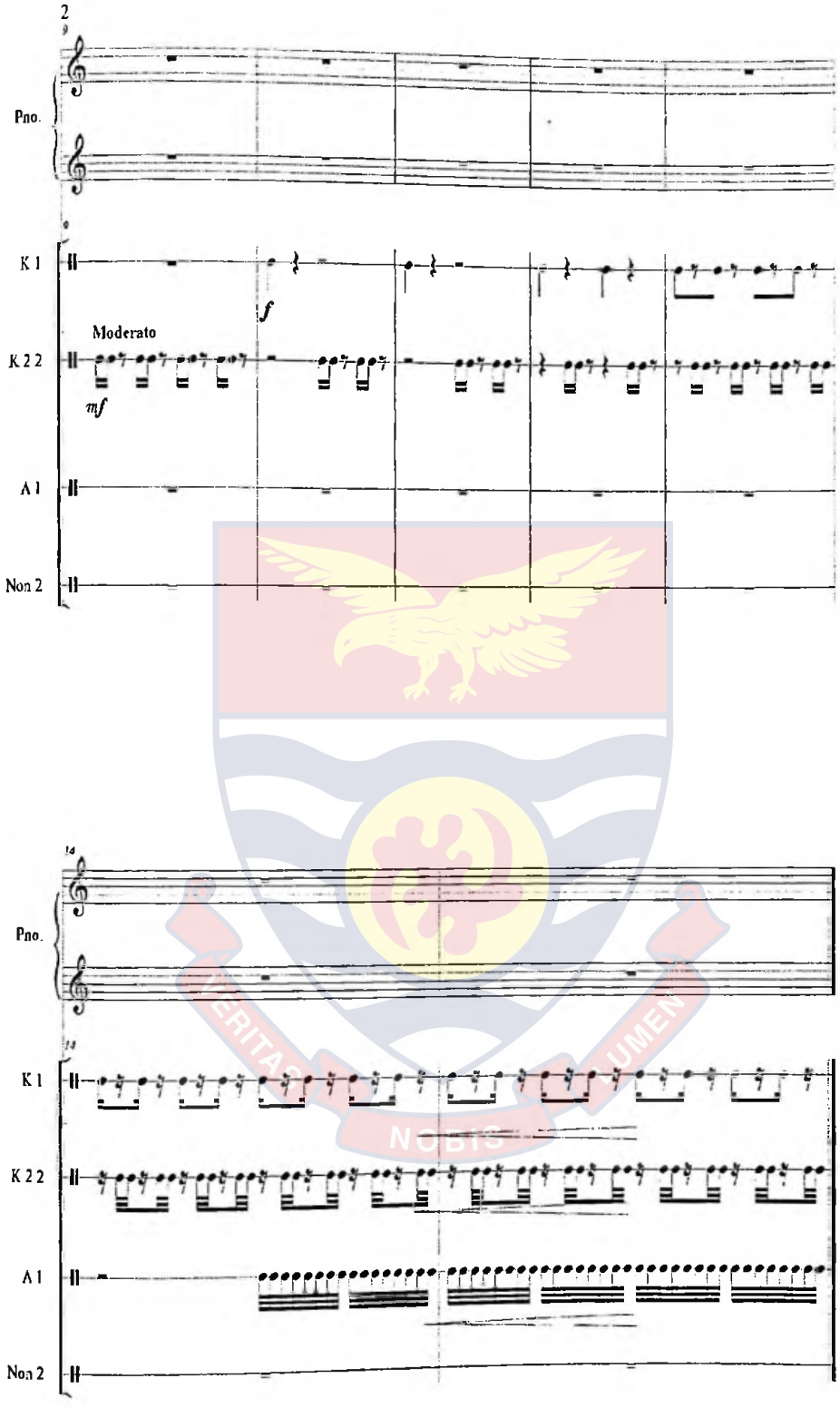

Figure 29: Different Rhythmic Patterns of Gabada

After 47 bars of development, there is a nineteen-bar transition from the first to the second theme (Bars 451- 469). This transition changed abruptly in

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and the structure of the rhythmic patterns. Call and response form as well as pitch combination of parallelism structure are introduced. The parallelism pitch Combination is constructed with four notes, and the four notes take on different textures. Figure 30 illustrates the melody and Figure 31 presents the development of the melody. Figure 32 shows the craft work of the melody illustrated in Figure 30.

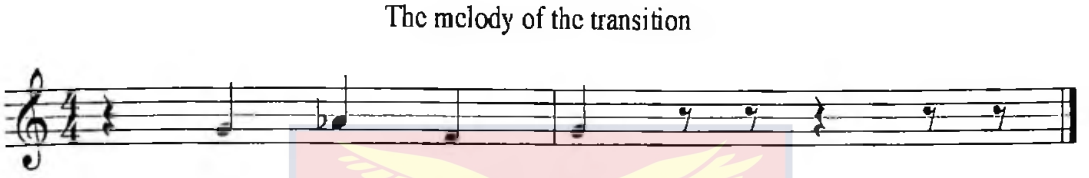

Figure 30: The melody of the transition to the development of the second theme

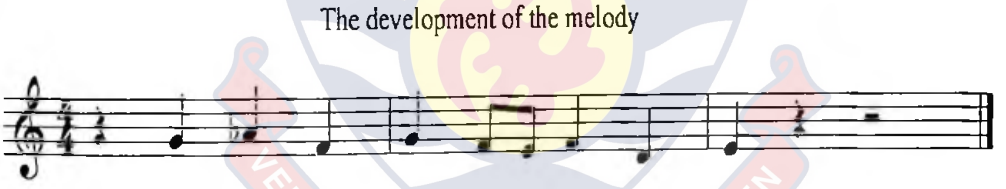

Figure 31: The Development of the Melody

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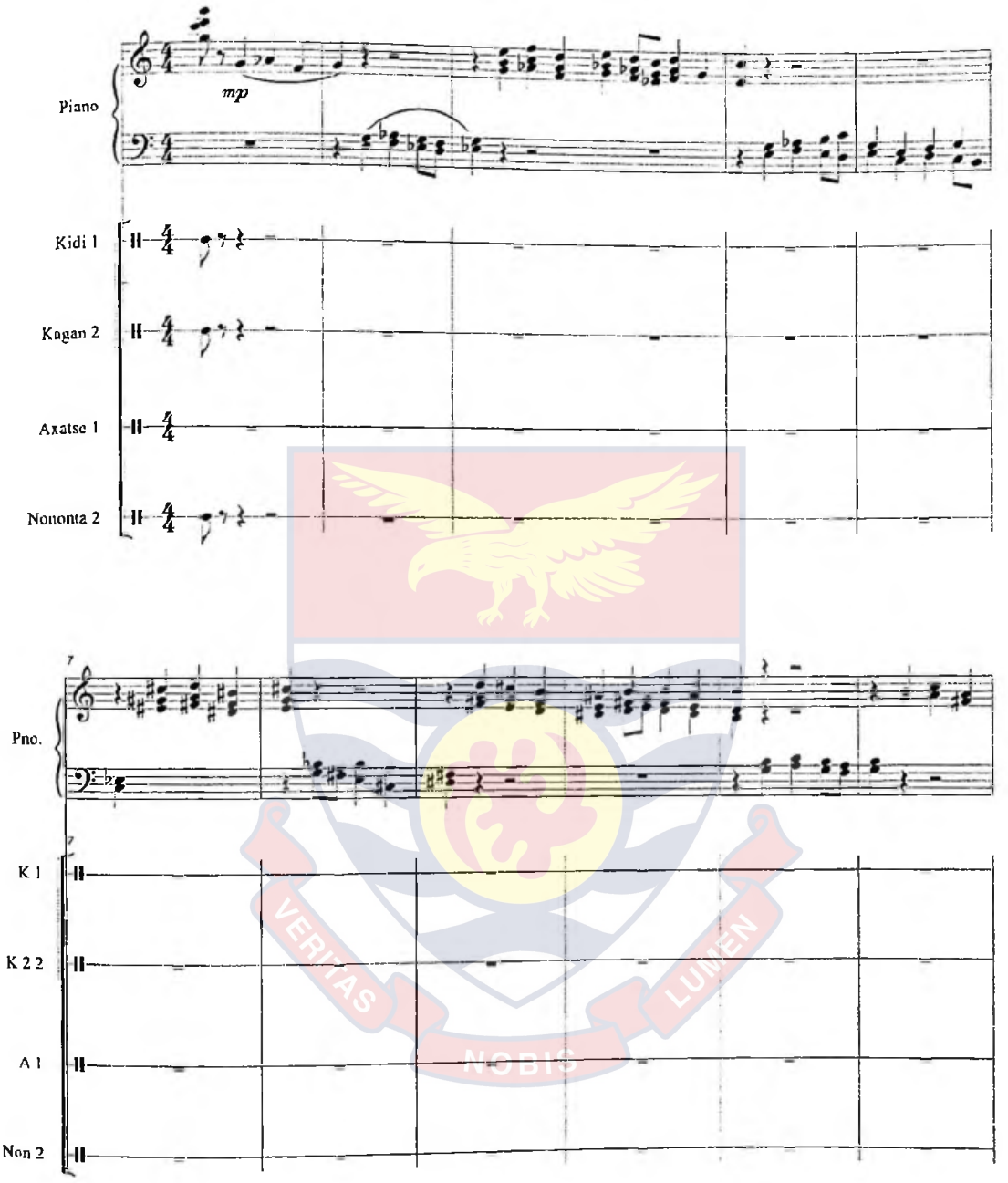

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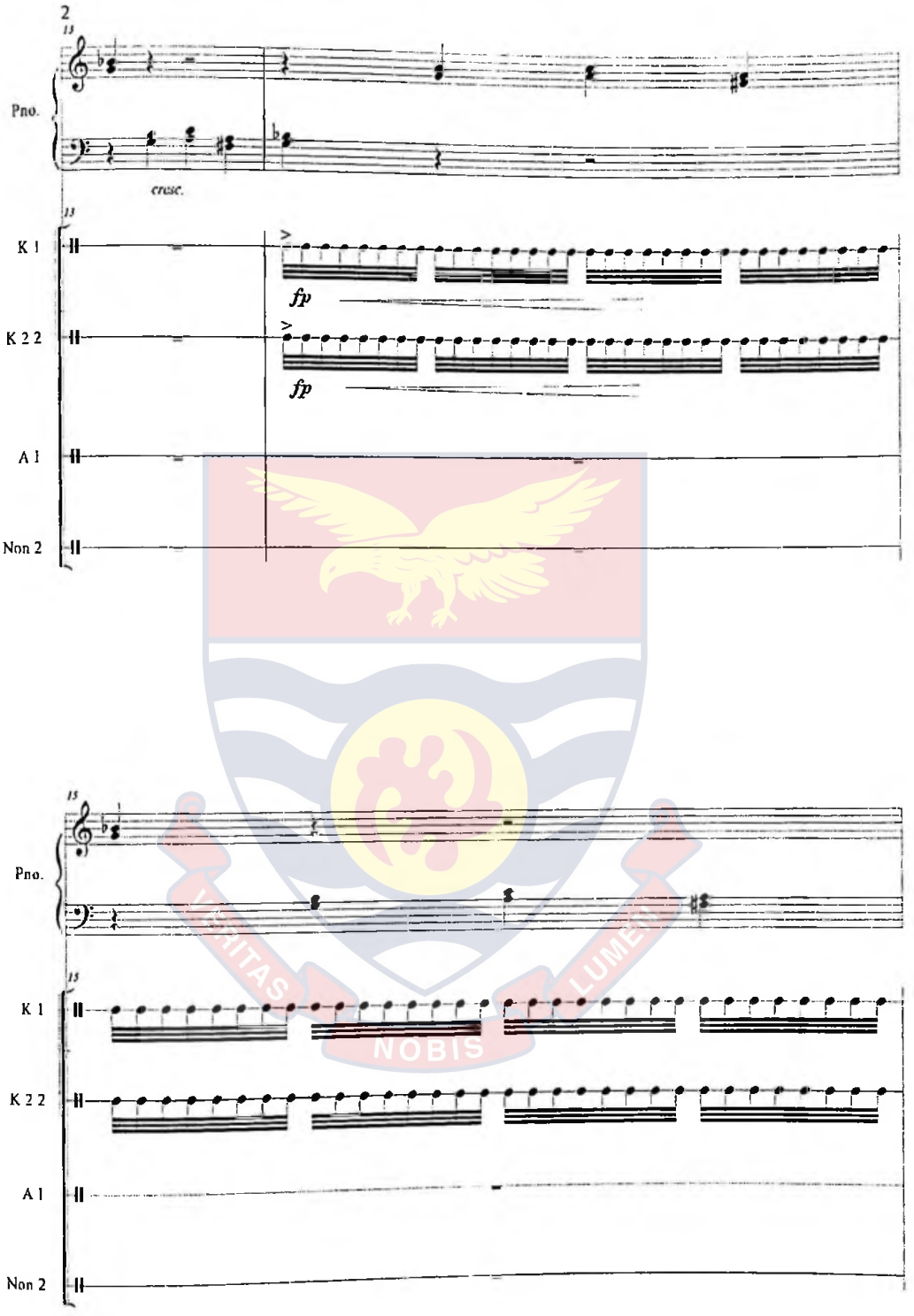

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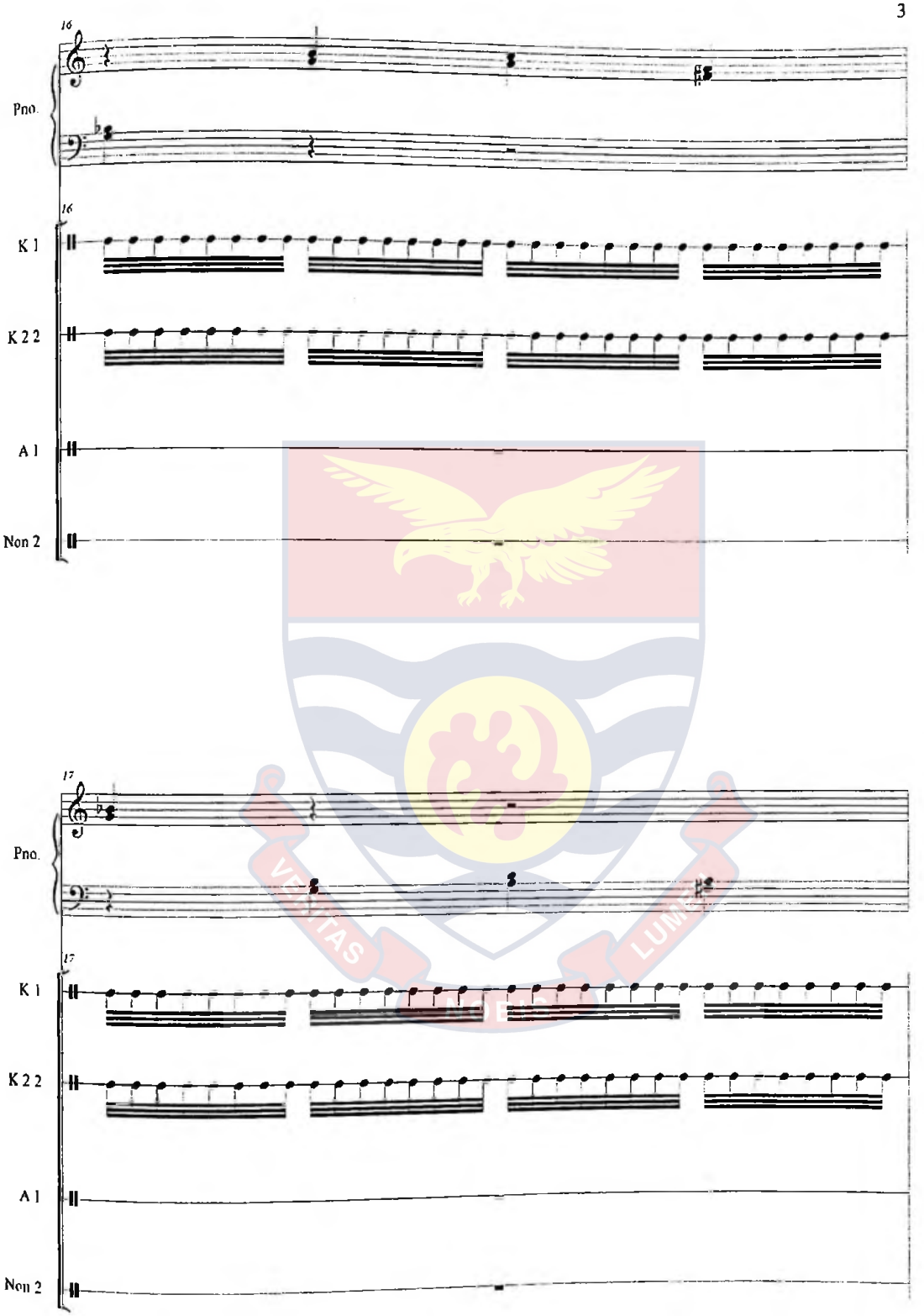

Figure 32: Full Score of the Transition

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In the development of the final theme of the exposition, which begins exactly from bar 470 to 513 in 44 bars, both soloist and repieno develop the theme. Unlike the other developed themes, where the Piano (soloist) plays very important role, the percussion (Repieno) plays very active role in this development section. There is an application of shifted tonality in the last 13 bars. From the key A minor, the music jumps straight to B minor, and finally rests on C minor without a pivot chord for the transposition.

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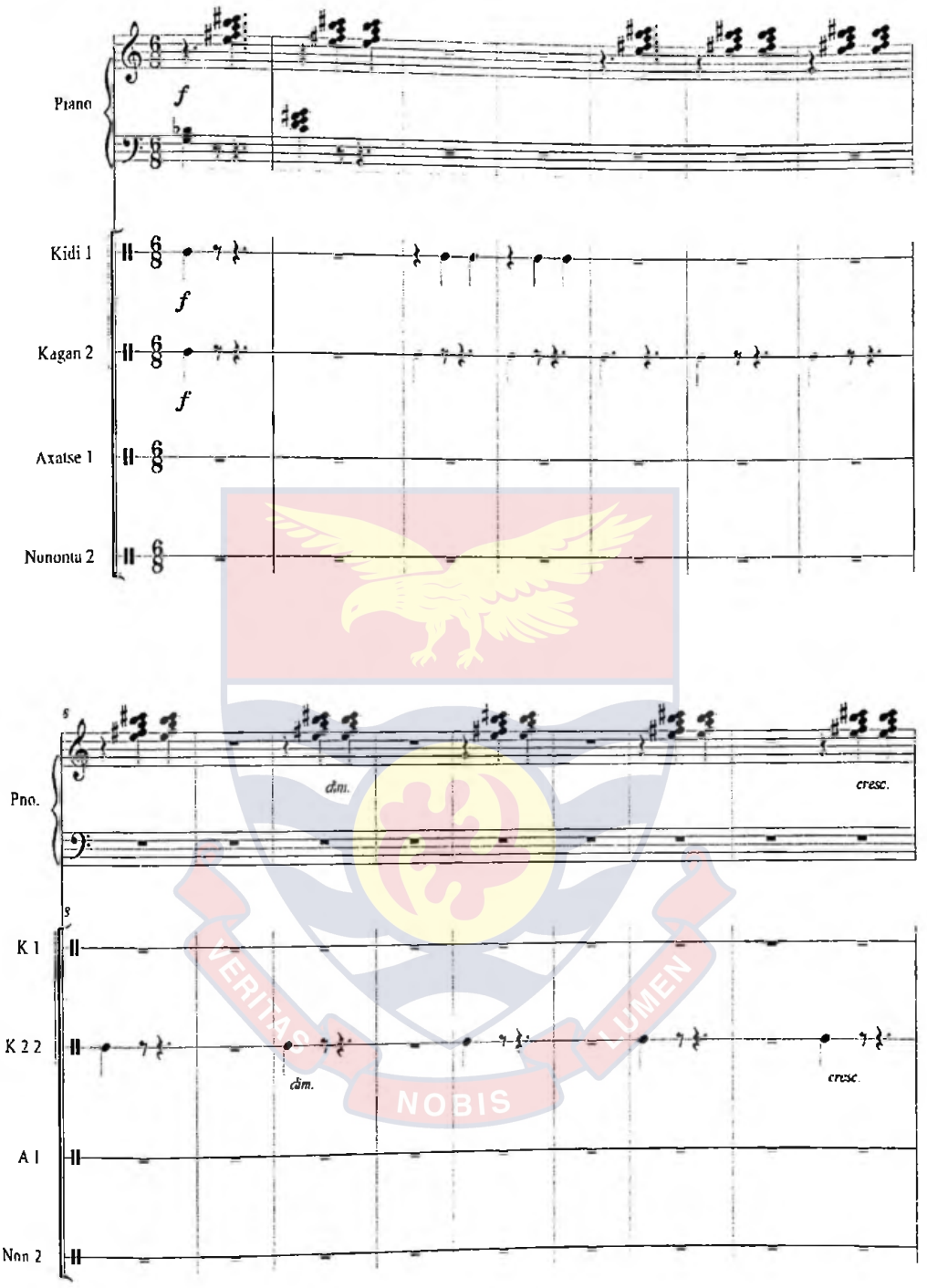

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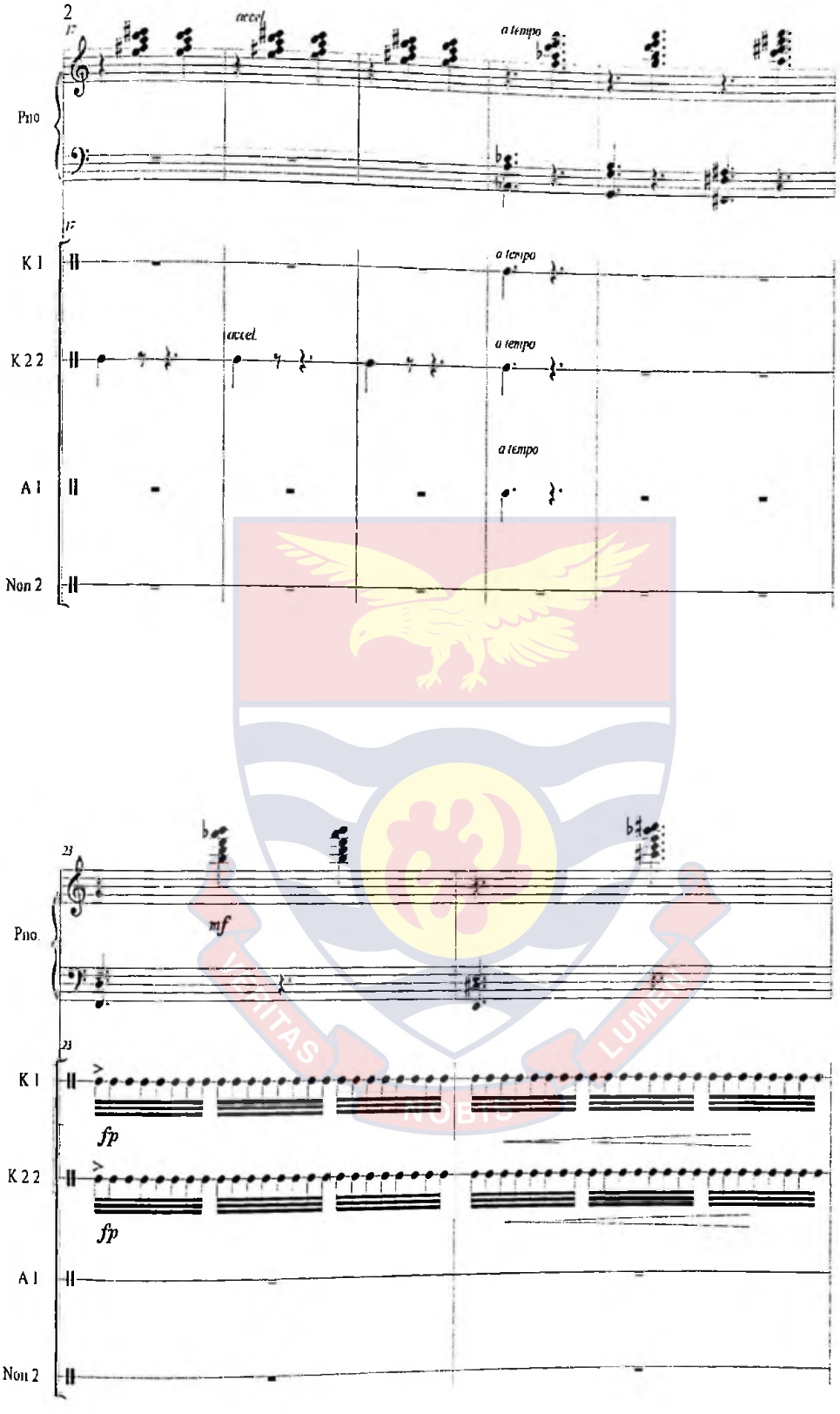

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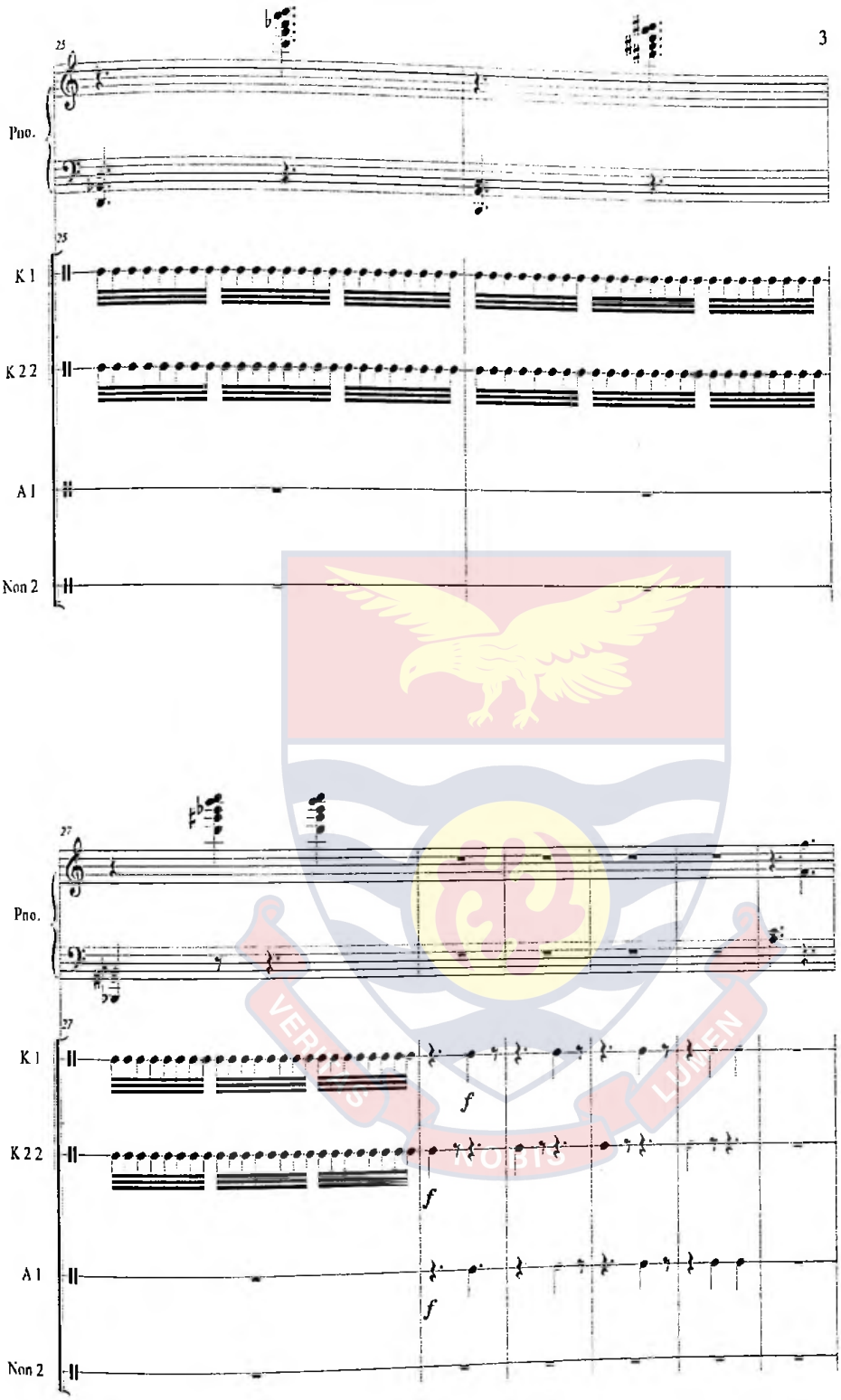

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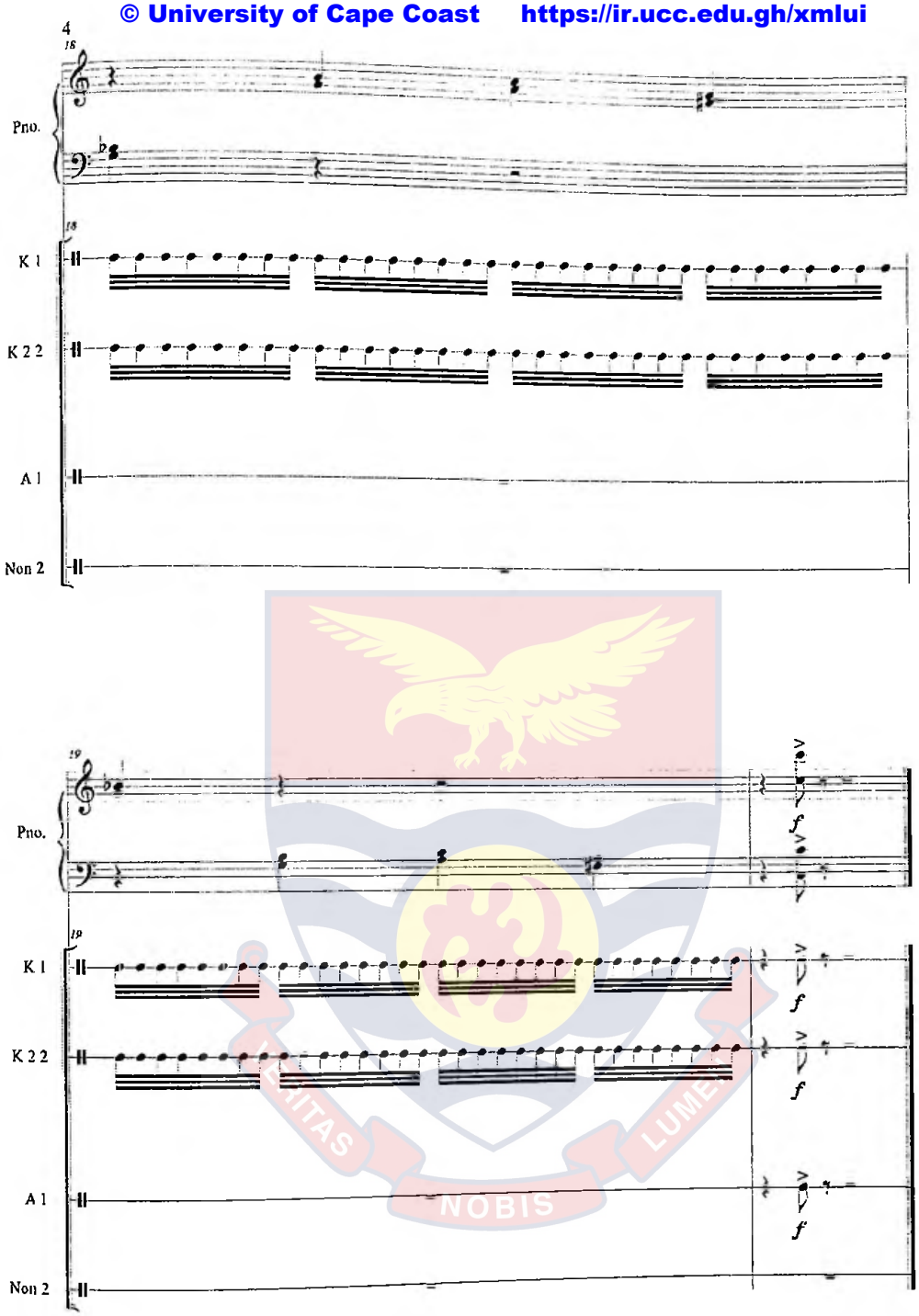

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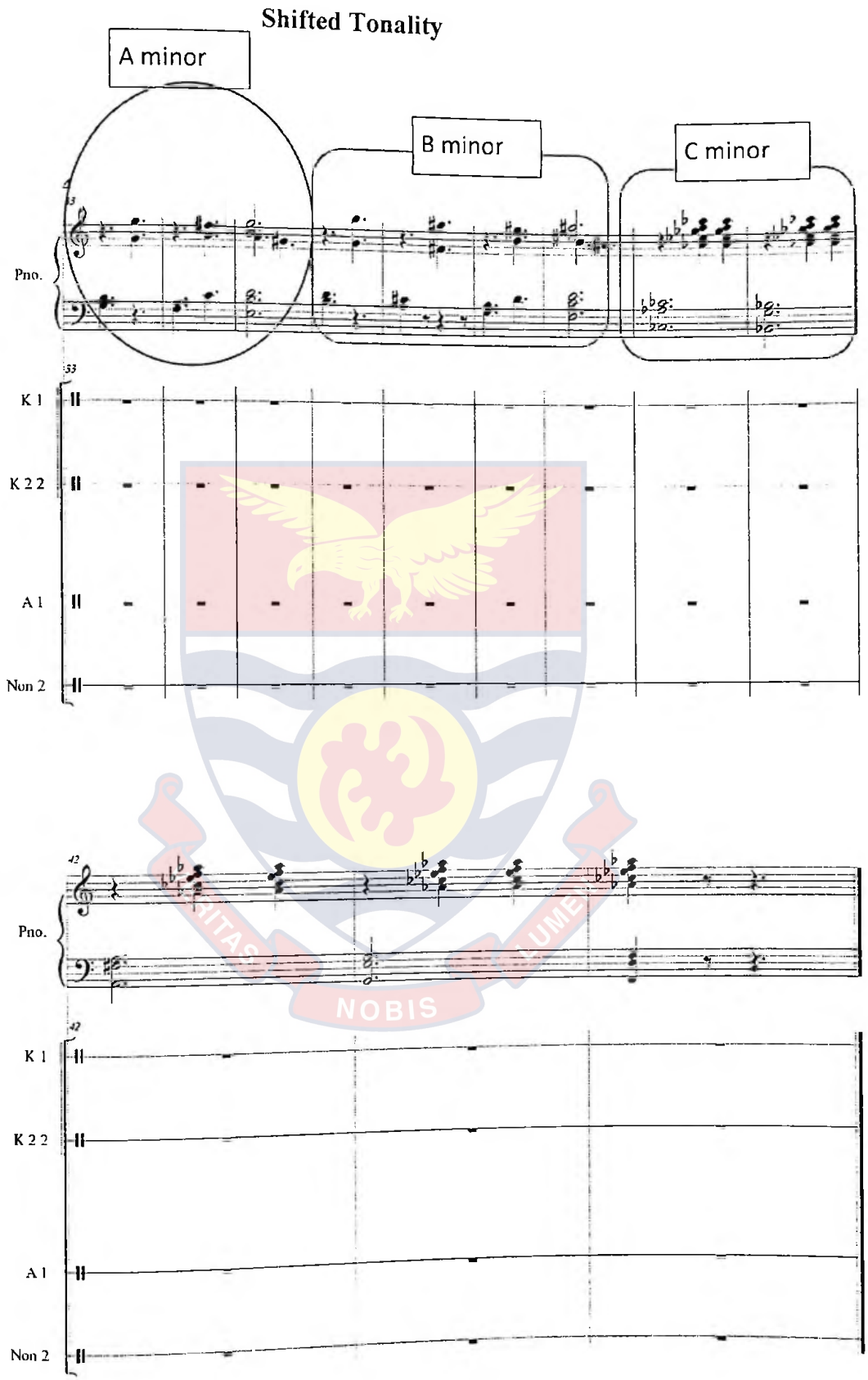

Figure 33: Development of the Final Theme

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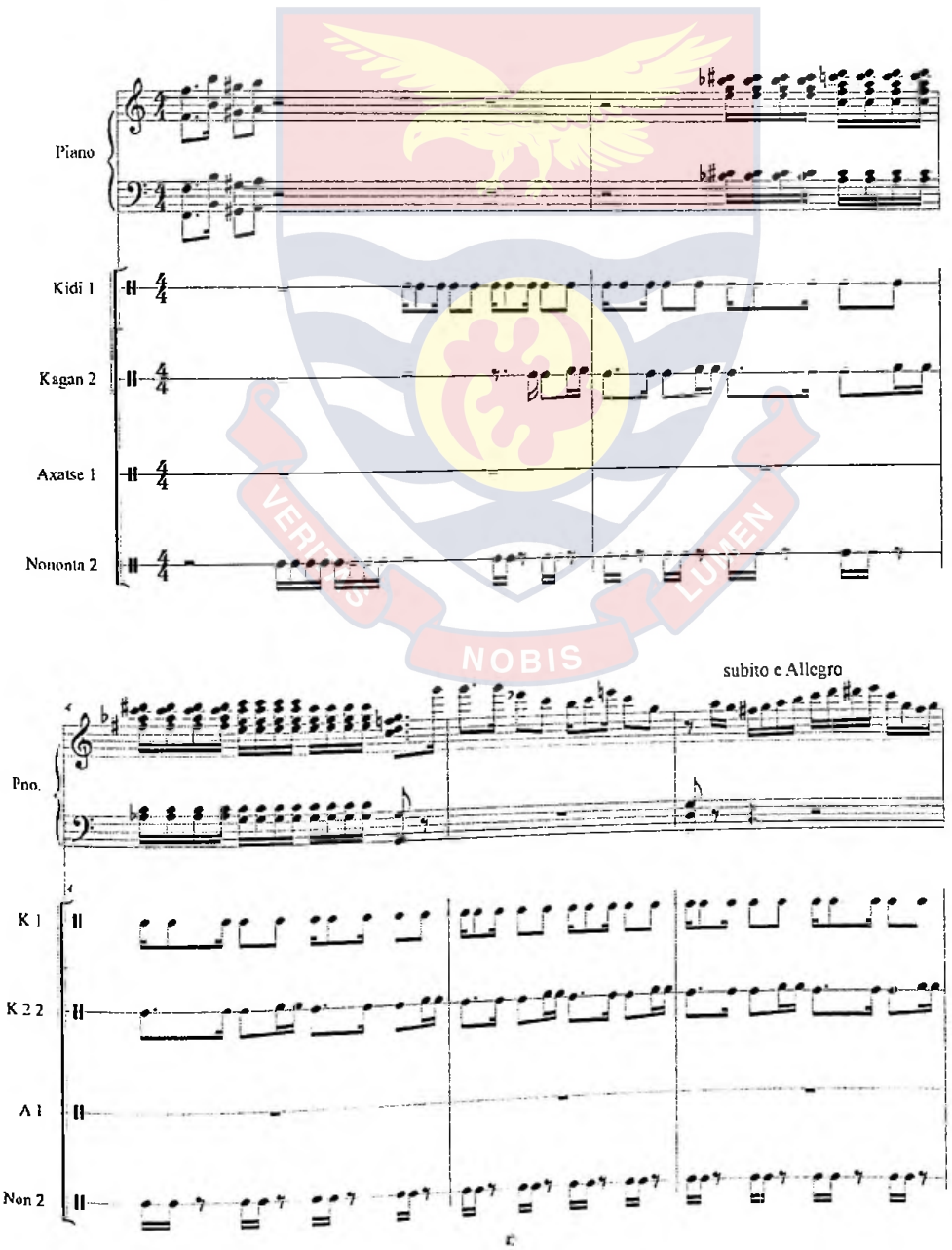
The four bar silence from bar 514 to 517 serves as transition to the Recapitulation. Some of the few unusual components that happens, are some of the themes brought back in unison (interspersed with few harmonies). Figure 33 illustrates this. Also, from Bars 529 to 537, one observes that "Kidi" is executes the timeline alongside the other instruments in the Repieno. This is also very unusual, since the bell (in almost all cases, especially in Ghanaian traditional rhythms) is known to establish the timeline drum music. (See Figure 34). The coda covers bars 547 to 554



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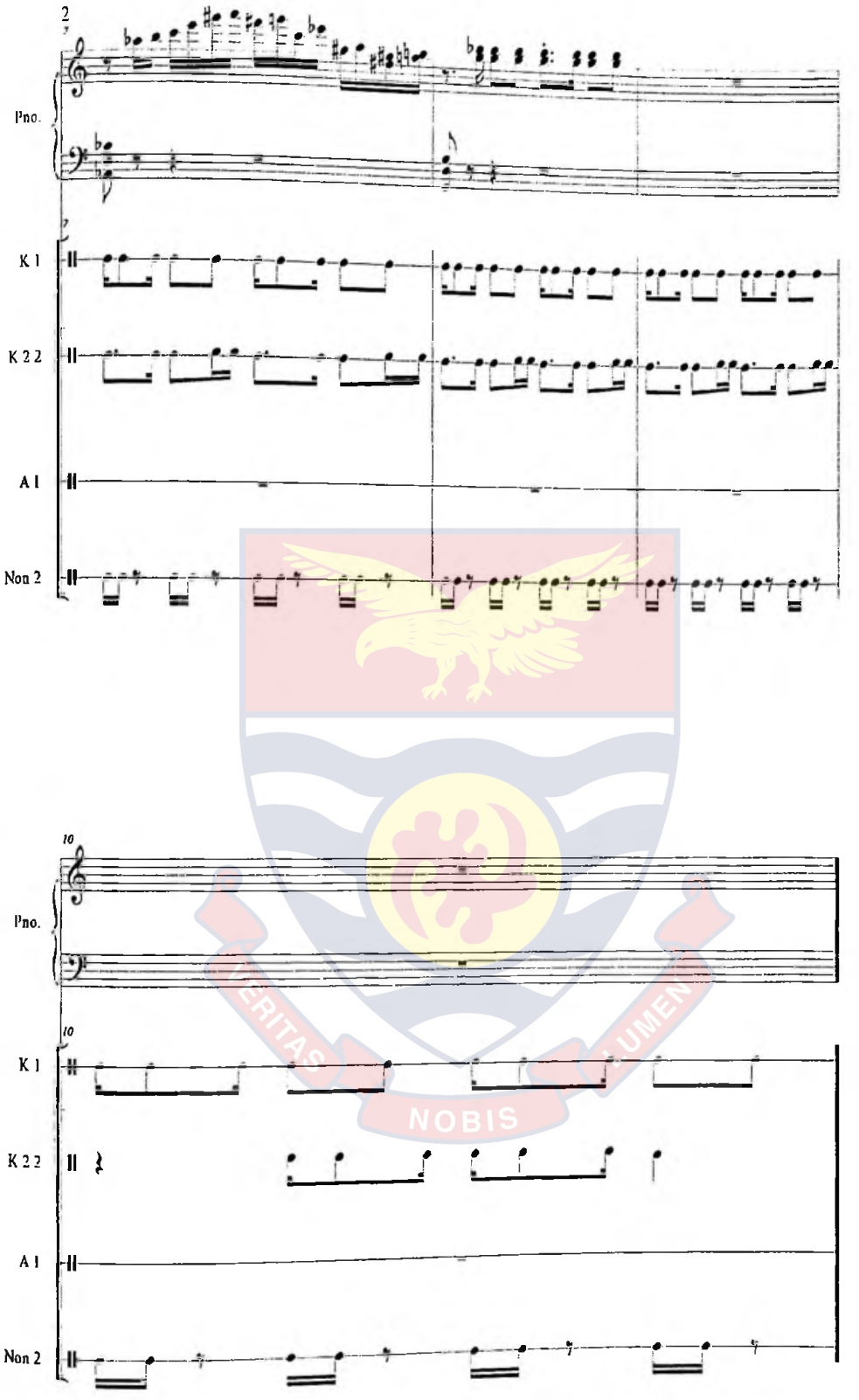

Figure 34: Kidi Plays the Timeline

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Second Movement

The second movement of "SANKU" concerto is planned in the style of "Adowa." The whole movement covers 315 bars. The organization of the entire movement is in the structure of the Rondo form. The Rondo has as many as seven episodes (ABACADAEAFAGAHA). The first 45 bars form the introduction to the Rondo, which is not a typical or traditional Rondo, because most of the popular ones we know start on the Refrain (without an introduction). Another unique component of the work is the different ways in which the refrain appears (This will be discussed as the analysis unfolds). The opening arrives with the Soloist (Piano), doing the timeline of the 'Adowa" rhythm. Though the rhythm has been altered, one can still hear the intention of the Composition executing the timeline. In the process, it changes to other rhythms, but still under the structure of the timeline. The complete project is done in the time signature of 12 quavers in a bar (though some other time signatures are introduced in the process).

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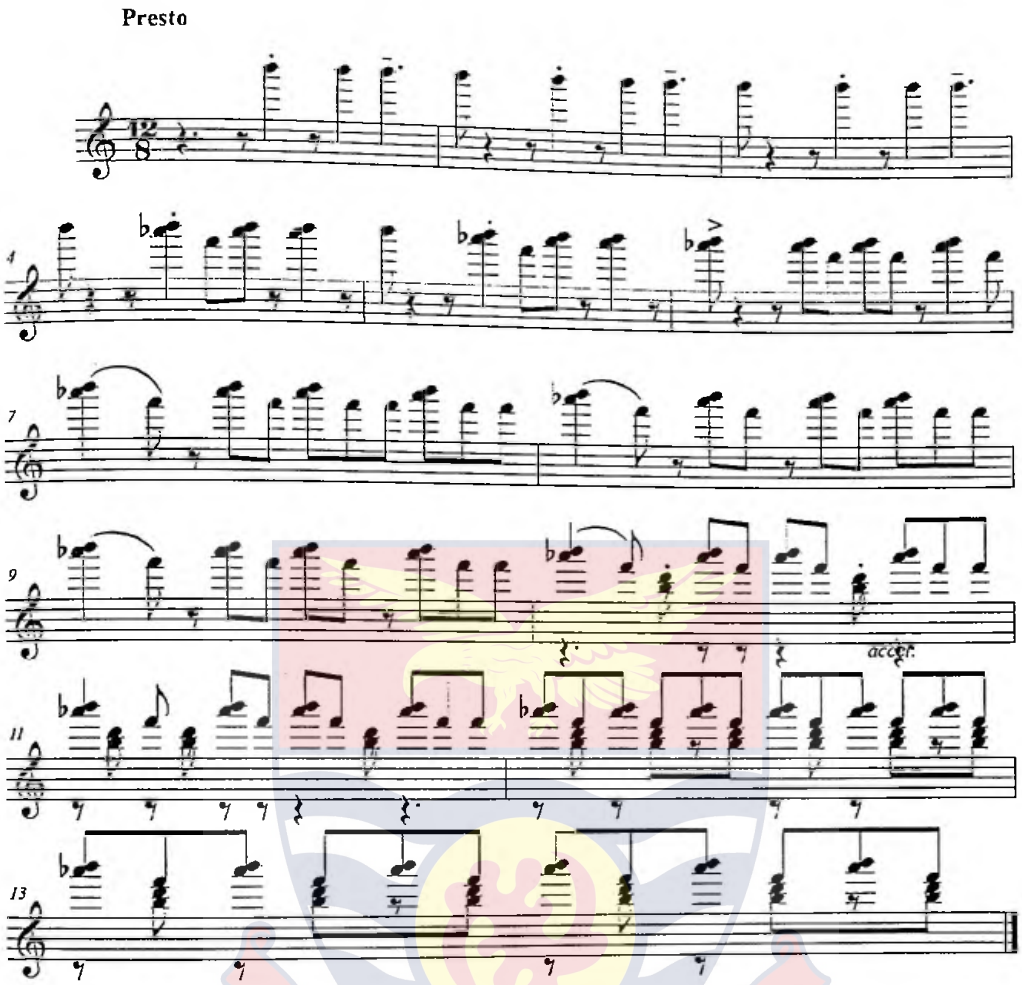

Figure 35: Piano Plays the Timeline

In Bar 16, the "Dawuro" starts with two crotchets, followed by two quavers (slightly altered during the process), as the Piano does a quaver followed by two crotchets (This is also altered just a little bit during the process). Let us see how these two rhythms were able to mix up with different pulses, and other diverse rhythms by the "Atumpan" and "Petia."

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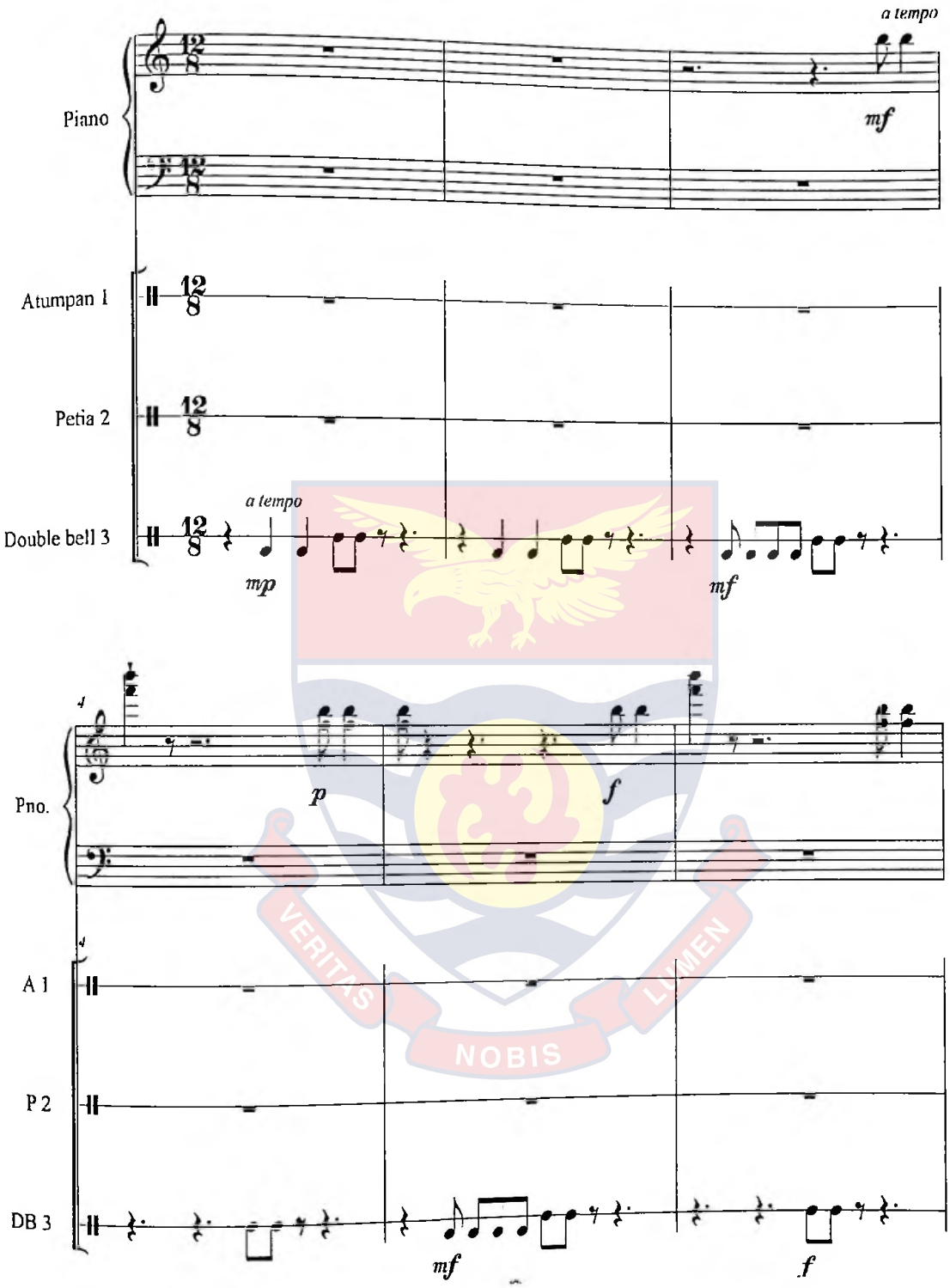

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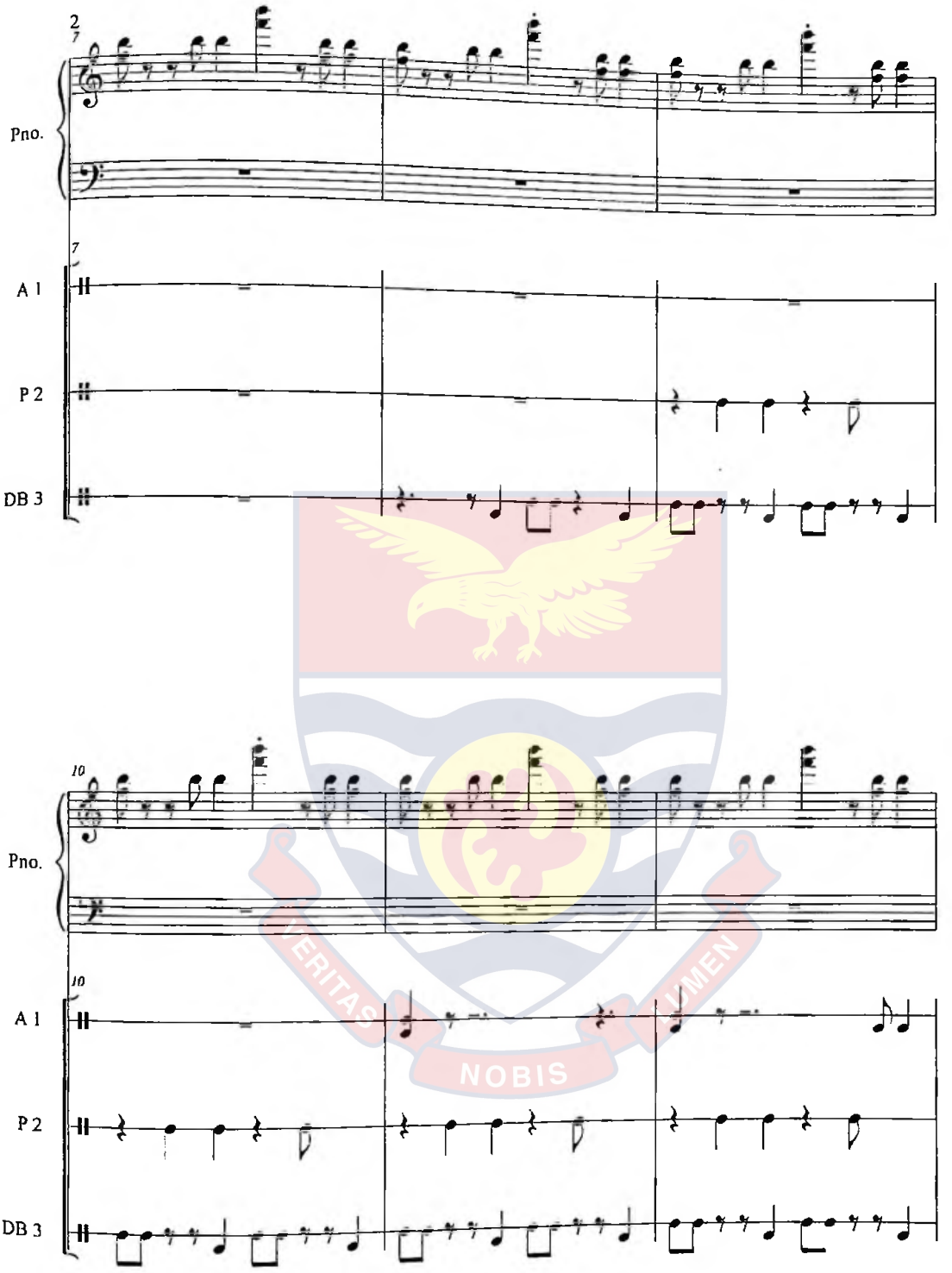

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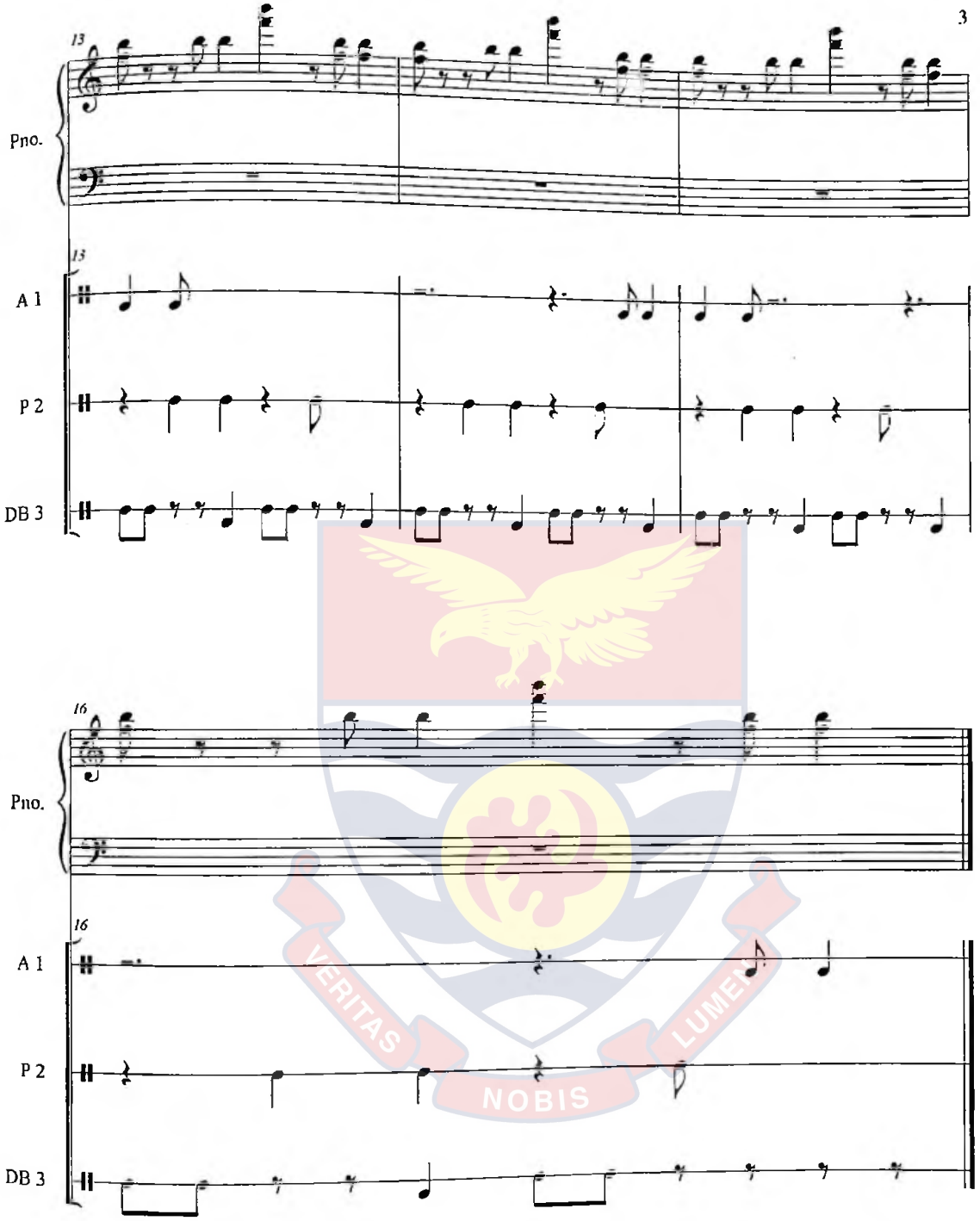

Figure 36: Piano and Repieno Displays Rhythms of Adowa

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Afterwards, rhythmic accents of Adowa are displayed from bar 32 to 35. There is an abrupt change of style, texture and mood from bars 38 to 46, done in common practice (Conventional) harmony in the key of D flat major (fused with the twelve tone Harmony), for the Piano. This is also executed in call and response. One may also view that area as Direct Imitation.

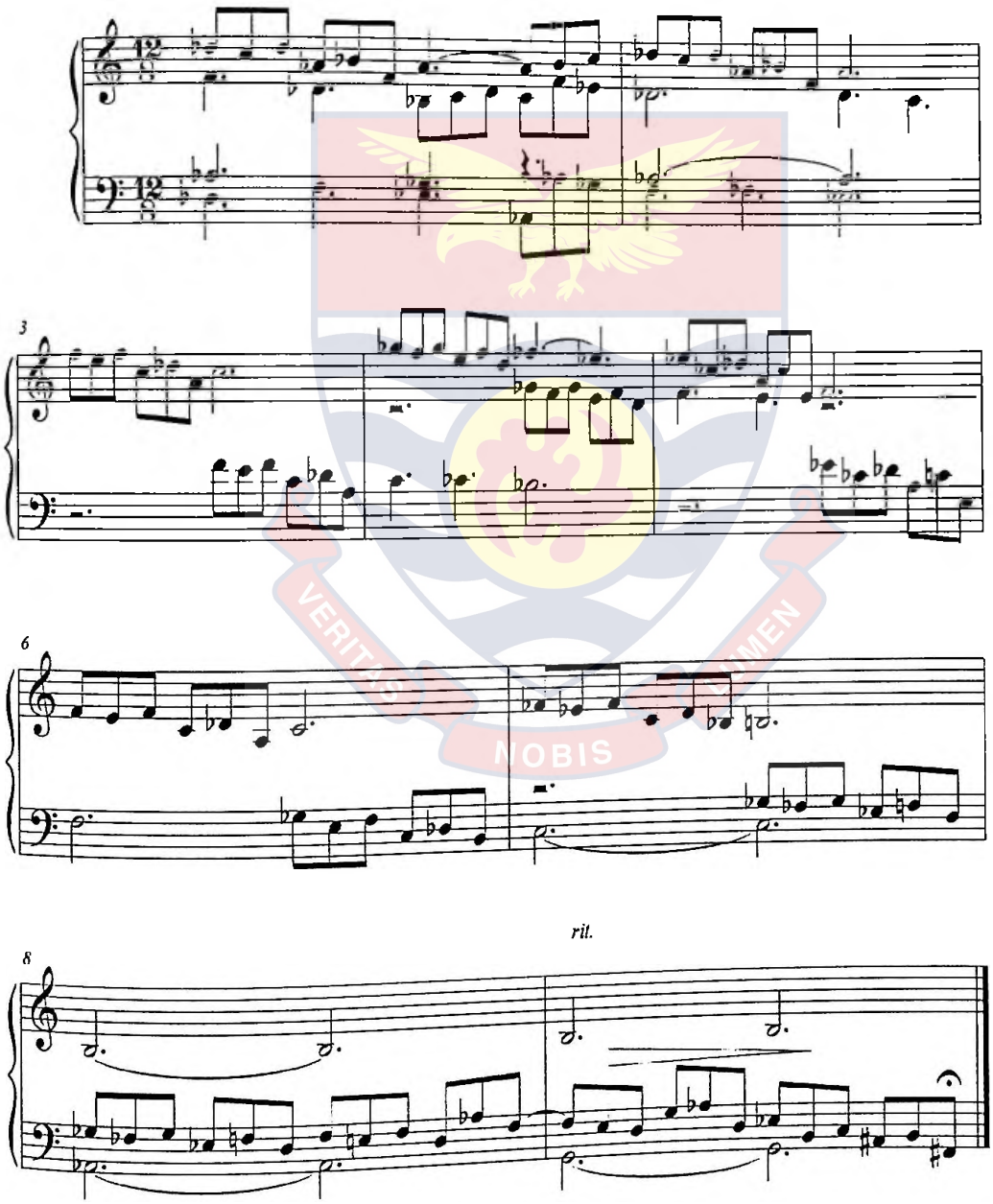

Figure 37: Transition to the Refrain

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The refrain appears in Bar 50 to 62 (that is, 13 bars of Refrain). There is a special effect to its appearance. The entrance of the Refrain is effected with only two parts, (Soprano and Alto) and another part added at the latter part of the entire Refrain. This is to say the refrain will be played by the right hand only, and accompanied by only one instrument (the "Atumpan") in the Repieno. The entry of the bass (left hand) was done along the line (Bar 58 to 60) for only three bars. This makes the Refrain very distinct to notice, and very light in texture. This part of the movement (the Refrain) is composed in the practice of melodic doubling and Parallelism.

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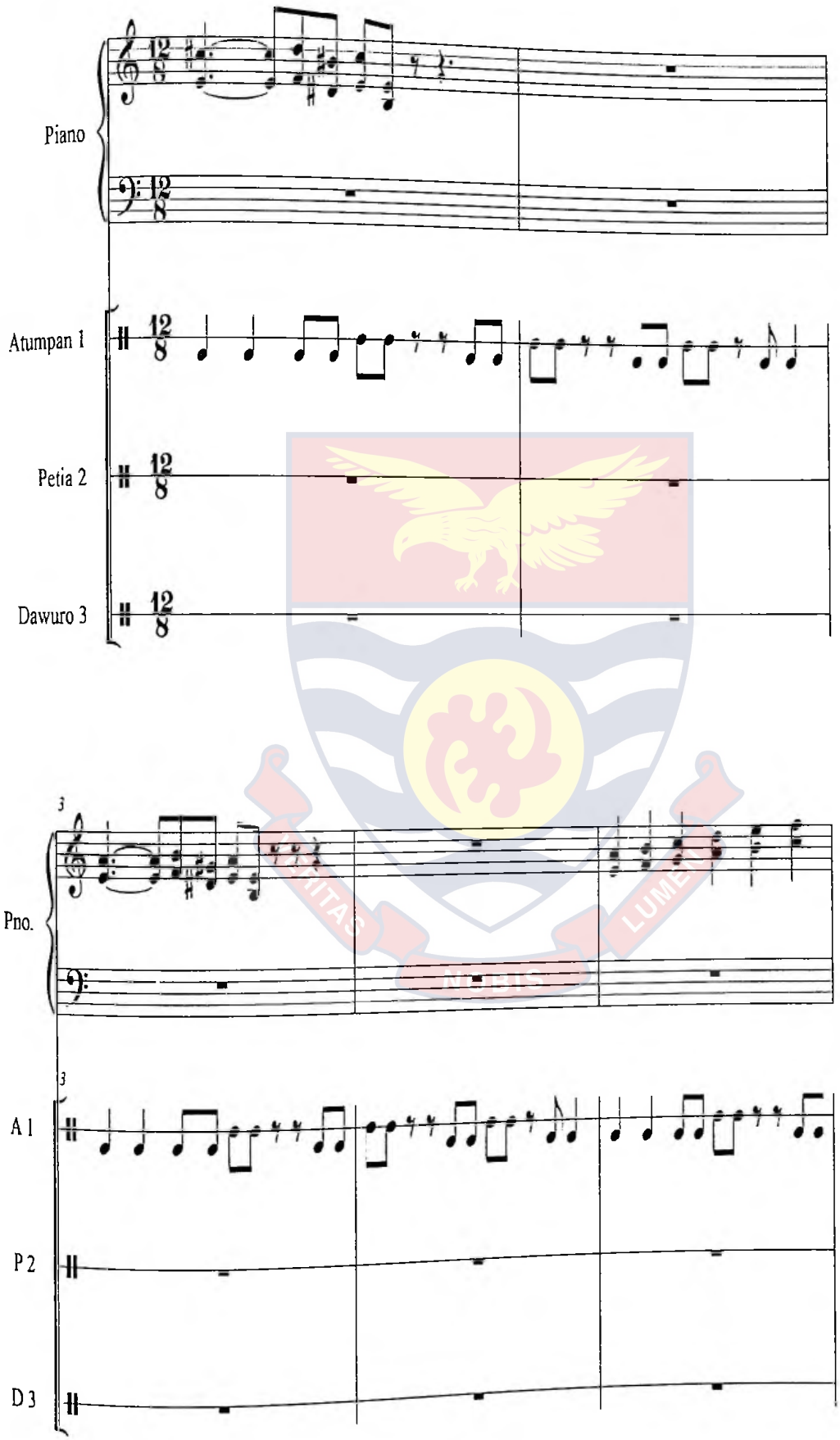

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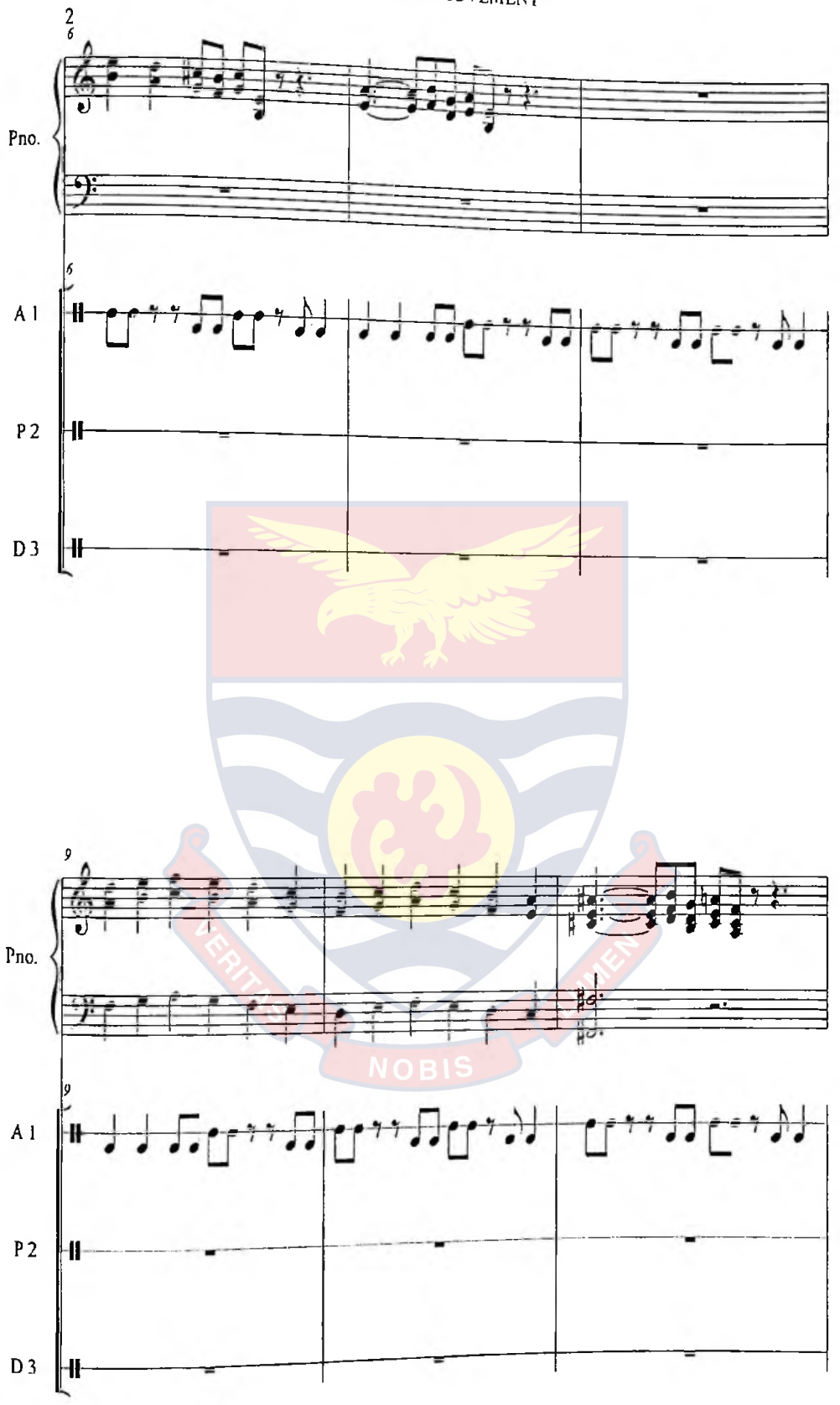

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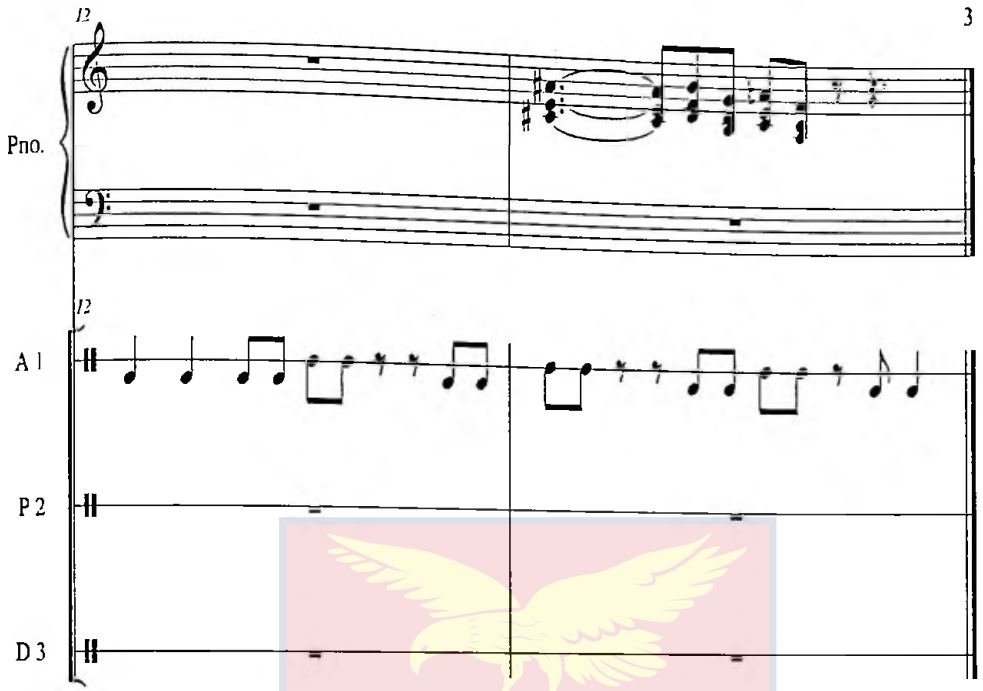

Figure 38: Refrain

The first episode continues in similar motion throughout. This section occurs in bars 64 to 78 (15 bars). This time however, the "Dawuro" joins in to play the timeline. Now, the refrain moves in again, yet in a different texture. It appears in call and response, imitation (between the right hand and the left), and in canonic treatment. It is played in full harmony with the "Tutti." This can be seen in Figure 39 below.

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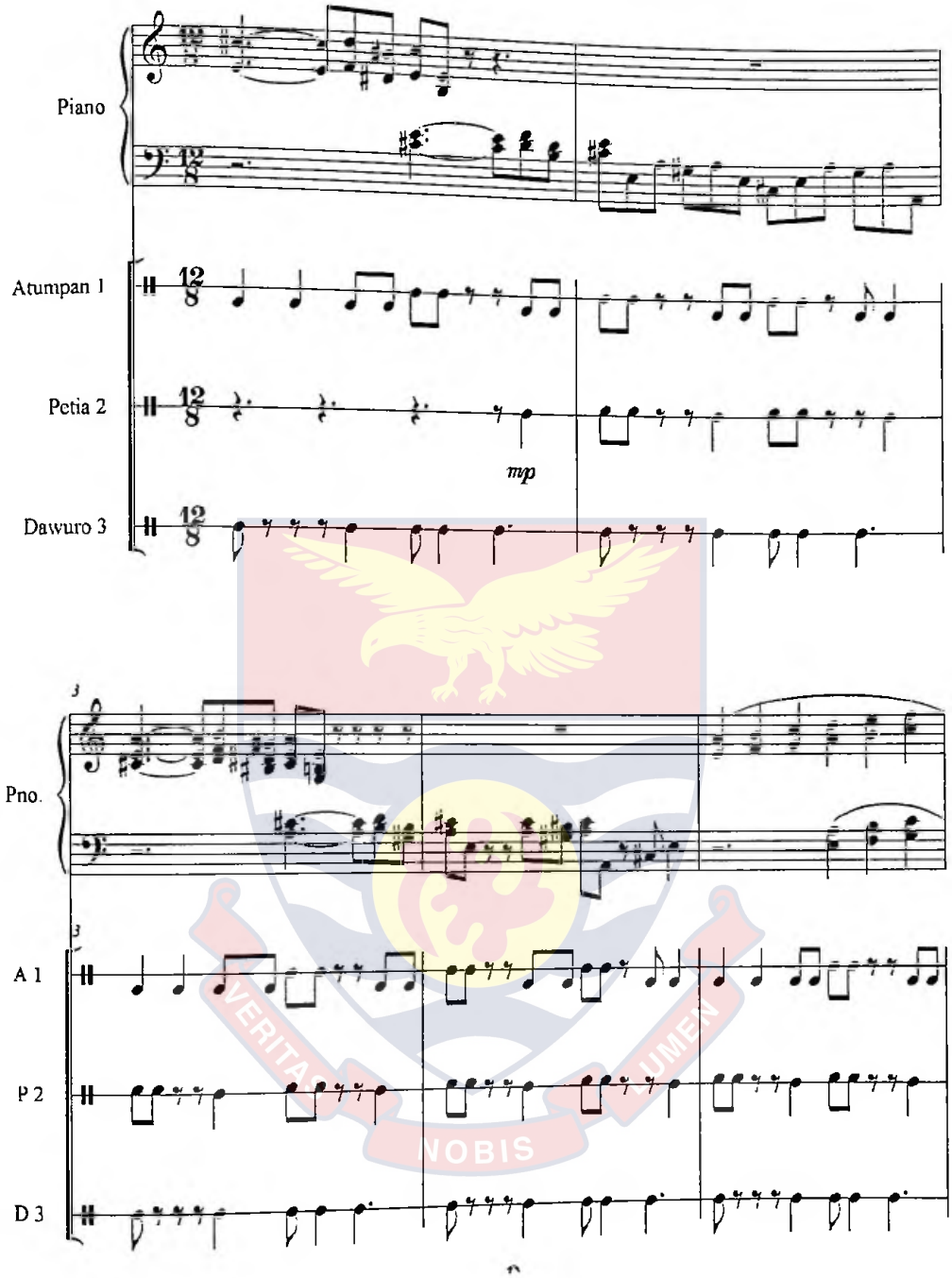

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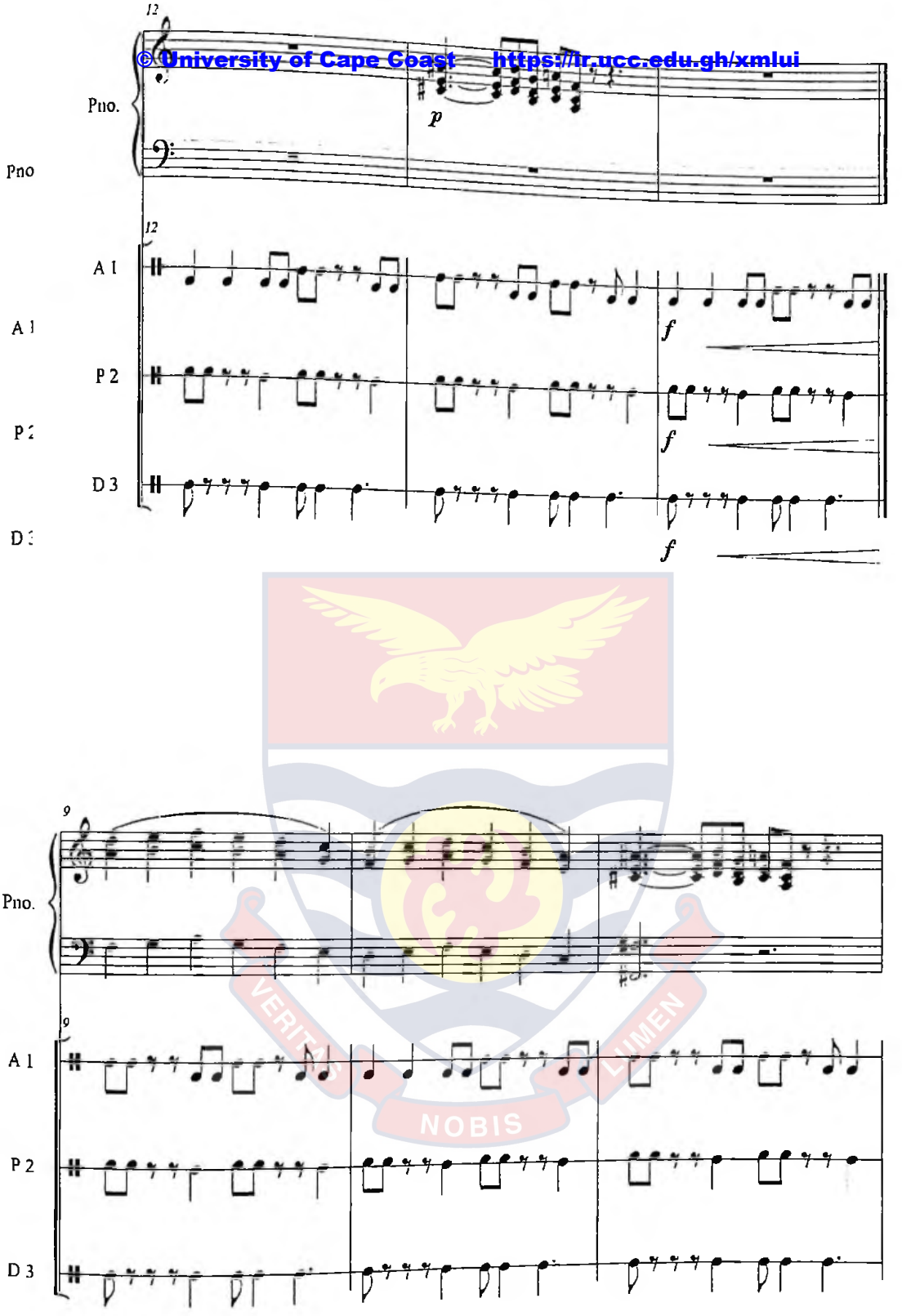

Figure 39: Refrain in Canonic Treatment (Call and Response)

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The twelve-tone technique (which is one of the most significant innovations of the twentieth century) was engaged throughout the Second episode from bars 94 to 112 in the time signature of three crotchet beats in a bar.

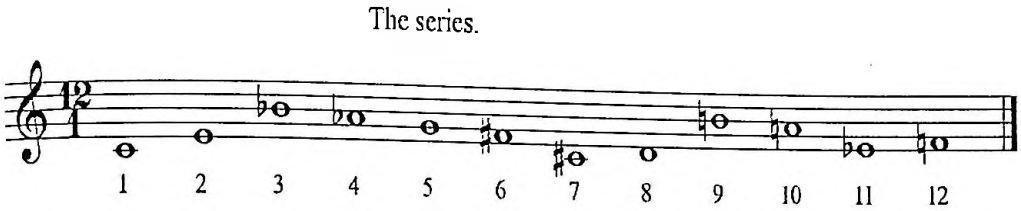

Figure 40: The Series

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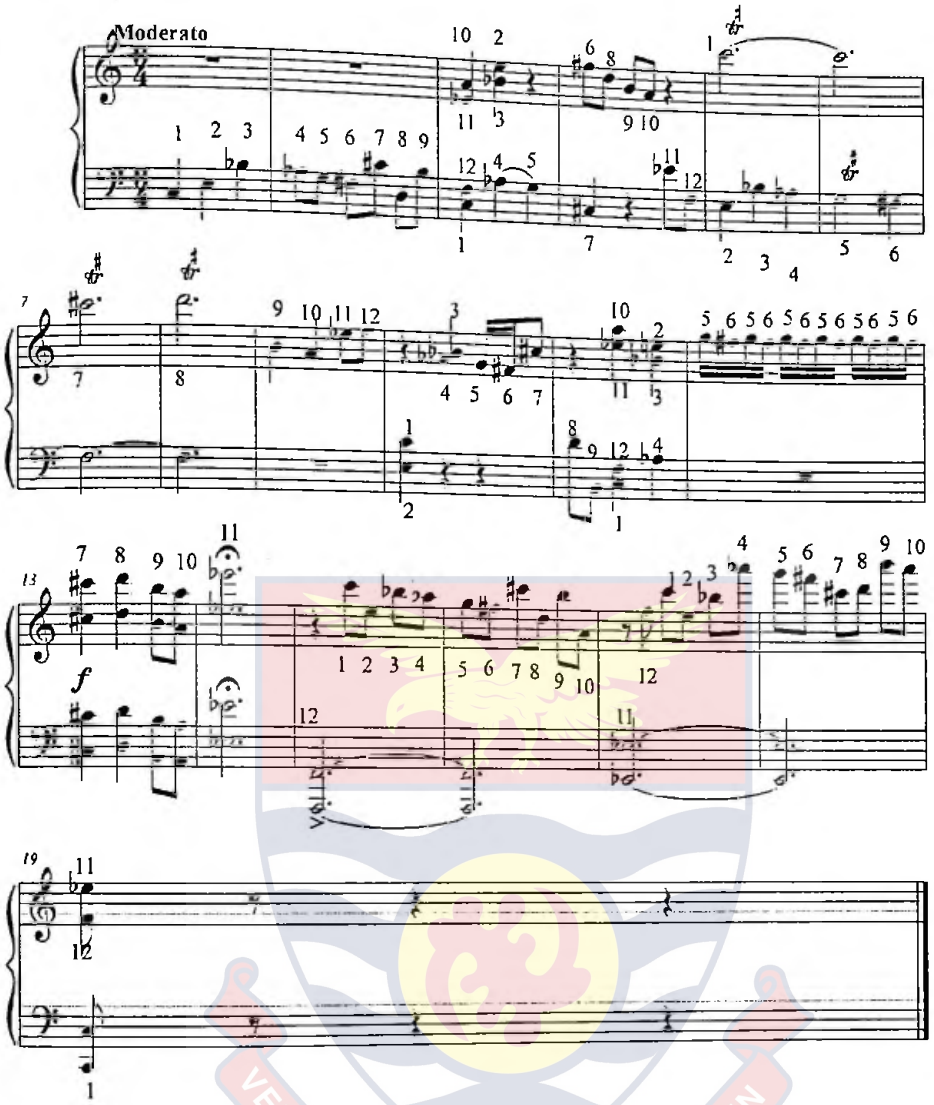

Figure 41: The Twelve-Tone Lines

From bars 113 to 123 (Section C), the refrain takes place again in eleven bars (this is because the repetition of the last unit is deleted, hence, the unit is done once, instead of twice). There is one bar transition to the third episode, which is done by the Repieno. This transition echoes the dominant rhythm in the next episode, which happens to be in the Ostinato pattern. The long Ostinato is done in the bass. This pattern (the Ostinato) was created in the A chromatic scale. The entire Ostinato pattern was constructed in minor seconds, with the exception of few bars (like bars 131 and 135). This is a long Ostinato in 11 bars.

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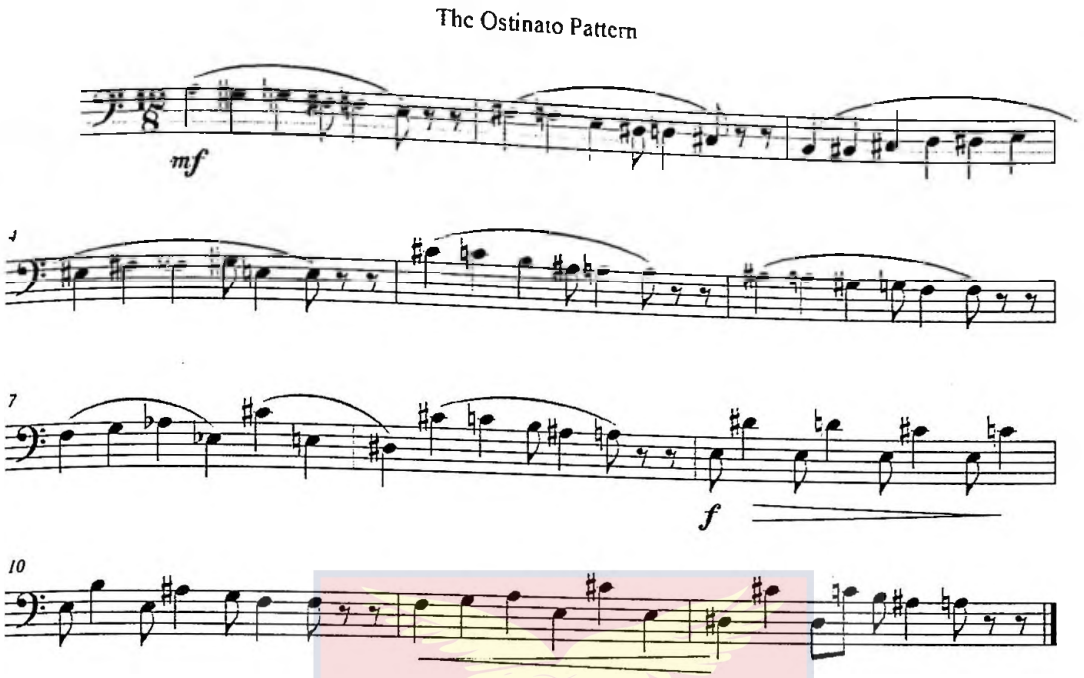

Figure 42: The Long Ostinato

The ostinato is repeated in three-part harmony, before the real project starts.

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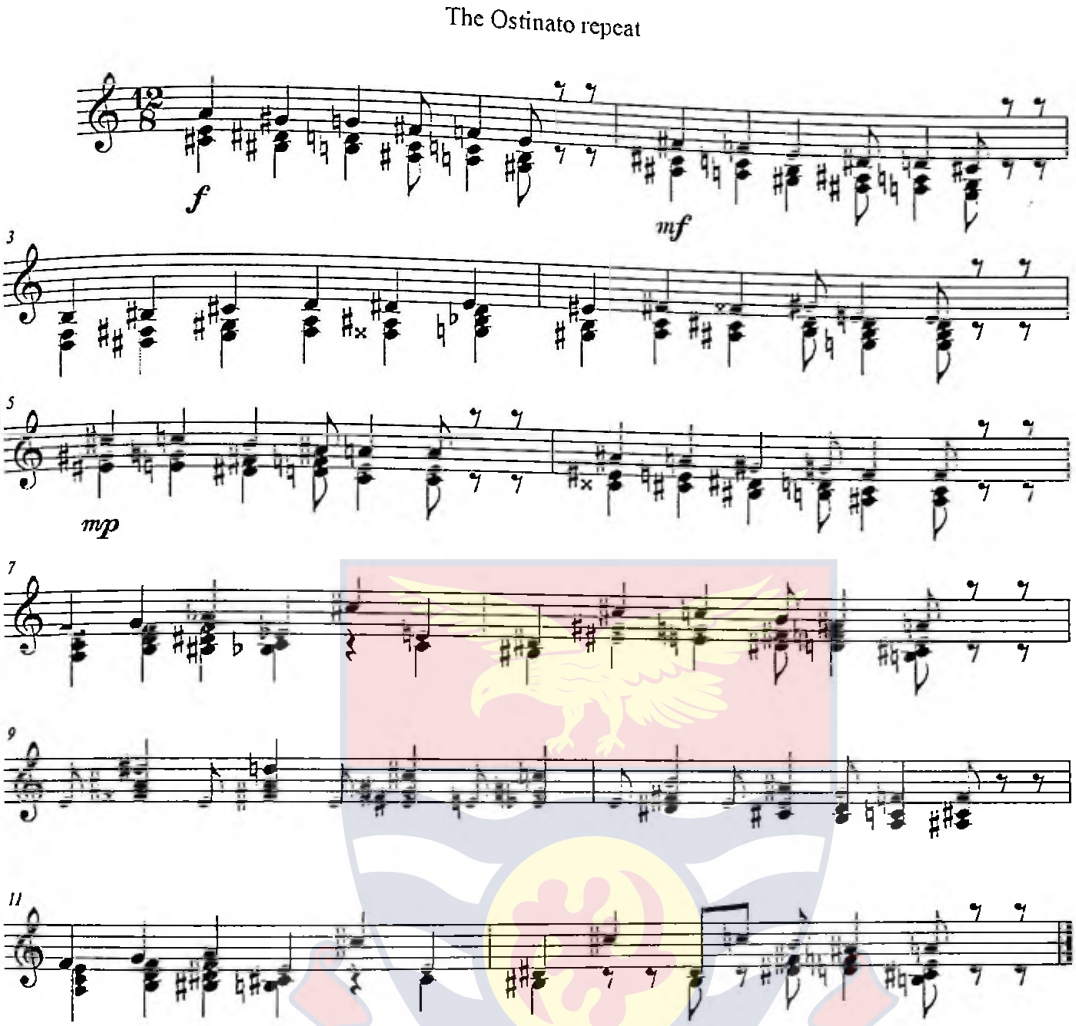

Figure 43: The Ostinato Repeat

Therefore, the total episode is harmonized on A chromatic. Nevertheless, in bar 152, the pattern varies to some extent. And also, the last four bars of the Ostinato are omitted, during its last appearance. The full episode is composed in 44 bars. The refrain comes back from bars 169 to 181. Therefore, the fourth episode starts from bar 182, and ends in 192. This section is crafted in expanded tonality or atonality. The refrain (193 – 205) enters in a very different texture. At this moment, very high notes are used (that is transposition of the refrain to about two octaves higher), and a very deep bass in the last phrase. At this instant of very light and feminine nature, the bell ("Dawuro")

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which is very feminine and close to the sounds of the [illegible] plays alongside: One can feel how sharp and tiny this section will sound in effect.

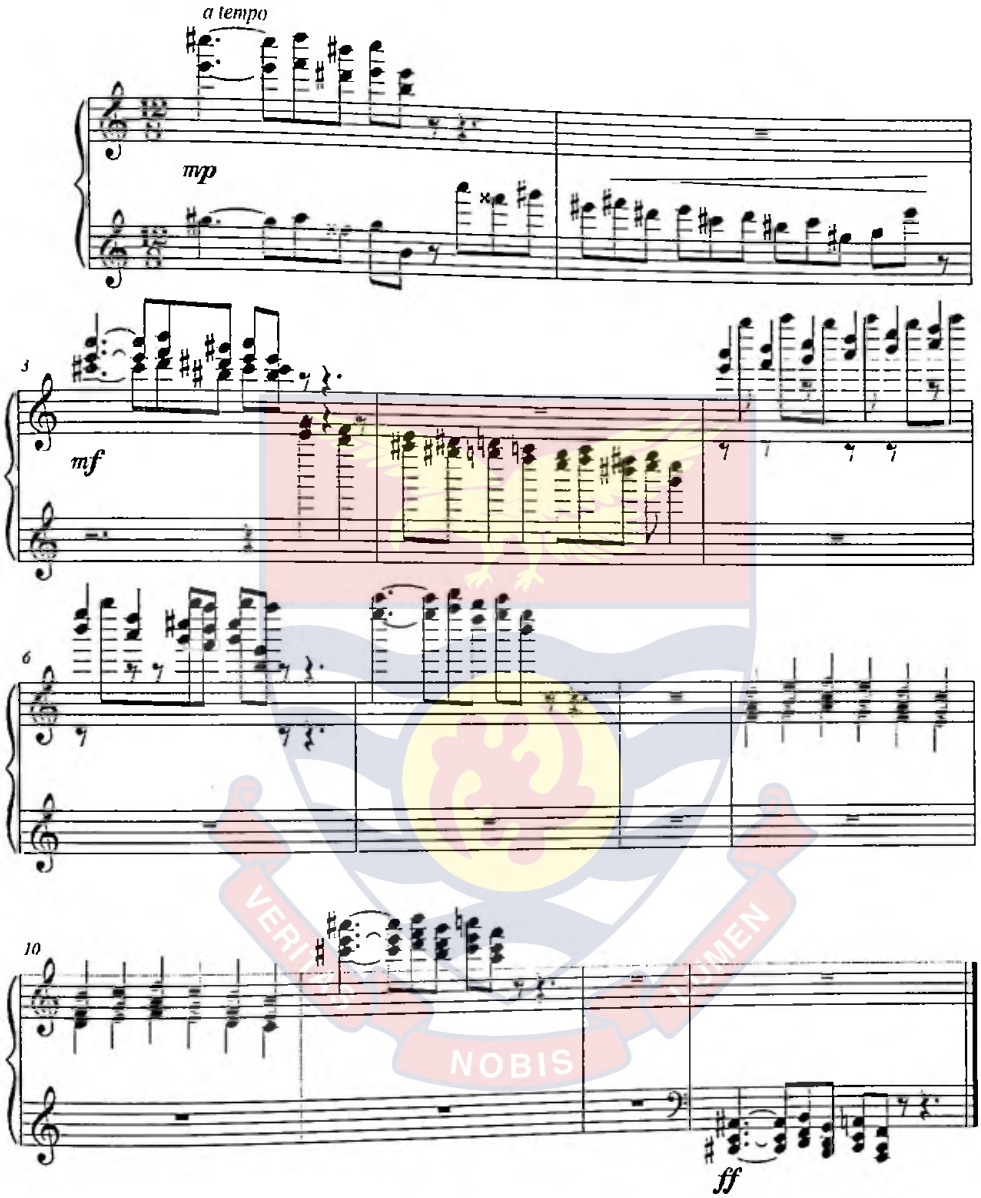

Figure 44: Refrain in Two Octaves Higher

Episode five (from bars 207 – 220) uses harmonic structures of the twentieth century such as Scriabin's mystic chord. This chord is built by using perfect, augmented and diminished fourths simultaneously. The first two phrases in this episode is fabricated in sequence, by using Scriabin's mystic chord which has all been circled in Figure 45 below.

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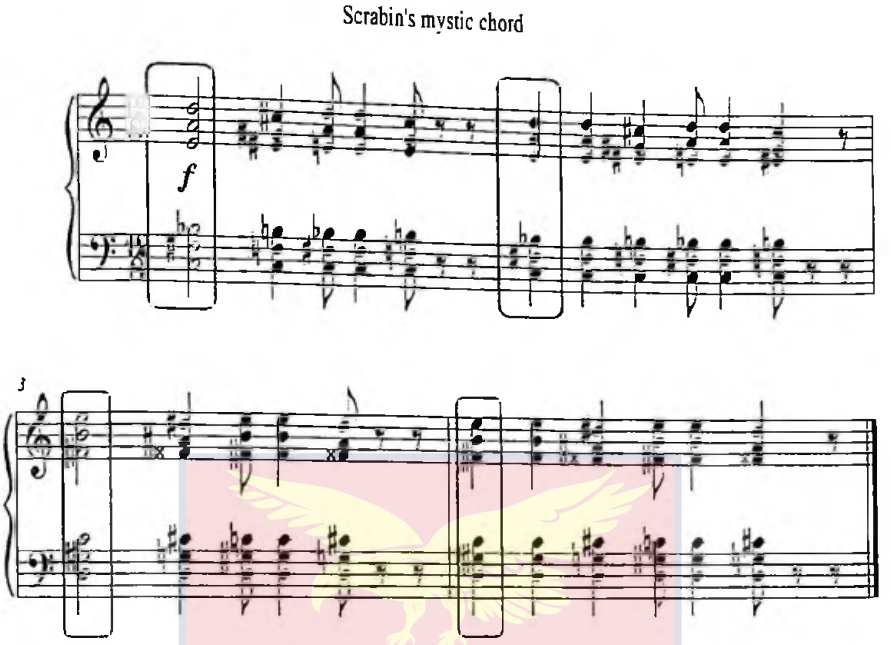

Figure 45: Scrabin's Mystic Chord

In the same episode, there are polychords, although some of them are broken. In the first bar of Figure 46, one can easily identify G Sharp major on top of B minor triad. In the next bar, one can detect the B minor triad on top of E major, followed by B major on E minor, and finally, C diminished 7th on B diminshed. The construction of the chords is spelt out in Figure 47.

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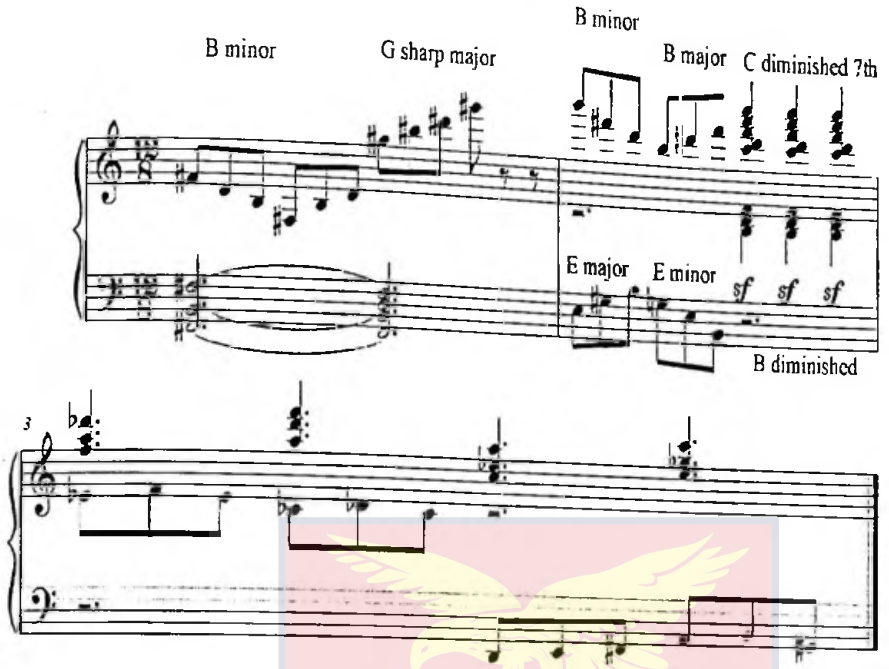

Figure 46: Polychords in Broken Chords

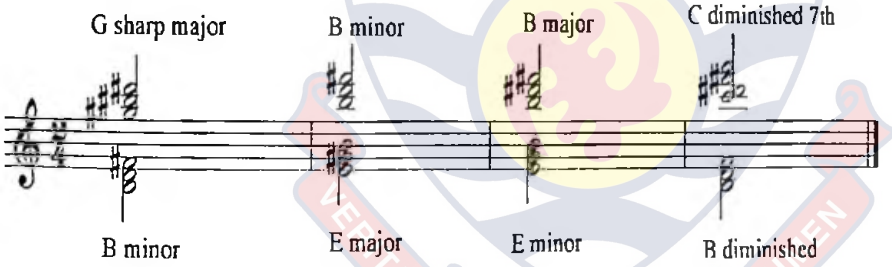

Figure 47: Construction of the Polychords

Nontertial sonorities have been initiated in Bar 213. As the chords are spelled in Figure 48, the Nontertial effect or implication is very apparent in the bar. One can articulate that the first chord which is supposed to be an augmented triad on D flat has another foreign note (which is E flat). The next chord (2) has C flat which is foreign to the augmented chord on D flat. On the other hand, the diminished triad on A has B flat as a foreigner (3), and the last triad, which is a diminished triad on C, contains F as a foreign note (4). Let us spot the way the

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whole bar was constructed in Figure 48.

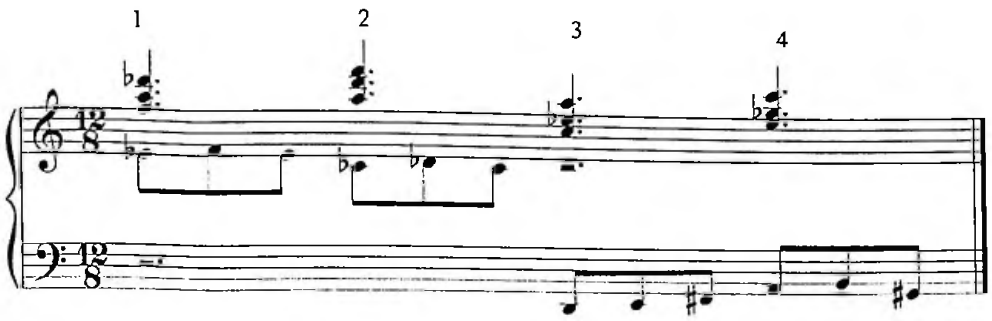

Figure 48: Nontertial Sonorities

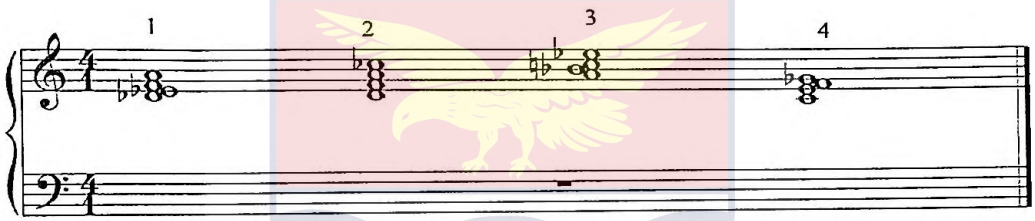

Figure 49: Construction of the Chordal Progression

The refrain shows up from bars 223 to 235. The sixth episode which is supposed to be the last but one starts in Unison. Here, the time signature is Twenty four quavers in a bar. The technique active here is in free relation of quality. The first bar begins with the B phyrigian, followed by D Locrian, A mixolydian, and E flat Aeolian. This transpires in bars 236 to 239.

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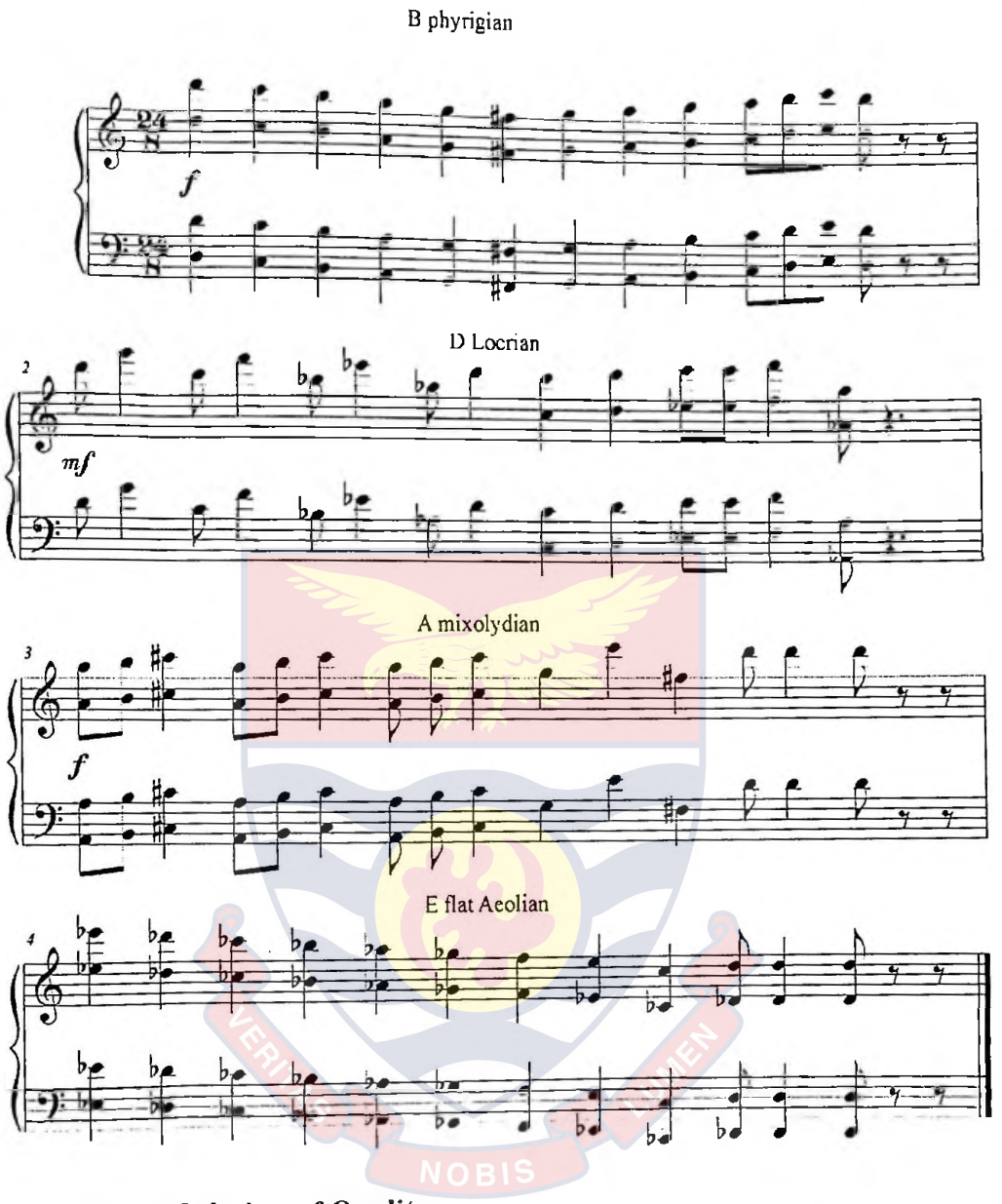

Figure 50: Free Relation of Quality

Bar 240 introduces as back to shifted tonality.

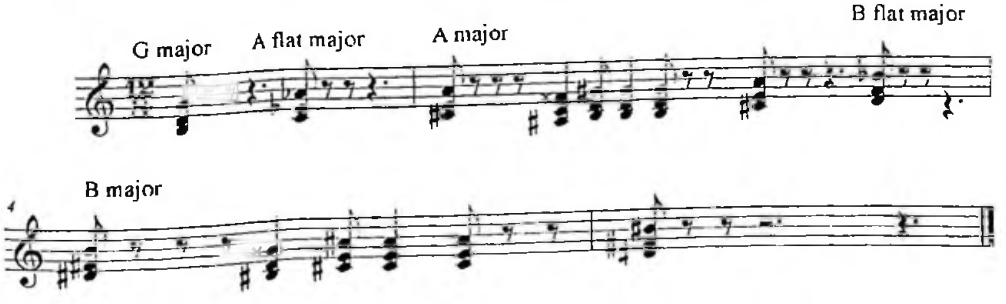

Figure 51: Shifted Tonality

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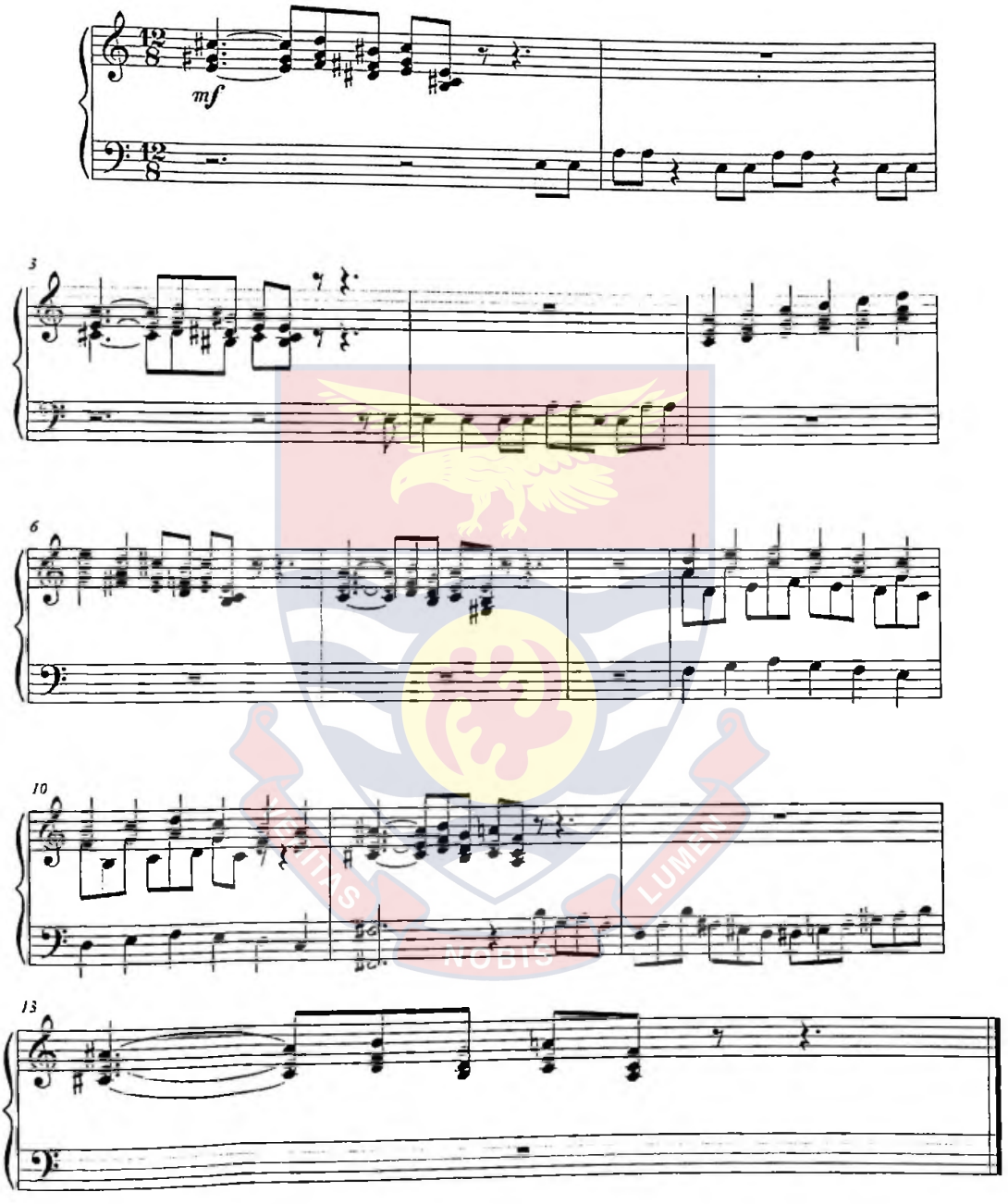

Figure 52: Refrain with Different Bass Structure

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Observe how the bass of the Refrain is structured from bars 251 to 263.

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There is a 16-bar transition (this is very scarce in Rondo) to the seventh and last episode which is executed by the Repieno. This transition starts from bar 264. The effect of shifted accent is actually clear. The beauty of this technique is the conscious effort to make sure each and every accent is distinct. Therefore, it is very challenging or difficult to see two instruments meeting together on an accent (though, it occurs occasionally). All the shifted accents in Figure 53 have been marked by the sign of Marcato.

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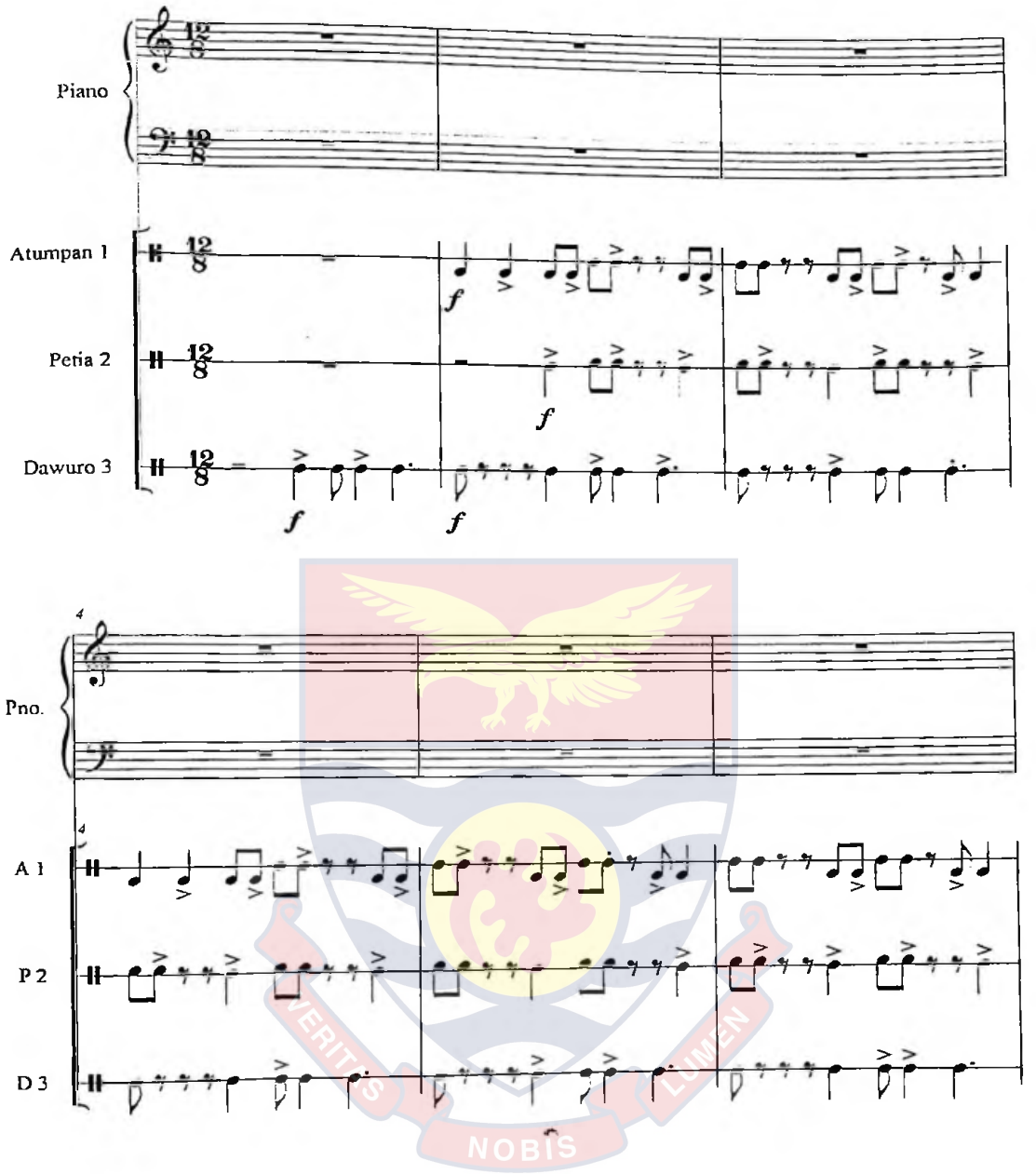

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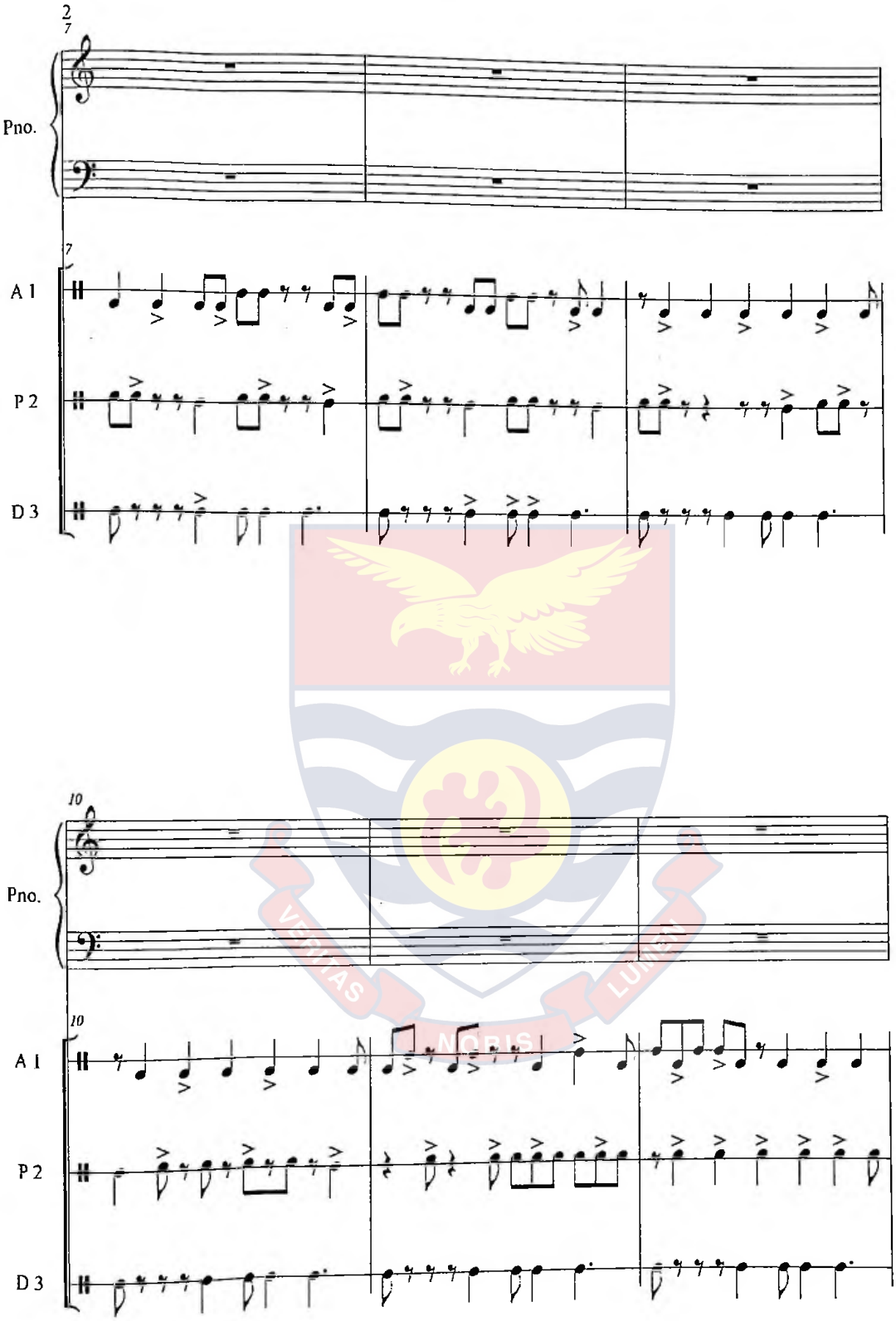

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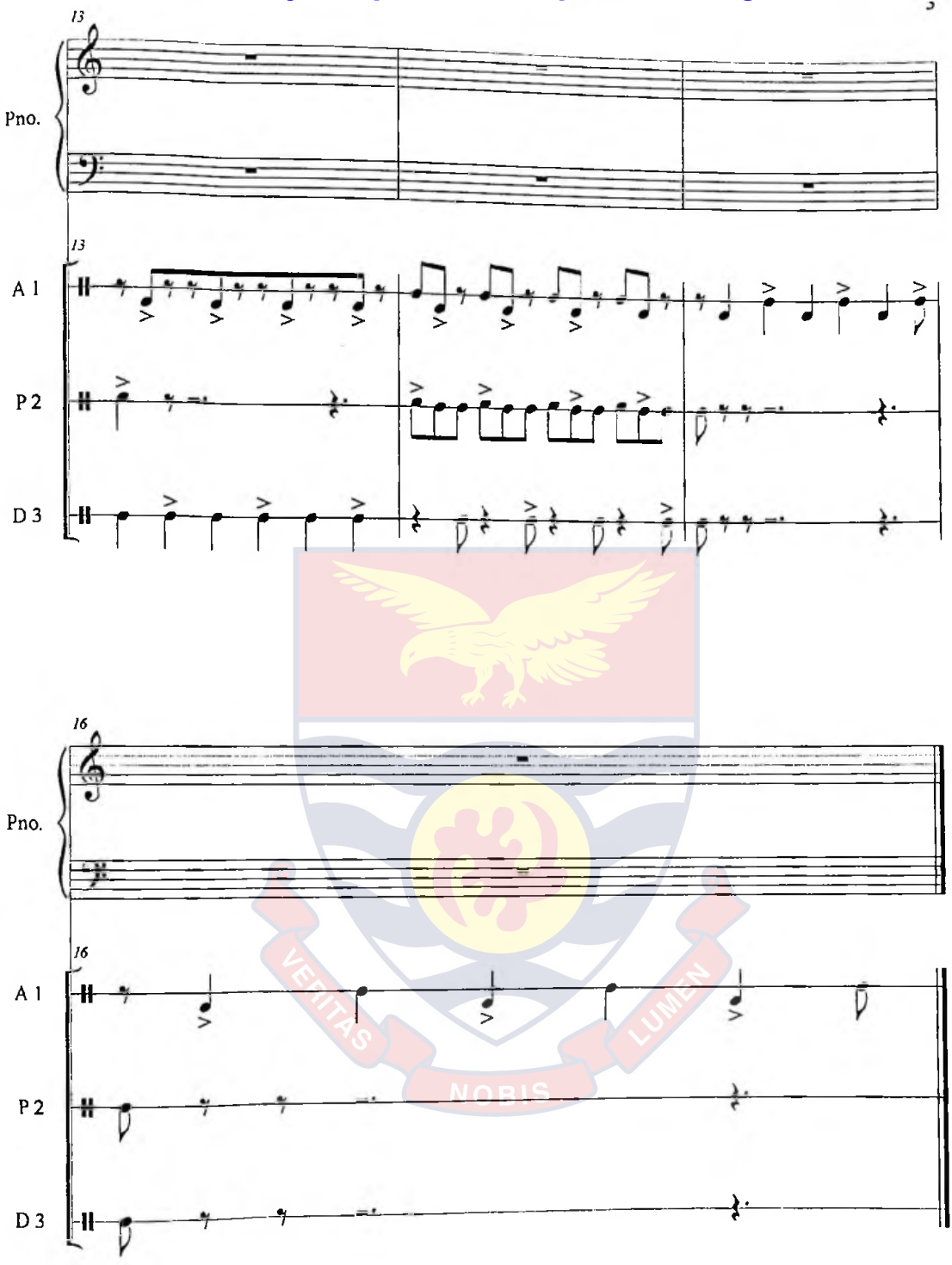

Figure 53: Shifted Accents in Repieno

The seventh episode follows the same system (Shifted Accents), and later moves gradually to the metric accent. This is done by both soloist and the Repieno from bars 280 to 291.

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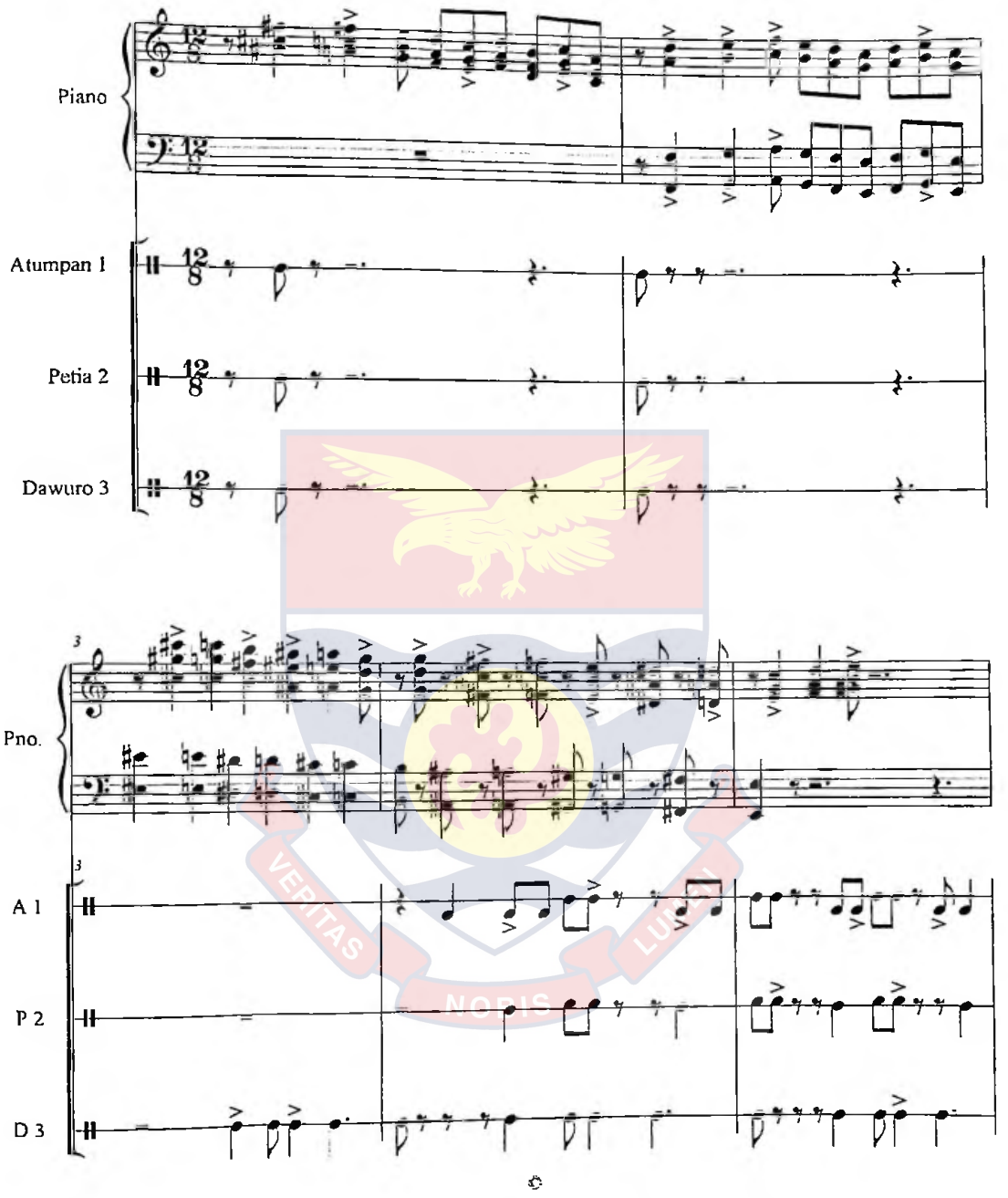

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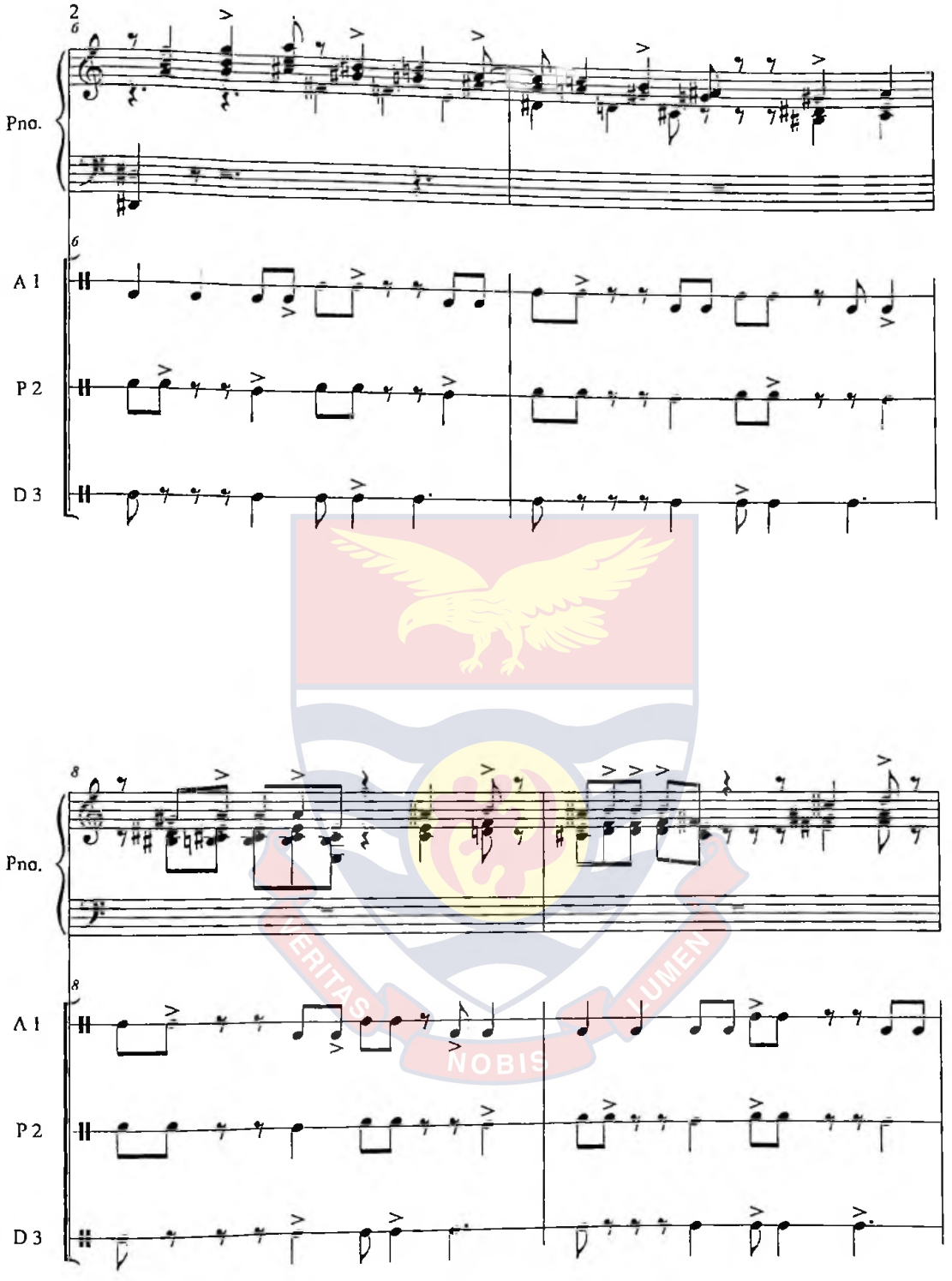

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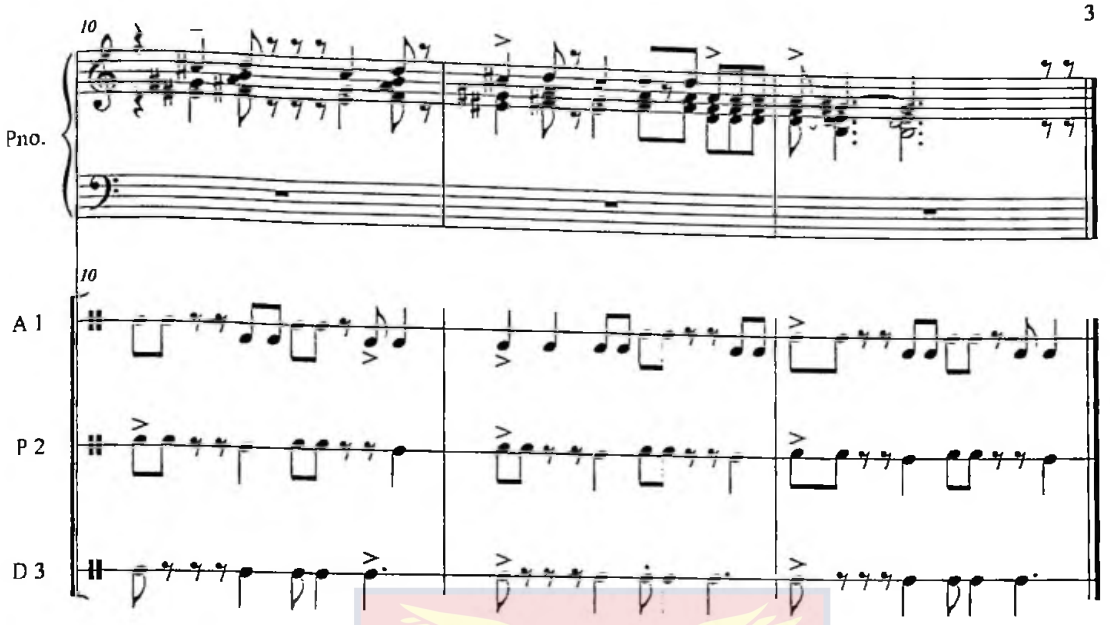

Figure 54: Shifted Accents in Both Piano and Repieno

The refrain appears in bar 292, and the music dies out ("Morendo") without a Coda, or the usual ending.

Third Movement

Unlike the first and second movements, the third movement is through composed, or in free fantasy. There is no specific structure or form in this movement. Yet, it is composed within the framework of "Kpanlogo." Apart from the fact that this movement has no form or structure, there are still similarities between this and the other movements. One of them is the timeline being played by the piano (without the repieno, as it happened in the second movement) from the beginning of the movement. The only difference here is the length at which the timeline was played. In this movement, the timeline is played in only two bars. The repieno follows immediately with the same rhythm. Now, after the Piano re - echoes the same rhythm once more on C 8, the Piano and the Repieno share the rhythm in the bar that has been circled in

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Figure 55.

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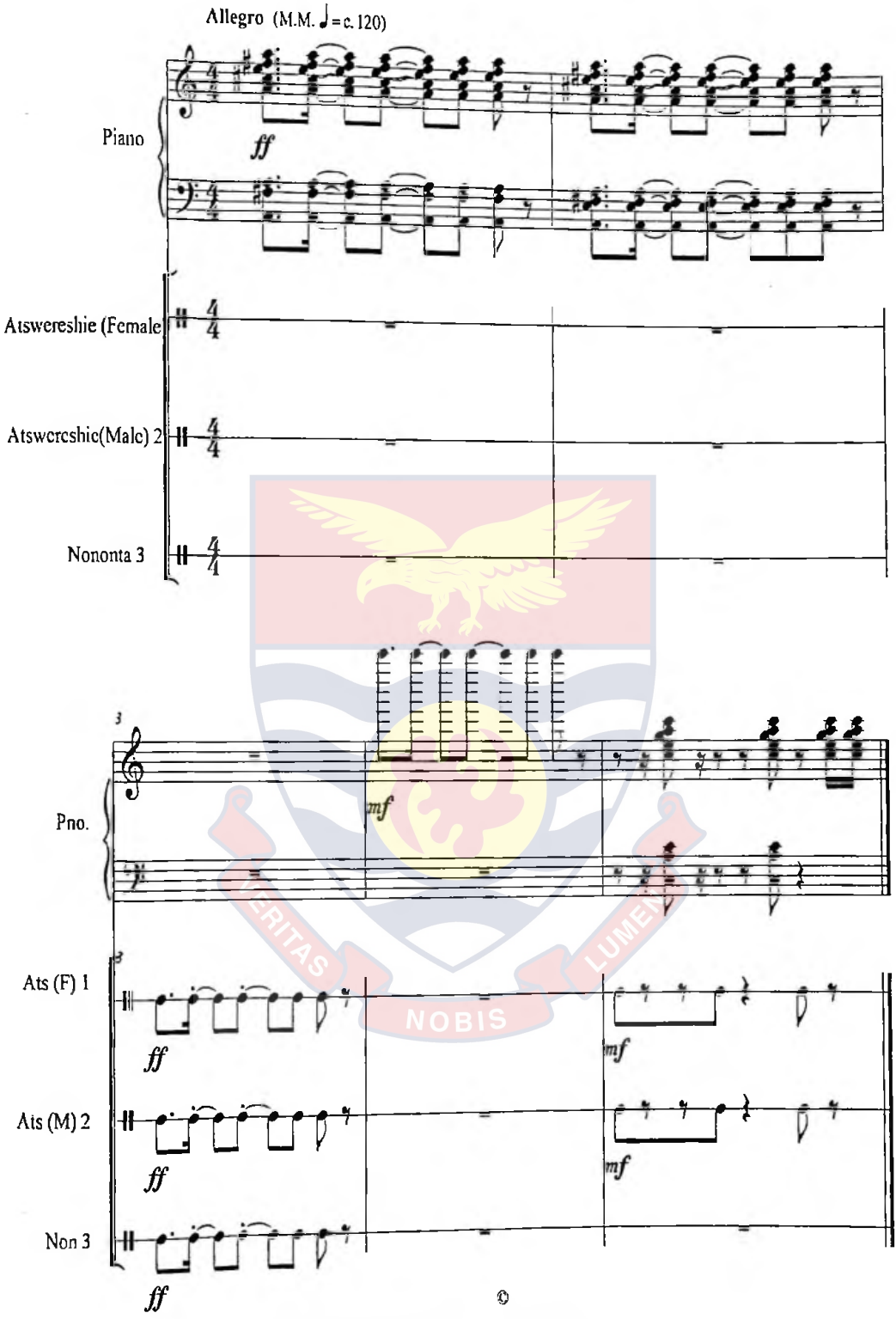

Figure 55: Piano and Repieno Play the Timeline

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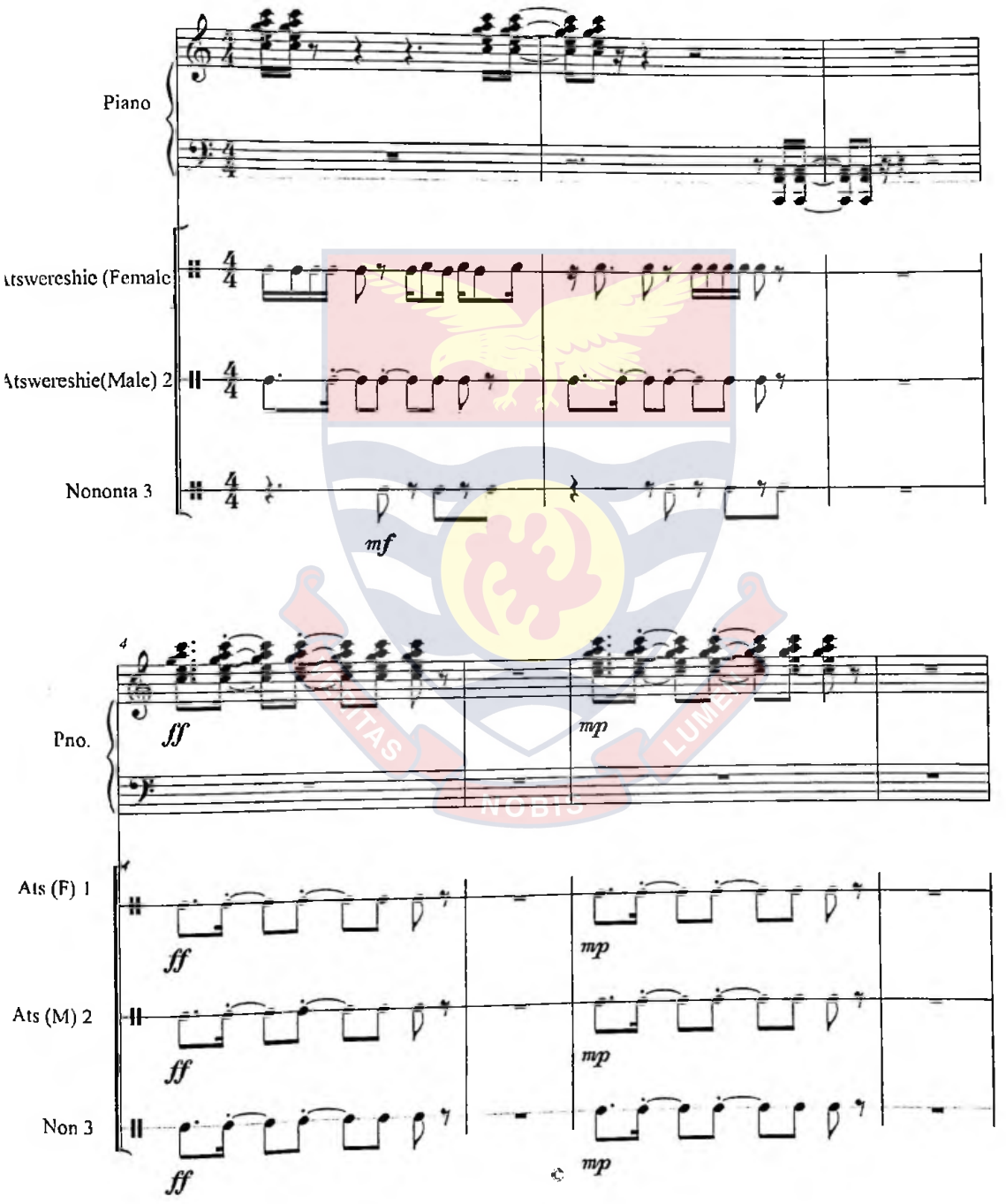
Afterwards, the Nononta keeps on playing the timeline, against the Soloist and other instruments, doing variety of rhythms, and later meet in bar 9, where all instruments effect the timeline at once.



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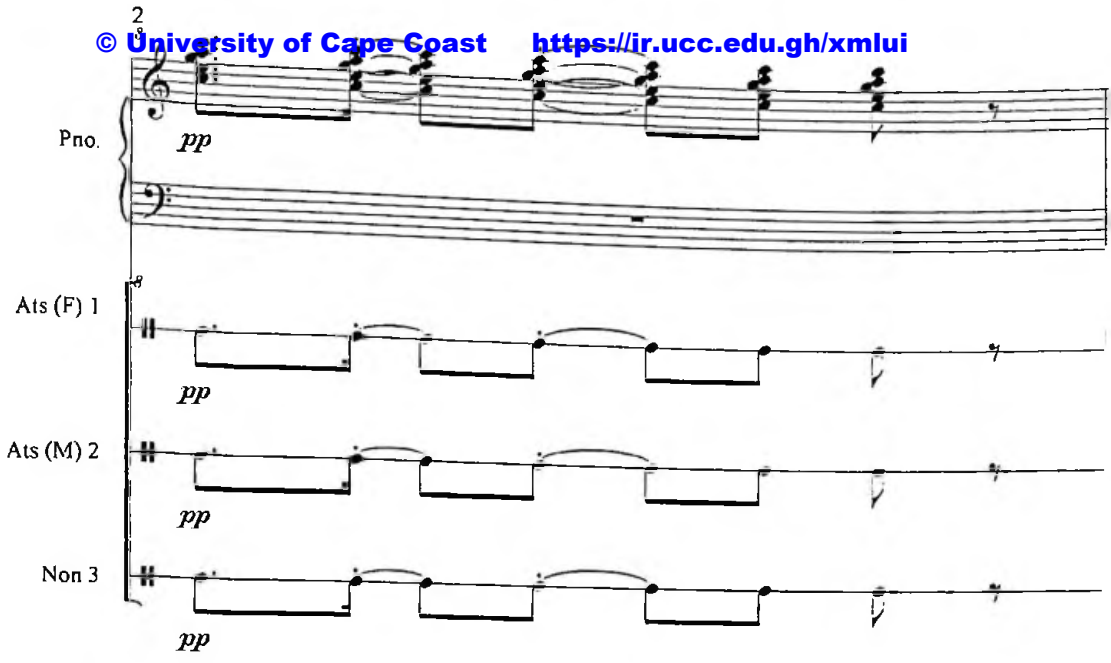

Figure 56: Piano and Repieno Shares the Timeline

There is a 9-bar transition (which starts in sequence) by the soloist. This transition takes us to the rhythmic pulses of the "Kpanlogo" rhythm. Figure 57 shows the transition, and Figure 58 shows the rhythmic patterns of the Kpanlogo structure.

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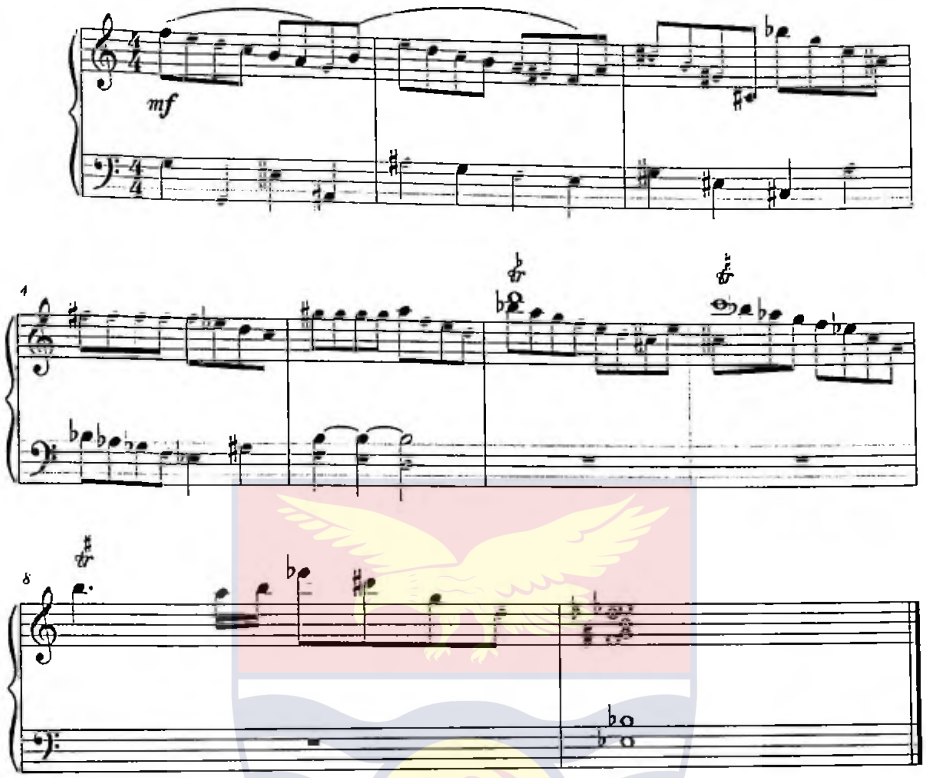

Figure 57: The Transition

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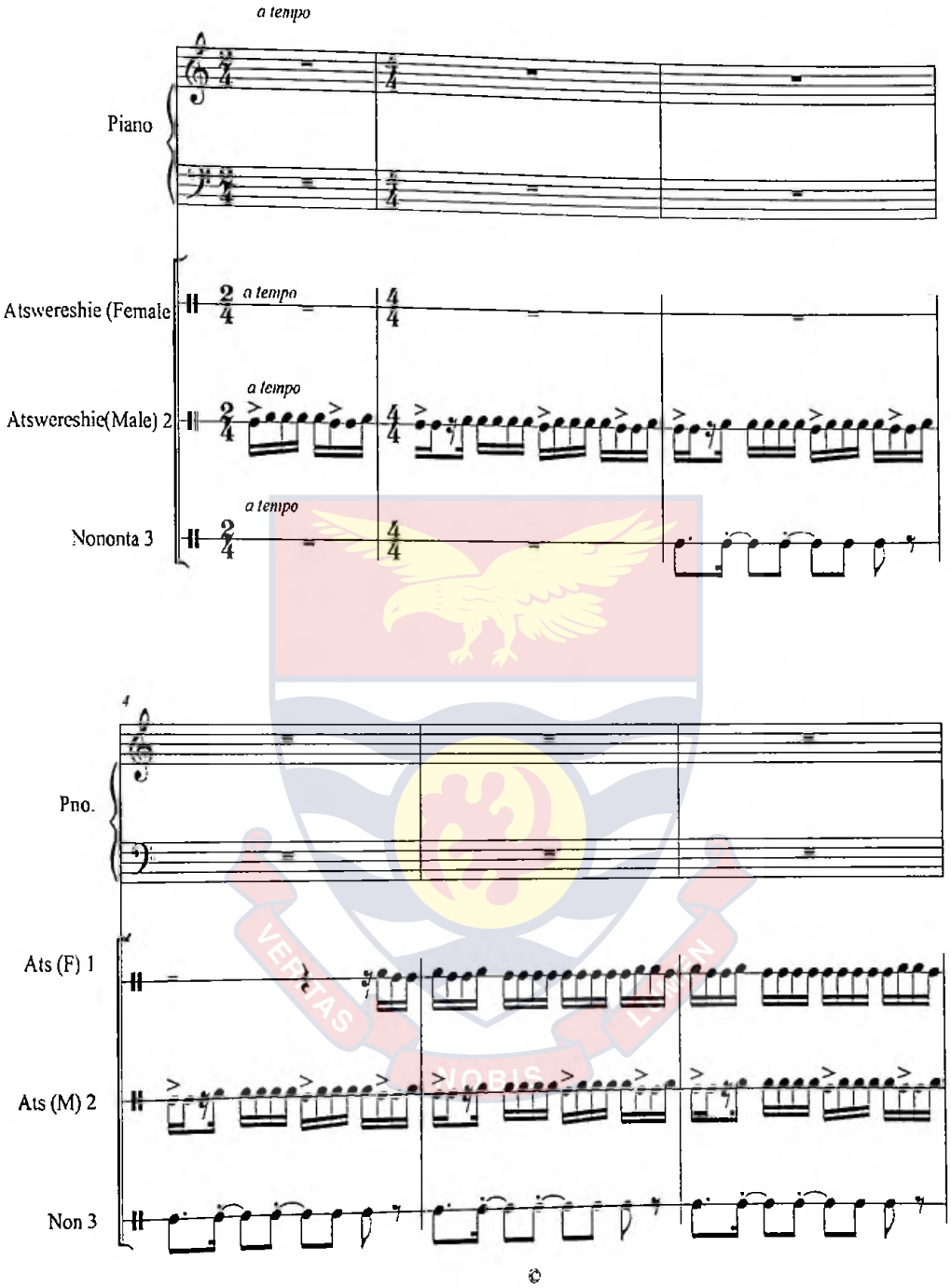

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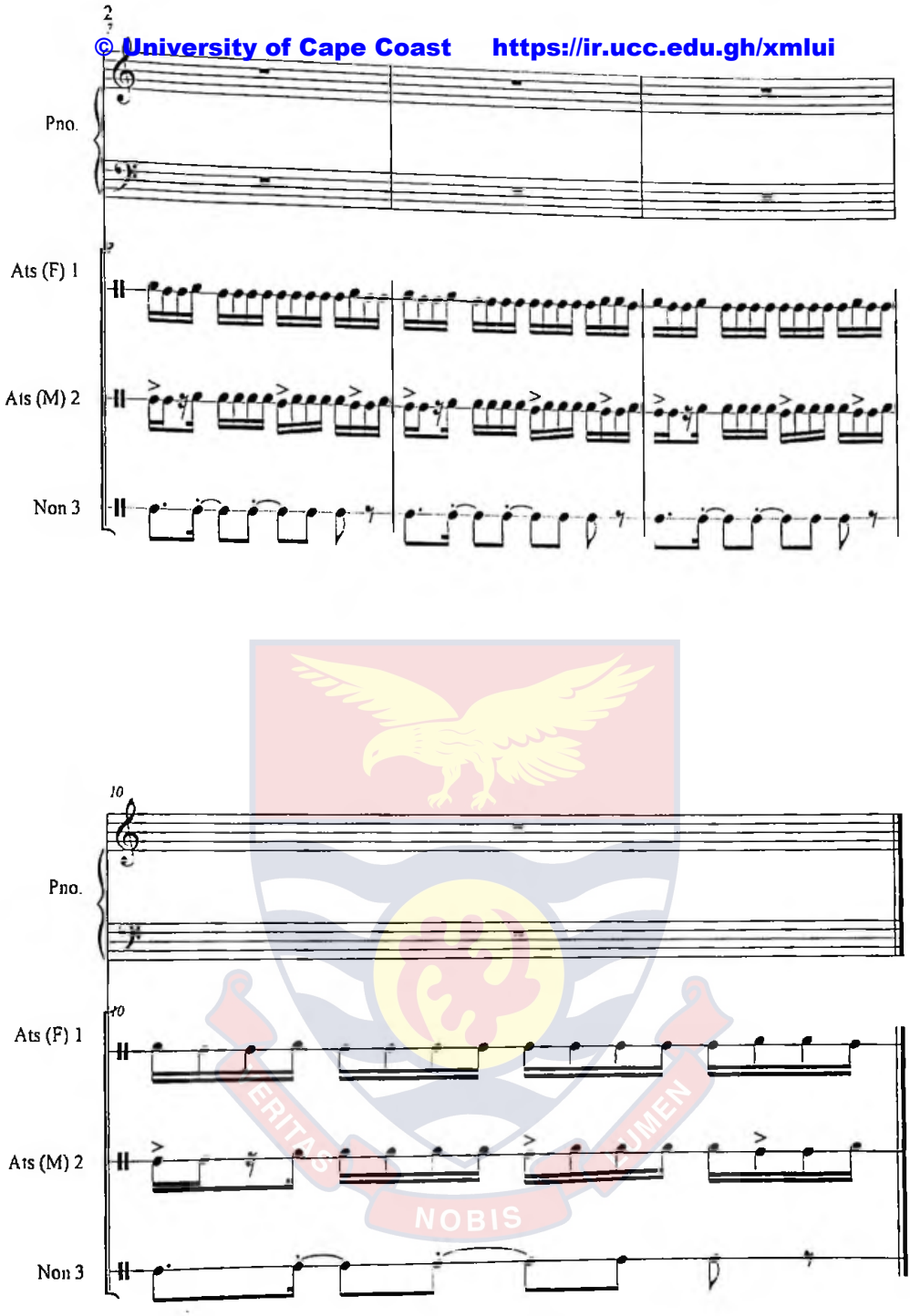

Figure 58: Rhythmic Patterns in Kpanlogo

Let us take a critical look at how dual modality took place from bars 39 to 44.

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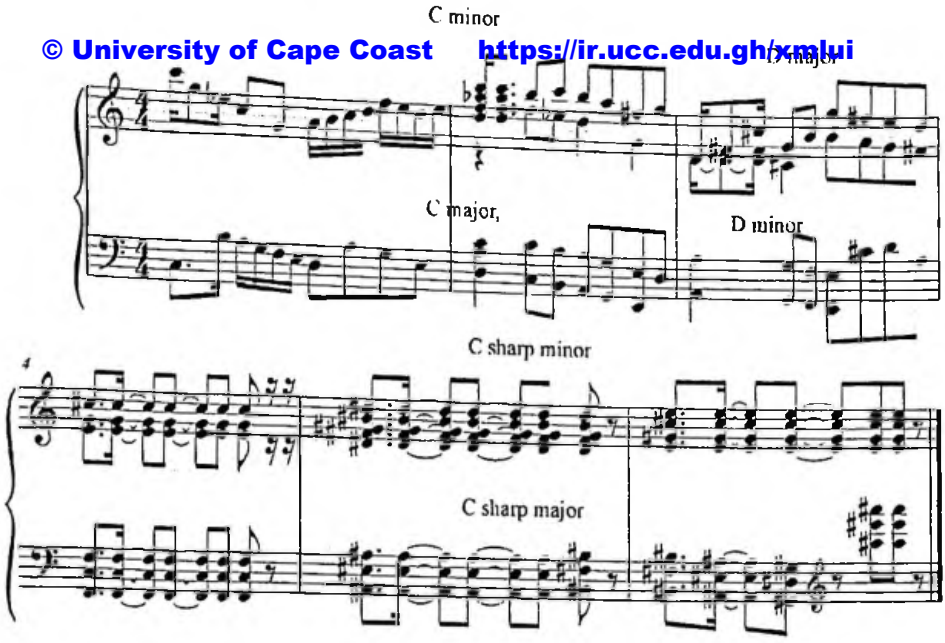

Figure 59: Dual Modality

From bars 45 to 54, there is an application of direct and modified imitation. This has nothing to do with the structures of counterpoints in the baroque era. There is no limitation in construction of harmonies, and free counterpoints against subjects. The melodies are imitated straight by another part in various ways without strict procedures so far as harmony is concerned. In the first two bars of Figure 60, one can agree totally with the composer that there is direct imitation in different intervals from the Soprano to the Alto. One can identify the same notes played by the Soprano in the alto part. The same technique is applied from the second bar to the third.

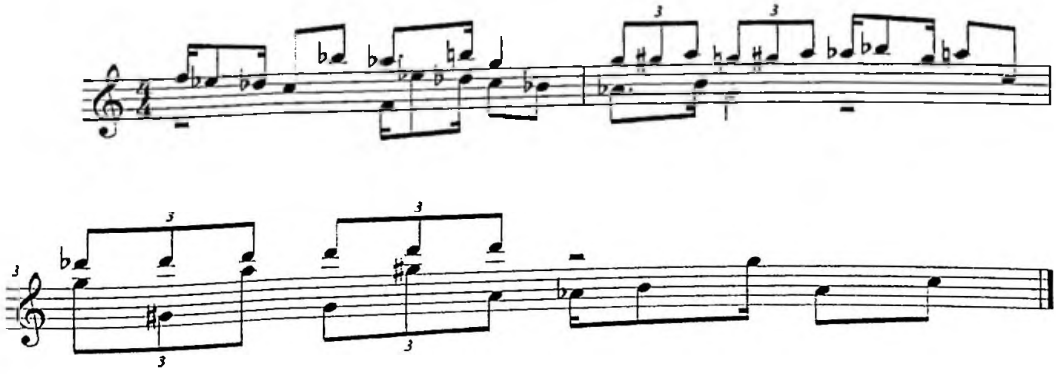

Figure 60: Direct Imitations (in Different Intervals)

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In Figure 61, one can easily identify another type of imitation. This happened in bar 49.

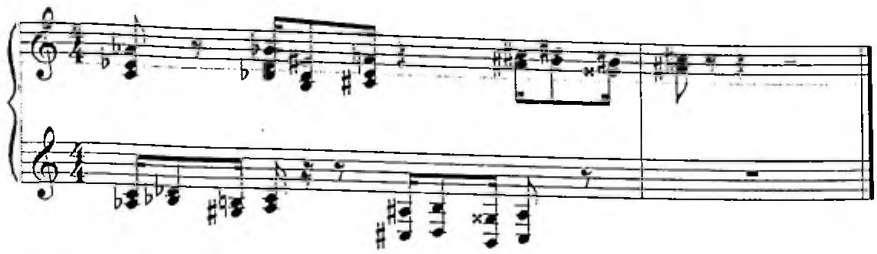

Figure 61: Direct Imitations (on Different Pitches)

The imitation in bars 50 and 51 is modified this time round. The melody in the bass is freely modified in what theorists refer to as inverted contours.

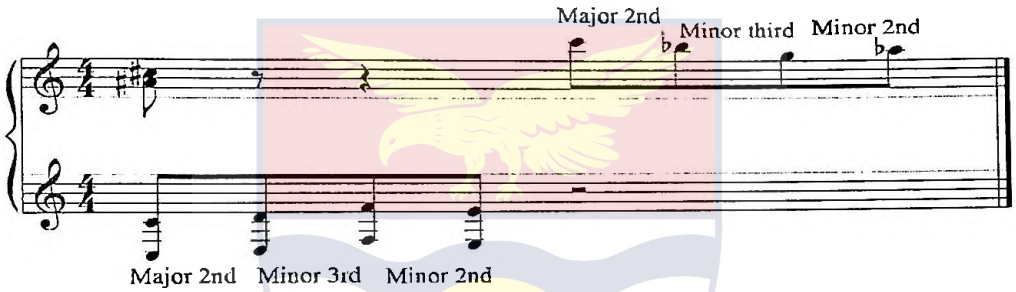

Figure 62: Modified Imitations (Inverted Contours)

Figure 63 continues to demonstrate different ways imitation are done in this portion of the work from bars 52 to 55. Observe how retrograde inversion was efficiently implemented in Figure 64. In the music, it occurs in bars 60 to

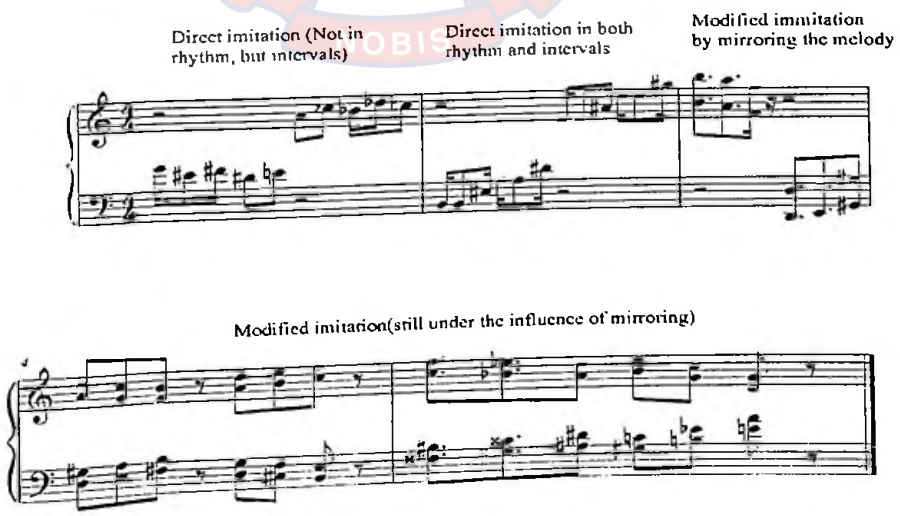

Figure 63: Modified Imitations (Inverted Contours)

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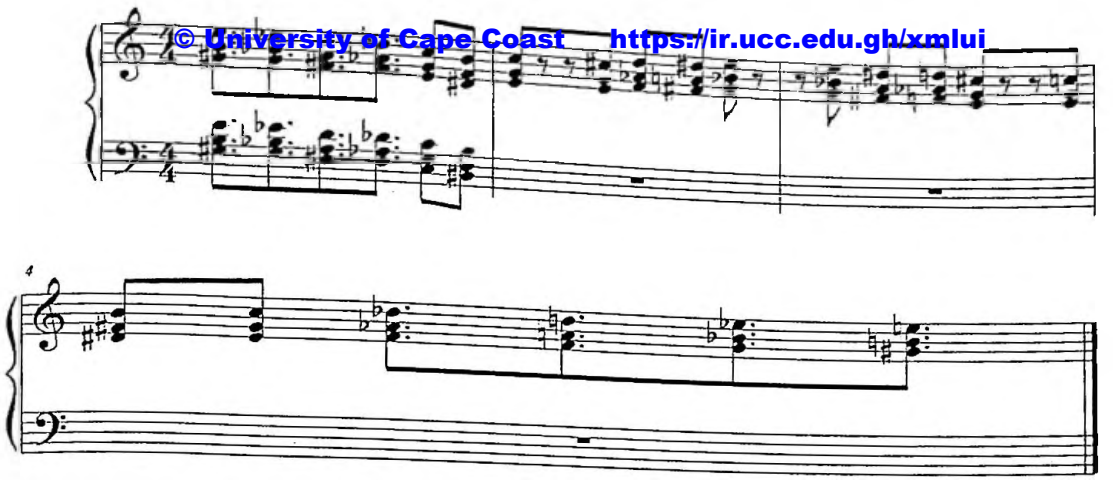

Figure 64: Retrograde Inversion

In Figure 65 below, one can easily identify transposition of a melody a third above (Diatonically), and same melody transposed a minor second below (Chromatically). This takes place from bars 73 to 75.

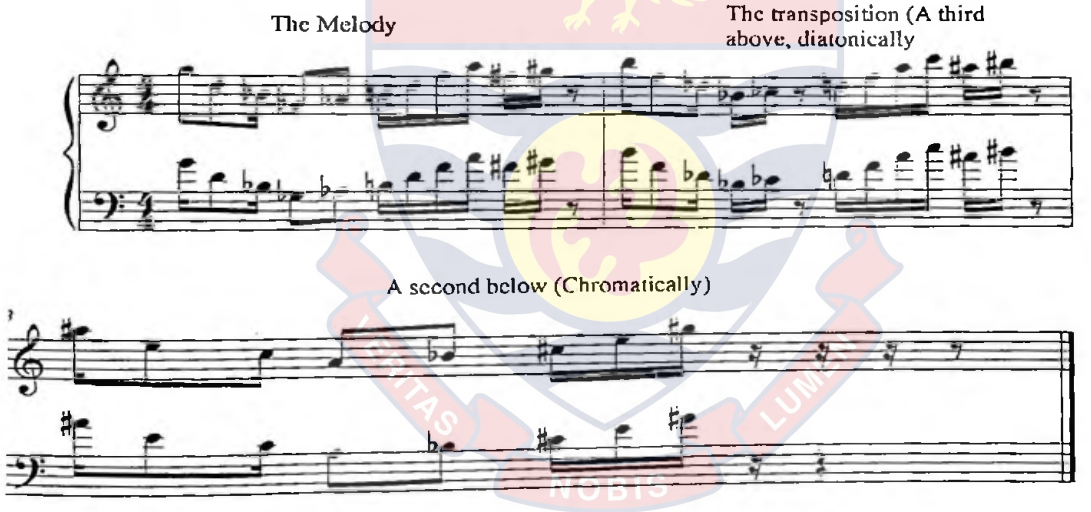

Figure 65: Transpositions

Another technique known as systematic modification of rhythm is applied. The rhythmic design is transformed systematically by increasing and decreasing the value of the note to a persistent proportion. Figure 66 shows three versions of the theme or melody, which is increased and decreased. This section arose from bars 76 to 86.

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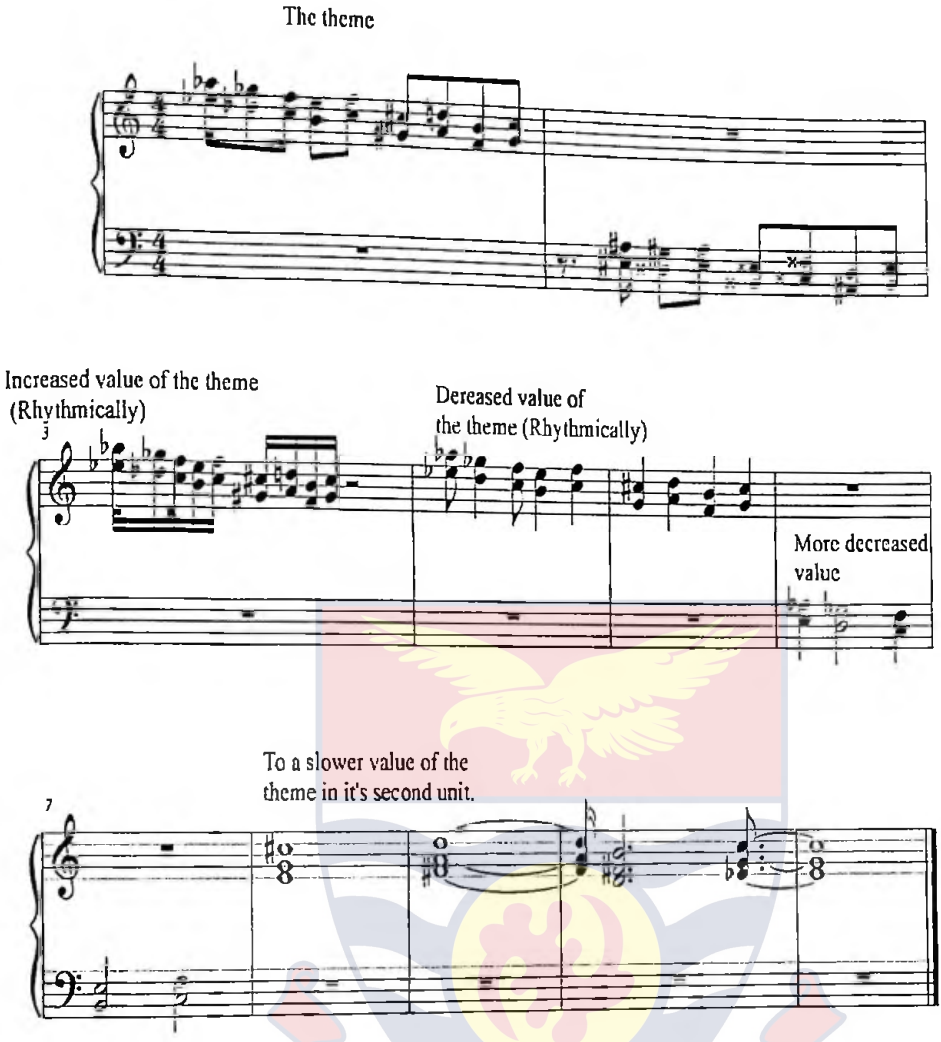

Figure 66: Systematic Modification of Rhythms

The application of linear cadences takes place (that is construction of scale in contrary motion, moving stepwise to the root, which is B flat) from bars 87 to 93. This portion of the third movement concentrates more on the result of lines than of harmonies, so far as cadences are concerned. That is to say, all cadences end on a single line or note.

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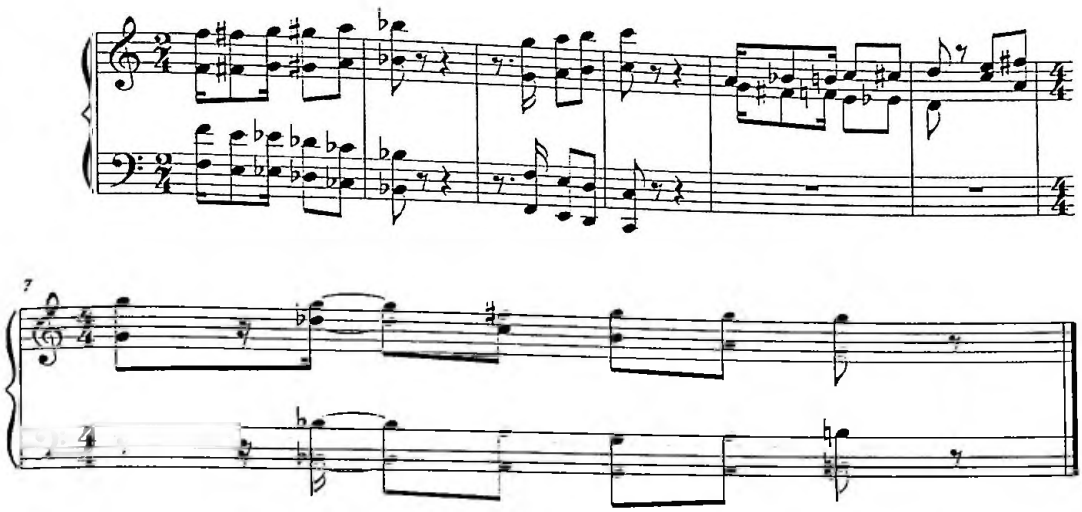

Figure 67: Linear Cadences

From bars 100 to 103, the use of nonharmonic materials is applied. Tones that are supposed to be passing (Passing tones), and suspensions form part of the harmony. This is to say that these passing tones or notes and suspensions are treated with added freedom or lack of restrictions. Unlike common practice harmony which distinguishes them (Passing tones and Suspensions) from the chords (that is the passing tones and suspensions normally comes in the middle of harmonies with smaller duration, especially in passing tones), these move in equal rhythm as the chords. Figure 68 shows how the passing tones and suspensions are added to the chords, and Figure 69 shows how it could have been done in common practice.

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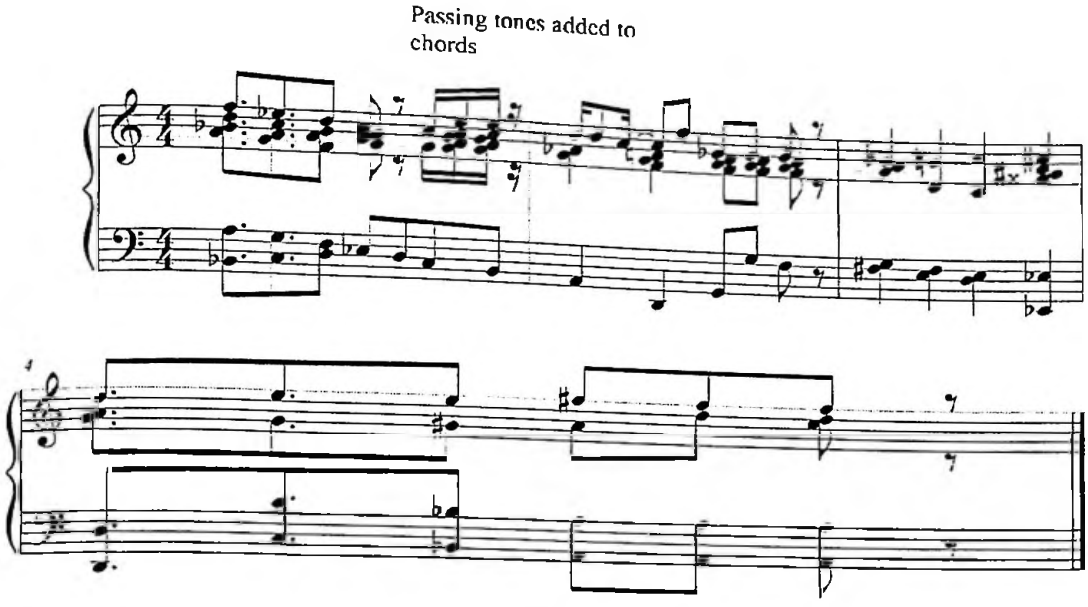

Figure 68: Passing Tones Added to the Chords

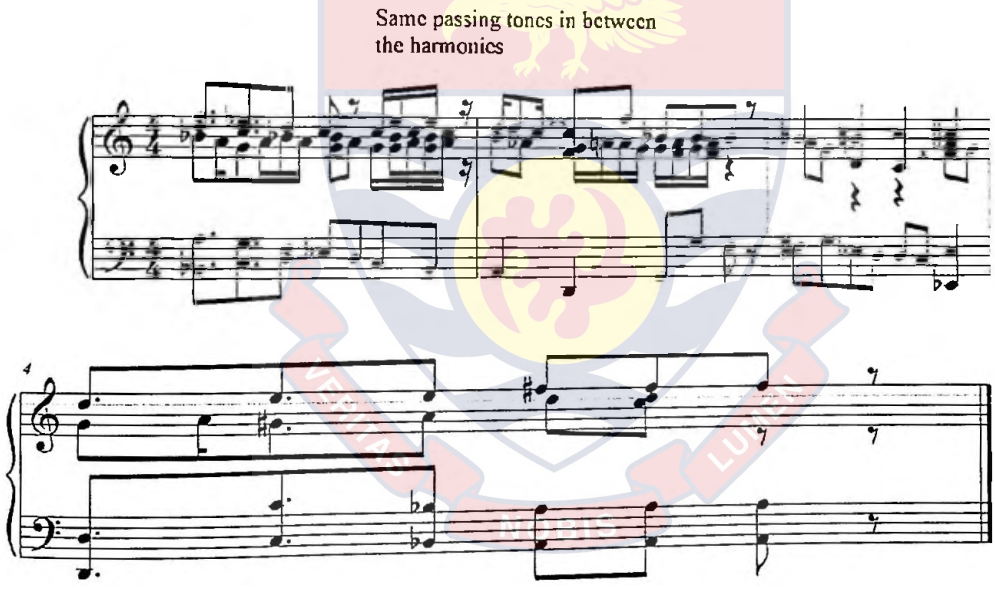

Figure 69. Passing Tones in between the Chords

In bars 104 and 105, (still within the framework of Nonharmonic materials), we can see chords that are foreign to others come together. The last chord can also be viewed as suspended chord.

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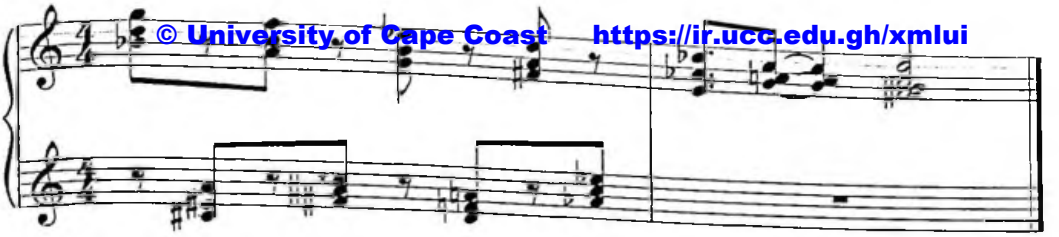

Figure 70: Nonharmonic Materials

The pedal point in Bar 106, which is also serving as ostinato in the bass, also contains shift of tonality in the upper voices. This shifted tonality is not reflected in the bass.

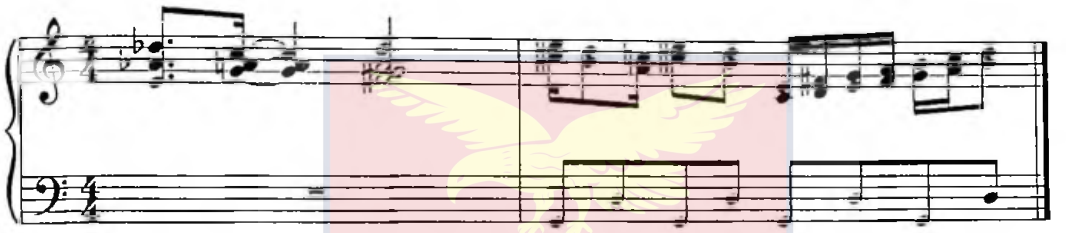

Figure 71: Pedal Points Serving as Ostinato

We can take a look at how clusters were used in the music. At this point, the clusters ke pt on hinting on the timeline of "Kpanlogo." There is Augmentation (where the accelerando sign takes place) at the tail end of this section.

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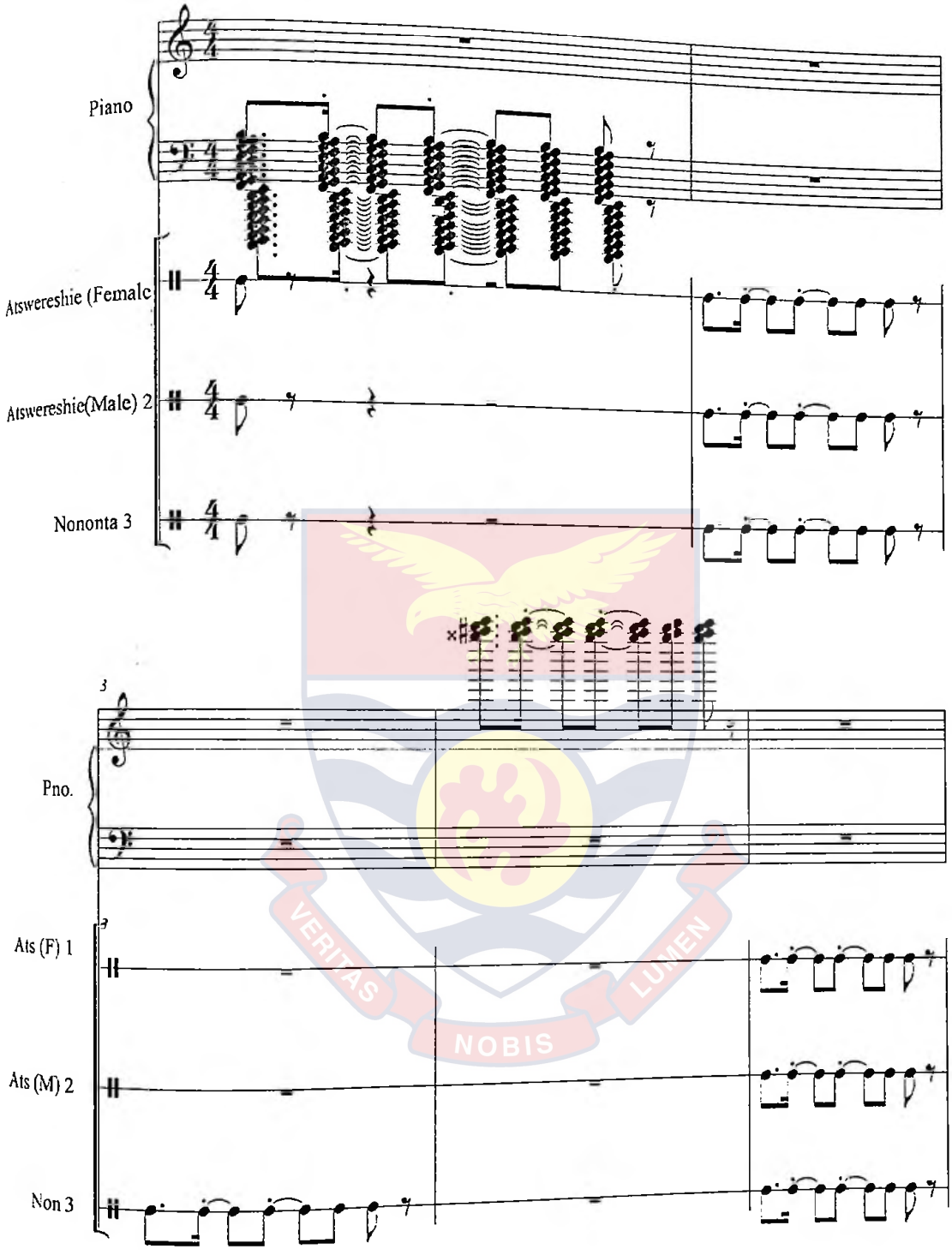

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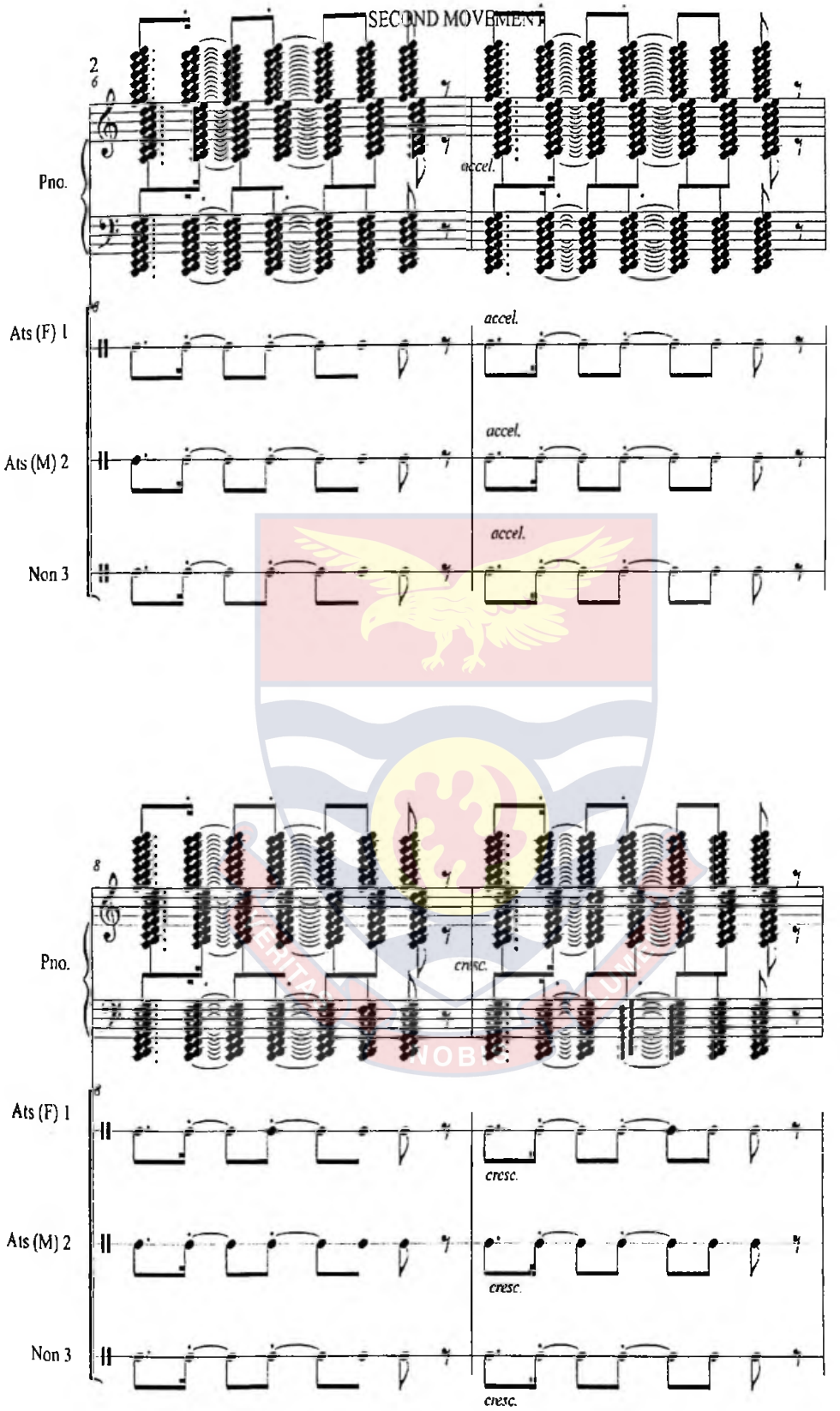

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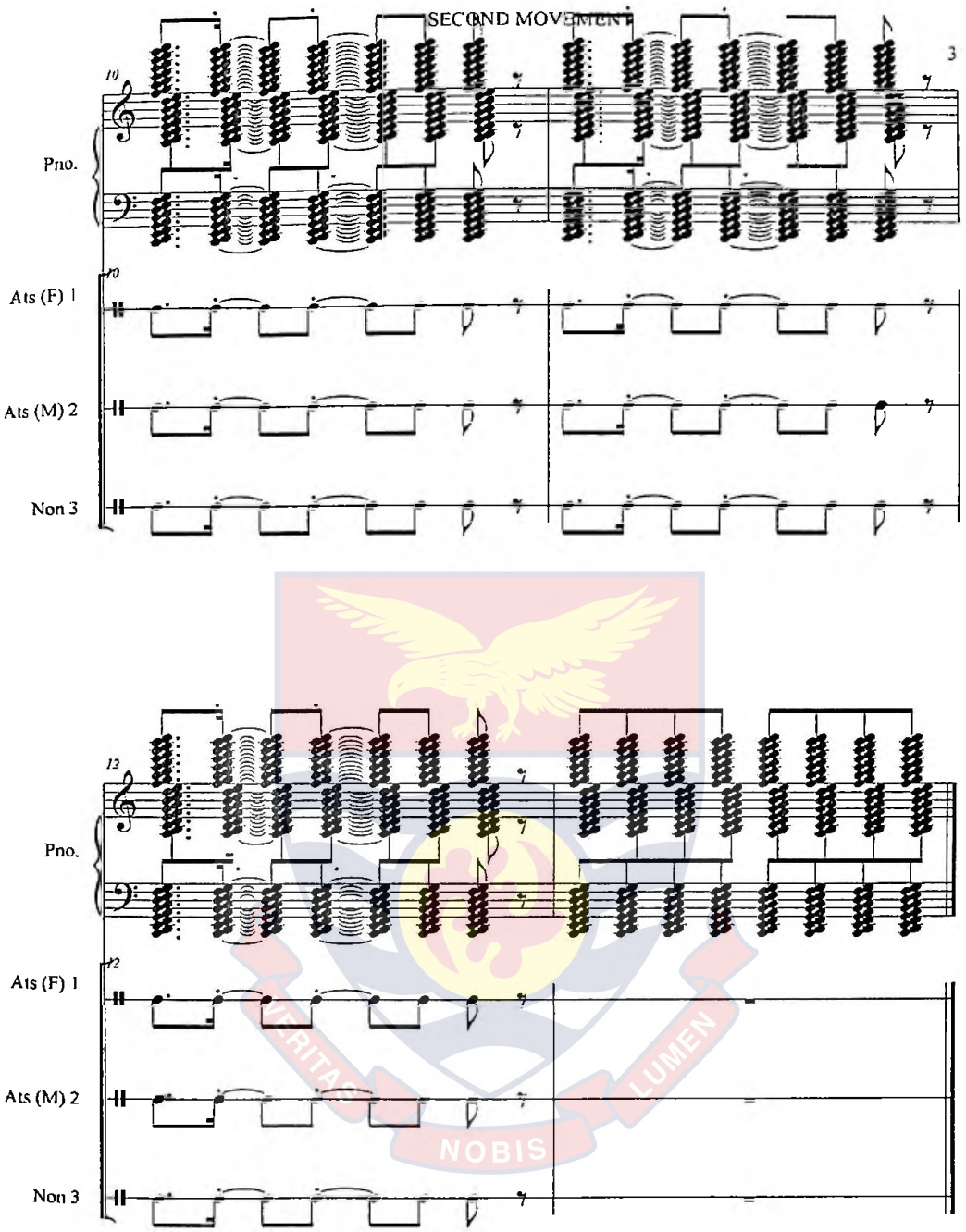

Figure 72: Clusters and Augmentation

The formal diagram or pictorial sketch has been done on the next page.

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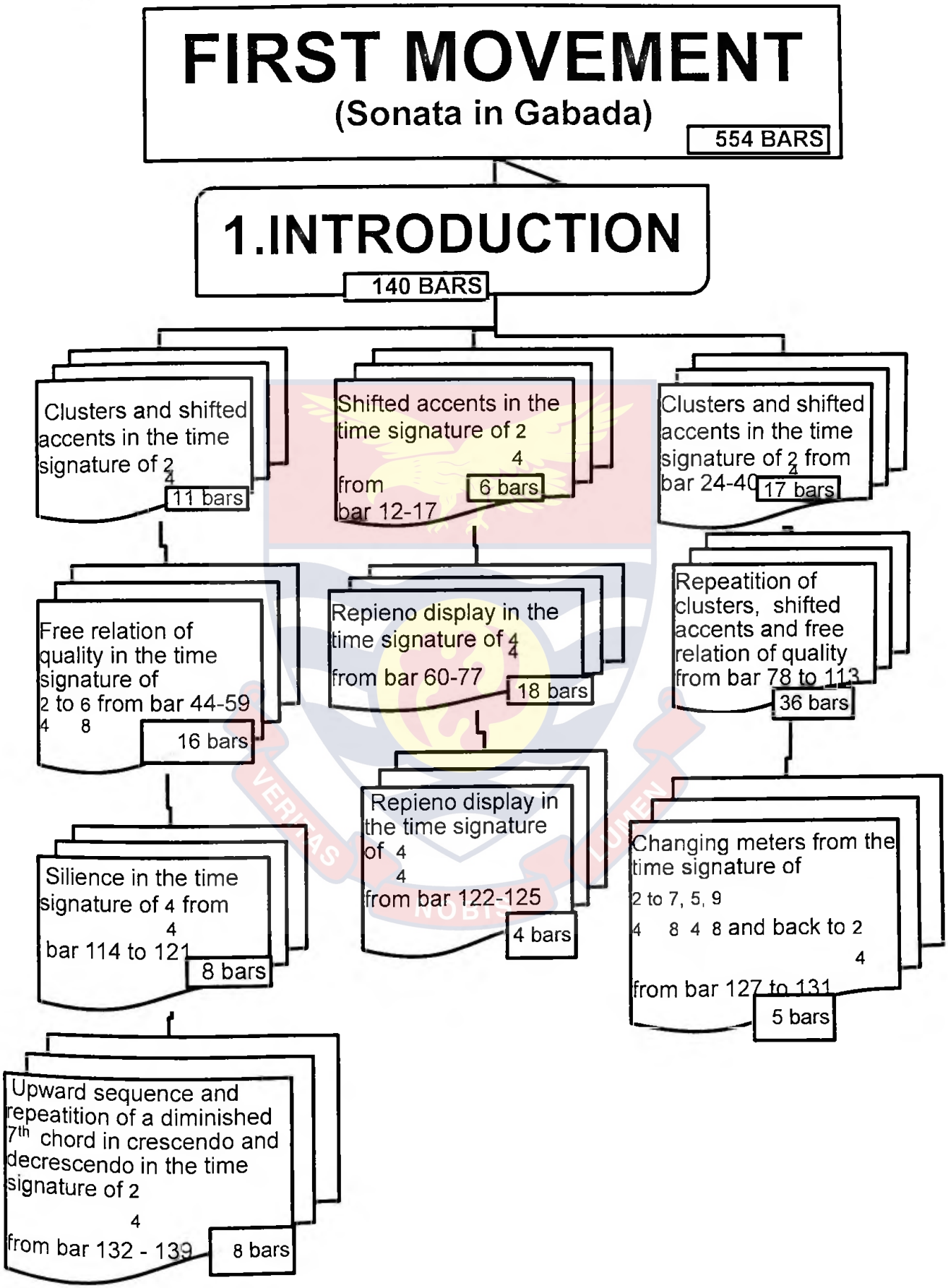

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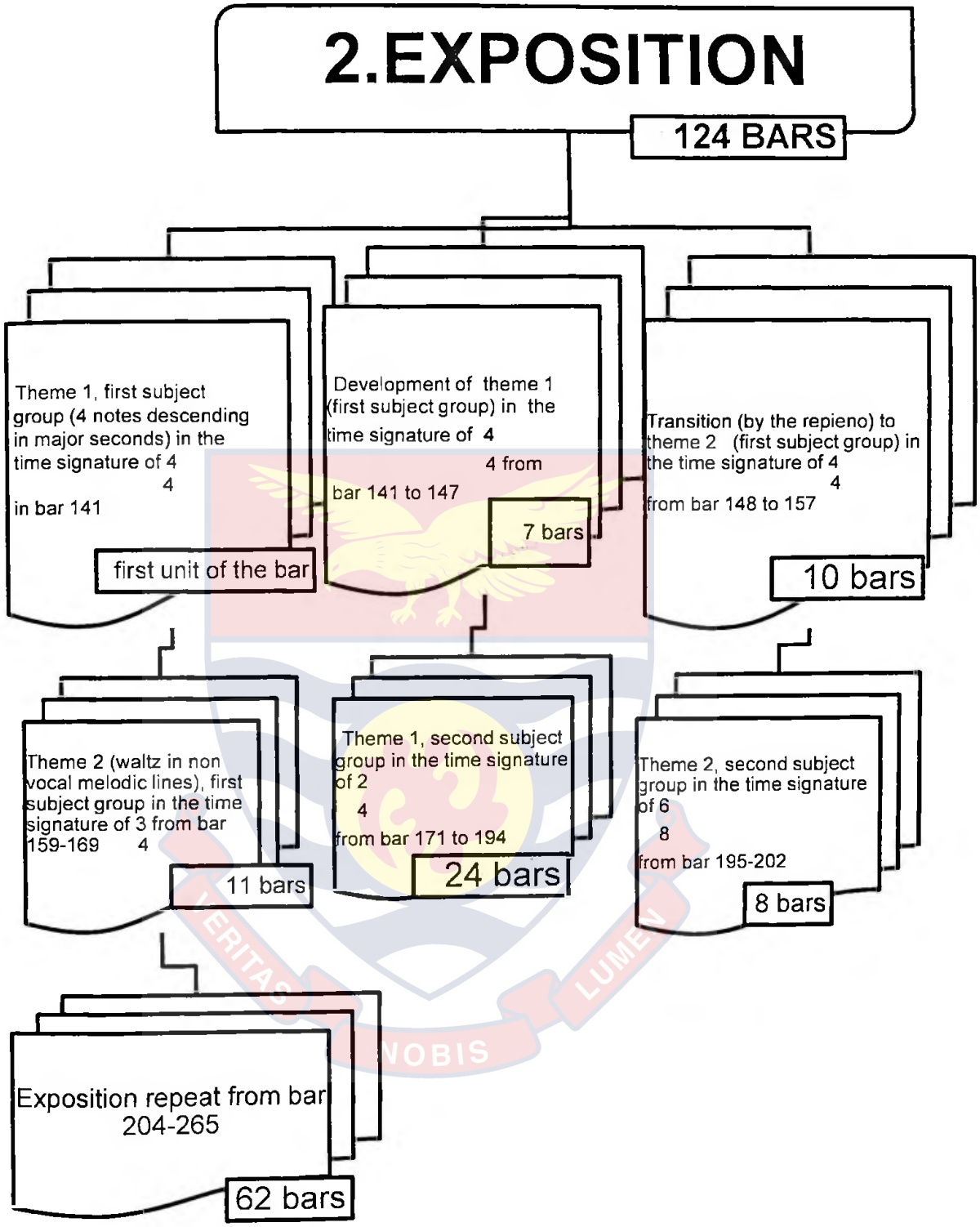

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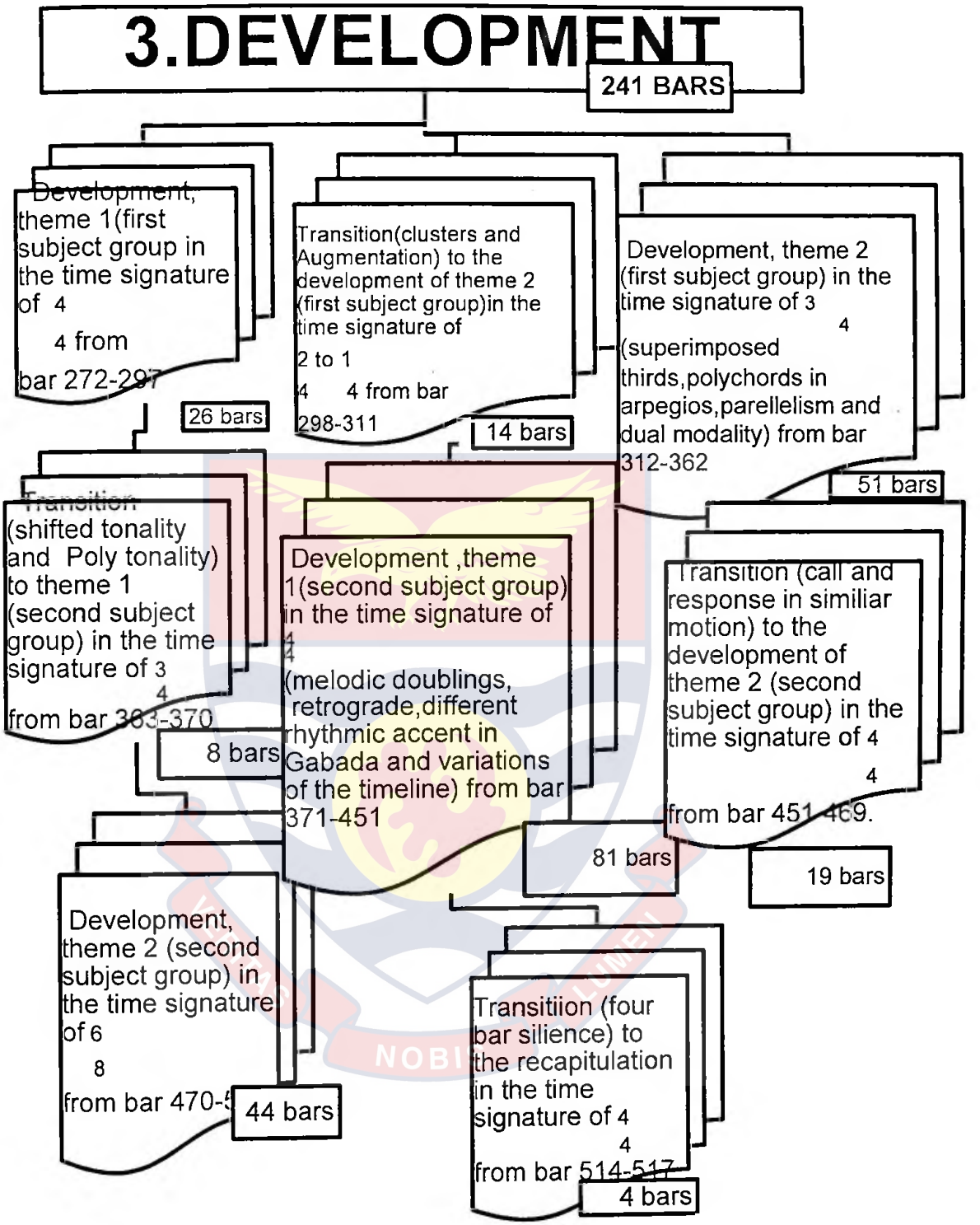

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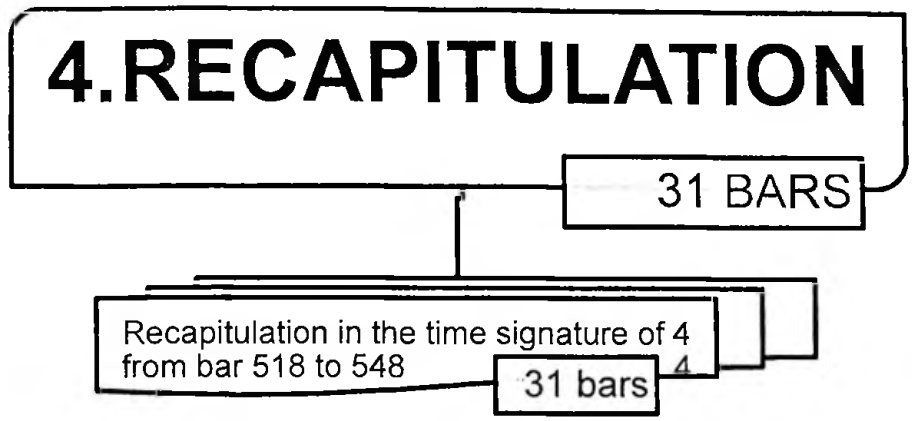

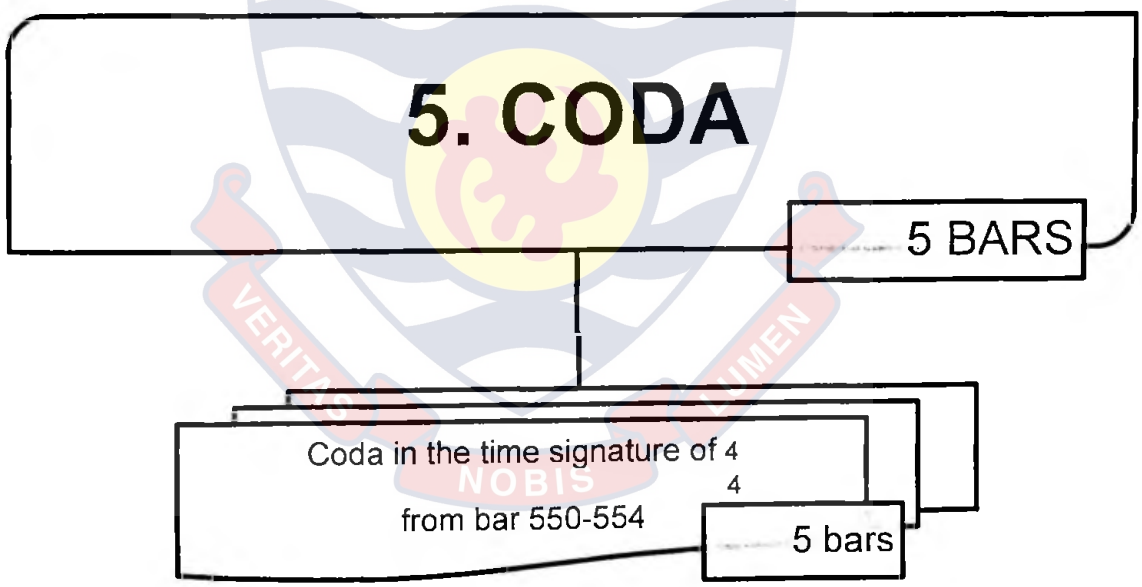

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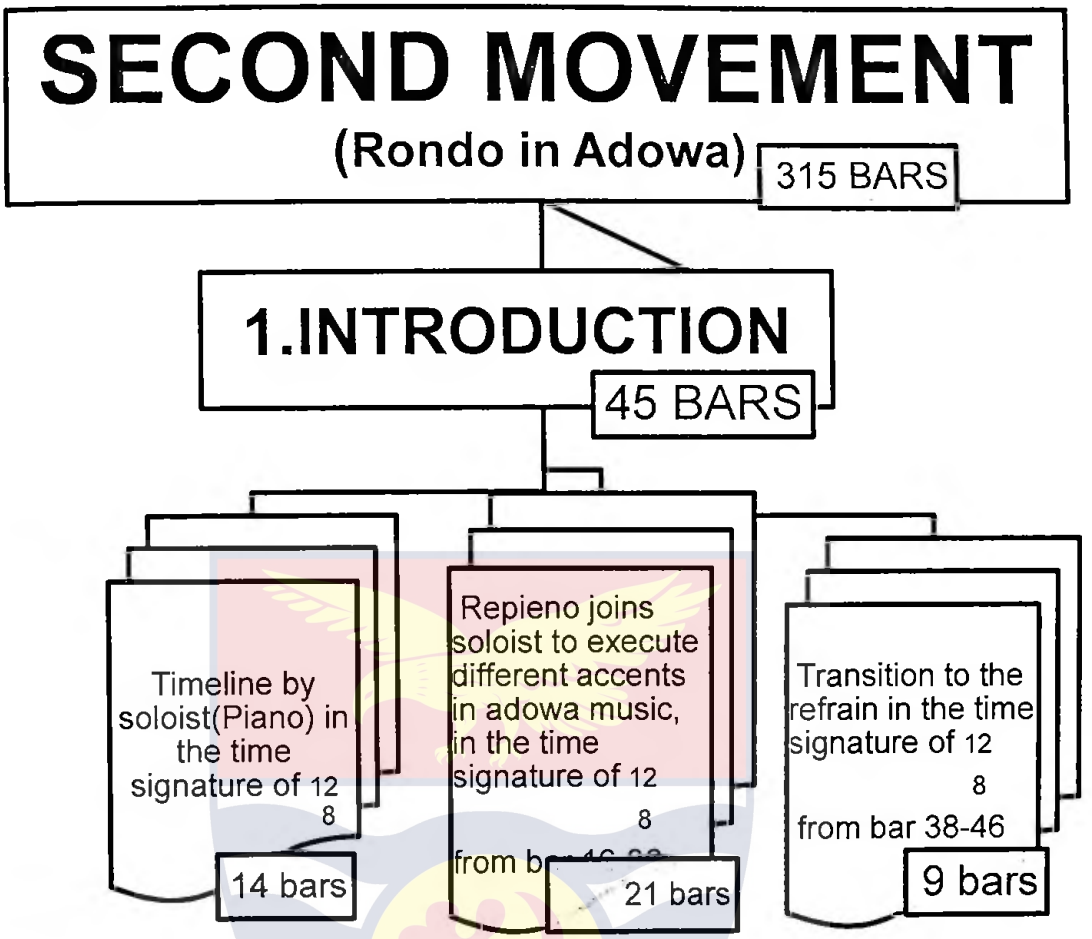

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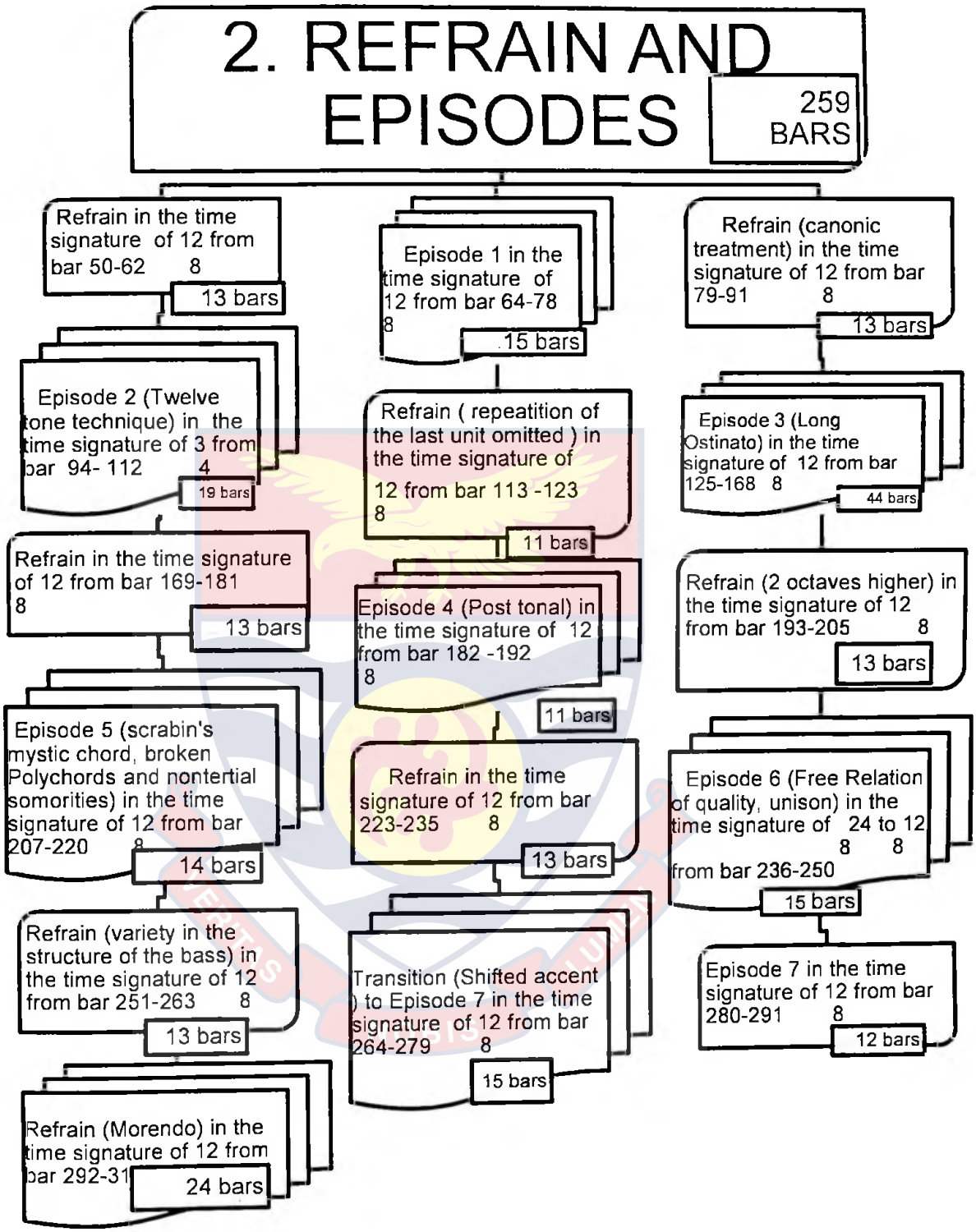

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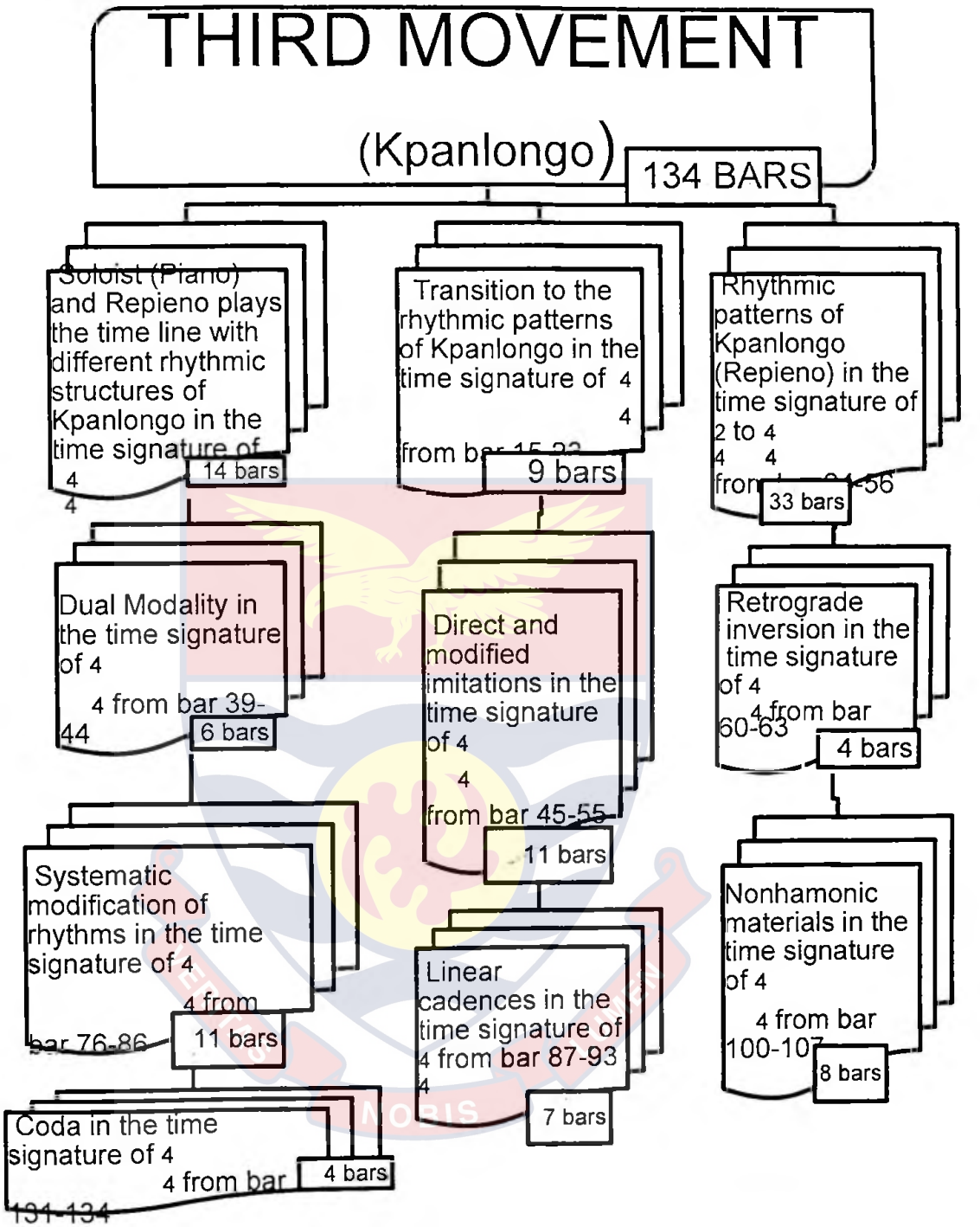

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CHAPTER FIVE

SUMMARY, CONCLUSION AND RECOMMENDATIONS

Summary

The chapter recapitulates how the project was organized and completed. Furthermore, it draws decision based on the investigation or research, and creates endorsements and recommendations that hope to assist or support modern music creators who would like to explore traditional African and western conventional musical idioms, to compose in contemporary setting.

The project set to compose a classical concerto with African idioms for the Piano, "Kidi, Kagan, Axatse, Nononta, Atumpan, Petia, Dawuro," and the "Atwereshie" (both male and female). It identified the contemporary art style devices and compositional techniques, and used the piano music as a model for creating guidelines to compose a Concerto in contemporary style (post tonal). The composition exhibits the fact that, it is highly possible to incorporate traditional idioms (rhythms and tunes) with western music elements and techniques whose result is a hybrid from both worlds. Carefully selected western classical elements like clefs, time signatures, dynamics, notation, expression marks, and harmonic resources have been used alongside the "Sanku" Concerto with traditional rhythms to ensure performance by musicians conventionally.

Habitually, the Concerto as a practice, is a western structure which was primarily used in the Baroque, classical and romantic era. But in this project, western music elements have been used to create a compositional framework with art music performer in mind. These borrowed features have taken *Gabada,*

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Adowa, and *Kpanlogo* to a different dimension and has kept safe the traditional music features that are identifiable in the composition.

The listed objectives were stimulated by the fact that some composers that compose for the piano do not write extensively for analysis. Most of the compositions are very short in nature. As far as this project is concerned, the piano music and the Concerto to be specific, experienced modifications in its rhythmic patterns, metres and of cause, its idiomatic expression.

The student and researcher used Interculturalism, Creative thinking, African pianism, and the set theories of Anku to create a frame work of thought for the project. The accommodation theory on convergence was in bringing together the researchers musical experiences, cultural musical beliefs and changes that came up while composing the ""Sanku" Concerto. The researcher's exposure to different cultural contexts stirred all these. The theories brought all these aspects together in order to come up with a fusion that assisted in composing a three movement Concerto. The theory of convergence was also used to bring together the African and western music materials that were isolated for use in the "Sanku" Concerto, thus relating parts of the work in some Ghanaian traditional rhythmic idioms, collection of some tunes in these idioms together with his own melodic structures, making meaning of the compositional elements in context and the synthesis of the African and western musical elements that resulted in the "Sanku" Concerto.

Recommendation for Further Project

These ideas and recommendations function as a guide for advance project and research based on summary and conclusions in this project.

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African art musicians may use this project as source to compose a broad and extensive work with our own African genres and in several idioms and add to the existing contemporary art music repertoire. It will also be one way of developing African piano music. Art musicians will develop their composition skills and be motivated or to increase the output. This may also encourage more students to take up music composition as a field of project.

Music students should be exposed to piano music composition in the country for the exposure to traditional musical features of various communities in Ghana. Through analysis and performance of such music, students will experience pertinent concepts involved.

Availability of art songs will also encourage examination bodies to utilize such art works as musical prescribed pieces instead of depending entirely on western classical music. Rudolph and Onyeji (2003) state that one can compose using traditional African music elements alongside western musical features.

The present project was carried out on the *gabada, adowa,* and *Kpanlogo* rhythms. Similar studies could be undertaken on the music of other Ghanaian communities. This would assist art music composers to be well equipped with guidelines for use in some Ghanaian genres.

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